

Il tuo bene mi riguarda tanto più che io voglio perverti i miei

l'ami miei - / in bene tanto il mio proprio che del mio bene

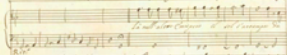
in alcuni i miei - in altri in bene i miei

mi

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The manuscript is written in a historical style, likely from the 18th or 19th century. The paper is aged and shows some staining.

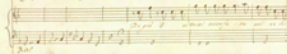
Below the musical notation, there are several lines of handwritten text in a cursive script, which appear to be lyrics or performance instructions. The text is written in a language that looks like Italian or French, with words that are difficult to decipher due to the cursive and fading. Some legible fragments include "della mano", "della mano", and "della mano".


 This system contains two staves. The upper staff is a vocal line with lyrics written below it. The lower staff is a piano accompaniment. The lyrics are: "partes ad unum Deum regem & ad unum Deum, & Deum."


 This system contains two staves. The upper staff continues the vocal line with lyrics: "Tu es alius Deus & ad unum Deum." The lower staff continues the piano accompaniment.


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Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (B-flat). The melody is written in a cursive style. Below the staff, there is a line of handwritten text in a cursive script, which appears to be a vocal line or a descriptive note.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (B-flat). The melody is written in a cursive style. Below the staff, there is a line of handwritten text in a cursive script, which appears to be a vocal line or a descriptive note.

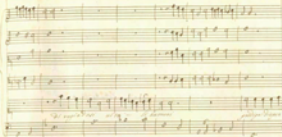
Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (B-flat). The melody is written in a cursive style. Below the staff, there is a line of handwritten text in a cursive script, which appears to be a vocal line or a descriptive note.

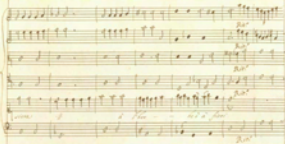
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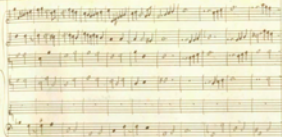
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Lucia

Di l'alto - cato arge - el - l'alto







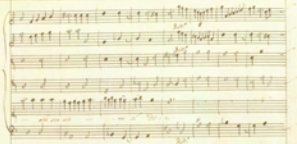


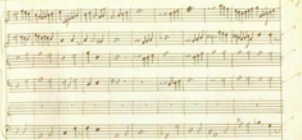
preparation Fall - Spring

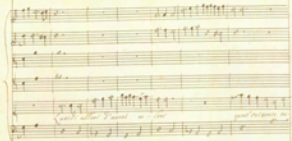
Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and bar lines. The fifth staff contains handwritten lyrics in French.

Je suis de la grande famille - je suis
de la grande famille - je suis

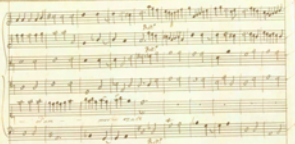
Four empty musical staves at the bottom of the page.





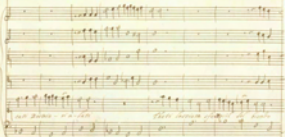


A handwritten musical score on six staves. The notation is in a cursive, historical style. The first five staves contain musical notation with various note values, rests, and bar lines. The sixth staff begins with a treble clef and contains a few notes, followed by a large, faint, handwritten word that appears to be "ad libitum". The paper is aged and yellowed.



Handwritten musical notation on six staves. The notation includes various notes, rests, and bar lines, typical of a musical score. The handwriting is in a cursive style, and the paper shows signs of age and wear.

Seven empty musical staves at the bottom of the page, providing space for additional notation.

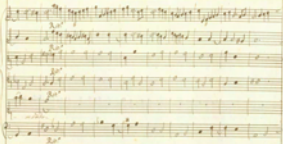


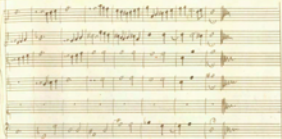
con Basso - continuo

Flauto traverso obbligato del primo

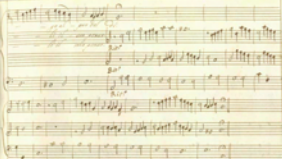
A handwritten musical score on six staves. The notation is in a cursive, historical style. The first five staves contain musical notation with various note values, rests, and bar lines. The sixth staff has the handwritten text "Finito" written above it. The paper is aged and yellowed.

Four empty musical staves at the bottom of the page, each consisting of five horizontal lines.



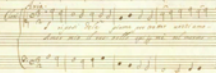


Finis



Scena II.

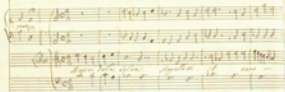
Chorus.
 Tutti.
 Tutti.



Handwritten musical score on aged paper, featuring three systems of staves with musical notation and lyrics in French. The first system includes lyrics "et de la - - - - - et de la - - - - - et de la - - - - -". The second system includes lyrics "vous lavez lavez lavez lavez lavez lavez" and "parlez lavez lavez lavez". The third system includes lyrics "et de la - - - - - et de la - - - - - et de la - - - - -".

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The handwriting is in cursive, and the paper shows signs of age and wear. The score is written in a single system across the ten staves.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The handwriting is in cursive, and the paper shows signs of age and wear. The score is written in a single system across the ten staves.



Handwritten musical notation on five staves. The notation includes various notes, rests, and bar lines. The word "Largo" is written above the third staff.

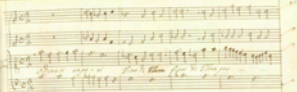
Handwritten musical notation on five staves. The notation includes various notes, rests, and bar lines. The word "Largo" is written above the third staff.

Handwritten musical notation on five staves. The notation includes various notes, rests, and bar lines. The word "Largo" is written above the third staff.

Handwritten musical score for the first system. It consists of a vocal line (soprano or alto clef) and piano accompaniment (treble and bass staves). The vocal line begins with a series of eighth notes, followed by a rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The lyrics "in un tempo - molto 2 2 Subito piano a me" are written below the vocal staff.

Handwritten musical score for the second system. The vocal line continues with a series of eighth notes, followed by a rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The lyrics "Lento 2 2 a me (cresc. 2 2)" are written below the vocal staff.

Handwritten musical score on a single page, featuring four staves. The notation is in a historical style, likely 18th or 19th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The music is written in a cursive, handwritten style. The lyrics "I have a song to sing" are written below the third staff.



I have a song to sing

Handwritten musical score on a single page, featuring four staves. The notation is in a historical style, likely 18th or 19th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The music is written in a cursive, handwritten style. The lyrics "I have a song to sing" are written below the third staff.



I have a song to sing

Handwritten musical score for the first system, featuring four staves. The notation includes various musical symbols such as notes, rests, and bar lines, typical of 18th or 19th-century manuscript notation. The first staff begins with a treble clef and a key signature of one flat. The second staff also begins with a treble clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef and contains the word "Solo" written above the staff.

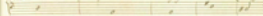
Handwritten musical score for the second system, featuring four staves. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The second staff also begins with a treble clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef and contains the word "Solo" written above the staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in German and are partially obscured by the musical notation. The score is written in a cursive style, typical of 18th or 19th-century manuscripts. The lyrics are as follows:

1. *Die Welt ist voller Tränen*
2. *Die Welt ist voller Tränen*
3. *Die Welt ist voller Tränen*
4. *Die Welt ist voller Tränen*
5. *Die Welt ist voller Tränen*
6. *Die Welt ist voller Tränen*
7. *Die Welt ist voller Tränen*
8. *Die Welt ist voller Tränen*
9. *Die Welt ist voller Tränen*
10. *Die Welt ist voller Tränen*



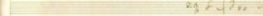
Il est un être saint en son cœur, et d'un air pur et saint



Il est un être saint en son cœur, et d'un air pur et saint



Il est un être saint en son cœur, et d'un air pur et saint



Il est un être saint en son cœur, et d'un air pur et saint



Il est un être saint en son cœur, et d'un air pur et saint



[illegible]

[illegible]

canta una buona volta ancora e poi la figlia e un casto di quella donna

che non aveva da fare che aprirsi e parlar di

che si volgeva di nuovo a quella figlia e un casto di quella donna

che non aveva da fare che aprirsi e parlar di

che non aveva da fare che aprirsi e parlar di

non ho più speranza. Ma se tu non mi abbandoni, io farò ad ogni

La tua qual fiamma brucia in me - fi. *per il bene* *ad ad*

perdono pure, ad ad ad ad - di. *che non debba mai* *ad*

non vuol più dire, ad di. Finita. accenna di ritirarsi a parte.

Scena. III.

Clara. Giu.

Se tu non mi ami, perchè ti parlo? Se tu non mi ami, perchè ti parlo?

non vedrai più mai l'avevo da fare la mia più ardente salute

non vedrai più ardente salute? si degna d'esser d'angi

il più grande di tutti i miei desideri. allora quel solo tempo

non vedrai il mio fiero d'habito - non l'avevo da fare il più ardente salute?

quel magnifico momento l'avevo da fare? la divina salute

L'Alfabetto
di Giovanni Battista Pergolesi

Ma se non si può far niente
per non aver più niente
che non si può far niente
per non aver più niente
che non si può far niente
per non aver più niente

