

Mus 197-1

I →

ANDREZZI, Gaetano

La principella fibrosa.

Ópera.

(Continua Mus 198)

BIBLIOTECA HISTÓRICA MUNICIPAL



1200041163

Ayuntamiento de Madrid

Mus 197 — ~~2~~  
197 — 1

*La Princesa filósofa*

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*La continuación en el Seg.<sup>o</sup> sig.<sup>a</sup> 198.*



# Introduzione

Mus 197-1

Violini

Oboè

Clarineti  
in Bfa.

Corni  
in Bfa.

Vide

Fagotto

Don Cesare

Giannetto

Larghetto



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics include "re oh Dio cessate" and "miseri affetti miei miser affetti". The notation includes various musical symbols, including notes, rests, and dynamic markings like *solli* and *doli*.

re oh Dio cessate      *solli*      *doli*      *doli*      *doli*

miseri affetti      miei      miser affetti

Handwritten musical score on aged paper, featuring three systems of staves. The first system has four staves with various musical notations including notes, rests, and dynamic markings like 'f' and 'p'. The second system has three staves with similar notation. The third system is a vocal line with lyrics in Italian: 'varghe ma intanto de parlarghe coraggio mi no' go' no' no' coraggio mi no''. The lyrics are written in a cursive hand, and the musical notation consists of a single line with notes and rests.



TUT TUT TUT

*p. a.*

*solc.*

*all.*

oh Donna in qual cimento

go' no' no' coraggio mi no' go'



Handwritten musical score for a song. The score is written on a single system with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto". The lyrics are written below the notes.

*Allegretto*

capisso che ora se  
non sente Teo - - Dora ne a





Handwritten musical score for a vocal and instrumental ensemble. The score consists of two systems. The first system has six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The second system has three staves: two vocal staves and one piano accompaniment staff. The lyrics are in Italian and Spanish. The piano part includes the instruction "con Oboe."

*con Oboe.*

ne amor ne fedeltà ne amor ne umanità.

-rà si si L'è proprio ingambrerà si si L'è proprio ingambrerà.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'. The lyrics are written in Italian and Spanish, with some words in Spanish appearing below the Italian text.

Lyrics (Italian/Spanish):

vivere non voglio  
duro assisterlo mi voglio  
no' uscir da questo in-

Handwritten musical score on aged paper. The top system consists of five staves with complex musical notation, including many beamed sixteenth notes and dynamic markings like "ff" and "f". The bottom system contains two staves with lyrics written in Italian. The lyrics are: "broglio u sciv da questo im broglio la morte la si ca-varlo da sto imbroglio Zannetto Zan-". The notation includes various musical symbols such as clefs, notes, rests, and bar lines.



Handwritten musical score on aged paper. The score consists of several staves. The top staff has a treble clef and contains notes and rests. The second staff has a bass clef and contains notes and rests. The third staff has a treble clef and contains notes and rests. The fourth staff has a bass clef and contains notes and rests. The fifth staff has a treble clef and contains notes and rests. The sixth staff has a bass clef and contains notes and rests. The seventh staff has a treble clef and contains notes and rests. The eighth staff has a bass clef and contains notes and rests. The ninth staff has a treble clef and contains notes and rests. The tenth staff has a bass clef and contains notes and rests. The eleventh staff has a treble clef and contains notes and rests. The twelfth staff has a bass clef and contains notes and rests. The thirteenth staff has a treble clef and contains notes and rests. The fourteenth staff has a bass clef and contains notes and rests. The fifteenth staff has a treble clef and contains notes and rests. The sixteenth staff has a bass clef and contains notes and rests. The seventeenth staff has a treble clef and contains notes and rests. The eighteenth staff has a bass clef and contains notes and rests. The nineteenth staff has a treble clef and contains notes and rests. The twentieth staff has a bass clef and contains notes and rests. The score includes various musical notations such as notes, rests, clefs, and bar lines. There are also some handwritten annotations in Italian, including "sotto voce" and "con due". The paper is aged and shows some staining.

sotto voce

con due

morte la morte mi farà  
netto Zannetto saverà.

Handwritten musical score on aged paper. The score consists of several staves. The top staves contain instrumental parts, possibly for a keyboard or lute, with various note values and rests. The lower staves contain vocal parts with lyrics in Italian. The lyrics are: "vedo che l'osso è duro" and "veggo che il caso è fiavo". There are various musical notations including notes, rests, and dynamic markings like "f" and "p". The handwriting is in a historical style, likely from the 18th or 19th century.

Handwritten musical score on aged paper, page 9. The score is written on ten staves. The first two staves contain musical notation with treble and bass clefs. The third staff has a large section crossed out with diagonal lines. The fourth staff contains musical notation with the word "soli" written above it. The fifth staff has musical notation with the word "p." above it. The sixth staff is empty. The seventh staff contains musical notation with the word "p." above it. The eighth staff contains musical notation with the word "p." above it. The ninth staff contains musical notation with the word "p." above it. The tenth staff contains musical notation with the word "p." above it. The lyrics are written below the staves: "sisterlo mi più vive-re non voglio uscir da questo im-". There are also some markings like "f" and "p." on the staves.

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

**First System:**

- Staff 1: Melody line with notes and rests.
- Staff 2: Melody line with notes and rests.
- Staff 3: Bass line with notes and rests.
- Staff 4: Bass line with notes and rests.
- Staff 5: Bass line with notes and rests.
- Staff 6: Bass line with notes and rests.

**Second System:**

- Staff 1: Melody line with notes and rests.
- Staff 2: Melody line with notes and rests.
- Staff 3: Bass line with notes and rests.
- Staff 4: Bass line with notes and rests.
- Staff 5: Bass line with notes and rests.
- Staff 6: Bass line with notes and rests.

**Lyrics:**

broglio, uelcir da questo imbroglio la morte la morte la  
 si ca-varlo da sto imbroglio Za-nnetto Zan-netto Zan-



, t , t | , t , t | , e , e | , t , t | , t , t  
 , e , e | , e , e | , e , e | , e , e | , e , e

morte mi farà da questo imbroglio da questo imbroglio la morte la  
 netto sa-ve-rà ca-varlo Za--nnetto Zannetto Zan-

Handwritten musical score on aged paper. The top section consists of two staves with rhythmic notation (vertical strokes with flags) and no lyrics. The bottom section continues with two staves, including lyrics in Italian. The lyrics are: "morte mi fa- rà da questo imbroglia da questo imbroglia la - netto save- ra' ca varlo Zan netto Zan-". The notation includes various rhythmic values and rests.

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

Lyrics:

morte la morte mi fa va si si la morte mi fa  
 - netto Zannetto sa vera si si Zannetto sa ve -

Handwritten musical score on aged paper, featuring a multi-measure rest of 16 measures and a vocal line with lyrics.

**Instrumental Section:**

- Staff 1: Treble clef, key signature of one sharp (F#), time signature of 3/4. Starts with a multi-measure rest of 16 measures.
- Staff 2: Treble clef, key signature of one sharp (F#), time signature of 3/4. Starts with a multi-measure rest of 16 measures.
- Staff 3: Treble clef, key signature of one sharp (F#), time signature of 3/4. Starts with a multi-measure rest of 16 measures.
- Staff 4: Treble clef, key signature of one sharp (F#), time signature of 3/4. Starts with a multi-measure rest of 16 measures.
- Staff 5: Treble clef, key signature of one sharp (F#), time signature of 3/4. Starts with a multi-measure rest of 16 measures.
- Staff 6: Treble clef, key signature of one sharp (F#), time signature of 3/4. Starts with a multi-measure rest of 16 measures.

**Vocal Section:**

Lyrics: *rà si si la morte mi fa- rà si mi fa rà si mi fa- rà si si Zanetto save- rà si save- rà si save-*

The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staff, with some words in italics.



Handwritten musical score on aged paper, page 12. The score consists of five systems of staves. The first four systems are instrumental, featuring various musical notations including eighth and sixteenth notes, rests, and dynamic markings like 'p' and 'f'. The fifth system contains vocal lines with lyrics in Spanish. The lyrics are: '-ra si mi fara' and '-ra si save ra'. The notation includes notes, rests, and a final 'p.' marking.



## Atto Primo.

## Scena Prima.

D. Cesare  
e Giannetto.

Gia.  
No ma posso tegnir ghe vuol coraggio Eccellenza paron.

D. ces.

Gia.

Oh addio buon vomo. Se vergognela forse de mostrarme la so malinco -

nia? questo xe un segno che la me ga in sospetto, eppur de mi la poderia fi -

D. ces.

darla e renderme giustizia son Venezian. Io non avea mestizias te -



Gia.  
neami, alquanto astratto un pensier filosofico... De quei che in Ve-

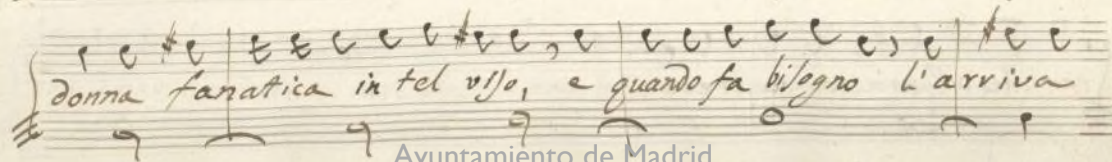
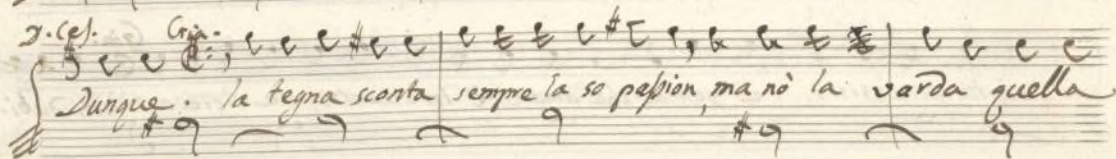
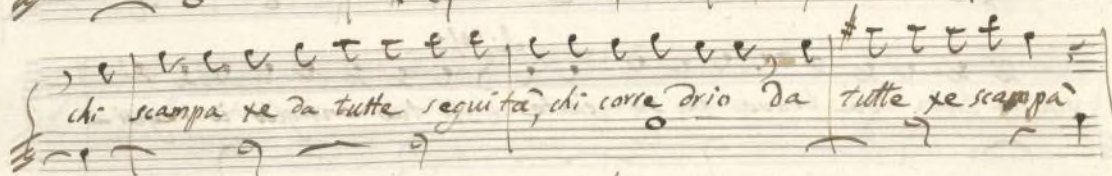
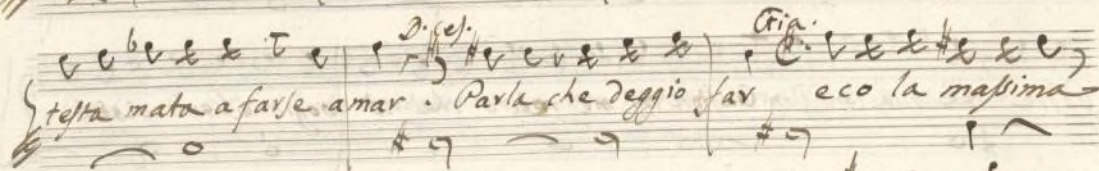
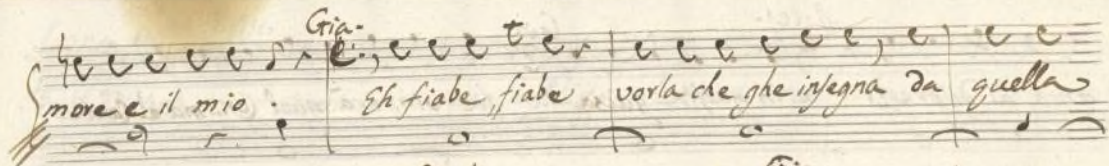
nezia gaveva una volta anca mi per un bon toco de furlanotta

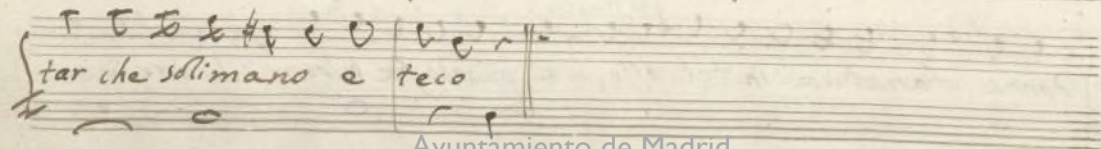
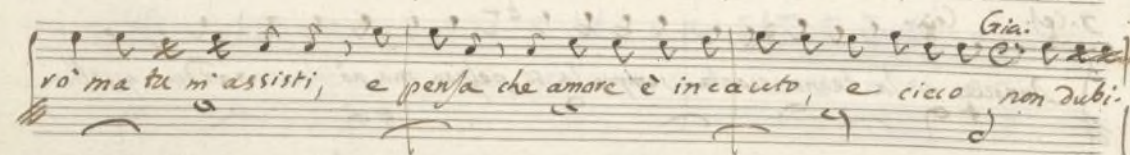
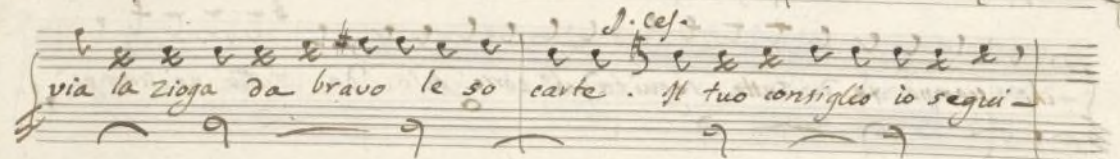
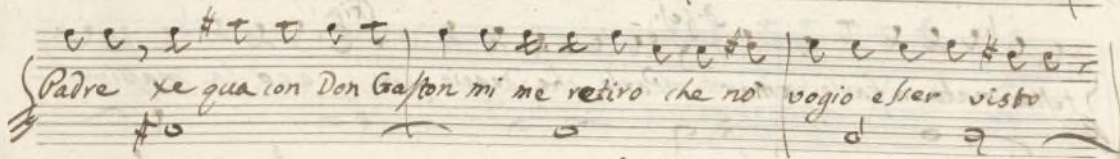
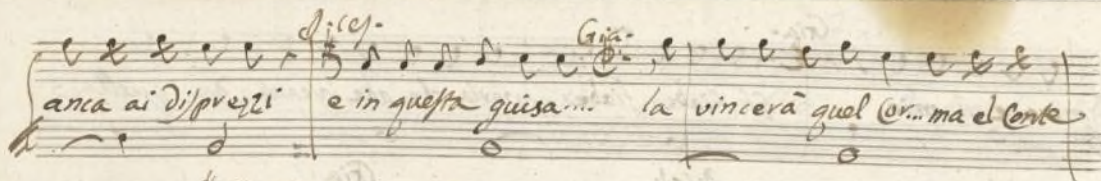
come avreste forse ordine d'indagar i miei pensieri? ch non vor-

Gia.  
rei... De gnerie no la gabia pa ura la me avera el so car

2. cel.  
rentela forse amor per donna Teodora oh Dio disperazione, e non a-







Scena 2<sup>a</sup> D. Ric.

Niccolò  
Dante d'Alvaro  
e Finetta in dis-  
parte

Amici io sono afflitto. In van pregai che mia figlia scie-

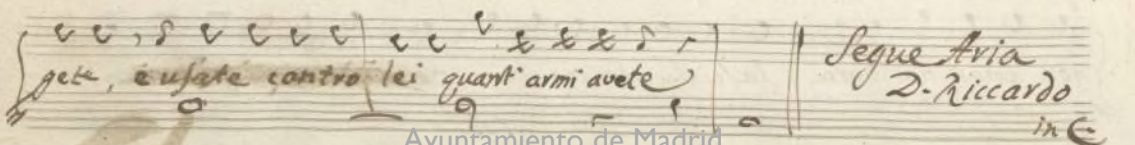
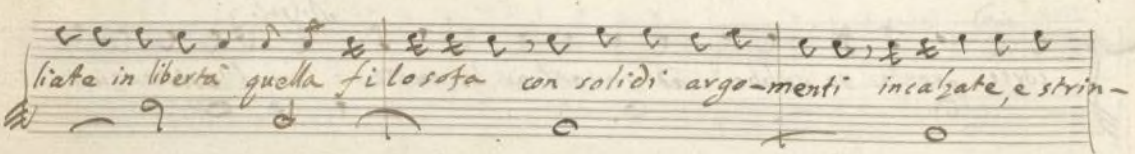
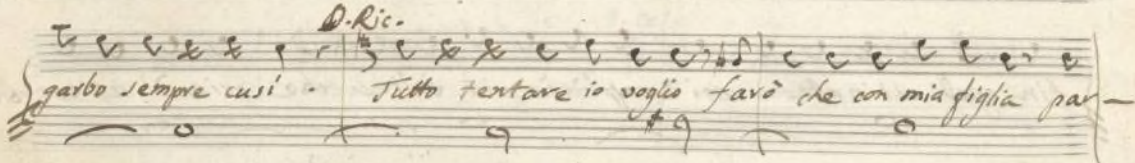
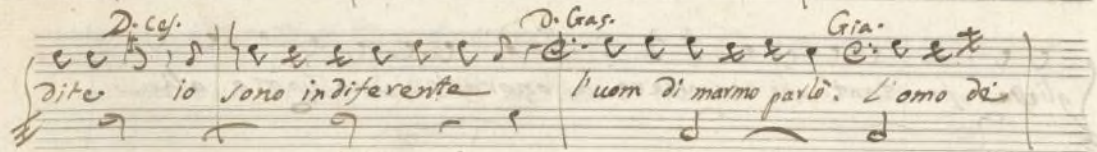
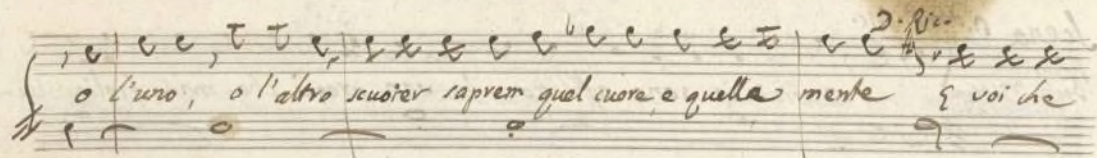
gliera fra tanti che concorsero a onorarla uno sposo alla

fin quell'ostinata mi replicò più volte che pria d'esser con-

sorte pronta sarebbe ad incontrar la morte. L'ostinazion di

non amar non dura lasciata che con lei noi conversar possiamo







*Violini*

*Oboè*

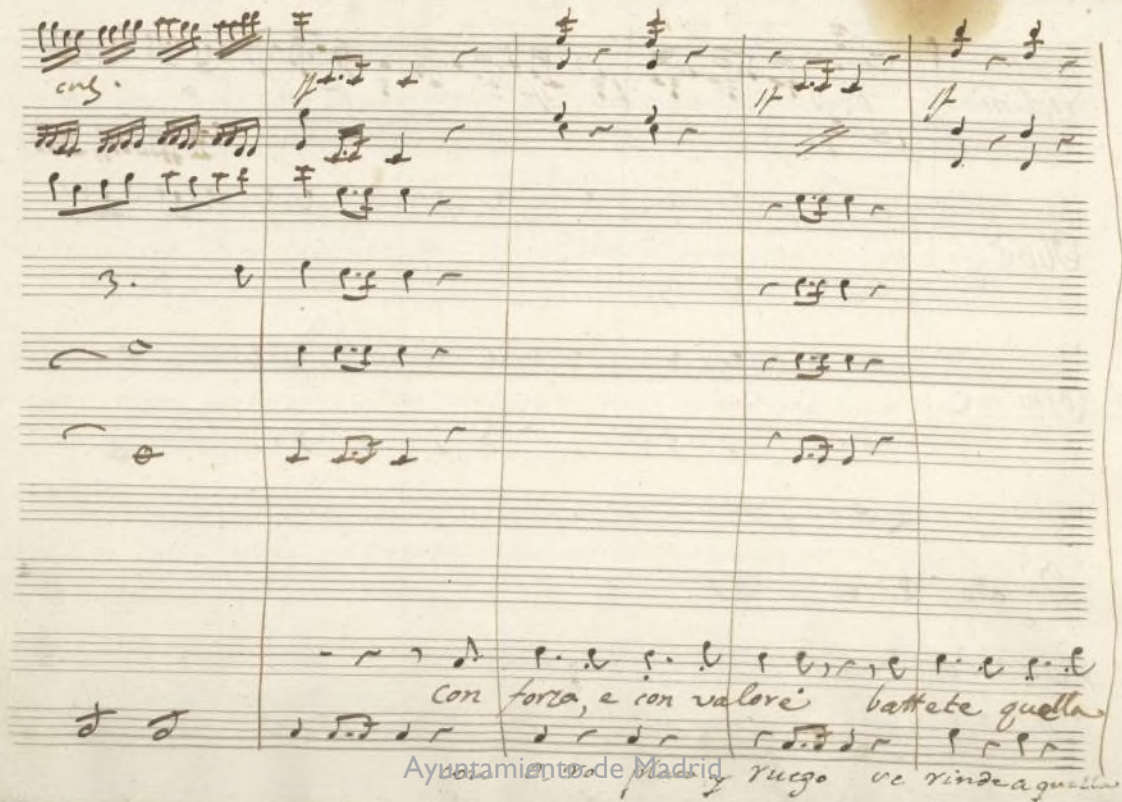
*Corni in C*

*Vite*

*Fagotto*

*Riccardo*

*All.*



17

piazza battere battere quella piazza scagliate il ferro, il  
 Plaza se vende se vende quella plaza con tales muni

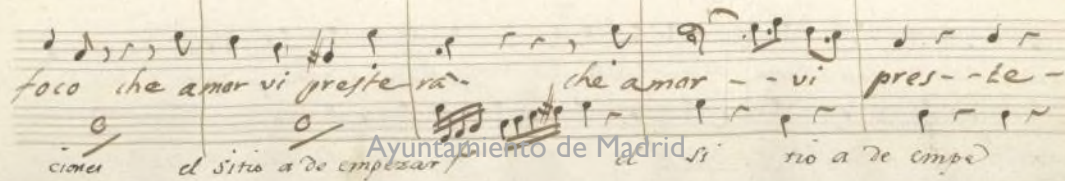
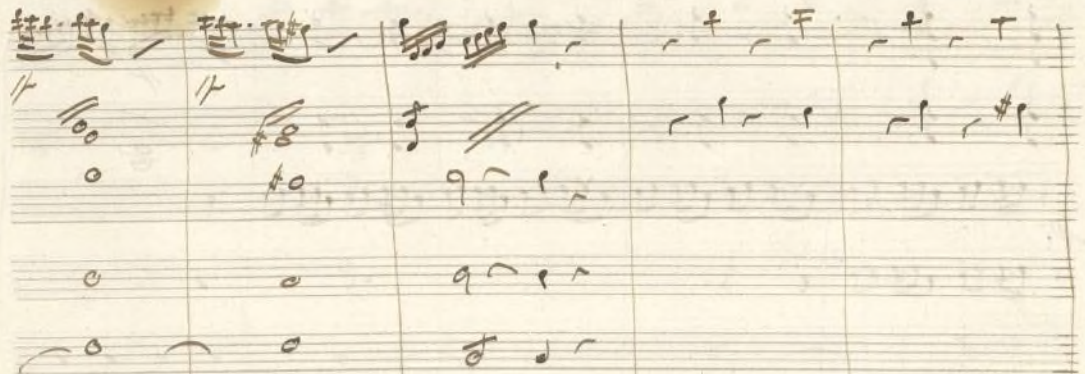


foco che amor vi prestera' scagliate il ferro, il

2 2 2 2 2 2 2 2

Croner el Sitio a de chos con tales mian





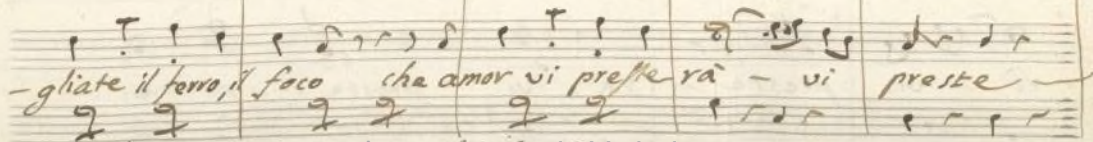
Handwritten musical score on a single page, featuring multiple staves and lyrics in Italian. The score is written in a historical style, likely from the 18th or 19th century.

The top section consists of several staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style that suggests a vocal or instrumental melody. The second staff continues the melody, and the third staff features a more complex, possibly figured bass or keyboard, accompaniment. The fourth staff contains a series of rhythmic markings, including "3." and "3.", which may indicate triplets or specific rhythmic values. The fifth staff shows a series of notes, possibly a bass line or a continuation of the melody.

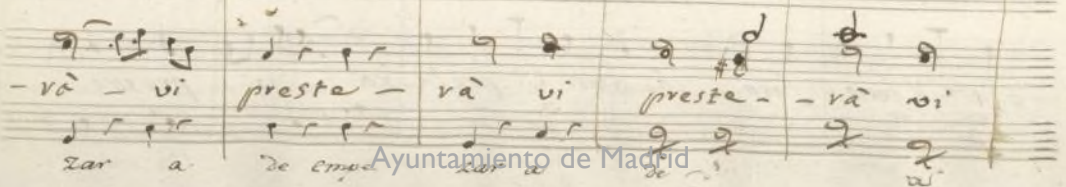
The bottom section of the page contains lyrics in Italian, written in a cursive hand. The lyrics are:

-rà con forza con valore battere quella piazza sca-  
lar con oro *Ayuntamiento de Madrid* se tende aquella Plaza con

The lyrics are written in a cursive hand, and the word "Ayuntamiento de Madrid" is written in a smaller, more formal script, possibly indicating the location or the institution associated with the score.



gliate il ferro, il foco che amor vi preste rà - vi preste  
 taler muni ciones al cento a de copias a de emps





Handwritten musical score on aged paper, page 20. The score consists of ten staves. The first five staves contain musical notation with various notes, rests, and dynamic markings like 'p' and 'f.'. The sixth staff has the word *fin* written on it. The seventh and eighth staves are empty. The ninth staff begins with the word *presta* followed by a dash and the word *ra*. The tenth staff contains a series of rhythmic markings, possibly '2 2' repeated, with some additional notation. The paper shows signs of age, including yellowing and some staining.

Handwritten musical score on ten staves. The score is divided into two systems by a vertical line. The first system contains the first five staves, and the second system contains the remaining five staves. The tempo marking *Presto* appears above the first staff of the second system and below the first staff of the second system. The key signature is one sharp (F#). The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. The bottom staff of the second system contains the lyrics: *Fra l'urto, e tra l'ar-* and *con sola la amè*. The page number 46 is written at the bottom left.

*Presto*

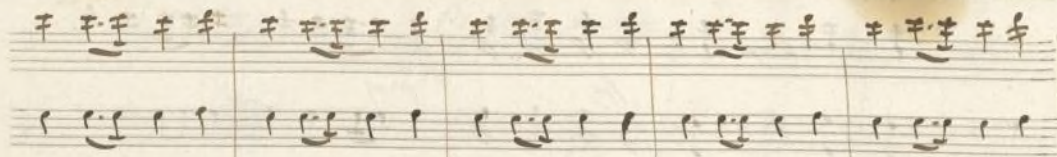
*Presto*

*Fra l'urto, e tra l'ar-*

*con sola la amè*

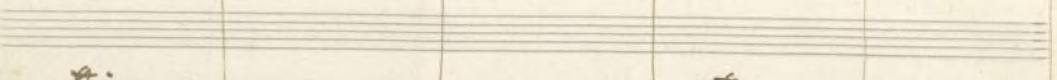
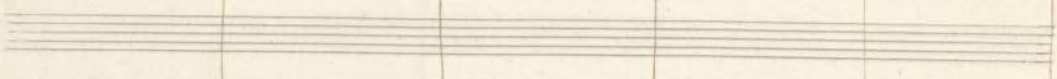
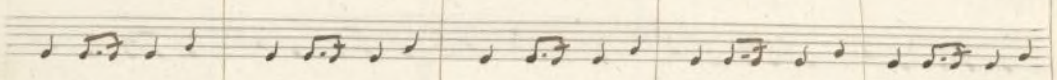
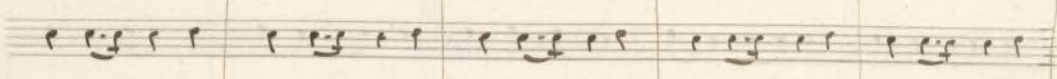
46

Handwritten musical score on aged paper, page 21. The score consists of seven staves. The first six staves contain instrumental notation, including treble and bass clefs, various note values, and rests. The seventh staff contains vocal notation with lyrics in Italian. The lyrics are: "-dore", "al fin se non è pazzo", "la", "nana", "un apollo se fuggo", "sua". There are some handwritten annotations above the first two staves, possibly "N" and "p. 27".



ca. 2<sup>da</sup>

in 3. 3. 3. 3. 3.



guar- ni- gion fra poco ca- pi- to- lar dou-

Capitu Ayuntamiento de Madrid en pe za ra a tra



Handwritten musical score on ten staves. The notation includes various rhythmic symbols such as vertical strokes, beams, and circles, along with some letters like 'r', 't', and 'o'. The score is divided into measures by vertical bar lines. At the bottom, there is a line of lyrics in Spanish: *-vâ si si la guarnigion fra poco can*. Below the lyrics, there are some additional markings and the word *tar* on the left.

Handwritten musical score on aged paper, featuring multiple staves and lyrics in Spanish. The score is divided into two systems by a vertical line.

**Top System:**

- Staff 1: A single note with a slash through it, followed by a star symbol.
- Staff 2: A single note with a slash through it.
- Staff 3: A single note.
- Staff 4: A single note.
- Staff 5: Four eighth notes, followed by the word *come* written above the staff.
- Staff 6: Four eighth notes, followed by the word *sopra* written above the staff.

**Bottom System:**

- Staff 7: A series of notes, including a half note, followed by the lyrics *pitolar dov'ra*.
- Staff 8: A series of notes, including a half note, followed by the lyrics *si si si la guarnigion fra poco ca*.
- Staff 9: A series of notes, including a half note, followed by the lyrics *perarà a tratar*.

The score is written in a cursive, handwritten style. The paper shows signs of age, including yellowing and some staining.

Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and bar lines. The paper shows signs of wear, including stains and foxing.

urá ca pito lardo urá ca pito lardo

pitolar douva la guarnigion fra poca pitolar dou-

pezará a tra tar em Ayuntamiento de Madrid em

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. A large, loopy scribble is drawn over the middle staves. At the bottom, there is a line of lyrics in Spanish: "ra' si douva' si douva' si douva' si douva'." and another line: "si si a trazar si si a trazar". The page is numbered "34" in the bottom right corner.



Siena 3. D. Gaj.

24

Tutti

all'armi dunque all'armi, appena io posso frenar di questo

sen l'impeto ardente. Seguimi amico, io sono indifferente

Gia:

bravissimo la seguita cusi disprezzo indiffe- renza e

tutto ardeva ben mio cor pazienza

Cavatina Teodora



Violini

Oboe

Clarineti  
FautCorni  
in F

Viola

Fagotto

Teodora

Corgheho

f. p.

Ayuntamiento de Madrid



Handwritten musical score on a single page, featuring multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The text "con Bae" is written below the staves, indicating a tempo or performance instruction. The score is written in a historical style, likely from the 18th or 19th century.

Continuation of the handwritten musical score on the same page. The notation includes various musical symbols such as notes, rests, and dynamic markings. The text "con Bae" is written below the staves, indicating a tempo or performance instruction. The score is written in a historical style, likely from the 18th or 19th century.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is divided into two main sections by a vertical line. The bottom section includes the lyrics "Van-ne altrove o Cie-co Amore" and "Ayuntamiento de Madrid".

*sotto voce*

Van-ne altrove o Cie-co Amore

Ayuntamiento de Madrid

Handwritten musical score for a vocal and instrumental ensemble. The score is written on six staves, with the bottom two staves containing the lyrics.

The lyrics are:

a - turbar del sen la calma vame vame a turbar del sen la

The score includes various musical notations, including notes, rests, and dynamic markings. The lyrics are written in a stylized, handwritten font.

Key markings and annotations include:

- p. sotto voce* (piano, sotto voce)
- con Obac* (with Obac)
- sotto voce* (sotto voce)
- con Obac* (with Obac)

The score is a page from a manuscript, showing the original notation and the handwritten lyrics.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics "calma a-tur-bar-del sen la calma. tua ne" are written below the bottom staff.

Dynamic markings: *sf. p.*, *sf. p.*

Lyrics: calma a-tur-bar-del sen la calma. tua ne

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

**Lyrics:**

*-mica ogn'or quest' alma la region as- col- te - va' ah del*

**Performance markings:**

- ff* (fortissimo) at the beginning of the first measure.
- allegro* (allegro) at the beginning of the final measure.

**Watermark:**

Ayuntamiento de Madrid



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano). The score is divided into measures by vertical bar lines.

Instrumental parts are labeled on the right side of the staves:

- clarinetto 1<sup>mo</sup>
- clarinetto 2<sup>do</sup>
- Cornu
- violle con Oboè
- Fagotto

The vocal line at the bottom of the page includes the lyrics:

cie - lo il don miglio - ra è la nostra liber - tà si

Handwritten musical score on a single page, featuring multiple staves and lyrics. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

**Lyrics:**

si ah del Cielo ah del cielo il don migliore è la

**Annotations:**

- p. ay.* (piano, adagio)
- vibile col Basso*

The score is written in a historical style, likely from the 18th or 19th century, and is associated with the Ayuntamiento de Madrid.

Handwritten musical score on six staves. The notation is in a historical style, likely 18th or 19th century. The top five staves contain instrumental notation, possibly for a string ensemble or keyboard. The bottom staff contains vocal notation with the lyrics "nostra liber-ta". The music is written in a single system across six staves. The notation includes various note values, rests, and bar lines. The ink is dark, and the paper shows signs of age and wear.

*f.*

*p.*

la nostra la nostra la nostra libertà la nostra liber-



Handwritten musical score on six staves, featuring various musical notations including notes, rests, and dynamic markings. The score is written in a historical style, likely for a theatrical or liturgical performance.

The first staff contains dynamic markings: *f.p.* (fortissimo piano) and *f.p.* (fortissimo piano).

The second staff contains the lyrics: *nostra liber-ta. la nostra liber--ta*.

The third staff contains the lyrics: *-ta la nostra liber--ta*.

The fourth staff contains the lyrics: *nostra liber-ta. la nostra liber--ta*.

The fifth staff contains the lyrics: *-ta la nostra liber--ta*.

The sixth staff contains the lyrics: *nostra liber-ta. la nostra liber--ta*.



Ayuntamiento de Madrid

Scena 4. 2. Gle. no. MUS 197-1 31

*Finetta* udisti? oh quanto ella è superba mi fa rabbia

*Fin.* 2. Teo.

oh come ogni giorno delira. mi fa pietà. Oh meglio cono-

-scete o femine una volta l'iniqua umanità. ciò che si brama otte-

nuto si sprezza, in sulla terra non v'è colpa maggior d'amare un

uom s'io mai temer potessi di soggiacervi un dì tosto m'ammazzo *Fin* che unor bij.



*zaro* *oh* *che* *cervello* *pazzo.* *Scena 5*

*Gian* *D. Teo*  
*visite, alterra visite* *che veggio? ojan* *vomini eri*

*D. Gas. b*  
*strar dove son io, che si vuol che si tenta innanzi a voi Don Ric*

*D. Teo* *D. Gas.*  
*cardo c'invia. Per qual oggetto. Per la gloria comun se voi bra*

*mate o saggia Principessa che la vostra virtù chiara si venda sopra*



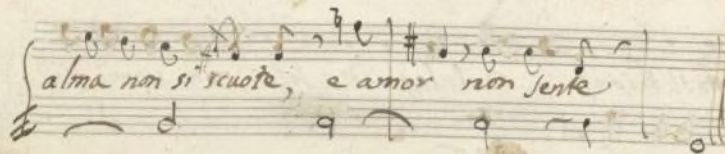
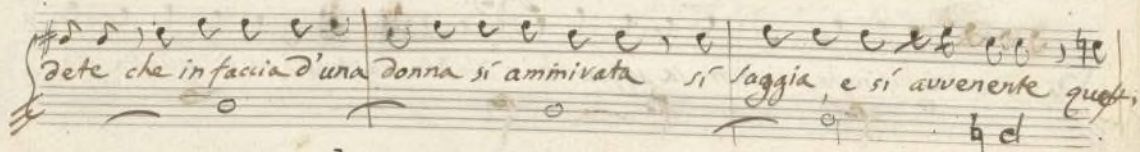
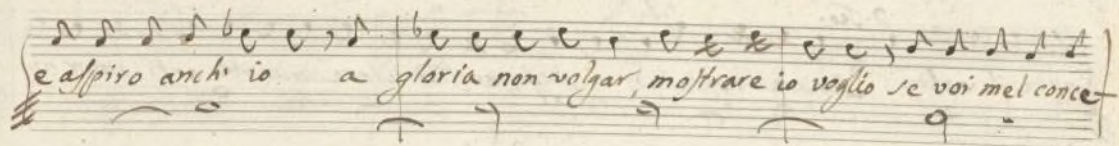
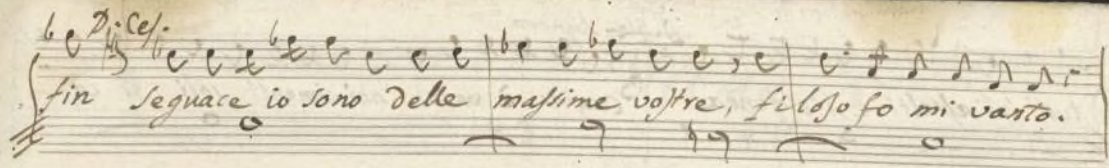
32  
1.  
tutti gli apalti, e si difenda. <sup>1.  
2.  
3.</sup> Cugina è vero nei cimenti soli si co-

2.  
noke il valor. Dunque restate, vi prego, anzi ad usare quante arti amor vi

3.  
da, quante lusinghe amor sa suggerir. Di Don Gastone sarà questa la

cura, io lascio a lui tutto il trionfo, del leggiadro sesso, non venni in

Gia. 1.  
2.  
3.  
questa corte gli animi a conquistar. Bravo che dite e qual è il vostro



*aria D. Cesare*

Violini

Oboè

Clarineti  
in Bfa

Corni Bfa

Viole

Fagotti

Don Cesare

All.

more

amore

e un dolce affetto bellezza

è un vile affetto bellezza

amore

è un bon fa-





con voce

piace  
l'acqua  
Trovo in a mar la pa-ze la mia felici-tà  
sol l'amistà mi piace ma in-donna non si trova  
no



Handwritten musical score for piano and voice. The score is written on five staves. The first two staves contain piano accompaniment, with dynamic markings *p. crey.* and *f. p. af.* The third staff contains the vocal line, with dynamic marking *p. crey.* and the instruction *con voce*. The fourth and fifth staves are empty.

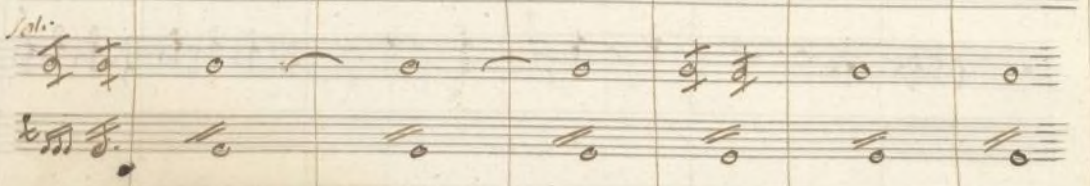
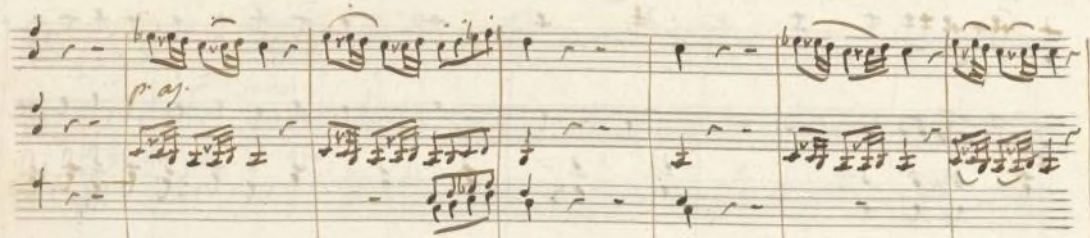
Prima felice - ta che dissi e se Teodoro non  
ma in Donne non si dà che dissi ah mi confondo scu-



cu va la mor mio? casa ce non è oltro di tanta cru del-  
-primi non vorrei se resto in faccia a lei a - - - mor mi tradi -

Handwritten musical notation on a five-line staff. The notation includes a double slash at the beginning, followed by a series of notes and rests. The notes are written in a cursive style, and the rests are indicated by horizontal lines. The staff is divided into measures by vertical lines.

fa' a pa ce non e off Dio di- ta noa cu del tanciu de la si era del  
ra se resto in faccia a lei a - - mor mi tradi-ra' mi tradira'



ra' - - - - - e se Teo dona non cara non  
- ra - - - - - che dissi ab mi confando oh Dio sco-



Presto - + F

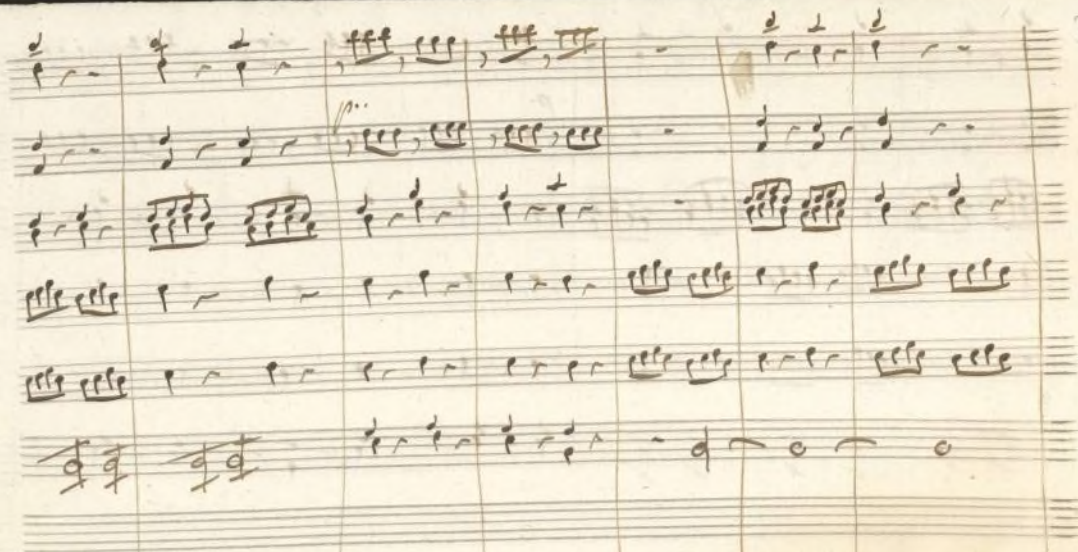
Mi.

Presto

cu va Ma-mor mi o ca- pa-le non co- Dio bi san-ta- con- del-  
 -primi non vorre - i se restò in faccia a lei amor mi tradi

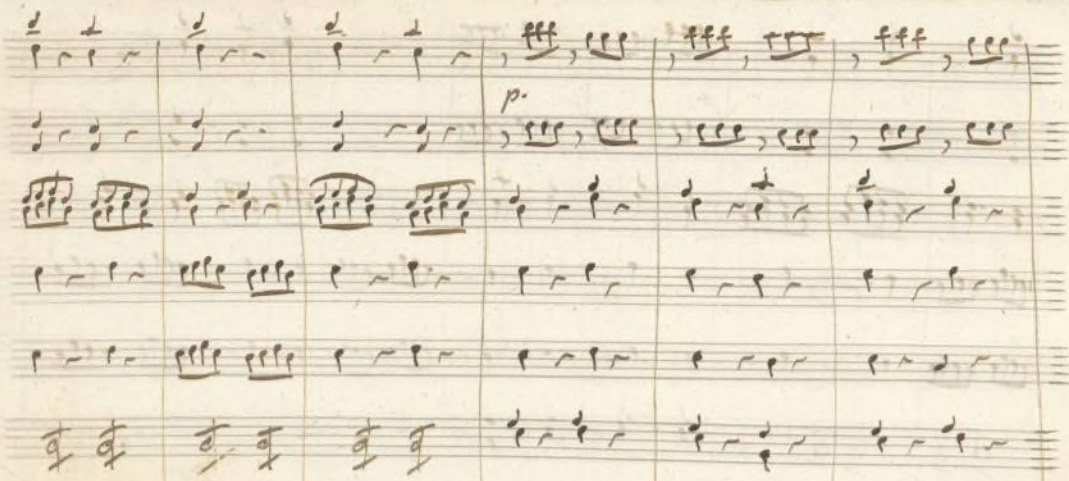


ta di ta nta quocchè si cruet ta si rapae non è oñ  
ra amor mi tradiva mi tradiva si se vesto in faccia  
p.



Dio di tanta scortesia si va del li  
 lei amor mi tradi-rà mi tradi-rà. si se





pa a pueri odio di tanta crudelitate  
esto in faccia a lei amor mi tradirà mi tradi-rà mi







## Scena 6.

Giac.

D. Ele.

Don Cesare se porta davvero Paladin Povero mondo. Se a re-

D. Teo.

gnar cominciava questa filosofia Quel suo linguaggio at-

D. Gar.

D. Teo.

-tonita mi rese ella è confusa. ah Donna Teodora voglio

Giac.

D. Teo.

sola restar basta per ora ascoltarmi Giannetto. La comanda. Don Cesare rag-

giungi, e destramente fa ch'egli ritorni subito in questa stanza ov'io l'at-



Gia.  
tendo ma non mostrav che il cenno venga da parte mio. vago. oh co' ben el

2. Tes.  
trotto s'invia. Non è dunque a me sola riservata la gloria di non amar: Don

Cesare presume superarmi in virtù. filosofia dell'arti alta maestra meo per

pochi istanti difendi alla più vil, co' tuoi consigli m'assisti a trar colui nella rete d'a-

mor. Domar pretendo quel temerario orgoglio, e de' disprezzi suoi vendetta io voglio. segue  
Ternetto



Sergetto

Mus 197-1

40

Violini

Oboè

Clarinetto  
in C

Corni  
in C

Viola

Fagotto

2.<sup>a</sup> Teodoro

2.<sup>a</sup> Cesare

Giannetto

Carghetto

Con Csoe

ah che tento, e quale oggetto l'anima

p. off.

Handwritten musical score on aged paper. The score consists of several staves. The top section has five staves with various musical notations, including notes, rests, and bar lines. Below this, there are two staves with a double bar line and a key signature change. The bottom section features a single staff with a vocal line and lyrics in Italian. The lyrics are: *mia di degno accende, La virtù che in lui risplende non è quella del mio*. The staff is marked with a *p.* (piano) and has a final double bar line. The paper shows signs of age, including yellowing and some staining.

Handwritten musical score on aged paper. The score consists of several staves. The top staff features a melody with notes and rests, starting with a treble clef and a key signature of one sharp (F#). Below it, there are staves for other instruments, including one labeled 'Con Oboe'. The bottom staff contains the lyrics 'cor no non è quella del mio cor' and 'no non è quella del mio'. The handwriting is in a cursive style, and the paper shows signs of age and wear.

Handwritten musical score on aged paper. The score consists of several staves. The top staff features a melody with notes and rests, starting with a treble clef and a key signature of one sharp (F#). Below it, there are staves for other instruments, including one labeled 'Con Oboe'. The bottom staff contains the lyrics 'cor no non è quella del mio cor' and 'no non è quella del mio'. The handwriting is in a cursive style, and the paper shows signs of age and wear.



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. There are several handwritten annotations in Italian:

- Solo.* (Staff 3)
- Sol. Solo 11. 12.* (Staff 4)
- Sol.* (Staff 5)
- Solo.* (Staff 6)
- cor* (Staff 7)
- p. ay.* (Staff 8)

The bottom staff contains the lyrics: *cor è nato in de pensieri se quell' anema rac.*

Handwritten musical score for Oboe. The score consists of several staves. The first staff has a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. There are dynamic markings 'ff.' (fortissimo) on the first and third staves. The score includes various musical notations such as notes, rests, and bar lines. The word 'Con Oboe' is written on the fourth staff.

-colta la fi lo-sofa sta vol ta qual che mal se sente al cuor si qual che mal se sente al

ff. te

Handwritten musical score on aged paper. The score consists of ten staves. The first four staves contain vocal or instrumental notation with various notes and rests. The fifth staff has a double bar line and a repeat sign. The sixth staff is empty. The seventh staff contains the lyrics "oh momento" and "innanzi a". The eighth staff is labeled "Cuor" and contains more notation. The ninth and tenth staves continue the notation. The handwriting is in brown ink.



*dol. volti*

*con voce*

*p. ay.*

*lei quel periglio mi sovrasta un accento un guardo basta a sco*

*p.*

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 three staves, each beginning with a *sol.* (soprano) marking. The bottom section of the page features a grand staff with two staves. The left staff is marked *cuor* (heart) and the right staff is marked *p. g.* (piano). The lyrics "oh momento" and "innanzi a" are written below the bottom staves. The notation is in a historical style, possibly 18th or 19th century.

*sol.*

*sol.*

*sol.*

*cuor*

*p. g.*

oh momento innanzi a

Handwritten musical score on aged paper, page 43. The score consists of two systems. The first system has five staves. The top staff is a vocal line with lyrics "lei quel periglio mi sovrasta un accento un guardo basta a sco". Below it are four staves for piano accompaniment, with markings "A.", "L.", and "p. a.". The second system has two staves, with the top staff continuing the vocal line and the bottom staff for piano accompaniment, marked "A.". The paper shows signs of age, including foxing and staining.



A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top section features a vocal melody with Hebrew lyrics written below the notes. There are several annotations in Italian: "p. ay." appears twice, and "p. ay. 9" is written on a lower staff. The bottom section of the page contains a vocal line with the Italian lyrics "privile tutto il cor si a scoprirle tutto il cor". Below this, there is a line with the Hebrew text "ד. Eccellenza e qua d'a". The handwriting is in dark ink, and the paper shows signs of age and wear.

pay. Id. solo voce

l'otto voce

Prmo: solo l'otto voce

l'otto voce

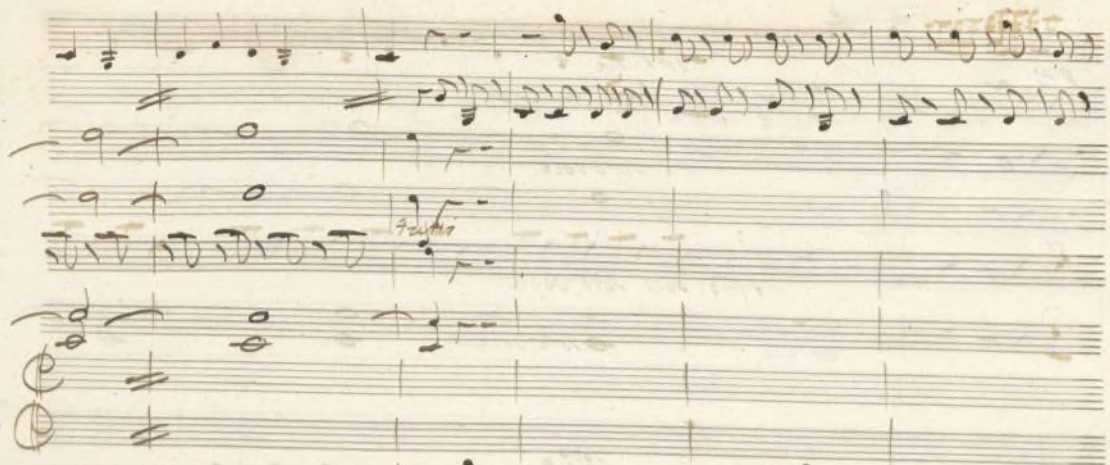
l'otto voce

Cavaliero l'otto voce ah si fanga a qual' altero

Principe l'otto voce ah si sforza un cor altero

migo l'otto voce sta filosofo si si mi spero

p. ay.



si cominci a debel-lar ah si finga quel altero si co-minci a debel-  
ron costretto a dimostrar ah si sopra un core altero son cos-  
che la s'abbia da istiziar car sta filoso fa mi spero che la s'abbia da istiz-



Handwritten musical score on aged paper. The score is written in brown ink and consists of two systems of staves. The first system has five staves, with the first two containing vocal lines and the last three containing instrumental or figured bass lines. The second system has two staves with vocal lines. The lyrics are in Italian and appear to be from an 18th-century opera or cantata. The handwriting is in brown ink, and the paper shows signs of age and wear.

*Con voce*

lar a debel- lar ah si finge quell altero si cominci a debellar  
 tretto a di mos- trar ah si sopra un core altero son costretto a dimostrar  
 zar che la s'abbia da istizzar sta fi lo sofa mi spero che la s'abbia da istizzar sta fi.

con Oboe

si cominci a debellar se cominci a debellar  
son costretto a dimostrar son costretto a dimostrar  
- lo so fa mi spero che la s'abbia da istigar sta filoso fa mi spero che la s'abbia da istigar.

*And.<sup>te</sup>*

46

*in allarme*

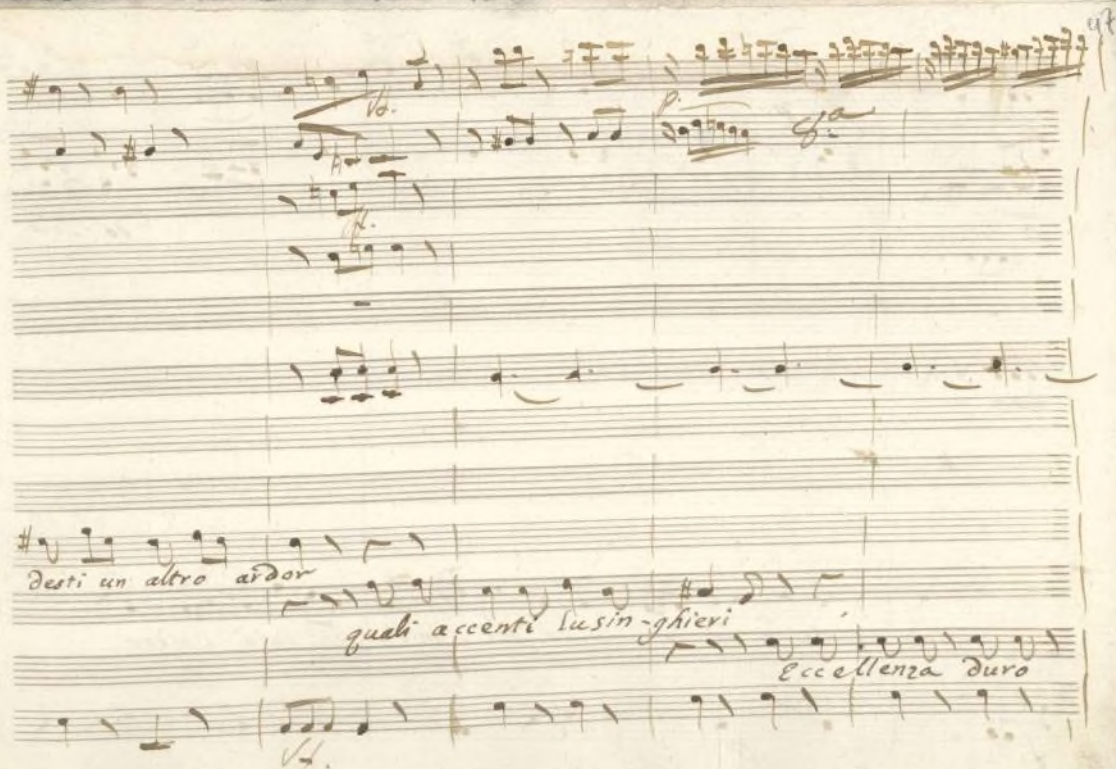
*And.<sup>te</sup>*

*Cava tier nel vostro seno arde il so di gloria il foco ma chi sà che a poco, a*

The image shows a page of handwritten musical notation on aged, slightly stained paper. The notation is written in dark ink. There are ten staves visible. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo marking 'And.<sup>te</sup>' is written above the first staff. The page number '46' is written in the top right corner. The second staff also has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The tempo marking 'And.<sup>te</sup>' is written above the first staff. The tempo marking 'in allarme' is written above the sixth staff. The tempo marking 'And.<sup>te</sup>' is written above the tenth staff. The lyrics 'Cava tier nel vostro seno arde il so di gloria il foco ma chi sà che a poco, a' are written below the eighth staff.



poco non si desti un altro ardor ma chi sa che a poco, a poco non si



Handwritten musical score on aged paper. The score consists of several staves. The top staff has a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. There are various musical notations, including notes, rests, and dynamic markings such as *p.* (piano) and *do! solo.* (do! solo). The lyrics are written below the staves: *sempre eguale a voi lo giuro del - mio, sen sarà l'ardor*. The bottom staff has a bass clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. There are various musical notations, including notes, rests, and dynamic markings such as *duro* (duro) and *p.* (piano).



48

*p.*

*p. af.*

Deh - m' aprite... il vos- tro core

quale assalto quale assalto

quale af-

duro duro

ma chi turba quel semblante  
-salto a un core amante e dis-  
duro



al vorrei che fosse amor al vor- rei che fosse a-  
 petto ed è furor è dispetto ed è furor è dis- petto ed è fu-  
 el se porta con valor el se porta con va-



*Presto*

*en C. m.*

*mor*

*ror*

*lor.*

*Presto*

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The text "ga" is written below the first staff. The text "con Oboe" is written below the second staff. The text "D. Carapè" is written above the third staff. The text "Donna terribile, alma indomabile non so' più reggere" is written below the third staff. The text "Tr" is written below the fifth staff.

3a =

Oboe =

D. Teodora

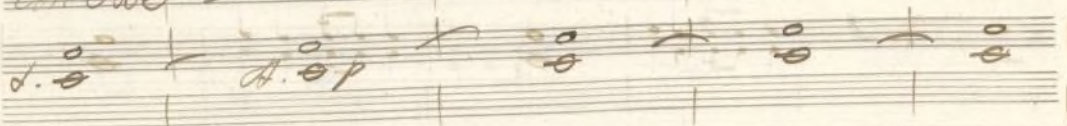
vomo terribile alma indomabile non so piu regere ne contrastar

ne contrastar

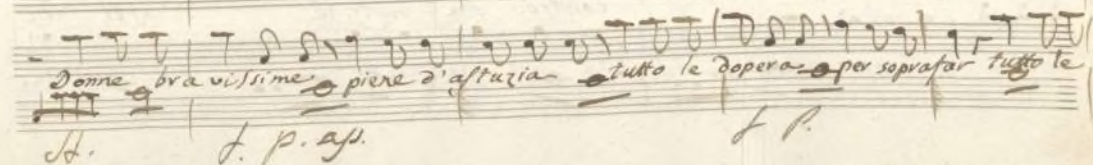




*con Oboe*



*-tar -*



*Donne bra viissime o piere d'astuzia tutto le dopera o per soprafar tutto le*

*H.*

*f. p. ap.*

*f. p.*

Handwritten musical score for a vocal and instrumental ensemble. The score includes staves for vocal parts with lyrics in Italian and a section labeled "Con Oboe".

*Con Oboe*

Lyrics (Italian):

contro fa-nat'ici l'arti  
 contro fa-nat'iche l'arti non  
 dopera per soprafarla Da o' ste petegole me o' de

Handwritten musical score on page 52, featuring multiple staves with notes, rests, and lyrics in Italian. The score includes dynamic markings like *p.* and *p.f.* and a section marked *Con Oboe*.

*Con Oboe*

*vagliono stanca è quest' anima di simu- lar*  
*a fenderme drento de limati so farla star*



*lento voce*  
*lento voce*  
*lento voce*  
*lento voce*  
*lento voce*

stanca è quest' anima di simu-lar  
 drento de limiti so farle star  
 no' non so piu'  
 si' drento de



Handwritten musical score for the second system, featuring five staves with lyrics in Italian. The lyrics are written below the staves, with some words appearing above the notes.

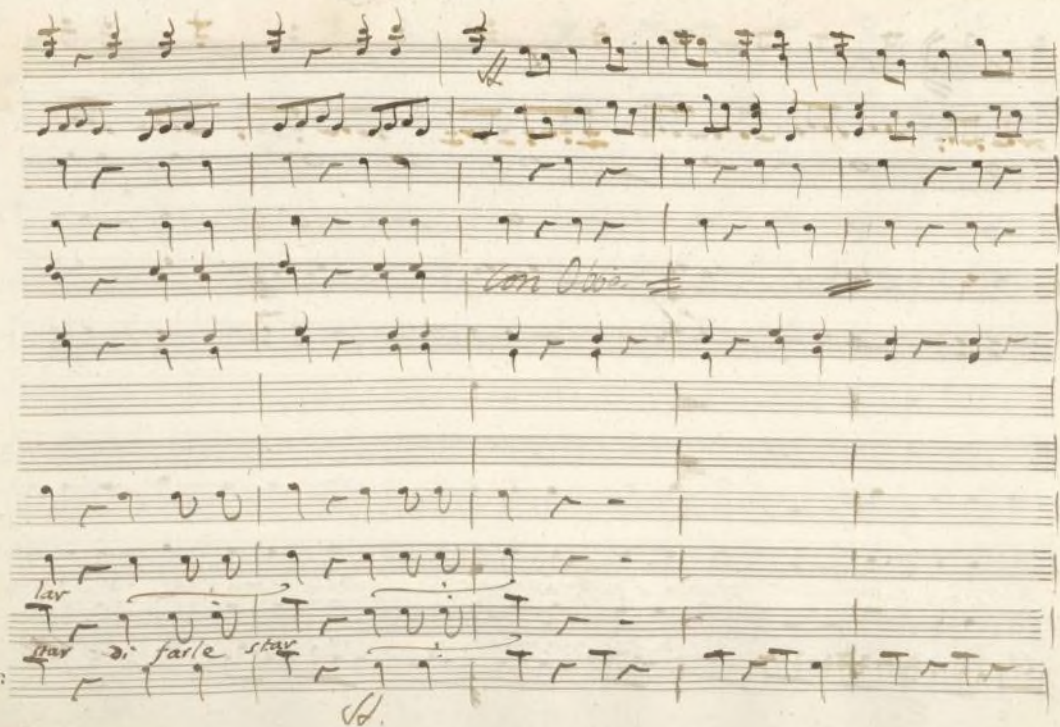
no' ne fanatichi l'arte  
 no' ne contrastar contro fanatide l'arte non  
 limiti si sò farle star da ste petegole me so de

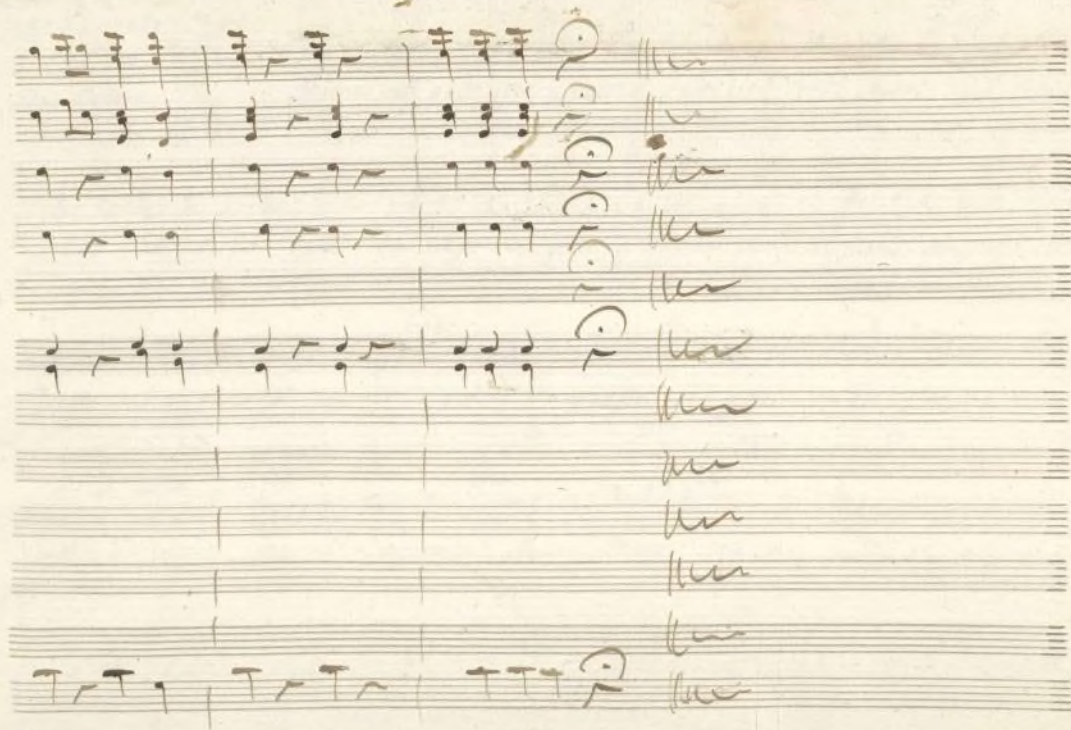
Handwritten musical score on aged paper. The top section consists of five staves of music. The bottom section consists of three staves of music with Italian lyrics written below them. The lyrics are: "raglione stanca è quest' anima di simu- lar stanca è quest anima", "fendere drento de limiti so farle star drento de limiti". The page is numbered "H." at the bottom center.



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

di simulav stanca e' grossa anima di simu- lar di simu-  
so farla star drento de' limiti so farla star so farla









Ayuntamiento de Madrid

*Doppo il Terzetto 2. cy.* *Gia.* *2. cy.* 36

**Scena 8.**  
*Don Cesare*  
*Giannetto.*

*Ohimè non posso più. così è fastidioso! forti, forti ah Giannetto io sudo tutto da capo a pie di quella voce al suono di quegli'occhi all'aspetto fui vicino a morir. no' la me guasta per pietà un edificio che va come un violin, ma chi s'avvanza. Donne, Donne, ah mi guida in altra stanza*

**Scena 9** *Mo. d. ele.*  
*Finetta, e Donna Elena*  
*Finetta ha tu veduto*

apoggiato a Giannetto Don cesare parti molto turbato egli mi parve che sa-  
 9.

Fin. agui. # D. Ele. Fin.  
 -ra. mi sembra che questo nuovo eroe abbia un pò tocco il core. Spiegati. Giure  
 9.

D. Ele. Fin. D. Ele.  
 rei che sente amore amor per chi? Per donna Teodora. Per lei d'onde in te  
 9.

Fin. D. Ele.  
 naja del suo secreto amor questo sospetto. Dai consulti ch'ei fa col mio Giannetto. ch  
 9.

Fin. D. Ele.  
 Dio! voi sospirate. Ah mia Finetta voglio scopritti il ver chiedo uno sposo  
 9.



no

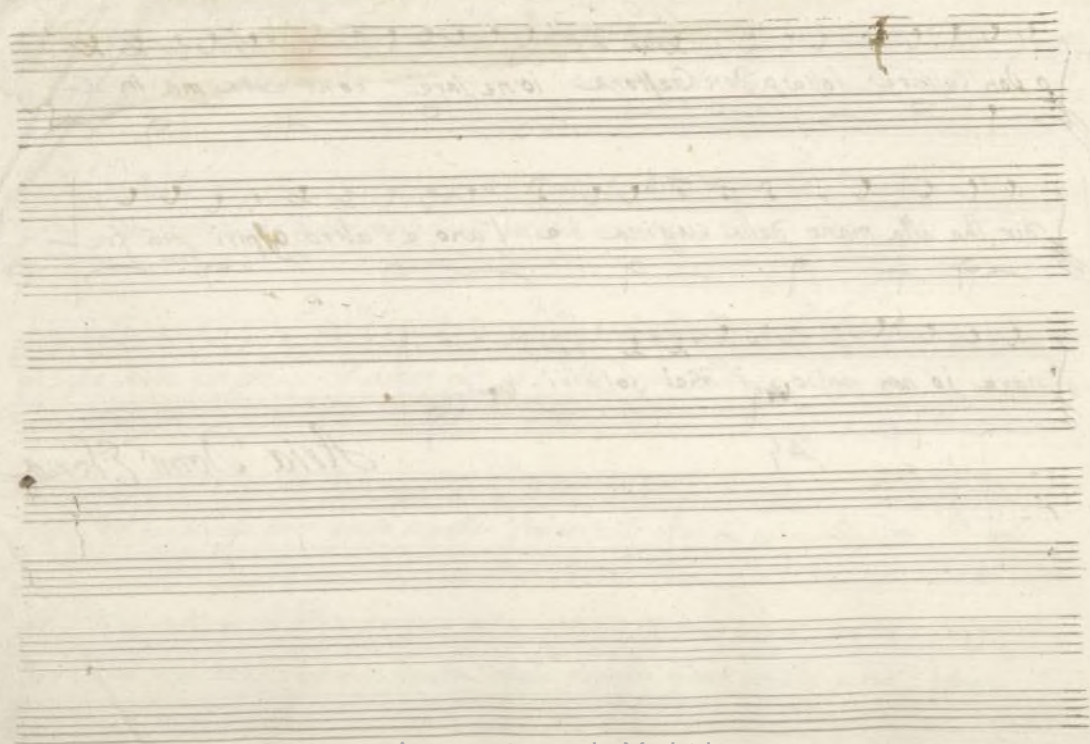
o non cessare fosse, o Don Gastone io ne sarei contenta ma in u-

dir che alla mano della cugina e l'uno, e l'altro affiri più fre-

nare io non posso i miei sospiri.

44

Avia Domi' Elena



Scena 10

Finetta e Giannetto

Fin.

no

ragione

Poveretta fa ragione e co' mai piccolo

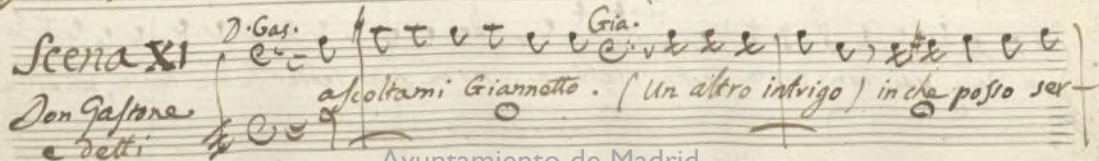
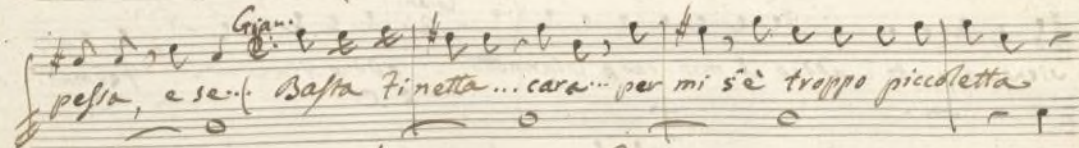
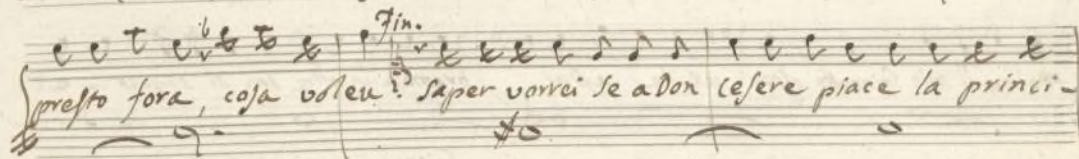
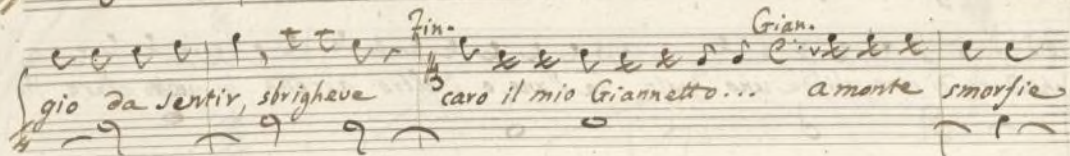
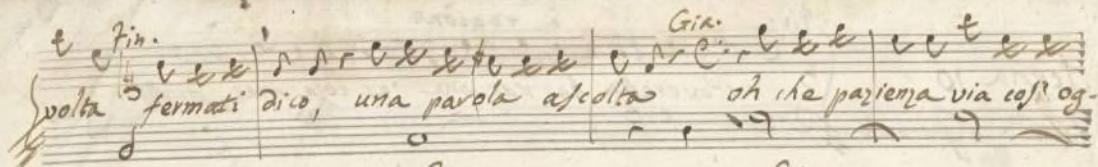
chiedere di men, chiede uno sposo, e l'uno, o l'altro accetta, in questo affare po

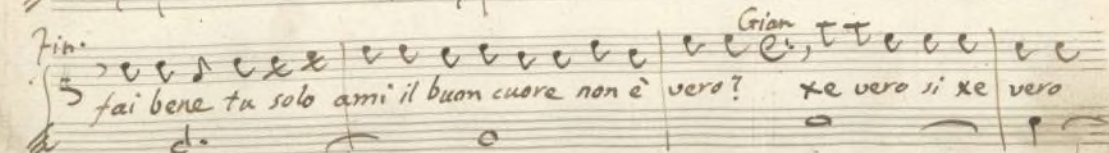
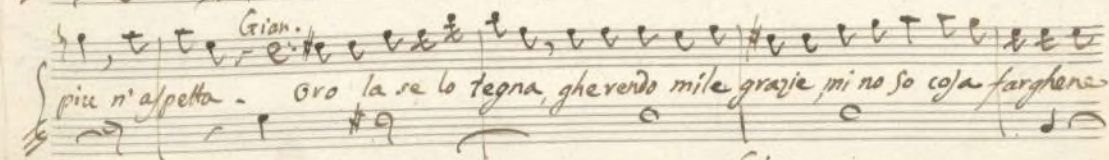
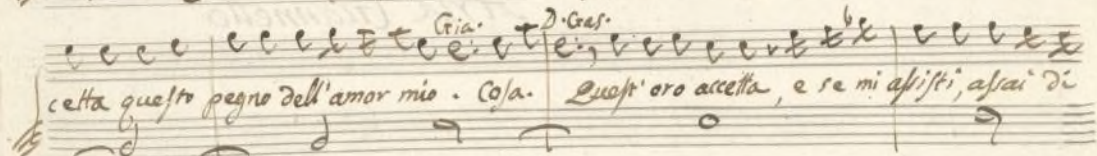
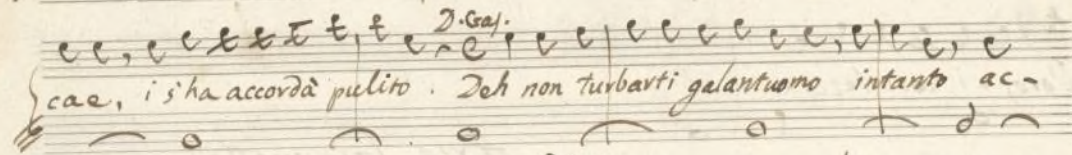
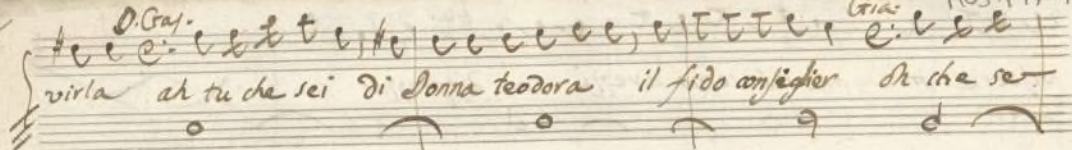
trebbe il mio Giannetto esser utile assai, bramava in oltre son di saper... ci

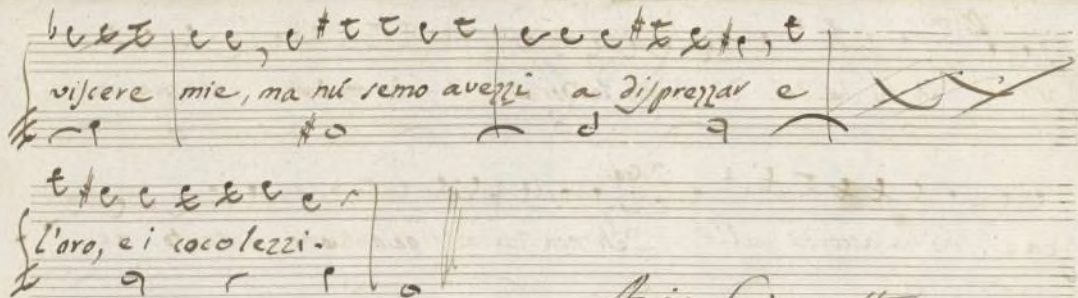
viene appunto. addio il mio caro Giannetto. addio Finetta. <sup>Gian.</sup> <sup>Fin.</sup> Fermati

ove <sup>Gian.</sup> e dove vai con tanta fretta. la prima, non va posso tender le mie ragnette, un'altra









Aria Giannetto



*Vidini* *p* *f. p.*  
*Oboè*  
~~*Chimney*~~ *con Oboè*  
*Corri in Dre*  
*Vide*  
*Fagotto*  
*Grannetto*  
*Maestro* *p* *f* *mi*

Ayuntamiento de Madrid

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

The lyrics are written below the staves:

*morfe*

*a mi re*

The score includes various musical notations, including notes, rests, and dynamic markings such as *p.* (piano) and *f.* (forte). There are also some markings that appear to be *p. ay.* and *p.* (piano).

Handwritten musical score on page 61. The score consists of several staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 11/4. The music is written in a cursive, handwritten style. The lyrics are written below the staves, in Italian and Spanish. The lyrics are: *-gali cosa credela che sia cosa credela che sia costi*. The word *costi* is written in a larger, more decorative script. The score is divided into measures by vertical bar lines. The bottom staff has a key signature change to one sharp (F#) and a time signature of 11/4. The lyrics are: *-gali cosa credela che sia cosa credela che sia costi*. The word *costi* is written in a larger, more decorative script. The score is divided into measures by vertical bar lines.

Handwritten musical score on page 61. The score consists of several staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 11/4. The music is written in a cursive, handwritten style. The lyrics are written below the staves, in Italian and Spanish. The lyrics are: *-gali cosa credela che sia cosa credela che sia costi*. The word *costi* is written in a larger, more decorative script. The score is divided into measures by vertical bar lines. The bottom staff has a key signature change to one sharp (F#) and a time signature of 11/4. The lyrics are: *-gali cosa credela che sia cosa credela che sia costi*. The word *costi* is written in a larger, more decorative script. The score is divided into measures by vertical bar lines.



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* and *p. af.*. The lyrics "modi, per sta via nò se vince un Venezian nò nò nò nò nò nò" are written below the bottom staff. A watermark "Ayuntamiento de Madrid" is visible at the bottom center.

Handwritten musical score on page 62. The score consists of several staves. The top staff contains a melody with notes and rests, marked with a 'p' (piano). The second staff contains a bass line with notes and rests. The third staff contains a melody with notes and rests. The fourth staff contains a bass line with notes and rests. The fifth staff contains a melody with notes and rests. The sixth staff contains a bass line with notes and rests. The seventh staff contains a melody with notes and rests. The eighth staff contains a bass line with notes and rests. The ninth staff contains a melody with notes and rests. The tenth staff contains a bass line with notes and rests. The lyrics are written below the staves.

no no no no no no no no  
no se vince un Veneziano es si

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

Lyrics (Italian):

modi per sta via

Lyrics (Spanish):

no se vince un lemozian

Ayuntamiento de Madrid



Handwritten musical score on aged paper, page 63. The score is written on ten staves. The top two staves contain musical notation with various notes and rests. The third staff has a series of notes with slurs. The fourth staff has a series of notes with slurs. The fifth staff has a series of notes with slurs. The sixth staff has a series of notes with slurs. The seventh staff has a series of notes with slurs. The eighth staff has a series of notes with slurs. The ninth staff has a series of notes with slurs. The tenth staff has a series of notes with slurs. The text "a pen-sar da galantemo ale" is written below the staves, with "ale" at the end. The word "Ayuntamiento de Madrid" is printed at the bottom center.

Handwritten musical score on aged paper. The score consists of several staves. The top staff has a treble clef and a key signature of one sharp (F#). The music is written in a historical style, with various note values and rests. There are some annotations in the first staff, including "da." and "da.". The bottom staff contains the lyrics: "vài fin da put ello sempre a regno go el cervello sempre netta go le". The paper shows signs of age, including yellowing and some staining.

da. da.

vài fin da put ello sempre a regno go el cervello sempre netta go le

Handwritten musical score on five staves. The first staff contains complex rhythmic notation with many vertical strokes. The second staff has a melody with notes and rests. The third staff has a simple melody. The fourth staff has a single note with a 'lung' marking. The fifth staff has a melody with 'man' and 'sempre' markings.



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the staves.

*sempre netta gò la man*

*Presto* 65

*1<sup>sta</sup> voce*

*Presto*

*1<sup>sta</sup> voce*

*Ella xe un principe in pochi*

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The bottom staff contains the lyrics "termini la pol intenderne basta cusi" written in a cursive script.





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

mi  
quello se immobile  
come una

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





A handwritten musical score on aged, yellowed paper. The score is written in dark ink and consists of several staves. The top two staves contain musical notation, including notes, rests, and bar lines. Below these, there are several empty staves. Further down, there are more musical staves, some with notes and others with rests. At the bottom of the page, there are three lines of lyrics in Italian, written in a cursive hand. The lyrics are: "i bei se morlega", "meglio a consorgerme", and "meglio a co-". The paper shows signs of age, including discoloration and some staining.

*p. a. f.*

i bei se morlega

meglio a consorgerme

meglio a co-

Handwritten musical score on five staves. The top staff contains a melody of eighth and sixteenth notes. The second staff has rests marked with '8.' and '8'. The third staff has rests marked with 'oo' and 'oo'. The fourth staff has rests marked with 'o' and 'o'. The fifth staff contains a melody of eighth and sixteenth notes. Below the staves, there are three lines of handwritten text: '- mi ser me', 'che in regre o', and 'megio a cono ser me'.

- mi ser me

che in regre o

megio a cono ser me

Handwritten musical score for a vocal and instrumental piece. The score is written on ten staves. The first three staves contain instrumental notation, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The fourth staff begins with a double bar line and a repeat sign, followed by a piano (p) dynamic marking. The fifth staff contains a bass clef and a key signature of one sharp. The sixth staff contains a treble clef and a key signature of one sharp. The seventh staff contains a bass clef and a key signature of one sharp. The eighth staff contains a treble clef and a key signature of one sharp. The ninth staff contains a bass clef and a key signature of one sharp. The tenth staff contains a treble clef and a key signature of one sharp. The lyrics are written below the staves: "meglio a co- noferme", "ghe insegue ro", and "della Dea". The score is written in a cursive, handwritten style.

meglio a co- noferme

ghe insegue ro

della Dea

Handwritten musical score for "Ave Maria" by Franz Schubert. The score is written on ten staves, with the top five staves for the vocal line and the bottom five staves for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written in Italian at the bottom of the page.

**Lyrics:**

venere -  
 fido le grazie  
 fido del Diavolo



Handwritten musical score on five staves. The notation includes various rhythmic symbols, clefs, and accidentals. The bottom staff contains the lyrics: *l'oro, e l'insidia ne vil ne Debole mai no' sa-*

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

*Legue*

*-vo* *Dalla Dea Venere* *sfido le grazie* *sfido del*

*p. 2 2* *p. 2 2* *p. 2 2* *p. 2 2* *p. 2 2* *p. 2 2*

Handwritten musical score for a piece titled "Diavolo". The score is written on five systems of staves. The first system has five staves, the second has two, and the third has one. The lyrics "Diavolo l'oro, e le insidie ne vil, ne debolo" are written below the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" and "p".

Diavolo l'oro, e le insidie ne vil, ne debolo

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

The visible lyrics are:

*mai nò savò*

*a mi mofie*

The notation includes various musical symbols, including notes, rests, and clefs, along with some decorative flourishes. The paper shows signs of age, including discoloration and some staining.



Handwritten musical score on aged paper, featuring multiple staves. The score includes vocal lines with lyrics in Italian and instrumental parts for "corni" (horns). The lyrics are: "a mi regali", "ne vil ne debile", "mai non sa ro'".

The score is written in a historical style, likely from the 18th or 19th century. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written below the vocal staves.

Lyrics: a mi regali ne vil ne debile mai non sa ro'

Handwritten musical score on page 72. The score consists of ten staves. The first staff contains a melodic line with various notes and rests. The second staff contains a series of slanted lines, possibly representing a bass line or a specific instrument. The third staff is empty. The fourth staff contains a series of slanted lines. The fifth staff contains a series of slanted lines. The sixth staff contains a series of slanted lines. The seventh staff contains a series of slanted lines. The eighth staff contains a series of slanted lines. The ninth staff contains a series of slanted lines. The tenth staff contains a series of slanted lines.

*a mi smorfie*

*a mi regali*



Handwritten musical notation on two staves. The first staff contains six groups of four eighth notes. The second staff contains six groups of four eighth notes.

ne vil ne debde      mai nò savo'      ne vil, ne debde

2 2      2 2      2 2      2 2      2 2







Scena 12 *Fin.*  
 detti poi ai vezzi d'una Donna, tanto degno in cui  
 Teodora.

*J. Gas.* tanto schiamazzo alla vista dell'oro *Fin.* oh ingrato, oh pazzo *J. Gas.* ma di

questi disprezzi il fio mi pagherà, voglio vendetta voglio... *Teo.* i miei cenni

odi tu pur Finetta, s'appressa l'ora delle danze, in cui la fortuna alle-

danze destina i Cavaglier: per vendicarmi di Don Cesare io voglio a mio ta-

lento la sorte regular tenete asciosi, nastri d'ogni color che più vi piace

voſtro compagno ſia ma il colore che don Ceſare chiama ſia ſervato per

Gia. I Teo. *1.ª parte 47.*  
 (me (co) a se trama.) *5* avanzati Giannetto. altera *2.ª Teo.* a parte efter tu

Devi de consigli miei, so che prudente e che fedel tu sei, io parto sulla

festa, la sorte, e a un tempo stesso Don Cesare ingannato. Si si capisso



col zocchetto dei nappri, ma che vuoi dir. Permettela che diga

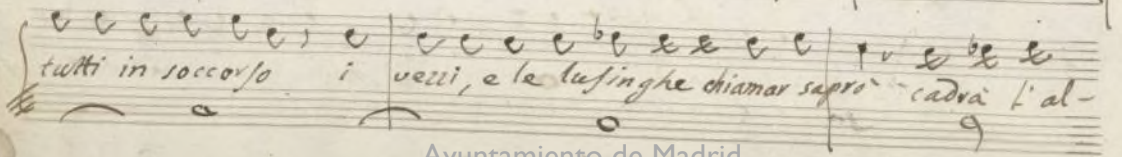
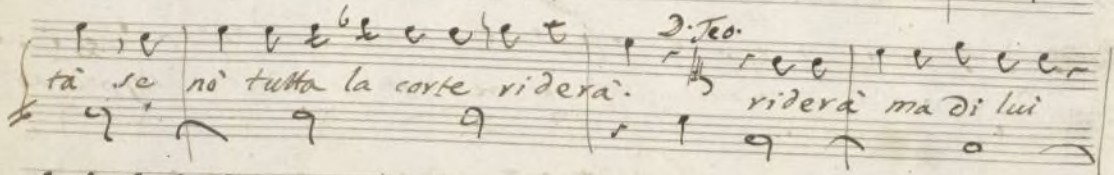
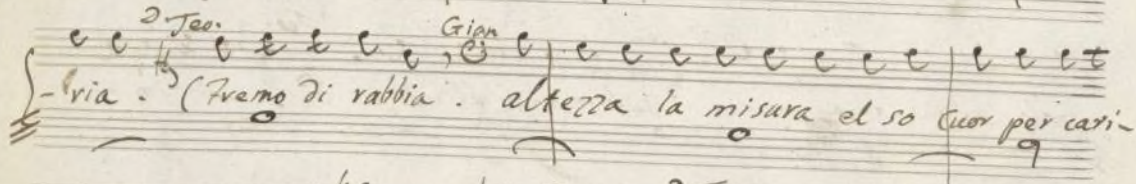
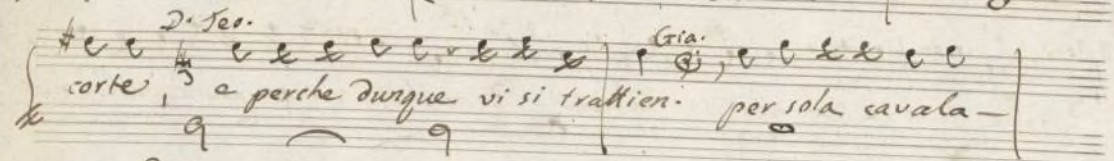
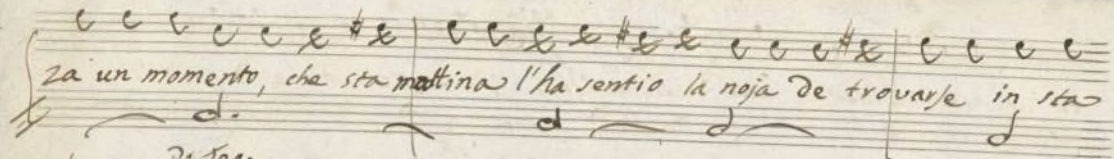
18. D. Teo. parla. la se spargna la fadiga. D. Teo. perche? mi go paura che con quel

beccetto no la faccia gnente D. Teo. dubito anch'io cugina. I tuoi timori

i dubbi vostri sono oltraggiosi per me voi lo vedrete supplice a piedi

Gia. miei chieder mi in van pietà - mi no lo credo: Don Cefare m'ha ditto





terò e all'ora alle lusinghe e ai vezzi succeder si vedrà

*D. Ele. Fin.*  
scherni e disprezzi  
*Gia.*  
ma s'ei non cede, e s'ella s'innamora

*Violini*  
*Viola*  
*Teodora*  
*Allegro*  
chi io sento a

Handwritten musical score for "L'invitta mia costanza" by Antonio Vivaldi. The score is written on five staves. The first staff is for the Violin I part, marked "f" and "ff". The second staff is for the Violin II part, marked "f". The third staff is for the Viola part, marked "f". The fourth staff is for the Bass part, marked "f". The fifth staff is for the Cello part, marked "f". The lyrics are written below the staves: "mor chiudi quel labro audace", "io d'affetto sì vil sarei capace", "e l'invitta mia costanza, i saggi miei sistemi io potrei rove-". The score is signed "Vivaldi" at the bottom right.



1<sup>a</sup> f

f.

2<sup>a</sup> f

sciar io con la turba dell'alme stolte, e imbelli confondermi potrei ch'io senta-

1<sup>a</sup> f

f.

1<sup>a</sup> f

f.

2<sup>a</sup> f1<sup>a</sup> f

f.

Attacca l'aria

-more ah pria dal sen vor rei strapparmi il core -

1<sup>a</sup> f



Violini

Oboè

Clarineti  
Bfa.

Corni Bfa.

Viola

Fagotto

Teodora

All.<sup>o</sup>  
mosso

7. 1

Frena

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on ten staves. The instruments listed are Violini (Violins), Oboè (Oboe), Clarineti Bfa. (B-flat Clarinets), Corni Bfa. (B-flat Horns), Viola, Fagotto (Bassoon), Teodora (Vocal Soloist), and All.º mosso (Percussion). The tempo is marked 'All.º mosso'. The score includes various musical notations such as clefs, key signatures (mostly B-flat), time signatures (mostly common time), and notes. There are some corrections and markings, including a large 'X' over the first staff and a '7. 1' marking near the end. The paper is aged and stained.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including stains and foxing.

Lyrics visible on the staves:

- Staff 2: *Unig*
- Staff 9: *pur*
- Staff 10: *offeso amore*
- Staff 10 (continuation): *s'armi pur*

At the bottom of the page, the text "Ayuntamiento de Madrid" is printed.

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

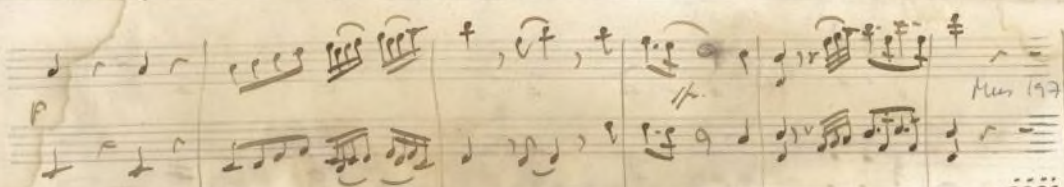
The lyrics visible are:

*San - no mio*  
*frema pur offeso Amore s'armi pur a*  
*signor*

The score includes various musical notations such as notes, rests, and bar lines, along with a section labeled *con Bocca*.

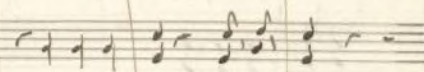


Mus 197-1



con *Vf* *mi* *f. p.*  
res in 3

con Boe



dan

no mio

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The lyrics are written in Spanish.

Lyrics visible on the page:

*L'ire sue sfidar poss. io*

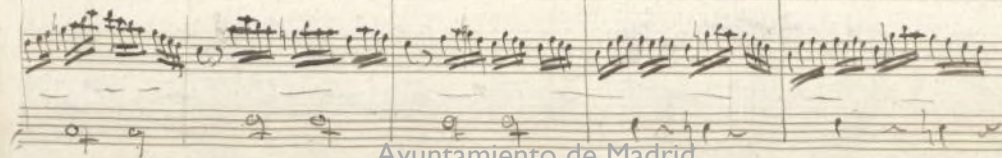
At the bottom of the page, there is a line of text: *Ayuntamiento de Madrid*.

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *p*. The score is written in a historical style, possibly from the 18th or 19th century. The page number 80 is visible in the top right corner.

Handwritten musical score on a single staff. The notation includes notes, rests, and dynamic markings like *f* and *p*. The lyrics "e combaterlo sapró e combaterlo sapró" are written below the staff. The page number 80 is visible in the top right corner.

Handwritten musical score on aged paper, featuring multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano). The score is divided into measures by vertical bar lines. The bottom section of the page includes the text "eg comba" written below the staff, followed by a series of musical notes and rests. The paper shows signs of age, including discoloration and water damage on the right side.







Handwritten musical score on aged paper, featuring multiple staves and musical notation. The score includes various musical symbols, including notes, rests, and dynamic markings such as *p.*, *cres.*, *all. and.*, and *ma che*. The notation is written in a style characteristic of 18th or 19th-century manuscript notation. The page is numbered 82 in the top right corner.

82

*p.* *cres.* *cres.* *mus 102-1*

*all. and.* *p. cres.*

*ma che*

*p.*

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

The score is divided into two main sections. The upper section contains several staves of music, including a vocal line and a piano accompaniment. The lower section contains a single staff with lyrics and musical notation.

**Lyrics:**

mai vudi dirmi il core  
che mi

**Handwritten markings:**

- p.* (piano)
- mf.* (mezzo-forte)

The musical notation includes various notes, rests, and dynamic markings. The paper shows signs of age, including yellowing and some staining.



Unis

Unis

palpita nel petto che mi palpita nel petto ah no

A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top staff features a series of rhythmic marks, possibly a key signature or tempo indication. Below it, there are staves with musical notation, including notes, rests, and bar lines. Some of the notation is crossed out or heavily faded. The bottom staff contains the lyrics in Italian: *nò ah nò nò d'un vile affet - to mai capace non sa-ro*. The paper shows signs of wear, including stains and discoloration.

*nò ah nò nò d'un vile affet - to mai capace non sa-ro*

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "nô nô mai capace non sarô" are written below the sixth staff, and "frena" is written below the seventh staff. The paper shows signs of wear, including stains and a large tear on the left side.





pur offeso amore

e com-batterlo saprò e com-



A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top two staves feature complex rhythmic patterns, possibly for a keyboard or strings. Below these, there are several staves with lyrics written in Italian. The lyrics are: "batterlo sa-pro' ah no' no' ah no' no' d'un vile affet-to mai ca". The notation includes various musical symbols such as notes, rests, and dynamic markings like "p". There are some stains and discolorations on the paper, particularly in the center.

batterlo sa-pro' ah no' no' ah no' no' d'un vile affet-to mai ca

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Italian and Spanish.

The visible lyrics include:

- con voce*
- pace non raro*
- nò nò mai ca pace non sa*

The score is written in a historical style, likely from the 18th or 19th century, with various musical notations including clefs, notes, rests, and dynamic markings.

Handwritten musical score on aged paper, featuring multiple staves and measures. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The score is organized into measures by vertical bar lines. The paper shows signs of wear, including water damage and staining, particularly on the left side. The bottom of the page features a printed line: Ayuntamiento de Madrid.









Handwritten musical notation on a page with ten staves. The notation includes various symbols such as notes, rests, and clefs, arranged in a structured manner across the staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a single melodic line. The staves are numbered 1 through 10 on the right margin.

A vertical line of musical notation, possibly a continuation of the melody or a separate part, running down the right side of the page. It consists of a series of connected, wavy lines, suggesting a continuous melodic or rhythmic pattern.

*al Finale.*

Scena 14

Nov. 192-1

28

Giannetto

Solo.

oh che foga, oh che stizza, povera Teo-

-dora me fe proprio pieta, nò gavè mondo, e gnente in conseguenza stimo i

vostri sistemi, e la vostra rason drento poche ore, farò veder a

tutta Barcellona che mi son più de vù povera sciocca filosofa tre

dea rora la bocca.

Finale



Ayuntamiento de Madrid



## Finale Primo.

pino 1921

89

Violini

Opu. e  
Clarini

Corni in

Fagotti

Viole

D. Teodora

D. Elena

Finetta

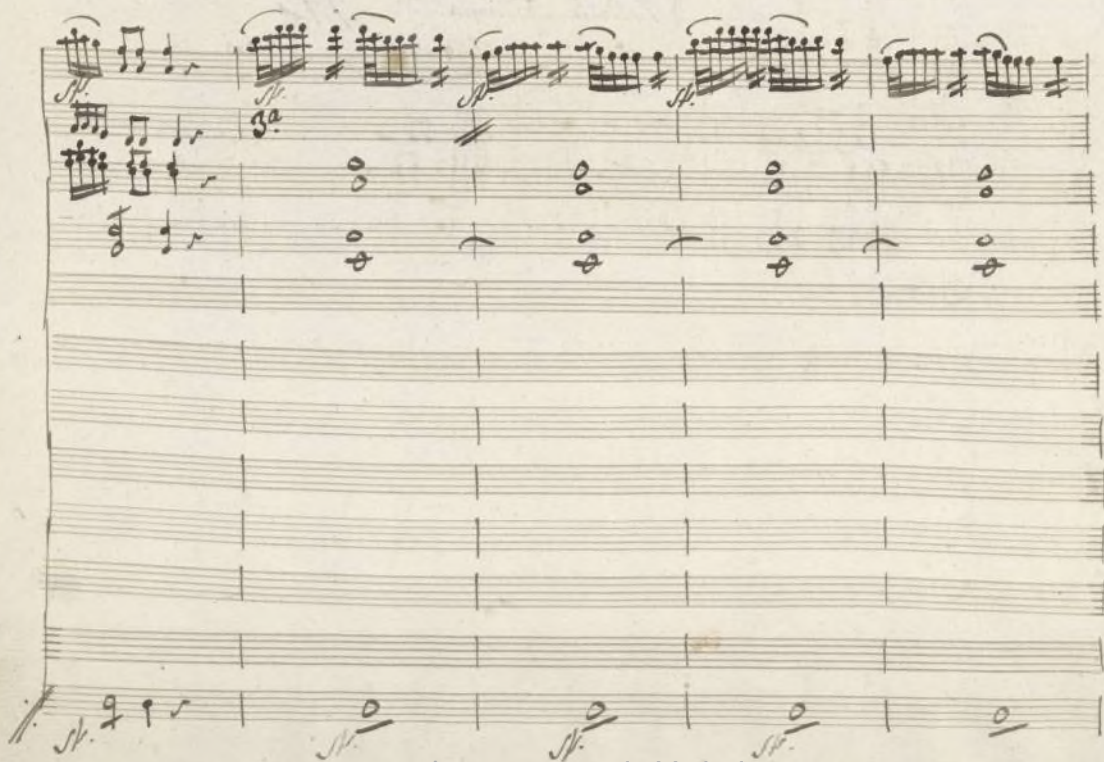
D. Cesare

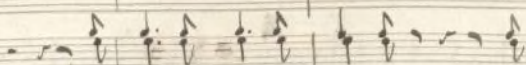
e D. Ricardo

D. Gastone

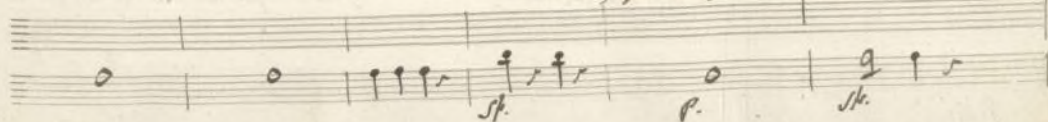
Gianetto

Allegro





La festa è apparecchiata s'at-





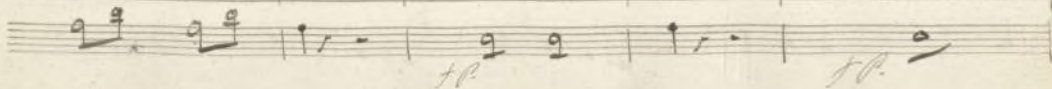
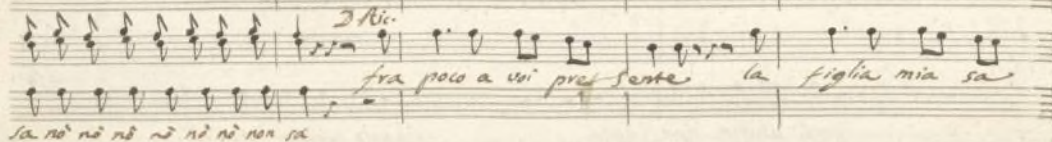
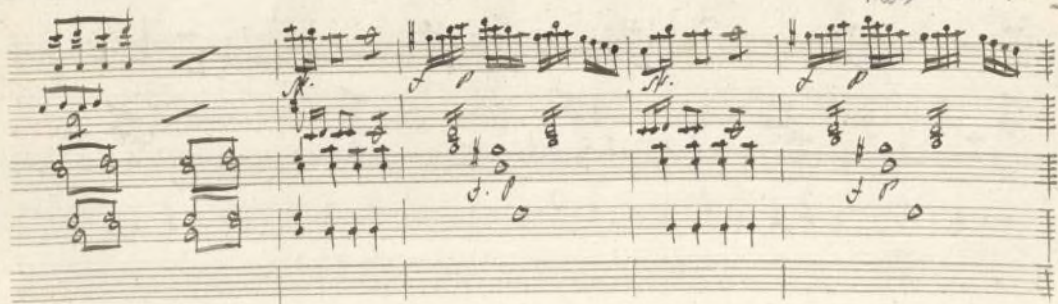
Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score includes various musical markings such as *p.*, *3a*, *Sp.*, and *p. m.*.

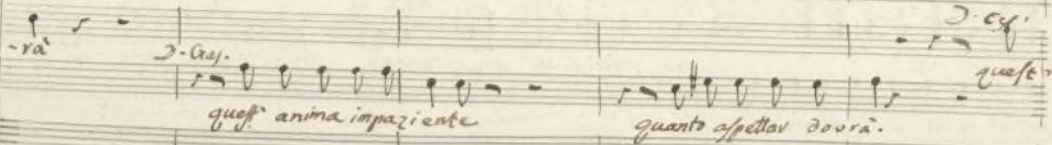
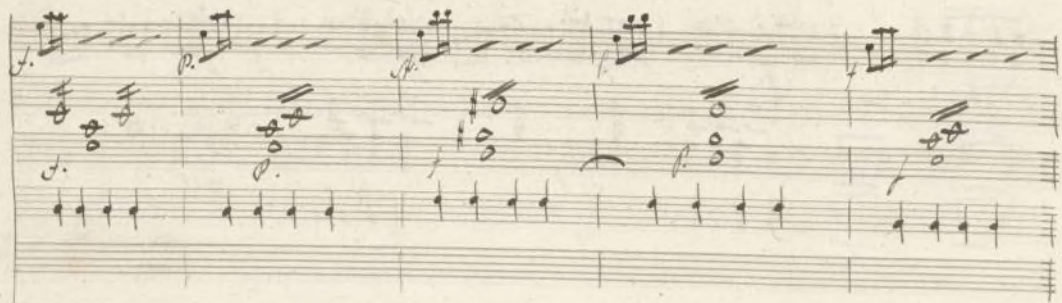
The lyrics are written below the staves:

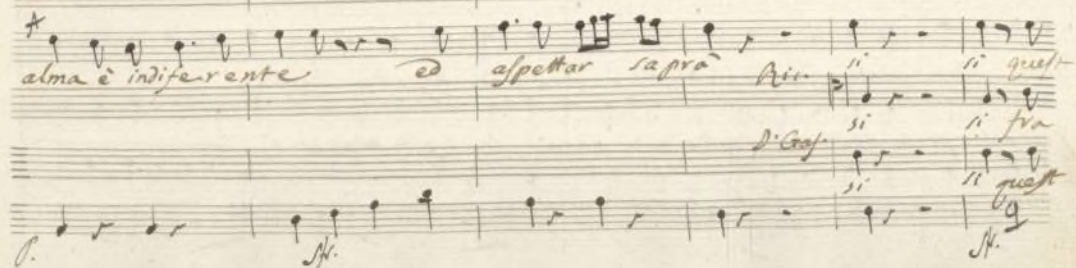
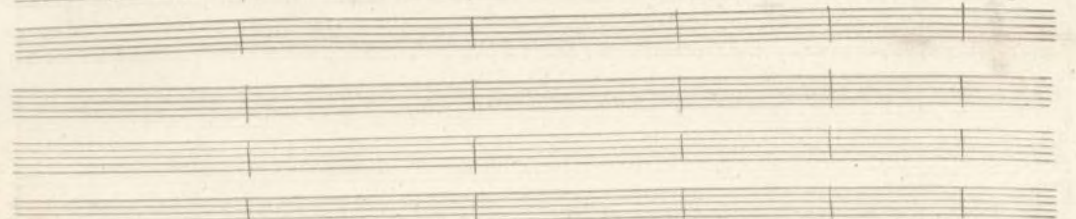
...fonde Teo - rova  
 e ogni alma che la dora  
 frenar si più non sa frenar si più non

The score concludes with a double bar line and the marking *p. m.*.









3<sup>a</sup>

*Sp.*

alma è indifferente ed aspettar saprà ed aspettar saprà

poco avrai presente la figlia mia sarà la figlia mia sarà

anima impaziente quanto aspettar dovrà aspettar dov -- rà

*Sp.*



Mus 197-1

93



Ayuntamiento de Madrid



*Segue Simili*

*Simili*

nove banissime la se consola

ella prestissimo da solo a vola

qua la filosofa corteggiava flemma giudizio per cari-tà



flamma giu- dizio per cari- - tri

2. cel.

a mico

f.p.



Handwritten musical score on page 96. The score is written on ten staves. The first staff contains a melodic line with a *p.* (piano) dynamic marking and a *sf.* (sforzando) marking. The second staff contains a bass line with a *3a* (third) marking. The third staff contains a bass line with a *p.* (piano) dynamic marking. The fourth staff contains a bass line with a *p.* (piano) dynamic marking. The fifth staff contains a bass line with a *p.* (piano) dynamic marking. The sixth staff contains a bass line with a *p.* (piano) dynamic marking. The seventh staff contains a bass line with a *p.* (piano) dynamic marking. The eighth staff contains a bass line with a *p.* (piano) dynamic marking. The ninth staff contains a bass line with a *p.* (piano) dynamic marking. The tenth staff contains a bass line with a *p.* (piano) dynamic marking.

*co/a bi sognaro*

*D. Ce/.*  
*qual nastro spiegati*

*p.* *sf.* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.*

*p. sf.*

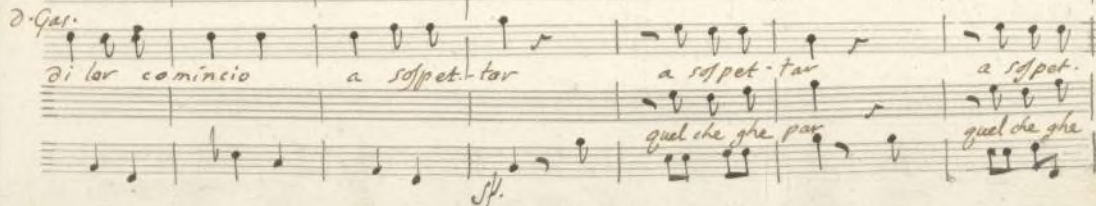
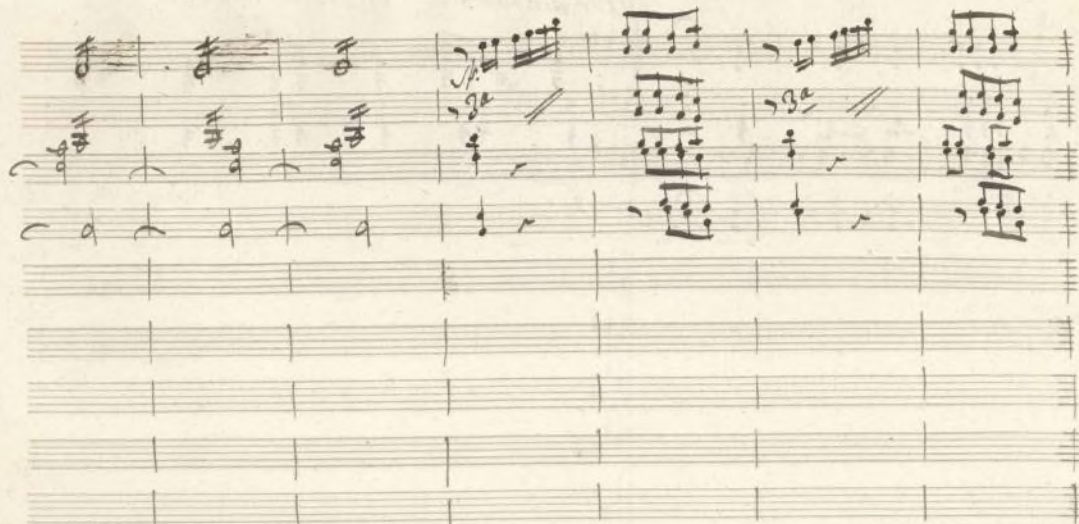
*reggio chiamar*

*p. sf.*

*uno a capriccio*

*quel che ghe par*





*all<sup>o</sup> non tanto.*

*marcia Banda*

*In E. clar.*

*In E.*

*tar.*

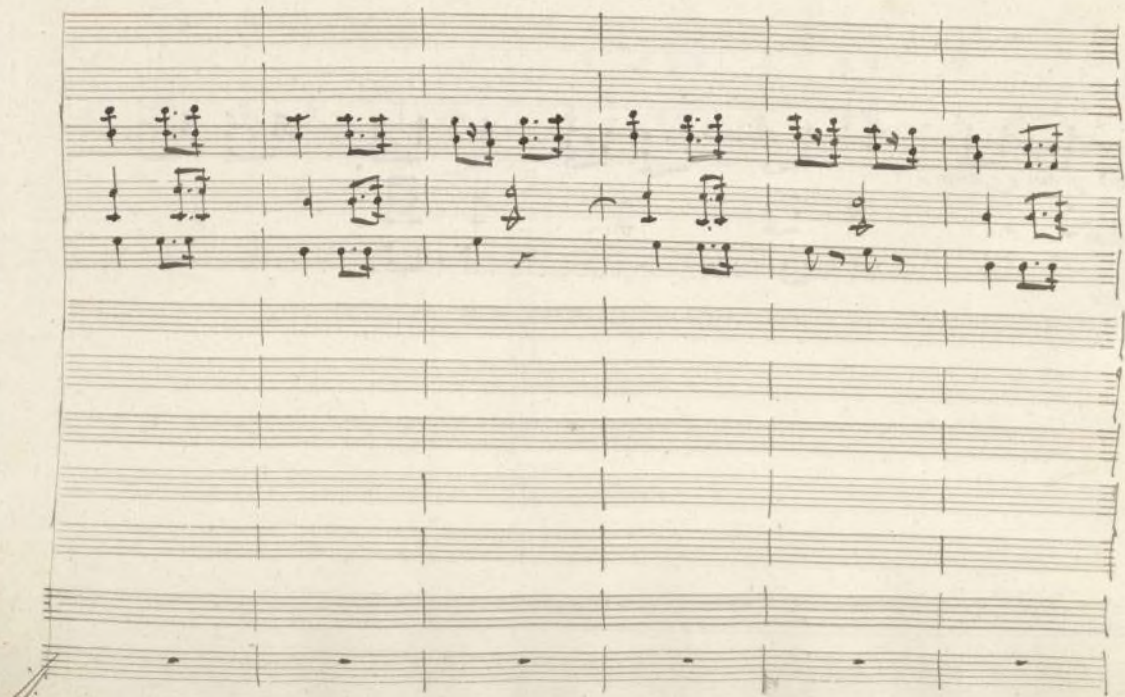
*par*

*all<sup>o</sup> non tanto.*

*sf.*

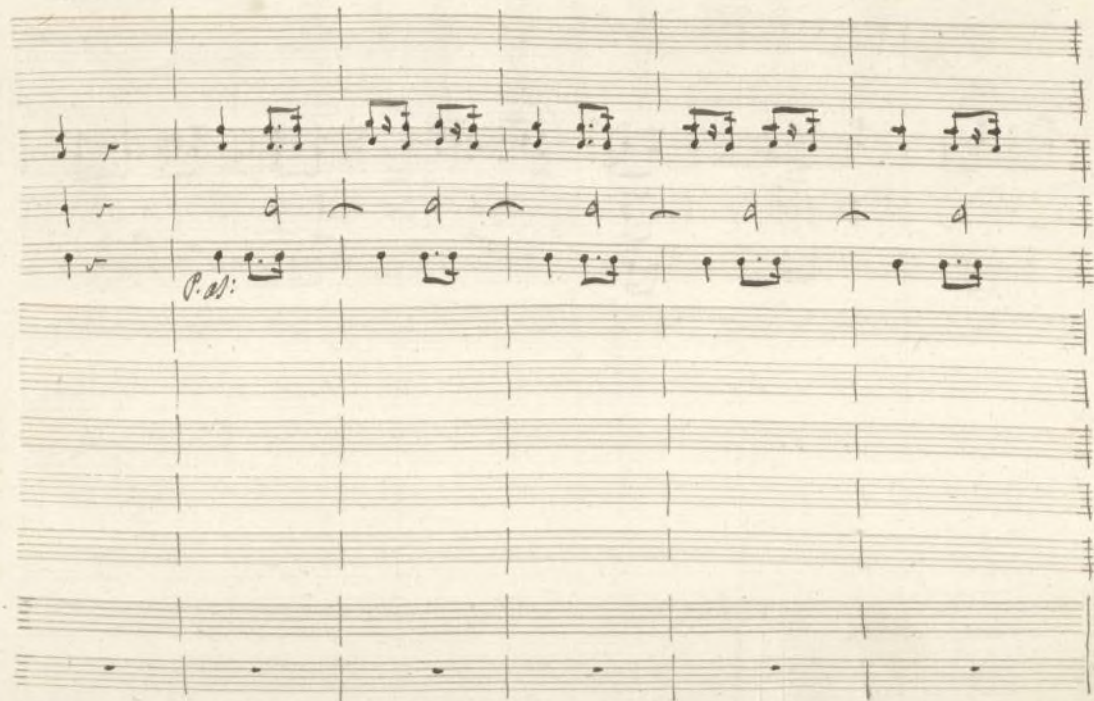
Ayuntamiento de Madrid

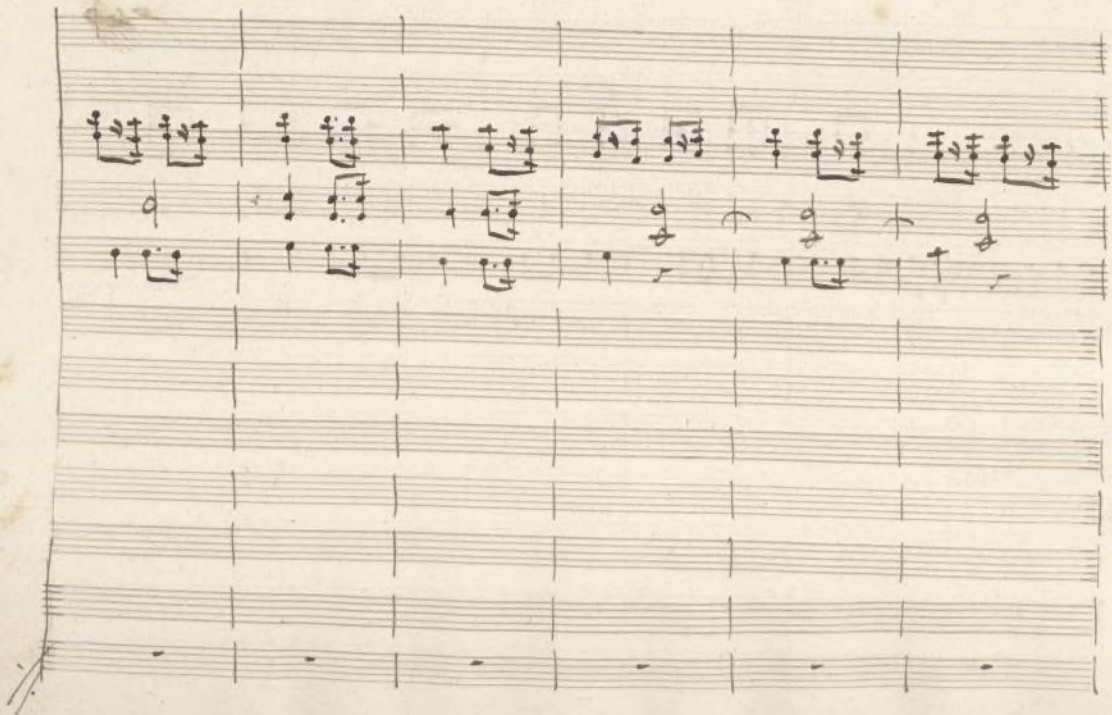
Handwritten musical score for three staves. The top staff is labeled *Solo* and *clarin 2.*. The middle staff is labeled *Solo*. The bottom staff is labeled *Solo*. The music is written in a system of five measures. The notation includes various musical symbols such as notes, rests, and clefs. The paper is aged and shows some staining.



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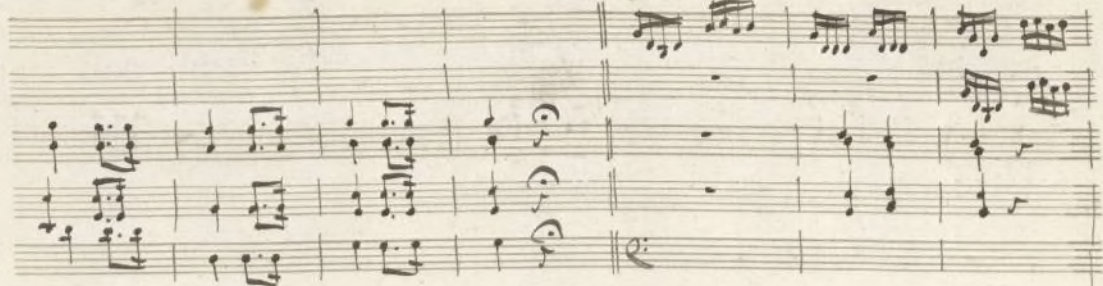




Ayuntamiento de Madrid

*Larg<sup>mo</sup>*

100



*2. rep.*

*Gap.*

*Gian.*

*ah*

*ah qual suono*

*oh che soni*

*Larg<sup>to</sup>*

Ayuntamiento de Madrid

*P. as.*

qual armo - - nia colla figlia il Prence or vien tene, e spera l'alma -

oh che armo - nia la filosofa qua vien quanto go' scommette -

*P. as.*



14  
1

Soprano.

Mus 197-1

101

17

Handwritten musical score for Soprano and voice. The score is written on ten staves. The first six staves are for the Soprano part, and the last four staves are for the voice part. The lyrics are written below the voice staves.

