

Recit.^{to} Dopo L' introduzione

Violini

Viola

Donato.

Moto

molto.

Basso

mp

mp

mp

mp

Si, per mia ven tura sotto il

arco

Handwritten musical score for the first system. It consists of four staves. The top three staves are for piano accompaniment, and the bottom staff is for the vocal line. The vocal line includes the lyrics: *Ferro di lan cia la ra ci na Il Giovi ne del fredo La nei campi ma*. The notation is in a historical style, with various note values and rests.

Handwritten musical score for the second system. It continues the piece with tempo markings: *Lento.* and *1^o tempo*. The system includes four staves, with the vocal line at the bottom. The lyrics *ri Di Pa les ti na* are written under the vocal line. The notation continues with various musical symbols and clefs. A double bar line is present in the middle of the system.

Handwritten musical score for the first system. It consists of five staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The lyrics are written in Italian and are positioned between the staves.

Un lustro spera o mai da che la fama ~~che~~ ^{che} gio per ps

Handwritten musical score for the second system. It consists of five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The lyrics are written in Italian and are positioned between the staves.

cozia Ne ancor smentita fu

Ma... l'ivi resse se il miore sale fra

questi delle croce guerrier si nascon desse

Ohime! -- Vanità -- mori e nuda ti re-morri

A celar d'arlipor or a glioc chiathruu Eapresse
 nu o gni fatalc

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics are in Italian and include the words: "vento", "Ecco do- nato", "a che destra a- ten- to", "Al bin di qui tra m'er subito". The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including discoloration and some staining.

corni ad esplorar la via

Bertram, la guardia

mia fa che d'intor no reghi si che se il mio castello Beraglio forse de' disegni

Spiritoso

Handwritten musical score for the first system. It includes vocal staves with lyrics and instrumental staves with musical notation. The tempo is marked *Spiritoso*. The lyrics are: *rei rapi da qual ba - len* and *Ese quiesca al bisogno*.

ga alba

Handwritten musical score for the second system. It continues the vocal and instrumental parts from the first system. The lyrics are: *i cerni mei* and *voi cari si ri piace sull'agrim*.

Handwritten musical score for the first system. It consists of five staves. The top four staves are for vocal parts, and the bottom staff is for piano accompaniment. The lyrics are written below the vocal staves.

sala dei festi ni an date la vi raggiungero' Poi ch'il de

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

si re Prima d'ogni cosa, M'alletta M'alletta ad abra ciar la saggia sposa

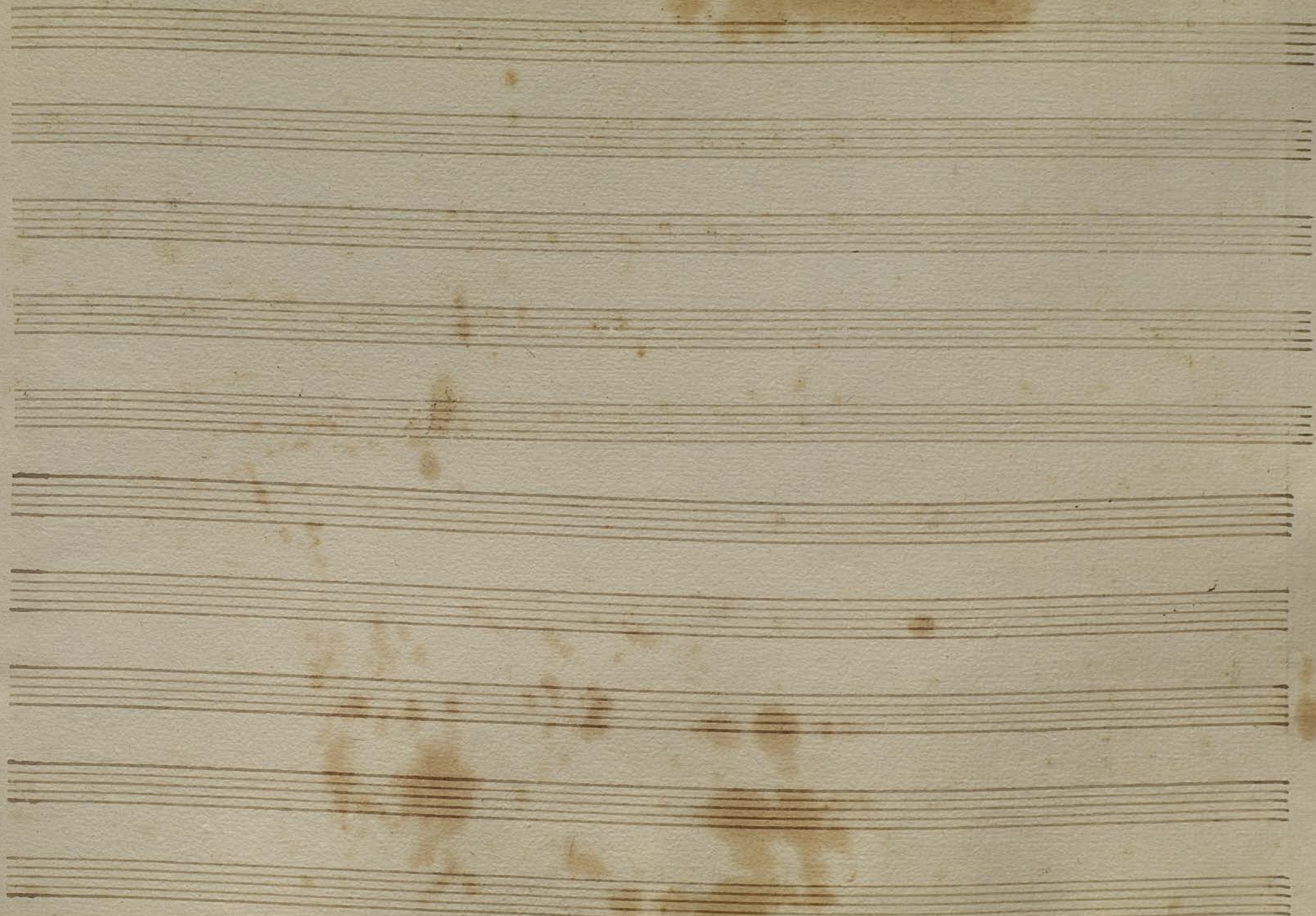
Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings.

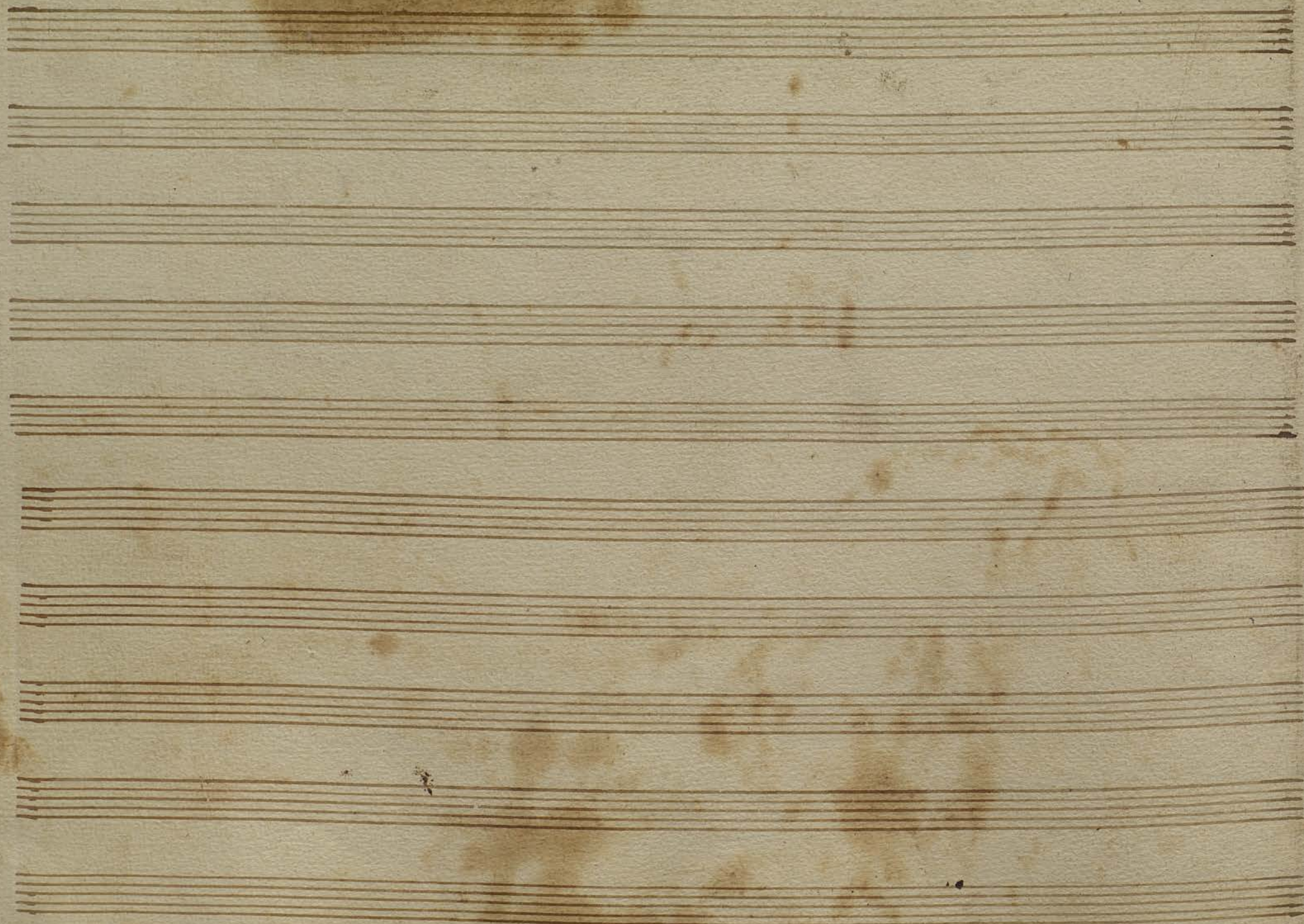
The score is organized into two main systems, each containing four staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). Dynamic markings such as *molto*, *unmo*, *viol*, *viollo*, and *Passo* are present, indicating changes in volume or mood.

The first system (top half) shows a complex melodic line in the upper staves, with a prominent *molto* marking on the second staff. The lower staves of this system feature a more rhythmic, bass-like line. The second system (bottom half) continues the melodic development in the upper staves, with a *Passo* marking on the third staff, suggesting a change in tempo or character.

The paper is aged and shows signs of wear, including discoloration and some ink bleed-through from the reverse side.

5/
=
#





Introduzione

Senore se

Maestoso

all.

Bassi

Il di = giv ca de tra mon ta il Sole

la not = tein va = de la notte in va = de di Ca le do ni a an ti co

Bassi

Suol di Ca le do ni a l'an ti co Suol l'antico Suol l'antico Suol

Bassi

E ben giv L'o ra di ri po Sar di ri po sar as sai fi =

nora Su di la tromba Su di la tromba Ri mo reg = giv ri mo reg giv ri mo reg =

givar E ben giv l'o ra di ri po Sar e ben giv l'o ra di ri =

Bassi

po = Sar as sai u di ro no

F

I fier cin = ghial fra misto al si bi lo al si bi lo d'a en ti stra
le si si fra misto al si bi lo d'a cu = ti stral fra mis to al
si bi lo al si bi lo d'a cu ti stra le si si tra mis to al
si bi lo d'a cu ti stral *Bassi* *E l'a riain*
pa ce Il bos = co ta ce Pla cossi il ma = re
en triam che l'o ra di ri po = sar en triam che
l'ora di ri po sar di ri po sar di ri po sar en triam che l'ora
di ri po sar en triam che l'o ra di ri po =
sar *ma pri a l'ain ta vo la si can tian cor tra l'io di*
Bacco Ei lai d'a mor

vi = va la vi ta = vi va la vi = ta vi va vi = va la vi ta del
 Cac cia tor viva viva vi va la vi ta del caccia tor re si si vi
 va la vi ta vi va la vi ta del caccia tor vi va viva vi va la
 vi ta del caccia = tor re si si vi va la vi ta vi va la
 vi ta del caccia tor viva viva vi va la vi ta vi va la vi ta vi va la
 vi ta del caccia tor viva viva vi va la vi ta vi va la vi ta vi va la
 vi ta del caccia = tor del caccia = tor del cac = cia tor del
 cac cia tor

Moderato
 30

Sostenuto
 33

sven tu ra to lo

se qui ta lo se qui ta o gnora fra pia cer il ri mor so fe ro = ce sor do fu d'amista de la
 vo = ce u sur po l'af fi da to po ter l'af fi da to po ter

allegro

Ma quale co' impuro vi so di guerra verso noi appressando si
osser viam os = ser viam dal mon te dis cen de de Cro-
cia ti uno stuol de cro cia ti uno stuol che sa ra' di cro ciati u no stuol che
sa ra
allegro 31
già l'i ni guo pa ven ta
Suon il rim bon bog li pare il rim bon bog li pare d'un tuono una vol ta pu ni ci lo oh
Dio forse al lor ce se ra' di tre mar una vol ta pu ni ci lo oh Dio
for se al lor ce se = ra' di tre mar for se al lor ce se = ra' di tre = mar
for se al lor ce se ra = ce se ra' di = tre mar for se al lor = ce se ra =
di tre mar di tre =

200

for seal lor = *ce se rà = di tre mar* *Di tre mar* ^{bis}

ah una votta pu ni ci lo pu ni ci looh Dio pu =

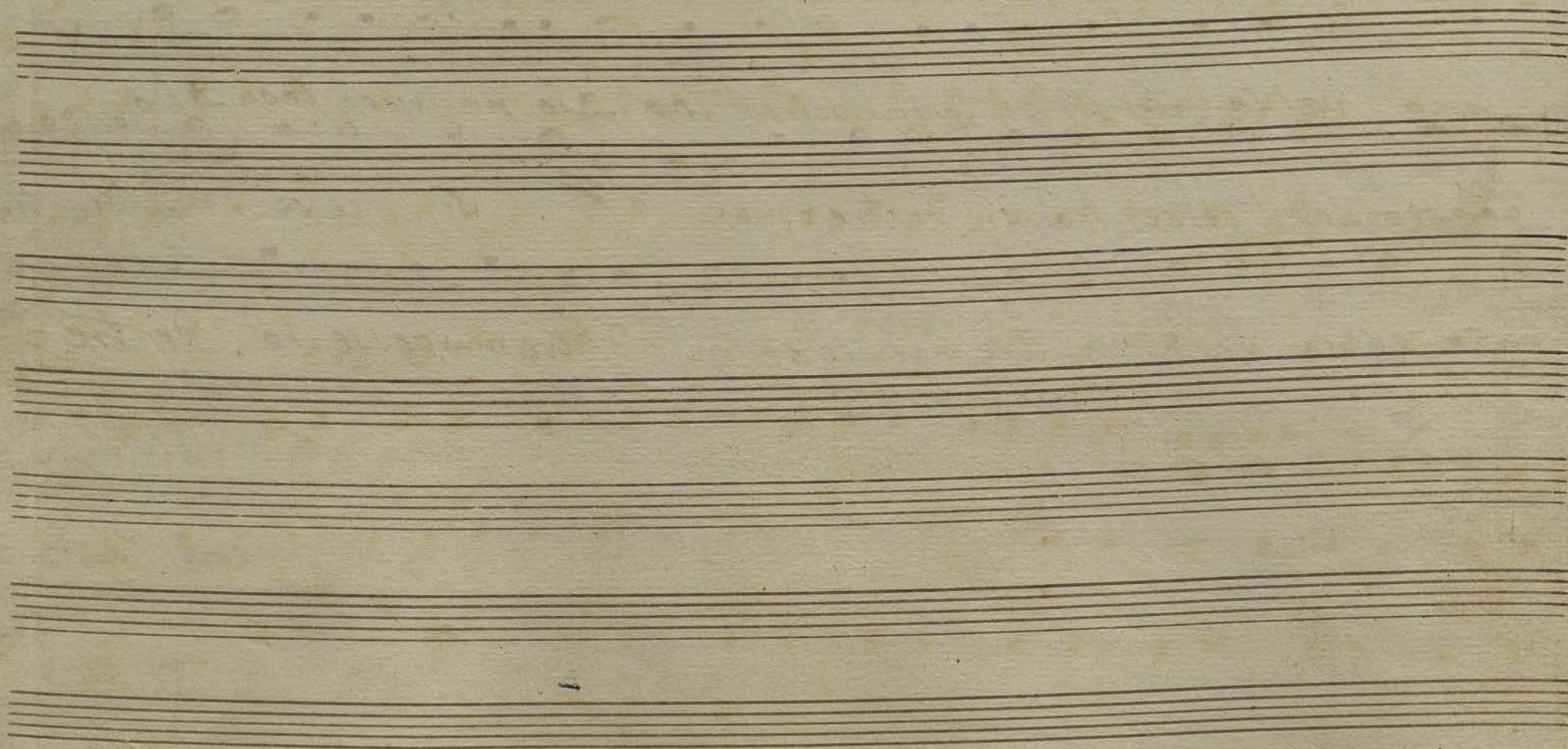
ni ci looh Dio for seal lor ce se rà si di tre mar

una votta pu ni ci lo pu ni ci looh Dio pu ni ci looh Dio

for seal lor ce se rà si di tre = mar *si ce se rà di = tre =*

mar ce se rà di = tre mar ce se rà di tre mar, cesse = rà di tre =

mar si ce se = rà di = tre mar



maes.^{so}

Introduccione

Fenore 1.^o

Allegro *Bassi*

di = già ca de tra mont ail sole la notte in va = de la notte in va = de

di Ca le do nia l'an ti co suol di Ca le do nia l'an ti co suol

Bassi
E ben già L'ora di ri po sar di ri po sar assai fi = nora

Su di la tromba s'udi la tromba Rimoreg giar Rimoreggjar E ben già l'ora

di ri po sar e ben già l'o ra di ri = po = sar assai u di ri no

I fier cin ghal framistoal si bi lo al si bi lo d'a cu ti stra le si.