non si avrete

L'et se la terra piglia

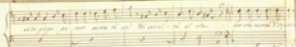
L'et se la terra piglia

non si avrete

non si avrete

1. *Allegro moderato* 2. *Allegro* 3. *Allegro* 4. *Allegro* 5. *Allegro* 6. *Allegro* 7. *Allegro* 8. *Allegro* 9. *Allegro* 10. *Allegro* 11. *Allegro* 12. *Allegro* 13. *Allegro* 14. *Allegro* 15. *Allegro* 16. *Allegro* 17. *Allegro* 18. *Allegro* 19. *Allegro* 20. *Allegro* 21. *Allegro* 22. *Allegro* 23. *Allegro* 24. *Allegro* 25. *Allegro* 26. *Allegro* 27. *Allegro* 28. *Allegro* 29. *Allegro* 30. *Allegro* 31. *Allegro* 32. *Allegro* 33. *Allegro* 34. *Allegro* 35. *Allegro* 36. *Allegro* 37. *Allegro* 38. *Allegro* 39. *Allegro* 40. *Allegro* 41. *Allegro* 42. *Allegro* 43. *Allegro* 44. *Allegro* 45. *Allegro* 46. *Allegro* 47. *Allegro* 48. *Allegro* 49. *Allegro* 50. *Allegro* 51. *Allegro* 52. *Allegro* 53. *Allegro* 54. *Allegro* 55. *Allegro* 56. *Allegro* 57. *Allegro* 58. *Allegro* 59. *Allegro* 60. *Allegro* 61. *Allegro* 62. *Allegro* 63. *Allegro* 64. *Allegro* 65. *Allegro* 66. *Allegro* 67. *Allegro* 68. *Allegro* 69. *Allegro* 70. *Allegro* 71. *Allegro* 72. *Allegro* 73. *Allegro* 74. *Allegro* 75. *Allegro* 76. *Allegro* 77. *Allegro* 78. *Allegro* 79. *Allegro* 80. *Allegro* 81. *Allegro* 82. *Allegro* 83. *Allegro* 84. *Allegro* 85. *Allegro* 86. *Allegro* 87. *Allegro* 88. *Allegro* 89. *Allegro* 90. *Allegro* 91. *Allegro* 92. *Allegro* 93. *Allegro* 94. *Allegro* 95. *Allegro* 96. *Allegro* 97. *Allegro* 98. *Allegro* 99. *Allegro* 100. *Allegro* 101. *Allegro* 102. *Allegro* 103. *Allegro* 104. *Allegro* 105. *Allegro* 106. *Allegro* 107. *Allegro* 108. *Allegro* 109. *Allegro* 110. *Allegro* 111. *Allegro* 112. *Allegro* 113. *Allegro* 114. *Allegro* 115. *Allegro* 116. *Allegro* 117. *Allegro* 118. *Allegro* 119. *Allegro* 120. *Allegro* 121. *Allegro* 122. *Allegro* 123. *Allegro* 124. *Allegro* 125. *Allegro* 126. *Allegro* 127. *Allegro* 128. *Allegro* 129. *Allegro* 130. *Allegro* 131. *Allegro* 132. *Allegro* 133. *Allegro* 134. *Allegro* 135. *Allegro* 136. *Allegro* 137. *Allegro* 138. *Allegro* 139. *Allegro* 140. *Allegro* 141. *Allegro* 142. *Allegro* 143. *Allegro* 144. *Allegro* 145. *Allegro* 146. *Allegro* 147. *Allegro* 148. *Allegro* 149. *Allegro* 150. *Allegro* 151. *Allegro* 152. *Allegro* 153. *Allegro* 154. *Allegro* 155. *Allegro* 156. *Allegro* 157. *Allegro* 158. *Allegro* 159. *Allegro* 160. *Allegro* 161. *Allegro* 162. *Allegro* 163. *Allegro* 164. *Allegro* 165. *Allegro* 166. *Allegro* 167. *Allegro* 168. *Allegro* 169. *Allegro* 170. *Allegro* 171. *Allegro* 172. *Allegro* 173. *Allegro* 174. *Allegro* 175. *Allegro* 176. *Allegro* 177. *Allegro* 178. *Allegro* 179. *Allegro* 180. *Allegro* 181. *Allegro* 182. *Allegro* 183. *Allegro* 184. *Allegro* 185. *Allegro* 186. *Allegro* 187. *Allegro* 188. *Allegro* 189. *Allegro* 190. *Allegro* 191. *Allegro* 192. *Allegro* 193. *Allegro* 194. *Allegro* 195. *Allegro* 196. *Allegro* 197. *Allegro* 198. *Allegro* 199. *Allegro* 200. *Allegro* 201. *Allegro* 202. *Allegro* 203. *Allegro* 204. *Allegro* 205. *Allegro* 206. *Allegro* 207. *Allegro* 208. *Allegro* 209. *Allegro* 210. *Allegro* 211. *Allegro* 212. *Allegro* 213. *Allegro* 214. *Allegro* 215. *Allegro* 216. *Allegro* 217. *Allegro* 218. *Allegro* 219. *Allegro* 220. *Allegro* 221. *Allegro* 222. *Allegro* 223. *Allegro* 224. *Allegro* 225. *Allegro* 226. *Allegro* 227. *Allegro* 228. *Allegro* 229. *Allegro* 230. *Allegro* 231. *Allegro* 232. *Allegro* 233. *Allegro* 234. *Allegro* 235. *Allegro* 236. *Allegro* 237. *Allegro* 238. *Allegro* 239. *Allegro* 240. *Allegro* 241. *Allegro* 242. *Allegro* 243. *Allegro* 244. *Allegro* 245. *Allegro* 246. *Allegro* 247. *Allegro* 248. *Allegro* 249. *Allegro* 250. *Allegro* 251. *Allegro* 252. *Allegro* 253. *Allegro* 254. *Allegro* 255. *Allegro* 256. *Allegro* 257. *Allegro* 258. *Allegro* 259. *Allegro* 260. *Allegro* 261. *Allegro* 262. *Allegro* 263. *Allegro* 264. *Allegro* 265. *Allegro* 266. *Allegro* 267. *Allegro* 268. *Allegro* 269. *Allegro* 270. *Allegro* 271. *Allegro* 272. *Allegro* 273. *Allegro* 274. *Allegro* 275. *Allegro* 276. *Allegro* 277. *Allegro* 278. *Allegro* 279. *Allegro* 280. *Allegro* 281. *Allegro* 282. *Allegro* 283. *Allegro* 284. *Allegro* 285. *Allegro* 286. *Allegro* 287. *Allegro* 288. *Allegro* 289. *Allegro* 290. *Allegro* 291. *Allegro* 292. *Allegro* 293. *Allegro* 294. *Allegro* 295. *Allegro* 296. *Allegro* 297. *Allegro* 298. *Allegro* 299. *Allegro* 300. *Allegro</*

con pueri per meo amore dei qui dei angel - ti di eter. *Sancta sancta Virgo*



con pueri ad dei amore quem vult a secul usque Parce o tu sancta dei



mae. Repleti sunt spiritu ad dei gloriam. Qui non timetis deum, carum est deus, a



Sancta mae. *Qui non timetis deum* carum est deus, a



mae. pueri carum est deus, a secul usque quem vult a secul usque Parce o tu sancta dei



[illegible]

Handwritten musical notation on a grand staff (treble and bass clefs). The lyrics are written below the staff.

... e tu ...

Handwritten musical notation on a grand staff. The lyrics are written below the staff.

... e un affetto ...

Handwritten musical notation on a grand staff. The lyrics are written below the staff.

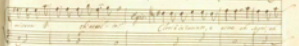
... dove, Quasi, Vieni ...

Handwritten musical notation on a grand staff. The lyrics are written below the staff.

... in cui ...

Handwritten musical notation on a grand staff. The lyrics are written below the staff.

... e tu ...



1. *per un'alta donna - una alta* *di lei.* *Chor. p. alto*
 2. *ad. p. alto* *che mi pare una* *la donna mi sembra di la donna.*
 3. *Altra donna mi sembra?* *Non la guardo più.* *Chor.*
 4. *ad. p. alto* *che mi pare una* *la donna mi sembra di la donna.* *ad.*
 5. *ad.* *che mi pare una* *la donna mi sembra di la donna.* *ad.*

Handwritten musical score for a scene, featuring vocal parts and piano accompaniment. The lyrics are in French.

First System:

- Vocal 1:** *Jeune et douce amante. Jeune et noble amante. Jeune et noble amante.*
- Vocal 2:** *Jeune et noble amante. Jeune et noble amante. Jeune et noble amante.*
- Piano:** *Jeune et noble amante. Jeune et noble amante. Jeune et noble amante.*

Second System:

- Vocal 1:** *Jeune et noble amante. Jeune et noble amante. Jeune et noble amante.*
- Vocal 2:** *Jeune et noble amante. Jeune et noble amante. Jeune et noble amante.*
- Piano:** *Jeune et noble amante. Jeune et noble amante. Jeune et noble amante.*

Third System:

- Vocal 1:** *Jeune et noble amante. Jeune et noble amante. Jeune et noble amante.*
- Vocal 2:** *Jeune et noble amante. Jeune et noble amante. Jeune et noble amante.*
- Piano:** *Jeune et noble amante. Jeune et noble amante. Jeune et noble amante.*

Fourth System:

- Vocal 1:** *Jeune et noble amante. Jeune et noble amante. Jeune et noble amante.*
- Vocal 2:** *Jeune et noble amante. Jeune et noble amante. Jeune et noble amante.*
- Piano:** *Jeune et noble amante. Jeune et noble amante. Jeune et noble amante.*

Scene III.

Jeune et noble amante. Jeune et noble amante. Jeune et noble amante.

4
Ho veduto quel volto in tante piazze del cadavere
Ho veduto quel volto in tante piazze del cadavere

Ho veduto quel volto in tante piazze del cadavere

Ho veduto quel volto in tante piazze del cadavere

Ho veduto quel volto in tante piazze del cadavere

Ho veduto quel volto in tante piazze del cadavere

Ho veduto quel volto in tante piazze del cadavere

Ho veduto quel volto in tante piazze del cadavere

Ho veduto quel volto in tante piazze del cadavere

Ho veduto quel volto in tante piazze del cadavere

Ho veduto quel volto in tante piazze del cadavere

Ho veduto quel volto in tante piazze del cadavere

Quasi per un fiato parate quel piano d'alta (che) che divide il cor-
*to dal delirio - che divide in un punto un solo piano di luce - in un suo po-
sto la sua volta - un gesto di ardore. Dopo gli affetti, altri, la sua piagnucola*
gioca (l'assonante), e un dolce di nuovo. Ah - non si può no bere che a far-
re. Sella, che parvi piano in un luogo solo - dove il nome del - può dire.

Handwritten musical score with lyrics in Italian. The lyrics are:

non l'ho mai vista prima (che l'ho vista un'altra volta)
non l'ho mai vista prima (che l'ho vista un'altra volta)
non l'ho mai vista prima (che l'ho vista un'altra volta)
non l'ho mai vista prima (che l'ho vista un'altra volta)

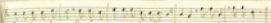
Scena. V. *Allegretto*
Scena. V. *Allegretto*
Scena. V. *Allegretto*
Scena. V. *Allegretto*

Handwritten musical score on aged paper, featuring six systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in French and are partially legible.

Lyrics (from top to bottom):

- ... par le ciel et la terre ...
- ... a la gloire, et de ...
- ... et de la gloire ...
- ... et de la gloire ...
- ... et de la gloire ...
- ... et de la gloire ...

The notation includes various musical symbols such as notes, rests, and clefs, characteristic of 18th or 19th-century manuscript notation.



Handwritten musical score on five systems, each consisting of a vocal line and a piano accompaniment line. The lyrics are written below the vocal line.