Lyrics:

ma ma re-sister mi convien ma re-sister mi convien  
 -ria che sta scena me va ben che sta scena me va ben

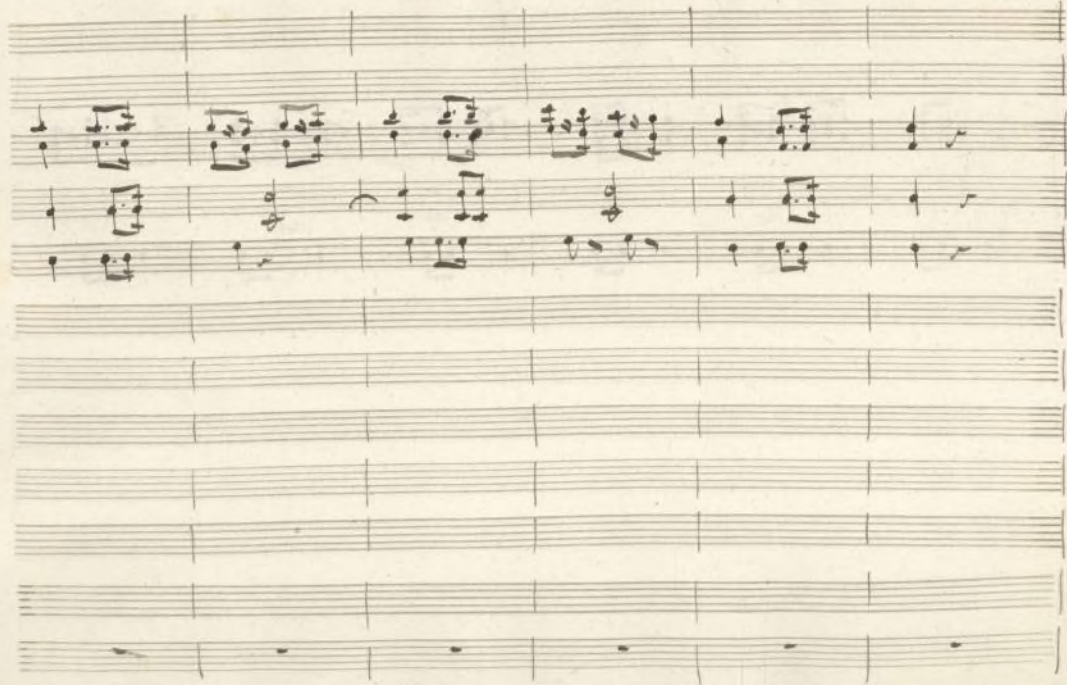
*all.<sup>o</sup> non tanto*

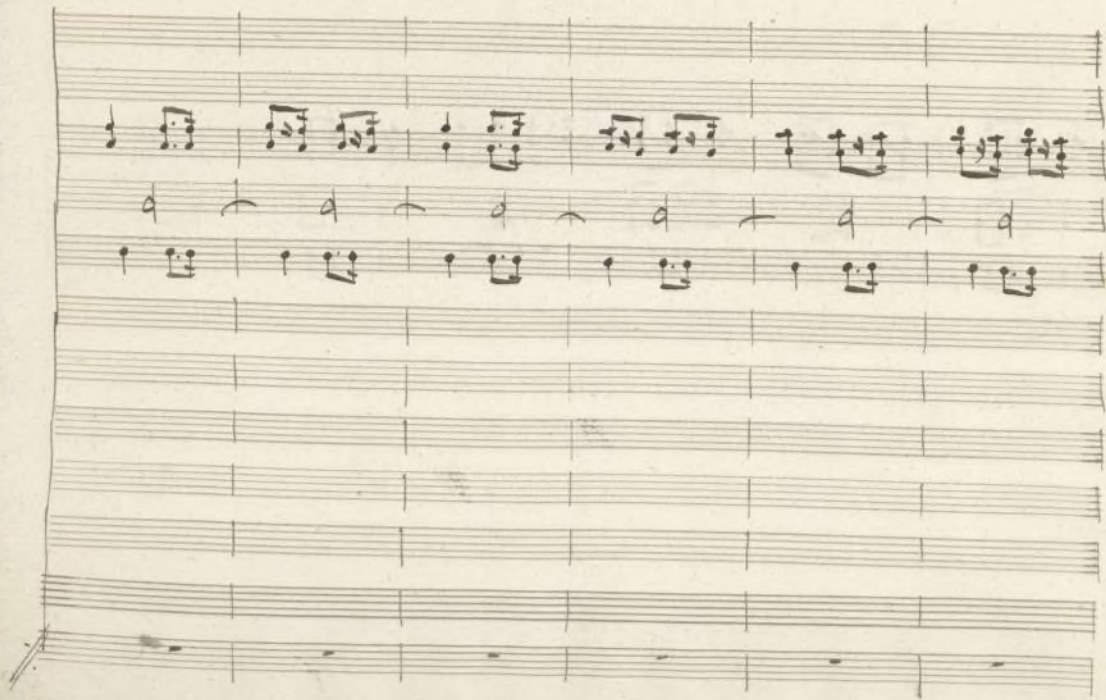
*Ob; e Chari Soli*

*Soli*

*Soli*

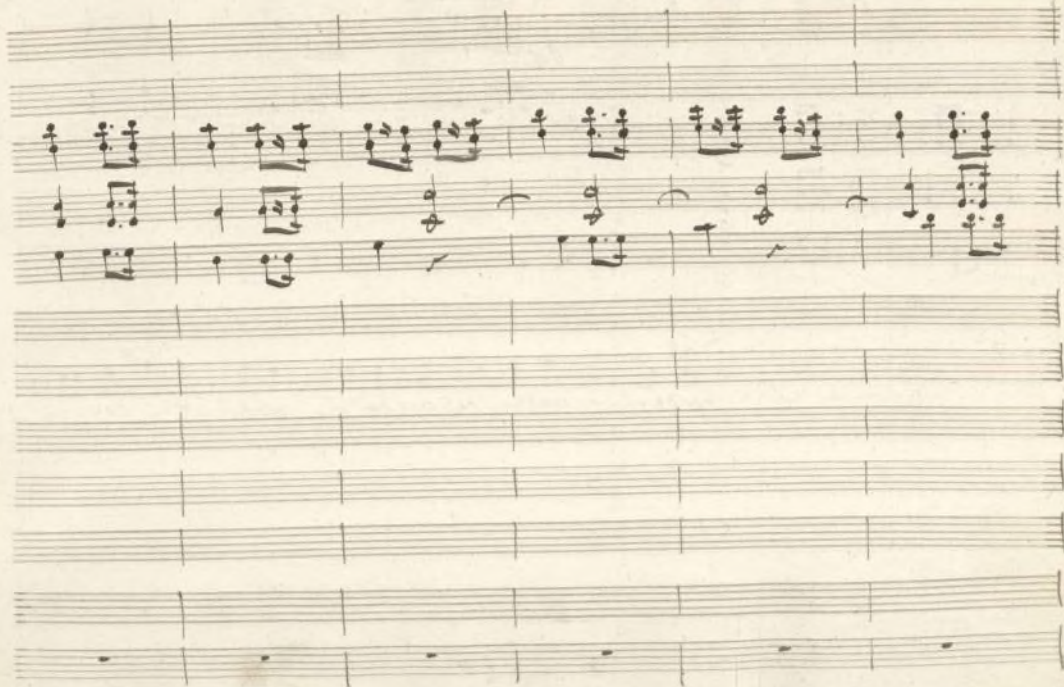
*all.<sup>o</sup> non tanto.*





Ayuntamiento de Madrid





*All<sup>o</sup> non tanto.*

*clari Inc.*

*Inc.*

*Teo.*

*Perdo-*

*- nate se tardai gene-rosi cava-*

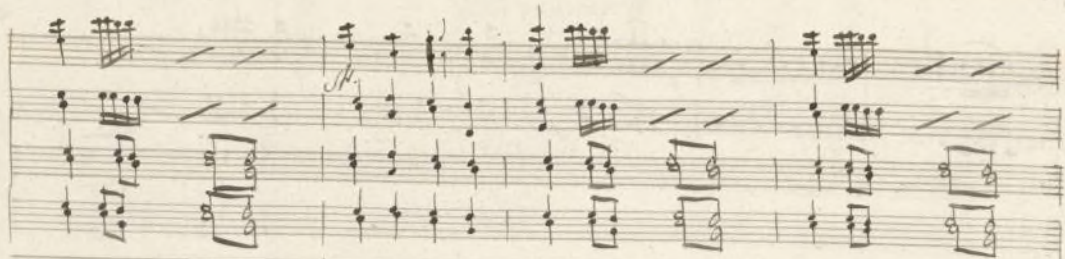
*all<sup>o</sup> non tanto.*

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lieri al co-fu-mi, a miei doveri pronta sono a sa-dis far al corteggio

al corteggio i suoi pia-

al corteggio i miei pia-

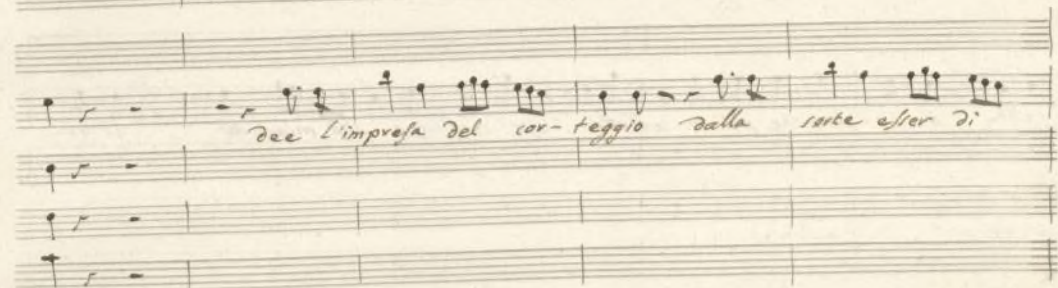
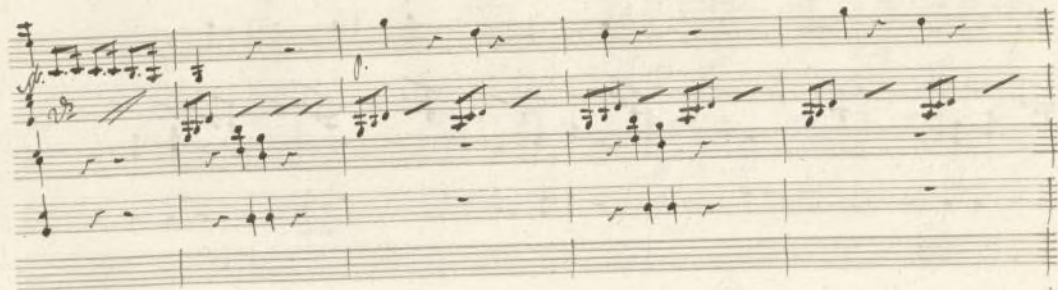
Handwritten musical score for a vocal part, featuring a single staff with a treble clef and a key signature of one sharp. The lyrics are written below the notes in a cursive hand. The lyrics are: "ceri trovi ognun nel vezzezzar nel vezzezzar al corteggio i tuoi piazeri trovi ognun nel vezzezzar". The music is written in a fluid, cursive hand.

ceri trovi ognun nel vezzezzar nel vezzezzar al corteggio i tuoi piazeri trovi ognun nel vezzezzar



Mus 197-1

105



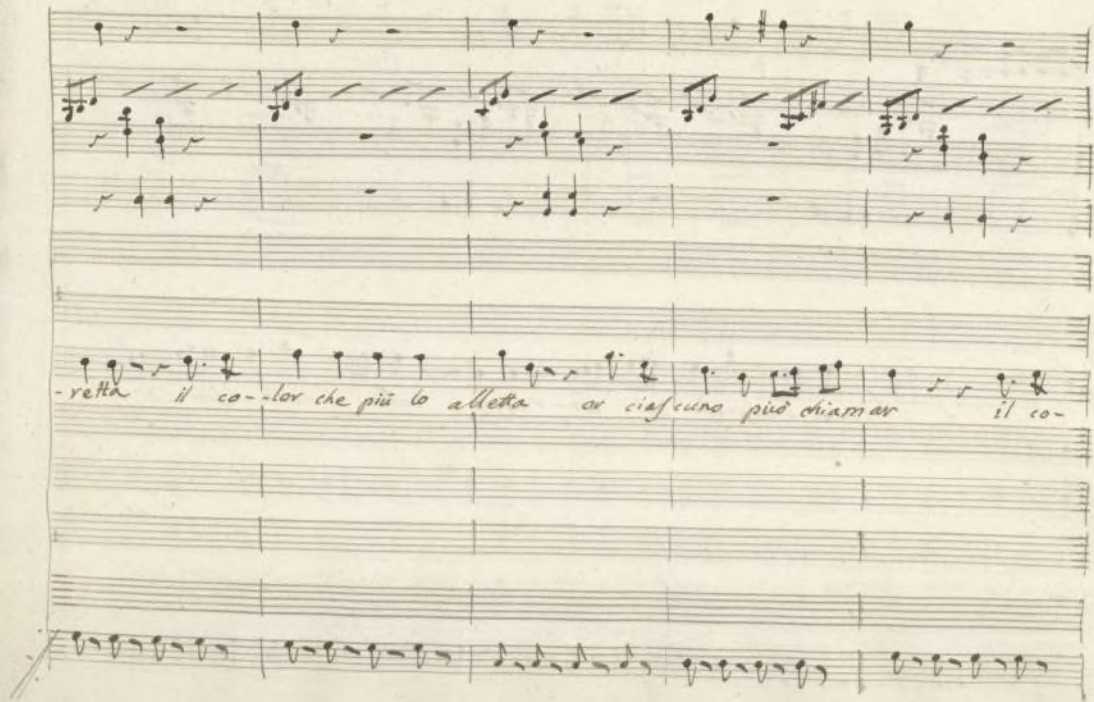
Dee l'improva del cor-teggio dalla sorte ester di

grar

Lar-

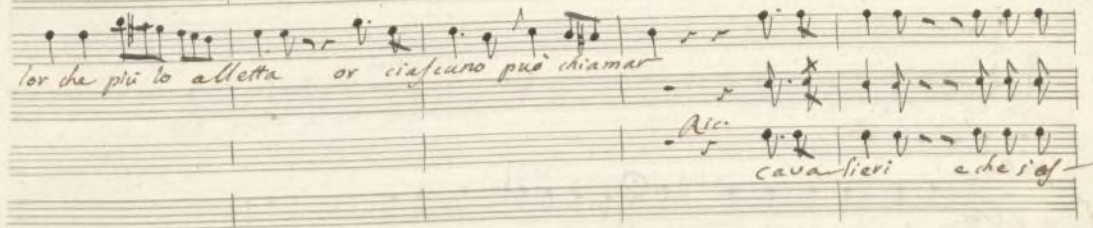
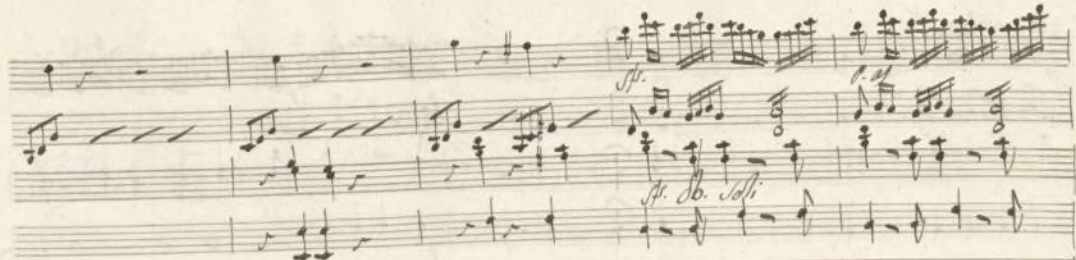
A.

Ayuntamiento de Madrid



Mus 197-1

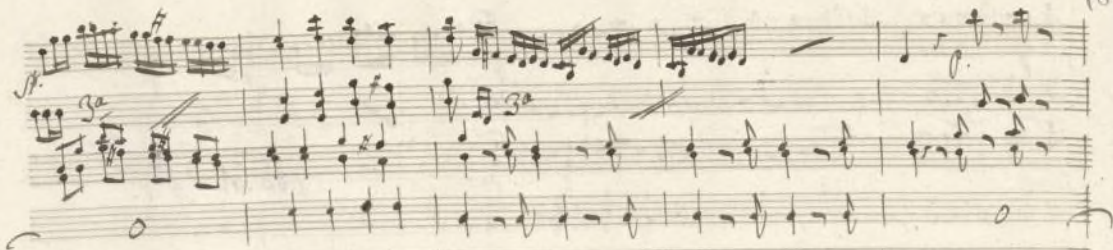
106



Handwritten musical score on aged paper. The top system contains three staves with complex notation, including many beamed sixteenth notes and rests. The middle section has several empty staves. The bottom section features a vocal line with the lyrics "Qual color possi io chiamar? il color della speranza verde" and a piano accompaniment line below it. The score is signed "Ayuntamiento de Madrid" at the bottom.

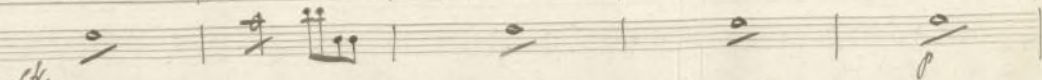
Ayuntamiento de Madrid





2. Ele- io non lo tengo Sol do-  
e il verde a voi preferito oh che con- tento mi do

2. Gaf. oh che rabbia al do-



Handwritten musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings like "p." and "f.".

Handwritten musical score for the second system, including lyrics in Italian and musical directions like "Fin." and "Ric.".

*vete pa-lla-g-giar*  
*vete corteg-giar mi Do-vete corteg-giar*  
*prote-guite e che v'ar-*  
*ver non vò mancar al dover non vò mancar*

Handwritten musical score for the third system, showing notes and rests with dynamic markings like "p." and "f.".

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

Lyrics visible on the page:

- resta

anca mi gho da chiamar! Donca un nastro da corsetto negro

108

Handwritten musical score on aged paper. The score consists of several staves. The top staff features a complex melodic line with many beamed notes. Below it, a staff contains lyrics: "e te negro a te con negro" and "lei nell' impegno e mi". Further down, another staff has the lyrics "ah gha son" and "si so". The bottom staff includes various musical notations, including a double bar line and several measures with notes. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score on aged paper. The score consists of several staves. The top staff features a complex melodic line with many beamed notes. Below it, a staff contains lyrics: "e te negro a te con negro" and "lei nell' impegno e mi". Further down, another staff has the lyrics "ah gha son" and "si so". The bottom staff includes various musical notations, including a double bar line and several measures with notes. The paper shows signs of age, including discoloration and some staining.



Handwritten musical score on page 109. The score is written on ten staves. The first staff contains a piano introduction with a treble clef and a key signature of one sharp (F#). The second staff begins with a vocal line marked *Sp.* and *p*. The third staff contains a piano accompaniment. The fourth staff continues the vocal line. The fifth staff contains a piano accompaniment. The sixth staff continues the vocal line. The seventh staff contains a piano accompaniment. The eighth staff continues the vocal line. The ninth staff contains a piano accompaniment. The tenth staff continues the vocal line. The lyrics are in Italian and are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings.

*Sp. p*  
*p. sf*  
*Sp. p*  
*p. sf*  
*Sp. p*  
*p. sf*  
*Sp. p*  
*p. sf*  
*Sp. p*  
*p. sf*

*devi accarez- - zar e mi devi accarez- - zar*  
*e don Cesare non*  
*quel che go da far ni so' quel che go da far*

3a

3. cel.

chiama non ricuso non ricuso di chiamar il color de rubia

Handwritten musical score for a vocal and instrumental ensemble. The score is written on five systems of staves. The top system includes staves for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Oboe (Ob.). The second system continues the instrumental parts. The third system features vocal entries with the lyrics "dice" and "bianco". The fourth system continues the vocal parts with the lyrics "e il bianco è auguri cenni" and "ah non". The fifth system shows the instrumental parts with various musical notations including notes, rests, and dynamic markings like "ff." and "f.".

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score includes various musical symbols such as notes, rests, and dynamic markings like *sf.* (sforzando) and *3a* (third staff).

The lyrics are written in Italian and appear to be a song or aria. The visible text includes:

*al punto io venni di po-termi vendi - - car rei po-termi vendi -*

*veggo ah mia cor non palpi- tar ah mia cor non palpi -*

The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings like *sf.* (sforzando) and *3a* (third staff).



car.

tar.

pasi ognun nella gran

*sala la si mostri ognuno amante sola io vò per un is-tante col com-*

*sff.* *p.*

Handwritten musical score for the first system, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf.* and *p.*. The music is written in a cursive, handwritten style.

Handwritten musical score for the second system, including vocal lines with lyrics and instrumental parts. The lyrics are "pugno qui vestar" and "si col compagno qui restar". The system ends with a double bar line and a *sf.* marking.

*pugno qui vestar*      *si col compagno qui restar*

*Eleo*      *1.<sup>a</sup> si an.*  
*Min.*      *2.<sup>a</sup> si an.*  
*D. cel.*      *3.<sup>a</sup> si an.*  
*Arco.*      *4.<sup>a</sup> si an.*  
            *5.<sup>a</sup> si an.*  
            *6.<sup>a</sup> si an.*  
            *7.<sup>a</sup> si an.*  
            *8.<sup>a</sup> si an.*





*1<sup>a</sup>*  
Date la costante      sia ognun sia nel vagheg-giar nel vagheggiar  
*2<sup>a</sup>*  
Diamo la costante      si ognun sia nel vagheg-giar nel vagheggiar  
*3<sup>a</sup>*  
Date equi costante      si io sarò nel disprez-zar nel disprezzar  
*4<sup>a</sup>*  
Diamo la costante      si ognun sia nel vagheg-giar nel vagheggiar  
*5<sup>a</sup>*  
Diamo na costante      si ella sia nel disprez-zar nel disprezzar.

*Riccardo dirà sempre st.  
Le stesse parole di Elena, e Finetta*



14  
1

*Org.*

*glav.*

*glav.*

*zar.*

*glav.*

*zar.*

*Org.*

*Segue finale*

*si rinovino gli affetti e si*

*Org.*

*si rinovino gli affetti e si*

A handwritten musical score on aged, stained paper. The score is written in ink and features a complex arrangement of staves. The top staff contains a series of rapid, sixteenth-note passages, possibly for a keyboard or flute. Below this, there are several staves with lyrics in Spanish. The lyrics are written in a cursive hand and are partially obscured by large, dark stains. The lyrics include: "vega al fin cader", "si e si vega al fin cader", "si e si", "temo si cader", "si e io temo si cader", and "si e io". The bottom of the page shows more musical notation, including a double bar line and a final cadence. The paper is heavily discolored and stained, particularly with large, dark, irregular marks in the center and left side.

vega al fin cader  
si e si vega al fin cader  
si e si  
temo si cader  
si e io temo si cader  
si e io

*And<sup>mo</sup>*

*f.*

*vega el fin caer*

*temo di caer*

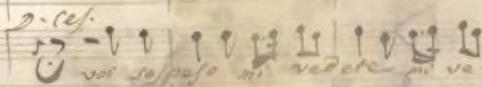
*Al. Int.*

*And<sup>mo</sup>*

A handwritten musical score on aged, stained paper. The score consists of several staves. The top section features a complex arrangement of staves with various musical notations, including chords and single notes. Below this, there is a section with lyrics written in a cursive hand. The lyrics are: "ah se amarmi non po-tete non po-tete meso al-". The bottom section of the page shows more musical notation, including a bass line with a clef and a key signature of one flat. The paper is heavily stained with large, irregular brown and purple marks, particularly on the left side.

ah se amarmi non po-tete non po-tete meso al-





Handwritten musical score on aged paper, featuring five staves. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including stains and foxing.

Lyrics visible on the third staff:

dece, fra la pene, e il timor fra la pene, e il timor

Lyrics visible on the fourth staff:

quella sopra a me por-

gete, a ne porgete

ah mancar mi sento il cor questa man che bacio, e adoro mi stra

Handwritten musical score on aged paper, featuring multiple staves and musical notation. The score includes various musical symbols, including notes, rests, and dynamic markings such as *all<sup>o</sup>*, *sf.*, *pi<sup>a</sup>*, *pi<sup>a</sup>*, and *pi<sup>a</sup>*. The text "pi<sup>a</sup> Bal te no il cor" is written below the first staff. The score is organized into measures, with some measures containing complex musical notation, including triplets and sixteenth notes. The paper shows signs of age, including staining and discoloration.



*Pat.*  
*pietà chiede chiede amore*  
*chiedo chiedo a-more*  
*o s'af-fanno lo mori-*  
*Pat.*

Handwritten musical score on aged paper, featuring two systems of staves. The notation includes notes, rests, and clefs, with lyrics written below the staves.

*Ad libitum collegando*

*vello vte*

*ad lib.*

or con-fonder io lo vo' ri si si si amore si

-vò d'af-fanno lo marito! pietà pietà a more pie-

alla pace

Mus. 197-118

Libra

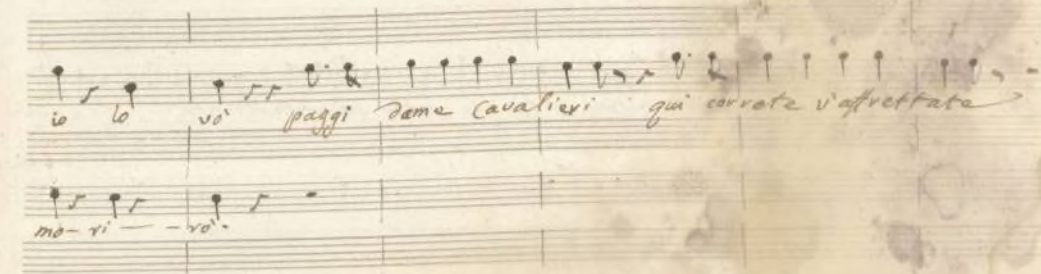
si si si amore or confonder io lo vo si si si si amore si  
- ta pietà a-more o d'affanno io movi-ro pietà pietà a-more ple

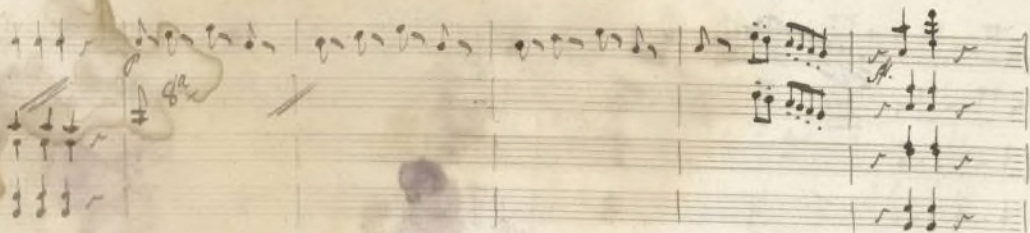
Handwritten musical score for a choir or orchestra. The notation includes various clefs and time signatures, and there are some markings like "Sp." and "P.".

Handwritten musical score with Italian lyrics. The lyrics are: "si si si amore or confonder io lo vuol si io lo vo' si" and "ta' pata amore o d'affanno io mori vo' io ma-ri-ro io".

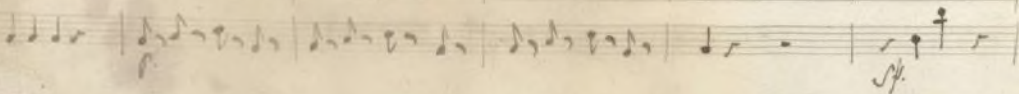
Handwritten musical score, continuing the previous section, with notes and rests on staves.







quel superbo alfin mirate che a miei piedi si getto quel superbo alfin mirate che a miei



Handwritten musical score on aged paper, page 170. The score is written in brown ink and features a vocal line with lyrics and a piano accompaniment. The lyrics are: "piadi si getto' quel superbo al fin mirate che a miei piadi si get-". The music is written on five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The score is divided into measures by vertical bar lines. There are some stains and foxing on the paper, particularly on the right side.

Largo.



Al. Riccardo dirà sempre  
L'estese parole di Vera,



Handwritten musical score on a single page. The top system features a vocal line with a treble clef and a key signature of one sharp (F#). The lyrics "P. di" and "P. di" are written below the notes. The bottom system is a piano accompaniment with a bass clef. The lyrics "P. di" and "P. di" are written below the notes. The page is numbered "121" in the top right corner.

Handwritten musical score with lyrics. The lyrics are written in Italian and are repeated twice. The first line of the first system is "è confuso, oppresso, astratto e non merita pietà e non". The second line of the first system is "e mi desta in sen pietà e mi". The first line of the second system is "all' error che amore ha fatto la ragion vime dia-ra la rag-". The second line of the second system is "è con-fuso oppresso, astratto e mi desta in sen pietà e mi". The first line of the third system is "ah che s'iauto hata fatto l'edifizio è rovi-na. l'ed-". The second line of the third system is "P. di". The page is numbered "121" in the top right corner.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score is written in a cursive style, characteristic of 18th or 19th-century manuscripts.

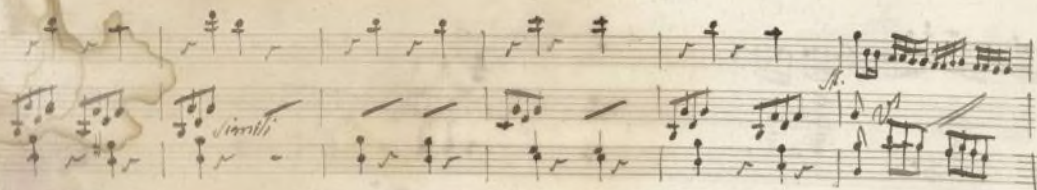
The lyrics are:

ma-rita - pia-tà e non meri-ta pie-tà consighia-to  
 desta in sen pia-tà e mi desta in sen pie-tà.  
 gion rime-dia-ra la ra-gion rime-dia-ra.  
 desta in sen pia-tà e mi desta in sen pie-tà.  
 fi-zio è ro-vi-na l'ed-fi-zio è ro-vi-na

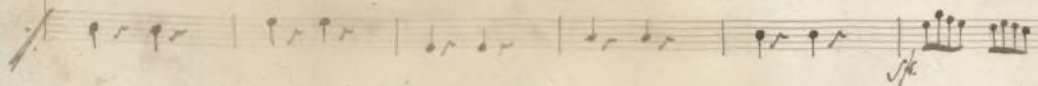
The score includes various musical notations, including notes, rests, and clefs. There are also markings such as "all<sup>o</sup>" and "Princi" (likely indicating the beginning of a section).

pessa

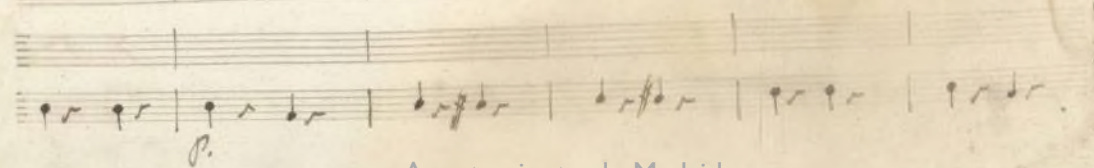
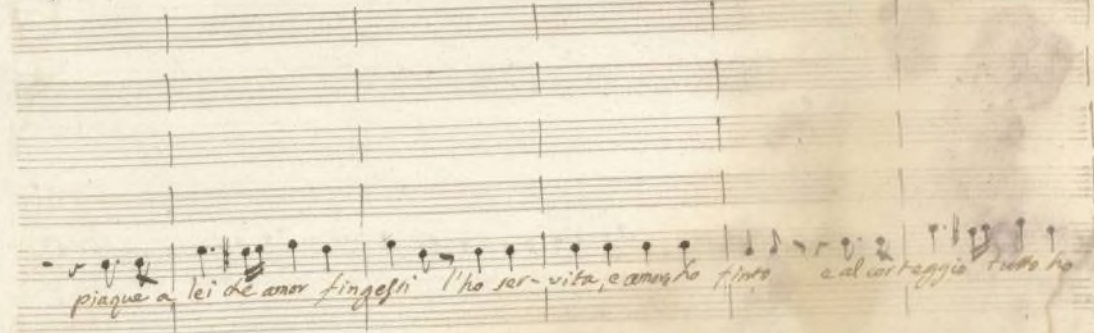
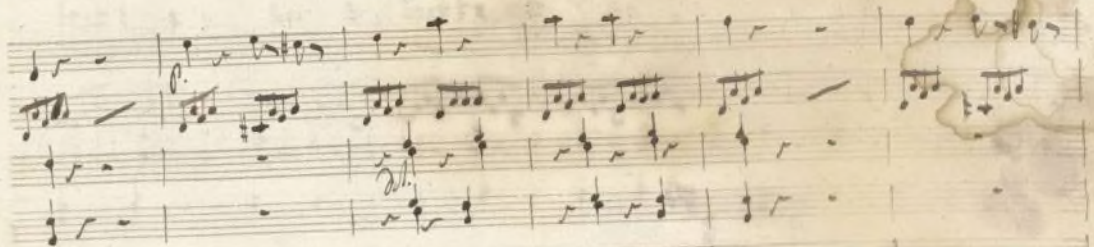
Dove ah, dov'è il vostro ingegno un trionfo il vostro Regno per quest'

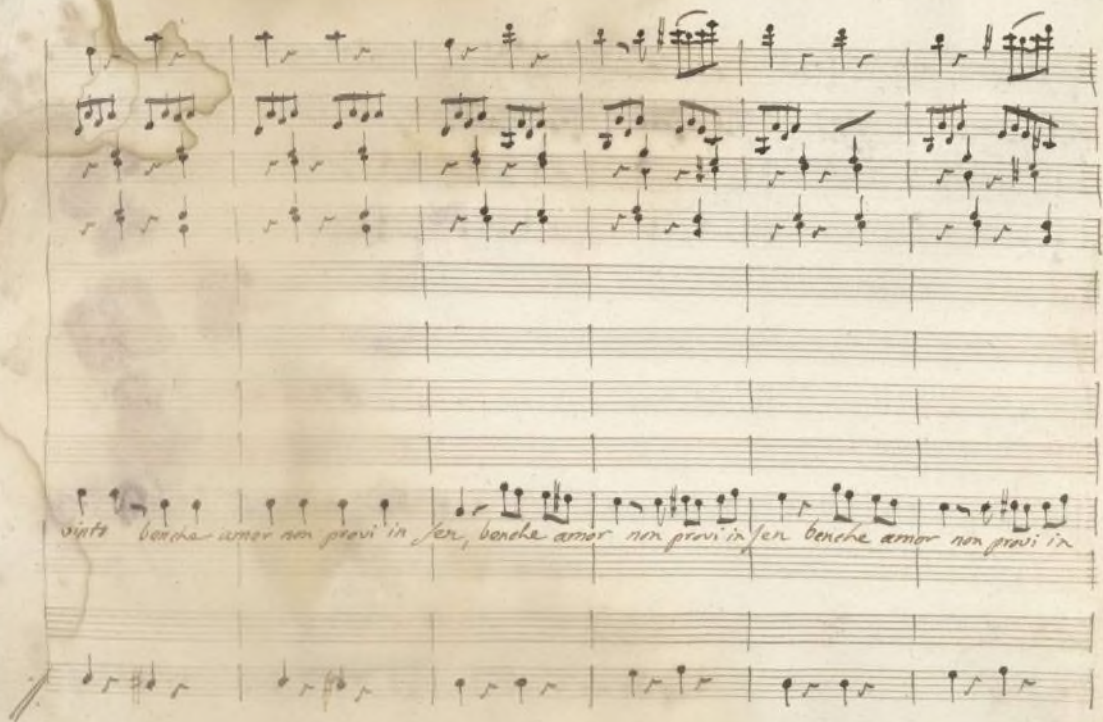


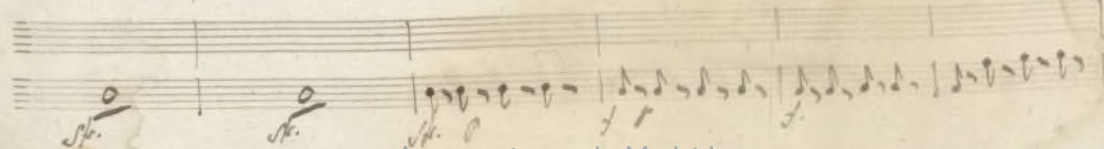
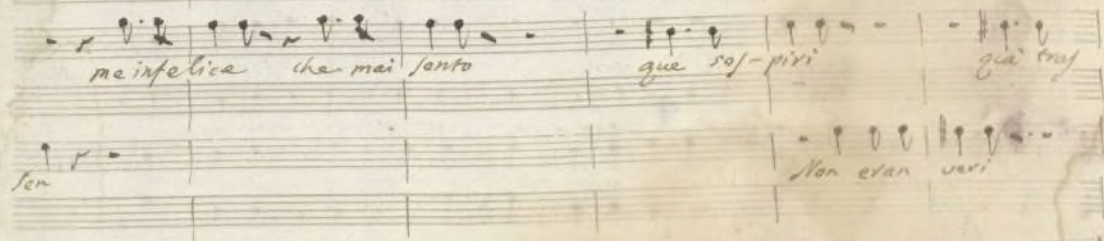
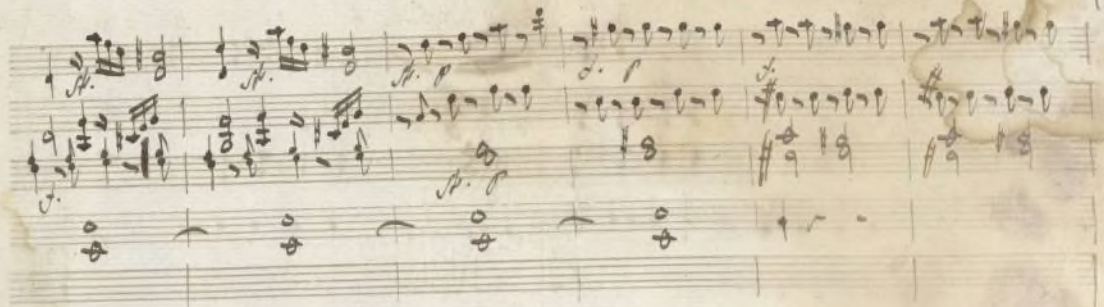
anima si-vier un trionfo il vostro Negro per questo anima si-vier











Handwritten musical score on aged paper. The score includes vocal parts and piano accompaniment. The lyrics are in Italian and Spanish. The piano part features a prominent bass line with repeated notes and rests.

**Vocal Parts:**

- partì* (part)
- men lo gneri* (men lo gneri)
- Riccardo con le pade* (Riccardo con le pade)
- glena, e finetta* (glena, e finetta)

**Lyrics:**

- m'ingan- no la vani- tà*
- ingan- no la vani- tà*
- ingan- ni la vanità*
- L'ingan- no la vanità*
- L'edi- fizio s'ha drizza*

**Piano Part:**

- Accompaniment for the vocal parts, featuring a bass line with repeated notes and rests.



56 / 2 Ciarie

Mus 197-1 125

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and dynamic markings such as *p* and *f*. There are also some markings that look like *ff* and *ff*.

Handwritten musical notation on a five-line staff, featuring a series of eighth notes. Below the staff, the lyrics are written in Italian: *Imanie mi sento nel petto tutti andate fuggite di qua*.

Handwritten musical notation on a five-line staff, featuring a series of eighth notes. To the right of the staff, there are additional markings: *Dices*, *Princi*, and some other illegible text.

Fin. eccellenza

fuggite fuggite o'ho detto

Eccellenza mia cugina cara

pessa

eccellenza





Handwritten musical score for a song, featuring vocal lines and piano accompaniment. The lyrics are in Italian and describe a scene of public disgrace.

*mi va' la*  
*le va' la*  
*la*  
*troncando le va' la*  
*po' le par la strapiando ghe va' la ver-gogna, la bitta, il dis.*



Presto assai

Handwritten musical score for the first system, featuring five staves with various musical notations including notes, rests, and clefs. The tempo *Presto assai* is written above the first staff.

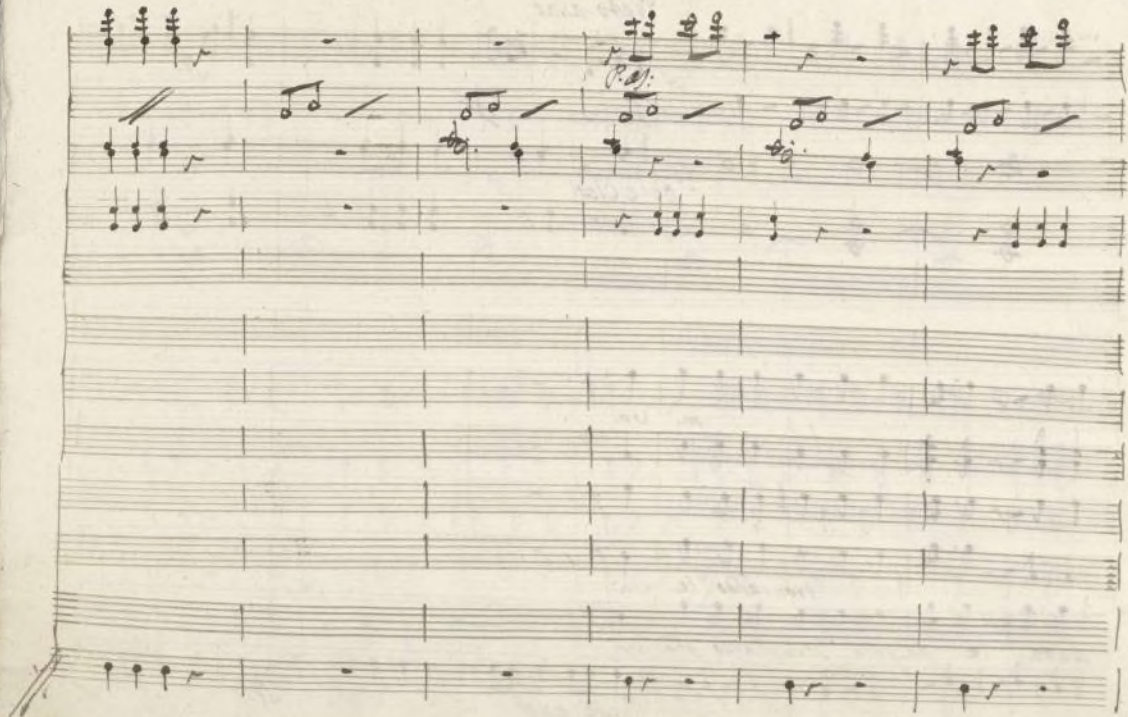
co. e clari

mi va

troncando le va

petto le parole strapiando che va

Presto assai



Ayuntamiento de Madrid

Ms 197-1

che.

The

1

169

1

che scompiglio, che fracasso, fugge ognuno fugge ogn

19

che sus - saro che fracasso tutti siamo, tutti


P. 21:





Ob. Ali. f. p.

P.

A handwritten musical score on aged paper, featuring five systems of staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian. The score is divided into sections by double slashes. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef. The third system has a treble clef. The fourth system has a bass clef. The fifth system has a treble clef. The lyrics are: "ah la povera mia testa più resisten più resistere non sà resisten no la sà".

ah la povera mia testa più resisten più resistere non sà  
resisten no la sà

Ayuntamiento de Madrid

che rom-piglia che frastuono  
che sussuro che fracasso

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics include "una bella festa", "scampa nella festa", "ah la", and "povera mia testa". The score is written in a historical style with various musical notations and clefs.

Lyrics visible in the score:

- una bella festa
- scampa nella festa
- ah la
- povera mia testa

Watermark: Ayuntamiento de Madrid



Handwritten musical score for "Povera mia" by J. P. Arriaga. The score is written on ten staves. The first staff has a treble clef and a key signature of one flat (B-flat). The music is in 2/4 time. The lyrics are written below the staves. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The page number "131" is written in the top right corner.



Handwritten musical score for the first system. It consists of several staves. The top staff has a treble clef and a key signature of one sharp (F#). The music includes various note values, rests, and dynamic markings such as *p. sf.* and *p.*. There are also some handwritten annotations like *clay. solo.* and *sf.* near the bottom of the system.

Handwritten musical score for the second system. It continues the piece with lyrics written below the staves. The lyrics include: "no non sa", "no la sa", "Per la replica", "sa", "no", "sa", "sa", "che scompiglio che fra". The music includes various note values, rests, and dynamic markings such as *p. sf.* and *p.*. There are also some handwritten annotations like *sf.* and *p. sf.* near the bottom of the system.







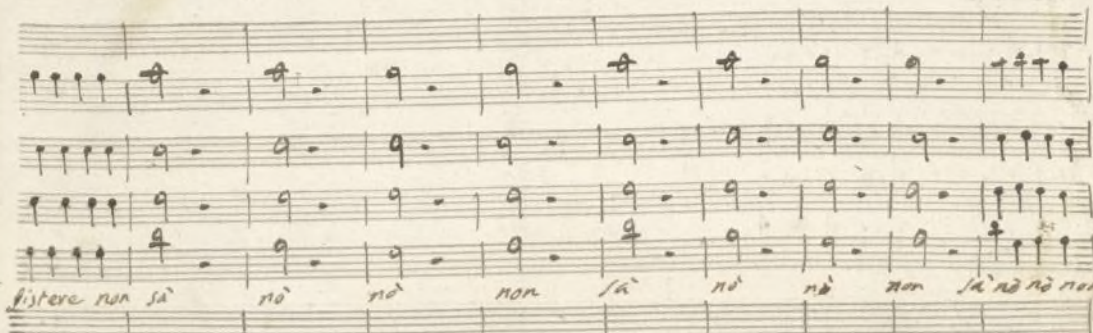
Handwritten musical score for the first system. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a bass clef and a time signature of 4/4. The bottom staff has a bass clef. There are various musical notations including notes, rests, and dynamic markings such as *p. a.* and *cde: d.*. The system ends with a double bar line.

Handwritten musical score for the second system. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a bass clef and a time signature of 4/4. The bottom staff has a bass clef. There are various musical notations including notes, rests, and dynamic markings such as *p. a.* and *cde: d.*. The system ends with a double bar line.

Lyrics in Italian and Spanish:

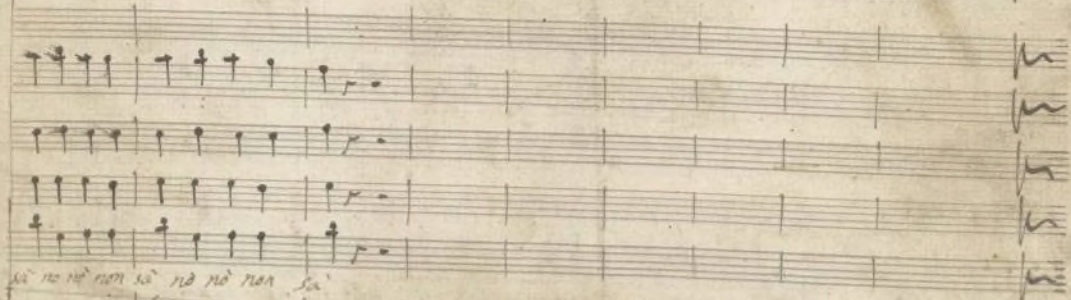
- che fracassa*
- uno dalla festa*
- siampa dalla festa*
- ah la povera mia testa più resistere non sa*
- più resistere non la sa*

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves, with the first five staves for the vocal part and the last five for the piano accompaniment. The lyrics are in Italian, and the tempo is marked "Allegro". The score is divided into two systems by a double bar line. The first system contains measures 1-4, and the second system contains measures 5-8. The lyrics are: "no no non sa / no non sa ah la povera mia testa piu resistere non / si ah la povera mia testa piu va / no no non / resistere no la / sa ah".



fistere non sa  
no' no' non sa' no' no' non sa' no' non  
sister no la osa







Mus 197-1

II →

La principale filosafe

Opere.

$\frac{3}{2}$  Continuation del n 1

Copia 192

Nov 1921

Acto 2º

La principessa Filodelfa

# Atto 2º

Scena 1ª. F. ricco.

Il Riccardio.

elena Zanetta

Bisogna procurar, che mia sorella riveda di pos,

fin l'ordine in sano.

chi meglio il potrà far che suo Germano?

Mic

forle Zanetto.

civero ed al suo posto ogni mio bene io

tutti via

Ipoco.

Scena 6

Gian. el zio go va din canto...

Giannetto poi

Don Cesare

~~la parte de vendetta~~, el figo an-

-cora nò xe fatto, ma drento de sto zorno el se farà si- el se fa-

-rà. Giannetto pur ti ritrovo al fine, ah! tu m'asisti per pie-

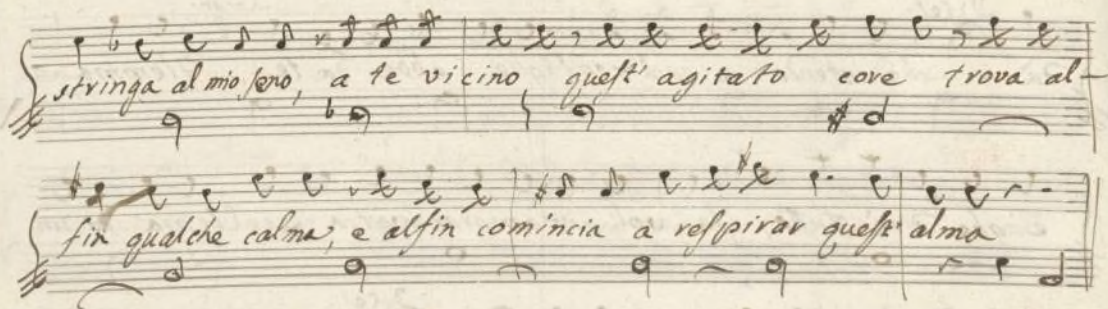
tà fra poco parte la Principessa, e sento ch'io alla partenza amara

Gian. sopra oiver non polso.





2. *cef.*  
 da - che intendo! e qual consiglio ebbe da te - *Gian.* *Glemma*  
 e che dirò tutto, la vol innamorar vostra eccellenza co' un  
 abito galante, e un stromento da fia, ma dove? e  
 quando? *Gia. b.* *2. cef.*  
 debotto in tel Zardin. Deh lascia amico, di io ti



Aria Don Cesare



## Atto Secondo

## Scena Prima

D. Elena

Gian.

Finetta

Glannelto

cosa che la me conta! la Principessa vol da Barcel

lonna partir ancuo? si.

si vuol andar in villa per disfogar, o al-

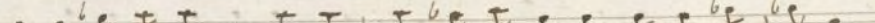
Gian.

meno per nasconder la rabbia che le divora il sen. a monte

Donca le feste de sta' corte, i spettacoli a monte, a monte le occa-



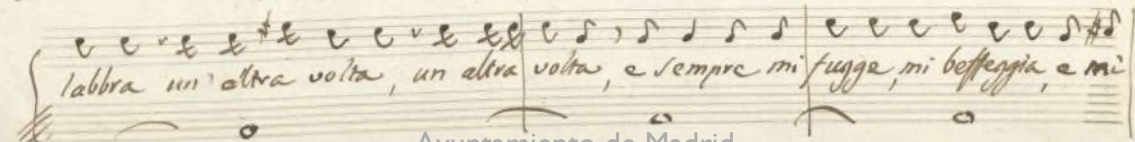
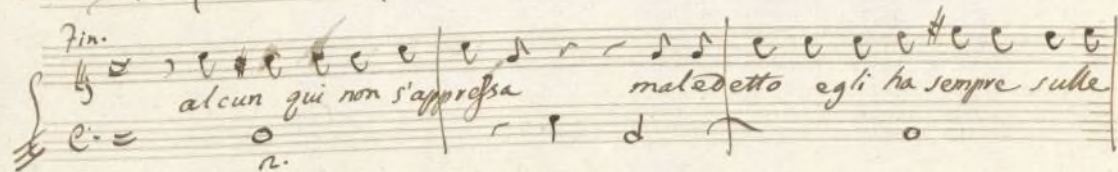
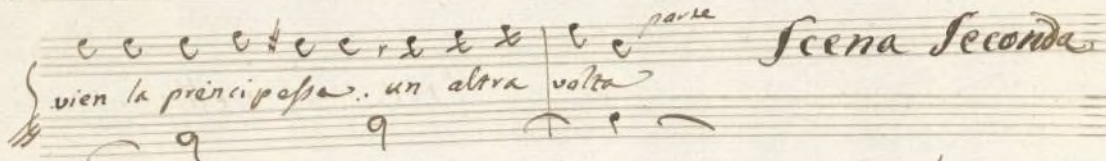
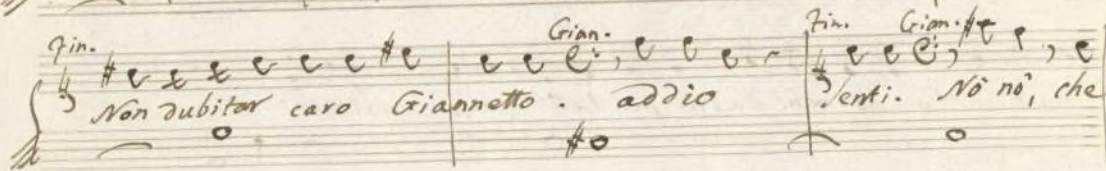
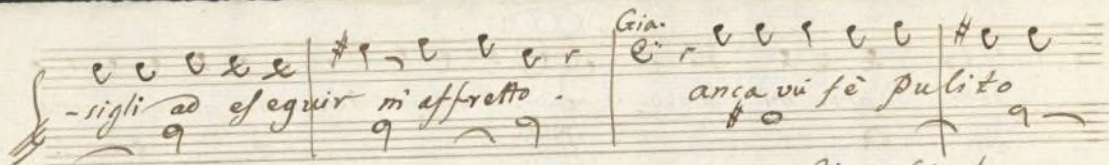
*ee e t ee* <sup>2. gl.</sup> <sup>pin.</sup> <sup>Gia.</sup> *ee e e e e e e , e p x & &*  
*sion de maridar se* *ah! sospiri in battuta a do... se ghe des-*

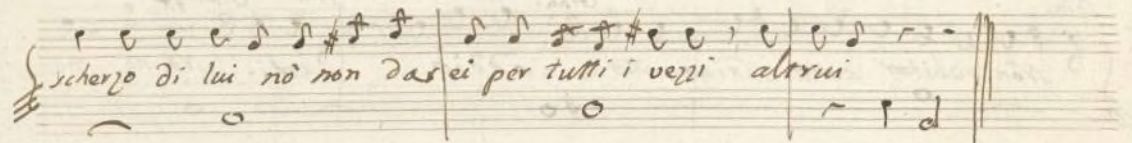
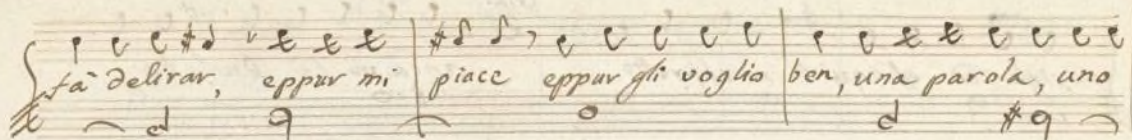

  
 pie se care siore, procur emo d'accordo che no la parta

e e t t | t t, e' e e e t | r x e e e t  
 m'uniro' con elle per fargha sto piafer. via la zer-  
 9 9

mana vaga avanti la prima, Dio d'ella vegnira la damigella, e

se farà bisogno l'ultimo colpo tenterà Zanetto. Itucor con-





Aria Ninetta



Violini

Oboè

Cornini

Viola

Fagotto

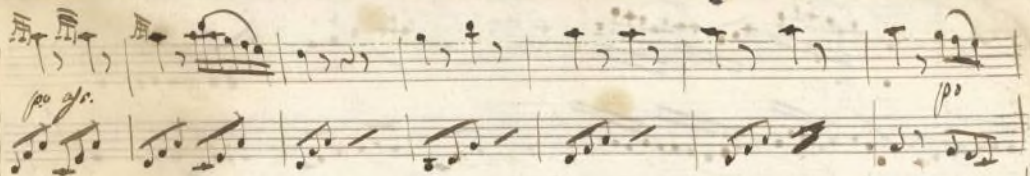
Timbale

Allagro

Handwritten musical score for various instruments. The score is written on staves with musical notation, including notes, rests, and dynamic markings like 'p' and 'pp'. The instruments listed on the left are Violini, Oboè, Cornini, Viola, Fagotto, Timbale, and Allagro. The score is written in a single system with multiple staves. The notation includes various musical symbols such as clefs, key signatures, and time signatures. The paper is aged and shows some staining.



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* and *f*. The paper shows signs of age, including stains and foxing. A watermark "Ayuntamiento de Madrid" is visible at the bottom center.



la breve neri a ne veneziane che scherzando mi piace sti ca-re la bre che scher-zando che scher-

labios amorosos a mo-  
yos y prolocu-  
yos labios y prolocu-  
yos





*Cresc. dolce*

*ver semidicessi qualche dolce verita che = farei semidicessi qualche dolce veri-*

11 *Cor del ciogo Nina encandiano a mi tural al cor del ciogo Nina encandiano en mia*



Handwritten musical score on five staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system across five staves, with some staves containing multiple measures of music.

fa' si semi di cessi qualche dolce verità Care labra ven-giane veneri  
 mer si Olligio non

Handwritten musical score on two staves. The notation continues from the previous system. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The music is written in a single system across two staves, with some staves containing multiple measures of music.

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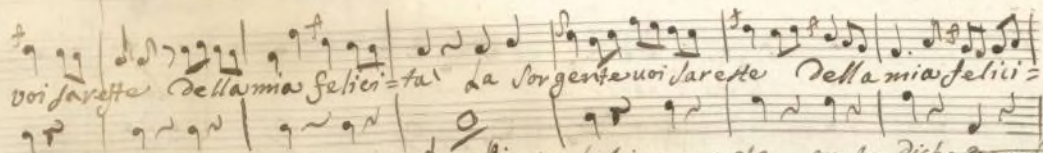
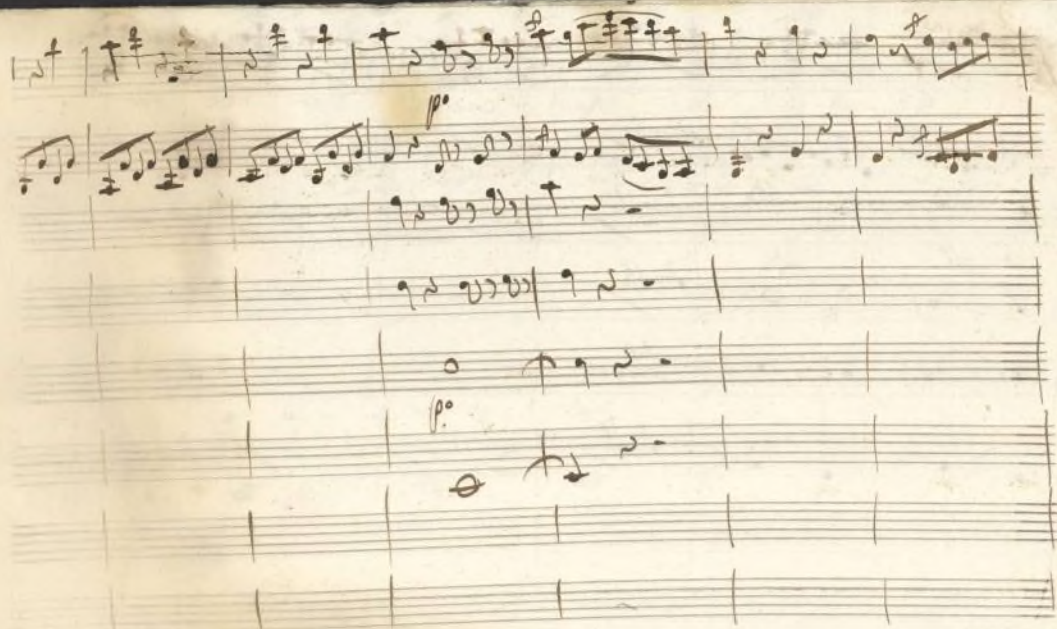
[illegible]



di qualche bella veri = za  
Si Penen di Ayuntamiento de Madrid

La Jorgante  
for: may el cogrd





voi sarete dell' alma felici = tal la sorgente voi sarete dell' alma felici =  
 con la dolce calma con la dolce calma  
 del mio mano calma con tan dulce amor may el logro de tu mano calma tan dulce ar-



Handwritten musical score for a piano piece. The score consists of seven staves. The first staff contains a complex melodic line with many beamed notes. The second staff begins with a *pp* (pianissimo) dynamic marking. The third staff has a *dimiti* (diminuendo) marking. The fourth staff has a *sfz* (sforzando) marking. The fifth staff has a *lib* (libero) marking. The sixth staff has a *dimiti* marking. The seventh staff is empty.

Handwritten musical score for a vocal piece. The score consists of two staves. The first staff contains a melodic line with lyrics: *Cara labre che scherzando mi pia-*. The second staff contains a bass line with lyrics: *che scherzando mi pia-*. The score is marked with *pp* (pianissimo) and *sfz* (sforzando) dynamics.

*F* = cesti che darsi se mi dice sti qualche dolce verita' qualche dolce verita'



qualche dolce veri = ta qualche dolce verità qualche dolce verità qualche  
cric con



A handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system. The notation includes many beamed notes, suggesting a fast or rhythmic passage. There are several measures with rests, particularly in the middle staves. The bottom staff has the words "Dolce" and "verita" written above it, indicating a change in tempo or mood. The manuscript is on aged, slightly discolored paper.

*Dolce* *verita*



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## Scena 3

D. Ele.

D. Elena, e  
Finetta.

ah Finetta Finetta l'inflessibile cugina ha riso.

16

luto d'abbandonar la corte, ella non vole udir ne me, ne il

Padre che l'adora, e la lascia partir. vieni, ma certo ancora la tua

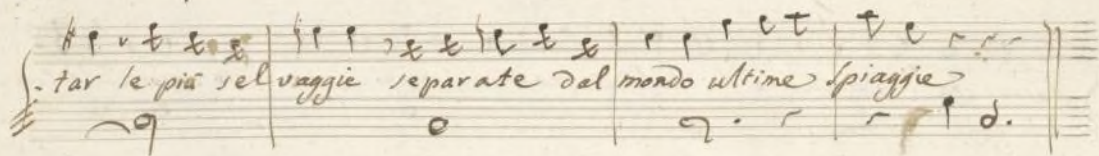
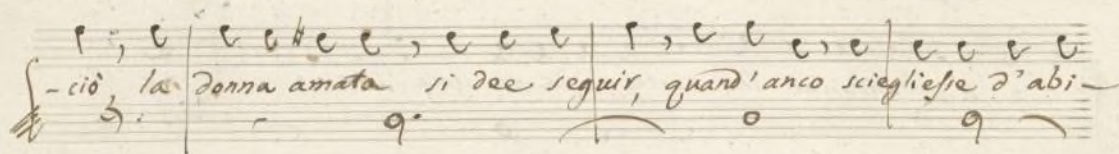
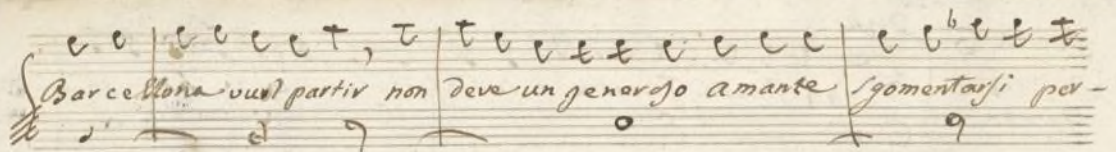
voce inutile sarà. Fin. Stentar non nuoce.

## Scena 4.

Cast.

Don Gastone.

oh come ognun s'affanna, perche la Principessa da



Aria Don Gastone.



Violini

Oboè

Corni A

Viola

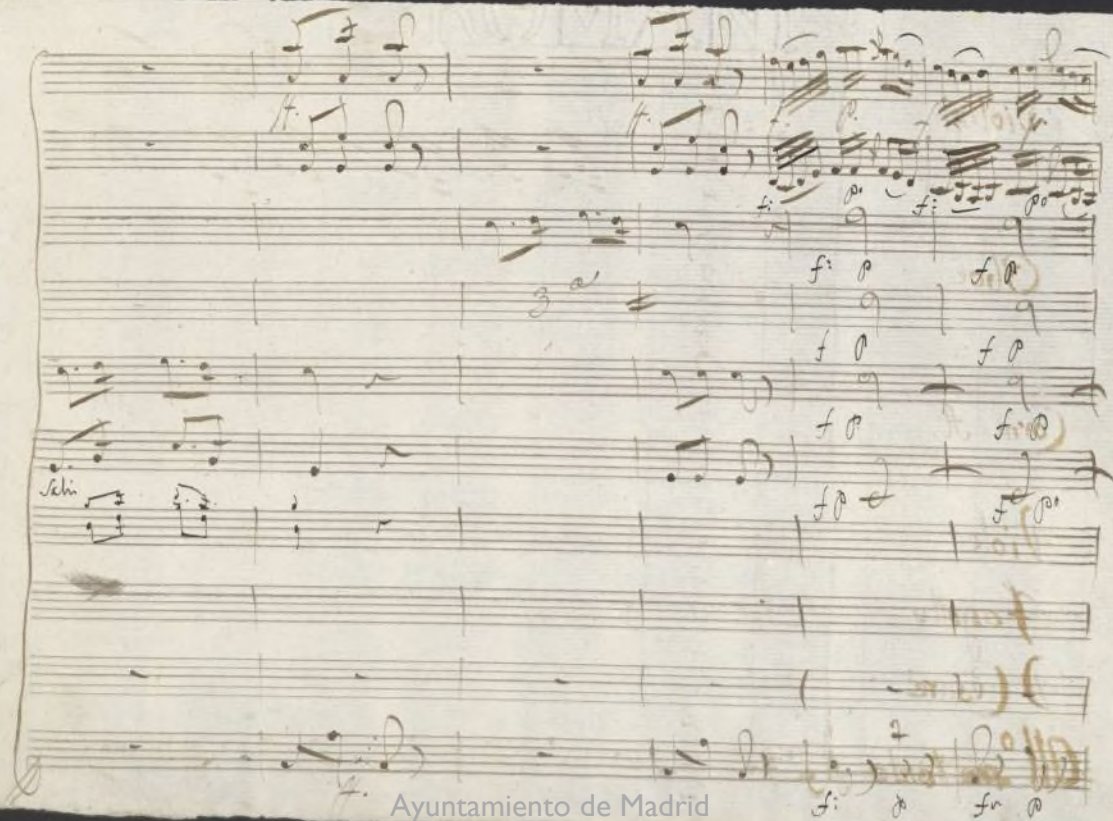
Fagotto

D. Cesare

All<sup>o</sup> non tanto

Andantino

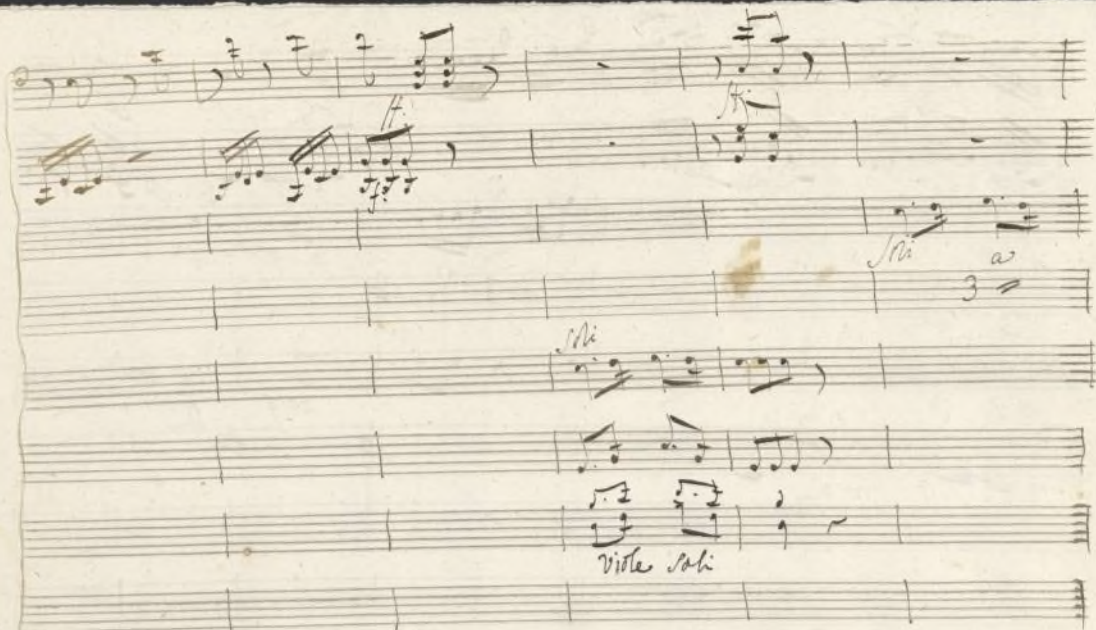




Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in Italian and include:

- arg: Hr*
- arg Hr: O*
- arg Hr*
- ay Hr:*
- Spesanza ah*
- Brut Hr con la espi-*

The score is written in a cursive, handwritten style on aged paper.



Diene ah vieni in questo core  
tu lo sostieni pietoso a  
ranza del Pecho ha concebt lo  
tranqui li. za 1<sup>to</sup> 2<sup>do</sup> Due no que



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The bottom staff contains lyrics in Italian. A library stamp is visible at the bottom center.

*more*  
*ris*

*troppo quest' anima finor pe: no*  
*ma fecto*

*troppo quest'*  
*ma fecto*

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anima linor de no  
ti mudo por ti ge  
que fida y corta nel  
Ayuntamiento de Madrid Del mico y Pasa mi

Handwritten musical score on aged paper. The top staff contains a complex melodic line with many beamed notes. Below it are several staves, some with rests and some with notes. Dynamic markings such as *p.* (piano) and *ff.* (fortissimo) are visible. The notation is in a historical style, possibly 18th or 19th century.

Handwritten musical score with lyrics in Italian. The lyrics are written below the notes. The text includes: *mi o*, *viglio*, *or mi conforta*, *Col tuo consiglio*, *mi fe amorosa*, and *ornar ofruffice*. The notation is in a historical style, possibly 18th or 19th century.

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

*ah! forse*  
*vincero per te per te ra pro*  
*ah! forse vincero per*

*el go Dul. ce*  
*vincolo d'amor*  
*el Dulce vincolo que a*

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Handwritten musical score on aged paper, page 21. The score consists of ten staves. The first six staves contain vocal lines with lyrics "cui", "cui", "cui", "cui", "cui", and "cui" written below them. The seventh staff is empty. The eighth staff contains the lyrics "io per te" and "sai pro". The ninth staff contains the lyrics "e amor" and "franco". The tenth staff contains the lyrics "peranca" and "vieni". The bottom of the page features a large, stylized watermark reading "Ayuntamiento de Madrid".



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics are in Spanish and include the phrase "Ayuntamiento de Madrid".

Lyrics visible on the page:

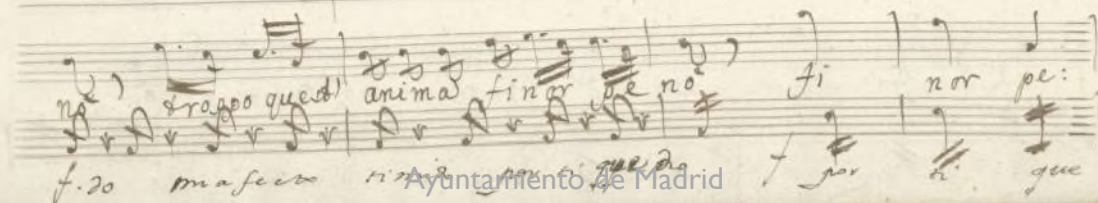
- Coro*
- tu lo sostieni*
- pietoso amor*
- excep quest*
- tranquillo*
- quero*
- mi afecta*

Watermark: Ayuntamiento de Madrid

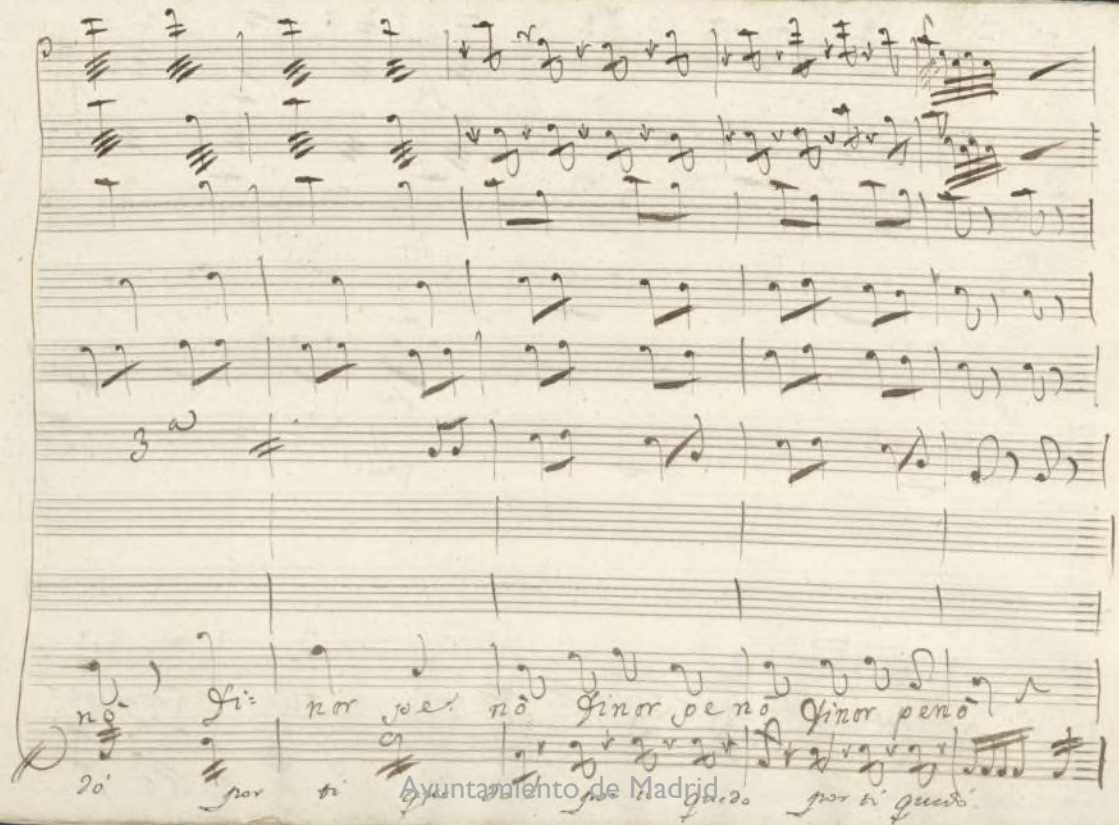
Mi do.  
 Anima sin or  
 ti-mi-do por ti  
 no  
 freco quest'  
 anima fi:  
 guo  
 mia fecto  
 ti-mi-do por

nor - no troppo quasi anima finor - no fi. nor pe-  
 ti que - do ma - ior que - do

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Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a bass clef. The notation is dense, with many notes and rests. There are several "for" markings, possibly indicating a specific instrument or voice part. A large, stylized "C" is written on the right side of the page, spanning across the middle staves. The bottom of the page features the text "Ayuntamiento de Madrid".

Ayuntamiento de Madrid

-fretto addio tu non mancar mi dell' assistenza tua; fra  
pochi istanti scenderò nel giardin, e mi l'aspetto, ma  
se la xe contenta, come in Zardin l'ha da vegnir la festa

Segue Duetto



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Si paga intel cura, e umando mben. Inmanto, e.

Si paga si paga intel cura, e umando mben. Inm.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. There are handwritten annotations in Italian, including "p. as.", "3.", "Con Sola", "Non tener", "Ti mi va drai", "compa-", and "merito la gha biffa in tel uor".

Handwritten musical score on page 28. The score consists of several staves. The top staff has a treble clef and a key signature of one sharp (F#). The music is written in a style typical of 19th-century manuscript notation. The lyrics are written in Italian and are placed below the staves. The lyrics are: *risinvalga l'offi col mio lutto io mi s'gesti, io saprò d'istare a a*. The score is written on aged, slightly discolored paper.

A handwritten musical score on aged, slightly stained paper. The score is written in dark ink and consists of two systems of staves. The first system has two staves with musical notation, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various note values, rests, and bar lines. The second system also has two staves, with the lower staff containing handwritten lyrics in Italian. The lyrics are written in a cursive script and are partially obscured by the musical notation. The paper shows signs of age, including discoloration and some small stains.

mus, io saprò destare amor, ed mio luno co' miei gesti io saprò destare a -



*Con voce*





Handwritten musical score on aged paper. The score consists of several staves. The top system includes a vocal line with lyrics "2da" and "8va", and a piano accompaniment. Below this, there are two empty staves. The next system is labeled "Con Voi" and contains a vocal line with a whole note and a piano accompaniment. The final system includes a vocal line with lyrics "Anche questa vi sa - ra" and "L'eterna poe - ta", and a piano accompaniment. The score is written in ink and shows signs of age.

2da

8va

3a

3a

Con Voi

1ma

Anche questa vi sa - ra

L'eterna poe - ta

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. There are handwritten annotations in Italian throughout the score.

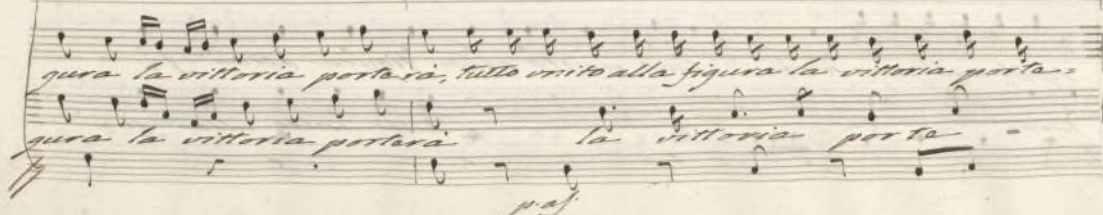
Annotations include:

- 2da. a.* (2nd staff)
- 3a.* (3rd staff)
- Con Voi.* (4th staff)
- Con Voi.* (5th staff)
- Nulla, nulla mancherà* (6th staff)
- vi sarà =* (6th staff)
- vi sa =* (6th staff)
- Grazie, Dio, diffinestura* (7th staff)
- Grazie* (8th staff)
- Dio* (8th staff)

rà si sarà si sarà si sarà  
 Vestir corto Causa grossi Ben Amante pitoresca posi  
 p. a.

Handwritten musical score on ten staves. The top two staves contain complex notation with many accidentals and some markings like 'tr' and 'f'. The middle four staves are mostly empty, with a few notes and a 'tr' marking. The bottom two staves contain a melodic line with lyrics written below it. The lyrics are: *nullo nullo mancherà tutto unito alla figura alla fi -* and *tutto unito alla fi -*.





8<sup>va</sup>

3<sup>a</sup> prima Viol. 8<sup>va</sup>

Con Chori

ra, tutto unito alla figura la vittoria portara, si la vittoria porta -  
ra la vittoria por ta - ra, si la vittoria porta -

Handwritten musical score for a piece titled "Con voce". The score is written on ten staves. The first staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The third staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The fifth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The sixth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The seventh staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The eighth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The ninth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The tenth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4.

*Col. 2<sup>a</sup> 8<sup>a</sup>*

*Col. 1<sup>a</sup> 8<sup>a</sup>*

*Con voce*

*ra, si la vittoria portarà*

*ra, si la vittoria portarà*

*Letterate da qua a-*

*Cresc. f*

*f. p.*

vanti potaria spuchiarra in ella, vadare de sta putella che togarolo sa



A handwritten musical score on aged, slightly stained paper. The score consists of several staves. The top section features a complex arrangement of staves with various musical notations, including notes, rests, and dynamic markings like 'f.' and 'ff.'. A '3<sup>a</sup>' marking is visible on one of the staves. Below this, there are more staves with notes and rests. At the bottom, there are two staves with lyrics written in Italian. The first staff of lyrics reads 'fa vadare da sta putella sta logatelo se fa' and the second staff reads 'O superbi da qui a,'. The handwriting is in dark ink, and the paper shows signs of age and wear.

fa vadare da sta putella sta logatelo se fa

O superbi da qui a,

May 197-1 34.

Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The bottom staff contains a line of handwritten lyrics in Italian.

*varati mostrate non fia vana, voi vedrete di chi passa la vendetta che si*

Handwritten musical score on aged paper. The score consists of two systems. The first system has six staves with various musical notations, including notes, rests, and dynamic markings like "ff." and "p.". The second system has three staves, with the middle staff containing the lyrics "fin, voi vedrete di chi sprazza la vendetta che si fa" and "Let te =". The paper shows signs of age, including yellowing and some staining.

perbi da que innanzi      mostre rete una fiera      viri ve =

rate da qui avanti      po da ra spuefiarve in ella      ve da =



*Col. 2. Ave.*

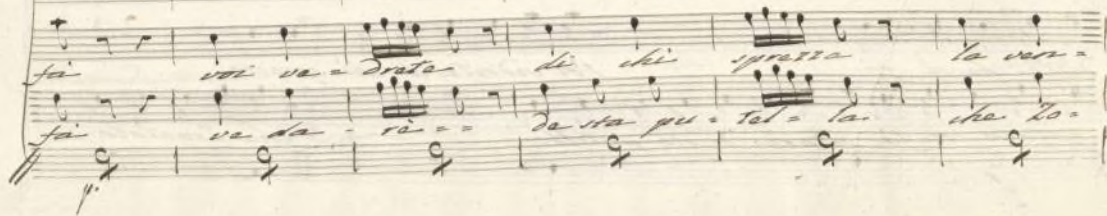
*3<sup>a</sup>*

*Vista di chi spazza la vendetta che si fa*  
*Vista putella che lo gatolo se fa vedare da sia que.*

*Voi vedrete di chi sprassa*  
*La vendetta che si*  
*tella*  
*Che logatolo se fa'*

fa la vendet - ta che si  
vedrà da sua putella, che lo gatolo se fa che lo gatolo se

*Come sopra dal*  *fino al* 



fa voi ve = drate di chi spazza la ven =  
fa ve da - ra = da sta pu = tel = la. che lo =



*detta che si fa* *poi vedrete di chi sprazia*  
*gatolo se fa vedare de sta putella* *che logatolo se*

Mus 197-1 38

La vendetta che si fa

fa

vedrà de sta gu-tella che logatolo sa

Dat - ta sha si fa la ven -  
 fa sha Logatolo se fa, vedare de sha putela sha Logatolo se

Handwritten musical score on page 39. The score consists of two systems of staves. The first system has five staves: the top two are vocal staves, and the bottom three are piano accompaniment staves. The second system has three staves: the top two are vocal staves, and the bottom one is a piano accompaniment staff. The lyrics are written below the vocal staves.

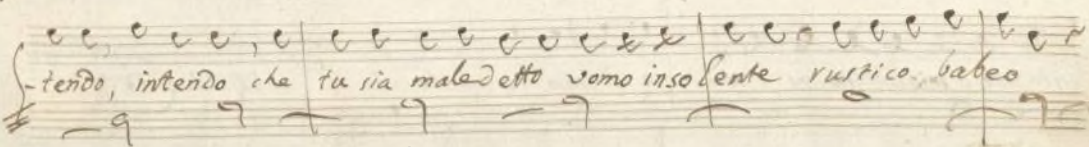
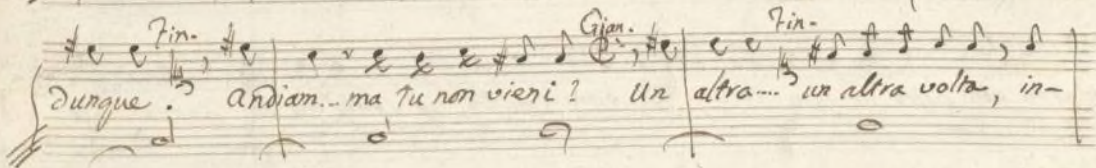
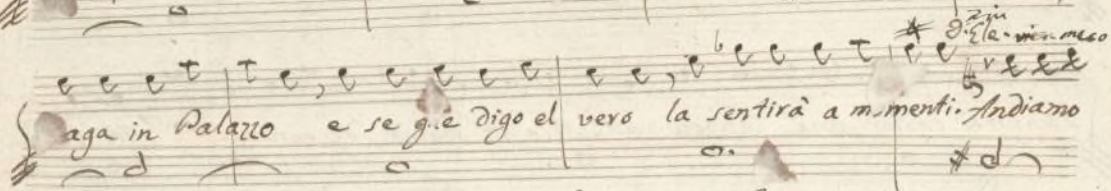
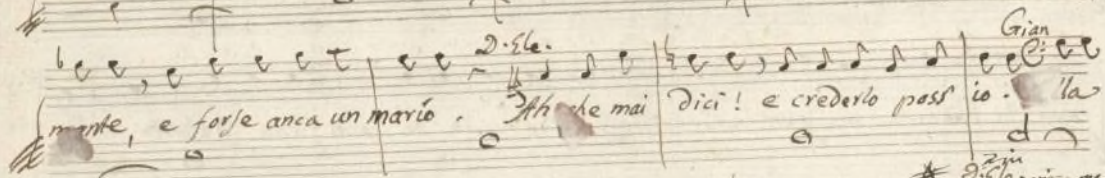
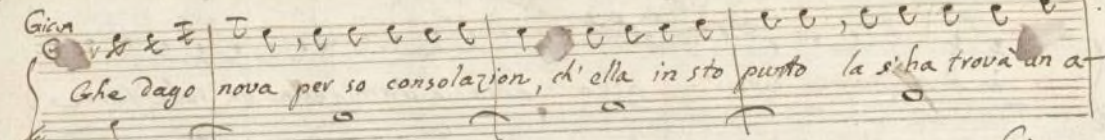
*Det - ta che si fa la verdetta che si fa, la verdetta che si*  
*fa che fogatolo se fa che fogatolo se fa che fogatolo se*



A handwritten musical score on aged paper. The top section consists of five staves. The first two staves contain complex, dense musical notation with many beamed notes and rests. The third staff has a large 'X' written below it. The fourth and fifth staves contain simpler notation with notes and rests. The paper shows signs of age, including discoloration and some staining.

A handwritten musical score on aged paper, featuring lyrics in Italian. The lyrics are written in a cursive script. The musical notation consists of notes and rests on a staff. The lyrics are: *Det - la vendetta che si fa* and *fa che logato lo sa fa*. The paper shows signs of age, including discoloration and some staining.

Gian



*Gian.*

io non ti posso piu soffrir - al eo! anca la Darnigella va sulle furie

come la Padrona ma vien la Prencipeffa in lode de Donn Elena debotto la

sentirà cantar una Canzon, attenti a stà sbarada de canon. *D. Teo* Ah cal

marmi non posso in ogni loco, ad ogni passo io sento de passo io

sento de il mio Degno mi segue e il mio tormento

*Segue Coro*



41

Coro di dentro

Violini

Corni in G

Fidde

Fagotto

Soprani

Tenori

Bassi

All.<sup>o</sup>

D'Elena sola il





no-me

nome

giubila il nostro cor

un sì bel nome suonino zefiri, piante, e

Handwritten musical notation on three staves. The first staff contains a series of notes and rests. The second staff contains a series of notes and rests. The third staff contains a series of notes and rests.

Handwritten musical notation on three staves, separated by a double bar line. The first staff contains a series of notes and rests. The second staff contains a series of notes and rests. The third staff contains a series of notes and rests.

Handwritten musical notation on three staves. The first staff contains a series of notes and rests. The second staff contains a series of notes and rests. The third staff contains a series of notes and rests.

Handwritten musical notation on three staves. The first staff contains the word "fior". The second staff contains the word "clena". The third staff contains the words "l'eco risponda ognor risponda ogn".

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score is divided into two systems. The first system includes a vocal line and a piano accompaniment. The second system continues the piano accompaniment. The lyrics are written below the piano part.

*or*  
*a sì bel suono o come tutto respira amor respira a—*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "uniz" is written on the second staff. The phrase "nor respira amor" is written on the eighth staff. The score is divided into measures by vertical bar lines.



*Segue Scena 14 e Rondo*

## Scena 15

Gian.

Mus 197-1

144

Giannetto, indi

Don Cesare

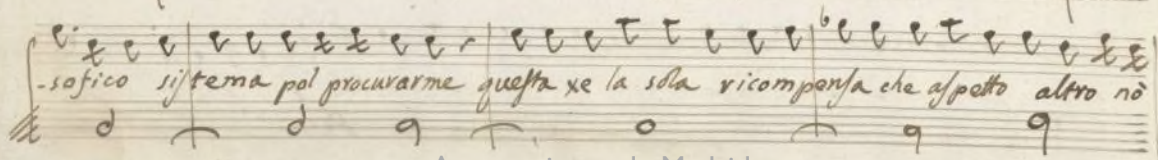
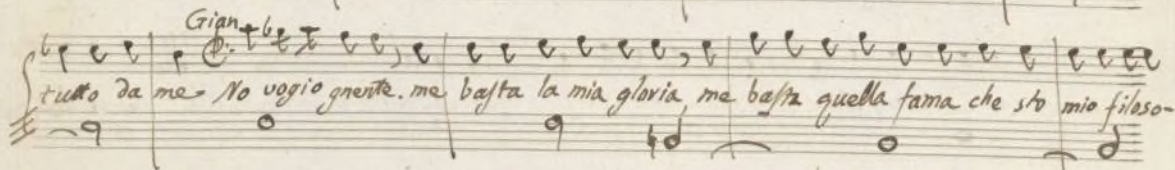
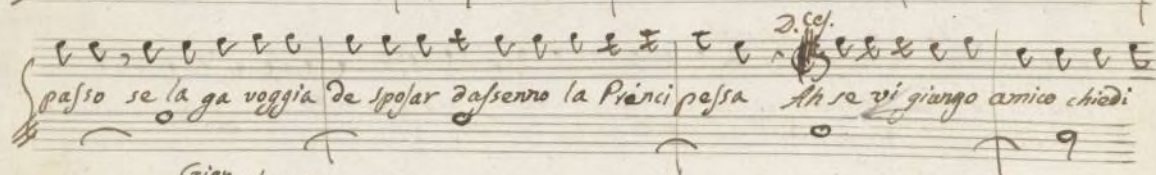
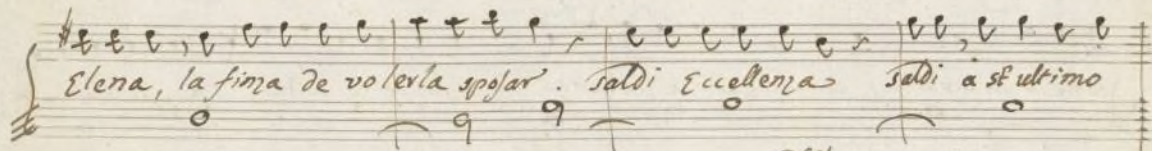
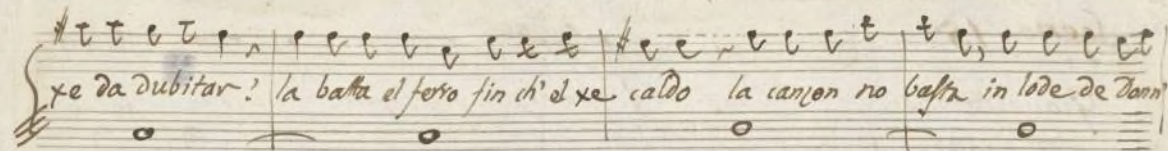
Cusi, cusi se tratta ste superbe filosefe d'ancuo

come in un supio i so sistemi se rebalta come le se ridusa a far quel che vo-

leno a so marzo dispetto - ah che facesti mai caro Giannetto. vidi ora dal Giar

dino uscir la principessa in modo che atterri pareva furiosa dimmispurcha! perche la xe ze-

loja l'amor la fa zigar e la fa attorno girar come una matta. E tu lo credi. Ghe





ce r t t e e  
cerca - altro no vol Za -  
b o

Violini

Handwritten musical notation for Violini, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The notation includes various rhythmic values and accidentals.

ce r - - ||  
netto.  
r d 9 ||

Oboè

Handwritten musical notation for Oboè, featuring a treble clef, a key signature of two flats, and a 2/4 time signature. The notation includes various rhythmic values and accidentals.

Clarineti  
in Bfa

Handwritten musical notation for Clarineti in Bfa, featuring a bass clef, a key signature of two flats, and a 2/4 time signature. The notation includes various rhythmic values and accidentals.

Corni in  
Bfa

Handwritten musical notation for Corni in Bfa, featuring a bass clef, a key signature of two flats, and a 2/4 time signature. The notation includes various rhythmic values and accidentals.

Viola

Handwritten musical notation for Viola, featuring a treble clef, a key signature of two flats, and a 2/4 time signature. The notation includes various rhythmic values and accidentals.

F. gatto

Handwritten musical notation for F. gatto, featuring a treble clef, a key signature of two flats, and a 2/4 time signature. The notation includes various rhythmic values and accidentals.

Giannetto

Handwritten musical notation for Giannetto, featuring a treble clef, a key signature of two flats, and a 2/4 time signature. The notation includes various rhythmic values and accidentals.

All:°

Handwritten musical notation for All:°, featuring a treble clef, a key signature of two flats, and a 2/4 time signature. The notation includes various rhythmic values and accidentals.



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

Lyrics visible on the staves:

- Voglio ch'el mondo sappia*
- sto nuovo mio progetto*
- da circoli, e acca-*

Other markings include "Soli", "Con voce", and "e". The score is heavily crossed out with diagonal lines, suggesting it is a draft or a cancelled piece.

Handwritten musical score on aged paper, featuring a single system of music with a treble clef and a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The lyrics are written in Italian, with some words appearing to be part of a larger phrase or sentence. The handwriting is in a cursive style, typical of the 18th or 19th century. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score on ten staves, organized into four measures. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**Measure 1:** The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a sequence of notes: F#4, A4, G4, F#4, E4, D4, C4. Below the staff, the dynamic marking *p.* is written. The second staff contains a single note G4. The third staff contains a single note F#4. The fourth staff contains a single note F#4.

**Measure 2:** The first staff contains a sequence of notes: C4, D4, E4, F#4, G4, A4, B4. The second staff contains a single note G4. The third staff contains a single note F#4. The fourth staff contains a single note F#4.

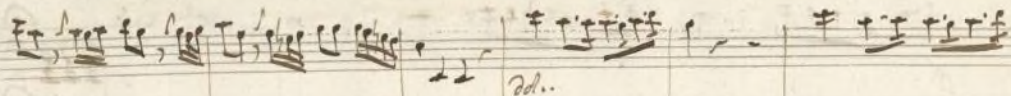
**Measure 3:** The first staff contains a sequence of notes: F#4, A4, G4, F#4, E4, D4, C4. The second staff contains a single note G4. The third staff contains a single note F#4. The fourth staff contains a single note F#4.

**Measure 4:** The first staff contains a sequence of notes: C4, D4, E4, F#4, G4, A4, B4. The second staff contains a single note G4. The third staff contains a single note F#4. The fourth staff contains a single note F#4.

Below the musical staves, the lyrics are written in Italian:

-ziar si me vegna a ringraziar si me vegna a ringraziar

The lyrics are written in a cursive script, with some words appearing to be part of a larger phrase or sentence.

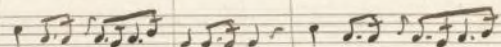
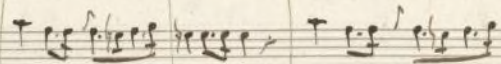


Vol.

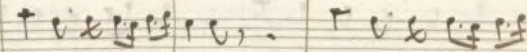
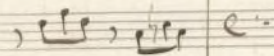
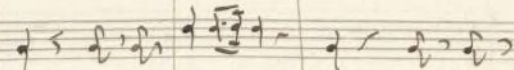
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8.

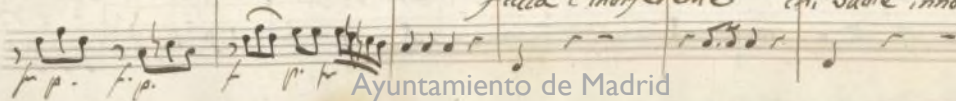
122



Con voce sempre



farza l'indifferente chi vuole innamo





Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The bottom staff contains the lyrics "var si si si l'indifferente si chi vuole innamorar" written in a cursive hand.

*Presto*

*P*

*Presto*

chi forse in sto proposito farà romani, e



redito se poderá adquirir e tutti qualche credito se poderá adquirir e



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is divided into two main sections, both marked "Pmo tempo".

The first section includes staves with musical notation and lyrics: "tutti qualche credito se podera' agquistar".

The second section includes staves with musical notation and lyrics: "farra l'indifferente".

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts.

Handwritten musical score on aged paper, page 50. The score is written in a single system with four staves. The first staff contains a series of rhythmic markings (vertical lines with flags) and rests. The second staff contains a melodic line with notes and rests. The third staff contains a bass line with notes and rests. The fourth staff contains a series of rhythmic markings (vertical lines with flags) and rests. The text "chi vuole innamo - var si si si l'indifferente chi vuole innamorar si chi" is written below the staves, with some words crossed out. The page is numbered "50" in the top right corner.

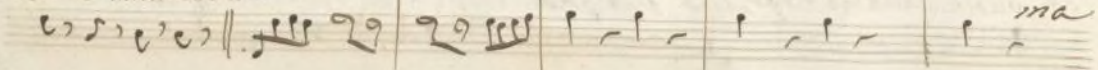
chi vuole innamo - var si si si l'indifferente chi vuole innamorar si chi

*Presto*



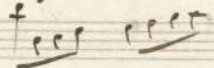
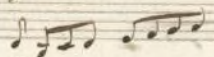
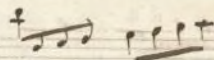
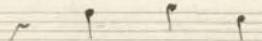
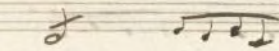
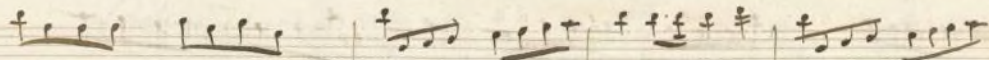
*Presto.*

*vuole innamorar*

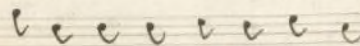
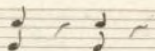
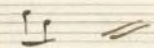
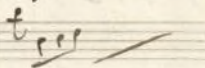
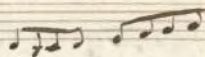
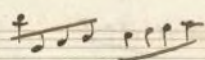
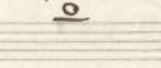
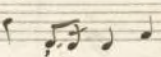




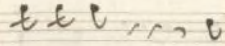
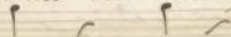




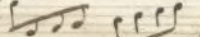
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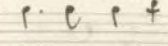
- tissimo un libro filo -



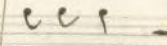
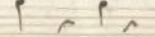
sofico



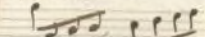
un



libro con un



titolo



Handwritten musical score on five staves. The notation includes various note values, rests, and bar lines. The bottom staff contains lyrics in Spanish.

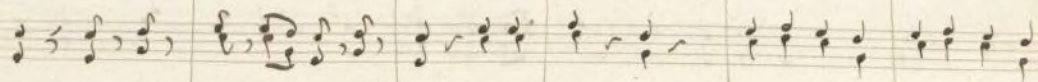
arte de farji amar si de farji amar un

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

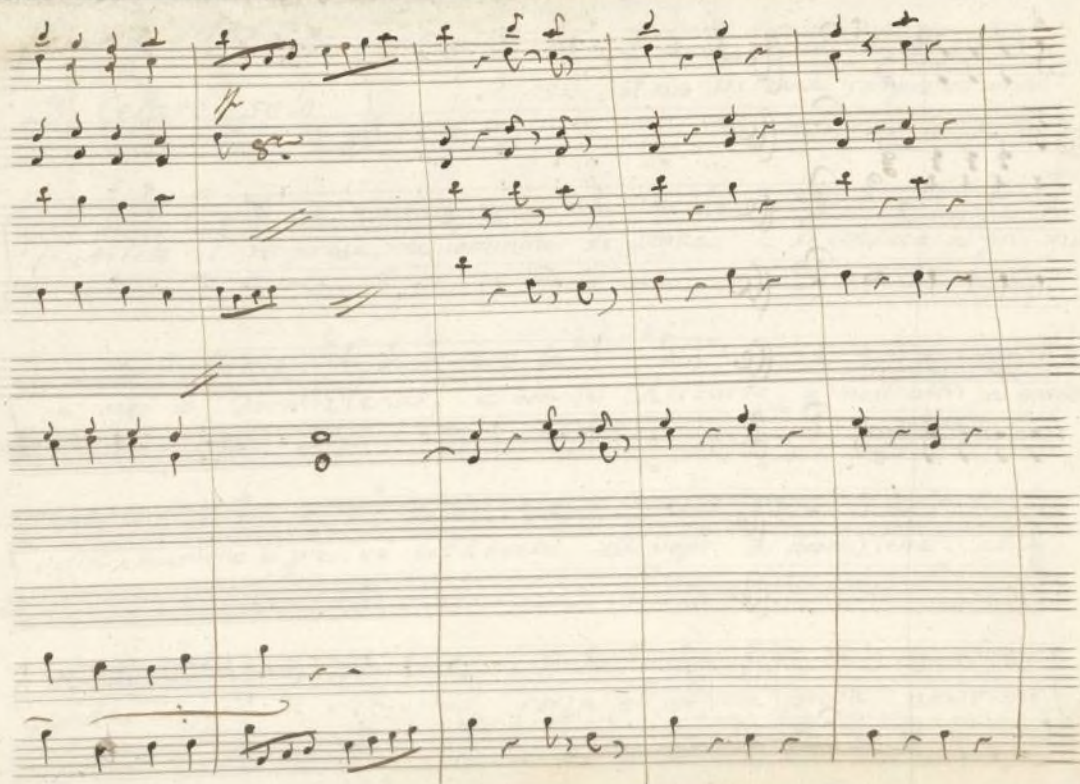
libro con sto titolo arte da farsi amar si

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and clefs. The bottom staff contains the lyrics: *De farsi amar farla farla l'indiffe-vente chi vuole innamo*.





-rar farza farza l'indife-ronce chi vuole innamov var innamov ar







Scena ultima

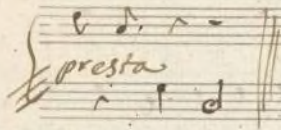
D. Cesare solo

55

Handwritten musical score for D. Cesare solo, featuring five staves of music with lyrics in Italian. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various musical symbols such as notes, rests, and bar lines. The lyrics are written below the notes.

si si del suo sistema comprendo omai  
l'utilità. L'impresa che cominciai si segua e si conduca al fin... ma  
chi vegg' io Donn' Elena, e con lei Riccardo, e molt' altri a questa  
volta muovono il pie vò ritirarmi all' uopo di Donn' Elena al  
Conte io farò la richiesta forza all'ultima prova amor mi





Segue Finale

10  
2

Finale Secondo

Mus 197-1

56

Violini

Oboè e  
Clarinetti

Corni in C

Viole

Fagotto

D. Teodora

D. Elena

D. Finetta

D. Cesare

D. Riccardo

D. Gastone

Giannetto

All.<sup>o</sup>



*colta Viola*

*celera, a Pinasta*

*tutti fanno*

*B. Gaf. tutti fanno*

*tutti sanno finalmente che don cesare v'a*

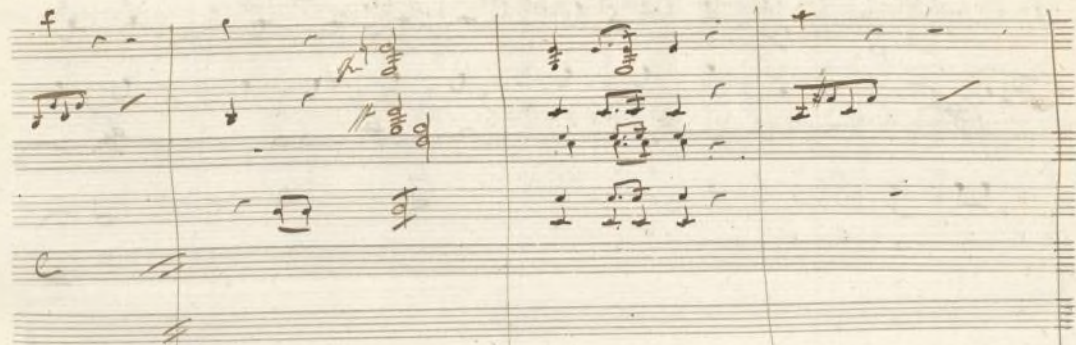


Dora  
 e chi sa che presto ancora non l'abbiate da sposar non l'abbiate da spo-

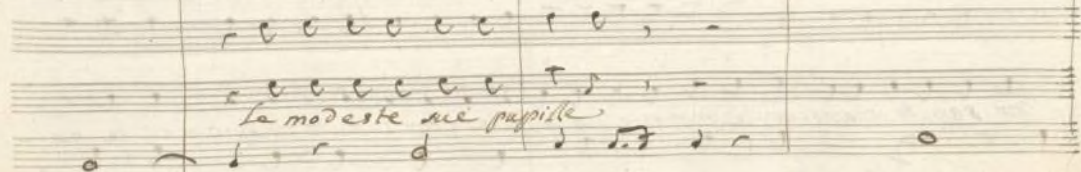


Handwritten musical score for a piece titled "con la Viole". The score is written on five staves. The first staff contains a series of repeated notes, likely a tremolo or a fast scale. The second staff features a melody with a "cresc." (crescendo) marking. The third and fourth staves provide harmonic support with chords and single notes. The fifth staff is a single line, possibly for a vocal part or a specific instrument.

Handwritten musical score for a piece titled "Fin. Eleu-". The score is written on five staves. The first staff contains a series of repeated notes, likely a tremolo or a fast scale. The second staff features a melody with a "Fin." marking. The third and fourth staves provide harmonic support with chords and single notes. The fifth staff is a single line, possibly for a vocal part or a specific instrument.



*Fin.* *2. 8le.*  
 destre mie pupille, le modeste sue pupille L'han sa puto innamo —



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *pp* (pianissimo).

The lyrics are written in Italian and Spanish, appearing below the musical staves:

*rar. si le mie*  
*l'han saputo innamorar le modeste sue pupille l'han saputo innamo-rar le mo-*

The score is divided into measures by vertical bar lines. The handwriting is in cursive, typical of 18th or 19th-century musical notation.



*a due*

*mie*

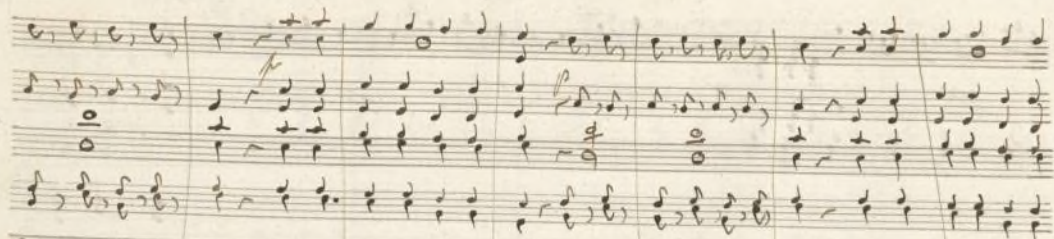
*sua*

*Desta sua pupille l'han saputo innamo-rar innamo-rar*





Handwritten musical score on aged paper. The score consists of five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a double bar line and the word "Allegro" written above it. The third staff has a double bar line and a "C" time signature. The fourth staff has a double bar line and a "C" time signature. The fifth staff has a double bar line and a "C" time signature. The lyrics are written below the staves: "-miga e la xe a regno ella deve col so in regno la do-manda vago-lar la do si sa".



C.

prò nel grande impegno con prudenza favellar si saprà nel grand'impegno con prudenza favel-

-manda regular la domanda regular ella deve col so impegno la domanda rego-

*maestoso*

*in G*

*lar-*

*maestoso*

Don Riccardo per mia sposa io Doni Elena vi



Handwritten musical score on aged paper, featuring five systems of staves. The notation includes vocal lines with lyrics and instrumental parts.

**System 1:** Vocal line with lyrics "Ah che intendo".

**System 2:** Vocal line with lyrics "A voi ta cedo".

**System 3:** Vocal line with lyrics "Pronta".

**System 4:** Vocal line with lyrics "A voi ta cedo".

**System 5:** Rhythmic notation.

Handwritten musical score for the first system, featuring five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The music includes various notes, rests, and dynamic markings such as 'f' and 'sol. ap.'.

già  
Tono

Violone

non basta ancor vostra figlia io pregio e ammira, vo' l'aperlo ancor di

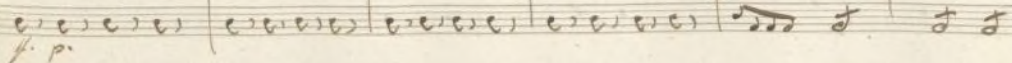
Handwritten musical score for the second system, featuring five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The music includes various notes, rests, and dynamic markings such as 'f' and 'p.'.



*Siegua pure gl'imane non m'appongo al vostro amor*

*lei*

*Son per-*



comp.

8.

8.

8.

Deh mi spisti o giusto orgoglio ora io stessa unir vi -

o lei con du vi

Gian.

flemma flemma

Duto



Handwritten musical score on aged paper, featuring three systems of staves. The notation includes notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The lyrics are written under the second system of staves.

*p* *f*

voglio voi la man porgete a me voi la man porgete a me voi la

*Larghetto*  
solo voce

*in Bfa*

*pizzic.*

*Larghetto*

*pizzic.*

man porgete a me

oh quanti

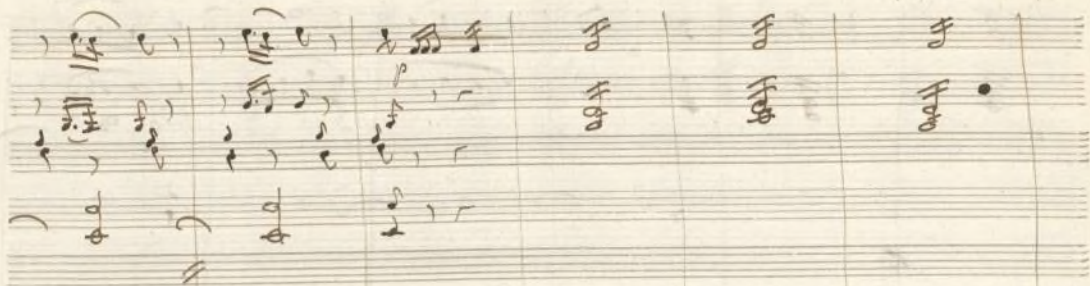
oh quanti

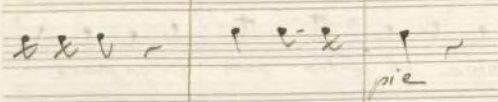
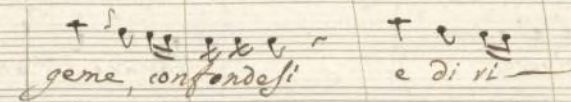
Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The lyrics include "palpiti", "in cor si destano", and "come va".

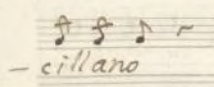
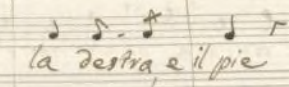
The score is written on several staves. The top section contains musical notation with notes and rests. Below this, there are staves with lyrics written in Italian. The lyrics are:

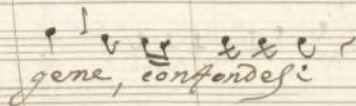
palpiti in cor si destano come va

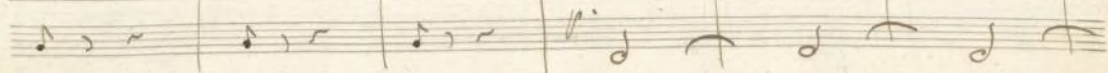
The notation includes various musical symbols such as notes, rests, and clefs, typical of handwritten musical manuscripts.




 pie  

 gene, confondesi e di ri—


 -cillano  

 la destra, e il pie


 gene, confondesi





*p*

*No*

*p*

*solvere*

*capace l'anima oh Dio non è capace*

*è di vi- solvere*

*capace l'anima oh Dio non è capace*

l'anima di Dio non geme, confondesi e di ri-

geme confondesi

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

The first system shows a vocal line (soprano or alto) and a piano accompaniment. The lyrics are:

*capace l'anima oh Dio non è capace*

The second system continues the vocal line and piano accompaniment. The lyrics are:

*e di risolvere capace l'anima oh Dio non è capace l'anima oh*

The third system shows a vocal line and a piano accompaniment. The lyrics are:

*capace l'anima oh Dio non è capace l'anima oh*

Handwritten musical score for a vocal piece. The score is written on five staves. The first staff contains a melodic line with various ornaments and a "p." dynamic marking. The second staff contains a bass line with a "solo q." marking. The third staff contains a vocal line with lyrics in Italian. The fourth staff contains a vocal line with lyrics in Italian. The fifth staff contains a melodic line with various ornaments. The lyrics are: "Dio non è capace l'è voi sospirate" and "Dio non è capace l'anima oh Dio non è voi tremate".

Dio non è capace l'è voi sospirate

Dio non è capace l'anima oh Dio non è voi tremate



Handwritten musical score on aged paper. The score consists of five systems of staves. The first system has five staves with various musical notations, including notes, rests, and a 'f' dynamic marking. The second system has five staves, with the second staff containing the lyrics 'giurare a lei surqua vo-lete amore, e fe'. The third system has five staves, with the fourth staff containing the lyrics 'cha far dov'. The fourth system has five staves with musical notation. The fifth system has five staves with musical notation. The paper shows signs of age, including stains and wear.

## Scena 7

Gian.

Gnente paura, andemo a tor sufo sto as-

#9

9

- salto de subiotto. quella che aspetta ha da restar de

sotto

Segue Quintetto



## Quintetto

Mus 197-1

69

Violini

Oboè

Corni  
in E♭

Clarinetti  
in E♭

Fagotto

M.<sup>a</sup> Teodora

M.<sup>a</sup> Elena

Finetta

M.<sup>a</sup> Cesave

Giannetto

Larghetto

Violetta sempre col Basso



Handwritten musical score on aged paper, featuring four staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff is labeled "A. Dante" and "Pmo". The second staff is labeled "Vcllo". The third staff is labeled "Violon". The fourth staff is labeled "Violon". The score is written in a historical style, likely from the 18th or 19th century. There are some stains and markings on the paper, including a large "X" in the top right corner and a signature in the bottom right corner.



Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "E non giugne il pri- ce an" are written in the fifth staff. The paper shows signs of age, including yellowing and some staining.

Handwritten musical score on page 71. The score is written on ten staves. The first staff contains Hebrew lyrics: *וְיָבִיט וְיָבִיט וְיָבִיט וְיָבִיט*. The second staff contains a piano accompaniment with a *p.* marking. The third staff contains a vocal line with a *sol.* marking. The fourth staff contains a piano accompaniment with a *p.* marking. The fifth staff contains a vocal line with French lyrics: *Teodoro* *cova* *parmi un secol* *ogni it-tante* *me--co a* *voi fra*. The sixth staff contains a piano accompaniment. The seventh staff contains a vocal line with Hebrew lyrics: *וְיָבִיט וְיָבִיט וְיָבִיט וְיָבִיט וְיָבִיט וְיָבִיט וְיָבִיט וְיָבִיט*. The eighth staff contains a piano accompaniment. The ninth staff contains a vocal line. The tenth staff contains a piano accompaniment.



que --- ste piante state attente ad osser-var sta-te attente ad osser

*p.*  
*f.*  
*cresc.*  
*dim.*  
*var*  
*Zitto*  
*il*  
*Zitto*  
*il Prencipe con Giannetto nel giardino io veggio en*

A handwritten musical score on aged, yellowed paper. The score is written in dark ink and features several staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a bass clef. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a bass clef. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a bass clef. The lyrics are written in Italian and are placed below the staves. The lyrics are: "venga venga io qui l'aspetto or si requieti a suo - or si requieti a suo -". The word "trav" is written at the end of the first line of lyrics. The paper shows signs of age, including yellowing and some staining.

venga venga io qui l'aspetto or si requieti a suo -  
or si requieti a suo -  
-trav

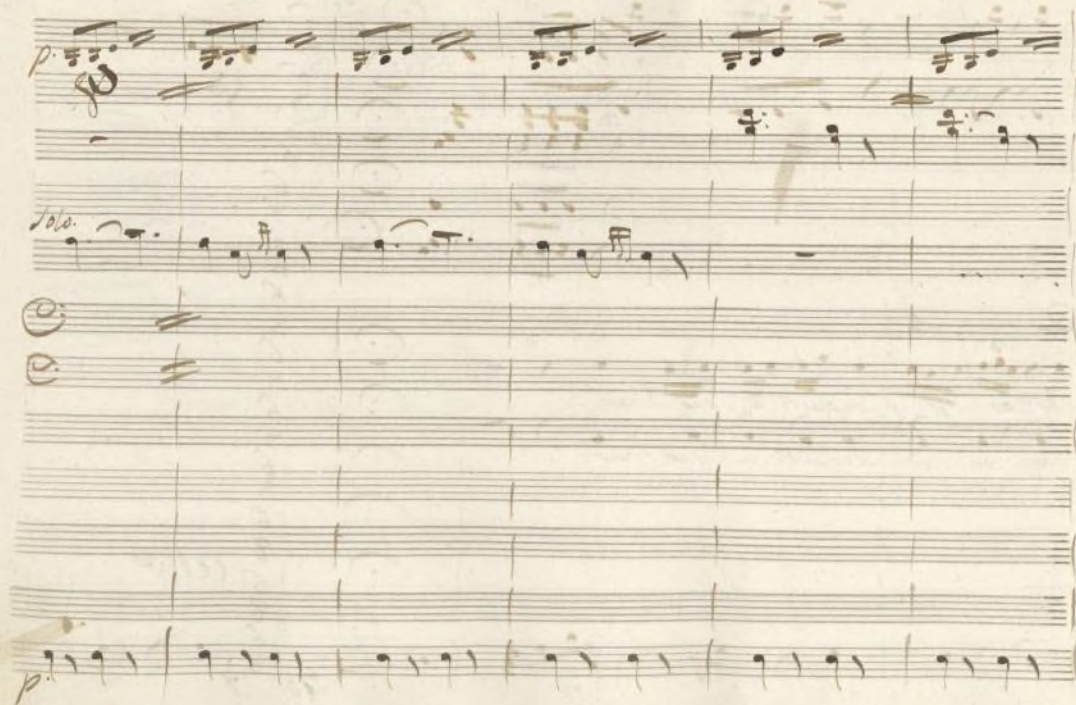
Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is written in brown ink.

The top system includes the tempo marking *Alto* and the page number 73. The bottom system includes the tempo marking *allegro* and the page number 70.

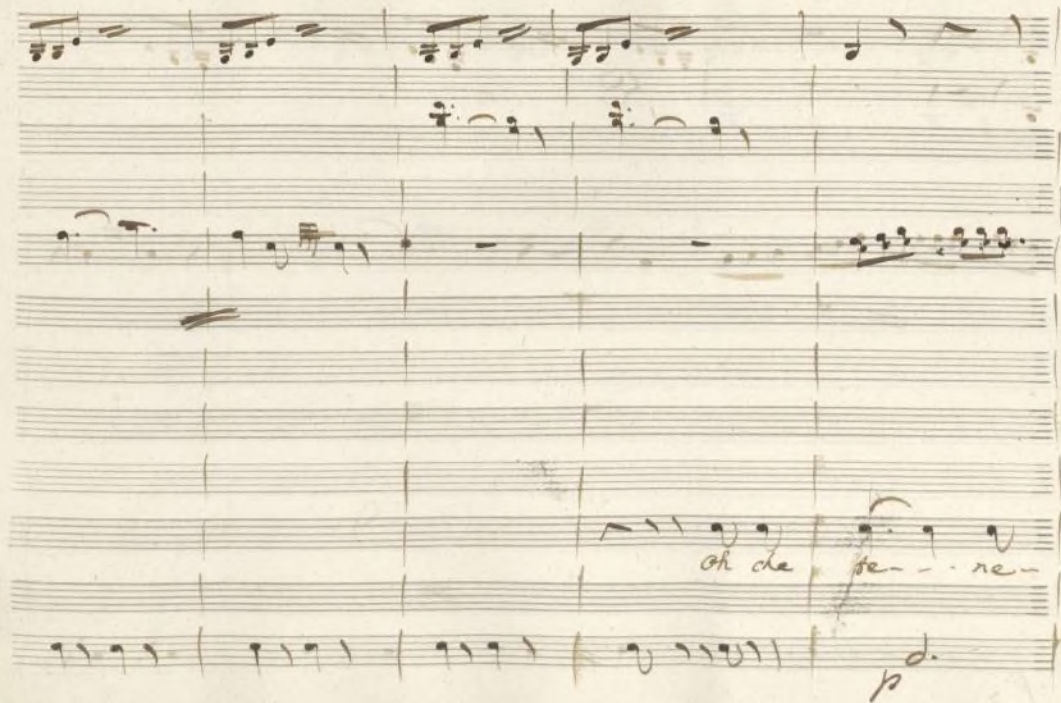
The lyrics are written below the staves:

nar or si sequiti a suo-nar  
nar or si sequiti a suo-nar















Handwritten musical score on page 76. The page contains several staves of music. The top section features a complex arrangement of notes and rests across multiple staves. Below this, there are several empty staves. The bottom section contains a single staff with the lyrics "ogni senso m'è va- pito" and "ne mi". The handwriting is in ink, and the paper shows signs of age and wear.

ogni senso m'è va- pito

ne mi

posso più frenar ogni senso m'è rapito na mi posso più frenar ogni

senso m'è ra-pito ne mi posso più frenar  
za le sà quel che gò



A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top section has four staves with musical notation. The second staff has a double bar line and a sharp sign. The third staff has a '2.' marking. The fourth staff has a '9.' marking. Below these are three empty staves. To the right of the empty staves, there is a small musical notation and the text 'ne si'. At the bottom, there is a single staff with musical notation and the lyrics 'dito iorbi, e i sordi s'ha da far i orbi, e i sordi s'ha da far'.

ne si

dito iorbi, e i sordi s'ha da far i orbi, e i sordi s'ha da far

*p.* *volge a questa parte*  
*no'*  
*no'*  
*e mirarla non degg' io?*  
*no'*





Handwritten musical score on aged paper. The score consists of ten staves. The first five staves contain instrumental notation, including a treble clef, a key signature of one flat, and various rhythmic values. The last five staves contain vocal notation with lyrics in Italian. The lyrics are: "egli segue a passeggiar egli", "seguiamo a passeggiar segui-", "mio segui-temo a spaziar zar segui-temo a spaziar zar segui-". The handwriting is in dark ink, and the paper shows signs of age and wear.



8.a

segue a passeggiar,

-tiano a passeg-giar

-temo a spazzi zar

*Larg.<sup>to</sup> Affettuoso*

80

*Solo.*

*in F:*

*pi 22:*

*Larghetto*



Ayuntamiento de Madrid



Ayuntamiento de Madrid



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

Lyrics visible on the page:

- io suono, e quello stolto sta la
- din, mi piace molto
- bravo
- Apriu mofo

Handwritten musical score on aged paper, page 82. The score is written on ten staves. The first staff contains a melody with eighth and sixteenth notes. The second staff contains a bass line with dotted notes and rests. The third staff is empty. The fourth staff contains a melody with eighth notes and rests. The fifth staff contains the lyrics "piante a contemplar io suono, e quello stolto sta le piante a contem". The sixth staff is empty. The seventh staff is empty. The eighth staff contains a bass line with eighth notes and rests. The ninth staff is empty. The tenth staff contains a bass line with eighth notes and rests.

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

*plar che stordito*

*che par terre che disegno pellegrino*

*ch'io mi trovò nel giardino voi gli an-*



83

an-

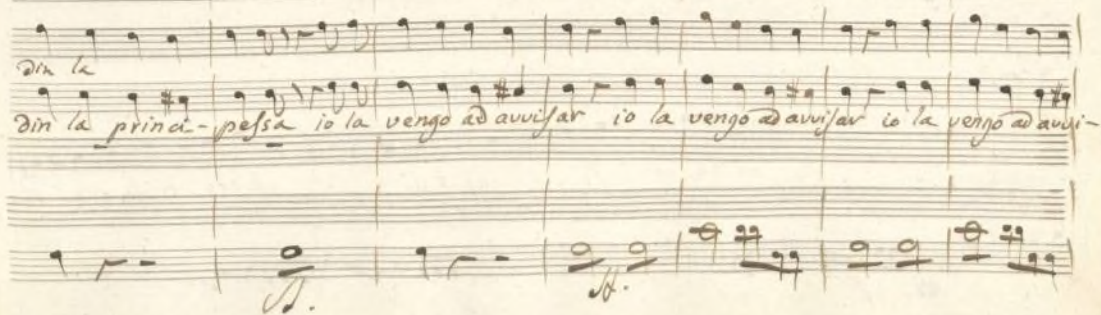
*date ad annunziar ch'io mi trovo nel giardino voi gli andate ad annunziar.*

41.



All.<sup>o</sup>  

 e in  
 e in guar-  
 e chi s'appressa  
 Eccel- lenza novi afra- ti la re- sista  
 d.p. d.p. d.p. d.p. d.p. mo



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and dynamic markings such as *in Clava*, *sf.*, *p.*, and *cd.*.

The lyrics, written in Italian, are:

*mi ha condotto qui cos-tui chiedo scusa e mi ri-*

The score is organized into systems, with the vocal line (soprano) and piano accompaniment (piano) clearly distinguished. The piano part includes a section marked *in Clava* (clavichord) and a section marked *sf.* (sforzando). The vocal line includes a section marked *cd.* (cadenza).



Handwritten musical score on page 85. The score is written on ten staves. The first staff contains a piano introduction with a treble clef and a key signature of one sharp (F#). The second staff begins the vocal melody with the lyrics "oh Ciel che miro dal giardino se ne va". The third staff continues the vocal melody. The fourth staff contains the lyrics "tiro" and "va pu-tito". The fifth staff continues the vocal melody. The sixth staff contains the lyrics "va pu-tito" and "f. p.". The seventh staff continues the vocal melody. The eighth staff contains the lyrics "f. p.". The ninth staff continues the vocal melody. The tenth staff contains the lyrics "f. p." and "f. p.". The score includes various musical notations such as notes, rests, and dynamic markings like "p." and "f.".





Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p.p.", "p.", "f.", and "forte in gambe". There are also some numerical markings like "3a" and "4a". The lyrics are written below the staves in Italian.

Con voce =

tatevi, e m'udite

si con quale ardore entrasse dov io

ame parlasse

forte in gambe

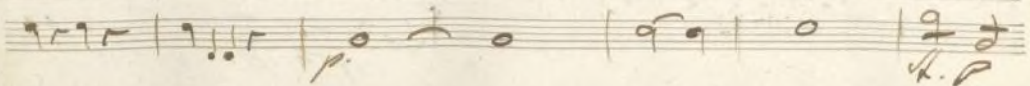
Ad. p. Ad. p. Ad. p.



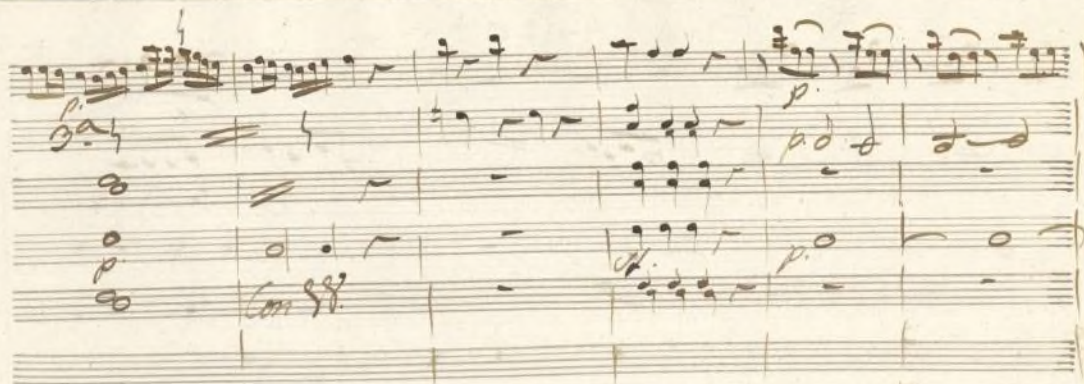
stava in libertà

qui null'

Ei mi trasse, e in loco poi così ameno mi arrestò

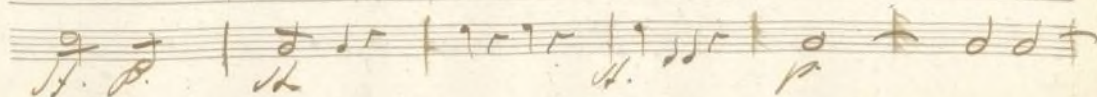






altro piagne a voi ne suonare qui m'udiste

no' ah se ancora in questo or





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 sharp (F#). The music is written in a historical style, with various note values and rests. Below the staves, there are several lines of Italian lyrics written in a cursive hand. The lyrics are: "che di prezzo è questo mai ah più finger non si", "ah più offender non si", "vai compa-tite, e me ne voi", "compa-tite, e me ne", "da maestro bene assai za deboto la vien", and "p.". The paper shows signs of age, including discoloration and some staining.

che di prezzo è questo mai ah più finger non si  
 ah più offender non si  
 vai compa-tite, e me ne voi  
 compa-tite, e me ne  
 da maestro bene assai za deboto la vien  
 p.

88

Preto

può che di preto è questo mai al più fin-ger non si può  
 può al più offender non si può  
 voi compatite, e me ne vo  
 bene assai za deboto la vien zo  
 69. Preto H.

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

Lyrics visible on the staves:

- teme - rario sciocco audace*
- dite*

Dynamic markings and other annotations include:

- p.* (piano)
- d. pmo.* (diminuendo primo)
- d. p.* (diminuendo)
- Con Oboe*



89

*p.* *Al. pmo.* *Al. pmo.* *Al.*

*Con Oboe*

tolle -- varvi io più non so' io più non so' ah mi  
 ah le  
 ah le

pur quel che vi pare inmu tabile io sarò non mi  
 o co' ben la me ze andata proprio qua' me l'aspettava o co



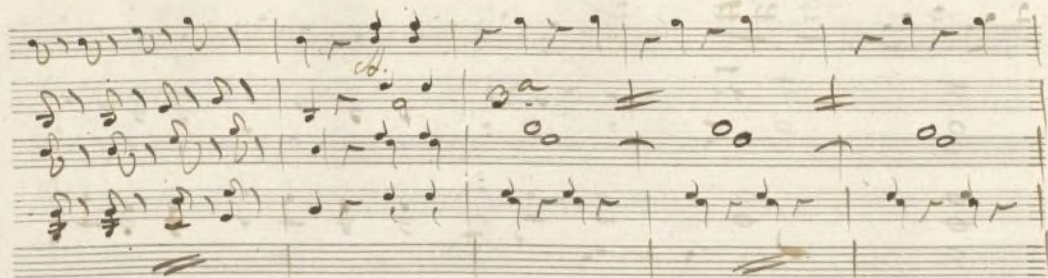


manca la costanza l'alma accesa ho di furor: se non s'è domar quel  
manca la costanza tutt' accesa è di furor non potè domar quel  
manca la costanza tutt' non mi scuote il suo furor pria che a lei scoprir il  
ben la me re andada proprio qua mi l'aspettava ecco i fa quel che cer

Con Oboe =

cove di mia man m'uccide-ro' se non so' domar quel cove di mia  
 cove e schernita al fin restò non pote' domar quel cove, e scher  
 cove di mia man lo strape ro' pria che a lei scoprir il cove di mia  
 -cava e i me piase tutti so' ecco i fa' quel che cer-cava, e i me

p.



man m'ucci de - ro' di mia man di mia man m'uc-  
-rita al fin res - to e scher - ni - ta e scher - nita al  
man lo strape - - ro' di mia man di mia man lo  
piase tutti do e i me piase e i me piase

*Ad.* *p.*



91

Handwritten musical score on aged paper, page 91. The score is written on ten staves. The first three staves contain instrumental notation with various notes, rests, and dynamic markings like "ff." and "ff.". The bottom seven staves contain vocal notation with lyrics in Italian. The lyrics are: "-ci de--vò", "fin res--to", "sira-pe--vò", "tutti--dò", "ah mi manca", "ah le manca", "non mi manca", "bera", "la cos-", "la me xe an-". The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.



-tanza l'alma ac-cesa ho di fu-vore se non  
 -tanza tutta ac-cesa e di fu-vore non po-  
 -tanza non mi scote il suo fu-vore pria che a  
 cada proprio qua mi l'af-pet-tava e ca i'

so' domar quel core di mia man m'uccide- ro' se non so'  
 te domar quel core e schernita alfin ref- to' non po- tei  
 lei scoprir il core di mia man lo strape- vo' pria che a lei  
 bfa' quel che cercava, e i me piace tutti do' o co' bene o co'

do-mar quel core se non  
do-mar quel core non po  
sco-prir il core pria che a  
ben la mè se andada giuſto qua proprio qua mi l'aspet-tava eco i'.

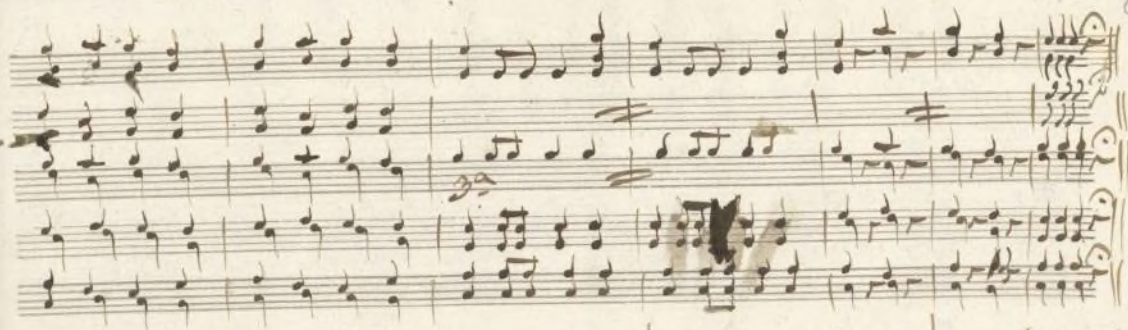


so domar quel core di mia man m'uccide ro' di mia man m'uccide ro' m'uc-  
 -te domar quel core, e scherni- ta al fin restò e schernita al fin restò al  
 -lel scoprir il core di mia man lo strape ro' di mia man lo strape ro'. lo  
 fa quel che cer- cava e i me piace tutti do' e i me piace tutti do' si





-ci de - rò di mia man m'uccide - rò m'uc- - ci - de - rò m'uccide -  
fin res- - to' e scher- nita al fin restò al fin res- - to' al fin res-  
- strape - - rò di mia man lo strape - rò lo strape - - rò lo strape -  
tutti do' e i me piace tutti do' ii tutti do' si tutti



-vò m'uccide ro'  
-tò al fin vestro'

-vò lo strape ro'  
dò si tutti dò si tutti do'.





Scena 10

Donna Teodora  
Donn' Elena e  
Finetta.

2. Teo.

Dove son! che m'avvenne! che ascoltai! che viddi!