si fra mistoal si bi lo d'a cu ti stral framistoal si bi lo al si bi lo d'a =

cu ti stra le si si fra mistoal si bi lo d'a cu ti stral

V.S.

Bassi *Bassi*

E l'aria in pace il Bos co tace Poco sul mare

en triamche l'ora di ri po sar en triamche l'ora di ri po sar di ri po =

sar en triamche l'ora di ri po sar en triamche l'ora di ri = po =

sar ma pira l'ain t'avo la si can tian cor fra l'io di Bacco

Ci lai d'a mor vi va la vi ta = vi va la vi = ta vi va

vi = va la vi ta del caccia tor vi va vi va vi va la vi ta del caccia to = re si si vi

va la vi ta vi va la vi ta del caccia = tor vi va vi va vi va la vi ta vi va la

vi ta vi va la vi ta del caccia tor del caccia = tor del caccia tor

Modto 30 11 2/2 Lottenuito 33 1

V. I.

Inven tu ra to lo se qui ta to se qui ta o q no ra fra p ia cer il ri mor so fe
ro = ce sor do fu d'a mio ta dea ta ro = ce usur pro' l'affi da to po ter l'affi
da = to po ter ma ga rale co im pro vi so di guer ra
ver so noi appres san do si va os ser viam
Dal mon te dis cen de = de cro cia ti no St uol = de cro cia ti no St uol
che sa ra di cro cia ti no St uol che sa ra
già ti ni cuo pa ven ta ag ni su on il rim bom bo gli pa re il rim =
bom bo gli pa re d'un tu on na vo lta pun ni ci lo oh Dio for se al tor ce se ra di tre mar
H.S.

u na volta pu ni = ci lo oh Dio = forse al lor ce se ra' di tre mar forse al -
lor ce se ra' di tre mar forse al lor ce se ra' = ce se ra' di = tre mar forse al
lor = ce se ra' di tre mar
ah una volta pu ni ci lo pu ni ci lo oh Dio pu ni ci lo oh Dio forse al lor ce se -
ra' si di tre mar ~~una volta pu ni ci lo oh Dio pu ni ci lo oh Dio~~
~~pu ni ci lo oh Dio pu ni ci lo oh~~
Dio forse al lor ce se ra' si di tre mar si ce se ra' di = tre =
mar ce se = ra' di = = tre mar ce se = ra' di tre mar ce se ra' di tre =
mar si ce se ra' di = tre mar

Introduzione

Tenore 2.^o

maestoso *alle.*

Bassi *Bassi*

Il di già ca de tra -
 mon tail so le la not tein = va = de la not tein va = de
 di Ca le do = nia l'an ti co suol di Ca le =
 do nia l'an ti co suol l'an ti co suol l'an ti co suol *Bassi*
 E ben già l'ora di ri po = sar di ri po sar
 as sai fi no ra l'u di la tromba l'u di la tromba
 Ri mo reg = giar - Ri mo reg = giar Ri mo reg giar E ben già l'ora
 di ri po sar e ben già l'o ra di ri = po = sar

V.S.

Bassi *Bassi*

Bassi

as sai u di ro no I fier cin = ghal fra mis toat

si bi lo al si bi lo d'a cu ti stra le si si fra mis toat si bi =

lo d'a cu = ti stral fra mis toat si bi lo al

si = bi lo d'a cu ti stra = le si si tra mis toat si bi =

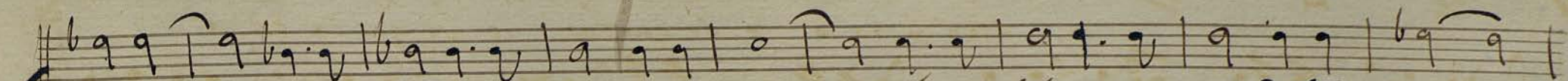
lo d'a cu ti stral *Bassi*

Cae

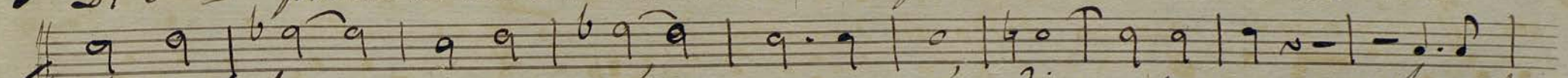
E l'a viam pace Il bos co ta ce Placossi il
ma re placossi il ma = re en triam che l'ora di ri po sar
en triam che l'ora di ri po sar di ri po sar di ri po = sar en triam che l'ora
di ri po sar en triam che l'o ra di ri po = sar
ma pria lam taro = la si can tian = cor tra l'odi
Bacco Ei lai d'a mor Vi = va la vi ta viva la vi = ta viva vi = va la
vi ta del cac cia tor viva vi va viva la vi ta del cac cia tor re si si vi va la
vi ta viva la vi ta del cac cia tor viva viva viva la vi ta del cac cia tor re si si vi =
va la vi ta viva la vi ta del cac cia tor vi va viva viva la vi ta viva la vi ta
Caccia tor del lac = cia tor

mod^{to}
30
2 *sostenuto* 33
4

Sven tu ra to lo se qui ta lo se qui ta o-gno ra gra pia -
cer il ri mor so fe ro = ce sor do gi' d'a mi sta de la vo = ce u sur po l'af fi dat to po -
ter l'af fi da = to po ter *all^o* ma qual e co im pro -
vi so di guerra ver so noi appres = san do si va os ser = viam
os ser viam dal mon te dis cen de = de cro cia ti uno stu ol
= de cro cia ti uno stu ol che sa ra di cro ciati uno stu ol che = sa
ra che sa ra = che sa ra che sa ra che sa ra che sa ra
all^o 31 2
gia l'i ni quo pa ven ta gial'ini cuo pa ven ta ogni
suon il rim bom bo gli pa re il rim bom bo gli pa red'un tuono una volta pu ni sci lo oh
Dio forse al lor ce sera' di tre mar una volta pu ni = ci lo oh



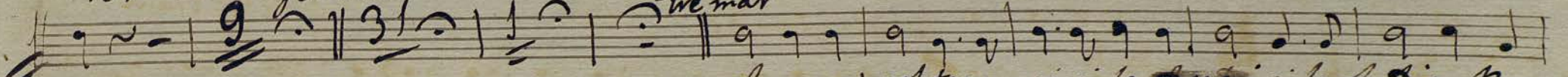
Dio = forse al lor cese ra di tre mar = forse al lor cese ra di tre mar



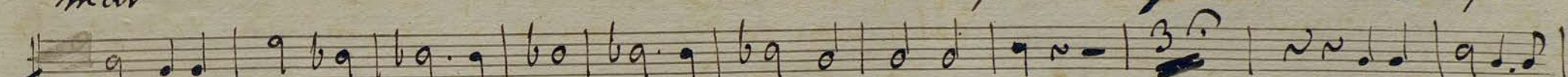
for seal lor ce se ra' = ce se ra' di = tre mar forse al =



lor = forse al lor = ce se ra' di tre mar di tre mar di tre =



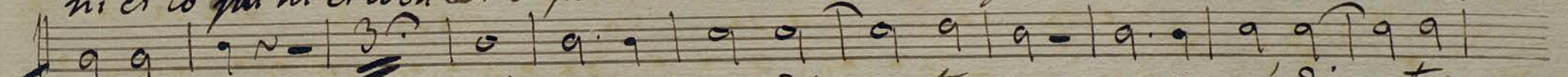
mar ah una volta pu ni ci lo pu ni ci lo oh Dio pu =



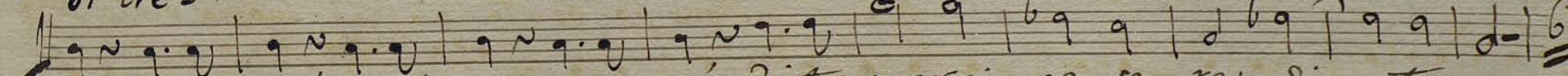
ni ci lo oh Dio forse al lor ce se ra' si di tre mar una volta pu =



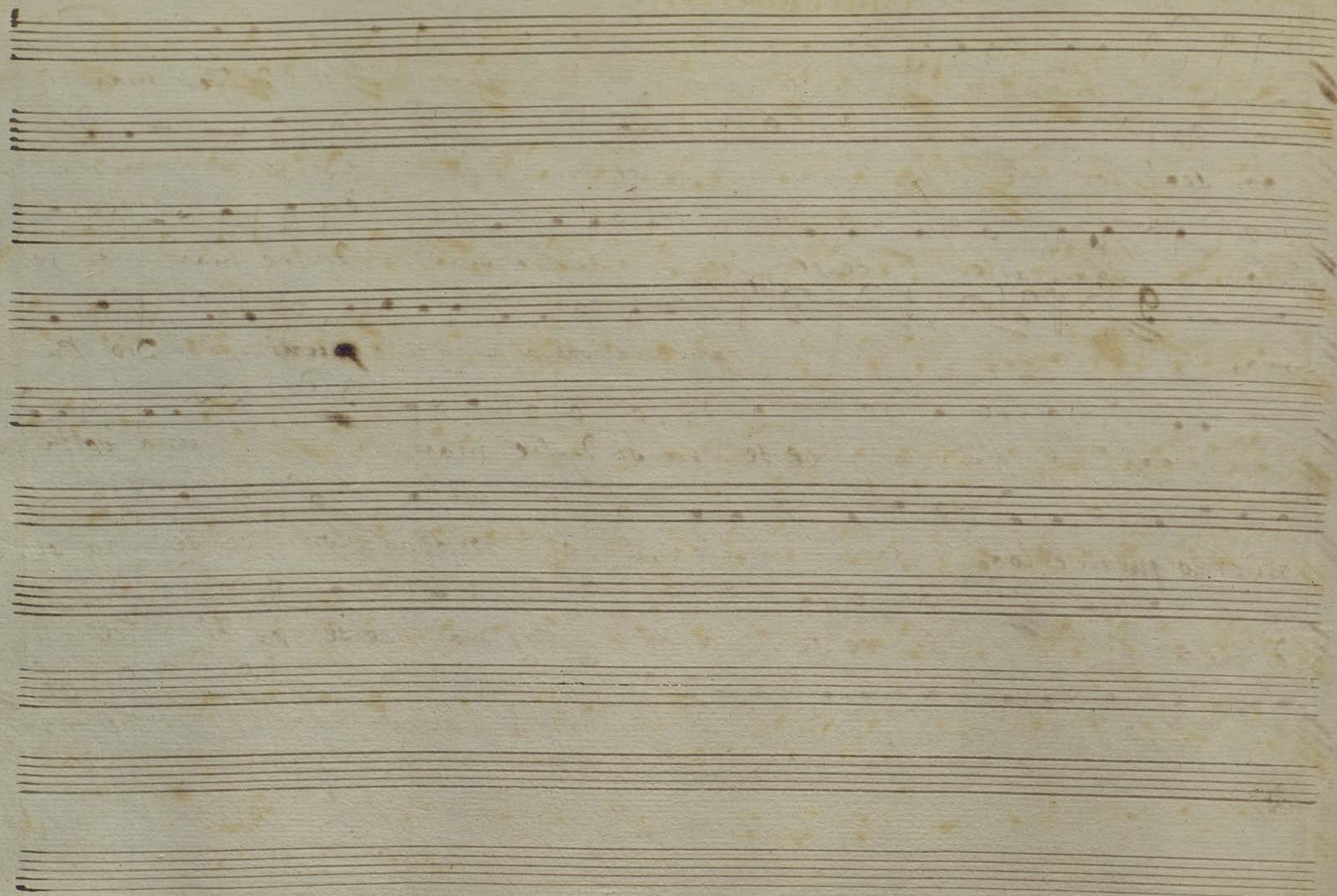
ni ci lo pu ni ci lo oh Dio pu = ni ci lo oh Dio forse al = lor ce se = ra' si



di tre = mar si ce se ra di = tre mar ce se ra' di tre =



mar ce se ra' di tre mar ce se ra' di tre mar si ce se ra di tre mar



Introduzione

Tempo 39

maes^{so} 2 2 19 2 2 6 all^o 5 5 13

2 all^o 3 Bassi

Il di già ca de tra mon tant

So le la notte in va de la notte in va = de di Ca le

do nia l'an ti co Suol di Ca le do nia l'an ti co

Suol l'an ti co Suol l'an ti co Suol E ben già L'ora

Bassi di ri po sar as sai fi no ra

S'u di la trom ba S'u di la trom ba Ri mo reg =

giar rimo reg = giar rimo reg giar E ben già l'o ra

di ri po sar e ben già l'o ra di ri = po = sar

2 Bassi

as sai cu = d'oro no I fier cin ghial framist oal sibi lo al

Si bi lo d'a cu ti Stra le si si fra mis toal si bi lo d'a cu =

ti Stra framist oal si bi lo al Si bi lo d'a cu ti Stra = le si si tra mis toal

Si bi lo d'a cu ti Stra *2 Bassi* E l'a riain pa ce

Il bos co ta ce Placossit ma = re

en triam che l'ora di ri po sar en triam che l'ora di ri po sar di ri po

sar di ri po sar en triam che l'ora di ri po sar en triam che l'o ra di

ri = po = sar ma pria lain tavo la si can tian cor

tra l'io di Bacco Ei lai d'a mor *S.S.*

vi va la vi ta vi va la vi = ta vi va vi va la vi ta del cac cia =
tor viva viva viva la vi ta del caccia tor re si si vi va la vi ta
viva la vi ta del caccia tor viva viva viva la vi ta del caccia to = re si
si vi = va la vi ta vi va la vi ta del caccia = tor vi va viva vi va la
vi ta vi va la vi ta viva la vi ta del caccia =
tor del Caccia =