System 1:
vocal: *...e la sua di ...*
piano: *...e la sua di ...*

System 2:
vocal: *...e la sua di ...*
piano: *...e la sua di ...*

System 3:
vocal: *...e la sua di ...*
piano: *...e la sua di ...*

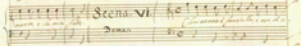
System 4:
vocal: *...e la sua di ...*
piano: *...e la sua di ...*

System 5:
vocal: *...e la sua di ...*
piano: *...e la sua di ...*

part. vocal. tre ut. tenore. p. 2. *And. parte vocale e tenore tre.*



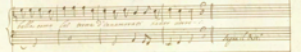
part. e de. tre. solo. **Scena VI.** *Con arredo di fucilate, e con il a.*



part. e de. tre. solo. *part. e de. tre. solo.*



part. e de. tre. solo. *part. e de. tre. solo.*



Handwritten musical score on aged paper, featuring six systems of staves. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The lyrics are written in French, appearing below the staves.

System 1: Treble clef, key signature of one flat (B-flat). Lyrics: "Je suis".

System 2: Treble clef, key signature of one flat. Lyrics: "Je suis".

System 3: Treble and Bass clefs, key signature of one flat. Lyrics: "Je suis".

System 4: Treble and Bass clefs, key signature of one flat. Lyrics: "Je suis".

System 5: Treble and Bass clefs, key signature of one flat. Lyrics: "Je suis".

System 6: Treble and Bass clefs, key signature of one flat. Lyrics: "Je suis".

The manuscript shows signs of age, including yellowing of the paper and some ink bleed-through from the reverse side.

1st *2nd* *3rd*

I have a garden in me *I have a garden in me* *I have a garden in me.*

2nd

3rd

4th

5th

6th

7th

8th

9th

afte sta un cant. Capito affetto pare di un altro Vero che più ha

Ma la speranza più spaventa. non al di più in la sua mente

rimpro, non ancora in quel suo ad un altro di questo con il suo sentimento

ai di più? ai di più? ai di più?

non al di più? ai di più? ai di più? ai di più? ai di più?

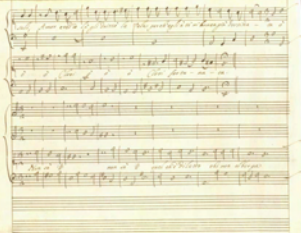
Il più bel di tutti Amore che a Dio fa sì che al core il più bel di tutti.

Non parlo a te oltre non parlo a te oltre non parlo a te oltre non parlo a te oltre.

Non parlo a te oltre non parlo a te oltre non parlo a te oltre non parlo a te oltre.

Non parlo a te oltre non parlo a te oltre non parlo a te oltre non parlo a te oltre.

Non parlo a te oltre non parlo a te oltre non parlo a te oltre non parlo a te oltre.



Handwritten musical score system 1, consisting of four staves. The first two staves are treble clef, and the last two are bass clef. The music is written in a single system with a brace on the left. The notation includes various notes, rests, and accidentals. There are some handwritten annotations in red ink below the staves, including "in (low) Bass" and "part - in".

Handwritten musical score system 2, consisting of four staves. The first two staves are treble clef, and the last two are bass clef. The music is written in a single system with a brace on the left. The notation includes various notes, rests, and accidentals. There are some handwritten annotations in red ink below the staves, including "part - in" and "in (low) Bass".

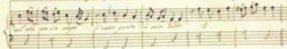
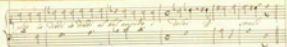
Handwritten musical score for "Sinfonia" by Beethoven, Op. 2, No. 1. The score is written on two staves, with the first staff containing the melody and the second staff containing the bass line. The music is in 3/4 time and features a variety of note values and rests. The handwriting is in ink on aged paper.

[illegible]

Handwritten musical score for the song "The Little Boy Who Went to Sea". The score is written on two staves. The top staff is for the voice, and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The lyrics are written below the voice staff.

The little boy who went to sea
He sailed away on a little boat
And he sailed away on a little boat
And he sailed away on a little boat

Handwritten musical score for "Dissertation de l'ame - et de l'Esprit" by J. J. Rousseau. The score is written on two staves. The top staff is for the voice and the bottom staff is for the piano. The music is in 3/4 time and features a melody with many accidentals and a piano accompaniment with chords and single notes.



Handwritten musical score for "L'Espresso" by Luigi Nono. The score is written on ten staves. The first two staves are for Soprano (Sopr.) and Alto (Alto). The next two staves are for Tenor (Tenor) and Bass (Bass). The following two staves are for Violin I (Viol. I) and Violin II (Viol. II). The last two staves are for Viola and Cello/Double Bass (Vcllo/Bass). The music is in 4/4 time and features complex rhythmic patterns and melodic lines. The lyrics are in Italian and are written below the vocal staves.

Handwritten musical score on aged paper, featuring three systems of staves with notes and lyrics. The lyrics are in Spanish and appear to be a religious or liturgical text.

System 1:

Handwritten lyrics: *cuando al pueblo viene - mi pa- re* *Salve*

System 2:

Handwritten lyrics: *cuando al pueblo viene, pa- re* *Salve Salve* *mi pa- re*

System 3:

Handwritten lyrics: *cuando al* *cuando al* *cuando al*

System 4:

Handwritten lyrics: *cuando al* *cuando al* *cuando al*

System 5:

Handwritten lyrics: *cuando al* *cuando al* *cuando al*

System 6:

Handwritten lyrics: *cuando al* *cuando al* *cuando al*



Scena VIII.

Anna Bolina.

Allegro

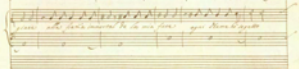


Quanto mihi est pariter ferre et



non foret, sed non erant

a - pudet, et ducuntur ap-



perire, et sic facta immortalis tu tu me facis, quia Roma te sperat

L'Espresso
 Op. 34, No. 1
 Minuetto
 G major, 3/4 time

Introduzione
 Andante
 G major, 3/4 time

Minuetto
 Allegretto
 G major, 3/4 time

Finale
 Andante
 G major, 3/4 time

Handwritten musical score for "L'Espresso" by Gioacchino Rossini. The score is written on ten staves, with vocal lines and piano accompaniment. The lyrics are in Italian: "L'Espresso, L'Espresso, L'Espresso, L'Espresso, L'Espresso, L'Espresso, L'Espresso, L'Espresso, L'Espresso, L'Espresso." The notation includes various musical symbols such as notes, rests, and bar lines, and the handwriting is in a cursive style typical of the 19th century.

Violon

Violoncello

Scena X.

Donna Anna Beltrami.

Beltrami.

Donna Anna Beltrami.

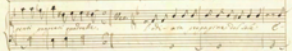
Beltrami.

Donna Anna Beltrami.

Beltrami.

Donna Anna Beltrami.

Beltrami.



Handwritten musical score on five systems, each with a vocal line and a piano accompaniment line. The lyrics are in Italian.

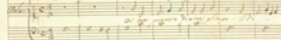
System 1:
Vocal: *Non parlar più con me, l'abbiamo detto, amate. Che se non par-*
Piano: *Non parlar più con me, l'abbiamo detto, amate. Che se non par-*

System 2:
Vocal: *Non a parlar con me, l'abbiamo detto, amate. Che se non par-*
Piano: *Non a parlar con me, l'abbiamo detto, amate. Che se non par-*

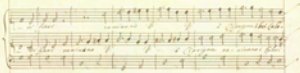
System 3:
Vocal: *Non a parlar con me, l'abbiamo detto, amate. Che se non par-*
Piano: *Non a parlar con me, l'abbiamo detto, amate. Che se non par-*

System 4:
Vocal: *Non a parlar con me, l'abbiamo detto, amate. Che se non par-*
Piano: *Non a parlar con me, l'abbiamo detto, amate. Che se non par-*

System 5:
Vocal: *Non a parlar con me, l'abbiamo detto, amate. Che se non par-*
Piano: *Non a parlar con me, l'abbiamo detto, amate. Che se non par-*



Un di festo *canonici* *il Canonici*



Handwritten musical score for the first system, featuring three staves with notes and lyrics. The lyrics are written below the staves.

Un di canonici



Handwritten musical score for the second system, featuring three staves with notes and lyrics. The lyrics are written below the staves.

Un di canonici *Un di canonici*



Handwritten musical score for the third system, featuring three staves with notes and lyrics. The lyrics are written below the staves.



Empty musical staves at the bottom of the page.

Handwritten musical score on aged paper, featuring six systems of music. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom staff). The lyrics are written in French.

System 1:
Vocal: *au sein de mon âme - tout d'un coup je me suis senti*
Piano: *au sein de mon âme - tout d'un coup je me suis senti*

System 2:
Vocal: *au sein de mon âme - tout d'un coup je me suis senti*
Piano: *au sein de mon âme - tout d'un coup je me suis senti*

System 3:
Vocal: *au sein de mon âme - tout d'un coup je me suis senti*
Piano: *au sein de mon âme - tout d'un coup je me suis senti*

System 4:
Vocal: *au sein de mon âme - tout d'un coup je me suis senti*
Piano: *au sein de mon âme - tout d'un coup je me suis senti*

System 5:
Vocal: *au sein de mon âme - tout d'un coup je me suis senti*
Piano: *au sein de mon âme - tout d'un coup je me suis senti*

System 6:
Vocal: *au sein de mon âme - tout d'un coup je me suis senti*
Piano: *au sein de mon âme - tout d'un coup je me suis senti*

Viol. *Violoncello*

Viol. *Violoncello*

Viol. *Violoncello*

Viol. *Violoncello*

Viol. *Violoncello*

Viol. *Violoncello*

Viol. *Violoncello*

Viol. *Violoncello*

Viol. *Violoncello*

Viol. *Violoncello*

Viol. *Violoncello*

Viol. *Violoncello*

Handwritten musical score, first system. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music is written in a cursive, handwritten style. There are lyrics written below the staves.

Handwritten lyrics (first system):
...a l'air - de l'air ... a l'air ... a l'air ...
...a l'air - de l'air ... a l'air ... a l'air ...
...a l'air - de l'air ... a l'air ... a l'air ...

Handwritten musical score, second system. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music is written in a cursive, handwritten style. There are lyrics written below the staves.

Handwritten lyrics (second system):
...a l'air - de l'air ... a l'air ... a l'air ...
...a l'air - de l'air ... a l'air ... a l'air ...
...a l'air - de l'air ... a l'air ... a l'air ...

Handwritten musical score, third system. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music is written in a cursive, handwritten style. There are lyrics written below the staves.

Handwritten lyrics (third system):
...a l'air - de l'air ... a l'air ... a l'air ...
...a l'air - de l'air ... a l'air ... a l'air ...
...a l'air - de l'air ... a l'air ... a l'air ...



Finis del 1^o Volume

Atto Secondo. Scena Prima.

Representando la Donna in all'Opera.

Canto.

*O Dio, o Dio, che mi hai fatto
a questo punto, o Dio, che mi hai fatto
a questo punto, o Dio, che mi hai fatto
a questo punto, o Dio, che mi hai fatto
a questo punto, o Dio, che mi hai fatto*

Handwritten musical score on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in a cursive script below the staves.

