

Ottaviano in Sicilia .

Atto I .

M. 35

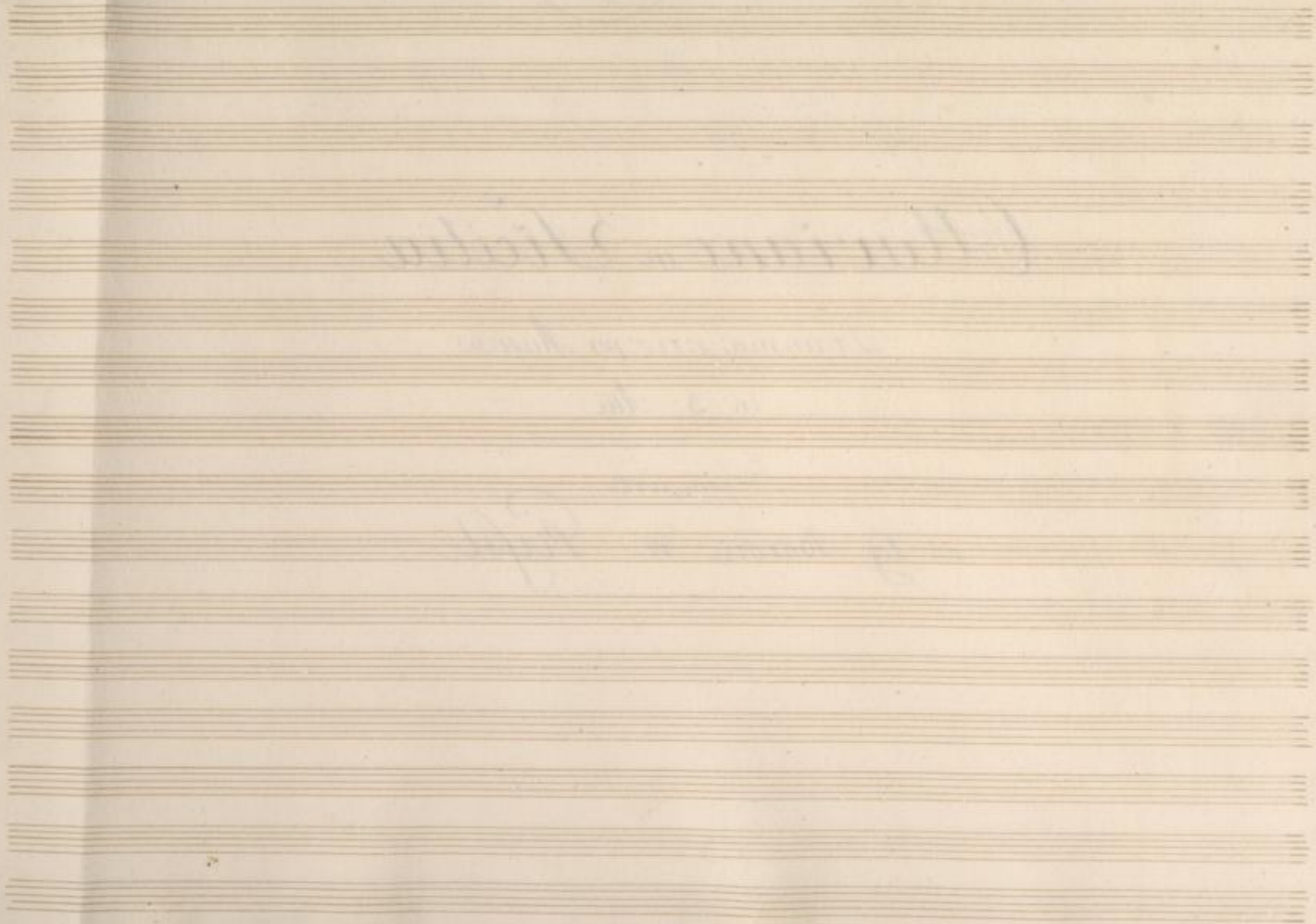
Ottaviano in Sicilia

Dramma serio per Musica

in 3 Atti

composto

dal Sig. Barone di Pojstl.



Faint mirrored text from the reverse side of the page, likely bleed-through from the title page.

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A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The handwriting is in dark ink and appears to be from the 18th or 19th century. The paper shows signs of age, including some staining and discoloration. The notation is dense and covers most of the page.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves. The top two staves feature a vocal line with lyrics written in a cursive hand below the notes. The subsequent staves contain instrumental parts, including what appears to be a piano accompaniment with chords and arpeggios, and a lower string part with rhythmic patterns. The notation includes various note values, rests, and dynamic markings such as *pp* and *arco*. The paper shows signs of age, including some staining and discoloration.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* and *mf*. The paper shows signs of age, including some staining and discoloration. The notation is arranged in a traditional score format with a vertical bar line separating the first system from the rest of the page.

A page of handwritten musical notation on aged, yellowed paper. The score is organized into five systems, each containing five staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. The first system shows a melodic line in the top staff with some rests in the lower staves. The second system features more complex rhythmic patterns and slurs across the staves. The third system continues with similar notation, including some double bar lines. The fourth system shows a continuation of the melodic and rhythmic ideas. The fifth system concludes the page with a final melodic phrase in the top staff and some rests below. The handwriting is clear but shows signs of age, with some ink bleed-through from the reverse side of the page.

A page of handwritten musical notation, likely a score for strings and woodwinds. The page features several staves with musical notes, rests, and dynamic markings. Key annotations include:

- arco.* (arco) at the top center.
- arco.* (arco) on the second staff.
- arco.* (arco) on the third staff.
- arco.* (arco) on the fourth staff.
- arco.* (arco) on the fifth staff.
- arco.* (arco) on the sixth staff.
- arco.* (arco) on the seventh staff.
- arco.* (arco) on the eighth staff.
- arco.* (arco) on the ninth staff.
- arco.* (arco) on the tenth staff.
- arco.* (arco) on the eleventh staff.
- arco.* (arco) on the twelfth staff.
- arco.* (arco) on the thirteenth staff.
- arco.* (arco) on the fourteenth staff.
- arco.* (arco) on the fifteenth staff.
- arco.* (arco) on the sixteenth staff.
- arco.* (arco) on the seventeenth staff.
- arco.* (arco) on the eighteenth staff.
- arco.* (arco) on the nineteenth staff.
- arco.* (arco) on the twentieth staff.
- arco.* (arco) on the twenty-first staff.
- arco.* (arco) on the twenty-second staff.
- arco.* (arco) on the twenty-third staff.
- arco.* (arco) on the twenty-fourth staff.
- arco.* (arco) on the twenty-fifth staff.
- arco.* (arco) on the twenty-sixth staff.
- arco.* (arco) on the twenty-seventh staff.
- arco.* (arco) on the twenty-eighth staff.
- arco.* (arco) on the twenty-ninth staff.
- arco.* (arco) on the thirtieth staff.
- arco.* (arco) on the thirty-first staff.
- arco.* (arco) on the thirty-second staff.
- arco.* (arco) on the thirty-third staff.
- arco.* (arco) on the thirty-fourth staff.
- arco.* (arco) on the thirty-fifth staff.
- arco.* (arco) on the thirty-sixth staff.
- arco.* (arco) on the thirty-seventh staff.
- arco.* (arco) on the thirty-eighth staff.
- arco.* (arco) on the thirty-ninth staff.
- arco.* (arco) on the fortieth staff.
- arco.* (arco) on the forty-first staff.
- arco.* (arco) on the forty-second staff.
- arco.* (arco) on the forty-third staff.
- arco.* (arco) on the forty-fourth staff.
- arco.* (arco) on the forty-fifth staff.
- arco.* (arco) on the forty-sixth staff.
- arco.* (arco) on the forty-seventh staff.
- arco.* (arco) on the forty-eighth staff.
- arco.* (arco) on the forty-ninth staff.
- arco.* (arco) on the fiftieth staff.

A page of handwritten musical notation for a string quartet. The score consists of 12 staves. The top staff is the first violin, followed by the second violin, the viola, and the cello. The bottom four staves are for the double bass. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "col jmo" is written in the fourth staff. The manuscript is on aged, yellowed paper.

Handwritten musical score for a string quartet, consisting of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines. The top staff begins with the tempo marking *erzähl.* (narrative). The bottom staff also features the tempo marking *erzähl.* at the beginning. The music is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts. The paper shows signs of age, including some staining and discoloration.



A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The notation includes various rhythmic values, stems, and beams. Several staves are marked with a diagonal slash, indicating they are to be played or read as rests. Dynamic markings such as *col jma*, *pp.*, and *p.* are present throughout the score. The handwriting is in dark ink, and the paper shows signs of age and wear.

allegro assai

The musical score is written on 14 staves. The top staff (first violin) contains the main melodic line, starting with a series of eighth notes and quarter notes, followed by a more complex rhythmic pattern. The second staff (second violin) and the two middle staves (violas) provide harmonic support with sustained notes and occasional rhythmic figures. The bottom two staves (cellos and double bass) play a steady, rhythmic accompaniment. The tempo is indicated as *allegro assai* at the beginning of the first staff.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The top two staves feature a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staves contain a bass line with mostly quarter and eighth notes. There are several measures with rests in the lower staves. On the right side of the page, there are two short musical phrases, each preceded by the word "Cresc." written in cursive. The paper shows signs of age, including some staining and discoloration.

Handwritten musical score for a symphony, featuring staves for strings, woodwinds, and brass. The score is written in a historical style with various dynamics and articulations.

Key markings and dynamics include:

- ff.* (fortissimo) at the beginning of the first staff.
- col. fine* (colla parte fine) in the woodwind section.
- ff.* (fortissimo) in the woodwind and brass sections.

The score is organized into systems, with each system containing multiple staves for different instruments. The notation includes notes, rests, and dynamic markings.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The top staff features a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *ff* and *mf*. A large, complex melodic line is written across the top two staves, with some notes beamed together. Below this, several staves contain rhythmic accompaniment, including chords and single notes. The bottom staff shows a series of whole notes, likely representing a bass line or a specific instrument's part. The paper shows signs of age, including some staining and discoloration.

A page of handwritten musical notation on aged, yellowed paper. The score is organized into two systems, each containing ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mp* and *mf*. The first system features a melodic line in the top staff, with accompaniment below. The second system continues the piece, showing more complex rhythmic patterns and dynamics. The handwriting is in dark ink, and the paper shows signs of age and wear.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The top two staves contain the most detailed notation, including notes, rests, and dynamic markings such as *p.*, *crassi*, and *fo.*. The middle section of the page features several staves with mostly rests and some sparse notes. The bottom staff contains a few notes and rests, with dynamic markings *p.*, *crassi*, *fo.*, and *p.*. The handwriting is in a historical style, and the paper shows signs of age and wear.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The top two staves contain melodic lines with various notes, rests, and slurs. Dynamic markings such as *cr.*, *ff.*, *f.*, and *mf.* are scattered throughout. The middle section of the page features several staves with block chords, some of which are marked with *mf.*. The bottom staves contain a bass line with simple notes and rests. The handwriting is in dark ink, and the paper shows signs of age and wear.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The handwriting is in a historical style, likely from the 18th or 19th century. The paper shows signs of age, including some staining and discoloration. The notation is dense, with many notes and rests across the staves.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. There are several instances of complex, multi-measure rests or large-scale annotations, particularly in the upper staves, which appear to be written in a different hand or style than the rest of the page. The paper shows signs of age, including some staining and discoloration.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into two systems of staves. The upper system consists of six staves, with the top two containing dense, complex notation including many beamed notes and slurs. The lower system consists of six staves, with the top two containing simpler notation, possibly for a different instrument or voice part. The handwriting is in black ink, and the paper shows signs of age, including some staining and discoloration. The notation includes various note values, rests, and dynamic markings.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The top two staves feature melodic lines with various note values and rests. The middle section contains several staves with rests, some marked with 'D' or '0'. The bottom section includes staves with rhythmic markings, such as slanted lines and vertical strokes, possibly indicating fingerings or specific rhythmic patterns. The handwriting is in dark ink, and the paper shows signs of age and wear.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The top two staves feature a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staves contain chordal accompaniment, with many measures showing whole notes or rests. The notation includes clefs, key signatures, and dynamic markings such as *f* and *mf*. The paper shows signs of age, including some staining and foxing.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The top two staves contain complex melodic lines with many beamed notes and slurs. The middle staves are mostly empty, with some faint markings. The bottom staff contains a series of rhythmic patterns, possibly a bass line or a specific instrument part, with notes and rests. The handwriting is in dark ink, and the paper shows signs of age and wear.

A handwritten musical score on aged paper, featuring multiple staves. The top two staves are marked *crac.* and *mf.*. The middle section consists of several staves with *ff.* markings. The bottom staff is marked *cello* and *crac.*. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for a string quartet. The score consists of multiple staves. Key markings include:

- et cor* (written above the first staff)
- col ma* (written above the second staff)
- f* (forte) markings in several staves
- cello* (written above the bottom staff)
- et cor* (written below the bottom staff)

The notation includes various note values, rests, and dynamic markings, typical of an 18th or 19th-century manuscript.

A page of handwritten musical notation on ten staves. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). The score is organized into measures across the staves, with some notes beamed together. The handwriting is in dark ink on aged, slightly yellowed paper.

Handwritten musical score for a multi-voice choir. The score is written on 15 staves. The top two staves are for Soprano and Alto, with lyrics "et est" and "et est" written below them. The next three staves are for Tenor I, Tenor II, and Bass, with lyrics "et est" written below the first staff. The bottom two staves are for the basso continuo, with figured bass notation. The music is in a common time signature and features various rhythmic values, including minims, crotchets, and quavers. There are several dynamic markings such as *f* and *mf*, and some performance instructions like *et est* and *et est*. The score is divided into measures by vertical bar lines.

A page of handwritten musical notation, likely a score for a string quartet. The page contains four systems of staves. Each system has four staves, representing the four instruments. The notation includes notes, rests, and dynamic markings such as *ff* (fortissimo). There are also some markings that look like *ff* with a vertical line through them. The paper is aged and yellowed.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The notation includes various note values, rests, and dynamic markings such as *p*, *pp*, and *ppp*. There are also some handwritten annotations and symbols, including what appears to be a signature or initials in the upper right quadrant. The paper shows signs of age, with some staining and discoloration.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves. The top three staves contain a melodic line with various note values and rests. The middle section features a complex arrangement of notes, including some with accidentals and slurs. The bottom staves include rhythmic markings, such as a 'V' symbol, and some staves are crossed out with a diagonal slash. The handwriting is in dark ink, and the paper shows signs of age and wear.

Handwritten musical score for a string quartet, featuring a violin part at the top and a cello part at the bottom. The score is divided into two systems, with a double bar line in the middle. The notation includes various musical symbols such as notes, rests, and dynamic markings like "col jmo" and "ff".

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *molto* and *molto*. The score is organized into measures by vertical bar lines. The notation includes various note values, rests, and dynamic markings like *molto* and *molto*. There are also some markings that look like *mf* and *ff* in some places. The paper shows signs of age, including some staining and discoloration.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A prominent feature is the word "colima" written in cursive on the fourth staff. The paper shows signs of age, including some staining and discoloration.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The top two staves feature a vocal line with lyrics written below the notes. The middle section contains several staves with complex instrumental or accompaniment notation, including various note values, rests, and dynamic markings. The bottom section shows a few more staves with simpler notation. The paper shows signs of age, including some staining and discoloration.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The top two staves contain a melodic line with various note values and rests. The third staff features a more complex rhythmic pattern with many sixteenth notes. The middle section of the page contains several staves with sparse notation, including some chords and rests. The bottom section of the page has a few staves with rhythmic patterns, including some sixteenth-note runs. The handwriting is in dark ink, and the paper shows signs of age and wear.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The top three staves contain the most prominent notation, including notes, rests, and dynamic markings such as *ff*, *f*, *p*, and *pp*. The middle section of the page features several staves with rests, indicating that those instruments are silent during certain parts of the piece. The bottom staff contains a continuous line of notes, likely representing a bass line or a specific instrument's part. The handwriting is in a historical style, and the paper shows signs of age and wear.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The top two staves contain the most prominent notation, including various note values, rests, and dynamic markings such as 'ff' (fortissimo) and 'f' (forte). The notation is dense and appears to be a complex piece of music, possibly a symphony or concerto. The paper shows signs of age, including some staining and discoloration.

A page of handwritten musical notation on aged, yellowed paper. The score is organized into six measures across the page. The notation includes various musical symbols such as notes, rests, and dynamic markings. The top two staves of each measure contain complex melodic lines with many notes and slurs. The middle staves are mostly empty, with some sparse notes in the first measure. The bottom staff of each measure contains a single, large note, possibly a bass line or a specific harmonic element. The paper shows signs of age, including some staining and discoloration.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The top two staves feature a melodic line with various note values and rests. The third staff contains a complex, multi-measure rest with a diagonal slash and a circled 'X' above it. The lower staves contain dense chordal textures, likely for a keyboard instrument, with many notes beamed together. The notation is in a historical style, possibly from the 18th or 19th century. There is a small brown stain on the right side of the page, near the bottom.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "col jno" is written in cursive across the middle of the page. The bottom of the page features the word "celli." written in cursive. The paper shows signs of age, including some staining and discoloration.

A page of handwritten musical notation, likely a score for an orchestra and choir. The page contains 15 staves. The notation includes various musical symbols such as notes, rests, and clefs. There are several dynamic markings, including *ff.* (fortissimo) and *cello*. The score is written in a historical style, possibly from the 18th or 19th century. The paper is aged and shows some staining.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The notation includes various musical symbols such as notes, rests, clefs, and dynamic markings. A prominent marking 'est jmo' is written in the lower-left quadrant of the page. The handwriting is in a historical style, and the paper shows signs of age and wear.

est jmo

A page of handwritten musical notation on aged, yellowed paper. The score consists of 15 staves. The top two staves feature a melodic line with various note values and rests. The middle staves contain a complex texture of chords and counterpoint, with some staves showing dense chordal structures. The bottom staves appear to be a bass line or a supporting texture, with some staves containing whole notes and rests. The handwriting is in dark ink, and the paper shows signs of age, including some staining and discoloration.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "calmo" is written in a cursive hand across the middle of the page. The paper shows signs of age, including some staining and discoloration.

calmo

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The notation includes various musical symbols such as notes, rests, clefs, and dynamic markings. A prominent marking *col. jmo* is written across the middle of the page. The handwriting is in black ink, and the paper shows signs of age and wear.

Largo No. 1.

Introduzione.

Scena prima.

Violini

Viote

Flauti

Oboe

Fagotti

Corni in e

Trambe in e

Timpani in e.

Mitena

Coro del Popolo

Bassi

col. imo

6

solo

Pro - si - sia sia l'au - ro - ra
Su - mi del ciel de -

Handwritten musical score for the first system, featuring a vocal line and a piano accompaniment with chords and slurs.

