

Acto 1<sup>o</sup>

Opera

La Spermestra

Musica

di Vari Autori.

Propres<sup>ta</sup> in Madrid Anno 1793.



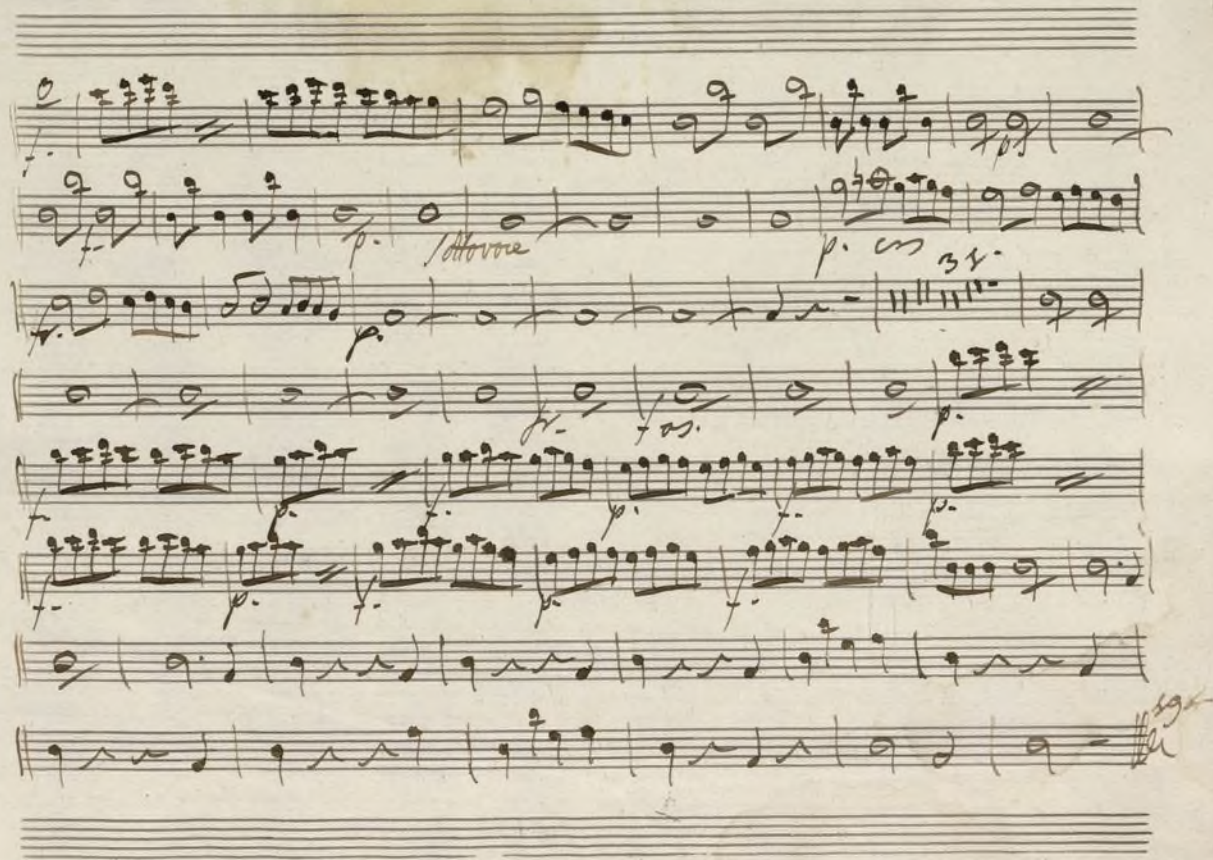
*Sinfonia*

*all. presto*

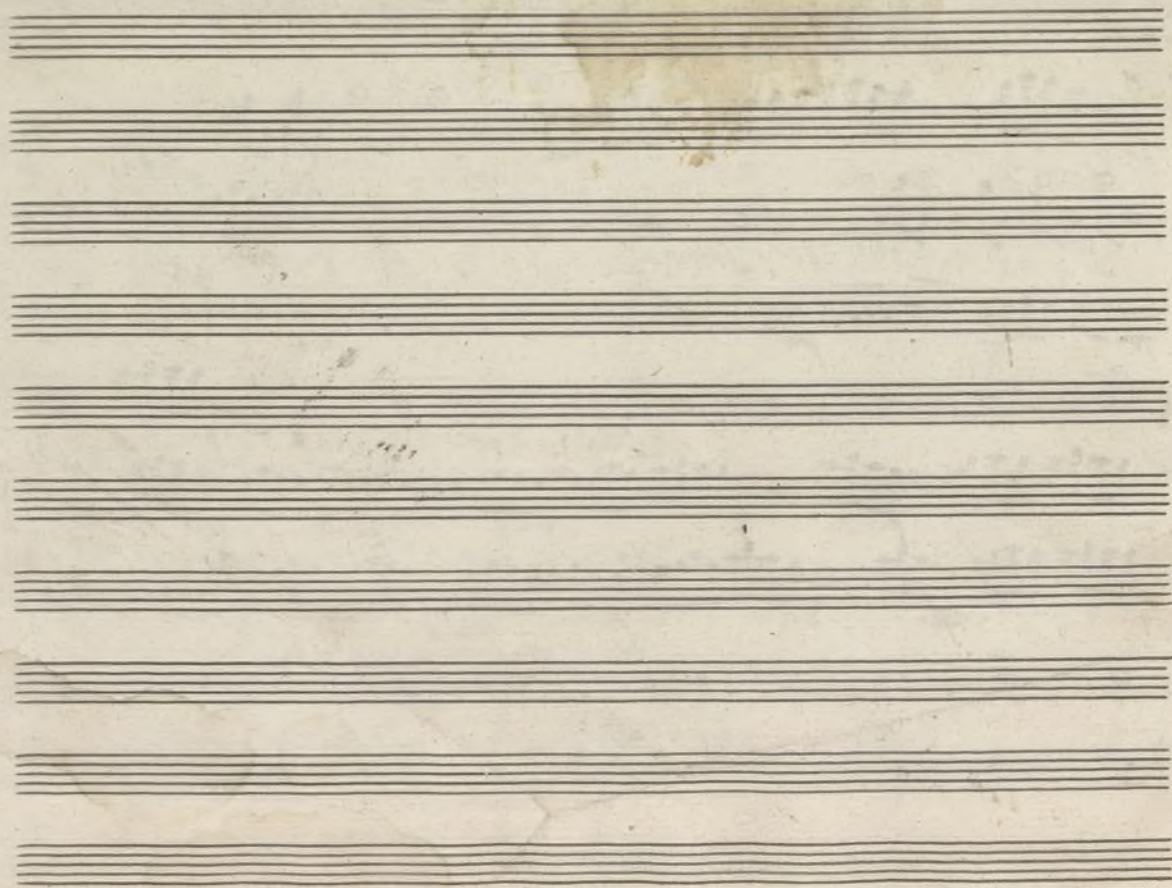
21. 22. 23.

The musical score is written on ten staves. The first staff begins with the tempo marking 'all. presto' and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f.' (forte) and 'p.' (piano). The score is numbered with measures 21, 22, and 23. The paper is aged and shows some wear at the bottom left corner.











Atto 1<sup>o</sup>

Scena 1<sup>a</sup>

Ipomestra, ed Ipinice

iteneri tuoi voti al fin seconda propizio il

Padre o Principessa: al fine all'amato l'inceo un illustre ime-

neo

oggi ti stringerà.

no, mia Ipinice, al

par di me felice oggi non vè chi possa dirsi.



tengo quanto leppi bramar linceo fu sempre la loave mia

cura il suo valore, la sua virtù, tanti suoi pregi e tanti

meriti suoi mi favellar di fui, che avincere il mio core dell.

armi di raggion li valse amore *elp.* ah? Così potess.

io al Principe Blistene unir la sorte mia tu



*per.*

*elp.*

lai... me lascia la cura amè. qual mai generosa per =

*per.*

mestra

ah? tu non sai che gran felicità p. l'alma

mia il fare altrui felici ma l'inceo non veggio compa =

rir. che fa? Dovrebbe già dal Campo esser giunto ah fa, se

mi ami che alcun l'affretti. alla letizia nostra la sua con



giunga: omai tempo sarebbe: abbiampensato all'ai.

Scena 2.<sup>a</sup> *Per.*

*Per* mestro poi  
Dapas con  
leguito

Vada al Genitor. dal labbro mio sappia

quanto son grata, e loppia... ei viene appunto a questa volta.

ah, Padre amato, il don, ch'oggi mi fai, molto in maggiore rende

quel della vita. oggi conosco tutto il prezzo di questa oggi...



*Dan.*

*Sp.*

Da noi l'allontani ciascun Berche? m'ascolti

tutto il mondo signor non arros- sico di quei dolci trasporti,

che il Padre approva, e acori pure faci- *Dan.* voglio teco esser

blo. *Sp.* odimi et aci. m'è legge il cenno.

*Dan.*

assicurar tu dei il Trono, i giorni miei la mia tranquilli



ta' Boslo di tanto fidarmi atè mi offende il dubbio. av-  
 vrai costanza e fedeltà? quanta ne deve ad un Padre una  
 figlia. or quest'acuiaro prendi: cautail nascondi: e quando op-  
 presso già fra il noturno orrore fia del lionio l'inceo passagli il  
 Core. lanti Humi? e perche? minaccia il fato il mio

Sp. Don.  
 Sp. Don.  
 Sp. Don.  
 Sp. Don.

40 40



scietro, imiei di p<sup>te</sup> mand'un figlio dell'empio e g<sup>to</sup>. ancor mi suona in

mente l'oracolo funesto, che poc' anzi ascoltai; ne vecchi

potto più di lince o farmi temer ma pensa....

*Don*  
molto tutto pensai. qualunque via men facile è di

questa ed arilchio maggior l'aman le quadre argo l'a-



*7p.*  
 ora. *io non ho fibra in seno, che tremar non mi sento.*

*Violini*

*Danco*

*Maest.*  
*vide col 15 a 10*

*guarda di non tradir.*  
*Componi il volto misurai:*



Scena 3.<sup>a</sup> Ipermestra  
in di Linceo. *Al. 1<sup>o</sup>*

4. Mus 281-1

Violini

Viole

Ipermestra

Misera

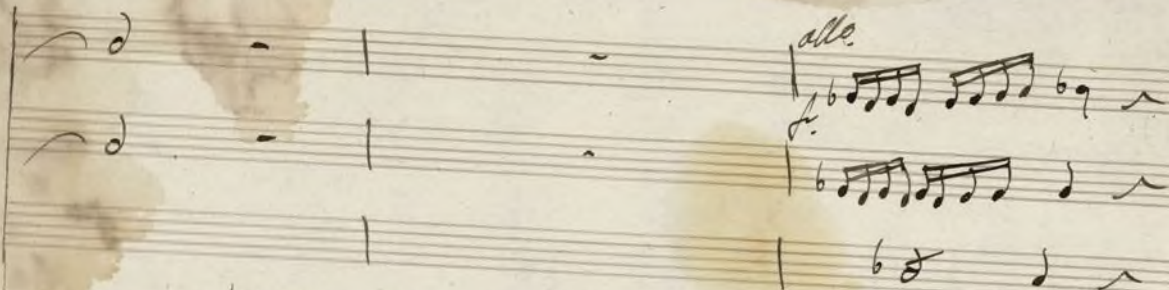
che ascoltai?

Son io?

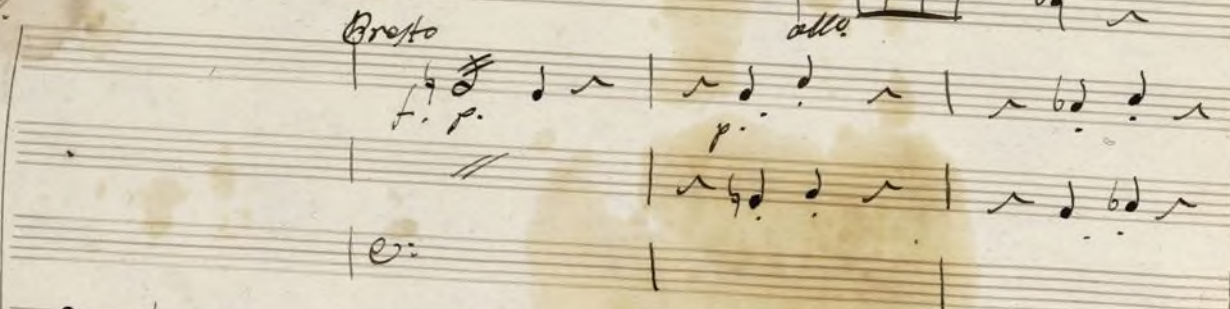
Son

desta? logno forte è vaneggio? io nelle vene del mio sposo inno





cente... oh! pria Mucida con un fulmine il ciel  
pria sotto al



pie de mi l'apra il suol...  
ma... che farò?



Handwritten musical score for the first system. It consists of three staves. The top staff has a vocal line with a few notes and rests. The middle staff has a piano accompaniment line with a double slash indicating a break. The bottom staff has another vocal line with more notes and rests. The lyrics "parlo di linceo la vendetta" are written below the bottom staff.

parlo di linceo la vendetta

Handwritten musical score for the second system. It continues the three-staff format. The bottom staff contains the lyrics "tor linceo se taccio lascio el posto del Padre all'odioso. Ah co-". The piano accompaniment includes dynamic markings like "p." and "f.".

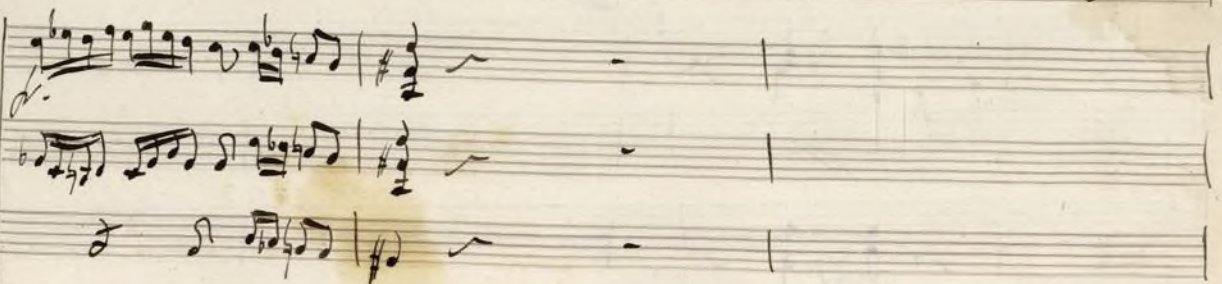
tor linceo se taccio lascio el posto del Padre all'odioso. Ah co-



Handwritten musical score on aged paper. The score consists of several staves with musical notation and Italian lyrics. The lyrics are: *mando? sh vendetta? sh Padre? sh/poto* and *e quando giungai Brence Come l'accoglierò Con qual tem-*. The paper shows signs of age, including yellowing and staining.



biante con quai voci potrei!... Numi? in pensarlo mi sento in norri



dis. *Fuggasi altrove* in solitaria parte li nos.



condai dolor che mi traporta  
Grinipellamio hume... (ahiz)

me? lon morta.)  
Giunse pur quel momento che tanto l'opiz



rai chiamarti mia poslo pure una volta. or si, che

live tutte io fido degli astri omis bel sole. <sup>per.</sup> Oh Dio non s'ò par-



line  
tire non l'ò restar non l'ò formar Barde. ) ma perché? Brinci =

pesta, inte non trovo quel Contento ch'io provo? altrove;



lumi ta rivolgi in quietà, effuggi miei che avvenne? non ta-

all.  
6

per.  
cer. 9 || , v | # v v , v v v ~  
contiglio o Dei?

line.  
|| - d f f b v v | v v , v v v  
questa felice aurora bramasti  
all.  
6



Handwritten musical score on aged paper, featuring ten staves of music. The lyrics are written in Italian and are interspersed between the staves.

Lyrics:

tanto elanti voti atanti humip<sup>l</sup> lui facesti or spuntaa

fine, esimesta ne sei? Congiasti affetto dell'amor di L'in-



Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of a series of notes and rests, ending with a double bar line. Below the staff, the lyrics "ceo" and "Hanco è ittas core" are written in a cursive hand. The word "ceo" is positioned below the first measure, and "Hanco è ittas core" is positioned below the second measure. The word "ceo" is also written below the first measure of the second system.

58.

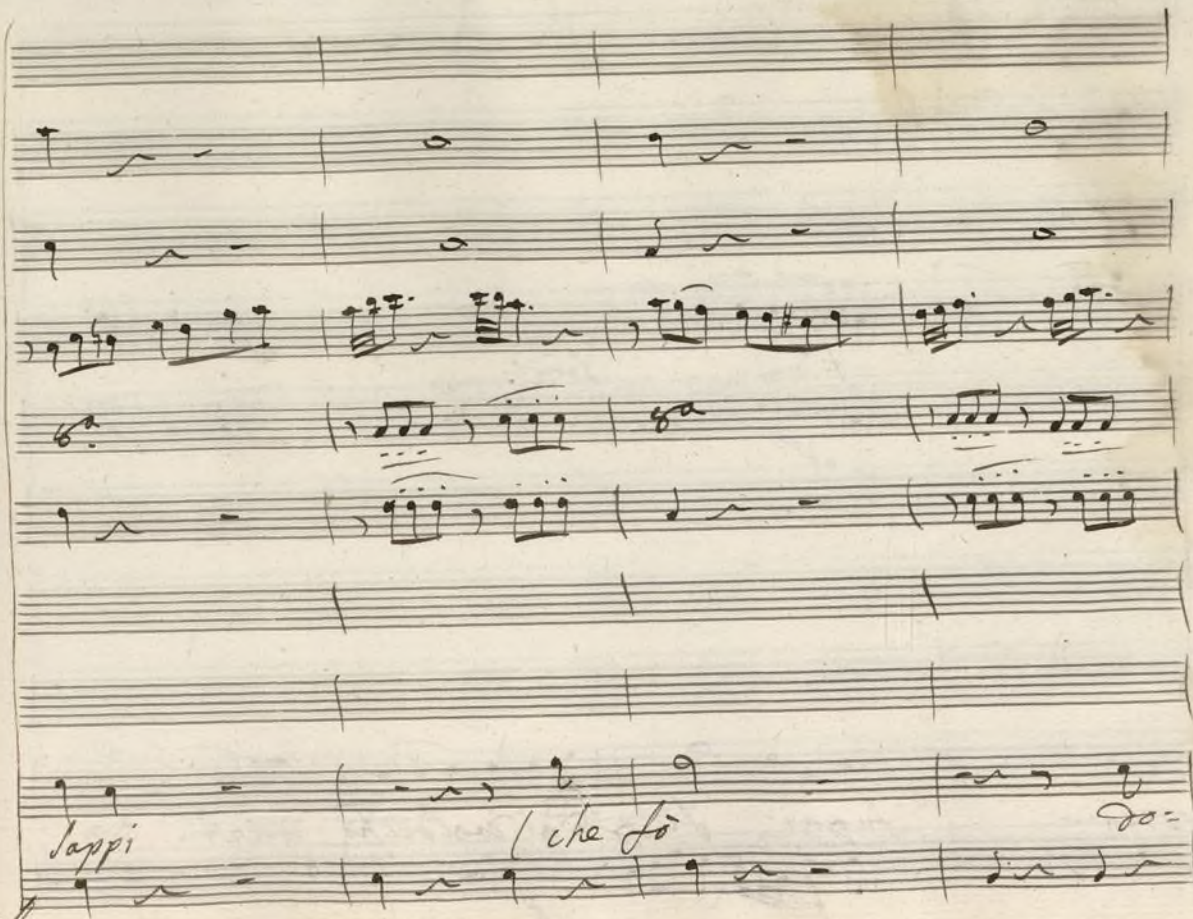
(attacca subito Aria Term.)



Corni claf. *C.*  
 Foe *F.*  
 Violini *Viol.*  
 Viola *Viola*  
 Jagotti *Jagotti*  
 Tpermetra *Tpermetra*  
 alle. aggit. *alle. aggit.*

*ah non parlar d'amore.*  
*poi f.*







Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "vrei... fuggi fuggi dagli occhi miei." are written below the staves. A "p" (piano) marking is visible at the bottom right.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *f-*. The bottom staff contains the lyrics "ah tu mi fai tremar" written in cursive. The manuscript is on aged, slightly torn paper.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The bottom staff contains the lyrics 'ah non parlar - ah'.



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *mf.*, and *pp.*. The bottom staff contains the lyrics "non parlar d'amore" and "lappi... (chefo)".



Handwritten musical score on aged paper, featuring staves for various instruments and vocal parts. The notation includes notes, rests, and dynamic markings.

**ob.** (Oboe) part: Starts with a whole note, followed by a half note, and then a quarter note.

**viol.** (Violin) part: Features a rapid sixteenth-note passage, followed by a half note, and then a quarter note.

**viola** part: Includes a half note, followed by a quarter note, and then a half note.

**vce** (Vocal) part: Includes the lyrics "vrei... ah fuggi fuggi dagli occhi miei".

Other staves show additional instrumental parts, including a cello/bass line at the bottom.



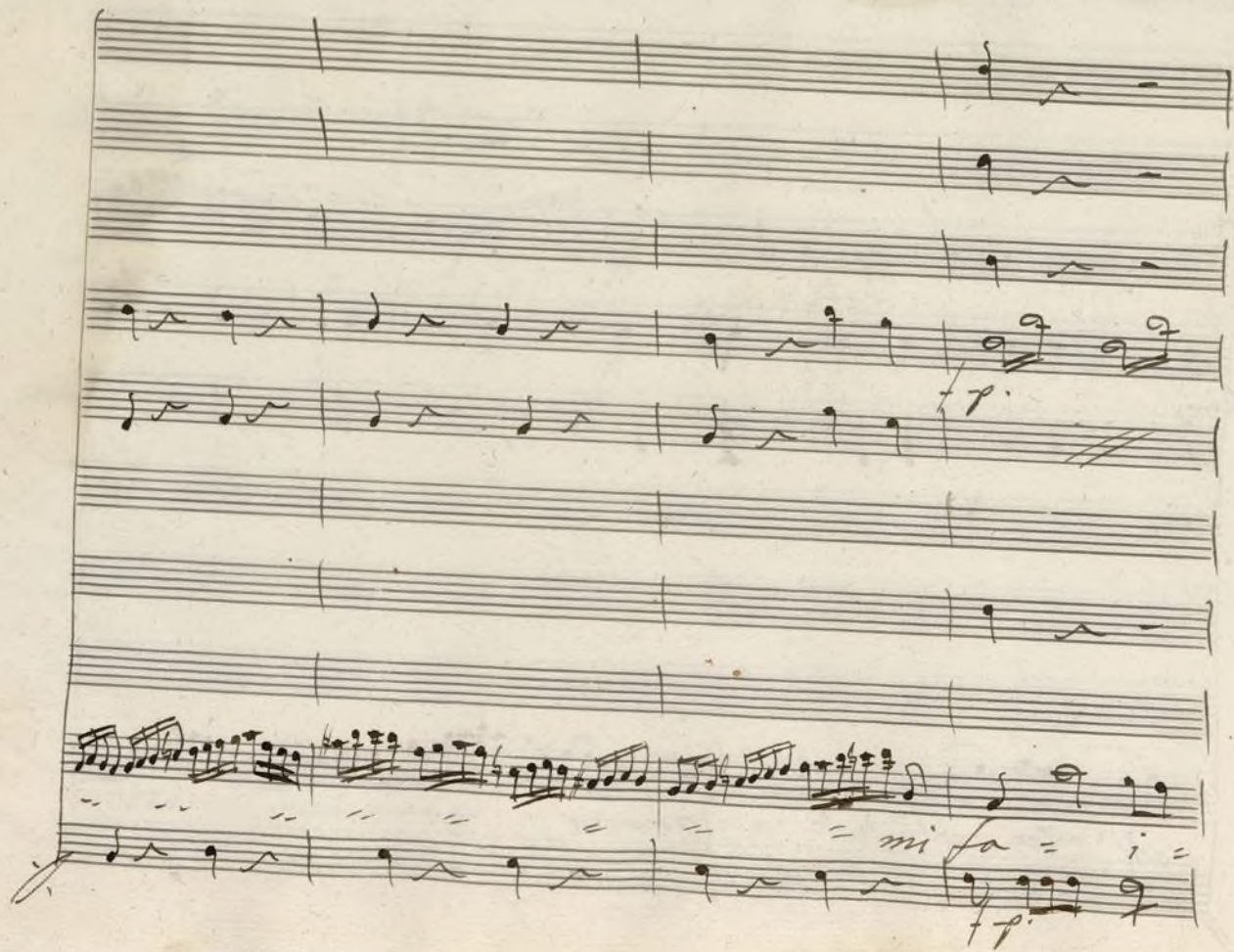
flute

*p*

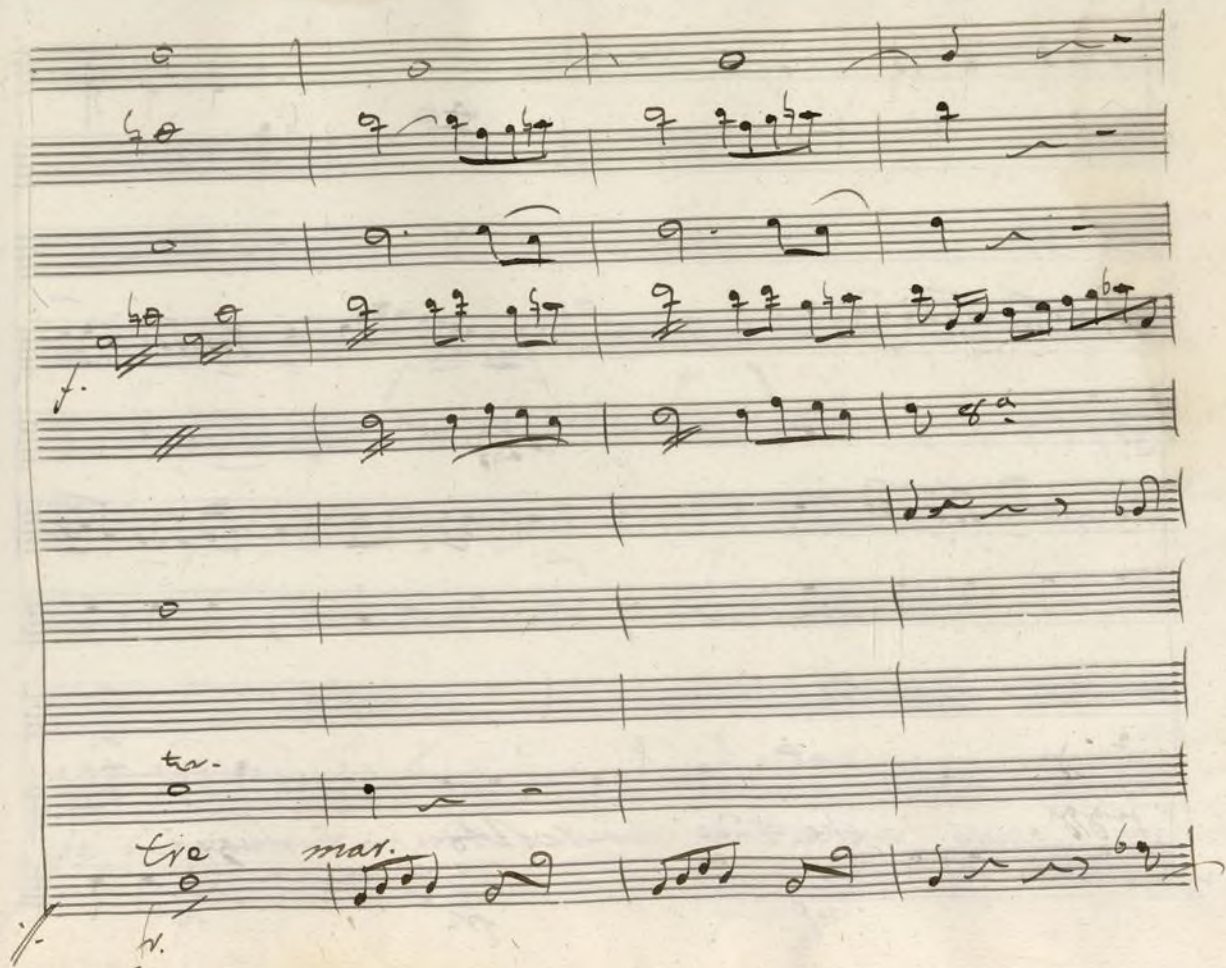
violins

ah ta mi fai fremar - - - -











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 *fr.*. The bottom staff contains the lyrics: *fuggi che l'io t'ascolto fuggi*.



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 bottom staff contains the Italian lyrics: *che s'io ti miro in volto mi lento in ogni vena mi*.



Handwritten musical score on aged paper. The score consists of ten staves. The first seven staves contain instrumental notation, including various note values, rests, and dynamic markings like *p.*. The eighth staff begins with the vocal line, featuring the lyrics *lento in ogni vena il sangue oh Dio ge=* written below the notes. The paper is aged and slightly discolored, with a small tear on the left edge.



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. There are handwritten annotations in Spanish, including "rif." (ritardando), "p. as." (piano), and "Solo". The lyrics "tar il lan = que de Dios se tar." are written across the bottom staves.



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fr.*, *f.p.*, and *rit.*. The bottom staff contains the lyrics "ah non parlar d'amore" and "ah".



Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings. The lyrics "ah non parlar 7 a more" and "lappi (che fi) do=" are written below the bottom staff.

Dynamic markings: *f. p.*, *mf.*, *ff.*, *f. p.*, *mf.*

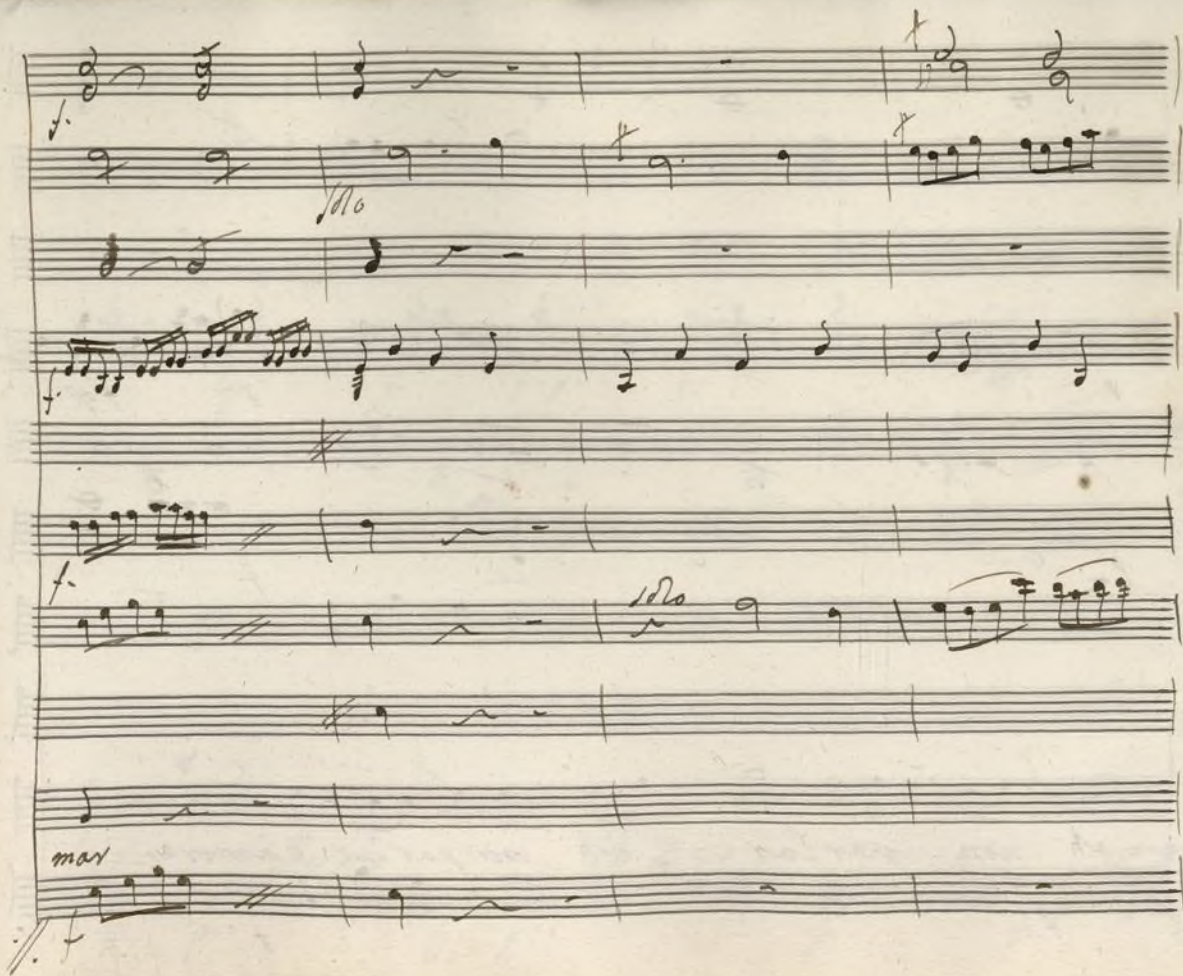
Lyrics: *ah non parlar 7 a more*, *lappi (che fi) do=*



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

vrei...  
fuggi dagl' ochi miei  
ah tu mi fai tre-  
p.







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 lyrics "ah non parlar = ah non parlar d'amore" are written across the bottom staves.



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *fp.*, and *p.*. The bottom staff contains the lyrics: *lappi*, *che fò*, *Oh Dio*, *vorrei...*, and *fug-*.



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

Lyrics: *gi daglocchi miei ah tamifai tremar ah-*

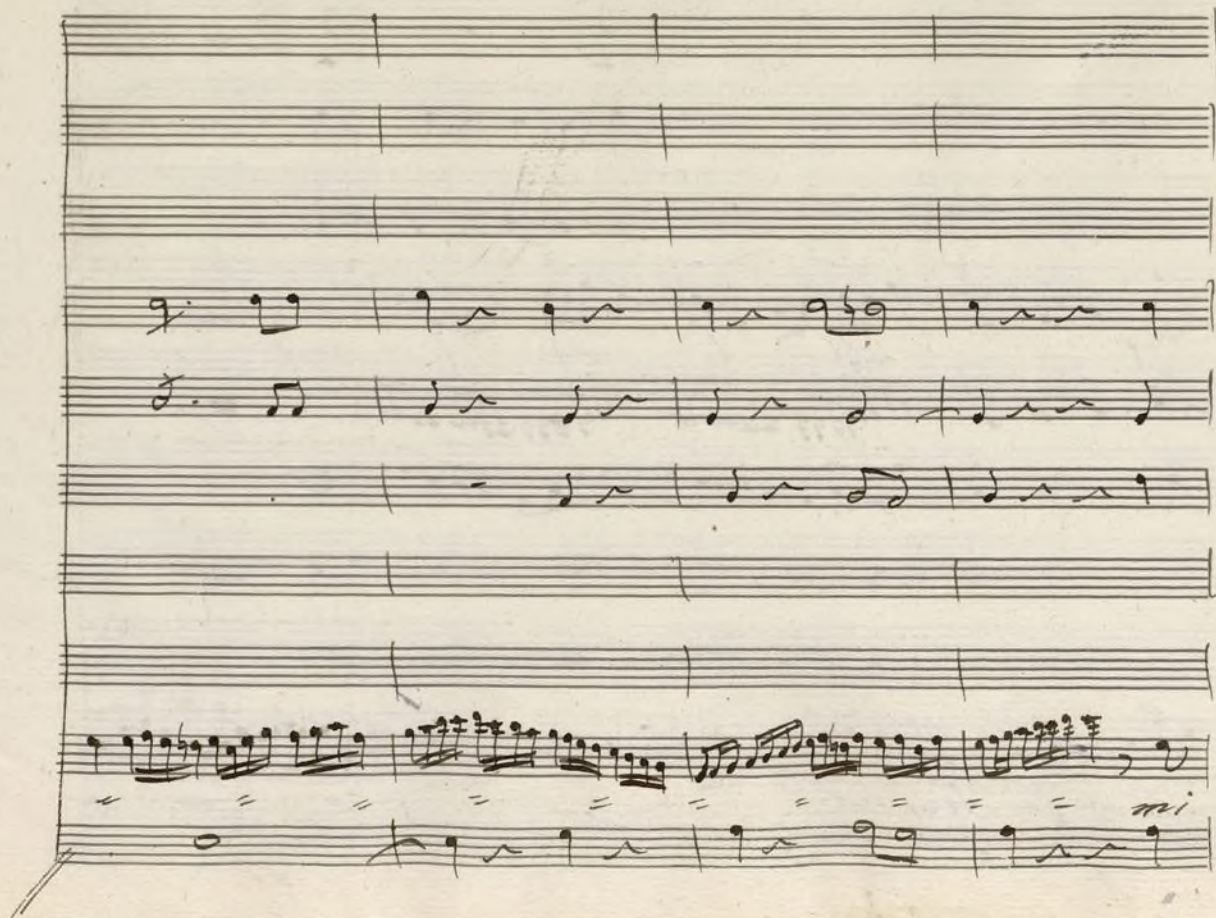


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics "ta mi fai tremar." are written below the bottom staff.

Dynamic markings: *p.*, *mf.*, *f.*, *mf*, *f.*, *p.*

Lyrics: "ta mi fai tremar."

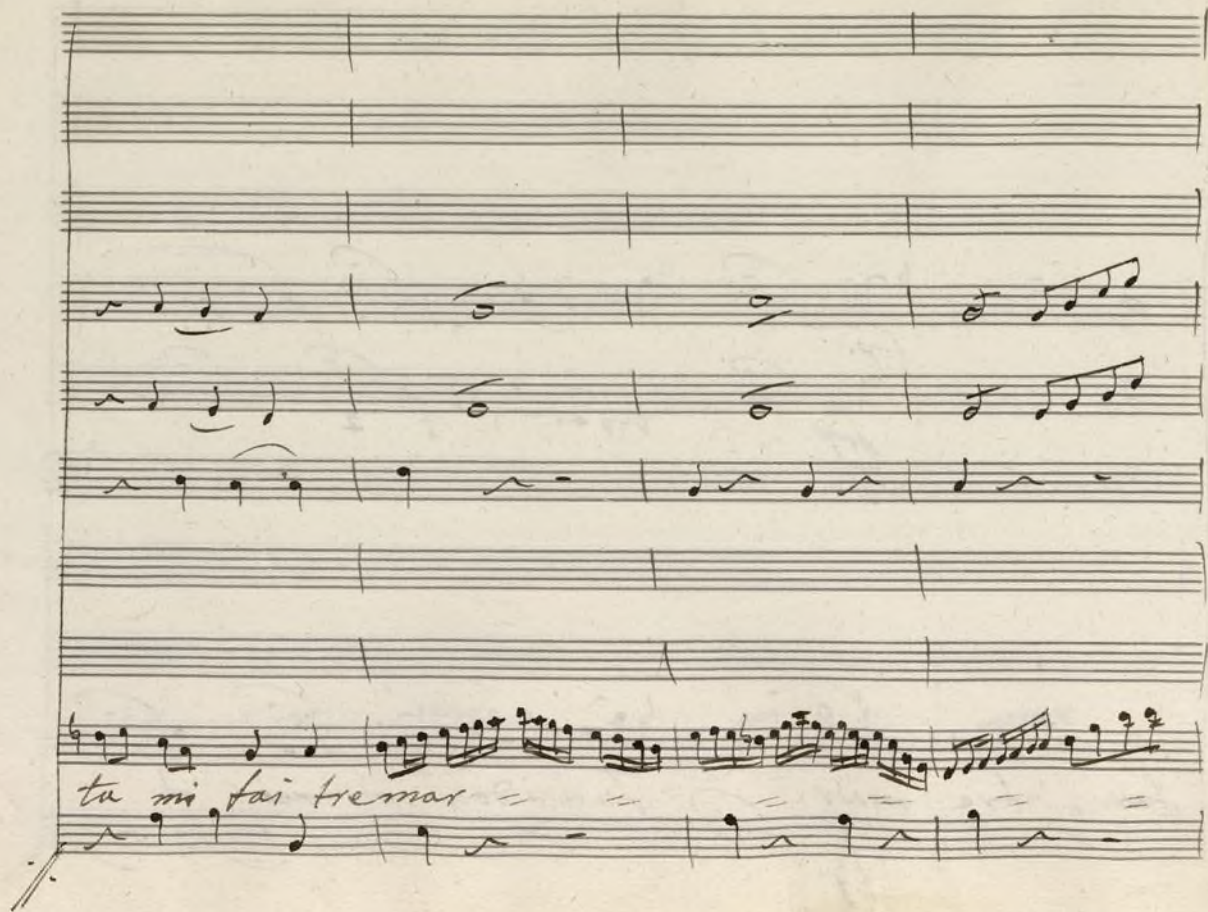






Handwritten musical score on aged paper. The score consists of two systems of staves. The first system has three staves with notes and rests. The second system has two staves, with the lower staff containing the lyrics "far o tre mar" and "fuggi dagli occhi miei ah". The handwriting is in ink, and the paper shows signs of age and wear.





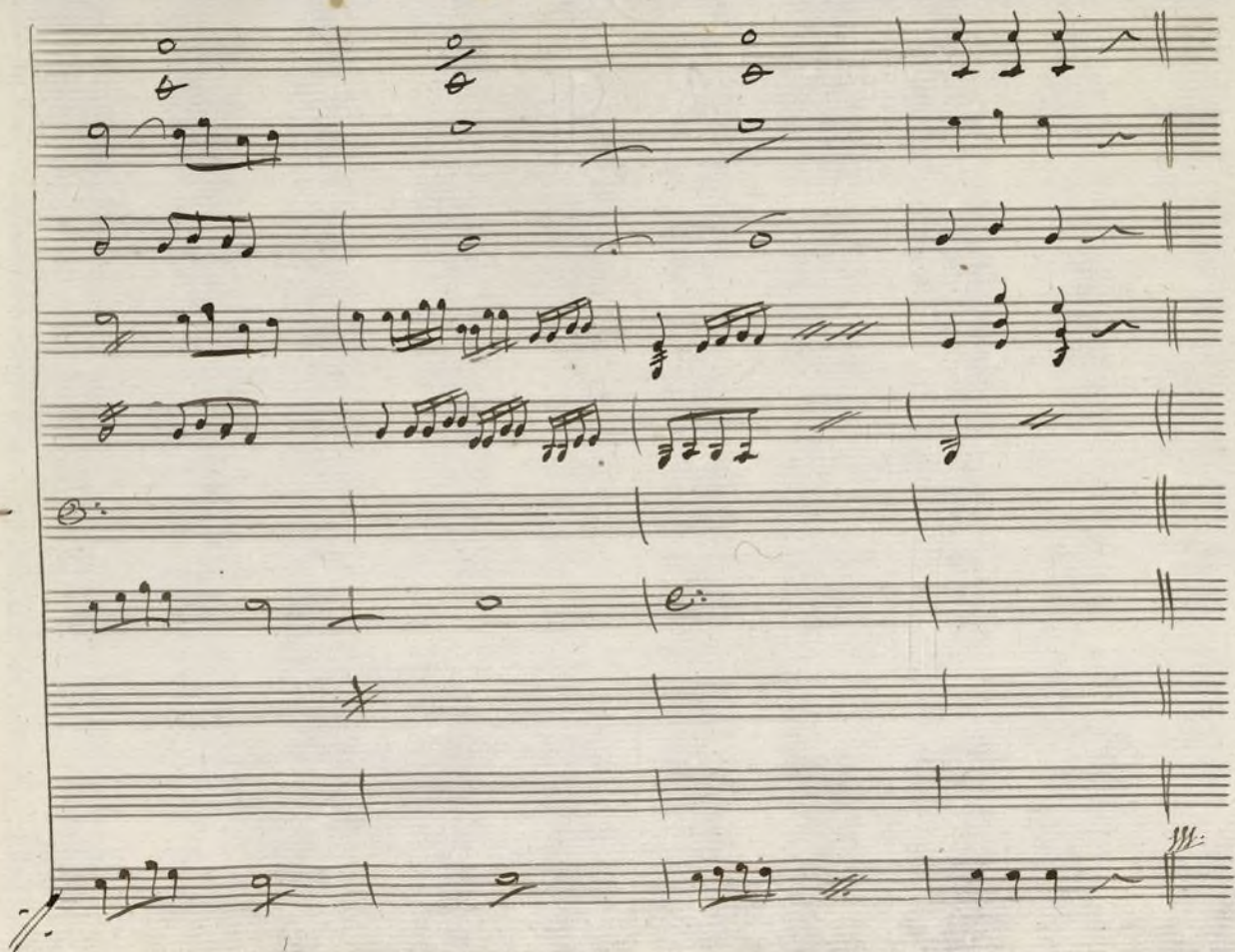


Handwritten musical score on aged paper. The score consists of ten staves. The first five staves contain musical notation with various notes, rests, and dynamic markings such as *p.* (piano) and *f.* (forte). The last two staves contain lyrics in Spanish: "tre = mar mi: faj tremar ah". The musical notation for the lyrics is written below the words, with dynamic markings like *f.* and *p.* also present.

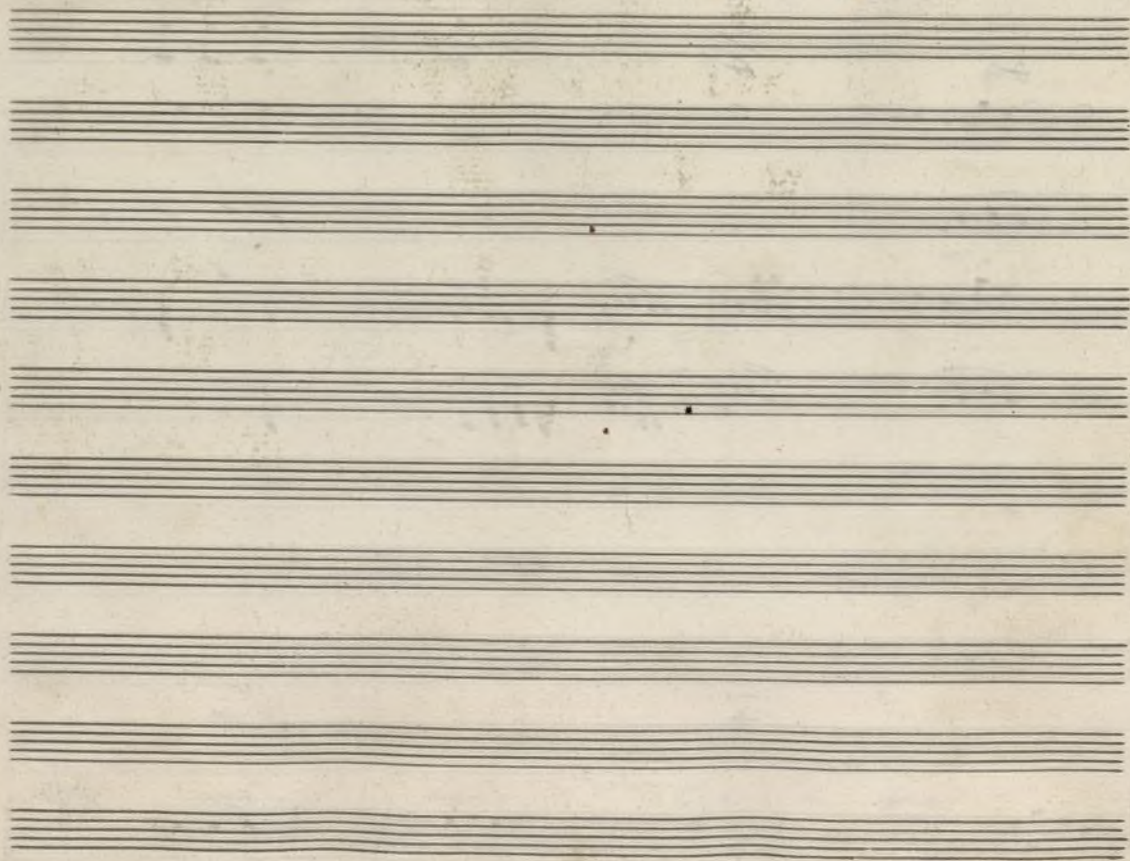


Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *p*, and *f.p.*. The bottom staff contains the lyrics "ta mi fai tre = mas" written in a cursive hand.











Scena 1<sup>a</sup> Linceo

Mus 281-1

Linceo poi elp.  
mie in di Bliker

questi son gl'imenei? onde quel pianto?

quell'affanno perche qualche rivale avrebbe forse?... il fiero colpo io

lento che l'anima mi divide ma non so chi m'infidia o chi m'ue-

elp.  
cide fortunato Linceo, contenta a legro son io de tuoi Con-lin  
tenti... ah Brinipeda l'anima mi trafiggi io de mortali io



*Allegro* *Alit.*

Sono il più infelice tu? Come?... in quest'amplesso un testimone ri-

*lin.*

cevi di mia gioia? te. tu godi e parmi... amico f. pier

*Alit.* *lin.* *alp.*

ta non tormentarmi per chi? son disperato. or che alla

bella iper mestra tu coppia un caro laccio disperato tu sei?

*lin.*

mi scaccia oh Dio? iper mestra da sé; vieta iper mestra chi lo parli via.



mor: non più suo bene ipermestra mi appella ipermestra Cangio non è più

*Plis.*  
quella che dici *Linc.* ah se vi è noto chi quel cor mi ha redotto non

*dp.*  
me! tacete amici io vò... tin ganni ipermestra non oia

*Linc.*  
che il suo d' in ceo; lui solo attende... edunque... perche da se mi

scaccia? perche fugge da me così turbata perche mi acci-



*Blis.*

Coglie?      ela vedesti      *Len.* or parte da questo loco      *clp.* ed ipermestra is =

9      9      9      9

*And.*

He sa li turbata ti parla      così morto fo d'io      pria d'ascolte

9      9      9      9

parla

9      9      9      9

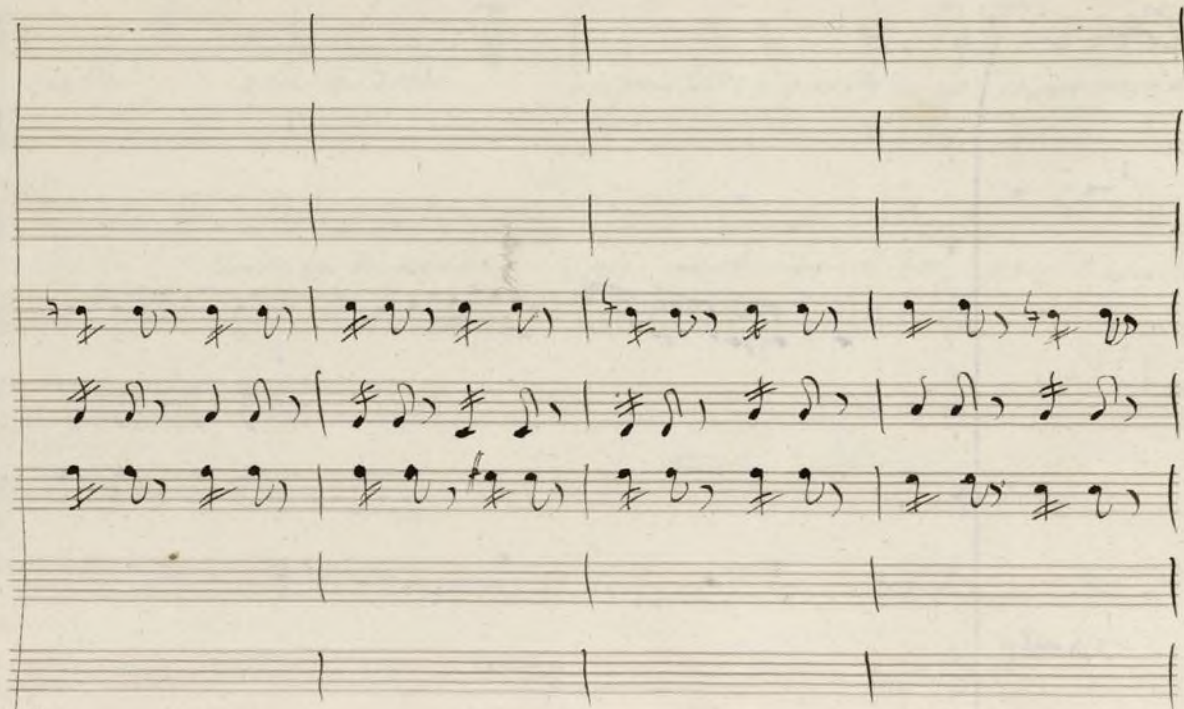
Aria Linceo



*Corni C.*   
*Oboe*   
*Violini*   
*Viola*   
*Fagotti*   
*Linco*   
*all. affai*

*di* *pena* *si*   
*violoncello* *186*





*Lo-  
te* *mi appri-me l'ec-cel-lo* *mi appri-me l'ec-*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the staves, starting with "cello le armonie di morte mi sento nel". The score is marked with "p." (piano) and "tutti".

cello le armonie di morte mi sento nel

*p.*

*tutti*



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "len le Immanie di morte mi len-to nel" are written below the bottom staff. The manuscript includes dynamic markings like "p." and "rit.".



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The score is written in a historical style with some ink bleed-through from the reverse side.

len

Di pena si forte m'op-



A handwritten musical score on aged, slightly stained paper. The score is written on ten staves, organized into five pairs. The first four pairs of staves are crossed out with large, diagonal 'X' marks. The fifth pair of staves contains handwritten musical notation. The notation includes various notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). Below the musical notation, the lyrics "prime l'eccello le marriedi=" are written in a cursive hand. The paper has a slightly irregular, torn edge on the left side.



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The bottom staff contains the lyrics "morte mi lento nel sen le braccia di".



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f.* and *p.*. The lyrics "morte mi sento nel sen mi sento nel" are written below the bottom two staves.

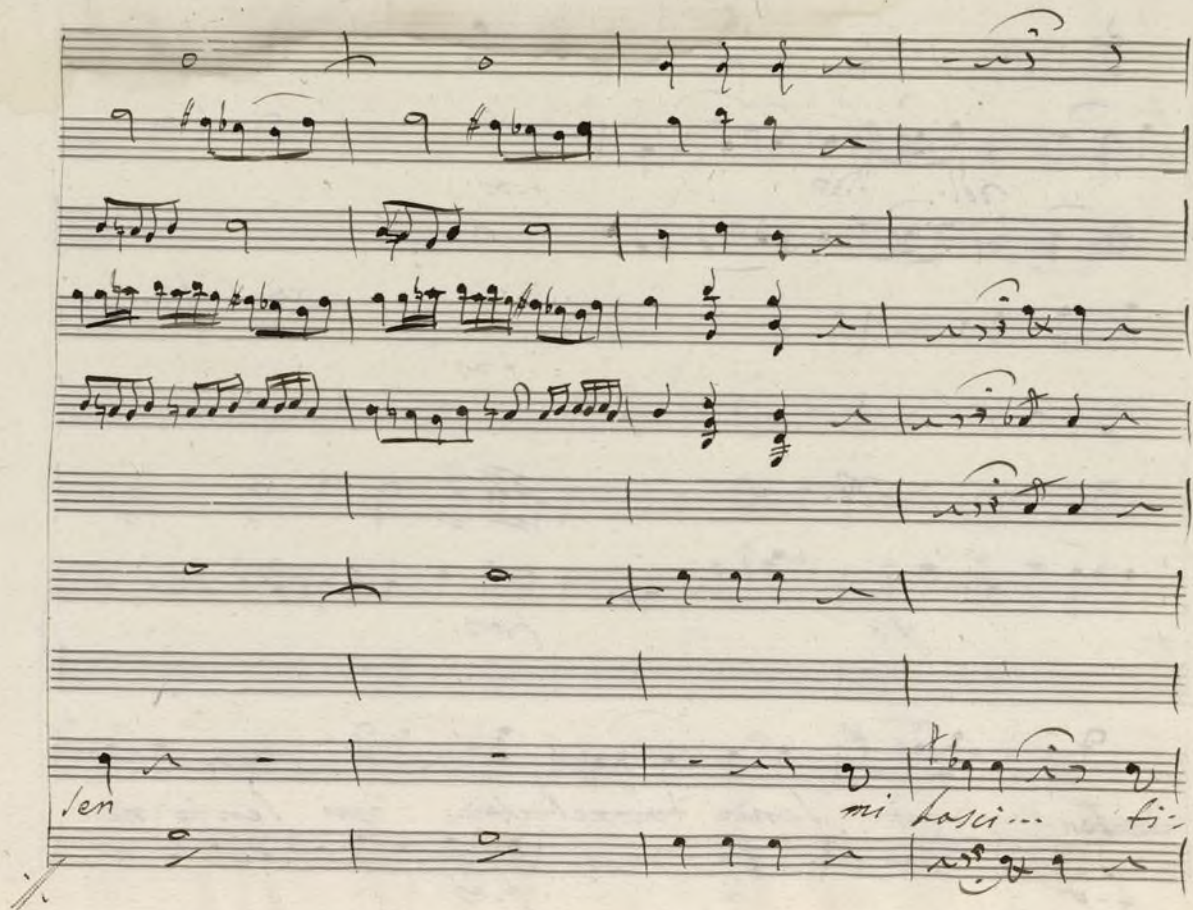


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics "len mi len = to nel len mi lento nel" are written below the bottom staff.

Dynamic markings and performance instructions include:

- vol.* (volume)
- f.* (forte)
- pas.* (passage)
- conob.* (conoscenza)
- f.* (forte)
- p.* (piano)
- pas.* (passage)
- len* (lento)
- mi* (mi)
- len = to* (lento = to)
- nel* (nel)
- len* (lento)
- mi* (mi)
- lento* (lento)
- nel* (nel)







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 "ranno... m'uccidi pietata... ah l'alma pia." and the tempo marking "Larghetto".



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The lyrics "gata non regge al dolor" are written under the bottom staff. The manuscript is on aged, slightly stained paper.

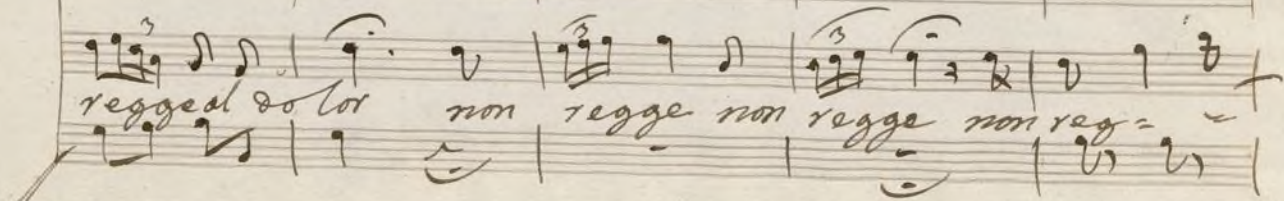
Lyrics: *gata non regge al dolor*



Handwritten musical score on ten staves. The first nine staves are empty. The tenth staff contains a musical melody with lyrics written below it.

Lyrics: ah - - - - - ma pia gata non







se al dolor tiranna... mi farai? mi uci-

*allegro*







Handwritten musical score on aged paper. The first nine staves are empty. The tenth staff contains a musical melody with lyrics written below it.

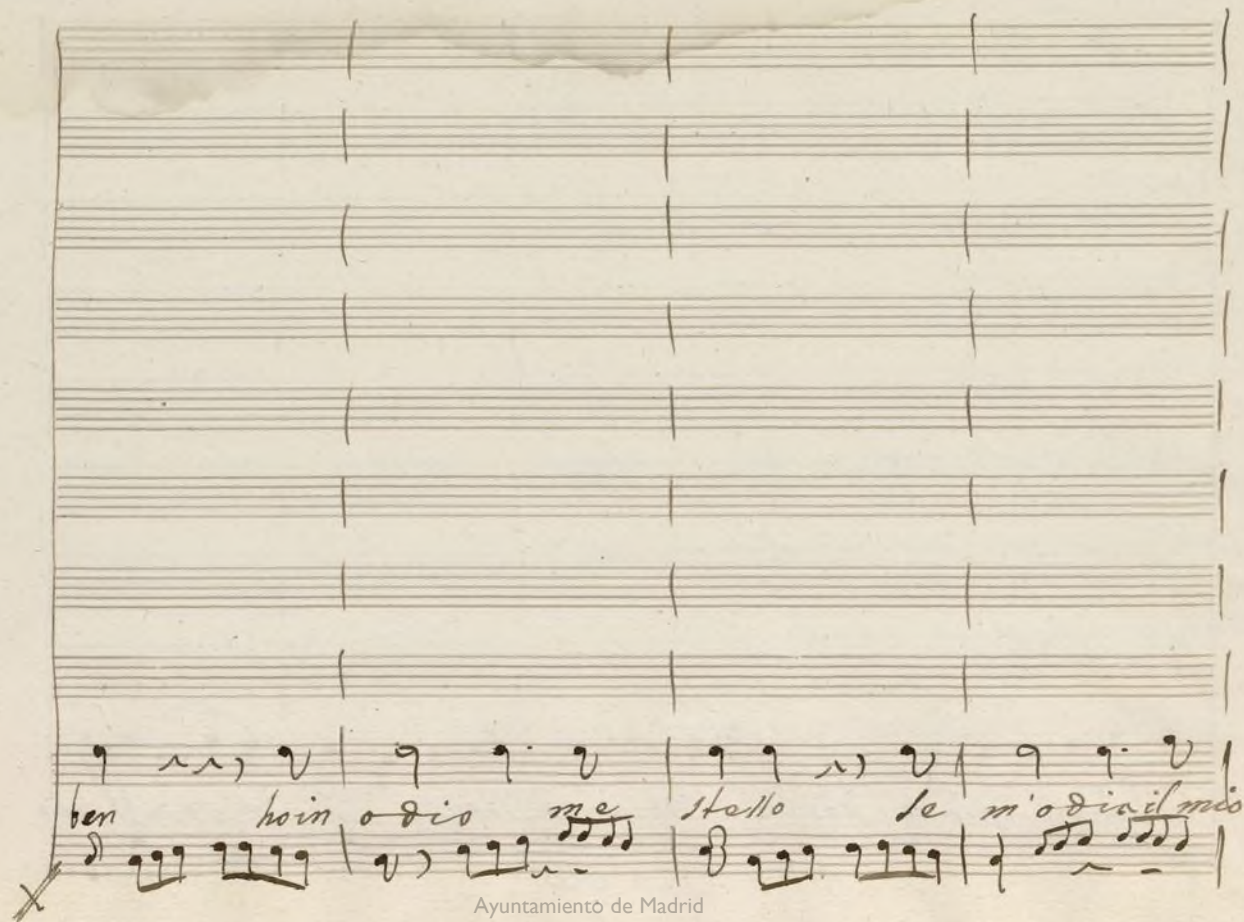
9 T V | 9 9 9 9 9 | 9 9 9 9 | 9 9 9 9 | 9 9 9 9 |

vita mi piace ho in o = dio me Hello se mi odia il mio



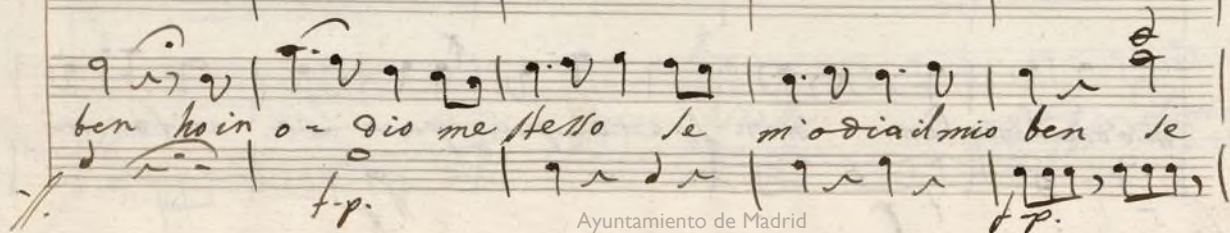
Handwritten musical score on ten staves. The bottom staff contains the following lyrics and musical notation:

ben ho in odio me stallo se m'odia il mio



The notation consists of a treble clef, a key signature of one flat (B-flat), and a series of notes and rests. The notes are mostly eighth and sixteenth notes, with some longer rests. The lyrics are written below the notes.

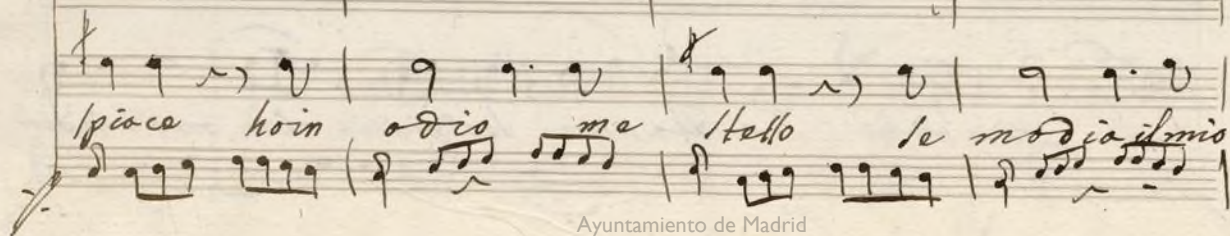




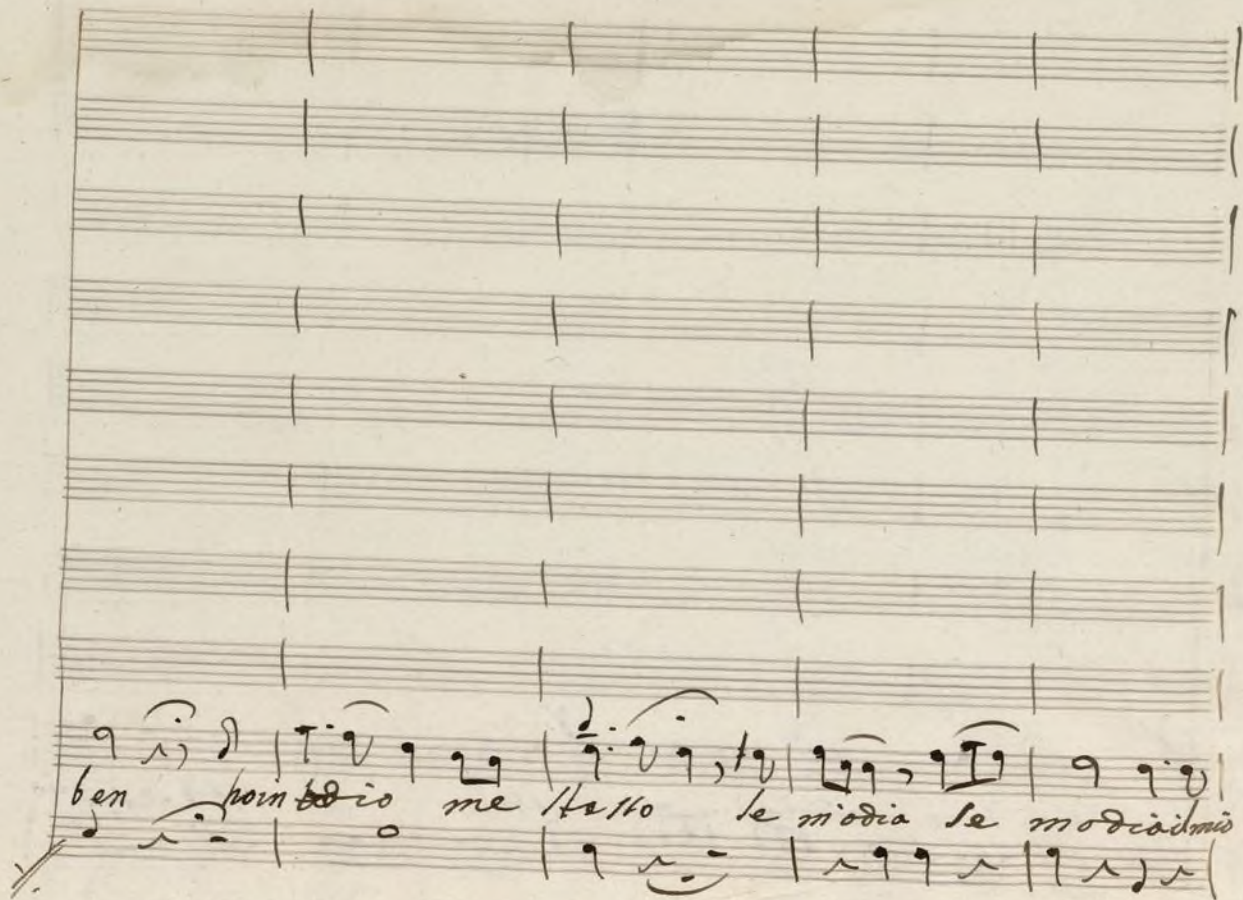


$\text{mi odia il mio ben non spero più pace la vita mi}$   
*f* *p* *f* *p*











Handwritten musical score on aged paper. The score consists of ten staves. The bottom staff contains handwritten notes and lyrics. The lyrics are: *ben ho in odio me Hallo le mio =*. The notes are written in a stylized, handwritten manner, likely representing a specific musical notation system. The paper is aged and has a slightly torn edge.

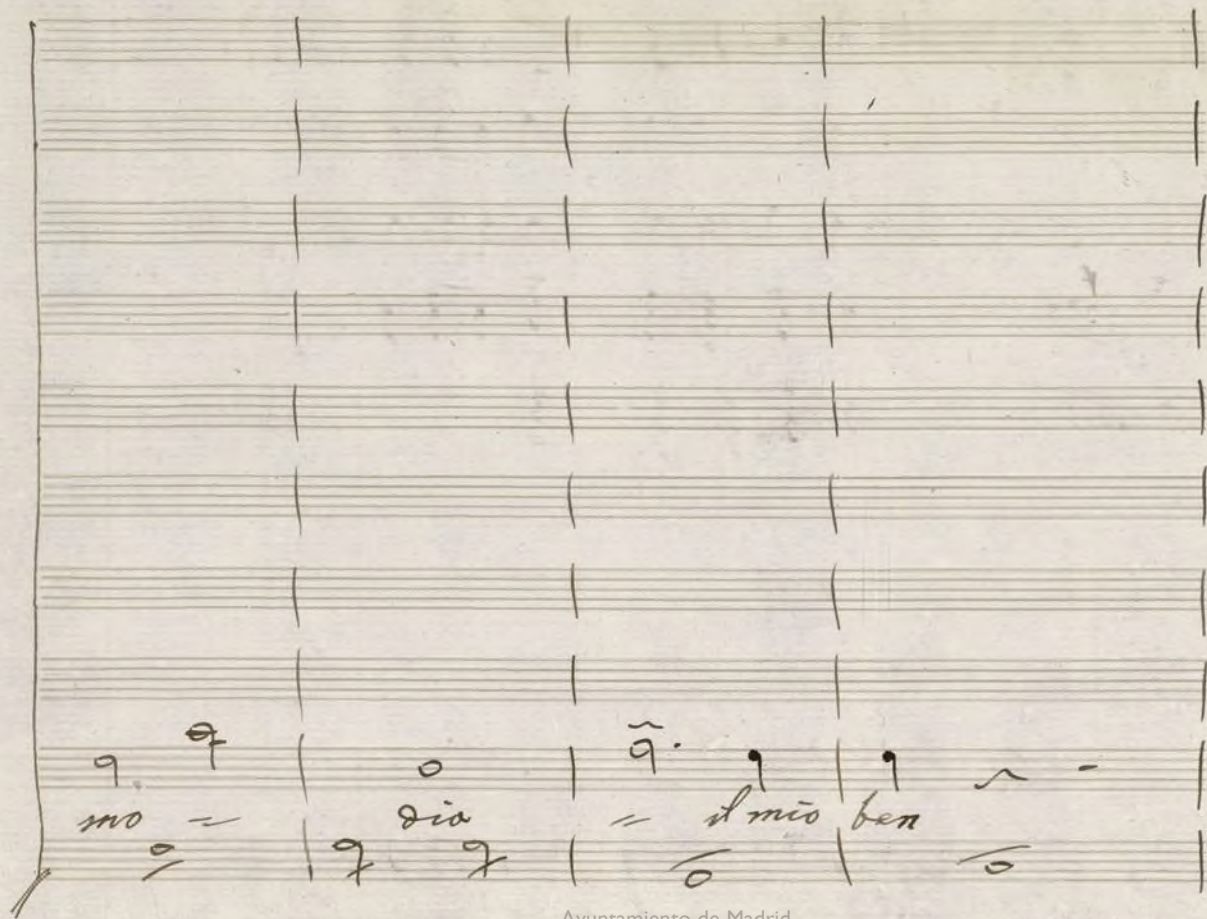
ben ho in odio me Hallo le mio =

Ayuntamiento de Madrid

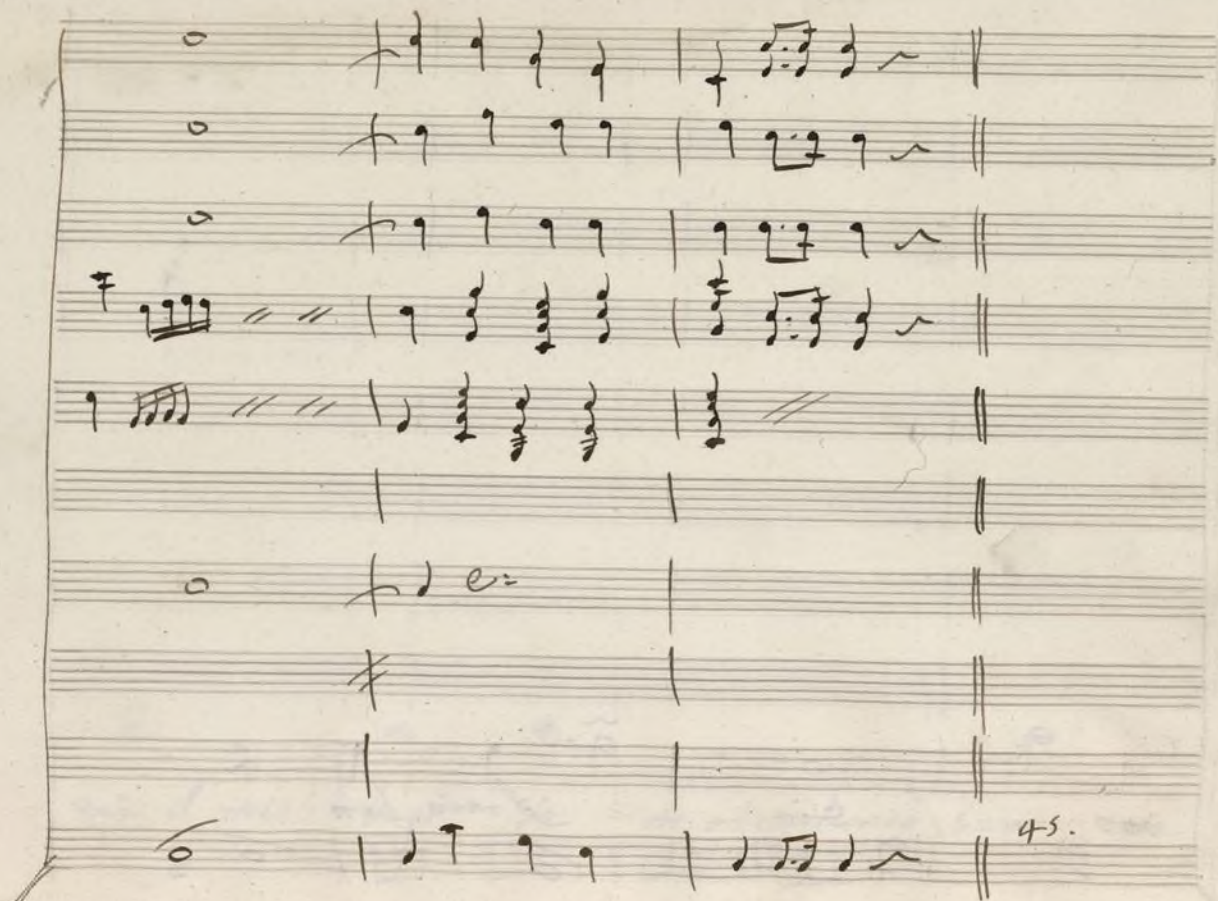


vìa il mio ben se mi odia il mio ben se  
 6 ||| ||| ||| ||| 9











Scena 5<sup>a</sup> dr.

Danao è Dorato

ah sig! l'amperduti il tuo segreto fole è nottolini

Din.

ceo

Stelle? ipermestra m'avrebbe mai tradito: iommi confondo, oh con-

dr.

figliami adrasto.

all'Greca intorno di porro cautamente chine e ferriggi

moto

e i suoi pensieri chi scopra, e idotti suoi:

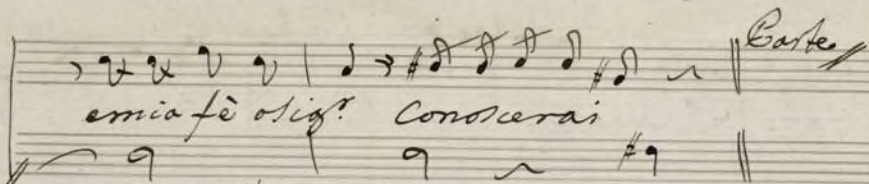
Don

oh

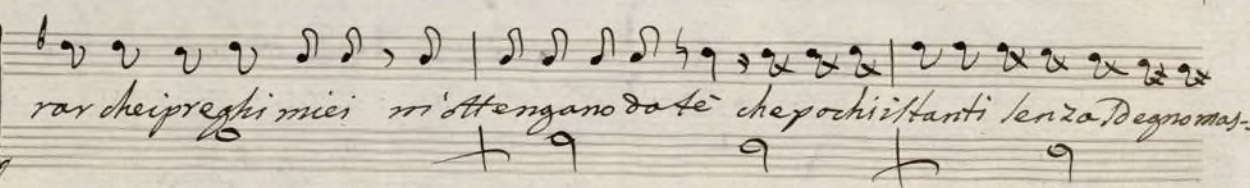
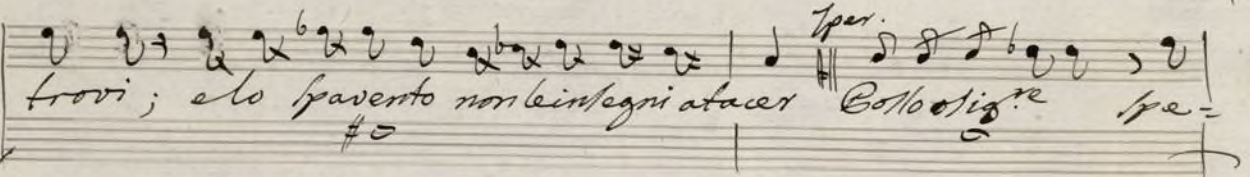
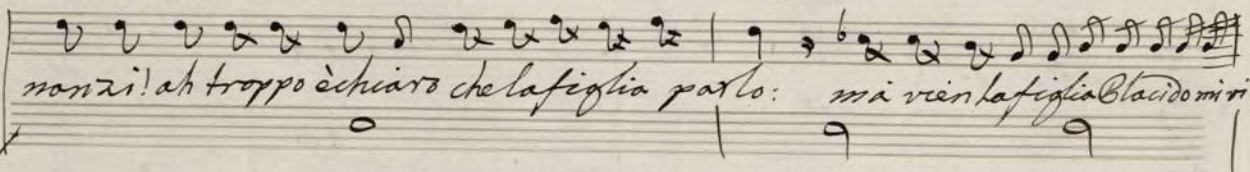
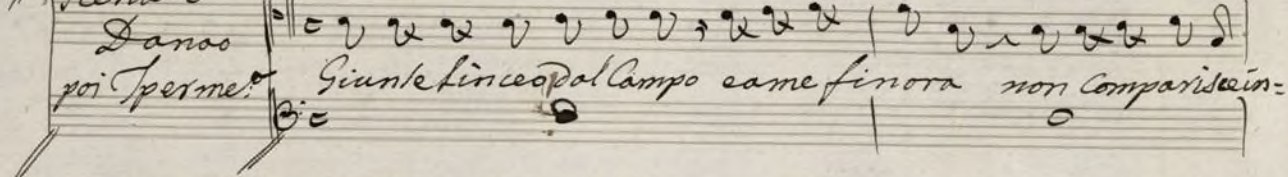
ad.

saggio? il vero l'ostegno del mio trono or tu sarai vado





Scena 6.<sup>a</sup> Dan.





Dara

lcolti? equando mai d'ascoltarti negai? tu o non uo si

rigidi costumi. Parla tua voglia. / voi mi allittete o

Dan.

Kumi (mi scopri vuol perdono) ebbi la vita in

sono padre datè, m'ene rammento; e questo è degl' obblighi

miei forse il minore. tu mi donasti un core che p. non farli



*Dan.*

reo escapa... tacheta; ecco l'inceo *per*  
*sch. per*

*Dan.*

metti ch'io fugga l'incontro suo. nò; già ti vede e

troppo il fuggirlo aolpetto il pazzo arretra seconda d'etti

*Sp.* *Dan.*

miei (che angustia questa.) linceo è *Detti* ad un sì dolce in

vito vien sì pigro l'inceo? tanto s'affretta a meritar mercede sì



Lin.

poco a conseguirla in miei sudori, le cure mie, la servitù con

stante tutto il sangue ch'io sparsi sotto i velliti tuoi, della mercede si-

gnor di oggi mi dai, degni non sono. Mi corrisponde al donatore il dono

Dan.

Lin.

per.

(doppio parlar?) (per che mirarmi in Dio? Degni ipermestra) (ah che tor-

Dan.

mento il mio.) io sperai di vederti oggi più lieto o



*Line.* *Dan.*  
 Brence ah ch'io sperai ma poi Berde to spiri?  
*Line.* *Dan.* *Line.*  
 qual disastro t'affligge no sò. Come noi sai? si  
*Dan.* *Line.*  
 gnor Balesa l'affanno tuo: voglio saper qual sia. *ypermestrapuò*  
*par.* *Dan.* *ref.*  
 dirlo in vece mia ma concedi ch'io parla. no tempo di par  
*tar.* *par.* *Dan.*  
 Lor. dimmi tu dei qualche tace linceo ma Padre... ah



Lenc.


  
 veggo quanto poco deggio da una figlia / perar. Conosco ingrata... ah


  
 non Degnarti leco / io? p<sup>r</sup> me: non merita linceo d'iperme traido:


  
 for vale mi / cacci, Degnigli affetti miei m'oda mi fugga mi ri-


  
 duca amorir, tutto p<sup>r</sup> lei tutto voglio soffrir, ma non mi


  
 lento p<sup>r</sup> veder la oltraggiar forze bastanti. / che fido amor



Don.  
 che sfortunati amanti? il dubitar che possa ipermestra Der  
 9 6A

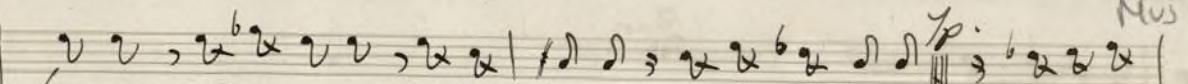
Lin.  
 gnar gli affetti tuoi Breve e folle pensiero. non crederlo ah! mio  
 2

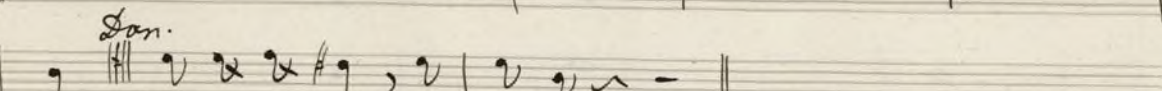
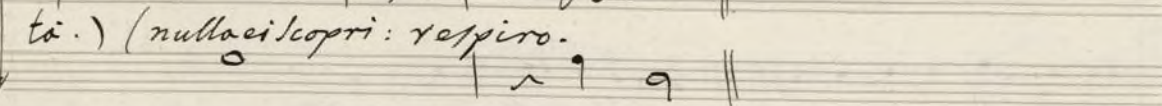
Don.  
 Rie pur troppo e vero non sò veder p. qual ragion do-  
 60 9

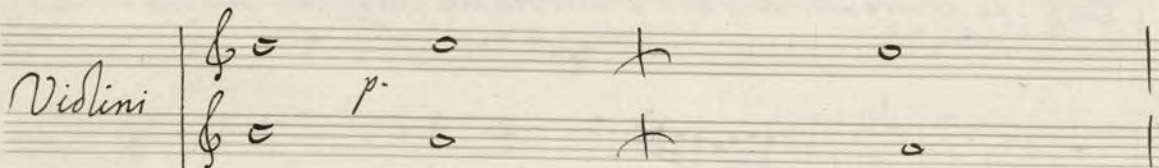
Lin. mi Don.  
 vrebbe cangiar così. Cur li cangio. ne sai tu la cag-  
 9 9

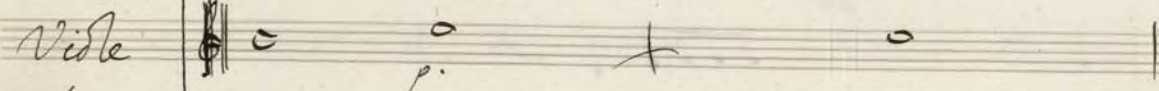
Lin.  
 gion? volesse il cielo! mi scaccia senza dirmi perché: questo e la  
 0 9 9

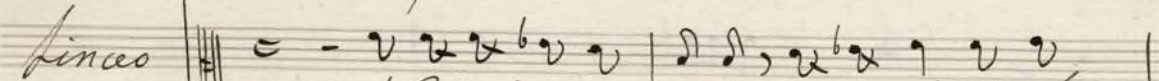


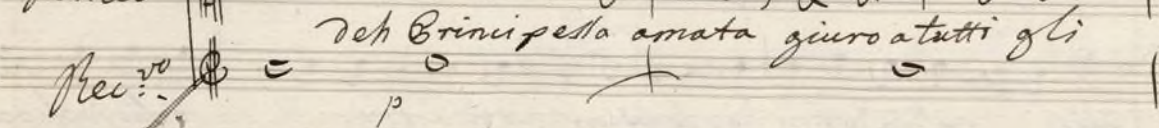
  
 fanno onde io gemo ond'io lamento ond'io deliro. *mi fa pie*  
 9 9

*San.*  
  
 ta.) (nulla ci scopri: respire.)  


Violini  


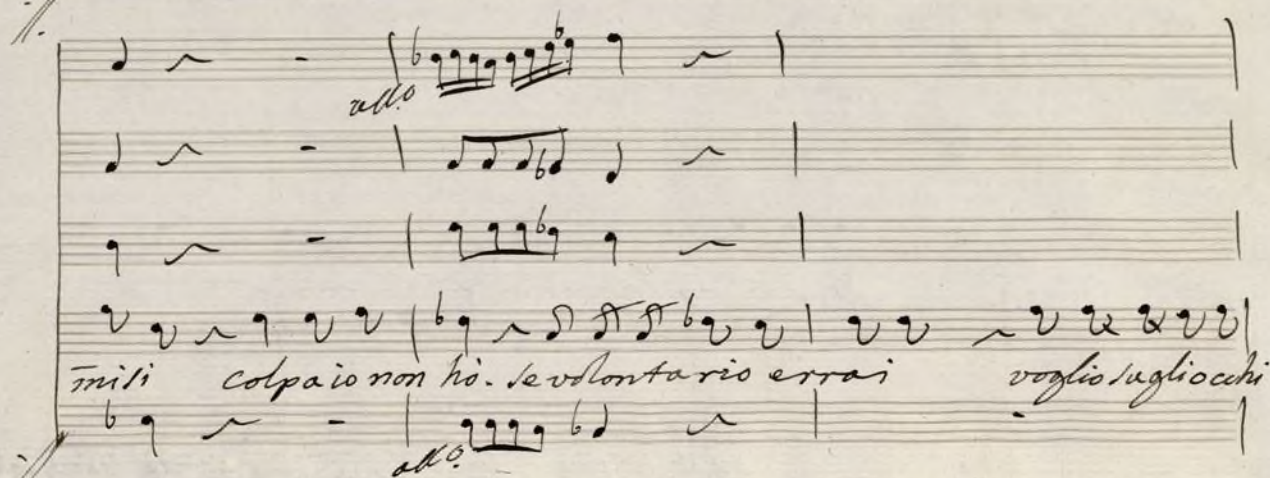
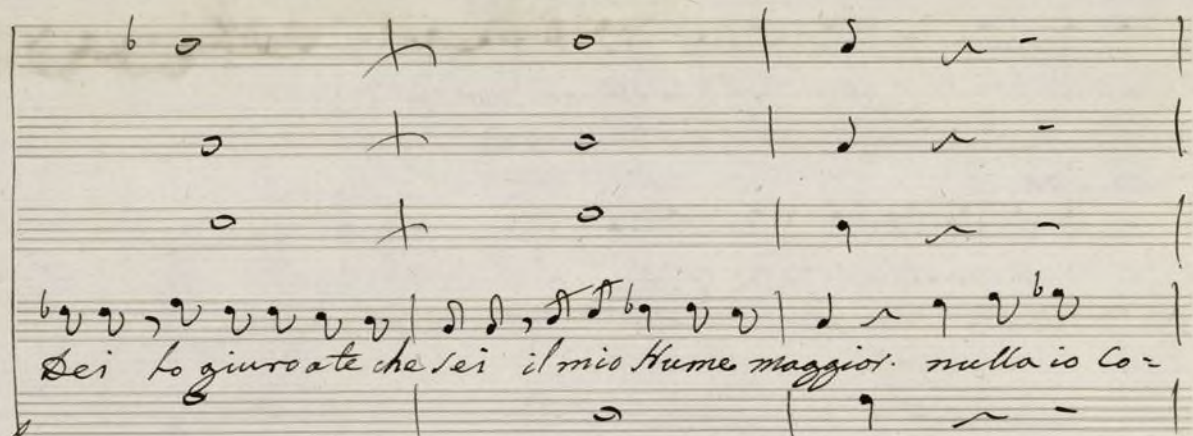
Viola  


Fincio  


Rec: ro  


deh Brincipessa amata giuro a tutti gli





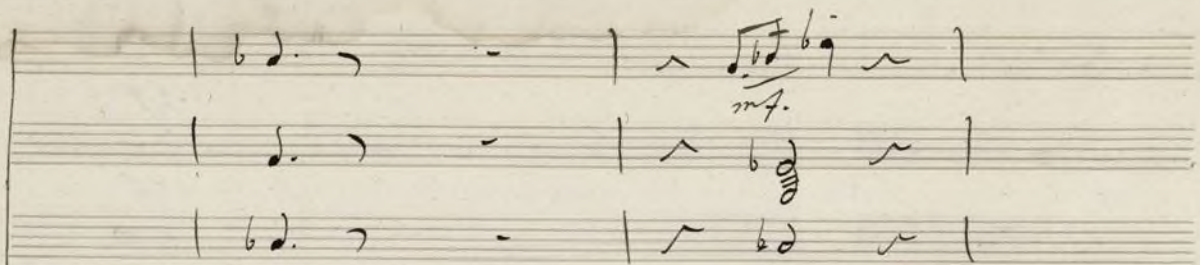


Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and dynamic markings like "fp" and "fz". The lyrics are written in Italian and include "tuoi conquista", "mestra", "Sh Dio", "Barla.", and "Vamientai". The score is divided into sections by double bar lines and includes performance instructions like "Brena-Tper" and "(che crudel)".

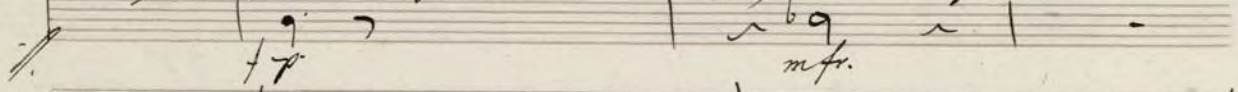
tuoi conquista itello acciar conquista destra voglia allarmi il cor... Brena-Tper

mestra? Sh Dio Barla. Vamientai tuo dover (che crudel)





fa?) non posso ne parlar ne tacer.) <sup>line</sup> ni m'è per mello di la



per mia speranza... <sup>fp.</sup> ma quale la costanza che durar possa a quest'at-



latti? alfine non hò di latte il petto is is l'avelli al do-

for che mi accora già l'avrebbe spezzato un latte ancora



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and bar lines, with some staves containing lyrics in Italian. The lyrics are written in a cursive script, and the music is in a single system.

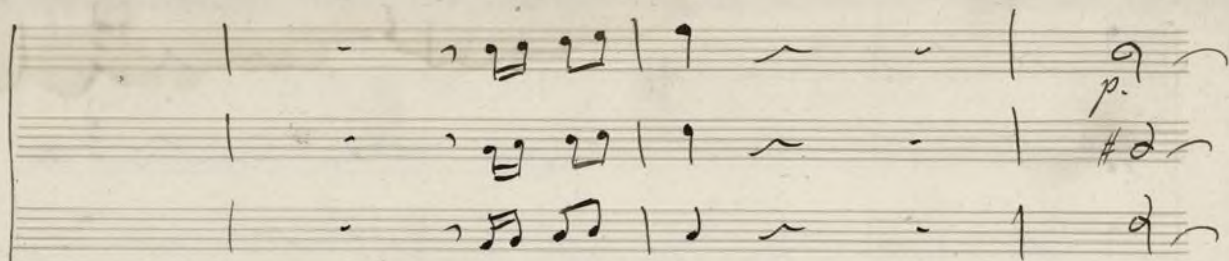
The lyrics are:

e che vi feciò Dei? perche amio danno insolite inven-  
tate sorti di pene? ha il suo confin prescritto la virtù de mortali.

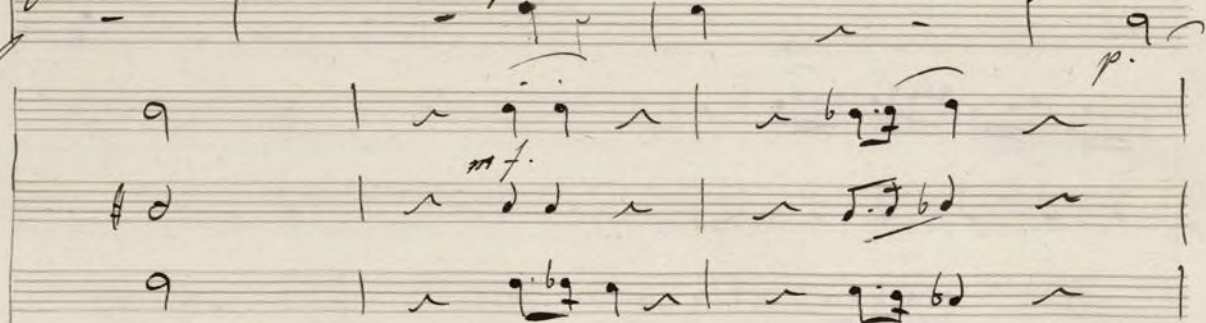








gnoto color bella mia face *per* ah lasciate mi in pace



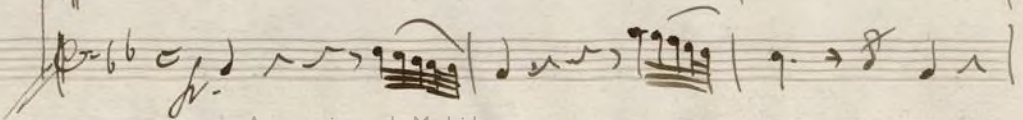
ah da me che volete? io mi lento morir: io mi lento mo-



ris voi muccidete.

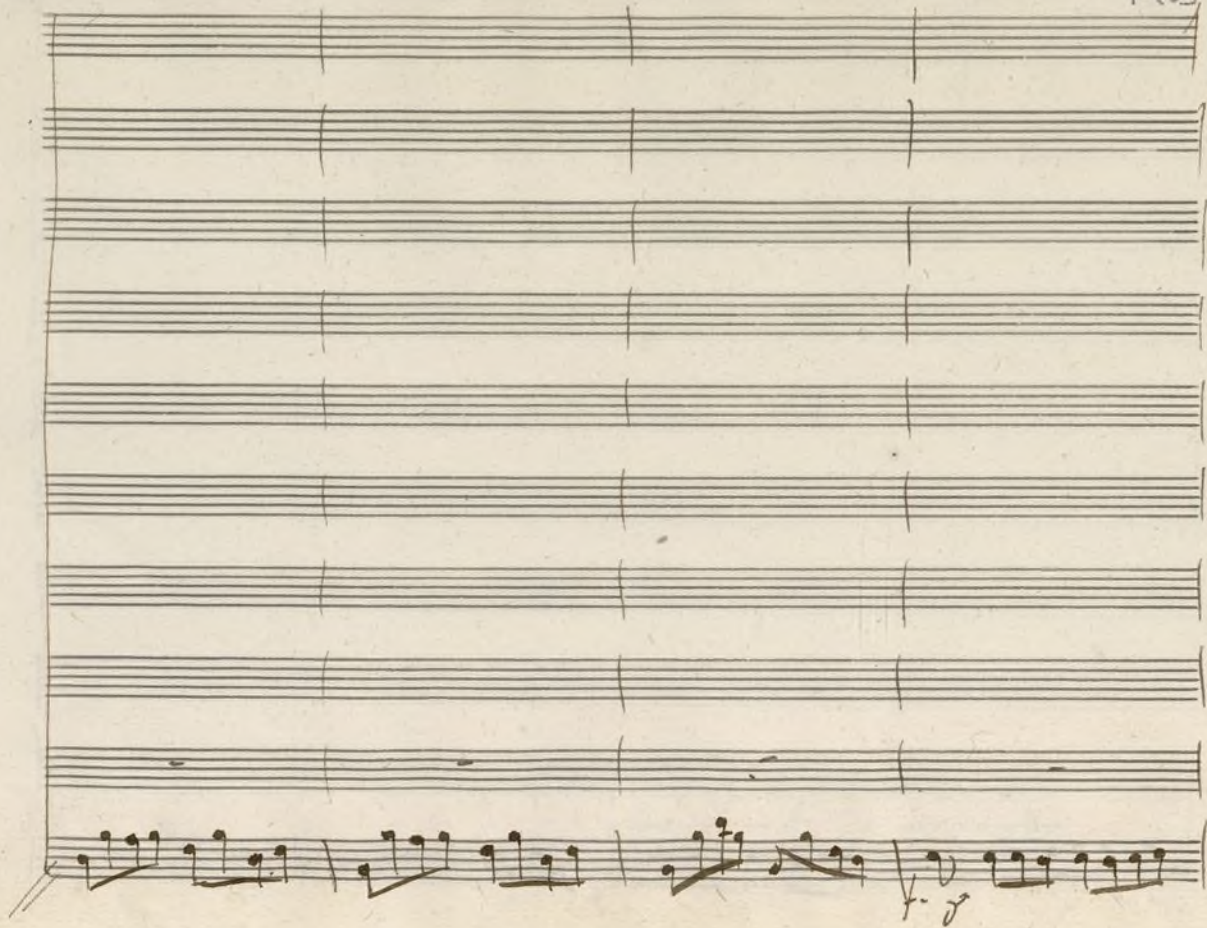
*Segue, Aria, Cavatina, Termentra  
e poi subito terzetto*



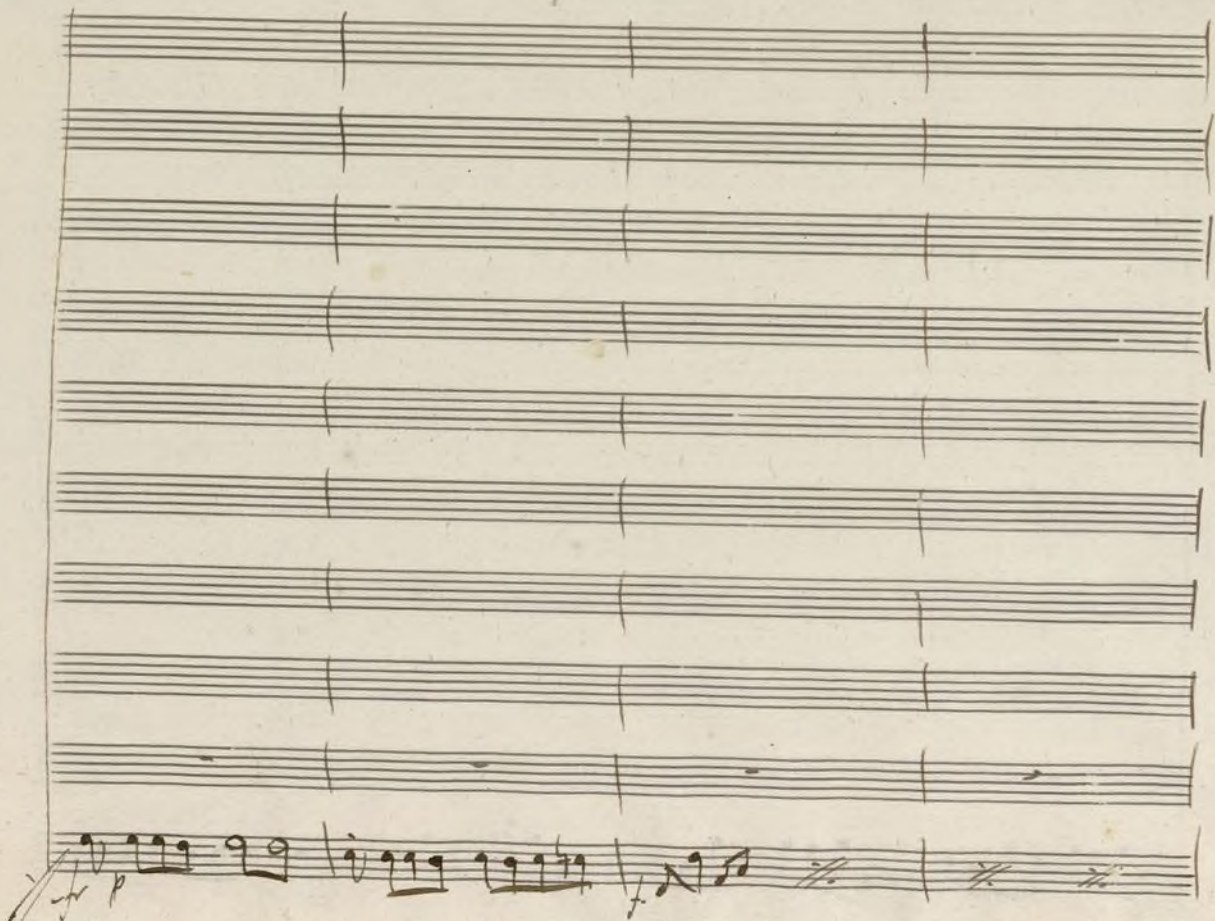
*Flauti*  $\text{F} \flat \flat =$  | | |  
*Oboi*  $\text{F} \flat \flat =$  | | |  
*Corni B.*  $\text{F} =$  | | |  
*Fagotti*  $\text{C} \flat \flat =$  | | |  
*Violini*  $\text{F} \flat \flat =$  | | |  
*Viola*  $\text{F} \flat \flat =$  | | |  
*Trombe*  $\text{F} \flat \flat =$  | | |  
*allo.*  $\text{F} \flat \flat =$  |  |



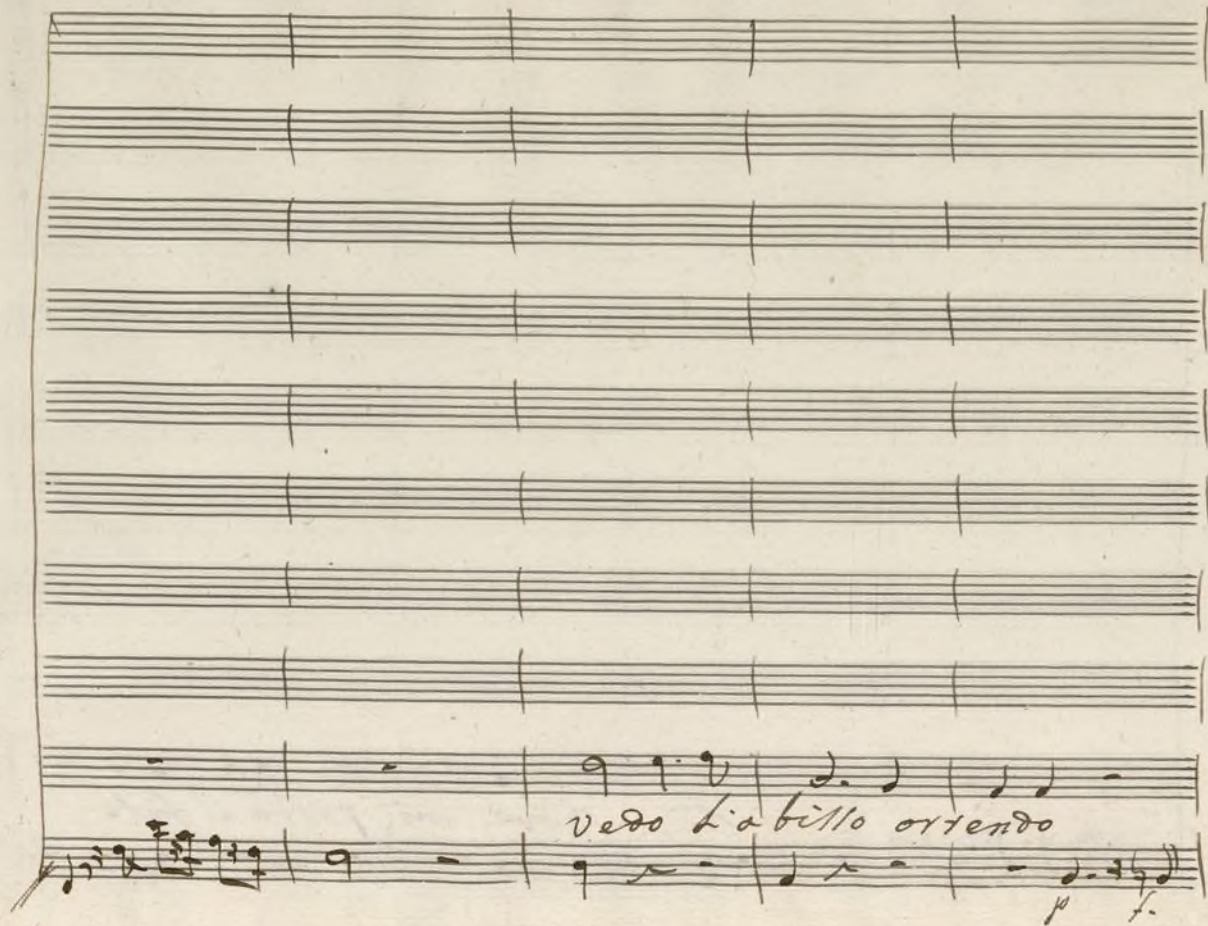
Ms. 281-1



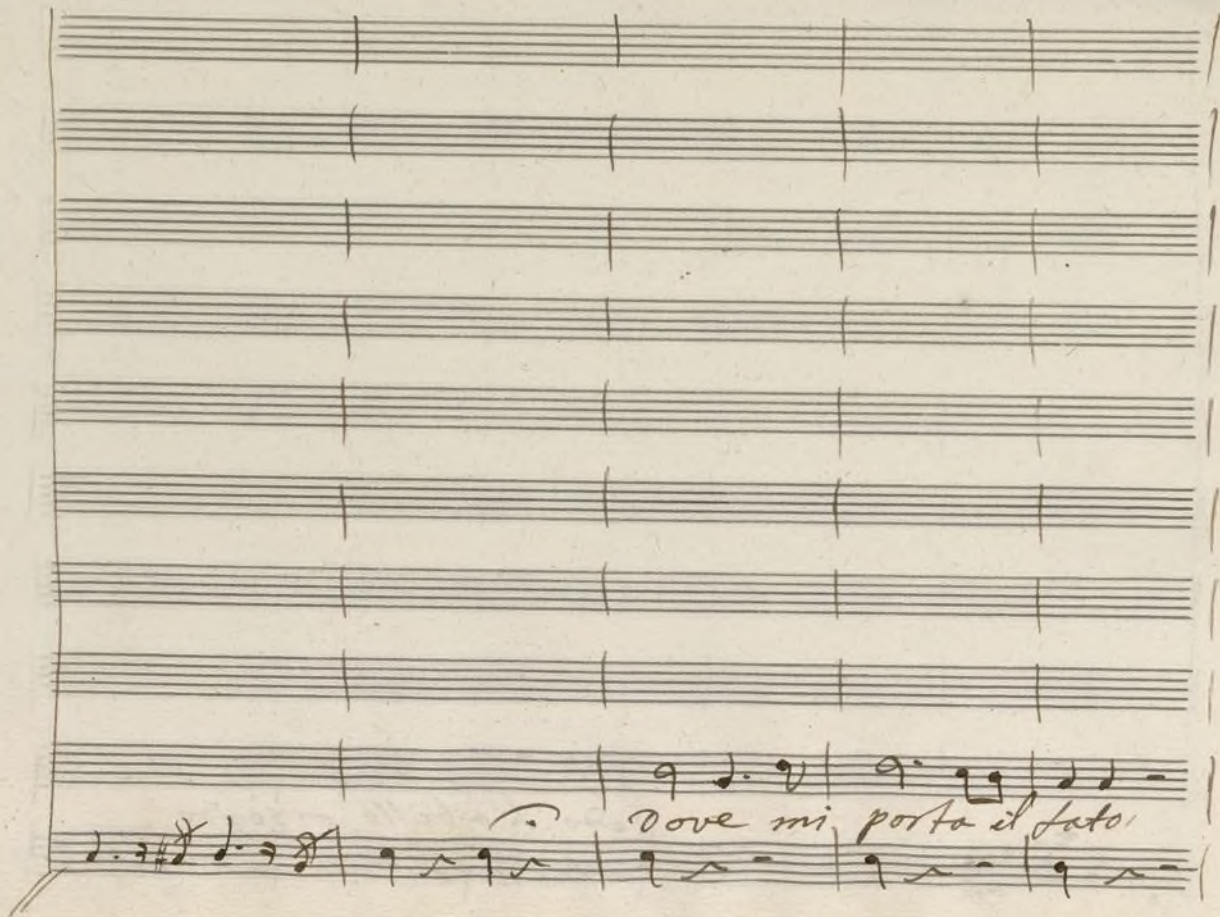




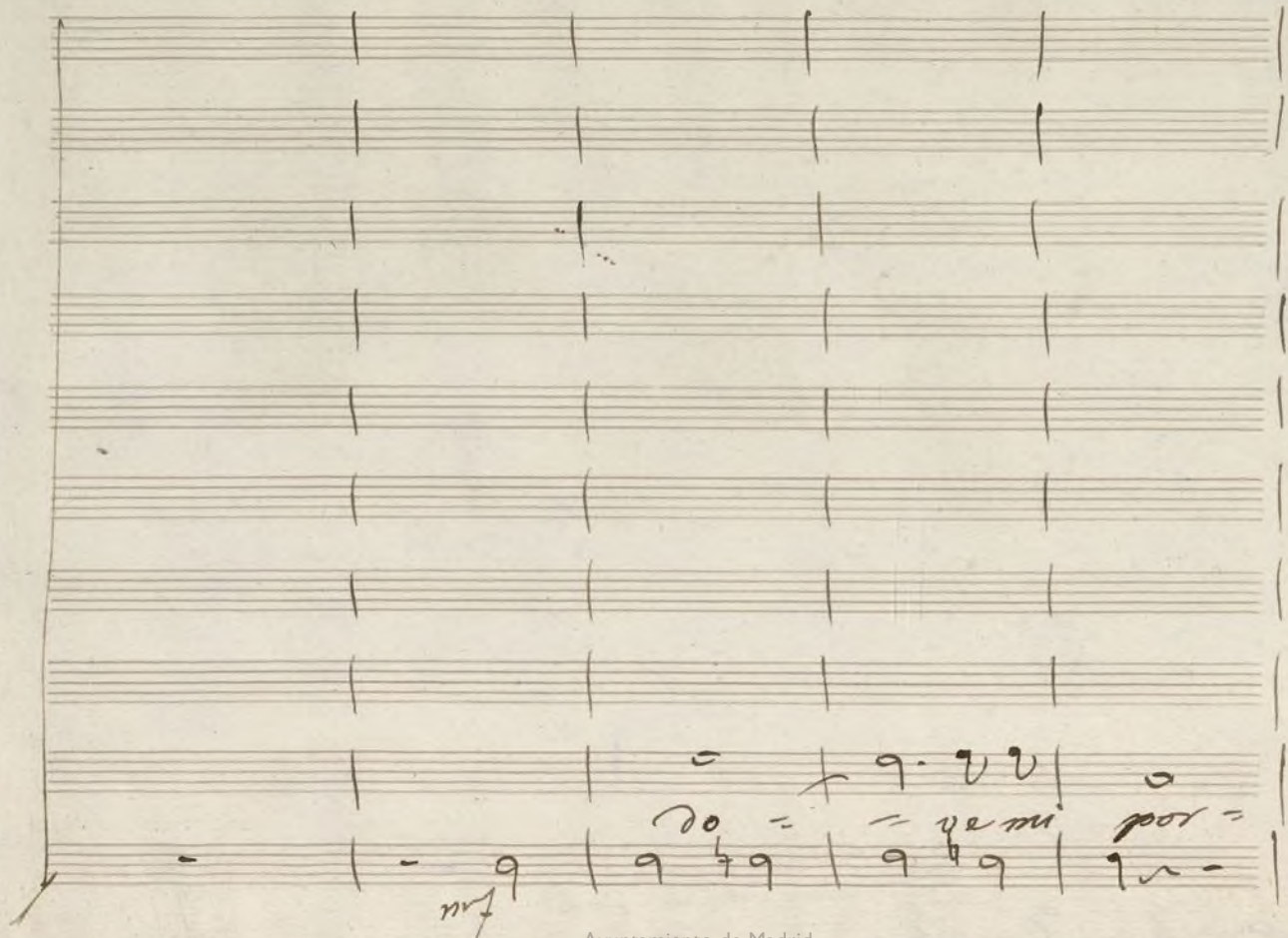




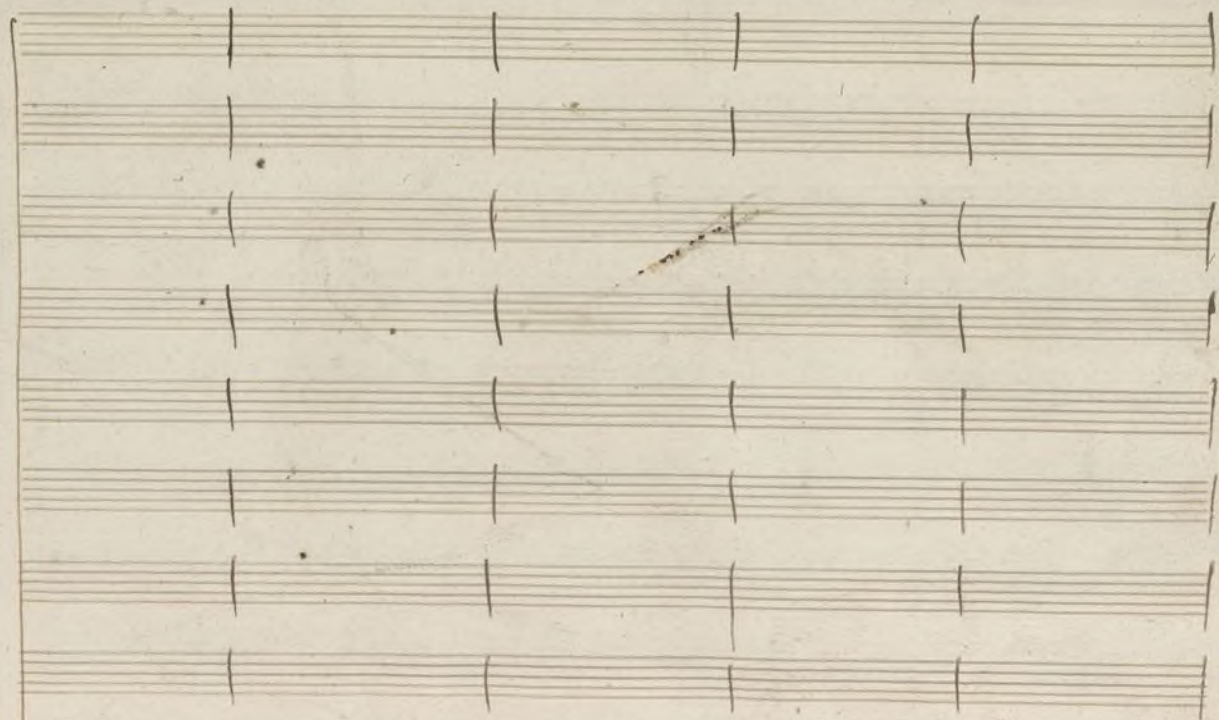










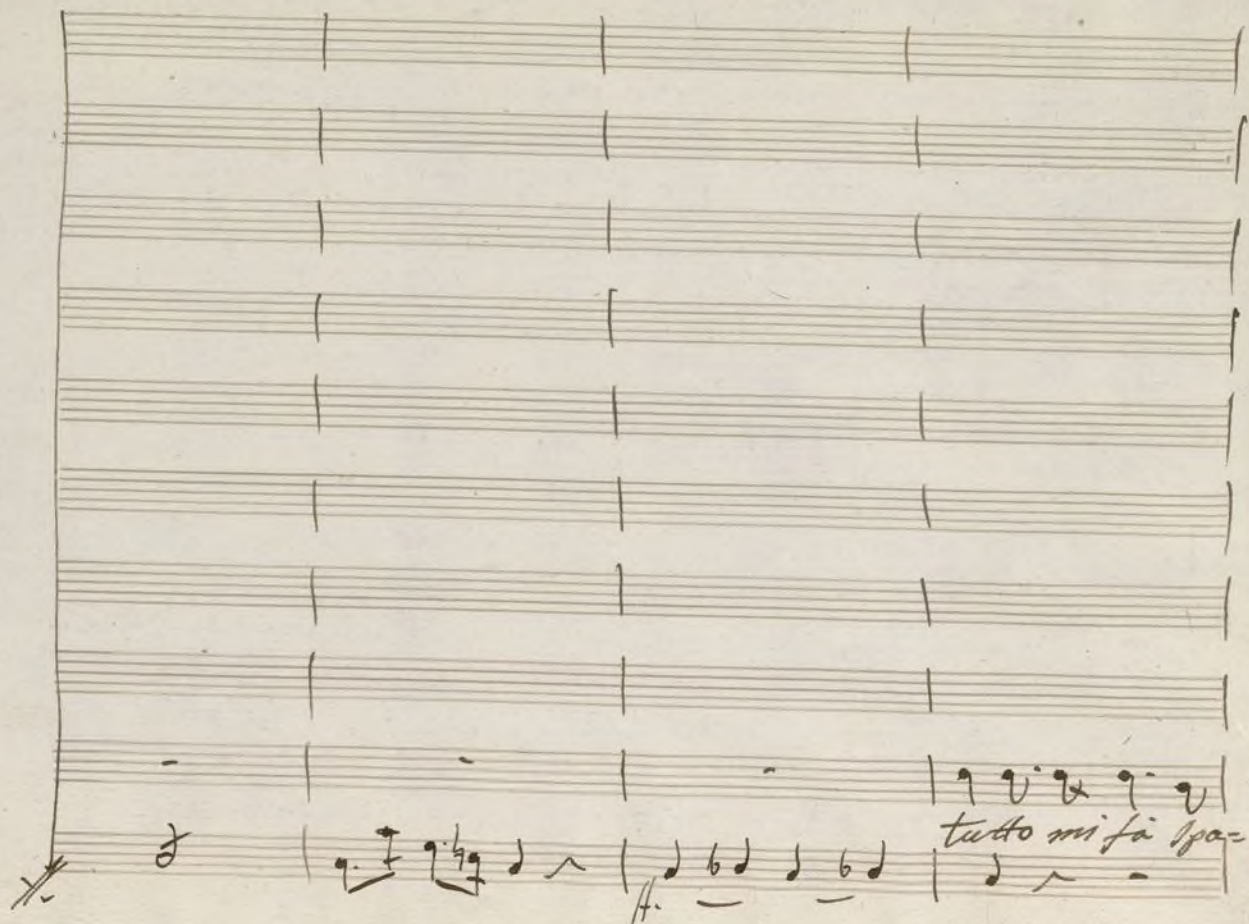


Handwritten musical notation on a single staff, including notes, rests, and lyrics. The lyrics are written in French: "toil fato" and "le färe / manie in". The notation includes a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The notes are mostly eighth and sixteenth notes, with some rests. The handwriting is in ink and appears to be a sketch or a working draft.

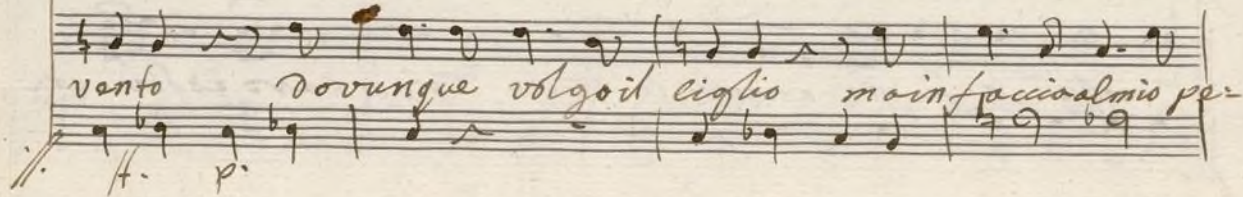


tendo  
del mio fatal dolor del = mio fatal dolor









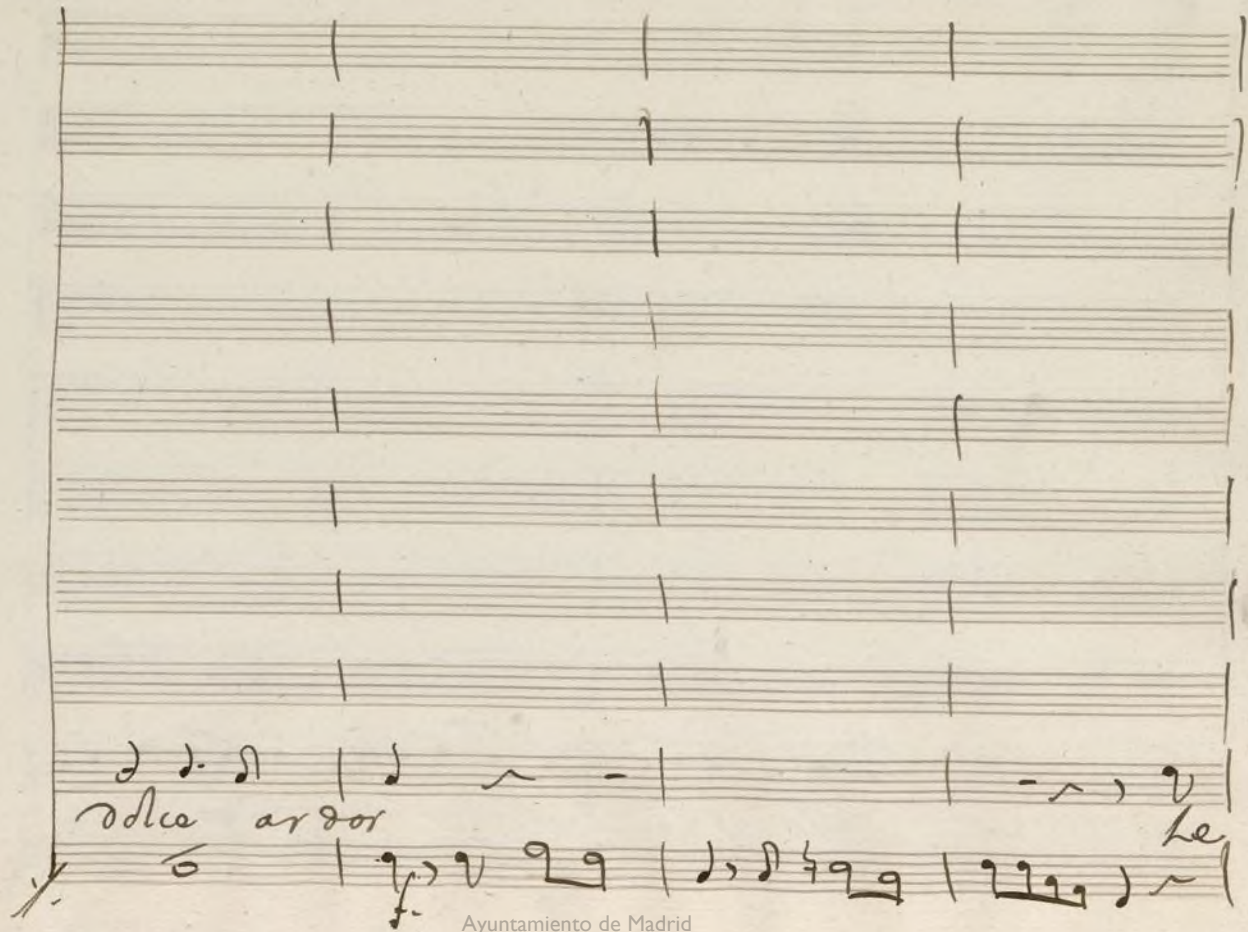


Handwritten musical score on aged paper. The page features eight empty staves at the top and two staves at the bottom containing handwritten musical notation. The lyrics "riglio e fiamme ancora io sento d'un caro ed dolce ar- ter" are written below the bottom staff.



per d'un Caro e dol ceardor - d'un Caro ro e

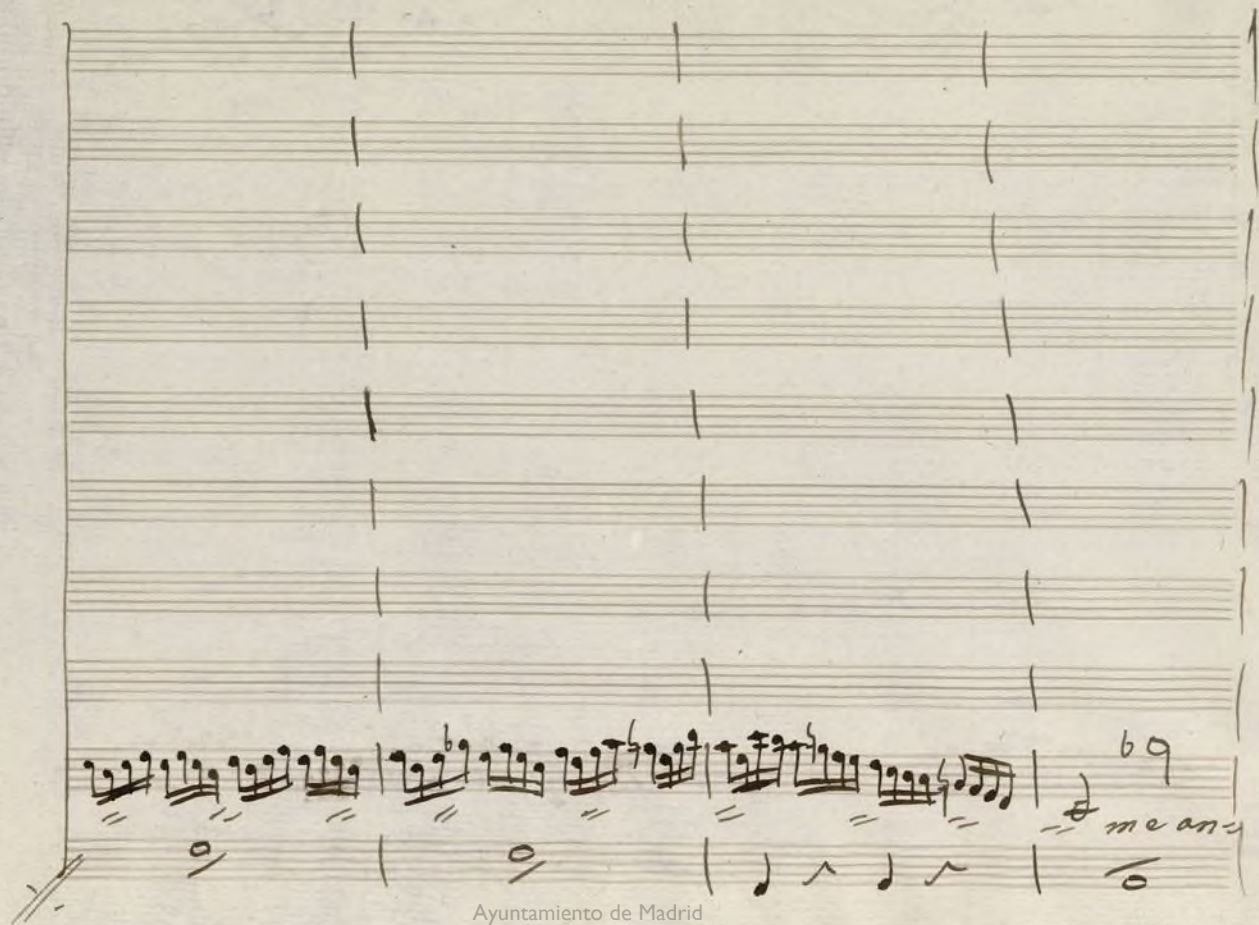






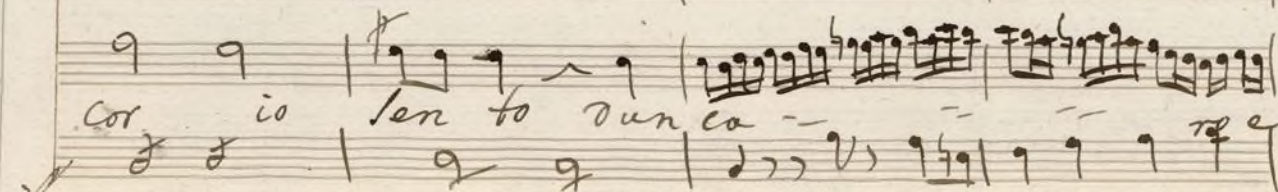
Handwritten musical score on ten staves. The first seven staves are empty. The eighth staff contains a melodic line with many beamed sixteenth notes. The ninth staff contains a bass line with large, stylized notes and some accidentals. The piece ends with a double bar line and repeat dots.







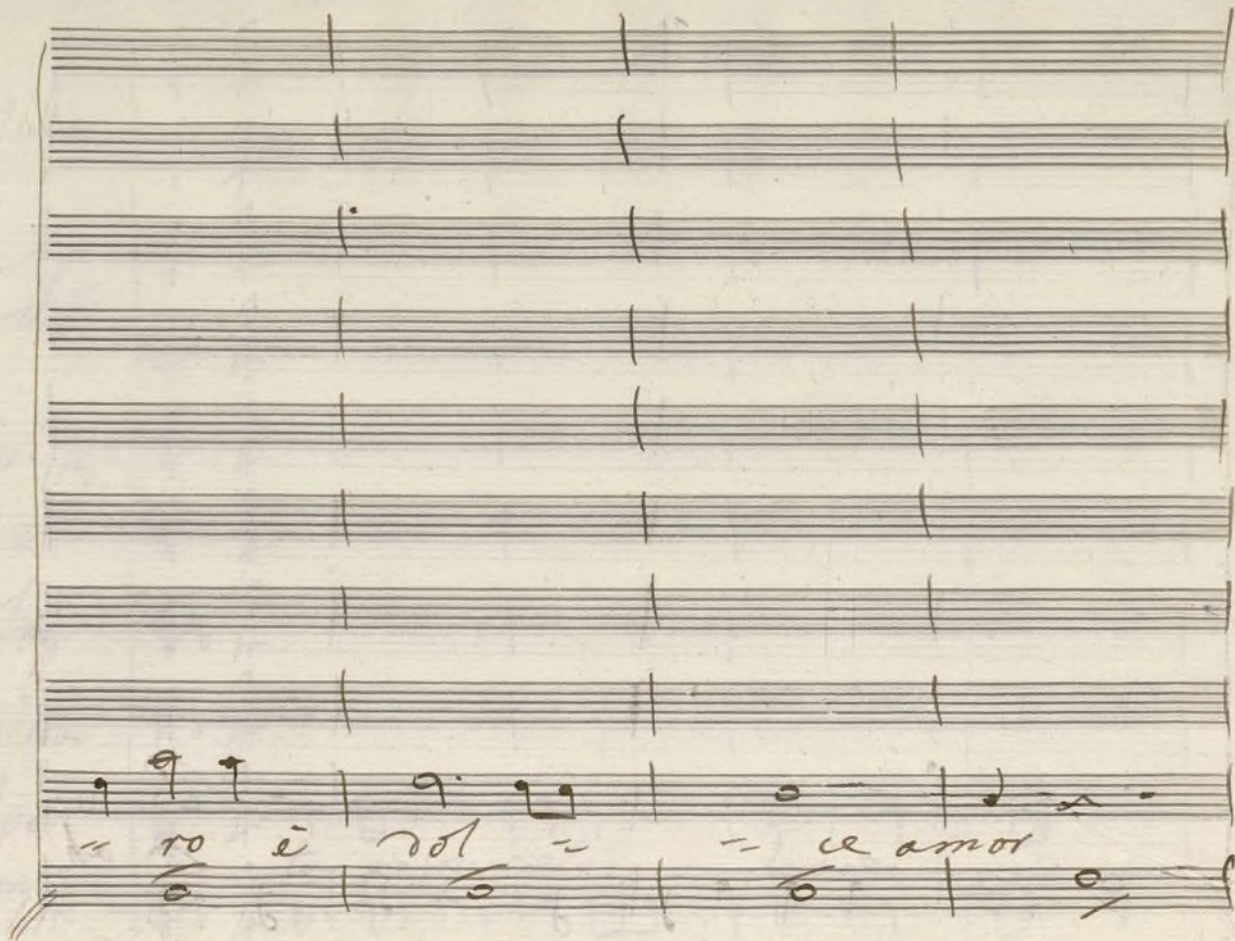
Mus 281-1



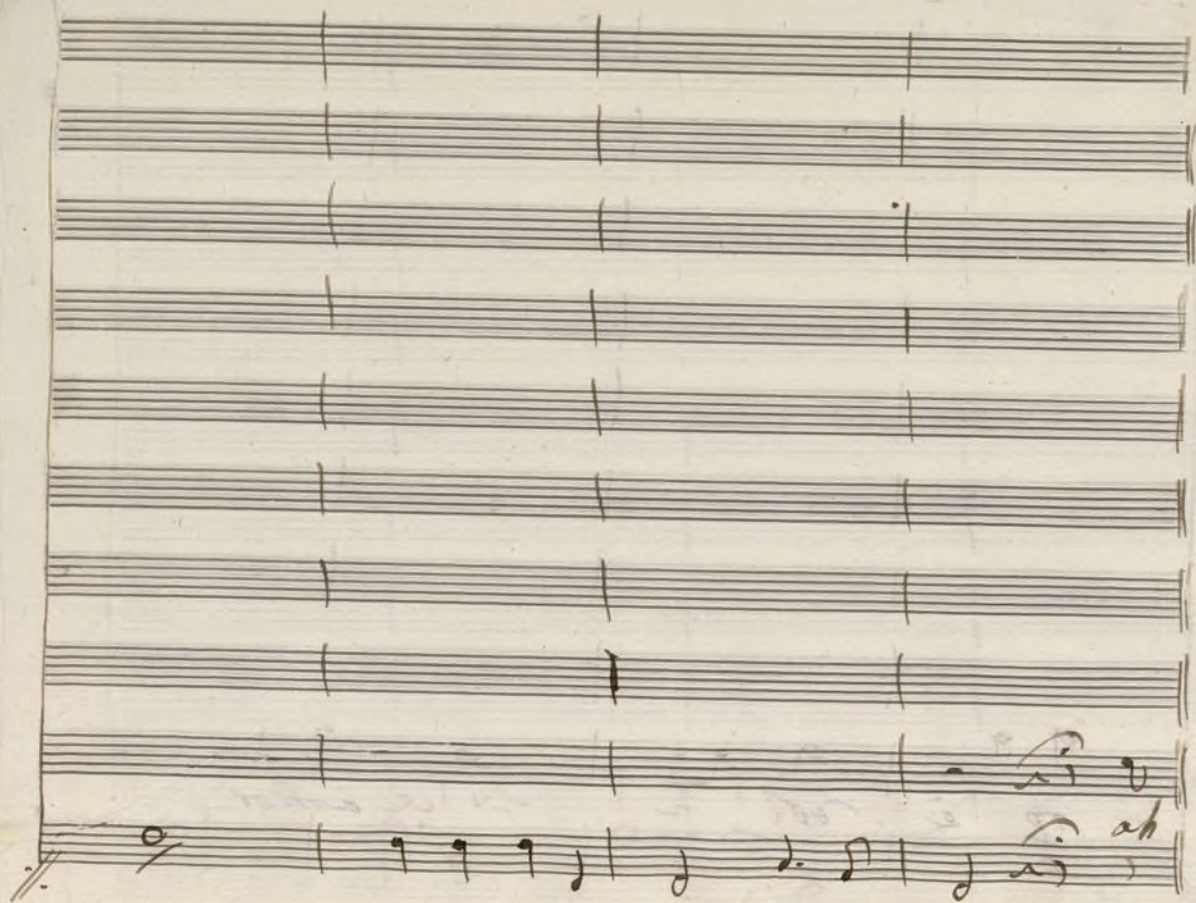


Handwritten musical score on aged paper. The score consists of nine staves. The first eight staves are empty, each with a vertical bar line at the beginning and end. The ninth staff contains handwritten musical notation. The notation includes notes, rests, and dynamic markings. The lyrics "dolce ardor" and "dun ca = " are written above the notes. The dynamic markings "f.p." and "fp." are written below the notes. The paper is aged and has a small brown stain in the upper left corner.





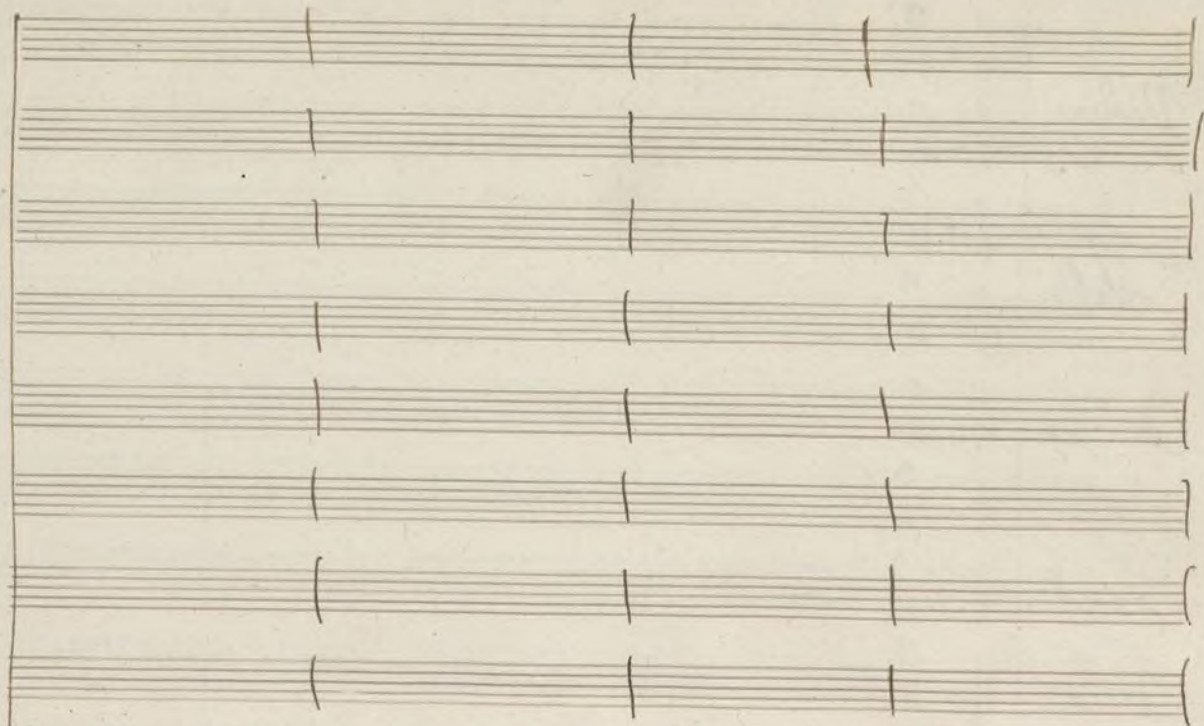












mento *rendimi in tal momento* *rendi la calma al-*

*mento* *rendimi in tal momento* *rendi la calma al-*



Cor ah tu pietoso Cielo che vedi mio tormento.

p.



Handwritten musical score on aged paper. The score consists of ten staves. The bottom staff contains a vocal melody with lyrics in Spanish. The lyrics are: *rendimi en tal momento en tal momento rendi* ~~mi~~ *La*. The word *rendi* is followed by a crossed-out *mi* and then *La*. The melody is written in a single line with a treble clef and a key signature of one flat (B-flat). The notes are mostly quarter and eighth notes, with some rests. The paper is aged and has a torn left edge.

*rendimi en tal momento en tal momento rendi* ~~mi~~ *La*

*p.*



Handwritten musical score on ten staves. The first nine staves are empty, each with a vertical bar line at the end. The tenth staff contains a musical melody with lyrics written below it.

calma al cor. la Cor-ma al cor.



Violini

Oboe 1<sup>o</sup>

Oboe 2<sup>o</sup>

Corni B.

Viole

Permeſta

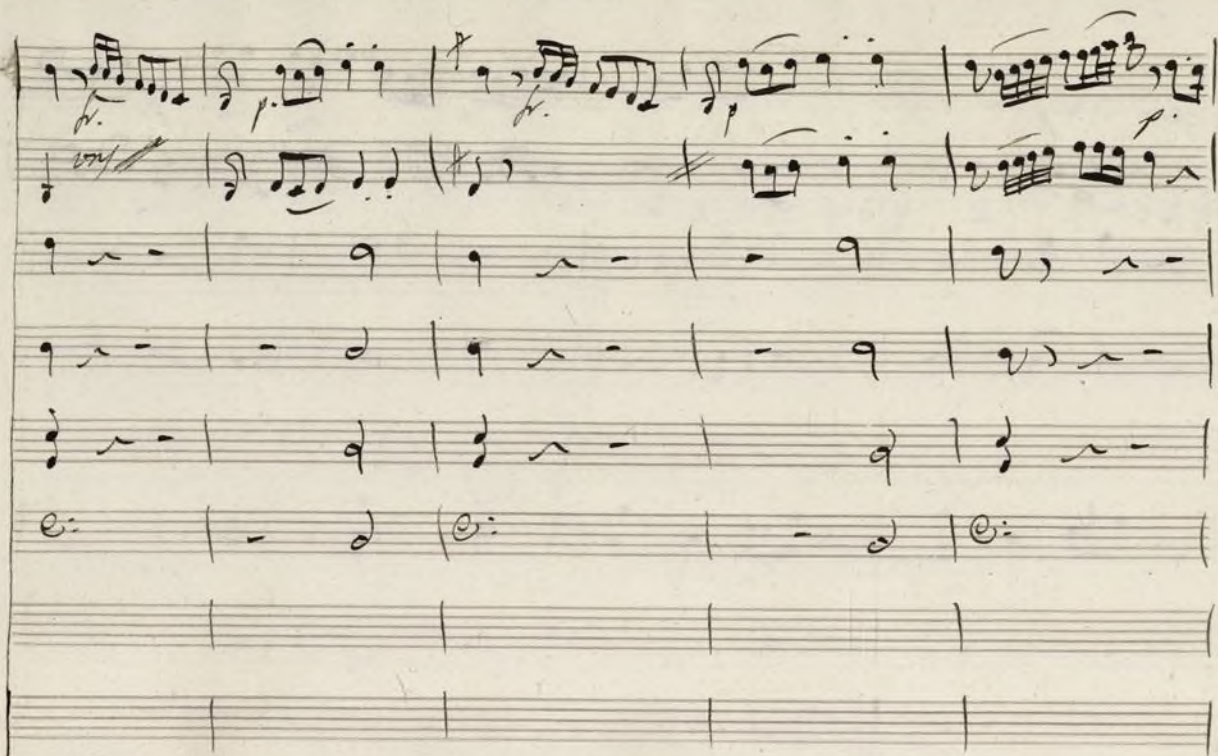
Linco

Danao

all.

Boni alla mano il.





*freno* *ed alle tue querele* *ed alle tue querele* *ra-*



gion non ha - il terror racion non ha il ter.

*p.* *f.* *p.* *f.* *p.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f. oj.* and *p.*

Lyrics visible on the staves:

Claca mio ben lo Degno

ror non hail terror

Ayuntamiento de Madrid



pena chi io son fedele

pena chi io son fedele



pen- ta all'an = ti = co amor pen- ta all'an



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *p*, and *x*. The lyrics "meo lon'io crudele" and "L'ovuel la lorte in" are written across the middle staves, with "ti = co amor" below them. The paper has a torn left edge.



grata Lo vuol ha sorte ingrata che mi tormenta il



Cor

tempra gli affanni o figlia richiama il tuo va-

p f.



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f-p.* and *f.*. The bottom half of the page contains lyrics in Italian, with some words written above and below the notes.

Lyrics (Italian):

*m'uccide il mio dolor*  
*non raddoppiar le pene*  
*lor*

*li m'uccide il mio do-*  
*non*



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fz.*, *fz*, and *f.p.*. The text *Lor* and *non posso* are written below the first system, and *Deh - Calmati* and *non tormentar co-* are written below the second system. The paper shows signs of wear and discoloration.

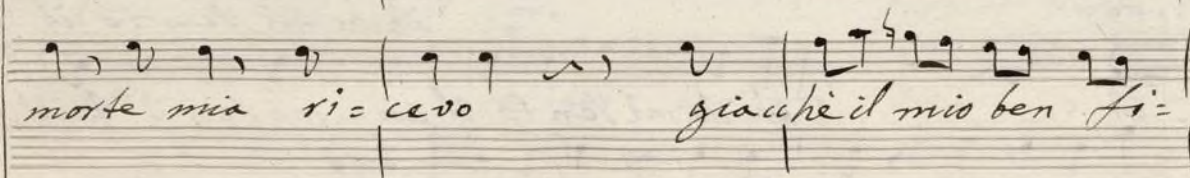
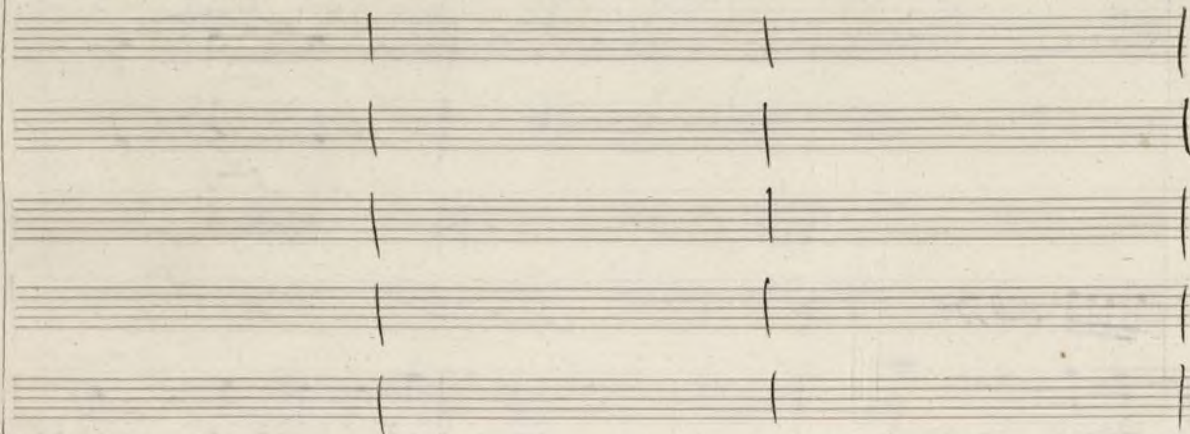
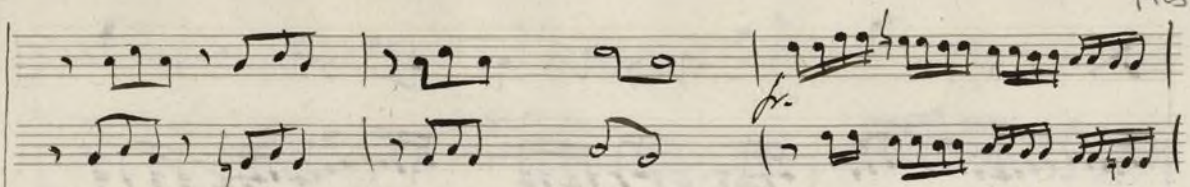


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p.* and *no*. The lyrics *la morte mia ricevo* and *la morte mia ti-* are written below the staves.



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f.*, *p.*, and *f-p.*. The lyrics are written below the staves: *cero*, *giacche il mio ben- fi ri*, and *aha*. The paper shows signs of wear, including a small stain on the left and a small mark at the bottom left.







ah che mi len to il  
 mi ah che mi len to il core mi sen - to il  
 ah che mi len to il core mi sen to il core



col 2do

core miser: toil core barbari barbari

core barbari barbari dei di =

Barbari barbari dei di = videre



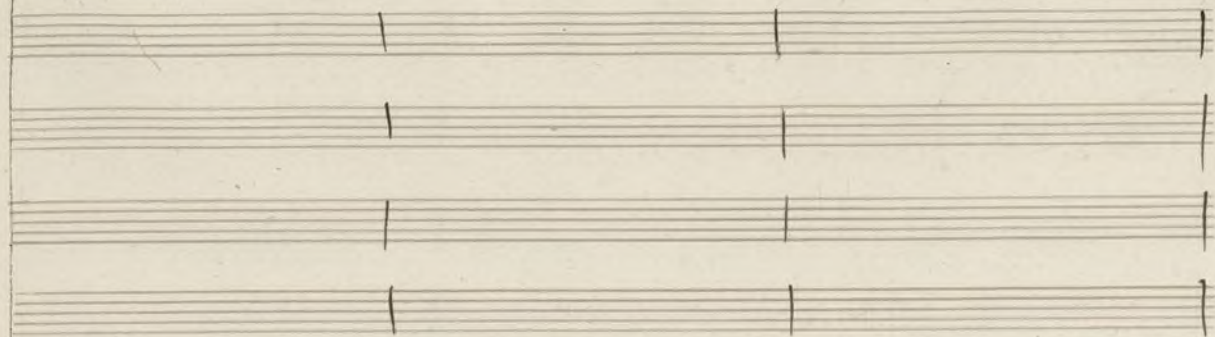
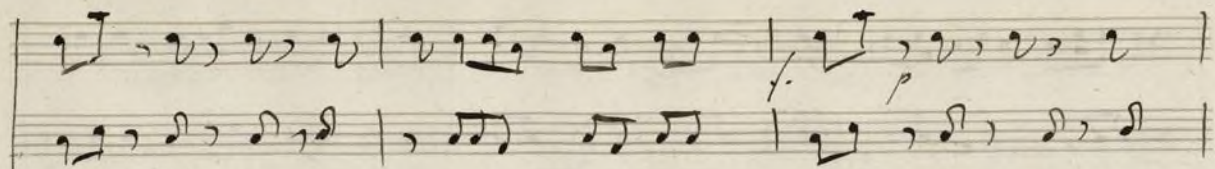
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the staves:

dei di: videre

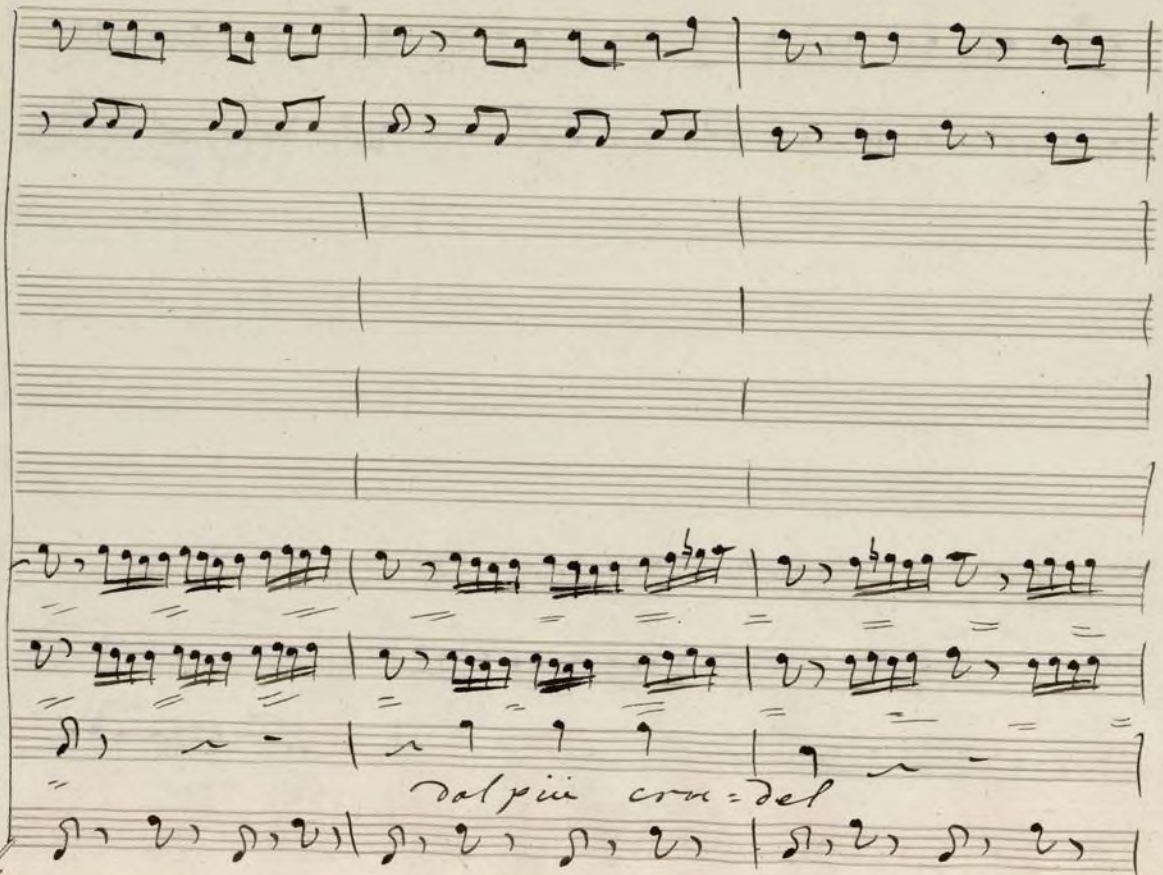
dal piu crudel

dal piu cru-











Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *p*. The bottom staff contains the lyrics "del più cru - del cru = del".



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f.p.* (for piano).

The lyrics, written in Spanish, are:

Lor dal piu dal piu cruel do:  
 Lor dal piu dal piu cruel do:  
 Lor dal piu cruel do:

The score concludes with a double bar line and the text *f.p.*



Handwritten musical score for a song, featuring vocal lines and piano accompaniment. The lyrics are in Spanish: "for dal più dal più crudel", "for dal più dal più crudel", and "for dal più cru = del". The score includes various musical notations such as notes, rests, and dynamic markings like "f" and "p".

Lyrics: *for dal più dal più crudel*

Lyrics: *for dal più dal più crudel*

Lyrics: *for dal più cru = del*

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) and *f.* (forte). The lyrics "Gloriamus ben Lo regno" are written across the lower staves, with "rio" appearing above the final measure of the second system. The score is written in a cursive, handwritten style.

*p.* *p.* *p.* *f.* *f.*

Lo rio  
Gloriamus ben Lo regno

*f.*



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

Staff 1: *f. p.* (first measure), *f. p.* (second measure), *f. p.* (third measure)

Staff 2: *f. p.* (first measure), *f. p.* (second measure), *f. p.* (third measure)

Staff 3: *f. p.* (first measure), *f. p.* (second measure), *f. p.* (third measure)

Staff 4: *f. p.* (first measure), *f. p.* (second measure), *f. p.* (third measure)

Staff 5: *f. p.* (first measure), *f. p.* (second measure), *f. p.* (third measure)

Staff 6: *f. p.* (first measure), *f. p.* (second measure), *f. p.* (third measure)

Staff 7: *f. p.* (first measure), *f. p.* (second measure), *f. p.* (third measure)

Staff 8: *f. p.* (first measure), *f. p.* (second measure), *f. p.* (third measure)

Staff 9: *f. p.* (first measure), *f. p.* (second measure), *f. p.* (third measure)

Staff 10: *f. p.* (first measure), *f. p.* (second measure), *f. p.* (third measure)

Lyrics: *meco son io crudele*

Tempo markings: *Calmati*, *tempra gli affanni o*

Dynamic markings: *f. p.*, *f. p.*, *f. p.*, *f. p.*, *f. p.*, *f. p.*, *f. p.*, *f. p.*, *f. p.*, *f. p.*



Handwritten musical score on aged paper. The score consists of two systems of staves. The first system has a vocal line and a piano accompaniment line. The second system has a vocal line and a piano accompaniment line. The lyrics are written in Italian. The paper is aged and has some staining.

*figlia*  
*richiamai tuo valor*  
*meo lionio Crux*



*p.* *fp.* *f-p.* *fp.*  
*p.* *fp.* *f-p.* *fp.*  
*fp.* *fp.* *fp.* *fp.*  
*fp.* *fp.* *fp.* *fp.*  
*p.* *f-p.* *f-p.* *f-p.*

*vele* *lo vuol la sorte ingrata* *che mi tor-*  
*non raddoppia le pene* *pena all'antico amor all'an*



Handwritten musical score on aged paper, featuring ten staves. The notation includes various notes, rests, and dynamic markings such as *p.*, *p*, *fz.*, *poco*, *non poco*, *vel*, *placati*, and *non*. The lyrics "menta il cor" and "tico a mor" are written below the sixth staff. The score concludes with a double bar line and repeat dots on the tenth staff.



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

lo vuol la sorte ingrata

tormentar così.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics "morte mia ricevo" are written under the sixth staff, and "la morte mia ricevo" is written under the seventh staff. The initials "p. os." appear on the first, fifth, and ninth staves. A large 'X' is written on the left margin next to the ninth staff.

*p. os.*

*p. os.*

*morte mia ricevo* *la morte mia ricevo*

*p. os.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p.* and *f.p.*. The lyrics "giacche il mio ben fini giacche il" are written under the seventh staff. The bottom of the page features the text "Ayuntamiento de Madrid".

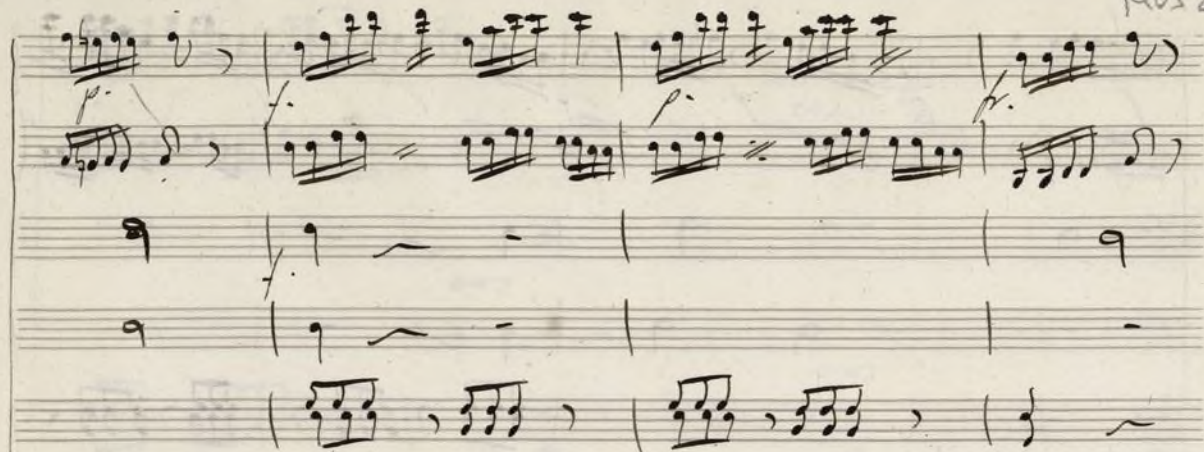


Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f.* and *p.*. The lyrics are written below the staves:

mis = ben Fi = mi

ah che mi sento il core







*p.* *f.* *p.* *f.*

*8<sup>a</sup>*

*barbari barbari Dei mi lento il cor di-*  
*Dei dividere barbari Dei mi*  
*barbari Dei mi lento il cor dividere mi*

*p.* *f.* *f.* *f.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics "videre", "lento il cor dividere", and "lento" are written below the staves. The score is marked with "p." (piano), "cres." (crescendo), "f." (forte), and "dal" (da capo). The paper is aged and slightly torn at the bottom right corner.

videre

lento il cor dividere

lento

Ayuntamiento de Madrid



Handwritten musical score on five staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like "be", "fp.", "p.", and "p. os.". The bottom section of the score includes the lyrics "piu crudel. do lor barbari dei" written in cursive. The manuscript is on aged, slightly torn paper.



Handwritten musical score on ten staves. The notation is in a 19th-century style with various note values, rests, and dynamic markings like 'p' and 'f'. The lyrics are written below the staves in a mix of Spanish and French. The paper is aged and slightly torn at the edges.

