

Sen: Vite  
Lau:

Lau.

Oh Dio che pena è questa! al caro ben son fida, e

barbaro mi grida si allontana  
mi fugge e in lacci auuto mi sera mi abban:



Handwritten musical notation for the first system, consisting of three staves. The notation includes various notes, rests, and dynamic markings such as *f* and *ff*.

*Donna e non mi ascolta. Poveri miei sospiri! Lagrime sventate.*

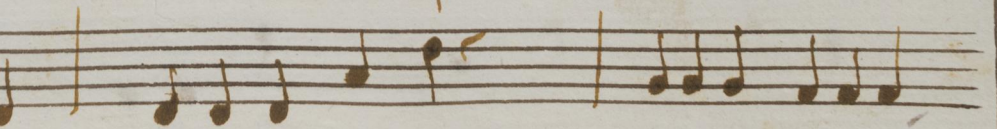
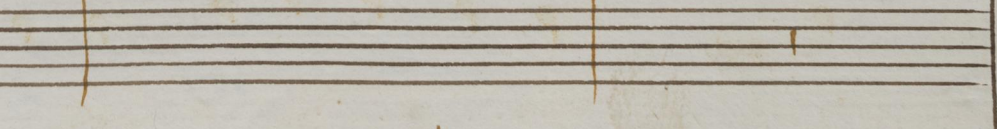
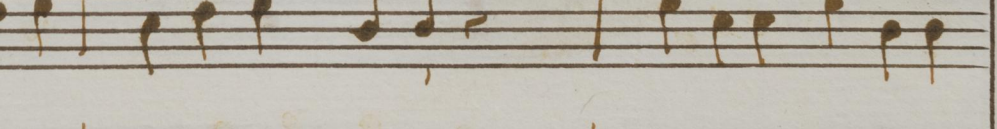
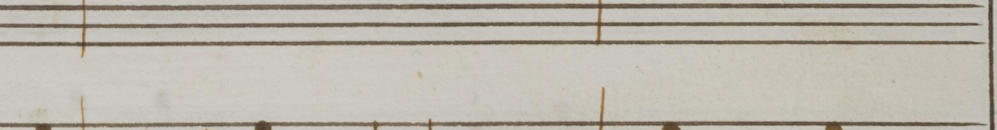
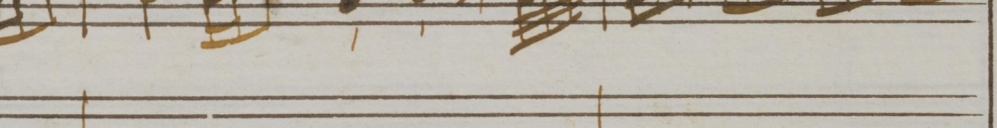
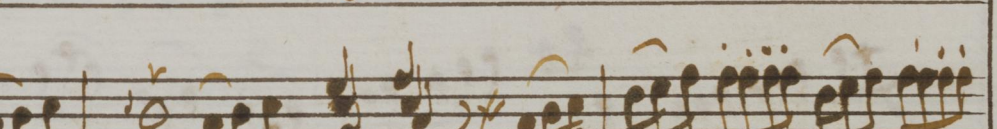
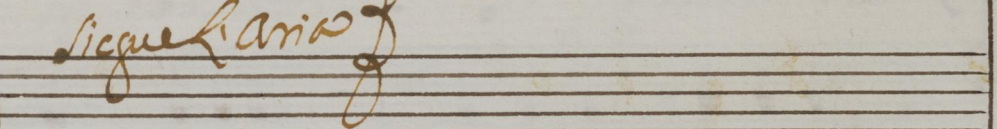
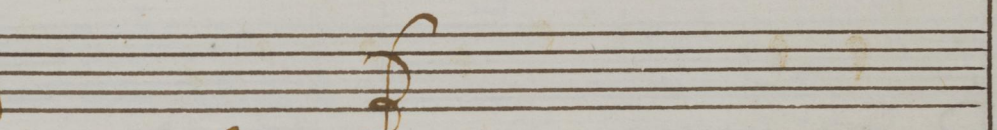