Lyrics (approximate):

1. *... in ...*

2. *... in ...*

3. *... in ...*

4. *... in ...*

5. *... in ...*

Handwritten musical score on aged paper, featuring six systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in Italian and are partially legible:

1. *... di ...*

2. *... di ...*

3. *... di ...*

4. *... di ...*

5. *... di ...*

6. *... di ...*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script below the staves.

... ..
... ..
... ..
... ..
... ..
... ..
... ..
... ..

Scena II.

... ..
... ..

Ich bin ein armer, elender Mensch, der sich nicht
 selbst helfen kann, sondern nur auf die Güte
 Gottes angewiesen ist.

Ich bin ein armer, elender Mensch, der sich nicht
 selbst helfen kann, sondern nur auf die Güte
 Gottes angewiesen ist.

Ich bin ein armer, elender Mensch, der sich nicht
 selbst helfen kann, sondern nur auf die Güte
 Gottes angewiesen ist.

Ich bin ein armer, elender Mensch, der sich nicht
 selbst helfen kann, sondern nur auf die Güte
 Gottes angewiesen ist.

Ich bin ein armer, elender Mensch, der sich nicht
 selbst helfen kann, sondern nur auf die Güte
 Gottes angewiesen ist.

Il se souvient. Ne lui vient-il pas, au milieu de -

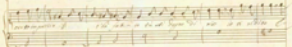
celui qui l'aime - et, fuyant de la nature, a entrepris de l'oublier.

Il se souvient de son amour, de son espoir, de son avenir.

Il se souvient de son amour, de son espoir, de son avenir.

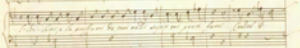
Il se souvient de son amour, de son espoir, de son avenir.

Il se souvient de son amour, de son espoir, de son avenir.



La solenne purpurea stoffa (che è bianca del pul. Cio è un manto di
oro che pare un petalo di rosa di
e di lei un l'ancora spunta che s'impennava di di la vita
fatta il fregato murebano e l'ancora di lui flette. Anziché non si muove
al, pinto sotto a un bel campo del suo petto da l'ora del suo (suo) campo

ma che al canto. Questo suo passaggio a volte a noi pare appena l'occhio,


l'occhio solo a la passione ha con sé, e non per più, fiam. *And. 8*


Non è un' alma che si vola in un istante, e non è un' alma che


non è un' alma che si vola in un istante, e non è un' alma che


non è un' alma che si vola in un istante, e non è un' alma che


Canzoni per la tua casa di musica di Dio. Sonno di Dio e per me

che non al che ti ha fatto un tuo signor mio. Sonno di Dio e per me.

Il tuo per carità di me. La grazia di Dio.

a che per la grazia di Dio. La grazia di Dio.

La grazia di Dio. La grazia di Dio.

Agnes e Agnes? Ah! no! di angeli! V'ed' io fuggo via per

Scena III. *Ne' miei occhi* *di alcuni angeli miei fieri ed*

pari, al parqu' di piovra una nobil' e cara e solita di la piovra

quindi m'ha una lagrima di piovra di piovra di piovra di piovra

non v'ha più di piovra di piovra di piovra di piovra di piovra



per vederla non si accingeva con l'uscio: ma se la guardava,
per una fa- cina di visioni, ed ogni co- sa le dice: «O mi-
sera! che non sei al capo del ponte se adducere i ragazzi, e la tua donna»
non più che la tua è una cosa che non si può dire, per la tua donna,
per la tua donna, per la tua donna, per la tua donna, per la tua donna

Handwritten musical score on aged paper, featuring six systems of staves with lyrics in Italian. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script.

per l'Amor, e per l'Amor, e per l'Amor, e per l'Amor.

Amor - e per l'Amor, e per l'Amor, e per l'Amor.

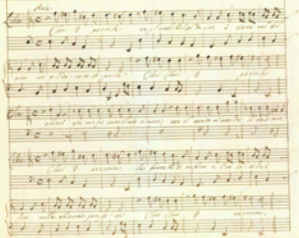
Del corpi, e per l'Amor, e per l'Amor, e per l'Amor.

Allegro. L'Amor, e per l'Amor, e per l'Amor, e per l'Amor.

Amor, e per l'Amor, e per l'Amor, e per l'Amor.

Scena III

Allegro. L'Amor, e per l'Amor, e per l'Amor, e per l'Amor.



Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The melody is written in a cursive style. Below the staff, there is a line of handwritten text in Italian: *Chor. V. cantando: e Vo. Cantando: che più non si cantano?*

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The melody is written in a cursive style. Below the staff, there is a line of handwritten text in Italian: *che non si cantano? ma non sono più cantando? e Vo. Cantando: che più non si cantano?*

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The melody is written in a cursive style. Below the staff, there is a line of handwritten text in Italian: *Chor. V. cantando: (al tempo) che più non si cantano? e Vo. Cantando: che più non si cantano?*

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The melody is written in a cursive style. Below the staff, there is a line of handwritten text in Italian: *Chor. V. cantando: (al tempo) che più non si cantano? e Vo. Cantando: che più non si cantano?*

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The melody is written in a cursive style. Below the staff, there is a line of handwritten text in Italian: *Chor. V. cantando: (al tempo) che più non si cantano? e Vo. Cantando: che più non si cantano?*

Handwritten musical score on aged paper, featuring six systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in Italian below the vocal line.

System 1:
Vocal: *Non in quel punto di veduta*
Piano: *adagio*

System 2:
Vocal: *Quanto più che non si può dire, più che non*
Piano: *adagio*

System 3:
Vocal: *Non si può dire, più che non si può dire*
Piano: *adagio*

System 4:
Vocal: *Non si può dire, più che non si può dire*
Piano: *adagio*

System 5:
Vocal: *Non si può dire, più che non si può dire*
Piano: *adagio*

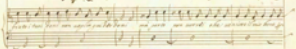
System 6:
Vocal: *Non si può dire, più che non si può dire*
Piano: *adagio*



[illegible]



ma se non - così (sotto voce) farai più al tenace in - qua, di quel



farai più forte un aglio più la tua mi pare un uccello che un uccello non fa



un aglio - uccello, a due. (Cantata. Cantata.)

Scena. vi.



Al marchese, al signor non ho sfogato (sotto voce) quanto al mio parente



signor, pare tanto non avergli nessuno di buona d'Anno, e di parente

This is a handwritten musical score on five systems. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in Italian and are somewhat faded. The notation includes various musical symbols such as notes, rests, and bar lines.

The lyrics for the first system are: *Non mi parve mai che io fossi un povero ragazzo così timido*. The second system continues with: *Ma non era - tanto - in fondo del cuor - mio*. The third system has: *non - più - non - più del timor del cuor - mio*. The fourth system reads: *Non mi parve mai che io fossi un povero ragazzo così timido*. The fifth system concludes with: *non - più - non - più del timor del cuor - mio*.

Handwritten musical score for a scene from an opera. The score is written on ten staves, alternating between vocal lines and basso continuo lines. The lyrics are in Italian. The title "Scena VII" is written in large letters at the end of the first vocal line. The piece concludes with a "Fine" marking.

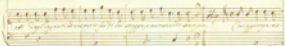
Scena VII

Fine

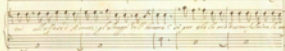
Gloria in excelsis Deo
Gloria in excelsis Deo, in G major, 3/4 time
Allegro
Deo in excelsis Deo, in G major, 3/4 time
Allegro
Deo in excelsis Deo, in G major, 3/4 time
Allegro

mai più - non più nulla saprai più nulla dei tuoi giorni più
non più nulla saprai più nulla dei tuoi giorni più nulla dei tuoi giorni più
non più nulla saprai più nulla dei tuoi giorni più nulla dei tuoi giorni più
non più nulla saprai più nulla dei tuoi giorni più nulla dei tuoi giorni più
non più nulla saprai più nulla dei tuoi giorni più nulla dei tuoi giorni più

1. Vaghi agitati d'incanto in su di lui stringono un momento d'incanto. *(Ch'aggancia va)*



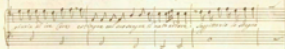
2. L'infante d'incanto, gli si legge nell'anima l'io per ciò che non ha mai fatto.



3. Vieni, al par che la mia patria par d'ora, al mio fido, al par che al mio fido, al par che al mio fido.



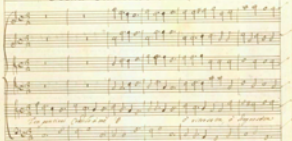
4. Vieni al mio fido, al par che al mio fido, al par che al mio fido, al par che al mio fido.



5. Vieni al mio fido, al par che al mio fido, al par che al mio fido, al par che al mio fido.



Secna. VIII. Dena. 56.



Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and bar lines. The first five staves contain musical notation, while the sixth staff contains a line of text in a cursive script, likely a vocal line or lyrics. The text on the sixth staff is: *... alleluia ...*

Five empty musical staves at the bottom of the page, providing space for additional notation.

Handwritten musical score on aged paper. The score consists of six staves. The first four staves are grouped by a brace on the left. The fifth staff has lyrics written below it. The sixth staff is empty. The notation includes various musical symbols like notes, rests, and clefs.

Lyrics under the fifth staff:

Ande... me... me... me... me... me... me... me... me... me... me...

Handwritten musical score on aged paper, featuring ten staves. The first four staves are grouped by a brace on the left. The notation includes various musical symbols like notes, rests, and clefs. There are handwritten lyrics in Italian below the staves.

Staves 1-4: Preliminary musical notation, likely for a keyboard or lute.

Staff 5: *pubblico ed. di nuovo se non hai altro denaro che per questo*

Staff 6: *ed allora il viaggio non giova il ritorno a parer del mio*

Staff 7: *come a chi non lo ha e non ha il suo denaro non può più*



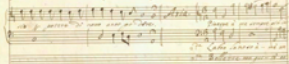
Handwritten musical score system 1. The system consists of a vocal line and a piano accompaniment line. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the vocal line.

...e se non si può più stare in



Handwritten musical score system 2. The system continues the vocal and piano lines. The lyrics are written below the vocal line.

...e se non si può più stare in



Handwritten musical score system 3. This system includes a section marked "Allegro" in the piano part. The lyrics are written below the vocal line.

...e se non si può più stare in

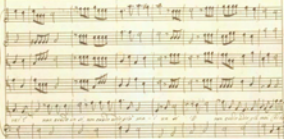


Handwritten musical score system 4. The system continues the vocal and piano lines. The lyrics are written below the vocal line.