2. de: Principessa

2. Teo.

Ah mia Cugina! andate, andate: vi lascio in libertà. Fra quelle

piante a nascondere io volo la mia rabbia, il mio duol, e il mio rossore. chi sa che in

seno ella non senta amore

chi sa qual m'è sto qual sofistico an-

mor saria mai questo, miglior partito io credo aver men filosofici sis-



*Fin.*  
-temi, e più condiscendenza. In altra guisa più facile e più sietta an

*2. Gle.* *1. Fin.* *Fin.*  
io soglio cercar quello che bramo. Tutti hanno il lor gusto. andiamo. San

*Giam.*  
-diamo. **Scena II** *Donna Elena: Fi-*  
Giannetto, e dette

-netta dov' è la Principessa? Son torna' per scovær per

*2. Gle. Fin.*  
-ren La giù passeggia nel fondo del giardin

*Violini*  
*Viole*  
*Don*  
*Gastone*

*All.*

*Porti la bella il piede la bella il piede fra selva, e*

Handwritten musical score for a piece with lyrics in Italian. The score is written on six staves. The first two staves are for a vocal line, the third for a vocal line with lyrics, the fourth for a keyboard accompaniment, and the fifth and sixth for a keyboard accompaniment. The lyrics are in Italian and describe a scene of love and pursuit.

*fra diruppi è legga la sua rede in mezzo agl'orbi, ai luppi*

*pien d'amoroso foco saprò seguir la ognor sa-prò seguir la ogn*



97  
Mus 192-1

or

andré con lei solcando

l'onde del mar frementi con essa andrò volando per l'alte vie dei venti, e in ogni tempo, a loco sarain-



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The notation includes various rhythmic values (e.g., 2, 4, 8, 16, 32, 64, 128, 256, 512, 1024, 2048, 4096, 8192, 16384, 32768, 65536, 131072, 262144, 524288, 1048576, 2097152, 4194304, 8388608, 16777216, 33554432, 67108864, 134217728, 268435456, 536870912, 1073741824, 2147483648, 4294967296, 8589934592, 17179869184, 34359738368, 68719476736, 137438953472, 274877906944, 549755813888, 1099511627776, 2199023255552, 4398046511104, 8796093022208, 17592186044416, 35184372088832, 70368744177664, 140737488355328, 281474976710656, 562949953421312, 1125899906842624, 2251799813685248, 4503599627370496, 9007199254740992, 18014398509481984, 36028797018963968, 72057594037927936, 144115188075855872, 288230376151711744, 576460752303423488, 1152921504606846976, 2305843009213693952, 4611686018427387904, 9223372036854775808, 18446744073709551616, 36893488147419103232, 73786976294838206464, 147573952589676412928, 295147905179352825856, 590295810358705651712, 1180591620717411303424, 2361183241434822606848, 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Dr. Teod. e Teod. Sia Teo Mus 197-1 98

Giannetto

avanzati Giannetto

al terra

parte aller tu devi de configli miei si che prudente e che fe-

del tu sei io penso sulla festa la notte e a un tempo

Stello Dr. Cesare ingannar si li capillo

13  
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gr. Cel.

2020.

Gian

Mus. 197-1 99

1. *chaintando equal consiglio ebbete date flemma egha digo tutto. Hava la prim*

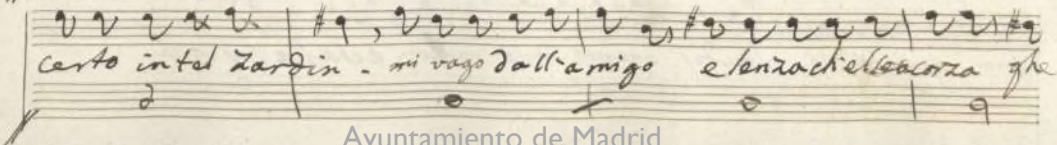
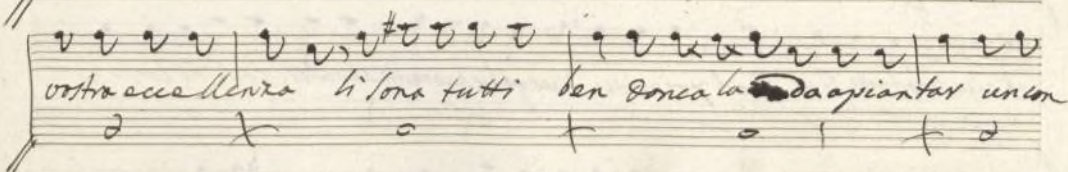
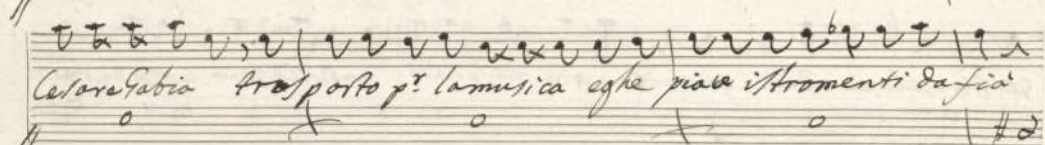
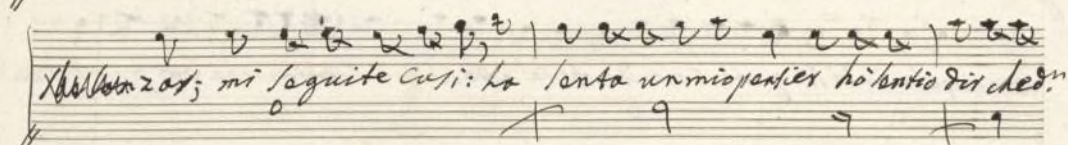
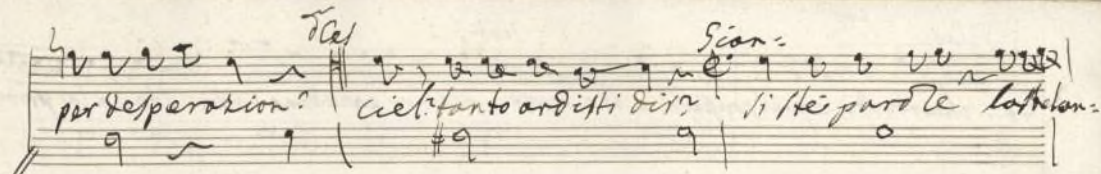
*Occasipea inti lo' guai criando chesa attachen i covoi che voi partir*

*se Barcelona adesso. quandoio ghe respondi; ma Barcelona cosa dirà?*

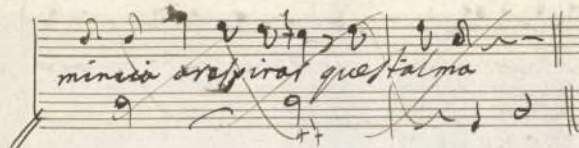
*chello shofatto Har dal principe d'urget chagmante lavallo lo' filo so =*

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lo conduco in trappola più presto già tanto l'ipotesi che la se andata aem  
 belezarte tutta e vuol innamorar vostra eccellenza con-  
 abito Galante e un trombato d'afia *2. Cap.* ma dove e quando  
 se boro in tel zardin *3. Cap.* del la più amico chid ti bringa a mis leno atevi-  
 trova alfin qualche calma calfin co-



14.º Aria di Cesare



8<sup>o</sup> Cesare  
9<sup>o</sup> Gastone Cap.

Mus 1970

101

Sciam pur diverti amico nel modo di pensar. chi mi disprezza

io disprezzo del par. per un ingrata questo cor non ti

Stugga e alla guerra d'amor vince chi fugge

ed io tal non sarò voi mi vedrete con l'ovvi maniere

colle lusinghe ei verzi Congiar tutto in amor li lui disprezzi



Ayuntamiento de Madrid



$\int$ 
 $\begin{array}{c} \text{v v v v} \text{ b1 2 2 2 } \\ \text{che signori} \text{ miei, Coringua} \\ \text{q} \quad \text{q} \end{array} \bigg| \begin{array}{c} \text{v v} \text{ r - } \\ \text{tati} \text{ 2 } \\ \text{q} \end{array} \bigg| \begin{array}{c} \text{q} \\ \text{q} \end{array}$

*Sereto: en B. fa*



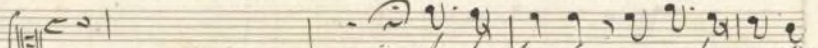
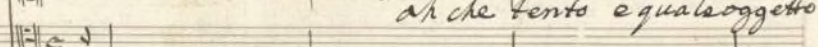
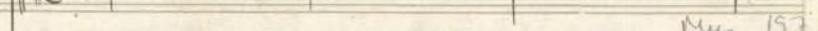


Ayuntamiento de Madrid

La principessa Filotteta

Terzetto atto 8.<sup>o</sup>

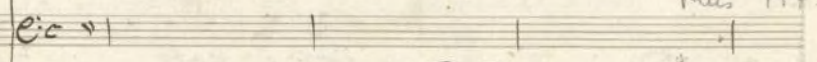
D.<sup>a</sup> Teodora. L.<sup>a</sup> Vinici

R.<sup>a</sup> D.<sup>a</sup> Teodora   
Alto L.<sup>a</sup> D.<sup>a</sup> Cesare   


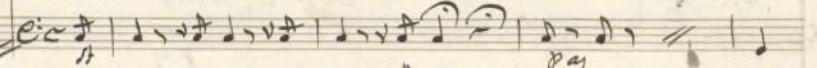
ah che tento e quale soggetto

Mus. 197.1

Giannetto



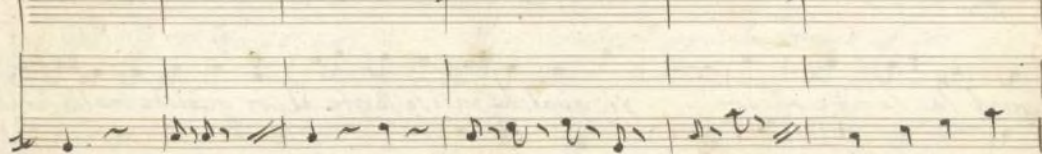
Larg.<sup>to</sup>



L'alma mia di Dequo accendo la virtù che in lui riprende non è quella



del mio Cor no' non è quella del mio Cor no' non è



quella del mio cor  
 Cor è nato in che pen-  
 sieri xe quell'anema raccolta la filosofia sta volta qualche  
 mal se sente al cor si qualche mal se sente al cor qualche mal se sente al



- ~ u' u | u u - | - ~ u u u | u u u. #  
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 riglio mi sovrasta un accento un guardo basta asco-  
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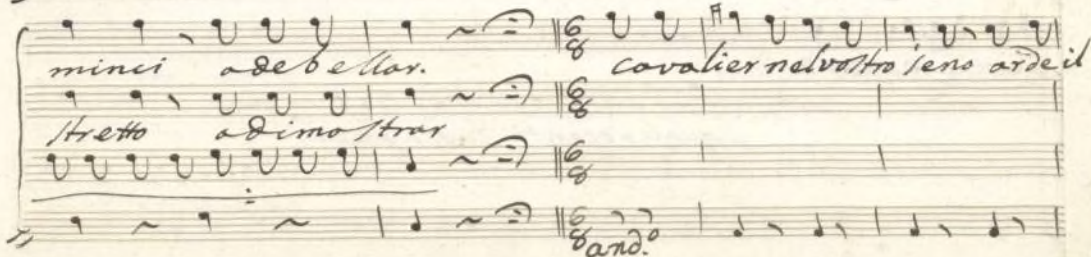
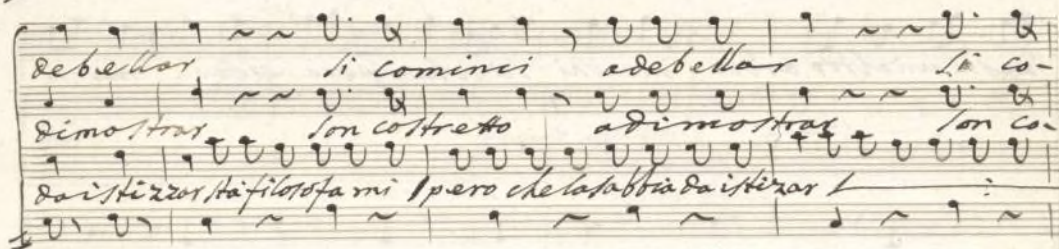
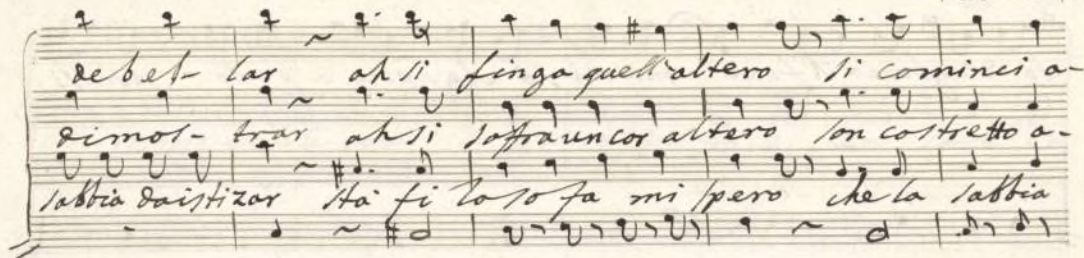


Cavaliero ah si  
 principella ah si  
 eccellenza equa l'amigo Ha fi:

fingo a quell'altero si cominci a debelar  
 Horza un cor altero lon costretto a dimostrar  
 filosofo si li mi spero che la sabbia da istirar

ah si fingo quell'altero si comincia de bel - lar a:  
 ah si soffra un core altero lon costretto a  
 Ha filosofo mi spero che la sabbia da istirar che la

Sotto voce



Iò di gloria il foco ma chi sa che apoco a poco non si  
 desti un altro ardor ma chi sa che apoco apoco non si  
 desti un altro ardor  
 quali accenti lusinghieri  
 eue senza duro



sempre eguale avo i lo giuro del mio ten tara tar-  
 duro

Dah - mi aprite il  
 dura

quale a salto  
 duro duro

va Hro Cora ma chi tur ba quel tem-  
 quale a salto a un cor amante  
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biente  
 ah vorrei che fosse a-  
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 presto

uomo ter-  
 almain domabile non s'ò più reggere ne contrastar  
 ribbile almain domabile non s'ò più reggere ne contra-  
 far  
 donna bravissime pigne da Ruzie o tutto le dopera p' l'opra





non l'ò più raggere      nò      ne Contr'har Controfa-  
 dento de limiti      sì      l'ò farle Har d'asse pet-  
 natici      l'arte non vagliono Stanca e quest'anima di simular  
 tegole      me l'ò defendere Drento de limiti l'ò farle Har  
 Stanca e quest'anima      di simular      Stanca e quest-  
 drento de limiti      l'ò farle Har      Drento de



Handwritten musical score on aged paper, featuring two vocal parts and a basso continuo line.

**Vocal Part 1 (Soprano):** *animo* *di simular*

**Vocal Part 2 (Alto):** *limiti* *io farle Har*

**Basso Continuo:** The bottom line features figured bass notation with figures such as 1, 2, 3, 4, 5, and 6, indicating the harmonic structure for the keyboard or lute.

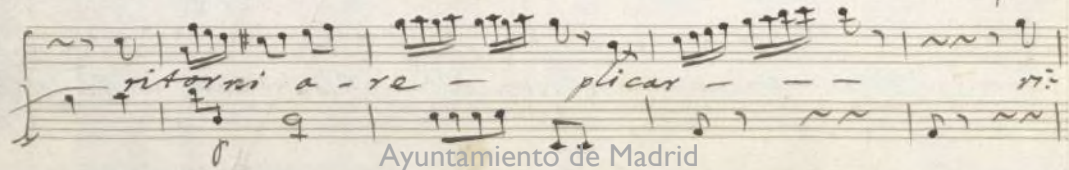
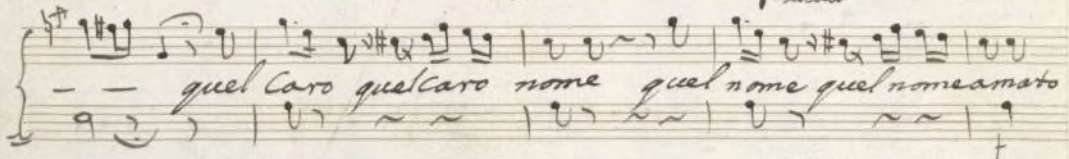
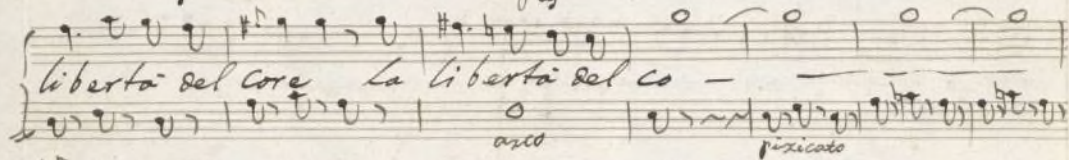
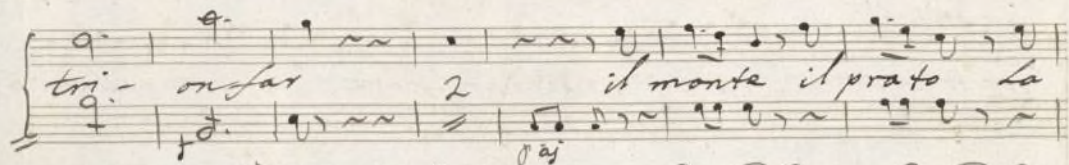
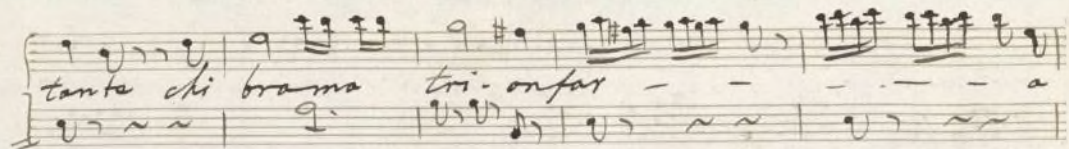
The notation includes various rhythmic values (e.g., minims, crotchets) and accidentals (sharps, flats) typical of 17th or 18th-century manuscript notation.

nella p.<sup>a</sup> filosofia.  
atto 2.

# Cavata Bolacca.

ra Vinci Mus  
197-1

*Alto*  
La libertà del core ripponi il nome il  
quel caro quel caro nome quel nome quel nome a:  
ritorni ritorni a replicar - - -  
ritorni a replicar ed alla febil  
voce d'un importun amante non creda un solo istante un solo is





*tornia a replicar si si quel caro nome quel nome amato*  
*la selva il monte la selva il prato ritorni ritorni ri-*  
*tornia a replicar a replicar a replicar a*  
*repli - car a repli - car a*

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Atto I =

Principessa Flauto = Aria dell'atto primo = Finisce

Mun 192 - 1

4.

Recitativo

Allo

Ch'io sent la mor di ad ignel labou-

io d'affetto si vil la rei capace

Pinvilla mia costanza i saggi miei sistemi io potrei rovesciar io con la furia dell'alma notte cin-



Handwritten musical score on three staves. The lyrics are in Italian and are written below the notes.

*Belli confondermi potrei ch'io tant'amore ad pria dal len vorrei strapparmi il core*

*Trema pur*

*Offeso a more l'armi-pur a da-nno mio*

Alta voce  
subito

for.

fre-ma pur ofe- lo a mo re larmi pur a dan-

no mio

lue sfidar pol'io e-com ba therlo-la-prò e com batterlo la-prò

Obou

Pi re

Handwritten musical score for three staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains dense, repeated eighth-note passages in the upper register and a lower line with a few notes. The second staff has a treble clef and a key signature of one sharp, with similar dense repeated eighth-note passages. The third staff has a treble clef and a key signature of one sharp, with a few notes in the lower register. The score is handwritten and appears to be a sketch or a first draft.

com ba -

Her lo

Oboe terzo

pro



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score is heavily crossed out with diagonal lines, suggesting it is a draft or a cancelled piece. The lyrics are written in a cursive hand, and the musical notation includes various notes, rests, and dynamic markings.

The visible lyrics are:

Ma che mai vuol dir di quel core  
 Che mi palpa nel petto che mi palpa nel petto. *Allegro*

secondo con le viole

Viola

no ah no no d'un vile affe - tto mai ca pace non la vo

maica

pace non la vo

fic ma

pure offesa a more

io com Gatterlo la -

pro' io com Gatterlo la - pro' ah no no' ah no no d'un vile affe - tto mai ca -

violes

pare non la vo' <sup>Gloria</sup> mai capace non la vo'

vo' mai ca pace non la vo' mai ca



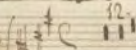



La Principessa Filopola

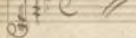
Atto 1.<sup>o</sup>

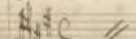
Sig.<sup>a</sup> Vinci

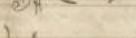
Mus 197-1

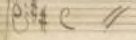
1.<sup>a</sup> Voce  
D.<sup>a</sup> Teodora 

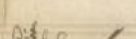
2.<sup>a</sup> Voce  
Elena 

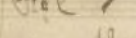
Finetta 

D.<sup>a</sup> Cesare 

3.<sup>a</sup> Voce  
Ricardo 

4.<sup>a</sup> Voce  
Pastore 

5.<sup>a</sup> Voce  
Giannetto 

6.<sup>a</sup> Voce  
All.<sup>a</sup> 

La festa è apparsa chiara

1.<sup>a</sup> At.

tenda ten o dora  
e ogn' alma che l'adora  
frenarli più non

*And.te:*  
 Tro poco ~~la Germania~~  
 la frenarsi più non sa nè nè - - - non sa

~~l'infamia~~ *l'aria*  
*piu lenkavoi* *And.te*  
 quest'anima impaziente quanto aspettar do-



2<sup>a</sup> Cel.

quest'alma in differente ed aspettar saprà

tra

li quest'alma in differente ed aspettar saprà ed al

li fra poco avrai presente la figlia mia sarà la figlia mia sarà

li quest'anima impaziente quanto aspettar dovrà ed aspettar dovrà

pu ed aspettar la pra ed  
 rà La figliamia sarà  
 vra ed aspettar dovrà ed

*Quinto*

caro Dr. Calore una parola  
 nove bottiglie case consola

ella prezzissimo da solo a sola  
già la filotola corteggiara  
Ilma giue

amico

diris per Carita  
Ilma giudiis p. Carita



*all. con timi*

*pian pian*

*la supplico*

*Se*

*cosa bisogna*

*Dr. Cg.*

*qual nastro spiegato*

deggio chiamar

uno a capriccio

quel che ghe par

gr. Sop.

di lor comincio

a toppettar

a toppettar

a toppettar

quel che ghe par

quel che ghe

Handwritten musical score on five staves. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. The lyrics "ah qual suono" and "ah che suoni" are written in cursive below the staves. The tempo marking "all. nontanto" is present. The number "30" appears on the second, third, and fourth staves.

ah qual suono

ah che suoni

all. nontanto

30

30

30

Handwritten musical score on five staves. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. The lyrics "qual armonia colla figlia d'arena or vien teme e spera L'alma" and "ah che armonia La filosofa qua vien quanto gò scommette." are written in cursive below the staves. The tempo marking "all. nontanto" is present. The number "30" appears on the second, third, and fourth staves.

qual armonia colla figlia d'arena or vien teme e spera L'alma

ah che armonia La filosofa qua vien quanto gò scommette.

all. nontanto

30

30

30



mià m'è re si fter mi convien m'è si fter convien

ria che l'ha scena ma v'è ben d'

26 Berdo nato le tardai generosi cava-

26

26

all. nortato Ayuntamiento de Madrid

lieri al costume amici doveri pronta / onosa a diffar al cortagio i suoi pia-  
 cari trovar ognun na l'vexgiar n — al cortagio i suoi pia-  
 cari trovar ognun na l'vexgiar n —  
 zari propri de da conolar da conto lar al cortagio i miei pia zari propri de da conto-

giss      deè l'impresa del cortegio      dalla sorte esser di-

lor

retta      il co lor che più lo alletta      or ciascuno può chia mar      il col-



lor che più loalletta or ciascuno può chiamar Cavalieri a che rap.  
 petta  
 qual color poss'io chiamar il color della speranza verbe

Ayuntamiento de Madrid

*1<sup>a</sup> clava*

*eil verde avoi presento*

*che contento*

*mi do-*

*che rabbia*

*al do-*

*Anta* *proseguite eche var-*  
*vete corteggiar mi dovete corteggiar* *ric*

*ver non vò man car al d*





ed.<sup>n</sup> celare non  
 dev' accarezzar ami dev' accarezzar  
 ed.<sup>n</sup>  
 qualche go da far si so qualche go da far  
 chiama  
 non ricuso non ricuso di chiamar il color che nulla

e il bianco e avoltri cenni  
 dice bianco ah non  
 al punto io venni di poter mi vendicar di poter mi vendi.  
 reggo ah mis Cor non palpi tar ah mis Cor non palpi.

Car 2 passi ognuno nella gran sala La si mostri ogni uno a-  
 tar 2  
 monte solo io vo p<sup>r</sup> un'istante col compagno qui restar  
 st st



li col compagno qui restar

li si andate la costante

li si andiamo

li si andate qui costante

li si andiamo la costante

li si andemo ma costante

li ognun li nel vagheggiar n

li

li

li io l'orò nel disprezzar n

li

li ognun

li ella l'orò nel disprezzar n

novino gli altri e si vegga al fin cader si et si vegga al fin ca =  
 si ed is temo di ca =  
 der si et si vegga al fin cader ah / e a =  
 der si ed is temo di cader  
 no  
 and.

Ayuntamiento de Madrid

marai non potate non potate meco almen fingete amor fingete a-

84  
mor fingete amor

voi lo peso mi vedete mi vedete fra lo-



quella destra ame por-

pena ed il timor fra la pena ed il timor

gate ame porgate

ah man car mi l'ento il cor que ta man cha bio a do ro mi l'tra

Handwritten musical score for the song "Daffanno is morire". The score is written on ten staves, with lyrics in Italian. The music is in 2/4 time, indicated by the "2" and "C" (Crescendo) markings. The lyrics are: "pietra tene il cor", "pietra chiedo chiedo a", "pietra chiede chiede amore", "or confonder", "more", "o Daffanno is morire Daffanno is". The score includes various musical notations such as notes, rests, and dynamic markings.

io lo vo li li li li amore li li li li amore or con-

moriro pietà pietà amore pietà pietà amore o da

fonder io lo vo li li li li amore li li li li amore

fanno io moriro pietà pietà amore pietà pietà amore



or confonder io lo vò li io lo vò li io lo  
 i d'affanno io morirò io mo-ri-rò io mo-ri-  
 vò paggi Dame Cavalieri qui correte vaffrettate  
 rò

*quel superbo affin mirate che amici piedi si getto quel superbo affin mirate che amici*  
*piedi si getto quel superbo affin mirate che amici piedi si getto*

e confuso oppresso a strato enon merita pietà  
 e mi destain / en pietà  
 all'error che amore ha fatto la ragion rime di era  
 e con fa e mi de  
 ah che diavolo ha la fatto h'e di fixio e rovina  
 Largo  
 e confuso oppresso a strato enon merita pietà enon  
 e mi destain / en pietà e mi  
 all'error che amore ha fatto la ragion rime di era la rag  
 e con fa e mi de  
 ah che diavolo ha la fatto h'e di fixio e rovina le di  
 It p Hōp o pag

marita pata en *Sconsigliato*

gionrime oiaa *Brinci:*

fizio ero vina *allegro*

pepa Dove ah dov'è il vostro ingegno un trionfo d'ostro Regno



per quest'anima divien un trionfo il vostro Degno p' quest'anima divien

pioque alei che amor fingesti l'ho servito e amore sento e al cor baggio tutto ho

vinto benche amor non provi in benche amor non provi in benche

me infelice che mai sento que l'opiri que troj

sen

non eran veri

poti min ganno la vanità m quali  
 L'inganno  
 menzogneri vengano la vanità v  
 L'inganno  
 Le diffezio! ha dirizza  
 Imanie misero nel petto tu ti andate fuggite di qua  
 Tr. as  
 primus

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Italian and include phrases like "fuggite fuggite voi detto", "eccellenza", "mia cugina", "per", "pella", "canta", "fuggite fuggite di qua", "La vergogna la bile il dis", and "Figlia". The score includes various musical notations such as clefs, notes, rests, and dynamic markings like *f*, *ff*, and *sotto voce*.

Lyrics visible in the image:

- fuggite fuggite voi detto
- eccellenza
- mia cugina
- per
- pella
- canta
- fuggite fuggite di qua
- La vergogna la bile il dis
- Figlia



*pato* le parole troncando levà la vergogna la bile el de:  
*pe*  
le parole troncando mi va che l'ongiglio che fra=  
che l'ust'arro che fra=

No fuggi ognuno fuggi ognuno dalla festa  
 ah la pove-  
 ra mia testa più te si tter più re tter e non la  
 che / con=  
 re tter no la la  
 che sus-

*più che frastruono* | *fuggi ognuno dalla festa* 2  
*l'urro che fra il collo* | *tutti scampa* 2  
*povera mia testa* | *più resistere non si* 2  
*no la fa*

*ah la povera mia testa* | *più resistere non*  
*povera mia testa* | *più resistere non si*  
*no la fa*

*no la fa*



fa' ni ni ni ni ni ni non la  
 ni ha la po vera mia testa più resistere non la ni ni non la  
 resistere no la fa ni ni  
 ni non la ni ni non la  
 che com=



piglio che frastuono fugge ognuno dalla festa  
 non che compiglio  
 che fracasso d' - fugge -  
 no & tra so  
 ala povera mia festa  
 che fracasso d' -  
 gno dalla festa d' -  
 scampa dalla festa tua ala  
 ag f

più resistere non sa    no no    no no    non sa alla povera mia  
 testa dura si tiene non sa    4    che compiglio che fastano

*fugges ognuno dalla festa*  
*che s'compiglio* *che fra-*  
*che fracasso che* *fugges ognuno dalla*  
*costo* *che fracasso* *ala povera mia testa più re-*  
*festa* *con*



sistere non so    no no    no no    non si    ah la povera mia  
 no  
 no la sa nono    nono    nono nono la si    0    0  
 tetta più resistere non so    a la povera mia    tetta più resistere non  
 no    no la si    0    0    no la



Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are in Spanish and appear to be a religious or liturgical text.

**Lyrics:**  
 la no ni non . la . no ni non la no ni non  
 la no ni non la no ni non

The score includes various musical notations such as notes, rests, and bar lines. The bottom section of the page shows a continuation of the melody with a double bar line and a repeat sign.

Mus. 197 - 1

D<sup>a</sup> Teod<sup>a</sup>

D<sup>a</sup> Elena  
Finetta

D<sup>n</sup> Cesare

D<sup>n</sup> Riccardo

D<sup>n</sup> Gaste  
Giann<sup>do</sup>

All<sup>o</sup>

tutti fanno finalmente che D<sup>n</sup> Cesare va:

Dura

e chi se ne presta ancora non l'abbiate dappor non l'abbiate da po:





Fin

rar si la modeste mie pupille l'an/pueto innamor le modeste mie pu-

l'an/pueto innamor sue sue pu-

pille l'an/pueto innamor in i

Gian acciò



*cel.*

*Cola vuoi*

*lenza*

*Già la miga et a se a segno ella deve colli in-*

*ti la prò nel grande impagno con prudenza favel:*

*segno la domandaregolar*

lar si saprì nel grande impegno con prudenza favellar

lar ella deve col lo inzeppo la domanda regolar.

anche in =

Dr. riccardo p.<sup>a</sup> mia/popa io domando D.<sup>a</sup> Elena

maestoso

*tendo*  
*2<sup>a</sup> cl.*  
*gr. ric.* *pionta sono* *gr. ces.*  
*avoi la cedo* *non basta an-*  
*ff*  
*lieguan pure gli im-*  
*Cor vostra figlia ispreziosamiro vo l'affento ancor di lei*  
*8* *ff*

*nei non mi pongo al vostro amor* *del mio.*  
*Dice*  
*non perduto*  
*Gian.*  
*Flemo*  
*si ti agio in orgoglio ora isle. ~~to~~ unir vi voglio voi la man porgete a*



Handwritten musical score on ten staves. The first staff contains the lyrics "me voi la man porgeta ame voi". The second staff has a "3" above it. The third staff has a "3" above it. The fourth staff has a "3" above it. The fifth staff has a "3" above it and the word "Larghetto" written below it. The sixth staff has a "2" above it. The seventh staff has a "2" above it and the lyrics "Inquantipalpi in Cor si destano come vacillano la destra al". The eighth staff has a "2" above it. The ninth staff has a "2" above it. The tenth staff has a "2" above it.

Handwritten musical score on aged paper, featuring two systems of vocal and piano parts. The notation is in a historical style, likely 18th or 19th century, with various note values and rests. The lyrics are written in Italian.

**System 1:**

Vocal part (top staff):  
pīe geme confondesi edi risolvere

Piano part (bottom staff):  
Capace l'anima di Dio non è Capace l'anima e di non

**System 2:**

Vocal part (top staff):  
pīe geme confondesi edi risolvere

Piano part (bottom staff):  
Capace l'anima di Dio non è Capace l'anima e di non

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *gemo* and *confondeti*. The lyrics are written in Italian, with some words in italics.

Staff 1: *gemo Confondeti edi rissuere* *capace*

Staff 2: *gemo Confondeti edi rissuere* *ca-*

Staff 3: *L'anima d'Idio non e' capace*

Staff 4: *pa L'anima d'Idio non e' Capace L'anima d'Idio non e' capace-*

Staff 5: (Empty)

Staff 6: (Empty)

Staff 7: (Empty)

Staff 8: (Empty)

Staff 9: (Empty)

Staff 10: (Empty)

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

*voi / spirate*  
*giurare a lei*

*l'anima di Dio non è*  
*e voi tremate*

*dunque volete amore e fè*  
*che far vorrei voi disponente al fin di*



2 questa destra dunque mia dunque voi mio / po to se te

me 2 si mia vita si te

mo

nata lamia destra di mio cor Oh momento fortunato ti ringrazio Dio da me ti vien

f f f f f f f f

grazie o Dio d'amor Ah momento fortunato ti ringrazio

al d'Alcafo che se nato l'uomo imparo a far l'amore al d'Alcafo che se nato l'uomo im-

Dio d'amor ti ringrazio o Dio d'amor Ah

para a far l'amore al d'Alcafo che se nato l'uomo imparo a far l'amore af: af:

orch.

mai sarà mis/polo

ed io laccetto

<sup>Zin-</sup>  
gli altri mitta o mio Gannetto

<sup>gn</sup> ~~Gan~~

<sup>gn</sup> Ganton

<sup>gn</sup> ~~Gan~~

li va-

tutti insieme un bel giorno Cominciamo a festeggiar comin-

voglio Contantar tutti in kerne Ho bel zorno I comenzemo a festeggiar I comen-



*ne parzi e rien negli affetti*  
*ciamo a festeggiar li li*  
*zemo a festeggiar li li*  
*più quest'alma non delira più quest'alma non delira con amore al fin res.*



Handwritten musical score for the first system. The vocal line (top staff) contains the lyrics: *pira enon pensa enon pensa che d'amor enon pensa enon pensa che da-*. The piano accompaniment (bottom staff) consists of a single line of notes with a treble clef and a key signature of one sharp (F#).

Handwritten musical score for the second system. The vocal line (top staff) contains the lyrics: *viva dunque amor e viva di l'amor vol seguir di l'amor vol seguir*. The piano accompaniment (bottom staff) consists of a single line of notes with a treble clef and a key signature of one sharp (F#). The word *mor* is written above the first measure of the vocal line.

*gr. cer*  
*tar* L'alma mia gemeva oppressa dal timore ed all'affanno

*tar*  
*H*

ma un felice e bell'inganno La conduca a trion far a trion far a'

trion far viva dunque amore viva chi l'amor vol seguir chi l'a-  
 vi da donna  
 mor vol seguir.  
 Suo l'ello  
 Frutto xe de i miei su ori la gio tu ti al cor contento onde el

*viva dunque amore*

*gusto che mi sento nessun altro può provar nessun altro può provar viva dunque*

*viva chi l'amor vol la guitar di li ri*

*qua le*

*Presto*

Ayuntamiento de Madrid



*novino le fere gli spettacoli e banchetti la mia*  
*torna a far le feste il spettacolo*  
*giò i miei diletti tutto il regno ha da amirar tutto il regno a da amirar*  
*fuola i miei zetti tutto el regno ha da lodar tutto el regno a da lodar*

li rinovino le feste gli spettacoli ban

quale torna a far le feste il spettacolo ban

ch'essi l'amia gioja imiei di letti tutto il regno ha da ammirar tutto il

ch'essi l'amia kuslaimiei progetti tutto el mondo a da lodar tutto el'

Handwritten musical score on a single page, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in Italian and Spanish, with some words in Spanish appearing in a different script (likely a phonetic transcription or a specific dialect).

The lyrics are as follows:

regno adam- mi rar tutto il regno: adammi rar adam:

mondo à da lo dar tutto el mondo ada lo dar a da lo-

rar ad : ad :

dar ada lo dar a



Leopoldo della Zilber

quintetto abto 2º ~~Finetta~~ N. Braun  
Dr. Cesare

Mus 197-1

Dr. Loda

Dr. Clara

Finetta

Dr. Cesare

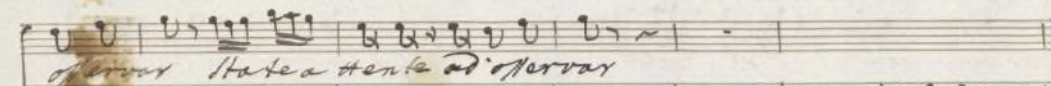
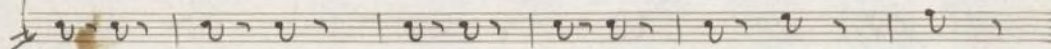
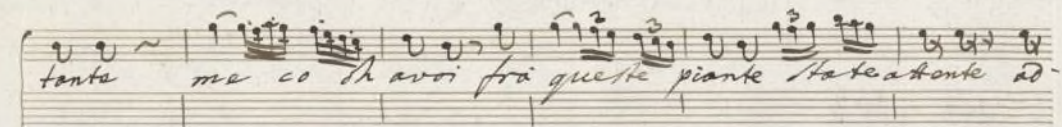
Quinto

Larg<sup>to</sup>

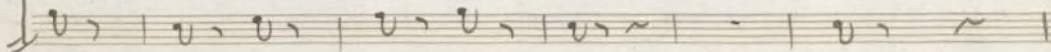
non giunge il prence ancora

parmi un/le co lo ogni it





*zitto il prance Congian =*



venge is qui l'apeto or si legui.  
 netto nel giardino co vegio entrar  
 ti a suonar or si legui ti a suonar  
 che che  
 15  
 all.  
 15

te-na-ro Conanto

qual in ti-di in quel ves-

d. t. d.

d. t. d.

tito

ogni senso mi è rapito

nemi

poſſo più frenar ogni ſento me rapito nemi poſſo più frenar ogni

ſento me rapito nemi poſſo più frenar  
 za la ſi qualche gò



ne li volge questa

dito iorbi iordi hadafar i

parte

no

e mirarla non deggio io

no

la

faza amodo mio *seguitemos a pazizar* la faza amodo mio *seguitemos a*  
*egli sequea pa segiar e*  
*seguiti amo a pa segiar*  
*pa zizar*

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

Lyrics: *ne si volta* *io* *quanto un'asso* *bel giardin mi piace molto* *bravo* *Larg.* *suono e quello Holto Ha le piante a contemplar io suono e quello Holto Ha le*

*pianissimo a contemplar* *che sordoito* *ch'io mi trovo*

*da par terre* *che disegno pellegrino*

*nel giardino vo gli andate ad annunziar* *A*



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

Lyrics visible in the score:

- eccellenza novaffalti la resitta*
- all!*
- ceingardin la principalla io lavengo adavitar isla*
- pressa*

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts.

ma condotto qui coltai  
 Shael chemiro dalgiardino  
 chiedo scusa amir tiro  
 vā pulito

*se na vā*

*presto andiam via di qua*

*si presto an-*

*re stateriem a dite*

*diamo via di qua*

*ama par-*

*forte in gambe*

li con qualche ardimento trafe dor io l'ho in libertà  
 laste ei mi  
 qui null'altro piace o voi  
 frafe e in loro poi così ameno mi arresta



ne' suonare qui mi udite

no ah se ancora in questo errai Compa-

che di prezo questo mai ah più fonger non li può che di prezo questo mai ah più

fi temè na vò compatite amena vò Compa-

Da maestro bene affai zà de bōto lavien zō bene affai zà de

6 *temerario / sicco audace*  
*fite me ne vò*  
*botto la vien zò*  
*to Nerarri io più non /ò* *io più non /ò*  
*ab la monca*  
*pare* *in mutabile io l'ari* *non mi manca la co.*  
*e cò ben l'ame recordado proprio quà me l'aspettava* *ò cò ben l'ame reon*

Stanza non mi lusinga il suo furore pria che a lei / coprir il core di mia  
 man lo trapperò pria che a lei / coprir il core di mia man lo trapperò di mia

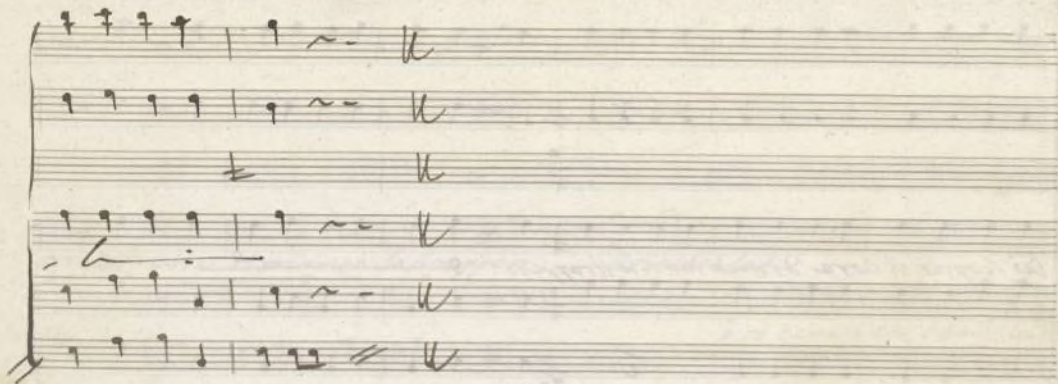


*man di mia man lo strapperai non mi manca*  
*la costanza non mi scade il suo furore pria che lei co-*



prii il core di mi amman lo strappero pria che lei  
 ô cò bene ô cò ben la  
 lo prii il core pria che a-  
 me x e andava giusto qua proprio qua mi lo spettava e co i

lei coprir il core di mia man lo trapperi *lo*  
*al segno*  
 trapperi di mia man lo trapperi *lo trapperi*





Capricci della Filosofia

*Zinalco #8.0*

J<sup>n</sup> Cesare P. Braun

mus 197-1

Ja Teodora

Da cleno

*Linetta*

Dr. Cesare

Dr. Riccardo

9th Station

Giannetto

Allegro

tende Leo Dora

e ognialma che l'adora

frenarti più non

*1. Ric.*  
 la frenar si più non t'è nō nō - - - non t'è fra poco avrai presente la  
*st*

*figlia mia sarà* *2. 9. m.*  
 quest'anima impaziente quanto appetto do-

*quest'alma indifferente ed aspettar saprà*

*vra*

*st*

*li li quest'alma indifferente ed aspettar saprà ed*

*li li fra poco avrai presente la figlia mia sarà la figlia mia sa-*

*li li quest'anima impaziente quanto aspettar dovrà aspettar do-*

*st*





*allaprestissimo Doppio alla*  
*quò lafelolofa cortaggiera flama giu-*

*Tr. Col.*  
*amico*

*dirio per carità flama giu dirio per carità*

~ ~ u | u u u ~  
*ah senti timi*

~ ~ u | ~ ~ u | ~ ~ u | u u u ~  
*pian pian* *La supplico*

*8. Gato*  
*cosa bisagnano*

*T. cel.*  
*qual nostro / piegati*

*degio chiamar*

*uno a capriccio quel che ghe par*

*di for*

*di lor Comincio*

*a lo ppettar*

*a lo ppettar*

*a lo pet-*

*quel che ghe par.*

*quel che ghe*

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score includes various musical markings such as "30", "all. nontanto larg.", and "p. 9".

*tar*

*par*

*30*

*30*

*30*

*30*

*all. nontanto larg.*

*qual armonia colla figlia il prence vien fame e spera l'alma*

*ah che armonia la filosofia qua vien quanto go / comette.*

*p. 9*



mia mia re sister mi Convien maresi / te mi Convien  
 mia mō re sister mi Con  
 ria che ha Lena me va ben ch

Handwritten musical score on five staves. The first staff contains the lyrics "Perdonate le tardai generosi cava." and the tempo marking "allegretto". The second staff contains the tempo marking "allegretto". The third staff contains the tempo marking "allegretto". The fourth staff contains the tempo marking "allegretto". The fifth staff contains the tempo marking "allegretto".

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

l'ari al costume amia doveri pronta sono a diffar al corteggio i suoi pia  
 al corteggio i suoi pia  
 al corteggio i suoi pia  
 al corteggio i suoi pia

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

cari trovi ognun nel vezegiar nel vezegiar al cor  
 cari trovi ognun nel vezegiar nel vezegiar al corteggio i suoi pia cari trovi ognun nel vezeg-

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

zeri propri ze da Condo lar da Condo lar al corteggio i suoi pia zeri propri ze da Condo =

Per l'impronta del cor taggio dalla forte effer di-  
 giar  
 lar  
 it  
 retta il cor che più lo alletta or ciascuno può chiamar il cor-

lor che più lo a lletta or ciascuno può chiamar cavalieri  
 cavalieri che / of

petta  
 qual color poss'io chiamar il color della speranza verde

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*Gr. clera*

*o il verda avoi presente*

*oh che contento mi do*

*Gr. fa*

*oh che rabbia*

*al do*

*Int. prof.*  
*vete corteggiar mi dovete corteggiar nice protequite a che van.*

*var non vò mancar al dover non vò mancar.*

Handwritten musical notation on a five-line staff. The first line contains a treble clef and a key signature of one sharp (F#). The second line contains a treble clef and a key signature of one sharp (F#). The third line contains a treble clef and a key signature of one sharp (F#). The fourth line contains a treble clef and a key signature of one sharp (F#). The fifth line contains a treble clef and a key signature of one sharp (F#). The word "resta" is written below the first line. The lyrics "anca mi ghò da chiamar donca un nastro da cordotto negro" are written below the staff. The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten musical notation on a five-line staff. The first line contains a treble clef and a key signature of one sharp (F#). The second line contains a treble clef and a key signature of one sharp (F#). The third line contains a treble clef and a key signature of one sharp (F#). The fourth line contains a treble clef and a key signature of one sharp (F#). The fifth line contains a treble clef and a key signature of one sharp (F#). The word "Zintha" is written below the first line. The lyrics "città negroate con legno lei nell'impegno e mi" are written below the staff. The notation includes various musical symbols such as notes, rests, and bar lines.

e d<sup>n</sup> Cesare non  
 devia corazzar emi devia corazzar Nido  
 e d<sup>n</sup> Cesare  
 quel che gòda far si lo quel che gòda far  
 chiama  
 Dr. Cap.  
 non ricuso non ricuso di chiamar il cor che nulla

- u - u | 1 1 1 # | 1 u - -  
 eil bianco è avoſtri cenni.

dice bianco

ah non

al punto io venni di poter mi vendicar di poter mi vendi.

reggo ah mio cor non palpiſar ah mio cor non palpi.



cor 2 *patti ogni un nella gran sala la li mostri ogni uno a-*  
 tar *la*  
 it  
 mante sola *io vi p. un istante col compagno qui restar*  
 it

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*li al compagno qui restar*  
*li liandate la costante*  
*elen fin*  
*li li andiamo la costante*  
*no. C. ric*  
*li li andiamo qui costante*  
*li li andiamo la costante*  
*li li andemo ma costante*  
*li ognun/ta nel vaghegiar n*  
*li ognun/ta nel vaghegiar n*  
*li io/aro nel disprezar nel disprezar n*  
*li ognun/ta nel vaghegiar*  
*li ella/ta nel disprezar n*

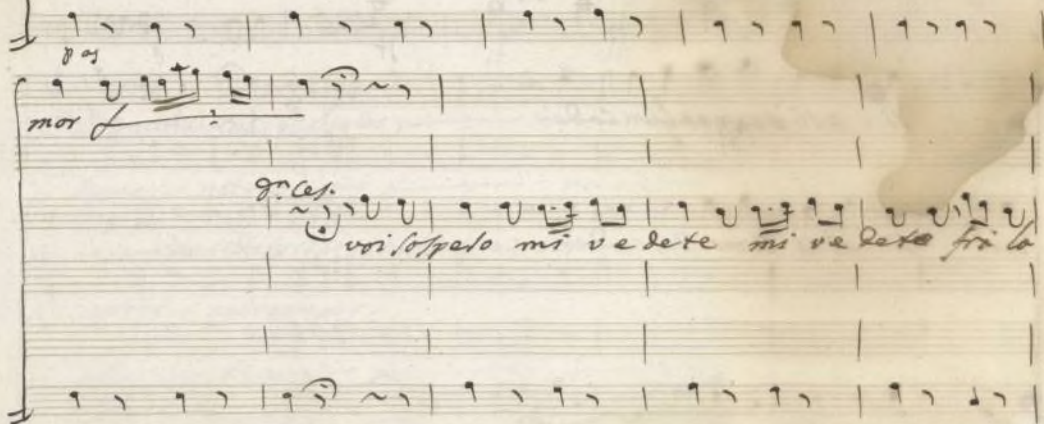
*li ri*  
*li ri*  
*li ri*  
*li ri*

*2*  
*2*  
*2*  
*2*

*py*

si vegga al fin cader      si si vegga al fin co-  
 novino gli affetti ed io temo di cader      si ed io temo di ca-  
 der      si si vegga al fin cader  
 der      si ed io temo di cader.  
 and.  
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marmi non potete non potete mela d'men fingete amor fingete a:





que ha de tra a me por-

peme ed il timor fra la peme ed il timor

gete a me por gete

ah man cor mi/ento il cor que/ta man che bacio ed oro mil tra-

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

**Staff 1:** *pi dal tensil cor* (Lyrics: *pi dal tensil cor*)

**Staff 2:** *pieta' chiede chiede a-* (Lyrics: *pieta' chiede chiede a-*)

**Staff 3:** *pieta' chiede chiede a more* (Lyrics: *pieta' chiede chiede a more*)

**Staff 4:** *more* (Lyrics: *more*)

**Staff 5:** *Da fanno io mo riro' Da fanno io* (Lyrics: *Da fanno io mo riro' Da fanno io*)

**Staff 6:** *Da fanno io* (Lyrics: *Da fanno io*)

Dynamic markings include *all. sf* (Allegro, sforzando) and *p* (piano).

io lo vo' si si li li amore si si li li amore or con-
   
 mori ro' pieta' pieta' amore pieta pieta amore o' daf-
   
 fender io lo vo' si si li li amore si si li li amore
   
 fanno co' mori ro' pieta pieta amore pieta pieta amore
   
 o' si si li li amore si si li li amore

or confonder io te vo si io lo vi si it lo  
 o Daffanno io morio io mori ro io mori-  
 vo paggi Dame Cavalieri qui correte vaffrettate  
 ro  
 it  
 it



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

*quel superbo affin mirate che miei piedi si getto quel superbo affin mirate che miei*

*piedi si getto quel superbo affin mirate che miei piedi si getto*

*é confuso oppresso a stratto enon merita pietà*  
*é confuso emi destain/en pietà*  
*all'error che amore ha fatto la ragion rimedierà*  
*é confuso emi destain/en pietà*  
*ah che diavolo ha fatto l'edifizio è rovinà*  
*Largo*

*é confuso oppresso a stratto enon merita pietà enon*  
*emi destain/en pietà boni*  
*all'error che amore ha fatto la ragion rimedierà la rag-*  
*é confuso emi destain*  
*ah che diavolo ha fatto l'edifizio è rovinà l'edi-*  
*4. 1*

*merita pietà* *ero* *consigliato*  
*gion rime decora* *duces.* *Grinci.*  
*fazio ero vana*  
*alle it*

*pella* *dove ah dove al volto in gegno un trionfo il volto degno p. quest*



anima divien un trionfo il vostro Regno p<sup>er</sup> quest'anima divien

piace a lei che amor fingessi l'ho servita e amore ô finto cal corteggiar tutto ho



vinto benche amor non pruvien/en benche amor non pruvien/en benche

mê infelice che mai sento que l'opiri que trof-

noneran vari

poti      minganno la vanità m      quali  
 menzogneri vinganò      vin  
 Linganno la vanità L  
 L'edifizio ha brizza  
 I monie mi sento nel petto      tutti andate fuggite di qua  
 Grinci:

*fuggite fuggite vò detto ale.*

*eccellenza* *ma cugina*

*peffa* *Nicot. cara*

*eccellenza*

*fuggite fuggite di qua* *la ver*

*figlia* *Sottovoce* *la vergogna la bile il di.*

*Sottovoce*



[illegible]



casso fugge ognuno fugge ognuno dalla festa  
 ah la povera  
 casso tutti camp. tutti camp. dalla festa  
 ra' mia testa più se si terpiure si ter non la  
 se si terpiure la la  
 che non  
 che suf-

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Italian and Spanish, describing a scene where people flee from a festival.

*piiglio de fra hono* *fugge ognuno dalla festa*

*turro de fracallo* *tutti/campa dalla festa*

*ah la povera mia testa* *piu resistere non*

*povera mia testa* *piu resistere non la*

The score includes various musical notations such as notes, rests, and bar lines, along with numerical markings (e.g., 2, 2, 2) indicating measures or repetitions. The lyrics are written in a cursive hand, and the paper shows signs of age and wear.

Handwritten musical score on a single page, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Italian and Spanish, including phrases like "no ah la povera mia", "no non la", "perloreplica A che com", and "no la la". The notation includes various musical symbols such as clefs, notes, rests, and accidentals.

Lyrics visible on the page:

- no ah la povera mia ta ta pi rasi tte non da no no non la
- no non la no no non la
- perloreplica A che com
- no la la no no la la



*frastuono*

*mea che compiglio*

*più che frastuono fugge ognuno dalla festa*

*che fracasso che fracasso fugge o-*

*tutti*

*che fracasso*

*ala povera mia festa*

*ognuno dalla festa*

*campo dalla festa tutti*

*cy*



no no nono non/a  
 piu resistere non sa nono nono non non/a ah la povera mia  
 piu resistere non la sa nono nono nono non la la  
 tetta piu resistere non sa a la povera mia tetta piu resistere non  
 no la la no la

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Spanish and include the word "non".

Lyrics: *la no no non la no no non la no no non la*

The score includes various musical notations such as notes, rests, and bar lines, along with some decorative flourishes.

Incipit: *filosofo*

terzetto atto 10

*Don Cesare 1<sup>o</sup> Braun.*

*Don Teodoro*

*Don Cesare*

*Giannetto*

*anche tento eguale oggetto l'anima*

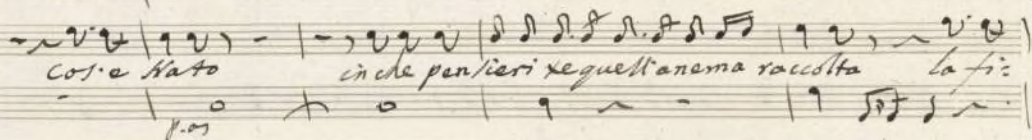
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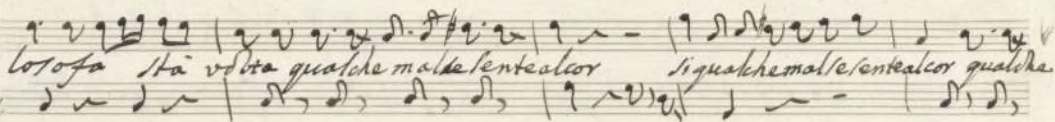
*Larghetto*

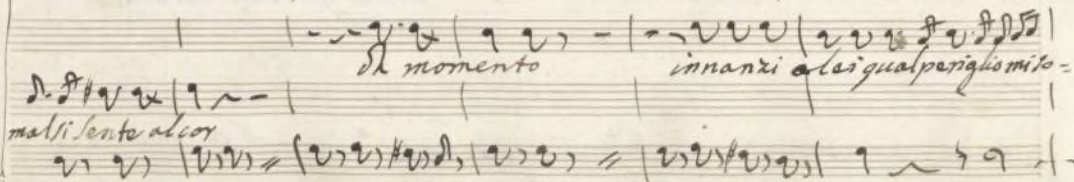
*ma di Regno accendo la virtù che in lui riprende non è quella del mio cor*

*nò non è quella del mio cor nò non è quella del mio cor.*




  
 Cos'è nato                      in che pensieri se quest'anima raccolta                      la fi-


  
 lotofa   sta volta qualche malde l'entealcor                      si qualche malde l'entealcor qualche


  
 mal si l'entealcor                      in momento                      innanzi a lei qual periglio mi to-



v v ~ v v | q q , v v v | d d , v v | q q q q | q - -  
 vratta un ascen to un guar do ba sta a scoprir le tutto il cor

q q q d ~ | d ~ d ~ | q ~ q ~ | q ~ d ~ | d v ) ~  
 p.

q ~ q q | T q q | q ~ - | ~ v v  
 li a scoprir le tutto il cor principi

~ v v v v v v | v v ~ - |  
 eccellenza a quel tamigo

d ~ q ~ | d , v , v , d , | d ~ - | d ~ - | d ~ - | q ~  
 ~ v v | v v ~ v v | q v , v v v | q v , ~ v v | q v )  
 Cavaliere ah si finge a quell'altero li cominci

v v ~ | - ~ v v | q v , v v v | q v , ~ v v | q v )  
 pe la ah si forza un cor altero con costretto

| - ~ v v | v v v , v v v | q q ~ v v | q v )  
 ha filosofo li si mi spero che la sabbia

q ~ | ~ ~ | ~ ~ | ~ ~ | d  
 o o o o  
 1840 voce

a debellar ah si finga quell'altero si comincia a debellar  
 a dimostrar ah si soffra un core altero son co-  
 stritto a dimostrar si filosofo mi spero che la sabbia da istir-

lar a debellar ah si finga quell'altero si cominci a debellar  
 stretto a dimostrar ah si soffra un core altero son costretto a dimo-  
 strar che la sabbia da istirzar si filosofo mi spero che la sabbia da istir-

lar si cominci a debellar si cominci a debellar  
 strar son costretto a dimostrar son costretto a dimo-  
 strar si filosofo mi spero che la sabbia da istirzar si

lor Cavalier nel vostro seno arde il so di gloria il foco ma di sì che a  
 Arar  
 zar.  
 and.  
 poco a poco non si desti un altro ardor ma di sì che a poco a poco  
 non si desti un altro ardor  
 qual accenti lusinghieri  
 eccellenza d'oro



sempre uguale avrai lo giuro del mio sen sarà l'ardor.  
 duro  
 Deh mi aprite il vostro core  
 quale esalto qu  
 duro duro  
 ma chi turba quell'ambiente  
 l'alto a un cor amante  
 duro  
 ed i petto ed i fu



ahvorrei che fosse amor at at  
 ro! ed ippe de de furor  
 Donna terribile alma indomabile  
 Breto  
 vomo terribile alma indomabile  
 non lo più reggere ne contrastar

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non si più raggere a contrahar

donne bravissime piene d'attuzie

tutto le dopera per lo prafar tutto le dopera per lo prafar

controfanatici

Controfanatiche

Da lle pettegole  
me si defendere  
Mento de l'imity

9 7 7 | 1 ~ - | 9 9 9 | 2 2 2, - | 9 9 9 | 1 ~ - |  
 9 9 9 | 1 ~ - | 9 9 9 | 2 2 2, - | 9 9 9 | 1 ~ - |  
*di simular Stanca quest'anima di simular*  
 9 9 9 | 1 ~ - | 9 9 9 | 2 2 2, - | 9 9 9 | 1 ~ - |  
*io farle Har Drento de limiti io farle Har*  
 0 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 0  
 - | 1 ~ - | 9 7 7 | 2 2 1 - | - | 1 ~ - | 9  
 - | 1 ~ - | 9 9 9 | 2 2 1 - | - | 1 ~ - | 9  
 - | 1 ~ - | 9 9 9 | 2 2 1 - | - | 1 ~ - | 9  
*no non io più raggere no ne*  
*li Drento de limiti li lo*  
 0 x 0 x 0 x 0 x 0 x 0 x 0 x 0  
 7 7 | 1 ~ 7 7 7 | 2 2 2, 2 2 2 | 2 2 2, 2 2 2 | 2 2 2,  
*contro fanatisti Larte non vogliono Stanca quest'anima*  
 1 1 | 1 ~ 1 1 1 | 2 2 2, 1 1 1 | 2 2 2, 1 1 1 | 2 2 2,  
*Contrastar contro fanatichè Larte non vogliono Stanca quest'anima*  
 1 1 | 1 ~ 1 1 1 | 2 2 2, 1 1 1 | 2 2 2, 1 1 1 | 2 2 2,  
*farle Har dalle pettegole me lo defendere Drento de limiti*  
 0 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 0



Handwritten musical score on a single page, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Spanish and include the phrase "Hanca a quest anima".

The score is written in a historical style, likely from the 16th or 17th century. It consists of several systems of staves. The first system has three staves. The second system has three staves. The third system has three staves. The fourth system has three staves. The fifth system has three staves. The sixth system has three staves. The seventh system has three staves. The eighth system has three staves. The ninth system has three staves. The tenth system has three staves. The eleventh system has three staves. The twelfth system has three staves. The thirteenth system has three staves. The fourteenth system has three staves. The fifteenth system has three staves. The sixteenth system has three staves. The seventeenth system has three staves. The eighteenth system has three staves. The nineteenth system has three staves. The twentieth system has three staves. The twenty-first system has three staves. The twenty-second system has three staves. The twenty-third system has three staves. The twenty-fourth system has three staves. The twenty-fifth system has three staves. The twenty-sixth system has three staves. The twenty-seventh system has three staves. The twenty-eighth system has three staves. The twenty-ninth system has three staves. The thirtieth system has three staves. The thirty-first system has three staves. The thirty-second system has three staves. The thirty-third system has three staves. The thirty-fourth system has three staves. The thirty-fifth system has three staves. The thirty-sixth system has three staves. The thirty-seventh system has three staves. The thirty-eighth system has three staves. The thirty-ninth system has three staves. The fortieth system has three staves. The forty-first system has three staves. The forty-second system has three staves. The forty-third system has three staves. The forty-fourth system has three staves. The forty-fifth system has three staves. The forty-sixth system has three staves. The forty-seventh system has three staves. The forty-eighth system has three staves. The forty-ninth system has three staves. The fiftieth system has three staves. The fifty-first system has three staves. The fifty-second system has three staves. The fifty-third system has three staves. The fifty-fourth system has three staves. The fifty-fifth system has three staves. The fifty-sixth system has three staves. The fifty-seventh system has three staves. The fifty-eighth system has three staves. The fifty-ninth system has three staves. The sixtieth system has three staves. The sixty-first system has three staves. The sixty-second system has three staves. The sixty-third system has three staves. The sixty-fourth system has three staves. The sixty-fifth system has three staves. The sixty-sixth system has three staves. The sixty-seventh system has three staves. The sixty-eighth system has three staves. The sixty-ninth system has three staves. The seventieth system has three staves. The seventy-first system has three staves. The seventy-second system has three staves. The seventy-third system has three staves. The seventy-fourth system has three staves. The seventy-fifth system has three staves. The seventy-sixth system has three staves. The seventy-seventh system has three staves. The seventy-eighth system has three staves. The seventy-ninth system has three staves. The eightieth system has three staves. The eighty-first system has three staves. The eighty-second system has three staves. The eighty-third system has three staves. The eighty-fourth system has three staves. The eighty-fifth system has three staves. The eighty-sixth system has three staves. The eighty-seventh system has three staves. The eighty-eighth system has three staves. The eighty-ninth system has three staves. The ninetieth system has three staves. The ninety-first system has three staves. The ninety-second system has three staves. The ninety-third system has three staves. The ninety-fourth system has three staves. The ninety-fifth system has three staves. The ninety-sixth system has three staves. The ninety-seventh system has three staves. The ninety-eighth system has three staves. The ninety-ninth system has three staves. The hundredth system has three staves.

Lyrics (transcribed from the image):

disimular  
lo far la star  
Hanca a quest anima  
Drento de limiti  
di simular  
lo far la star  
di simular  
lo far la star



*all.*

3 Elena l'hai nome. giubila il

nottro cor un si bel nome luonino zefiri piante e

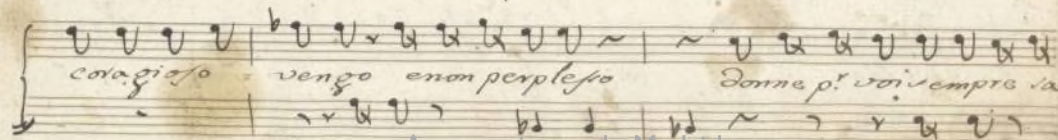
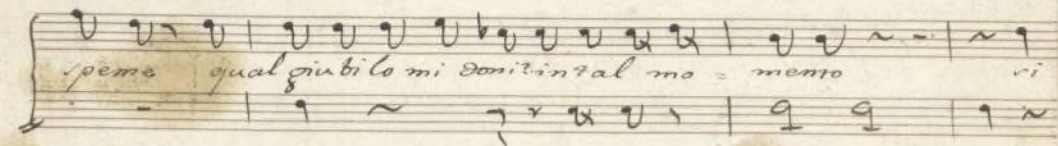
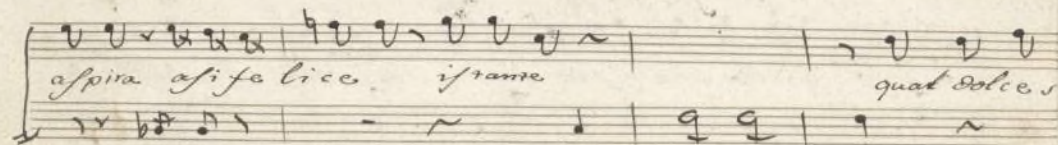
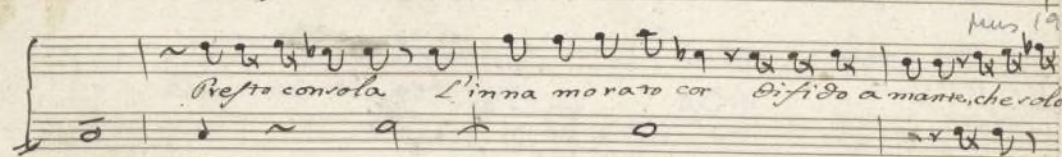
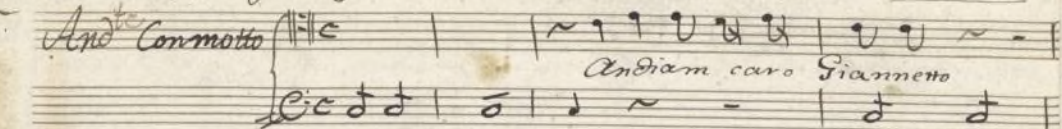
fior elena elena L'acori/pinda agnor rispondao-

gnor a si bel nome o come tutto respira amor r



Ayuntamiento de Madrid

5. La Principessa filosofo, Rec<sup>vo</sup> e Aria. a<sup>no</sup> 2<sup>do</sup> s.<sup>o</sup> Baum.





La Principessa filosofo, Rec<sup>to</sup> e Aria. atto 2<sup>do</sup> s.<sup>r</sup> Baum.

And<sup>te</sup> Con moto stile

Andiam caro Giannetto

Mus. 197-1

Resto convola L'innamorado cor difido a morte, che solo

aspira a felice

istante

qual dolce

sperme qual giubilo mi donò in tal mo - mento

si

coraggioso vengo enon perpleso

Donne p.<sup>r</sup> voi sempre la

vo sempre caro *Los refo.*

*Aria*

*Alleg. M. to*

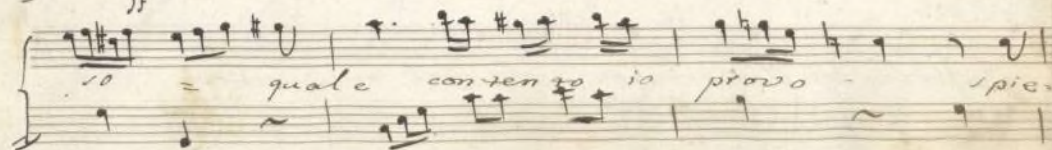
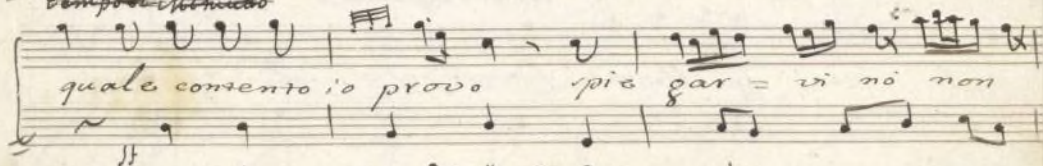
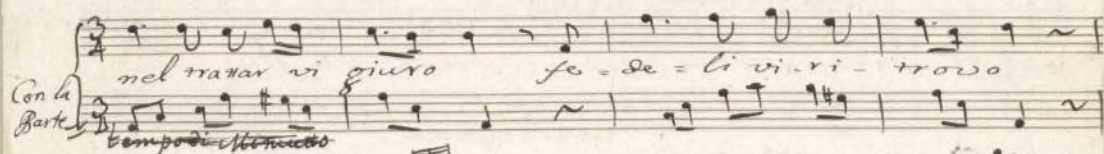
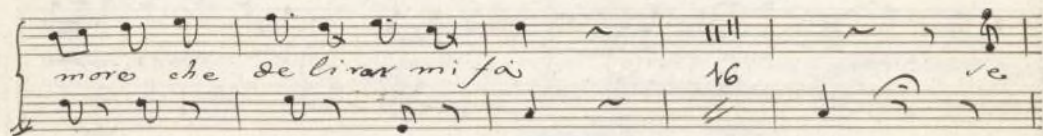
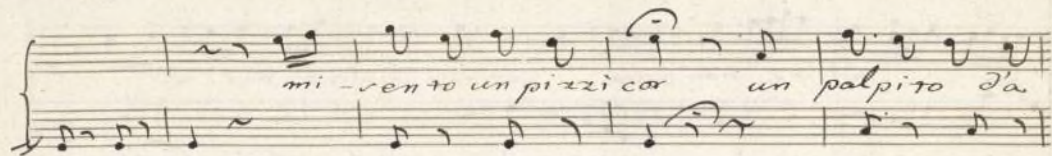
mie care donne belle voi

34

sole siete quelle che fate questo core di giubilo bri-

lar che fate questo core di giubi

lo Brillar che solo nel ve servi





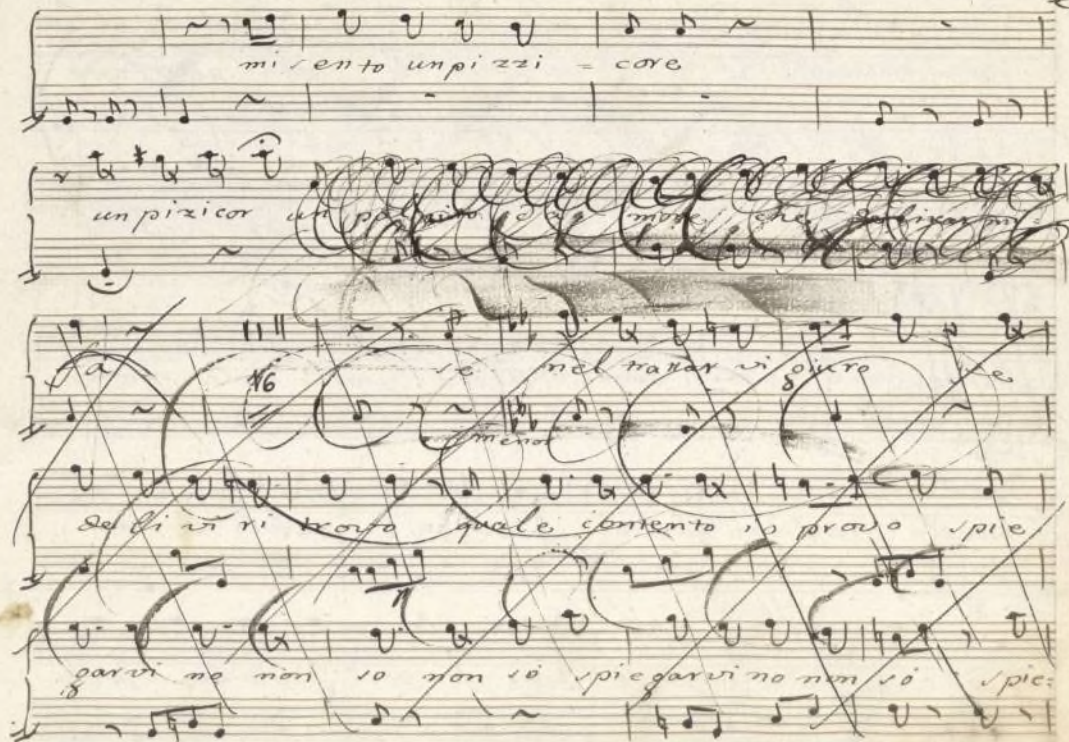
gar = vi no non - so re nel tra # ar vi

giuro se de li vi ri tro vo se de li io ri

*Il Presto*  
vi, ri tro vo mie care dome belle voi

*tempo di prima*  
sole si te quelle che fa re que sto core di

giu bi lo bi dar che vo lo nel ve der vi



gar vi no non = se po  
li mi dopo io  
A trito mie care donne belle voi sole siete  
quello che fate questo core di giubilo brill  
lar che fate il core di giubilo bril



Handwritten musical score on three systems of staves. The lyrics are written below the notes. The first system contains the lyrics "lar che fate il core di giubilo brit-lar". The second system contains "di giu bi-lo brit-lar di giu bi-lo brit-lar". The third system contains "lar si si di giu bi lo brit-lar." followed by a double bar line and the number "20". The music is written in a cursive style with various note values and rests.

lar che fate il core di giubilo brit-lar

di giu bi-lo brit-lar di giu bi-lo brit-lar

lar si si di giu bi lo brit-lar.

20

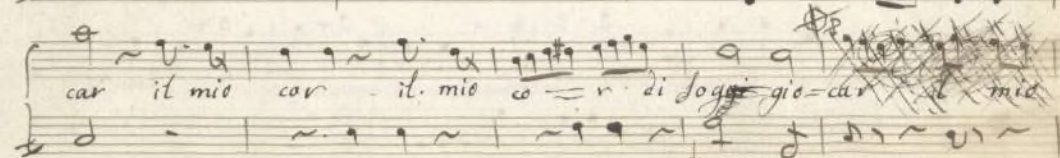
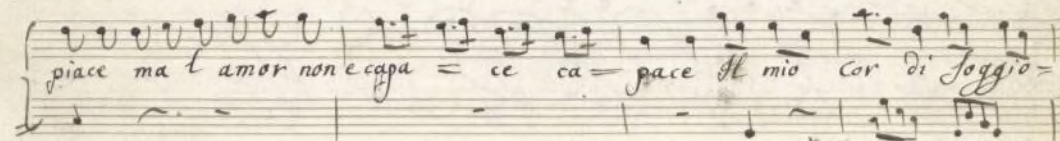
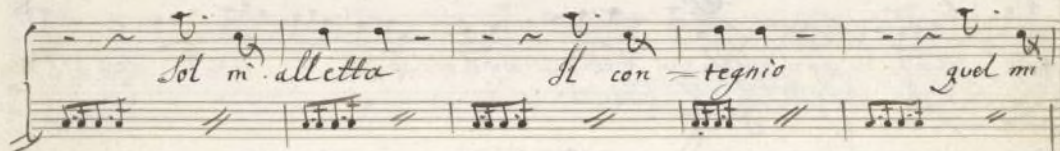
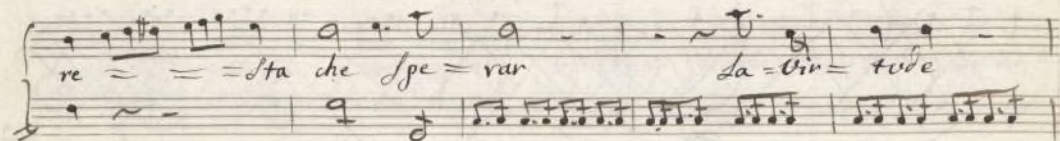
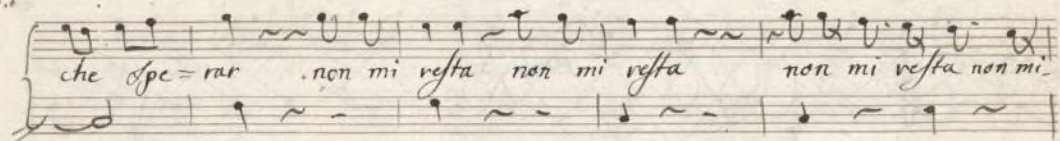
Ayuntamiento de Madrid

6  
 La Vir- tude Sol m'alletta il con-  
 tigno quel mi piace ma l'amor non è ca-pace Il mio cor di sog-  
 =giocar ma che dissi mi confon- do favel- lar  
 piv. non sa- prei a le restò in faccia a le- i si che amor mi  
 tra- di- ra La vir- tude Sol m'alletta il con-  
 ot

*Violoncello*  
*Organo*



tegnio quel mi piace ma l' amor non e ca-pace il mio cor di foggio-  
 viol. Bay  
 gio cap. all.<sup>o</sup> vivace 2  
 all.<sup>o</sup> vivace  
 quale gioja qual con- tento se avvilir sapro cos=  
 tei se avvilir se avvilir sapro costei sa- pro cos=  
 tei se l' aggui- sto sommi Dei non mi ref- ta



*cor di soggiocar* *car* *car* *cor di soggiocar*

*car il mio cor il mi cor di soggiocar*

*soggiocar* *car* *il mio cor il mio co* *r di soggiocar*

*car soggiocar* *car di soggiocar* *car di soggiocar*

*car il mio cor di soggiocar* *il mio cor di soggiocar* *car di soggiocar* *car di soggiocar*



all.  
5  
Con forza e con valore battete

quella piazza battete battete quella piazza scagliate il

ferro il foco che amor vi presterà scagliate il

ferro il foco che amor vi presterà che amor vi pre-

te rā Con forza Con valore battete quella piazza

tagliate d'ferro il foco che amor vi presterà - vi pre-  
 terà - vi preste- rà -  
 fra l'urto e tra l'ardore  
 presto  
 al fin tenon epazza la guarnizion fra  
 poco Capito lar dovrà li li la

Handwritten musical score on four staves. The lyrics are written below the notes.

Staff 1: *guarnigion fra poco Capitolar dovrà si si*

Staff 2: *la guarnigion fra poco Capitolar dovrà Capito-*

Staff 3: *lar dovrà Cap si si dovrà*

Staff 4: *vra*

The score includes various musical notations such as treble clefs, time signatures (e.g., 2/4, 3/4), and dynamic markings (e.g., *ff*, *ff*).



Ayuntamiento de Madrid

Lo principe pello Filosofo

Inte atto 1<sup>o</sup>

Giannetto. V. Balesi

Handwritten musical score for a scene from "Lo principe pello Filosofo" (Act 1). The score is written in Italian and includes lyrics and musical notation for several characters.

**Characters and Parts:**

- G. Cesare** (Tenor): *ceffa - - - te odio cellata*
- Giannetto** (Bass): *miseria affetti miei*
- La ragione p<sup>re</sup>** (Soprano): *la ragion p<sup>re</sup>*
- Lei** (Soprano): *perdere affin d'orri*
- Ho prencipe l'ospira** (Soprano): *ami vorria geovarghe maintanto de poslarghe co-*

**Lyrics:**

*ceffa - - - te odio cellata*  
*miseria affetti miei*  
*la ragion p<sup>re</sup>*  
*perdere affin d'orri*  
*la ragion p<sup>re</sup>*  
*perdere affin d'orri*  
*Ho prencipe l'ospira*  
*ami vorria geovarghe maintanto de poslarghe co-*

Sh donne in  
raggio mi nò gò nò nò Coraggio mi nò gò nò nò Coraggio mi nò gò

qual cemento e questo corp' te  
Sh donne in ho momento

non lente te odora ne amor ne umanità  
Capisco che ora xè

ne amor ne fedel.  
Con donna te odora xè propriu ingambara li li xè propriu ingambara



ta ne amor neumanita  
 ra li li le proprio ingamberi  
 più vivere non vogli  
 lo e duro affistar - lo mi vogli  
 fier da questo imbroglis la morte la morte la morte mi fara  
 varlo da questo imbroglis zanetto zanetto zanetto la vera  
 veggio che il capo e fiero  
 vedo che lo e duro  
 affistar lo mi

Presto  
 li ca

più  
 affistar lo mi

vivere non veggio uscir da questo imbroglio u scir da que lo imbroglio  
 veggio i i cavarlo da llo imbroglio

la morte la morte la morte mi farà da questo imbroglio da questo im-  
 zanetto zanetto zanetto l'avera cavarlo za-

broglio la morte la morte mi farà si si la morte mi farà si  
 netto zanetto zanetto l'avera si si zanetto l'avera si

mi farà si mi farà  
 l'avera

Laprin: filosofo

Atto 1.<sup>o</sup> In Gaste

M. Frane

mus  
187-1

D. Gastore

amore

candide affetto

bellezza

All.<sup>o</sup>

Leiza

car benche piace trovo in amar la pace la mia fe li - ci -

ta

la mia felicità che diffi

e te odora

non cura l'amor mio

capace non è

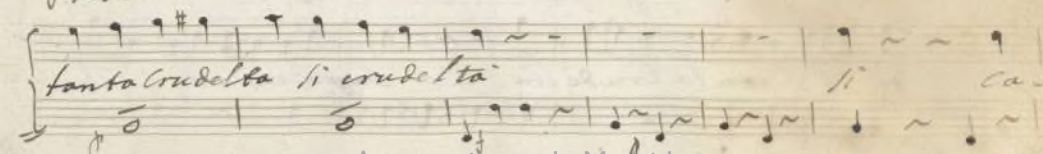
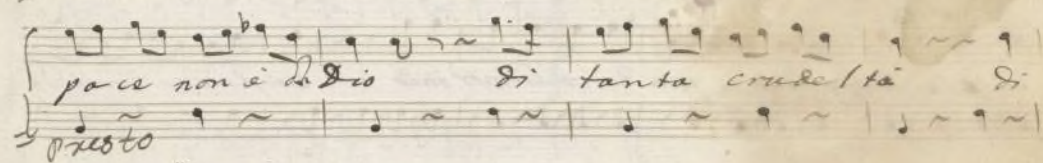
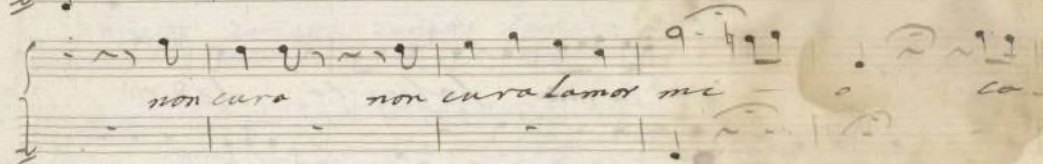
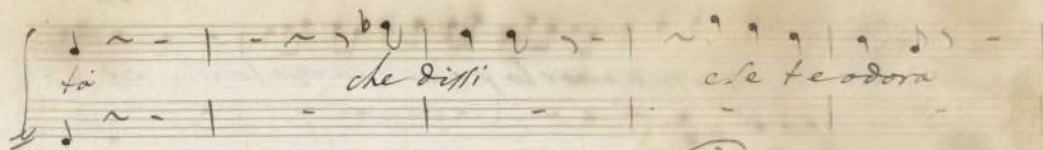
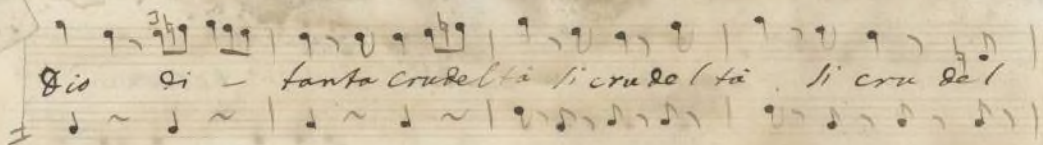
Die

di -

tan ta crude lta

capace non è





*all.* *o* di Elena Ma il nome qui bota il notto

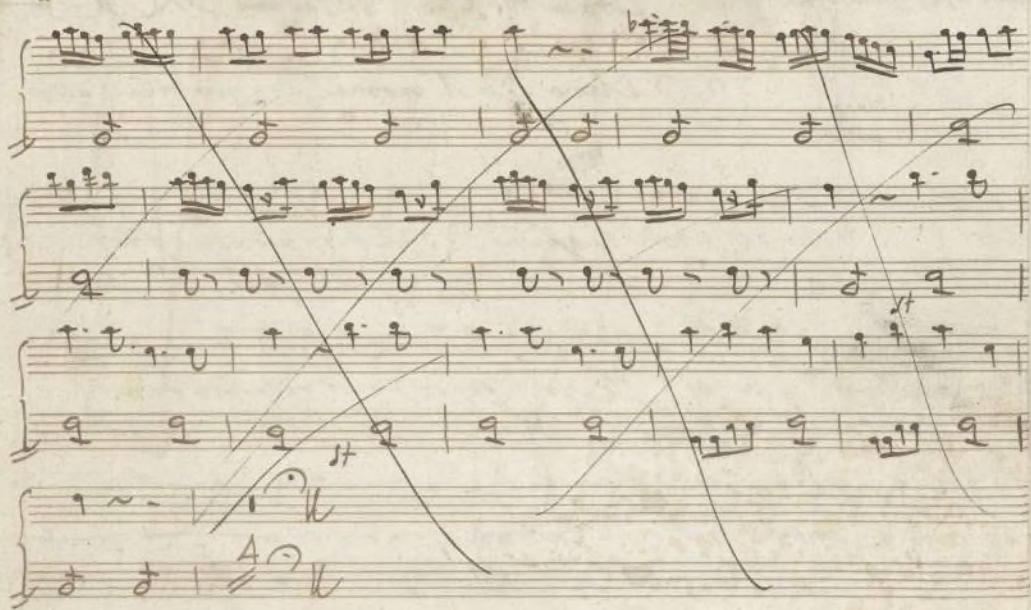
Mus 197-1

Cor un li bel nome huonino zefiri piante e fiori

Elena Elena L'eco risponde ognor risponde ognor

Li bel nome o come tutto respira amor

not





pa ce non è ch' Dio di tanta crudeltà si crudel-  
tà si capace non è ch' Dio di tanta crudel-  
tà di tanta crudeltà & si crudel.  
tà



Mus 197-1

ANDREZZI, Gaetano

III →

la principella filosa

Opera.



5 3  
4  
Mus. 197-1

*Violino Primo*

*La Principessa Filosofo*



Sinfonia

Largo





Introduzione

*Larghetto*

*Clarini*

*Violini*

*Poco in falsetta*

*Poco*

*Clarini*

*Poco*



*Clasici*

*Clasici*

*avete*

*All.*

*cy*

U. S.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- Clari. 2* (Clarinet 2) written above the fifth staff.
- oboi* (oboe) written above the second and third staves.
- piu forte* (piano) written above the sixth staff.
- stacc.* (staccato) written above the seventh staff.
- rit.* (ritardando) written above the eighth staff.

~~Bazienza~~

Handwritten musical score on four staves, which is crossed out with a large 'X'. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- stacc.* (staccato) written above the first staff.
- oboi* (oboe) written above the second and third staves.
- rit.* (ritardando) written above the fourth staff.

*Pazienza* *Violino 1<sup>mo</sup> Principale* *Polaca*

The image shows a page from a handwritten musical manuscript. At the top, the title 'Pazienza' is written in a decorative, cursive script. To its right, 'Violino 1<sup>mo</sup> Principale' is written in a similar style. Further right, the word 'Polaca' is written. The music itself is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The tempo marking 'Allegro' is written below the first staff. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The handwriting is elegant and characteristic of the 18th or 19th century. The paper is aged and slightly discolored.







*non sente*

*Adagio non tanto*

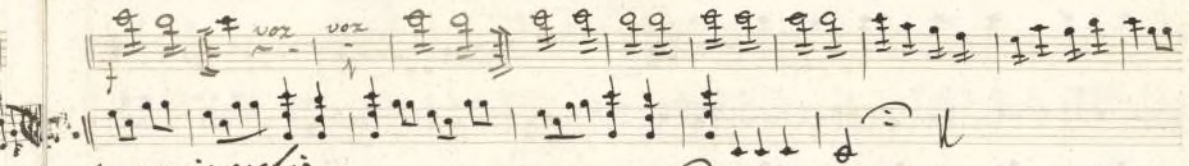
*all. vivace*

*oboe*

*oboe*

*oboe*





tercetto *io voglio.*

*Larghetto*



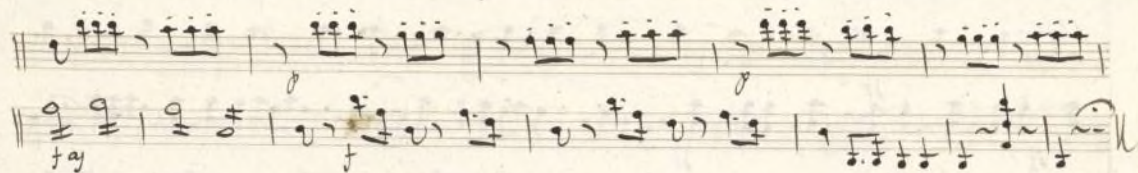
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- And.<sup>mo</sup> Poco* (Andantino poco) at the top.
- vox.* (voice) written below the first staff.
- 2<sup>do</sup> v.* (second voice) written above the fourth staff.
- Presto* (Presto) written above the sixth staff.
- ob.* (oboe) written above the seventh staff.
- Sotto v.* (Sottovoce) written above the tenth staff.

The score is written in a cursive, handwritten style, typical of 19th-century musical manuscripts.







*ei coo lerzi*  
*Macoto*

*non tanto.*

Handwritten musical score for a piece titled "ei coo lerzi" by "Macoto". The score is written on ten staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features various instruments including oboes, violas, and voices. Annotations include "oboe!!!", "viola", "voice", "2da v.", "mohagator", and "oboe d". The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The score ends with a double bar line and a repeat sign.





*inquietati.*  
*Allo*

Handwritten musical score for a piece titled "inquietati." The score is written on ten staves, featuring a variety of musical notation including notes, rests, and dynamic markings. The notation is in a single system, with the first staff beginning with a treble clef and a key signature of one flat (B-flat). The score includes several dynamic markings: *f* (forte), *pp* (pianissimo), *so* (sotto voce), *2<sup>no</sup>* (secondo), and *1<sup>o</sup>* (primo). The notation is dense and expressive, with many notes beamed together and some notes marked with accents or slurs. The score is written in a cursive, handwritten style, typical of 19th-century musical manuscripts.

Handwritten musical score for a band, featuring multiple staves with various instruments and dynamics. The notation includes notes, rests, and dynamic markings such as *f*, *ff*, *sf*, and *sfz*. Specific instrument parts are labeled: *Clar.* (Clarinet), *Clar. in E* (Clarinet in E), and *Clar. in B* (Clarinet in B). The score is written on ten staves, with some staves containing multiple systems of music. The notation is in a historical style, likely from the 19th century.

*Giliprezzi.*

The musical score is written on ten staves. The first staff contains a series of rhythmic patterns, possibly for a keyboard or percussion. The second staff is marked 'Allo.' and features a vocal line ('vox') with a treble clef and a key signature of one flat. The third staff continues the vocal line. The fourth staff includes a piano part ('p') and a vocal line. The fifth staff features a piano part ('p') and a vocal line. The sixth staff includes a piano part ('p') and a vocal line. The seventh staff features a piano part ('p') and a vocal line. The eighth staff includes a piano part ('p') and a vocal line. The ninth staff features a piano part ('p') and a vocal line. The tenth staff features a piano part ('p') and a vocal line. The score includes various musical notations such as notes, rests, and dynamic markings.

*Allo.* *vox* *vox* *vox* *vox* *vox* *vox* *vox* *vox* *vox*

*p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

*Corri* *Corri* *Corri* *Corri* *Corri* *Corri* *Corri* *Corri* *Corri* *Corri*

*Clar.* *Clar.* *Clar.* *Clar.* *Clar.* *Clar.* *Clar.* *Clar.* *Clar.* *Clar.*

*p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

*presto*



R.<sup>uo</sup> *l'innamora.*

All.<sup>o</sup>

*ch'io lenta-*

*mor chiudiquel labbro audace*

*io d'affatto li vil l'arai capace*

*tutti*

*L'invittamia Costanza itaggi miei li tenni io po-*

*trei rovesciar io con la turba dell'alme stolte e imbelli confondermi po-*

*trei*

*ch'io lenta amore ah pria dal sen vorrei strappar mi il core.* *Aria*

*All. mosso*

The musical score is written on ten staves. The first staff begins with the tempo marking *All. mosso* and a key signature of two flats. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are labeled with *Vox* (voice), *Oboe*, and other instruments. The score concludes with a double bar line and a repeat sign.

*Subbito Finale*



# Finale Primo

All.<sup>o</sup>

Handwritten musical score for "Finale Primo" by Ayuntamiento de Madrid. The score is written on ten staves. The first staff is the melody in G major, 2/4 time, marked "All.<sup>o</sup>". The second staff is a piano accompaniment with dense chords and arpeggios. The third staff is a second piano part. The fourth staff is a third piano part. The fifth staff is a fourth piano part. The sixth staff is a fifth piano part. The seventh staff is a sixth piano part. The eighth staff is a seventh piano part. The ninth staff is an eighth piano part. The tenth staff is a ninth piano part. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "f", "p", "sf", "pizz", "arco", "poco", "oboe", "corda", "con sord."

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a treble clef and a key signature of one sharp (F#). The fifth staff begins with a treble clef and a key signature of one sharp (F#). The sixth staff begins with a treble clef and a key signature of one sharp (F#). The seventh staff begins with a treble clef and a key signature of one sharp (F#). The eighth staff begins with a treble clef and a key signature of one sharp (F#). The ninth staff begins with a treble clef and a key signature of one sharp (F#). The tenth staff begins with a treble clef and a key signature of one sharp (F#). The score includes several dynamic markings: *Allo nontanto* (appearing twice), *Largo*, *Oboe Clar.*, and *pay*. The notation is dense and includes many slurs and ties.





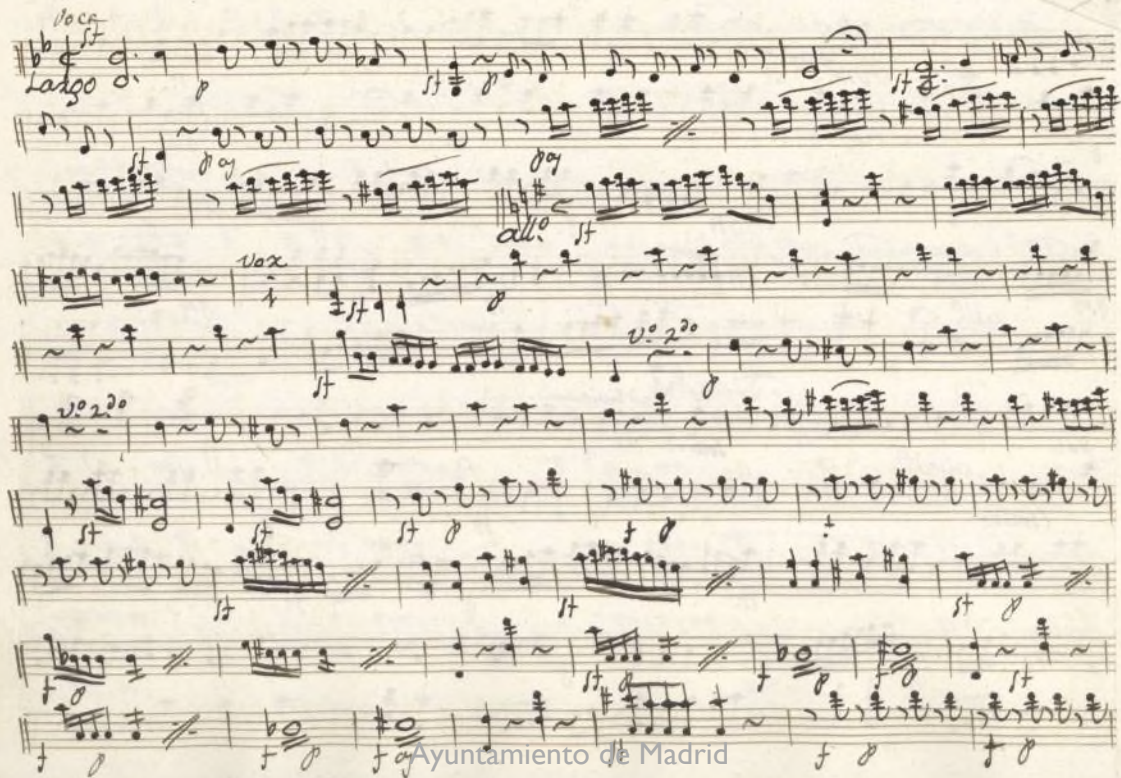


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- And<sup>mo</sup>* (Andante)
- Robini*
- pay*
- allegro*
- vox*
- Con la pule ad vivitum*
- Sottov.* (Sottovoce)
- Colla pte* (Colla parte)
- Sottov.* (Sottovoce)
- mol* (molto)
- pay*
- molto*

The score is written in a historical style, likely from the 18th or 19th century.





Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The tempo marking "Presto assai" is written at the beginning of the second staff. The score is written in a single system across ten staves.

*Presto assai*

Dynamic markings: *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*

Tempo marking: *Presto assai*

Other markings: *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*

Accidentals: *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*

Notes: *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*

Rests: *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*

Accidentals: *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*, *no 2do*

Handwritten musical score for five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The piece concludes with the handwritten text "Fine Atto primo".

## Atto Secondo

Handwritten musical score for the second act, beginning with the section "Introduzione Contrio". The score is written for five staves and includes dynamic markings such as *p*, *f*, and *poco f*. The text "Ayuntamiento de Madrid" is written at the bottom of the page.

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *if*, *vo*, and *vo 2<sup>da</sup>*. The key signature is G major (one sharp).

Handwritten musical score on three staves. The first staff begins with a double bar line and the tempo marking *And<sup>te</sup> con moto*. The second staff contains the lyrics "andian caro Gianetto" and "andian caro Gianetto". The third staff contains the lyrics "presto Consola linnamorato cor di fido amante che lo aspira a felice". The key signature is G major (one sharp).



~

*il tanto*

*qual dolce speme qual giubilo mi dona! in tal momento*

*li coraggiosi vengo enon perplesso* *Donne p' voi sempre laro* *Loffella*

*Anno*

*asaj punta dorco*

*punta dorco*

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is heavily annotated with corrections and performance instructions. Key annotations include:

- For* (written above the second staff)
- For* (written above the third staff)
- tempo di p<sup>ma</sup>* (written above the fourth staff)
- meno mosso* (written above the fifth staff)
- minor* (written above the sixth staff)
- For* (written above the seventh staff)
- For* (written above the eighth staff)
- For* (written above the ninth staff)
- For* (written above the tenth staff)

The score is characterized by numerous crossed-out sections, indicating revisions or deletions. The handwriting is in ink on aged paper.



Quintetto de fto.

Larghetto

Andante

oboe

clar.

fagotto

fagotto

All.to

clar.

clar.

clar.



A handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, with some parts marked 'Larghetto' and 'Allo'. The bottom of the page includes the text 'Ayuntamiento de Madrid'.

*vox*

*Larghetto*

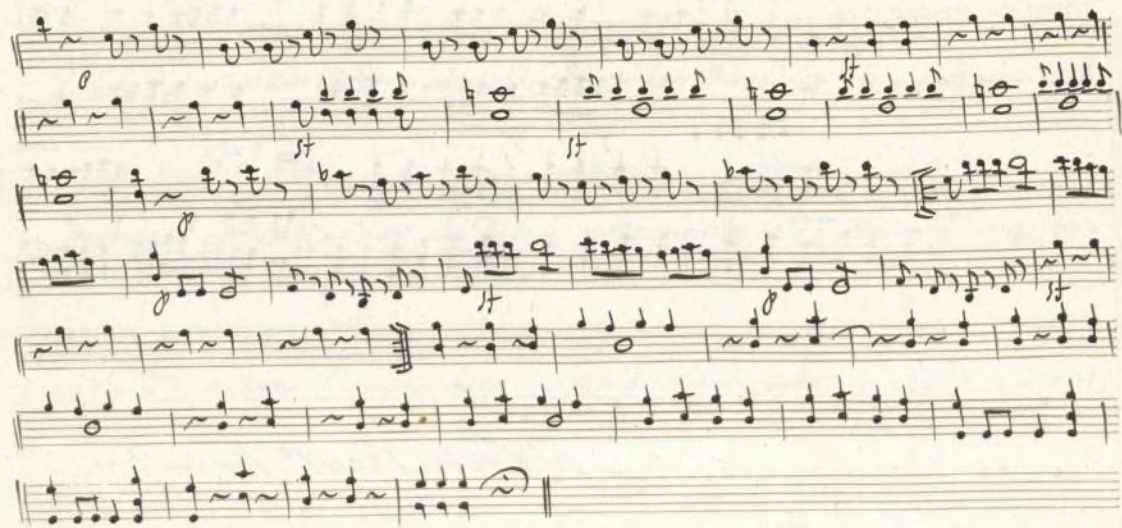
*Allo*

*corni*

*corni*

Ayuntamiento de Madrid

Handwritten musical score for Clarinet (Clarin<sup>ti</sup>) and Piano (P<sup>no</sup>). The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*, *f*, and *pp<sup>2do</sup>*. The tempo marking *Allegro* is visible at the bottom left of the page.





*colmo tormento.*

*Coro di dentro*

*All.<sup>o</sup>*

Handwritten musical score for a choir and cornets. The score is written on four staves. The first staff is for the choir, with a treble clef and a key signature of one sharp (F#). The tempo is marked *All.<sup>o</sup>*. The music features a series of chords and melodic lines. The second staff is for the cornets, with a treble clef and a key signature of one sharp. The music is marked *Cornet*. The third staff is for the cornets, with a treble clef and a key signature of one sharp. The music is marked *Cornet*. The fourth staff is for the cornets, with a treble clef and a key signature of one sharp. The music is marked *Cornet*. The score includes various musical notations such as notes, rests, and dynamic markings.

*Subbito Rec<sup>ro</sup> Arumbe*

Vo  
B.

che intendo mai chi ardisce far dove / on- io / sparganli quid in-

torno note d'amor chi delena el amante d.º Cesare accel.

lenza d.º Cesare esia ver ah quale in petto in cendio mi  
all.º assai

desta qual gelo mi sorprende Oh ciel chi mai di li contrarij affetti

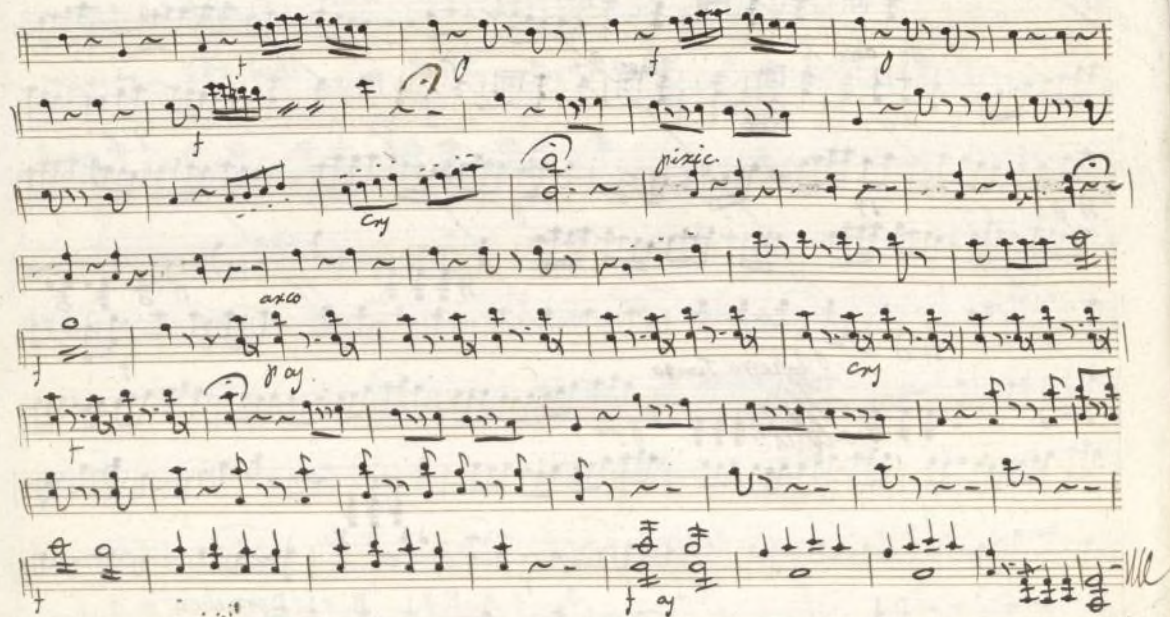
la di vmi la cagion la ga le vene del fronte gonfia gonfia etur

*Largo* *in Balans* *Sempre Colap<sup>te</sup>*

*dot* *vox* *all. nontanto* *pizzica* *Con la P<sup>te</sup>* *pizzica* *vox*

*arco* *pizzica* *Col Canto a tempo* *Flauto* *tempo di prima* *Flauto* *Violoncello na voce* *all. vivace*





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

*Allo*

Nov

oboi

St oboe

obae 2

7

Nox

CSM

O. lappo Longo

ADVICE

8 mo

voice

maestros

Ayuntamiento de Madrid

A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, key signatures (primarily F# and C#), time signatures, and dynamic markings. The score is written in a cursive, handwritten style. The first staff is marked with a treble clef and a key signature of one sharp (F#). The second staff is marked with a treble clef and a key signature of one sharp (F#). The third staff is marked with a treble clef and a key signature of one sharp (F#). The fourth staff is marked with a treble clef and a key signature of one sharp (F#). The fifth staff is marked with a treble clef and a key signature of one sharp (F#). The sixth staff is marked with a treble clef and a key signature of one sharp (F#). The seventh staff is marked with a treble clef and a key signature of one sharp (F#). The eighth staff is marked with a treble clef and a key signature of one sharp (F#). The ninth staff is marked with a treble clef and a key signature of one sharp (F#). The tenth staff is marked with a treble clef and a key signature of one sharp (F#). The score includes various musical markings such as *vox*, *oboe*, *corni*, *sol*, *otto v.e*, *Larg*, *alleg*, and *Siobini*. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings. The score is written in a cursive, handwritten style.

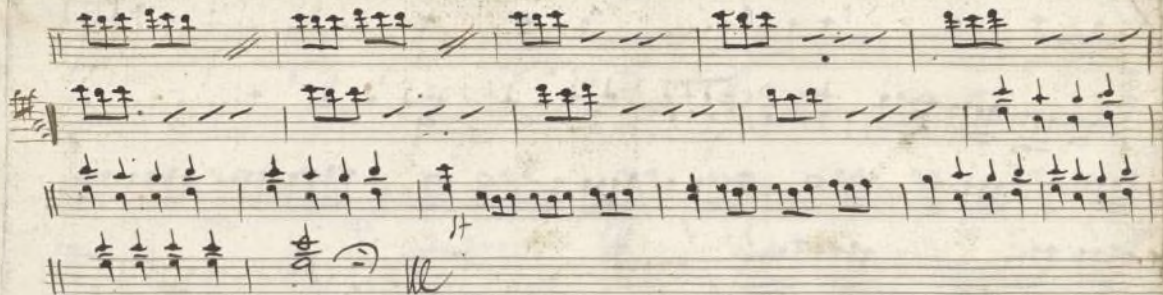
*vox*  
*oboe*  
*corni*  
*sol*  
*otto v.e*  
*Larg*  
*alleg*  
*Siobini*

Ayuntamiento de Madrid





Handwritten musical score for a symphony, featuring multiple staves with various musical notations including notes, rests, and dynamic markings. The score is written on aged, slightly yellowed paper. The notation includes treble and bass clefs, key signatures, and various note values. Dynamic markings such as *voce*, *oboe*, *Presto*, *oboe*, *oboe*, *oboe*, and *cry* are visible. The score is organized into systems, with some staves containing repeat signs and others showing complex rhythmic patterns. The handwriting is in dark ink, and the overall style is characteristic of 19th-century musical notation.





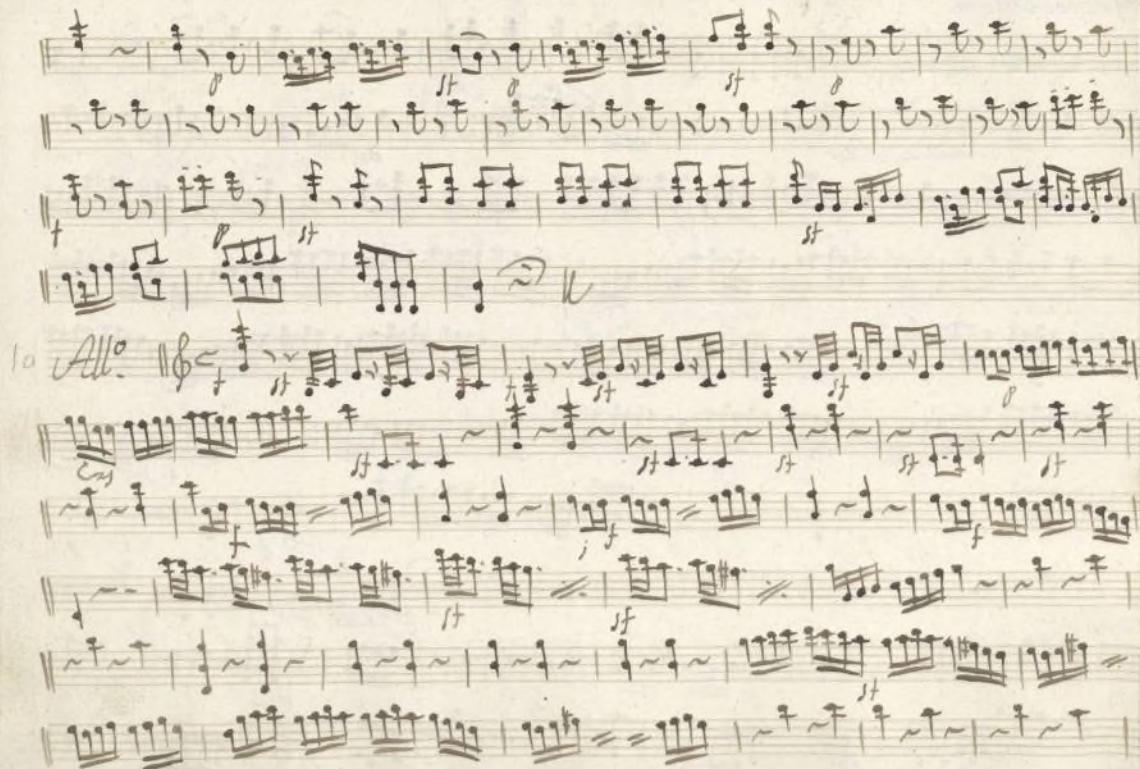
Violino 2<sup>mo</sup>

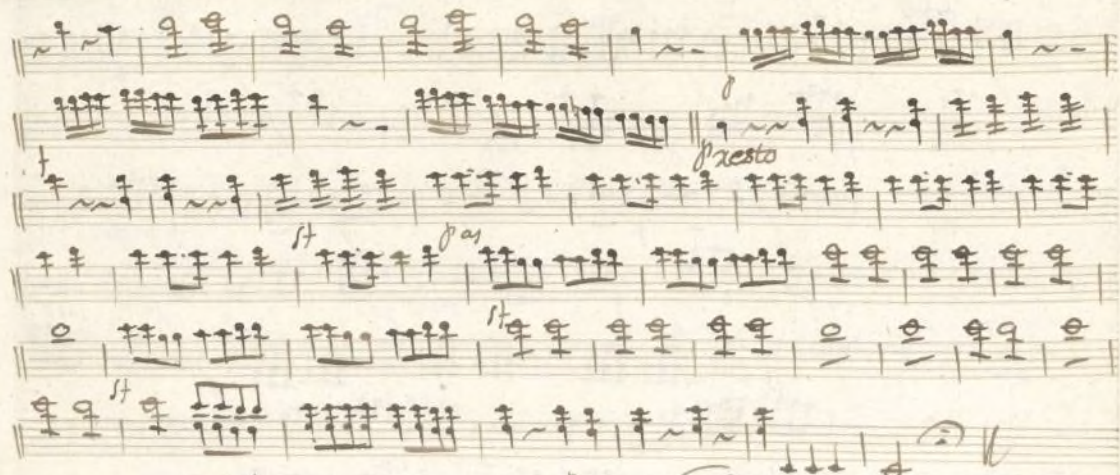
La princesa Filomena

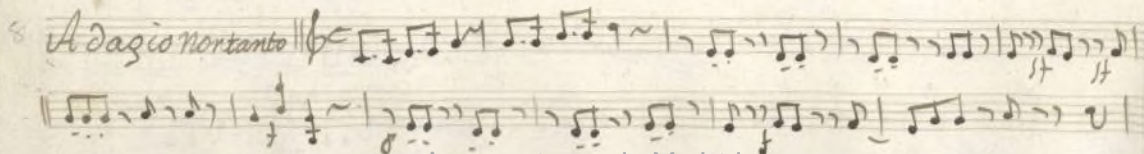
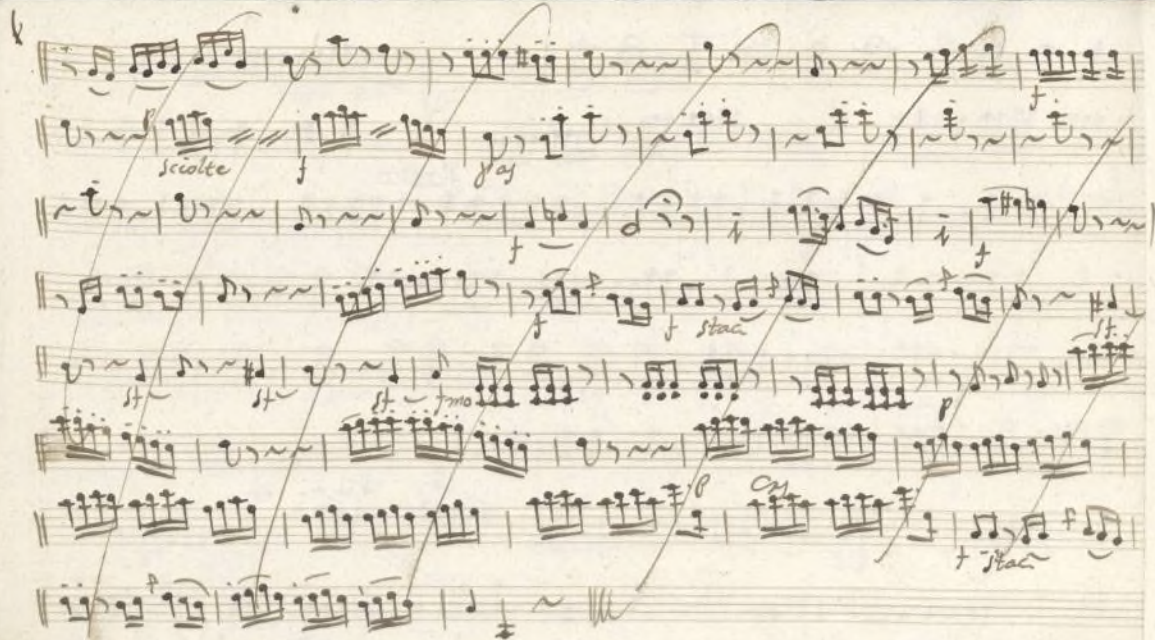




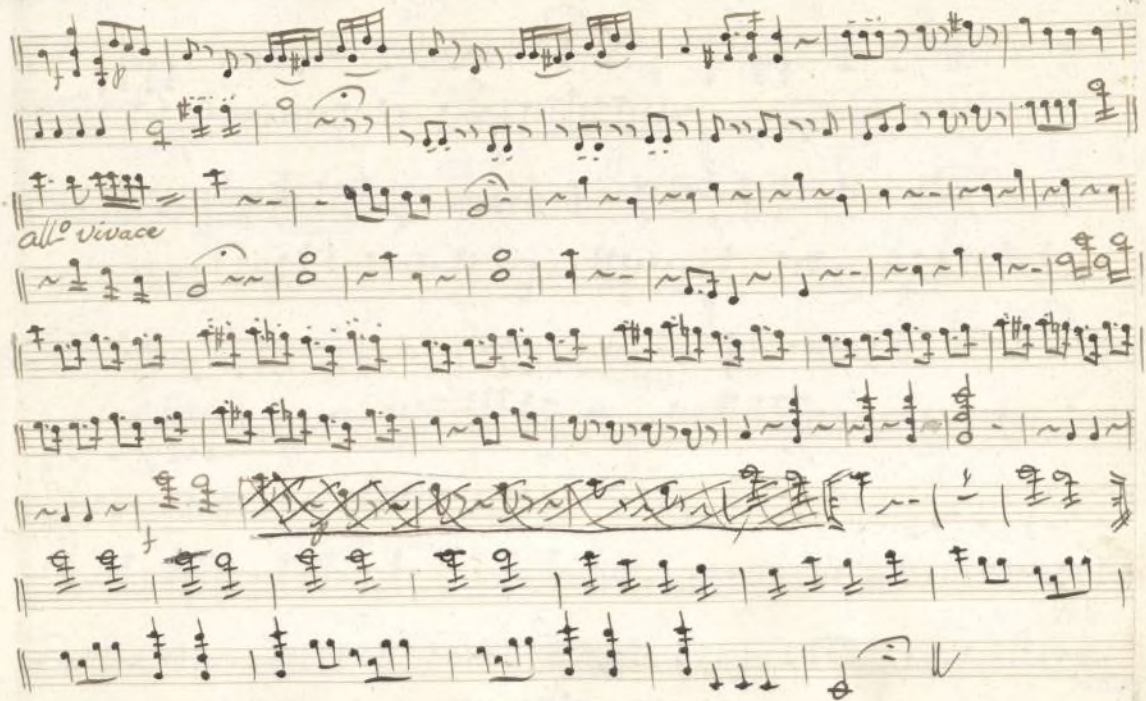






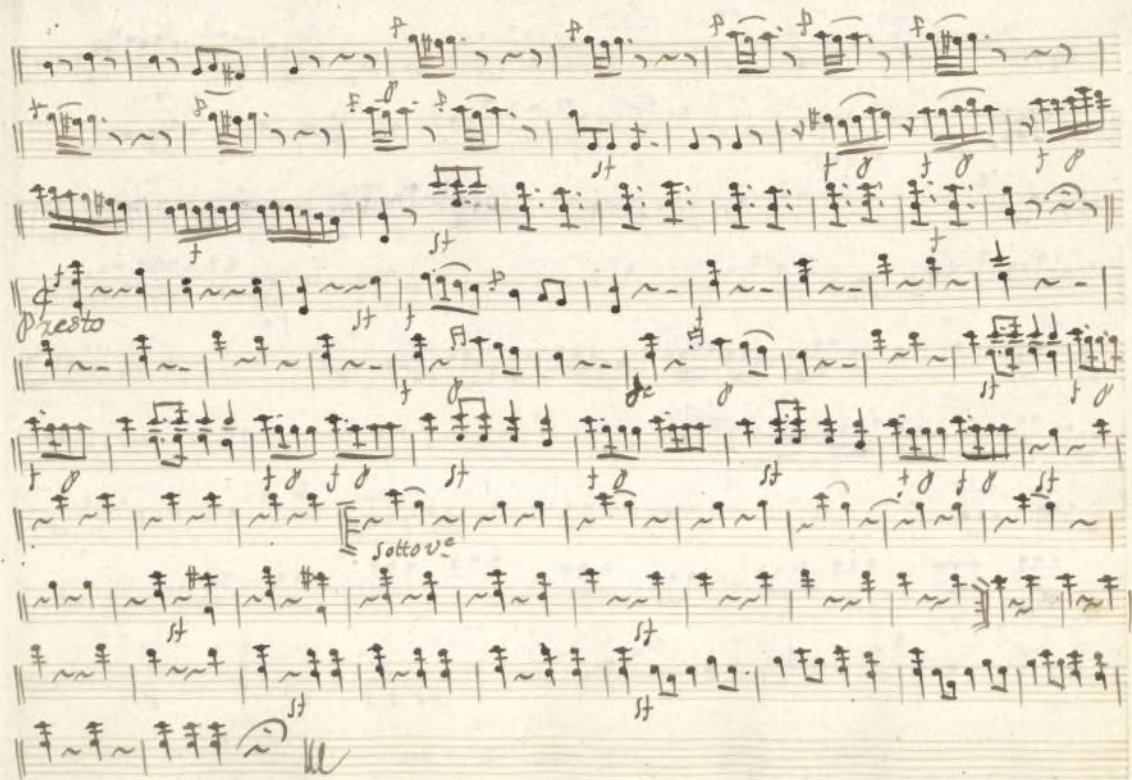




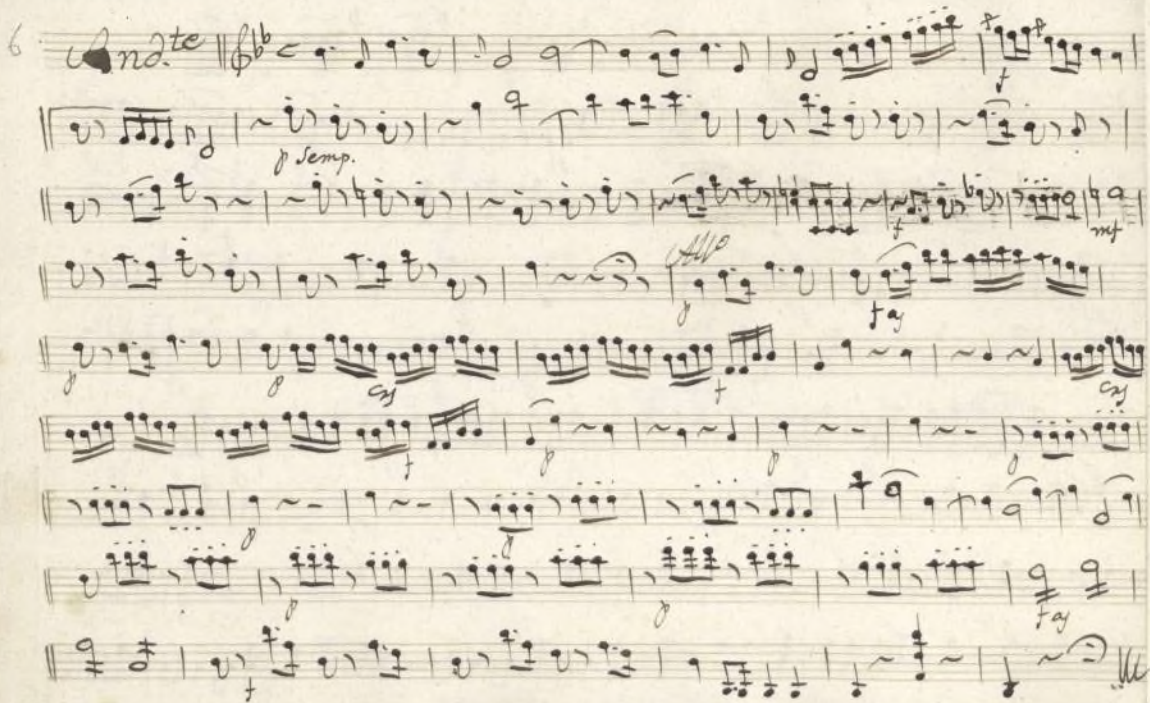


7 *Larghetto*

A handwritten musical score for a piece titled 'Larghetto'. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by a slow tempo and features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are several dynamic markings, including 'p' (piano), 'f' (forte), and 'sotto voce'. The notation includes many beamed notes, suggesting a rapid passage of time or a specific rhythmic pattern. The score concludes with a double bar line and a final note.





6 *And.te* 

Violino. *pm* *Glaca*

5

*f* *Cres.*

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5 *Macstoso* ||  $\text{G}^{\#} \text{C}$

Handwritten musical score for a piece titled "Macstoso". The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are several "p" (piano) and "f" (forte) dynamic markings, as well as "acc" (accents) and "tr" (trills) markings. The notation includes various accidentals (sharps, flats, naturals) and rests. The piece concludes with a double bar line and a repeat sign. The word "Macstoso" is written in a cursive hand. The number "5" is written at the beginning of the first staff. The page is numbered "5" in the top left corner. The bottom of the page has the text "Ayuntamiento de Madrid" and a signature "Dol".

