

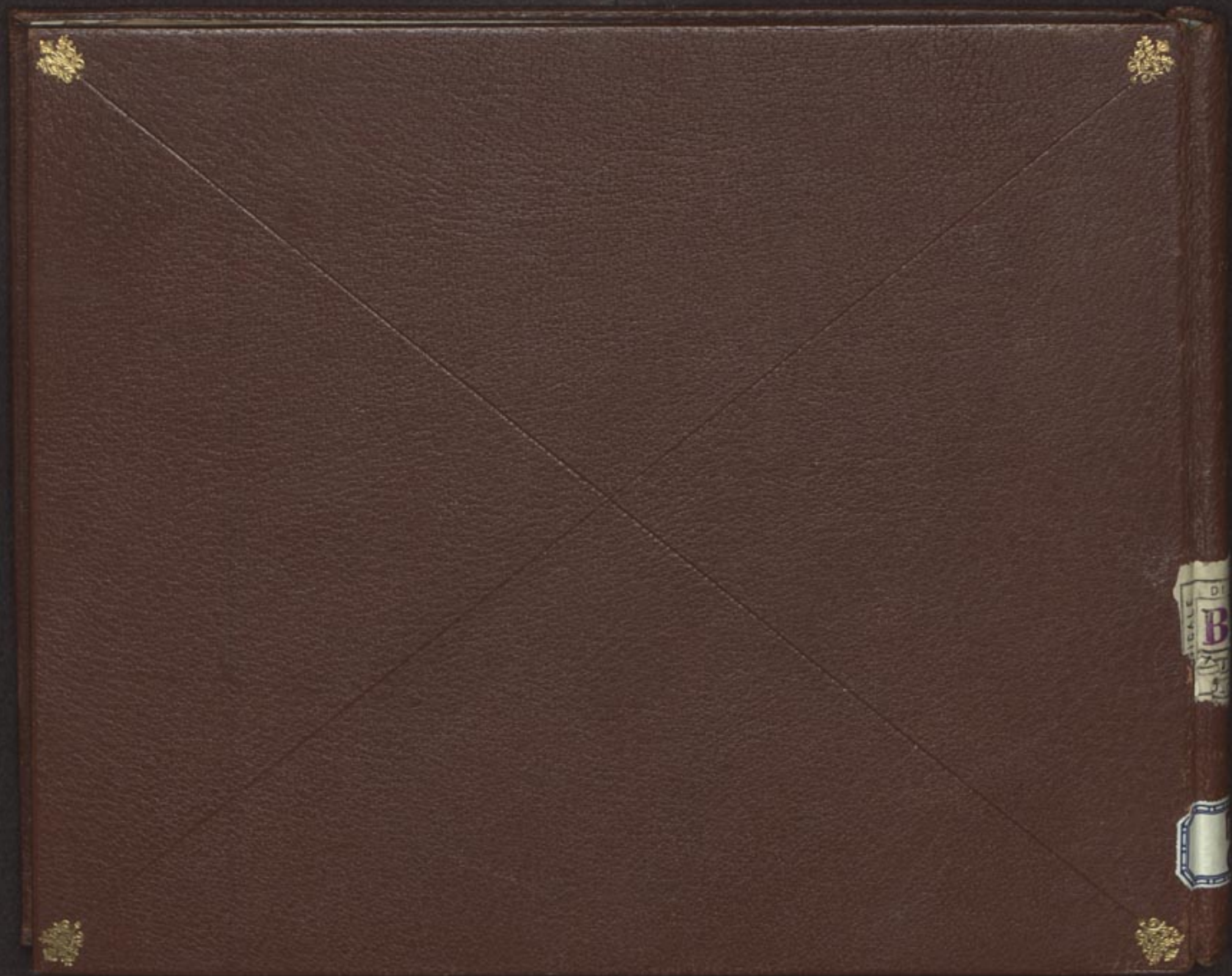
FAGO

FARAO

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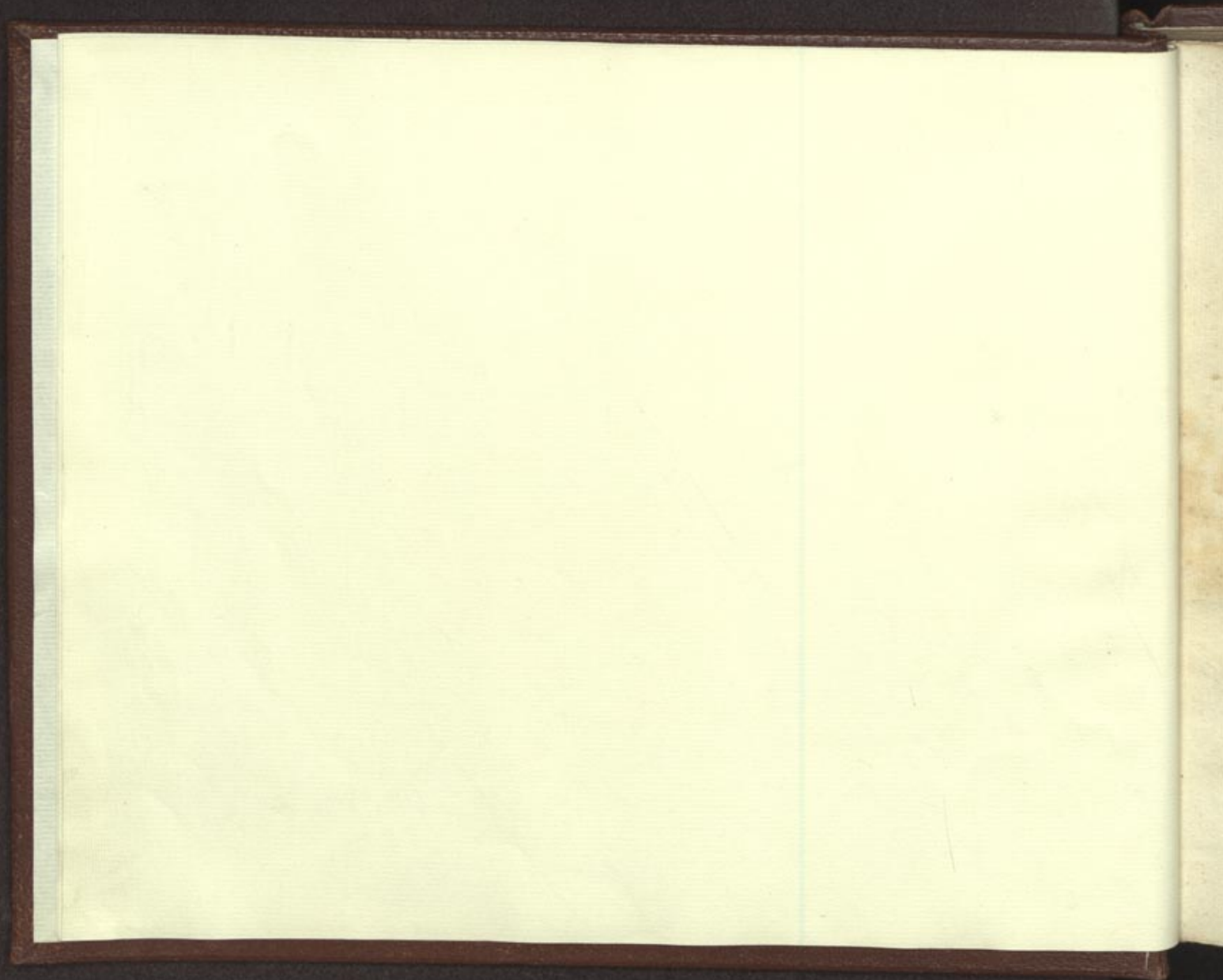
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Giuseppe Collignon Figlio del Dog. ^{no} di S. ma
nel 1790