Lyrics (Spanish):

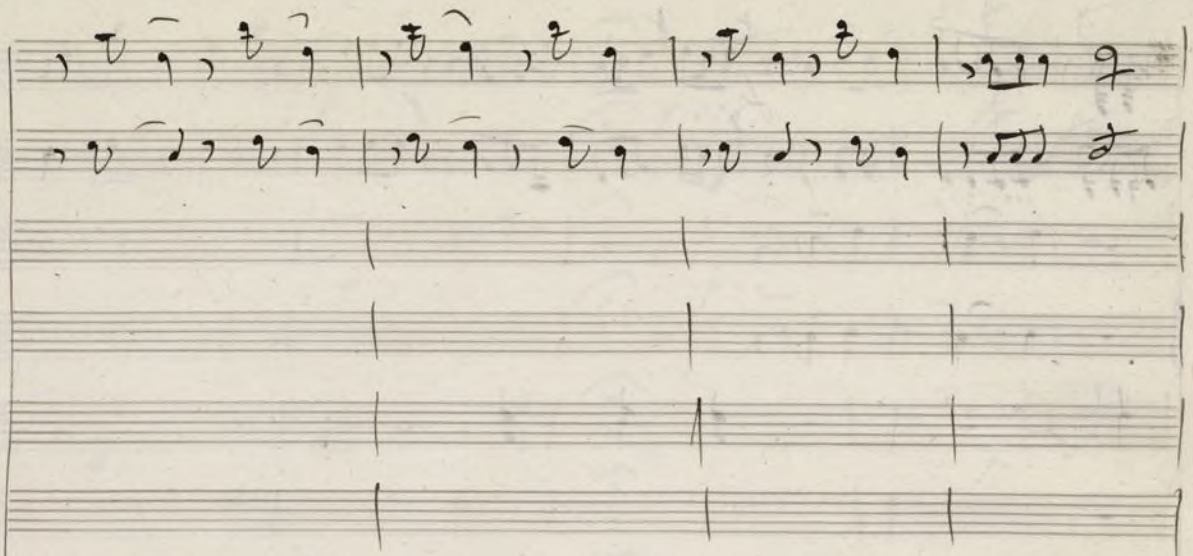
barbari Dei  
barbari Dei  
Dei  
barbari Dei  
mi

Lyrics (French):

mi sen to il cor di  
mi sen to il cor di  
mi

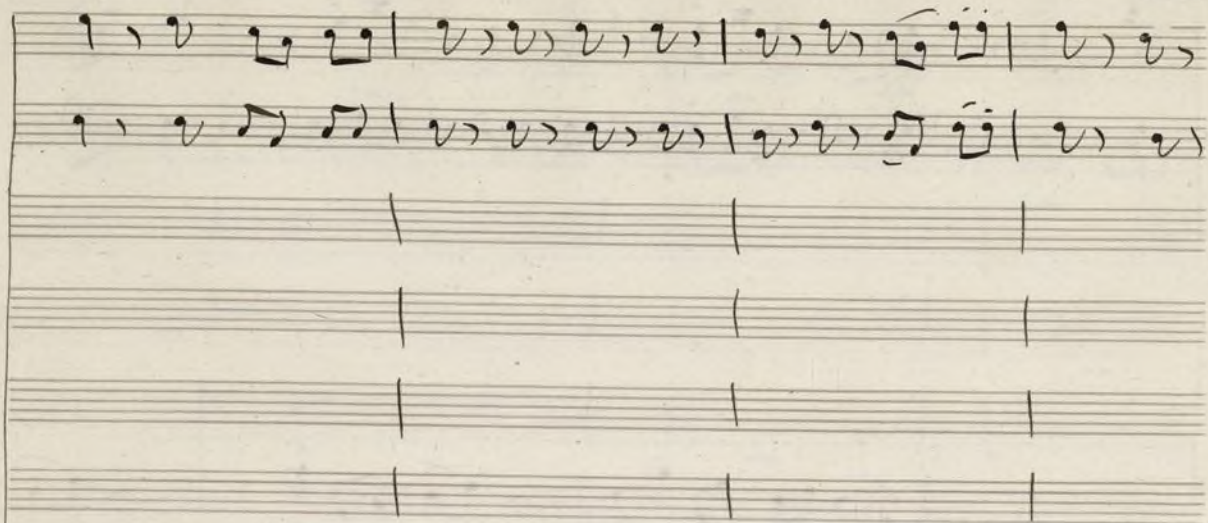
Dynamic markings: *p*, *f*



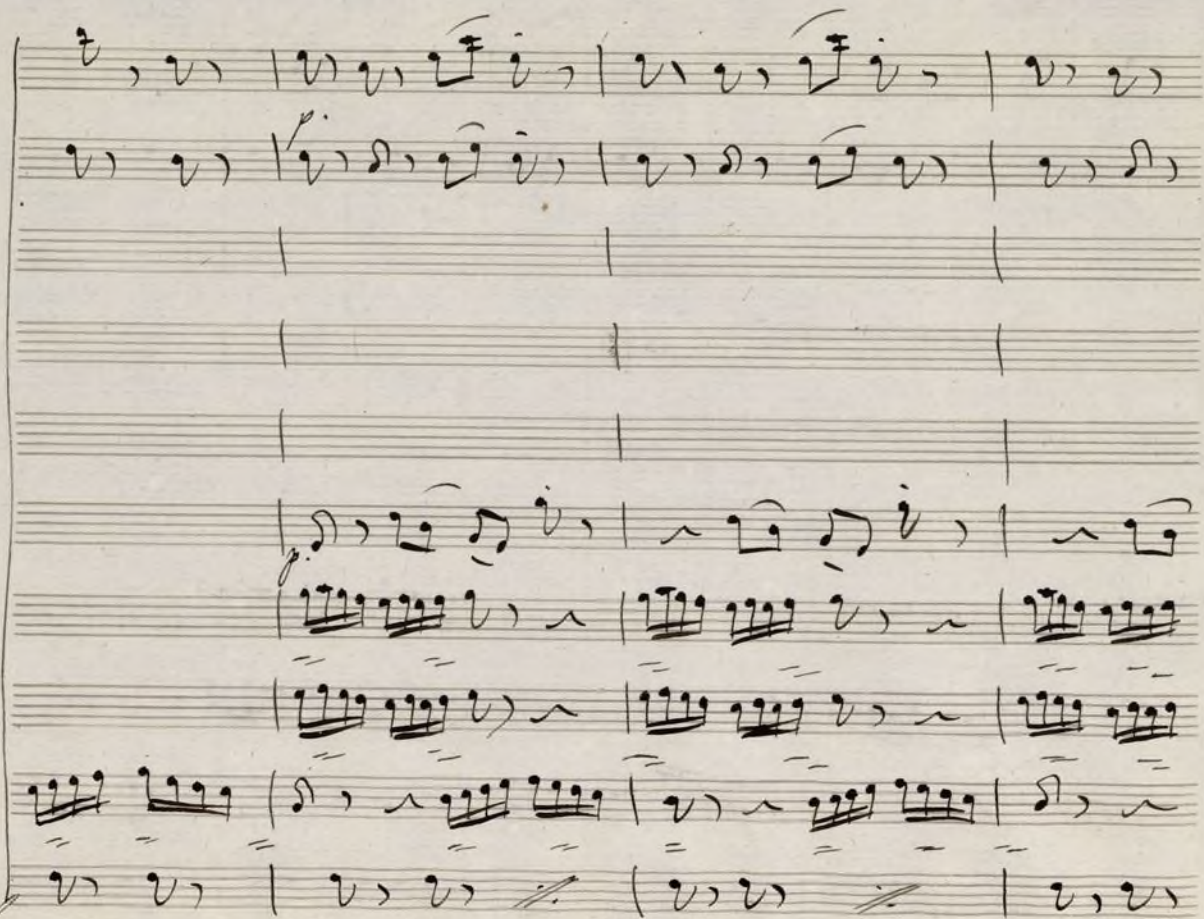


*videre dal più crudel dolor dal più cru-*  
*videre dal più crudel dolor dal più cru-*  
*lento il cor dividere dal più crudel dolor*

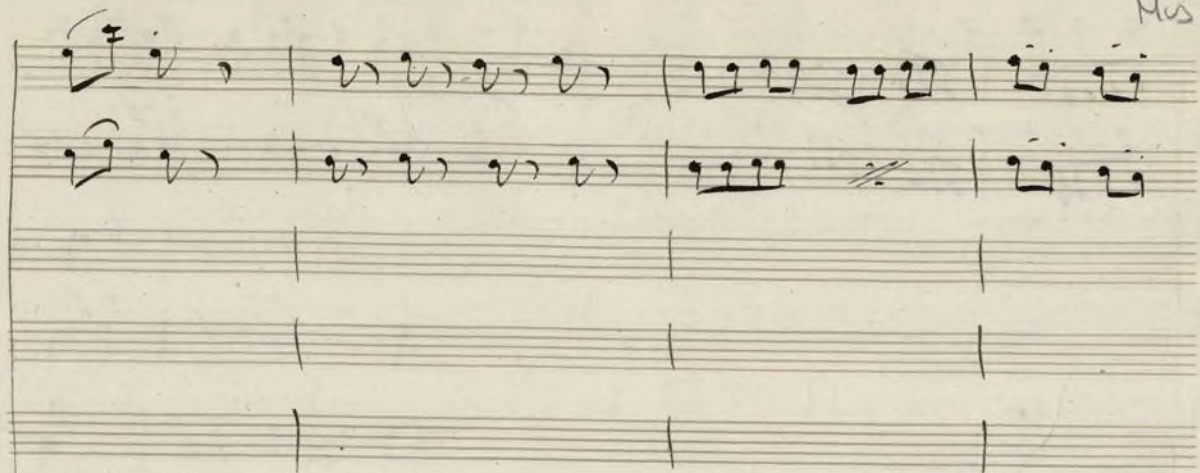














Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fp.* and *f.p.*. The bottom half of the page contains lyrics in Spanish, including "cruel dolor" and "dal piú cruel dolor".

Lyrics visible in the score:

- cruel dolor
- cruel dolor
- dal piú cruel dolor

Dynamic markings visible in the score:

- fp.*
- f.p.*



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *p. cr.*, *f. p.*, and *f-r.*. The lyrics "piu crudel crudel do = lor" are written across the lower staves.



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes lyrics in Spanish, likely a song or opera piece.

**Lyrics:**

piu dal piu crudel dolor  
 piu dal piu crudel dolor  
 piu

**Dynamic Markings:** *f.p.*, *p-m.*, *p.*, *f.*, *pmo*, *crs.*

**Other markings:** *dal*, *piu*, *crs.*



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f.*, *p.*). The lower portion of the score contains lyrics in Spanish, which appear to be a variation of the Italian phrase "dal più crudel".

Lyrics (Spanish):

dal più crudel      dal più crudel  
 più cru = del      dal più crudel  
 = più crudel      dal più cru = del

The score is signed *f.* at the beginning and end, and *fmo* in the middle. A watermark "Ayuntamiento de Madrid" is visible at the bottom center.

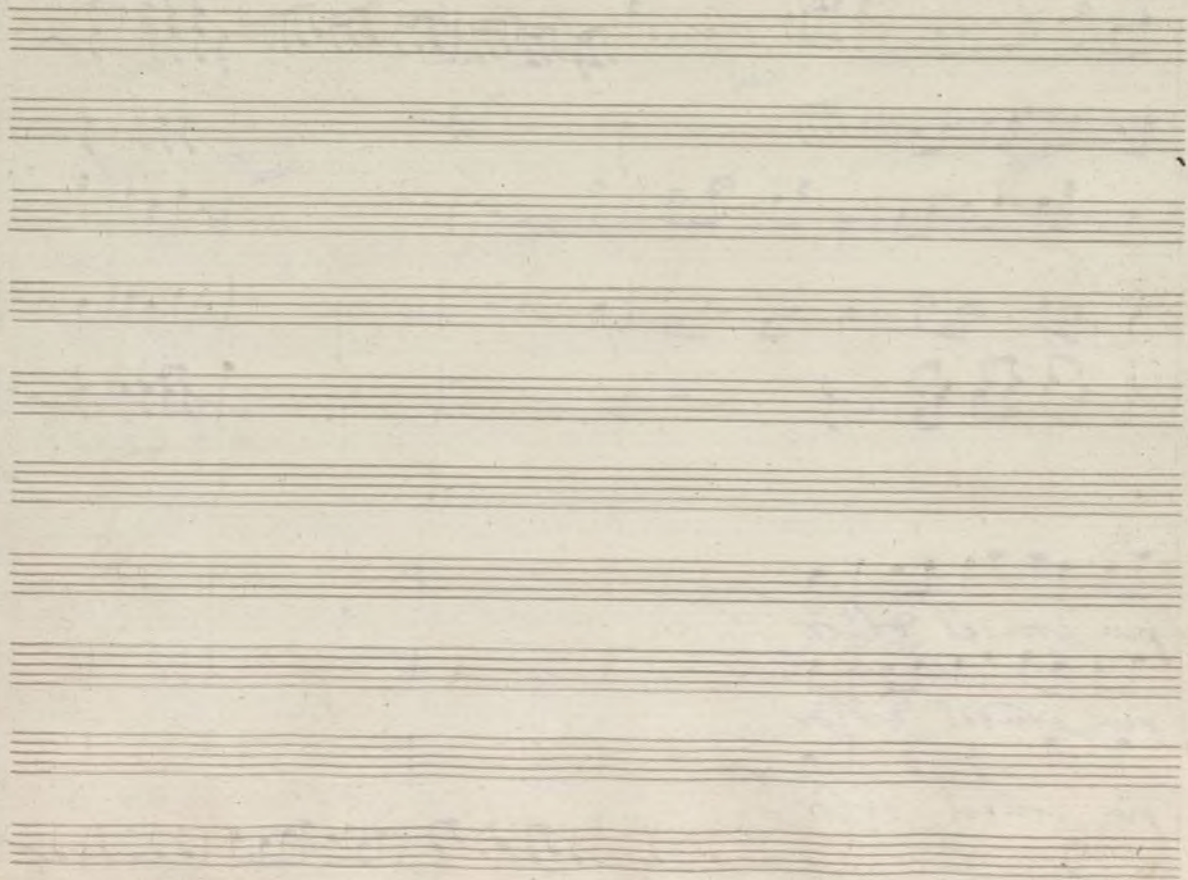


[illegible]



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics "piu crudel dolor" are written in cursive below the sixth, seventh, and eighth staves. The page is numbered "170" in the bottom right corner.







1<sup>ma</sup> *Allegro*

*del P. Rodolphi* *di r. H. Kai* Mus 281-1

*Corni in*  
*Sofa ut*

*Flauti*

*Violini*

*Viola*

*Fagotti*

*Clarinete*

*Basso*



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.

Dynamic markings visible include:

- for.* (forte)
- ff* (fortissimo)
- f* (forte)
- p* (piano)
- ff* (fortissimo)

At the bottom right, there is a handwritten note: *lo effatto era dia.*

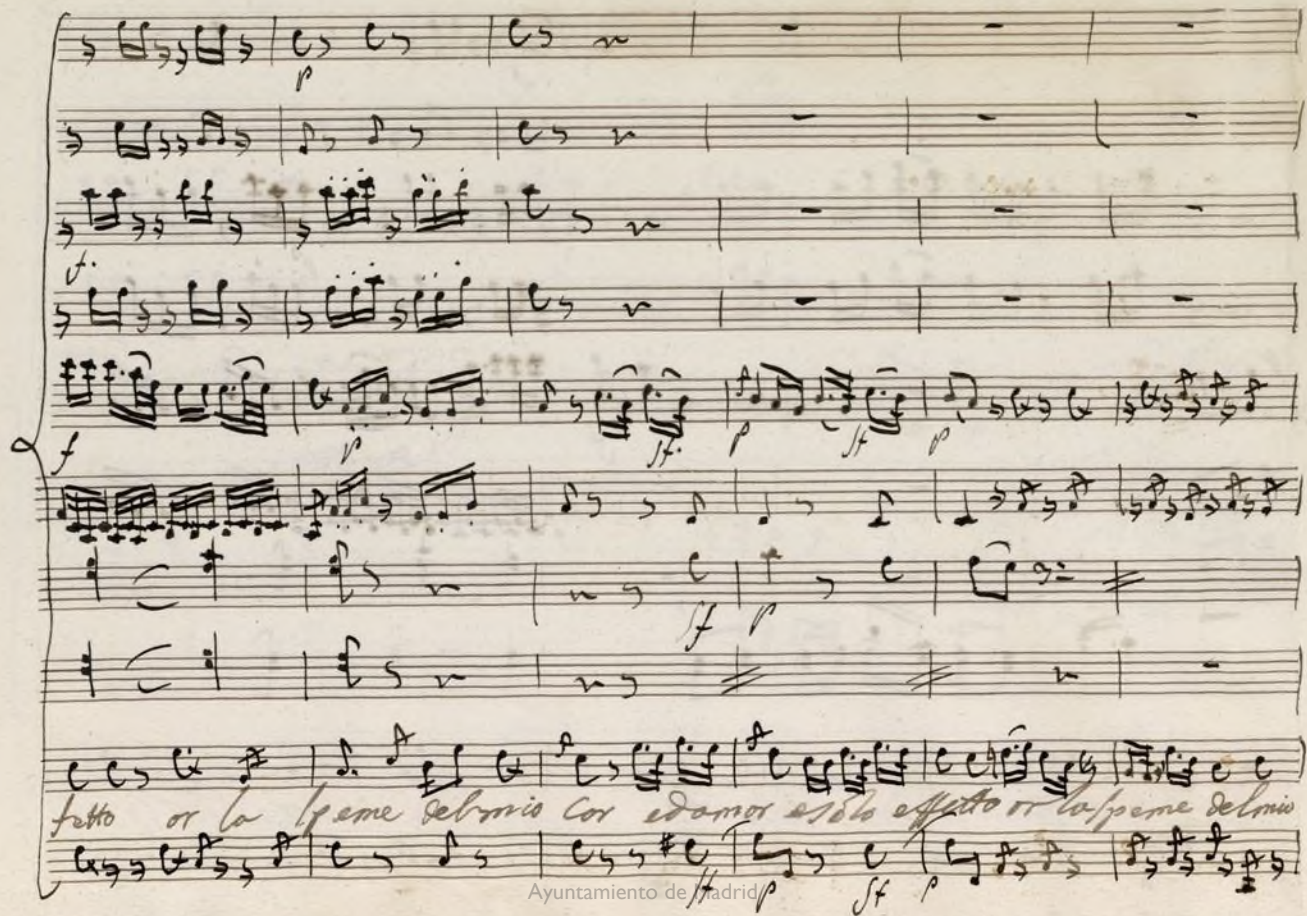
Ayuntamiento de Madrid



Handwritten musical score for a multi-staff piece, likely a piano or organ work. The score consists of 11 staves. The first 10 staves contain instrumental notation with various rhythmic values, including eighth and sixteenth notes, and rests. The 11th staff contains a vocal line with lyrics in Italian. The notation is in a historical style, possibly 18th or 19th century.

*more quel timor che aver nel petto*  
*ed amore solo ef*







Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems of staves. The bottom system includes lyrics in Italian.

Lyrics: *cor solo effetto or la speme del mio cor la speme del mio*

Dynamics: *sf*, *p*, *f*, *sf*, *p*, *sf*, *p*, *f*, *p*, *sf*, *p*, *sf*, *p*, *f*, *p*

Ayuntamiento de Madrid



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The bottom two staves are labeled "Cor" and "La peme del mio cor".



Handwritten musical score for a piece, likely a march or dance, featuring multiple staves with various musical notations including notes, rests, and dynamic markings. The score is written in ink on aged paper.

The score consists of several staves:

- Staff 1:** Treble clef, starting with a half note G4, followed by a half note A4, then a whole rest, and finally a half note G4.
- Staff 2:** Treble clef, starting with a half note G4, followed by a half note A4, then a whole rest, and finally a half note G4.
- Staff 3:** Treble clef, starting with a half note G4, followed by a half note A4, then a whole rest, and finally a half note G4.
- Staff 4:** Treble clef, starting with a half note G4, followed by a half note A4, then a whole rest, and finally a half note G4.
- Staff 5:** Treble clef, starting with a half note G4, followed by a half note A4, then a whole rest, and finally a half note G4.
- Staff 6:** Treble clef, starting with a half note G4, followed by a half note A4, then a whole rest, and finally a half note G4.
- Staff 7:** Treble clef, starting with a half note G4, followed by a half note A4, then a whole rest, and finally a half note G4.
- Staff 8:** Treble clef, starting with a half note G4, followed by a half note A4, then a whole rest, and finally a half note G4.
- Staff 9:** Treble clef, starting with a half note G4, followed by a half note A4, then a whole rest, and finally a half note G4.
- Staff 10:** Treble clef, starting with a half note G4, followed by a half note A4, then a whole rest, and finally a half note G4.
- Staff 11:** Treble clef, starting with a half note G4, followed by a half note A4, then a whole rest, and finally a half note G4.
- Staff 12:** Treble clef, starting with a half note G4, followed by a half note A4, then a whole rest, and finally a half note G4.
- Staff 13:** Treble clef, starting with a half note G4, followed by a half note A4, then a whole rest, and finally a half note G4.
- Staff 14:** Treble clef, starting with a half note G4, followed by a half note A4, then a whole rest, and finally a half note G4.
- Staff 15:** Treble clef, starting with a half note G4, followed by a half note A4, then a whole rest, and finally a half note G4.
- Staff 16:** Treble clef, starting with a half note G4, followed by a half note A4, then a whole rest, and finally a half note G4.
- Staff 17:** Treble clef, starting with a half note G4, followed by a half note A4, then a whole rest, and finally a half note G4.
- Staff 18:** Treble clef, starting with a half note G4, followed by a half note A4, then a whole rest, and finally a half note G4.
- Staff 19:** Treble clef, starting with a half note G4, followed by a half note A4, then a whole rest, and finally a half note G4.
- Staff 20:** Treble clef, starting with a half note G4, followed by a half note A4, then a whole rest, and finally a half note G4.

The score is written in ink on aged paper. The handwriting is clear and legible. The music is written in a style typical of 18th or 19th-century manuscript notation.

*han tal forza idestribul che le vuoi prende l'ambianza di fi*



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like *f* and *p*. The bottom two staves contain lyrics in Italian.

*non la mia speranza di speranza il mio timor d*

*prende la m =*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *p*. The bottom staff contains handwritten lyrics in Italian.

*bianca di perenne il mio timor solo effetto era d'amore quel timor che ora non è più.*

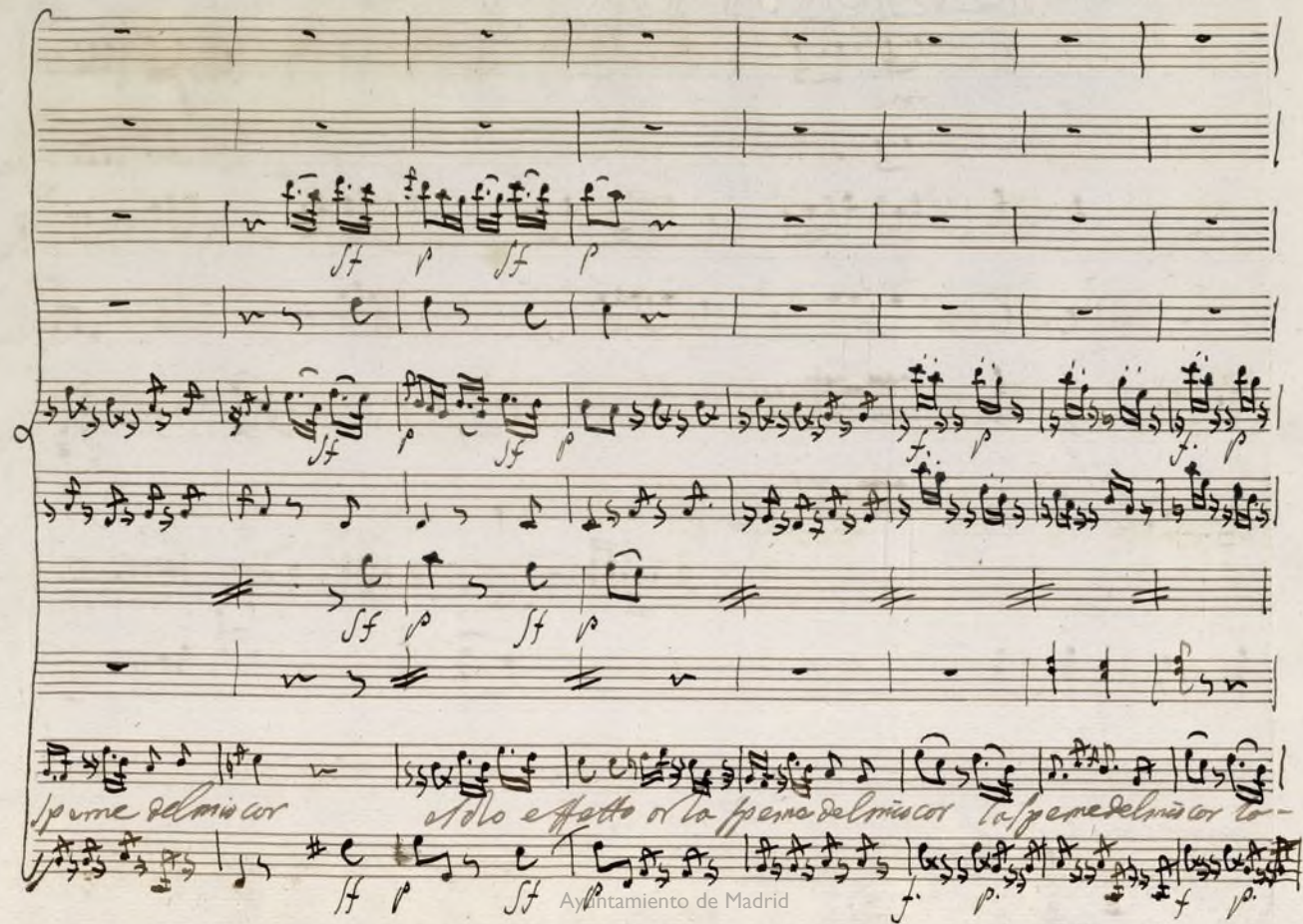


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The score is written in a historical style, likely from the 18th or 19th century. The bottom two staves contain a vocal line with lyrics in Spanish.

*adomor e solo efecto or la pame del mior adomore solo efecto or la*

Ayuntamiento de Madrid





Ayuntamiento de Madrid



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *fmo*, and *fp*. The score is written in a historical style, likely from the 18th or 19th century. The bottom staff is labeled *primadelmus cor* and includes the dynamic markings *fp* and *fmo*. The manuscript is held by the Ayuntamiento de Madrid.

Ayuntamiento de Madrid



Lena 3.<sup>a</sup> Don

Danao è morto Come? dime già comincio linceo a spettar?

Don.

Don.

vero: de lo petti suoi Danao esente non è ah! seign-

gente un volta a scoprì... questo periglio vidi prevenni. ci

tene p.<sup>a</sup> opra mia nel suo più caro amico il rival Corris-

Don. Don. Don.  
posto. in Blistene? in Blistene equal profitto



*Don.*  
Speri? mille sig? la gelosia i sospetti di lui... Se ancor la

figlia ricusa d'ubbidir fia dael pinice seguito il gran colpo.

alei ta vayne, in voglia la del trono, e come del resto

*ad. r.*  
lascia tutto il pensier. quando ella accesa di, che amè venga allora. li-

*Coste*  
opor, pria di parlar per poi ancora



Scena 30 Don.

Mus 281-1

Danao poi  
l'permestra

e che deggio pensar? ho risoluto

Bp.

Botro

pure una volta al mio Padre al mio Re... vieni: io mi

deggio molto applaudir di tua costanza: invero ne dimostri tal:

lai nell'accogliere l'incenso lig? la giova che tutti il lingue

mio p<sup>a</sup> te si verti le ipopoli soggetti, le la Patria cinpe-



riglio, e può salvarla il mio morir, vadasi a casa io

Stessa il colpo affretterò. non mi vedrai impalidire

finalmente estremo, ma se chiudi un delitto vero io

Don.  
tremo eh di che più del Padre linceo ti sta nel cor.

p.  
no! niego, io l'amo l'approvarti lo sai ma il tuo cor



mondo l'aricuso dea quì, credimi hō cara più di te che di  
5 0

lui. linceo morendo termina con la vita ogni dolore; mata si:  
9 6 9 + 9 6 9 +

gnor Come vivrai t'ei muore? Bieno del tuo delitto. lace =  
0 | 0 + 0

rato trafitto d'aleguaci rimorli ove salvarti da lor nontrave:  
0 | 5 0 + 0

rai gli uomini i trami vede rai tuoi nemici. un nudo ac =  
0 | 6 9 5 9



ciaro la balenar vedrai, già nelle vene ti parra di len-  
9 9 9 9

tirlo. in ogni punto temerai che s'asconda il fulmine f.  
9 9 9 9

te notti funeste succederanno sempre a torbidi tuoi giorni.  
9 9 9 9

in odio a tutti tutti odiarai fino all'estremo eccello d'odiar la  
9 9 9 9

lucè ed abborir te stesso  
9 9 9 9

Segue con vni



Violini

Viole

Term:

Recuo

ah non sia vero. ah non han carti o Padre

v x x b v v | v s r 7 v b v | v v v v v b v v |

d'elles l'amor de tuoi, l'onor del trono, l'asilo degli op-

9 7 6 0



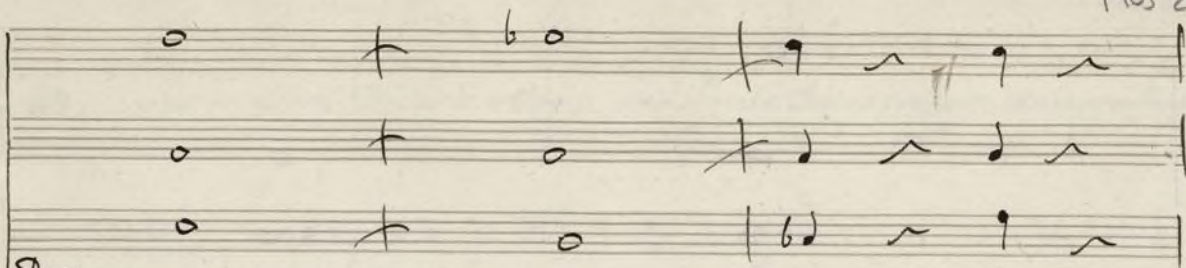
Handwritten musical notation on three staves. The first staff begins with a common time signature 'C'. The second staff begins with a key signature of one sharp (F#). The third staff begins with a common time signature 'C'. The lyrics are written below the staves:

prelli lo spavento de rei Congia p<sup>o</sup> qualche lagrime, cheatus

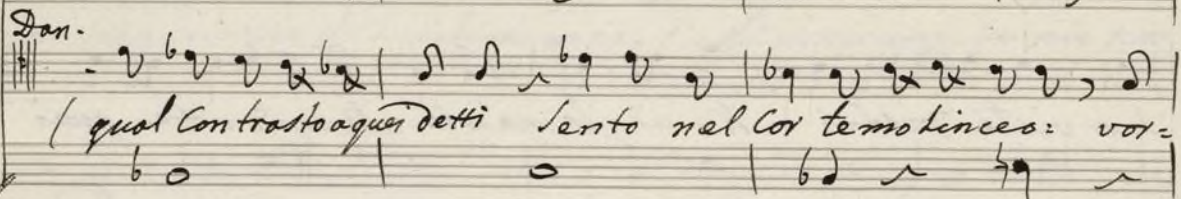
Handwritten musical notation on three staves. The first staff begins with a common time signature 'C'. The second staff begins with a key signature of one sharp (F#). The third staff begins with a common time signature 'C'. The lyrics are written below the staves:

pro verito dal ciglio amato genitor Congia con ciglio

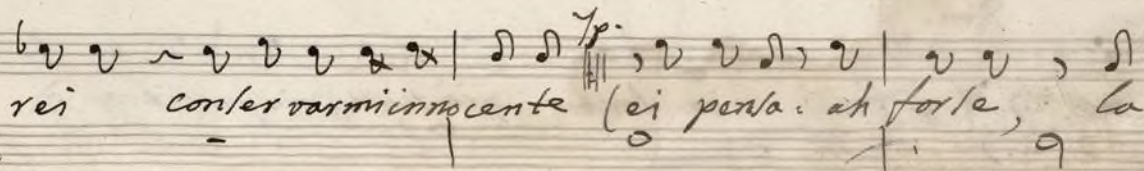
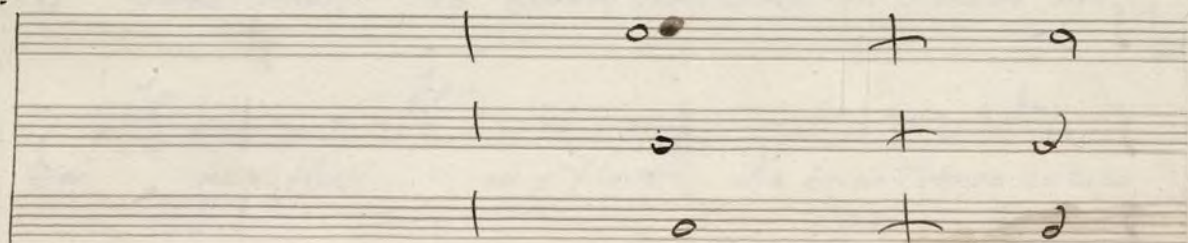




Dan.

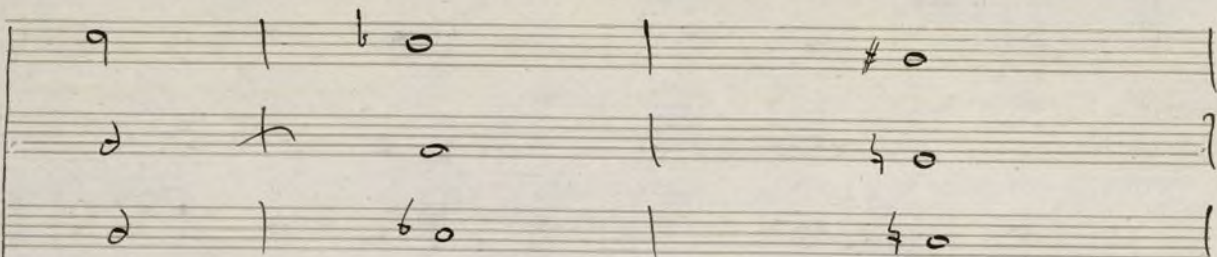


(qual Contrasto a quei detti Lento nel Cor temo linceo: vor-

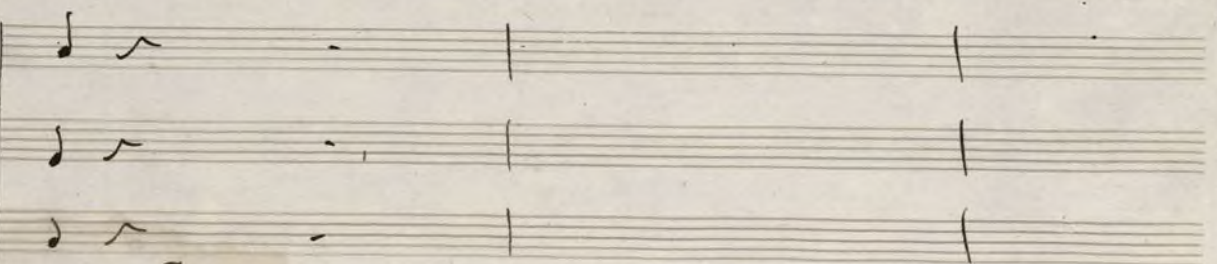
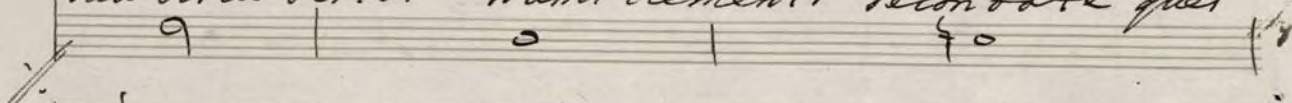


rei con le varmi innocente lei pensa: ah forte, la

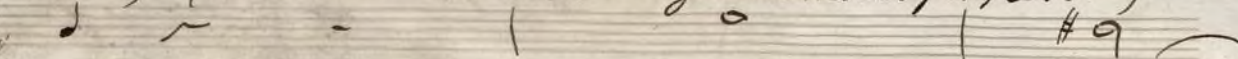




*laa virta destai Humi clementi secondate quei*



*Don.*  
*moti.) (è tardi: io loro già reo nel mio pensiero.)*





odi iper me tra, dicasti allai; ma il mio timor presente vince ognitua-  
 9 0 + 0

gion. veggio in linceo il Carnefice mio. s'egli non muore pace io non  
 0 9 + 9

*fp.* *Don.*  
 ho vano timor. da questo vano timor tu liberar mi  
 0 + 0 #9

*fp.* *Don.*  
 Dei nè rifletti... io rifletto che omai troppo re-  
 9 #9 + 0

sisti, e ch'io son l'anco di sì lungo garrir compisci l'opra io lo  
 0 9 9 +



*Tr.*  
chiedo io lo voglio ed io non posso volerlo o genitor. *Don.* nel

puoi: d'un Padre così rispetti il cenno? *Tr.* io ne rispetto la

*Don.*  
gloria, la virtù tenersi poco lo Degno del tuo Rè?

*Tr.* *Don.*  
Ben del suo Degno un fallo suo mi fa tremar. tue care

et quelle non venno ubbidisci, *Tr.* Ber Con violini



Violini

Violle

Permessi

Don. io l'entirei nell'impiego inumano mancarmi il

Pro

Core irrigi dir la mano

Don.

dunque al maggior bi:



loogo mi abbandonai in tal guisa? ogn'altra prova... no' no' già ricelias.

Sai. veggio di quanto lon posposto alin ceo. chi mi ha po-



tutto di subbitto p.<sup>r</sup> lui p.<sup>r</sup> lui tradir mianco potrebbe. io? si? perciò ti

vieto di vederlo mai più Bentaci. ogniatto ogni suo



*moto* ogni tuo patto in vostri pensieri itelli amalaran par

leri. ei morrà se l'ascolti. udisti *in teri*



*Per me, bass*

*marita tremante non*

*trova consiglio non trova consiglio il*

*Padre lamonte La notte il periglio che*

*fie ro tormento mi sento gelar che*

*fie ro tor=men=to. mi. sento gelar inor=*



Handwritten musical score on aged paper, featuring six systems of staves. The lyrics are in Italian. The notation includes various musical symbols such as notes, rests, and bar lines. The paper shows signs of wear, including tears and discoloration.

rita tremante non trovo consiglio il  
Barre l' amante la sorte il periglio che  
fie-ro tormen-to mi sento gelar mi  
lento mi = lento gelar = =  
Imarrita tremante non trovo con



Handwritten musical score on five staves. The lyrics are in Italian and describe a state of suffering and torment. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The paper is aged and slightly discolored.

Uoglio il Padre L'amante la sorte  
il periglio che fiero tormento mi  
sento gelar che fiero che fiero tor-  
mento mi sento mi sento mi sento gelar che  
fiero che fiero tormento mi sento mi sento mi sento ge=



Handwritten musical score on aged paper. The score consists of four systems, each with a vocal line and a piano accompaniment line. The lyrics are in Italian. The first system has the lyrics "lar" and "mi". The second system has the lyrics "len-to ge-lar". The third system has the lyrics "mi len-to ge-lar mi len-to ge-". The fourth system has the lyrics "lar." and "le o-gnor m'affanna tiranna la". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

lar mi

len-to ge-lar

mi len-to ge-lar mi len-to ge-

lar.

le o-gnor m'affanna tiranna la



sorte e meglio la morte che tanto pe-  
 nar e meglio la morte che tanto pe-  
 nar che tanto penar che tanto pe-  
 nar Imar  
 rita ~~non trova~~ tremante non trovo Consiglio non



trovo consiglio il Padre l'amante la  
sorte il periglio che fiero tormento mi  
sen to gelar inarrivabile tremante non  
trovo consiglio non trovo consiglio il  
Padre l'amante la sorte il periglio che



Fiero tormento mi sento gelar l'mar  
rita tremante non trovo Consiglio il  
Padre l'amante la sorte il periglio oh  
Dio oh Dio non trovo non trovo Con-  
siglio che fiero tor-

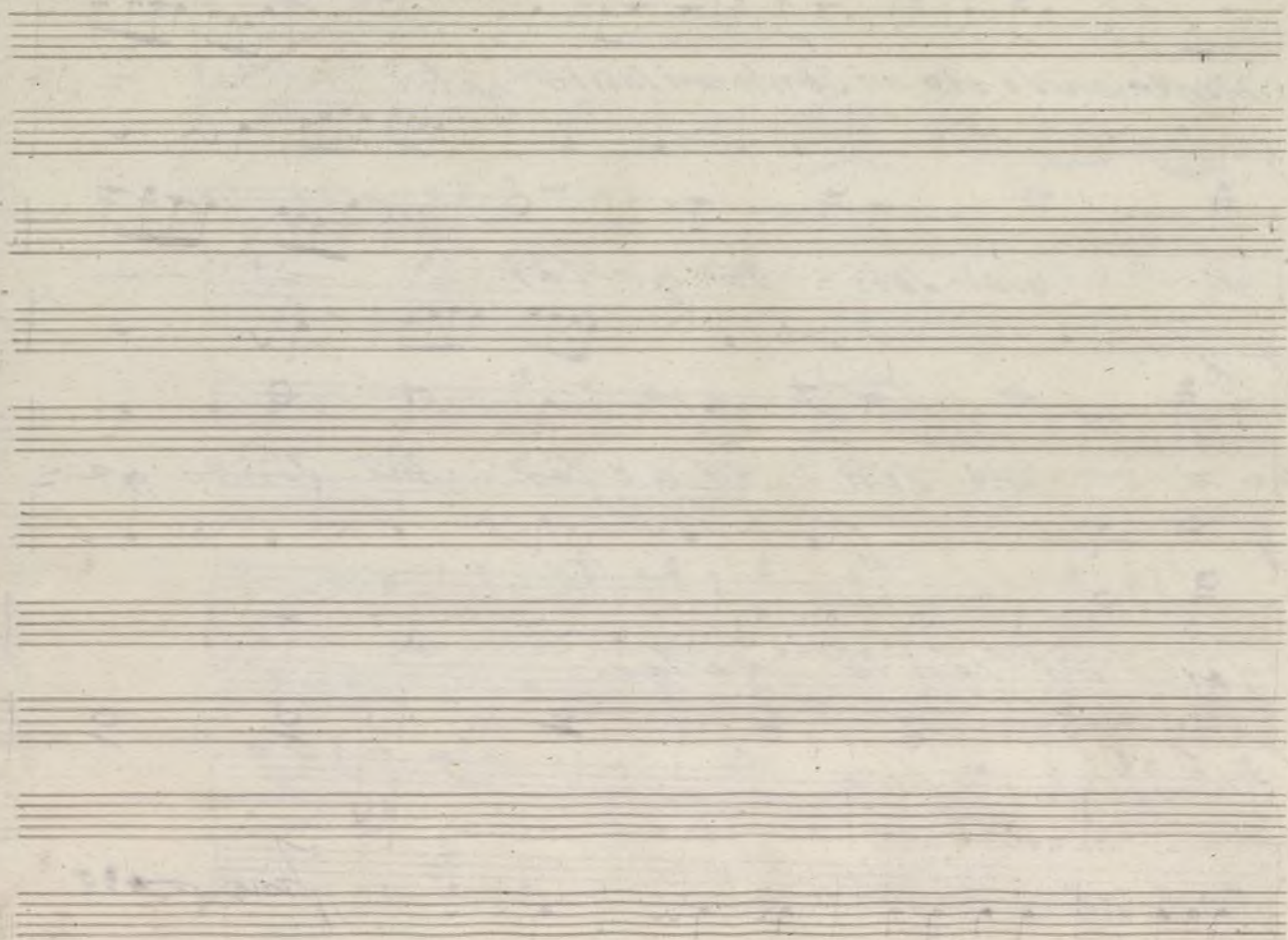


mento mi sento gelar mi sento ge-  
 lar che fiero tormento mi sento ge-  
 lar che fiero tormento - mi sento ge-  
 lar che fiero che fiero tormento mi sento mi  
 sento mi sento gelar che fiero che fiero tor-



mento mi sento mi sento mi sento gelar - - -  
 mi sen - to gelar - - -  
 mi sen - to gelar mi sento ge-  
 lar mi sento gelar.  
 Fine







Atto 2°

Scena 1ª Blist.

Blistene  
poi Linco

che vuol dir che per me tra quasi mi fugge

l'olo in brevi detti confuse fra i sospiri il suo linco miracco-

manda ei teme che dell'amico sia. invidiosa la

vita. al tempo istesso di dirglielo mi vieta; anzi men-



giunge che se cerca di lei che se vederla il misero pro-

cura io ne disturbi quest'incontro fatal... io nulla in-

tendo di qual nemico ignoto ha da temer l'incoo perche non

veggo del suo rischio avvertirlo? e con qual arte impedir potro

mai? in un rischio maggior non mi trovai.



Lin. Blis. Lin.

ipermeſtra dove? noſſo? noſſai? era teſo pur or

Blis. Lin.

ſi... ma non vidi dove ridoſſei poſſi, e non oſai piarne l'orme. il

Blis. Lin.

tuo riſpetto ammira. rinvenirla to ſapri ſenti. che brammi?

Blis. Lin.

molto ò da dirti or non ho tempo. amico fermati non par-

Lin. Blis.

tir. tanto ſaffanni perche non vada ad ipermeſtra andrai: per



lin.  
 or lasciala in pace. in pace? io turbo dunque la pace sua? dunque tu  
 lai che in odio le son io no. che ad alcuno di piaccia il nostro par  
 Blis. lin.  
 mor. nulla lo disti: tutto si può temer. senti Blistene. se temerario  
 lin.  
 legno si trova alcun che ad fraudar mi o spiri un cor che mi coprì tanti lo-  
 spiri; se si trova un dace che la mia bella face pensò solo a ra-



più di che paventi tutto il furor d'un disperato amante. Digli che un Bho is.

Stante ei non godrà del mio dolor: che andrei a trafiggerli il petto se

non potessi altrove sul tripode d'apollon ingrembo a giovè. (Non fuori Bli)

elp.  
me così turbato in volto perche

Volti



Violini  $\text{G} =$  |  $\text{B}_4$   $\text{A}_4$   $\text{G}_4$   $\text{F}_4$   $\text{E}_4$   $\text{D}_4$  |

Viola  $\text{G} =$  |  $\text{B}_3$   $\text{A}_3$   $\text{G}_3$   $\text{F}_3$   $\text{E}_3$   $\text{D}_3$  |

cello  $\text{G} =$  |  $\text{B}_2$   $\text{A}_2$   $\text{G}_2$   $\text{F}_2$   $\text{E}_2$   $\text{D}_2$  |

Basso  $\text{G} =$  |  $\text{B}_1$   $\text{A}_1$   $\text{G}_1$   $\text{F}_1$   $\text{E}_1$   $\text{D}_1$  |

trovo linceo con chiti <sup>Lin</sup> negri spi-

#9 ~ - |

9 ~ - |

8 ~ - |

7 ~ - |

nica tu vedi un misero tradito dagli amici ed al

#9 ~ - |



fato <sup>Blis</sup> straggiato to to lincorrotta mia fede le di Blis tene  
 parti ingiusto lei <sup>lin</sup> ah che avverti mi sono



Handwritten musical score for various instruments and voices. The score is written on staves with various clefs and time signatures. The instruments listed are Corni, Fagotti, Violini, Viola, Fagotti, and Linco. The lyrics "uomini e dei" are written below the Linco staff.

*Corni*

*Fagotti*

*Violini*

*Viola*

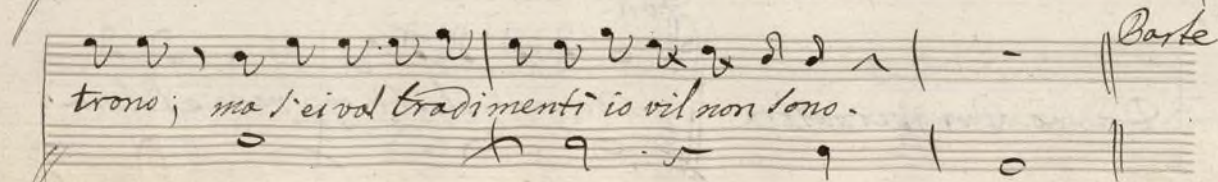
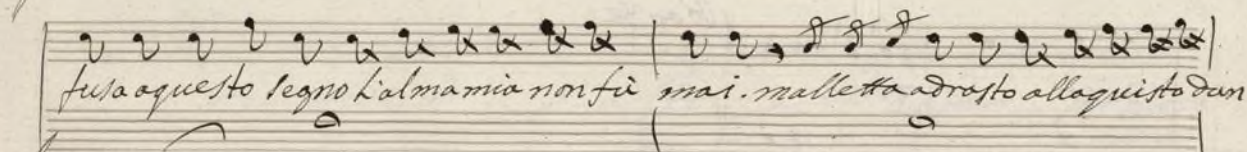
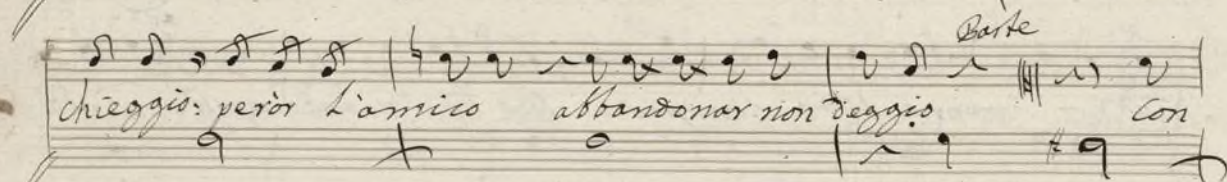
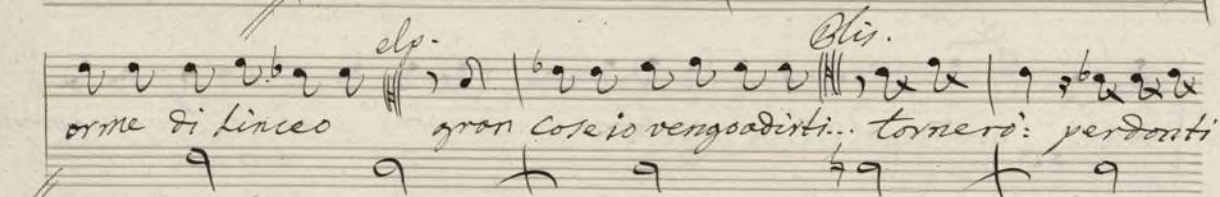
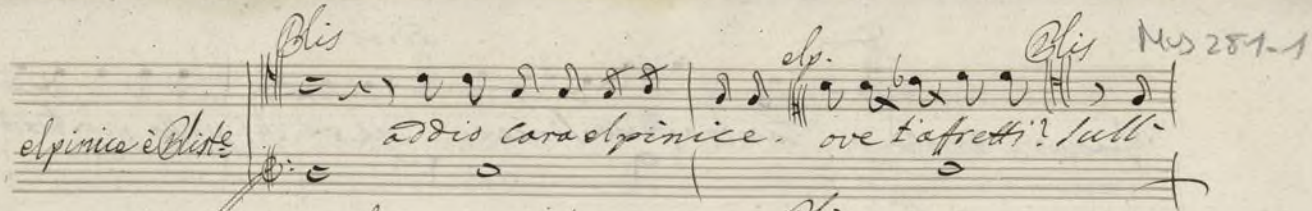
*Fagotti*

*Linco*

*uomini e dei*

*allegro*







*Don*  
Danas è adroffo tanto ardise linceo *adras.* ne vè chi pòlla più tralle

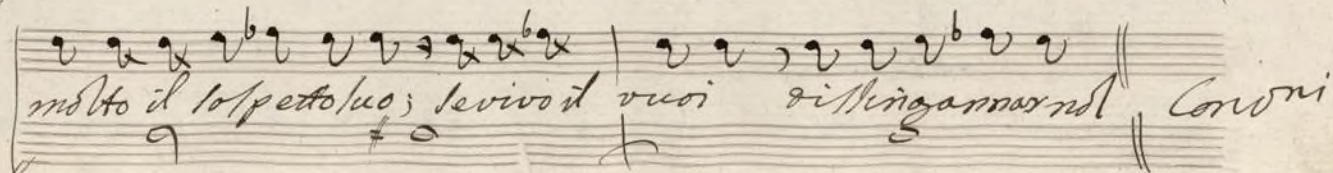
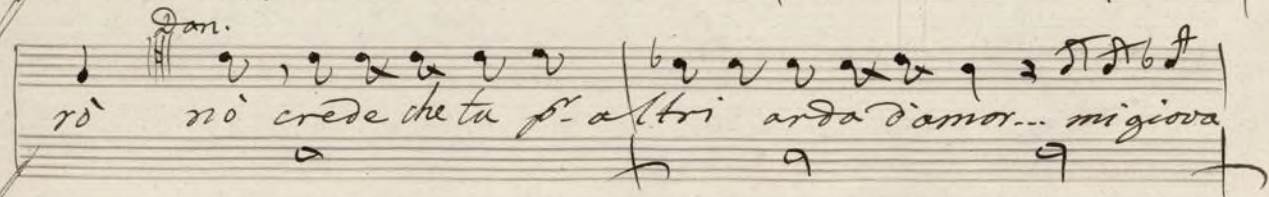
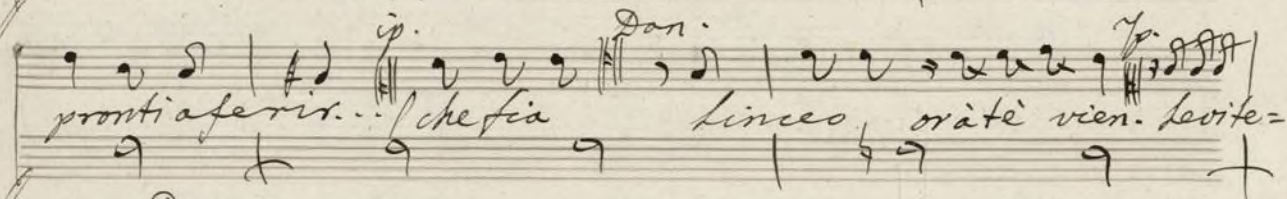
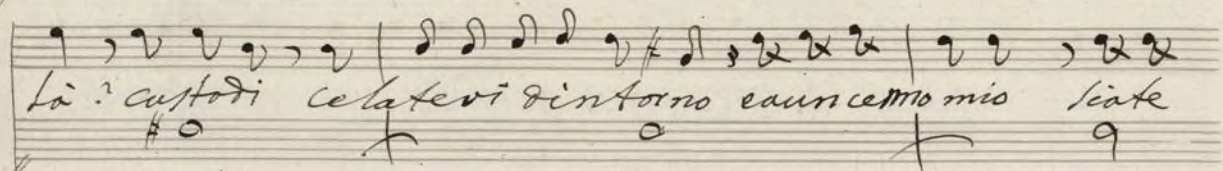
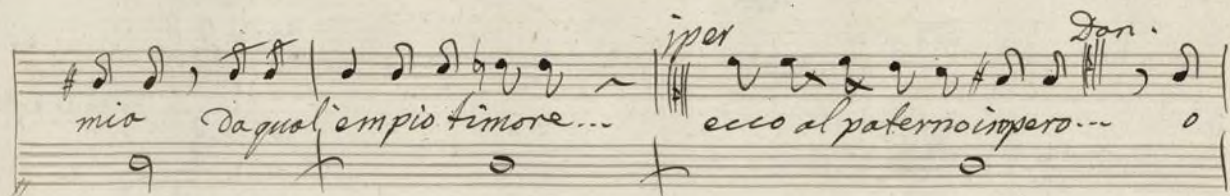
*Don*  
nerlo. vè adun colpo al fine termini... ah nò, troppo avven

turo. vònnè fido compisci solo tu quanto impoti. *adr.* ad ubbi-

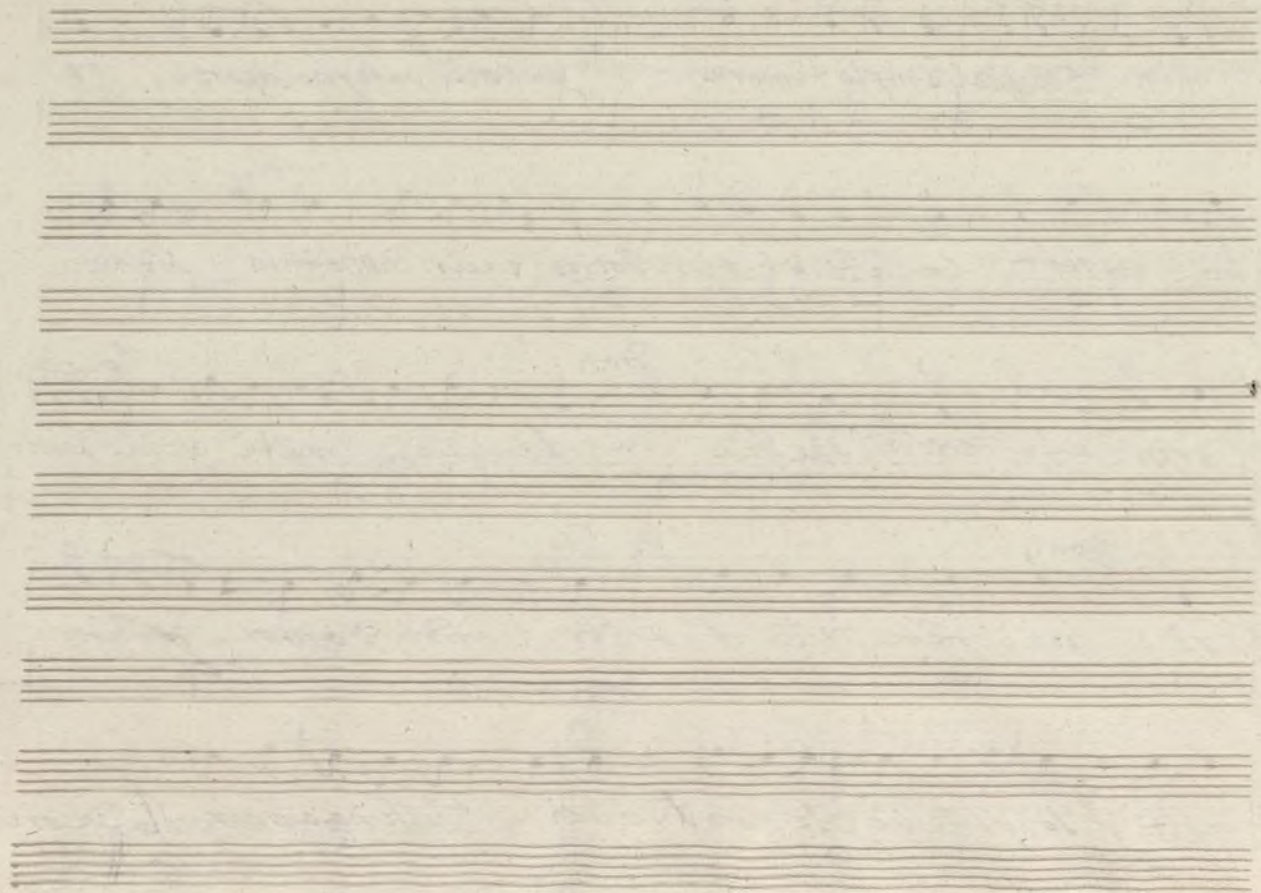
*Barte*  
diti iovo

*Don.*  
Danas Boi ipermestra va qua i alpiti oppressa el alma











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

Violini  $\text{G}^{\flat}\text{C}$

Viola  $\text{G}^{\flat}\text{C}$

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

Danza  $\text{G}^{\flat}\text{C}$

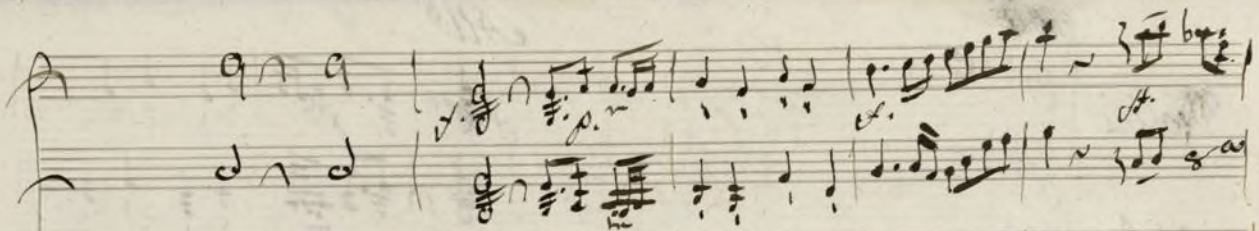
Basso  $\text{G}^{\flat}\text{C}$

*dei* *Ch'io nol diinganni?*

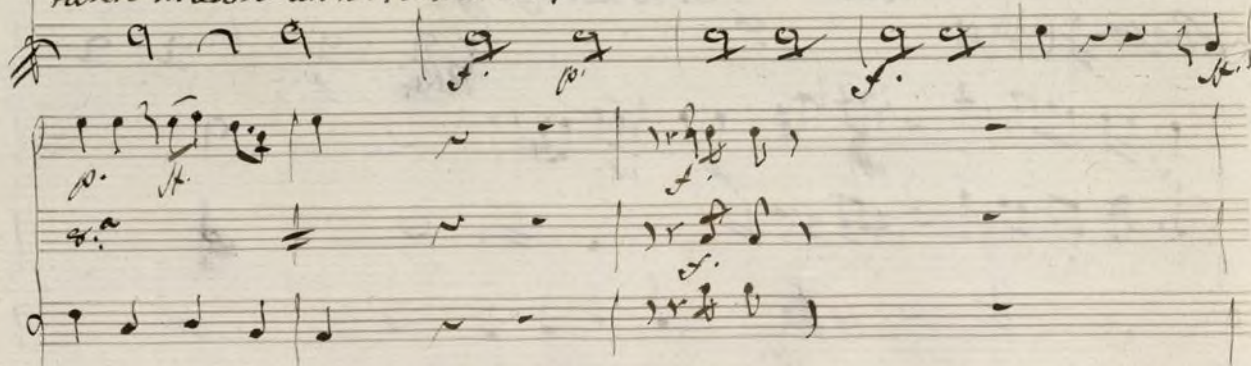
*All.<sup>o</sup>*

*Al caro Padre! Adci*

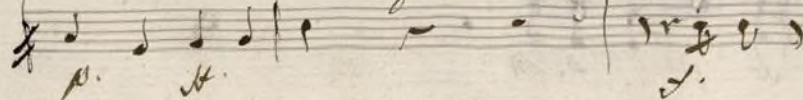




*tanto miadora un tal tormento?*



*A qual cor del cimento la tua sperme tra es-*





poni! Io son tua figlia, imponi tutto farò; ma il comandarmi oh

Dio! che al povero Linco, all'Idol mio Mi dichiaro infe-



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

*Deles, E'un comando crudeles. Io sono amante, ed il Paterno im-*

*pero non più regge il mio cor. Il giogo ho scosso, duro è il comando*

The score includes various musical notations such as notes, rests, and bar lines, along with some decorative flourishes. The handwriting is in a cursive style typical of the 18th or 19th century.



Ed ubbidir non posso.

Larghetto

Se tal ragione o Padres non opria nel tuo seno

Larghetto



D'una tua figlia almeno cedi al pianto al dolore  
 Tempra tempra quel tuo rigore... io sol domando che cangi per pie-



Handwritten musical score on aged paper. The score consists of five staves. The first two staves are for a piano accompaniment, with treble and bass clefs and a key signature of one sharp (F#). The third staff is a vocal line, starting with a treble clef and a key signature of one sharp. The lyrics "fede che cangi per pietade il rio comando" are written below the vocal line. The fourth staff is a basso continuo line, starting with a bass clef and a key signature of one sharp. The fifth staff is empty. The notation is in a historical style, with various note values and rests. The paper is aged and has a slightly torn edge.



*Maestro*

No che ne-

gar non dei La libertà del cor

no - che negar non dei la libertà del

cor no - che negar non dei la

libertà del cor

*poveri affetti*  
*all.*



*miei* *Goveriaffetti miei* *barbaro barbaro*  
*barbaro Senitor* *Lasciami l'alma in pa- ce*  
*p.*  
*Se un barbaro non sei* *Se un*  
*barbaro non sei* *Lasciami*  
*L'alma in pa- ce* *Se un barbaro non sei.*



*Lasciami solmain pace seun barbaro non*  
*lei poveri affetti miei poveri affetti*  
*miei ah mi tradicea*  
*mor poveri affetti miei ah mi tra*  
*di le amor ah mi tra di - - - ke a*







mio Genitor perdona in grata te non  
 sono modera il tuo ri-  
 gor mode ra il tuo rigor  
 poveri affetti miei ah mi tradisce amor  
 ah mi tradisce mi tradisce amor



poveria affetti miei ah mi tradisce a-  
 mor ah mi tradisce mi tra-  
 disce amor poveria affetti  
 miei ah mi tradisce amor  
 ah mi tradisce mi tradisce a

*And.te*

*p.*



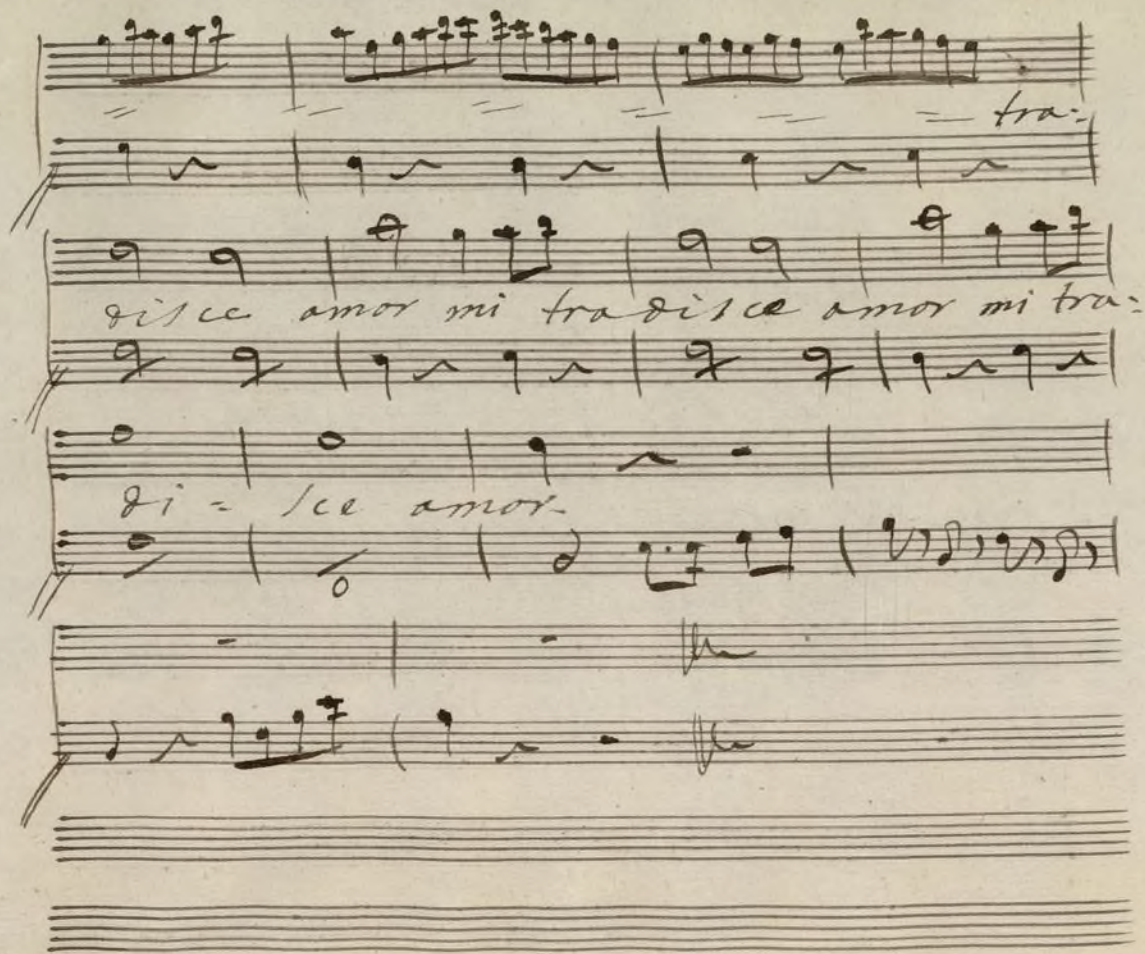
mor goveriaffetti miei

ah mi tradisce amor ah = mi tra-

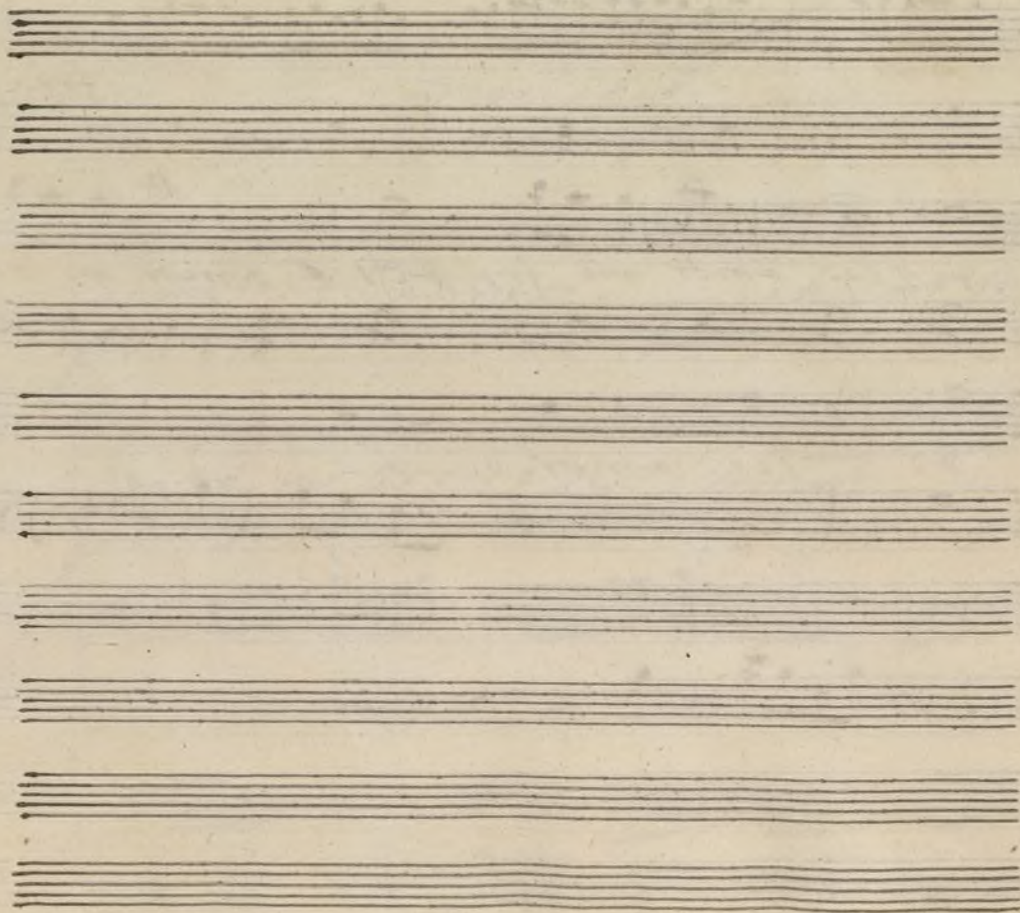
dice mi tradisce amor

trac dice amor



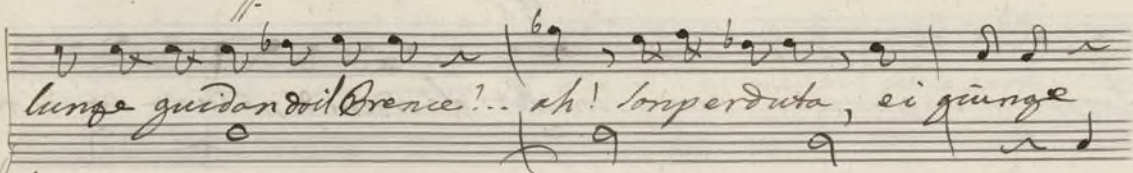
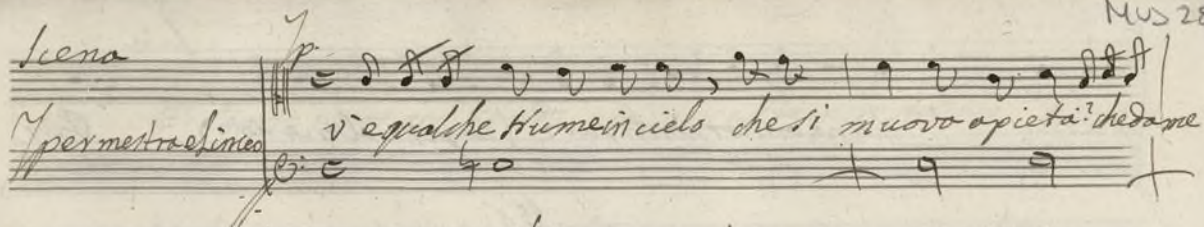




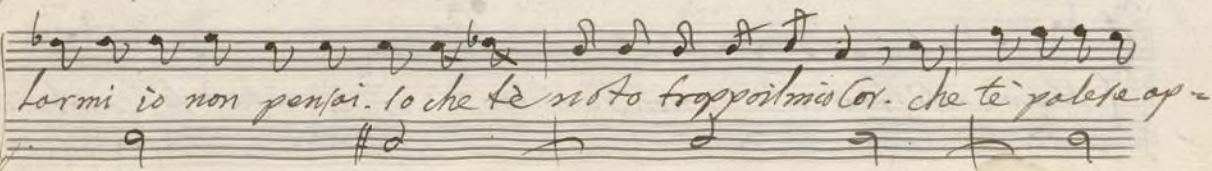
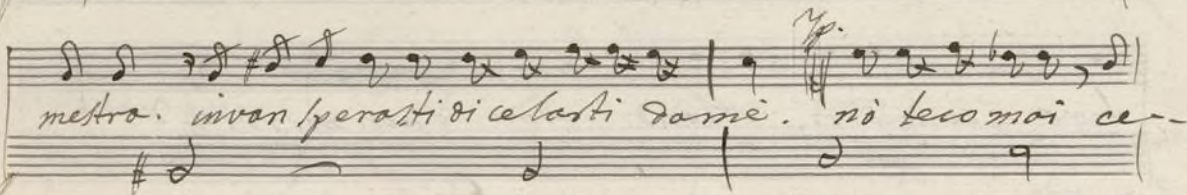
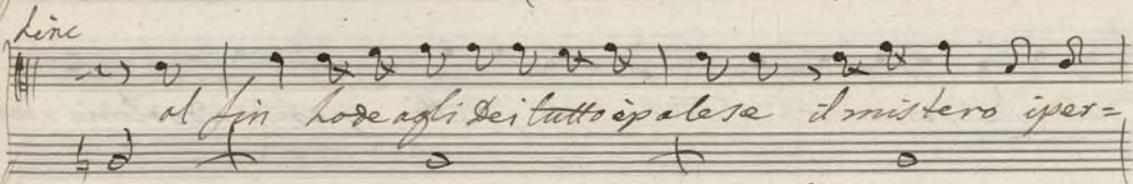




Scena



Fine





pieno che ingannar non ti puoi. (Capitole almeno.) lin. Bar  
 troppo m'ingannai. Brima scomodi gli ordini di natura avrei cre-  
 duto che ipermestra infedel. Come potetti pensando al mio mor-  
 tire, congiarti, abbandonarmi e non morire?  
 (Ha mi assistenza? io non resitto.) lin. ingrata? bel cambio in



ver p<sup>r</sup> tanto amor mi rendi le a parte non ne sei non vè  
 gioia p<sup>r</sup> me. non vivo il giuro, cru del che a parte lo fa.  
 et a frattanto taccendi amore faci? fai chi o morro di  
 penas, e pure... ah taci Brence non più.  
 le d'un pen/iero in fido lon rea... Berchi tarresti? (oh



Dio? L'uccido? *lin.* Siegui termina almen *ip.* le rea loni-  
 io dun infido pensier, date non voglio tolle rane d'ac-  
 cusa allor dicesti: basta così; Basti linceo. *lin.* taffanna  
 tanto la mia presenza. *ip.* Ciu di quel che non credi, ed un aff-  
 fanno che spiegarti non posso. *lin.* a questo legno dunque loni-



io... che tirannia? mi larsi non hai rossi non ti di-

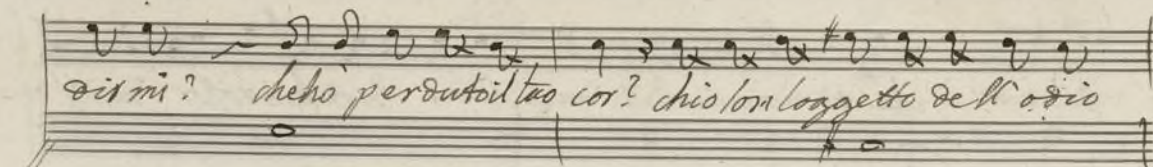
fendi abborri l'aspetto mio, non vuoi che a te mia ppratti giungi fino ad o-

diarmi emel confetti (che morte!) addio f. sempre io non lo

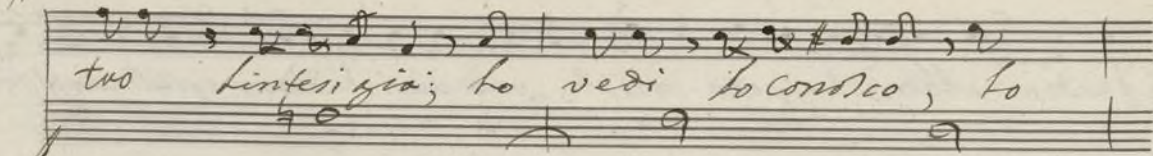
Come non mi tragga di seno il mio morire addio dove hin-

ce? dove? a morire. ferma. (ahime!) che uoi

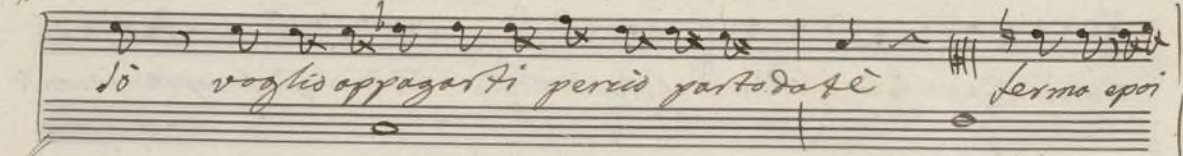




oim mi? che ho perduto il tuo cor? chio son l'oggetto dell'odio



tuo l'infirmità; lo vedi lo conosco, lo



io voglio appagarti peris gattodape

fermo spoi

Con vni



*Violini*

*Vide*

*per.*

*all.*

*parti*

*Se*

*fine*

*per*

*eben che brami? io non pre-*

*tendo*

*(oh Dio mi mancano i respiri.) io la tua morte non pre-*



Handwritten musical score for "L'italiana" by Giuseppe Verdi. The score is written on ten staves. The first three staves are instrumental, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The lyrics "tendo, non chiedo anzi ti pongo cheta viva chineo." are written below the first three staves. The next three staves are instrumental, featuring a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The lyrics "Lince tu vuoi ch'io viva? Si maperche? perchesemori... ah" are written below the next three staves. The final two staves are instrumental, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The lyrics "Lince tu vuoi ch'io viva? Si maperche? perchesemori... ah" are written below the final two staves. The score is written in a cursive, handwritten style.



# Duetto

del P. Ropetti se li è rifinito.  
Mus 281-1

Handwritten musical score for a Duetto, featuring the following instruments and parts:

- Corni in** (Horn in): *Alla mi re*
- Oboe**
- Violini** (Violins)
- Viola**
- Fagotti** (Bassoons)
- Ipomestria** (likely Trombones)
- Organo**
- Basso**

The score is written in 2/4 time and includes dynamic markings such as *p* (piano) and *sf* (sforzando). The manuscript is signed "untamiento de Madrid" at the bottom.



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

Dynamic markings include:

- f* (forte)
- p* (piano)
- res.* (resonance)

The score concludes with the handwritten text:

*ah dite mi privi*

At the bottom center, there is a faint watermark that reads: "Ayuntamiento de Madrid".



Handwritten musical score on aged paper, featuring ten staves. The first three staves are empty. The fourth and fifth staves contain a melodic line with eighth and sixteenth notes, ending with a *ff. p.* dynamic marking. The sixth staff has four bar lines. The seventh and eighth staves are empty. The ninth staff contains a vocal line with lyrics *ah* and *ah! chi mai*, and a piano accompaniment line below it. The score concludes with a double bar line and a *ff. p.* marking.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The score is written in a historical style, likely from the 18th or 19th century.

The lyrics, written in Italian, are:

*no apt chi mai per chi mai p. chi mai vivo.*

The score concludes with the text:

*us. p.*



Handwritten musical score on ten staves. The first four staves contain instrumental notation. The fifth staff has five sharp signs. The sixth staff is empty. The seventh staff contains vocal notation with lyrics "Los uamiripae erivi" and "altro da". The eighth staff is empty. The ninth staff contains more instrumental notation.







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 "te non vo" and "partir nel pòsto" are written below the staves. A watermark "Ayuntamiento de Madrid" is visible at the bottom.



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like 'p' and 'f'. The manuscript is written in ink on aged paper.

Lyrics (written below the staves):

dir  
 no potta dir  
 qual destín  
 questo amoris daf.

Ayuntamiento de Madrid



A aria Eusebio

Spagna

5

li rititui.

1. Adagio

Nu 281-1

Corni in  
E-flat

Clarinetti

Violini

Viola

Fagotti

Flutene

Basso

Agitato

Ayuntamiento de Madrid

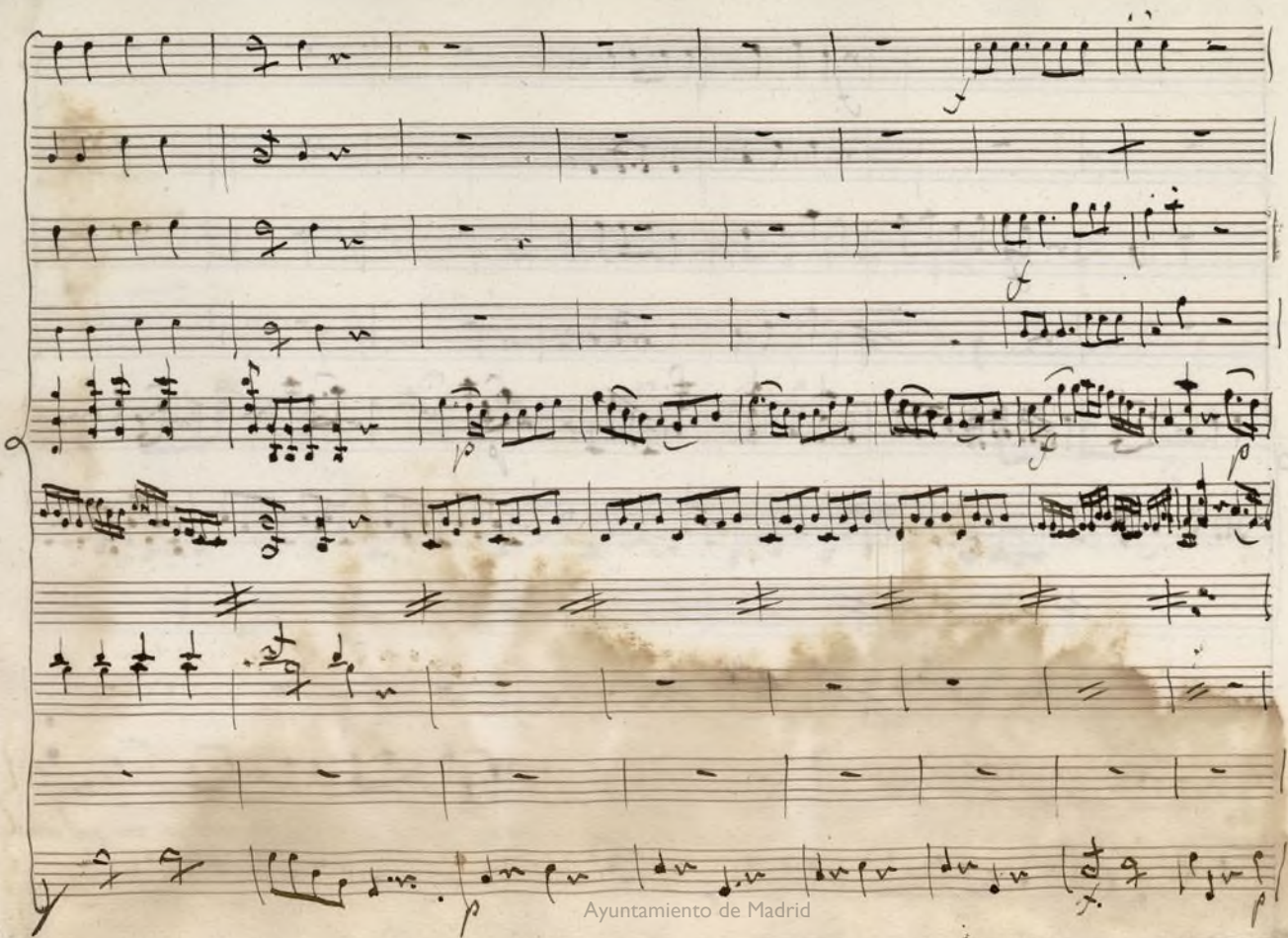


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems of staves, with some staves containing multiple measures of music. The handwriting is in ink, and the paper shows signs of age and staining.

Dynamic markings include *f* (forte), *ff* (fortissimo), and *p* (piano). The score features a variety of note values, including eighth and sixteenth notes, as well as rests. The notation is written in a style characteristic of 18th or 19th-century manuscript notation.

At the end of the piece, the word *La baba* is written in a stylized, cursive script. The score concludes with a double bar line and a repeat sign.





Ayuntamiento de Madrid

1792-1793



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The manuscript is written in ink on aged, slightly stained paper.

Ayuntamiento de Madrid

*Layerna L'afanno de provalismo*

*Pre vide su tempo la Divinadte*



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as "sf" and "ac.". The lyrics are written in Italian below the staves.

*bene*  
*laffanno che prova il mio bene*  
*ac.*  
*la si rina sf. ora*  
*sf*

*la si rina*  
*Ord. si de*



Handwritten musical score for Clarinet (Clar.) and Violoncello (Viol.). The score is written on multiple staves, with the Clarinet part on the upper staves and the Violoncello part on the lower staves. The music is in a key with one sharp (F#) and a common time signature (C). The Violoncello part includes a section with a key signature change to two sharps (F# and C#) and a common time signature (C).

The lyrics are written below the Violoncello staff:

uoce le pane di questo miscol accata le pane di  
 pe. cho de sca *con piedad Reynan* le f. grecho de sca con

Ayuntamiento de Madrid  
 con piedad Reynan



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

Dynamic markings: *mez. f.*, *fmo.*, *p*, *mez. f.*, *fmo.*

Lyrics: *questo mio cor*, *lopera lofanno*, *Pr. de de tro. no*

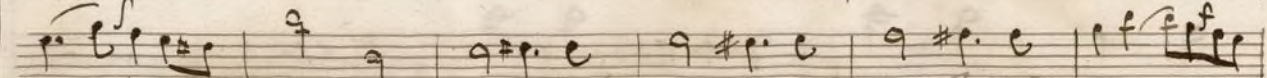
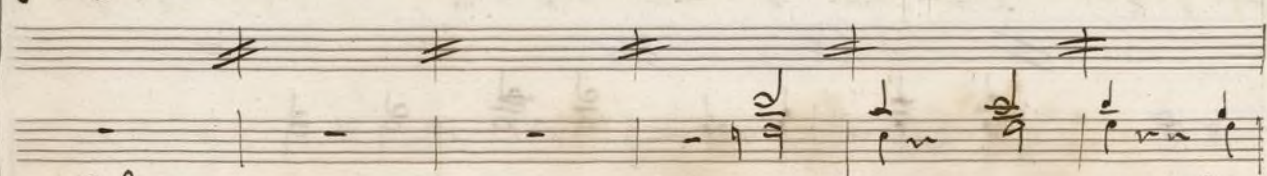
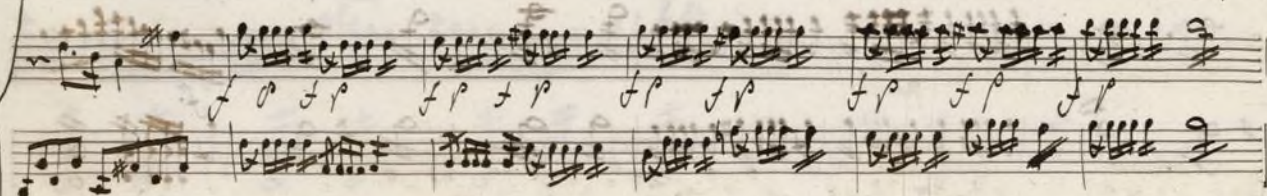
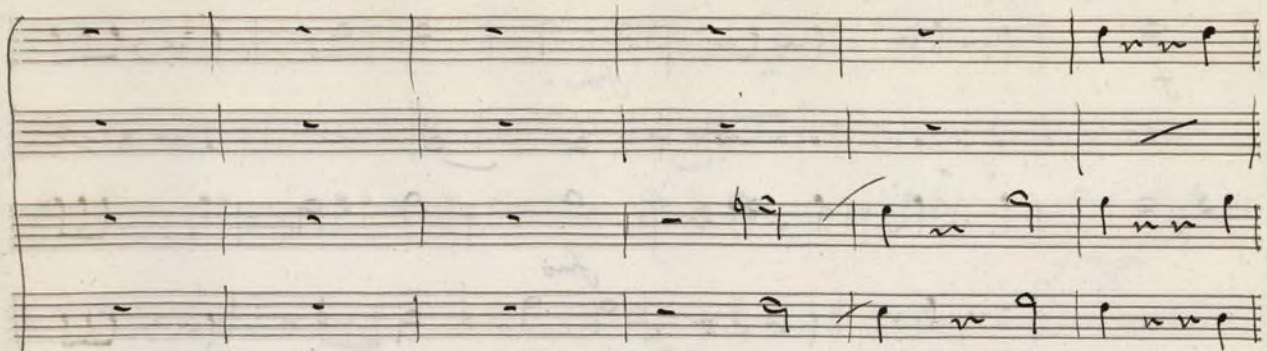
Watermark: Ayuntamiento de Madrid



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The bottom two staves contain handwritten lyrics in Italian. A watermark "Ayuntamiento de Madrid" is visible at the bottom center.

*che prova il mio bene a carezze lepre di*  
*la di una donna in spirito di via con*







Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *fmo* (finito). The score is written in a historical style, possibly for a keyboard or lute.

At the bottom of the page, there is a line of text: *Ho gmo Cor* and *2da* (second). Below this, there is a line of text: *fy f r* and *2da* (second). At the very bottom, there is a line of text: *ry nar con* and *2da* (second).

At the bottom right, there is a line of text: *Ayuntamiento de Madrid* and *fmo.* (finito).



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 bottom staff features a watermark: Ayuntamiento de Madrid.

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 bottom staff features a watermark: Ayuntamiento de Madrid.

Ayuntamiento de Madrid



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The score is written in a cursive, handwritten style.

Lyrics written below the staves:

*questo di lento penoso for*  
*il nobile al Oltreo*  
*es. canthos ora*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'. The bottom of the page features handwritten text in Italian: *mento più fiero tiranno p' fieri* and *basso di una p' fieri*.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *fp* and *f*. The bottom of the page features lyrics in Italian and Spanish, along with a library stamp from Madrid.

*more peggio*  
*for. for. la. sa. f.*  
*pa.*

Ayuntamiento de Madrid

*capena 1. f.*  
*Or. vide w*



fanno che provail mio bene  
La fanno che  
trono la di-vina et f. ma pre-si-de la



provail mis bene accese la pane di questo mio  
 Si - una abba The pueblo de - sea Hon pical rey-

Ayuntamiento de Madrid



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fp* (fortissimo) and *f* (forte). The score is written in a cursive, handwritten style.

Below the musical notation, there is a line of handwritten text in Italian:

*aurora le pere di questo di questo mio*

Below the text, there is a line of handwritten text in Spanish:

*la Pecho de via de ca con piedad my*

The page is numbered "1" in the bottom left corner.



Handwritten musical score for a choir and piano. The score is written on ten staves. The first five staves are for the piano, and the last five are for the choir. The piano part includes a forte (f) dynamic marking at the beginning and a piano (p) dynamic marking later. The choir part includes a 'cor' (choir) marking and a 'nav' (navarra) marking. The lyrics are written in Spanish and are partially obscured by the piano part.

*f*

*p*

*cor*

*nav*

*la pena la fiammo*

*Pr-side lu troso*

Ayuntamiento de Madrid



Handwritten musical score on ten staves. The first five staves contain instrumental notation, including a treble clef on the fifth staff and a *ff. p* dynamic marking. The last two staves contain vocal notation with lyrics in Italian. The lyrics are: *che provai mio bene aurea le pare di la di una anima e sp. cho de sea con*. There are some corrections and markings in the vocal line, such as a *6* above a note and a *4* at the end of the line.



Handwritten musical score for "Amen" by J. S. Bach. The score is written on ten staves. The vocal line is in the upper staves, and the keyboard accompaniment is in the lower staves. The music is in G major and 4/4 time. The lyrics are written below the keyboard part.

Lyrics: *quello mio cor accresce la pena di questo mio peccato*



Handwritten musical score for a string quartet, measures 1-5. The notation is on five staves. Measures 1-4 contain rhythmic patterns of eighth and sixteenth notes. Measure 5 contains a dense cluster of notes. Dynamic markings 'fp.' and 'fmo.' are present below the staves.

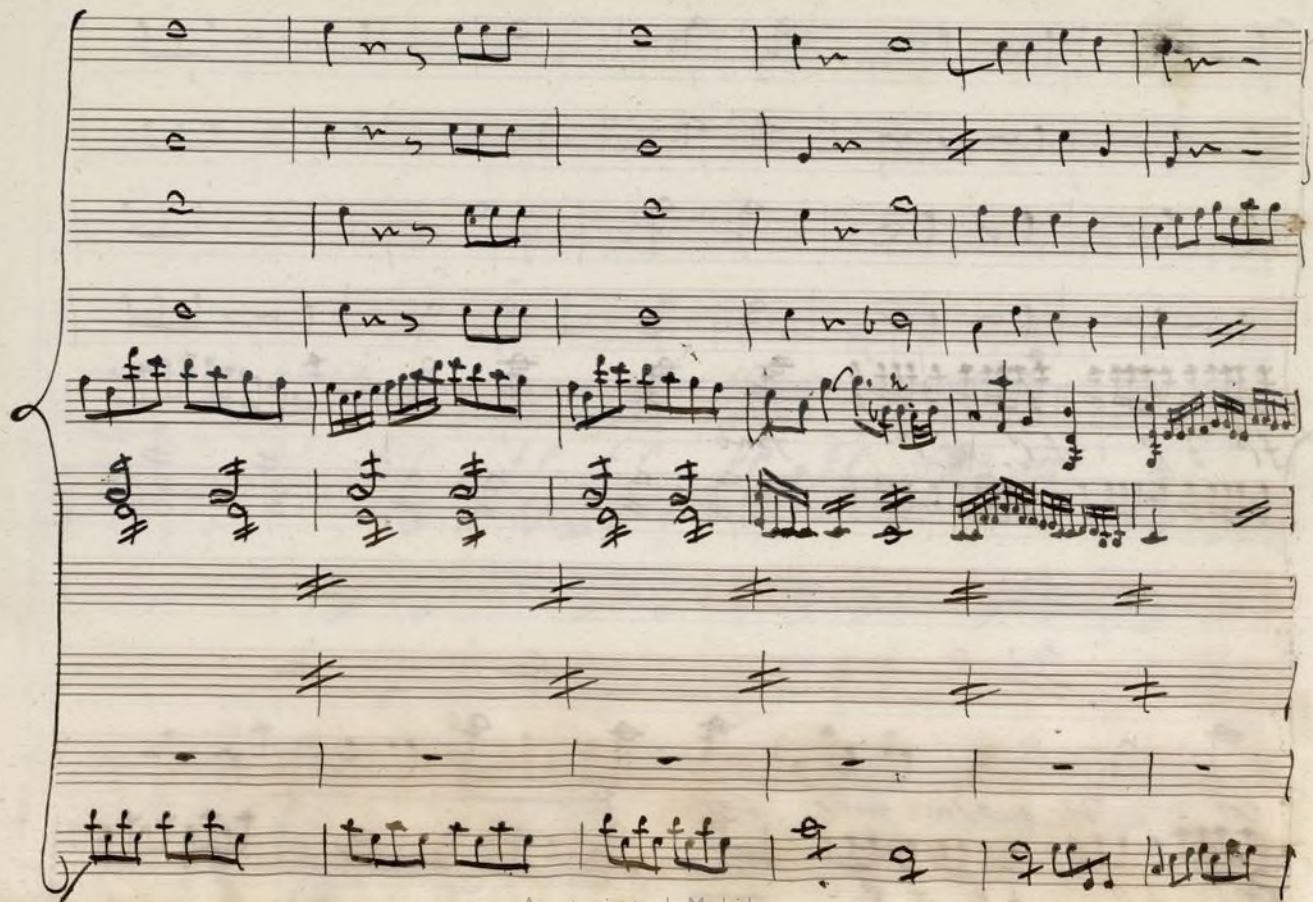
Handwritten musical score, measures 6-7. The notation is on five staves. Measures 6-7 contain rhythmic patterns of eighth and sixteenth notes. Dynamic markings 'fp.' and 'fmo.' are present below the staves.

Handwritten musical score, measures 8-9. The notation is on five staves. Measures 8-9 contain rhythmic patterns of eighth and sixteenth notes. Dynamic markings 'fp.' and 'fmo.' are present below the staves.

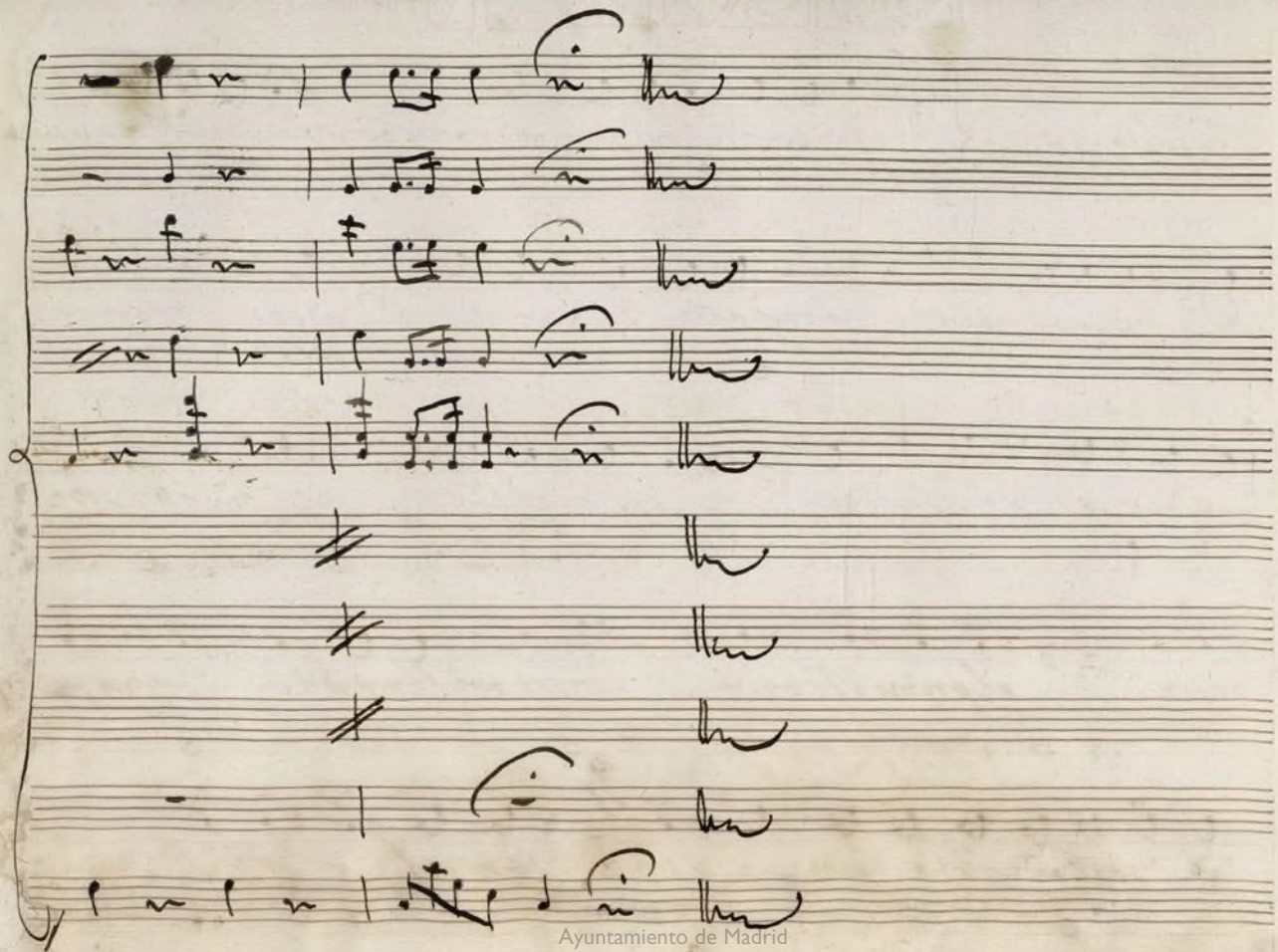
Handwritten musical score, measures 10-11. The notation is on five staves. Measures 10-11 contain rhythmic patterns of eighth and sixteenth notes. Dynamic markings 'fp.' and 'fmo.' are present below the staves.

Cor Si questo mio Cor  
 fp. fp. fp. fp. fmo. Ayuntamiento de Madrid











*lena*  
*Termo alpinice* *alp.*  
 per coo ti vud che il mio braccio adempia uo che il tuo ricu

*fp.*  
 ma come indurre leadanatto Ti reo *alp.*  
 uo che li brama

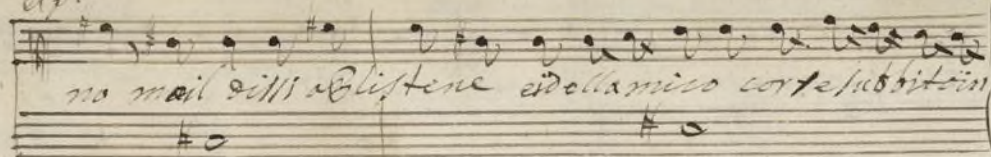
*fp.*  
 mai difficil non sembra *fp.*  
 e che di castia o si fiera pro-

*alp.*  
 posto al primo istante L'orror mi stupidi. fuggir pos-

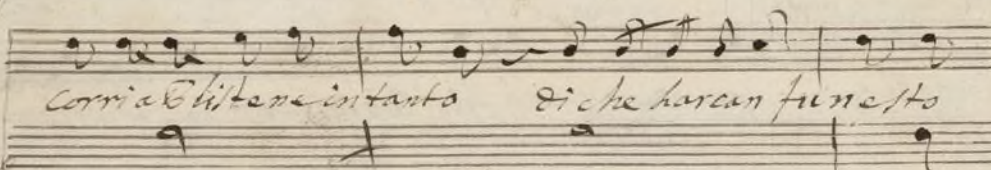
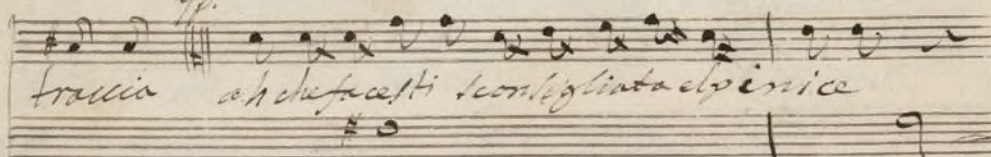
*fp.*  
 io posso avertir linceo *fp.*  
 Garlati alui



dp.

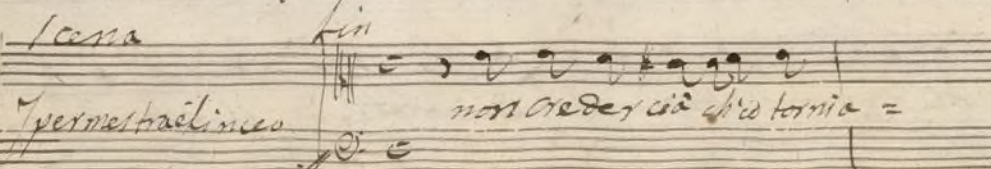
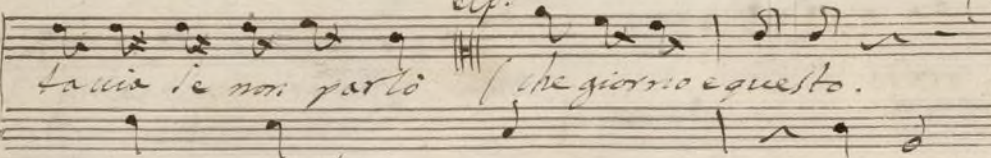


yp.



dp.

(Corte)





*pr.* *lin.*  
te vedesti Blistene? il vidi e l'evitai.

*pr.* *lin.*  
(Belpiro.) e se qui ritrovato fra labri tuoi la-

*pr.*  
velli... menzognero fu il tuo sospetto, ed il mio

*lin.*  
torto e vero che. Potrei lusingarmi della

*pr.*  
fe di per me stessa? il chiederti ingrato? sì poca intelli-

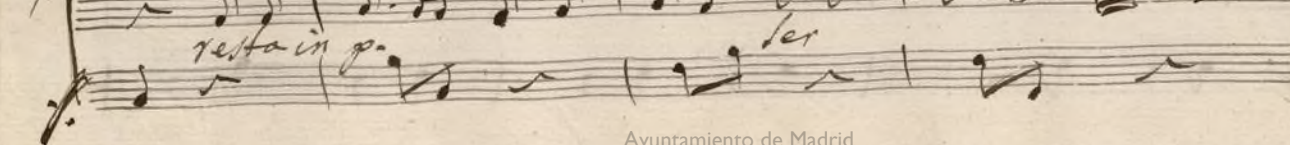
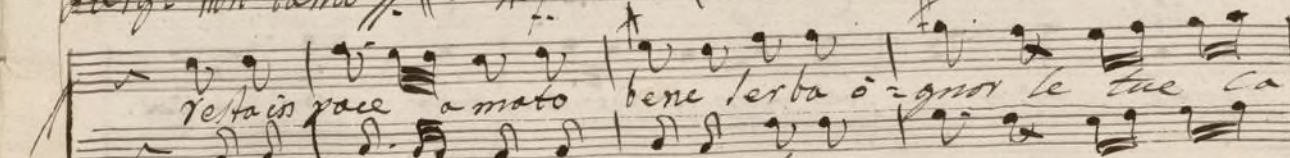
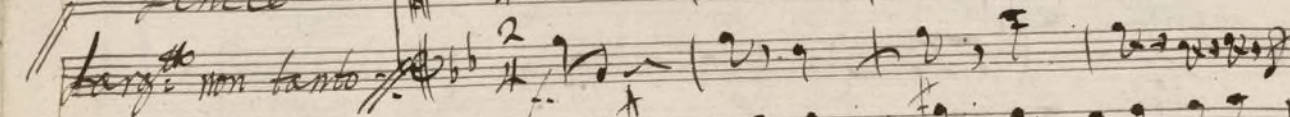
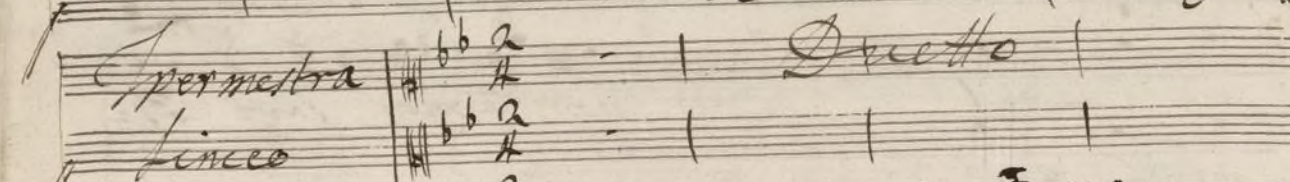
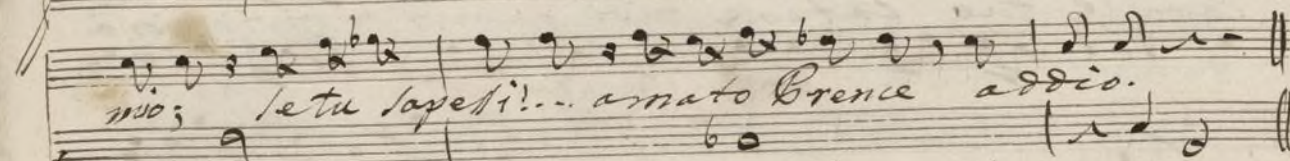
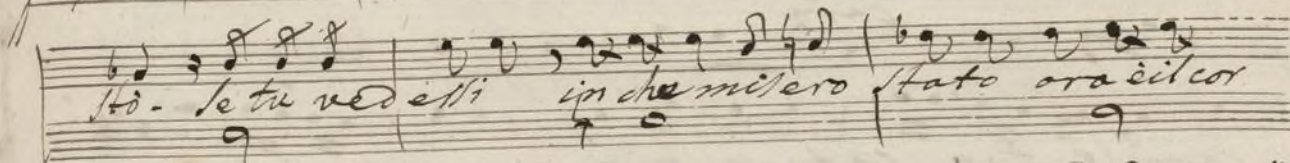
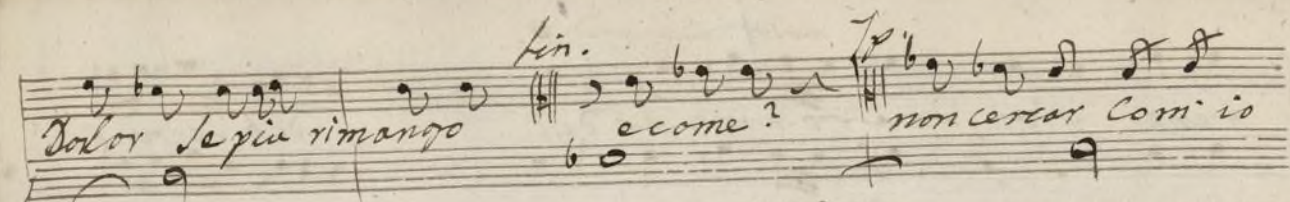


Lin.  
 genza dunque al tuo col mio Cor! ah! dunque è cara tu mi ami an-  
 Cor! ip lo volesti ancora non potrei non amarti. Lin. di carrie:  
 centi? oh mio bel nome? eppure No un ombra basto... lo  
 vego e vero non merito perdon ma... di Teu  
 larti lascia il peso al mio Cor: la tua cura di trovarti inno-  
 cente. Lin. or da te bramo una prova d'amor. teo o mia



Ipeme tutto farò. *fp.* ma lo prometti? *lin.* il Giuro ai Numi, a  
 te. *fp.* senza frappor dimora fuggi d'argo le mi' ami. *lin.* a qual la:  
 gione! *fp.* questo cercar non dei. questa a la prova, chio do:  
 mondo a lin: ceo. *lin.* che dura legge. Barbara è ver manecce  
 laria addio *lin.* va. *fp. 6.* senti... ah? Crencamato troppo  
 già mi tedulle il piacer veder teo. io perdo il frutto dell'omic







tene vivi o caro ame fedel deh serba o  
 cara  
 cara le tue catene vivi ognor vivi o caro a  
 me fedel non temer darò co  
 me fedel  
 tante di mia fe non paventar di mia



*Le non pavem Restain pace amato*  
*bene serba o gnor le tue Catene vivio*  
*caro amate del ech serba o*  
*cara*



Handwritten musical score on aged paper. The score consists of four systems of music, each with a vocal line and a piano accompaniment line. The lyrics are in Italian. The first system has the lyrics "Caro le tue Catene vivi ognor" and "cara". The second system has the lyrics "vivi ognor ame fedel" and "ah chio". The third system has the lyrics "lento in tal istante L'alma in petto". The paper is aged and has a torn left edge.

Caro le tue Catene vivi ognor  
cara  
vivi ognor ame fedel  
ah chio  
lento in tal istante L'alma in petto



*oh Dio mancar sento l'alma oh Dio mancar*  
*loro quanto a ffanno*  
*idolo mio qual tormento*  
*all. 8*  
*cr.*  
*fmo*



quella gioja chio respiro quella  
quella gioja chio re-  
spiro scenda alfin pietosi Humi  
scenda alfin pietosi Humi questo cor a conso-  
scenda alfin pietosi Humi questo cor a conso-  
scenda alfin pietosi Humi questo cor a conso-  
scenda alfin pietosi Humi questo cor a conso-  
scenda alfin pietosi Humi questo cor a conso-  
scenda alfin pietosi Humi questo cor a conso-  
scenda alfin pietosi Humi questo cor a conso-



*lar q* *di mia fè non paven-*  
*quanto affanna*  
*Sento l'alma in Dio maniar* *qual tor-*  
*quella gioja che lo spiro* *scende al*  
*mento* *quella gioja che lo*  
*for*



fin più tosi Humi più tosi Humi

Ipiro Scenda al fin più tosi Humi

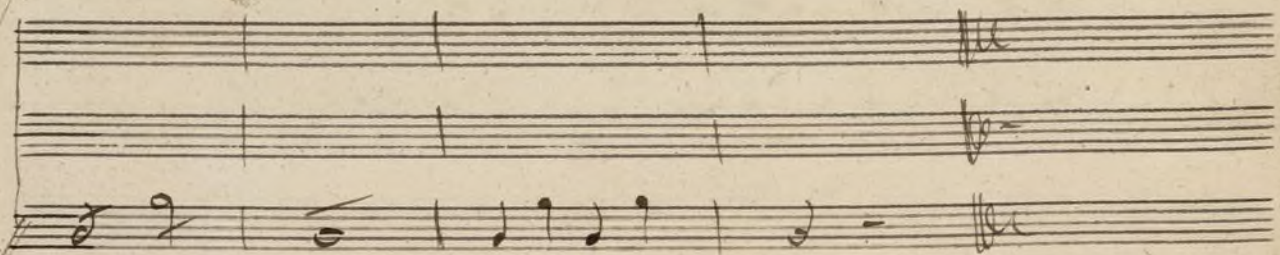
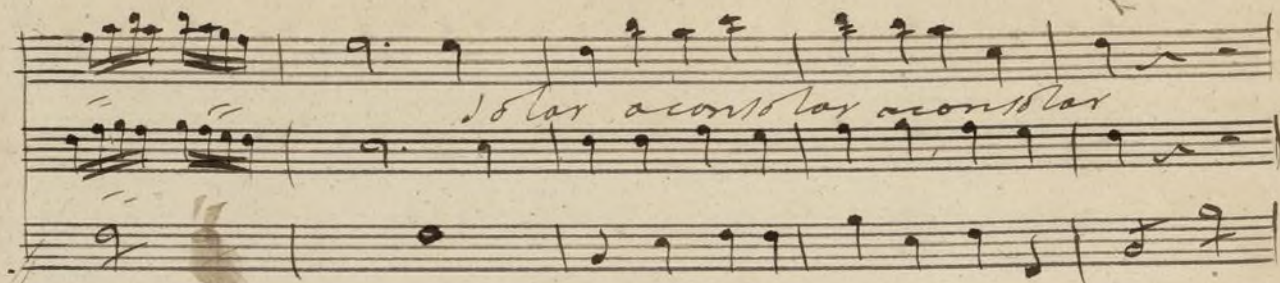
Scenda al fin più tosi Humi questo core a

conto - lar questo core a conto lar a conto -



Lor scendo alfin pietosi Hami questo core a conso-  
 lar questo co- re a con- so- lar a  
 con- so- lar il mio core a con-







Lena Lin

Line. poi Plis. qual tarì giusti He mi mai la cagion?  
endi el pinca

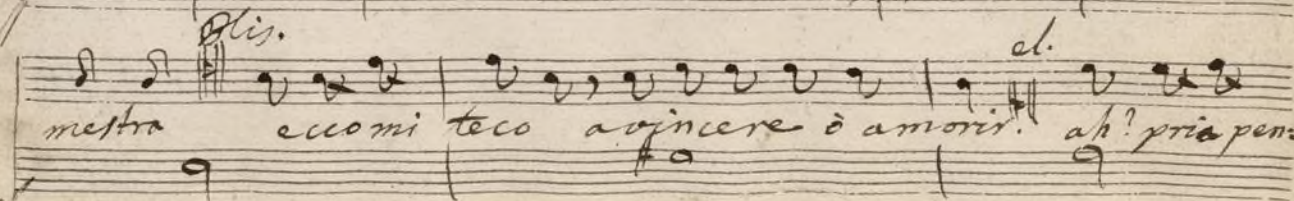
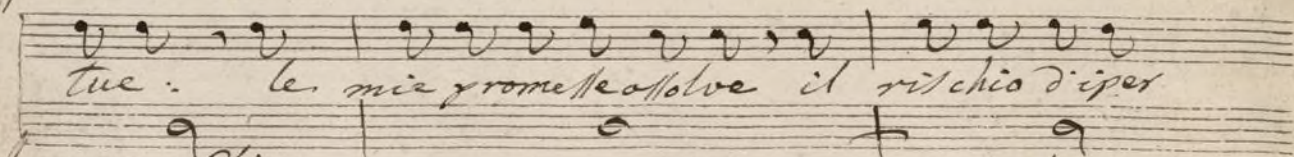
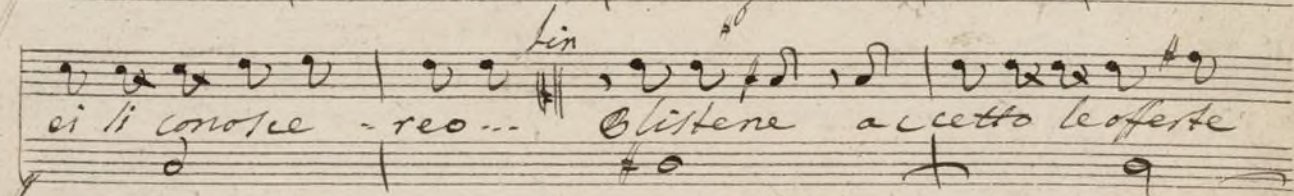
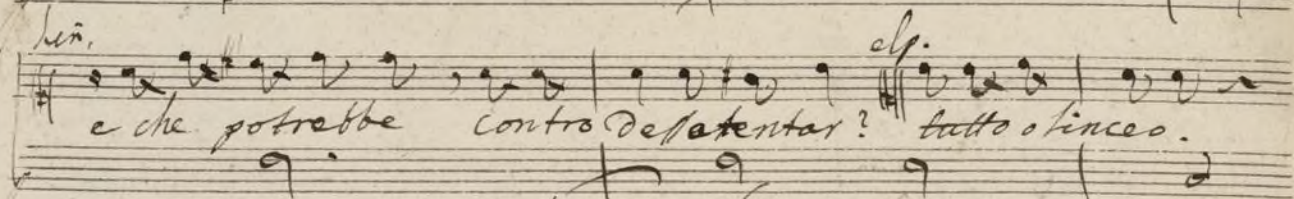
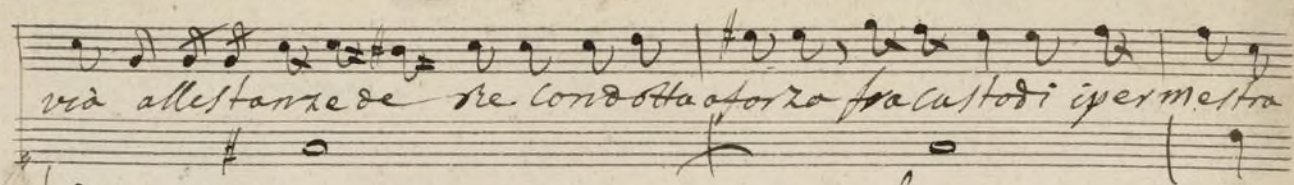
Brinca. andiam. ma dove: a punire anti =

ranno. Lin. Plis. eguale offe sa? danas ti vuol es =

finto... Lin. cl. intendo adello he angustie d'ipermestra.

ote: co gelo di rio timor. Lin. ed che fin! in







late ciò che parlar conviene *Blis* *yper metra cinpe:*

riglio e vuoi chiopenti?

Scena

el pinice e *Blis*

Brence stai che avventuri

miei nè giorni tuoi?

*Blis.*

lai ciò che avviene

e trattenere mi puoi?

*Coste d*

Kumi pà toni



Humi il caro bene voi proteggete e salvo scabli;  
bo

Hene (Parte.)

Scena

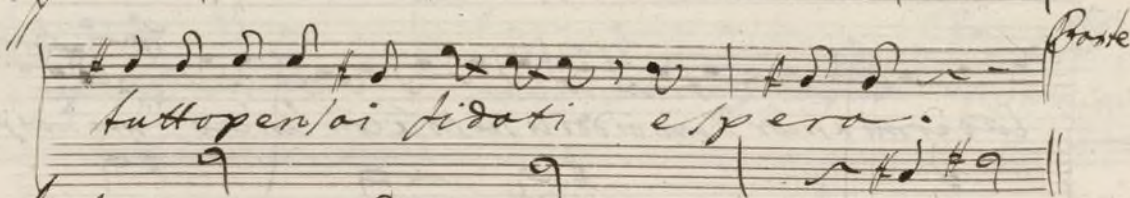
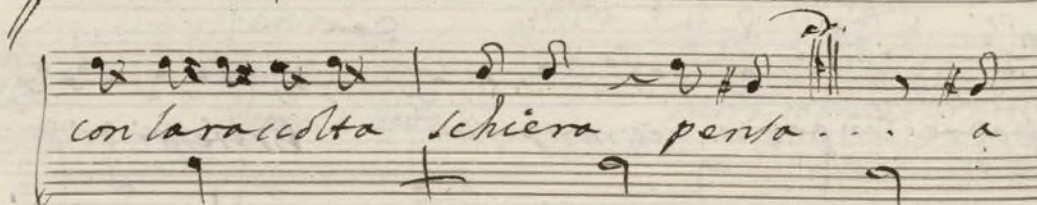
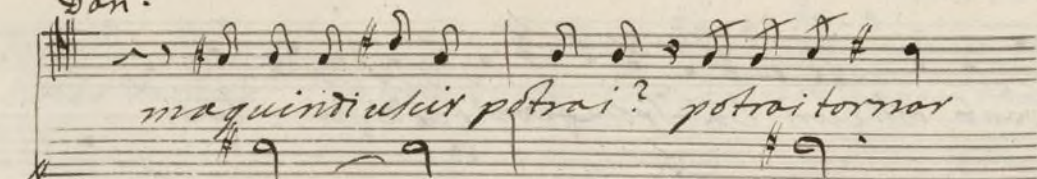
Danco è adratto. Dove corriomio Ne? fuor della Reggia

un o ti lo accerzar. chi ti difende: Resta ne

tuo I giorni finchi io gente raccolga e ate ritorni.



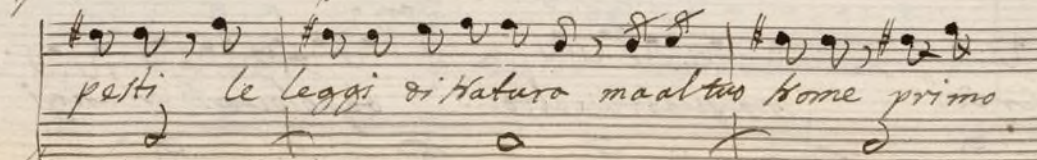
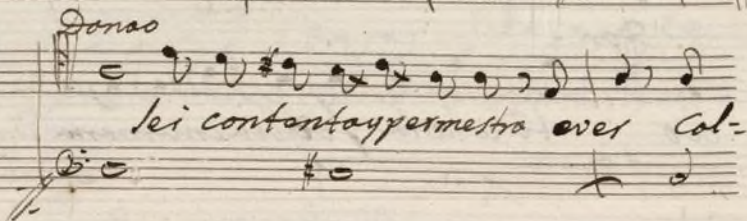
Don.



Scena

Donao ed  
perm. fra Costi

Donao





vanto aslicuri trale pose fedeliai di fu = turi

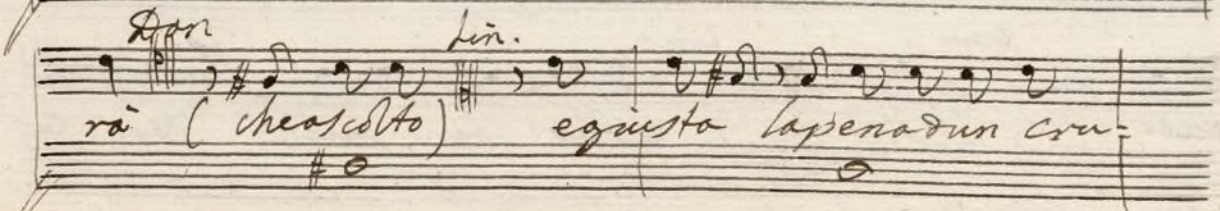
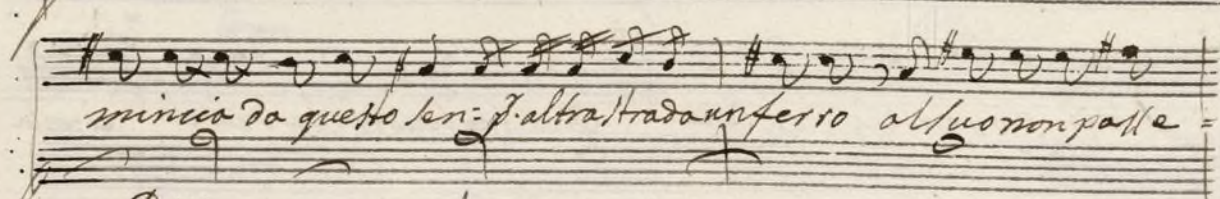
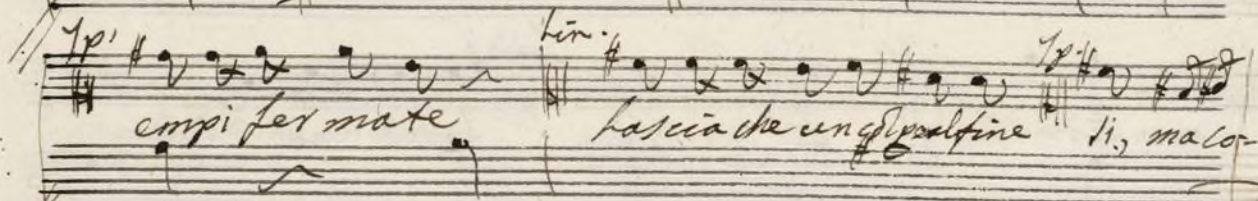
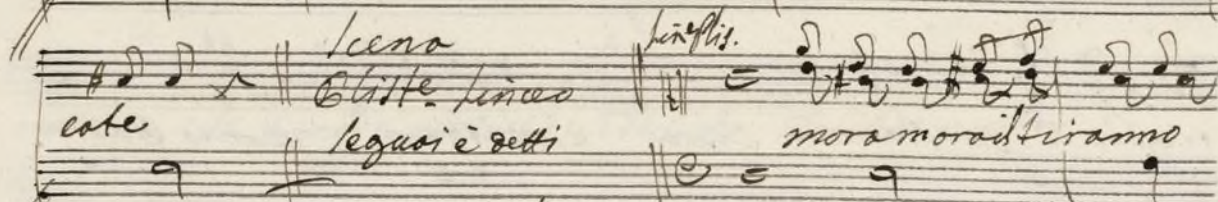
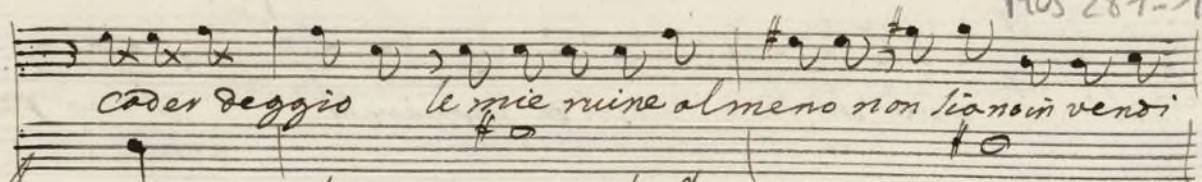
*pp.* *Don.*  
Padre t'inganni io non parlai Pretendi di de-

*pp.*  
ludermi ancor? non viddi io Nello te con linceo ma non per-

*Don.* *pp.*  
cio taccheta figlia inumana ingrata figlia e

*Don.*  
Credi ... ma qual tumulto... ogni occorlo e lungi







*fp.* *lin.*  
*tele.* *evvi chi fece Giudici e monarchi.* *il tuo pe*

*fp.* *lin.* *fp.*  
*riglio...* *questa mia cura con barbaro* *emio Padre.*

*lin.* *fp.* *lin.*  
*con tiranno* *ed tuo re* *gloria ed difendi?*

*fp.* *lin.* *fp.*  
*il mio sover lo chiese* *Qui togliesti la vita e imola*

*Don.* *lin.* *fp.*  
*siede* *(Configlia)* *evvi ben mio* *torn: tuo*

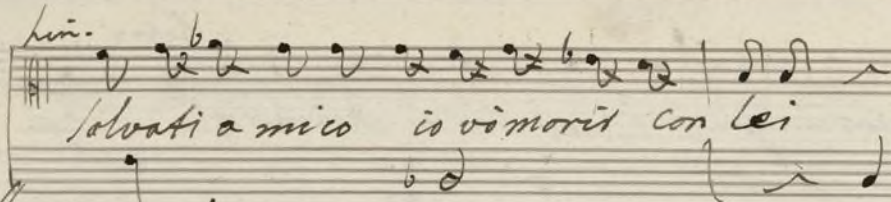


bene Conquellacciar in guero non dar di chia mar mi *Lento*  
 mot... le amore persuade i delitti lento e l'or  
 della mia fama antico *Lento* m'aspora... non aver: lontan re-  
 mica. *Don* chi vide mai maggior virtù? *Elis.* linceo troppo  
 tempo tu perdi adotto arriva. fuggi o perduto sei

Ayuntamiento de Madrid



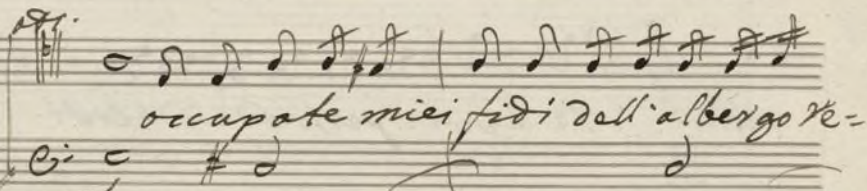
lin.



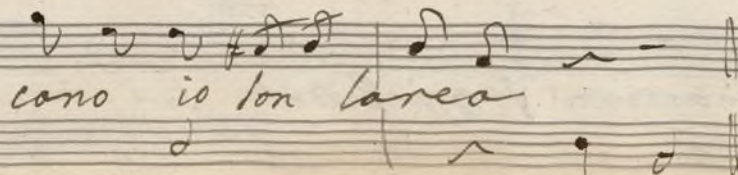
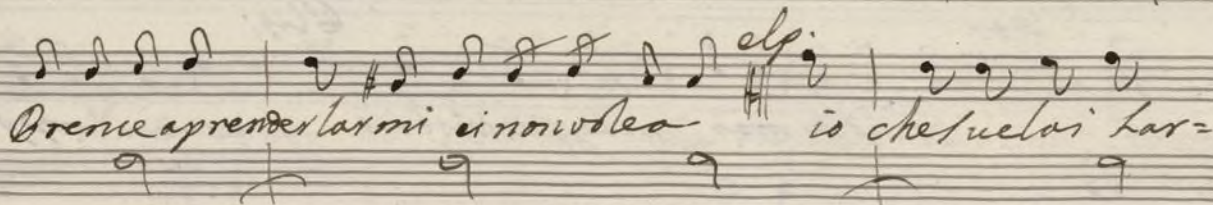
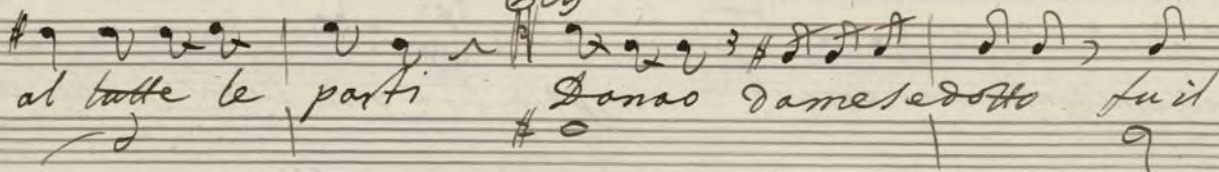
Scenultima

adatto, lequasi edetti

91.



Gly





*Violini* *mp.*

*Viola*

*Perm*

*Larg<sup>to</sup>*

*Padre udisti finora una*

*figlia pã tosa orche lode agli dei in sicuro già sei*



*Senti una sposa*

*sposa ma non temer di questo nome si-*

*gnor chio faccio abuso*

*non difendo lin ceo me Nella acuto*



le le lagrime mie date non

fanno offenergli il perdono mora ma



Handwritten musical score on aged paper, featuring two systems of staves. The first system includes vocal lines and piano accompaniment. The second system continues the vocal line and piano accompaniment. The lyrics are written in Italian.

*Ad.*

*leco moray per me tra amor. Debole io*

*poet.*

*p. d.*

*p. d.*

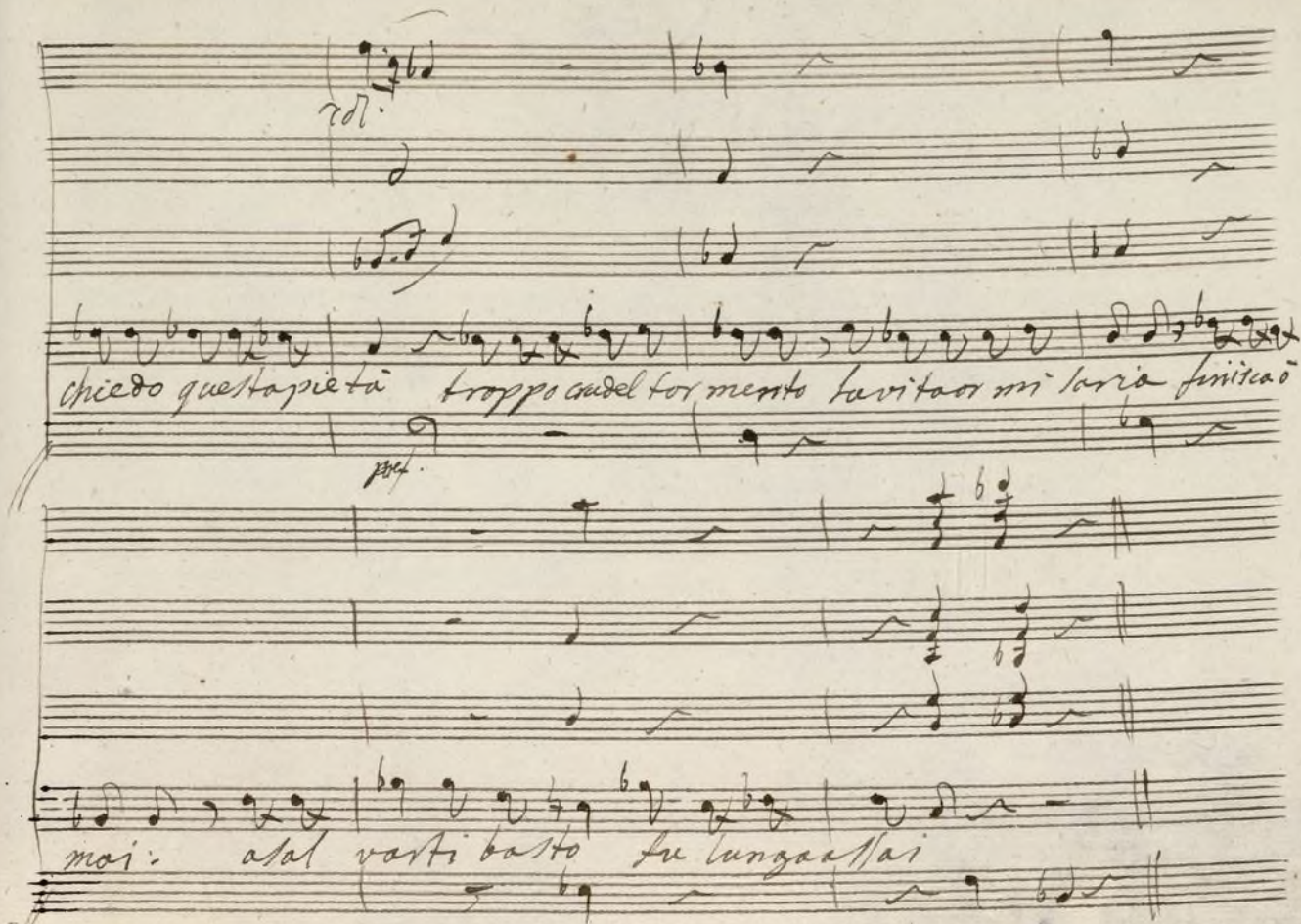
*p. d.*

*p. d.*

*merto questo castigo e l'eventurata io*

*p.*




  
*mol.*
  
 chiedo questa pietà troppo a del tormento la vita or mi larò finita o
  
*mol.*
  
 mai: alal parti basto la lunga assai



Donao

non più figlia non più vivi felice vivi col tuo lin-

ceo il regio l'eterno altus crin potessi ceder dell'uni

verso ate l'impero! Prenderei fortunato il mondo in-

tero

Segue Con violini Mondo e Coro



17<sup>o</sup> e Rondo

Mus 281-1

Violini

Viola

Spemestra

Basso

all.<sup>o</sup>

all.<sup>o</sup>

cres.

Lento:

Cesate al fin ces-

cres.

Academia de Madrid

John Baptista Velli



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

*late Grazie, o Numi del cielo, D'affligger questo cor, barbare pene*  
*nate oh dulcissimi Caro Padre N'lo tro a ciervo a cher tanta ventura*

The score includes various musical notations such as clefs, time signatures, and dynamic markings like *p.* (piano) and *cref.* (crescendo). The paper shows signs of age, including staining and wear along the edges.



*Bortely*  
 Soglia comincio a respirare o =  
 Delas Deydades pro digio todo  
 mai, dal grave peso Degli affanni passati mi sento allegro =  
 fue Querida et amiga el alma mieta dicha no cesa de aplaudir  
 Ayuntamiento de Madrid



Antonino

Handwritten musical score for "Ave Maria" by Franz Schubert. The score is written on ten staves, with the top three staves for the vocal parts and the bottom seven staves for the piano accompaniment. The tempo is marked "Andantino" at the top left. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are written in Italian, with the vocal parts and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like "p." (piano) and "f." (forte). The lyrics are: "Ave Maria, Ah caro Padre... Adorato mio Dio la tua E...". The score is signed "Ayuntamiento de Madrid" at the bottom.



*mach Dio! l'occhio Della gioja ch'io*

*provo I miei sargi confonde, e le parole do spiegarminon*



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

*So... voi che sapete quanto finor penai,*  
*por q' la p. mnia el cielo vno a univ. p. d. p.*

*Seque Rondo*  
*43*  
*voi mi intendete*  
*miro amor fino.*



Con violini violle clarinetti oboe corni e basso

*Affettuoso*

Già ~~son~~ sono e mio tu sei i miei mi-  
do dolce amor  
già son tua e mio tu sei



Handwritten musical score on six staves, featuring lyrics in Italian. The notation includes various musical symbols such as notes, rests, and bar lines, along with some decorative flourishes. The lyrics are written below the notes.

Lyrics:

io dol mio mio dol = ce amor deli  
 rai già di dolore or deliro  
 di pia cer de li rai già di = dolore  
 or deliro nel goder già tua sono i  
 mio = tu lei io dol mio mio dolce a-



43  
2

Handwritten musical score on aged paper, featuring six systems of staves. The lyrics are written in Italian. The notation includes various musical symbols such as notes, rests, and bar lines. The paper shows signs of wear, including a large stain at the bottom left and a small circular mark near the bottom center.

mor già lon tua  
emio tu sei  
mio mio dolce amor Cadrea  
mato Indio perdona vorrei dir  
spègar vorrei ma confonde i



Ten ti miei que- peccato  
 di pia cer  
 pia cer Badre amato  
 Dio perdona questucello di pia-  
 cer site voi felici amanti  
 all.

The musical score is written on six systems of staves. The first system has a treble clef and a key signature of one flat. 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 sixth system has a bass clef. The lyrics are written below the staves in a cursive hand. The paper is torn on the left edge.



Le più dolci si dà  
 non cessate  
 a farmi pianti trion fo la fedeltà  
 trion = fo la fedeltà  
 già tua sono  
 è mio tu lei a i do



Handwritten musical score on six staves. The lyrics are in Italian and are written below the notes. The music is written in a cursive style, typical of 18th or 19th-century manuscripts. The lyrics are: mio mio dolce amor Padre per- dona sposo oh Dio vorrei ah ah dite voi felici a = manti le più bel piacer si dà son ces. lati a fanni amanti trion fo la



fedel ta di te voi felici amanti

le più bel piacer si dà le più

bel piacer si dà son cessate af-

fanni e pianti trionfò la fedel

tà trionfò la fedel ta



trionfo la fedeltà

trionfo la fedeltà

trionfo



la fe del = ta' trionfo la fe del =

ta' trionfo la fe del ta'







Corni in *F*  
 Oboe  
 Violini  
 Viole  
 Spertmetza  
 Linco  
 Elpinico  
 Danoa e  
 Pavia  
 Plistene  
 Basso  
 Fagotti  
 All.  
 cresc.  
 cresc.  
 cresc.



*paix des plaids rendi* *cha per se vive* *l'eto agricor vive l'eto agricor*  
*Ma si per sempre si resti* *con voi viva la pace, l'amor la pace, l'amor* *Solo*  
*ne id*



Handwritten musical score on aged paper. The score consists of two systems of staves. The first system has four staves: the top two are vocal staves with lyrics, and the bottom two are instrumental staves. The second system also has four staves, with the top two being vocal staves and the bottom two instrumental. The handwriting is in dark ink, and the paper shows signs of age and wear.

*calma e il pauer la calma e il pauer la calma e il pauer*

*fanno leggier e daffanno leggier e daffanno leggier*



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The word "Fine" is written on the fifth staff, and "del Gramma" is written on the sixth staff. The number "43" is written at the end of the tenth staff.



1

C.<sup>r</sup> M.<sup>r</sup> R.<sup>21</sup>. Mus 281

Spormestra

Violino Primo.

Brinc.<sup>le</sup>

//





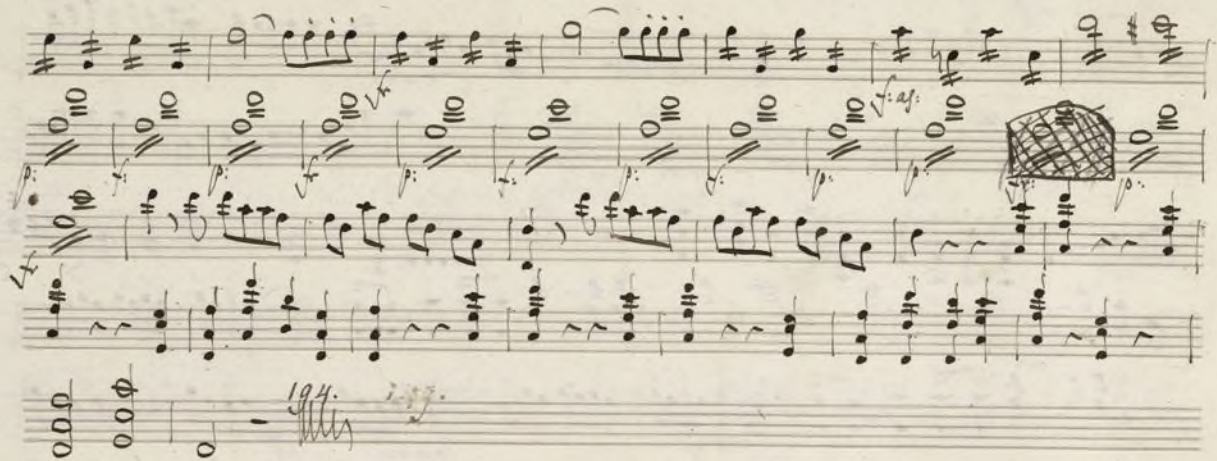


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Dynamic markings and performance instructions visible in the score include:

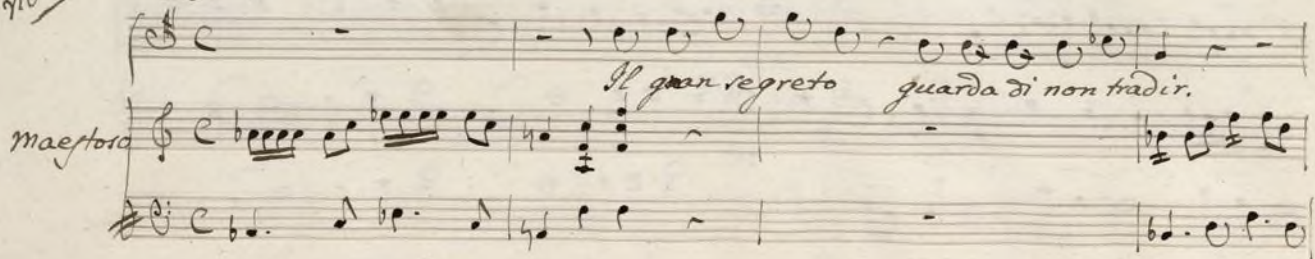
- p.* (piano)
- mo* (molto)
- af.* (allegro)
- otto voc.* (eight voices)
- v. s.* (vocal solo)





*non mi sento*

*Recuo*





Componi il volto, misura i detti, e nel grand' uopo all' ire poi sciogli il

fren. ora, Ubbidisci, e pensa, che un tuo dubbio pietoso te perde e

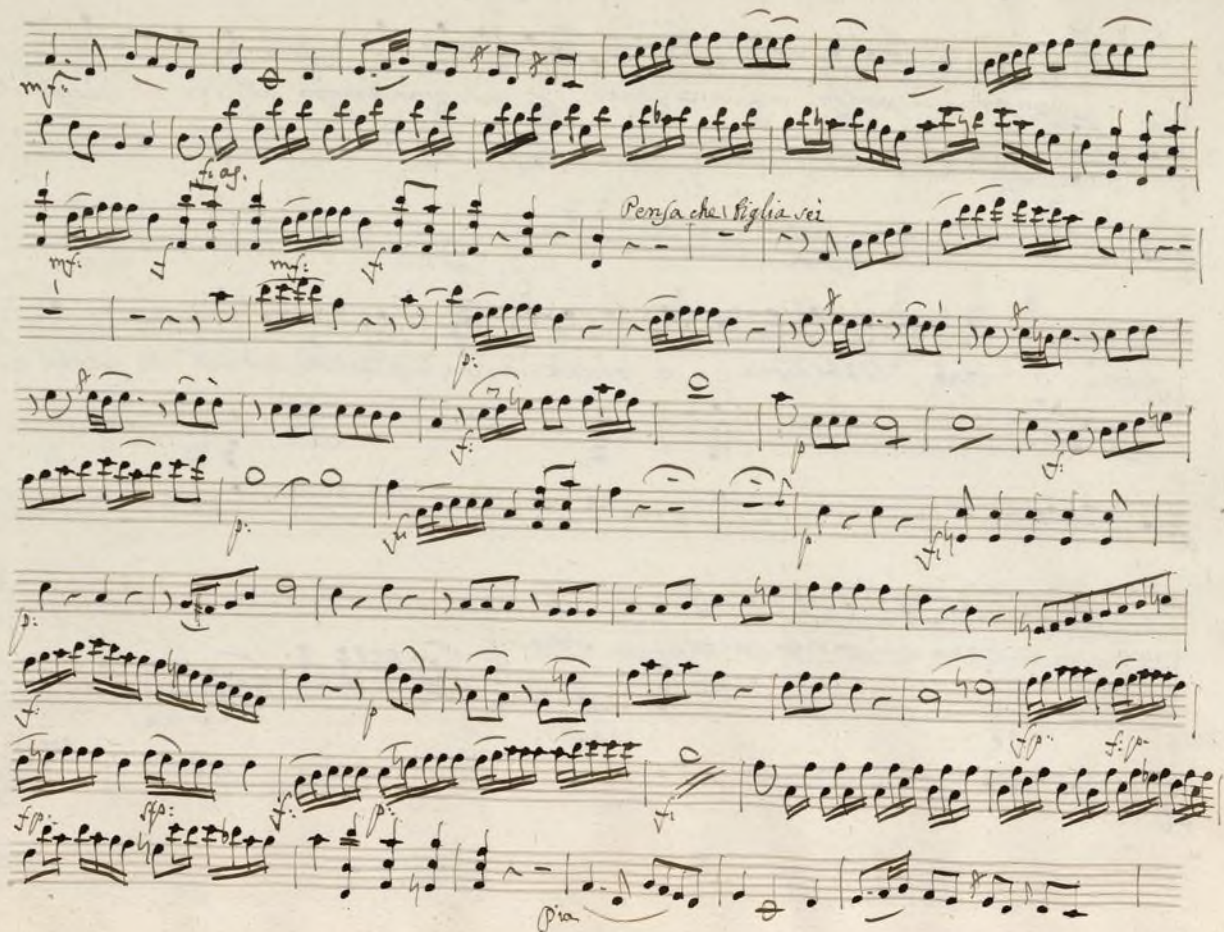
mè, senza salvar lo sposo

*Aria*

maestri

volti











Rec.<sup>vo</sup>

Misera che ascoltai? son io? son

*f. p.* *adagio* *f. p.*

desta! sogno forse o vaneggio? io nelle vene del mio sporo inno-

*f. p.* *p.* *bo*

cente.... ah! pria m'uccida con fulmine il ciel; pria sotto al

*all.*



piede mi s'apra il suol.... ma.... che farò? se

parlo di Linceo la vendetta er ser potrebbe funesto al Seni.

tor Linceo se taccio laccio epposto del padre all'odio a coro. oh co.



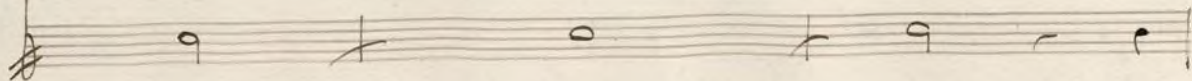
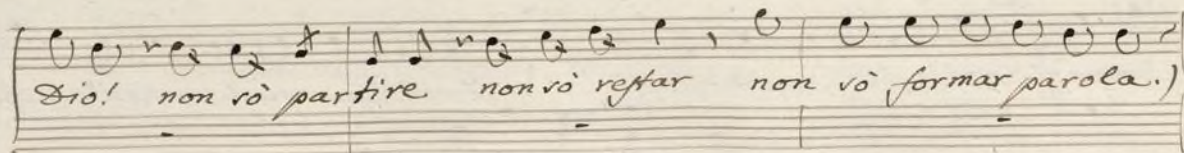
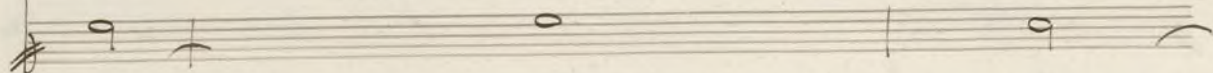
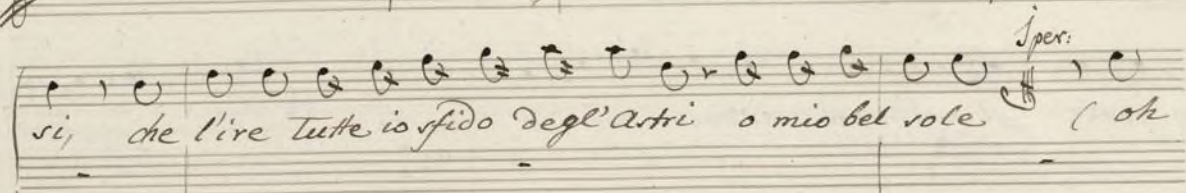
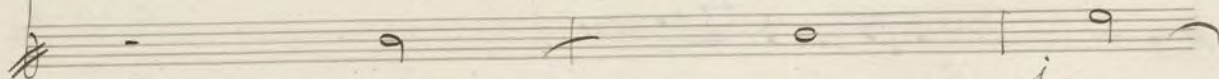
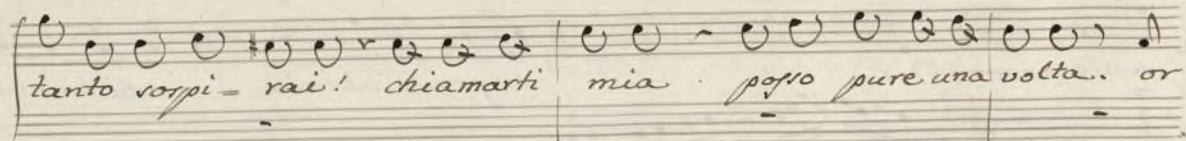
mando! oh vendetta! oh padre! oh spora!  
 e quando giunga il Grece come l'accoglie-ro' *Con qual sem.*  
 biante con quai voci po-trei!... Numi! in per-sarlo mi

*f. p.*  
*f. p.*



sento inorri-Dir. *fuggasi altrove in solitaria*  
*parte si na; conda il dolor, che <sup>mi</sup>tray = porta* *Brinipepa mio*  
*Numè... (Ahimè! son morto.)* *Finve per quel momento che*



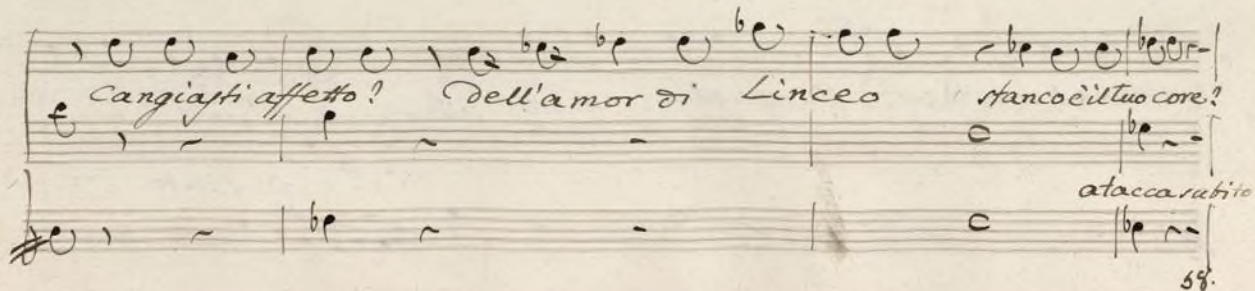
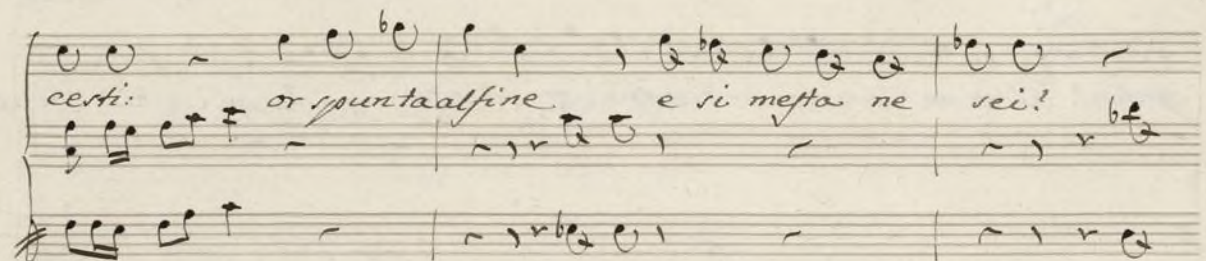




Lin:

ma perchè, Brincipessa, intè non trovo quel contento, ch'io  
provo? altro-ve i lumi tu rivedgi in quietà, e sfuggi i miei! che av-  
venne! non tacer. *Consiglio* o Dei! *all:* questo felice au-  
v: subito















*Capo tarta* *All: opai*  
*Fori*

*mi laci... tiraña... m'uc=*  
*cidi!... pietata!... Larghetto*  
*17*  
*All: Tiraña... milaci m'uc=*







*reppiro.*

*Rec.<sup>vo</sup>*

del Principe va amata giuro a tutti gli Dei lo

giuro a te che sei il mio Nume maggior. Nulla io comisi, colpa non

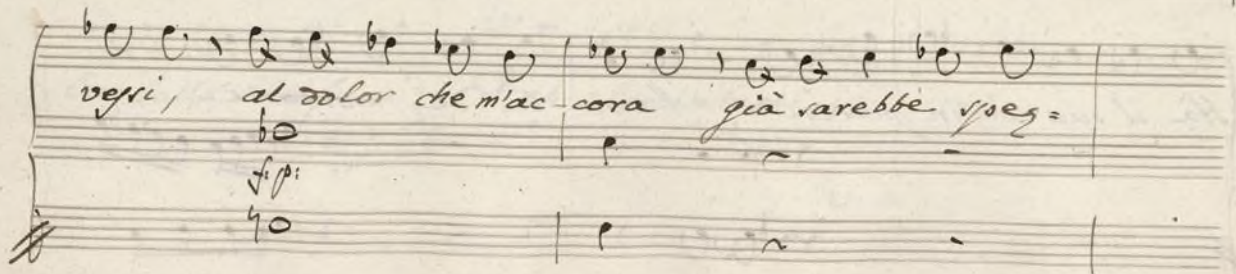
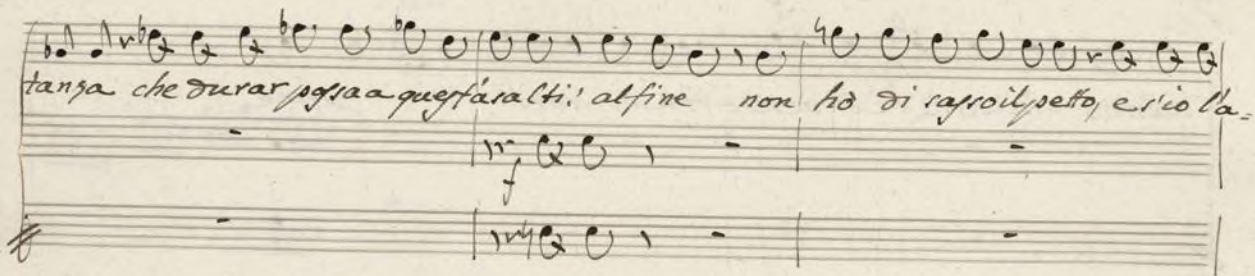
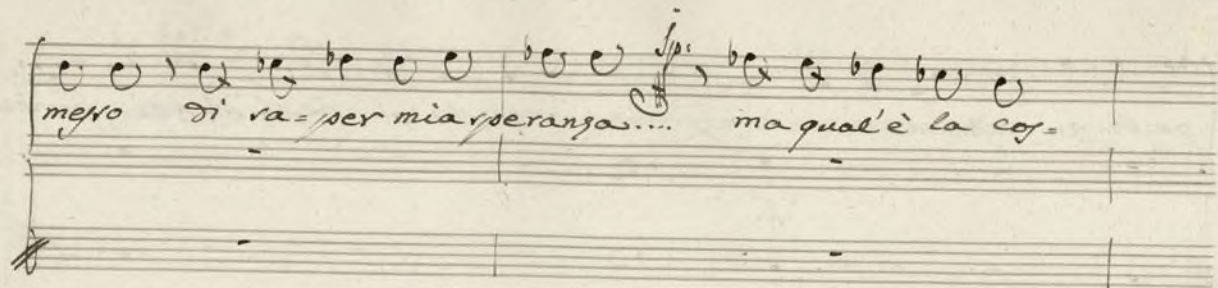
ho se volontario errai voglio sugli occhi tuoi con questo istesso ac-

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



Handwritten musical score for the opera *L'Espresso* by Giuseppe Verdi. The score is written on three systems of staves. The first system contains the lyrics "ciar, con questa destra voglio passarmi il cor...." and "Brence.... sper-". The second system contains "meffa oh Dio! Barla Ramenta il tuo dover. (che crudel-". The third system contains "tà!) non so po ne parlar, ne tacer.) ne m'e' pro-". The score includes various musical notations such as notes, rests, and dynamic markings like "f" and "mf".

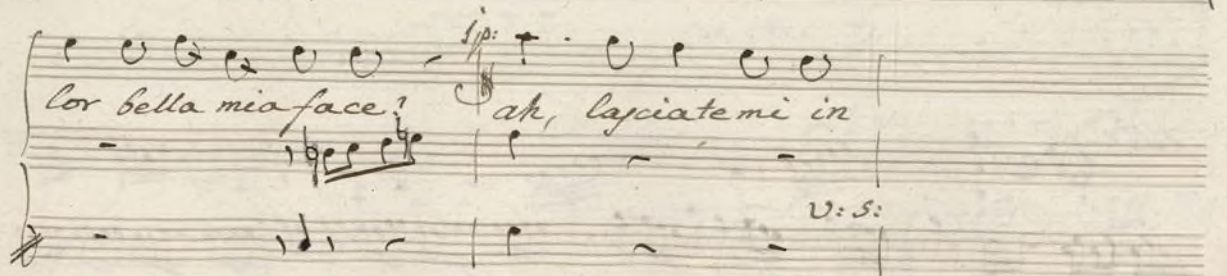
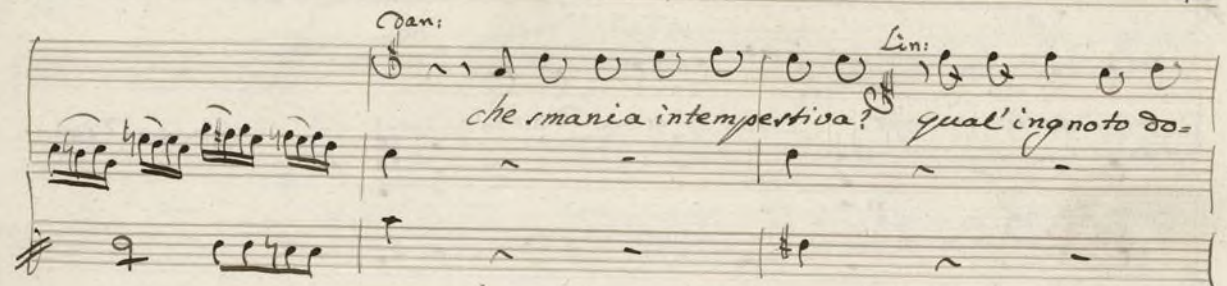
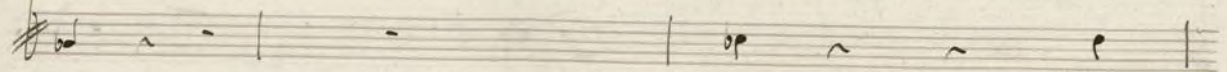
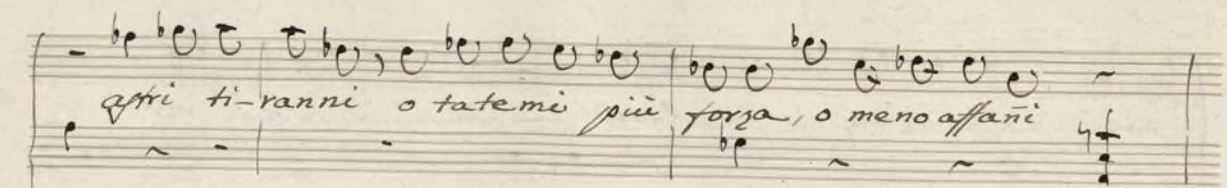






zatto un sasso ancora e che vi fei ch'ei perche amio  
 danno in volite inven- tate sorti di pene!  
 Ha il suo confin prescritto la vir- tu de mortali.







pace; ah da me che vo-lete! io mi sento mo-rir:

io mi sento mo-rir voi m'uccide-te. *Segue Aria*

*All.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The manuscript is written in a historical style with some ink bleed-through from the reverse side.

