









LXXXIV. C. 1.

LEGATO  
*Mobile*  
**GIROLAMO CONTARINI**  
1845.

*Classe IV.*  
*Cod. CCCXCVI.*

MSS. ITALIANI  
Cl. 4 N° 396  
*PROVENIENZA:*

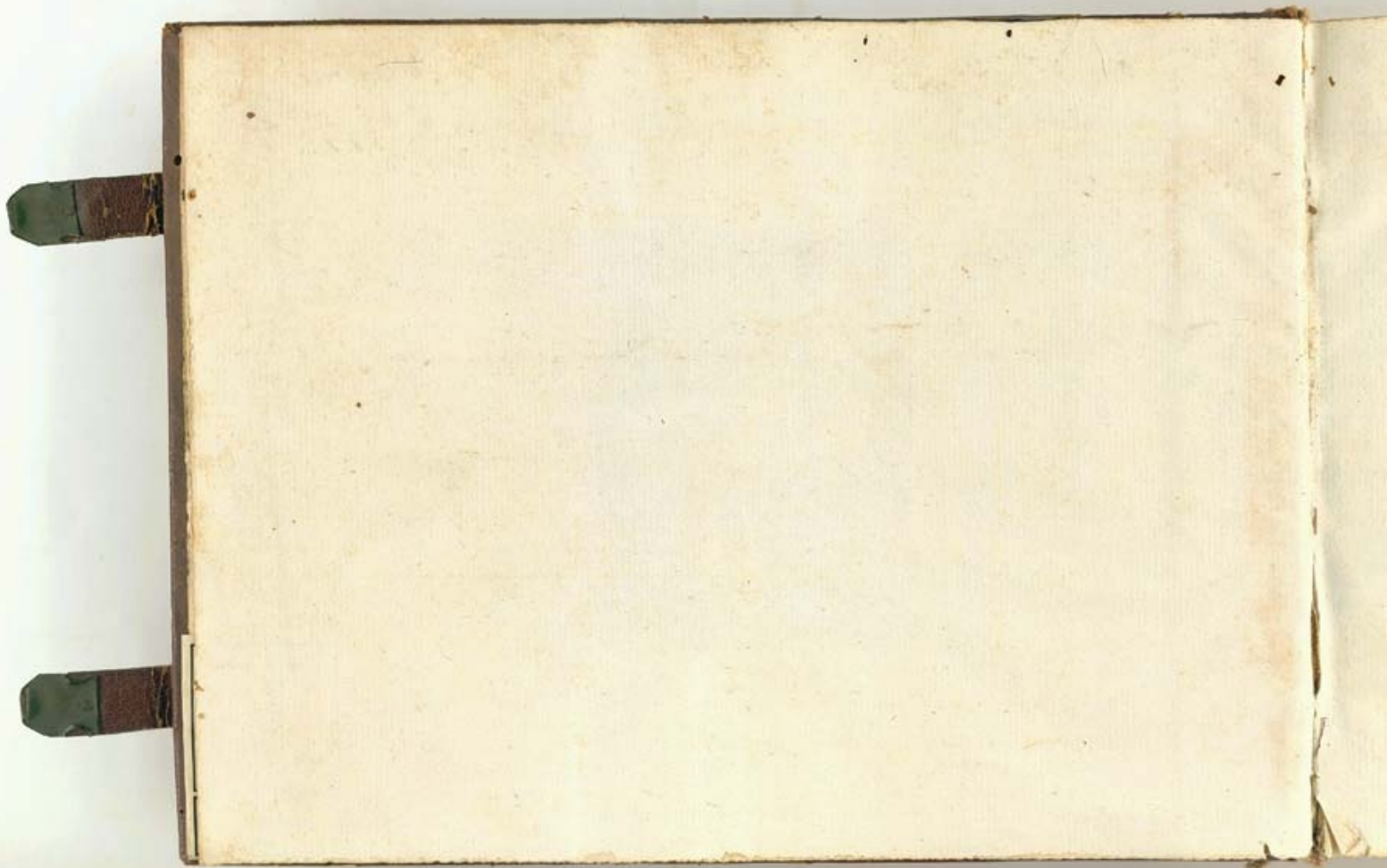
*COLLEZIONE*  
9920

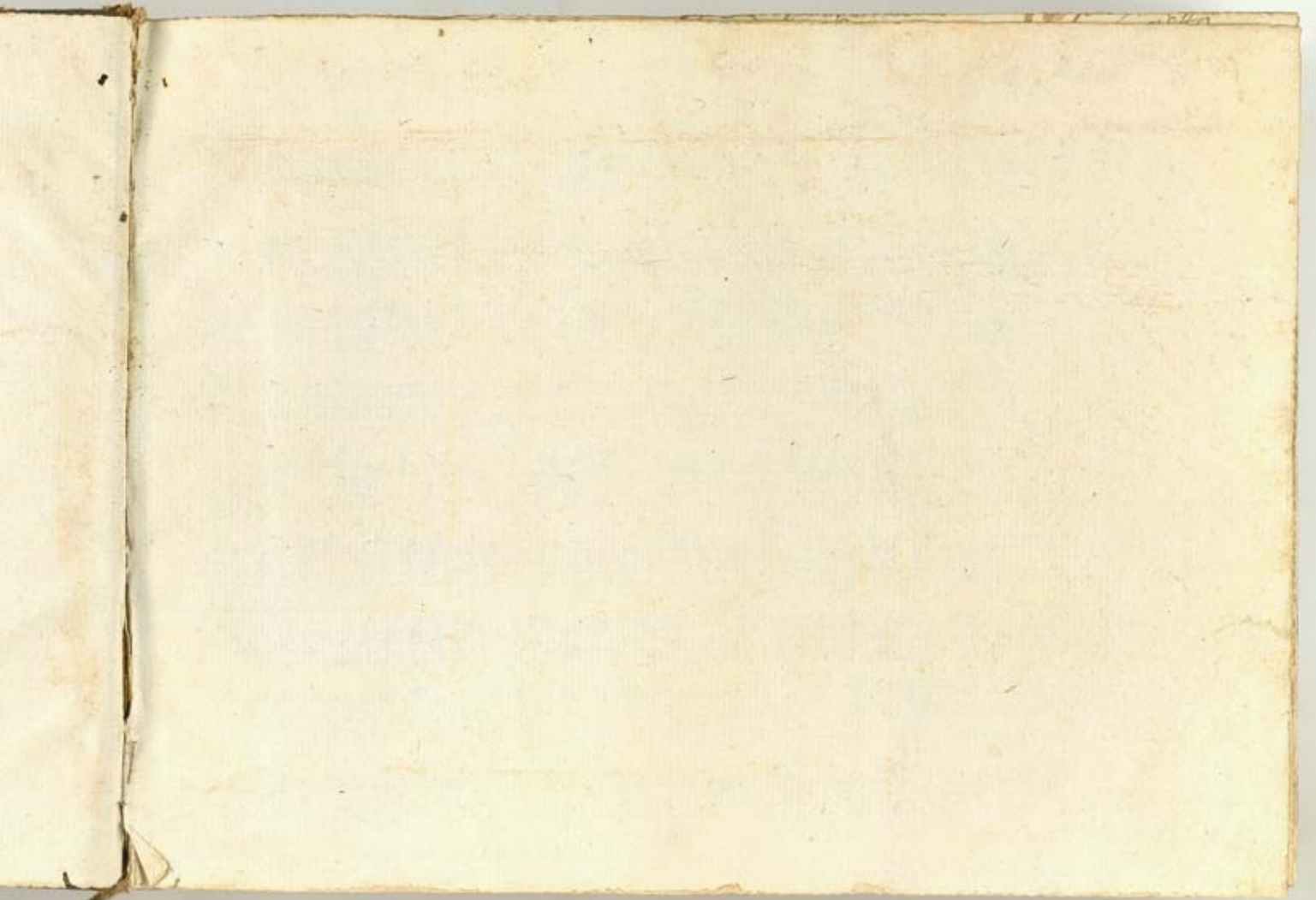


Domenico FRESCHI - *Incisione in rame*

1811









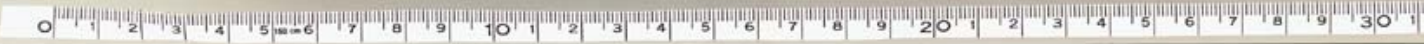


*Sinfonia avanti il levar della tenda*

*Luigi Boccherini*  
31  
Luigi

Handwritten musical score for 'Sinfonia avanti il levar della tenda' by Luigi Boccherini. The score consists of two systems of four staves each. The first system includes treble and bass clefs, a common time signature, and various musical notations such as notes, rests, and accidentals. The second system continues the piece with similar notation, including some complex rhythmic patterns and accidentals. The manuscript is written in dark ink on aged, yellowed paper.





The image shows a page of handwritten musical notation on two systems of staves. Each system consists of five staves: a grand staff with a treble clef on the top staff and a bass clef on the bottom staff, and three additional staves below. The notation is written in dark ink on aged, yellowish paper. The first system contains a single melodic line on the bottom staff, starting with a treble clef and a key signature of one sharp (F#). The second system contains a single melodic line on the bottom staff, starting with a bass clef and a key signature of one flat (Bb). The notation includes various note values, rests, and bar lines. At the end of the second system, there are three time signatures: 3/4, 3/4, and 3/4, each on a separate staff. A ruler is visible at the bottom of the page for scale.



Handwritten musical notation on a five-line staff with a treble clef. The notation includes a series of notes and rests, with a prominent red stain in the middle. The staff is part of a larger system of staves.

Handwritten musical notation on a five-line staff with a treble clef. The notation includes a series of notes and rests, continuing from the previous staff. The staff is part of a larger system of staves.



Atto Primo Scena Prima

2 3

Berenice

S'innobli il demerario una...  
 Musical notation for Berenice's first line.

Zanace

gloria u no contese  
 Musical notation for Zanace's first line.

Par mi mo quai animi rivisti...  
 Musical notation for Zanace's second line.

Scena 2<sup>a</sup>

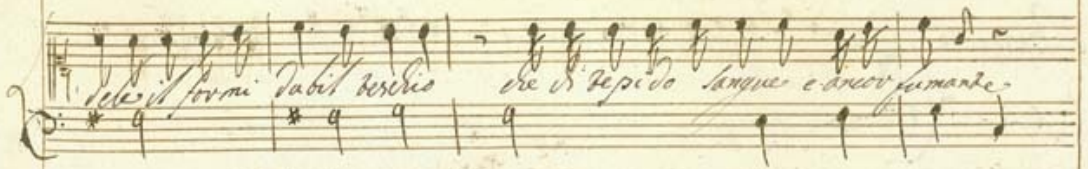
osmano Alceste Berenice

loro sovranato ai fedeli  
 Musical notation for the start of the second scene.

...  
 Musical notation for the start of the second scene.



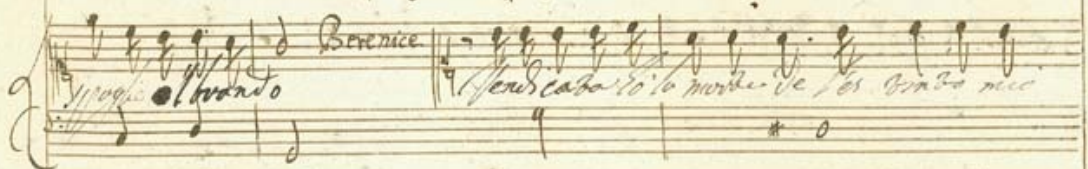
*dele il formi dabil veschio ore di sepi do sangue e ancor fumante*



*Al. del fucello se neo queyle il capo esse cranio quibe x.*



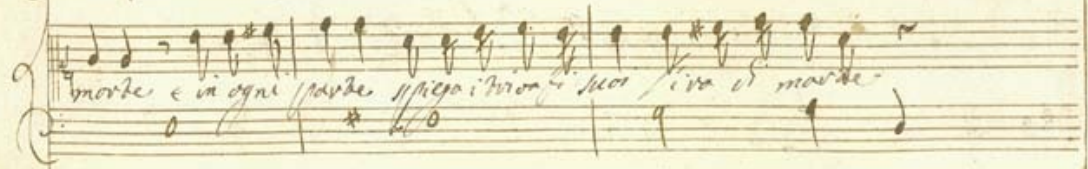
*Bonice*  
*proprio Al. rando*  
*seus cara lo lo morte de les binto mio*



*Supio an vimen branza de les binto mio Aglio uenit ca za lo la*



*morte e in ogni parte spiegi i bronchi suoi l'ira il mar de*



*Alc.*  
 De' peccata un'alta rampo in meate il diadema sul crine

Voglio inalte vo' su di re in re

*Berenice*  
 tanto d'innu benedivibile la man benivibile.

innoquero la non benivibile vi uoghevo e ne

is e ne vogu' ante di morte. *Allegro*





*Gallie agi be vo' L'ombue jru pallie*

*agi zero L'ombue d'ardene bendi insensibile la man ber viorle vi uorte*

*vo La ma be ornibile in uoglio is man ber*

*La vi uo ghero*



*Andante*  
 i con unga o miei pros il brax fante. Sudo ogni garriero

verso la veggia mura nona fas boso i glorios i possi regna bona

ionia che le regine sue vincono i Sei che le derrebbe mia figlia svo

*Andante*

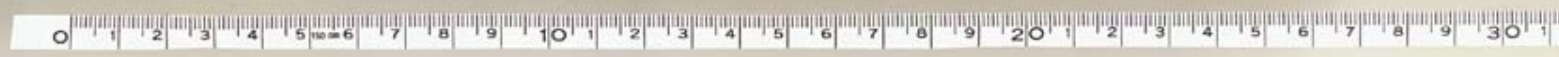
*Andante*  
*Andante*  
*Andante*





Handwritten musical notation on a five-line staff with treble clef and key signature of one sharp (F#). The notation includes various note values, rests, and accidentals.

Handwritten musical notation on a five-line staff with treble clef and key signature of one sharp (F#). The notation includes various note values, rests, and accidentals. There are three vertical markings above the staff that appear to be 'bot' or similar characters.



Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with a double bar line and repeat dots in the middle. The paper is aged and yellowed.

Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. The notation is more complex, featuring many beamed notes and rests. The paper is aged and yellowed.



*Con il Sordano*

The first system of handwritten musical notation consists of five staves. The top three staves are for string instruments, each with a clef and a key signature of one flat. The fourth staff is a single melodic line with a treble clef and a key signature of one flat, containing a sequence of notes and rests. The fifth staff is a bass line with a bass clef and a key signature of one flat, also containing a sequence of notes and rests. The notation is in a cursive, historical style.

*Mentre passa il Sordano*

The second system of handwritten musical notation consists of five staves. The top three staves are for string instruments, each with a clef and a key signature of one flat. The fourth staff is a single melodic line with a treble clef and a key signature of one flat, containing a sequence of notes and rests. The fifth staff is a bass line with a bass clef and a key signature of one flat, also containing a sequence of notes and rests. The notation is in a cursive, historical style.



Handwritten musical notation on a five-line staff. It begins with a treble clef and a key signature of one flat. The notation consists of a series of notes and rests, with some notes beamed together. The staff ends with a double bar line and a repeat sign.

*Sai Lumburi*

Handwritten musical notation on a five-line staff. It begins with a treble clef and a key signature of one flat. The notation consists of a series of notes and rests, with some notes beamed together. The staff ends with a double bar line and a repeat sign.



Quando passa il trionfo

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. The notation consists of a series of eighth and sixteenth notes with stems, and rests. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. The notation consists of a series of eighth and sixteenth notes with stems, and rests. The staff is divided into measures by vertical bar lines.





*Con Di Sornbe Lunghe*

Handwritten musical notation on a five-line staff. It begins with a treble clef and contains several notes and rests, including a half note and a quarter note.

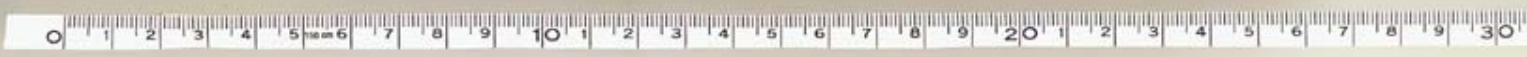
Handwritten musical notation on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes a complex melodic line with many sixteenth notes, a key signature change to two flats (B-flat and E-flat), and a final cadence.



*Con di flauti grandi*

The first system of handwritten musical notation consists of three staves grouped by a brace on the left. The top two staves are in treble clef, and the bottom staff is in bass clef. The notation includes various note values, rests, and dynamic markings. A large brace on the left side of the system indicates a specific section or measure group.

The second system of handwritten musical notation also consists of three staves grouped by a brace on the left. The top two staves are in treble clef, and the bottom staff is in bass clef. The notation includes various note values, rests, and dynamic markings. A large brace on the left side of the system indicates a specific section or measure group.



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 rhythmic patterns, primarily eighth and sixteenth notes, with some rests. A large bracket on the left side of the staff indicates a specific section of the music.

*Sei bastoni*

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one sharp (F#). The notation includes a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. A large bracket on the left side of the staff indicates a specific section of the music.



Handwritten musical notation on a five-line staff. The notation includes a treble clef and a key signature of one flat. The notes are written in a cursive style. A double bar line is present in the middle of the staff. A large bracket on the left side groups the first three staves.

Handwritten musical notation on a five-line staff. The notation includes a treble clef and a key signature of one flat. The notes are written in a cursive style. A double bar line is present in the middle of the staff. A large bracket on the left side groups the first three staves.



Handwritten musical notation on a five-line staff. The notation begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, followed by a final cadence. The staff is part of a larger system with multiple staves, as indicated by the bracket on the left.

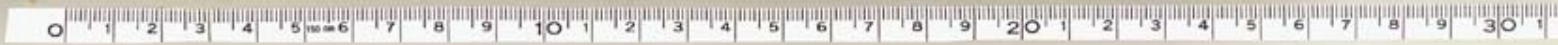
*Coro di Lautini*

Handwritten musical notation on a five-line staff, continuing the piece. It features a treble clef and a key signature of one flat. The notation includes a series of notes and rests, ending with a final cadence. The staff is part of a larger system with multiple staves, as indicated by the bracket on the left.



Handwritten musical notation on a grand staff. The top three staves are empty. The bottom staff contains a single melodic line starting with a treble clef. The notation includes several measures of music with notes and rests, ending with a double bar line.

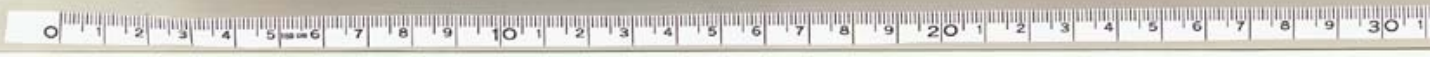
Handwritten musical notation on a grand staff. The top three staves are empty. The bottom staff contains a single melodic line starting with a bass clef. The notation includes several measures of music with notes and rests, ending with a double bar line.



Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of a series of eighth and sixteenth notes, with some beamed together. The staff is part of a larger system with other staves visible above and below.

*Con Di Cambati*

Handwritten musical notation on a five-line staff, similar to the one above. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation is less dense than the one above, with fewer notes. The staff is part of a larger system with other staves visible above and below.







This image shows a page from an antique music manuscript book. The page is aged and yellowed, with two dark green leather-like tabs on the left edge. The musical notation is handwritten in brown ink. At the top, there are three staves with faint red ink markings and some illegible text. Below these, a single staff contains a melodic line with various note values and rests. The lower half of the page consists of several empty staves. A ruler is placed at the bottom of the page for scale, showing measurements in centimeters and inches.



qui na l'aria Voi stellanti  
a mihi spera  
e puo Cantata

Voi stellanti a mihi spera

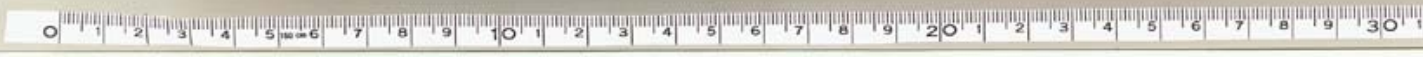
*ritorno* se a mihi spera

le parole più se uer. *quarta corda*

The image shows a page of handwritten musical notation on aged paper. It features four staves of music. The top staff contains the title and some introductory text. The second staff begins with the lyrics 'Voi stellanti a mihi spera'. The third staff includes the word 'ritorno' and 'se a mihi spera'. The fourth staff contains the lyrics 'le parole più se uer.' and 'quarta corda'. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.



ful mi. nabo serua pax su q' abbi il fado a' n' uile meuit fo -  
vireh  
vireh  
visuo na - de a me uito vis  
visuo na - de a me uito vic

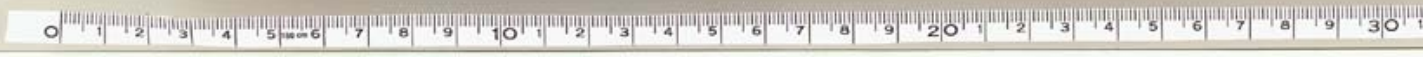


Handwritten musical score on page 14. The page contains several staves of music. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp, with a 'Sinfonia' marking. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The music consists of various note values, including quarter notes, eighth notes, and sixteenth notes, with some rests and accidentals.

