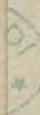




ATTO. SECONDO.
Il Barbier di Siviglia
Del Sig.^{ro} Giovanni Paisello







57

Scena II^a

Bartolo, Rosina

Alla fine parti dissimuliamo. Quel sol.

Bar. *dato per dirlo è molto allegro.* *Curi = osa voi non*



Ros. *siete di leggere la carta che v'ha dato.* *Che carta! Non intendo.* *Quella che là met.*

Ros. *teste. Ah si per distrazione.* *Deh fatela veder.* *Quest'è il biglietto che jeri rice-*



Bar. *vei da mio cugino.* *E veder nol potrei!* *Nò signorino guardate indegni*

Bar. *ta.* *vader* *Ciel* *lo voglio.* Ros. *Voi non lo vedete.* Bar. *La porta serredo non scapperete*

Ros. *Cieli che devo far presto cambiamolo.* Bar. *a - de po lo vedro.* Ros.

Bar. *Come?* Ros. *Per forza.* Bar. *Ahime* Ros. *Che cosa avete?* Bar. *Ah mi sente mo-*

Bar. *rir. ... No' mio Tesoro ...* Ros. *Ah che non posso piu'; io manco, io moro.* Bar.

Ros. *[La lettera leggiam senza che veda.]* Bar. *Ah! Che rabbia di saper...* Ros. *Oh me infe-*

Bar.
lice ... Oh ciel! che vedo! questa lettera è quella del cugino mi son

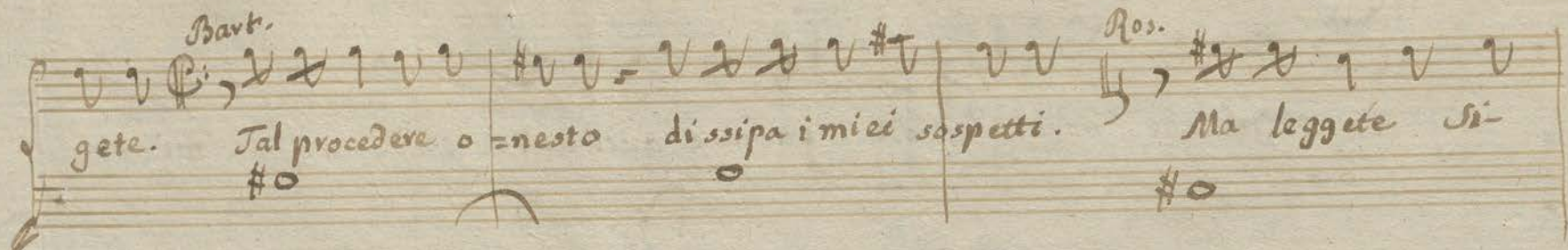
ben ingannato oh me meschino! Ah! Son va = povi mio ben nò nonte-

mete il polso appena batte. Deh lasciatemi stare. Confesso ho

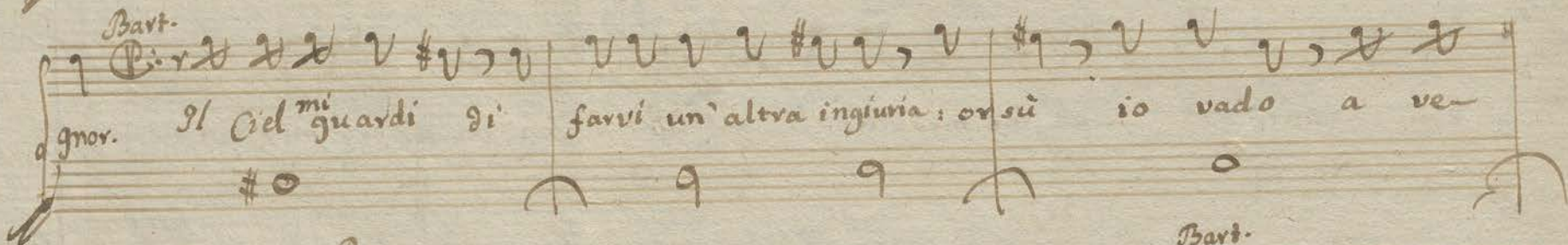
Ros. torto. Il vostro doman = dar si ributtante. *Bar.* Cara perdon son quà alle vostre

Ros. piante. Con le buone maniere tutto da me s'ottiene ecco leg-

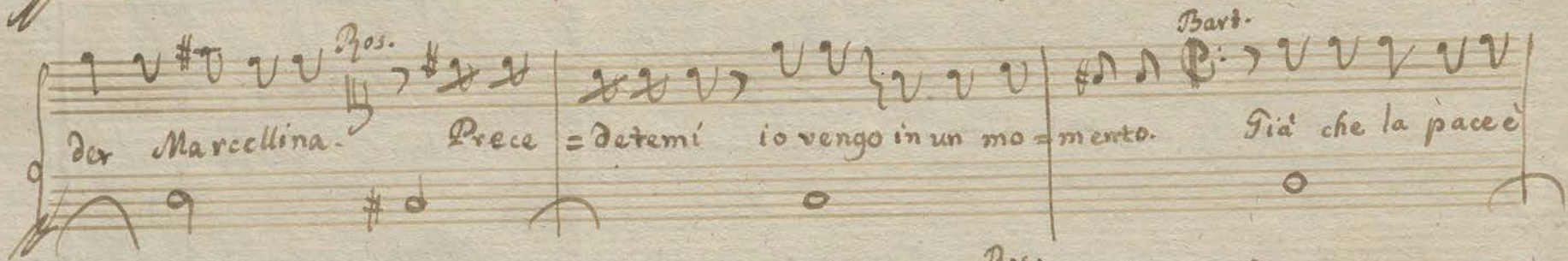
Bart.
gete. Tal procedere o = nesto di ssipa i miei sospetti. *Ros.* Ma leggete si



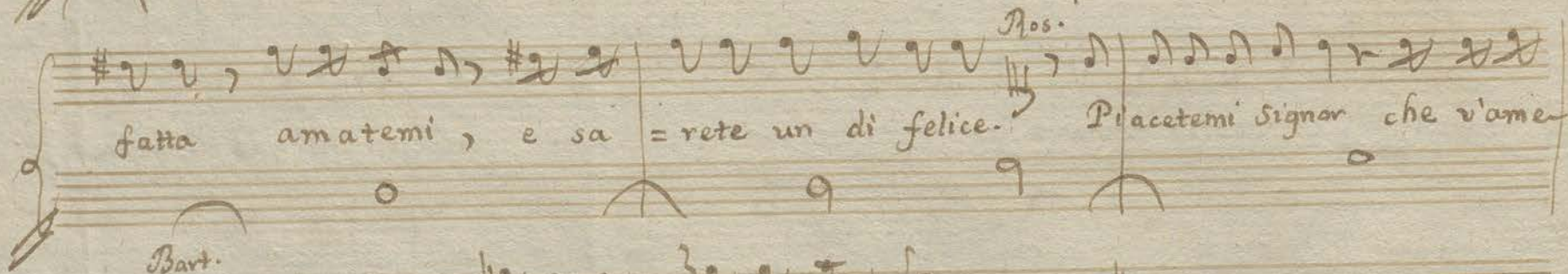
Bart.
gnor. Il Ciel mi guardi di farvi un'altra ingiuria: or sù io vado a ve



Ros.
der Marcellina. Prece = detemi io vengo in un mo = mento. *Bart.* Fia' che la pace è



Ros.
fatta amatemi, e sa = rete un di felice. *Bart.* Piacetemi signor che v'ame



Bart.
rò Vi piacerò ben mio vi piace rò segue



Scena 12^a

Rosina sola

Leggiamo questo foglio che m' ha dato sin'or tanto cor-

doglio ah troppo tardi lessi egli mi prega te = ner querela a-

perta quest' oggi col Tutto n'avevo una l'ho lasciata scappar il mio ti-

ranno tanto ingiusto è come che i beni miei mi toglie e libertà all' sommi

Dei deh ab = biate voi pietà dei casi miei.

Cavatina Rosina

non si fa

Bar

Res.

par caraffina or Basiglio verra

raglio in leziona musica piu vno in volantase in

glava cosa dovrebba andare.



Violini

con Sordini

8va:

Clarini

Fagotti

Corni in Bessa

con Sordini

Viola

Violina

Larghetto

ottavoce

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into four measures, separated by vertical bar lines. Each measure contains ten staves of music. The notation is a form of shorthand, likely for a keyboard instrument, using various symbols such as vertical stems, horizontal lines, and curved arcs to represent notes and chords. The first two measures feature complex, dense patterns of notes, while the third and fourth measures appear to be simpler, possibly representing a bass line or a specific accompaniment. The paper shows signs of age, including some staining and wear at the edges.

Giusto Ciel che conoscete quanto il cor onesto

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *rit.*. The lyrics are written in Italian.

The lyrics are:

sia quanto il Cor onese — — — — — to

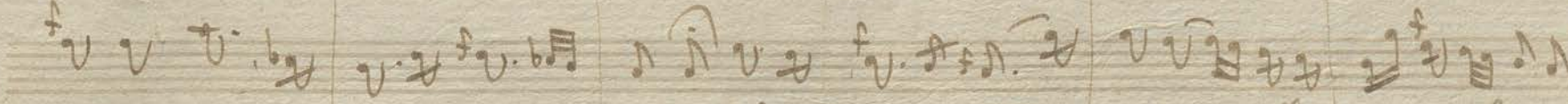
Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values and rests.

Five empty musical staves, each containing a few handwritten notes or rests at the beginning, likely serving as a prelude or introduction to the main piece.

Handwritten musical notation on two staves with Italian lyrics. The lyrics are: *sia deh voi date all'anima mia all'anima mia quella*. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the notes.

gva:

pa - - - ce che - - non ha giusto Ciel che cono -



cete quanto il Cor onesto sia deh voi date all'Alma mia quella pace che non



p. ass.

Wni: //

p. ass.

Handwritten musical score for five staves. The top two staves contain complex rhythmic patterns with notes and rests. The middle two staves contain simpler rhythmic patterns, including quarter and eighth notes. The bottom staff contains a few notes and rests. Dynamic markings include 'f.', 'f. ass.', 'pmo.', 'for.', and 'p. ass.'

W ni: =

Handwritten musical score for a vocal line with lyrics. The lyrics are: "ha giusto Ciel giusto Ciel deh voi date all'alma mia quella pa:". The score includes notes, rests, and dynamic markings like "for.", "f. ass.", and "pmo."

Handwritten musical score for a multi-staff instrument, possibly a harpsichord or keyboard. The score is divided into two systems. The first system has six staves. The second system has seven staves. The notation includes various note values, rests, and dynamic markings such as 'p.' and 'f.'

ce che non ha quella pace quella

ce che non ha quella pace quella

Handwritten musical notation for the first system, consisting of two staves. The notation includes various note values, rests, and dynamic markings such as *sf.* and *f.*

Handwritten musical notation for the second system, consisting of two staves. The notation includes various note values, rests, and dynamic markings such as *sf.* and *f.*

Handwritten musical notation for the third system, consisting of two staves. The notation includes various note values, rests, and dynamic markings such as *sf.* and *f.*. The lyrics are written below the notes.

pace quella
pace che non ha quella
pace che non ha quella
pace che non

This page contains a handwritten musical score on ten staves. The notation is in a historical style, featuring various rhythmic values and slurs. The first two staves have simple rhythmic patterns. The third and fourth staves contain more complex, dense rhythmic passages with many notes. The fifth and sixth staves continue with rhythmic patterns, some marked with a '+' sign. The seventh staff shows a series of notes with curved lines underneath. The eighth staff has a few notes, with the first one labeled 'ha'. The ninth and tenth staves consist of a series of notes, with the first one labeled 'pmo.'.

Handwritten musical score on five staves. The top staff contains a melodic line with a 'p.' dynamic marking. The second staff has '8va.' markings. The bottom staff has a 'poco' marking. The score is divided into measures by vertical bar lines.

Fine dell'

Atto Secondo

Handwritten musical notation at the bottom of the page, including a clef and a 'poco' marking.

3/3.

Il Barbiere di Siviglia. Atto Terzo
Scena I. Bartolo Solo. Poi Scena II. Il Conte travestito, e c.

Violini
Musical notation for Violins, starting with a treble clef, 3/4 time signature, and dynamic markings like *fe*.

Oboè
Musical notation for Oboe, starting with a treble clef, 3/4 time signature, and dynamic markings like *mf*.

Fagotti
Musical notation for Bassoons, starting with a bass clef, 3/4 time signature, and dynamic markings like *mf*.

Corni
Musical notation for Horns, starting with a bass clef, 3/4 time signature, and dynamic markings like *mf*.

Violoncelli
Musical notation for Cellos, starting with a bass clef, 3/4 time signature, and dynamic markings like *mf*.

Il Conte
Musical notation for the character Il Conte, starting with a bass clef, 3/4 time signature, and dynamic markings like *mf*.

Bartolo
Musical notation for the character Bartolo, starting with a bass clef, 3/4 time signature, and dynamic markings like *mf*.

Moderato
Musical notation for the tempo marking, starting with a bass clef, 3/4 time signature, and dynamic markings like *mf*.

Handwritten musical score on aged paper. The score consists of several staves. The top staff contains complex rhythmic patterns with notes and rests, including dynamic markings like 'p' and 'f'. Below it are several staves with simpler rhythmic patterns, possibly for a different instrument or voice part. The paper shows signs of age, including yellowing and some staining.

Handwritten musical score with lyrics. The lyrics are written below the notes: "cheheunor? ohinadeunora la cre-". The score includes notes and rests on a staff, with dynamic markings like 'p' and 'f'.

Handwritten musical score for the first system, consisting of six staves. The top two staves contain complex melodic lines with many beamed notes. The bottom four staves contain rhythmic accompaniment, including chords and single notes.

Devo aff è cal-mata aff è aff è aff è col-mato m'al contrario ella cadi-voto ella cadi-vota ella cadi-

Handwritten musical score for the second system, consisting of two staves. The top staff contains a melodic line with lyrics written below it. The bottom staff contains a bass line with dynamic markings 'f', 'ff', and 'sf'.

Handwritten musical score for the first part of the piece, consisting of ten staves. The notation includes various notes, rests, and dynamic markings such as 'p' and 'f'.

vata

e non vuol che quel che è peggio e non vuol che quel che è peggio di Ba -

Handwritten musical score on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *4y*. A red wax seal is visible on the left edge of the page.



Handwritten musical score on two staves. The first staff contains the lyrics "nilio mi la rion" and the second staff contains the lyrics "machi batte così forte la credeva offe cal -". The notation includes notes, rests, and dynamic markings like *f* and *pp*. A red wax seal is visible on the left edge of the page.

Handwritten musical score for a multi-stemmed instrument, possibly a harpsichord or lute. The score consists of ten staves. The first two staves contain dense, rapid sixteenth-note passages. The remaining eight staves contain more sparse, rhythmic patterns with some rests. There are some annotations in the first staff, including 'f.g.' and a circled '5'.

ma ta ni al con - tra no cello è abi - rata affè o j - fe ella è abi - rata
 ma chi

ma ta ni al con - tra no cello è abi - rata affè o j - fe ella è abi - rata
 ma chi

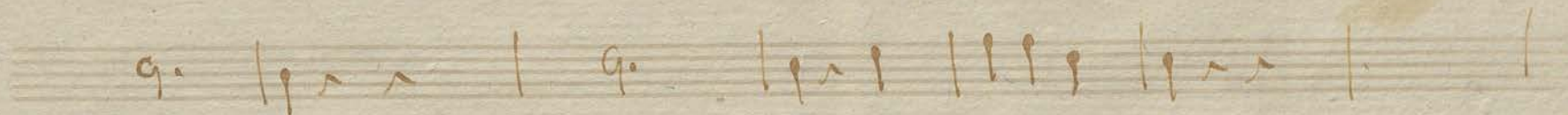
Handwritten musical score on aged paper, featuring multiple staves of notation. The top section consists of five staves of music, including a vocal line and accompaniment. The bottom section includes a vocal line with lyrics and a corresponding bass line.

Gatte cori forte parche butti giu le porte e non vuol ch'è quella d'è jaggio e non vuol ch'è quella d'è
 no. d. g.

Handwritten musical score on aged paper, featuring a large red wax seal at the top left. The score is written on five staves. The first staff begins with a treble clef and a key signature of one flat. The second staff contains a complex melodic line with many beamed notes. The third and fourth staves appear to be accompaniment with fewer notes. The fifth staff contains rhythmic markings like '6q.' and 'q.'.

peggior di Ba- silio più la riox machi batte cori forte perche tutti giu la para perche

A single staff of music at the bottom of the page, containing rhythmic markings and notes. A green wax seal is visible on the left side of this staff.



Gutti giù le porte teno sia qualche biccon teno sia qualche biccon



Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures with triplets and other rhythmic markings.

Alto ve

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one sharp (F#). The notation includes several measures with notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes and rests.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one sharp (F#). The notation includes several measures with notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes and rests.

Gioja, e pace sia con noi

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes and rests.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one sharp (F#). The notation includes several measures with notes and rests.

*Alto ve
Ritardato*

Handwritten musical notation on a single staff, featuring a series of notes with a '3' above them, indicating a triplet.

Handwritten musical notation on a staff, consisting of notes with stems and beams, possibly representing a vocal line.

Handwritten musical notation on a staff, showing notes with stems and beams, continuing the piece.

Handwritten musical notation on a staff, featuring notes with stems and beams.

Empty musical staves, indicating a section of the manuscript that has not been written.

Handwritten musical notation on a staff, with notes and stems, and the lyrics "vi - de - sio e gioja" written below.

Handwritten musical notation on a staff, with notes and stems, and the lyrics "pace per via il cielo a voi..." written below.

Handwritten musical notation on a staff, showing notes with stems and beams.

Handwritten musical notation on a five-line staff, featuring a series of eighth and sixteenth notes.

Handwritten musical notation on a five-line staff, featuring a series of eighth and sixteenth notes.

Empty musical staff with vertical bar lines.

Empty musical staff with vertical bar lines.

Handwritten musical notation on a five-line staff, featuring a series of eighth and sixteenth notes.

Empty musical staff with vertical bar lines.

Empty musical staff with vertical bar lines.

Handwritten musical notation on a five-line staff, featuring a series of eighth and sixteenth notes.

pace

pace e gio-ja

Handwritten musical notation on a five-line staff, featuring a series of eighth and sixteenth notes.

buon au-gurio in ver ni pace in ver in ver in ver ni pace

Handwritten musical notation on a five-line staff, featuring a series of eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a series of notes with various ornaments and slurs.

Handwritten musical notation on a single staff, consisting of a series of notes with stems and flags, possibly representing a specific rhythmic pattern.

Handwritten musical notation on a single staff, showing a sequence of notes with stems and flags, continuing the rhythmic pattern.

Handwritten musical notation on a single staff with lyrics underneath. The lyrics are: *sia con noi, sia con noi e gioia e pace vi de -*

Handwritten musical notation on a single staff, showing a sequence of notes with stems and flags.