Sventu rato lo se qui ta lo se qui ta o - gnora fra pia = cer il ri mor so fe ro = ce sor do
fù d'a mistà de la vo = ce u sur po l'affida tto po ter l'af fi da = to = po ter
ma quale co im pro vis so di guer ra ver so noi ap pressan do si
va os ser viam os = ser viam .

dal mon te dis cen de = de cro cia ti uno stuol = de cro =
 cia ti uno stuol = che sa ra' = di cro cia ti u no stuol che = sa =
 ra
 all^o 31 2
 gia l'i ni quo pa ven ta gia l'i
 ni quo pa ven ta ogni suon il rim bom bo gli pare il rim bom bo gli pare del
 tuono una volta pu ni sci lo oh Dio for se al = lor ce se ra' di tre mar
 u na vol ta pu ni = ci lo oh Dio for se al lor ce se =
 ra' di tre mar - for se al lor ce se ra' di tre mar - - for se al =
 lor = ce se ra' - ce se ra di = tre mar for se al =
 lor - ~~ce se ra'~~ ce se ra' = di tre mar

V.S.

tre mar

ah una vol ta pu ni sei to pu = ni sei to oh Dio pu =

ni ci lo oh Di o for seal = lor ce se ra si di tre mar

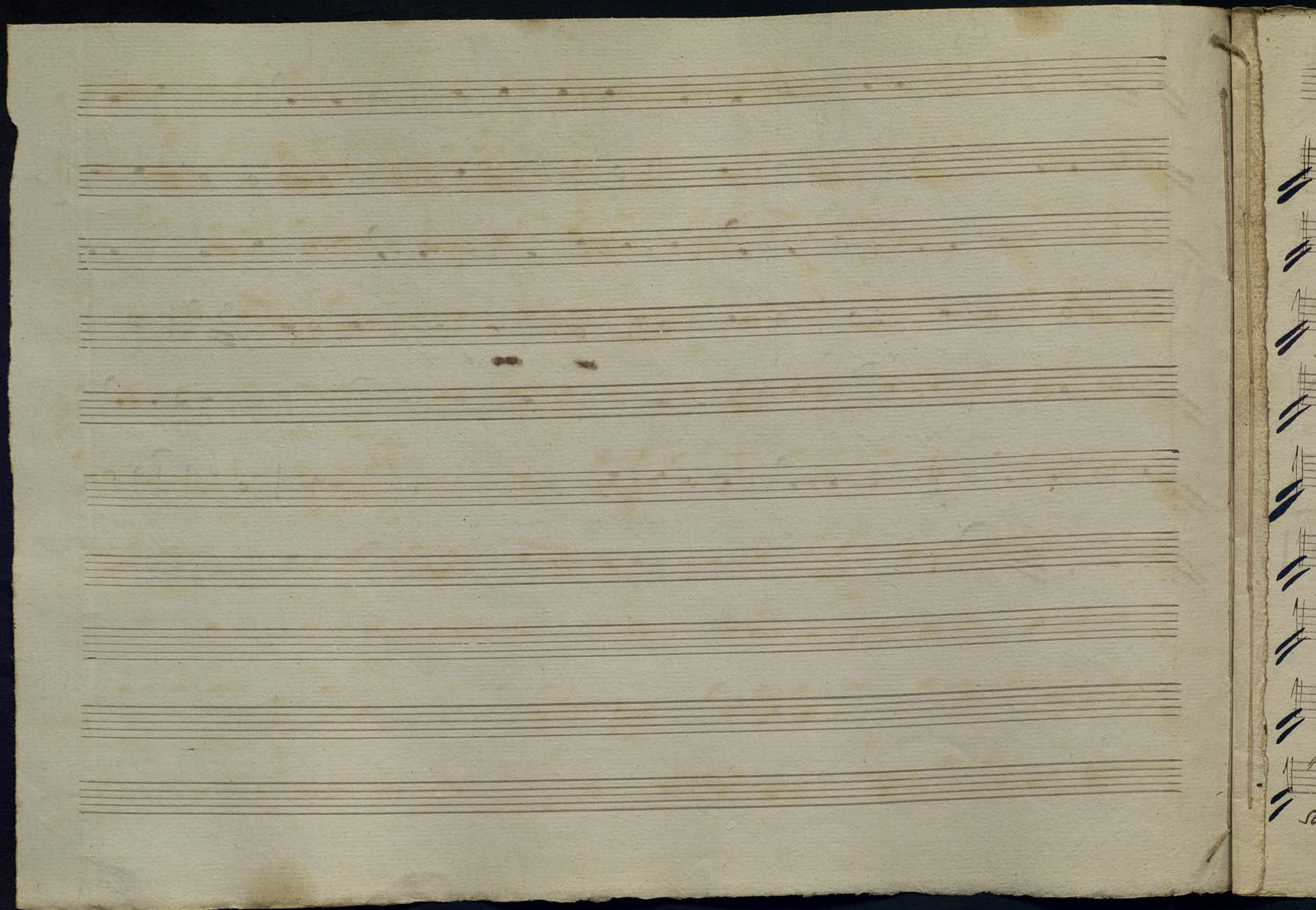
una vol ta pu ni ci to pu ni ci lo oh Dio pu ni ci lo oh

Di o for seal = lor ce se ra si ~~di~~ di tre = mar si

ce se ra di = tre mar ce se ra di = tre mar ce se =

ra di tre mar ce se ra di tre mar si ce se ra di = tre =

mar



Introduccione

Basso 1^o

maes¹⁰ 22 19 2 2 6 5 5 13

all^o 3

Fen^{es} di già ca = de tra mon ta il

So = le la not tein va de la not = tein =

va de di ca le do = ni a L'an ti co suol di ca le do ni a

l'an ti co suol E ben già l'o ra e

ben già l'ora di ri po sar di ri = po sar as sai fi =

no ra S'u di la tromba S'u di la tromba Ri mo reg =

giar Ri moreg giar Ri moreg giar E ben già l'ora di ri po =

sar e ben già l'o ra di ri = po = sar

Fenorel

as sai u = di ro no quel cor no or = ni sono
framisto al si bi lo d'a cu ti stra le si si fra =
mis to al si bi lo d'a cu ti stral fra mis to al si bi lo al si bi lo d'a
cu ti stra = le si si tra mis to al si bi lo d'a cu ti stral
E l'ar viain pra = ce Il bos co ta = ce

Pla cos si il ma re Pla cos si il mare en triam che l'ora
Di ri pro sar en triam che l'ò ra Di ri pro sar Di ri pro sar Di ri pro sar
en triam che l'ora Di ri pro sar en triam che l'ò ra Di ri =

Fenorel

no = sar ma pria l'ain tavo la si can tian cor
Fenorel Fra l'iodi Bacco Ev lai d'a mior

vi va la vi ta vi va la vi ta vi va la vi ta del
 caccia tor vi va vi va vi va la vi ta del caccia tor ve si si vi
 va la vi ta vi va la vi ta del caccia tor vi va vi va vi va la vi ta vi va la
 vi ta vi va la vi ta del caccia tor del cac cia tor
 moderato sostenuto *Fen*
 Sventurato

lo se quit a lo se quit a ognora gra piacer il ri mor so d'a mista de la vo ce
 usur po l'af fi da to l'af fi da to po ter
 ma qua le co im pro vis so di guer ra ver so noi ap pre san do si va
 os ser vi am dal mon te dis cen de di Cro cia ti uno
 stuol = De cro cia ti uno stuol che sa ra Si cro ciati uno stuol che = sa ra che sa ra

V.S.

ra' che sa ra'

gia l'uni qua ven ta ogni

suon il rimbombogli pare il rim bombo li pare d'un tuono una volta punisci

Dio forse al mence sera di tre mar una volta puni sci looh Dio

= forse al lor cese ra' di tre mar = forse al lor cese ra' di tre mar = forse al =

lor = cese ra = cese ra = di tre mar forse al lor forse al lor

lor cesse ra = di tre mar = di tre mar

ah! una volta puni ci lo puni ci looh Dio puni ci looh Dio forse al = mence se

ra si di tre mar colla parte

VJ

mar una volta pu = ni ci lo pu = ni ci looh di o pu = ni ci looh di o
for seal lor ce se = ra' si di tre mar si ce se
ra' = di = tre mar ce se ra' = di = tre mar ce se ra di tre =
mar di tre mar di tre mar si ce se. ra' di = tre mar



Introduzione

Basso 2^o

maes^{so} 22 19 2 2 6 all^o 3 3 13

Il di = già ca = de tra mon ta il so = le

la not te in va de la not te in va de di Ca te

do ni a l'an ti co suol di ca te do ni a l'an ti co suol l'an ti co

suol l'an ti co suol E ben già l'o ra e ben già so ra di = ri go =

sar di ri go sar as sai fi no ra s'udi la trom ba

s'udi la trom ba Ri moreg giar Ri moreg = giar Ri moreg = giar

E ben già l'o ra di ri go sar e ben già l'o =

ra di ri = = go = = sar

Fen.³

as sai u diro no
quest cor noor = vi so no
framistéal

si bi lo al si bi lo d'a cu ti stra le si si framistéal si bi
lo d'a = cu = ti stra framistéal si bi lo al si bi lo d'a cu ti stra =
te si si framistéal si bi lo d'a cu ti stra

E

l'a ria in pa = ce Il bos co ta = ce Pla cos si il
mare Pla cos si il mare en triam che l'ora di ri po sar en triam che
l'ora di ri po sar en triam che l'ora di ri po =
sar en triam che l'ora di ri po = sar

Fenorel

ma jria l'ain tavo la si can ti ognor fra l'idi
Fen.³

Bacco Ei l'ai d'a mor

vi va la vi ta vi va la vi = ta vi va vi va la vi ta del
caccia tor vi va vi va vi va la vi ta del caccia tor ve si si vi
va la vi ta vi va la vi ta del caccia tor vi va vi va vi va la
vi ta vi va la vi ta vi va la vi ta del caccia tor del lac cia tor del
Cac = cia tor *mod.to* *sostenuto* *fen.* *Sventurato*

lo se qui ta o gnora fra piacer il rimorso d'amistade ala voce u surpò l'affida to l'affi =
da = to no ter *all.* ma quale e co im pro vi so di guerra
verso noi appressando si va os ser viam dal mon =
te dis = cen = de di cro cia ti uno stuol De cro cia ti uno stuol che sa ra' Di cro cia ti uno stuol che
= sa ra' che sa ra' = che sa ra'

già li ni quo pa venta ogni suon il rinbom bogli pare il rin

bom bogli pare d'un tuono una volta punisci looh Dio forse allor cese ra' di tre mar una volta pu-

ni sci looh Dio forse allor cese ra' di tre mar forse allor cese ra' di tre mar

for seat lor = ce se ra = ce se ra' di = = tre mar forse allor = forse allor =

lor = ce se ra' di tre mar

ah! una volta pu ni ci lo pu nisci looh Dio pu ni ci looh Dio forse allor men

ce se ra' si di tre mar (col can.) mar una volta pu ni ci lo pu ni ci looh Dio pu =

ni ci looh Dio forse allor = ce se ra' si di tre mar si ce se =

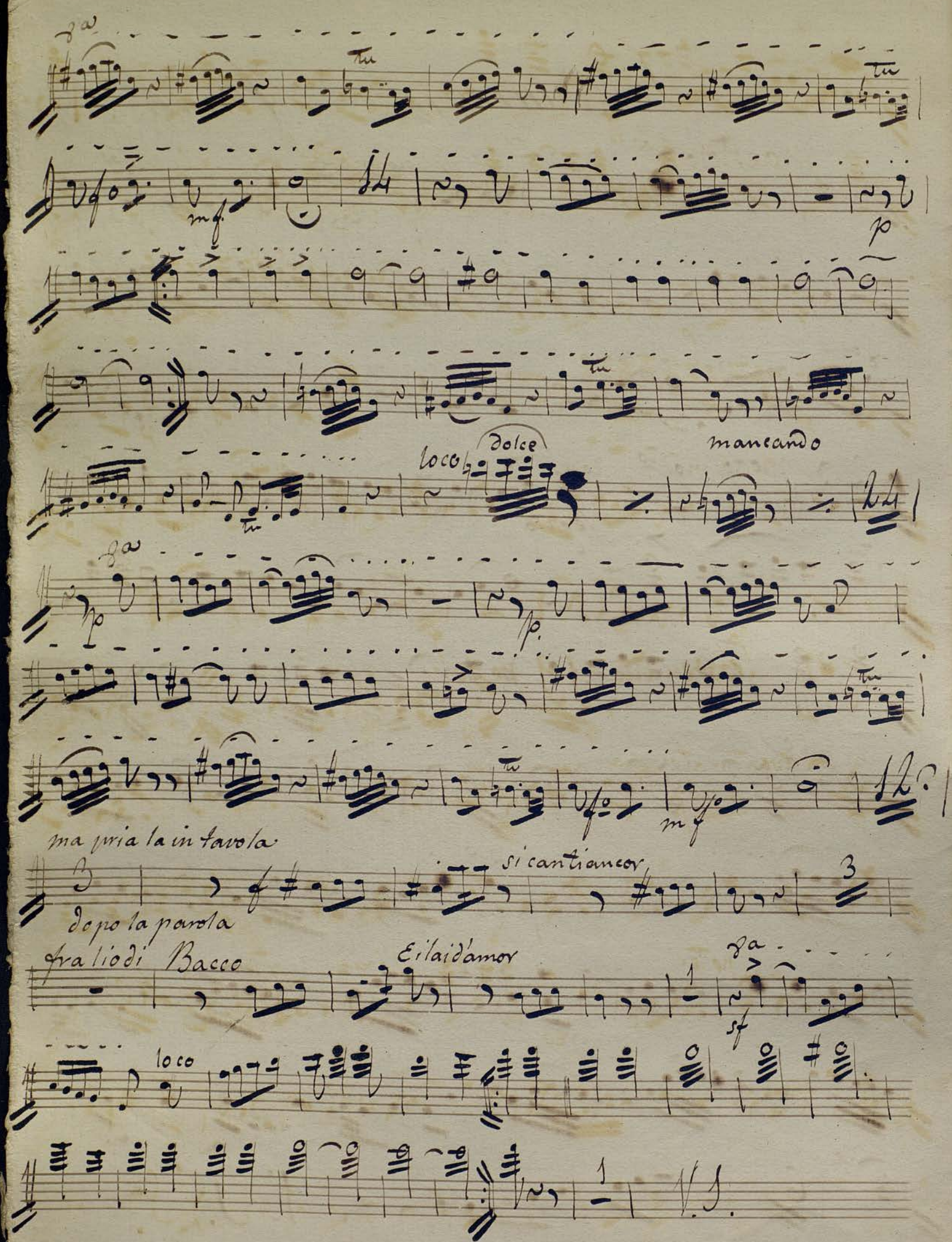
ra = di = tre mar ce se ra = di = tre mar ce se ra di tre mar di tre =

mar di tre mar si ce se ra' di = tre mar

Introduccione Flauto 1^o

Handwritten musical score for a violin and piano piece. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo marking "Maestoso" is written above the first staff. The first staff also contains the marking "cres" (crescendo) and "loco" (loco). The second staff contains the marking "cres" and "loco". The third staff contains the marking "cres" and "loco". The fourth staff contains the marking "molto modto" (molto moderato) and "dolce" (dolce). The fifth staff contains the marking "legato" (legato). The sixth staff contains the marking "bis" (bis). The seventh staff contains the marking "all" (allegro) and "sa" (sotto). The eighth staff contains the marking "re" (re). The ninth staff contains the marking "tu" (tu). The tenth staff contains the marking "loco" (loco) and "V. S." (V. S.).