*Handwritten signature or initials*



This image shows a page from an antique music manuscript book. The page is aged and yellowed. It features two staves of handwritten musical notation in brown ink. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a sharp sign (F#). The second staff begins with a bass clef and a sharp sign (F#). Below these two staves are four empty staves. The manuscript is held open by two dark green or black clips on the left side. A ruler is visible at the bottom of the page, showing measurements in centimeters.



A page of handwritten musical notation, likely a score for a symphony, featuring five staves. The notation includes various notes, rests, and clefs. A large, prominent red 'X' is drawn across the entire page, crossing all staves. The handwriting is in dark ink on aged, yellowish paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff starts with a bass clef and a common time signature (C). The third staff has a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a common time signature. The fifth staff starts with a treble clef and a key signature of one sharp. The notation is dense and appears to be a full orchestral score.

*Si faccia la Sinf.*



Scena 3.<sup>a</sup> Celinda

*Celinda*  
*Celinda* e de virtuai quai confusi per  
reverti in memoria di tuo padre la fama spaggi il sangue i. vag giva fan  
noce il tuo uo vale e tu qui nequitosa vien in mobile il passo  
de se tu bramavi cor core sereno sequi *3/4* *tuolo tuo*  
*cor* *violato bene* *cor* *violato bene*



Handwritten musical notation on two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both are in 8/8 time. The notation includes various note values such as eighth and sixteenth notes, and rests.

Handwritten musical notation with Italian lyrics: *Sui' non se' quoa o'ni' l'arcano seuro non s'è no' na'*

*Sau*

Handwritten musical notation with Italian lyrics: *ciuro se vero non s'è v.v. ne' d'ochi' u'arzo qual'è se'*

Handwritten musical notation with Italian lyrics: *uago l'imalo mi' s'è del uago l'imalo mi' s'è Sui'*





Handwritten musical score on aged paper, featuring several staves of music with lyrics. The lyrics are in Italian. The score includes a section labeled "Messa" and "Scena 4".

Lyrics: *se guace di me l'avevo se, avevo non lo non* *avevero se*  
*avevo non lo no no* *avevero se avevo non lo l'avevo se non*

Section: *Messa* *Scena 4* *Messa*

Lyrics: *clina or me di appoli* *unbi a qua bene*



ricevete  
non  
Scena 4  
Messo, Clinda

Clinda Messo  
nia ignavia di  
Di fomite di uerze e l'ecceco con  
Clinda Messo  
pione oggi's tempo in loquar mare al indagine  
Messo  
cerbi e casi appi uerzi e tu nes ty  
Clinda  
pione per l'ordine re fo' eu' penso ardi e l'ingardine  
ria pr nemici e colle forte reu' p'zza, noedulbu fene - oia la



Handwritten musical score on four staves. The lyrics are in Italian and appear to be from a religious or dramatic work. The notation includes notes, rests, and clefs. The paper shows signs of age and staining.

*Prenda si speranza e con cuore amor. Ed sempre ad allegra prese e ducce*

*Ceco se l'aveva gona spillo. Tenere fianco. Sono esultando recado.*

*Questo il berge di foresta. Accorrendo spavillo in berno e per mio sem*

*franche mi vi copro. Vi ci mio quanto e pperato.*



Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The time signature is 3/4. The music begins with a treble clef and a key signature of one flat (B-flat). The notes are mostly quarter and eighth notes.

Handwritten musical notation for the second system, continuing from the first. It features two staves with treble and bass clefs. The lyrics "Si non crede d'aver a morte, venga meco venga meco e" are written below the notes.

Handwritten musical notation for the third system, continuing from the second. It features two staves with treble and bass clefs. The lyrics "to vedrai e lo ve droi venga meco venga meco e to vedrai" are written below the notes.

Handwritten musical notation for the fourth system, continuing from the third. It features two staves with treble and bass clefs. The lyrics "L'abozza mia placida melle ancoadonna delle soelle" are written below the notes.



Handwritten musical score on aged paper, featuring two systems of staves. The lyrics are in Italian. The first system consists of two staves with the lyrics: "A suo bene se ca bene fra i peccati mode va". The second system also consists of two staves with the lyrics: "A suo bene se ca bene fra i peccati mode va". The third system consists of two staves with the lyrics: "Non crede aude a more vera reco vera meo e bene". The fourth system consists of two staves with the lyrics: "Dro e lo me dro vera meo vera meo bene da vera meo e". The fifth system consists of two staves with the lyrics: "No uedra".

A suo bene se ca bene fra i peccati mode va

A suo bene se ca bene fra i peccati mode va

Non crede aude a more vera reco vera meo e bene

Dro e lo me dro vera meo vera meo bene da vera meo e

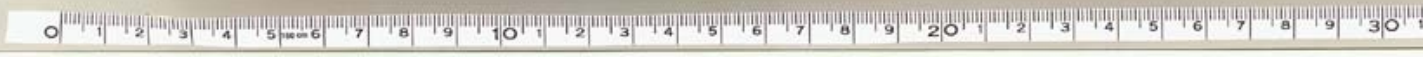
No uedra



Handwritten musical score for Tromba and other instruments. The score is written on multiple staves. The top staff is labeled 'Tromba' and features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of several measures of notes, including eighth and sixteenth notes, and rests. Below the Tromba staff are several other staves, some with different clefs and key signatures, likely representing other instruments or voices. The notation is dense and includes various musical symbols such as beams, slurs, and dynamic markings. The paper is aged and shows some staining.



This image shows a page from an antique manuscript book, featuring two systems of handwritten musical notation. Each system consists of five staves. The first two staves in each system are blank, while the third and fourth staves contain musical notation. The notation is written in a cursive, historical style, likely from the 17th or 18th century. The notes are primarily eighth and sixteenth notes, often beamed together. The paper is aged and yellowed, with some foxing and staining. Two dark green or black binding elements are visible on the left edge of the page. A ruler is placed at the bottom of the page for scale, showing measurements in centimeters and millimeters.



A page of handwritten musical notation on aged paper, featuring ten staves. The notation includes various musical symbols such as clefs, time signatures, and rhythmic markings. The first staff begins with a treble clef and a common time signature (C). The second staff starts with a bass clef and a common time signature. The notation is dense and includes many slurs and ties. The page is numbered '20' in the top right corner. A ruler is visible at the bottom of the page for scale.





This image shows a page from an antique music manuscript book. The page is filled with handwritten musical notation on aged, yellowed paper. The notation is organized into two systems, each containing five staves. The top system features a variety of note values, including minims, crotchets, and quavers, with some complex rhythmic patterns. The bottom system appears to be a continuation of the piece, with some staves containing rests or less dense notation. A white ruler is placed horizontally below the manuscript, showing measurements in centimeters and millimeters, with markings from 0 to 30. The book's binding is visible on the left side, with two dark green or black leather-like covers holding the pages in place.

Devenice

*Domine deus rex caelestium et terrarum qui*  
*Empere pacis et fidei*  
*Ho na dia e lo baxare in regno et in gloria et in pace ac*  
*ciavo l'arco de miei broni l'arco de miei broni*  
*fi in loro na ro*

The musical score is written on six staves. The first two staves contain the vocal line with lyrics. The third and fourth staves contain the instrumental line for the violin, with the instruction 'l'arco de miei broni' (arco dei miei broni). The fifth and sixth staves contain the basso continuo line. The music is in a key with one sharp (F#) and common time (C). The notation includes various note values, rests, and dynamic markings like 'f' and 'p'.



Handwritten musical notation on a single staff. The lyrics are "Penna un cor se gnao sobra o si di pio". The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a series of eighth and sixteenth notes.

Handwritten musical notation on a single staff, identical to the first system. The lyrics are "Penna un cor se gnao sobra o si di pio".

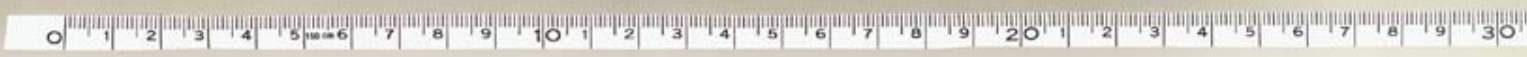
Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music consists of a series of eighth and sixteenth notes.

Handwritten musical notation on two staves. The lyrics are "e vi con equal pao re vi con equal pao E' di figlio mi s'io'". The notation includes a treble clef, a key signature of one sharp, and a common time signature. The music consists of a series of eighth and sixteenth notes.



no Pi. Anna sen con so gnato Pi. Anna in so gnato so gnato e'

so gnato so gnato so gnato so gnato e'



Sev si bella vittoria il prelo o miei fid in quel caccia  
e di robusto e forte nel marò a gora ppe i nemici a terra questa non

Scena 6.  
Veni i magine d guerra Osmano Alceste Venenice

Osmano  
Go da del tje bivano il ne mi con terra come cypò

Alc.  
nesti orien d treme le rotte. a me d as pda l'umo degno de l'opra

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is in a historical style, likely from the 17th or 18th century. It consists of four systems of music, each with a vocal line and a basso continuo line. The lyrics are written in Italian. The first system has two lines of music. The second system has two lines of music. The third system has two lines of music. The fourth system has two lines of music. The paper is held open by two dark green clips on the left side. At the bottom of the page, a ruler is visible, showing measurements in centimeters and millimeters.

*Osmano*  
 a me' oer feci in sepe e memo rubicando l'otta  
 Io confessi il core

*Me.*  
 Pele  
 Io del bravo mio arco fevole e quasi ramiu' de' u'

in al no' u' doppo' u' sprza d'arior la fiamma io u' dotto' la forza

*Dee.*  
 Oye fabelis' p'od' re' u'ri' cas' i'ian' nu' bavi' i' con'

figi' il vegio' ed' ita' se' sequiva' e' se' nella' sua' morte' u' u'



*debe provar zoi fastosi vedrete parbar an cor s' uoltra or te.*  
*voe*  
*Almano*  
*Alceste*  
*io con de - al fin sarò se la sorte non mi sgarisce*  
*iendo io con ser to al fin sarò se la sorte non mi sgarisce*

*di dare - - meo sul cor nuovo*  
*ma il fin l'acqua*

*le la speme non mi tradisce io contento io con*

*tento io con ben so al fin sa*  
*io contento io con ben so al fin sa*

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of several staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. There are several instances of musical notation that has been heavily crossed out with diagonal lines, indicating deletions or corrections. The lyrics include phrases like "di dare - - meo sul cor nuovo", "ma il fin l'acqua", "le la speme non mi tradisce io contento io con", and "tento io con ben so al fin sa". The paper shows signs of age, including some staining and discoloration.







Scena 7<sup>a</sup> *Berenice*  
*Berenice Nicomede*

*Amo vostro, si quise, si quise*

*Quis nemico ad me venista il cor uovate av dove*

*Ordo il cor sua l'omaggio della scupita nel mio sen per non darlo*

*Nicomede*  
*ne*  
*Qu'ora verborne estinti nelle cenere fuede sol*

*barbaro omicida i suoi fu vovi*  
*tornd o Regina ai digie vabi a*



*Breve:*  
mori Del sacro figlio a me nuovo fu posta in affligge ancora  
e non in forza alcuna Pur acceso vegnarbe e spirito in vivo

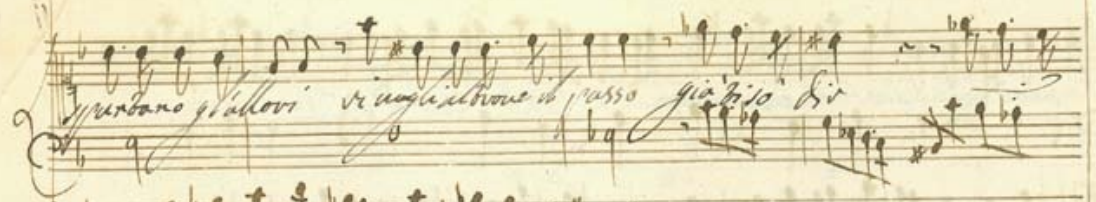
*Grave:*  
e pur anco delivi *Moderato* E quel figlio in co b.  
pace ma al mio se non al mio se fa queu ro fa  
quei va un'ora ma l'altro in spiro ma sotto a se



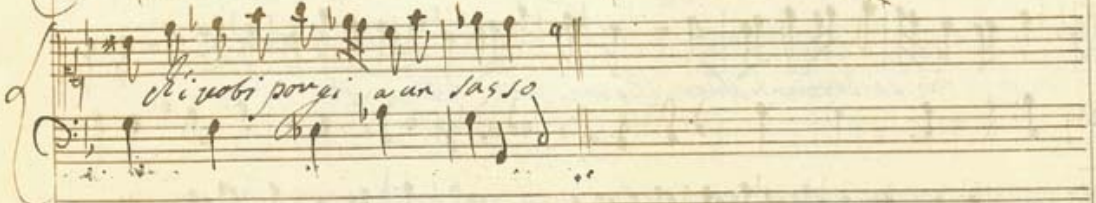
vero ma parlavo e se vero mi da dormendo al cor ma parlavo e se  
 vero mi da dormendo al cor E quel figlio ar co di jacer ma al mio  
 ser mi di miser fa que - ra fa que in al cor fa  
 que va al cor. *Rit.* *Improbare il lie* in questi se si toccansi i mistri e



*urbano gli allori si vogliono il passo già fatto di*



*di nobi porci a un lasso*



*a Dio di p... si vogliono*



The image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '27' in the top left and '15' in the top right. It features two systems of musical staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The notation is in a historical style, likely from the 18th or 19th century. The lyrics are written in a cursive hand below the vocal line. The first system of lyrics reads: "cepro' sui nepe" followed by "15. di' l'acqua" and "i miei boi". The second system of lyrics reads: "mentr' a scindel" followed by "i scindel" and "mentr' a scindel". The paper shows signs of age, including some staining and wear at the edges.



The image shows a page from an antique music manuscript book. The page is aged and yellowed, with two systems of musical notation. Each system consists of a vocal line and a piano accompaniment line. The vocal lines are written in a cursive hand and include the lyrics "a due figliuola di uoglio a mar" and "mar di uoglio a mar". The piano accompaniment is written in a more formal, printed style. The page is held open by two green clips on the left side. A ruler is visible at the bottom of the page, showing measurements in centimeters.

*Reverie*

*si surge, et vocemico est sonoro pinguis, lampie puelle*

*o' pane brato a more in quibus vine lo vabo forognia i lucco ad anno*

*Tarmi il pianto*





Anno d'ora ve l'ista di p'no  
 Anno d'ora ve l'ista di p'no  
 Anno d'ora ve l'ista di p'no  
 Anno d'ora ve l'ista di p'no  
 Anno d'ora ve l'ista di p'no  
 Anno d'ora ve l'ista di p'no



Handwritten musical notation on the left page, including staves with notes and lyrics such as "a un", "ssorbe. Dic", and "to punisco".

Handwritten musical score on the right page, featuring multiple staves with notes and lyrics. The lyrics include:

*Lena S. Bere:*  
*Bere: Lanna: Ma si mentira e borni e falseggia el uolo a vicon*  
*Ote*  
*Por la muer ta del uolo su' ore pa' seruire scollate e me*  
*pegarbi al fin tar bibi ora vonda uopri nata l' nome*



De miei natali illustri favello a voi senza, sopra di questa man d'arista e  
 sorbo empio d'uboe di sacrore i campi e di di Dio fiero orgoglio se uol  
 lar sotto le piante il loglio *Bene:* ne gli alberi d'astori cri fu  
 quasi superbo *Torna:* Io non arde le ne le sorbi ne m'ide  
 mo ne l'umere io in un coraggio e l'eme



Berenice *Epur uinzo Ladesti* Farnace *Se ca Debi de grandia de*

Berenice *Libi del caso* *Se spigio ricco in barba* *e non vai German*

*Baro so far ne fice pie Baro il suo nome non is uelli*

Farnace *brigano i fieli* *Questo petto* *in cui l'as*

*onde nobel genio albo vi gov di se nupa in bella non bene l'or*



Handwritten musical score on aged paper, featuring three systems of staves. The lyrics are written in Italian. The first system includes the words "no no no no" and "femina in felice non bene". The second system includes "Beneve" and "costui m'obraggia". The third system includes "Dove vede o miei degni vana gl'ha ben in cuore l'ho ar" and "no veni a ve se li frangano i lucc". The manuscript is held open by two wooden clips on the left side. A ruler is visible at the bottom of the page for scale.

no no no no  
femina in felice non bene

Beneve  
costui m'obraggia

Dove vede o miei degni vana gl'ha ben in cuore l'ho ar

no veni a ve se li frangano i lucc

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves of music. The notation includes various note values, rests, and bar lines. A prominent feature is the extensive use of red ink, which has been used to cross out and correct large sections of the original black ink notation. The word "Panna" is written in black ink above the second staff, and "Beve" is written above the sixth staff. The paper shows signs of age, including some staining and wear at the edges.

31 18



*Tavna*  
e nada a tuos talentos leitos doos de uoi *come in un punto*

*Bene.*  
io furor do oppoel a un uiso ches ha go ve lida de p...  
a un uiso ches ha go ve lida de p... a un

The image shows a page from an antique music manuscript. It features two systems of musical notation. The first system consists of a vocal line (treble clef) and a basso continuo line (bass clef). The vocal line has lyrics in Portuguese, with some words in italics. The second system also has a vocal line and a basso continuo line. The paper is aged and yellowed, with some staining. A ruler is placed at the bottom of the page for scale.



*riso cre uas* *40 ve siba di juo* *fo quelo tonante nev*

*40 ve siba di juo* *no saet to pun uio che*

*riso* *40 ve siba di juo*

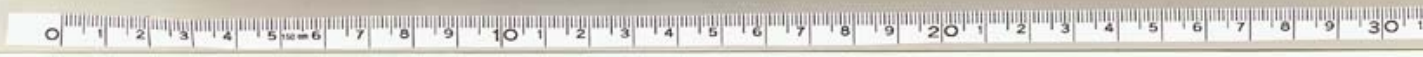
*ve siba di juo venia or juo*





*Sena 9.<sup>a</sup>*  
*Larnace*

Colui che m'è di fuoco e reumato  
venò delle fosse pupille fiamme  
Ma del vaggio stornò le vacille e torto con impero de' stime l'omo.



*sensibilis carnis et vivit*

*potentia non mendax tu quod omnia cor caelestis*



*bu quovisti e mio cor e delta*



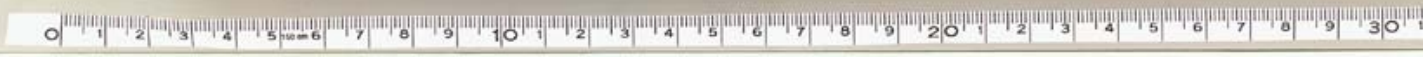
*ado va ne e questa e quella, adovare e quella, in bono se uaria de caru*



*Non alio, non mer bella brigia, non mio*



*bu quovisti e mio cor e delta*



Handwritten musical notation for the first system, consisting of two staves (treble and bass clef) with various notes, rests, and accidentals.

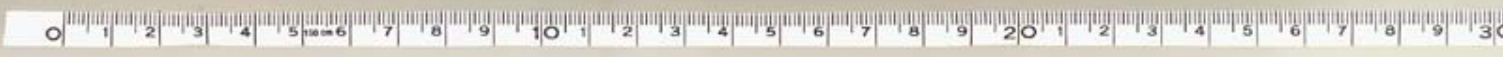
Scena x.<sup>a</sup>  
 Reonte

Handwritten musical notation for the second system, consisting of two staves (treble and bass clef) with notes and rests. The time signature is 3/4.