Handwritten musical score for the second system, including lyrics in Italian and a piano accompaniment.

menti! pro - pi - ci siano i ven - ti al pro - cel - lato ma - ri. Ri -

lori a noi di Roma dall'ampio lido a - duso prode Mariano au -

Si - lori a noi di Roma dall'ampio lido a - duso

cres.

quo - lo solito a trion - fat a trion - fat Ri - tet - ni a
prode Martiano au - gus - to so - li - to a trion - fat

Handwritten musical score for a choir and piano. The score is written on multiple staves. The top two staves are for the choir, with lyrics written below them. The bottom four staves are for the piano accompaniment. The lyrics are: "ti - so - ni - angus - so - li - to a - lius - pa - tris".

The image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The top two staves feature complex melodic lines with many slurs and ties. The lower staves contain lyrics in Italian. The handwriting is in dark ink, and the paper shows signs of age and wear.

pio-pi-gia sia l'au-to-ra *Stuni del ciel cle-men-ti, sto*

Handwritten musical score on aged paper. The score consists of approximately 12 staves. The top four staves contain complex musical notation, including treble clefs, a key signature of one flat (B-flat), and various rhythmic values. The fifth staff contains the handwritten text *col fine* followed by a double bar line. The sixth and seventh staves contain simpler musical notation, possibly for a lower voice or instrument. The eighth staff contains the lyrics *a-mi-ci salu-tate-ri! Be-* in a cursive hand. The bottom two staves contain further musical notation, including a bass clef and a key signature of one flat. The paper shows signs of age, including yellowing and some staining.

Handwritten musical notation on three staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and bar lines. The music is written in a cursive style typical of 18th or 19th-century manuscripts.

Handwritten musical notation on a single staff with lyrics underneath. The lyrics are written in a cursive hand and read: *te già d'anni - cina, la sicu - la ma - tina per ogni dose e*. The notation includes notes, rests, and bar lines.

Handwritten musical notation on a single staff at the bottom of the page. It consists of a few notes and rests, possibly serving as a continuation or a separate line of music.

Abeggriame suo lieto festeg-giar suo festeg-giar .

Handwritten musical notation on three staves. The top staff begins with a treble clef and contains several measures of music with notes and rests. The middle and bottom staves contain corresponding notes and rests, likely representing a piano accompaniment.

dolce.
Se - de - le a - malo su - po - lo al porta ri af - fret -

Handwritten musical notation for a vocal line. The notes are written on a single staff with a treble clef. The lyrics are written below the notes. The word "dolce." is written above the first note. The lyrics are "Se - de - le a - malo su - po - lo al porta ri af - fret -".

Handwritten musical notation on a single staff at the bottom of the page. It contains several measures of music with notes and rests.

la-la ed ol-la-ria-no auda-le sul-li ripien di gin-bi-lo con

Handwritten musical notation for the first system, consisting of a vocal line and a piano accompaniment line. The vocal line features a melodic phrase with a slur over the first two measures. The piano accompaniment consists of chords and rhythmic patterns.

Handwritten musical notation for the second system, primarily consisting of piano accompaniment. It shows a few notes and rests on a staff.

Contenti ad in-con-stru-ti-pi-er-di giu-bi-la contenti ad in-con-stru-

Handwritten musical notation for the third system, including a vocal line with lyrics and a piano accompaniment line. The lyrics are written below the vocal line.

Handwritten musical notation for the fourth system, including a vocal line with lyrics and a piano accompaniment line. The lyrics are written below the vocal line.

Handwritten musical score for the first system, consisting of six staves. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*. The music is written in a single system across five measures.

Handwritten musical score for the second system, consisting of five staves. The top staff contains a vocal line with the following lyrics: *posto al polo va-da-si, ad o-ra-re il padre di Roma e delle*. The rest of the system contains instrumental accompaniment for the other four staves.

squadra che sep-pe o-gus-ra bat-ba-ti mai sem-pre de-bet

colla parte.

colla parte.

Se-de-le a-ma-to po-po-lo al

dul- ti ri- pica di giu- bi- lo con- lenki ad in- con- stat ri- pien di
 pa- dre che seppe a- gnora i barba- ri mai sempre debe- lar



giu- lo an- da- le ad in con- tra- , ol- la- vito an- da- le ,
 che seppe a' Bat- bari debel- lar al porto va- da- si ad in- con- trare il

Inlli - ti - sien - ti qui - bi - lo con - len - ti ad in - con - tra ot - la - pia - na au -
 pa - dre che seppa i Bar - bari de - bel =

date tulli ti - pendi giubi - lo con - ten - ti ad in - con - frate il padre che esse i barba - ti mai sempre debel'

The image shows a page of handwritten musical notation. It consists of approximately 15 staves. The top 10 staves are instrumental accompaniment, featuring various rhythmic patterns and chordal structures. The bottom 5 staves contain a vocal line with lyrics written in Italian. The lyrics are: *Su, oltre via - no an - da - le sul - ti ri - pien di giubi - lo* and *tu al porto, al porto! ad in - contrare il padre che seppe i*. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

con - ten - ti ad in - con - tas con - ten - ti ad in - con - tas con - ten - ti ad in - con - tas con - ten - ti ad in - con - tas

barba - ri mai sempte debel - lat mai sempte debel - lat mai

in con - stant con - stan - ti ad in - con - stan - tem de - bel - lat
mai - sempte mai - sempte de - bel - lat

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The top three staves feature more complex rhythmic patterns with eighth and sixteenth notes, while the lower staves are primarily composed of quarter and half notes. The notation is in a historical style, possibly from the 18th or 19th century. The paper shows signs of age, including some staining and discoloration.

Scena Seconda.

alleg. assai

Violini

Viole

Mirena

Bassi

al pro del mio nemi - co io, dell' insa - bil plebe No, non en - to il fa -

deve olla - viano ca - det fra locci miei ; ne l'adisa an -
lica concel - la - te po - tro' dal petto mio
jo lo sa - ro' , ben' io - con - vi - mu - la - to as - pet - to negli acqua - ti ca -

Handwritten musical score on 20 staves. The notation is extremely faint and illegible, appearing as light grey lines and ghostly shapes across the page.

Carolina.

adagio.

Violini

Vcllo

Flauti

Oboc

Fagotti

corni in es

Flauti

Clar. in a

Fagotto

Flauti

Clar. in a

Fagotto

Scritoria

Cimba

Bassi

Sul Teatro.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A prominent feature is a section of music starting around the middle of the page, marked with the word "Solo." in a cursive hand. This section features a complex, multi-measure rest followed by a series of rapid, sixteenth-note passages. The notation is dense and characteristic of 18th or 19th-century manuscript notation. At the bottom right of the page, there is a signature that appears to read "J. P. Bach".

vate selva in voi tiravo qualche istan- - - le di pia-ces

fra l'ot- to- di mie aven- tu- re

fra le *Inanità e il duol che io sto- po* *cu- re*

selva in vai - ri - trovo qualche istan - te di piacer ! ca - re selva in vai ri - trovo qualche is -

lan - - le di - - piacet qual - - che io - lan - le di - - piu - ces qual - - che io -

Larghetto.

mf.

f.

Jan - te di - pia - ces.

Scribonia.

Handwritten musical notation on three staves. The top staff uses a treble clef and contains a melodic line with various note values and rests. The middle staff uses a treble clef and contains a similar melodic line. The bottom staff uses a bass clef and contains a bass line with notes and rests. The notation is in a historical style, possibly from the 18th or 19th century.

Handwritten musical notation on a single staff with a treble clef. It features a melodic line with notes and rests, including a dynamic marking 'f' (forte).

Ecce, o Scribonia il loco opportu - no al tuo duol.

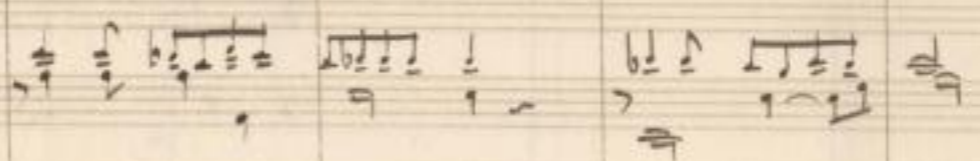
Handwritten musical notation on a single staff with a bass clef. It features a bass line with notes and rests, including a dynamic marking 'f' (forte).

and. ♩

60

0

0



qui di lagnarli la libesta te fia concepa almeno.

fra quella pian = le oia

40

zene di quel orrido spoco puoi narrar le tue pene ai safei al ecco.

Sol. h

adagio.

The page contains a handwritten musical score for a string quartet. On the left side, there is a decorative vertical border consisting of a series of stylized, overlapping loops. The main body of the page is filled with musical notation on five-line staves. The notation includes various note values, rests, and dynamic markings such as 'p.' (piano) and 'f.' (forte). At the bottom of the page, there is a vocal line with lyrics written in Italian. The lyrics are: "Ma, qual voce accolta insolita armonia? che amabil suono quanto deliziosa proso- / care seloc in voi si =". The word "proso" is written above the line, and "care" is written below it. The line ends with an equals sign. The word "proso" is also written below the line in some places. The word "care" is written below the line in some places. The word "seloc" is written below the line in some places. The word "in" is written below the line in some places. The word "voi" is written below the line in some places. The word "si" is written below the line in some places. The word "=" is written below the line in some places.

Ma, qual voce accolta insolita armonia? che amabil suono quanto deliziosa proso-
 care seloc in voi si =

allegro.

ris - so qual che in - fante di - pia - cer
 qual pace! qual rembrante! oh Dio!
 qual - che io - tante di pia - cer che vedo? oh, ciel!

Violini
Viola
Clavi
Oboe
Fagotti
Soci
Bassi

f.
f.
f.
f.
f.
f.
f.

Scrit.: *cima* *a due* *Scrit.* *cima.*
cima! Scritoria! dunque la via? Deh, qual mai fausta stella si condusse argenti lidi? a

le debbo esser nolo come a salvat la patria in cui sparqua discordia errore, e mor-te io se-guitai la

2016 del figlio di Pompe - o . Dacchéi sag - giacque d'illu - sione al poter all' odio all'

i - ra del niaci - lor crude - le io mi sot - traſsi , e in queſti boſchi oc - culto miſi ſi -

Handwritten musical score for three staves. The top staff contains a vocal line with notes and rests. The two staves below it contain piano accompaniment with chords and rhythmic patterns. The music is written in a historical style with a treble clef and a key signature of one sharp (F#).

or, se pur river può dirsi quella, che in questa spiaggia es- ma e romi- la trasi lungi da le

Handwritten musical score for a single staff with lyrics. The lyrics are in Italian and appear to be a continuation of the previous page. The notation includes notes and rests.

Handwritten musical score for three staves. The top staff contains a vocal line with notes and rests. The two staves below it contain piano accompaniment with chords and rhythmic patterns. The music is written in a historical style with a treble clef and a key signature of one sharp (F#).

del- ce mia vita *Scib.* Deb, Cinna! e per che' mai ce- latmi il suo deo- lio? io non av-

Handwritten musical score for a single staff with lyrics. The lyrics are in Italian and include the name 'Cinna'. The notation includes notes and rests.

Violini

Viole

Bassi

pp. *f.*

rei or che il fato pro-pizio a lo mi guida, il timoroso il ref-let d'esperli in-fida

alto, molto

p. *f.*

cinna *Scib.*

Di ? In infida ? In ? *He*

f.

p.

cinna. *Scribonia.*

sai per quale oggetto Scribonia ti tradi? Parla! per chi potesti? - per Ottaviano is -

p.

cinna. *Scrib.*

lepo. oh, tradimento! oh infedeltà! Se-dotta dal padre mio

f.
f.
f.
cinn
f.
f.
f.

dal mio ger- mano - - la- ci in- fe- del già tutto il resto iatesi

attacca subito il Duetto.

alleg. maestoso quasi andante.

Duetto.

Violini

Viola

Flauti

Clar. in A

Tutti

corni in D

Tromba

Corno

Bassi

In - gula, al a - mor mio, quale ren - desti oh, Dio!

em - da fa - tal merce .

ah! non chiamarmi in gala , ah! non chia

f.
pp.
f.
pp.

mare non chiamas mi inga-lo
Mi- sera e sventurata

io so - no al par - ti le'. sen - ti almeno !
 lu - in - fida ! no' - no' mi traffigi il seno'

allegro assai.

ma ascolta prima ascolta prima
no, oh Dei!

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

scib:
2
cano i mali miei *e nel mio duol profondo* *cinna i*
cinna *so' più nel*
seribonia

ciel nel mondo non v'ha pie-la' per me
no' piu' nel ciel nel mondo non v'ha pie-la' per

no' ; non v'ha pietà' — per me ... crescono i mali miei e nel mio duol pro-

me'

Stando non piu' nel ciel nel mondo non v'ha pietà per me non v'ha'

Handwritten musical score for voice and piano. The score consists of 12 staves. The top six staves are for the piano accompaniment, and the bottom six staves are for the voice. The lyrics are written below the voice staff: *pie-tà non v'ha pietà per*. The music is in a common time signature and features various dynamics such as *pp.* and *f*. The piano part includes complex chordal textures and arpeggiated figures. The voice part is a melodic line with some ornamentation.

me non sha pie-la non sha

The image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 14 staves. The top staves contain instrumental parts, likely for strings or woodwinds, with various rhythmic values and articulation marks. The bottom staves contain a vocal line with lyrics written in a cursive hand. The lyrics are: "me non sha pie-la non sha". There are several slanted lines (slashes) across some of the staves, possibly indicating where the page was bound or where the music continues on the next page. The paper shows signs of age, including some staining and discoloration.

Handwritten musical score for voice and piano. The score consists of 12 staves. The top six staves are for the voice, and the bottom six are for the piano accompaniment. The lyrics are written below the voice staff: "pie - ta' - per me non o'ha' - pie". There are dynamic markings "pp." and "de" in the piano part. The music is in a common time signature and features various rhythmic values including eighth and sixteenth notes, as well as rests.

la' pie la' per me non v'ha piela' non v'ha pie = la' per

cresc.

me non alia pietate, pietate per me.

A page of handwritten musical notation on aged, yellowed paper. The page contains approximately 18 horizontal staves. The handwriting is very faint and difficult to read, but some notes and stems are visible. There are some larger, darker markings that appear to be the number '7' written on several staves. The paper shows signs of age, including some staining and discoloration.

Handwritten musical notation on a page with 18 staves. The notation is extremely faint and illegible, appearing as light grey lines and shapes against the aged paper background.



Scena II.

Tempo di Marcia.

Vicini

Viole

Viola

col pmo in sa

Oboe

Clarinetti

in B.

Fagotti

col Basso

in B. Bassi
corni

in B.
Corni

Trombe

in B.

Tromboni

Trombone

Bassi

The image shows a page of handwritten musical notation for an orchestra. The score is arranged in a standard orchestral layout with staves for Violini (Violins), Viole (Violas), Viola (Viola), Oboe, Clarinetti in B. (Clarinets in B-flat), Fagotti (Bassoons), Bassi corni (Bass Horns), Corni (Horns), Trombe in B. (Trumpets in B-flat), Tromboni (Trombones), Trombone (Trombone), and Bassi (Basses). The tempo is marked 'Tempo di Marcia' and the scene is 'Scena II.'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'col pmo in sa' and 'col Basso'. The paper is aged and shows some staining.

Handwritten musical score for a string quartet, featuring four staves with various musical notations including notes, rests, and dynamic markings like 'p' and 'cresc'. The score is written on aged paper and includes a double bar line in the middle of the page.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *ff*. The handwriting is in a historical style, likely from the 18th or 19th century. The paper shows signs of age, including some staining and discoloration.

Handwritten musical score for a multi-voice choir and piano accompaniment. The score consists of 12 staves. The top two staves are vocal parts, with dynamics markings 'f' and 'p'. The middle staves are for piano accompaniment, featuring complex chordal textures. The bottom two staves are additional vocal parts, also marked 'f'. The score includes dynamic markings such as 'f', 'p', 'ff', and 'pizz', and tempo markings 'And' and 'Cresc'. The notation is in a historical style, likely from the 18th or 19th century.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 14 staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *ff* (fortissimo) and *ffz* (fortissimo zando). There are also some markings that appear to be *ffz* or *ffz* with a slash. The music is arranged in a multi-measure format, with vertical bar lines indicating the measures. The handwriting is in black ink, and the paper shows signs of age, including some staining and discoloration.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The handwriting is in a historical style, likely from the 18th or 19th century. The paper shows signs of age, including some staining and discoloration.

Handwritten musical score for strings and woodwinds. The score is written on 18 staves. The first three staves are for violins, with the first two labeled *viol: jmo ga* and *viol: jmo unis:*, and the third labeled *viol: 2da unis:*. The next six staves are for violas and cellos, with the bottom two labeled *col Basso*. The bottom two staves are for double basses. The music is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings like *ff.* and *f.*. The score is divided into measures by vertical bar lines.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The notation is dense, featuring various note values, rests, and clefs. There are several instances of complex chordal structures and some staves with diagonal lines, possibly indicating a change in texture or a specific performance instruction. The handwriting is clear but shows signs of age, with some ink bleed-through from the reverse side of the page.

Duce il Duce sassi - ralo! figlio di Roma ama - lo splen

Handwritten musical score for an instrumental piece, consisting of eight staves. The notation includes various notes, rests, and dynamic markings such as *mp* and *ff*. The piece concludes with a double bar line and a repeat sign.

Handwritten musical score for a vocal piece, consisting of three staves. The lyrics are in Italian and repeat the phrase "Gloria di nostra e la' di nostra e la' di nostra e splendor di nostra e la' splendor di nostra e". The notation includes various notes, rests, and dynamic markings such as *mp* and *ff*. The piece concludes with a double bar line and a repeat sign.

Gloria di nostra e la' di nostra e la' di nostra e
splendor di nostra e la' splendor di nostra e
Gloria di nostra e la' splendor splendor di nostra e la' splendor splendor di nostra e

Handwritten musical score for the first system. It consists of a vocal line (soprano) and a piano accompaniment. The piano part includes staves for strings (Violin I, Violin II, Viola, Cello, Double Bass) and woodwinds (Flute, Oboe, Bassoon). The notation is in a historical style, likely 18th or 19th century.