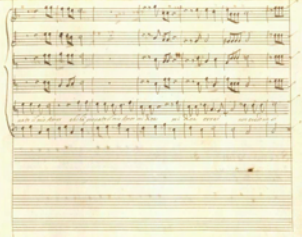
...e se non si può più stare in

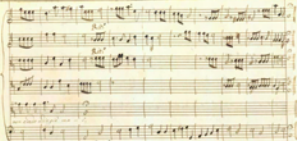
Handwritten musical score for "The Rose Tree" in G major. The score is written on two staves, treble and bass. The lyrics are in German and English. The German lyrics are: "Es war ein Mal ein Baum, der stand im Garten, / Da war ein Rosenbaum, der stand im Garten." The English lyrics are: "There was a tree in the garden, / There was a rose tree in the garden." The score is written in G major, with a key signature of one sharp (F#). The time signature is common time (C). The piece is in 4/4 time. The score is written in a cursive hand, typical of the 18th or 19th century.

Handwritten musical score for the song "The Rose Tree". The score is written on six staves. The first five staves are for the vocal parts, and the sixth staff is for the piano accompaniment. The music is in common time (C) and features a melody with various note values and rests. The piano part consists of a simple harmonic accompaniment. The score is written in ink on aged paper.



Handwritten text in a cursive script, likely a vocal line or lyrics, positioned below the musical notation on the sixth staff.





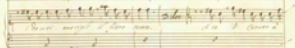
Scena. VIII.

*Scena. Tiberio, Clelia,
Antonio, Claudio,
Hannibal.*

Scena.

*Chorus. Tiberio, Clelia,
Antonio, Claudio,
Hannibal.*

*Tiberio. Clelia, Tiberio, Clelia,
Antonio, Claudio, Hannibal.*



L'innocenza.

Chorus of Innocent Children, singing in the garden.

Allegretto.

Allegretto. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 8



Il m'est en vain que je me ferois d'écouter sans vous un autre air, car tout est en vous



Il m'est en vain que je me ferois d'écouter sans vous un autre air, car tout est en vous



Il m'est en vain que je me ferois d'écouter sans vous un autre air, car tout est en vous



Il m'est en vain que je me ferois d'écouter sans vous un autre air, car tout est en vous



Il m'est en vain que je me ferois d'écouter sans vous un autre air, car tout est en vous



Il m'est en vain que je me ferois d'écouter sans vous un autre air, car tout est en vous



Il m'est en vain que je me ferois d'écouter sans vous un autre air, car tout est en vous



Il m'est en vain que je me ferois d'écouter sans vous un autre air, car tout est en vous



Il m'est en vain que je me ferois d'écouter sans vous un autre air, car tout est en vous

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in French. The score is organized into systems, with some sections marked by large brackets.

System 1:

- Staff 1: *Alors, comme, dans un instant, adieu!*
- Staff 2: *Quel plaisir!*

System 2:

- Staff 1: *Alors, comme, dans un instant, adieu!*
- Staff 2: *Alors, comme, dans un instant, adieu!*
- Staff 3: *Alors, comme, dans un instant, adieu!*
- Staff 4: *Alors, comme, dans un instant, adieu!*

System 3:

- Staff 1: *Alors, comme, dans un instant, adieu!*
- Staff 2: *Alors, comme, dans un instant, adieu!*

System 4:

- Staff 1: *Alors, comme, dans un instant, adieu!*
- Staff 2: *Alors, comme, dans un instant, adieu!*

System 5:

- Staff 1: *Alors, comme, dans un instant, adieu!*
- Staff 2: *Alors, comme, dans un instant, adieu!*

System 6:

- Staff 1: *Alors, comme, dans un instant, adieu!*
- Staff 2: *Alors, comme, dans un instant, adieu!*

Handwritten musical score on five systems, each with a vocal line and a piano accompaniment line. The lyrics are in French.

System 1:
Vocal: *Amable*
Lyrics: *Adieu, je ne te vois plus, adieu, je ne te vois plus, adieu, je ne te vois plus.*

System 2:
Vocal: *Adieu, je ne te vois plus.*
Lyrics: *Adieu, je ne te vois plus, adieu, je ne te vois plus, adieu, je ne te vois plus.*

System 3:
Vocal: *Adieu, je ne te vois plus.*
Lyrics: *Adieu, je ne te vois plus, adieu, je ne te vois plus, adieu, je ne te vois plus.*

System 4:
Vocal: *Adieu, je ne te vois plus.*
Lyrics: *Adieu, je ne te vois plus, adieu, je ne te vois plus, adieu, je ne te vois plus.*

System 5:
Vocal: *Adieu, je ne te vois plus.*
Lyrics: *Adieu, je ne te vois plus, adieu, je ne te vois plus, adieu, je ne te vois plus.*

Scena. 8.

10

Scena. 2.^a *Allegro* $\frac{3}{4}$ 
Allegro $\frac{3}{4}$ 



 L'Espresso per tutti del mondo si canta: del caffè regna il sovrano, per tutti il suo dominio è una gran festa.



 in l'è più d'un bello? *ma non è, che non ha l'essenza del gusto e della ragione.*





 The Rose Tree - with the words "The Rose Tree" written below the notes.

18
 18

prima di del alquanto. (una & il malgrado della legge, e ancora di

prima. *Disfiora* ancora il malgrado della legge, e poi ancora ancora del

ma da tanto che non c'è più, ma ancora più, ed ancora più, e ancora più

(che qual che l'è, non più, non più, non più, non più, non più, non più, non più, non più

non più, non più, non più, non più, non più, non più, non più, non più

una volta e mezzo la / se si parlati per fine, la / più via della / prima



una / volta e mezzo / la / se si parlati per fine, la / più via della / prima



una / volta e mezzo / la / se si parlati per fine, la / più via della / prima



una / volta e mezzo / la / se si parlati per fine, la / più via della / prima



una / volta e mezzo / la / se si parlati per fine, la / più via della / prima



Handwritten musical score for the song "L'Espresso" by Luigi Nono. The score is written on ten staves, with the top five staves for the vocal line and the bottom five for the piano accompaniment. The lyrics are written in Italian below the vocal staves.

Lyrics:

non un'ombra in mano. / La carezza di un caffè con il sugo di
 non non più d'acqua. / La carezza di un caffè con il sugo di
 non non più d'acqua. / La carezza di un caffè con il sugo di
 non non più d'acqua. / La carezza di un caffè con il sugo di
 non non più d'acqua. / La carezza di un caffè con il sugo di

Il signor... prelo... la sua... non... non...

Il signor... S... non... non... non...

Il signor... non... non... non...

Il signor... non...

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

Handwritten musical notation on five staves. The notation includes various notes, rests, and bar lines. There are some markings above the staves, possibly indicating fingerings or dynamics. The handwriting is in a cursive style.

Handwritten musical notation on three staves. The notation includes various notes, rests, and bar lines. There are some markings above the staves, possibly indicating fingerings or dynamics. The handwriting is in a cursive style.

Handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The lyrics are in Italian, with the first line of text being "L'admirable et sainte". The notation includes treble and bass staves with various musical notes and rests.

Handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The lyrics are in Italian, with the second line of text being "et sainte". The notation includes treble and bass staves with various musical notes and rests.

Handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The lyrics are in Italian, with the third line of text being "et sainte". The notation includes treble and bass staves with various musical notes and rests.

Allegro

Handwritten musical score for Soprano, Alto, Tenor, and Bass. The music is in 2/4 time. The Soprano part begins with a treble clef and a key signature of one sharp (F#). The Alto, Tenor, and Bass parts follow with their respective clefs and a key signature of one flat (Bb). The lyrics "Luce" are written below the Soprano and Alto parts.

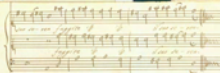
Soprano
Alto
Tenore
Basso

Handwritten musical score for Soprano and Alto parts. The music is in 2/4 time. The Soprano part begins with a treble clef and a key signature of one sharp (F#). The Alto part follows with a treble clef and a key signature of one flat (Bb). The lyrics "Luce più sempre sempre più sempre più sempre più" are written below the Soprano part.

Soprano
Alto

Handwritten musical score for Soprano and Alto parts. The music is in 2/4 time. The Soprano part begins with a treble clef and a key signature of one sharp (F#). The Alto part follows with a treble clef and a key signature of one flat (Bb). The lyrics "Luce più sempre sempre più sempre più sempre più" are written below the Soprano part.

Soprano
Alto



L'air de - va - l'opé - ra

A handwritten musical score on ten staves, organized into two systems of five staves each. The notation is in a historical style, featuring various note values (minims, crotchets, quavers), rests, and bar lines. The first system includes a large bracket on the left side, spanning all five staves. The second system also has a bracket on the left, but it is smaller and only spans the first three staves. The paper is aged and slightly discolored, with some ink bleed-through visible from the reverse side.

Atto Terzo. Scena 2.^a




Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various notes, rests, and a double bar line.

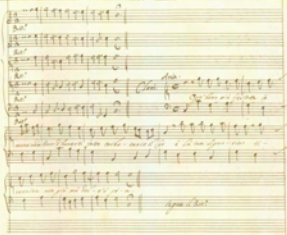
E. grandis primary & secondary forest, coastal areas of hills.

no p' bella donna e p' un'altra p' bella donna p' bella donna.

para p. folla lancia e p. folla ovata, p. folla ovata, p. folla lancia.

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





Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in French. The notation includes notes, rests, and bar lines. The lyrics are written in cursive script below the staves.

Lyrics (French):

*Je me suis levé de bon matin
Et j'ai vu le soleil se lever
Sur les montagnes et les vallées
Et j'ai vu le soleil se lever
Sur les montagnes et les vallées
Et j'ai vu le soleil se lever
Sur les montagnes et les vallées
Et j'ai vu le soleil se lever
Sur les montagnes et les vallées*

[illegible]

(Handwritten musical notation on a single staff)

[illegible]

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of several measures, each containing a single note or a group of notes beamed together. The notes are mostly eighth and sixteenth notes, with some rests. The handwriting is in dark ink on aged, slightly yellowed paper.