Dynamic markings and other annotations include:

- ff* (fortissimo) at the beginning of the first staff.
- mf* (mezzo-forte) in the second staff.
- ff* (fortissimo) in the second staff.
- ff* (fortissimo) in the third staff.
- ff* (fortissimo) in the fourth staff.
- ff* (fortissimo) in the fifth staff.
- ff* (fortissimo) in the sixth staff.
- ff* (fortissimo) in the seventh staff.
- ff* (fortissimo) in the eighth staff.
- ff* (fortissimo) in the ninth staff.
- ff* (fortissimo) in the tenth staff.
- ff* (fortissimo) in the eleventh staff.
- ff* (fortissimo) in the twelfth staff.
- ff* (fortissimo) in the thirteenth staff.
- ff* (fortissimo) in the fourteenth staff.
- ff* (fortissimo) in the fifteenth staff.
- ff* (fortissimo) in the sixteenth staff.
- ff* (fortissimo) in the seventeenth staff.
- ff* (fortissimo) in the eighteenth staff.
- ff* (fortissimo) in the nineteenth staff.
- ff* (fortissimo) in the twentieth staff.
- ff* (fortissimo) in the twenty-first staff.
- ff* (fortissimo) in the twenty-second staff.
- ff* (fortissimo) in the twenty-third staff.
- ff* (fortissimo) in the twenty-fourth staff.
- ff* (fortissimo) in the twenty-fifth staff.
- ff* (fortissimo) in the twenty-sixth staff.
- ff* (fortissimo) in the twenty-seventh staff.
- ff* (fortissimo) in the twenty-eighth staff.
- ff* (fortissimo) in the twenty-ninth staff.
- ff* (fortissimo) in the thirtieth staff.
- ff* (fortissimo) in the thirty-first staff.
- ff* (fortissimo) in the thirty-second staff.
- ff* (fortissimo) in the thirty-third staff.
- ff* (fortissimo) in the thirty-fourth staff.
- ff* (fortissimo) in the thirty-fifth staff.
- ff* (fortissimo) in the thirty-sixth staff.
- ff* (fortissimo) in the thirty-seventh staff.
- ff* (fortissimo) in the thirty-eighth staff.
- ff* (fortissimo) in the thirty-ninth staff.
- ff* (fortissimo) in the fortieth staff.
- ff* (fortissimo) in the forty-first staff.
- ff* (fortissimo) in the forty-second staff.
- ff* (fortissimo) in the forty-third staff.
- ff* (fortissimo) in the forty-fourth staff.
- ff* (fortissimo) in the forty-fifth staff.
- ff* (fortissimo) in the forty-sixth staff.
- ff* (fortissimo) in the forty-seventh staff.
- ff* (fortissimo) in the forty-eighth staff.
- ff* (fortissimo) in the forty-ninth staff.
- ff* (fortissimo) in the fiftieth staff.
- ff* (fortissimo) in the fifty-first staff.
- ff* (fortissimo) in the fifty-second staff.
- ff* (fortissimo) in the fifty-third staff.
- ff* (fortissimo) in the fifty-fourth staff.
- ff* (fortissimo) in the fifty-fifth staff.
- ff* (fortissimo) in the fifty-sixth staff.
- ff* (fortissimo) in the fifty-seventh staff.
- ff* (fortissimo) in the fifty-eighth staff.
- ff* (fortissimo) in the fifty-ninth staff.
- ff* (fortissimo) in the sixtieth staff.
- ff* (fortissimo) in the sixty-first staff.
- ff* (fortissimo) in the sixty-second staff.
- ff* (fortissimo) in the sixty-third staff.
- ff* (fortissimo) in the sixty-fourth staff.
- ff* (fortissimo) in the sixty-fifth staff.
- ff* (fortissimo) in the sixty-sixth staff.
- ff* (fortissimo) in the sixty-seventh staff.
- ff* (fortissimo) in the sixty-eighth staff.
- ff* (fortissimo) in the sixty-ninth staff.
- ff* (fortissimo) in the seventieth staff.
- ff* (fortissimo) in the seventy-first staff.
- ff* (fortissimo) in the seventy-second staff.
- ff* (fortissimo) in the seventy-third staff.
- ff* (fortissimo) in the seventy-fourth staff.
- ff* (fortissimo) in the seventy-fifth staff.
- ff* (fortissimo) in the seventy-sixth staff.
- ff* (fortissimo) in the seventy-seventh staff.
- ff* (fortissimo) in the seventy-eighth staff.
- ff* (fortissimo) in the seventy-ninth staff.
- ff* (fortissimo) in the eightieth staff.
- ff* (fortissimo) in the eighty-first staff.
- ff* (fortissimo) in the eighty-second staff.
- ff* (fortissimo) in the eighty-third staff.
- ff* (fortissimo) in the eighty-fourth staff.
- ff* (fortissimo) in the eighty-fifth staff.
- ff* (fortissimo) in the eighty-sixth staff.
- ff* (fortissimo) in the eighty-seventh staff.
- ff* (fortissimo) in the eighty-eighth staff.
- ff* (fortissimo) in the eighty-ninth staff.
- ff* (fortissimo) in the ninetieth staff.
- ff* (fortissimo) in the hundredth staff.



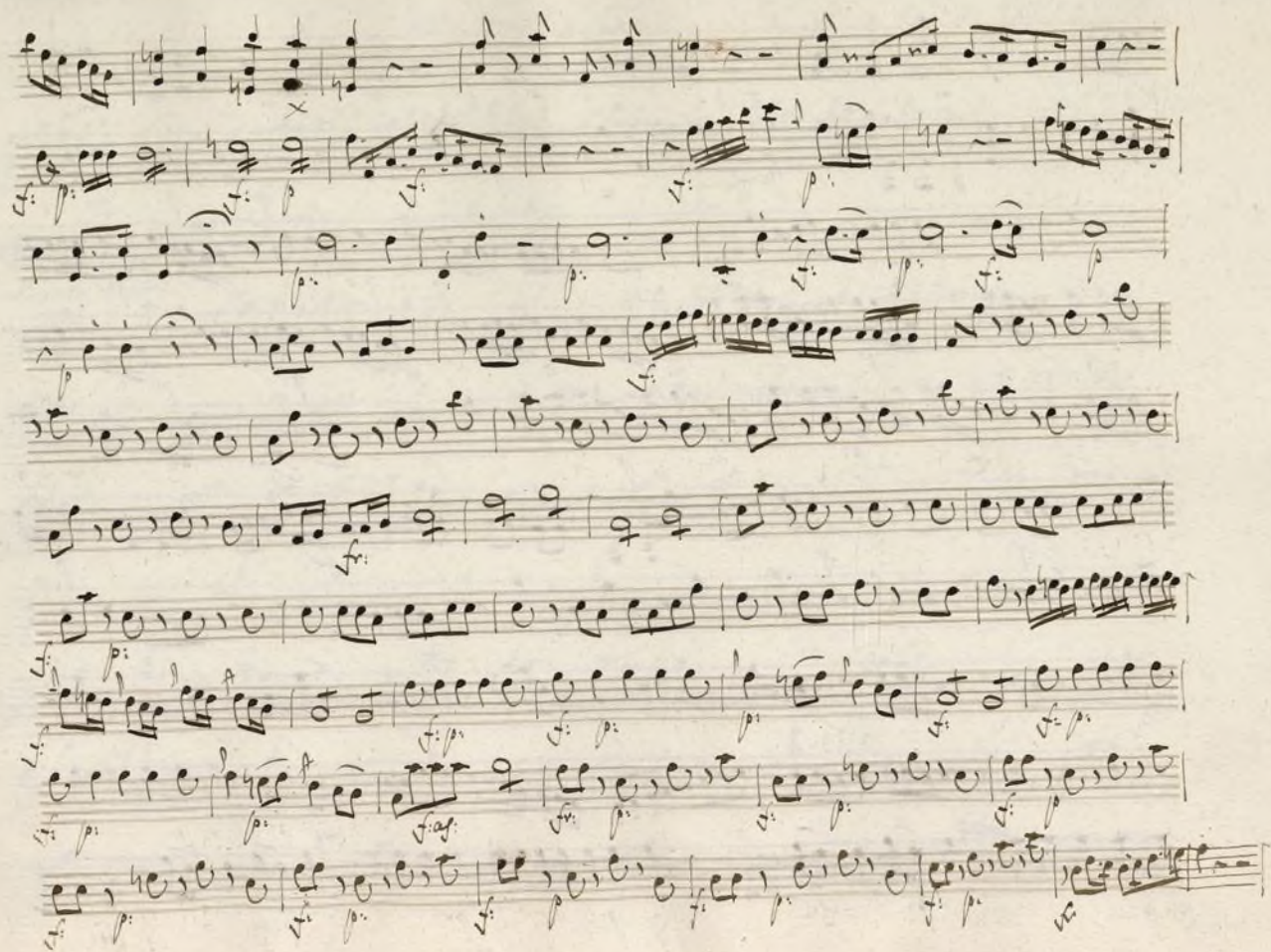
*Cavatina*

*Cantabile*

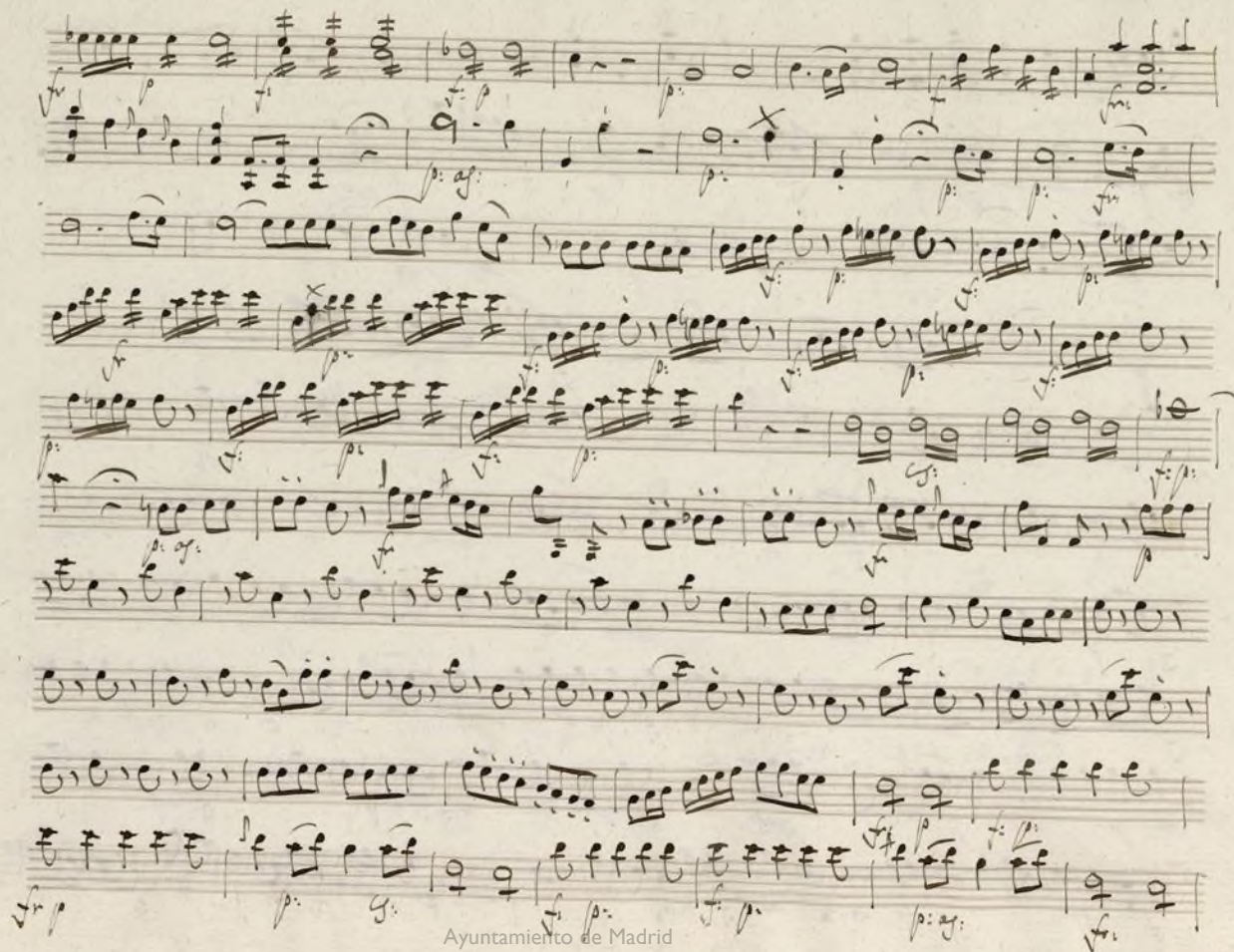
*rit.º*

*p.* *mo* *p.* *mf.* *22* segue subito Terzetto. *All.º* *for.* *p.* *p.* *p.* *p.*



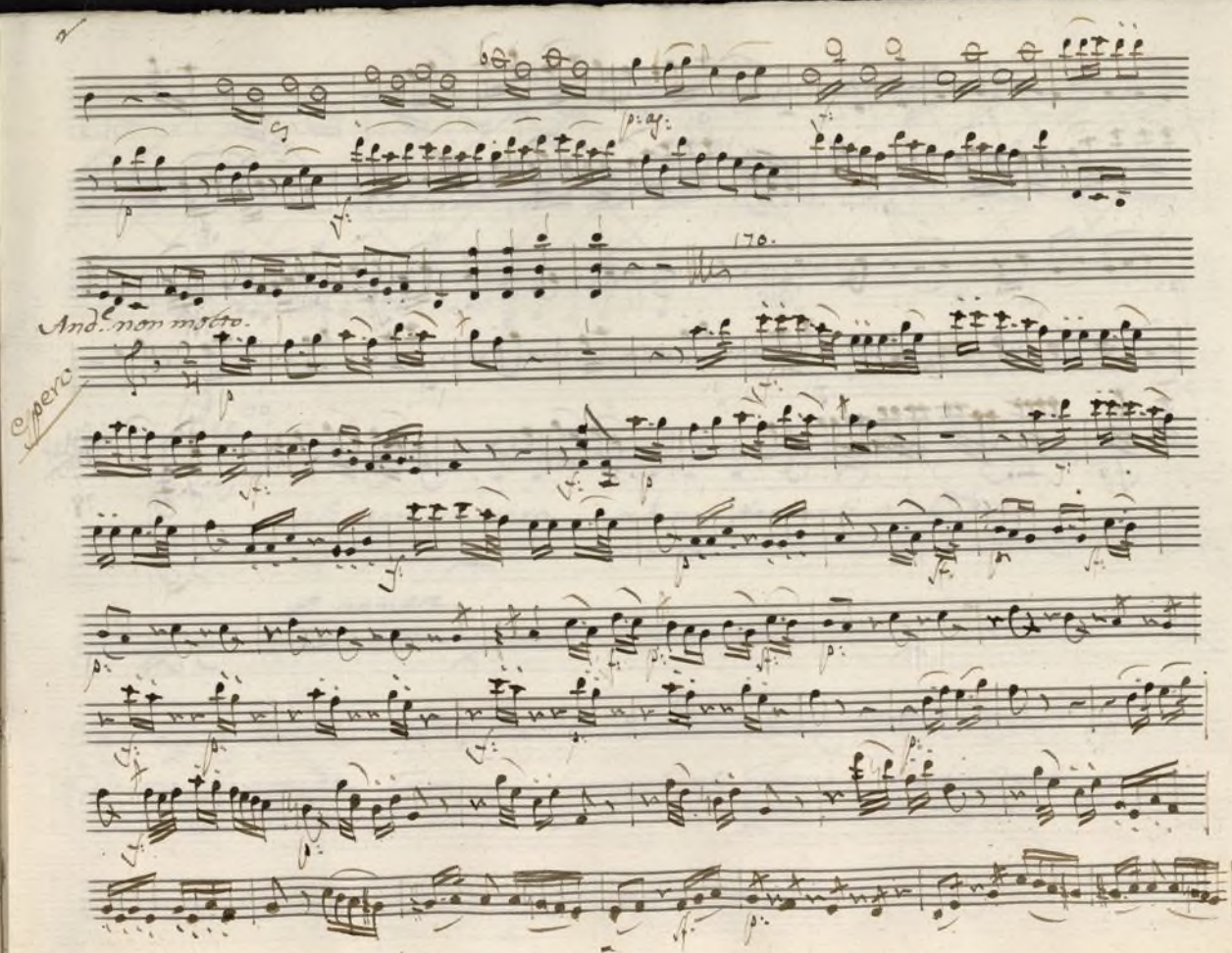








Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo marking "And. non molto." is written above the fourth staff. The word "Corno" is written vertically on the left side of the page. The number "170." is written above the third staff. The manuscript is written in ink on aged, slightly stained paper.



And. non molto.

Corno

170.









*de Heno* *Rec<sup>oo</sup>*

ah non sia vero. ah non stancarti o Padre

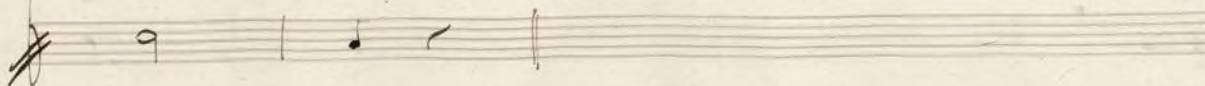
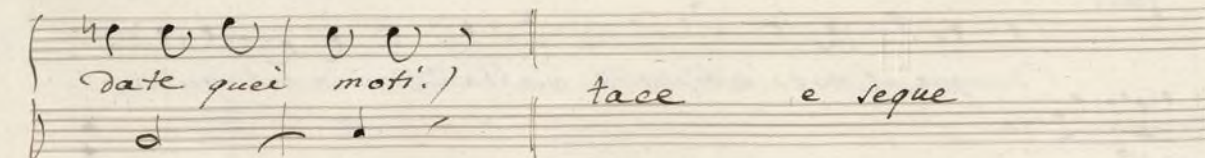
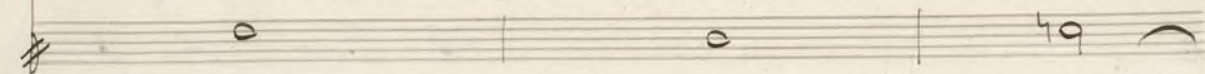
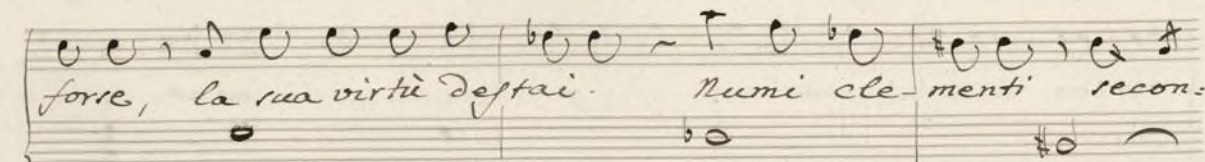
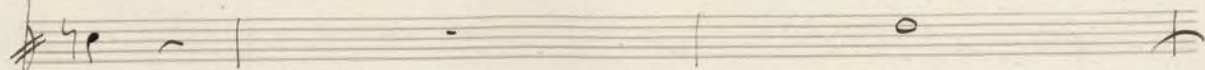
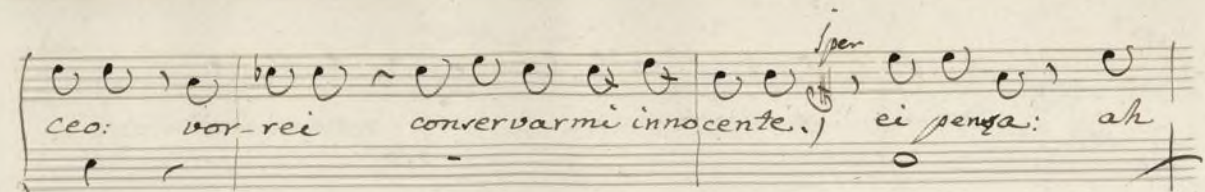
*p: sempre*

desira l'amor de Tuoi, l'onor del Trono, l'arile degli op=



prepi, lo spavento de rei. cangia per queste  
 lagrime, che a tuo prò verro dal ciglio. amato - geni - tor cangia con:  
 siglio. <sup>dan.</sup> qual contrapto a queidetti sento nel cor! Temo Lin-

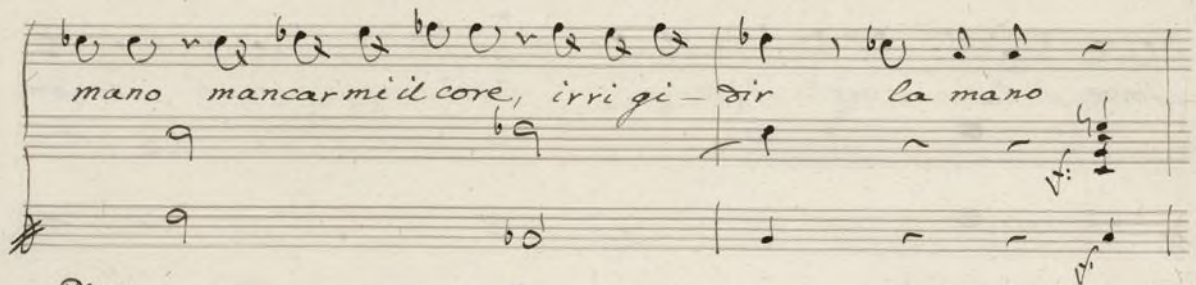
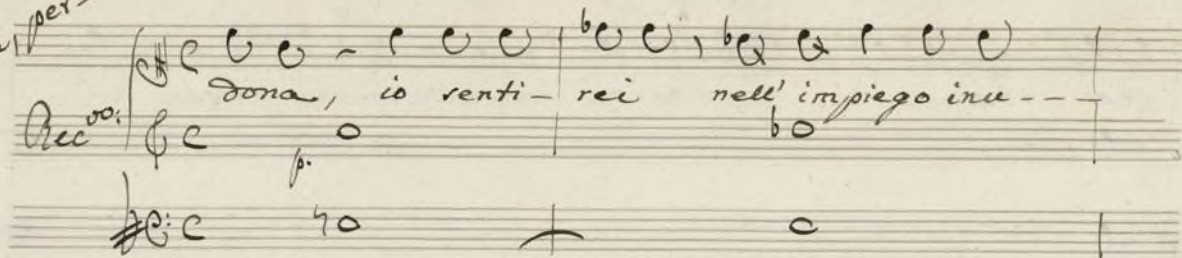




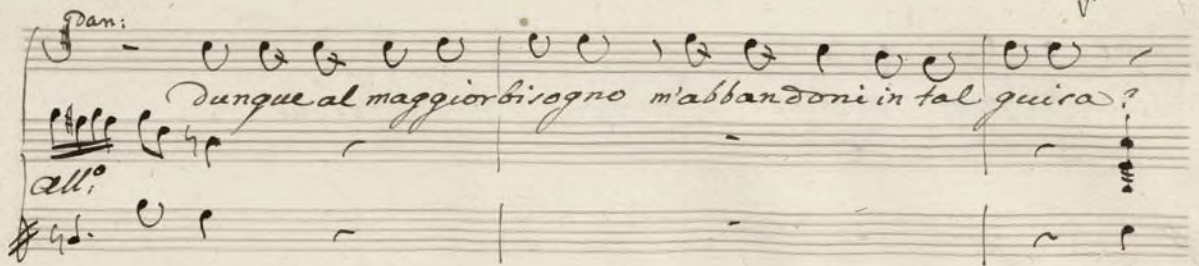


*Ubbidisci per=*

*Recuo.*



*Dan:*



*All.*



*per* *dan:*  
ogn'altra prova... no' no' già m'ebbiai veggio di  
quanto son passato a Lin. ceo, chi m'ha po- tuto  
diubbi-dir per lui, per lui tradirmi ancor po-



*iper: Dan*  
 trebbe io! sì, perciò ti vieto di vederlo mai più.

Gentraci. *ogn'atto* ogni tuo moto, ogni tuo passo, i

vostri pensieri i stessi a me saran palesi. ei morrà se l'af-



colti. udighi. iper in-teri. attacca subito

Rec.<sup>vo</sup> All.<sup>o</sup> phoe 3 viole

phoe 3 viole Spemestra volt. subito



- 1 0 0 0  
 che fia! mor - te al tuo bene, barbara  
 oboe  
 fagotti a tempo

barbara dar po - trai oh  
 oboe  
 fag.

dio! vacilla la mia virtude un freddo gel mi  
 sotto voce asrai



*scuote. mi stringe il cor nel ven dal grave af-*  
*G. a poco a poco con forza affai*  
*con*  
*fanno e non reggo al mio duolo Empio Ti-ranno*  
*con più moto*  
*All.<sup>o</sup> sempre sotto voce*



Handwritten musical score on aged paper, featuring vocal and instrumental parts. The notation includes notes, rests, and dynamic markings such as *f. ag.* and *sof. voce*.

**Instrumental parts (top system):**

- Staff 1: *oboe fagoti*, *oboe e fagoti*, *fagoti viola*
- Staff 2: *f. ag.*

**Vocal parts (bottom system):**

- Staff 3: *che farò! quel cru-*
- Staff 4: *de-lee-rante in torno*, *Ombra fu- nestà*
- Staff 5: *sof. voce*



accrepe il mio martir veggo *Line*

ceo lo veggo che chiede a mè pietà....

odimi, senti non diverrò crudel dal padre il cenno ubbi-

affettuoso sostit. p.



dir non saprò... vedrai che fida... vedrai... *lotta voce*  
*all: secundi*  
*lotta voce*  
 mise-ra me! qual notte orrenda mi-maccia il  
 simili  
 ciel tor-bi-do i-rato copre tutto di nero or-



rore... oh dio! sare-te paghe del mio def-  
 tin bar-bare stelle! voi mi tra-  
 dite io sento l'orror del colpo a- troce,



si, lo sento piombar, empio fe-roce  
 ah siamo nuni almen fe-lice i giorni del mio lin-  
 ceo, se del mio bel terrore lieto è l'effin, no, non mi dolgo io

Sotto voce



moro l'Idol mio pietosi Dei l'Idol mio pietosi  
 molto con iordini  
 Dei de to gliete all' empia sorte l'Idol  
 mi o resti resti oh di



Handwritten musical score on aged paper, featuring two systems of music with lyrics in Italian. The notation includes treble and bass staves, with various musical symbols such as notes, rests, and dynamic markings.

**System 1:**

Lyrics: *la pena la pena a me*

**System 2:**

Lyrics: *la pena la pena a me resti oh*

**System 3:**

Lyrics: *Recuo. Dio... ma che dica! che finga! a chi parlai? dove mi guida*

**System 4:**

Lyrics: *Recuo. f. f. f. f.*

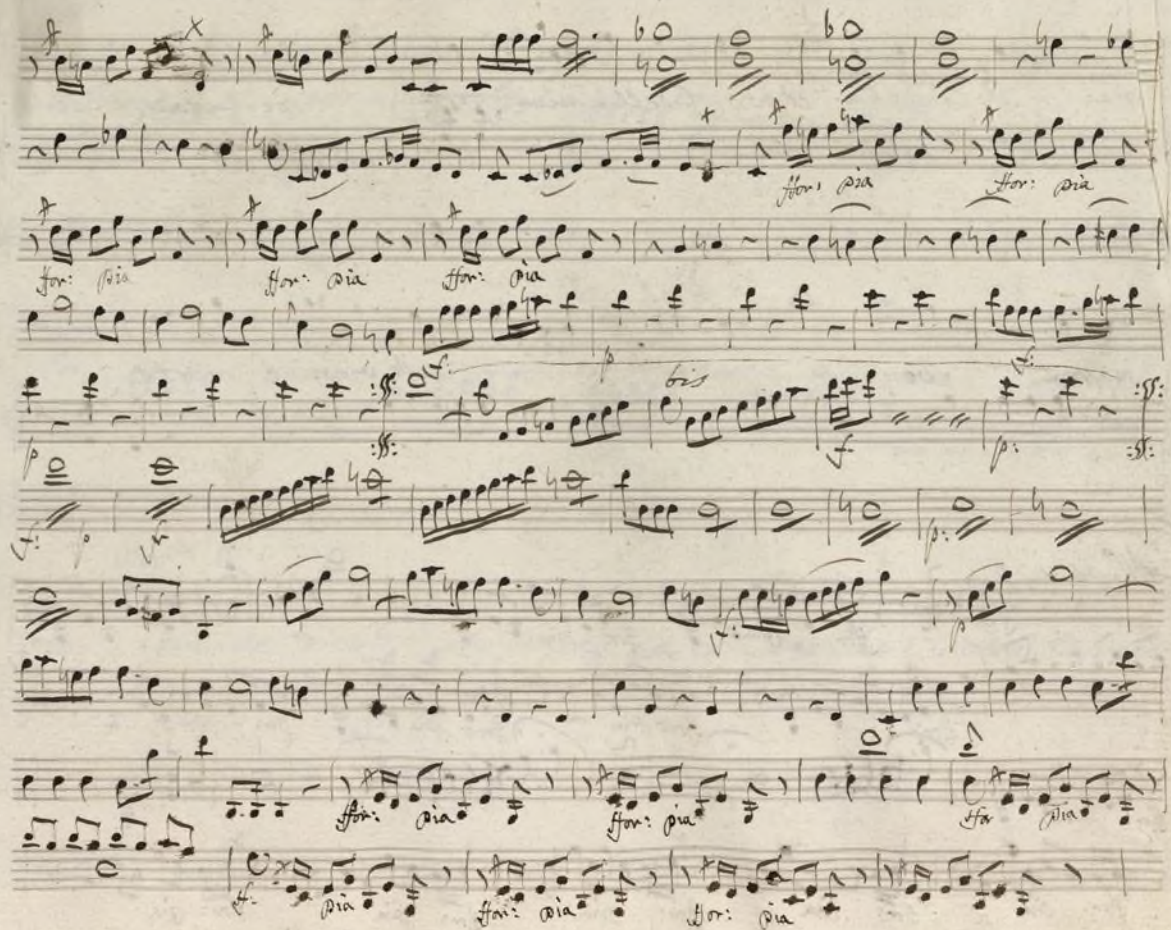


mai il crudele rigor della mia sorte sventurata i per-

Handwritten musical score for "Missa" by Giovanni Battista Pergolesi. The score is on aged, yellowed paper. It features a single melodic line with lyrics written below it. The lyrics are "Missa" and "Missa". The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a simple, elegant style characteristic of the 18th century. The paper shows signs of wear, including creases and discoloration.

[illegible]







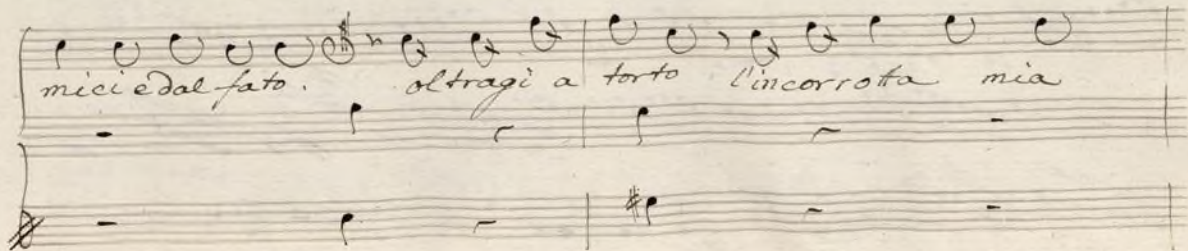
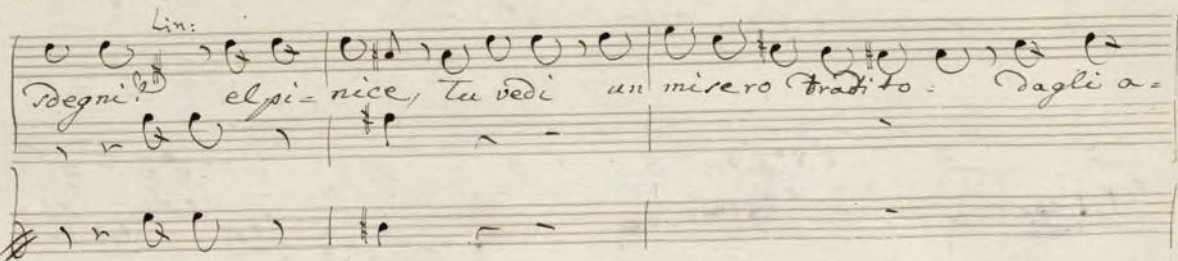
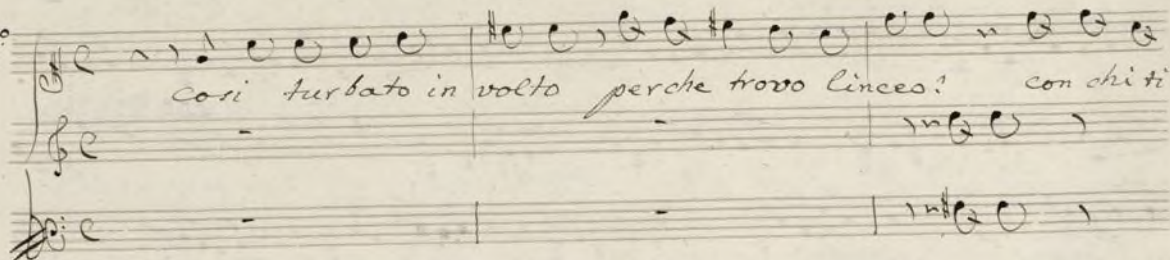
A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics "Hr: Pia" are written below the first four staves. The score concludes with a double bar line and a fermata. The paper is aged and shows some staining.

*Hr: Pia*  
*Hr: Pia*  
*Hr: Pia*  
*Hr: Pia*  
*Hr: Pia*  
*Hr: Pia*  
*Hr: Pia*  
*Hr: Pia*  
*Hr: Pia*  
*Hr: Pia*

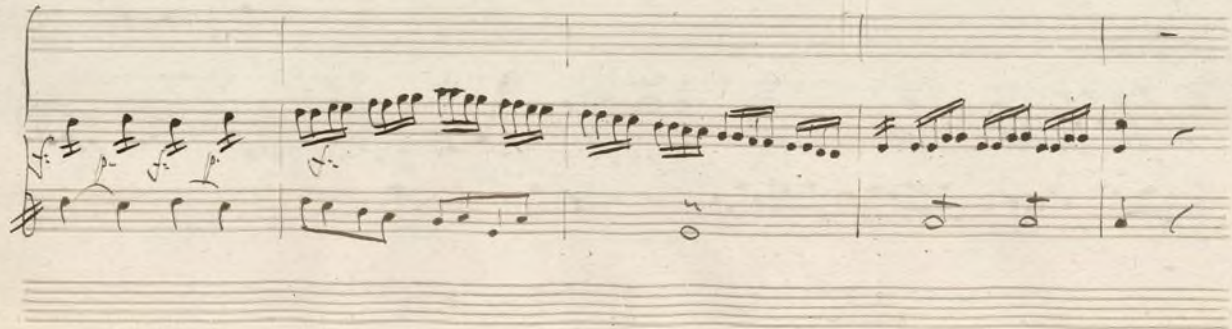
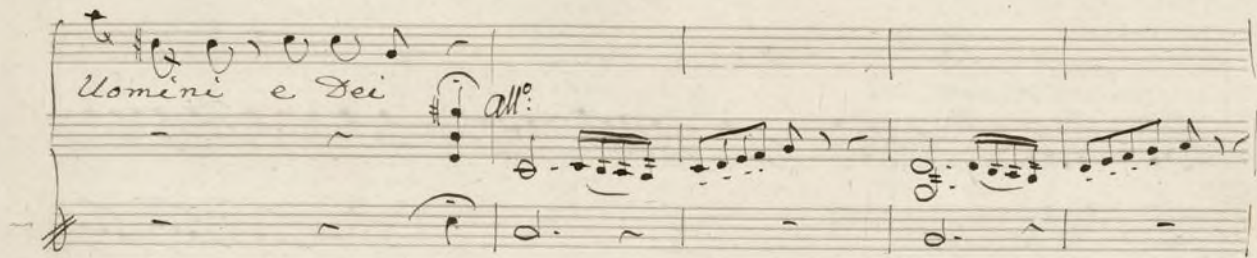
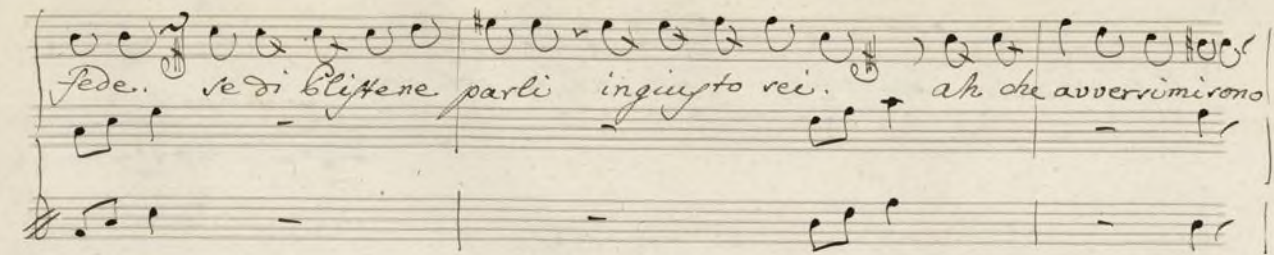


# Atto 2<sup>do</sup>

Rec.<sup>vo</sup>









tutto che miro in - torno tutto mi dà spa - vento, *meno sempre*

*atempo*  
a mille a mille



9  
 e con dal nero a - verno a tor-mentarmi il  
 - - - - -

Cor furie ti ranne a squar-ciar  
 - - - - -

mi è le vento e ad accrepermi al cor l'empio tor-  
 - - - - -



mento *dispe- rar non ti dei perchè deliri? non*

sono i miei martiri gravi forse a bastanza

*and. no. dol.*  
*pp.*

allor ch'io credo, tro- var felici.



ta, trovo per me stessa nemica all'amor mio  
 8 ott.:

Tu dolce amica per pietade m'apporti  
 a piacere

il pianto amaro rendi palese e'l mio dolore a lei, che sola è l'io te.



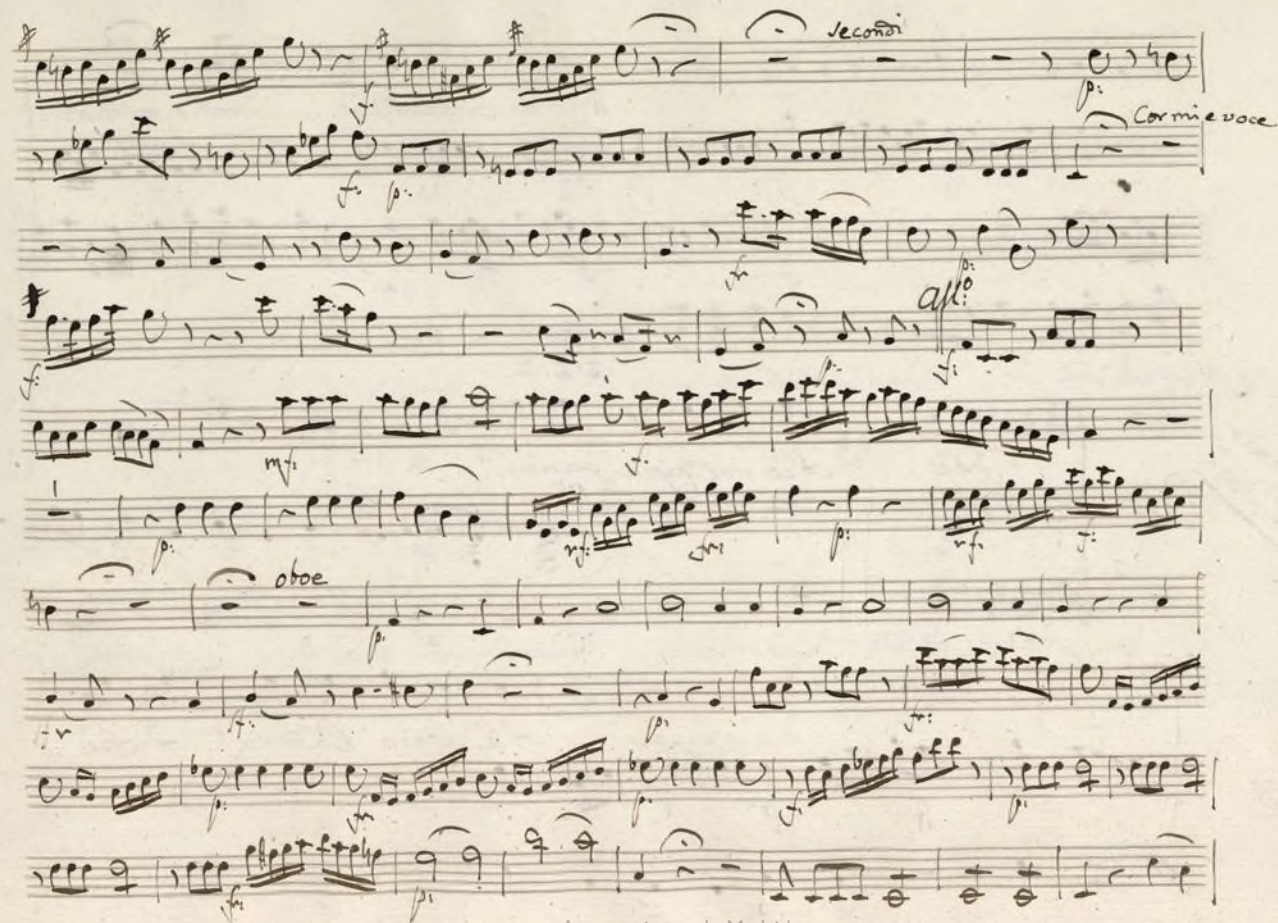
voro e benchè si crudele io tanto a.

voro.

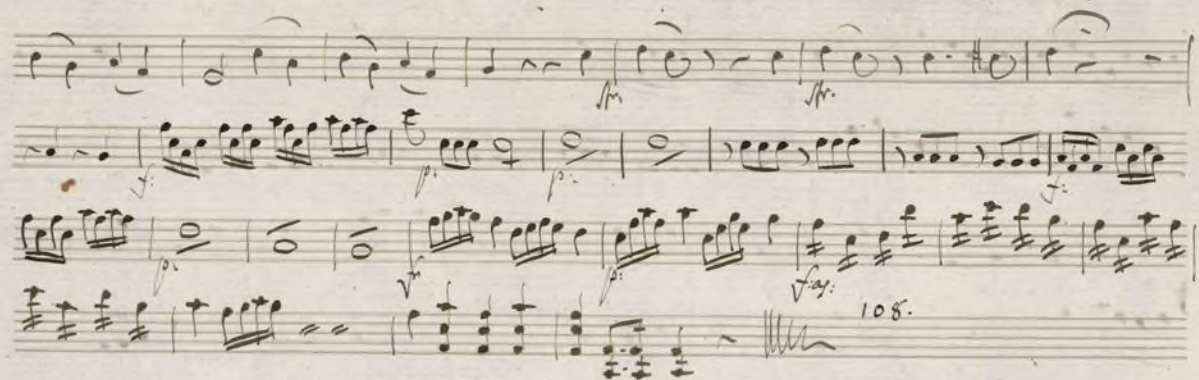
segue Rondo

Largo



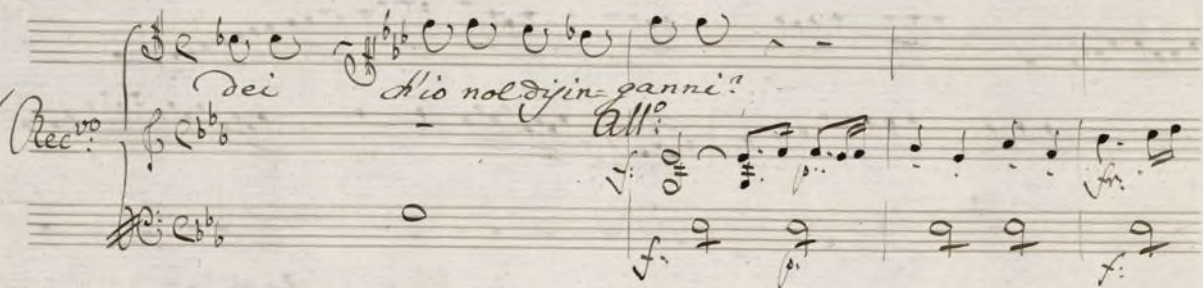






108.

*dyingannar  
nol dei*





tanto m'adora un tal momento  
 A qual crudel cimento la tua spermeſta ef.  
 poni! Io ſon tua figlia, imponi tutto fa-  
 volti ſubito



seno d'una tua figlia al meno cedi al  
*Larghetto*  
 pianto al do-lore tempra tempra quel tuo ri-  
 gore. *f.* io sol domando che cangi per pie-tade *f.* che cangi per pie-  
 to.



Handwritten musical score on aged paper, featuring vocal and instrumental parts. The lyrics "date il rio comando" are written under the first vocal line.

The score includes:

- Vocal parts (Soprano and Tenor/Bass) with lyrics: "date il rio comando".
- Instrumental parts, including a section marked "Maest." (Maestro).
- A section marked "all." (Allegro).
- Dynamic markings such as *p.* (piano) and *f.* (forte).
- Ornate musical notation with various clefs, time signatures, and accidentals.



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

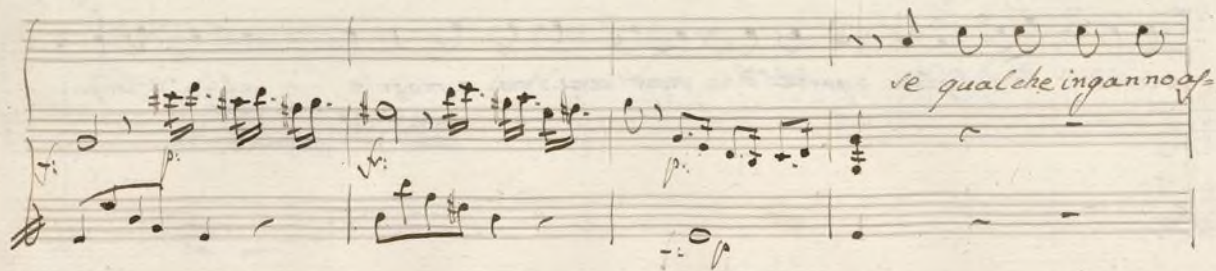
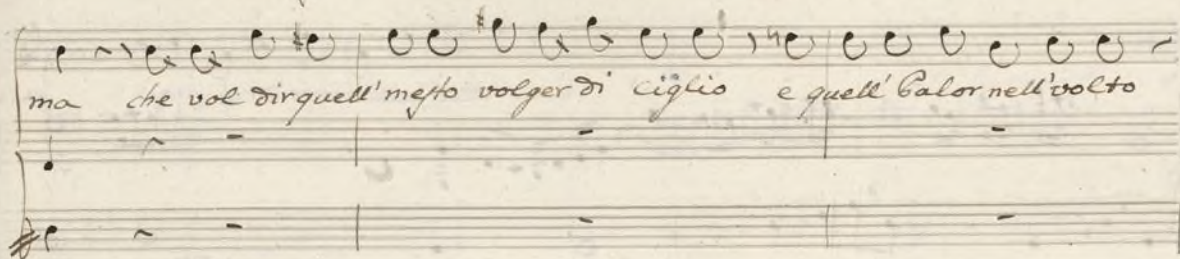
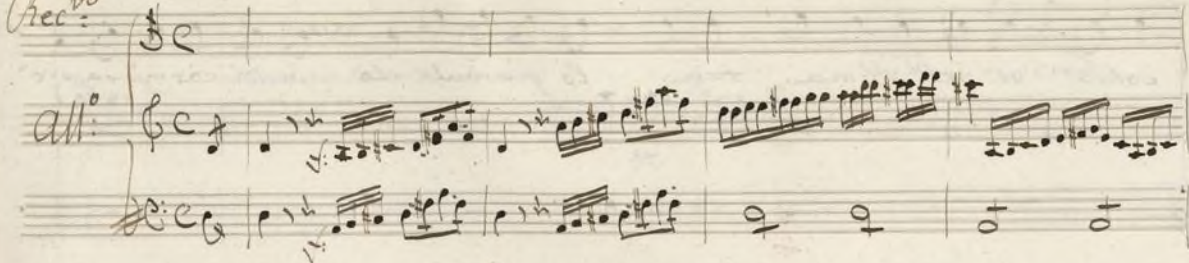
Key markings and annotations include:

- Arp.* (Arpeggio) at the beginning of the first staff.
- arco* (arco) at the beginning of the second staff.
- all.* (allegro) in the middle of the fourth staff.
- piu all.* (piu allegro) in the middle of the sixth staff.
- 51.* at the end of the tenth staff.

The manuscript is written in dark ink on aged, slightly discolored paper.



Rec.<sup>vo</sup>





colto ve nell' Alma tua lo giuro al cielo vendi carmi sapro

*f*

o ciel' che dico mai a

*f*

*ante*

vieni o figlia a parte di quest' ani-ma a mante al fin de pongo

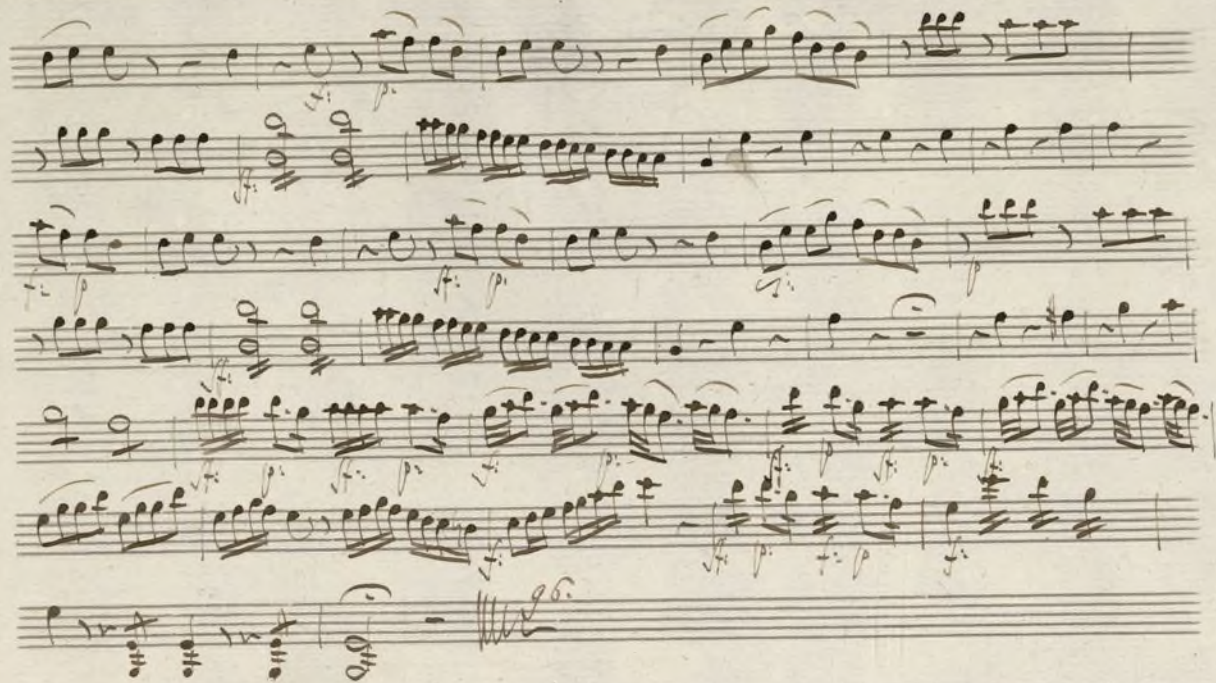


*ogni ombra di timor*  
*Fida vi credo*  
*Fida t'abbraccio*  
*e nell' lasciarti o'*  
*Dei*  
*tutti parlan per te*  
*gli affetti miei*  
*attaca subito*

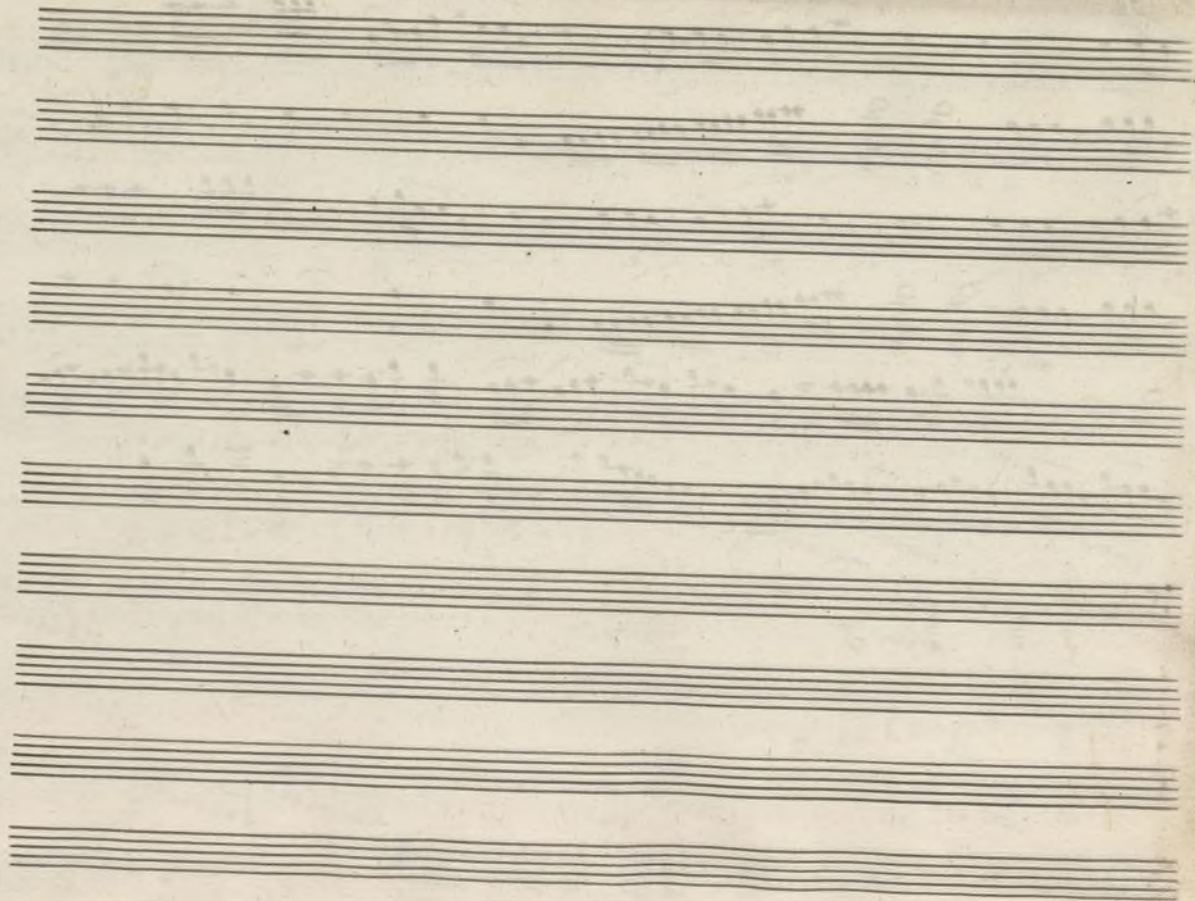












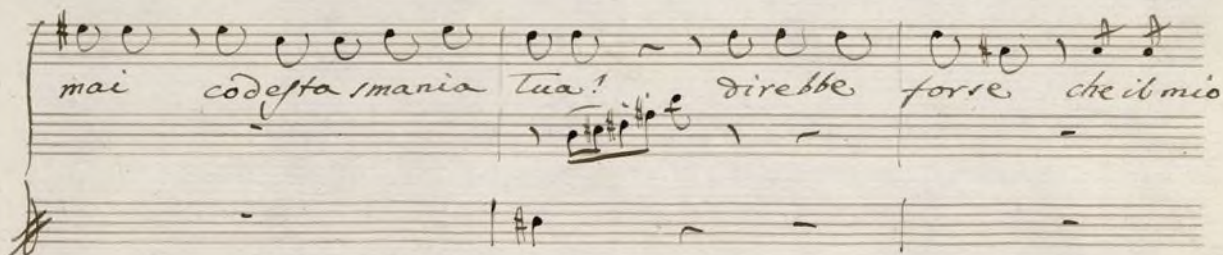
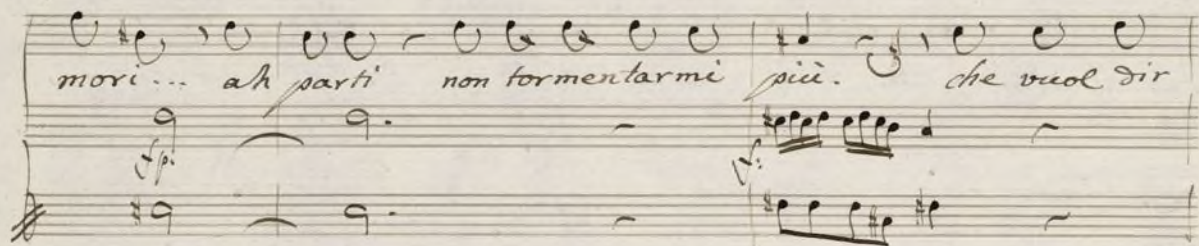
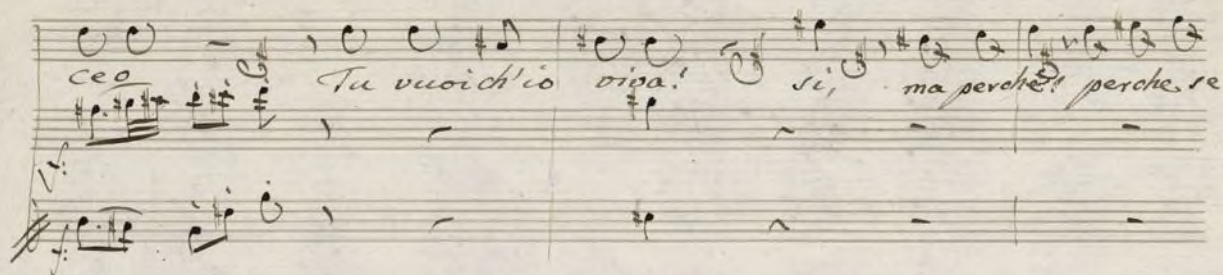


*venti e poi*  
*all: Rec: parti e ben che brami io non pretendo*

*(Oh Dio mi mancano i respiri.) io la tua morte non pre-*

*tendo, non chiedo, anzi t'impongo, che tu viva o Lin-*







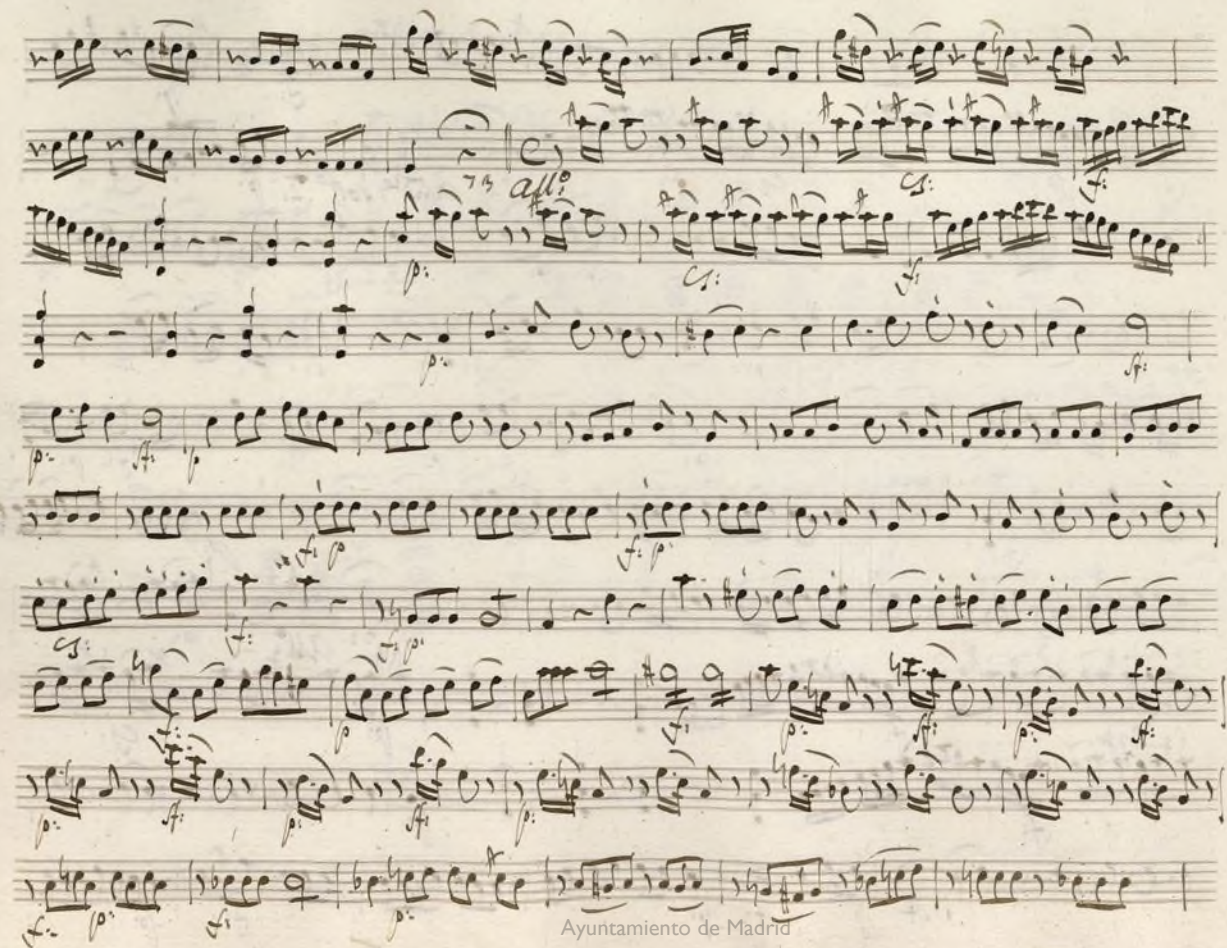
stato in fe lice... dice sol che tu viva, altro non dice.  
 magiusti Dei tu vuoi ch'io viva, e vuoi dagli occhi tuoi ch'io vada in  
 e che deggio pensar? M'io del Comando.  
 Segue Duetto



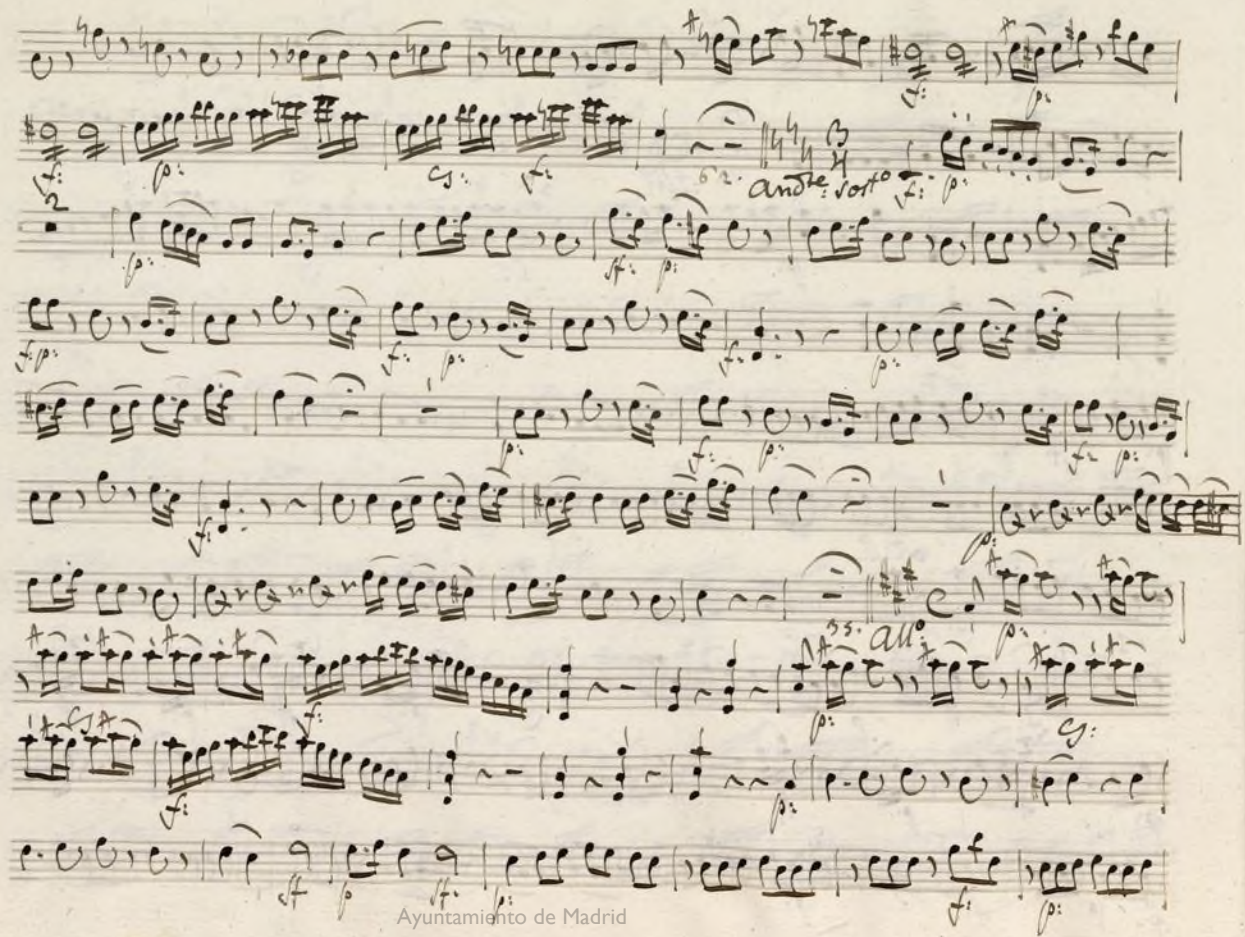
Dueto











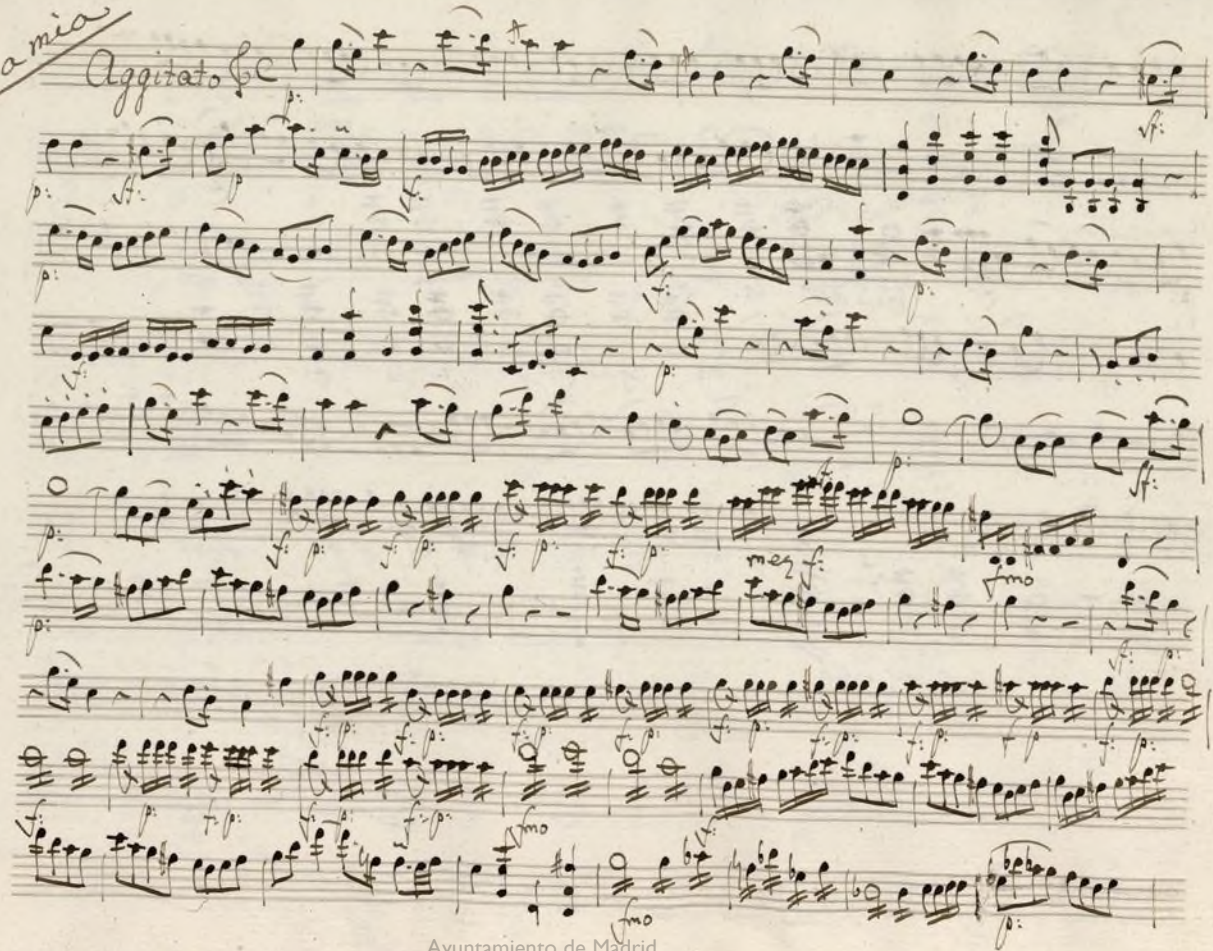






la penamio

Aggitato



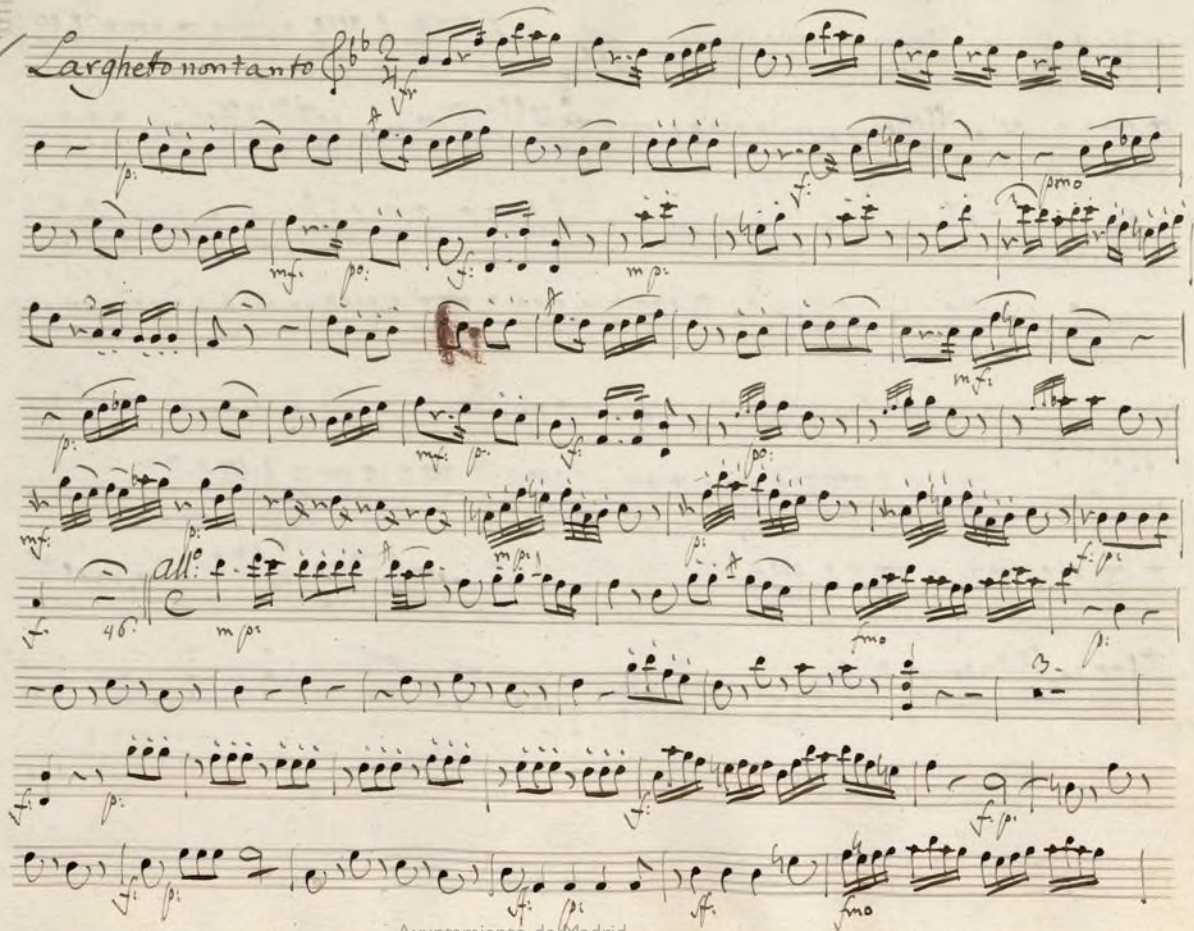




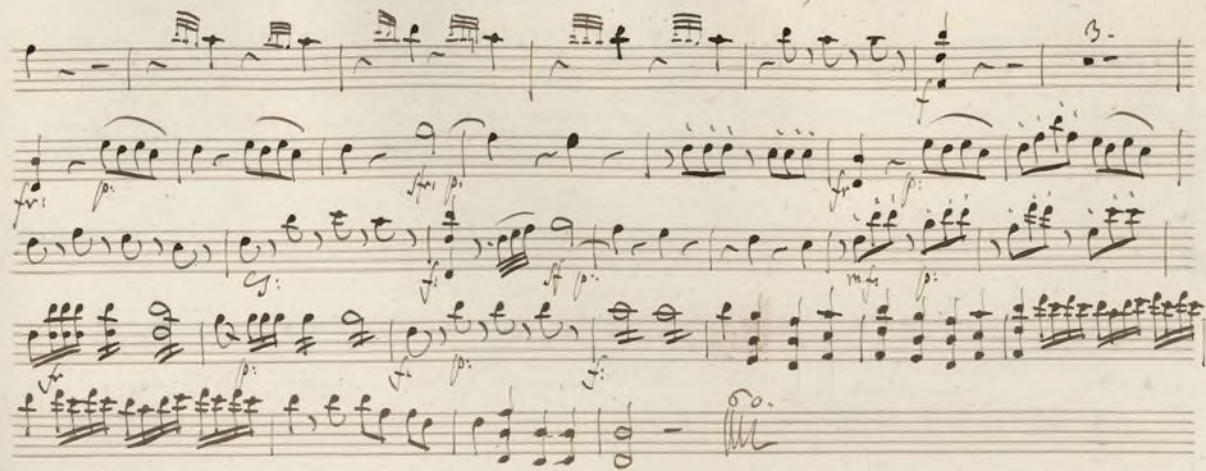


addio

*Larghetto non tanto*



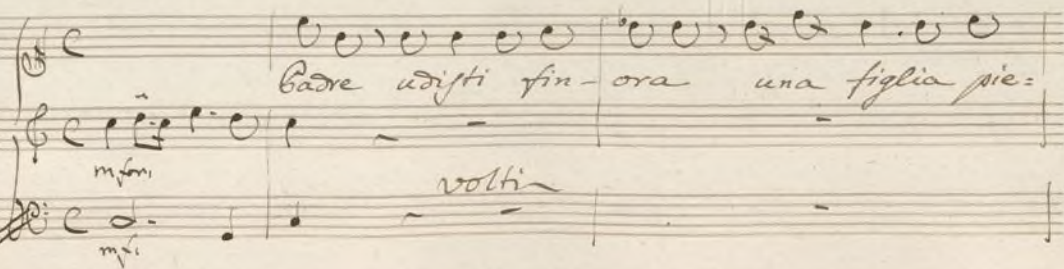




*Non Carica*

*Larghetto*

*Rec<sup>ro</sup>*





tosa or che lode agli Dei in sicuro già sei, senti una  
 spora spora, ma non temer di questo nome signor, ch'io faccia a:  
 buso: non difendo Lin-cco me stes-za accuro se le  
 mf.



lagrime mie da te non sanno stermegli il perdon, mora, ma

seco mora j per me s'tra ancor debole, io merto questo cas-

tigo, e, sventu-rata io chiedo questo pie-tà troppo crudel tor-



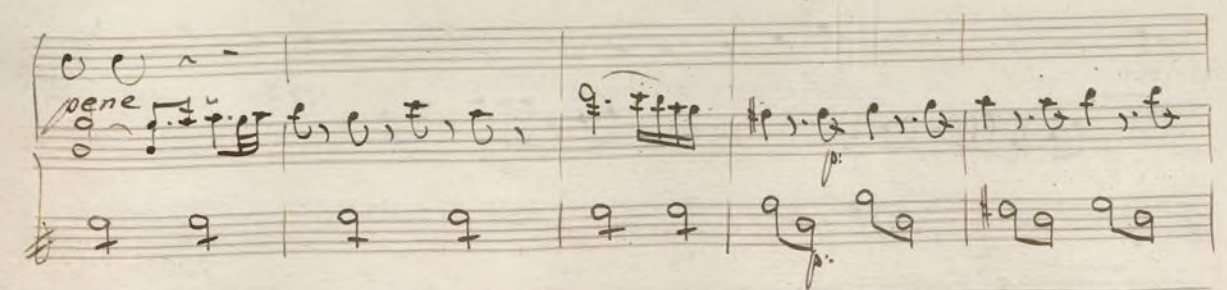
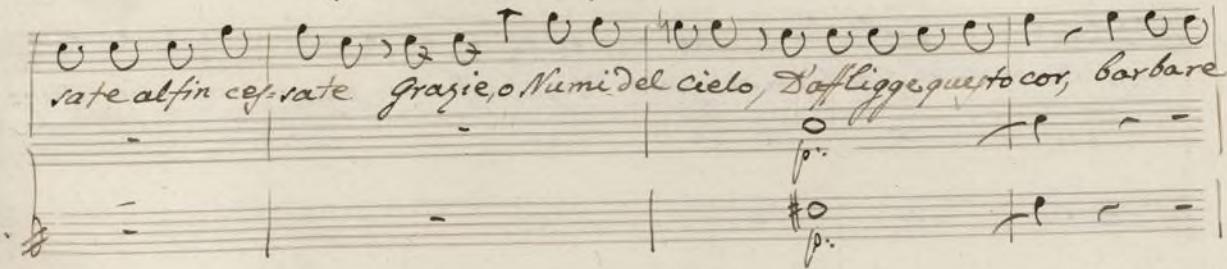
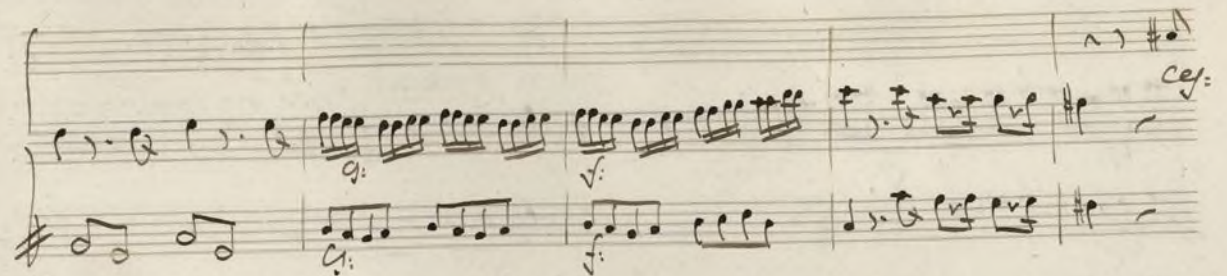
mento la vita or mi varia, finisca omai: a sal- varti bastò: fu lungo af-

rac.

Rec.<sup>vo</sup>

All.<sup>o</sup>







So già comincio, a  
 respirare omai, dal grave peso degli affanni posati mi sento allegre-  
 ah caro padre... ado- rato mio



*soo... voi de trasporti miei....*  
*All.*

*cell.*

*ma oh Dio! L'eccepro della gioja di io*

*provo I miei sensi confonde e le parole lo spiegarmi non*



Handwritten musical score on aged paper, featuring two systems of staves with lyrics and musical notation.

**System 1:**

- Staff 1 (Vocal): *so... voi che sapete quanto finor pe-nai,*
- Staff 2 (Piano): Accompanying piano part with dynamic markings *1<sup>a</sup>*, *p:*, *vi:*, and *p:*.
- Staff 3 (Piano): Continuation of the piano accompaniment.

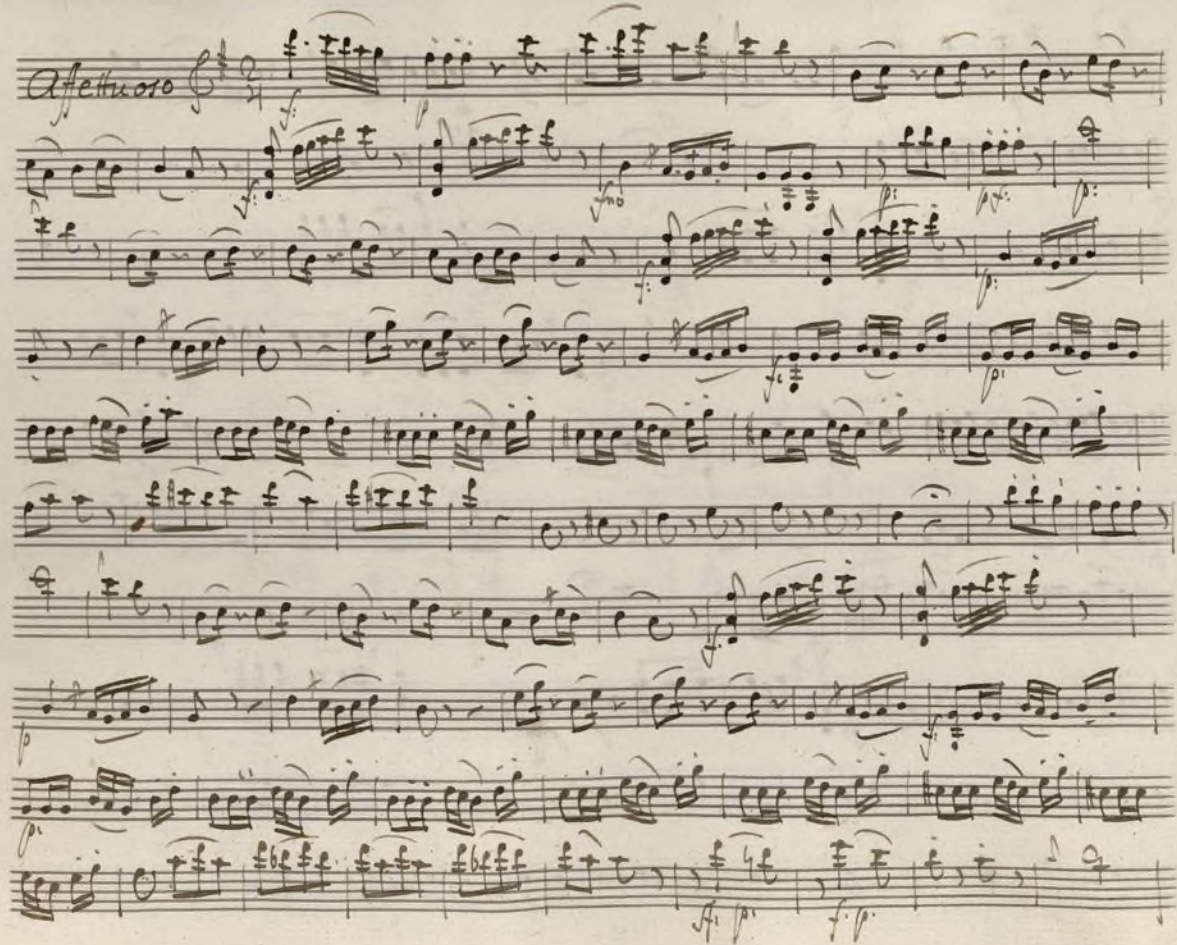
**System 2:**

- Staff 4 (Vocal): *voi m'intendete*
- Staff 5 (Piano): Accompanying piano part with dynamic markings *vi:*, *p:*, and *offo*.
- Staff 6 (Piano): Continuation of the piano accompaniment.

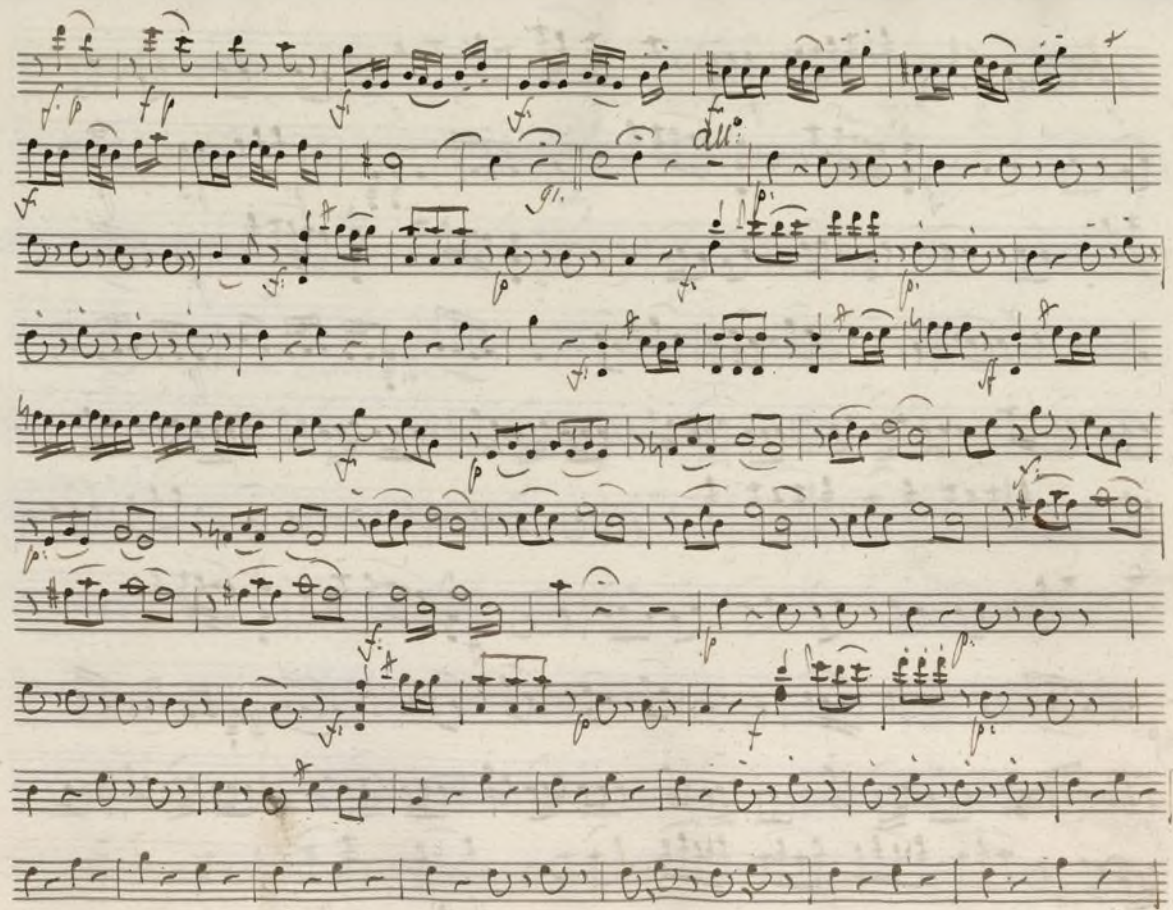
**Section Header:** *Segue Rondo'*

Below the main musical systems are four empty staves.

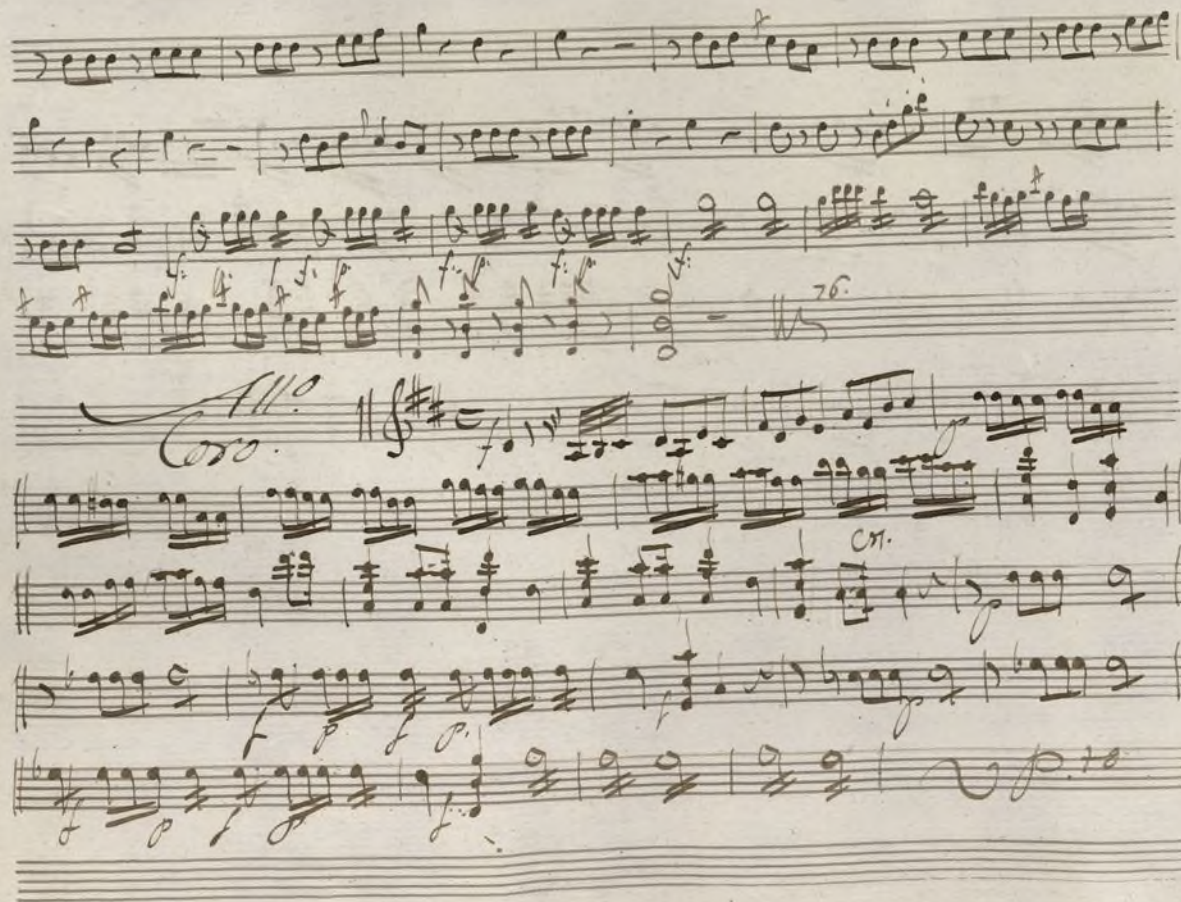




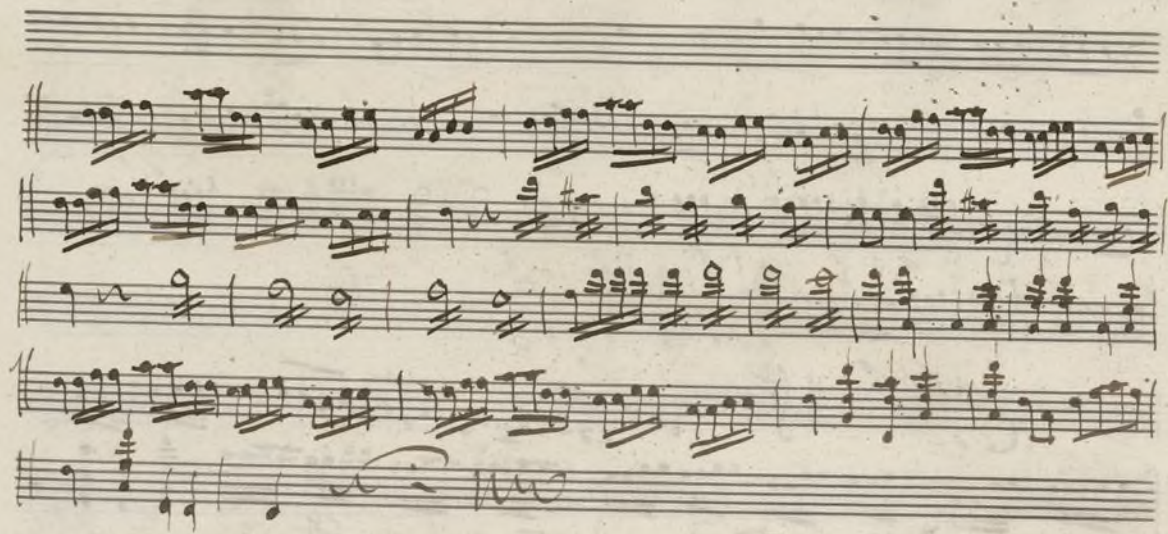












*Fin*



*Violino Primo*

*Opera*

*Permestra*



*non mi sento*

*Rec.<sup>vo</sup>*

*Il gran segreto guarda di non tra-*

*Maestro*

*dir.*

*Componi il volto, mi curai detti, e nel gran duopo all'*

*ire poi sciogli il freno.*

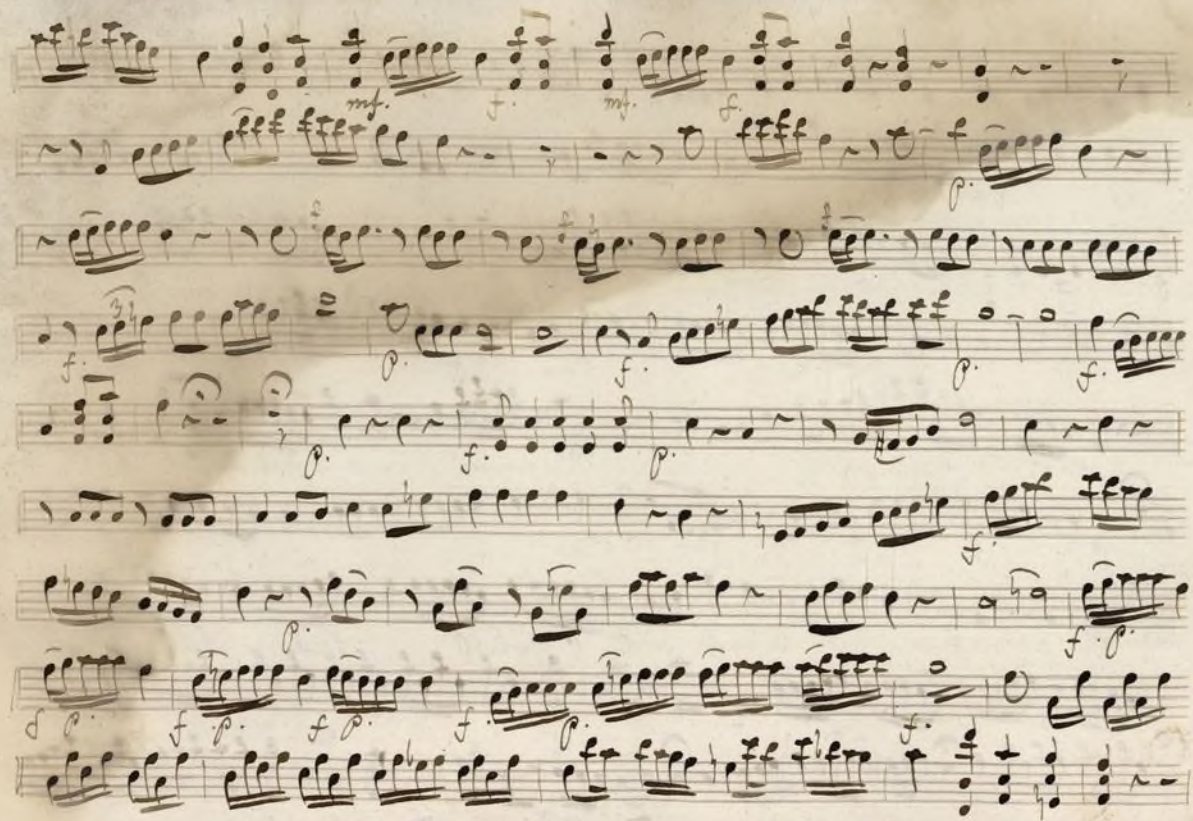
*ora, ubbidisci, e pensa, che un tuo*

*dubbio pie- toso se perde e me, senza salvar lo spora. *Aria**

*Maestro.*

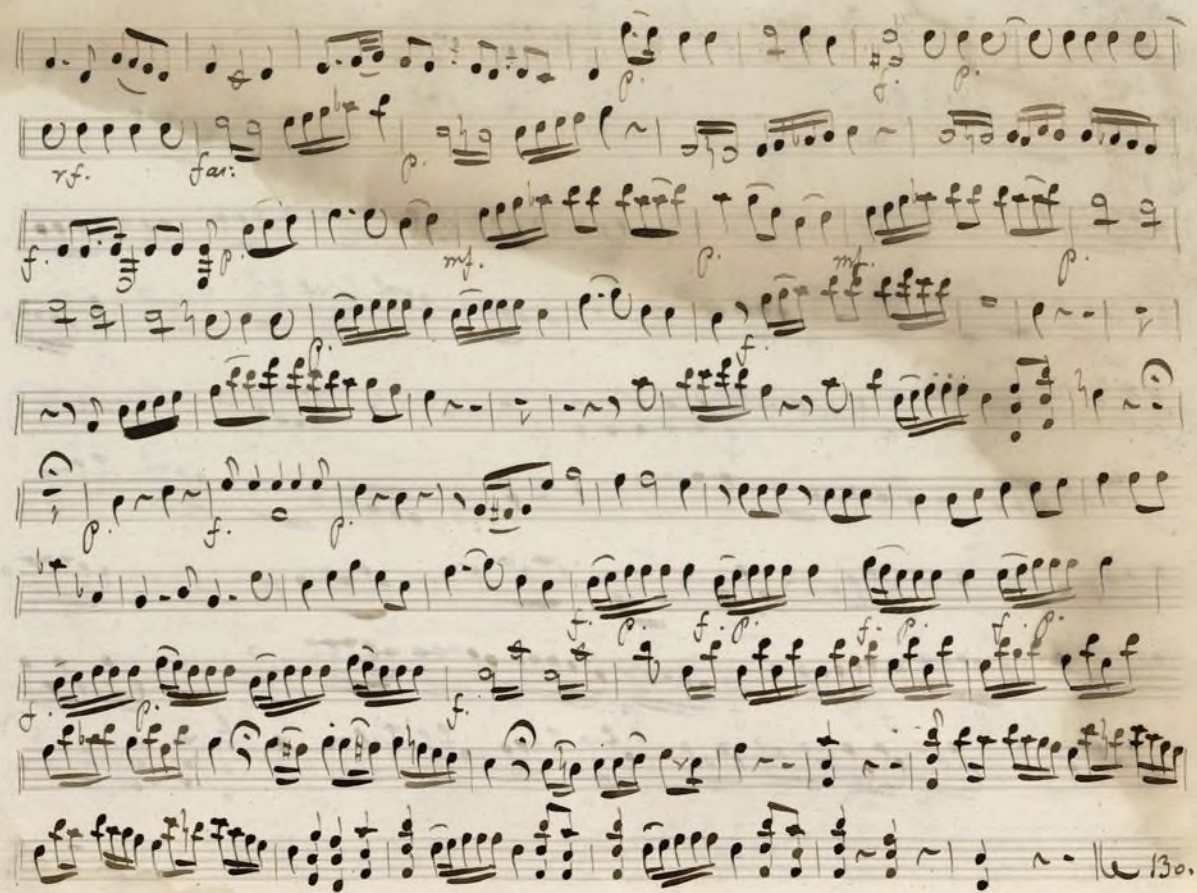
*fin.*





85.

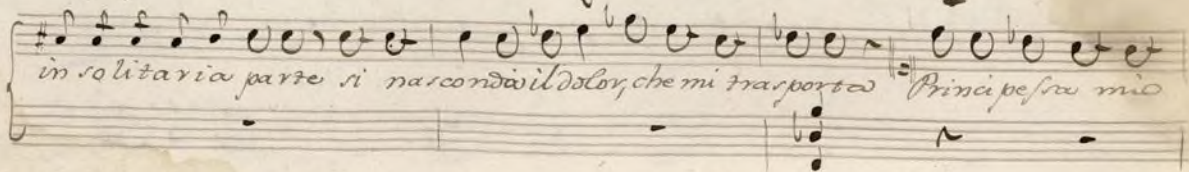
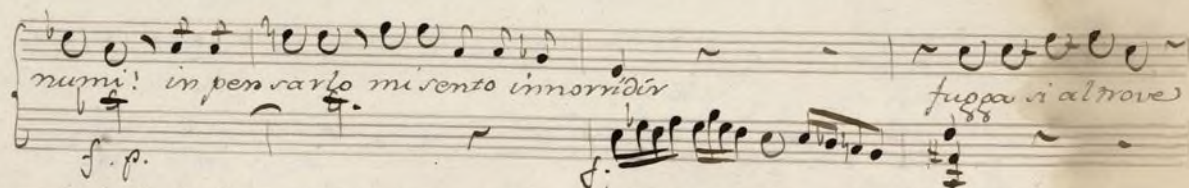
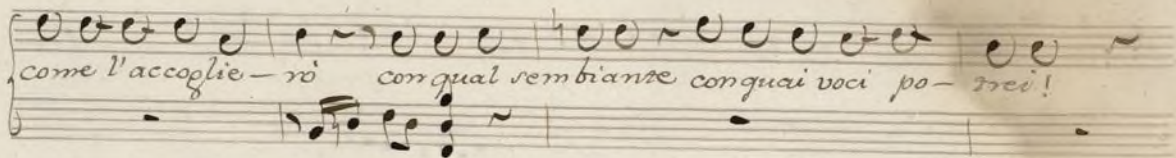




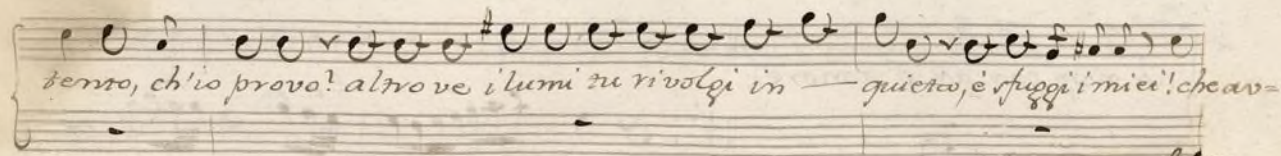
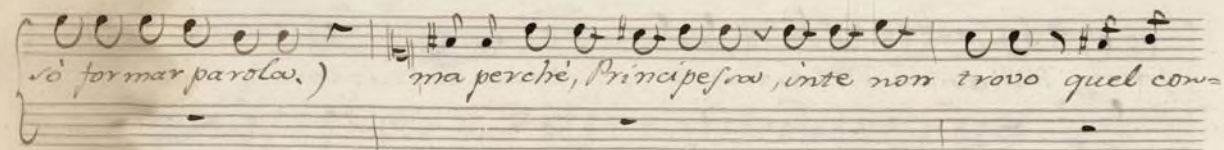
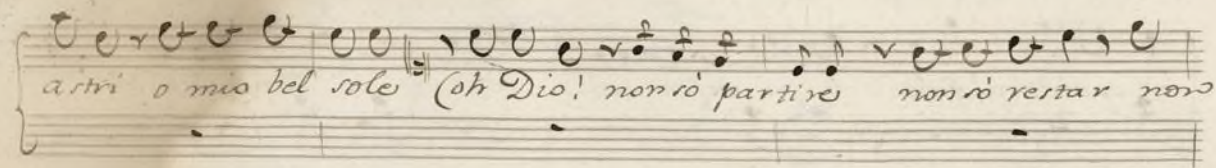
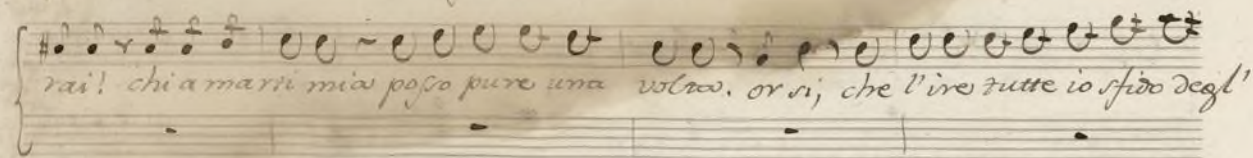


*Rec.<sup>to</sup>*  
misera che ascoltai? son io? son  
*f. p.* *Adagio* *f.* *p.*  
desta? sogno forse ova reggio? io nelle vene del mio sporo imho cente...  
*f. p.* *p.* *non* *non*  
ah! pria m'uccida con fulmine il ciel; pria sotto al piede  
*All.*  
mi saprai il suol... ma... che farò? se parlo di him-  
*f. p.*  
ceò la vendetta er ver po-zrebbe funesto al Geni=  
85.

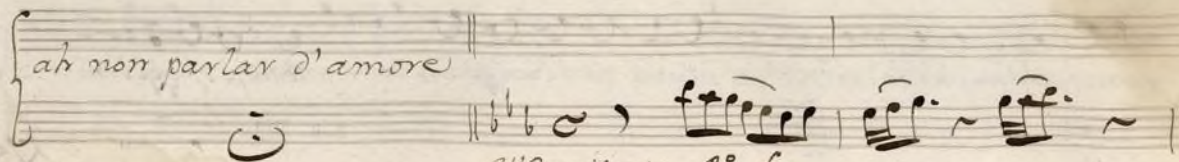
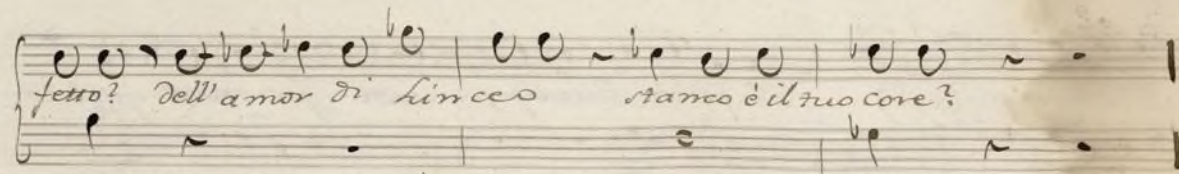
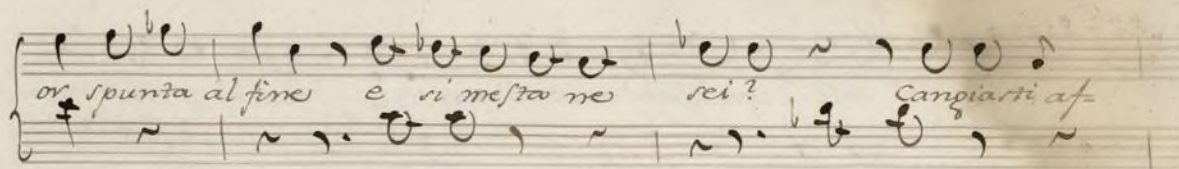
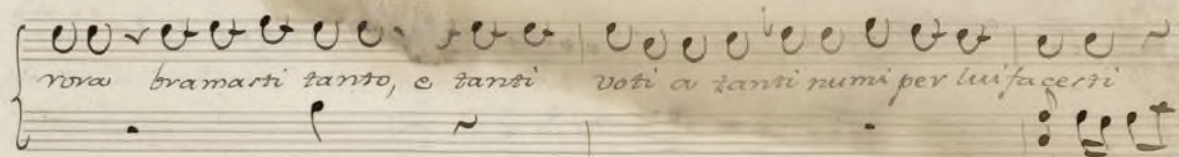
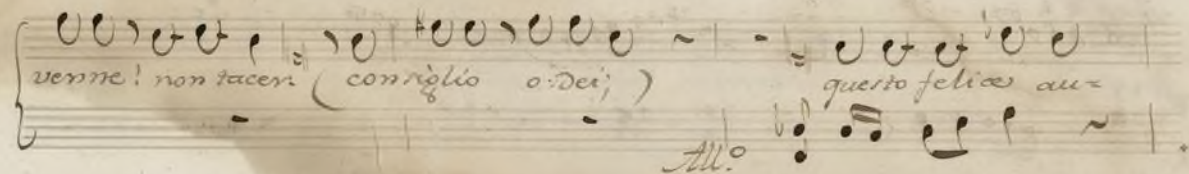








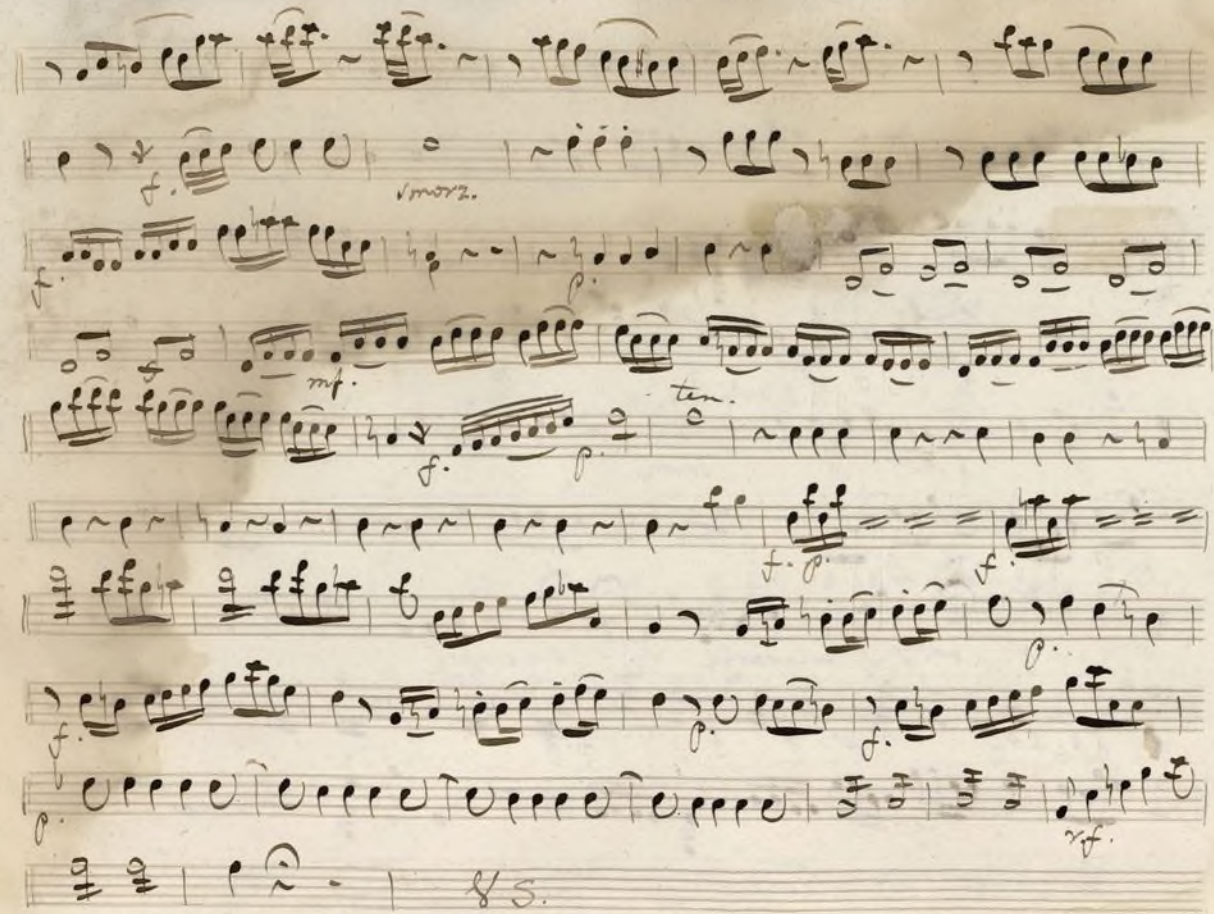




All.<sup>o</sup> agitato p.<sup>o</sup> f.

Ayuntamiento de Madrid







*par.* *mf.* *f. p.* *mf.* *f. p.* *mf.*  
*f.* *f. p.* *f.* *f. p.* *f.* *f. p.* *f.*  
*f.* *f.* *Imorz.* *f.* *p.*  
*mf.* *mf.* *f.* *p.*  
*f. p.* *andte* *p. in la parte.* *à tempo*  
*f. p.* *f. p.* *f.* *f. p.* *f.* *f. p.*  
 112.



*Varcolotta*

*All. acci* ||







*rec. vo*

*rec. vo*

*Del Principe se a mata giuro a tutti gli*

*Dei lo giuro ate che sei il mio nume maggior nulla io comiri,*

*colpa io non hò se volontario errai voglio rugl'occhi tuoi con*

*All.*

*questo i ferro acciar, conquista destro voglio pasarmi il cor. Prence sper=*

*metra oh Dio! Parla Ma menta il tuo dover. (che crudeltà!) non*

*8.5.*



posso ne parlar, ne tacer,) ne m'è promesso di sa-per mia spe-  
f. p. mf.

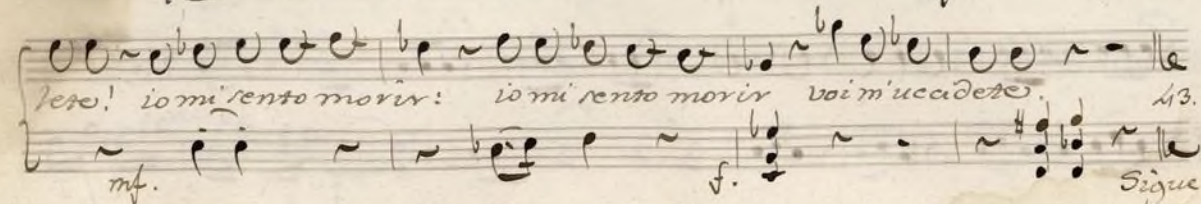
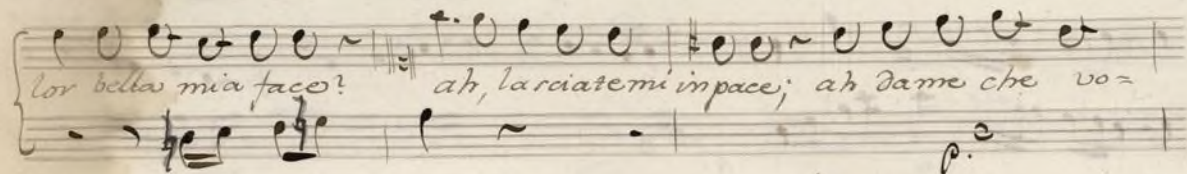
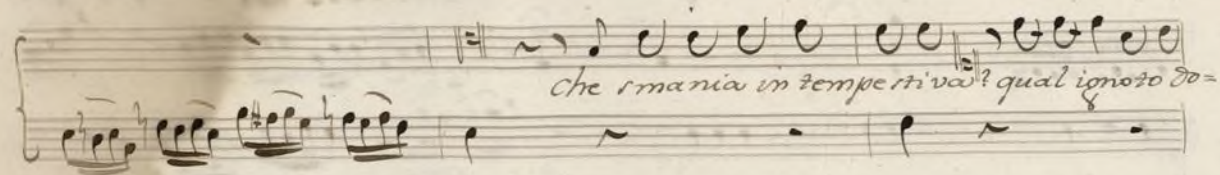
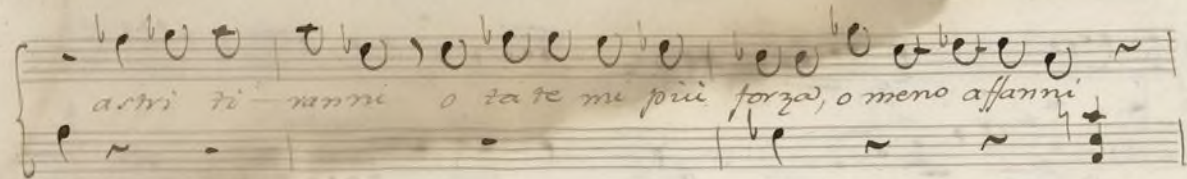
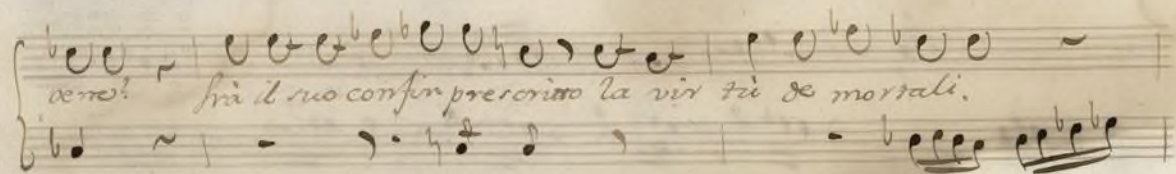
ranga... ma quel'è la costanza che durar posso a questa salta; al

fine non hò di rasfo il petto, ev'io l'a-verri al dolor che m'ac-  
f. p.

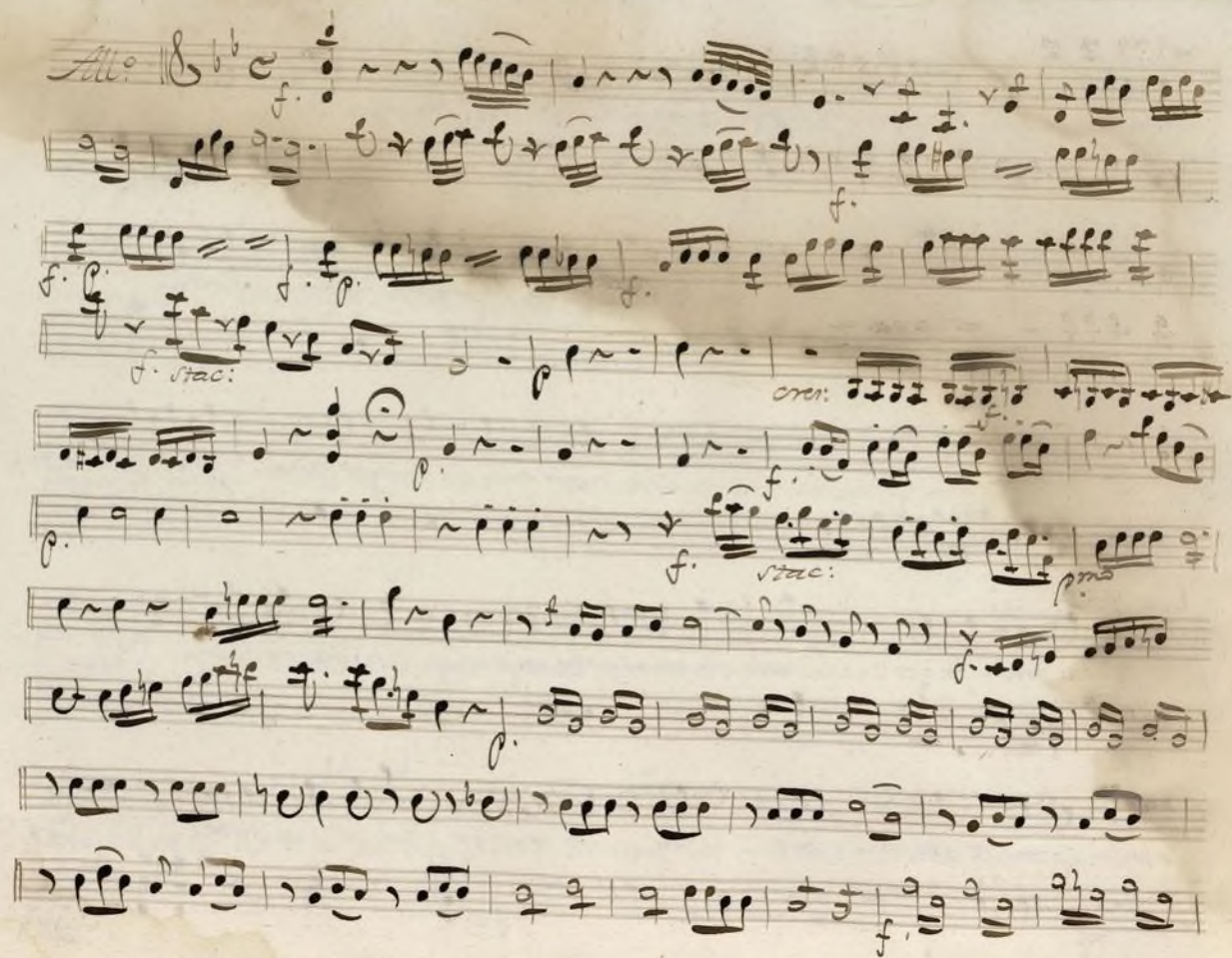
cora già sarebbe spez-zatto un rasfo ancora

che vi teci oh Dei perche amio danno in solite in ventate sorti di

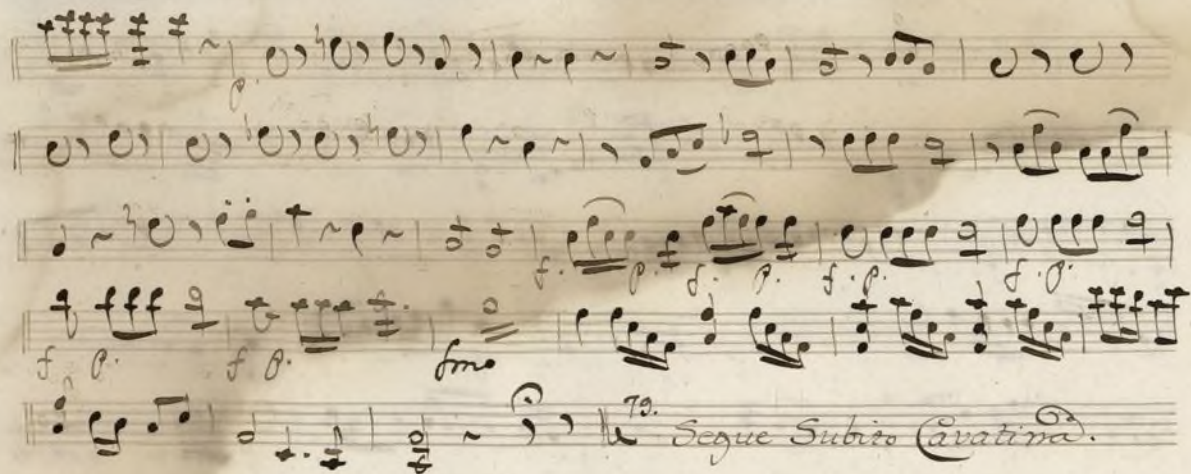








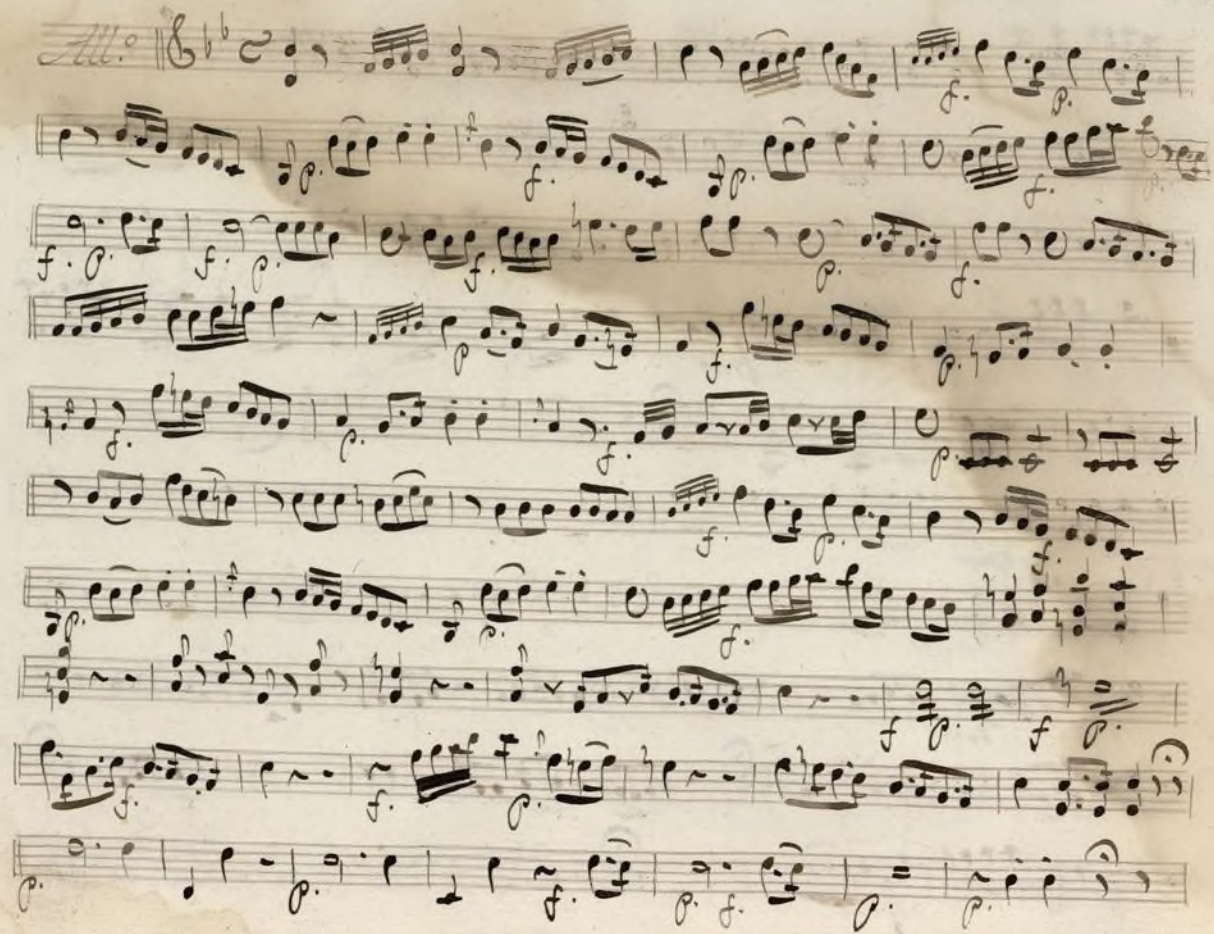




*Cavatina.*



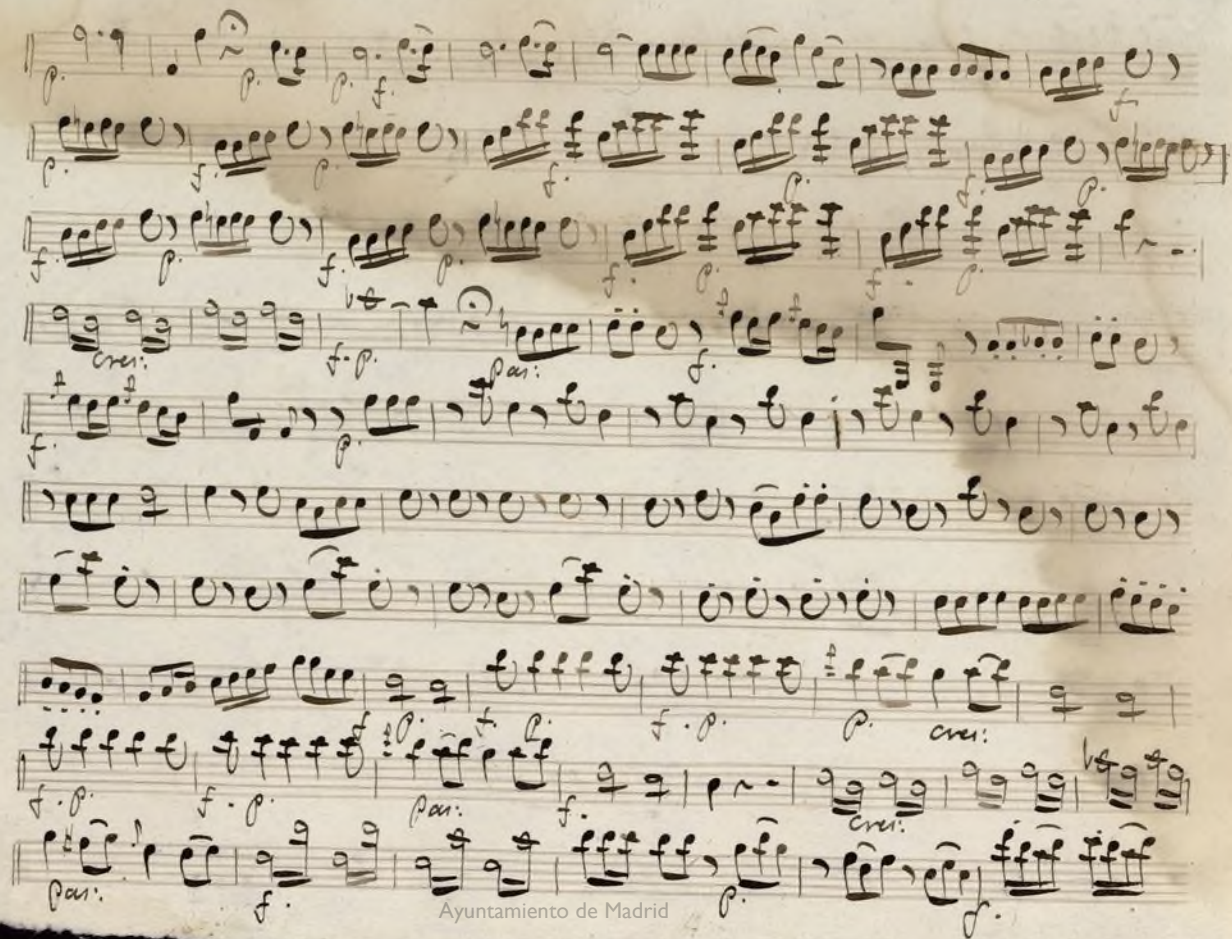




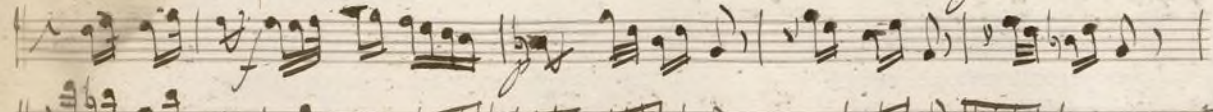
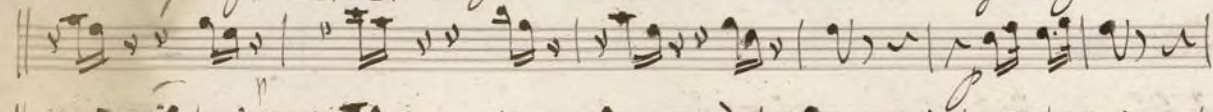
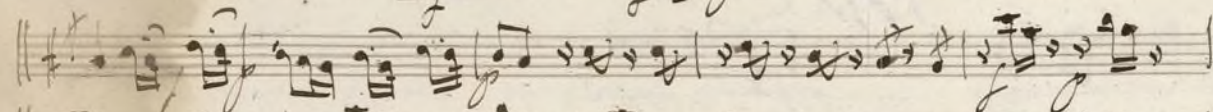
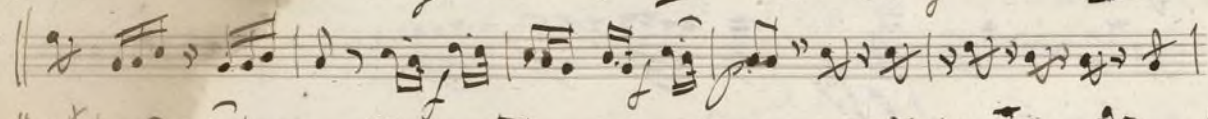
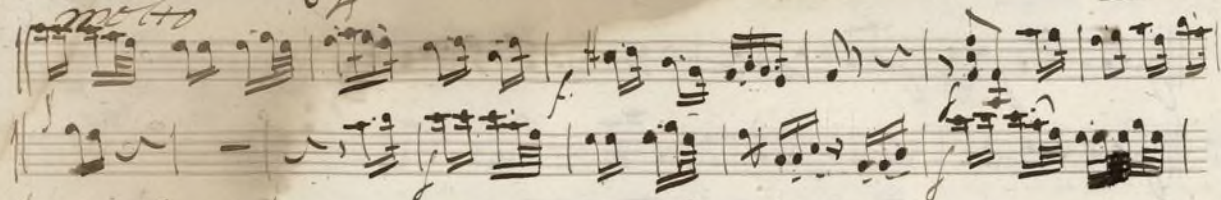
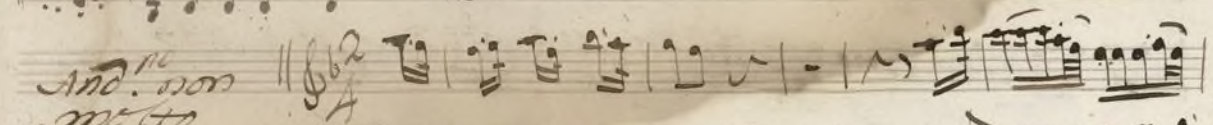
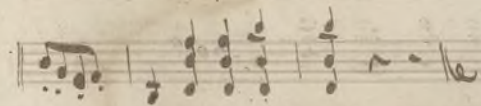
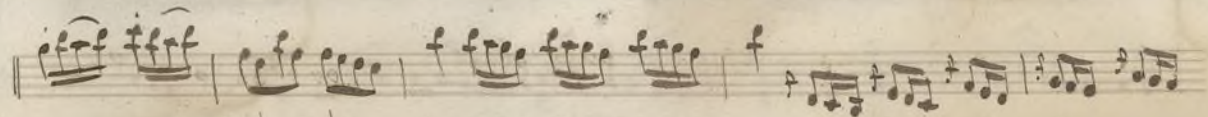


Handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings such as *f* (forte) and *par.* (piano). The score concludes with the number 85. and the word *par.* written below the final staff.



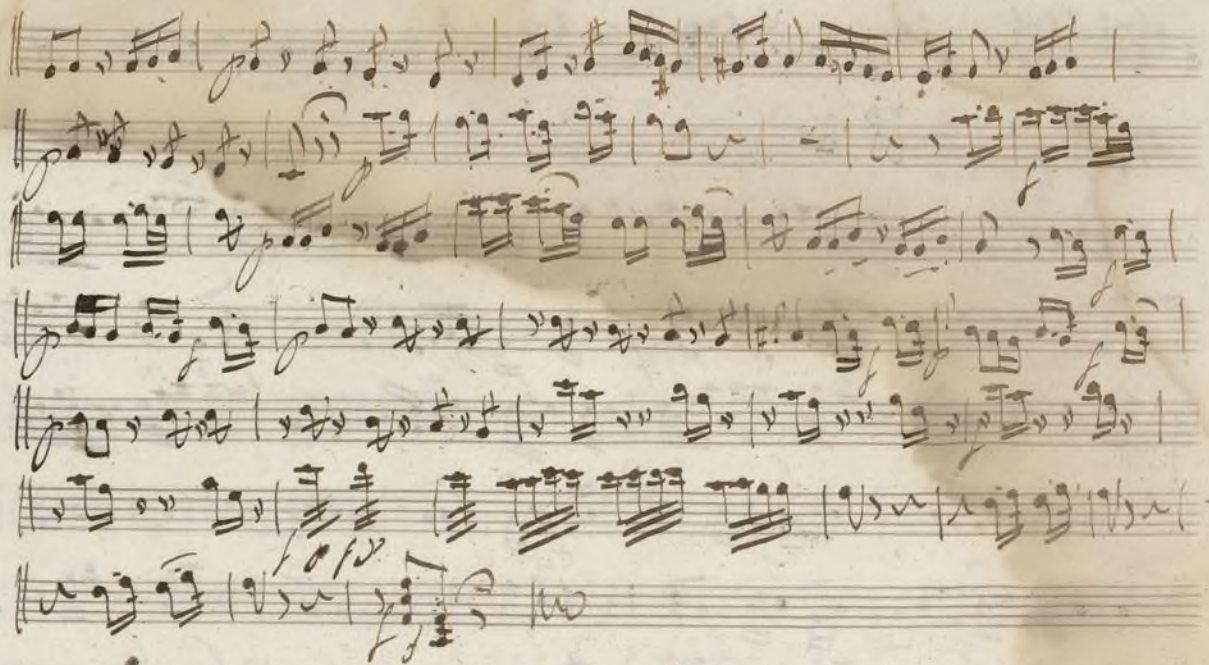




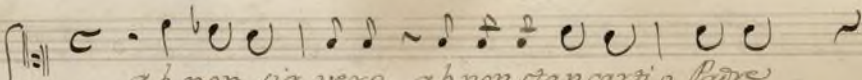


Loz

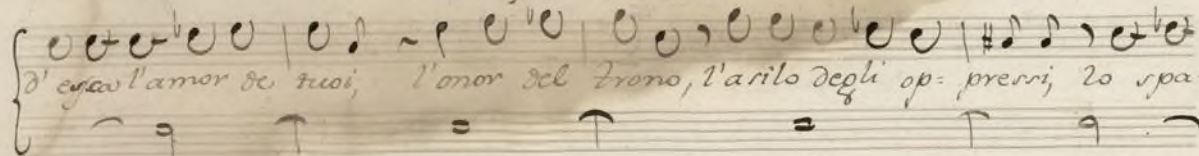


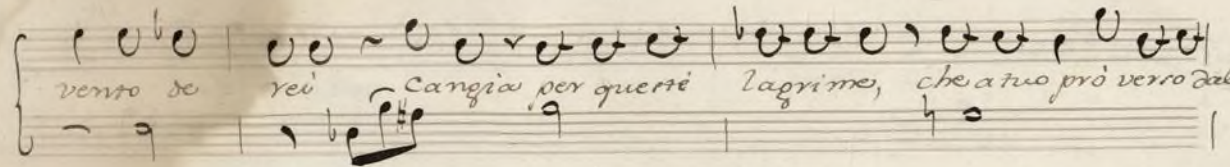


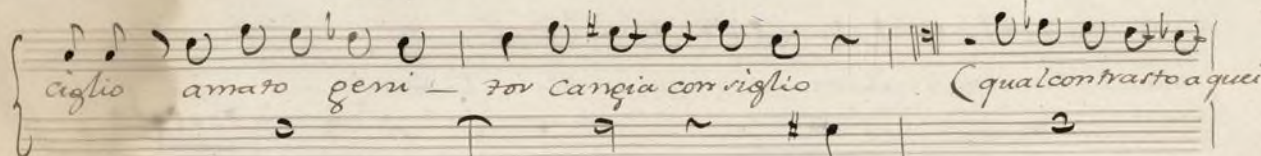


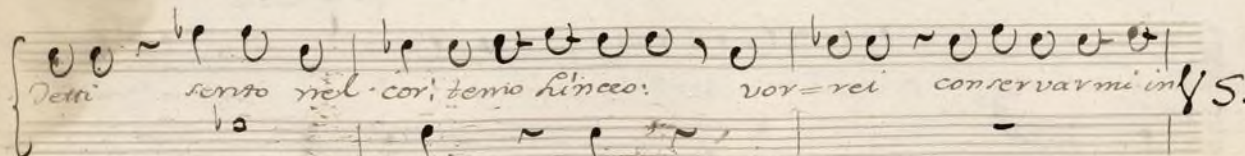
te stesso Rec.<sup>vo</sup>   
ah non sia vero. ah non stancarti o Padre

*P.<sup>re</sup> sempre*

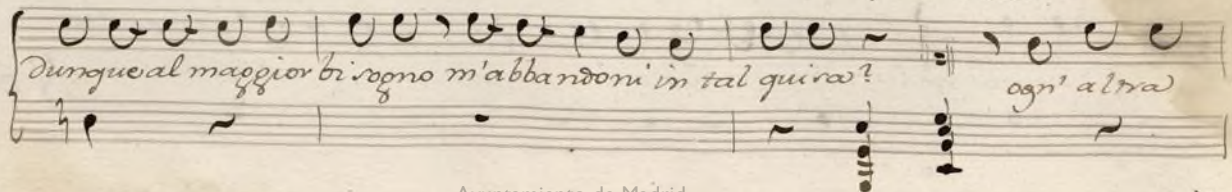
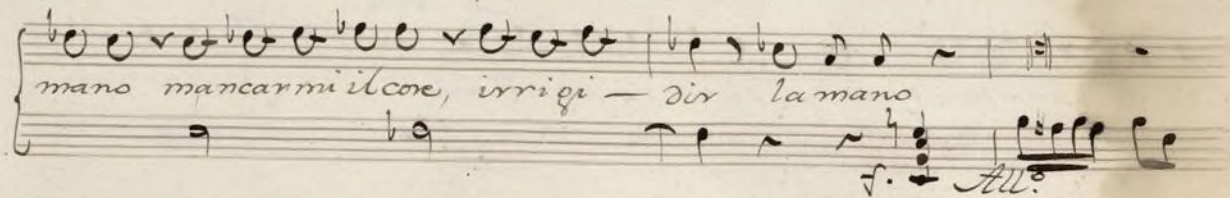
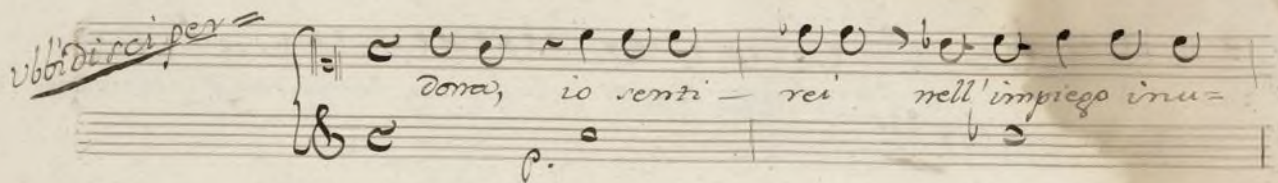
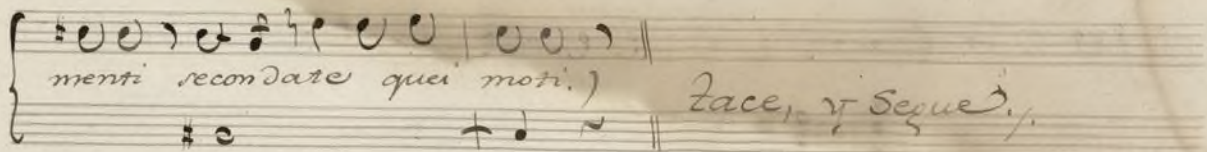
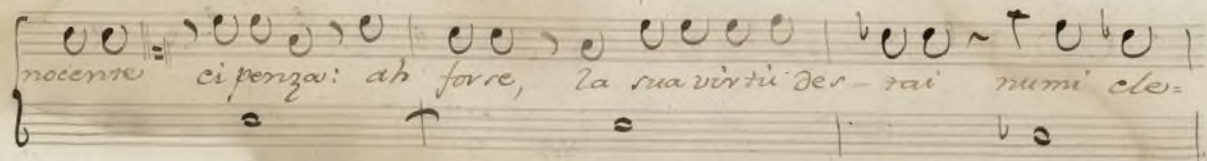
  
d'ogni l'amor de' tuoi, l'onor del Trono, l'arilo degli op- pretti, lo spa-

  
vento de' rei *Cangia per queste* lagrime, che a tuo pro' verro dal

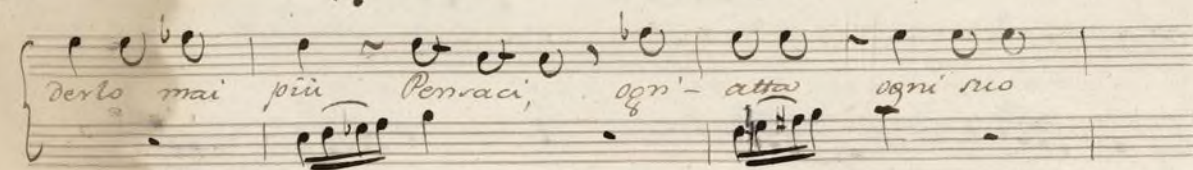
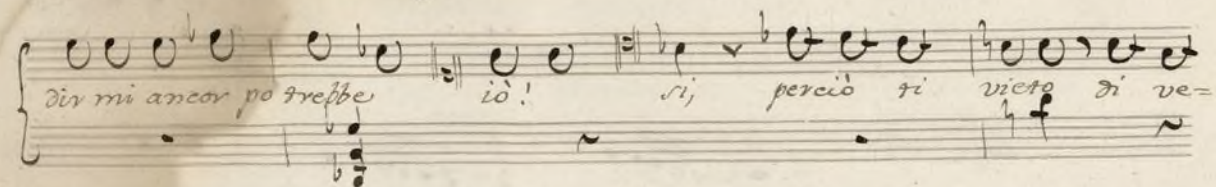
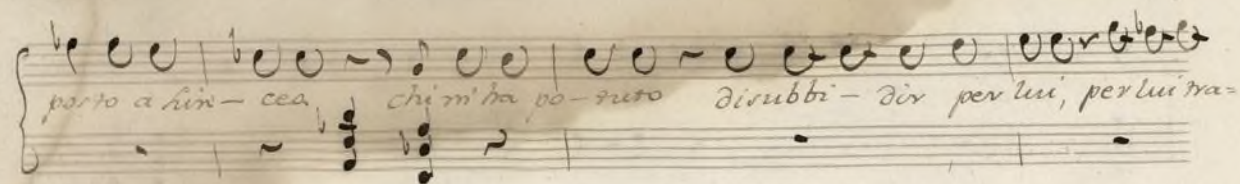
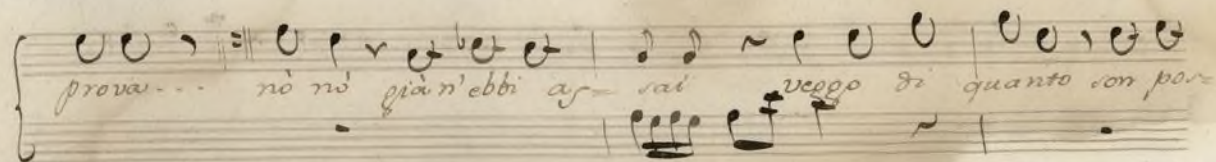
  
ciglio amato geni — *For Cangia con ciglio* (qual contrasto a quei

  
Detti sento nel cor, temo l'inceo: vor-rei conservarmi in 5.



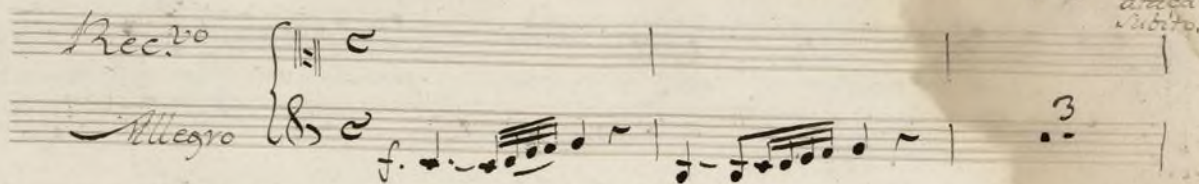
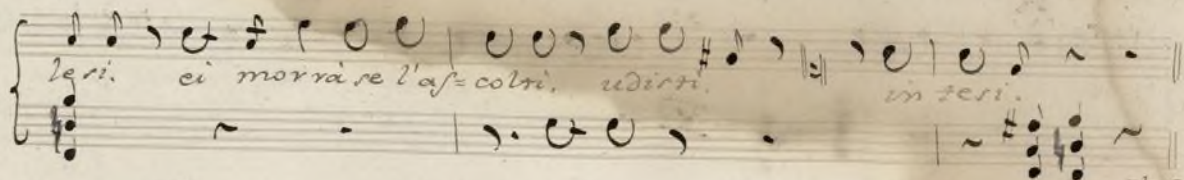
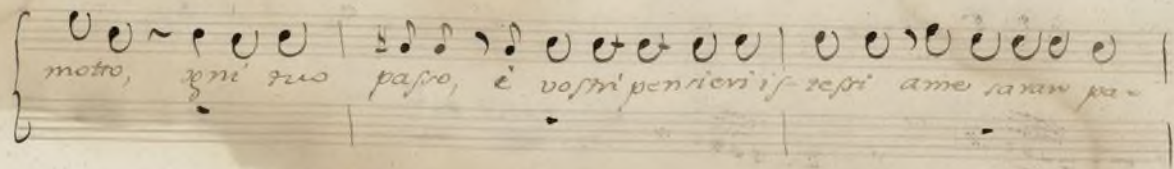






S.S.







che fia! mor — te al tuo  
 bene barbaras barbaras dir po — trai  
 oh Dio! vacilla la mia virtude  
 un freddo gel mi scuote mi stringe il cor nel seno  
 sotto voce arrai Crea. a poco a poco  
 dal grave affanno e non veggio al mio duolo empio tiranno  
 con forza arrai

a tempo.

P.S.



*All.<sup>o</sup> con più moto.*

Handwritten musical score for voice and piano. The score is written on five systems of staves. The first system shows the piano introduction with a treble and bass staff. The second system begins the vocal entry with the instruction "Sempre sotto voce." and the word "far:" at the end. The third system continues the piano accompaniment. The fourth system contains the vocal line with the lyrics "che fa-rò! quel crude-". The fifth system continues the vocal line with "le e-vante in torno ombra fu nes-sa" and includes the instruction "Sotto voce." at the bottom. The piano accompaniment consists of chords and arpeggiated figures.

*oit*

*Sempre sotto voce.*

*far:*

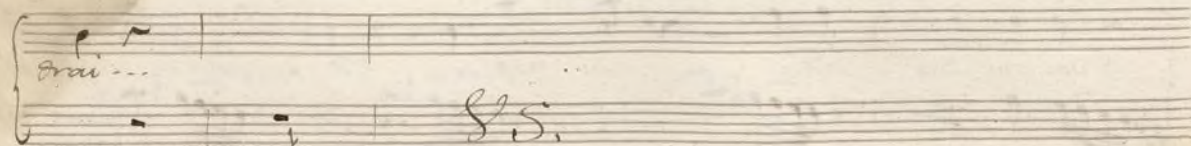
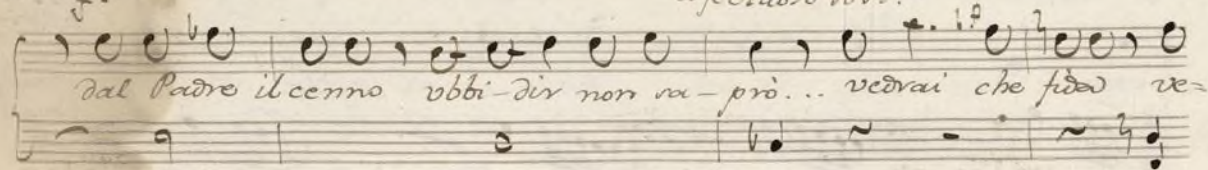
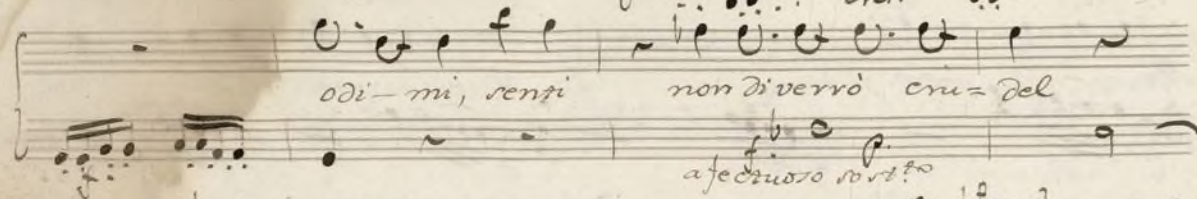
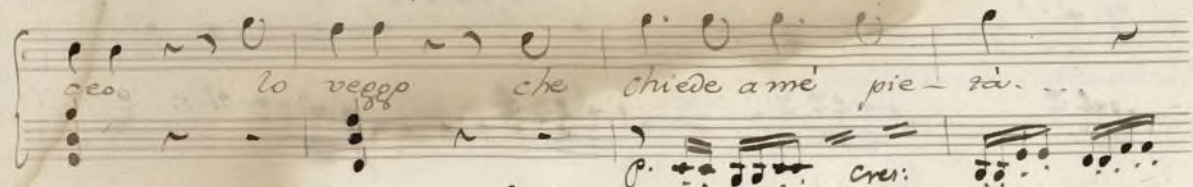
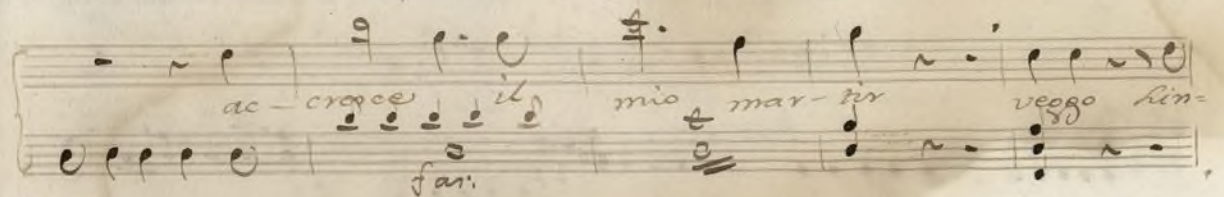
*che fa-rò! quel crude-*

*f. oit*

*le e-vante in torno ombra fu nes-sa*

*Sotto voce.*





All.



Handwritten musical score for a vocal piece, likely an aria or duet, with Italian lyrics. The score is written on aged, yellowed paper. The lyrics are: "Sotto voce, misera me! qual note orrende mi riaccio il ciel torbido e natio sopra tutto di nero orrore oh Dio! sarete paghe del mio der-zin barbare stelle! voi mi tra-dite io sento l'orror del". The music is in a single system, with a vocal line and a piano accompaniment. The piano part includes dynamic markings like "p." (piano) and "f." (forte), and a "rit." (ritardando) marking. The score is signed "G. Verdi" at the bottom right.



colpo a - troce si, lo sento piombar empio, feroce

ah siano o numi almen felice i giorni del mio linceo, se del mio bel te -

*sotto voce*

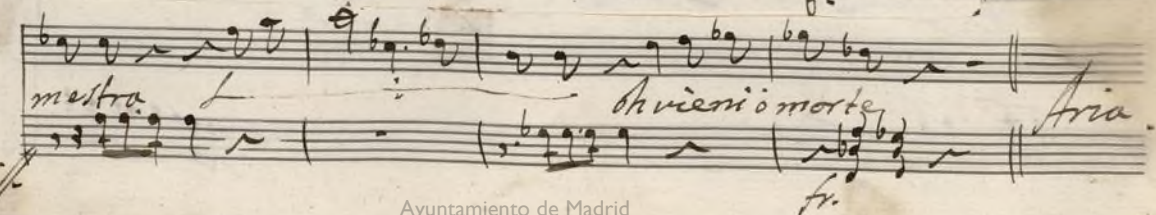
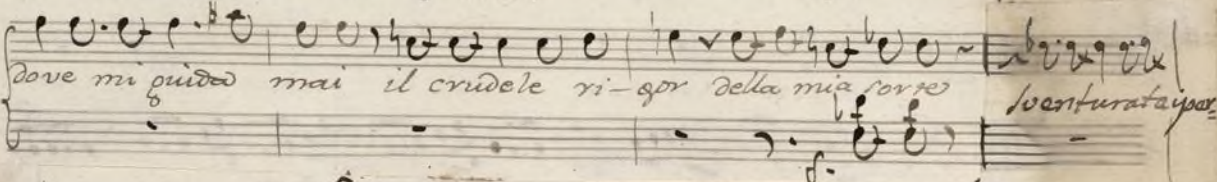
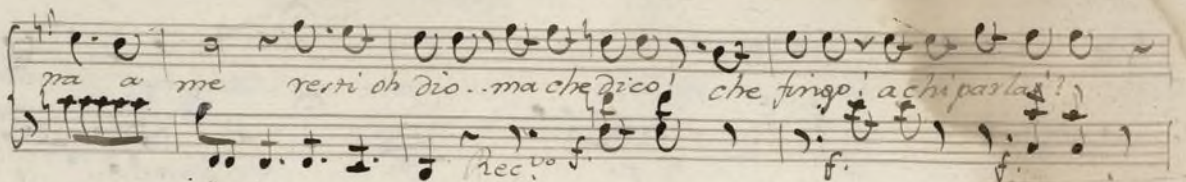
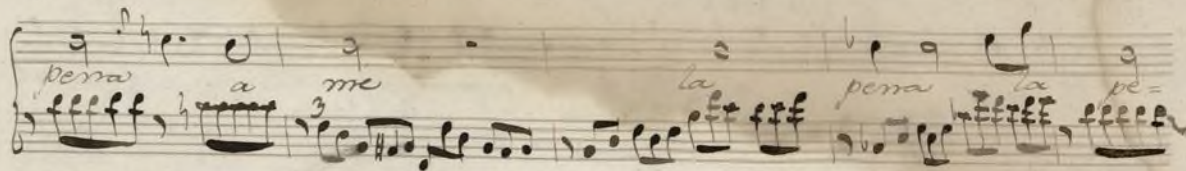
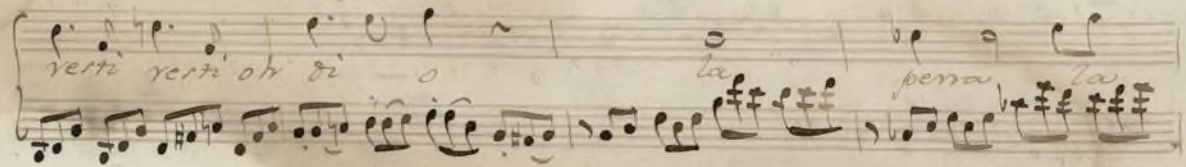
soro pietoso el' destino, no, non mi dolgo io morro l'idol mio pietosi

*f. f. p. Mod. con cordini*

Dei l'idol mio pietosi dei del to - gliete all' em =

pra sorte l'idol mio







Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff begins with the text "Al: Ayai". The manuscript is written in a historical style, likely from the 18th or 19th century. The paper is aged and shows some staining.



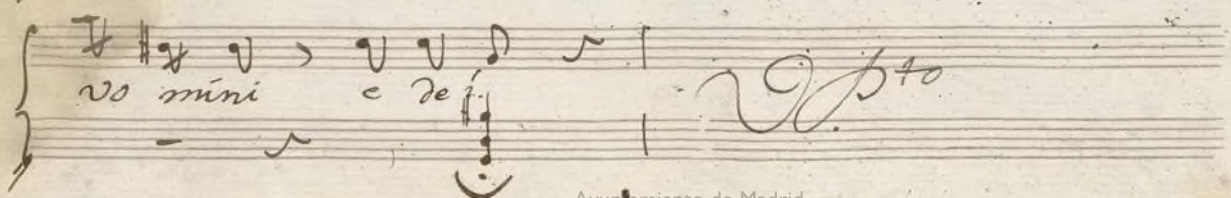
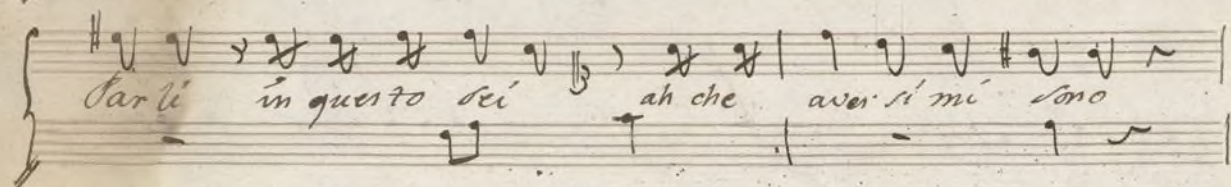
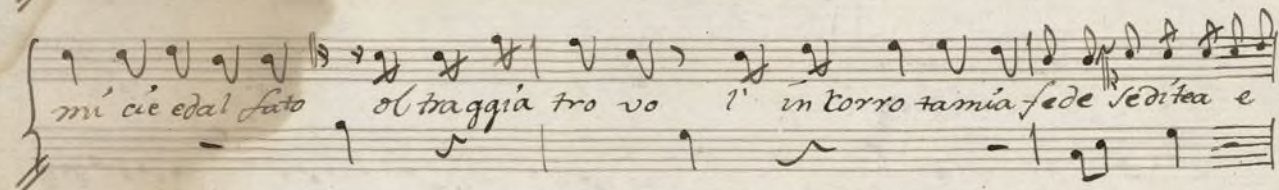
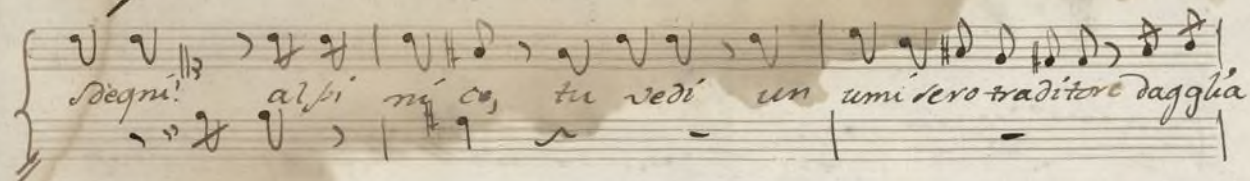
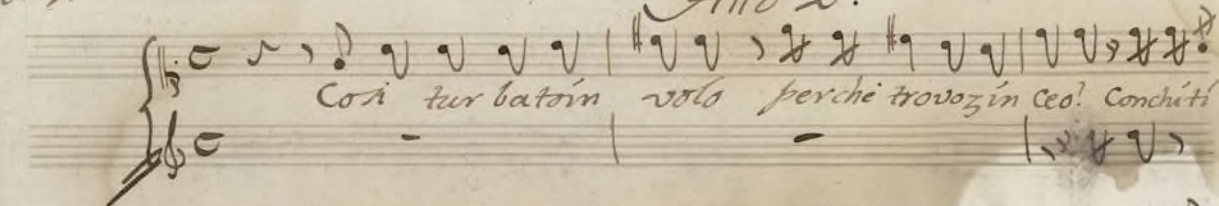




v. 1.