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The score includes various musical markings such as *sa*, *tu*, *mf*, *p*, *loco*, *Dolce*, *manando*, *ma pria la in tavola*, *dopo la parola*, *fra liodi Bacco*, *E ilaidamor*, *si cantiancor*, and *loco*. The notation includes treble and bass clefs, key signatures, and time signatures. The lyrics are written in Italian.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. Key markings include:

- mod^{to} 9* (modulation to 9th)
- 6* (measure 6)
- p* (piano)
- sostenuto* (sustained)
- 19 no ter* (measure 19, no termination)
- sventurato lega* (sudden change, legato)
- no ter* (no termination)
- ini =* (initial =)
- no ter* (no termination)
- 40* (measure 40)
- cres* (crescendo)

f. S.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

Key markings and annotations include:

- all^o* (Allegro) at the beginning of the sixth staff.
- col can* (col canto) at the end of the seventh staff.
- tremar* (tremolo) above the eighth staff.
- p* (piano) below the eighth staff.
- cres* (crescendo) below the eighth staff.
- come le L indietro* (like the L backwards) above the ninth staff.
- fmo* (finito) at the end of the tenth staff.

Introduzione Clavé 1.^o

Handwritten musical score for "Introduzione Clavé 1.^o". The score is written on ten staves, featuring various musical notations, including notes, rests, and dynamic markings.

Key markings and features include:

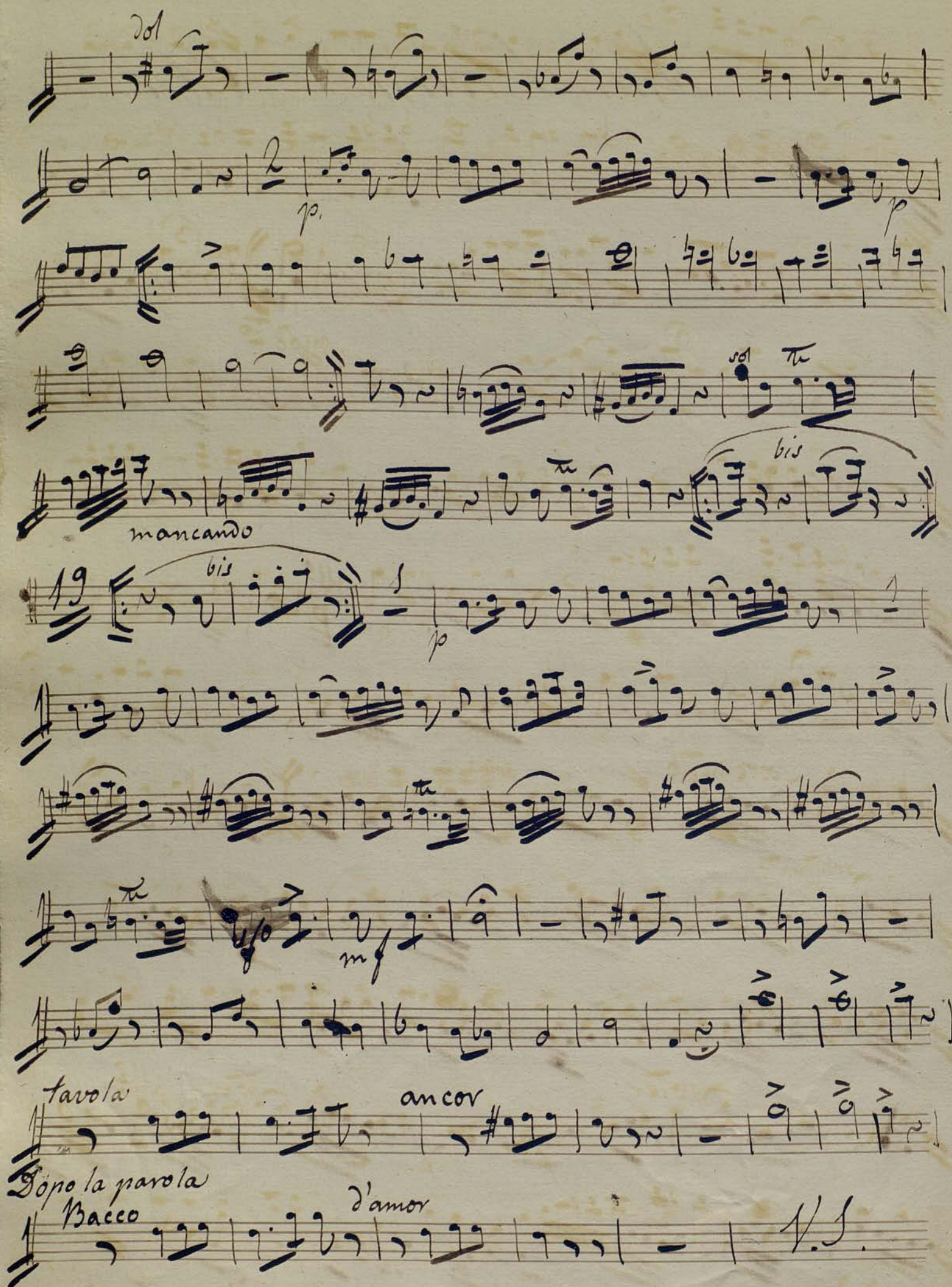
- maes^{so}**: Marked above the first staff.
- cres**: Crescendo markings above the first and second staves.
- loco**: Marked above the third staff.
- legato**: Marked above the fourth staff.
- pp**: Pianissimo dynamic marking below the fourth staff.
- all^o**: Allegro tempo marking above the fifth and sixth staves.
- mf**: Mezzo-forte dynamic marking below the eighth and ninth staves.
- tu**: Trill or grace note markings above the eighth and ninth staves.

The score includes various musical notations such as notes, rests, and dynamic markings, indicating a complex and expressive piece.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings. The score is written in a single system across the staves.

Key markings and annotations include:

- sol* (written above the first staff)
- p* (piano, written below the second staff)
- manando* (written below the fifth staff)
- bis* (written above the sixth staff)
- 19* (written above the sixth staff, indicating a measure number)
- m* (mezzo-forte, written below the eighth staff)
- tavola* (written above the ninth staff)
- ancor* (written above the ninth staff)
- Dopo la parola* (written below the tenth staff)
- Bacco* (written below the tenth staff)
- d'amor* (written below the tenth staff)
- V.S.* (written at the end of the tenth staff)



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- cres* (crescendo)
- fmo* (for *meno*)
- mod.* (moderato)
- Sostenuto* (Sostenuto)
- 3 sventurato* (3 sventurato)
- poter* (poter)
- cres f.* (crescendo forte)
- all.* (allegro)

The score concludes with the initials *V.S.* in the bottom right corner.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

Key markings and annotations include:

- fmo* (first movement)
- all.^o* (allegro)
- col can:* (colonna canonic)
- pp* (pianissimo)
- come le L indietro* (like the L backwards)
- cres* (crescendo)
- f* (forte)
- fmo* (first movement)

The score concludes with the initials *V. S.* in the bottom right corner.

Introduccion Oboe 2^o

Handwritten musical score for Oboe 2^o, featuring various musical notations, dynamics, and tempo markings.

Tempo and Dynamics:

- maes* $\frac{50}{9}$
- p. cres*
- cres*
- fmo*
- mod^{to}* $\frac{9}{9}$
- lega*
- all^o* $\frac{5}{4}$
- all^o* $\frac{5}{4}$
- mf.*
- maneyando*

The score consists of 14 staves of music, written in treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings.

Handwritten musical score on a single page, featuring 14 staves of music. The notation includes various note values, rests, and dynamic markings. Key annotations include:

- tavola* (above the second staff)
- ancor* (above the second staff)
- donola parola* (below the second staff)
- mi* (below the third staff)
- re* (below the fourth staff)
- mode to* (below the sixth staff)
- lento to* (below the eighth staff)
- lega* (below the eighth staff)
- po Ter* (below the tenth staff)
- cres* (below the tenth staff)
- l'i nignopo* (below the tenth staff)

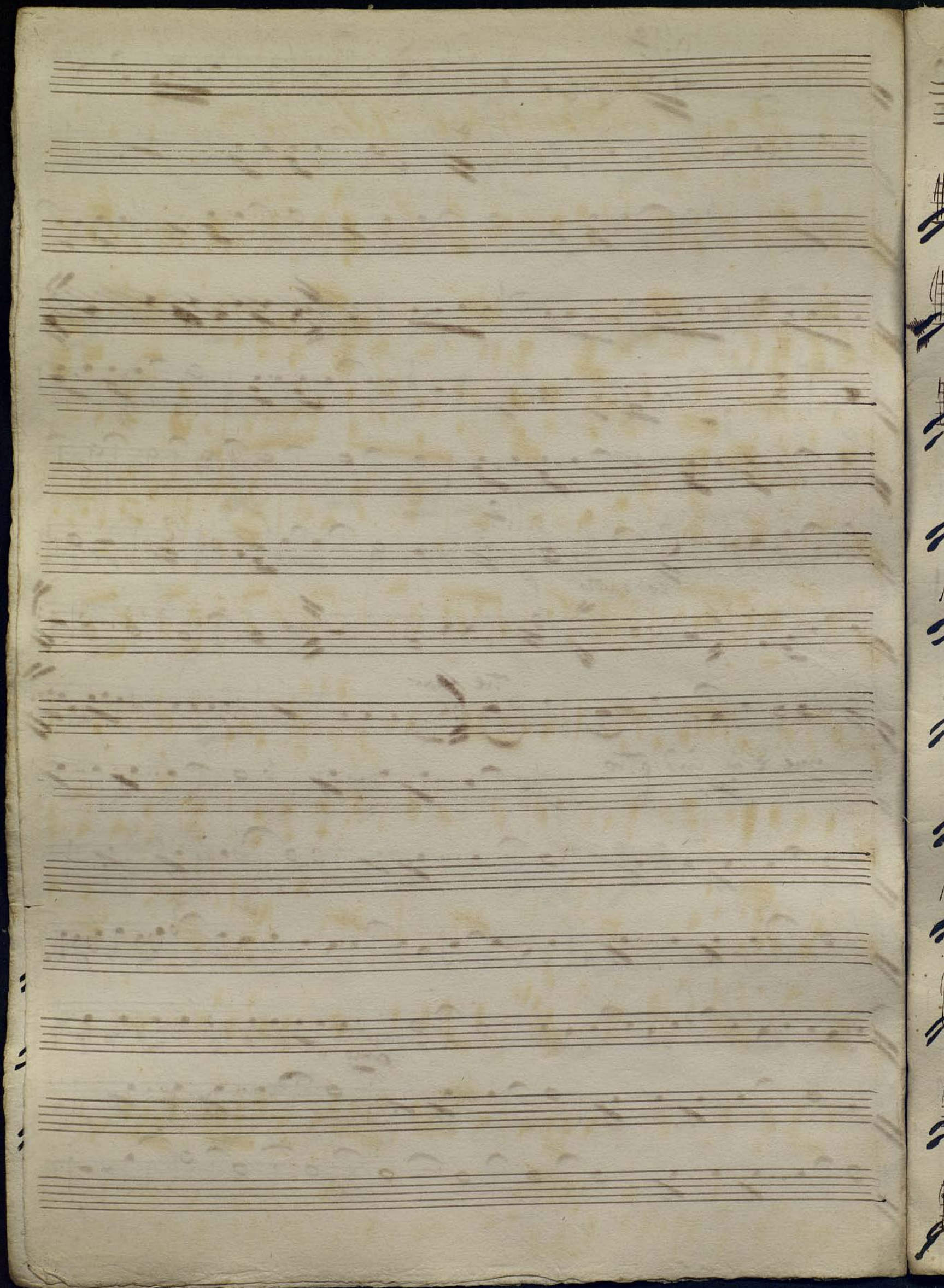
The score concludes with a double bar line and the initials *S.S.* at the bottom right.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings. Key annotations include:

- all^o* (Allegro) at the top left.
- fmo* (finito) in the middle section.
- col canto* (with voice) near the bottom left.
- tre* (three) and *ar* (aria) near the bottom center.
- come le L. indietro* (like the L. back) near the bottom center.
- fmo* (finito) near the bottom right.

The score concludes with a signature in the bottom right corner.

M.S.



in B $\flat$ 4a Introdutione Clarinetto 1.^o e 2.^o

maes $\frac{50}{10}$

10 lega:

molto molto

lega

all.^o

83

This is a handwritten musical score for two clarinets. The title at the top is 'in B $\flat$ 4a Introdutione Clarinetto 1.^o e 2.^o'. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B $\flat$), and a common time signature (C). It includes the tempo marking 'maes $\frac{50}{10}$ ' and the dynamic 'p'. The notation includes various note values, rests, and slurs. The second staff has a '10 lega:' marking. The third staff features a 'molto molto' marking. The fourth staff has a 'p.' marking. The fifth staff has a 'lega' marking. The sixth staff has a 'p' marking. The seventh staff has an 'all.^o' marking. The eighth staff has an 'all.^o' marking. The ninth staff has an 'all.^o' marking. The tenth staff has an 'all.^o' marking. The score ends with a double bar line and the number '83' in the bottom right corner.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The paper shows signs of age, including foxing and staining.

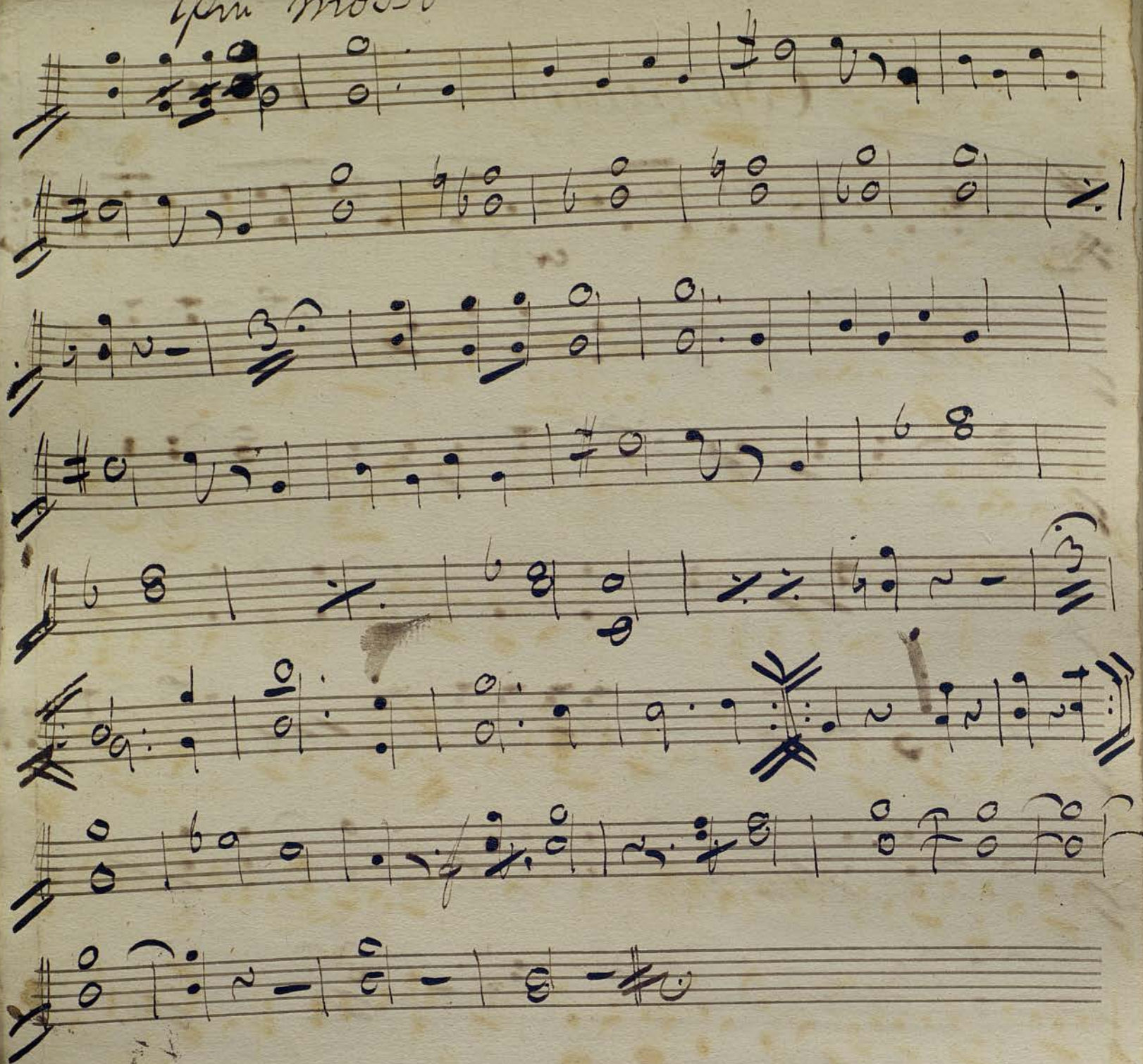
Key markings and annotations include:

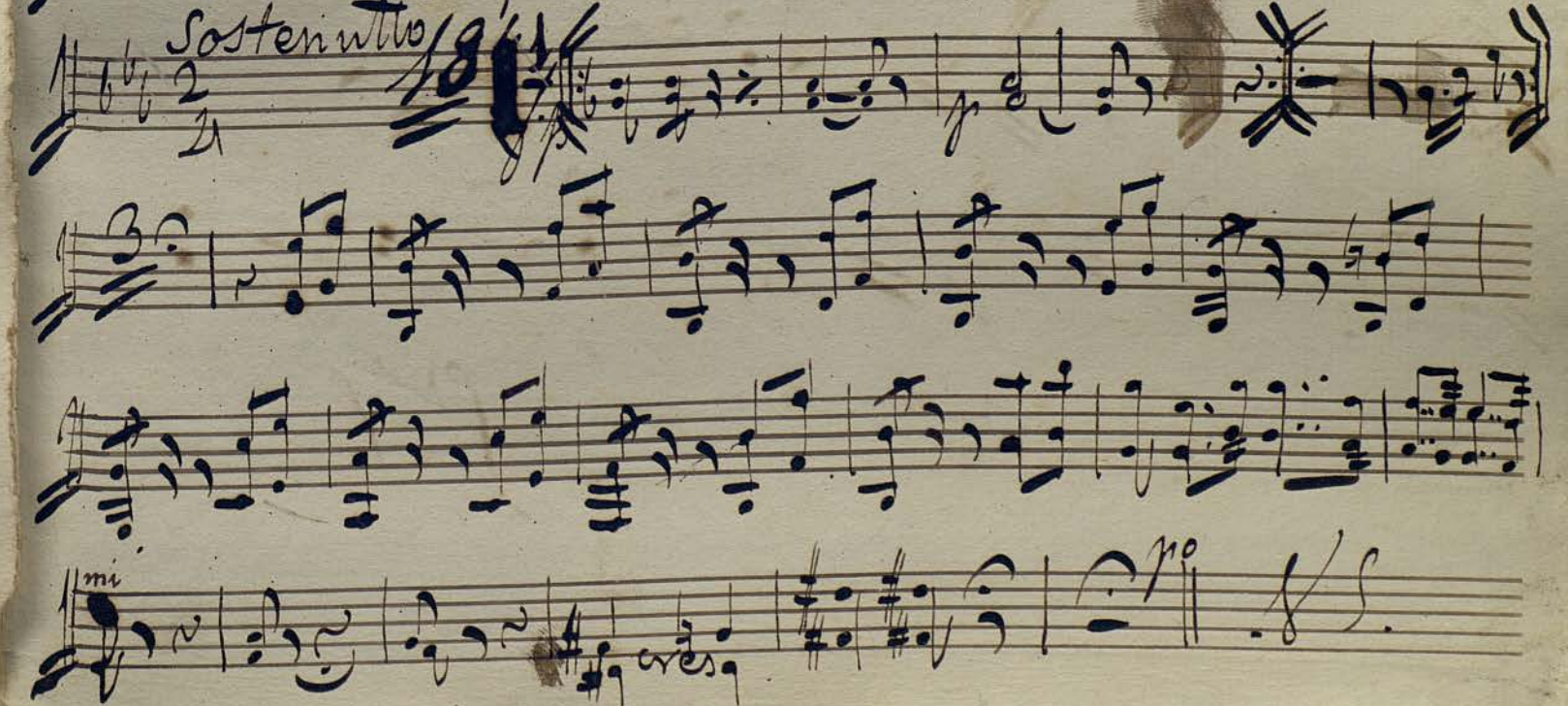
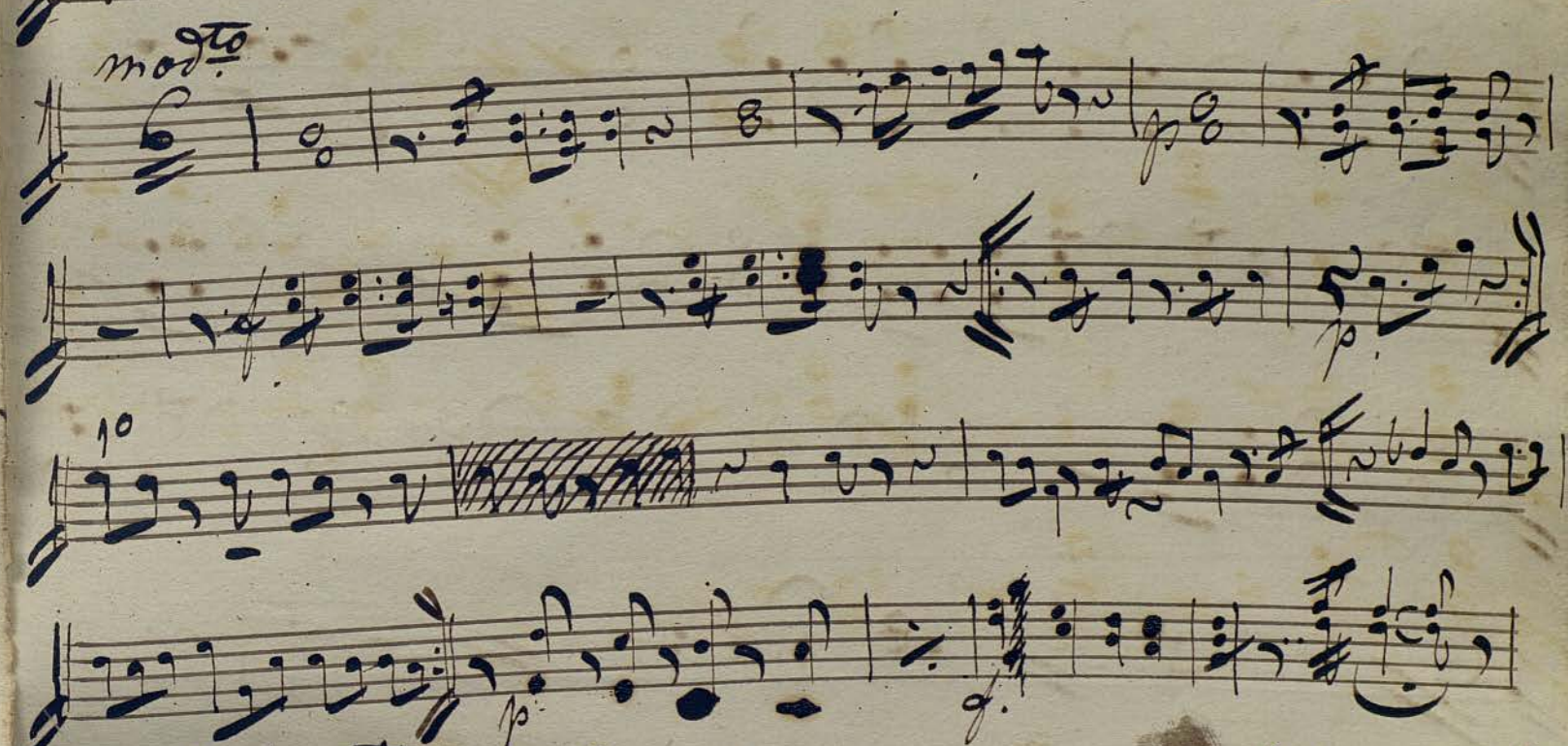
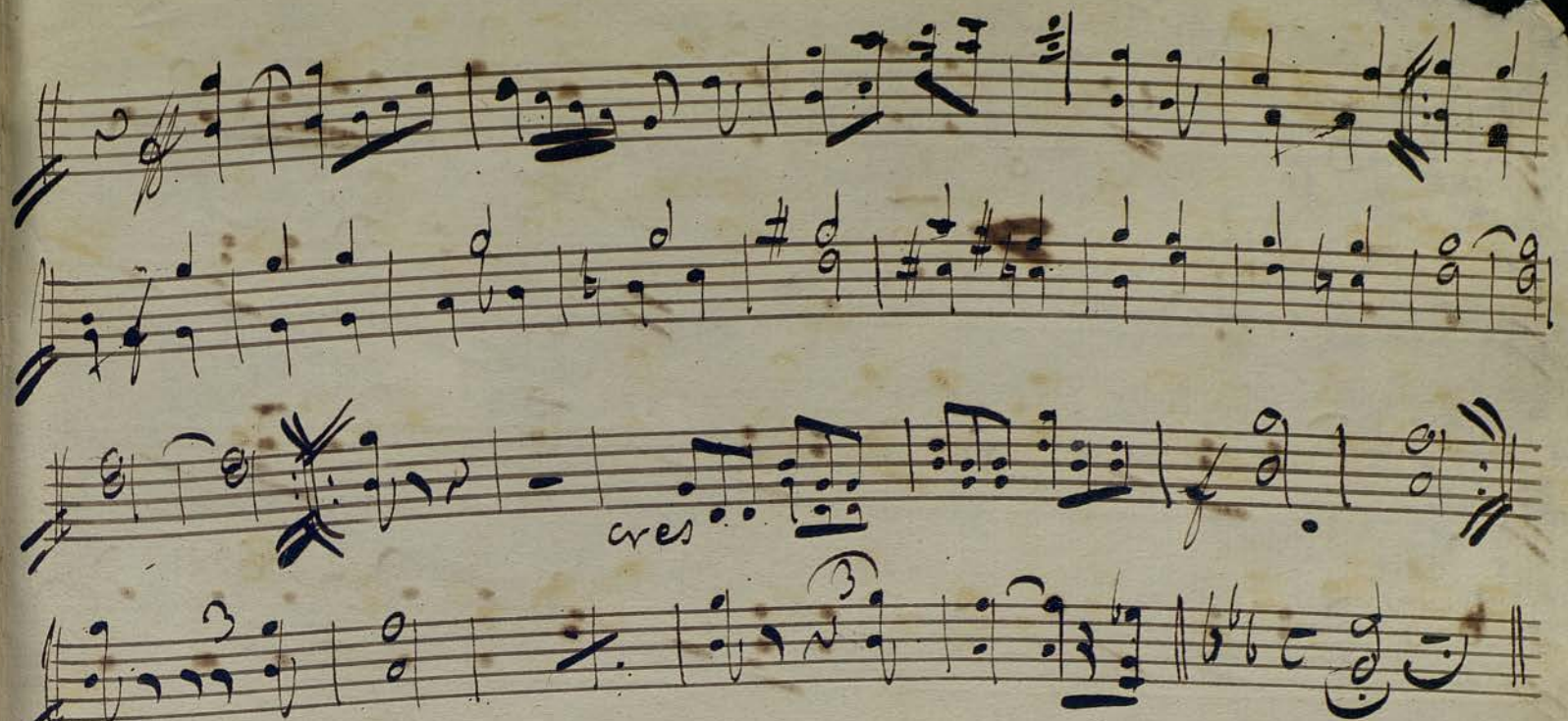
- p.* (piano) at the top right.
- mf* (mezzo-forte) on the second staff.
- p* (piano) on the third staff.
- solo* above the sixth staff.
- tavola* above the eighth staff.
- ancor* above the eighth staff.
- donola parola* below the eighth staff.
- Basso* below the tenth staff.

Continuacion Cabaleta 1^{da}

mar
pp
come let indietro
bis
wes
fmo
tre mar
S.S.

And. mosso





all^o

col can: a tem:

SS

Introduzione

Fagotti

maest^{ro}

p *cres.* =

p *cres.* =

p *cres.* =

cres. =

molto *molto*

pp

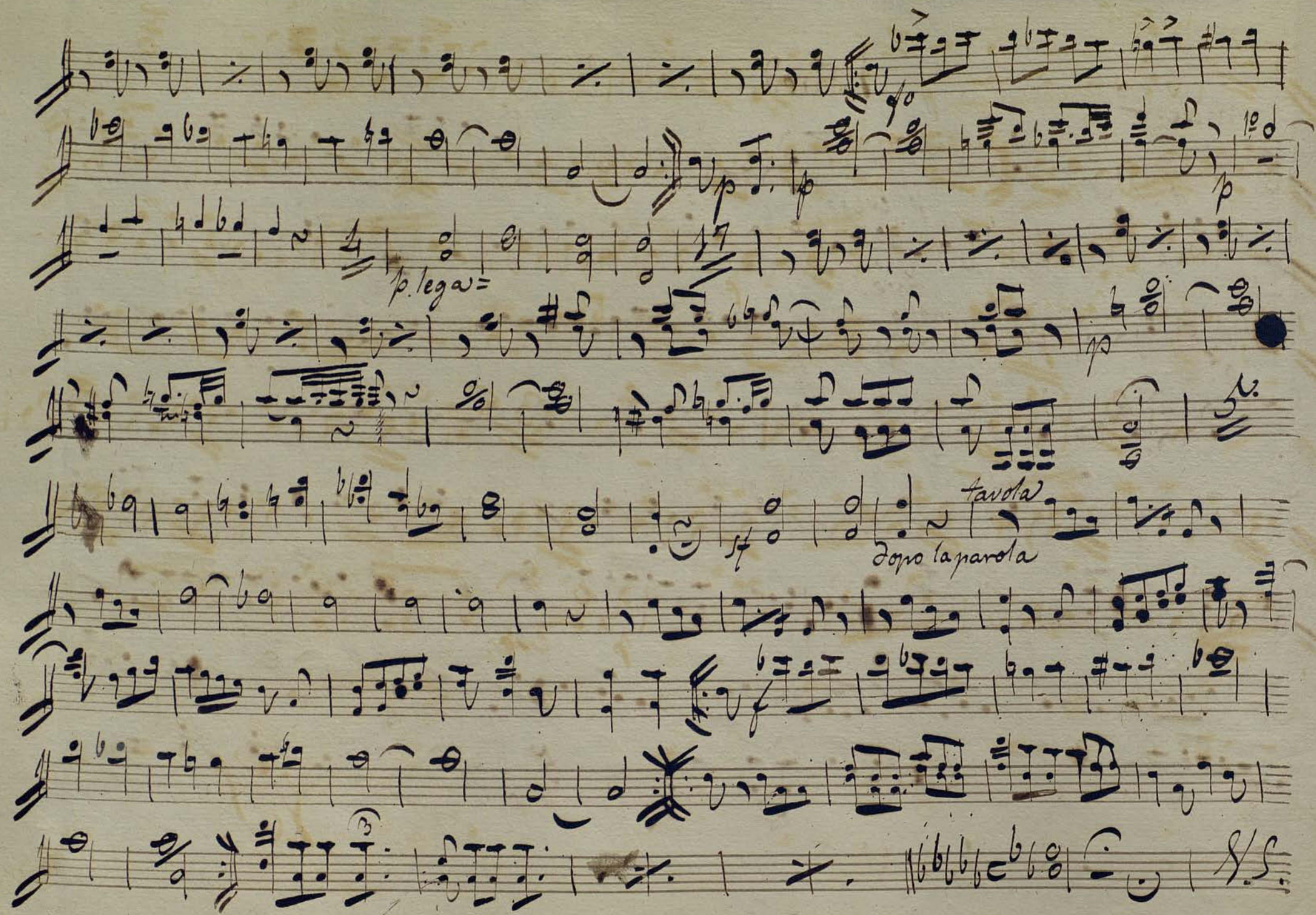
all.^o

all.^o

p

leg.