S

Loverasui nulla

in felle

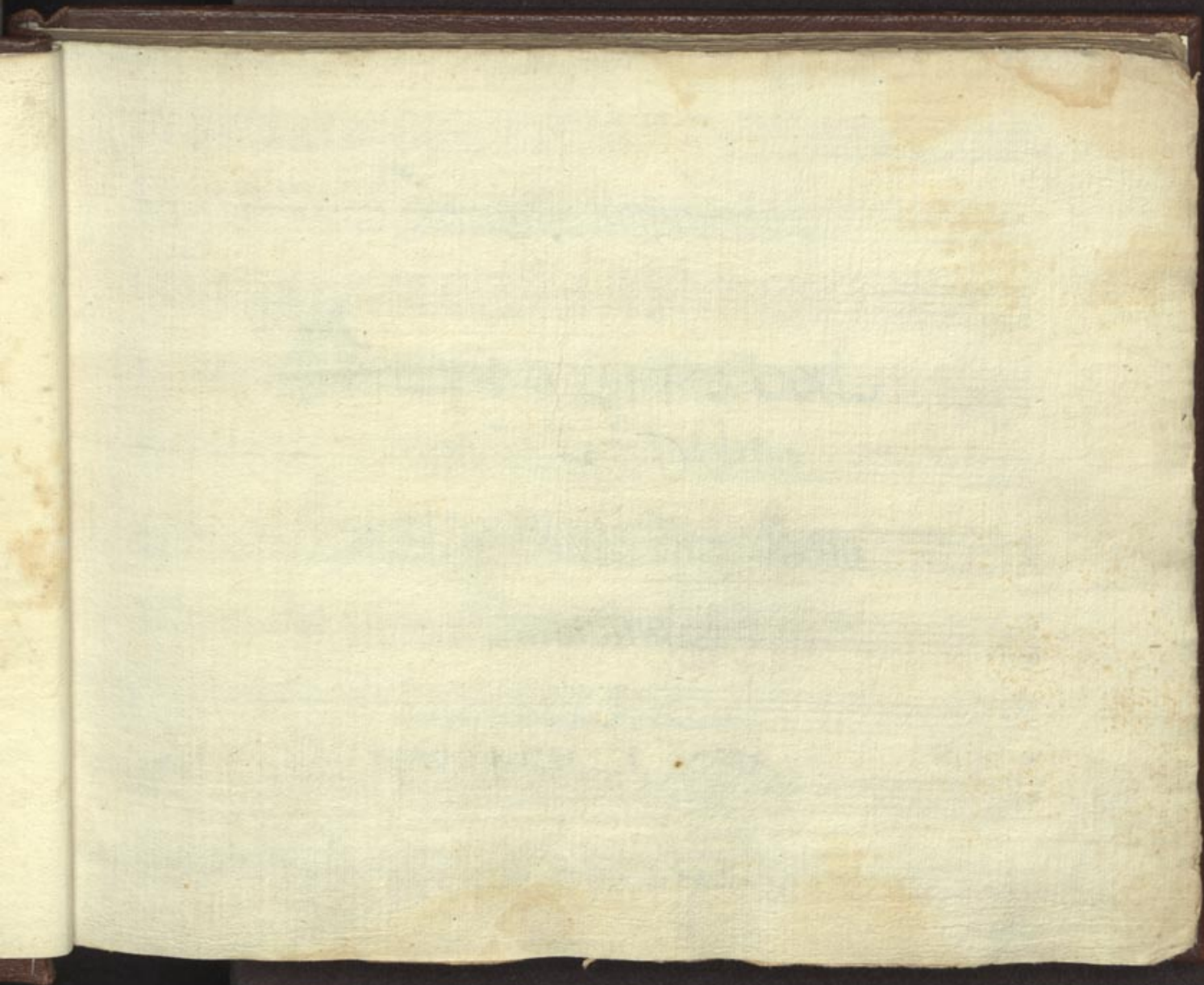
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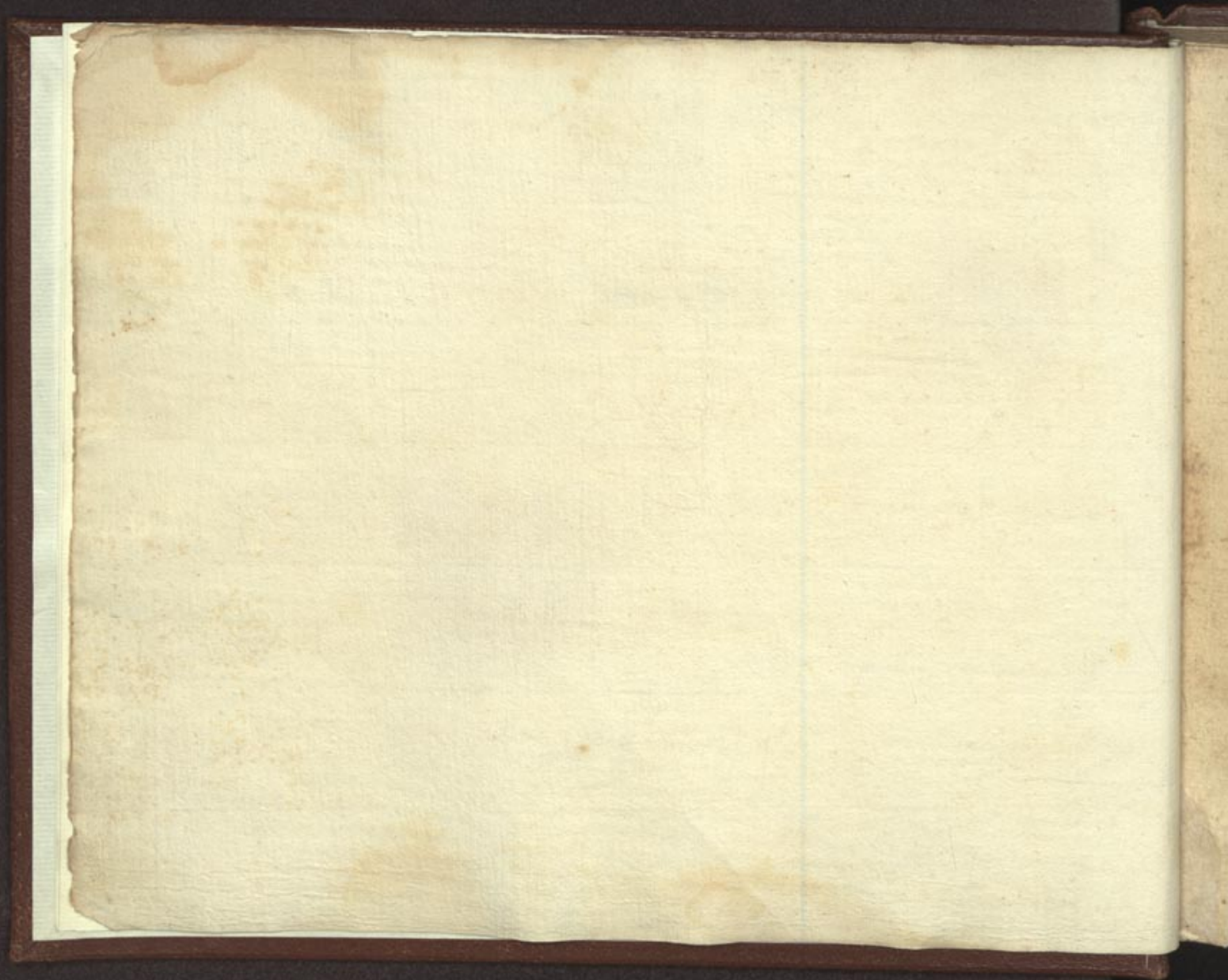
Handwritten text at the top of the page, possibly a title or header, written in a cursive script.

Handwritten text in the upper middle section of the page.

Handwritten text in the middle section of the page, appearing to be a list or series of entries.







Faraone sommerso

Oratorio à Quattro Voci
con V. V. e Viola

Del Sig. Nicolò Fago Detto
Tarantino



DONO A. BASEVI



2374 B

Sinfonia avanti

Largo

Handwritten musical score for the first system of "Sinfonia avanti". It consists of four staves. The top two staves are for strings (Violins and Violas) and the bottom two are for strings (Cellos and Double Basses). The music is in 3/4 time and marked "Largo". The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are some handwritten annotations like "4g" and "3" above notes in the lower staves.

All.^o

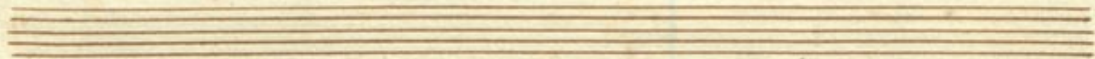
Handwritten musical score for the second system of "Sinfonia avanti". It consists of four staves. The top two staves are for strings (Violins and Violas) and the bottom two are for strings (Cellos and Double Basses). The music is in 3/4 time and marked "All.^o". The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are some handwritten annotations like "7" above notes in the upper staves.