Atto 2.

Lopez.





All.<sup>o</sup>

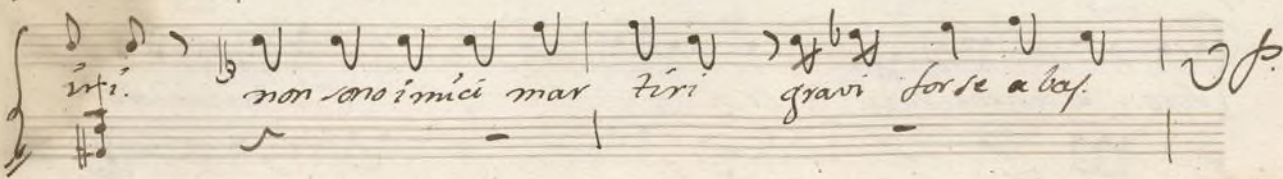
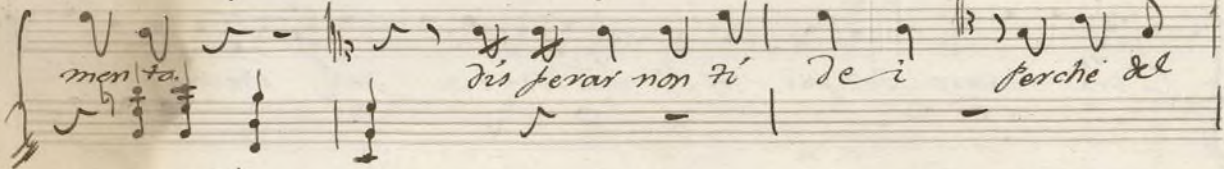
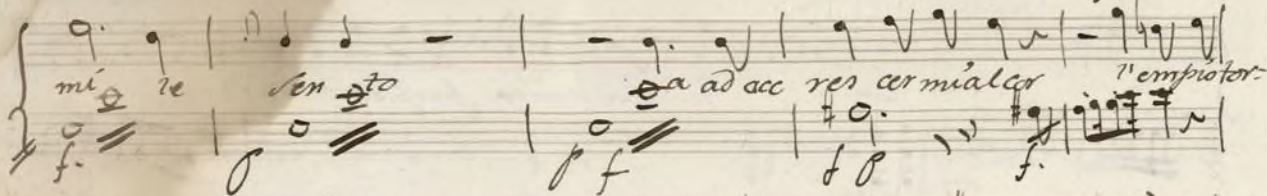
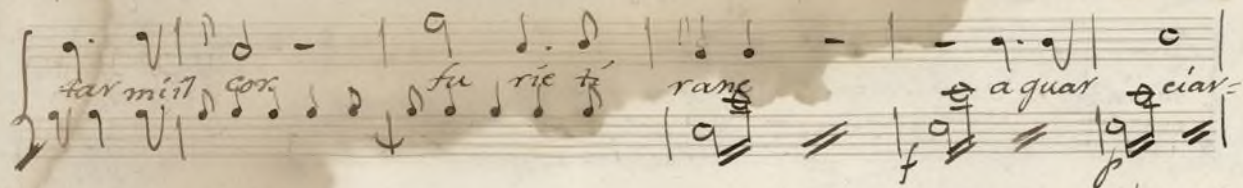
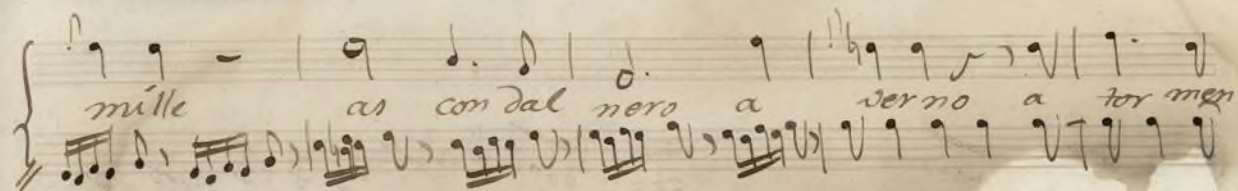
*vago no tutto mi despa: vento*

*tutto che mirain*

*ritempo.*

*a mi Hea-*







*And.<sup>no</sup>*

*tenza*

*a Mor ch'*

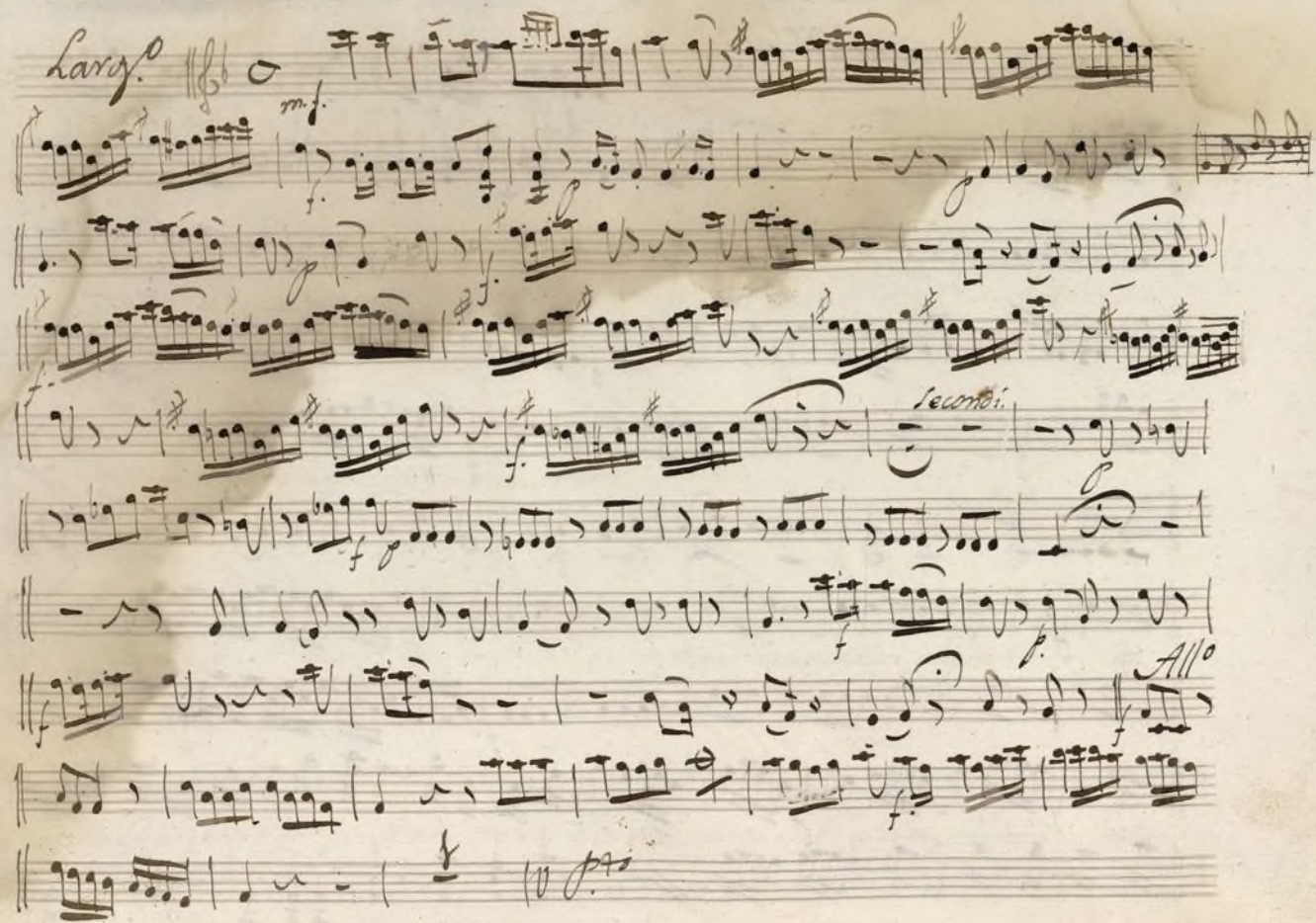
*io credo tro varse licen- tro off per men tra nemica all'a mor.*

*In dolce amica per pietà dem'aj risti*

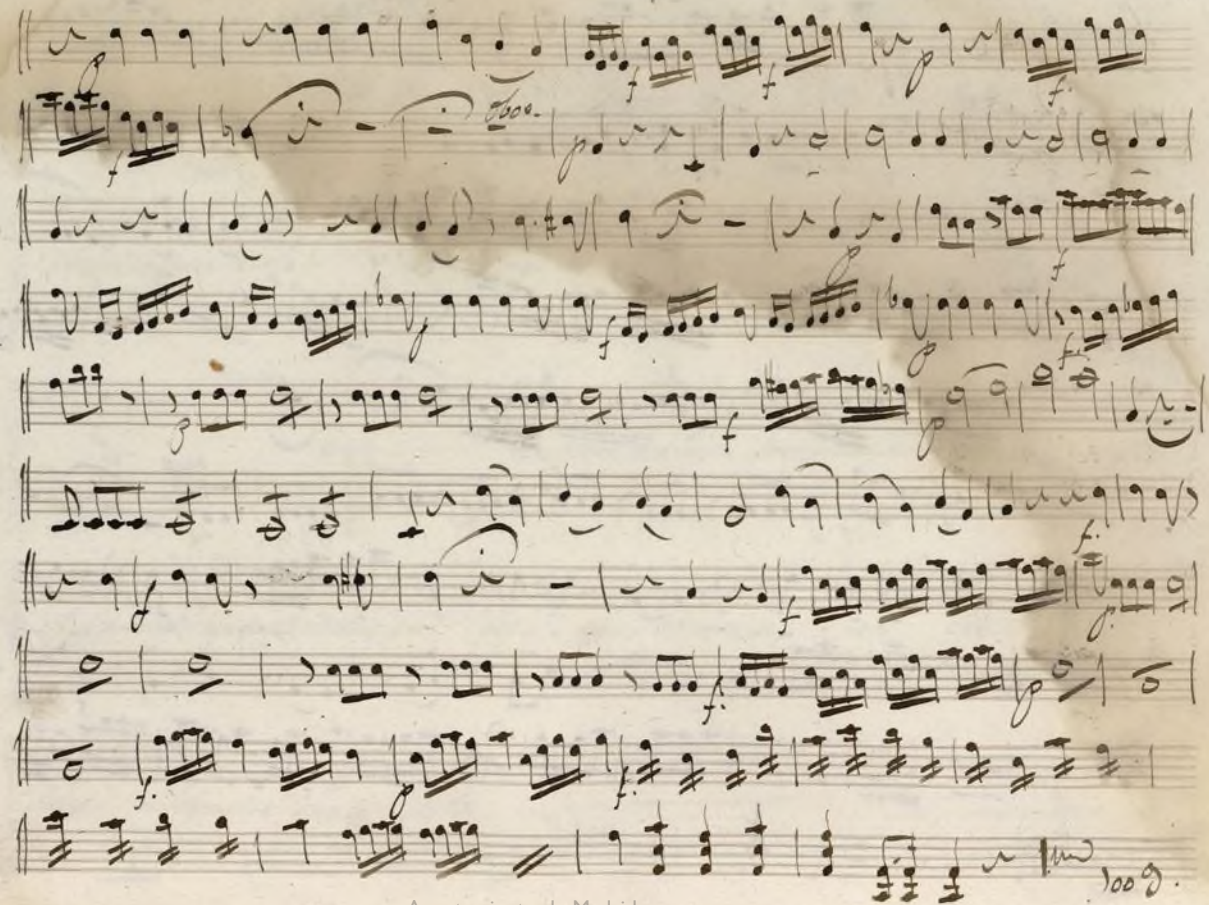
*Il fiamto amaro vendi- pa? le c'è il mio dolore a lei, che sola e' l'misto-*

*loro e benche non dele io tanto adoro.*











*Rec.<sup>vo</sup>* *Allo*  
 der *chi io nol d'inganni?*  
 Ah caro Pa dre! Aché.  
 tanto m'adora un tal tor mento.  
 it qual crudel ci mento la  
 tua per me s'ra ef. fo - ni? To con tua figlia, imponi tutto fare;



ro: ma il co mandar mi ch Dio! che al fovero Lin-  
 ceo. all'Idol mio Mi dicchiarimse: dele E' un comando cru:  
 dele. Io sono amante, ed il patrono impero. non più  
 re gge il mio cor. Il gio go ho corso. fiero e il comanda.  
 io ubbi' dir non posso.



*Larg<sup>o</sup>*  
 Se tal ragione. o Padre non opra nel se no.

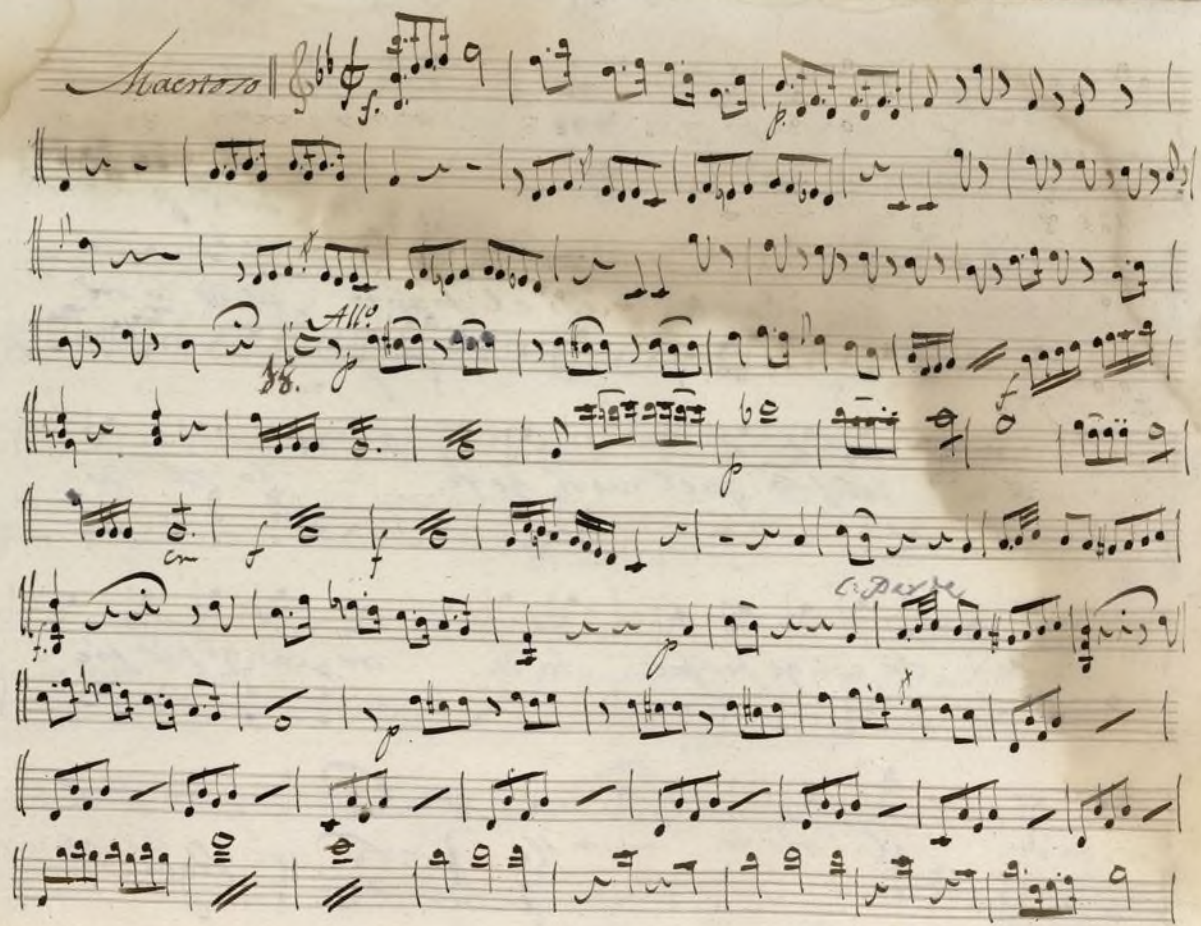
*Larg<sup>o</sup> p.*  
 d'una tua figlia almeno. cedi al pianto. al do lo re.

*Tempo*  
 tempra quel tuor' gore. io do re.

mando che cam'gi per pie- ta de che cam'gi per pie-

ta de il rio co man do. *Sigue Aria*







*Ande*

12

25

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

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

Ayuntamiento de Madrid

51



Rec.<sup>vo</sup>

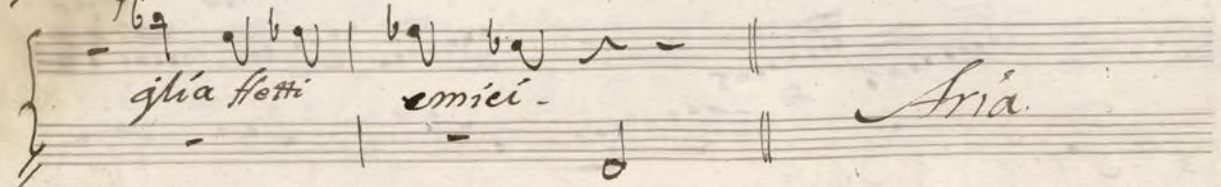
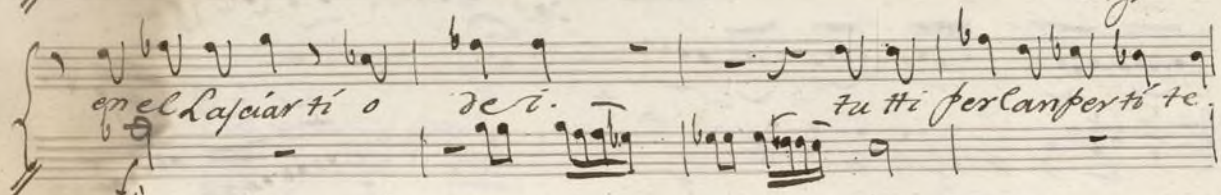
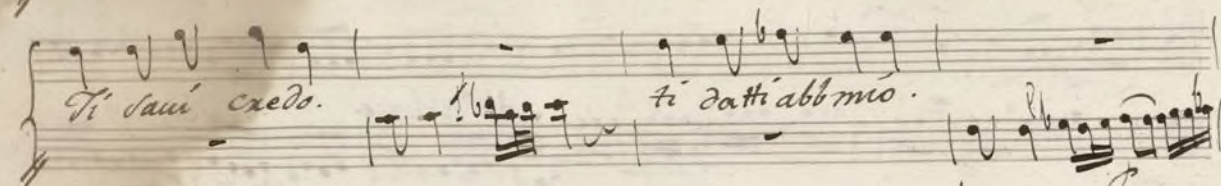
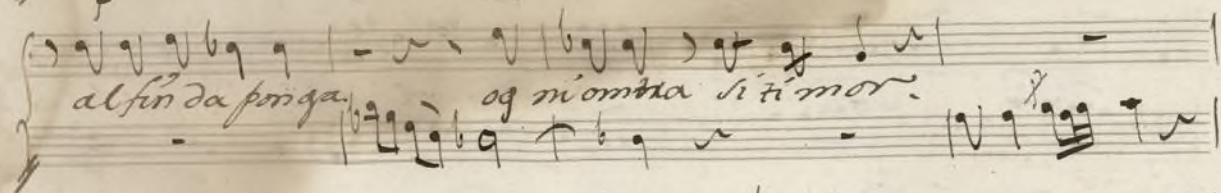
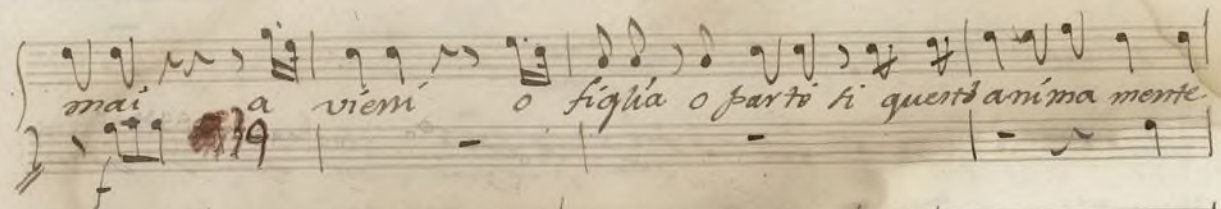
*Mac he vol d'ir quell' mesto dol per disolpiu e quel parole mett'*

*volto.* *Se quel*

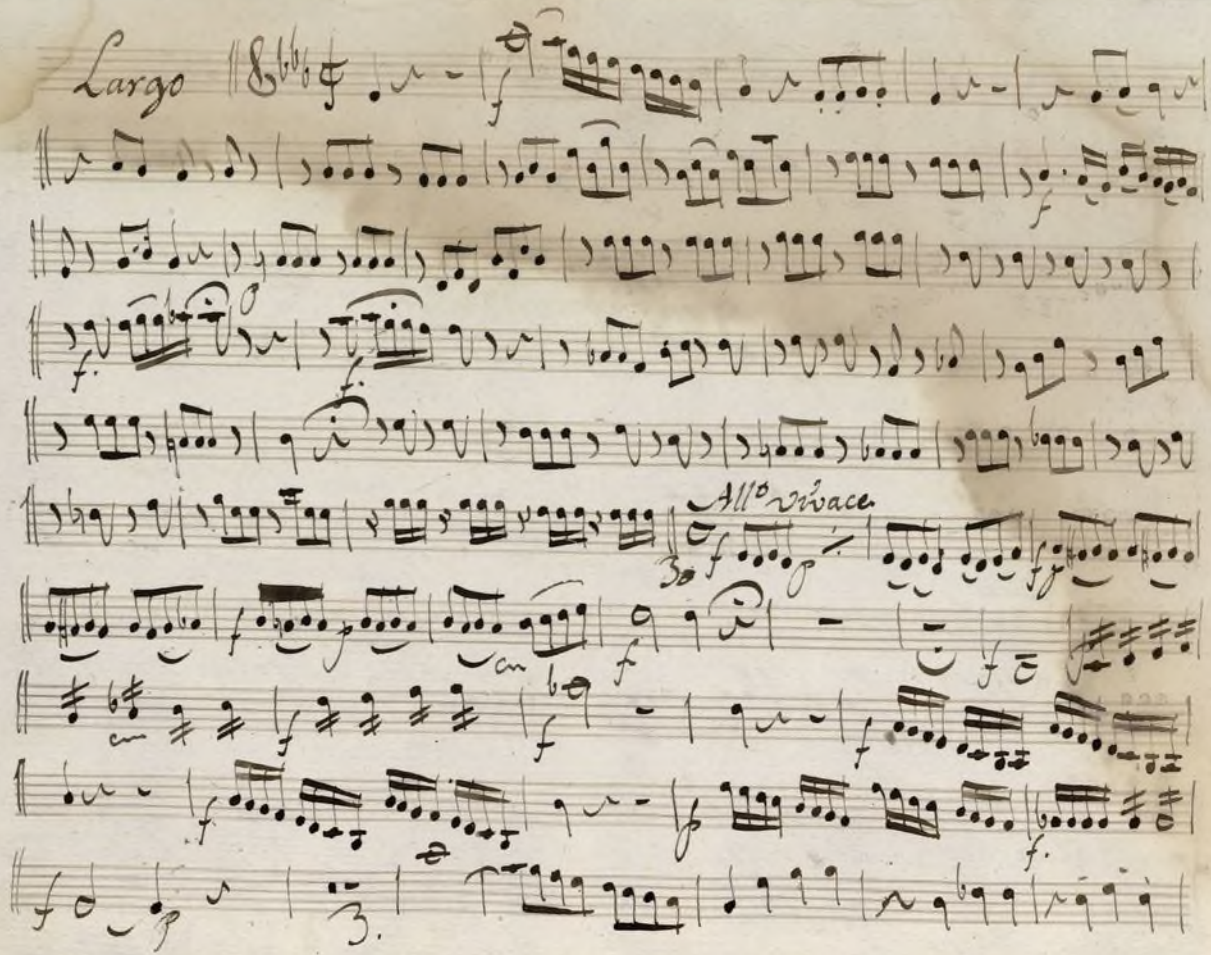
*che inganno alcolto. venel' Alma tua lo quisto all' uelo vendicar mi reg*

*no.* *o ciel' che dico.*

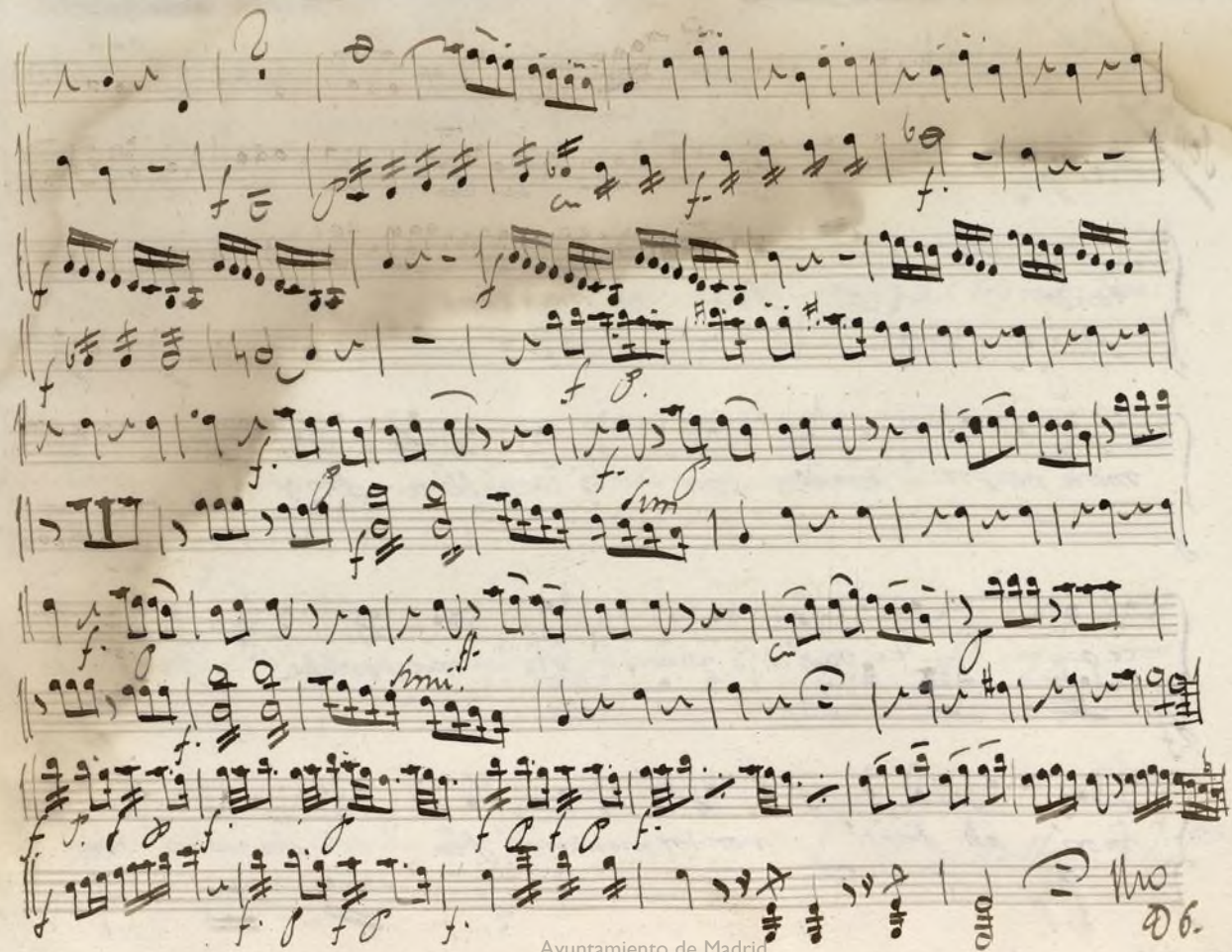










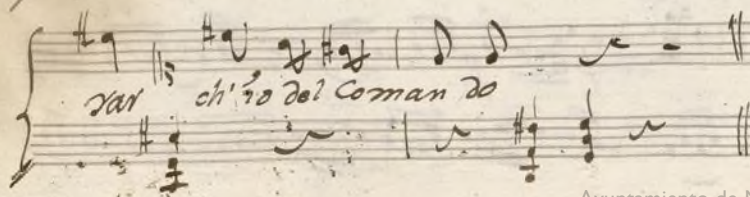
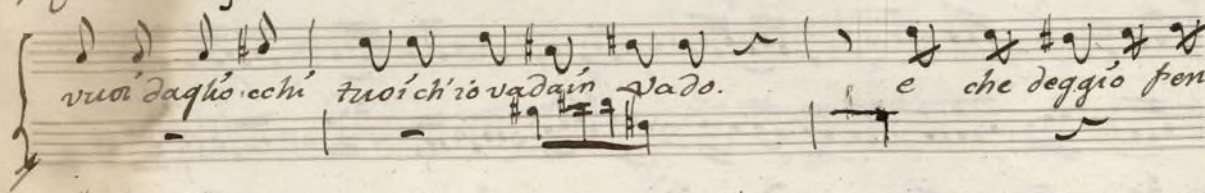
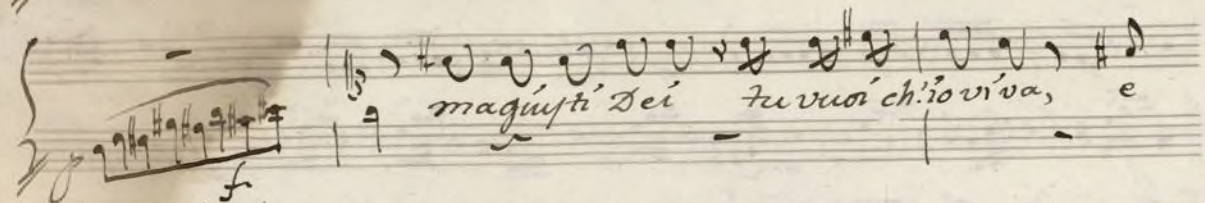
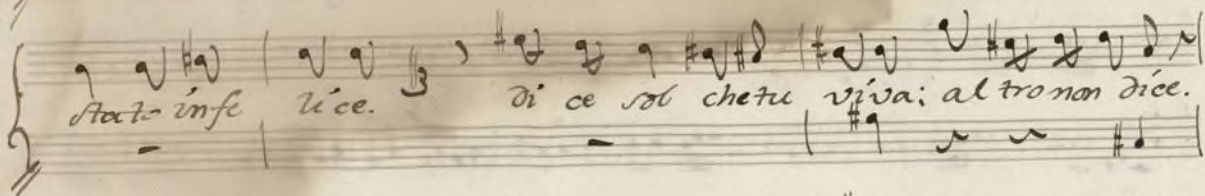
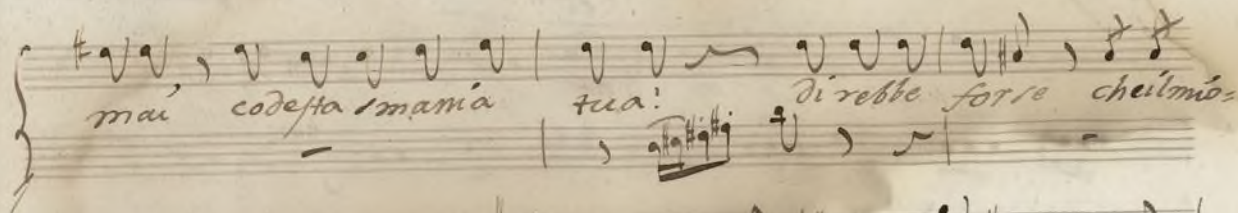




*Senti, poi*

*part.*  
*Rec.* *ben che brami io non pre*  
*tendo* *Così Dio mi man cans ire, piri! io la tua*  
*morte non pre: ten do, non chieto, anzi t'im - pongo che tu vi va o lin.*  
*ce g* *tu vuoi ch'io viva, sì, ma per che per che se*  
*mori ah parti non tormentarmi più che vuol dir.*





*Duetto V.to*

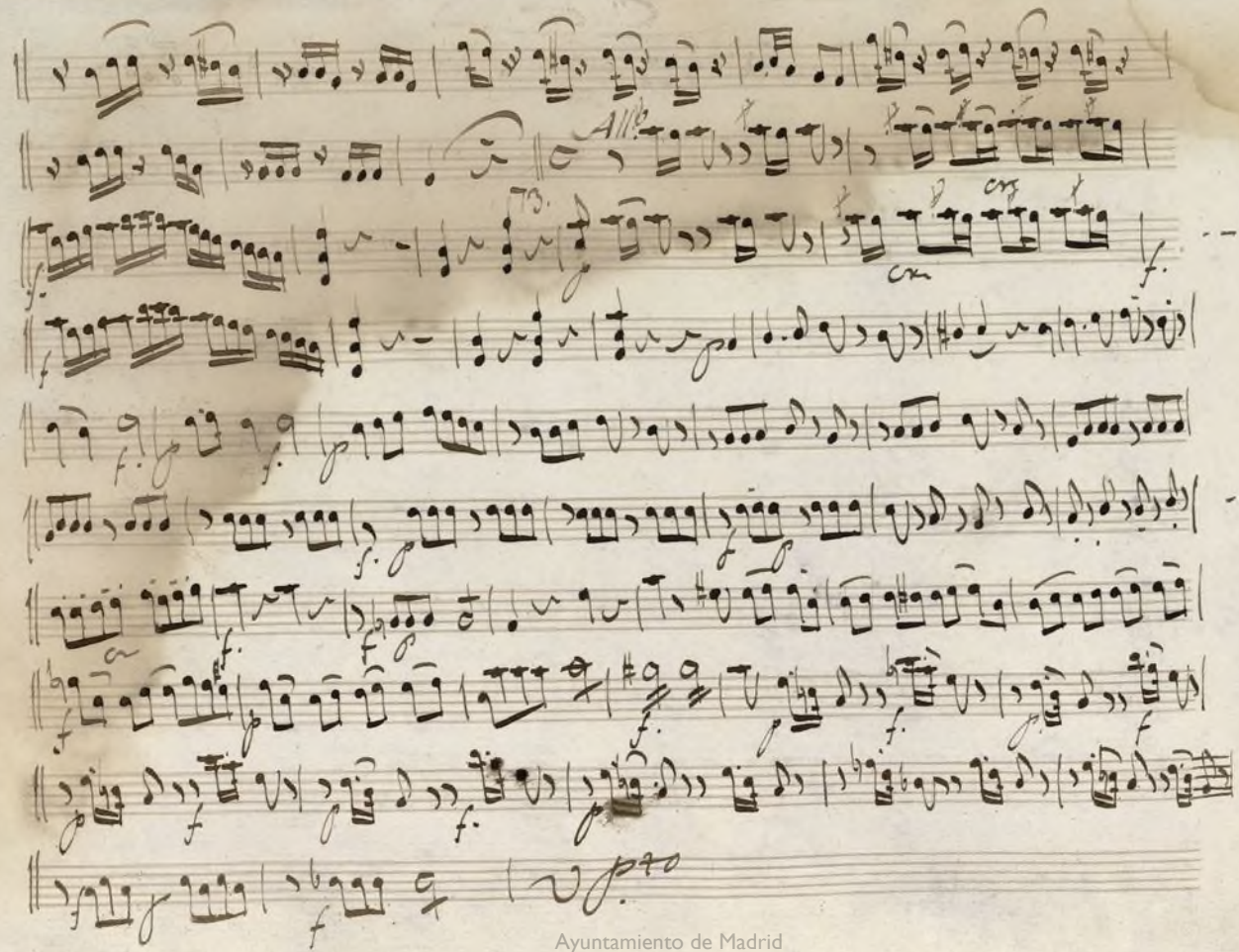


*Duetto.*

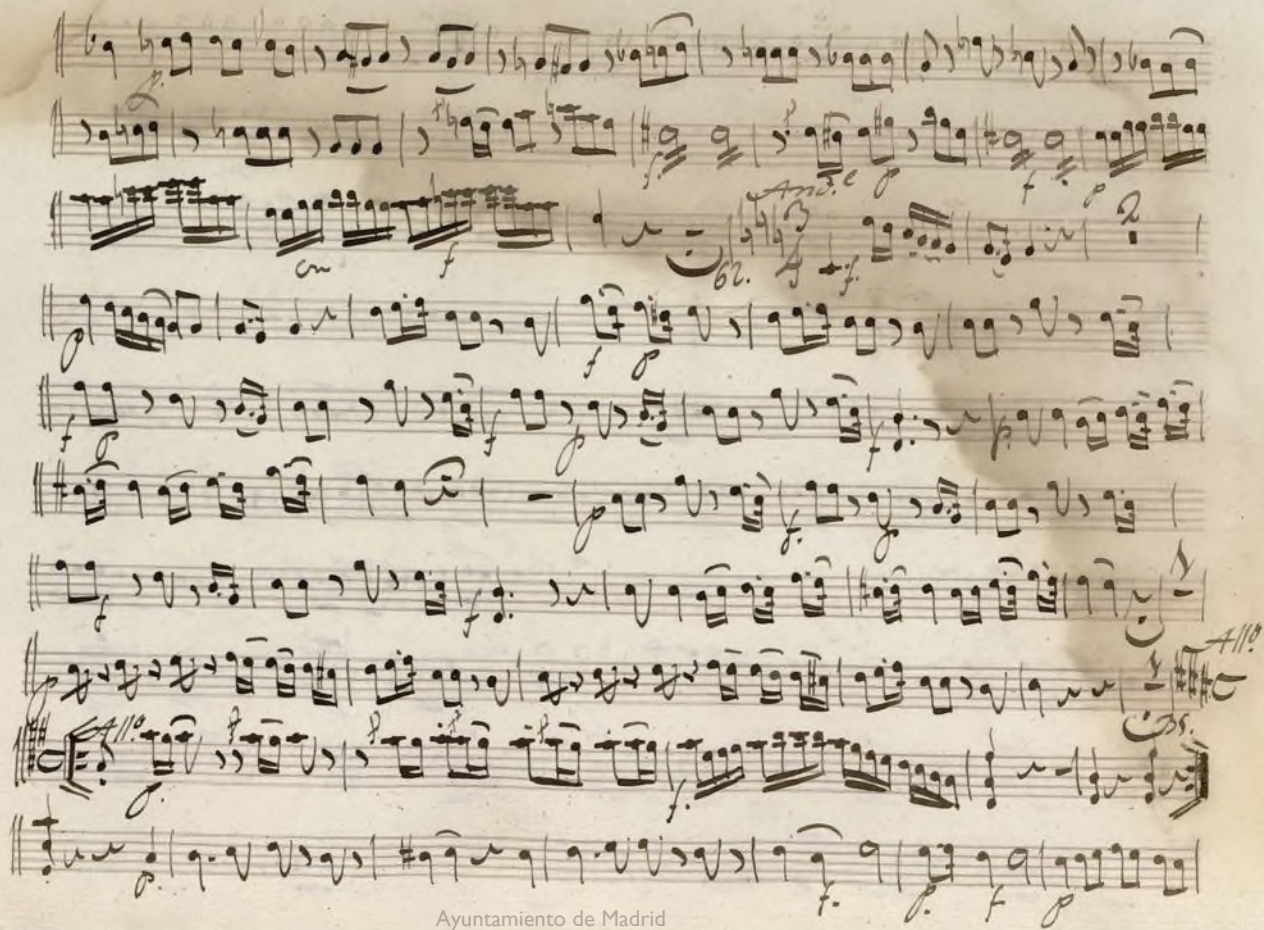
*Largo non molto.*

The musical score is written on ten staves. The first staff begins with the tempo marking 'Largo non molto.' and the time signature '2/4'. The notation is in a single system, with two parts. The first part is written on the first five staves, and the second part is written on the remaining five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'cresc.' and 'f'. The paper is aged and shows some staining.

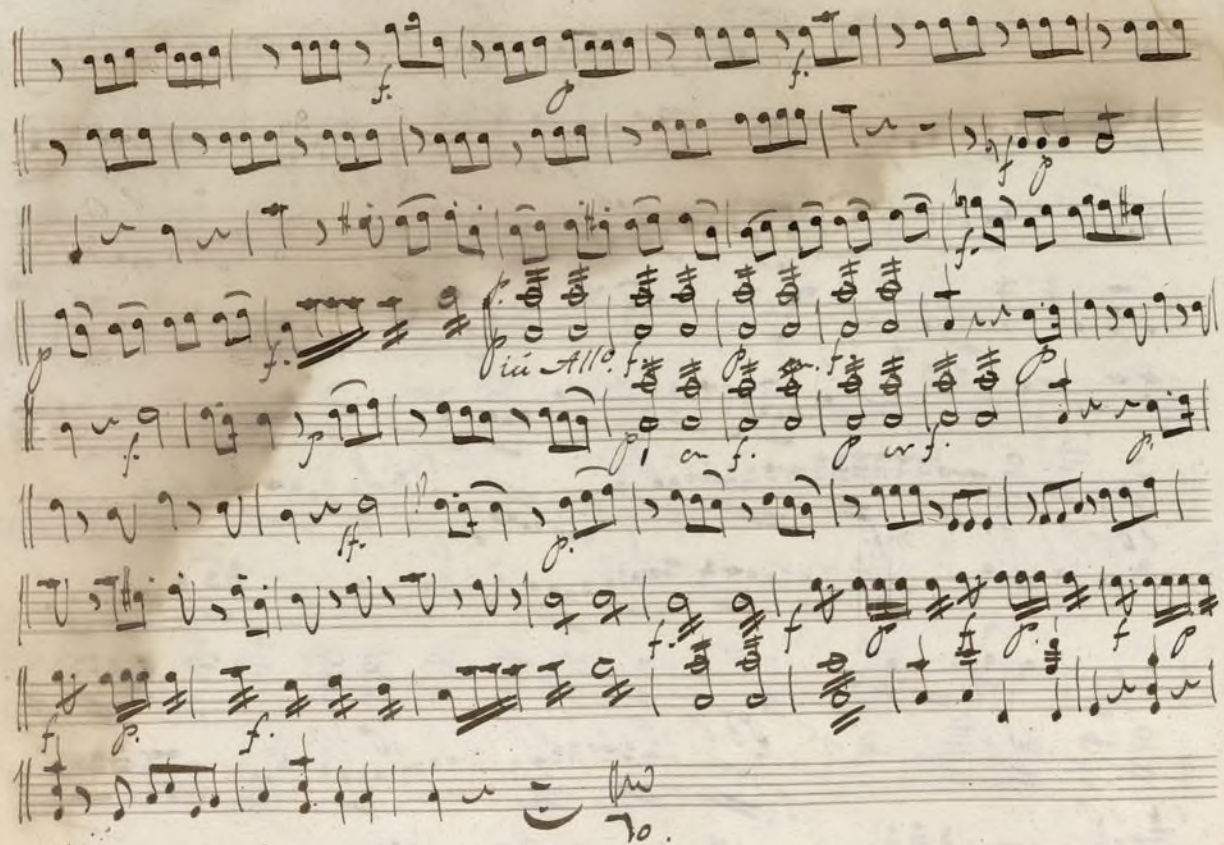














*la perancia*

*agitato*

*mf.*

*f.*

*f.*

*f.*

*f.*

*f.*

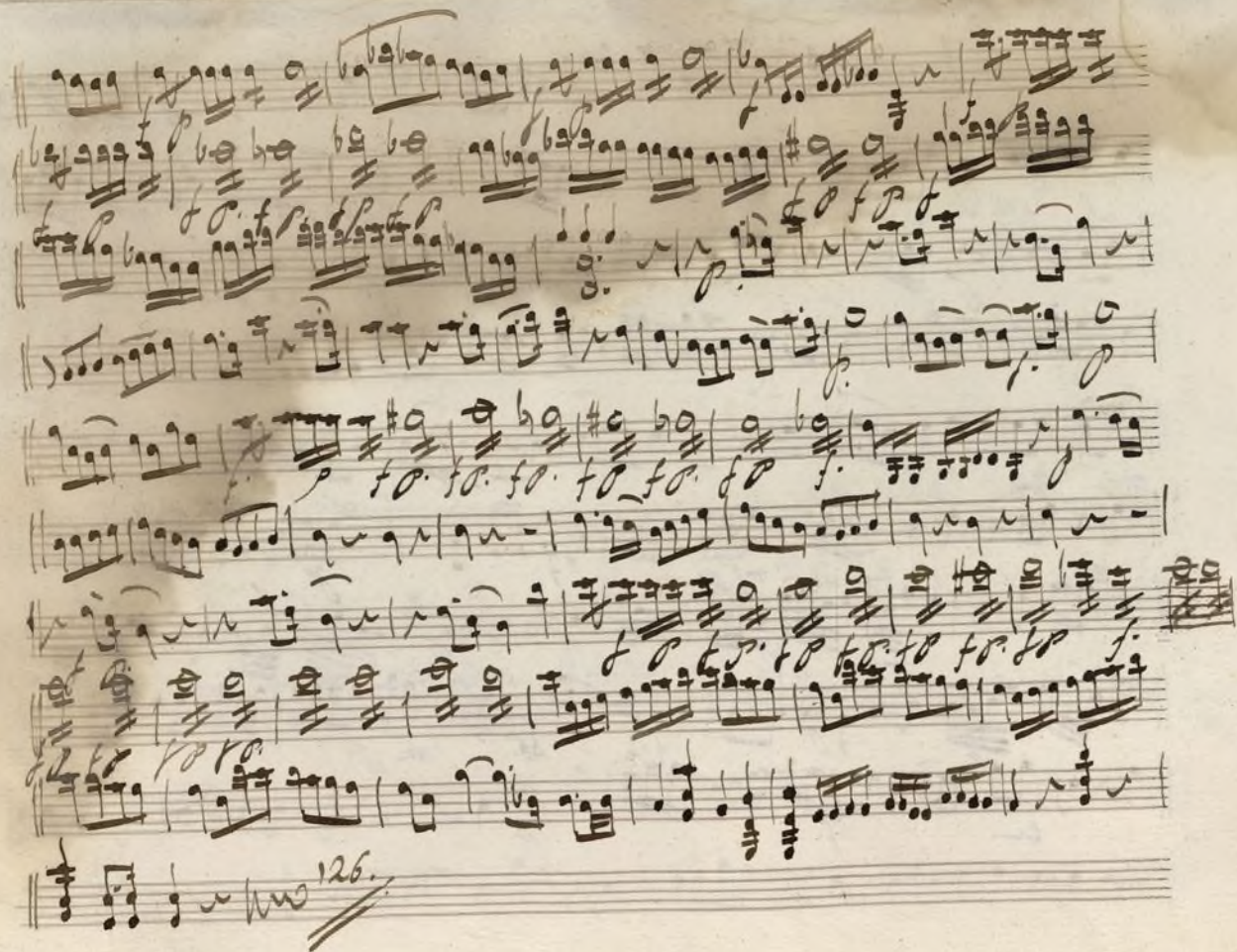
*f.*

*f.*

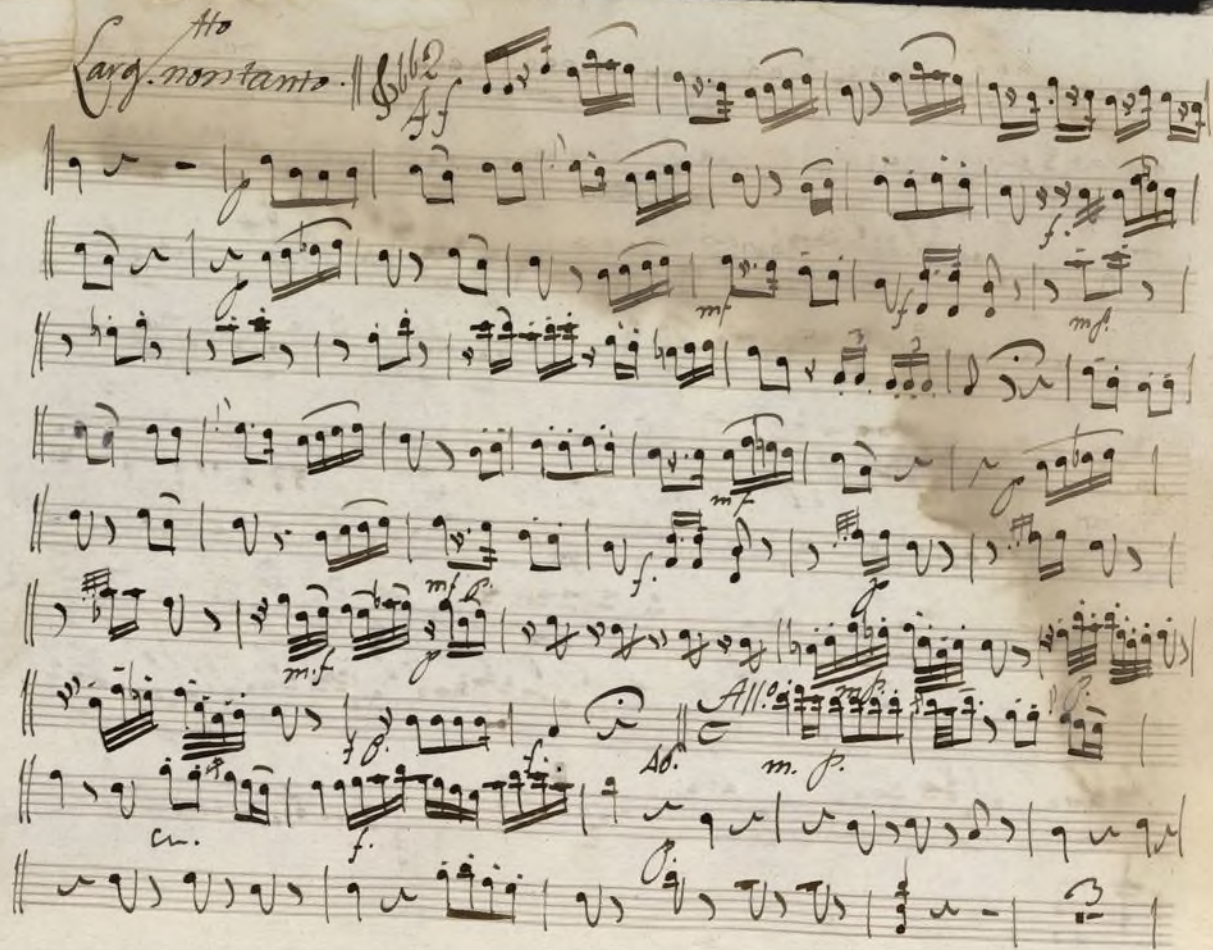
*f.*

*f.*

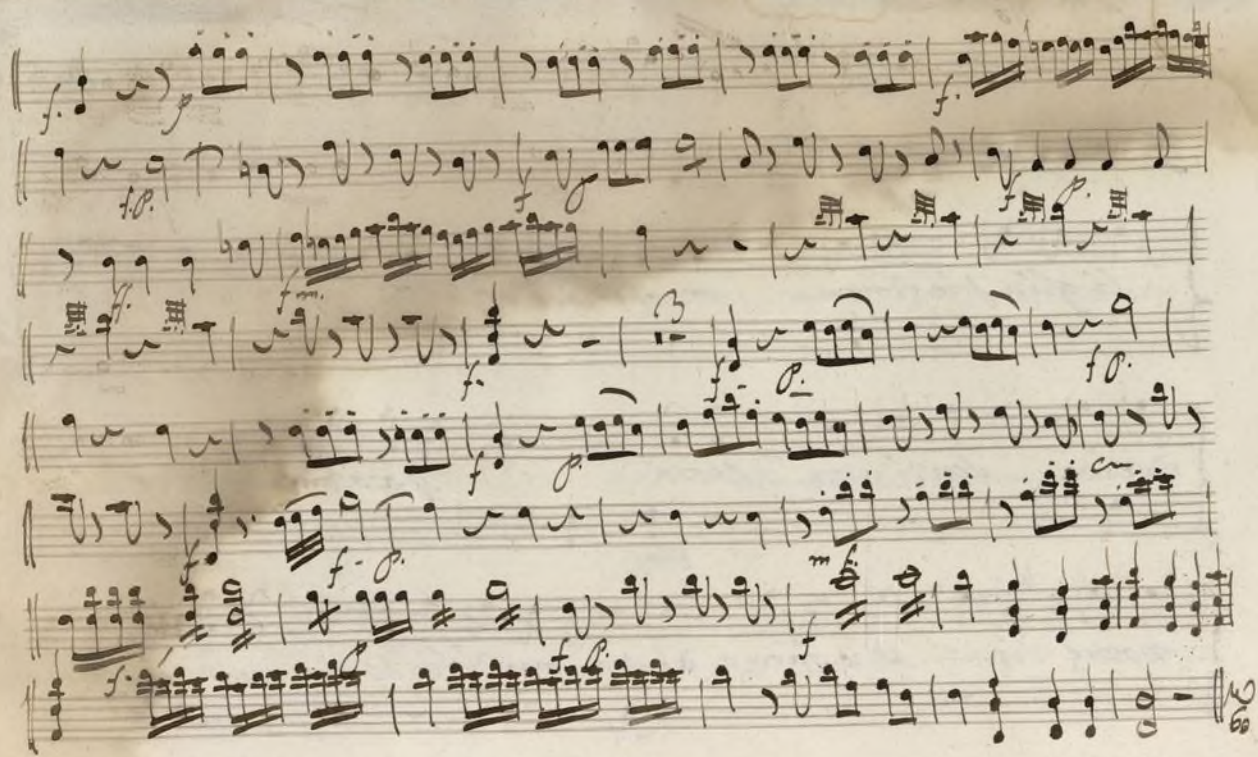














Rec.<sup>vo</sup> *mf* Padre. udy ti fi no sa una

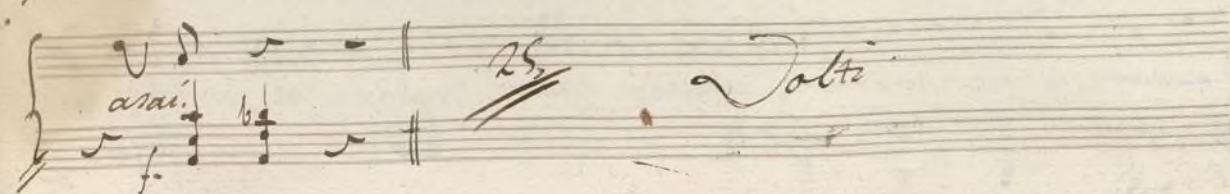
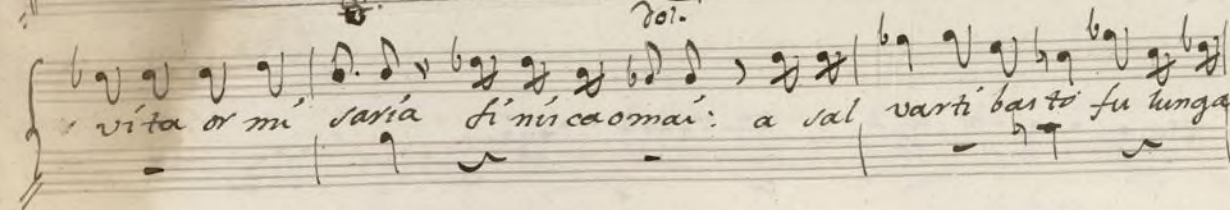
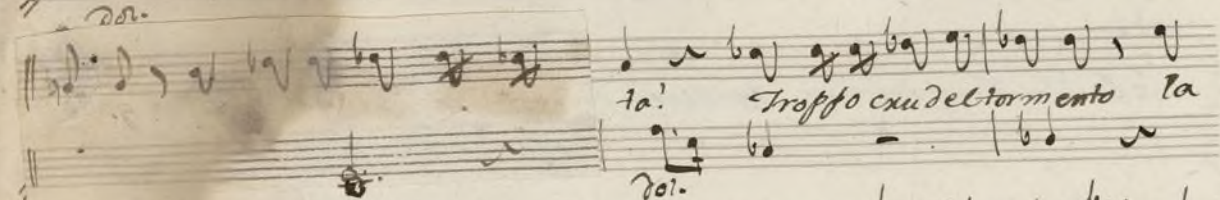
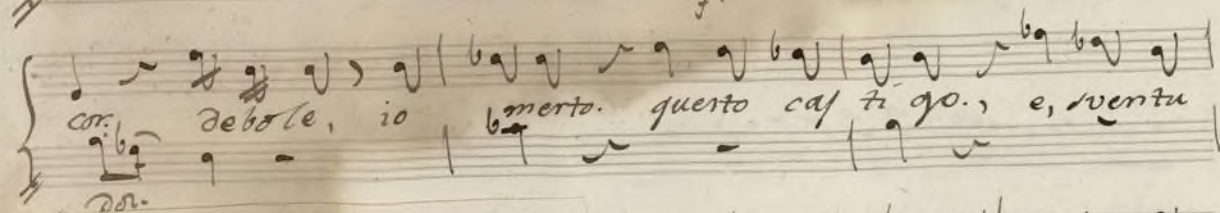
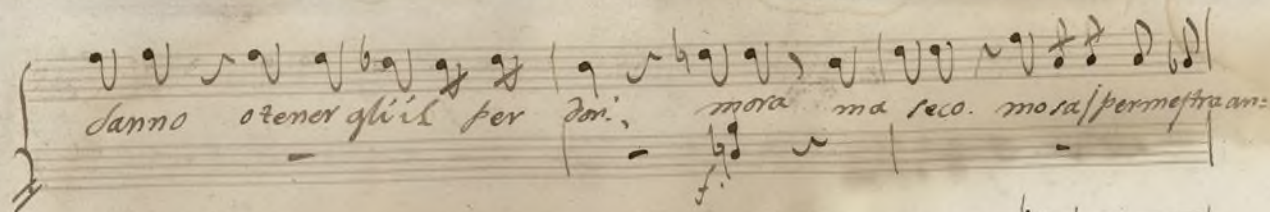
Larg.<sup>mo</sup> *mf* figlia pie tosa. or che lode agli dei. in sicuro già-

dei senti una sposa. sposa man non temer di questo

nome signor. ch'io faccia abuso: non di fendo zin: cio: mer terra ac

cu so. se la grime miu da te non.







Rec<sup>vo</sup>

*Allo.* *Simi.*

*Simi.* *Cessate alfin cyrate grazie, o Numi del*

*Cielo, Daffligge questo cor. barbare fene.*

*Simi.* *Toglia Co-*

*mincio, a respirare omai, dal grave peso. Degli affanni pasati mi-*



*And.<sup>no</sup>*  
*lento allegre.* *vir.* *ah caro Padre.* *adorato mio.*

*All.<sup>o</sup>*  
*sporo.* *voi detray forti miei.*

*ma oh Dio? Leccaro della gioia ch'io provo Imier sensicon*

*forde. e le parole. To spiegar mi non io voi che sapete quanto fino po-*

*mai* *voi m' intendete.*

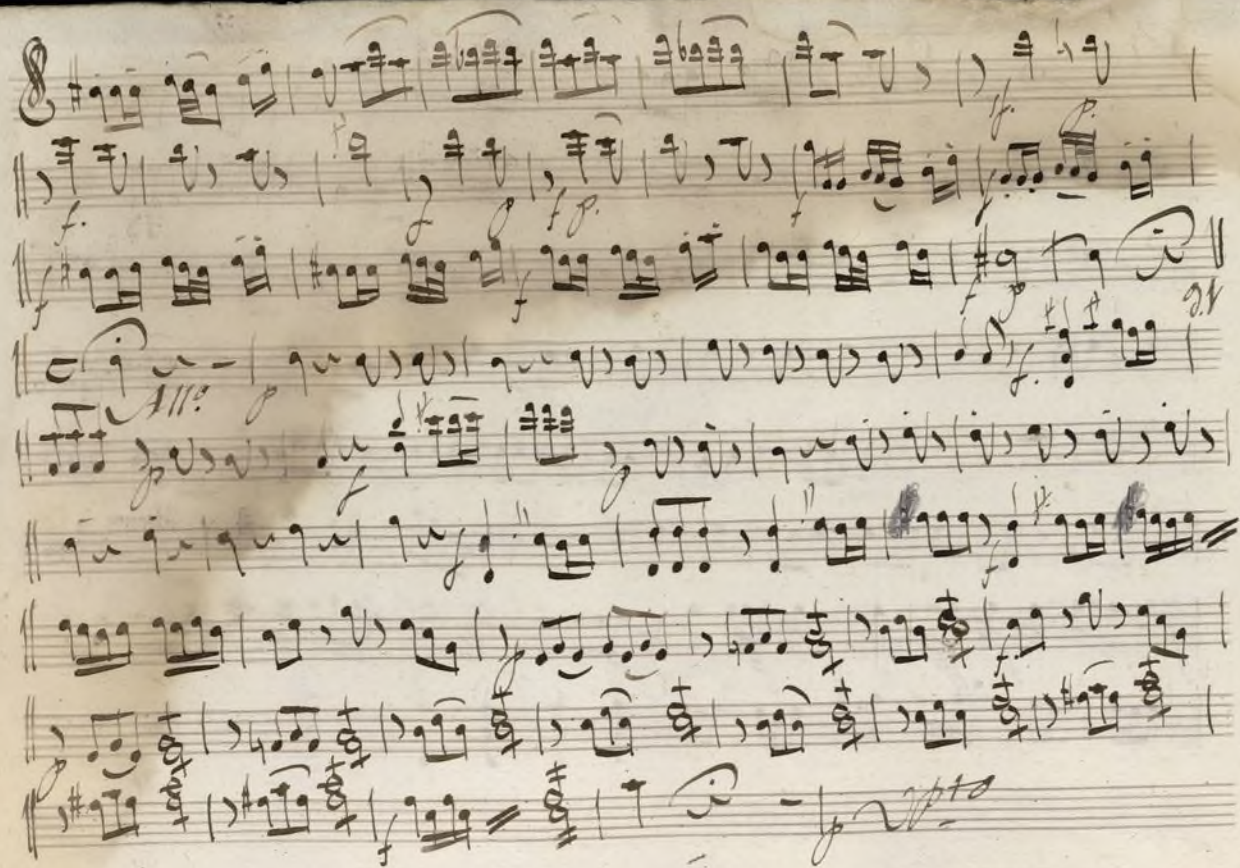
*Segue Rondo.*



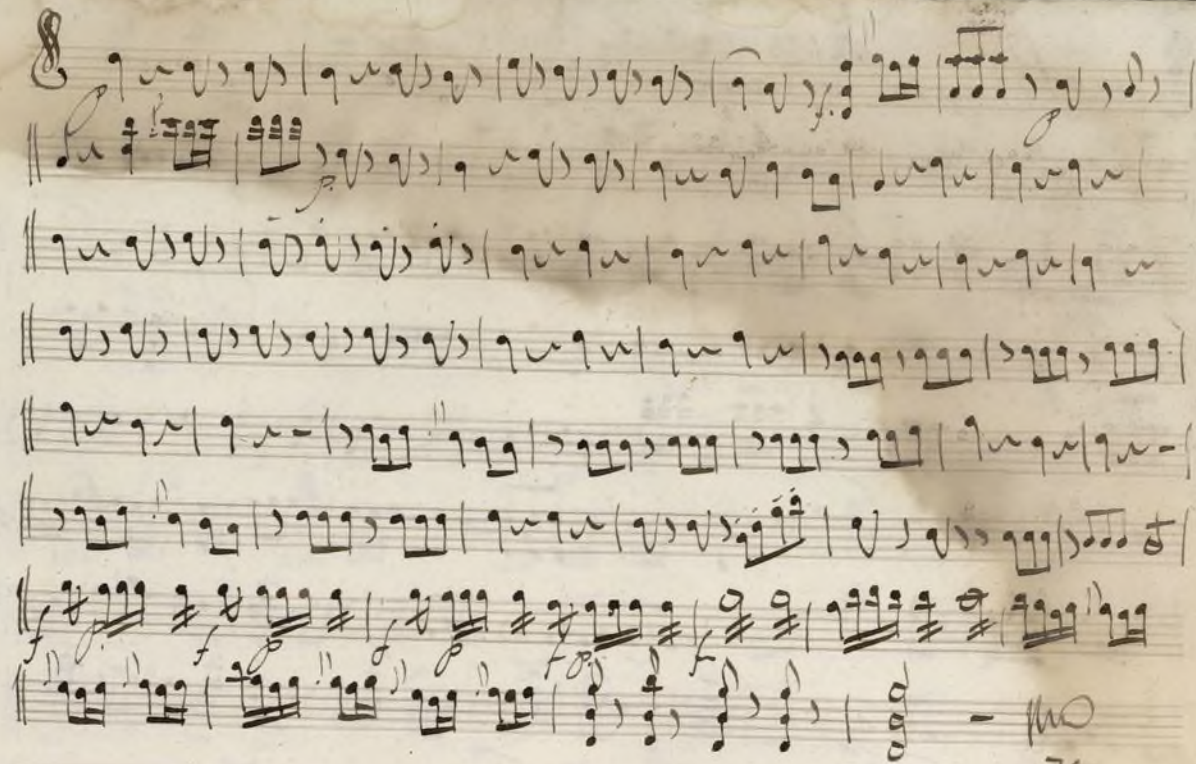
*Rondo*  
*Afectuoso*

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 2/4 time signature. The music is written in a cursive, handwritten style. The notation includes various note values, rests, and bar lines. The piece concludes with a double bar line on the tenth staff.

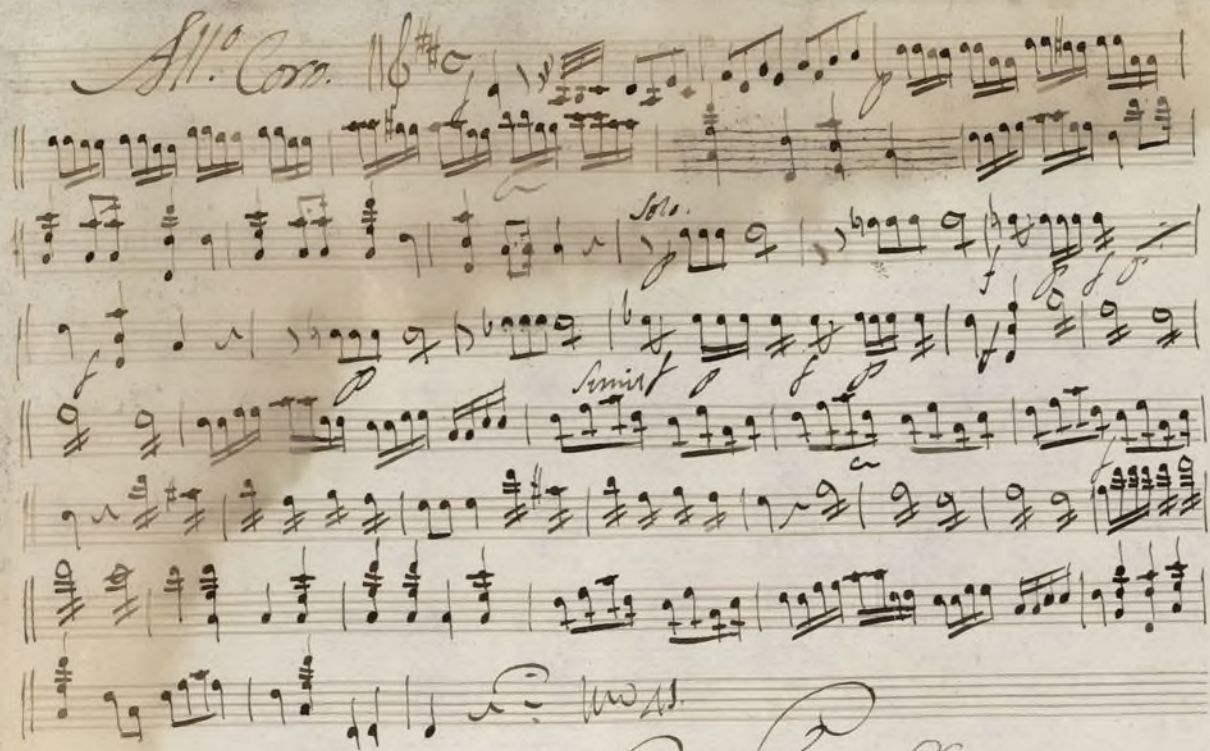






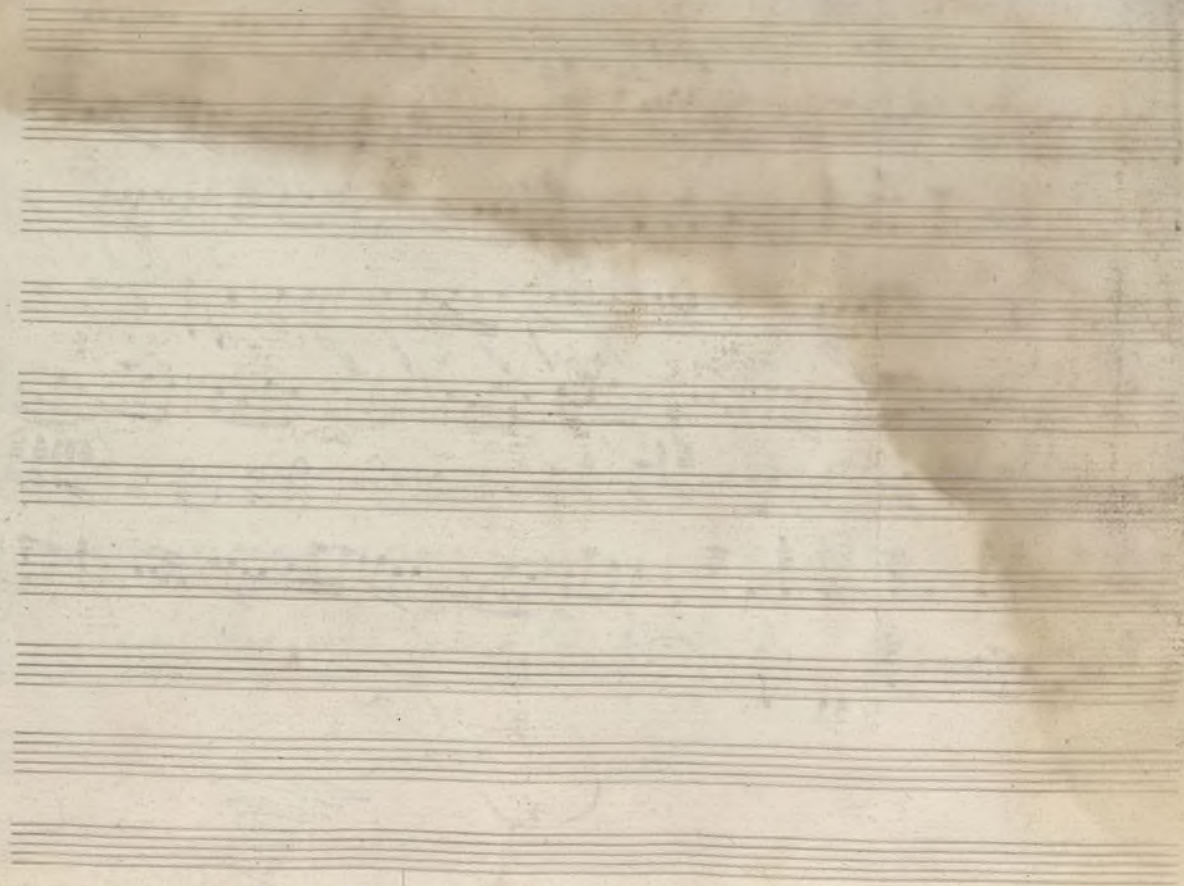






*Finis*







Mus 281-1

S.

Violino 2º

Permestra.



*Sinfonia*  
*All.<sup>o</sup> Prop.*

*p* *cresc.* *f* *cresc.* *p* *f* *p* *p* *p*







*Non mi sento*

*Maestoso.*

*gran segreto*

*guarda di non tradir*

*Componi il volto, misura i*

*dean, e nel grand'ugro all'ire poi sciogli infren*

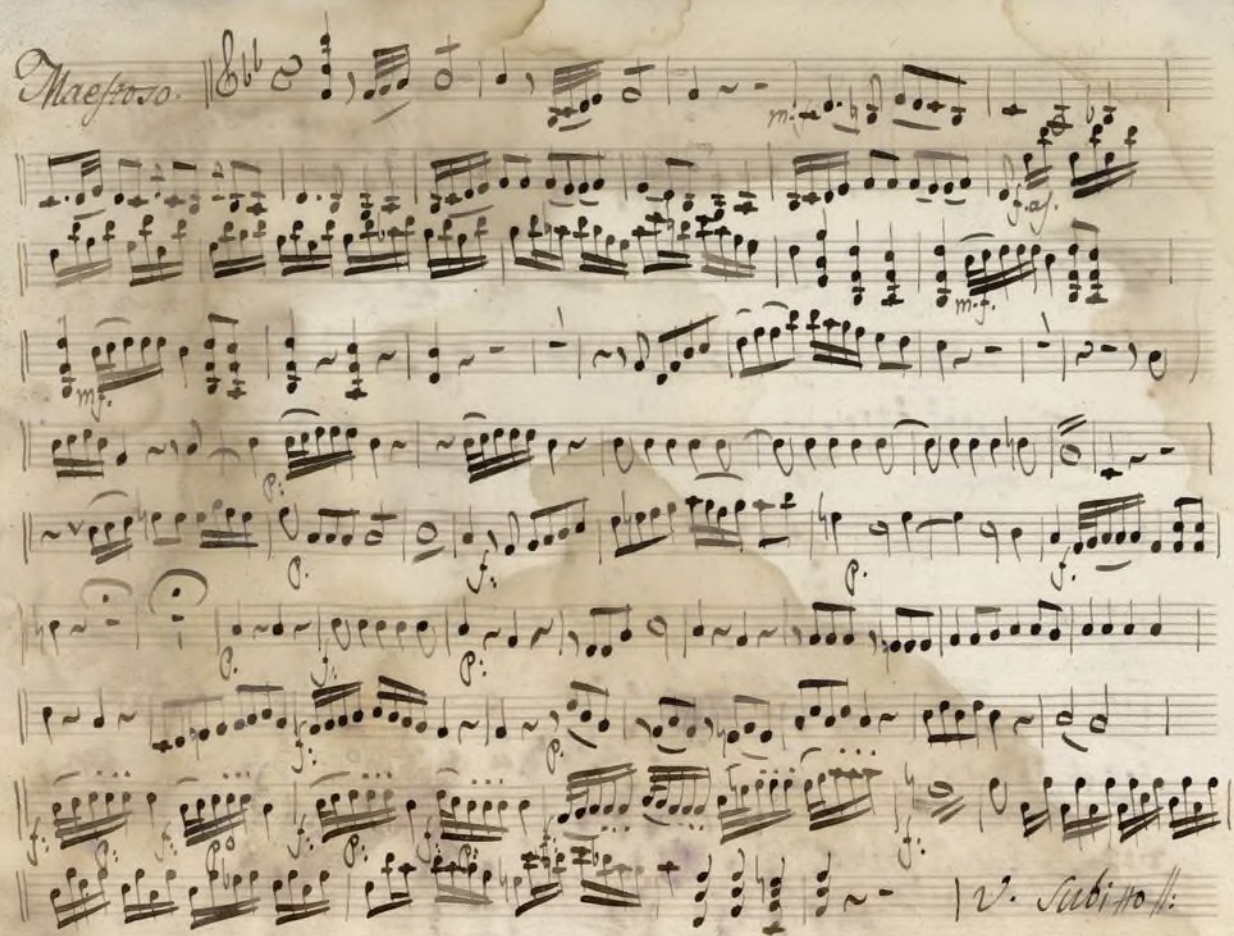
*oja, ubbi = dici e pensa, che un tuo dubbio pietosi*

*te perde e mē*

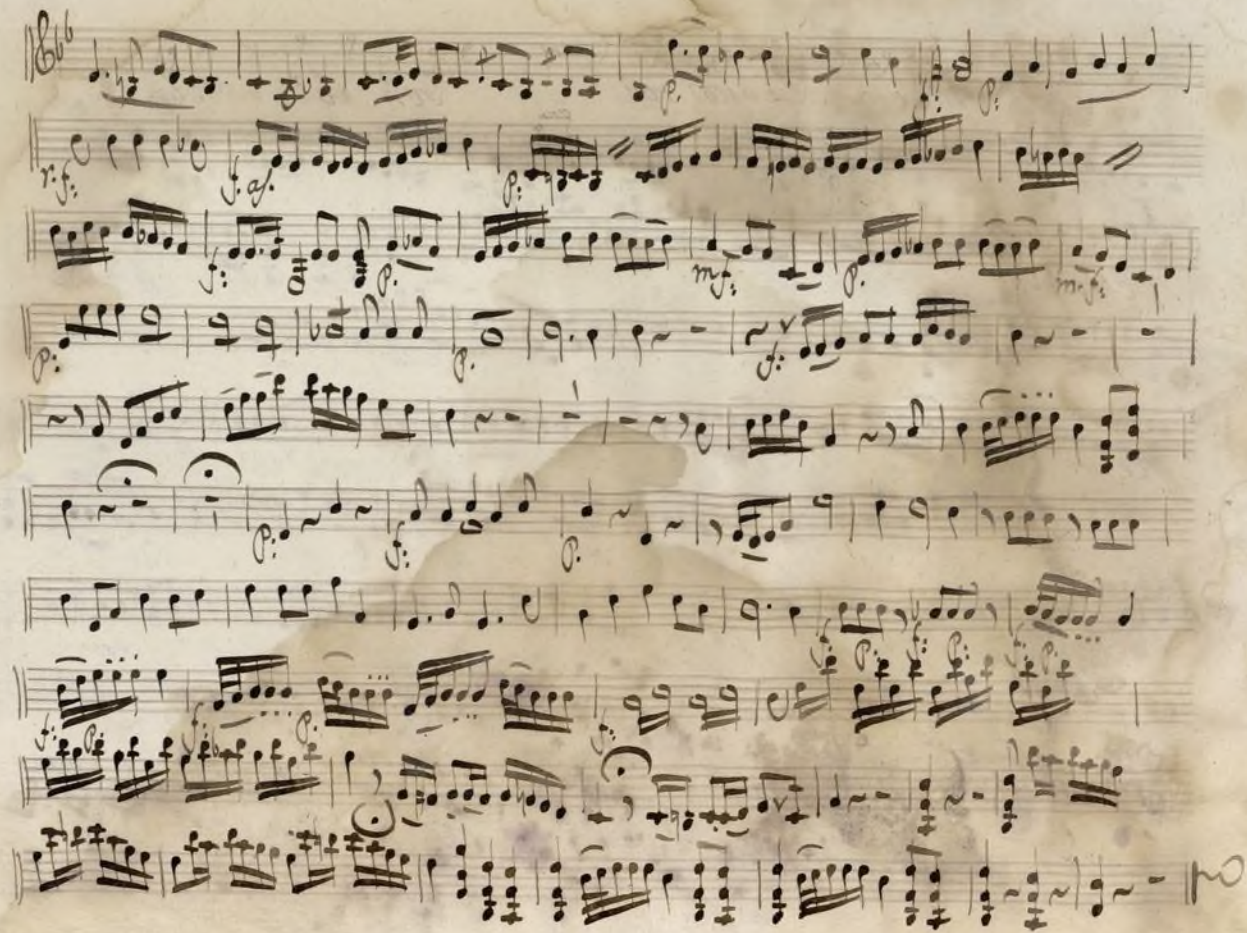
*senza salvarlo sposo.*

*Segue*











Rec.<sup>vo</sup>

Misera che ascoltai! son io! son

adagio.

desta! ogni forse ova neggio! io nelle vene del mio sposo in no-

cente ah! pria m'uccida con un fulmine il ciel pria sotto al

all.<sup>o</sup>

piede mi s'apra il suol... ma... che farò? se parlo

Primo.

di d'inceo la vendetta esser po- trebbe funesta al gen-



tor d'inceo se taccio lascio e porto del Padre all' o dio asaro oh co-  
mando! oh vendetta! oh Padre o' pofo.  
e quando giunga il Prece come la cogliero! con qual veni-  
biente con quai voci potrei! Numi! in pensarle mi sento in-  
orri dir fuggar al rove insoltaria



parte, si ma- conda il do- br, che mi tras porta *Lin.* Principe ra mio

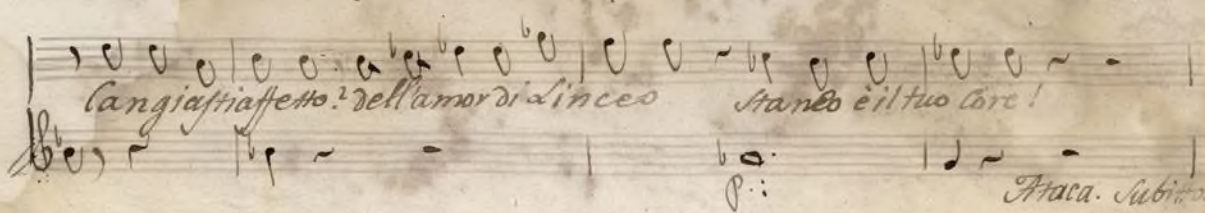
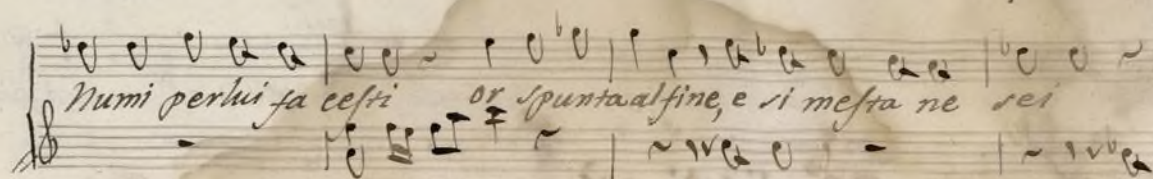
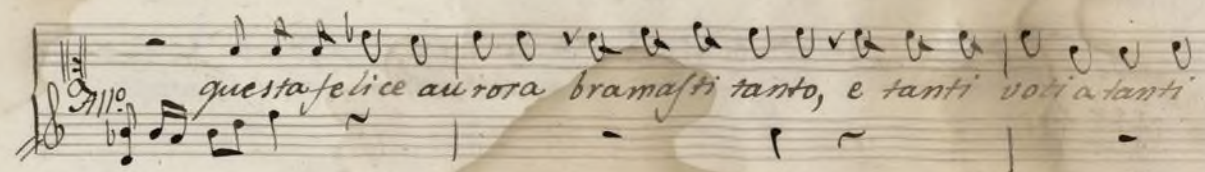
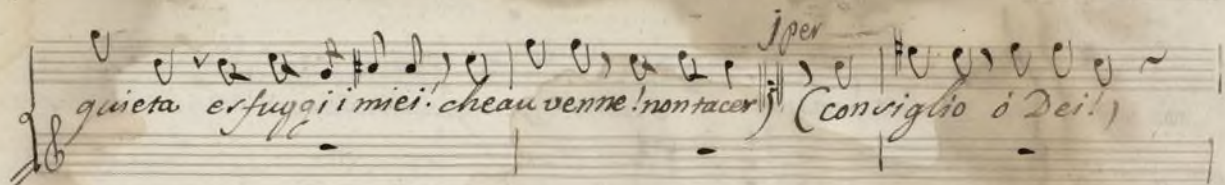
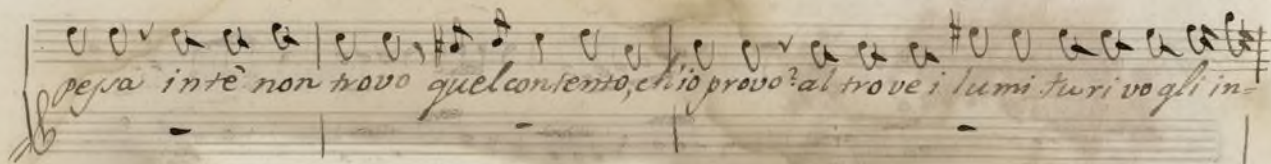
*sp.* Nume. a l'ime! son morta. Giunse pur quel momento che tanto ospi-

rai? chia mar ti mia po- co pure una volta orsi, che

*sp.* l'ire tutte io sfi do degl'ami o mio bel so- le oh dio! non so par-

*Lin.* tire non so re- tar non so formar garola) ma perche Princi-

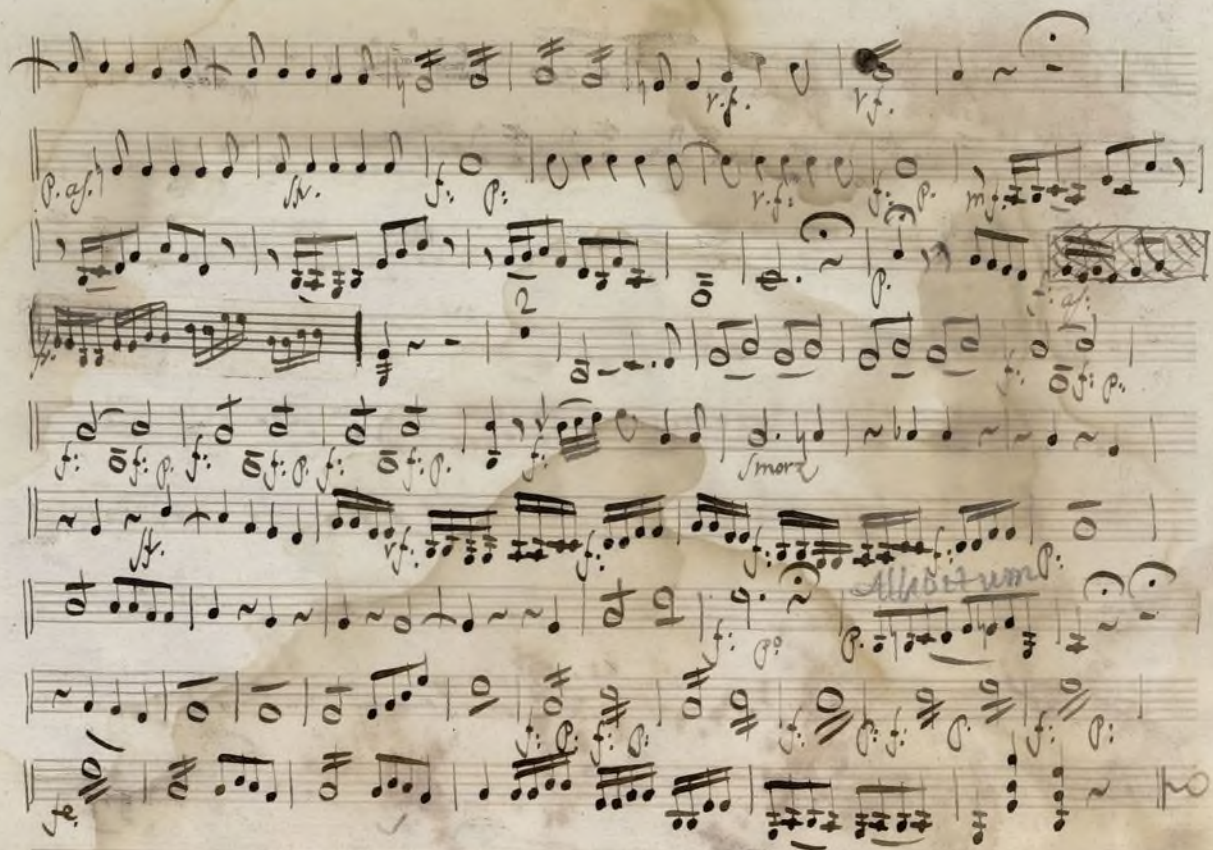






Handwritten musical score for a piece titled "Mozart" by the "Ayuntamiento de Madrid". The score is written on ten staves. It begins with "Moz" and "Mozart" written above the first staff. The tempo is marked "Allegro". The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The piece concludes with a double bar line and the word "Fin" written below the final staff.







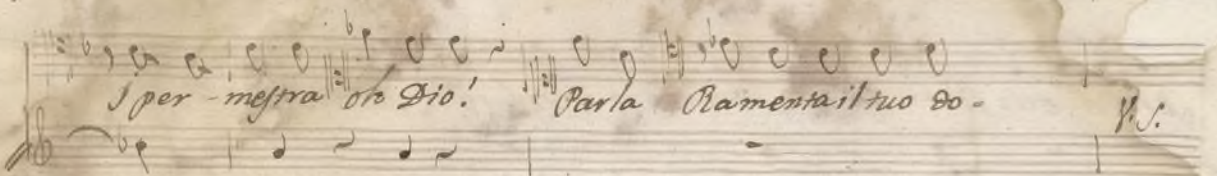
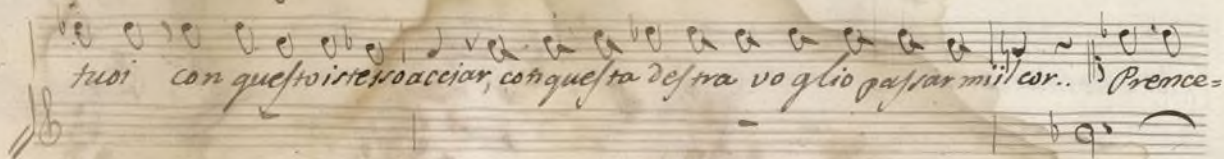
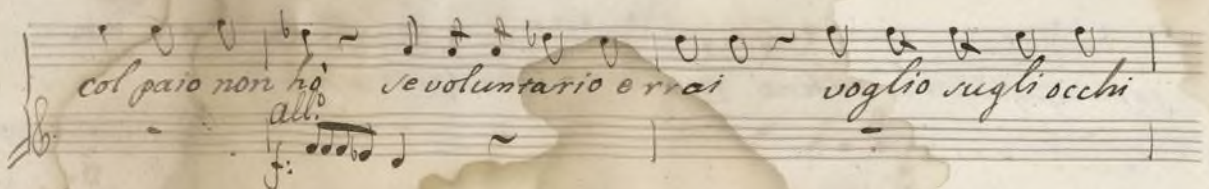
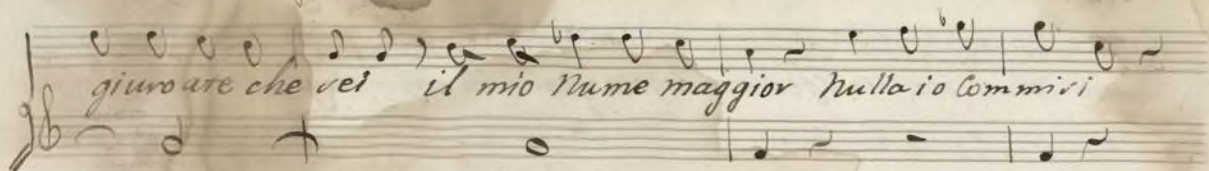
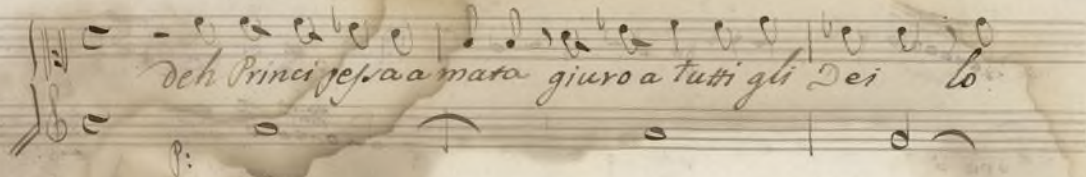








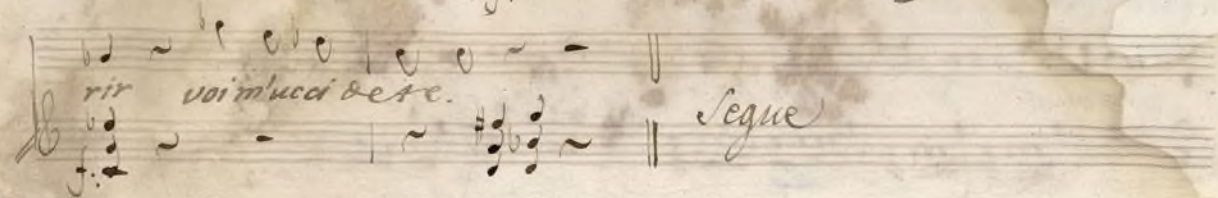
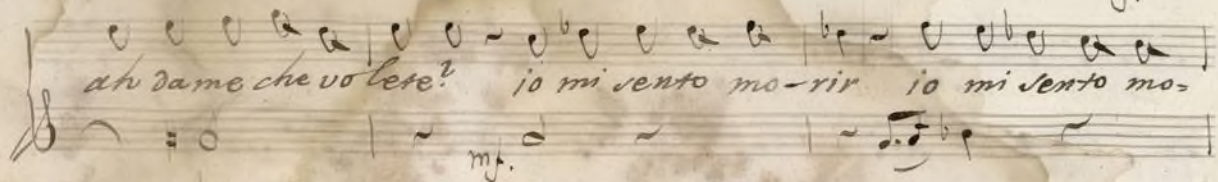
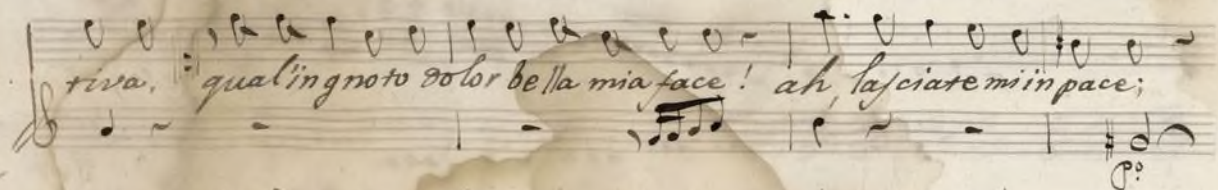
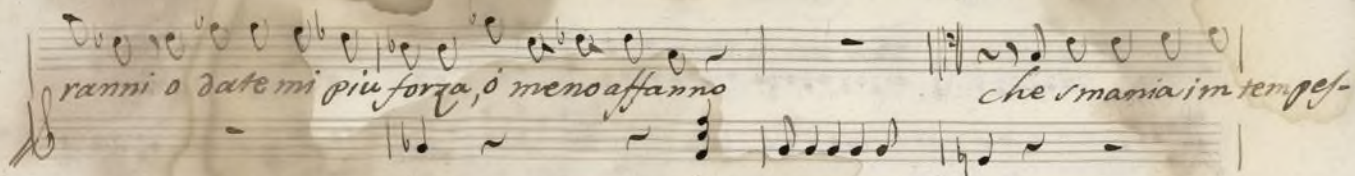
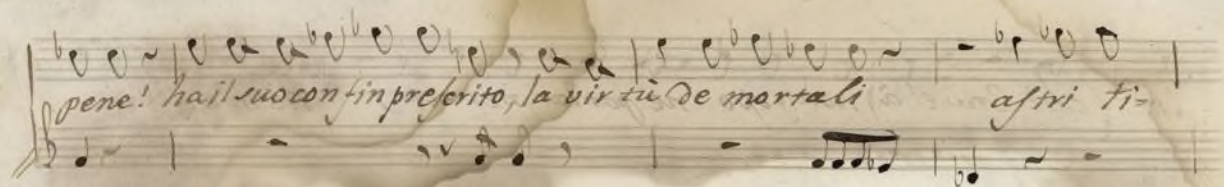
*respiro*



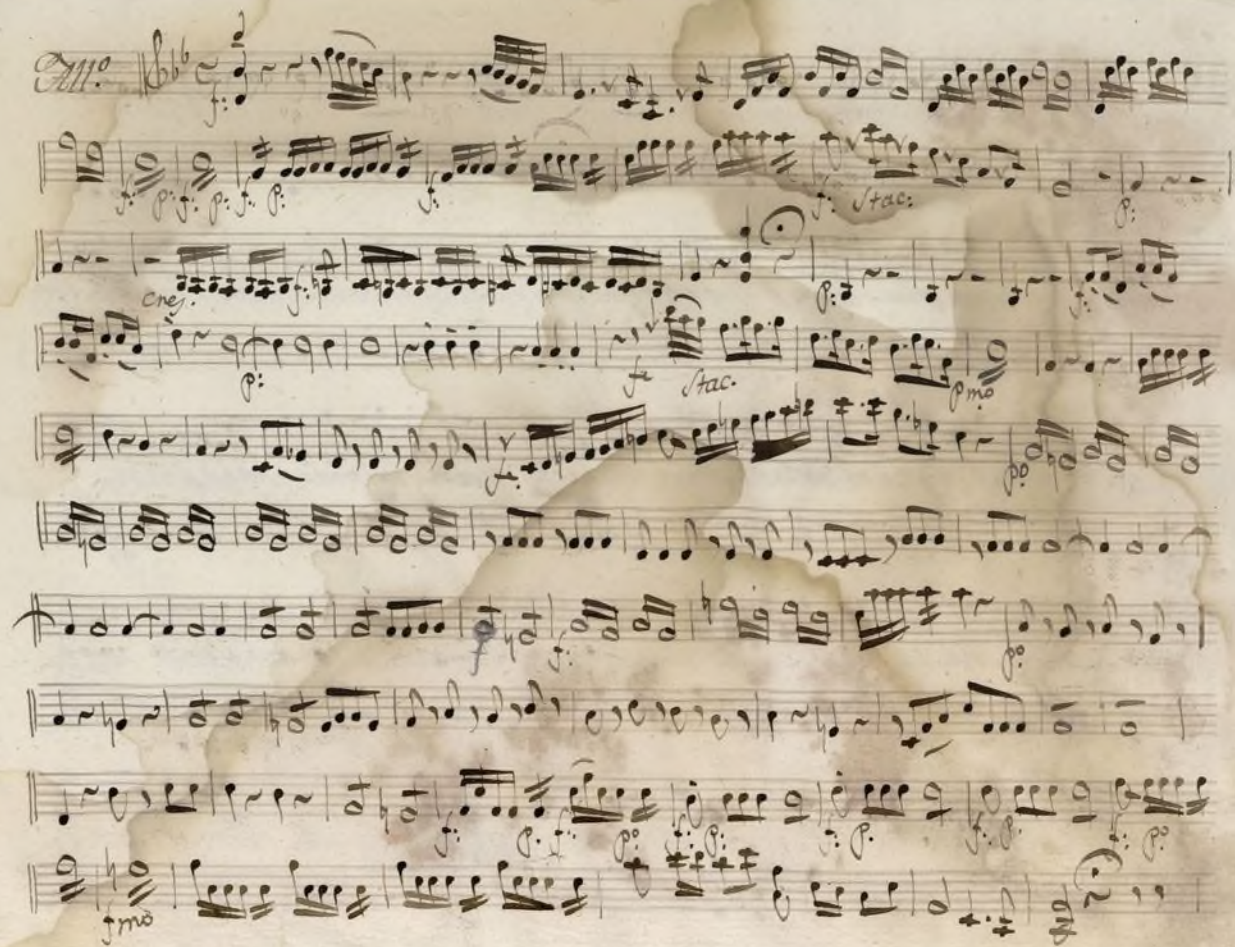


lor (che Crudelia) non posso ne parlar, ne tacer, nè m'e per-  
 messo di dir per mia sgeranza. Ma qual'è la costanza che durar  
 possa a quest'asprità? al fine non ho di raso il petto, e l'io l'a-vessi, al do-  
 lor che mi accora già sarebbe spezzato un raso ancora.  
 che vi fecio dei gerche amio danno in solite in ventate sorti di-

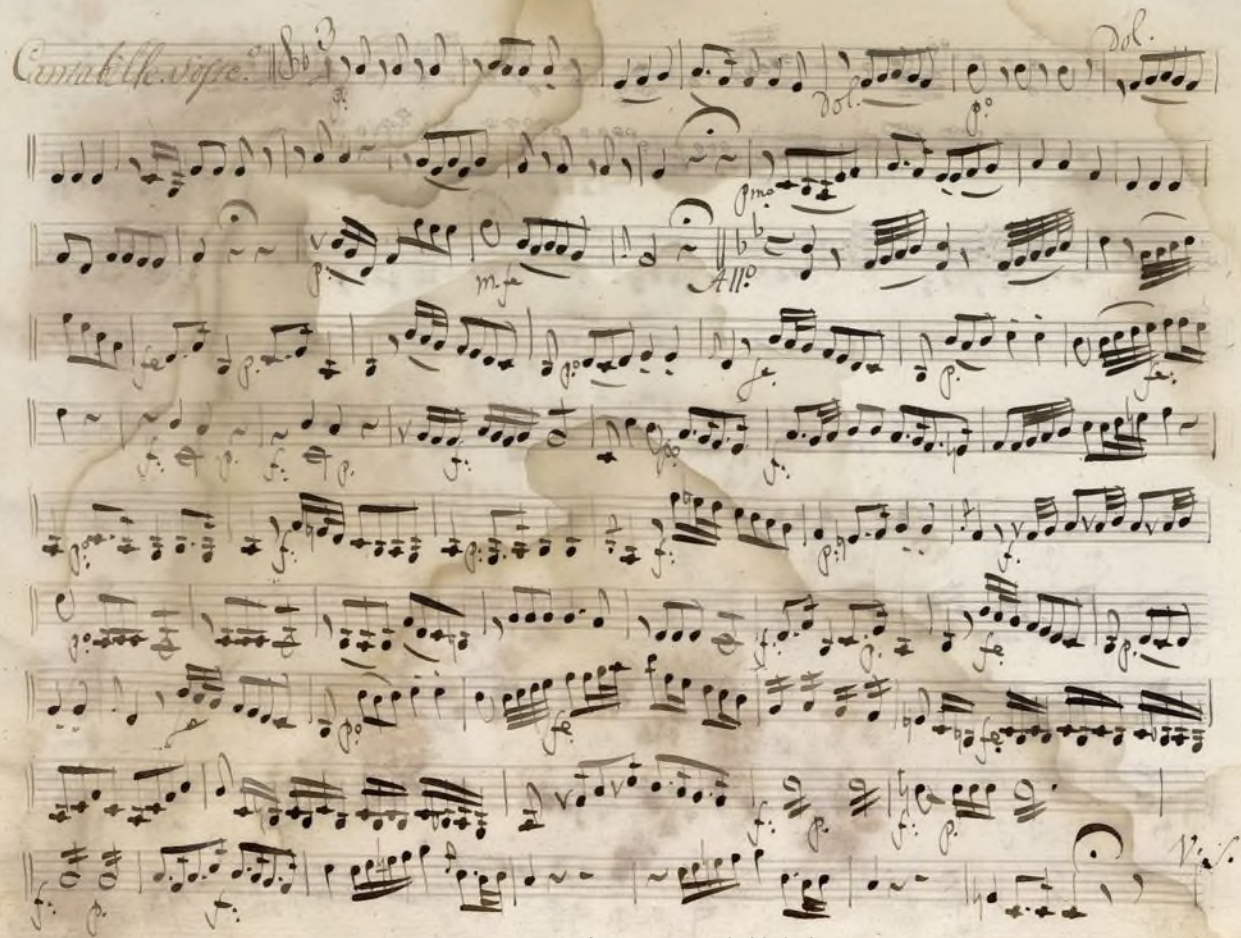




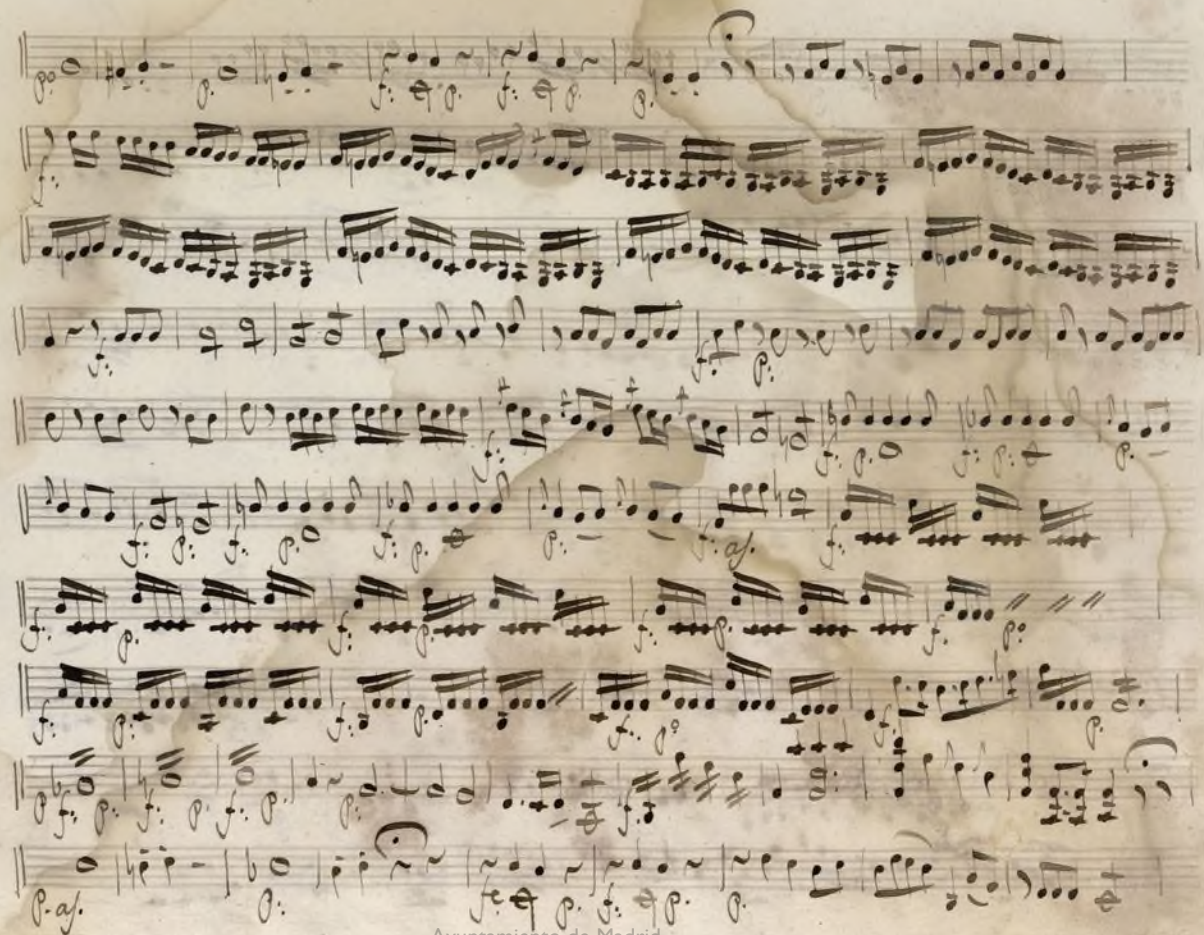




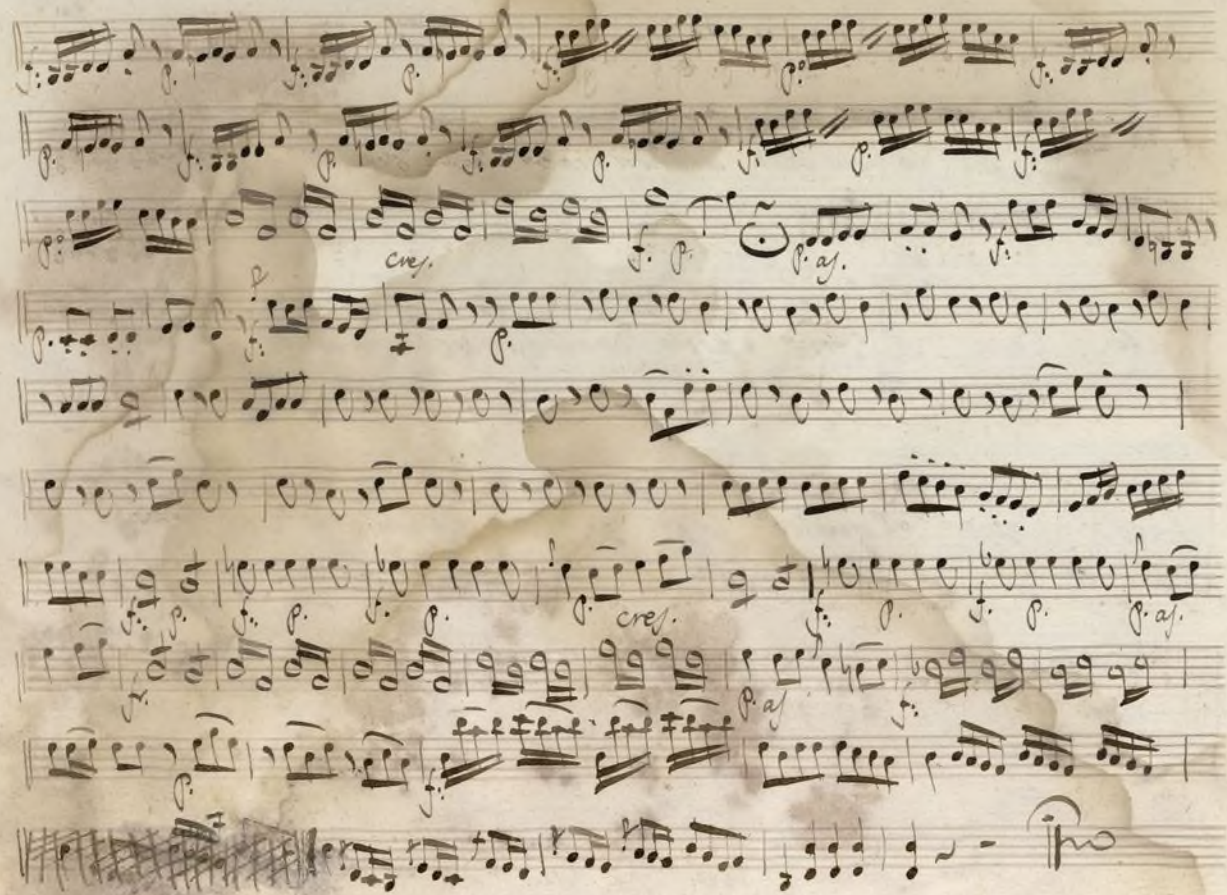










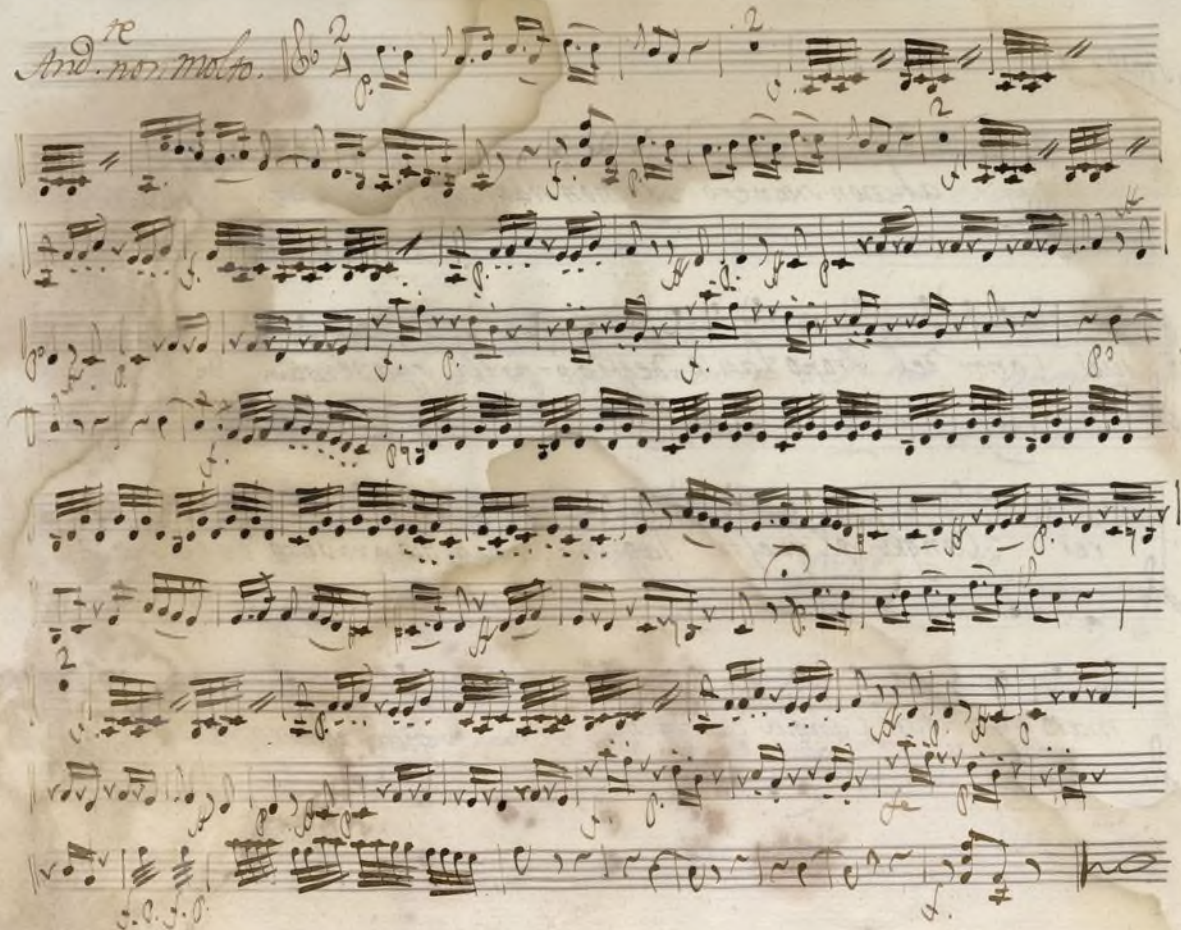




*te gregio*

ah non sia vero ah non stancarò padre de ser l'amor de-  
tuoil l'onor del trono l'arito degl'op-presi spavento - de  
rei Cangia q' queste lagrime, che a tuo privero dal ciglio a  
maro genitor Cangia coniglio qual con trapp a quei-



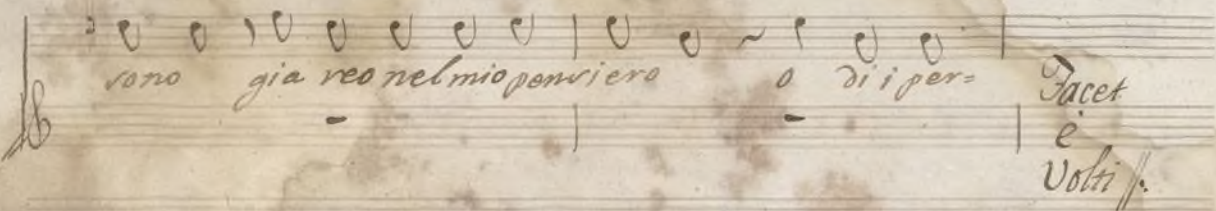
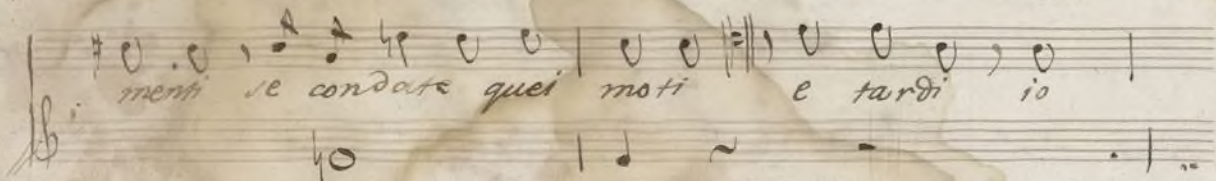
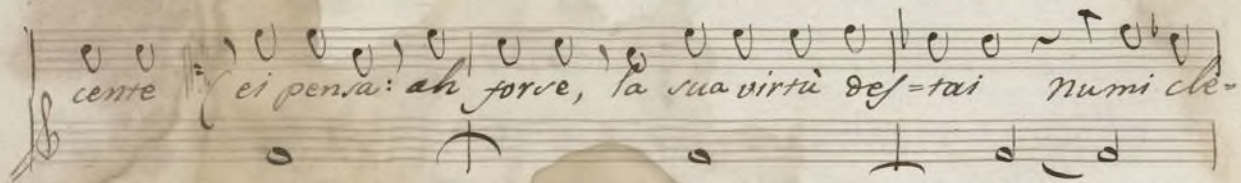
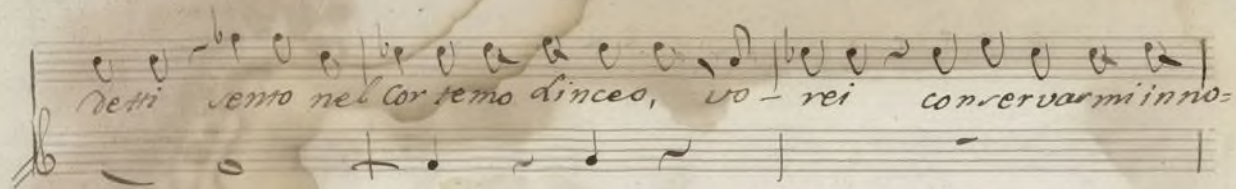




Le Presto.

ah non sia vero ah non stancarmi di Padre de' per l'amor de  
tuo l'onor del Trono l'aiuto degli o-preli spavento - de  
rei Cambia p.<sup>r</sup> queste lagrime, che a me proverò dal ciglio a  
mato gemi tor Cambia consiglio qual contrasto a quei



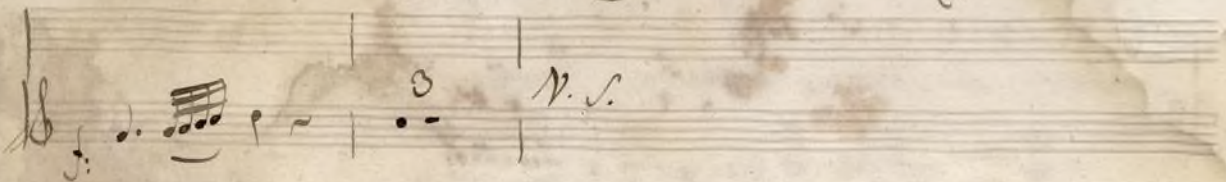
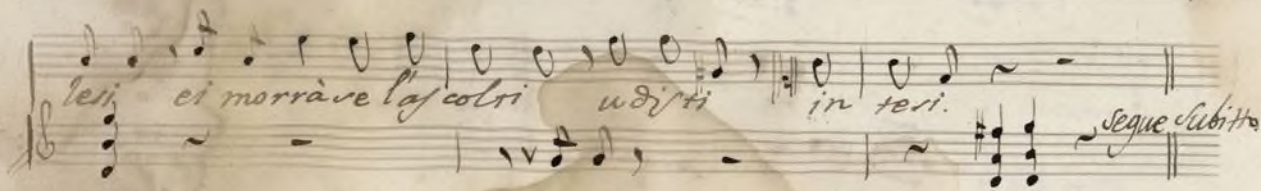
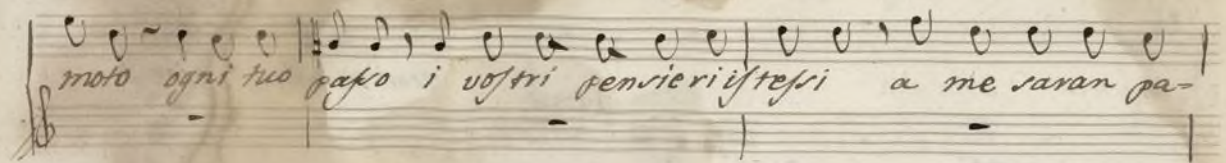
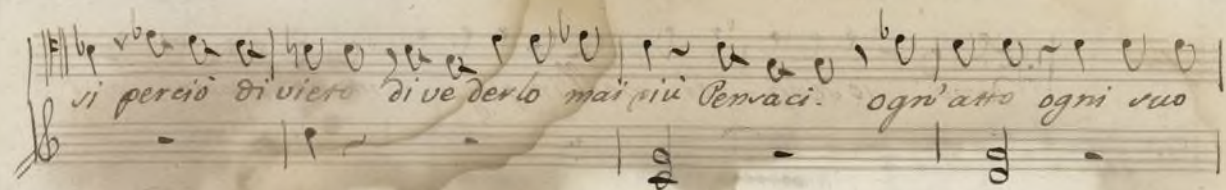




*ubligi, Per*  
*Rec. vo*

do- na. io senti- rei nell'impiego in di ma- no mancar mi l'  
co- re irri- gi- dir la ma- no. *All.* Dunque al magior bi-  
sogno m'abbandoni in tal quira? ogn'altra prova - non già n'ebbiai  
sai veggo di quanto son posposto à linceo chi m'hà potuto  
di subbi dir pr' lui pr' lui tradir mi ancor porrebbe io?







*per-*  
*me tra che fia?* *a tempo* *morte al tuo bene*  
*barbara barbara* *Dar go mai!*  
*oh Dio vacilla la mia virtude un freddo gel mi-*  
*suoto mi stringe il cor nel sen dal grave affanno*  
*cres. poco a poco* *con forza assai*

Ayuntamiento de Madrid



*e non reggo al mio duolo Empio Tiranno*

*All.<sup>o</sup> con più moto* *Sempre sotto voce*

*f. af.*

*Che farò? qual crudele erante in torno*

*ombra funesta* *ac = cresce il mio martir*



veggio l'in ceo lo veggio che chiede a me pietà

odi mi senti non diverrò Crudel del Padre il cenno ubbi dir non van

pro' vedrai che fida... vedrai. *aff* *misera*

*Sotto Voce*

me? qual notte orrenda mi naccia il Ciel

torbido i rato Copre tutto di nero orrore *oh*



Dio! sarete paghe del mio des- tin barba re  
 stelle! voi mi tra dite in sento Porror del  
 Colpo a roce si lo sento piombar l'empio fe-  
 roce ah siamo o Numi al men fe lici  
 Vo Ho voce  
 giorni del mio di nceo re del mio bel re-

V. Subito



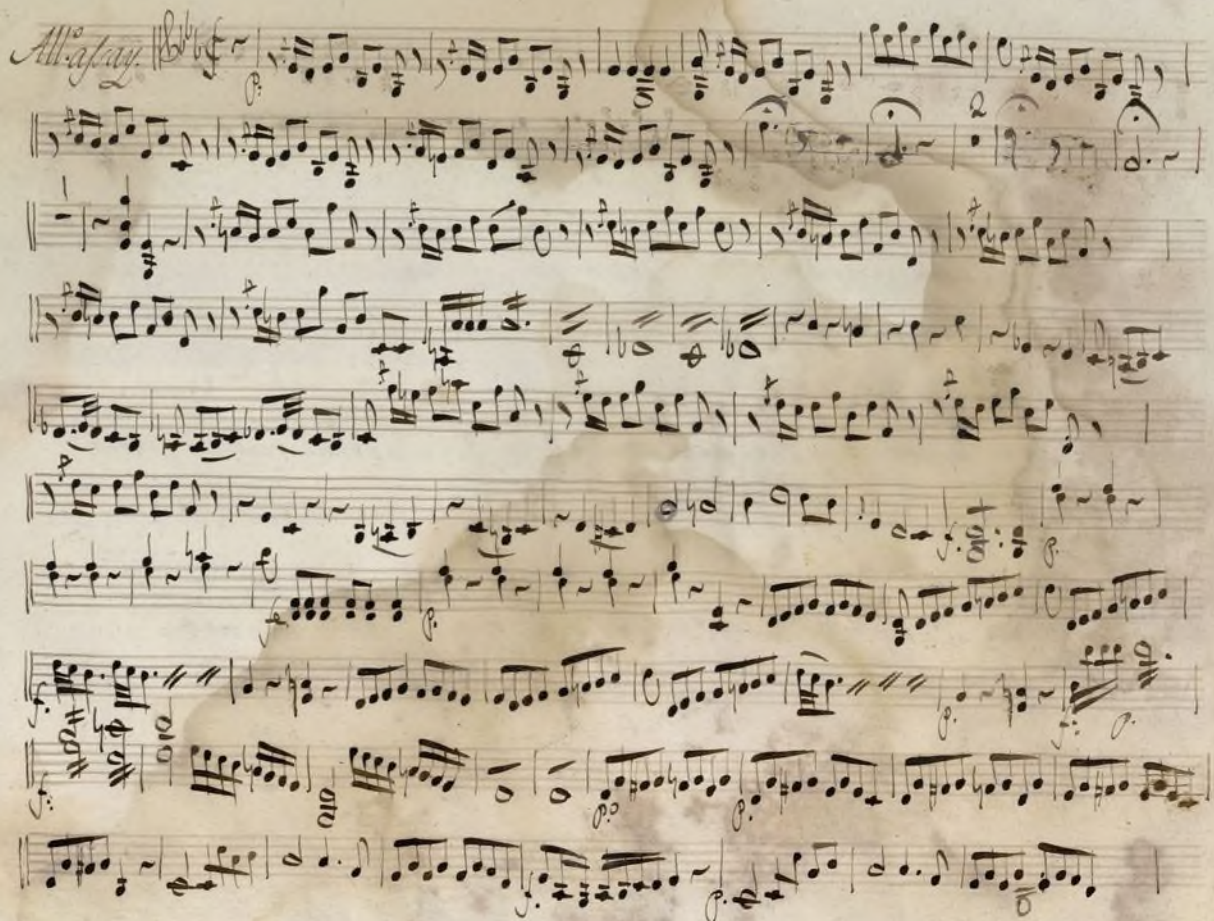




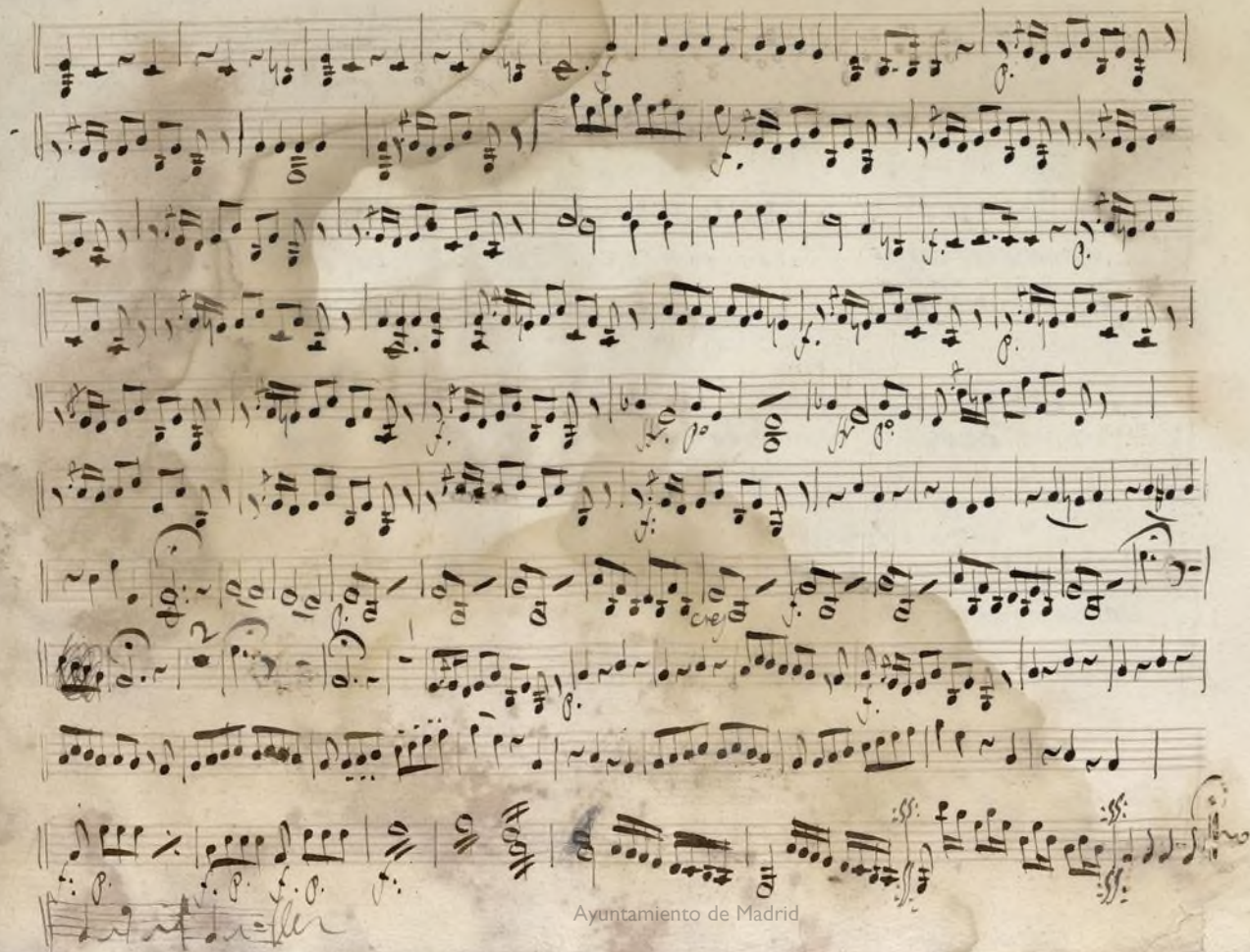
pena a mè resti oh Dio mache dico che  
 fingo! à ch'è parlai! dove mi giuda mai il Cru-  
 dele rigor della mia sorte? sventurata iper-  
 mestra svent- oh vienì o morte

Aria





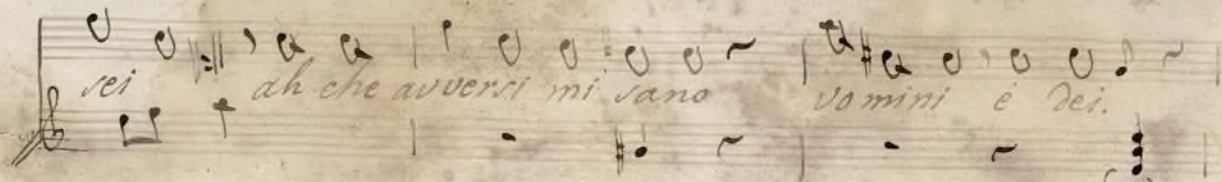
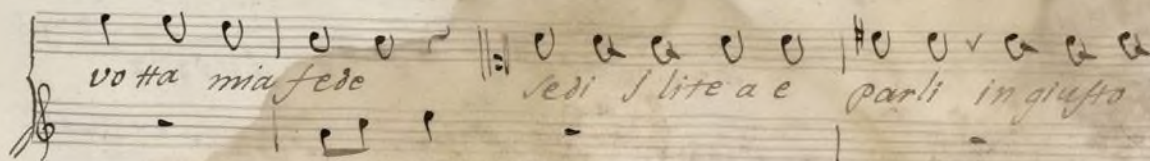
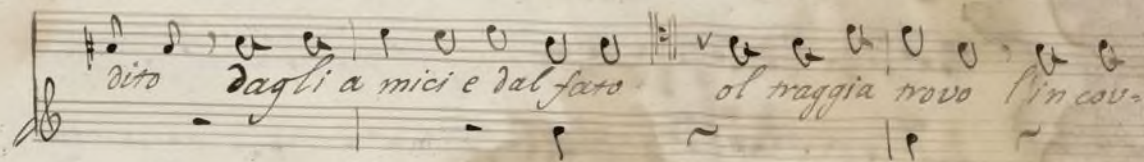
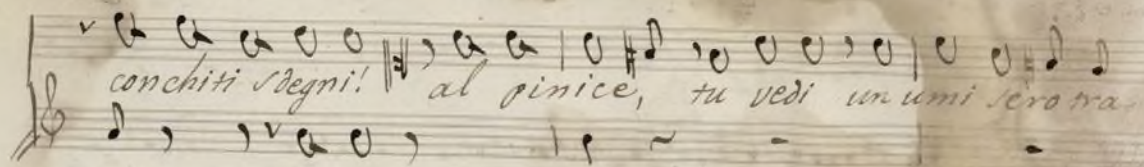
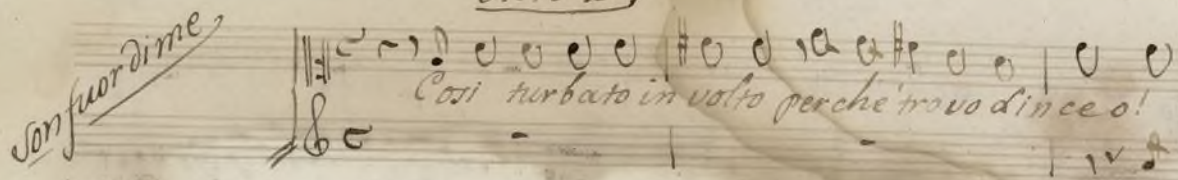






Atto 2<sup>o</sup>

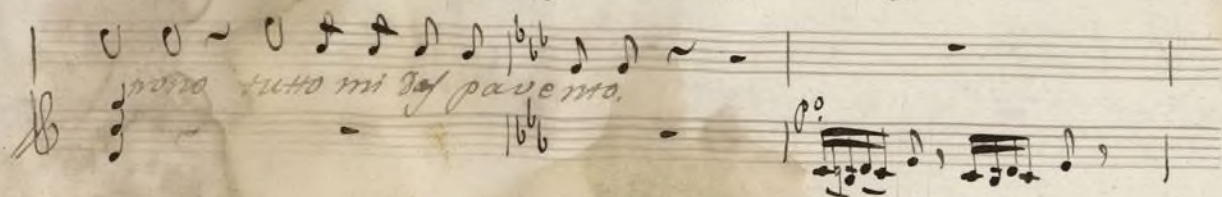
*Con fuor d'ime,*



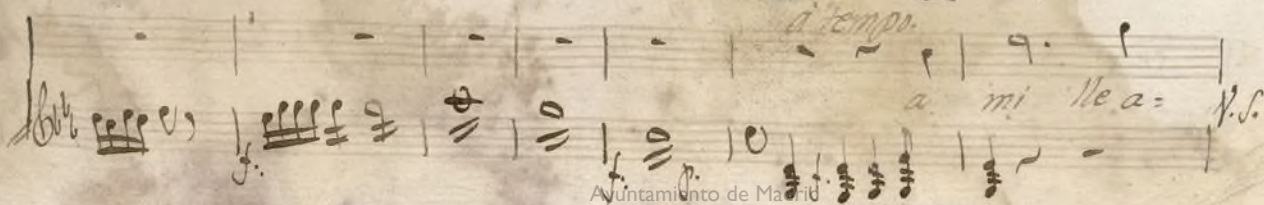
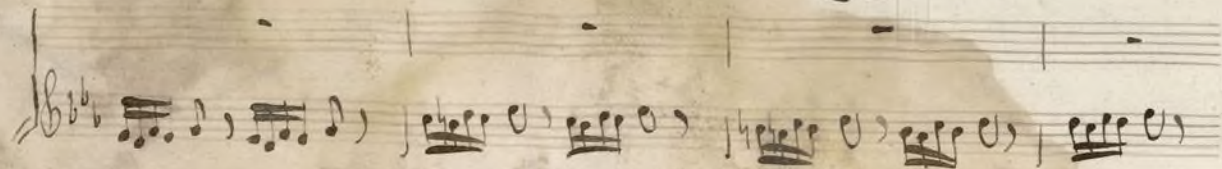




*Tutto che miro in*



*non tutto mi del pavento.*



*a tempo.*

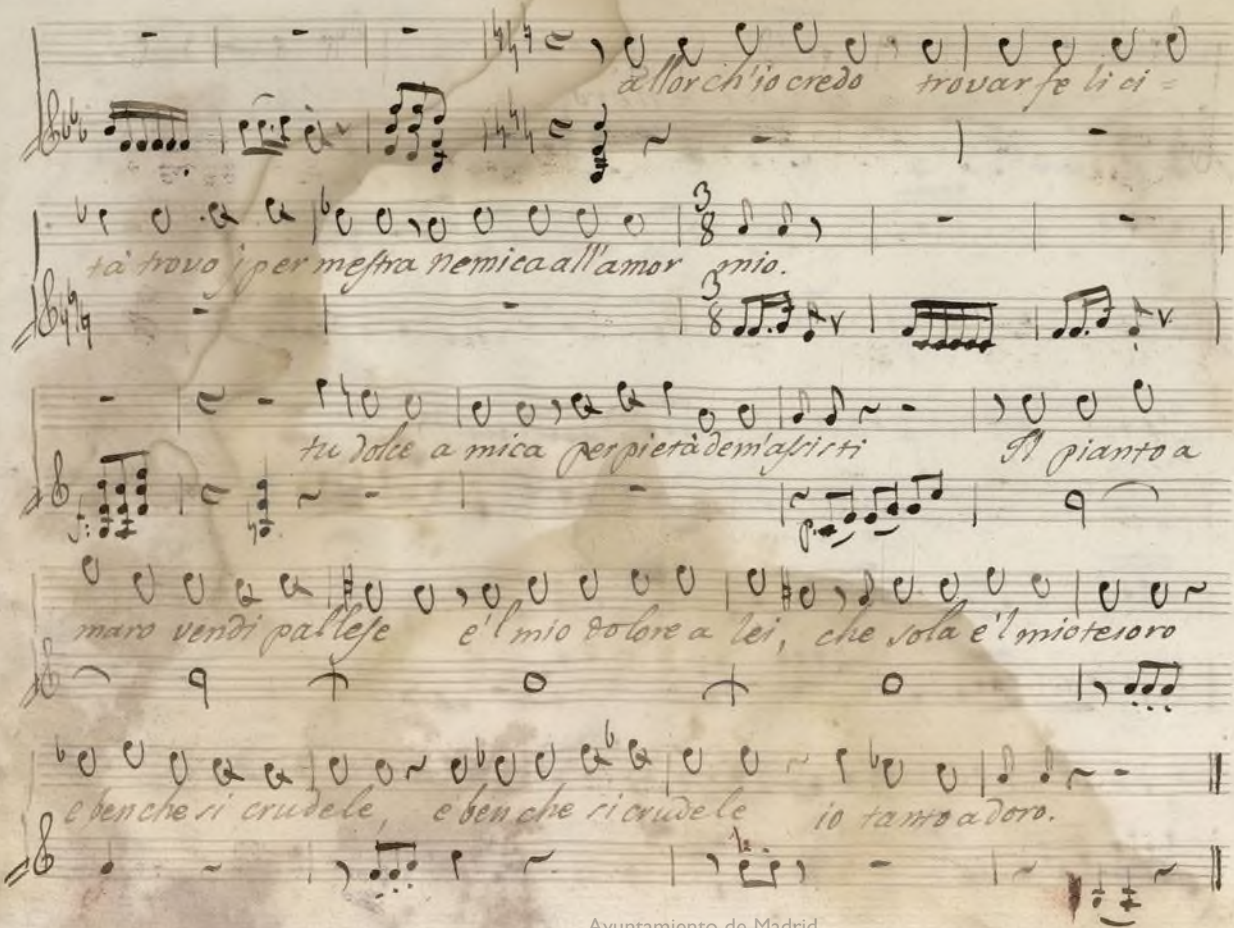
*a mi Ne a = N.S.*



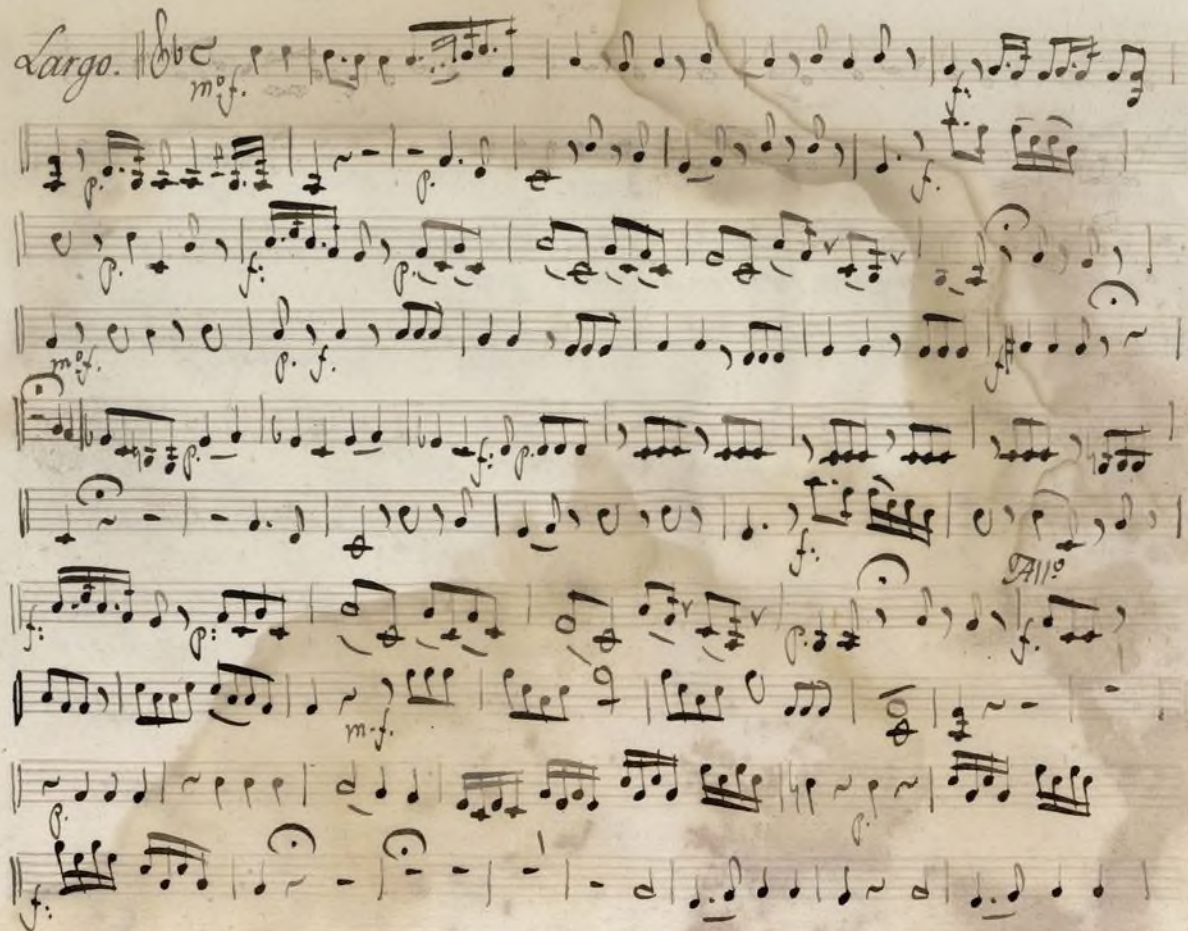
mille a con dal - nero a verno a  
 tormentaumi il cor fu rie ti ranne  
 a guar ciar - mi le sento a ad ac crescer mi al cor  
 l'empio tormento dispenar non ti dei Perche' del  
 iri non sono i miei Martiri gravi forse abbastanza.

And<sup>no</sup>  
 And<sup>no</sup>

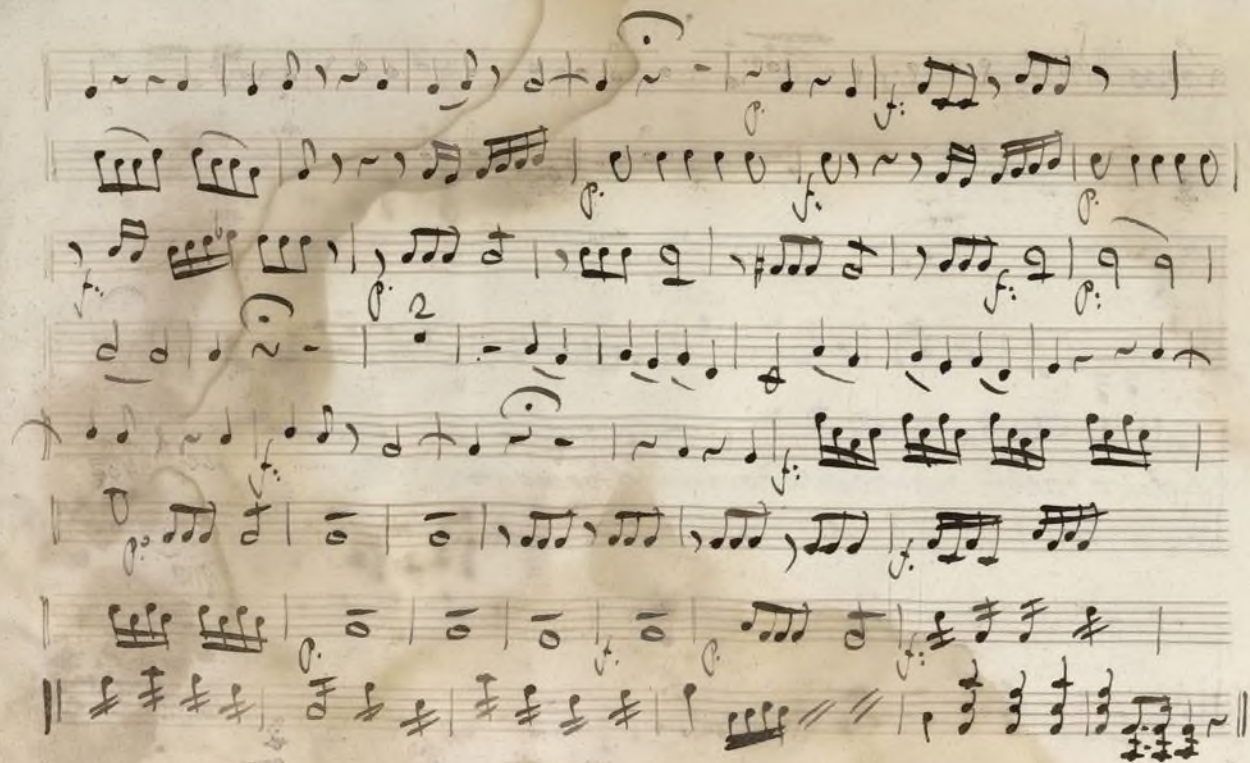



  
 allorch'io credo trovarfe li ci-  
 ta' trovo i per meſtra nemica all'amor mio.  
 tu dolce a mica per pietà dem'apirti Al pianto a  
 maro vendi palſe e'l mio dolore a lei, che ſola e'l mio teſoro  
 e benche ſi crudele, e benche ſi crudele io tanto adoro.









*Sigue Rec.<sup>do</sup>*



*no! sei* *Rec. vo* *dei* *ch'io nol'inganni!* *Allo*

*ah caro*

*Padre? achi - tarlo mia ora un tal tormento*

*a qual crudel cimento: la*

*tua s'germestra e poni So son tua figlia in poni tutto fa-*



ro mail comandarmi, oh dio: che al povero, dinceo all'Idol

mi di chiari in fe delè E'un comando cru-

So sono amante ed il Paterno impeto non più

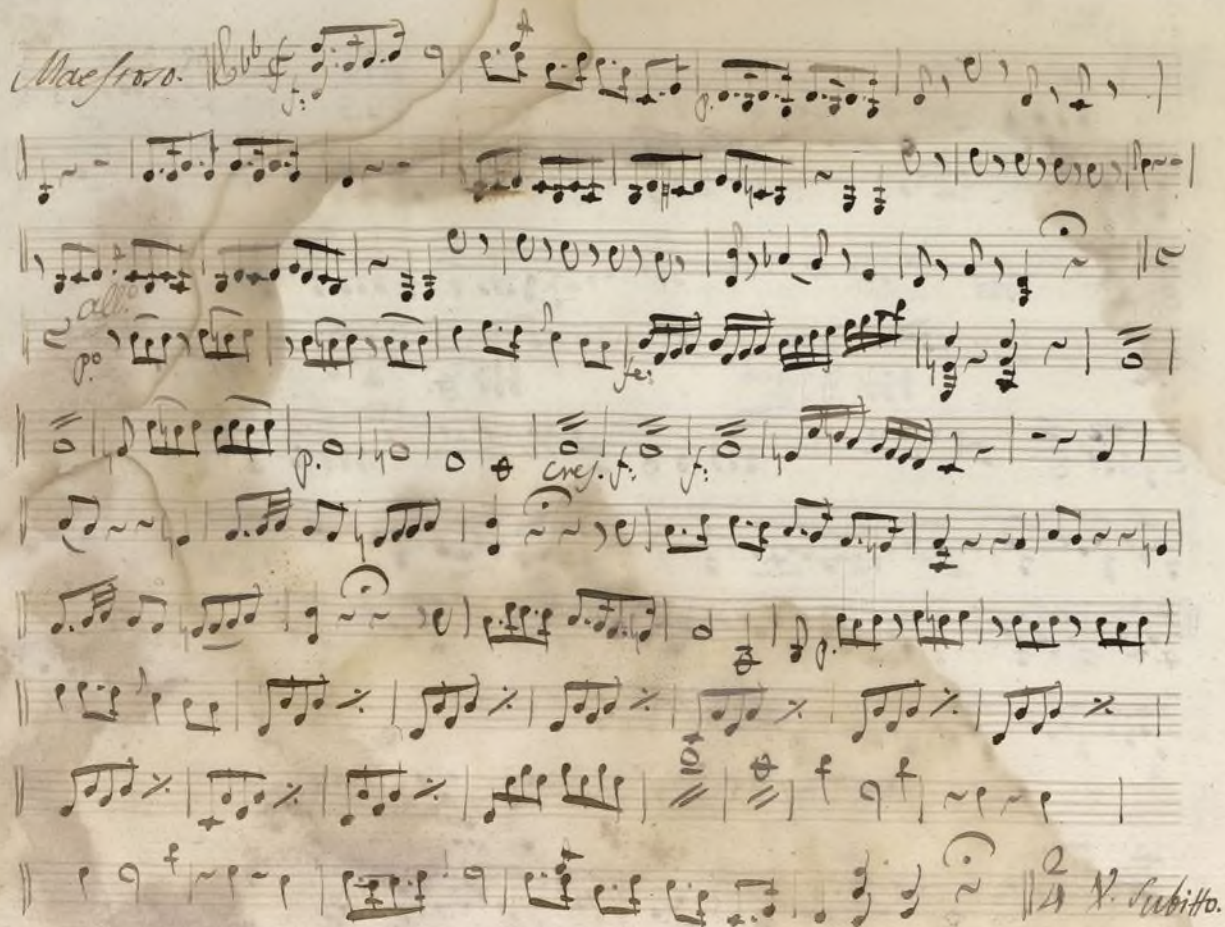
regge il mio cor Il giogo ho scosso, duro e il comando:

ed ubbi dir non posso.



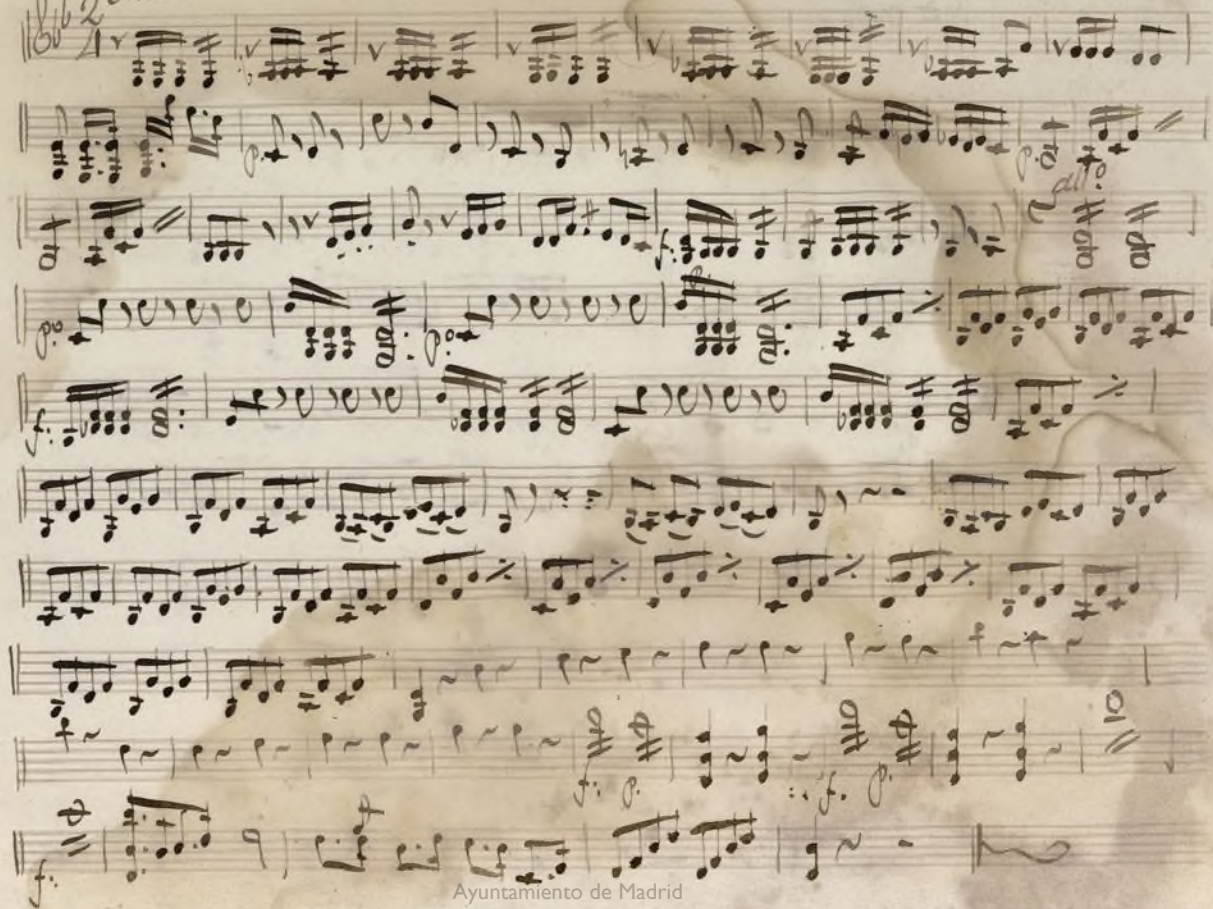
Se tal ragione o'  
 Padre non opra nel tuo seno. *dargo*  
 d'una tua figlia almeno  
 cedial pianto al dolore *dargo.*  
 tempra tempra quel ri-  
 gore io tal do mando che cangi per pietade che cangi per pie-  
 tade il riaccomando  
 Segue aria ff.





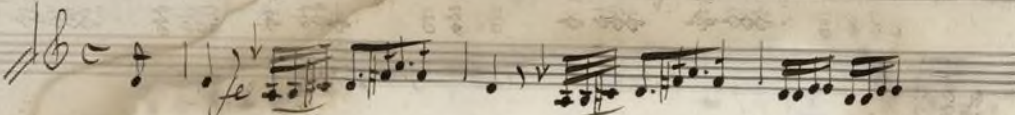


166 2 *And<sup>te</sup>*





Rec.<sup>vo</sup> ||: c v. |

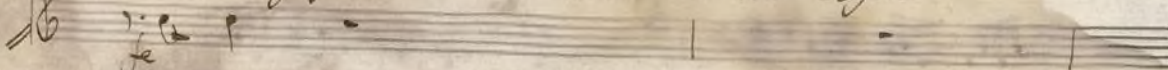
All.<sup>o</sup> *fe* 

*ma che vol dir quell' mesto vol per di*

*cifui e quel' calor nell' volto*

*Se quel che in gambo a coltro vè nel' Alma*

*ma lo giusto all' cielo vendi car mi segno*

*fe* 



o ciel' che dico

mai a vieni o- figlia o parte si quest'

*Amo.*  
a rimamente al fin da pongo ogni o mtra si ti-

mor Ti saui credo ti dati abb-

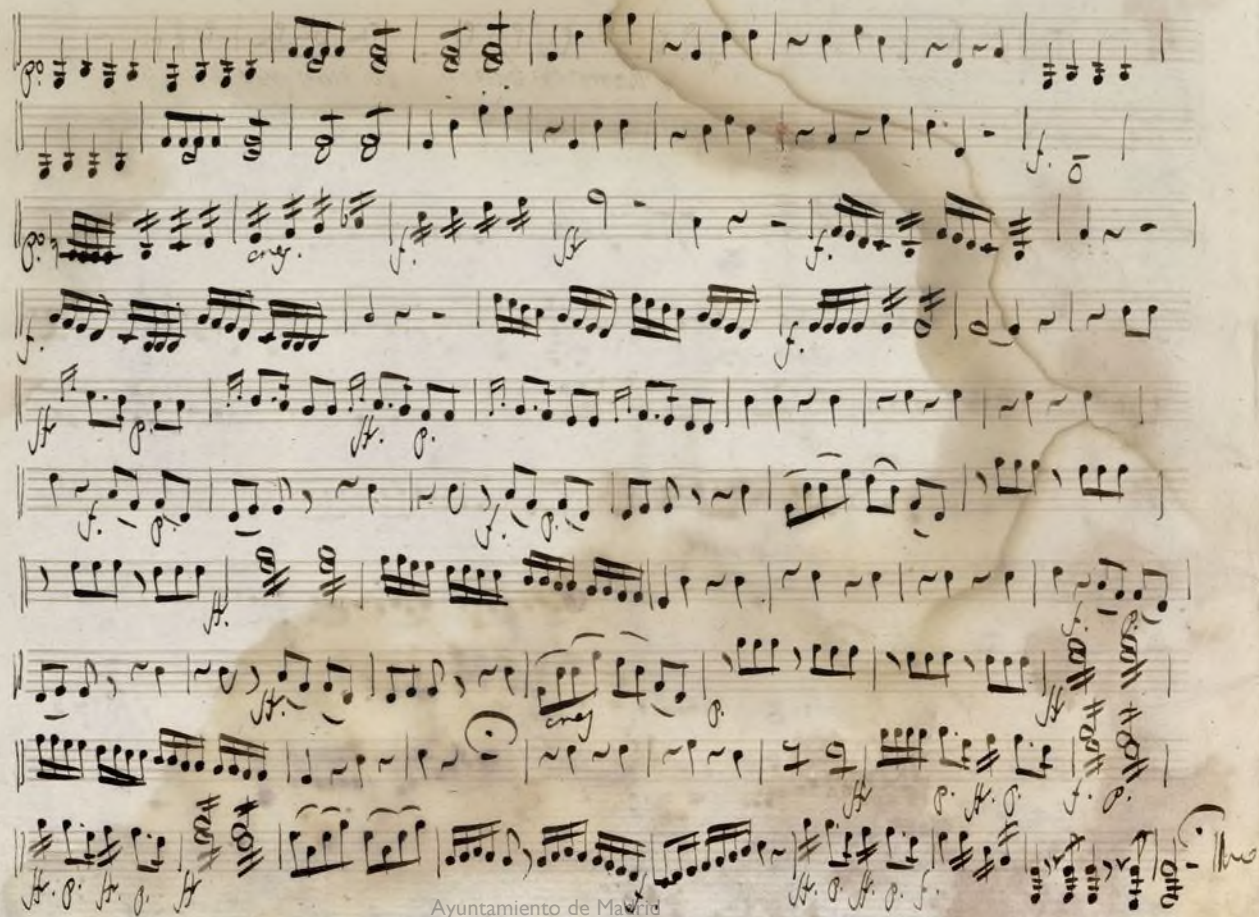
mio enel lasciarti o ver-

90.











