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g	Art der Benutzung (nur eingesehen? – ganz oder teilweise – abgeschrieben? – ver- glichen? – abgelichtet?)	Zweck der Benutzung (ist Veröffentlichung beabsichtigt und in welcher Form?)
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esden

der Entleiher
öffentlichung
auf die Ober-
ist besonders

bekannte Ver-
en.

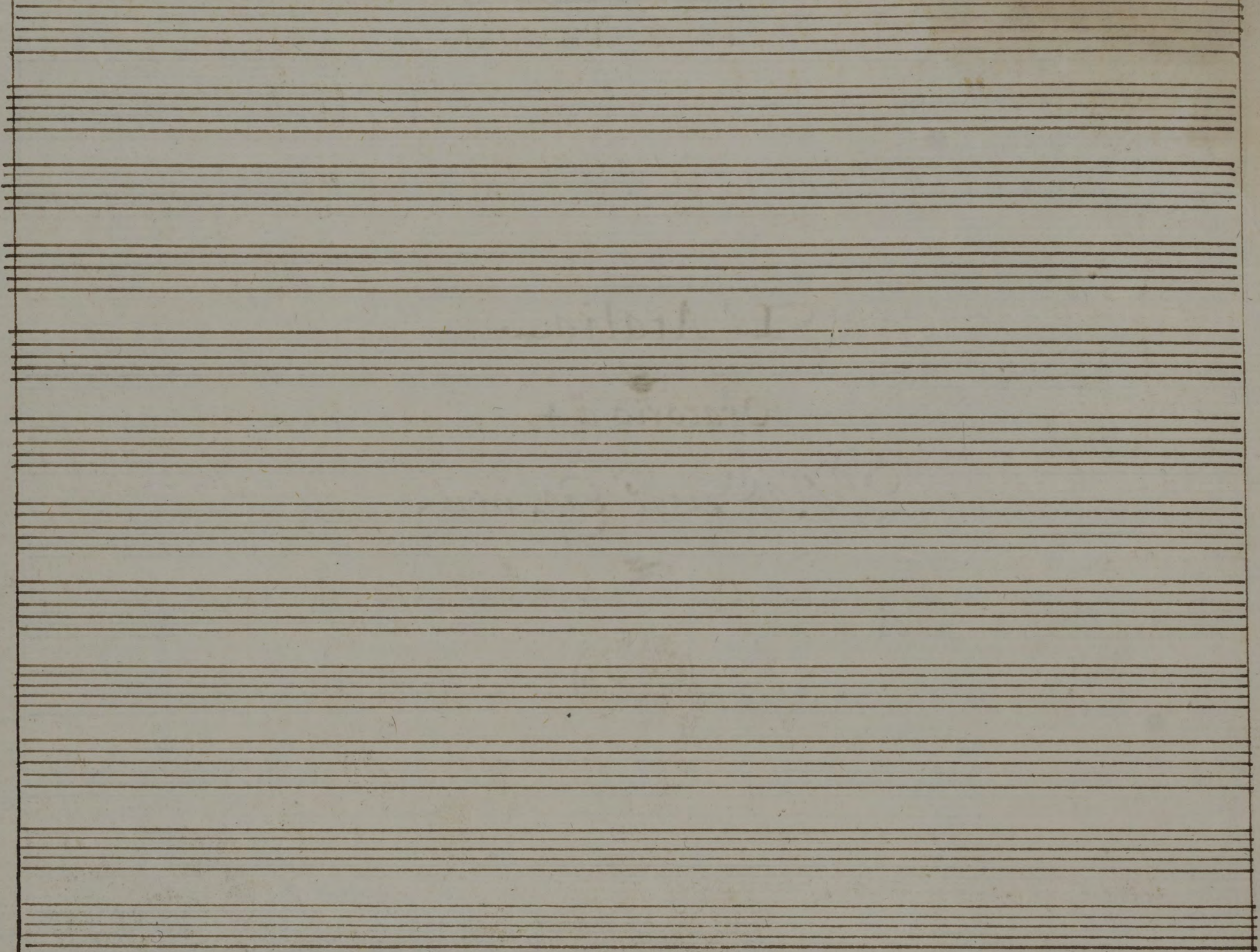
er Benutzung
öffentlichung
sichtigt und
licher Form?)

L' Atalia

Oratorio à 4.

Del Sig. Fran. Gassparini





Parte Prima

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is written in a common time signature (C). The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). There are also some decorative flourishes and slurs.

The second system of the musical score features a vocal line and instrumental accompaniment. The vocal line is written in a treble clef and includes the lyrics: "Sere - na - seui" and "Sere - nate - ui o pen =". The instrumental accompaniment consists of four staves in bass clef. The music is written in a common time signature (C). The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). There are also some decorative flourishes and slurs.

Handwritten musical score for the first system. It consists of five staves. The top two staves are for the vocal line, and the bottom three are for piano accompaniment. The lyrics are written below the vocal line.

Sogni mesti e fieri *mesti e fieri al volar.*

Handwritten musical score for the second system, continuing the vocal and piano parts. It consists of five staves. The lyrics are written below the vocal line.

al volar - de ventricel.

Handwritten musical score for the first system. It consists of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. The piano accompaniment is written on four staves below, with a brace on the left. The music includes various rhythmic values and melodic lines.

li de venti-cel-

Handwritten musical score for the second system. It consists of five staves. The top staff is the vocal line, starting with a treble clef. The piano accompaniment is written on four staves below, with a brace on the left. The lyrics are written below the vocal line.

Le tra' zefiri odorosi men fastosi men fastosi che sul Trono s'aggira -

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

solo

te par che siate almeno piu bel - *piu bel -*

Handwritten musical score for the second system. It consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The lyrics are written below the vocal lines.

tutti

hi par che siate almeno piu bel - *hi* almeno - piu bel - *hi*

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The music is written in a historical style with various note values and rests. A *solos* marking is present at the end of the first vocal line.

Handwritten musical score for the second system, continuing from the first. It features five staves with vocal and piano parts. The lyrics *Se-re-na-ten: o' pensieri mesi* are written below the bottom staff. A *ten* marking is placed above the first measure of the piano part in this system.

solo

fi-eni me- stie fi-eni al volar-

This system contains the first system of handwritten musical notation. It consists of five staves. The top two staves are for the vocal line, and the bottom three are for piano accompaniment. The vocal line begins with the lyrics "fi-eni me- stie fi-eni al volar-". The piano accompaniment features complex chordal textures and melodic lines.

al volar- de ventricel-

This system contains the second system of handwritten musical notation, continuing the piece. It also consists of five staves. The vocal line continues with the lyrics "al volar- de ventricel-". The piano accompaniment continues with similar complex textures and melodic patterns.

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal parts, with the lyrics "h. de venti-cel-" written below them. The bottom three staves are for keyboard accompaniment. The music is in a common time signature and features complex rhythmic patterns, including sixteenth and thirty-second notes. The first measure of the vocal line begins with a forte dynamic marking 'f'. The second measure of the vocal line is marked 'sol.' and the third measure is marked 'tutti'.

Handwritten musical score for the second system, continuing the vocal and keyboard parts from the first system. It consists of five staves. The top two staves are vocal parts, and the bottom three staves are for keyboard accompaniment. The music continues with similar complex rhythmic patterns. The first measure of the vocal line begins with a forte dynamic marking 'f'. The system concludes with a double bar line.