V. S.



modto

Sostenuto

stac.

cres

S.S.

all^o

col canto

real men

cesero

Tremar

Mae^{so}
in B^{fa}

Introduzione

Tronbe

Handwritten musical score for Trombe, titled "Introduzione" and "Mae^{so} in B^{fa}". The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, handwritten style. Various musical notations are present, including notes, rests, and dynamic markings such as "p" (piano), "cres" (crescendo), "molto mod to" (molto moderato), "all" (allegro), and "mf" (mezzo-forte). There are also numerical markings like "24", "36", "7", and "12" which likely indicate measures or fingerings. The score ends with a double bar line and a repeat sign.

In Re b: mode to

poo

13

sostenuto

over

2all

in B $\flat$

fmo

oh Dio

col can.

col can.

col can.

Se requi-

ten tres veces

piu mosso

poi segue

bis

col can.

bis

col can.

col can.

Mae^{so}
in B fa

Introduccione

Tronbe

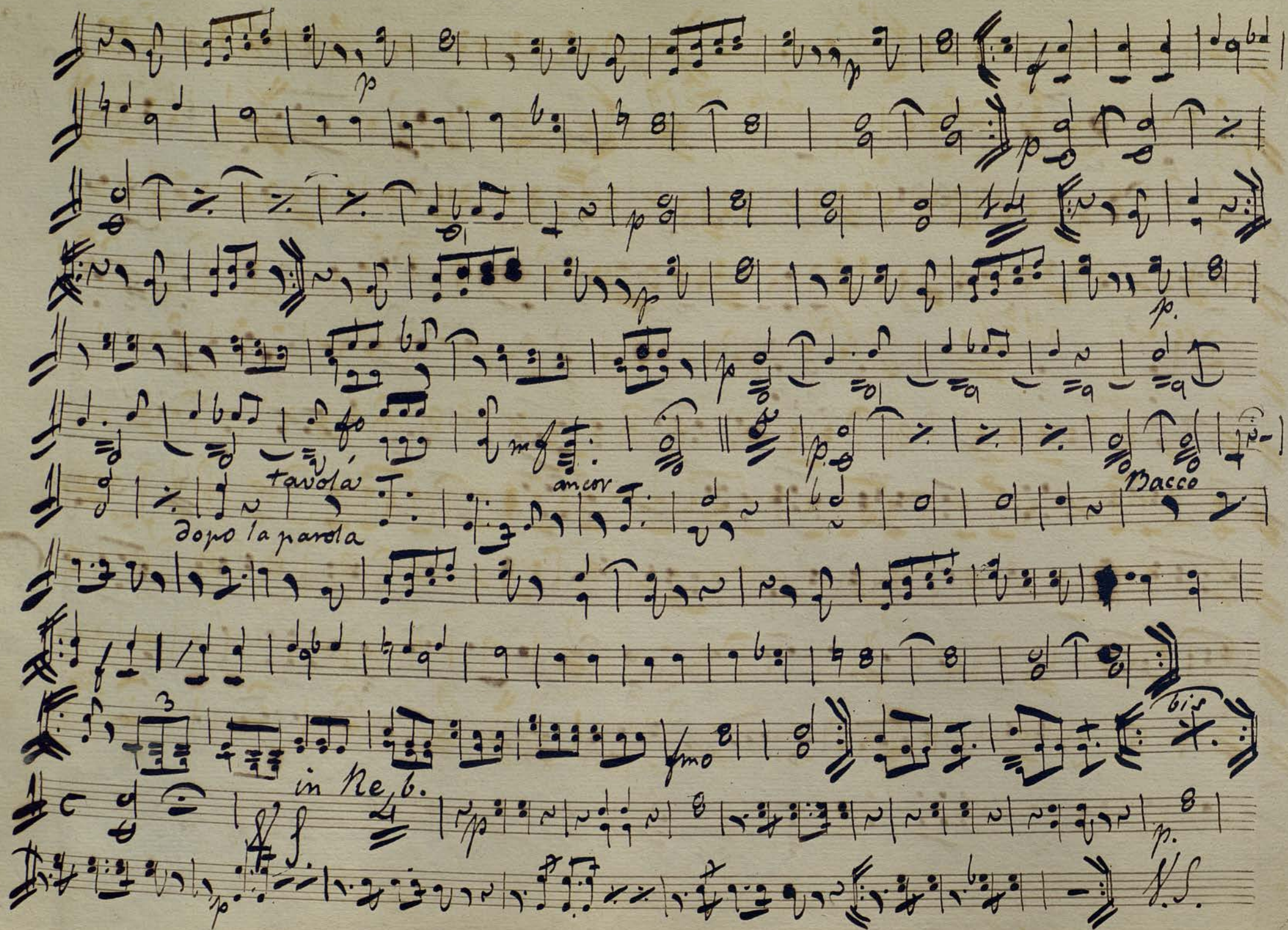
The musical score is written on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature. The second staff includes the marking 'p cres' and 'molto mod to'. The third staff features 'all^o' and 'in do'. The fourth staff has 'p' and 'mf'. The fifth staff has 'p' and 'mf'. The sixth staff has '24' and '36'. The seventh staff has '12'. The eighth staff has '7'. The ninth staff has '12'. The tenth staff has '2' and '3'. The score is written in a cursive, handwritten style.

maes. ^{se}

Introduzione

Corno 1.^o e 2.^o

Handwritten musical score for two horns (Corno 1.^o e 2.^o). The score is written on ten staves. The key signature is one sharp (F#), and the time signature is common time (C). The music begins with a treble clef and a key signature change to one sharp. The score includes various dynamics such as *p*, *cres*, *molto*, *modto*, *pp*, *leg.*, *con sordina*, *senza sordina*, *all.*, *2^o all.*, *luriga assai*, and *mf*. There are also articulations like *in fal* and *fmo*. The score concludes with a double bar line and the initials *V.J.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. Key annotations include:

- Sostenuto* (written above the second staff)
- poter* (written above the fifth staff)
- all^o 40* (written above the fifth staff)
- in fa* (written above the fifth staff)
- all^o 3* (written above the eighth staff)
- col can: a tem:* (written below the tenth staff)
- tre =* (written below the tenth staff)

The score is written in a cursive, handwritten style on aged, slightly stained paper. The notation is dense, with many notes and rests. The staves are numbered 1 through 10. The paper shows signs of wear, including foxing and staining, particularly along the right edge.

Se repite tres veces

pp *cres*

mol

tramar

mar *cres*

piu mosso

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a half note and a quarter note. The second staff continues the melody with a half note and a quarter note. The third staff features a half note and a quarter note. The fourth staff has a half note and a quarter note. The fifth staff contains a half note and a quarter note. The sixth staff has a half note and a quarter note. The seventh staff features a half note and a quarter note. The eighth staff has a half note and a quarter note. The ninth staff contains a half note and a quarter note. The tenth staff has a half note and a quarter note.

maes⁵⁰

Introduzione

From bone

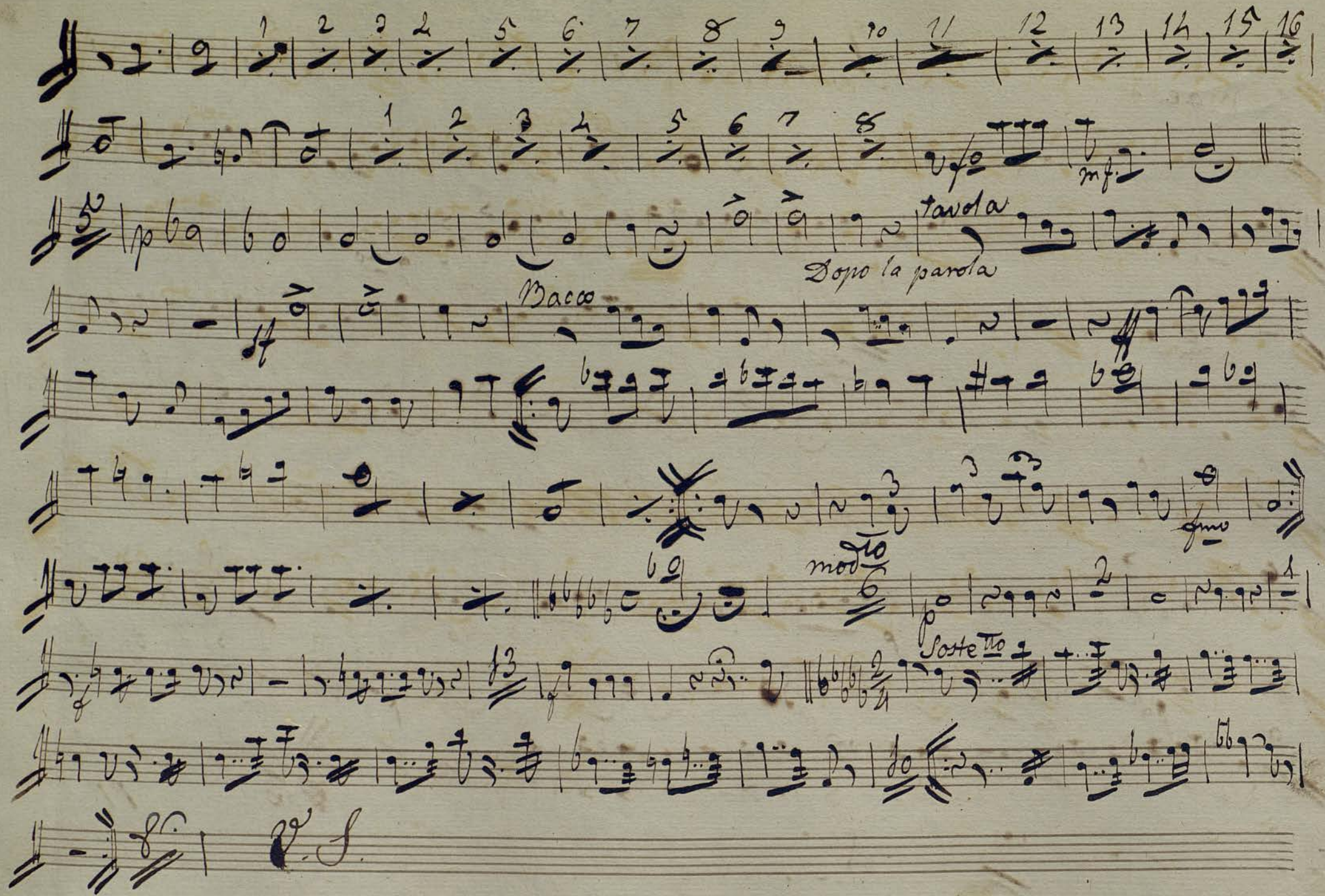
p cres *p cres* *p* *p* *p* *p* *p* *p* *p* *p*

cres = molto moderato *pp* *all^o* *all^o* *pp* *pp*

do *lega:*

F.S.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The score is numbered 1 through 16 at the top. Key markings include *mf*, *mod^{to}*, *Poste^{to}*, *Basso*, *Dopo la parola*, and *avola*. The final staff ends with a double bar line and the initials *P.S.*



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

mf

avola

Dopo la parola

Basso

mod^{to}

Poste^{to}

P.S.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- no ter* (appearing twice)
- cres* (crescendo)
- all^o* (allegro)
- 20* (measure number)
- tre mar* (triple meter)

The score concludes with a large, stylized signature or flourish on the bottom right.

the mar

pp. *cres* *f*

the mar
pin mosso

p

The musical score consists of ten staves. The first staff is heavily crossed out with diagonal lines. The notation includes various notes, rests, and dynamic markings. The score is written in a cursive, handwritten style typical of 19th-century musical manuscripts. The paper shows signs of age, including discoloration and a small stain near the bottom center.

Introduzione

Violino Princ.^{le}

Violoncello

Viola

Viola

clarini

2^o V^{ce}

Flauti

p *cres*

cres

mo

Viola

molto mod.^{to}

V. I.

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on five systems of staves. The first system is for the piano, marked "ppp sul ponticello". The second system is for the brass, with parts for Corni (Horn), Viola, and Trombe (Trumpet). The third system is for the woodwinds, with parts for Corni sul palco (Horn on stage), Corni con sordina (Muted Horn), and Trombe sul palco (Trumpet on stage). The fourth system is for the strings, with parts for Violini (Violin), Viola, and Trombe (Trumpet). The fifth system is for the strings, with parts for Violini (Violin), Viola, and Trombe (Trumpet). The score includes various musical notations such as notes, rests, and dynamic markings like "ppp", "all.", "pizz.", and "arco". The title "L'Espresso" is written at the top left, and the composer's name "Giuseppe Verdi" is written at the bottom right.

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- 2^a divisi* (Second division)
- tu* (multiple instances)
- unis* (unison)
- m. f.* (mezzo-forte)
- 2^a v.^{ce}* (Second voice)
- 1^a p.* (First part)
- leg.* (legato)
- p.* (piano)
- pizz.* (pizzicato)
- arco* (arco)
- ff.* (fortissimo)
- mf.* (mezzo-forte)

The score is written in a historical style, likely from the 18th or 19th century, and shows signs of age and wear.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *p* (piano) and *f* (forte). The staff ends with a double bar line and a repeat sign.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *p* (piano) and *f* (forte). The staff ends with a double bar line and a repeat sign.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *p* (piano) and *f* (forte). The staff ends with a double bar line and a repeat sign.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *p* (piano) and *f* (forte). The staff ends with a double bar line and a repeat sign.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *p* (piano) and *f* (forte). The staff ends with a double bar line and a repeat sign.

Handwritten musical score for five staves, featuring vocal and instrumental parts. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: *unis* (written above the staff), *tu* (written above the staff), *trombone* (written below the staff), *mf* (written below the staff).

Staff 2: *legato* (written above the staff), *ma prima in tavola* (written above the staff), *Dopo la parola* (written below the staff), *f* (written below the staff).

Staff 3: *Si cantiam = cor* (written above the staff), *trombone* (written above the staff), *sf* (written below the staff), *tra l'odi Bacco* (written above the staff), *Dopo la parola* (written below the staff), *E il lai d'amor* (written above the staff), *cor* (written above the staff), *f* (written below the staff).

Staff 4: *f* (written below the staff), *mo* (written below the staff), *bis* (written above the staff).

Staff 5: *cres:* (written above the staff), *f* (written below the staff), *mo* (written below the staff), *bis* (written above the staff), *Si miei* (written above the staff).

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in Italian.

Staff 1: *fidi* (2^o) *chie' ra god'al lo vi cerchi*

Staff 2: *pure di Marte la glo'ria* *si cerchi pure di*

Staff 3: *cres* *Dunque l'eco*

Staff 4: *sulle* *la*

Staff 5: *trombone*

Sostenuto

Handwritten musical notation for the first system, featuring a treble and bass staff with notes and rests. The key signature has two flats, and the time signature is 2/4. The system concludes with the word "Frat=".

Handwritten musical notation for the second system, including vocal lines and lyrics. The lyrics are: "tan to cheil labbro cheil labbro mi ri de fe ro' ce ge=".

Handwritten musical notation for the third system, including vocal lines and lyrics. The lyrics are: "vo la vo mirin face l'iniquo pro ter col canto a tempo".

Handwritten musical notation for the fourth system, featuring complex rhythmic patterns and repeat signs. The system includes markings for 16 and 8 measures.

Handwritten musical notation for the fifth system, including vocal lines and lyrics. The lyrics are: "ah. // sventu ra to ga divisi dolce". The system concludes with the initials "V.S."

no ter

col canto

p. cres.

in ni tuo po ter

Banda sul palco

Sempre col can:

V.

d/c

Introduzione:

Violino 1^o

cres. *fmo* *cres.* *fmo* *cres.* *fmo* *sul ponticello.* *pp* *fmo* *13.*

Allegro $\frac{6}{8}$ 5. 5. 5. 13.