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

Handwritten musical notation on a five-line staff, including notes and rests, with the word "pino" written below the first two measures.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests, with the lyrics "no e pace e gioia" written below.

Handwritten musical notation on a five-line staff, including notes and rests, with the lyrics "ohimè ohimè che noja ohimè ohimè che noja" written below.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a single staff, featuring complex rhythmic patterns and triplets.

Handwritten musical notation on a single staff, featuring rhythmic patterns and notes.

Handwritten musical notation on a single staff, featuring rhythmic patterns and notes.

Handwritten musical notation on a single staff, featuring rhythmic patterns and notes.

Handwritten musical notation on a single staff, featuring rhythmic patterns and notes.

Handwritten musical notation on a single staff, featuring rhythmic patterns and notes.

o tempo

io vi vengo da augu -

pace e gioja e gio-ja e pace

Handwritten musical notation on a single staff, featuring rhythmic patterns and notes.

d r | | | | | d d | d d |

var- | | | | | co vi veno ad

ah cor-tui eglie capace di ve-nermi d'ingannar di ve-nermi ad








 augu-rar pace e gioja gioja e pace pace e






 ingannar ahimè de noja ahimè ahimè






 di di di di di

cre. *sotto ve*

gi.

3=

d

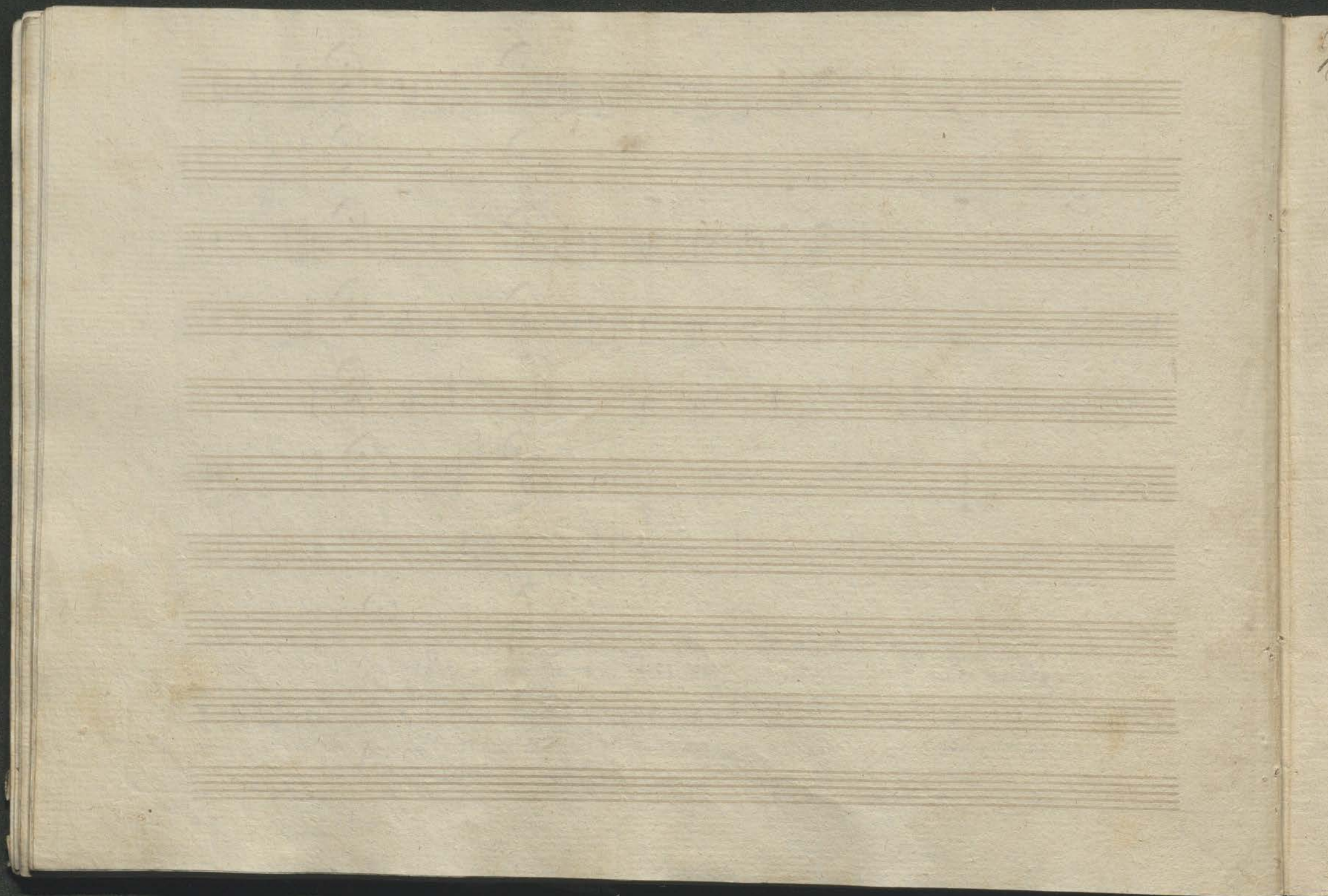
gioja gioja e pace e pace e pace io vi vengo ad

noja ah cos - tu i gli è co pace di ve - nirni ad ingannar di ve - nirni ad

cre. *po.*

Handwritten musical notation on ten staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The music is arranged in two systems of five staves each. The first system contains the first two phrases of the piece, and the second system contains the third phrase. The notation is somewhat sparse, with many rests and simple note values.

augu - rar iö u vengo ad augu - rar
 ingan - nar di ve - nörnu ad ingan - nar.



Il Maestro di
Dottor Corri
Paisiello
20

12/5

Scena 2. ^{Bar.} ^{Con.}

e ben chi siete? A - lonco è il mio nome, Baccellier licenziato mio si -

Bartolo ed
il Conte

^{Bar.} ^{Con.}

gnore do di segno non ho di precettore di don Basilio allievo che ha lo -

^{Bar.} ^{Con.} ^{Bar.}

nove... si bene che ha onor... vogliamo il fatto egli un poco molato e invece... Anma -

^{Con.} ^{Bar.}

lato andiamo a visitarlo. ma veva incaricato... Questo è qualche bicon parlate

^{Con.} ^{Bar.}

pure lo chiamale d'atto? d. Ba - silio m'aves incaricato... Forse perché son

Con. *ff* *Bar.* *Con.*
 sordo d'un o - vecchio *ff* volentieri che il Conte D. Almasiva *Bar.* - Parlate pian, i prego. *Con.* Cambio d'o -

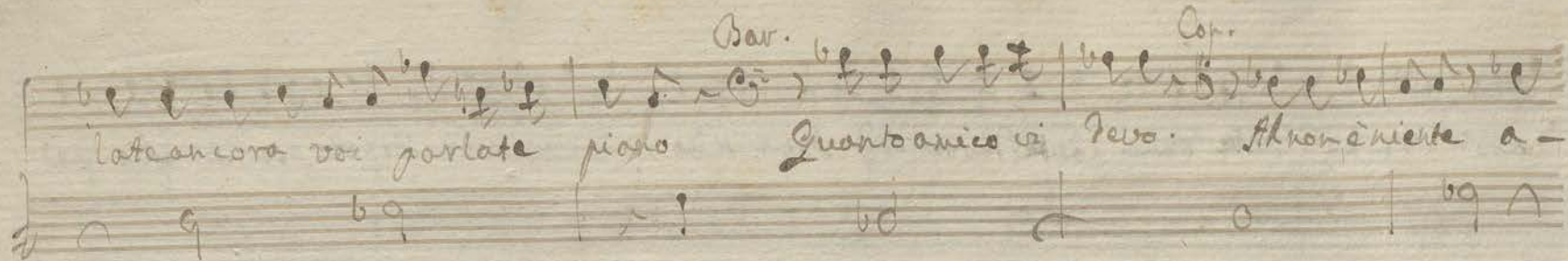
Bar.
 loggio inquieto di cura lettera ho meco, che madama Rosina a lui gli ha scritto *Bar.* Alho

Con. *Bar.*
 scritto? parlate pian. ma voi sordo non siete? *Bar.* Al signor Don A. lorenzo perdonate, se co -

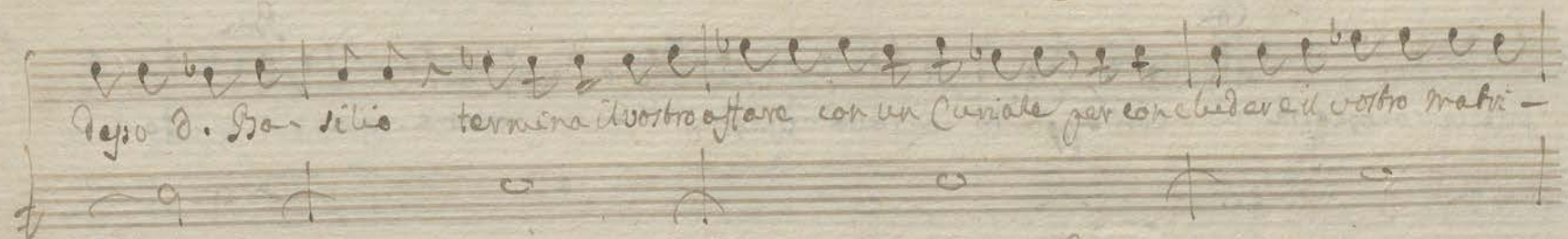
si malfidante mi tro - vate malata vostra l'aria elo gi - gura mi ha fatto sospet -

Con. *Bar.* *Con.* *Bar.*
 tar. vediamo la lettera. *Bar.* eccolo *Con.* Ah perfida? co - nosco la sua mano *Bar.*

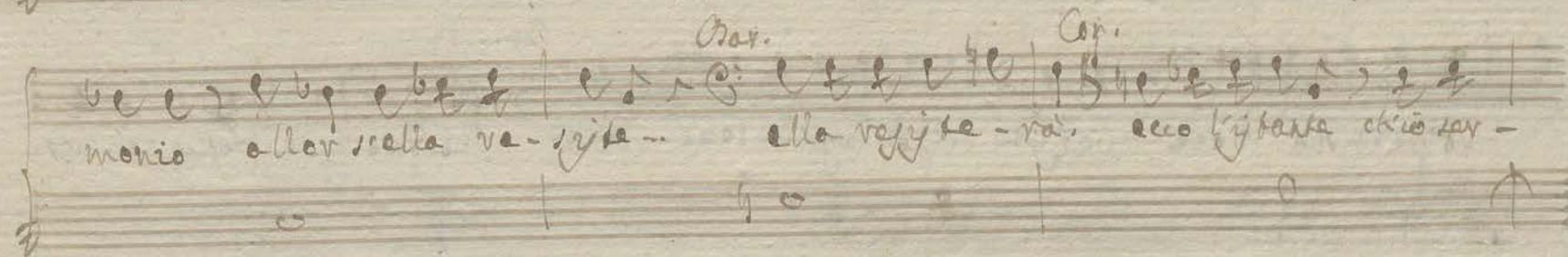
late ancora voi parlate piano ^{Bar.} Quanto amico vi servo. ^{Cap.} Al non niente a-



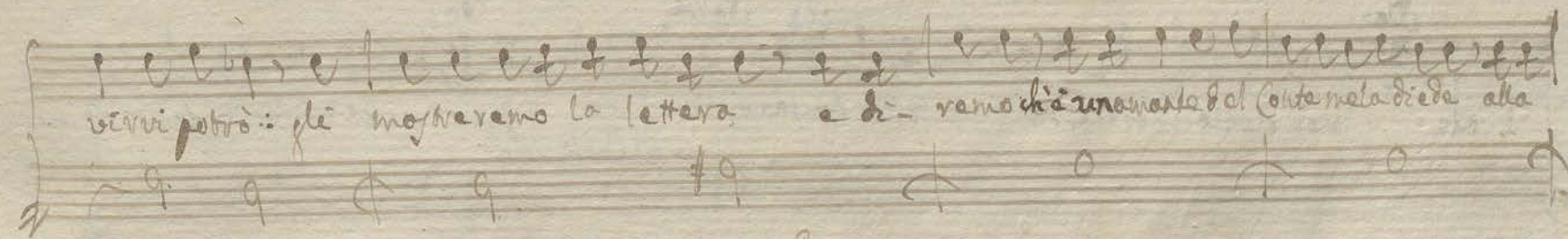
pezzo d. Bar- sile termina il vostro affare con un Curiale per concludere il vostro matri-



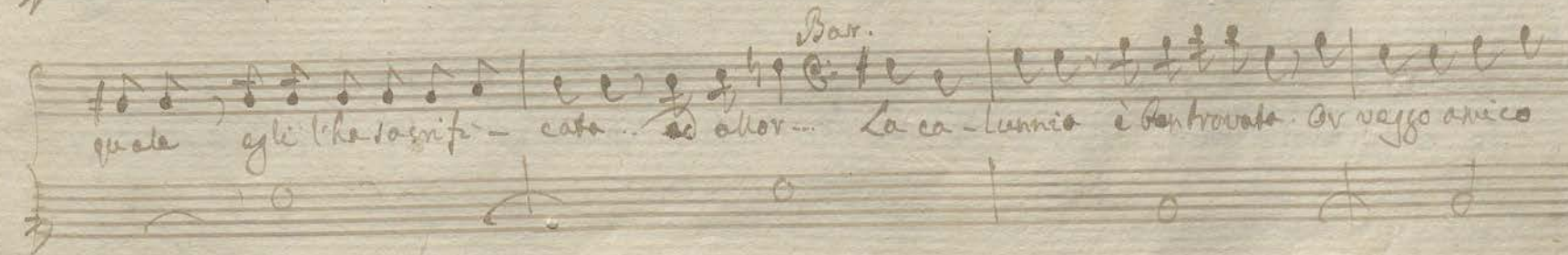
monio allora nella va- sista... ^{Bar.} alla vigilia - ra. ^{Cap.} ecco l'istante ch'io far -



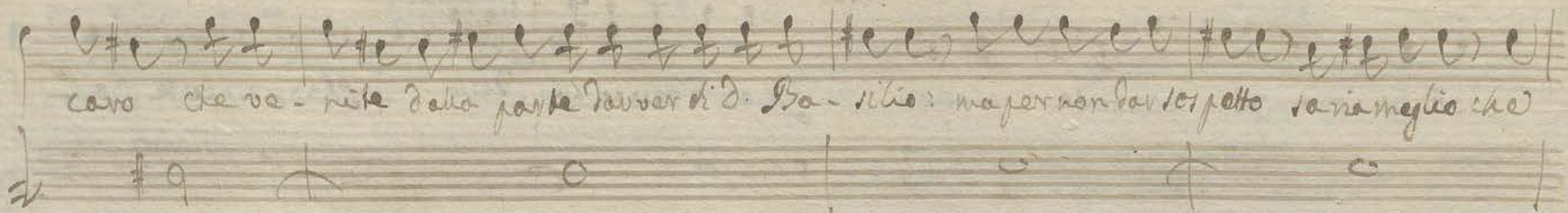
verrò: gli mostreremo la lettera e di- ramoci di un momento dal Conte mela dice alla



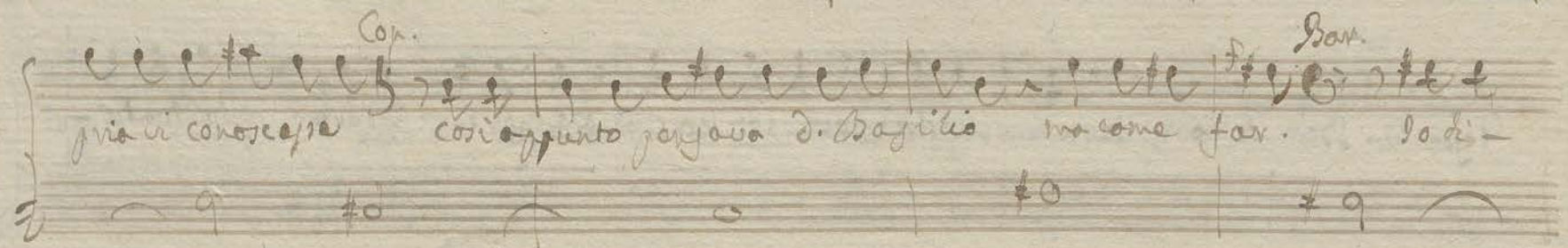
quale gli ha scritte - cate... ^{Bar.} se allora... La ca- lunnia è ritrovata. Or veggio amico



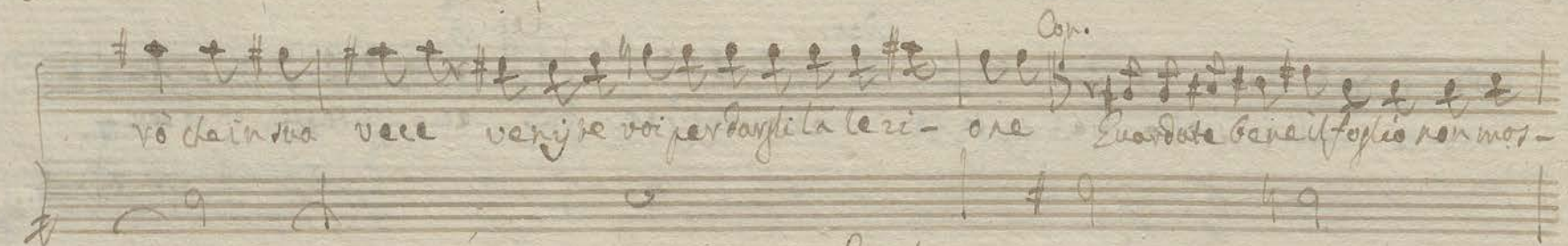
caro che ve-nite dalla parte d'avar di d. Ba-silio: ma per non far rispetto sarò meglio che



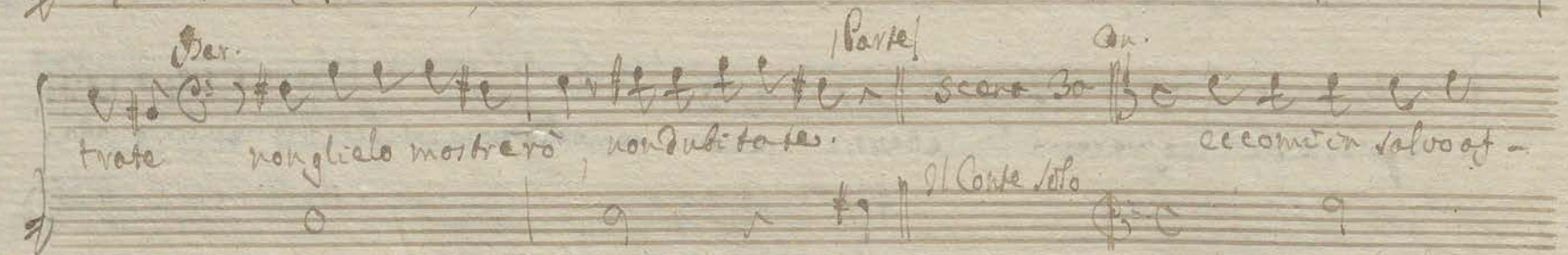
già li conosceste ^{Cop.} così appunto parava d. Basilio ma come far. ^{Bar.} lo di-



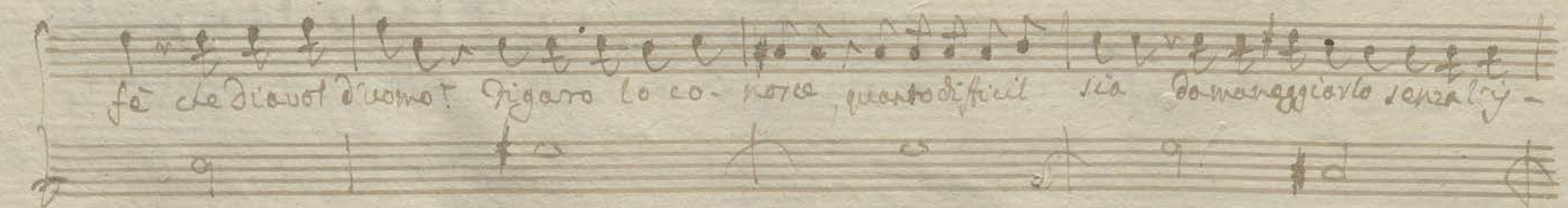
vò da in sua vece venite voi per dargli la lezi- ^{Cop.} one Guardate bene il foglio non mos-



trate ^{Bar.} non glielo mostrerò, non dubitate. ^{Parte!} scoro ^{An.} 30 ^{Il Conte solo} ce com'è salvo af-



fè de diavol d'uomo! rigaro lo co-nosce, quanto diffi-cil sia d'omaggiarlo senza l'ry-



piraazione della lettera. L'avevo fatta bella oh ciel disputar

là, velle non viene perduto il frutto auro' delle mie pene.