Rec.<sup>vo</sup> *Parti* e anche bram! So non pretendo

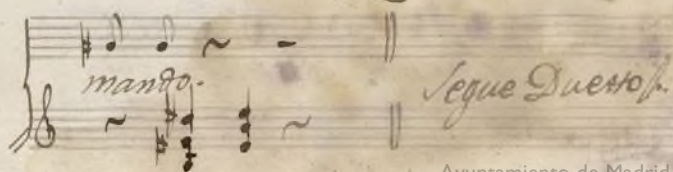
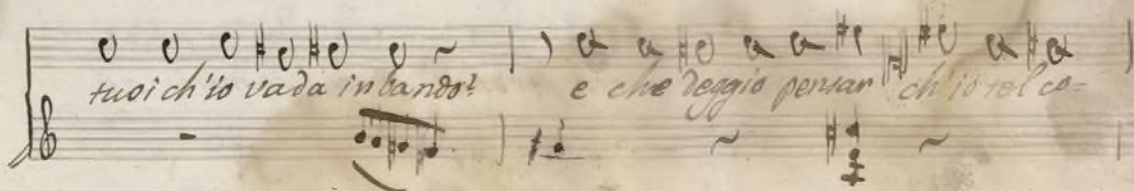
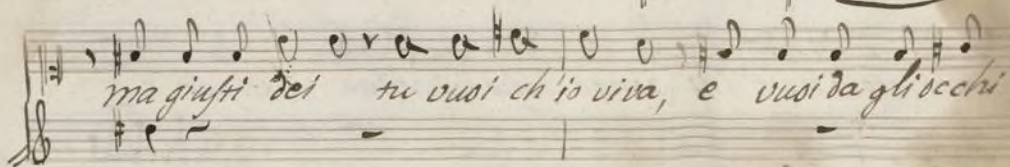
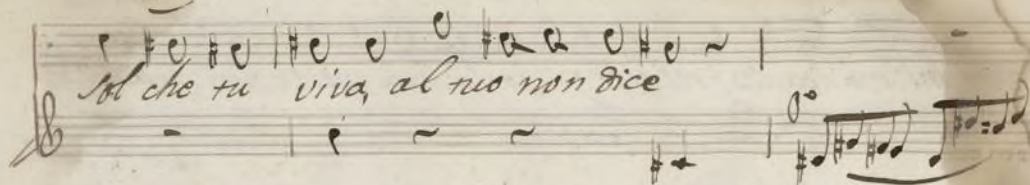
(oh Dio mi mancando i respiri) So la tua morte non pre-

tenda non chiedo, anzi! im pongo che tu viva Linceo

Ou vuoi ch'io viva? si ma perche? Perche se mori ah

parti non tormentar mi più che vuol dio mai a questa mania

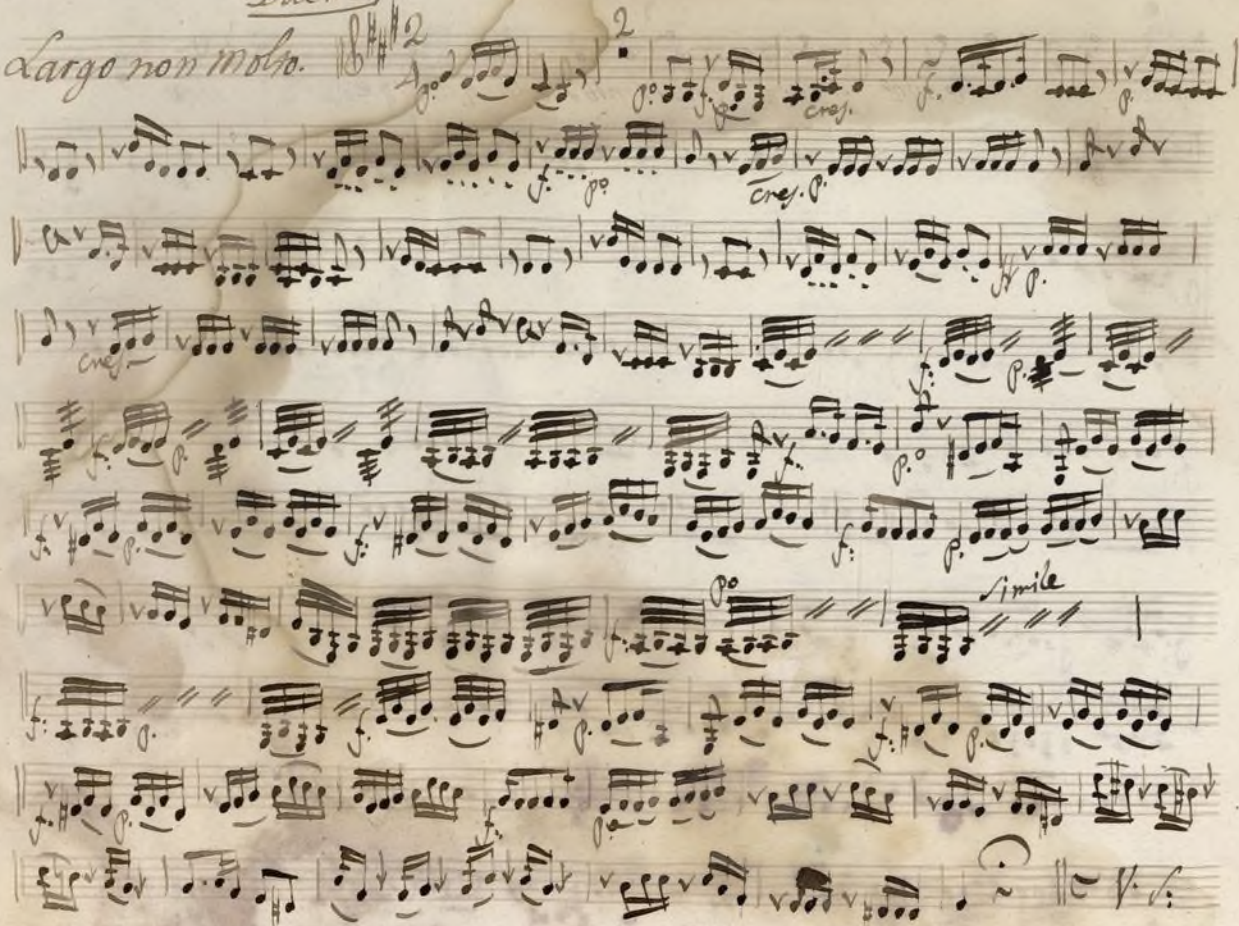




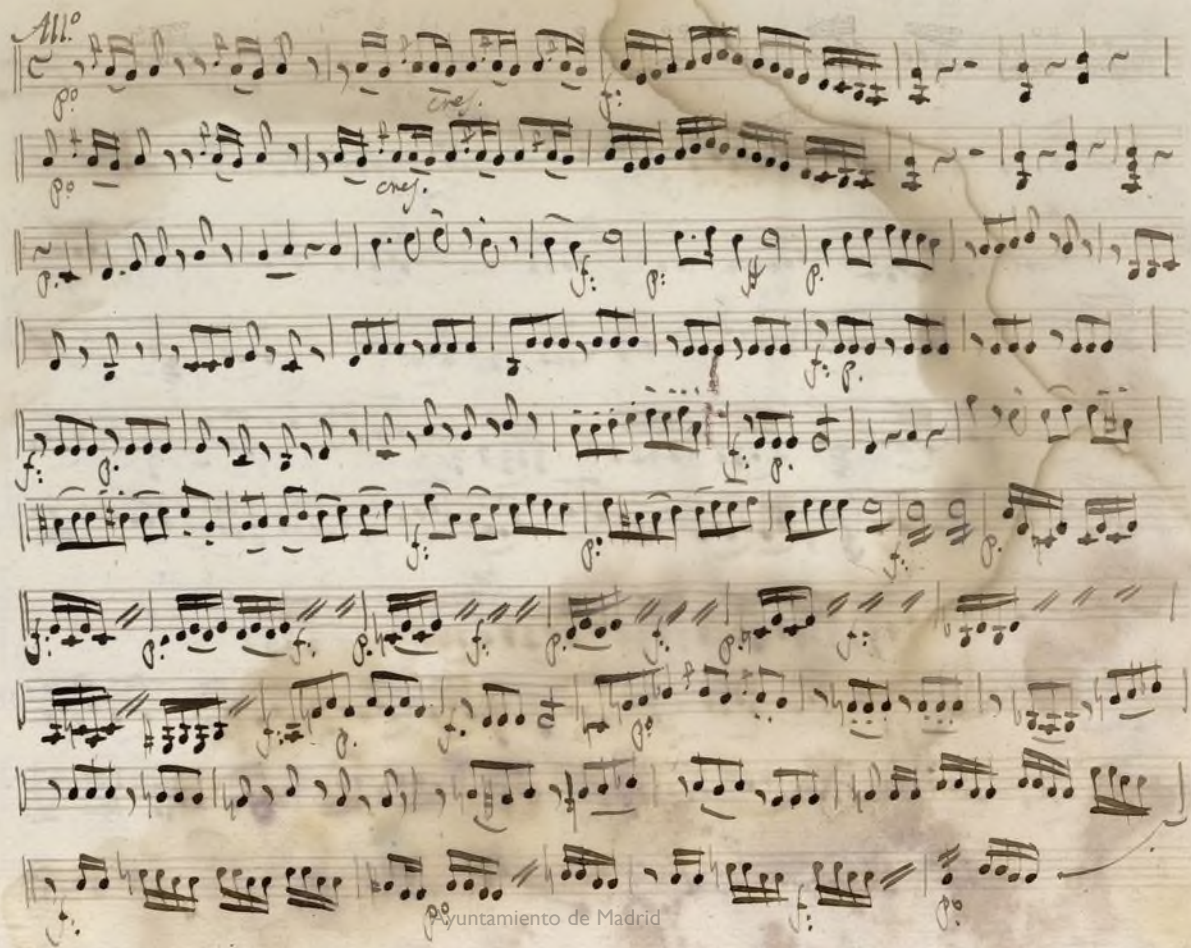


Duetto.

*Largo non moto.*







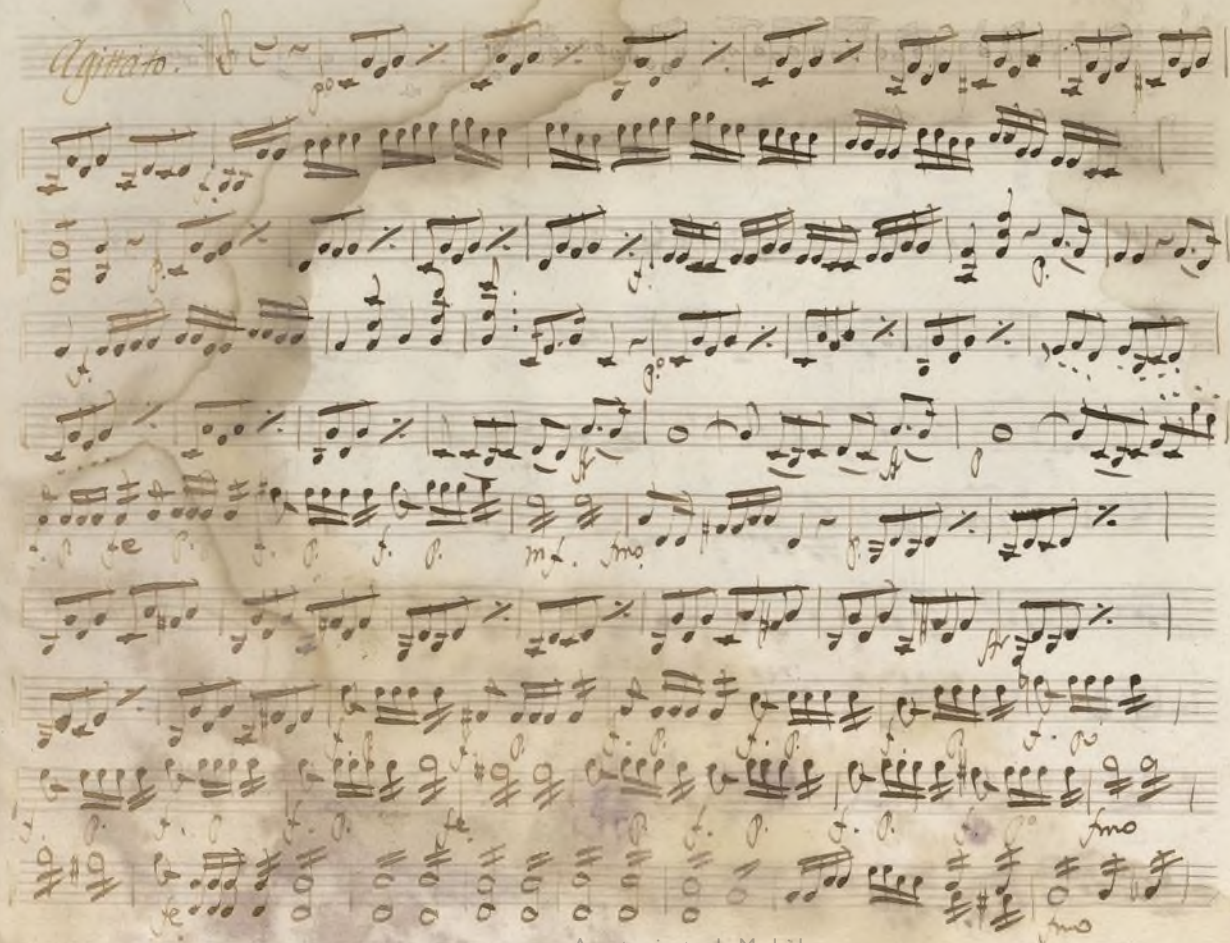






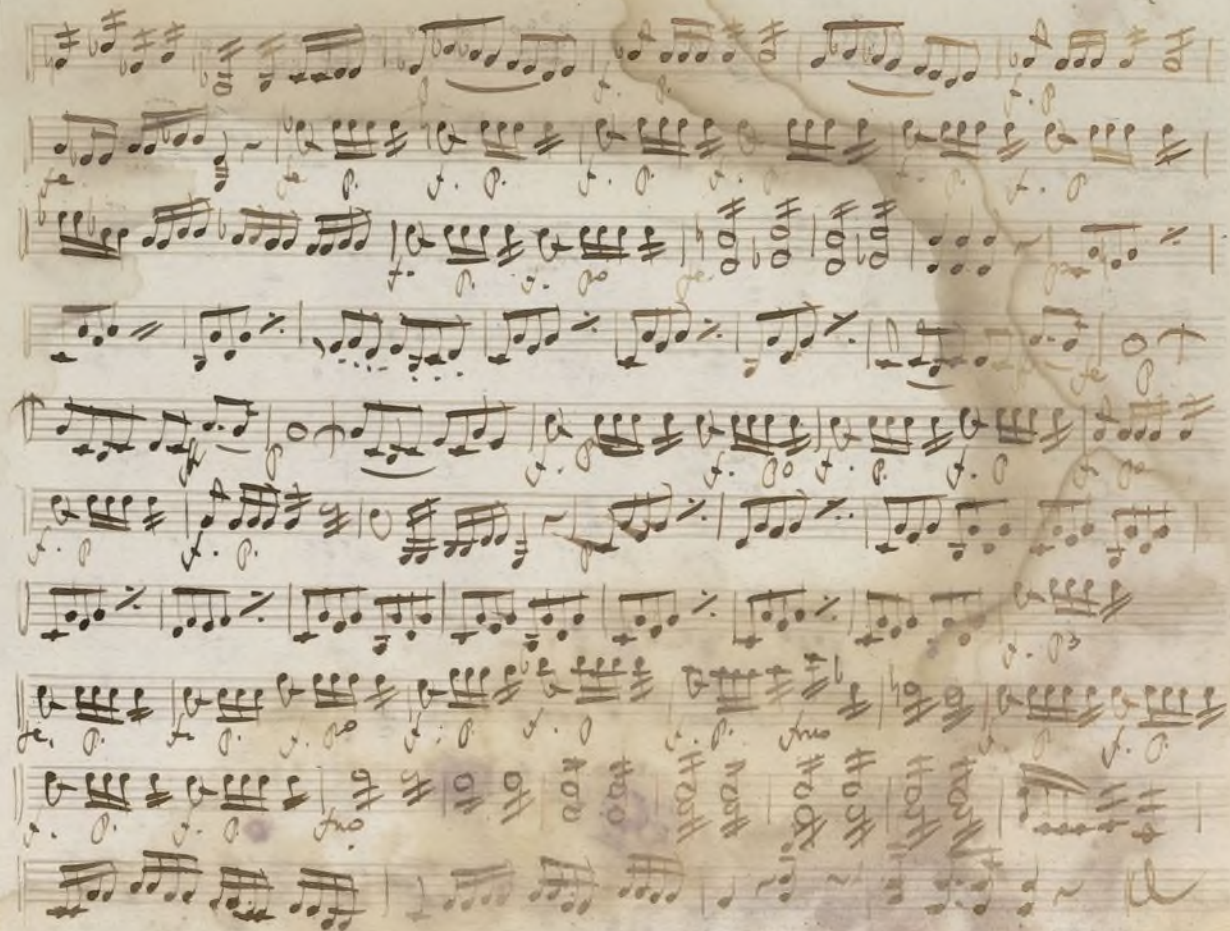




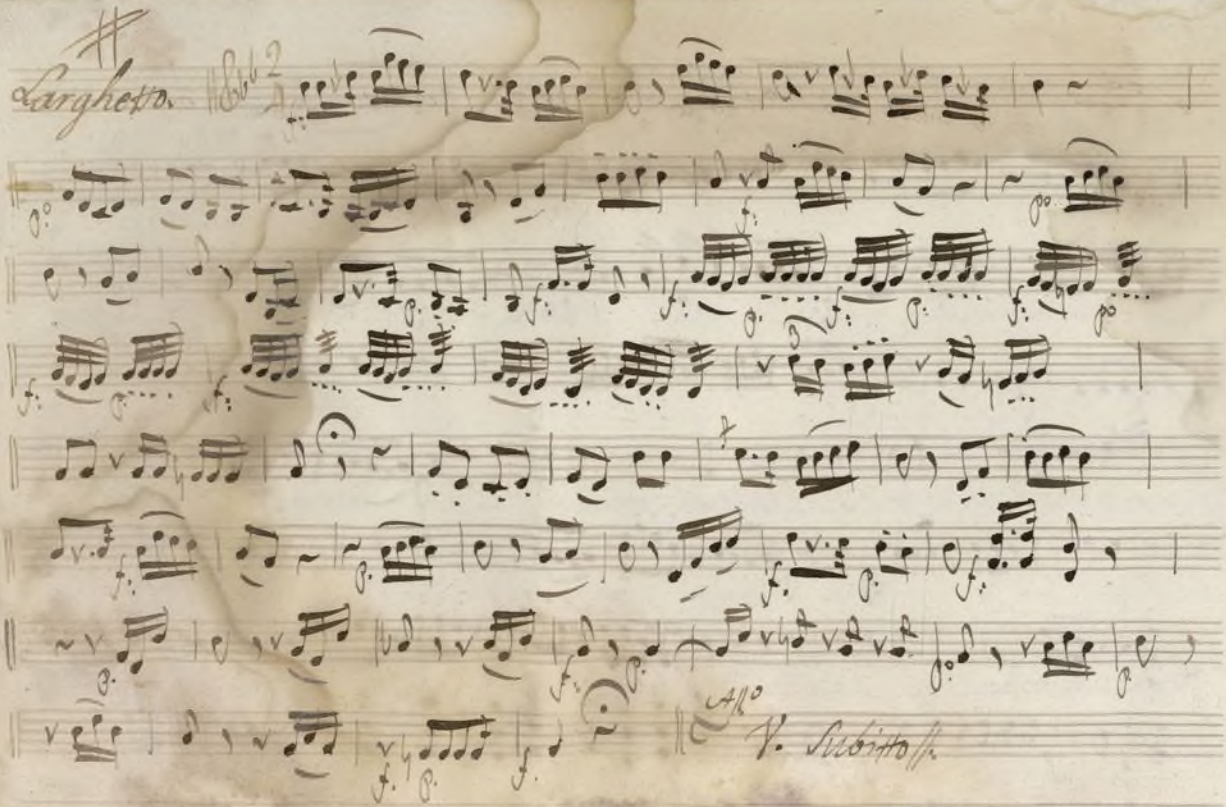




7

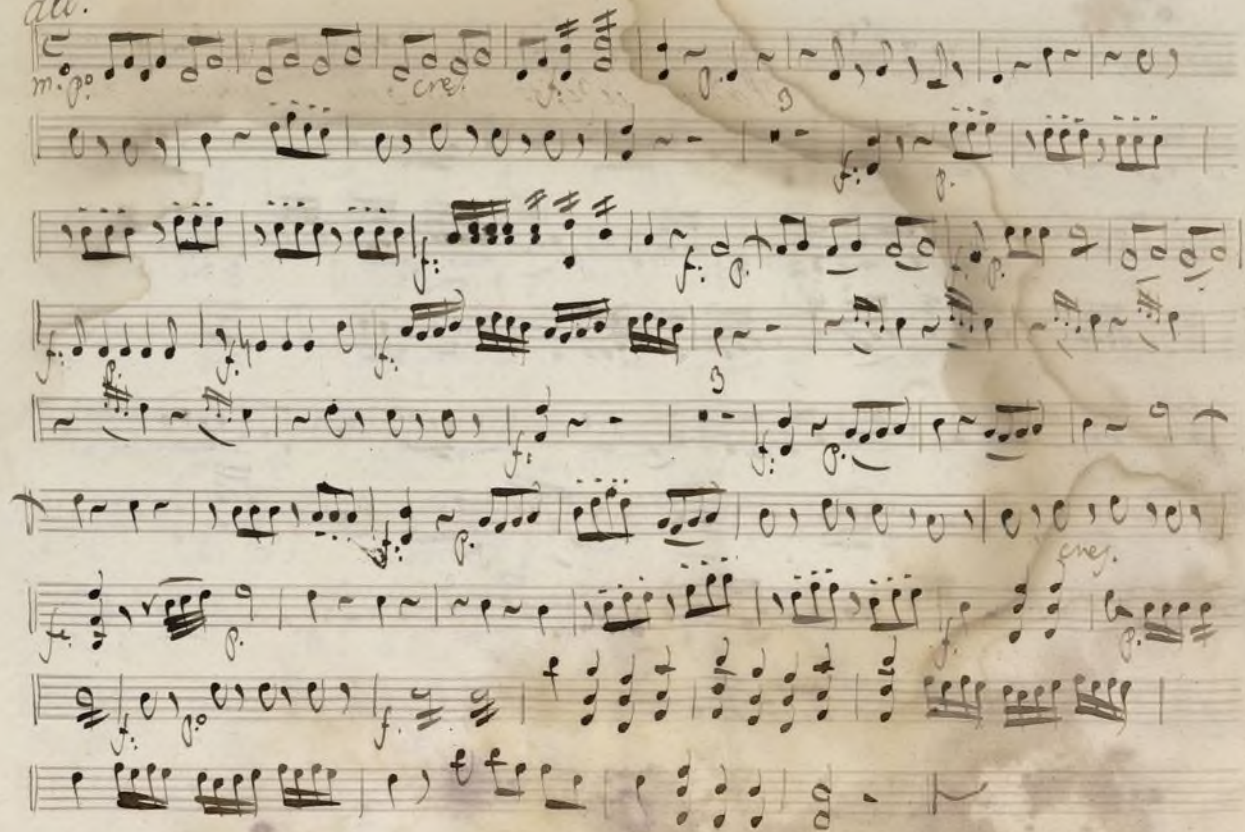








*all.*





Larg.<sup>to</sup>

Padre udisti fin ora una figlia pie-

rosa orche lo degli Dei in sicuro già sei

senti una sposa

Sposa, ma non temer d'io resto nome Sig-

nor ch'io faccia abbup non difendo d'inceo mistewa accuro

se le

lagrime mie date non sanno stemergli il per-



don mora, ma ecco mora sperme tra ancor debole, io  
 merto questo castigo e' ventu rata io chiedo questo pie-  
 ta troppo crudel tormento la vita ormi saria finisco  
 mai a salvarti basto fui lungo asai-

Acc<sup>vo</sup>

All<sup>o</sup>



*Cerate al fin cel*

*rate grazie o Numi del cie lo, Da sfigger questo cor, barbare pene.*

*p.*

*stile*

*Lo già comincio, a respirare o mai, dal grave*

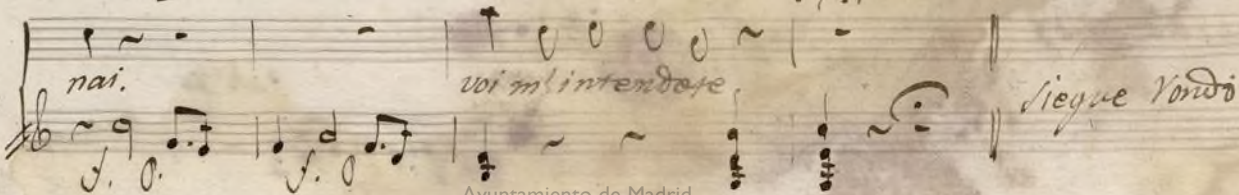
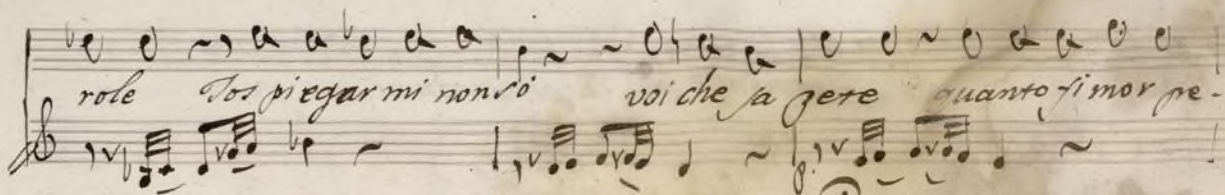
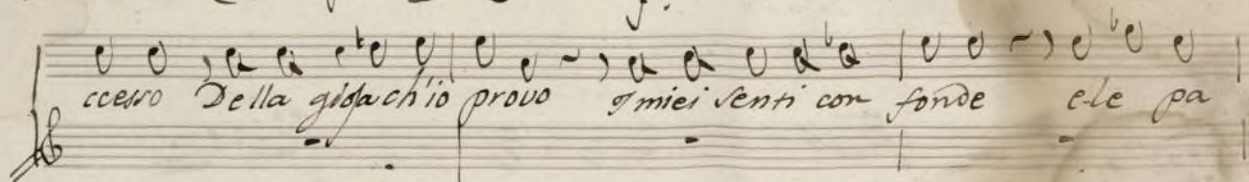
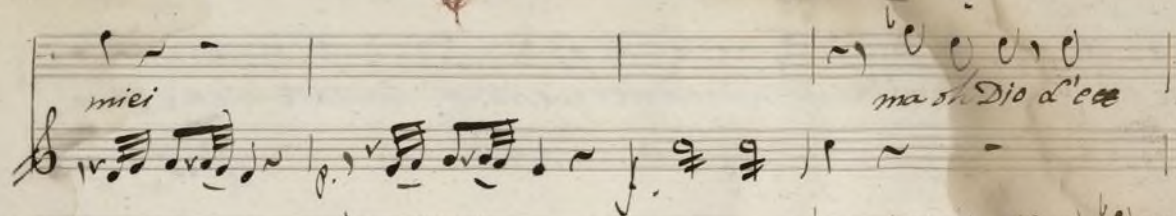
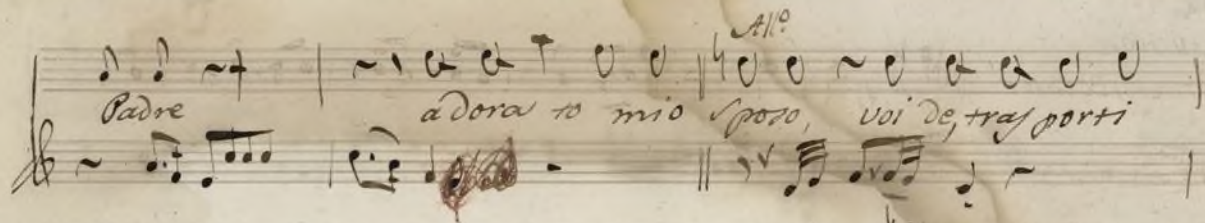
*All<sup>o</sup>*

*pero degli affanni pasciuti mi sento al legger rir, ah caro*

*o*

*o*

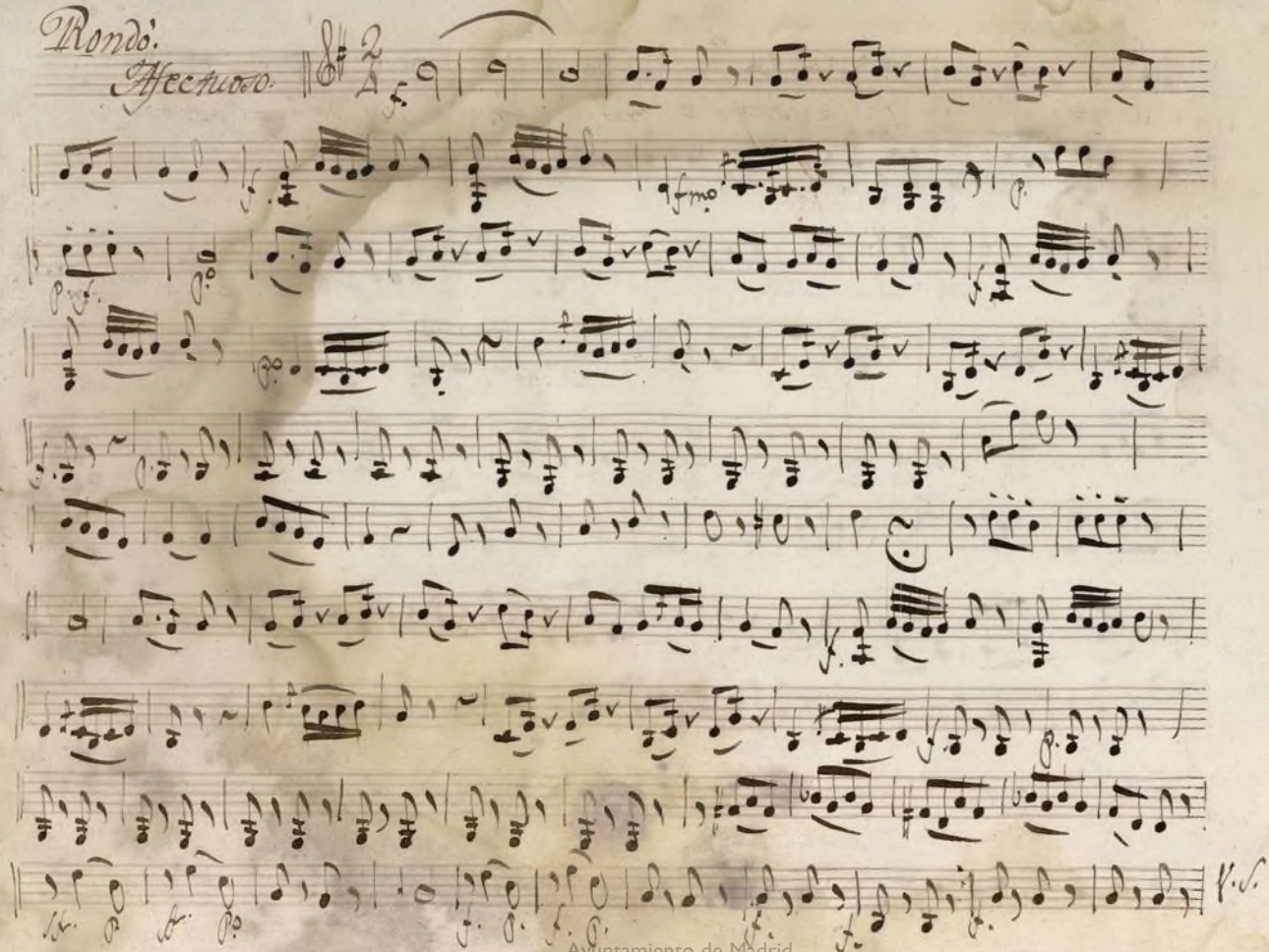




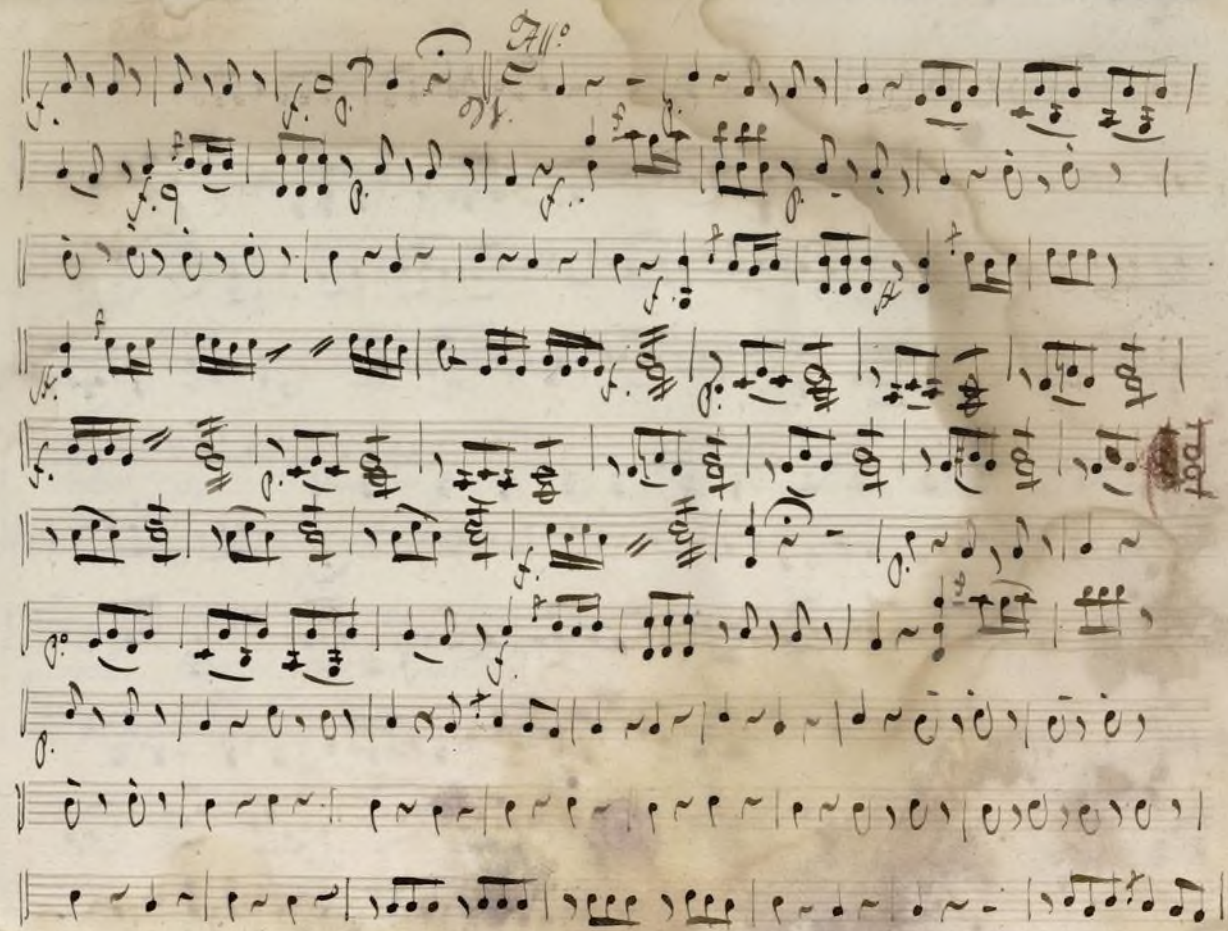


*Rondo.*

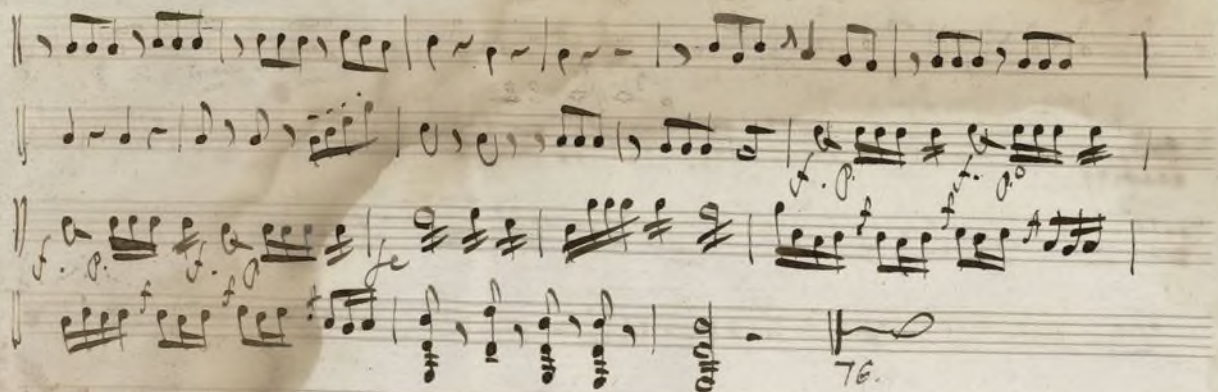
*Affectuoso.*





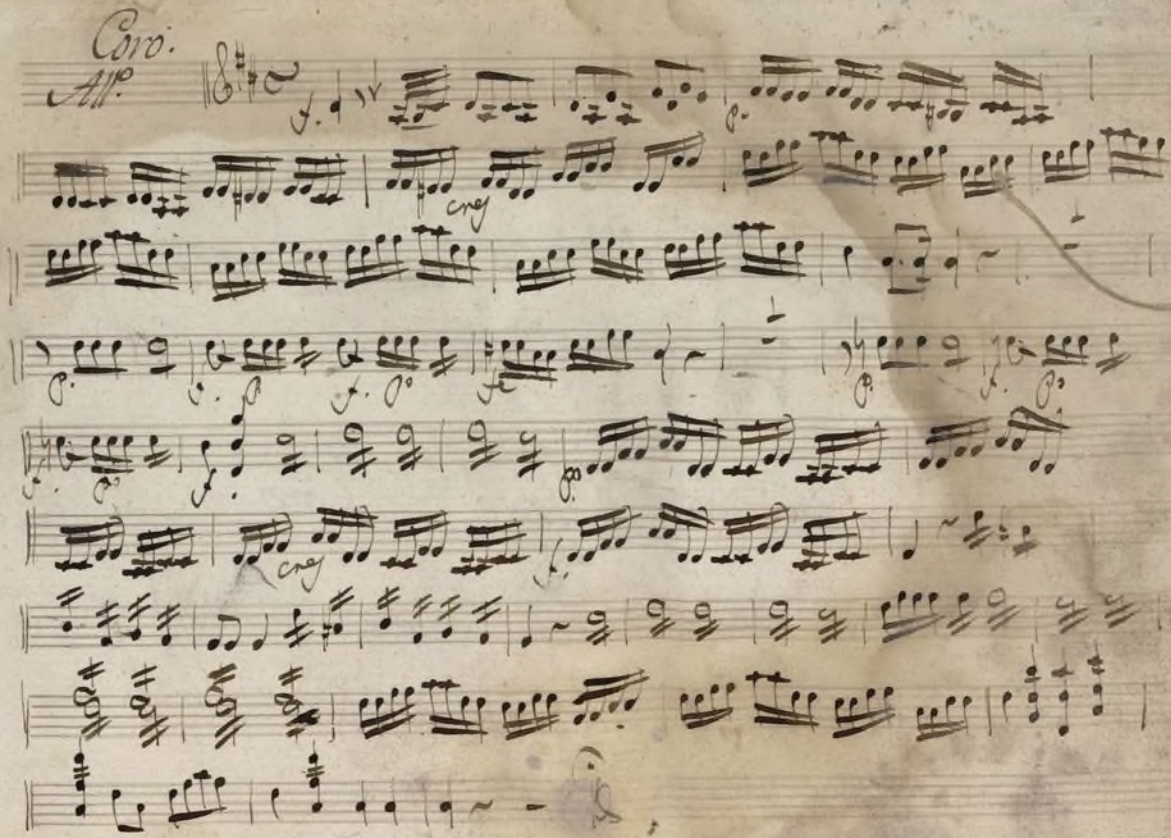






*Sigue El Coro.*







188

Colla

Sofor.  
Mus 281-1

Violin 2<sup>o</sup>

Spermeatra

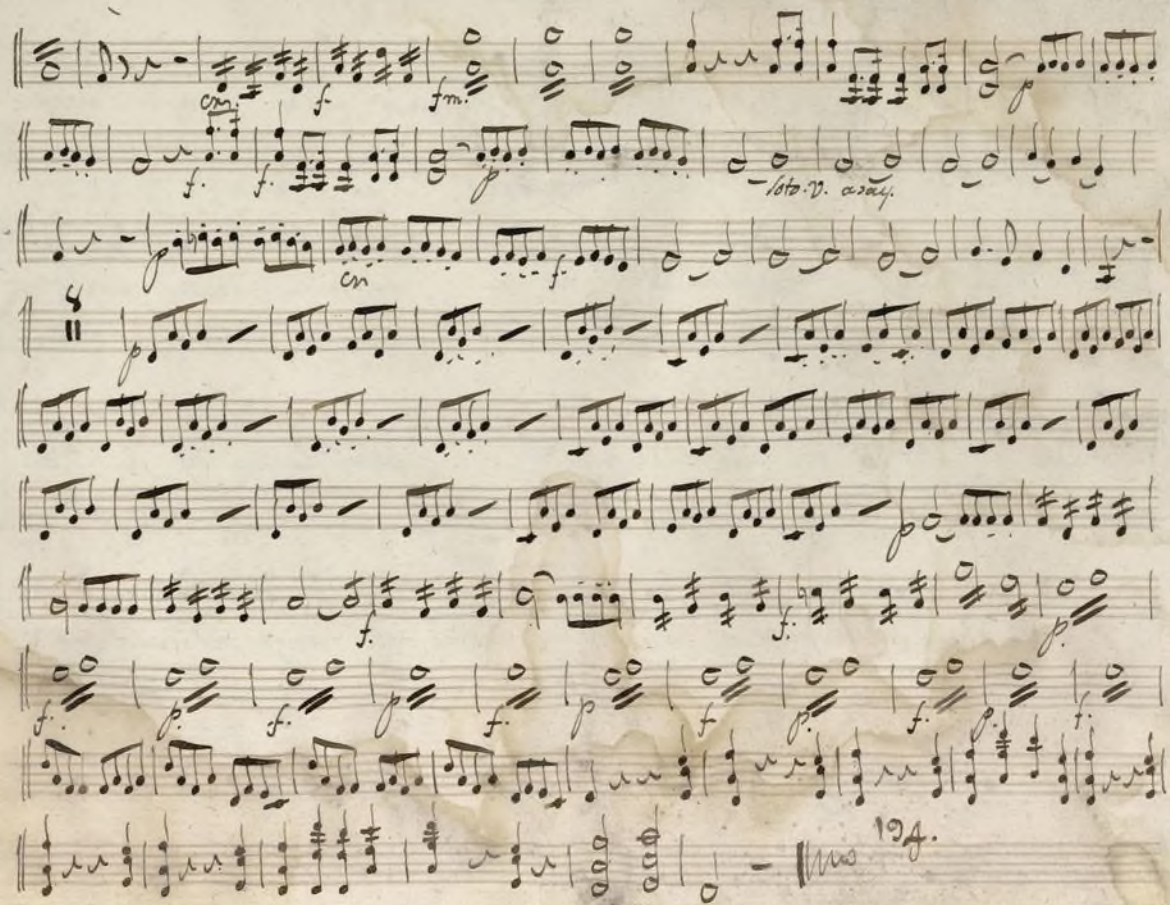


*Sinfonía.*

*All. Presto.*

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 common time signature (C). The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and dynamic markings like 'f.' (forte) and 'cresc.' (crescendo). The paper is aged and shows signs of wear, including staining and a small tear on the left side.





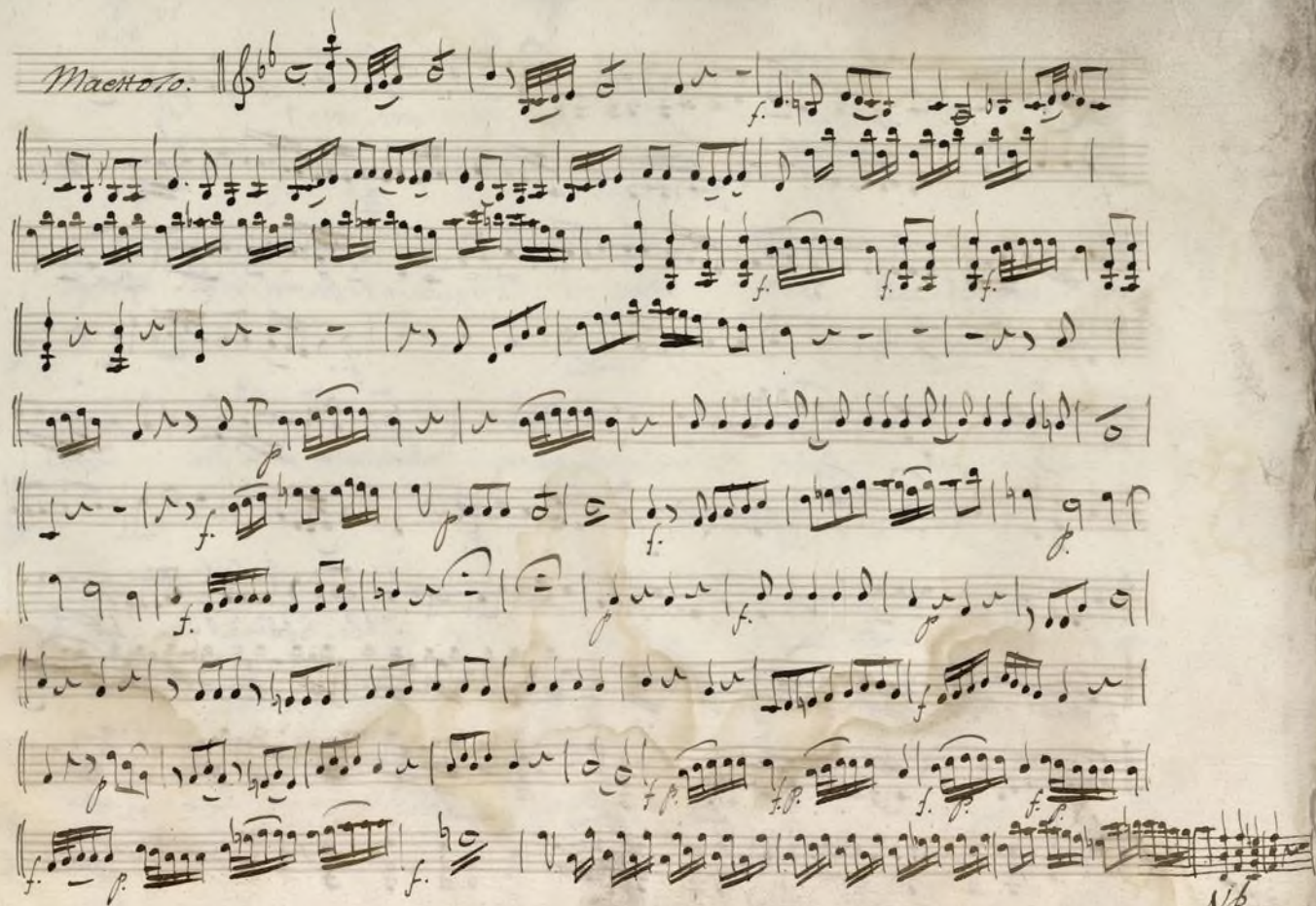


*non mi sento.*

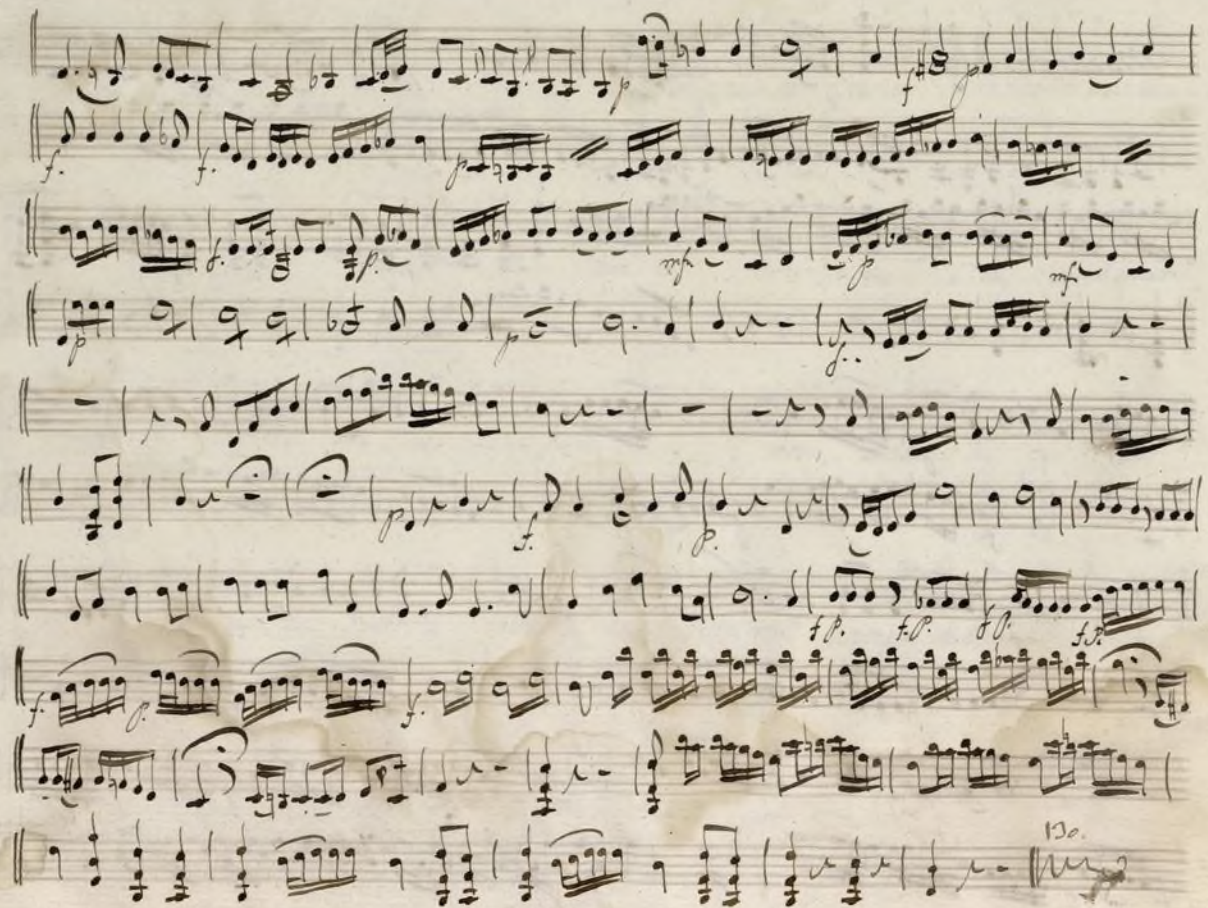
*Maest.*

*Il gran segreto quando di non tra-*  
*dir* *Componi il vol to, mi ru ra i de tti, enel gran*  
*D'uglio all'ire poi scio gli il fren. ora, ubbi= del ci. c*  
*pena che un tuo dubbio pietoso te perdec me' senza salvar la sposa. n.*











Re<sup>vo</sup>

mi sera che ascol tai? son io? con

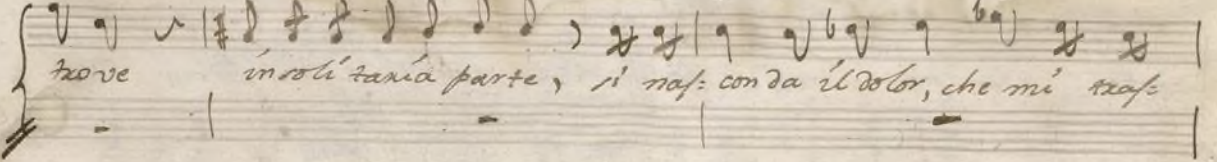
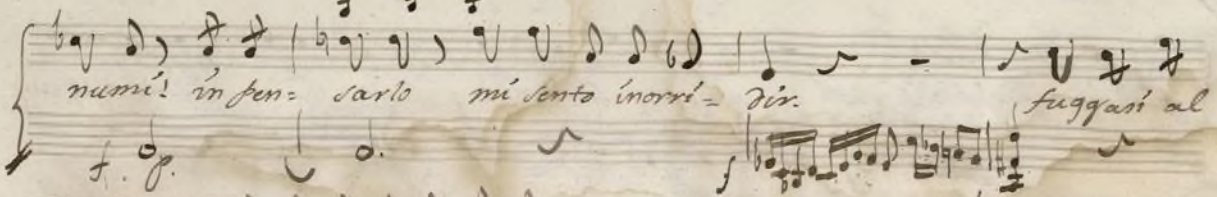
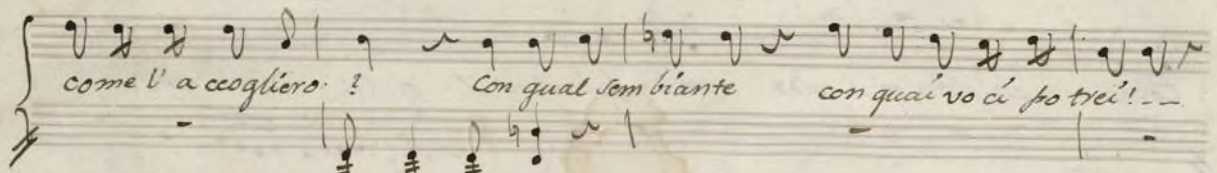
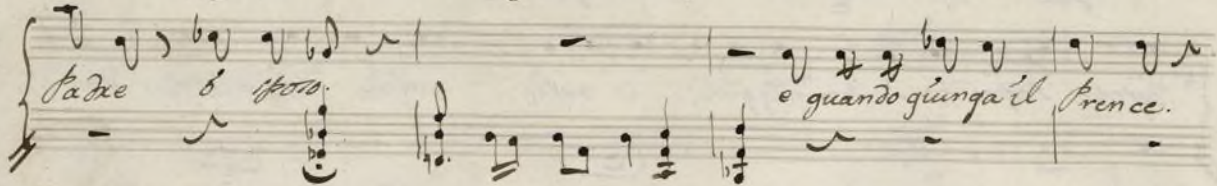
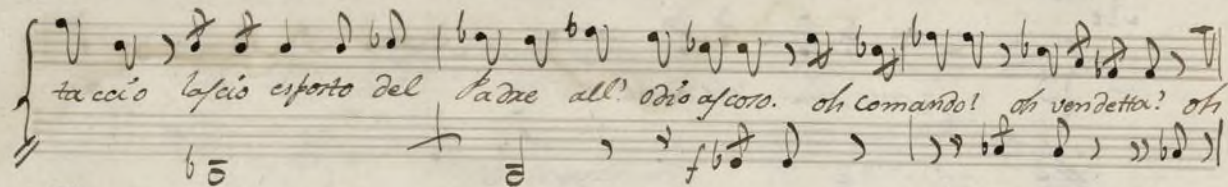
desta: sogno for se ova neggio; io nelle vene del mio sposo in no-

Cente ah! pria m'è cecida con un fulmine il ciel; pria sotto al

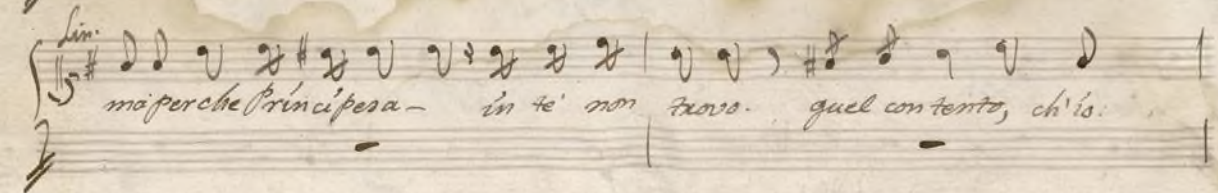
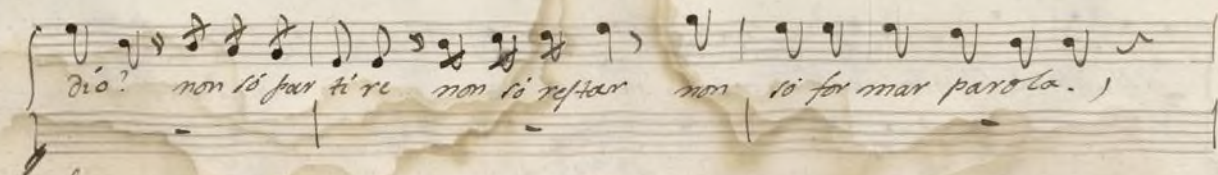
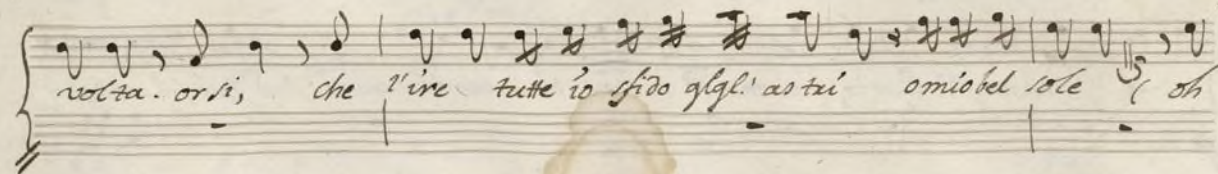
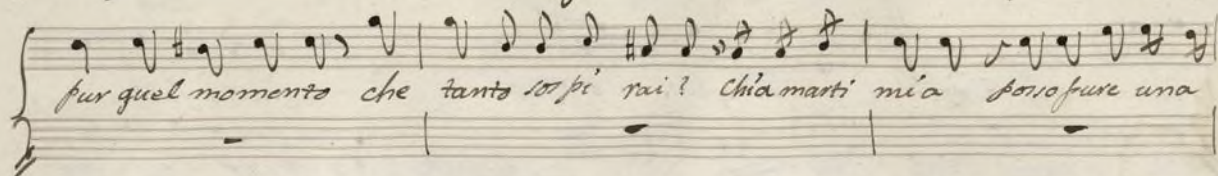
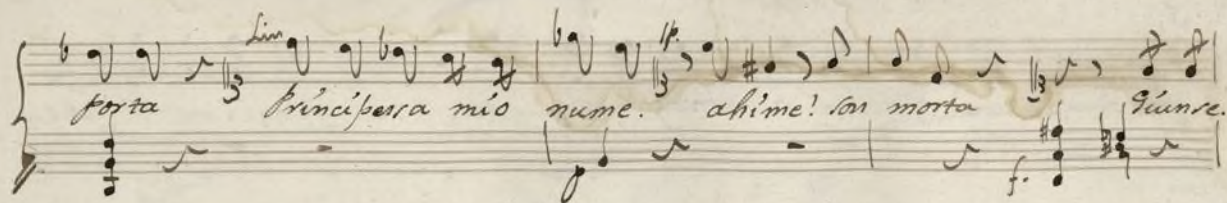
piede mi s'apra il suol ma. che farò? se parlo di Linceo la ven-

detta esser po- trebbe su nista al geni- tor. Linceo se.

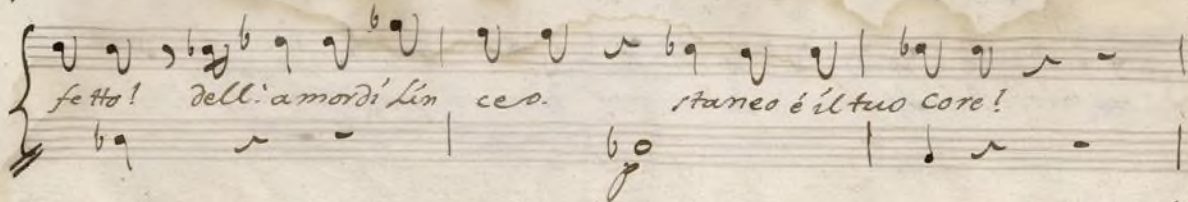
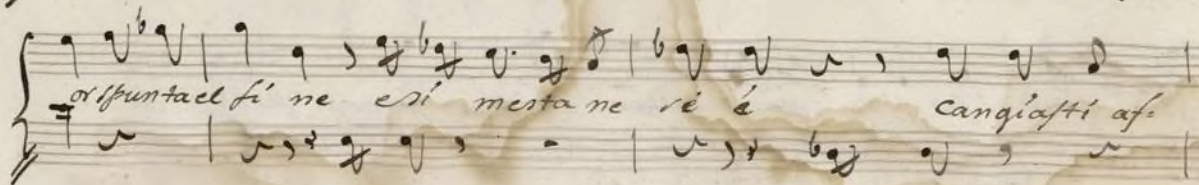
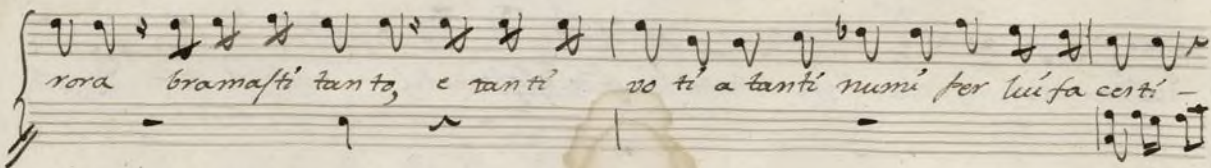
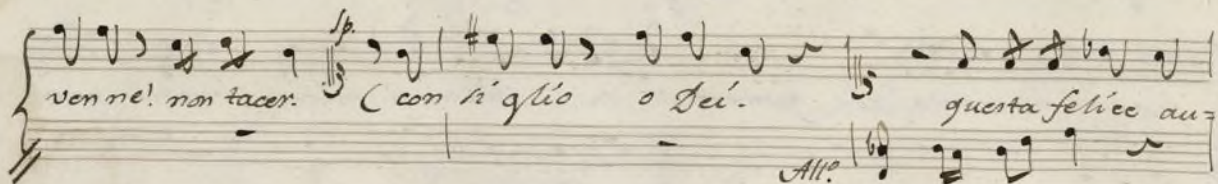
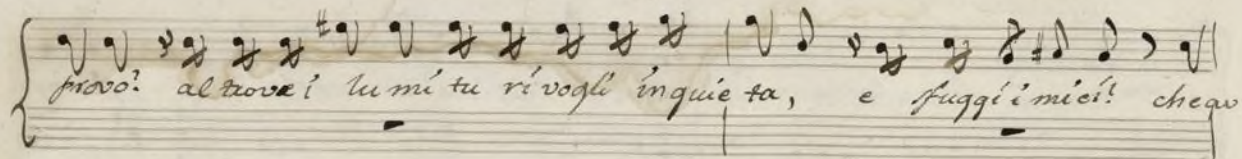




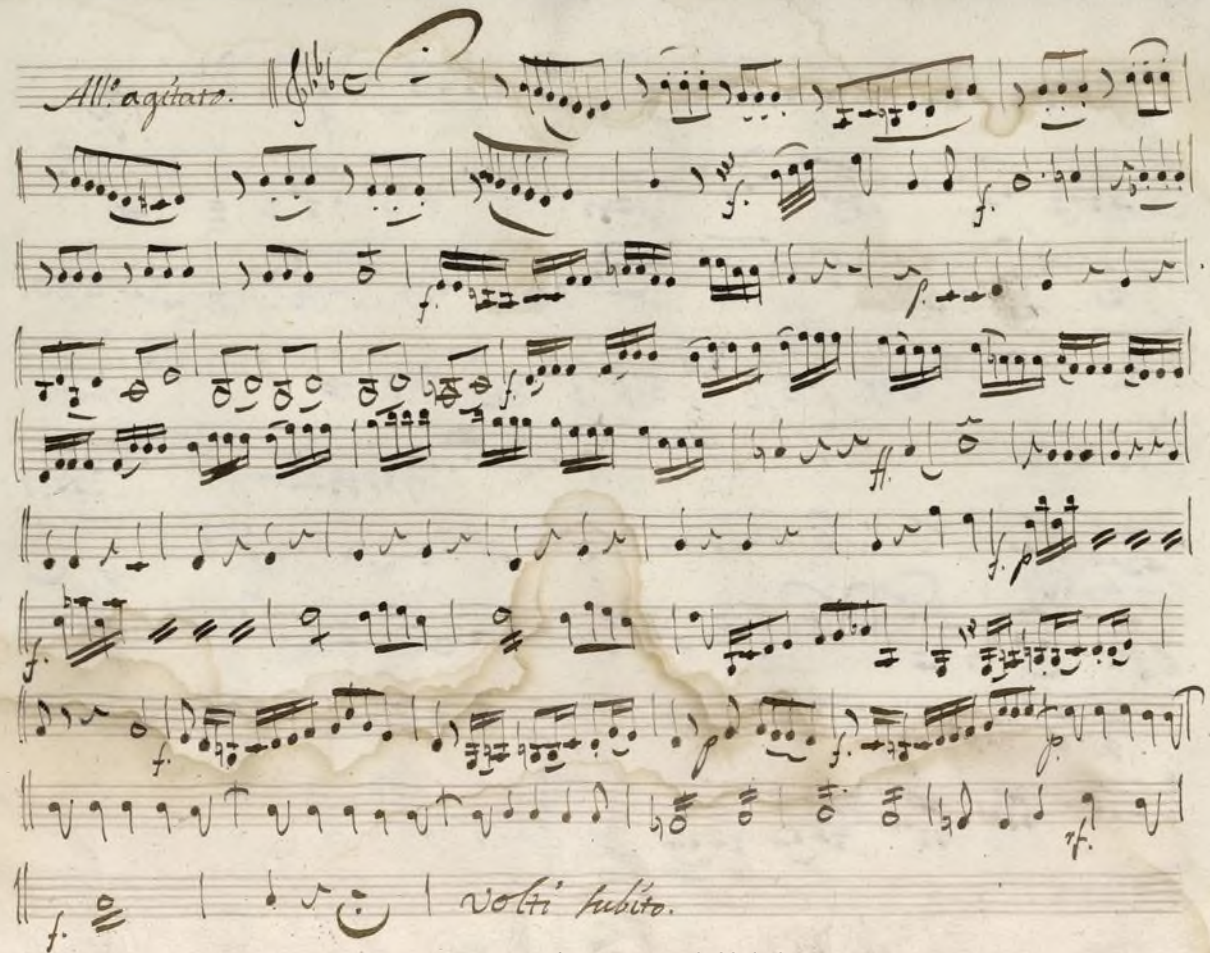




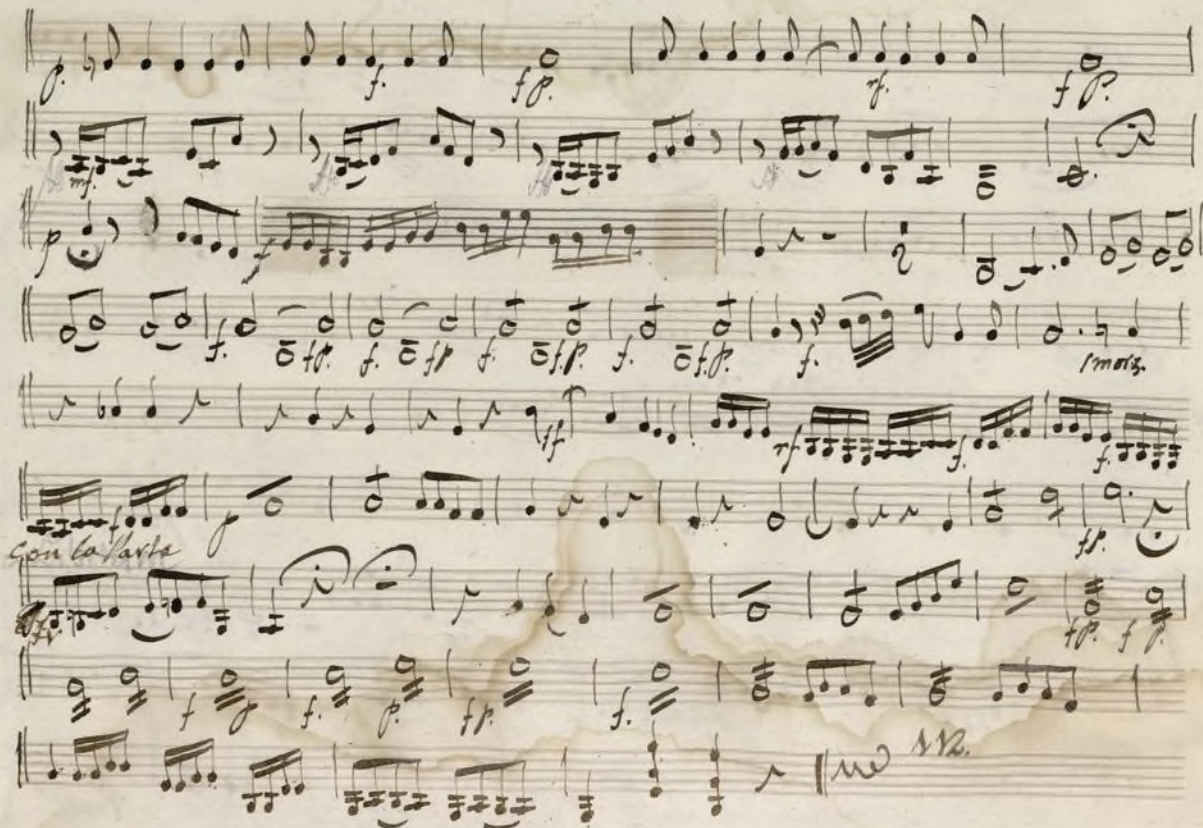






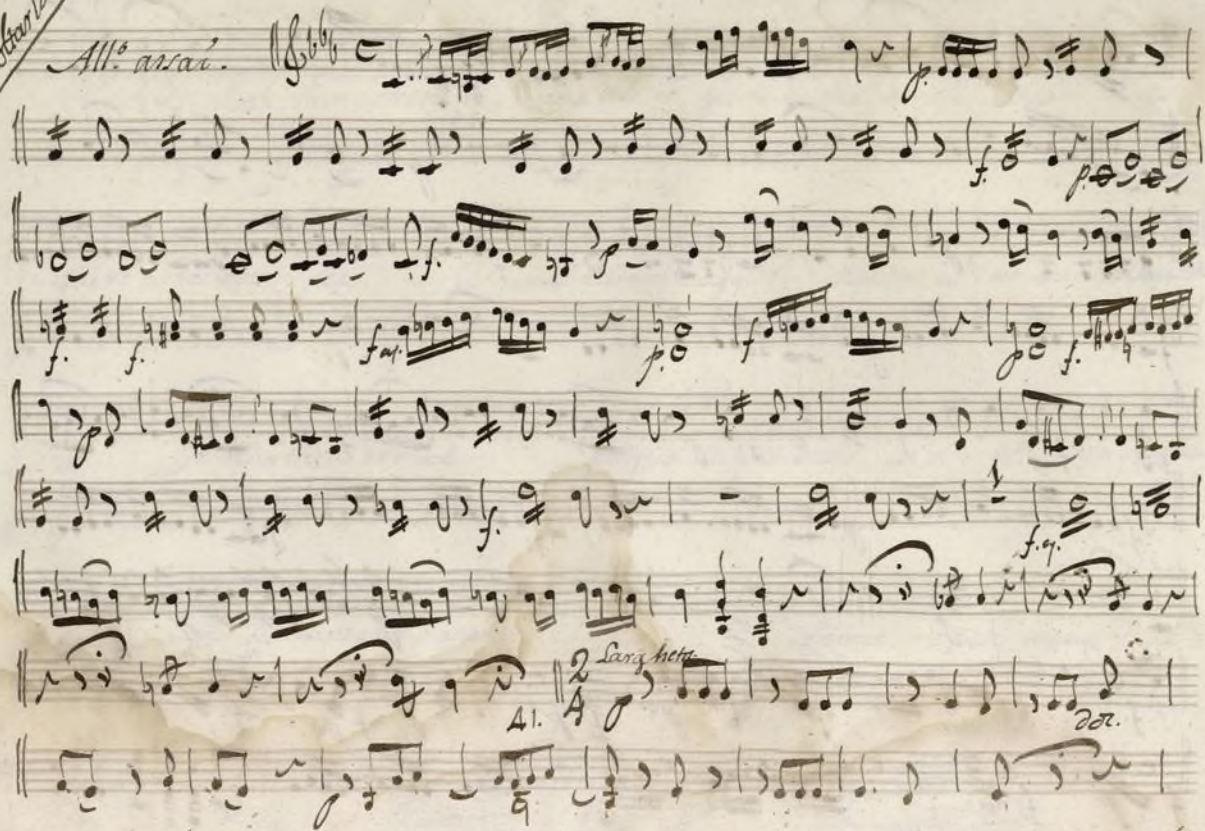






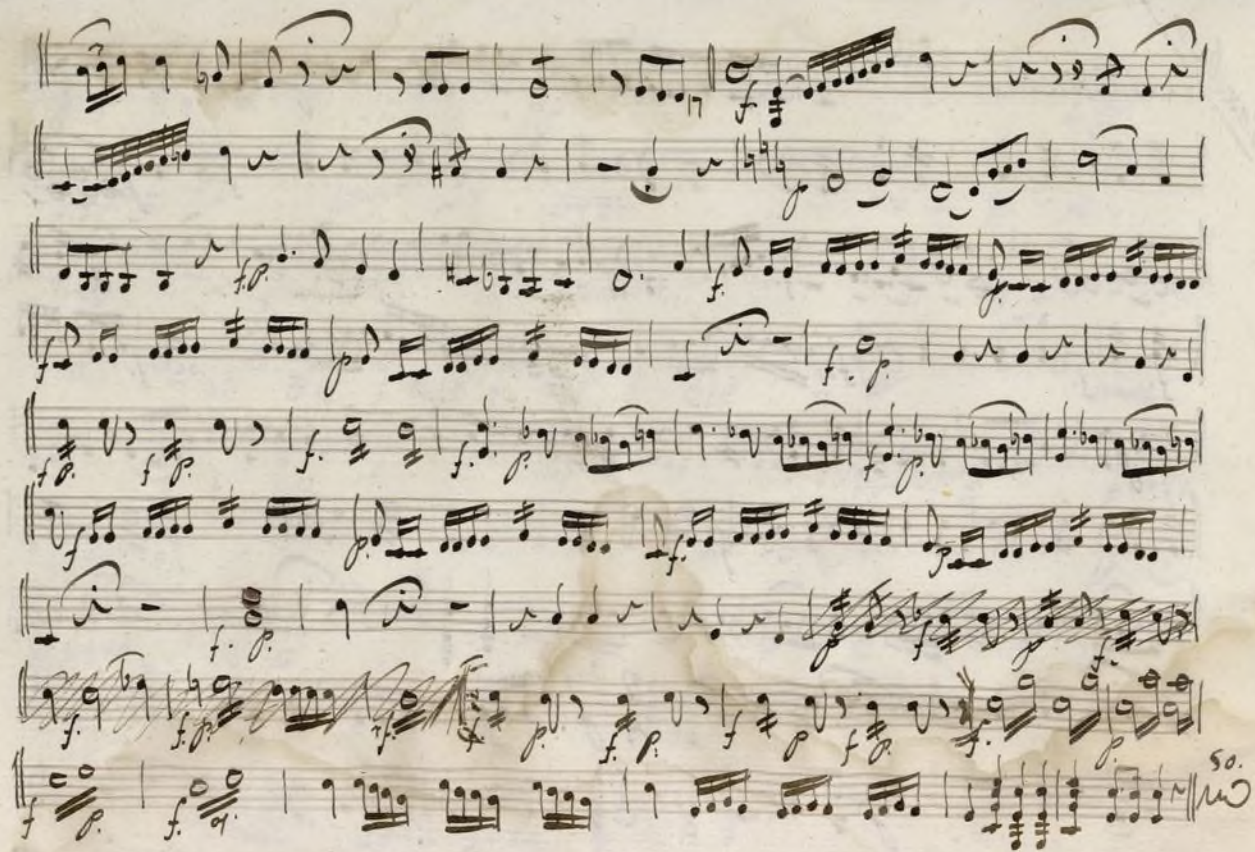


*Varacanta*



*Vol. 10*







Deh Principessa a mata giuro a te ti gli Dei lo.

giuro a te che sei il mio nome maggior. nulla io com misi, Alpaion non.

ho se voluntario errai. voglio sugli occhi tuoi con questo istesso ac-

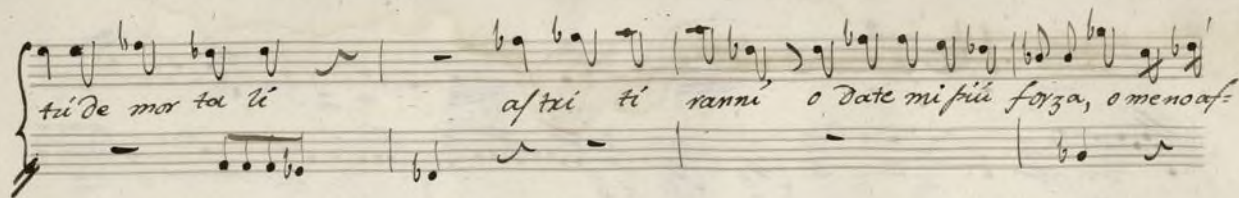
ciar, Con questa destra voglio fararmi il Cor. (Stance. I per: mefra oh'

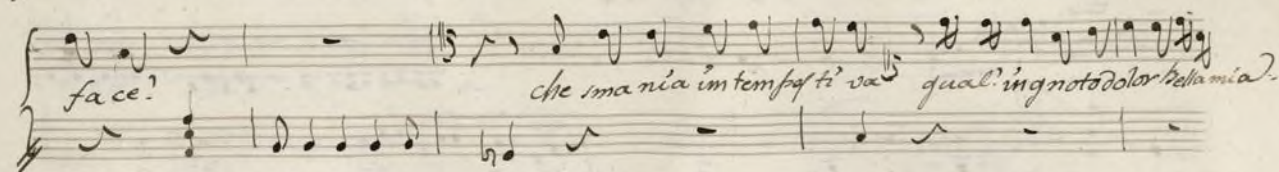
Dio! Parla Rammenta il tuo do Cor (che crudeltà) non-

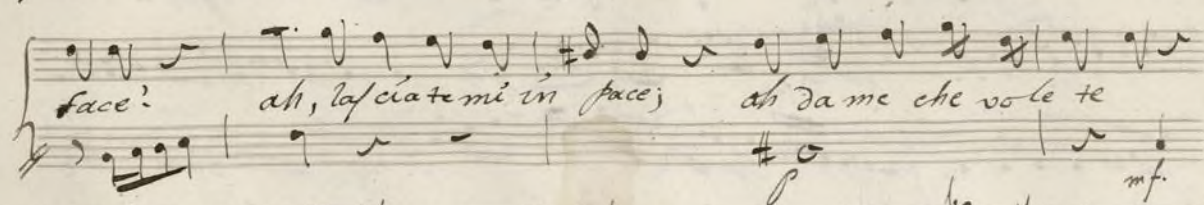


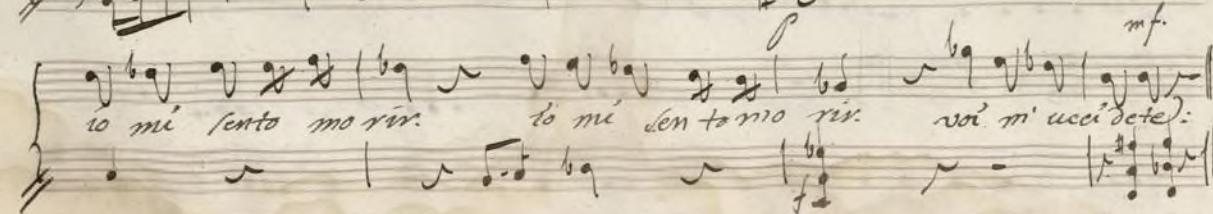
forio ne par: lar, ne ta cer.) né m'e per meo di sa far m' spe:  
 ranza ma qual'e' la cor: ranza che durar po: ra a quest' af: fetti! al fine non  
 ho di sa: so il fetto, e r'io l'ia ve: ri, al do: lor che m' accor: ra già rabbe: sca:  
 zatto un sa: so ancora e che vi fec'io Dei! pe: che a mio  
 danno in so l'ite in ven: ta te sor ti' di pe: ne? ha il suo con: sin: fo: rito, la vi:




 tri de mor ta li      af tri ti ranni o Date mi più forza, o meno af-

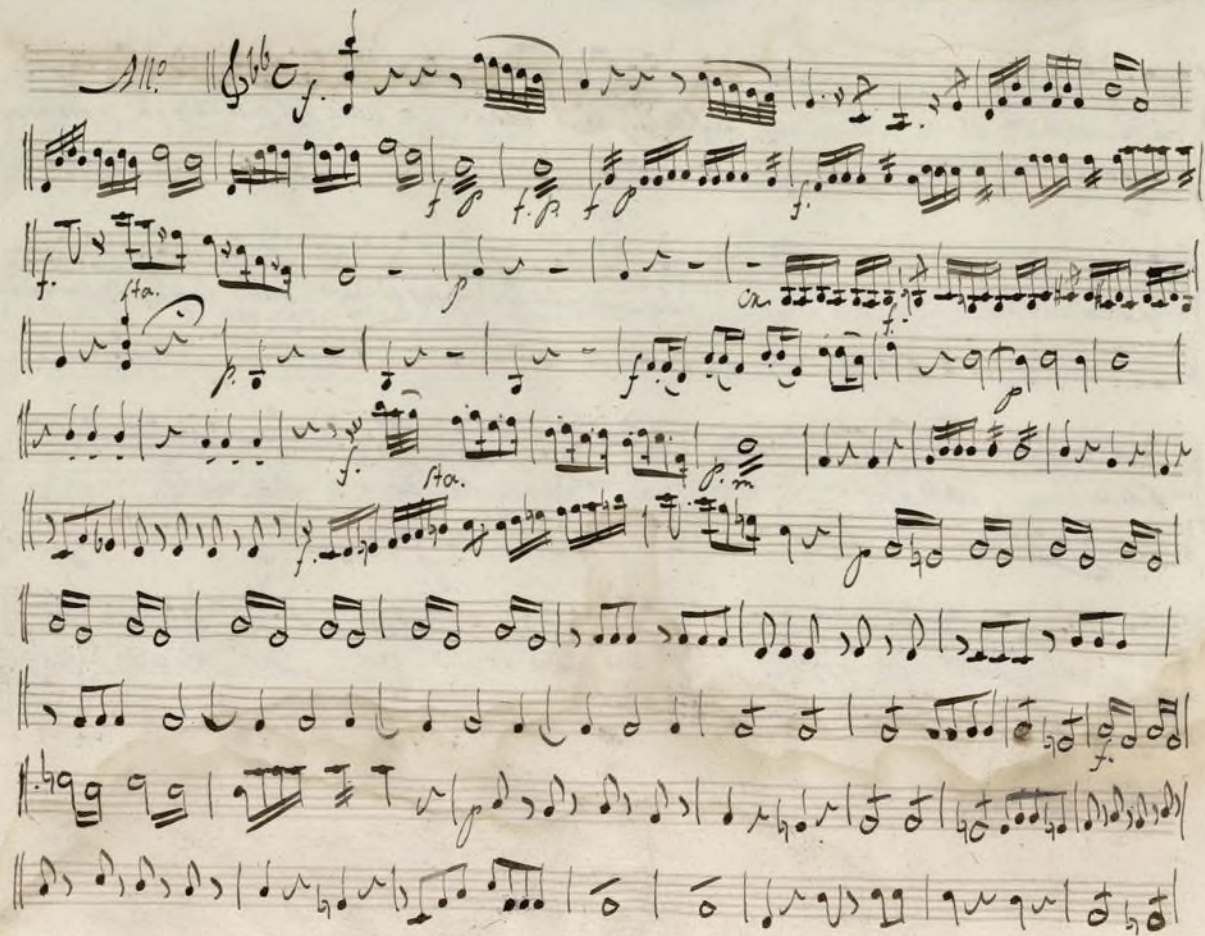

 face?      che ma nia im tempa ti va qual' in gno to do lor bel la mia?


 face?      ah, las cia te mi in face;      ah da me che vo le te

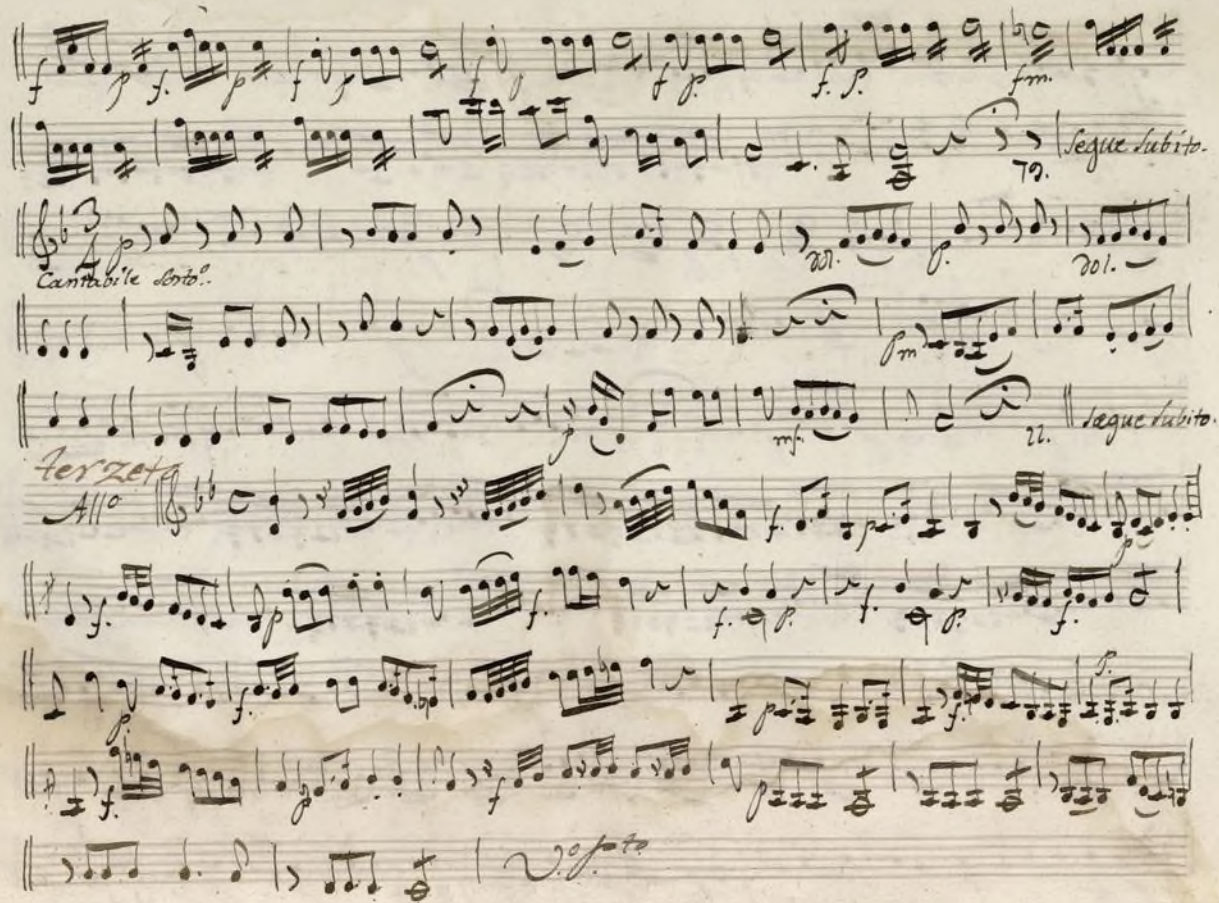

 io mi sen to mo riv.      io mi sen to mo riv.      voi m' ucci de te!

*Segue*

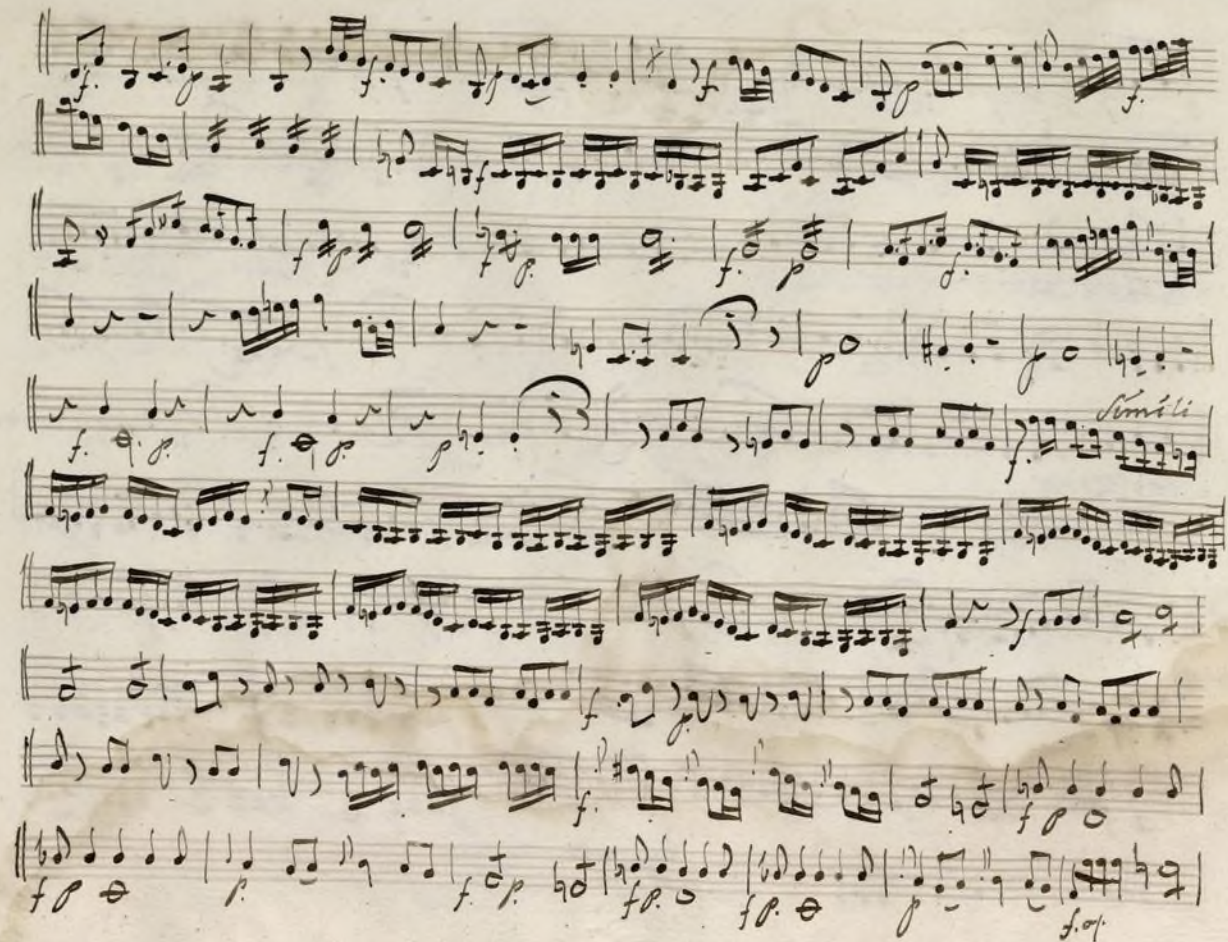




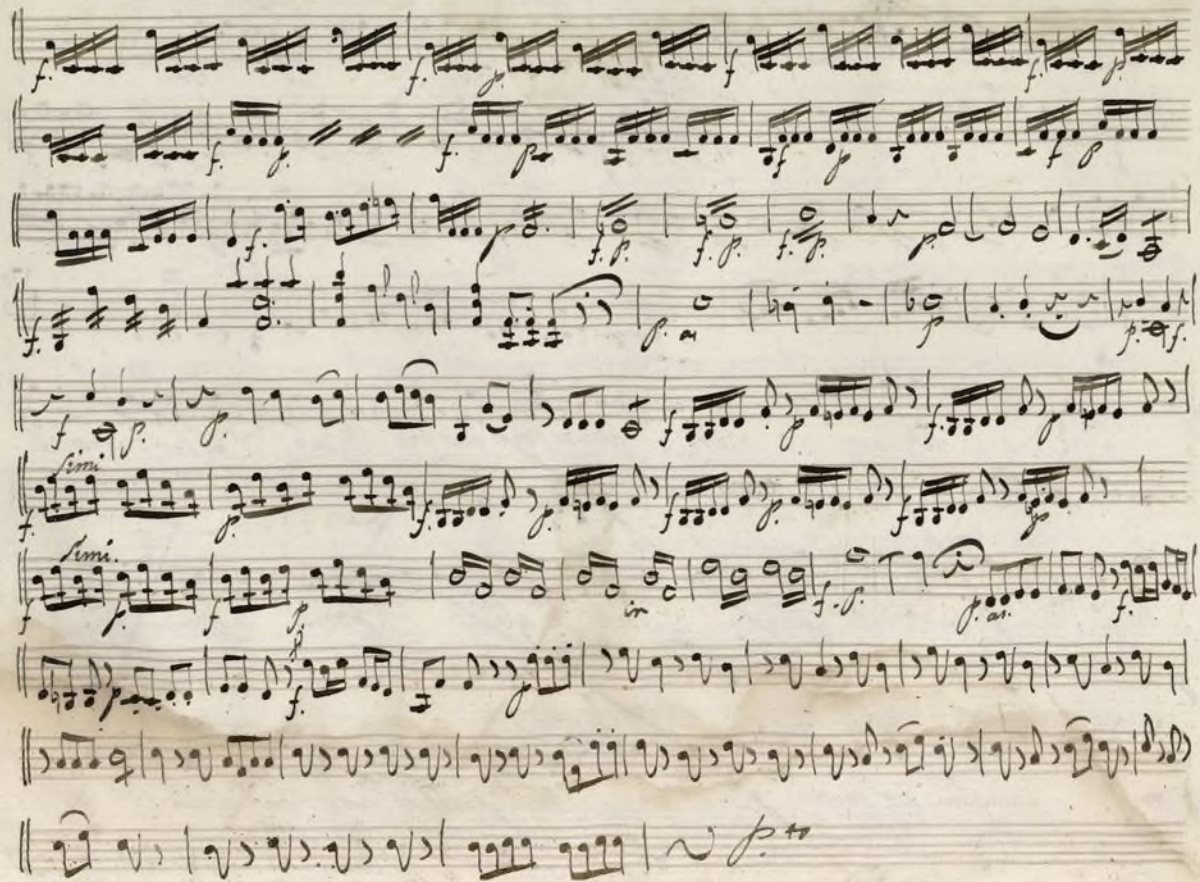




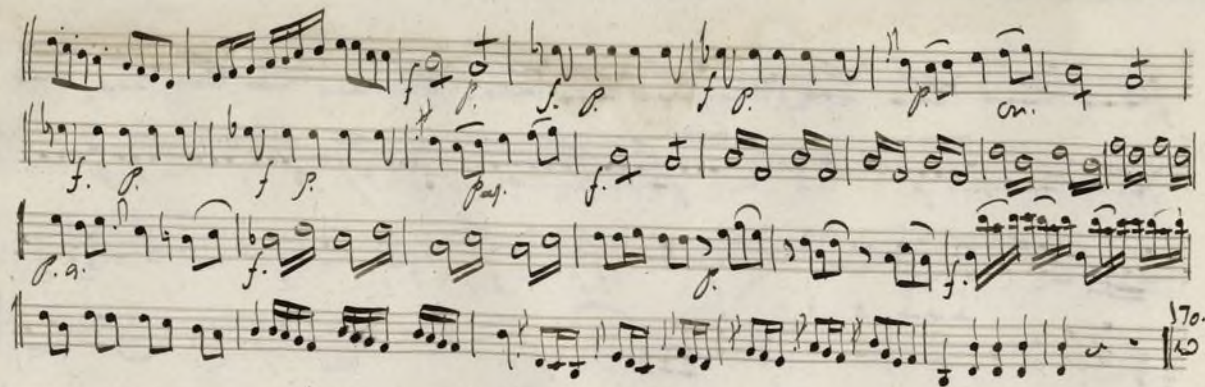












*te Ho/lo*  
*Rev.<sup>no</sup>*  
ah non sia vero: ah non stan car tes padre d'esper l'amor &  
tuoi, l'ora del Troppo, l'arilo & gli op- pressi lo spavento &  
rec. Cangià per queste lagrime, chea tuopro veris dal caglio al-







mato geni tor cambia consiglio qual contrasto quei detti

sento nel cor temo d'inceo: vor-rei con servarmi inno-

cente (ei pensa: ah forse, la sua virtù dei tai

Muri Clementi se condare quei moti e tardi io

io no già reo nel mio pensiero o di i per- facer e volti



Benvenuti

O. no atto 5o

Dorabba

Handwritten musical score for Dorabba and Alt. The score is written on two staves. The top staff is for Dorabba and the bottom staff is for Alt. The key signature is B-flat major (two flats). The time signature is common time (C). The tempo is marked "6". The lyrics are written below the notes.

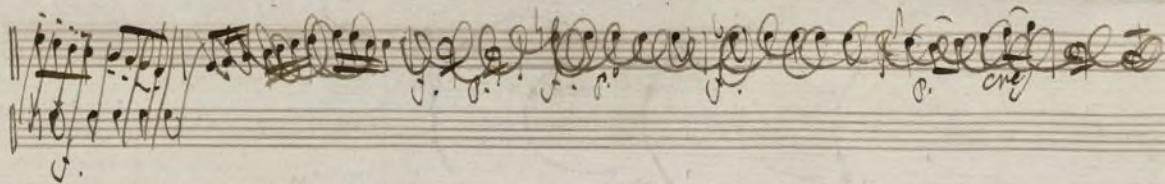
Dorabba  
Alt.

or non alto per dispetto att.  
ah la rabbia

Handwritten musical score for Dorabba and Alt. The score is written on two staves. The top staff is for Dorabba and the bottom staff is for Alt. The key signature is B-flat major (two flats). The time signature is common time (C). The tempo is marked "6". The lyrics are written below the notes.

mi divorza vedi giorno e questo qua



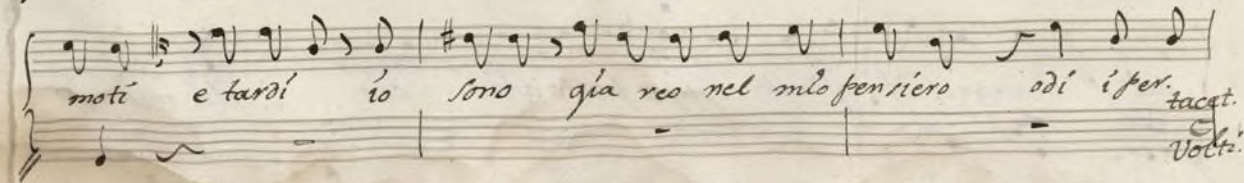
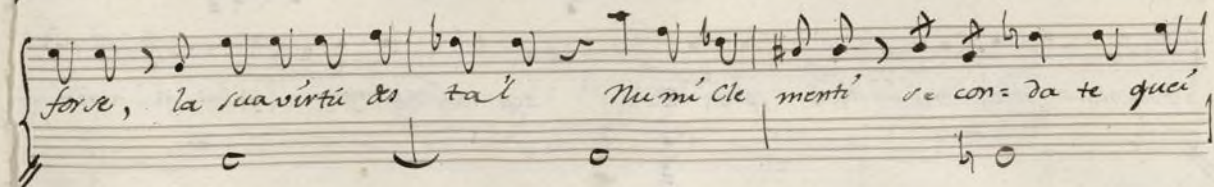
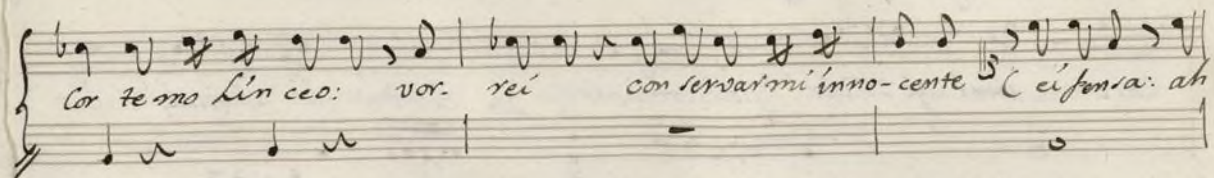
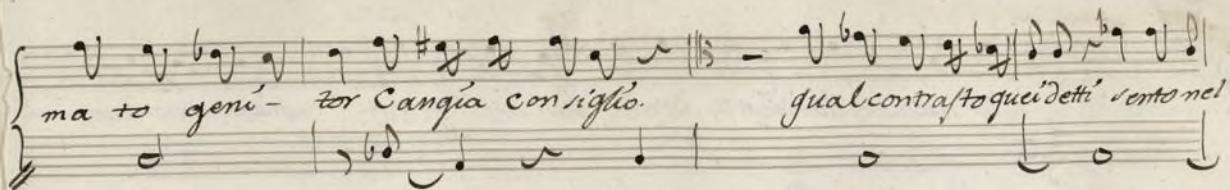


*refrero*

*Rec.<sup>vo</sup>*

ah non sia vero! ah non stancarti o Padre d'esser l'amor de  
tuo! l'onor del Trono, l'arido degli op perri lo spavento de  
re! cangia per queste la grione, che a tuo pro verso dal ciglio a



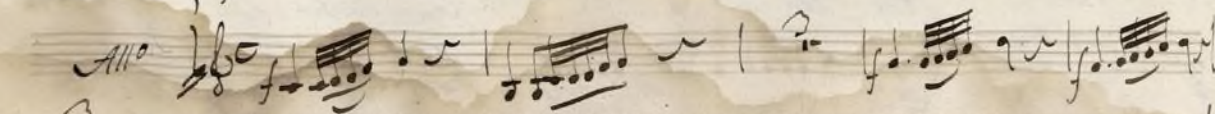
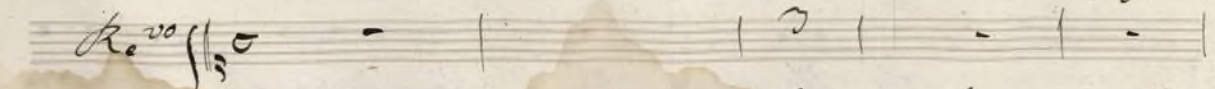
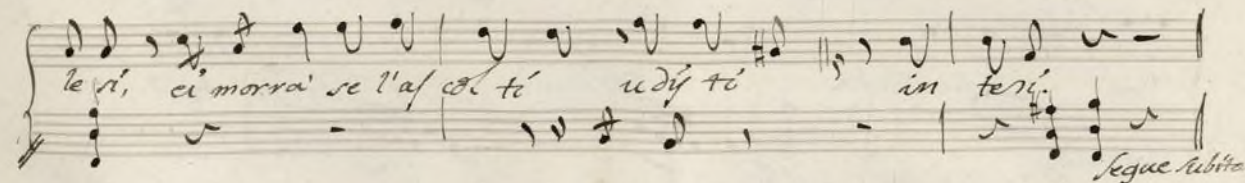
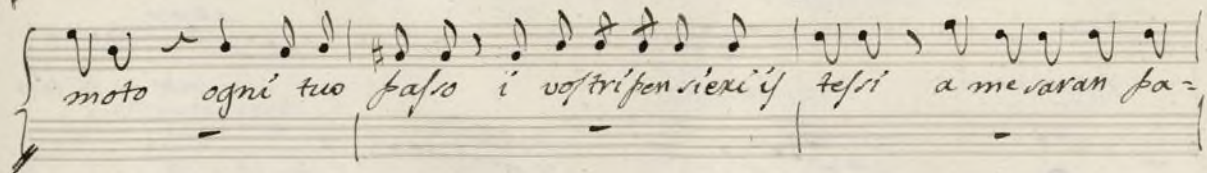
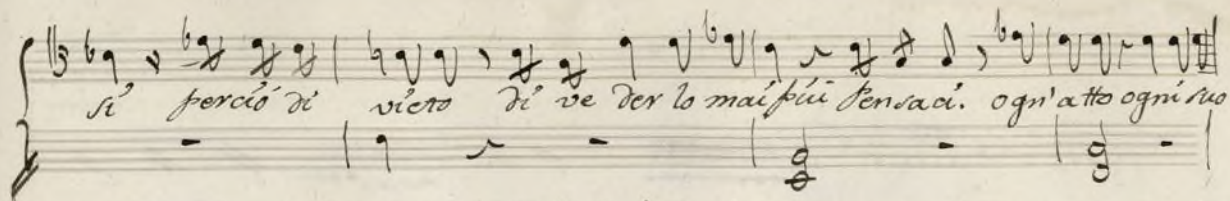




*abb. di 1/2 Pes.*

do na io senti' rei nell'impiego inu mano mancar m' il  
Rec.<sup>vo</sup>  
Core inri gi - dir la mano *All.* dunque al magior bi =  
sogno m'abbandoni in tal qui sa! ogn'altra prova - no no già n'ebbi of =  
sai veggo di quanto con por porto alin ceo chi m'ha po  
tuto disubbi dir por lui f. lui tradir m' ancor potrebbe. io ?







Handwritten musical score on aged paper, featuring a single melodic line with various musical notations including slurs, ties, and dynamic markings. The lyrics are in Italian, and the score includes performance instructions such as *al tempo*, *allegro*, and *Con forza assai*.

*al tempo*  
 I per meſtra che fi' a mor te al tuo  
*al tempo.*  
 bene barbara barbara darſo trai?  
 oh Dio va ci lla la mia vir tu de un freddo  
 del mi cuote mi ſtringe il cor mel den del grave af.  
*allegro*  
 Con forza assai.



fanno enon reggo al mio diolo em pio ti - ran no.

*con la parte*

*All. con più mos.* *Sempre loto voce.*

*f.*

*f.*

che fa ró? quel cau de - le eran te in trono.

*f.*

om bra fu nes ta ac - cef ce il mio mar tir.



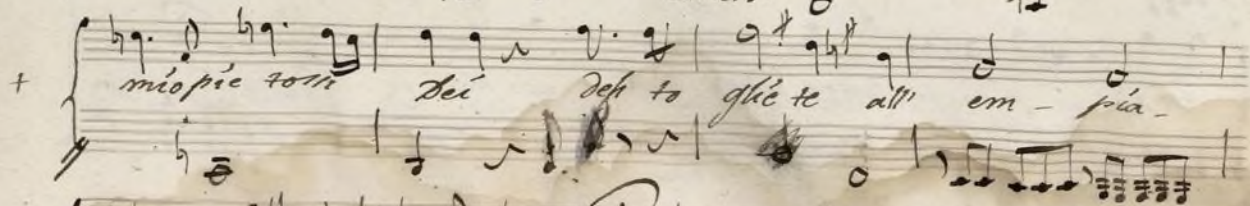
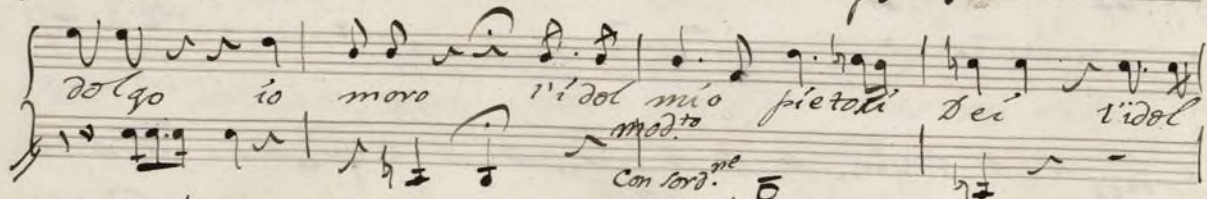
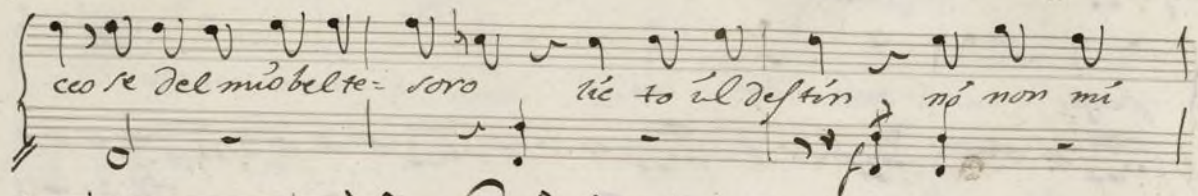
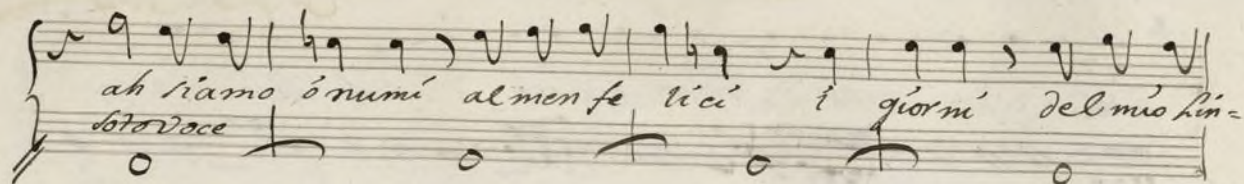
veggo l'in-ferno lo veggo che chié de amé' fiéto  
 ta o di' mai sen ti non di' verrò cau-  
 del del padre il cenno ubbidir non o pro' vedrai che  
 si da vedrai *Allo. Solo V.* mi se ra me!  
 qual notte or-renda mi naccea il ciel torbi-do è=



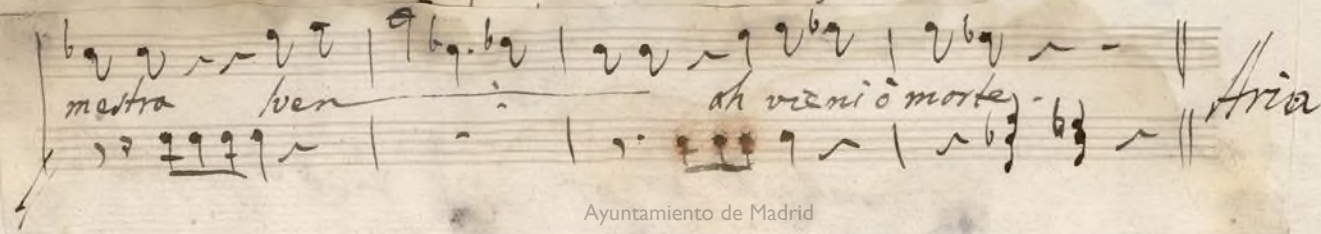
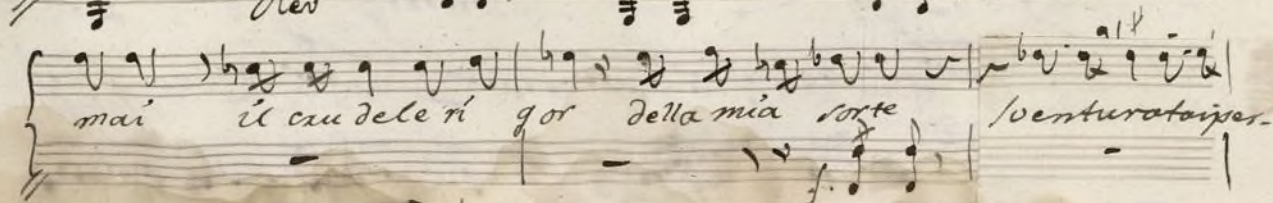
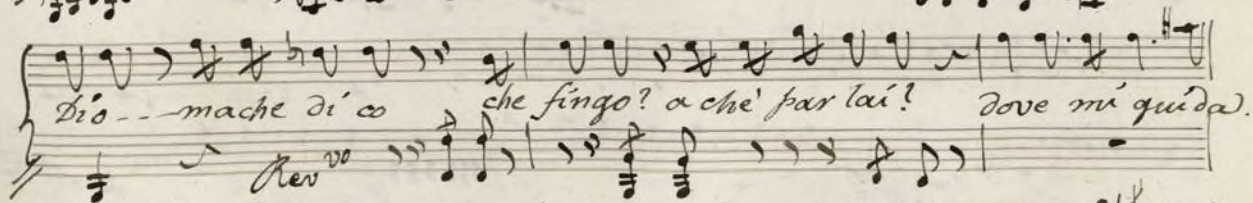
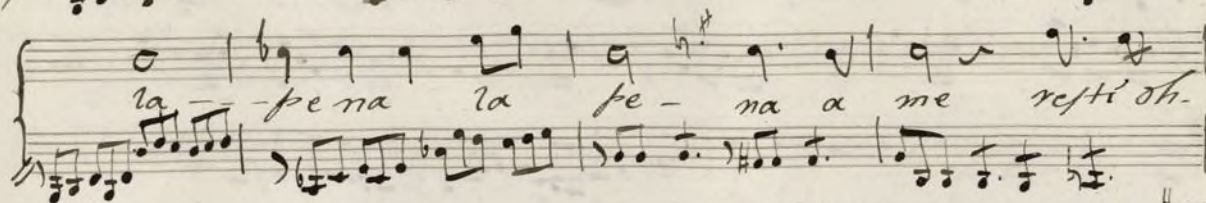
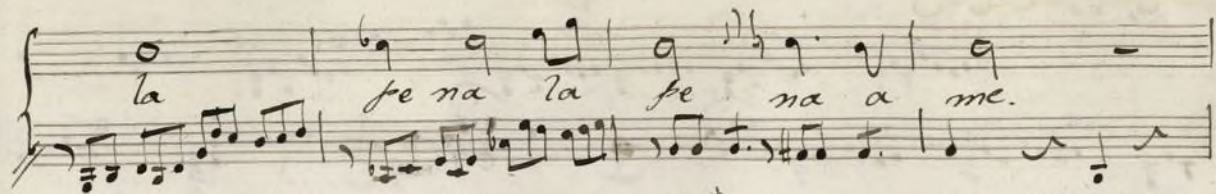
tato copre tutto di nero orrore oh Dio! sarete  
 paghe del mio des- tin. bar- bare stelle!  
 voi mi tra di- te io sento l'orror del colpo a-  
 tro ce. si lo sento piom- bra em pio fe- ro ce.

V. P. 70

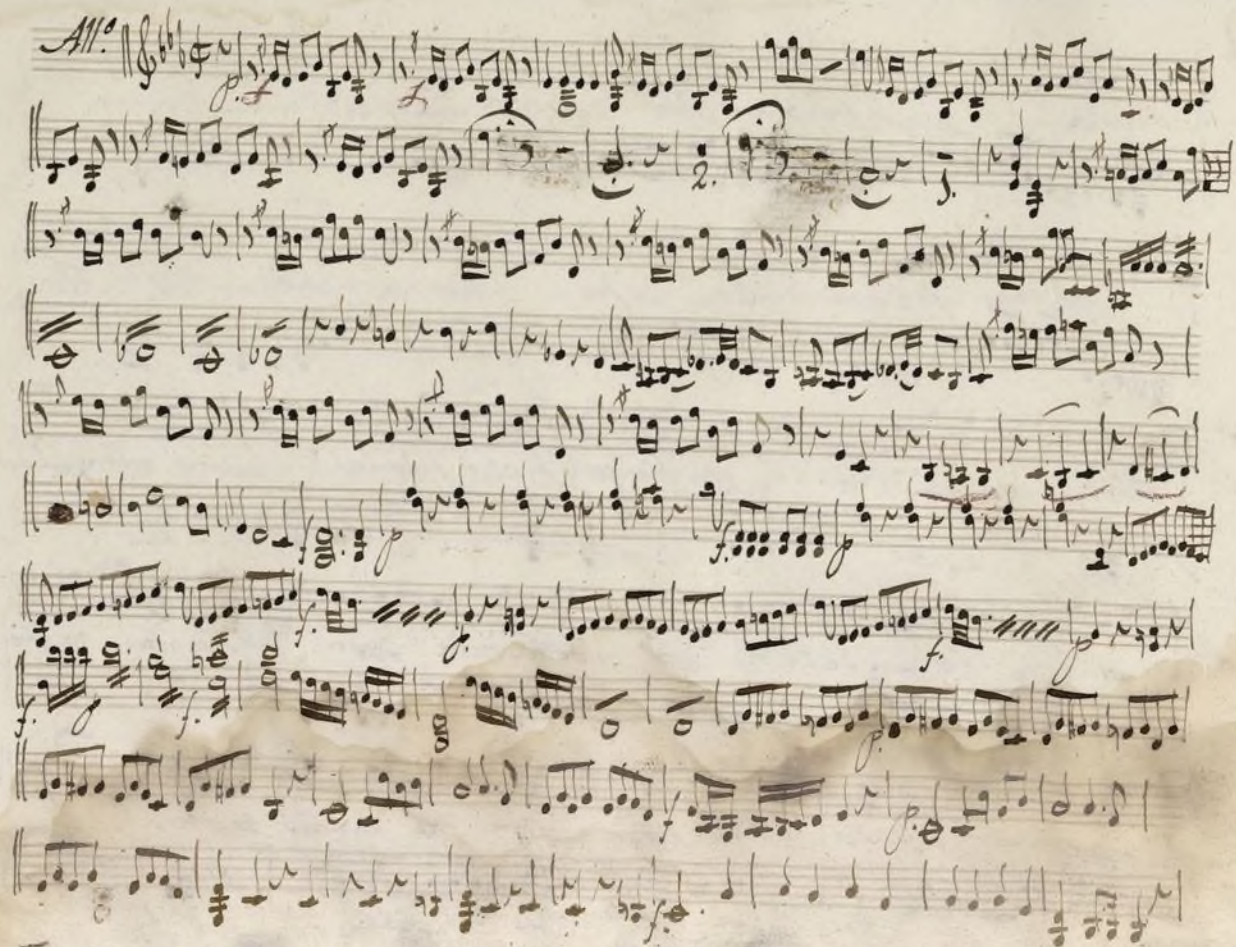














A handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system across the ten staves. The notation includes many beamed notes, suggesting a fast tempo. There are several large, ornate flourishes or ornaments, particularly in the lower staves. The paper is aged and slightly discolored. At the bottom of the page, there is a signature and some text.

*For the author of the Madrid*

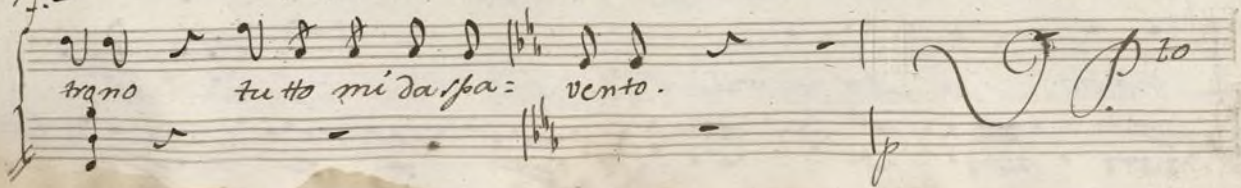
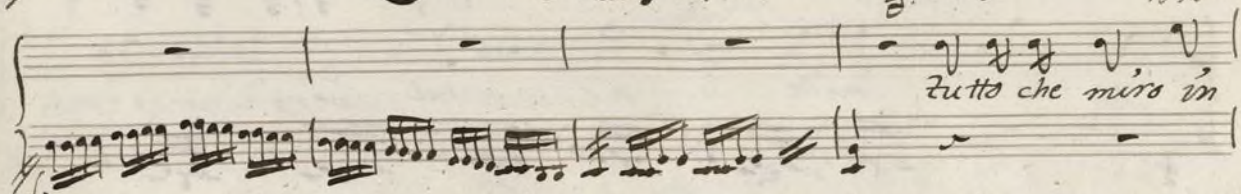
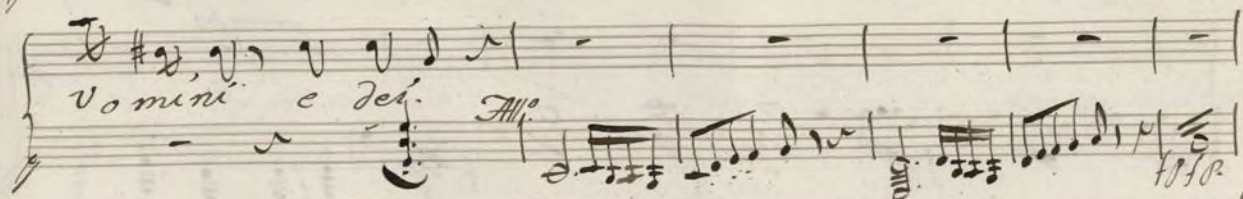
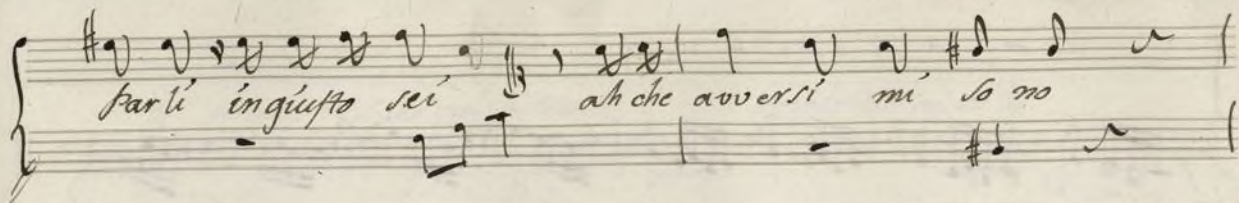


*Son fuor di me.)*

## Atto 2°

Co' si tur bato in volto perche' trovo un  
ceo! Conchi ti degni! al pini ce, tu vedi un  
umero tra di to dagli ami a' dal fa to ol traggia  
tro vo l'incorvo ha mia fede se di l'ite ae







*a tempo.*  
 mi' lle a mu' lle a con dal. nero  
 ve no a tor men ta mi il cor fu ric ti  
 rante. a guar ci ar mi' le fento.



ad acc. res cer mi al cor. l'empio tor men to.

di se rar non ti de i. Per ché del i ri? non so no i miei mar:

And<sup>mo</sup>.  
tí ri gra vi for se a bas. tan za.

And<sup>ro</sup>.  
al lor ch'io cre do tro. var fel i c i t a', tro vo / per me stra nem i ca all'amor:

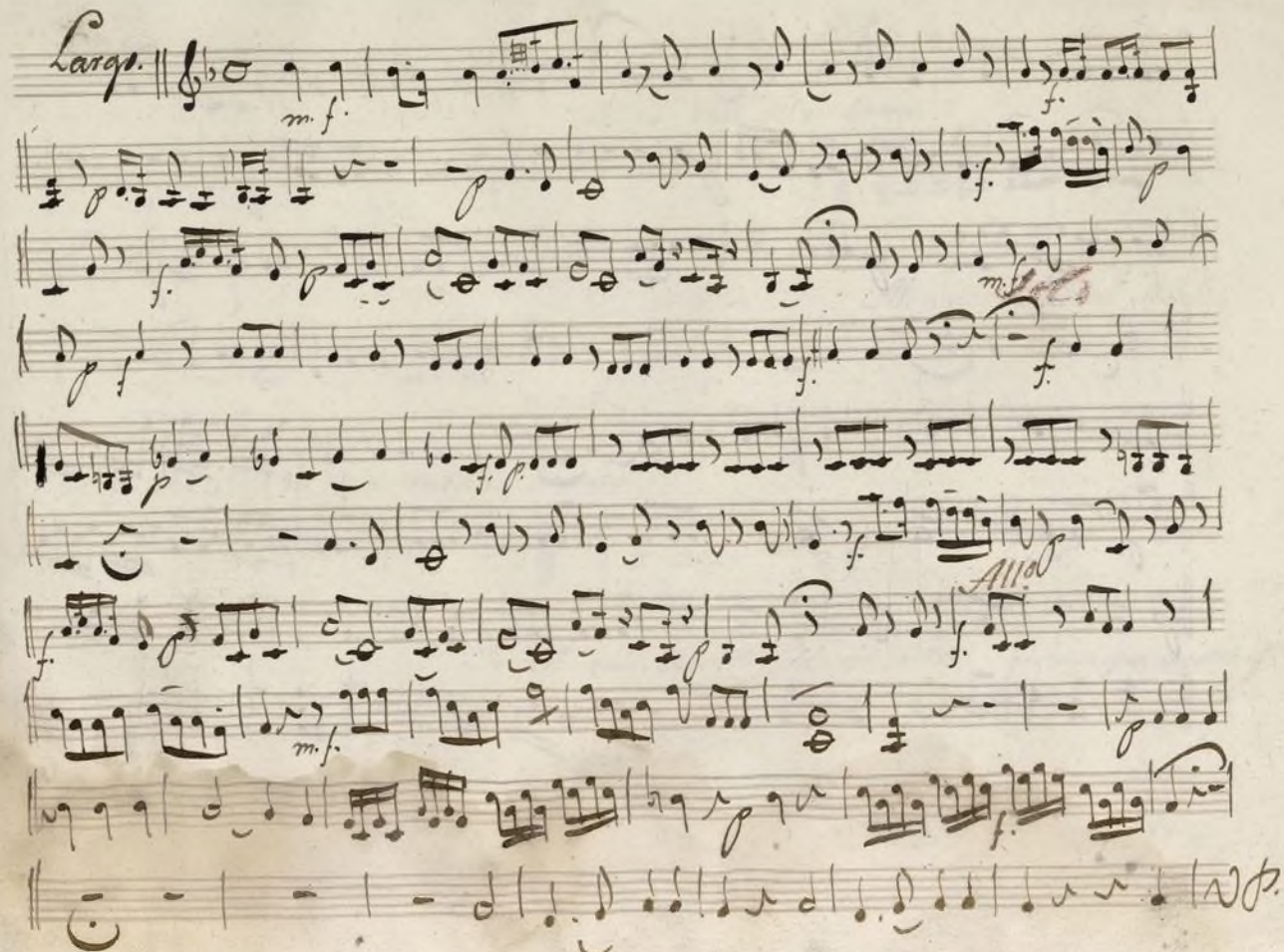
mio.  
fu dol ce am i ca per pietà de m'af:



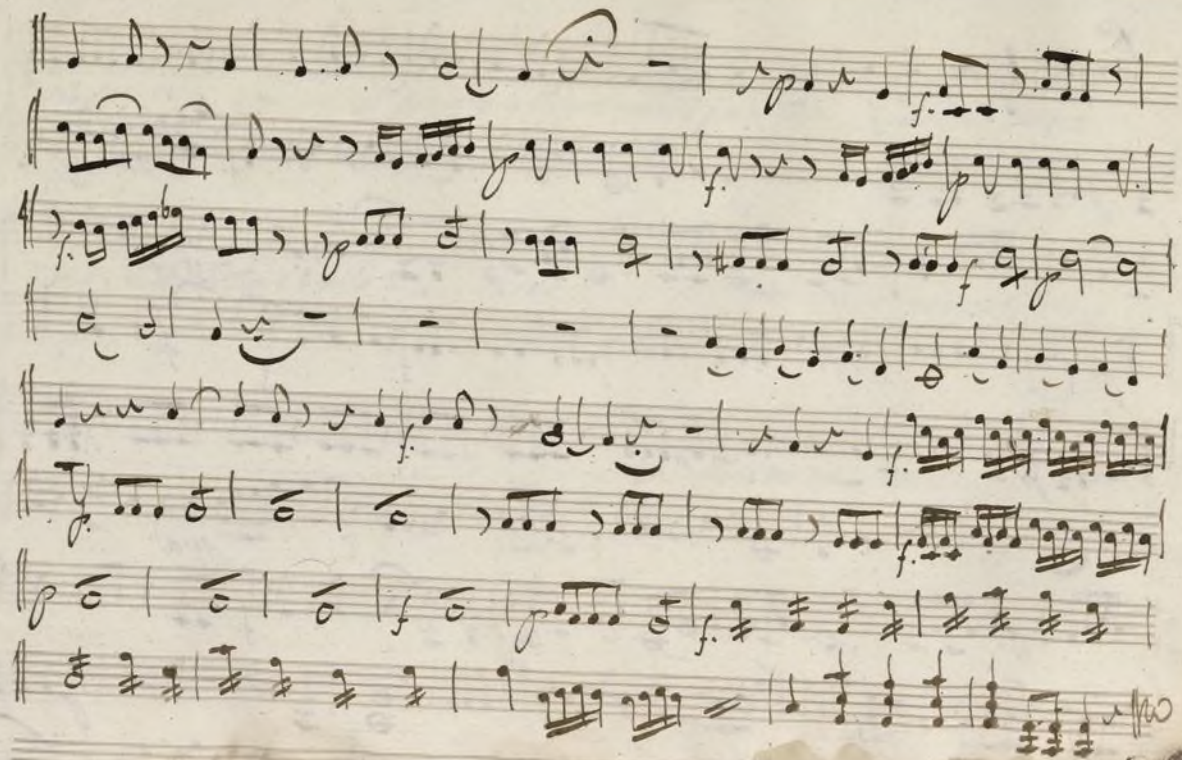
*sis te*  
*Il pianto amaro vendi pal lesc e'l mio dolore a*  
*ter, che sta c'l mio te- ro e ben che se oxi de le.*  
*io tanto a- ro:*

75.











*molto Rec.<sup>vo</sup>* *All.<sup>o</sup>*

dei ch'io nol desin ganni?

Ah caro Padre? Achi-

farlo miadora un tal tor mento.

A qual caudel ci mento la tua spormestra ef-

soni? So son tua figlia: imponi tutto fa=



ro. mail comandarmi, oh Dio! che al povero L'in-  
 ceo, all'as mio. Mi d'ichiarim fe- de le.  
 E'un comando cu de le Io sono amante, e il l'ateno im-  
 Pero non più regge il mio cor. Il gio go ho' copro, duro e il comando.  
 e ubbi' dir. non posso.



*Larghetto.*

Se tal ragione o padre non opira nel tuo seno.

d'una tua figlia al meno cedi al pianto al do

do re. tempra. tempra quel ri gore. io sol do =

mando che cangi' per pie. ta de. che cangi' per pie ta de.

il rìo co man do.



*Mac. 7200*

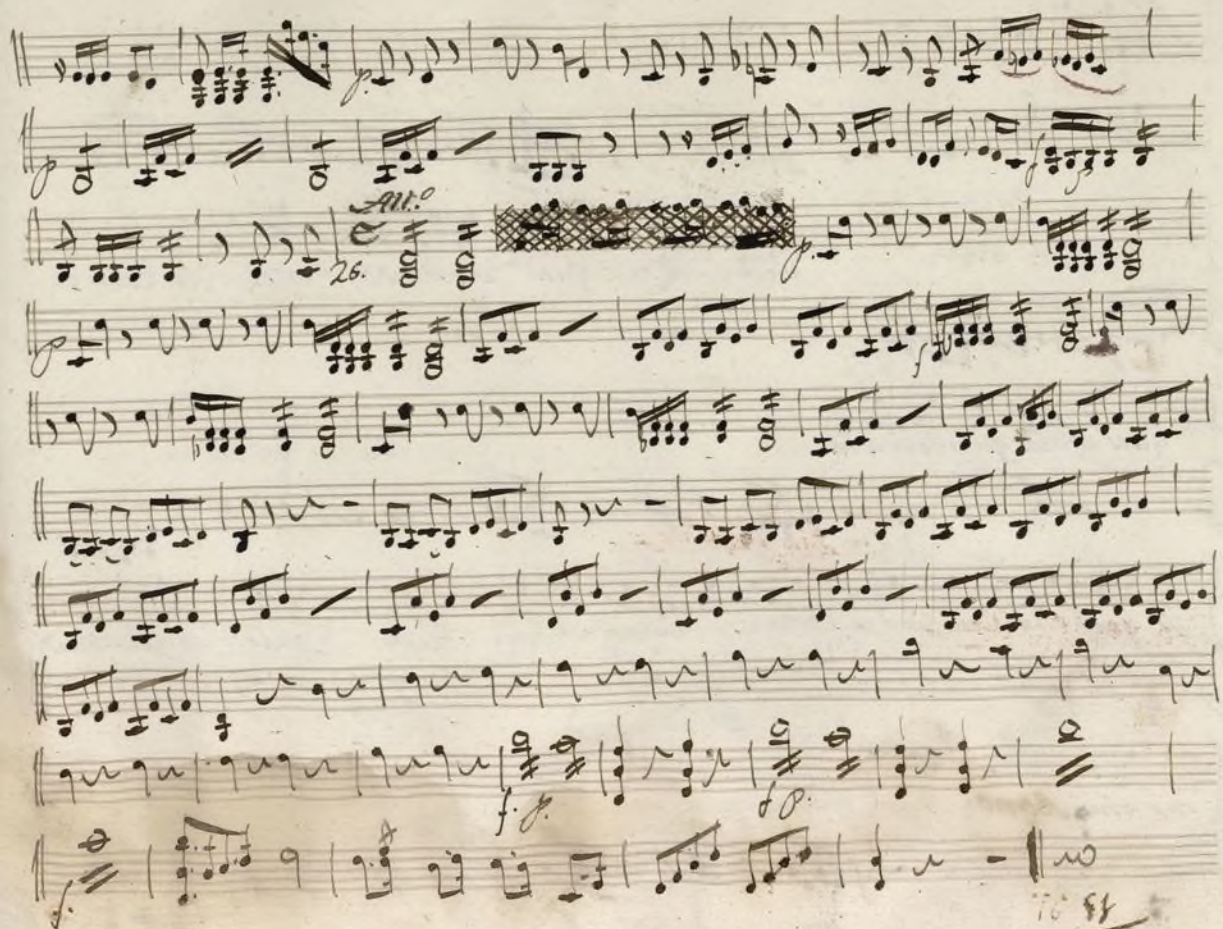
*All.*

*con la parte*

*con la parte*

*And.*

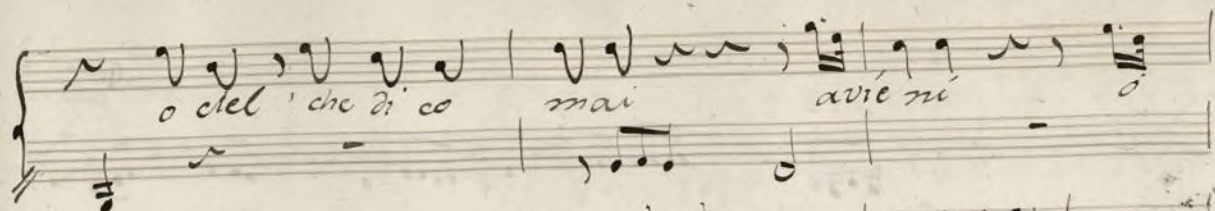




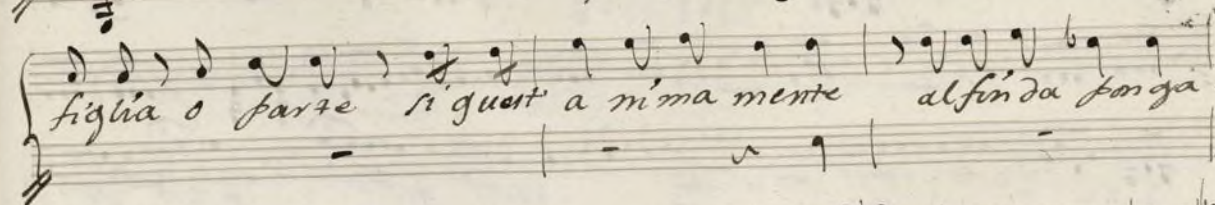




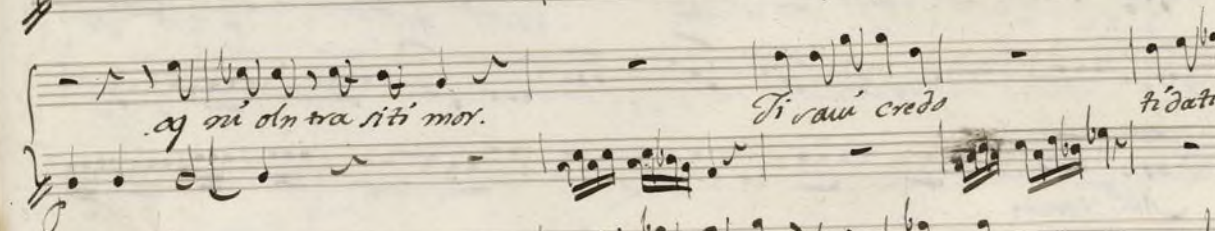




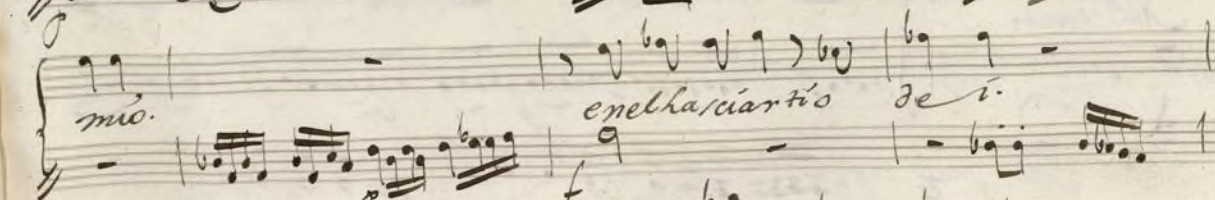
o del ' che di co mai avie ni'



figlia o parte si quest' a m'ma mente al fin da fonga.

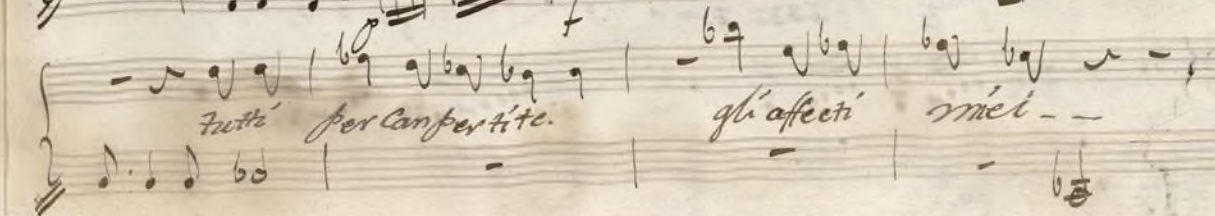


e q' m' d'n tra si ti mor.



Ti rami credo

ti d'atrabile



enel ha ci artis de i.

fatto per can per tite.

gli affecti

m'et

Aria

38

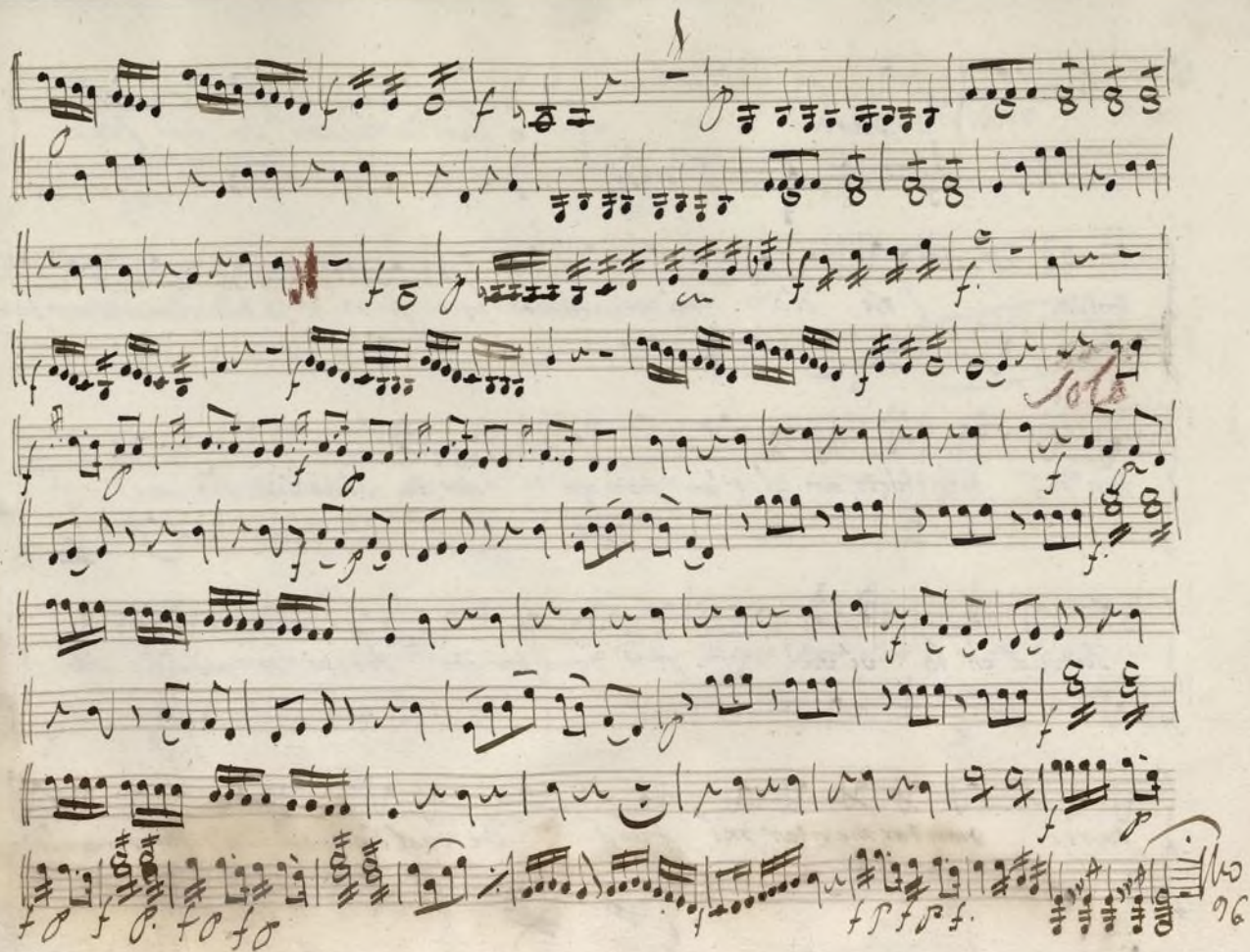


*Larg.<sup>to</sup>*

*Allo vivace*

30







*Rec.<sup>vo</sup>* *Parti.* e ban che brami. So non pre-

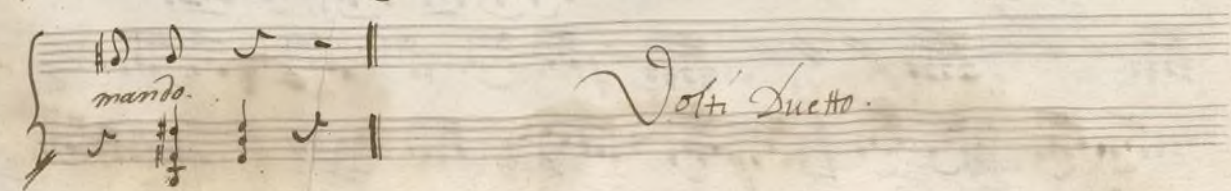
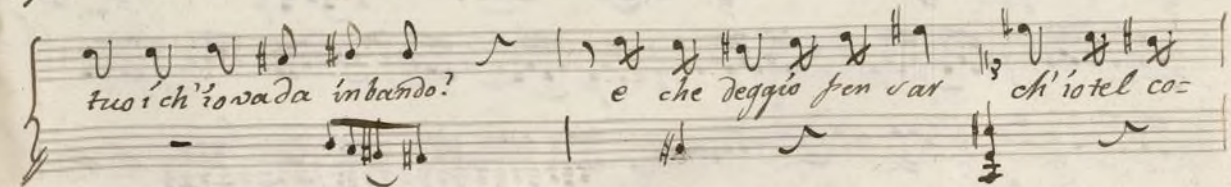
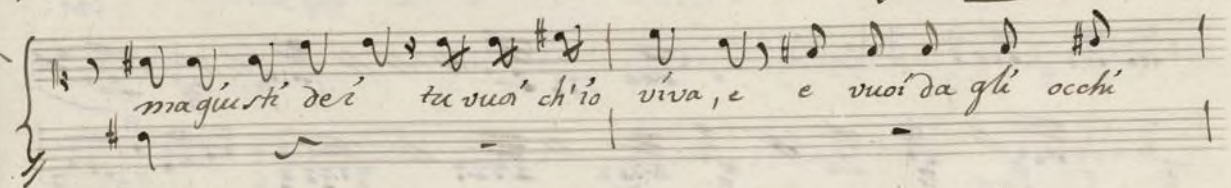
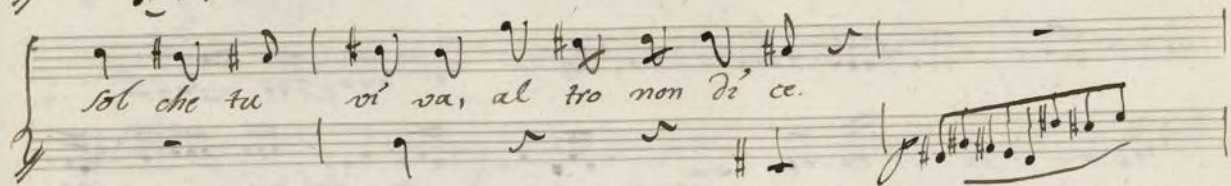
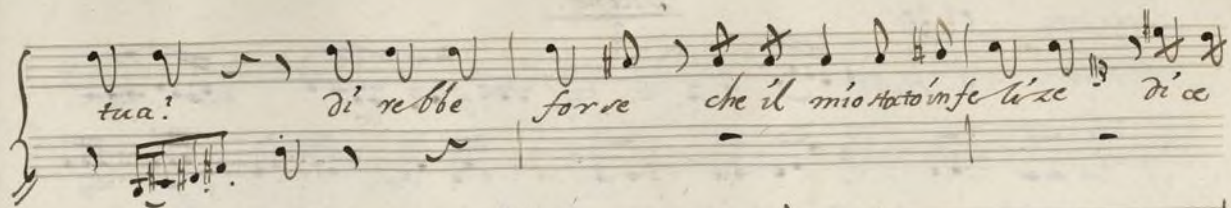
*All.<sup>o</sup>* *Parti.* tondo. (oh dió mi mancando iroo piri.) so la tua morte non pre-

ten da, non chieta, an zì t'im pongo. che tu vi va lince.

Tu vuoi ch'io vi va! sì ma per che! Perchè se mori. ah

*Parti* non tormentar mi fii, che vuol dió mai co desta mania-





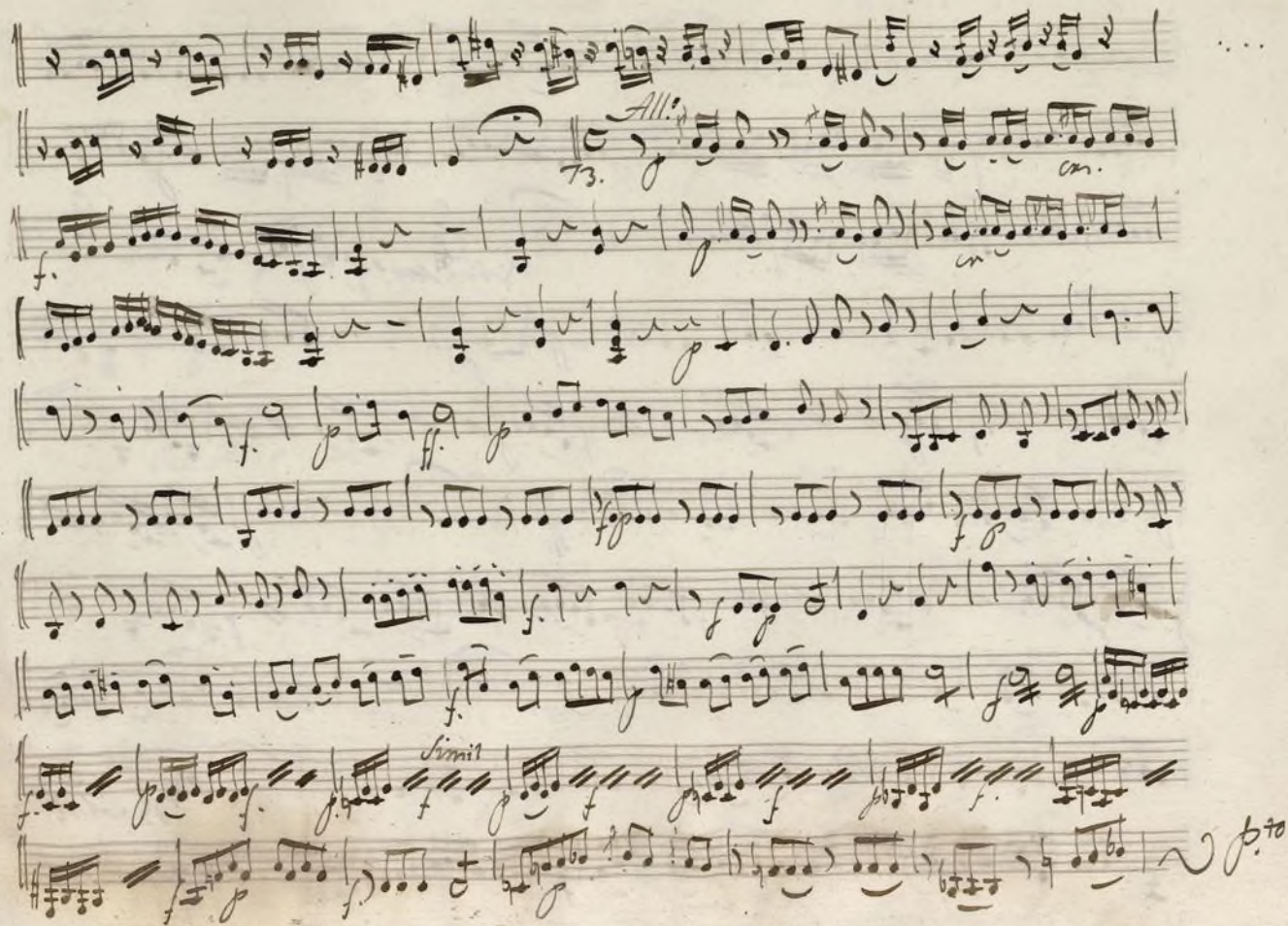


*Largo non  
molto.*

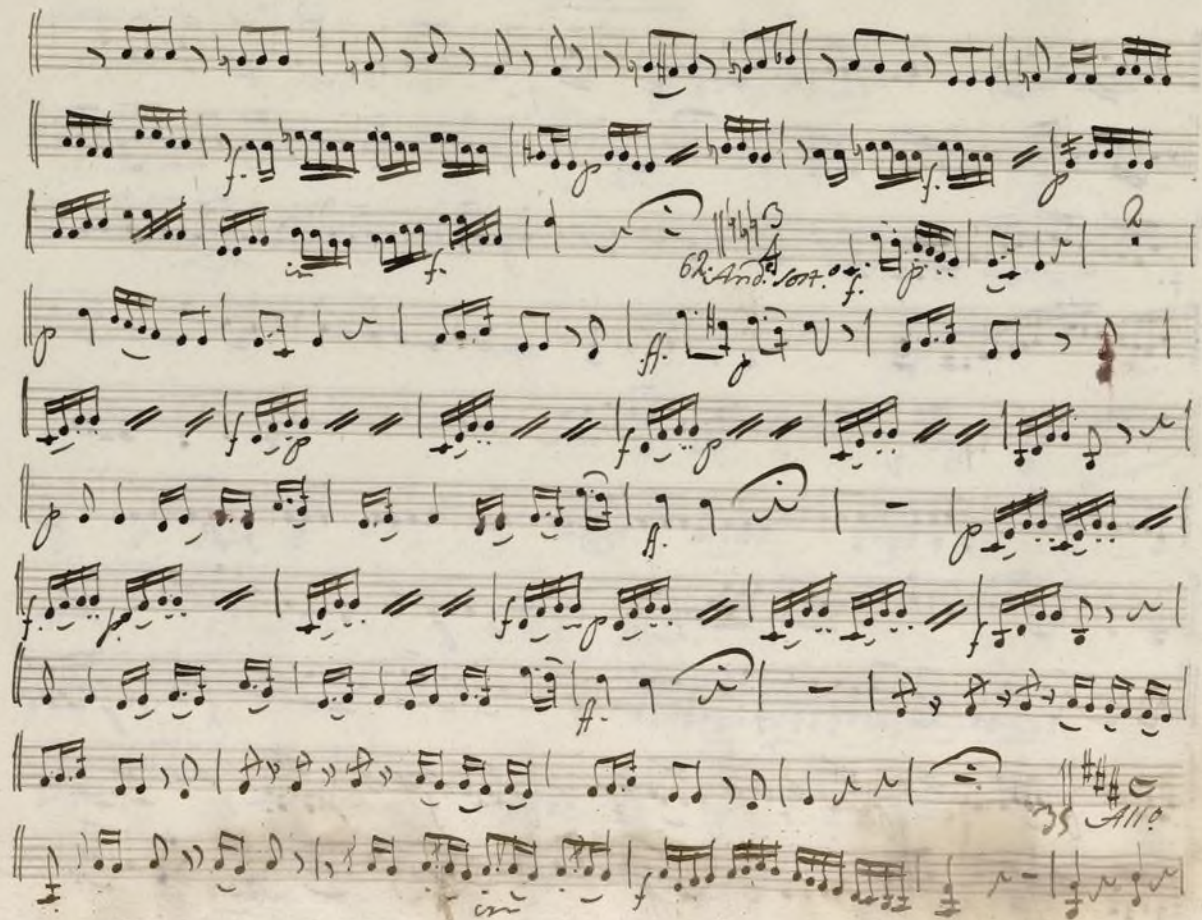
Duetto.

A handwritten musical score for a Duetto, consisting of two staves. The tempo is marked "Largo non molto." and the key signature is two sharps (F# and C#). The time signature is 2/4. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of two sharps. The music features various note values, including eighth and sixteenth notes, and rests. Dynamic markings such as "f" (forte) and "p" (piano) are present throughout the score. The word "simul" is written above the second staff, indicating that the two parts are to be played simultaneously. The score concludes with a double bar line and a final note on the second staff.