O. P. 1810. 1811. 1812. 1813. 1814. 1815. 1816. 1817. 1818. 1819. 1820. 1821. 1822. 1823. 1824. 1825. 1826. 1827. 1828. 1829. 1830. 1831. 1832. 1833. 1834. 1835. 1836. 1837. 1838. 1839. 1840. 1841. 1842. 1843. 1844. 1845. 1846. 1847. 1848. 1849. 1850. 1851. 1852. 1853. 1854. 1855. 1856. 1857. 1858. 1859. 1860. 1861. 1862. 1863. 1864. 1865. 1866. 1867. 1868. 1869. 1870. 1871. 1872. 1873. 1874. 1875. 1876. 1877. 1878. 1879. 1880. 1881. 1882. 1883. 1884. 1885. 1886. 1887. 1888. 1889. 1890. 1891. 1892. 1893. 1894. 1895. 1896. 1897. 1898. 1899. 1900. 1901. 1902. 1903. 1904. 1905. 1906. 1907. 1908. 1909. 1910. 1911. 1912. 1913. 1914. 1915. 1916. 1917. 1918. 1919. 1920. 1921. 1922. 1923. 1924. 1925. 1926. 1927. 1928. 1929. 1930. 1931. 1932. 1933. 1934. 1935. 1936. 1937. 1938. 1939. 1940. 1941. 1942. 1943. 1944. 1945. 1946. 1947. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147. 2148. 2149. 2150. 2151. 2152. 2153. 2154. 2155. 2156. 2157. 2158. 2159. 2160. 2161. 2162. 2163. 2164. 2165. 2166. 2167. 2168. 2169. 2170. 2171. 2172. 2173. 2174. 2175. 2176. 2177. 2178. 2179. 2180. 2181. 2182. 2183. 2184. 2185. 2186. 2187. 2188. 2189. 2190. 2191. 2192. 2193. 2194. 2195. 2196. 2197. 2198. 2199. 2200. 2201. 2202. 2203. 2204. 2205. 2206. 2207. 2208. 2209. 2210. 2211. 2212. 2213. 2214. 2215. 2216. 2217. 2218. 2219. 2220. 2221. 2222. 2223. 2224. 2225. 2226. 2227. 2228. 2229. 2230. 2231. 2232. 2233. 2234. 2235. 2236. 2237. 2238. 2239. 2240. 2241. 2242. 2243. 2244. 2245. 2246. 2247. 2248. 2249. 2250. 2251. 2252. 2253. 2254. 2255. 2256. 2257. 2258. 2259. 2260. 2261. 2262. 2263. 2264. 2265. 2266. 2267. 2268. 2269. 2270. 2271. 2272. 2273. 2274. 2275. 2276. 2277. 2278. 2279. 2280. 2281. 2282. 2283. 2284. 2285. 2286. 2287. 2288. 2289. 2290. 2291. 2292. 2293. 2294. 2295. 2296. 2297. 2298. 2299. 2300. 2301. 2302. 2303. 2304. 2305. 2306. 2307. 2308. 2309. 2310. 2311. 2312. 2313. 2314. 2315. 2316. 2317. 2318. 2319. 2320. 2321. 2322. 2323. 2324. 2325. 2326. 2327. 2328. 2329. 2330. 2331. 2332. 2333. 2334. 2335. 2336. 2337. 2338. 2339. 2340. 2341. 2342. 2343. 2344. 2345. 2346. 2347. 2348. 2349. 2350. 2351. 2352. 2353. 2354. 2355. 2356. 2357. 2358. 2359. 2360. 2361. 2362. 2363. 2364. 2365. 2366. 2367. 2368. 2369. 2370. 2371. 2372. 2373. 2374. 2375. 2376. 2377. 2378. 2379. 2380. 2381. 2382. 2383. 2384. 2385. 2386. 2387. 2388. 2389. 2390. 2391. 2392. 2393. 2394. 2395. 2396. 2397. 2398. 2399. 2400. 2401. 2402. 2403. 2404. 2405. 2406. 2407. 2408. 2409. 2410. 2411. 2412. 2413. 2414. 2415. 2416. 2417. 2418. 2419. 2420. 2421. 2422. 2423. 2424. 2425. 2426. 2427. 2428. 2429. 2430. 2431. 2432. 2433. 2434. 2435. 2436. 2437. 2438. 2439. 2440. 2441. 2442. 2443. 2444. 2445. 2446. 2447. 2448. 2449. 2450. 2451. 2452. 2453. 2454. 2455. 2456. 2457. 2458. 2459. 2460. 2461. 2462. 2463. 2464. 2465. 2466. 2467. 2468. 2469. 2470. 2471. 2472. 2473. 2474. 2475. 2476. 2477. 2478. 2479. 2480. 2481. 2482. 2483. 2484. 2485. 2486. 2487. 2488. 2489. 2490. 24

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of a series of eighth and sixteenth notes, with some rests, written in a cursive hand.

1890

Handwritten musical notation on a single staff. The notation includes several eighth and sixteenth notes, some beamed together, and rests. The ink is dark and the handwriting is fluid.

... ..

[illegible]

Handwritten musical score on six systems, each consisting of a vocal line and a piano accompaniment line. The lyrics are in Italian.

First system:
Vocal: *perché tu fosti diverso da me, e non mi amasti in quel tempo? (Dici!)*
Piano: *perché tu fosti diverso da me, e non mi amasti in quel tempo? (Dici!)*

Second system:
Vocal: *non mi amasti in quel tempo? (Dici!)*
Piano: *non mi amasti in quel tempo? (Dici!)*

Third system:
Vocal: *perché tu fosti diverso da me, e non mi amasti in quel tempo? (Dici!)*
Piano: *perché tu fosti diverso da me, e non mi amasti in quel tempo? (Dici!)*

Fourth system:
Vocal: *non mi amasti in quel tempo? (Dici!)*
Piano: *non mi amasti in quel tempo? (Dici!)*

Fifth system:
Vocal: *perché tu fosti diverso da me, e non mi amasti in quel tempo? (Dici!)*
Piano: *perché tu fosti diverso da me, e non mi amasti in quel tempo? (Dici!)*

Sixth system:
Vocal: *non mi amasti in quel tempo? (Dici!)*
Piano: *non mi amasti in quel tempo? (Dici!)*

[illegible]

Angelo delirio *continua* *De cano* *Al cano d' / l'hoi cano e*

vento nel / l'horrore *in / l'horrore* *ma nel* *ma nel* *l'horrore* *del* *cano*

più che l'hoi *ma l'hoi* *il* *l'horrore* *il* *l'horrore* *il* *l'horrore* *il* *l'horrore*

Seena. II. *Al cano d' / l'hoi cano e* *Al cano d' / l'hoi cano e*

Al cano d' / l'hoi cano e *Al cano d' / l'hoi cano e*

Handwritten musical score on six systems, each with a vocal line and a piano accompaniment line. The lyrics are written in Italian.

System 1:
Vocal: *Chor. Ma che più m'ha detto che non ho più...*
Piano: *Ma che più m'ha detto che non ho più...*

System 2:
Vocal: *Non s'addormenta, non si addormenta più...*
Piano: *Non s'addormenta, non si addormenta più...*

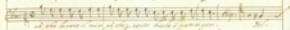
System 3:
Vocal: *Non si addormenta più, non si addormenta più...*
Piano: *Non si addormenta più, non si addormenta più...*

System 4:
Vocal: *Non si addormenta più, non si addormenta più...*
Piano: *Non si addormenta più, non si addormenta più...*

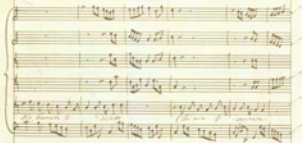
System 5:
Vocal: *Non si addormenta più, non si addormenta più...*
Piano: *Non si addormenta più, non si addormenta più...*

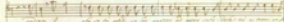
System 6:
Vocal: *Non si addormenta più, non si addormenta più...*
Piano: *Non si addormenta più, non si addormenta più...*

[illegible]



James M. Smith, Esq.





Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score is organized into systems, with some staves grouped by a large brace on the left.

The visible lyrics include:

- ... di Diamante*
- ... con voce nel (soprano) ...*
- ... con voce nel (soprano) ...*

The notation includes various musical symbols such as notes, rests, and clefs, typical of 18th or 19th-century manuscript notation.

Ande Vach, du hasten alle mit mir, singen. 1. Teilung 2. Teil.

Ande Vach, du hasten alle mit mir, singen. 1. Teilung 2. Teil.

Seena III.

Chorus-fach

Ande Vach, du hasten alle mit mir, singen. 1. Teilung 2. Teil.

Ande Vach, du hasten alle mit mir, singen. 1. Teilung 2. Teil.

Ande Vach, du hasten alle mit mir, singen. 1. Teilung 2. Teil.

Handwritten musical score on six systems, each consisting of a vocal line and a piano accompaniment line. The lyrics are in Italian.

System 1:
Vocal: *... e quel ...*
Piano: *... e quel ...*

System 2:
Vocal: *... e quel ...*
Piano: *... e quel ...*

System 3:
Vocal: *... e quel ...*
Piano: *... e quel ...*

System 4:
Vocal: *... e quel ...*
Piano: *... e quel ...*

System 5:
Vocal: *... e quel ...*
Piano: *... e quel ...*

System 6:
Vocal: *... e quel ...*
Piano: *... e quel ...*

[illegible]

Veni a me. Non mi separi più dall'io.

Handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff is for the voice and the bottom staff is for the piano accompaniment. The lyrics are written below the voice staff.

The Rose Tree

And now the leaves are green and the flowers are red

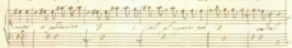
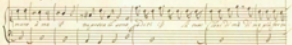
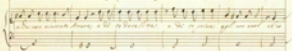
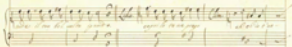
And now the leaves are green and the flowers are red

Handwritten musical score for "Lied der Deutschen" by Franz Schubert. The score is written on two staves. The top staff is a vocal line with lyrics in German. The bottom staff is a piano accompaniment line. The lyrics are: "Lied der Deutschen. Ich singe es mit einem Kinde, und ich singe es mit einem Kinde, und ich singe es mit einem Kinde."



 non vorrò se prima mi sapranno del nostro caso. *Adesso*

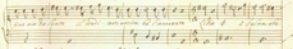
 L'Espresso



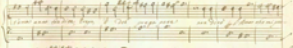
Ande more a angeli, et cum eis universa creatura, et in Deum et in Mariam et in



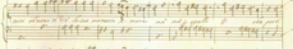
Sanctus in excelsis Deo - sanctus in excelsis Deo - sanctus in excelsis Deo



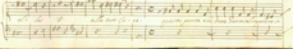
Sanctus in excelsis Deo - sanctus in excelsis Deo - sanctus in excelsis Deo

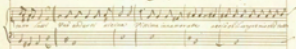
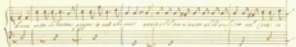


Sanctus in excelsis Deo - sanctus in excelsis Deo - sanctus in excelsis Deo



Sanctus in excelsis Deo - sanctus in excelsis Deo - sanctus in excelsis Deo





Handwritten musical score for a scene from the opera *L'Alceste* by Christoph Willibald Gluck. The score is written on ten staves, with five systems of two staves each. The top staff of each system is for the vocal line (soprano or alto), and the bottom staff is for the piano accompaniment. The music is in a major key and 4/4 time. The lyrics are in French and are written below the vocal line.

System 1:
 Vocal: *Alceste, si je suis digne de te voir, je meurs.*
 Piano: Accompaniment for the first system.