Ma' de fantasm: atroc: credi forse A talia render vago l'orrore tra

non e l'erbe? ah chi al freddo timore all'ira mio i vezzi del-pia-

cer i vezzi del pia-cer son pene son pene acer-bis

Pel mio volto realè L'alta Gerusalemme adora i cenni tremas sotto al mio

più suddito stuolo è ver: ma poi che vale s'io d'un regno terror temo d'un solo? Un ghinabò =

quel di sacerdote audace alla mia sorte più di tutti resiste ed è men forte?

Due Trombe

Handwritten musical score for two trumpets and other instruments. The score consists of ten staves. The first two staves are for the trumpets, both in G major and 3/4 time. The third and fourth staves are for other instruments, also in G major and 3/4 time. The fifth staff is for a third instrument, in G major and 3/4 time. The sixth staff is for a fourth instrument, in G major and 3/4 time. The seventh staff is for a fifth instrument, in G major and 3/4 time. The eighth staff is for a sixth instrument, in G major and 3/4 time. The ninth staff is for a seventh instrument, in G major and 3/4 time. The tenth staff is for an eighth instrument, in G major and 3/4 time. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

All' armi

Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as 'f' and 'p'. The score is written in a historical style with a large brace on the left side grouping the staves.

Destaken: allarm. spid.

fab' furo-ri

Pestaten: all. arm. Spietabi fu-roni de-

Handwritten musical score on a page with ten staves. The score is written in brown ink on aged paper. It features a variety of musical notations including notes, rests, and complex rhythmic patterns. The notation is organized into systems, with some staves grouped by brackets. The bottom two staves of the main system contain a dense, rhythmic passage. A small word "fenu" is written above a note in the second-to-last staff of the main system.

Handwritten musical score on a page with ten staves. The top two staves are treble clef, the next two are alto clef, and the bottom four are bass clef. The music includes various note values, rests, and dynamic markings like 'q' and 'ar'. The score is written in a historical style with some slurs and ties.

desta - feui all. ar -

Handwritten musical score on a page with 11 staves. The score includes vocal lines, piano accompaniment, and a basso continuo line. The word "Soli" is written in the first piano staff. The notation is in a historical style with various clefs and note values.

Handwritten musical score for a choir with vocal line and piano accompaniment. The score is written on ten staves. The vocal line is on the top staff, and the piano accompaniment is on the bottom staff. The lyrics are written below the piano accompaniment.

mi Destateu: alt. arm: - spietati fu=

noni spietati spietati fu- ro - - - Pestateu: all. arm: spietati fu =

noni - spietta - ti furo - ni

Handwritten musical score on ten staves. The first five staves are grouped by a brace on the left. The notation includes various note values, rests, and dynamic markings. A handwritten instruction "trojpas vltá" is written above the eighth staff.

e' trojpa viltá - usare - pietá -

Handwritten musical score on a page with ten staves. The score includes vocal lines and instrumental accompaniment. The lyrics are written below the vocal line.

a' chi di timo- manda l'ombre funeste manda l'ombre funeste a tormentar

mi a' formen far -

manda l'ombre funesto a' formen far mi. M. armi. P.C.

Orn.

Entrò agl. Orti Reali, o mia Sourana qual temerario ardire le suede-

hirie annuelenar pretende? Un serpe ch. ho messo al desio di gioir

porge il vele- no -

Orn.

D'un affanno che celato presso al cor - D'un aff-

fanno che celato presso al cor - serpen - do - va' serpen - do presso al

cor - presso al cor serpen - do va' di ragione il petto armato col voler col vo-

Handwritten musical score for voice and piano. The score consists of four systems of staves. The first system includes the lyrics: "ler - non ferai - col voler non ferai di ragione il petto arma-". The second system includes: "to col voler col voler - non ferai - col vo-". The third system includes: "ler non ferai - non ferai non fe-". The notation features complex piano accompaniment with many sixteenth and thirty-second notes, and vocal lines with various note values and rests.

Handwritten musical score for piano, labeled "Ritorno". It consists of four staves of music. The notation is dense, featuring many sixteenth and thirty-second notes, characteristic of a Baroque or Classical era keyboard piece. The piece concludes with a double bar line and repeat dots.

Alta.

Si si voi trionfare appresta appresta Ormano lo schiere piu fez

deli e vance al Tempio oue il Ministro indegno di chi può vendicarsi amma lo degno

giache il Souvato onor mi nega L'empio mi giuerisca e sangue - e accreca l'ostro

mio col proprio sangue proua che l'ira ancora - di chi nel mondo impera quanto

Ormo

piu differita - e piu seuerata. Reino mal l'intende chi all'alma tormento

tata per cogliere i nemici il re - lo offen- do. Della

stirpe real ch' all' adirato ambirione offristi Le vittime innocenti non ben placate an-

cor bramando le gen- ti e vorrai del tuo cor sempre ferace di sagniege colpe per

via di tradimenti hauer la pace? *Ala:* il punir ciò che nuoce rende giusto il re-

gnante e non fero- ce *Gymo.* esser giusto non può chi serba in petto infidel consi-

gliero o delo d'egno o del timor l'affetto ne' Grandi e delo d'egno assai piu fiero.

Ala. Se vedessi le mie pe- ne se vedessi le mie pene non diresti ch-

- che crude - le oh - che crudele se vedessi, le mie pene non diresti non di-

resti oh - che crude - le oh - che crudele

Quel nocchier che tra procelle ha le stelle già smarrite della spene a' ogn.

ven - to offre offero le vele a' ogni ven -

- to offero le ve - le se vedessi le mie pene se vedessi le mie pene non d.

resti oh - che crude - le oh - crude - le se vedessi le mie pene non di =

aristi non divesti oh - che crude - le oh - che crudele 2.

Ritorn.

Orn.

 Quel dolore che seco porta voglia inumana si lusinga col sangue e

non si sana spauento il precipizio e non la fama? e suddita ai De-

gnanti *Ormo.* e' ancor ribelle sal Drono lor non l'incatenò il merito *Ala.* solo il po-
ter rendo sicuro il Drono *Ormo.* si ha per base la colpa e' sempre incerto *Ala.* Pungue
che mi consigli? *Ormo.* Lascia l'Italia del soglio i fulgidi penzoli e abbraccia il
fido mia d'urtare in scoglio. ad altri la corona - il ciel destina tu co-
manda a te stessa e sei Regina.

il po-

lungue

Primo

Ata.

Ah nemico del mio ben ah nemico del mio ben traditor del

Detailed description: This system contains the first four staves of a musical score. The top staff is a vocal line with a treble clef and a common time signature. The second and third staves are piano accompaniment for the right hand, with treble clefs. The fourth staff is piano accompaniment for the left hand, with a bass clef. The lyrics are written below the vocal line. The music consists of several measures with various note values and rests.

abbraccia il

coz

io riposo nemico traditor - Ah nemico del mio ben traditor tradi-

Detailed description: This system contains the next four staves of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with similar rhythmic patterns. The lyrics are: "io riposo nemico traditor - Ah nemico del mio ben traditor tradi-". The notation includes various note values and rests.

tor del mio tipo so - *fingi d'essere -*

pietoso *fingi d'essere* *pietoso e tra-*

Handwritten musical score for the first system. It consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics: "figgi trafiggi - questo len trafiggi trafig - gi - questo sen. Ah nemico del mio". The piano accompaniment provides harmonic support with chords and melodic fragments.