Handwritten musical score for the first system, consisting of four staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *ff* (fortissimo) and *tr* (trill). The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves are grouped together with a brace on the left. The fourth staff begins with a bass clef and a time signature of 3/4. The word *Jov:* is written below the first measure of the fourth staff.

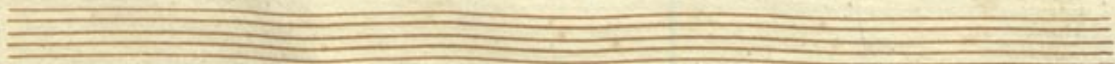
Handwritten musical score for the second system, consisting of four staves. The notation continues with various note values and rests. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves are grouped together with a brace on the left. The fourth staff begins with a bass clef and a time signature of 3/4. The system concludes with a double bar line.



Handwritten musical score system 1, consisting of four staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings like *ff*.



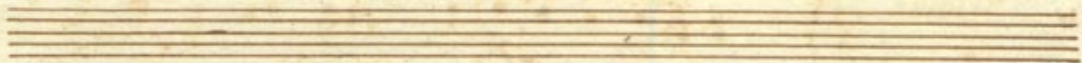
Handwritten musical score system 2, consisting of four staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings like *ff*.



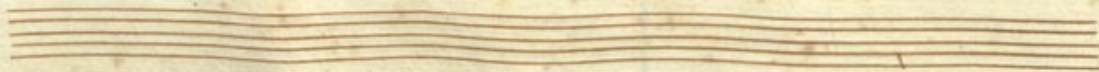
Handwritten musical score on a single page, consisting of two systems of four staves each. The notation is in brown ink on aged, yellowed paper. The first system contains four staves of music, with the first three staves grouped by a brace on the left. The second system also contains four staves of music, with the first three staves grouped by a brace on the left. The notation includes various note values, rests, and clefs.

Two systems of empty musical staves. Each system consists of four horizontal lines, representing staves that have not been filled with musical notation.

The first system of the handwritten musical score consists of four staves. The top two staves are connected by a brace on the left and contain treble clefs with a key signature of two sharps (F# and C#). The bottom two staves are connected by a brace on the left and contain bass clefs. The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo) in the lower staves.



The second system of the handwritten musical score consists of four staves. The top two staves are connected by a brace on the left and contain treble clefs with a key signature of two sharps. The bottom two staves are connected by a brace on the left and contain bass clefs. The notation includes various note values, rests, and dynamic markings. The tempo marking *largo* is written in the middle of the second staff and above the third staff.



Handwritten musical score for a symphony, consisting of four staves of music. The notation is in brown ink on aged paper. The first three staves are for the upper strings, and the fourth is for the lower strings. The music is in a common time signature.

Fine della Sinfonia

Moisè

Alle Leggi del fiels Sire. ubbi - dite al

fine poiche il misero Regno geme inuolto fra mille ay-

-pre ruine e fia ben presto il fine se a quel usere e.

ferro ch'ogni cosa mortal' regge, e prescrive. serbate ancor uogle ri-
tesse. ritose. e schive. *Segue Aria con Organo*

Aria Organico
Spirito
Moisi
Spirito

Handwritten musical score for the first system, consisting of five staves. The notation includes various note values, rests, and dynamic markings. The word "tutti" is written below the second staff, and "Ad:" is written below the third staff.

tutti

Ad:

Ad:

Handwritten musical score for the second system, including the vocal line with lyrics. The lyrics are "Nuove straggi, e spa-".

Nuove straggi, e spa-

Guerra;

Handwritten musical score for the third system, consisting of five staves. The notation includes various note values, rests, and dynamic markings. The word "For:" is written below the second, third, and fourth staves.

For:

For:

For:

Handwritten musical score for the fourth system, including the vocal line with lyrics. The lyrics are "uenti spauenti Paria apprestando straggi spauenti straggi spa-".

uenti spauenti Paria apprestando straggi spauenti straggi spa-

Finto

no

Guerra

Guerra

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes lyrics and performance instructions. The lyrics are: *uerti Paria apprestan* (written above the fifth staff), *Paria apprestando uo* (written below the eighth staff), and *apprestan* (written below the eighth staff). Performance instructions include *zicco* (written below the fifth staff), *zico* (written below the eighth staff), *zico* (written below the ninth staff), *zico* (written below the tenth staff), *zico* (written below the eleventh staff), *zico* (written below the twelfth staff), *zico* (written below the thirteenth staff), *zico* (written below the fourteenth staff), *zico* (written below the fifteenth staff), *zico* (written below the sixteenth staff), *zico* (written below the seventeenth staff), *zico* (written below the eighteenth staff), *zico* (written below the nineteenth staff), *zico* (written below the twentieth staff), *zico* (written below the twenty-first staff), *zico* (written below the twenty-second staff), *zico* (written below the twenty-third staff), *zico* (written below the twenty-fourth staff), *zico* (written below the twenty-fifth staff), *zico* (written below the twenty-sixth staff), *zico* (written below the twenty-seventh staff), *zico* (written below the twenty-eighth staff), *zico* (written below the twenty-ninth staff), *zico* (written below the thirtieth staff), *zico* (written below the thirty-first staff), *zico* (written below the thirty-second staff), *zico* (written below the thirty-third staff), *zico* (written below the thirty-fourth staff), *zico* (written below the thirty-fifth staff), *zico* (written below the thirty-sixth staff), *zico* (written below the thirty-seventh staff), *zico* (written below the thirty-eighth staff), *zico* (written below the thirty-ninth staff), *zico* (written below the fortieth staff), *zico* (written below the forty-first staff), *zico* (written below the forty-second staff), *zico* (written below the forty-third staff), *zico* (written below the forty-fourth staff), *zico* (written below the forty-fifth staff), *zico* (written below the forty-sixth staff), *zico* (written below the forty-seventh staff), *zico* (written below the forty-eighth staff), *zico* (written below the forty-ninth staff), *zico* (written below the fiftieth staff), *zico* (written below the fifty-first staff), *zico* (written below the fifty-second staff), *zico* (written below the fifty-third staff), *zico* (written below the fifty-fourth staff), *zico* (written below the fifty-fifth staff), *zico* (written below the fifty-sixth staff), *zico* (written below the fifty-seventh staff), *zico* (written below the fifty-eighth staff), *zico* (written below the fifty-ninth staff), *zico* (written below the sixtieth staff), *zico* (written below the sixty-first staff), *zico* (written below the sixty-second staff), *zico* (written below the sixty-third staff), *zico* (written below the sixty-fourth staff), *zico* (written below the sixty-fifth staff), *zico* (written below the sixty-sixth staff), *zico* (written below the sixty-seventh staff), *zico* (written below the sixty-eighth staff), *zico* (written below the sixty-ninth staff), *zico* (written below the seventieth staff), *zico* (written below the seventy-first staff), *zico* (written below the seventy-second staff), *zico* (written below the seventy-third staff), *zico* (written below the seventy-fourth staff), *zico* (written below the seventy-fifth staff), *zico* (written below the seventy-sixth staff), *zico* (written below the seventy-seventh staff), *zico* (written below the seventy-eighth staff), *zico* (written below the seventy-ninth staff), *zico* (written below the eightieth staff), *zico* (written below the eighty-first staff), *zico* (written below the eighty-second staff), *zico* (written below the eighty-third staff), *zico* (written below the eighty-fourth staff), *zico* (written below the eighty-fifth staff), *zico* (written below the eighty-sixth staff), *zico* (written below the eighty-seventh staff), *zico* (written below the eighty-eighth staff), *zico* (written below the eighty-ninth staff), *zico* (written below the ninetieth staff), *zico* (written below the ninety-first staff), *zico* (written below the ninety-second staff), *zico* (written below the ninety-third staff), *zico* (written below the ninety-fourth staff), *zico* (written below the ninety-fifth staff), *zico* (written below the ninety-sixth staff), *zico* (written below the ninety-seventh staff), *zico* (written below the ninety-eighth staff), *zico* (written below the ninety-ninth staff), *zico* (written below the one hundredth staff).