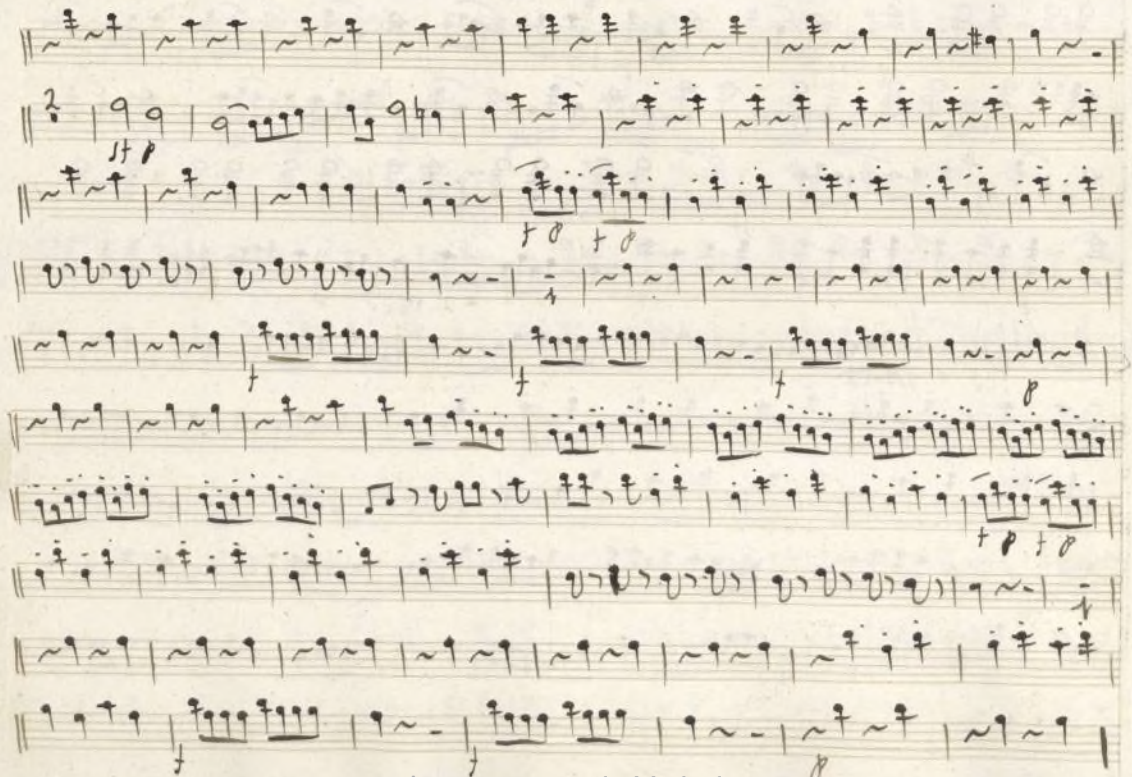
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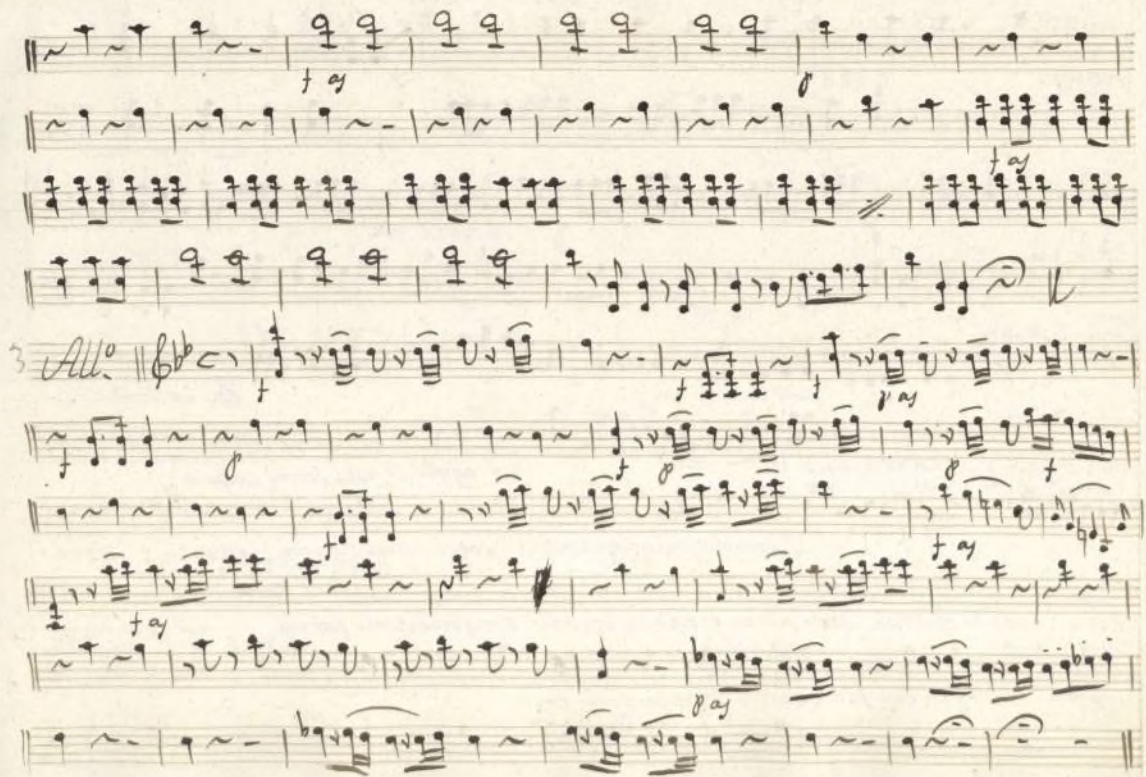


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*Presto*

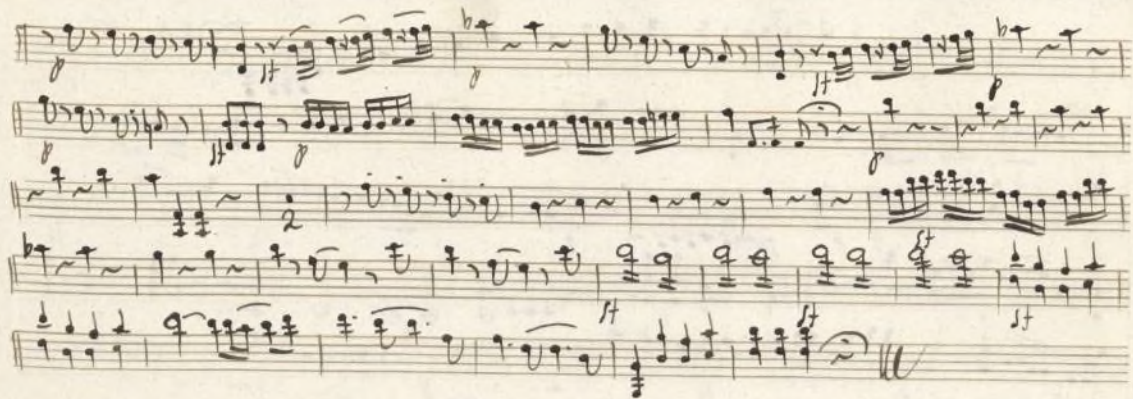
*2<sup>no</sup> All<sup>o</sup>*

ch'io senta a -  
 mor chiudi quel labro audace *st* io d'affetto sì vi'l sarei capace  
*st* L'invida mia costanza, i saggi miei sistemi io potrei rove-  
 sciar io con la turba dell'alme stolte e imbelli confondermi potrei ch'io senta a -  
 more oh pria dal sen vor rei strappar mi core



*All.<sup>o</sup> mosso*

Handwritten musical score for a piece titled "All.<sup>o</sup> mosso". The score is written on ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 9/8 time signature. The music is written in a cursive, handwritten style. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as "f" (forte), "p" (piano), and "sf" (sforzando). There are also some markings that look like "ch" or "ch" with a line through it. The piece concludes with a double bar line and a "V." (Vincendi) marking. The paper is aged and slightly discolored.



Finale Primo

*Allegro* 

The musical score is written on ten staves. The first staff begins with the tempo marking 'Allegro' and a key signature of one sharp (F#). The notation is dense, with many beamed sixteenth and thirty-second notes. Dynamic markings such as 'f' (forte) and 'p' (piano) are interspersed throughout. The score concludes with a key signature change to two flats (Bb) and a final cadence.







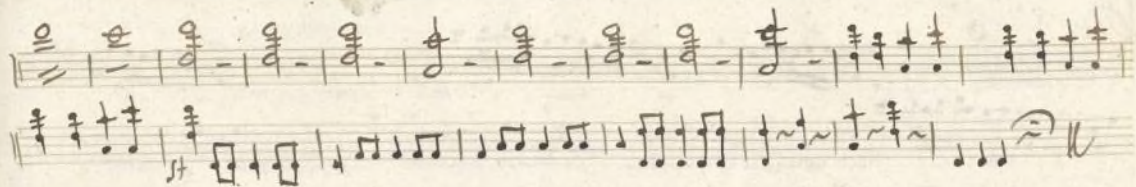
Ayuntamiento de Madrid







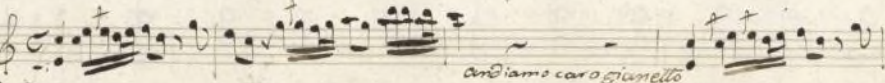


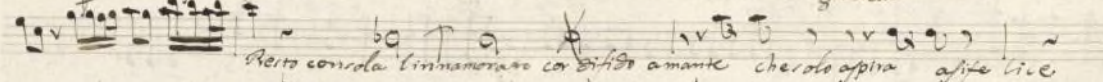


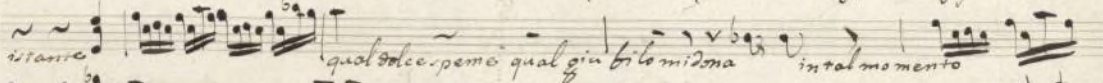
## Atto Secondo

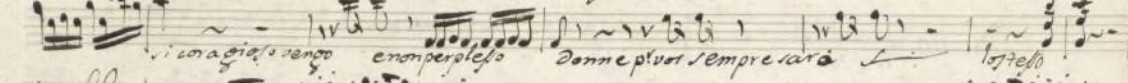
*Introdne*  
*Contrino*  $\text{G}\sharp\text{F}\sharp$

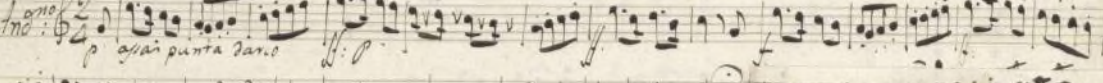



*Rec<sup>o</sup>*  
*Ano<sup>te</sup> con molto*  *andiamo caro gianetto*


*Reito conola l'innamorate cor s'iside amante cherolo apria apse l'ice*  
*istante*  *qual dolce peme qual giu bi lo mi dona in tal momento*

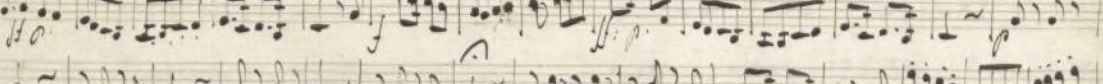
*i cor agio s'engo enon peroleto donne p'vor sempre sarà*  *lojello*

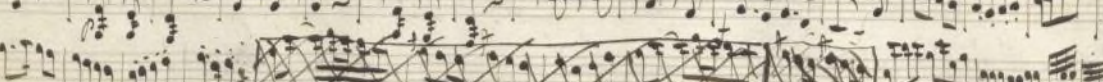
*Ano<sup>te</sup>*  *p' apai punta d'ario*

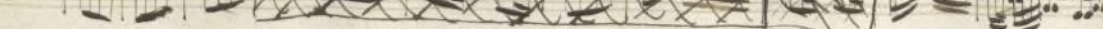
 *punta d'ario*

 *punta d'ario*

 *punta d'ario*

 *punta d'ario*

 *punta d'ario*

 *punta d'ario*

*Andante*

40

*Tempo di prima.*

*Andante*

47

*Andante*

54

*Andante*

61

*Andante*

68

*Andante*

75

*Andante*

82

*Andante*

89

*Andante*

96

*Andante*

103

*Andante*

110

*Andante*

117

*Andante*

124

*Andante*

131

*Andante*

138

*Andante*

145

*Andante*

152

*Andante*

159

*Andante*

166

*Andante*

173

*Andante*

180

*Andante*

187

*Andante*

194

*Andante*

201

*Andante*

208

*Andante*

215

*Andante*

222

*Andante*

229

*Andante*

236

*Andante*

243

*Andante*

250

*Andante*

257

*Andante*

264

*Andante*

271

*Andante*

278

*Andante*

285

*Andante*

292

*Andante*

299

*Andante*

306

*Andante*

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*Andante*

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*Andante*

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*Andante*

4268

*Andante*

4275

*Andante*

4282

*Andante*

4289

*Andante*

4296

*Andante*

4303

*Andante*

4310

*Andante*

4317

*Andante*

4324

*Andante*

4331

*Andante*

4338

*Andante*

4345

*Andante*

4352

*Andante*

4359

*Andante*

4366

*Andante*

4373

*Andante*

4380

*Andante*

4387

*Andante*

4394

<



Quintetto

*Larghetto*

Ayuntamiento de Madrid





Ayuntamiento de Madrid







12<sup>vo</sup>  
 che intendo mai chi asdyce far dove son io spargansi qui di  
 torno noto d'amor chi de lema el amante Di Cesare ecci el  
 lenza d' Cesare e fia ver all' assai eh quale impetto in cen dio mi  
 desta qual gelo mi sorprende It oh ciel chi mai di si contrayti affetti s'adimilata  
 gion lagale vene del fronte sgonfie sgonfie etua chine tua chine ah non vor  
 riu che ella sentipe amor e gloria a. mante teodora teodora gelosa au  
 dace. fuggi fuggi dall' ira mia di chi mi bagno, che  
 voglio ah piu me stessa io non ravviso in me per  
 troppo certa che mia ca amo amo si It quel fuoco che tentai per or  
 goglio destar nell' altrui seno persua vendetta a morte tutto lo fa pion

*qui & and.te*

*ben* sopra il mio cor

oh quanto perdo nel crederti ben mio

presente o gnora  $\frac{3}{4}$  per mio tormento e terro al mio pensier sa

rai quando tu mi spazzasti quando tu mi spaz-

zasti e ch'io t'amai

*Largo*  $\frac{3}{4}$  *colla p.te*

*all'ontanto* *pizz.*

*colla p.te* *pizz.* *cresc.* *pizz.* *con*

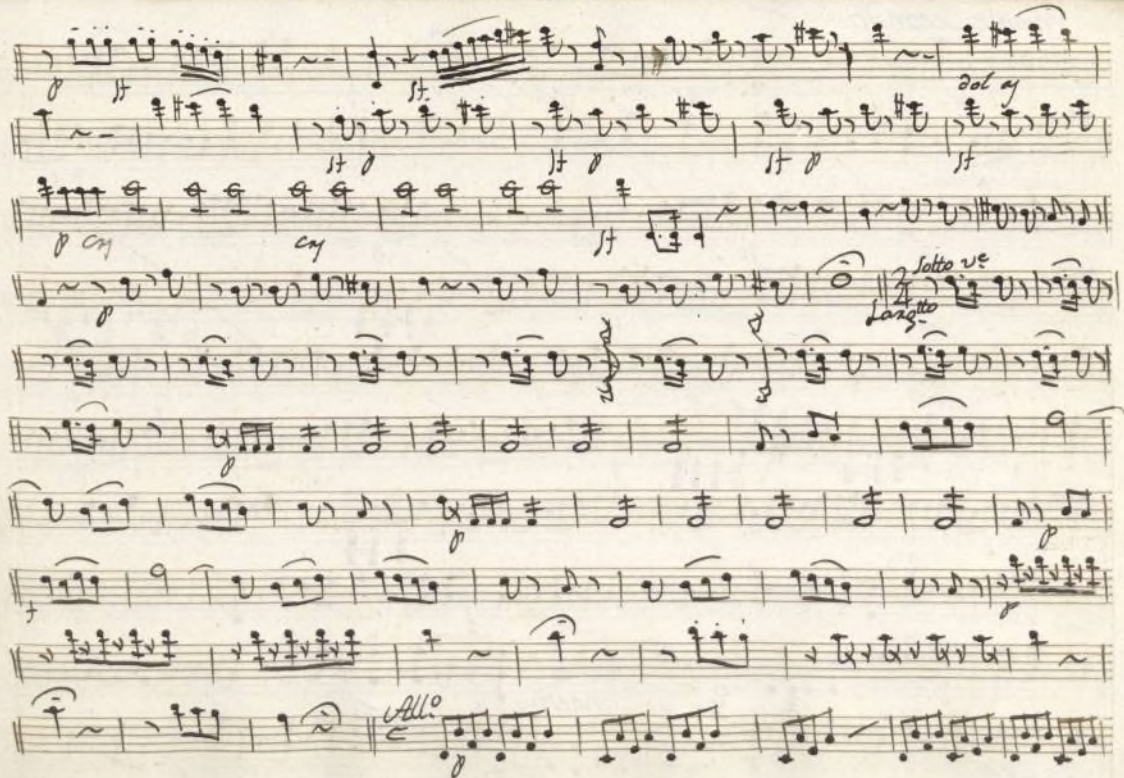
*Cap. a tempo* *tempo di prima*

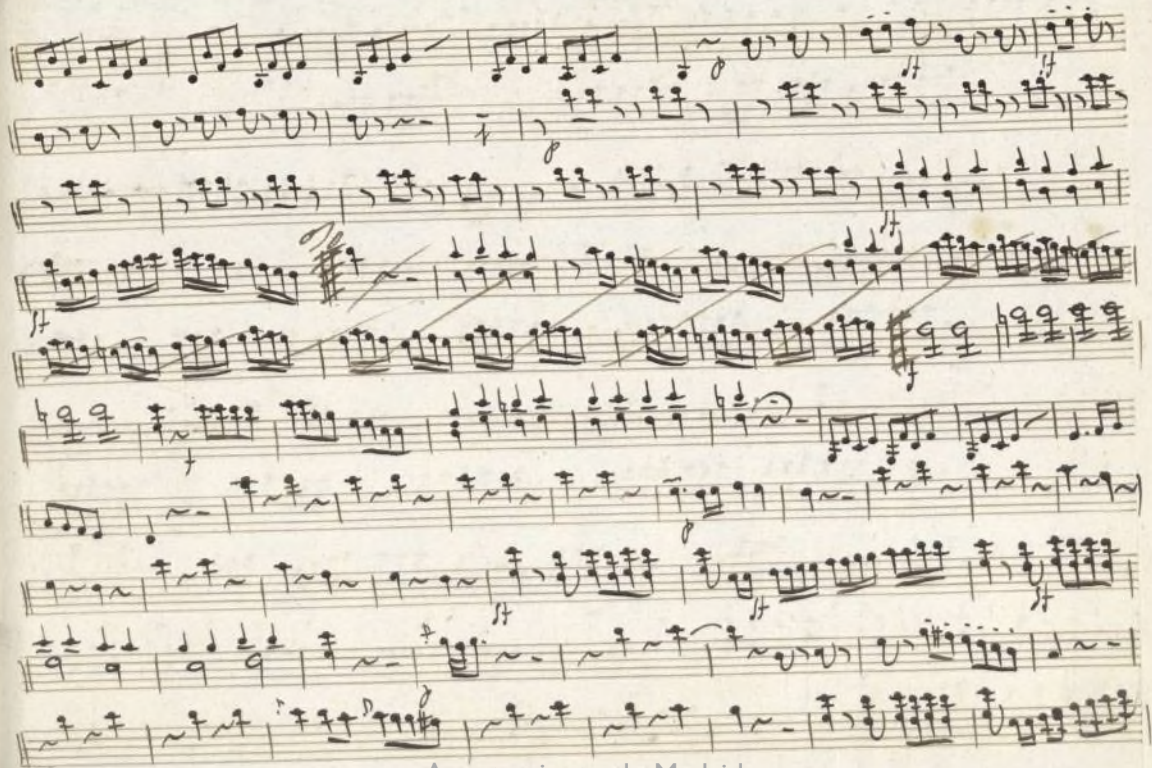




Finale Secondo

Handwritten musical score for a piece titled "Finale Secondo". The score is written on ten staves, featuring complex rhythmic patterns and various musical notations. The notation includes treble clefs, common time signatures, and various note values (eighth, sixteenth, and thirty-second notes). There are also rests, accidentals, and dynamic markings such as *Allo*, *cy*, *magui*, and *maestro*. The score is marked with a large diagonal line across the middle, suggesting a section break or a specific performance instruction. The handwriting is in ink on aged paper.









Violino 1º

La Principessa Filosofa



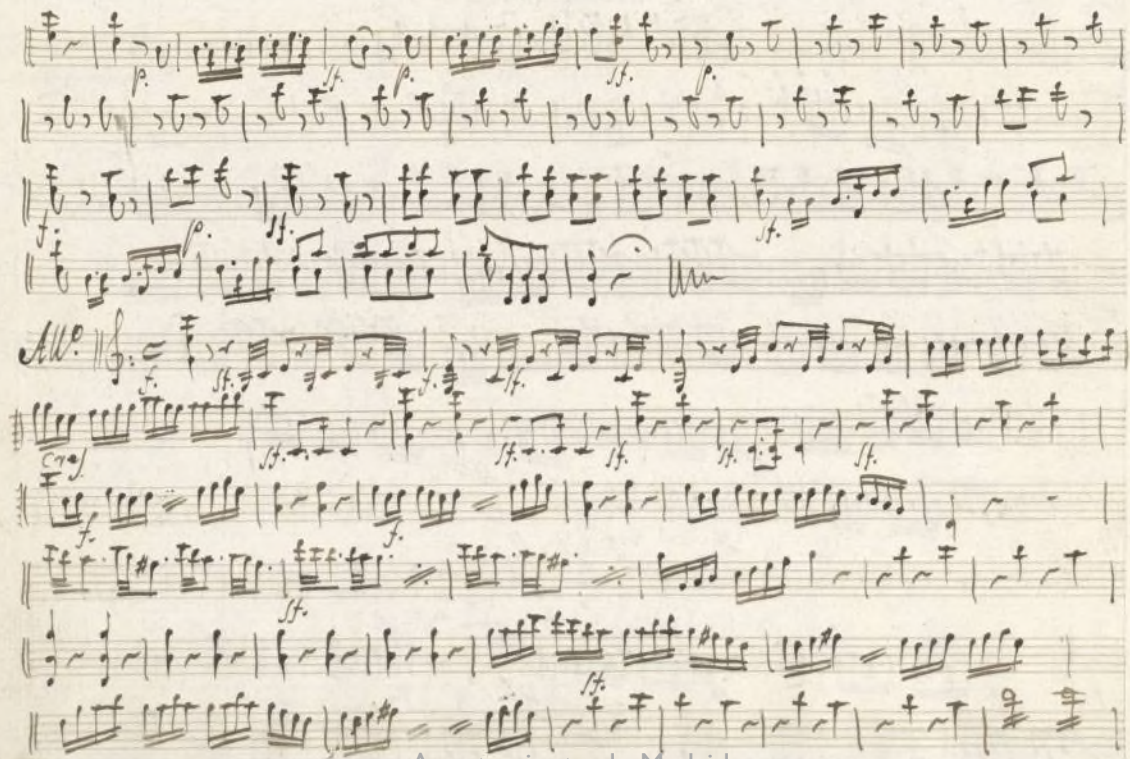


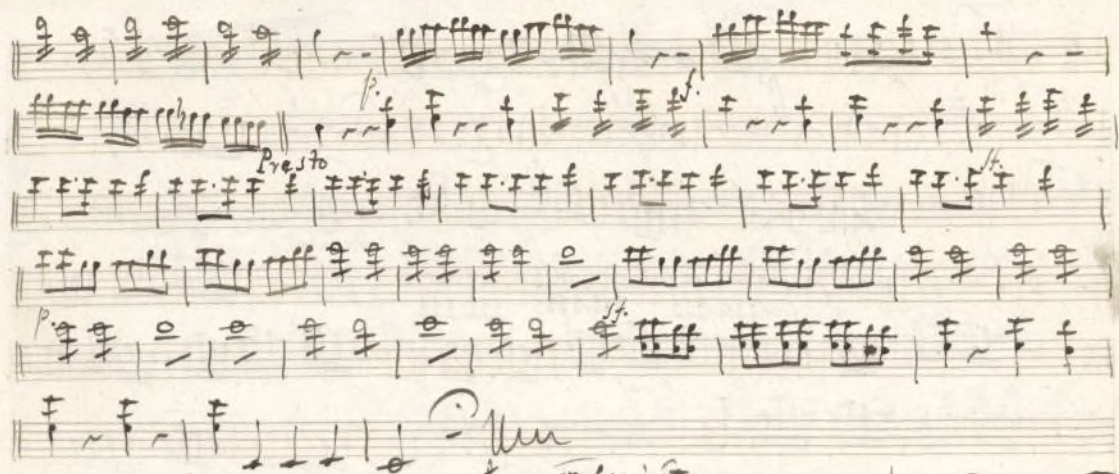
~ Introduzione ~

*Larghetto*

The musical score is written on ten staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Larghetto'. The notation includes various note values, rests, and dynamic markings such as 'p.' (piano), 'f.' (forte), and 'Cresc.' (crescendo). There are also some markings that appear to be 'A' and '2a.' (seconda). The score is characterized by dense, rapid passages of notes, particularly in the middle staves, and more melodic lines towards the beginning and end. The handwriting is elegant and typical of 19th-century musical notation.

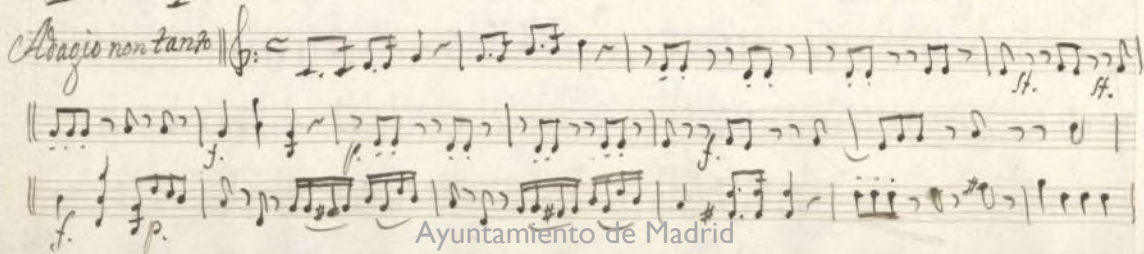
Ayuntamiento de Madrid

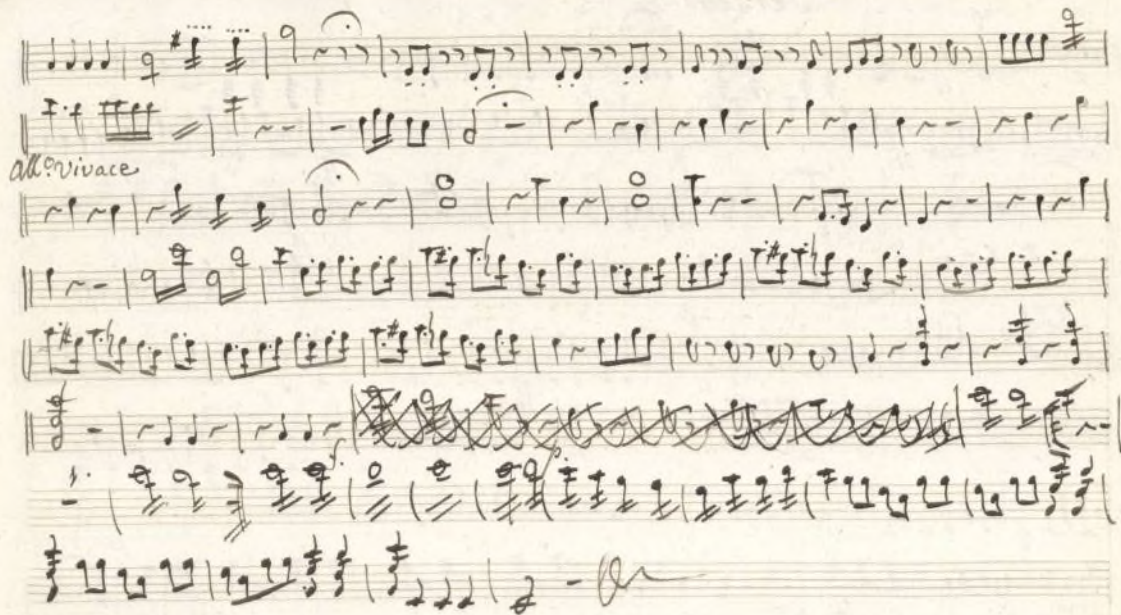






Y





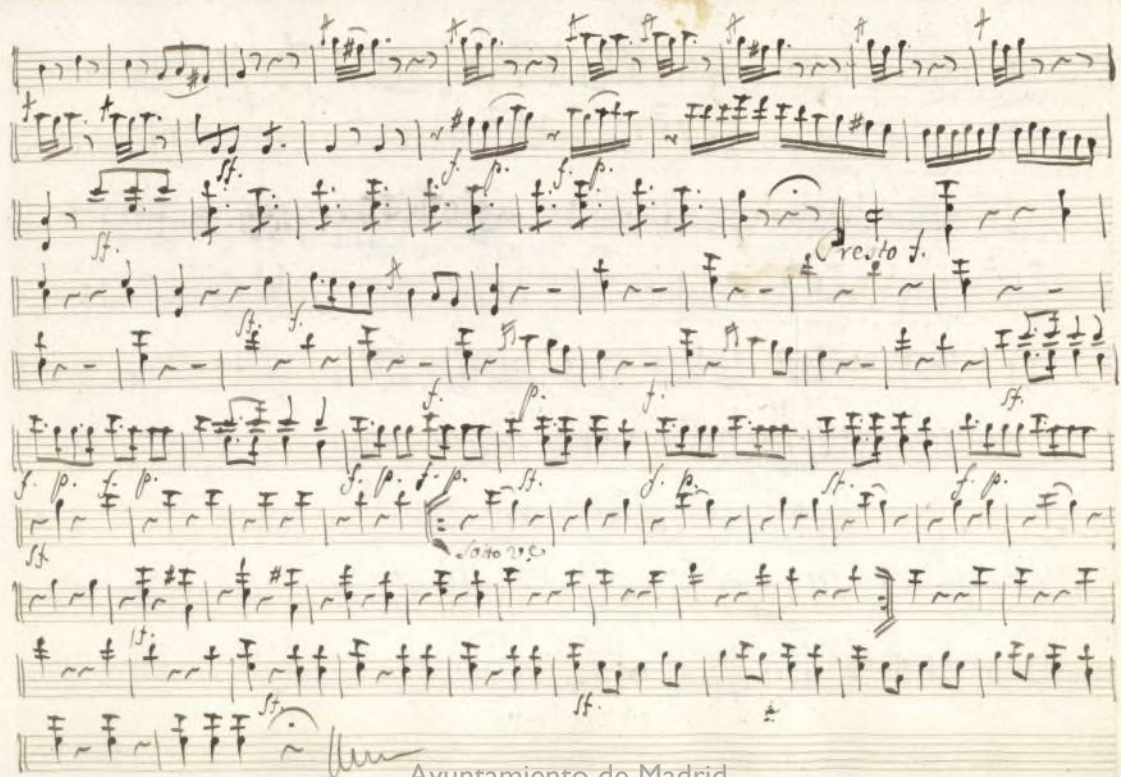
Terzetto

Larghetto

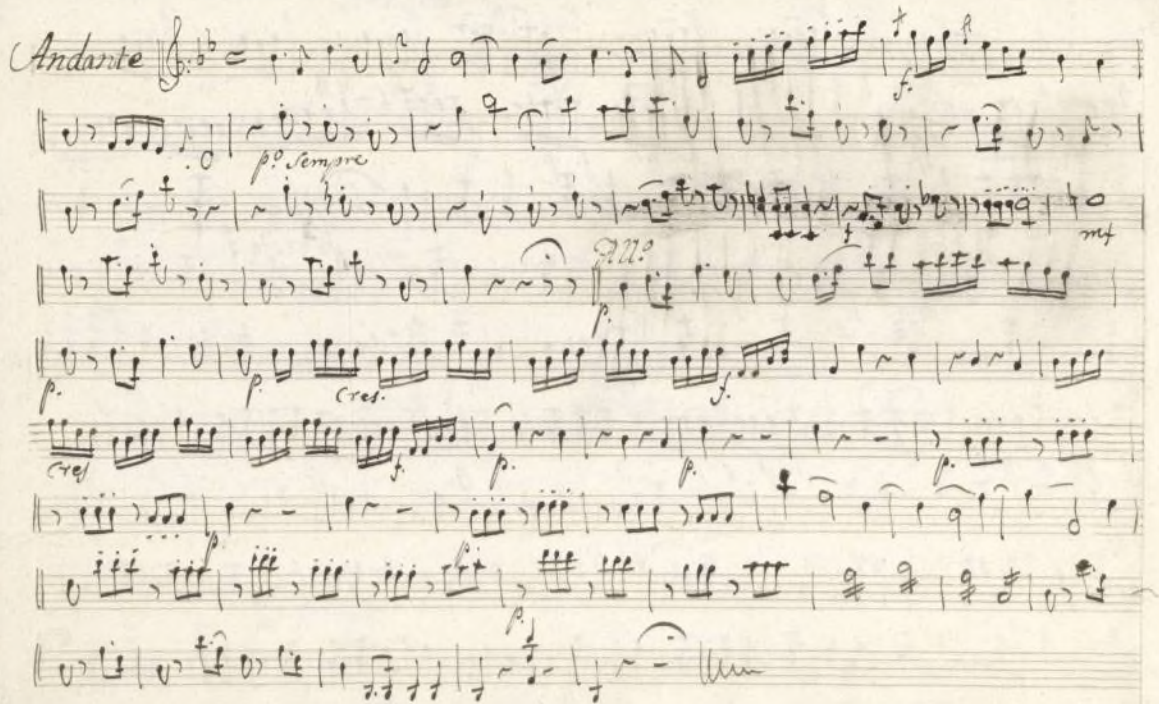
A handwritten musical score for a Terzetto, consisting of ten staves. The tempo is marked 'Larghetto' at the beginning. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano), 'sf' (sforzando), and 'pmo' (primo). The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The score ends with a final measure on the tenth staff.

Adagio





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*Violino Pmo*

*Polaca*





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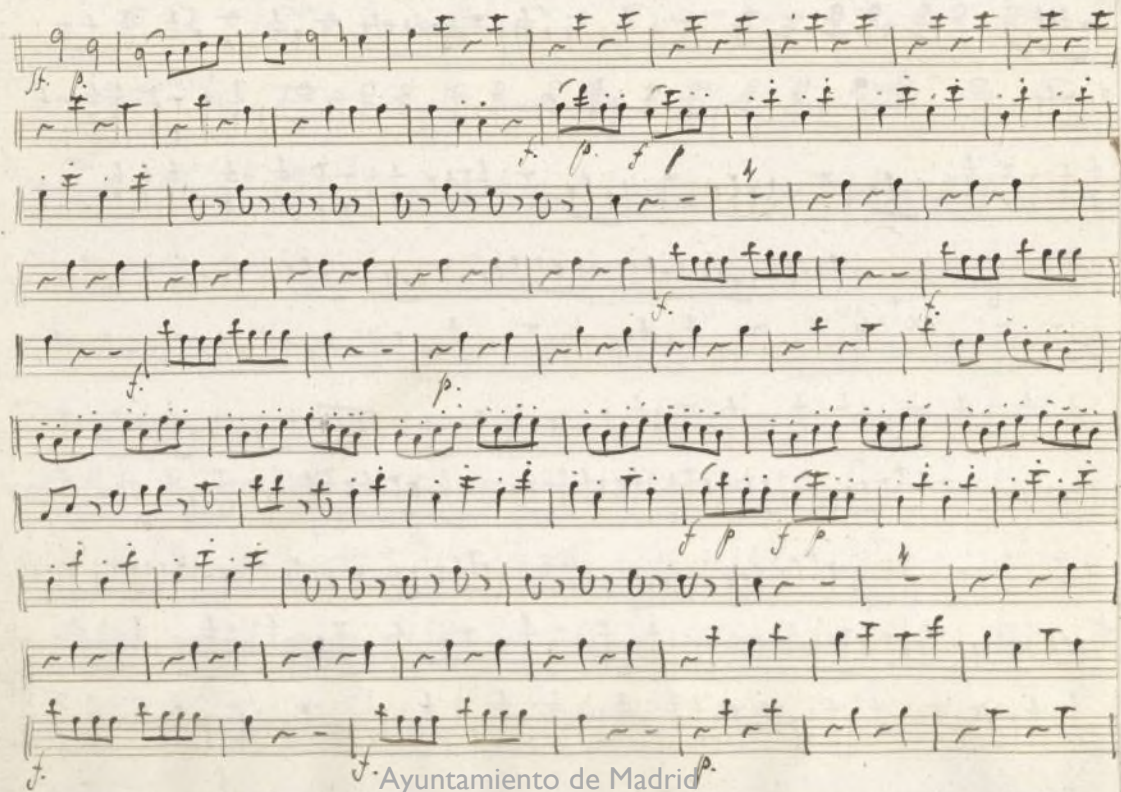
Ayuntamiento de Madrid

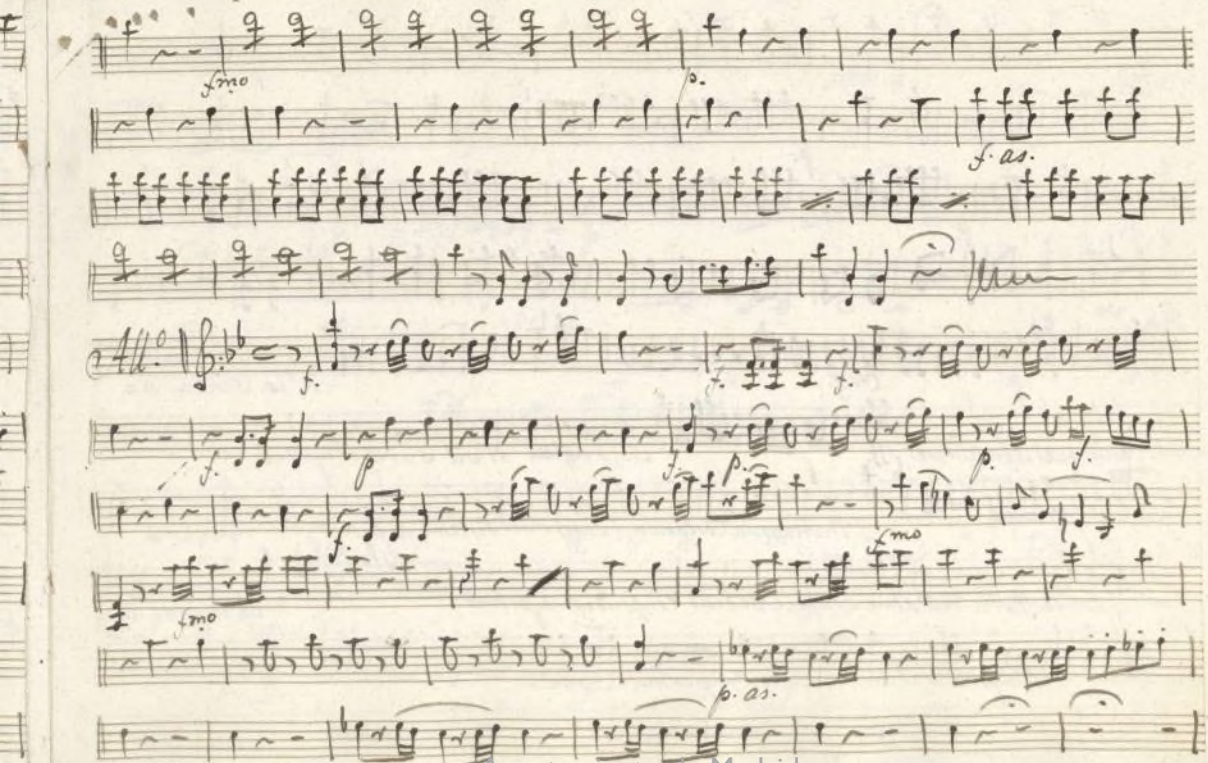
Volver prest  
q. Signe.













*Presto*

*Rec. 2o*  
*All. 2o*

*Ch'io senta a =*

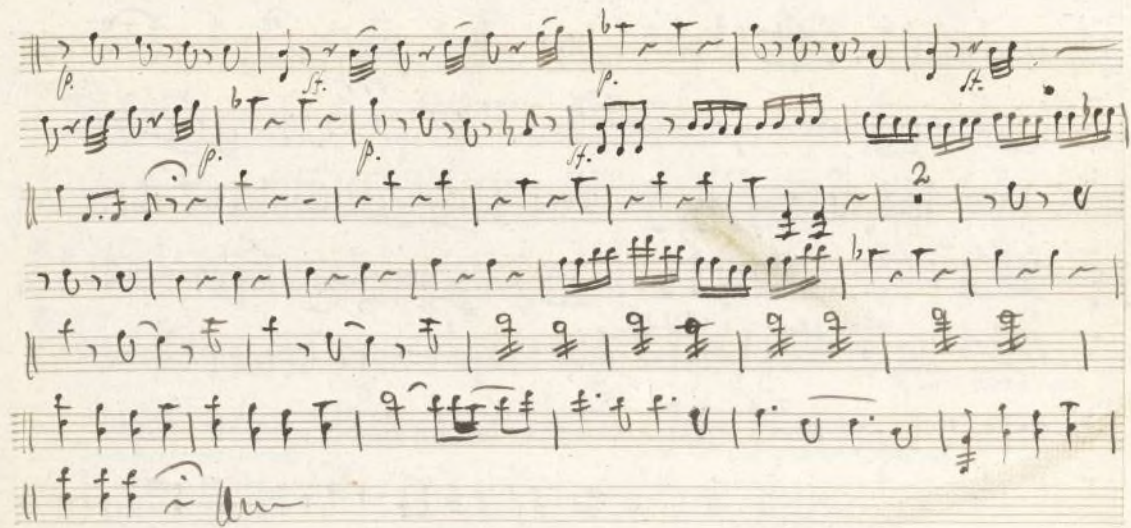
*mor! Chiudi quel libro audace* *sf.* *To, d'affetto si vil sarei Capace!*

*sf.* *L'invita mia Costanza, i saggi miei sistemi io potrei* *sf.* *aver =*

*Scior! io, Con la turba dell'alme stolte, e imbelli confondermi potrei?* *sf.* *ch'io senta a =*

*more* *Oh! pria dal seno vortei strapparmi il Core*







Finale Primo

Allegro

Handwritten musical score for a piece titled "Finale Primo". The tempo is marked "Allegro". The score is written in G major (one sharp) and 2/4 time. It consists of 11 staves of music. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like "f" (forte), "p" (piano), "pp" (pianissimo), and "ppmo" (pianissimo molto). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of beamed sixteenth notes. The piece concludes with a double bar line and a repeat sign.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- pmo* (first movement)
- ff.* (fortissimo)
- 27* (measure number)
- All. mod.to* (Allegro molto to)
- arghetto* (Adarghetto)
- All. non tanto* (Allegro non tanto)
- p* (piano)
- f* (forte)

The score is written in a cursive style, typical of 18th or 19th-century manuscript notation.

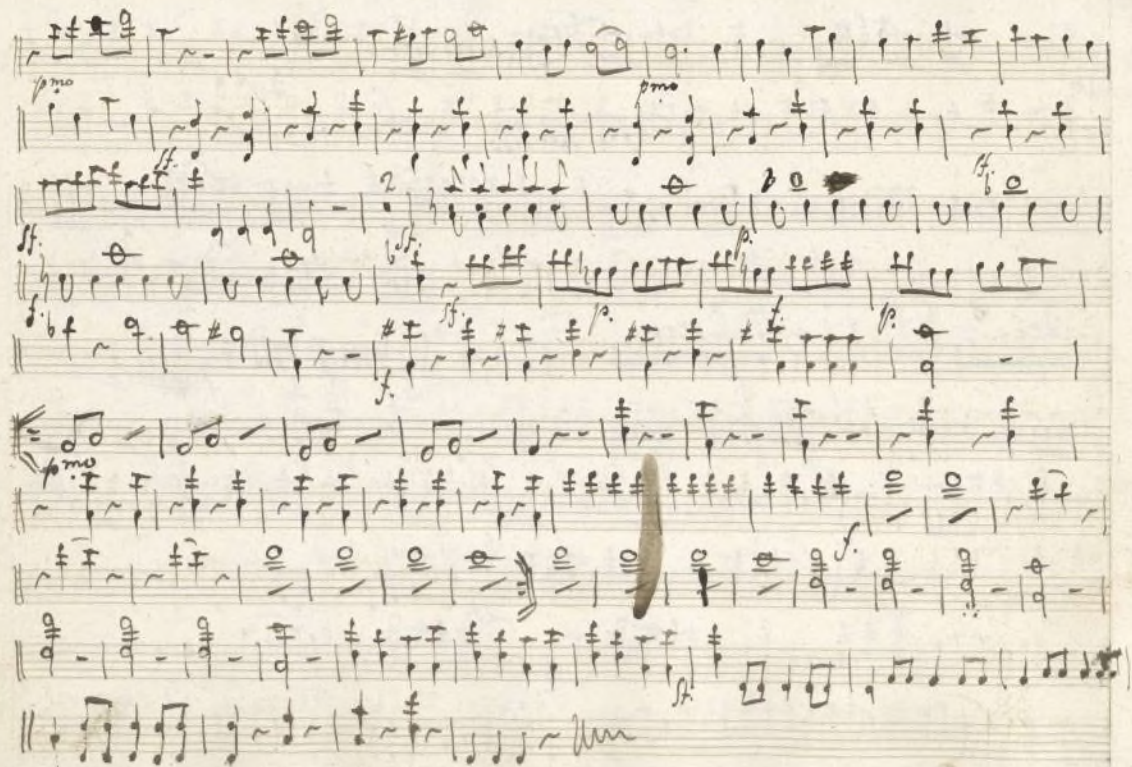




And.<sup>te</sup>

Handwritten musical score for a piece titled "Ayuntamiento de Madrid". The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked "And." (Andante). The score features various musical notations including notes, rests, and dynamic markings such as "p." (piano), "sf." (sforzando), "p'mo" (primo), "Allo", "Sotto v." (Sotto voce), and "Largo". There are also markings for "2da." and "Sotto v." on the fifth staff. The piece concludes with a final cadence on the tenth staff.







Introduzione

Atto 2<sup>do</sup>

Con brio:

poco f

poco f

f

f

Rec.<sup>o</sup>

*And.te con moto*

*Andiamo coraggioso*

Presto convola l'innamorato cor  
Sfido amante ch'ero aspira  
asile lice

istane

qual dolce speme qual giubilo m'è dona  
in tal momento

Il coraggio vengo  
non perplesso  
Donne p' voi sempre ard  
lo strepo

*And.te*

*gr. aqua punta d'arco*

*Punta d'arco*

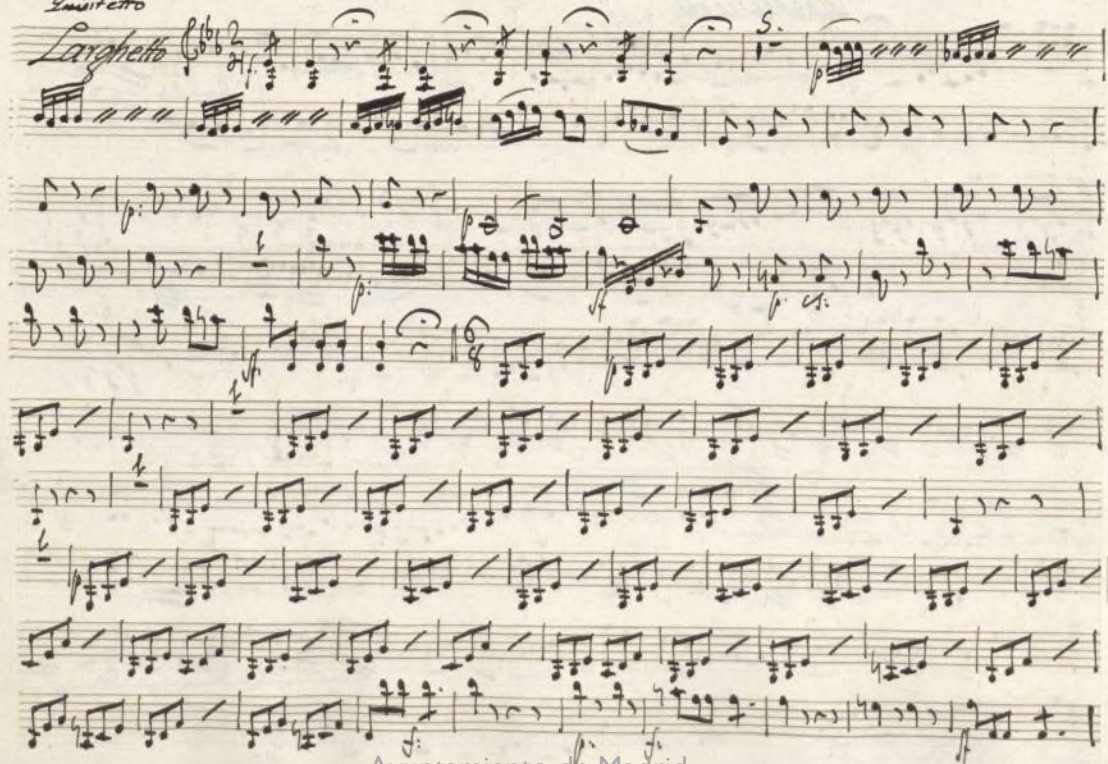




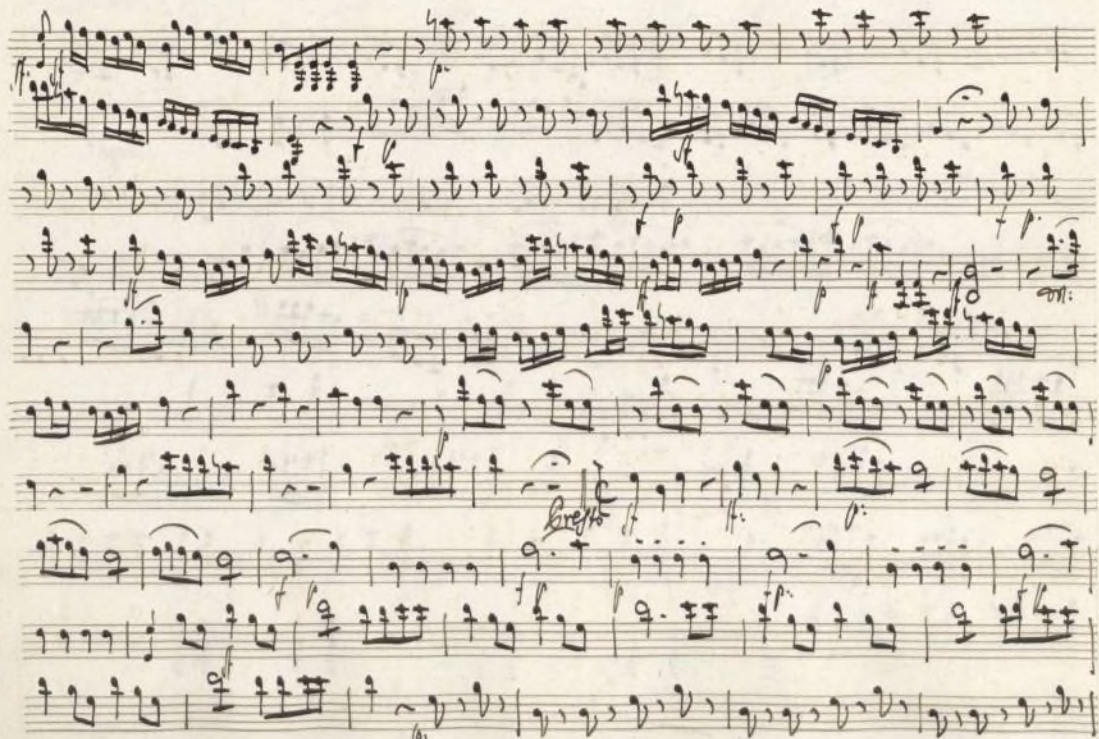


*Quintetto*

*Larghetto*











Ayuntamiento de Madrid

Rec.<sup>o</sup>

che intendo mai chi ardisce far dove son' io spargansi qui d'in torno  
note d'amor chi d'elena el a- mante in cesare eccel lenra in cesa  
re e fia ver ch'quala impetto incendio mi deffa qual gelo mi sor -  
prende ch'ciel chi mai di si contrasti affetti sa dirmi la ca gion  
la gale ve ne del fronte sgonfie sgonfie e tur chine tur chine ah non vor=  
ria che ella sentisse a mor è geloria a- mante teodora teo dora gelora au=  
dace, fuggi fuggi dall'ira mia di chi mi lagno, che  
voglio ah più me deffa io non ra viso in me pur  
troppo certo e la mia ca denta amo amo si ff: quel fuoco che tentai per or =  
goglio deffar nell' altrui raga per sua vendetta a more tutto lo fa piom

*a qui Dimote*

*bar* sopra il mio core

Oh quanto perdo nel creder ti ben mio

presente o gnora per mio tormento e terno al mio pensier sa

vai quando tu mi spererasti quando tu mi sperer:

*lento*

*casti* e ch'io t'ha mai

*Largo* *con:* sempre con la parte

*Allo* *nontanto* *piu:*

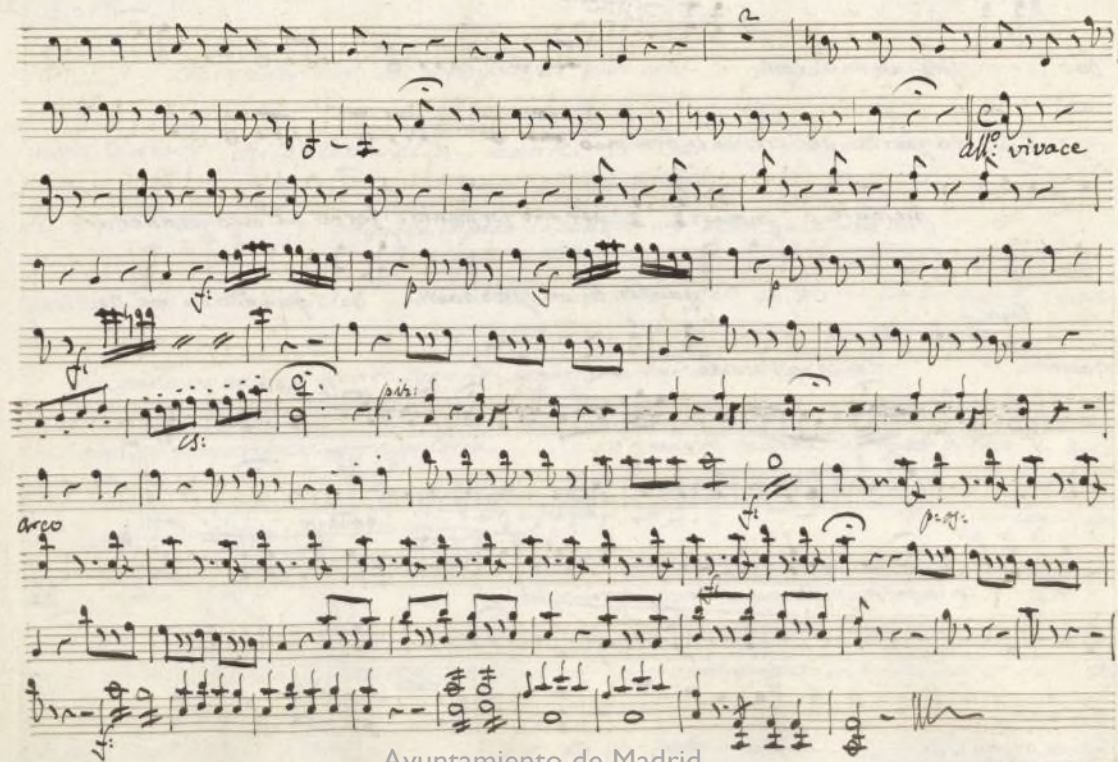
con la parte *piu:* arco

*pp:* *piu:* *con*

la parte a tempo

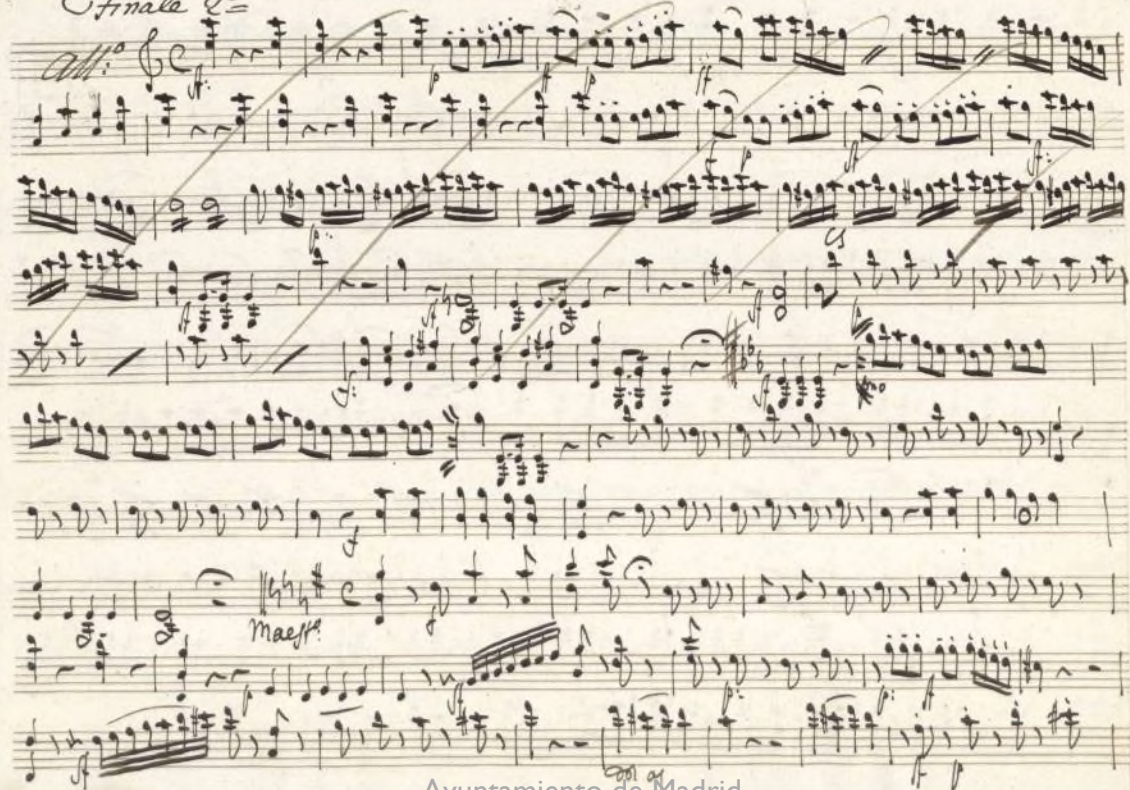
tempo di Brima





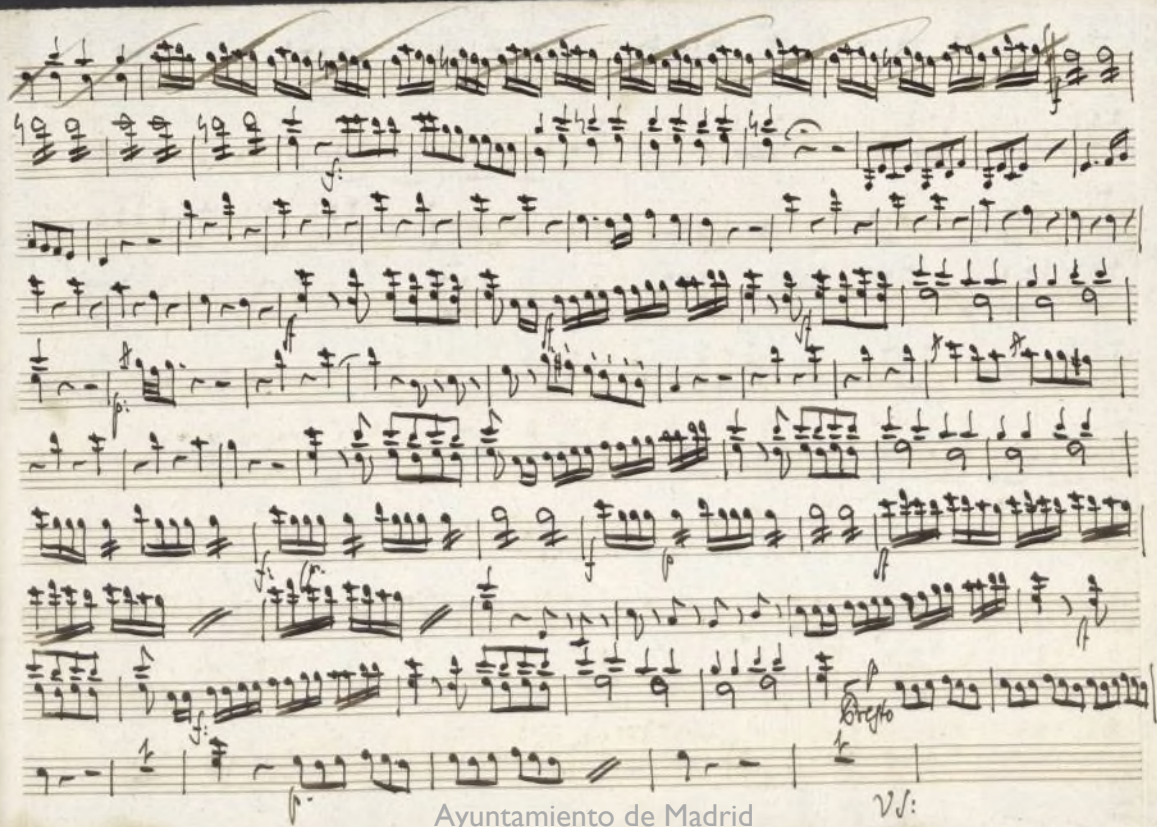
Finale 2<sup>do</sup>

Handwritten musical score for a piece titled "Finale 2<sup>do</sup>". The score is written on ten staves, featuring complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and articulation marks. A large diagonal line is drawn across the first six staves. The score concludes with a double bar line and a final key signature change to D major (two sharps). The tempo marking "maest." is visible near the bottom of the score.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third staff is marked "1<sup>sta</sup> voce" and "Largh?". The fourth staff has a treble clef. The fifth staff has a bass clef. The sixth staff has a treble clef. The seventh staff has a bass clef and is marked "all:". The eighth staff has a treble clef. The ninth staff has a bass clef. The tenth staff has a treble clef. The notation is dense and includes many accidentals and dynamic markings.





Ayuntamiento de Madrid

V.



*finis*

Violino 1.<sup>o</sup>

La Principessa Filosofo



*Largo* *Sotto v.* *Presto* *Sotto v.* *8<sup>mo</sup>* *fmo* *Sotto v.* *8<sup>mo</sup>* *Cres.*

*Introduzione*

*Larghetto*

*ff. d.*

*dol.*

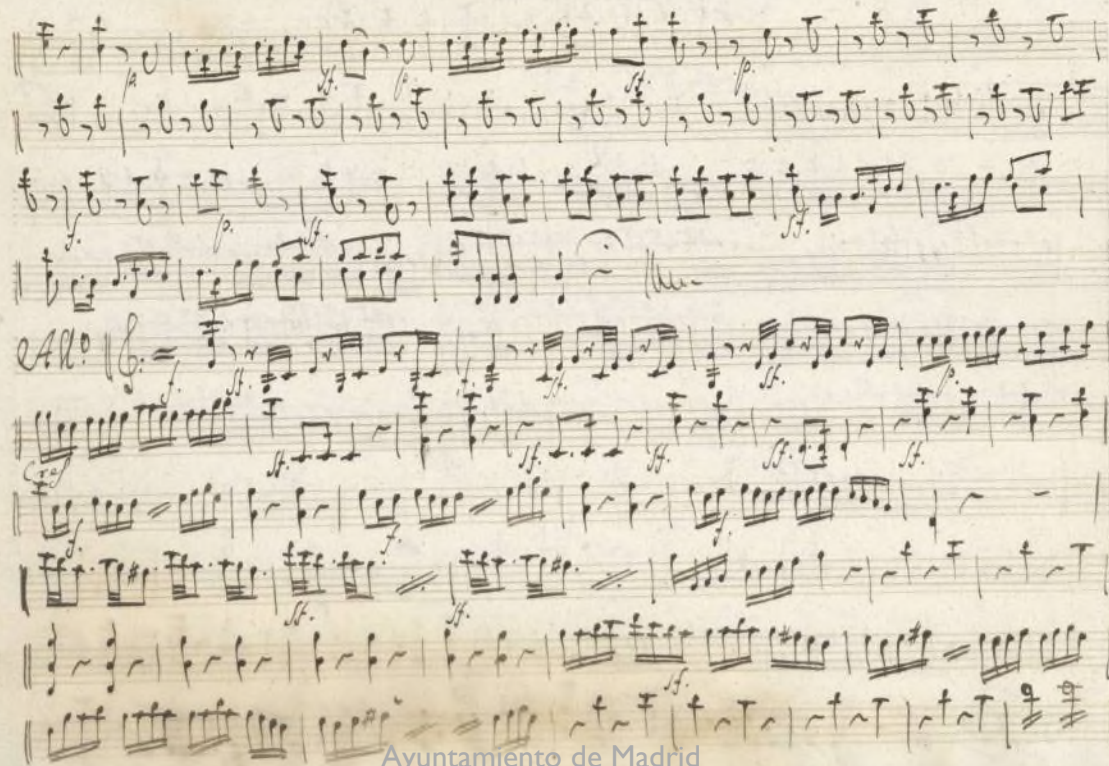
*pmo*

*ff.*

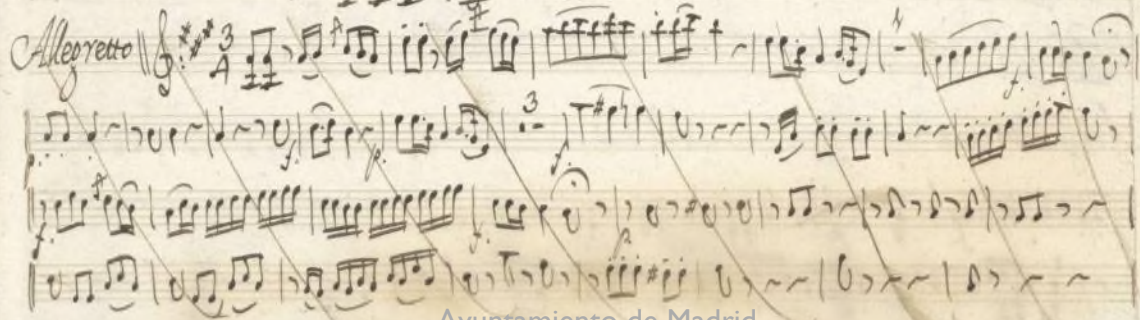
*ff. d. p.*

*Presto A*

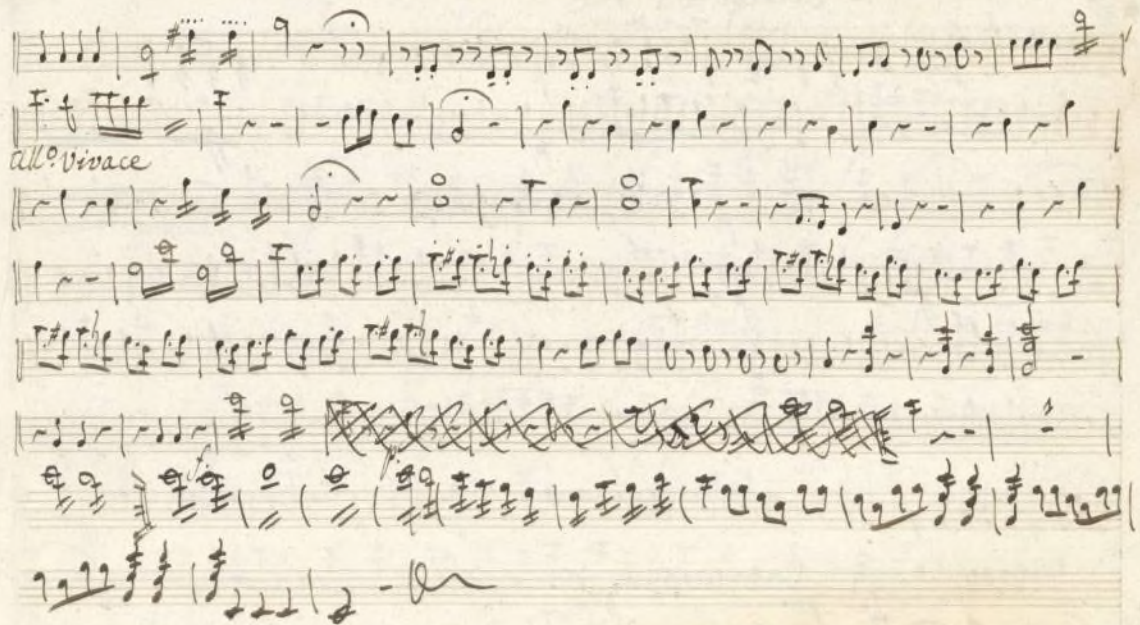
*ff.*









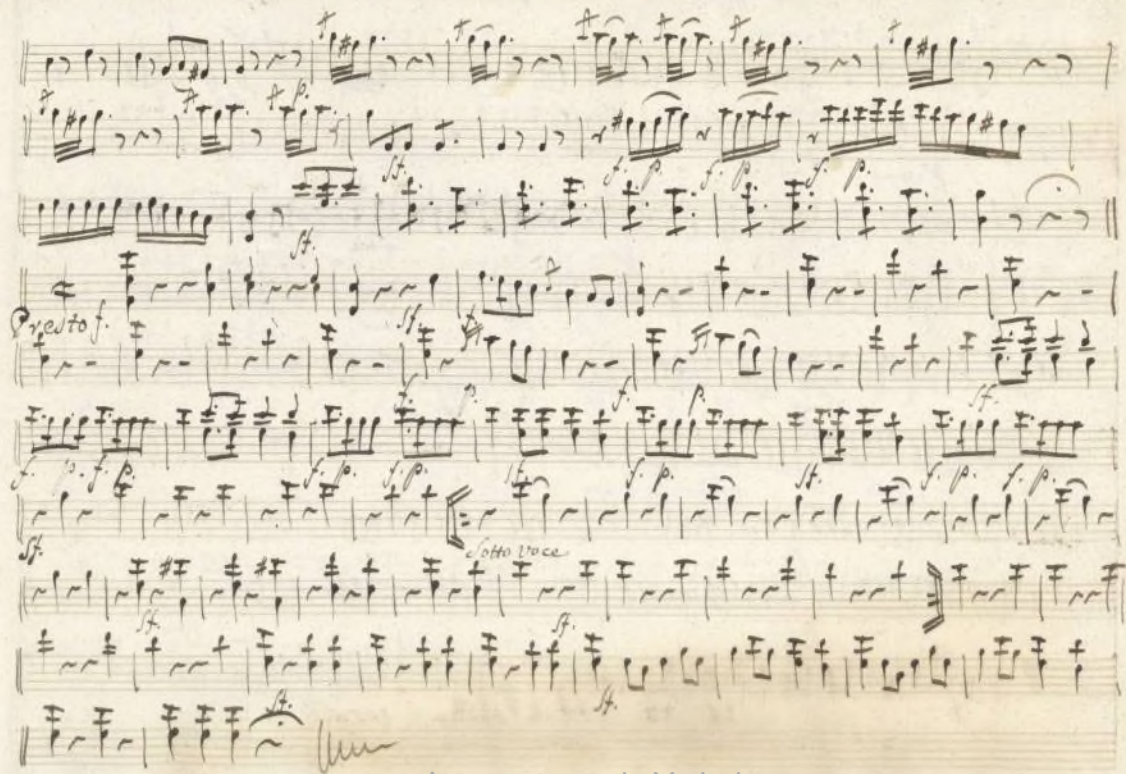


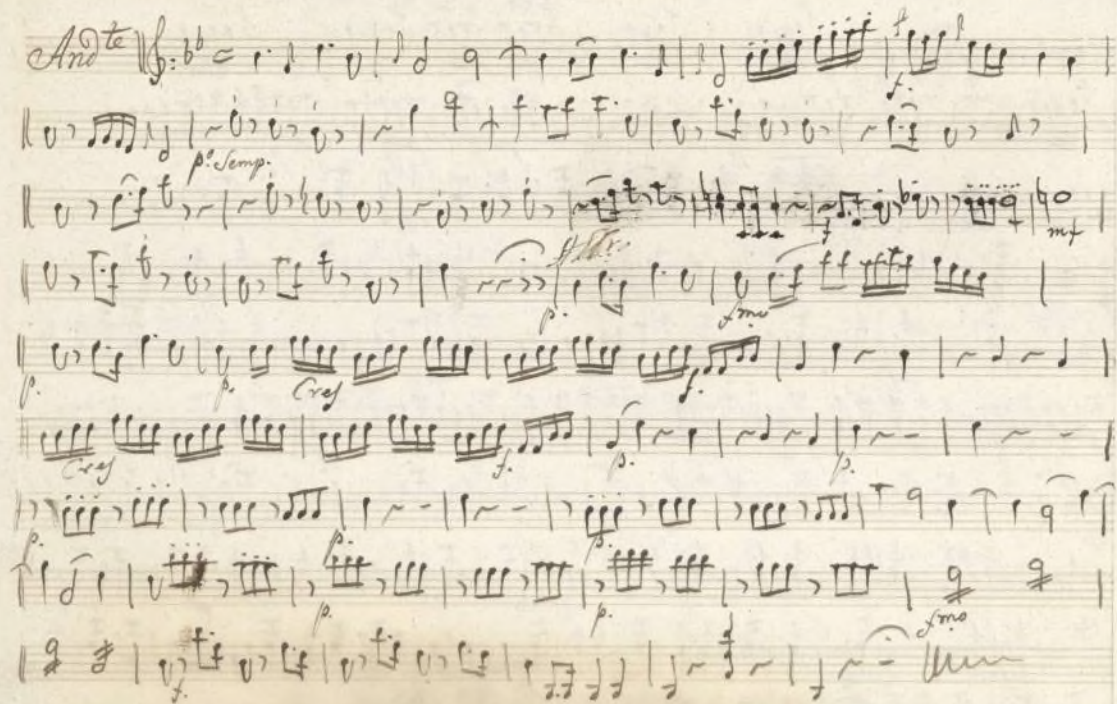


~ Terzetto ~

Larghetto

Handwritten musical score for a Terzetto, marked Larghetto. The score consists of 11 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, handwritten style. The first nine staves contain the main body of the piece, with various musical notations including notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The tenth staff is marked 'Andno' (Andantino) and features a 6/8 time signature. The eleventh staff continues the music. The score is written on aged, slightly yellowed paper.









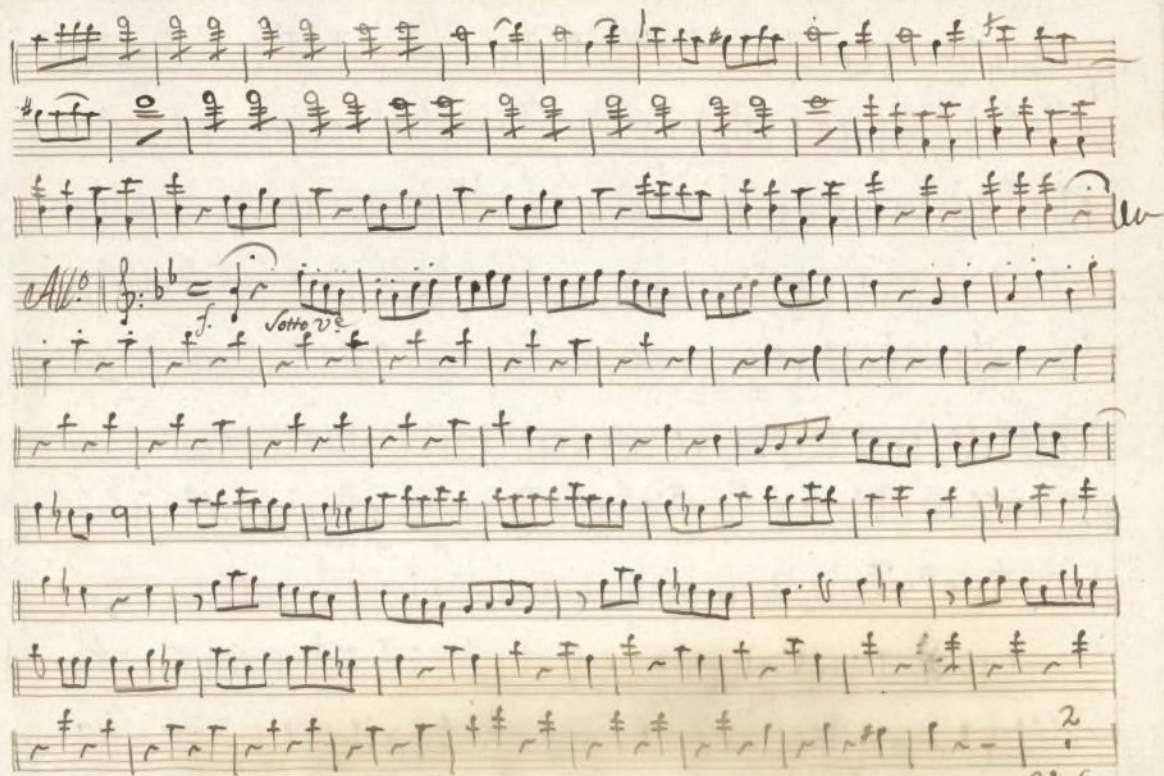


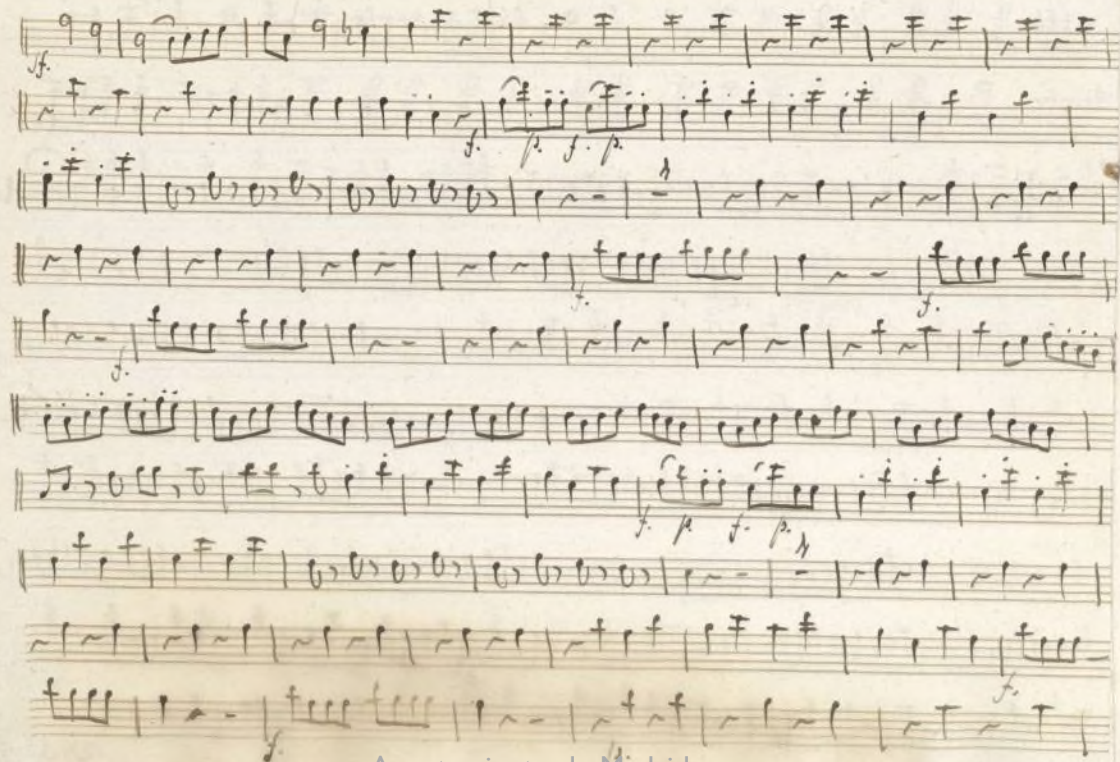
*Violino Primo* *Polaca*

*p* *f* *p* *cres.* *p* *cres.*

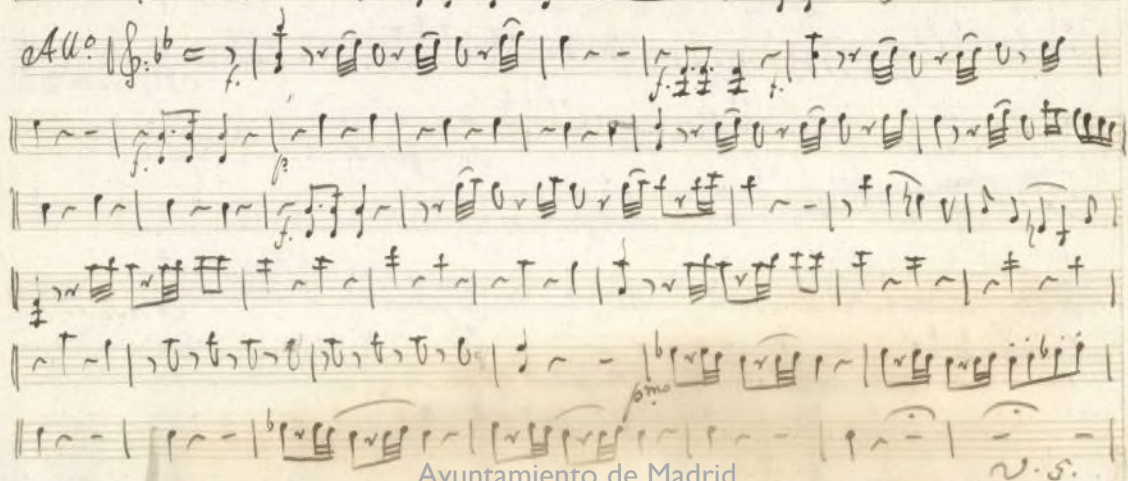
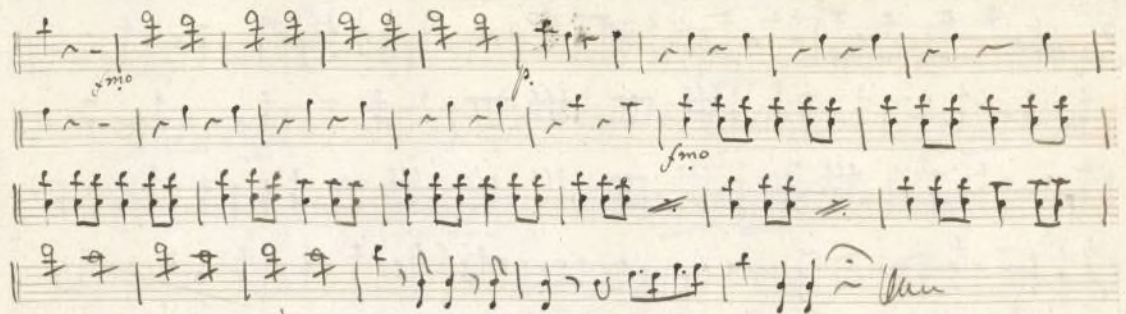


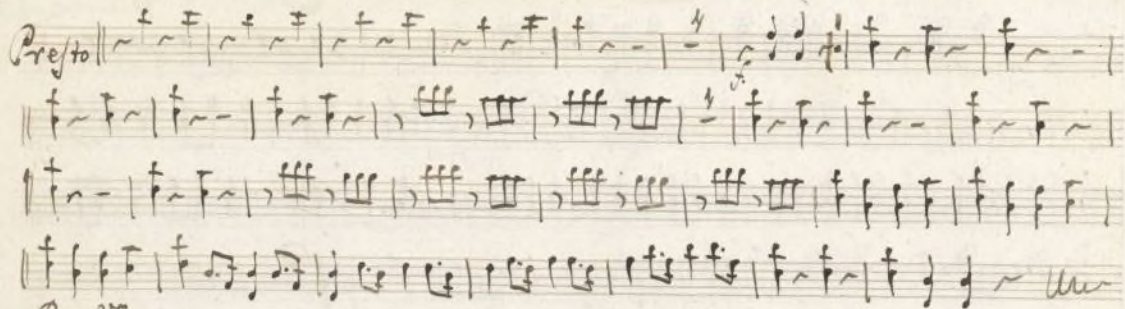
Ayuntamiento de Madrid



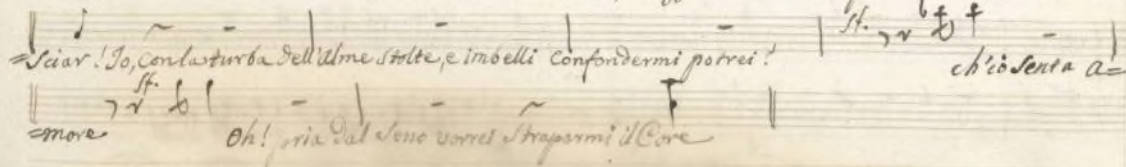
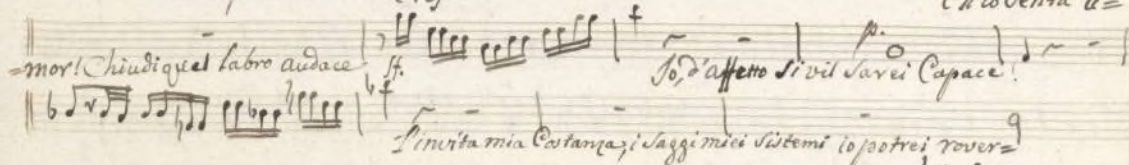
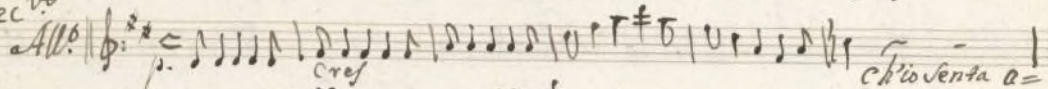


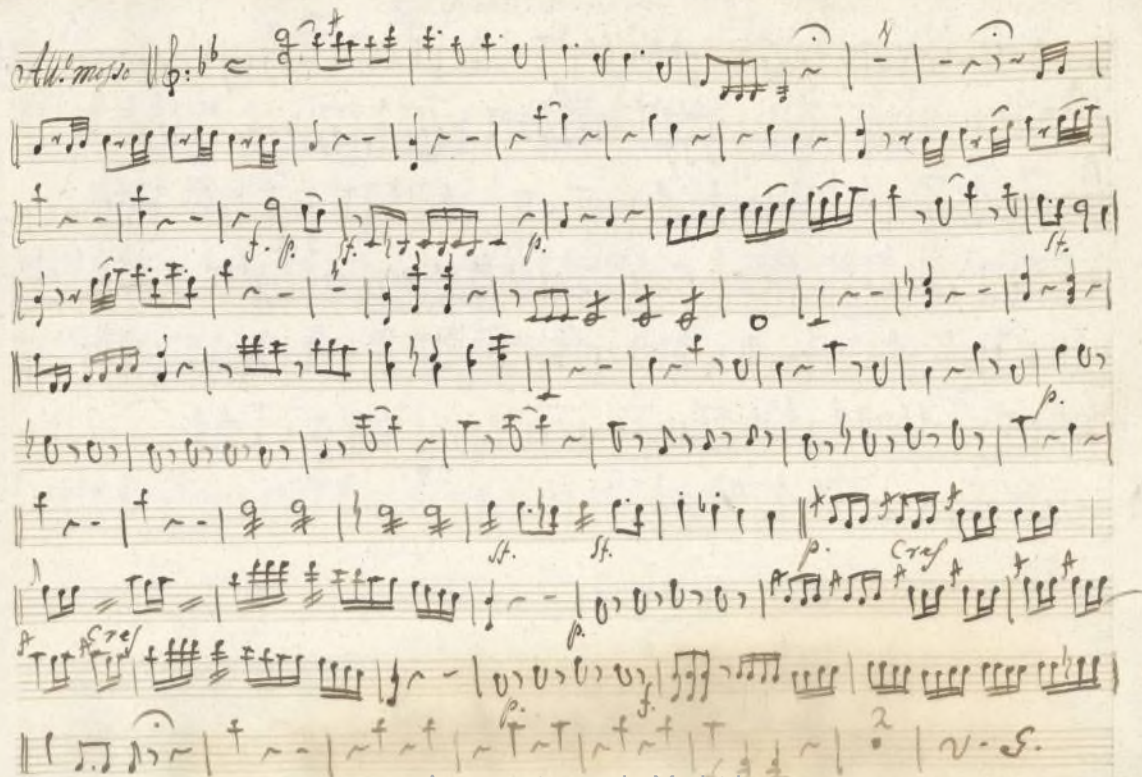




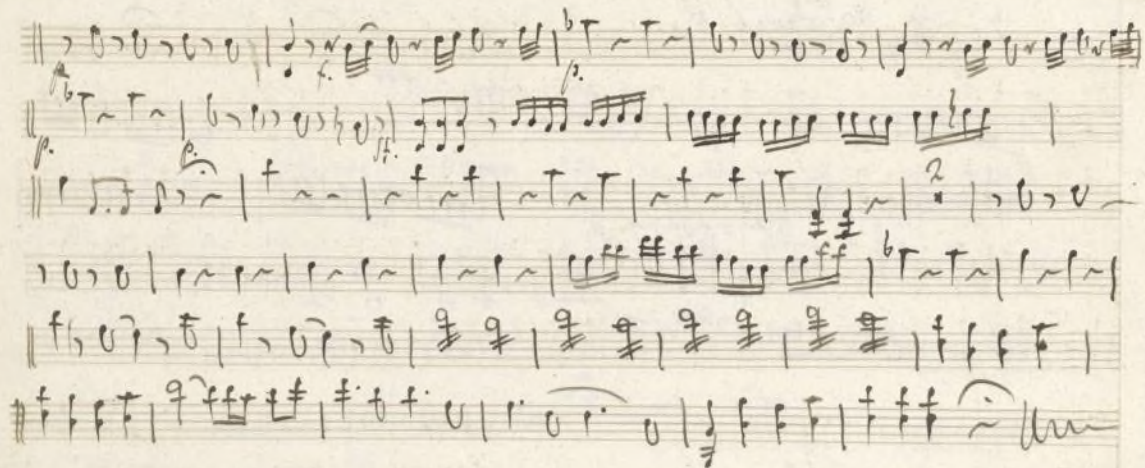


Rec<sup>ro</sup>



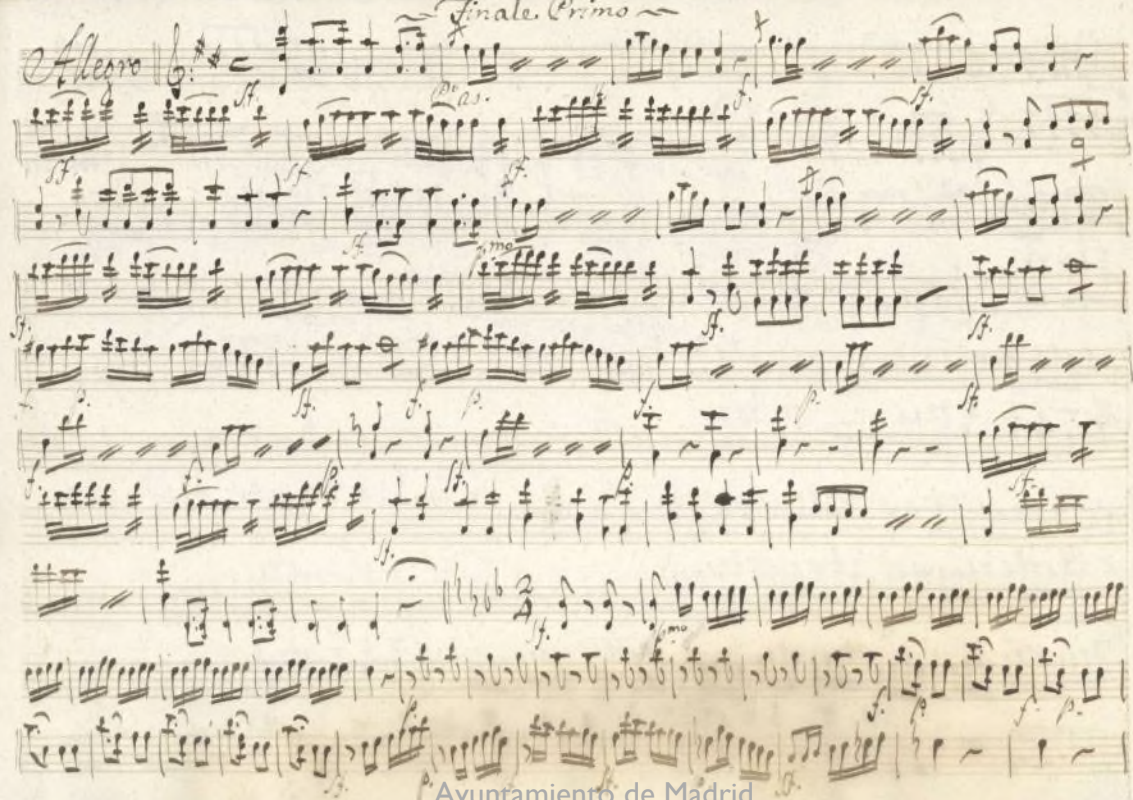






Finale. Primo

*Allegro*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

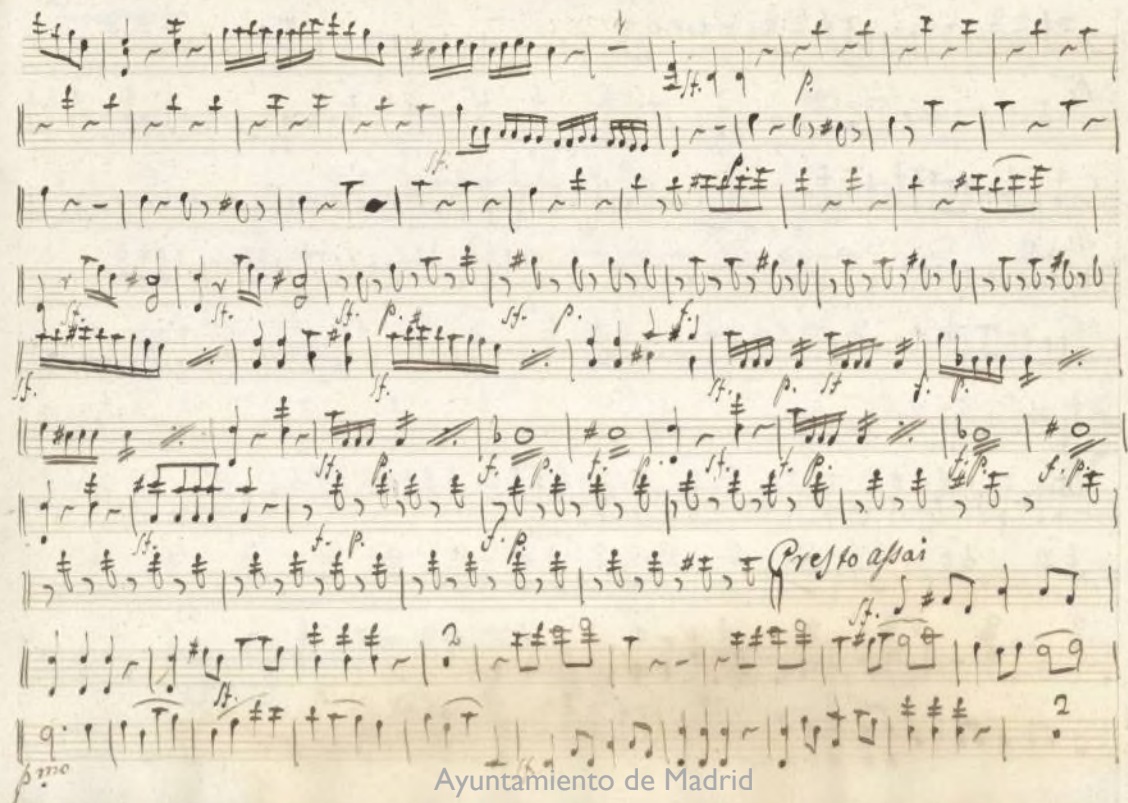
- pmo* (piano molto)
- All. mo* (Allegretto molto)
- Larghetto*
- All. o un tanto* (Allegretto o un tanto)
- pmo* (piano molto)
- f.* (forte)
- p.* (piano)

The score is written in a cursive style, typical of 18th or 19th-century manuscript notation. The staves are numbered 27 and 28. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings, indicating a complex and expressive piece of music.

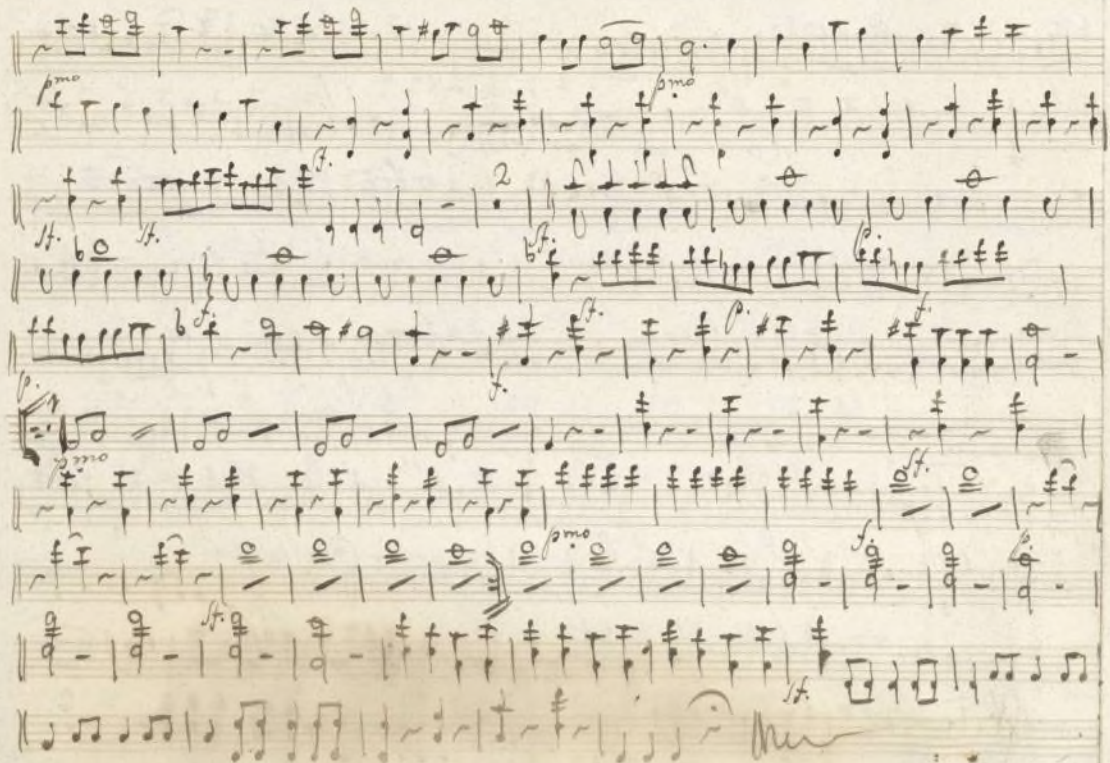












Introduzion

Atto 2<sup>do</sup>

Con vrio




Ayuntamiento de Madrid



12

27



Ayuntamiento de Madrid

Quinteth











Rec<sup>vo</sup>

che intendo mai chi ardisce far dove son' io pargarci qui di  
torno note d'amor chi delena l'amante D<sup>ni</sup> cesare eccel-  
lenza D<sup>ni</sup> cesare esta ver eh quale in petto in cendio mi  
desta qual zelo mi sorprende ah ciel chi mai dirai contrasti affetti  
sa di mi la cagion la galivene del fronte gonfi e gonfi e tur-  
chine turchine ah non vorria che ella sentisse ama e gelosia  
manse teodora te odora getta au dace fuggi fuggi dall'ira  
mia di chi mi lagno! che voglio  
ah pianger desia se non sazio in me piu troppo certa l'amia ca d'ista  
amo amo quel far che vanta di orgoglio de star nell'altreienti per



agit. & cie.  
And. con moto

ma vendetta amore, tutto l'osia piom bar sopra il mio core  
oh quanto perdo nel cederti ben  
presente o-

gnia il mio tormento eterno al mio pensier sarai  
quando tu mi prezzasti quando tu mi prezzasti  
aria

Largo 3/4  
dol.  
v.

all.  
Non tanto  
pizz.  
arco  
v.

arco  
pizz.

*Col. lento a tempo*

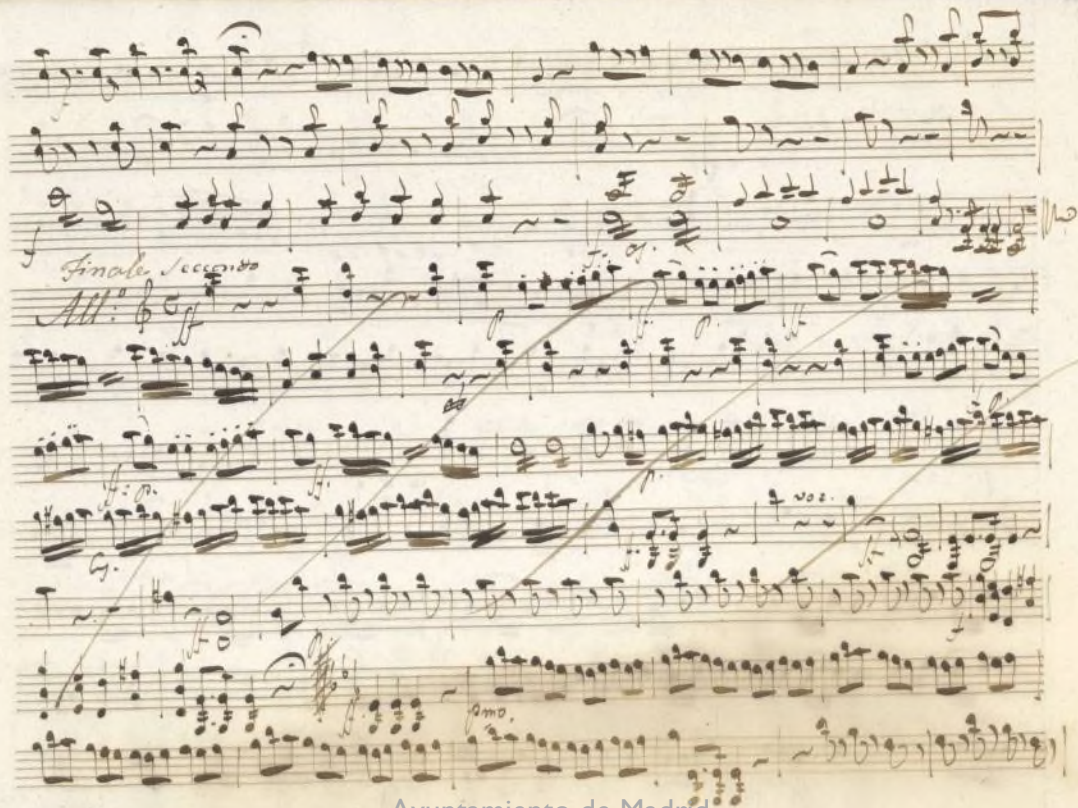
*tempo di prima*

*meza voce*

*all. in voce*

*arco*

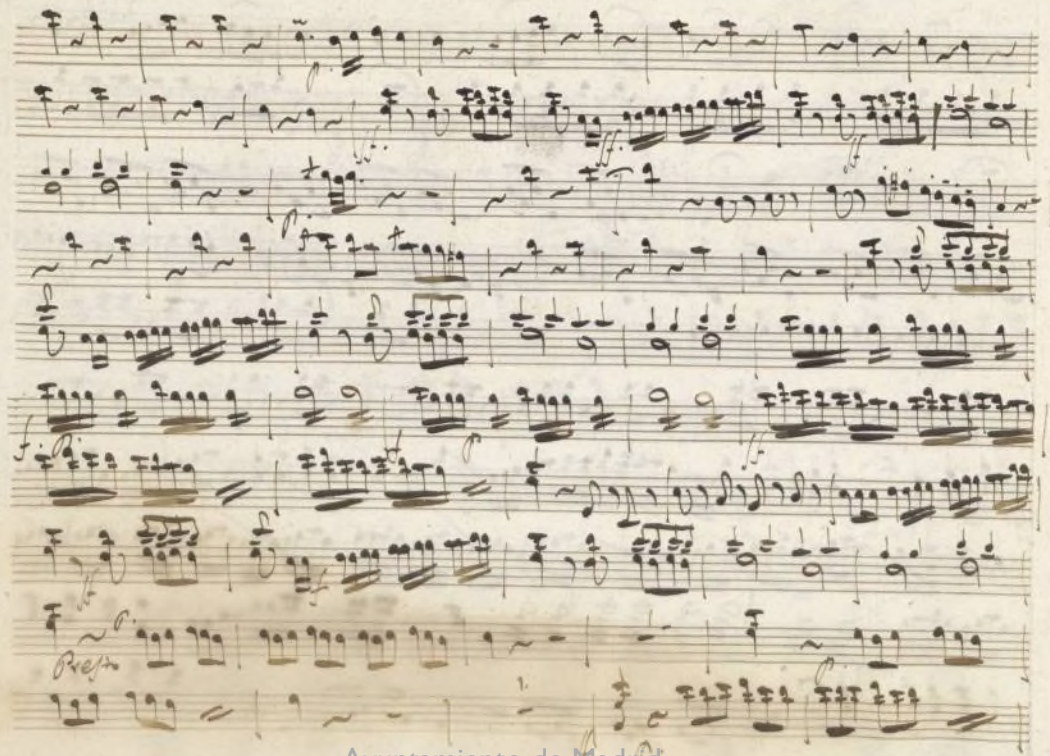
*Cr.*











*Prelo*





Ayuntamiento de Madrid

1/ Continuum del n 1

Capo 197

Mus 197-1

# Violino Secondo

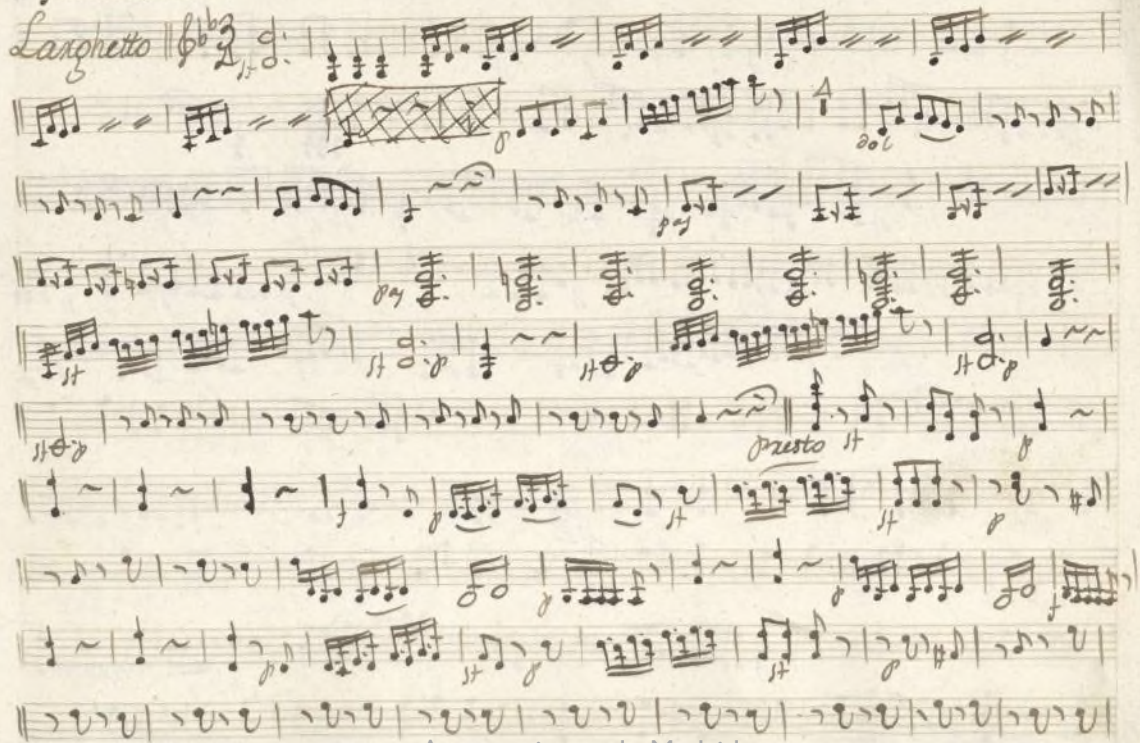
ensayo alas ocho, es disparate  
q<sup>l</sup> esta la dama tomando el choco





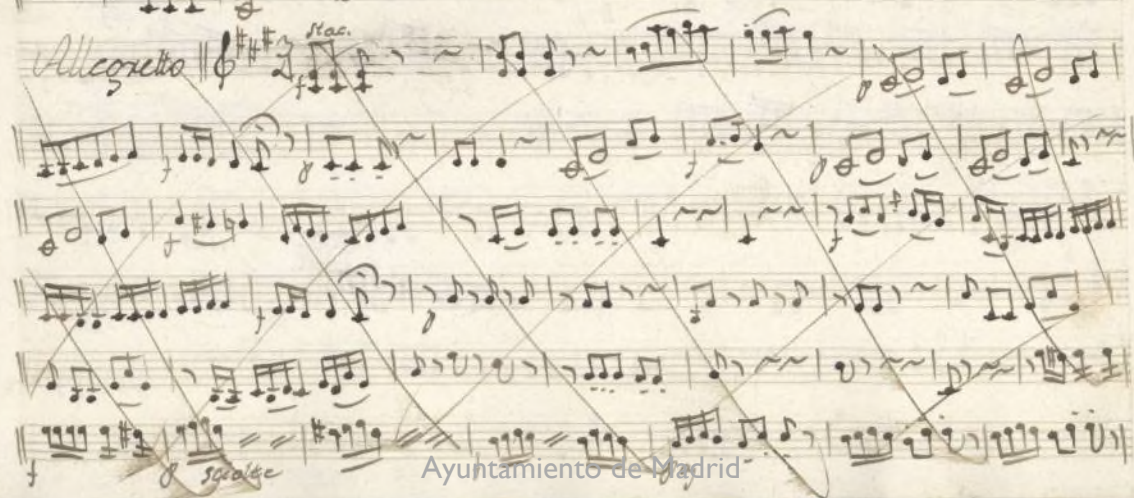
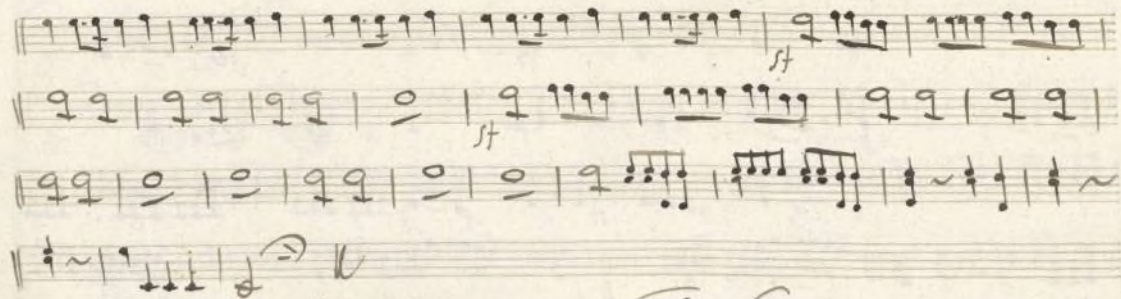
Introduzione

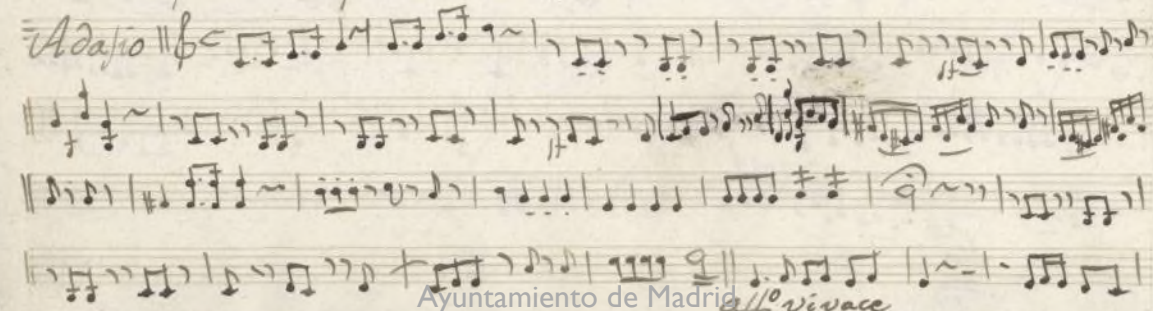
Larghetto

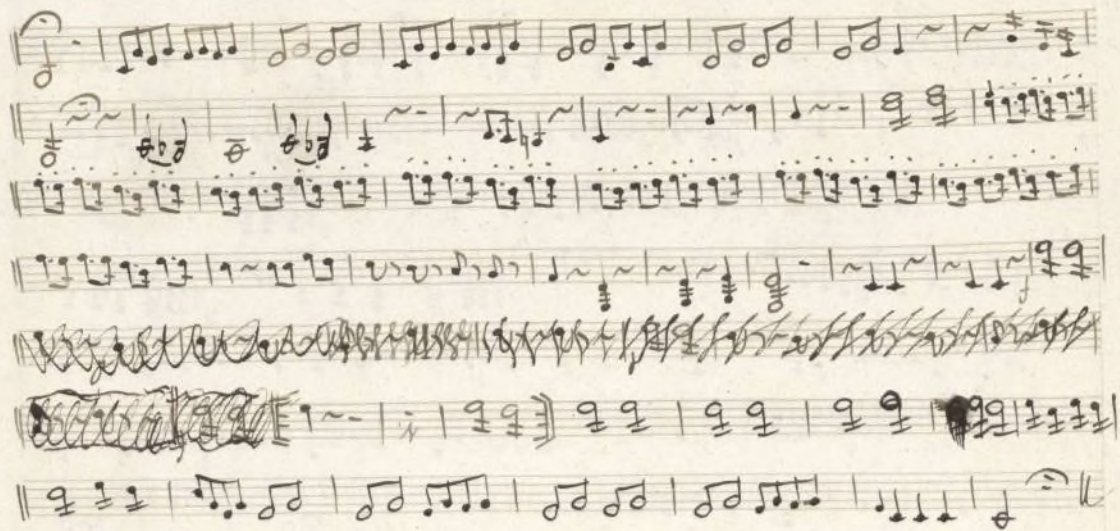


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word *All.* is written on the third staff, and *presto* is written on the eighth staff. The score is written in a historical style, likely from the 18th or 19th century.





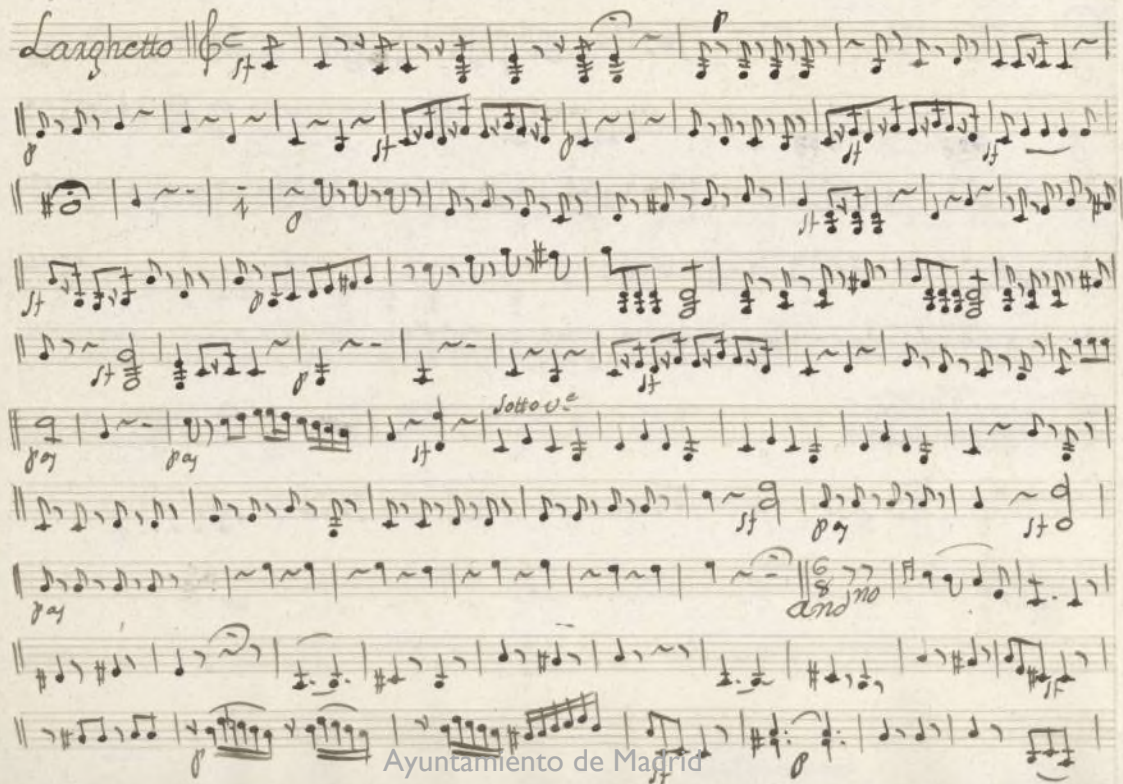






Forcetto

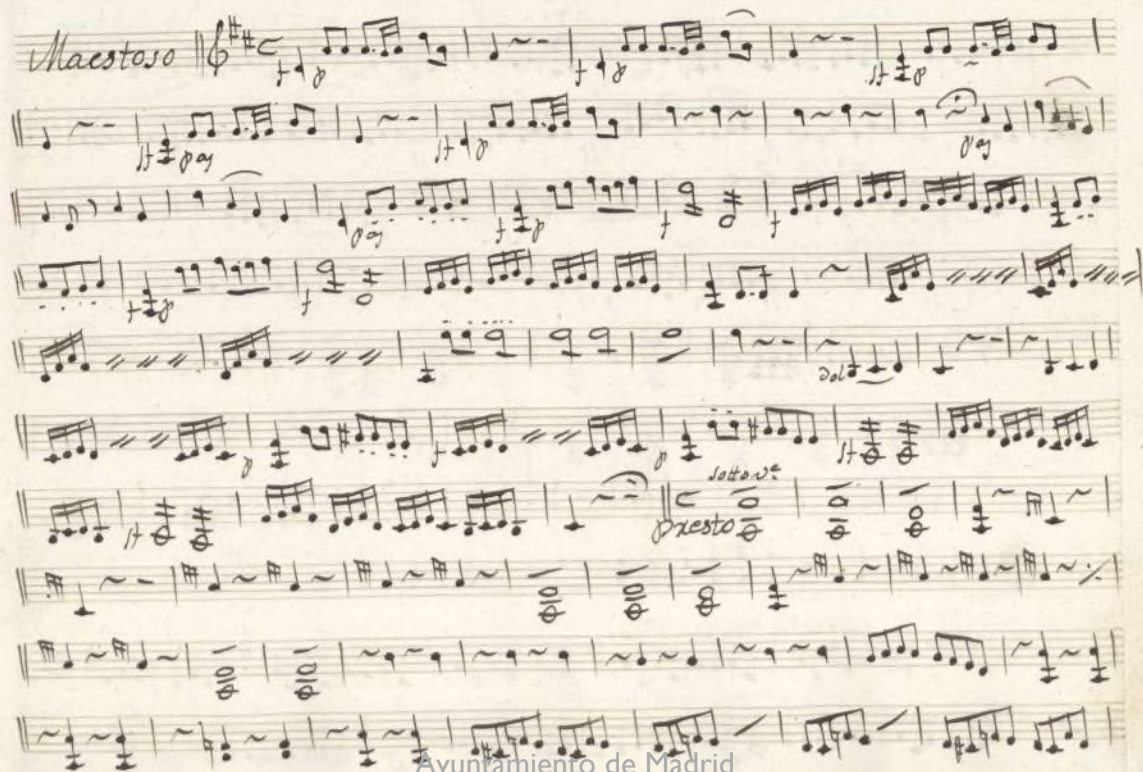
*Larghetto*

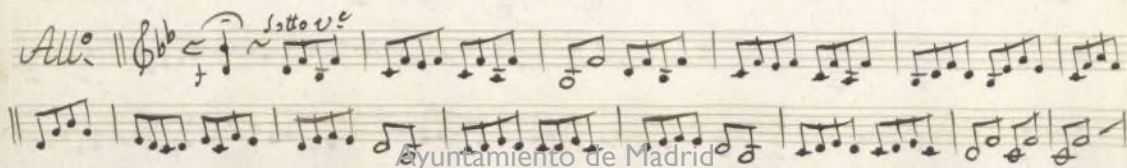












Violino Secondo

*All.<sup>o</sup>* *Al. stacc.*

*Foro.* *piu.* *piano-violon* *ve*

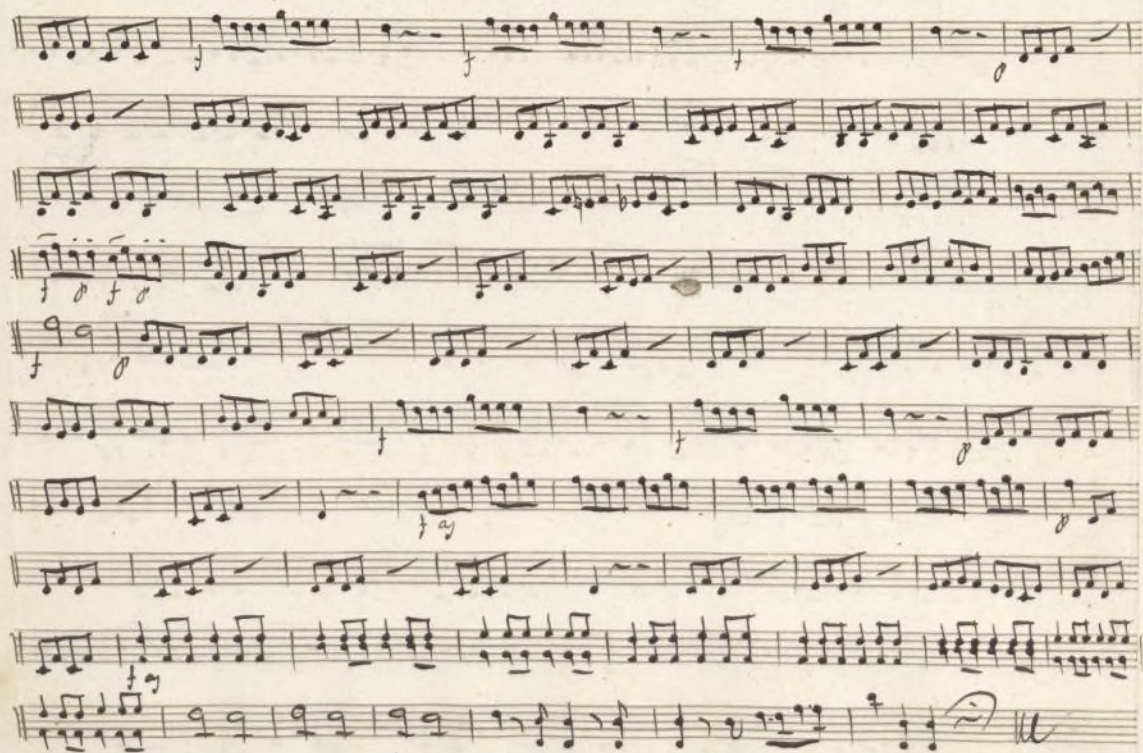
*Cr. 97.*

A handwritten musical score for Violino Secondo, consisting of ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'All.' (Allegro) and the articulation is 'Al. stacc.' (Allegro staccato). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'Foro.' (Foro), 'piu.' (piu), 'piano-violon' (piano-violon), and 've' (ve). The score concludes with a double bar line and a final note. The handwriting is in ink on aged paper.