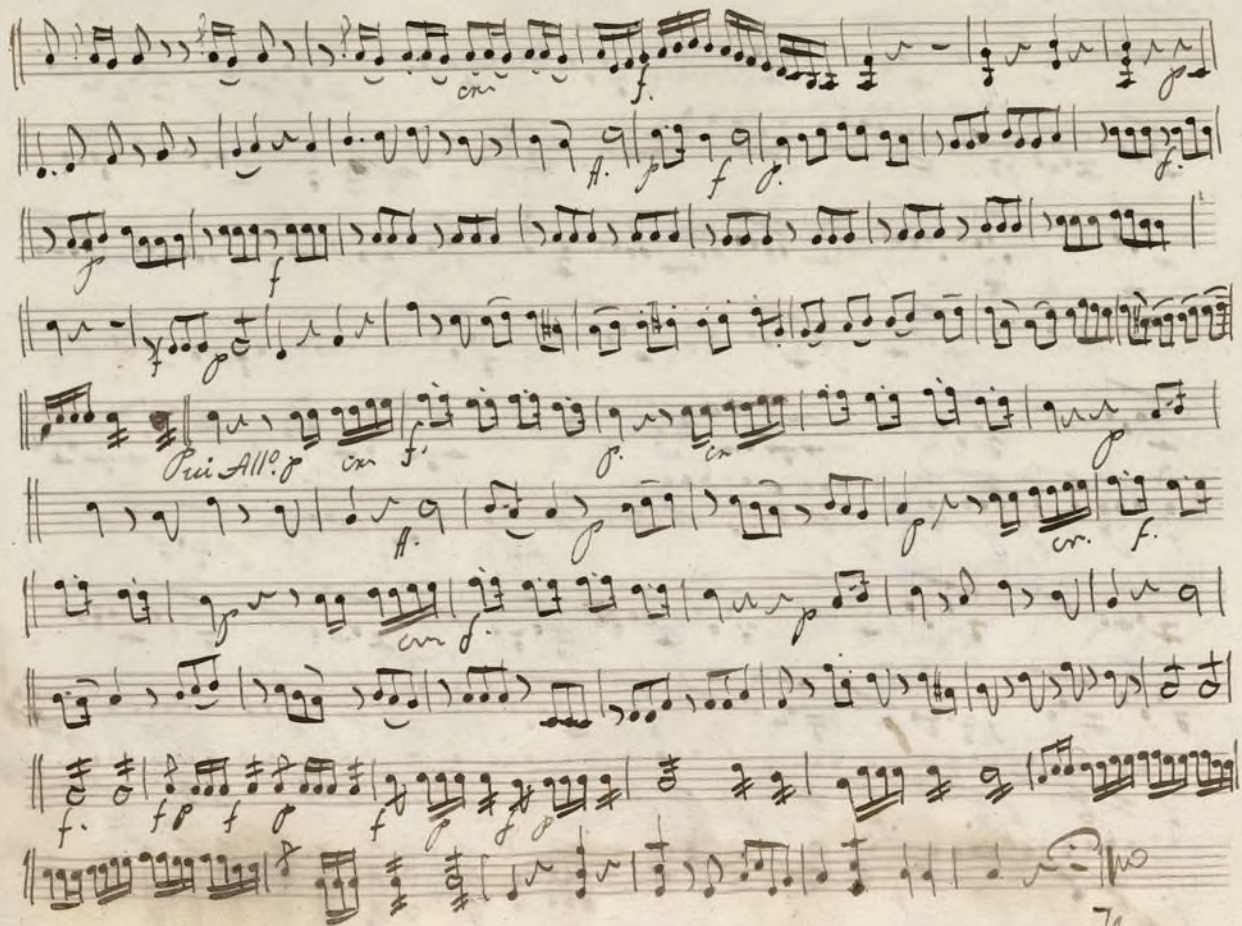




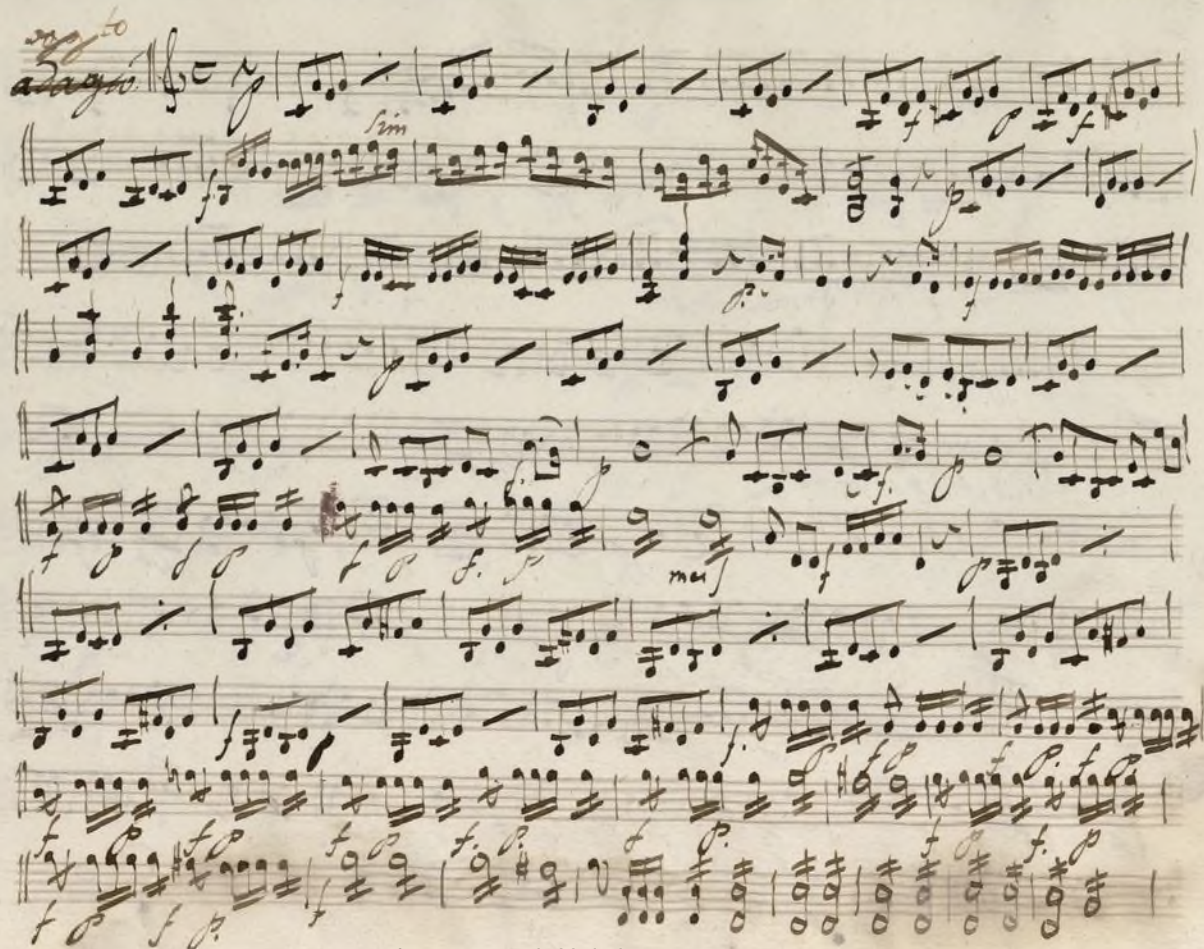




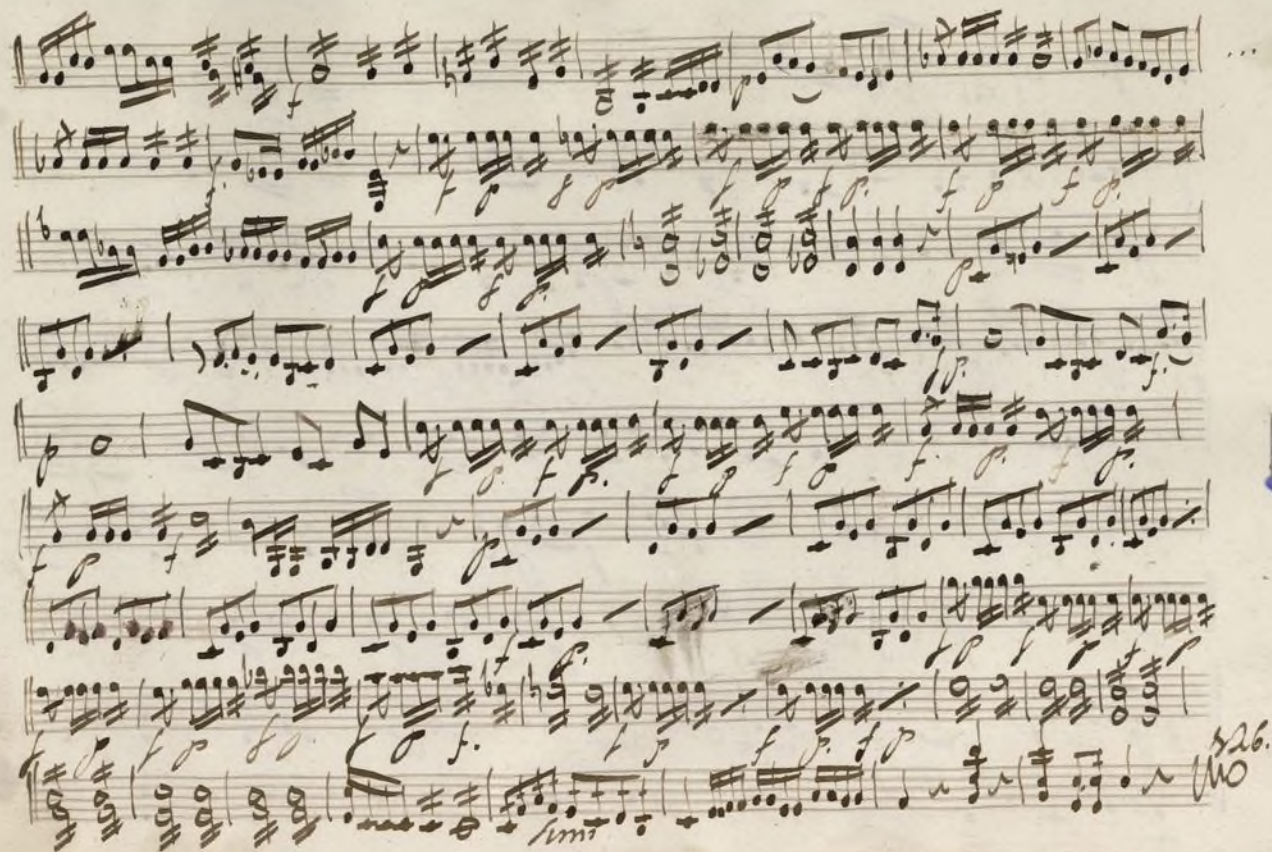




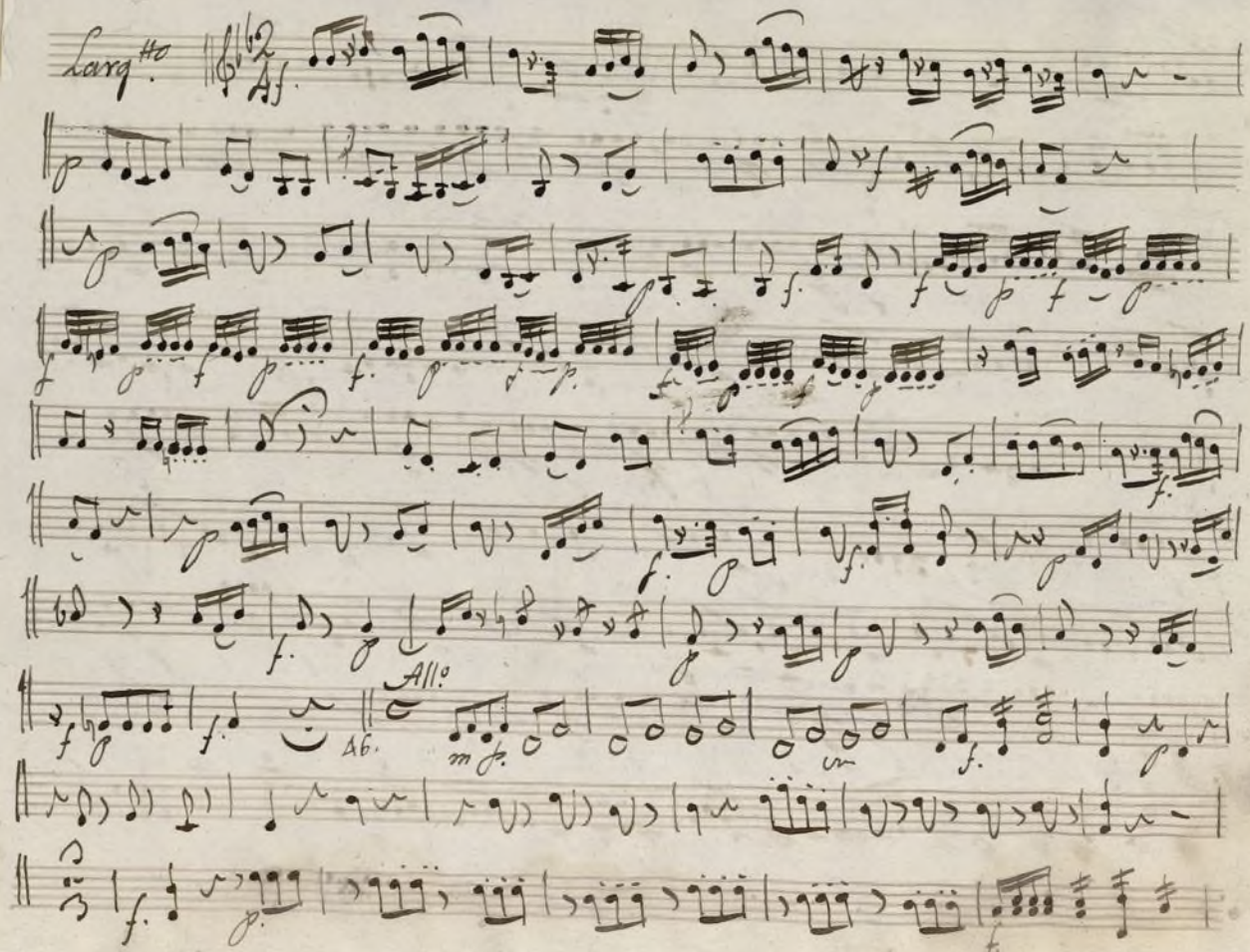




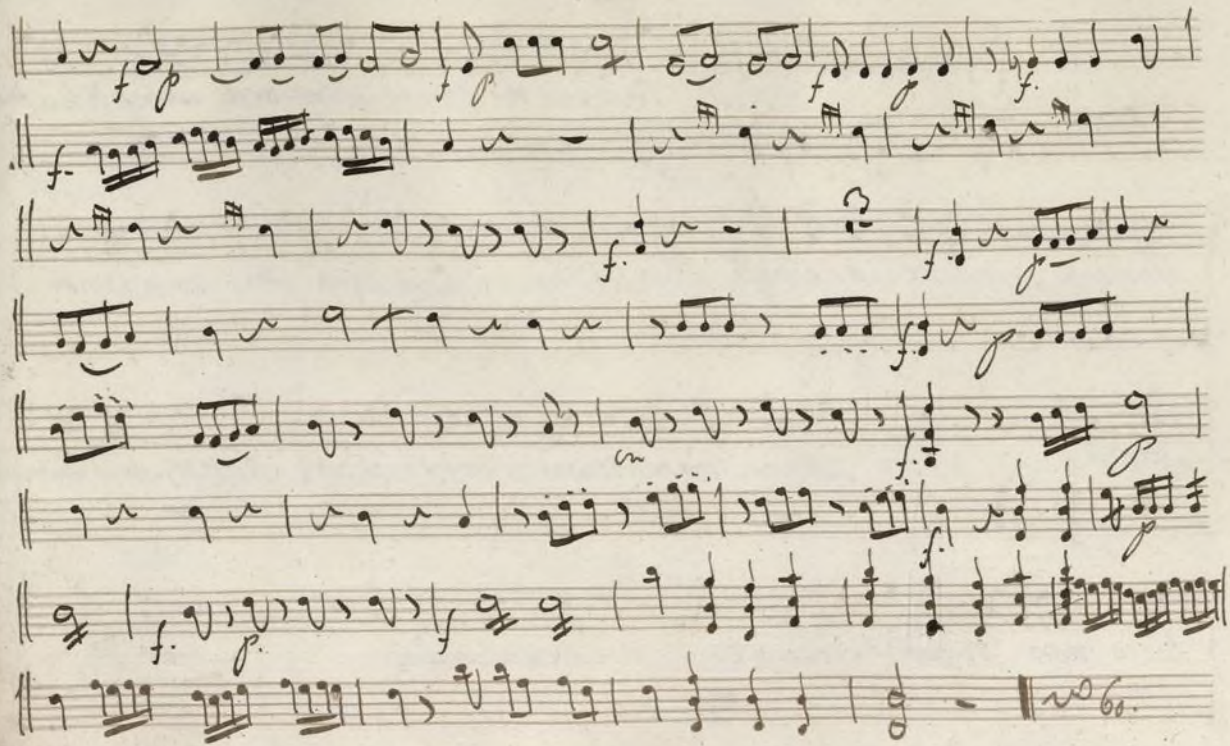












*Sigue Rec<sup>vo</sup>*



*Largo* *mf.* *Padre udisti sin ora una figlia pie-*

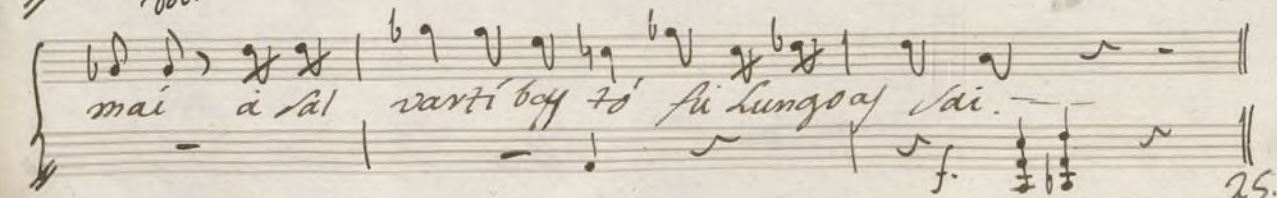
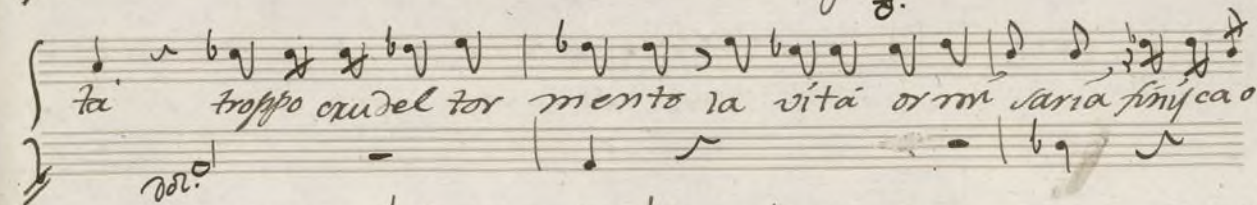
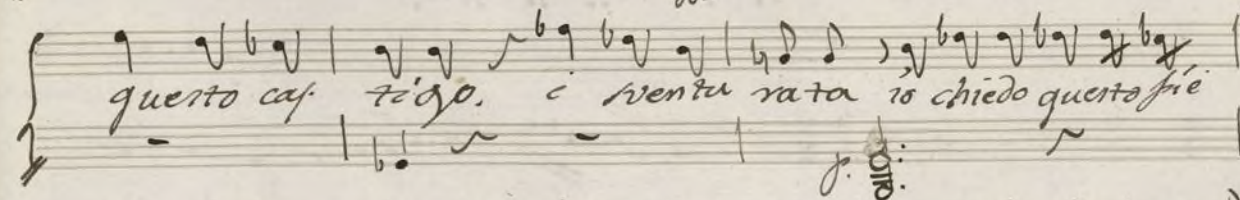
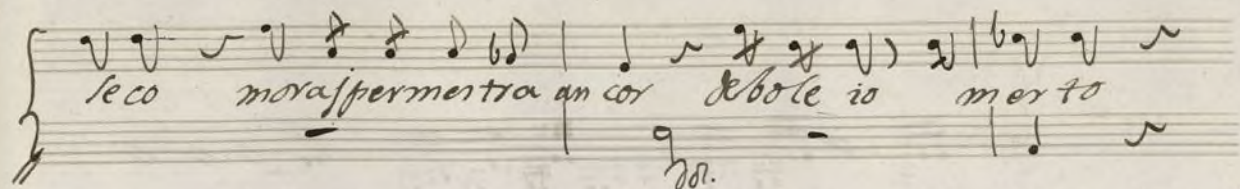
*torra* *orché lode agli dei. in sicuro già lei senti una-*

*sposa.* *f.* *sposa, ma non temer di questo nome signor, ch'io faccia a*

*buro non difendo l'in ceo me stessa a curr. se te*

*lagrime mie date non fanno o temer gliul per don mora, ma*







*Rec.<sup>vo</sup>*

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

*Cessa te al fin ces =*

*late Grazie o Numi del Cielo, D'affligger questo cor, barbare*

*Pene.*

*Amul.<sup>o</sup>*

*To già comincio. a respirare o mai dal grave =*



*And.<sup>no</sup>*  
 pero Degli'affanni passati mi sento alleg- vir. an caro

*Allo.*  
 Padre. adora to mio. spero va' de tra sporti miei.

ma oh Dio. L'eccesso. Della gioia ch'io provo:

Unici sensi con sonde, ele parole to spiegar mi non so =

voi che la sete quanto finor penai. voi m'intendete..

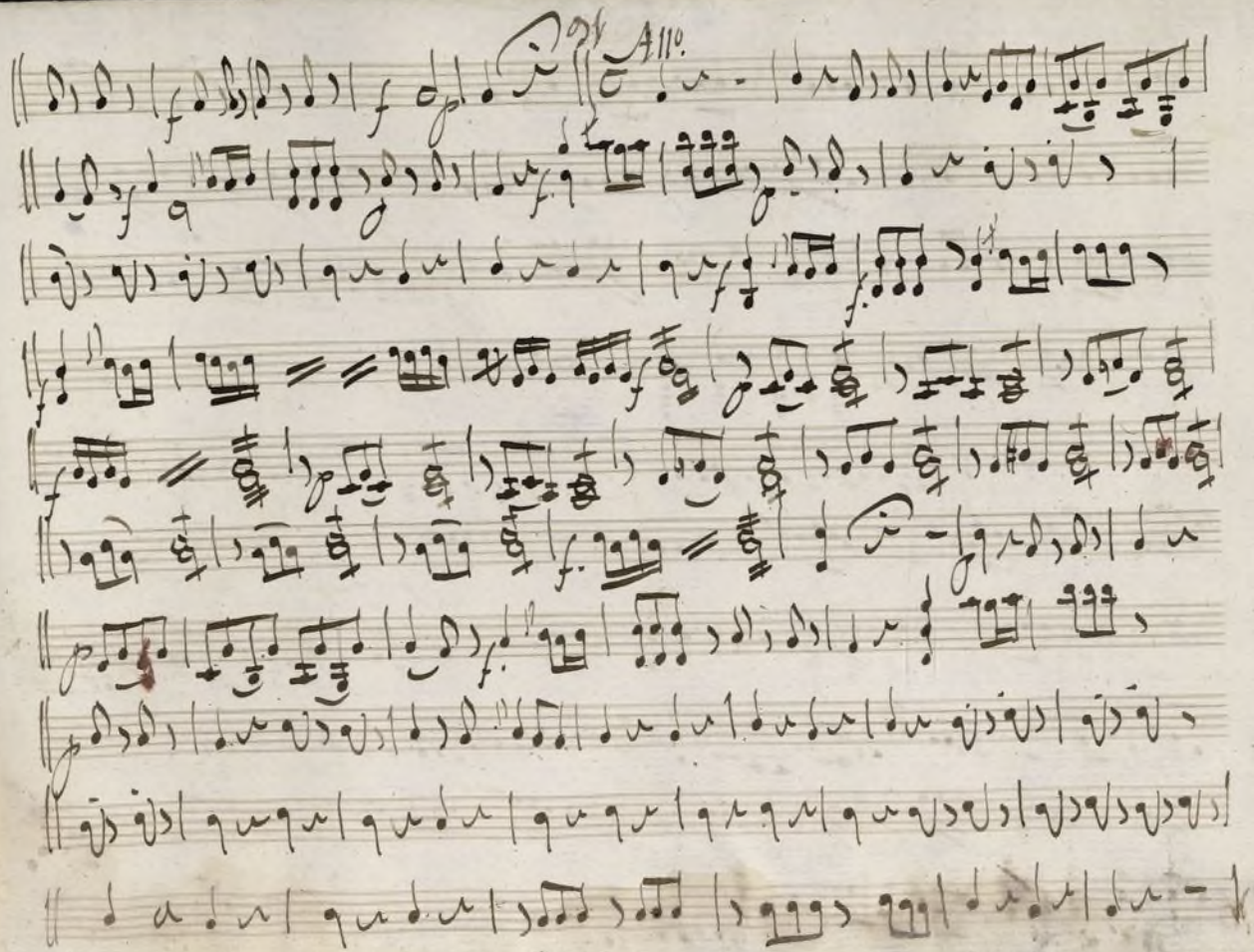
*Segue  
 Rondo*



*Rondo*  
*Afectuoso.*

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 2/4 time signature. The music is written in a cursive, handwritten style. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'p' (piano). There are also some corrections and deletions visible in the manuscript. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.



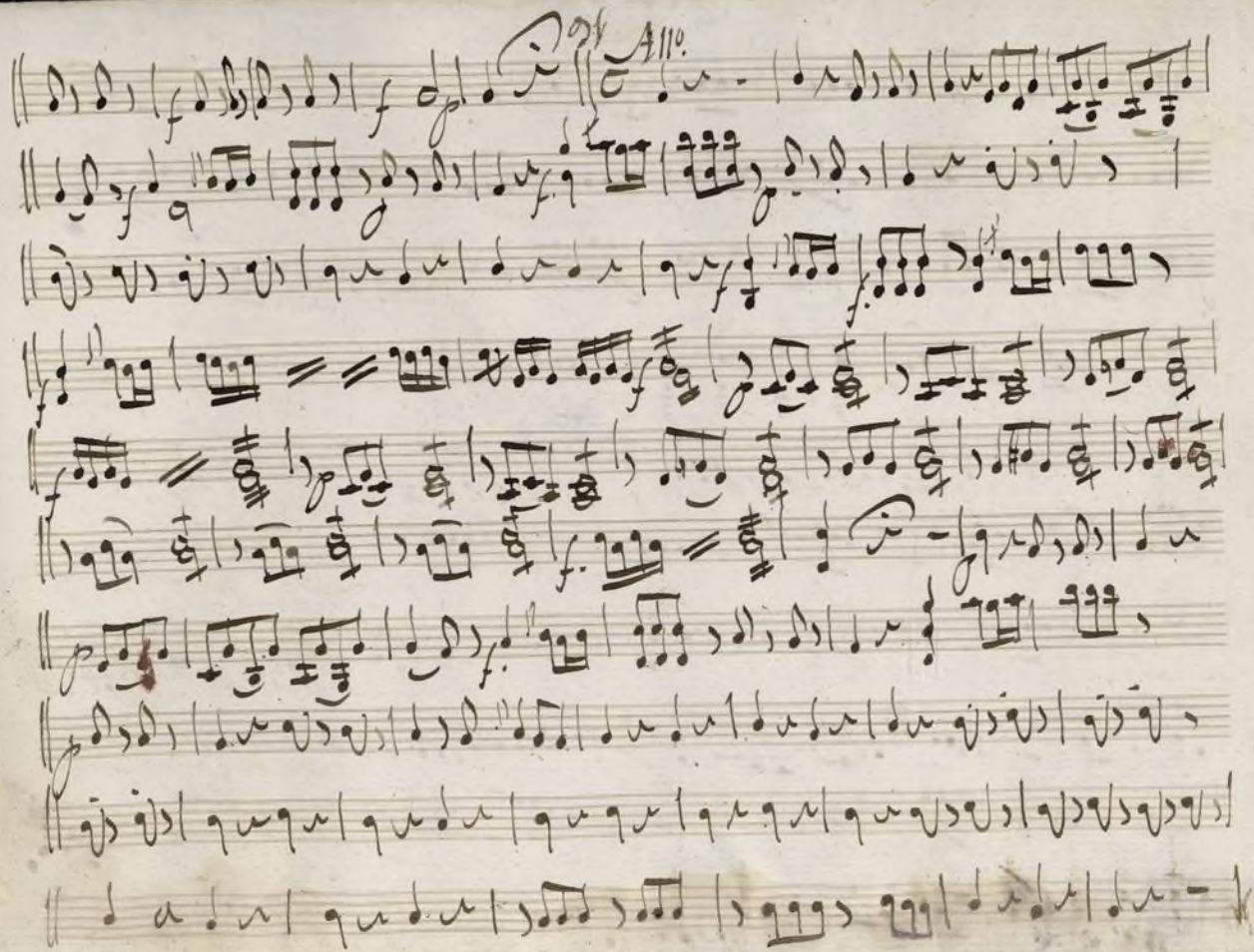




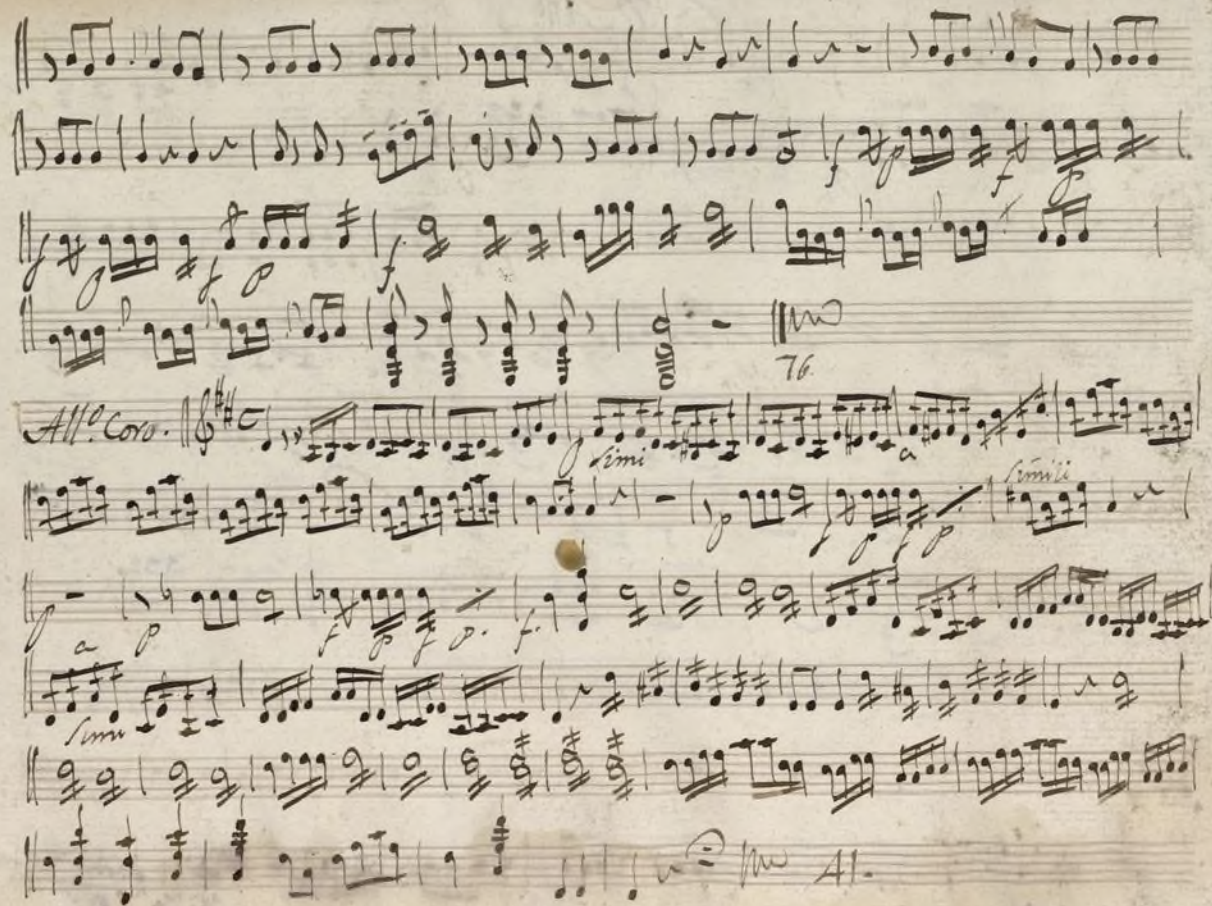
*Rondo*  
*Afectuoso.*

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 2/4 time signature. The music is written in a cursive, handwritten style. 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 repeat dots. The paper is aged and shows some staining and wear at the edges.











Palacio y Piedad  
Vista 1.<sup>a</sup>

Opera

L. ipermestra



*All.<sup>o</sup> Bresto*

23.

*1840*











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:

- ten* (tenth measure) written above the first staff.
- f.p.* (forte piano) markings appearing in the second and third staves.
- trif.* (trifurcated) marking above the fifth staff.
- m.f.* (mezzo-forte) markings appearing in the sixth and seventh staves.
- ost.* (ostinato) marking above the seventh staff.
- A shaded rectangular area in the sixth staff, possibly indicating a section to be repeated or a specific performance instruction.
- A key signature change to one sharp (F#) at the beginning of the tenth staff.
- A page number *30* written at the end of the tenth staff.



Bvo

*misera che ascoltai lon- io? lon*  
*adagio f.p.*  
*certa' logno forte ovaneggio is nelle vene d'mio / po' innocente...*  
*ah! pria m'uccida con un fulmine il ciel pria l'otto al pie de mi / aprai / l'ust...*  
*allegro f.* *Brestofp.*  
*ma... le parlo di linceo la vendetta esser po-*  
*trebbe funesto al Genitor Linceo se taccio lascio esposto del Padre allo orco*  
*p*



scoto. Oh comando! oh vendetta! Oh Padre oh sposo

è quanto giungai Brence come l'accoglierò? con qual sembiante

con quai voi potrei?.. Humi in pensarlo mi sento inorridir

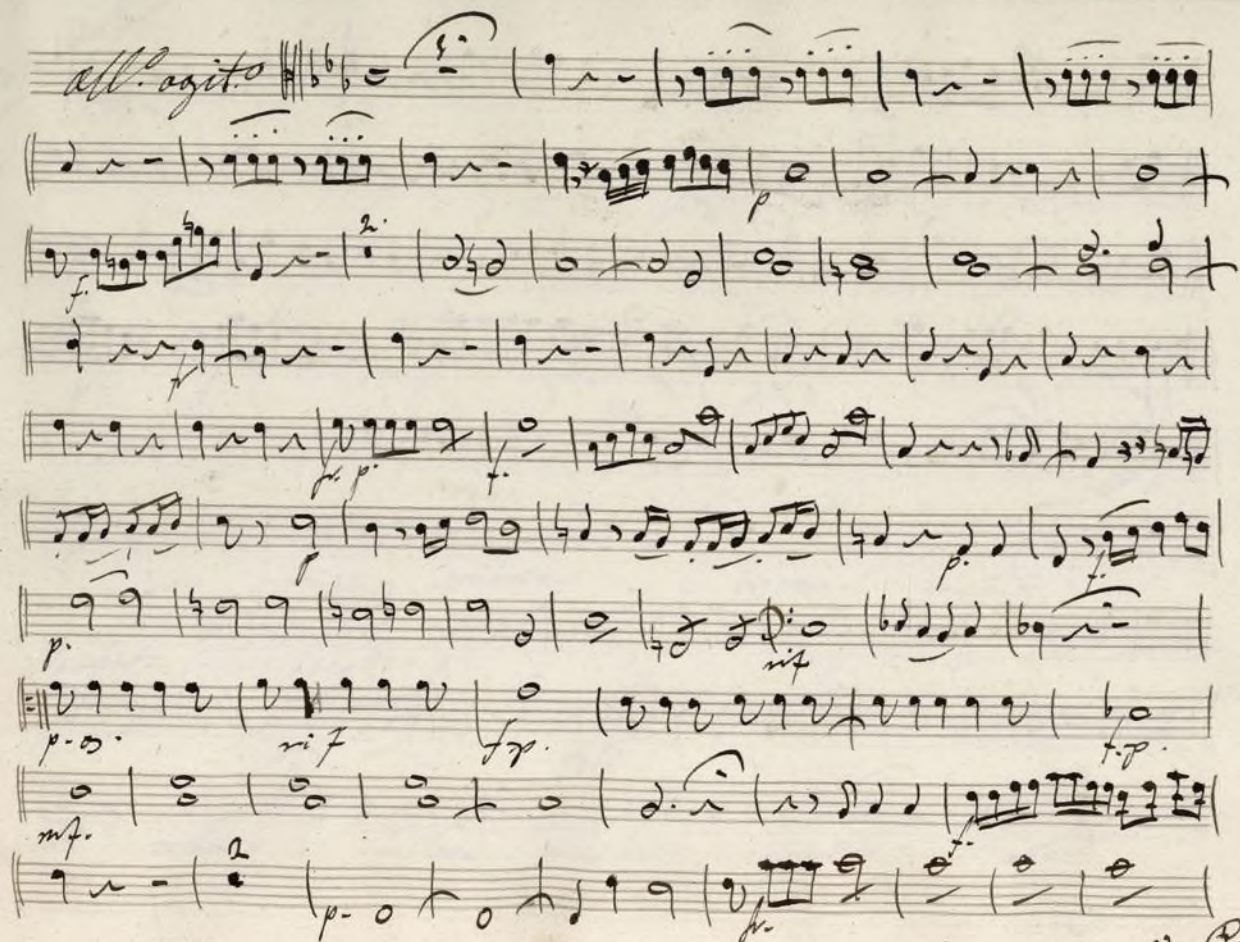
fuggo! altrove in solitaria parte li nascondo al dolor

che mi trasporta Brincipetta mio Hume... (ohime! son morta.) Siente

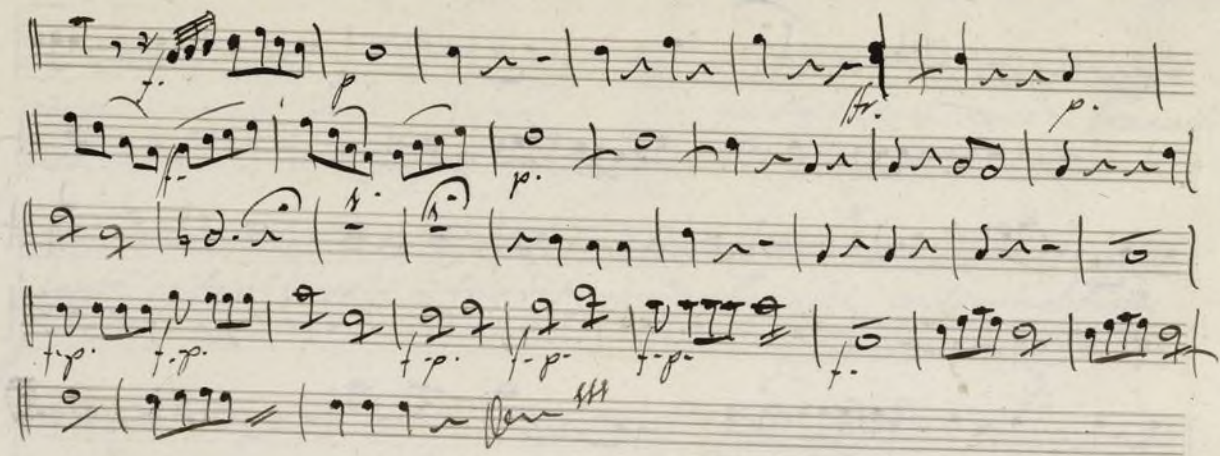


pur quel momento che *tacet*  
 Contiglio o Sei questa felice aurora bramasti  
*allegro*  
 tanto etanti voti a tanti tumi p. lui facetti or punta al fine  
*f.*  
 esi mesta ne sei? cangiasti affetto? dell'amor di Lin  
 ceo Hanno il tuo core?  
*p.*





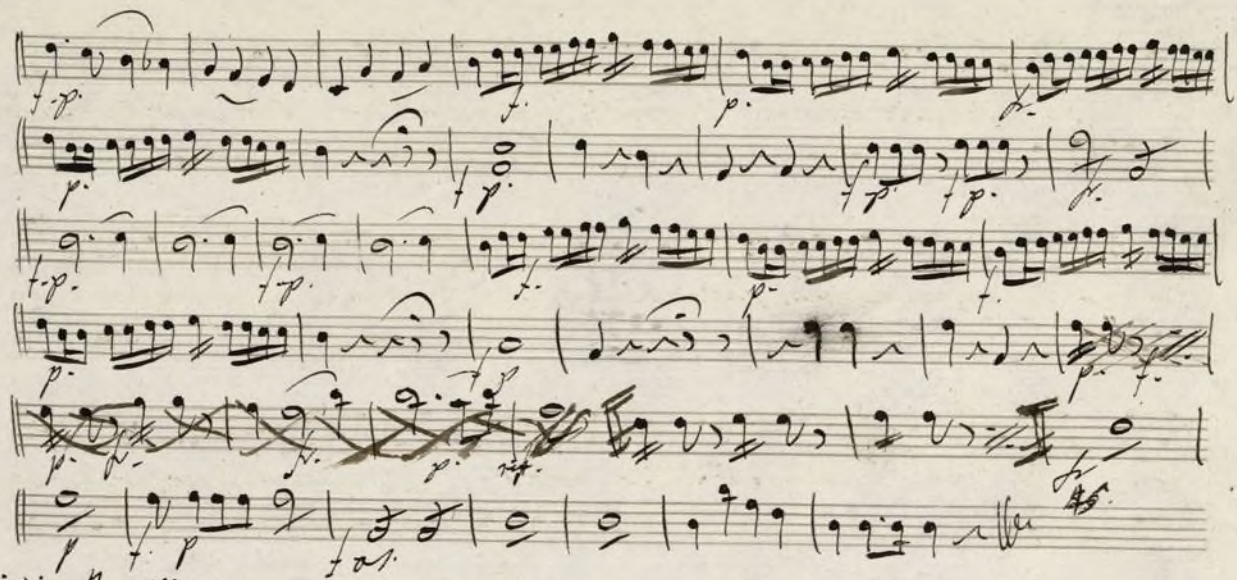












*respiro.* *Allegro*

oh Brincipella amata giuro a te o a tutti gli dei Lo

giuro a te che lei il mio Hume maggior. nulla io comisi colpa io non



hò le volontario errai voglii sugli occhi tuoi con questo o il tuo oc-  
cchio

ciò con questa destra voglio passar mi d'cor... Breve... ipermetra? In

Dio Carlo non è t'ait tuo dover (che crudeltà.) non posso ne var-  
p. p. p.

lar ne tacer ne m'è permesso di saper mia speranza... ma qual-  
mf.

è la costanza che durar potrà a questa l'alti al fine non =



hò di sotto il petto e si lo avelli al dolor che m'accora già sareb-

be spezzato un lutto ancora. e che vi feci o dei? perche amò

danno in solite inventate sorti di pene? ha il suo Confìn pre-

scritto la vir tù de Mortali astri tiranni o datemi più

forza o meno affanni. che l'mania intempestiva? qual'i-







Handwritten musical score on ten staves, featuring various musical notations, clefs, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

**Staff 1:** Begins with a treble clef and a key signature of one flat. The first measure contains a whole rest. Subsequent measures include eighth and sixteenth notes, with dynamic markings *mf.* and *p.* appearing below the staff.

**Staff 2:** Continues the melodic line with various note values and rests. A *f.* marking is present above the staff, and a *fac.* marking is above the final measure.

**Staff 3:** Features a series of beamed eighth notes, suggesting a faster tempo or a specific rhythmic pattern. Dynamic markings *p.* and *f.* are visible.

**Staff 4:** Includes a *ten* marking below the staff, indicating a tenor part or a specific performance instruction. The notation continues with various note values.

**Staff 5:** Shows a continuation of the melodic development with various rests and note values.

**Staff 6:** Contains a *p.* marking and a *f.* marking, indicating changes in volume or emphasis.

**Staff 7:** Features a *p.* marking and a *f.* marking, along with a *mo* marking at the end of the staff.

**Staff 8:** Includes a *Conte* marking on the left side, possibly indicating a change in the vocal line or a specific performance instruction. The notation continues with various note values.

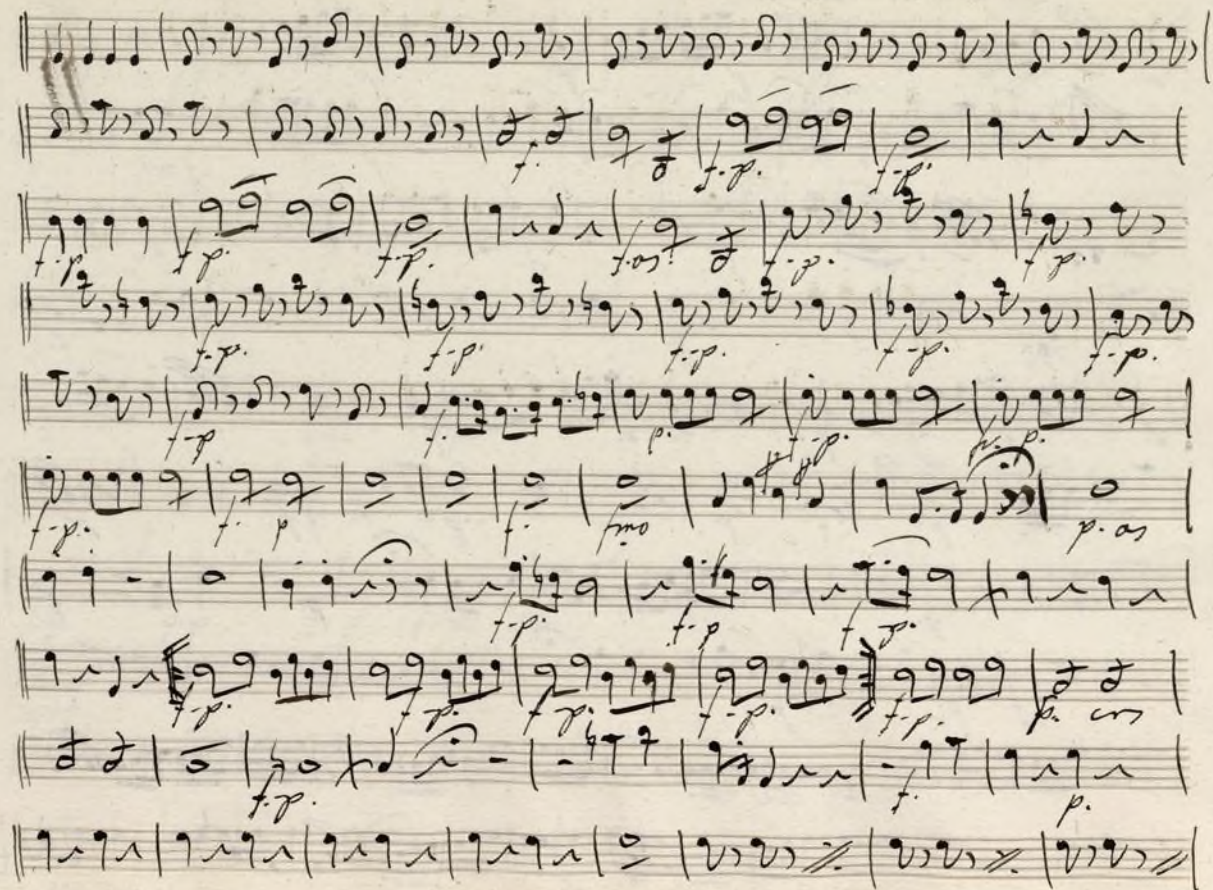
**Staff 9:** Shows a continuation of the melodic line with various rests and note values.

**Staff 10:** Ends with a *all.* marking, indicating the end of the piece or a specific performance instruction.

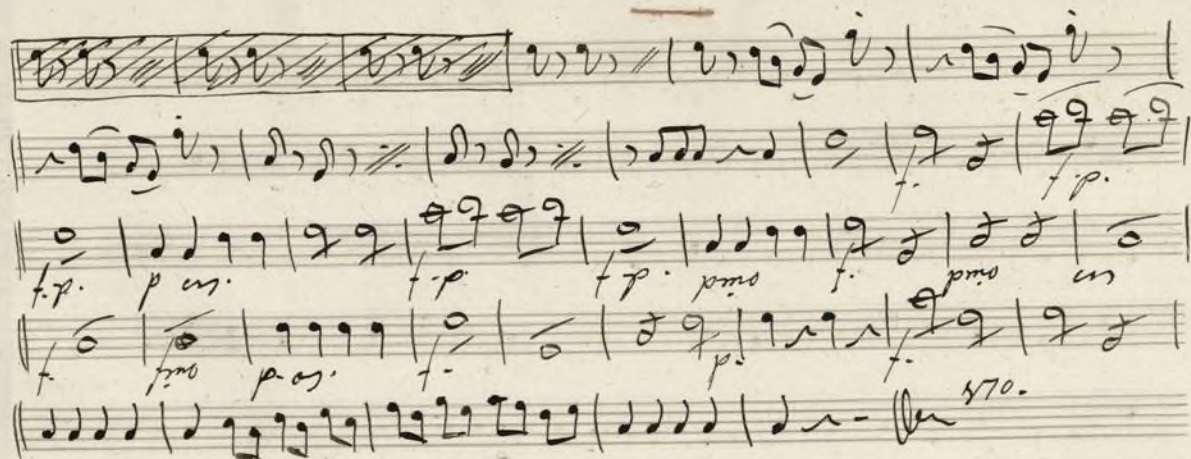


A handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings such as 'p.' (piano) and 'f.' (forte). The score is written in a single system across the ten staves. The first staff begins with a treble clef and a key signature of one flat. The notation includes many beamed notes, suggesting a fast or rhythmic piece. There are several slurs and phrasing marks throughout. The paper is aged and slightly discolored.











Viola 1<sup>a</sup>

*And.  
non*

78.



te Hello

ah non sia vero. ah non stancarti o Padre d'etterl'amore  
 tuoi honor del trono l'asilo degli oppressi, lo spavento di rei.  
 Cambia p. queste lagrime che a tuoprovengo dal ciglio amato geni-  
 tor Cambia Consiglio (qual Contrasto a quei detti lento nel  
 cor! temo l'inceo. vorrei Conservarmi inno -  
 V. B.



cento.) ei pensa ah forse la tua virtù destai. Humilmente le con-

date quei moti.) et ardi io sono già reo nel mio pen- tacet sta

*ubbidisci per*

Donna io tenterei nell'impiego inumano mancar mi il

Core irrigi di la mano Dunque al maggior bisogno m'abban-

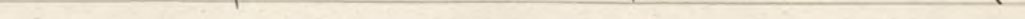
*f. all.*  
Doni in tal guisa ogn'altra prova... no no già nebbia ai.



veggo di quanto lon posposto ahin ceo chi mi ha potuto

*disubbidir p<sup>r</sup> lui p<sup>r</sup> lui tra dir mi ancor potrebbe io? si*

perciò ti vieto di vederlo mai più Benasi. ogni atto ogni mo


  
 moto ogni tuo passo ivostripensieristelli anne taranzaleri. eimor.

ra le Las colti udisti intesi. attacca subito



*all?*

*ipermestra chesfia?*

*te al tuo bene barbara barbara Das potrai?*

*Oh Dio? vacilla l'amia virtude un freddo gel mi*

*l'ottavo*



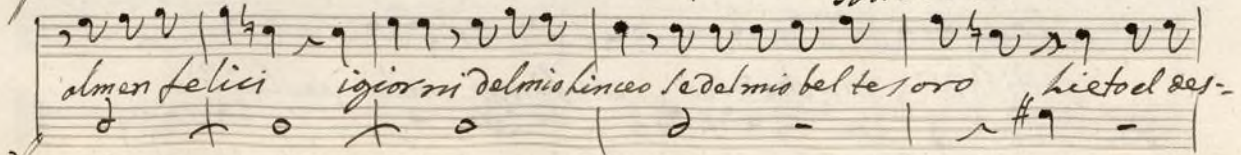
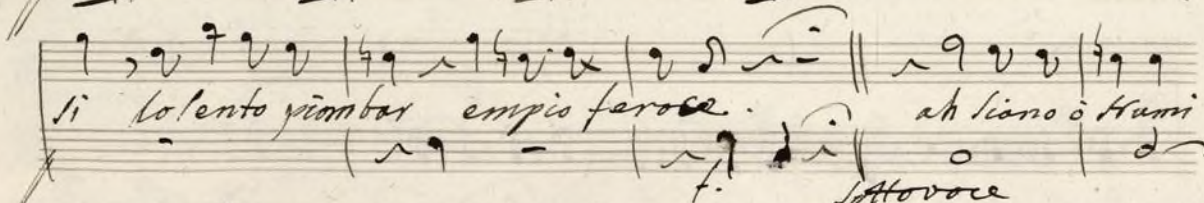
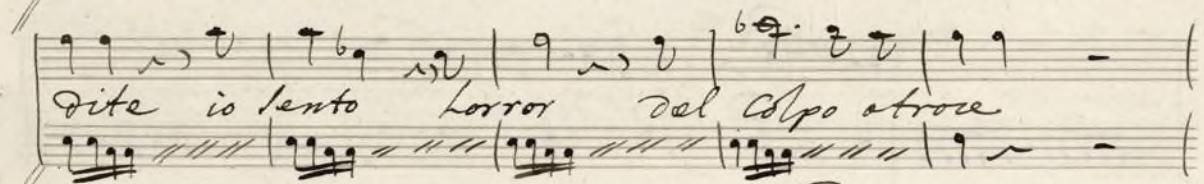
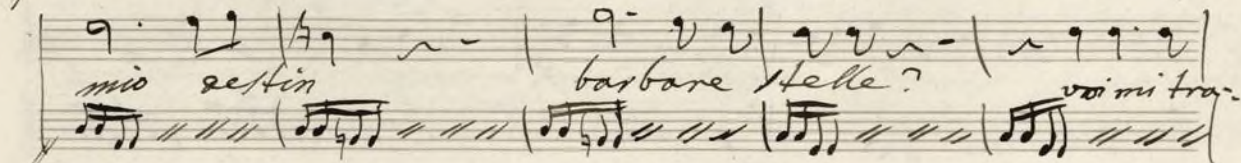
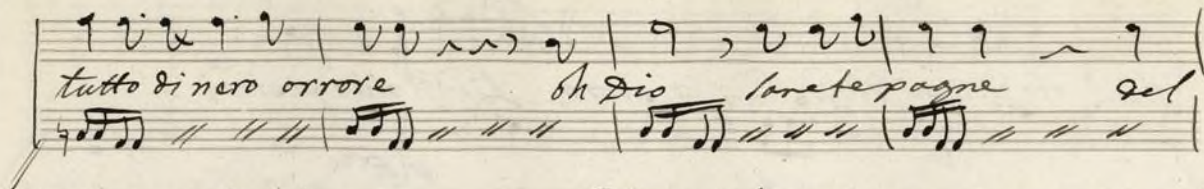
scuote mi stringe il cor nel sen - - - - - nel grave affanno e non  
 cres. opo a poco  
 reggo al mio duolo empio tiranno.  
 all. con più moto  
 A *Storace*  
 for.  
 che fa-  
 rò quel crudele e rante intorno ombra fu  
 N. B.



nesta a crese il mio martir veggo l'in-  
 ceo lo veggo che chiede una pietà... odimi lenti-  
 non diverrò crudel del Padre il cenno ubbidir non saprò... vedrai che  
 affettuoso sosto  
 fida... vedrai... misera mi qual notte or-  
 rendo minaccia il ciel torbido irato Copre

*allegro*







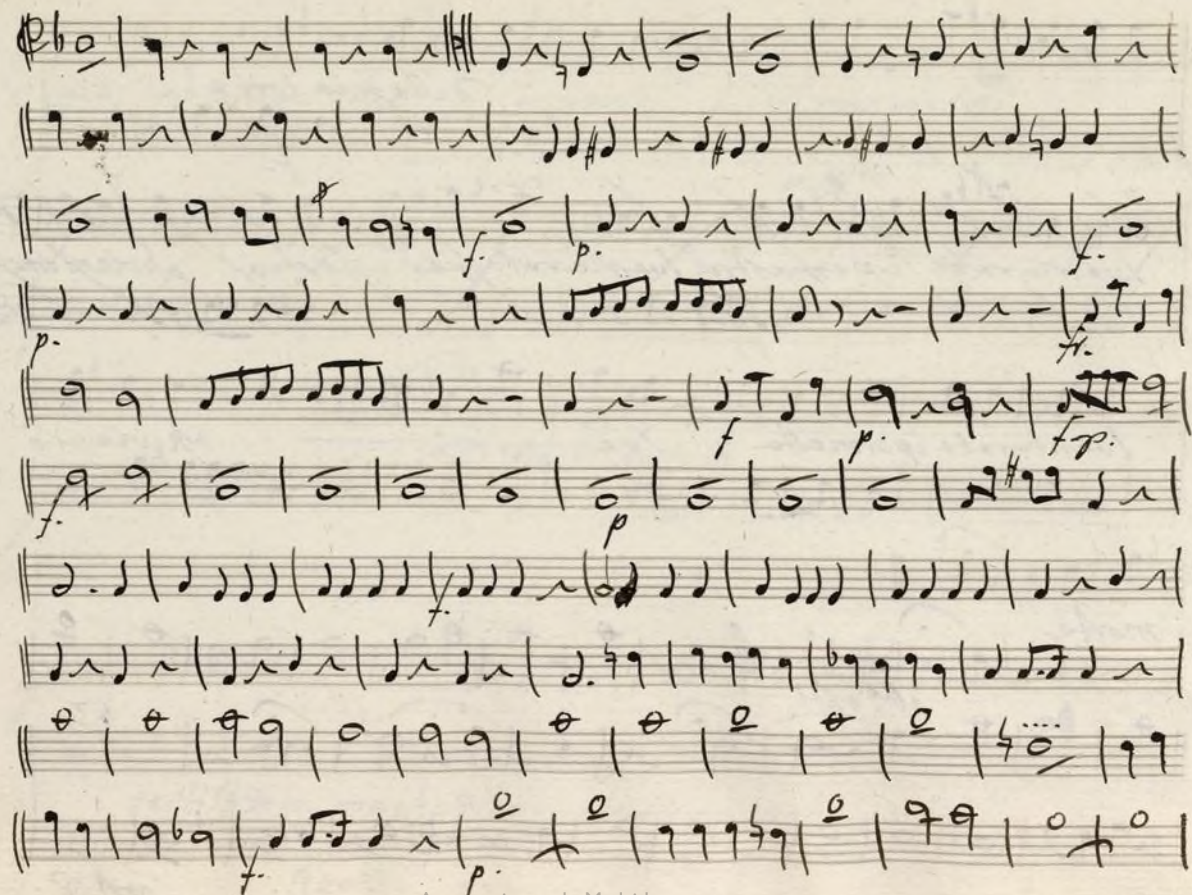
Itin no non mi dolgo io moro di dol mio pietosi  
 modo  
 resti resti sh  
 resti sh Dio machedico che fingo achi parloj?  
 recuo f- f- f-

Ayuntamiento de Madrid

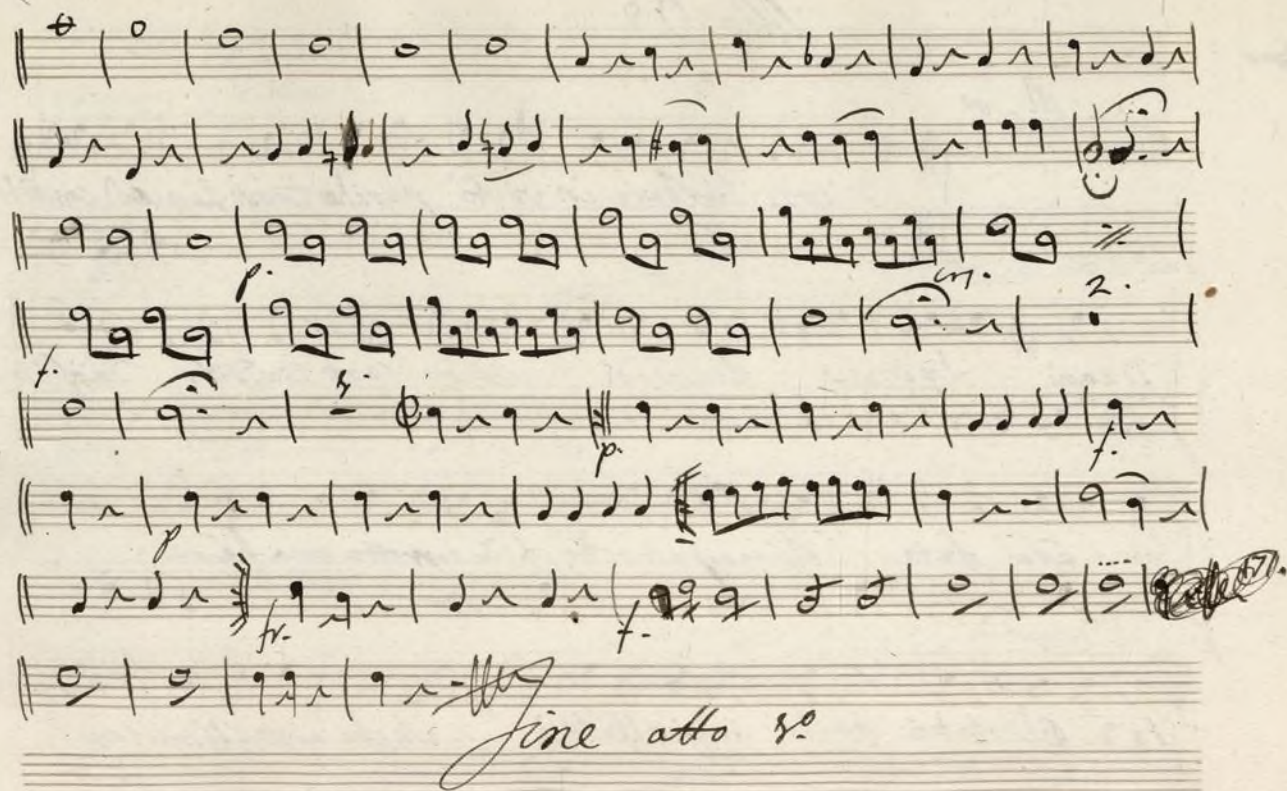


della mia sorte?  
 f.  
~~l'eventurata ipermesta l'eventurata ipermesta ah vieni morte~~  
 l'eventurata ipermesta lue ah vieni o  
 morte  
 alio alio  
 1. 2.











# Alto 2<sup>o</sup>

Revo

così turbato in volto perché trovo linceo? conditi

Degni el pinice tu vedi un misero tradito taglia:

mici ed al fato. Oltraggiato torto l'in corrotta mia fede.

le di Blistene parli ingiusto lei. ah che averli misero





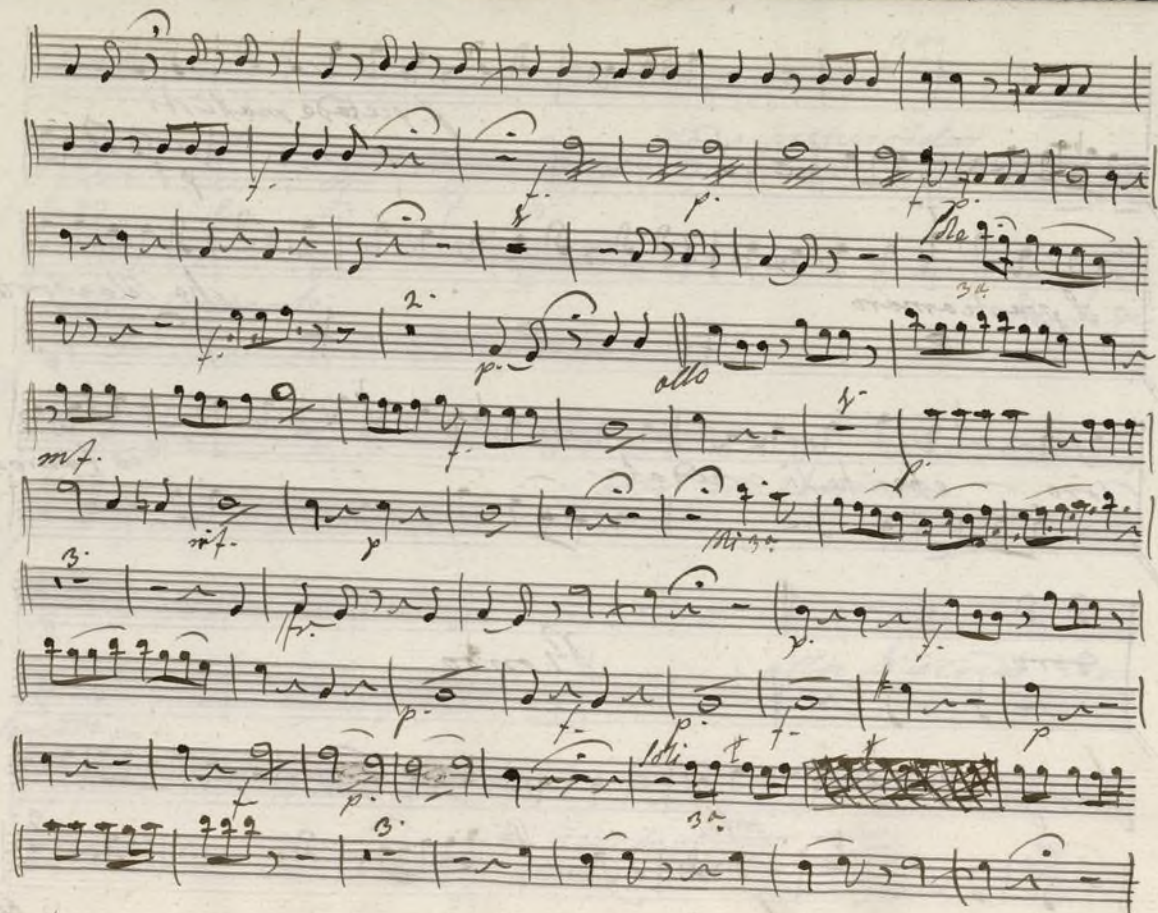


*And*  
*còd accrescormi alor*  
*f. os p. f. p. rff*  
*lento tormento*  
*Berche de*  
*lirj*  
*gravi forte abbastanza*  
*allor ch'io credo tro-*  
*no po. f.*  
*nemica all' amor mio*  
*polce*



*ff. pietade maffiti*  
*p.*  
*d'pianto amaro*  
*che l'avea in mente.*  
*loro - e benchè si crudele*  
*io tanto a-*  
*doro*  
*Rondo*  
*Largo*  
*mf.*  
*p.*  
*3<sup>a</sup>*  
*2.*  
*V. G.*







Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings. The lyrics are written in Italian and are partially obscured by the musical notation.

Lyrics visible on the staves:

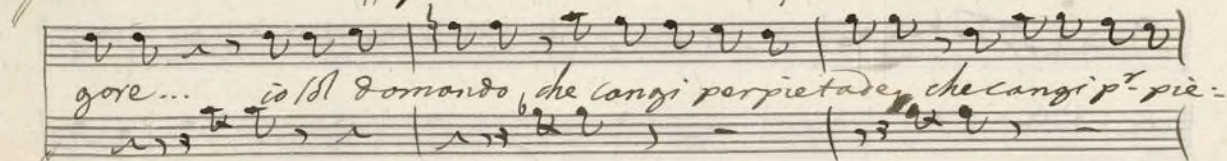
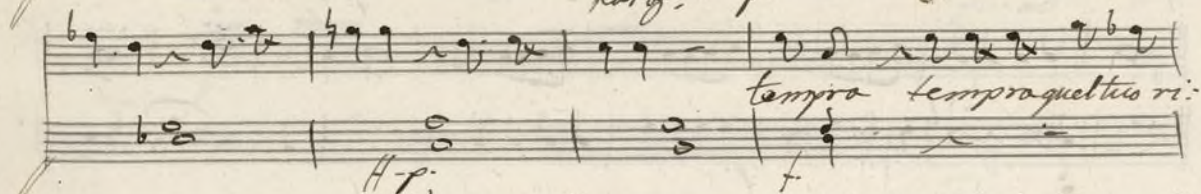
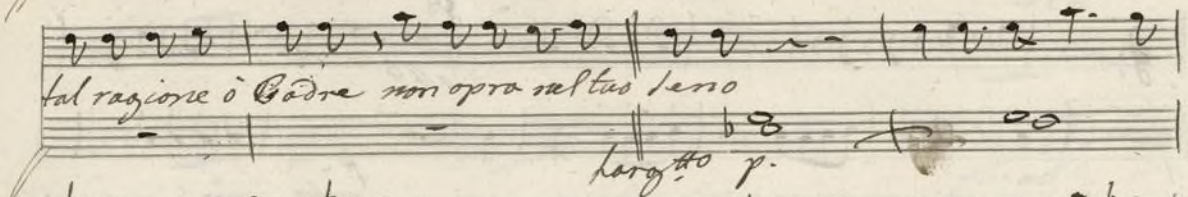
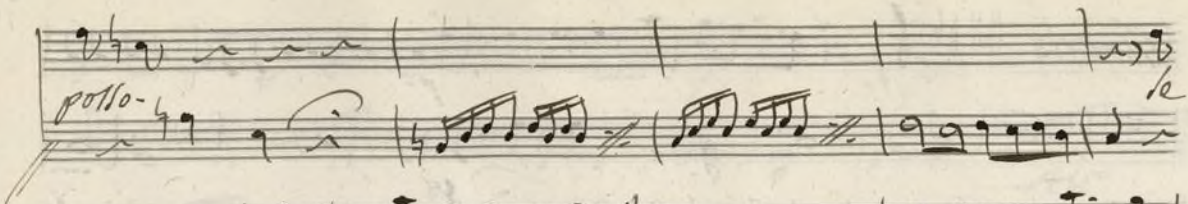
- mol. = dei
- chionol & i Kinganni
- all. f. p.
- ah caro Padre a chi tanto
- mento?
- a qual crudel ci-

Dynamic markings include *p* (piano), *f* (forte), and *all. f.* (allegro forte).

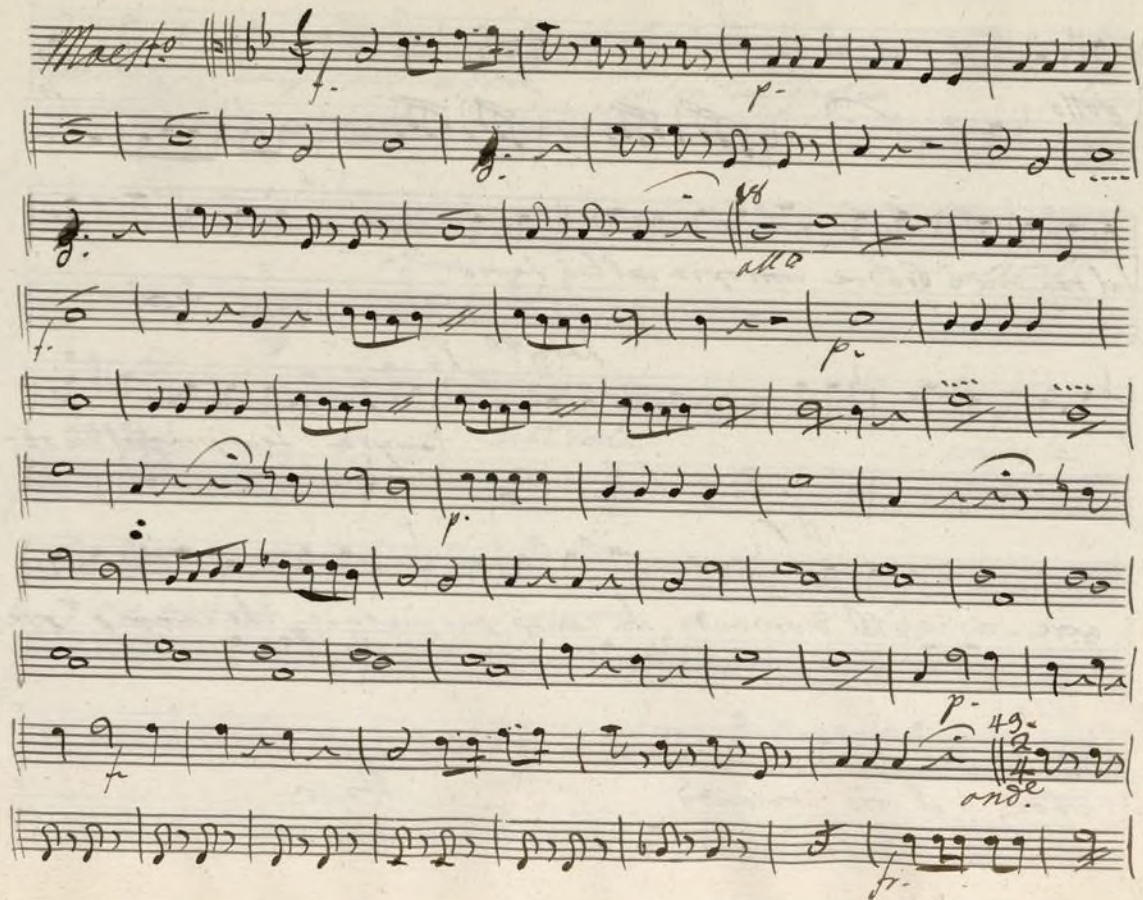


mento la tua ipermestà e poni io son tua figlia tutto fa-  
 rò odio all'idol  
 mio infedele crudele  
 io sono amante impero il mio cor.  
 non

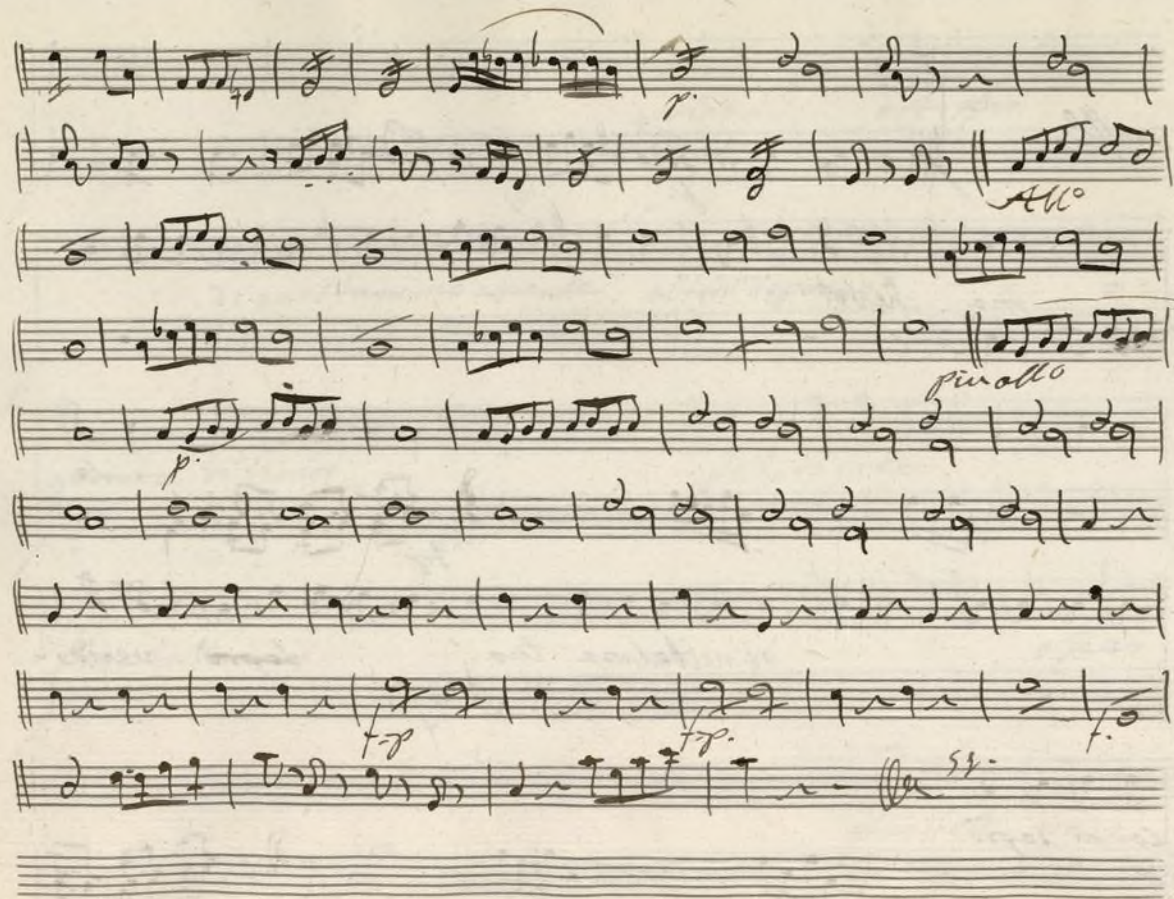














*all.o.*

*ma che vol*

*se*

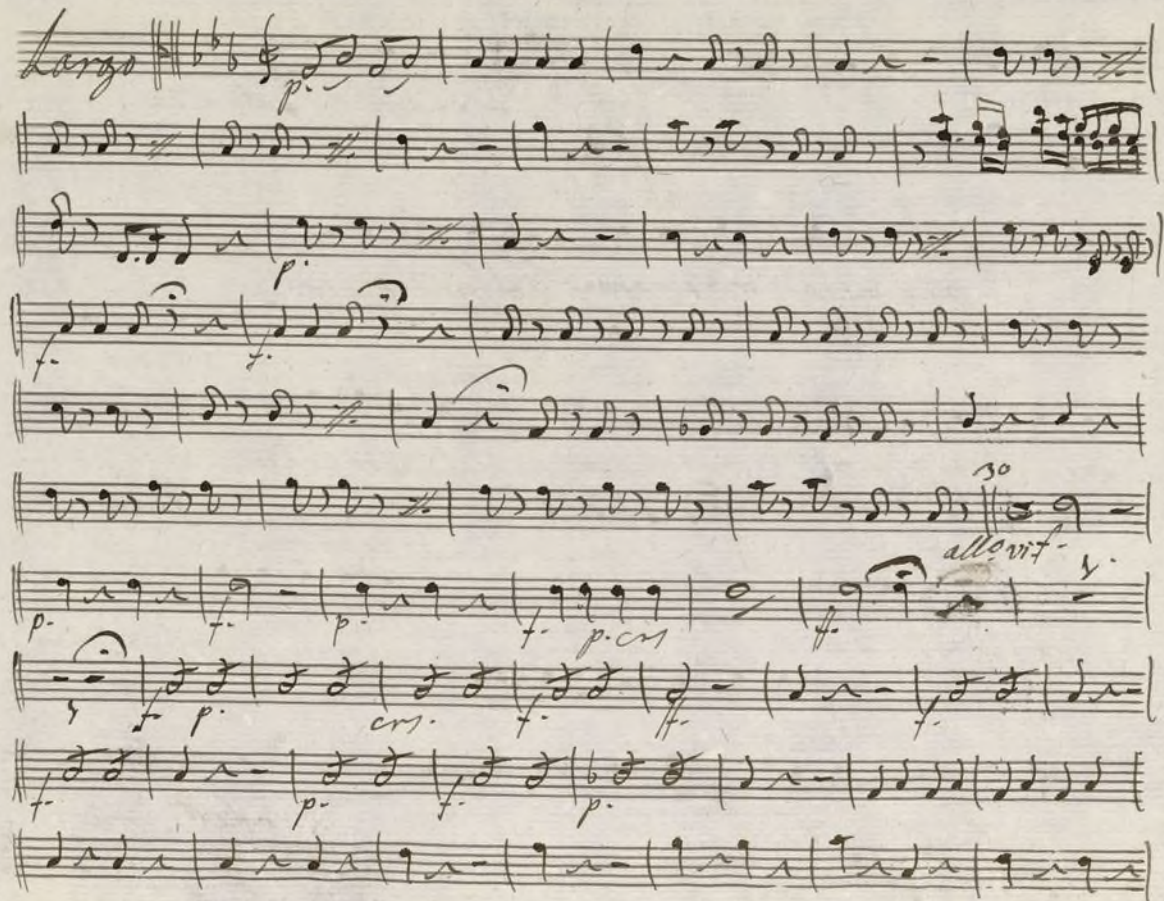
*venella tua* *l'opri vendi-*

*Carmi l'opri*

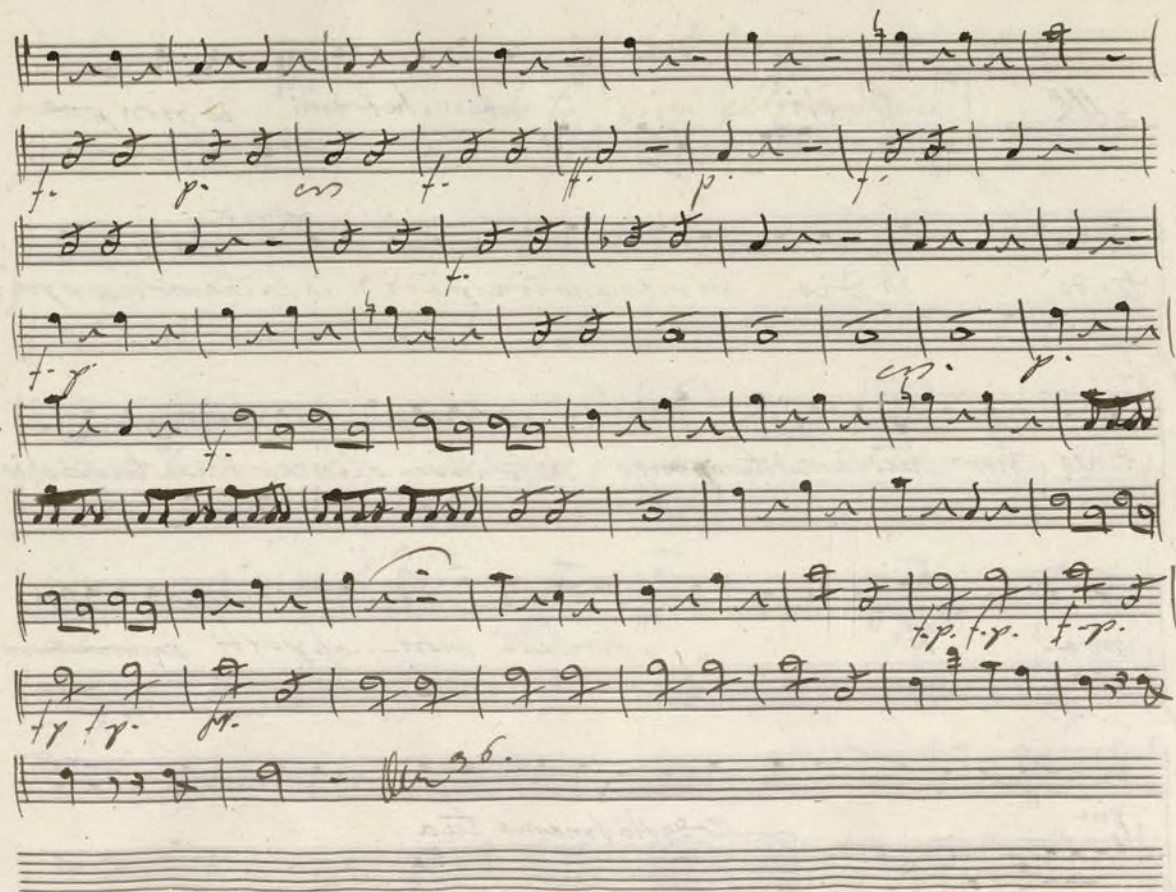


*avieni* *a figlio*  
*quest'animo amante al fin depongo*  
*ombra di timor* *fida ti credo*  
*fida t'abbraccio* *o Dei*  
*gli affetti miei*





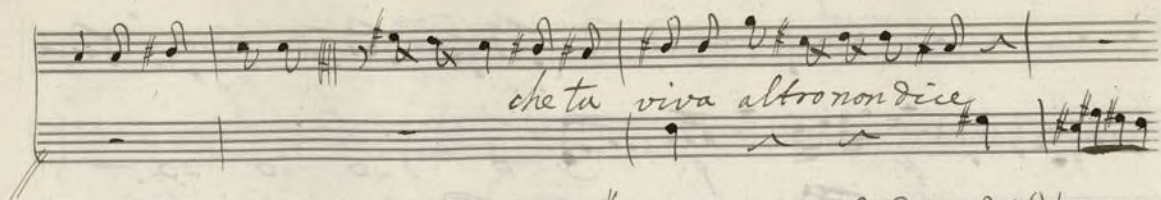




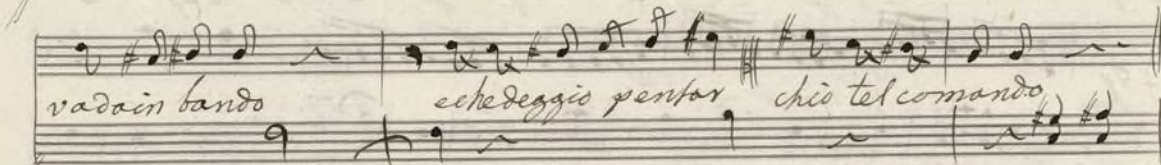
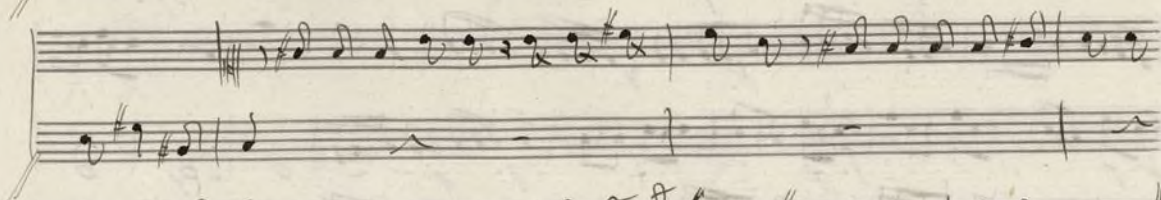


*all.<sup>o</sup>* *Barti* *eben che brami io non pre-*  
*tendo* *oh Dio mi manano i respiri io la tua morte non pre-*  
*tendo non chiedo anzi ti pongo che tu viva oincepo. tu uoi chio*  
*viva?* *li* *perche si mori... ah parti non tormentarmi*  
*piu* *codesta mania tua*





che tu viva altro non dice

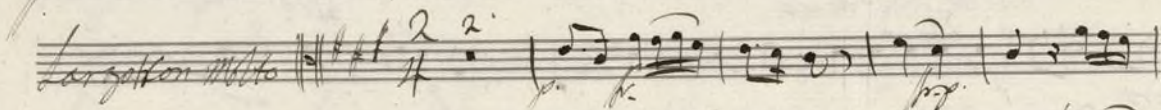


vada in bando

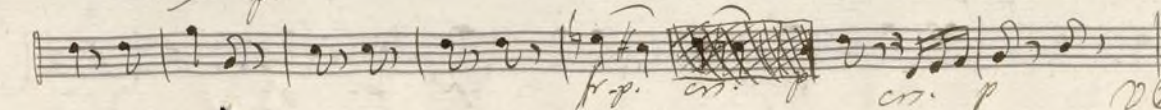
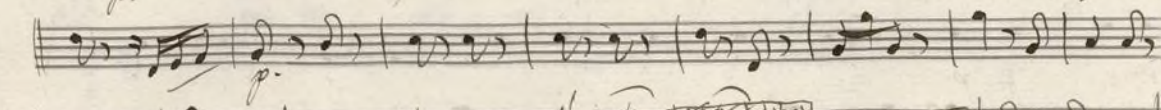
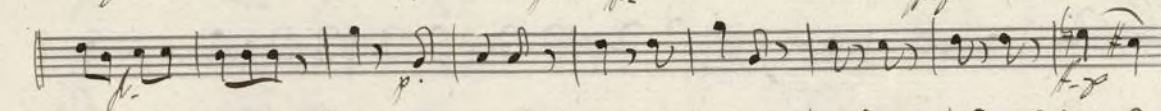
e che deggio pentar

chio tel comando

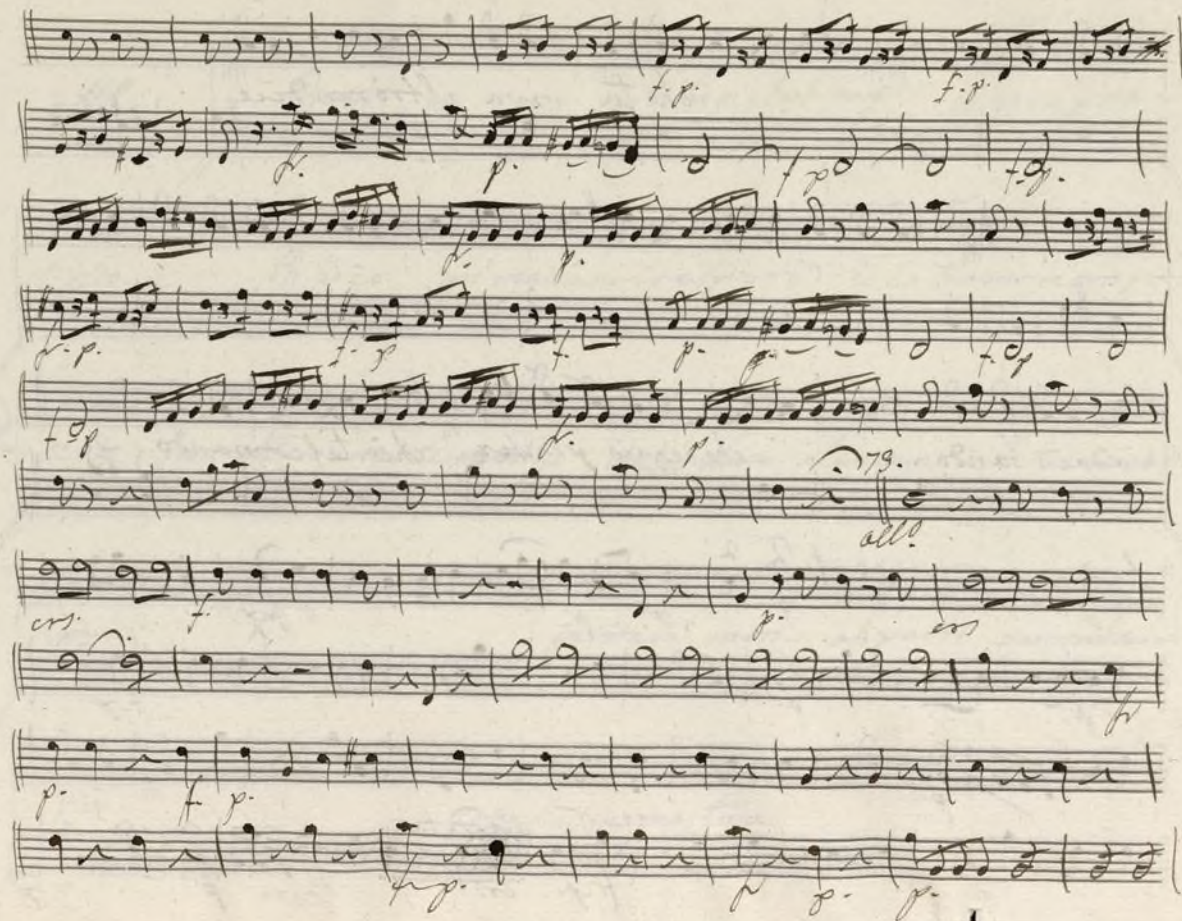
Quello



Larghetto molto









Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. Dynamics and performance instructions are written throughout the score:

- Staff 1: *crs*, *f*, *p*.
- Staff 2: *p*.
- Staff 3: *p*, *ff*, *p*, *ff*.
- Staff 4: *ff*, *p*, *ff*, *p*.
- Staff 5: *p*.
- Staff 6: *f*, *p*, *62. 3. alla*, *and. sost. ff.*
- Staff 7: *2. Ma*, *p*, *f*.
- Staff 8: *Ma*, *p*, *f*, *4.*, *p*.
- Staff 9: *f*, *p*, *f*, *p*.

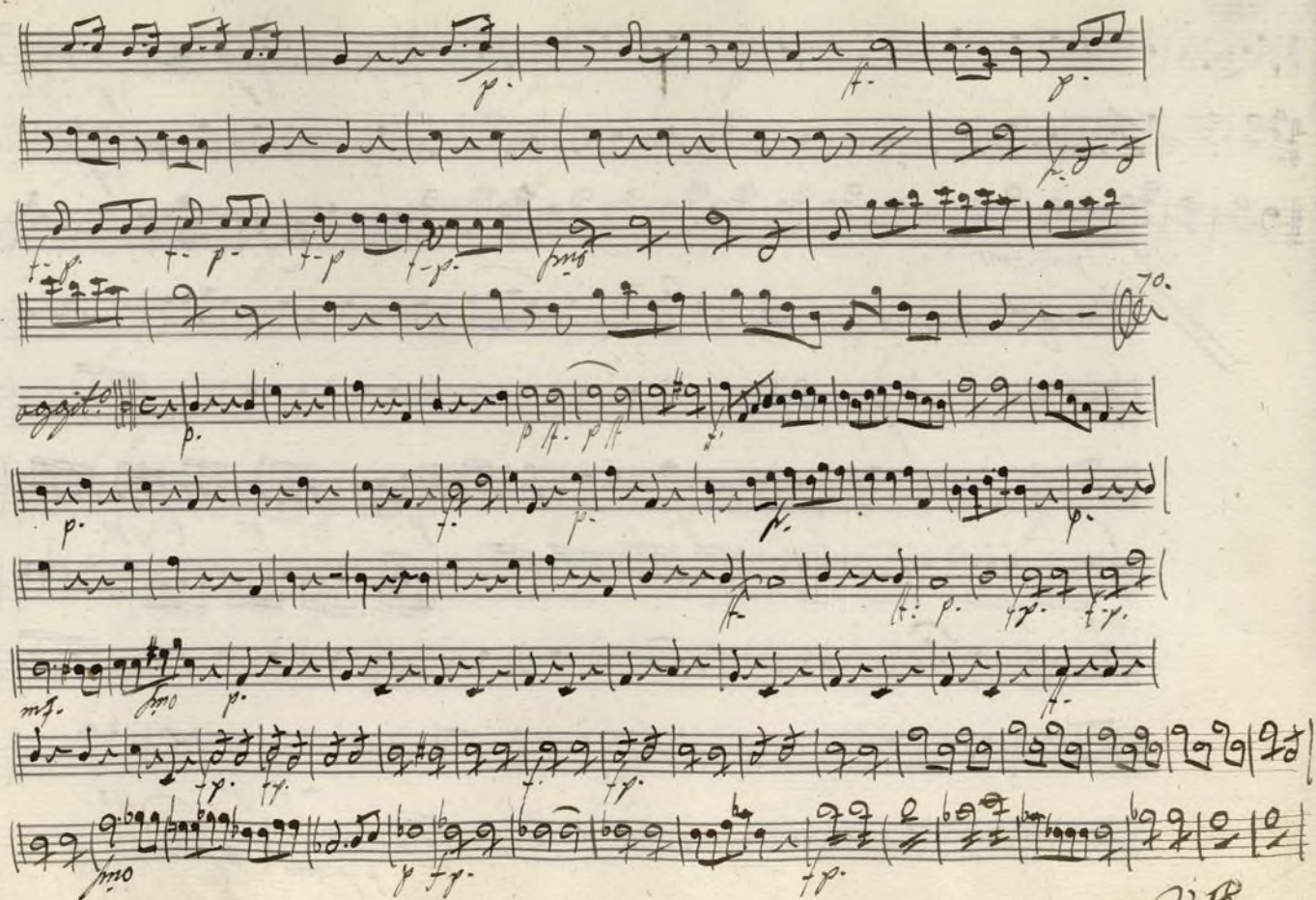
The score concludes with the initials *V. B.* at the bottom right.



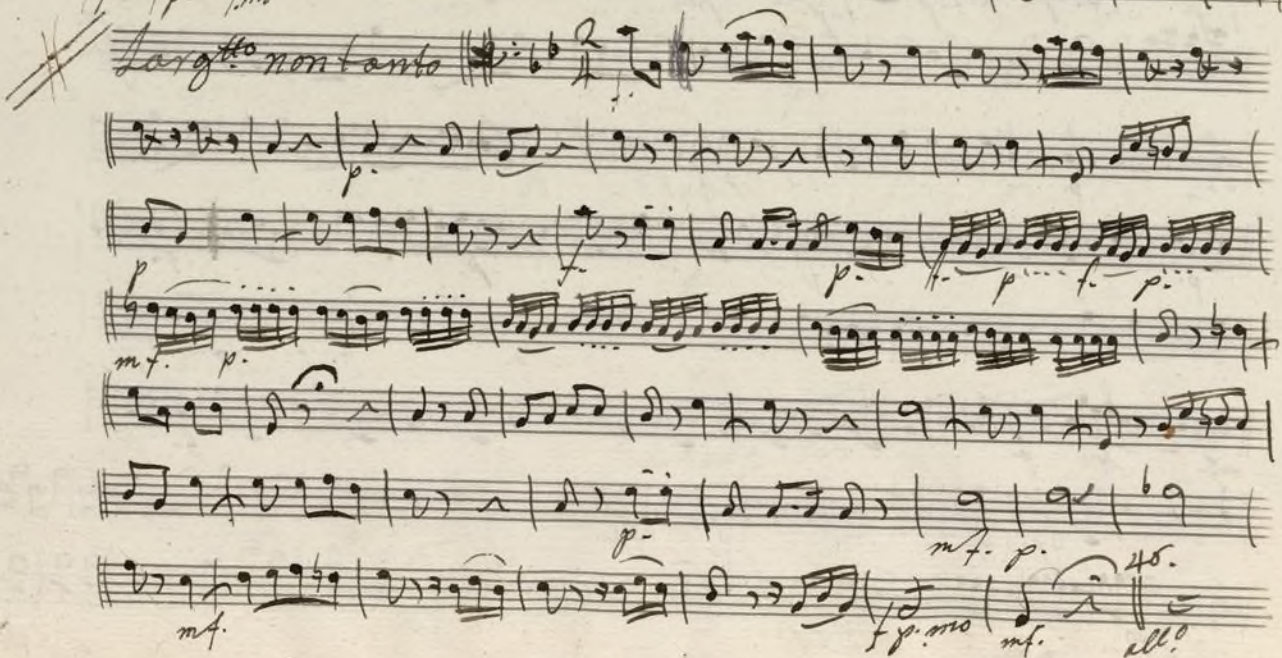
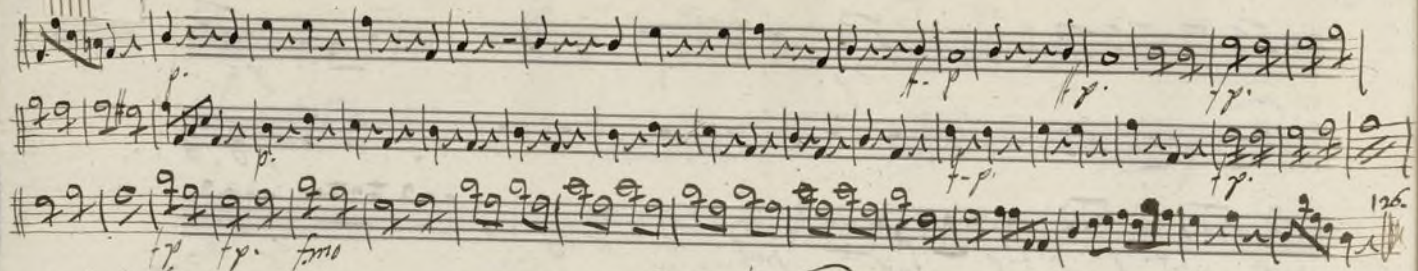
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is in a 19th-century style, with many slurs and ties. Dynamic markings include *p.* (piano), *f.* (forte), *all.* (allegro), *cr.* (crescendo), and *dim.* (diminuendo). The score ends with a double bar line and a repeat sign. The number 35 is written in the top right corner.

35

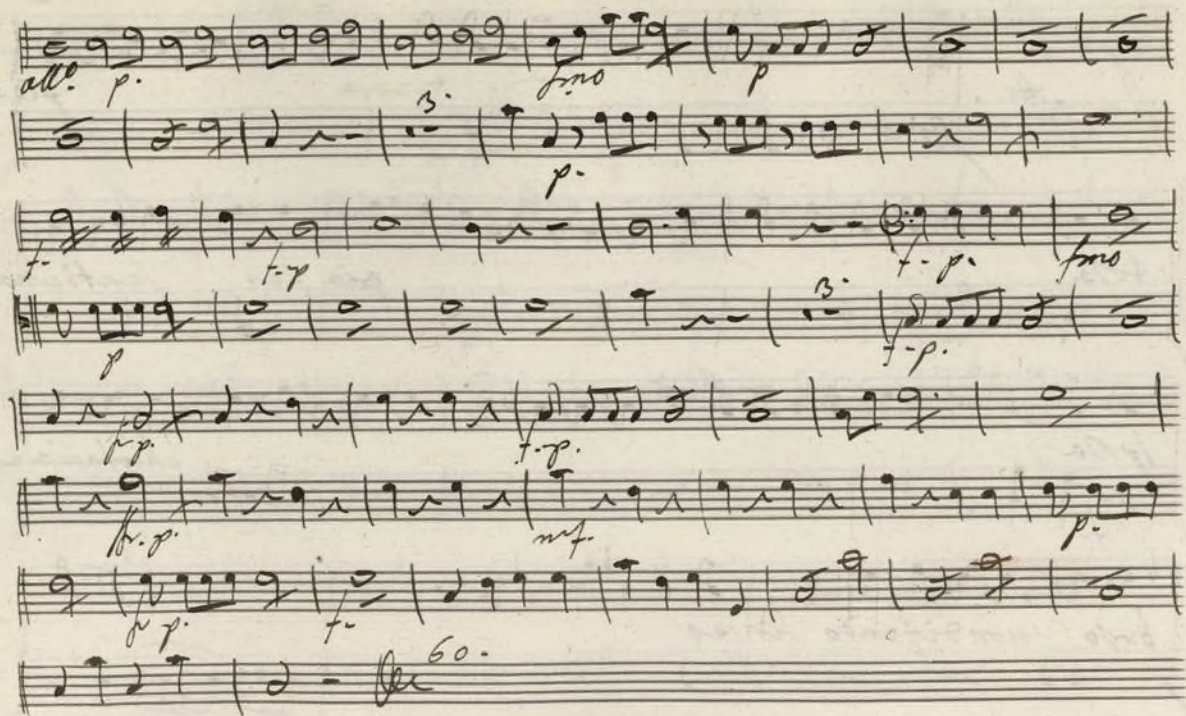














*Larghetto*

*pie*

*tora*

*già lei senti una*

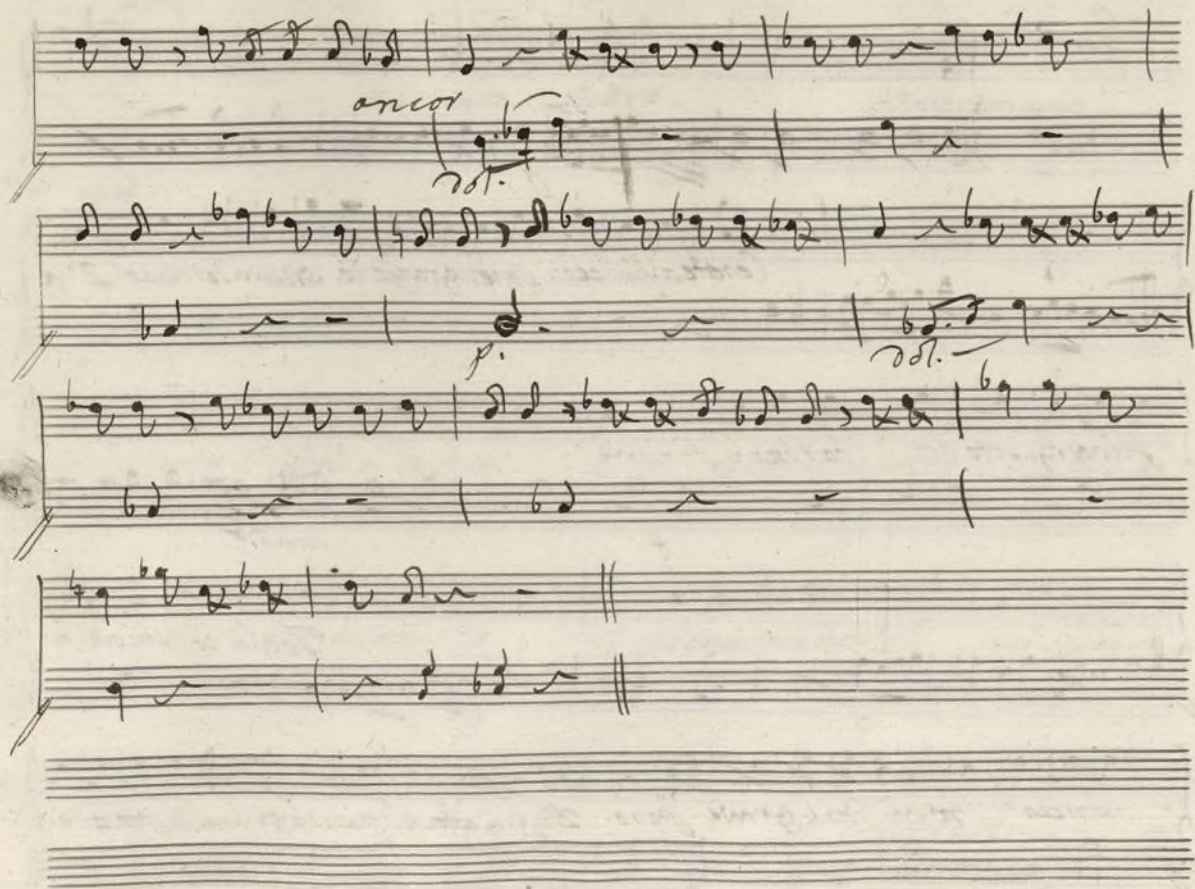
*lora*

*chiofaccia*

*busto non difendo linceo*

*il perdón mora*







*Rec. 20*

*Alc.*

*Sim.*

*Cesate affm ces. date. grazie ó Numi del cielo. D. a.*

*fliggerqueto con. barbare pene*

*f*

*simile*

*Toglia comincio a*

*mincio mai. dal grave peso. Toglia affm parati mi lents allego-*



*And<sup>mo</sup>.*

*rit.* ah caro padre. adolator mio.

*All<sup>to</sup>*

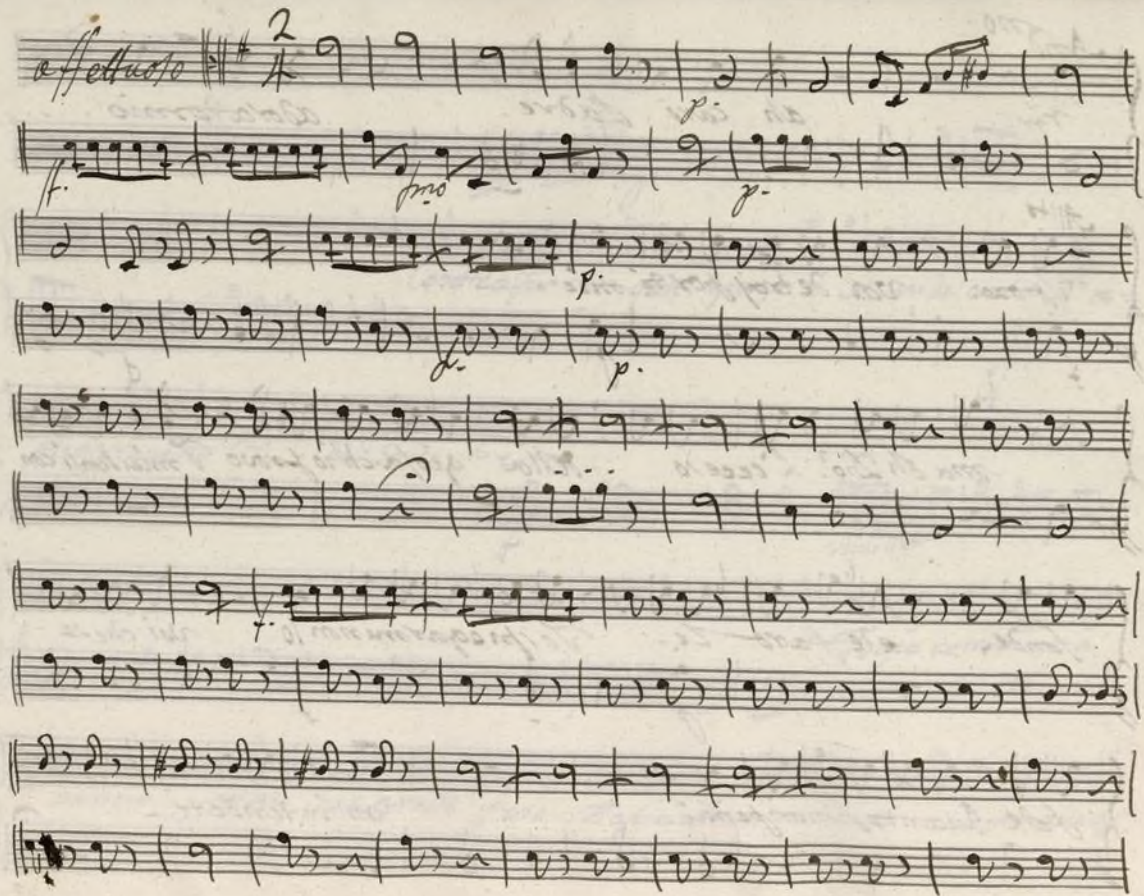
*sporo.* voi detray por ti miei.

ma oh Dio! L'ecce io della gioia ch'io provo Tmisen'i con

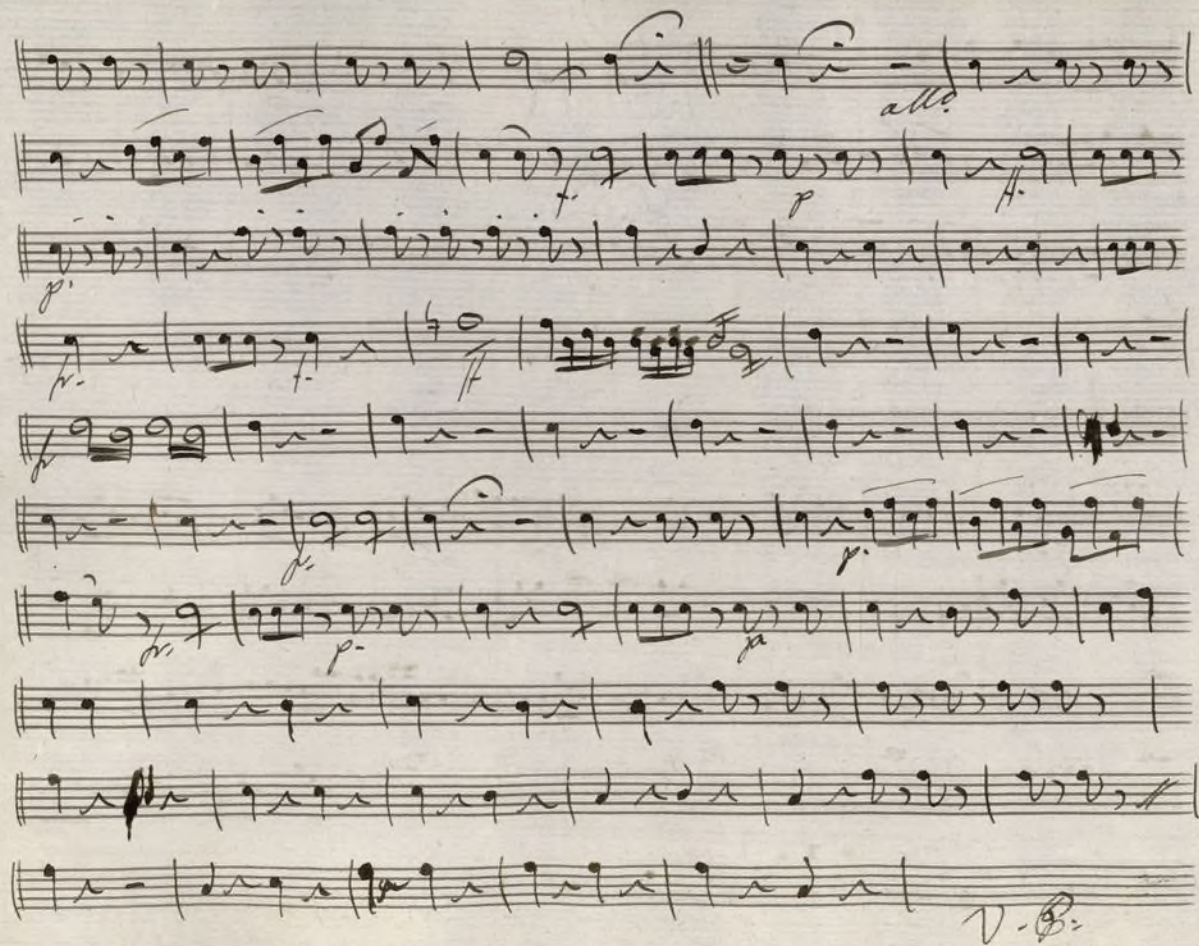
fonde, e le paro le. Vorpiogarmi non lo voi che sa-

pote quanto sinor penai. m'intendete.

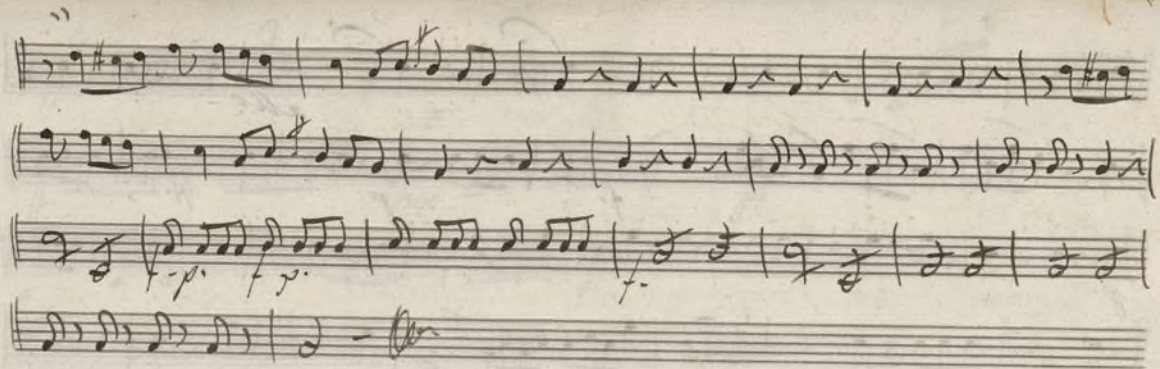












Caro





*Viola 2<sup>a</sup>*

*~ Opera*

*L' Supermaestra*



Handwritten musical score for a piece titled "Allegro Presto" in 2/4 time. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings such as *pp*, *cresc.*, *for.*, and *ff*. The piece concludes with a double bar line and a repeat sign. The manuscript is on aged, slightly torn paper.





Maestro (H) - - - - -

*Il gran segreto guarda di non tradir*

*Componi il volto mirava i detti e nel gran d'uopo allire poi sciogli' il =*



Handwritten musical score for the 'Aria' from Giuseppe Verdi's opera 'Il Trovatore'. The score is written on ten staves, with the vocal line on the top staff and the piano accompaniment on the bottom staff. The lyrics are in Italian and are written below the vocal line. The tempo is marked 'Allegro' and the key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, f).

*Allegro*

*fren* ora ubbidisci e pensa che un tuo dubbio pietoso

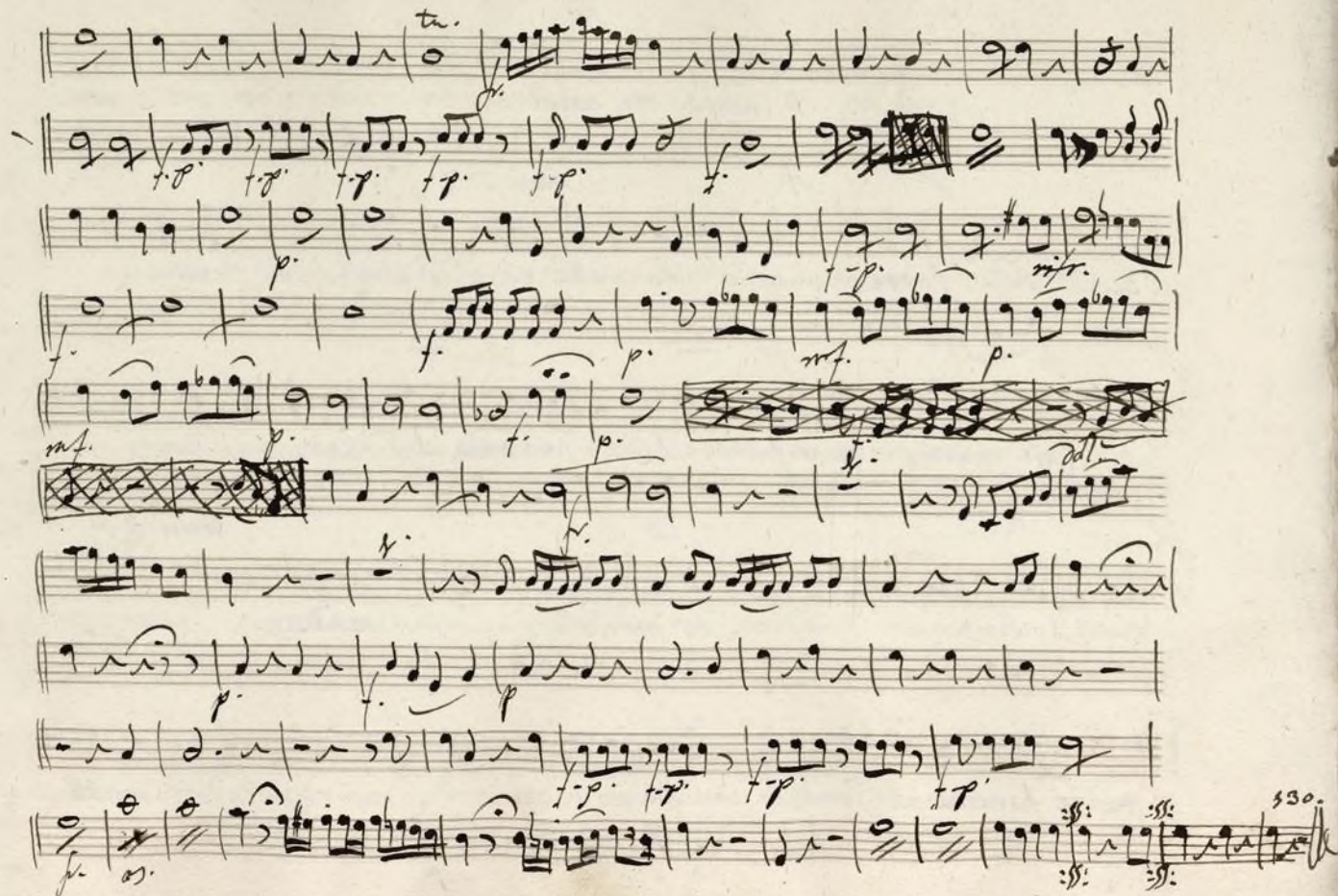
*Aria*

*Maestro*

*p.* *mf.* *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.* *f.*

*Avvenimento de Madrid*



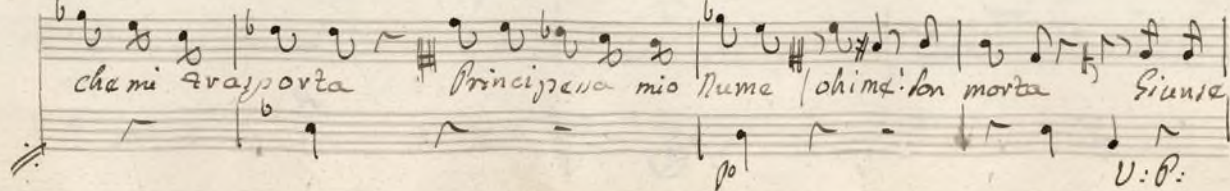
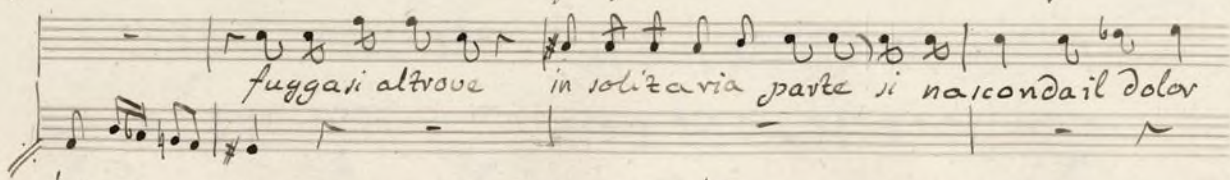
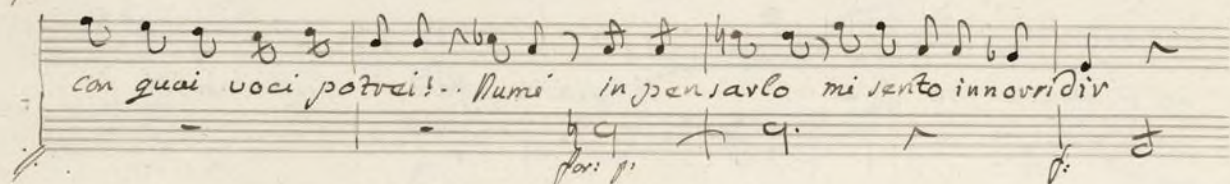
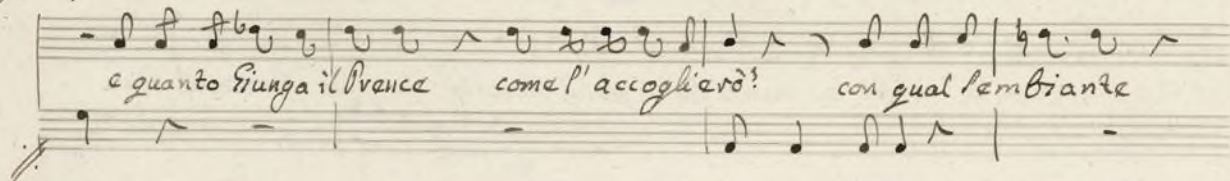
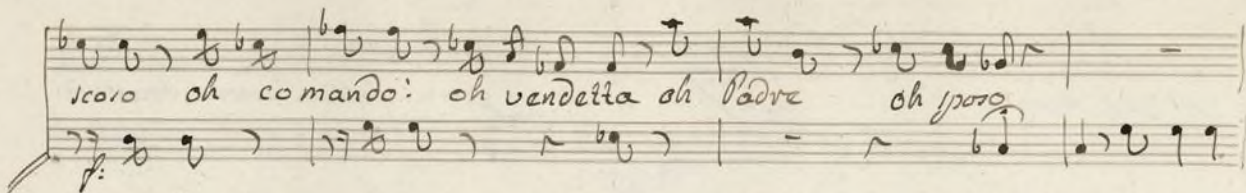




Reci:<sup>us</sup>

Misera che ascoltai l'or io ion  
desta sogno forse è vaneggio io nella vena del mio proio innocente...  
ah! pria muccida con un fulmine il Ciel pria sotto al piede mi sapra il ruot...  
ma... se parlo di Linco la vendetta e non po=  
rebbe funarla al Penitor Linco se taccio lascio e proio del padre All'odio aj=  
po



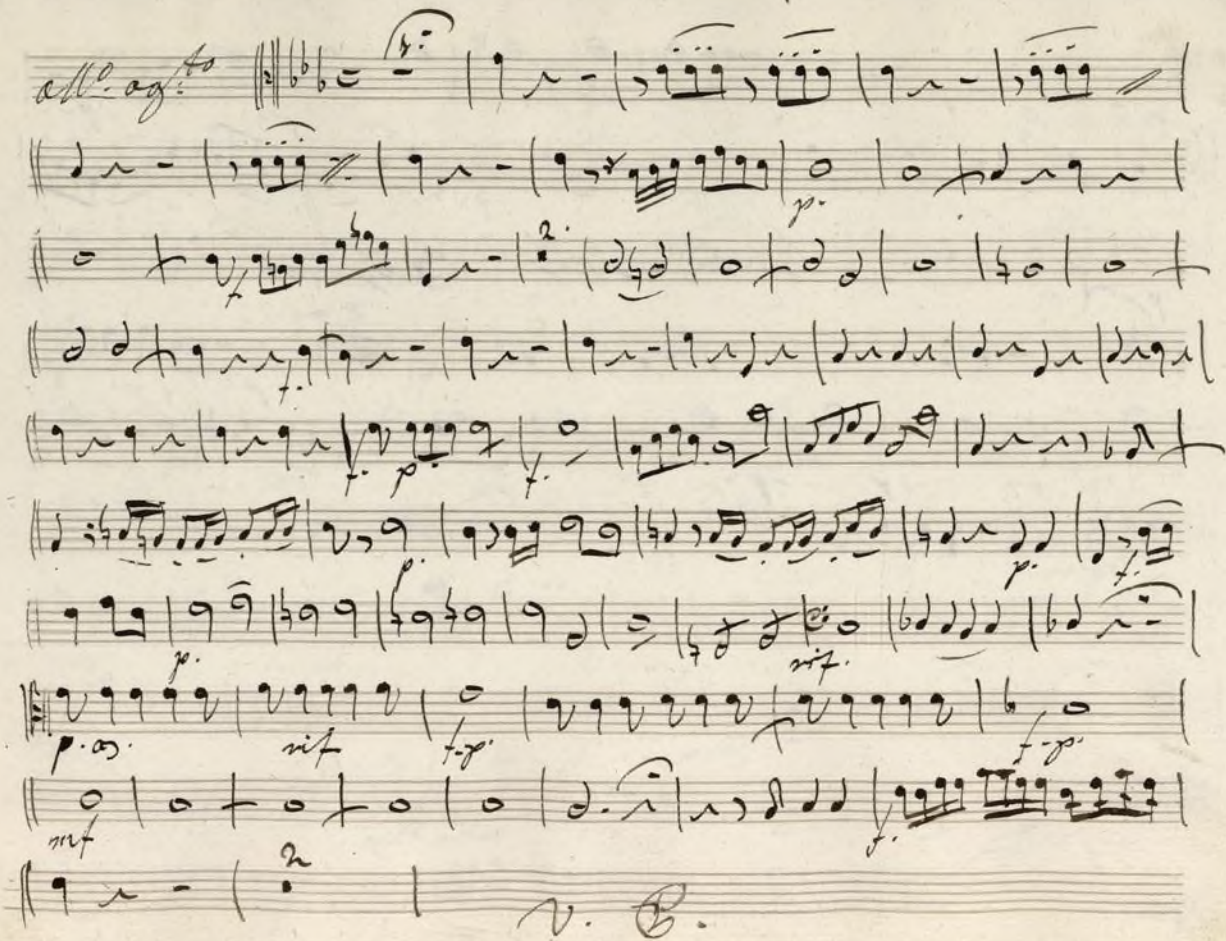




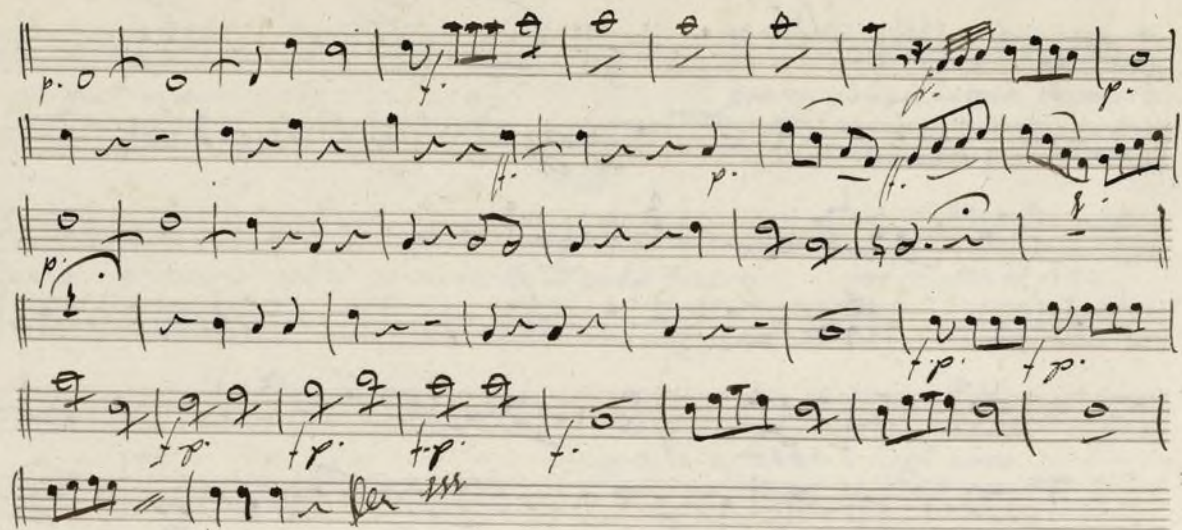
*Tacet*  
 per quel momento che  
 Consiglio o Dei  
 questa felice aurora bramarti  
 tanto e tanti voti a tanti Numi per lui facerti or giunta al fine  
 e si merita ne rei Cangiarli affetto dell'amor di fin-

*Allo*  
*par:*

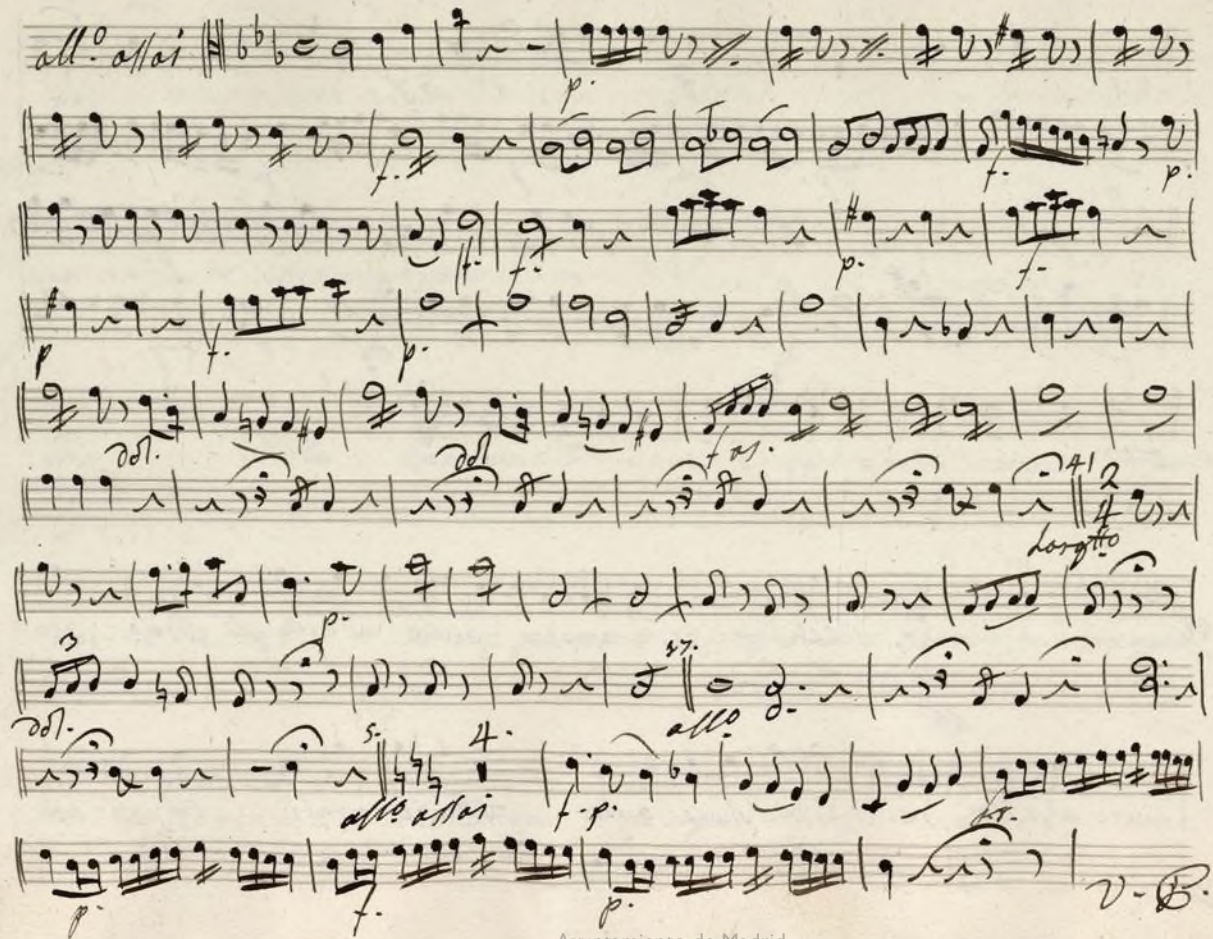














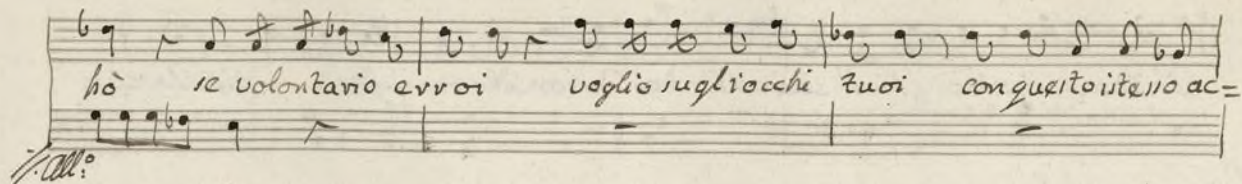


*rispiro* *Acc.<sup>uo</sup>*

del Principessa amata giuro a tutti gli Dei lo

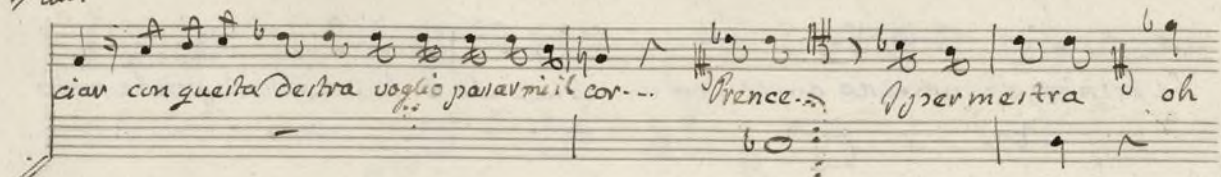
giuro a te che sei il mio Num. maggior nulla io comisi colpa io non



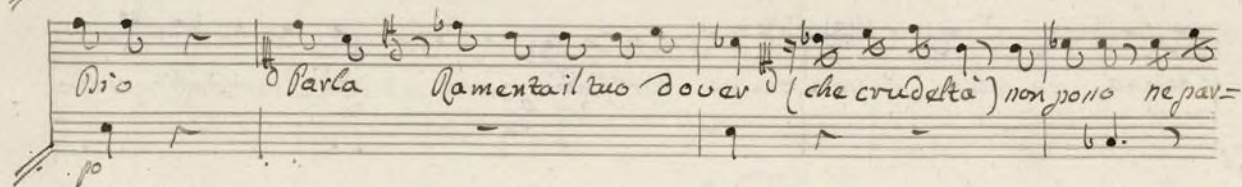


hò se volontario erroi voglio iugli occhi tuoi conqueto istesso ac=

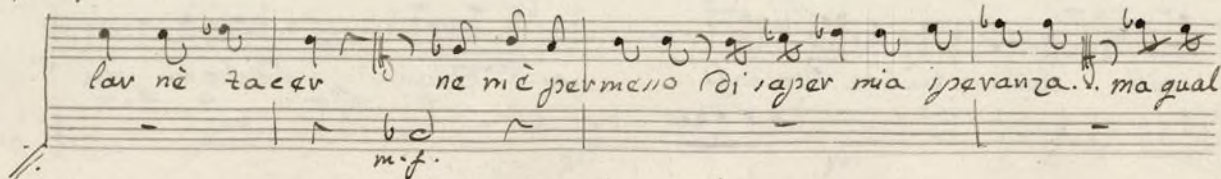
*All:*



ciar con questa destra voglio pararmi il cor... *Prece.* Per me tra oh

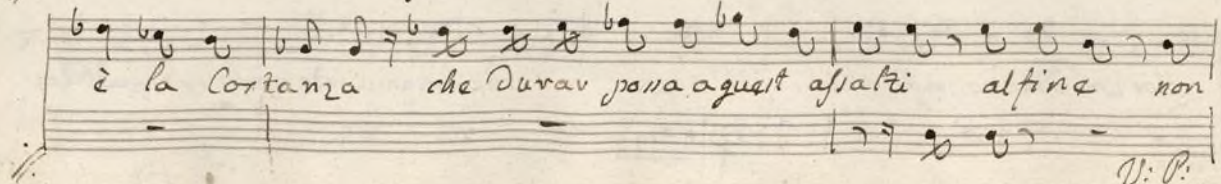


Dio Parla lamenta il tuo dover (che crudeltà) non posso ne pav=



lar nè tacar ne m'è permesso di aver mia speranza. *ma qual*

*m.f.*



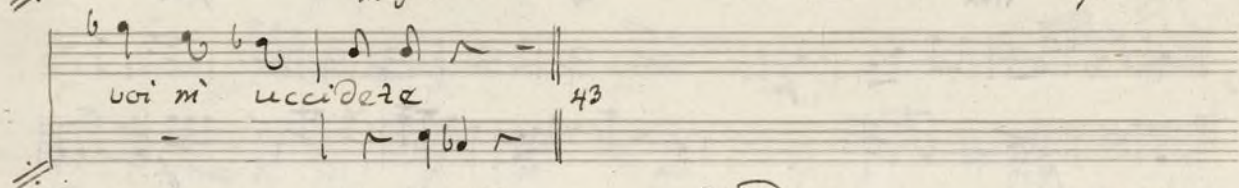
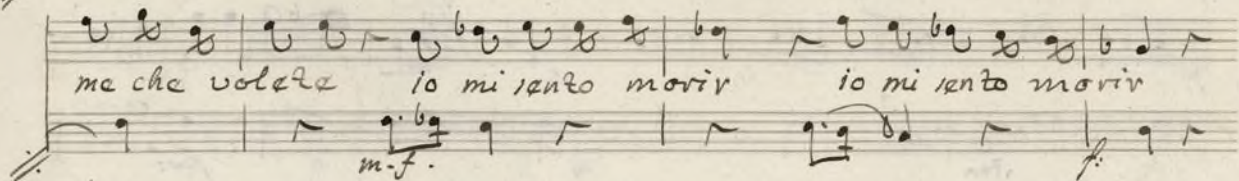
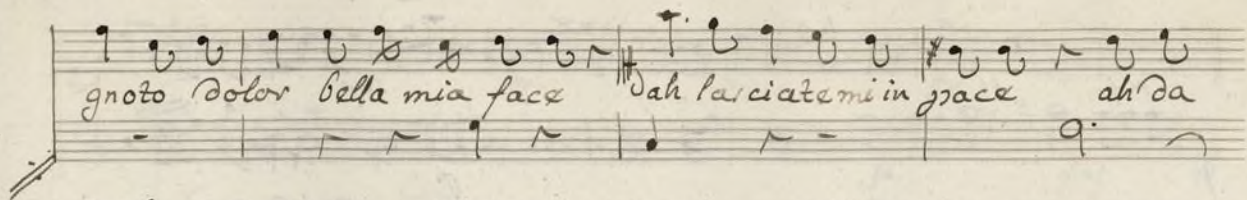
è la Cortanza che Durar possa a quest' affetti al fine non

*V. P.*



hò di saro il petto al sol' averi al dolor che mi accova già sareb=  
 be spazzato un sasso ancora e che vi feci o Dei! perche amio  
 danno in solite inventate sorti di gioene hà il suo Confìn pre=  
 scritto la virtù de mortali altri tiranni o d'alzami più  
 forza ò meno affanni che l'mania intemperiva qual i=





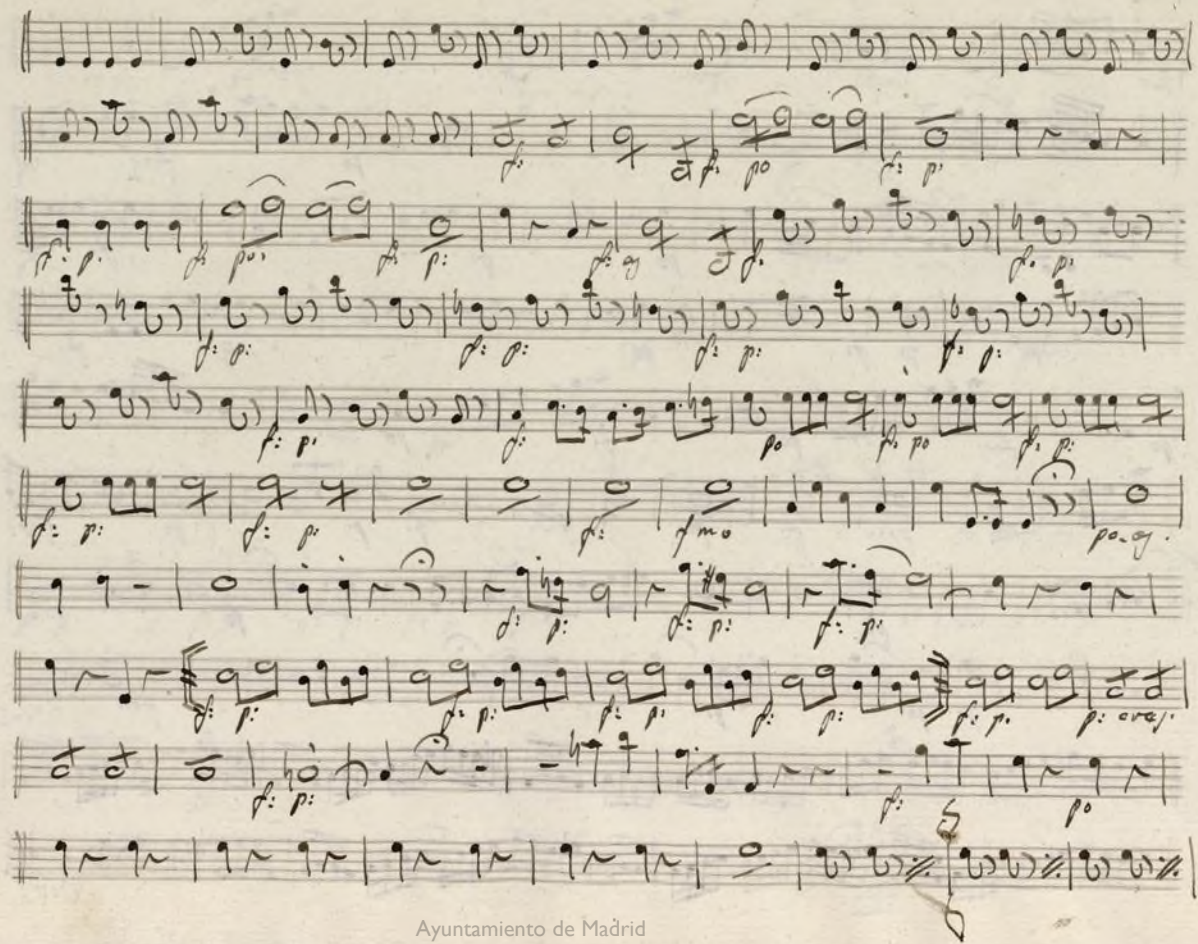


Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *m.f.*, *p*, *f*, and *all.*. The score is written in a historical style with some ligatures and a key signature of one flat. The final staff ends with a double bar line and the word *all.* below it.

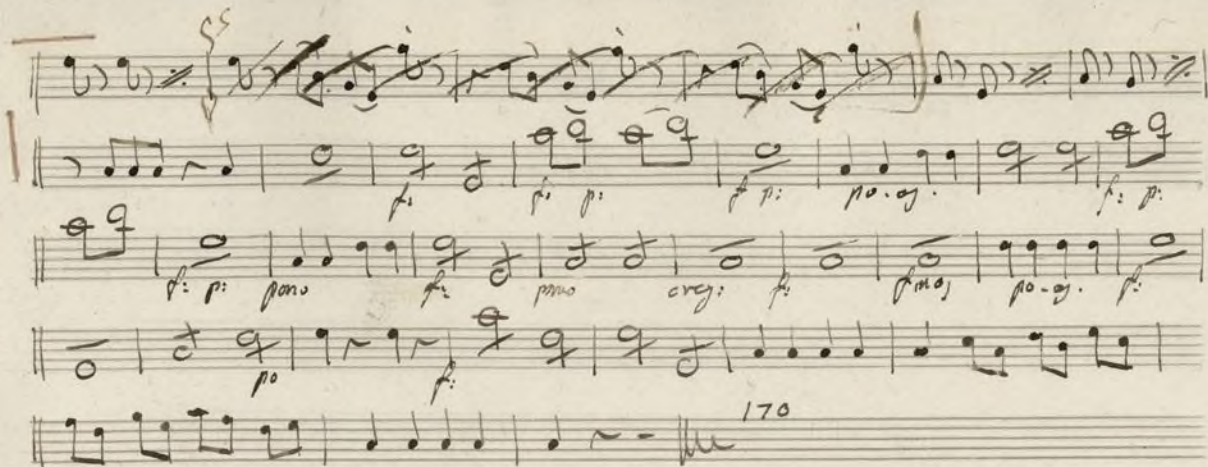














Viola 2ª

29

*And. mos.  
molto*

*f* *10. f.*

78.



*Je. Stello*

ah non sia vero ah non stancarsi d'aver d'aver l'amor de

tuoi l'onor del trono l'aiuto degli oppressi, lo spavento de' rei

Cambia per queste lagrime che a tuo pro' verso del ciglio amaro geni=

tor cambia consiglio (qual contralto a quei dotti sento nel

cor! temo l'inceo vorrei con servar mi inno = U. P.



cente) -ei pensa ah forse la sua virtù destai Numi elementali se con=

Qalegusi inoli) etardi io sono già reo nel mio pèn Tacet Arca

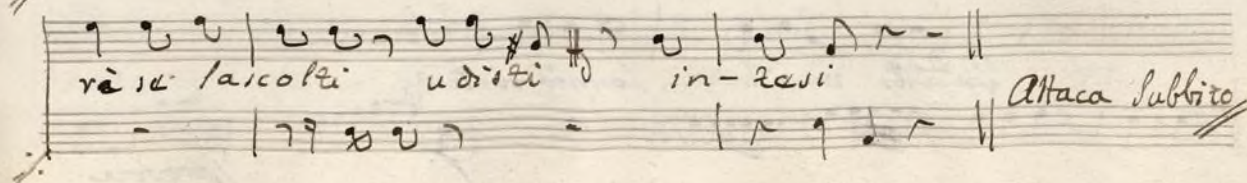
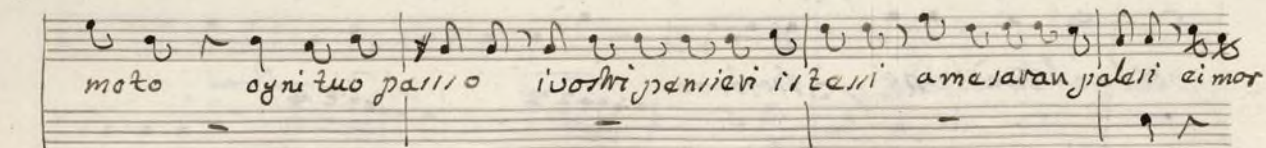
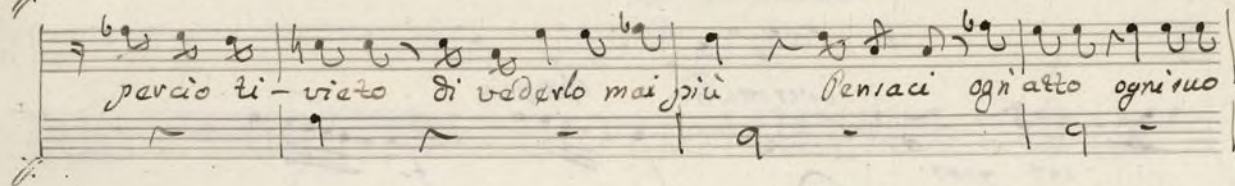
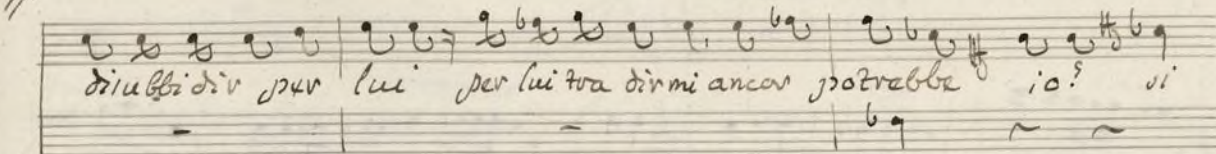
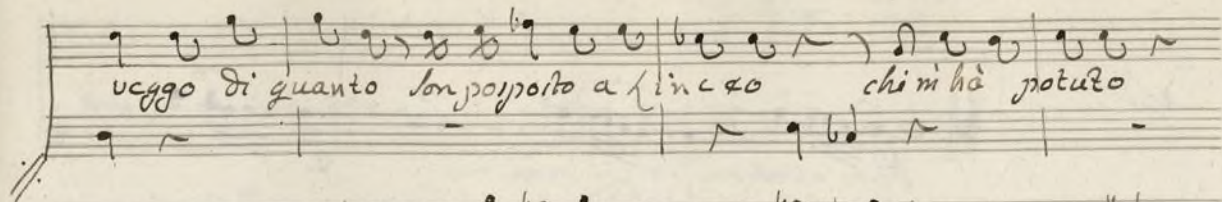
abbidisci per=

Dona io renzirei nell'impiego inumano mancarmi il

core invigi di la mano dunque al maggior bisogno mabban=

Doni in tal guisa ogn'altra prova nò nò già nebbi arrai.







*all!*

*ipermestra* *chefia*

*ut. for.*

*morteal tuo bene* *Barbara* *Barbara*

*vacilla* *lamia virtude*

*ottave*



Handwritten musical score on a single page, featuring ten staves of music. The notation includes various rhythmic values (quarter, eighth, sixteenth notes, rests) and dynamic markings. The lyrics are written in Italian, with some words appearing above the notes and others below. The score concludes with a signature 'V.B.' in the bottom right corner.

*es ope a pe. con forza al lei*

*oulo tiranno*

*all. compiu moto*

*di*

*che fa rò quel cru-*

*ci.*

*dele erante in torno ombra fu*

*V.B.*





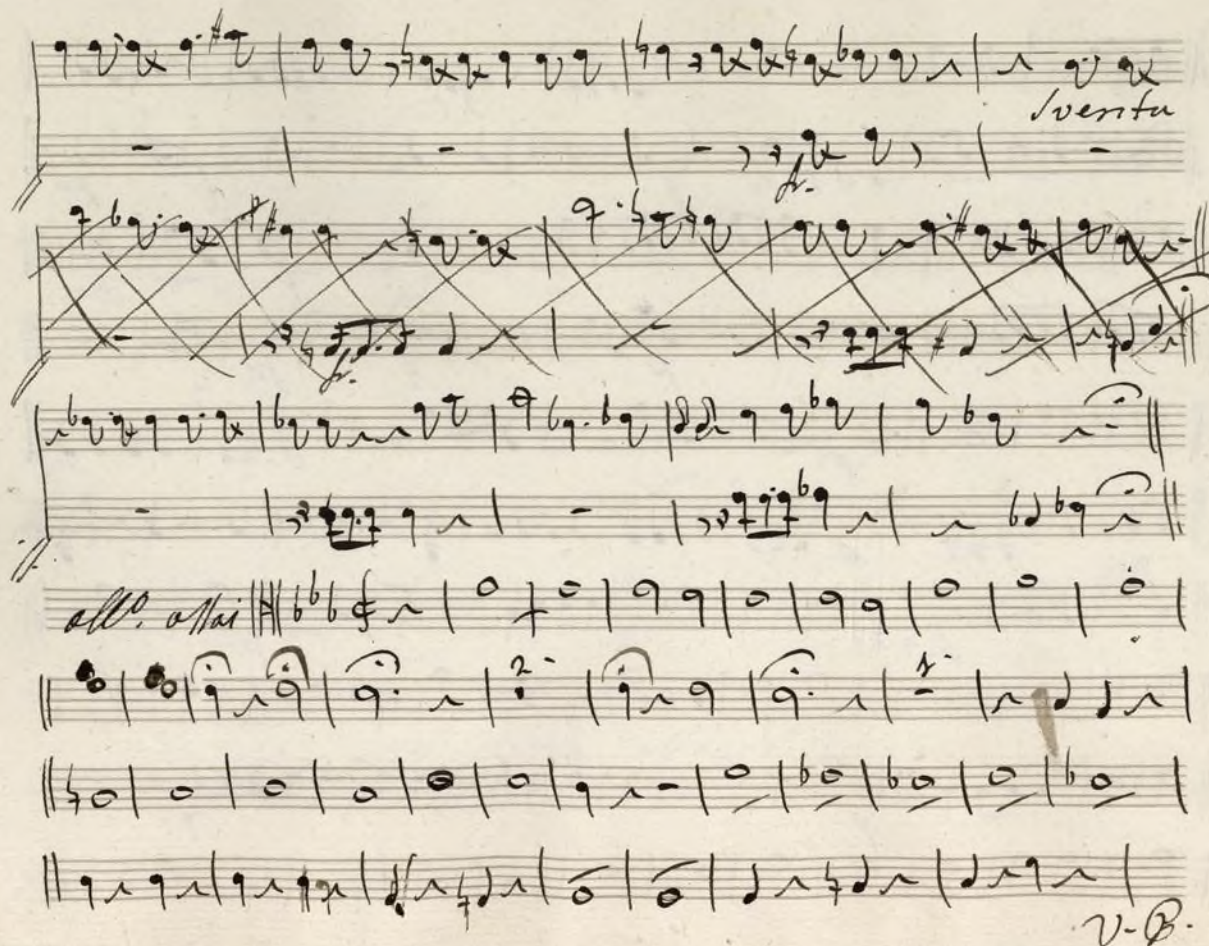




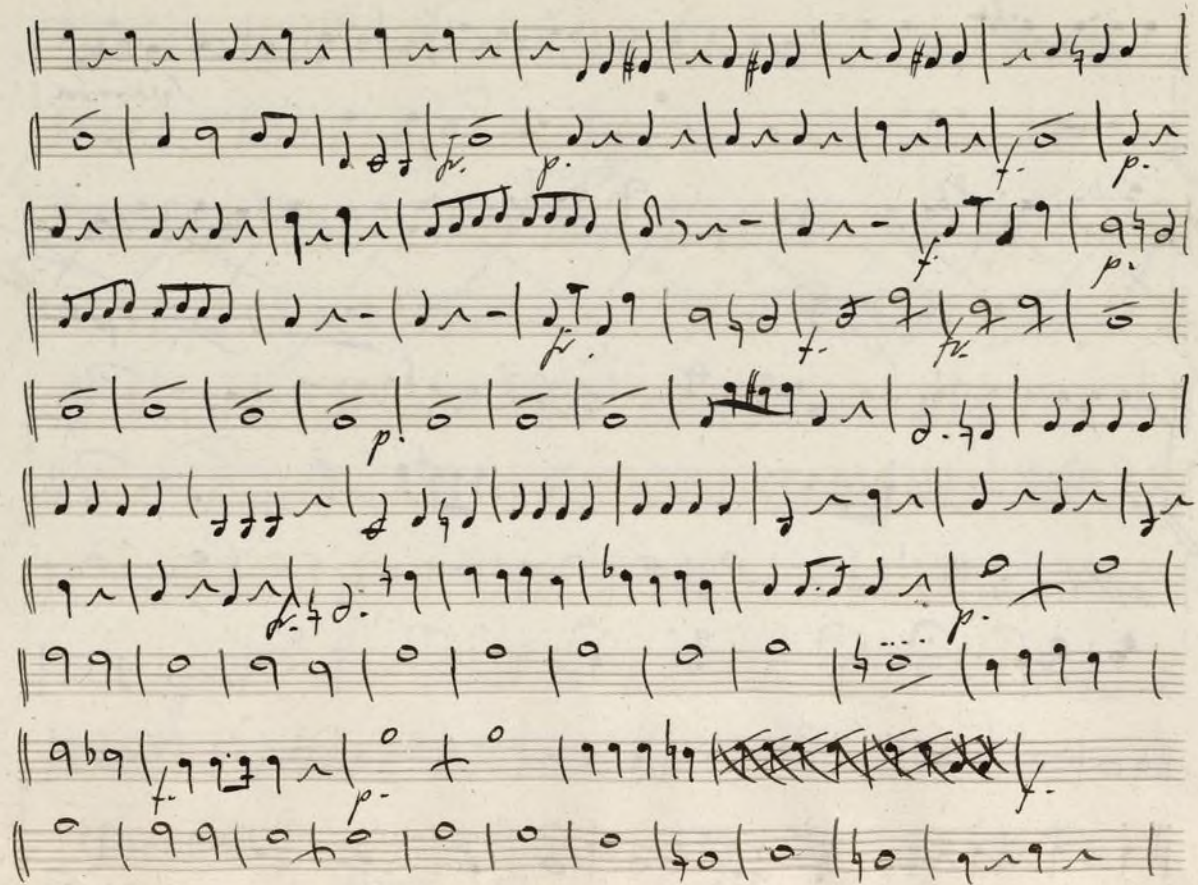


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a cursive, handwritten style. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a cursive, handwritten style. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a cursive, handwritten style.