Reonte

Handwritten musical notation for the third system, consisting of two staves (treble and bass clef) with notes and rests. The time signature is 3/4.

La eri genij delle scene del'opere le morali.



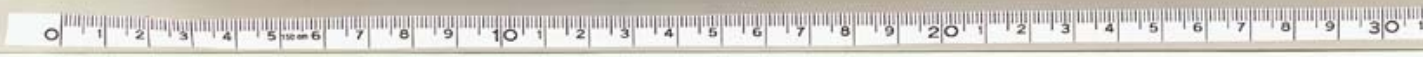
*custodisce omne vomite ne gl'ordini vostri an cor de basso e p'ruvo*

*È sì l'una ha pace il suo vicome vo ne gl'ordini vostri an*

*cor de basso e p'ruvo in vicome ha pace in vicome ha u*

*il suo vicome vo*

*il suo vicome vo*



Handwritten musical notation for the first system, consisting of two staves (treble and bass clef) with notes and rests.

Qui veni per sempre la gloria amara de d. e. reo nella ca

Handwritten musical notation for the second system, consisting of two staves (treble and bass clef) with notes and rests.

Duba e insieme na aggradi parau e vig sor uaggi ni caronda enjrena

Handwritten musical notation for the third system, consisting of two staves (treble and bass clef) with notes and rests.

Deh soltrar io po zessi il quarcio forte all'imi rendi e isveja



*Andante* xi  
*Benenice* *reonte*

The first system of the manuscript contains a vocal line on a single staff with a treble clef and a common time signature. The lyrics "Benenice reonte" are written below the notes. To the right, there is a piano accompaniment consisting of two staves: the upper staff has a treble clef and the lower staff has a bass clef, both in common time. The piano part begins with a series of chords and rhythmic patterns.

*Basso*

The second system continues the musical piece. It features a vocal line on a single staff with a treble clef and a common time signature. Below the vocal line, there are two staves for piano accompaniment, with a treble clef on the upper staff and a bass clef on the lower staff. The piano part continues with complex rhythmic figures and chords. The lyrics "son amant e fra se selue : no preoan" are written below the vocal line.



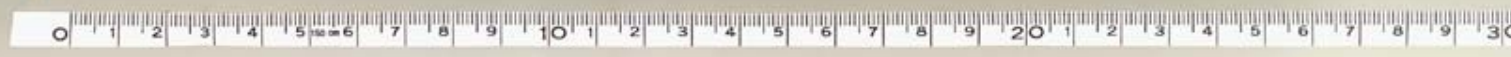
do e son preda ta se ferir con la le selue.

por lo andio l'altro qua so

e fra le selue no pre con

Do e son pre da soz no pre tan

Do e son pre da ta e son pre da ta





Handwritten musical score on aged paper, featuring two staves of music. The notation includes treble and bass clefs, a common time signature (C), and various rhythmic values such as eighth and sixteenth notes. The lyrics are written in Italian and are interspersed with musical phrases. The paper shows signs of age, including yellowing and some staining.

*Breve.* *veonde* *veonde* *alba Geina* *Breve.* *hi dii pondo fia*

*oio in uento sott il geli do emi pero co noseci il poggio pieto*

*veonde* *Boca yo per salvato fu di feneo in figlia* *Aico me de Soppella*



*Breve*  
 et é guerrier si forte et non bene i perigli a uso di marce.

godo al avo d'onori con i suoi i miei trionfi e godo della patria e del no

*Creonte*  
 al mirato che menzo piaga la mente ed al famoso Croci del

*Breve*  
 uita con des. range du troppo died.

*Creonte*  
 del bis lingue lo che menzo Ta la vil ple = = oc. ige



gran fi quando l'arma il bel di regno d'ho e ho fermato i signori de gli'

ferivano la

lo' di cinque la cl. menza solo uil. pl. fei re man fi'

da lo uil. pl. fei re gran fi'



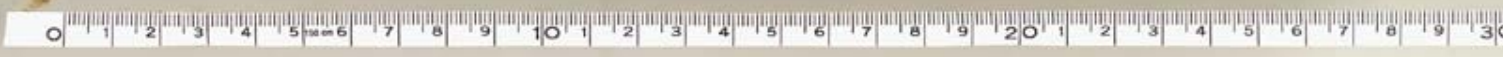
Scena XII Bene.  
Berenice Celinda  
Quart'è ille al mio labro del forebrato

io baciav la fore se sprage nel suo fuoco fiamme di paradiso arbor de

piace se sprage nel suo fuoco fiamme di paradiso arbor de piace

f.c

f.c



*largo*  
Fiamme d'ie l'alma ardete, e ve sete pur crescite me cavo me cavo cavo  
me ca =  
vo il vostro amor me cavo me cavo cavo me ca =  
alinda  
vo il vostro amor in e cavo il vostro amor Poche  
bene  
Soue ton is ... pio essi e consenti / per un a momenti il nome d a me



Handwritten musical score on aged paper, featuring vocal lines and piano accompaniment. The score is written in a historical style, likely 18th or 19th century. The lyrics are in Italian and include the following phrases:

*Clinda*  
mi ce le vo bri que bi fo ve fo ve que vi er  
Devi: *Vi am me da l'ima ar*

*Devi:*  
ev e se be ju ev e se be m e ca vo m e ca vo ca vo m e ca  
il no stro ar

*Clinda*  
Devi  
or m e ca vo m e ca vo ca vo m e ca  
vo il no stro ar or m e ca vo il no stro ar or

The score consists of several systems of music. Each system typically includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The notation includes various note values, rests, and dynamic markings. The paper shows signs of age, including yellowing and some staining. A ruler is visible at the bottom of the page for scale.



Scene XIII  
 Venetia, Farnace, e lino

Non ueggio arcoro il mio in vanto e p'ave ordi noi che nel bosco lo

quidino i lus badi eccolo appunto a moe ueni e m'asisti

vigli alma ve sis ti

Gassa de mio io mi so' lengo a p'ona



Breve

*O celsi almae sententiae*

*o belléz = = = zepel*

*mi conuicia maccenda y pel uiso de i fendo*

*legrine* *maxto =* *o belléz* *zepel*

*O celsi almae sententiae*

*o belléz = = = zepel*



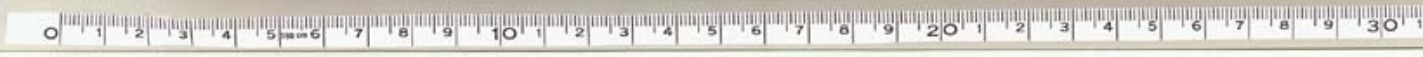


*Clinda* *Torna:*  
 so gelosa m'accise *Sia cos lei più m'affisso al fin io rimango*

*Bene*  
 Io sofferii quando miro di so vostro terio mo vo e de li. vi *Torna:* *ma-*

*Bene:*  
 che mi sta da fra gli amplessi agghiacci non bene i vai d'un figlio *e da pa*

*quanto* *quanto* *quanto*  
 rivedu da fra gli amplessi agghiacci non bene i vai d'un posto



*Reverence*

*Vo mi in via la ce ste se ben lassa il ten may yrie*

*no gas in via la ce ste se ben lassa il ten may yrie*

*se ben cru de mi fe ri te se ben lassa il ten may yrie se ben cru de*

*mi fe ri te se ben cru de mi fe ri te se ben lassa il ten may yrie se ben cru de*

*se mi fe ri te se ben cru de mi fe ri te*

*se mi fe ri te se ben cru de mi fe ri te*

*(Linda)*

*Li vi Cro io no Brae ta*



Breve  
Ma farmi non oso in su quel bronco letitia vo se me pare

Favnae  
Misevo me se fosse qui il mio bene

ve uoi con doppia fine. ardermi cello a mor



Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The lyrics are written in Italian and include the phrase "o sempre il fido edace o mi vado gioia il cor". The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The score is arranged in a multi-staff format, with some staves containing lyrics and others containing musical notation. The handwriting is in dark ink, and the paper shows signs of age and wear.

o sempre il fido edace o mi vado gioia il cor

o sempre il fido edace o mi vado gioia il cor

o sempre il fido edace o mi vado gioia il cor

o mi vado gioia il cor

o mi vado gioia il cor



Berenice

ca vaddi in pressi To l'auo stual del fare orato

Di leggi, forse di col d'ea d'io mio

Celinda  
Crisesi

Acta XIII Anna

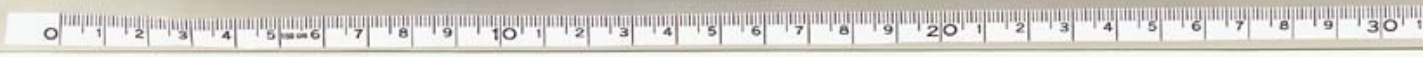
oli me di i bezi Tamace Celinda

leggi, forse di col d'ea d'io

mio mi vendo si mi vendo Doppia del tra mi stimolo il desio

ma' si lega e zober

Celinda  
ferma i passi



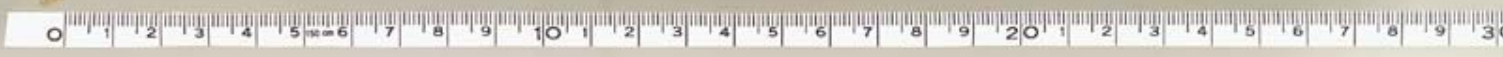
*Farnace* *43*  
 Qual core mi fe vice l'udito alcun non uggia con le sue d'ame

*mi basso va reggio* *Leffero* *Celinda* *Ferma lo quavrier infido*

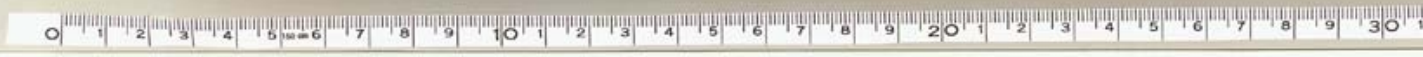
*Farnace* *Celinda*  
 O sul ciosseruo io per la casto l'armi fua re

*mi maggio a pavigli n' es p'opo e al corodati de' loro tra'*

*ferri perigione bu' sur cun coro godi fua fronte a nella es' ser' aluinto*



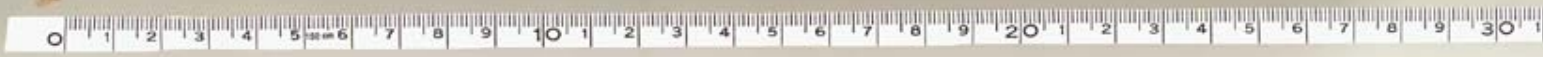
Favvace // *de vi ponde poss'io son già in zinto* | *no' os servav in quel*  
 Favvace // *l'itrov' la scinn' ei d'ost' malloggi' errorri* | *no' d'ost' l'it*  
 Favvace // *bona se no velli a movi* | *zo' d'ost' l'it*  
 Favvace // *Dova favvace d'ost' l'it* | *no' d'ost' l'it*  
 Favvace // *no' d'ost' l'it* | *no' d'ost' l'it*



Favna: *me asco so* *er vai il con fesso* Favna: *io son fuor di me l'esso*

Clinda: *ma se non senti* Clinda: *a appena bi mi vai da mi fuggi. E Dio che pe na*

Favna: *In viso quel viso nel sen porre vo* Favna: *In viso quel*

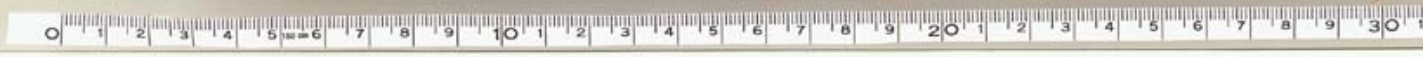




The image shows a page from an antique music manuscript book. The page is aged and yellowed, with two systems of musical notation. Each system consists of a vocal line and a lute line. The vocal lines are written in a cursive hand with lyrics underneath. The lute lines are written in a similar hand, with rhythmic notation and some decorative flourishes. The paper is held open by two dark green leather clips on the left side. A ruler is placed at the bottom of the page for scale.

*rujo nel sen pube vo* = *nel sen pube vo*

*e a mha ke colto* = *de be so rama*



The image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '45' and '32' in the top right corner. It features two systems of musical staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The first system includes the lyrics: *no' preciso nel viso nel sen por be vo'*. The second system includes the lyrics: *nel sen / ro be vo' nel*. The notation is in a historical style, with various note values and clefs. A ruler is visible at the bottom of the page for scale.

*en porbero*

*Celinda*

*L'ardore del fuoco e sereno in guerra*

*L'ardore del core e benigno sereno*

*e sereno in guerra*

The image shows a page from an antique music manuscript. It features two systems of musical notation. Each system consists of a vocal line (treble clef) and a basso continuo line (bass clef). The paper is aged and yellowed. Two dark green clips are visible on the left edge of the book. A ruler is placed at the bottom of the page for scale.



Handwritten musical score for the first system. It consists of a vocal line (soprano clef) and a piano accompaniment (treble and bass clefs). The lyrics under the vocal line are "ne bella vobis". The music includes various note values, rests, and dynamic markings.

Handwritten musical score for the second system. It continues the vocal line and piano accompaniment from the first system. The lyrics under the vocal line are "... per sanzionar la poverta". The music includes various note values, rests, and dynamic markings.



The image shows a page from an antique music manuscript book. The page is aged and yellowed, with two systems of musical notation. Each system consists of five staves. The top staff of each system is a vocal line with lyrics written in cursive. The bottom staff of each system is a bass line. The lyrics are: "Dove del core e sermo in terra" and "e sermo in terra". The musical notation includes various note values, rests, and clefs. The paper shows signs of wear, including two dark green binding strips on the left edge. A ruler is placed at the bottom of the page for scale.



un ten. solo

39

Scena XV Nicomède  
Nicomède

Egi suona il bosco ed alla caccia incinta gli porre la fo

resta uedo co lei che mi da nuova uerba mo di quei rotte e' uicin

brava impresso Tu vegal Reuerencia so Nicomede a dora

nuude cordecue segno al cerbo la bella o me felice mudo consiglio o

pure l'ardore in petto ascende lo strydo mi confonde



Handwritten musical score for a scene, likely from an opera. The score is written on six staves. The top two staves are for vocal parts, and the bottom two are for a basso continuo. The music is in 3/4 time and features a key signature of one sharp (F#). The lyrics are written in Italian and are partially obscured by the musical notation.

*Picomede*

*so non uoga la vi prova*

*e disprezza al cor di a Jova* *senete*

*Orami brastullarsi pinge accorta di legarsi ma m'uzzi q'ui disprezzi con e*



più l'ultimo momento con de più l'ultima mora  
 fa ogni cosa la vi  
 e disprezzanull' per l'adova e di  
 poera ab' tor el' adova





Scena Xvi

Osmano

Osmano, Alceste,  
Berenice, Mitomede

La fiamma al corvo e per i corvi

La fiamma della folla vorace si destina le fiamme alla bottega

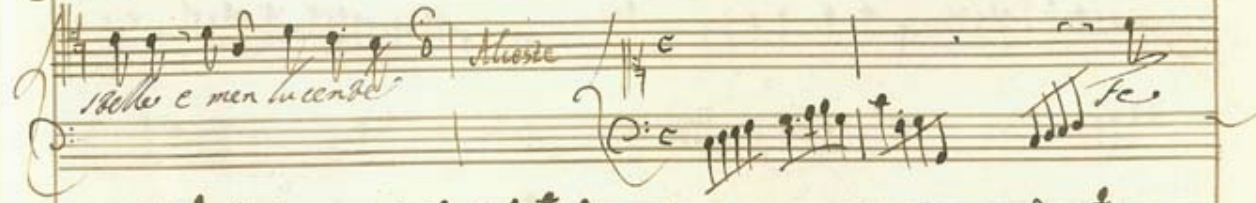


*Nicomede* 

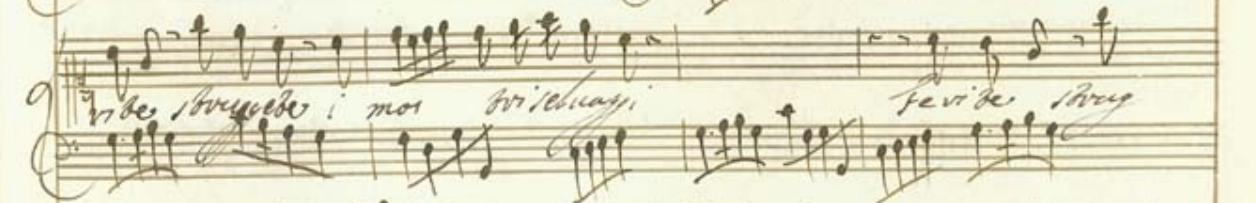
*Dejous & cetti suoi nella foverba io*

*Beve:* 


*uanni speta for qui f'assi di mura dove emi nente*

*Mosse* 

*soche e men lucende*

*Arde bruccebe i mos bricchiaggi* 

*feride spray*

*Arde i mos bricchiaggi ai frassini ai fagi ne dubi je viti say* 



pendono in trofeo  
et exarbitrio  
in frassini a fery: ne subij perij: i suspendo in trofeo dei  
de d'arbitrio dei  
de d'arbitrio

*del*

A handwritten musical score on aged, yellowed paper. The score consists of six staves of music, each with a treble clef and a key signature of one flat. The lyrics are written in Latin and are interspersed with the musical notation. The paper shows signs of age, including foxing and some staining. A ruler is placed at the bottom of the page for scale, showing measurements in centimeters. The page is held open by two dark green clips on the left side.

De la bœuve belue la reliquie fumant sœuvre nobico

cavo cor-siam con posse de all'ori cor di ciba sine afflari

seuam uosbori sudori segra marie di glorioz. corouz





*Sinfonia quarta il 2.º Atto*

The first system of handwritten musical notation consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The notation includes various note values, rests, and bar lines, with some notes beamed together.

The second system of handwritten musical notation also consists of four staves, following the same clef and key signature as the first system. It continues the musical composition with similar notation, including rests and complex rhythmic patterns.



Handwritten musical notation on a five-line staff. The notation is dense, featuring complex rhythmic patterns and dense note clusters, characteristic of early printed music. The staff is part of a larger system with multiple staves.

Handwritten musical notation on a five-line staff, continuing the complex rhythmic patterns and dense note clusters from the previous system. The notation is highly detailed and fills the staff.

Handwritten musical notation on a five-line staff with lyrics written below the notes. The lyrics are in Italian and describe musical modes.

*Su mie' cille anelle in notti piu usate mode modi nuova leggata mio rita d'alle ci: no*



Atto 2.<sup>o</sup> Scena 1.<sup>a</sup> Creonte

Handwritten musical notation for the first part of the score, consisting of five staves with various rhythmic values and clefs.

Creonte *com'incerto* *il caso uaria*

*mieta i te falce di morte e la sorda di fu amica al fin contrari*

*com'incerto com'incerto il caso uari*





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

Handwritten musical notation for the second system, including vocal lines with lyrics and a basso continuo line.

*Quelle nee la speranza di poterla rivide il mondo impelsi*

*e di ve li se, pogue il zo bro per guerrieri non la per sua nobilita mi nist bro an*

*cor de l'ere l'vabil ymo un breve lasso al men de lo vicoj ro*

Bere...

Baggio



Scena 2.  
Berenice Creonte  
Osmano Alceste

Berenice  
chiamisi qui Creonte

Bere  
ve ni omni de orin regale

Creonte

Osmano

Alceste

Creonte la Regina a te mi invidia

che seco fauella hor fior dessa



Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score is written in brown ink and includes several lines of text:

- libro mio* (written above the first staff)
- vo e fronda* (written above the second staff)
- vo* (written above the third staff)
- fermo fonda il passo* (written above the fourth staff)
- linga me por fove ed ori* (written above the fifth staff)
- rae a me l'aria se par be* (written above the sixth staff)
- Osmano* (written above the seventh staff)

The music is written on six-line staves. The first staff contains a complex melodic line with many notes. The second staff has fewer notes, and the third and fourth staves show more rhythmic patterns. The fifth and sixth staves have more notes, and the seventh staff ends with a final note. The paper is aged and shows some staining. A ruler is visible at the bottom of the page, indicating the page is approximately 30 cm wide.

condar

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The vocal lines are written in a cursive hand with lyrics in Italian. The piano accompaniment includes treble and bass staves with various musical notations such as notes, rests, and clefs.