Handwritten musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and slurs, with several instances of the dynamic marking *for.* (forte).

do Paria apprestando u'
fiero No'

Handwritten musical score for the second system, continuing the complex rhythmic patterns from the first system. The notation includes various note values, rests, and slurs, with several instances of the dynamic marking *for.* (forte).

Nuovi nostri, e portentosi nuovi
inclementi

Molti, e potenti ira ————— *to irato il Figliu-*
inimici crudel ————— *lo crudelissimo*

ra ————— *se Duro ancor negate, al Popolo di Dio*
no ————— *condemniate per la sua baldanza*

The musical score consists of approximately 12 staves. The first four staves are instrumental, featuring complex rhythmic patterns and melodic lines. The fifth staff is the vocal line, with lyrics written in Italian. The sixth and seventh staves are instrumental accompaniment. The eighth staff is another vocal line with lyrics. The ninth and tenth staves are instrumental. The eleventh and twelfth staves are vocal lines with lyrics. The handwriting is in a historical cursive style, and the paper shows signs of age and wear.

ad.

La libertà

Nonis sedis

al Popolo di

la recobalanza

Gio

La libertà.

da capo

luis

Nonis sedis

Arasne.

Spirito *Contro i colpi di fortuna. di diamante ho in petto il cor di via-*

man *te ho in petto il cor. contro i colpi di fortuna di for-*

tuna di diamante in petto ho il cor di diamant

te ho in petto il cor

Benche l'aria, el ciel s'imbruna e la terra empie d'orror

benche l'aria, el ciel s'imbruna, e la terra empie d'or:

ror e la terra empie d'orror Conto i'

colpi di fortuna di diamante in petto ho il cor di diamante

te ho in petto il cor contro i colpi di fortuna di for-

tuna di diamante in petto ho il cor di diamante

te in petto ho il cor

Vrij. ni
Violotta *Largo*

Largo

Benche di sangue sen corre il fiume il cor non langue per suo co-

Largo

fiume ne m'ingom — — — bra atto timor ne m' in

The image shows a page of handwritten musical notation on aged paper. It features several staves of music. The top two staves are instrumental, with the second staff containing a *Spirito* marking. The third staff is a vocal line with lyrics: *com - bra - a - - to atro timor*. The fourth staff continues the vocal line with lyrics: *colpi. Di fortuna. Di diamante in petto ho il cor Di diaman -*. The fifth staff continues with lyrics: *te. ho in petto il cor contro i colpi. Di fortuna Di for -*. The sixth staff continues with lyrics: *tuna. Di diamante. in petto ho il cor Di diaman -*. The seventh staff continues the vocal line. The eighth staff is instrumental. The page is numbered '10' in the bottom left corner.

Handwritten musical score for voice and piano, first system. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in bass clef. The lyrics "te in getto ho il cor." are written below the vocal line. The system concludes with the instruction "Rit. subito" in a decorative, cursive hand.

Handwritten musical score for voice and piano, second system. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The system concludes with the instruction "Rit." written in a decorative, cursive hand.

Handwritten musical score for voice and piano, third system. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The system concludes with a double bar line.

rio 2

Arante.

Mà chi la terra. el ciel governa e gira il Gran Dio nel de-

serto vittime, e incenzi. ad offerir ci chiama.

All. Viv.

Un poco largo

rio 2.º

Alla gente à Dio di-

Sanctus et agnus dei

Letta sciogli i lacci di servitù sciogli i lac
Non Guidas popis del mobil sic Guidas pop
ci di servitù
lo del mobil
gente è Pio diletta sciogli i lacci di servitù sciogli i lac
moretmo lo Bues Guidas popis del mobil pie Guidas pop

For.
Ala
Sanct
Ans

ci di seruitù sciogli i lac
del mokl p'ie' Gaudens syraf

for.

ci di seruitù
del mokl p'ie'

for.

Che si tarda e che s'aj-
lus mas bellas e chiara

Arante

Rec:

e se pietà quel Popolo non troua almen del Popol

Arante

tuo pietà ti mo - ua. o' dell'Egizio Trono e

del mio Reggio nome. opprobrio e scherno di Turba priggio.

niera soffrirò dunque. le minaccie e l'onte? e con altera

fronte scenderà le mie forze. e l'ira à gioco? tanto ardi-

mento in seruil petto annida. e benchè schiavo ancor minaccia mi-

naccia e. *Fida!*

Spirito, e presto

Fasane.

Spirito, e presto

Scoglio fra Pome. L'ado non è quanto al dispetto

quanto al dispetto ho duro il cor scoglio fra l'onde saldo non è -

quanto al dispetto ho duro il cor saldo non

The image shows a page from an antique music manuscript. It features two systems of musical notation, each consisting of a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written in Italian cursive script between the staves. The paper is aged and shows some staining. The first system includes the lyrics: "quanto al dispetto ho duro il cor scoglio fra l'onde saldo non è -". The second system includes: "quanto al dispetto ho duro il cor saldo non".

Handwritten musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line is written in a soprano clef, and the piano accompaniment is in a bass clef. The lyrics are written below the vocal line.

e' quanto al dispetto al dispetto quanto al dispetto ho duro il

Handwritten musical score for the second system, featuring a vocal line and piano accompaniment. The vocal line is written in a soprano clef, and the piano accompaniment is in a bass clef. The lyrics are written below the vocal line.

for. for. for. Ad. Ad. Ad. Ad. per al.

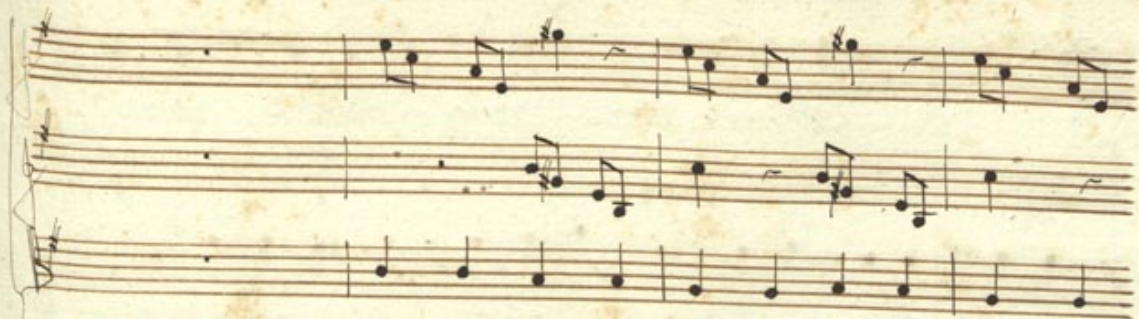
cor

126

Handwritten musical score on aged paper, featuring two systems of vocal and instrumental parts. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are written in Italian.

fetto nè per mercè *Pire* pro-fonde. *profonde* scema il fu-

ror nè per affetto nè per mercè *Pire* *profonde* pro-



fonde scema il furor ne per af-fetto ne per merccè.



Pire profon - de scema il furor. Da capo

Carone.

Handwritten musical notation for the first system. The vocal line is on a single staff with a treble clef and a common time signature. The basso continuo line is on a single staff with a bass clef and a common time signature. The lyrics are written below the vocal line.

All'empia gente raddop- piate le catene.

Handwritten musical notation for the second system. The vocal line is on a single staff with a treble clef and a common time signature. The basso continuo line is on a single staff with a bass clef and a common time signature. The lyrics are written below the vocal line.

gema. Volente al rigor al rigor di nuove pene.

Messa.

Handwritten musical notation for the third system. The vocal line is on a single staff with a treble clef and a common time signature. The basso continuo line is on a single staff with a bass clef and a common time signature. The lyrics are written below the vocal line.

Signor d'alte ruine. Messaggero volente a' uoi re.

Handwritten musical notation for the fourth system. The vocal line is on a single staff with a treble clef and a common time signature. The basso continuo line is on a single staff with a bass clef and a common time signature. The lyrics are written below the vocal line.

Puero di morte, e di spaurito Teatro e' il vostro Regno.

Handwritten musical notation for the fifth system. The vocal line is on a single staff with a treble clef and a common time signature. The basso continuo line is on a single staff with a bass clef and a common time signature. The lyrics are written below the vocal line.

desi già per tutto misto d'orrore e tutto alto lamerito

giace da spada ultrice ogni più lieta Primogenita prole sul



primo fior re-cija fin nella Reggia soglia il vostro Erere da



man fatal trafitto tronca ha la vostra speme e dell'Egitto.