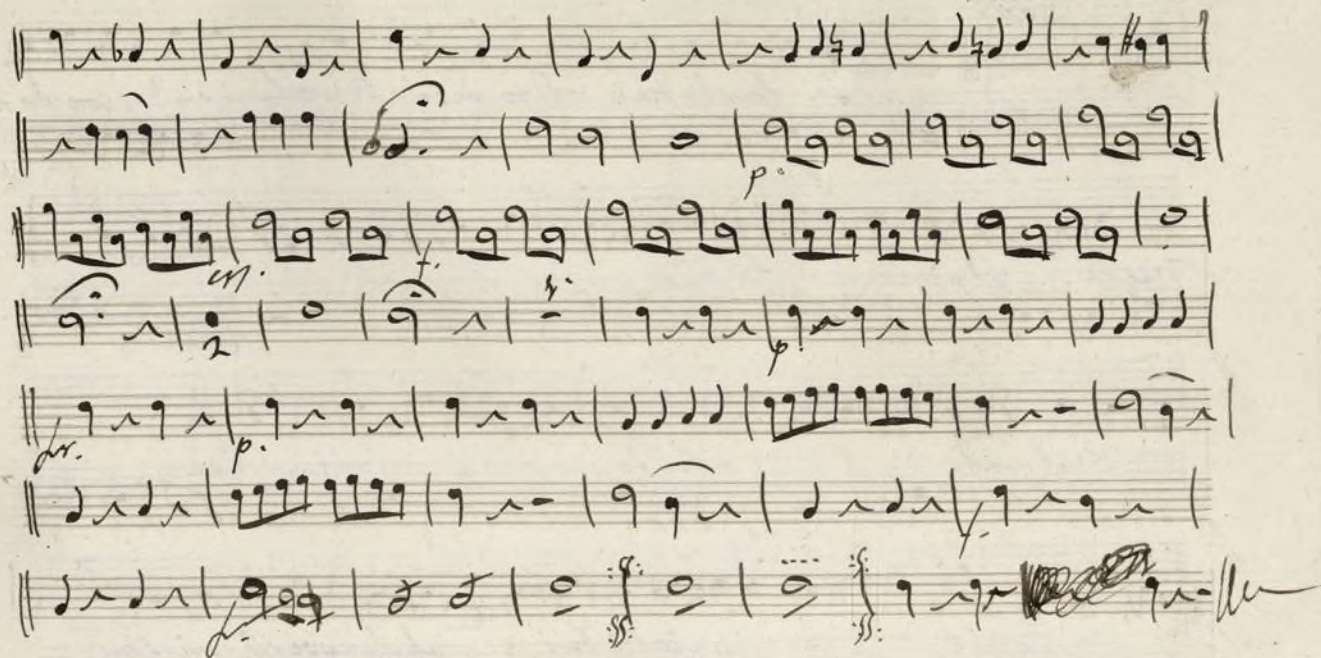










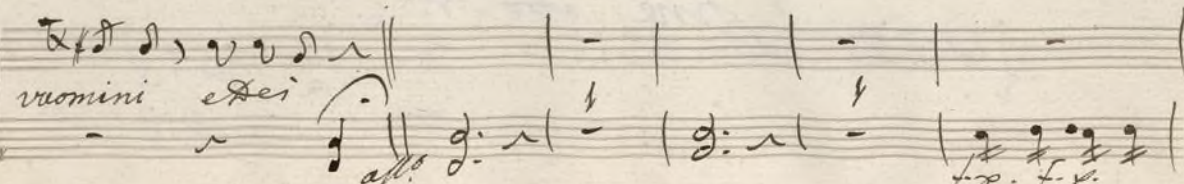
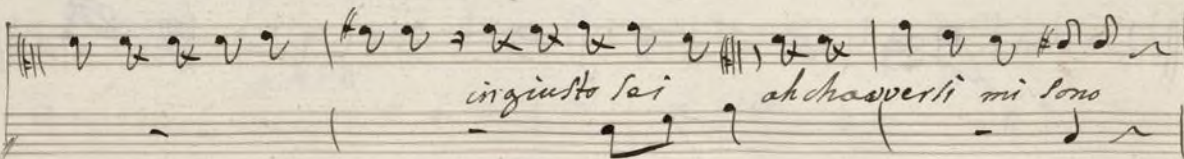
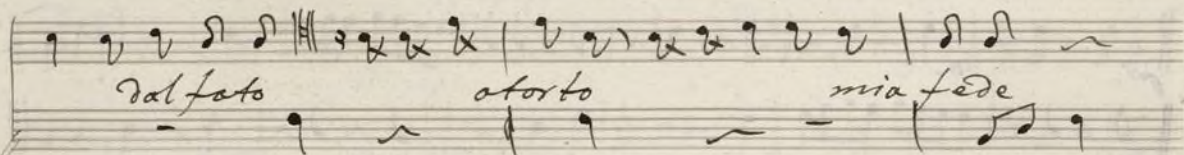
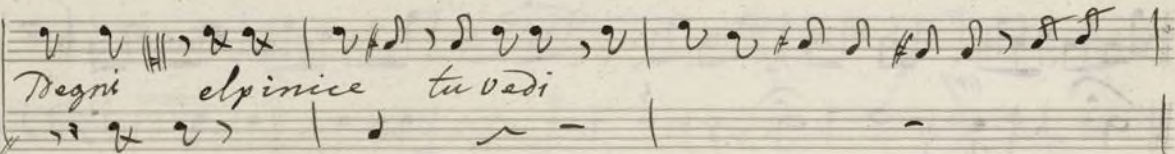
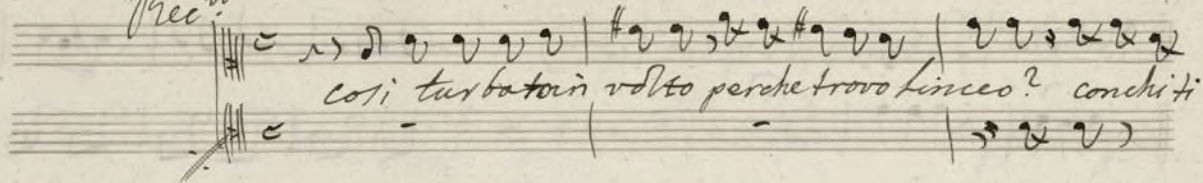


*Fine atto 1o*



Atto 2º

Rec.<sup>vo</sup>





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

Lyrics and markings visible on the staves:

- Staff 1: *tu.* *in forno tutto mi dà pa-*
- Staff 2: *vento. p.* *p. lamp.*
- Staff 3: *tu.* *amille à* *rip.*
- Staff 4: *mille*
- Staff 5: *furie tiranne*
- Staff 6: *for. p. f. p. p. f. p. f.*

Signature: *v. B.*



*Pro*

*al cor* *tempo formanto* *disperer non ti*

*f-p*

*Dei Berche deliri?* *a bas*

*Hanza* *allor*

*and.<sup>no</sup> per fr.*

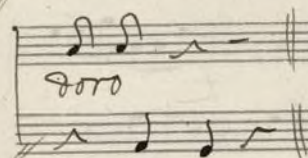
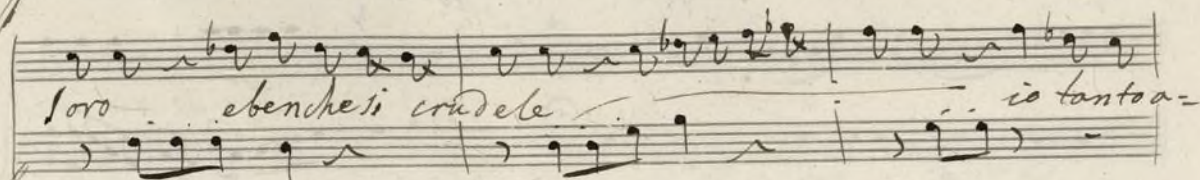
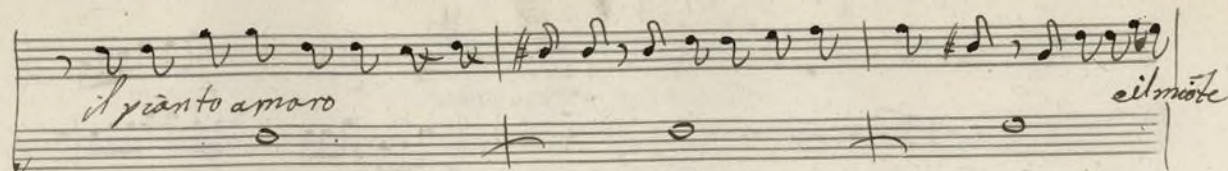
*venica all'amor mio*

*prof.*

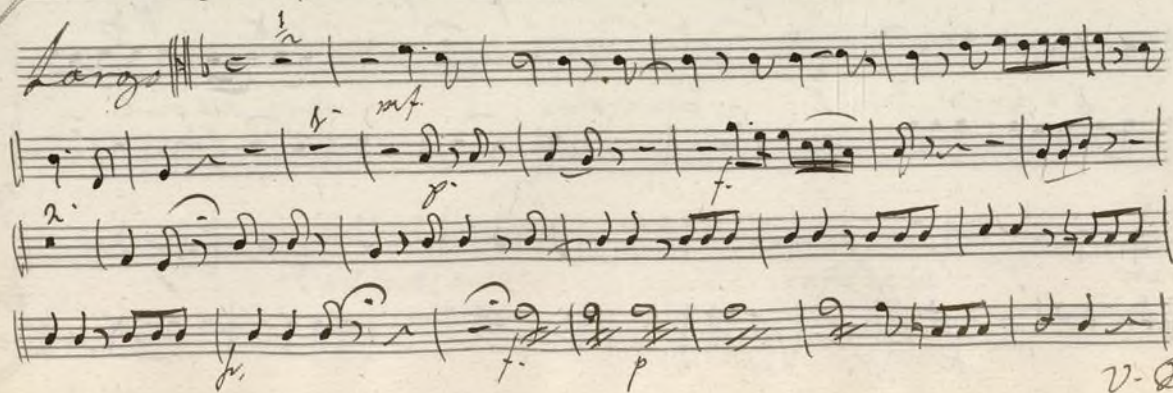
*f-pieta de ma listi.*

*f.*



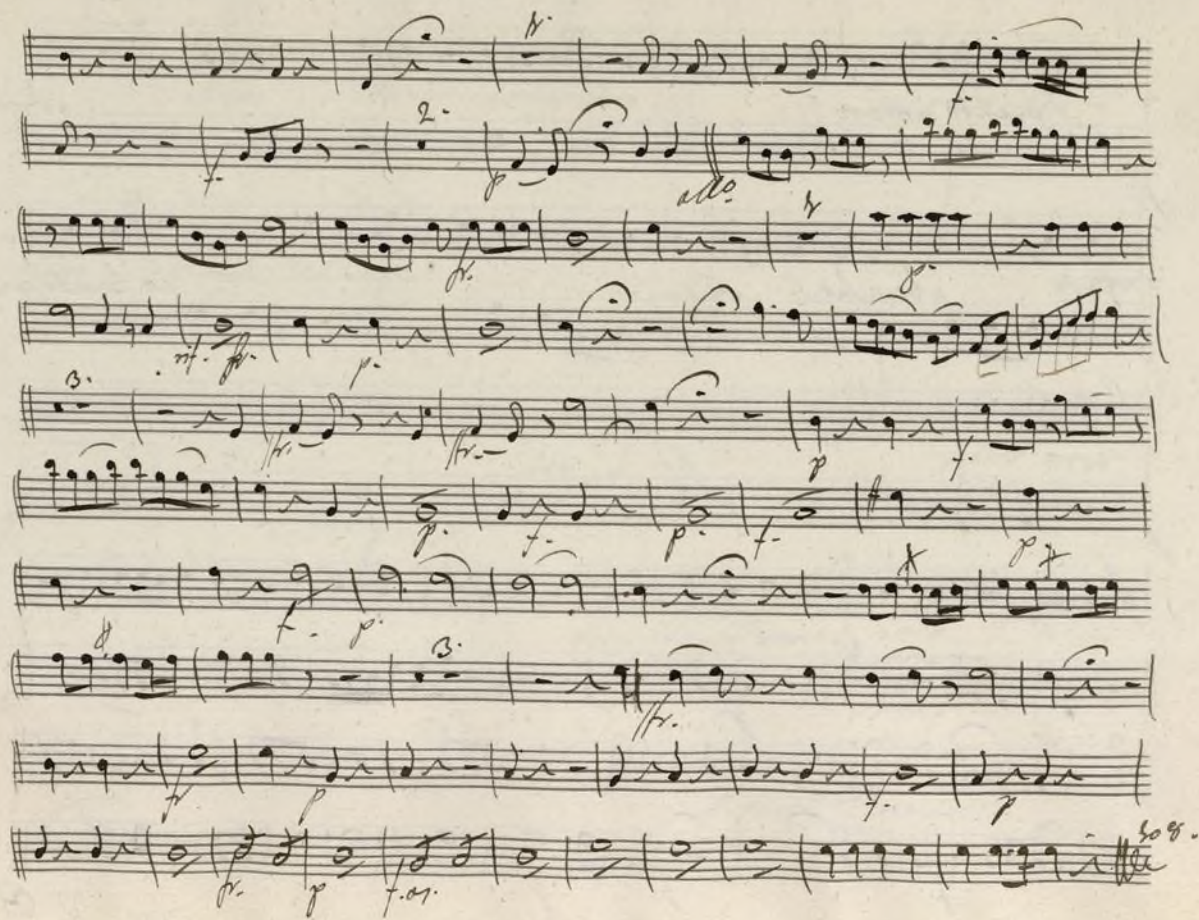


# Rondo



V. B.







Nel - - dei ch'io nol di' inganni  
 ah caro Padre a chi tanto  
 a quel crudel ci-mento  
 io son tua figlia tutto fu - vò o Dio  
 all'iol mic infedele cruz

*Allo f. p. sf.*  
*Allo f. po fur*  
*sf.*  
*sf.*



Vale lo sono amante imparo il mio cor  
 non  
 se tal ragione o Padre non  
 tal tuo seno  
*Larghetto*  
 Tempra tempra quel tuo vi-gore io lo domando per pie

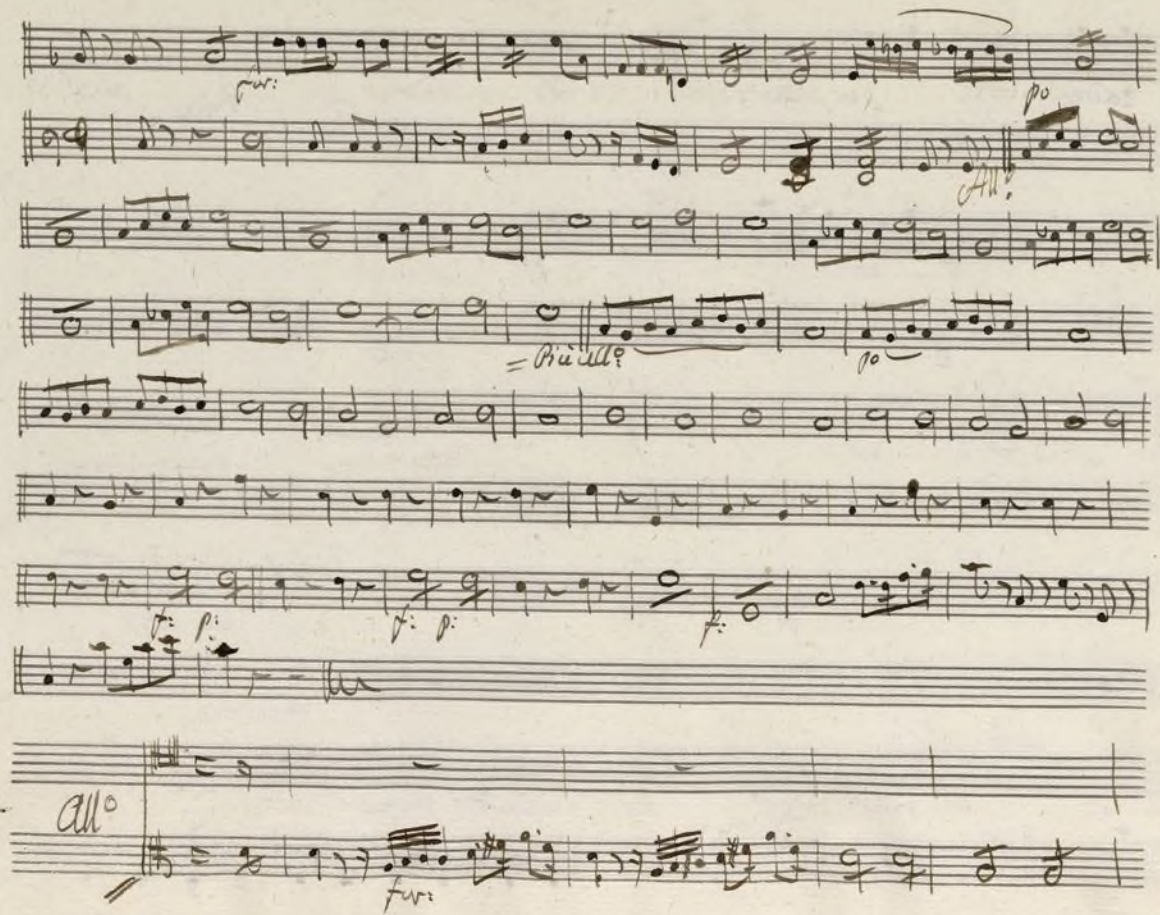


*zade* *per pie-zade* *il rio comando* *Aria*

*Maestro*

*f* *p* *p0* *ff* *And* *far:*







ma ch' uol

u nell'alma tua

*f. p.*

u ch' di = carni sapro

*f.*

aviani o figlia

*sf.*

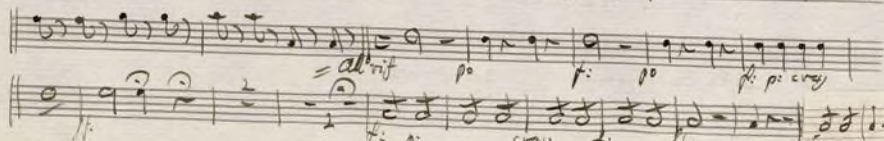
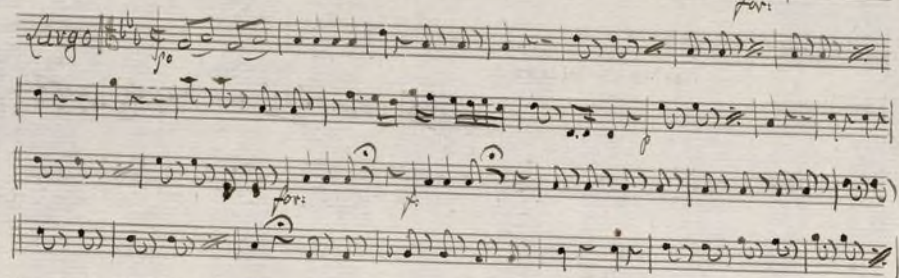
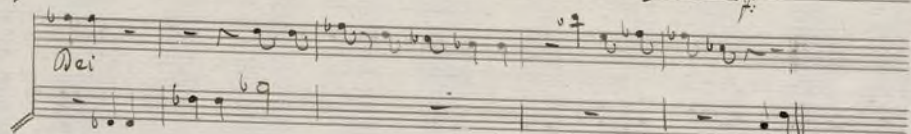
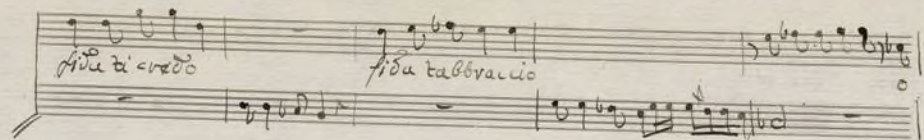
figura l'anima a =

mante al fin de s'ongo

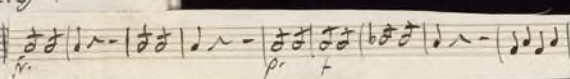
ognom bre

*ps.*

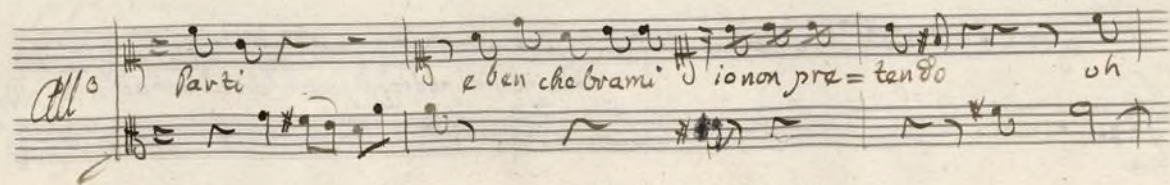
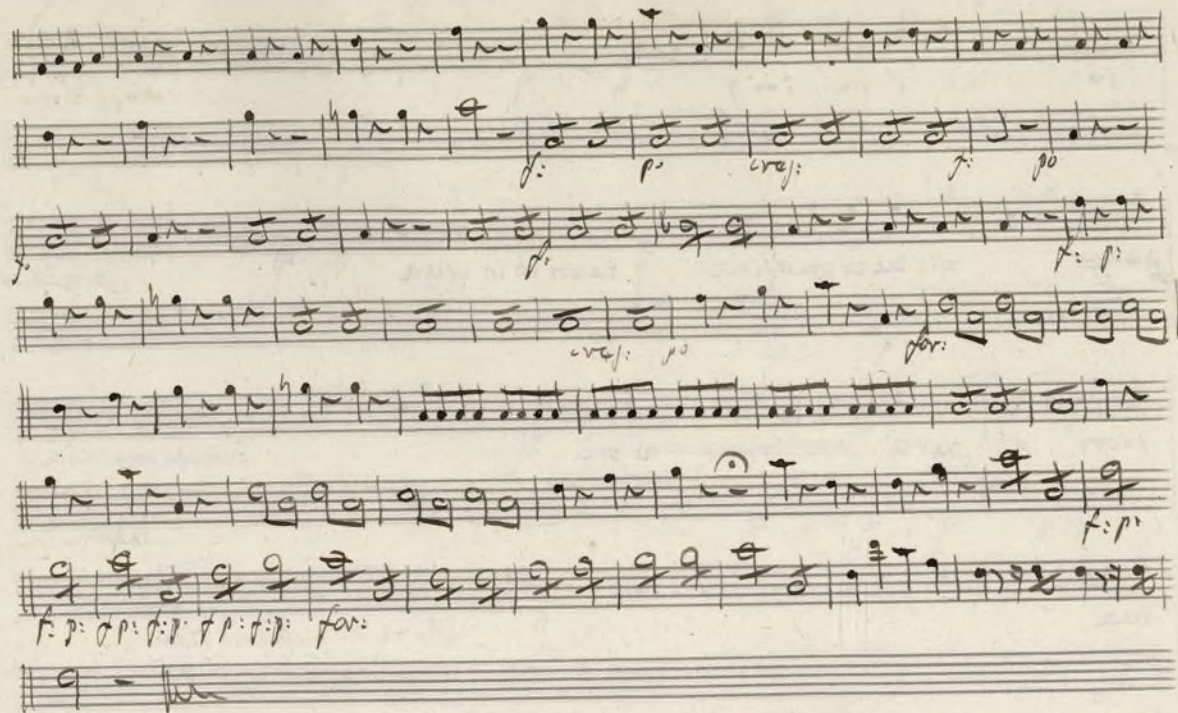




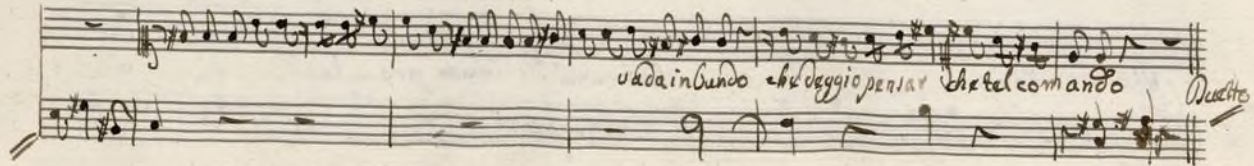
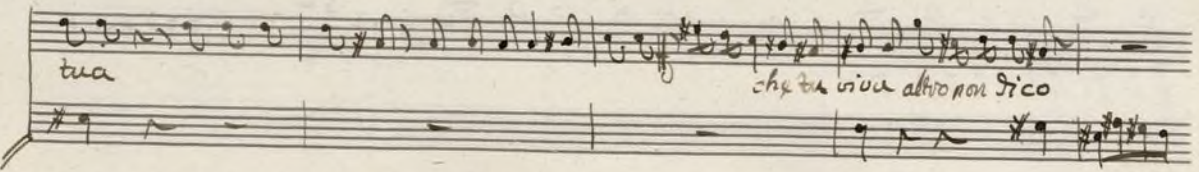
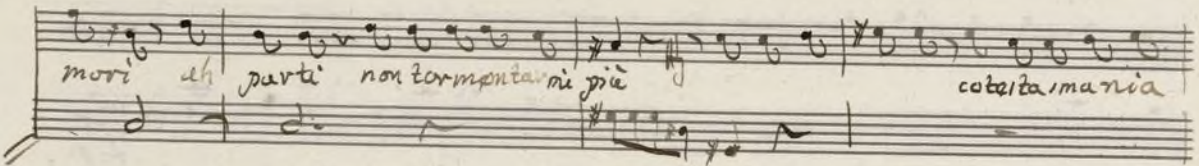
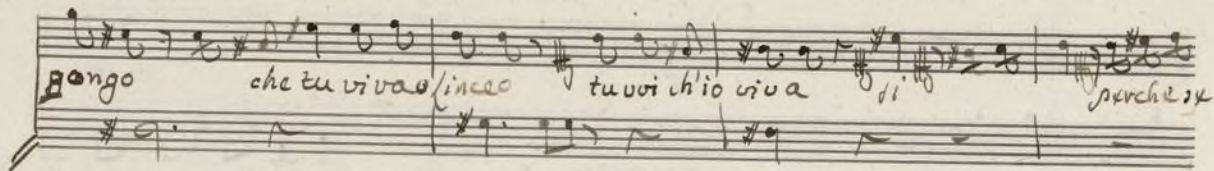
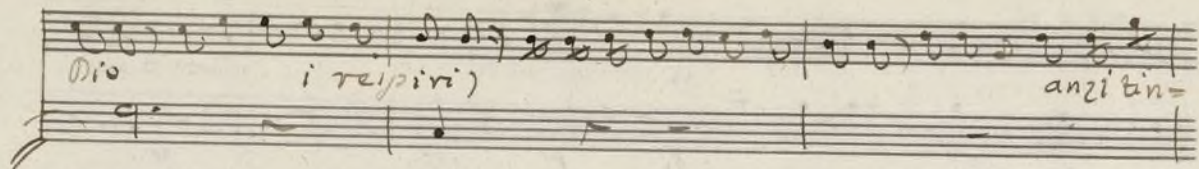
Ayuntamiento de Madrid









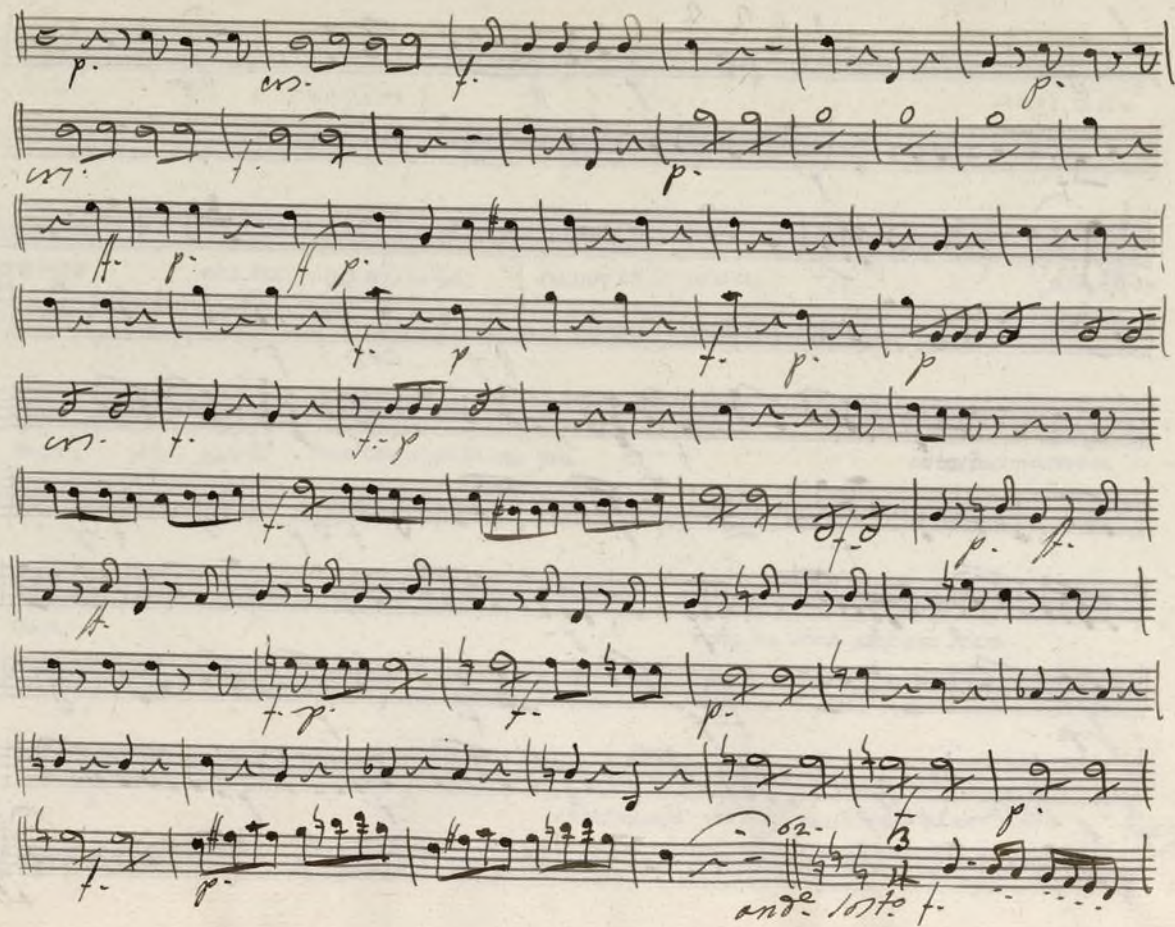




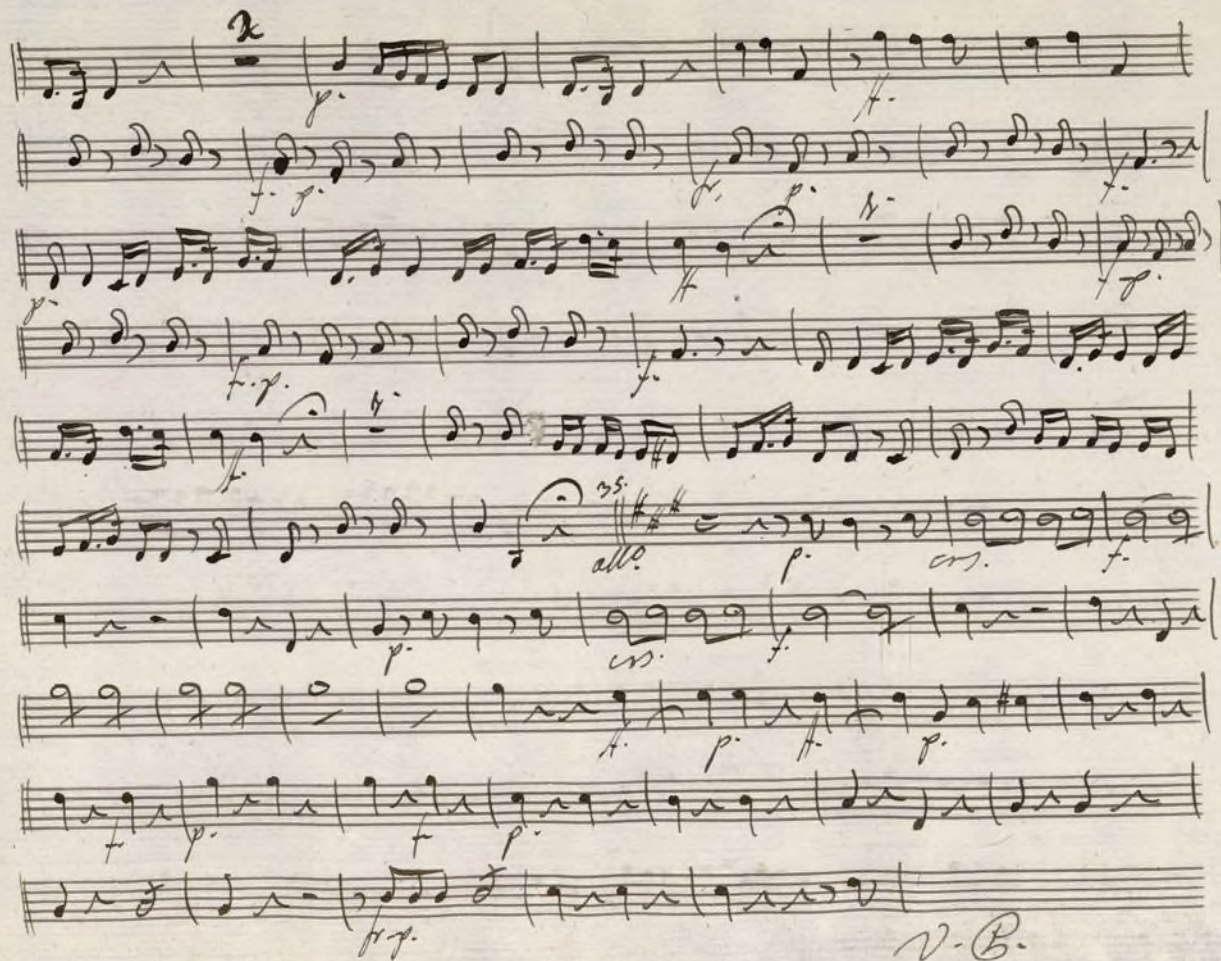
*Larghetto molto*

Handwritten musical score on ten staves. The notation is in a single system with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The music features various note values including eighth and sixteenth notes, often beamed together. Dynamic markings such as 'p.' (piano), 'f.' (forte), 'fz.' (forzando), and 'cres.' (crescendo) are used throughout. The score concludes with a double bar line and the tempo marking 'all.o' (allegro) written below the final staff.





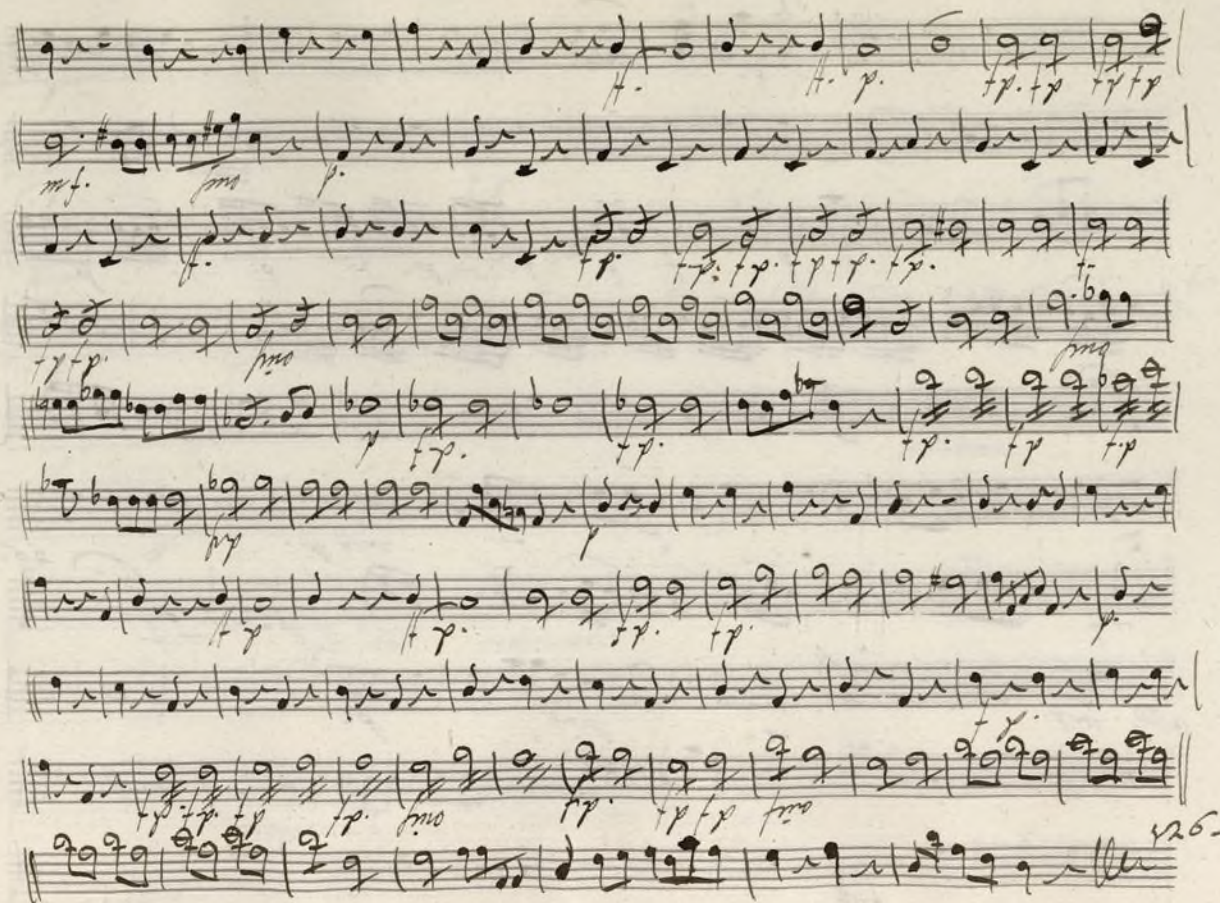


















Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves. The first five staves are instrumental, featuring various musical notations including notes, rests, and dynamic markings like "p." and "mf.". The last five staves contain vocal lines with Italian lyrics. The lyrics are: "già sui sentinella", "chi ofaccia = buio. non difendo l'incuo". The score is written in a cursive, handwritten style.



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "il garzon mora" and "ancora" are written in cursive. The paper shows signs of age and wear.

il garzon mora

ancora



*Rec.<sup>no</sup>*

*Sim*

*Terate al fin cerate grazie o sumidel:*

*Cielo-Di affigger questo cor: barbare pene.*

*Simili:*

*Toglia comincio a -*

*respirare o mai dal grave peso D'gli affari parati mi sento alle gè.*

*Upio*



*Andr<sup>te</sup>*

*ris<sup>te</sup>* — ah caro Padre. adorato mio.

*Alto*

*sporo.* va' dietro a' porti miei.

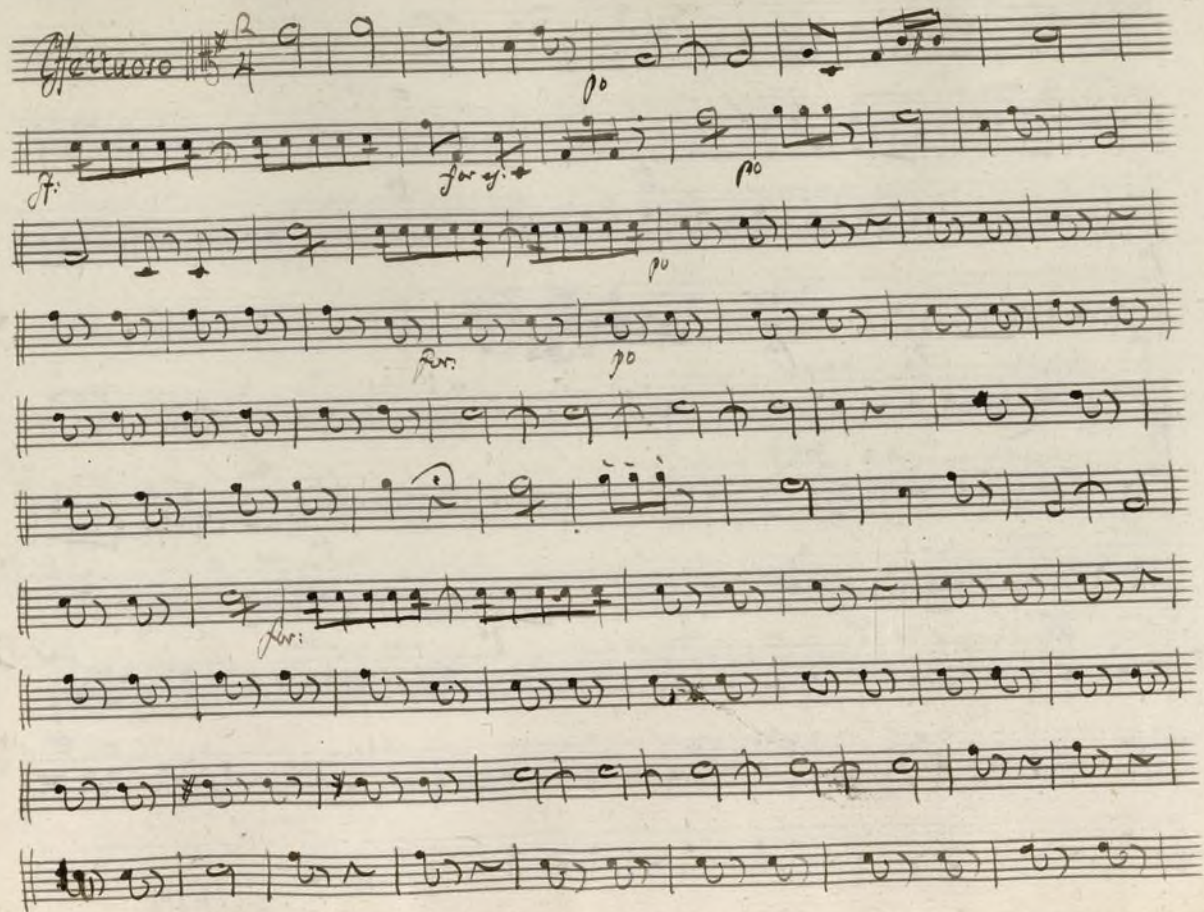
madh Dio! L' ecceno. Delafach ro provo Tomer lenni con

ondei ele paro le. Tospiegarmì non lo. voi che sa.

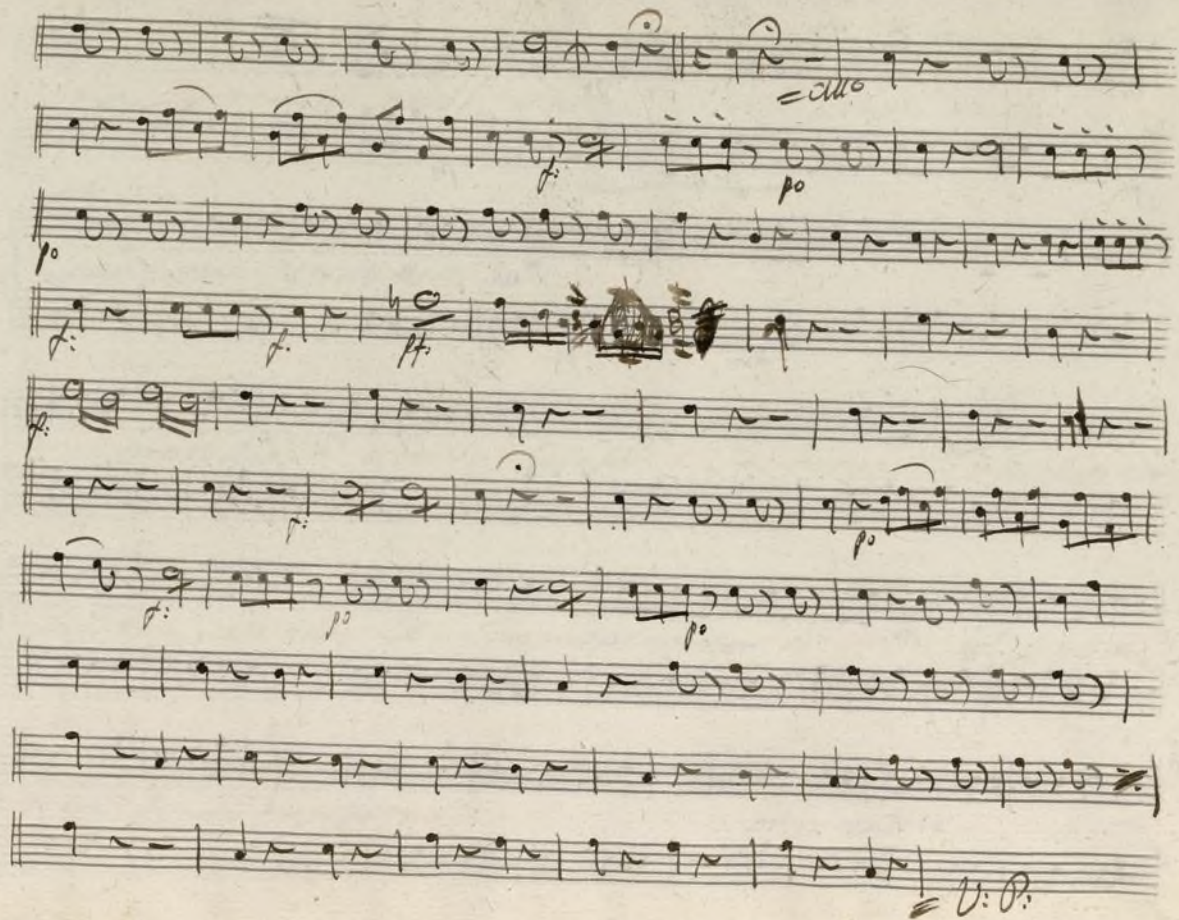
Pete Quanto finor pe nai. m' in-tendete.

10

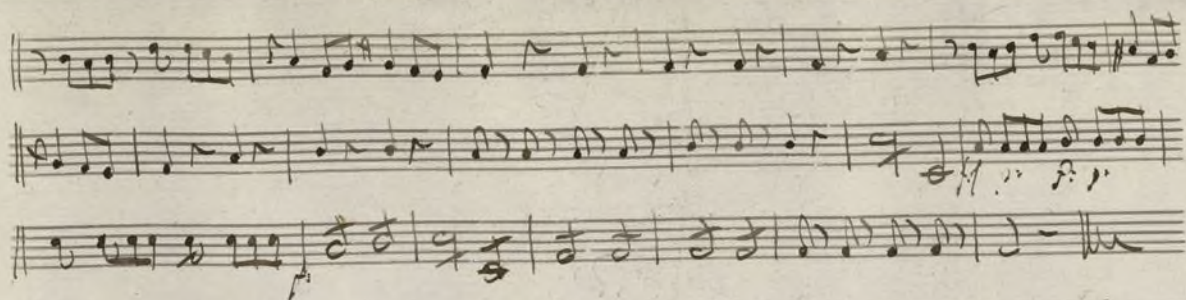








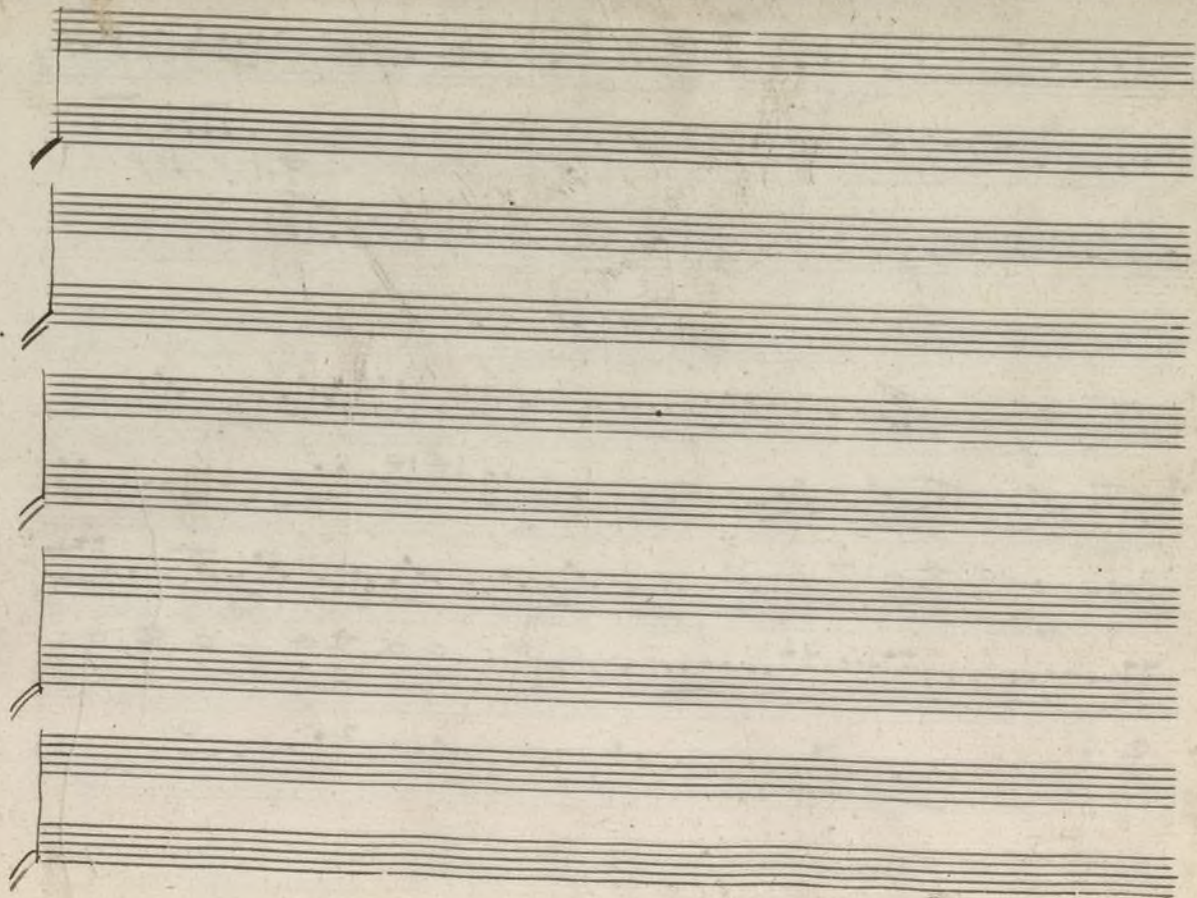




*Coro*







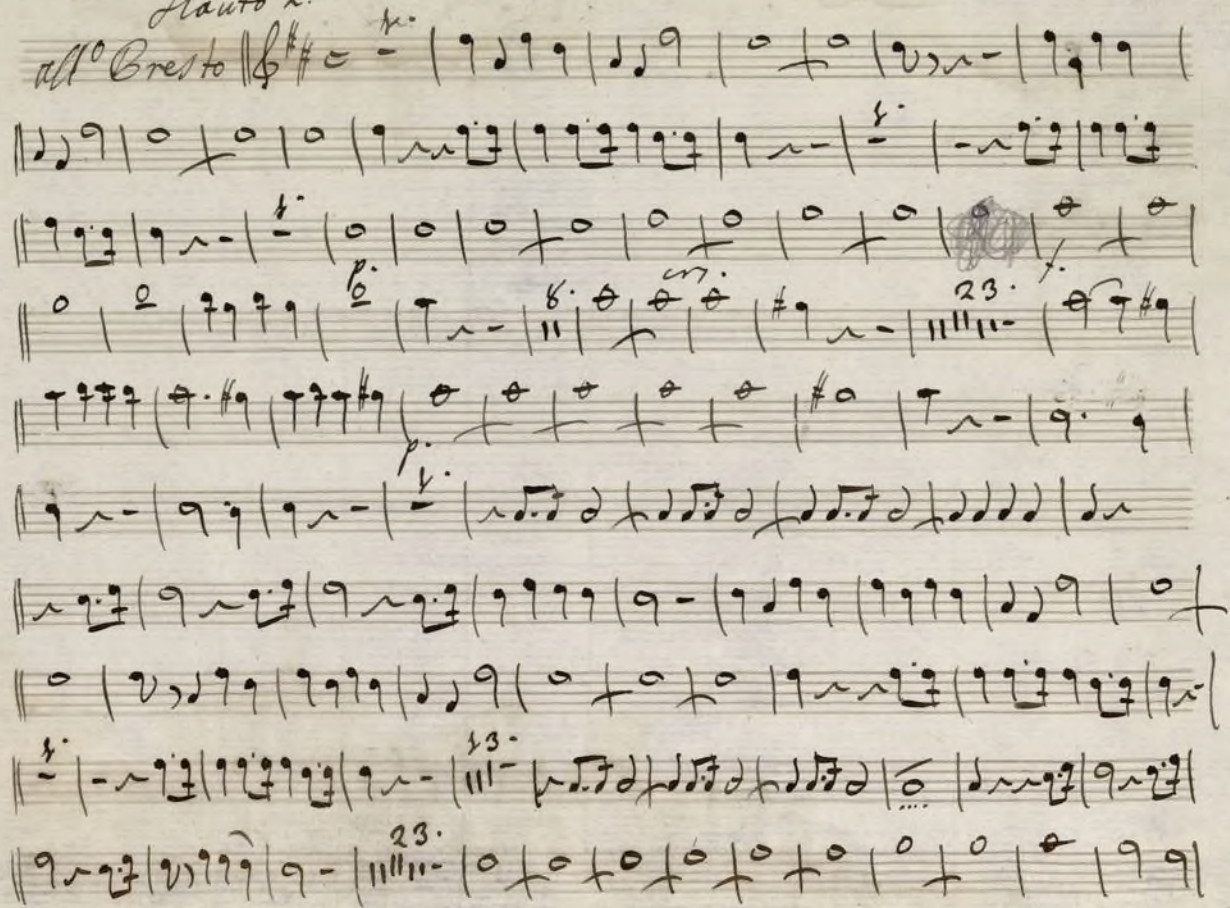


Oboe 1º Flauto 2º

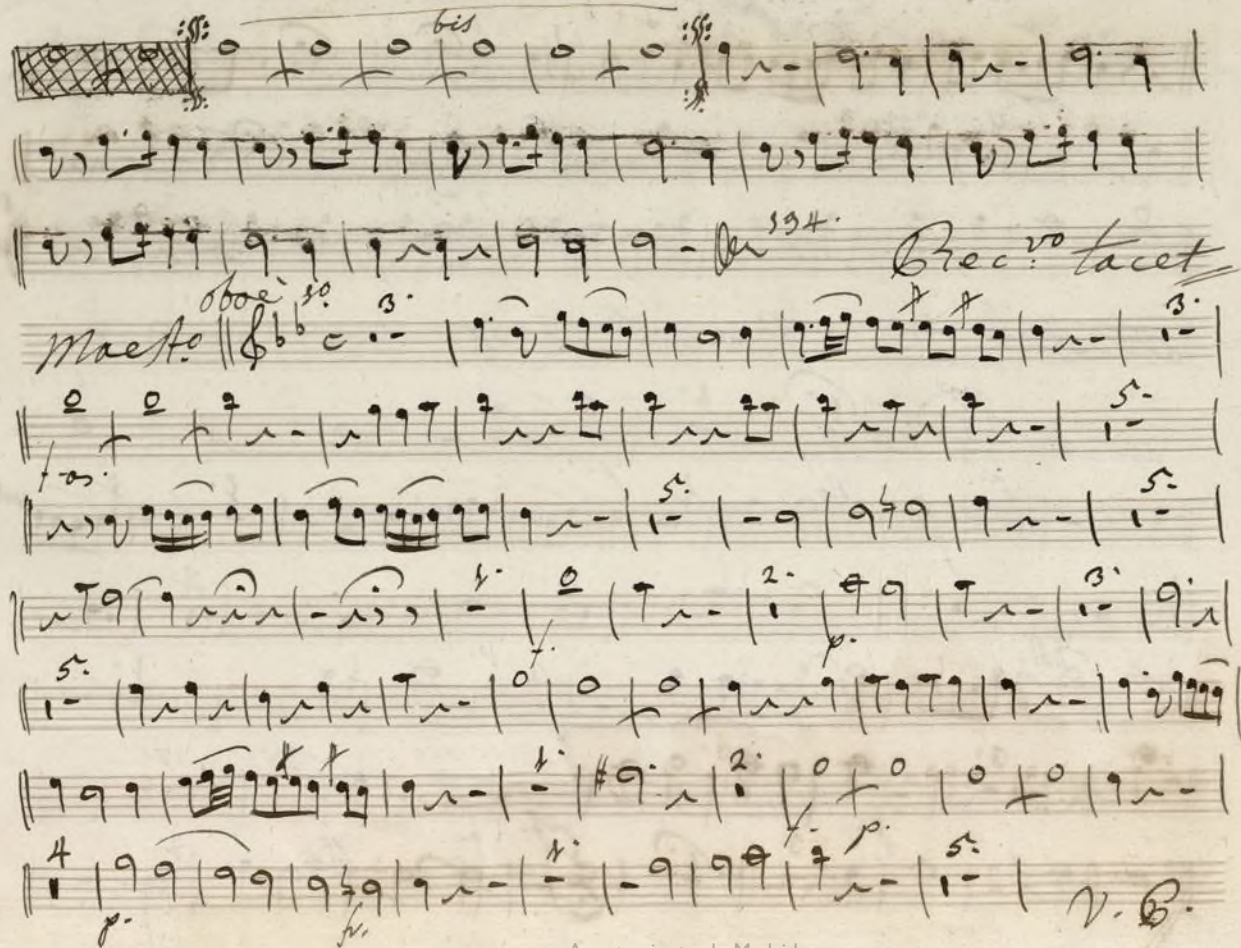
Orquesta



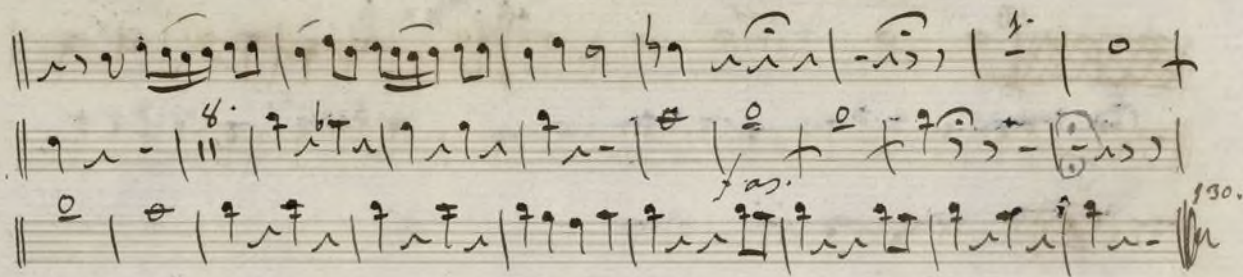
Flauto 2.<sup>o</sup>





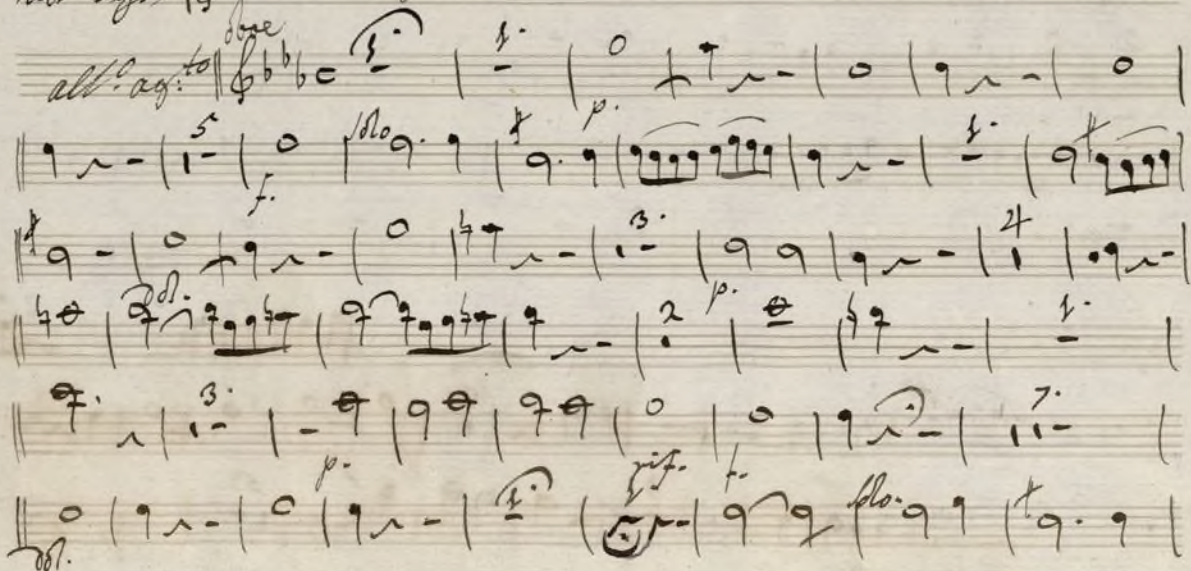




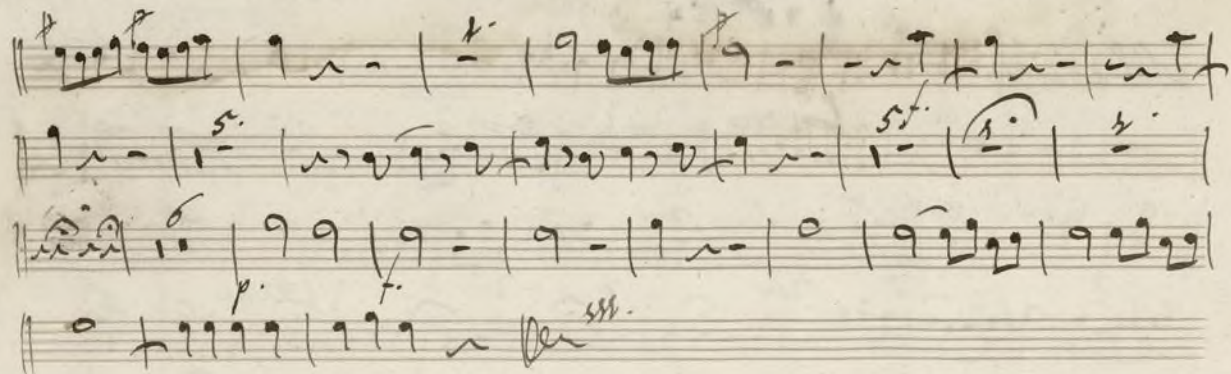


*all. ag. 40*

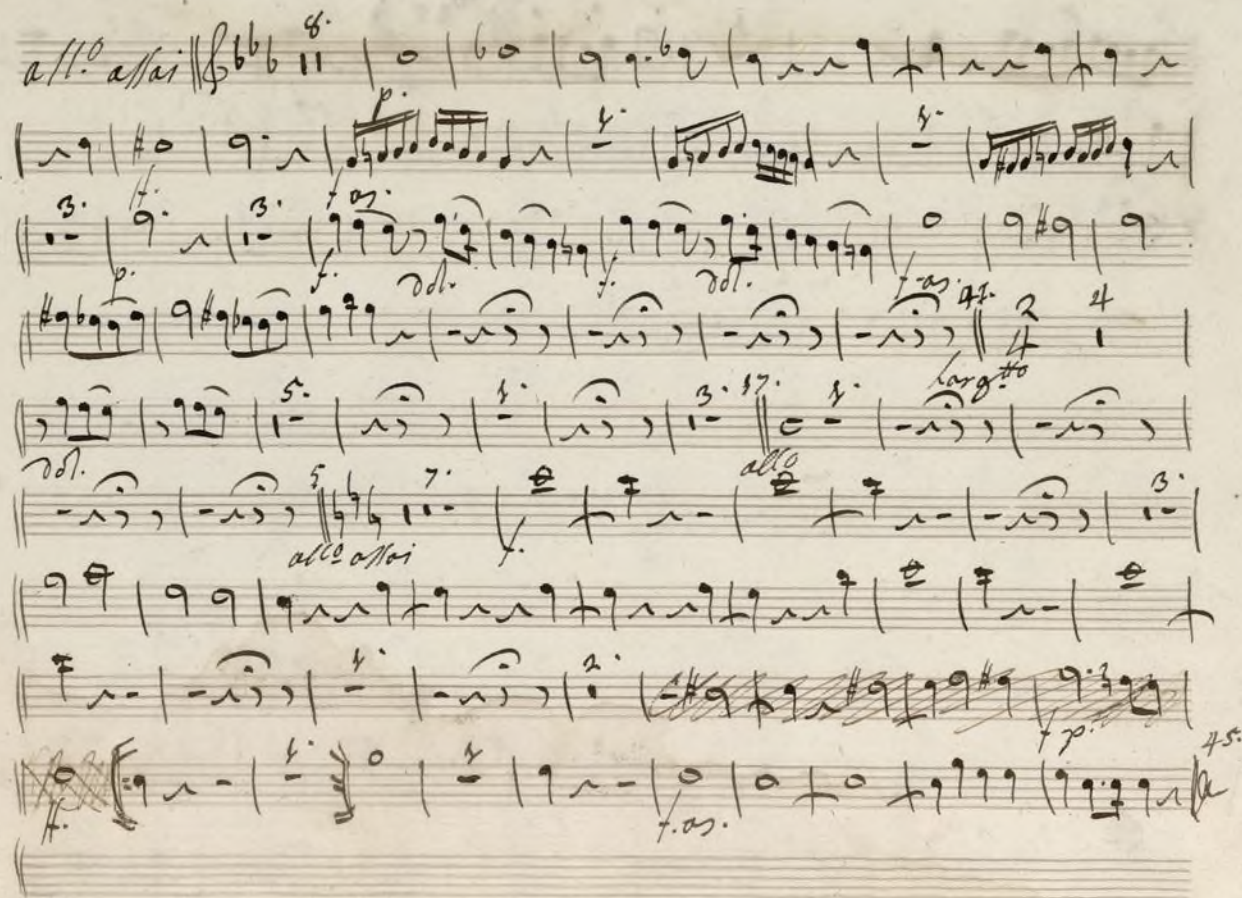
*Rec.º tacet*













Flauto 2º

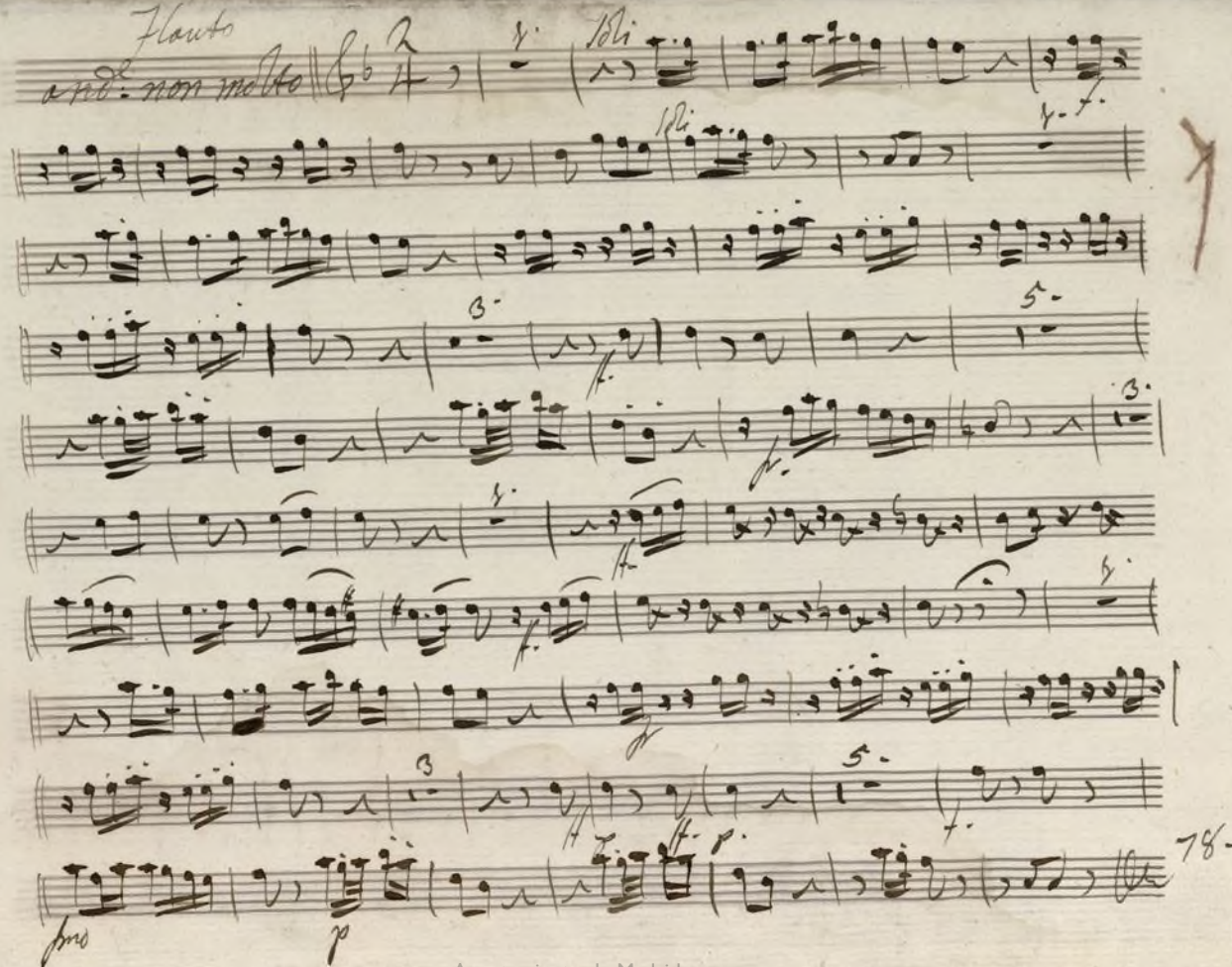
Recito facit.

all.<sup>o</sup> ||  $\text{G}^{\flat} =$  1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000



Flauto  
and non m

and non molto





intasi

Obaë

*vos Recit. s. tacet / y signe*

all.

107

ipermestra

chefs

12

morte affetto bene, barbara barbara

dar potrai 2

Indio vacilla

La mia vir tude un freddo

*Jottovce*

сн. апок.

v. B.



*tiranno*

*all.<sup>o</sup> con moto fr.*

*4. soli*

*che farò? quel crudele*

*fr. 24*

*2. soli mf. b<sup>o</sup>*

*1. 3<sup>o</sup> o affettuoso sostenuto*

*allegro p. as.*

*empio feroce p.*

*Breccito y Aria tacet*

*Fine atto 4<sup>o</sup>*



Atto 2º

Recite facot asta

uomini e dei.

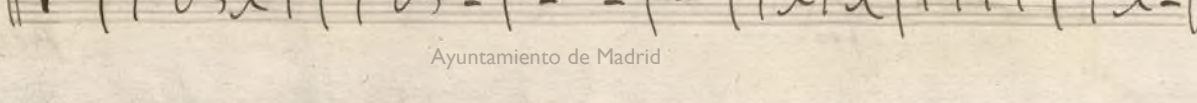
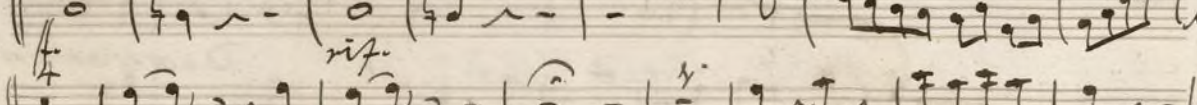
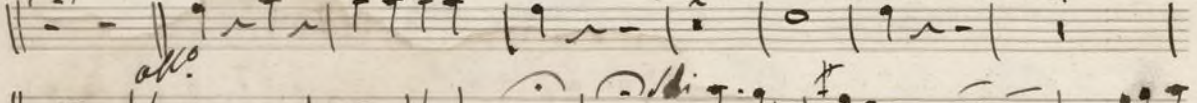
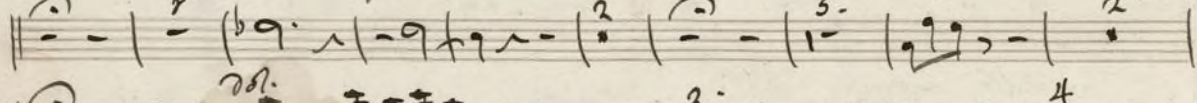
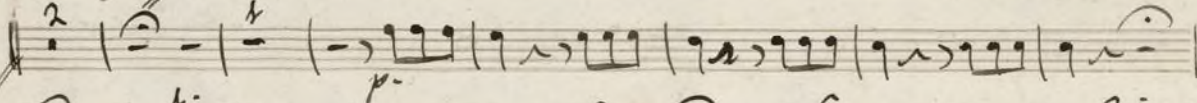
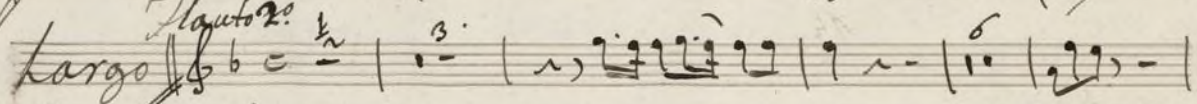
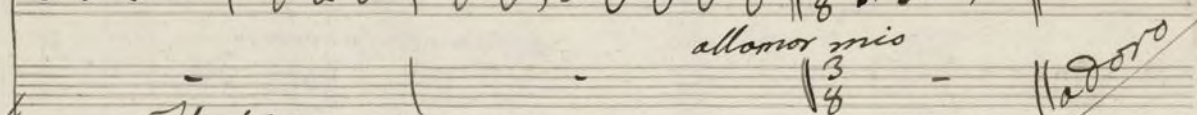
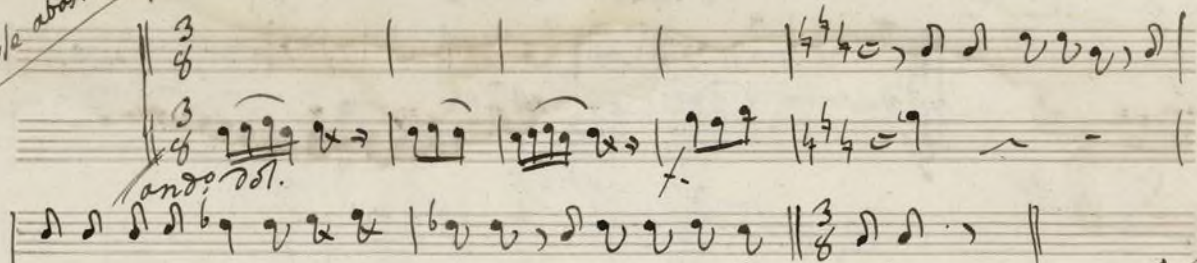
tutto mi dà spavento

40 amille amiller

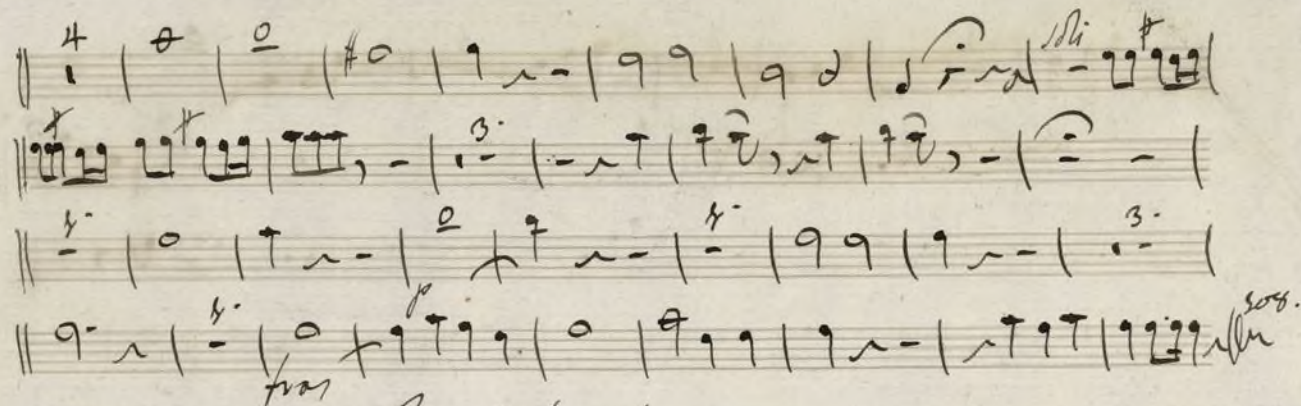
adacrefermial



*Grave forte abbastanza*



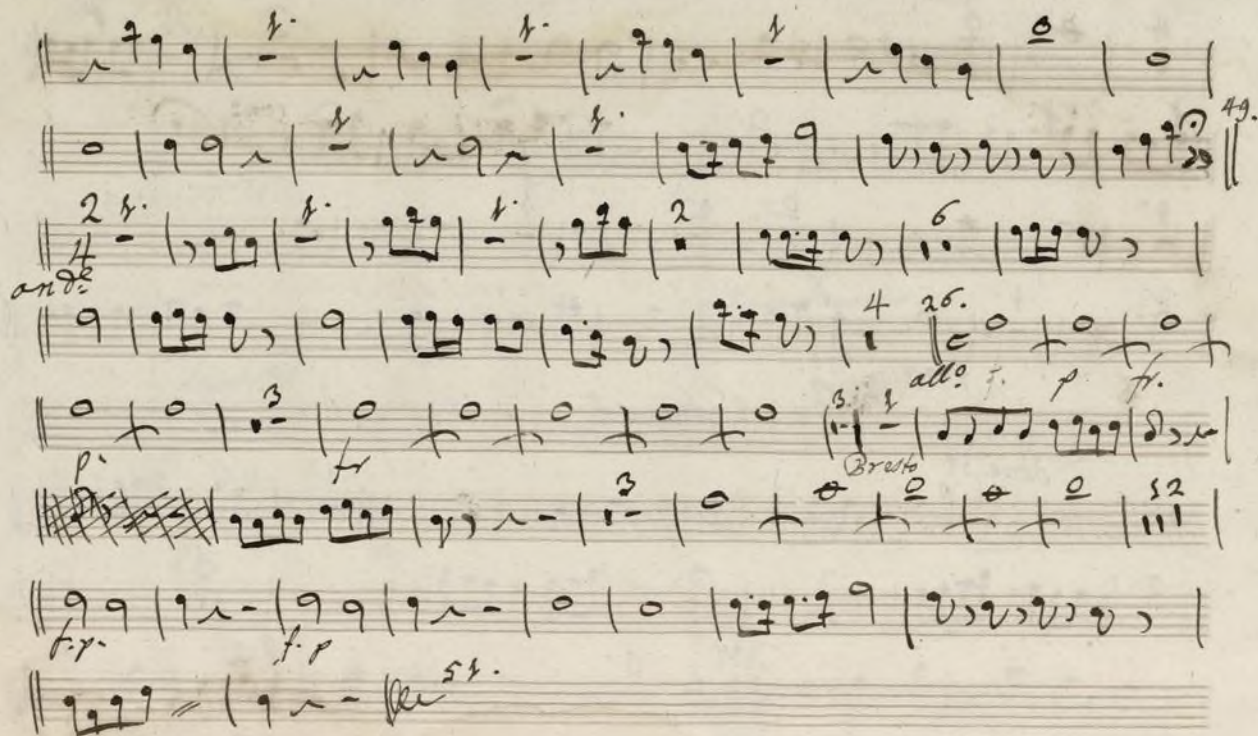




*Rec? tacet*









Per<sup>o</sup> oboe

all.

ma

quel pallor nel volto

loprò

gli affetti miei

Aria



*Largo*  $\text{No. 1}$

$\text{No. 2}$

*Recito tacet / fine Duella*

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The score is written in a cursive, handwritten style. The first staff begins with the tempo marking "Largo" and a key signature of two flats. The notation includes various musical symbols such as clefs, time signatures, and notes. The score is written in a cursive, handwritten style. The first staff begins with the tempo marking "Largo" and a key signature of two flats. The notation includes various musical symbols such as clefs, time signatures, and notes. The score is written in a cursive, handwritten style. The first staff begins with the tempo marking "Largo" and a key signature of two flats.



Quello

*Largo non molto*

Handwritten musical score for a piece titled "Quello". The tempo is marked "Largo non molto". The score is written on ten staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as "f" (forte), "p" (piano), "f.p." (forzando), "cres." (crescendo), and "dim." (diminuendo) are used throughout. There are also markings for "allegro" and "cres." in the lower staves. The score ends with a double bar line and a fermata. The signature "V.B." is at the bottom right.



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- 35.* (top right)
- and. / o. to* (top right)
- allegro* (left margin, second staff)
- p.* (piano) and *f.* (forte) dynamic markings throughout.
- cr.* (crescendo) and *dim.* (diminuendo) markings.
- 3. fu* (third measure, third staff)
- Binello* (third staff, right side)
- p. cr.* (piano crescendo) and *f. cr.* (forte crescendo) markings.
- 70.* (bottom right, near the end of the eighth staff)

*Adia tacet*



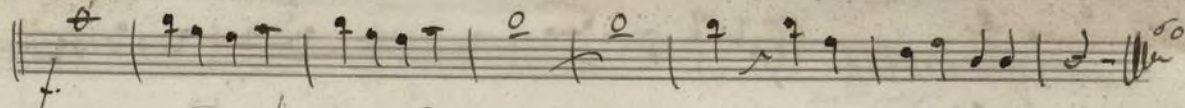
*Quettino*

*Larg<sup>to</sup> non tanto*

Handwritten musical score for a single melodic line, likely for a violin or flute. The score is written on ten staves. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked *Larg<sup>to</sup> non tanto*. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamic markings include *p* (piano), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), and *ppp* (pianissimissimo). There are also markings for *allegro* and *piu* (piu). The score features several measures with complex rhythmic patterns, including triplets and sixteenth notes. A section of the score is marked *allegro* and *piu*. The score concludes with a double bar line and a final note.





*Brevi tacet*



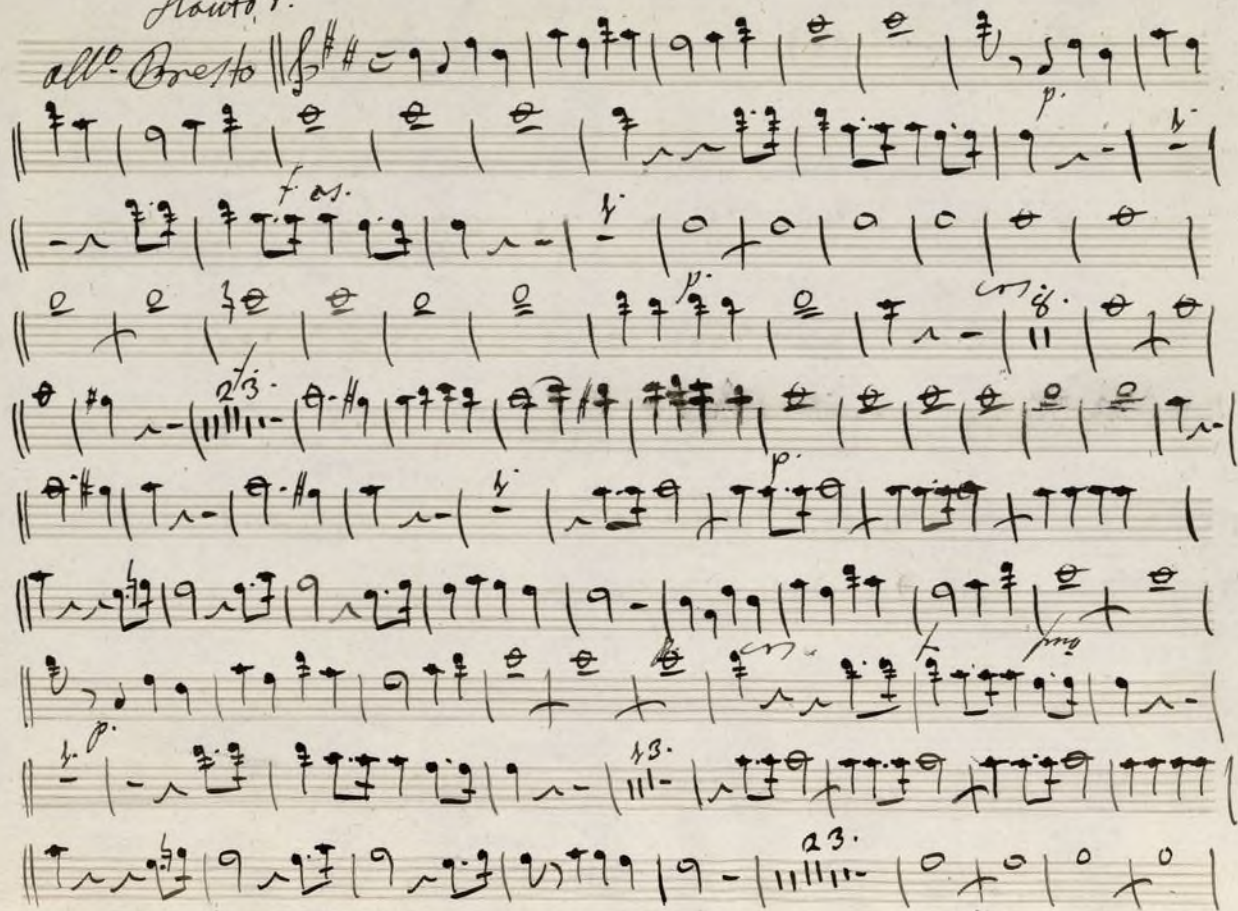
Boe 2º Flauto 1º

Permetra.

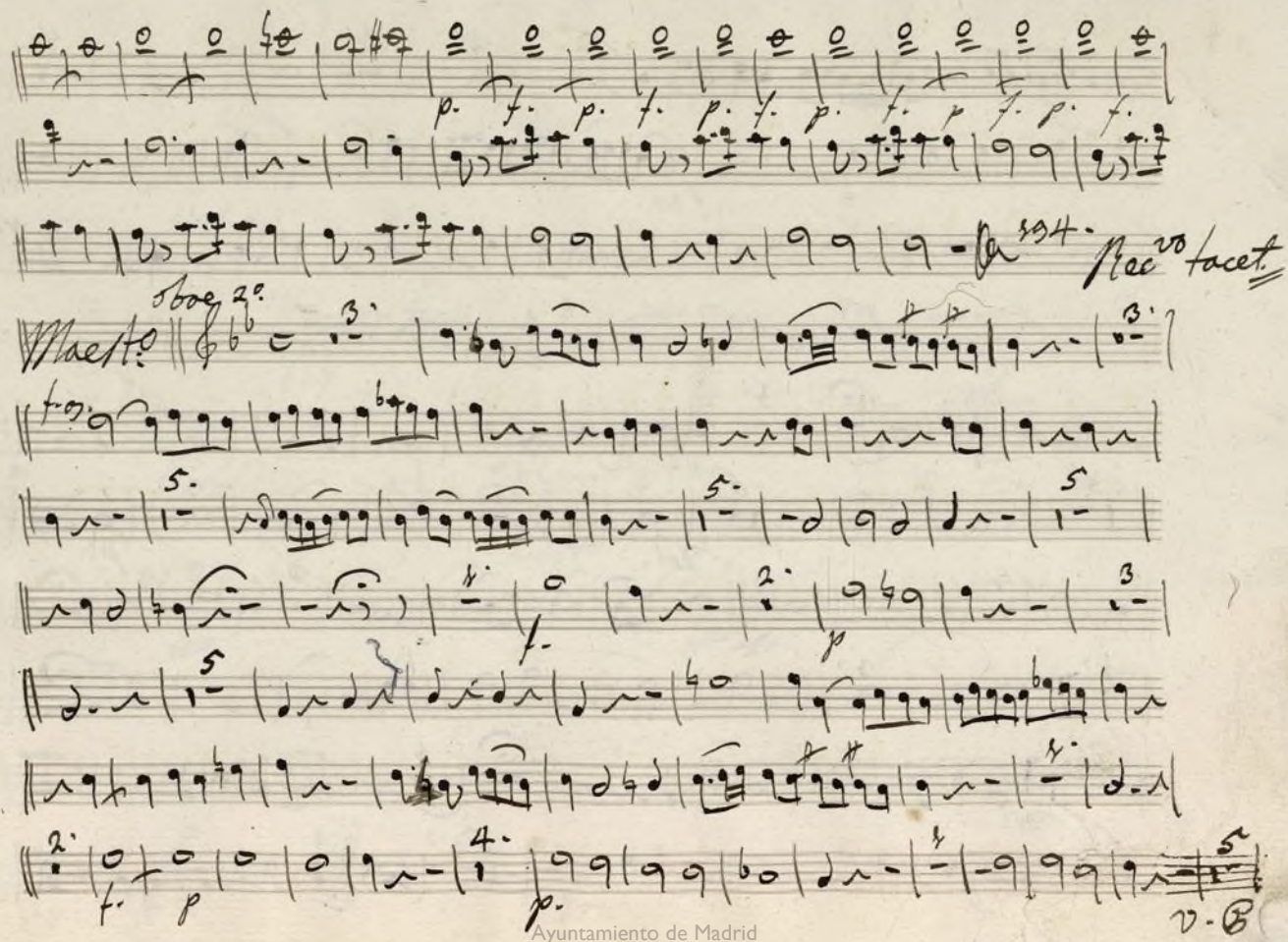


Flauto, 80

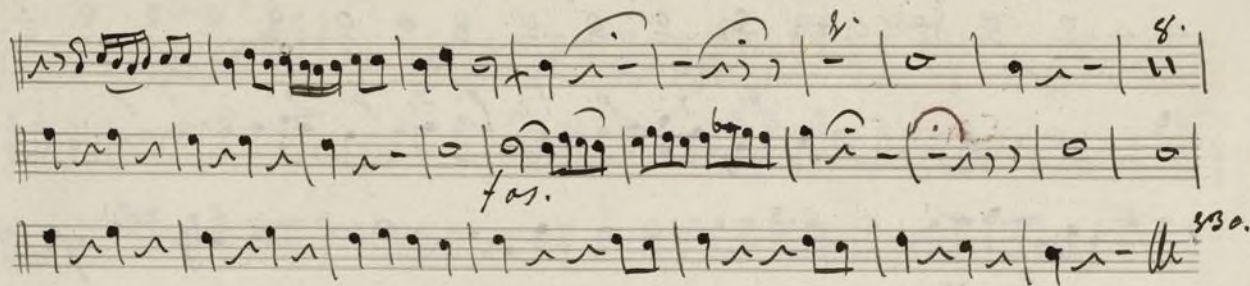
all. Presto



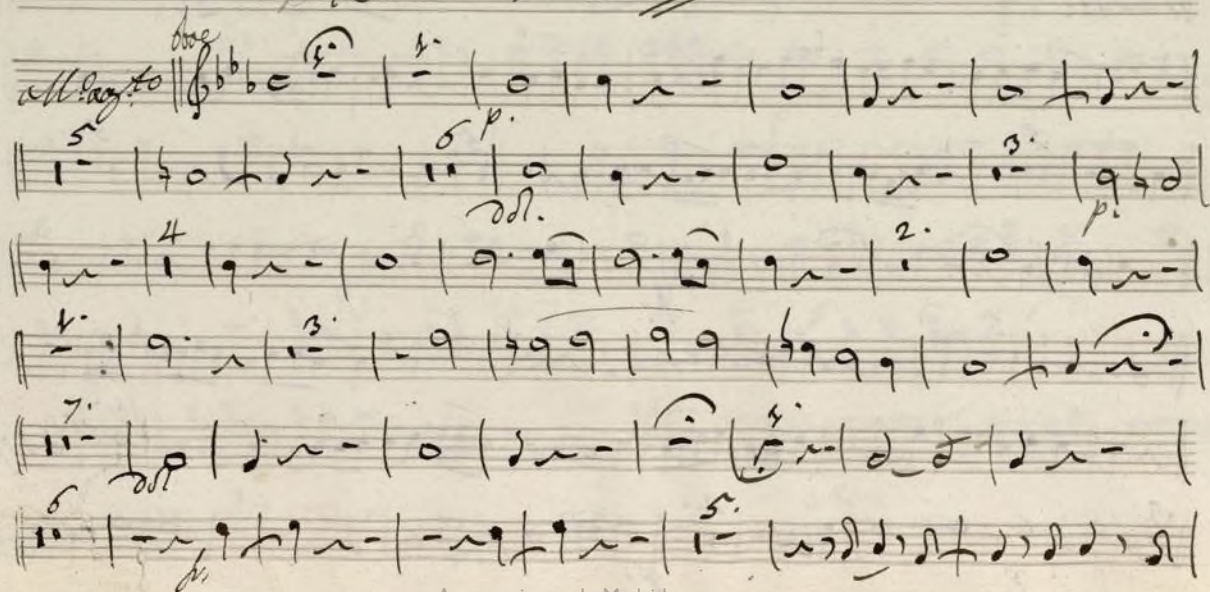








*Requies facit*





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. affai* (Allegretto affrettato)
- Boe* (Boe)
- p.* (piano)
- f.* (forte)
- Longato* (Longato)
- all. affai* (Allegretto affrettato)
- f.* (forte)
- 45.* (measure number)

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 dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.







*Flauto 1.<sup>o</sup>*  
*and. non molto*

*2*

*Mi*

*3.*

*4.*

*5.*

*3.*

*4.*

*5.*

*3.*

*4.*

*5.*

*78*



*intesi*

*Rec? Ave*

*Vol Rec! tacet y sigue*

*all?*

2

*oli*

*ipermestra* *chefia?*

*oli* *mor te al tuo bene barbara* *dar po:*

*trai* *odio* *vacilla* *la mia virtude* *un*

*otto voce*

*traddo*

*con voce.*



3 tiranno

all. con moto

4 Mi

che farò? quel crudele

7

8 Di

p. os.

4

5.

2

affettuoso 10to. all.

f. p. f. p. f. p. f. p. f. p.

empio feroce.

Nec. ystria tacet

Fine atto 1.<sup>o</sup>



Atto 20

Handwritten musical score for "Veni, Domine Deus" by Giuseppe Verdi. The score is written on ten staves. The first staff is for Soprano (Soprano) and the second for Alto (Alto). The third staff is for Tenor (Tenore) and the fourth for Bass (Basso). The fifth staff is for Violins (Violini) and the sixth for Violas (Viole). The seventh staff is for Cellos (Violoncelli) and the eighth for Double Basses (Bassi). The ninth staff is for the Piano (Piano) and the tenth for the Organ (Organo). The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano), "f" (forte), and "ff" (fortissimo). The lyrics "Veni, Domine Deus" are written below the vocal staves. The score is dated 1858 and is from the "Libretto" of the opera "Requiem".



Grave forte abbastanza

ad oboe. Flauto e piano no dot.

Largo

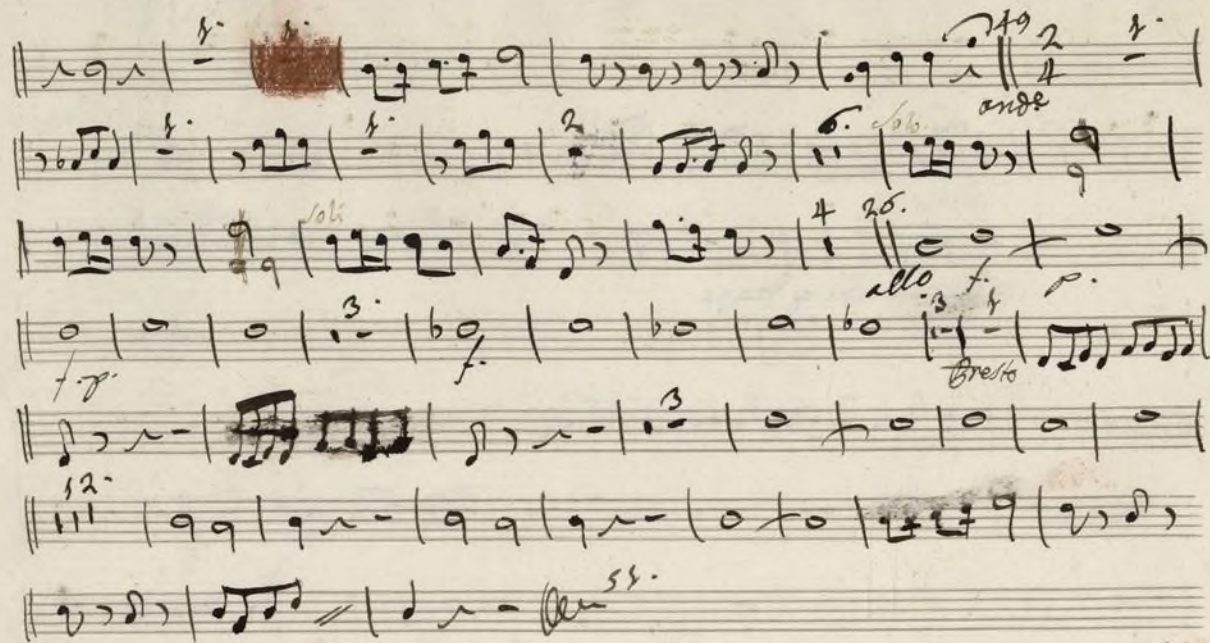
faccet  
sta

A handwritten musical score on aged paper. The top staff is for Oboe (Oboe) and the bottom staff is for Flute (Flauto). The tempo is marked 'Largo' and the dynamics are 'Grave forte abbastanza' and 'ad oboe. Flauto e piano no dot.'. The score consists of 10 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p.' (piano) and 'f.' (forte). There are also some handwritten annotations in red ink, including '10' and '100'. The paper shows signs of age, with some staining and a slightly torn edge.

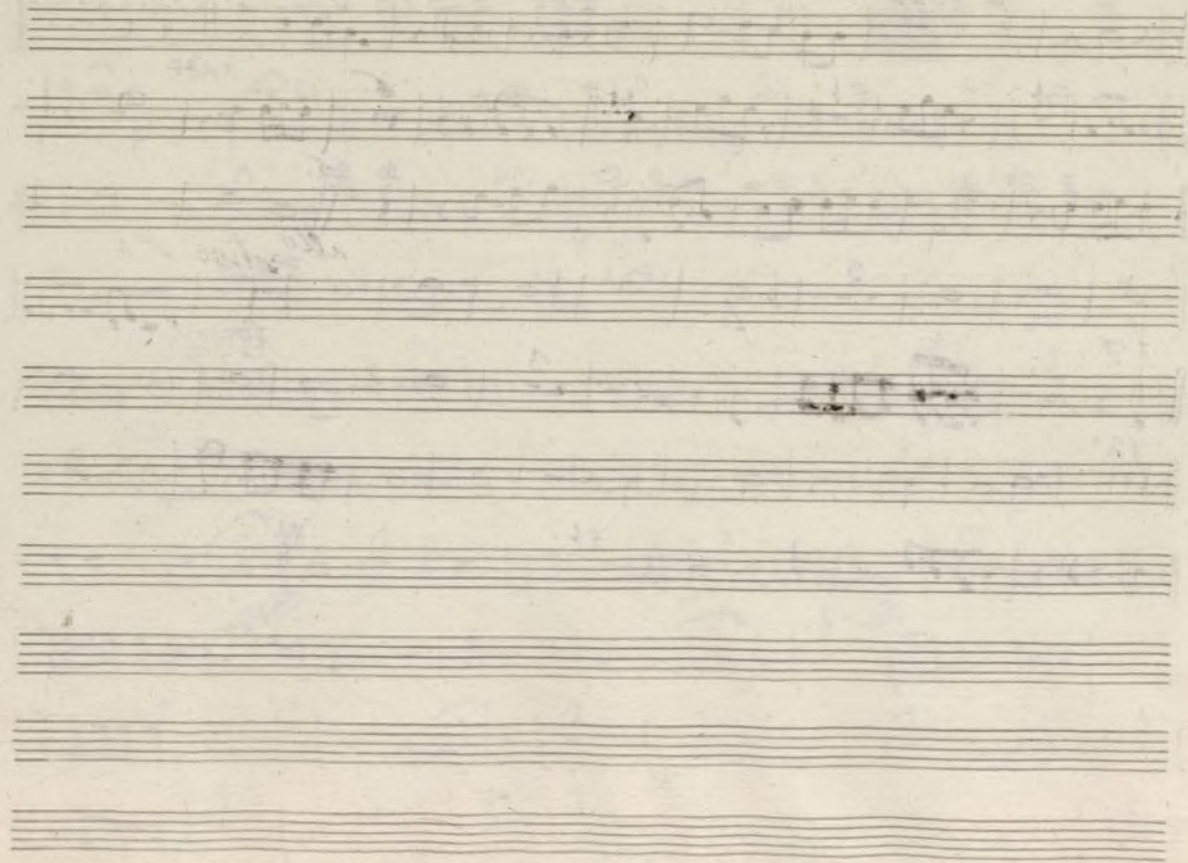














Rec<sup>ro</sup> boi

all.

all.

a quel p. alto nel volto.

l'apri

gli affetti miei.

Aria



*Flute 2<sup>a</sup>*

*Largo*

*all. vivace*

*22.*

*23.*

*24.*

*25.*

*26.*

*Rec.<sup>vo</sup> tacet, segue Duetto*



Quattro

*Largo non molto*

Handwritten musical score for a piece titled "Quattro". The tempo is marked "Largo non molto". The score is written in G major (two sharps) and 2/4 time. It consists of ten staves of music. The notation includes various dynamics such as *f* (forte), *p* (piano), and *fz* (forzando). There are also markings for first, second, third, and fourth endings or measures (1., 2., 3., 4.). The score concludes with a double bar line and a "V." marking.



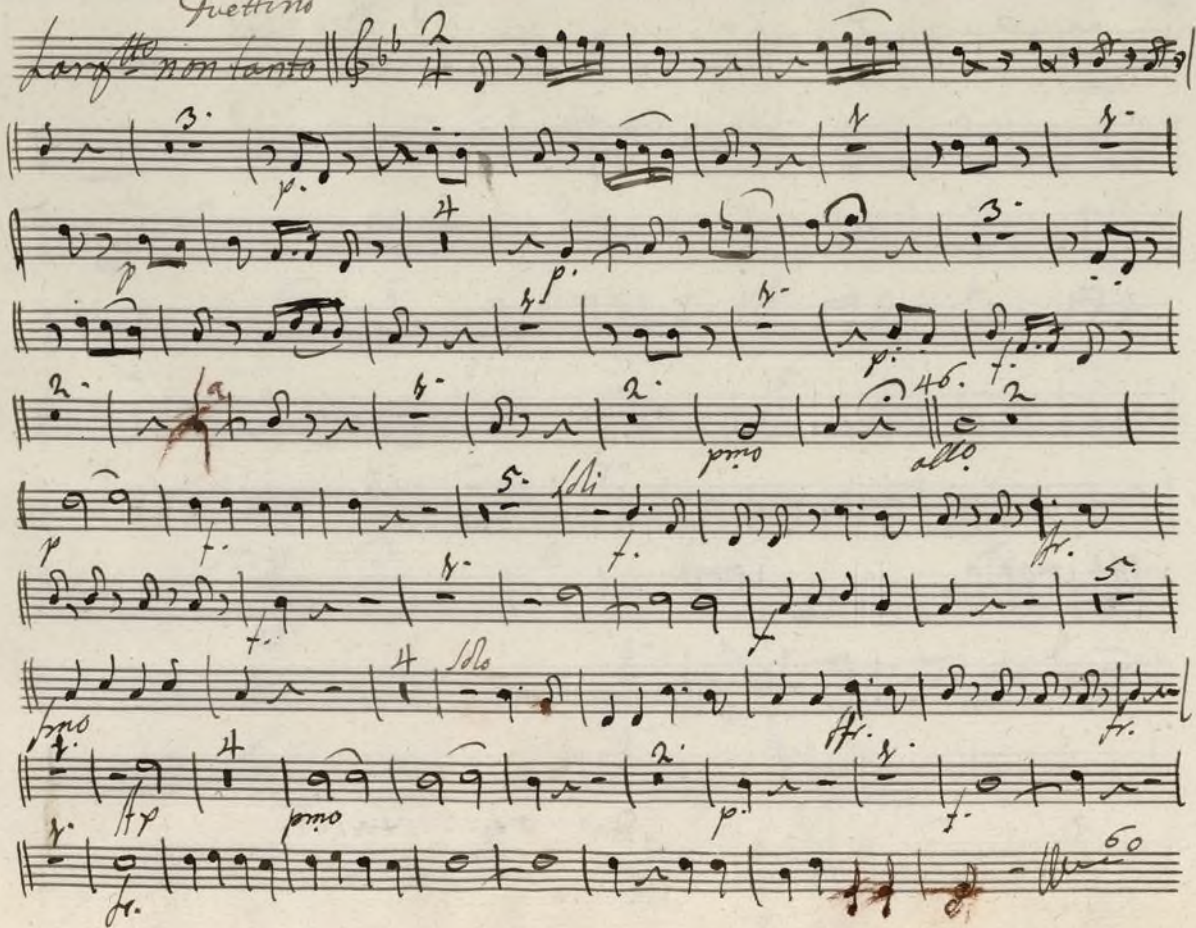
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive style, typical of 19th-century manuscript notation.

Key markings and annotations include:

- f* (forte)
- alle*
- p.* (piano)
- cr.* (crescendo)
- and. 10/10* (andante)
- 3.* (triple)
- 16*
- f. p. rivale*
- f.* (forte)
- p. cr.* (piano crescendo)
- 5.* (quintuple)
- 70.*
- 1. tri tacet*
- 2. tri tacet*



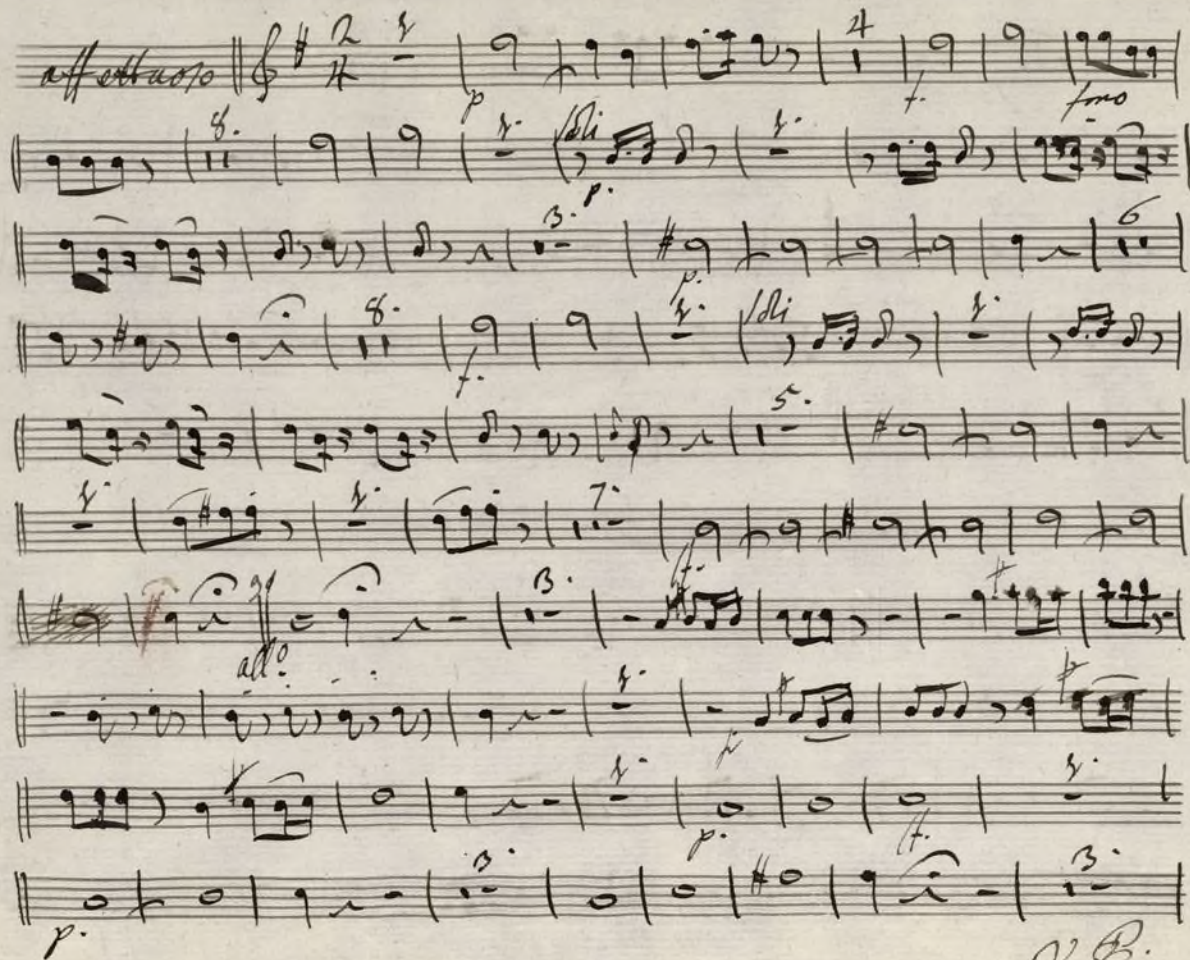
Quettino



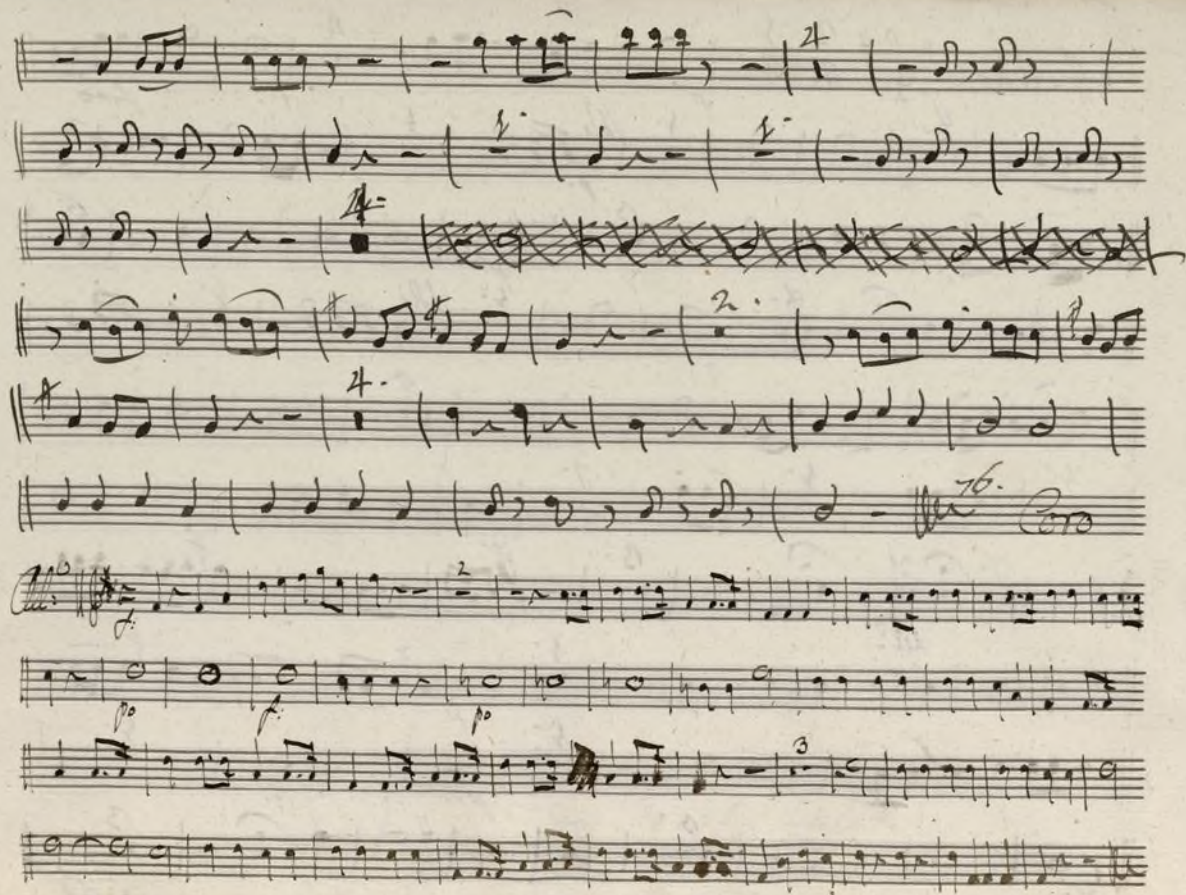


*dos rec! falet.*







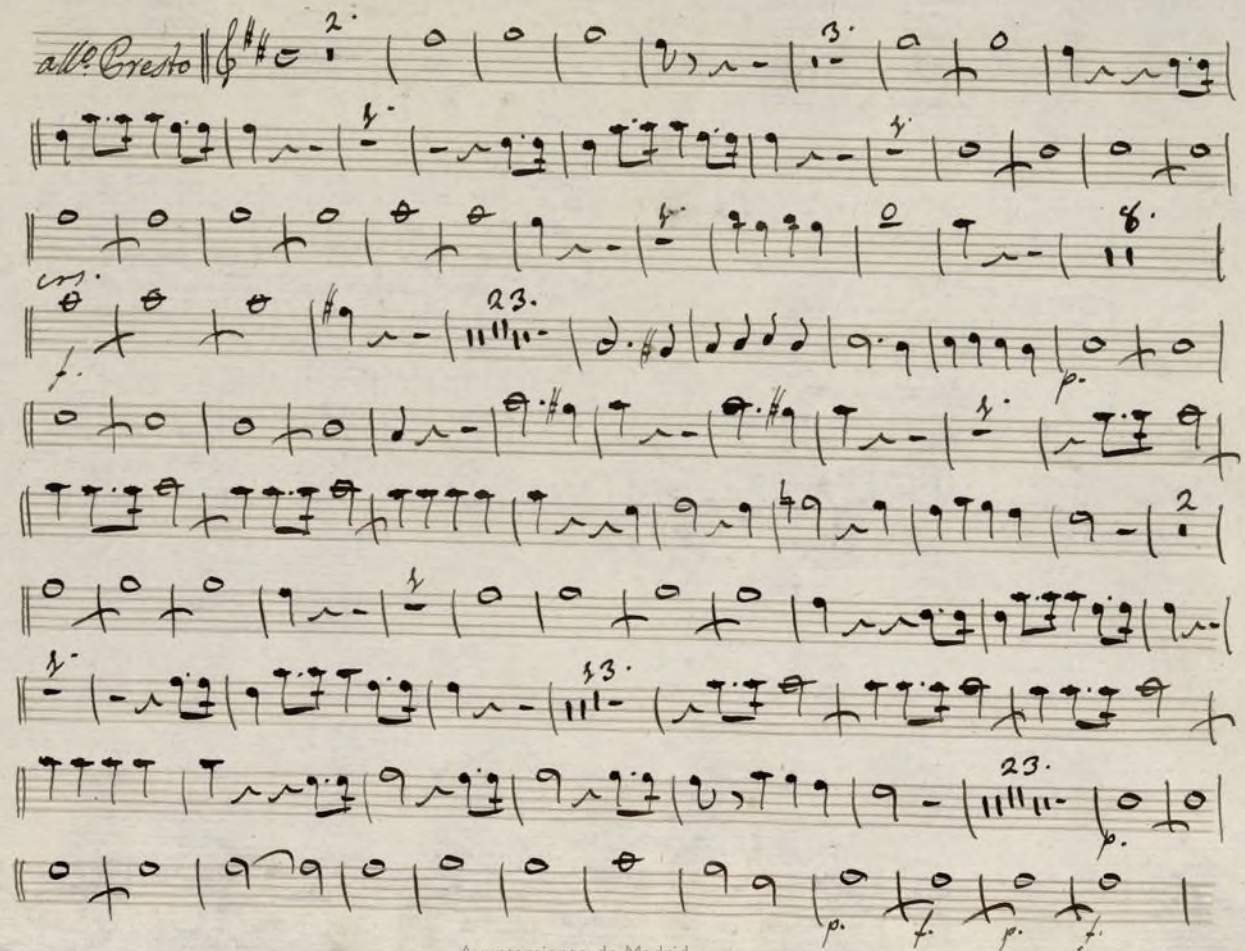




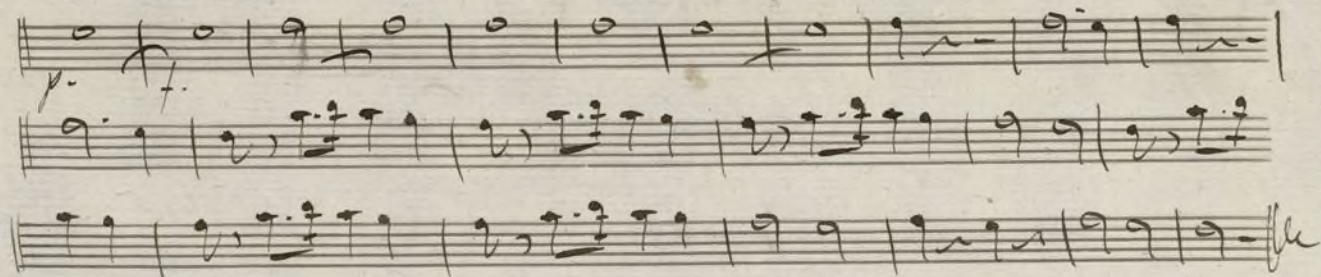
Clarinetto 2<sup>o</sup>

Spermestra.









Rec<sup>vo</sup> d. Aria tacet //

Rec<sup>vo</sup> tacet //

y sigue el aria



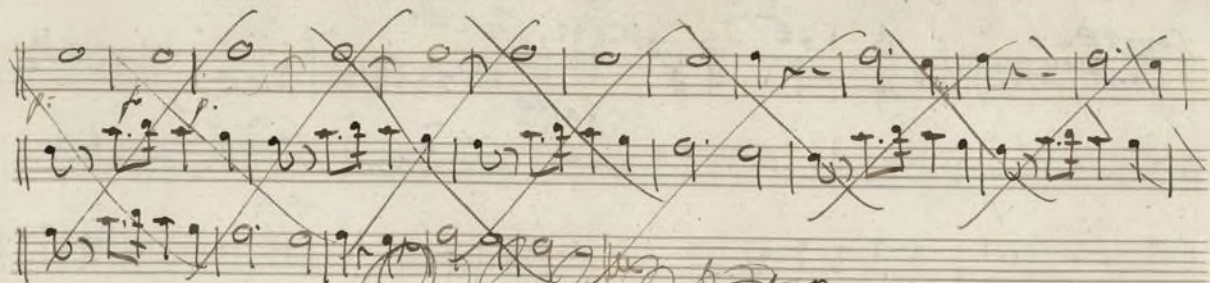
Permettra

Alto 1.º

Clarinetto 1.º

Handwritten musical score for Alto 1.º and Clarinetto 1.º. The score is written on four staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo marking "all. agito." is written below the first staff. The score includes various musical notations such as notes, rests, and dynamic markings like "p.". Above the staves, there are handwritten numbers: "34" above the first staff, "32." above the second staff, "30" above the third staff, and "2" above the fourth staff. The paper is aged and shows some staining.





*Rec. C. Anb. Tacer. Rec. Tacer. 1.ª Aria Tacer. Rec. 4.ª Tacer.*



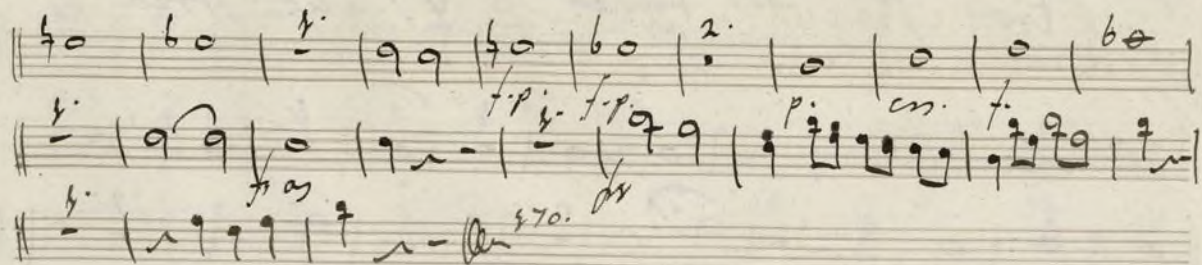


Cavatina

Can. *al. sesto*

Handwritten musical score for a Cavatina, featuring a single melodic line on a five-line staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score is marked with various dynamics and articulations, including *p.* (piano), *f.* (forte), *ff.* (fortissimo), *sf.* (sforzando), *al. sesto* (allegretto), and *Ferzatto* (fermatina). The notation includes eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The page number 38 is written in the bottom right corner.

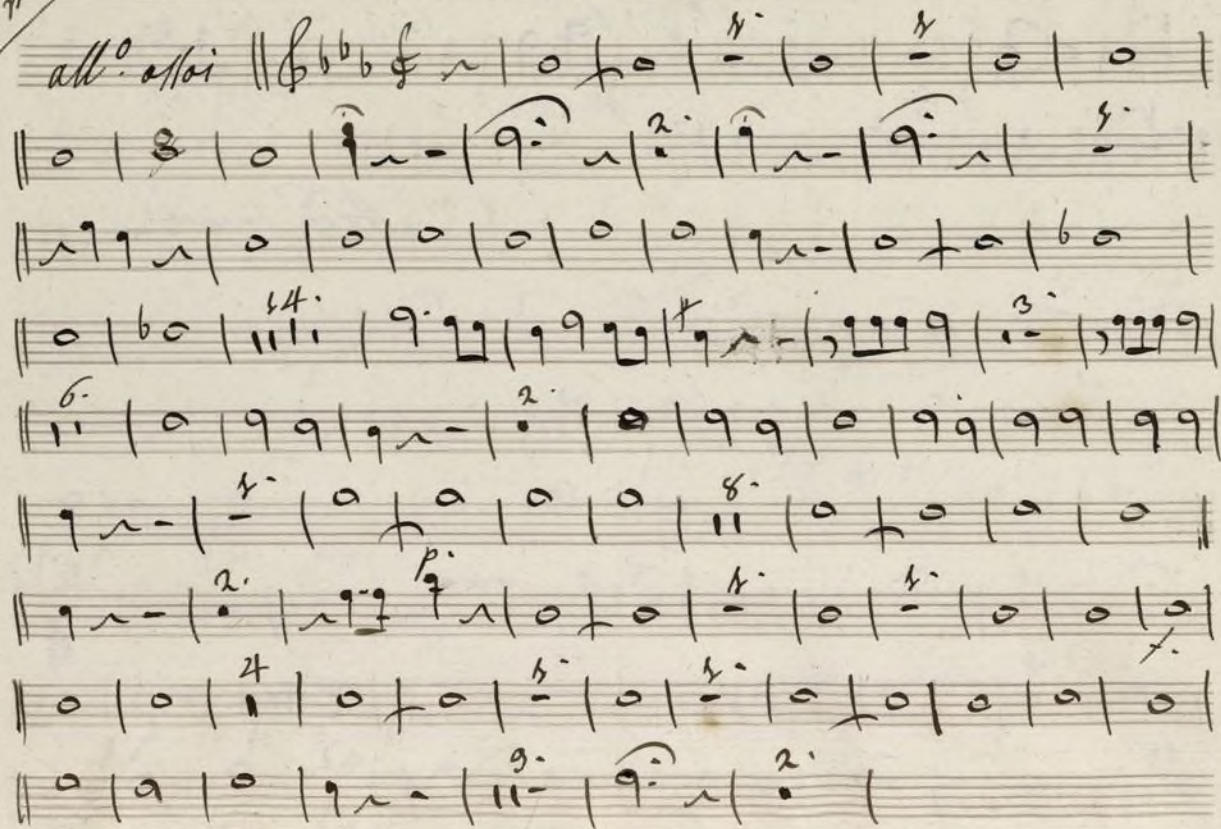




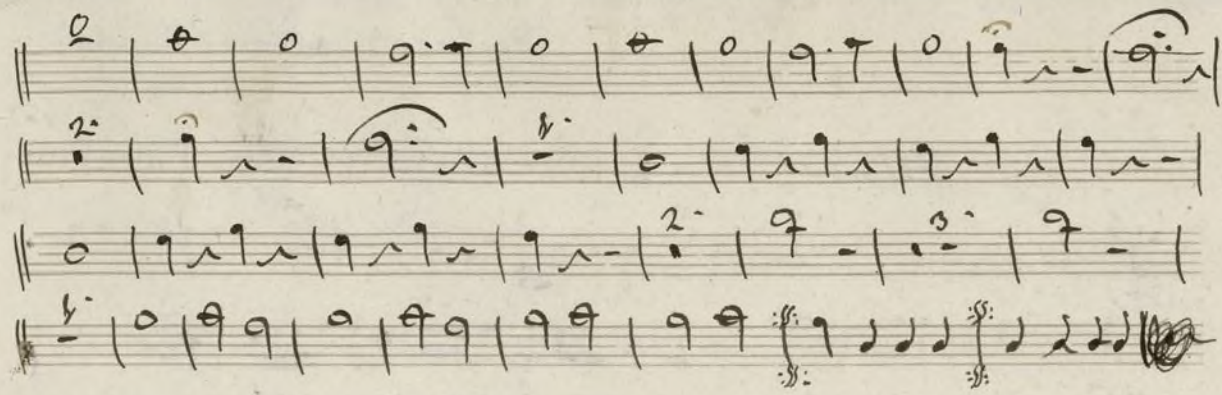
1<sup>a</sup> Aria tacet



*ah vieni o morte* tres Recit<sup>do</sup> ~~lento~~ y sigue Aria  
*y Cavatina Tacet*







*fine atto 1.<sup>o</sup>*



Atto 2º

todo tacet asta el Duetto

Duetto

Largo non tanto

Handwritten musical score for a Duetto. The score is written on six staves. The first staff is in G major (one sharp) and 2/4 time, marked "Largo non tanto". It begins with a treble clef and a key signature of one sharp (F#). The second staff is in 4/4 time, marked "and. f. to f.". The third staff is in 4/4 time, marked "and. f. to f.". The fourth staff is in 4/4 time, marked "and. f. to f.". The fifth staff is in 4/4 time, marked "and. f. to f.". The sixth staff is in 4/4 time, marked "and. f. to f.". The score includes various musical notations such as notes, rests, and dynamic markings. There are also some numbers written above the staves, possibly indicating measures or rehearsal marks.

Subito tacet a ver tacet



*aggit.*

*p*

*f*

*p*

*f*

*p*

*2.*

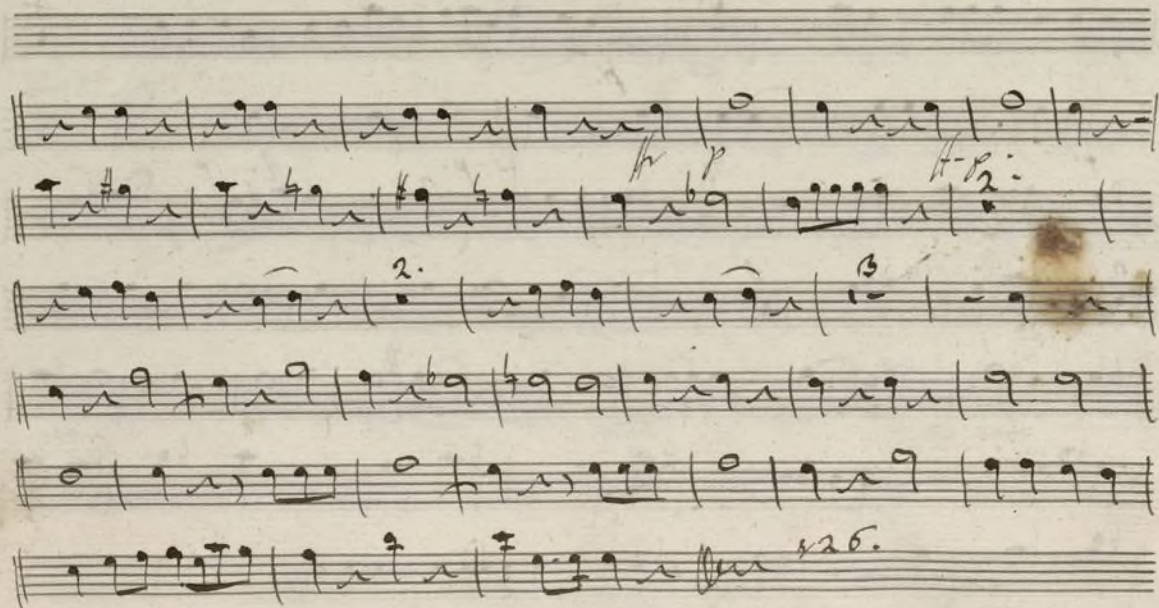
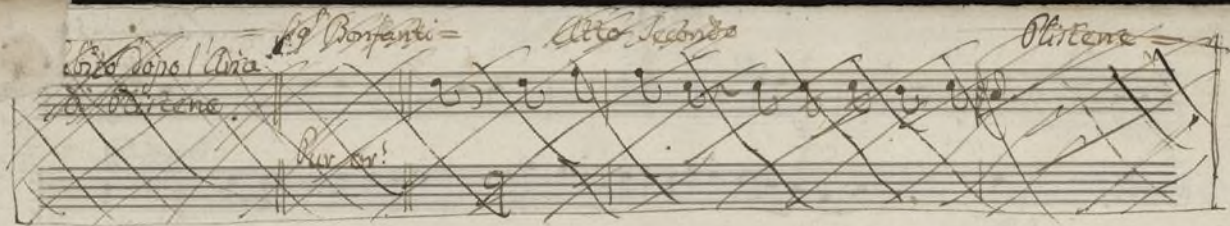
*fmo*

*fmo*

*4.*

V.B.





*Questino laut do recitar tacet.*



Mus 281-1

Clarinetto 2.<sup>o</sup>

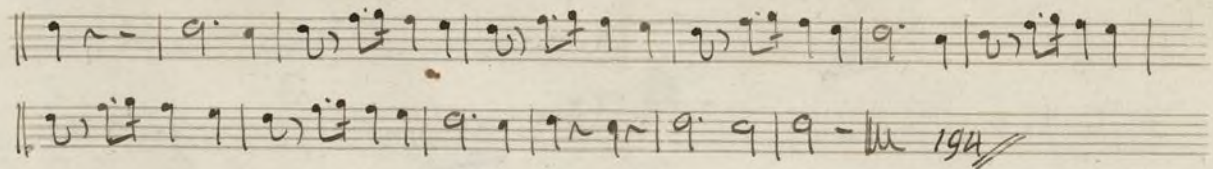
Permestra.



*All: Presto*  $\text{G}\sharp$   $\text{E} = \text{C}$

Handwritten musical score for a piece titled "All: Presto" in G major (one sharp) and common time. The score consists of ten staves of music. The notation includes various note values (half, quarter, eighth, sixteenth notes), rests, and dynamic markings such as *p*, *f*, *for:*, and *cres:*. There are also numerical markings like 2, 3, 8, 13, and 23 above certain notes or groups of notes. The manuscript is on aged, slightly stained paper.

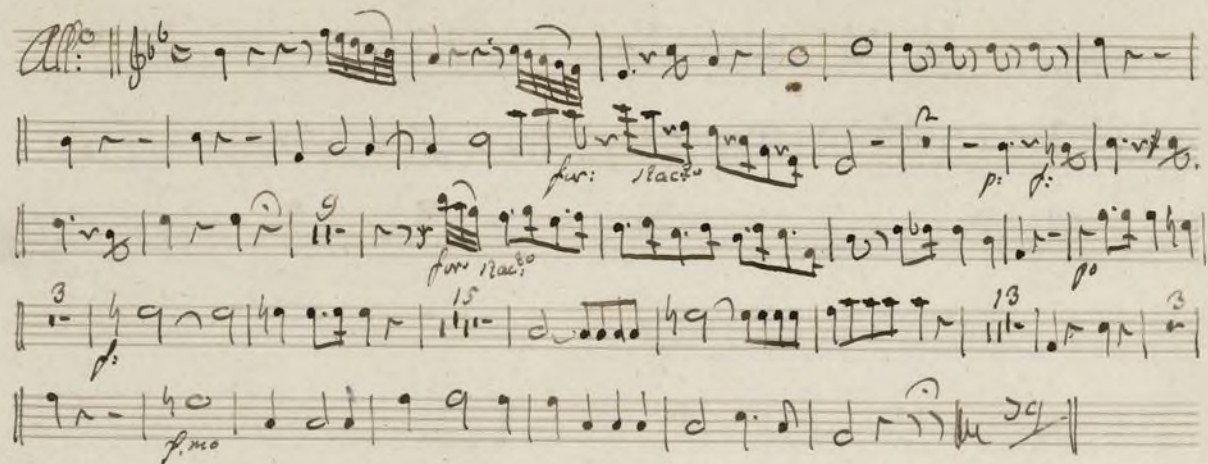




Rec.<sup>uo</sup> E Aria Tacet: // Rec.<sup>uo</sup> Tacet // 2<sup>a</sup> Aria Tacet // Rec.<sup>uo</sup> Tacet //

Amigo

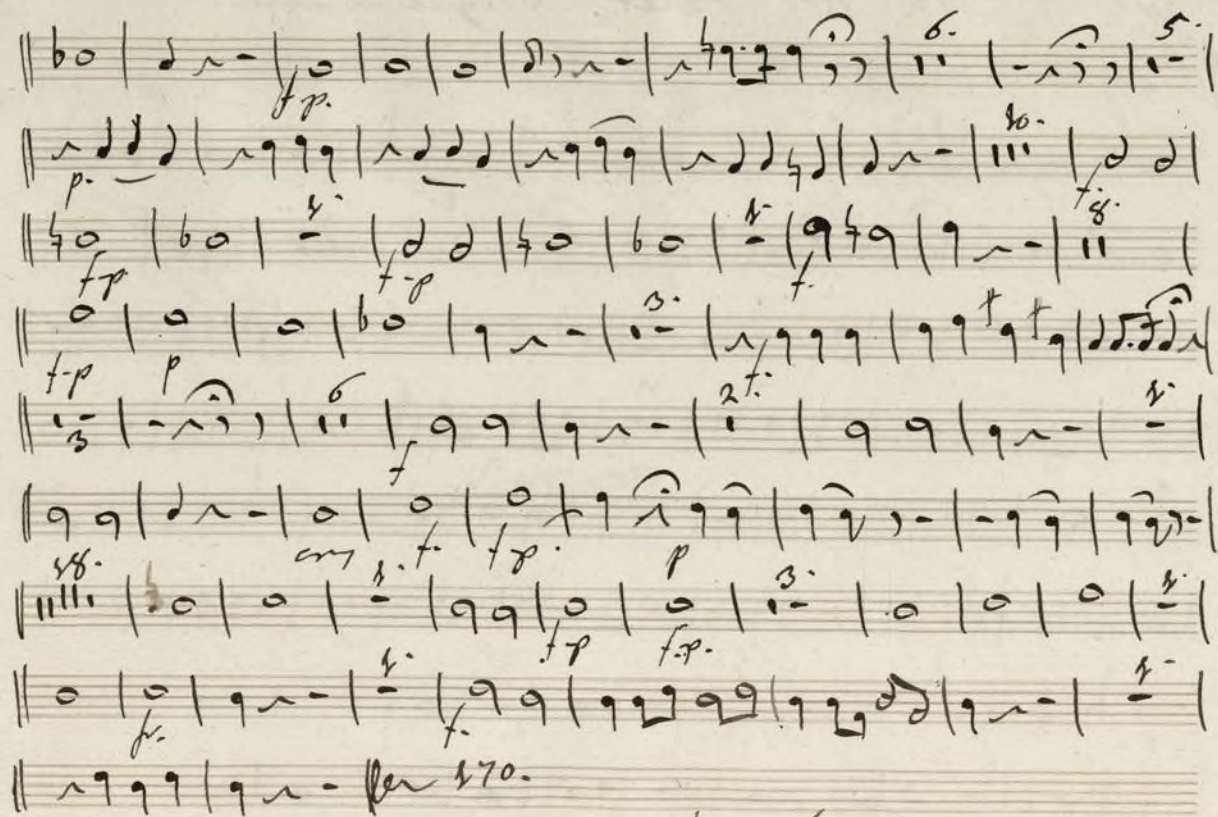




*Cavatina*

Conte. 1810. *all. 6* *Terzotto*



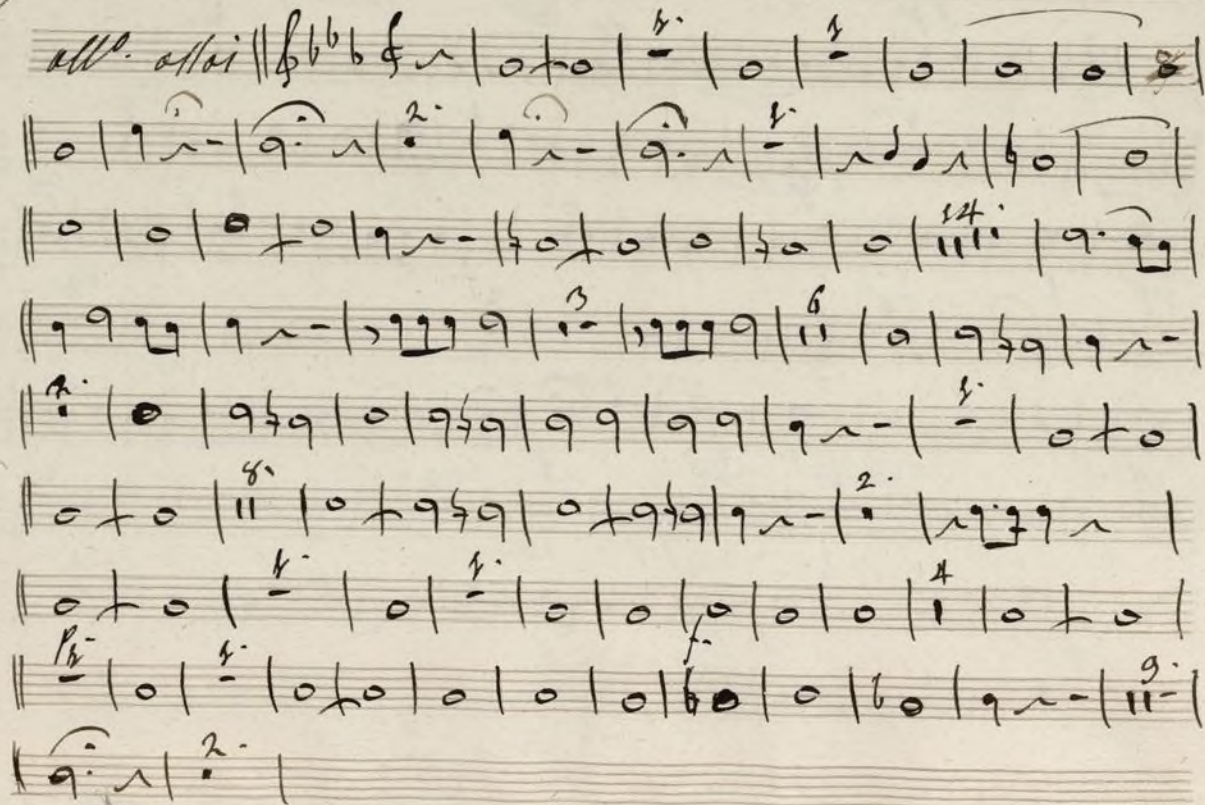


*1. Aria tacet*

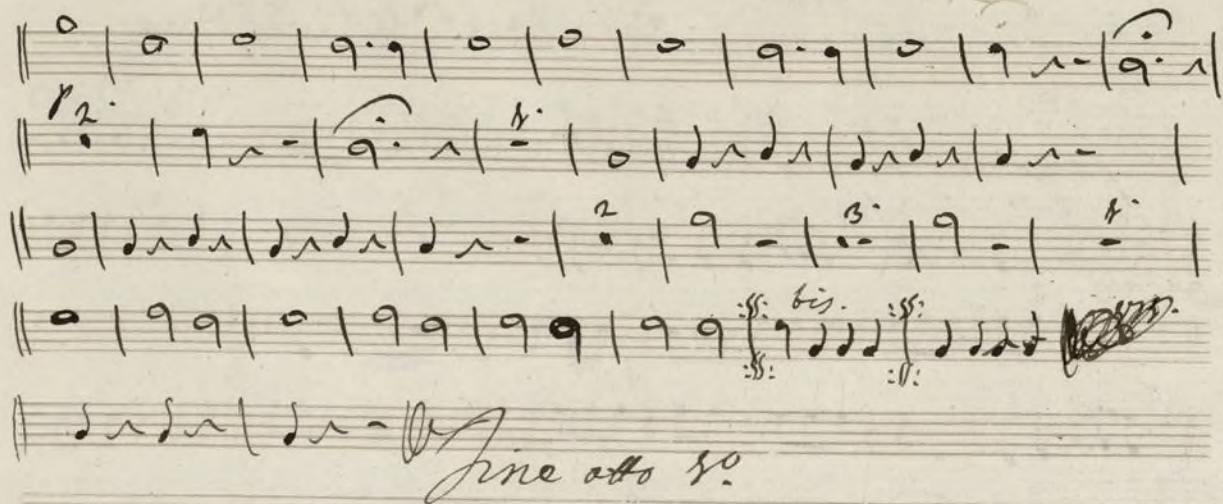


*ahucien i morto*

tres p<sup>ro</sup>o tacet y sigue el Aria









Atto 2.<sup>o</sup> todo tacet asta el Duetto

*Duetto*  
*Largo non tanto*  $\text{4/4}$   $\text{73.}$   $\text{62}$

*and. molto*  $\text{4/4}$   $\text{3}$   $\text{f.}$   $\text{li}$   $\text{5.}$   $\text{allegro}$

$\text{2.}$   $\text{3.}$

$\text{35.}$   $\text{allegro}$  *tacet*

*Allegro*









Quettino tacet



Mus 281-1

*Corno Primo*

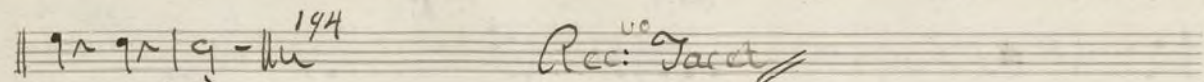
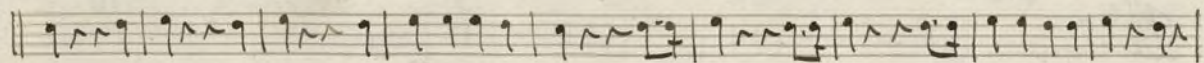
*I per meistra*

3

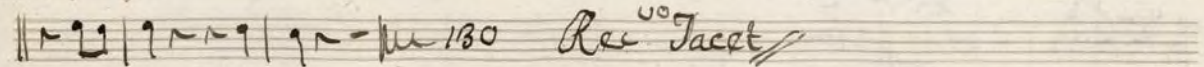
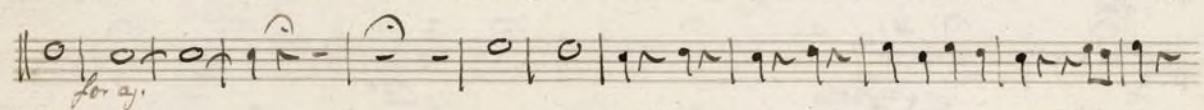
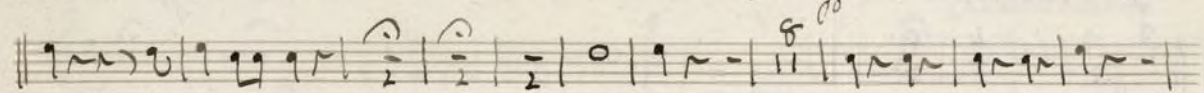
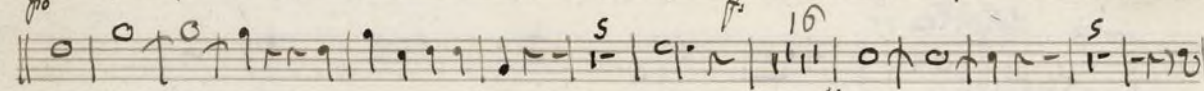
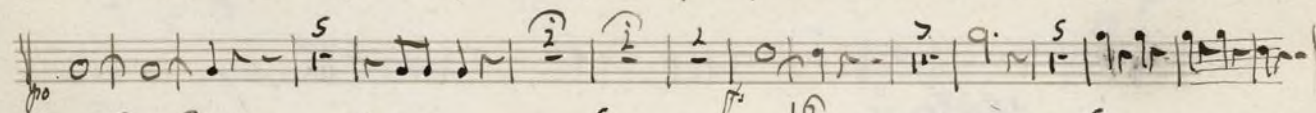
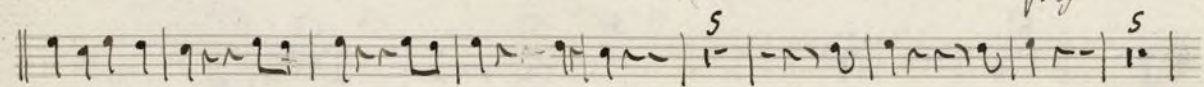
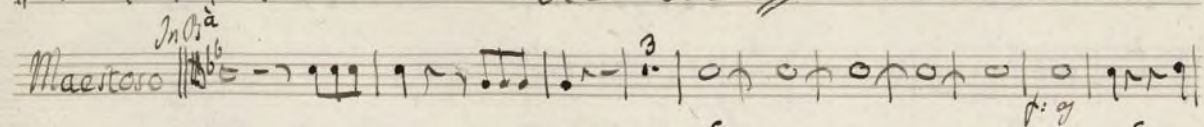


*In D<sup>re</sup>*  
*All: Presto* ||





Rec: <sup>uo</sup> Tacet //



Rec: <sup>uo</sup> Tacet //



In EPf: a

Al.

||  $\text{E}^6_1 =$

For:

No.

2

po

7.

In C:

Al:

15

far:

for:

Laugatto

3110

all:

Her:

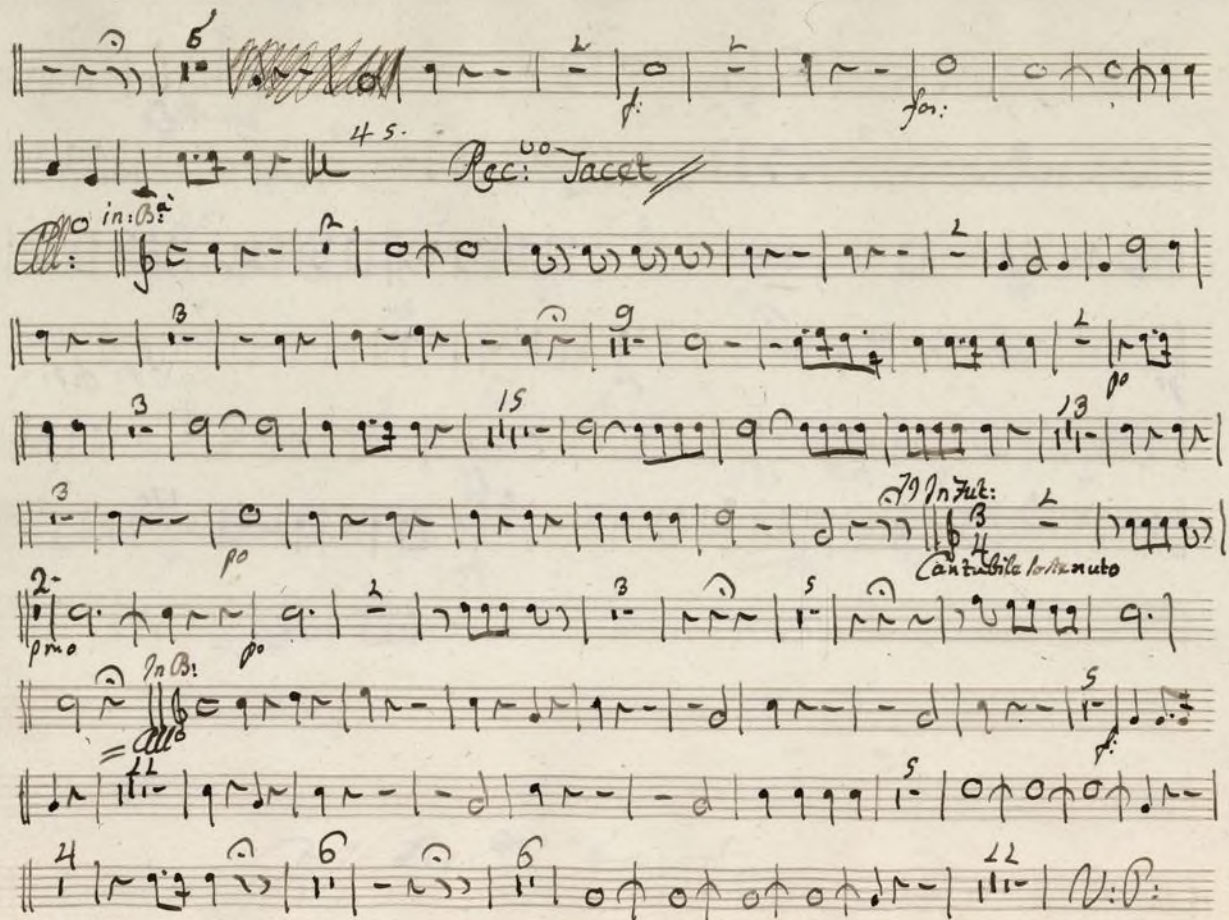
for.

1. *Sp. 18*

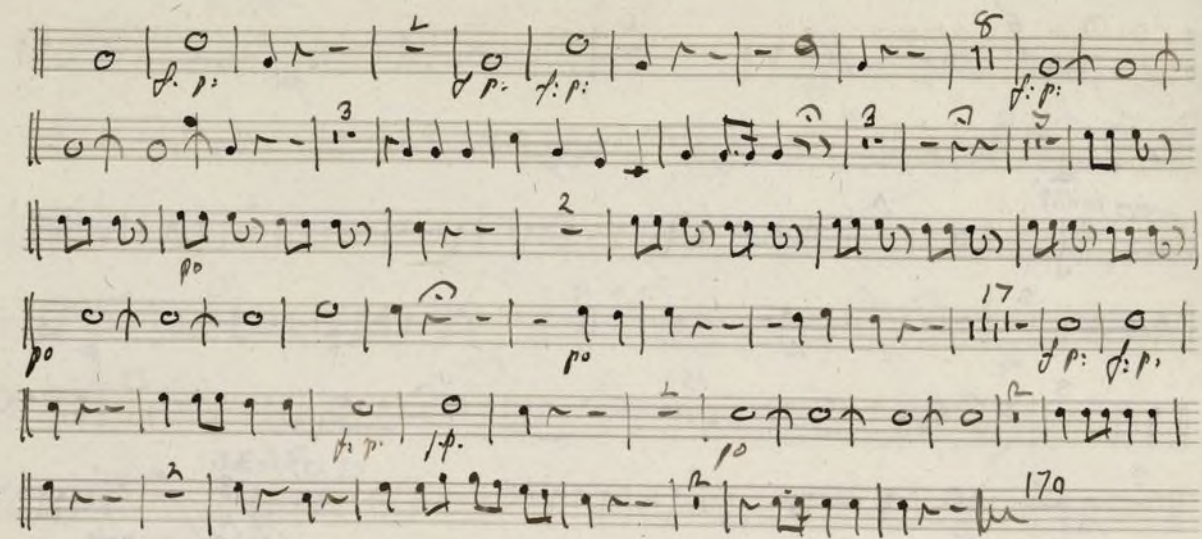
42

for

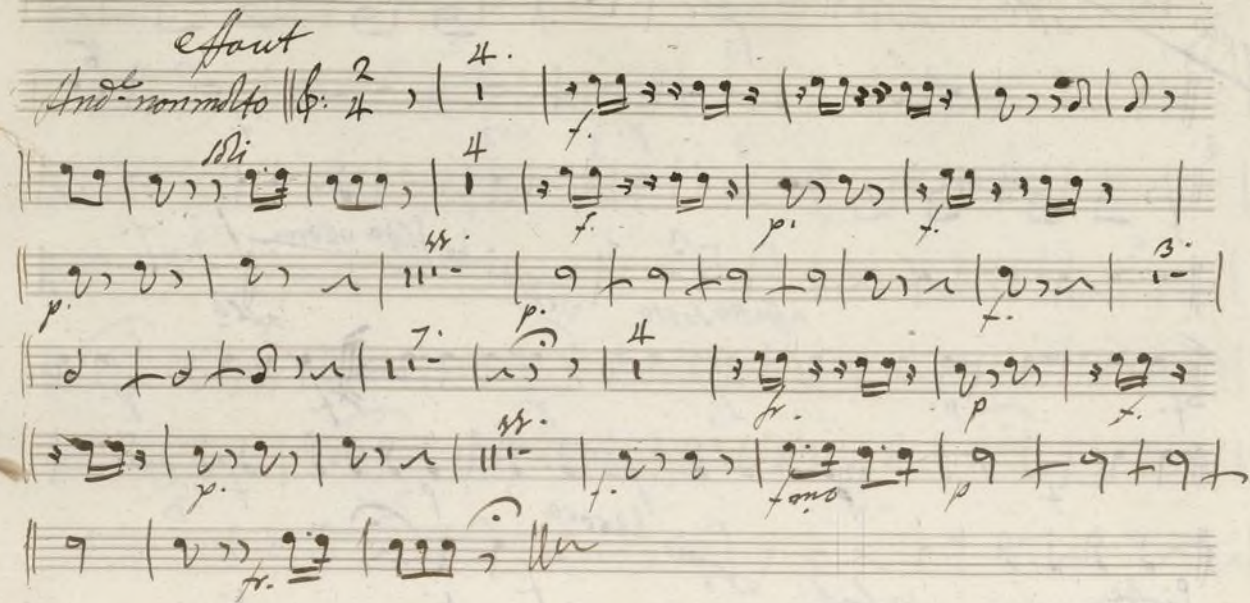










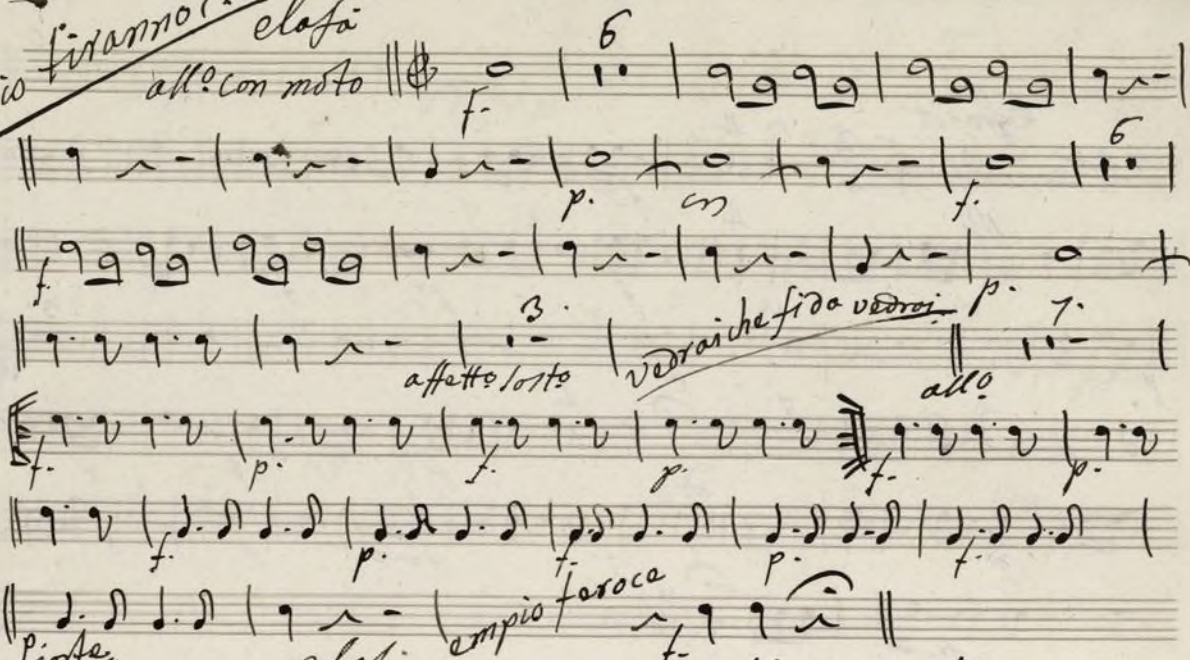


dos Rec<sup>tos</sup> facit



empio tiranno. 6. 1. *clasi*  
all. con moto

all? con moto

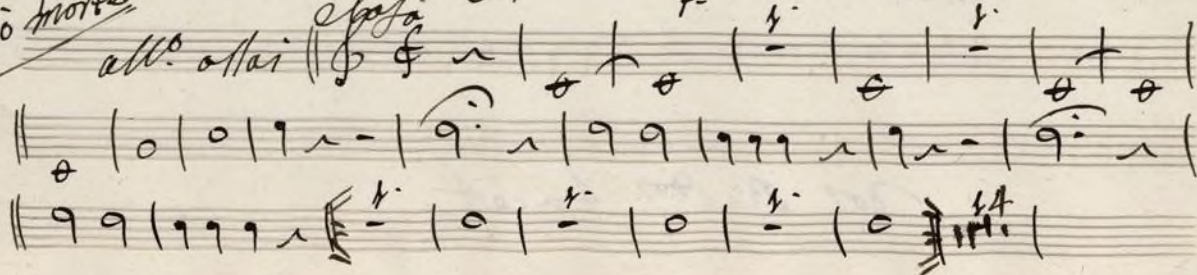


ahvieni õ <sup>p</sup> horte

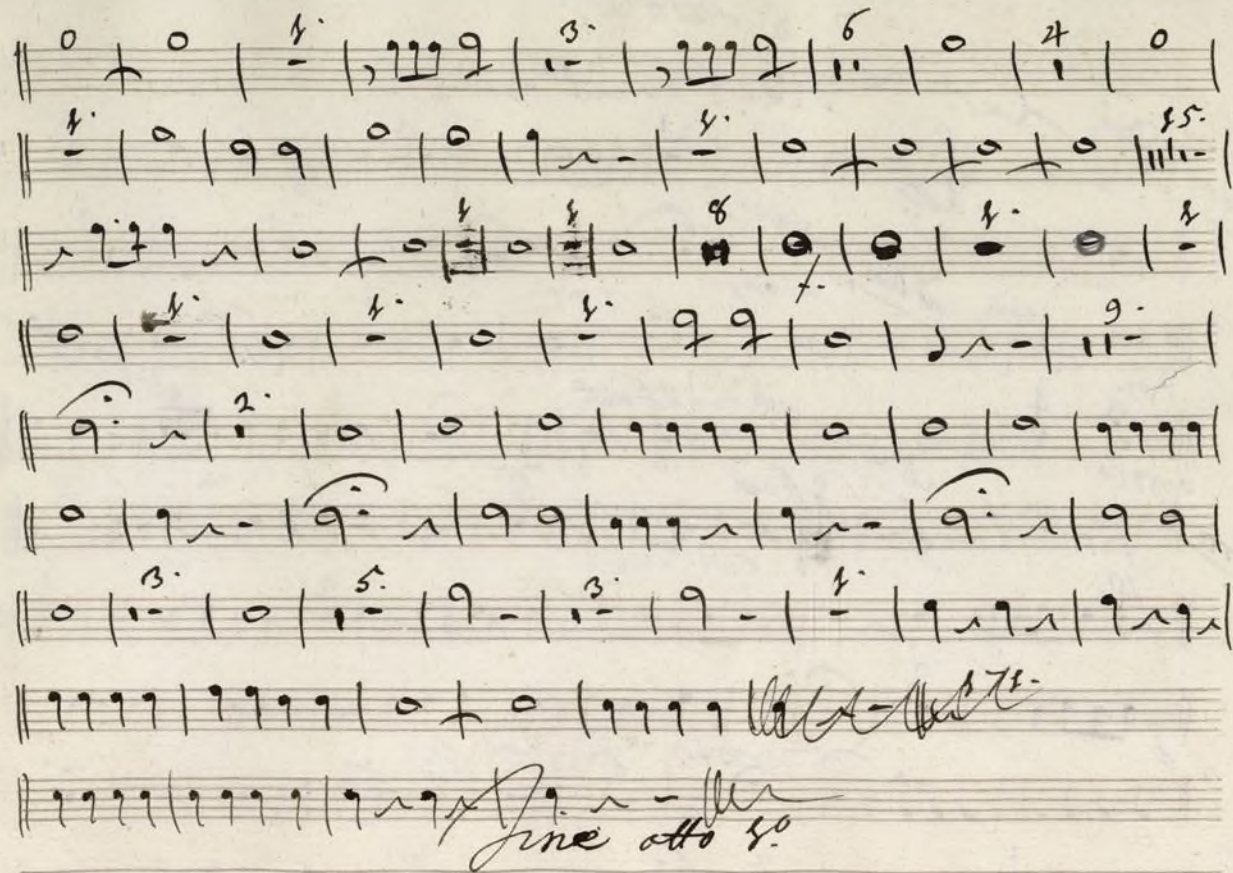
all. offai

Chas.

Tempio <sup>7</sup>feroce









Atto 2°

Rec: tacet asta #

# uomini e dei

es. i

allegro

mi dal parento

al tempo.

3 4  
6 1  
andante

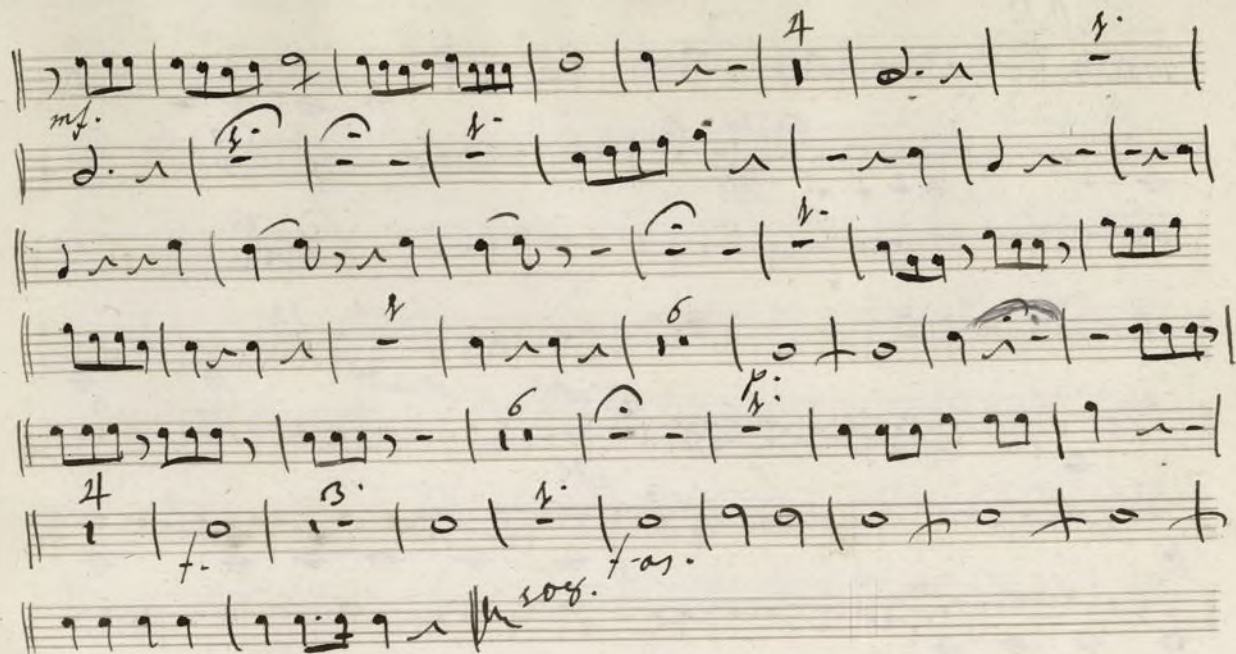
all'amor mio in effant

abbandona

adoro Mondo Largo

18 li





*Recit.º ta cet*



*Br. fi*  
**Maestros**

*Allo*  
*Ande*  
*piu allo*  
 31

*Rec.<sup>uo</sup> Tacet*



*In E-flat*  
*Largo*

*all.*

*f*

*p*

*Rec. us. Tacet / Duette*

*Largo non Molto*

*f*

*p*







Cesolfut

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The score is marked with several numbers (4., 7., 2., 8., 15., 12., 8., 4., 5., 15., 426) and dynamic markings (f., fr., p., mf.). The first staff begins with the tempo marking "aggrito". The notation is written in a cursive, handwritten style.





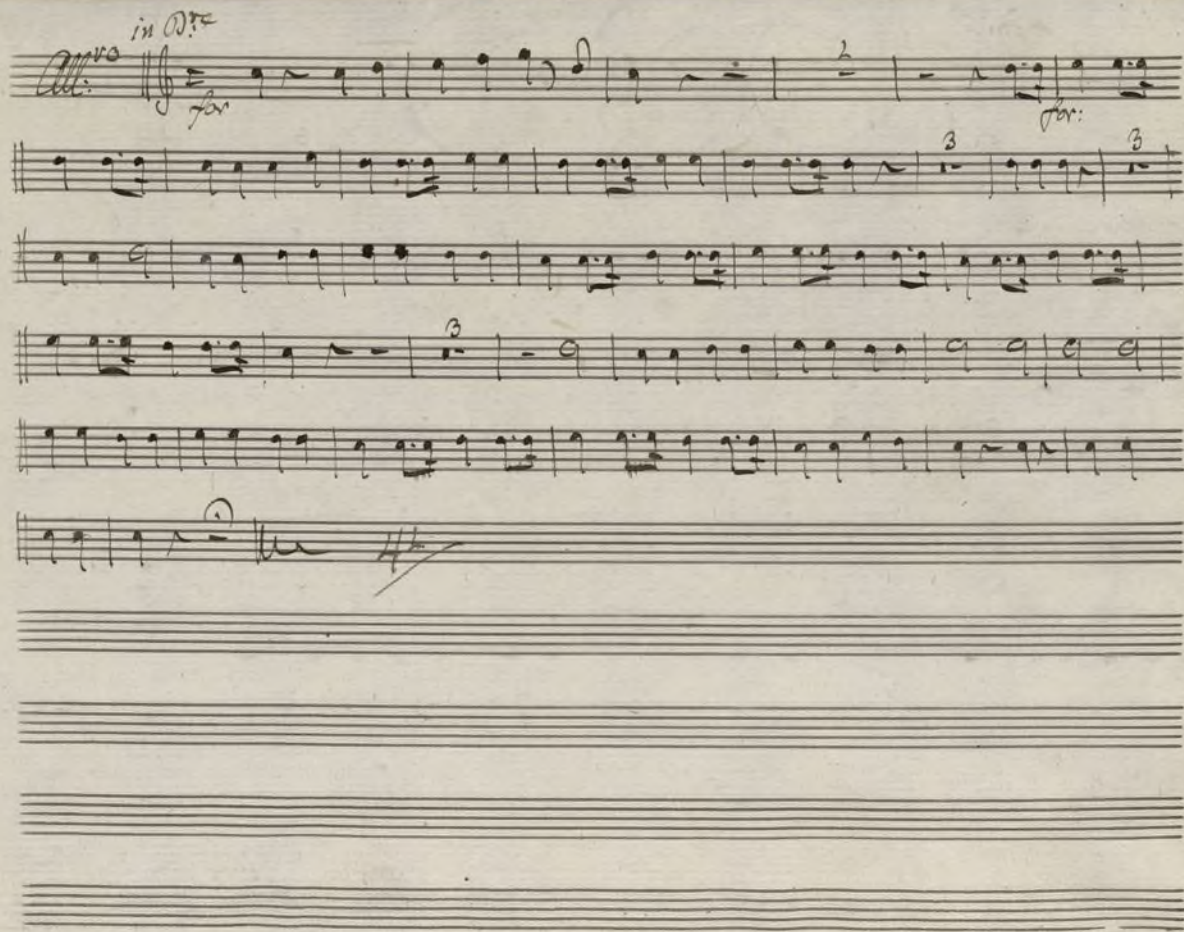


*In. put*  
*Affettuoso*  $\frac{2}{4}$   $\frac{4}{4}$

*p* *f* *fmo* *3* *24* *19* *All.* *3* *4* *3* *4* *2* *3* *4* *76*

*Segue Coro*







Mus 281-1

Corno 2.<sup>o</sup>

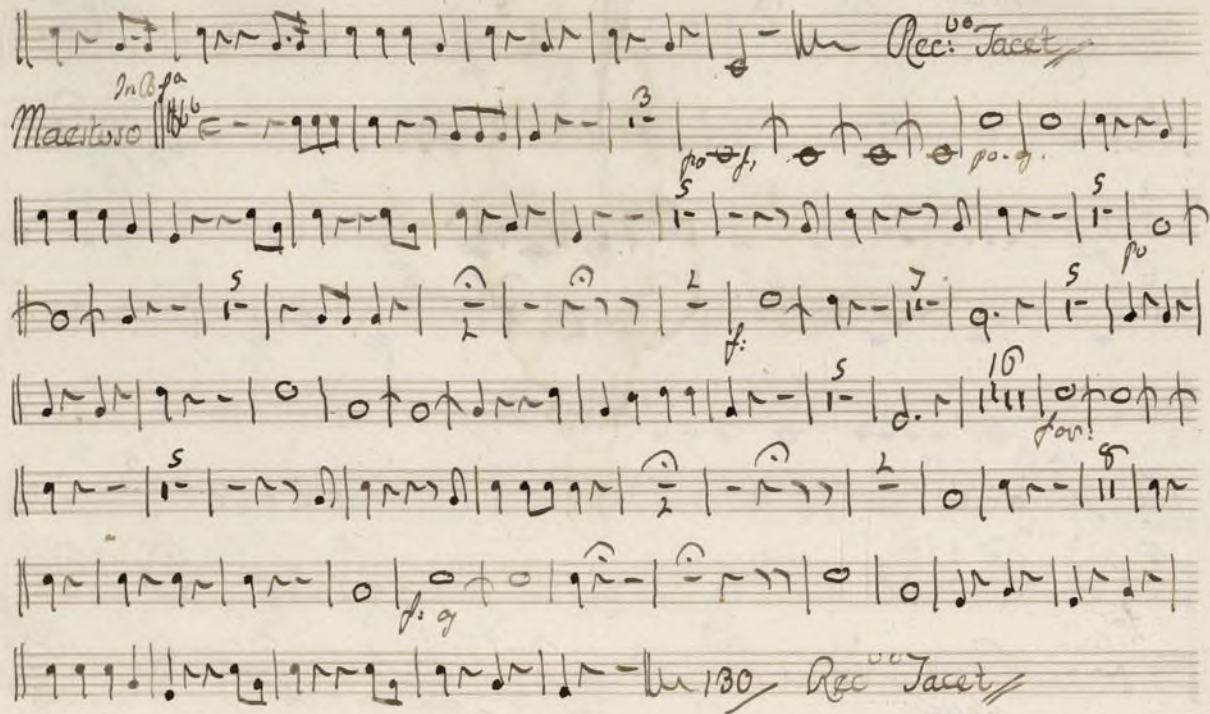
Iparrmestra



*In D<sup>o</sup>*  
*All: Rato*

Handwritten musical score for a piece in D major, marked "All: Rato". The score consists of ten staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as "p" (piano), "f" (forte), "p. g." (piano grande), and "f. g." (forte grande). There are also performance instructions like "p. g. fine" and "cresc.". The score features several measures with repeat signs and first/second endings. Measure numbers 13, 23, and 30 are indicated. The manuscript is on aged, slightly torn paper.