**System 1:**  
 Vocal: *lombi d'un vobro vado d'officio d'oggi nazzosa kel pa*  
 Piano: *Quarantasei*

**System 2:**  
 Vocal: *il yelo lo specchio d'ovve d'ovve se vesce so tra*  
 Piano: *mi*

**System 3:**  
 Vocal: *Terpe l'ira in yelo*  
 Piano: *no d'el ferro conueto*



Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The score is written in a historical style, likely from the 17th or 18th century. The lyrics are in Italian and include:

*onde un rebo ro dopp' i suo*

*femini a r. le ave*

*no O la i p. dou b. r. i. e. l. a. b. i. q. d. e. c. c. i. a*

*vaggi ca d. u. c. a. b. e. l. l. a*

*femini u. a. d. i. s. a*

*onde me gl. e. d. i. n. a. m. i. s. s. i. o. n. e*

*Al. l. e. b. e. o. c. e. d. i. l. b. a. n. d. o. a. f. e. r. r. a*

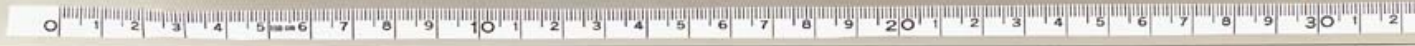
*O. s. m. a. n.*

A ruler is visible at the bottom of the page, showing measurements in centimeters.

*li' rigio' xiar' re m. ca*  
*efe' naqua' incy' to*     *e' velle' id' u' bo' ve' pa' l' armu'*  
*Bo' sei' de' p' vemo' i' ad' agno'*  
*pro' d' uo' ca' do' gi' u' r' ai' ca' do' bo' n' i' fo'*     *piu' non' p' sso' f' u' e' r' a' r' m' u'*  
*Berenice*     *recon.*     *Bere*  
*qual' v' u' o' r' i' n' p' r' o' c' e' s' s' o'*     *O' s' m' a' n' o' a' l' d' e' s' s' e'*     *g' e' r' a' n' o' l' o' m' p' e' t' o'*  
*razzo' e' i' n' l' i' n' g' u' a' c' o' n' p' e' r' a' n' z' a' m' e' n' t' a' c' c' o'*     *u' s' s' i' t' e' s' s' i' t' o'*



De gno hono- ri- bus e au- di- to- ri- bus  
veo- rum  
Fugge- ta- g- rano  
o- be- pug- na- ti- g- i- u- o- de- be- re- sol- la- Reg- na- af- fa- ro- de- sti- na-  
ti- o- ni- bus  
o- be- pug- na- ti- g- i- u- o- de- be- re- sol- la- ve- re-  
ni- ce- o- r- na- ven- de- re- fe- lic- it- ate



Osmano

Alcasie

In scavo la spato al fin conyero

in osbro l'ecchio mubarsine

gia' su' la cassalla brubato nu vende

gia' su' la d'ona l'ecchia mi v'ip'ense

scavo la spato al fin conyero

in osbro l'ecchio mubarsine





Scena 3. Creonte Berenice Creonte. Ah! all'improvviso a Diego da za le  
menti. Di cor sono qui così l'ambizione del suo capo e all' mezzo del  
viaggio per trovarne gli indizi del uolgo usano e foci le ai bu m ubi'



*La discordia e'l furor cieco non giran*  
*no ai sogli abbor no il li cor gli orbrico*  
*loro su le segna si fe' supremi e il giro de dia dem' l'hi nell'a*  
*ria appesi un oroxeo la discordia e'l furor cieco non abbor*  
*no ai sogli abbor no non giran*

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in a historical style, likely from the 17th or 18th century. It consists of six systems of music, each with a vocal line and a lute or guitar accompaniment line. The lyrics are written in Italian and are interspersed between the musical staves. The paper shows signs of age, including some staining and a small tear at the bottom left. A ruler is placed at the bottom of the page for scale, showing measurements in centimeters and millimeters.

*Scena 4*  
*Nicomede*  
*Nicomede Revenice*

*Di me gli inbor no*

*Alta Regina si inclinavo verso quella*

*to era della prima / deo chiaro esempio per noi me non al*

*letta a un' sua na tose amov for nella su le mia labbra*

*e del soggetto un'ora a sola uorsi io a tua mente scuro, ere d'amboro y far*



Beri: *cani* *quasi pensieri insani* *me roto al fin da non si vede a*  
 Beri: *noia l'amo rosa tua fede* *pria su cordi ecalsi im*  
*noto il uel vedrai* *ricordi all'ho del fur il via ne fonda ed io* *ma si covon*  
 Nico: *ponia* *per sedarti meco o della gia' gia' me roto il subb*  
 Beri: *e di u' inghi ancore* *fiaye di non a marmi e per m adora*

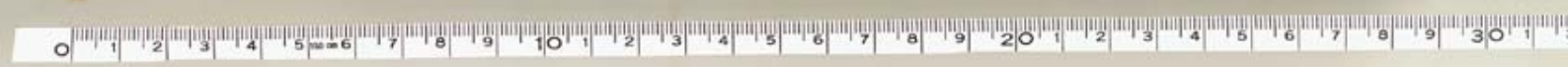


A page of handwritten musical notation on aged, yellowed paper. The score is written in brown ink and consists of several systems of staves. The top system has three staves with treble clefs and a common time signature (C). The second system begins with the word "Derevite" written in a cursive hand. Below it, there are two systems of staves, each with a vocal line and a piano accompaniment line. The lyrics are written in a cursive hand below the notes. A ruler is placed at the bottom of the page for scale.

*Derevite*  
So per me io che non ho mo credi per qualche di po  
mi dia de l'ostio aorno i m'ovone se a glia O'io io a fram mo ma far mi non puo con vosto de



zza in me van ma formi non più così vana bellezza in a me van lo per  
 me so de non fimo credi pur quel de bi  
 van credi pur quel de bi pur quel de bi pur lo per me so de non  
 fimo credi pur quel de bi pur



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

come ce lo orbi nata i se crebi: Te l'alma il bronco impresso fi men  
Duro d. es de scoppi se me fiamme a gli occhi miei  
di vi gi da e per mezzo la bocca se man tin lo v.

The image shows a page of handwritten musical notation from an old manuscript. The page is titled "Scena 5.ª Nicomede". It contains several staves of music. The first staff is a vocal line with lyrics: "come ce lo orbi nata i se crebi: Te l'alma il bronco impresso fi men". The second staff is another vocal line with lyrics: "Duro d. es de scoppi se me fiamme a gli occhi miei". The third and fourth staves appear to be instrumental accompaniment. The fifth staff is a vocal line with lyrics: "di vi gi da e per mezzo la bocca se man tin lo v.". The notation is in a historical style, likely from the 17th or 18th century. The paper is aged and yellowed. A ruler is visible at the bottom of the page for scale.

in vita albor etc.

spazza et in rabia d'acqua asperge di usen et in rabia d'acqua asperge di ve'





Handwritten musical score on aged paper, featuring two systems of staves. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written in Italian. The first system includes the lyrics "sen si rivi gi da e per mezzo" and "la bocca del mio". The second system includes the lyrics "sen la bocca del mio sen". The manuscript is held open by two dark green clips on the left edge. A ruler is visible at the bottom of the page for scale.



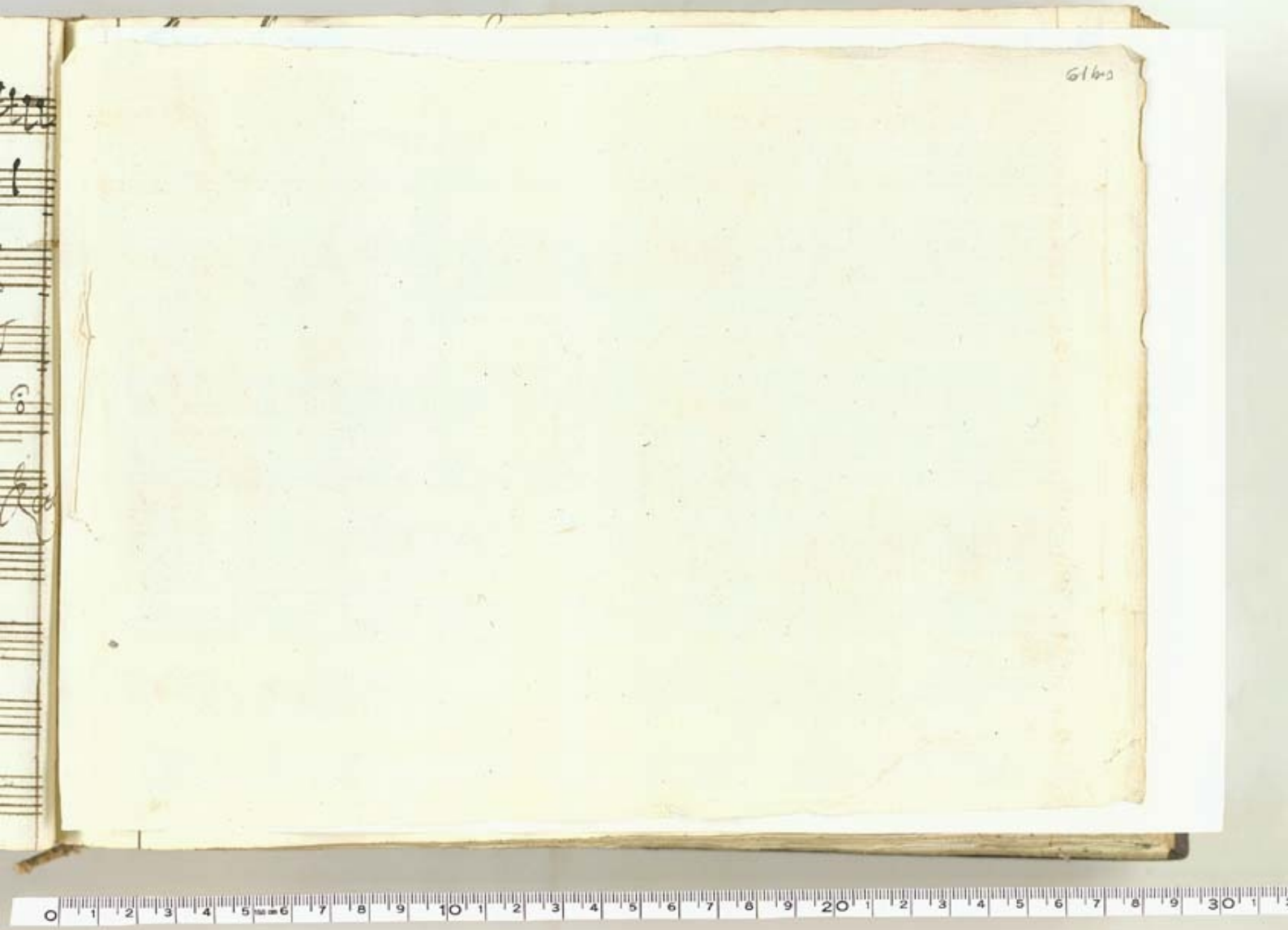
This image shows a page of handwritten musical notation, page 61. The page contains ten staves of music. The notation is written in dark ink on aged, yellowish paper. The first staff begins with a treble clef and a common time signature (C). The music consists of various note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several measures of music across the page, with some measures containing complex rhythmic patterns. The handwriting is clear and legible. A ruler is visible at the bottom of the page, indicating the scale of the manuscript.



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of ten staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The first staff begins with a treble clef and a common time signature (C). The notation is dense and appears to be a complex piece of music, possibly a fugue or a multi-measure rest section. The paper shows signs of age, including some staining and discoloration. Two wooden clips are attached to the left edge of the page, holding it in place. A ruler is visible at the bottom of the image, providing a scale for the page's dimensions.



61ms





*Messa, e Ricomada. Siena aggiunta*

*Alto Signore di quoro faust'eventi messaggier io men uengo*

*Comoda che mai sarò La famosa Britania Regal tua sede un tempo ora son*

*volta nomora suscitav li d'la tubache e tu Ligio d'un uolto perdi l'ore si mo*

*meati a d'lehar d'un aures uine i fragi sono l'opre dai Re non*

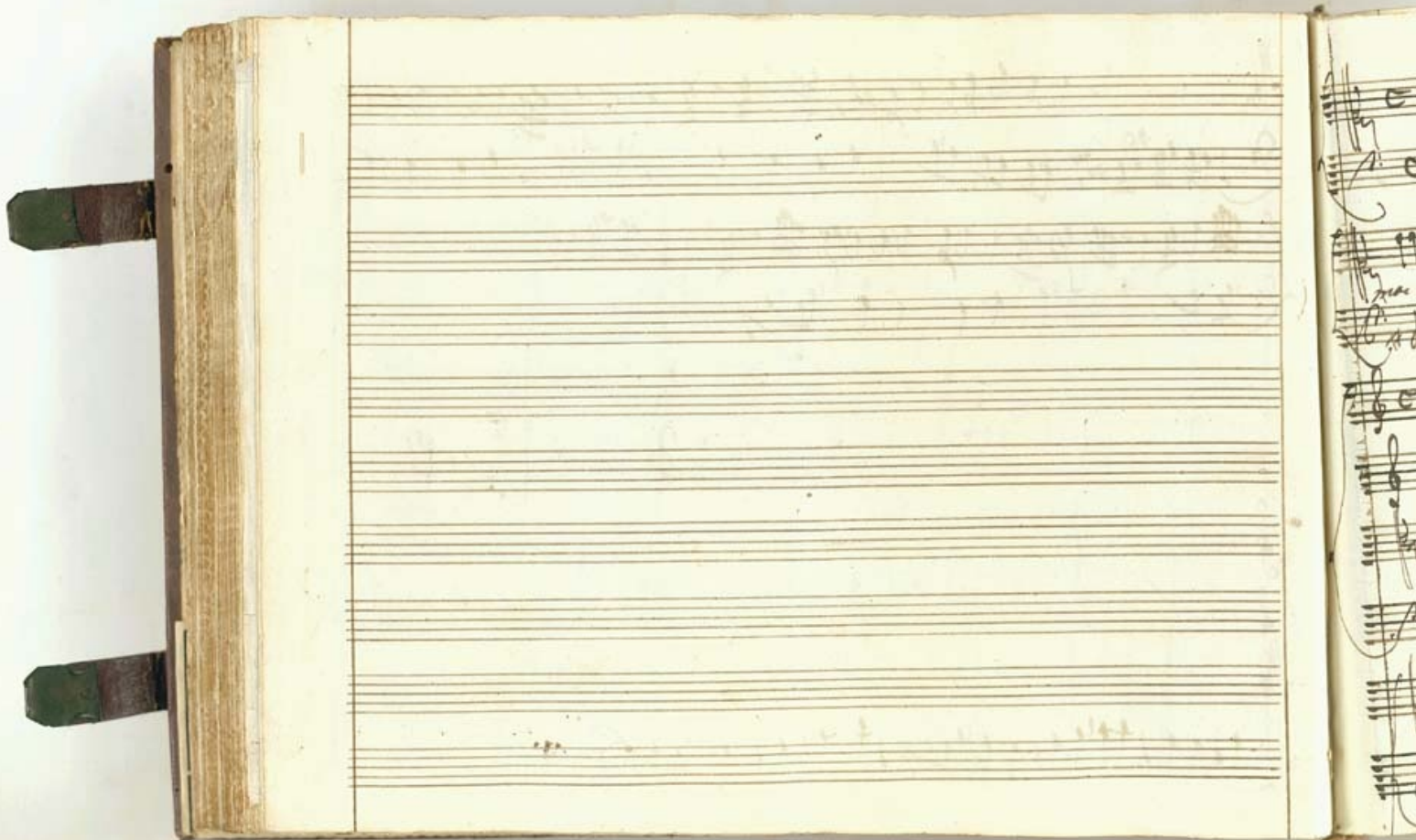
*no dai Regi A bastanza t'interi a miglior uopo risoluerò*





This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '63' in the upper right corner. The notation is written in dark ink and consists of several staves. The top two staves are filled with dense, complex musical notation, including various note values, rests, and clefs. Below these, there are several more staves, some of which are mostly blank or contain very faint, sparse notes. At the bottom of the page, there is a single staff with a few notes. A ruler is placed horizontally at the very bottom of the image, showing measurements in centimeters from 0 to 30. The paper shows signs of age, with some staining and wear along the edges.





Qui pro nemine cultu vagio il piede e spero tra barbe quoride barbe di spino non sanare il tempo!

mai non mi perispegar fosse lor uoti e la Regina ci barbari de asti

Non ven de e for curas cuor sengio di o no' fulloce minno se ppeno se videra de



*vide cuppa l'ano*      *sen bosca de vide cuppa l'ano*

*re ven de fortuna cre se de p'ra o no*      *o si o no*

The image shows a page from an antique music manuscript. It features two staves of handwritten musical notation with lyrics written below the notes. The lyrics are in a historical or dialectal form. Below the vocal staves are three empty staves, likely intended for a keyboard or lute accompaniment. The paper is aged and shows some staining. A ruler is placed at the bottom of the page for scale.



64bis

.....





Scena 6. ~ (Clinda)

Handwritten musical score for a scene. The score is written on aged paper and includes a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of one flat and a common time signature. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The music consists of several measures of notes, rests, and accidentals. The handwriting is in an older style, and the paper shows signs of age and wear.



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in brown ink and consists of ten staves, arranged in five pairs. Each pair of staves is connected by a brace on the left side. The notation includes various musical symbols such as clefs, time signatures, and notes with stems and beams. The paper shows signs of age, including some staining and wear. A ruler is placed horizontally below the page, showing measurements in centimeters and millimeters. The ruler is marked from 0 to 30 centimeters, with millimeter increments. The page is held open by two dark green clips on the left side.

Handwritten musical notation on a five-line staff. The notation is in a treble clef, with a key signature of one flat (B-flat) and a 4/4 time signature. The music consists of a series of notes, including eighth and sixteenth notes, with some rests and accidentals.

Handwritten musical notation on a five-line staff. The notation is in a treble clef, with a key signature of one flat (B-flat) and a 4/4 time signature. The music consists of a series of notes, including eighth and sixteenth notes, with some rests and accidentals.





Scena 1.<sup>a</sup>

Berenice, Osmano, Alceste  
Celinda & la Vendetta

Berenice

se l'una immortale questa io consacro  
ultimo non udire e l'altar sotto l'ombra in mio gran figlio an  
cora in la beati e li gode forse in mi vor bronco dal busto  
il capo al bivio se l'oni ci da in questo.  
Osma: b<sup>♭</sup>  
Alces: soavi fredo pre mendo  
Celin In l'alta fievrezza



*Breve:* *Tam:*  
*cre visibus cre ponsis* *cosi*

*vedi cosi Panna spietata fra ultima e pro tumi con la tua crudel*

*Alceste*  
*ta' crudeli i numi* *inova cos'bu' bonifido* *cre la crudel*

*Breve*  
*legi sopra l'ostia d'ausa non con sacra u' g'iale* *si se*

*cu' questo empro ma se Dio per noi mi vork* *es co dal demisio*



*Celinda* Bere  
in me crudeli in me l'arte ingrese qual non a creder  
*Celinda*  
Io son Favnace io sono de l'el Pirto l'amo il legittimo erede  
forze lo uccindo e condannato io non non si deue a corbu la morte  
*Celinda*  
*Favnace*



*In iis* *libere* *se* *vide* *li* *ga* *re*

*Be* *is* *de* *us* *qui* *in* *caelis* *sedet* *per* *suos* *angelos* *propheta* *in* *terris* *et* *in* *nu* *bus*

*libere* *se* *vide* *li* *ga* *re*

*factio* *in* *terris* *in* *omni* *parte* *su* *is*

Handwritten musical score on aged paper, featuring two systems of staves. The first system consists of two staves with lyrics written below the notes. The second system also consists of two staves with lyrics. The paper shows signs of age, including discoloration and some staining. A ruler is visible at the bottom of the page for scale.