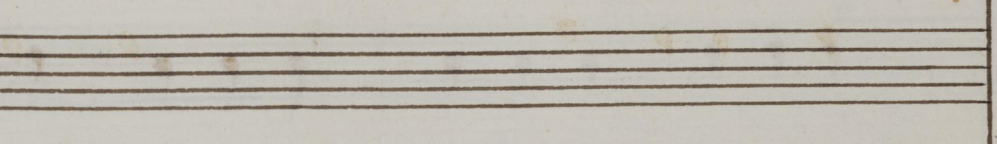
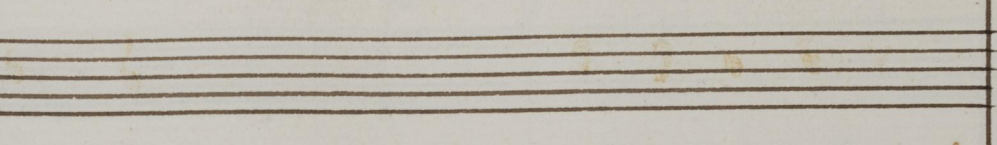
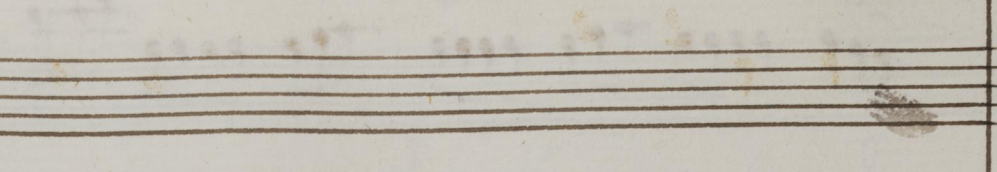
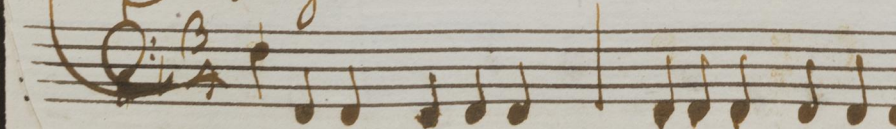
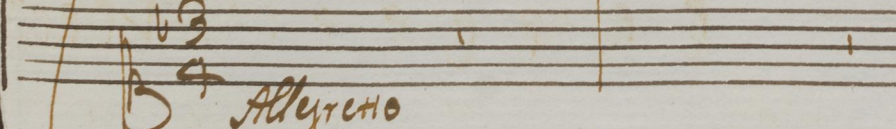
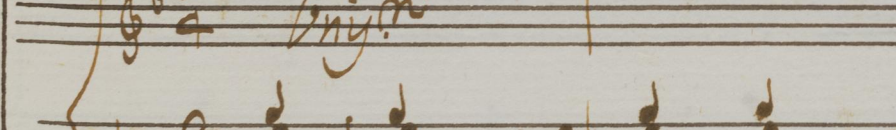
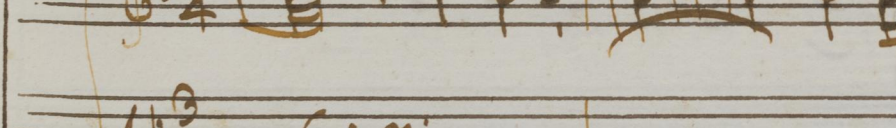
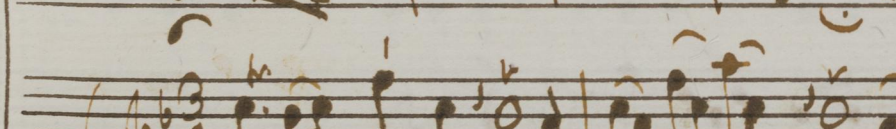
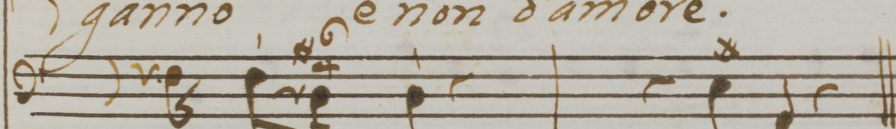
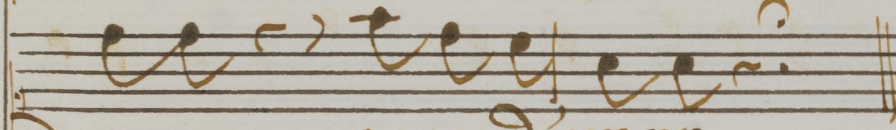
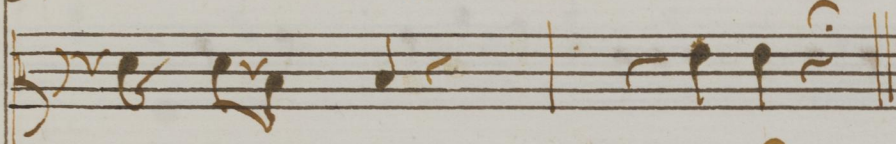
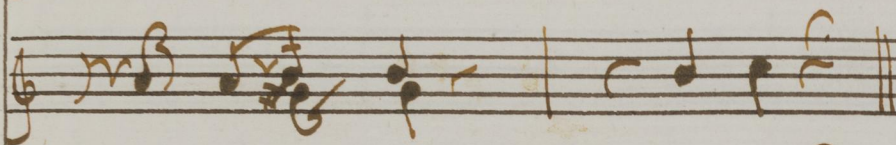
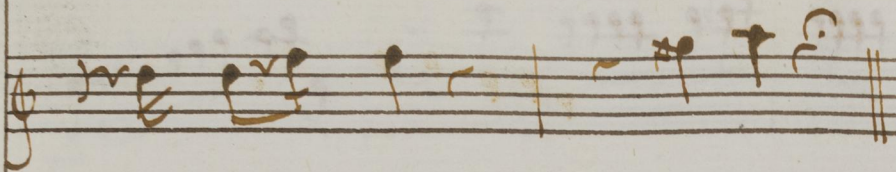
Handwritten musical notation for the second system, including a vocal line and a piano accompaniment line. The vocal line continues the lyrics from the previous system.