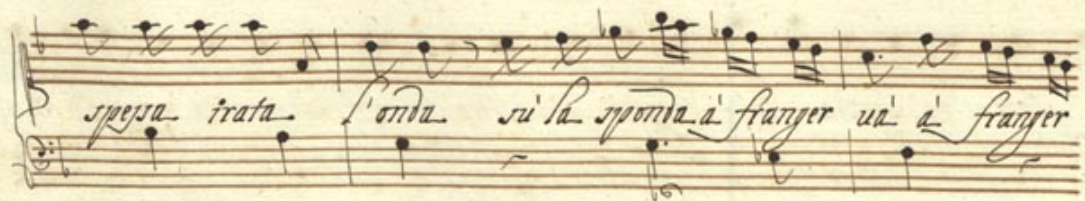
Mezzo.

Violoncello, e Basso

Largo



Non si



spejsa irata l'onda su la sponda a' franger uà a' franger



uà non si spejsa irata l'onda su la



sponda su la sponda a' franger uà a' franger uà a' franger



uà non si spejsa irata l'onda su la



sponda su la sponda a' franger uà a' franger uà a' franger

ua' su' la spou - Da la spoua a' fran - ger ua'

Come danni, e straggi pioue sempre.

nuoue la crudel - ta' come danni e strag - gi'

poue sempre nuoue sempre nuoue la crudel - ta' la crudel -

ta' - la crudel - ta' sempre nuoue la crudel - ta'

Handwritten musical notation for the first system. The top staff is a vocal line with lyrics: *ti - la cruel - ti. Pafayo.* The bottom staff is a basso continuo line. The music is written in a historical style with various note values and rests.

Handwritten musical notation for the second system. It includes a keyboard part (likely harpsichord or spinet) on the top two staves and a basso continuo line on the bottom staff. The keyboard part features complex chordal textures and melodic lines. The basso continuo line includes the marking *rit.* (ritardando).

Handwritten musical notation for the third system, continuing the keyboard and basso continuo parts from the previous system. The keyboard part continues with intricate chordal and melodic patterns, while the basso continuo line provides harmonic support.

Arione.

*Ohimè. D'auverse stelle
sò di so- meta.*

*e più infauto per me. P'ebreo seruaggio
ne furor ne co-*

*raggio contro al fauor del Nume lor contrasta.
human ua-*

*lor conto del ciel contro del ciel non basta.
Ah! da crudel de-*

*stin dunque sospinto cederò pur al fin
cortretto eq-*

Stretto e vinto.

Aronne.
Moise.
Andante *Da Signor di in felo impera.* *Reper*

Reper vinto e trionfar
vinto e trionfar

L'esser vinto è trionfar - è tri - onfar

L'esser vinto è trionfar è tri - onfar

Dal Signor ch' in cielo impera. L'esser vinto è trion-

vinto è trionfar

far è trion - far

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings. The lyrics are written in a cursive hand below the staves.

far

Reper uinto è trionfar è trionfar

Reper uinto è trionfar è trion-

far *Reper uinto è trion-*

Reper uinto è trion-



This page of a handwritten musical score consists of ten staves. The notation includes various note values, rests, and dynamic markings. The first two staves are marked with *rit.* (ritardando). The third and fourth staves are marked with *far* (fatto). The fifth staff features a complex melodic line with many beamed notes. The sixth and seventh staves continue the melodic and harmonic development. The eighth and ninth staves show a more rhythmic and harmonic texture. The tenth staff concludes the page with a final cadence. The paper is aged and shows some staining.

Allegro

Allegro

Serti, e co - rone son le catene per chi la
Serti, e corone son le ca - tene per chi la speme in lui ri -
speme in lui ripone in lui ri - po - ne A chi in
pone per chi la speme in lui ripo - ne. 6
lui confida e spera il serui - re anch'è re - gnar il ser -
A chi in lui confida, e spera il ser - uire. 6

Detailed description: This is a page of handwritten musical notation on aged paper. It features a vocal line and a piano accompaniment. The vocal line is written in a cursive hand with lyrics in Italian. The piano accompaniment is written in a more formal, clear hand. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: "Serti, e co - rone son le catene per chi la Serti, e corone son le ca - tene per chi la speme in lui ri - speme in lui ripone in lui ri - po - ne A chi in pone per chi la speme in lui ripo - ne. 6 lui confida e spera il serui - re anch'è re - gnar il ser - A chi in lui confida, e spera il ser - uire. 6". There are some markings like "6" and "24" on the piano part, possibly indicating measures or a specific section.

Handwritten musical score on aged paper, featuring six systems of music. Each system consists of three staves: a vocal line (top), a tenor line (middle), and a bass line (bottom). The lyrics are written in Italian cursive script below the staves. The music is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: *uite. seruite anch'è regnar anch'è regnar A chi in* (top system); *il seruite anch'è regnar anch'è regnar A chi in lui confida, e* (second system); *lui confida, e spera il serui - re il ser-* (third system); *spera il ser - uite anch'è regnar il - seruite an-* (fourth system); *uite anch'è re - gnar il ser-* (fifth system); *ch'è regnar* (bottom system). The page is numbered '54' at the bottom right. There are some ink smudges and foxing on the paper.

uite. seruite anch'è regnar anch'è regnar A chi in

il seruite anch'è regnar anch'è regnar A chi in lui confida, e

lui confida, e spera il serui - re il ser-

spera il ser - uite anch'è regnar il - seruite an-

uite anch'è re - gnar il ser-

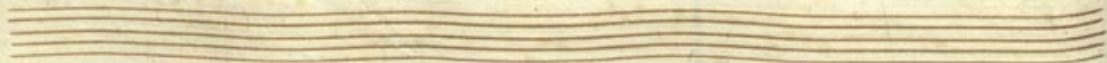
ch'è regnar

uite serui — re anch'è regnar. *Fasajo*
— il seruite seruite anch'è regnar. *Fasajo*

Trasone.
O' hi un Rege. si' eccelso *Fili Stradi, e Ministri*

ite. pure a' suoi cenni. oue ui chiama. *troppo è*

grauè al partir quel braccio inuitto ite. e respiri. al Pugro



scir l' Egitto.

Segue a' Quattro.

Tutti

Spiccato

Messa

Aronne.

Quant'è folle chi s'opelle contro un Nume. e presume trionfar'

Moise'

Araame.

Tutti Spiccato

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and clefs. The lyrics are written in cursive below the bottom staff:

quant'è felle di z'istalle contro un Nume e presuare trionfar

6

e presume trionfar
e presume trionfar quant'è fille di s'etelle
e presume trionfar
e presume trionfar quant'è fille di s'etelle

The image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of six staves. The first two staves are empty. The third staff begins with a treble clef and contains the first line of music with the lyrics "e presume trionfar". The fourth staff continues the melody with the lyrics "e presume trionfar quant'è fille di s'etelle". The fifth staff starts with a bass clef and contains the lyrics "e presume trionfar". The sixth staff continues with "e presume trionfar quant'è fille di s'etelle". The handwriting is in a cursive style, and the paper shows signs of age and wear.

Handwritten musical score on aged paper, featuring seven staves of music. The lyrics are written in a cursive hand below the notes. The text includes:

chi s'extolle chi s'extolle contro un Nume e presume. tri-
quant'è felle chi s'extolle contro un Nume.
tolle quant'è felle chi s'extolle contro un Nume e pre-

far e. presume. e. presume. trionfar e. pre - sume. trion -
e. presume. trionfar
e. presume. trionfar
trionfar
sume. trionfar
trionfar e. pre - sume. trion -

Handwritten musical score on aged paper, featuring seven staves of music. The lyrics are written in Latin and are repeated across the staves. The paper shows signs of age, including yellowing and foxing.

The lyrics are:

far e pre - sume tri - on - sar
e pre - sume tri - on - sar
e pre - su - me tri - on - sar
far e pre - sume tri - on - sar

This image shows a page from an antique music manuscript book. The page is filled with ten horizontal musical staves, each consisting of five lines. The notation is handwritten in dark ink. The first staff begins with a treble clef and contains a series of rhythmic notes, including quarter and eighth notes, with some notes having stems pointing upwards. The second staff continues this melodic line. The third staff features a different rhythmic pattern, possibly a bass line, with notes that are more widely spaced. The fourth, fifth, and sixth staves are mostly empty, with only a few scattered notes or rests, suggesting they might be for a second voice or a different instrument that is not fully written out. The seventh staff contains a series of notes, possibly a continuation of the bass line. The eighth and ninth staves are also mostly empty, with some notes appearing in the eighth staff. The tenth staff is empty. The paper is aged and shows signs of wear, including discoloration and some staining, particularly along the left edge where the book's binding is visible.