Lyrics for the first system:  
be io les me lo deo mo re  
io deo que lo eppio mo: v lo

Lyrics for the second system:  
io deo mo: v lo



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in brown ink and consists of ten staves. The notation includes various note values, stems, and beams, with some sections appearing to be crossed out or heavily scribbled over. The paper shows signs of age, including foxing and staining. A ruler is placed at the bottom of the page for scale, showing measurements in centimeters from 0 to 30. The page number '69' is written in the upper right corner.

*Brevemente* *Allegretto* *Andante*

*Wascina bel' alboreo ambi ca vano* *Ve conia o*

*Brevemente* *Allegretto* *Andante*

*no no non uo ca bere* *ne non uo ca bere al*

*cor pario ca be ne al cor* *no do frange vo.*

A page of handwritten musical notation on aged, yellowed paper. The score is written in brown ink and consists of five systems of staves. The first system has a treble clef and a common time signature (C). The second system has a treble clef and a common time signature (C). The third system has a bass clef and a common time signature (C). The fourth system has a bass clef and a common time signature (C). The fifth system has a bass clef and a common time signature (C). The lyrics are written below the notes in a cursive hand. There are two dark green clips on the left edge of the page. At the bottom of the page, a white ruler with black markings is visible, showing centimeter and millimeter measurements.

no do trangero di in prigionia quest' alma mia vi tiene di in prigionia  
mia quest' alma mia quest' alma mia vi tiene. *scio* - gli m'è stato a  
*mor* non ho ca bene.  
no no non ho ca be. ne non ho ca bene a  
con non ho ca be. ne al cor non ho ca bene no no





non us ca be  
ne non us ca be al cor non us co be ne al

cor non us ca be ne al cor

Scena 9.<sup>a</sup> Osmano  
Osmano, Alceste  
Hor du monde nous sommes le jour de gloire a gloire fin noie



Alceste  
 cise id non vicus Alceste. Tesserò in cor amico creata mariti in.

Alceste  
 s'ovra il mio arbitrio quando io venivo il logio se fedeltà prometti sovrano

Osmano Alceste  
 fu de' gl' eletti fu de' soliti non sai di più scilicet all'impero

Alceste  
 maneggi amico id vero se de' sapessi l'ov'barba lo la co' vana in fronte

Osmano  
 con' parlo' George George egli' lo stesso a me' pro

se e quando all'ora che non fuor di vespere io si finì a ten  
zione Alceste Ho iam delusi il secollo prese d'altri pregar la m  
peron Regina e a se vide meglio l'inecomide  
e la tua qui conquista alla mia spado la guerra a l'ora Alceste  
era beniam la voce e per la conquista l'ordire era ben lice per ore



*sonna e sempre il dia. Dema la pax. Forar dal d'ito e uio la fe.*

*Osma: Kemi:*

*Alciste*

*fin d'it. e. va p' il suo piro sonna p' l' uio d' il g'afino*

*è berna amida quidava fido sem - re bies se in*



va' *fido sem* *me alcese la va'*

*Osmano*  
in l'empireo a più *Alarbe* *indivisibile e incorrotto*

con voce *il solo* *fremevo* *fido sem* *me Osmano va'*

*Torna* *fido sem* *me Osmano va'*

*Scena X Fanna*  
*Le lina* *Le lina* *per me vanto acciardi pene*





Handwritten musical notation on a strip of paper, featuring two staves with treble clefs and a key signature of one flat. The notation includes various note values, rests, and a double bar line at the end of each staff.





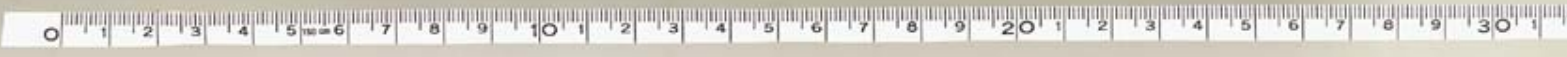
*Corso per me per me sonare l'urne colto già fidele d'alto de l'orrenda*

*lure e ancor ascende i giro parte borti e luci e piango*

*Chinda*  
*Il giro*  
*io motivo conberba se be mia vita con la morte*

*Torna*  
*ma potto in vita serbar del cessa de Dio cessa di formandarmi*

*Toto meu*



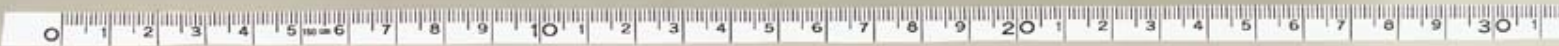




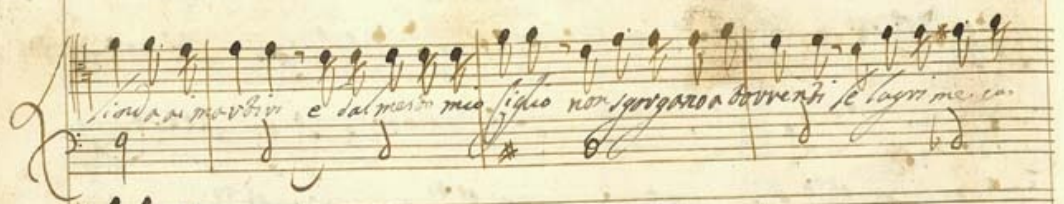
so ogni cosa per lingue so fra di  
 un alma che e' lei per alma die fedel un alma di fedel

Scena XI Tanna  
 Tannace

e pur e pur non sono fra' serviti vi bove na je



*... e dal mio meo figlio non spargano torrenti di lagrime in*



*... denti*



Handwritten musical notation on a grand staff. The first system consists of two staves. The upper staff contains a vocal line with lyrics: *Non cesses me pueris non ces*. The lower staff contains a bass line. The notation includes various note values, rests, and bar lines.

Handwritten musical notation on a grand staff. The second system consists of two staves. The upper staff contains a vocal line with lyrics: *saber non cessas non cessas de la gram*. The lower staff contains a bass line. The notation includes various note values, rests, and bar lines.



The image shows a page from an antique music manuscript. It features two systems of musical notation, each consisting of a vocal line and a lute line. The paper is aged and yellowed. The first system has the following lyrics: *piardi de y' arbu in arbu loe - - to de no placav dis per abes mi pre*. The second system has the lyrics: *pile non cessabe non cessabe*. The notation includes various note values, rests, and clefs. A ruler is placed at the bottom of the page for scale.



Handwritten musical score for a vocal line. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes: *non cessate. La cui non non cessate non cessate non cessate. In te o Iherusalem.*

Handwritten musical score for a section titled "Scena XII". The notation is on a single staff with a treble clef and a key signature of one flat. The title "Scena XII" is written in a large, decorative script, and "Avernice, Larnace" is written below it in a smaller script.



Breve  
In onda delo siegno a moy qui pi condue, ecco il tu posto

Torna  
ecco l'empio Regina parlo o manuzo io sono il dem

parmi lo siegno un l'ampio di pugli oca. Brise per l'arca e in mezzo al cor mi sochi.

Torna  
lo fe chi se m'io tuo allo a mato fe inda par ber mi con

Bringe parlo ma qual mi s'pessa un leate lo au  
ciao ma d'io

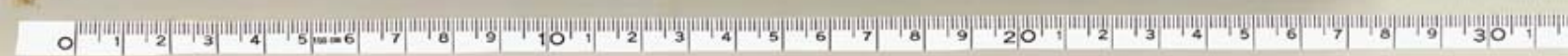


*Bene:* viene in l'orbe il fasso *Tar* i neva ue gli e puzo?

*Bene:* tanta in me uersa dolcezza quella vigilia bellezza?

*Tarna:* tanta in me pardo.

*De l'abno re mieno d'el pie re in cel*  
*bella quella vorte i barquida* *de l'abno re mieno d'el pie re*





Handwritten musical score on aged paper, featuring four systems of music. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in Italian. The first system includes the words "ce l'ha" and "ve l'alma ne pison. El'ora ne uocella". The second system includes "Bene" and "tosto ne la prigione con lui si v'anda al no fermate i perdo la dolce". The third system includes "v'ha di lei se più fosse vero si facola qu'è di vo ora toh si v'anda". The fourth system includes "i quando son pigra e mola". A ruler is visible at the bottom of the page, showing measurements in centimeters.

ce l'ha  
ve l'alma ne pison. El'ora ne uocella

Bene  
tosto ne la prigione con lui si v'anda al no fermate i perdo la dolce

v'ha di lei se più fosse vero si facola qu'è di vo ora toh si v'anda

i quando son pigra e mola

Handwritten musical notation on three staves. The top two staves are in treble clef with a common time signature 'C'. The bottom staff is in bass clef with a common time signature 'C'. The staves contain vertical bar lines but no notes.

*Tavna*

Handwritten musical notation on a single staff in bass clef with a common time signature 'C'. The notation includes notes and rests. The lyrics *Bramo la fiala e pen* are written below the notes.

Handwritten musical notation on three staves. The top two staves are in treble clef with a common time signature 'C'. The bottom staff is in bass clef with a common time signature 'C'. The staves contain vertical bar lines but no notes.

Handwritten musical notation on a single staff in bass clef with a common time signature 'C'. The notation includes notes and rests. The lyrics *Arde morde* are written below the notes.



The image shows a page from an antique music manuscript. It features two systems of musical notation, each consisting of a vocal line and a lute line. The paper is aged and yellowed, with some staining and wear at the bottom right. The lyrics are written in a cursive hand below the notes. The first system of lyrics reads: "evu del ta a quel misero i no an de bendi juo loman dem. f. i. ju". The second system of lyrics reads: "no non no del ta non no i ta non no ne ta i lo pe me non no pu lo non no". A ruler is placed at the bottom of the page for scale, showing measurements in centimeters.



This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '79' in the top right corner. The notation is organized into two systems, each consisting of two staves. The upper system features a treble clef on the top staff and a bass clef on the bottom staff. The lower system also features a treble clef on the top staff and a bass clef on the bottom staff. The music is written in a historical style, with various note values, rests, and bar lines. There are some ink smudges and signs of wear on the paper. At the bottom of the page, a ruler is visible, showing measurements in centimeters and millimeters. On the left edge, there are some faint handwritten notes and musical fragments from the adjacent page.

Berenice

i. a

*pur anche il mio petto impara a fonder per fiamma, a scissa*

*di lor Regina e questa è o move mal congiuno insieme a un*

*regio come*

*tu mihi desmi bor no desmi viseno non a fete non ce dete non a*



De te da vno amor non habia a p. ma in mezzo fess. ab

ma quel so sentola miei Degna bon na benini sono

non cede non cede l'arriu. a amor non cede l'arriu. a amor



Scena XIII Nicomede

Nicomede, Berenice (reonte)

ouunque il me vi uolgo et foggio da

mor se qua la tua di mio se me errante

Bere: <sup>scelto</sup> ~~scelto~~ a tutto le rante

Nico: del bogli il fido uel ce vi corre

Bere: ammuose

Nico: ~~scelto~~ a tutto

fuggi spavisci



*Questo uolto che disprezzi io ser io* *io ben lo cre*

*non ti spino* *villano se vena dal figlio di sera l'ascoso sua*

*ce Questo uolto che disprezzi io ser*

*che non ti spino se ser io*

*ore non ti spino* *quando costu m'ancora* *scende* *alba Regina*







Fede i primi il secondo se mio e fare se con io si che q'Euomina

ve ier ua Desempio Bere Je far nae e il secondo ja in doibo exi mora si

gronchi ogni di mora Bere Vota fuer lo l'uno eta nando su leuol

ruote la campagna a nera d'assiduo solo a vi stampar avis tam

par - a nera

l'io d'exc

na

ela ma



Musical score on aged paper, featuring six staves of handwritten notation. The score includes instrumental parts and a vocal line with lyrics. The lyrics are:

Deve lento di ad un more ende vi surge la speranza la speranza vi invoca  
 vanzza la speranza in questo sen' vi surge la speranza la speranza  
 za in questo sen' ed è di lampi a d'ora un



*Pa dai mi del giorno quando dai mi del giorno in questo son*  
*terzo do l'un no mento vi sono. La speranza la speranza*  
*vi souge la speranza la speranza in questo lena vi souge la speranza a s. m.*  
*ca in que do lena*

The musical score is written on five systems of staves. The first system contains the first line of music with the lyrics "Pa dai mi del giorno quando dai mi del giorno in questo son". The second system contains the second line of music with the lyrics "terzo do l'un no mento vi sono. La speranza la speranza". The third system contains the third line of music with the lyrics "vi souge la speranza la speranza in questo lena vi souge la speranza a s. m.". The fourth system contains the fourth line of music with the lyrics "ca in que do lena". The fifth system contains the fifth line of music. The notation includes various note values, rests, and clefs. There are some markings on the staves, possibly indicating fingerings or performance instructions.



Scena XIII Reonle  
Reonle

Dal carcere a stupiti voi sia con sotto  
Qual'è ne mio ore per altri sal var se stesso oltro  
ge ne voro paz  
zia sa va' mia cura rom' ev gl'indugi una to' loro' per punto  
corpiate tutti lumare e all'opre figlie in st'board' morto e u' ceno al mo  
vine il pent' mendo'



Handwritten musical notation: treble clef, key signature of one sharp (F#), time signature of 3/4.

Handwritten musical notation: treble clef, key signature of one sharp (F#), time signature of 3/4.

Handwritten musical notation: bass clef, key signature of one sharp (F#), time signature of 3/4.

Handwritten musical notation: bass clef, key signature of one sharp (F#), time signature of 3/4.

Handwritten musical notation with lyrics: *teonze* *Null improvise m'asak il p'etto re so perche re so perche re*

Handwritten musical notation with lyrics: *so perche re so perche* *piu forte e piu in pie*

Handwritten musical notation with lyrics: *e piu in pie l'alma non e'* *Null improvise m'as*



Handwritten musical score for two voices. The lyrics are: *Salte i' jeto ne so jovere ne so jovere ne so jovere ne so jovere ne so jovere ne*

Handwritten musical notation for a treble clef instrument, showing a key signature of one sharp (F#) and a 2/4 time signature.

Handwritten musical notation for a bass clef instrument, showing a key signature of one sharp (F#) and a 2/4 time signature.

Handwritten musical notation for a treble clef instrument, showing a key signature of one sharp (F#) and a 3/4 time signature.

Handwritten musical notation for a bass clef instrument, showing a key signature of one sharp (F#) and a 3/4 time signature.

Handwritten musical score for a scene. The lyrics are: *Scena XV  
Celinda, reovra. Che mi conduce di Giovanni un pero barbato eccu.*



Reonte  
 tutti  
 doebate cos sui de mio de Voi de mio zolbe

L'armi posate  
 posate l'armi de lio erudi mi rusvi della

Celinda  
 mia erupie bote a perche cossi o come segu l'impeto

Reonte  
 primo stimate le acbe  
 vole ado vo ha vole

qual ti seivego bime qual ti vacecho me par bi non vesio





e l'uso ad voce mi insospicite o figlia il di mor la piana la meva uiglia  
 (celin) *Grappo bastardi* *reonte* e qual verso d'Espresso al gran tempo *celinda* ben ven  
 voso ustrito *reonte* frangerò ben que noi e de l'eccezza fe  
 gina placere le torto ine *celinda* se non sapie farne io no no vi ne  
 (veop) e già saluo il gravio finor com'ien scosse la le ca teni ne più de ma d'it



*Alma*  
por di yoda a brio. *Alma* in libero e tarant. in bon felice

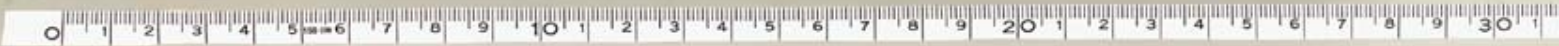
Two empty musical staves with treble clefs and common time signatures.

Musical staff with a complex rhythmic pattern, possibly a dance or instrumental piece.

*Alma*  
piu bazzo il cor per quibito vi

*Alma*  
nostra felice giar nu bazzo il cor per quibito vi

Partial view of the left page of the manuscript, showing musical notation and some text fragments.



*Andante a Terzinas*

*il Sole tu già*

*nubilo fudo se vero appar* *il Sole tu già nubilo*

*tutto se vero appar* *il Sole tu già nubilo* *tutto se vero appar mi*

*batza il cor per giubilo* *vi tutto a Terzinas*

*mi batza il cor per giubilo* *vi tutto a Terzinas*



Handwritten musical notation for the first system, featuring a vocal line in treble clef and piano accompaniment in bass clef. The notation includes various note values, rests, and dynamic markings.

Scena XVI

Handwritten musical notation for the second system, including the lyrics: *Io ministro di guerra della mia patria*. The notation shows a vocal line and piano accompaniment.

Handwritten musical notation for the third system, including the lyrics: *non fia mai ma il Rejo comanda la sua da la mia fede us*. The notation shows a vocal line and piano accompaniment.

Handwritten musical notation for the fourth system, including the lyrics: *La se le regi di non fia mai questo e de fa vai*. The notation shows a vocal line and piano accompaniment.



Tu sei con equal fido in opera si crea dehe. *Segue il basso*

*Judicio infedeli*

*Di se che per temere tormenti col mio cor*

*la sua mente no no mi co' no no ni*

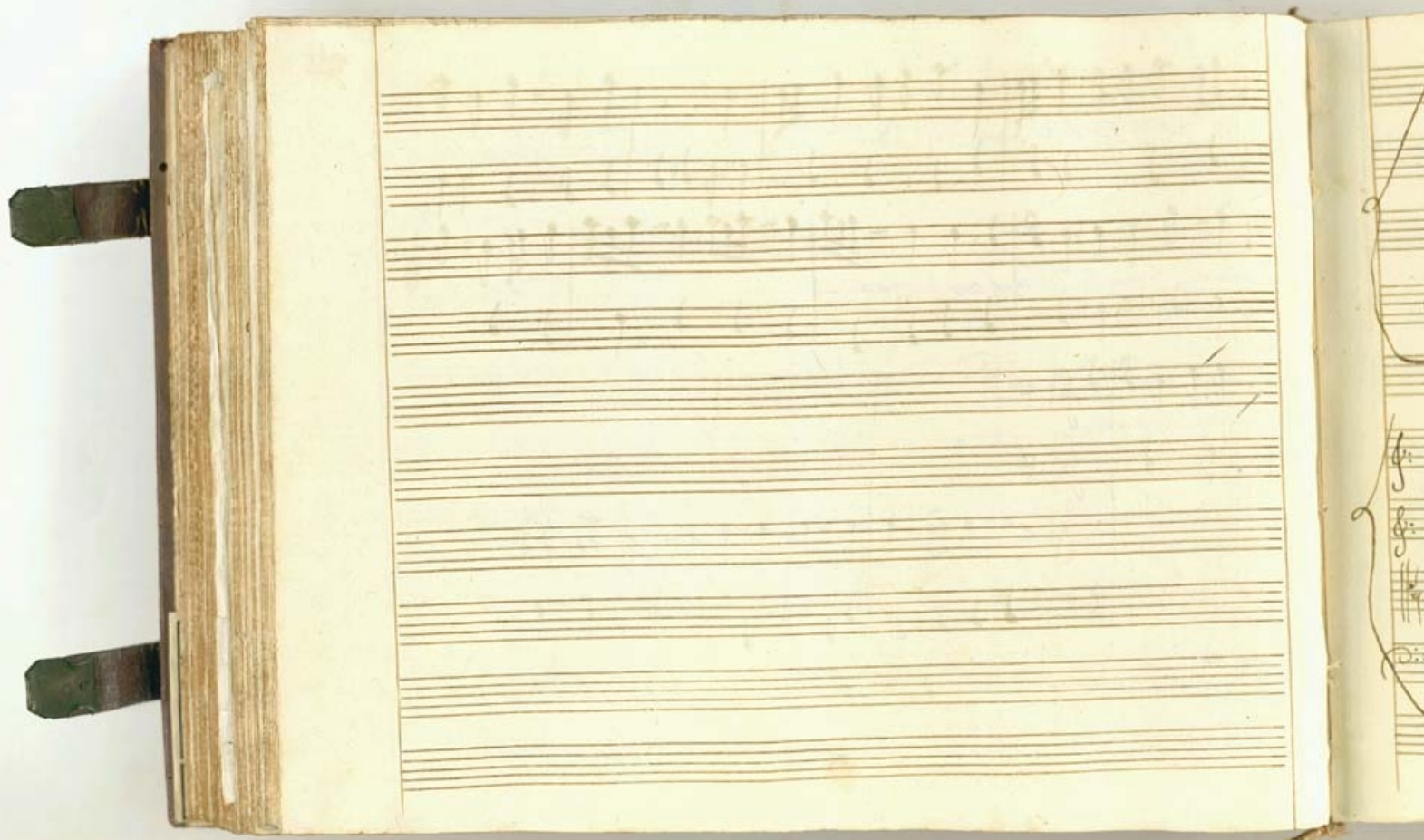


no non si tra dice a me non. bradi se amor Dite Defendo

uovo for mendi del mio cor bormen - - - - - for

mendi del mio cor

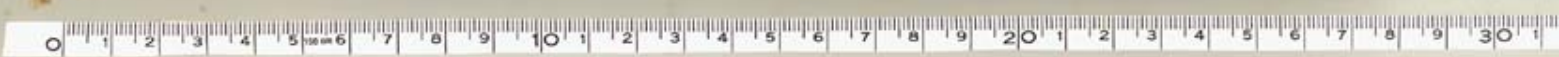




*Sinf. avanti le Carrozze*

The first system of handwritten musical notation consists of four staves. The top staff is a treble clef with a common time signature (C) and contains a few notes and rests. The second staff is a bass clef with a common time signature (C) and contains a few notes and rests. The third and fourth staves are joined by a brace on the left and contain a continuous melodic line with various note values and rests.