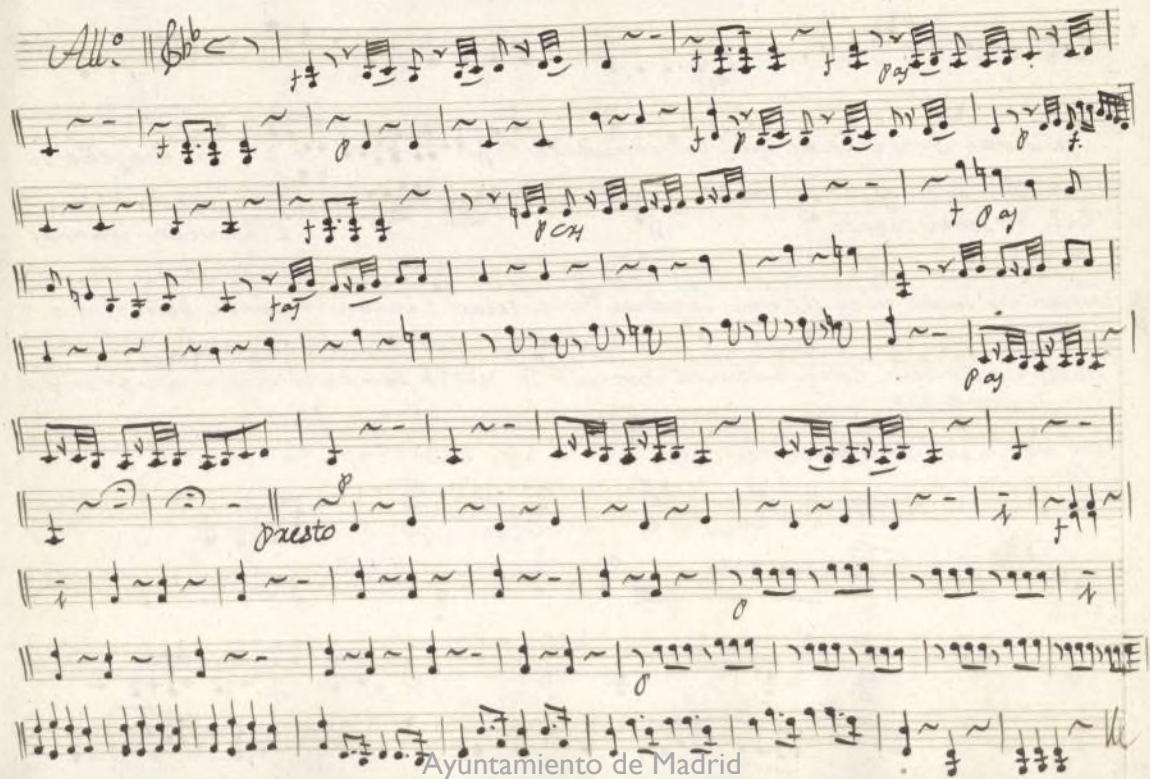


Ayuntamiento de Madrid







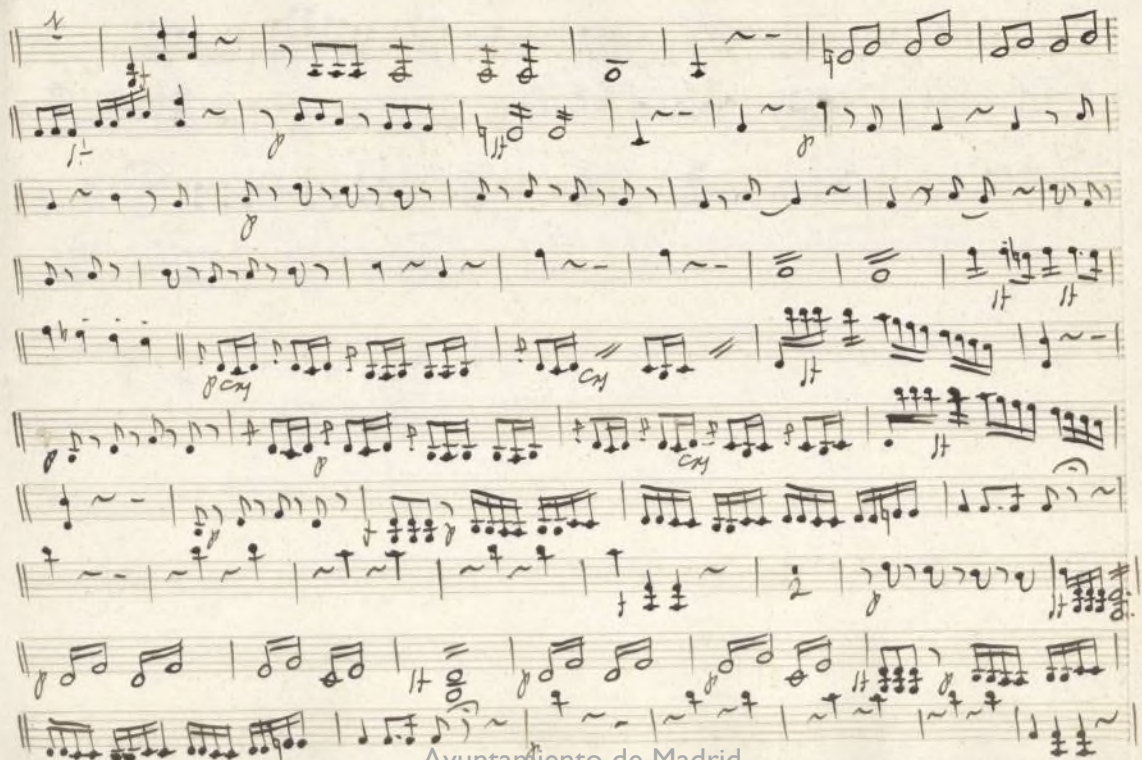


*Allegro* ||  $\text{G}\sharp$   $\frac{4}{4}$

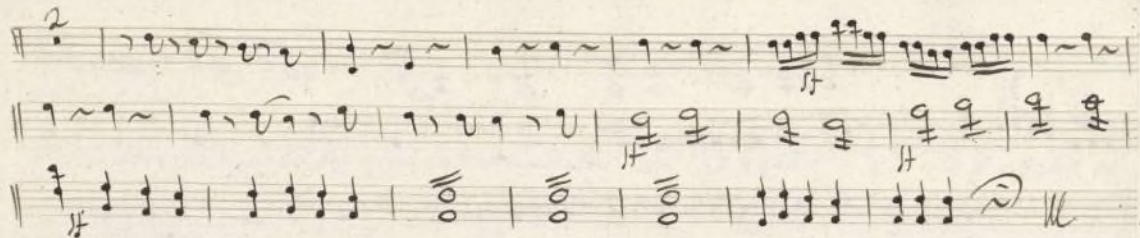
|| *ch'io senta mox chiudi quel labro audace* || *io d'affetto si*  
|| *vil #sarei capace* || *L'invitta mia cor*  
|| *tanxa. i saggi miei sistemi io potrei rove-sciar* || *io con la turba dell'alme*  
|| *stolte. e imbelli confondermi potrei* || *ch'io senta a more ah pria dal*  
|| *sen vor rei strapax mi il Core* ||

*All.<sup>o</sup> mosso* ||  $\text{F}\flat$   $\frac{4}{4}$

|| *ch'io senta a more ah pria dal* ||  
|| *sen vor rei strapax mi il Core* ||



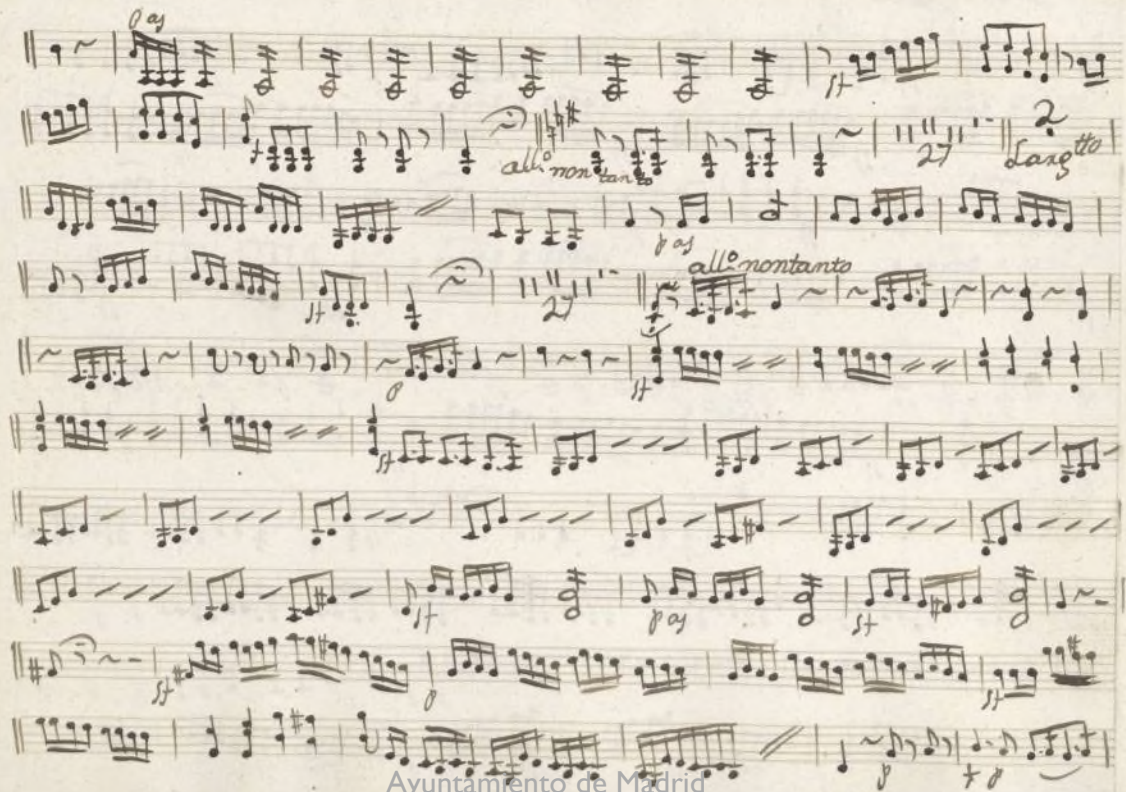




*Linale Primo*

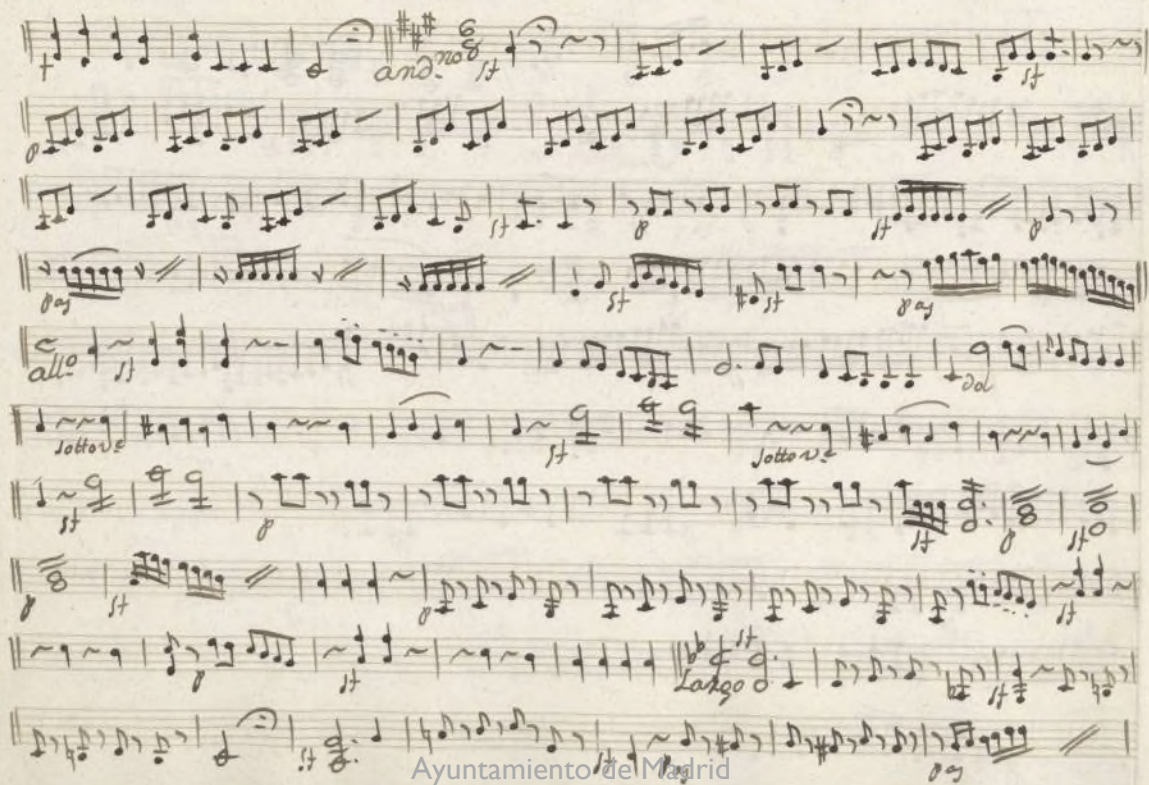
Allegro

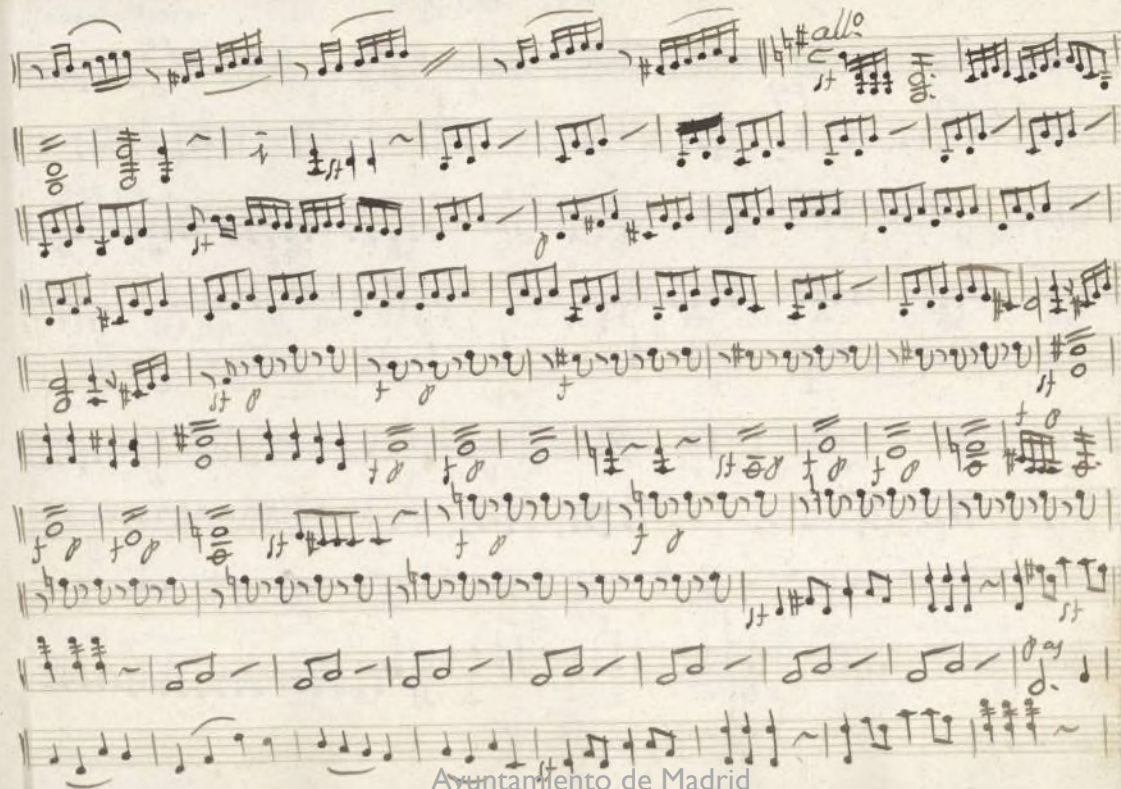




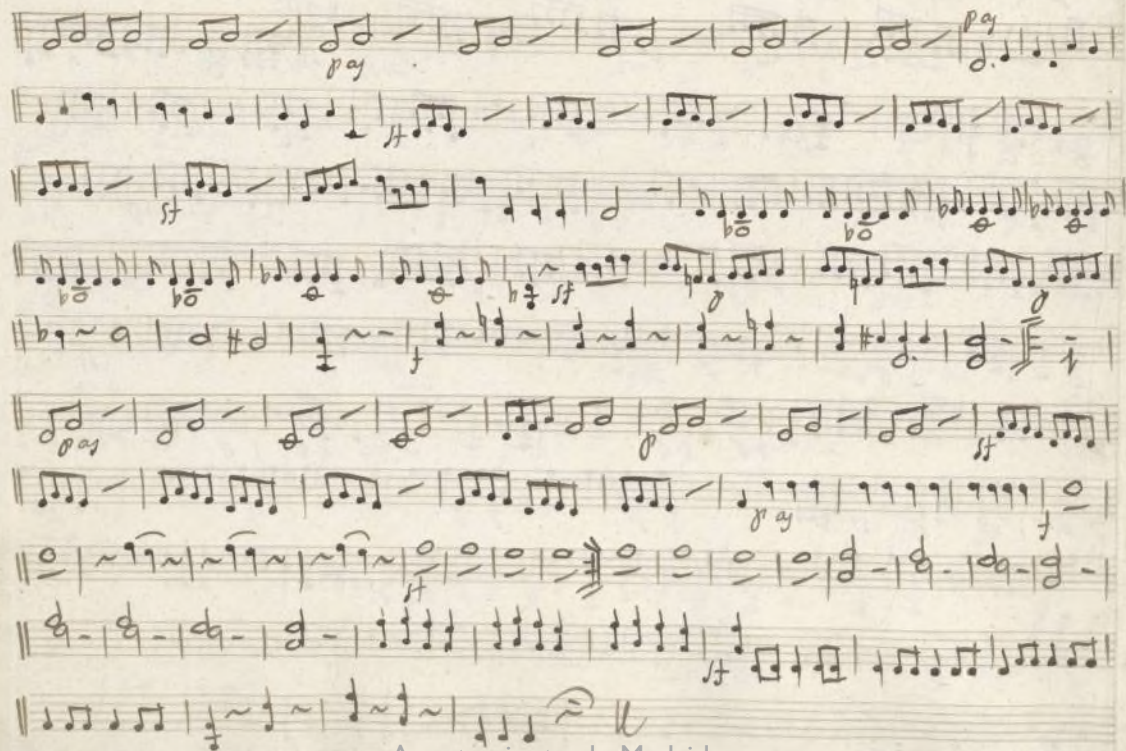












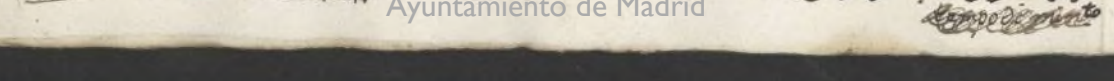
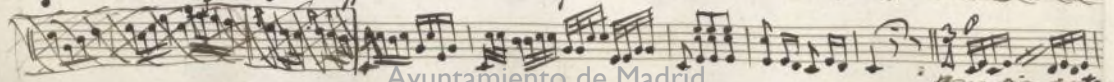
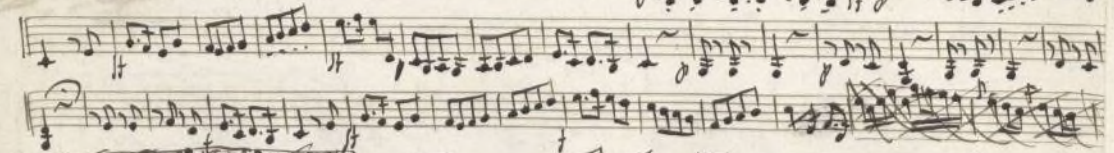
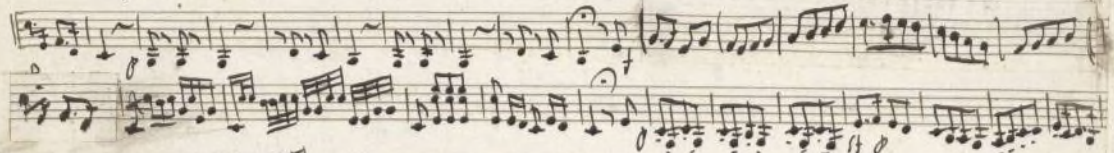
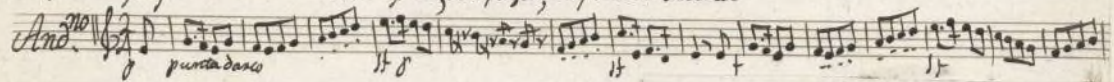
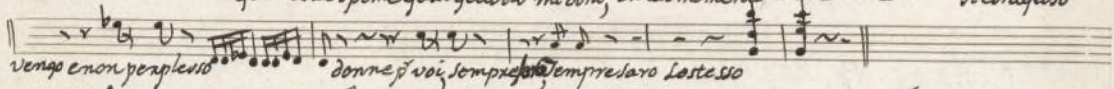
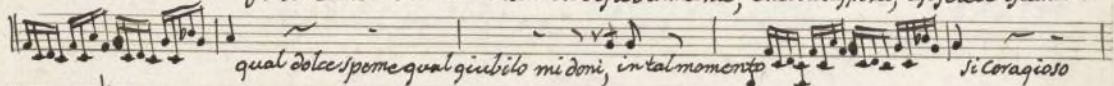
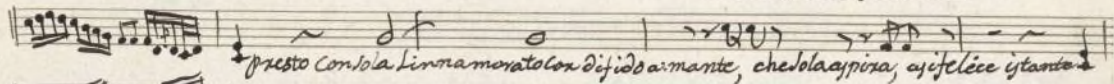
Introduzione

Atto 2.<sup>o</sup>

Conbrio

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a cursive, handwritten style. The first staff contains the title 'Conbrio' and the first measure of the piece. The subsequent staves contain the rest of the musical notation, including various notes, rests, and dynamic markings such as 'f', 'sf', 'fz', and 'fz'.

2

R.<sup>vo</sup>And.<sup>te</sup> Comotto



st

punta capo

tempo di prima

p

p

p

p

p

p

p

p

quintetto

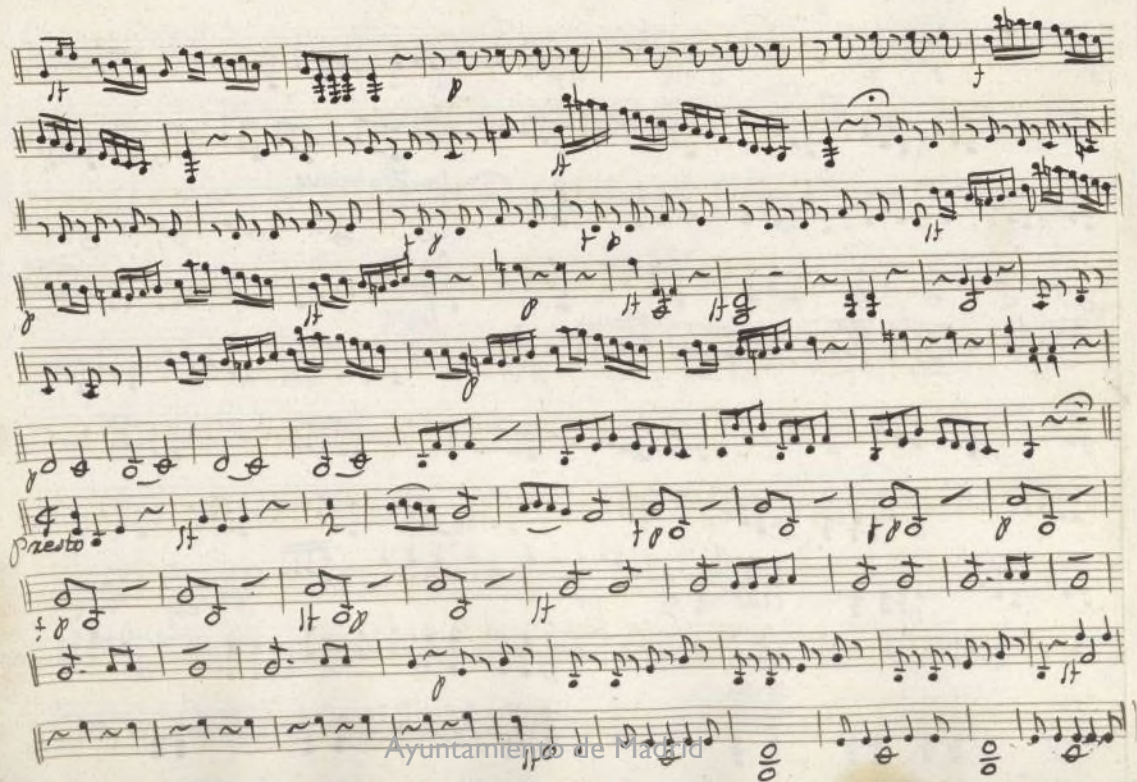
*Larghetto*

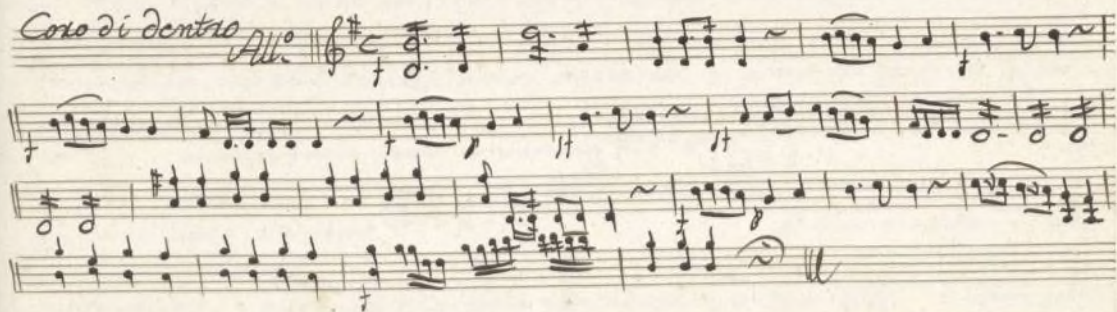
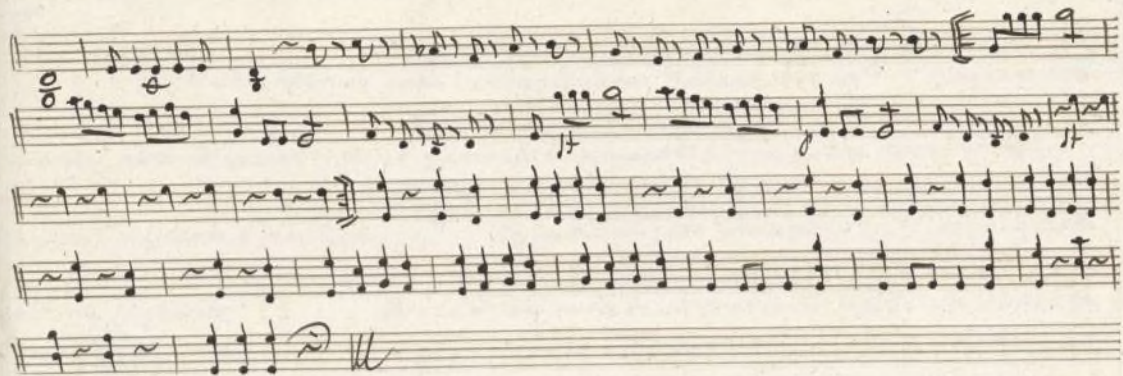
The musical score is written on ten staves. The first staff begins with the tempo marking *Larghetto* and a treble clef. The music consists of various note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *all'ro* (all'ro) and *f* (forte). The notation is handwritten and shows signs of age, with some ink bleed-through and a small stain near the bottom right.











Ayuntamiento de Madrid



Rev.

12.<sup>uo</sup>

O che intendo mai! chi ardisce far dove son io spargarsi qui  
intorno note d'amor? chi d'Glenna è l'amante Don Cesare eccellente -  
La Don Cesare e fia vix ah quale in petto incendio mi desta qual  
gelo mi sorprende oh ciel chi mai di si contrarij affetti sa dirmila  
ragion lagate vene del fronte sgonfie sgonfie e turchine, turchine  
ah non vorria che ella sentisse amor e gelo sia amante Teodora: Teodora  
gelosa audace fuggi fuggi dall'irania  
di chi mi lagno? che veglio ah piu mesta io non  
ravviso in me purtroppo è certa la mia caduta amo, amo si quel foco  
che tentai per orgoglio desta. Anelli d'oro de Madrid per sua vendetta amore'

*aqui* *And<sup>te</sup> Con motto*

tutto lo fa piombar sopra il mio core

Oh quanto perdo nel cederti ben mio

presente ognora per mio tormento eterno

al mio pensiero sarai

quando tu mi prezzasti, quando tu mi  
prezzasti

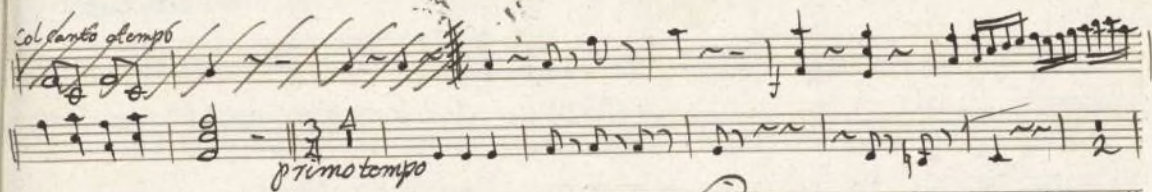
ch'io t'amai

*Largo* *Colap<sup>te</sup>*

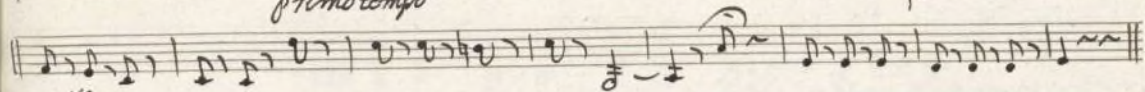
*all<sup>o</sup> nontanto* *Collap<sup>te</sup>*

Ayuntamiento de Madrid

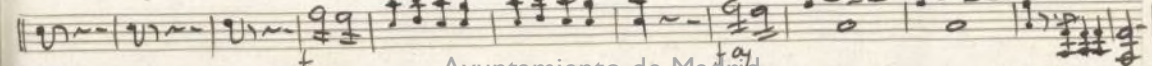
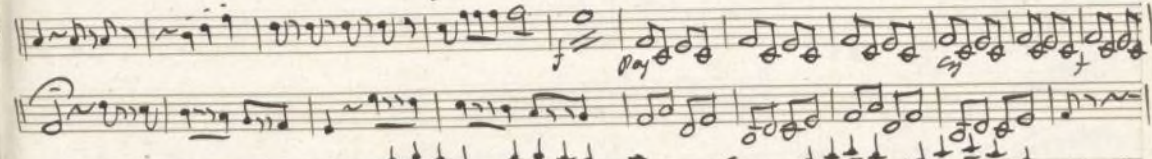
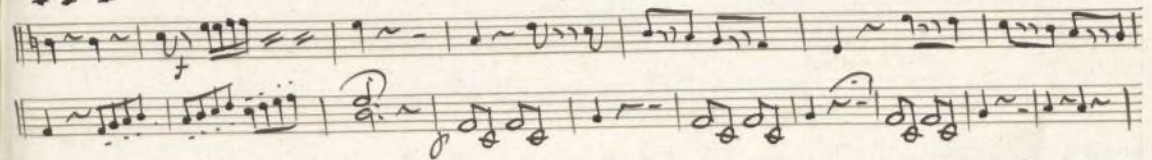
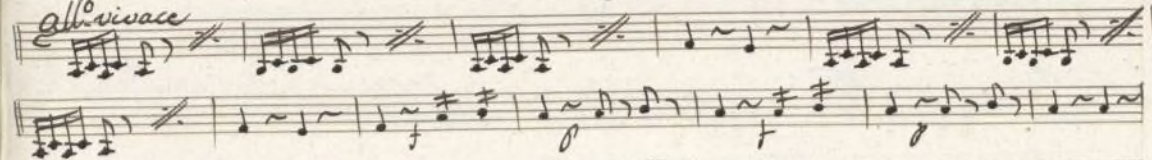
*Col canto d' tempo*



*primo tempo*



*all'vivace*

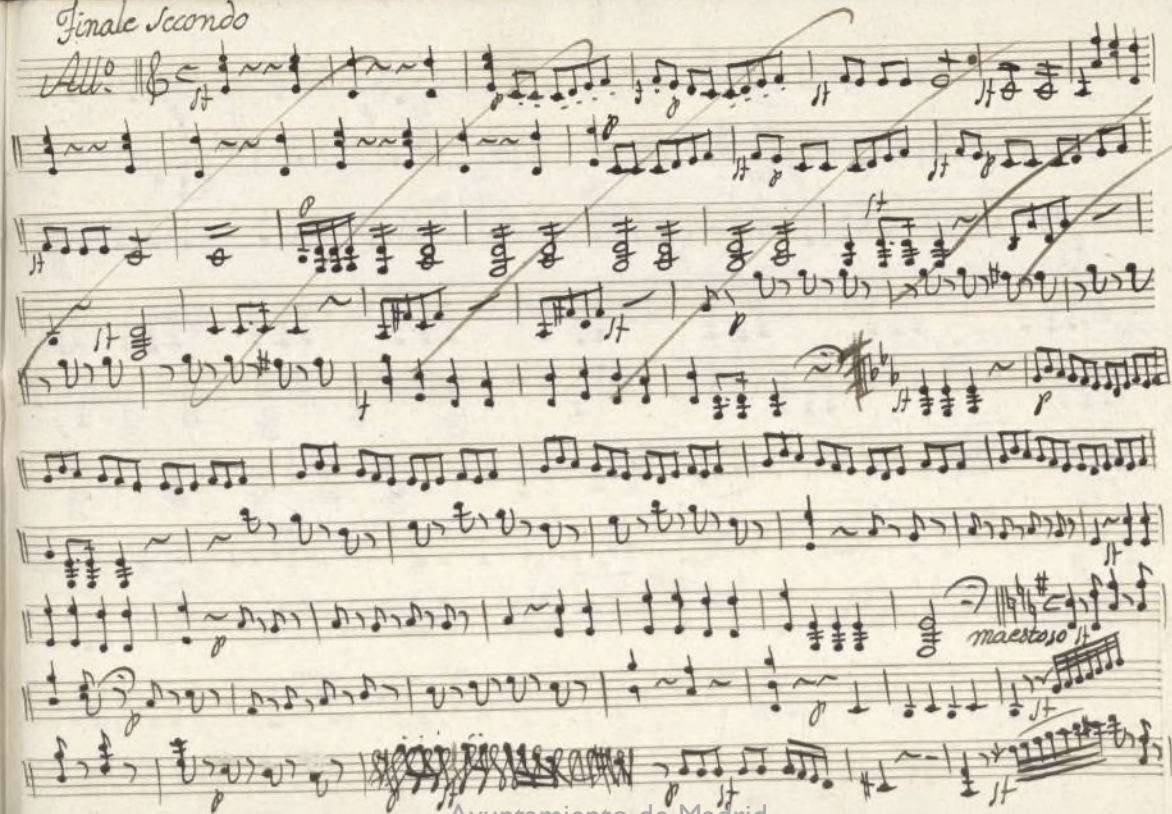




Ayuntamiento de Madrid

Finale Secondo

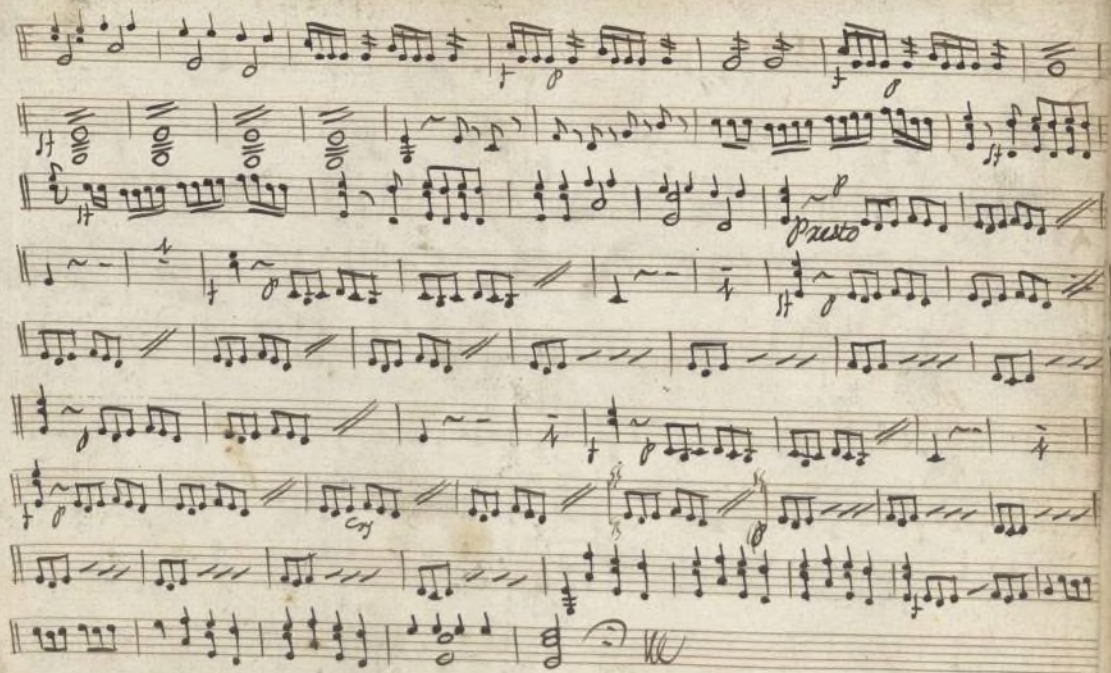
Handwritten musical score for "Finale Secondo". The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The tempo is marked "Allo" at the beginning and "maestoso" later in the piece. The notation includes treble and bass clefs, key signatures, and various note values. There are also some markings that appear to be "p" (piano) and "f" (forte). The score is written in a cursive, handwritten style.











Violino 2.º

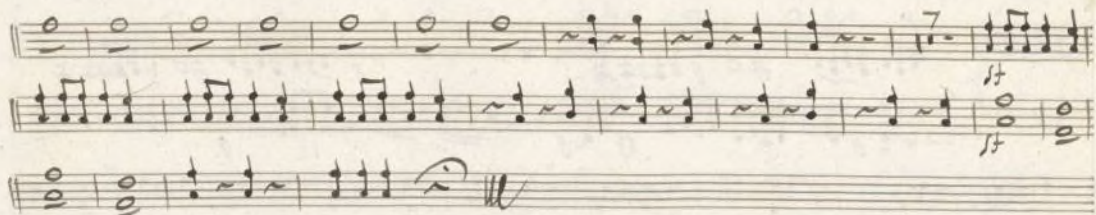
La principessa Filotea



Sinfonia

*Largo* *Sotto ve* *presto* *Sotto ve* *fmo semp* *fmo* *Cy* *Sotto ve* *Cy*

This is a handwritten musical score for a symphony, titled "Sinfonia". The score is written on ten staves. The first staff begins with the tempo marking "Largo" and a key signature of one sharp (F#). The music is written in a single system. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo changes from "Largo" to "presto" and back to "Sotto ve". The score also includes markings for "fmo" (first movement) and "fmo semp" (first movement, sempre). The score is signed "Cy" at the bottom left.

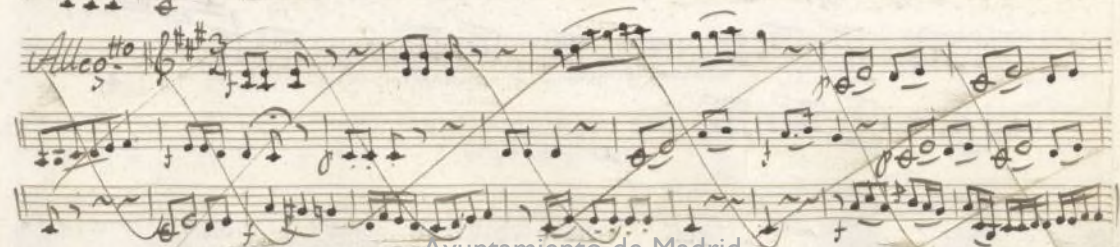
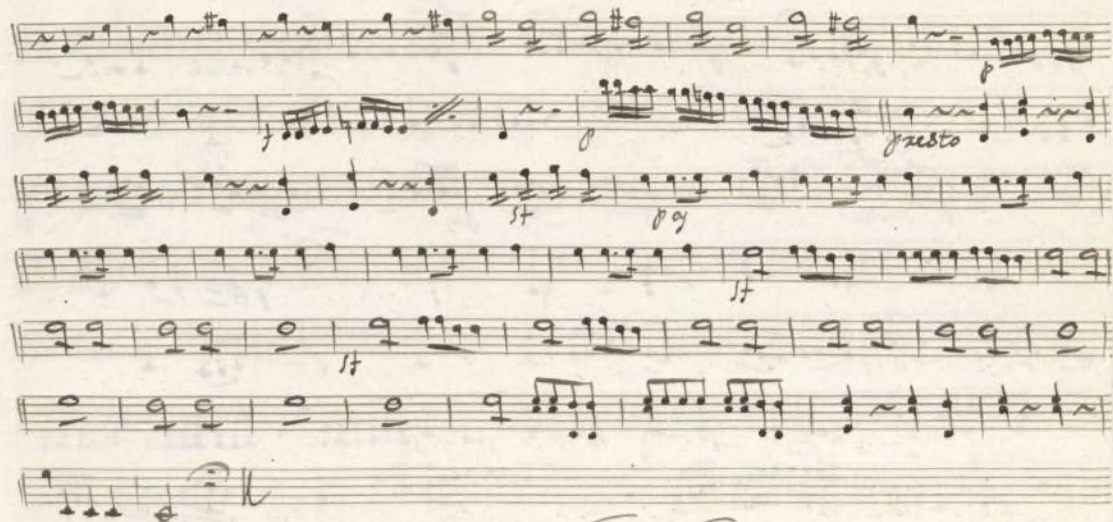


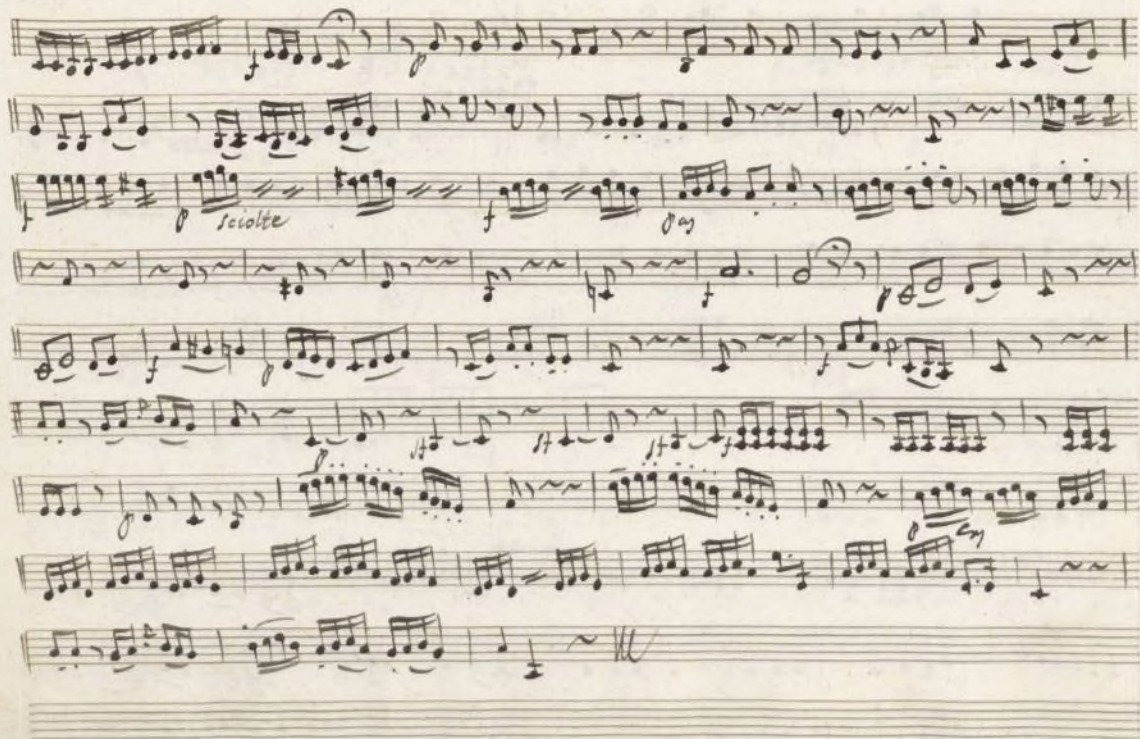
*Introduzione*  
*Larghetto*

*Presto*









Violino Secondo





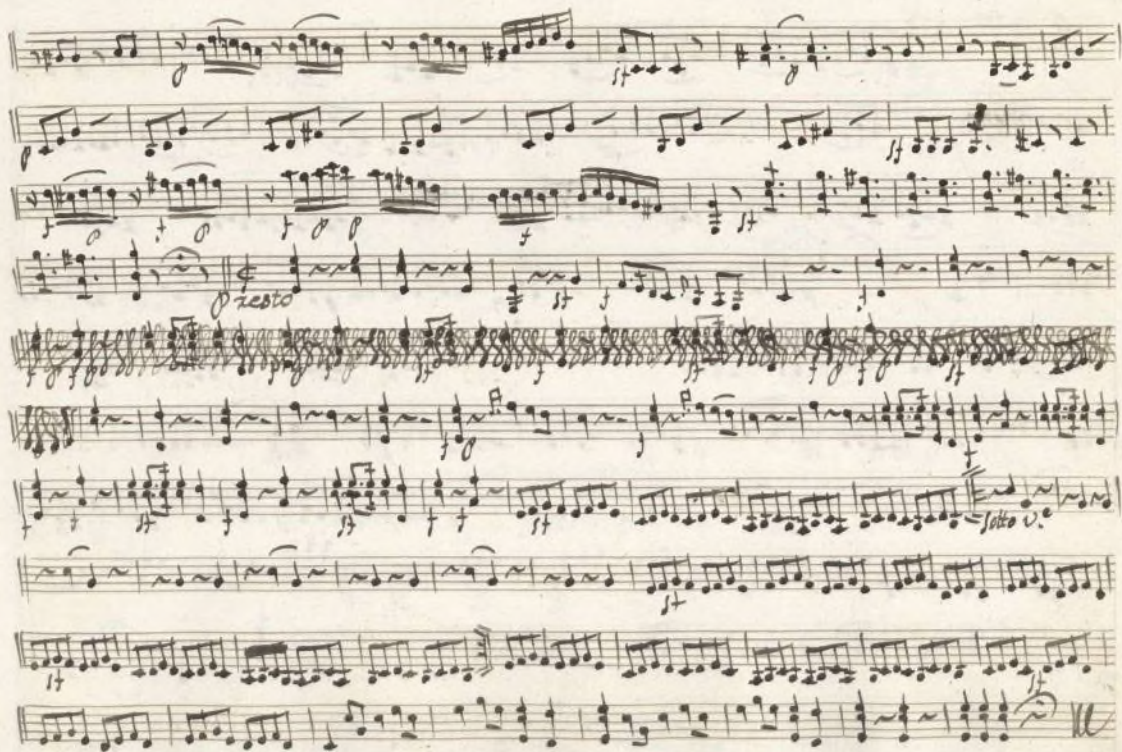
Ayuntamiento de Madrid



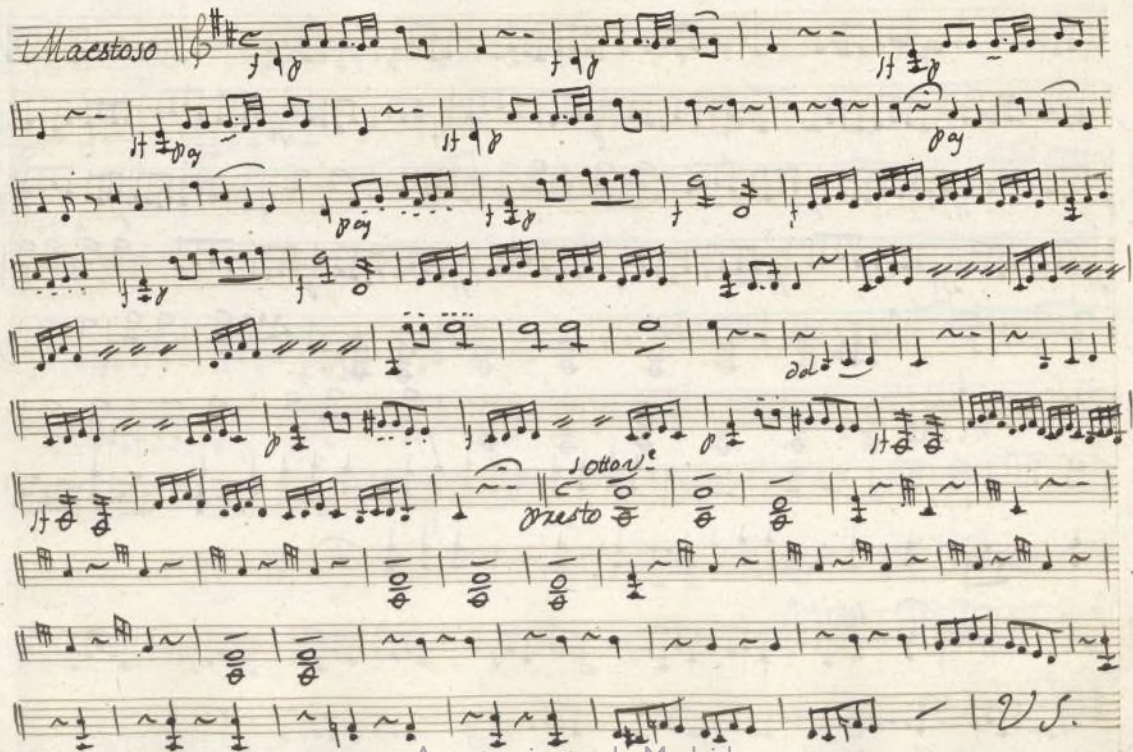
Terzetto  
Larghetto

Ayuntamiento de Madrid

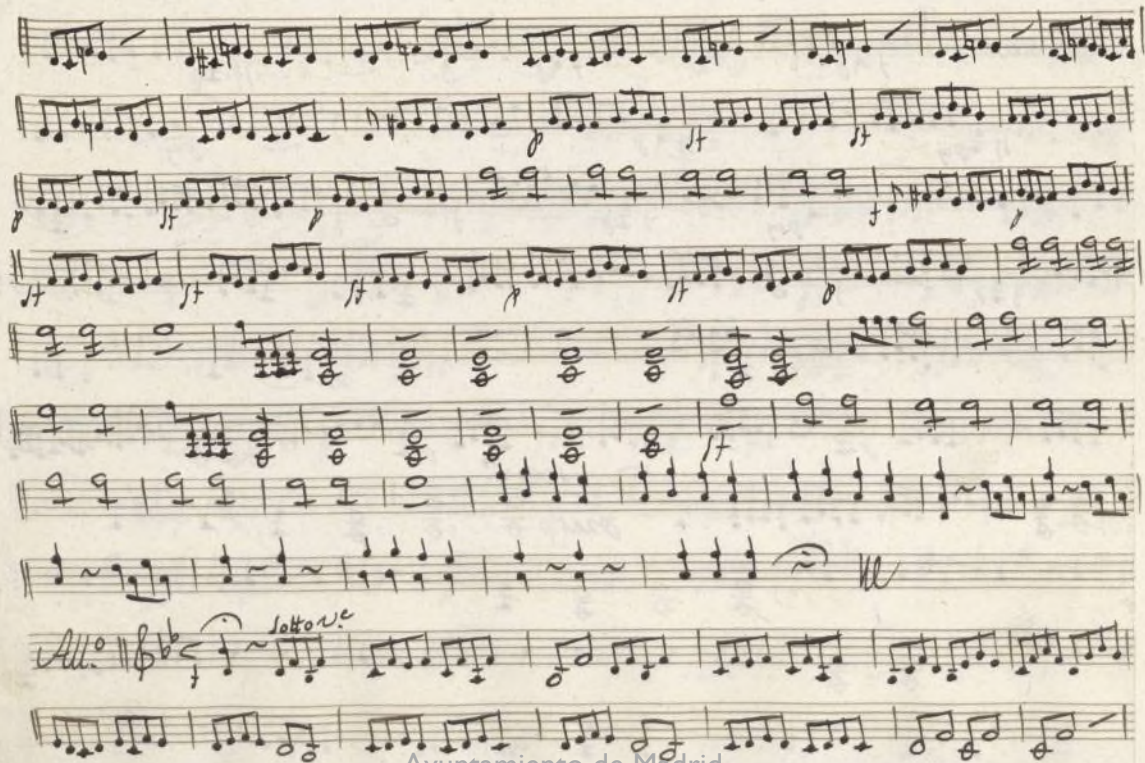


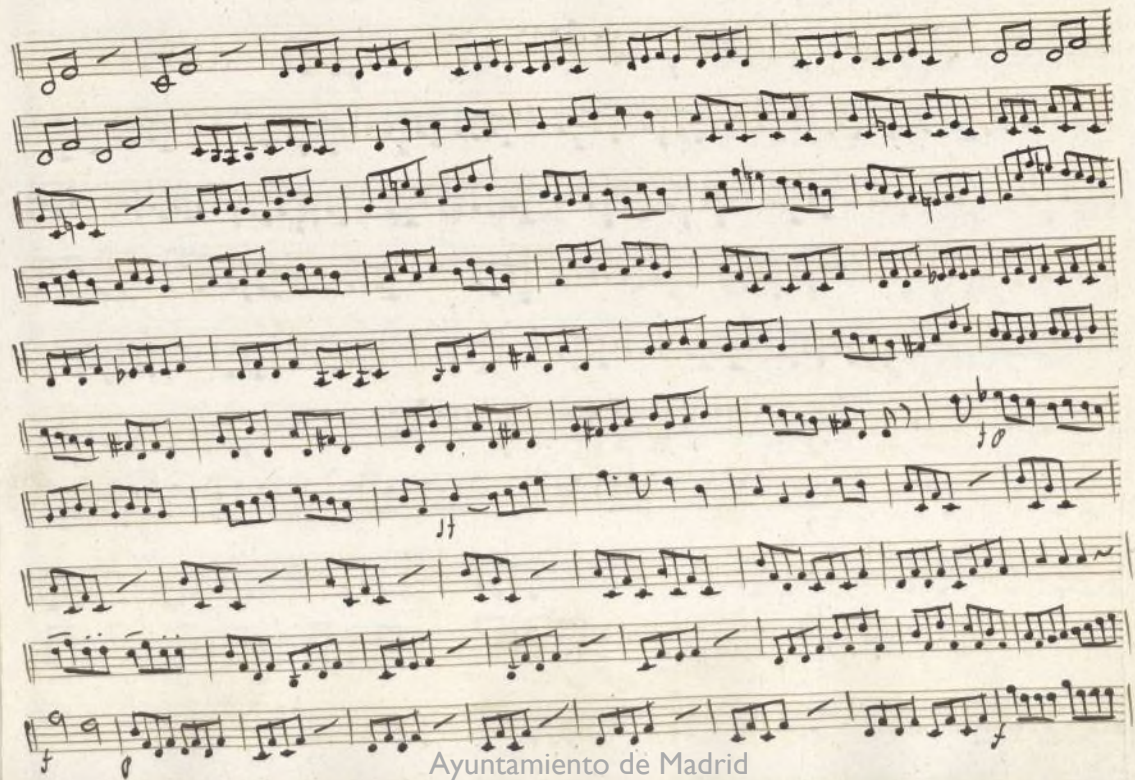




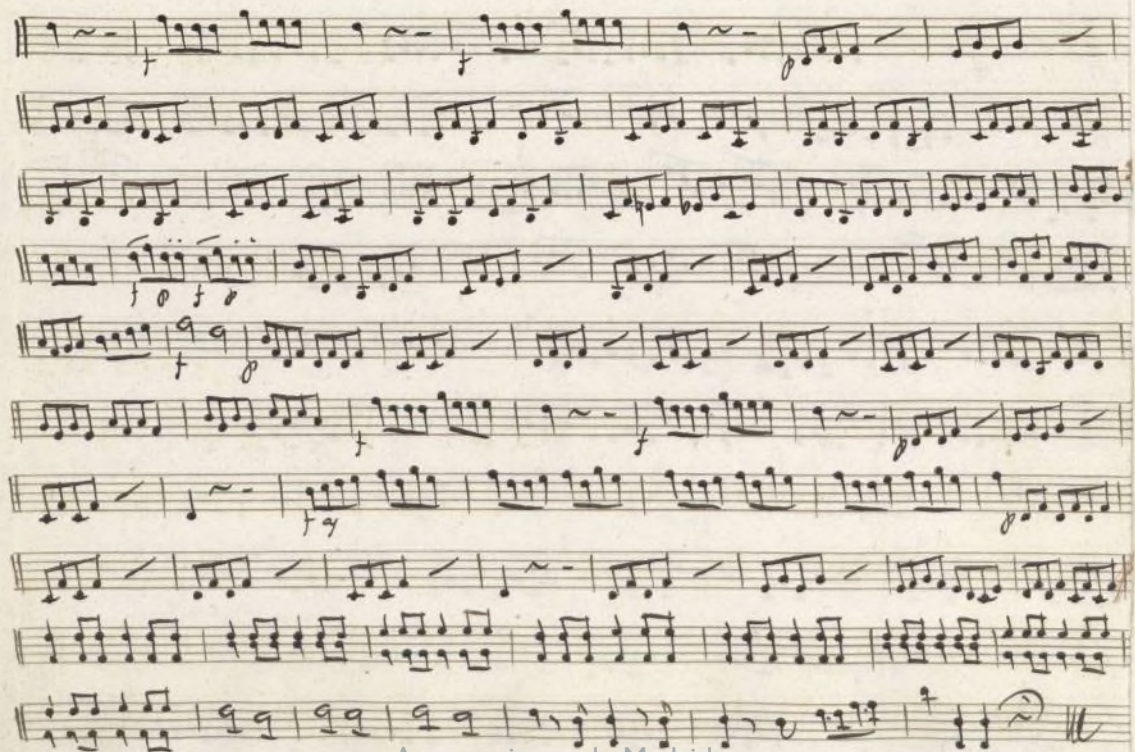




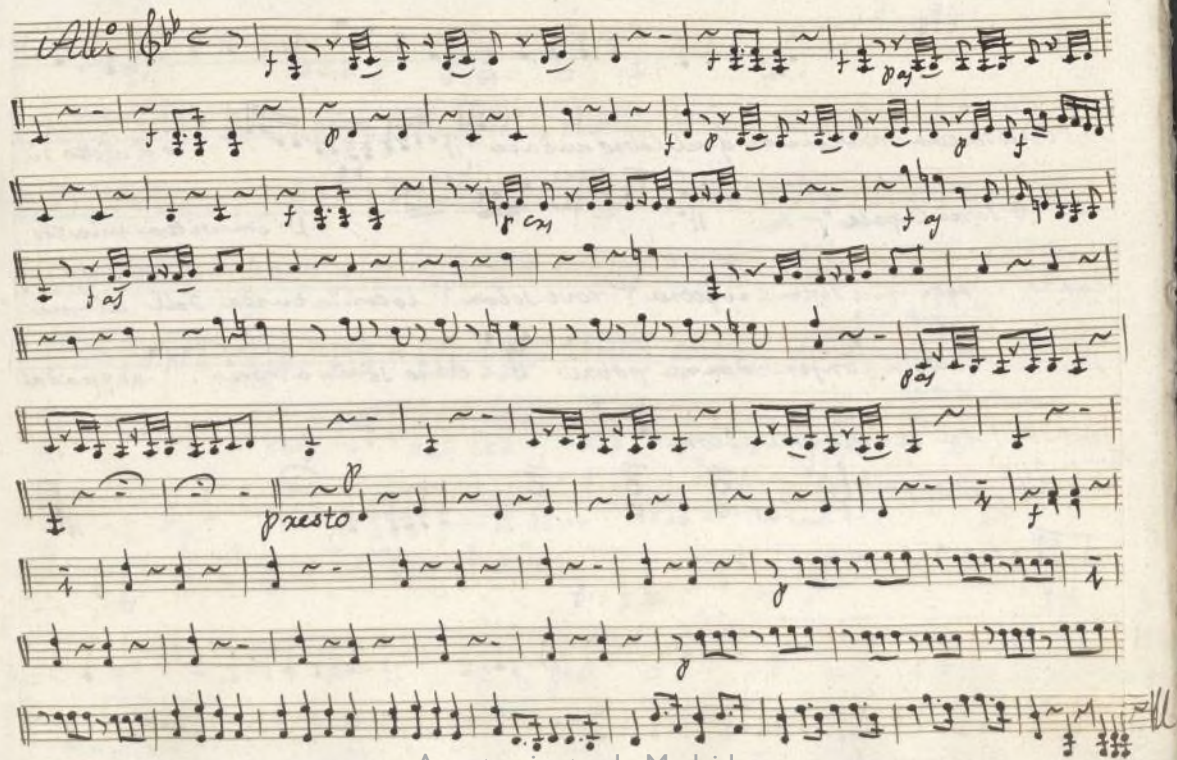




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*All.<sup>o</sup>* 

Oh io sento a mon chiudi quel labro audace io d' affetto io

*vil* 

sarei capace L' in vitta mia cos



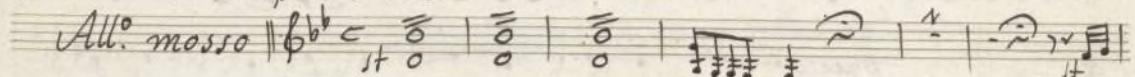
tanza i saggi miei sistemi io potrei rove scion io con la turba dell al me

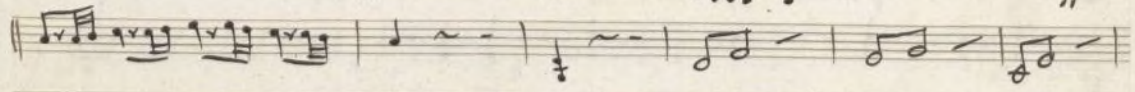


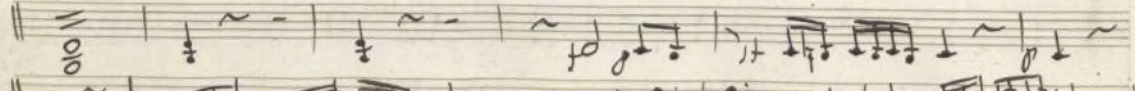
stolte cimbelli confondermi potrei ch' io sento amore ah pread al

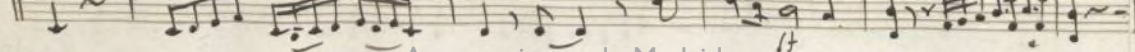


sen vor rei strapa mi il core

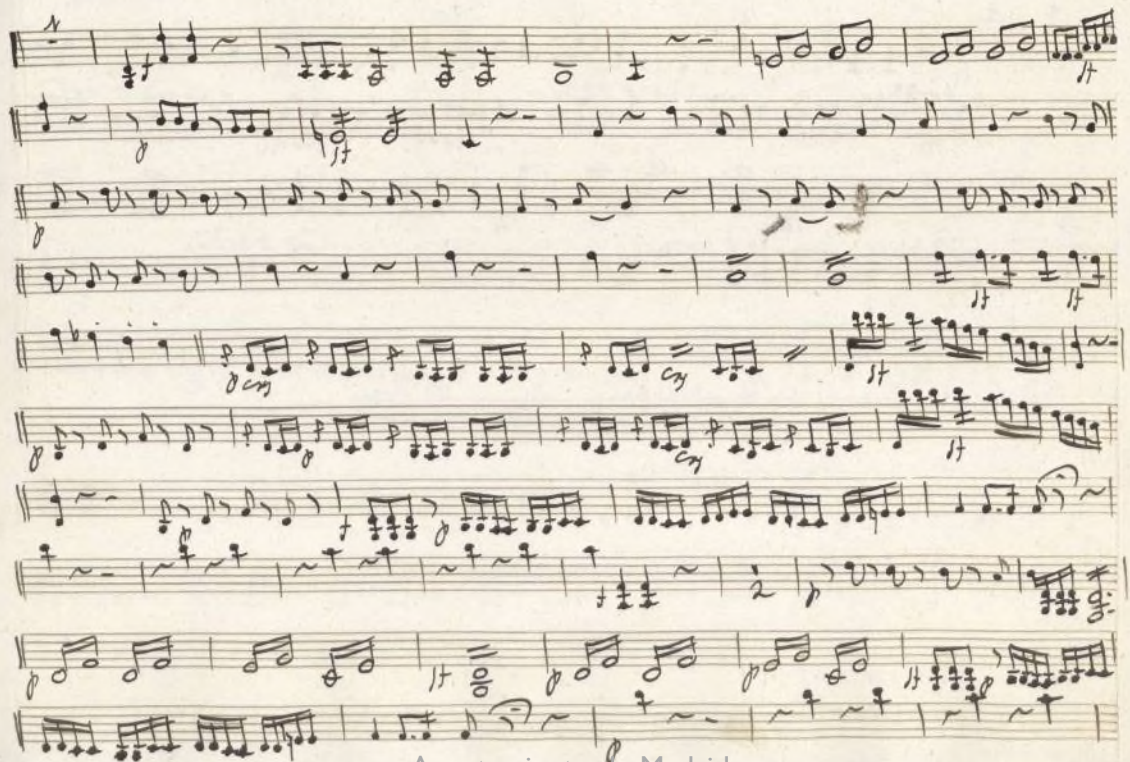
*All.<sup>o</sup> mosso* 



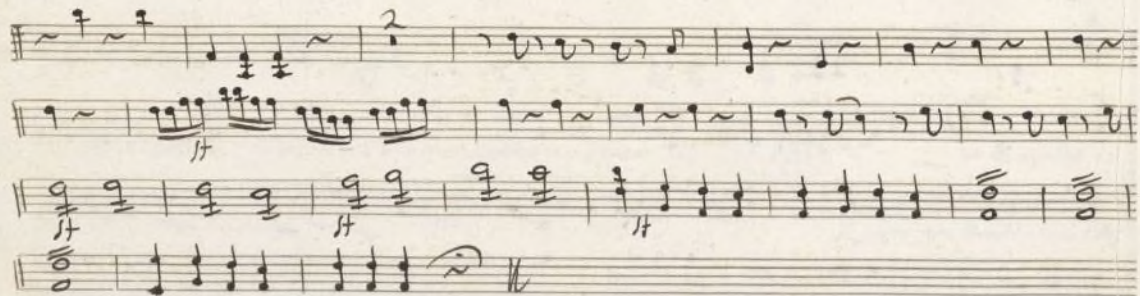




sen vor rei strapa mi il core







Finale 2<sup>mo</sup>

*Allegro*  $\text{G}^{\sharp} \text{C}$

Handwritten musical score for the finale of a piece. The score is written on ten staves. The first staff begins with the tempo *Allegro* and the key signature  $\text{G}^{\sharp} \text{C}$  (one sharp). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *p* (piano) and *f* (forte), and some markings that look like *st* or *sf*. The score is divided into sections by double bar lines. The final section is marked *And.<sup>te</sup>* (Andante) and features a change in key signature to *D* major (two sharps). The music concludes with a final cadence.

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a tempo marking 'all<sup>o</sup> nontanto' and a measure number '27'. The third staff has a measure number '27' and a tempo marking 'Larghetto'. The fourth staff has a tempo marking 'all<sup>o</sup> nontanto'. The fifth staff has a measure number '14'. The sixth staff has a measure number '14'. The seventh staff has a measure number '14'. The eighth staff has a measure number '14'. The ninth staff has a measure number '14'. The tenth staff has a measure number '14'. The score ends with a double bar line and a final note.









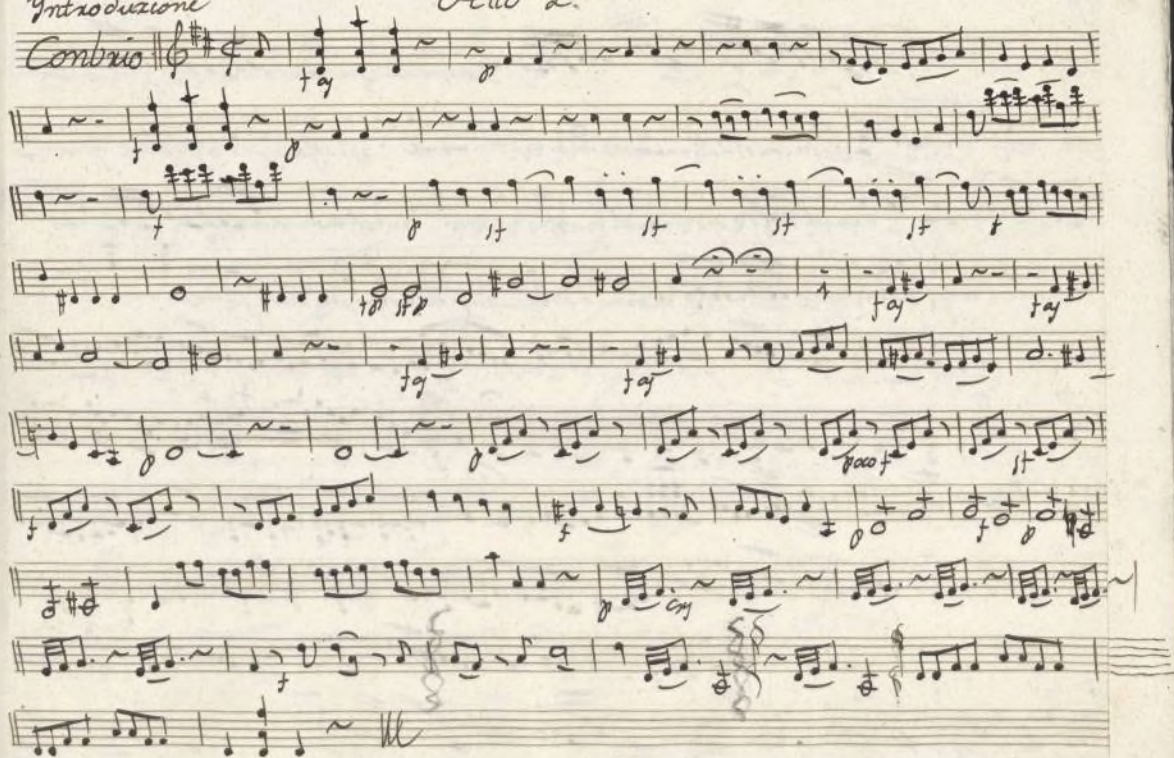




Introduzione

Atto 2.<sup>o</sup>

Conbrio



Rec<sup>do</sup>And<sup>te</sup> con moto

andiamo carogianetto

Repro covola Linnamoraro cor di fido manto che vola sopra a feticce i tante

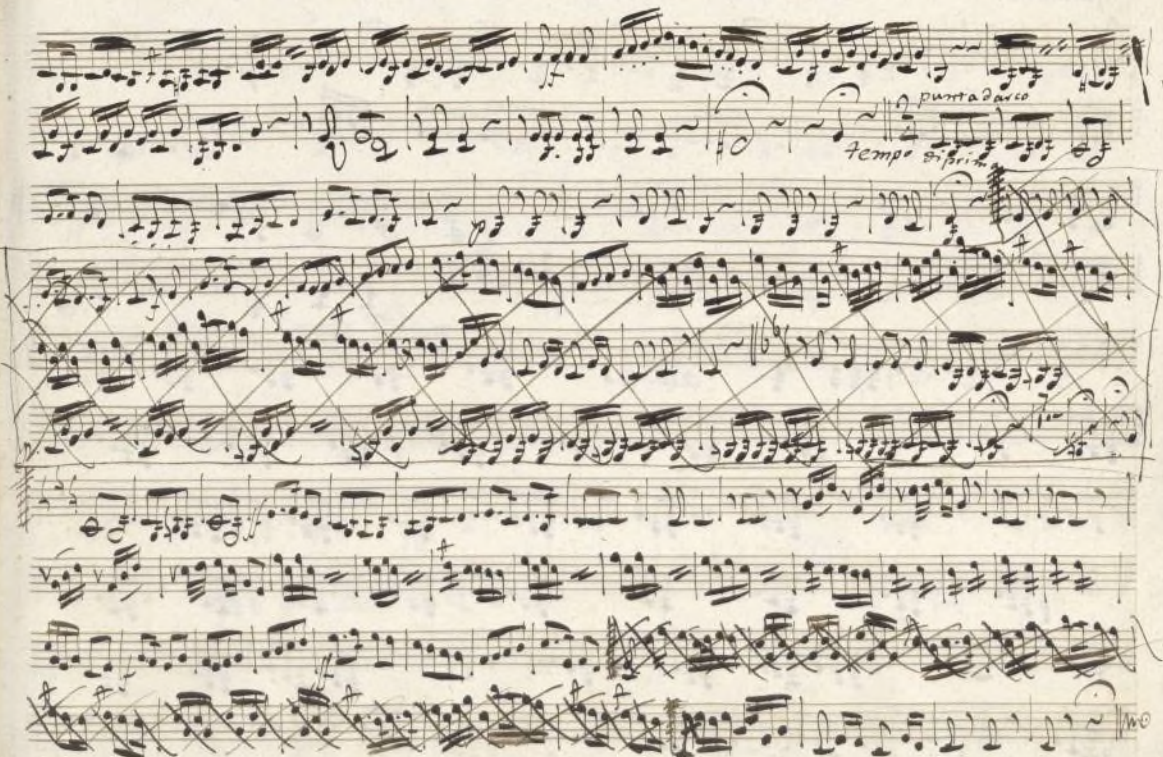
qual dolc e pemequal giubilo mi doni intal momento

si coragioso vengo enon perplego donne pi voi sempre darò sempre sarò l'atteso

And<sup>te</sup>

Punta d'aria





quintetto

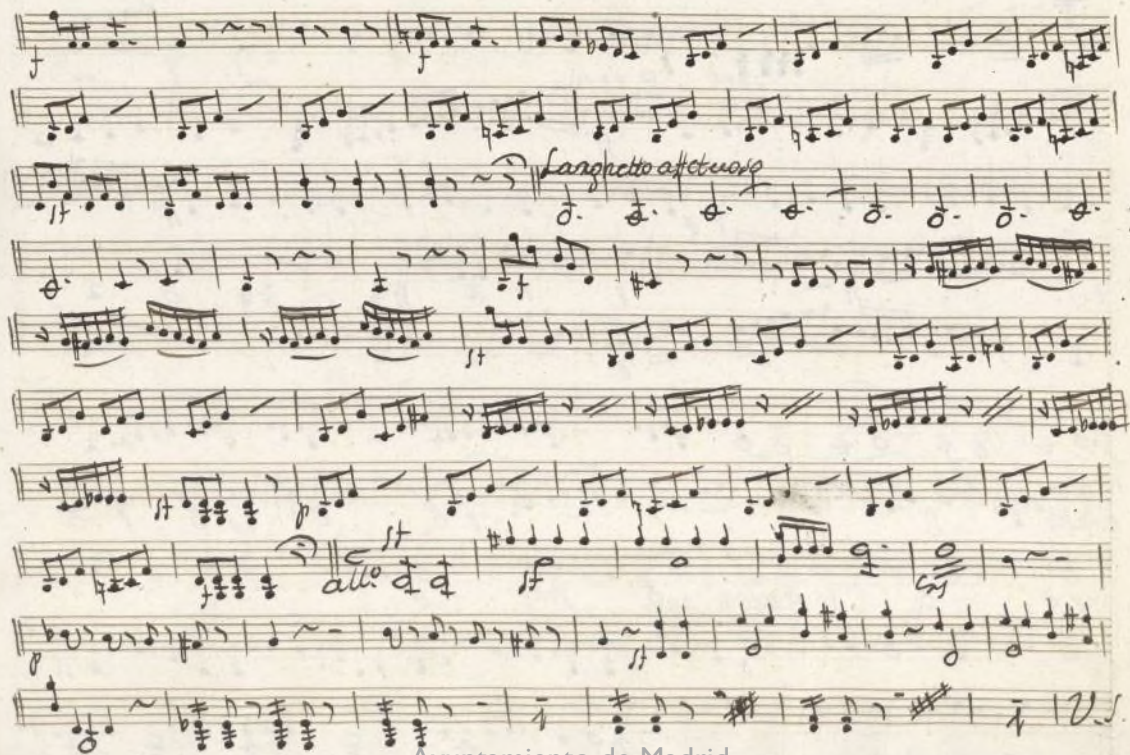
*Larghetto*

*all.*

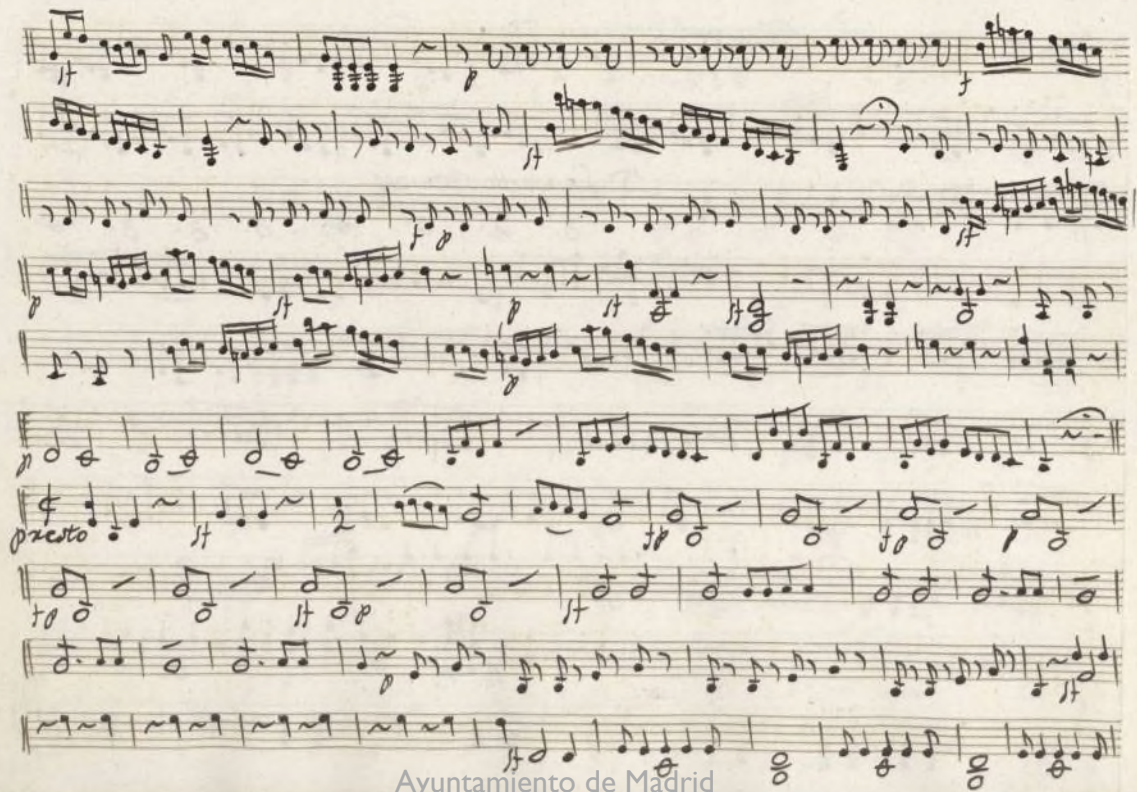
*p*

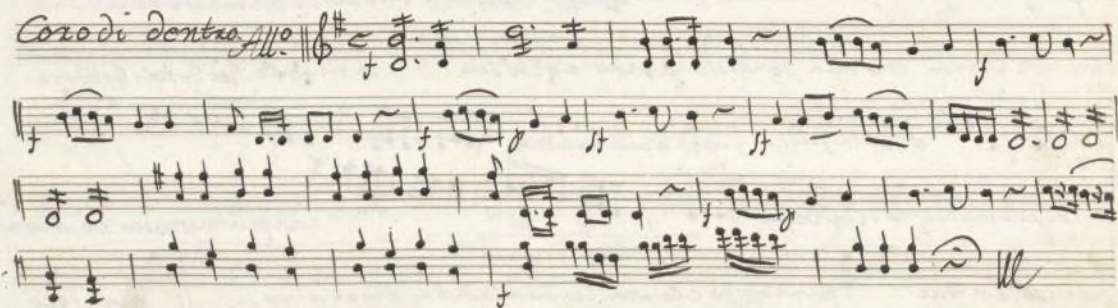
*f*











R.<sup>vo</sup>

Per o che intendo mai: chi ardì, se fa o dove son io o sparganji qui  
 intorno note d'amor! chi di gl'ona e l'amante Don Cesare e cullen  
 La Don Cesare cfia vex ah quale in petto incendio mi desta qual  
 gelo mi sorprende oh ciel chi mai di si contrarij affetti sa dirmi la  
 cagion la gale vene del fronte sgonfie sgonfie e turchine, turchine  
 ah non vorrai che ella sentisse amor e gelo sia amante Ieo dora, Teodora  
 gelosa audace fuggi fuggi dall' inamia  
 di ch'imi lagno: che veglio ah piamissima io non  
 raviso in me puztoppo e corta l'amia caduta amo, amosi quel foco  
 che tentai per orgoglio destar nelli altrui sono per suaver dotta amore



[illegible]

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and features include:

- primo tempo* (first tempo) written below the second staff.
- all'vivace* (allegro vivace) written above the third staff.
- Rehearsal marks (double bar lines with repeat dots) are present at the beginning of the first staff and after the third staff.
- Dynamic markings such as *f* (forte) and *sf* (sforzando) are used throughout the score.
- The score concludes with a double bar line and a stylized flourish on the tenth staff.

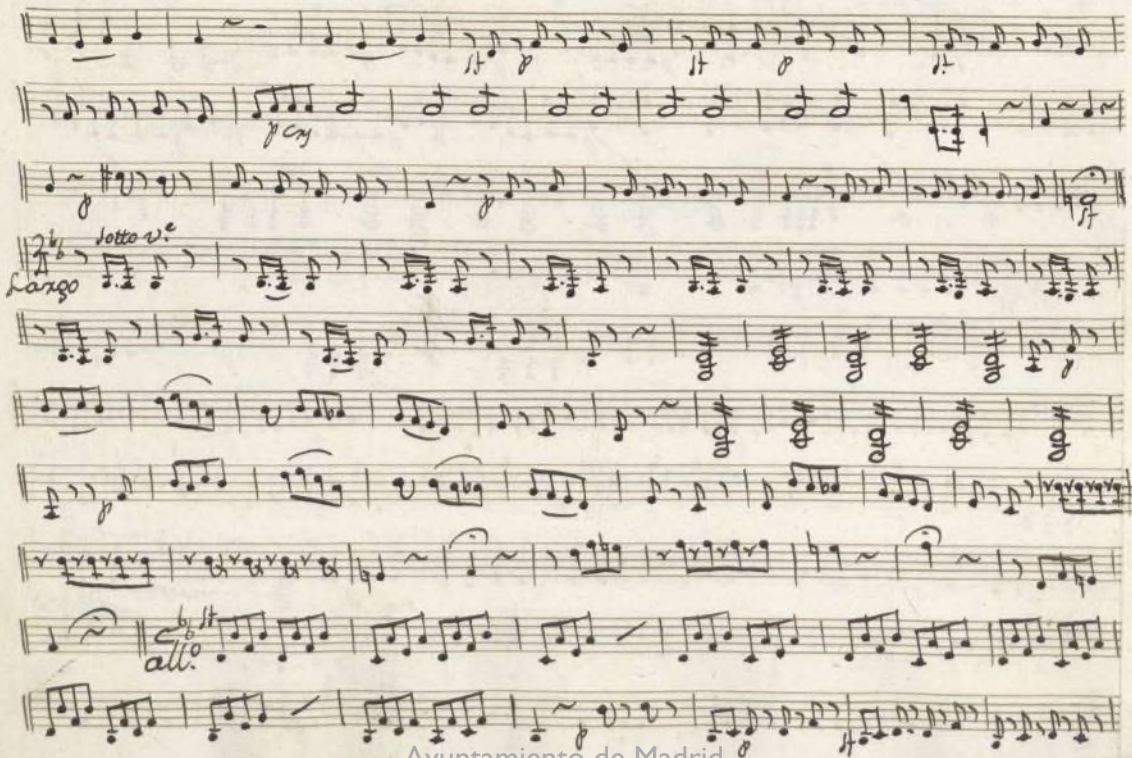
*Finale Secondo*

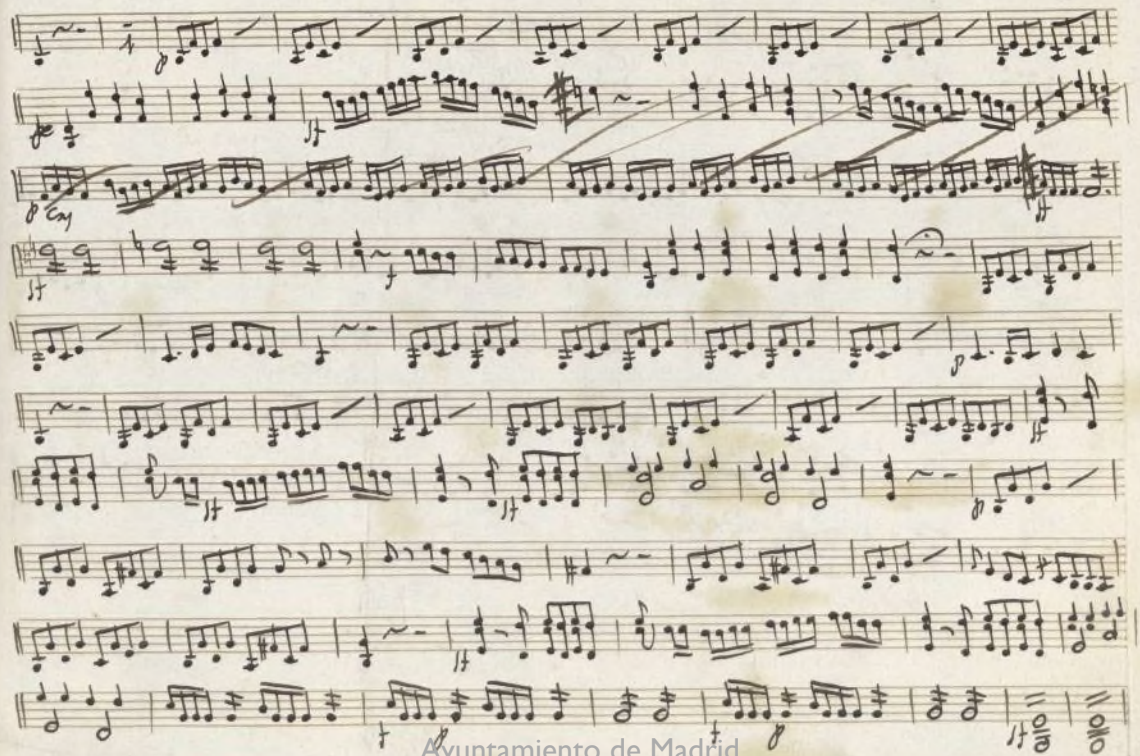
*All.<sup>o</sup>*

A handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. A large diagonal line is drawn across the first five staves. The word 'maestoso' is written above the eighth staff. The score concludes with a double bar line and repeat dots.

*maestoso*











MVS 198

*Violino 2º*

*La Principessa Filorosa*

*Largo* *Sotto Vc* *Presto* *Sotto Vc* *fmo* *fmo* *Cres* *f* *Sotto Vc* *Cres*

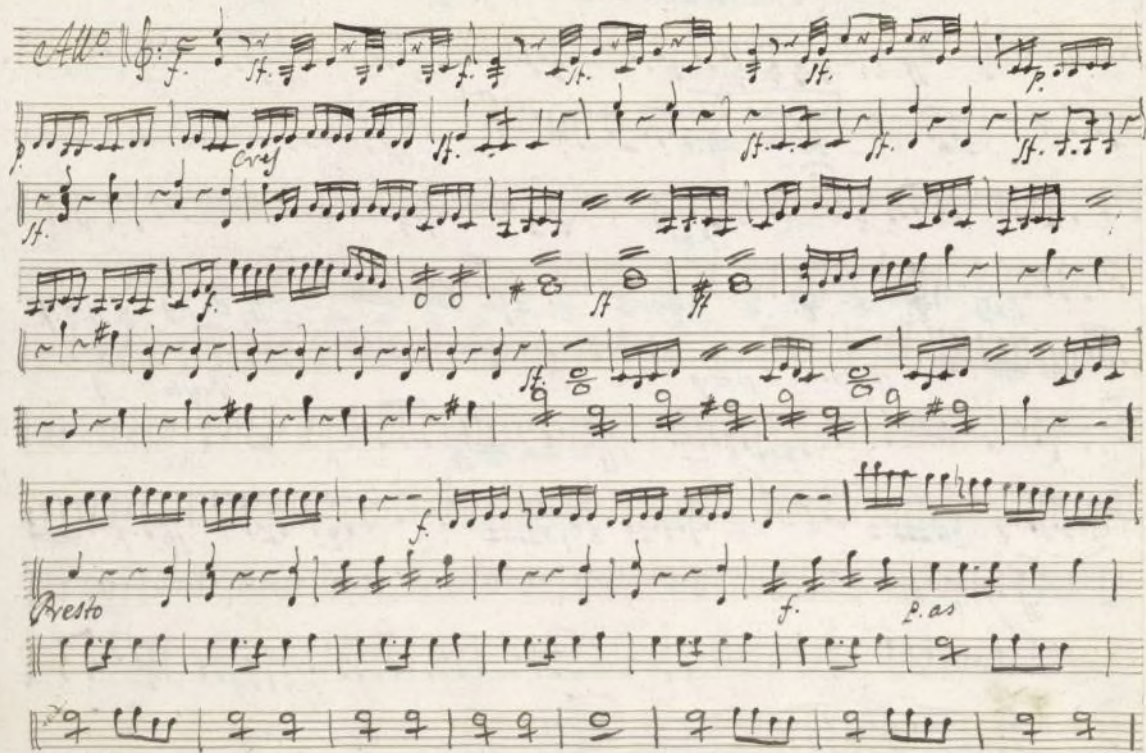
The image shows a page of handwritten musical notation, likely a score for a symphony. The notation is written on ten staves. The first staff begins with the tempo marking 'Largo' and the instrument 'Sotto Vc'. The second staff has 'Presto' and 'Sotto Vc' markings. The third staff has 'fmo' and 'fmo' markings. The fourth staff has 'Cres' and 'f' markings. The fifth staff has 'f' and 'f' markings. The sixth staff has 'Sotto Vc' and 'Cres' markings. The seventh staff has 'Cres' and 'f' markings. The eighth staff has 'f' and 'f' markings. The ninth staff has 'f' and 'f' markings. The tenth staff has 'f' and 'f' markings. The notation includes various musical symbols such as notes, rests, and dynamic markings.

~ Introduzione ~

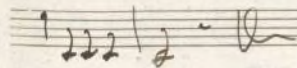
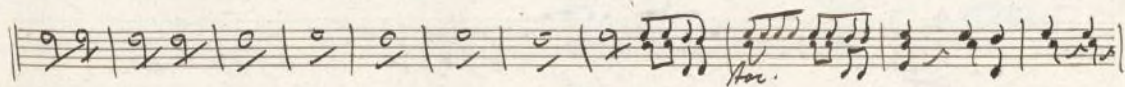
*Larghetto*

*p.* *f.* *p. an.* *sf. dip.* *sf.* *p.* *p. e/so* *f.* *p.* *sf.* *p.*



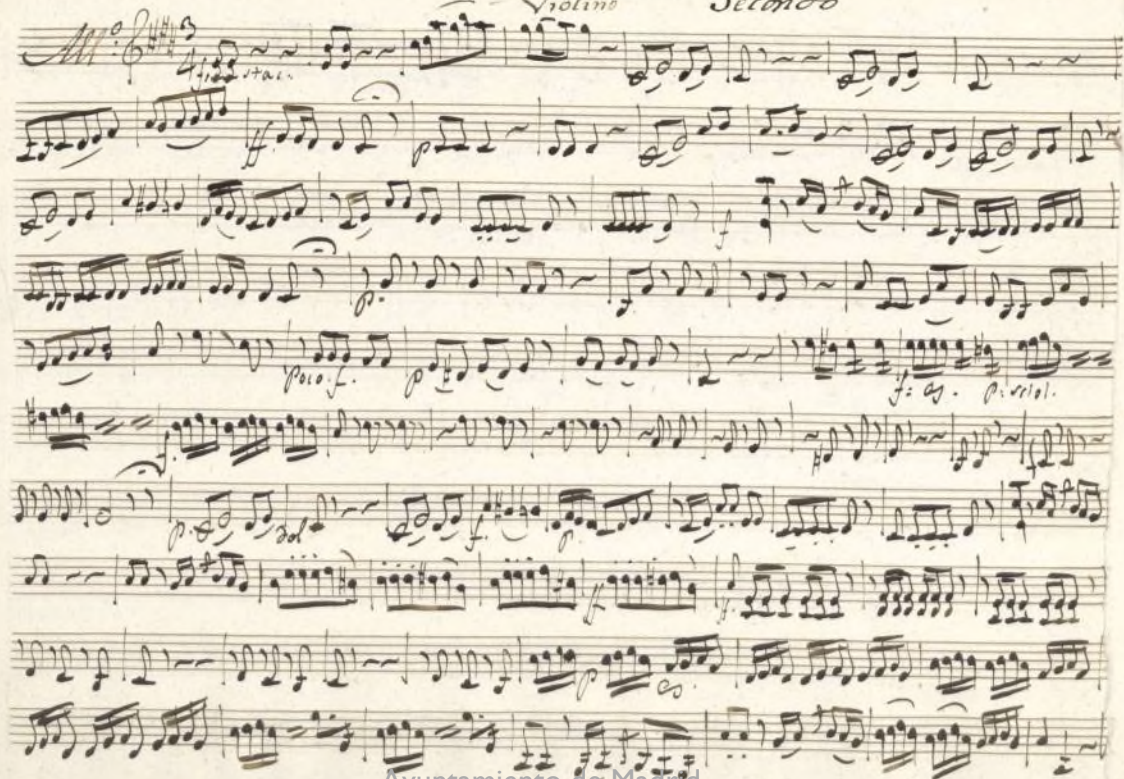


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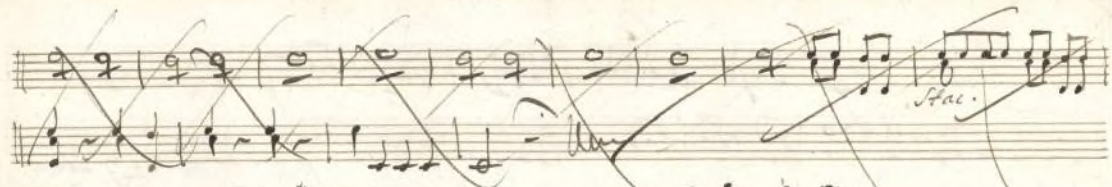


## Violino

## Secondo



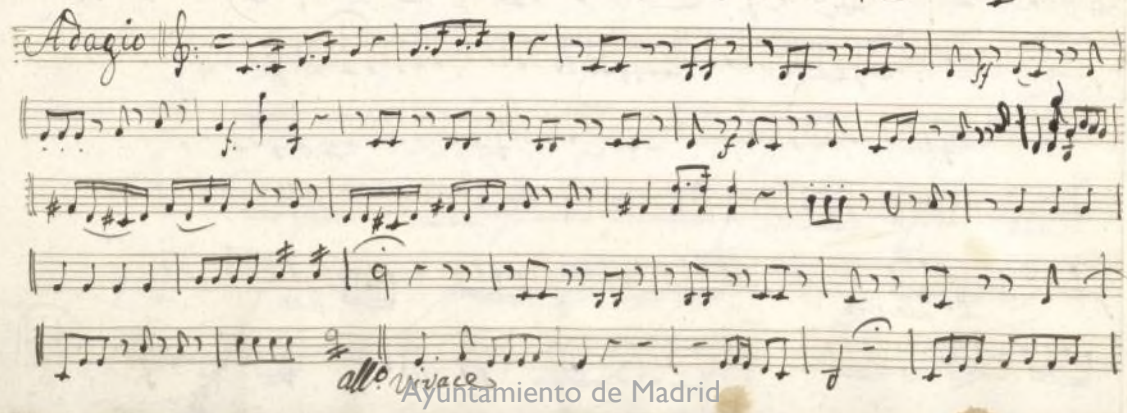


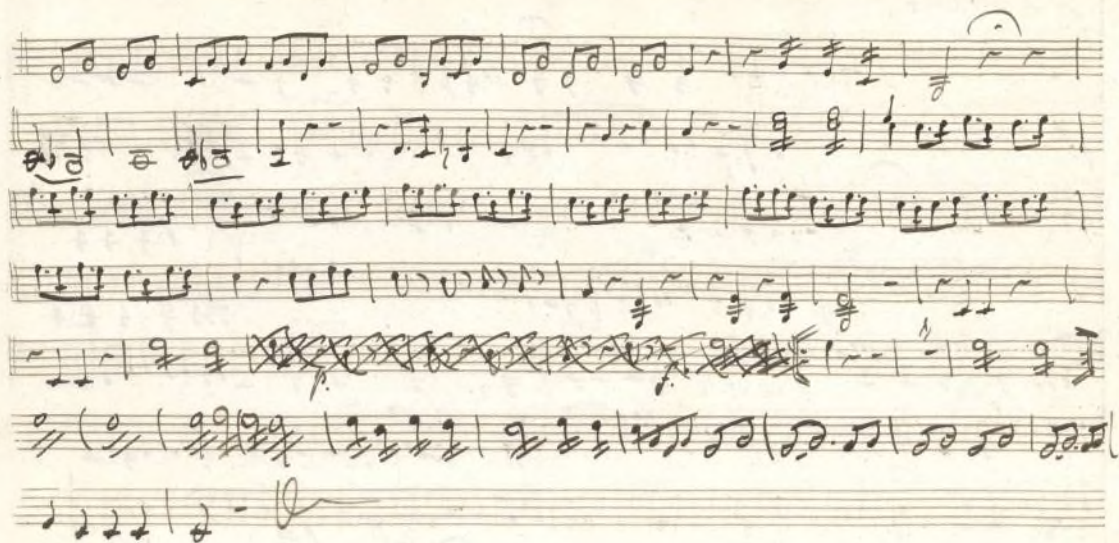


*Allegretto*

Handwritten musical notation on ten staves, mostly crossed out with a large 'X'. The notation includes various note values, rests, and dynamic markings. The word "Allegretto" is written at the beginning of the first staff. The word "Seidte" is written below the eighth staff, and "P. an." is written below the ninth staff. The word "v.s." is written in the bottom right corner.

*Seidte* *P. an.* *v.s.*





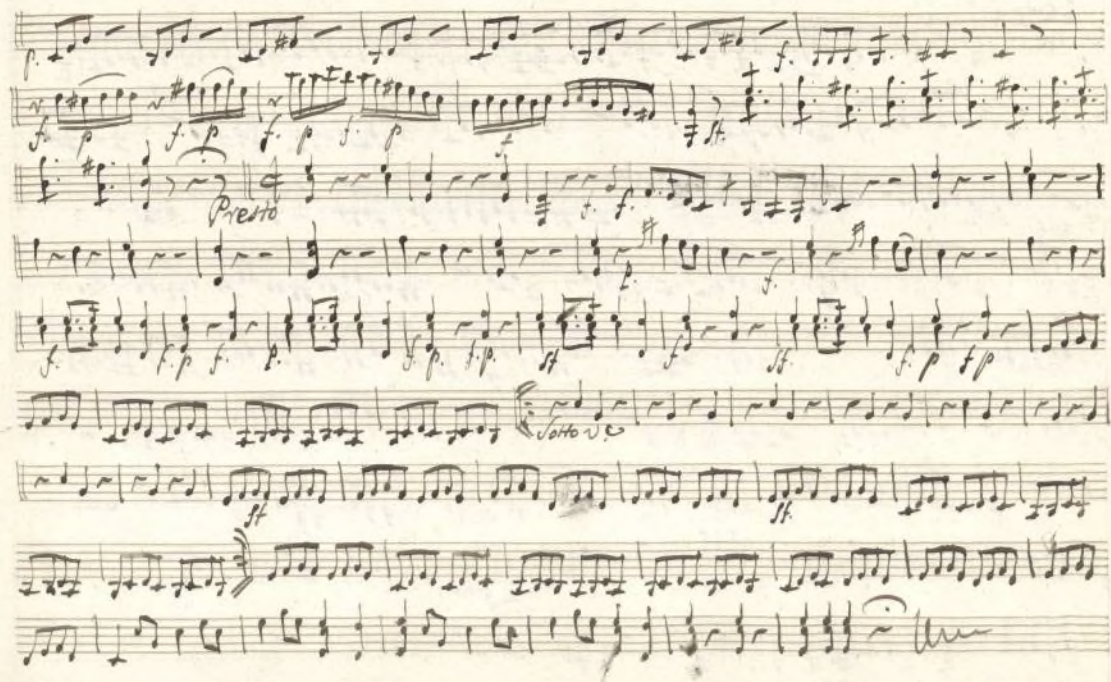


Terzetto

Larghetto

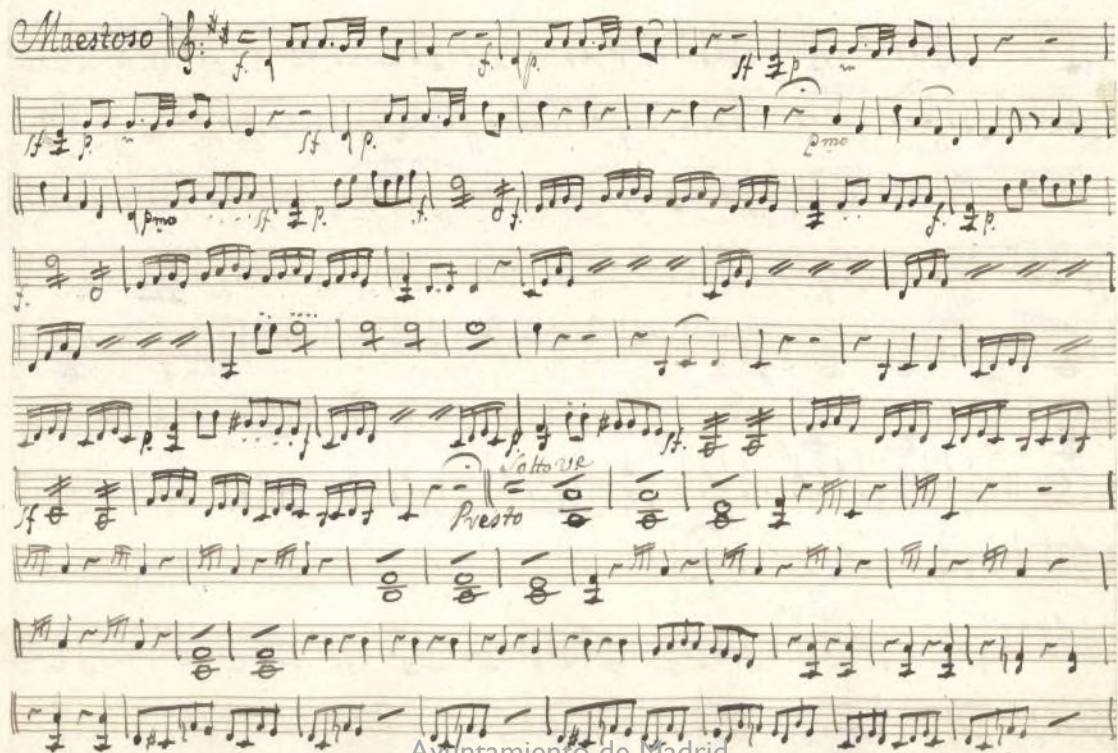
pas

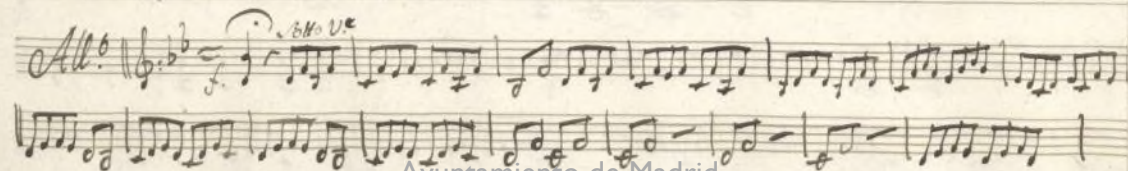
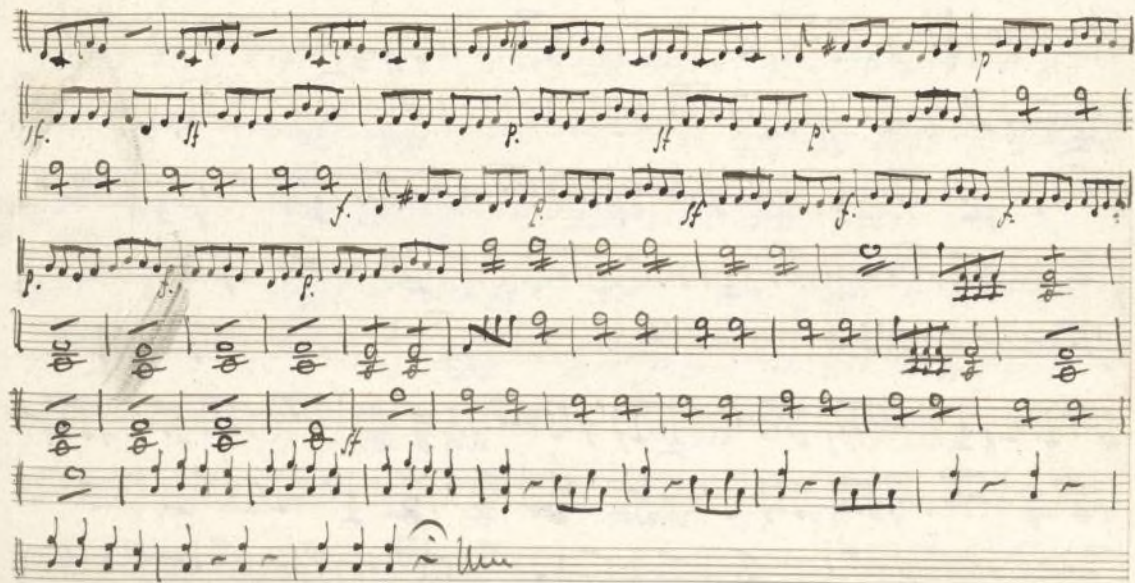
pas





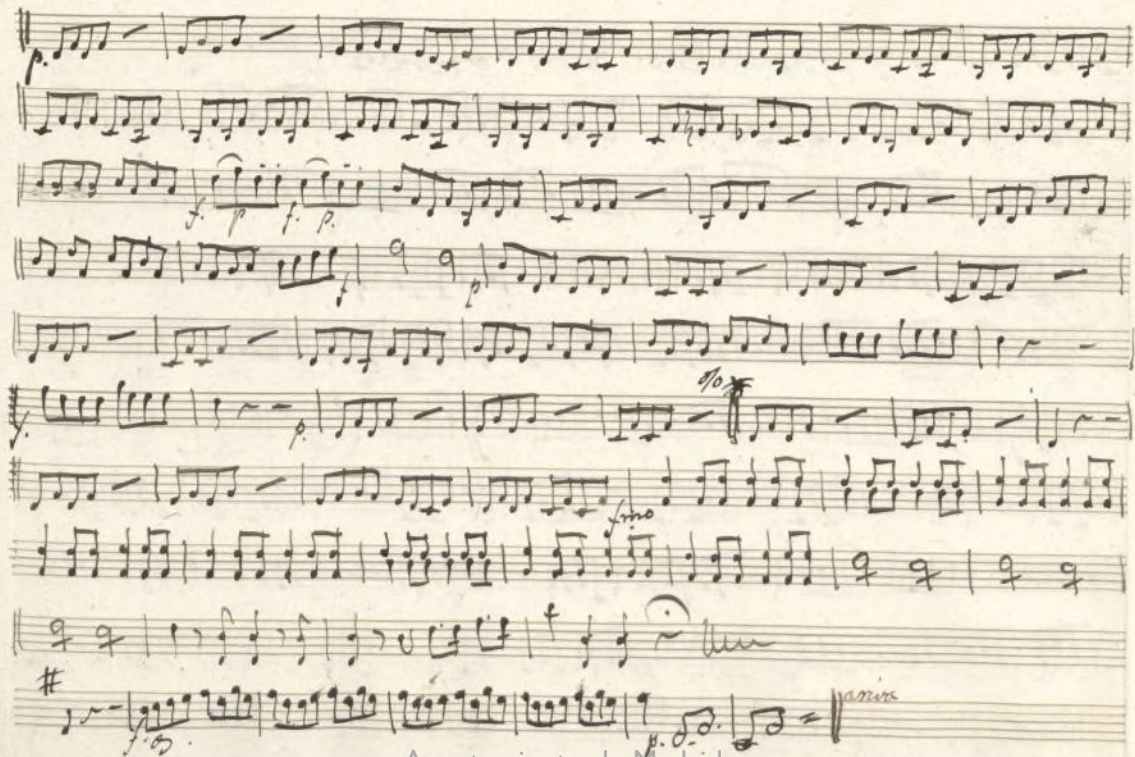


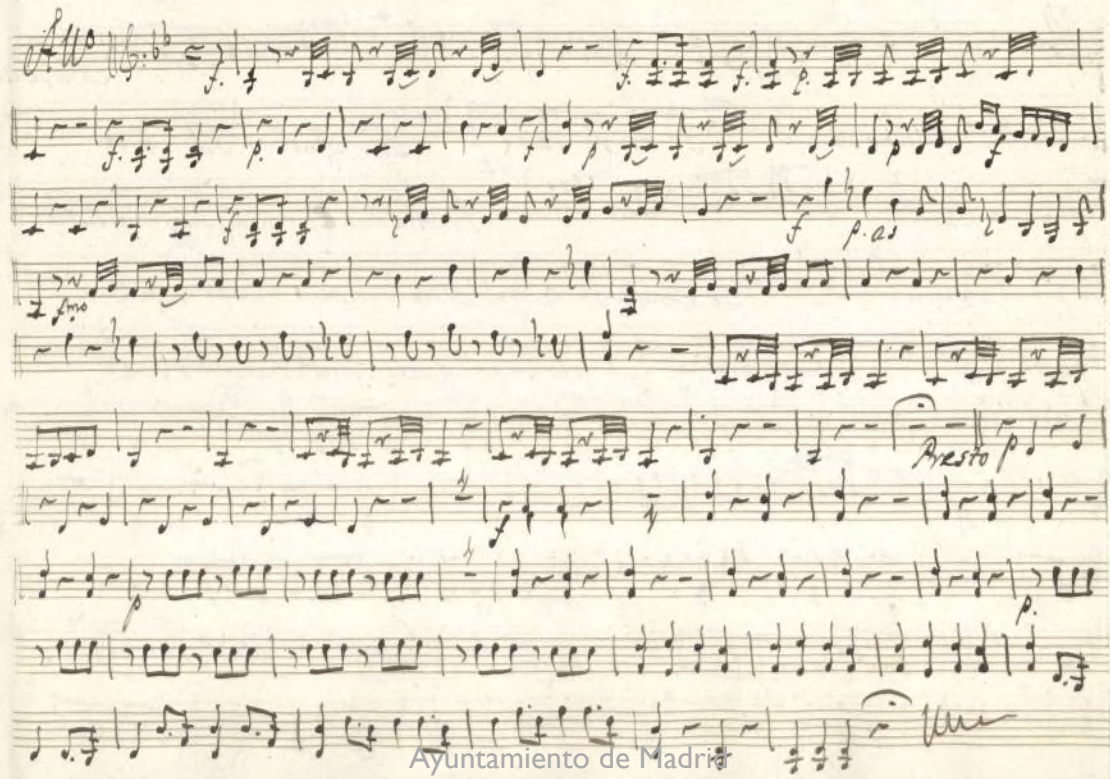










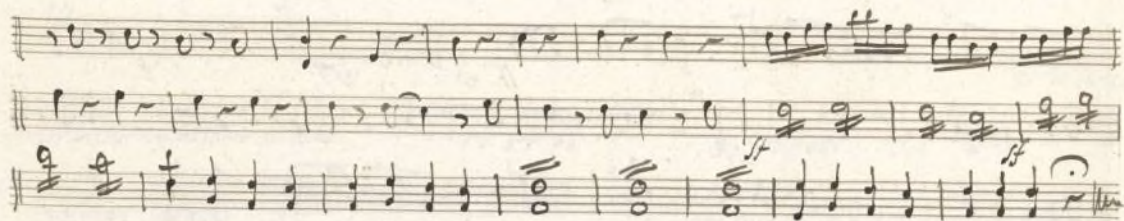


*Allegro*  $\text{G major}$   $\text{2/4}$   $\text{Cresc.}$   $\text{Ch'io sento}$   
amor! Chiudi quell'abito audace To d'affetto si vuol  $\text{G major}$   
Tarei Capace!  $\text{P}$   $\text{Ch'io sento}$   $\text{P}$   $\text{Invita mia costanza; laggi miei sistemi}$   
To potrei riverficiar!  $\text{P}$   $\text{To, conta turba dell'alma stotte, e imbelli Confonder mi}$   
potrei?  $\text{sf.}$   $\text{Ch'io sento amora}$   $\text{sf.}$   $\text{ah pria dal seno Vorrei strappar mi il Cora}$

*Allegro Mosso*  $\text{G minor}$   $\text{3/4}$   $\text{ff.}$   
 $\text{ff.}$   
 $\text{p.}$   $\text{ff.}$







*Finale Primo*

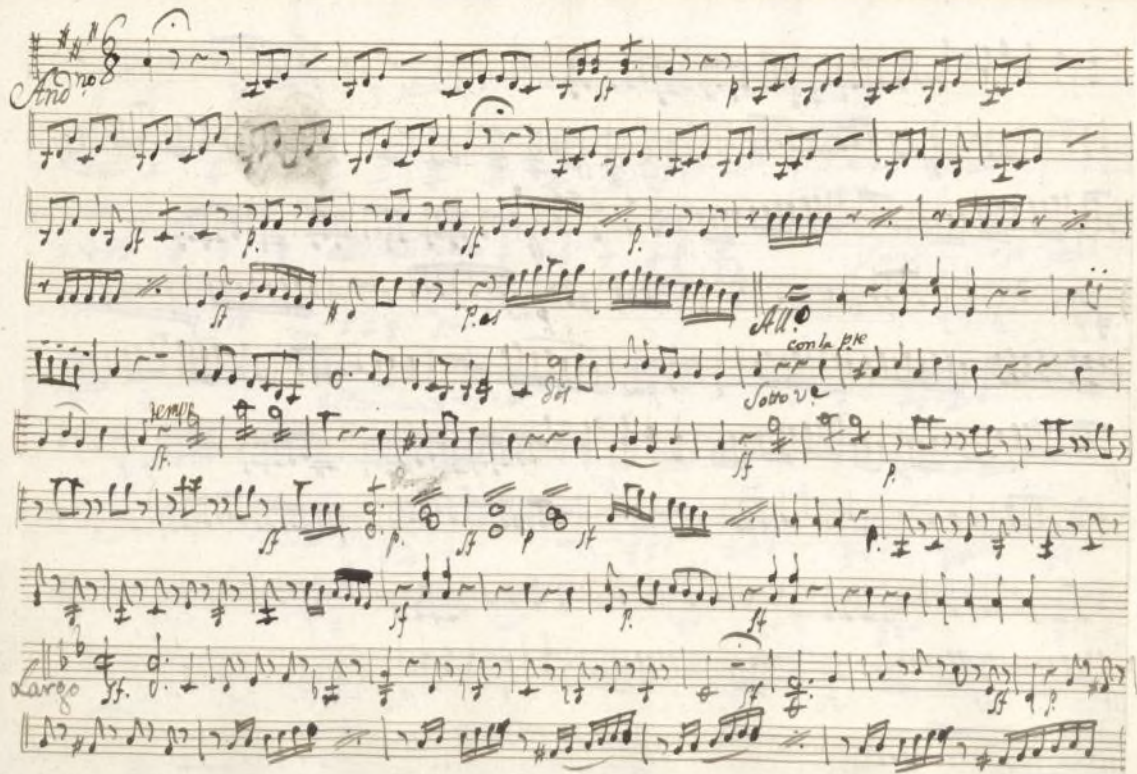
*Allegro* ||



A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff starts with a piano (p) dynamic marking. The third staff features the tempo marking "all. non tanto" and a measure number "27". The fourth staff includes a "piano" (p) dynamic marking. The fifth staff has a measure number "27" and the tempo marking "all. non tanto". The sixth staff contains a measure number "3". The seventh staff has a measure number "27". The eighth staff has a measure number "27". The ninth staff has a measure number "27". The tenth staff has a measure number "27". The score concludes with a double bar line and a final note.

*p*  
*all. non tanto*  
*27*  
*2*  
*Larghetto*  
*p*  
*27*  
*all. non tanto*  
*3*  
*27*  
*27*  
*27*







Alto

Handwritten musical score for Alto voice, featuring multiple staves with complex notation including triplets, slurs, and various musical symbols. The score is written in a historical style, likely from the 18th or 19th century. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). The piece concludes with a double bar line and the marking *fin*.

*fin*



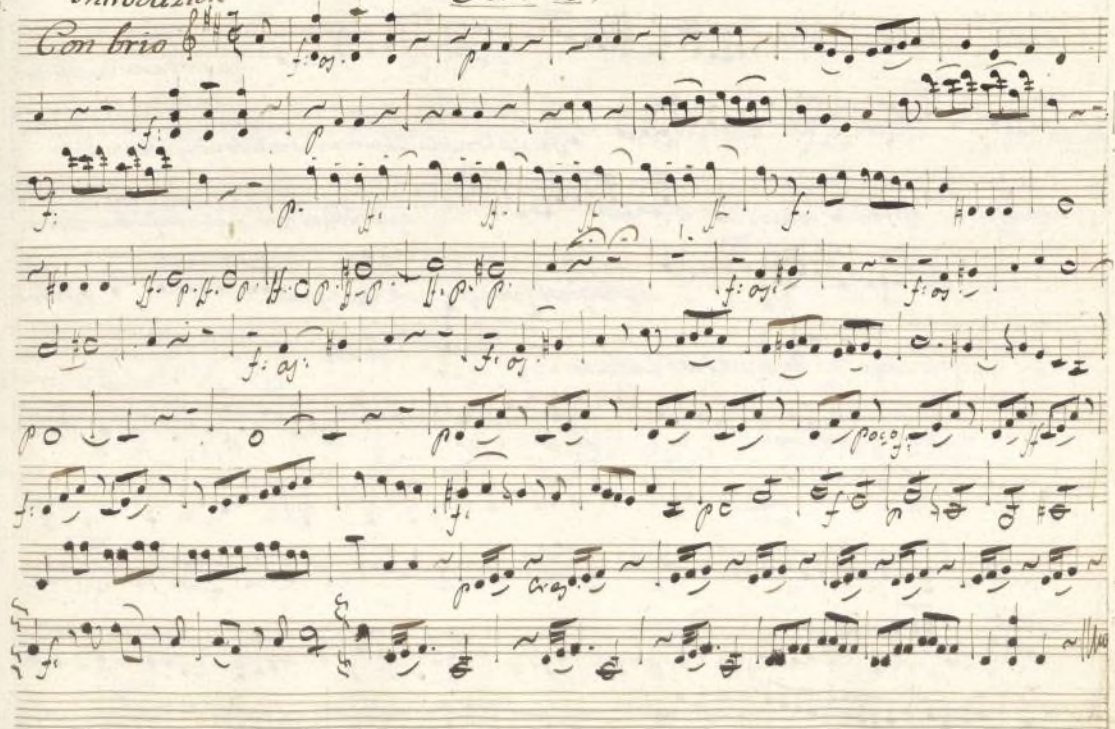
Introduzion

Atto 2<sup>do</sup>.

Acto 2.

22

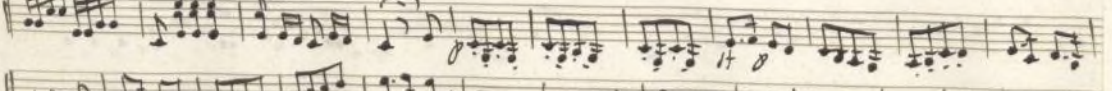
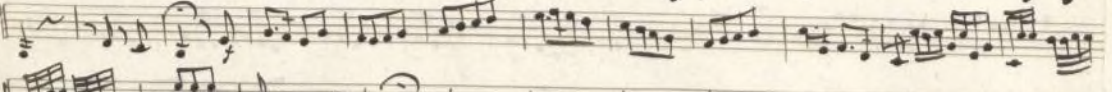
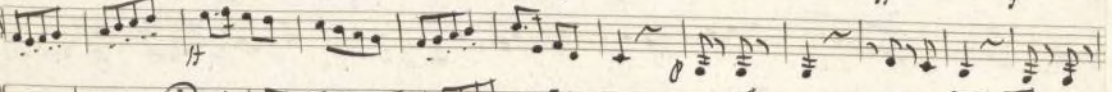
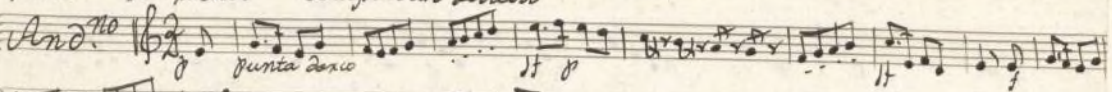
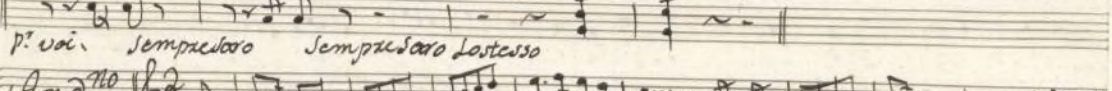
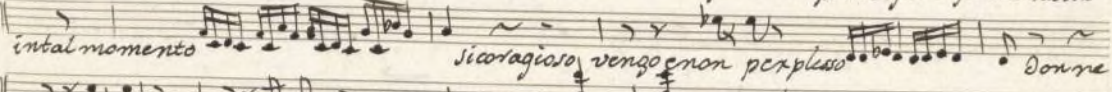
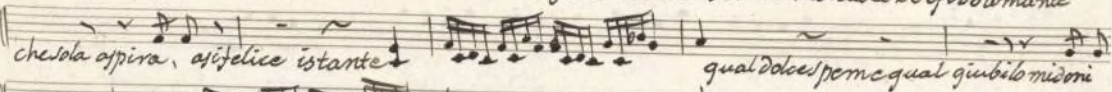
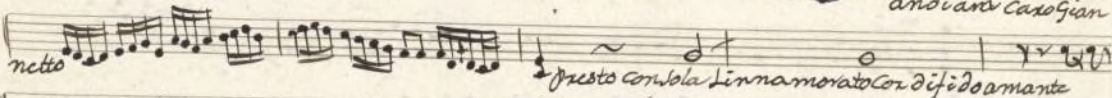
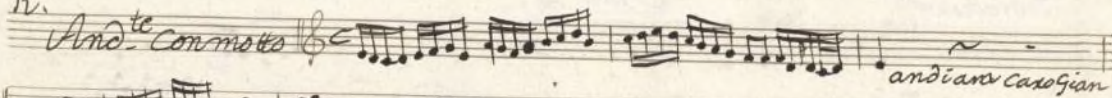
Con brio

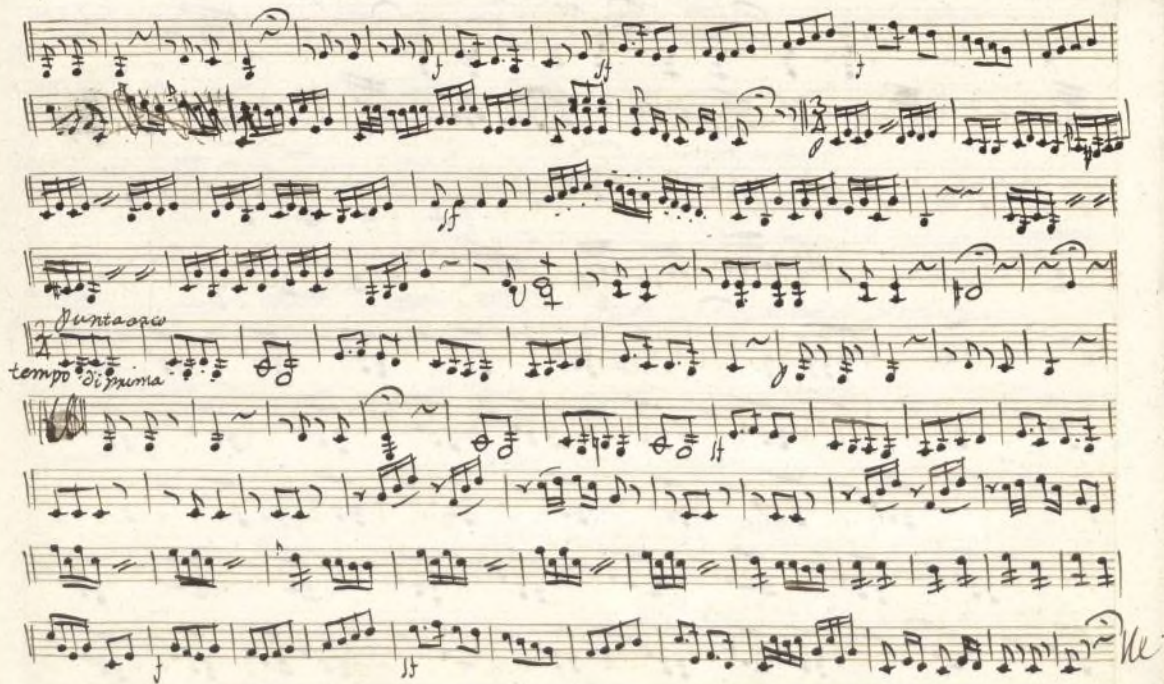




~  
R.<sup>vo</sup>

*And<sup>te</sup> Con moto*





*Puntas de*  
*tempo di prima*

Quintetto

Larghetto

5.

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This image shows a page from a handwritten musical manuscript. The paper is aged and slightly discolored. The music is written in two systems, each consisting of five staves. The first system begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The second system is marked "Coro di dentro" and "Allegro". The handwriting is in dark ink, and the overall style is characteristic of 18th or 19th-century musical notation.

Handwritten musical score on aged paper, featuring two systems of staves with various musical notations including notes, rests, and clefs.



Rec<sup>vi</sup>

O che intendo mai! chi ardire far o dove son io di spargarsi qui  
 intorno note d'amor chi d'eterna eli amanti son cessare eccellen  
 za son cessare e fia ver ah quale in petto incendio mi desta qual  
 gelo minor prende oh ciel chi mai di contrari affetti sa dirmi la  
 cagion Tagate vene deltonie, gonfie gonfie eturchine, turchine  
 ah non vorria che ella sentisse amar gelosia amante Teodora: Teodora  
 gelosa audace fuggi fuggi dall'iamia  
 di chi mi lagno: che veglio ah piame stespa io non  
 vavvito in me pur troppo e certa la mia caduta amo, amo si quel foco  
 che tenta per orgoglio destar nell'alma veno per sua vendetta amore

*And.<sup>te</sup> Con moto*

tutto l'osa piambar sopra il mio core

In quanto perdo nel cederti ben mio

preventa o gnora per mio tormento eterno

al mio pensier sarai

quando mi prezzasti quando t'ami

prezzasti

*tento*

ech'io t'amai

*Largo*

*col a pace*

*all' nontanto*

*coll'ap<sup>te</sup>*

*Col canto a tempo*

*Primo tempo*

*all. vivace*

The musical score is written on ten staves. The first staff is crossed out with a large 'X'. The second staff begins with a treble clef, a 3/4 time signature, and the marking 'Primo tempo'. The third staff is marked 'all. vivace'. The score continues with various musical notations including notes, rests, and bar lines. The handwriting is in dark ink on aged paper.



*Finale Secondo*

*All.<sup>o</sup>*

A handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and accidentals. A large, diagonal line is drawn across the first five staves. The word 'Maestro.' is written in the lower right area of the score. The manuscript is signed 'Ayuntamiento de Madrid' at the bottom.

*Maestro.*

Ayuntamiento de Madrid

A handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one flat. The second staff has the instruction *P. Cres.* written below it. The third staff has *Solo voce* written above it. The fourth staff has *Larghetto.* written to its left. The seventh staff has *all.* written below it. The score concludes with a double bar line and a repeat sign at the end of the tenth staff.

*P. Cres.*

*Solo voce*

*Larghetto.*

*all.*







Violino 2º

La Princesa Filofa

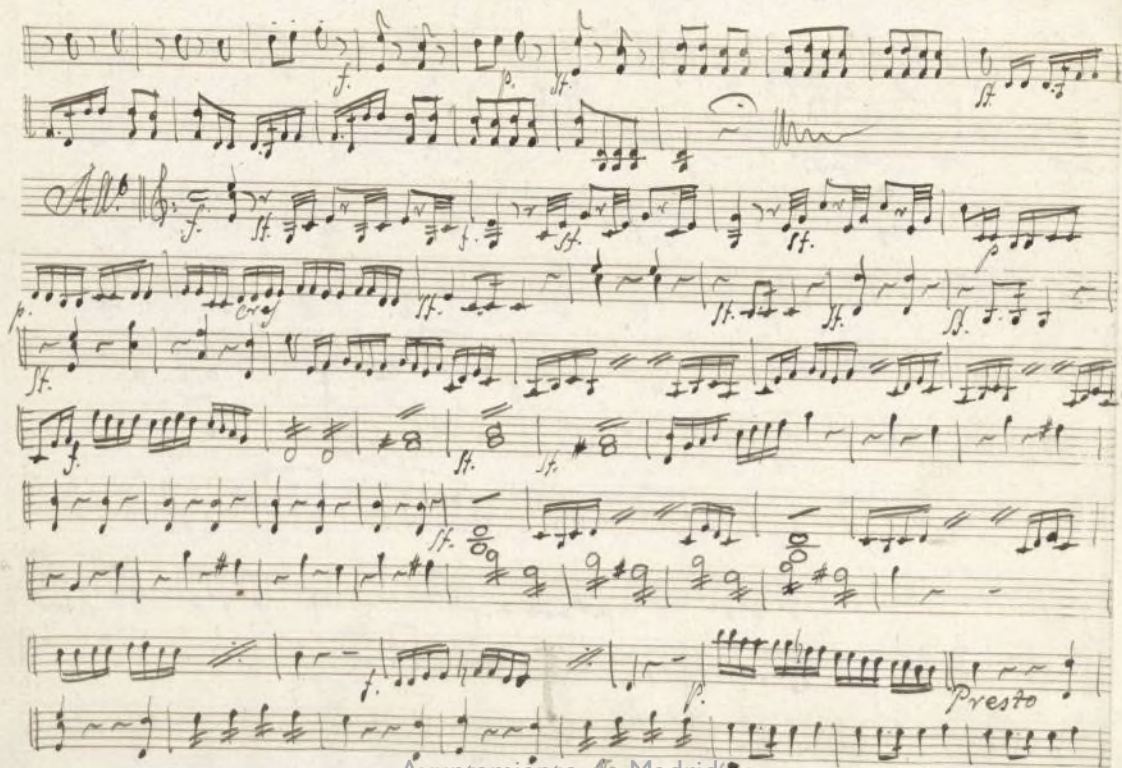




*Introduzione*

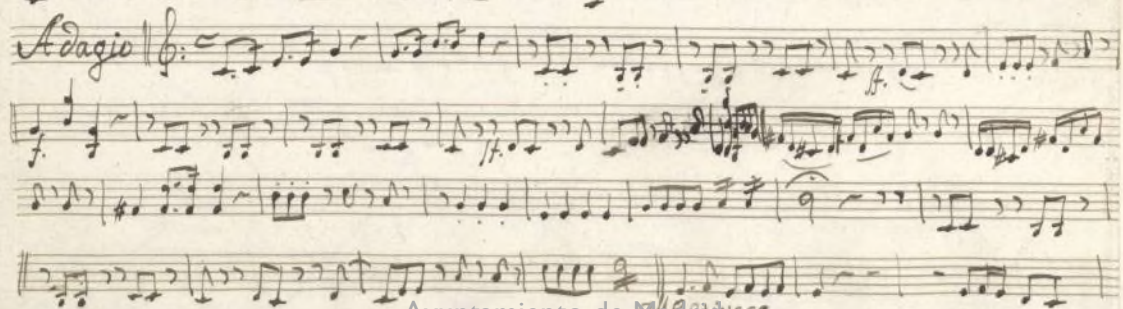
*Larghetto*

The musical score consists of ten staves. The first staff is marked *Larghetto* and begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout. A section marked *Presto* begins on the seventh staff, indicating a change in tempo. The score concludes with a final staff of music.