Scene 4. *Cor.*

 tutto ciò che mi dite è inutile signore di

Cor. Barba.
 e d'oro

magico non voglio pirlarione. ma questo è Don Al-fonso l'amico eloko-

tare di Don Basilio. Dov' è questo maestro che di mandarmi

Bar. Ros. Bar. Ros.

Dieho voi te meta? eccolo qui chi-mè che cosa avete? Oh

Bar. Ros.

Oio signor oh Dio! alla si sante malle signor Alonzo. No non mi sento

Con. Ros.

mal manel vol-tarme - Il piè vi siete miojo, o mia lignora? sib-bene il

Bar. Con. Ros.

piè: è un mal che m'addo - lora. Orogona sedia Rosina che impa-

Bar.

banza? eccola qui, se - deba oggi non c'è apparenza, o Rocelliera ch'ella

~~suoni che imparar la voe me-moria~~

Aria Rosina

~~non è poi quelle vostre Arie non mi dilettan niente.~~

Aria Rosina

suoni che imparar la voe memoria

Aria Rosina

$\frac{3}{4}$ meno

fluti

flo
Clarinetto

flo
Fagotto

Oboè

In Bb
Corni

Viola

Rosina

Andante
Con moto

Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes.

Handwritten musical notation on a single staff, including a clef and a key signature.

Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes.

Handwritten musical notation on a single staff, including a clef and a key signature.

Handwritten musical notation on a single staff, mostly blank with some faint markings.

Handwritten musical notation on a single staff, mostly blank with some faint markings.

Handwritten musical notation on a single staff, mostly blank with some faint markings.

Handwritten musical notation on a single staff, mostly blank with some faint markings.

Handwritten musical notation on a single staff, mostly blank with some faint markings.

Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes.



Già vide prima



ve-ra col suo fi-o-ri-to a-j-pe-t-to gi-a-l-gra-to-ze-fi-ve-tto gi-a-l-gra-to-ze-fi-ve-tto ichen —



Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various note values, rests, and a fermata over the final note.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one flat. The notation includes various note values and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various note values and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various note values and rests.

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Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various note values and rests.

ra fà kerbe, ei fiuv

già gravato zepiret - to sclerza fra

ken ba fra ken ba at for

tomar le prodey

9.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various note values, rests, and dynamic markings such as *p* and *f*. A section of the score is marked "ce del mio cor".

Largo

p

Largo

io - lo mi - se - ro - sto - vel - la

mi - se - ro - sto - vel - la non - la per - du - to -

simili

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

~~Handwritten musical notation on a five-line staff, heavily scribbled over.~~

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Alto tempo

Handwritten musical score for the first system, consisting of seven staves. The first two staves contain melodic lines with notes and rests. The remaining five staves are empty, with only time signatures (3/4) written at the end of each staff. A diagonal stamp "Dal #120 al #130" is visible on the right side of the empty staves.

Handwritten musical score for the second system, consisting of two staves. The top staff contains a vocal line with lyrics in German and Italian. The bottom staff contains a corresponding melodic line. The lyrics are: "pastoral Linder Linder Linder Sie neoprima-vera col".

Alto tempo

Ten empty musical staves, each with a vertical bar line, arranged in a column. The staves are blank, with no notes or clefs present.

suo pianto appello già ingrato zeffiretto già ingrato zeffiretto che - - - ro - - -

The image shows a single staff of handwritten musical notation. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of several measures with notes and rests. Below the staff, the lyrics are written in a cursive hand: "suo pianto appello già ingrato zeffiretto già ingrato zeffiretto che - - - ro - - -". There are some markings above the notes, possibly indicating dynamics or phrasing.

Two empty musical staves at the bottom of the page, with no notation or markings.

Handwritten musical score on aged paper, featuring ten staves. The notation includes a treble clef, a key signature of one sharp (F#), and various rhythmic values. The bottom staff contains a vocal line with lyrics in Italian.

Lyrics: *L'erbeci fior tonante fronde gli alberi L'erbeci al prato tonano ma non torna amen non ni -*

4/4

ss.

simili

torreomela po — — — — — ce del mio cor

f

ss.

ss.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page contains ten horizontal staves. The notation is written in dark ink and includes various musical symbols such as notes, stems, beams, and rests. The first two staves at the top contain the most dense notation, with many notes beamed together. The middle staves have fewer notes, and the bottom staves contain sparse notation, including a few notes and rests. The paper shows signs of wear, with several small, irregular holes or tears, particularly on the left and right sides. The overall appearance is that of an old, well-used manuscript.

4/3

Con.

Bar. Bar.

Ed il Con.

Quest' anietta per dir il vero rapisce e non ammazza il bene l' e guisce

La mi burla signora la gloria e' di' dovuta al precettore

Bar.

sembra d'aver troppo dormito ne intesi la bell' aria, ma si detto fra

noi con buona pace tolmaniera di canto non mi piace a me piaccio quelli

ave faulta a ritenero per e-empio di quelle ch'io cantava allor nella pri-

#177

Handwritten musical notation on a five-line staff. The melody is written in a cursive style with various note values and rests. Below the staff, the lyrics are written in a cursive hand: *mi era gioventù voglio veder se mena ricordati*. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piece concludes with a double bar line.

Canzone Bartolo

Ricordo più

Violini

Flauti

D. Corni

Viola

Clarinetto

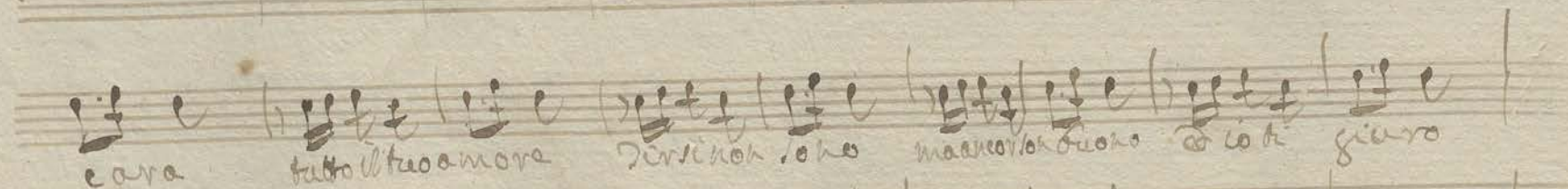
Andante

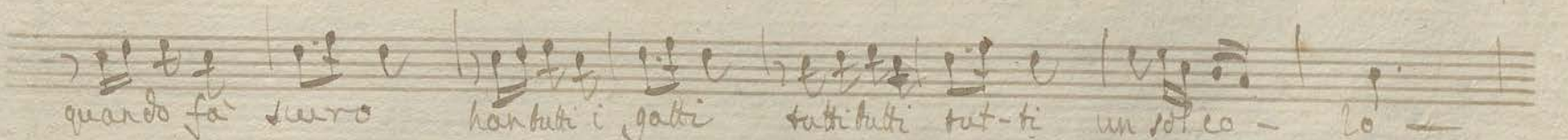
The image shows a handwritten musical score on aged paper. The title 'Ricordo più' is written in cursive at the top left. The score consists of seven staves, each with a label on the left. The top two staves are for Violini (Violins), the next two for Flauti (Flutes), the fifth for D. Corni (Trumpets), the sixth for Viola, and the seventh for Clarinetto. The tempo 'Andante' is written at the bottom left. The music is in a key with two sharps (F# and C#) and a 3/8 time signature. The notation includes various note values, rests, and dynamic markings. There are some ink stains and a small mark on the sixth staff.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page contains ten horizontal staves. The notation is written in dark ink and includes various musical symbols such as notes, stems, beams, and rests. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is organized into measures by vertical bar lines. The paper shows signs of age, including some staining and discoloration, particularly in the lower right quadrant. The handwriting is clear and legible, typical of 18th or 19th-century manuscript notation.

Handwritten musical notation on five staves. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The music is written in a cursive, historical style. The first staff contains a melodic line with several measures of music. The second staff contains a more complex line with many beamed notes. The third and fourth staves continue the melodic line. The fifth staff contains a few notes and rests.

Handwritten musical notation on two staves. The first staff contains a melodic line with several measures of music. The second staff contains the lyrics: *buon'elosi - no far compra fino d'un bello spo - so che merita o*. The lyrics are written in a cursive, historical style. The music is written in a cursive, historical style.





Handwritten musical score for a vocal line and piano accompaniment. The score consists of six staves. The top two staves are for the vocal line, and the bottom four staves are for the piano accompaniment. The music is written in a single system. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment begins with a bass clef and a key signature of one sharp (F#). The music is written in a single system. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment begins with a bass clef and a key signature of one sharp (F#). The music is written in a single system.

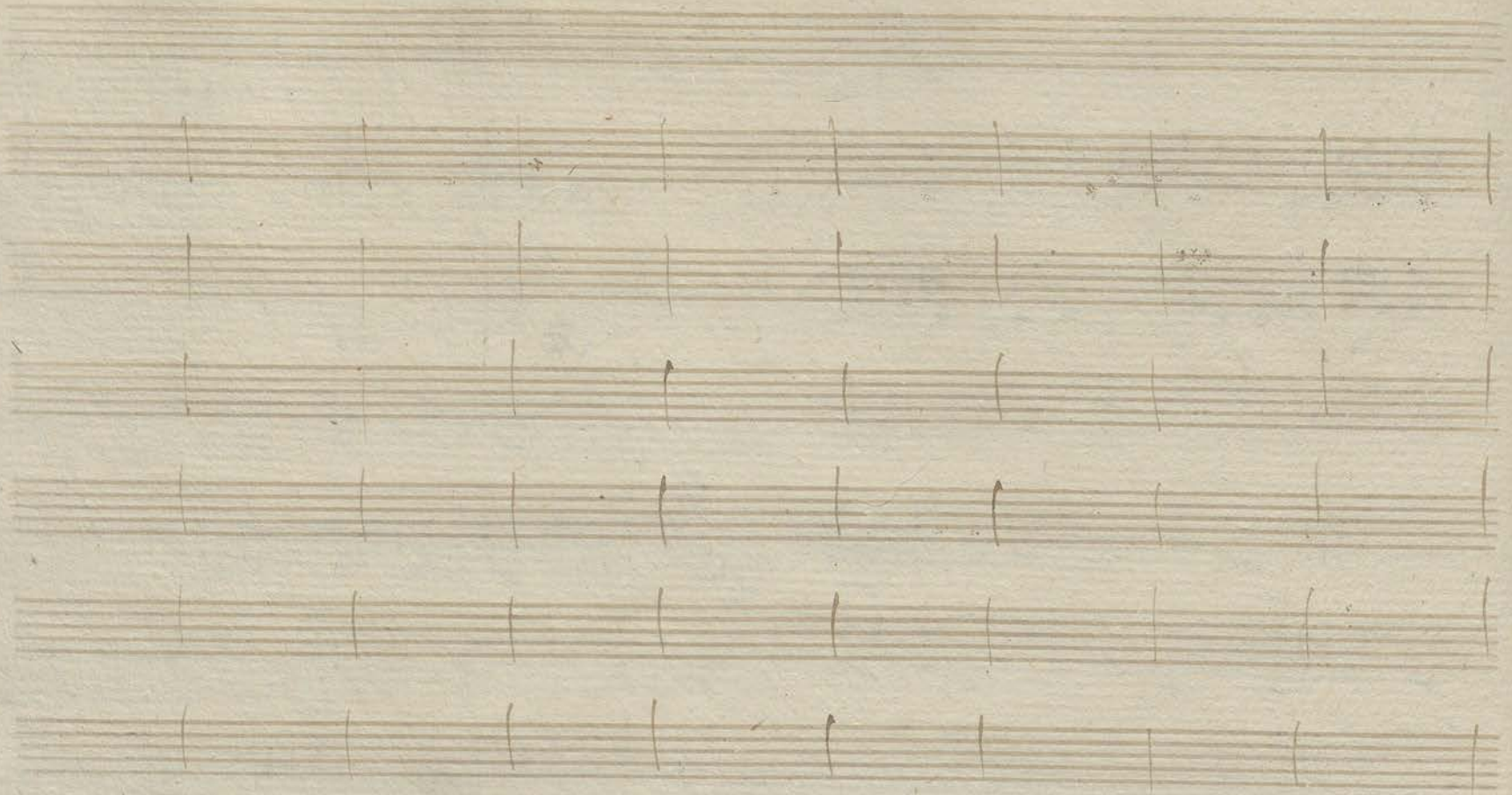
Handwritten musical score for a vocal line with lyrics. The score consists of two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The music is written in a single system. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment begins with a bass clef and a key signature of one sharp (F#). The music is written in a single system.

ve dunque dunque mia cara bella dunque dunque mia cara bella *grandi*

Handwritten musical notation on five staves. The notation includes various note values, rests, and bar lines. A handwritten annotation "Sal. lib. al." is written diagonally across the middle staves.

grandi questo mio co - ve
 Tirsi non sono maanchor non buono ed ubi

Handwritten musical notation on two staves corresponding to the lyrics above. The notation includes notes and rests.



giuro quando fo suero hantabi gatti tatti tutti batti un sol co - lo -

The lyrics are written in a cursive hand below the first staff. The musical notation is handwritten and includes various note values, rests, and bar lines. The notes are mostly eighth and sixteenth notes, with some quarter notes. The lyrics are: "giuro quando fo suero hantabi gatti tatti tutti batti un sol co - lo -". The notation continues on the second staff below the lyrics.

ve dur - que dunque mia cara bella dur - que dunque mia cara bella prendi

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various note values, rests, and dynamic markings such as *ff* and *no*. The lyrics "prendi questo mio co - re" are written below the lower staves.

ff

no

prendi questo mio co - re

A page of handwritten musical notation on aged, yellowed paper. The page contains ten horizontal staves. The notation is written in dark ink and includes various musical symbols such as notes, rests, and bar lines. The first staff begins with a treble clef and a common time signature. The notation is dense and appears to be a single melodic line. The paper shows signs of age, including some staining and discoloration. The right edge of the page shows the binding of the book.

A page of handwritten musical notation on ten staves. The notation is written in brown ink on aged, yellowish paper. The first five staves contain musical notation, while the last five are mostly blank. The notation includes various note values, stems, and rests, with some notes having flags or beams. The first staff begins with a treble clef and a key signature of one flat. The notation is organized into measures by vertical bar lines. The handwriting is somewhat cursive and characteristic of 18th or 19th-century manuscript notation.

Scena 5

Bar.

Figaro e Doh

Signor Barbieri passate appunto che un poco quel car-

toccio de dolci gli gusto vostra figlia. ^{Fig.} Quali dolci devrei dire? ^{Pro.} Quali dolci devrei

Di di la mattina per portarcela vostra picci-nina. ^{Fig.} Ah me ne scordo buo-

nyrimi eccellenti. ^{Bar.} Bravo Signor Barbieri, andate la che fare un bel me-

tiere? al fin perché venite? per purgar, salag-sare, e tutta la mia coga rovi-

Fig. *Bar.*
 nore! So venni per ra- sarla, oggi il suo giorno. tempo non ho, doman fate vi-

Fig.
 torno Per doni che ho da far, tornar non posso, vuol pagar signor, ne ho sua

Bar. *Bar.*
 stanza? o- vo voglio star qua. Bella creanza! e perche qui nel mio apparta-

Bar. *Fig.*
 mento Per non star da voi lungi un ist momento. Allontanar nol posso, via

Bar.
 presto / giovinetto la sve- gliato portate acqua al ba- al ed il rogione. Sib-

Fig.

Ben siber chiamateli son tutti quanti in letto rovinati.

Bar. 1.

Ben andrò io no' uado io steso non lo lasciate andar a Leidappreso.

Scena 6

Fig.

Il Con. Ros. e Figaro

Co'bbiam marcata bella, tutto il mare di chiani lei mi dava, qual è la

Ros. Fig.

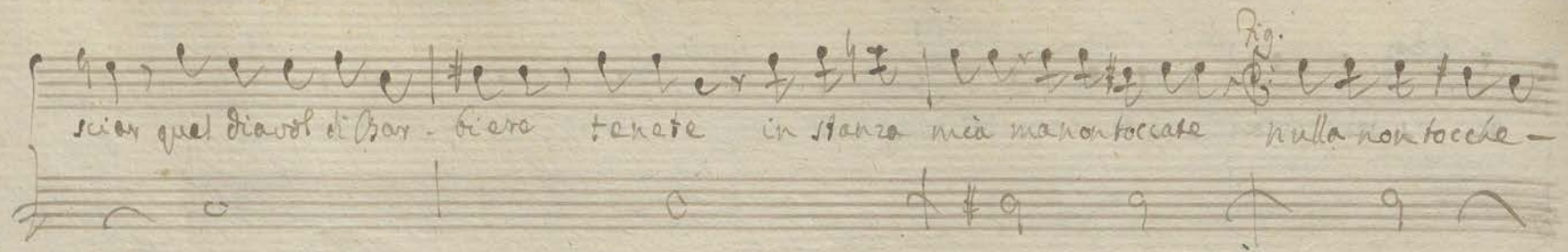
chiave della gelosia La più nuova di tutte. Ho già capito se la posso agguar-

Bar. 2.