S. S.

All^o $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

pizz *arco* *la Divisi* *unis* *mf* *legato* *arco*

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The score is annotated with several performance instructions and lyrics in Italian.

marcando.

legato

arco.

sa divisi

unis.

legato

ma pria la in tavola

Si Cantà

ancor

tra l'odi Bacco

amor

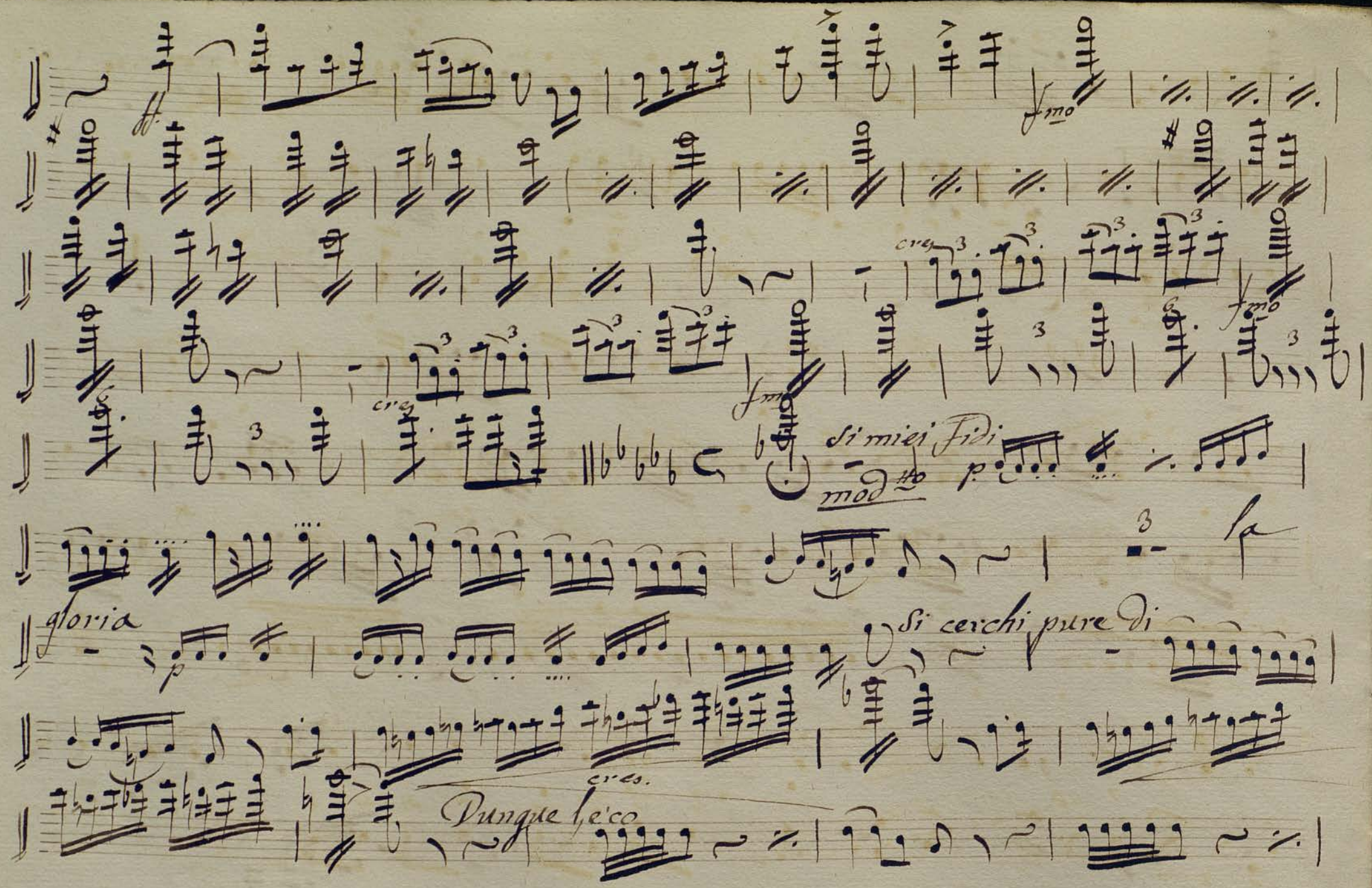
Ei lai de

N. S.

Handwritten musical score on aged paper, featuring multiple staves with complex notation, including triplets, crescendos, and dynamic markings.

Key markings and text include:

- fmo* (first movement)
- cres.* (crescendo)
- fmo* (first movement)
- Si miei Fidi*
- mod^{to}* (moderato)
- gloria*
- Si cerchi pure di*
- cres.* (crescendo)
- Dunque l'eco*



Handwritten musical notation on three staves. The first staff contains a series of eighth notes. The second staff contains a series of eighth notes. The third staff contains a series of eighth notes.

Assai meno: Handwritten musical notation on two staves. The first staff contains a series of eighth notes. The second staff contains a series of eighth notes.

Handwritten musical notation on two staves. The first staff contains a series of eighth notes. The second staff contains a series of eighth notes.

Ter. f. a tempo: Handwritten musical notation on two staves. The first staff contains a series of eighth notes. The second staff contains a series of eighth notes.

Handwritten musical notation on two staves. The first staff contains a series of eighth notes. The second staff contains a series of eighth notes.

Col Canto *8a. divisi* *Dolce*: Handwritten musical notation on two staves. The first staff contains a series of eighth notes. The second staff contains a series of eighth notes.

N. S.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score includes the following elements:

- Lyrics:** "pater", "col Canto", "in", "nicio", "Sempre col Canto", "Banda", "Ho."
- Notation:** The score uses various musical notations, including treble and bass clefs, notes, rests, and dynamic markings such as *ff* (fortissimo) and *fz* (forzando).
- Structure:** The music is organized into measures across several staves. There are some corrections or additions indicated by diagonal lines and repeated notes.
- Handwriting:** The notation is in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts.

all^o

Cesero Di tre Si forse al men Cesero Di tre

mar. *3. veces*

6 *Che Sara*

N. S.

pp

Cesero di tremar *Si forse almeno* *Cesero di tremar* *piu mosso*

Di tre *Col Canto*

divisi *bis.* *bis.* *Col Canto*

Introduzione

Violino 2^o

maes^{so}.
cres
p
cres
legat:
p
molto moderato
pp
sul ponticello
all.
pizz.
batt
arco
f
p
legat:
mf
p
f

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and various performance instructions. The notation includes treble and bass clefs, key signatures, and dynamic markings.

Key annotations and markings include:

- Fig:* (Figura)
- arco* (arco)
- manca:* (manca)
- lega:* (lega)
- leg:* (legato)
- in tavola* (in tavola)
- Donola parola* (Donola parola)
- d'amor* (d'amor)
- Bacco* (Bacco)
- an cor* (an cor)
- Fig:* (Figura)
- arco* (arco)
- leg:* (legato)
- in tavola* (in tavola)
- Donola parola* (Donola parola)
- d'amor* (d'amor)
- Bacco* (Bacco)
- an cor* (an cor)

The score concludes with a double bar line and the initials *S. S.*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- cres* (crescendo) above the third staff.
- fmo* (forzando) above the third staff.
- modto* (moderato) above the fourth staff.
- p* (piano) above the fourth staff.
- simile* above the sixth staff.
- Sostenuto* above the seventh staff.
- pizz.* (pizzicato) above the eighth staff.
- col canto* (colla voce) above the eighth staff.
- a tempo* above the ninth staff.
- col canto* (colla voce) below the tenth staff.

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The notation is written in a historical style, likely from the 18th or 19th century.

Sventu ra *legato*

pp

no Ter *cres* *l'ini* *no =*

ter: *all^o* *4^o*

fmo

col can:

all^o *pp*

men *ceceo'* *tre =* *col can: a tem:* *al =*

V. S.

mar

este parrafo tres veces

cre

gmo

col can

27

col can: a tem

al, men.

severo

tre

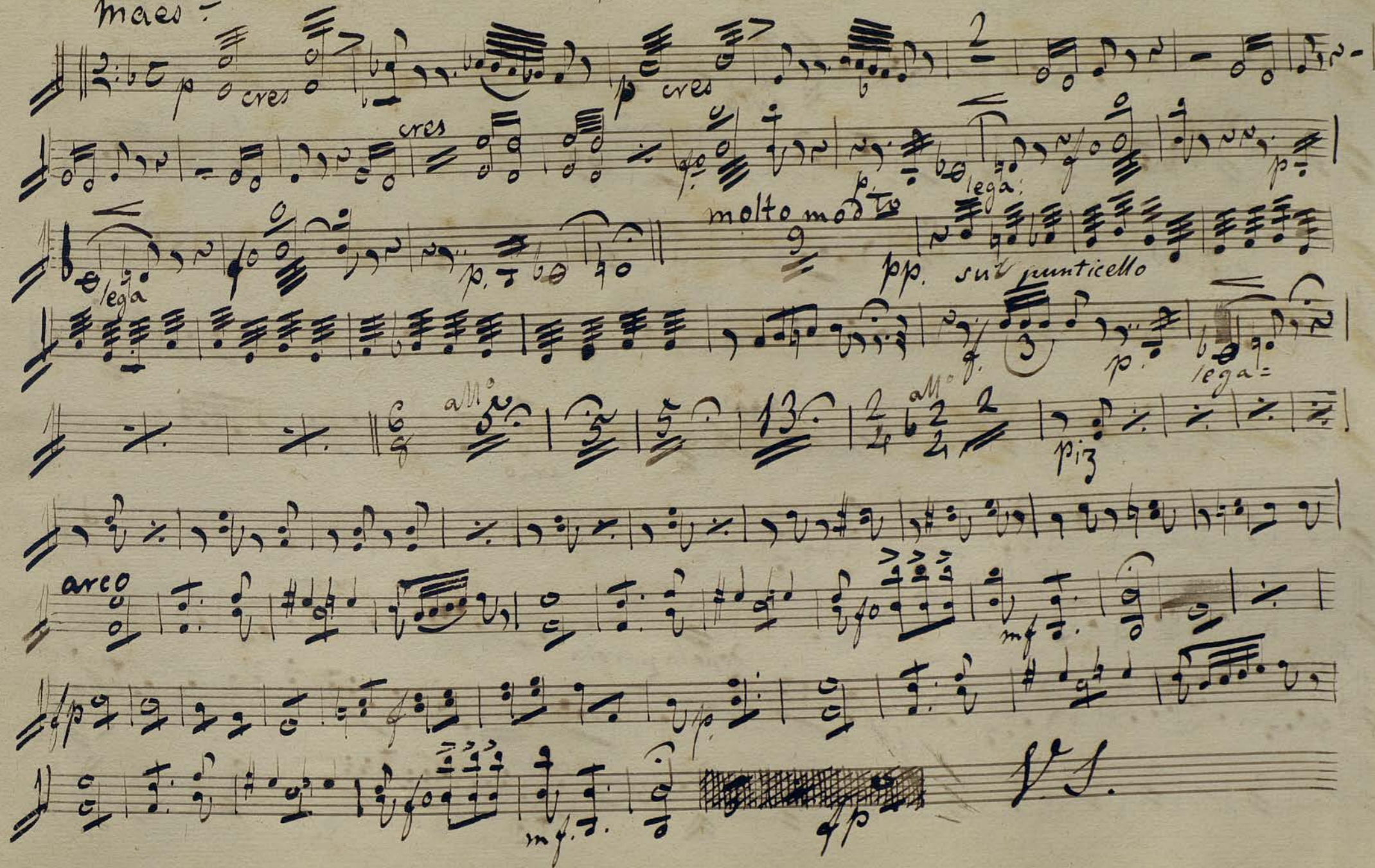
Un poco mosso

sol. canto

sol.

Viola // Introduzione

mae $\frac{50}{1}$



Handwritten musical score on ten staves, featuring various musical notations and performance instructions.

Key performance instructions and markings include:

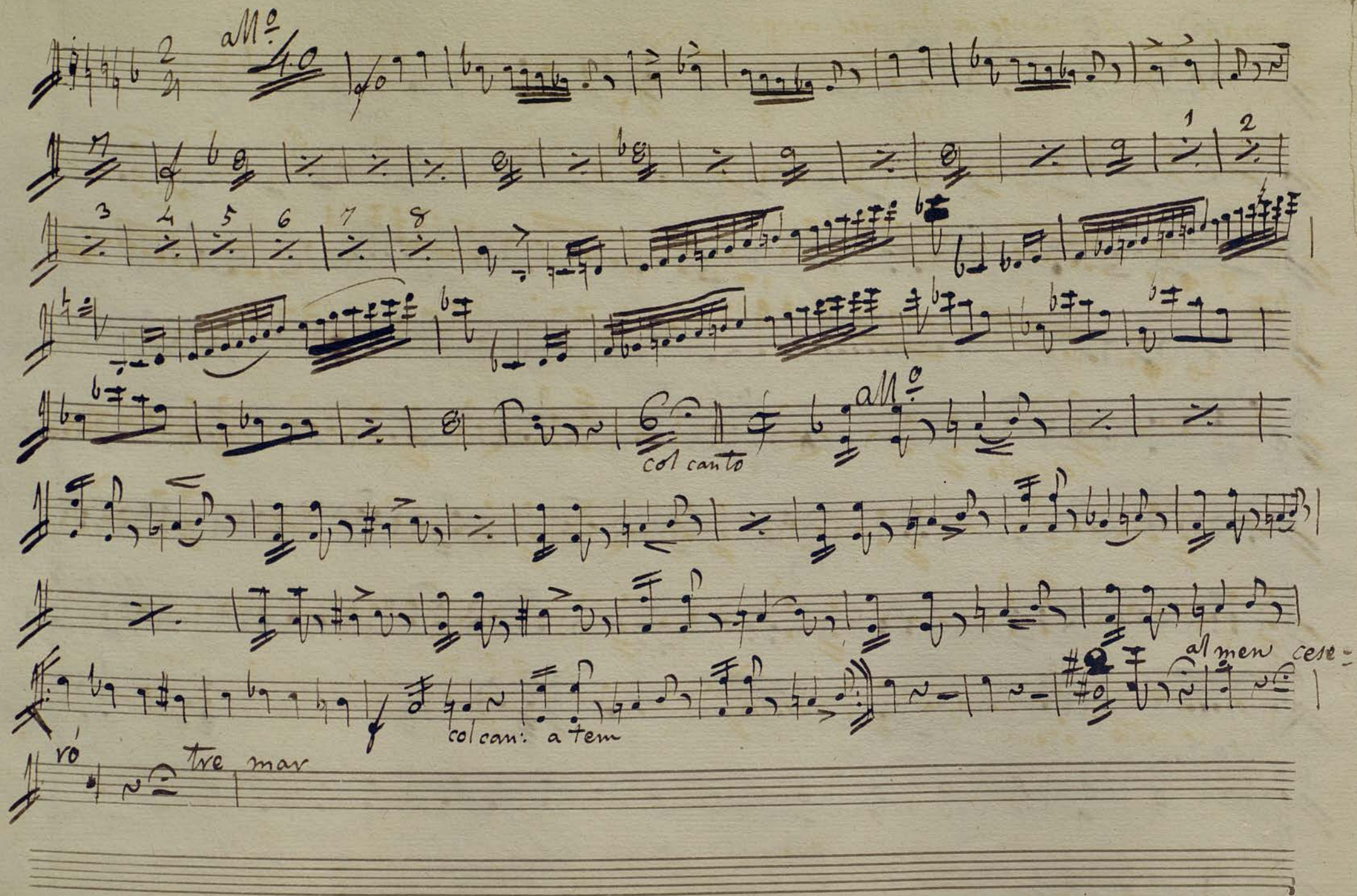
- pizz* (pizzicato)
- arco* (arco)
- mancaudo*
- lega* (legato)
- arco* (arco)
- lega* (legato)
- arco* (arco)
- lega* (legato)
- marco*
- d'amor*
- dopo la parola*
- ancor*
- mo*
- ores*
- mo*

The score includes various musical notations such as notes, rests, and dynamic markings, with some sections crossed out with diagonal lines.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- modto* (moderato) above the first staff.
- fidi* above the first staff.
- sostenuto* above the fifth staff.
- piz* (pizzicato) above the sixth staff.
- col canto* above the seventh staff.
- sventura* above the eighth staff.
- Ter* (Terzina) below the eighth staff.
- l'ini* (l'ini) above the ninth staff.
- po tar* (poco tar) above the ninth staff.
- col can:* (col canto) below the eighth staff.
- pp* (pianissimo) and *cres* (crescendo) markings at the bottom left.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score includes tempo markings such as *all^o* and *col canto*, and dynamic markings like *col can: a tem* and *al men cere*. The lyrics are written in Italian, including "ro", "tre mar", and "al men cere". The notation includes various musical symbols, clefs, and accidentals.