Handwritten musical score for the second system. The vocal line continues with the lyrics: "ben traditor traditor ah nemico del mio ben nemico nemico del mio". The piano accompaniment continues with similar harmonic patterns.

ben nemico nemico - del mio ben ...

The first system of the manuscript contains five staves. The top two staves are vocal parts, with the upper staff in treble clef and the lower staff in alto clef. The bottom three staves are piano accompaniment, with the upper two in treble clef and the lower one in bass clef. The lyrics "ben nemico nemico - del mio ben ..." are written under the vocal staves. The music is in a common time signature and features various rhythmic values including eighth and sixteenth notes, as well as rests.

The second system of the manuscript continues the musical composition with five staves. It follows the same instrumental arrangement as the first system. The vocal lines and piano accompaniment continue with similar rhythmic patterns and melodic lines. The system concludes with double bar lines on the vocal staves.

Orn.

Oh à fedel serui - tù cru - da mercede! del tuo ben di mia

fede del senso delirante tu mi chiam nemico e son aman - te

Quella mano che

sembra di ranna quella mano che sembra tiranna dilata -

ndo la piaga mortale dilata la piaga mor -

tale la piaga la piaga morta -

dell' inferno che si la condanna apre il varco apre il var- co alla
fuga del ma- Le dell' inferno che si la condanna apre il var-
co alla fuga del ma- Le alla fuga del ma- Le
e l'infelice allora bacia il rigor
bacia il rigor La feritice - o - no - ra bacia il rigor bacia il rigor
La feritice La feri- tice - ono - ra

Ala.

Ormano è uqual fiererra negar pietade a' ch: pietà ti chiamo che un con-

forso apportar che non s'apprera Ser seruo e fia tua legge il voler di ch: im-

Gymo.

però sappia voler ch: reggè ciò che fia giusto e poi saran legge a' ch:

seruo i cenn: tuoi

Ala. *Ormo* Son Tiranna Son Tiranna Tiranna Tiranna
ed io costante ed io costan-

Son tiranna tiranna *Son tiran-* *na tiranna.*
to costan- te *costante* *costante* *Son costan-* *te*

voglio amar *vaga la sorte* *voglio amar* *voglio amar* *vaga la sorte* *ma che*
non amar *vaga la sorte* *non amar* *vaga la sorte* *fia che*

forte *bruno e rigido il sembian-*
forte *bruno e rigido il sembian-* *te* *bruno e*

fe bruno e rigi-do il sembian- tes Son tiranna

ri-gi-do il sembian

Ala.

Mà che più si dimora? vance che senza te pur serbo ancora e

potto e man che basta per atterrar chi al mio voler contrasta. mio coraggio all'im-

presa - Sedrete ciò che poppa o Mostri in piedi Digno di Ponna e di Reina offesa!

Non uo placarm: più no no non uo placarm:

Orme
più l'onor grida vendetta *fermo* vendetta *fermo* Reino aspetta non cre-
dea che si forte fosse d'un alma e così lungo il duolo che morir non po-
tesse se non colta alcu morte ma giache questo solo può solleuar - co-
si noiose curè s'abbatta il veglio sacerdote e goda che fe-
licè ti fan le sue sven fure anoronne al demorio eseguirò sue brame
s'altro non turba l'alma *L'agitato pensier* - *L'agitato pensier* - ni-

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notes are mostly quarter and eighth notes, with some beamed eighth notes.

torn: in calma ritorn: in cal- - ma.

Handwritten musical notation on a five-line staff, featuring a bass clef. The notes are mostly quarter and eighth notes, with some beamed eighth notes.

Ara.

Handwritten musical notation on a five-line staff, featuring a treble clef. The notes are mostly quarter and eighth notes, with some beamed eighth notes.

Vanno all'opra fedel ch'ogn momento a un ardente desio forma un formen -

Handwritten musical notation on a five-line staff, featuring a bass clef. The notes are mostly quarter and eighth notes, with some beamed eighth notes.

Handwritten musical notation on two staves. The top staff has a treble clef and the bottom staff has a bass clef. The notes are mostly quarter and eighth notes.

Orni.

Handwritten musical notation on two staves. The top staff has a treble clef and the bottom staff has a bass clef. The notes are mostly quarter and eighth notes.

Vado ma ben stringan - n. ma ben stringan - n. se credi col timor se

Handwritten musical notation on two staves. The top staff has a treble clef and the bottom staff has a bass clef. The notes are mostly quarter and eighth notes.

credi col timor far guerra a que - sto cor far guer - ra far guer -

Handwritten musical notation on two staves. The top staff has a treble clef and the bottom staff has a bass clef. The notes are mostly quarter and eighth notes.

Handwritten musical notation for the first system, including vocal line and piano accompaniment. The lyrics are: *- no t'ingan - ni - t'ingan - ni. Se credi col timor far guerra a questo*

Handwritten musical notation for the second system, including vocal line and piano accompaniment. The lyrics are: *cor far guer - ra guerra a questo cor - a.*

Handwritten musical notation for the third system, including vocal line and piano accompaniment. The lyrics are: *Con man vendicatrice, dal seno tuo infelice vuoi spingonar -*

Handwritten musical notation for the fourth system, including vocal line and piano accompaniment. The lyrics are: *vuoi spingonar gli affanni: gli af-*

Handwritten musical notation for the fifth system, including vocal line and piano accompaniment. The lyrics are: *fan - ni. Vuoi spingonar - gli affan - ni. Vado*

Handwritten musical notation for the sixth system, including vocal line and piano accompaniment. The lyrics are: *fin.*

cor non piov. fulmin. di vendetta su ch. prefinder puote vittima al suo furore

il sacerdote? Secom. al Demonio o cruda al gran Pastore la mia

fe la tua colpa, omai rivelo - son piu che reo si il tradimento io ce -

Sacerdote
O dell' arm. splendor cosi surbato dell' iniqua Reina -

forse crudele impero Carnegie o vuol e non Guerriero? *Arm.* Gran Padre

ad inferis collielo e giunta l'empirea di Ahabia vuole il suo sangue

Se m'oppongo - à un alma ria Vincitore - o vinto sia vincitore

o vinto sia D'innocente hauro la glo -

ria D'innocente d'innocente hauro la glo -

- ria - Donna cea. *Al.*

Se il vedere straggiato l'onore di quel Dio chi i suoi difende il puro

core amaramente offende Ormano a vendicarlo a vendicarlo - ti prepara

aditate impiunita l'anima peruersa a nuove colpe inui- ta. che deggio

far che bram? Il sole appieno - sei volte ornò le mostruose

vie da che nel tempio alla Nutrice in seno trassi dall'embrion strage

dell'estinto Cocchio - Serme reale Prouidenza immortale ed ora d'Ata

ha l'immenso orgoglio par che l'inabbi in sul pater — no soglio
 Sia de Grandi ho il desso le Durbe ho pronte Jo ti sarò colli mio
 Squa- dre a fron- ta.

Ad.
 f. *Lascia lascia di pauentar* *Lascia*

Lascia di paentiar cara innocenza un di cara innocen- za ca- ra innocenza un =

di *Lascia di paentiar-* ca- ra innocenza un di

Handwritten musical score for the first system. It consists of four staves. The top two staves are for piano accompaniment, and the bottom two are for a vocal line. The lyrics are written below the vocal line.

i tuoi sospiri arden- ti *Le lagrime ei formen- ti nel sangue di co-*

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 line.