Bar. 2. di

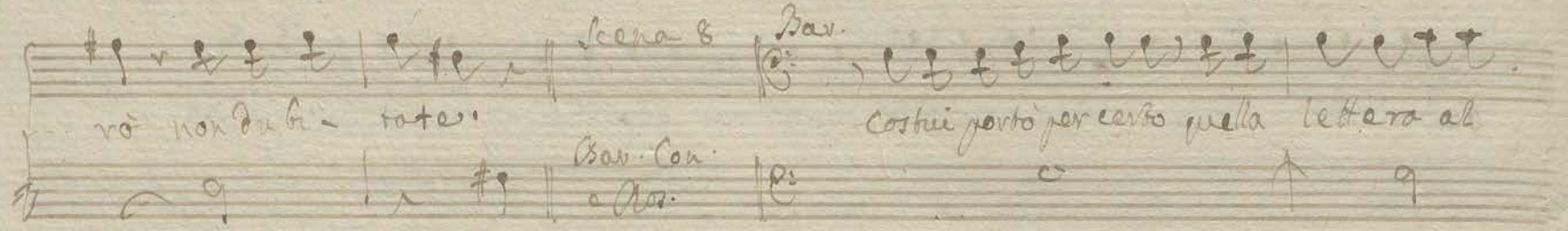
tar farò pu-lito so non so' quel che faccio di qui la -

scien quel diavol di Bar. biera tenete in stanza mia man non toccate ^{Rg.} nulla non tocche -

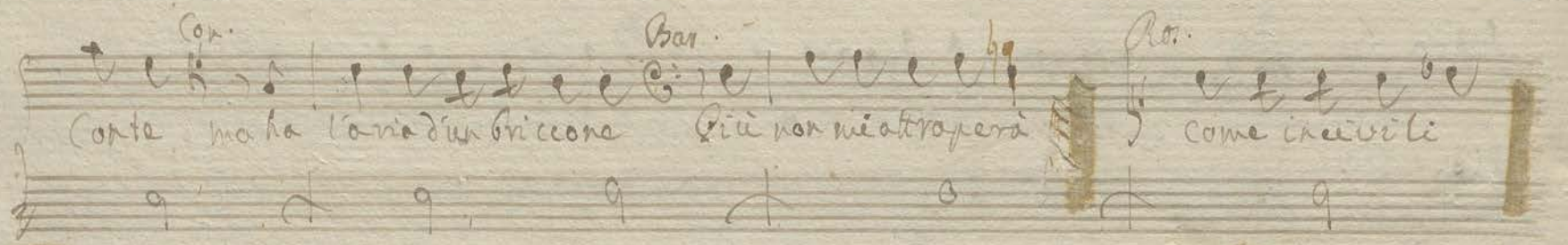


ro non du bi - tate. ^{Scena 8} ^{Bar.} Costui porto per certo nella lettera al

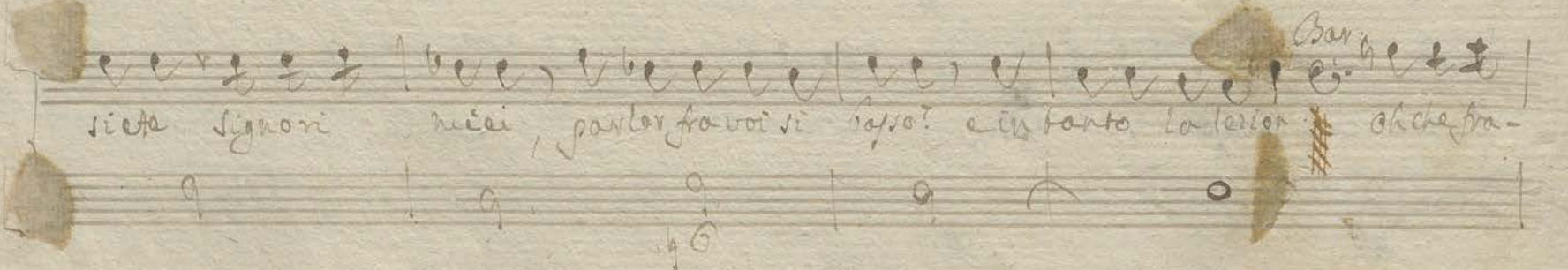
^{Bar. Con.} ^{Bar.}



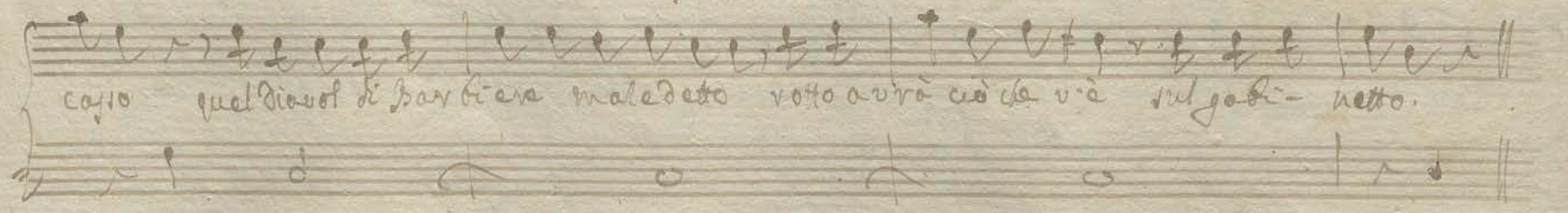
^{Con.} Conte ma ha l'aria d'un briccone ^{Bar.} Qui non mi atropera ^{Bar.} come incivili



siete signori miei, parlar fa voi si sapo? e in tanto la lettera ^{Bar.} che fra -



capo quel diavol di Bar biera maledeto rotto avra cio che v'è sul gabi - netto.



Scena 9 *Con.*
 Al *Con.* e *Ros.*
 Deh profittiamo adesso nel momento che il barbiere si prepara accor-


Datemi, o cara che io possa questa sera favellarvi per poter del tuttora poscia sot-

Ros. *Con.*
 trovarvi Ah caro il mio Lindoro lo digia posso montar sino alla vostra gelos-


sia il vostro foglio poi io fui forzato non mi ingan-

Bar. Fig.
 e Detti

Fig.
 gannai il tutto è fraccasato vedete che gran male, fa' sicuro sui la



 scala ed una chiave nel montar m'attaccai... ^{Bar.} Attaccarsi ad una chiave, de uomo



 scaltro ^{Fig.} meglio di me si-gnor trovate un altro.

segue Quintetto *Allegretto*

6/13

un altro

Quintetto

Violini

Oboè

Clarineta

Corni

Fagotto

Contrabbasso

Violone

Viola col B.

Handwritten musical score for a Quintet. The score is written on ten staves. The top staff is for Violini, followed by Oboè, Clarineta, Corni, Fagotto, Contrabbasso, Violone, and Viola col B. The bottom staff is for Viola col B. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *pp*, and *fz*. The time signature is 6/13. The key signature has two flats. The tempo is marked *All. Largo*. The score is titled "Quintetto" and "un altro".

no.

no. Ba-silio

no.

10to ve

viole

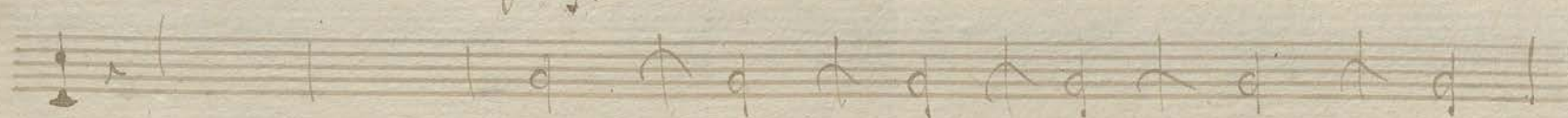
giusto Cielo

Questo è il Diavolo

The image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of several staves. The top two staves contain complex melodic lines with many beamed notes. The third staff is mostly empty. The fourth staff contains a series of chords. The fifth staff has a melodic line with some slurs. The sixth and seventh staves are empty. The eighth staff contains the lyrics: "corno a - nico" and "siete ben vjtedi. lito?". The ninth staff contains a melodic line with some slurs. The tenth staff contains a series of chords. The handwriting is in dark ink, and the paper shows signs of age and wear.

corno a - nico

siete ben vjtedi. lito?



nee heeeeee |
siete Benignabili - tito

nee heeeeee |
senon era Don Alfonso

nee |
coda



Handwritten musical score on aged paper, featuring ten staves. The notation includes various note values, rests, and bar lines. The bottom two staves contain lyrics: "voi volae ve-niv" and "co da voi vo-lae ve-niv". The final part of the score includes triplets of notes.

sempre intorxi sempre sempre in-

Don Al-Jorjo



Site un poco mihi signari

Canon postquam sufficit

Canon postquam



Handwritten musical notation on two staves. The top staff begins with a treble clef and contains several measures of music with notes and rests. The bottom staff contains notes and rests, with some accidentals (sharps) visible.

Two empty musical staves, each consisting of five horizontal lines.

Handwritten musical notation on a single staff. The notes are simple, and there are lyrics written below the staff.

San - ta - ce - te San - ta - ce - te et si - g - na - tur - a

Handwritten musical notation on a single staff. The notes are simple, and there are lyrics written below the staff.

Je - su - Chris - te Je - su - Chris - te

Handwritten musical notation on a single staff. The notes are simple, and there are lyrics written below the staff.

Je - su - Chris - te Je - su - Chris - te

dal ♯ final ♯

matto den a veltinorato rivencir a dan lationo dan lation a dan lation

g. e
la la - rion

he se
Alonso

del ta- cate

dite a cui
che ian d'accordo

come
ed alla on coro

Handwritten musical notation on a single staff, featuring various rhythmic values and melodic lines.

Handwritten musical notation on a single staff, including some complex rhythmic patterns and rests.

Handwritten musical notation on a single staff, showing rhythmic patterns with stems and flags.

Handwritten musical notation on a single staff, consisting of rhythmic stems and flags.

Empty musical staff with five lines.

Empty musical staff with five lines.

Empty musical staff with five lines.

Handwritten musical notation on a single staff with lyrics "si se si se si se si ah si" written below the notes.

Handwritten musical notation on a single staff with lyrics "non ci date unomen bi-to" written below the notes.

Handwritten musical notation on a single staff, showing rhythmic stems and flags.

Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are in French and describe a scene with a string and a horn. The music is written in a historical style with various note values and rests.

Lyrics:
si d'ac-corde son
e co-si che fa il Curiale
via fi-nite col Curiale
cosa dite del Curiale
vo i par-

Performance markings: *mf.*, *pp.*, *mf.*

Handwritten musical score on aged paper, featuring ten staves of music. The score includes various musical notations such as notes, rests, and clefs. There are several large circular stains on the page. The lyrics are written in Italian and include:

ma cor è questo curiale?

viate col curiale

viate col curiale

cose dite del cu-

e co-si de fori curiale

Performance markings include *fe*, *f-aj.*, and *org.*

Handwritten musical notation on five staves. The first staff has a large green stain and a circled 'g' above it. The notation includes various notes, rests, and bar lines.

te te te te te
 ma cor e questo uiale

ve te te te te
 voi par. la del Curiale

te te te te te te te te te te
 non os. uia. noi Curiale cosa del Curiale cosa

Handwritten musical notation on a single staff at the bottom of the page, featuring notes and rests.

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

Handwritten musical notation on a five-line staff, including the word "ga" and the name "Johann".

Handwritten musical notation on a five-line staff, showing rhythmic patterns and note groupings.

Handwritten musical notation on a five-line staff, continuing the melodic line.

Empty musical staff with vertical bar lines.

Empty musical staff with vertical bar lines.

Handwritten musical notation on a five-line staff, including the words "procu-rato degli".

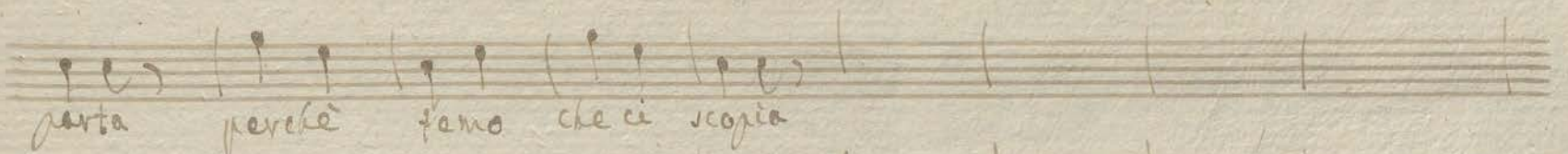
Handwritten musical notation on a five-line staff, including the words "e e t e".

Dite cosa dite non of viddi non curate no no no no

Handwritten musical notation on a five-line staff, including the words "Dite cosa dite non of viddi non curate no no no no".

Empty musical staff with vertical bar lines.

Handwritten musical notation on a five-line staff, including the word "f" and "p".



Handwritten musical notation on a single staff, featuring complex rhythmic patterns and accidentals. The notation includes various note values and rests, with some notes marked with 'je' and 'o.' below them.

Handwritten musical notation on a single staff, continuing the complex rhythmic patterns from the previous staff. It includes various note values and rests.

Handwritten musical notation on a single staff, featuring rhythmic patterns and note values.

Handwritten musical notation on a single staff, including the lyrics "dite dite suadabile" written below the notes.

Handwritten musical notation on a single staff, consisting of rhythmic patterns and note values.

Handwritten musical notation on a single staff, consisting of rhythmic patterns and note values.

Handwritten musical notation on a single staff, including the lyrics "non vin-" written below the notes.

Handwritten musical notation on a single staff, including the lyrics "ma che male fuor - prete" written below the notes.

2. Boy.

ma che male fuor - prete

Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The third staff continues the musical notation.

Four empty musical staves.

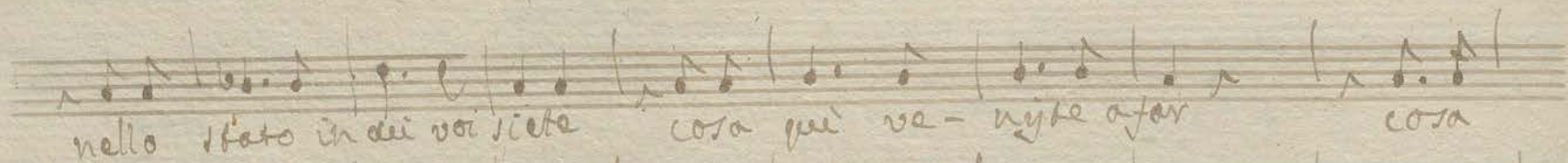
Musical notation on a single staff with the following lyrics written below it:

Si signora si signora si signora ^{con passione!} in domanda quel dot-tore

Two empty musical staves.

Musical notation on a single staff with the following lyrics written below it:

terzo *f.* sotto ve.



cresc.

quì ve- nite a far

egli è giallo

egli è giallo

egli è giallo egli è

cresc.

Handwritten musical notation on five staves. The first staff has a treble clef and a key signature of one sharp (F#). The first measure contains a series of sixteenth notes. The second staff has a bass clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff is empty.

dal # sino al #

giollo come un morto.

ah com prendo ah com prendo ah... ah... ah... ah com —

no. *no.*

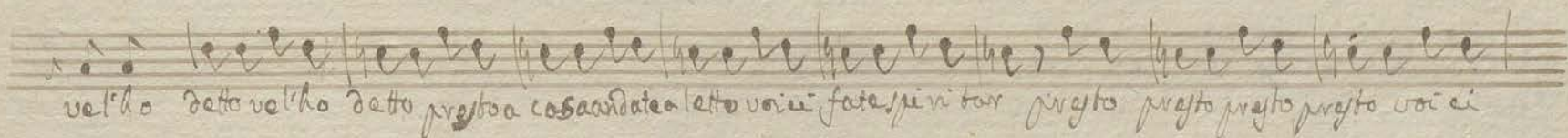
48. 







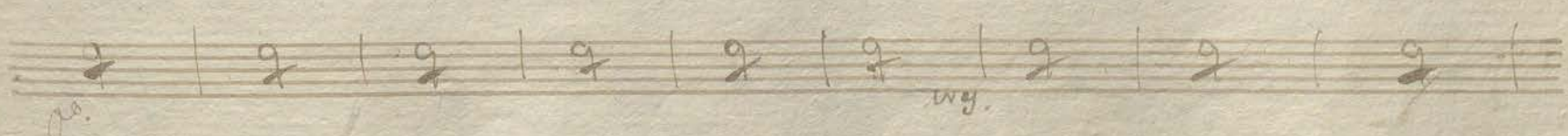



vel'ho detto vel'ho detto presto cosa andate a letto uoi fate pini tor presto presto presto presto uoi ci



49. 
presto



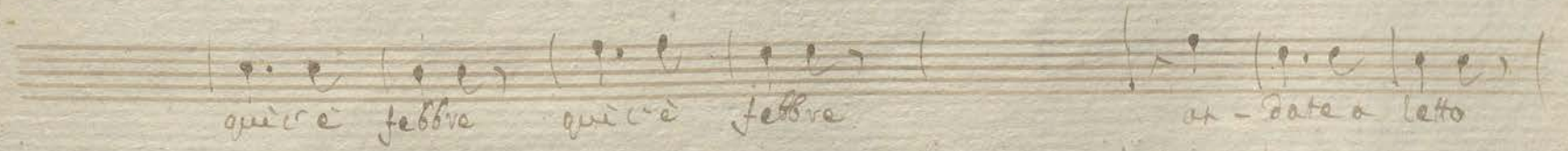
50. 
wy.

Handwritten musical notation on three staves. The first staff begins with 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*. The second and third staves continue the musical composition with similar notation.

fate spiri - tar

Handwritten musical notation on a staff with lyrics written below the notes. The lyrics are: *ok che iyo ok che iyo an - dace a*. The notation consists of a series of notes and rests corresponding to the syllables of the lyrics.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp. The notation includes various note values, rests, and dynamic markings such as *ff*, *f*, and *mf*.



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

Lyrics: *febbre*, *febbre*, *an-date a letto*

Lyrics: *frete frete*
purque a letto deo ar-

Lyrics: *fo*, *fo*, *fo*, *fo*, *fo*

Handwritten musical notation on two staves. The top staff contains a series of eighth-note chords. The bottom staff contains a series of chords with some rests and slurs.

A single empty musical staff with vertical bar lines.

Handwritten musical notation on two staves. The top staff contains a series of chords. The bottom staff contains a series of chords with some rests and slurs.

A single empty musical staff with vertical bar lines.

A single empty musical staff with vertical bar lines.

Handwritten musical notation on two staves. The top staff contains a series of chords with lyrics underneath. The bottom staff contains a series of chords.

miei si-gnori troppo Per non sto in ef-fatto torno a casa, e vado a letto

A single empty musical staff with vertical bar lines.

Handwritten musical notation on a single staff containing a series of chords.

e co - si meglio sarà e co - si me - glio sa - rà

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *sp.*, *ovg.*, *vado*, *torno*, and *andate a letto*. The score is divided into measures by vertical bar lines. There are several large, circular stains on the right side of the page, and a red wax seal is visible in the upper right corner. The paper shows signs of age, including yellowing and some foxing.