Handwritten musical score for the second system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: *lae- ti- fe- li- ce- regna, Me- a- no- i-*. The piano part continues with string and woodwind staves.

rie-da sua nem villri - ce , Pra - quila vinci - ti - ce sempre per

poco

poco *a poco*

Paquila *vinci =* *tri = ce* *sempre per lo sa = ta'* *sempre per*

Et in spiritu sancto
 Et in ecclesia
 Et in communione sanctorum
 Et in expectacione

A page of handwritten musical notation, likely a vocal score. The page contains 14 staves. The top two staves are for a vocal line, with lyrics written below them. The remaining 12 staves are for instrumental accompaniment, possibly for a piano or lute. The notation is in a historical style, with various note values, rests, and clefs. The lyrics are in Italian and appear to be from a dramatic work.

ro = c del Febro
vi = va il Du = ce il Duce sospi =

Handwritten musical score for a vocal piece. The score consists of 14 staves. The top 10 staves are for instruments, including a keyboard part with a grand staff (treble and bass clefs) and a string part with five staves. The bottom 4 staves are for a vocal line. The lyrics are written below the vocal staff. The music is in a historical style, likely 18th or 19th century.

ta-lo

Sig - lio di No - ma di No - ma a - malo splen -

dei di nos - tra di nos - tra e - la vi - va - le

Handwritten musical score for voice and piano. The score consists of 14 staves. The top two staves are for the voice, with lyrics written below them. The remaining staves are for the piano accompaniment. The lyrics are: " ... va il du - ce - ni - na - l'ce - to - e - dal". The music is written in a historical style with various ornaments and dynamics.

Te = sta splen = dor, di = nos = ha = ce = la = splen = dor, di = nos = ha = ce = la =

3/4a

3/4a

la
splen - dor di - nos - tra e - la
splen - dor di - nos - tra e -

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A prominent marking 'ff' (fortissimo) is visible on the fifth staff from the top. The handwriting is in black ink, and the paper shows signs of age and wear.

A page of handwritten musical notation on aged, yellowed paper. The page contains 18 horizontal staves, each with five lines. The notation is very faint and difficult to read, but it appears to be a score for multiple instruments or voices. There are some vertical lines and markings that suggest a structured musical piece. The paper shows signs of age, including some staining and discoloration.

and: *le maestoso.*

Violini

Viole

Mariano

Bassi

ra - lo - ro - si Soldati

so deggio a voi af - sai piu che al mio braccio tutte le mie vit - torie

E grato vi sa - ro con queste prove del

piu' si - cu - ro af - fetto ; *l'a - mor per voi* *nel petto giamai s'estingue*

ra *Poi ben ve - de - le* *che la sorte di* *Spa - ma oi si di - chiara de*

ce - sa - ria favor. *La rea dis - cordia, che di* *ci - ri - co sangue tutto il*

La-zio in-ando, l'orrida face porti lungi da noi.

ne piu' ri-torno dolzia e l'aura-glia a rinovat lo scempio. sia d'ot-rote e

sempre alla patria, e al sena-to, di Scrubs il tuo deslin d'antonio il'

Allegretto.
Piano. Di Giulio i tradi- tori; e suoi nemici sono es- sili alla fin. Nel campi
 dagli piu' non ve' alcun che al tuo poter con- trasti. *Piu forte.* questa prova li basti, ob' ora
 l'offe il se- nato, egli ha a te desti = na = lo un tradi- ce bri =

colla parte.

fistini

fiste

Flauti

Clarinetto in B.

Fagotti

Musica

Basso.

onfo e tutto al fine dell'u-ni-versa-le-to e di Roma u le sol

poco adagio.

ollaviano.

Il premio, ch'ei mi

ce-de l'im-pe-ro.

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

Nulla il po-po-lo e le squadre, piu' del lor prence in me ti-lege =

lano sempre l'a-mi-co, il difen- so-re il

The score includes dynamic markings such as *ff.* and *ff.* and various musical notations including notes, rests, and bar lines.

Adagio. *B²C.* *Alla.* *colla parte.*

Violini

Viola

Flauti *col pmi*

Clarinetti in B. *col pmi*

Fagotti

Corni in Eb.

Trombe in Eb.

Timpanti in Eb.

Martiano.

Coro.

Traspo.

Per me di

Handwritten musical score on aged paper. The score consists of approximately 12 staves. The top staves contain instrumental notation, including a treble clef and a dynamic marking of *mf.* (mezzo-forte). The middle staves contain vocal notation with lyrics written in Italian. The lyrics are: *So - ma il fa - so can - giar do - via d'as - sel - lo can - giar do*. The bottom staves contain further instrumental notation, including a dynamic marking of *mf.* The paper shows signs of age, including some staining and a small tear near the center.

Tempo fine

ma d'as - sol - to / Sama sia dolce og - get - to / or d'ag - ni mia pen - sier - sia

Handwritten musical notation for three staves, likely representing a vocal line and two accompaniment parts. The notation includes notes, rests, and bar lines.

Non ma sia Roma il dolce og-get-to or d'ogni or d'ogni mia pen-siet.

Handwritten musical notation for a single staff, likely representing a basso continuo or a specific accompaniment part. The notation includes notes and rests.

alleg. mod. to

Violini

Viola

Clari

Clarinetto in B.

Fagotti

Corni in Eb.

Trombe in Eb.

Tymp. in Eb. B.

Martiano.

Cello.

Bassi

Handwritten musical score on aged paper. The score consists of several staves. The top staff contains a melodic line with notes and rests. The second staff contains a bass line with notes and rests, including some slurs and accidentals. The third staff is mostly blank. The fourth staff contains a melodic line with notes and rests. The fifth staff contains the lyrics: *pa - dre il no - me a - ma - - lo et me - ri - sat de - vi - o fia*. The sixth staff contains a bass line with notes and rests. The seventh staff is mostly blank. The eighth staff contains a melodic line with notes and rests. The ninth staff contains a bass line with notes and rests. The tenth staff is mostly blank.

Handwritten musical score on aged paper. The score consists of several staves. The top two staves contain musical notation with notes and rests. Below these, there are several empty staves. The bottom two staves contain musical notation with lyrics written in Italian. The lyrics are: *questo il pre-gio mi-o sia il van-to mio pri-miet.*

oo oo oo oo oo oo

di padre il no-me a-malo or me-ti-lat de-si-o sia questo il pregio

A page of handwritten musical notation on aged, yellowed paper. The score consists of several systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. The middle section features a grand staff with two staves, likely for a keyboard instrument, with some markings like *U_{pp}*. The bottom system includes another vocal line with lyrics and a piano accompaniment. The lyrics are: *mi - o fia il vanto mio sti - met fia il vanto mio sti - met fia il vanto mio sti -*

Handwritten musical score for a vocal solo with piano accompaniment. The score consists of 12 staves. The vocal line is on the 10th staff, with lyrics in Italian. The piano accompaniment is on the other staves. Dynamics include "f." (forte) and "p." (piano). The lyrics are: "miel. Per me di Roma di Ro-ma il solo per me can- Roma conserva in cote e'".

già donna d'io - pe - lo

So - ma conser - va in co - re e' questo il tuo do -

Handwritten musical score for voice and piano. The score consists of several staves. The top three staves are for the voice, with lyrics written below. The middle three staves are for the piano accompaniment, featuring chords and rhythmic patterns. The bottom two staves are for the voice again, with the instruction "fino tempo." at the end.

come 2.

co-me dovet-! io venlo-mi

moli di patria, e more, zato di me mag

fino tempo.

giò-re col briando, e col po- ser zaro di me - mag-gia-re col

brando e col poter
 sen- so- mi molli di patria e o- nore
 glo- ri- a virtu va- lore
 e' degna d'un guer

p. *p.*

sa-ro di me di me mag-giore sa-ro di me mag-giore sa-ro col
 visti gl'oria

Handwritten musical score for voice and piano. The score consists of ten staves. The top five staves are for the piano accompaniment, and the bottom five staves are for the voice. The lyrics are written below the voice staff.

bram - do e col pa - ser sa - ro di me mag - giore sa - ro col
e degna d'un ques - tiet vir - tu sa - lare

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves. The top staves contain instrumental parts with various notes and rests. The lower staves contain a vocal line with lyrics written in Italian. The lyrics are: *brando e col po- les e degna d'un que- rier e degna e degna d'un que-*. The notation includes dynamic markings such as *p.* and *pp.*, and some staves have a *10* marking. The handwriting is in a historical style, likely from the 18th or 19th century.

col brian- do, e col so- les
rier / degna / deg- na d'ho- que- rier / col

bran - do, e col so - les col bran - do, e col so - les sa -
 degna d'un que - rit degna d'un que - rit

ro' di me mag-giore col brando, e col po-ter col bran-do, e col po-ter.
e' degna d'un quet-riero e' degna d'un quet-riero.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The top staff contains a melodic line with many sixteenth and thirty-second notes. Below it are several staves for accompaniment, including what appears to be a keyboard part with chords and single notes, and a bass line. The notation includes various note values, rests, and dynamic markings such as *pp*, *mp*, and *mf*. There are also some markings that look like '10' or '100' in certain measures. The paper shows signs of age, with some staining and discoloration.

Coro. No. 9.

allegro

Violini

Viole

Flauti

Oboe

Fagotti

corni in Eb.

corni in Bb.

Trombe in B.

Timpani in Eb.

Coro del
Popolo.

Coro de
querciani

Basso

col. 1^{mo}

f

Ser - ba - le, oh Numi a - mici!

in el - la - riu - no cu

Setta - le, oh Numi a - mici.

in

col fine

quolo il grande il sor- le il giusto di Roma il di- fensor di

Al- la- viano au- guolo il grande il sor- le il giusto di

Ro - ma il di - fen - sor .
de' giorni suoi se - li - ci sia lung'il corso .

So - ma il di - fen - sor .
de' giorni suoi se - li - ci sia

The image shows a page of handwritten musical notation. The top half of the page contains several staves of instrumental music, likely for piano accompaniment, featuring complex rhythmic patterns and chordal textures. The bottom half of the page contains vocal parts with lyrics in Italian. The lyrics are: "Ro - ma il di - fen - sor . de' giorni suoi se - li - ci sia lung'il corso ." and "So - ma il di - fen - sor . de' giorni suoi se - li - ci sia". The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p.' (piano).

mf.
 eol jmo
mf.
mf.
mf.
mf.
mf.
 si - a della discordia ti - a es - linto ag - ni su - ra sia della dis -
 lungo il corso, e sia della discordia ti - a es -

cor = dia co = liu = to og = ni fu = ros. *f* Set = ba = le Sumi = a = mici in Offa = rians au =
 cor = dia co = liu = to og = ni fu = ros. *f* Set = ba = le Sumi = a = mici in

Handwritten musical score for the first system, consisting of eight staves. The notation includes various note values, rests, and dynamic markings such as *ff* and *ffz*. The music is arranged in a multi-staff format, typical of a full orchestral or chamber ensemble score.

Handwritten musical score for the second system, featuring vocal lines with Italian lyrics. The lyrics are written in a cursive hand below the notes. The system includes several staves of music and lyrics.

questo il gran- de il forte il so- le il giu-elo di Roma il forte di- fen- sor sor- ba- te,
questo il grande il forte il giusto di Roma il difen- sor di Roma il
Al- l'ia- nno augusto il grande il forte il giusto di Ro- ma il difen- sor,

de al
forte il
giusto
lo di
de il
forte
il grande il forte il giusto
di

Roma il difensor di Roma serbale il difensor serbale di Roma il difen
 Roma il difensor serbale di Roma il difensor serbale di Roma il difen

Handwritten musical score on aged paper, consisting of approximately 18 staves. The notation is faint and difficult to read, but appears to be a multi-measure rest or a series of notes with stems. The paper shows signs of age, including discoloration and some smudges.

alto. a part.

Violini
Viole
Clauti
Oboe
Fagotti
Tribomia
Basso.

Lascia o sposo, chio

ottaviano.

possa per un mo - men - to almen con te — con - ce - di que - sti is - tanti, o Scri

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

la-mia, al-la mia gloria, e di Ho-ma al pen-sier

Scribenia.
co-me! che di-ci? ah mel pre-dis-til cor

et seq.

sentì ce - la - re in van la tua fe - dezza a' miei ge - lo - si squardi :

io tutto in - tento

No che No - ma non

Andante

novos *scribentia* *et* *semper* *et* *mai* *che* *senza* *latra* *io*

posca *stanco* *a* *le* *favellas* *io* *con* *ra* *gio* *ne* *si* *so* *per* *lo* *in* *fe* *del* *ne* *a* *me* *lo*

mf

pui veteza a petla menzogna disle a - le ne - gar! ne - mica in -
 grata li dis - po - ni a tra - ditimi i for - se di

ere = di che nobi non mi sono luti se = gre = ti col = lo = qui con a =

So. Ut. *lento* *lento*

manle straniet So. *Scribania* che dici mai! ab se cio' ne pen =

or bene il mondo lesi - ma - no sa - ra del mio disprezzo, del so - lenne si -
 on - dio, la sua pe - si - dia non curo ed i, pe -

ti-gli; ti-go ra-si con-sigli di giusto sdegno da-ranno a questo

cor. e lu ca-drai con chi ofasse alla mia volon-

la' d'oppor - vi mai . . . odi . . . e im - pli - mi gli ul - ti - mi accenti

mi - ni nell'in - terno del cor . . . tut - ti sa - se - le

rit-ti-me ai piedi mie-i lo giuro alla mia gloria

Largo

Solo dolce

Alma ai

con calma.
 ma se poi tu sin-cera il tub-bo a me disco-sti e
 che po-ssi-va ri-torni al tuo dovet vien meco in-tro-zo to di

nuovo li abbraccio e li per-dona che risolva che so? se il sol

dico is tra-disco l'a-mi-co e se l'in-gaño sacri-fico me

Musical notation for the upper part of the score, including vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of three staves with a grand staff clef. The music is in a 3/4 time signature and features a variety of note values and rests.

Allariano Scibonia.
Stessa. Et ben. Oh Dio! che deggio dir! *Allariano.* Fin.

Musical notation for the middle part of the score, including vocal line and piano accompaniment. The vocal line continues from the previous section. The piano accompaniment consists of three staves with a grand staff clef. The music is in a 3/4 time signature and features a variety of note values and rests.

len-do basta co-sì.
attacca il Duello.

A page of handwritten musical notation on aged, yellowed paper. The page contains approximately 18 horizontal staves. The notation is very faint and difficult to read, appearing as light grey or blue ink. There are some vertical lines and markings that suggest a musical structure, but the specific notes and symbols are illegible. The paper shows signs of age, including some staining and discoloration.

Diritto.

adagio.

Violini

Viola

Flauti

Clarineti

Fagotti

Corni in E♭

Tromboni

Marcato

Bassi

Sempre li vidi in vol- to

Po- dia che chiudi in pol- lo

sempre li vidi in vol- to

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves. The top staves contain vocal lines with various notes, rests, and slurs. The middle staves appear to be for a keyboard instrument, showing chords and arpeggiated figures. The bottom staves contain the lyrics in Italian. The handwriting is in a cursive style typical of the 18th or 19th century. There are some faint blue ink markings on the right side of the page, possibly from a previous page or a different source.

L'odio che chiudi in petto

di sposa un solo affel - lo

non ebbi mai da te ; non ebbi mai , non , non ebbi mai da

Handwritten musical score on aged paper. The top section consists of three staves with musical notation, including notes, rests, and dynamic markings like 'f'. The bottom section features a vocal line with lyrics in Italian: "le non eb-bi mai da le. Non meri-ti si-no-ra lanti scopetti". The paper shows signs of age, including some staining and a small white mark near the bottom center.

Handwritten musical score for a choir, featuring ten staves. The lyrics are in Finnish: *luoi non mesi-lai lanki sos-pelli luoi*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p.* (piano). The score is written in a cursive hand on aged paper.

The image shows a page of handwritten musical notation. At the top, there are three staves of music, likely for a string ensemble or piano accompaniment, featuring sustained notes and some rhythmic patterns. Below these are several more staves, including a vocal line with lyrics written in Italian. The lyrics are: "Piu non amat se uis - i non abbas - mi al - men, no' non abbas - sarmi piu non a". The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper is aged and shows some staining.

fz. *p.* *so.* *p.*
fz. *p.* *so.* *p.*
fz. *p.* *so.* *p.*
fz. *p.* *so.* *p.*
fz. *p.* *so.* *p.*

mat se vai, non abba- dat mi, non abba- dat = = = mi amen.

frutti del suo disprezzo: *tradirti non sa- pra.* *il suo disprezzo*
profane sue mi- naccie! *l'ira che minaccanti!* *le sue minaccie l'ira che minac-*

luc *atto: molto.*

tradirti non sapra' non va - pra' l'ac - cresce il mio sos - pollo fco -
condi cal - mar - mi non va - pra' l'ac - cresce il mio sos - pol - lo

Allegretto

per lo il tradi-mento ; sul- lo est'ia- lor- no io cen- to
 per lo il tradi-mento ; sul- lo est'ia- lor- no io cen- to

m'em - pie di senna il cor sul - lo ch' in - ter - no io sento
 sento m'em pie di sabbia il cor sul - lo che in -

lot - no io sento m'em - pie di se - - - ma il cor m'em - m'empie di sub = bia il cor, m'em -

p. cresc.

p. cresc.

col jms

pie di se - ma il cor. sul - lo che intorno io

pie di rab - bia di rab - bia il cor.

col fmo

sento m'empie di lena di le = ma il cor m'em = pie di
 m'empie di rab = bia di rab = bia il cor m'em = pie di rab = bia

eresi

eresi

p.

col jmo

p.

p.

So - ma il cor ,
m'empie di rabbia il cor .

Sub - lo - che inferno io sento

m'empie di
m'empie di

le - ma di le - ma il cor m'em - pie di le - ma il
rab - bia di rab - bia il cor m'em - pie di rab - bia m'empie di rabbia il

p.
p.
p.

cor, m'empie m'empie m'em- pie di le - ma il cor m'empie m'empie
cor, tutto che sento m'empie di rabbia m'empie di rabbia di rabbia il cor, tutto che sento m'empie di

cresc.
cresc.
col jmo
cresc.

m'em - - - - - pie di le - mail cor m'em - - pie di le - mail cor m'em -
rab - bia m'empie di rabbia di rabbia il cor m'em - pie di rab - bia il cor m'em -

- pie di le - ma il cor di le - ma il cor di le - ma il
 pie di rab - bia il cor di rab - bia il cor di rab - bia il

The musical score consists of approximately 12 staves. The top staff features a complex melodic line with many sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and bass lines. The lyrics are written in a cursive hand below the bottom two staves. The piece concludes with a double bar line and a fermata.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The notation includes various note values, rests, and dynamic markings such as *p.* (piano) and *f.* (forte). The music is arranged in a multi-measure format, with vertical bar lines indicating the structure. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts. The paper shows signs of age, including some staining and discoloration.

Vistini

Siste

Marianso

Bassi

Mitena!

In qual angustia, o cieli! ora mi trovo! ce-sare! già pronto tutte le squadre son del Tebro alle rive a far ri-

andante

So.

dolce.

p.