Lei che ti bradi vado vado a naufragar - *nel sangue di co-*

Sei che ti tradi vadino vadino a naufragar-
 ra naufragar. Cara cara innocenza un

Di cara cara innocenza un di La- scia di pauffar ca- ra innocen-

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

za ca- ra innocenzas un di La- scia di pauentfar- di-pauentfar.

Handwritten musical score for the second system, consisting of four staves. This system contains only the piano accompaniment, with no vocal line. The notation includes chords and melodic lines for the piano.

Sacer.

Va chi del Regno d'Israele Ormano Otai La salute o La qu=

ino o la quina in ma- no. Ma ser me La nutrice il passo inuia e i suoi

baci d'amor con man vestita fa innocente Aspetto bella semplicita=

fade il Pargoletto.

Nutrice Largo Fanciullino e quando

mai tu potrai creppiar- f Paura serena=

Fanciullino equando mai suppo-
trai respirar- L'aura Serena- respi-
rar L'aura Serena del suo mal del suo mal soffi-
di ed io - o cor mio o cor mio tutta in sen prouo la pe-
no vo' cor mio
o cor mio tutta in sen prouo la pe-

Handwritten musical score for a vocal and instrumental ensemble. The score is written on ten staves, with the first six staves containing vocal parts and the last four staves containing instrumental parts. The lyrics are in Italian and describe a scene where a young man (Fanciullino) is unable to breathe (non puoi respirar) because of the presence of Laura Serena. The instrumental parts include a Flute (Flauto) and strings (Violini, Violoncelli, Contrabbassi).

no *Fanciullino* *e quando mai tu po-*
trai respirar - *Laura Serena respirar Laura sore -*
no e quando mai tu potrai respirar - *Laura Serena Lau-*
ra sero - *no*

Flauto *Violini* *Violoncelli* *Contrabbassi*

sol. *tutti* *sol.*

Sacer.

Aut.

- pi indura - e' troppo gran sciagura veder sempre fastosa la colpa in

Tros e l'innocenza asc - sa -

Sacer.

Patti paci -

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

Patti pace forse un giorno goderai l'ore giocon-

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

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

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

De Al suo

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

duot sembra di gelo sembra muto e sordo il Pe-

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

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

ma' pur tacito - ri - spon-

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

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

De al tuo duot sembra di gelo sembra muto e sordo il Pe =

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

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

e pur tacito - ri - spon-

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

De Patti pace

Patti pace forse un giorno goderai l'oro giocon-

De godera i lo - re giocondo.

The image shows a page of handwritten musical notation on aged paper. It features six staves of music. The first two staves are instrumental, likely for a lute or guitar, with complex chordal textures. The third and fourth staves contain a vocal line with lyrics written in Italian. The lyrics are: "De Patti pace", "Patti pace forse un giorno goderai l'oro giocon-", "De godera", and "i lo - re giocondo." The fifth and sixth staves continue the instrumental accompaniment. The notation is in a historical style, with various clefs and note values.

Fine della Prima Parte.



Parte 2.^a

Archie

Ombre

Handwritten musical notation for the first system, consisting of five staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature. The music is written in a cursive, historical style.

Handwritten musical notation for the second system, consisting of five staves. The fourth staff contains the lyrics: *curz sospetti Irono scettari Corone Ah ch'iaostri splen=*. The notation includes various note values, rests, and dynamic markings. The system concludes with a 4/4 time signature.

Handwritten musical score for the first system. It consists of five staves. The top staff is the vocal line, and the bottom four staves are the piano accompaniment. The lyrics are: *dori- al turba- so semier cre-*

Handwritten musical score for the second system. It consists of five staves. The top staff is the vocal line, and the bottom four staves are the piano accompaniment. The lyrics are: *-con ghorro- Impaziente il sie rivolge al Tempio.*

per acchetar dell' alma il severo tormento - e la morte d'un empyreo

e la morte d'un empyreo è mio spavento è mio spavento il mio spa-

Handwritten musical score for the first system. It consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is for the basso continuo. The lyrics are written in Italian: *par che manchin gli osequij e ognun seconda*. The music is in a common time signature and includes various rhythmic values and accidentals.

Handwritten musical score for the second system. It consists of five staves. The top four staves are for vocal parts and the bottom staff is for the basso continuo. The lyrics are: *e in mie voci il mio duol so- lo so- brispon - - do*. The music continues with similar notation to the first system, including time signatures and rhythmic markings.

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

*ea mie voci il mio duol so-
lo si- spon- - da =*

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

Terrori ser-

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The lyrics "ro- ni d' Auer -" are written under the vocal lines. The piano part features complex chordal textures and melodic lines. The system concludes with a fermata over the final notes.

Handwritten musical score for the second system, continuing the vocal and piano parts from the first system. It also consists of five staves. The lyrics "ro- ni d' Auer -" are repeated under the vocal lines. The piano accompaniment continues with similar complex textures. The system ends with a fermata.

Handwritten musical score for the first system. It consists of five staves. The top four staves are for piano accompaniment, and the fifth staff is for the vocal line. The vocal line includes the lyrics: *-no se chiedete chissà mo-ra morrò morrò Se chiedete chissà*. The music is in a major key with a common time signature.

Handwritten musical score for the second system. It consists of five staves. The top four staves are for piano accompaniment, and the fifth staff is for the vocal line. The vocal line includes the lyrics: *mo-ra morrò mi che prò se più fiero dal carcere et gr*. The music continues with dynamic markings such as *presto* and *Ad.*

no in inferno in infer no già del-

ad: *ad: ad: ad:*

- ma occupo un infer-
 no un infer-
 ma occupo-

Vanno fuggi Arabia mi-
 sera fuggi one caggio d'isol

mai non s'appressa ma che val
 se fuggir non puoi te stesso?

And.

Handwritten musical score for the first system, featuring a treble clef and a 3/8 time signature. The music consists of a single melodic line with various note values and rests.

Handwritten musical score for the second system, including a vocal line with lyrics and a piano accompaniment. The lyrics are "Su' Su' Su' correte corrite correte corrite sur=".

Handwritten musical score for the third system, including a vocal line with lyrics and a piano accompaniment. The lyrics are "Be held" and "corre-".

Su su su correte cor-rete furbo hiee a go-

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics written below it: "Su su su correte cor-rete furbo hiee a go-". The notes are mostly quarter and eighth notes. The middle and bottom staves are piano accompaniment, with the middle staff containing dense chordal textures and the bottom staff providing a rhythmic bass line.

re il vostro ce'

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "re il vostro ce'". The notes are mostly quarter and eighth notes. The middle and bottom staves are piano accompaniment, with the middle staff containing dense chordal textures and the bottom staff providing a rhythmic bass line.

a gode re il vostro ce'

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "a gode re il vostro ce'". The notes are mostly quarter and eighth notes. The middle and bottom staves are piano accompaniment, with the middle staff containing dense chordal textures and the bottom staff providing a rhythmic bass line.

Alto

Ala.

