

All.^o Spiritoso. Finale, nell'Opera Eugenio di Messina

Violini

Viola

Flauto

Ottavino

Clarinete

Clarinete in E^{ma}

Corno

Trombe

Fagotti

Trombone

Timpani

Grancassa

Coro

Violoncello e Basso

The musical score is written on 15 staves. The first staff is for Violini, followed by Viola, Flauto, Ottavino, Clarinet, Clarinet in E major, Horn, Trumpets, Bassoons, Trombones, Timpani, Grand Cassa, Choir, and Violoncello and Bass. The music is written in a handwritten style with various notes, rests, and dynamic markings. The paper is aged and shows some staining and a small hole.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The notation is written in a historical style, possibly 18th or 19th century.

The score is organized into systems, with staves grouped by vertical lines. The notation includes various note values (e.g., eighth, sixteenth, and thirty-second notes), rests, and dynamic markings such as *pp* (pianissimo) and *ff* (fortissimo). The paper shows signs of age, including discoloration and a small stain on the left side.

Key features of the notation include:

- Staves with musical notation, including notes, rests, and dynamic markings.
- Vertical lines separating the staves into systems.
- Handwritten text, possibly lyrics or performance instructions, interspersed among the staves.
- Dynamic markings such as *pp* and *ff*.
- Stylized musical notation, including various note values and rests.

The score appears to be a single page from a larger manuscript, with the right edge showing the binding of the book.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and clefs. The notation is written in a historical style, possibly from the 18th or 19th century. The score is organized into systems, with some staves containing multiple measures of music. The paper shows signs of wear, including stains and discoloration.

The score is written on five systems of staves. The first system on the left has a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and slurs. The second system continues the piece, with similar notation. The third system features a treble clef and a key signature of one sharp. The fourth system has a treble clef and a key signature of one sharp. The fifth system on the right has a treble clef and a key signature of one sharp. The notation includes various note values, rests, and slurs. The paper shows signs of wear, including stains and discoloration.

At the bottom right, there is a signature: *Svengon 9 li*.

collo

Viene
as *si* *coperti d'ecclisi*

fuggi
Et *na* *in* *meno* *spensola* *ragliabiri*

spe *for* *ca* *gliabirsi*

The image shows a page of handwritten musical notation on aged, slightly stained paper. The notation is arranged in six systems, each consisting of a single staff. The first system has a treble clef and a key signature of one flat. The second system has a bass clef. The third system has a treble clef. The fourth system has a bass clef. The fifth system has a treble clef. The sixth system has a bass clef. The lyrics are written in Italian and are interspersed between the staves. The handwriting is in a cursive style, typical of the 18th or 19th century. The paper is yellowed with age and has some foxing and staining, particularly in the center and bottom right.

Handwritten musical score for "Lied der Neger in der Wüste" by Carl Maria von Weber. The score is written on aged, stained paper and features three systems of staves. Each system includes a vocal line (Soprano, Alto, Tenor/Bass) and a piano accompaniment. The lyrics are in German, with the first system starting with "Hörst du die Stimmen der Wüste?" and the second system with "Lied der Neger in der Wüste". The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte).

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into four systems, each consisting of four staves. The notation is in a historical style, featuring various note values, rests, and clefs. The paper shows signs of age, including foxing and some staining. At the bottom of the page, there are lyrics written in a cursive hand, separated by a large 'o' symbol. The lyrics are: *Steni Steni*, *Vieni*, *fuggi*, and *Ben gon*.

Steni Steni

Vieni fuggi Ben gon

Handwritten musical notation on the left page, consisting of ten staves. The notation includes various notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a complex piece of music.

Handwritten musical notation on the middle page, consisting of ten staves. The notation is mostly blank, with a few scattered notes and accidentals. A large diagonal line is drawn across the middle of the page, from the top right to the bottom left.

Handwritten musical notation on the right page, consisting of ten staves. The notation includes various notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a complex piece of music.

gliastro per ch' d'ulissi

L'etna in mezzo me l'onaghia bissi

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The score is organized into systems, with some staves containing dense, complex notation and others showing simpler rhythmic patterns. The paper shows signs of wear, including stains and discoloration.

The notation includes various musical symbols such as clefs, key signatures (sharps and flats), and dynamic markings like *f* (forte) and *pp* (pianissimo). The score is written in a historical style, possibly from the 18th or 19th century.

At the bottom of the page, there are handwritten notes in a cursive script, including the words "fuerst" and "fuerst", and a signature "Johann von".

This is a handwritten musical score on aged, slightly stained paper. The score is organized into three systems, each containing multiple staves. The notation is in a historical style, featuring various note values, rests, and clefs. The lyrics are written in a cursive hand below the staves. The first system includes the lyrics "gliastro perche' di si". The second system is mostly empty, with some faint markings. The third system includes the lyrics "Pet na in". The paper shows signs of age, including creases and discoloration.

gliastro perche' di si

Pet na in

This image shows a page of handwritten musical notation on aged, slightly stained paper. The notation is arranged in three systems, each consisting of multiple staves. The first system on the left contains several staves with notes and rests, some of which are grouped with parentheses. The second system in the middle features staves with notes and rests, and a large, ornate flourish or signature in the center. The third system on the right includes staves with notes and rests, and a large, ornate flourish or signature in the center. The handwriting is in a cursive style, typical of 18th or 19th-century musical notation. At the bottom left, there is a line of text: *meno spe lonca gliabissi*. The paper shows signs of age, including discoloration and some staining.

meno spe lonca gliabissi

This is a handwritten musical score on aged, slightly stained paper. The score is written in dark ink and consists of several staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in a cursive script below the staves. The paper shows signs of age, including creases and discoloration.

ci liu minaccia inghiottir

ci liu mi

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

Lyrics visible include:

- ga dursi* (top staff)
- unus* (second staff)
- nae* (bottom left)
- cia inghiotter* (bottom left)
- mi* (bottom right)

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

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

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

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

nae

cia inghottis

2

3

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

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

mi

na - cia inghottir

Handwritten musical notation at the top right of the page.

Main body of handwritten musical notation, consisting of several staves with notes and clefs.

Vertical handwritten musical notation on the right side of the page.

Handwritten musical notation at the bottom of the page, including the lyrics: *liami nacciainghiolw mi nacciainghiolw mi nacciainghiolw*

Handwritten musical notation on the left side of the page.

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

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

Handwritten text at the bottom of the page, possibly a signature or a note.