Marianso.

forte

So.

p. più.

dalle publi-che esse per un mo-mento solo

Handwritten musical score for the first system. It consists of four staves. The top three staves are for piano accompaniment, and the bottom staff is for the vocal line. The vocal line includes the following lyrics: *lasciami respi- rar. altri pensieri or m'agi- tan la mente. Il se non posso, ne col arco.*

Handwritten musical score for the second system. It consists of four staves. The top three staves are for piano accompaniment, and the bottom staff is for the vocal line. The vocal line includes the following lyrics: *celar voglio amio gli ascani del mio cor. Amo la spiza, a scitibonia con gualo, e obli- astla non os.*

ma duggio a Roma la pace aspiciat. / Murena / da se / *octav.*
 / sensi fallaci d'un menzo - queta / ota se

livia ac-cel-ta la mia man, Ina-quila e in pace cosi fia Roma ie il sangue ve-
 sta con gioia e speme di

alleg. mod. $\frac{3}{4}$

ff.

Murena

cesar = re a Pompea congiunti insieme. Eccola a punto.

ff.

Livia

e quanto poter sperar, che ce = sare con = ceda ohis parla alfin.

Handwritten musical score for the first system. It consists of five staves. The top two staves are for piano accompaniment. The third staff is the vocal line, starting with the tempo marking *Alleg.* and the lyrics: *Livia! dovresti or mai co-noscere il mio cor*. The bottom two staves are for piano accompaniment. The tempo marking *p. dolce* is written above the second measure of the piano accompaniment. The key signature has one sharp (F#).

Handwritten musical score for the second system. It consists of five staves. The top three staves are for piano accompaniment. The fourth staff is the vocal line with the lyrics: *In van la patria per le mie parlo, e chiedo che di Scitonia ad onta in questo*. The bottom staff is for piano accompaniment. The tempo marking *p.* is written below the first measure of the piano accompaniment.

giorno io mi con-giungo a te. stel-le! e po-tesse cre-dermi solta a questo

Lia

Lia

Segue

Flauti
Oboe
Fagotti
Violini
Viola
Bassi

segno? ah pensa! chi sei tu, chi son io. Di mia famiglia, persecutor crudel ed inumano, sei of.

pimi ma mano, in-lisa, e ancor fumante del sangue onto alla vita? ah lascia omai cooi liole me =

Livia
morie . ob Dio ! tu chiami lieta memorie e - vane il mio giusto do - lor ?

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

di-mi : e impostimi questi sensi ve-raci nel profondo del cor . Forse po-resti sedurti ancor , se al-

mens in le vedesi di Roma un figlio, un cila - din, ma - *Andante*, ciò che vuoi di. - eb-

f. *ff.* *allav.*

bene il nome mio *dato a Roma da - ta'*.
concordia e pace fiacho presto succeda a tanto

ro-re, se giungo a meritai di Livia il core *Livia* *Nonan dunque li mostra. allor po- trai forse aspirare nel comuere a =*

Handwritten musical score for a vocal part, featuring multiple staves. The lyrics are written below the vocal line. The score includes dynamic markings such as *more* and *ff.* (fortissimo). The lyrics are: *more* *cori di Livia a meri-lare il co-re. Se a=*

Segue Subito il Terzetto.

andante maestoso.

Perzello.

Frambe e Timp: a parte.

Violini

Viole

Flauti

Oboe

Fagotti

Corni
in F.

Livia

mat deg-gio, ed al-mio amore es-fer-fida es-fer cor-lante; no, non voglio d'un amante che di

Mariano.

Mirena

Basso

Roma che di Roma e' l'appresor; No, non voglio d'un a-mante che di

Handwritten musical score for a multi-voice choir and orchestra. The score consists of 12 staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass), and the bottom eight staves are for instruments. The music is in a major key and 4/4 time. Dynamics include 'f.' (forte) and 'mf.' (mezzo-forte). The lyrics 'Dei la - cer ! non con - dan' are written below the vocal staves.

Dei la - cer ! non con - dan

Solo.

narmi, sine curas i nostri affanni ;

e luf-fel-to che or con =

Handwritten musical score for a choir and orchestra. The score consists of 11 staves. The top five staves are for the vocal parts (Soprano, Alto, Tenor, Bass, and another voice part). The middle three staves are for the strings (Violins I, Violins II, and Violas). The bottom three staves are for the basso continuo and other instruments. The music is in a major key and 6/8 time. The lyrics are written below the vocal staves.

den-ni forse salva Roma an-coi for - - - ce salva Roma an-coi for - - - ce sal - vo Ro-ma an -

Se - deg - gi - a nel mio a - ma - re ,
Deh - , la - ces non conda - natmi
più l'avvolto, e più mi sento per lui d'indio accessò il core
ah! per poco ancora al =

Handwritten musical score for a choir and organ. The score is written on ten staves. The top five staves are for the organ, and the bottom five are for the choir. The organ part includes dynamic markings like "cres." and "ff.". The choir part includes Latin lyrics in two columns. The lyrics are: "si - ne au - ran - do i - no - stri af - fanni" and "si - ne au - ran - do i - no - stri af - fanni" in the first column; "men - si nas - con - di il mi - se - ri - cor - dia" and "ab - sis - pa - ra - men - ta al - men - si nas - con - di il mi - se - ri - cor - dia" in the second column. The organ part has "cres." markings and "ff." markings. The choir part has "men - si" and "ab - sis" markings.

Sì, non voglio dir a - vanità *che di Roma e l'opere sue*
prof-fetto cheot con - dannì *for - se salva Roma ancor* *forte*
per poco ancora

che di Roma è l'oppre-ssor, che di Roma che di Roma è l'op-press-
 salva, forse salva forse salva Roma ar-
 per poco almeno di nascondi si nascondi il mio li-vo, per poco almeno per poco almeno si nascondi il mio li-

atto: mollo.

Voi che di Roma e' l'opprobrio = voi.
 cor forse salva Ro- ma ancor.
 voi vi nascondi il mio li- vore.

f. ah! da quanti va-ri af-
f. ah!
f. ah! da mille vari af-

Handwritten musical score for a vocal piece, likely an Italian opera. The score consists of ten staves. The first three staves are for the vocal line, with lyrics written below them. The remaining seven staves are for the piano accompaniment. The music is written in a historical style, with various ornaments and dynamic markings.

felli
felli
felli

a - gi - ta - re il ven mi sento! giuoli numi un sol mo -
di spe - tanza e di spa - rento agi - tare in ven mi
In - sia - ma - te il ven mi sento! se - con - tale il mi ardi -

Andante
ff.
 mento mi lascia - te respi - rar un sol mo - mento mi lascia - te respi - rar giusti numi! mi las -
 sento giusti Numi! l'alma e il cor agi - tare in fon - do l'alma e il cor! agi - tare sento in
 manto giusti Numi e il mio furor se - condate giusti Numi il mio fu - rot! giusti numi secon -

tremulando

Handwritten musical score for voice and piano. The score includes vocal lines with lyrics and piano accompaniment with various markings like 'mf' and 'p'.

mi-

ciate respi-rat.

seno l'alma e il cor.

date il mio fuor

ah! da quanti vari affetti

ah! da quanti vari affetti

agi-tate il ven mi

ah! da quanti vari affetti

mf *p* *mf* *p* *mf* *p*

Handwritten musical notation on the top half of the page, consisting of eight staves. The notation is sparse, featuring various note heads and stems, some with slurs, and several measures containing a double bar line with a slash through it (//).

Handwritten musical notation on the bottom half of the page, consisting of four staves. The notation includes notes, rests, and slurs, with Italian lyrics written below the notes.

sento, *gius - ti - tum un - vol - untatis*

di spe - ranza e di spaven - ta *a - gi - tare il sen - ti - mento*

ca - bi - che in - fin - ite il sen - ti - mento *se - con - dante il mi - ser - cordia - to il mi - ser - cordia - to*

Handwritten musical score for voice and piano. The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are in Italian and describe a state of emotional distress and a plea for help.

mezzo
 mi - las - cia - ta re - si - tar! giu - sti Numi! un vol momento mi lasciate
 giu - sti Numi! l'alma eil cor a - gitare mi sento il cor. ab'ita quanti diversi affetti agi - tare
 giu - sti Numi eil mio furor date secon - date il mio fu - tor. secondate il mio ardimento giu - sti

Dynamic markings: *pp.*, *mf.*, *f.*, *mezzo*, *pp.*, *mf.*

Deh! mi las- ciate
 ah! ah! da quanti
 Numi il mio fu- rore

mi las- ciate re- spi- rare giusti numi un sol momento
 vari af- fel- li sento il cor. ah! da quanti diversi affelli
 giusti numi il mi fu- rore secon- date il mio ardore

mi lasciate Deh!
a-gi-la-re ah!
men-lo quasi Su-mi il mio fu-
mi lasciate,
ah da quanti
Deh!

mi las - cia - la - respi - rat
 va - ri af - fel - ti sen - to il cor -
 givo - ti nu - mi il mio fu - tot

mi las - cia - = = = le res - = = pi - tar
a - gi - tar - = = mi sen - to il cor
se - con - da - le oh Numi! il mio fu - res .

mi las- cia - - le res- pi- tar mi las- cia- le respi-
agi- tar - mi se- no- lo il cor a - gi- tar mi se- no- lo il
secon- do che oh Numi! A mio fu- tor il mio fu- tor il mio fu-

and.^{te} maestoso
Trombe in F. *60* *allegro molto.*

Timpani
in F. *f.*

f. *16.* *16.*

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

26. *f.* *f.*

Molto agitato.

Violini
Viole
Violoncelli
Bassi

Stimi! che mai farò?

Cinna è in periglio! ed io obliata con lui. Se almeno potessi addi-

largli' alla fuga qualche oc- cul- so con- sio! so- lann mo- men- to

Handwritten musical score for a vocal piece with piano accompaniment. The score is written on five staves. The first two staves are for the vocal line, and the last three are for the piano accompaniment. The lyrics are written below the vocal line.

ff.
ff.
ff.
ff.
ff.

Singgi! - - *chi* *vis?* - - *Sal - va - ti!* *ob* *De - i!*

This page contains 20 horizontal musical staves, each consisting of five lines. The paper is aged and yellowed. There are very faint, illegible pencil markings scattered across the staves, possibly representing a sketch or a very light score. The markings are most visible in the upper half of the page.

Finale.

tre tromboni a parte.

allegro.

Violini

Violoncelli

Viola

Flauti

Oboe

Fagotti

corni in F.

corni in D.

Trombe in D.

Timpani

Bassoni

Organo

Choro di

Passerelli

Choro de

Passeri

Bassi

Adi-me qual habine per

noi sa, foresta? Santi e cavalli
 già tutta ingombrano l'alta foresta
 e tutta riempiono di
 Santi e cavalli già tutta ingombrano l'alta foresta

Musical score with multiple staves. The score includes dynamic markings such as *f.* (forte) and *p.* (piano). The lyrics are written in Italian and include:

scribonia
fuggi!
ah! fuggi! salvati caro mio
ah! fuggi! salvati caro mio
ah! fuggi! salvati caro mio
que- le val- le l'ampio bosco

in volto fiero ah! dal lian-re come mi palpi-la e batte il core
che il male scendeva in volto fiero; ah dall'incora come mi palpi-la e batte il core human-ke in

den!

den?

ali-me! sa-pie-fa-na

come sig-gi-ri!

Do-re ab! do-re ma-

Arbania.
Sug-geri gi mio Dio!
con-fermi! dove? sapef-zi almen

Anna.
Pasli-ro giachè - lo

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

Arbitria

Suggi

parlo, ud - dia !

f. chi me superfu - no !

da - ve mag - conde - mi ?

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

dal li-ma-re non ho co-re di pat-tis, nè di tes-tis non ho co-re

perdendosi

di pat-ti, ve' di re-cit-are, ve' di re-cit-are, ve' di re-cit-are, ve' di re-cit-are.

perdendosi

atto. non troppo.

Violini *Violoncelli*
Viete
Flauti
Oboe
Clarinetto in A
Saghi
Corni in E
Corni in D
Fagotti in D
Trombe in D
Trombe in A
Serpente
Bassi

Saracola, e cinna, ed in mia mansil bionda incan- li- nente rendi *cinna*
intran lu soeri che

silmente io m'attendi.

*Allegretto.
Alte, querriati l'antace si disarmi.*

Contra. Cinna si mette in atto di difendersi, ma volendo

Ballerai, vien' allaccato da alcuni di dietro, e la spada gli e' tolta: /
Sei prigioniero! Barbaro-fata!

alleg. molto.

Violini

Viole

Flauti

Oboe

Clarin. in A

Fag. li

corni in D.

corni in F.

Trambelle in D.

Vieno. in A.

Scrittoria, Corno e coro de' Pastori

cori e Pastorelle

Tempano

coro di quattro

Basso

f. Nel coro de' Pastori il secondo Soprano sarà cantato de' cori Alt. ed il suo Basso de' Tenori.

Handwritten musical score on a page with ten staves. The top two staves contain vocal lines with lyrics: *col jura* and *ve-ni-te, rui, ve-nite*. The remaining staves contain instrumental accompaniment, including a keyboard part with a *ff* dynamic marking and a bass line. The bottom two staves contain further vocal lines with lyrics: *fra pene e fra lot-menti, de*. The manuscript is written in a historical style with various musical notations and dynamics.

giorno! *che tormento!*

laudi traci-menti i premi ad aspectu ve-nite i premi de laudi traci-menti ve-

rite ad appel-las ve-nite!
rite ad appel-las ve-nite!
rite ad appel-las ve-nite!

Scribonia
cinna a-nima mi-a!

Handwritten musical score on aged paper. The score consists of several staves. The top three staves contain musical notation with notes and rests. Below these are two empty staves. The next two staves contain musical notation with notes and rests. The bottom two staves contain lyrics in Italian: *ad - di - o! mi sen - to il cor man - cat il cor mancat mi*. The paper shows signs of age, including discoloration and some faint smudges.

sen - to il cor mancar

mi sen - to il cor mancar

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The bottom section includes lyrics in French: *mi sen - so il cor maneat mi sen - so il cor man*. The score is written in a historical style, likely from the 18th or 19th century.

Handwritten musical score for voice and piano. The score consists of multiple staves. The vocal line includes the lyrics: "car - mi ven - so il cor mancat . quando a celi li ganni il piano e l'ar - bi af =". There are dynamic markings such as "p." and "f." throughout the piece. The piano accompaniment features chords and melodic lines.

col suo
fianchi quando il pianto il pianto e lank'affanni ve-utemo letmi-*ras* e quando il
 ve-nite *stabat* ve-ni-*te* ve-ni-*te* ve-ni-*te*

Handwritten musical score for a choir and instruments. The score consists of 12 staves. The top two staves are vocal parts, and the remaining ten staves are for instruments. The lyrics are written in Latin and are as follows:

stante lapsi affanni
vedremo leti- mi- nos
del tradi- mento i premi ad appellat

*quando astri s'iran
 ni!*

*il
 re - gio - so
 fan - si - af - fan - ni*

A-re-ma-ter-mi-ni-um
ve-nite! i-pre-mi i-pre-mi ad-as-pe-c-ta-tum. Ve-nite! i-pre-mi-um

Handwritten musical score for voices and instruments. The score consists of multiple staves with various musical notations, including notes, rests, and dynamic markings such as *p.*, *so.*, and *pp.*. The music is written in a style characteristic of 18th or 19th-century manuscript notation.

In the lower section of the page, there is a vocal line with the following text:

Oh, giorno! oh, lot-
nita, rei, ve-nite! de lauti tradi-menti i premi ad aspollat. Venite rei sua tormenti

mento! *quando tanti affanni vedremo terminat.* *giorno!* *oh* *lor mento!*
de' tradi menti i premi ad aspettar, venite rei *fra lor menti de' tradi*

quando usque litanni / mentis premi ad as - sellas / vedtema terminat / ad as - sel - las / vedtema terminat / ad as - sel - las

Handwritten musical score on aged paper, featuring multiple staves with musical notation. The notation includes various note values, rests, and dynamic markings. The score is organized into measures by vertical bar lines. The right side of the page is mostly blank, with some faint ghosting of text from the reverse side. The handwriting is in a historical style, likely from the 18th or 19th century.

Fine dell' atto primo.

allegro, a scari.

allegro, non troppo.

Finale.

711. *20.* *f. allegro, mollo.*

711. *20.* *f.*

711. *20.* *f.*

f.

f.

f.

4. *26.*

4. *26.*

4. *26.*

f.

f.

f.

The image shows a page of handwritten musical notation for three trombones. The top three staves are labeled 'Tromboni' and contain the main melodic lines. The first staff has a tempo marking 'allegro, a scari.' and a rehearsal mark '711.'. The second and third staves have 'allegro, non troppo.' and '711.'. The first measure of the second and third staves is marked '20.'. The first staff has a dynamic marking 'f. allegro, mollo.' and the second and third staves have 'f.'. The bottom section of the page consists of three staves with a '4.' rehearsal mark and a '26.' measure mark. The notation includes various note values, rests, and dynamic markings like 'f.'.

Handwritten musical score for piano, consisting of 12 staves. The score is written in G major (one sharp) and 3/4 time. It features a complex texture with multiple voices and includes dynamic markings such as *f.* and *ff.*

Handwritten musical score on aged paper. The score consists of three systems of staves. The first system has three staves with melodic lines and some rests. The second system has three staves, with the top two containing rests and the bottom one containing notes. The third system has three staves, with the top two containing notes and the bottom one containing notes and a fermata. The paper shows signs of age and wear.

A series of ten empty musical staves on aged paper, arranged in two groups of five. The staves are blank, with only the five-line structure visible.

Handwritten musical score on aged paper, consisting of approximately 18 staves. The notation is faint and mostly illegible due to fading and bleed-through from the reverse side of the page. Some faint markings, possibly clefs or notes, are visible on the right side of the staves.

4644
F/2



Ottaviano in Sicilia .

Atto II et III .

Passl

Ötavianus in Sachsen

2. u. 3. Abt.

M. 35

and.^{te} *Allo II^{do}*

corno.

The image shows a page of handwritten musical notation. At the top, the tempo is marked 'and.^{te} *Allo II^{do}*' and the instrument 'corno.' is indicated. The score is arranged in staves for various instruments and a vocal soloist. The instruments listed on the left are: Violini (Violins), Viola (Viola), Flauti (Flutes), in A Clarineti (Clarinets in A), Oboe, Fagotti (Bassoons), corno in a (Horn in A), *corno.* (Horn), and Bassi (Basses). The vocal soloist part is written on a single staff with the lyrics: 'Pa-ge si bre vil-lo-rie regna felice (tu)'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f.' (forte) and 'p.' (piano). The paper is aged and shows some staining.

questo sopra la terra domus; regna, e al mondo, e a So-ma senti la pace al

Handwritten musical score for a choir. The score consists of ten staves. The top two staves are vocal parts, with the first staff starting with a *So.* marking and the second with a *p.* marking. The middle six staves are piano accompaniment, with various dynamics and articulations. The bottom two staves are vocal parts with lyrics in German: *glorioso si lux gloria, del sedulo al polo a dno lo*. The lyrics are written in a cursive hand, with some words underlined. The music is written in a historical style, likely from the 18th or 19th century.