Che miro o fiera sorte
 tornan da s'endi morte
 l'ombra di chi s'ucnai
 la colpa omnia

Autr.

vini ancora equi sei femina ris

Sarò un ombra sarò morte

Sarò un ombra sarò morte ma per te Donna cru-

del Sarò un ombra sarò morte Sarò un ombra sarò morte ma per te Donna cru-

del ma per te Donna crudel

ro Le Shipie porte non vedrai piu questo ciel non vedrai non vedrai piu questo ciel non vedrai piu questo

ciel non vedrai piu questo ciel d'ammirò Le Shipie porte non vedrai - piu questo ciel non vedrai -

ciel non vedrai piu questo ciel d'ammirò Le Shipie porte non vedrai - piu questo ciel non vedrai -

- più questo Ciel
Sarò un ombra Sarò morte Sarò un ombra Sarò

morte ma per te Donna crudel Sarò un ombra Sarò morte Sarò un ombra Sarò

morte ma per te Donna crudel ma per te Donna crudel Sarò un ombra Sarò

morte ma per te Donna crudel -

Ala.
o tanto ardisce? o là

Ala.
Lascia il fasto primier dell'irrigato vo-

Ala.
Ser ch'è vanità ch'è vanità -
Di Souvenço che

Ant. Sei
mi seruo
Radirato mio
Son tua nemica
ho il cor disciolto da' lacci della colpa

Volto
ho spirito ancora da spauentar
Sarai del mio fu-
e di furia mai vinta
L'inferno

cor ludibrio e scherno-

Per tormentarti
Per tormentarti con

aspra face *con aspra face sarò baccante*

per tormentar- *hi con aspra fa-* *ce sa-*

ro' baccan- *te con aspra fa-* *ce sarò bac-*

Handwritten musical score for the first system. The vocal line (top staff) begins with a fermata and contains the lyrics "can- te -". The piano accompaniment (middle and bottom staves) features a complex texture with many sixteenth notes. The lyrics "sarò baccan-" are written below the piano part.

Handwritten musical score for the second system. The vocal line (top staff) contains the lyrics "giacche m. Degr. Iri di pa-". The piano accompaniment (middle and bottom staves) continues with a similar complex texture. The lyrics "giacche m. Degr. Iri di pa-" are written below the piano part.

Handwritten musical score for the third system. The vocal line (top staff) contains the lyrics "ce non m' haucrai che fulminan-". The piano accompaniment (middle and bottom staves) continues with a similar complex texture. The lyrics "ce non m' haucrai che fulminan-" are written below the piano part.

f non mi hauerai che fulmi - man -

f Per tormentarti *f.c.*

Flutr.
E nella dura sorte per tuo conforto Gramerai la morte -
Si vide del furor d'un disperato -

Handwritten musical score for voice and instruments. The score is written on ten staves. The top two staves are for the voice, with lyrics in Italian. The bottom four staves are for instruments, with a 'Rit.' marking at the beginning. The music is in a major key with a common time signature. The lyrics are: *Si ride del furor d'un disperato cor chi ha in Dio la spe- me chi ha in Dio la spe- me i piu fieri martiri si mutano in gioia e l'empio ge- me e l'empio ge- me*. The page number 78 is written at the bottom center.

cor

Si ride del furor d'un disperato cor chi ha in Dio la

spe- me chi ha in Dio la spe- me

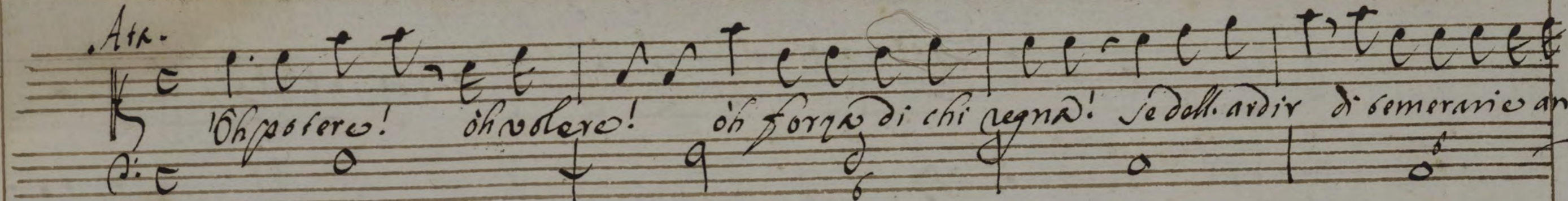
i piu fieri martiri si mutano in gioia -

e l'empio ge-

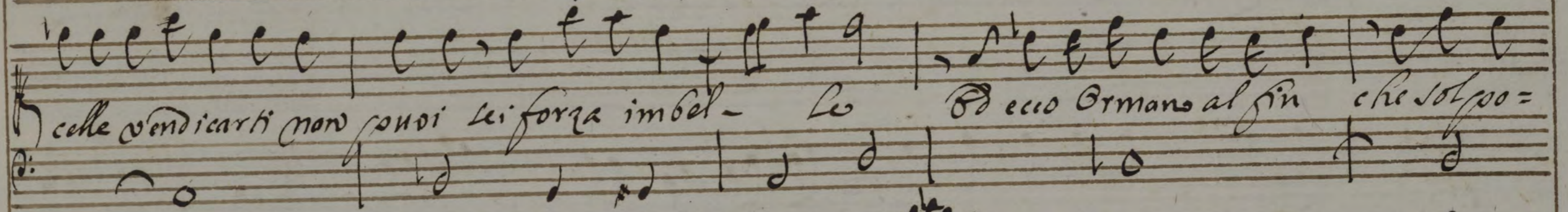
me e l'empio ge- me e l'empio ge- me

Rit.

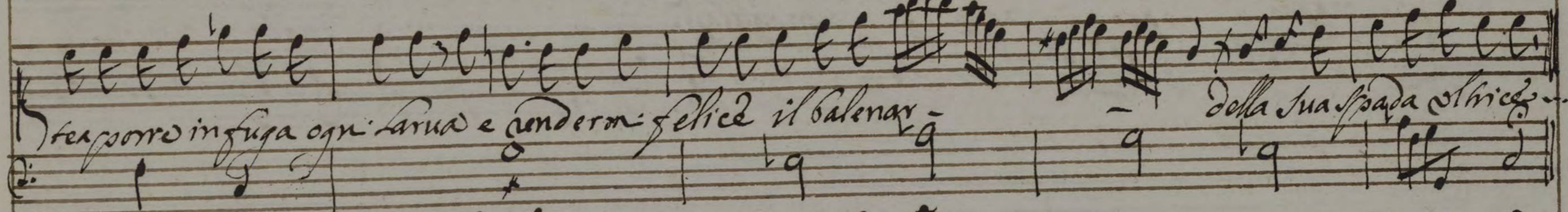
Atta.