Handwritten musical notation on a five-line staff with treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as "p." and "cresc.".

andate a letto

Handwritten musical notation on a five-line staff with treble clef, consisting of rhythmic patterns represented by vertical lines and stems.

vado a letto
vado a letto torno a casa vado a letto e così meglio sa -

andate a letto

Handwritten musical notation on a five-line staff with treble clef and a key signature of one sharp (F#). The notation includes various note values and dynamic markings such as "p." and "cresc.".

f *p*

f

Don Ba-

co la voi, orò a buon ora

via non state tanto fuora

và e co- sì meglio sarà

a di man se state bene

f

~~♩~~



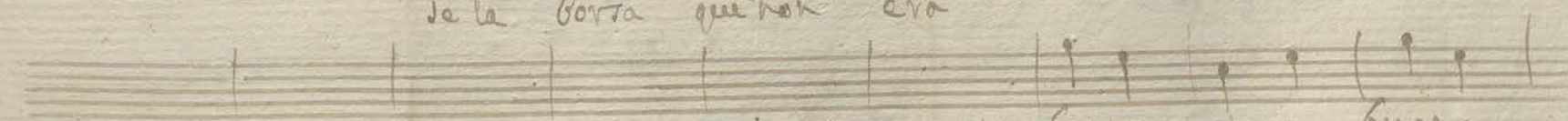
Jotio ve



stis buona sera



se la corra que non era



buona sera buona



Jotio ve

~~♩~~

Buona sera co vo di già

Sera

Oh par-tite an-date la

te.



tropo tropo tropo non ho in effetto

torno torno torno a capo vado a letto vado

Buona sera

Buona sera



Musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. The lyrics are written below the staves.

Lyrics:

Buona sera
 Buona
 cotta
 coda voi sarò a buon ora
 Buona sera
 vianon staretanto nuova
 vado via torno vado torno
 Buona sera a dimane se itata bene

Performance instructions: *Sal. rino al*



te te te

sera buona sera

vato se la corra quonon era

buona sera buona



Handwritten musical notation on two staves. The top staff contains a melodic line with a fermata over the first note and a dynamic marking 'f' below it. The bottom staff contains a bass line with notes and rests.

Handwritten musical notation on four staves. The top two staves show a complex texture with many notes, possibly a keyboard or multi-measure part. The bottom two staves show a simpler accompaniment with notes and rests.

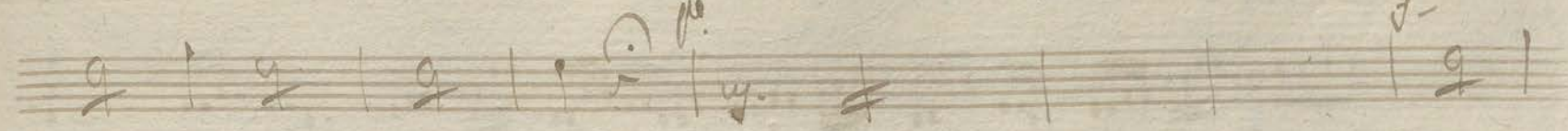
buona sera co' di già

sera

sch par-tite an-date là

f

Handwritten musical notation on two staves. The top staff contains a melodic line with lyrics 'buona sera co' di già' and 'sera'. The bottom staff contains a bass line with notes and rests, including a dynamic marking 'f'.



Del partite an-date la



Del par-

no. 9.

f. 9.

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

f-9.

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

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

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

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

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

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

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

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

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

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

io vo di già io vo di già io vo di già
tite ondate la ondate la ondate la an-date la

Handwritten musical notation for the first four staves. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The staves are arranged vertically, with the first staff at the top and the fourth at the bottom of this section.

Handwritten musical notation for the next four staves. These staves are mostly empty, with some vertical lines indicating bar boundaries. The notation is sparse and appears to be a continuation of the piece.

Handwritten musical notation for the final staff. The notation includes notes and rests. Below the staff, the tempo marking "Allo non tanto" is written in cursive.

viola

$\frac{3}{4}$
A B

Coro.

$\frac{3}{4}$
A B

Con.

$\frac{3}{4}$
A B

vi.

$\frac{3}{4}$
A B

Bar.

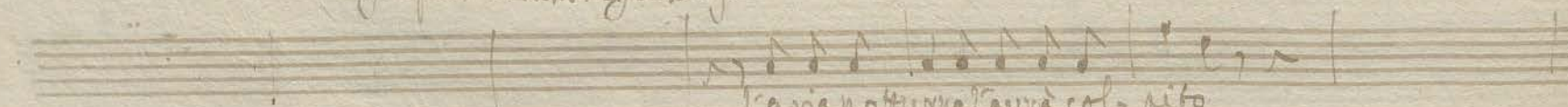
$\frac{3}{4}$
A B

quell' uomo

Allo non tanto



egli per cartone agli occhi di fuoco



l'aria notturna l'aurora col pito



ch'io si vede che non sta

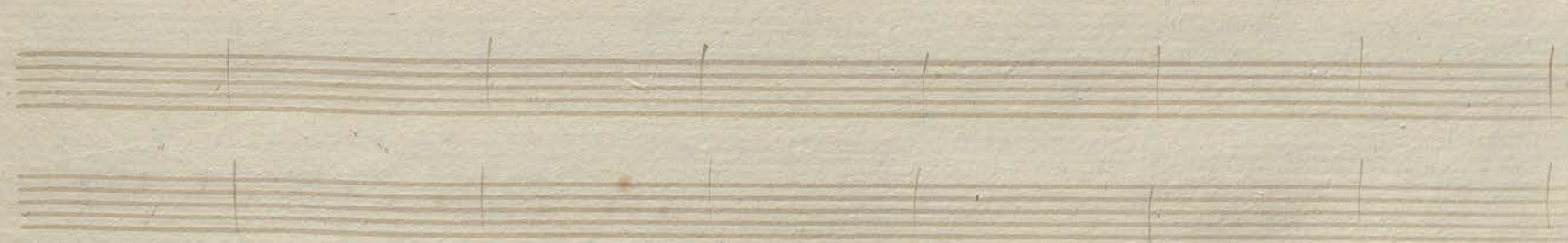


cartone non ha bene



Je

7/3



hee ee
su i de

simile

ria di fi - nive madama g -
cida sù rida - cida

Handwritten musical notation on a single staff, featuring complex rhythmic patterns and slurs.

Handwritten musical notation on a single staff, consisting of a series of rhythmic notes.

A blank musical staff with five lines.

A blank musical staff with five lines.

Handwritten musical notation on a single staff, consisting of a series of rhythmic notes.

A blank musical staff with five lines.

Handwritten musical notation on a single staff with lyrics underneath.

colbi uöthyer-ziale per cantax ten uöthyer-ziale

A blank musical staff with five lines.

A blank musical staff with five lines.

Handwritten musical notation on a single staff, consisting of a series of rhythmic notes.

Handwritten musical notation on a five-line staff. It features various notes, rests, and accidentals (sharps and naturals). The notation is somewhat dense and includes some markings like "no" and "60".

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

Handwritten musical notation on a five-line staff, including the text "per cantar bene" written below the notes.

Handwritten musical notation on a five-line staff with the text "ni pare in vero che fate apposta perche non uado, uoiri metter davanti a" written below the notes.

Handwritten musical notation on three staves. The top staff contains a complex melodic line with many beamed notes. The middle staff has fewer notes, and the bottom staff contains a series of chords. There are some markings like 'f' and 'g' above the notes.

Two empty musical staves with some faint markings and a few notes in the second staff.

Two empty musical staves with some faint markings.

ma io vi metta le mani me

abbiamo chiaro

Handwritten musical notation on two staves. The top staff has a series of notes with a 'f' marking. Below it is the text 'ma io vi metta le mani me'. The bottom staff contains a series of notes and chords.

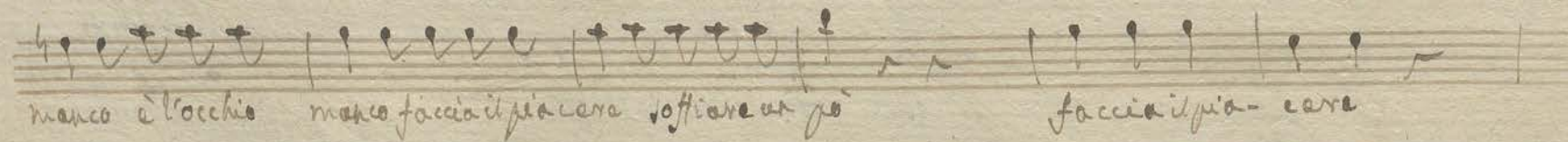
e a mezza notte noi qui ver-remo
 veder vo-lete! ah! ah!

Coro

Handwritten musical notation for the first system, consisting of three staves. The top staff contains a complex melodic line with many beamed notes. The middle and bottom staves contain simpler accompaniment with notes and rests.

Handwritten musical notation for the second system, consisting of three empty staves.

Handwritten musical notation for the third system, including lyrics and a final staff. The lyrics are: "non so non so quel cosa dentro in un occhio e l'occhio non stroffi-nate". The notation includes notes, rests, and dynamic markings like "ff".



simile

per quel ni-guarda il vostro foglio

soffiare un po'

co mi tro - vai in tale imbroglia a fui obbli - gato
oh oh oh

Je *ps.* *simili*

che il travej -

birni

non foje i - nuties

oh

oh oh oh

oh,

oh oh oh

Bravi su - lito

oh me mes-china? cosa sa-ra'

Gravi pe-lito

Grava mo -

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

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

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

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

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

Come bravo ma dama non si sgomenta non si sgomenta sugli occhi mia cara mia pre-senza simile ol-

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

Handwritten musical notation on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. It contains several measures of music with beamed eighth notes and rests. The second staff begins with a bass clef and a 4/8 time signature, also containing beamed eighth notes. The third staff begins with a bass clef and a 4/8 time signature, featuring vertical stems with dots, possibly representing a figured bass or a specific rhythmic pattern.

Five empty musical staves, each with a single vertical bar line indicating a measure.

*And
mezzo*

Handwritten musical notation on two staves. The first staff contains the lyrics: "traggia a me ri fa' a me ri fa' a me ri fa'". Above the lyrics are several sharp symbols (#) and the letters "he", "re", "re", "re". The second staff begins with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains several measures of music with beamed eighth notes and rests.

vigliavitate di-gnore se così vi ppendete l'errore vedo bene che più la si-

Alto. p

gnora vostra moglie già me non sa - ra
no' no' vostra



le ha re e i he
so sua moglie mi guarderò li



moglie già mai non sa-rà



so. sa.

Handwritten musical score on aged paper, featuring multiple staves. The top staff contains a melodic line with notes and rests, marked with dynamics: *po.*, *ning*, *po.*, and *ning.*. The second staff continues the melody, ending with a double bar line and the letter *Ba.*. The third staff shows a bass line with notes and rests. The fourth staff contains a series of notes, some with stems, and a dynamic marking *fo.*. The fifth staff is mostly empty. The sixth staff contains a melodic line with notes and rests, with lyrics written below: *Dei*, *hijte*, *gionki*, *davver*, *peye*, *- rei*, and *ed in*. The seventh staff is empty. The eighth staff contains a bass line with notes and rests, marked with dynamics: *fo.*, *fo.*, *f-ny.*, *o.*, and *f. ning.*

Te re ee | Te re ee | Te re ee | Te re ee | Te re ee | Te re ee | Te re ee | Te re ee |
mao d'un vecchio ge- loto parde- vai la mi gioventu si

si perdo - ve lo magioverti

e da-ro la mano al mio core a co-licela sopra questo

colto che or-vo

Handwritten musical score on aged paper, featuring ten staves. The notation includes various note values, rests, and dynamic markings such as *mf* and *p*. The lyrics are written in Italian: "trarmi da si nera e siria schiavi-tu".

rit. 

rit. 














gar dalla rabbia mi sento se non creppo davvero un portetto se non creppo davvero un por-

rit. 

Handwritten musical score for three staves. The top staff contains notes with dynamic markings 'f.' and 'ff.' and some slurs. The middle and bottom staves contain notes, some with slurs and dynamic markings.

Four empty musical staves with vertical bar lines.

tento ah tu sei la cagion male - Detto Dalla scala huius far sal- tar

Handwritten musical score for a single staff with lyrics. The lyrics are "tento ah tu sei la cagion male - Detto Dalla scala huius far sal- tar". The staff contains notes and dynamic markings "f." and "ff.".

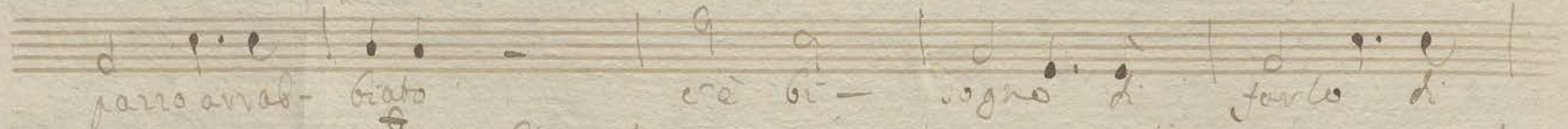
in in ballo scale tirate for saltar

Sottovo.

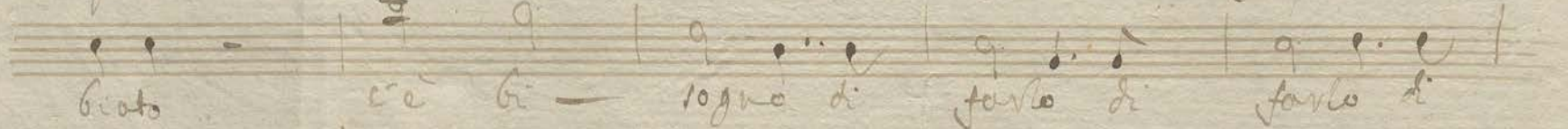
ce - chi che spi - rano fuo - a vel gi - to co -



vedechè parò avval- biato cre bi - rognò di



parò avval- biato cre bi - rognò di farlo di



biato cre bi - rognò di farlo di farlo di



Fin. o. nif. fo. o. nif. Fin.

Fin. o. nif.

ad nro

farlo la-gar

ah mi santo nel sen ou gran foco son da tutti corio agiti

p. cres. p. cres.

Je. *o* *o* | *o* *o* *o* *o* | *o* *o* *o* *o* | *o* *o* *o* *o* |

Je. o o | *o o o o* | *o o o o* | *o o o o* |

o o | *o o* | *o o* | *o o* | *o o* | *o o* |

Empty musical staves with vertical bar lines.

nato solle - varci o vili nati nato questi infami meli hado poyar questi in -

Je. o o | *o o* | *o o* | *o o* | *o o* | *o o* |

a quest'occhi che spirano fuoco a quel gesto così paventato
 a quest'occhi che spirano fuoco a quel gesto così paventato ah si
 fiammi nel fondo pa-gar

mf. *po.*

tato *al ri* *veda ch'è parso arrebbiato c'è bi - sogno di farlo le-gar*

veda ch'è parso arrebbiato c'è bi - sogno di farlo le-gar di farlo le-gar

maledetti male

ff. *ff.* *f.* *f.*

Handwritten musical notation on five staves. The first staff contains notes with 'je' written below. The second staff contains notes with 'je' written below. The third and fourth staves contain rests and some notes. The fifth staff is empty.

Handwritten musical notation on five staves with lyrics. The lyrics are: "è parro è parro è parro", "infami infami infami", and "è parro è parro è parro". The notation includes notes, rests, and bar lines.

è parro è parro è parro

infami infami infami

è parro è parro è parro

parro

non da tutti appasi - nato sollevare sollo - vare iuò à uici - nato questi infami questi infami nel mondo pa -

ritardi

Jotto ve

a magli occhi che spi-rano

gar si si si si

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings. The lyrics are written below the staves.

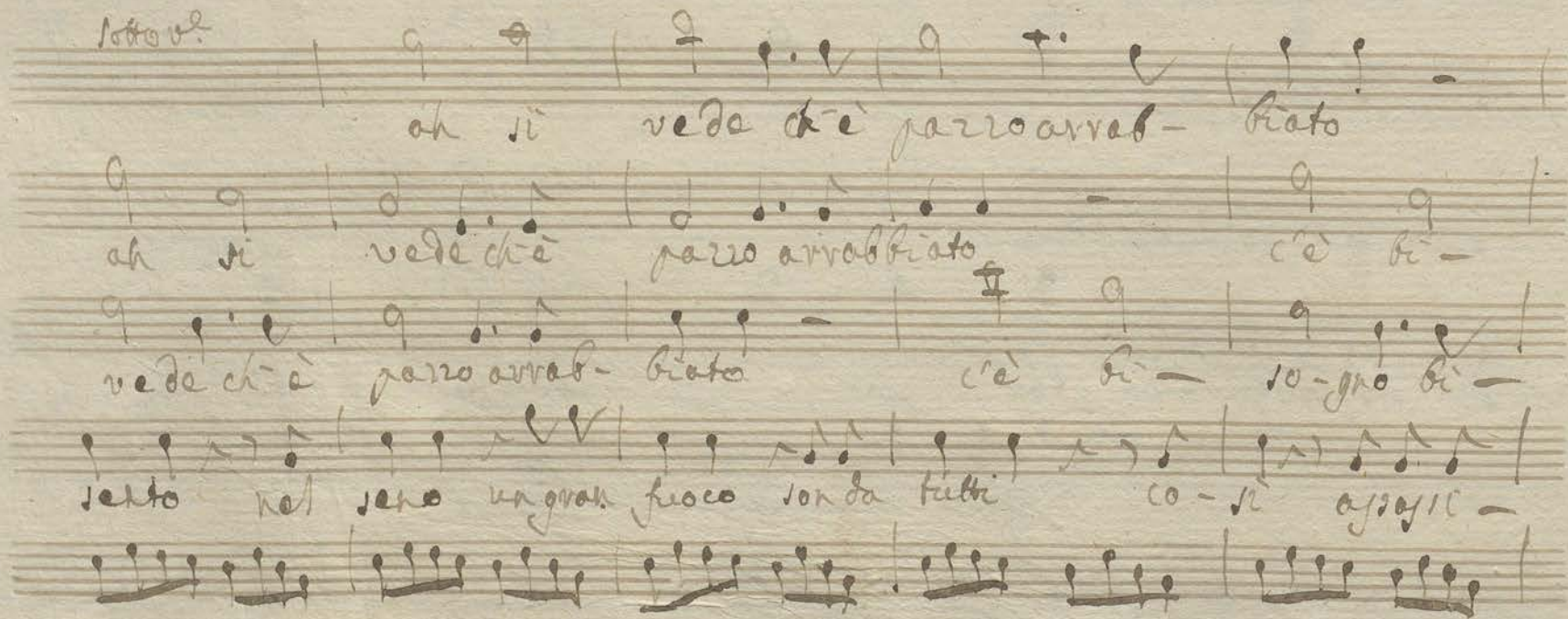
Lyrics: *maledetto* *fuo* *co* *a quel* *gay-to co*

Dynamic markings: *cresc.*, *p*, *ff*, *fuo*, *maledetto*, *a quel*, *gay-to co*, *sottovo*, *o-cresc.*, *fuo*, *sottovo*