The image shows a page of handwritten musical notation. At the top, there are five systems of staves, each containing a vocal line and four accompaniment staves. The notation is dense, with many beamed notes and rests. Below this, there is a section with lyrics written in a cursive hand. The lyrics are: *sioda con gaudio, e vo- le oltre il camin del sole del mondo ol- tre i con*. The musical notation continues below the lyrics, with notes aligned with the words. The paper is aged and shows some staining.

A page of handwritten musical notation on aged, yellowed paper. The score is organized into three systems, each containing five staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. The first system shows a complex melodic line in the top staff, with supporting parts below. The second system features a prominent melodic line in the top staff, with a 'p.' (piano) dynamic marking. The third system continues the melodic development. The paper shows signs of age, including some staining and discoloration.

gaudiis illis lo- re regna se- lice. Augu- lo!

piu lento.

cantini

Pagotti

Solo.

capra la terra doma

regna, e al mondo, e al Roma

rendi la pace al fin

The image shows a page of handwritten musical notation. It features several staves. The top section contains instrumental parts with various notes and rests. The middle section includes a vocal line with lyrics written in Italian. The bottom section continues with instrumental accompaniment. The handwriting is in a historical style, and the paper shows signs of age.

pp. pp. pp. pp. pp. pp. pp. pp. pp. pp. pp. pp. pp.

San - di a Roma la pa - ce al fin.

Scena I. dopo il coro.

Atto II^{do}

Violini

Viole

Mariano

Bassi

Tra mille dubbi ondeggia di scogno e amore

di vendetta e pace vaghi - la - lo mio spirito. a tempo giungi, e poi

tu - no, o Muse - na in questo foglio di scri - lavia il ripu - dio di mia mano seg -

na-i. In se-po a lei in mio nome lo te-ca ad ubi = dirli

f. *Antena*

cor so sig-no-re / ob trati = la-re in - degno /

f.

Scena II.^a

all. aff. su.

Violini

Viola

Tromba

Basso

au-gusto! e' verche in queste selve oc-

culto citta vi-ve-a e oh' alfin sco-perto or ora cadu-to e' in tuo poter e' fra poltris

lan-ti d'aspre cala-re avvinto, a me davan-ti egli su' stallo.

Livia
 Ab! si so- venga, Augusto, che la clemenza è il

nume, che gli impe- ti sostien, Nostra coll' opre ah! hai di ce- sare il

affrettans.
 co- re. or mai sac- chella, o Livia ho ti- so- luto. *Livia*
 hai riso

Handwritten musical score for voice and piano. The score is written on ten staves. The vocal line is on the fifth staff, and the piano accompaniment is on the other nine staves. The music is in G major and 3/4 time. The tempo is marked *lento.* and the dynamics are *pp.* (pianissimo).

The lyrics are:

luto? e che? meglio tief- flut- ti

ce - sa - re! oh, Di - o! fin' a - dot, pensasti sola farli le - mere i

pen - sa una volta a farli a - mar. credimi i solo co' bene



Handwritten musical score system 1. It features five staves. The top two staves contain vocal lines with lyrics. The bottom three staves contain instrumental accompaniment. The lyrics are: *fieri atro-i non con Minaccie e pene confondat tu puoi gli ostina-li ne-mici*. The word *lento.* is written above the final measure of the system.



Handwritten musical score system 2. It features five staves. The top two staves contain vocal lines with lyrics. The bottom three staves contain instrumental accompaniment. The lyrics are: *stema solo, e soccorsi chi sol di pre-mio, e di soccorso e' degno;*. The word *lento.* is written above the final measure of the system.



Handwritten musical score system 3. It features five staves. The top two staves contain vocal lines with lyrics. The bottom three staves contain instrumental accompaniment. The lyrics are: *e al-los re-drai quanto sia dolce il*. The word *Segue* is written at the end of the system.

Recitativo.

Scena 2

Violini

Viola

Clarinetti

Bassi

delli: ah! quanta han forza sul mio cor

Ecco il superbo mio re-

mi-co su-del!

Cinna! - Incessa!

olla

Di li- via i

f. da se!

f. con grazia!

f. Cinna

viano ! - - e a che lardi ? ecco - mi in tuo po - le - re . *af - folla il mio sup =*
plizio ; apa - ga il nodo - vio , e a *lento* che sia' o - ro sangue roman vet -
saoli . *ottaviano .* aggiungi il mi - o - quale osti - nato os - *cinna .* *goglio* che

allaviano.
pen - si ? e che piu al - lenti ? o - la di cima il banda me si

cima.
te - chi ! In - venla put, se sai nuova pe - na per me, d'un luo ne -

alio: mollo
mi - co si vendi - ca *allaviano*

colla parte adagio.

Violini

Viola

Oboe

Fagotti

corni in D.

Bassi

Recit.^{vo}

le ca - le - ne gli si

sol - ga - no

cinna ! li - bero sei ti

Horni questo accis - so al tuo
 fianco -- in questa guisa, de - posto Podio an =

li - co, si vendica Alla -
 viano d'un suo ne - mi - co

Handwritten musical notation for the first system, consisting of two staves. The top staff contains a series of chords, primarily triads with a sharp sign (e.g., F#), and some rests. The bottom staff contains similar chords and rests. Vertical bar lines divide the system into measures.

cinna

Handwritten musical notation for the vocal line of the first system. It features a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The tempo marking *allaviano.* is written at the end of the system.

che sento? oh ciel! ah quale congiu-mento impo-viso

Handwritten musical notation for the second system, consisting of two staves. The top staff contains chords and rests. The bottom staff contains chords and rests. Vertical bar lines divide the system into measures.

Handwritten musical notation for the vocal line of the second system. It features a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The tempo marking *colla parte allegro.* is written above the staff.

la-ei- so-lo no-rio = po-ri- di il ve-ro

Violini

Viola

Basso.

Recit.

cinna.

allusiano.

colta - - Roma da tanti mali si lunga mente afflitta alfin richiede per ricompar gli

lei sia tanti orror in - volta, io li chiedo, perchè

ah! ce - sare, per

ebben! - mas

Handwritten musical score with three systems of staves. The first system includes the lyrics: "sogni, che un publico Ime- neo a Livia mi con- giunga e chi s'el". The second system includes: "vieta? Di Siri- bonia in- queta sol m'as- resta il futu- r, già so che". The third system includes: "lami, e so- che far so- trei? Ser- vir gli affelli miei, e compensare i". The score features various musical notations including notes, rests, and dynamic markings such as *pp*, *allav.*, and *cinnna*.

cinn *ottav:*
 luoi... come! ho già sciolto con Scribonia ogni nodo. *cinn* Ed io des

ottav:
 re-i - - Pla-carla al fin. Fur-la sua sposa: e l'ira d'omar co'

si di quel suo core al... leso: e la pace di Roma e mia pensiere.

attacca subito il Duetto.

Handwritten musical score on 20 staves. The notation is extremely faint and illegible, appearing as light grey lines and shapes against the aged paper background. The staves are arranged in a single column across the page.

and: ^{te} maestoso.

Messa.

Violini *f.*

Viola *f.*

Flauti

Oboe

Fagotti

corni in D.

Timpa

Martiani.

Bassi *f.*

Handwritten musical notation on three staves. The first two staves begin with a dynamic marking *p.* (piano). The notation includes various note values, rests, and slurs.

Handwritten musical notation on two staves with Italian lyrics. The lyrics are: *ra da tanti ot - ti Roma al suo splendor pri - mic - to Roma al suo splen -*. The notation includes a dynamic marking *p.* and a tempo marking *Allegro*.

dor iati = mic = sa. E la pa-ce al mondo in - te = ro Inve - ne = o reudo =

Handwritten musical notation on three staves. The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests and dynamic markings like *f* and *ff*. The music is written in a historical style with a treble clef and a key signature of one sharp (F#).

ta, e la pa-ce al mondo infe--ro Ine--no--ren-de--ra Ine--

Handwritten musical notation for a vocal line and a basso continuo line. The lyrics are written below the vocal line. The notation includes various note values and rests, with dynamic markings like *f* and *ff*.

Spical-dando i nostri es-ti letue-ra d'amos la
ne = a ter = de = ra .

And. *Solo.*
p.

And.
 Sa - ce bon - ne - tu d'a - mor - la sa - ce
gode =

Handwritten musical score for voice and piano. The score consists of several staves. The top three staves are for the voice, and the bottom three are for the piano. The piano part includes a section marked "col simp" (coll'arco). The lyrics are written below the voice staff.

mf

mf

col simp

te - me in lie - ta - ce la più gran fe - li - ci - ta - gade - mo in lie - ta

pace la piu gran fe - li - et - ta / gode - re - ma in li - ta / pace la piu

gran fe-li-ci-ta' gaude-re-mo in lie-ta pace la piu' gran fe-li-ci-

la'

il cor s'accenda

tutto s'al =

per la Patria

sol d'a - mo - re

len - da
dei ri - go - ri del - la sorte
ti - col - daci non da - sta , na'

atto. a for.

nan do - tra.

Handwritten musical score for voice and piano. The score consists of several staves. The top staves are for the piano accompaniment, with dynamics markings like 'p.' and 'pp.'. The bottom staves are for the voice, with lyrics written below the notes. The lyrics are in Italian and include 'ab, di gioia, e di con = tento ti = col = mat il sen mi sento!' and 'ab! di gioia, e di con'.

len - to ri - col - mat il sen mi sento !
E da mille dolci af - fet - ti

mille dolci affetti *sen - lo Palma in me bil - las.*
sen - lo Palma in me bil - las.
Fug.

las. da mille dol = ei af = sel = li

f p f p f p

f p f p f p

e da mil-la dolci af-fet-ti sen-to l'al-ma ven-to l'al-ma in

me bil = sat da mitte af = fel = li sento Pul = ma in me bil =

Oboe Solo.

Viol.

Handwritten musical score on aged paper. The top section consists of five staves with musical notation, including notes, rests, and dynamic markings like 'f' and 'p'. The bottom section features two staves with lyrics in Italian: "ah! di gio-ia di gio-ia, e di con-ten- to, ti = col =". The lyrics are written in a cursive hand and are aligned with the musical notes. The paper shows signs of age, including some staining and discoloration.

mate ti - col - ma - re il sen mi sento e da mille dolci affetti sento

ti - col - ma - re il sen mi sento e da

Handwritten musical score for a vocal and instrumental ensemble. The score consists of 11 staves. The top three staves are for a vocal line with lyrics. The middle four staves are for a string quartet. The bottom four staves are for a piano accompaniment. The lyrics are: "l'alma in me bil-las e - da milte dol = ci aff" and "e - da milte dol = ci affet - ti".

l'alma in me bil-las

e - da milte

dol = ci aff

e - da milte

dol = ci affet - ti

fatti
 sen - lo l'alma in me btil - lat E - da
 sen - lo - l'alma in me btil - lat in me btil - lat.

p. sf. p. sf. p.

mitte dolci af-fet-ti sento l'alma sento l'al - ma in me bil =

p. sf. p. sf. p.

Handwritten musical score for a multi-voice choir and piano accompaniment. The score is written on 15 staves. The top 10 staves are for voices, and the bottom 5 staves are for piano accompaniment. The music is in a common time signature and features various dynamics and articulations. The lyrics "lat =", "senlo", and "l'alma in me bril" are written below the piano accompaniment staves.

Handwritten musical score for a multi-voice setting, featuring vocal lines and piano accompaniment. The score is written on ten staves. The top five staves are for the vocal parts, and the bottom five are for the piano accompaniment. The lyrics are in Italian and appear in the lower vocal staves.

lat

lat

seno

l'anima in me brilla seno

fa.

fa.

fa.

fa.

fa.

fa.

l'alma in me bril - las sen - to l'alma in me bril - las sen - to l'alma in

me Gil - las.

alleg. mod. $\frac{3}{4}$

Violini

Viole

Flauti

Oboi

Clari

Fagotti

Corni $eb.$

Truoni

Violoncelli

Bassi

Organo

es = co o scri = ba = nia il

Detailed description: This is a page of a handwritten musical score, likely from a 19th-century manuscript. The score is written in ink on aged paper and is organized into systems for different instruments and voices. At the top, the tempo and meter are indicated as 'alleg. mod.' and '3/4'. The instruments listed on the left include Violini (Violins), Viole (Violas), Flauti (Flutes), Oboi (Oboes), Clari (Clarinets), Fagotti (Bassoons), Corni $eb.$ (Horns in E-flat), Truoni (Trombones), Violoncelli (Violoncellos), Bassi (Basses), and Organo (Organ). The notation is in a cursive hand, with various musical symbols such as notes, rests, and dynamic markings like 'f.' (forte). The bottom of the page features a vocal line with the lyrics 'es = co o scri = ba = nia il'.

solo, ecco l'ora fatal che tante volte del no li-ranno il minaccias predif- se

p.

sa-zio di te cupido d'altri amplexi piu lo-dio non ce-lat, ne pua ne vuole che fin ad.

Handwritten musical notation on three staves, including notes, rests, and clefs.

so-ra occulto in oca multiva . sei ti-pudiala , e l'onta e la net-gognae , non li sof

sin allo.

The image shows a page of handwritten musical notation. At the top, the tempo marking *sin allo.* is written. The score consists of approximately 15 staves. The first three staves have some notation, including a *ff.* dynamic marking. The middle staves are mostly blank, with some faint markings. The bottom staff contains the following lyrics: *fo-ca nel momento is- so re-si-ri an-co-ra* and *Si re-si-ri-vo*. The notation includes various notes, rests, and dynamic markings such as *ff.* and *f.*

p. *p.* *p.*

Lumi sembrano serbare ad importanti imprese questo di giorni miei tutto fu in celo se

p. *p.* *p.*

quit dunque voglio l'incata stra = da che quaci m'addi = lano i dei

This image shows a page of blank musical manuscript paper. It features 20 horizontal staves, each consisting of five lines. The paper is aged and slightly yellowed. There are no notes or markings on the staves.

allegro *rit.*

Violini

Viola

Alti

Clar. in Bb

Fagotti

Corni in G

Tromboni

Trombonia

Bassi

voglio che ar-rampi ognora sulla tar-pea pen-dice.

Handwritten musical score for a multi-voice setting. The score consists of several staves, likely representing different vocal parts. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* (forte) and *p* (piano). The music is written in a cursive hand typical of 18th or 19th-century manuscripts.

l'ira vendica - trice del mio tradito onor . voglio , che avvampi , che avvampi

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

Vita vendi-calrice del mio bradi-lo onor
velli voglio che ar-gam,oi che ar =

fo. *p.* *mf.* *cresc.*
fo. *p.* *mf.* *cresc.*
fo. *p.* *mf.* *cresc.*
fo. *p.* *mf.* *cresc.*

nam - si og - uora
 celli sulla las - cea
 sulla las - cea pen - dice
 l'ira vendica

trice

trice del mio tradito o-rot, l'ira vendica trice del mio tradi-to.

not del mio tradito orot
celli.
So del li - ran = = no al =

lora
cavando il seno in - grata
contrabassi
celi.

cangio di Roma il falo

cresc.

Handwritten musical score for voice and piano. The score consists of 11 staves. The top two staves are for the voice, and the bottom two are for the piano accompaniment. The lyrics are written below the voice staff. The music is in a minor key and features dynamic markings such as *ff.*, *p.*, and *cr.* (crescendo). The lyrics are: *e ven-dico que- sto cor- del li-rano ca-van-do il ven- ca-*

f. *p.*

f. *p.*

van - do il se - no il se - no in - grato, can - gio di Ro - ma il

f. *p.*

Handwritten musical score for voice and piano. The score consists of seven staves. The top six staves are for piano accompaniment, and the bottom staff is for the vocal line. The music is in a single system with 10 measures. Dynamics include 'cresc.', 'p.', and 'f.'. The vocal line has lyrics in Italian: 'fa - lo carnis di homo il falo e vendi co ques - lo cor'.

del tiranno allora cavando il seno ingiusto
carpi di spina il falso e vendico queste ^{col} ^{trabissi}

can - gio di Ho - ma il fido
 e ven - di - co ques - to

A page of handwritten musical notation on aged, yellowed paper. The notation is arranged in approximately 12 horizontal staves. The left side of the page contains dense musical notation, including notes, rests, and clefs. A vertical bar line is present, separating the notation into two sections. The right side of the page is mostly blank, with some faint, illegible markings and ghosting of text from the reverse side of the paper. The paper shows signs of age, including discoloration and some wear.

101.

Violini

Viola

Musica

Scrittori

Bassi

qui dobbiamo insieme di vostra fede chiamar vindici i Dei

Ma a che si tarda? Solo della

Scrittori

Musica

Handwritten musical score for a vocal line. The lyrics are: *notte si s'attende il favor / Ma cinnia i tanto della vita e' in pe- ri- glio. - ah! - si pre-*

Dynamic markings: *so.* (pizzicato), *so.* (pizzicato), *f.* (forte).

Performance instruction: *scizibania*

Handwritten musical score for a vocal line. The lyrics are: *venza questo colpo fatal! Sappien ch'ei nota / Don turbarli, mia vita, io vivo an-*

Dynamic marking: *so.* (pizzicato)

Performance instruction: *cinnia*

Scitonia
 e ora . grazie , o Numi del ciel ! un fausto e - vento per la patria a speras comincio adesso

Scitonia
 come ? chi li sal - vo ? e ora - re iolefso . che ascolto ?
Aurea *cinna*
 Egli il li - ranno ? a

punto. ah! se tu vuoi, — cura da te dipende la mia fe- li- ci- ta'. Di-

Scitoria.

parte. — appo- va creare i nostri affet- ti, e quanto un di mi sol- se, ora mi

And. e ma
 tende . Dunque ! Sei tronca il nodo , che ad onta de tuo cora a lui li strinse , se perdi in lui lo

sporo , In la ritorni in me , ealmati ! e paga d'un core , che sai , quanto fetol li

Allegro
 sia, scorda l'oltraggio, e la vendetta oblia che sento? ah, qual che preme de fal-

allegro mod. fo
f.
f. scribi
 lace suo est qui si nasconde. Numi ele-mentali! ut

p. *onde sperat piu' fede? e Cinna a me parla co- si?* *p.* *se piu' non sai, cio che desi alla Publia*
p. *fo.* *p.*

io ch'ai pro- messo a me, se a torti miei, se di Romano al nome d'una eroi- ca vir-

Handwritten musical score for a vocal line and accompaniment. The vocal line includes the lyrics: "tu' più non s'accendi, ah! mira almeno! leggi in quei volti, e il suo do-vere ap-". The accompaniment consists of three staves with various notes and rests.