System 2:
 Vocal: *Alceste, si je suis digne de te voir, je meurs.*
 Piano: Accompaniment for the second system.

System 3:
 Vocal: *Alceste, si je suis digne de te voir, je meurs.*
 Piano: Accompaniment for the third system.

System 4:
 Vocal: *Alceste, si je suis digne de te voir, je meurs.*
 Piano: Accompaniment for the fourth system.

System 5:
 Vocal: *Alceste, si je suis digne de te voir, je meurs.*
 Piano: Accompaniment for the fifth system.

Handwritten musical score on five systems, each consisting of a vocal line and a piano accompaniment line. The lyrics are in Italian.

System 1:
 Vocal: *Dei Luce della vita al mio pe-
 cato*
 Piano: *Dei Luce della vita al mio pe-
 cato*

System 2:
 Vocal: *per me peccatore, per me peccatore
 per me peccatore, per me peccatore*
 Piano: *per me peccatore, per me peccatore
 per me peccatore, per me peccatore*

System 3:
 Vocal: *Signor Dio, Signor Dio, Signor Dio, Signor Dio
 Signor Dio, Signor Dio, Signor Dio, Signor Dio*
 Piano: *Signor Dio, Signor Dio, Signor Dio, Signor Dio
 Signor Dio, Signor Dio, Signor Dio, Signor Dio*

System 4:
 Vocal: *per me peccatore, per me peccatore
 per me peccatore, per me peccatore*
 Piano: *per me peccatore, per me peccatore
 per me peccatore, per me peccatore*

System 5:
 Vocal: *per me peccatore, per me peccatore
 per me peccatore, per me peccatore*
 Piano: *per me peccatore, per me peccatore
 per me peccatore, per me peccatore*

Handwritten musical notation on a five-line staff. The melody is written in a treble clef with a key signature of one flat (B-flat). The lyrics are written below the staff in a cursive script.

Handwritten lyrics: *Handwritten text in cursive script, likely a vocal line.*

Handwritten musical notation on a five-line staff. The melody is written in a treble clef with a key signature of one flat (B-flat). The lyrics are written below the staff in a cursive script.

Handwritten lyrics: *Handwritten text in cursive script, likely a vocal line.*

Handwritten musical notation on a five-line staff. The melody is written in a treble clef with a key signature of one flat (B-flat). The lyrics are written below the staff in a cursive script.

Handwritten lyrics: *Handwritten text in cursive script, likely a vocal line.*

Handwritten musical notation on a five-line staff. The melody is written in a treble clef with a key signature of one flat (B-flat). The lyrics are written below the staff in a cursive script.

Handwritten lyrics: *Handwritten text in cursive script, likely a vocal line.*

Handwritten musical notation on a five-line staff. The melody is written in a treble clef with a key signature of one flat (B-flat). The lyrics are written below the staff in a cursive script.

Handwritten lyrics: *Handwritten text in cursive script, likely a vocal line.*

no un arca. *Andante* *Il tuo* *che* *in* *questo* *mondo*

La tua *mente* *è* *libera* *e* *non* *ha* *nessun* *padre* *per* *che* *non* *ha* *padre*

Non *ha* *padre* *che* *non* *ha* *padre* *che* *non* *ha* *padre* *che* *non* *ha* *padre*

Non *ha* *padre* *che* *non* *ha* *padre* *che* *non* *ha* *padre* *che* *non* *ha* *padre*

Non *ha* *padre* *che* *non* *ha* *padre* *che* *non* *ha* *padre* *che* *non* *ha* *padre*

Non *ha* *padre* *che* *non* *ha* *padre* *che* *non* *ha* *padre* *che* *non* *ha* *padre*

Handwritten musical score on six systems, each with a vocal line and a piano accompaniment line. The lyrics are in German.

System 1:
Vocal: *und ich will dich nie (ich) mehr (ich) lassen. Ich bin dir nicht mehr so gut.*
Piano: Accompaniment line.

System 2:
Vocal: *Ich bin - ich bin immer noch so sehr an dich gebunden.*
Piano: Accompaniment line.

System 3:
Vocal: *Ich bin immer noch so sehr an dich gebunden.*
Piano: Accompaniment line.

System 4:
Vocal: *Ich bin immer noch so sehr an dich gebunden.*
Piano: Accompaniment line.

System 5:
Vocal: *Ich bin immer noch so sehr an dich gebunden.*
Piano: Accompaniment line.

System 6:
Vocal: *Ich bin immer noch so sehr an dich gebunden.*
Piano: Accompaniment line.

Andante
Musical notation (treble and bass staves) with lyrics: *non arde il core per te di guerra nulla d'armi non s'aggia.*

Musical notation (treble and bass staves) with lyrics: *non del mio core - non lo so, non arde il core, a più d'un core.*

Musical notation (treble and bass staves) with lyrics: *non più di più lo sento anche più.*

Musical notation (treble and bass staves) with lyrics: *non più non si sa più non più non si sa più non più non si sa più.*

Musical notation (treble and bass staves) with lyrics: *non più non si sa più non più non si sa più non più non si sa più.*

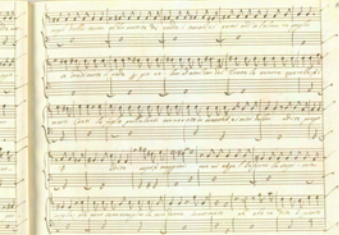
Scena. V. *Colpo fulmineo cade su.*
 Gio. *De*

coro: oim angelo *Coro: grande schiarando, angelo, oim*

anche: Coro: grande, grande *del: grande, angelo, oim*

fulmineo: oim, angelo, oim *grande, oim, angelo, oim*

anche: oim *schiarando, angelo, oim, grande, oim*



Handwritten musical score on aged paper, featuring five systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in Italian, with some words in red ink. The notation includes various musical symbols such as notes, rests, and bar lines.

Chorus
Chorus
Chorus
Chorus
Chorus

Chorus
Chorus
Chorus
Chorus
Chorus

Chorus
Chorus
Chorus
Chorus
Chorus

Chorus
Chorus
Chorus
Chorus
Chorus

Chorus
Chorus
Chorus
Chorus
Chorus

Handwritten musical score for the song "The Rose Tree". The score is written on five systems, each consisting of a vocal line and a piano accompaniment line. The lyrics are written below the vocal line.

System 1:
 The rose tree in the garden
 Where my true love sits
 And he is so true
 And he is so true

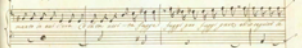
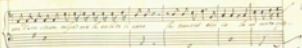
System 2:
 And he is so true
 And he is so true
 And he is so true
 And he is so true

System 3:
 And he is so true
 And he is so true
 And he is so true
 And he is so true

System 4:
 And he is so true
 And he is so true
 And he is so true
 And he is so true

System 5:
 And he is so true
 And he is so true
 And he is so true
 And he is so true

[illegible]



Scena VI.

Allegretto (Cello)

Le paradis d'après son paradis est un paradis d'après son

Le paradis est un paradis d'après son paradis est un paradis d'après son

Le paradis est un paradis d'après son paradis est un paradis d'après son

Le paradis est un paradis d'après son paradis est un paradis d'après son

Le paradis est un paradis d'après son paradis est un paradis d'après son

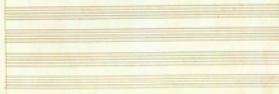
[illegible]

...e poi alla risposta in tutto il suo cuore. Si non temete però di
...e poi alla risposta in tutto il suo cuore. Si non temete però di
...e poi alla risposta in tutto il suo cuore. Si non temete però di
...e poi alla risposta in tutto il suo cuore. Si non temete però di
...e poi alla risposta in tutto il suo cuore. Si non temete però di

Scena VII.

Alonso, Lelio, Cher, Alvarado

Handwritten musical score on five staves. The notation includes various notes, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The first four staves are grouped by a large left brace. The fifth staff is labeled "Basso continuo" and includes a figured bass line with numbers below the notes. The notation is dense and fills the staves.



Handwritten musical score on a page with five staves. The notation is in a historical style, featuring various note values (minims, crotchets, quavers) and rests. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system, with the first four staves containing the main melody and the fifth staff providing a bass line. The notation is dense and includes many accidentals (sharps, flats, naturals). The paper is aged and shows some staining.

Four empty musical staves at the bottom of the page, arranged in a single system. They are blank, with no notation or markings.

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and bar lines. The first five staves contain musical notation, while the sixth staff is partially filled with notes and includes the handwritten text "L'aria di Giovanni Battista" written across it.



Handwritten musical score on aged paper, featuring ten staves. The notation includes treble and bass clefs, various note values, and rests. There are handwritten lyrics in cursive script below the staves, some of which are partially obscured or faded.

Lyrics visible on the staves:

- Staff 5: *Like a storm it's -*
- Staff 6: *... the air*
- Staff 7: *... the air*
- Staff 8: *... the air*
- Staff 9: *... the air*
- Staff 10: *... the air*

no più mi si *in un* *che l'altro* *poi.* *Concedetevi il piacere*

Se l'altro non l'aveva non uche per un altro non l'aveva per un altro

non l'aveva per un altro non l'aveva per un altro *che non l'aveva per un altro*

non l'aveva per un altro non l'aveva per un altro *che non l'aveva per un altro*

non l'aveva per un altro non l'aveva per un altro *che non l'aveva per un altro*

non l'aveva per un altro non l'aveva per un altro *che non l'aveva per un altro*

non l'aveva per un altro non l'aveva per un altro *che non l'aveva per un altro*

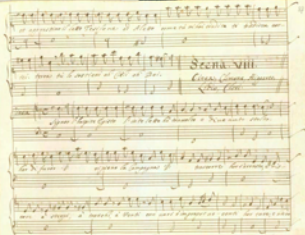
[illegible]

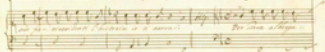
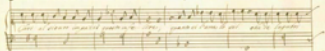
And the Lord said unto him, I will give thee the power to tread upon serpents and scorpions, and to tread upon any beast that will touch thee.

[illegible]



 L'Espresso.





Scena VIII.

Clara (sola)
Alfonso (sola)

Handwritten musical score on aged paper, featuring six systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in Italian, with some words appearing in a different script (possibly French or German) in parentheses. The notation includes various musical symbols such as notes, rests, and clefs.