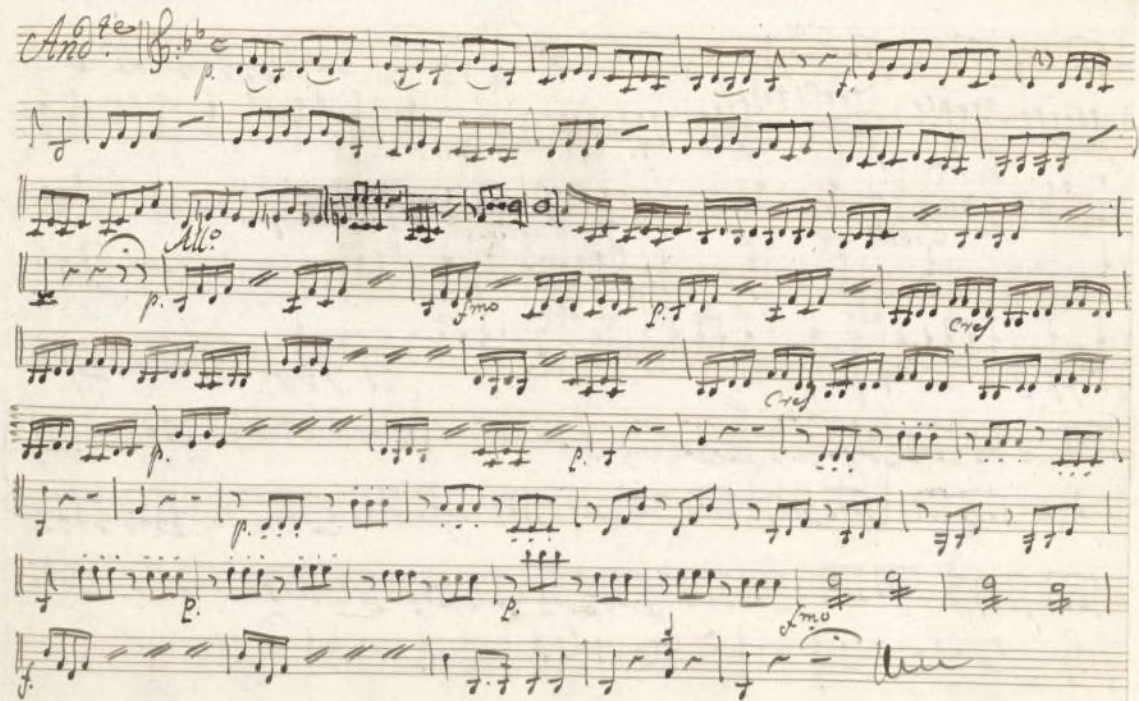
Terzetto

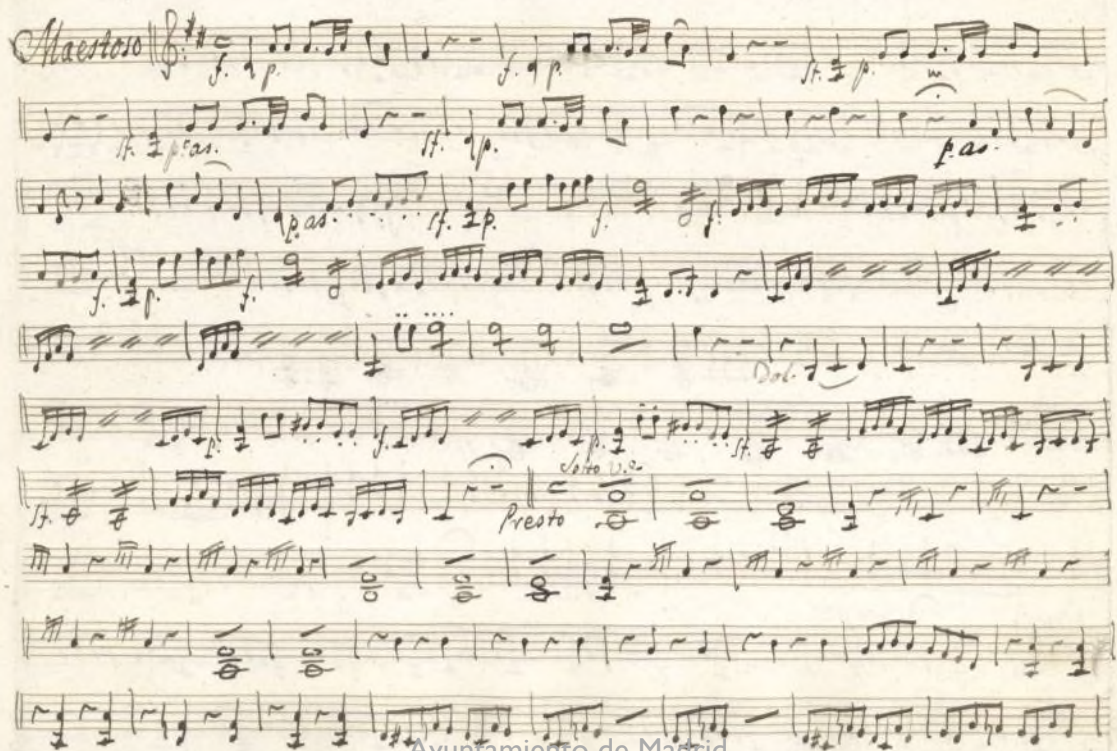
Larghetto





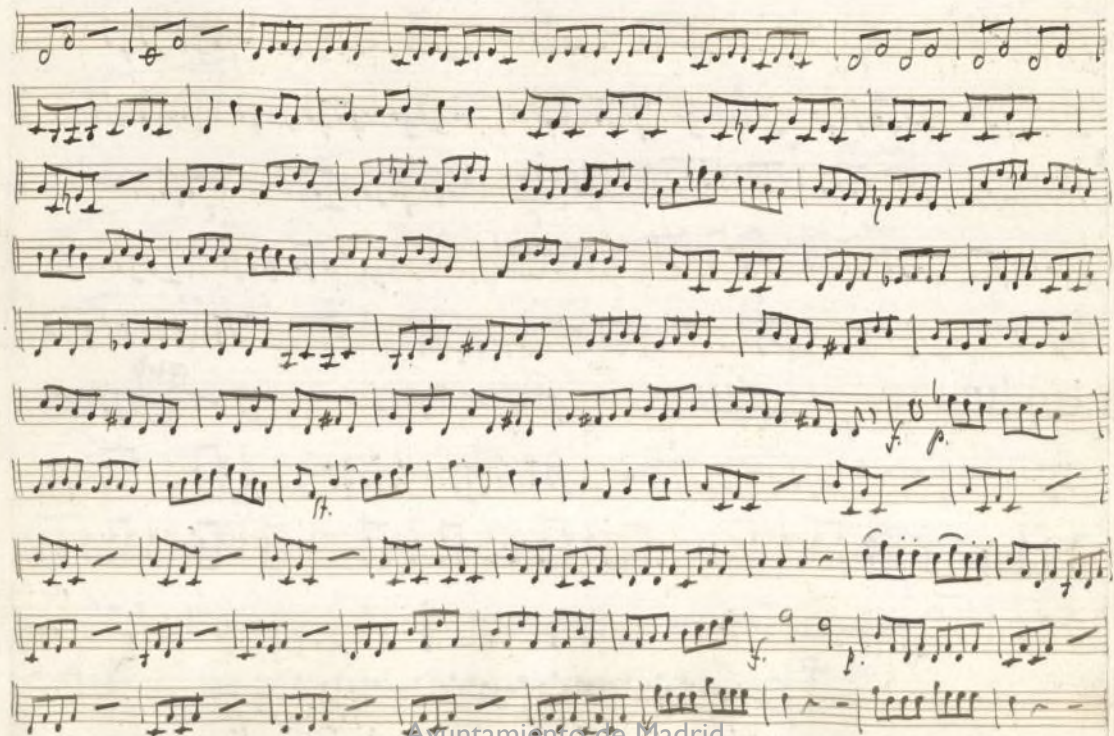


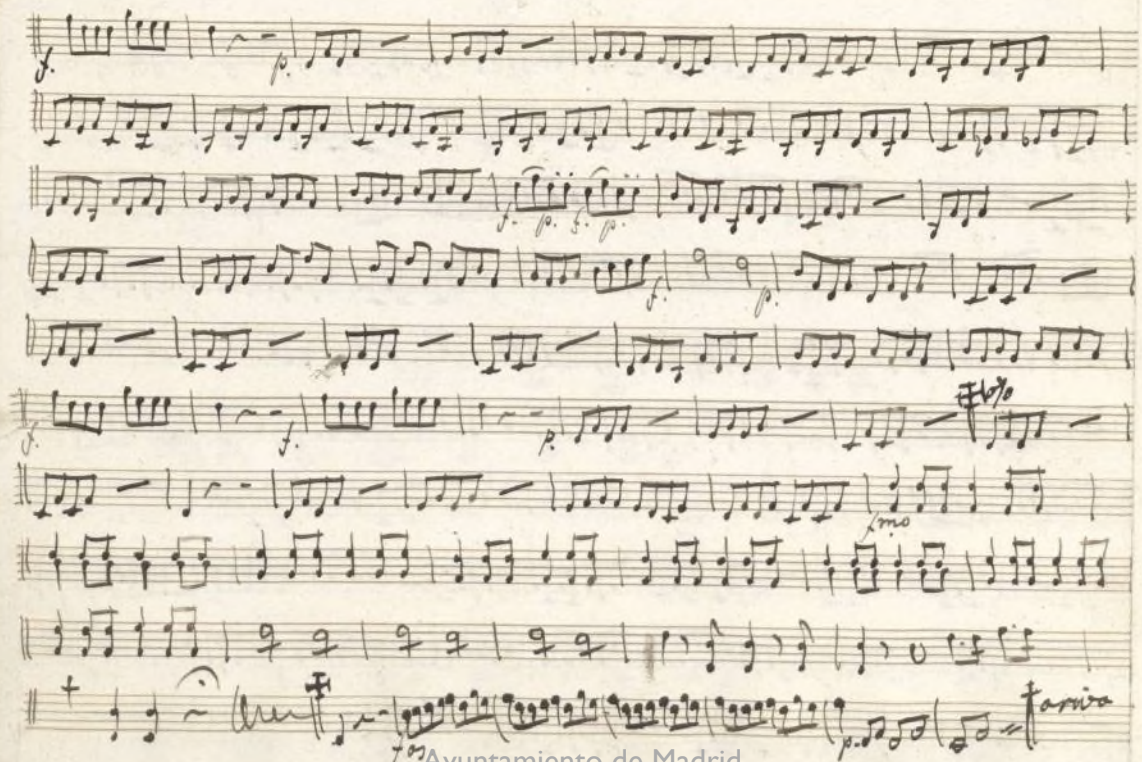






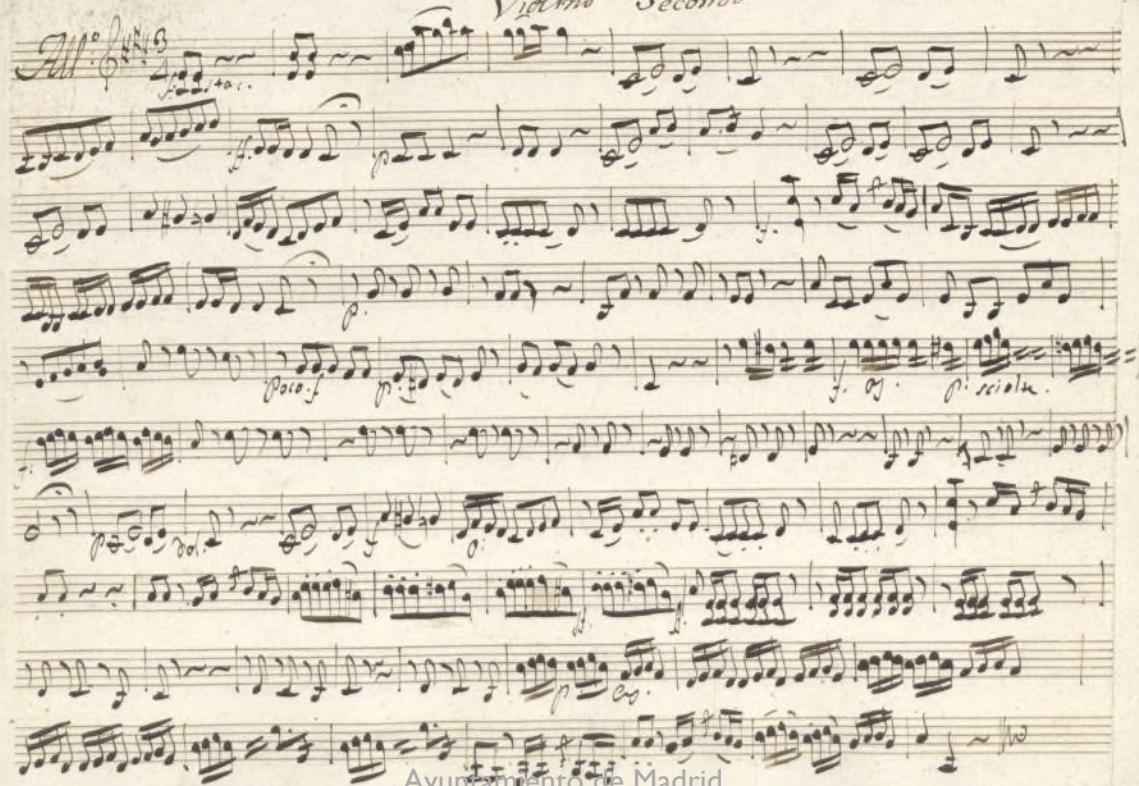


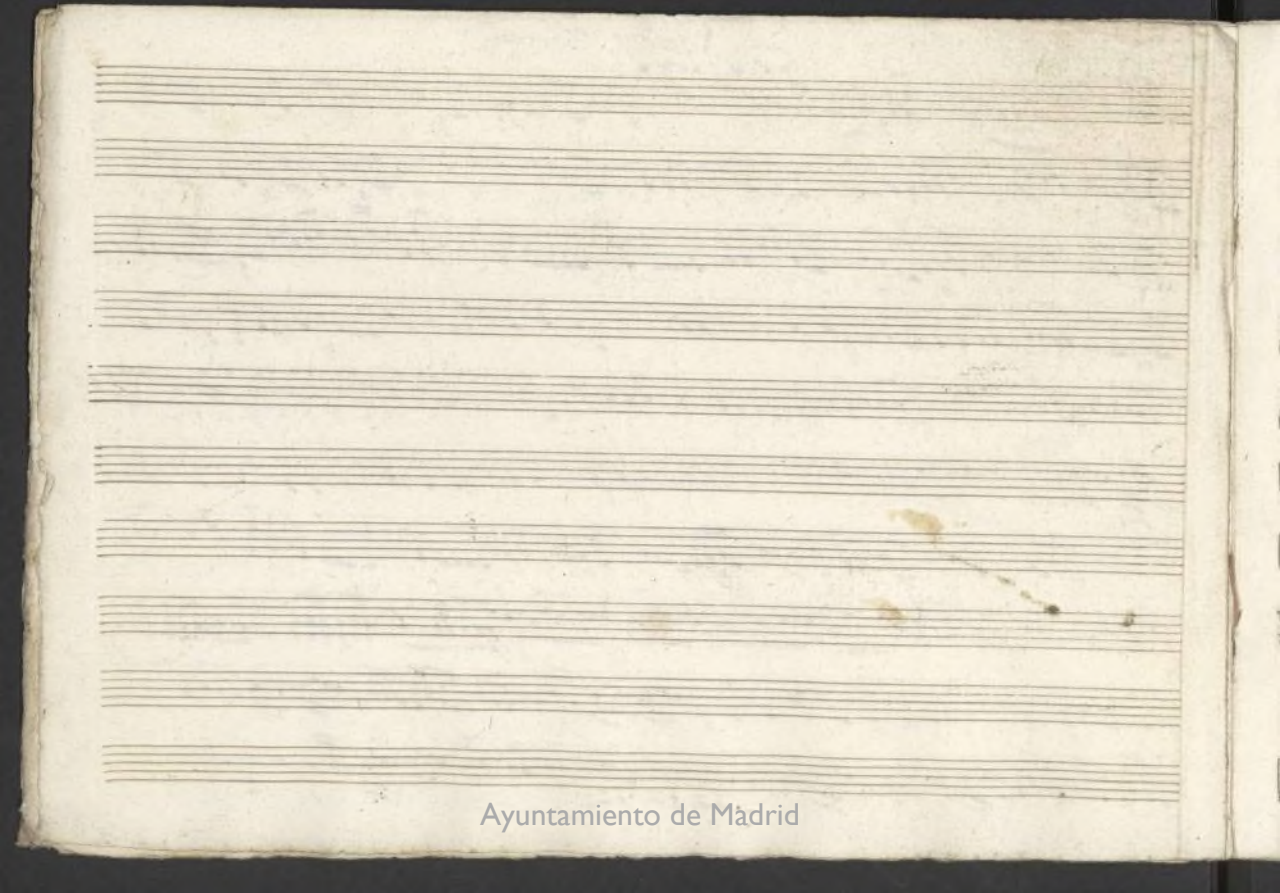






Violino Secondo





Ayuntamiento de Madrid





*Allegro* 

*Ch'io sento amor! Chiedi quel labro audace*

*io l'affetto si*

*vil # e sarei Capace!*

*l'imita mia Cor-*

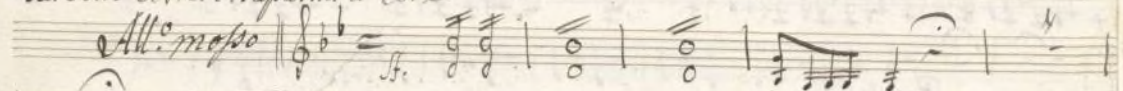
*lanza, i saggi miei sistemi io potrei rovdiciar?*

*io, Con la furba dell'alme*

*Stolte, e imbelli Confondermi potrei?*

*ch'io sento amore ah pria*

*dal seno Vorrei trapparmi il Core*

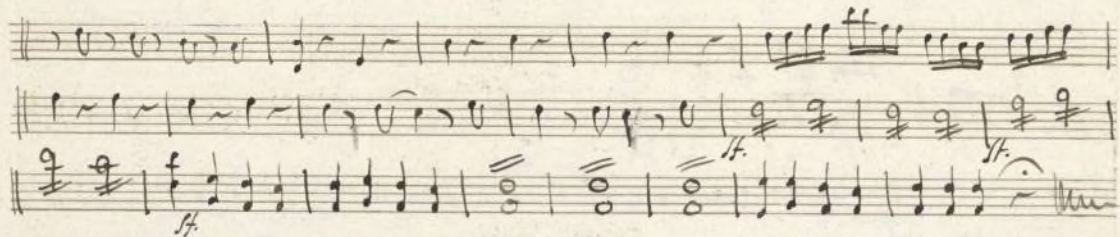
*All: mosso* 

*Stolte, e imbelli Confondermi potrei?*

*ch'io sento amore ah pria*

*dal seno Vorrei trapparmi il Core*









A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The key signature is one sharp (F#), and the time signature is 4/4. The score includes several performance instructions: *all. non tanto* (Allegretto non tanto), *largo*, *p. ass.* (pianissimo), *sf.* (sforzando), *pino*, and *p.* (piano). There are also numerical markings: 27, 2, and 3. The score is written in a cursive hand, and the paper shows signs of age and wear.

27 2

*all. non tanto* *largo*

27 *p. ass.*

*all. non tanto* *sf.*

*p.* *sf.* 3

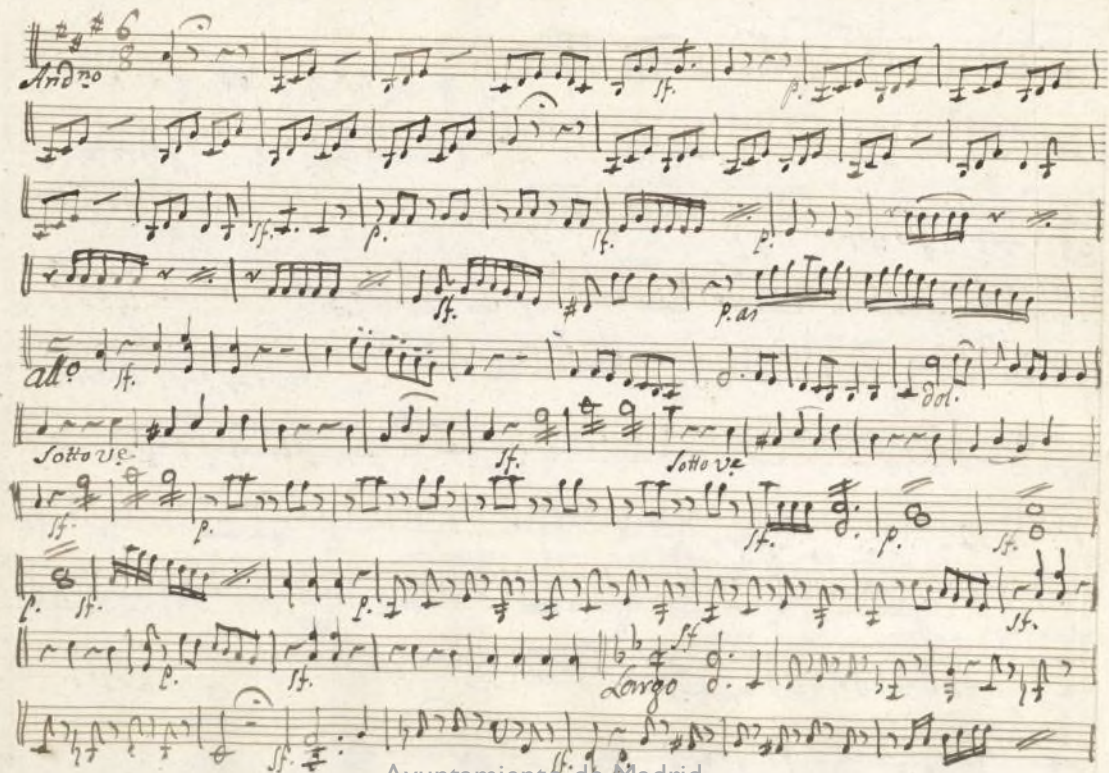
*pino* *sf.* *sf.* *sf.*

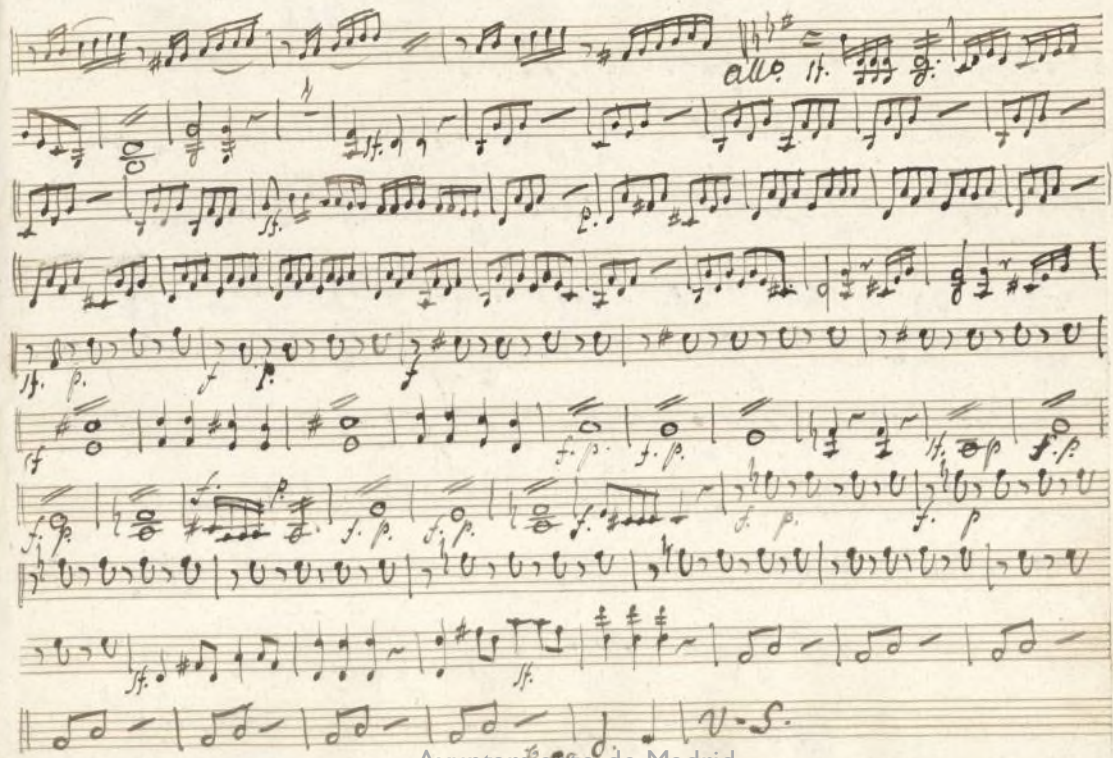
*p.* *f.* *p.*





Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (6/8 and 9/8), and dynamic markings (*Andro*, *ff.*, *p.*, *al.*, *Solo ve.*, *Largo*). The score is written in a cursive, historical style.









## Introduccion

Alto 2<sup>do</sup>

Conbrio

2<sup>o</sup> B<sup>vo</sup>

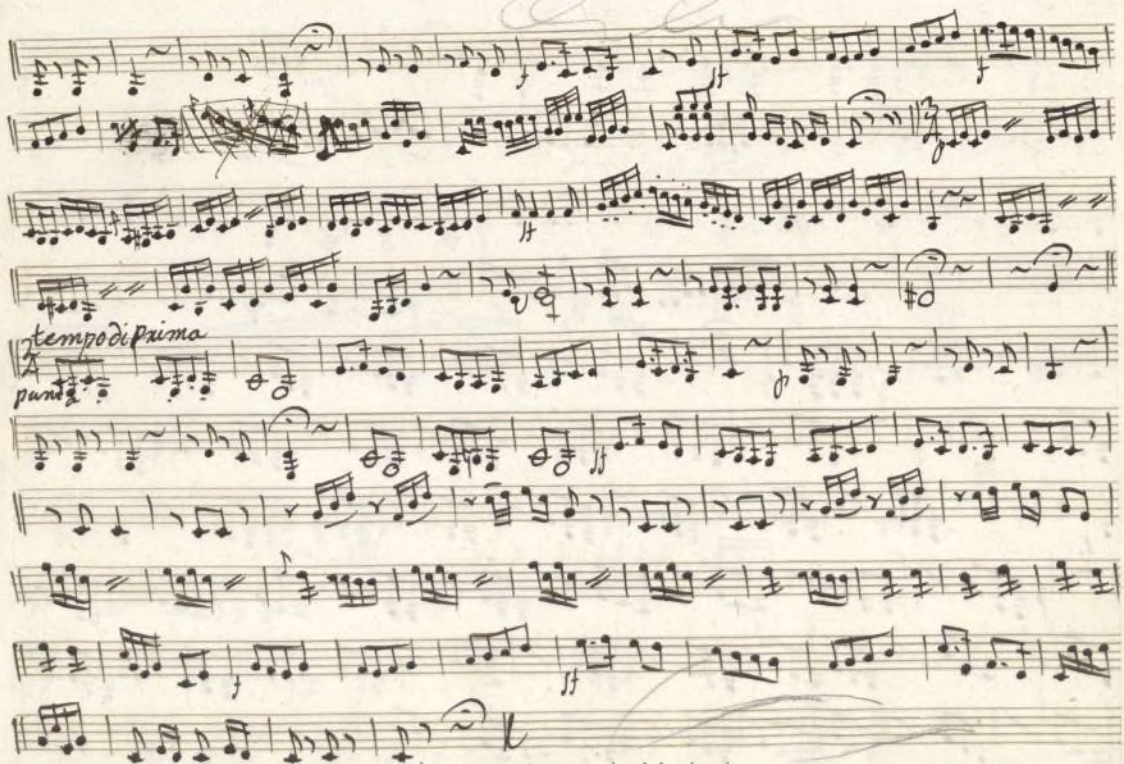
*And<sup>te</sup> Con moto*

an diam Caro Gian  
netto presto con sola lenna moratto con di da marte  
che sola appira a se felia i stante qual dolce spe me qual giubilo mi donni  
in tal momento sic or agiasso vengo e non perpleso Don ne  
p<sup>o</sup> voi sempre saxo sempre saxo Lostesso

*And<sup>no</sup>*

punta d'axo

Ayuntamiento de Madrid



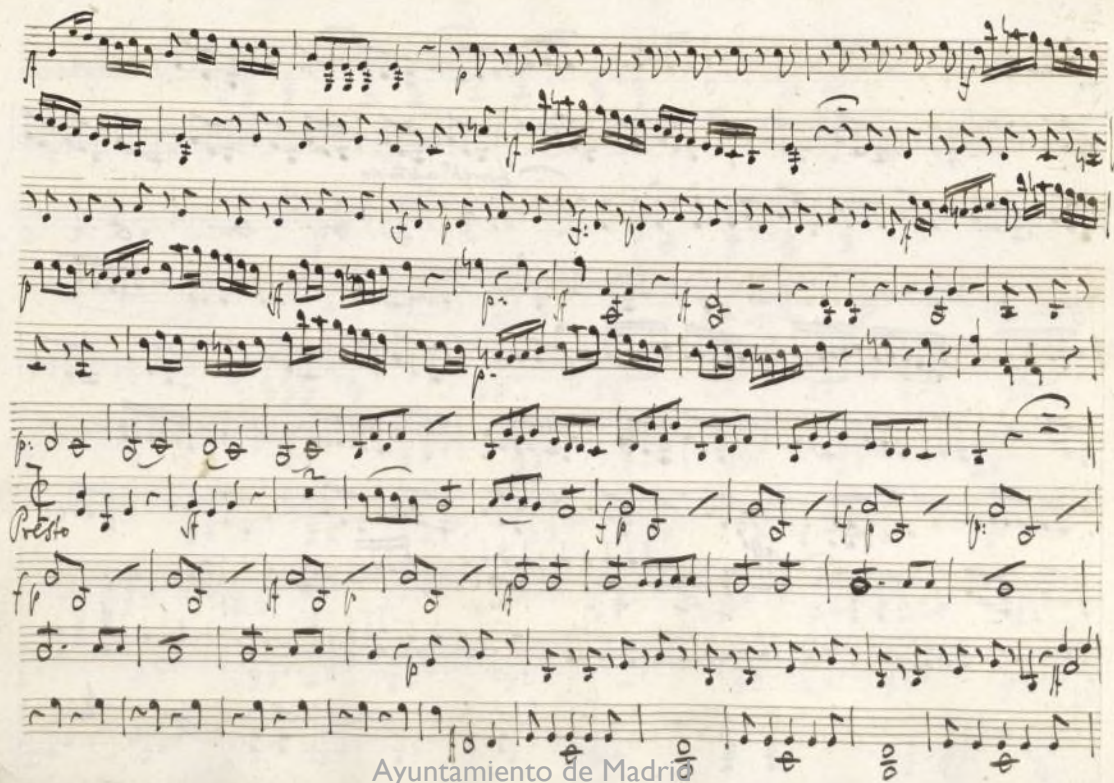


*Larghetto*  $\text{G major}$   $\frac{2}{4}$

*p.* *S.* *affetto* *p.*



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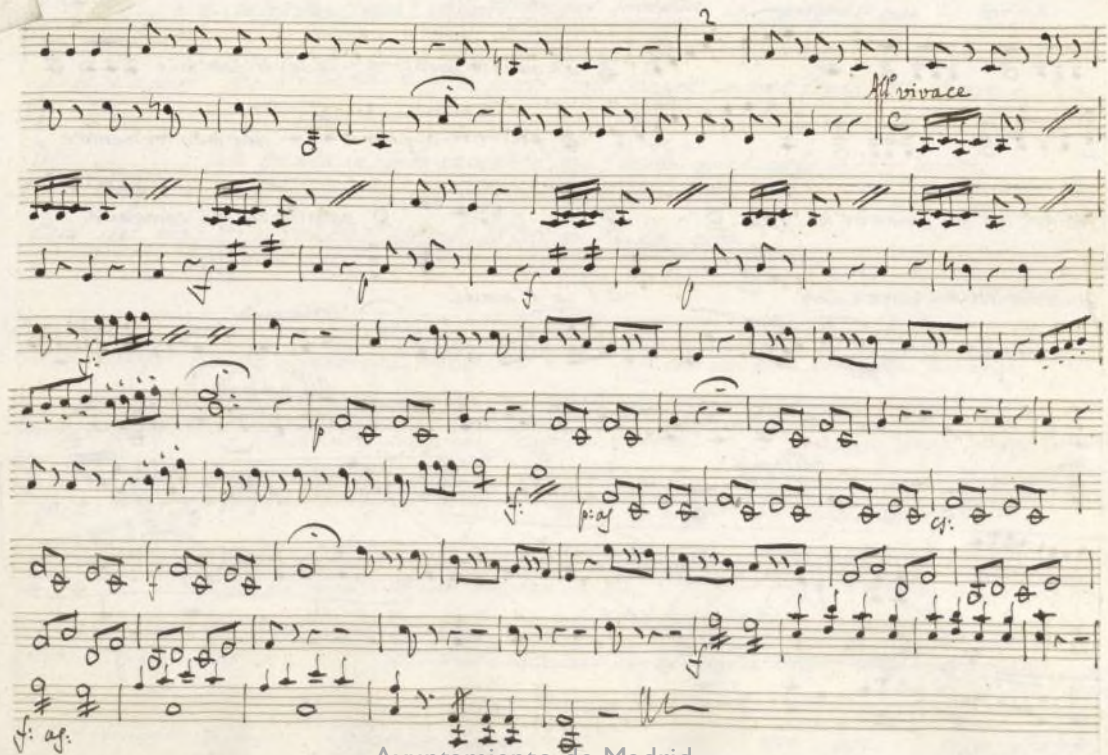


Rec.<sup>vo</sup> p. 4. de interm. mai! chi ardire far dove son io spargansi qui in torno  
note d'a mor chi d'elena e li a panti Don Cesare eccel lenza D<sup>na</sup> Cesare e fia  
ver ah quale in petto incendio mi desta qual gelo mi tor prende  
ciel chi mai di si contrari affetti cà dir mi la ca gion  
lagale vene del  
fronte. sgonfie, sgonfie e turchine, turchine ah non vorria che ella sentisse a -  
mor e geloria a morte Teodora, Teodora gelosa ah dace fuggi, fuggi dal ira  
mia di chi mi lagno: che voglio  
ah più me desta io non ravvis in me pur troppo certa la mia ca:  
Duta amo, amo si quel foco che tentai per or-goglio destar nell'altrui veno  
sua vendetta a more tutto lo fa piona bar sopra il mio core

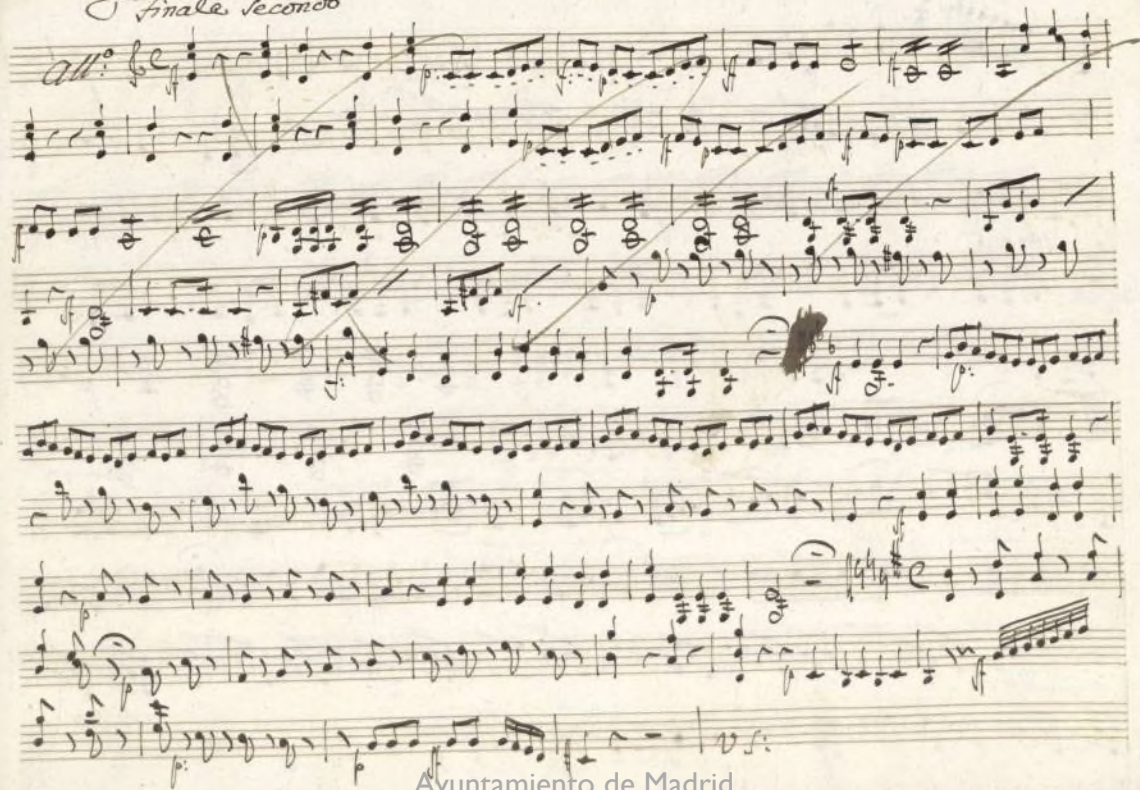
And.te con imp.  
A qui

Oh quanto perdo nel ceder ti ben mio  
presente o gnora per mio tormento e  
terno al mi pensier va rai quando tu mi sperarasti  
quando tu mi sperarasti *lento* e l'io t'amai  
*Largo* *colla parte* *All.<sup>o</sup> non tanto*  
*colla parte* *Col canto a tempo*  
*Primo tempo*



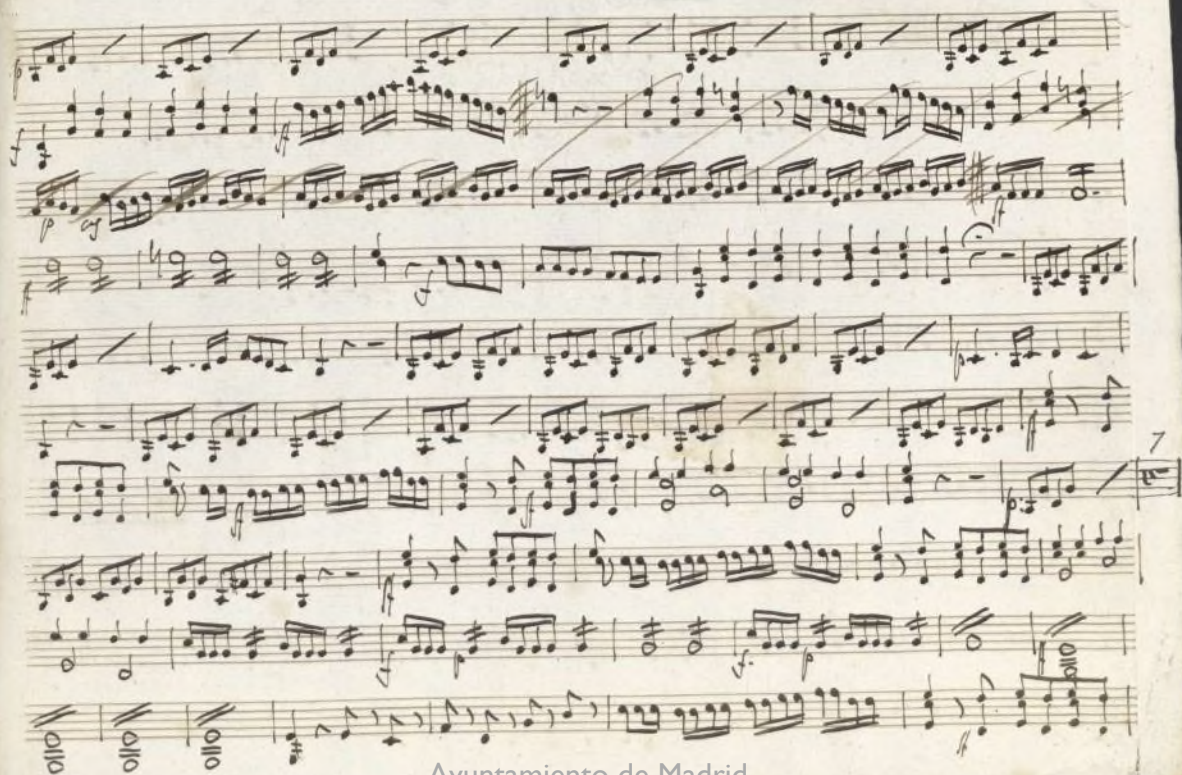


*Finale secondo*









Ayuntamiento de Madrid



*finis*

ANDREOZZI, Gaetano

de principale filose  
opere.

Mus 198

y IV

120004-163



Mvs 198

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*La Princesa Filosa*

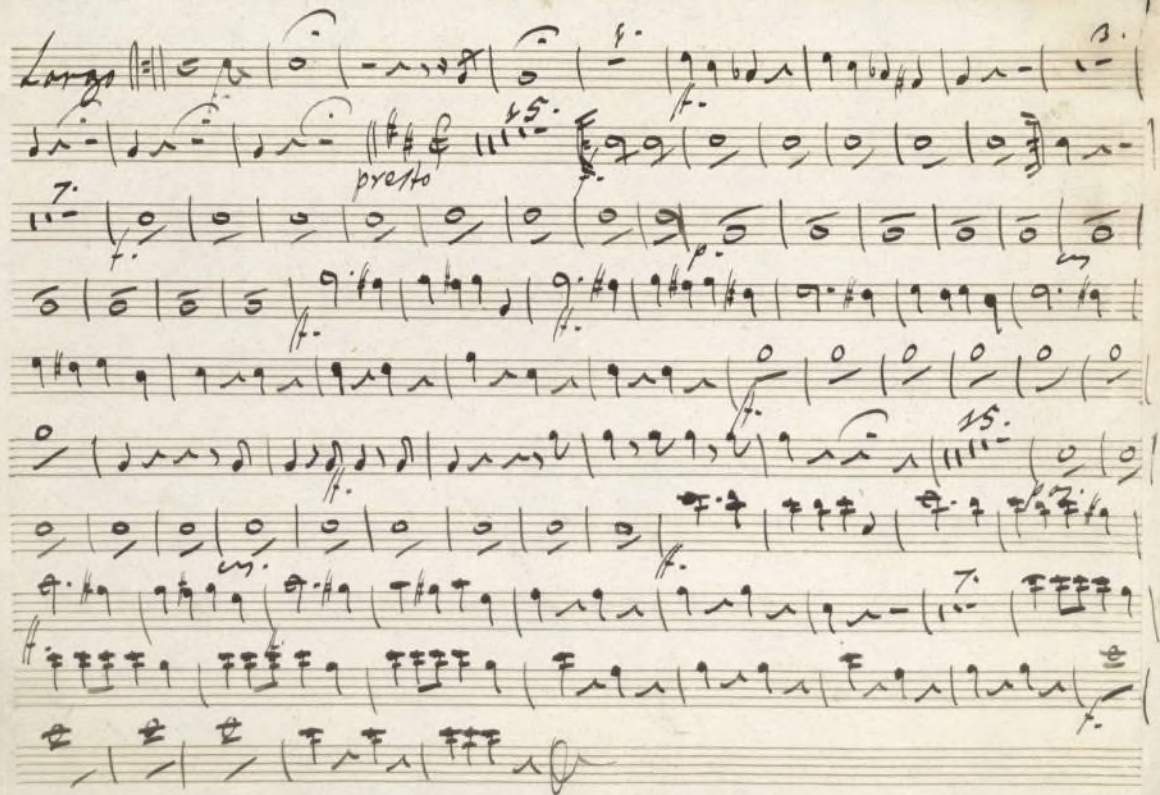
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*Continuacion al Seg.<sup>to</sup> ant.<sup>o</sup> 197—n.<sup>o</sup> 1.*

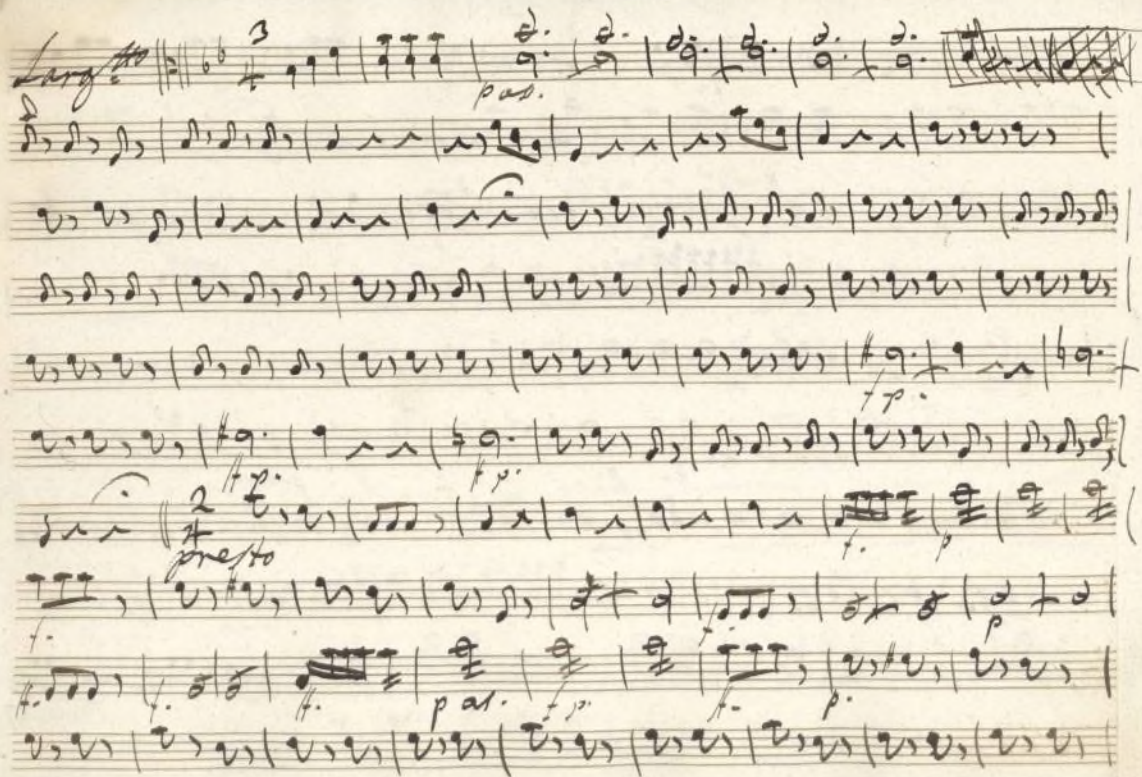
Mus 198

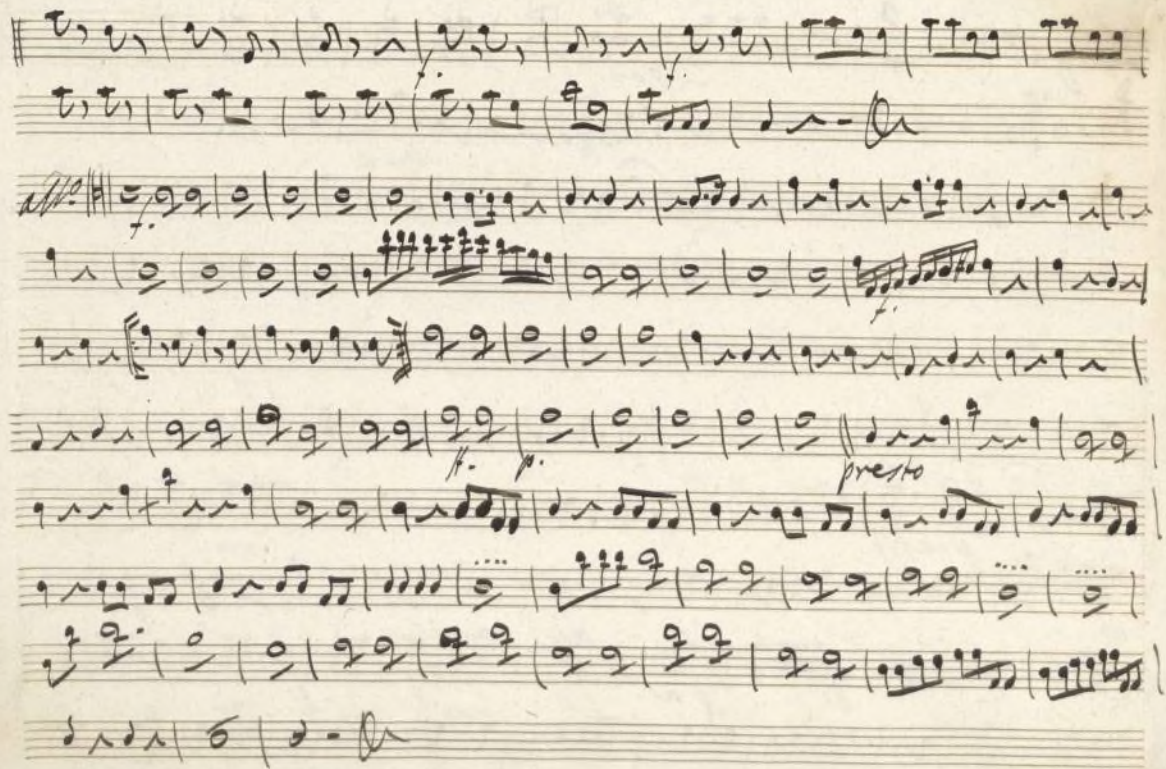
*Viola*

*La principessa filopfa*





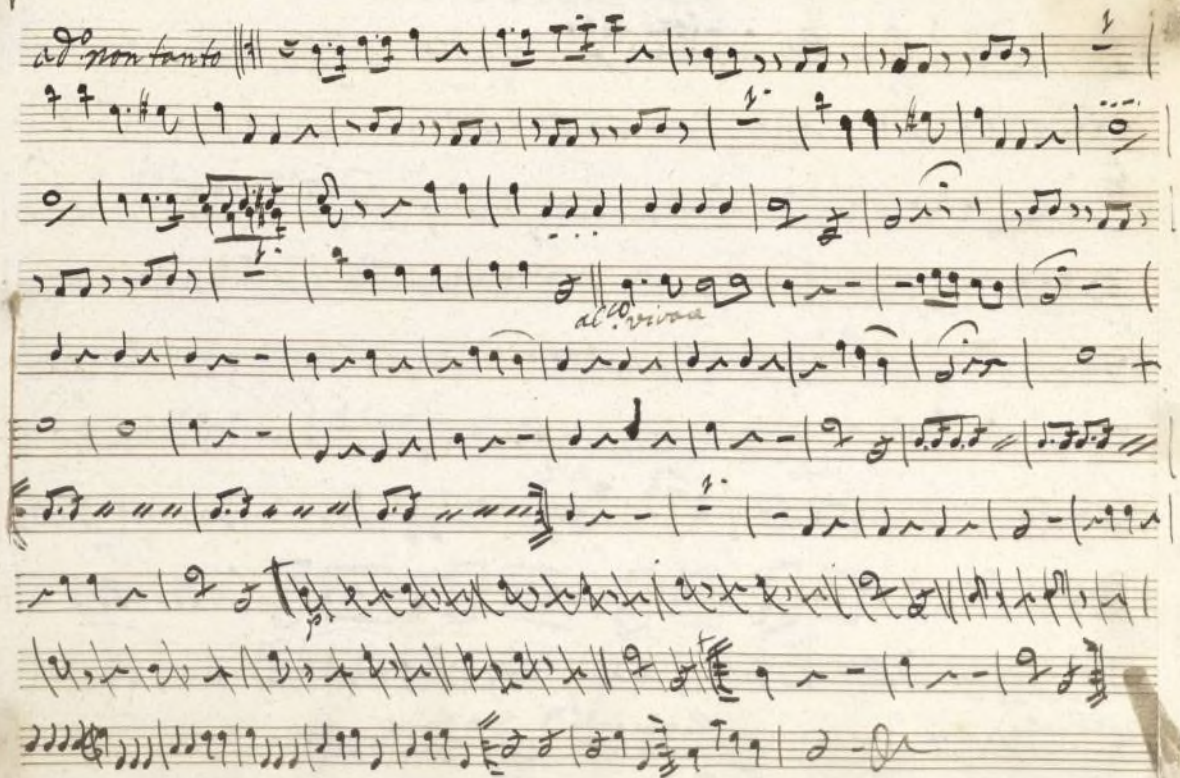


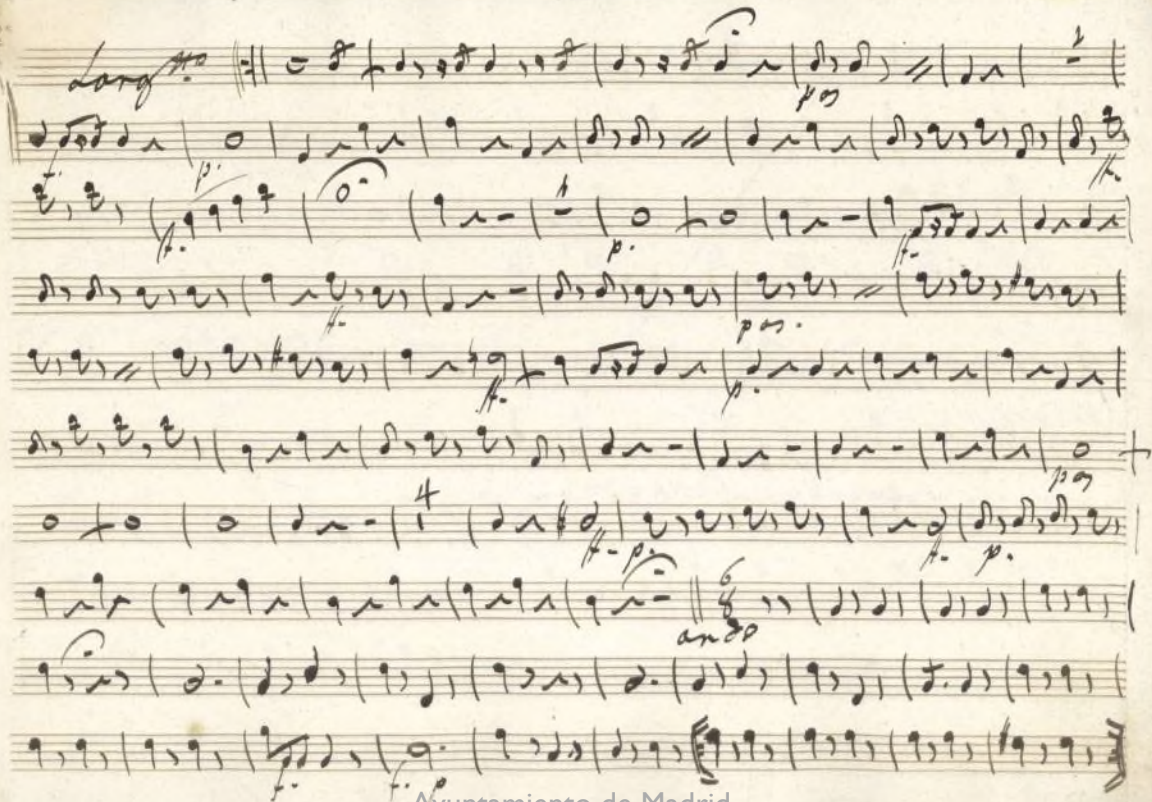


*Viole polaca*









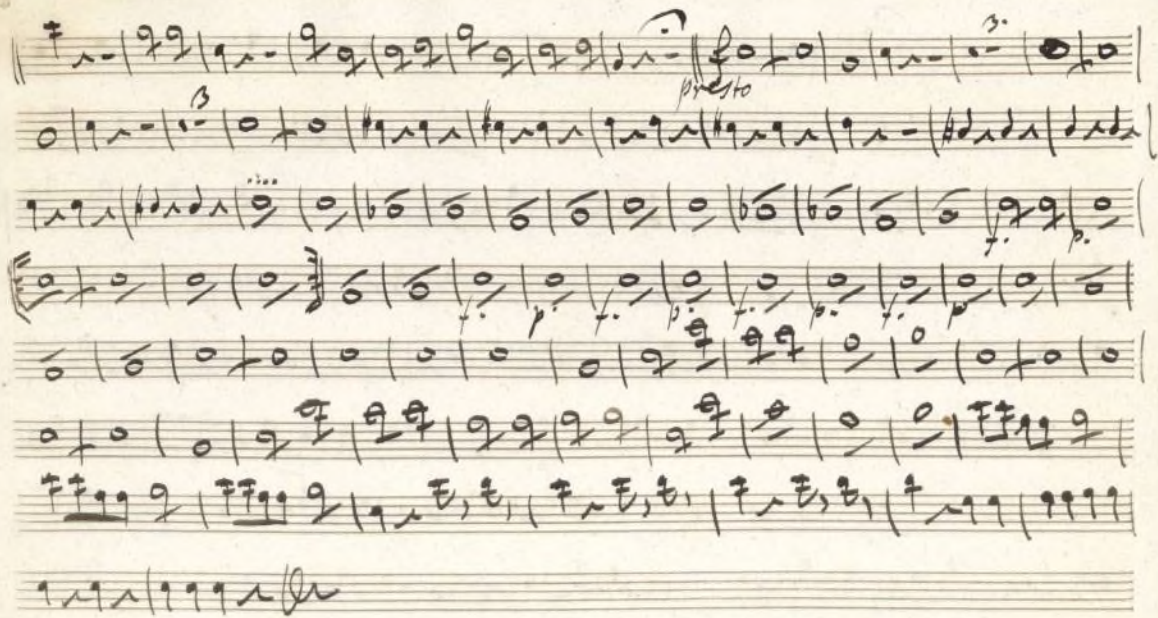
Handwritten musical score on ten staves. The first section is labeled "Ande" and the second section is labeled "Maestro". The notation includes various musical symbols such as notes, rests, and dynamic markings like "p." (piano).

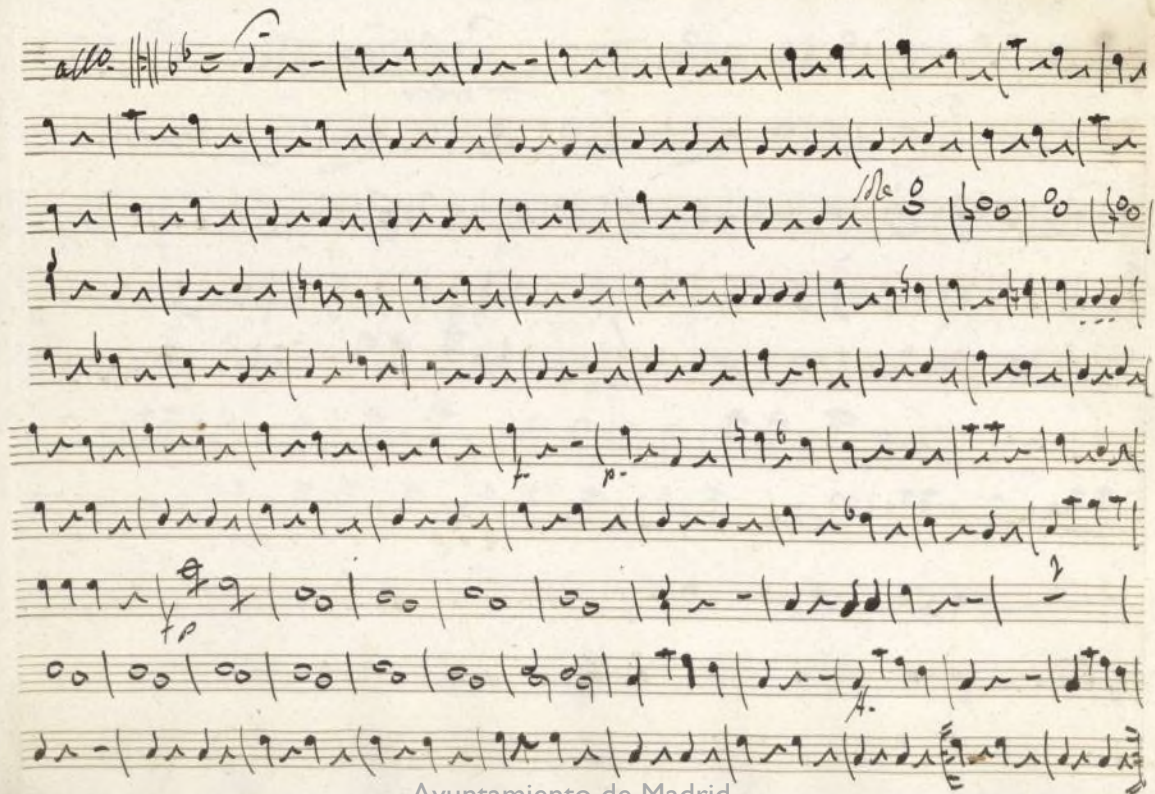
Ande

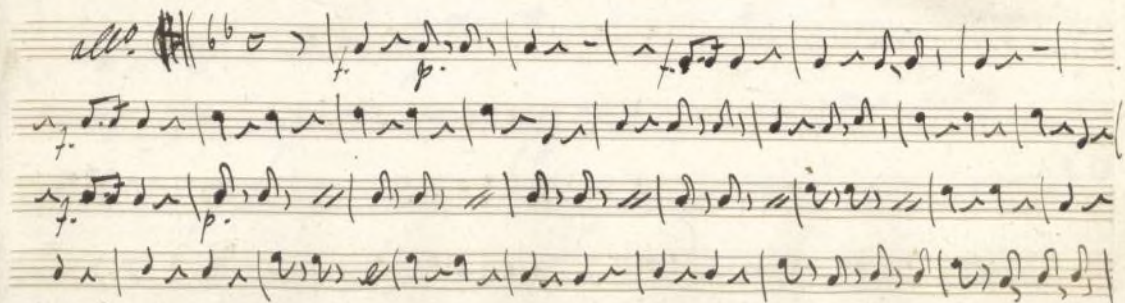
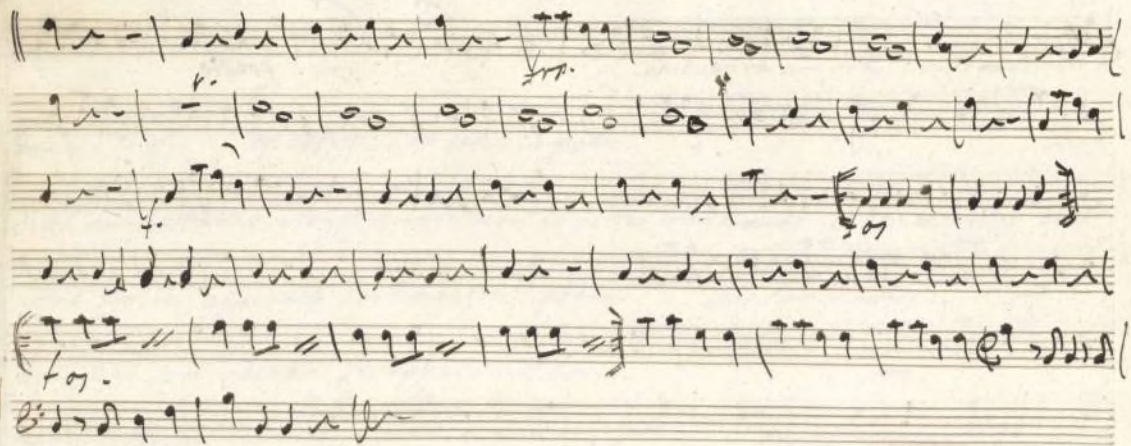
Maestro

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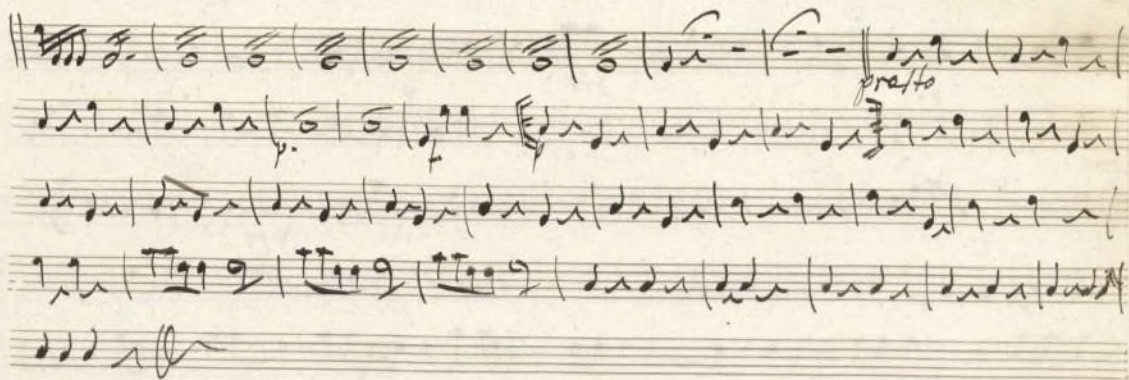






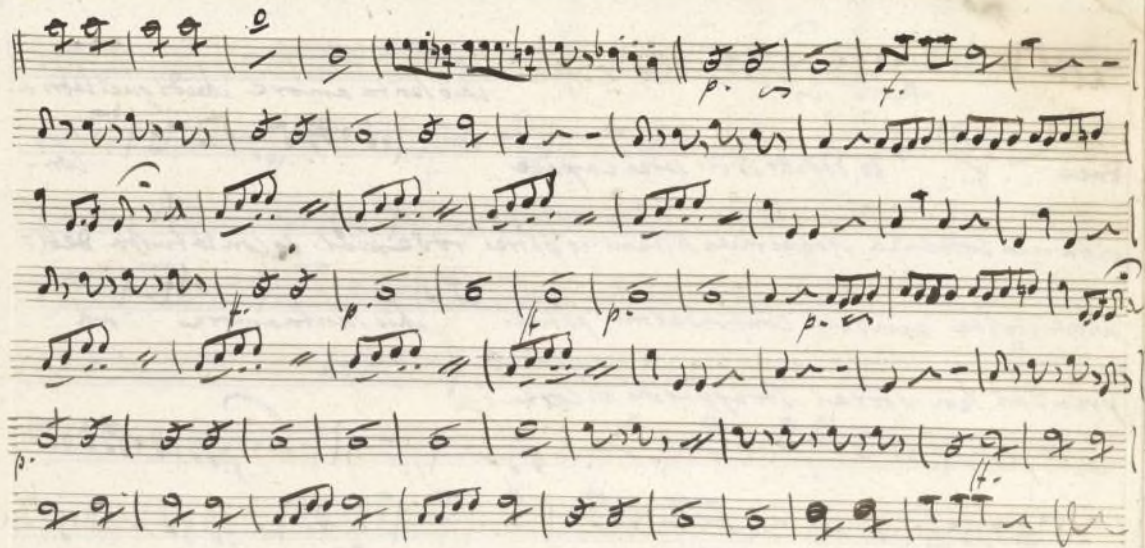






allo *mo* *p* *in.* *ch*io lenta amore chiedi quel labro al  
 dare *io* d'aspetto ti vil sarei capace *con-*  
 vitta mia costanza itoggi miei sistemi io potrei rovesciar io con la turba dell-  
 alme stolta e imbelli confondermi potrei *ch*io lenta amore *ad*  
 pria dal ben vorrei strapparmi il core *Aria*

all. *mo* *p* *in.* *ch*io lenta amore chiedi quel labro al  
 dare *io* d'aspetto ti vil sarei capace *con-*  
 vitta mia costanza itoggi miei sistemi io potrei rovesciar io con la turba dell-  
 alme stolta e imbelli confondermi potrei *ch*io lenta amore *ad*  
 pria dal ben vorrei strapparmi il core *Aria*



*al Fine*



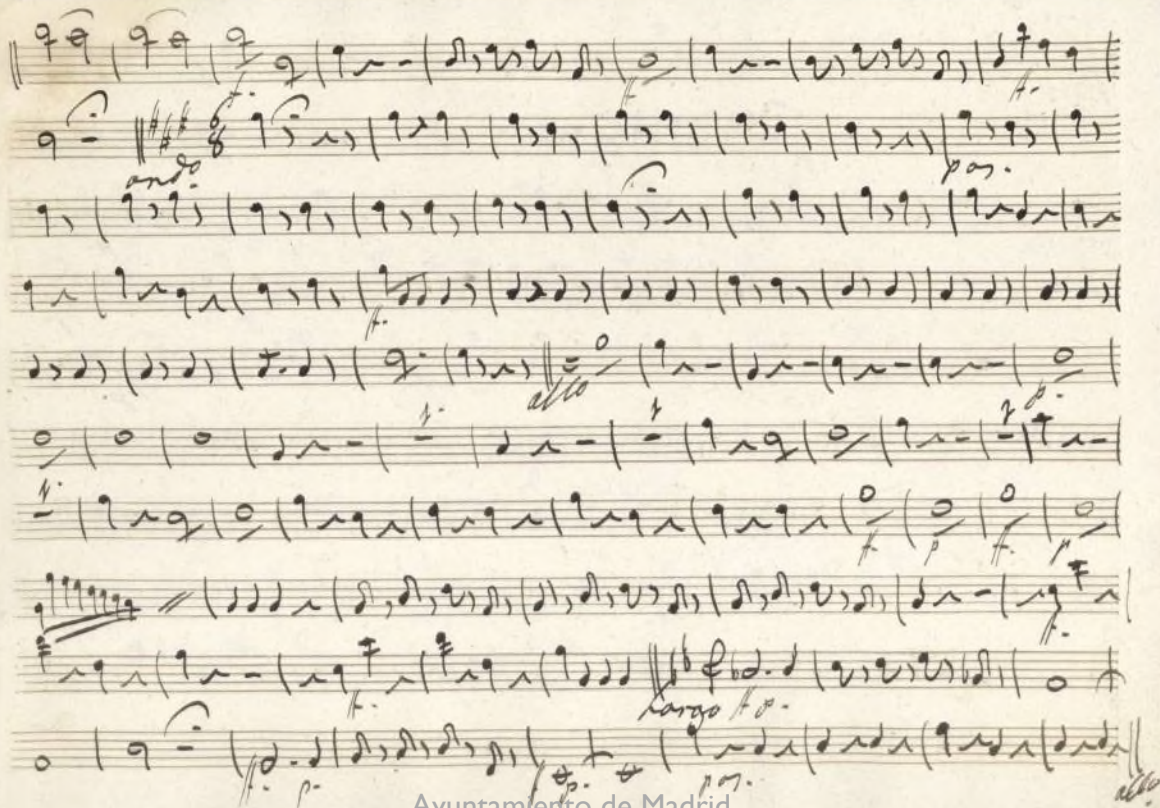
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

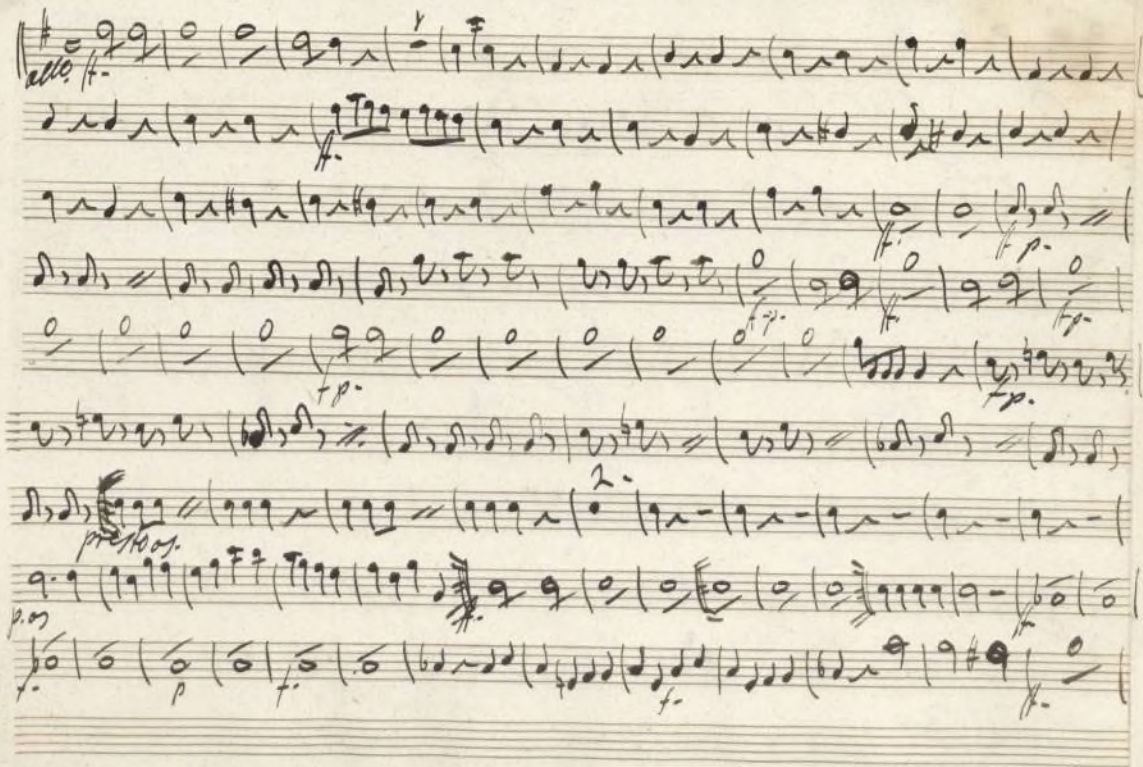
- all.* (Allegro) at the beginning.
- Commo to* (Canto) in the middle section.
- Morria 27.* (Moria 27) above the eighth staff.
- all. non tanto* (Allegro non tanto) at the bottom left.
- Larg. no* (Largo no) above the bottom staff.
- pos.* (posible) written below the bottom staff.

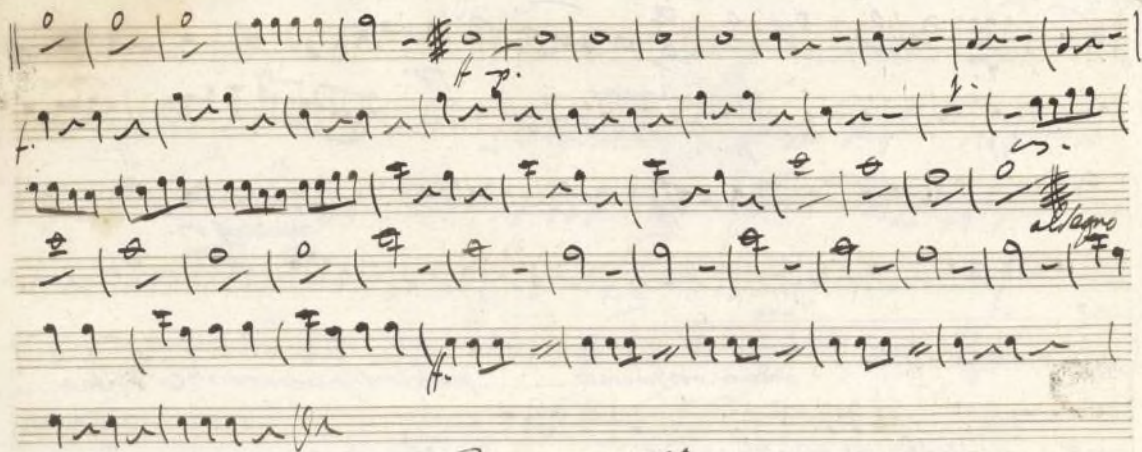
The score is a single system, likely for a single instrument or voice part.







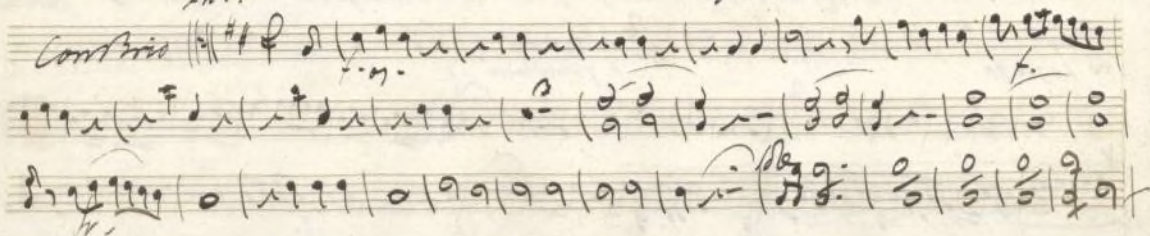




*Fine* ~~atto 1<sup>o</sup>~~

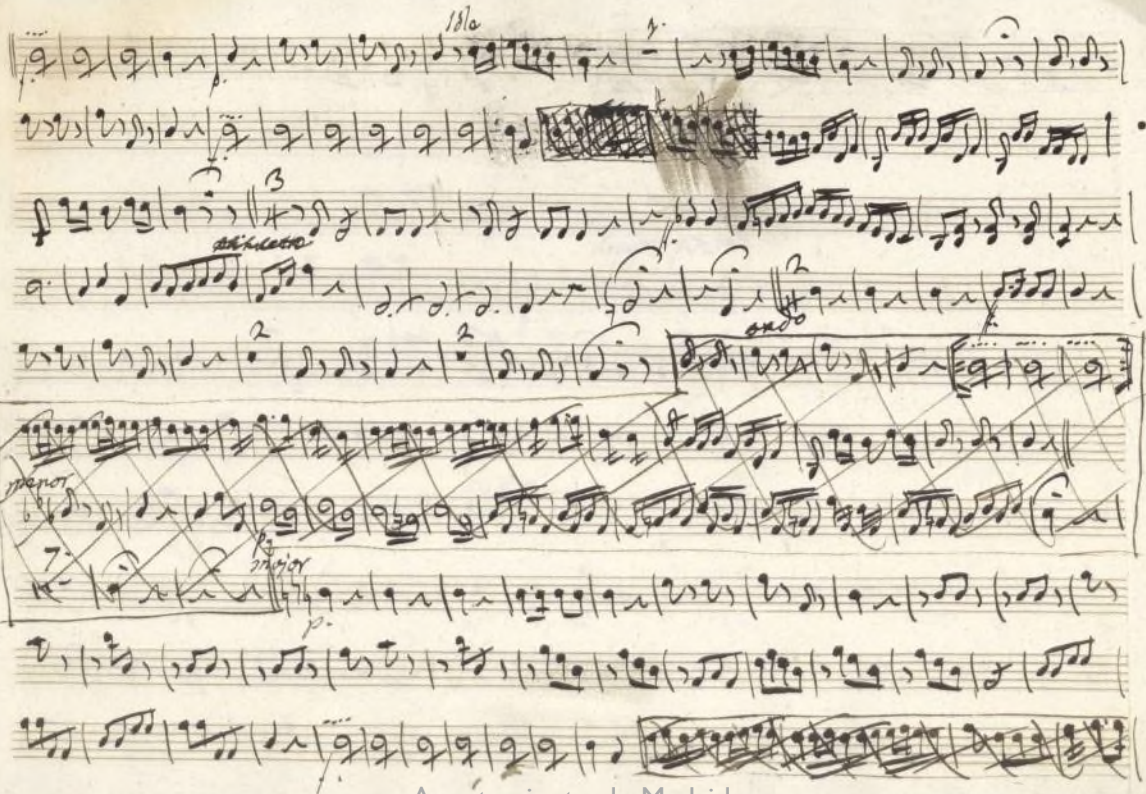
*In te*

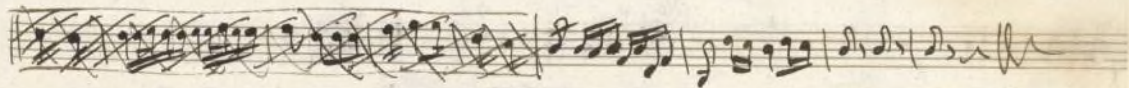
*atto 2<sup>o</sup>*



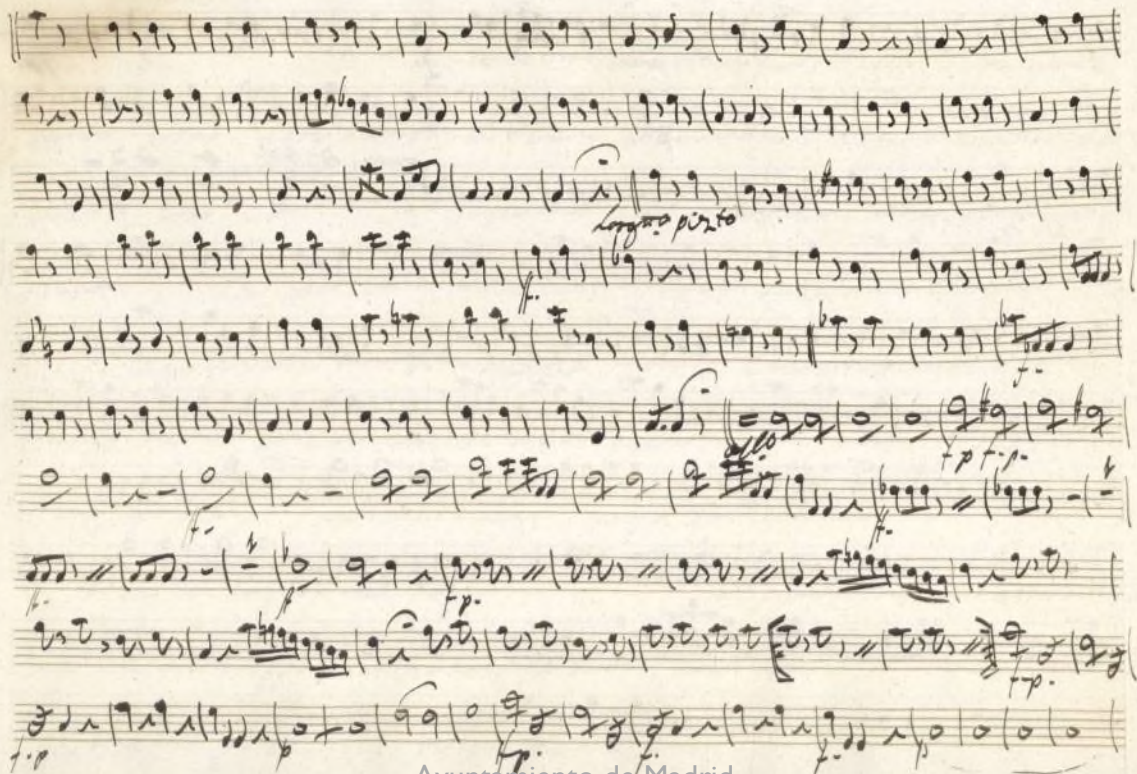




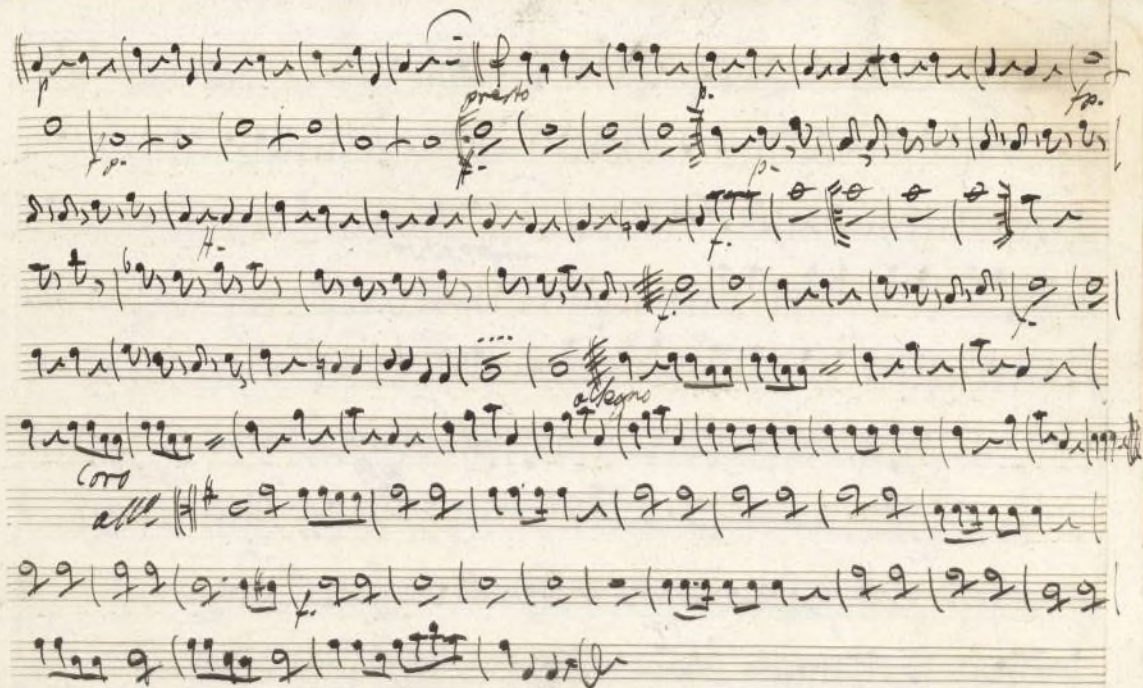




Handwritten musical score on six staves. The first staff begins with the word "Long" and a tempo marking "Alto". The notation includes various musical symbols such as clefs, time signatures (e.g., 2/4, 3/4), and notes. The score is written in a cursive, handwritten style.





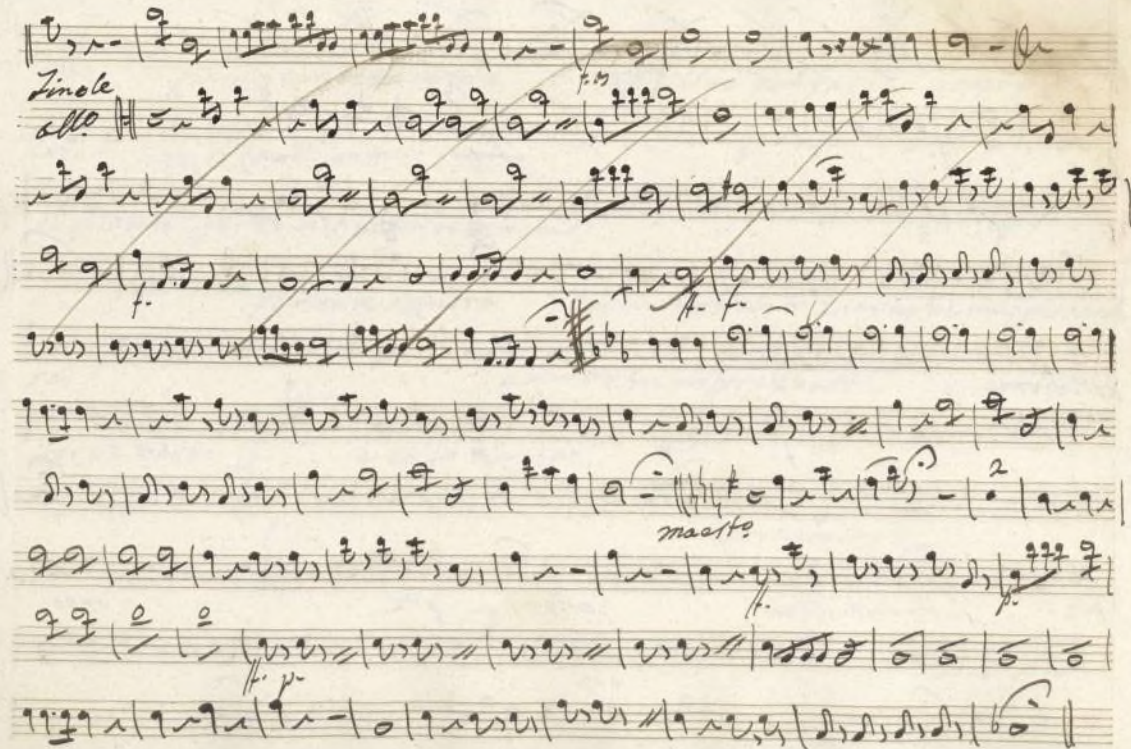


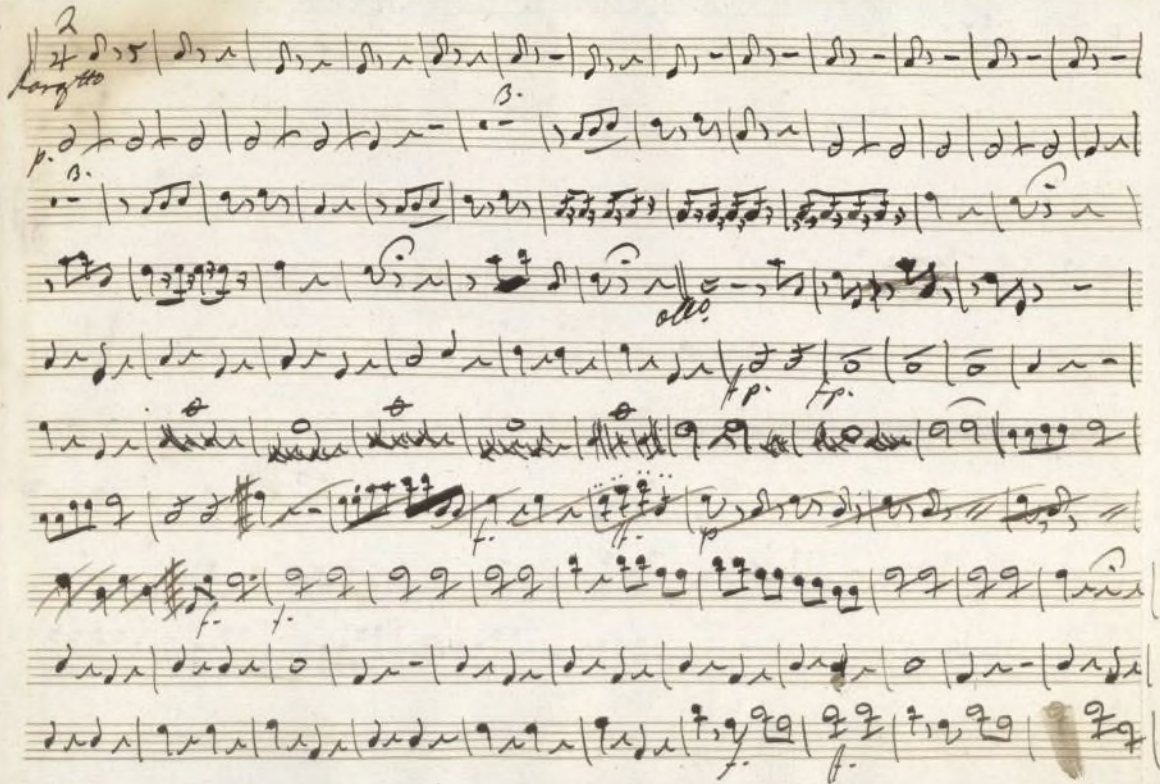
p. 27. *Andando* mai chi ardile far dove son io spargarsi  
 qui in torno n'è d'amor chi delena el amante d. Cesare eccellenza d.  
 Cesare afia ver *all. 1.º* eguale in petto incendio mi desta qual gelo mi sor  
 prende oh ciel chi mai di li Contrari affetti sa dirmi la cagion?  
 taga le vene del fronte gonfia gonfia e turchine turchine  
 ah non vorria ch'ella sentisse amor e gelosia amante teodorato.  
 ora gelosa audace fuggi fuggi dall'ira mia  
 di chi mi lagno? che vogli *Andando* oh più m'è bella ionon ravviso  
 me pur troppo eccitata lancia la duto amo amo sì quel foco  
 che tentai p. orgoglio destar nell'altrui

Sono per tua vendetta amore tutto lo fa piombar sopra il mio  
 core ~~agui~~ ~~Ande~~ ~~con moto~~  
 Oh quanto perdo nel cederti ben mio  
 o t o | d presente ignora permio tormento eterno al mio pensiero.  
 rai p b d - | b d - | b d - | b d  
 quando tu mi prezzasti quanto tu mi  
 prezzasti <sup>o</sup> <sup>lento</sup> e chio ti amai <sup>3</sup> <sup>6</sup> <sup>9</sup> <sup>12</sup> <sup>15</sup> <sup>18</sup> <sup>21</sup> <sup>24</sup> <sup>27</sup> <sup>30</sup> <sup>33</sup> <sup>36</sup> <sup>39</sup> <sup>42</sup> <sup>45</sup> <sup>48</sup> <sup>51</sup> <sup>54</sup> <sup>57</sup> <sup>60</sup> <sup>63</sup> <sup>66</sup> <sup>69</sup> <sup>72</sup> <sup>75</sup> <sup>78</sup> <sup>81</sup> <sup>84</sup> <sup>87</sup> <sup>90</sup> <sup>93</sup> <sup>96</sup> <sup>99</sup> <sup>102</sup> <sup>105</sup> <sup>108</sup> <sup>111</sup> <sup>114</sup> <sup>117</sup> <sup>120</sup> <sup>123</sup> <sup>126</sup> <sup>129</sup> <sup>132</sup> <sup>135</sup> <sup>138</sup> <sup>141</sup> <sup>144</sup> <sup>147</sup> <sup>150</sup> <sup>153</sup> <sup>156</sup> <sup>159</sup> <sup>162</sup> <sup>165</sup> <sup>168</sup> <sup>171</sup> <sup>174</sup> <sup>177</sup> <sup>180</sup> <sup>183</sup> <sup>186</sup> <sup>189</sup> <sup>192</sup> <sup>195</sup> <sup>198</sup> <sup>201</sup> <sup>204</sup> <sup>207</sup> <sup>210</sup> <sup>213</sup> <sup>216</sup> <sup>219</sup> <sup>222</sup> <sup>225</sup> <sup>228</sup> <sup>231</sup> <sup>234</sup> <sup>237</sup> <sup>240</sup> <sup>243</sup> <sup>246</sup> <sup>249</sup> <sup>252</sup> <sup>255</sup> <sup>258</sup> <sup>261</sup> <sup>264</sup> <sup>267</sup> <sup>270</sup> <sup>273</sup> <sup>276</sup> <sup>279</sup> <sup>282</sup> <sup>285</sup> <sup>288</sup> <sup>291</sup> <sup>294</sup> <sup>297</sup> <sup>300</sup> <sup>303</sup> <sup>306</sup> <sup>309</sup> <sup>312</sup> <sup>315</sup> <sup>318</sup> <sup>321</sup> <sup>324</sup> <sup>327</sup> <sup>330</sup> <sup>333</sup> <sup>336</sup> <sup>339</sup> <sup>342</sup> <sup>345</sup> <sup>348</sup> <sup>351</sup> <sup>354</sup> <sup>357</sup> <sup>360</sup> <sup>363</sup> <sup>366</sup> <sup>369</sup> <sup>372</sup> <sup>375</sup> <sup>378</sup> <sup>381</sup> <sup>384</sup> <sup>387</sup> <sup>390</sup> <sup>393</sup> <sup>396</sup> <sup>399</sup> <sup>402</sup> <sup>405</sup> <sup>408</sup> <sup>411</sup> <sup>414</sup> <sup>417</sup> <sup>420</sup> <sup>423</sup> <sup>426</sup> <sup>429</sup> <sup>432</sup> <sup>435</sup> <sup>438</sup> <sup>441</sup> <sup>444</sup> <sup>447</sup> <sup>450</sup> <sup>453</sup> <sup>456</sup> <sup>459</sup> <sup>462</sup> <sup>465</sup> <sup>468</sup> <sup>471</sup> <sup>474</sup> <sup>477</sup> <sup>480</sup> <sup>483</sup> <sup>486</sup> <sup>489</sup> <sup>492</sup> <sup>495</sup> <sup>498</sup> <sup>501</sup> <sup>504</sup> <sup>507</sup> <sup>510</sup> <sup>513</sup> <sup>516</sup> <sup>519</sup> <sup>522</sup> <sup>525</sup> <sup>528</sup> <sup>531</sup> <sup>534</sup> <sup>537</sup> <sup>540</sup> <sup>543</sup> <sup>546</sup> <sup>549</sup> <sup>552</sup> <sup>555</sup> <sup>558</sup> <sup>561</sup> <sup>564</sup> <sup>567</sup> <sup>570</sup> <sup>573</sup> <sup>576</sup> <sup>579</sup> <sup>582</sup> <sup>585</sup> <sup>588</sup> <sup>591</sup> <sup>594</sup> <sup>597</sup> <sup>600</sup> <sup>603</sup> <sup>606</sup> <sup>609</sup> <sup>612</sup> <sup>615</sup> <sup>618</sup> <sup>621</sup> <sup>624</sup> <sup>627</sup> <sup>630</sup> <sup>633</sup> <sup>636</sup> <sup>639</sup> <sup>642</sup> <sup>645</sup> <sup>648</sup> <sup>651</sup> <sup>654</sup> <sup>657</sup> <sup>660</sup> <sup>663</sup> <sup>666</sup> <sup>669</sup> <sup>672</sup> <sup>675</sup> <sup>678</sup> <sup>681</sup> <sup>684</sup> <sup>687</sup> <sup>690</sup> <sup>693</sup> <sup>696</sup> <sup>699</sup> <sup>702</sup> <sup>705</sup> <sup>708</sup> <sup>711</sup> <sup>714</sup> <sup>717</sup> <sup>720</sup> <sup>723</sup> <sup>726</sup> <sup>729</sup> <sup>732</sup> <sup>735</sup> <sup>738</sup> <sup>741</sup> <sup>744</sup> <sup>747</sup> <sup>750</sup> <sup>753</sup> <sup>756</sup> <sup>759</sup> <sup>762</sup> <sup>765</sup> <sup>768</sup> <sup>771</sup> <sup>774</sup> <sup>777</sup> <sup>780</sup> <sup>783</sup> <sup>786</sup> <sup>789</sup> <sup>792</sup> <sup>795</sup> <sup>798</sup> <sup>801</sup> <sup>804</sup> <sup>807</sup> <sup>810</sup> <sup>813</sup> <sup>816</sup> <sup>819</sup> <sup>822</sup> <sup>825</sup> <sup>828</sup> <sup>831</sup> <sup>834</sup> <sup>837</sup> <sup>840</sup> <sup>843</sup> <sup>846</sup> <sup>849</sup> <sup>852</sup> <sup>855</sup> <sup>858</sup> <sup>861</sup> <sup>864</sup> <sup>867</sup> <sup>870</sup> <sup>873</sup> <sup>876</sup> <sup>879</sup> <sup>882</sup> <sup>885</sup> <sup>888</sup> <sup>891</sup> <sup>894</sup> <sup>897</sup> <sup>900</sup> <sup>903</sup> <sup>906</sup> <sup>909</sup> <sup>912</sup> <sup>915</sup> <sup>918</sup> <sup>921</sup> <sup>924</sup> <sup>927</sup> <sup>930</sup> <sup>933</sup> <sup>936</sup> <sup>939</sup> <sup>942</sup> <sup>945</sup> <sup>948</sup> <sup>951</sup> <sup>954</sup> <sup>957</sup> <sup>960</sup> <sup>963</sup> <sup>966</sup> <sup>969</sup> <sup>972</sup> <sup>975</sup> <sup>978</sup> <sup>981</sup> <sup>984</sup> <sup>987</sup> <sup>990</sup> <sup>993</sup> <sup>996</sup> <sup>999</sup> <sup>1002</sup> <sup>1005</sup> <sup>1008</sup> <sup>1011</sup> <sup>1014</sup> <sup>1017</sup> <sup>1020</sup> <sup>1023</sup> <sup>1026</sup> <sup>1029</sup> <sup>1032</sup> <sup>1035</sup> <sup>1038</sup> <sup>1041</sup> <sup>1044</sup> <sup>1047</sup> <sup>1050</sup> <sup>1053</sup> <sup>1056</sup> <sup>1059</sup> <sup>1062</sup> <sup>1065</sup> <sup>1068</sup> <sup>1071</sup> <sup>1074</sup> <sup>1077</sup> <sup>1080</sup> <sup>1083</sup> <sup>1086</sup> <sup>1089</sup> <sup>1092</sup> <sup>1095</sup> <sup>1098</sup> <sup>1101</sup> <sup>1104</sup> <sup>1107</sup> <sup>1110</sup> <sup>1113</sup> <sup>1116</sup> <sup>1119</sup> <sup>1122</sup> <sup>1125</sup> <sup>1128</sup> <sup>1131</sup> <sup>1134</sup> <sup>1137</sup> <sup>1140</sup> <sup>1143</sup> <sup>1146</sup> <sup>1149</sup> <sup>1152</sup> <sup>1155</sup> <sup>1158</sup> <sup>1161</sup> <sup>1164</sup> <sup>1167</sup> <sup>1170</sup> <sup>1173</sup> <sup>1176</sup> <sup>1179</sup> <sup>1182</sup> <sup>1185</sup> <sup>1188</sup> <sup>1191</sup> <sup>1194</sup> <sup>1197</sup> <sup>1200</sup> <sup>1203</sup> <sup>1206</sup> <sup>1209</sup> <sup>1212</sup> <sup>1215</sup> <sup>1218</sup> <sup>1221</sup> <sup>1224</sup> <sup>1227</sup> <sup>1230</sup> <sup>1233</sup> <sup>1236</sup> <sup>1239</sup> <sup>1242</sup> <sup>1245</sup> <sup>1248</sup> <sup>1251</sup> <sup>1254</sup> <sup>1257</sup> <sup>1260</sup> <sup>1263</sup> <sup>1266</sup> <sup>1269</sup> <sup>1272</sup> <sup>1275</sup> <sup>1278</sup> <sup>1281</sup> <sup>1284</sup> <sup>1287</sup> <sup>1290</sup> <sup>1293</sup> <sup>1296</sup> <sup>1299</sup> <sup>1302</sup> <sup>1305</sup> <sup>1308</sup> <sup>1311</sup> <sup>1314</sup> <sup>1317</sup> <sup>1320</sup> <sup>1323</sup> <sup>1326</sup> <sup>1329</sup> <sup>1332</sup> <sup>1335</sup> <sup>1338</sup> <sup>1341</sup> <sup>1344</sup> <sup>1347</sup> <sup>1350</sup> <sup>1353</sup> <sup>1356</sup> <sup>1359</sup> <sup>1362</sup> <sup>1365</sup> <sup>1368</sup> <sup>1371</sup> <sup>1374</sup> <sup>1377</sup> <sup>1380</sup> <sup>1383</sup> <sup>1386</sup> <sup>1389</sup> <sup>1392</sup> <sup>1395</sup> <sup>1398</sup> <sup>1401</sup> <sup>1404</sup> <sup>1407</sup> <sup>1410</sup> <sup>1413</sup> <sup>1416</sup> <sup>1419</sup> <sup>1422</sup> <sup>1425</sup> <sup>1428</sup> <sup>1431</sup> <sup>1434</sup> <sup>1437</sup> <sup>1440</sup> <sup>1443</sup> <sup>1446</sup> <sup>1449</sup> <sup>1452</sup> <sup>1455</sup> <sup>1458</sup> <sup>1461</sup> <sup>1464</sup> <sup>1467</sup> <sup>1470</sup> <sup>1473</sup> <sup>1476</sup> <sup>1479</sup> <sup>1482</sup> <sup>1485</sup> <sup>1488</sup> <sup>1491</sup> <sup>1494</sup> <sup>1497</sup> <sup>1500</sup> <sup>1503</sup> <sup>1506</sup> <sup>1509</sup> <sup>1512</sup> <sup>1515</sup> <sup>1518</sup> <sup>1521</sup> <sup>1524</sup> <sup>1527</sup> <sup>1530</sup> <sup>1533</sup> <sup>1536</sup> <sup>1539</sup> <sup>1542</sup> <sup>1545</sup> <sup>1548</sup> <sup>1551</sup> <sup>1554</sup> <sup>1557</sup> <sup>1560</sup> <sup>1563</sup> <sup>1566</sup> <sup>1569</sup> <sup>1572</sup> <sup>1575</sup> <sup>1578</sup> <sup>1581</sup> <sup>1584</sup> <sup>1587</sup> <sup>1590</sup> <sup>1593</sup> <sup>1596</sup> <sup>1599</sup> <sup>1602</sup> <sup>1605</sup> <sup>1608</sup> <sup>1611</sup> <sup>1614</sup> <sup>1617</sup> <sup>1620</sup> <sup>1623</sup> <sup>1626</sup> <sup>1629</sup> <sup>1632</sup> <sup>1635</sup> <sup>1638</sup> <sup>1641</sup> <sup>1644</sup> <sup>1647</sup> <sup>1650</sup> <sup>1653</sup> <sup>1656</sup> <sup>1659</sup> <sup>1662</sup> <sup>1665</sup> <sup>1668</sup> <sup>1671</sup> <sup>1674</sup> <sup>1677</sup> <sup>1680</sup> <sup>1683</sup> <sup>1686</sup> <sup>1689</sup> <sup>1692</sup> <sup>1695</sup> <sup>1698</sup> <sup>1701</sup> <sup>1704</sup> <sup>1707</sup> <sup>1710</sup> <sup>1713</sup> <sup>1716</sup> <sup>1719</sup> <sup>1722</sup> <sup>1725</sup> <sup>1728</sup> <sup>1731</sup> <sup>1734</sup> <sup>1737</sup> <sup>1740</sup> <sup>1743</sup> <sup>1746</sup> <sup>1749</sup> <sup>1752</sup> <sup>1755</sup> <sup>1758</sup> <sup>1761</sup> <sup>1764</sup> <sup>1767</sup> <sup>1770</sup> <sup>1773</sup> <sup>1776</sup> <sup>1779</sup> <sup>1782</sup> <sup>1785</sup> <sup>1788</sup> <sup>1791</sup> <sup>1794</sup> <sup>1797</sup> <sup>1800</sup> <sup>1803</sup> <sup>1806</sup> <sup>1809</sup> <sup>1812</sup> <sup>1815</sup> <sup>1818</sup> <sup>1821</sup> <sup>1824</sup> <sup>1827</sup> <sup>1830</sup> <sup>1833</sup> <sup>1836</sup> <sup>1839</sup> <sup>1842</sup> <sup>1845</sup> <sup>1848</sup> <sup>1851</sup> <sup>1854</sup> <sup>1857</sup> <sup>1860</sup> <sup>1863</sup> <sup>1866</sup> <sup>1869</sup> <sup>1872</sup> <sup>1875</sup> <sup>1878</sup> <sup>1881</sup> <sup>1884</sup> <sup>1887</sup> <sup>1890</sup> <sup>1893</sup> <sup>1896</sup> <sup>1899</sup> <sup>1902</sup> <sup>1905</sup> <sup>1908</sup> <sup>1911</sup> <sup>1914</sup> <sup>1917</sup> <sup>1920</sup> <sup>1923</sup> <sup>1926</sup> <sup>1929</sup> <sup>1932</sup> <sup>1935</sup> <sup>1938</sup> <sup>1941</sup> <sup>1944</sup> <sup>1947</sup> <sup>1950</sup> <sup>1953</sup> <sup>1956</sup> <sup>1959</sup> <sup>1962</sup> <sup>1965</sup> <sup>1968</sup> <sup>1971</sup> <sup>1974</sup> <sup>1977</sup> <sup>1980</sup> <sup>1983</sup> <sup>1986</sup> <sup>1989</sup> <sup>1992</sup> <sup>1995</sup> <sup>1998</sup> <sup>2001</sup> <sup>2004</sup> <sup>2007</sup> <sup>2010</sup> <sup>2013</sup> <sup>2016</sup> <sup>2019</sup> <sup>2022</sup> <sup>2025</sup> <sup>2028</sup> <sup>2031</sup> <sup>2034</sup> <sup>2037</sup> <sup>2040</sup> <sup>2043</sup> <sup>2046</sup> <sup>2049</sup> <sup>2052</sup> <sup>2055</sup> <sup>2058</sup> <sup>2061</sup> <sup>2064</sup> <sup>2067</sup> <sup>2070</sup> <sup>2073</sup> <sup>2076</sup> <sup>2079</sup> <sup>2082</sup> <sup>2085</sup> <sup>2088</sup> <sup>2091</sup> <sup>2094</sup> <sup>2097</sup> <sup>2100</sup> <sup>2103</sup> <sup>2106</sup> <sup>2109</sup> <sup>2112</sup> <sup>2115</sup> <sup>2118</sup> <sup>2121</sup> <sup>2124</sup> <sup>2127</sup> <sup>2130</sup> <sup>2133</sup> <sup>2136</sup> <sup>2139</sup> <sup>2142</sup> <sup>2145</sup> <sup>2148</sup> <sup>2151</sup> <sup>2154</sup> <sup>2157</sup> <sup>2160</sup> <sup>2163</sup> <sup>2166</sup> <sup>2169</sup> <sup>2172</sup> <sup>2175</sup> <sup>2178</sup> <sup>2181</sup> <sup>2184</sup> <sup>2187</sup> <sup>2190</sup> <sup>2193</sup> <sup>2196</sup> <sup>2199</sup> <sup>2202</sup> <sup>2205</sup> <sup>2208</sup> <sup>2211</sup> <sup>2214</sup> <sup>2217</sup> <sup>2220</sup> <sup>2223</sup> <sup>2226</sup> <sup>2229</sup> <sup>2232</sup> <sup>2235</sup> <sup>2238</sup> <sup>2241</sup> <sup>2244</sup> <sup>2247</sup> <sup>2250</sup> <sup>2253</sup> <sup>2256</sup> <sup>2259</sup> <sup>2262</sup> <sup>2265</sup> <sup>2268</sup> <sup>2271</sup> <sup>2274</sup> <sup>2277</sup> <sup>2280</sup> <sup>2283</sup> <sup>2286</sup> <sup>2289</sup> <sup>2292</sup> <sup>2295</sup> <sup>2298</sup> <sup>2301</sup> <sup>2304</sup> <sup>2307</sup> <sup>2310</sup> <sup>2313</sup> <sup>2316</sup> <sup>2319</sup> <sup>2322</sup> <sup>2325</sup> <sup>2328</sup> <sup>2331</sup> <sup>2334</sup> <sup>2337</sup> <sup>2340</sup> <sup>2343</sup> <sup>2346</sup> <sup>2349</sup> <sup>2352</sup> <sup>2355</sup> <sup>2358</sup> <sup>2361</sup> <sup>2364</sup> <sup>2367</sup> <sup>2370</sup> <sup>2373</sup> <sup>2376</sup> <sup>2379</sup> <sup>2382</sup> <sup>2385</sup> <sup>2388</sup> <sup>2391</sup> <sup>2394</sup> <sup>2397</sup> <sup>2400</sup> <sup>2403</sup> <sup>2406</sup> <sup>2409</sup> <sup>2412</sup> <sup>2415</sup> <sup>2418</sup> <sup>2421</sup> <sup>2424</sup> <sup>2427</sup> <sup>2430</sup> <sup>2433</sup> <sup>2436</sup> <sup>2439</sup> <sup>2442</sup> <sup>2445</sup> <sup>2448</sup> <sup>2451</sup> <sup>2454</sup> <sup>2457</sup> <sup>2460</sup> <sup>2463</sup> <sup>2466</sup> <sup>2469</sup> <sup>2472</sup> <sup>2475</sup> <sup>2478</sup> <sup>2481</sup> <sup>2484</sup> <sup>2487</sup> <sup>2490</sup> <sup>2493</sup> <sup>2496</sup> <sup>2499</sup> <sup>2502</sup> <sup>2505</sup> <sup>2508</sup> <sup>2511</sup> <sup>2514</sup> <sup>2517</sup> <sup>2520</sup> <sup>2523</sup> <sup>2526</sup> <sup>2529</sup> <sup>2532</sup> <sup>2535</sup> <sup>2538</sup> <sup>2541</sup> <sup>2544</sup> <sup>2547</sup> <sup>2550</sup> <sup>2553</sup> <sup>2556</sup> <sup>2559</sup> <sup>2562</sup> <sup>2565</sup> <sup>2568</sup> <sup>2571</sup> <sup>2574</sup> <sup>2577</sup> <sup>2580</sup> <sup>2583</sup> <sup>2586</sup> <sup>2589</sup> <sup>2592</sup> <sup>2595</sup> <sup>2598</sup> <sup>2601</sup> <sup>2604</sup> <sup>2607</sup> <sup>2610</sup> <sup>2613</sup> <sup>2616</sup> <sup>2619</sup> <sup>2622</sup> <sup>2625</sup> <sup>2628</sup> <sup>2631</sup> <sup>2634</sup> <sup>2637</sup> <sup>2640</sup> <sup>2643</sup> <sup>2646</sup> <sup>2649</sup> <sup>2652</sup> <sup>2655</sup> <sup>2658</sup> <sup>2661</sup> <sup>2664</sup> <sup>2667</sup> <sup>2670</sup> <sup>2673</sup> <sup>2676</sup> <sup>2679</sup> <sup>2682</sup> <sup>2685</sup> <sup>2688</sup> <sup>2691</sup> <sup>2694</sup> <sup>2697</sup> <sup>2700</sup> <sup>2703</sup> <sup>2706</sup> <sup>2709</sup> <sup>2712</sup> <sup>2715</sup> <sup>2718</sup> <sup>2721</sup> <sup>2724</sup> <sup>2727</sup> <sup>2730</sup> <sup>2733</sup> <sup>2736</sup> <sup>2739</sup> <sup>2742</sup> <sup>2745</sup> <sup>2748</sup> <sup>2751</sup> <sup>2754</sup> <sup>2757</sup> <sup>2760</sup> <sup>2763</sup> <sup>2766</sup> <sup>2769</sup> <sup>2772</sup> <sup>2775</sup> <sup>2778</sup> <sup>2781</sup> <sup>2784</sup> <sup>2787</sup> <sup>2790</sup> <sup>2793</sup> <sup>2796</sup> <sup>2799</sup> <sup>2802</sup> <sup>2805</sup> <sup>2808</sup> <sup>2811</sup> <sup>2814</sup> <sup>2817</sup> <sup>2820</sup> <sup>2823</sup> <sup>2826</sup> <sup>2829</sup> <sup>2832</sup> <sup>2835</sup> <sup>2838</sup> <sup>2841</sup> <sup>2844</sup> <sup>2847</sup> <sup>2850</sup> <sup>2853</sup> <sup>2856</sup> <sup>2859</sup> <sup>2862</sup> <sup>2865</sup> <sup>2868</sup> <sup>2871</sup> <sup>2874</sup> <sup>2877</sup> <sup>2880</sup> <sup>2883</sup> <sup>2886</sup> <sup>2889</sup> <sup>2892</sup> <sup>2895</sup> <sup>2898</sup> <sup>2901</sup> <sup>2904</sup> <sup>2907</sup> <sup>2910</sup> <sup>2913</sup> <sup>2916</sup> <sup>2919</sup> <sup>2922</sup> <sup>2925</sup> <sup>2928</sup> <sup>2931</sup> <sup>2934</sup> <sup>2937</sup> <sup>2940</sup> <sup>2943</sup> <sup>2946</sup> <sup>2949</sup> <sup>2952</sup> <sup>2955</sup> <sup>2958</sup> <sup>2961</sup> <sup>2964</sup> <sup>2967</sup> <sup>2970</sup> <sup>2973</sup> <sup>2976</sup> <sup>2979</sup> <sup>2982</sup> <sup>2985</sup> <sup>2988</sup> <sup>2991</sup> <sup>2994</sup> <sup>2997</sup> <sup>3000</sup> <sup>3003</sup> <sup>3006</sup> <sup>3009</sup> <sup>3012</sup> <sup>3015</sup> <sup>3018</sup> <sup>3021</sup> <sup>3024</sup> <sup>3027</sup> <sup>3030</sup> <sup>3033</sup> <sup>3036</sup> <sup>3039</sup> <sup>3042</sup> <sup>3045</sup> <sup>3048</sup> <sup>3051</sup> <sup>3054</sup> <sup>3057</sup> <sup>3060</sup> <sup>3063</sup> <sup>3066</sup> <sup>3069</sup> <sup>3072</sup> <sup>3075</sup> <sup>3078</sup> <sup>3081</sup> <sup>3084</sup> <sup>3087</sup> <sup>3090</sup> <sup>3093</sup> <sup>3096</sup> <sup>3099</sup> <sup>3102</sup> <sup>3105</sup> <sup>3108</sup> <sup>3111</sup> <sup>3114</sup> <sup>3117</sup> <sup>3120</sup> <sup>3123</sup> <sup>3126</sup> <sup>3129</sup> <sup>3132</sup> <sup>3135</sup> <sup>3138</sup> <sup>3141</sup> <sup>3144</sup> <sup>3147</sup> <sup>3150</sup> <sup>3153</sup> <sup>3156</sup> <sup>3159</sup> <sup>3162</sup> <sup>3165</sup> <sup>3168</sup> <sup>3171</sup> <sup>3174</sup> <sup>3177</sup> <sup>3180</sup> <sup>3183</sup> <sup>3186</sup> <sup>3189</sup> <sup>3192</sup> <sup>3195</sup> <sup>3198</sup> <sup>3201</sup> <sup>3204</sup> <sup>3207</sup> <sup>3210</sup> <sup>3213</sup> <sup>3216</sup> <sup>3219</sup> <sup>3222</sup> <sup>3225</sup> <sup>3228</sup> <sup>3231</sup> <sup>3234</sup> <sup>3237</sup> <sup>3240</sup> <sup>3243</sup> <sup>3246</sup> <sup>3249</sup> <sup>3252</sup> <sup>3255</sup> <sup>3258</sup> <sup>3261</sup> <sup>3264</sup> <sup>3267</sup> <sup>3270</sup> <sup>3273</sup> <sup>3276</sup> <sup>3279</sup> <sup>3282</sup> <sup>3285</sup> <sup>3288</sup> <sup>3291</sup> <sup>3294</sup> <sup>3297</sup> <sup>3300</sup> <sup>3303</sup> <sup>3306</sup> <sup>3309</sup> <sup>3312</sup> <sup>3315</sup> <sup>3318</sup> <sup>3321</sup> <sup>3324</sup> <sup>3327</sup> <sup>3330</sup> <sup>3333</sup> <sup>3336</sup> <sup>3339</sup> <sup>3342</sup> <sup>3345</sup> <sup>3348</sup> <sup>3351</sup> <sup>3354</sup> <sup>3357</sup> <sup>3360</sup> <sup>3363</sup> <sup>3366</sup> <sup>3369</sup> <sup>3372</sup> <sup>3375</sup> <sup>3378</sup> <sup>3381</sup> <sup>3384</sup> <sup>3387</sup> <sup>3390</sup> <sup>3393</sup> <sup>3396</sup> <sup>3399</sup> <sup>3402</sup> <sup>3405</sup> <sup>3408</sup> <sup>3411</sup> <sup>3414</sup> <sup>3417</sup> <sup>3420</sup> <sup>3423</sup> <sup>3426</sup> <sup>3429</sup> <sup>3432</sup> <sup>3435</sup> <sup>3438</sup> <sup>3441</sup> <sup>3444</sup> <sup>3447</sup> <sup>3450</sup> <sup>3453</sup> <sup>3456</sup> <sup>3459</sup> <sup>3462</sup> <sup>3465</sup> <sup>3468</sup> <sup>3471</sup> <sup>3474</sup> <sup>3477</sup> <sup>3480</sup> <sup>3483</sup> <sup>3486</sup> <sup>3489</sup> <sup>3492</sup> <sup>3495</sup> <sup>3498</sup> <sup>3501</sup> <sup>3504</sup> <sup>3507</sup> <sup>3510</sup> <sup>3513</sup> <sup>3516</sup> <sup>3519</sup> <sup>3522</sup> <sup>3525</sup> <sup>3528</sup> <sup>3531</sup> <sup>3534</sup> <sup>3537</sup> <sup>3540</sup> <sup>3543</sup> <sup>3546</sup> <sup>3549</sup> <sup>3552</sup> <sup>3555</sup> <sup>3558</sup> <sup>3561</sup> <sup>3564</sup> <sup>3567</sup> <sup>3570</sup> <sup>3573</sup> <sup>3576</sup> <sup>3579</sup> <sup>3582</sup> <sup>3585</sup> <sup>3588</sup> <sup>3591</sup> <sup>3594</sup> <sup>3597</sup> <sup>3600</sup> <sup>3603</sup> <sup>3606</sup> <sup>3609</sup> <sup>3612</sup> <sup>3615</sup> <sup>3618</sup> <sup>3621</sup> <sup>3624</sup> <sup>3627</sup> <sup>3630</sup> <sup>3633</sup> <sup>3636</sup> <sup>3639</sup> <sup>3642</sup> <sup>3645</sup> <sup>3648</sup> <sup>3651</sup> <sup>3654</sup> <sup>3657</sup> <sup>3660</sup> <sup>3663</sup> <sup>3666</sup> <sup>3669</sup> <sup>3672</sup> <sup>3675</sup> <sup>3678</sup> <sup>3681</sup> <sup>3684</sup> <sup>3687</sup> <sup>3690</sup> <sup>3693</sup> <sup>3696</sup> <sup>3699</sup> <sup>3702</sup> <sup>3705</sup> <sup>3708</sup> <sup>3711</sup> <sup>3714</sup> <sup>3717</sup> <sup>3720</sup> <sup>3723</sup> <sup>3726</sup> <sup>3729</sup> <sup>3732</sup> <sup>3735</sup> <sup>3738</sup> <sup>3741</sup> <sup>3744</sup> <sup>3747</sup> <sup>3750</sup> <sup>3753</sup> <sup>3756</sup> <sup>3759</sup> <sup>3762</sup> <sup>3765</sup> <sup>3768</sup> <sup>3771</sup> <sup>3774</sup>

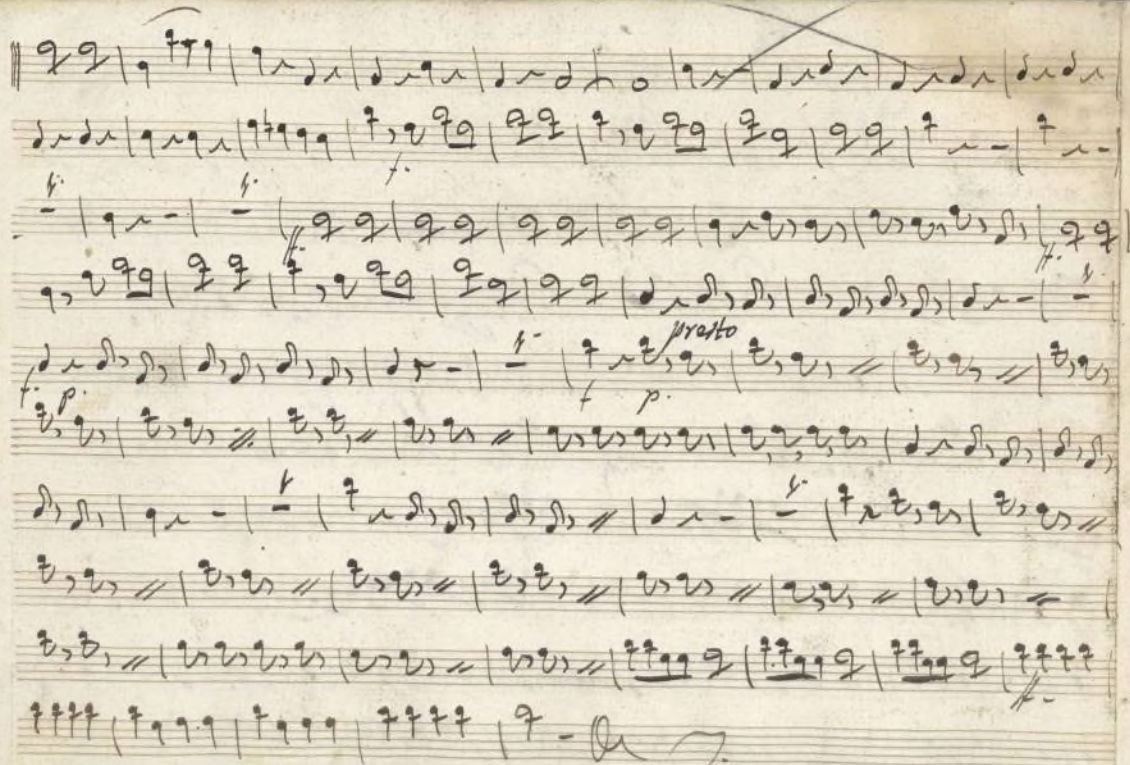


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a historical style, likely from the 18th or 19th century. The first staff is crossed out with a large 'X'. The second staff begins with a treble clef and a key signature of one flat. The third staff has a tempo marking 'largo' above it. The fourth staff has a tempo marking 'allegro vivace' above it. The fifth staff has a tempo marking 'piu.' above it. The sixth staff has a tempo marking 'arco' above it. The seventh staff has a tempo marking 'piu.' above it. The eighth staff has a tempo marking 'arco' above it. The ninth staff has a tempo marking 'piu.' above it. The tenth staff has a tempo marking 'arco' above it. The score ends with a double bar line and a repeat sign.









La principessa Filofa

Flauto Solo nell'Atto

1<sup>a</sup> volta

Mus 198

N.º ~~10~~ ~~10~~

*celistamai*

*Largo*



Ayuntamiento de Madrid



*Clarinetto 1.<sup>o</sup>*

*La principessa Filotea*

*Largo* *ff.* *40* *li* *magiore* *presto* *p.* *li* *ff.* *4* *5.* *p.*

The musical score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Largo'. The first staff contains a half note, a quarter note, and a half note, followed by a rest. The second staff contains a half note, a quarter note, and a half note, followed by a rest. The third staff contains a half note, a quarter note, and a half note, followed by a rest. The fourth staff contains a half note, a quarter note, and a half note, followed by a rest. The fifth staff contains a half note, a quarter note, and a half note, followed by a rest. The sixth staff contains a half note, a quarter note, and a half note, followed by a rest. The seventh staff contains a half note, a quarter note, and a half note, followed by a rest. The eighth staff contains a half note, a quarter note, and a half note, followed by a rest. The ninth staff contains a half note, a quarter note, and a half note, followed by a rest. The tenth staff contains a half note, a quarter note, and a half note, followed by a rest.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a historical style, likely from the 18th or 19th century. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- B.* (Basso) at the top left.
- Mig.* (Miguel) written above the second staff.
- B. f.* (Basso Forte) written above the fifth staff.
- Larg.* (Largo) written below the fifth staff.
- 3.* (Trio) written above the sixth staff.
- 4.* (Quarto) written above the seventh staff.
- 5.* (Quinto) written above the eighth staff.
- 6.* (Sexto) written above the ninth staff.
- 7.* (Sesto) written above the tenth staff.
- 8.* (Ottavo) written above the tenth staff.
- 9.* (Nonno) written above the tenth staff.
- 10.* (Decimo) written above the tenth staff.
- 11.* (Undecimo) written above the tenth staff.
- 12.* (Dodicesimo) written above the tenth staff.
- 13.* (Tredicesimo) written above the tenth staff.
- 14.* (Quattordicesimo) written above the tenth staff.
- 15.* (Quindicesimo) written above the tenth staff.
- 16.* (Sedicesimo) written above the tenth staff.
- 17.* (Septuagesimo) written above the tenth staff.
- 18.* (Octogesimo) written above the tenth staff.
- 19.* (Novesimo) written above the tenth staff.
- 20.* (Vigentesimo) written above the tenth staff.
- 21.* (Trigesimo) written above the tenth staff.
- 22.* (Quadragesimo) written above the tenth staff.
- 23.* (Quingentesimo) written above the tenth staff.
- 24.* (Sexagesimo) written above the tenth staff.
- 25.* (Septuagesimo) written above the tenth staff.
- 26.* (Octogesimo) written above the tenth staff.
- 27.* (Novesimo) written above the tenth staff.
- 28.* (Vigentesimo) written above the tenth staff.
- 29.* (Trigesimo) written above the tenth staff.
- 30.* (Quadragesimo) written above the tenth staff.
- 31.* (Quingentesimo) written above the tenth staff.
- 32.* (Sexagesimo) written above the tenth staff.
- 33.* (Septuagesimo) written above the tenth staff.
- 34.* (Octogesimo) written above the tenth staff.
- 35.* (Novesimo) written above the tenth staff.
- 36.* (Vigentesimo) written above the tenth staff.
- 37.* (Trigesimo) written above the tenth staff.
- 38.* (Quadragesimo) written above the tenth staff.
- 39.* (Quingentesimo) written above the tenth staff.
- 40.* (Sexagesimo) written above the tenth staff.
- 41.* (Septuagesimo) written above the tenth staff.
- 42.* (Octogesimo) written above the tenth staff.
- 43.* (Novesimo) written above the tenth staff.
- 44.* (Vigentesimo) written above the tenth staff.
- 45.* (Trigesimo) written above the tenth staff.
- 46.* (Quadragesimo) written above the tenth staff.
- 47.* (Quingentesimo) written above the tenth staff.
- 48.* (Sexagesimo) written above the tenth staff.
- 49.* (Septuagesimo) written above the tenth staff.
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- 51.* (Novesimo) written above the tenth staff.
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- 54.* (Quadragesimo) written above the tenth staff.
- 55.* (Quingentesimo) written above the tenth staff.
- 56.* (Sexagesimo) written above the tenth staff.
- 57.* (Septuagesimo) written above the tenth staff.
- 58.* (Octogesimo) written above the tenth staff.
- 59.* (Novesimo) written above the tenth staff.
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- 61.* (Trigesimo) written above the tenth staff.
- 62.* (Quadragesimo) written above the tenth staff.
- 63.* (Quingentesimo) written above the tenth staff.
- 64.* (Sexagesimo) written above the tenth staff.
- 65.* (Septuagesimo) written above the tenth staff.
- 66.* (Octogesimo) written above the tenth staff.
- 67.* (Novesimo) written above the tenth staff.
- 68.* (Vigentesimo) written above the tenth staff.
- 69.* (Trigesimo) written above the tenth staff.
- 70.* (Quadragesimo) written above the tenth staff.
- 71.* (Quingentesimo) written above the tenth staff.
- 72.* (Sexagesimo) written above the tenth staff.
- 73.* (Septuagesimo) written above the tenth staff.
- 74.* (Octogesimo) written above the tenth staff.
- 75.* (Novesimo) written above the tenth staff.
- 76.* (Vigentesimo) written above the tenth staff.
- 77.* (Trigesimo) written above the tenth staff.
- 78.* (Quadragesimo) written above the tenth staff.
- 79.* (Quingentesimo) written above the tenth staff.
- 80.* (Sexagesimo) written above the tenth staff.
- 81.* (Septuagesimo) written above the tenth staff.
- 82.* (Octogesimo) written above the tenth staff.
- 83.* (Novesimo) written above the tenth staff.
- 84.* (Vigentesimo) written above the tenth staff.
- 85.* (Trigesimo) written above the tenth staff.
- 86.* (Quadragesimo) written above the tenth staff.
- 87.* (Quingentesimo) written above the tenth staff.
- 88.* (Sexagesimo) written above the tenth staff.
- 89.* (Septuagesimo) written above the tenth staff.
- 90.* (Octogesimo) written above the tenth staff.
- 91.* (Novesimo) written above the tenth staff.
- 92.* (Vigentesimo) written above the tenth staff.
- 93.* (Trigesimo) written above the tenth staff.
- 94.* (Quadragesimo) written above the tenth staff.
- 95.* (Quingentesimo) written above the tenth staff.
- 96.* (Sexagesimo) written above the tenth staff.
- 97.* (Septuagesimo) written above the tenth staff.
- 98.* (Octogesimo) written above the tenth staff.
- 99.* (Novesimo) written above the tenth staff.
- 100.* (Vigentesimo) written above the tenth staff.