Handwritten musical score for a piano accompaniment. It features a grand staff with five staves. The first two staves have a "fo." dynamic marking. The third staff has a "fo." marking. The fourth staff has the lyrics "pren-di". The fifth staff has a "fo." marking. A large bracket on the right side of the staves is labeled "Segue subito il Coro."

Handwritten musical notation on a page with 20 staves. The notation is extremely faint and illegible, appearing as light grey lines and shapes against the aged paper background. The page is otherwise blank.

poco adagi

Coro.

Violini

Viola

Clauti

Corno

Fagotti

Trmi in e#

Trombe in e#

Trompi in e, st

Tromboni

Cinma, e
Sibonia

Coste de
congiurali

Bassi

Del li- ran- no che l'op- time, li- be- rat Roma piangente promol-

sp.
sp.
col'arco.
ejuna.
 ca - sa mio : oh, ciel' che
 bi - mo - noi giustia - mo su di questo sacro al - tar

sento qui squat-do ed oy-ni ac-cen-to mi fa l'al-ma in sen-ge-

las. mi fa sal-ma mi fa sal-ma in sen ge-las. Del-la

Te del giu-ra-men-to in vo-ciam vi-z-di-ci i De-i pro-met-tiamo noi giu-

fianze
ma, e il mon - do ven - di - cat
che si - solui? io bal pe'

Handwritten musical score on aged paper. The score consists of several staves. The top three staves contain musical notation for a vocal line. Below these are several empty staves. At the bottom, there is a line of lyrics in Italian: "figlio che di Ho-ma lu sei figlio pensa sol ne' pavent- lar . della pa-tria le ri". The lyrics are written in a cursive hand. There are also some musical notations and clefs below the lyrics.

esla pasth.

allegro non troppo.

The image shows a page of handwritten musical notation on aged paper. It features multiple staves for different instruments and voices. The notation includes notes, rests, and dynamic markings such as *f.* (forte) and *p.* (piano). The tempo is indicated as *allegro non troppo.* at the top right. The key signature has three sharps (F#, C#, G#). The lyrics are written below the vocal staves.

Lyrics visible in the image:

Ec-co, o So-ma-ni! id m'at - ten - da

for-za di ope-rat

Handwritten musical notation for the first system, including vocal line and piano accompaniment.

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

a voi mi do-no anch'io giuro e pron-to so-no fi-do og-gor con al-ma

forte d'in - con -
trast e strazio e morte, o la
 pa - tria ven - di - cat - - - la

Handwritten musical score on aged paper, featuring multiple staves. The score includes a vocal line with lyrics and several instrumental parts. The lyrics are: *patria ven-di-cat la pa-tria ven-di-cat. Je-vie-mi!*

Handwritten musical score for voice and piano. The score consists of 12 systems of staves. The top system includes a vocal line and a piano accompaniment. The middle systems are mostly empty, with some faint markings. The bottom system contains the vocal line with lyrics: *wie - ni da non for - te, il di - ran - us a lui - dar wie - ni! wie - ni!*

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

no - mi !

jo mar - tendo - vai mi da - no an - shio

Handwritten musical score for voice and piano. The score consists of 11 staves. The top five staves are for the piano accompaniment, and the bottom two staves are for the voice. The lyrics are written below the voice staff. The music includes various dynamics such as 'cresc.', 'mf.', and 'f.'. The lyrics are: 'giuro e preudo / so - no / d'incen - das e stazio e morlo, o la / po - lizia vendi'.

piu allo.

car - la pa - tria ven - di - car - so - ra

ff. staccato!

ten-do a voi mi do-no
ve-ni!
stien!

Si-do ag-ros con alma ferle d'incon-
stien!

ha-re, e stra-zio e mot-te, e la pa-tria a vendi- cat
 il si-ran-no a suc-ci-dat.

10

Stabile
p.

canti

la pa - tria a - ven - di - cat d'in con -
ti - ran - no a - bu - si - dat nisi

The image shows a page of handwritten musical notation. At the top, there are staves for woodwinds, including Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), and Oboe (Ob.), with various notes and rests. Below these are staves for strings, including Violin I (Vn I), Violin II (Vn II), Viola (Vla), and Cello/Double Bass (Vcl/B). The bottom section of the page contains vocal parts with Italian lyrics. The lyrics are:

l'as e spazio e morte, e la patria a vendi - cat la pa - tria
 il li - tanno a linci - dat. il li - tanno

The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like slurs and accents. The handwriting is in dark ink on aged paper.

ven - di - cat . La pa - tria ven - di - cat la pa - tria la pa - tria
 a lu - ci - dat . vieni , il li - ranno a luci - dat . non forte vieni , vieni il li -

Handwritten musical score on aged paper, consisting of approximately 20 staves. The notation is faint and difficult to read, but appears to be a multi-measure rest or a series of notes with stems. The paper shows signs of age, including discoloration and some smudges.

quasi adagio.

Scena 6.

The musical score is written on ten staves. The top two staves are for Violini (Violins), with the first staff in treble clef and the second in bass clef, both in E major. The Flute staff is in treble clef, E major, and contains a melodic line with slurs and dynamics. The Clarinet and Bassoon staves are in bass clef, E major, and contain sustained notes with dynamics. The Horns, Trumpets, and Trombones staves are in bass clef, E major, and contain sustained notes with dynamics. The Cello and Double Bass staff is in bass clef, E major, and contains sustained notes with dynamics. The overall tempo is marked 'quasi adagio'.

A page of handwritten musical notation on aged, yellowed paper. The score consists of eight staves. The top staff contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The second staff through the fifth staff appear to be accompaniment, featuring chords and rhythmic patterns. The sixth staff has some handwritten markings, including the word "Viv." and a dynamic marking "ff". The seventh and eighth staves continue the accompaniment. The notation is in a cursive hand, typical of 18th or 19th-century manuscripts. There are some faint pencil markings and corrections throughout the page.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves. The notation includes various note values, rests, and dynamic markings. At the top of the first staff, there is a circled marking that appears to be "B+o". Below the first staff, there are several staves with notes and rests. In the middle section, there are two staves with the marking "ff" (fortissimo) written above them. At the bottom of the page, there are two staves with the marking "ff" written above them. The handwriting is in dark ink, and the paper shows signs of age and wear.

Handwritten musical score on aged paper. The score consists of several staves. The top two staves appear to be for a vocal line, with notes and rests. The middle two staves are for a piano accompaniment, featuring chords and melodic lines. The bottom staff contains the lyrics: *Tutto è silen-zio; in dolce sospiro immaturo ti*. The paper shows signs of age, including some staining and a small tear near the center.

Musical score on aged paper, featuring multiple staves. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are in French and Italian. The piano part features various musical notations including notes, rests, and dynamic markings like "Vr" and "F".

se - sans le quatre

Ja so-lo, is solo, e' miei sospelli in zero, sempre agi-

lato da un timore affa-ncoso, nel ri-poso co-mune, non ho ri-po-so, Ah, Numi! ca'

coll'arco.

i clarinetti cambiano tono in B.

*che mi giura tanto po-tes-
tante orot-
to dunque per vivere tran-
quillo infino ad ora*

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

f. più si *i tutti cambiano in B.*

santo spiriti sancti, e sanguine in vino. *oh, in-felice Olla-viano! d'altissimi voci lag-*

p. *p.* *p.* *p.* *p.* *p.*

Handwritten musical score for three voices and basso continuo. The top three staves are for voices, and the bottom staff is for basso continuo. The lyrics are written below the basso continuo staff.

nas. Finche tu siequi per viver quieto a far gli altri in fe-lici, sei tu stesso il peggior de tuoi re-

Handwritten musical score on aged paper, featuring multiple staves. The notation includes notes, rests, and dynamic markings such as *p.* (piano). The score is divided into two systems by a vertical line. The lower system includes the lyrics *mi - ci .* and *con il*. The right side of the page contains the instruction *continua subito l'aria .*

adagio.

No. 5.

Alia.

Violini
con sordini

Viote
con sordini

Flauti

Clar. ⁴/₂

Fagotti

Corni in E_b

Mauriano
erin di lauti adamo, cinto d'armi, cafoi- so in ho- no, mille affanni to sempre in

Bassi
pizz.

Handwritten musical score for a vocal piece, likely an aria or duet. The score consists of 11 staves. The top five staves are for the vocal line, featuring a melodic line with various ornaments and dynamics. The bottom five staves are for the piano accompaniment, including a bass line and a treble line with arpeggiated figures. The lyrics are written in Italian and are positioned below the bottom staff.

forma, a meim odio e agli al- - tri sono, ne' un is- - tante ne' un is-

p.
p.
p.

lante mai di calma puo' quest' alma ri-tro-vasi, nè un is-lante mai di

Handwritten musical notation on three staves, featuring notes with stems and various clefs.

Handwritten musical notation on a single staff, featuring a series of notes with stems and beams, possibly representing a melodic line.

Handwritten musical notation on a single staff, including lyrics: *calma suo' quest' alma ri- tro- nat, di lau- ri adorno, cia- lo d'armi afsi- - so in*

coll' arco.

Iro- no, con il cin di lauri a- dorno cinto d'armi cassiso ia- Iro- no mille af- fanni ho sempre in-

tomo a me in odio cog- li al- li sono, ne un islan- te mai di calma puo' quest' ?

Handwritten musical score for voice and piano. The score is written on 14 staves. The top three staves are for the voice, with lyrics written below them. The remaining staves are for the piano accompaniment. The lyrics are: "al - ma ri - tro - nar - pro quest, alma pro quest".

Handwritten musical score for a vocal and instrumental ensemble. The score consists of 12 staves. The top three staves contain vocal lines with lyrics. The bottom staff contains the lyrics: *alma ritro - var - suo' quest' alma suo' quest' alma ritro - var suo quest' alma ritro*. The music is written in a historical style with various dynamics like *p.* and *f.*

Handwritten musical score for a choir and orchestra. The score consists of 11 staves. The top two staves are vocal parts, with dynamics markings 'f.' and 'p.'. The middle staves are for various instruments, including woodwinds and strings, with some complex passages. The bottom staff is the basso continuo line with lyrics in Italian. The lyrics are: 'par pua' - quest'alma ritro - var . / Le fiacole s'extinguono, s'ode de loutano strepito d'armi : /'

perdendosi

perdendosi

par pua' - quest'alma ritro - var .

/ Le fiacole s'extinguono, s'ode de loutano strepito d'armi : /'

ritto

Violini

Violoncelli

Violone

Clavicembalo

Bassi

Ma quale, oh Dei! strepito d'armi accollo? oia! loolo soldati, svegliatevi, e lo faci riaccondete. Grad.

santo io del periglio esplorar la ragion che non intendo, fra queste piante ascondomi, co' allendo.

*volendo partire, è silente
de Pelagiani, che arrivati
precipite samente, cantant
il Sequeste.*

Presb.

Violini

Viola

Flauti

Clar.⁴ in B.

Fagotti

Corni in E.

Trombe in B.

Imp. B. S.

Maurino

Coro de Pretoriani

Bassi

setma! una re - ta luma mi - nac - via!

The image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves. The top section contains instrumental parts with various musical notations, including notes, rests, and dynamic markings such as *crese* and *ff.*. The bottom section features a vocal line with lyrics written in Italian. The lyrics are: *gior - ni lu - oi ; si - cuta più non paroi or che spa noi spi - tar no' no' non paroi.* The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

allegro

Handwritten musical score for a symphony or opera. The score consists of approximately 15 staves. The top staves (1-10) are for the string section, with dynamic markings such as *p.* and *f.*. The bottom staves (11-15) include a vocal line with lyrics in Italian and a basso continuo line. The lyrics are: "che dite, o ciel, che sento? che dite? oh, Dei! Dunque da nuovo i sei". The word "Siam" appears at the end of the vocal line. The score is written in a historical style with various note values and rests.

piu lento e colla parte

pronti a dissipar. siano pronti a dissipar.

ab! che certo e' il tra-di-mento

Tempo primo

ah! che certo il tra- di- mento! cresci sento al cor lo sdegno. Per la pace, oh Dei! d'un regno, deh! mi

Handwritten musical score for a string quartet, featuring four staves with various notes, rests, and dynamic markings like 'f.' and 'p.'.

mento crescit sento al cor lo sdegno *cres - - cor sento al cor la lo sdegno*

pronti siamo a cimentar.

Handwritten musical score for a vocal line with lyrics in Italian, including dynamic markings like 'f.' and 'p.'.

Handwritten musical score for piano accompaniment. The score consists of several staves. The top two staves contain chords, with some marked with *pp.* and *p.*. The lower staves contain a melodic line with various rhythmic patterns and dynamic markings such as *pp.*, *p.*, and *pp.*.

Handwritten musical score for vocal line with Italian lyrics. The lyrics are: *per la pace oh Dei! - dal tuo regno deh! - mi fa-cte lion- per veni! per te e pel tuo regno pronti siamo a ciner- lar pronti siamo a ciner-*

Musical score with multiple staves. The lower section contains the following lyrics:

sotto voce. sia pronti a cimen-tar
ra tri-on-fa

pui mofo

Tri - or - tar mi - falo, oh,
siam prouli a ci - men - tar fo. vreni,

cresc.

unib.

de *tri-on-fus* *mi-fate ob-Dei!* *mi-fate tri-on-fus.* *mi-fate tri-on-fus* *mi*
pel suo regno pre-uli si-mo *pre-uli si-mo a cin-cu-las* *a ci-men-tas,* *siam*

cresc.

1 2 3 1 2 3

Sanctus

Agnus Dei

Cresc.

dim.

San - ctus

A - gnus Dei

come sopra

A page of handwritten musical notation on aged, yellowed paper. The page contains approximately 15 staves of music. The notation includes various note values, rests, and bar lines. A prominent double bar line is located in the middle of the page, separating the first system from the second. The handwriting is in dark ink, and the paper shows signs of age and wear.

atto. assai

Violini

Viola

Staubi

Clar.^{ti}
in B.

Fagotti

Corni
in Eb.

Tramboni

Tromboni

Scorbacia

Bassi

Handwritten musical score on aged paper, featuring multiple staves with musical notation. The score includes various notes, rests, and dynamic markings such as *f.* (forte) and *p.* (piano). The bottom staff contains the lyrics: *a mezza voce. Einna! mia bene! ah*. The paper shows signs of age, including some staining and faint pencil markings.

dove rin-ve-nitlo pofoi-o? la lenda e' questa, in cui dotme il Fi-ranno.

Handwritten musical score on aged paper. The score consists of several systems of staves. The top system has three staves with musical notation. Below it are several empty staves. The next system has four staves with musical notation, including dynamic markings 'f.' and 'ff.'. The bottom system has two staves with musical notation and lyrics: 'lo-co' on the first staff and 'Pom-pa ! Pom-pe-o ! la vostra vita insoco.' on the second staff.

alleg. molto.

The image shows a page of handwritten musical notation on aged, yellowed paper. At the top left, the tempo marking "alleg. molto." is written in cursive. The notation consists of several staves. The first three staves contain a melodic line with various notes, rests, and accidentals (sharps and flats). Below these are several empty staves. At the bottom of the page, there is a single staff with a few notes and a double bar line. The paper shows signs of age, including some staining and discoloration.

Handwritten musical score on aged paper. The score consists of several staves. The top two staves contain vocal lines with lyrics. The middle section features a piano accompaniment with various notes and rests. The bottom section includes a bass line with lyrics. The handwriting is in black ink on yellowed paper.

Lyrics visible in the score:

- einna .
- ah! dove posso, ah.

Handwritten musical score on aged paper. The score consists of several staves. The top three staves contain musical notation with notes and rests. The bottom staff contains lyrics in Latin and Italian. The lyrics are: "De-i: oc-cul-las-mi, & fugit: in ogni parte si corre al-". There are some markings like "ff." and "mf." on the staves.

The image shows a page from a handwritten musical manuscript. It features several staves of music. The top section contains a few staves with notes and rests, including a double bar line. The bottom section contains a vocal line with lyrics written in a cursive hand. The lyrics are: *armi, ei mihi se- quaci et sono d'Albacia - no in poles.*

The image shows a page from a handwritten musical manuscript. It features several staves of music. The top three staves contain musical notation with notes and rests. The bottom staff contains lyrics in Italian. The lyrics are: "in quella benda forse potrei celar- mi . ah! fui de- lusa - - - e- colo". There are dynamic markings "f." (forte) and "Scribania" (likely a typo for "Scriba") in the score. The paper is aged and yellowed.

tem

p.

p.

mi

col s'mo Flauti

col s'mo clar. b₂

f.

f.

f.

8

8

8

8

mi

cinna

oh ciel! ferma: che

p.

Handwritten musical notation on the left side of the page, possibly indicating a specific section or measure.

Handwritten musical notation on the right side of the page, consisting of several staves with notes and rests.

Scribonia
fa - i - ti - di - me ! qual voce ?
cin - na ! Del Li - ran - no che fu ? Li - quo - ro ; il

presto.

f. b

f.

cielo combate a suo favor!

f.

Messa

Tutto e'oco =

Handwritten musical notation for three staves. The top staff has a *frem* annotation above it. The notation includes notes, rests, and dynamic markings.

per-lo, *non v'è più che sperat.* *frob:* *Fre-mo di segno* *cinna.* *Ma*

Handwritten musical notation for a single staff with lyrics. The lyrics are: *per-lo,* *non v'è più che sperat.* *frob:* *Fre-mo di segno* *cinna.* *Ma*

qual vet noi s'annanza impet - tu - no splendet fra questi orrori *scrib.* *veni!*

Handwritten musical notation on three staves. The first staff contains a series of notes with stems, some with flags. The second staff has notes with stems and a few accidentals. The third staff has notes with stems and a sharp sign. The notation is arranged in three measures, separated by vertical bar lines.

cinna.
Ingi!

Mut:
celiam - ci!

alluv:
oh! Tradi

attacca subito il Quartetto.

Andante

112

Quartetto.

Violini

Viole

Flauti

Clar.^{ti} in B.

Fagotti

Corni in E♭.

Trombe in E♭.

Trombe in B.

Tromboni

Cinna.