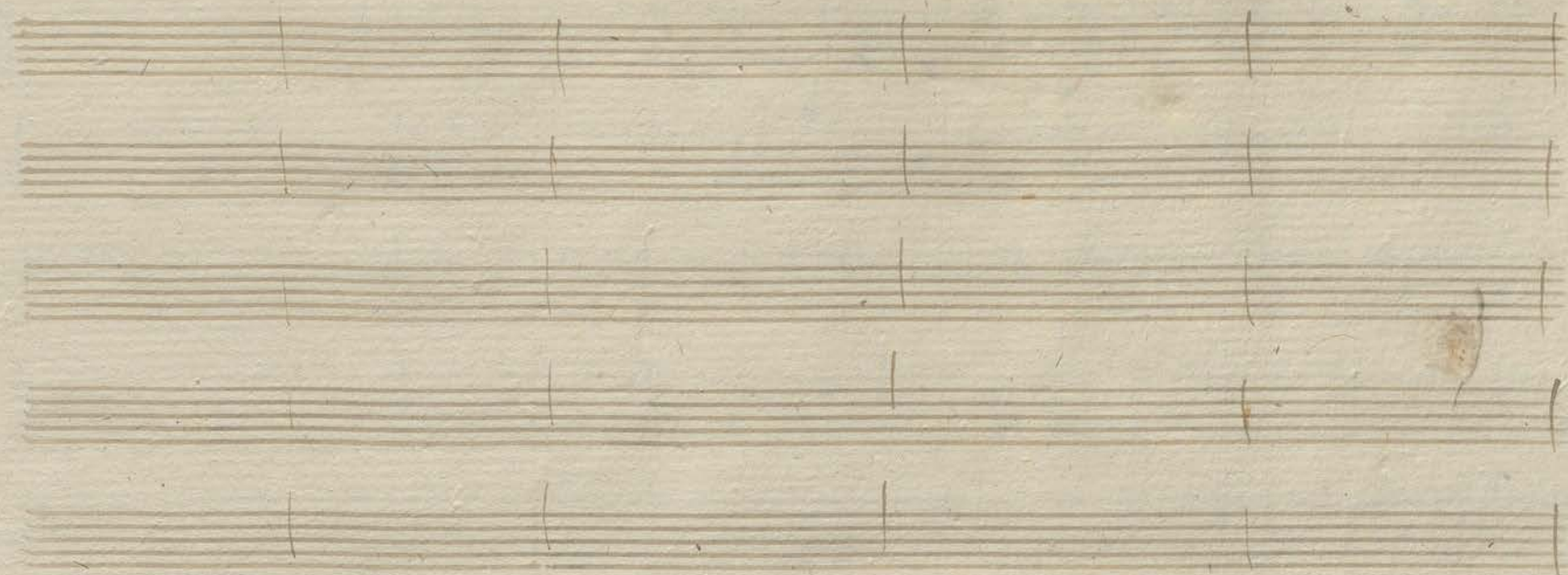
Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are: "se spaven - ta - to ah se infami infami infami - fani". Performance markings include "f. g.", "sotto ve", "sotto voce", and "voll. solo".


del  rito al 

ottavo

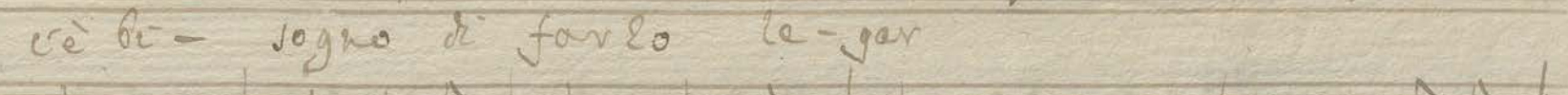


oh si vede ch'è parro ar- rab- biato
oh si vede ch'è parro ar- rabbiato c'è bi-
vede ch'è parro ar- rabbiato c'è bi- so- gnò bi-
setto nel seno un gran fuoco son da tutti co- sì assai -







 c'è bi - sogno di farlo le - gar




 sogno di farlo di



 sogno di farlo di farlo le - gar a quel -



 nato da tutti co - si aggravi - nato solle - vare co - vo - lica -



 tutti p. ref.



occhi che spirano fuoco a quel gesto così spover - toto oh si vede che jazzo arrot

nato solle - vare i vo il vice - nato

f. sf. *no. cres. sf.* *no. cres. sf.* *quattro in*

biato cre bi- sogno di farlo la- gar cre bi- sogno cre bi- sogno di farlo la-

fami mel chanda pagar quetrin - fami quetrin - fami quetrin fami mel chanda pa-

Handwritten musical notation on five staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (sharps and naturals). The staves are arranged vertically, with the top staff containing the most complex rhythmic patterns.

A single staff of handwritten musical notation, mostly consisting of rests, indicating a section of the piece where the instrument is silent.

A staff of handwritten musical notation featuring a series of rhythmic patterns, possibly representing a vocal line or a specific instrumental part.

A staff of handwritten musical notation with rhythmic patterns, continuing the sequence of notes and rests.

A staff of handwritten musical notation with rhythmic patterns, showing a continuation of the musical sequence.

A staff of handwritten musical notation with lyrics and rhythmic patterns. The lyrics are written below the notes.

gor *eporo eporo eporo*
gor *infamifami in-fami*

A staff of handwritten musical notation with rhythmic patterns, concluding the sequence of notes and rests.

Handwritten musical notation on four staves. The notation includes various note values, rests, and bar lines, typical of a musical score. The first two staves appear to be a vocal line, while the last two are likely for a keyboard instrument.

An empty musical staff with five lines.

Handwritten musical notation on a staff, featuring a series of notes and rests.

Handwritten musical notation on a staff, featuring a series of notes and rests.

Handwritten musical notation on a staff, featuring a series of notes and rests.

Handwritten musical notation on a staff with the following annotations:

Char *è parò è parò è parò*

var *infonichonichoniani*

The staff contains musical notation with several groups of notes. The word "Char" is written above the first group, and "è parò è parò è parò" is written above the second group. The word "var" is written below the first group, and "infonichonichoniani" is written below the second group.

Handwritten musical notation on a staff, featuring a series of notes and rests.

Handwritten musical notation on a five-line staff, consisting of four measures of music.

Handwritten musical notation on a five-line staff, consisting of four measures of music.

Handwritten musical notation on a five-line staff, consisting of four measures of music.

Handwritten musical notation on a five-line staff, consisting of four measures of music.

Blank musical staff with vertical bar lines.

Handwritten musical notation on a five-line staff, consisting of four measures of music.

Handwritten musical notation on a five-line staff, consisting of four measures of music.

Handwritten musical notation on a five-line staff, consisting of four measures of music.

l'agne de parler le-gar di farlo le-gar di far-

fami me l'han da pagar de pa-gar pa pa-

Handwritten musical notation on a five-line staff, consisting of four measures of music.

Handwritten musical notation on a five-line staff, consisting of four measures of music.

Handwritten musical notation on a five-line staff, consisting of four measures of music.

lo si di farlo la-gar

gar si me l'han da pagar

Handwritten musical notation on four staves. The notation includes various notes, rests, and symbols, possibly representing a specific musical piece or exercise. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a single melodic line or a short instrumental piece.

Seven empty musical staves, likely intended for additional notation or as a placeholder for another part of the composition.

Handwritten musical notation on a single staff, continuing the piece or providing a separate section. It features a treble clef, a key signature of one sharp, and several notes.

Primo dell'Alto Tasso

J
A

Alto 4to

Sinfonia Romantica

Violini

Violoncelli

Flauti

Fagotti

2.

Corni

Viola

Allegro

A handwritten musical score on aged paper, titled "Sinfonia Romantica". The score is written in brown ink and consists of nine staves. The top two staves are for Violini (Violins), the next two for Violoncelli (Violoncellos), followed by two staves for Flauti (Flutes), two for Fagotti (Bassoons), and one for 2. Corni (2nd Horns). The bottom staff is labeled "Allegro". The music is written in a common time signature (C) and a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and dynamic markings. The paper shows signs of age, including some staining and wear at the edges.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into ten horizontal staves. The top two staves feature a melodic line with various notes, including quarter and eighth notes, and several sharp accidentals. The remaining eight staves provide a rhythmic accompaniment, primarily consisting of chords and stems, with some notes and accidentals interspersed. The notation is written in a cursive, historical style. The paper shows signs of age, including some staining and wear at the edges.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include *cr.* (crescendo), *f.* (forte), *fz.* (forzando), and *dim.* (diminuendo). There are also some markings that appear to be *pp* (pianissimo) and *ff* (fortissimo). The handwriting is in dark ink, and the paper shows signs of age, including some staining and discoloration. The notation is somewhat dense, with many notes and rests, suggesting a complex piece of music. The overall appearance is that of a historical manuscript or a composer's sketch.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems, each consisting of multiple staves. The notation includes various musical symbols such as notes, rests, beams, and clefs. The first system at the top features a staff with a series of notes, followed by a staff with chords and a staff with rhythmic markings. The second system includes a staff with notes and rests, a staff with rhythmic markings, and a staff with notes and rests. The third system consists of a staff with notes and rests, a staff with notes and rests, and a staff with notes and rests. The fourth system includes a staff with notes and rests, a staff with notes and rests, and a staff with notes and rests. The fifth system consists of a staff with notes and rests, a staff with notes and rests, and a staff with notes and rests. The sixth system includes a staff with notes and rests, a staff with notes and rests, and a staff with notes and rests. The seventh system consists of a staff with notes and rests, a staff with notes and rests, and a staff with notes and rests. The eighth system includes a staff with notes and rests, a staff with notes and rests, and a staff with notes and rests. The ninth system consists of a staff with notes and rests, a staff with notes and rests, and a staff with notes and rests. The tenth system includes a staff with notes and rests, a staff with notes and rests, and a staff with notes and rests. The notation is written in a cursive, handwritten style, characteristic of 18th or 19th-century manuscript notation. The paper shows signs of age, including discoloration and some wear along the edges.

Handwritten musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with slurs and accents.

Handwritten musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with slurs and accents. The word "cresc." is written above the staff.

Handwritten musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with slurs and accents.

Handwritten musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with slurs and accents. The text "col rit. v. al. 8a" is written below the staff.

Handwritten musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with slurs and accents.

Handwritten musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with slurs and accents.

Handwritten musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with slurs and accents.

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Handwritten musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with slurs and accents.

Handwritten musical notation on a staff, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with slurs and accents.

A page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music. The notation is dense and includes various symbols such as notes, rests, and clefs. The first staff features a complex arrangement of notes and rests, with some notes appearing as vertical lines. The second staff contains several notes with stems, some of which are grouped together. The third and fourth staves show notes with stems and some rests. The fifth staff has a few notes and rests. The sixth and seventh staves are mostly empty, with only a few notes visible. The eighth staff contains a series of notes with stems. The ninth and tenth staves show more complex notation, including notes with stems and some rests. The handwriting is in dark ink, and the paper shows signs of age and wear.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music. The top four staves are filled with dense musical notation, including various note values, rests, and dynamic markings such as *f* and *ff*. The middle four staves are mostly empty, with only a few notes at the beginning of the first two staves. The bottom staff contains musical notation with dynamic markings *ff*, *f*, and *ff*. The paper shows signs of age, including discoloration and some wear at the edges.

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

Seven empty musical staves with vertical bar lines, serving as a guide for the composition.

Handwritten musical notation on a single staff at the bottom of the page, including notes, rests, and dynamic markings such as *mf* and *ff*.



2
4. 6

4. 6

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into ten horizontal staves. The notation is written in dark ink and includes various musical symbols such as clefs, notes, rests, and bar lines. The first two staves feature complex rhythmic patterns with many notes and some slanted lines. The third and fourth staves contain simpler notation with fewer notes and some rests. The fifth and sixth staves are mostly empty, with only a few notes and rests. The seventh and eighth staves are also mostly empty. The ninth and tenth staves contain more complex notation, including some slanted lines and notes. The paper shows signs of age, including discoloration and some wear at the edges.

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

Key markings and dynamics include:

- f* (forte)
- mf* (mezzo-forte)
- sfz* (sforzando)
- veg.* (vibrato)
- cr.* (crescendo)

The score shows a complex melodic line in the upper staves, followed by several staves with sparse notes and rests, and a final staff with rhythmic patterns and chords.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some slurs and dynamic markings such as *mf* and *f*. The piece concludes with a double bar line.

A single staff of music containing a few notes, a double bar line, and a fermata.

A single staff of music containing a few notes and a fermata.

A single staff of music containing a few notes and a fermata.

A single staff of music containing a few notes and a fermata.

A single staff of music, mostly blank with some faint markings.

A single staff of music, mostly blank with some faint markings.

A single staff of music, mostly blank with some faint markings.

A single staff of music, mostly blank with some faint markings.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes, some slurs, and dynamic markings such as *f* and *mf*. The piece concludes with a double bar line.

alg. f. g. *p.*

This image shows a page of handwritten musical notation on aged, yellowed paper. The page contains ten horizontal staves. The notation is written in dark ink and includes various musical symbols such as notes, stems, beams, and rests. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation is organized into measures by vertical bar lines. There are several instances of complex rhythmic patterns, including sixteenth and thirty-second notes, and some staves feature longer, sweeping lines. The paper shows signs of age, including foxing and some staining, particularly in the lower right quadrant. The left edge of the page shows the binding of the book.

13
A

45

B
A

Dopo la Sempaja

Scena II

Come Baylio vuoi conoscere?

Il vizio di non saper leggere

Bartolo
Baylio

diade di Rosina egli è del Conte cartougenario

ma dal vogal che fecami con-

fatto ch'esser egli po-bria il Conte i teo.

In vece mi Baylio voi non la sposa-

rete? semo-rai gl'acidenti...

Sanon la sposo io creppo per amore.

Quand'è co-

il spo-satelo o Dottore

Così farò in questa notte stespa

Uadepu il ro-

Bar.
 tar e qui ritorno. vengo ad accompagnarti te- ne- ta- lo- mia- chio- va- co- que- v- at-

Bay.
 tendo ogni vanga chi vuole non entrerà neppure ve lo giuro. Contate preca-

Partola
 zion siete sicuro.
 Scena 10
 Rosina sola
 Ros.
 mi sembra aver visto qualcuno a far saltar?

è mezza notte e fin- d'ora non vien, sento un rumore... Ciel! non ho mai de-

Scena 13
 viene il mio Dufore
 Bar.
 Bar. e Delta
 Ah Rosina giacché non si sa an-

Ros. Bar. Ros.
trata nel vostro appartamento So vado a ritirarmi Rosina deh ascoltatevi di -

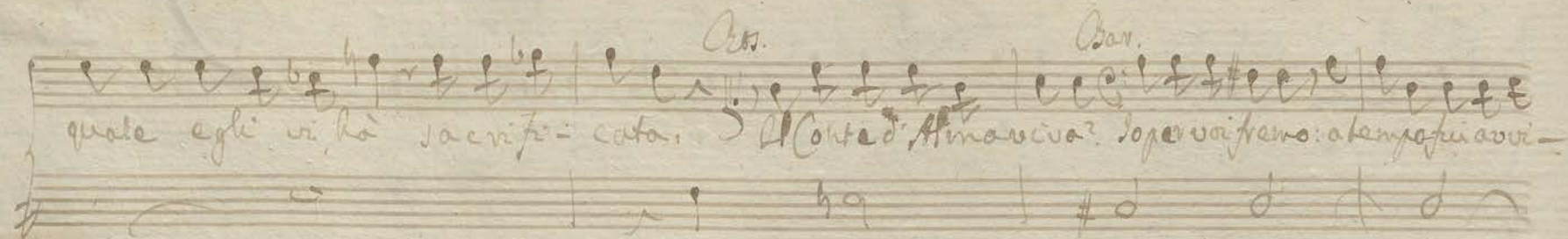
Bar. Ros. Bar.
mani un momento di grazia Ah che no - gise? Rosina non ta - mate io

Ros. Bar.
sono vostro amico del ascoltate Ohime non per più. Questa lettera

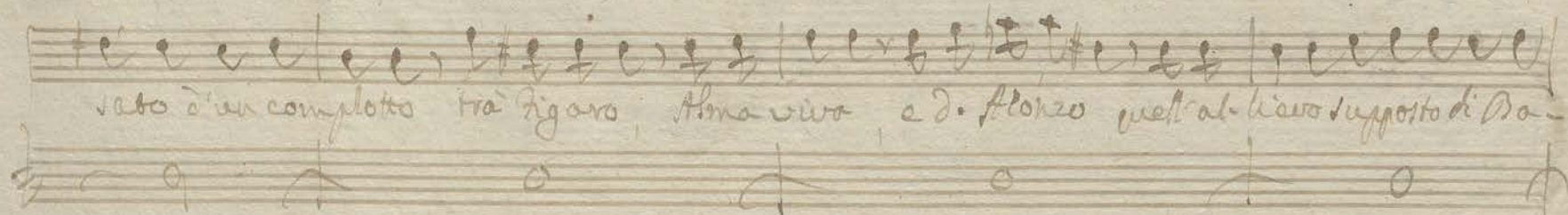
Ros. Bar.
che che voi scrivete al Conte d'Alma - vira Al Conte d'Alma vira? Che nome in -

Ros. Bar.
degno appena babba aino face un trofeo ed un donna a me o l'hanno data aha

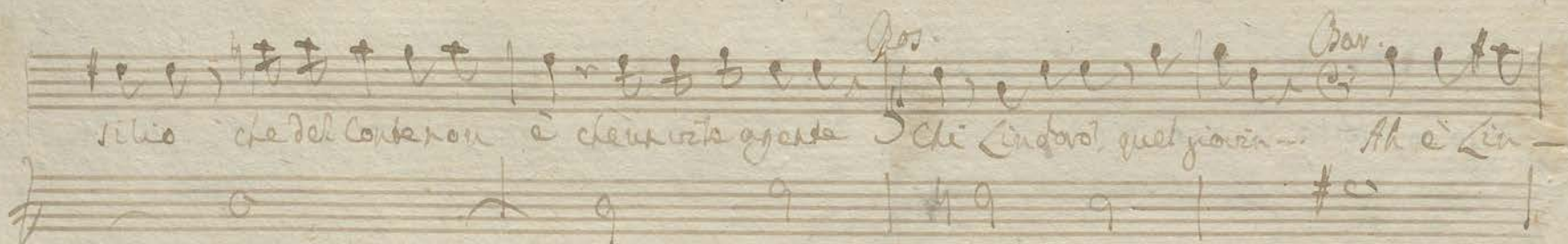
Cor. *Bar.*
quale egli vi ha sacrifi- cata. *Il Conte d'Almariva?* Sopra voi stesso: a tempo fu avvi-