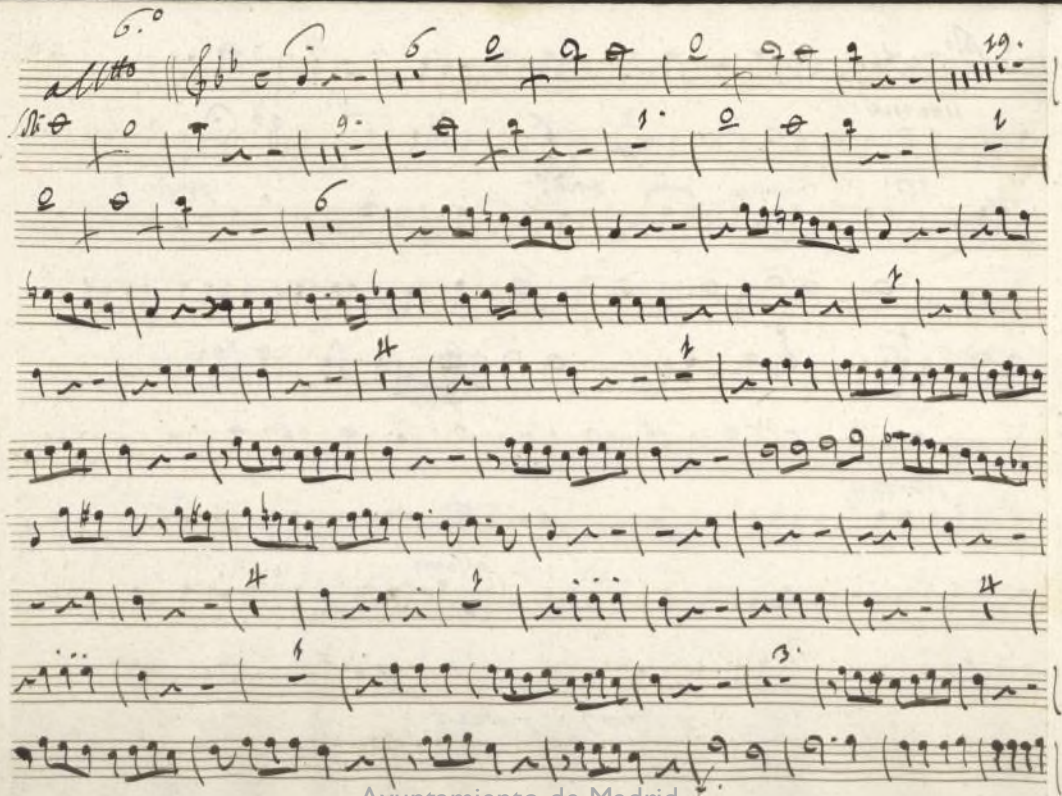
Handwritten musical notation on a five-line staff. The notation includes various rhythmic values and rests. The word *una tacet* is written in cursive across the middle of the staff.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values and rests. The word *una tacet* is written in cursive at the end of the staff.

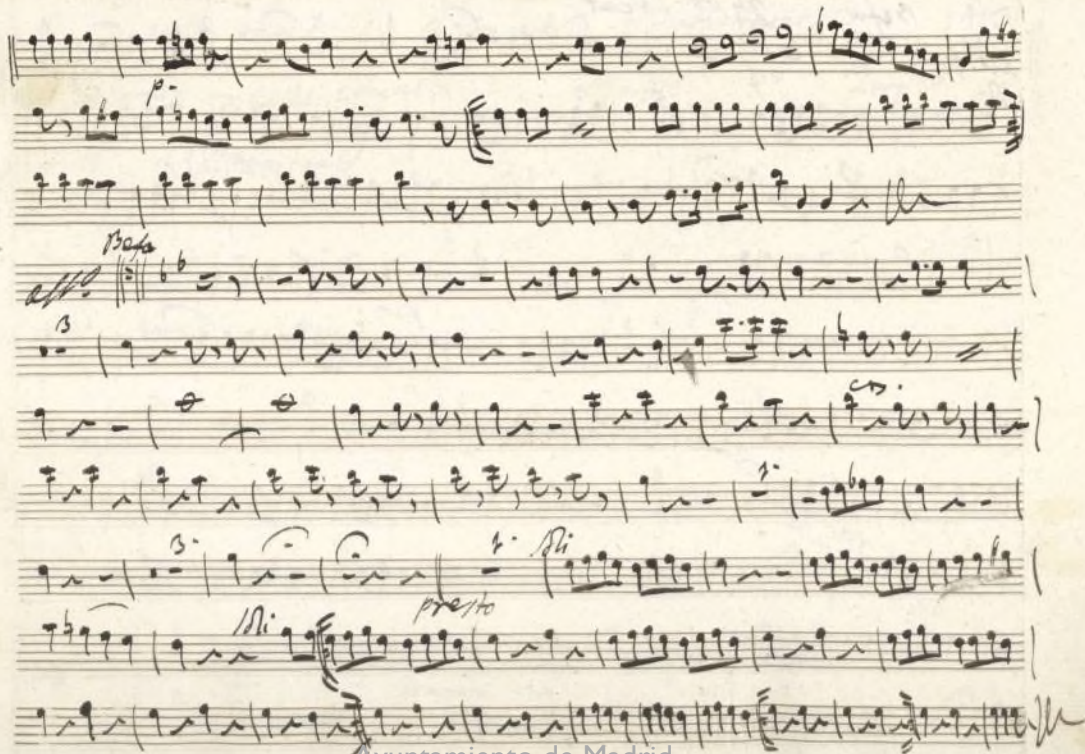
Handwritten musical notation on a five-line staff. The notation includes various rhythmic values and rests. The word *una tacet* is written in cursive at the end of the staff.

Handwritten musical score for "The Rose Tree" by J. S. Zerkow. The score is written on ten staves. It includes various musical notations such as notes, rests, and bar lines. Performance instructions are written in Italian: "1st voice", "pizz.", "and.º", "pizz. to fl.", "f.", "p.", "1st voice", and "allegro". The score is dated "1870" in the top left corner.

Das Facet







*Bofa* *Mos facit*

*all. molto*

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

*Finale*

Handwritten musical score for a piece titled "Missa". The score is written on ten staves. The tempo markings are: *all.* (Allegro), *marcia 27.* (March 27), *alco. non to* (Allegro non troppo), *alco. non tanto* (Allegro non tanto), *alco. non to* (Allegro non troppo), *alco. non to* (Allegro non troppo), *alco. non to* (Allegro non troppo), *alco. non to* (Allegro non troppo), *alco. non to* (Allegro non troppo), *alco. non to* (Allegro non troppo), *alco. non to* (Allegro non troppo). The score includes various musical notations, including notes, rests, and dynamic markings. The text "Ayuntamiento de Madrid" is visible at the bottom of the page.

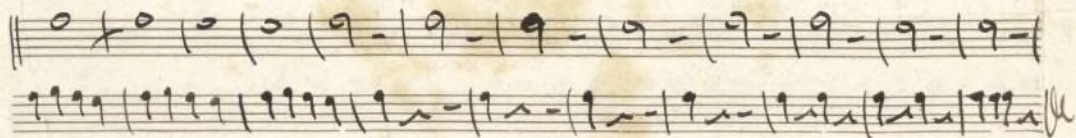


*Alone*

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (three sharps), time signatures (6/8 and 12/8), and notes. Performance instructions like "Alone", "p", "f", "cresc", "Lento", "Allegro", and "allegro" are written throughout. Measure numbers 1, 2, 4, 8, 12, 16, 20, 24, 28, 32, 36, 40, 44, 48, 52, 56, 60, 64, 68, 72, 76, 80, 84, 88, 92, 96, 100, 104, 108, 112, 116, 120, 124, 128, 132, 136, 140, 144, 148, 152, 156, 160, 164, 168, 172, 176, 180, 184, 188, 192, 196, 200 are visible. The score ends with a double bar line and a key signature change to one sharp.

Ayuntamiento de Madrid


*allegro*



Five att<sup>ns</sup>

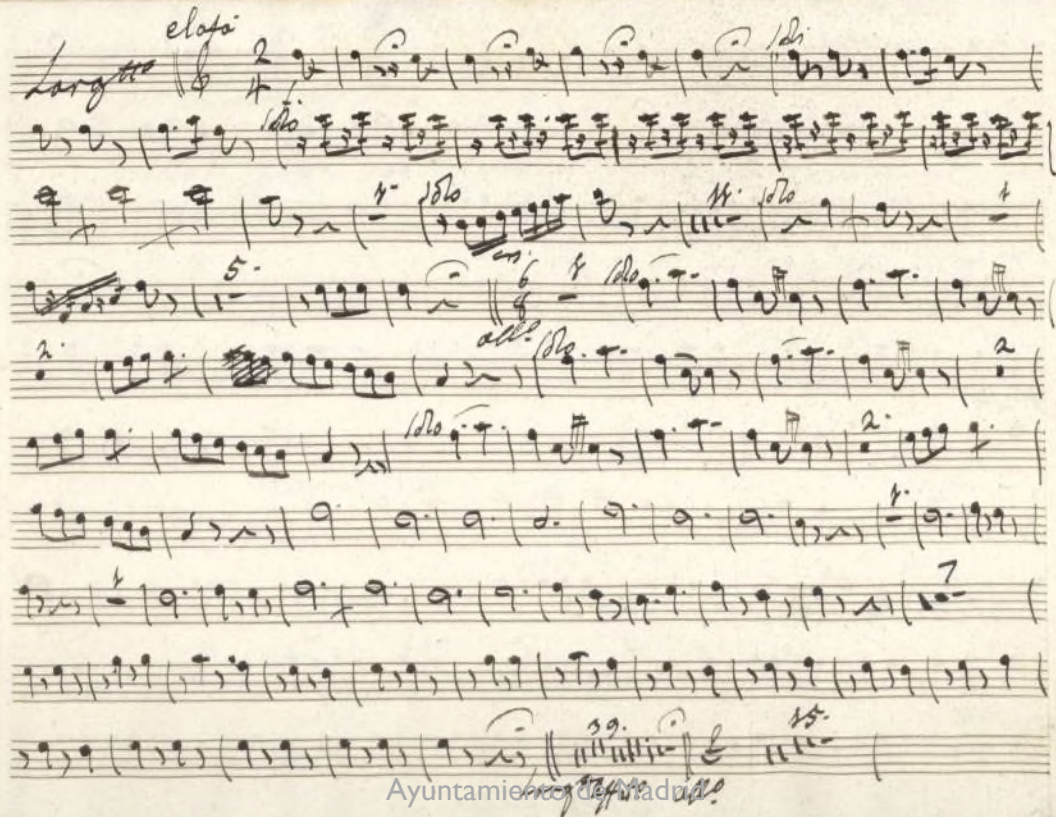
Apr 20. In the forest

*Med. etria lact*

The image shows a page from an old music manuscript book. It contains ten horizontal musical staves, each consisting of five lines. The paper is aged and yellowed, with some brown stains visible. The staves are empty, with no notes or markings. At the bottom of the page, the text 'Ayuntamiento de Madrid' is printed in a simple, dark font.

Ayuntamiento de Madrid







*Clarinetto Solo* *2<sup>a</sup> Vinci.*

*Ande con moto. ben mio* *p.*

*presente ignora permio tormento eterno al mio van pensiero*

*lechi tan mai* *Mondo*

*Largo* *3 2.* *9.* *all' onte* *3*

*Sempre all' op. 12* *5.*

*3* *4*

*Con tempo* *3*

*2<sup>a</sup> 110 vivace* *2.*

*15.* *11.* *9.*






Ayuntamiento de Madrid



Ayuntamiento de Madrid



Ayuntamiento de Madrid



Mus 198

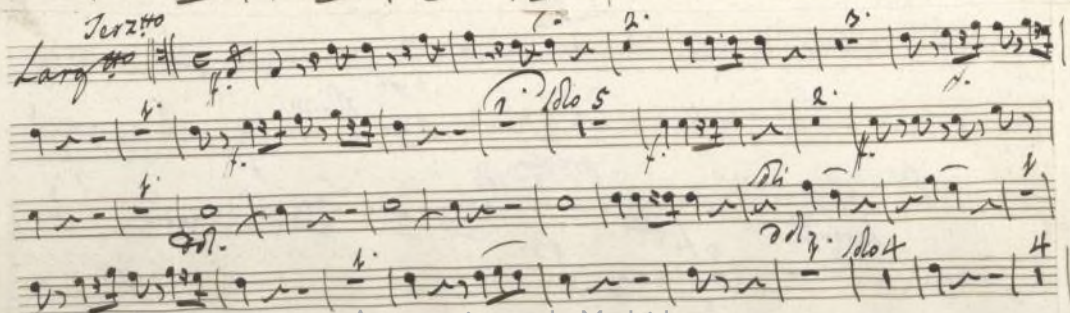
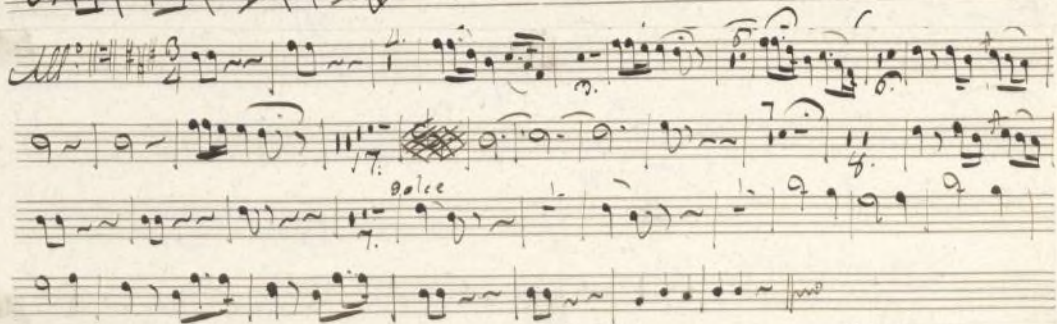
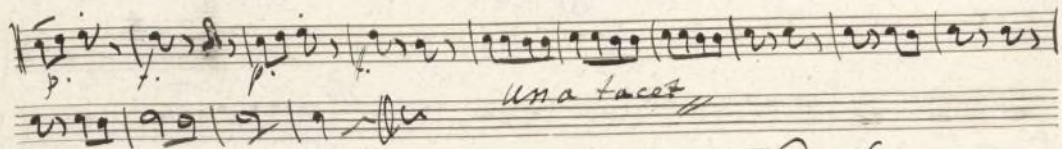
Clarinetto 2º

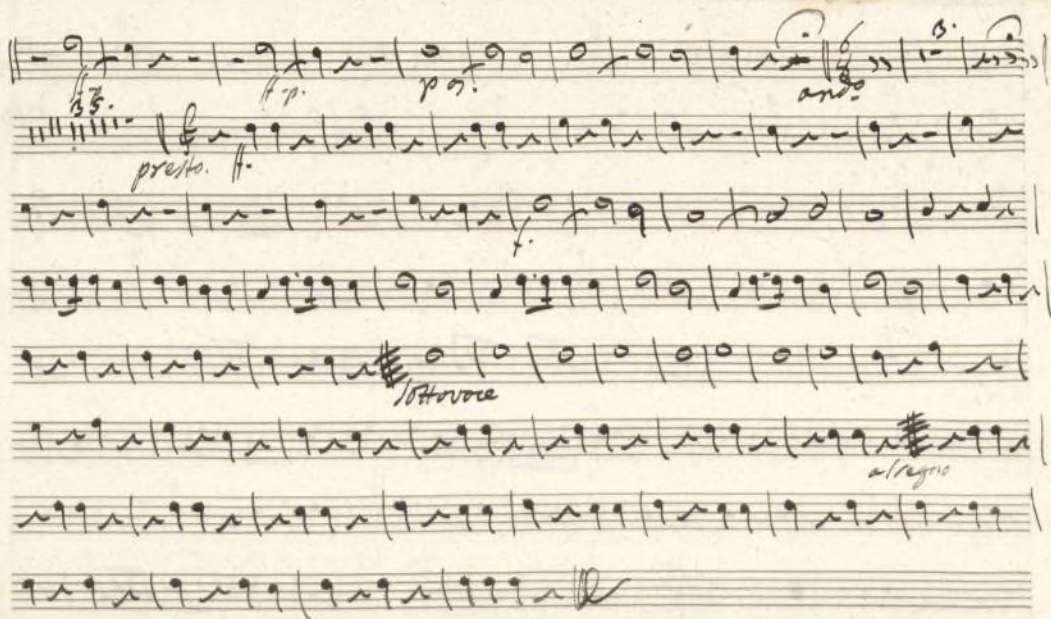
La Principessa Filosa



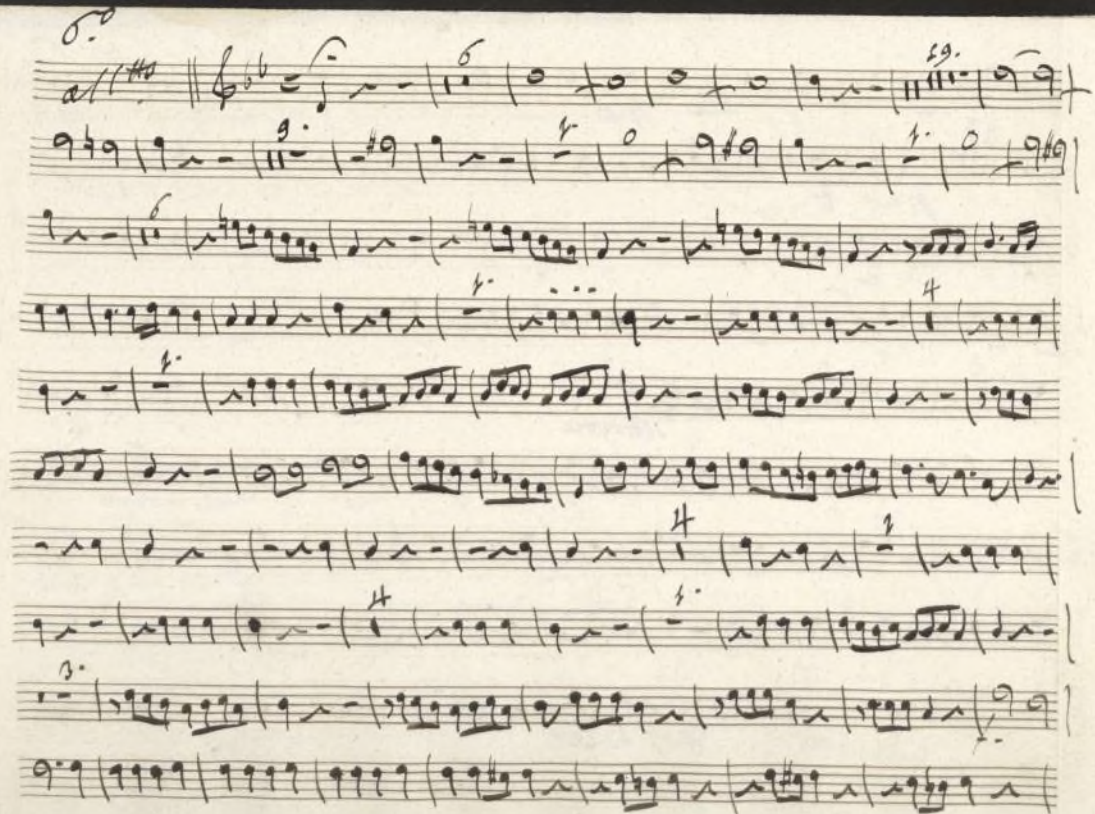




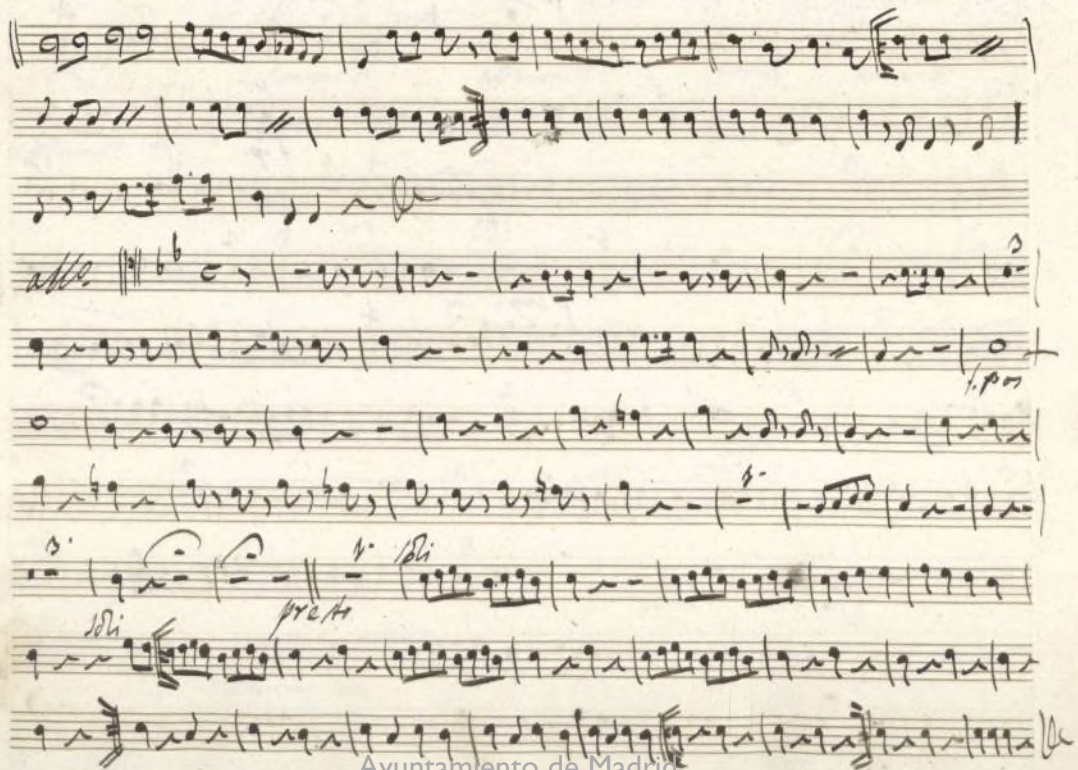




Doz to cet







*13. No. 10 tacet*

*alleg. molto*

The musical score consists of ten staves. The first staff is a treble clef with a key signature of one flat and a 4/4 time signature. The tempo is marked 'alleg. molto'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f.' (forte) and 'p.' (piano). There are also numerical markings above some notes, possibly indicating fingerings or measures. The score ends with a double bar line on the tenth staff.

*al finale*

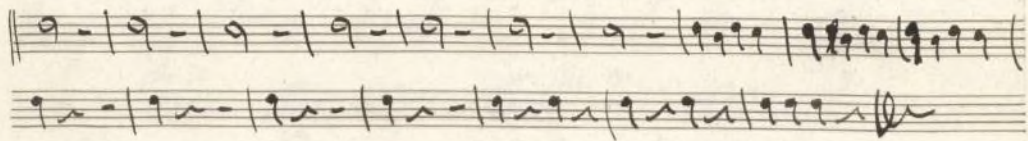
Handwritten musical score for "Facet" by J. C. Bach, Op. 7. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Facet" and the meter is "2/4". The score includes various musical notations such as notes, rests, and dynamic markings like "con moto", "all. non to", "2 moria", "30", "long.to", and "27". The score concludes with a double bar line and a final key signature change to two sharps (F# and C#).



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- allegro* (written as *allegro* on the third staff)
- ad libitum* (written as *ad libitum* on the third and fourth staves)
- Largo* (written on the sixth staff)
- allegro* (written as *allegro* on the sixth staff)
- Presto* (written as *Presto* on the sixth staff)
- allegro* (written as *allegro* on the seventh staff)

The score is written in a cursive style, typical of 18th or 19th-century manuscripts. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are numbered 1 through 10. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are numbered 1 through 10.

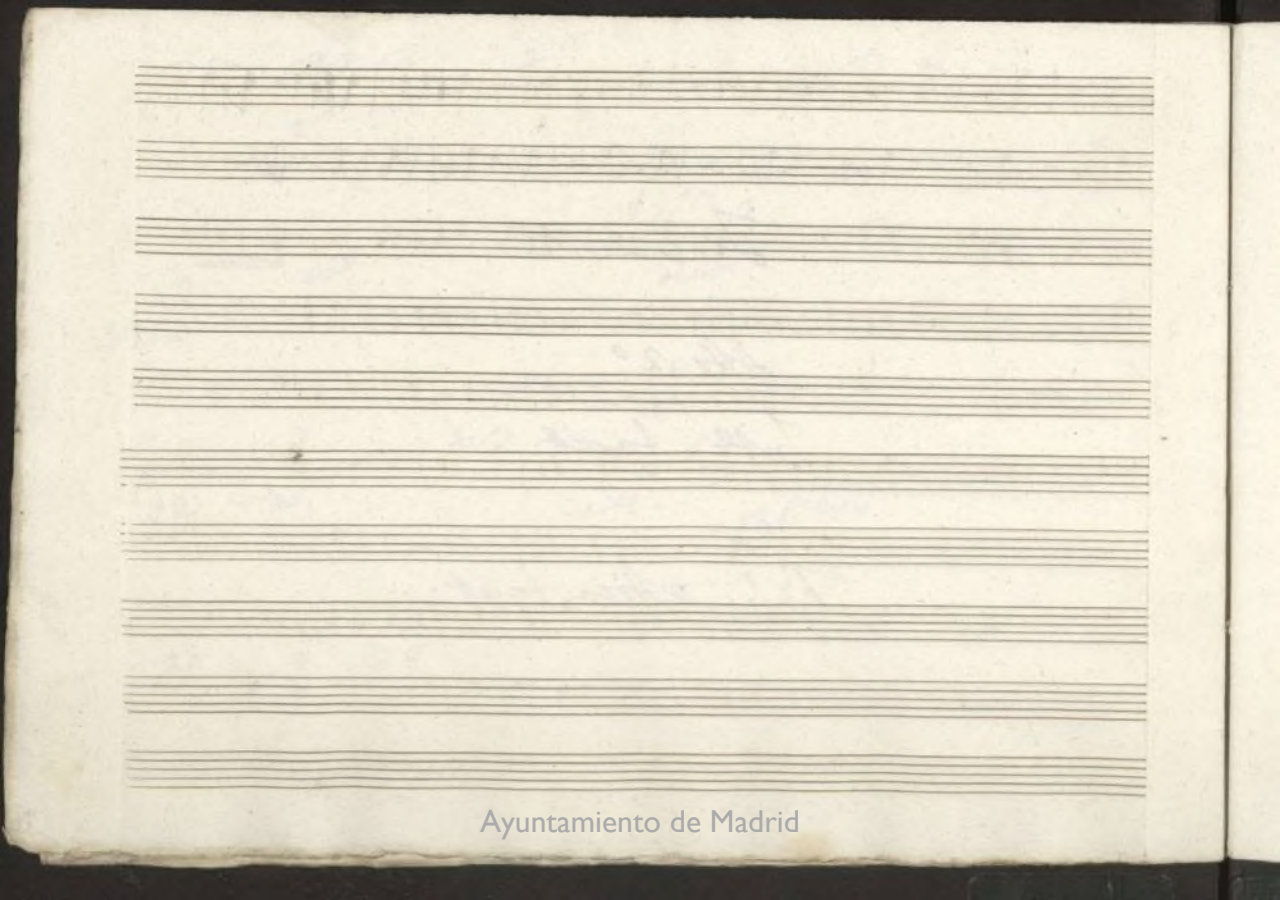


*Fine atto 1º*

*Atto 2º*

*Inte tacet*

*Nº. Aria tacet*



Ayuntamiento de Madrid



*clafà*  
*Larg<sup>to</sup>*  $\frac{2}{4}$

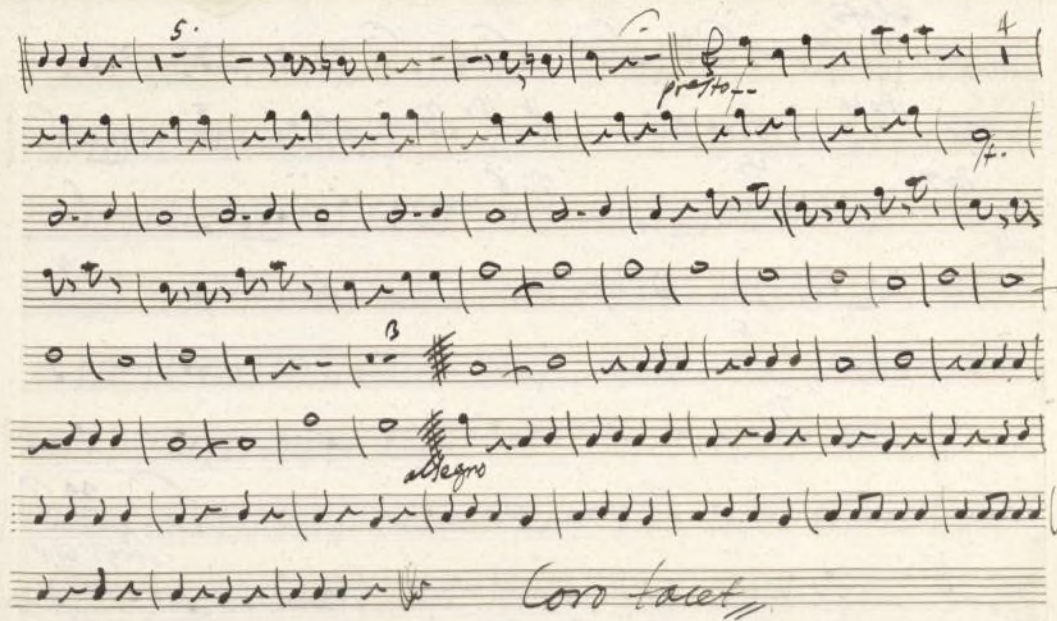
180 10 4. 180 15. 5.

6 180 7 180 6 6

*all<sup>o</sup>*

1. 4. 7. 39 *Larg<sup>to</sup> al<sup>o</sup>*

15. 13 1. 4. 10 3. 10 10



*Mo. e Rondo tacet*



Ayuntamiento de Madrid





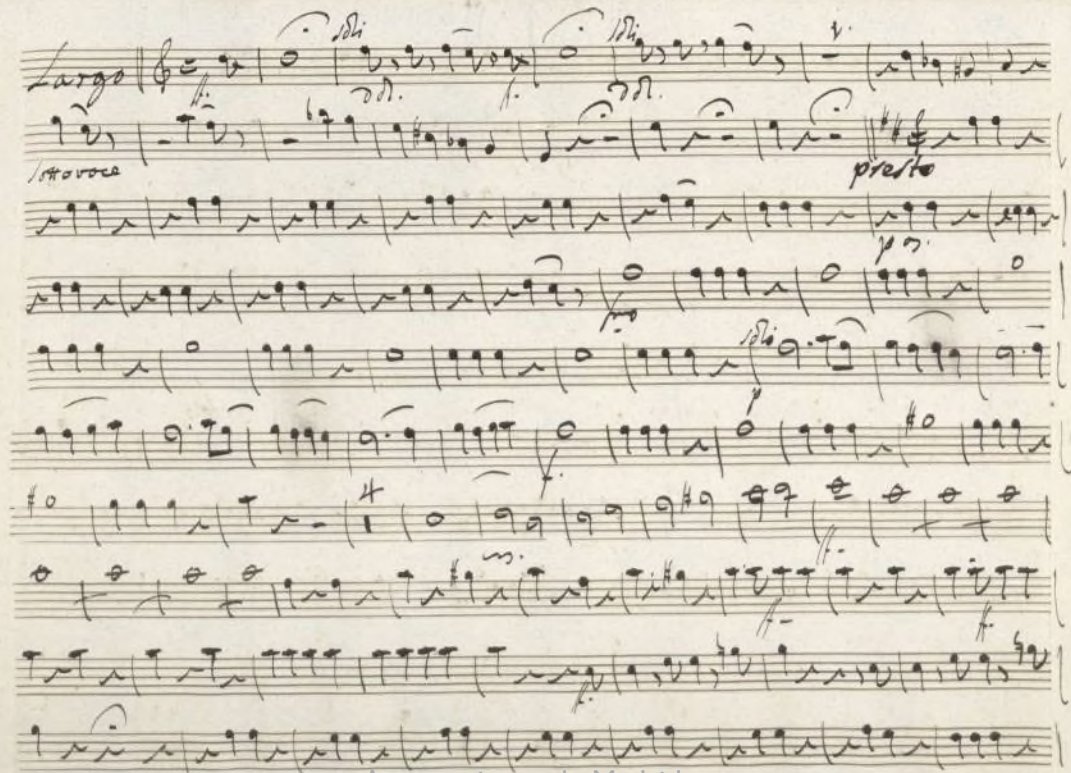
Ayuntamiento de Madrid

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Mus 198

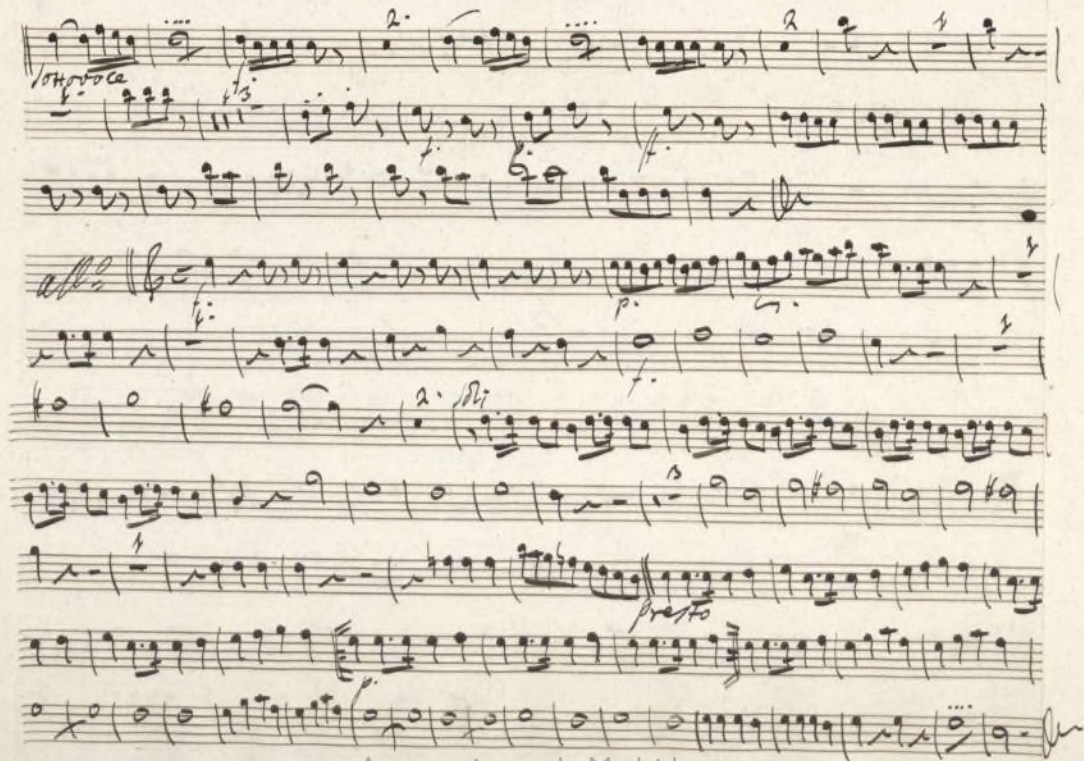
Oboe 1º

La principessa Filosofo





Handwritten musical score for "Marcha de la Guardia Civil" by Juan Valera. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is in common time (C). The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The title "Marcha de la Guardia Civil" is written in a decorative font at the top. The composer's name "Juan Valera" is written at the bottom right. The score is dated "1880" and "1881".



oboe 1<sup>o</sup>

solaca

Handwritten musical score for oboe 1, featuring various musical notations, rests, and dynamic markings such as *all.*, *adagio*, *Allegro*, and *allegro vivace*. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings. The second staff has a *5.* marking above the first measure. The third staff has a *15.* marking above the first measure. The fourth staff has a *7.* marking above the first measure. The fifth staff has a *1.* marking above the first measure. The sixth staff has a *11.* marking above the first measure. The seventh staff has a *14.* marking above the first measure. The eighth staff has a *2.* marking above the first measure. The ninth staff has a *3.* marking above the first measure. The tenth staff has a *5.* marking above the first measure. The score concludes with a double bar line.

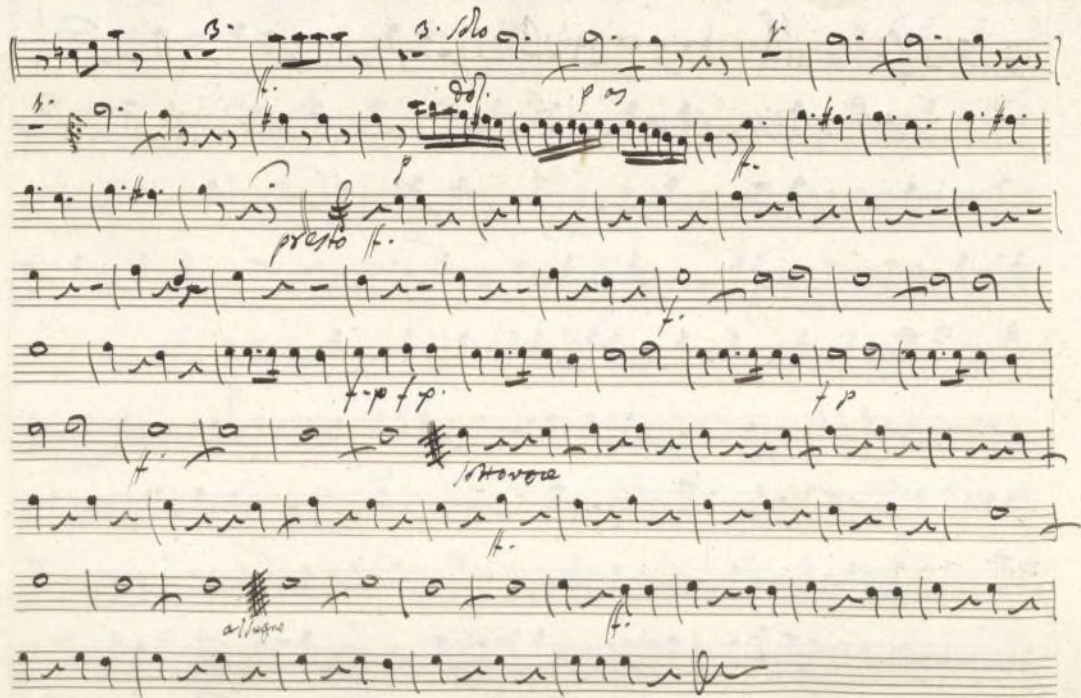


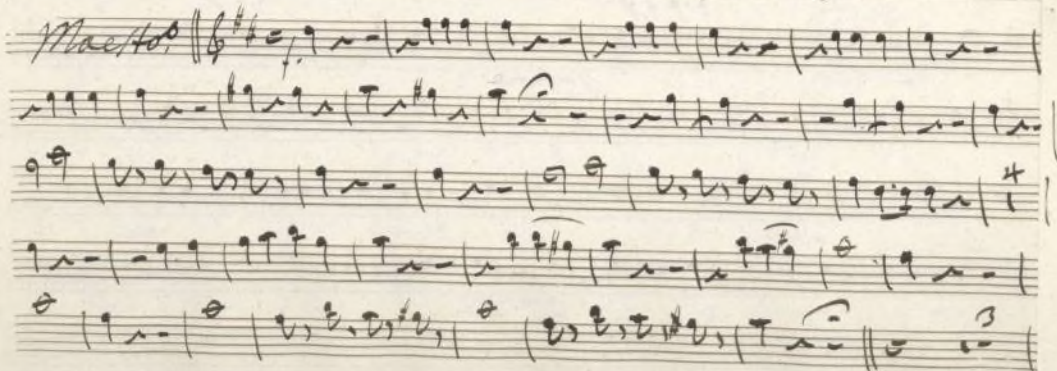
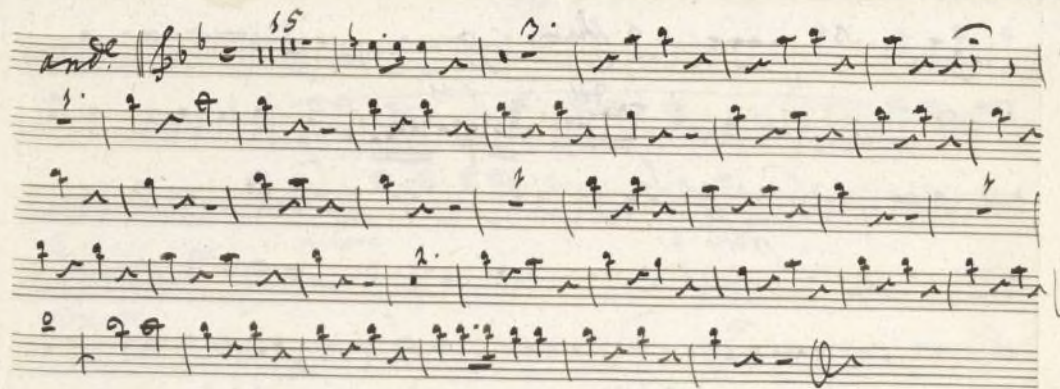
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Handwritten musical score on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. A section is marked *allegro* in the third staff.

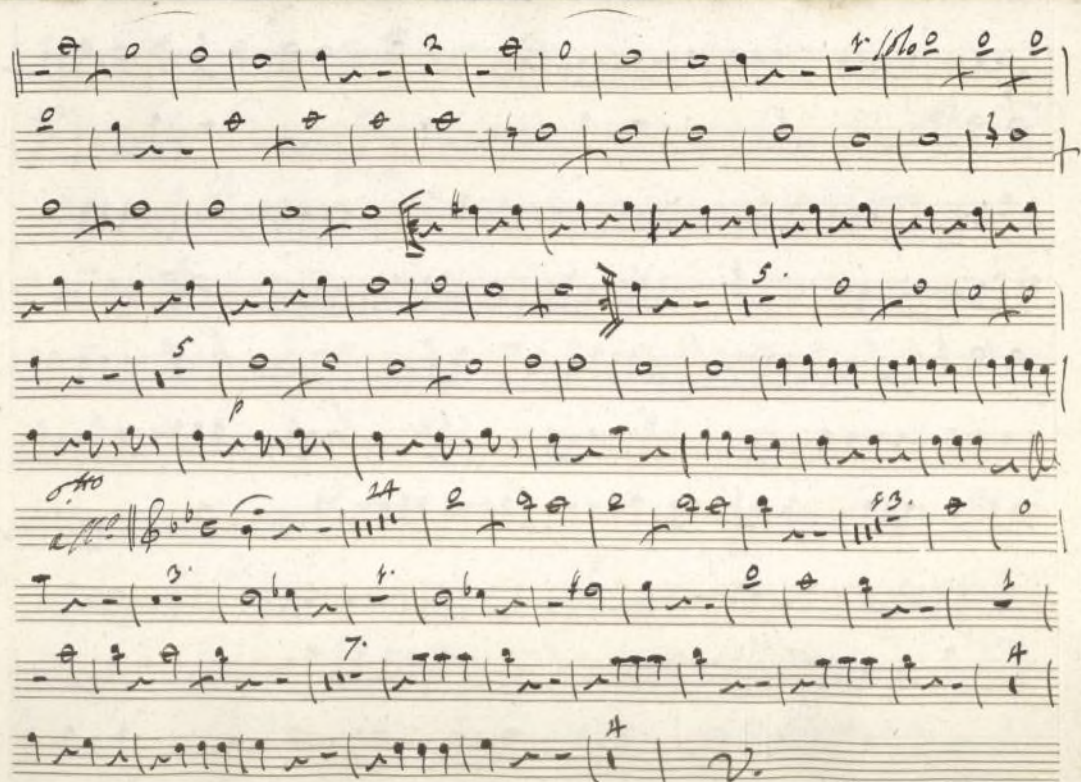
Terzetto

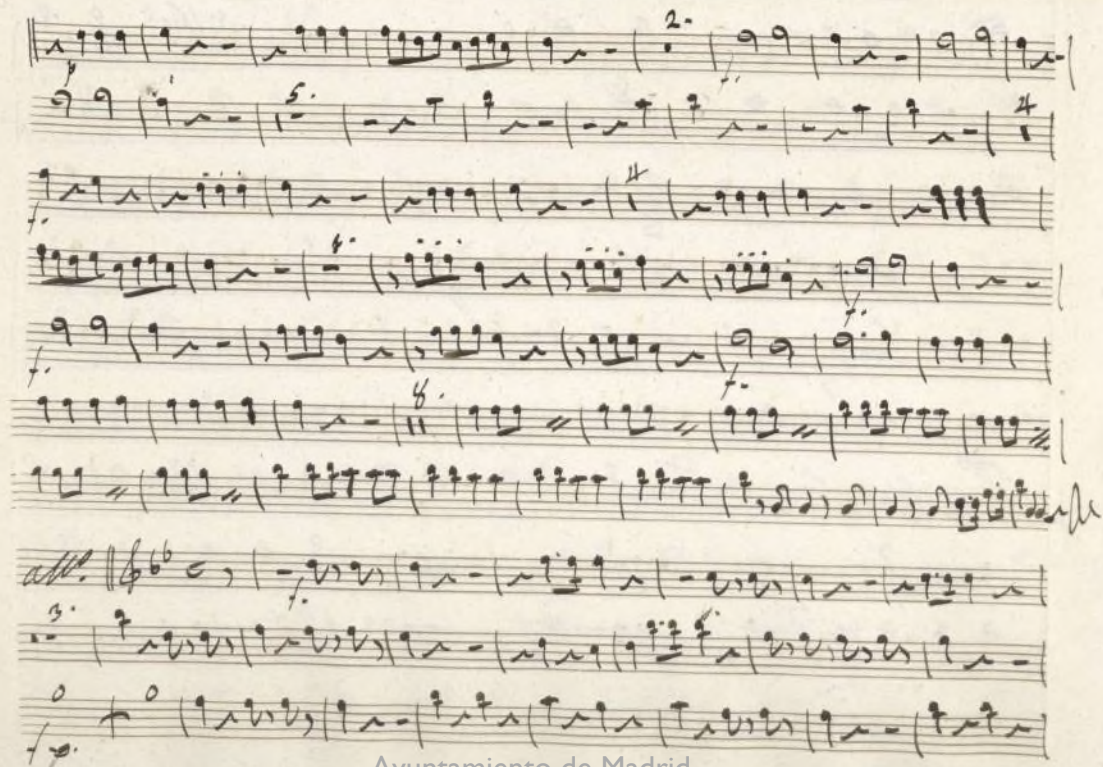
Handwritten musical score for a Terzetto, consisting of six staves. The first staff begins with the tempo marking *Larghetto*. The score includes various musical notations, including notes, rests, and dynamic markings such as *pp.* and *sf.*. A section is marked *Adagio* in the fifth staff. The piece concludes with a double bar line and repeat signs.

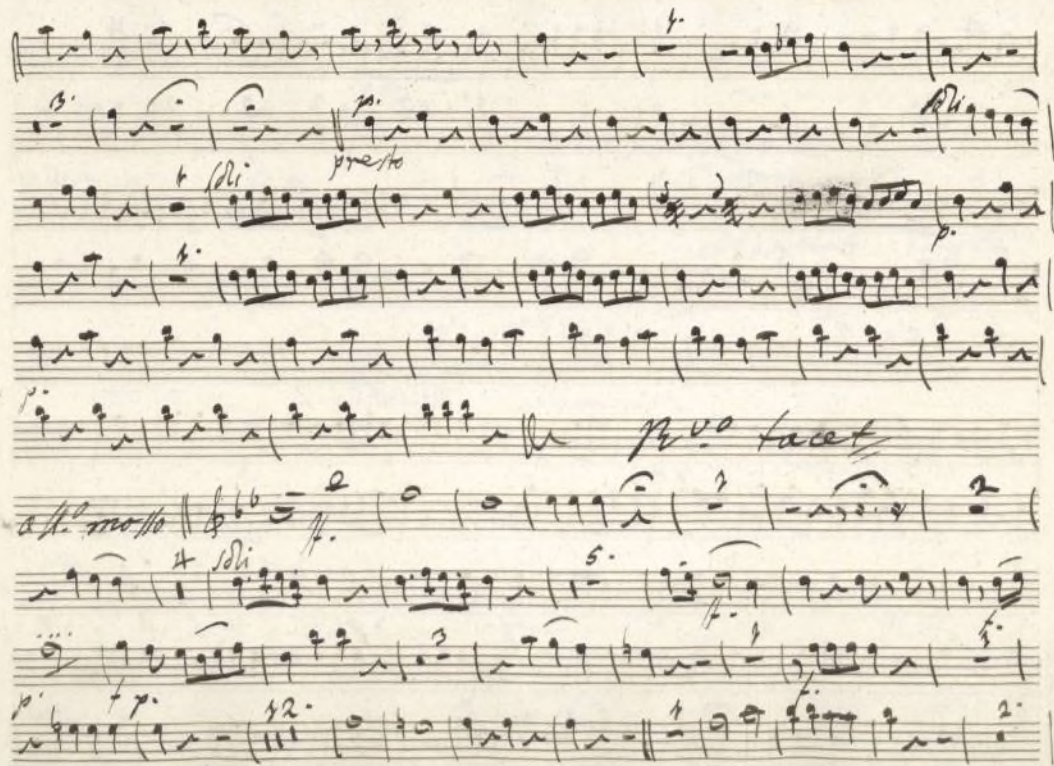




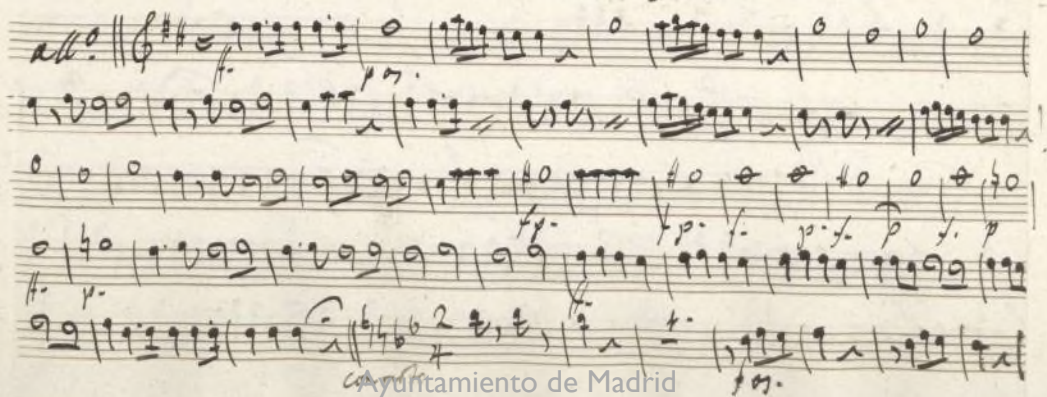
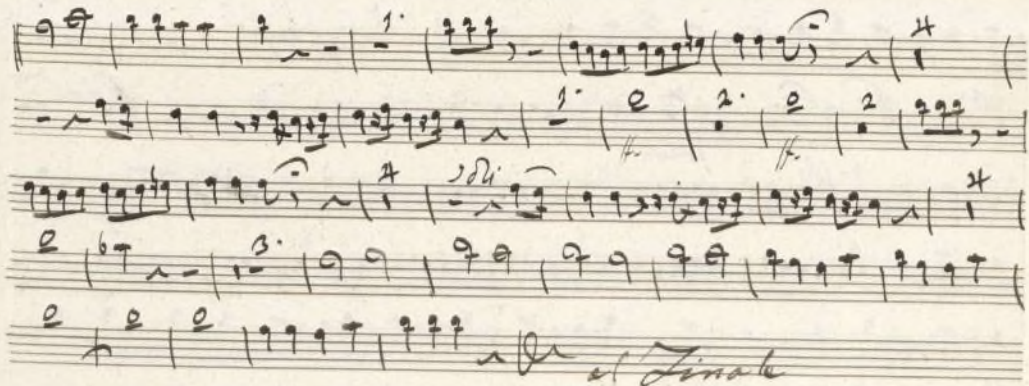












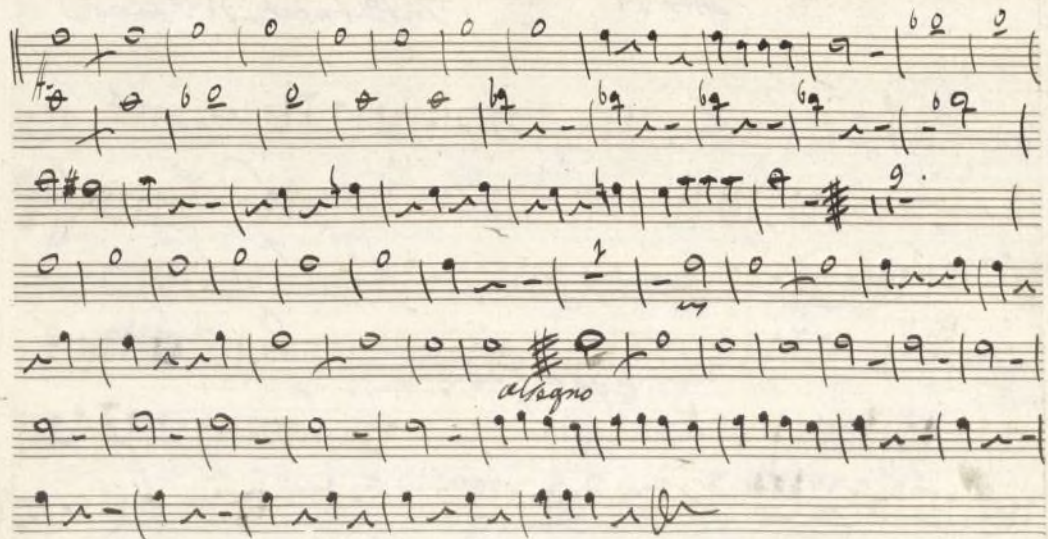
Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key markings include:

- paz.* (measure 15)
- marcia* (measure 29)
- allegro non tanto* (measure 30)
- Largo* (measure 31)
- allegro* (measure 39)
- allegro non tanto* (measure 40)

Measure numbers 27, 30, 39, 44, and 58 are indicated. The manuscript is written in dark ink on aged paper.





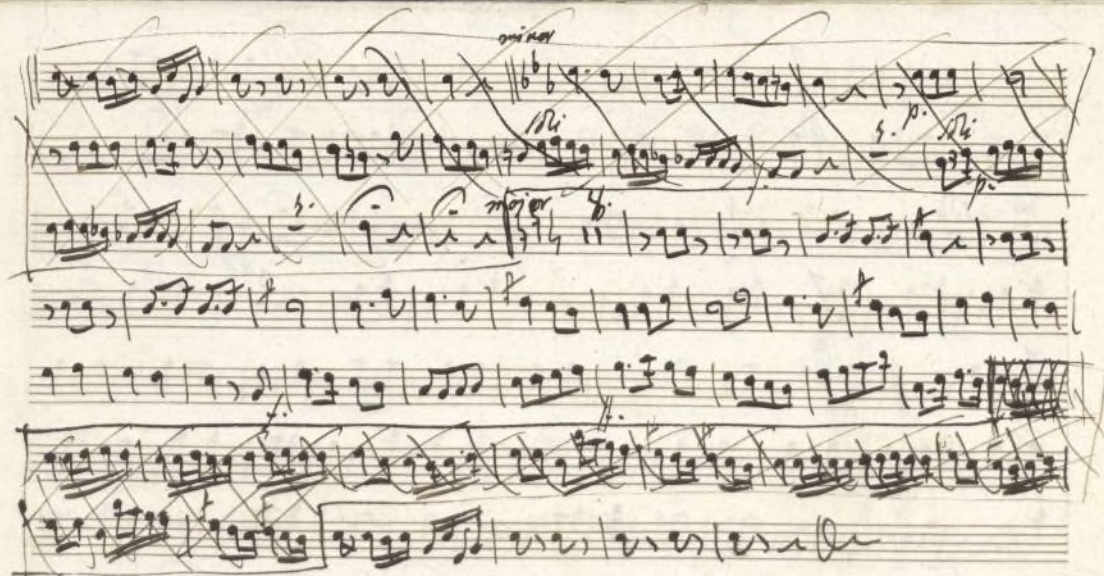


*Fine ottavo*

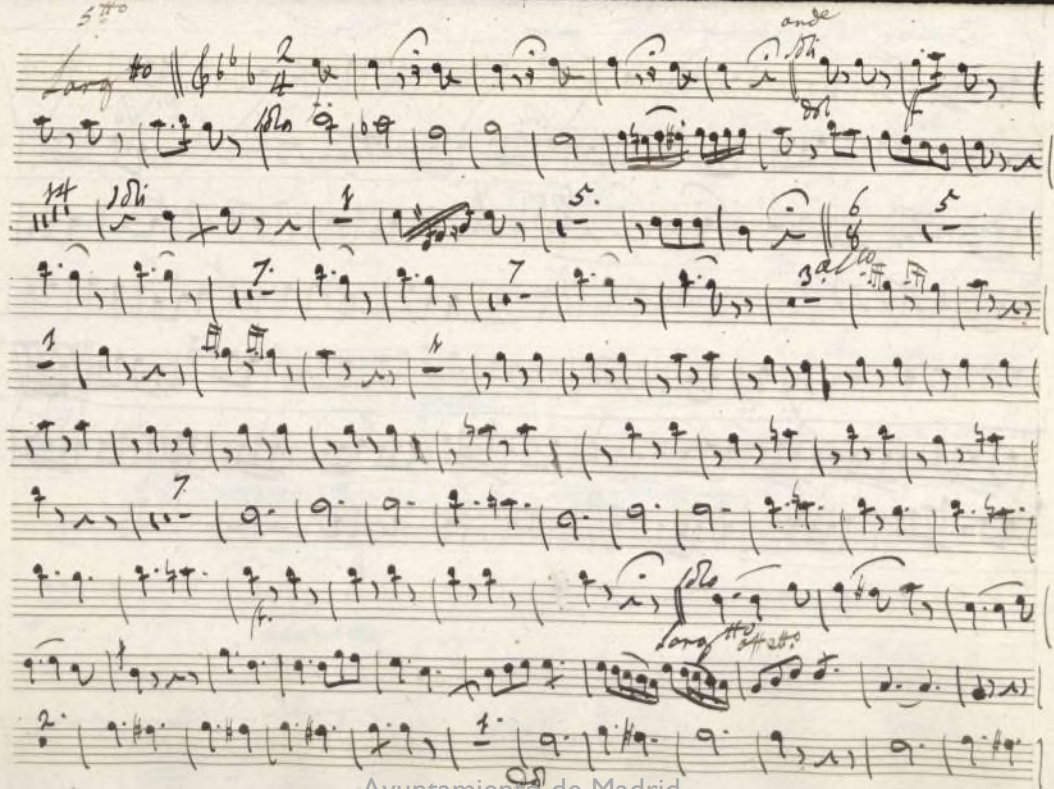
Handwritten musical score for Alto 2º, marked *andº* (Andante). The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The tempo is indicated by the *andº* marking. The score includes several measures of music, some of which are crossed out with diagonal lines. The notation includes notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). The score is written in a style characteristic of 19th-century musical manuscripts.

The score begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *andº*. The first staff contains a series of notes, followed by a rest. The second staff continues the melody with notes and rests. The third staff shows a more complex passage with notes and rests. The fourth staff contains a series of notes, followed by a rest. The fifth staff shows a more complex passage with notes and rests. The sixth staff contains a series of notes, followed by a rest. The seventh staff shows a more complex passage with notes and rests. The eighth staff contains a series of notes, followed by a rest. The ninth staff shows a more complex passage with notes and rests. The tenth staff contains a series of notes, followed by a rest.

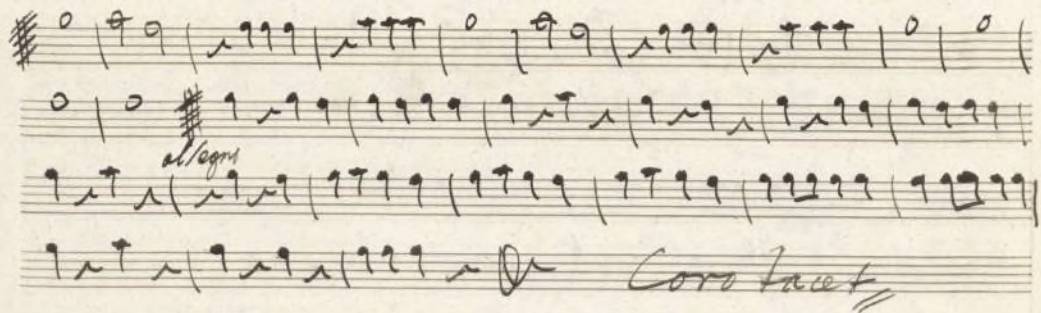
Dynamic markings include *f* (forte) and *p* (piano). The score includes several measures of music, some of which are crossed out with diagonal lines. The notation includes notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). The score is written in a style characteristic of 19th-century musical manuscripts.





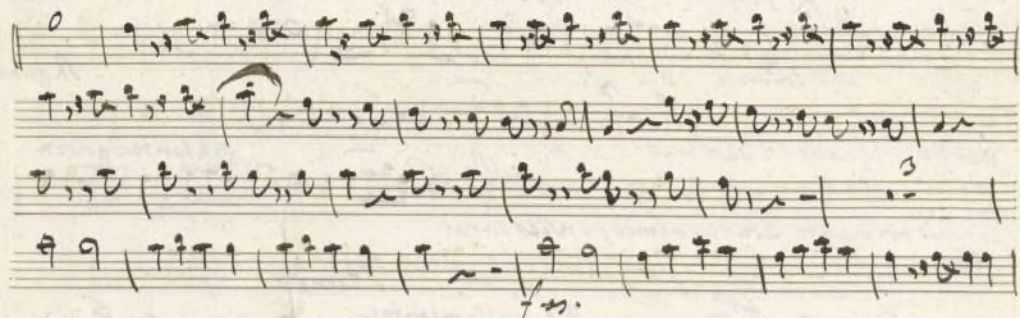






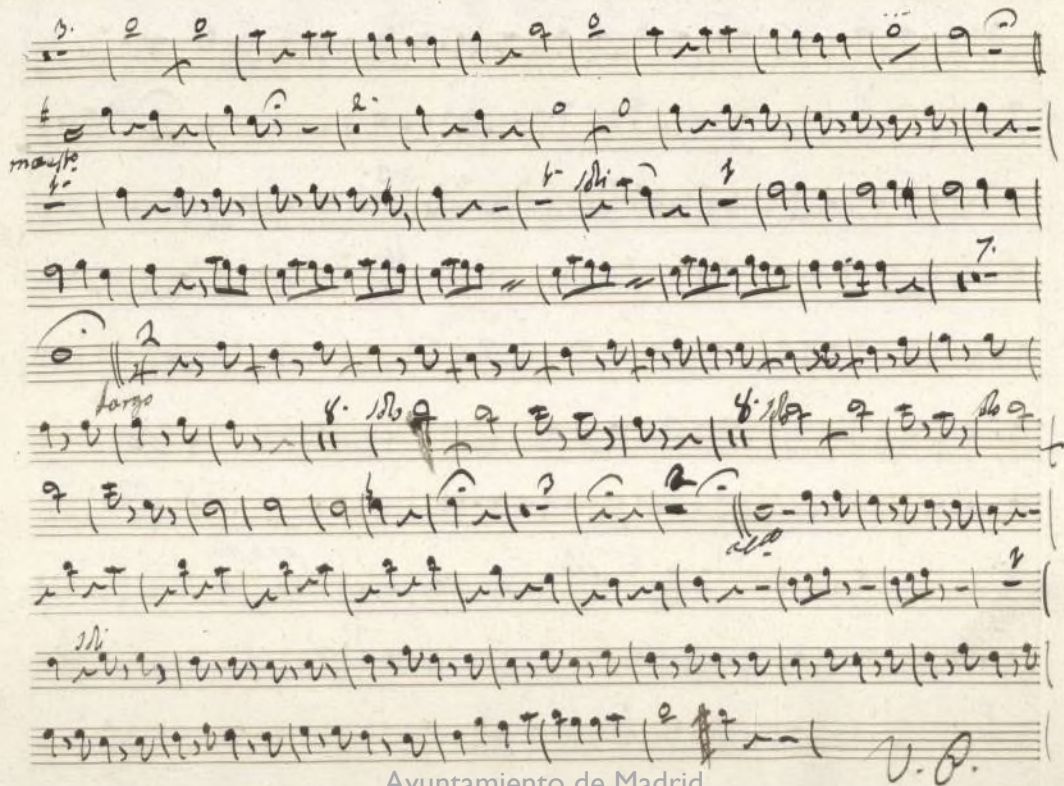


*il mio core* *14.00* *Obac No* *1a. vinci*  
*and. con moto* *p.* *3.* *A quanto*  
*pardo nel cederti ben mio*  
*permio tormento eterno al mio pensier sarai*  
*9 -* *ch'io t'amai* *Rondo*  
*Largo* *3 4* *9. all. tant. to* *11 -*  
*sempre all. parte*  
*al. non tanto* *3.* *15.* *3.*  
*1. 3. 15.* *Primo tempo* *al. vivace*  
*1.* *2.* *3.* *4.* *6.*  
*5.*

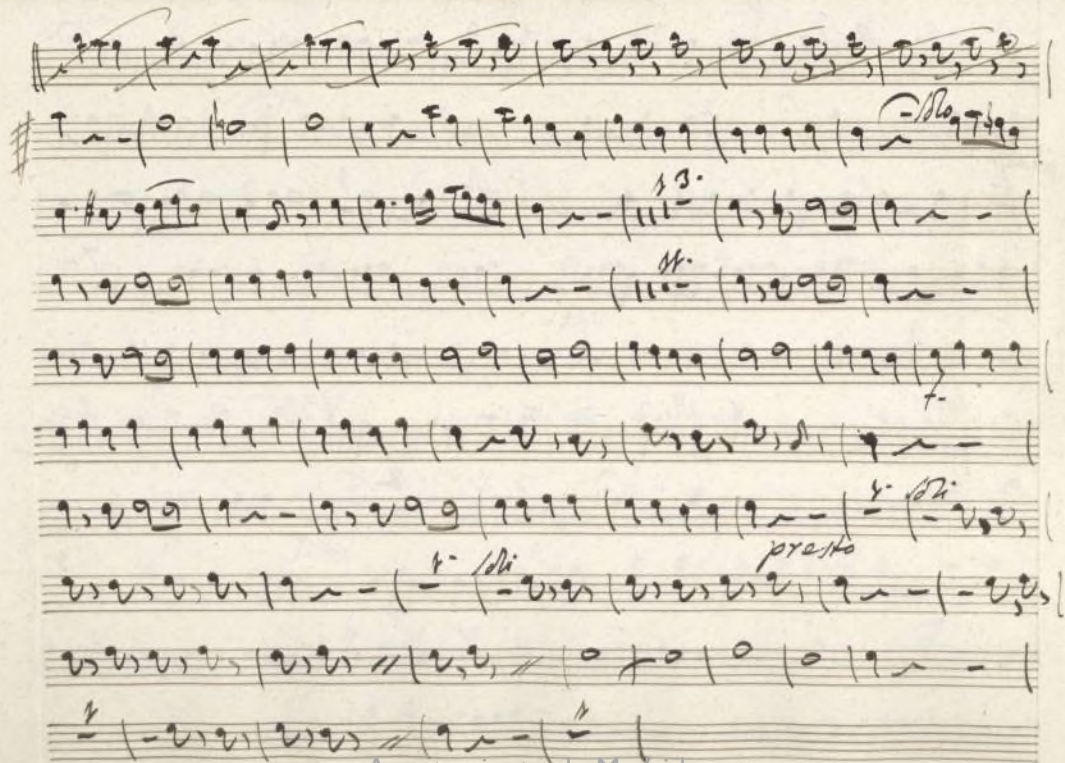


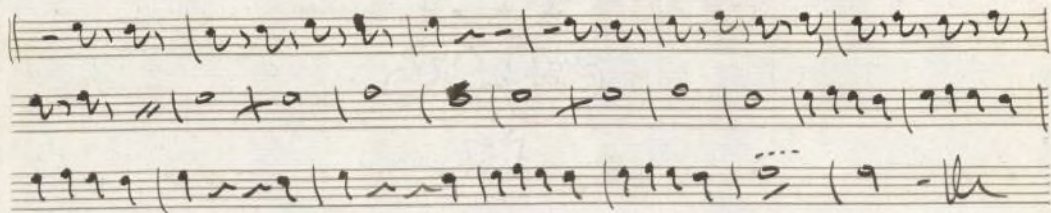
9 - *de* *Zinale*

A handwritten musical score on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, featuring many beamed sixteenth or thirty-second notes. The second staff continues the melody. The third staff has a '2' written above it, possibly indicating a second ending or a specific measure. The fourth staff contains a series of measures with some notes beamed together. The fifth staff continues the piece, ending with a double bar line. The handwriting is fluid and appears to be a personal or working draft.









Fin

Ayuntamiento de Madrid



Boe 2º Flauto 2º

La Principessa Filosofo

*Largo* *Idi* *otto voce.* *presto* *pro* *Idi* *p.* *Idi* *p.*

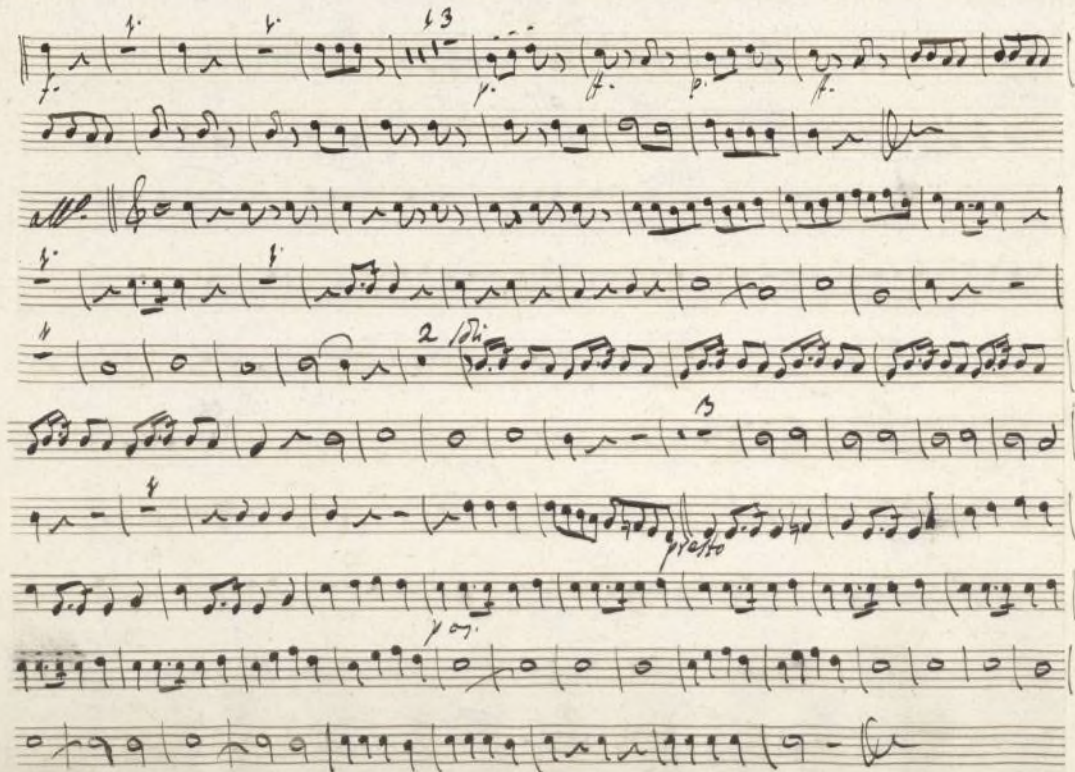
A handwritten musical score on ten staves. The score begins with a treble clef, a common time signature, and the tempo marking 'Largo'. It features various musical notations including notes, rests, and dynamic markings. The tempo changes to 'presto' in the second staff. The score includes several measures with repeat signs and a key signature change to one sharp (F#). The notation is dense and characteristic of 18th or 19th-century manuscript notation.

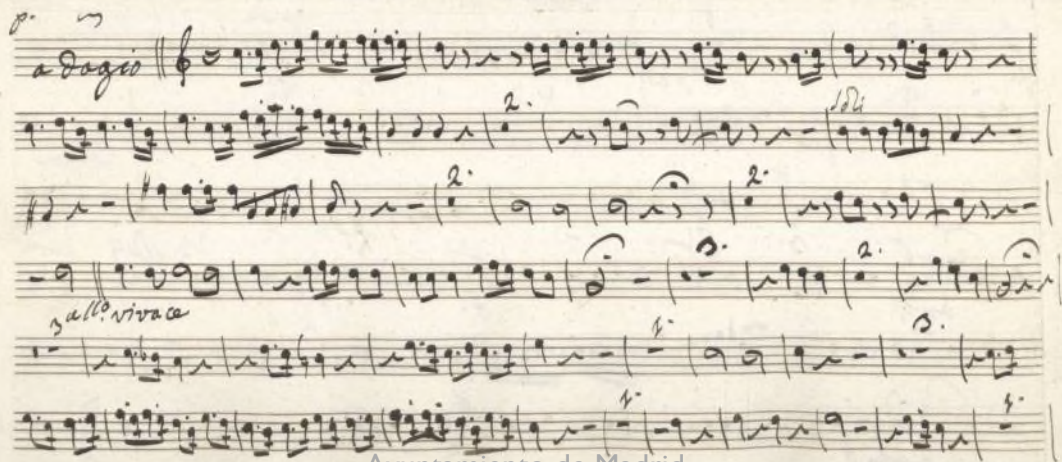
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. Key markings include:

- p.m.* (piano mezzo) at the beginning of the first staff.
- li* (likely *li* for *li*) above the third staff.
- 287* below the third staff.
- Long* (likely *Long* for *Long*) at the beginning of the sixth staff.
- 3* above the sixth staff.
- 1* above the sixth staff.
- 110 g.* above the sixth staff.
- p.m.* below the sixth staff.
- 4* below the seventh staff.
- 2* below the eighth staff.
- pro. to* (likely *pro. to* for *pro. to*) at the end of the eighth staff.

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical notation.



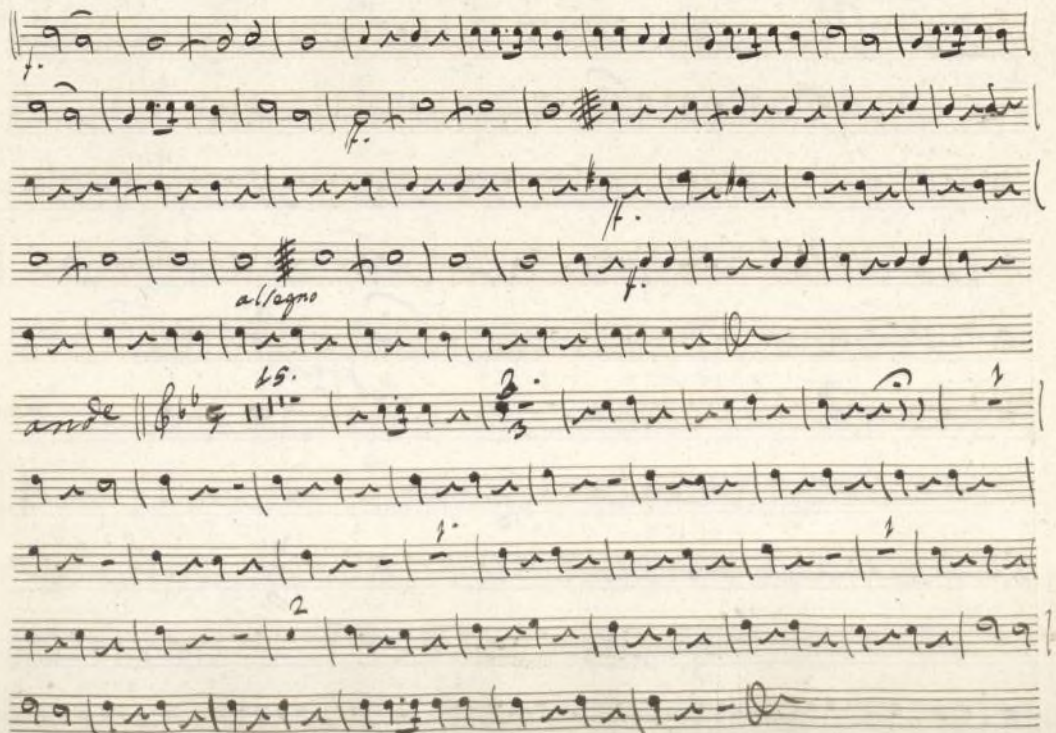


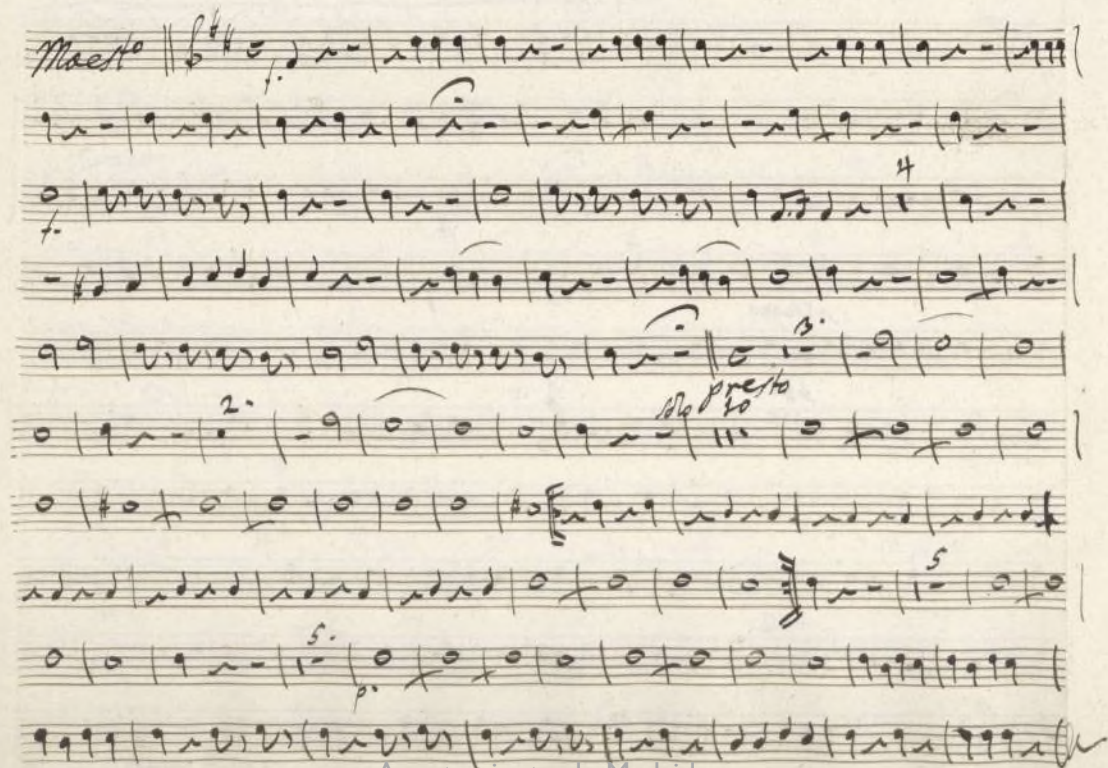


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a historical style with some corrections and annotations.

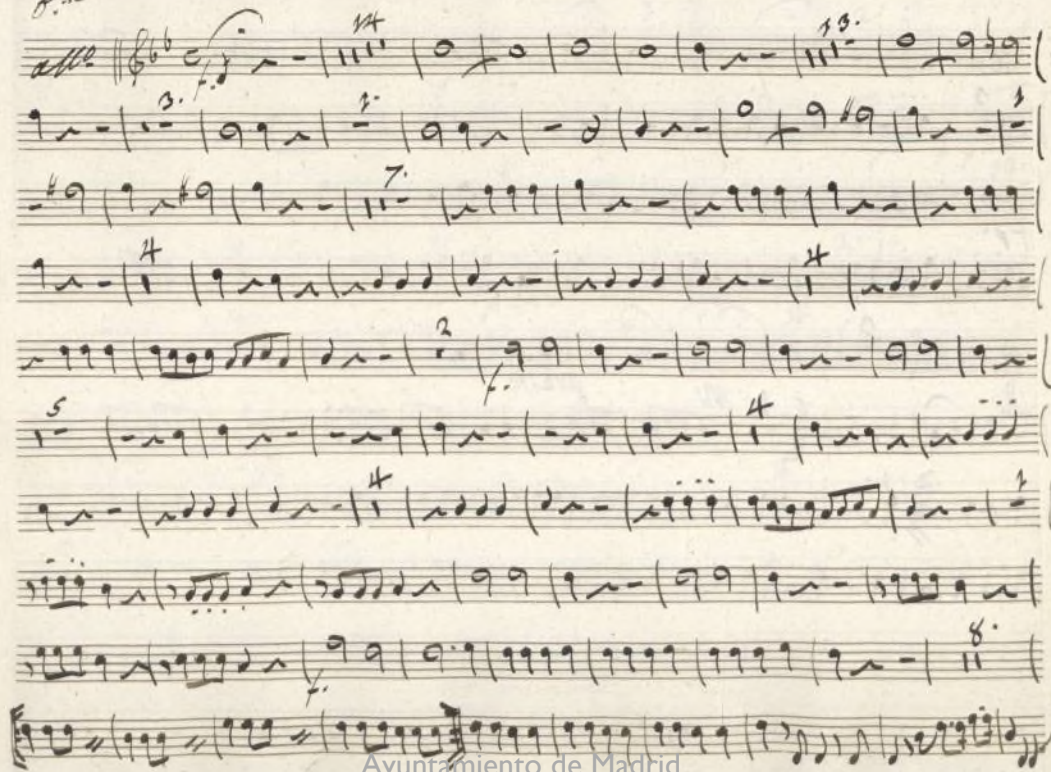
*Terzetto.*  
*Larghetto*  
*1.* *2.* *3.*  
*del mio cor*  
*1.* *2.* *3.*  
*Alto voce*  
*4.* *3.* *7.* *2. or.* *3.* *2. or.*  
*and.*  
*presto*



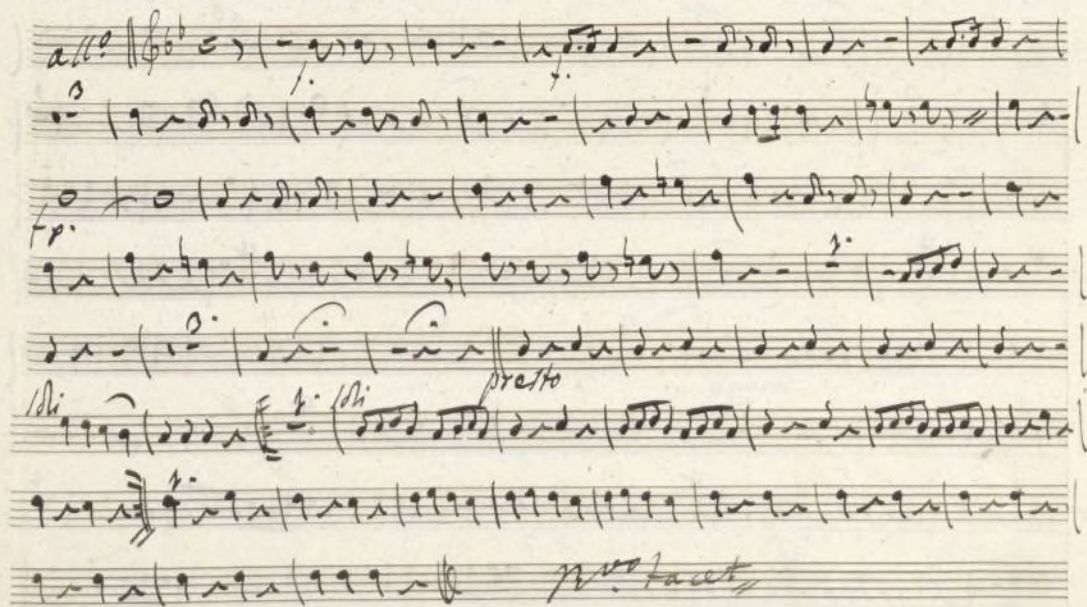


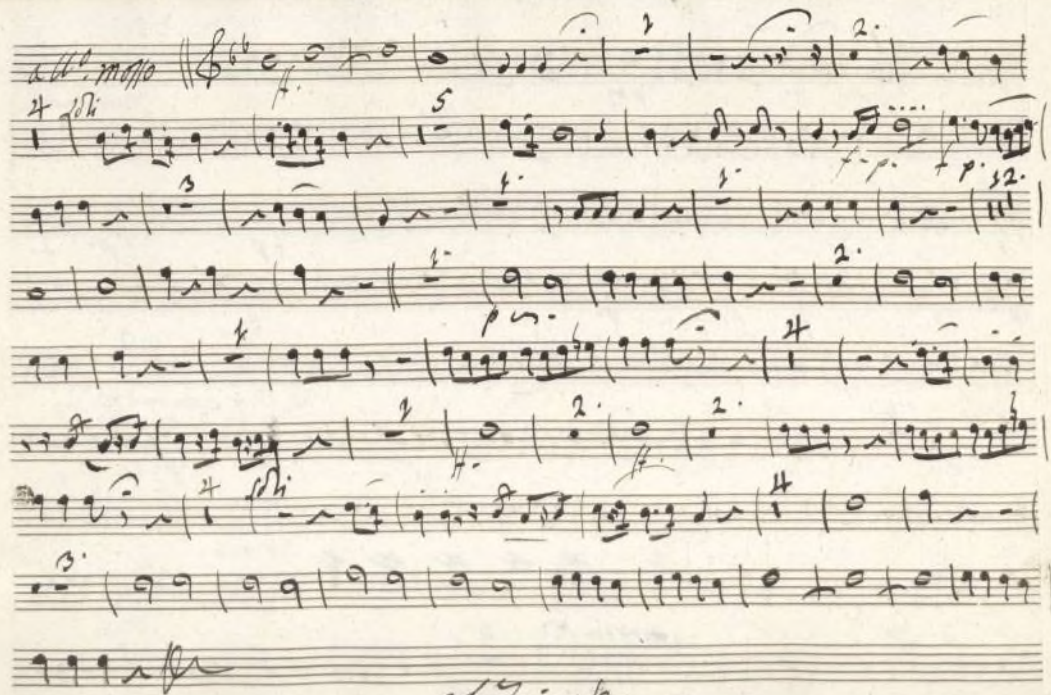


8.10









*al finale*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across ten staves.

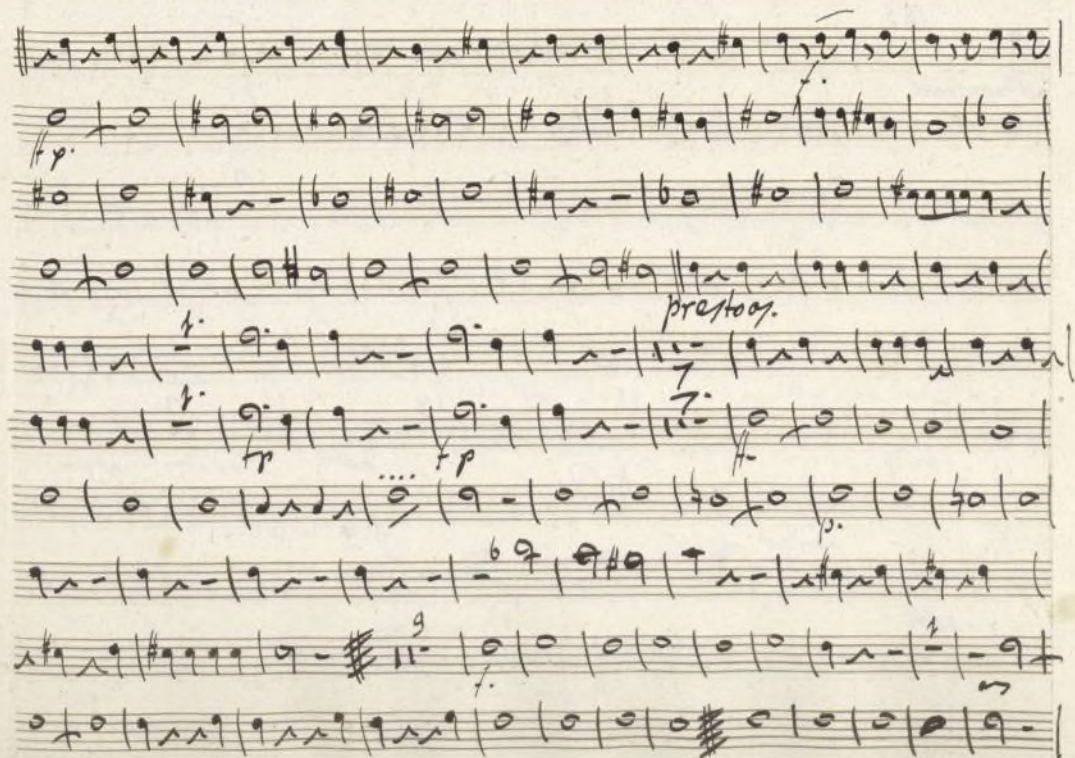
Key markings and annotations include:

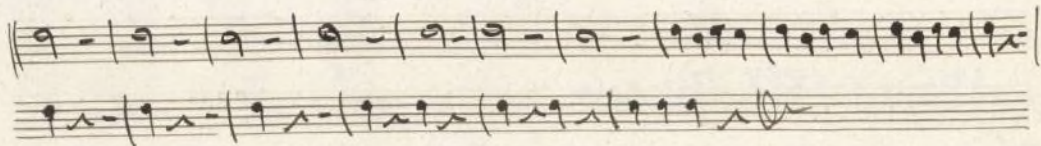
- all.* (Allegretto) at the beginning.
- p* (piano) and *f* (forte) dynamic markings.
- con moto* (with motion) near the 5th staff.
- marcia* (march) and *allegro* markings near the 8th staff.
- allegro* and *marcia* markings near the 10th staff.
- pp* (pianissimo) at the end of the 10th staff.

The score concludes with a double bar line and repeat dots.



Handwritten musical score for "The Rose Tree" by J. S. Bach, BWV 109. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and bar lines. There are several annotations in the left margin: "all. non tanto" above the first staff, "39" above the second staff, "3" above the third staff, "22." above the fourth staff, "Largo" above the fifth staff, "all." above the sixth staff, and "4" above the seventh staff. The score ends with a double bar line and a repeat sign.





*Fine att. 1<sup>o</sup>*

*Alto 2<sup>o</sup> Fine tacet*

*R<sup>o</sup> Aria tacet*



Ayuntamiento de Madrid

La principessa Filotofa.

Flauto Obligato

Nel secondo atto

1.<sup>o</sup> Braun

Introd. facit, M.<sup>o</sup> facit,

Handwritten musical score for Flauto Obligato, marked *and.<sup>o</sup>* (Andante). The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo marking *and.<sup>o</sup>* is written above the first staff. The score includes various musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). There are also markings for *Alleg.<sup>ro</sup>* and *And.<sup>o</sup>*. The score is divided into sections by bar lines and includes a section marked *And.<sup>o</sup>* at the bottom. The notation is dense, with many notes and rests. The score is written in ink on aged paper.





Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. Key markings include:

- Long* (top left)
- all.* (multiple instances)
- all. #0* (middle right)
- Long # attuo p.* (lower middle)
- all.* (bottom middle)

The score is written in a cursive style typical of 18th or 19th-century manuscripts. There are some corrections and annotations throughout the piece, including a large '15' written over a section in the seventh staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- presto* (written vertically on the left side of the fifth staff)
- allegro* (written on the right side of the ninth staff)
- Coro final* (written at the bottom center of the page)

The score is marked with various numbers (1, 2, 3, 4, 5) and symbols (f, sf, ff) indicating dynamics and measures. The notation is in a historical style, likely from the 18th or 19th century.

No. facit

oboe 2<sup>a</sup>

la vinci

Largo

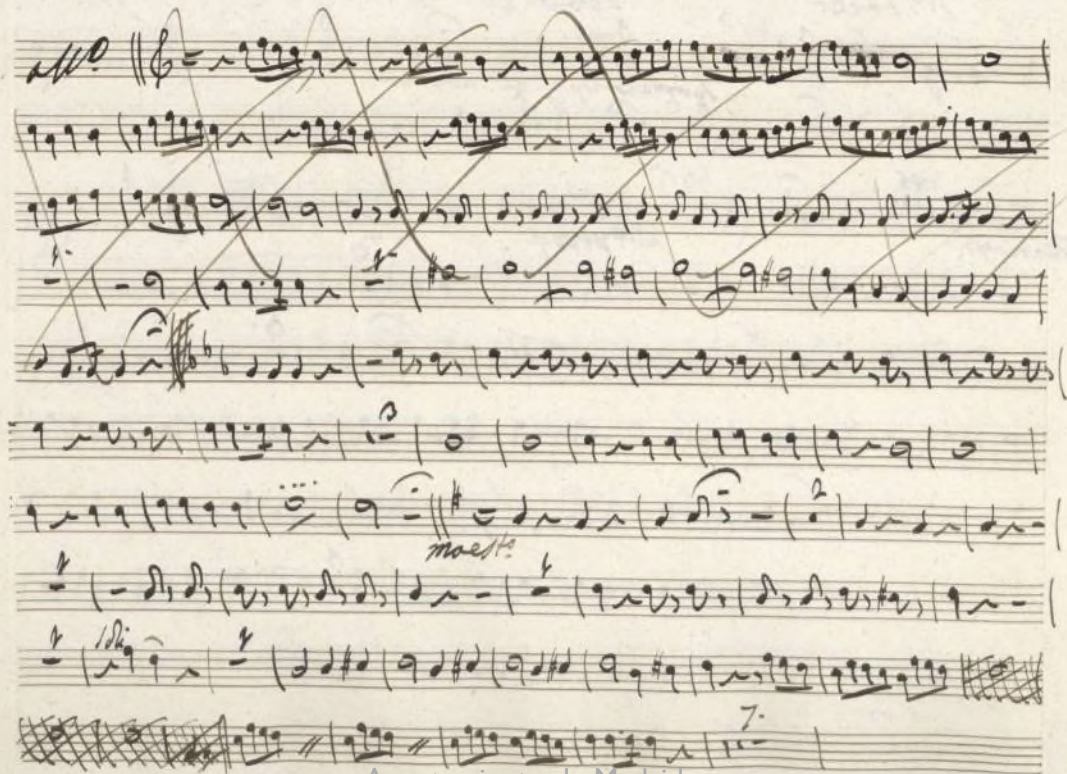
improvisatione alla portanto

Brno tempo

allegro presto

f. os.



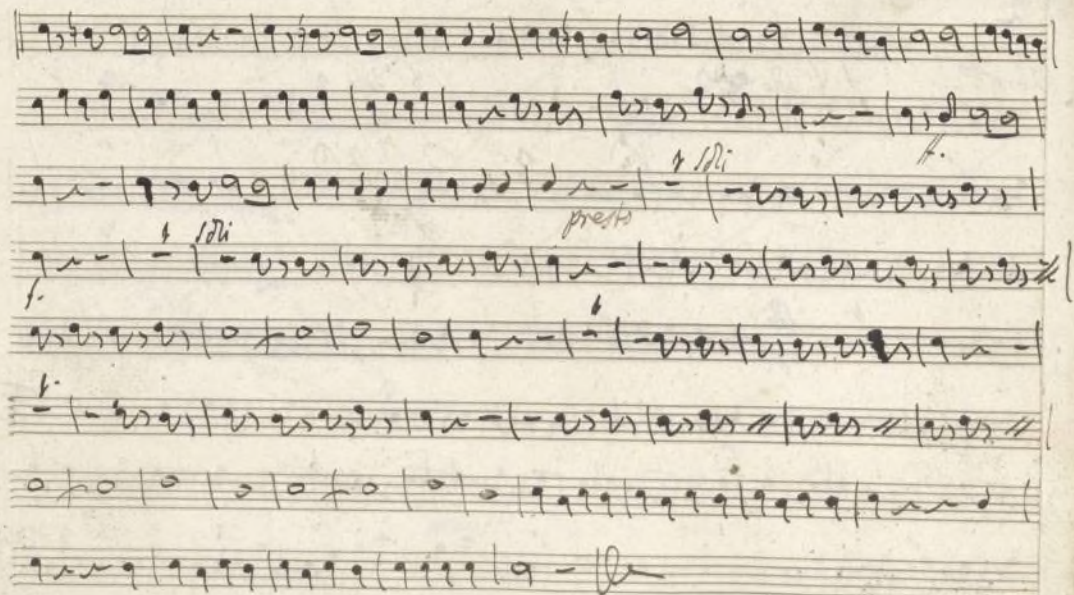


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- 2** (at the top left)
- largo* (first staff)
- 8** (above the second staff)
- lo* (above the second staff)
- 2** (above the second staff)
- 8** (above the third staff)
- lo* (above the third staff)
- 2** (above the third staff)
- lo* (above the fourth staff)
- 1** (above the fourth staff)
- 1.** (above the fifth staff)
- lo* (above the fifth staff)
- 13** (above the eighth staff)
- 14.** (above the ninth staff)

The score concludes with a double bar line and a key signature change to one sharp (F#).



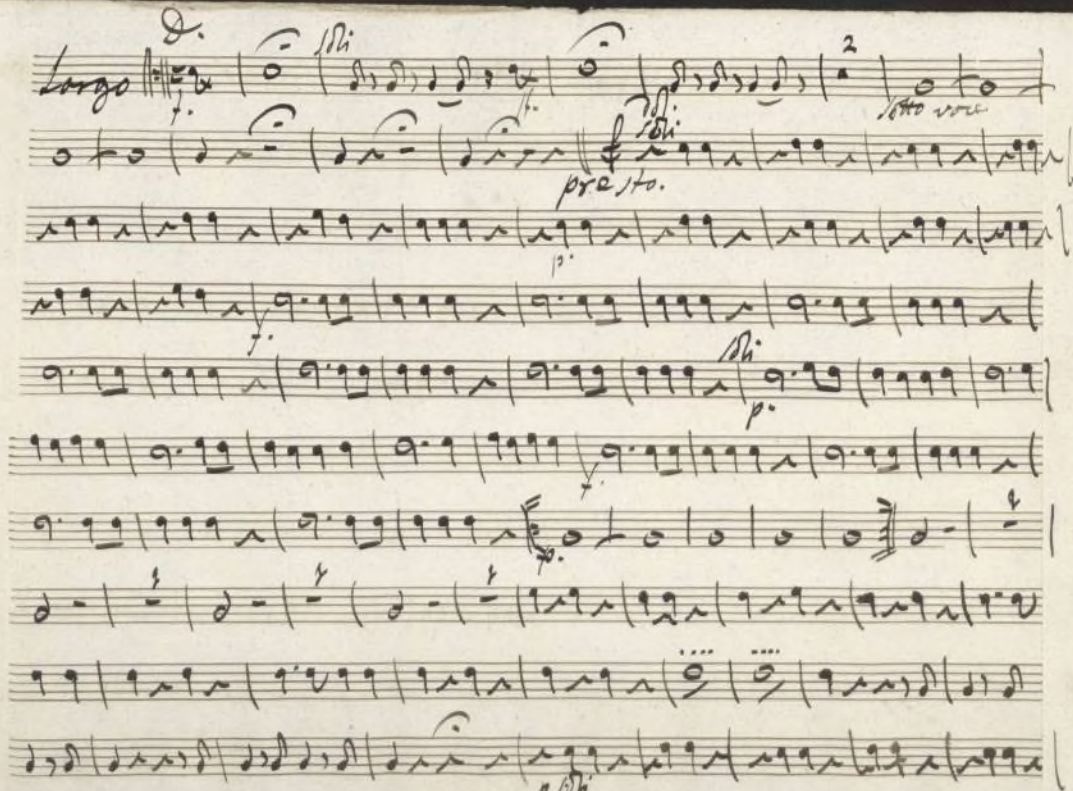
*Fine*

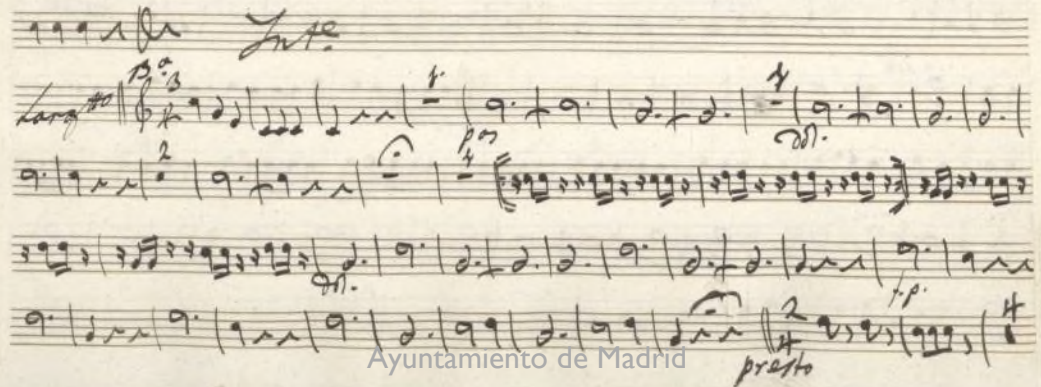
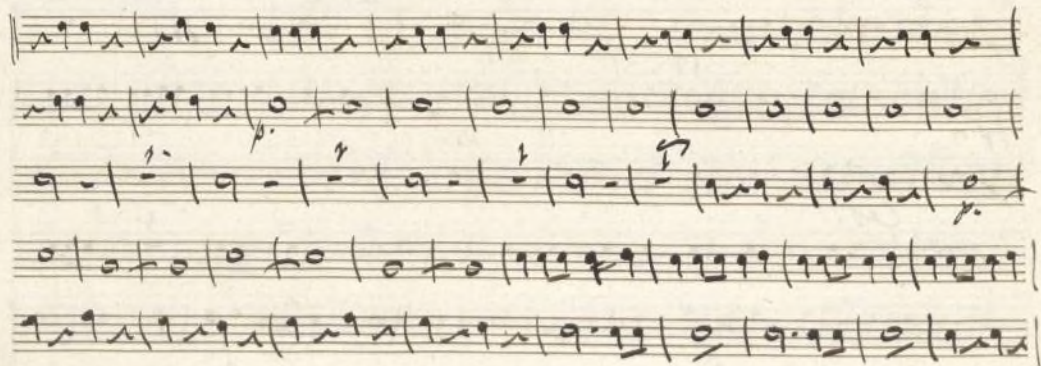


Mus 198.  
Les Dos Amas a 1<sup>a</sup> Braun

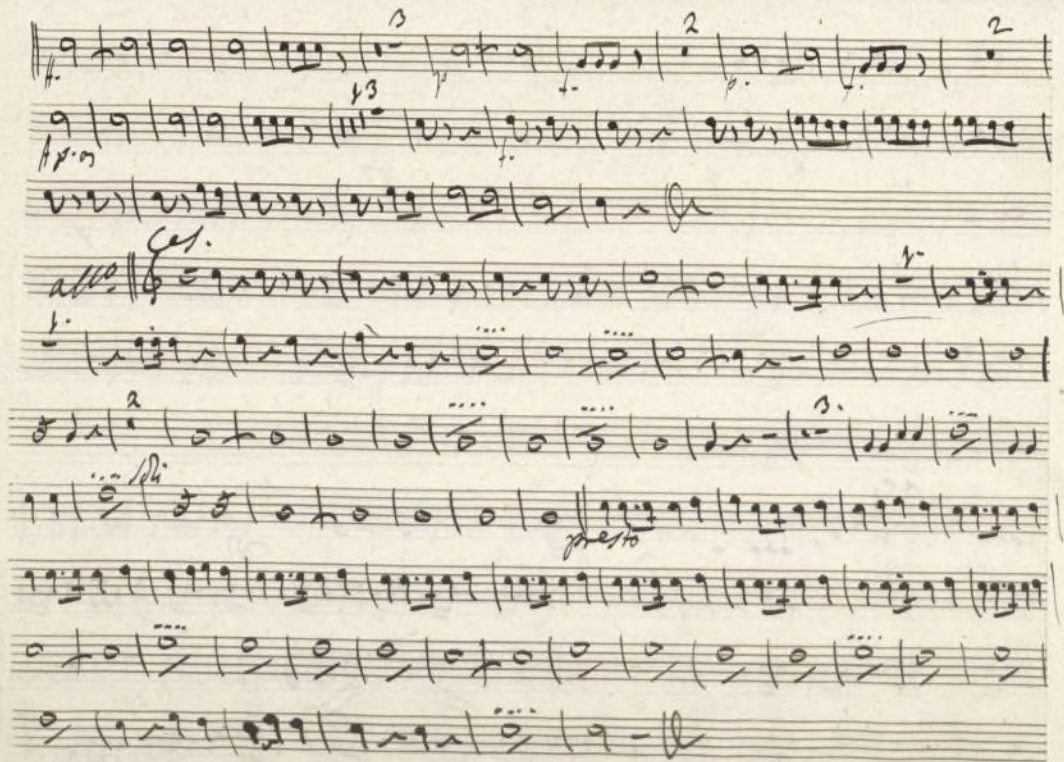
Corno 1<sup>o</sup>.

La principessa Filosofo







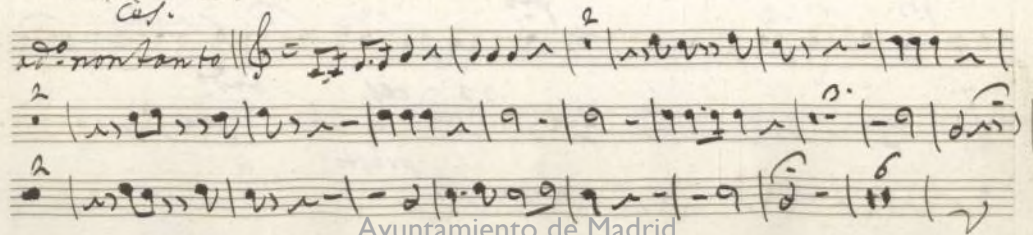
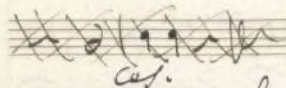


~~Allegro~~ Polaca *Allegro*

2  
Como 1<sup>o</sup>.

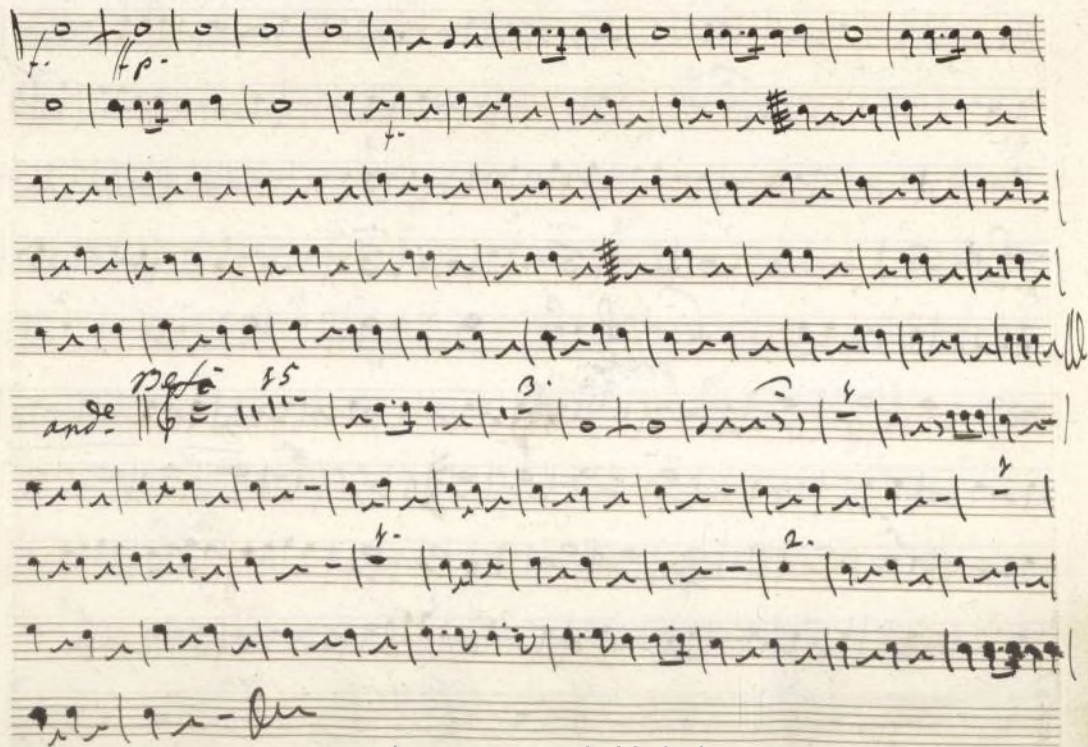
Polaca

11

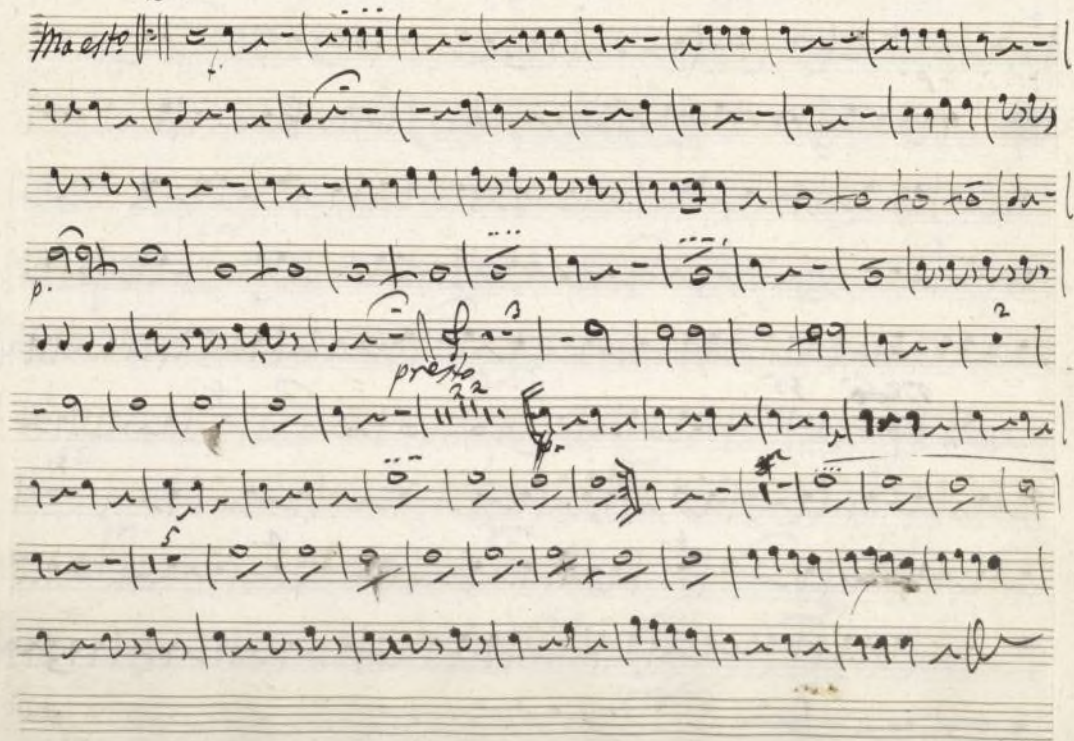


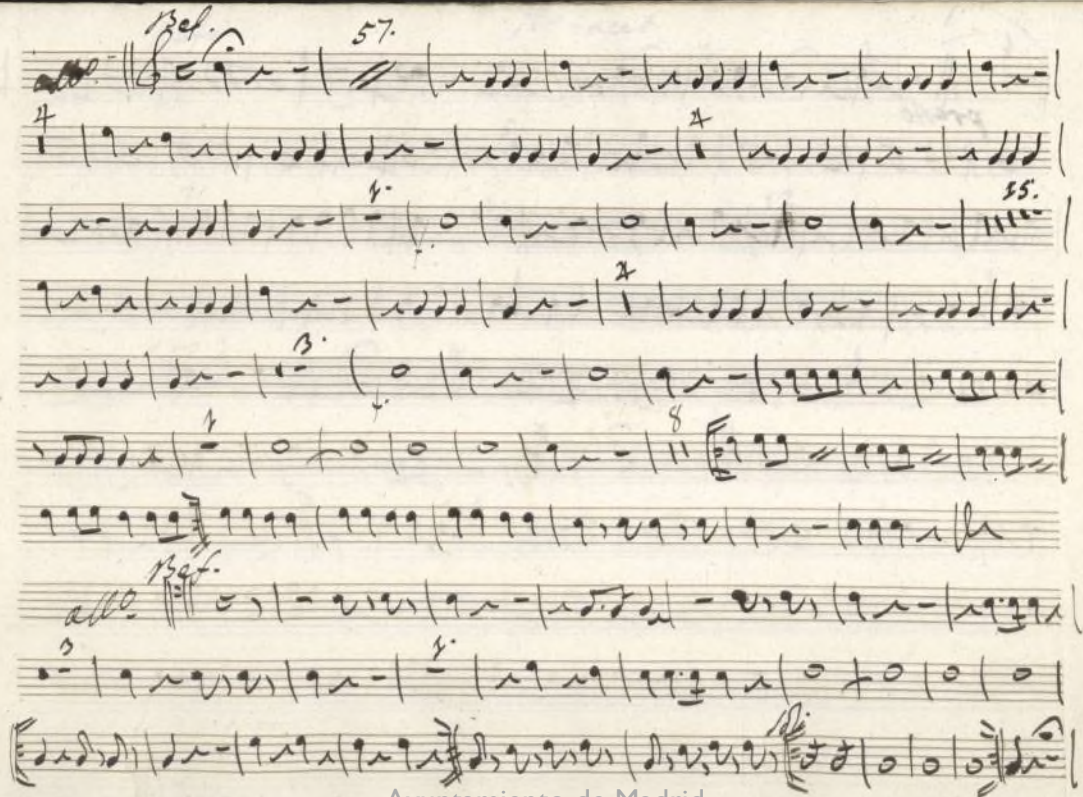
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. Performance instructions like *Ces*, *Largo*, *pizz.*, *pro*, *alacris*, *and*, and *presto* are written throughout. Some staves have crossed-out sections. The score is numbered 1 in the top left corner.



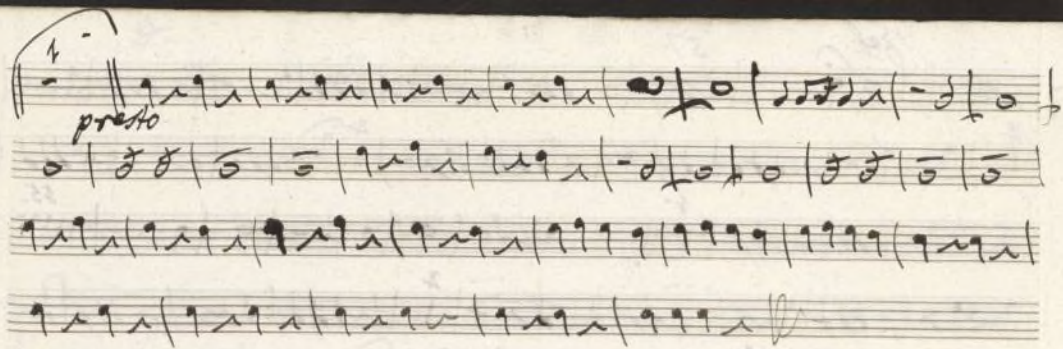


9.



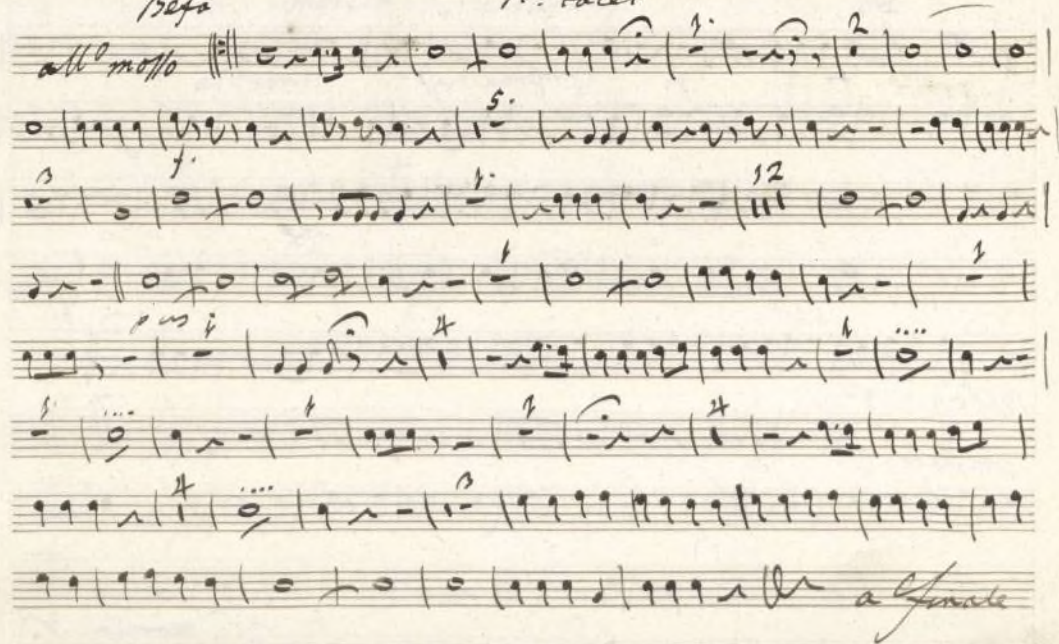






Besò

No tacet



2.

Handwritten musical notation on five staves. The first staff begins with the tempo marking *all.<sup>o</sup>* and a treble clef. The notation consists of rhythmic figures and rests, with some notes marked with a *p.* (piano) dynamic. The staves are connected by a single line.

Handwritten musical notation on three staves. The first staff begins with the tempo marking *presto* and a treble clef. The notation continues with rhythmic figures and rests. The staves are connected by a single line.

Handwritten musical notation on two staves. The first staff begins with the tempo marking *G.* (Grave) and a treble clef. The notation continues with rhythmic figures and rests. The staves are connected by a single line. The word *Larghetto* is written below the first staff. The second staff ends with the tempo marking *all.<sup>o</sup> molto* and a treble clef.



marcia 2.ª cad. 7.

Handwritten musical score for a march, titled "marcia 2.ª cad. 7." The score is written on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The tempo/mood is indicated as "allegro" and "allegro molto" in some measures. The score concludes with a double bar line and the word "Fine".

Allegro

allegro molto

27

allegro molto

1

2

3

4

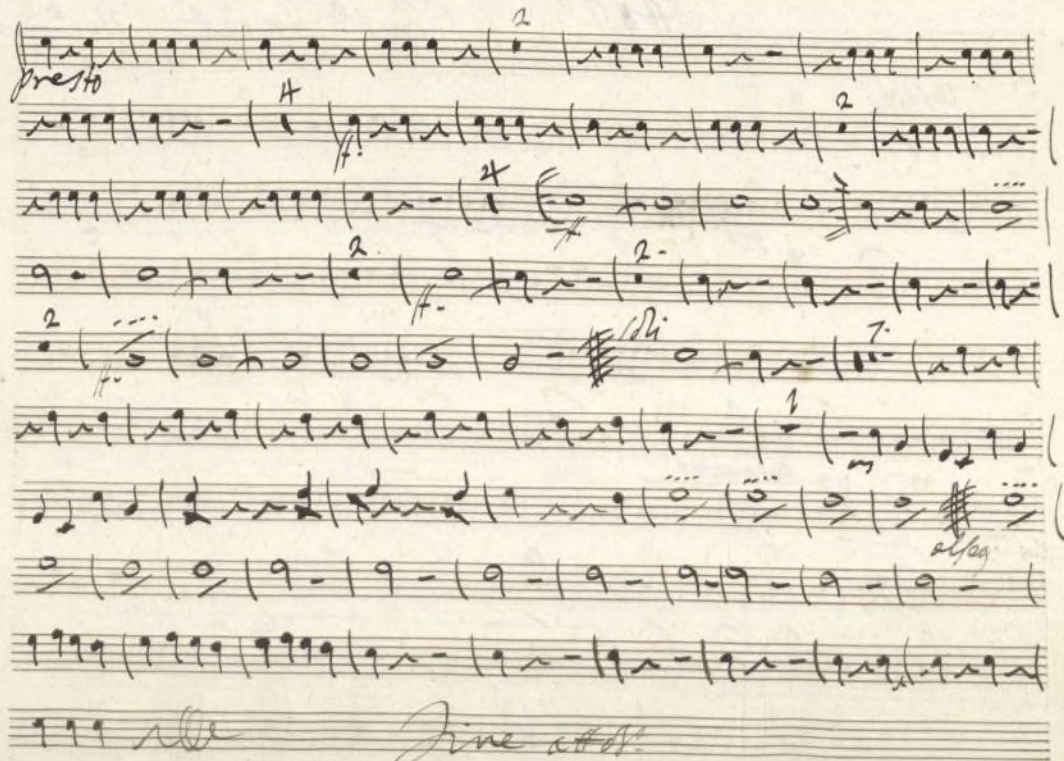
2

1

Allegro

Fine

Handwritten musical score on ten staves. The notation includes various rhythmic values (e.g., 2., 4., 3., 4., 8., 11.), dynamic markings (e.g., *ad lib.*, *pp.*, *del.*, *all.*, *f*), and performance instructions (e.g., *2. Bef.*, *largo*, *3. all.*). The score is written in a cursive, handwritten style.



Fine *ad lib.*  
Ayuntamiento de Madrid



2

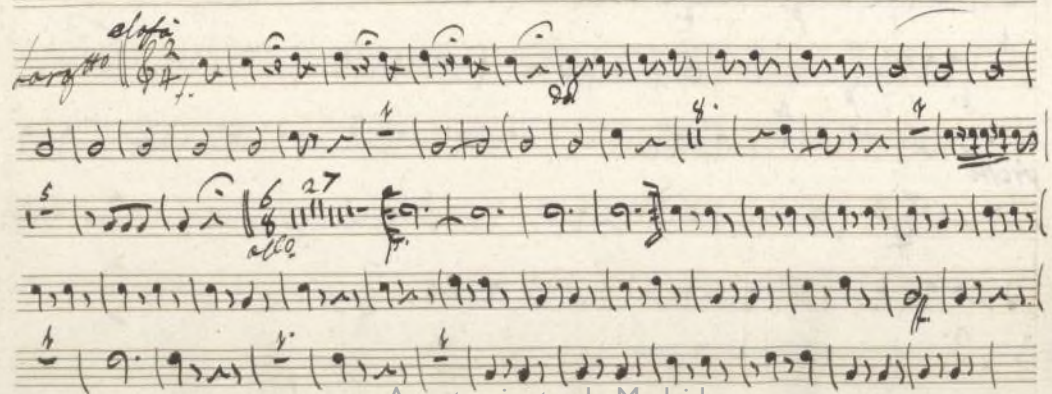
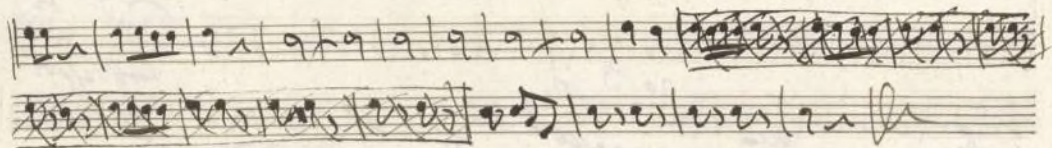
Año 20.

Tercer Tacet, Rec. Tacet.

Handwritten musical score on ten staves. The notation includes notes, rests, and various musical markings. The score is divided into sections by double bar lines. Some sections are crossed out with diagonal lines. The markings include:

- and.* (Andante)
- Rec. Tacet* (Recess Tacet)
- Rec. Tacet* (Recess Tacet)
- and.* (Andante)
- Rec. Tacet* (Recess Tacet)
- Rec. Tacet* (Recess Tacet)
- Rec. Tacet* (Recess Tacet)
- Rec. Tacet* (Recess Tacet)
- Rec. Tacet* (Recess Tacet)
- Rec. Tacet* (Recess Tacet)

The score is written in a style characteristic of 19th-century musical notation, with a focus on rhythm and dynamics. The notation includes notes, rests, and various musical markings. The score is divided into sections by double bar lines. Some sections are crossed out with diagonal lines. The markings include:

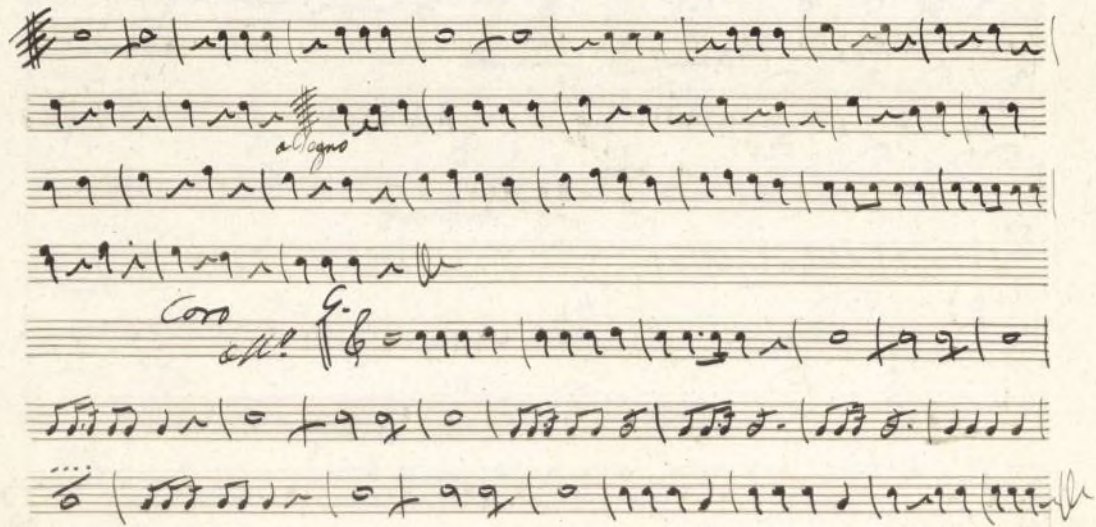


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- 9. 15* (top right)
- 20.* (second staff)
- 15.* (second staff)
- 4* (third staff)
- 3.* (fourth staff)
- 2* (fifth staff)
- 4* (seventh staff)
- presto* (seventh staff)
- 3.* (ninth staff)

The score concludes with a double bar line and a final note on the tenth staff.