Scribemia

Storiano

Morona

Bassi

che se-ro, colpo è questo!

che si-ess, colpo è questo! di gel, di safo io

so-ri! che se-ro colpo è questo! di gel, di safo io resto il

che si-ess colpo è

di gel, di safo io resto - - il co-re in sen mi palpi - la di le-ma e di fu-
 resto, il co-re in sen mi palpi - la di le-ma e di fu-
 co-re in sen mi palpi - la di le-ma e di fu-
 questo! di gel di safo io resto il co-re in sen mi palpi - la

rot, il core in sen mi palpi-la di le-ma e di fu-
co-re in sen mi pal-pi-la di le-ma e di fu-rot di
palpi-la di le-ma e di fu-rot di le-ma di le-ma e di fu-
di le-ma e di fu-rot il co-re in sen mi palpi-la di

Handwritten musical notation for the upper part of the score, featuring complex rhythmic patterns and dynamic markings such as *cresc.*, *mf.*, and *p.*

Handwritten musical notation for the middle part of the score, including the instruction *col suo jmo in 2da* and dynamic markings like *mf.*

Handwritten musical notation for the lower part of the score, featuring dynamic markings such as *mf.* and *p.*

Vocal line with lyrics: *di le-ma e di fu-rot.* and *chi mai v'in-dufoe o perfidi*. Includes dynamic markings like *col'arco*, *cresc.*, *mf.*, and *p.*

Handwritten musical score for voice and piano. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are:

co - si i - ni - qua brama?

Empio fu sol la brama

Empio fu' sol la brama di

Empio fu' sol la brama di

Pre - ma cru - del !
Pre - ma - le in - degni .
Pre - ma cru - del !

Handwritten musical score for a vocal and piano piece. The score consists of 11 staves. The top two staves are for the vocal line, and the remaining nine are for the piano accompaniment. The music is in a major key with a 2/4 time signature. The vocal line includes the lyrics: "Te - ma ! fra po - co la mia vendet - ta as =", "Te - male ! oh Di - o !", and "Te - ma fra po - co". The piano part features various textures, including chords and melodic lines, with dynamic markings such as "f" (forte) and "p" (piano).

pal-lo d'ag-ni Ro-mano in pel-lo vive di brullo il cor.
nuovi pe-ti-gli aspel-lo dog-ni Roma-no in pel-lo si-ve di

cres.

Handwritten musical score for five staves, likely piano accompaniment. The notation includes various notes, rests, and dynamic markings such as "cres." and "mf.".

cresc.

Handwritten musical score for two staves with Italian lyrics. The lyrics are: "di Dunto il cor, etu = del ! fra poco fra" and "Dunto di Dunto il cor Ja - degni ! breva - le !".

cresc.

cres.

tremolo
p. *f.* *ff.*
Volo Volo
della fra po-co as-pet-to.
sapio pu-nis-vi Sie = male!

pp. *cresc.*
pp. *cresc.*
pp. *cresc.*
pp.
pp.
pp.
pp. *cresc.*

del *di - ve di* *Stu = lo il*
d'ogni Ro = mano in petto *vive di* *Stulo di* *Stulo il cor.*

Handwritten musical score for a string quartet and vocal soloist. The score is written on ten staves. The top five staves are for the string quartet (Violin I, Violin II, Viola, and Violoncello/Double Bass), and the bottom five staves are for the vocal soloist. The music is in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal line includes the lyrics "ni = ve di" and "ve di". The string parts are marked with dynamics such as *p* and *f*. The score is written in a clear, legible hand.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is divided into two systems. The upper system contains several staves with notes and rests. The lower system includes vocal lines with lyrics and piano accompaniment. The lyrics "So il cor" and "vi se di" are visible.

Handwritten musical score for voice and piano. The score consists of 12 staves. The top two staves are for the piano, with various dynamics like 'cresc.' and 'ff'. The middle staves are for the voice, with lyrics in Italian. The bottom two staves are for the piano accompaniment. The lyrics are: 'vi - ve di Bru - lo - so il cor vi - ve di Bru - lo - so il cor vive di Bru - lo - so il'.

Handwritten musical score for voice and piano. The score is written on ten staves. The top two staves contain vocal lines with lyrics. The bottom eight staves contain piano accompaniment. The lyrics are: "cor di Am - lo vi - ve ni - ve il co - re".

dog-ni Ho-ma - no ni - ve in - pel -

Handwritten musical score on ten staves. The notation includes various notes, rests, and clefs, typical of a manuscript from the 18th or 19th century. The score is organized into measures across the staves, with some markings that appear to be figured bass or specific performance instructions.

Handwritten musical score for a multi-voice setting, likely a chorale or hymn. The score consists of 12 staves. The top four staves (1-4) are for voices, with the top staff labeled "Soprano" (Soprano) and the bottom staff of this group labeled "Bass" (Bass). The middle four staves (5-8) are for instruments, with the top staff of this group labeled "Violin I" (Violin I) and the bottom staff labeled "Violin II" (Violin II). The bottom four staves (9-12) are for instruments, with the top staff labeled "Viola" (Viola) and the bottom staff labeled "Cello" (Cello). The music is written in a historical style, possibly 17th or 18th century. The lyrics "Gott ist unser Herr" are written in the lower staves. The score includes various musical notations such as clefs, notes, rests, and dynamic markings.

A page of handwritten musical notation on aged, yellowed paper. The score is organized into two systems of staves. The top system consists of 11 staves, with the first three containing dense, multi-measure passages. The middle system also consists of 11 staves, with the first three containing multi-measure passages and the remaining staves mostly containing rests or simple notes. The bottom system consists of a single staff with a few notes. The notation includes various note values, rests, and dynamic markings.

Handwritten musical score on aged paper, featuring multiple staves with musical notation. The notation includes various notes, rests, and dynamic markings such as *pp*, *ff*, and *fz*. The score is organized into measures by vertical bar lines. The paper shows signs of age, including some staining and discoloration.

adagio.

Notte zimmer spürte alle an Pflanze und den Dellen.

alleg. molto. s'apprisesa già s'apprisesa la vendella,

In-degni in-degni si ca-dete A giusta pena giusta

pena avete e giusta pe-na giusta la pena avete giusta pe-na.

del cie-co vostro ardor. s'apprisesa la ven-della indogni

si ca-dete giusta pena avete giusta pena a-vete dal cieco vostro ar-

Handwritten musical score with lyrics: *ca-dre-te e giu-sta pena as-se-re-*
le del cie-co del cie-co del cie-co vos-
tro adot

Handwritten musical notation on a grand staff system, including treble and bass clefs, notes, rests, and dynamic markings like *dot* and *ff*.

Tempo di Marcia grave e maestoso Coro. Atto III^{2o}

Violini

Viole

Flauti

Oboe

Clari in B.

Fagotti

Cori in D.

Trombe in D.

Tromboni in B.

Tromboni in C.

Tromboni in F.

Coro.

Bassi

ahi! qual god.

Lucco - la
 oggi pre - paria - si
 più per la pa -
 lina non v'è a spe - tar

più per la pa -
 lina non v'è a spe - tar

al pianto, si ge-mi-li *di questi misce-ri* *le giuocle le-ggime* *chi può ser-uar?*

al pianto si ge-mi-a-li *di questi misce-ri* *le giuoc-ke la-gri-me* *di suo fre-*

*alleg. sempre
in poca presa.*

chi sus' sponat?
chi sus' sponat?

A page of handwritten musical notation on aged, yellowed paper. The score is written on three staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The middle and bottom staves contain similar notation, with some notes appearing as stems without heads. The paper shows signs of age, including faint smudges and discoloration.

Handwritten musical score on aged paper. The score consists of several staves. The top three staves contain musical notation, including notes, rests, and clefs. The bottom staff contains a vocal line with lyrics written in cursive. The lyrics are: *Oh infelice ammi mio! Pudia in felice am d'e pin'che sperat. Sape si al*

meno pria di mont, qual sia di Scribonia il destin!

Stato con

piu allo.

lento se il tirano per dona al i-dol mio

*vede da lungi condurre / Ma giunge, ah! eruda
scribonia :*

colta parte.
f. *p.*

viola!

f. colta parte.
ce-ca-la *sh! Dio!* *f. tubacca*
Subito l'aria.

colta parte.
f. *p.*

adagio.

aria

Violini

Viole

Flauti

Oboe

Clarin. in B.

Fagotti

Cori in F.

Frambe in F.

Tromben

Corno

Organo

Bassi

quel volto, come si palli- do, quel guardo, oh Dei! si langui- do

Handwritten musical score for the first system. The top staff is a vocal line with the instruction *cresc.* (crescendo) written below it. The piano accompaniment consists of two staves with various chords and melodic fragments. The notation includes slurs and dynamic markings.

Handwritten musical score for the second system, primarily consisting of piano accompaniment. It features several staves with chords and melodic lines, continuing the musical piece.

Handwritten musical score for the third system, including vocal lines with Italian lyrics and piano accompaniment. The lyrics are: *salti - do - quel guardo, Dei si lan - - guido - l'anima nel cenno lace - ra scappare il cor mi fa' scap - oggi chi mai poltra? al pianto lor re - siste - re oggi chi mai poltra? al pianto lor re -*

allegro assai

The image shows a page of handwritten musical notation. At the top, the tempo is marked "allegro assai". The score consists of approximately 12 staves. The top three staves appear to be for vocal parts, with lyrics written below them. The lyrics are: "piare il cor mi fa", "sio = le = re", and "oggi chi mai, soltra". The remaining staves contain instrumental notation, including woodwinds and strings. The notation is in a cursive, historical style. There are some markings like "f." (forte) and "p." (piano) scattered throughout the score.

De' Su-mi in-co-so-sabi-li sulla la crudel-la'

Handwritten musical score for piano accompaniment, consisting of 11 staves. The notation includes various notes, rests, and dynamic markings such as *f*, *ff*, and *pp*. The score is written in a cursive hand and includes some clef changes and repeat signs.

Sub - la - la em - del - la'

andiam! *corriamo a chiedere del lor destin pie - la' an*

Handwritten musical score for vocal parts, including lyrics and musical notation for two voices. The lyrics are written in Italian. The notation includes notes, rests, and dynamic markings.

piu lento quasi adagio.

quel volto, come si palli- do, quel guardo, oh! Dei si langui- do

diam!

Tempo jmo

Handwritten musical notation for the first system, including treble and bass staves with notes and rests.

Handwritten musical notation for the second system, including treble and bass staves with notes and rests.

Handwritten musical notation for the third system, including treble and bass staves with notes and rests.

l'alma nel sen mi lace - ra scappiate il cor mi fa scappias scappiate il cor mi fa'.

Handwritten musical score for a choir and orchestra. The score consists of 12 staves. The top two staves are for the vocal parts, and the bottom ten staves are for the instrumental parts. The music is written in a historical style with various dynamics and articulations. The lyrics "dian!", "ran - - no eiel, ab - - foga - ti.", and "ma su ma" are written below the vocal staves.

sol - ve - ci - pi - li
de' numi nes - so - tabi - li
sub - la

sulla ca-tena del-la
andiam!
cot-tiam!
cortiamo a

poco più lento.

chiede - re del lor desolin pre - sa an - tiam! a chiedere piola'

quel sol - lo

Tempo jmo

colli- do
 quel guardo languido scappiare il cor mi fa.
 Si - tan - no

f. *p.* *f.*

ciel ad - sfogati! *ma su me = sol pre - cipiali* *de*
audiam, cottiamo! *cottiamo a chiede - re*

f.

numi inefso - rabili *In - la la cu - del - la*
del lor desti - na del lor desti - na del lor des - ti - na

so.

la cruz sellada del los destins pieta' del los des-lin la cruz del del los destins pieta' del los des-lin la cruz del del los destins pieta' del los des-lin

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score includes dynamic markings such as *ff.*, *mf.*, and *andiam*. The lyrics are written in a cursive hand and include the words: *andiam corriamo*, *del lor destin pie-la, andiam diadiamo*, and *sub-la la cru-del-la sub-la*. The music is arranged in several systems, with some staves containing rests and others containing active notation. The paper shows signs of age, including some staining and discoloration.

Handwritten musical score for piano accompaniment, featuring multiple staves with notes, rests, and dynamic markings like 'p.' and 'f.'

Sub- la la crudel - la - la cru - del - la' la cru - del - la'

del los deslin pie - ta' del los deslin pie - ta', del del los des -

Handwritten musical score for vocal line with lyrics in Spanish, including dynamic markings like 'p.' and 'f.'

la crudel - la
lin del los desolm pie - la

unio col jmo

il popolo parte precipitosamente.

agitato.

Violini

Viola

Clari in B.

Fagotti

Scabiosa

Bassi

cinn.

Scabiosa

cinn! *fulsita!* *ab'vieni* *cor mi ricevi o caro,* *tes - tere ad - dis*

allegro molto.

Musical score for piano accompaniment, consisting of two staves (right and left hands). The notation includes various chords and melodic lines, with dynamic markings such as *f.* (forte) and *ff.* (fortissimo).

Cinna.
 come il diavolo forse -- ah, l'hai crudeli! a morte li condanna? E la mia morte necessaria per

Musical score for piano accompaniment, consisting of two staves (right and left hands). The notation includes various chords and melodic lines, with dynamic markings such as *f.* (forte) and *ff.* (fortissimo).

Cinna. *Scribania.*
 lui. Peggio mi tenne, che più di campo non è? -- ne v'è più speme? -- di me! *Cinna* tu piangi

qual debo- lezza e' questa? la mia morte non e', che lenno, o cara! piango il tuo stato, e la tua sorte a-

cinna.

Altocca subito il Terzetto.

mara

Handwritten musical score on aged paper, consisting of approximately 25 staves. The notation is extremely faint and illegible, appearing as light grey lines and smudges across the page.

atto. non troppo.

Terzetto.

Violini

Viola

Flauti

Oboe

Clarin. ^{li} in B.

Fagotti

Corni in G.

Tribonici

Cimba

Tromboni

Bassi

Di tanti tuoi tor-menti sola cagion son

io, questo pensiero, oh Dio! questo mi fa morir! questo mi fa morir.

This page contains a handwritten musical score on aged paper. The score is written in black ink and consists of approximately 12 staves. The top three staves contain a vocal line with lyrics written below. The lyrics are:

questo pensiero, oh Dio questo mi fa morir, questo mi fa morir.

The bottom three staves contain a basso continuo line. The lyrics "La notte che pa" are written below the bottom staff. The score includes various musical notations such as notes, rests, and clefs. There are some faint markings and a "Solo. 1. da" annotation on the right side of the page.

Solo.

ven-ti, grata vultus vo-glio se seco almen ben mi-o seco patria soj-

Handwritten musical score on aged paper. The score consists of approximately 12 staves. The top three staves contain a vocal line with lyrics. The middle section contains several staves with instrumental accompaniment, including a prominent melodic line in the fifth staff. The bottom section contains a vocal line with lyrics. The handwriting is in dark ink on yellowed paper.

fit: se loco almen ben mi = a se le = co, polsa sof. fit, se le =

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The lyrics are written in Italian and include:

co se seco po-lio sof-fre

addio mio bene!

ve-nite!

an-diam!

partir con

viene!
ad - dio
ve - nite!

che pena
ve - nite!

da se!
ah, che mat - tir!
ve - nite!

poco più alto.

The musical score is written on 14 staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The piano accompaniment is spread across the remaining 13 staves. The score features several measures of rests, followed by active passages with notes, rests, and dynamic markings such as *p* and *f*. The lyrics are written below the vocal line in the later measures.

Deh! ve-di in questo pian-to che

Handwritten musical score on aged paper, featuring ten staves. The top three staves contain vocal lines with lyrics. The middle three staves contain piano accompaniment. The bottom two staves contain further vocal lines. The lyrics are in Italian and include the phrase "da mihi lumen pietatis".

da mihi lumen pietatis d'amore estremo, prope sol degne di pie-tà

da se.
con questo accento piano che
Deh vedi in questo

da suoi lu- mi piave an- cora es- treme prose del a- mor suo mi da- con questo
 pianto, che da miei lumi piove d'amor estreme prose degne vol di piehi.
Adagio
 L'a- cesso a- maro

piano che da suoi lumi piove, colre - me pro - ve del'amor suo mi da
 Del vedi o cara in questo piano d'amore colre - me prode d'a - more estreme
piano che da suoi lumi piove, l'anima mi com - morte l'ani - ma mi commove

anco - ra coltume prove del' amor suo mi da del' amor suo mi
pro - ve deg - ne sol di - pie - la' sol degne di - pie - la' sol degne di - pie -
ma , ma vana , ma vana e' la pila' ma , ma vana e' la pie - la' , ma , ma vana e' la pie -

Handwritten musical score for a vocal piece, featuring multiple staves of music and lyrics in Latin. The score is written on aged paper and includes various musical notations such as notes, rests, and clefs. The lyrics are written below the vocal line.

Lyrics:

da ad = do ! oh ! obe ma =

la' ad di = o !

la' ve = ni = te ! ve = ni = te ! ve = ni = te !

in con questo piante, es-treme prove del
in! del! vedi in questo piante che da' suoi lumi piove, d'amore, estreme prove sol
l'ama-ro piante mi move Palma ma, ma

Handwritten musical score for a vocal piece, likely an aria or duet. The score consists of approximately 12 staves. The top staves contain the vocal line, while the lower staves contain the accompaniment. The lyrics are written in Italian and are repeated across the staves.

a - mor suo mi da' del amor suo mi da' del amor suo mi da del'
degne di pietà sol degne sol degne di pietà sol degne sol degne di pietà sol
va - na e' la pietà ma vana vana e' la pietà ma vana vana e' la pietà ma

amor suo mi da . del' amor suo mi da . del' a - mor suo mi da' .
 degne di pietà' . sol degne di pie - tà' sol deg - ne di pie - tà' .
 vana e' la pietà' ma vana e' la pietà' ma va - na e' la pietà' .

Maestoso.

Marcia.

Violini

Viole

Flauti

Oboi

Clari in B.

Fagotti

Corni in Eb.

Corni in B.

Trambe in Eb.

Timp: Eb: B.

Tramboni

Violoncelli

Bassi

The image shows a page of handwritten musical notation for a symphony orchestra. The score is divided into two sections: 'Maestoso' and 'Marcia'. The instruments listed on the left are Violini, Viole, Flauti, Oboi, Clari in B., Fagotti, Corni in Eb., Corni in B., Trambe in Eb., Timp: Eb: B., Tramboni, Violoncelli, and Bassi. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings like 'mf.' and 'f.'. The score is written in a cursive, historical style.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The notation includes various rhythmic values, beams, and slurs. A prominent dynamic marking 'colmo' is written in the upper right section of the score. Several staves feature a 'p.' (piano) marking. The handwriting is in a historical style, likely from the 18th or 19th century. The paper shows signs of age, including some staining and discoloration.

Handwritten musical score for a string quartet, featuring staves for Violin I, Violin II, Viola, and Cello/Double Bass. The score includes dynamic markings like "calmo" and various musical notations such as slurs, ties, and rests.

A handwritten musical score for a multi-voice choir and piano accompaniment. The score is written on 18 staves, organized into two systems of nine staves each. The top staff of each system is the vocal line, with the other eight staves representing the piano accompaniment. The music is in a common time signature (C) and features various musical notations including notes, rests, and dynamic markings such as *f* and *ff*. The score includes several measures of music, with some measures containing complex chordal textures. The handwriting is in black ink on aged, slightly yellowed paper.