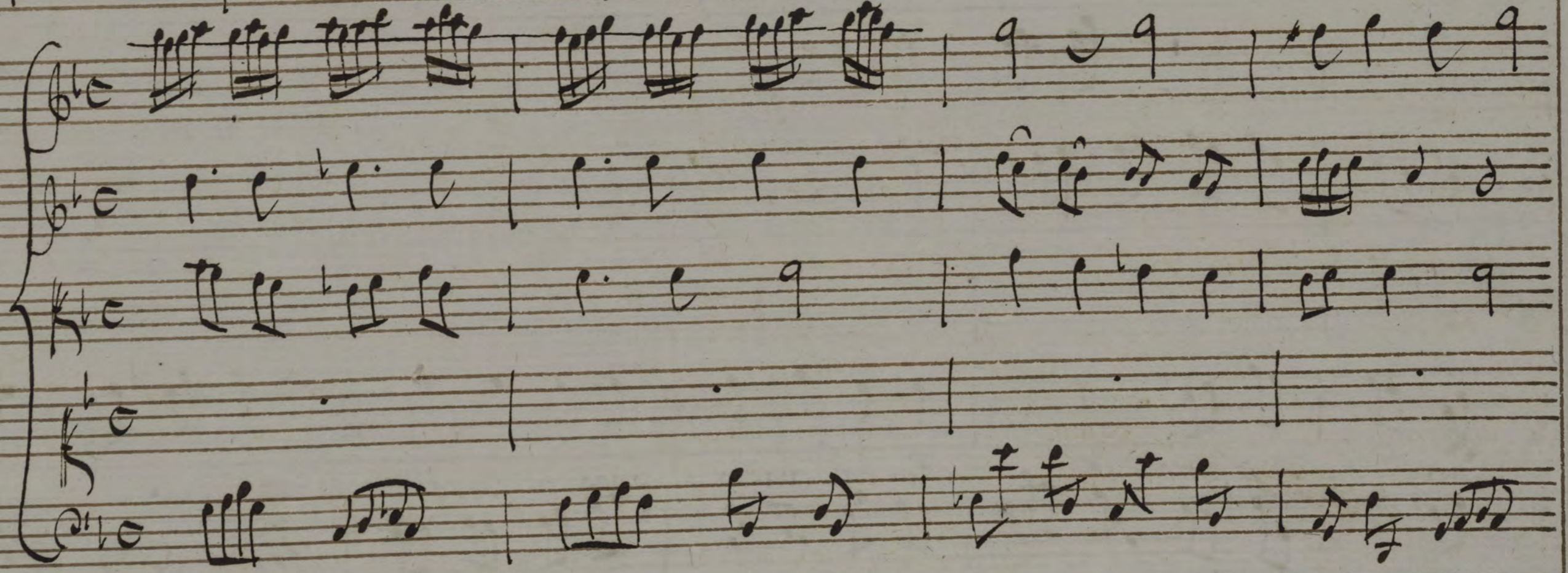
Oh potero! oh volere! oh forza di chi regna! Se dell'ardir di semerario an=



celle vendicarti non puoi lei forza imbel- lo Ed ecco Ormano al fin che sol po=



te a porro in fuga ogn' larua e gonderon felice il balenar della sua spada alricc=



Handwritten musical score for the first system. It consists of five staves. The top two staves are for the vocal line, with a soprano staff and an alto staff. The bottom three staves are for the piano accompaniment, with a right-hand staff and a left-hand staff. The lyrics are written below the vocal staves.

Me

Par che vada a poco a poco tranquillando - si il mio duol tranquil-

Handwritten musical score for the second system, continuing the vocal and piano parts from the first system. It consists of five staves. The top two staves are for the vocal line, with a soprano staff and an alto staff. The bottom three staves are for the piano accompaniment, with a right-hand staff and a left-hand staff. The lyrics are written below the vocal staves.

lando - si il mio duol Par che vada a poco a poco a poco a poco - tranquil-

Handwritten musical score for the first system, consisting of five staves. The notation includes various note values, rests, and dynamic markings. A fermata is present over the first measure of the second staff.

Lando - si il mio duol -

Handwritten musical score for the second system, consisting of five staves. The notation includes various note values, rests, and dynamic markings. A fermata is present over the first measure of the second staff. The lyrics are written below the staves.

Così anuien che vibri un telo fosco Cielo

e poi dia luce e poi dia

Dimmi o fido eseguiesti i cenn. mie: le moni quelli indegno

piu non si tema assicurato ho il Regno Ne Regno ne timoro aspieu:

crasti o eruda al suo fallire solt e certo il perire o uirrai alla

morte et al dolore o morirai viuendo a tutte l'ore.

Pungue Jaci non piu Non uo vederh piu no ni. mostro mostro di ferita'

non uo vederh piu mostro mostro di ferita'

fai guer-
ra fai guer-
ra alla virtù dai mor- te alla pietà dai mor- te alla pietà
Ara. Grm. Lunge Tac non più non uo' uederli più no' no' mostro mostro di fer-
fai m. non uo' uederli più mostro mostro di fer-
fai m. Mier pidi al tempio andianne al tempio
è uerda innocente l'error uelce emen- da

Sacer.

Musical staff with notes and rests.

Godeto - o di Giudea - Turbo infelici, dal si =

Musical staff with notes and rests.

Musical staff with notes and rests.

rannico giogo pur vi trassero al fine i Ciel a - mi - c.

Musical staff with notes and rests.

Musical staff with notes and rests.

Sia il Sommo Dio placato una Diranna sanguinaria abbate

Musical staff with notes and rests.

Musical staff with notes and rests.

per inalzar - sul Trono un Re di Latte. Volti

Musical staff with notes and rests.

Trombe

O mirabil Providen- ra o mi-
O mirabil Providen- ra mi-
O mirabil Providen- ra.
O mirabil Provi-

Handwritten musical notation on five staves. The notation includes various rhythmic patterns, rests, and melodic lines. The first two staves appear to be vocal lines, while the last three are instrumental accompaniment.

Handwritten musical notation with lyrics on five staves. The lyrics are written in a cursive hand and are repeated across the staves.

rabil Providen- ga con uicenda fortunata
rabil Providen- ga con uicenda fortunata
rabil Providen- ga con uicenda fortunata
den- ga con uicenda fortunata

Co-ro-na-tus

Co-ro-na-tus

Co-ro-na-tus

Co-ro-na-tus

fai che regni e trion-

fai che regni e tri-

fai che regni e trion-
fi trion-
on - fi L'innocen - za fai che regni e trion - fi trionfi
on - fi fai che regni e trionfi trion - fi
fai che regni e trion - fi trionfi trionfi

Handwritten musical score for five staves. The notation includes various note values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings.

Handwritten musical score for five staves with Italian lyrics. The lyrics are: "fai che regni e trionfi l'innocenza" and "fai che regni e trionfi".

... si innocen-
 innocen-
 regni e non si innocen-
 innocen-
 in-no-cen-
 innocen-

Handwritten musical score for strings and woodwinds. The score consists of seven staves, each with a treble clef and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *ff* and *f*. The music is arranged in a system with a brace on the left side.

Ala.

Che sento? Ohimè, ch'è miro?

Il Fanciullo reale

Il Fanciullo reale

Il Fanciullo reale

Il Fanciullo reale

Il Fanciullo reale

Nelle cadute altrui

sorgo

uiua

regn.

uiua uiua immorta =

nelle cadute altrui.

regn.

uiua regni

uiua immorta =

regn.

uiua

regn. uiua immorta =

Nelle cadute altrui: sorgo

regn.

uiua

uiua immorta =

The image shows a page of handwritten musical notation for a choir. The score is written on ten staves, with the first four staves grouped by a brace on the left. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written in Italian and are interspersed with the musical notation. The lyrics include: "Il Fanciullo reale", "nelle cadute altrui", "sorga", "regn:", and "regni". The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

Handwritten musical notation on five staves. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests and bar lines. The clefs are not explicitly labeled but appear to be C-clefs (soprano, alto, and tenor) and F-clefs (bass).

viva *viva* *immortale* *regni* *viva* *immortale* 2.

viva *viva* *immortale* *viva* *regni* *viva* *immortale*

regni *viva* *viva* *immortale* *regni* *viva* *immortale* 2.

regni *viva* *immortale* *viva* *immorta* - 2.

Handwritten musical notation on five staves, corresponding to the lyrics above. The notation includes various rhythmic values and clefs. The lyrics are written in a cursive hand.