The second system of handwritten musical notation consists of four staves. The top two staves are treble clefs with common time signatures (C) and contain notes and rests. The bottom two staves are joined by a brace on the left and contain a continuous melodic line with various note values and rests.





The image shows a page from an antique music manuscript. It features two systems of musical notation, each consisting of a vocal line and a piano accompaniment line. The notation is handwritten in dark ink on aged, yellowed paper. The first system includes the lyrics: "Berenice Per onorar de miei trionfi ce colui. La ben depre me." The second system includes the lyrics: "more vengano i regi corvi e ne gl'usati giri appaghi nel cor". The manuscript is held open by two dark wooden clips on the left edge. A ruler is placed at the bottom of the page for scale, showing measurements in centimeters.



Handwritten musical notation on a grand staff. The top staff has a treble clef and a common time signature (C). The bottom staff has a bass clef and a common time signature (C). The music consists of several measures of notes, including quarter notes, eighth notes, and sixteenth notes, with some rests. There are also some accidentals (sharps) visible.

Handwritten musical notation on a grand staff. The top staff has a treble clef and a common time signature (C). The bottom staff has a bass clef and a common time signature (C). The music consists of several measures of notes, including quarter notes, eighth notes, and sixteenth notes, with some rests. There are also some accidentals (sharps) visible.



The image shows a page from an antique music manuscript. It features two systems of musical notation. The first system consists of three staves: a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The second system also has three staves, with the vocal line starting at the word "Berenice". The piano accompaniment includes a section with a double bar line and a repeat sign. The handwriting is in dark ink on aged, yellowish paper. A ruler is placed at the bottom of the page for scale.

Berenice

Qui non p[er]da a man[us] se co[nt]ra ne non p[er]



que va jui pense va quel by

rien no jar cier d'a moue jui lo ten non la l'on je



The image shows a page from an antique music manuscript book. The page is aged and yellowed, with two systems of musical notation. Each system consists of a vocal line and a piano accompaniment line. The lyrics are written in Italian. The first system has the lyrics "ve non / ero a mar / te ca". The second system has the lyrics "ve non / fuo / si / pensivo". The musical notation includes treble clefs, a common time signature, and various note values and rests. There are some ink smudges and a small stain on the page. A ruler is visible at the bottom of the page for scale.

ve non / ero a mar / te ca

ve non / fuo / si / pensivo



This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '32' in the top right corner, with a handwritten '7' next to it. The music is written on several staves, with some staves containing dense, rapid passages of notes. There are several instances of lyrics written in a cursive hand below the staves. One prominent line of lyrics reads 'Gloria in excelsis Deo'. Another line, appearing to be a vocal line, includes the words 'Gloria in excelsis Deo'. The paper shows signs of age, including some staining and wear at the edges. A ruler is visible at the bottom of the page, indicating the physical dimensions of the manuscript.

The image shows two systems of handwritten musical notation on aged, yellowed paper. Each system consists of two staves. The first system has the lyrics "e tot rabna il tempo e dace le re li qui de glama" written in cursive below the notes. The second system has the lyrics "VI. Stringa sur no va de re ce tra". The notation includes various note values, rests, and clefs. The paper is held open by two dark wooden clips on the left edge. A ruler is visible at the bottom of the page, showing measurements in centimeters.



5

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and slurs. The lyrics "bi i nos" and "vi" are written below the staff. There are some markings above the staff, possibly indicating fingerings or ornaments.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and slurs. The lyrics "bi i nos" and "vincte" are written below the staff. There is a marking "Panta 2." above the staff.







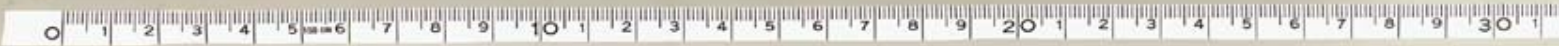
per te in te no visis in te nel nostro asilo



la la, donno san te se vero spargia in terra lauro



The image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '94' in the upper right corner and has a small '6' written above it. The notation is arranged in two systems, each consisting of two staves. The top system features a vocal line with lyrics written in Italian: "fin de l'ora al bava per se no di mi". The bottom system also features a vocal line with lyrics: "so in feto ancora a p. r. di mi se anco". The musical notation includes various note values, rests, and dynamic markings such as 'v.' (vibrato) and 'p.' (piano). The handwriting is in dark ink, and the paper shows signs of age and wear.





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

*Gamma 5.*

*Si torce nel mio petto lo spirito*

*Trincaletten*

*È un momento del Sileto / ca. 18.*



ar melle soumes

gebe net mis pöte  
 do sospi on - Si miu' con fenti



The image shows a page from an antique music manuscript. It features two systems of musical notation, each consisting of two staves. The notation is handwritten in dark ink. The lyrics are written below the notes in a cursive hand. The first system includes the lyrics "vixit se -", "pauca et terribi", and "dum a pueri". The second system includes "vix", "be hinc no", and "solitione". The paper is aged and yellowed, with some staining. A ruler is placed at the bottom of the page for scale.

vixit se - pauca et terribi dum a pueri

vix be hinc no solitione



*Propter iram dei denique facti sumus in manu*

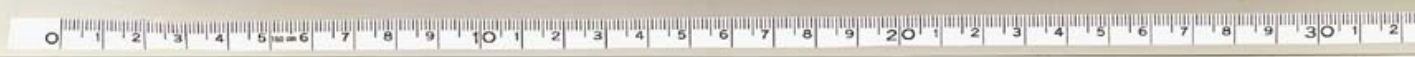
*di. Tempo giusto in D. 17*

The image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '96' in the top right corner, with a small '8' written above it. The notation consists of several staves. The top two staves are mostly blank. The third staff contains a melodic line with lyrics written in cursive: "Propter iram dei denique facti sumus in manu". The bottom two staves contain more complex musical notation, including what appears to be a basso continuo line. The handwriting is in dark ink, and the paper shows signs of age and wear.





Handwritten musical score on aged paper, featuring two systems of staves. The first system includes the lyrics: *en se lumino - so / respo - si - o. lumino =*. The second system includes the lyrics: *la gloria: / Gloria 5. / In excelsis deo / In terra pax hominibus*. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.



A single musical staff at the top of the page, containing a series of notes and rests, possibly representing a vocal line or a specific instrument part.

A musical staff with lyrics written below it. The lyrics are: *ve la bella*, *s'innanzi a te va*, and *che rancia*. The music consists of several measures of notes.

A musical staff containing notes, likely a continuation of the piece or a different part of the composition.

A musical staff with lyrics written below it. The lyrics are: *del godere di cupido elle torie*. The music consists of several measures of notes.



This image shows a page from an antique music manuscript book. The page is filled with handwritten musical notation on two systems of staves. Each system consists of a vocal line (soprano and alto clefs) and a piano accompaniment line (treble and bass clefs). The lyrics are written in Italian and include phrases such as "Sousuo il coro del fide", "ve in belba", "Sousuo", "Sousuo", "a belba", "Sousuo", and "Sousuo". The notation is dense, with many sixteenth and thirty-second notes. The paper is aged and yellowed, and the book is held open by two dark wooden clips on the left side. A ruler is visible at the bottom of the page, showing measurements in centimeters.



Handwritten musical score on page 10 of a manuscript book. The page contains ten staves of music. The top two staves are for the Violin (Vn.) and Viola (Vla.). The next three staves are for the Violoncello (Vcllo), Contrabasso (Cb.), and Bass (B.). The bottom two staves are for the Piano (P.). The music is written in a cursive hand with various notes, rests, and dynamic markings. The page is numbered '10' and '98' in the top right corner.

*Violin 1<sup>a</sup>*  
*Violin 2<sup>a</sup>*  
*Viola*

*Vcllo*  
*Cb.*  
*B.*  
*P.*



This image shows a page from an antique music manuscript book. The page is aged and yellowed, with two dark wooden clips on the left edge. It features ten horizontal musical staves. The top nine staves are mostly empty, with only vertical bar lines visible. The bottom staff contains a handwritten musical notation, including a treble clef, a key signature of one flat (B-flat), and a series of notes and rests. A ruler is placed at the bottom of the page for scale, showing measurements in centimeters and millimeters.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '99' in the upper right corner. It features ten horizontal staves. The top nine staves are mostly blank, with some faint pencil markings and vertical lines indicating measure boundaries. The bottom-most staff contains a single line of handwritten musical notation, including a treble clef, a key signature of one sharp (F#), and a series of notes and rests. A ruler is placed horizontally at the bottom of the page, showing measurements in centimeters and millimeters, with markings from 0 to 30 visible.



*Sinfonia avanti il 3<sup>o</sup> Atto*

100

The first system of the handwritten musical score consists of four staves. The top two staves are empty, with a treble clef and a common time signature (C) on each. The third and fourth staves contain the musical notation for the first system, featuring a treble clef and a common time signature. The notation includes various note values, rests, and dynamic markings.

The second system of the handwritten musical score consists of four staves. The top two staves are empty, with a treble clef and a common time signature (C) on each. The third and fourth staves contain the musical notation for the second system, featuring a treble clef and a common time signature. The notation includes various note values, rests, and dynamic markings.

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

This image shows a page from an antique music manuscript book. The page is divided into two systems of musical notation. Each system consists of three staves: a top staff with a treble clef, a middle staff with a bass clef, and a bottom staff with a bass clef. The notation is handwritten in dark ink and includes various note values, rests, and bar lines. The paper is aged and yellowed, with some foxing and staining. Two dark, rectangular objects, likely clips or weights, are attached to the left edge of the page. At the bottom of the page, a ruler is visible, showing measurements in centimeters and millimeters, with markings from 0 to 30.

Atto 3<sup>o</sup> Scena 1<sup>a</sup> Berenice Creonte

Ora scendi da cospetto mio de' tuoi va' l'altro già  
Vendo posti fra l'ombre il fiore in un armento non è già  
Vendo te come non crequisti ancor quant'ordinai Creonte  
gina la m'ognara e l'arnaco il più nico dalle sembianze



*simile in tutto e per tutto non date misericordia mea ei si ipse*

*nica et in odium de futuro i ceppi ad piede* *Bene* *et in*

*Vendo et in ben misantropi*

*Bene*



Bene

Sensar consigliami de fur deggio zitto de non il ben di

Bro uogli de uia de mio Sensar consigliami de fur deggio de no de

Reonte de venice alla forza de

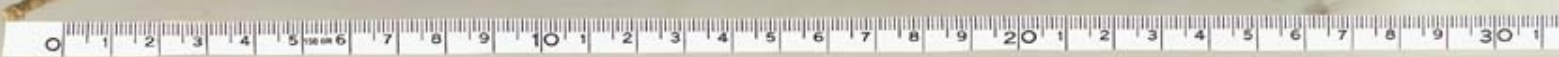
mae forse di pagh il core mio core me gmo il primier de farace

Reonte Bene e l'altro posto succeda O fel no vosti farace de

cinto e ceda il collo ignaro di sangue fra i lacci al petto e bivio in fine  
 noce l'estinto se in qua il lancia e i del Sade al corso  
 rendeva la morte. Devenne in me e solo ne milava con bruto per la  
 forza che basti Deante dai piedi d'ignoto s'ovida la ~~lancia~~ di foglie in  
 copre e forte venne l'ombra alla terra Eppur si veniva in un sa



Sen poggia! il magro e tollo tumido il sen di liquefatto or goglio  
Non  
uanti i paragoni io così voglio Per per queste due piante che  
L'ossa de Giovanni calperbano più volte all'uno cento che è donna e di mia  
L'igia lascia la vita in dono che ben degno e di vita e di perdon  
Beve  
No iulia e così au due mi scrivermi de luce e



*Finse in nel tempio esser innocente* *veonte* *Beve:* *duei forto e forto*

*Idigno di più ascoltarli* *veonte* *più suona più uccidi io Temo mo*

*vir* *ma questo non è de' beati al tuo piè lo figlia inuolente da ferro inchi*

*mentosi suoi languir mi l'ana m'uccidi* *io reggiamo*

*vir lo scoglio me vir*

Three empty musical staves, each with a treble clef and a 3/4 time signature.

A musical staff with a bass clef and a 3/4 time signature, containing a sequence of notes.

*Reverencia*

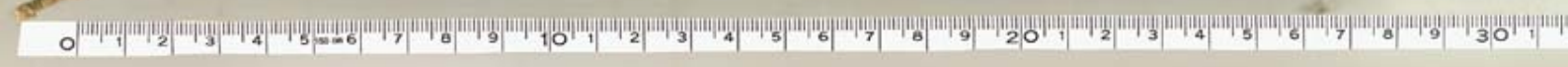
fa filia d'je onbe per burace l'expose al pabo es

*brema*

at filo na mortale coja coja i sin'em

*gia vivate*

gia vivate



*Siena 2<sup>a</sup>*  
*Osmano Alceste Berenice*

*Alceste*  
 Generosa Regnante se quando promessi am' e

*Berenice*  
 Ricorda d'emo del mio d'ei e la tua notte el regno

*Osmano*  
 Ma Reina da un'pode ma notte el mio di tua auor alle mie.

*Alceste*  
 Ma me i no promessi a loro

*Bere:*  
 qui simul e Duopo



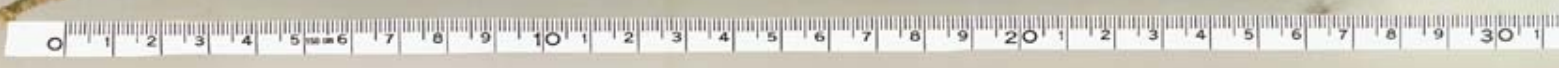
uolte forti uolte a ferro a' ocu n'andò d' Sordani

Regno e di diu più regno i' m' d' uero re l' ordo non fido

il premio f' uero di si' da mi' preserito e di noui u

osmano e con noui con

breve non più forte uro





Handwritten musical score on aged paper, featuring five systems of music. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in Italian. The first system contains the lyrics: "nabe in breji de lo lanyi e in un sic ghieba da la greggia d". The second system contains: "munde i piu forti des bieri e de campioni al bieri ne questi nel ca". The third system contains: "min q' altri vocava la piu vo' da spavo e piu vo' furta". The fourth system contains: "osmano in quista Tarnace Berenice". The fifth system contains: "Tarnace Berenice Donno pevela sos penus in ser tenza in tale". A ruler is visible at the bottom of the page, showing measurements in centimeters.

nabe in breji de lo lanyi e in un sic ghieba da la greggia d

munde i piu forti des bieri e de campioni al bieri ne questi nel ca

min q' altri vocava la piu vo' da spavo e piu vo' furta

osmano in quista Tarnace Berenice

Tarnace Berenice Donno pevela sos penus in ser tenza in tale

*Fornace*  
 o da leggiadro aspetto  
 perche non bronchi questo odiosa besta

e cecola in tuo ballia  
 spago il chiedi sotto i rigori di tua mania

*Bene*  
 Force l'ia domata con mia  
 vince i miei trionfi che ben degno ne

sei giu il tuo sembianza  
 di nemica crudel si fei

*Fornace*  
 ce a man de  
 Per segle vor de man  
 Ina in



Handwritten musical score on five staves. The lyrics are written below the notes. The staves are labeled with 'Bevernice' and 'Tama' at various points. The lyrics include: "on per quilibia e per pabate a co lui ore mo vir per me se ad e", "ruba e l'erbade", "omi forse colui quante me, Bessi", "a si mi bravisce", "e l'ardimento illustre pubevo sempre in nazal", "cor impreso", "braypo tavè p'v'jasti egi' morio", and "E' istesso delle os Pi' o". The score includes various musical notations such as clefs, time signatures, and dynamic markings.



Seve natem o luci felle  
Seve natem riaci felle in cui vaggiarsi l'amo  
vo lo mio destin in cui vaggiarsi l'amo vo lo mio destin  
o uoi sol da bonno si suo si uolati  
ve il nome san bin ke natem o luci



*Allegro*

*in cui vaggiarsi l'amo vo lo mio destin*

*in cui vaggiarsi l'amo vo lo mio destin l'amo vo lo mio destin*

*Tamare* *Voce bardo soave sempre in parte l'aspetta*

*Breve:* *Gli di omni v'agombra lo mer di tra in v'otano e stringe notorio per la mia fortuna*



The first system of music features a treble clef staff with a complex rhythmic pattern of eighth and sixteenth notes, including triplets. Below it are two empty bass clef staves.

The second system includes a treble clef staff with rhythmic notation and a vocal line. The lyrics are: *Tornate con questo cuore a dio vostro petto*

The third system includes a treble clef staff with rhythmic notation and a vocal line. The lyrics are: *L'ho tuonare dato la zia con un bacio a mio petto*

The fourth system includes a treble clef staff with rhythmic notation and a vocal line. The lyrics are: *L'ho tuonare dato la zia con un bacio a mio petto*



*ove arm il san d'arpo vi gove o bra lasce di mi va*

*ui o bra lasce di mi vorru i bra lasce di mi vorru*

*son consuetto a mio di petto son consuetto a mio di*

*petto lui viene da d'ora*

*viene da d'ora son consuetto a mio di petto lui viene da d'ora*

*B*



Three staves of musical notation in G major, common time. The top two staves use treble clefs, and the bottom staff uses a bass clef. The notation includes various note values and rests.

*Bevernice*  
*Favvace*

Musical notation for two parts: *Bevernice* and *Favvace*. The time signature is 3/4. The lyrics are *mio bel ve* and *sei la fiam*.

Musical notation with lyrics *ma del mio co ve* and *son co*.

Musical notation with lyrics *fra del mio co ve* and *son fe rice in mezo al folo*.





*Benedo in fra gl'ar' t'ori onde l'acqua o poco a poco per d'elles z'acur*  
*me l'acqua o poco a poco per d'elles z'acur*

*fi do a mo ne mio d'esse sei la fiam*  
*fi do a mo ne mio d'esse sei la fiam*

*ma del mio core sei la fiam*  
*fia del mio core sei la fiam*

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in two systems, each consisting of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in Italian and are partially obscured by the piano part. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts. The paper shows signs of age, including some staining and wear at the edges. A ruler is visible at the bottom of the page for scale.



ma del mio core  
 ma del mio core

mon dieu

Bene  
 ma qui stornice  
 Bene  
 il figlio S. el

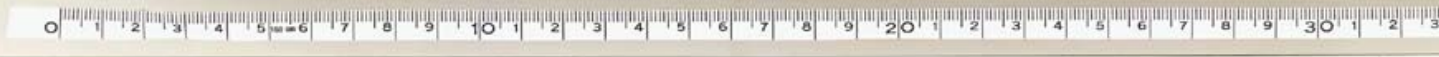


*Finale*  
vi: *Orisiglio mi ra no* *La barbara Regina Orisiglio mi abe*

*Bene* *vi* *Fuggi da me* *vi mandi* *Bene* *sempre è abborto* *Finale*

*sempre è fuggi ro* *Scena iii* *Alceste*

*traccia da*



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various note values, rests, and dynamic markings. A ruler is visible at the bottom of the page for scale.