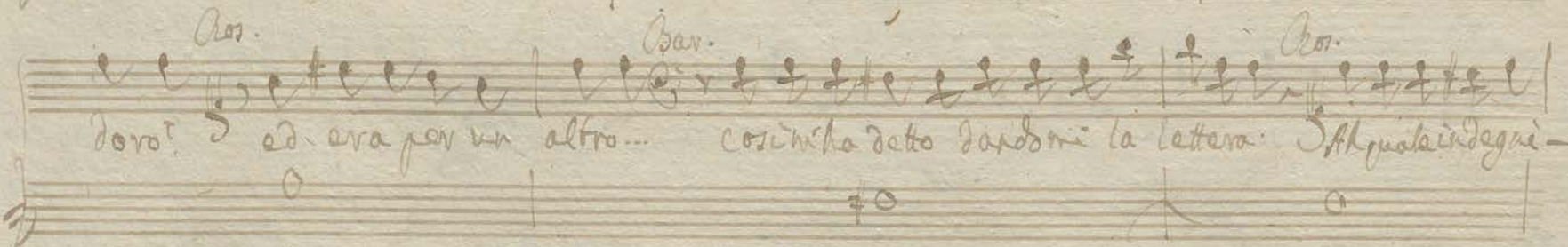
sato è un complotto tra Rigoro, Almariva, e d. Alonzo nell'al-l'iovo supposto di Ro-



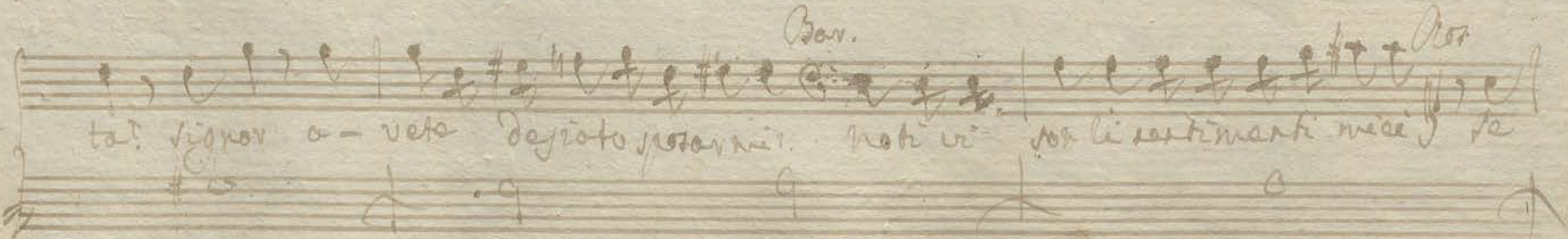
Cor. *Bar.*
silio che del Conte non è che un'aria agitata *Chi Lindoro quel giorno...* Ah è Lin-



Cor. *Bar.* *Cor.*
doro? ed era per un altro... così mi ha detto dandomi la lettera: Ah quale indegni-



Bar. *Cor.*
ta! signor a-velo degnato potermi. noti vi per li sentimenti miei? *Se*



Bar.
ve ne resta ancor, son vostra oh Dei! Il no- taro questa notte verrà

Ros.
Ah non è tutto oh ciel! sono umiliato, sappiate ancor che il perfido osò entrare fra voi

Bar.
qui per questo gelo - so di cui la chiave vi rebaro: Ah perfido io non ti lascio

Ros. *Bar.*
più se sono armati, de far gente. Hai ragion, io vado subito al giudice a chia-

ma, e come ladro sarò preso, arghato, e in un colpo sarò ben vendicato

Ros. *Bar.*
 Schiordatevi solo del mio errore / io mi punisco / Ad-dio mio

Pass. *Ros.*
 Scena 14
 core Infelice! che fo? e gli fia vena conuog-
Rosina solo

tar e fingere con lui per contemplarlo nella sua gar-za il bacio suo pro-

cedere preservarmi sopra, n'ho gran bisogno nobel d'aj petto e voce burla-

Pass.
 gliera... e un vile agente e un seduttore egli era? oh giusto ciel agra lagelo-sia

Scena 15

Fig. *Con.*
 entrero qualche d'un sen fugge via e un uomo?
Al Con. e Rigaro

Fig. *Con.*
 no e ro-sina che avra posta in fuga la bretta sua fi-gura eccoci qua' paj-

Con. *Fig.*
 tato e la paura Dammi la mano a noi e la vittoria noi siamo tutti ba-

Con.
 gneti. Del tempo in ver per correr la for-tuna. di quov come lo trova? Per un amante in

Fig.
 ver spaiacallante se ma cattivo per un corfi-bente.

Scena 16 *Con.* *And.*
 ecco la mia Rosina Mio signore comincio a temer che non va

Rosina
 e di

Con.
 Ah bella inquietudine! ah mio bene non conviene che proponga la notte accompa-

gnar d'un infante qualunque egli sia, co' lo vi seguirò, e submis o -

And.
 nore... va: non farar mal nato fra di - tora

Vague con W. e pa

Finale

3/A

Violini

Viola

Rosina
Figaro e Conte

Allegro

Io t'appetavo per deley - tarti.

Handwritten musical score for the first system. It consists of four staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The second and third staves are for piano accompaniment, with the second staff in treble clef and the third in bass clef. The lyrics "ma più d'abbando - narti ai rimorsi cru-" are written below the vocal line.

Handwritten musical score for the second system, consisting of two staves for piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The music is marked with a piano dynamic (*pp*) and includes slurs and accents.

Largo a tempo piangente

Handwritten musical score for the third system. It consists of two staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat (Bb). The bottom staff is for piano accompaniment in bass clef. The lyrics "del... soffi tramava - ed al-to non Gra - mava" are written below the vocal line. The system is marked with a piano dynamic (*pp*) and includes a fermata over the final note.

questo mio core che di se - guirti a accompa -

gnor la tua cattiva sorte *vivace* quando in - grate par che ab -

vivace

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

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

For - so tu mi ve - devi al Con - ta d'Alma.

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

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

viva e questa lettera... *Con.* che il Du - tore v'ha vi - messa *Pro.* op -

Handwritten musical notation for the first system, consisting of three staves. The first staff has a treble clef, a key signature of one flat (B-flat), and a common time signature. The notes are mostly whole and half notes with stems. There are some markings above the first staff, possibly "ff." and "p."

Handwritten musical notation for the second system. The top staff is a vocal line with a treble clef and a common time signature. The bottom staff is a piano accompaniment with a bass clef and a common time signature. The lyrics are written below the vocal line.

punto a lui con la obbligazione oh me infelice! in finale
 Con.

Handwritten musical notation for the third system, consisting of three staves. The first staff has a treble clef, a key signature of one flat (B-flat), and a common time signature. The notes are mostly whole and half notes with stems. There are some markings above the first staff, possibly "ff." and "p."

Handwritten musical notation for the fourth system. The top staff is a vocal line with a treble clef and a common time signature. The bottom staff is a piano accompaniment with a bass clef and a common time signature. The lyrics are written below the vocal line.

scade non formarsi po- tai dunque do- sino è vero, che m'a +
 po.

Handwritten musical notation on three staves, featuring various notes, rests, and bar lines.

Handwritten musical notation on a staff with lyrics underneath.

Fig. mate? eccellenza signor nondubitate *rit.* eccellenza cha

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff with lyrics underneath.

Con. dice? or amabile donna finger non posso più a vostri

Handwritten musical notation on a staff.

Handwritten musical score for the first system. It consists of five staves. The top two staves are for piano accompaniment, showing chords and some melodic fragments. The third staff is a vocal line with lyrics: "piedi non vedete Lin don ma d'Alma - viva et Conve io". The bottom two staves are for piano accompaniment, showing chords and some melodic fragments.

Handwritten musical score for the second system. It consists of five staves. The top two staves are for piano accompaniment, showing chords and some melodic fragments. The third staff is a vocal line with lyrics: "sox che da sei mesi in poi vi cerca ogni ora in vano che v'offre il". The bottom two staves are for piano accompaniment, showing chords and some melodic fragments.

p. *p.*

p. *cres.*

cor oh Deo accola mano

Segue finale

A/A

Finale

Violini

Handwritten musical notation for Violini, 3/4 time signature, key signature of two flats (B-flat and E-flat). The notation consists of a single melodic line with several measures.

Clavini

Handwritten musical notation for Clavini, 3/4 time signature, key signature of two flats. The notation includes a treble clef and a few notes.

Ob.

Corni

Handwritten musical notation for Ob. and Corni, 3/4 time signature, key signature of two flats. The notation shows a series of beamed notes.

Viola

Handwritten musical notation for Viola, 3/4 time signature, key signature of two flats. The notation shows a few notes.

Violino

Handwritten musical notation for Violino, 3/4 time signature, key signature of two flats. The notation shows a few notes.

Conte

Handwritten musical notation for Conte, 3/4 time signature, key signature of two flats. The notation shows a few notes.

cara, ci ha il mio bene il solo del mio cor

cara

L'Alcade.

Handwritten musical notation for L'Alcade., 3/4 time signature, key signature of two flats. The notation shows a few notes.

Organo e
Violoni

Handwritten musical notation for Organo e Violoni, 3/4 time signature, key signature of two flats. The notation shows a few notes.

D. Bajilo

Handwritten musical notation for D. Bajilo, 3/4 time signature, key signature of two flats. The notation shows a few notes.

D. Bartolo

Handwritten musical notation for D. Bartolo, 3/4 time signature, key signature of two flats. The notation shows a few notes.

Larghetto

Handwritten musical notation for Larghetto, 3/4 time signature, key signature of two flats. The notation shows a few notes.

pu

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

Handwritten musical notation on a five-line staff, including a measure with a fermata and a double bar line.

Handwritten musical notation on a five-line staff, featuring a complex rhythmic pattern with many beamed notes.

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

Empty musical staff.

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

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

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Handwritten musical notation on a five-line staff, consisting of a single line of notes.

20
30 *Clarini*

caro caro ardo per te d' amor che bel piacer che

oh Dio che bel contento

30

80

sen to che del piacer che sen to tutte le per ne oblio

tutte

tutte le per ne oblio co

te Gell-ldot mio ca te Gell-ldot mio sa-ro fe de la gnov Gell-ldot mio la ro fa-

Dele tarò fe dele - o - gnor
oh Dio che bel contento
che bel piacere

Handwritten musical notation for the first system, consisting of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in a grand staff (treble and bass clefs). The notation includes various rhythmic values, slurs, and dynamic markings.

Handwritten musical notation for the second system, featuring lyrics in Italian. The vocal line is written in a single staff with a treble clef. The lyrics are written below the notes.

senza *prette* *prette* *e* *prete* *prete*
tutta la pare oblio *tutta la pare oblio* *ca te bell'edol mio bell'edol*
tutta la pare oblio *ca te bell'edol*

Handwritten musical notation for the third system, including a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in a grand staff. The notation includes various rhythmic values, slurs, and dynamic markings.

Handwritten musical notation on three staves. The top two staves contain melodic lines with various note values and rests. The bottom staff contains a more complex rhythmic or accompaniment line with many beamed notes and rests. A red 'X' is written above the first staff on the right side.

Handwritten musical notation on two staves with lyrics in Gaelic. The top staff has lyrics: "mìo saor fada" and "leognor ca te bell-ghal". The bottom staff has lyrics: "mìo", "bell-ghal", "mìo saor fada", "leognor", and "ca".

Handwritten musical notation on a single staff at the bottom of the page, featuring a few notes and rests. A red 'X' is written below the staff on the right side.

Handwritten musical notation on three staves. The top staff contains a melody with various note values and rests. The middle staff features a more complex texture with many beamed notes and rests. The bottom staff consists of a simple bass line with few notes.

Handwritten musical notation with lyrics on two staves. The notation includes notes, rests, and some decorative flourishes. The lyrics are written in a cursive script below the notes.

mis bel-Edol mio sarofe - da - - - - - le ghor va -
te bel-Edol mio bel-Edol mio sarofe da - - - - - le ghor va -

Handwritten musical notation on a single staff, showing a few notes and rests, possibly a continuation or a separate section of the piece.

Allo. molto

ry

Allo. molto

Al son io la ^{causa} inno-
cagione

ro fedele ognor

eccel- lator non se' in torno e han ovato la scola di gio

er her her her her

Handwritten musical notation on a five-line staff, consisting of several groups of notes and rests.

Handwritten musical notation on a five-line staff, including a clef-like symbol and various note values.

Handwritten musical notation on a five-line staff, featuring rhythmic patterns and note stems.

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


Handwritten musical notation on a five-line staff with lyrics: *cento tutto ho detto al dottor mangano e gli dicevo ancora più*

Handwritten musical notation on a five-line staff with lyrics: *eccal-teno già prou la porta*

Handwritten musical notation on a five-line staff with lyrics: *tror, trer, (e) trer, trer, trer*

Handwritten musical notation on a five-line staff. The first two lines contain dense clusters of notes, some with 'cory' and 'sa.' annotations. The third and fourth lines contain rhythmic notation with stems and flags.


 loro ah Lin - bor accorrete ve - dete


 Ah Ro - sinano konkama voime / pora / oggi / so

Handwritten musical notation on a five-line staff, featuring rhythmic notation with stems and flags, and some notes with 'cory' and 'sa.' annotations.

Handwritten musical notation on four staves. The top staff contains dense chordal figures. The second staff has some notes and rests, with "sa" written above. The third and fourth staves contain rhythmic patterns with stems and flags.

Handwritten musical notation on a single staff with lyrics underneath. The notation consists of rhythmic stems and flags.

rete ed il vecchio punire / opri ed il vecchio punire / opri et a -

Handwritten musical notation on a single staff with lyrics underneath. The notation consists of rhythmic stems and flags.

eccellera ecco ~~il mastro~~ ~~stajo~~ stajo

Handwritten musical notation on a single staff with lyrics underneath. The notation consists of rhythmic stems and flags.



80.



Handwritten musical notation
nico *Prof. l. cor. con lui*

no. 80.

Handwritten musical notation
Sono questi gli spari re-

8. Prof.

Handwritten musical notation
cor è giusto ————— da cosa mai veob?

Handwritten musical notation
eres teras heras teras teras teras

Recuo

con

sono noi il con- tratto avete

not. 2. Bay.

tutti sono questi gli spori fantasi

mancano i nomi il contratto ogni e

Recuo



89



gatto



Inver non è gatto Inver inver non è gatto non è gatto

Coro



solter - enus



Allegro

monio sarete lo

pero

Con.

Josevi vela non fa il va-

Ray.

maecel-lara ma come il Dottore

Ad tempo.

89

gano

Inver non è gano Inver inver non è gano non è gano

Boz

lotos - curio

Ande

Ande

Ande

a. r. g. nos.

quello

Ande

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

Handwritten musical notation on a five-line staff, consisting of rhythmic patterns and rests.

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

io il de-narò fa tempo coze si si si si si tempo poze il de-

*Org.
Viol.
Cemb.*

Handwritten musical notation on a five-line staff, corresponding to the vocal line above.

il pello

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

si questo è un pojo che fa di si si si si si che fa di si

Handwritten musical notation on a five-line staff, concluding the page.

Handwritten musical score for the first system, consisting of four staves with various notes and rests.

Handwritten musical score for the second system, consisting of a single staff with notes and rests.

Handwritten musical score for the third system, including lyrics: "no-ro fo sempre cozi".

And. mod.

Handwritten musical score for the fourth system, including lyrics: "si questo un pojo che farò di sì".

Handwritten musical score for the fifth system, consisting of a single staff with notes and rests.

Handwritten musical notation on a five-line staff. The first line contains a series of rhythmic patterns, possibly eighth notes. The second line starts with a treble clef and contains more rhythmic notation, including some rests and a 'da' marking below a note.

Bar.

Qui Orosinopa bic - con
 arreghata tutti quasi
 deurbre con i tempo

Handwritten musical notation for a section labeled "Bar.". The notation includes a series of rhythmic patterns and notes, with some markings like "da" and "po." below the notes. The text "Qui Orosinopa bic - con", "arreghata tutti quasi", and "deurbre con i tempo" is written across the staff.

Fin: ma Pa-
dot. ma Si-

già

che un briccon co' tengo

già

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

trou
gnou

g'te il no - taro
lon il no - taro

Bar.

seur biccor

no' nonci

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

Handwritten musical notation on three staves. The first staff contains a series of notes with stems pointing up, followed by a measure with a whole note. The second staff contains notes with stems pointing up, followed by a measure with a whole note. The third staff contains notes with stems pointing up, followed by a measure with a whole note. There are some markings below the staves, possibly indicating dynamics or performance instructions.

Handwritten musical notation on two staves with Latin lyrics. The first staff contains notes with stems pointing up, followed by a measure with a whole note. The second staff contains notes with stems pointing up, followed by a measure with a whole note. The lyrics are: *credo*, *no[n] h[ab]e[n]s*, *credo*, *don[um] s[an]c[t]i*, *sp[irit]u*. There are some markings below the staves, possibly indicating dynamics or performance instructions.

Handwritten musical notation on a single staff, consisting of several measures of notes and rests.

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

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

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

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Handwritten musical notation on a single staff with lyrics: *vedo? come mai un diavolo qui come*

Handwritten musical notation on a single staff with lyrics: *no. se ho se ho se*

Handwritten musical notation on three staves. The notation includes various note values, rests, and bar lines, typical of a musical score.

ponda, cosa fac tu ingratia cogas?

ry. - rit. | *piu* | *to* | *tra* |
Dolor me conuacel-

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation for the first system, featuring a vocal line and three piano accompaniment staves. The notation includes various rhythmic values, accidentals, and dynamic markings.

Al. Ado.

lenza il gran Conte d'Alma - viva

non son ladri non son

Ado.

d'Alma - viva

d'Alma viva

Handwritten musical notation on three staves. The notation includes various note values, rests, and clefs, typical of an early manuscript. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves appear to be for a different instrument or voice part, with some notes and rests.

Con
 - r. l. t. | f. m. l. t. |
 egli è ver e senza

lenza quinnialgabbia porzorio nulla val la nobil - ta nulla val la nobil - ta

Handwritten musical notation on a single staff, with lyrics written below it. The notation includes notes, rests, and a clef. The lyrics are: "lenza quinnialgabbia porzorio nulla val la nobil - ta nulla val la nobil - ta".

4/5

forzo ma so- sina a me se data la scrittura è già firmata Signor chi la vor-

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics "Je" are written under the first vocal line.


And.
 - - - - -
 dice il ver signor Tuboro diedo l'alta mano eil

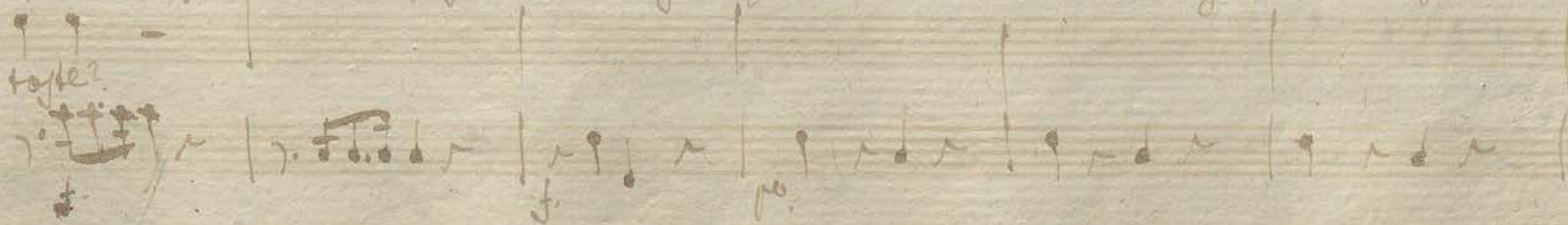
ra -

And.
 - - - - -
 cosa dice mai co-sino

Handwritten musical score for the fourth system, featuring piano accompaniment.