Handwritten musical notation for the third system, featuring piano accompaniment with dynamic markings like *ff*. The notation includes various notes and rests.

*rate! infelice mio cuore! Tutti à Turco sembrate. Oh Ministri d'ira.*

Handwritten musical notation for the fourth system, including a vocal line and a piano accompaniment line. The notation includes various notes, rests, and dynamic markings.





ganno e non d'amore.

*Segue l'aria*

*Andante*

*Allegretto*



A handwritten musical score on eight staves. The top staff features a complex melodic line with many beamed notes and rests. The second staff contains a simple, rhythmic accompaniment of quarter notes. The third staff has a melodic line with some grace notes. The fourth staff is a more intricate melodic line with many beamed notes. The fifth and sixth staves provide a simple accompaniment of quarter notes. The seventh staff is mostly empty, with only a few notes at the end. The eighth staff contains a simple melodic line of quarter notes. The score is written in brown ink on aged paper.



*piu.*

*piu.*

*Cor: sorella* *in abbandono* *si lamen ta*

*quando* *Can* *e da questa in quella pianta*



*colla parte*

*Ter: cad inuan Lama — to ben Lama*

*to ben Lama*



Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *f*, *p*, and *collapz. per*. There are also some annotations in French like *ben Tamato ben.* and *Lor: forel = Lain abandonno*. The page number 95 is visible at the bottom center.

*ben Tamato ben.*

*collapz.  
per*

*Lor: forel = Lain abandonno*



The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in two systems, each consisting of two staves. The first system includes the lyrics "Si la: men to quando can to si la men to si la men to". The second system includes the lyrics "O da questa a quella pianto Cer ca inuan in". The music is written in a cursive hand, with various note values, rests, and clefs. There are some markings above the notes, possibly indicating ornaments or specific performance instructions. The paper shows signs of age, including some staining and discoloration.

*Allegro*

*mf*

Si la: men to quando can to si la men to si la men to

O da questa a quella pianto Cer ca inuan in



uarz Lamma

so ben Cer-

Muz

ca inua-no Lamma



A handwritten musical score on ten staves. The notation includes various note values, rests, and clefs. The lyrics are written in a cursive hand below the notes. The score is divided into two systems by a large bracket on the left side. The first system covers the top five staves, and the second system covers the bottom five staves. The lyrics include "Je", "so ben.", and "O me quel la oh Dio pur sono".