Ayuntamiento de Madrid

No. facet 7 Infant. Gorno 80.  
Largo || 6 3 1 | 11  
4 4 alluvate

Largo

colloquio, e non tanto

La rejner

Jan. 10

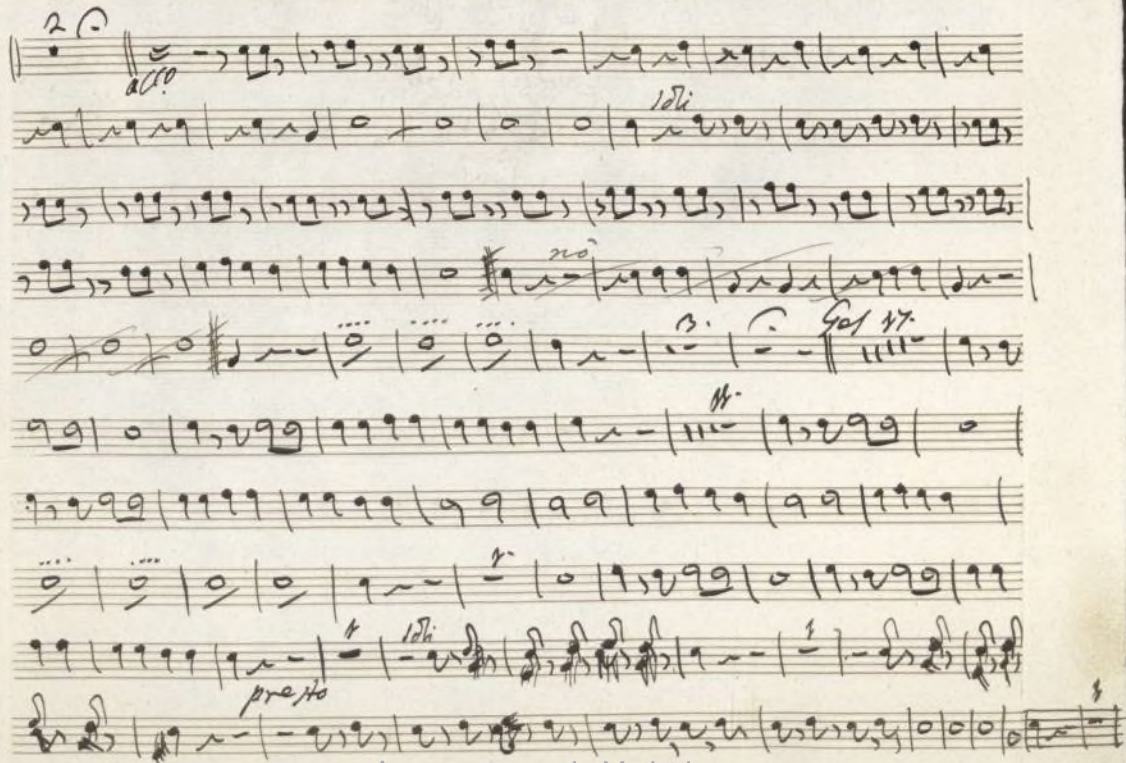
Bom Tempo

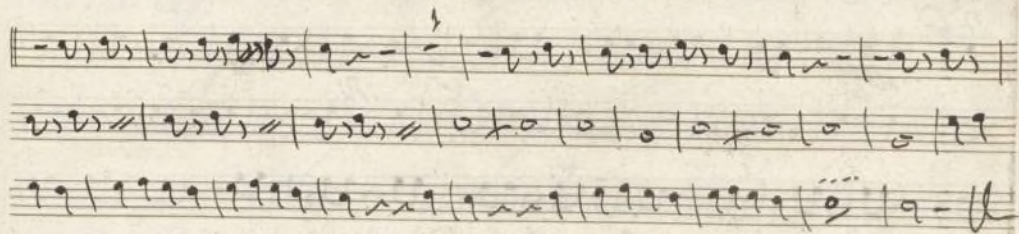
all'ordine



Finale Gef.

Handwritten musical score for a piece titled "Finale Gef." (Finale for Guitar). The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The tempo is marked "Allegro" at the beginning. The score includes several sections with specific markings: "Gef. 1.", "maestro", "Allegro", "Bef. 8", "Largo", and "Bef. 4". The notation is dense and includes many accidentals and slurs, indicating a complex piece. The final measure of the score is marked with a double bar line and a repeat sign.



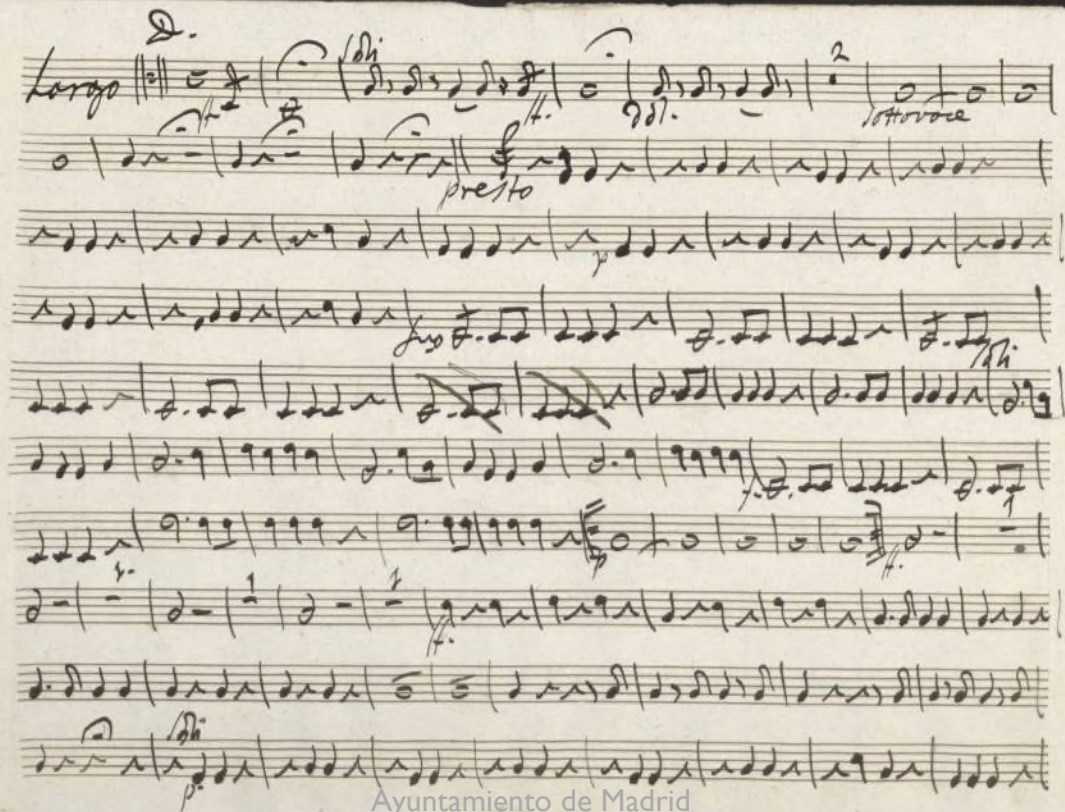


*Fin*



Corn 2º

La principessa Filosofo



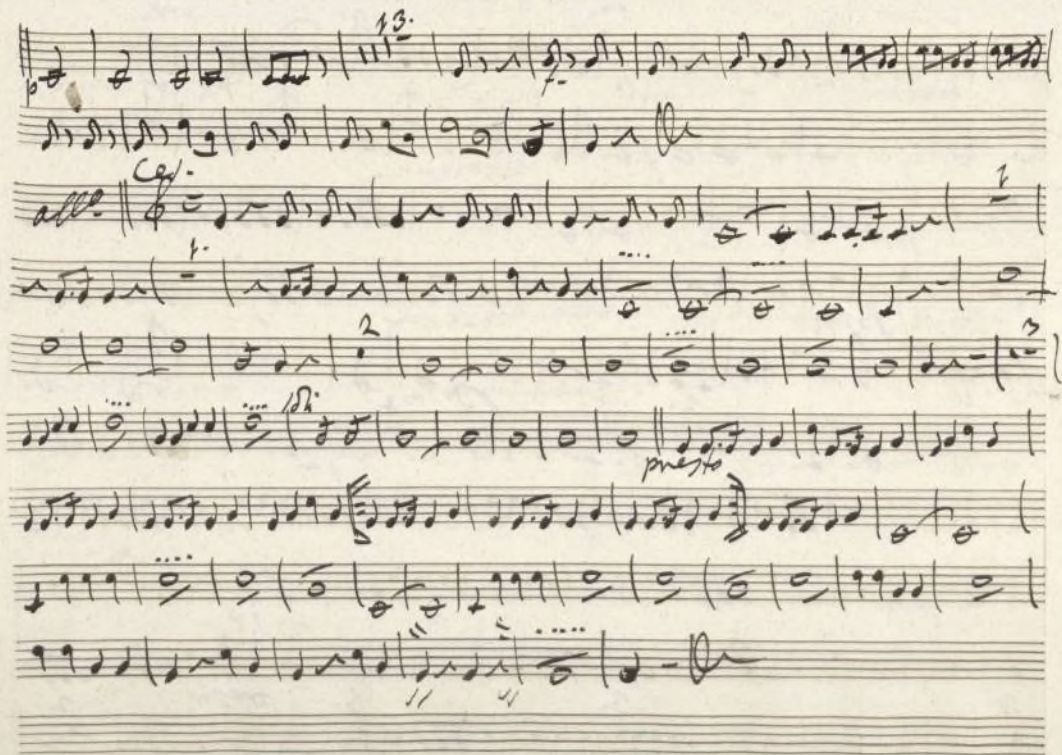
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- molto* (marked on the third staff)
- Larg.* (marked on the fifth staff)
- 3.* (triplets, marked on the fifth and eighth staves)
- 1.* (first ending, marked on the fifth and sixth staves)
- 2.* (second ending, marked on the sixth and eighth staves)
- 4.* (quadruplets, marked on the eighth and ninth staves)
- presto* (marked on the eighth and ninth staves)
- 2.* (second ending, marked on the ninth staff)

The score concludes with a double bar line on the tenth staff.





# Allegro Blacka

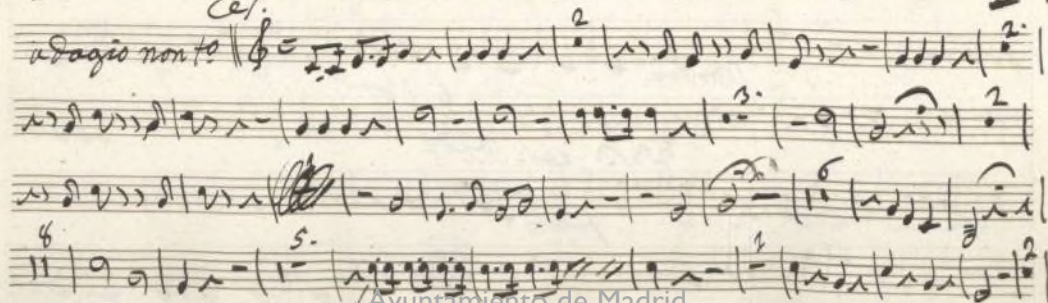
Corno 2do.

4



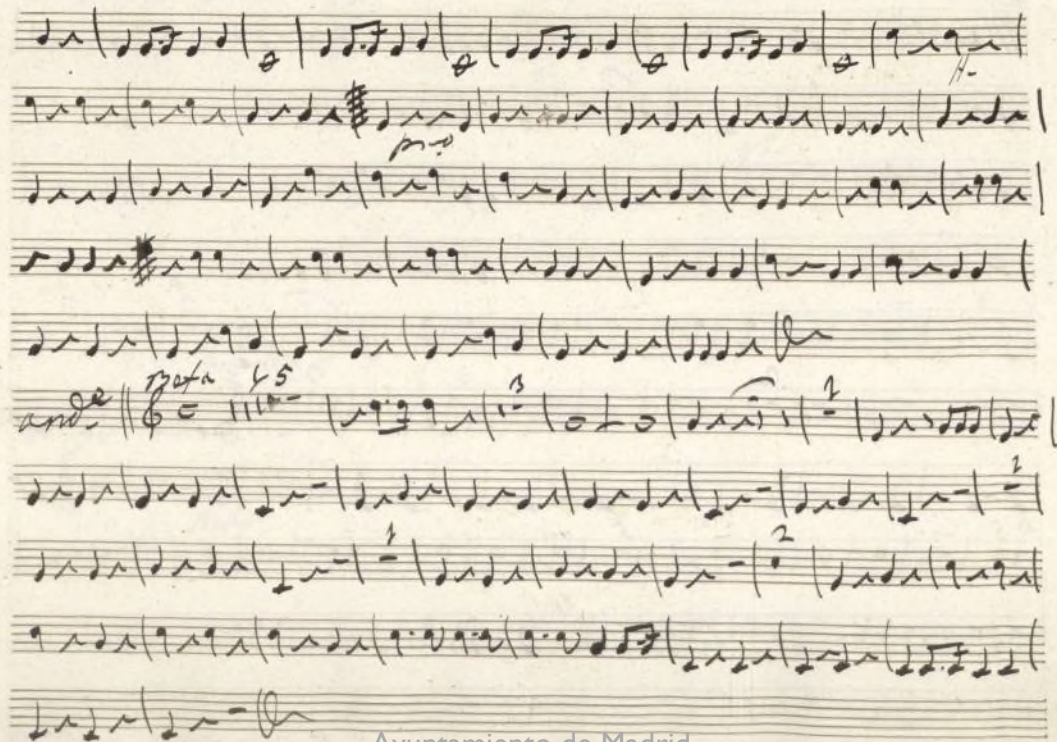
Cel.

Adagio molto

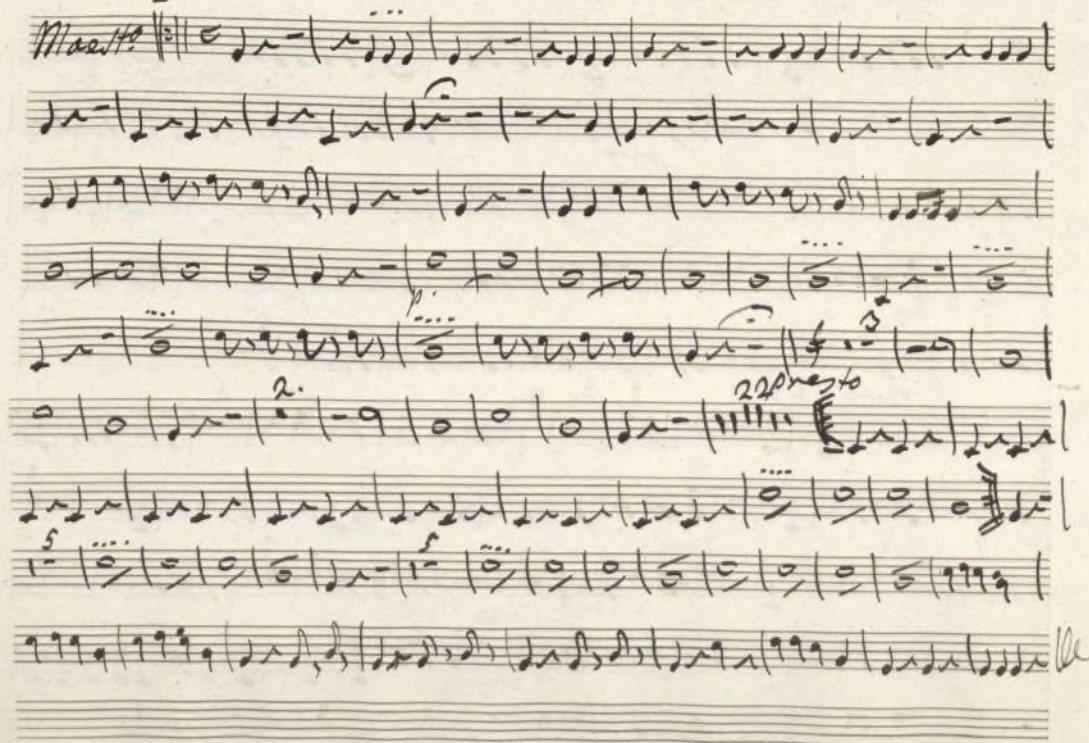


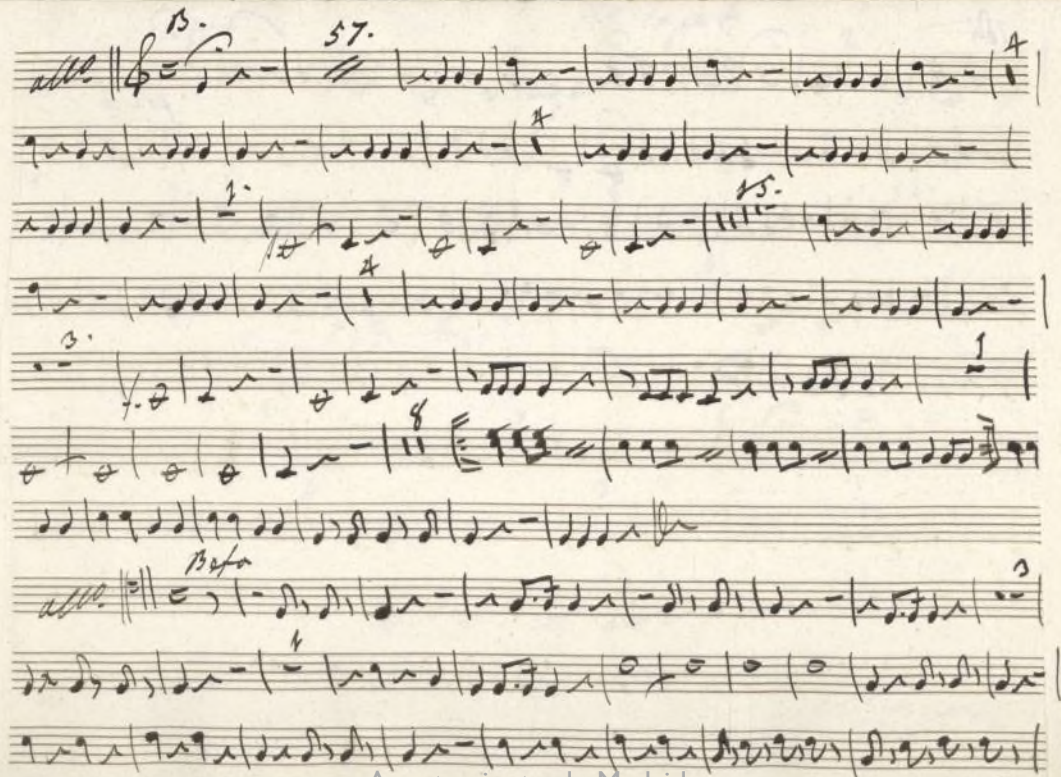






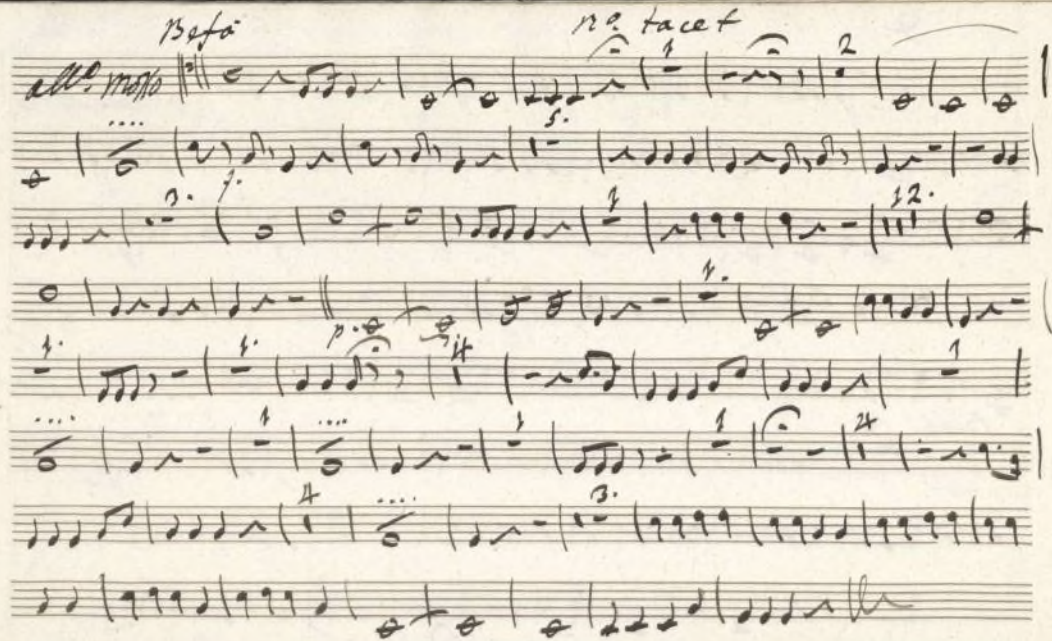
Q.











*al finale*

2.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and bar lines. The score is written in a cursive, handwritten style. There are several annotations and markings throughout the piece, including "Basso 3.", "Con moto.", "G. Marcia", "all. molto", "Larghetto", "Marcia", and "all. molto".



*Cesol* 7

*allegro non tanto*

*f.*

*pizz.*

*p.*

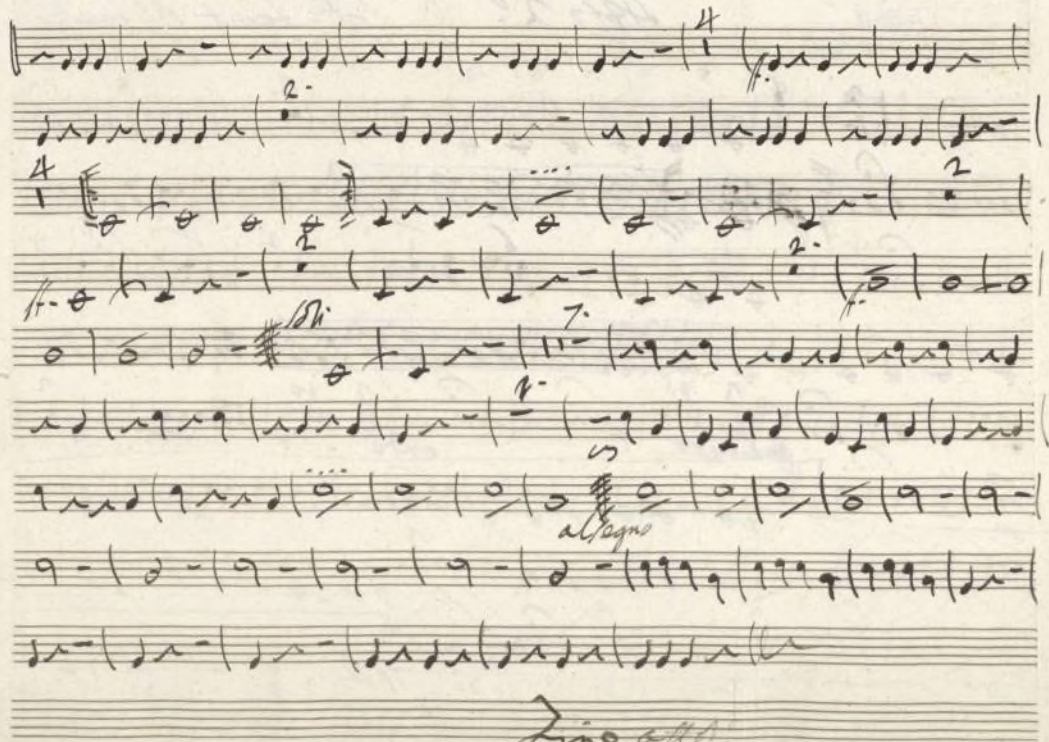
*Allegro*

*Ando*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. Key markings and annotations include:

- p.* (piano) at the beginning of the first staff.
- 4* (quadruple meter) above the first and second staves.
- 2-* (half note) above the end of the first staff.
- 3.* (triple) above the third staff.
- ad lib.* (ad libitum) written below the third and fourth staves.
- 2* (double) above the fifth staff.
- 4* (quadruple) above the fifth staff.
- De. 14* (Dance 14) above the fifth staff.
- alleg.* (allegretto) below the fifth staff.
- largo* (largo) below the fifth staff.
- 2* (double) above the sixth staff.
- 2* (double) above the seventh staff.
- 2* (double) above the eighth staff.
- 2* (double) above the ninth staff.
- 2* (double) above the tenth staff.
- presto* (presto) written below the tenth staff.

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts.

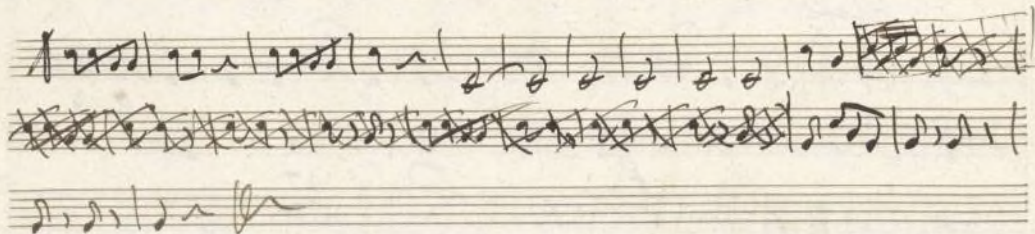


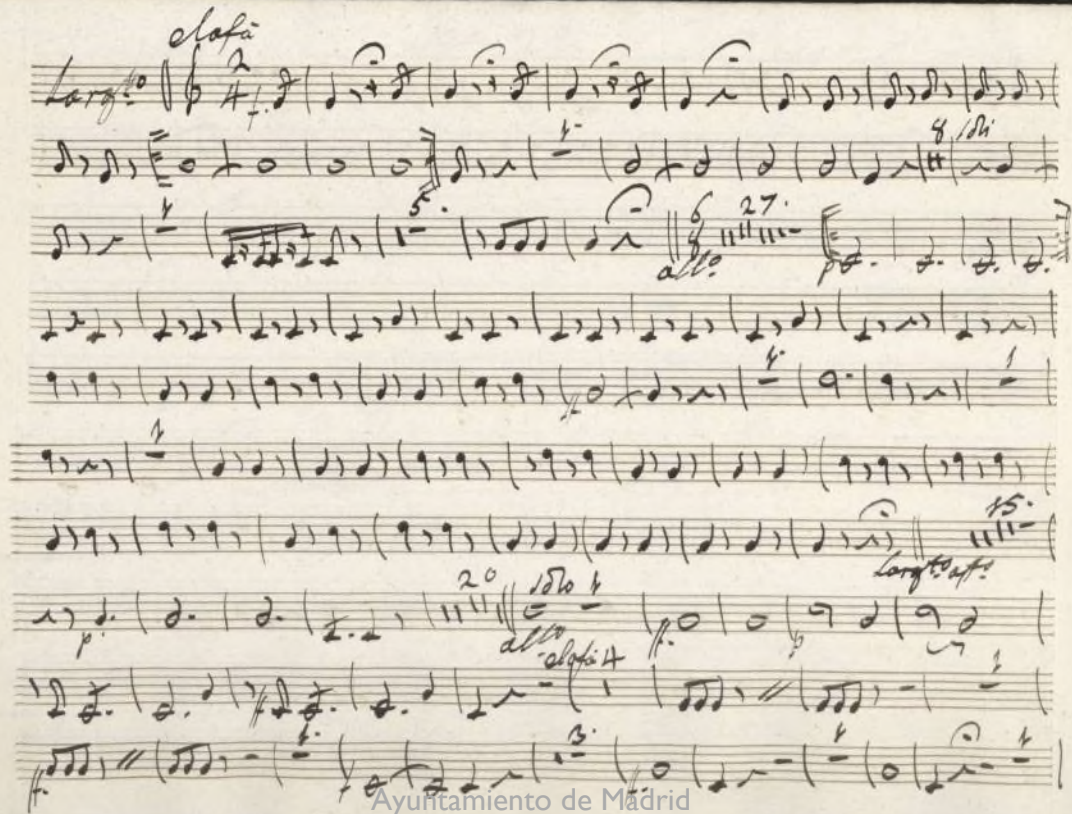


## Acto 2º

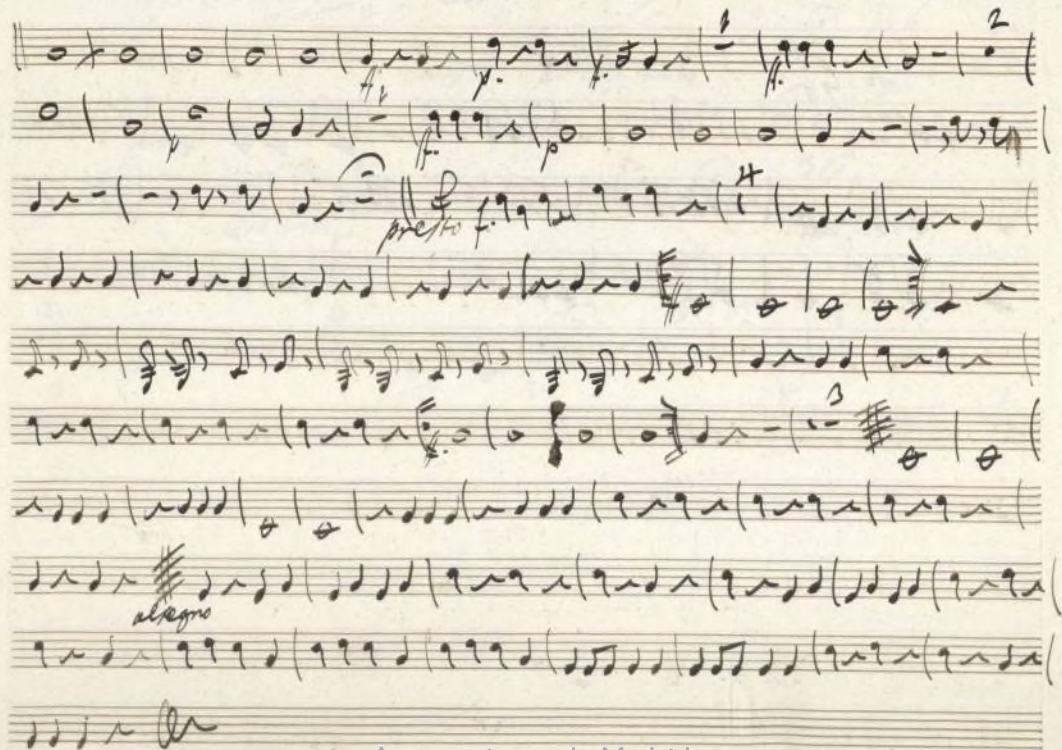
Tote tacet n.º tacet.

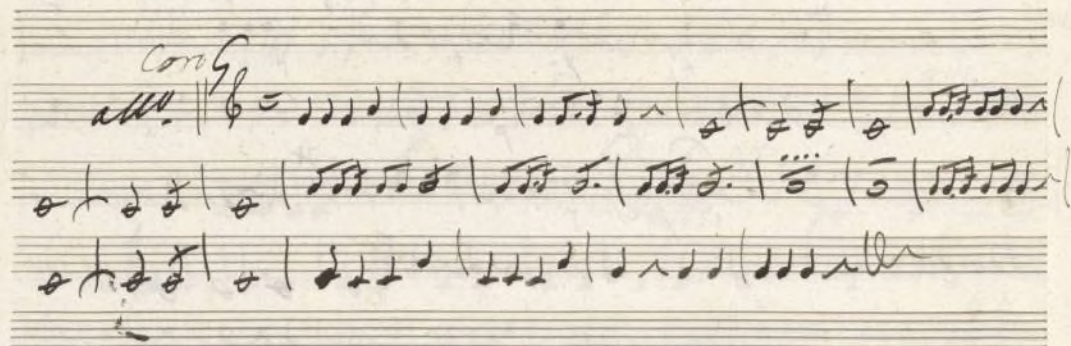
Handwritten musical score for Acto 2º. The score consists of ten staves of music. The first staff begins with the tempo marking "and." and a 6/4 time signature. The notation includes various note values, rests, and dynamic markings such as "and." and "tacet". There are several instances of crossed-out or heavily scribbled-out sections, particularly in the middle of the score. The score concludes with a double bar line and a final note.







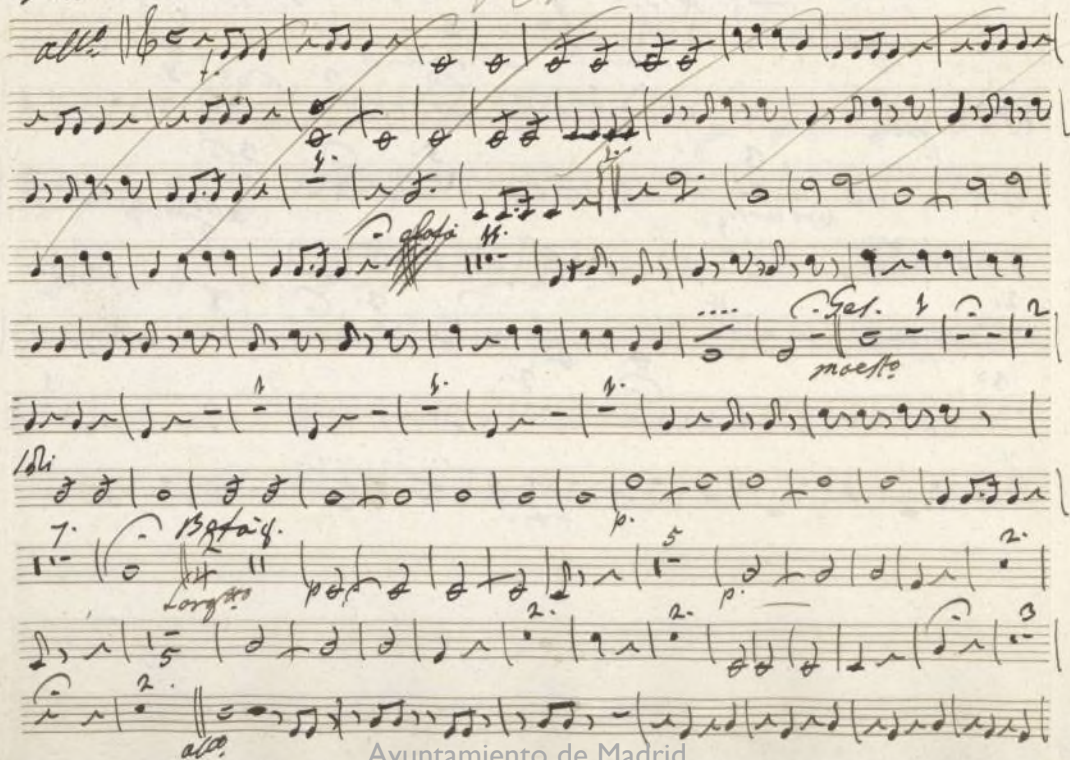


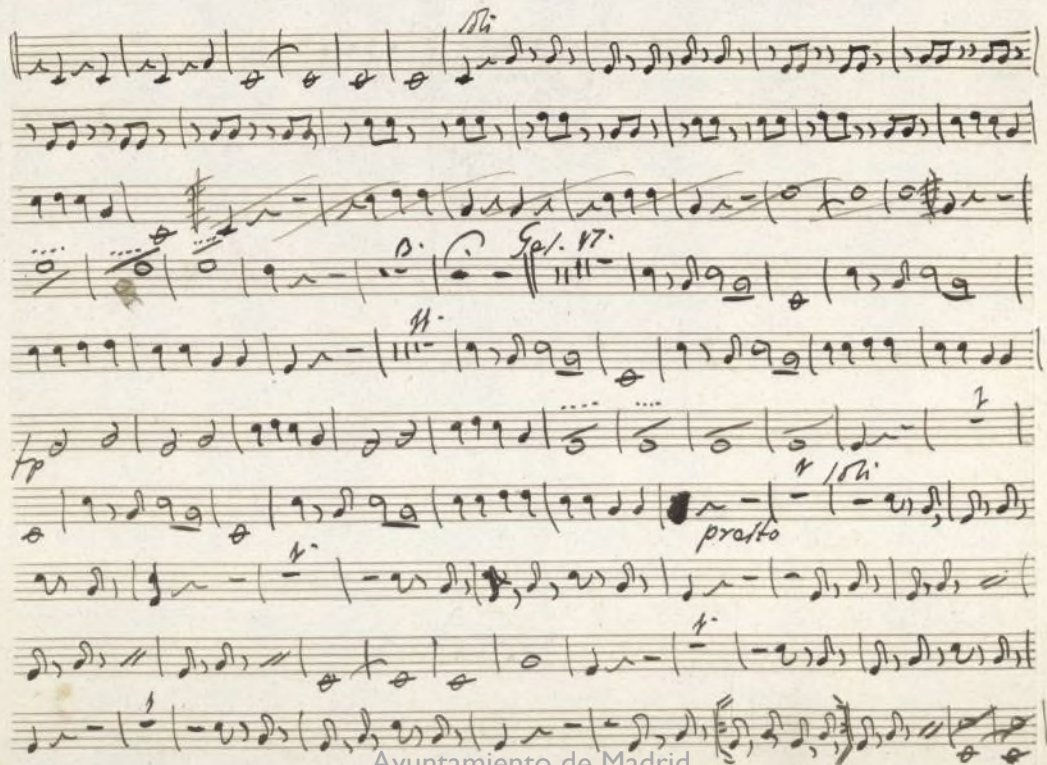


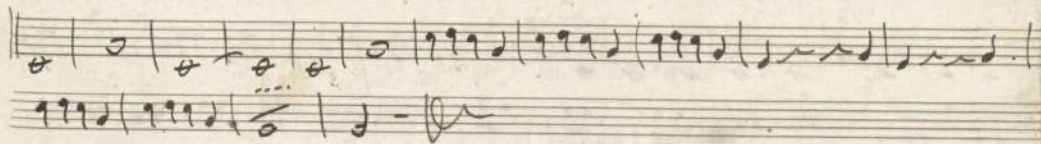
Handwritten musical score for Corno 2. The score is written on five staves. The first staff has a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked 'largo'. The score includes various musical notations such as notes, rests, and dynamic markings like 'con lazo' and 'all. non tanto'. The score is numbered 1 through 5 at the end of each staff.



Zinola Cef.





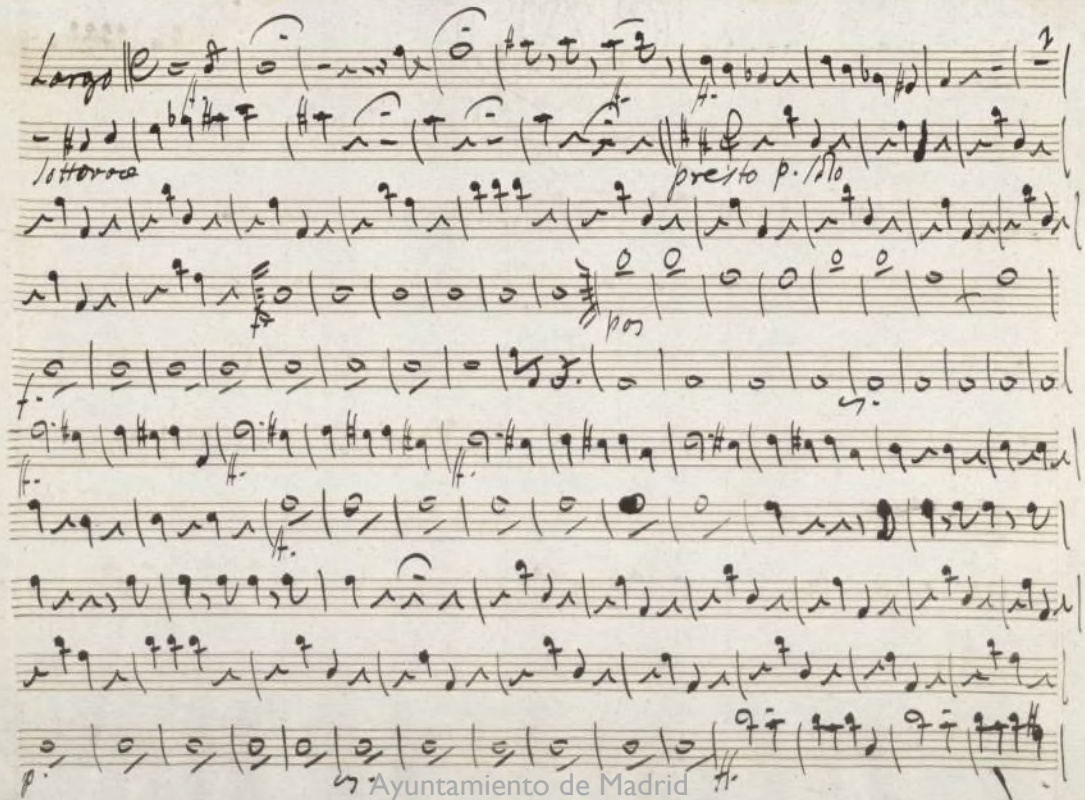


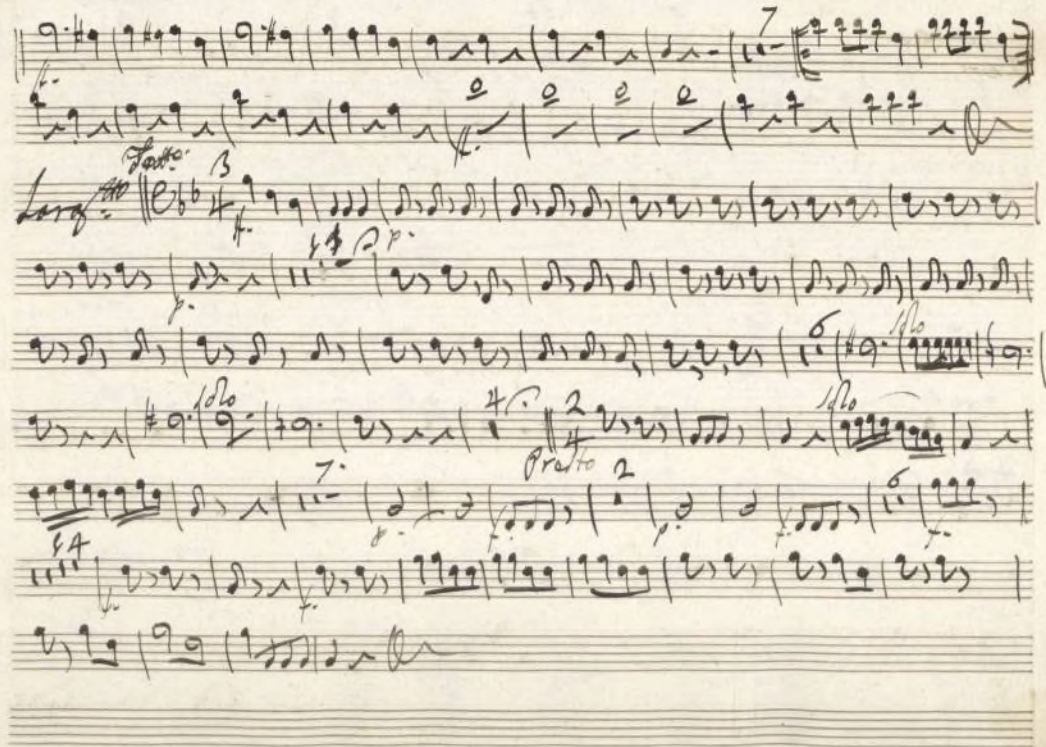
*Fine*



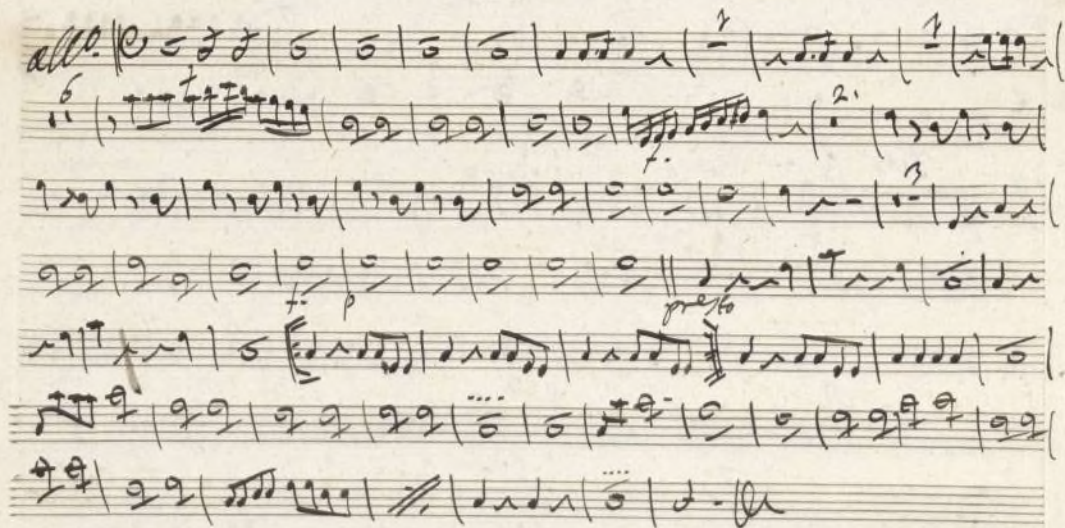
*Lagotto 1<sup>o</sup>*

*La principessa Filorosa*







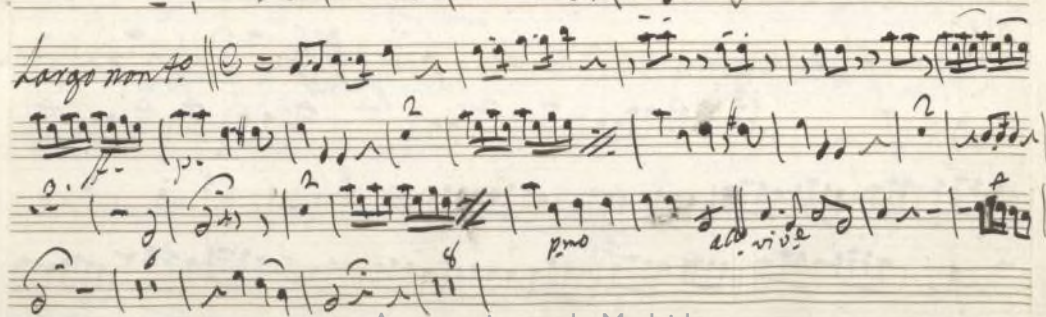


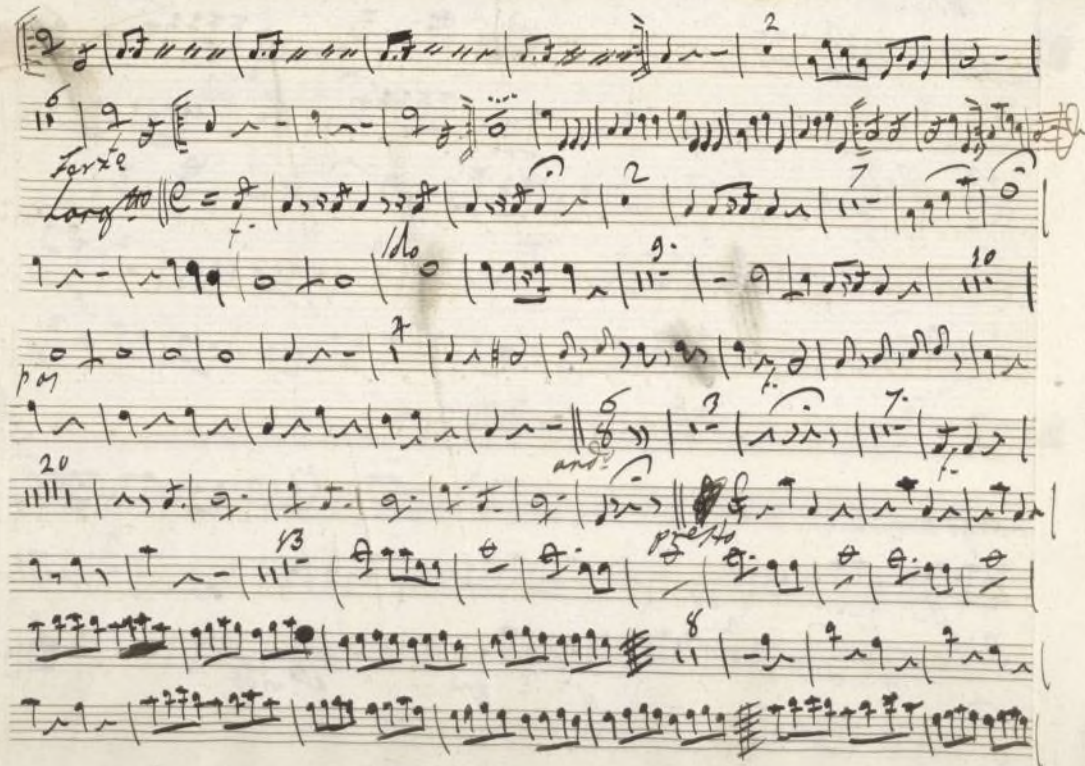
*Solucia*

*solucia*

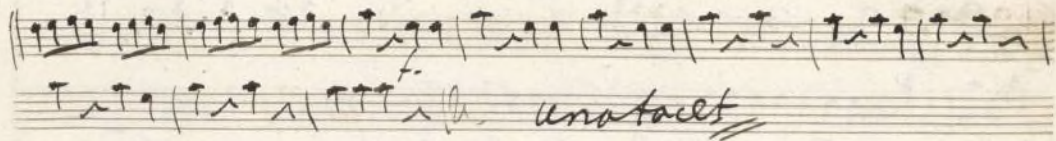
*fagotto fmo*

*Solucia*

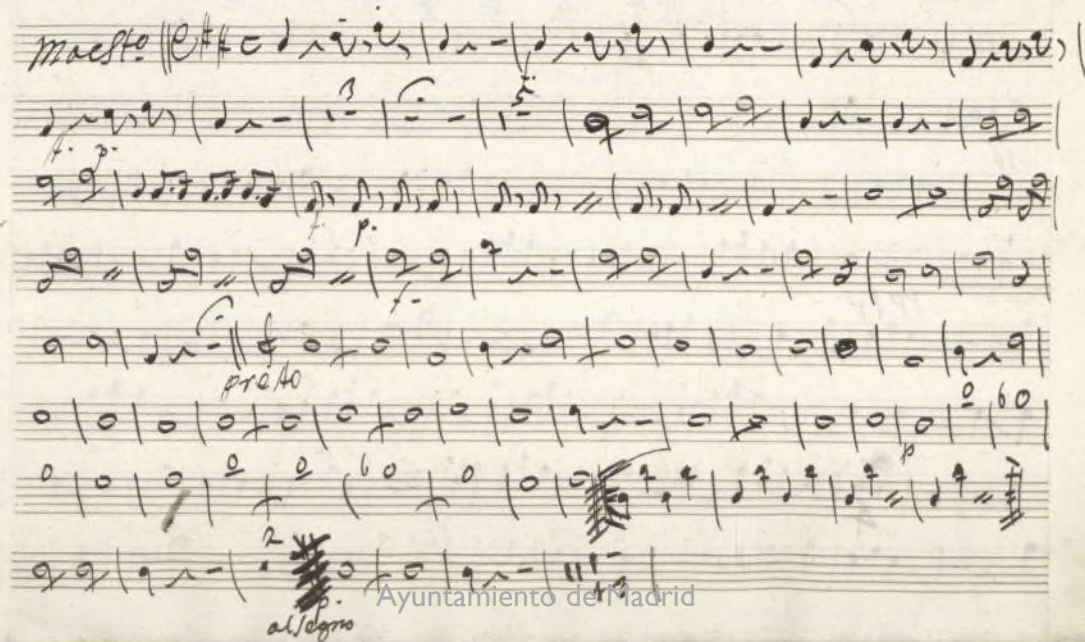




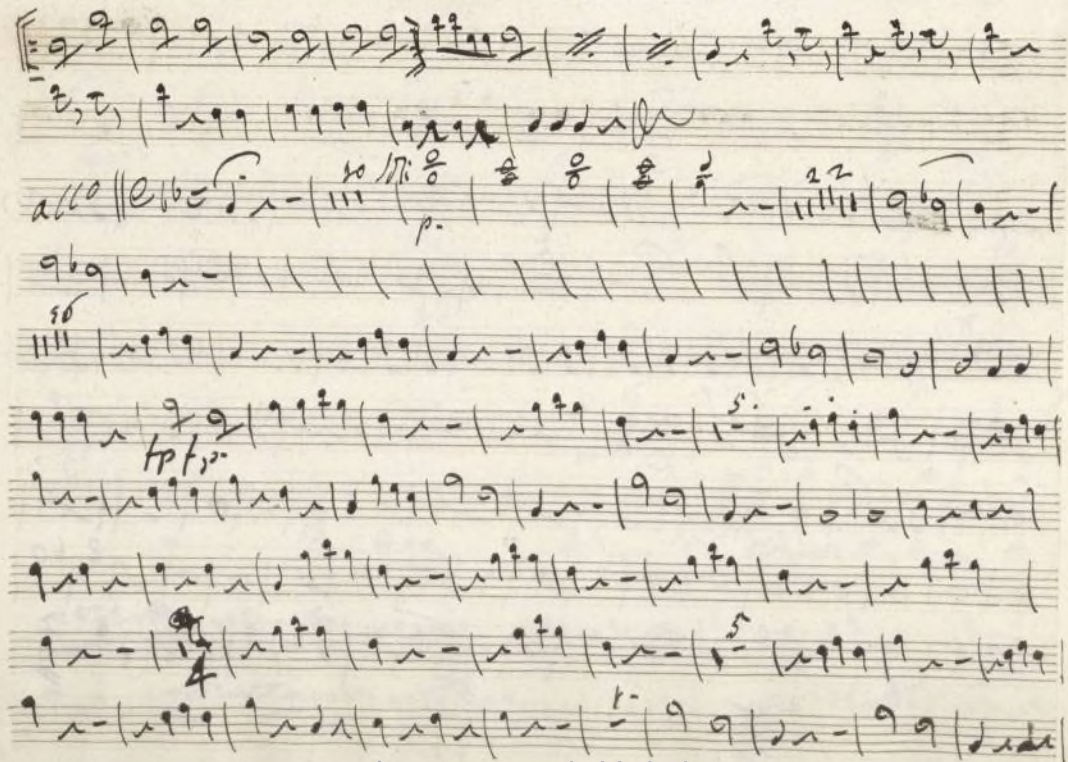


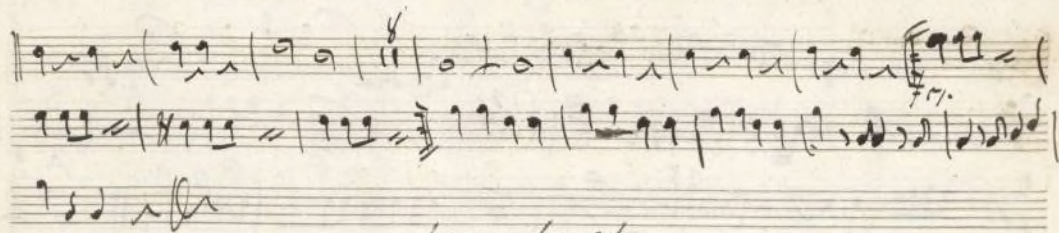


*unatact*



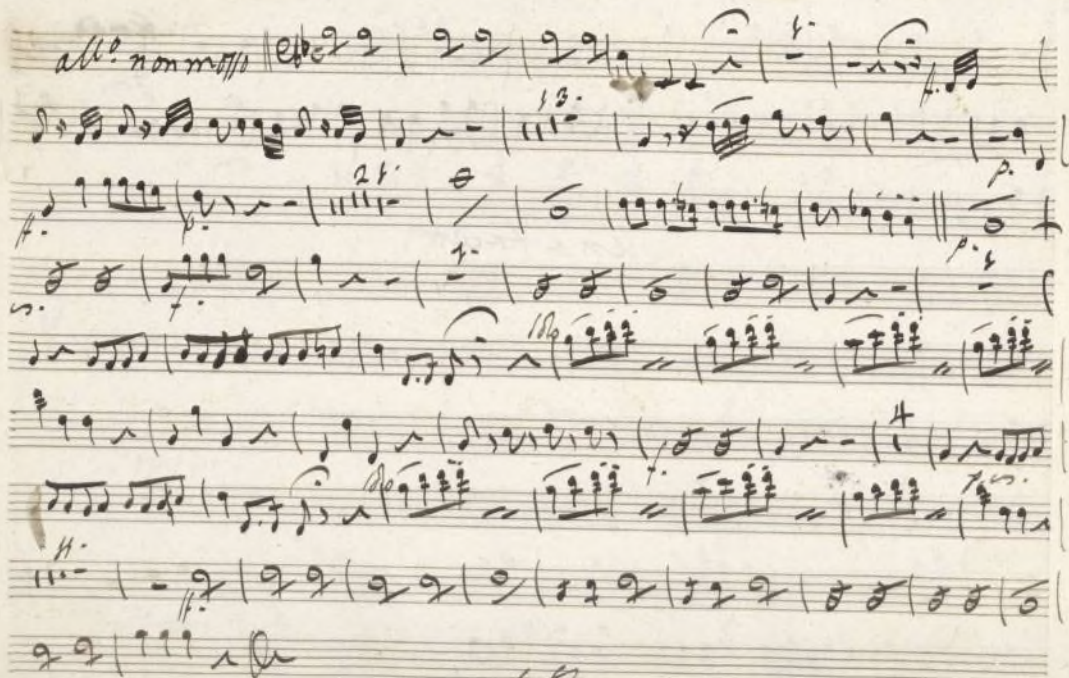
Ayuntamiento de Madrid





*una facet*





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

Key markings and annotations include:

- allegro* (top left)
- f.* (multiple instances)
- p* (multiple instances)
- marcia* (multiple instances)
- con moto* (middle left)
- marcia* (bottom left)
- allegro* (bottom right)
- non tanto* (bottom left)
- non tanto* (bottom center)
- marcia* (bottom right)

The score concludes with the number 14 and the number 30.

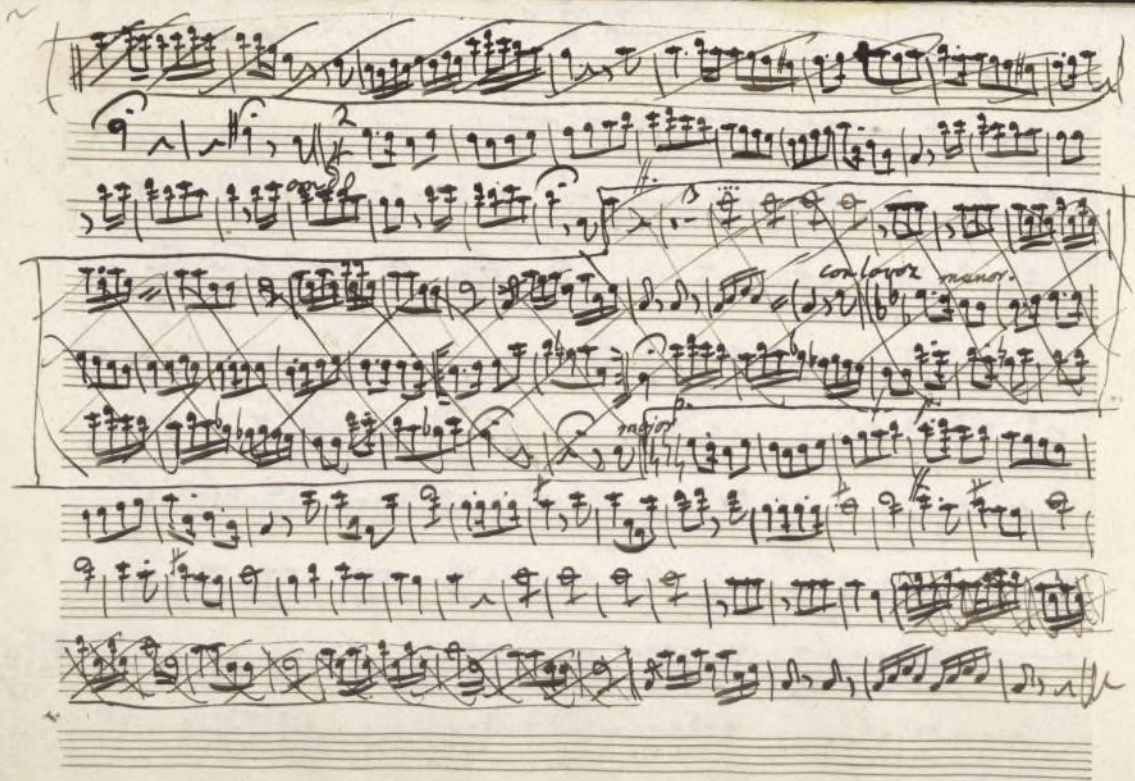




Atto 2º

Inte tacet

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (e.g., 2/4, 3/4, 4/4), notes, rests, and dynamic markings (e.g., *and.*, *le*, *p.*, *f.*, *molto*, *con forza*). The score is heavily annotated with corrections, including numerous crossed-out passages and insertions. The final staff is marked with a large '6' and the word 'continuo'.



540

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and notes. Key markings include:

- Larghetto* at the beginning of the first staff.
- 2* above the first staff.
- 3* above the third staff.
- 7* above the fifth staff.
- 5* above the sixth staff.
- 6* above the eighth staff.
- 8* above the tenth staff.
- all.* (allegro) markings on the fifth and eighth staves.
- Long.* (long) markings on the sixth and seventh staves.
- ff* (fortissimo) markings on the eighth and ninth staves.
- ff* (fortissimo) markings on the ninth and tenth staves.

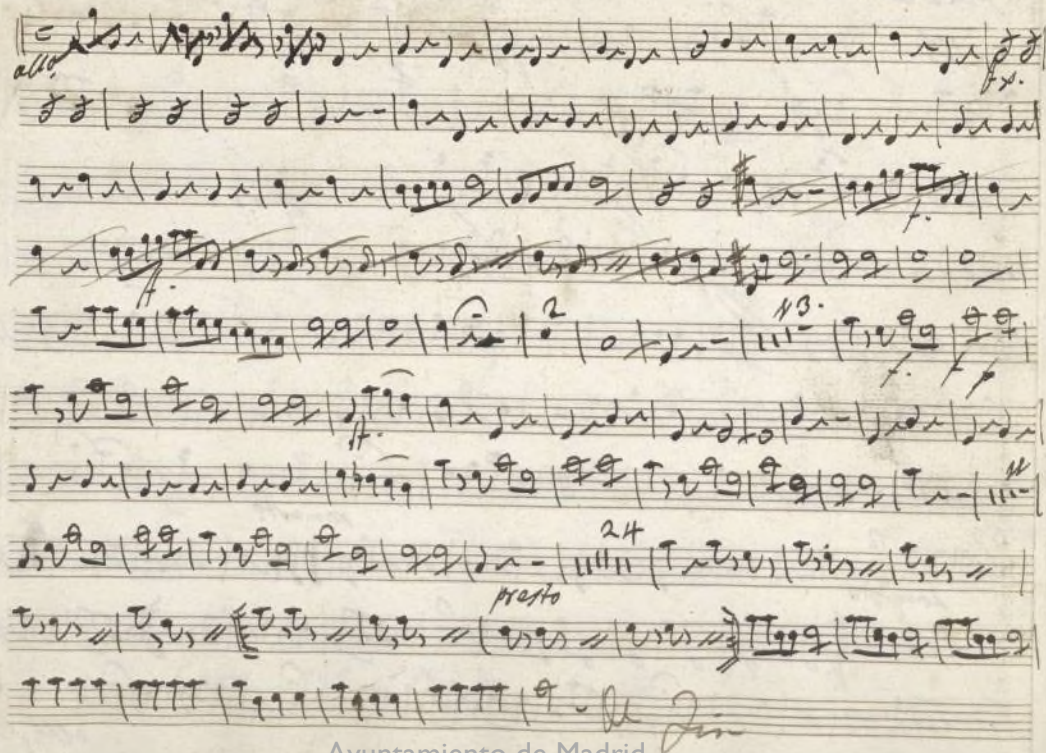


Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as "p." and "pp.". The score concludes with the text "Coro. Pl. e Bando Tacet" written across the bottom staves.

# Finale

*all.*

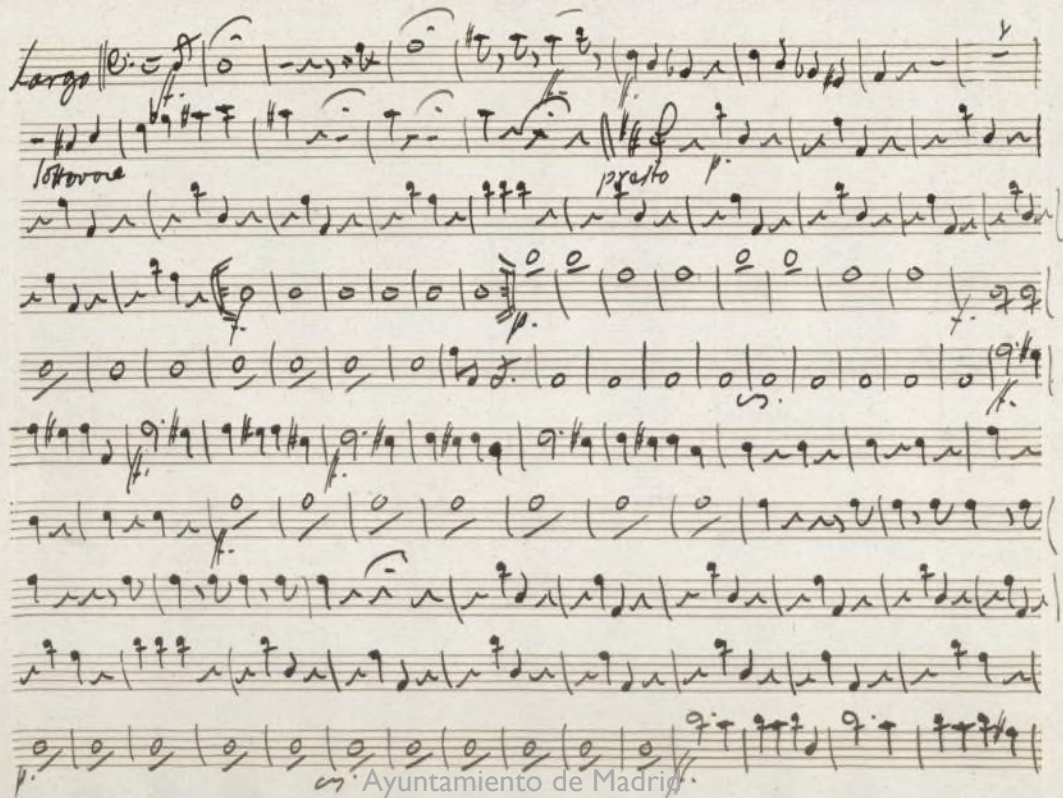
The musical score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo marking 'all.' (allegro) is at the top left. The notation includes various note values, rests, and bar lines. There are several dynamic markings: 'maestro' appears twice, and 'longa' is written below the sixth staff. The score concludes with a double bar line and a final 'all.' marking at the bottom right.

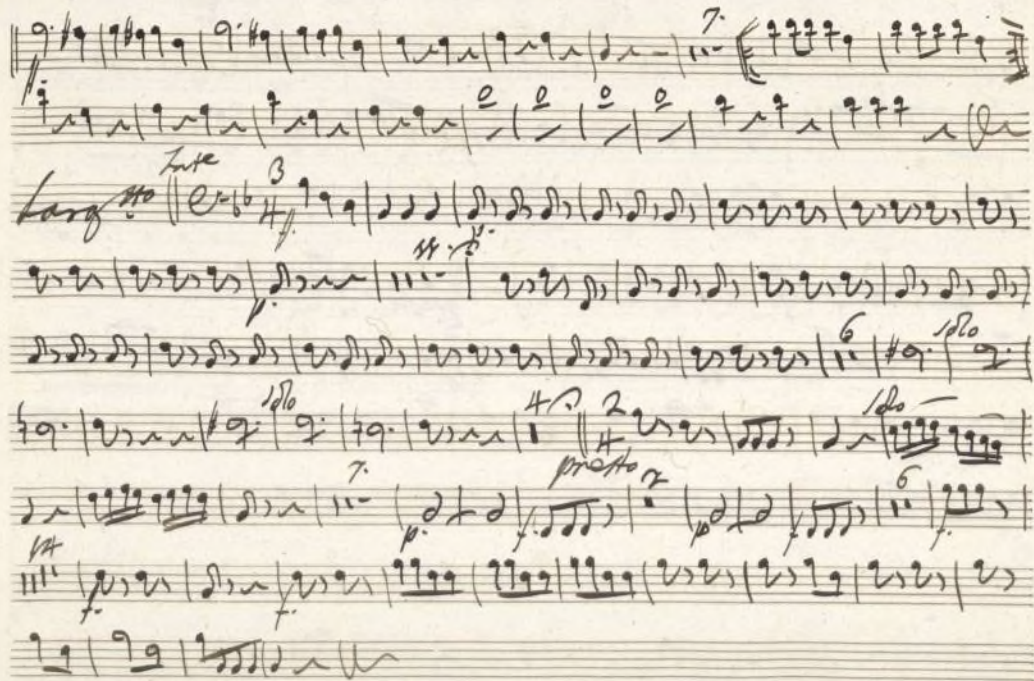




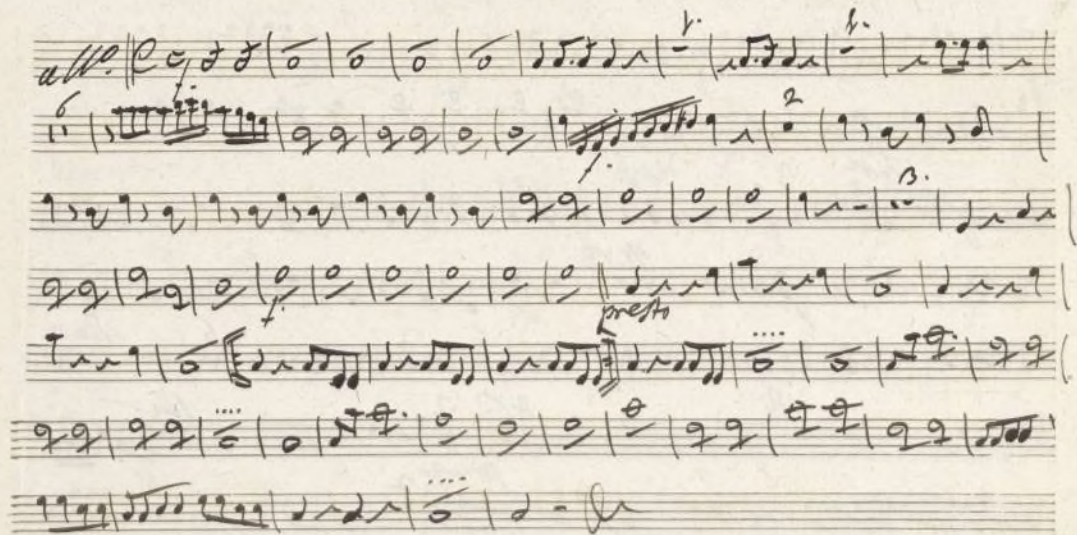
*Zagotto 2.*

*La principessa Filotofa*





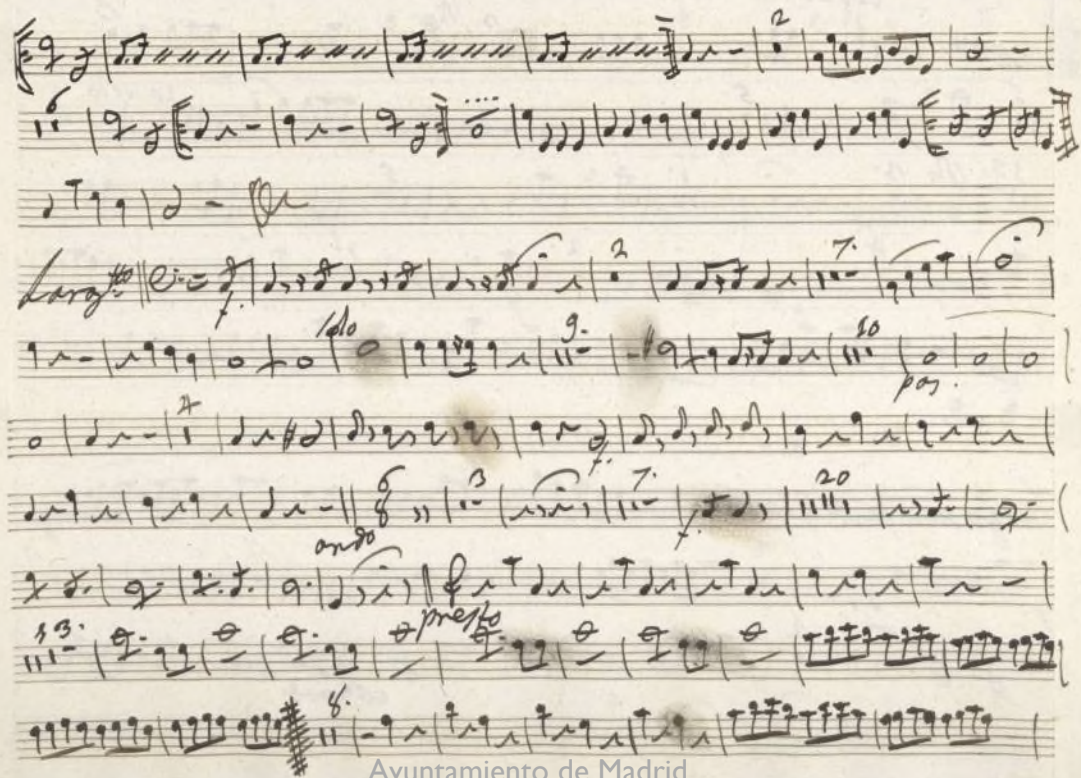




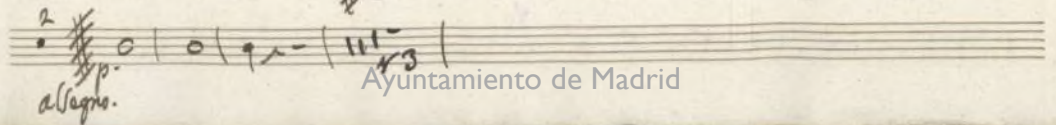
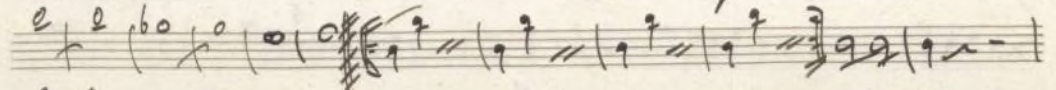
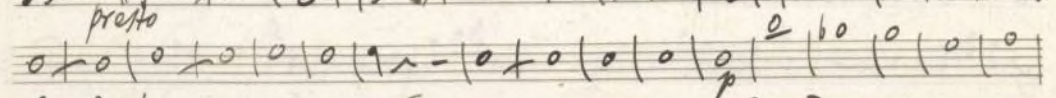
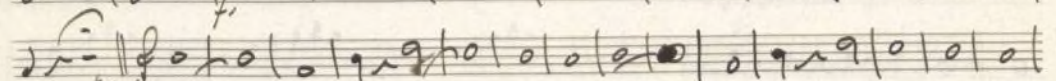
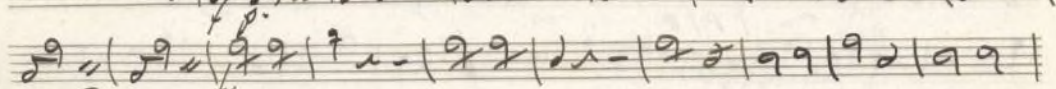
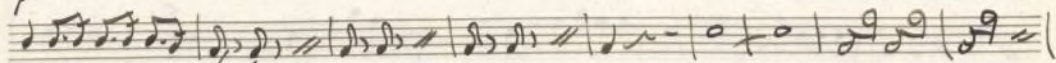
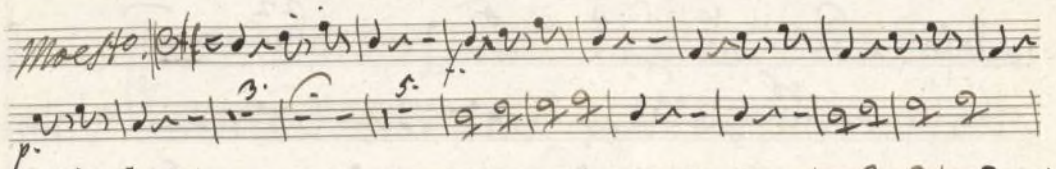
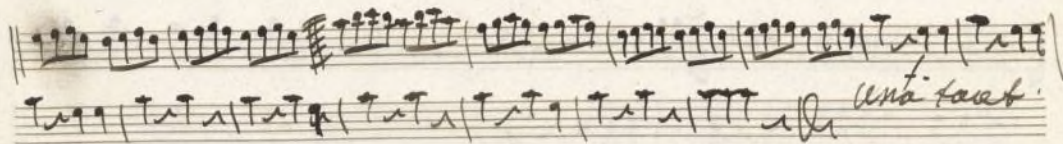
Polacca

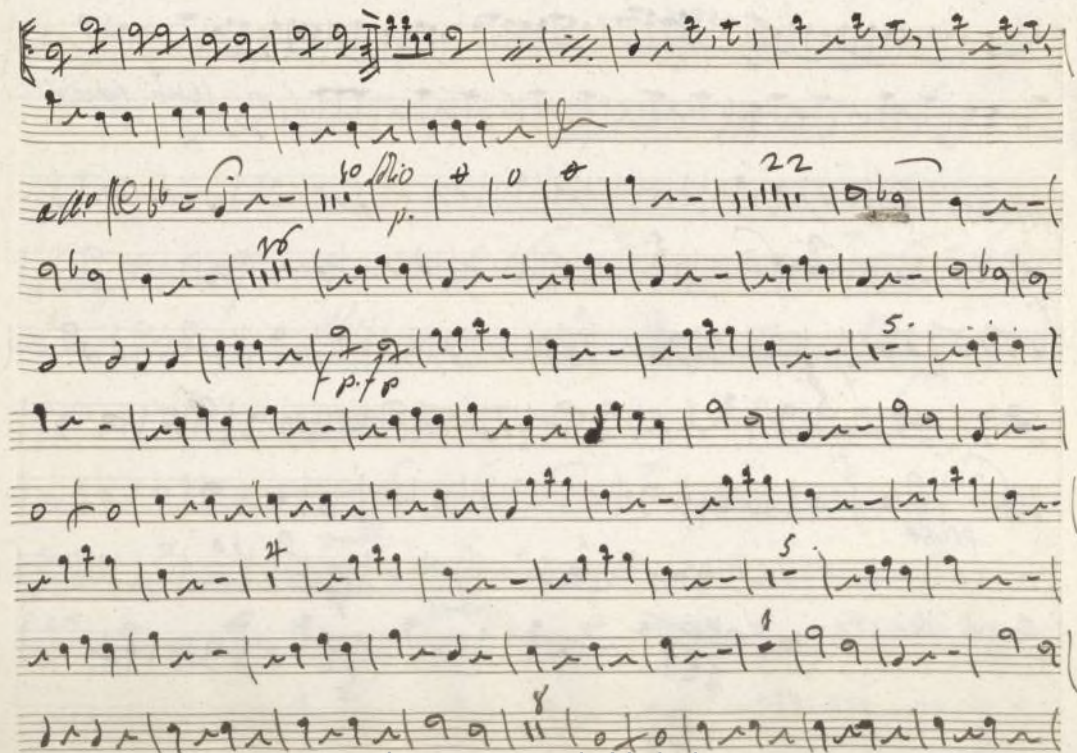
Handwritten musical score for a Polacca. The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. Above the first staff, the word "Polacca" is written. Above the second staff, the word "Largo" is written. Above the third staff, the word "Allegro" is written. Above the fourth staff, the word "Polacca" is written. The score includes various musical notations, including notes, rests, and bar lines. The first staff ends with a double bar line. The second staff begins with a 5. measure rest. The third staff begins with a 27. measure rest. The fourth staff begins with a 5. measure rest. The fifth staff begins with a 2. measure rest. The score concludes with a double bar line.

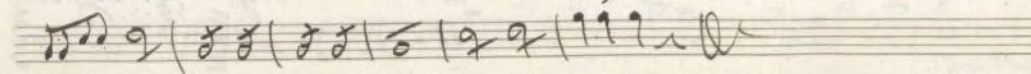
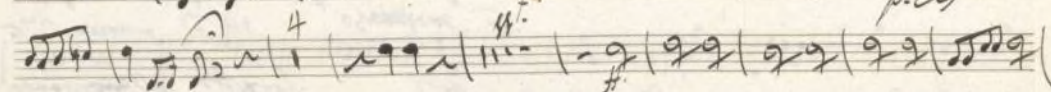
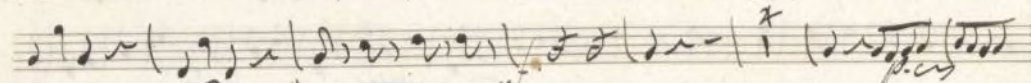
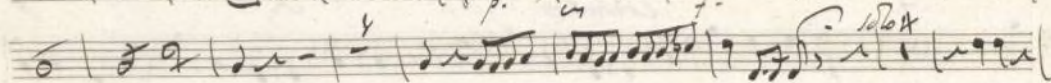
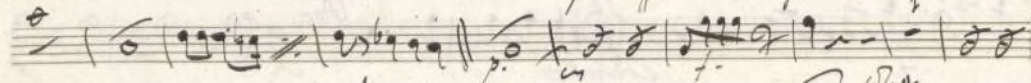
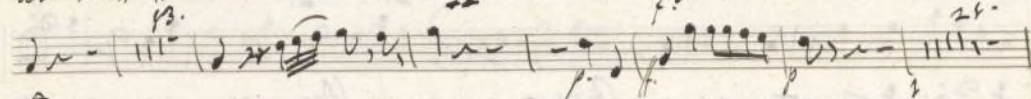
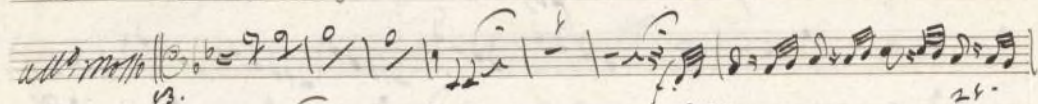
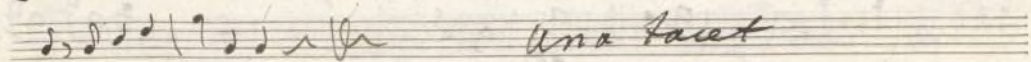
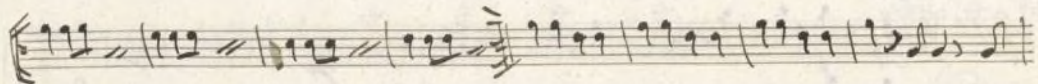
Handwritten musical score for a Polacca. The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. Above the first staff, the word "Largo non tanto" is written. The score includes various musical notations, including notes, rests, and bar lines. The first staff ends with a double bar line. The second staff begins with a 2. measure rest. The third staff begins with a 2. measure rest. The fourth staff begins with a 4. measure rest. The score concludes with a double bar line.













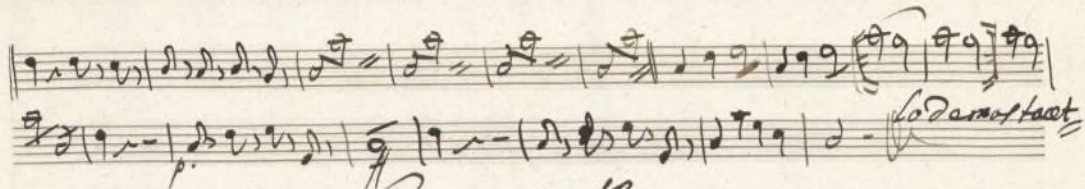
Finale

Handwritten musical score for a finale, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

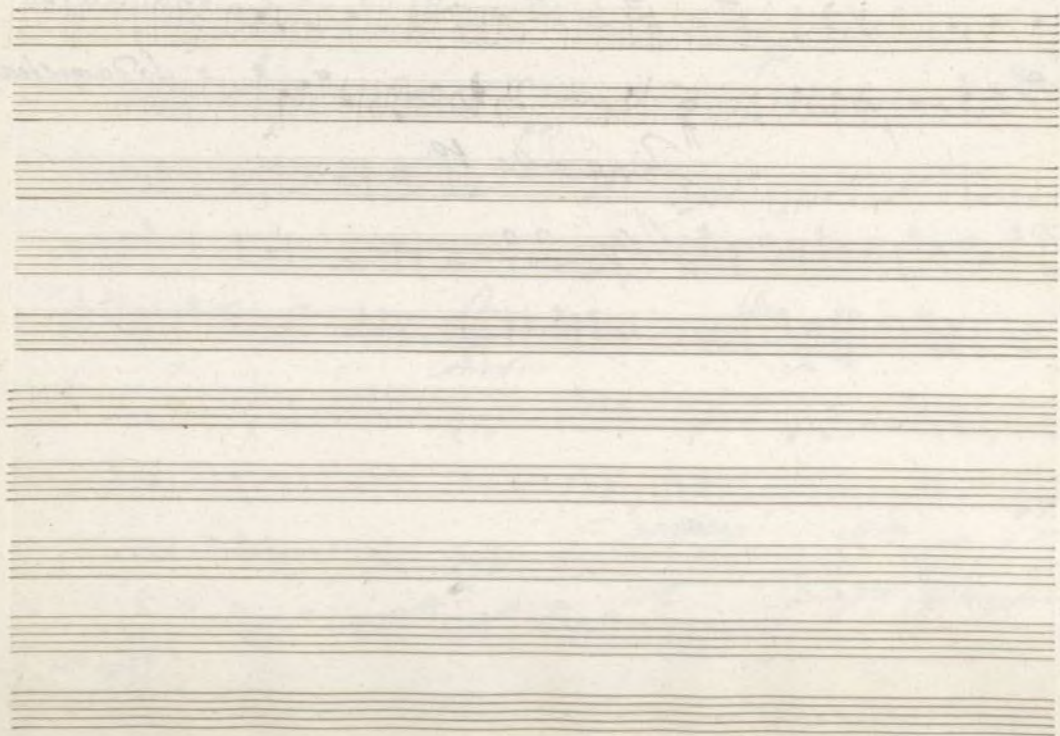
- all<sup>o</sup>* (Allegro)
- Con moto*
- moderato*
- marcia 2<sup>a</sup>*
- Long. 4<sup>ta</sup>*
- all<sup>o</sup> moderato*
- all<sup>o</sup> nono*

The score is divided into sections by repeat signs and includes a final section marked with a double bar line and a repeat sign.



*Fine atto 1o.*

*Atto 2o*



Ayuntamiento de Madrid





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Ayuntamiento de Madrid

Basso

La Principessa Filosofo



Sinfonia

*Largo* *ff.* *1.* *3.*

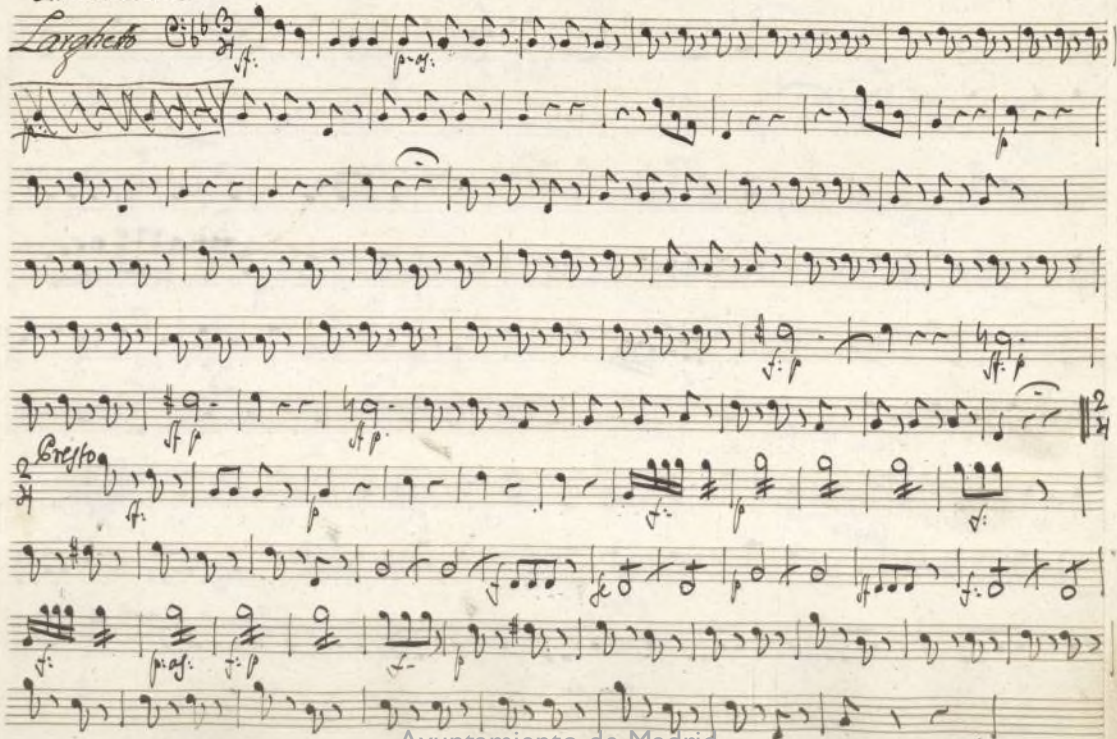
*ff.* *15.* *fmo* *7.* *fmo* *24*

*ff.* *15.* *f. sf.* *cy.*

*ff.* *7.*

The image shows a handwritten musical score on aged paper. The title 'Sinfonia' is written at the top left. The first staff begins with the tempo marking 'Largo' and a fortissimo 'ff.' dynamic. It contains several measures with whole and half notes, and a first ending bracket labeled '1.' and a third ending bracket labeled '3.'. The second staff starts with a 'ff.' dynamic, followed by a '15.' measure, then a section marked 'fmo' with a '7.' measure, and continues with more 'fmo' markings and notes. The third staff has a 'ff.' dynamic and a '15.' measure. The fourth staff begins with a 'ff.' dynamic and a '15.' measure, followed by a section marked 'f. sf.' and a 'cy.' marking. The fifth staff starts with a 'ff.' dynamic and a '7.' measure. The sixth staff begins with a 'ff.' dynamic and a '7.' measure. The seventh staff starts with a 'ff.' dynamic and a '7.' measure. The eighth staff begins with a 'ff.' dynamic and a '7.' measure. The ninth staff starts with a 'ff.' dynamic and a '7.' measure. The tenth staff begins with a 'ff.' dynamic and a '7.' measure. The score ends with a double bar line and a flourish.

Introduzione

*Larghetto* 

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff starts with a treble clef and a key signature of one flat, followed by a series of notes. The third staff begins with a treble clef and a key signature of one flat, followed by a series of notes. The fourth staff starts with a treble clef and a key signature of one flat, followed by a series of notes. The fifth staff begins with a treble clef and a key signature of one flat, followed by a series of notes. The sixth staff starts with a treble clef and a key signature of one flat, followed by a series of notes. The seventh staff begins with a treble clef and a key signature of one flat, followed by a series of notes. The eighth staff starts with a treble clef and a key signature of one flat, followed by a series of notes. The ninth staff begins with a treble clef and a key signature of one flat, followed by a series of notes. The tenth staff starts with a treble clef and a key signature of one flat, followed by a series of notes.

Dynamic markings include *f* (forte) and *ff* (fortissimo). A tempo marking *Allegro* is present on the sixth staff. A section of the score is crossed out with a large 'X' on the sixth staff.





*Adagio non tanto*  $\text{C} \text{ } \text{C}$

*violoncello*

*Basso*

*violonc.*

*Basso*

*all?*

*violoncello*

*Basso*

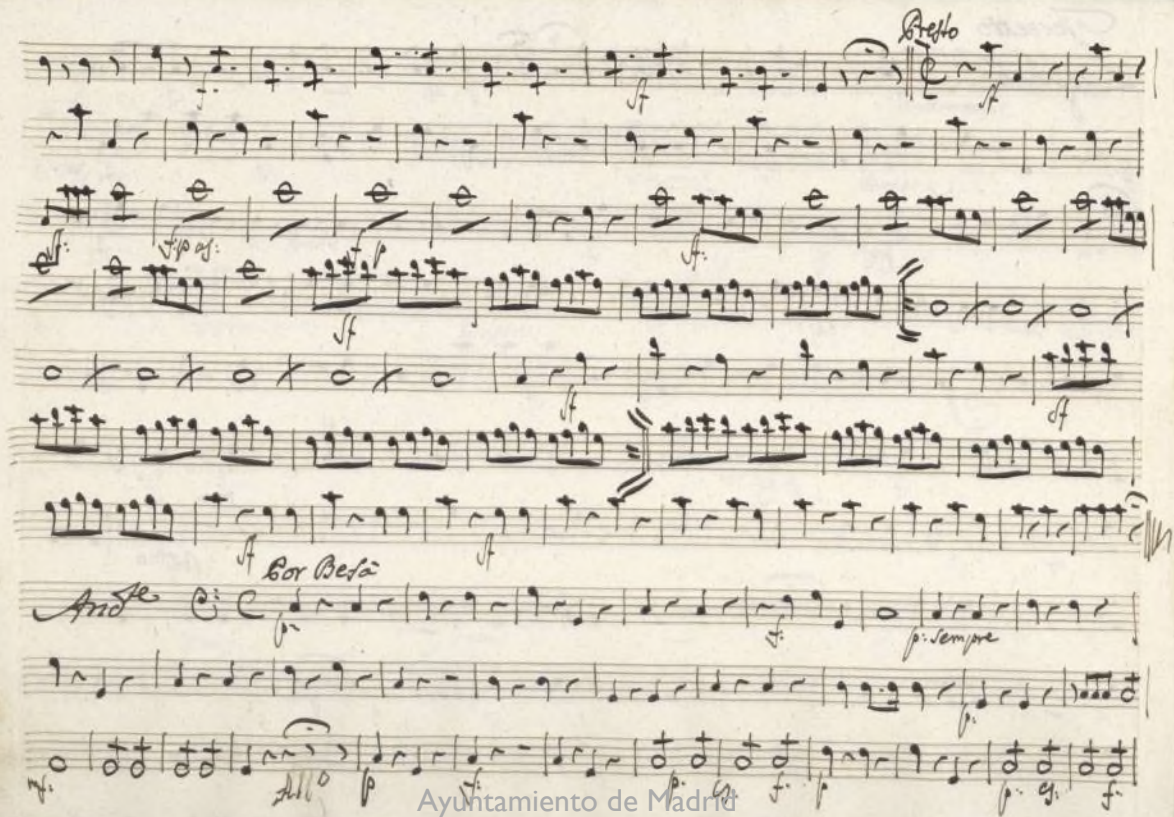
*1*

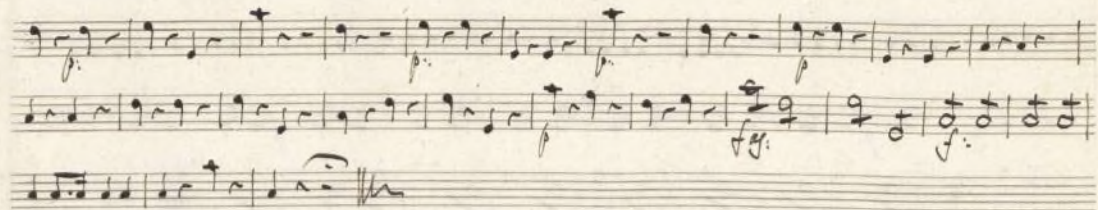
Ferretto

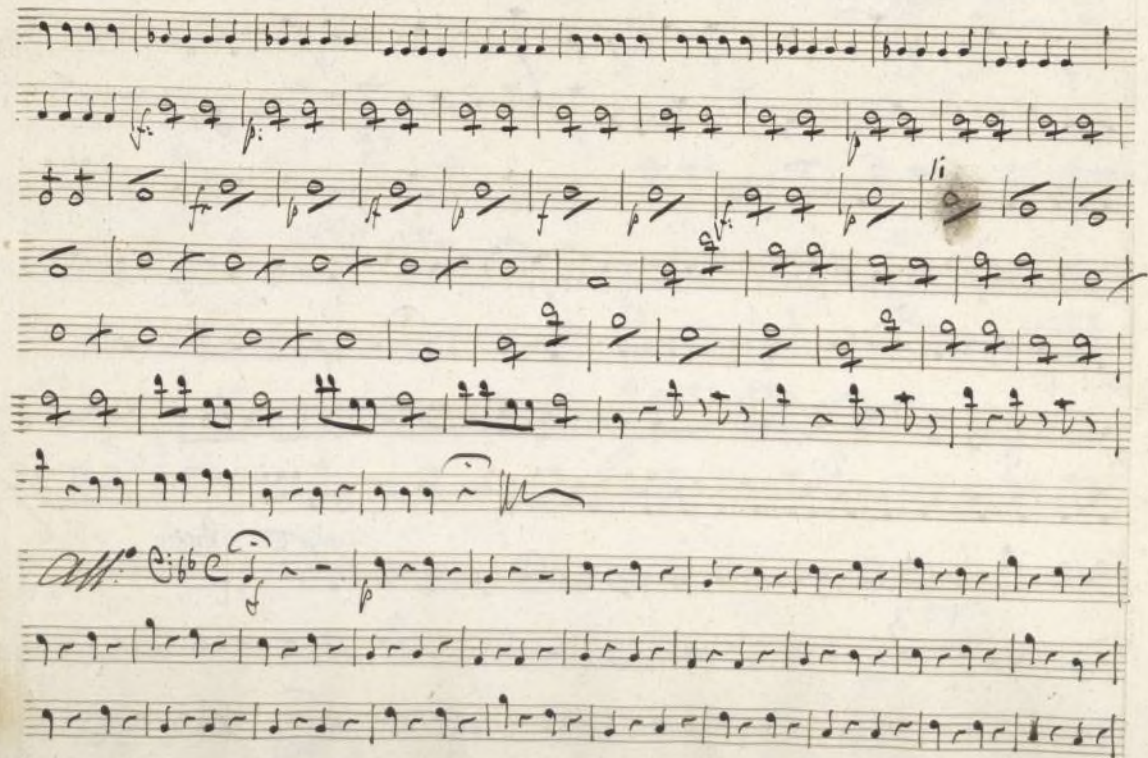
Larghetto

Handwritten musical score for a piece titled "Ferretto" in "Larghetto" tempo. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano), "p. ag." (piano agitato), and "Andante". The piece concludes with a double bar line and a final key signature change to one flat (F).



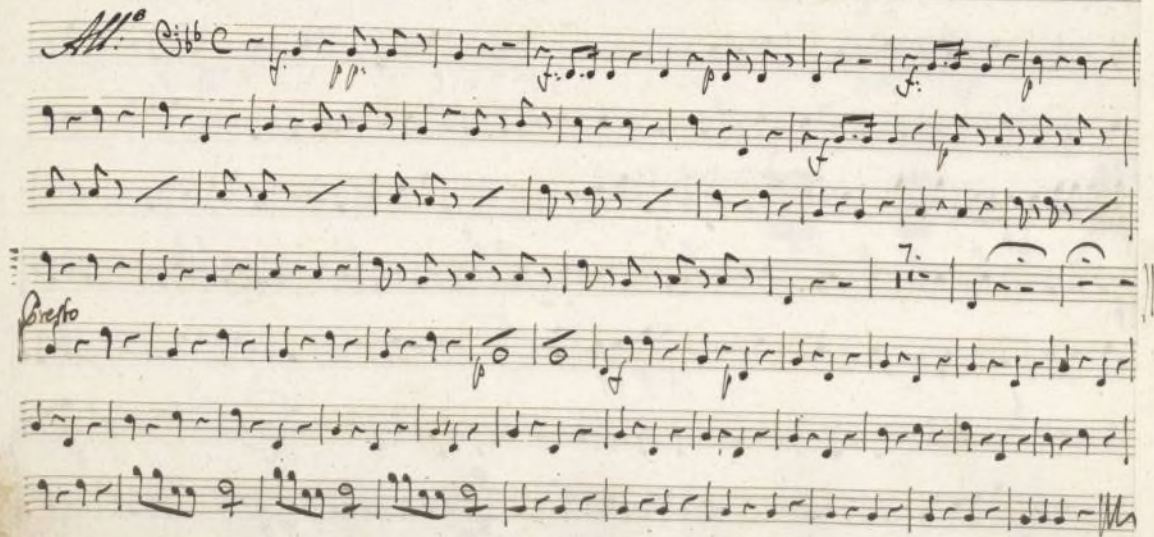
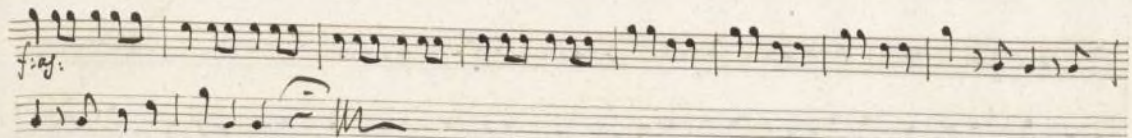












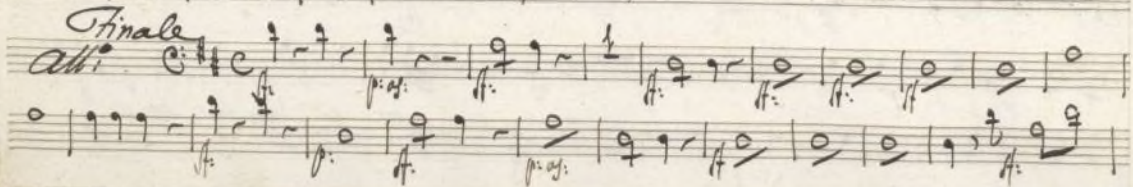
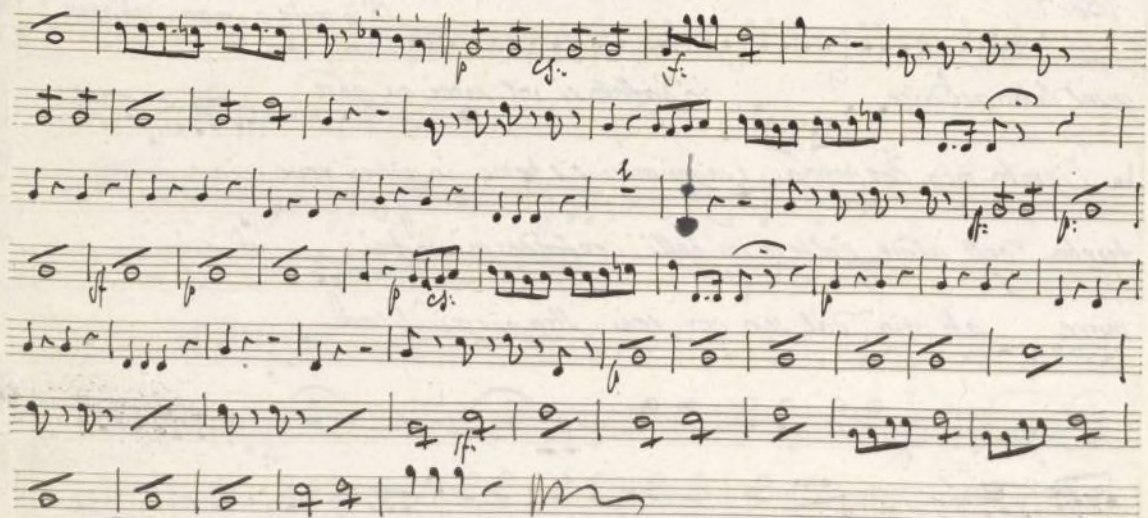
Rec.<sup>o</sup>

Ch'io rento a mor, chiudi

quell labro au<sup>te</sup> pace<sup>ci</sup> io d'affetto si vil, sarei ca<sup>te</sup> pace  
l'invita mia cor<sup>te</sup> tanna, i saggi miei sis<sup>te</sup> temi, io potrei rove<sup>te</sup> reiar, io con la  
turba, dell' alme stolte, e im<sup>te</sup> belli, confonder mi po<sup>te</sup> teci d'io rento a  
more, ah pria dal sen vor<sup>te</sup> rei, strapar mi il cor<sup>te</sup>

All.<sup>o</sup> mosso





Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- Con moto*: Marked on the third staff.
- Largo*: Marked on the sixth staff.
- all: non tanto*: Marked on the seventh, eighth, and ninth staves.
- 27.*: A measure number or section marker on the sixth staff.
- 26.*: A measure number or section marker on the eighth staff.

The score concludes with a final cadence on the tenth staff.

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in a historical style, likely 18th or 19th century, with various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system, with staves connected by a brace on the left. The notation includes many slurs, ties, and dynamic markings such as *f*, *ff*, *sf*, *sfz*, and *andante*. The piece concludes with a double bar line and a final key signature change to two sharps (F# and C#). The title 'Ayuntamiento de Madrid' is written in a simple, handwritten font at the bottom of the page.

Ayuntamiento de Madrid

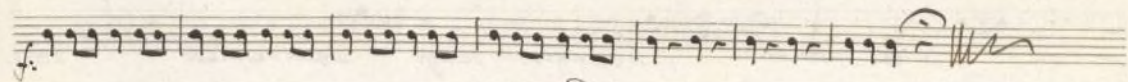
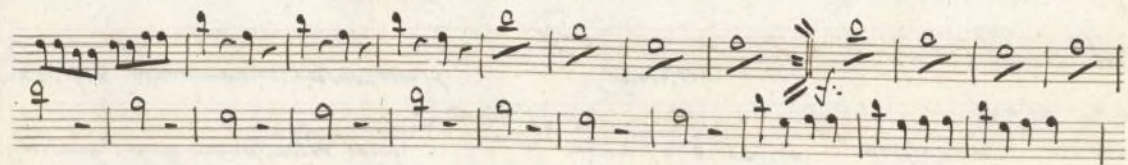


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- all.* (Allegretto) at the top right.
- Colaponte* written twice in the middle section.
- Largo* in the lower middle section.
- all.* (Allegretto) again in the lower middle section.
- simile* at the end of the middle section.

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts.



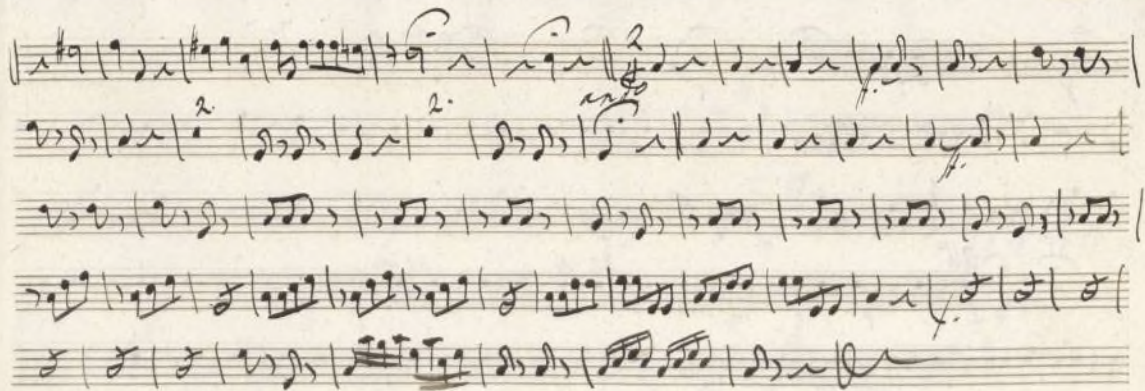


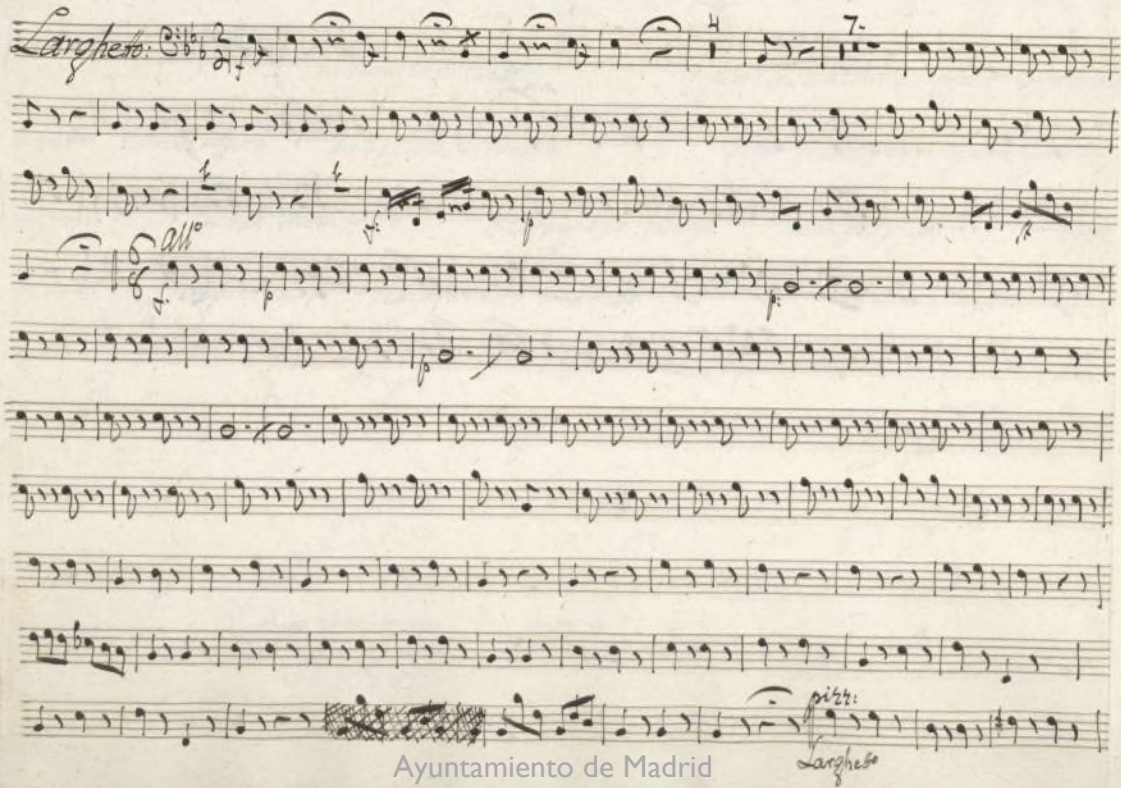
*Alto Edo*









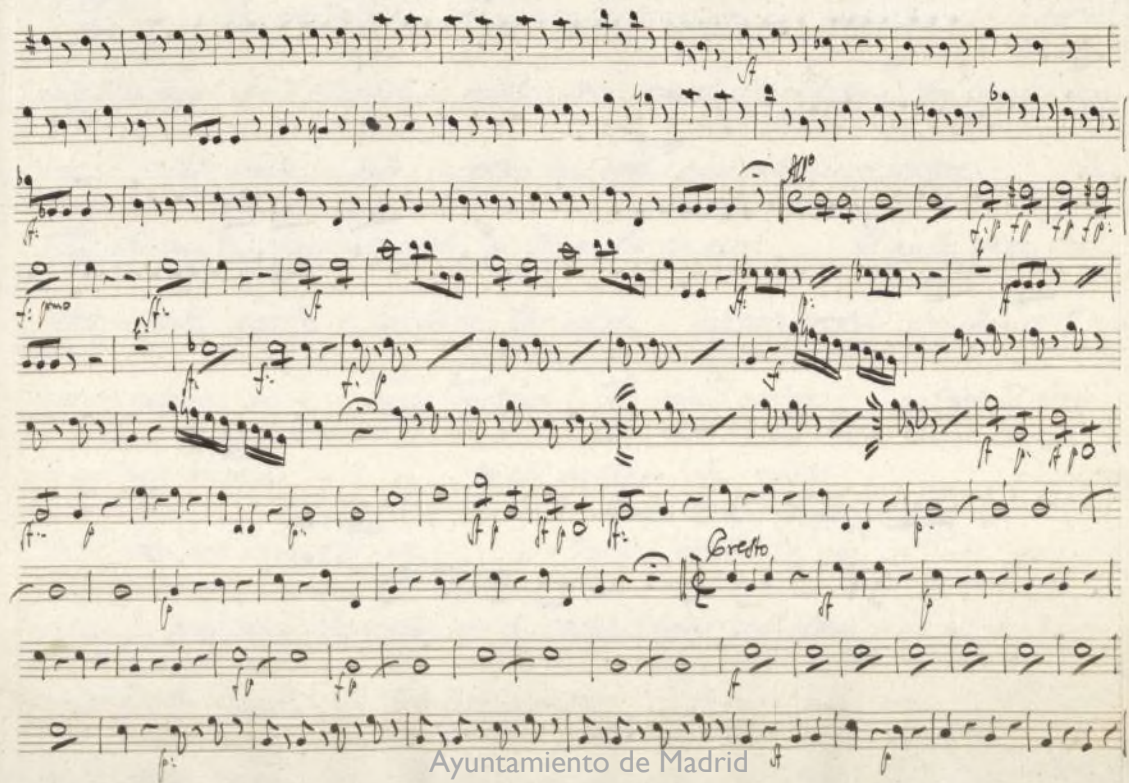
*Larghetto* 

*all*

*pizz.*

*Larghetto*





Handwritten musical score on five staves. The notation includes various rhythmic values (eighth, sixteenth, and thirty-second notes), rests, and bar lines. A double bar line with repeat dots appears on the second staff. A section of the fourth staff is crossed out with a large 'X'. The title 'The Infernal Case' is written in cursive across the fifth staff.

Coro di Dentro

Handwritten musical score for the 'Coro di Dentro' section, consisting of three staves. The notation features rhythmic patterns with many beamed notes, typical of a choral or instrumental accompaniment. The first staff begins with a treble clef and a key signature of one sharp (F#).

Rec.<sup>to</sup> *che intendo mai, chi ardire far dove non io, gargarisi qui in tor no*  
*note d'a, mor? chi d'Elena è l'a mante don cesare, eccel lenza, don cesare e fia*  
*ver ah quale in petto, incendio mi desta, qual gelo mi cor prende*  
*all'aprai quel chi mai di ti contrarij affetti rà dirmi la ca gion la giale vene del*  
*fronte gonfie, gonfie, e turchine, tur chine ah non vor rei, che ella sentisse a*  
*mor, e gloria a, mante Teodora? Teo, rora, gelora au dace, fuggi*  
*fuggi dall'ira mia di chi mi lagno! che voglio ah più me*  
*desta, io non raviso in me pur troppo è certa, la mia ca duta, amo, amo,*  
*si quel fuoco che tentai per or,oglio, destar nell'altrui, seno per*  
*ma vendetta a, more tutto lo sà piom bar sopra il mio core*

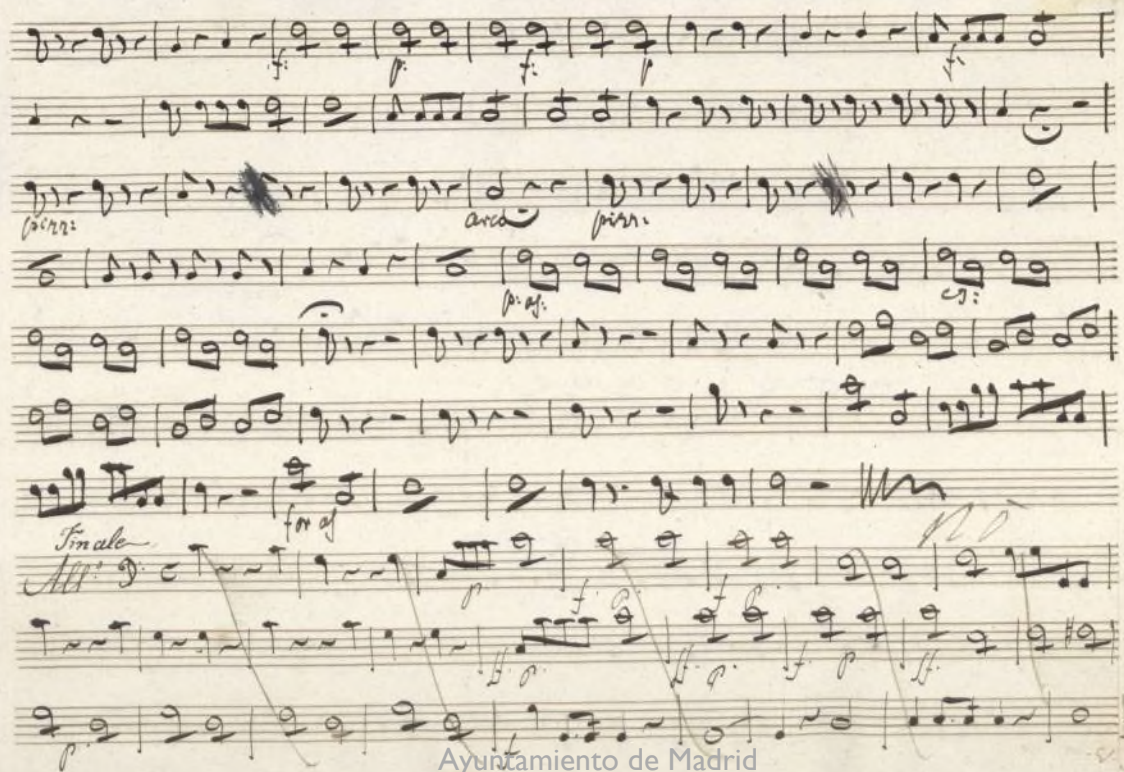


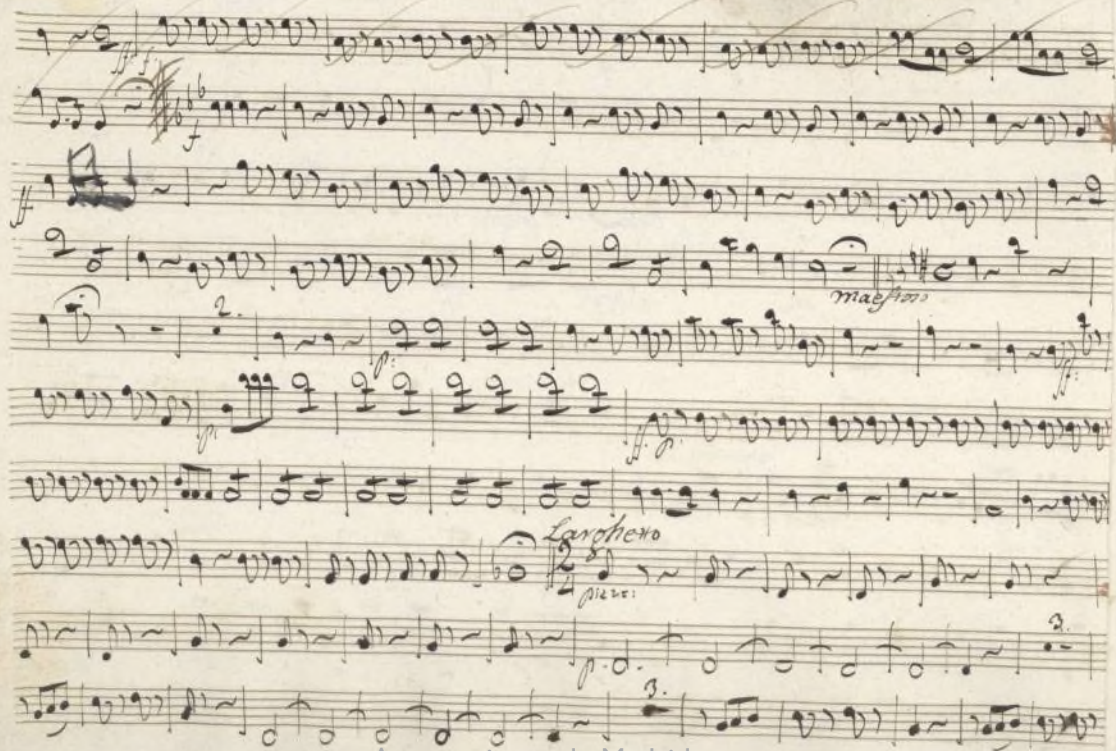
*And. con moto* *Rec<sup>to</sup>*

oh quanto perdo, nel  
cederti ben mio  
mio tormento e fiero al mio pensier sa, rai  
quando tu mi pres-  
ratti, quando tu mi pres- ratti e ch'io t'a mai  
Lento

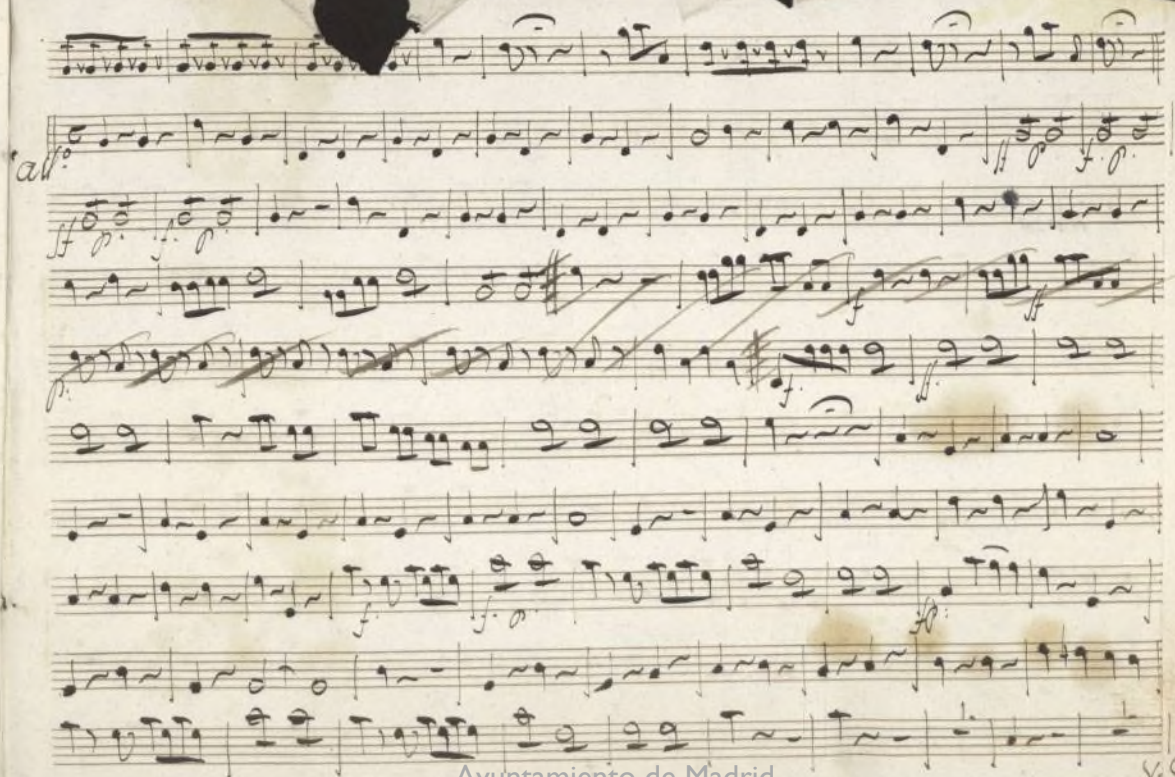
*Largo*  
sempre con la parte  
all: non tanto

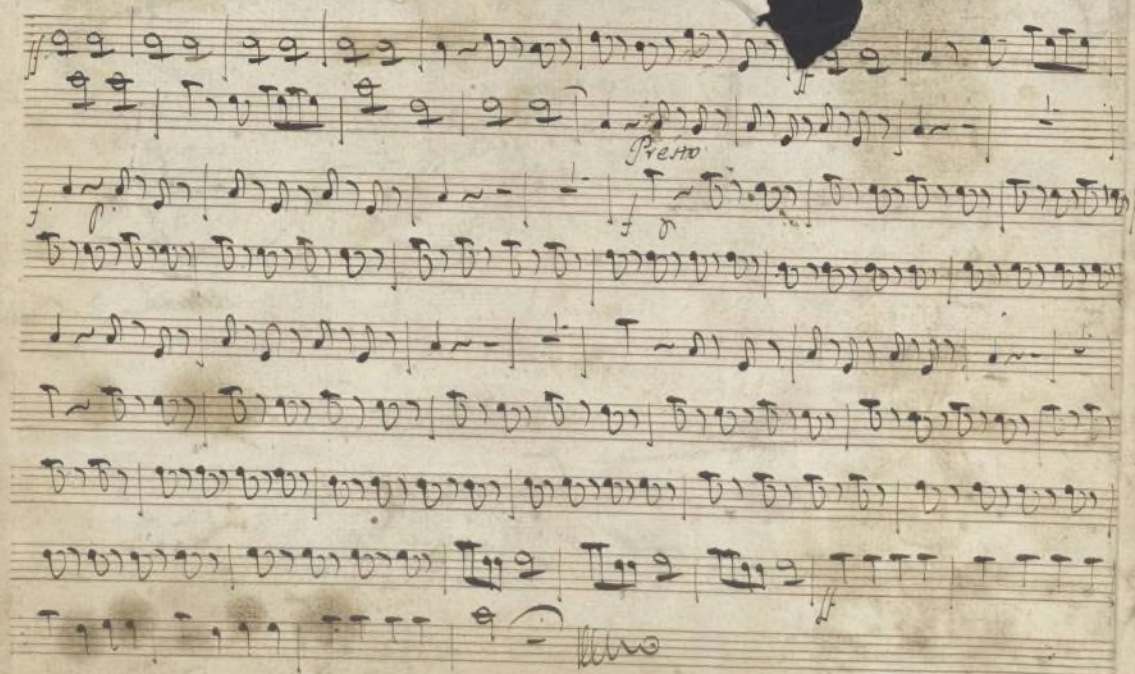
*Primo tempo*  
all: vivace







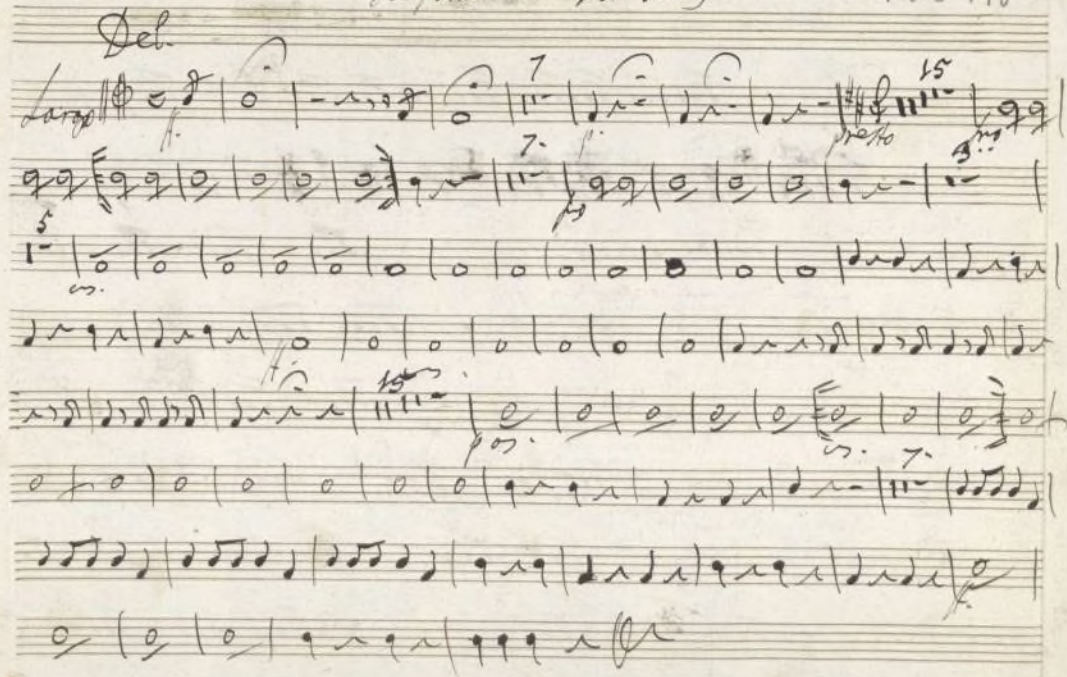




Sinfonía Timbales

Mus 198

Del.





L'Esprincella filippa - *Mo<sup>te</sup> tacet* Aria P. Braun timbales Acto 2<sup>o</sup>

MW 198

and<sup>te</sup> 2/4 8

7.

4 14. 4

3 16 2 15. 4

*ritornello* and<sup>te</sup> *meno* 14

7 *major* 4

*p.* 4