Ata. *Sacer. f.*

Oh miseri genti infedeli si dunque congiurate a danno mio? O Cam-

prioni: Dio questa furia si uccida mi preda al sanguario il piè rimoua

ch'infameria gli Altari vittima rea - di femina omicida -

Coro

Questa furia crudel. pera - pera si ucci - da
Questa furia crudel. pera - pera si uccida -
Questa furia crudel. pera. pera si uccida
Questa furia crudel. pera. pera si uccida.

Ala:

Oh ciel chi mi soccorro? chi m' dà per conforto un

Orme:

aspe, un angue? Col suo barbaro sangue L'aus il soffio che timo il risgu-

rori di canbi Re col pargoleto amo- re.

Largo e Staccato

Alal.

Oh che fiera! *Alal.*

Handwritten musical score on aged paper. The score consists of seven staves. The top two staves are for the vocal line, and the bottom three staves are for the piano accompaniment. The music is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The vocal line includes the following lyrics: "oh - oh che fiera era! non e' pietà? non e' pietà con chi la con chi la con chi la". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The word "Alto" is written at the end of the piano part.

oh - oh che fiera era! non e' pietà? non e' pietà

con chi la

con
con chi la

Alto

Ad. T. E. E.
Oh che prez

sprezza con chi la sprezza è crudeltà è crudeltà.

chi la sprezza con chi la sprezza è crudeltà.

sprezza con chi la sprezza è crudeltà è crudeltà.

Handwritten musical score on aged paper. The score consists of seven staves. The top three staves are for piano accompaniment, featuring a complex texture of chords and arpeggios. The fourth staff is the vocal line, with the lyrics: *vezzo non piu son morta io Spiro* *ahi ch' emyrie----*. The fifth and sixth staves are empty, with the instruction *fz. con p.* written above the first staff. The seventh staff continues the piano accompaniment. The page number 100 is visible at the bottom center.

vezzo non piu son morta io Spiro *ahi ch' emyrie----*

fz. con p.

fz. con p.

fz. con p.

fz. con p.

nello cadute alkui: sorga sorga regni: uius immortalis uius uius immortalis -
civitas reale nello cadute alkui sorga uius uius uius immortalis uius uius uius immortalis -
civitas reale regni: regni regni regni uius uius immortalis uius uius immorta - le -
civitas reale nello cadute alkui sorga regni: uius immortalis uius immorta - le -

La stagion ch'è più se-
 vera, ch'è più seve-
 ra - mostra eterni haue-
 re gl'orrori mostra eterni
 ni haue- gl'orro- ni mi sù i ge-
 hi - di rigo-
 ro - sa Primavera - vera poi nem-
 bi di fio- ni mi sù i ge-
 hi - di rigo-
 ro - sa Primavera vera poi nem-
 bi di fio-

Handwritten musical notation on two staves. The top staff is in treble clef and the bottom in bass clef. The lyrics "minem" and "B. D. No." are written below the notes.

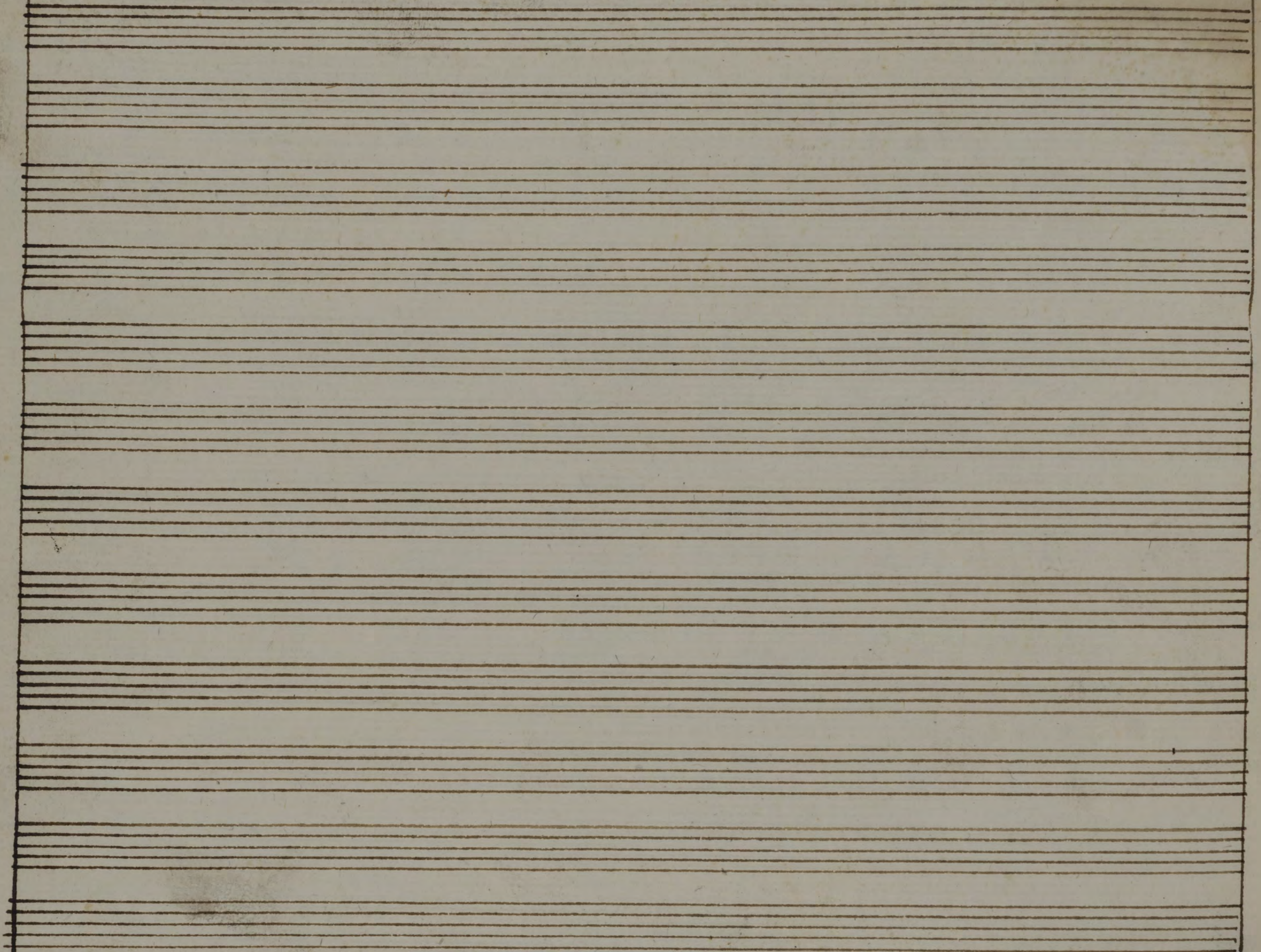
Handwritten musical notation on four staves, likely for a string quartet or similar ensemble. The notation is dense with many notes and rests.