B B B B B B B

Je Je

so ben.

O me quel la oh Dio pur sono



oh Dio pur sono mi quere: l'abbando: nata abbandonata ma

mi crede mi crede infida in fida ingrata li dol



Musical notation on a single staff, featuring a series of beamed eighth notes and sixteenth notes, with some notes marked with 'tr' (trills).

*mio che a me non vien a me non vien non vien non*

*vien.*

*Adagio*



*Lat.*  
*Lat.º Pre.º poi mag.º*  
 e *Cam.*  
 Purque con mano ardita Pastorella gentile si pose a-

*Pre.*  
 ita O ti sottrasse à morte? si generosa e forte ella mi

*Lat.*  
 fosse al mio mortal periglio Più cauto imparò à cimentarsi ò figlio

*mez.*  
 Ecco da cui Prencesse fu involato alla Parca ecco il sostegno di sua

*Cam.*  
 vita del soglio e del tuo Regno Signor talora il Fato vuol dar



merito ad' altrui per sollevarlo al fine a miglior stato: se la sua vita

fui se tolsi al suo periglio assai funesto il tuo figlio Prencipe, a

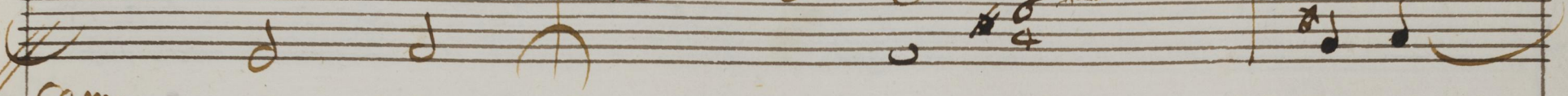
me che dote mai no ebbi alcuna, volle dar la fortuna pregio per farmi

degnar d'armi poi lieta di qualche merito a piedi tuoi

Qui nel mio Regno laghia quanta grande son io gravar il vaggio. Parlo,

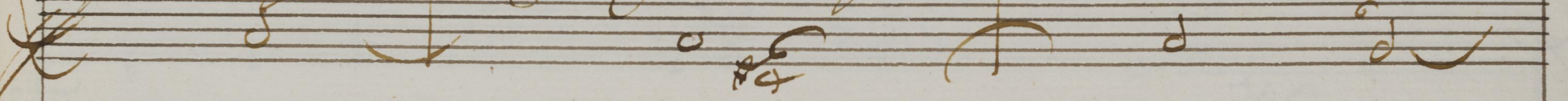


e dimmi, che brami, o di speranze migliori, al fin risorgi

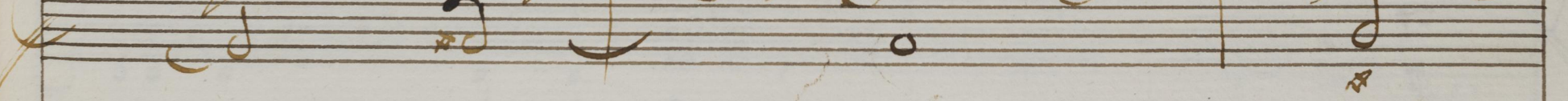


*Cam*

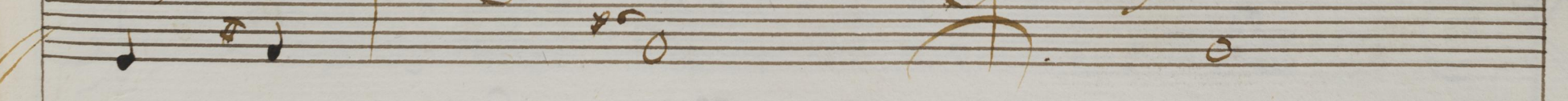
o povero qual mi scorgi io già nò nacqui al bel sebetò in Civa mà in-