A page of handwritten musical notation for a multi-instrument ensemble. The score is organized into systems of staves. The top two staves of each system appear to be for vocal parts, with lyrics written below them. The lower staves are for instruments, including what looks like a keyboard (piano or organ) and strings. The notation includes various note values, rests, and dynamic markings such as *pp* (pianissimo) and *mf* (mezzo-forte). The piece concludes with two distinct endings, labeled *1ma volta* and *2da volta*, each marked with a double bar line and repeat signs.

1ma volta

2da volta

Handwritten musical score for a multi-instrument ensemble. The score is organized into systems of staves. The top system includes a vocal line with lyrics "fin" and "tio". The middle systems feature various instrumental parts, including woodwinds and strings. The bottom system is marked "col Basso" and includes a bass line. The notation includes notes, rests, and dynamic markings such as "cresc." and "col Basso".

Handwritten musical score on a page with 15 staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. A large, decorative arch is drawn over the top of the staves, starting from the second staff and ending at the top of the page. The word "bis" is written in the center of the page, above the arch. The manuscript is written in a historical style, likely from the 18th or 19th century.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The handwriting is in black ink and appears to be from the 18th or 19th century. The paper shows signs of age, including some staining and discoloration. The score is organized into measures by vertical bar lines, and there are some double bar lines indicating section breaks.

Largo.

Coro.

Violini
 Viole
 Flauti
 Clar.^{in B.}
 Fagotti
 Corni in Eb.
 Trombe in Eb.
 Timpani Eb
 Tromboni
 Coro
 del popolo.
 Bassi

col smpo

sempre ad umano e- dem pio su- ni- lo i il tra- di-

l'em - pio ca - dra' nel proprio error ca - dra' nel proprio error sempre ad umano e
presto, o tardi l'em - pio ca - dra' nel proprio error nel proprio er -ror
dra' presto, o tardi ca - dra' nel proprio error ca - dra' nel proprio error
far - di ca - dra' nel proprio error ca - dra' ca - dra' nel proprio error

Handwritten musical score for a multi-voice setting. The score consists of approximately 12 staves. The top staves contain vocal parts with lyrics in Italian. The lower staves contain piano accompaniment. The lyrics are: *sem - pio pu - ni - lo e' il tradi - tor ; e presto , o tardi l'em - pio ca - dra nel proprio es -*

Musical score for a vocal and instrumental piece. The score consists of 12 staves. The top 10 staves are for instruments, and the bottom 2 staves are for a vocal line. The vocal line includes Italian lyrics:

Sempre ad u-mano esempio pu-ni-lo e' il tradi-tor

Sem - pre ad u-ma - no ad u-mano esempio pu - ni - lo e' il tradi - tor il tradi

Handwritten musical score on aged paper. The score consists of approximately 15 staves. The top staves contain instrumental parts with various rhythmic figures and rests. The lower staves contain vocal parts with lyrics in Italian. The lyrics are: "lat-di l'empio cadra ca-dra e presto, o lat-di l'empio cadra ca", "l'empio ca-dra", "lat-di l'empio ca-dra ca-dra e presto, o lat-di l'empio cadra ca", and "presto, o lat-di ca". There are also some markings like "Il de solo" and "p." in the score.

O Dio Dio

dra' nel proprio e-ri-ssi

*Handwritten musical notation with various notes, rests, and dynamic markings such as *ff* and *sf*.*

Moderato.

Violini *ff.* *col jno*

Viole *ff.* *col Bassi*

Maracas

Bassi *ff.*

cus - to di ! a me da - van ti si pre - sen ti vo i rei

Tutti. *ce - co - li ! o De i ! alle - vi ano ? Pie*

sf. *sf.* *Sempiterno.* *sf.* *ollusiano.*

la' ! si-gno-re ! se mai degno del tuo fa-vor - - la-cete - - al

sf.

lous vi avvicinate, o in-grati ! E voi Figli di Spo-ma, voi cilladini vilite, e d'ollusiano.

p. *p.*

sensi in-co-noscete alfin. oia ! dis-ciol-ti zian' da que' lacci infami inanti-venale i rei. Dalle sue

espe, da' tradi-menti suoi ciavem a polvo, a ogni peccato, crima! Pure-na! ve-nite a questo
 se-no. co-si offa-ranno salva l'o-nore; pu-nisce i suoi ne-mici; e sol vedet de-
 sic di Ro-ma: figli ei citta-din fe-li-ci: *allacca subito il cors.*

gran - de ve - na il - gino = lo - sti - fez - so - del - sa - lio

Handwritten musical score on aged paper, featuring multiple staves with musical notation and dynamic markings. The notation includes notes, rests, and various dynamic symbols such as *mf*, *f*, and *pp*. The score is organized into measures across several systems.

Key markings and text include:

- mf* (mezzo-forte)
- f* (forte)
- pp* (pianissimo)
- Dynamic markings like *mf* and *f* are placed above or below notes.
- Textual annotations such as *mf*, *f*, and *pp* are interspersed throughout the score.

Recitativo.

Violini

re

Viole

re

Cinqua

oh sorpresa! oh, stu- per! oh, gioia! oh

Murena

Livia

Scipione

Alluviano.

Do-i! Ho-mani! i polli miei non sono paghi ancor; di pace ammi- re, sol tra- mose d'o-

not, memo- re an- cora dell' co- stumo di Giu- lio mi- do solo, alla Patria, al fe-

na - so rendo l'impeto o mai . Se nei de - li - li sil - la immilai fin

ora, nel - la vi - tu' voglio imi - tar - lo anco - ra

piu', au - guolo ! non piu', co - nosce oggano che all'Impe - to del

mondo li desli- van gli De- i Si- gnore ! ri- tie- ni lutto il primo po-

Musica

ter. Pui non is- degna Po- ma a le d'ubi- ti- re.

attacca subito il coro.

coro.

adagio non troppo.

Violini

Viola

Flauti

Clavi in b.

Saxofli

corni in eb.

coro.

Bassfi

Padre! Si-gnore! del, non las-ciat ci di-vi-no a

no-re, si-li-ale a-more. *ff* Pa-dre, sig-na-re *p.* li pro-mel-

Amen

Pa - dre!

Pa - dre!

Si - lia - be - mo - te
li - pro - mel - lium

Recit.^{to}

Violini

Viole

Chorano.

Bassi

espa-le! a tanti preghi piu' non re- siolo. In ar-re-ni di

alto mod.^{to}

Ro-ma sa-dre io sa-ro

voi di miei figli il nome non di suddi-li ar-tole

Sci

bo-nia ai primi affet-ti lie-la ri-tor-ni; il cor di Livia a-manfe a-

paghi i miei desi-ri: e perche io solo d'un Regno il pe-ssa a vaste-ner non

reggo, consol di Roma cima oggi fe-leg-gio.

1/3
alleg. non troppo.

Sacelli con coro.

Frotte e Timpani in Fine.

Violini
Viola
Vanti
Voci
Clar.^{li}_{in B.}
Fagotti
Corni in Eb.
Cimba
Trombonia
Oclarino.
Tromba
Murtina, e
Soprano
Chor.
Violoncelli
e Bassi.

Si - denke Sorge aus - ra, pre - sagio di con - so - la; la notte in un mo -

men - to gva - ni - la spari - ra
fra poco il biondo
fra poco il biondo nu - me - tis

mi - me no - plen - de - ra' si - plen - de - ra' d'in - torno ; ci an - gu - ra il nuo - vo
splen - de - ra' d'in - torno - ra' si - plen - de - ra' d'in - torno ,

gior- no ei augu- ra la piu' felici- ta' e' la' ti splende'

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is arranged in two systems of staves. The top system consists of five staves, and the bottom system consists of five staves. The notation includes various musical symbols such as notes, rests, and clefs. In the middle of the page, there are two lines of handwritten lyrics in Italian. The first line reads: *Sia poco il bian - do fra poco il bianco*. The second line reads: *Sia poco il bian - do il bian - do*. The paper shows signs of age, including some staining and discoloration.

Handwritten musical score on aged paper, featuring multiple staves. The score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are written in Italian and include the words: *ni - me*, *risplende - ra*, *a noi d'in -*, and *a noi d'in -*. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including yellowing and some staining.

solo

ra'

splende

ra'

ci angusta il nuovo

OHIO

The image shows a page of handwritten musical notation on aged, yellowed paper. It features approximately 12 staves. The top section contains vocal or instrumental lines with various notes, rests, and dynamic markings such as *solo*. The middle section includes a piano accompaniment with dense chordal textures and arpeggiated figures. The bottom section contains lyrics written in a cursive hand, including the words *ra'*, *splende*, *ra'*, and *ci angusta il nuovo*. A large, stylized word *OHIO* is written across one of the staves. The paper shows signs of age, including some staining and discoloration.

gior = no la piu' se - li - ce - ta' ci argura il nu = vo

gior - no la piu' fe - li - ce - ta' la piu' fe - lice'
a voi la piu' la piu' fe - li - ce'

la piu felice sta
a noi la piu
ci angusta il tempo

Handwritten musical score for an instrumental ensemble, featuring multiple staves with complex rhythmic and melodic patterns. The notation includes various note values, rests, and dynamic markings.

piu' se- li- ce- et- to-

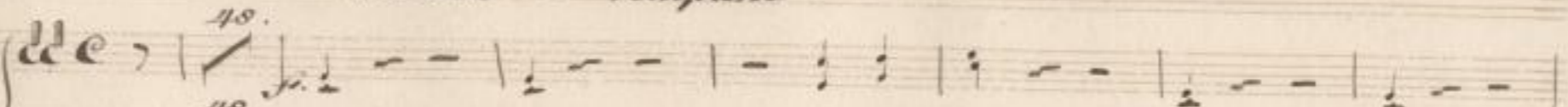
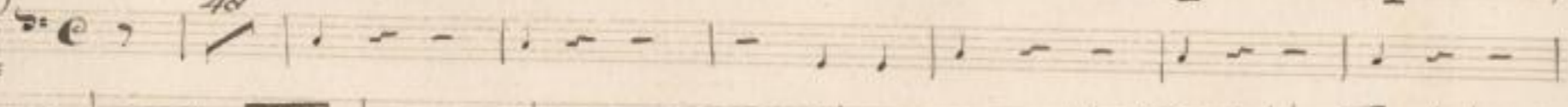
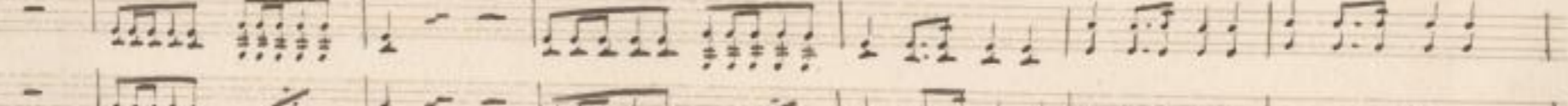
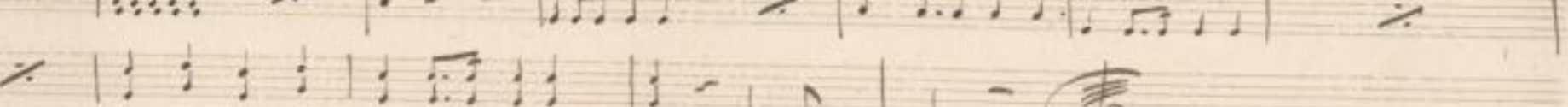
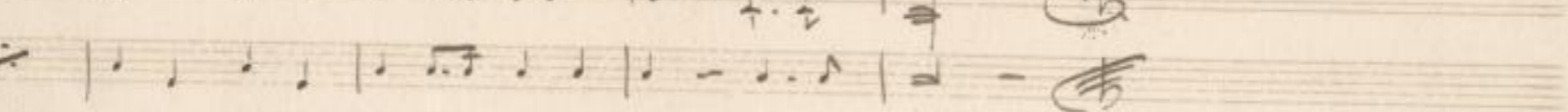
ci augura il nuovo gioi- la- piu' se- li- ce- et- to-

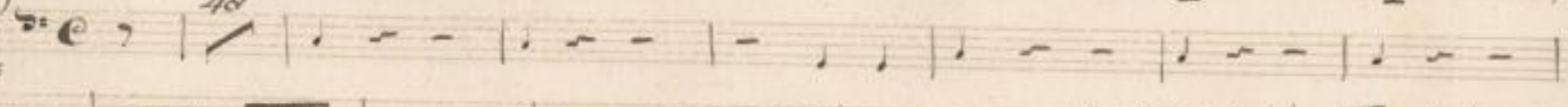
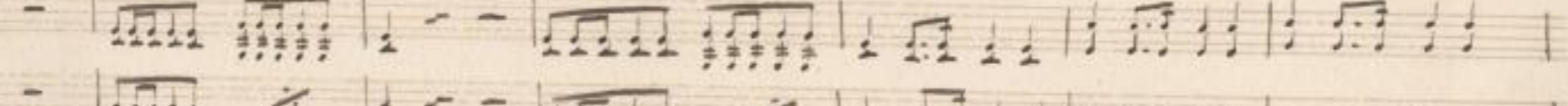
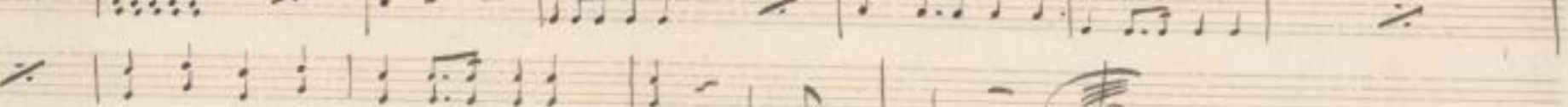
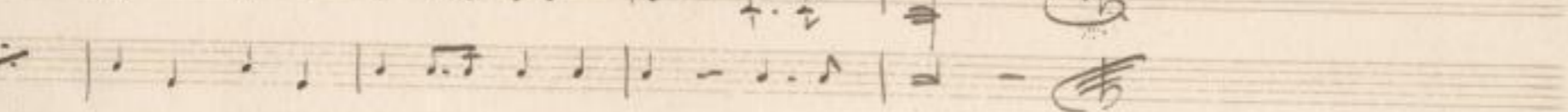

Handwritten musical score for a vocal line with Italian lyrics. The lyrics are written in a cursive hand and include the words "piu' se- li- ce- et- to-", "ci augura il nuovo gioi-", and "la- piu' se- li- ce- et- to-". The notation includes notes, rests, and dynamic markings.



la piu se- li- ce- la piu se- li- ce- la
piu se- li- ce- la

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves. The top section features complex, multi-measure rests and dense melodic lines. The middle section contains more rhythmic and melodic patterns, with some staves showing repeated notes. The bottom section includes a few staves with simpler notation, possibly for a basso continuo or a specific instrument. The handwriting is in black ink, and the paper shows signs of age and wear.

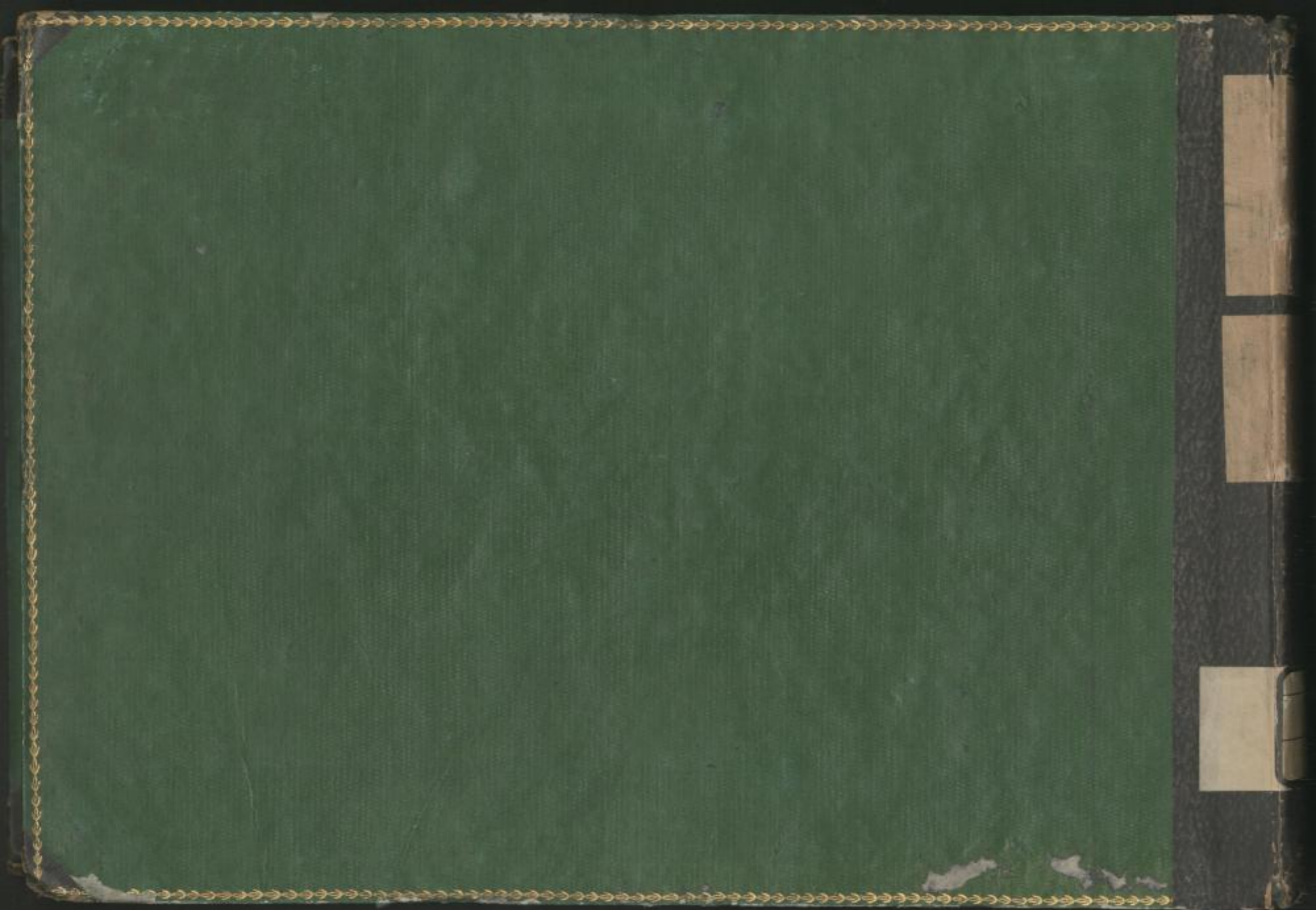
Trombe e Timpani.

Trombe in Eb. } *de* 7 | ⁴⁸ /  |  |  |  | 

Timpani Eb. B. } *e* 7 | ⁴⁸ /  |  |  |  | 







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