Ben l'intente chi si rende e uelce

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

La sua voce. sù adorar

Ben l'intende chi si rende e uelce la sua

Handwritten musical score on aged paper, featuring seven staves of music. The notation includes various note values, rests, and clefs. The lyrics are written in Latin and are interspersed between the staves. The text includes:

ben P'ntende chi si rende. chi si rende ben P'm-

ben P'ntende. chi si rende. ben P'm-

usa sa' adorar ben P'ntende. chi si rende. ben P'm-

The manuscript shows signs of age, including yellowing and some foxing. The paper is bound in a dark cover, visible at the edges.

Handwritten musical score on aged paper, featuring six staves. The top two staves are empty. The third and fourth staves contain vocal lines with lyrics written in cursive below the notes. The lyrics are: "tende e ue - loe la sua uoce e ue - loe la sua uoce." The fifth and sixth staves also contain vocal lines with lyrics: "tende e ue - loe la sua uoce." The notation includes various note values, rests, and bar lines. The paper shows signs of age, including foxing and staining.

tende e ue - loe la sua uoce e ue - loe la sua uoce.

tende e ue - loe la sua uoce.

tende e ue - loe la sua uoce.

Handwritten musical score on five staves. The lyrics are in Latin and appear to be a liturgical text. The notation includes various note values, rests, and clefs. The lyrics are written in a cursive hand below the notes.

sa adorar la sua voce sa adorar ben P'ntende chi si
sa adorar la sua voce sa adorar chi si rende
ben P'ntende chi si
sa adorar ben P'ntende chi si

Handwritten musical score on a page from an old book. The page features several staves of music. The top two staves are empty. The third staff begins with a treble clef and contains the first line of music. The fourth staff contains the lyrics: *rende e ue - loe la sua vo -*. The fifth staff continues the lyrics: *ben Pin - tende e ue - loe la sua*. The sixth staff contains the lyrics: *rende ben Pin - tende e ue loe la sua uoe e ue loe la sua*. The seventh staff contains the lyrics: *rende ben Pin - tende e ue loe la sua uoe e ue - loe la sua*. The eighth staff continues the music. The bottom two staves are empty. The paper is aged and shows some staining.

ce sà adorar ben l'intende chi si rende
voci sà adorar ben l'intende chi si rende
voci sà adorar
voci sà adorar e ve-lore la sua

Handwritten musical score on aged paper, featuring ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values. The word *forte* is written in cursive above the second, third, and fourth staves. The word *voco.* is written above the eighth staff, followed by the lyrics *JA' ADORAT.* in a stylized font. The paper shows signs of age, including yellowing and a water stain at the bottom left.

Da capo

Da capo

Da capo

Da capo subito.

Fine della Prima Parte.

Lute Seconda.

Handwritten musical score for Lute Seconda, first system. The system consists of four staves. The top staff is a single line. The second and third staves are a pair of staves with a brace on the left, with the word *Organo* written above the second staff. The bottom staff is a single line. The music is written in a historical style with various note values and rests.

Handwritten musical score for Lute Seconda, second system. The system consists of four staves. The top staff is a single line. The second and third staves are a pair of staves with a brace on the left. The bottom staff is a single line. The music continues from the first system.

Mozz.

Alleg.

Lopolo à Pio Viletto

non gemer più no' no' non-

gerner non più no' no' non gemer no' Lo- polo à Pio Vi-

letto

non gemer più no' no' no' no' - non gemer più no' no'

non gemer più no' no'

Nell'empio Bè à Vispetto la pace si do-

no dell'empio he' a dispetto la pace la pa - ce ti dorro' La pa-

- ce la pa - ce ti dorro'

Lopolo a' Dio diletto non gemer piu' no' no' non gemer non-

piu' no' no' non gemer no' La - opolo a' Dio diletto non gemer piu'

no' no' no' - non gemer piu' no' no' - non gemer piu' no' no'

Andante.

La voce in dolce affetto di Dio io sciegliero di

Dio sciegliero di Dio sciegliero la voce in dolce af-

fetto di Dio sciegliero di Dio sciegliero di Dio sciegliero

ro' sciegliero'

grata la lingua, e il petto a celebrarlo hanno la lin-

gua grata, el petto a' celebrar - lo haurò, a' celebrar - lo a' ce-

Mojé - lestarò haurò *Cresc.* Popolo a' Dio diletto non gemer più no' no'

letto non gemer più no' no' non gemer non più no' no' non gemer non più no' no'

Popolo à Dio di - letto

Popolo à Dio di - letto

non.

Popolo à Dio di - letto

popolo à Dio di - letto

non.

gemer più no' no' no' no'

non gemer

non più non gemer più no'

gemer più no' no' no' no'

non gemer

non gemer più no'

no' no' no'.

no' no' no'.

Attacca sub. il Rit.°

Handwritten musical score for the first system, consisting of four staves. The notation includes treble and bass clefs, a common time signature (C), and various rhythmic values such as eighth and sixteenth notes. The music features complex textures with many beamed notes and rests. A dynamic marking *rit.* is present on the third staff.

Handwritten musical score for the second system, consisting of four staves. The notation continues with treble and bass clefs, a common time signature, and various rhythmic values. The music features complex textures with many beamed notes and rests. The system concludes with a double bar line.

Maestri

Già scosso è il giogo indegno in cui lunga stagione Di Giacolla la

orale oppressa giacque. approfittate. Teusti. A'

fari incenzi e. Vaccifij e. usti.

Con tutti.



Viol. I: *All.*

Viol. II: *All.*

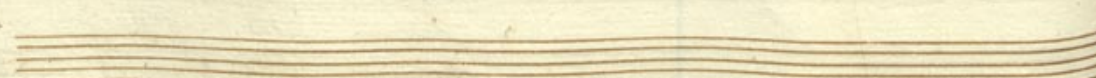
Viol. III: *All.*

Viol. IV: *All.*

Viola: *All.*

Mezzo: *All.*

Aria primo.
Lyrics



This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of seven staves of music, with the first six staves containing notes and rests, and the seventh staff being mostly empty. The notation includes various note values, stems, and beams. There are three instances of the word "forte" written in cursive below the staves. The first "forte" is under the second staff, the second is under the third staff, and the third is under the sixth staff. The paper shows signs of age, including foxing and some staining, particularly at the bottom.

forte
forte
forte
forte
forte

Anni di lode a si bel giorno il febo applau
forte

Handwritten musical score on aged paper, featuring six staves of music. The notation includes various notes, rests, and dynamic markings. The first five staves are primarily instrumental or vocal lines with notes and rests. The sixth staff contains the text "Al. Lieb applau - re." followed by notes and rests. The paper shows signs of age, including discoloration and some staining.

Ad.
For.
Ad.
For.
Ad.
For.
Ad.
Ad.
Ad.
For.
Al. Lieb applau - re.
2
5
2
3

Vol.