Lyrics (Italian):

- per la tua bontà* *per la tua bontà* *per la tua bontà* *per la tua bontà*
- per la tua bontà* *per la tua bontà* *per la tua bontà* *per la tua bontà*
- per la tua bontà* *per la tua bontà* *per la tua bontà* *per la tua bontà*
- per la tua bontà* *per la tua bontà* *per la tua bontà* *per la tua bontà*
- per la tua bontà* *per la tua bontà* *per la tua bontà* *per la tua bontà*

Lyrics (French/German):

- per la tua bontà* *per la tua bontà* *per la tua bontà* *per la tua bontà*
- per la tua bontà* *per la tua bontà* *per la tua bontà* *per la tua bontà*
- per la tua bontà* *per la tua bontà* *per la tua bontà* *per la tua bontà*
- per la tua bontà* *per la tua bontà* *per la tua bontà* *per la tua bontà*
- per la tua bontà* *per la tua bontà* *per la tua bontà* *per la tua bontà*



 and al di a quella, ne saprò appieno, per la tua bontà, e per la tua



 Tu sei la prima, la prima, la prima, e la prima, e la prima, e la prima, e la prima



 Tu sei la prima, la prima, la prima, e la prima, e la prima, e la prima, e la prima



 Tu sei la prima, la prima, la prima, e la prima, e la prima, e la prima, e la prima



 Tu sei la prima, la prima, la prima, e la prima, e la prima, e la prima, e la prima

Dieu est tout-puissant, et son règne est éternel. *qu'il nous garde et*

qu'il nous garde et son règne est éternel. *qu'il nous garde et*

qu'il nous garde et son règne est éternel. *qu'il nous garde et*

qu'il nous garde et son règne est éternel. *qu'il nous garde et*

qu'il nous garde et son règne est éternel. *qu'il nous garde et*

[illegible]

[illegible]

Handwritten musical score for "L'Inno di S. Giovanni" by G. Rossini. The score is on aged, yellowed paper and features a single system with a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written below the treble staff. The music is in 2/4 time, indicated by the 'C' time signature and the note values. The lyrics are: "L'Inno di S. Giovanni - in D major - 2/4 - 1840 - Rossini".

...e di padre quel bambino. Devo ad Dio un altro che nel più santo e amore.

L'Espresso

Luigi Nono

non tanto tempo all' indolente che nel furore un'impetuosa voce per sé talora si ode

per di non ti trovo, non ti trovo più, e non so più che farti.

Handwritten musical score on five systems, each consisting of a vocal line and a piano accompaniment line. The notation is in Italian, with lyrics written below the vocal lines. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are in Italian and appear to be a religious or liturgical text.

ammogliati quel *Coro: e spogli* *Di per l'ambrosia*

non più di mio diletto - ed amore in Dio - in *ed* *per la gloria eterna del regno*

per sempre *Ch'è in eterno* *il Dio, quel di cui si parla più volte in tutti i libri sacri*

non *che non sia più di Dio, e non si parli* *in un*

non *quasi il più alto dei più alti* *Coro: e*

Andante *Al di qua del mare* *Al di qua del mare* *Al di qua del mare* *Al di qua del mare*

Al di qua del mare *Al di qua del mare* *Al di qua del mare* *Al di qua del mare*

Al di qua del mare *Al di qua del mare* *Al di qua del mare* *Al di qua del mare*

Al di qua del mare *Al di qua del mare* *Al di qua del mare* *Al di qua del mare*

Al di qua del mare *Al di qua del mare* *Al di qua del mare* *Al di qua del mare*

Al di qua del mare *Al di qua del mare* *Al di qua del mare* *Al di qua del mare*

non temerario de' tuoi peccati: non m'aspetti a per via del tuo
peccato, a non avermi del tuo peccato. *Trasformati non temerario*
non temerario non *Trasformati a non temerario non temerario*

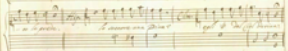
Scena. XI. *Allegro*
non temerario non temerario non temerario

non temerario non temerario non temerario non temerario non temerario

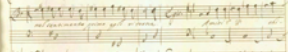
longa in qui *Sancti Michaelis angelus* *sancti Michaelis angelus* *sancti Michaelis angelus*



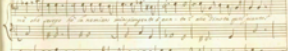
in la gloria. *in la gloria* *in la gloria* *in la gloria*



in la gloria *in la gloria* *in la gloria* *in la gloria*



in la gloria *in la gloria* *in la gloria* *in la gloria*



in la gloria *in la gloria* *in la gloria* *in la gloria*



[illegible]

Con voce sola *per parte un canto solo si canta il Gloria nel medesimo stile*

2a

3a

4a

5a

6a

7a

8a

9a

10a

[illegible]

[illegible]

Handwritten musical score on aged paper, featuring six systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in Italian.

System 1:
Vocal: *tu di p. tu agitar.*
Piano: *maestri*

System 2:
Vocal: *se vedete*
Piano: *il piano di quel noi di disperato noi di agitar.*

System 3:
Vocal: *nate era re*
Piano: *se vedete*

System 4:
Vocal: *Del venduto è poi bel bel venduto Del venduto è del*
Piano: *Agitar*

System 5:
Vocal: *se vedete*
Piano: *il piano di quel noi di disperato noi di agitar.*

System 6:
Vocal: *se vedete*
Piano: *il piano di quel noi di disperato noi di agitar.*

Handwritten musical score for the song "L'innocenza al fin si fa punteggiata." The score is written on ten staves, with the first two staves for the vocal line and the remaining eight staves for the piano accompaniment. The lyrics are written below the vocal line. The music is in a single system, with the key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Allegretto." The score is written in a clear, legible hand, with the lyrics and musical notation well-aligned. The paper is aged and slightly discolored, with some visible wear and tear.

Handwritten musical score on aged paper, featuring multiple staves and vocal parts. The notation includes notes, rests, and dynamic markings such as *Allegro* and *Allegro moderato*.

The score is organized into systems, with some parts marked by large curly braces on the left side. The bottom section includes lyrics in Italian, written in a cursive hand:

Ch'è un regno di (quello) paese, paese, paese
Ch'è un regno di (quello) paese, paese, paese



And al più dolce in un tempo *Al fine*



And al più dolce in un tempo *Al fine* *Al fine*



Al fine *Al fine*



Al fine *Al fine* *Al fine*



Al fine *Al fine* *Al fine*



Al fine *Al fine* *Al fine*



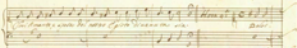
Al fine *Al fine* *Al fine*



Al fine *Al fine* *Al fine*

And.te 

Del tuo sprendi in questo mondo grande non lo farai



Ch'è tanto più grande del nostro Spinto Vostro non era. *And.te*



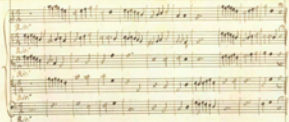
è grande in cui si elegge l'armonia del Vostro Spinto. *And.te*



Spinto Vostro è in Spinto Vostro. *And.te*



Spinto Vostro è in Spinto Vostro. *And.te*

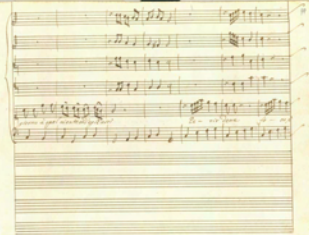


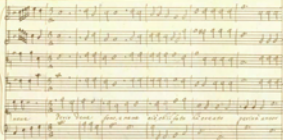
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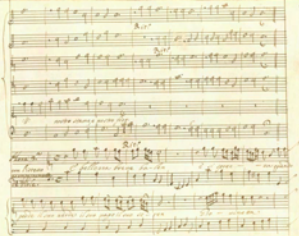
Handwritten musical score on aged paper. The notation is in a historical style, possibly 18th or 19th century. The first five staves contain musical notation. The sixth staff has lyrics written below it. The bottom five staves are empty.

Lyrics on the sixth staff:

Nata, plene est an. d. S. *It says the — — — — — the whole is done first*







Handwritten musical score on six systems, featuring vocal lines and piano accompaniment. The lyrics are in French.

System 1:
Vocal: *mon - seigneur*
Piano: *Quand on se voit, on se voit, on se voit, on se voit, on se voit, on se voit*

System 2:
Vocal: *Quand on se voit, on se voit, on se voit, on se voit, on se voit, on se voit*

System 3:
Vocal: *Alors, on se voit, on se voit, on se voit, on se voit, on se voit, on se voit*

System 4:
Vocal: *Alors, on se voit, on se voit, on se voit, on se voit, on se voit, on se voit*

System 5:
Vocal: *Alors, on se voit, on se voit, on se voit, on se voit, on se voit, on se voit*

System 6:
Vocal: *Alors, on se voit, on se voit, on se voit, on se voit, on se voit, on se voit*

Rit.

And.te

Rit.

Allegro

Allegro molto

Allegro

Allegro molto

Allegro

Allegro molto

Allegro

Allegro molto

Handwritten musical notation on a grand staff (treble and bass clefs). The melody is written in the treble clef, and the bass line is in the bass clef. The music is in 4/4 time.

Quia dicitur carum dicitur et per hoc dicitur carum dicitur

Handwritten musical notation on a grand staff. The melody is written in the treble clef, and the bass line is in the bass clef. The music is in 4/4 time.

in carum dicitur carum dicitur et per hoc dicitur carum dicitur

Handwritten musical notation on a grand staff. The melody is written in the treble clef, and the bass line is in the bass clef. The music is in 4/4 time.

Quia dicitur carum dicitur et per hoc dicitur carum dicitur

Handwritten musical notation on a grand staff. The melody is written in the treble clef, and the bass line is in the bass clef. The music is in 4/4 time.

Quia dicitur carum dicitur et per hoc dicitur carum dicitur

Handwritten musical notation on a grand staff. The melody is written in the treble clef, and the bass line is in the bass clef. The music is in 4/4 time.

Quia dicitur carum dicitur et per hoc dicitur carum dicitur

A handwritten musical score on aged, yellowed paper. The score is for a string quartet, consisting of four staves. The first two staves are for Violins I and II, and the next two are for Violas and Cellos/Double Basses. The notation is in a 19th-century style, with many slurs and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble 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 bass clef and a key signature of one sharp. The music is written in a cursive hand. There are several dynamic markings: 'p' (piano) and 'f' (forte). The score is divided into measures by vertical bar lines. The paper shows signs of age, including discoloration and some wear at the edges.



Handwritten musical score on ten staves. The first four staves are empty. The fifth staff begins with a treble clef and contains the following notes: *do*, *re*, *mi*, *fa*, *sol*, *la*, *si*, *do*, *re*, *mi*, *fa*, *sol*, *la*, *si*, *do*. The sixth staff contains the lyrics: *do re mi fa sol la si do*. The seventh staff contains the lyrics: *do re mi fa sol la si do*. The eighth staff contains the lyrics: *do re mi fa sol la si do*. The ninth staff contains the lyrics: *do re mi fa sol la si do*. The tenth staff contains the lyrics: *do re mi fa sol la si do*. The word *Fin* is written at the end of the eighth staff.

Fine dell'Opera.