*Das*



The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written on ten staves. The top three staves are mostly empty, with only clefs and a few notes. The lower seven staves contain dense musical notation, including various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. A ruler is placed at the bottom of the page for scale, showing measurements in centimeters. The word "Das" is written in the left margin. The page number "43" is visible in the top right corner.

This image shows a page from an antique music manuscript book. The page is filled with handwritten musical notation on aged, yellowed paper. The notation is organized into several systems of staves. The top system consists of five staves, with the first staff containing a complex melodic line and the subsequent four staves providing accompaniment. Below this, there are three more staves, the first of which is mostly blank, followed by two staves with sparse notation. At the bottom of the page, a single staff contains a line of music. A ruler is placed horizontally at the bottom of the page for scale, showing measurements in centimeters. The book is bound on the left side, with two metal clips visible. The right edge of the page shows the beginning of the next page, which also contains musical notation.

A page of handwritten musical notation on aged paper, featuring ten staves. The notation is arranged in pairs of two staves each, with a brace on the left side of each pair. The top staff of each pair begins with a treble clef, and the bottom staff begins with a bass clef. The music is written in a cursive, historical style. The first staff of the first pair starts with a common time signature 'C'. The notation includes various note values, rests, and bar lines. There are some markings above the notes, possibly indicating fingerings or ornaments. The paper shows signs of age, including some staining and a slightly uneven texture. A ruler is visible at the bottom of the page for scale.



A page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music, arranged in two systems of five staves each. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including some staining and wear. Two dark, rectangular objects, possibly clips or weights, are visible on the left edge of the page, holding it in place. The bottom of the page is marked with a ruler for scale.



Handwritten musical score on page 113. The page contains several staves of music. The top three staves are mostly empty, with only a few notes at the beginning. The fourth staff contains a melodic line with various note values and rests. The fifth staff is labeled 'Cronaca' and contains a complex rhythmic pattern with many vertical strokes. The sixth staff continues the melodic line from the fourth staff. The bottom two staves are empty.

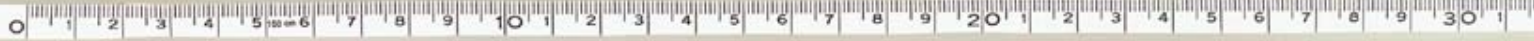


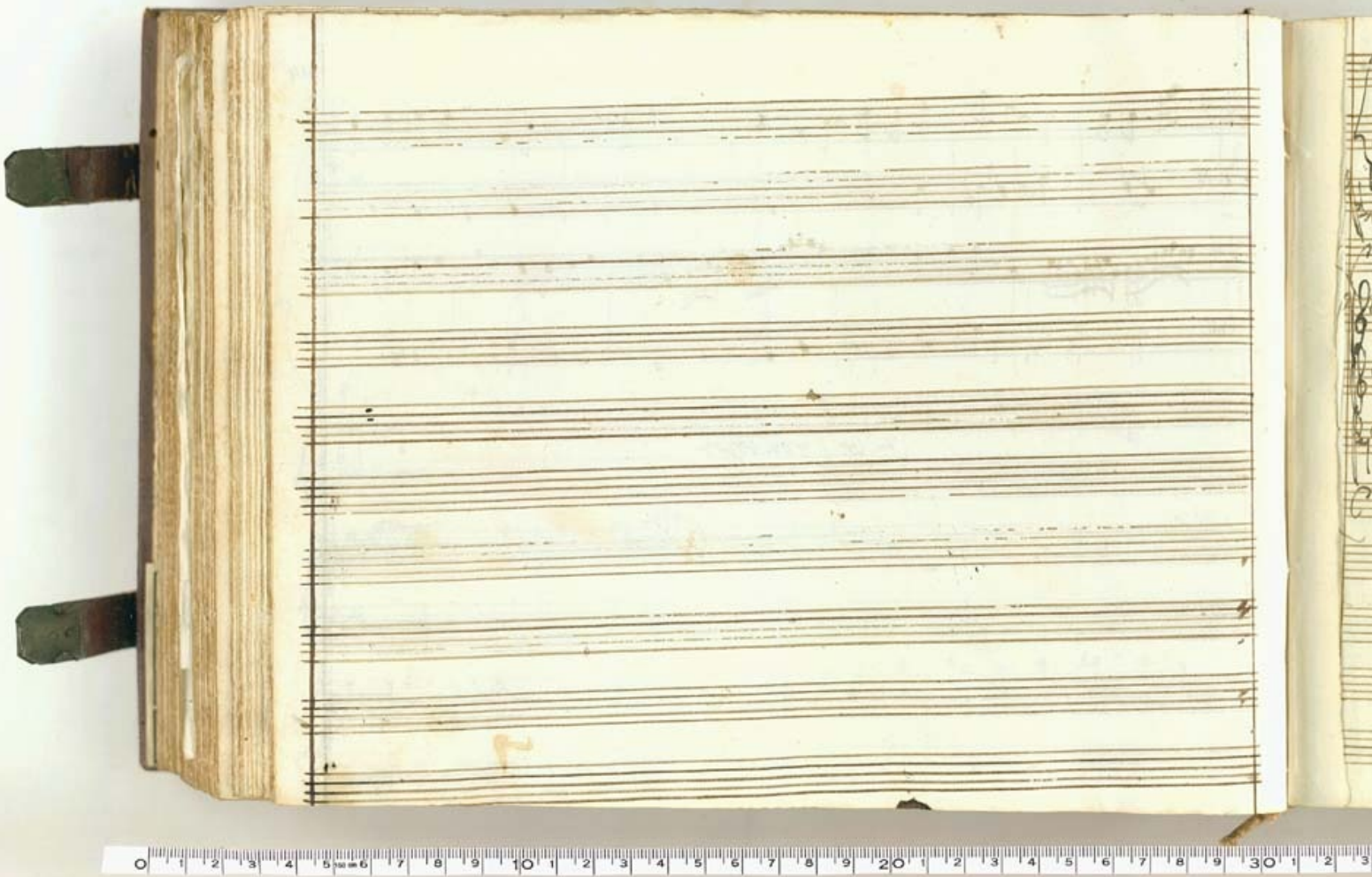


This image shows a page from an antique music manuscript book. The page is filled with handwritten musical notation on ten staves. The notation includes various note values, rests, and clefs. The paper is aged and yellowed, with some staining and wear. Two dark wooden clips are visible on the left edge of the page. At the bottom of the page, a ruler is placed horizontally, showing measurements in centimeters and millimeters. The ruler is marked from 0 to 30 centimeters, with millimeter increments. The musical notation is written in black ink on the staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation continues down the page, with some staves showing more complex rhythmic patterns and some staves showing simpler rhythmic patterns. The overall appearance is that of a well-preserved but clearly aged historical document.

Handwritten musical notation on four staves. The notation includes various note values, rests, and clefs. The first two staves appear to be a vocal line and a piano accompaniment. The third and fourth staves continue the accompaniment with more complex rhythmic patterns.

*Qui come sopra*





Handwritten musical score for a multi-staff piece, likely a string quartet or similar ensemble. The score consists of seven staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a bass clef. The third staff is a treble clef. The fourth, fifth, and sixth staves are bass clefs. The seventh staff is a treble clef. The music is written in a cursive, handwritten style with various note values, rests, and dynamic markings.

A second system of handwritten musical notation, consisting of two staves. The top staff is a treble clef and the bottom staff is a bass clef. The notation is consistent with the first system, featuring various note values and rests.



This image shows a page from an antique manuscript book, featuring handwritten musical notation on aged, yellowed paper. The page is held open by two dark wooden clips on the left side. The musical score is written in a cursive hand and includes several staves. The top portion of the page contains several staves of music that are significantly faded and difficult to read. Below this, there is a section of music with a treble clef and a key signature of one flat (B-flat). The lyrics for this section are: "Si più forti destoreti de la ve". Below this, there is another section of music with a bass clef and a key signature of one flat. The lyrics for this section are: "Vaglia o cie, Iberia mand' qui stan vocol'io come già m'impose la infesta Regina q' sterbo". At the bottom of the page, a white ruler is visible, showing measurements in centimeters from 0 to 30. The paper shows signs of age, including some staining and discoloration.

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33

*victris laetitia o quam fueri furo i nobis vijos. mo cu apio tu*

*via un qua non possi*

*Vz non più alto*

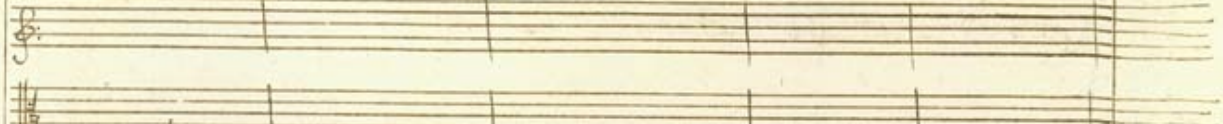
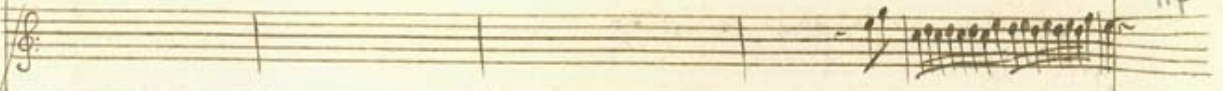
*U  
a se  
b  
rito*



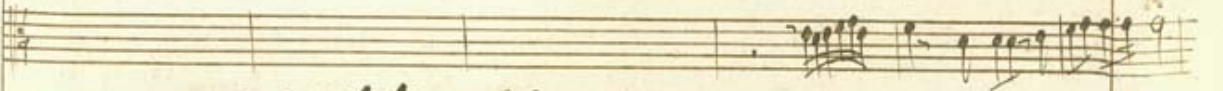
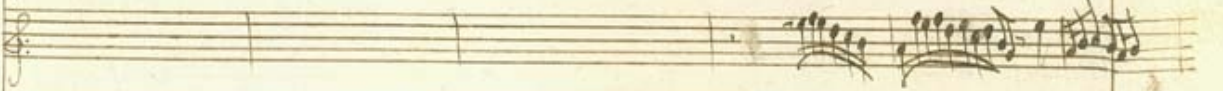
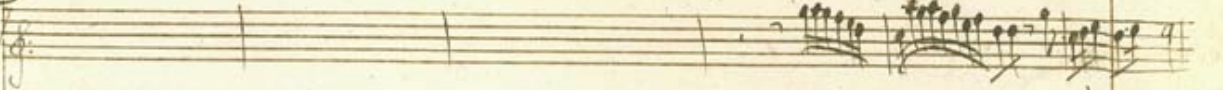


*Ci scusiamo per il contrattempo.  
La pagina richiesta non è stata servita  
in tempo utile dalla Teca di riferimento.*

*È possibile che l'errore sia solo temporaneo;  
si prega pertanto di riprovare più tardi.*



to i nor ge to so



to i nor ge to so



Or. English





The image shows a page from an antique music manuscript book. The page is aged and yellowed, with two systems of musical notation. Each system consists of two staves, likely for a vocal line and a lute or guitar accompaniment. The notation is handwritten in dark ink. The lyrics are written in a cursive hand below the notes. The first system of music has the lyrics "Ven yeis quereca" and "vo dignat'or". The second system has the lyrics "u le rissimo u" and "le rissimo Una bomba". The manuscript is held open by two dark wooden clips on the left side. A ruler is visible at the bottom of the page, showing measurements in centimeters.

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '14' in the top right corner and '118' below it. The notation is arranged in two systems, each consisting of five staves. The first system includes a vocal line with the lyrics 'Viva viva' and a piano accompaniment. The second system includes a vocal line with the lyrics 'grato in pevo', 'Soye in / et', and 'to thargi b' and a piano accompaniment. The piano parts feature dense, rapid sixteenth-note passages. A ruler is placed at the bottom of the page for scale.

e non gale lo  
 Scena in Alcete  
 Alcete Osmano Amico il jeto vaita a l'Altezza de  
 Osmano Alcete  
 e de consiglio Alceste  
 con sequisia quanto co



La nel tempio con questo lotto in noi e no *Il nome vostro di*

*Osmano* *Alceste*  
*di* *Uccida Berenice* *Berenice si*

mani e questi fine che ci distingua e quando il fato orrende lo uita de pri

*Uccidi orca e di Meide*



Handwritten musical score for organ and voice. The score is written on aged paper and includes the following parts:

- Organ:** Four staves at the top, with the second and third staves labeled "Organo".
- Voice:** A single staff with Latin lyrics written below the notes.

The lyrics are:

*Laudate Comenit in regibetui*

*o mibit ofuere lu lu se quibem*      *De spu bevi se spu mibe ul ten u*

*De spu bevi se spu mibe ul ten u*



ova bemi  
ova bemi

barbore Cameridiu su agiobani.  
Omordni o fure su su regu bemi









*Fade Away* *de or quento mio cor fade away*

*de or quento mio cor de quento mio cor*



Scena 7.

Osmano, Alceste

Qui qui l'attenda al varco la grida ta fe

Alceste

gi na

Al cor che e langua cadva su lo fe vito non ne vajido

mano i mobra al que par del us go in sano

Scena 8.

Osmano, Alceste, Eunoe  
Reverence Nicomede

Three staves of handwritten musical notation. The top staff contains a vocal line with lyrics. The middle two staves are empty, likely for a keyboard accompaniment. The bottom staff contains a bass line with lyrics.





Nicomede *Devenice*  
 e finto il suo bacio e come uscisti dall'invendagnione

Celinda  
 e a Nicomede unita mi salvasti la vita  
 per suo occulto io videro

mai nel core meo  
 che per occulto via con due in questa parte

e al tuo d'uscir tale bene trovo ai vai del giorno e serena mi re

e non dire mica io ti sottorresi alle festi tu accorfa

Celinda



Handwritten musical score on aged paper, featuring two systems of music. Each system consists of a vocal line and a basso continuo line. The lyrics are in Italian. The first system includes the words "Miser magnanimo per te" and "non non ser ba". The second system includes "brano accanimento", "grande e adbe deus la uba e con la uba il", "poco", "parcella doni il suo nobis oreglio", and "mo come pua aien". The third system includes "stardi per fiquis: la morbe" and "Dalgen dov in den e a ja subo e farnac". The fourth system includes "io per lui solo ardo qual arde agunto la sob il ciel si cono la lucino di bronzo e". The manuscript includes various musical notations such as clefs, time signatures, and dynamic markings like "Breve".

Miser magnanimo per te non non ser ba

Breve: brano accanimento grande e adbe deus la uba e con la uba il

Misericordia: poco parcella doni il suo nobis oreglio Breve: mo come pua aien

stardi per fiquis: la morbe Dalgen dov in den e a ja subo e farnac

io per lui solo ardo qual arde agunto la sob il ciel si cono la lucino di bronzo e



Berenice  
 O Vulcano  
 ceda la man alla uirgi feroce in cui con

corde, e appiata ai piedi i miei bracci  
 che non mori

co sen uita

Felinda  
 parbo e in presso al cor l'obbligato mio, surra a  
 Dite

mai fo le procelle in parbo



Handwritten musical score on aged paper, featuring several staves of music. The notation includes notes, rests, and clefs. The lyrics are written in Italian and are partially obscured by a large, dark stain in the center of the page. The paper shows signs of age, including discoloration and foxing. A ruler is visible at the bottom of the page, indicating the scale of the manuscript.

*Quinto giorno quella che le pare con forte d'oro. E più.*

*quinto giorno quella che le pare con forte d'oro quell' aviem da vi si fessia p'ognora*

*De l' u'ltore e miò al r'ia p'ogem*

Handwritten musical score on aged paper. The score consists of several staves. The top two staves are heavily crossed out with red ink. The lyrics are written in a cursive hand below the staves. The lyrics include: "e per quinto se indo gub... e per con forte dora era le", "venc era se per con forte dora", and "era le per con forte dora con forte dora". There are also some faint markings and corrections in red ink on the staves.

opacra





*Bene*  
Vanne opprim: Bubbli tuo son' Bene nice tuo so va g'osto

*Bene* ne fia da tuo o' l'ist' con b'osti tua gran raggione e

tuo cio de sub'asti *te n' se a ben' mi*

*te n' se a ben'* *con b'osti de l'ist'*



ma e do po ko se be cruce li ten

vibornu in ca

ma Te ni fo de

mi Veni a be re mi an teni de

na



Handwritten musical score on aged paper, featuring five staves of music. The notation includes treble clefs, a common time signature (C), and various rhythmic values such as eighth and sixteenth notes. The lyrics are written in Italian and are interspersed between the staves. The paper shows signs of age, including foxing and staining.

*condenti de* *me*

*Scena X*

*Picomese* *Amante voi a moiti ov ben malleggio che hecos*

*banza in cene vice e sprezza l'ame pur areo Toiseni di p'ria tra*



Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. Below the staff, the lyrics "lex juibe con tra" are written in a cursive hand. The music appears to be a vocal line with some instrumental accompaniment indicated by the notes above the staff.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. Below the staff, the lyrics "ne dispe ra be aman ti iroqui ve" are written in a cursive hand. The music appears to be a vocal line with some instrumental accompaniment indicated by the notes above the staff.

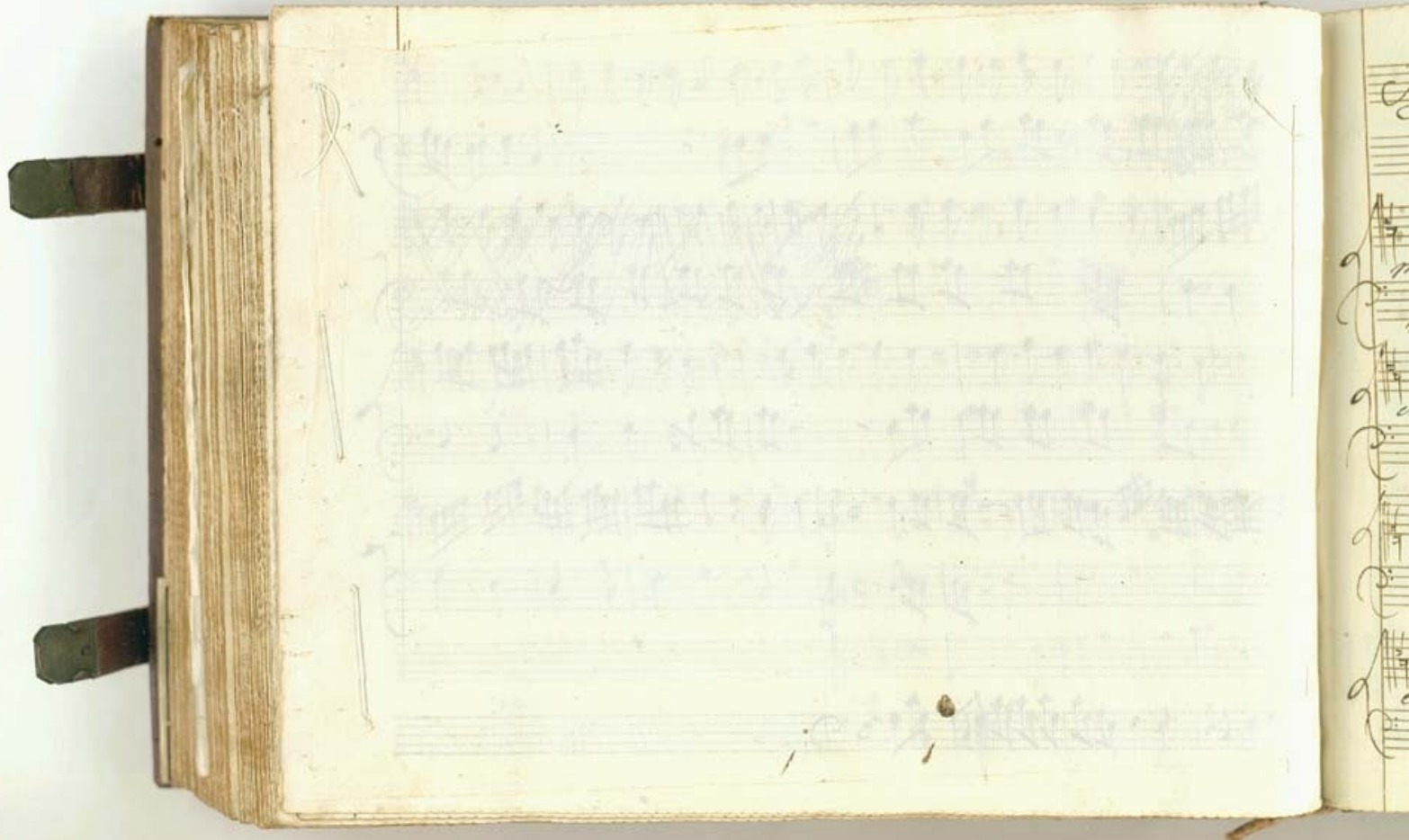




*Ci scusiamo per il contrattempo.  
La pagina richiesta non è stata servita  
in tempo utile dalla Teca di riferimento.*

*È possibile che l'errore sia solo temporaneo;  
si prega pertanto di riprovare più tardi.*

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered "129" in the top right corner. The notation consists of approximately 12 horizontal staves, each with a clef and various musical notes, including quarter and eighth notes, and rests. The handwriting is in dark ink, and the paper shows signs of age, including some staining and discoloration. A ruler is visible at the bottom of the page, indicating its length is approximately 30 centimeters.