Solano intorno anni di laude. a si bel

A handwritten musical score on aged paper, featuring six staves. The top five staves contain musical notation for a multi-measure rest, with various rhythmic values and melodic lines. The sixth staff contains the lyrics: *giorno il fiels applau — — — — re. il fiels ap-*. The notation includes treble clefs, a key signature of one sharp (F#), and various note values such as quarter, eighth, and sixteenth notes, along with rests and slurs. The paper shows signs of age, including yellowing and foxing.

plaudite il Signore applausi a si bel giorno

A page of handwritten musical notation on aged, yellowed paper. The page features five staves of music. The first four staves are instrumental, likely for a string quartet, with notes and rests. The fifth staff is a vocal line with lyrics written in cursive. The lyrics are "il Reo applau" followed by a long dash, then "Re. il Reo" followed by another dash, and finally "ap-". The paper shows signs of age, including foxing and staining.

il Reo applau ————— *Re. il Reo* ————— *ap-*

A page of handwritten musical notation on aged, yellowed paper. The score consists of seven staves. The first six staves are instrumental parts, likely for strings or woodwinds, featuring complex rhythmic patterns and dynamic markings. The seventh staff contains the vocal line with lyrics. The lyrics are written in a cursive hand and include the words "il cielo applau - de". The word "plaus" is written on the line above the first two notes of the vocal staff. The word "forte" appears multiple times as a dynamic marking throughout the score.

forte

forte

ad.

ad.

forte

plaus.

il cielo applau - de

forte

A handwritten musical score on six staves. The top two staves contain dense, multi-measure passages with many beamed notes. The middle two staves have fewer notes, with some rests. The bottom two staves are mostly empty, with a few notes and rests in the first measure of the fifth staff. A dynamic marking 'forte' is written in the fifth measure of the fifth staff. The paper is aged and shows some staining.

forte

Handwritten musical score on aged paper, featuring six staves. The first five staves contain instrumental notation, likely for a string quartet or similar ensemble, with the marking "Ad." (Adagio) written above each staff. The sixth staff contains a vocal line with the lyrics: *Lijvori intanto e Paria, e Ponia e Paria.*

And.

e Poma

e al nostro canto l'eo risponde.

coll' dolce canto

Handwritten musical score for five instruments, likely strings and woodwinds. The notation is on five staves, each with a clef and a key signature of one sharp (F#). The music consists of several measures with various note values and rests.

Handwritten musical score for a vocal line, likely a soprano or alto. The notation is on a single staff with a clef and a key signature of one sharp (F#). The lyrics are written below the notes.

leo leo risum da
rijusti intanto e. Paria, e

Four empty musical staves at the bottom of the page, indicating that the music continues on the following page.

Roma e Paria e Roma e al nostro e al doctus

Handwritten musical score for instruments, consisting of five staves. The notation includes various rhythmic values and melodic lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense with notes and rests, indicating a complex instrumental part.

Handwritten musical score for voices, consisting of two staves. The notation includes lyrics and musical notes. The lyrics are written in a cursive hand.

canto *leo risponda.* *leo rispon-da* *ri-*
canto

Four empty musical staves at the bottom of the page, indicating that the music continues on the following page.

A page from an antique music manuscript book, featuring a handwritten musical score. The score is written on aged, yellowed paper with several empty staves at the top and bottom. The main section consists of seven staves. The top staff is empty. The second staff contains a vocal line with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest, quarter rest, quarter rest, quarter note G4, quarter note A4, quarter note B4. The third, fourth, and fifth staves contain accompaniment with a treble clef, a key signature of one sharp, and a common time signature. They feature a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, quarter rest, quarter rest, quarter rest, quarter note G4, quarter note A4, quarter note B4. The sixth staff contains a vocal line with a bass clef, a key signature of one sharp, and a common time signature. The notes are: quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter rest, quarter rest, quarter rest, quarter note G3, quarter note A3, quarter note B3. The seventh staff contains the lyrics: *sporda. leo leo leo rispon — da.* The lyrics are written in a cursive hand below the notes. The eighth and ninth staves are empty.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of seven staves of music, with the first six staves containing notes and rests, and the seventh staff being empty. The notation is written in a cursive, historical style. The first staff begins with a treble clef and a key signature of one sharp (F#). The first two staves are marked with the dynamic *forte*. The third and fourth staves are marked with *all.* (allegro). The fifth and sixth staves are also marked with *forte*. The seventh staff contains a few notes and rests, with a *forte* marking. The paper shows signs of age, including foxing and staining.

Vol.

Dal segno

Vol.

Vol.

Vol.

Vol.

Dal segno

Allegro

L'ù chiaro, e più se-reno il Sol risplende à Dio R.


Turame
gratie a Dio Procor si renda di nuova furia e Regno



senza avuamparmi il seno e mi serpe nel petto atro ueleno



or che da queste soglie vittorioso il re' porta israel.



e delle notte spoglie ora il popolo ebreo al suo Nome superbo



exer trofeo.

Segue Aria.



All. Viv. C^o

A musical staff with a treble clef, containing a series of eighth-note chords and some individual notes.

Arave. Credo

A musical staff with a bass clef, containing a few notes and rests.

Arie di Soprano

Credo

A musical staff with a bass clef, containing a few notes and rests.

A musical staff with a treble clef, containing a series of eighth-note chords.

A musical staff with a bass clef, containing a few notes and rests.

A musical staff with a treble clef, containing a series of eighth-note chords.

A musical staff with a bass clef, containing a few notes and rests.

Miei Fii ar-

A set of four empty musical staves at the bottom of the page.

mateui armateui alla uendet

ta alla uendetta

O miei fidi armateui alla uendetta alla uen-



Ad.

Set - ta alla uendet

ta alla uendetta alla uen-detta

uerati

93

cadano cadano i fuggi - tiui cadano

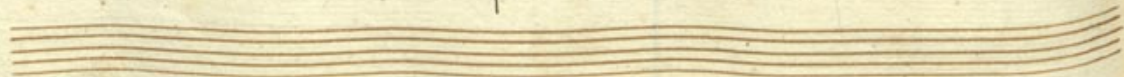
di sanguis cadano piu' gori

si piu' gori piu' gori i ri =

uis che più s'aspetta che che più s'aspetta che

Miei figli armatevi arma-tevi alla uendet.

ta alla uendet.



Miei figli ar - matevi alla uendetta

rit.
alla uendetta

- ta alla uendetta - ta alla uendetta alla uen-

for.
Setta.
Allegro
Voc.

Ohimè. D'anni, e fauall' oste potente. porta il piè ve-
 do il suon della voce. e ueggio nelle spate.

horrido il campo s'è su' l'arena e in questa solitaria fo-



resta a' turba inerte porgerà lo scampo? Ah! che men dura



sante era il gioco portar che girne a' morte che girne a' mor

a tempo

a tempo



te.



Vigues.

Viol. I.
Viol. II. *Largo*
Viola
Violoncello
Oboe *Largo*

for.
for.
for.
for.
for.

3 6 7 2

This page of a handwritten musical score features five staves. The first four staves are for Violin I, Violin II, Viola, and Violoncello, all in treble clef with a common time signature. The Oboe part is on the fifth staff, also in treble clef with a common time signature. The tempo is marked 'Largo'. The music consists of rhythmic patterns of eighth and sixteenth notes. Dynamic markings 'for.' are present on the first four staves. The Oboe part includes a triplet of sixteenth notes marked '3 6 7 2'.

Handwritten musical score on aged paper, featuring six staves. The notation is dense, with many notes and rests. The fifth staff contains the lyrics "Forz'è pur nel proprio" written in cursive. There are several "Ad." markings and crossed-out notes throughout the score.

sangue. o' nell'onde. naufragar

Handwritten musical score for four staves, likely a string quartet. The notation includes various rhythmic values, accidentals, and dynamic markings such as "forte".

Handwritten musical score for a vocal line with lyrics. The lyrics are "o' nell'onde naufragar forza e pur nel proprio". The notation includes a treble clef, a key signature of one sharp, and dynamic markings like "forte".

Four empty musical staves at the bottom of the page.

Handwritten musical score on aged paper, featuring five staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music consists of rhythmic patterns of eighth and sixteenth notes, often grouped in beamed pairs or triplets. The bottom staff contains the lyrics: *sangue o' nell' onde naufragar* and *o' nell'*. There are some markings above the notes in the bottom staff, including a '76' and a '6'.

Handwritten musical score on five staves. The first four staves contain instrumental notation with treble clefs and a key signature of one sharp (F#). The fifth staff contains the vocal line with lyrics: "onde nell'onde nell'onde naufragar". The word "naufragar" is written in a larger, more decorative script. The word "forte" is written below the fifth staff. The notation includes various note values, rests, and dynamic markings such as "for." and "forte".

Handwritten musical score on five staves. The first four staves contain instrumental notation with treble clefs and a key signature of one sharp (F#). The fifth staff contains the vocal line with lyrics written in cursive. The lyrics are: "o' cader dal ferro esangue o' perir o' perir gioco del". The paper is aged and shows some staining.

Coll.

Coll.