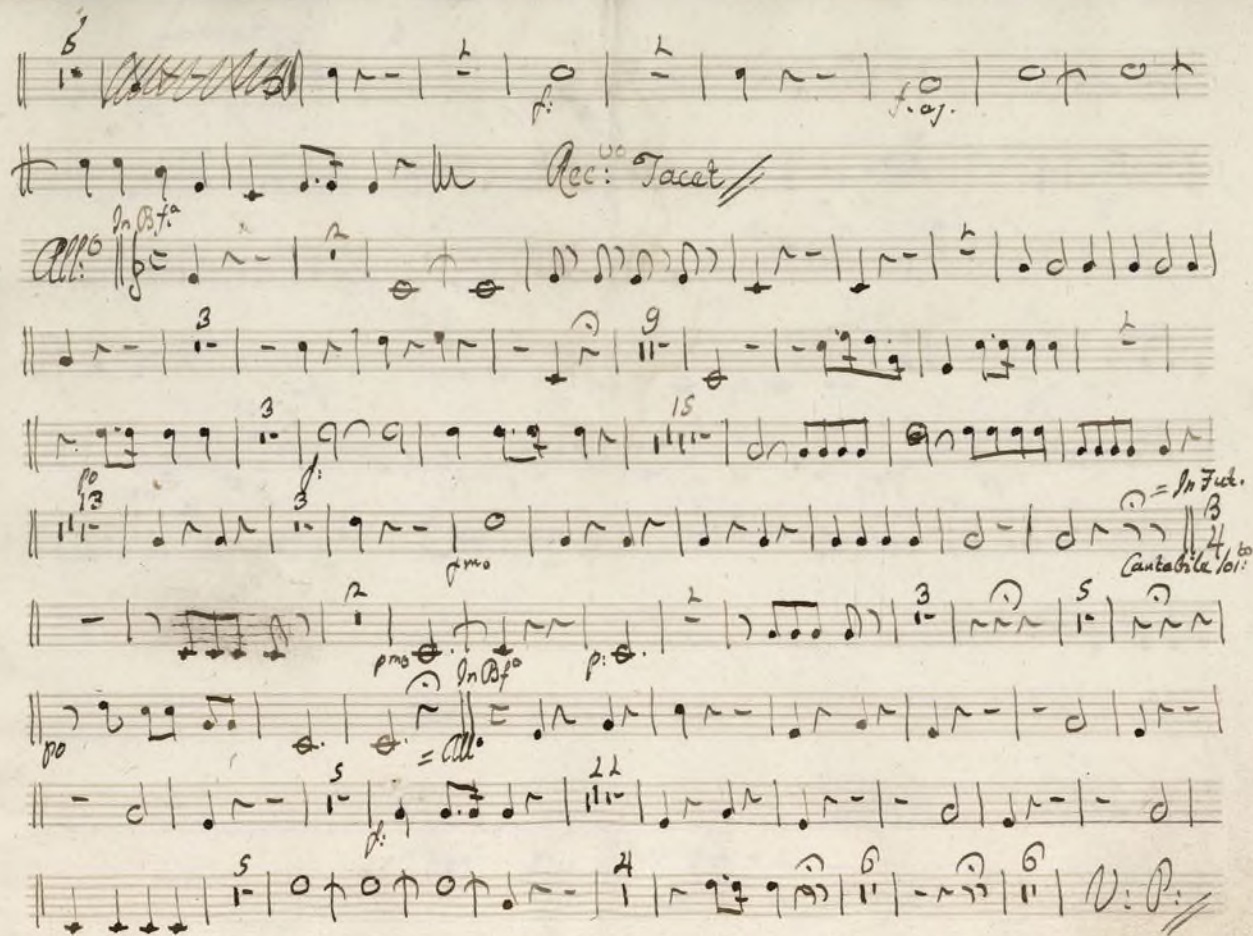




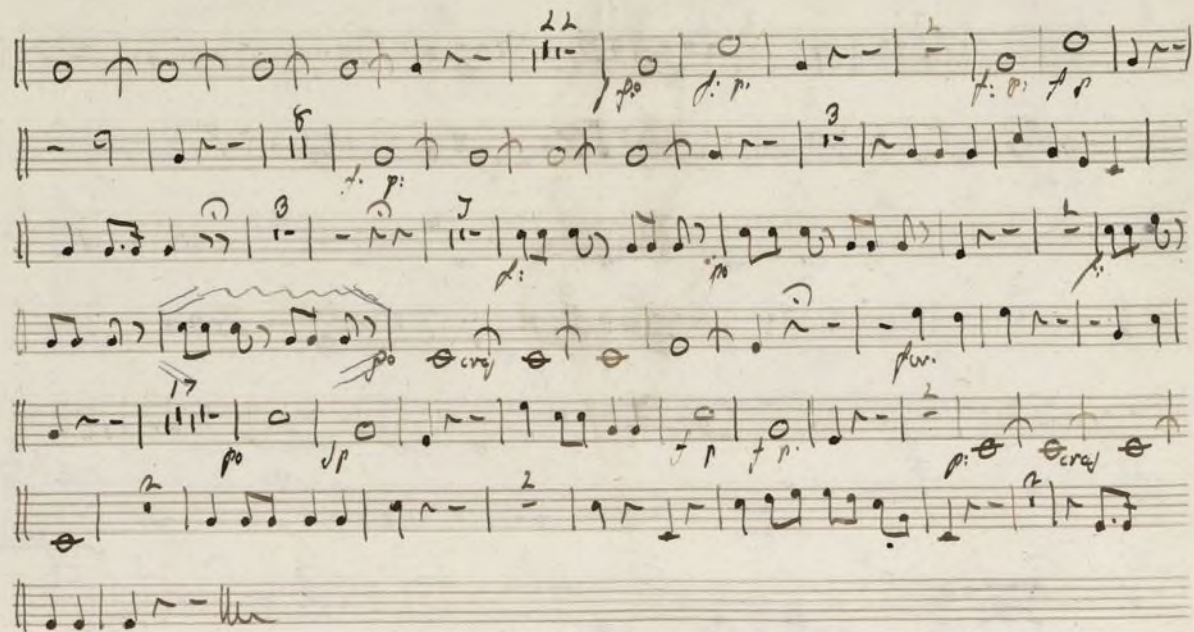








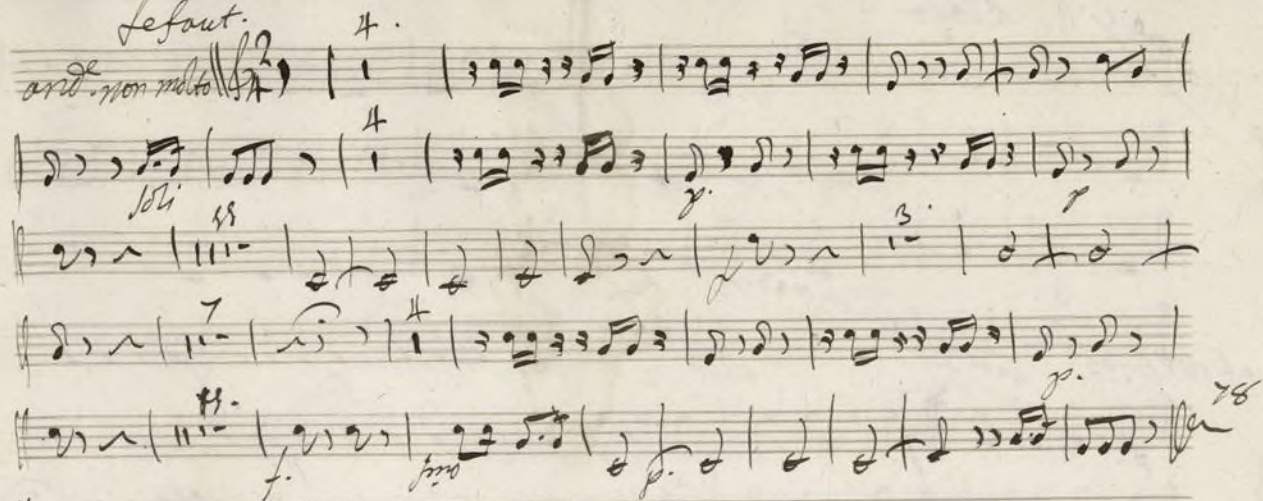






Le font.

and <sup>de</sup> non molto



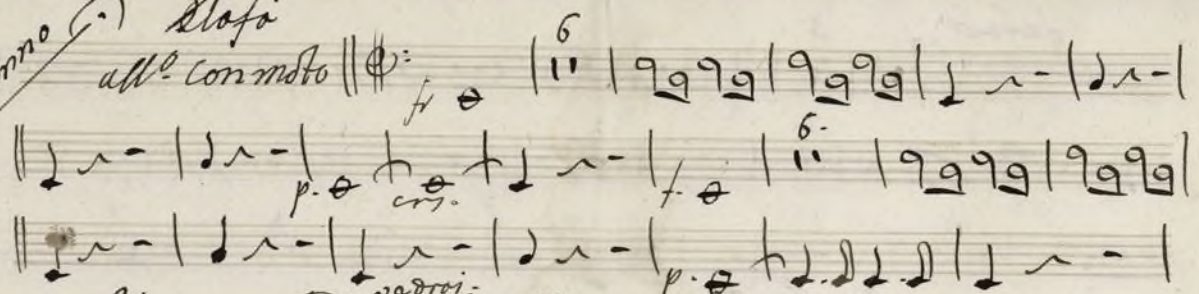
For Nicot's fact



*ampio tiranno*

*Slaf*

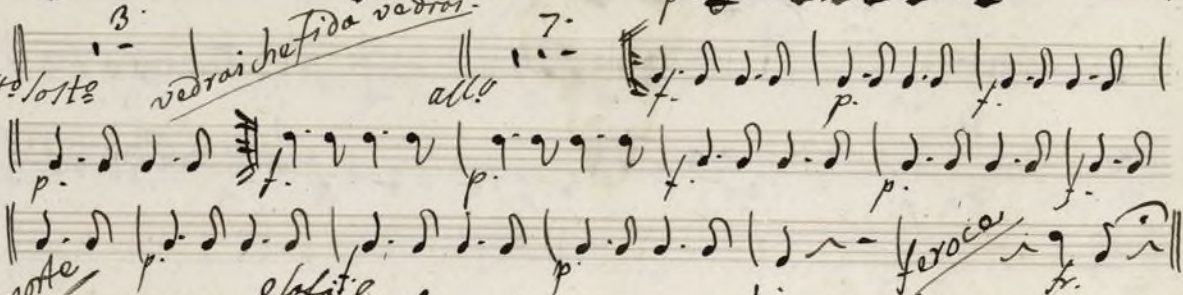
*all. con moto*



*affetto*

*vedrai che fida vedrai.*

*all.*

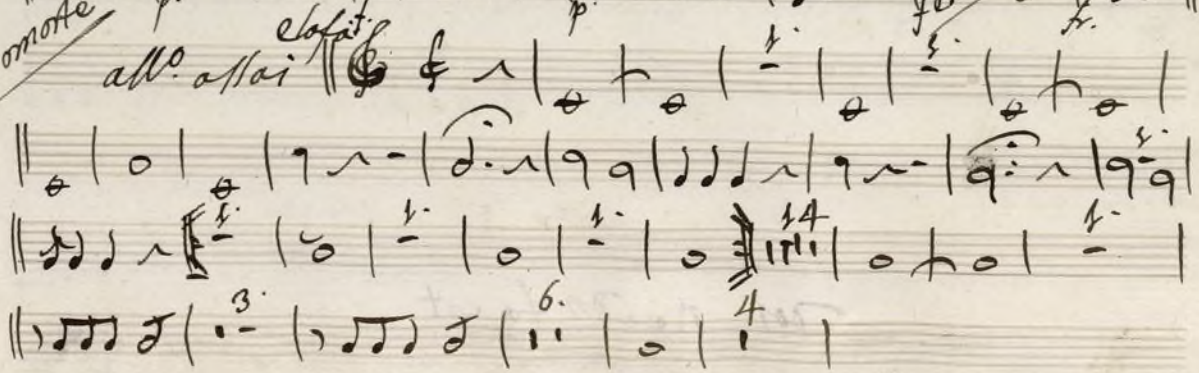


*ah vienimote*

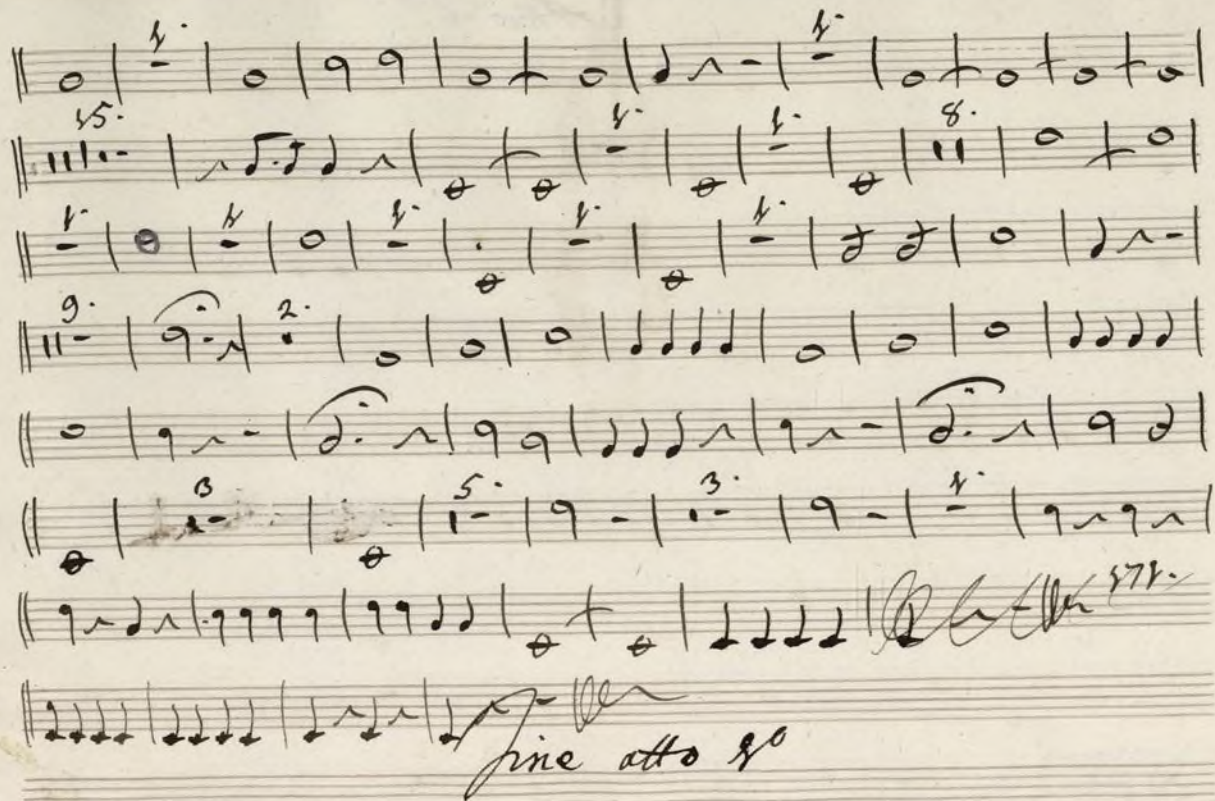
*all. affai*

*Slaf*

*feroce*









Atto 2º.

# Vomini e Dei

Rec<sup>vo</sup> tacet alla

mi dal pavoro

atemp

all'annoi mio

effaut.

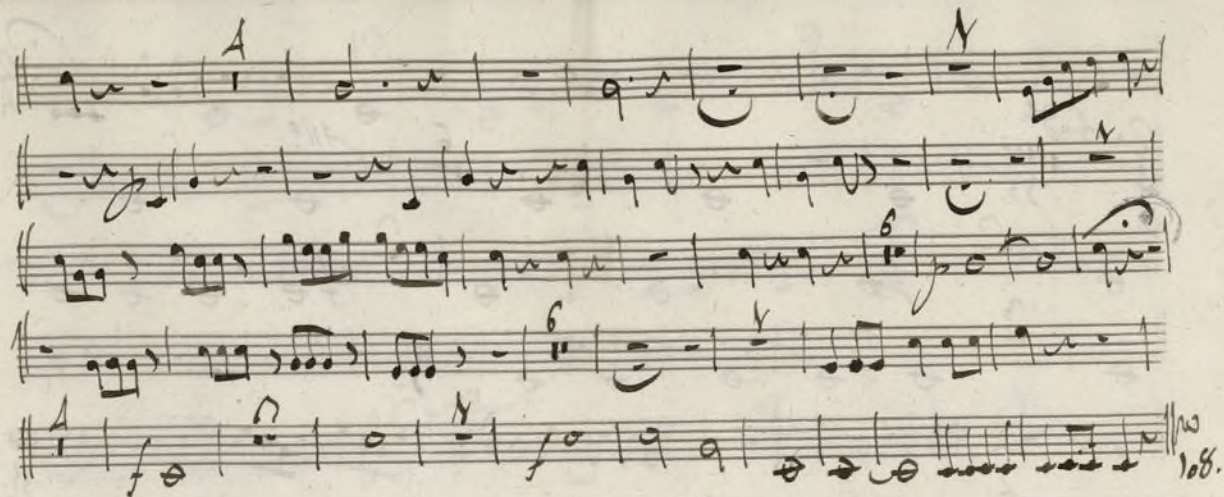
abastanza

andono

Rondo Largo

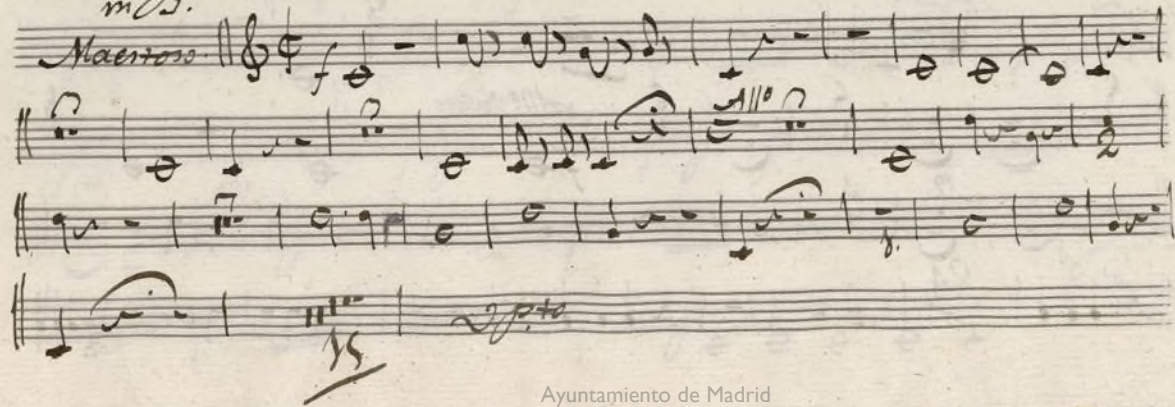






*Recitado tacet.*

*m. B.*



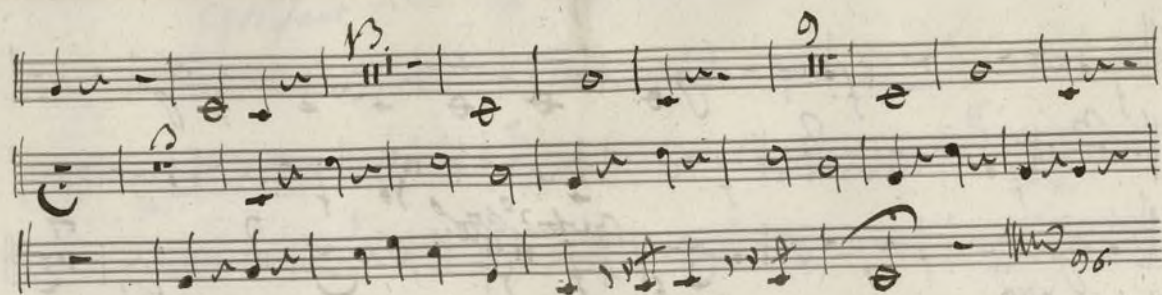


Handwritten musical score for a piece, likely a symphony or concerto, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is marked "And.<sup>te</sup>" and "Allo." and includes a 4/4 time signature. The third staff has a 2/4 time signature. The fourth staff has a 3/4 time signature. The fifth staff has a 2/4 time signature. The piece concludes with a double bar line and a final key signature of one sharp (F#).

*Recitado tacet.*

Handwritten musical score for a piece, likely a symphony or concerto, featuring four 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 sharp (F#). The second staff is marked "Largo" and "Allo. vivace." and includes a 4/4 time signature. The third staff has a 2/4 time signature. The fourth staff has a 2/4 time signature. The piece concludes with a double bar line and a final key signature of one sharp (F#).

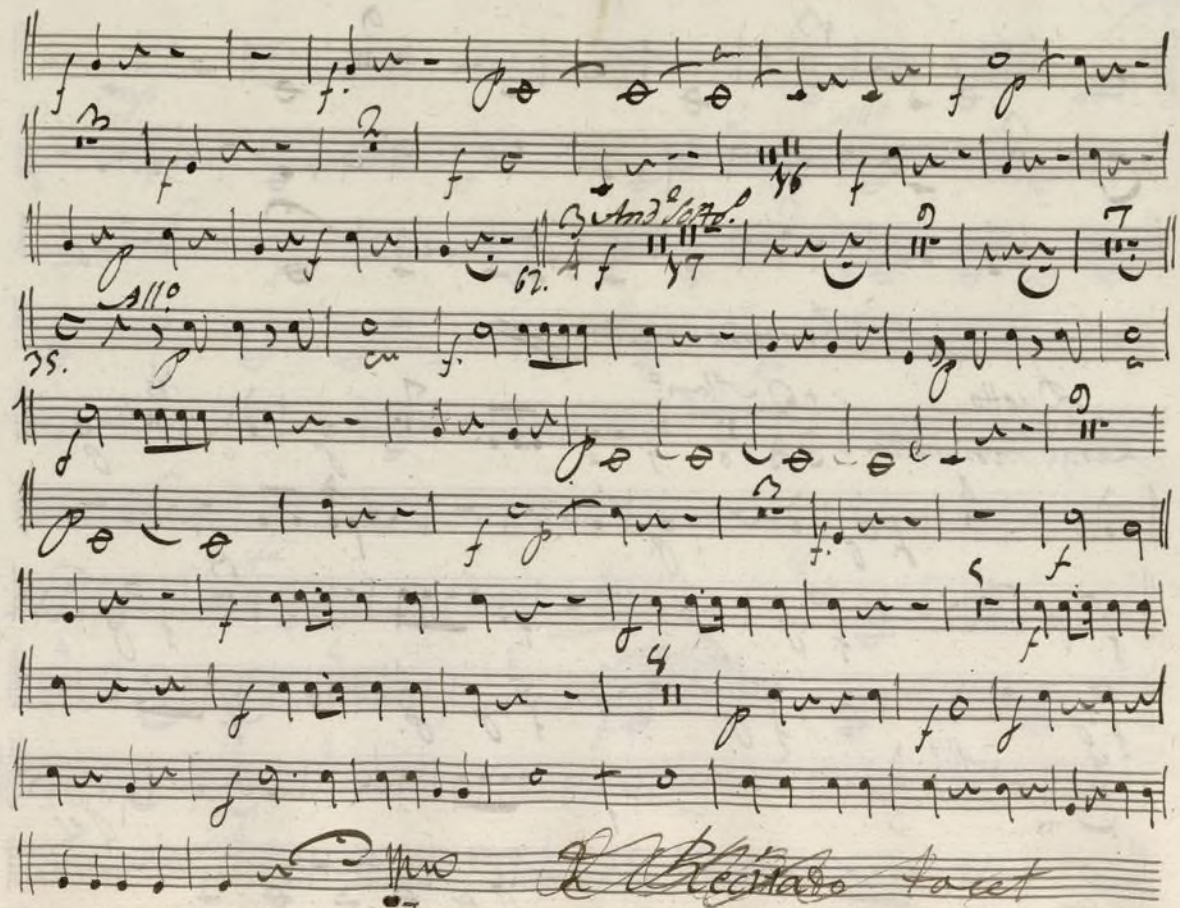




*Rectado tacet.*

*Duetto.*  
*Largo non molto.* *Alam<sup>o</sup>*







*Cesolfant*

*agosto*

Handwritten musical score for "Cesolfant". The score is written on 11 staves. The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with rests and bar lines. There are several annotations in the margins, including "7", "1", "2", "4", "6", "8", "10", "12", "14", "16", "18", "20", "22", "24", "26", "28", "30", "32", "34", "36", "38", "40", "42", "44", "46", "48", "50", "52", "54", "56", "58", "60", "62", "64", "66", "68", "70", "72", "74", "76", "78", "80", "82", "84", "86", "88", "90", "92", "94", "96", "98", "100". The score ends with a double bar line and a final note.



*Largo* *moz. tomta in Befa*

*mod.*

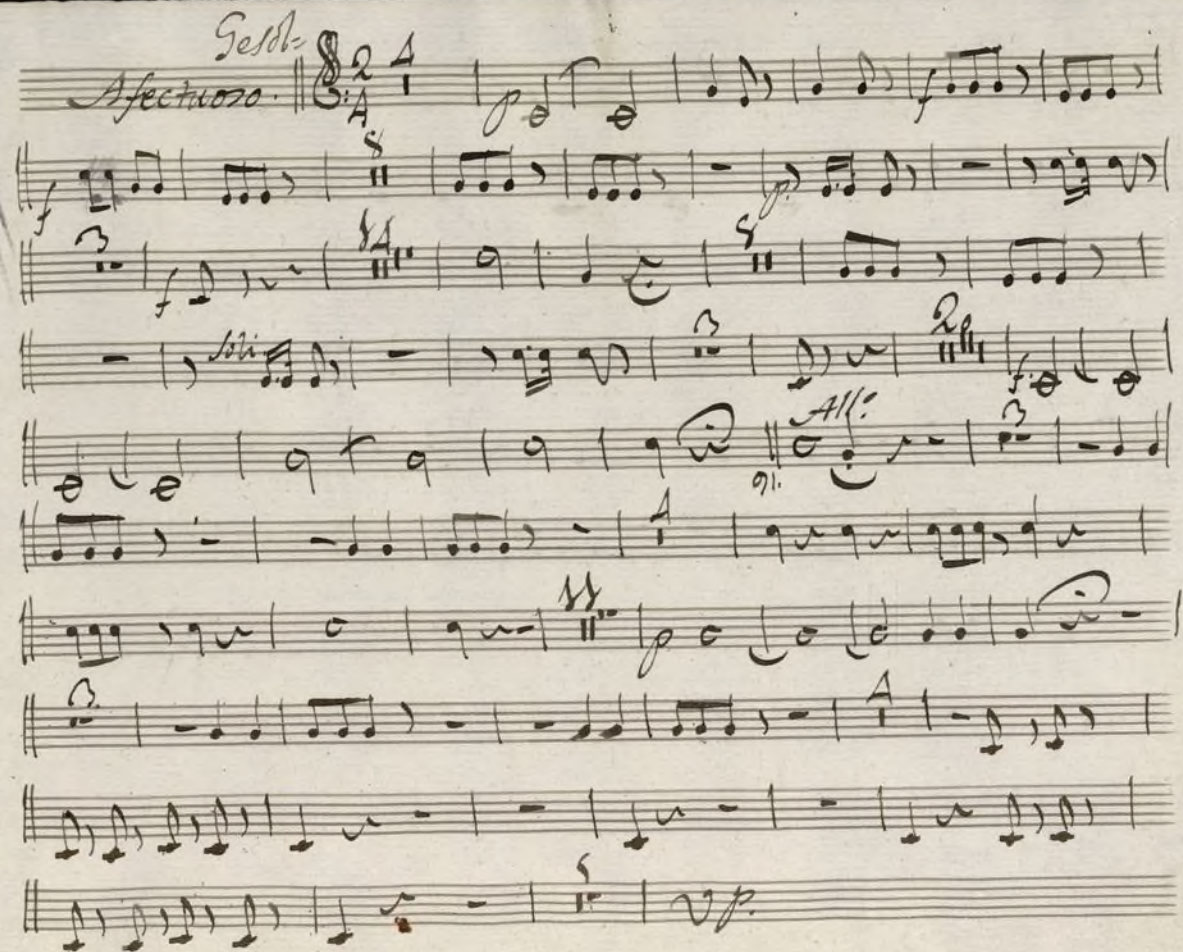
*All.<sup>o</sup>*

*f*

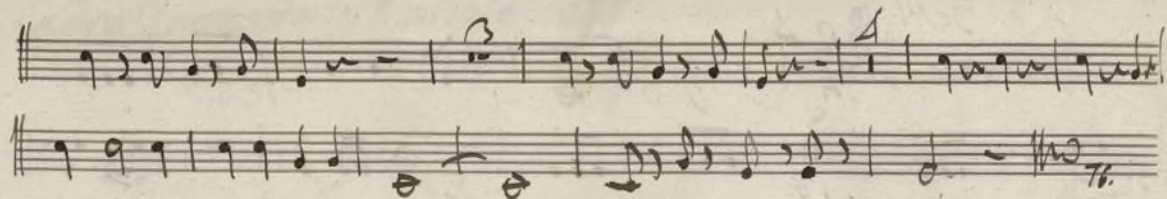
*f*

*Requiescat*

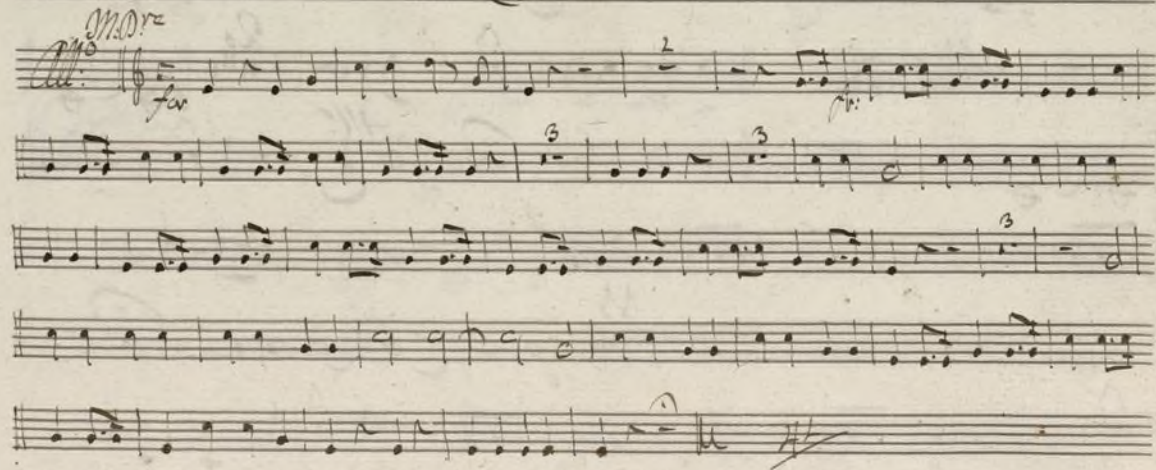








Coro





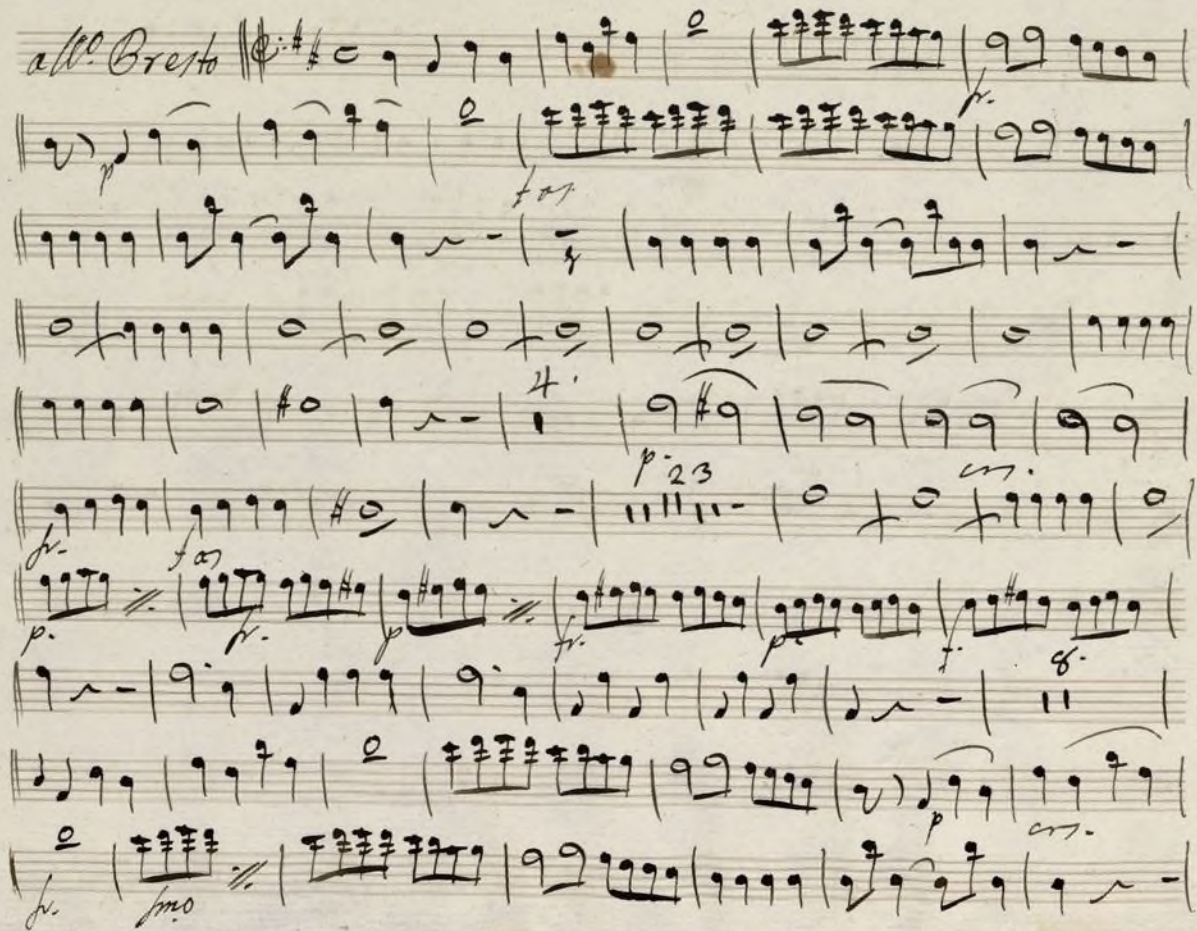
Ms. 281-1

Fagotto 30

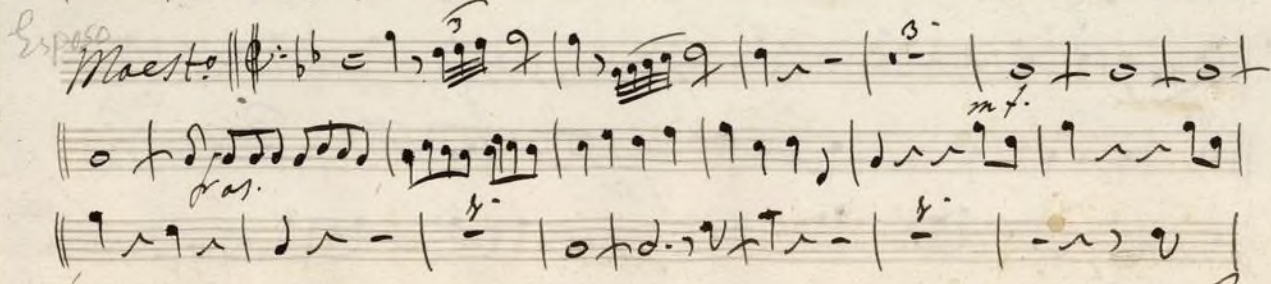
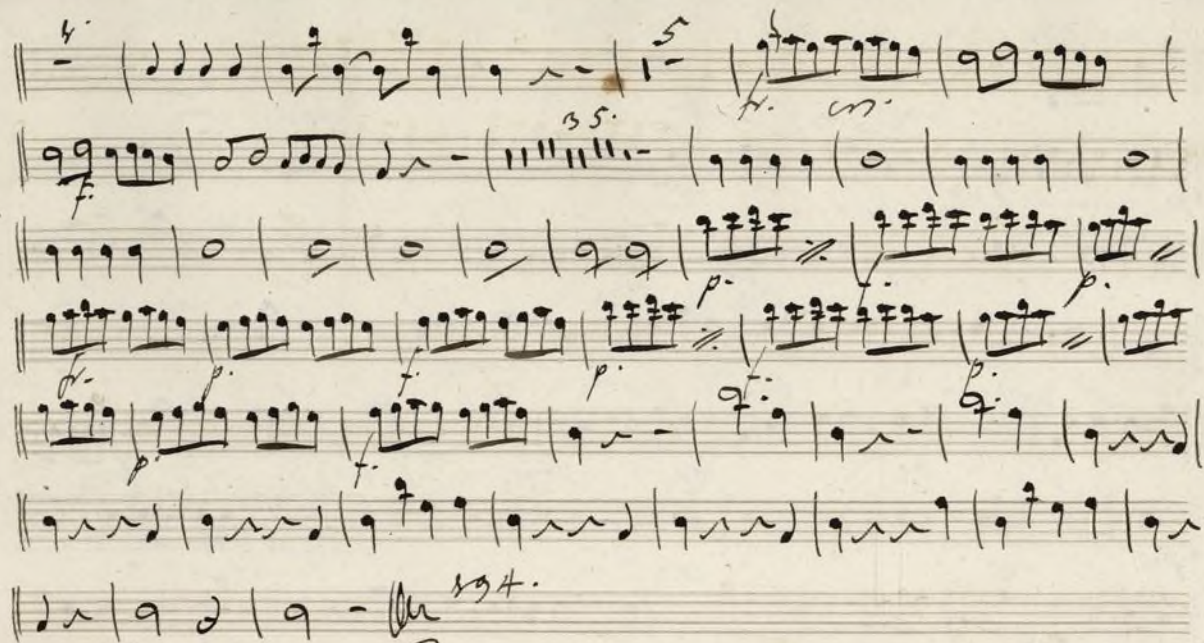
Permestra

Ayuntamiento de Madrid

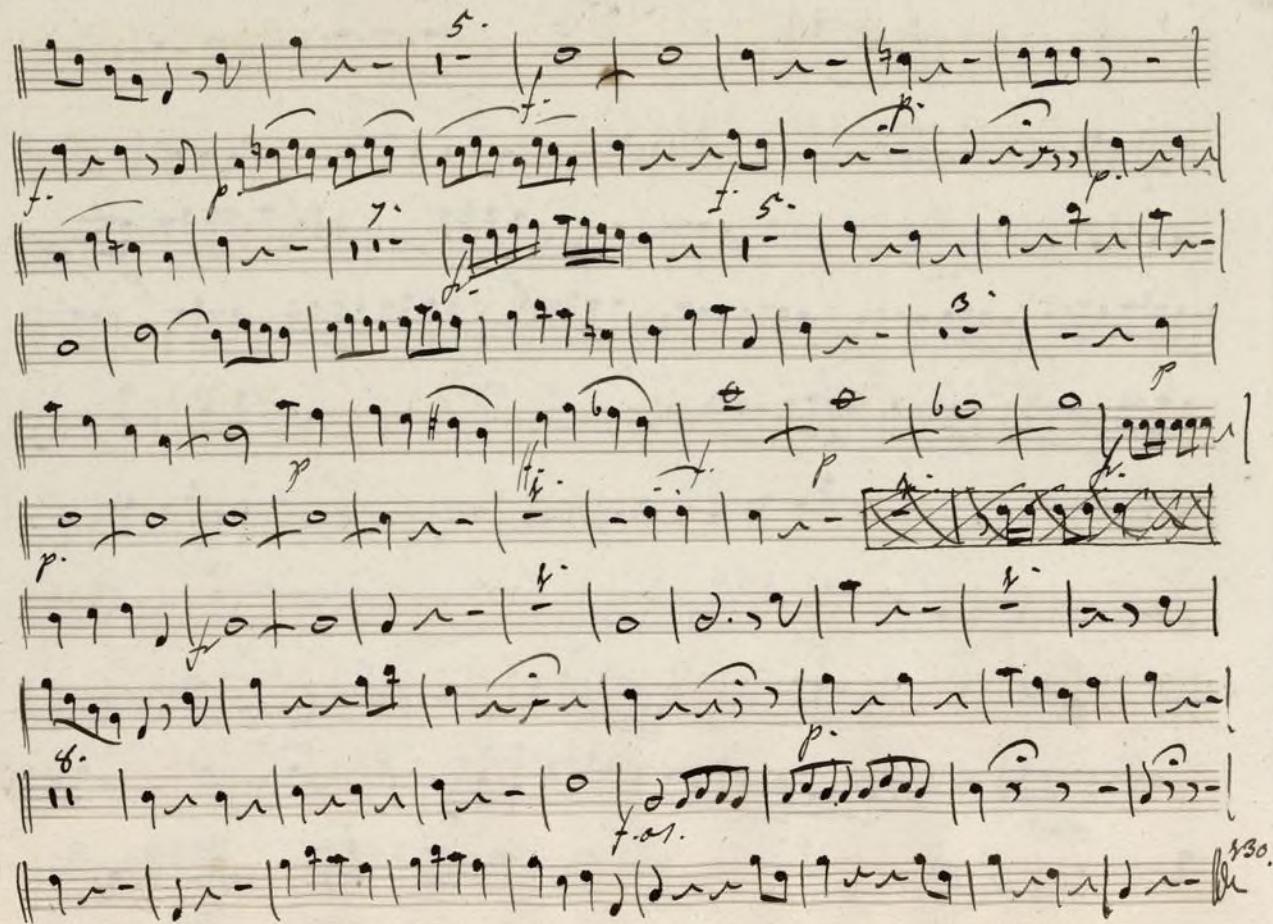




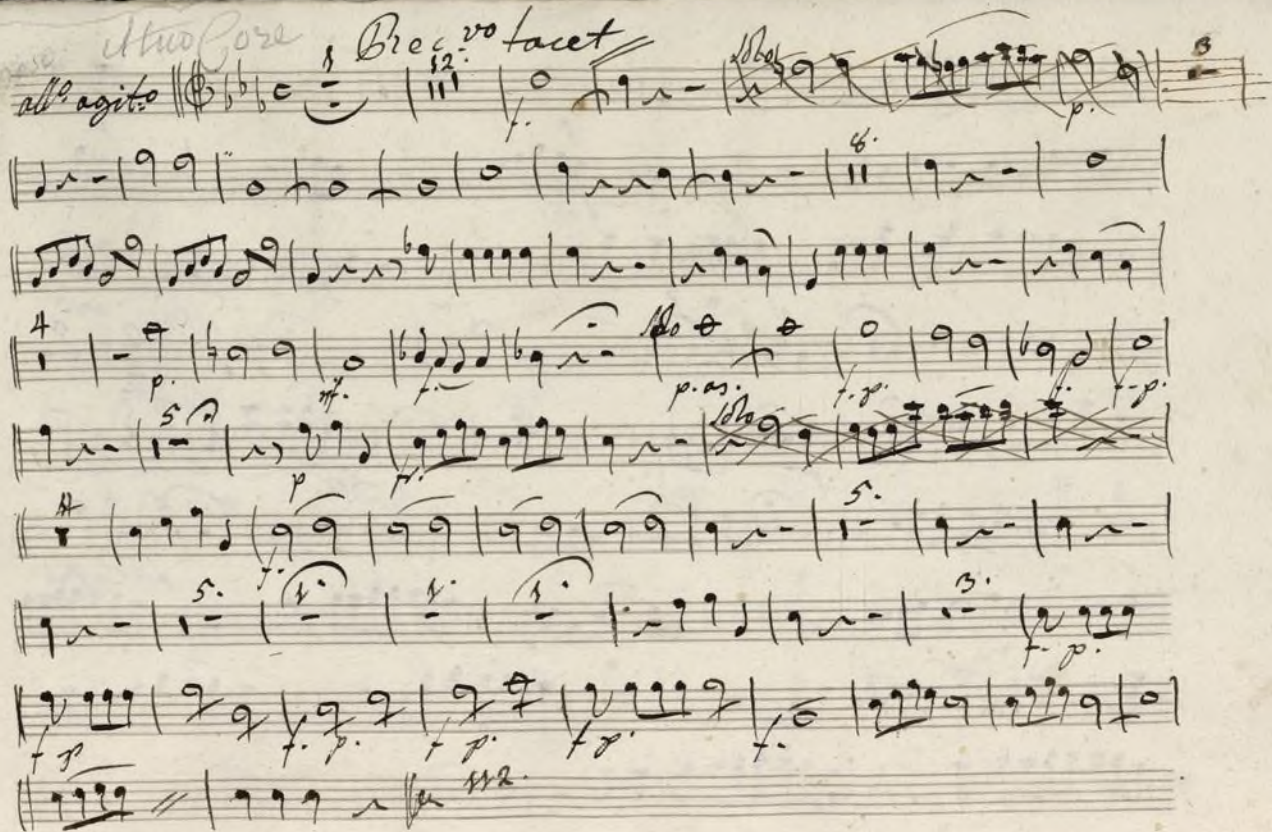














Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings.

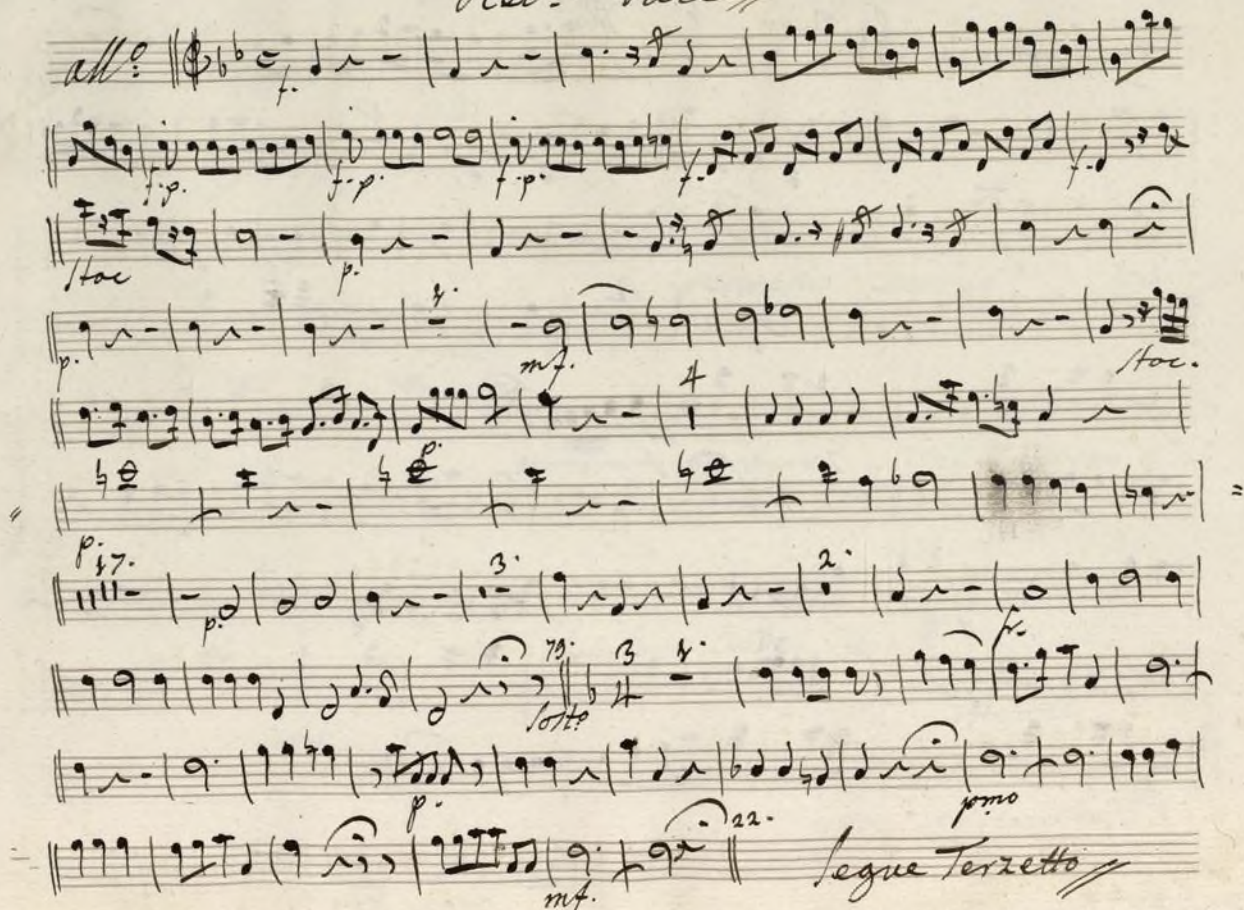
Key markings and annotations include:

- all.º assai* (Allegretto assai) at the beginning.
- p.* (piano) and *f.* (forte) dynamic markings.
- mf.* (mezzo-forte) marking.
- 2.* and *3.* indicating repeat signs.
- 4.* and *5.* indicating repeat signs.
- all.º* (Allegretto) marking.
- all.º assai* (Allegretto assai) marking.
- 45.* at the end of the score.

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



*Ritorno Tacet*

*all?* 

*f.* *p.* *p.* *p.* *mf.* *p.* *p.* *p.* *mf.*

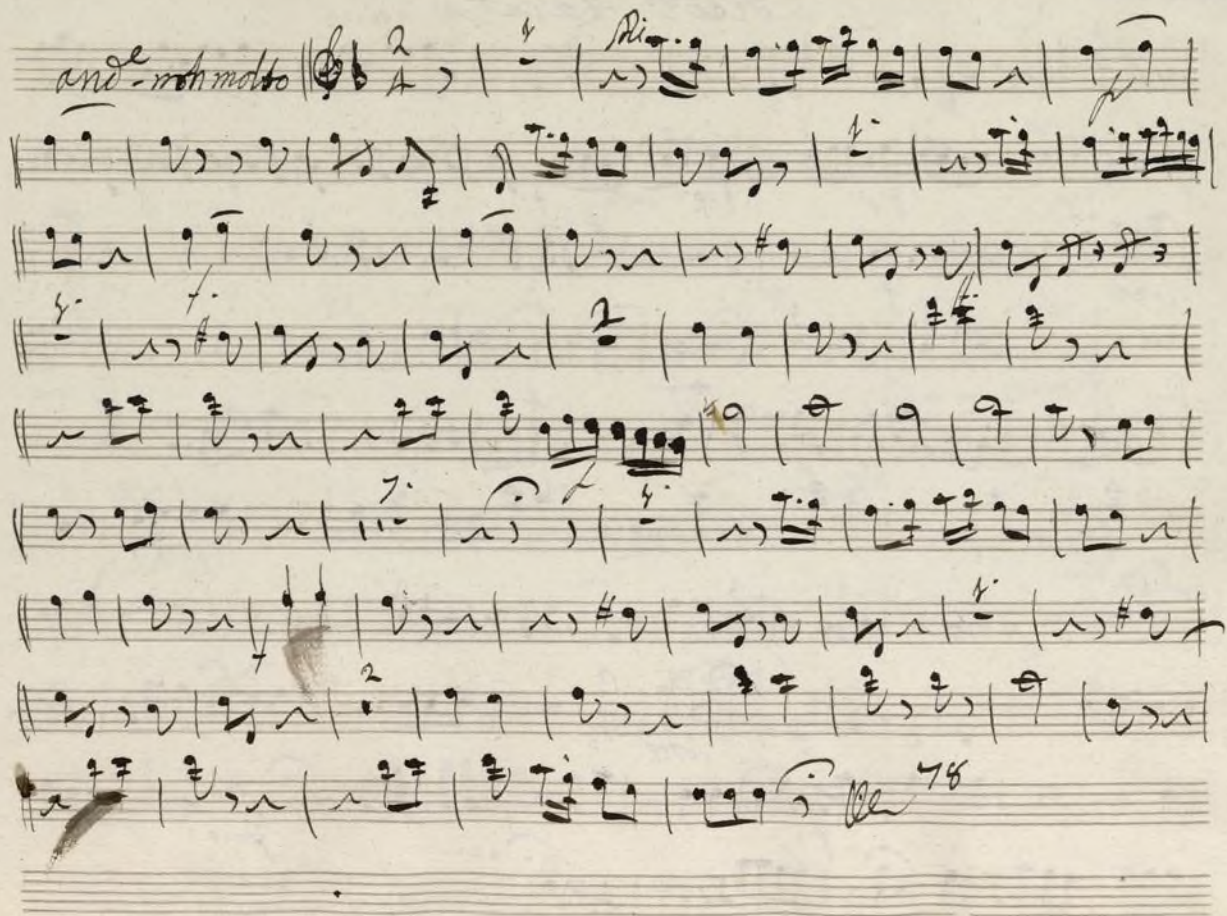
*Hoc.* *Hoc.*

*17.* *3.* *2.* *3.* *4.* *22.*

*mf.* *ff.* *p.* *mf.*

*Segue Terzetto*







*Don't stop tacet. y sigue*

*ante*  
*alle.*

*2*

*p.*

*ipermestra chofia*

*bo mor*  
*barbara barbara*  
*dar potrai*  
*p.*

*lamiavirtude*  
*Horace*

*en non reggo al mio dudo*  
*en non*  
*v.*











Rec.<sup>vo</sup> tacet  
asta

Atto 2o

uomini e dei

allegro

ten

spa:

vento

3.

atempo ~~tutto~~ atempo atemp.

f. or.

3

f. p

f.

p.

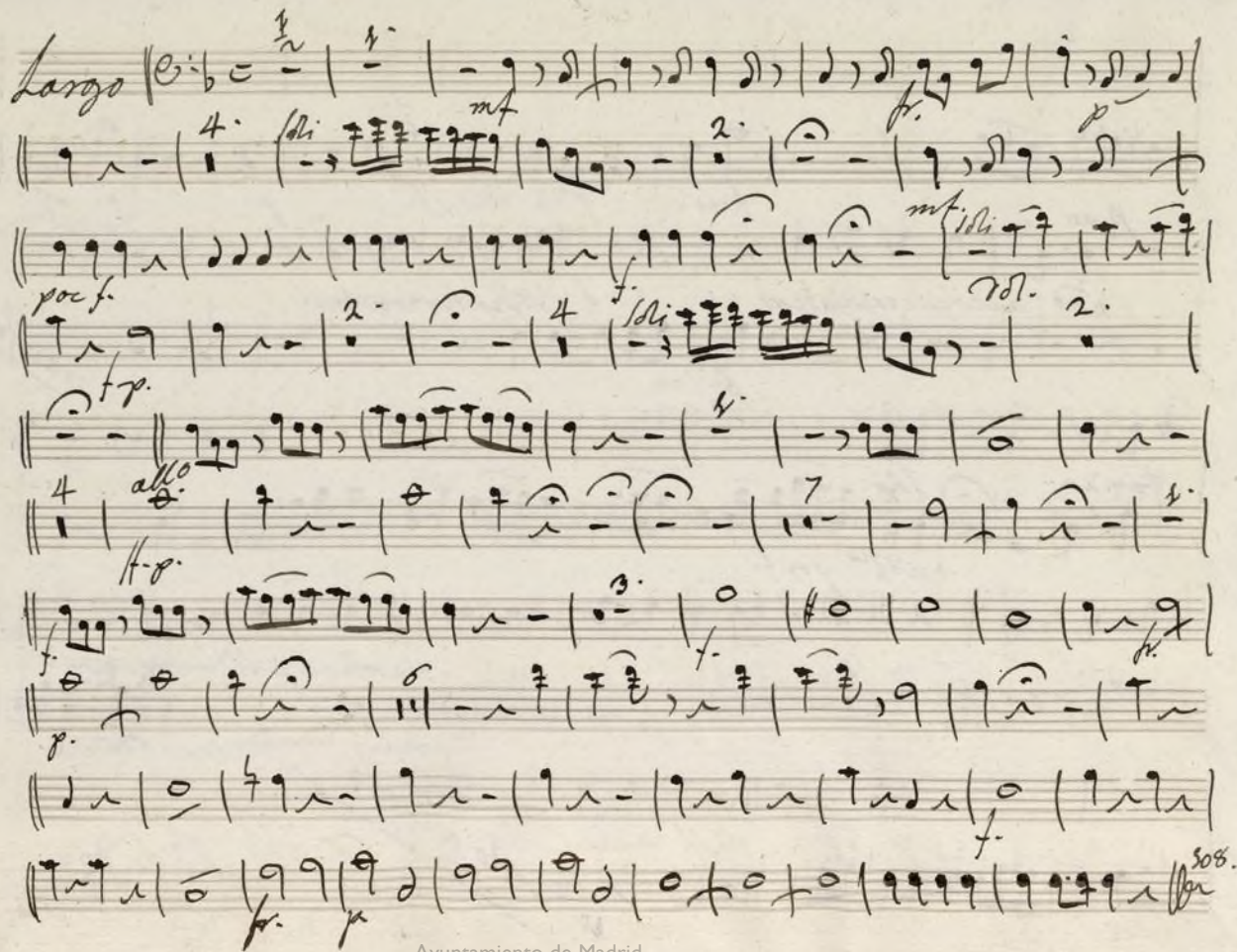


Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following text and markings:

- And. accresc. e smial cor*
- f. p. f. p. p. sf.*
- l'ampio tormento.*
- Grav. forte abbat=*
- tanza*
- and. no. per f.*
- nemica all'amor mio*
- io tanto a Doro*
- Rondo*

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







Rec. ed Aria tacet

*all?*

*ma* *che vol dir quell*

*e quel palor nel volto*

*nell'alma*

*tua*

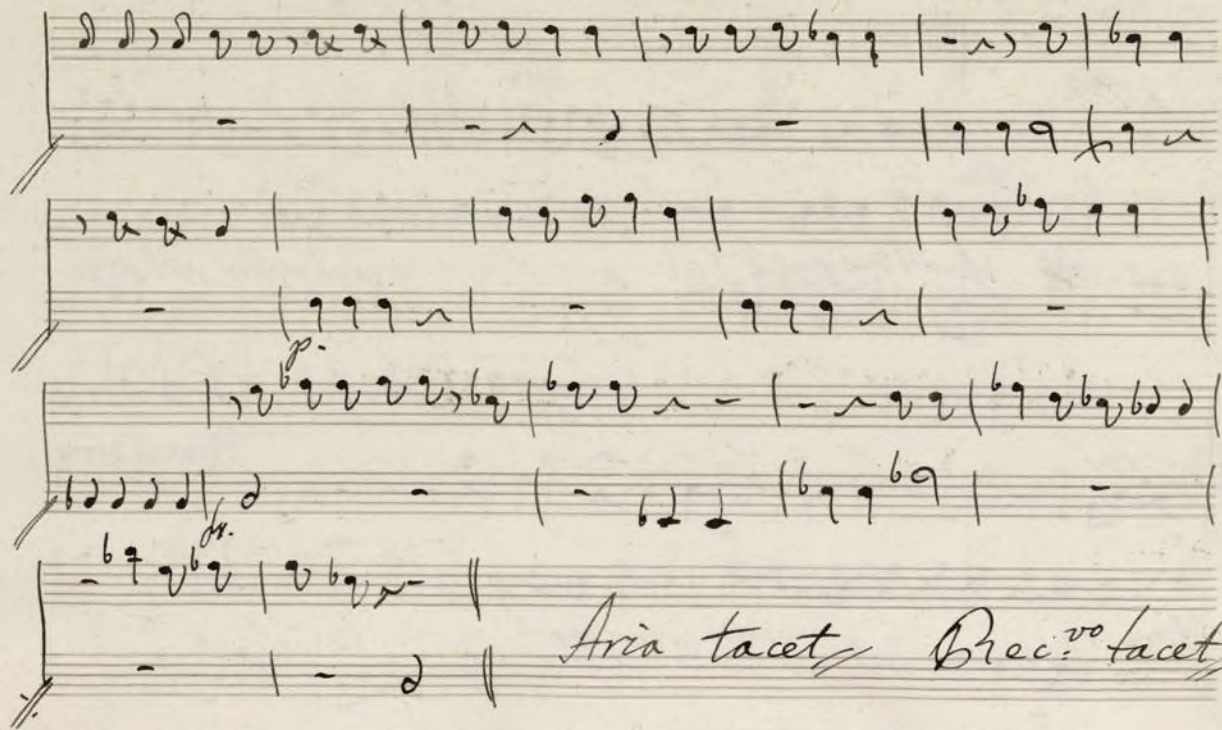
*vendica mi lo prò*

*oiel che dico mai*

*o vieni*

*onde*





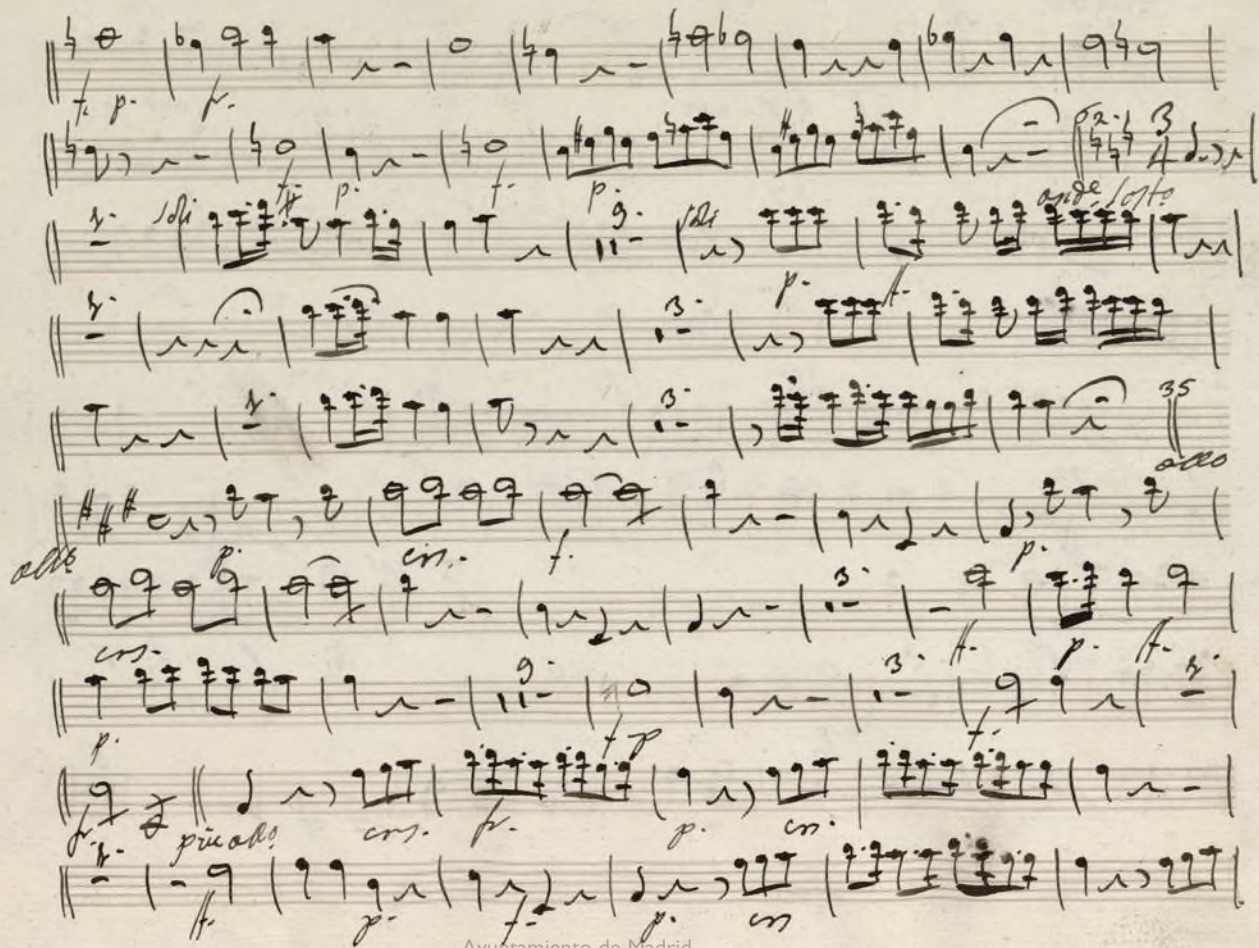


*Duetto*

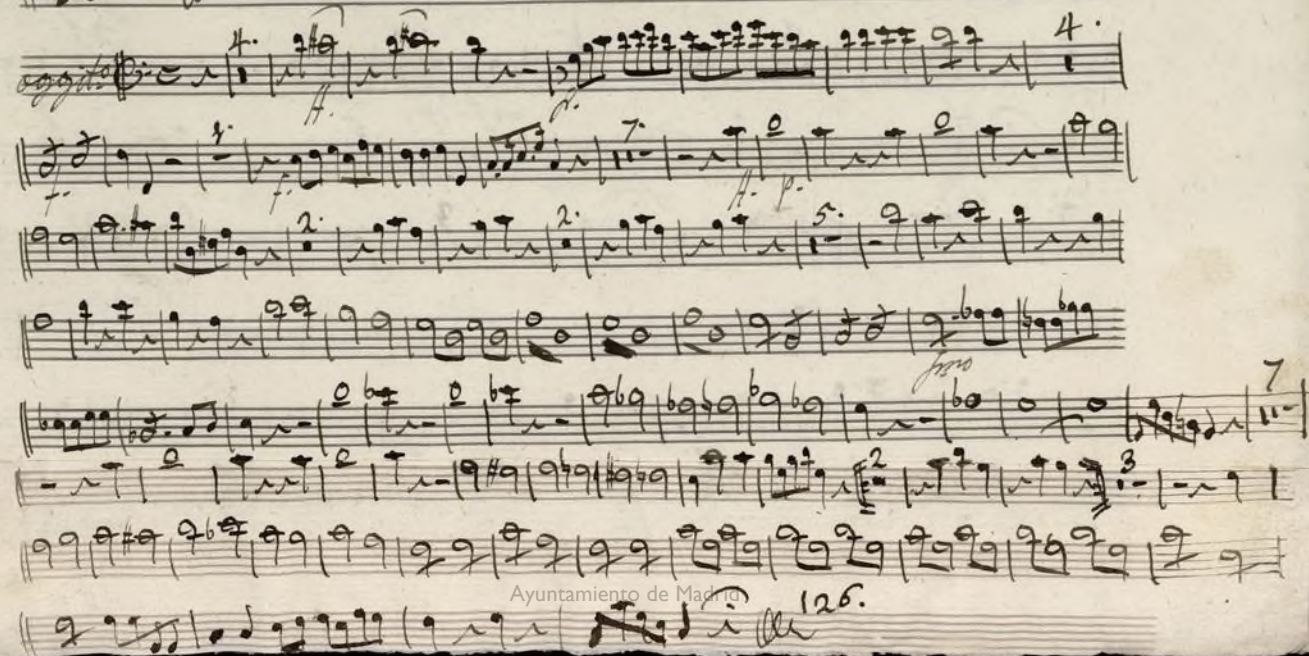
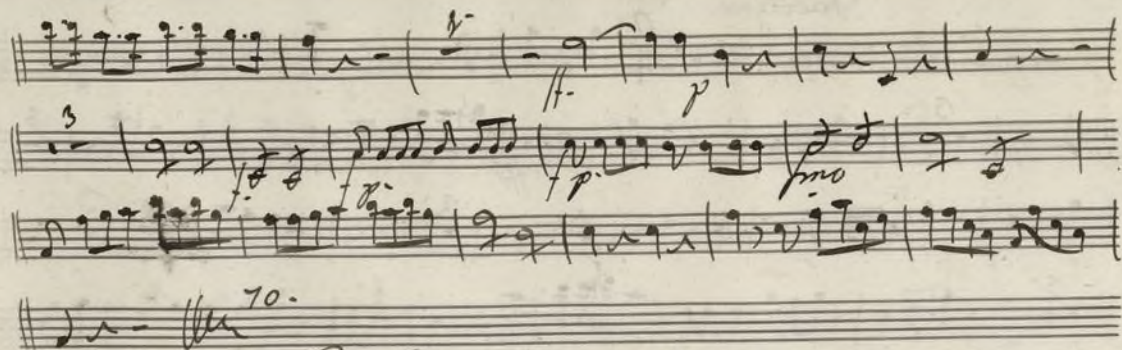
*Largo* ||  $\text{C}\sharp\sharp$   $\frac{2}{4}$

Handwritten musical score for a Duetto in C major, 2/4 time, marked *Largo*. The score consists of 10 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has two sharps (F# and C#). The time signature is 2/4. The tempo is marked *Largo*. The score includes dynamic markings like *p.* (piano), *f.* (forte), *cres.* (crescendo), and *dim.* (diminuendo). There are also markings for *ff.* (fortissimo) and *fz.* (forzando). The score ends with a double bar line and a fermata over the final note.









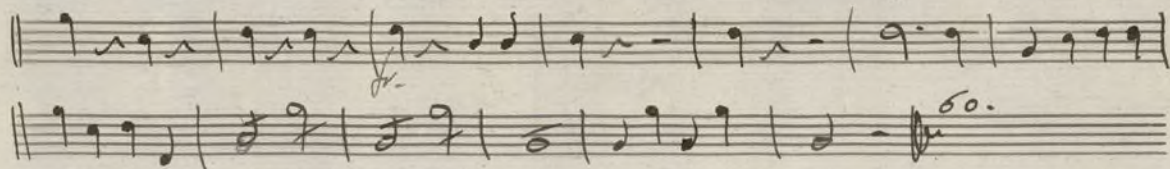


Quellino

*Larg<sup>to</sup> non tanto*

Handwritten musical score for "Quellino". The score is written on ten staves. The tempo is marked "Larg<sup>to</sup> non tanto". The key signature has one flat (B-flat). The time signature is 2/4. The score includes various musical markings such as "3.", "f.", "p.", "mf.", "fz", "fz. 4", "fz. 5", "fz. 6", "fz. 7", "fz. 8", "fz. 9", "fz. 10", "fz. 11", "fz. 12", "fz. 13", "fz. 14", "fz. 15", "fz. 16", "fz. 17", "fz. 18", "fz. 19", "fz. 20", "fz. 21", "fz. 22", "fz. 23", "fz. 24", "fz. 25", "fz. 26", "fz. 27", "fz. 28", "fz. 29", "fz. 30", "fz. 31", "fz. 32", "fz. 33", "fz. 34", "fz. 35", "fz. 36", "fz. 37", "fz. 38", "fz. 39", "fz. 40", "fz. 41", "fz. 42", "fz. 43", "fz. 44", "fz. 45", "fz. 46", "fz. 47", "fz. 48", "fz. 49", "fz. 50", "fz. 51", "fz. 52", "fz. 53", "fz. 54", "fz. 55", "fz. 56", "fz. 57", "fz. 58", "fz. 59", "fz. 60", "fz. 61", "fz. 62", "fz. 63", "fz. 64", "fz. 65", "fz. 66", "fz. 67", "fz. 68", "fz. 69", "fz. 70", "fz. 71", "fz. 72", "fz. 73", "fz. 74", "fz. 75", "fz. 76", "fz. 77", "fz. 78", "fz. 79", "fz. 80", "fz. 81", "fz. 82", "fz. 83", "fz. 84", "fz. 85", "fz. 86", "fz. 87", "fz. 88", "fz. 89", "fz. 90", "fz. 91", "fz. 92", "fz. 93", "fz. 94", "fz. 95", "fz. 96", "fz. 97", "fz. 98", "fz. 99", "fz. 100".

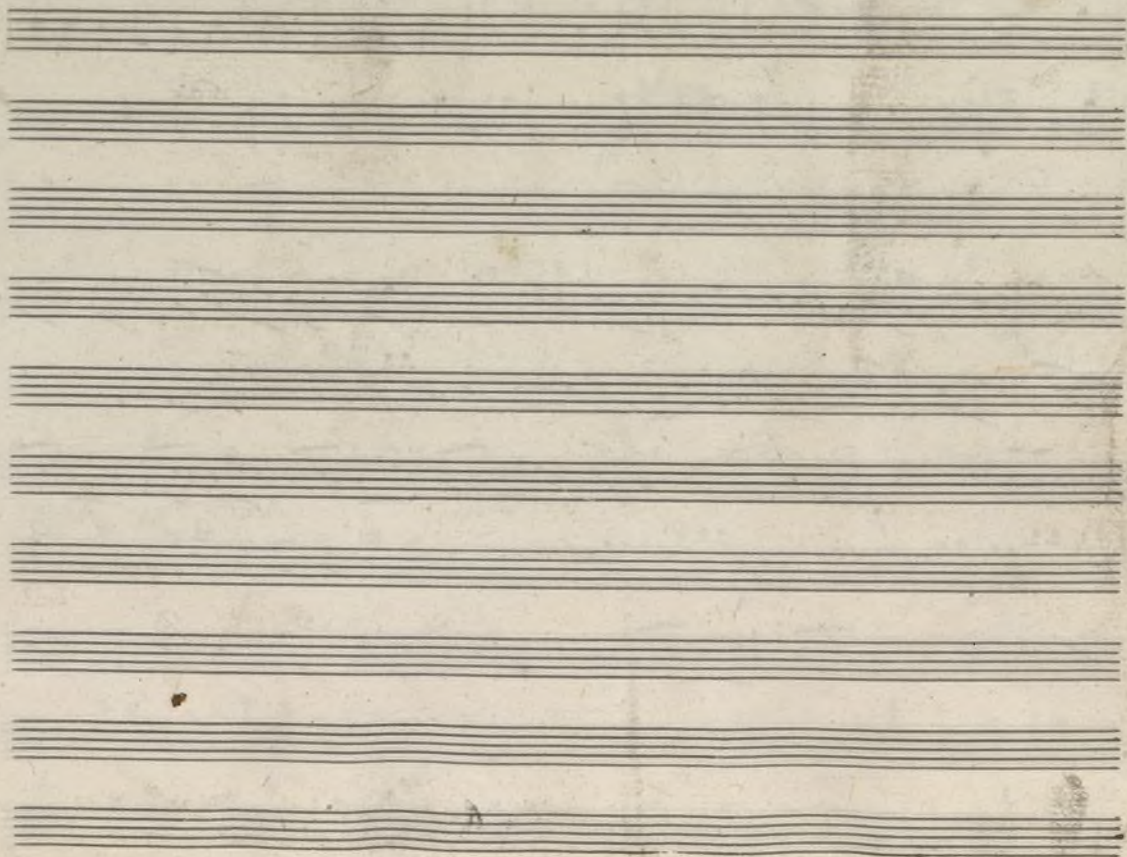




*Cono*









1

Nus 281-1

Basso

Permestra





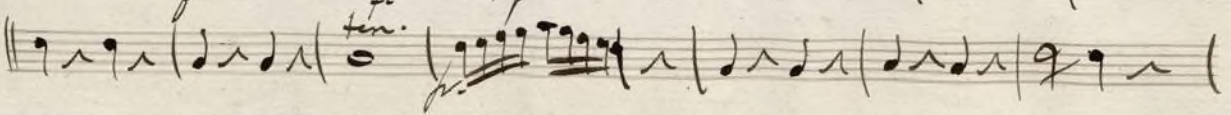
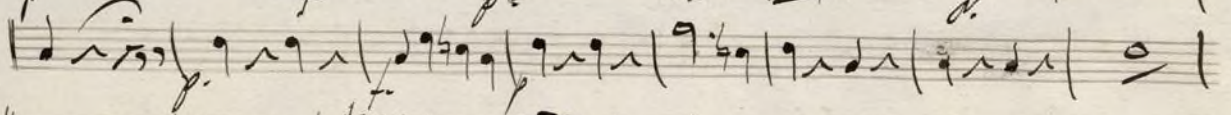
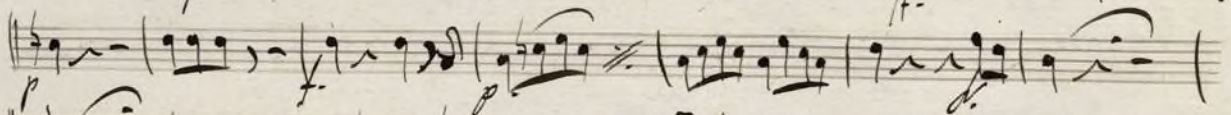
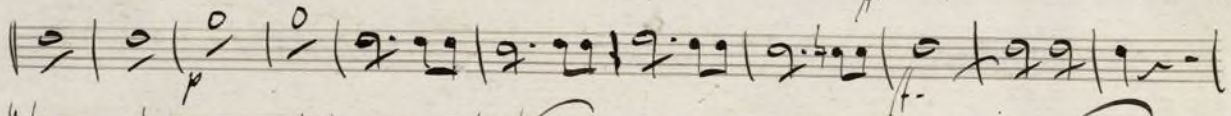
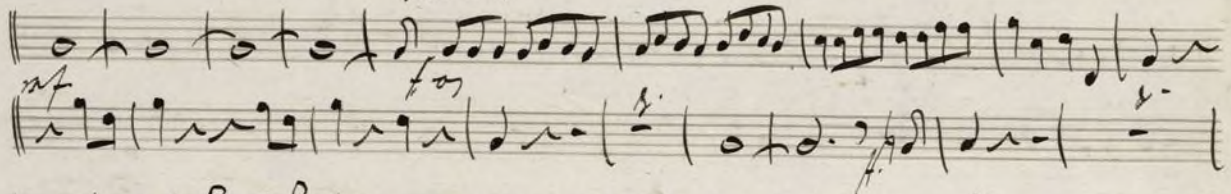
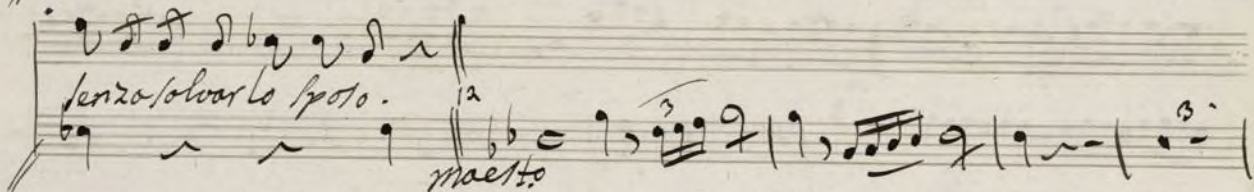
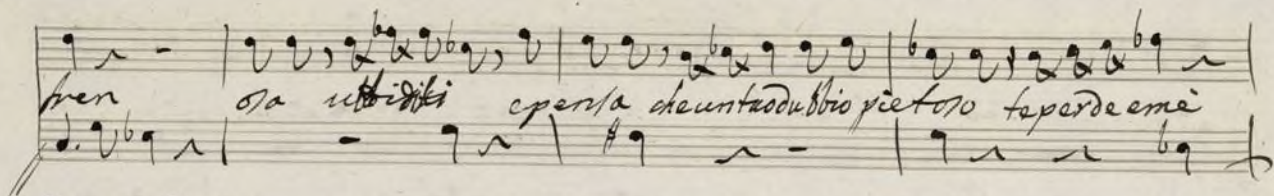


34.

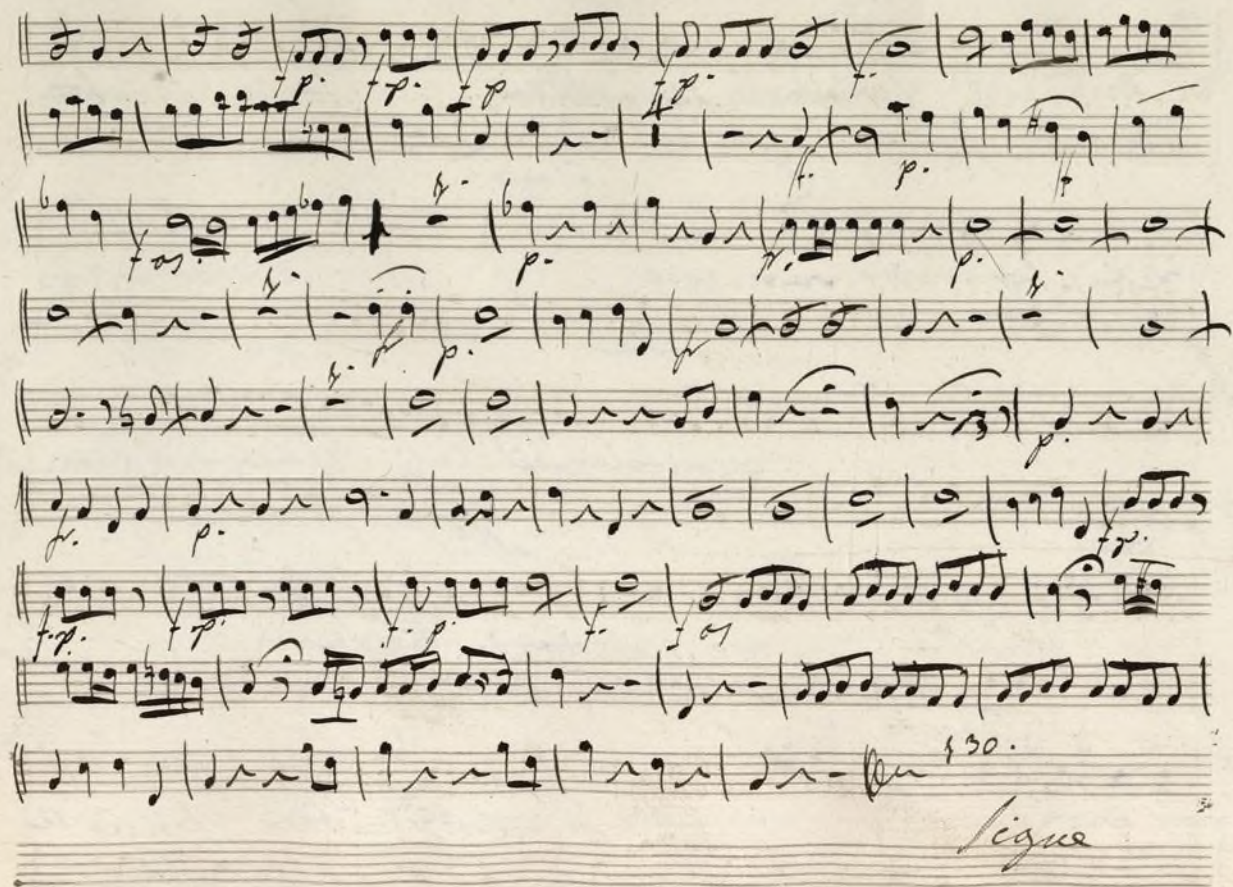
Handwritten musical score for a piano piece, measures 1-10. The notation includes treble and bass staves with various notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef. The notation is dense with many sixteenth and thirty-second notes. Dynamic markings include *p* (piano) and *for.* (forte). The piece ends with a double bar line and a repeat sign.

Handwritten musical score for a vocal piece, measures 1-4. The notation includes a vocal line and a piano accompaniment line. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment begins with a bass clef. The tempo marking *Maestoso* is written above the vocal line. The lyrics are written below the vocal line: *il gran segreto guarda di non tradir* and *allire poi scioglier*. The piece ends with a double bar line and a repeat sign.











= - *misera che ascoltai* *lon co lon*  
*fp.* *adagio*  
*retta? legno folio vaneggio*  
*p.* *con un fulmine il ciel*  
*all.*  
*il suol... ma che farò le*  
*Bresto*  
*funesto al Genitor. Lin co le*



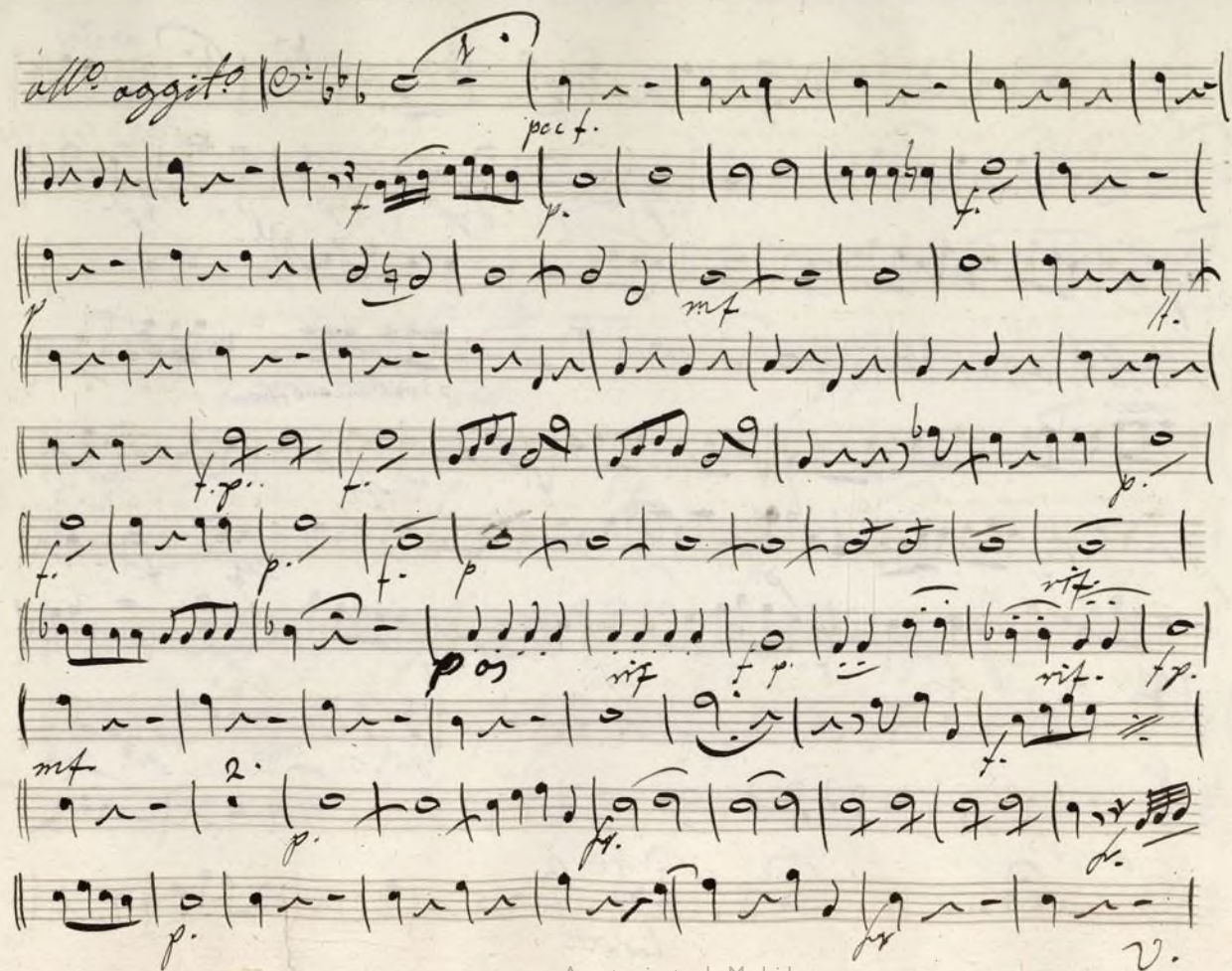
taccio *60* | all'odioso *di* comando oh vendetta *di*  
*p.*  
 Padre *di* sposo  
 come l'accogliero *di*  
 mi sento in orridir  
 il dolor che mi trasporta *Brincipella mio-*

The musical score is written on five staves. The notation includes various clefs (soprano, alto, tenor, bass) and time signatures (e.g., 6/8, 4/4, 3/4). The lyrics are written in Italian. There are some annotations like '60', 'p.', and 'di' which might be part of the original manuscript or a later addition.



Hume ahume son morta. *Giunse*  
*p.* *coniglio o Dei* *questa felicità*  
*allò*  
 rora bramatti tanto *p. lui fa cesti.*  
 or punta al fine *esi meta na lei* *congiatti affetto della-*  
 mor di lin ceo *Stanco e il tuo core* *58* *Aria*  
*p.*







Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The text "alle. offai" is written on the fourth staff, followed by a double bar line and a key signature change to two flats. The text "p. violoncello solo." is written below the fourth staff. The text "tutti" is written below the fifth staff. The text "Larghetto" is written below the tenth staff. The score is written in a cursive, handwritten style.

alle. offai || C: b b = 2 1 1 | T ~ - | III, III, III, III, (

p. violoncello solo.

tutti

Larghetto







12<sup>vo</sup>

*deh principessa amata*  
*gli dei lo*  
*p.*  
*nulla io commisi,*  
*colpa io non ho*  
*allegro*  
*voglio palar miil cor*  
*Brena...*  
*f.p.*  
*iper mēstra? In Dio?*  
*Barla*  
*ramēntail tuo do =*



ver (che crudeltà!) non posso ne parlar ne tacere. me me per-  
 messo che durar.  
 possa a quest'alti? e io lavelli al do.  
 lor che mi accora già l'atello spezzato un l'atello ancora. e  
 che i fieri o dei sorti di pena?



*- Corfini*

al suo destino pre scritto La vista de mortali. *astri ti*

o datemi piu forza o meno affanni. *che*

Imania in tempesta bella mia face *ah la-*

Sciata mi in pace *ah dame che volete io mi lento morir*

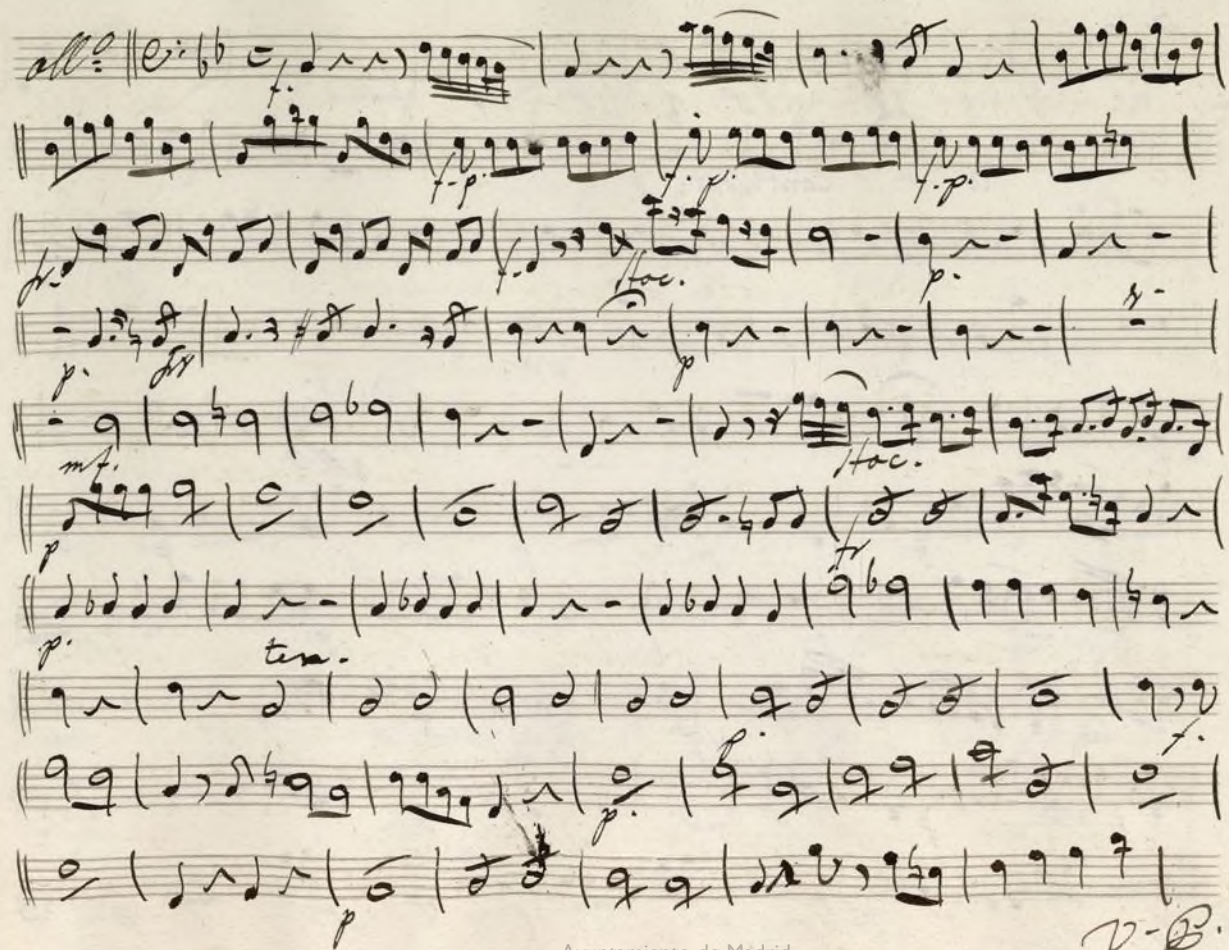
*p. mf. 43.*

io mi lento morir voi muccidete

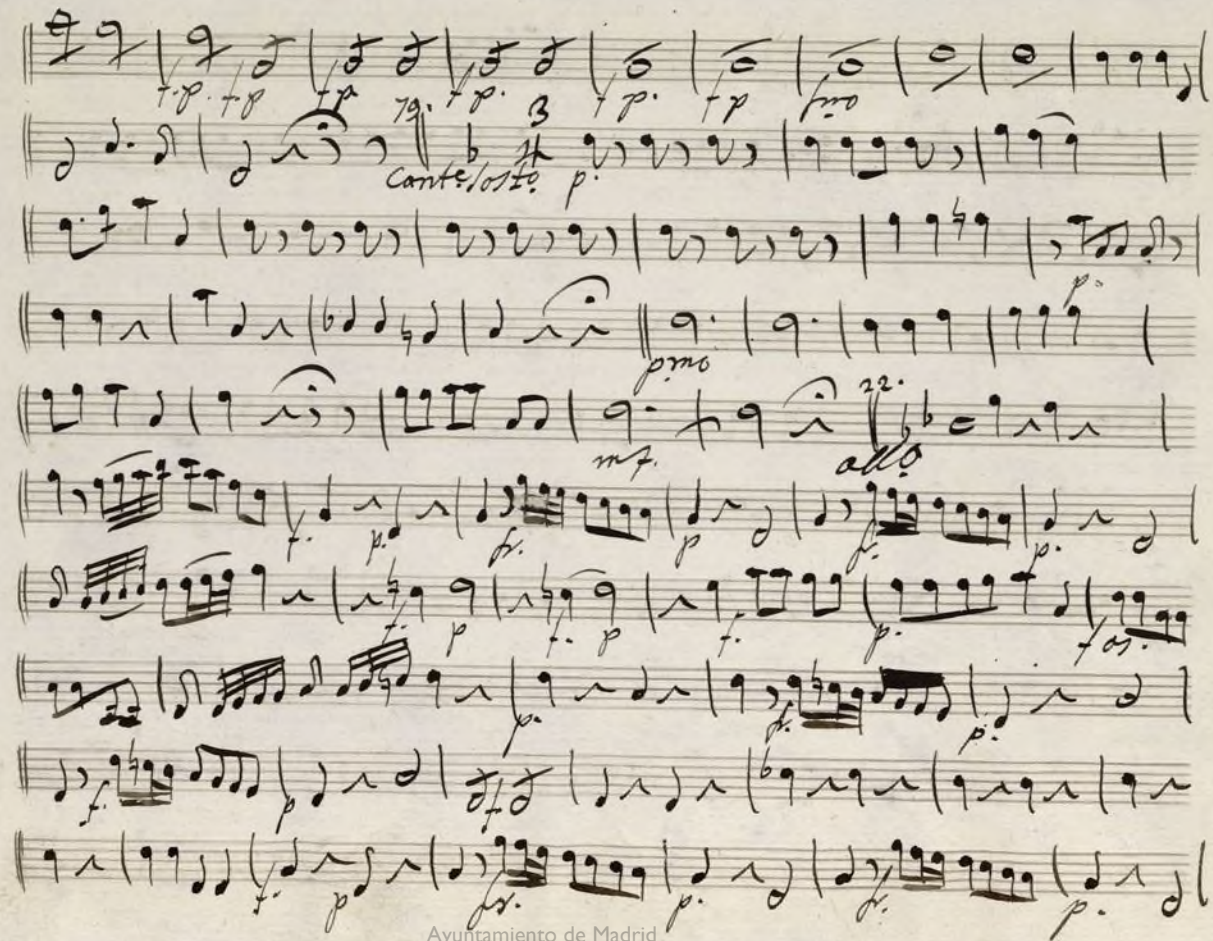
*Aria Cantata*

*Ferzello*





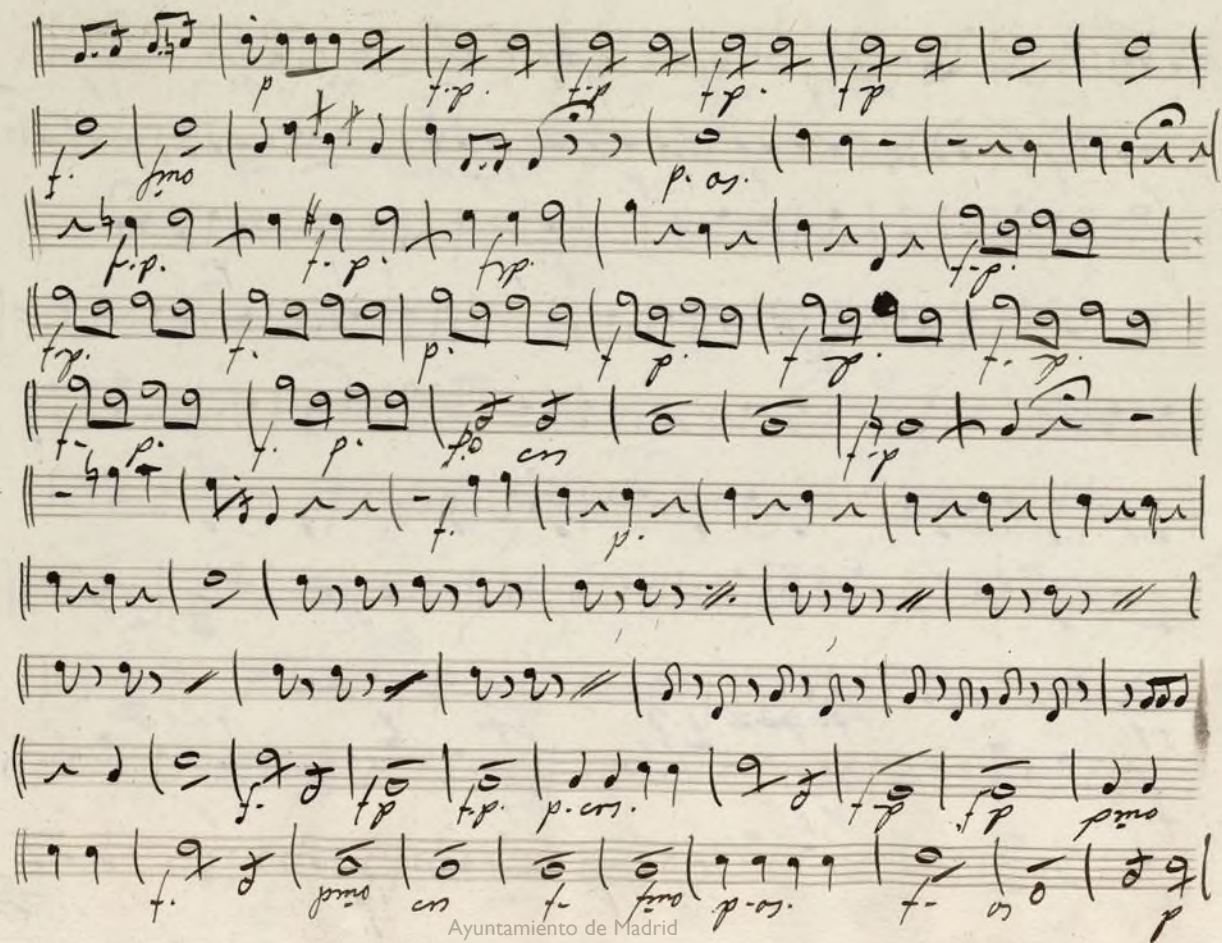




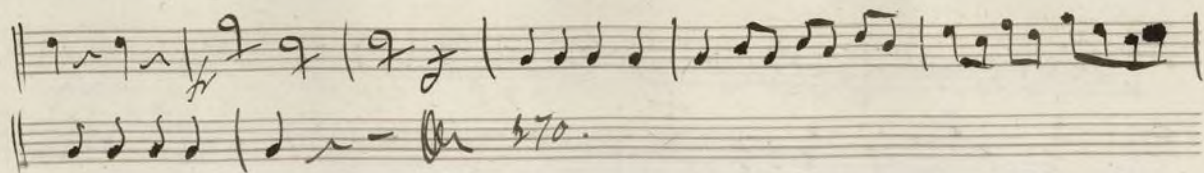


Handwritten musical score on ten staves, featuring notes, rests, and dynamic markings such as *f*, *p*, and *f.p.*. The notation includes various musical symbols like clefs, bar lines, and accidentals. The score concludes with a large, stylized signature or monogram in the bottom right corner.

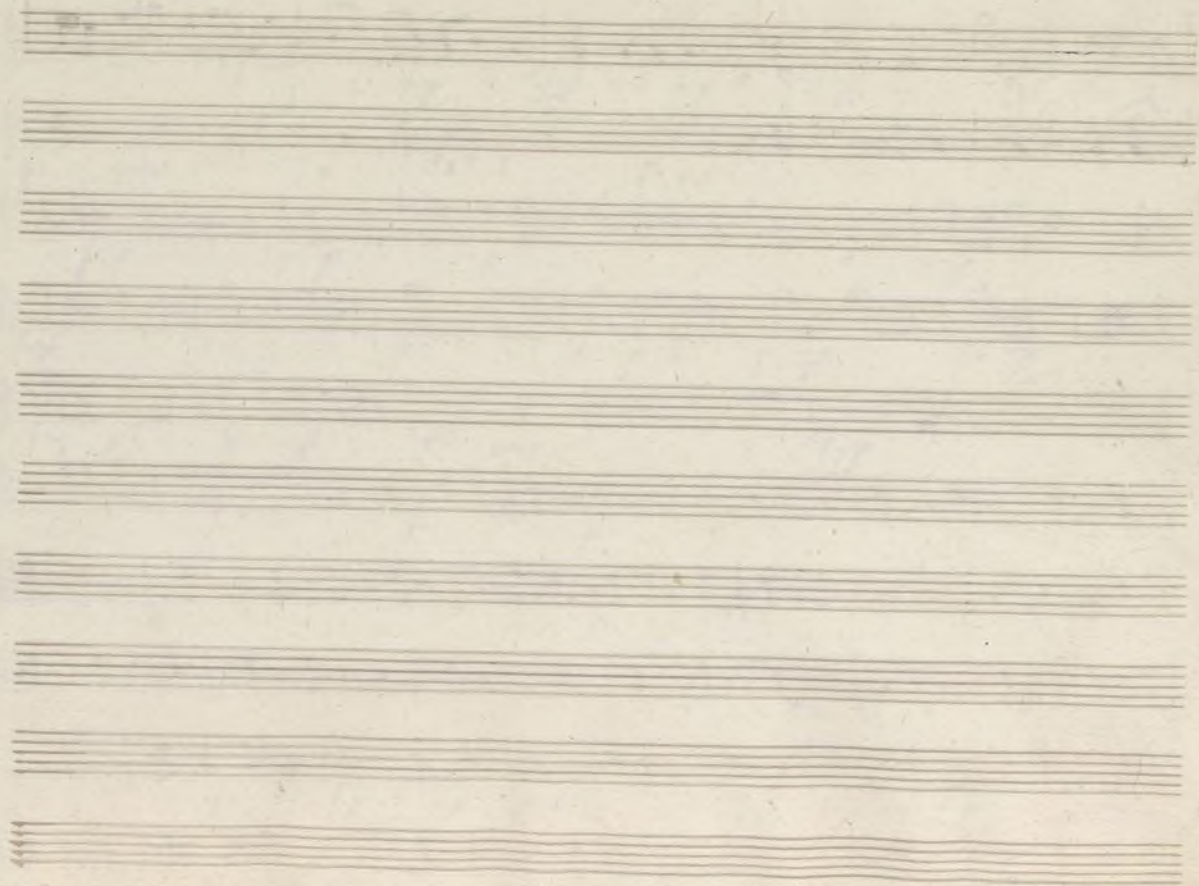




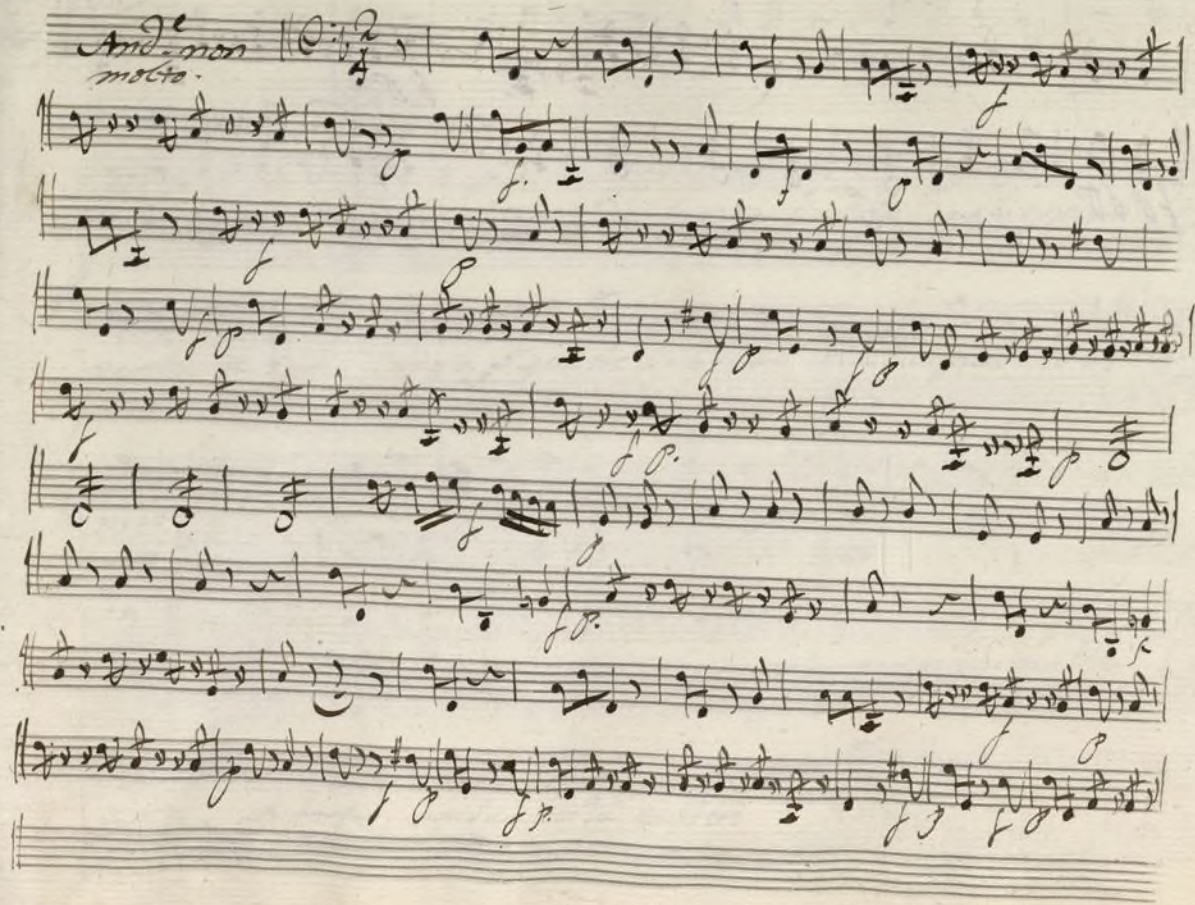




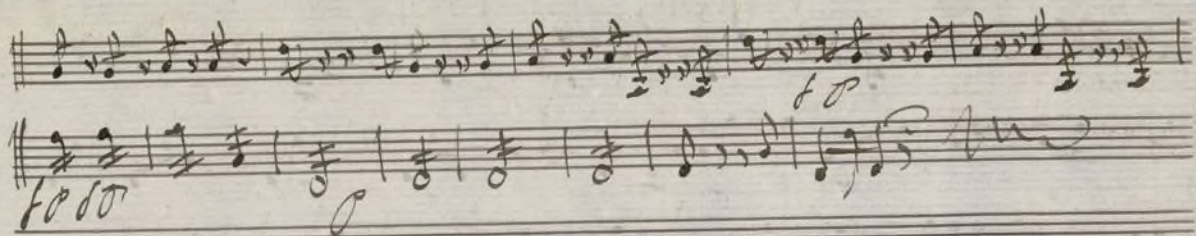














te / Hello

ah non lia vero ah non tancartio padre  
della amor de tuoi, l'onor del trono l'apilo degli yprelli l'oppa-  
vento de rei cangia p. queste lagrime che a tuo pio ver lo dol ciglio a-  
mato genitor cangia Consiglio qual contrasto quei detti  
lento nel cor? temo in ceo: vorrei conservarmi innocente Cei  
pena = ah forse, la sua virtù de tai Humi cle N.



menti leondate quei moti etardi io *subbiditez Ber =*  
 dona io sentirei nell'impiego inumano mancar mi il core irrigi-  
 vit lamano *allegro* *pur que al maggior bisogno mi abbandoni in tal*  
 guida? ogn'altra prova... non è già nebbia allai veggio di  
 quanto lon posposto alin ceo chi m'ha potuto di subbidir p.  
 lui p. lui tradir mi ancor potrebbe io? si perù ti vieto di ve-



Verlo mai più Benaci. ogniatto ogni tuo moto ogni tuo  
 pollo i vostri pen/ieri istelli amela ran palesti. ci morrà se las  
 colti udisti intesi.  
 3  
 ipermestra  
 mor-te al tuo bone Barbara  
 4  
 dar po-

allegro  
 f. a tempo-

V.B.



*trai?*  
*oh Dio vacilla*  
*dal grave affanno*  
*con forza*  
*ranno*  
*all. Con più moto.*  
*for.*  
*che fa-ro*  
*quel cru-*  
*a cre- il*  
*for.*



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.

*adimi lenti*

*affetto* *lento* *p.*

*non lo pro vedrai che fida... vedrai...*

*all.* *l'ottavo*

*atroce* *si solento giombat empio ferore*

*V. B.*



*sa del mio baltesoro Lieto il destin no nomi =*

*sotto voce*

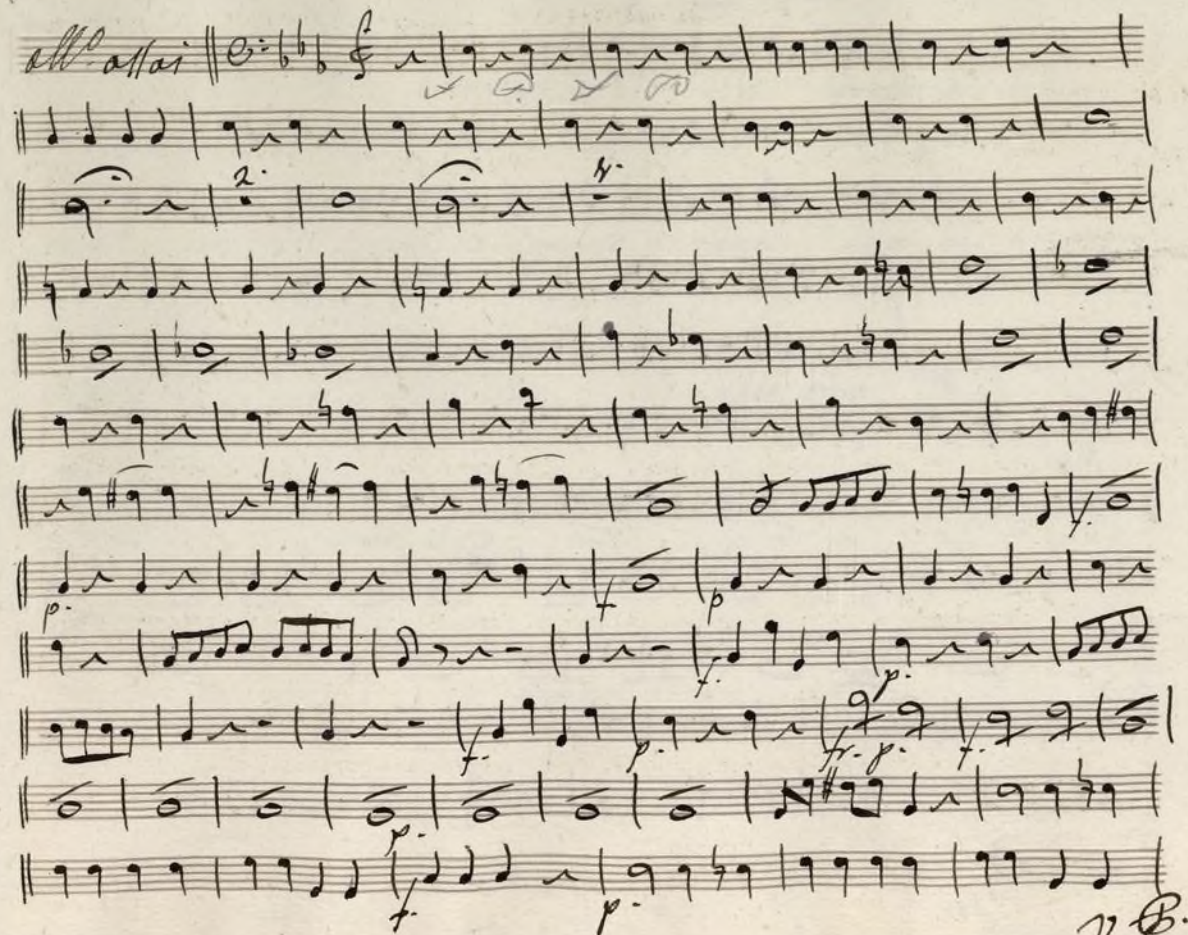
*del go - io moro. molto pizzicato*

*Dieu... mache dico che fingo? à chi parlai? dove mi guida*

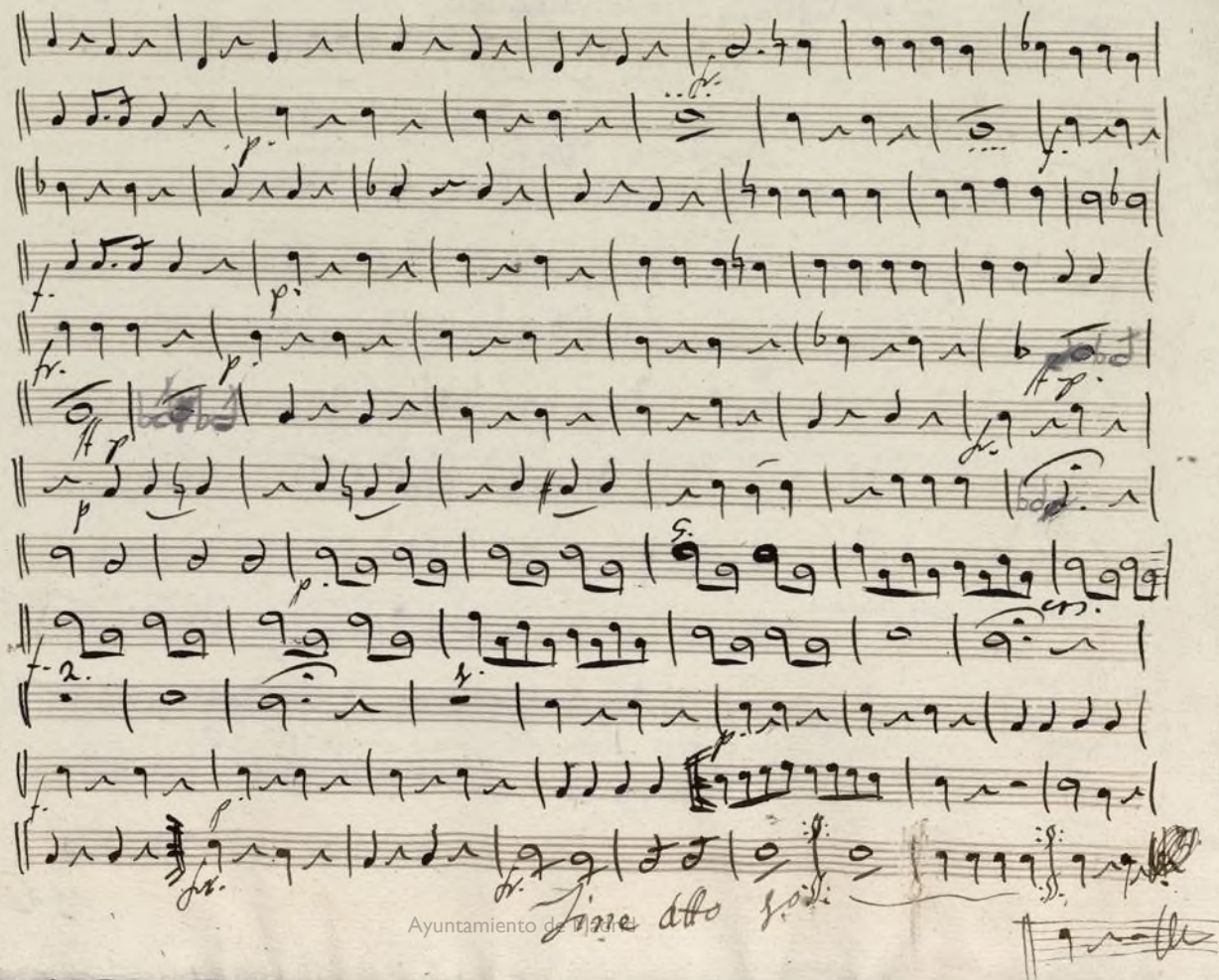
*moi il crudele rigor della mia sorte? sventurata iper-*

*mestra sventurata iper mestra ah, vici il morte.*



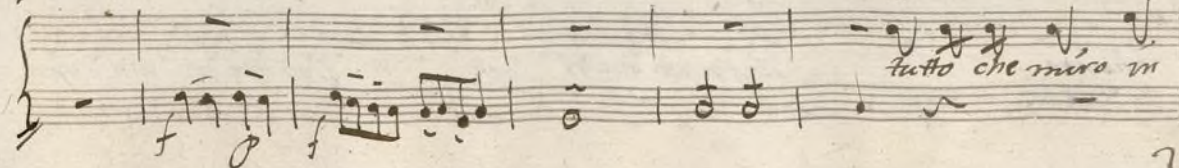
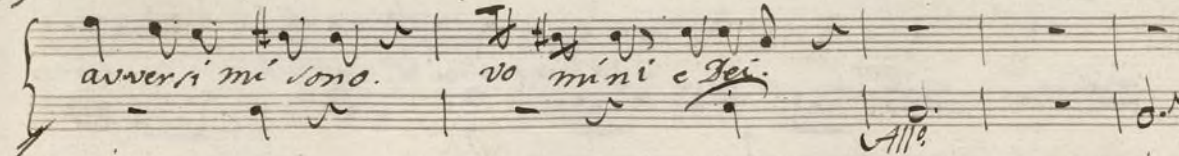
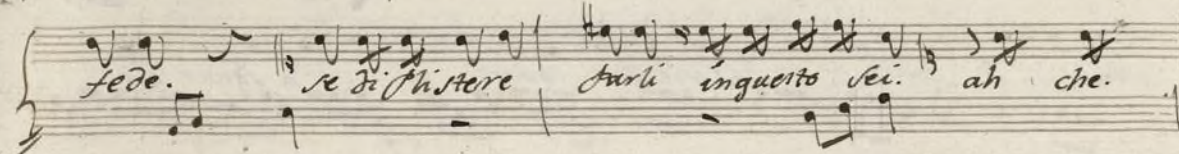
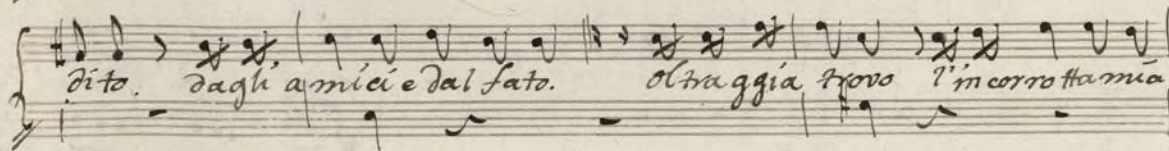
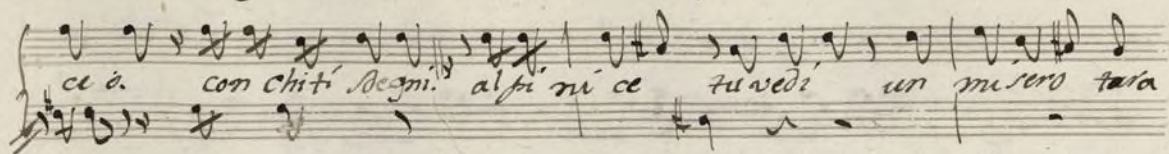
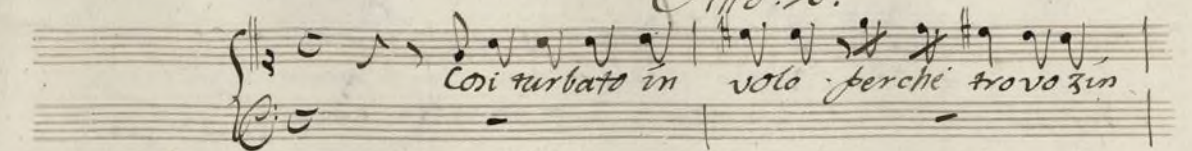








Allo. 2º





trovo tutto mi dà la sento.

atempo.

mille a mille es con dal nero a verno a formen

far mi il cor furie di rane a squar ciar.

mi le sento. a piacere scer mi al cor. tempo tar

mento in parar non ti dei Per che del fur non



And.<sup>no</sup>

sono i miei mar tiri gravi forse a baj. tanza.

allor ch'io credo. tro var felici ta.

trovo l'for me tra nemica all'a mor mio.

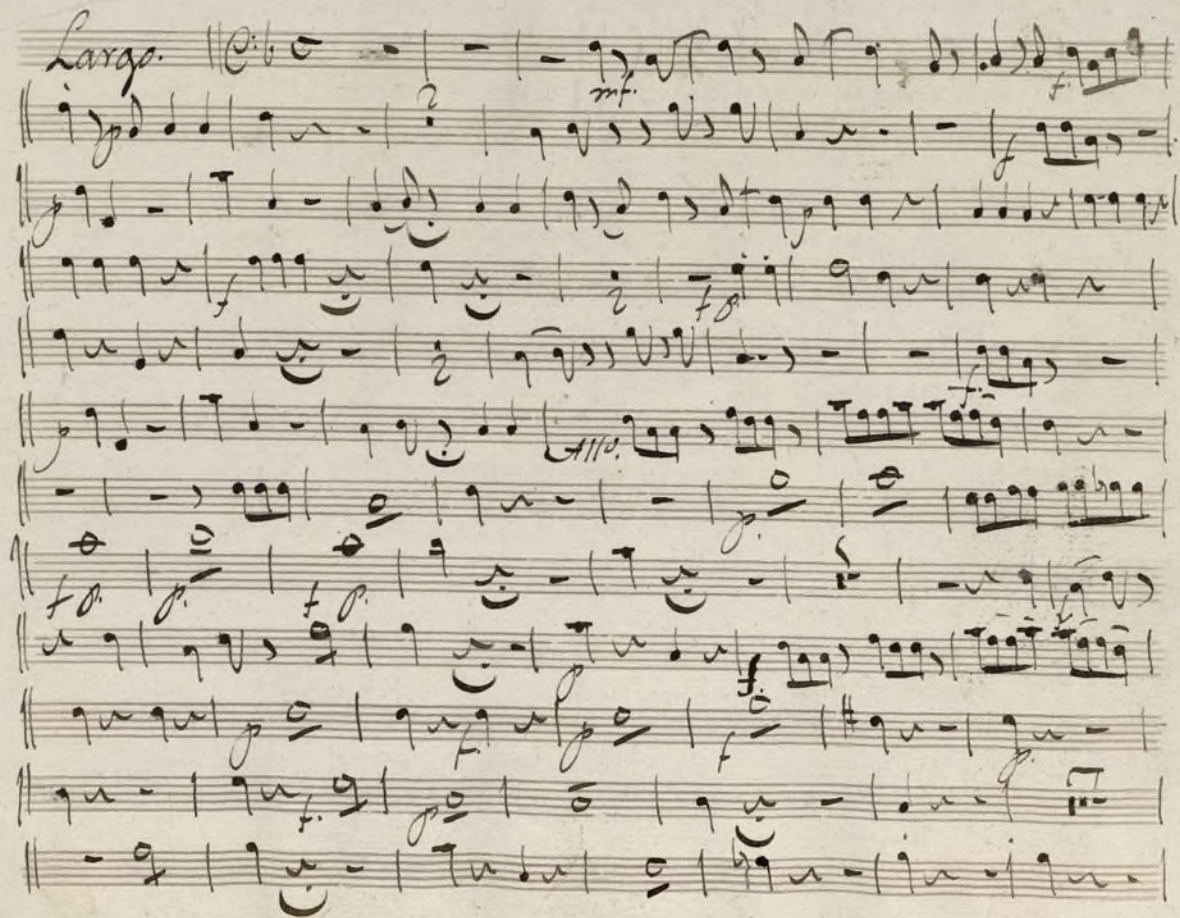
tu dolce amica per pietade m'af. sirti.

Il pianto amaro vengi pal esse lere el mio dolore a lei, che

sora el mio te. sora e bonche si crande le. 10 tanto a doro.

Sigue Rondo.







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

*der. ch'io nol dis inganni.*

*Alto.*

*Ahi caro Padre! Achi. tanto mi*

*adora un tal tormento.*

*Agualexud el ei mento. la tua spermentra. a. p.to*

The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like *f* (forte) and *p* (piano). The paper shows signs of age, including staining and a small tear on the right edge.



poni. To son tua figlia. imponi tutto. fa --  
 ro ma il comandarmi di Dio! che al povero l'im ceo all'isol  
 mid. M'idichia in fe: dele. E un comando crudele.  
 To sono amante. ed il pater no im pero. non più regge il mio.  
 cor. N'gio go ho sordo di orre il comando. ed ubbidir non



se tal ragione  
 Padre. non d'ora nel tuo seno. d'una tua figlia al-  
 meno. cedi al pianto. al dolore *Larghetto* *Tempra.*  
 tempra quel tuo rigore. io solo mando che cangi per pie-  
 tade che cangi per pie tade. il mio comando

*Aria*

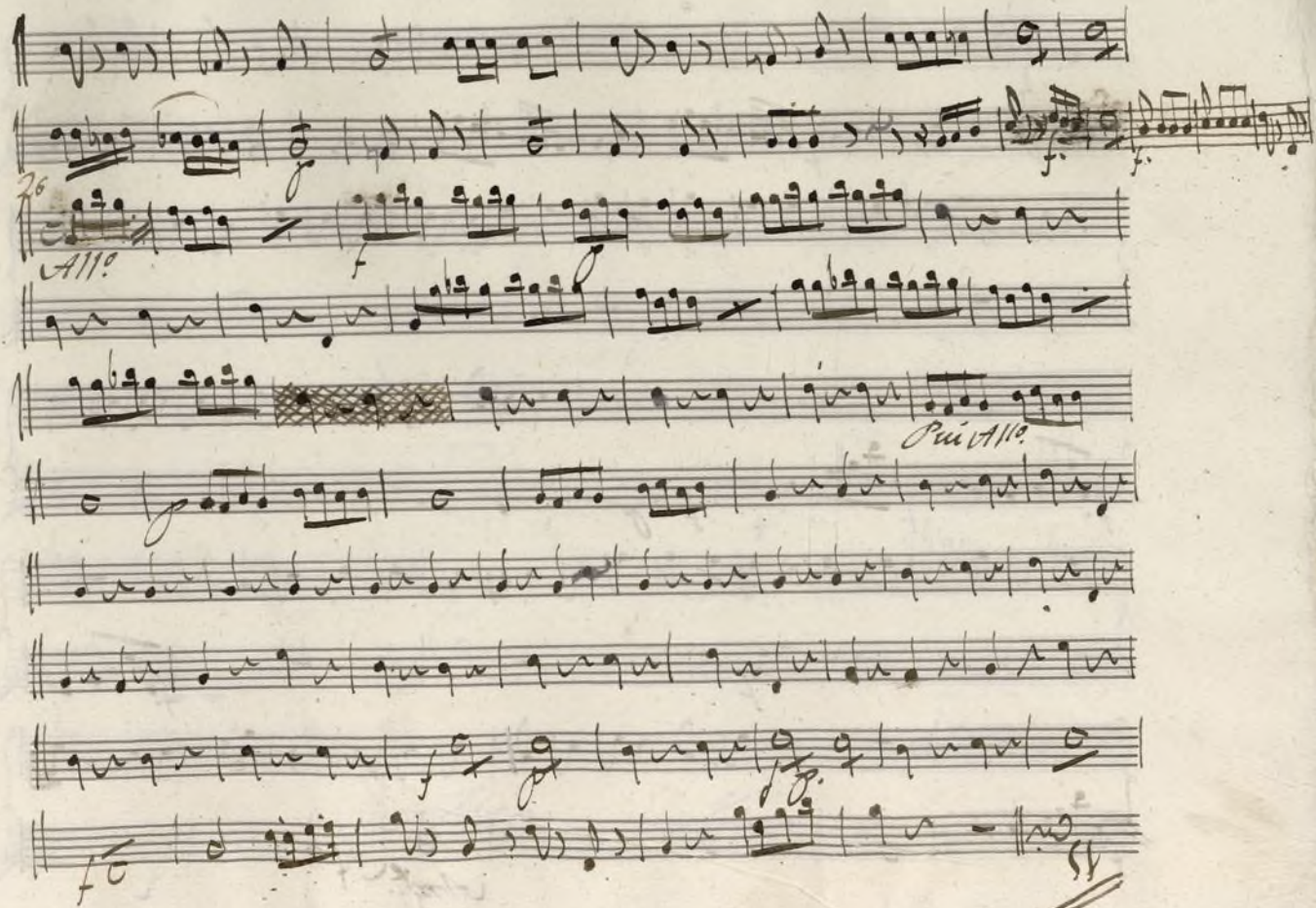


*Maestros*

*Allegro*

*And.*





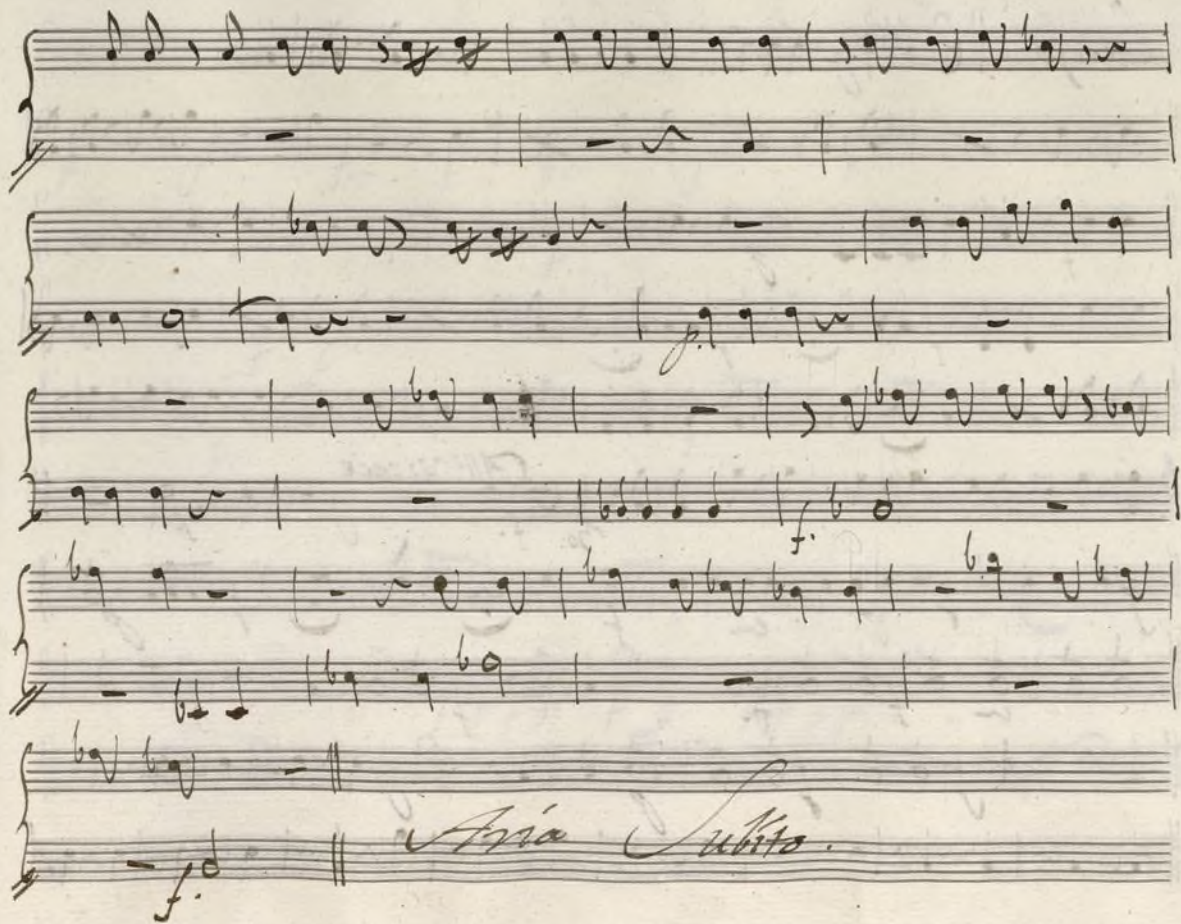


Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a system of staves, with some staves containing rests. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *f* (forte) and *pp* (pianissimo). The handwriting is in ink, and the paper shows signs of age and wear.

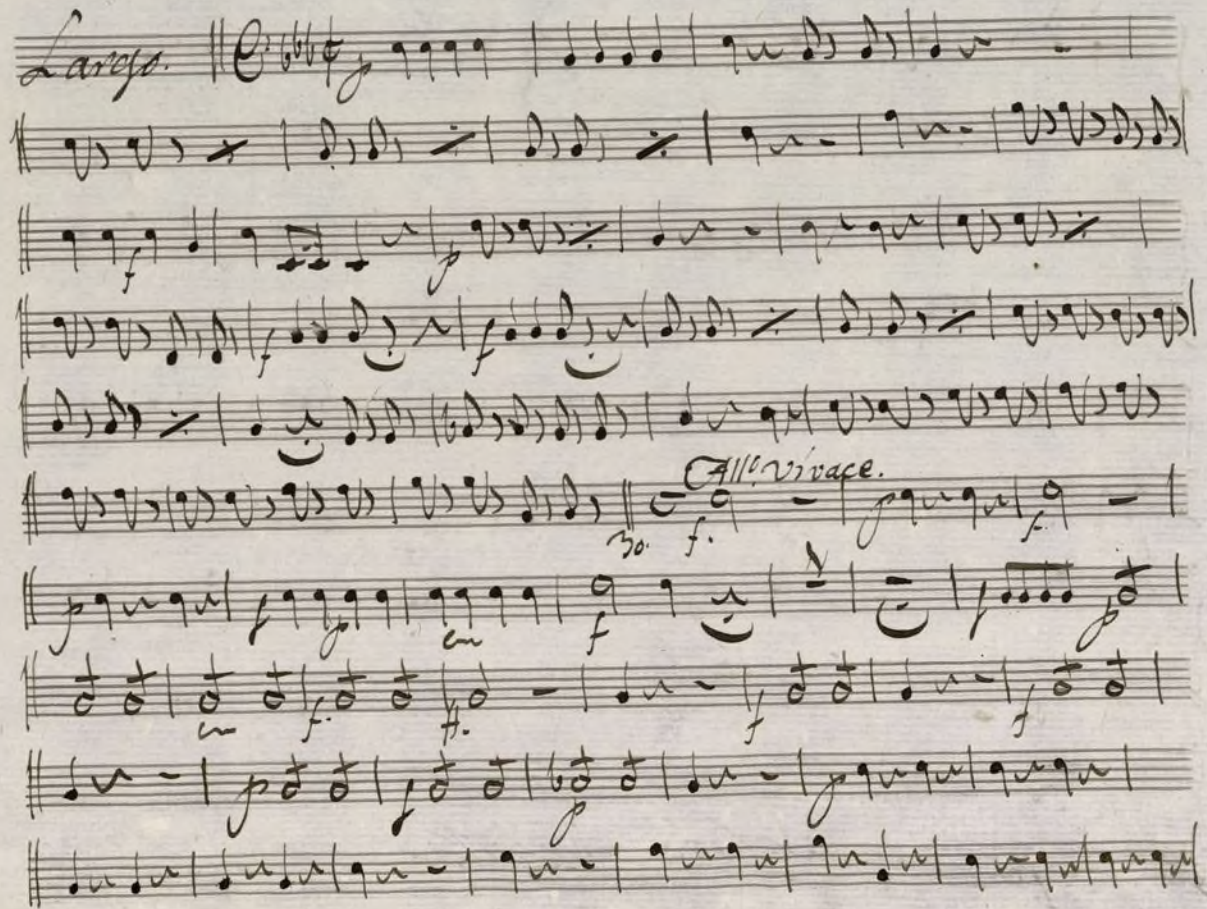
Key markings and symbols visible include:

- Rec.* (Recitativo) at the beginning of the first staff.
- f* (forte) and *pp* (pianissimo) dynamic markings.
- Handwritten notes and rests across multiple staves.
- A signature or name, possibly "Andel", written in the bottom right corner of the musical system.

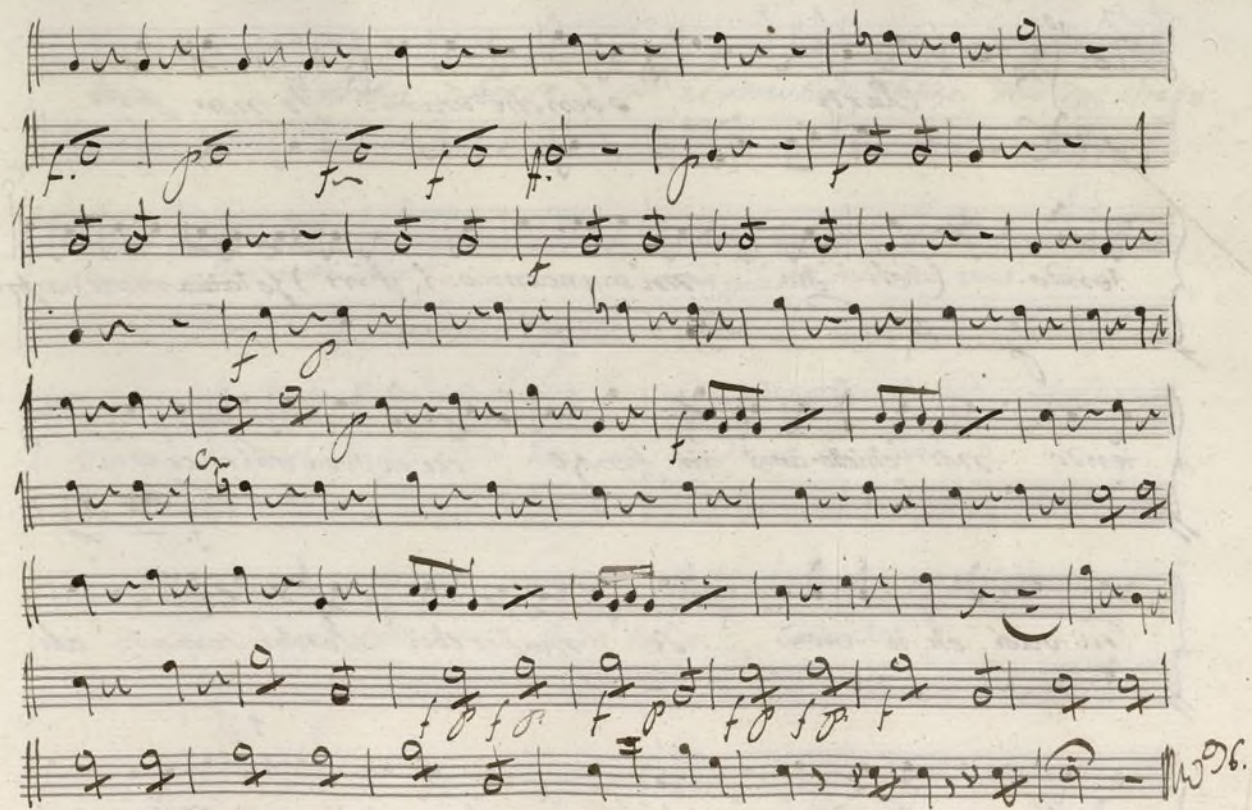








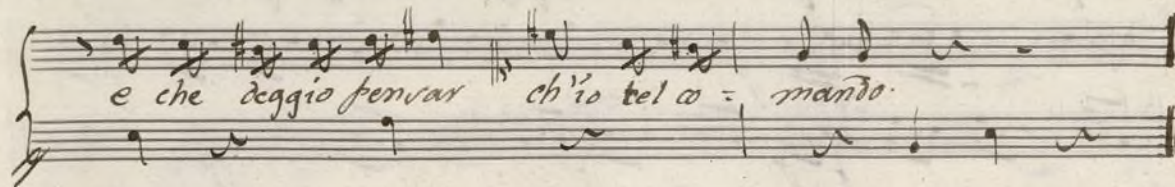
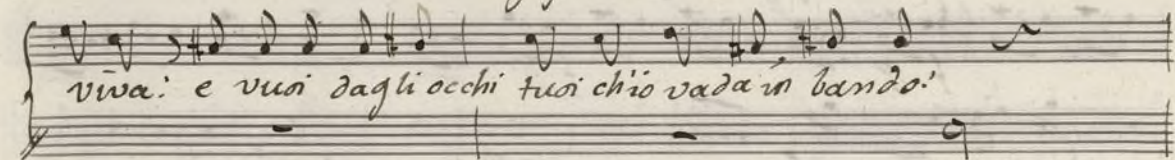
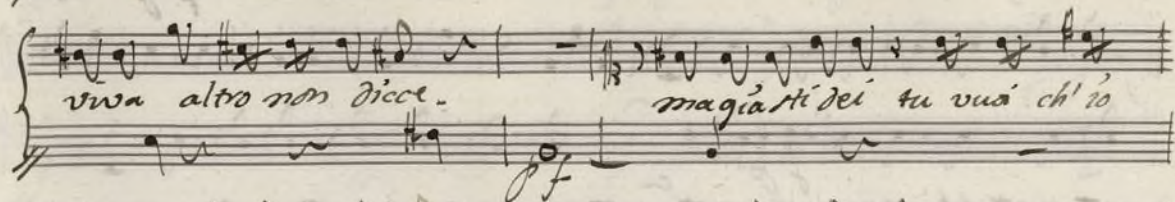
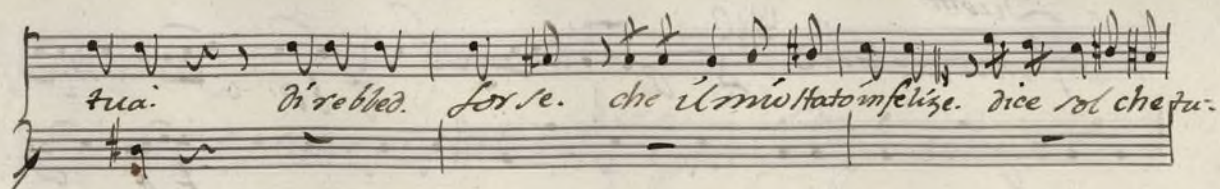






*Rec<sup>vo</sup>* *Parti* *obbenchi bram. so non pre-*  
*tendo. (ch io m'imancanno. i' firi) so la tua morte non pre-*  
*tendo non chiedo anzi im fongo. che tu viva oh in ceo*  
*Tu vuoi ch'io viva. si ma per che. Perche semori. ah*  
*parti non tormentar mi piu che vuol dir mai. Coesta maria.*





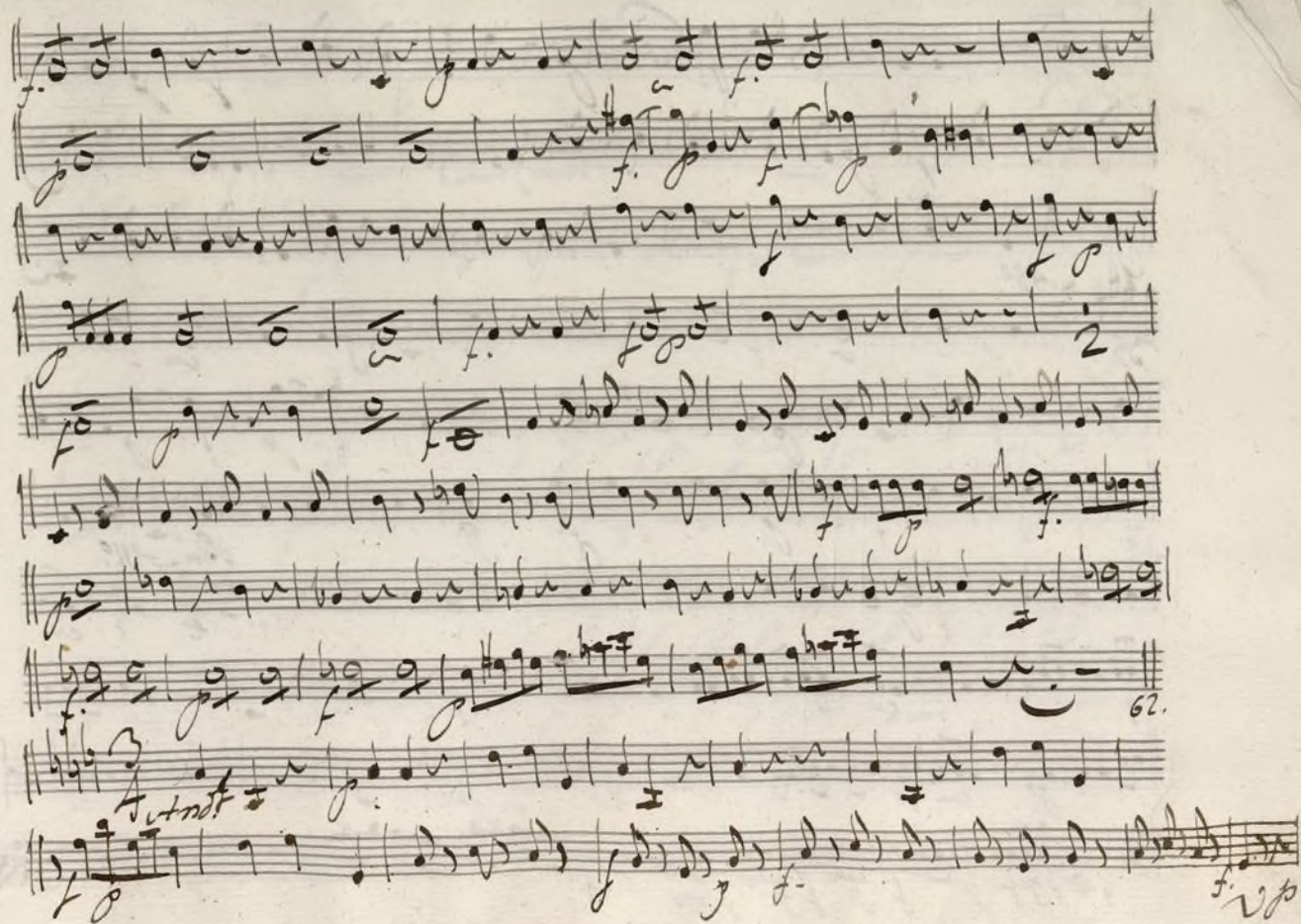
*Duetto.*



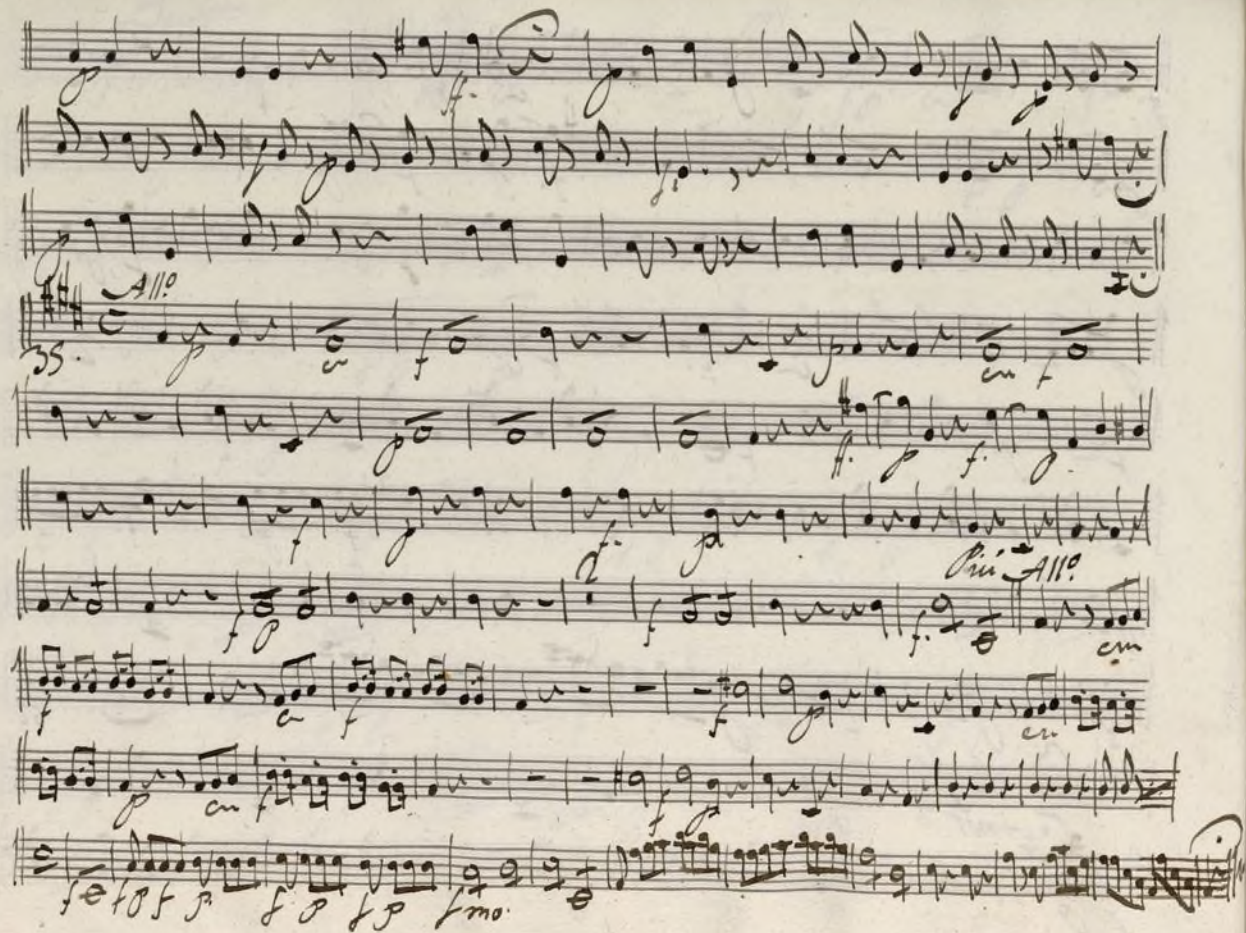
*Quinto*  
*Larg. non molto.*

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 3/4 time signature. The tempo marking 'Larg. non molto.' is written above the first staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'c'. The score concludes with a double bar line and a final note.

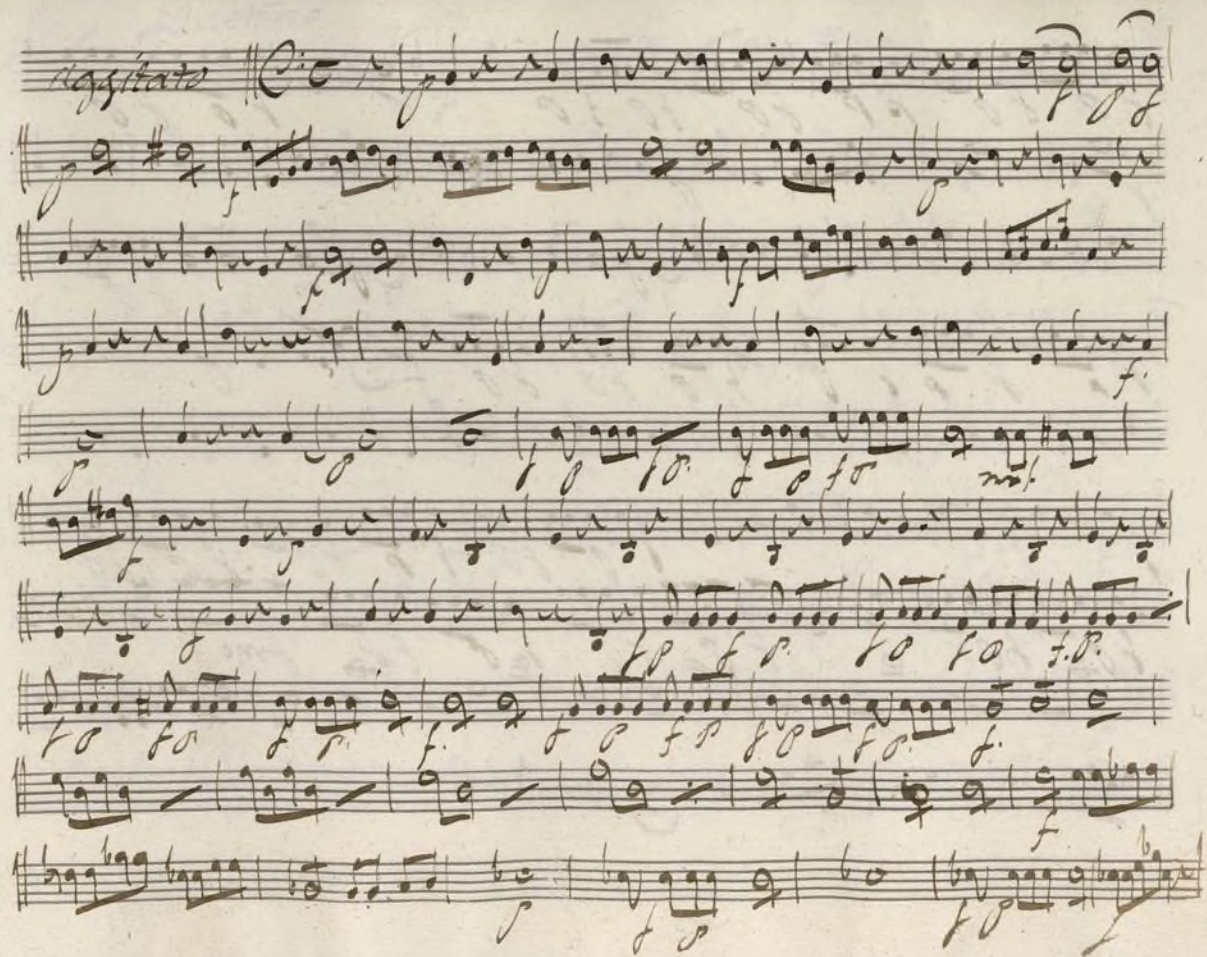






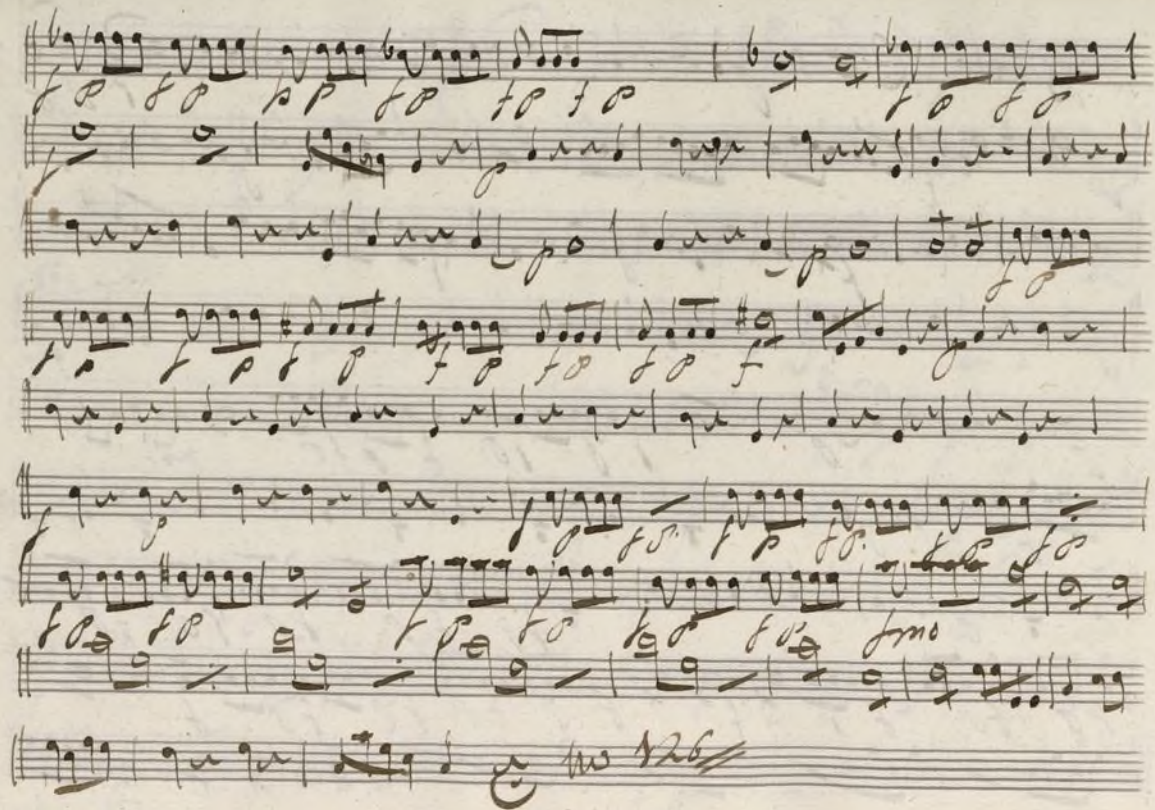






v. p.



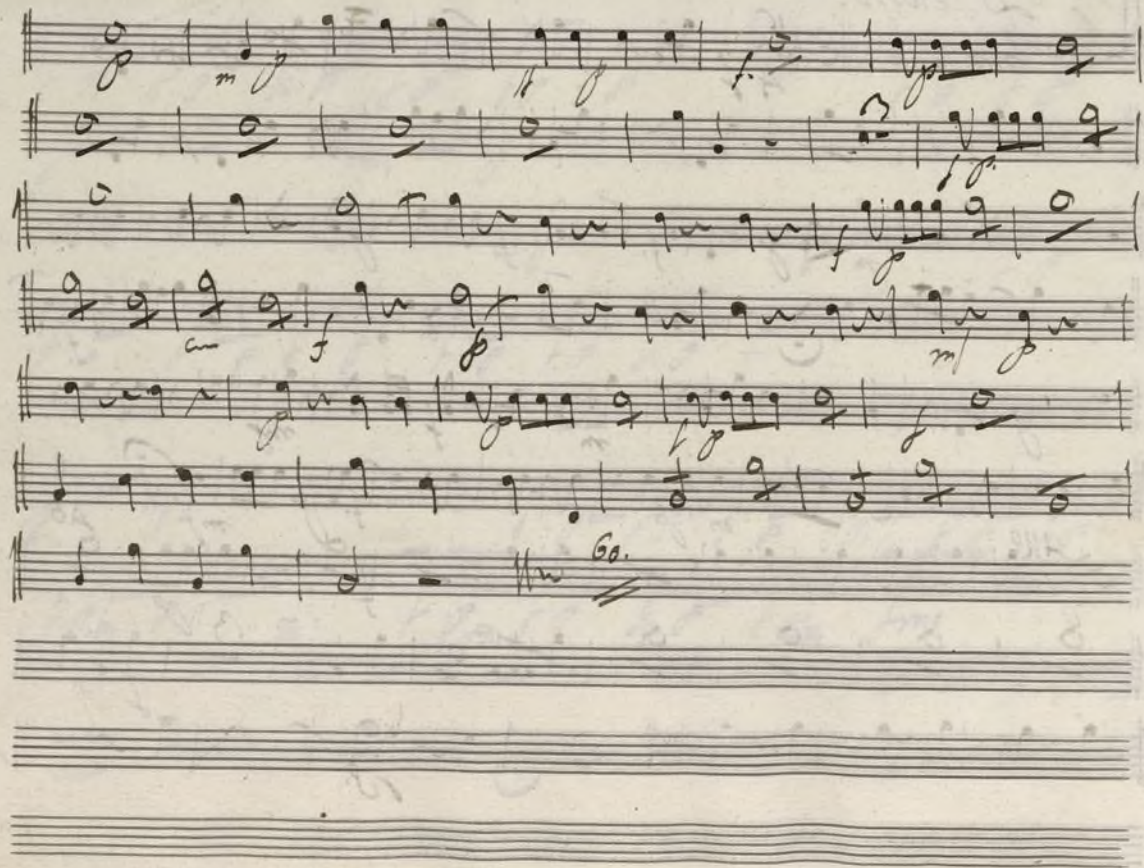




*Duetto.*  
*Langte non tanto*

Handwritten musical score for a Duetto. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The tempo/mood is indicated as 'Langte non tanto'. The music is written in a cursive, handwritten style. The first staff has a '4' written below it. The second staff has a '4' written below it. The third staff has a '4' written below it. The fourth staff has a '4' written below it. The fifth staff has a '4' written below it. The sixth staff has a '4' written below it. The seventh staff has a '4' written below it. The eighth staff has a '4' written below it. The ninth staff has a '4' written below it. The tenth staff has a '4' written below it. The score ends with a double bar line and the word 'vivo' written below it.







*Recuo* *Larg<sup>te</sup>*

Pare uditi fin ora una figlia pie-  
 tosa or che lode agli Dei. in sicuro già sei senti una-  
 spoa. spoa. ma non temer di questo nome. signor, ch'io faccia ab-  
 bur. non difendo fin cep. me estesa a cullio se le-  
 la grime mie da te non danno ottenergli il per- *fin.*

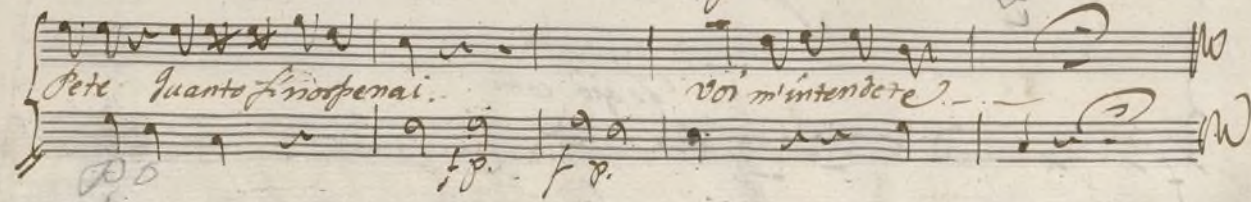
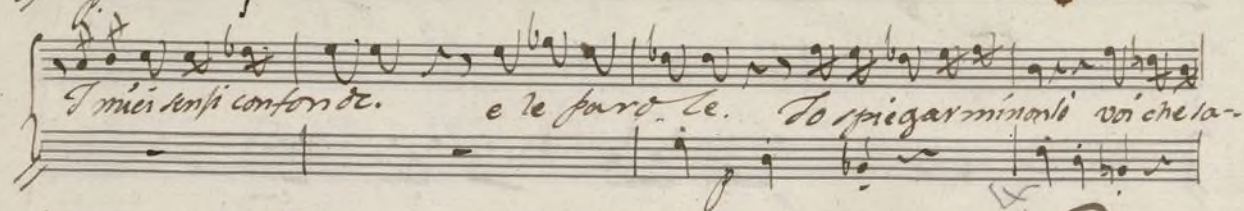
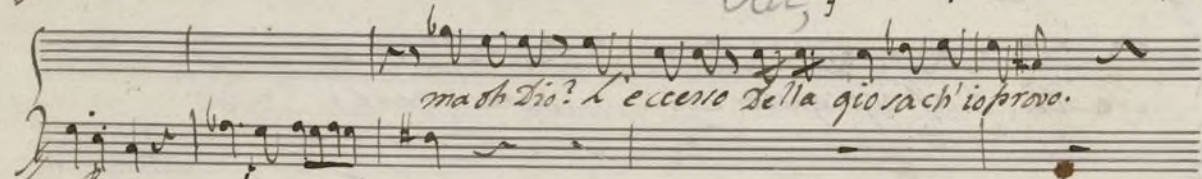
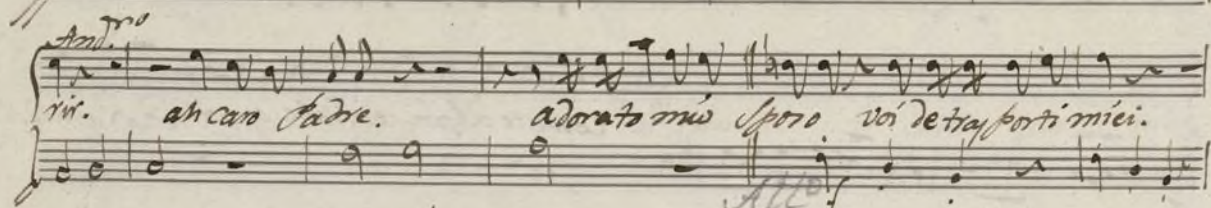
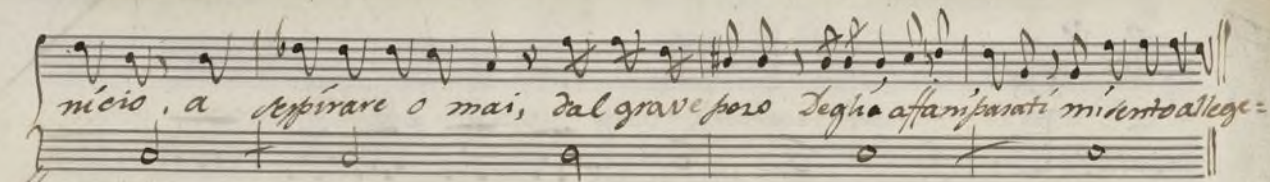


con mora ma seco. mora per merita ancor. debole. io-  
 merto. guentocas ti go. e, sventurata io chiedo guenta pie-  
 ta! Troppo crudel tormento la vita or mi san- rja a finisca-  
 omai a sal- varti bas to fu lunga asai.











# Rondo

Afectuoso.