The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. It is marked *all^o* and *40*. The notation includes various musical symbols, clefs, and accidentals. The lyrics "ro", "tre mar", and "al men cere" are written below the staves. The score includes tempo markings such as *all^o* and *col canto*, and dynamic markings like *col can: a tem* and *al men cere*. The notation includes various musical symbols, clefs, and accidentals.

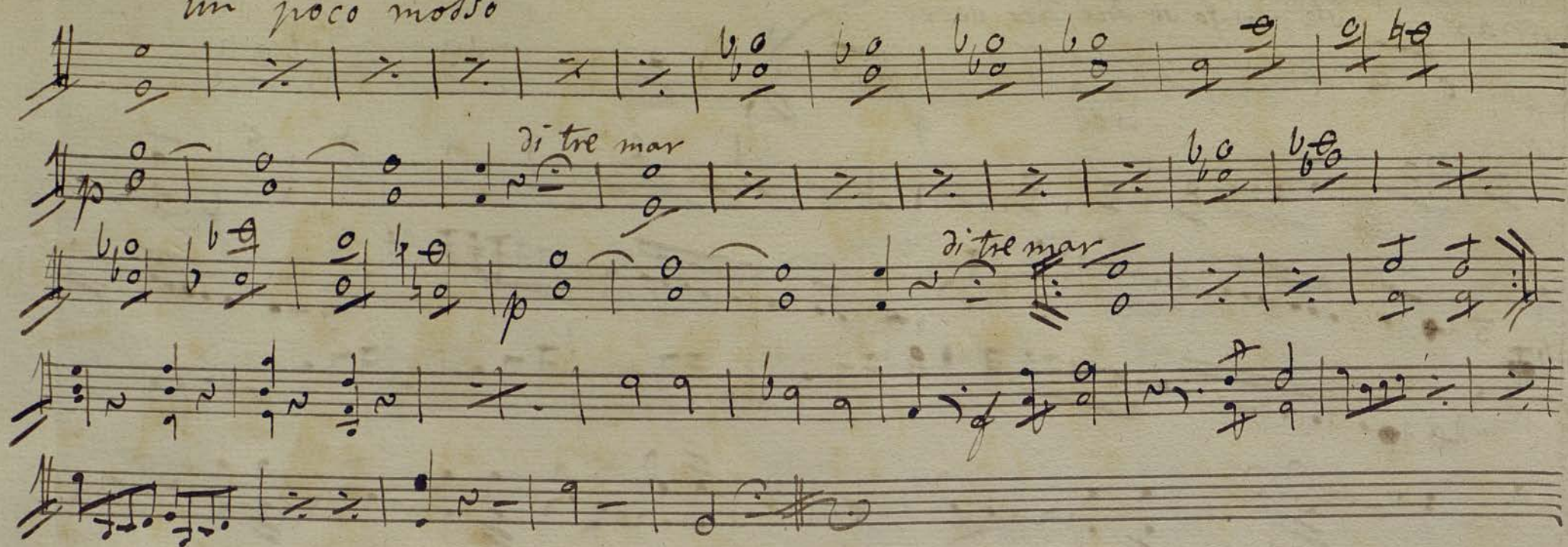
mar *Este parrafo se dice tres veces*

pp *cres* *f* 1 2 3 4 5 6 *fmo*

mi *col canto*

col canto *atemi.* *al men^o* *cesero' di tre =*

un poco mosso



Introduzione

Basso e Violoncello

Maes^{so}

p. cres *p. cres* *p. lega.* *cres: tutti* *molto moderato* *p. lega f.* *pp sul munticello* *allegro* *leg.* *pizz* *arco p.* *mf*

Handwritten musical score on aged paper, featuring multiple staves and various musical notations.

The score includes the following elements:

- Staff 1:** Violin part, marked *Viol.* with a treble clef and a key signature of one sharp (F#).
- Staff 2:** Continuation of the Violin part.
- Staff 3:** Continuation of the Violin part.
- Staff 4:** Piano part, marked *p. lega* (piano legato).
- Staff 5:** Continuation of the Piano part, with fingerings 1 through 6 indicated above the notes.
- Staff 6:** Continuation of the Piano part, marked *p. lega:* and *arco* (arco).
- Staff 7:** Continuation of the Piano part, marked *Viol.* with a treble clef and a key signature of one sharp (F#).
- Staff 8:** Continuation of the Piano part, marked *manando* (manando).
- Staff 9:** Continuation of the Piano part, marked *VS* (Vincenzo).

The notation includes various musical symbols such as notes, rests, clefs, and dynamic markings.

Handwritten musical score for "L'Espresso" by Gioacchino Rossini. The score is written on ten staves. The first staff is for the vocal line, starting with a treble clef and a key signature of one sharp (F#). The second staff is for the piano accompaniment, starting with a bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal line. The score is signed "V. S." at the bottom.

modto

pizz:

viol:

sostenuto

pizz.

col canto

arco

col coro:

16

16

S.S.

ventu rato

entru va lo

pizz.

no ter

no ter

no ter

p. cres

all^o

J. S.

all^o

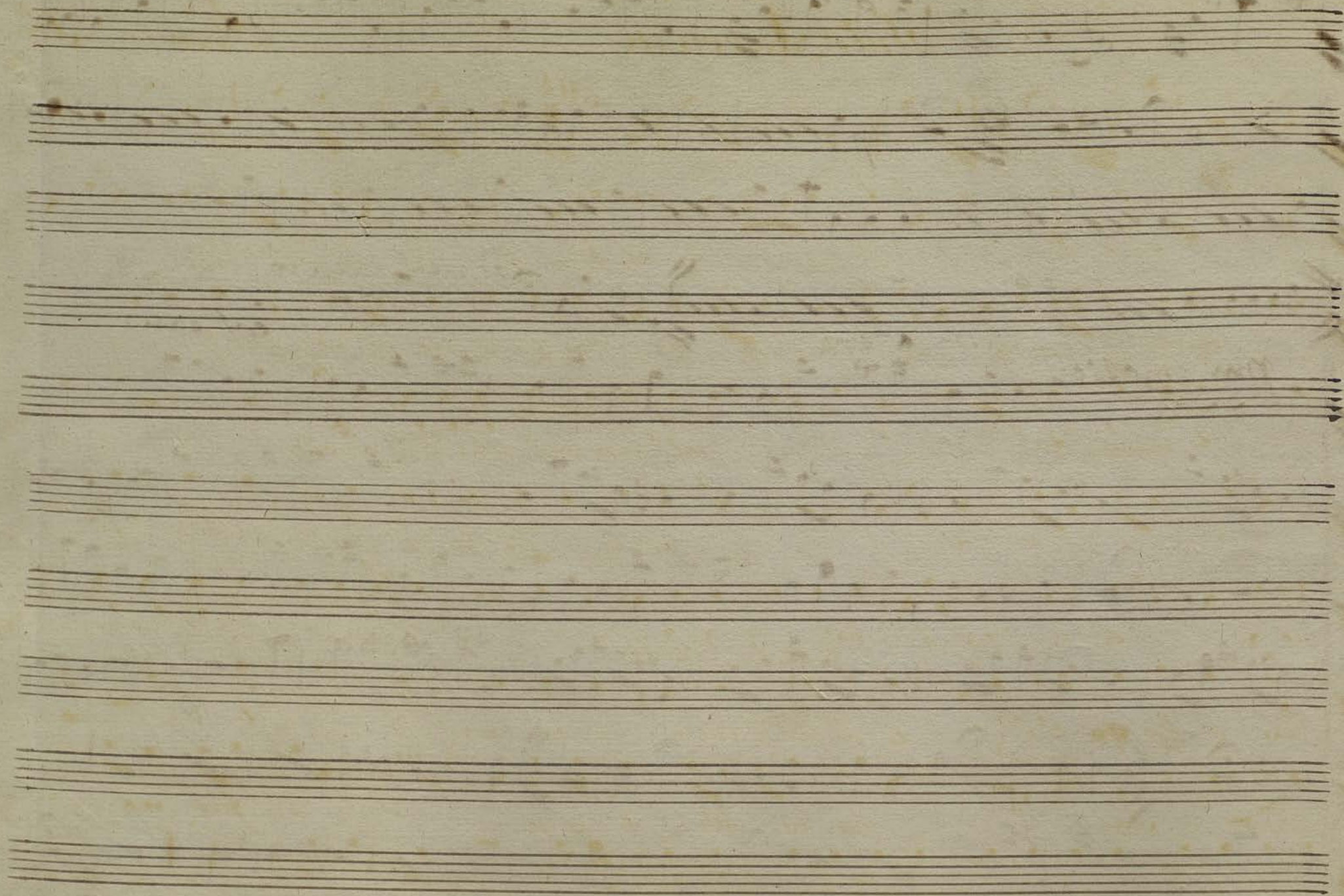
Handwritten musical score on aged paper. The score consists of several staves. The top staves feature a melody with notes and rests, some with slurs. Below the melody, there are staves with lyrics in Italian. The lyrics include "almen ceserò di tre mar" and "col can: a tempo". There are also staves with musical notation and dynamics like "pp" (pianissimo) and "cres" (crescendo). The bottom staves show more musical notation, including a section marked "come le 4 indietro". The paper is yellowed and shows signs of age.

almen ceserò di tre mar
col can: a tempo
col canto
pp
cres
cres
fo
come le 4 indietro

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, clefs, and dynamic markings. The lyrics are written below the staves, including the words "al men", "ce se ro", "di tre =", "col can:", "pim mosso", "tre mar", and "p".

The musical score is written on ten staves. The notation includes various musical symbols such as notes, rests, clefs, and dynamic markings. The lyrics are written below the staves, including the words "al men", "ce se ro", "di tre =", "col can:", "pim mosso", "tre mar", and "p".

al men
ce se ro
di tre =
col can:
pim mosso
tre mar
p



Maest.^{so}

Introduzione

Basso

Handwritten musical score for Bass, titled "Introduzione". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking "Maest.^{so}" is written above the first staff. The score includes various musical notations, including notes, rests, and dynamic markings such as *p*, *cre*, *legato*, *molto*, *pp*, *f*, *arco*, *mf*, and *legato*. There are also performance instructions like "sul ponticello" and "pizz.". The score is divided into sections by double bar lines. The final section of the score is marked with a double bar line and the initials "S. S." below it.

S. S.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by bar lines and includes numbered measures (1-11) above the staves.

Key markings and annotations include:

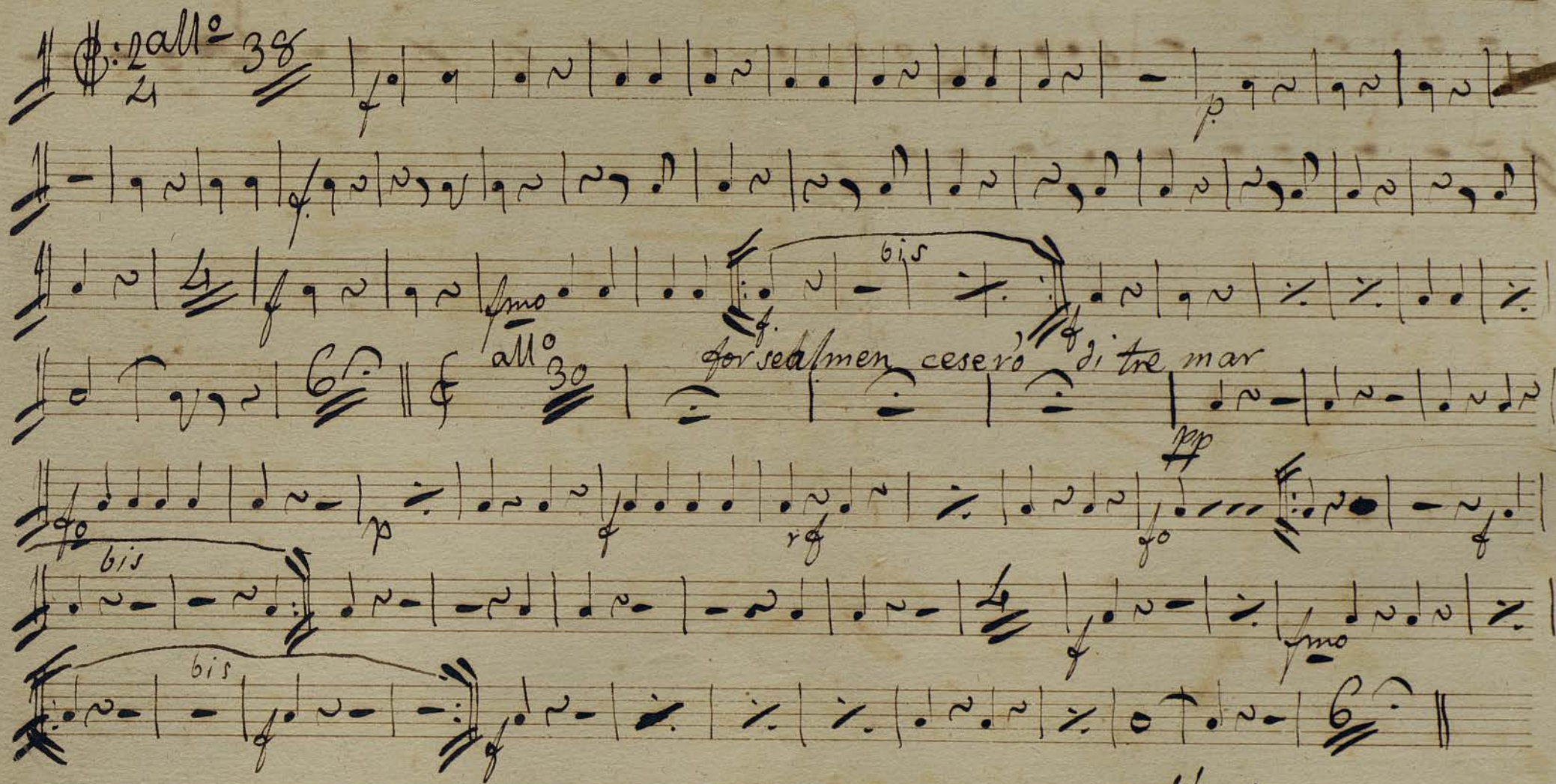
- pizz:* (pizzicato)
- arco p.* (arco piano)
- manando*
- marria la impavola*
- si cantiancor mf.*
- fra l'iodi*
- p.* (piano)
- Bacco*
- Ei, lai d'amor*
- ve do si la sol*
- dopo la parola*
- mo*
- Si miei*
- Idi*

The manuscript shows signs of age, including discoloration and some wear along the edges.

Introduccione Gran Casa

Introdu^{ne} Facet Coro Facet Maes^{so} Facet Sostenuto Facet

Handwritten musical score for a vocal ensemble, featuring multiple staves with notes, rests, and dynamic markings. The score includes tempo markings such as *all^o 38* and *all^o 30*, and dynamic markings like *f*, *pp*, and *fmo*. The lyrics "for sed men cesero di tre mar" are written below the staves. The score concludes with a double bar line and a final key signature change to C major.



V. S.

di tre mar // 6 // un poco mosso