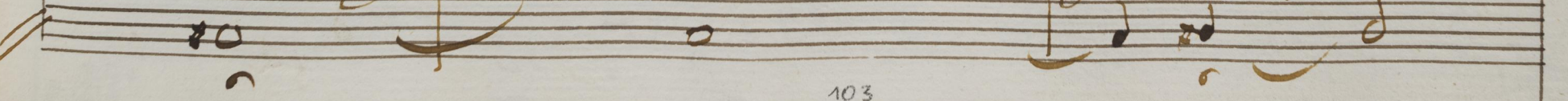
torno a' quello auea in più Campi, o in più ville cento Pastori, o mille stru-



menti, e mille usurpator tirano tutto rapimmi o il Tenitor m'uc-



cise Deh tu signor mi appresta tuolo d'armate senti trappo ahi





*troppo mi pesa così veder mi inuendicata & offesa, e*

*per magior mia pena il mio rubello parmi auer sempre innanzi se tu sei*

*Lat.*  
 *quello mezzo non poca schiera de' volci gir feroci arma*

*e l'assisti tu spera, e da Latino al fin difesa*

*non andrai sempre inuendicata & offesa. // segue Lat.*

*L'aria*



Handwritten musical score on ten staves. The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a treble clef and a 3/8 time signature. The score is written in brown ink on aged paper.

All<sup>o</sup>

Seg.

finj



Or.  
Fl.  
Ob.

A handwritten musical score on aged paper, featuring ten staves. The first four staves are grouped by a brace on the left and labeled 'Or.', 'Fl.', 'Ob.', and 'Ob.' respectively. The notation is in brown ink and includes various musical symbols such as notes, rests, beams, and dynamic markings. The bottom two staves are also grouped by a brace and contain string parts. The score concludes with the word 'Allegro' written in cursive at the end of the eighth and ninth staves, and a signature 'A. 1807' at the end of the tenth staff.



rai Accolterai d'intorno  
di Trombe ai nuovi Cami e al fiero suon dell'ar



Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *f*, *p*, *sfz*, and *tr*. The lyrics "mi le valli inuonari" are written across the lower staves. The page number "108" is visible at the bottom center.

mi le valli inuonari

108



A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, and *ff*. The score is written in a cursive style. The lyrics are written below the staves.

Valli risuonanti al — li risuonar.

Ascolterai a



Cori

Tro

Ob

Alto

Alto

colterai - d'intorno ascolterai di Trombe ai nuovi Carmi e al fiero



A handwritten musical score on aged paper, featuring ten staves. The top seven staves contain instrumental notation with various notes, rests, and slurs. The bottom three staves contain vocal notation with lyrics written in cursive. The lyrics are: "Non dell'ar- mi ascol-terai le valli risuonar". The score includes dynamic markings such as *f*, *leg*, and *ff*. The page number "111" is written at the bottom center.

Non dell'ar- mi ascol-terai le valli risuonar



Handwritten musical notation on six staves. The notation includes various note values, rests, and dynamic markings such as *p* and *f*. The staves are arranged in two groups of three, with a large '6' written to the left of the second group.

*Allegro*

*Allegro*

Handwritten musical notation on three staves. The notation includes complex rhythmic patterns, slurs, and dynamic markings such as *p*, *f*, and *ff*. The text *Le valli risuonano — risuonano* is written across the middle staff, with *ff* above the final notes. The word *risuonano* is written upside down below the staff.



A handwritten musical score consisting of ten 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 second staff has a bass clef. The third and fourth staves also have bass clefs. The fifth staff has a treble clef. The sixth staff has a bass clef and includes the dynamic marking 'f' and the tempo marking 'leg.'. The seventh staff has a treble clef and includes the dynamic marking 'sf'. The eighth staff is mostly empty with some faint markings. The ninth and tenth staves have treble clefs. The notation is dense and includes many slurs and ties.



Handwritten musical notation for five staves. The notation includes chords and melodic lines, characteristic of an early manuscript. The staves are arranged vertically, with the top staff containing the most complex chordal structures.

Handwritten musical notation for three staves. The top staff is a vocal line with lyrics, and the two staves below are piano accompaniment. The notation is dense and includes various musical symbols such as clefs, notes, and rests.

e del nemico a scor- no di mille palme altero vedrai l'armate chiere



Handwritten musical score on six staves. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "ese vendicar" are written below the fourth staff, and "Liof" is written below the fifth staff. The page number "115" is at the bottom center.

*Allegro*

*Allegro*

*ese vendicar*

*Liof*



Handwritten musical score on a page with ten staves. The top five staves contain rhythmic notation with stems and flags. The bottom five staves contain a vocal line with lyrics "Jese Vendicar Vendicar" and a bass line with notes and a sharp sign. The page is numbered 116 at the bottom center.