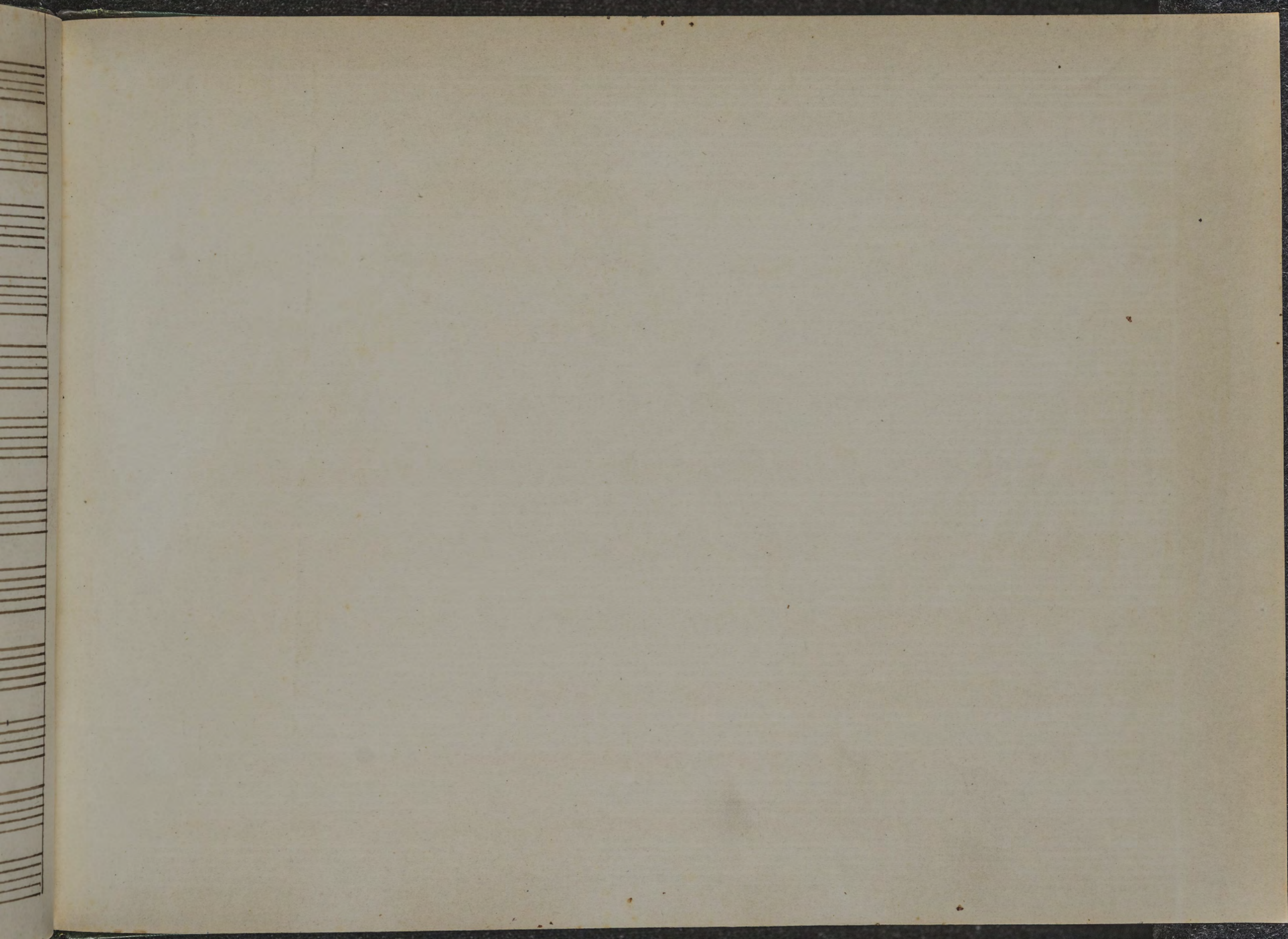
O mirabil Providentia. Com. Sopra.

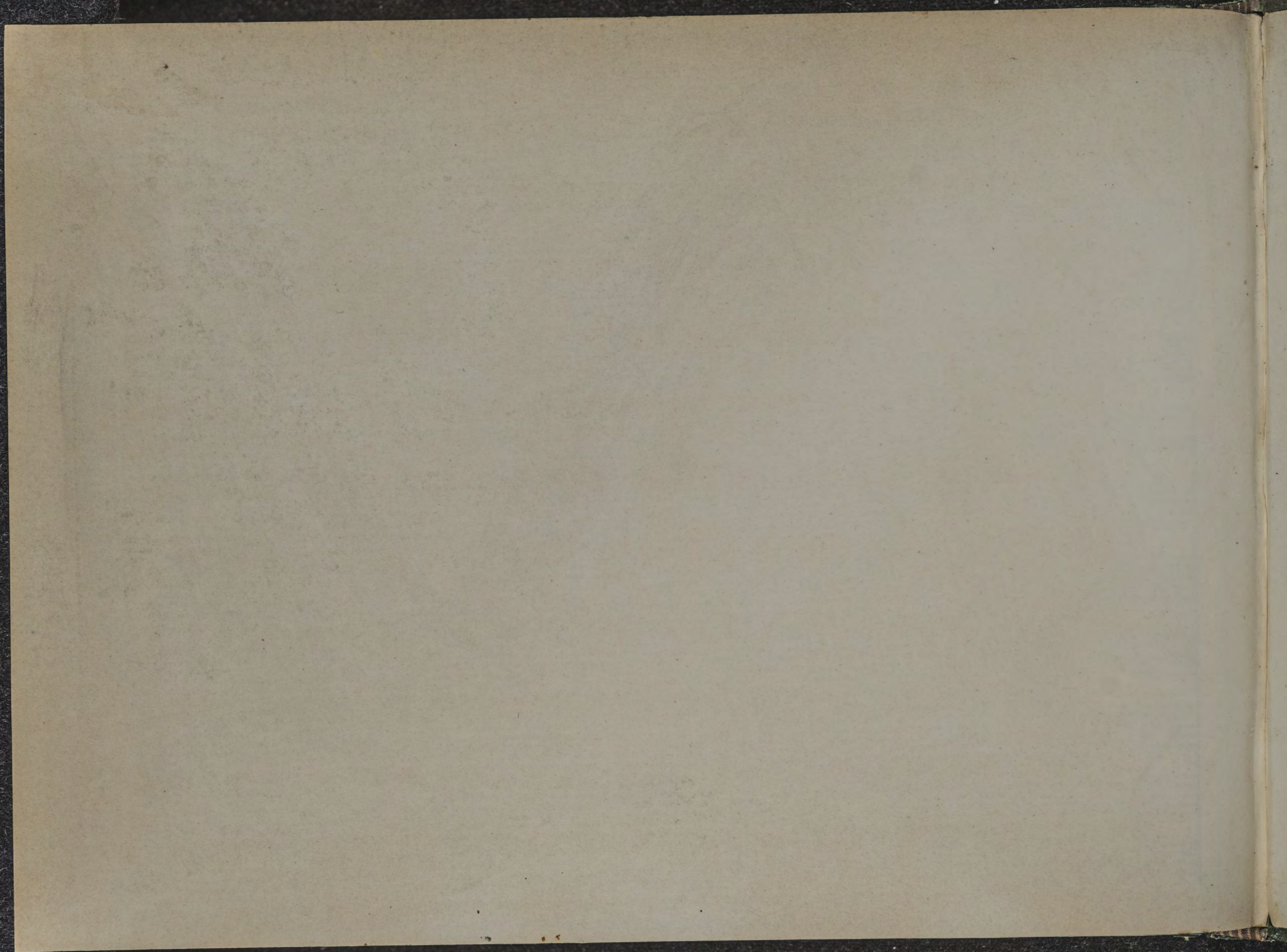
Fine











Мис 2163
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