Coll.

o' cader dal ferro esangue o' perir o' perir gioco del

Handwritten musical score on aged paper. The score consists of five staves of instrumental music, likely for a string quartet or similar ensemble, and one staff of vocal melody. The instrumental parts are written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The vocal part is written in a lower clef, also with a key signature of one sharp and a 3/4 time signature. The lyrics are written in Italian cursive script below the vocal staff.

mar gioco del mar o' cader dal ferro esangue. o' petir gioco del

Handwritten musical score for five staves. The first four staves contain instrumental notation with *forte* markings. The fifth staff contains a vocal line with the lyrics *mar o' perir gio - co del mar*.

Forzè Falzemo

Moise

Ecco il Febo altre prove per tua salute appresta

e nel maggior periglio sue confuso resta uman consiglio col cenno del suo sommo

però apre a scampo sicuro altro sentiero.

Moisi

Violoncello, e basso

Chit. e

Aprite il seno onde scegliere onde scegliere

se or - gliose. aprite il seno

onde orgo - gliose onde orgoglio - se or -

goglio - se - onde orgoglio - se or - goglio -

se qual prato ameno

Le strade onde fiorite siano di gigli, e rose. qual prato:

meno Le strade onde fiorite siano di gigli, e

Handwritten musical notation on a single staff. The lyrics are "rose" and "gi". The notation includes various note values and rests.

Handwritten musical notation on a single staff. The lyrics are "gi" and "rose". The notation includes various note values and rests.

Handwritten musical notation on three staves. The notation includes various note values and rests. The word "Bis" is written in the first staff of this section.

All. Viv. ^{mo}

Chorus.

A tempo giusto

Handwritten musical score for a chorus, featuring vocal lines and a basso continuo line with figured bass notation. The score is written on six staves. The first staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second staff is a vocal line with a bass clef. The third staff is a vocal line with a treble clef. The fourth staff is a vocal line with a bass clef. The fifth staff is a basso continuo line with a bass clef and figured bass notation. The sixth staff is a vocal line with a treble clef and a key signature of one sharp (F#). The lyrics are written below the sixth staff.

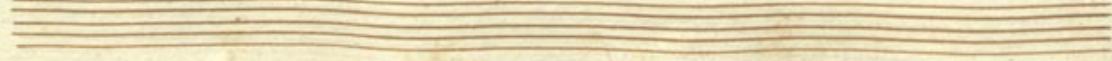
Per del sommo Nome *come il Mondo* *humil s'inchina. fu:*

6x615

mil s'inchina al uolter del Sommo Nome, come il Mondo umil s'in-

chi - na umil umil s'inchi - na. come il mondo u-

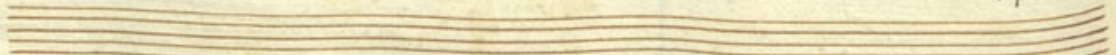
mil umil s'inchi - na.



S'ei comanda ogni ombra e lume ed'è scampo ogni tu-

i - na S'ei comanda ogni ombra e lume.

ed'è scampo ed'è scampo ed'è scampo ogni tui - na



ed' è scam — — po ed' è scam — — po ogni rui — — ne. *Allegro*

Allegro
Sopra l'Egizie saliere ritorna l'onda infesta e in

orrida tempesta galleggiar ueggio carri armi e bandiere e senz'armi sum-

fitto col Re superbo naufragar l'Egitto.

Cost. Cobini

Tutti Spiritoso

Mezzo

Grave

Molto

Turcato

Cedi cedi umaro orgoglio al piacer del summo de cedi cedi umaro or

Tutti Spiritoso

Edo Edo

46

et valor del nojus de la gloria

Handwritten musical score for six staves. The notation includes various note values, rests, and clefs. The paper shows signs of age and wear.

incate

goglio al piacer del sommo De' rendi l'armi, ed à quel goglio rendi l'armi, ed à quel
stator del troso lè chin il capo al troso goglio chin il capo al troso

Handwritten musical score for a multi-voice setting, featuring ten staves with various clefs and musical notation. The notation includes notes, rests, and bar lines, typical of an 18th-century manuscript.

te — — na umile il piè.

incatena incatena umile il piè. cedi cedi umano or- goglio al pie-

si baci baci umi li il pie cedi cedi Alva

cer del Sommo Sè' ce gi cesi umano orgoglio al piacer del Sommo Sè' al piacer al piacer
lo del nostro Sè' ce gi cesi al valor del nostro Sè' al valor al valor

Fine

Laus Deo, Deiparceque Virgini

Marice

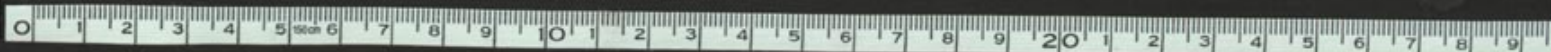
cer del Sommo Gi.

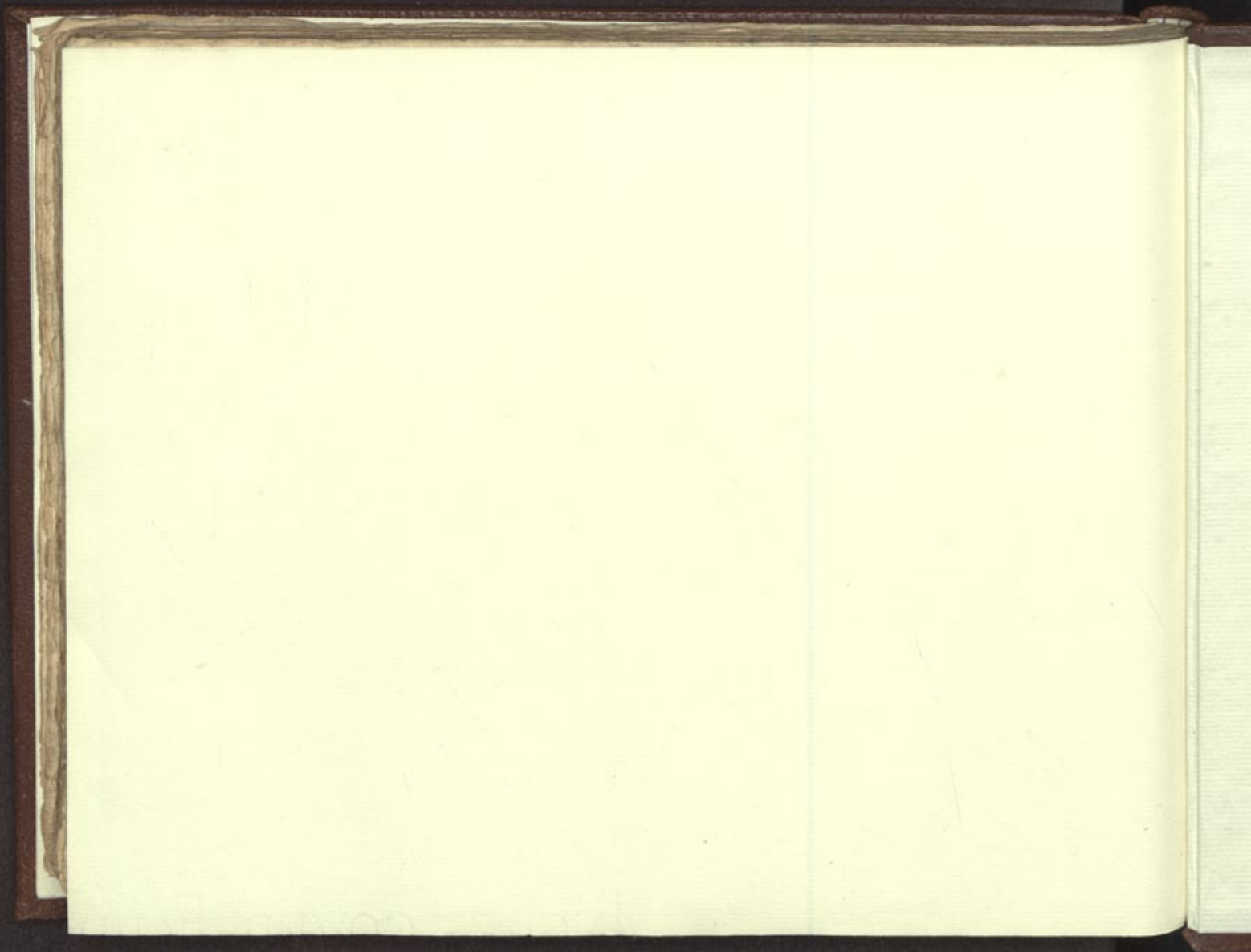
tor del nostro re

2374

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