Scena VIII <sup>Pre.</sup> 9 e e e e b b | a b b a e f e

Pre: e Cam: Ah se potessi o cara mostrarti il Cor ben  
to o

tu sapresti allora fissando in esse le tue luci vaghe

9 20 o

<sup>Cam.</sup> che son tre le saette e onie le piaghe Prevesto gli amor

tuo non penso e osar non prendere a degno ma soggetto non

degno son io di quelli e dei recarti a rite di sparger vob



*Pre.*  
a Pastorella umile degno rende ben spesso l'amor de Grandi  
*am.*  
anche un vulgare abgetto di dell'altrui rispetto ma degno nol può  
*Pre.*  
far mai di se stesso oh Dio più non scherzarmi jo t'offro è vero  
poco se t'offro il core e tua la vita di par leggiadra e ardita  
se la salvasi già deserte se ne la no credo mio san che dalle



belue tanto apprendi potresti ad esser fiera, Ah meco men severa  
 a difenderla segui e la difesa di lei far sol potrai per  
 lei quando sarai d'amore accesa Non mi fecero i Dei per calcar  
 Ironi in vil rustica una mi fe' nascer fortuna ne poco e il suo fa-  
 vor Lontano, e tardo l'or no' fa ch'io sollevi di' sogli un sguardo



Pre

Cam.

Dunque all'elue amezza rispetti offrir si posso On ar

more

Atti che la sua bellezza ben che nemica fo

piace al mio core

Segue Sub.

Pre. L'aria

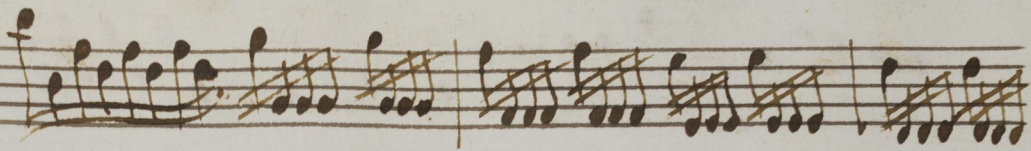
Pre  
Cruel

mi disprezza si mi disprezza ve-

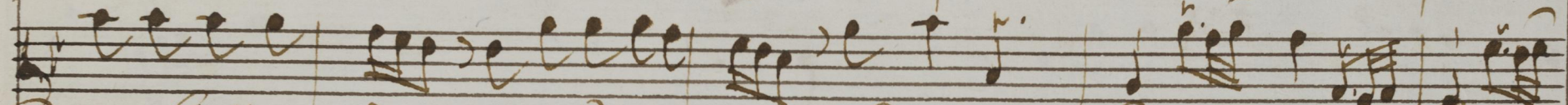
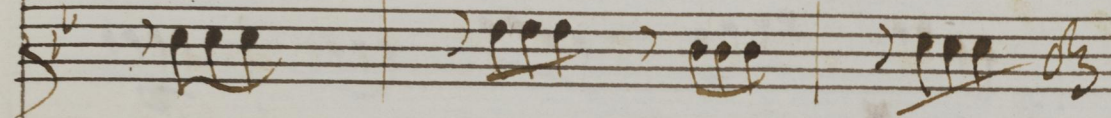
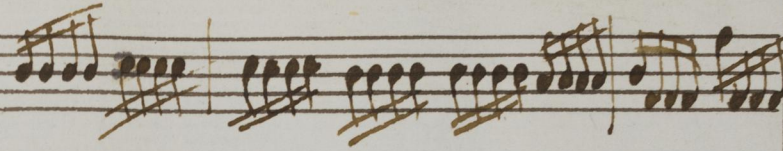