Scena XI  
Farnace

ga bella non vaggia me a gli ordini non se l'effigie della  
\* o

miseria se l'inda mi li vaggia e solo l'orror la pena il mio no' se  
\* o

dir bene nice

Scena XII  
Berenice (Clinda)  
Farnace

e qui Farnace at  
\* o

Clinda  
bened

di vosa bellezza o di questa alma mia uuo in  
q

Clinda  
candra morro

Spunto o stelle inferi oggi se ben ad vosti la già  
\* o





*Linda e Linda* *Lavnace* *infausta vimentanza* *Beve:* *e io crancovo solo*  
*tenere fredo con qualche scintilla* *Lavnace* *no d'it' p'co p'vicioj in non spucilla*  
*Clinda* *Beve:* *Seof' d'risimo o mette* *no d'it' p'co dal pensiero scia fatto timore*  
*Lavnace* *Clinda* *Se i' d'ola brado* *co si prometto e quivo* *ad scelerado*  
*Bevenice* *Lavnace* *ppoi dunque da de la vimentanza de la mala scintanza*



*Breve*  
 sue morbe fivute e moude a fido uirte quel nodo che si ben la rimat

*Fama* *Breve* *Celinda*  
 locia in fante lo spozzo dunque l'abbocco così in ymboco

tu senti a pena co' per te si l'averia immobit d'oro co' aggiaccio e in unis forte

D'altra bellezza a mande spegnit fiamma arida obby la fede e quist imago e

quisto di lo loro finenti in la uolubil merde ju' del tempo e del pulmine q' n



This image shows a page from an antique music manuscript book. The page is filled with handwritten musical notation on ten staves. The notation includes various note values, rests, and clefs. The paper is aged and shows signs of wear, including several brown stains, particularly on the left side. Two metal clips are attached to the left edge of the page to hold it open. The handwriting is in a historical style, likely from the 17th or 18th century. The word "Sarnace" is written above the first staff, and "Bere" is written above the second staff. The music appears to be a single melodic line with some accompaniment.



*Aria*

*Dimmi che pos-so far - crudel che lo fa-*  
*ro crudel che lo fa-ro*



Handwritten musical score on aged paper, featuring six staves of music with Italian lyrics. The lyrics are: "ri così ingrato così Dimmi che pos-so far- crudel che lo fa- ro crudel che lo fa- ro se brami tu ch'io mora per te mi mori ro ma benché moria ancora- fe- de- te- ti sa- ro ma benché moria an- co ra- fe- de- te- ti sa- ro fe- de- te- ti sa- ro Dimmi che pos-so far- Dimmi che pos-so far- crudel che lo fa- ro crudel che lo fa- ro". The music is written in a historical style with various note values and rests. The paper shows signs of age, including some staining and wear at the edges. A ruler is visible at the bottom of the page for scale.



132

ro-che-lo fa-ro

Farnace

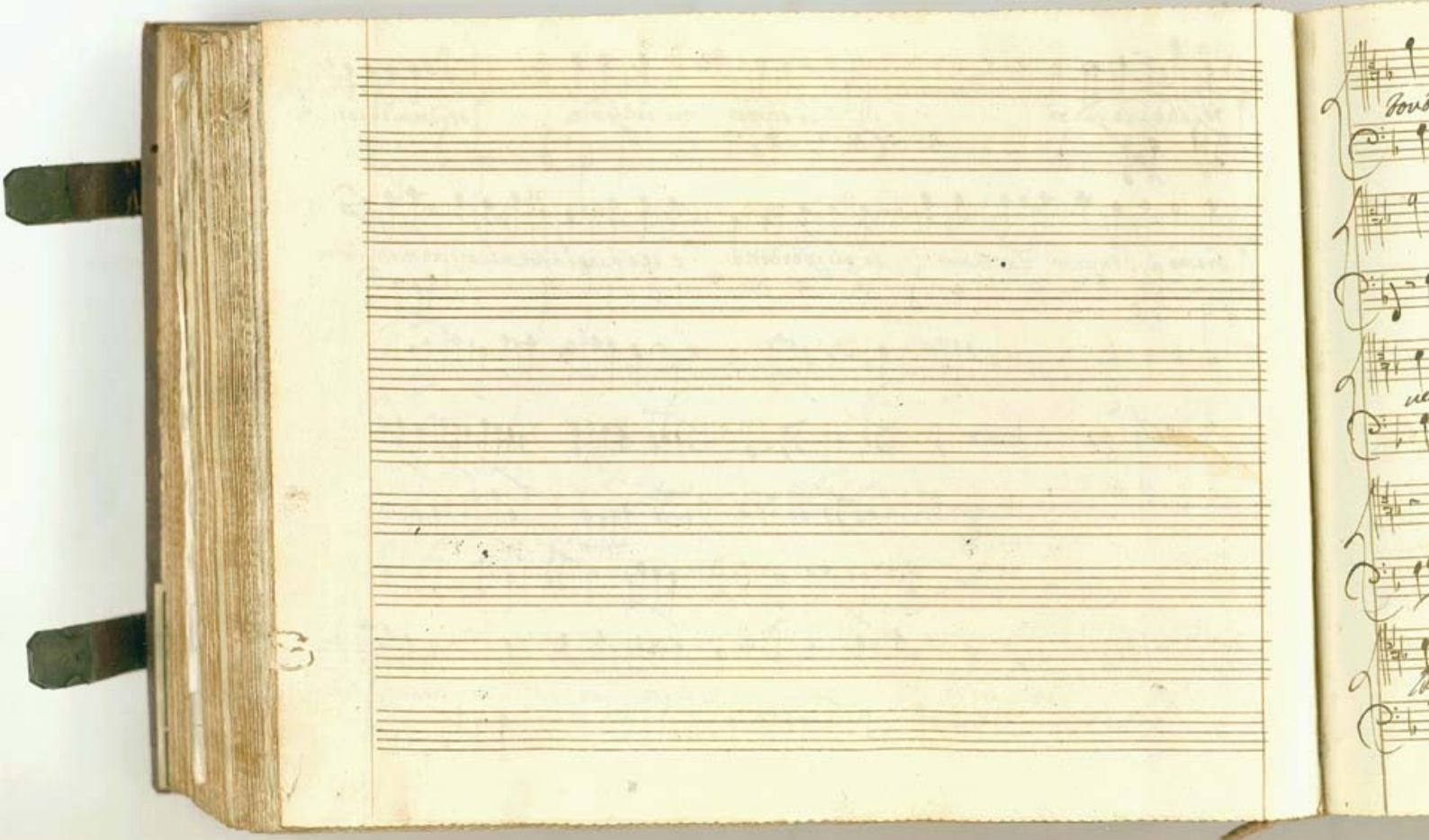
lo stupor mi confonde

perdona lo così

oramo a l'inuito Farnace io gli perdono e veo quantūque a tuor gran meriti dono

Farnace

A torto ui dolete a torto ui dolete ui ui doletea





*Ci scusiamo per il contrattempo.  
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in tempo utile dalla Teca di riferimento.*

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si prega pertanto di riprovare più tardi.*



Scena XIII Nicomede  
 Nicomede, Clinda, Farnace  
 Creonte

Le m'parli li boni fus mi  
 nai le cervici a me cor quabo brinse il fero Creonte  
 e a pusti everti ci sere no h' fronde Creonte  
 Dorata Spina



a mada figlia a con noi mi valigno • con me stesso liepo  
 fine ai d'astri ai ciel con cesso *Breve.* *Ypso e felinda a gran straccio*  
 io son del tze Nico mede al fin consorte *Creonte* *Brevie*  
*Nico.* *gli vissima sove*

*Benedice*  
*Nicomene*  
*Celinda*  
*Tannace*

*Periaovabi* so per voi in uoervi  
*Cave luci* so per voi in uoervi

*pi vo*  
*amabo bene so per voi in uoervi*  
*miobaloro per voi in uoervi so bene voi*



*Belle uou* siebe uoi Tamor le fa ci siebe uoi Ta  
 siebe uoi siebe uoi siebe uoi Tamor le fa ci siebe uoi  
 siebe uoi siebe uoi siebe uoi Tamor le fa ci siebe uoi  
*Belle uou* siebe uoi Tamor le fa ci siebe uoi Ta

Tamor le fa ci  
 Tamor le fa ci  
 Tamor le fa ci  
 Tamor le fa ci



Verse

Verso la Reggia intanto o preparav l'accesa il sala nel pe  
e per questo giorno di fu in questo nemici s'aspetta per noi l'acquisto  
gio a d'or no scenera a se me gliare co se n'è de  
abri e nell'avia severa e fonda un m'ò armoniosa scena.



Prologo dell'Opera

130

The image shows a page of handwritten musical notation on aged paper. At the top, the title "Prologo dell'Opera" is written in cursive. The page is numbered "130" in the upper right corner. The notation consists of several staves. The first staff has a treble clef and contains several notes with dynamic markings such as "sf" (sforzando) and "f" (forte). The second staff is mostly empty, with some faint markings. The third staff has a bass clef and contains a long, continuous melodic line with many notes and slurs. The fourth and fifth staves are also empty. A ruler is visible at the bottom of the page, showing measurements in centimeters.

Handwritten notes on the left margin, including the word "rubato".

*Il Tempo*

*Gloria del primo nome patto e il gran tonante il tempo orono d'adriano gran to cel*

*Nulla con questo orbe de veni Et h' la culla ma soggiace al tempo ed ogni*

*noche più fastoso ellogio gira verso il cel la prole alto Regni imperi prouincia io*

*di diuener d'ogni marino viduo al fin in poluano Regni imperi prouincia io*

*di diuener d'ogni marino viduo d'ogni marino viduo al fin in poluano al fin in poluano*



Handwritten musical score on aged paper. The page contains several staves of music. The top staff is a vocal line with lyrics: "con un gesto pensosi un punto solo de le vostre grandezze il core si serua". Below this is another vocal line with lyrics: "non sol punto e la devon". The bottom section features a multi-staff arrangement, likely for a keyboard instrument, with a treble clef and a 3/4 time signature. The handwriting is in an old cursive style.







*Ci scusiamo per il contrattempo.  
La pagina richiesta non è stata servita  
in tempo utile dalla Teca di riferimento.*

*È possibile che l'errore sia solo temporaneo;  
si prega pertanto di riprovare più tardi.*

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and a double bar line at the end. The ink is dark brown on aged, yellowish paper.

*Qui si fa pare l'Opera*

Handwritten musical notation on a five-line staff. It features a large bracketed section on the left side, followed by a series of notes and a final note with a fermata. The notation is consistent with the style of the first system.



*Nobilita*

*Com'igne inimitabili e immortali sotto aiude amico gloria a Doue*

*Doue mi contacebbe sotto di suoi aspetti tua a foverbe a mendiar di libri*

*Vista*

*Da tua Regal presenza senti di nobilitade il bosco a povero sua dno regno ignato*

*di qua di quanto s'ignano contento d'arte di nobilitade e il p'cedimento*

*Gloria a mia gloria l'incanto di bontateia nono storgeni collegate*



*peronor & bene rice al deo con ma maxima imprese del no palor & uenit*

*cate ope se*

*Non puenbo di for gnaa*      *Non puenbo di for*

*una la ma uol feru ba*      *qua no insieme i pba ad una*

*lo pighi la nobil ba*      *la nobil ba*



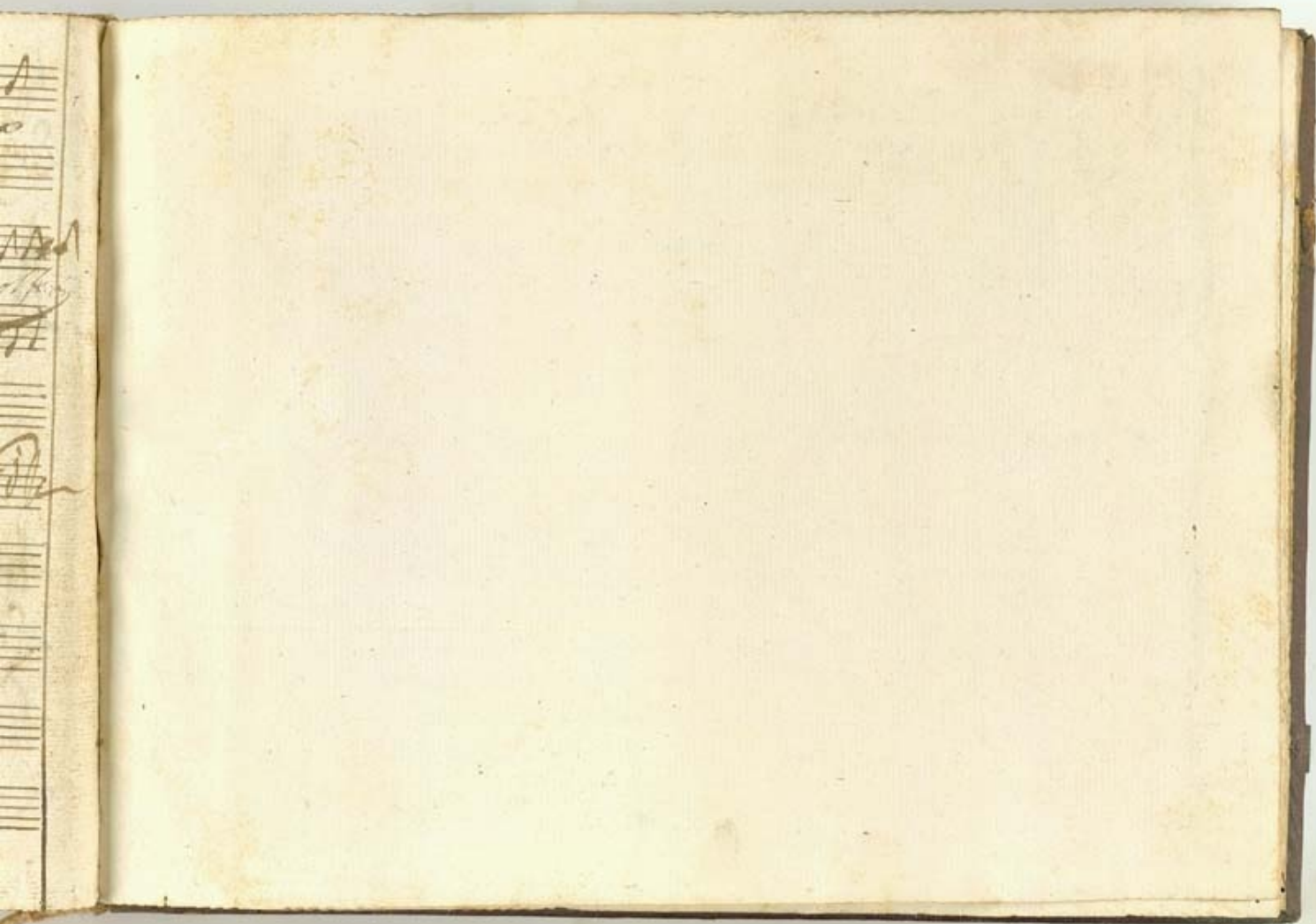
Handwritten musical score on three staves. The notation includes various note values and rests. The lyrics are written in a cursive hand below the notes.

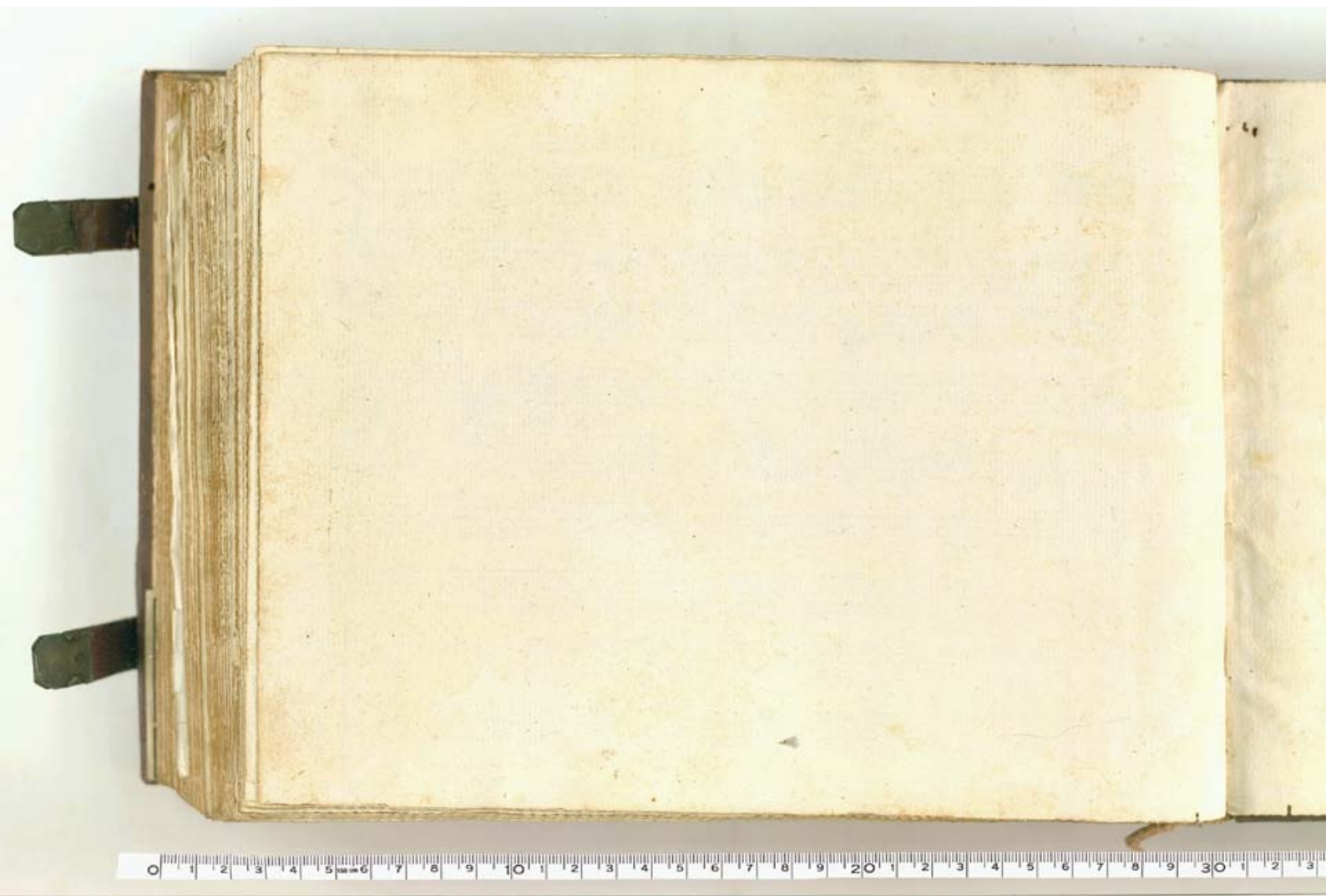
*Non parando di fortuna* *li duo*

*Non parando di fortuna* *non parando di fortuna lo nabocho*

*Amabile per se*







La e 128 e bianca