Handwritten musical notation on two staves. The top staff contains several measures of music with notes and rests. The bottom staff contains more notes, including some beamed eighth notes. There are some markings like 'je' and 'p' below the notes.

Brav. 
 lo por-tai oh questa è bella regh'ha piena la scarrella d'argomanti in quasi -

forte? 

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

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

Con.
-x e e i i - i i x l l i i - i i i i
lo per - dyte si lo per dyte emilli-

Handwritten musical notation for the third system, including a vocal line and a bass line with lyrics.

ta
yerö tchnjo - tera
fa. / fa. / fa. / fa. / fa. / fa. / fa.

Handwritten musical notation for the first system, consisting of five staves. The top two staves contain rhythmic patterns of vertical strokes with flags. The bottom three staves contain various rhythmic symbols, including circles and vertical lines with flags.

Handwritten musical notation for the second system, featuring a vocal line with lyrics and a lower staff with rhythmic symbols.

grovè bella leggi col re-fore laggiuzia verda-va - Aff. chor.

certamente crender

Handwritten musical notation for the third system, consisting of a single staff with rhythmic symbols and the word "crej" written below.

crej

Cor.

che consenta con alla chiedo

Canto voi do - rete a quel che vo do

Bar.

mi per - dai per polo

Handwritten musical notation for the first system, consisting of four staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef. The third and fourth staves have bass clefs. The notation includes various notes, rests, and bar lines.

not. *ry.* /
 - r e e | r e e e | r e e e | r e e e | -
 dite per per poco teſto

e e e - | - r e e | r e e e | r e e e | r e e e |
 cura quattro - vna qual ten gatta solano capo r i for -

Handwritten musical notation for the second system, consisting of four staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef. The third and fourth staves have bass clefs. The notation includes various notes, rests, and bar lines.

Handwritten musical notation on a five-line staff. The notation includes various note values, stems, and accidentals, typical of early manuscript notation. The notes are arranged in a series of measures across the staff.

A large section of the manuscript page that is mostly blank, with faint vertical lines indicating the continuation of the musical staff. This area appears to be a placeholder or a section where the notation was not fully written or has been obscured.

mo sul mio capo si formò
 qual ve- na qual tempa sul mio capo si for-

Handwritten musical notation for the lyrics. The notes are placed above the text, and there are some additional markings below the text, possibly indicating breath marks or other performance instructions.

Basso 35



cordo il Dio da more questi - voglio precan -



zione

sempre in- u-til

si ho-vo

Don. Da: q.

2^o C.

tutti

quel etc

By.

quel etc fece corra-

Handwritten musical notation for the first four staves. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, organized into measures by vertical bar lines.

Viol.

Cor.

1. Bass

2. Tenor

3. Alto

4. Bass

Bass

Handwritten musical notation for the vocal parts, including lyrics. The lyrics are: "fece con va-gio-ne ser-ri-nu-bil pre-cau-".

Handwritten musical notation for the Alto part with lyrics: "qualche fece con ragione con ragione ben inuibile precauzione".

Handwritten musical notation for the Bass part with lyrics: "gione con ragione ben inuibile precauzione ben inuibile precauzione".

Handwritten musical notation for the Bass part with lyrics: "qualche fece con ragione con ragione ben inuibile precauzione".

Handwritten musical notation for the final staff, consisting of a single line of notes.

quelli voglia precauzione
 quelli voglia precau-

1
 rione questa qui chiamar si può

2
 rione questa qui chiamar si può

3
 benivulhi precauzione questa qui chiamar si può

4
 rione questa qui chiamar si può

benivulhi precauzione questa qui chiamar si può

fuo

può

può

può

può

Handwritten musical notation on a staff, featuring rhythmic patterns and clefs.

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

Handwritten musical notation on a staff, with notes and rests.

Handwritten musical notation on a staff, with notes and rests.

Handwritten musical notation on a staff, with notes and rests.

Handwritten musical notation on a staff, with notes and rests.

Handwritten musical notation on a staff, with notes and rests.

Handwritten musical notation on a staff, with notes and rests.

Handwritten musical notation on a staff, with notes and rests.

Handwritten musical notation on a staff, with notes and rests.

sempre in bil li trovo

zione

sempre in bil li trovo

sempre in bil li tro-

questo que chiamar si

puo

questo

questo que chiamar si puo

zione

questo que chiamar si puo

questo que chiamar si

questo que chiamar si puo

Il po. Il po.

Handwritten musical notation on the left side of the page, consisting of several staves with notes, rests, and clefs. The notation is dense and appears to be a vocal or instrumental score.

Handwritten musical notation on the right side of the page, including staves with notes and rests. Below the staves, there are several lines of text in a cursive script, likely lyrics or performance instructions.

loto ve
q. q. | q. q. | q. q.
ben
q. q. | q. q. | q. q.
q. q. | q. q. | q. q.
d. d. | q. q. | d. d.
ben bi - nabil
d. y. #
ben
d. d. | q. q. | d. d.
loto ve
precau -

Handwritten musical notation on a five-line staff, including notes, rests, and a sharp sign (#).

Violoncello

Handwritten musical notation for a cello part, including notes, rests, and lyrics: *zione*, *meſſa*, *qui chiama*, *di*, *pus*, *allov*, *quando in*.

Handwritten musical notation for the first system, consisting of three staves. The top staff contains a series of notes, some with slurs. The middle staff has notes with stems pointing downwards. The bottom staff contains notes with stems pointing downwards, some with dots above them.

Handwritten musical notation for the second system, consisting of three staves. The top staff contains notes with stems pointing downwards. The middle staff has notes with stems pointing downwards. The bottom staff contains notes with stems pointing downwards, some with dots above them.

Handwritten musical notation for the third system, including the lyrics "Gloria" and "corde". The top staff contains notes with stems pointing downwards. The middle staff has notes with stems pointing downwards. The bottom staff contains notes with stems pointing downwards, some with dots above them.

Handwritten musical notation for the fourth system, including the lyrics "e d'ac-corda il mo-do". The top staff contains notes with stems pointing downwards. The middle staff has notes with stems pointing downwards. The bottom staff contains notes with stems pointing downwards, some with dots above them.

Handwritten musical notation for the fifth system, including the lyrics "ben tri-natit pre-cau-rione". The top staff contains notes with stems pointing downwards. The middle staff has notes with stems pointing downwards. The bottom staff contains notes with stems pointing downwards, some with dots above them.

Handwritten musical notation for the sixth system, including the lyrics "Gloria" and "Gloria". The top staff contains notes with stems pointing downwards. The middle staff has notes with stems pointing downwards. The bottom staff contains notes with stems pointing downwards, some with dots above them.

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score includes various musical notations such as notes, rests, and clefs. The lyrics are written in Italian and include the following phrases:

- more
- quelli voglio precauzione
- senza inutili precauzione
- quelli voglio precauzione
- quella qui chiamarsi
- senza inutili precauzione
- quella qui chiamarsi
- quella qui chiamarsi

The manuscript shows signs of age, including foxing and water damage. There are two large circular stains, one in the upper left and one in the lower right. The page is numbered '80' in the top left corner. The score is written in a cursive hand, typical of 18th or 19th-century manuscripts.

Handwritten musical notation on a staff, featuring complex rhythmic patterns and multiple beams.

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

Handwritten musical notation on a staff, with notes and rests.

Handwritten musical notation on a staff, with notes and rests.

Handwritten musical notation on a staff, with notes and rests.

Handwritten musical notation on a staff, with notes and rests.

Handwritten musical notation on a staff, with notes and rests.

Handwritten musical notation on a staff, with notes and rests.

Handwritten musical notation on a staff, with notes and rests.

no
sempr' inuol' si tro uo

sempr' inuol' si tro - uo

sempr' inuol' si tro uo

puo

questa qui chiamar si puo

questa gia chiamar si puo

questa qui chiamar si puo

questa qui chiamar si puo

questa qui chiamar si puo

questa qui chiamar si puo


ff. o

ff. o



ff. o

Alto ve
Musical notation on a staff with notes and rests.

Empty musical staves.

9. 9 | 9 9 | 9 9 | 9  | 9. 9 | 9 9 |

9. 9 | 9 9 | d d | 9  | 9. 9 | 9 9 |

9.  | 9 9 | 9  | d. d. | 9 9 |

9.  | 9 9 | 9 d | d  | *Alto ve*
Musical notation on a staff with notes and rests.

questa qui chiamar di suo ben te nubil

q. q. | q. q. | q. q. | q. q. | q. - -
 q. q. | q. q. | q. q. | q. q. | q. - -
 y. # | | | q. | q. - -
 d. d. | q. q. | d. d. | q. q. | q. q. | q. q. | q. - -
 pre-cau-rione questa qui dia-mar di pio
 y. # | | | q. | q. - -
 d. d. | q. q. | d. d. | q. q. | q. q. | q. q. | q. - -

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

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

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

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

Handwritten musical notation on a five-line staff with lyrics: *qual ri - voglia*

Handwritten musical notation on a five-line staff with lyrics: *precau - zione*

Handwritten musical notation on a five-line staff with lyrics: *sempre i - nubi*

Handwritten musical notation on a five-line staff with lyrics: *questa*

Handwritten musical notation on a five-line staff with lyrics: *qui chia -*

Handwritten scribbles or markings at the bottom left corner of the page.

Small handwritten mark or signature at the bottom center of the page.

The image shows a page of handwritten musical notation on aged, yellowed paper. There are ten staves of music. The notation is a mix of rhythmic symbols, including quarter notes, eighth notes, and rests, with some accidentals. The lyrics are written in a cursive hand below the staves. The text is as follows:

The first staff has a treble clef and a common time signature. The lyrics for the first two staves are:

si - vo - gli - a - pre - ca - zio - ne

The lyrics for the third and fourth staves are:

qual - si - vo - gli - a - pre - ca - zio - ne

The lyrics for the fifth and sixth staves are:

mar - ti - ro - ni - um - be - ne - nu - til - pre - ca - zio - ne

The lyrics for the seventh and eighth staves are:

pe - ni - tent - i - a - m

Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics in Italian and instrumental accompaniment. The lyrics are: "sempre i-nu-bil si tro-vo si tro-vo si tro-vo", "que-sta que-cha-mar si può chiamar si può chiamar si può." The notation includes various musical symbols such as notes, rests, and clefs.

Handwritten musical notation on a five-line staff, including notes, rests, and bar lines.

Handwritten musical notation on a five-line staff, including notes, rests, and bar lines.

Handwritten musical notation on a five-line staff, including notes, rests, and bar lines.

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Handwritten musical notation on a five-line staff, including notes, rests, and bar lines.

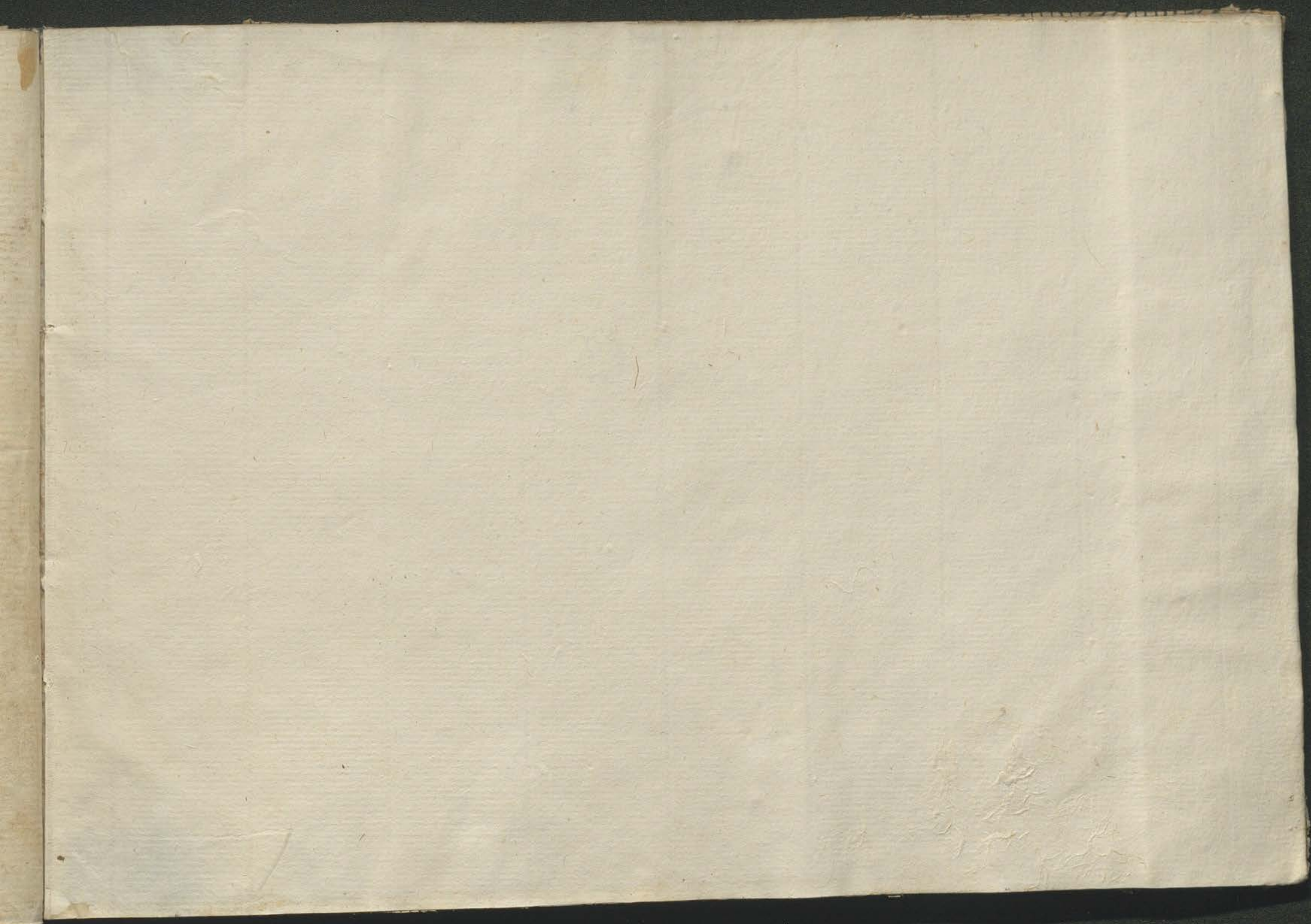
Handwritten musical notation on a five-line staff, including notes, rests, and bar lines.

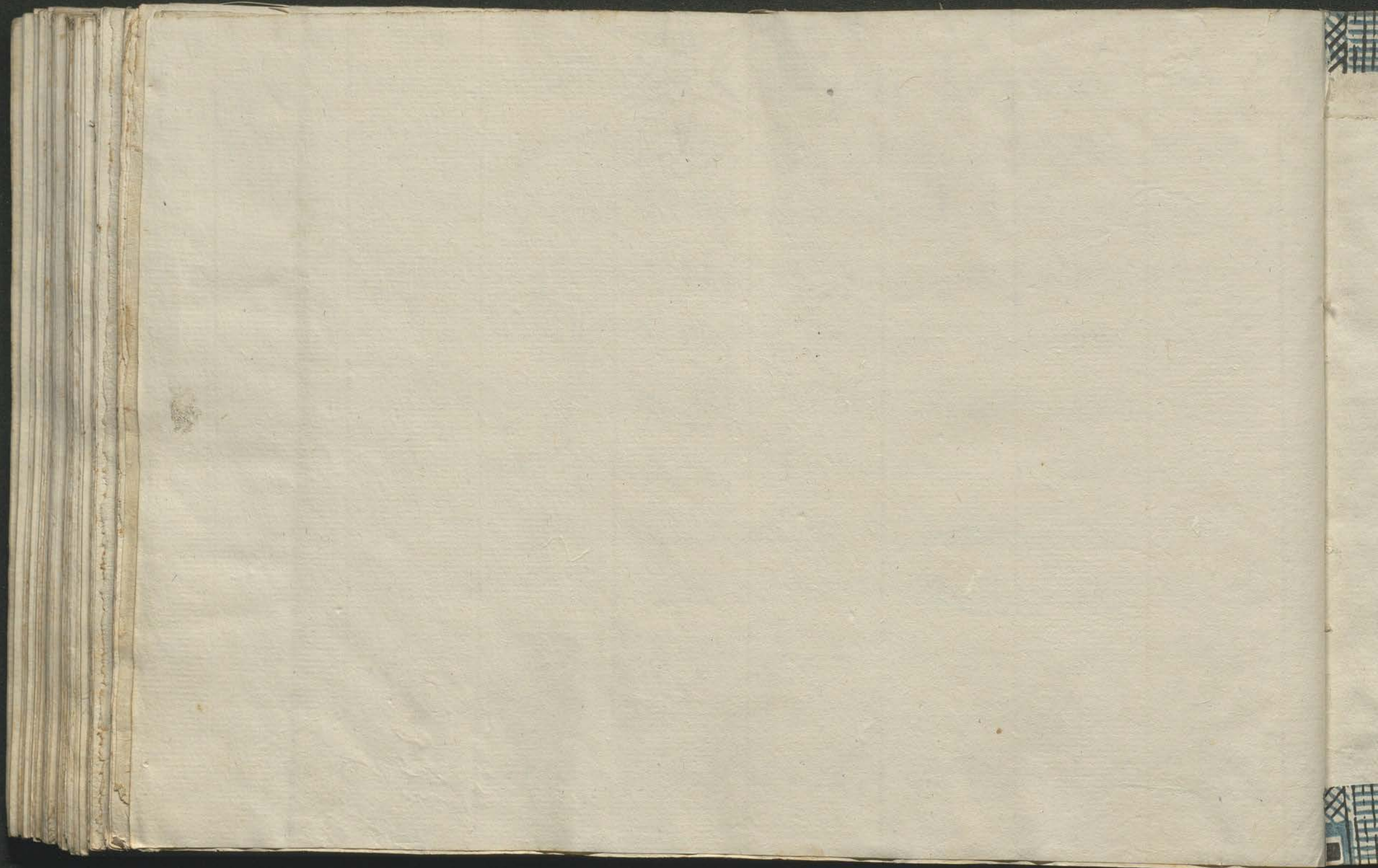


sempre i - nu - til
se - pro - vo.

questo
qui chia - mar si -

André Gera







36 $\frac{1}{4}$
25 $\frac{3}{4}$

8 $\frac{1}{4}$



ISTITUTO MUSICALE
"CESARE POLLINI,"

Palchetto AV

N. 10a

57

BIBLIOTECA
TEATRO VERDI

2