6  
Segno

9 9

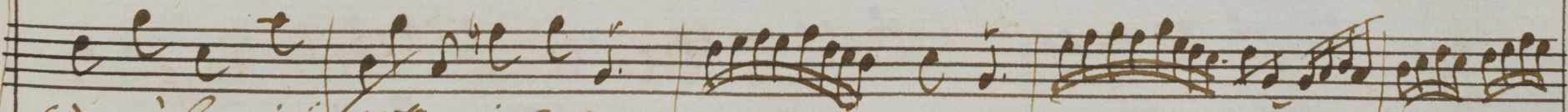
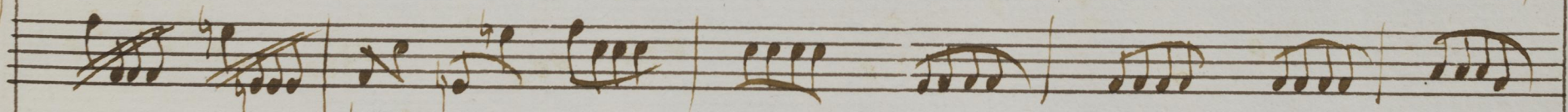
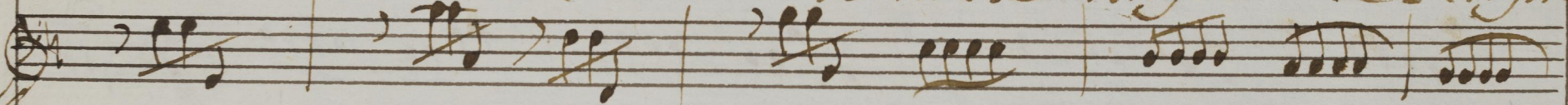


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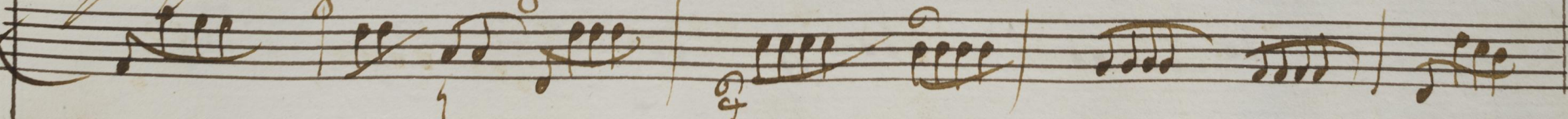


Vedrem chi vincera

Vedrem se l'empietà se l'empie-



fa' quò farmi ingrato ingra





to può farmi ingrato

crudel cru-

Del si mi disprezzo

Vedrem chi vincerà ve-



A handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various note values, rests, and dynamic markings such as *p* and *f*. The lyrics are written in a cursive hand below the vocal line. The score is divided into measures by vertical bar lines.

*drem de sempietà*  
*può farmi ingra*  
*to L'empietà può farmi ingra*



*to può farmi ingra — so cru: del crudel ver*

*orem chi vincera vedrem se l'em pietà può farmi ingrato in-*



Handwritten musical score on ten staves. The notation includes various rhythmic values, slurs, and dynamic markings such as 'f', 'Soy', 'fra', and 'p'. The bottom staff contains the lyrics 'L'amar fiera bellezza'.



fiava bellezza se il mio Destin già fu il mio Destin già fu io

non mi lagno piu

se — guo il mio fa so il mio



A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top two staves feature dense, rhythmic notation with many beamed notes. The third staff contains a vocal line with lyrics: "fa" followed by a long horizontal line, and "so sequo il mio" with a long horizontal line. Below the lyrics are several staves of accompaniment, including a staff with a treble clef and a staff with a bass clef. The notation includes various note values, rests, and dynamic markings. The handwriting is in dark ink, and the paper shows signs of age and wear.



Handwritten musical notation on a single staff, featuring quarter notes and eighth notes. The notation includes a treble clef and a key signature of one flat. The first two measures contain quarter notes, while the subsequent measures contain eighth notes. The word "leg" is written below the first measure.

*leg*

Handwritten musical notation on a single staff, featuring sixteenth notes and eighth notes. The notation includes a treble clef and a key signature of one flat. The first two measures contain sixteenth notes, while the subsequent measures contain eighth notes. A large, decorative flourish is present at the end of the staff.

Handwritten musical notation on a single staff, featuring eighth notes and quarter notes. The notation includes a treble clef and a key signature of one flat. The first two measures contain eighth notes, while the subsequent measures contain quarter notes. The word "moderato" is written above the third measure, and a large, decorative flourish is present at the end of the staff.

*moderato*

*Finis*



Scena IX

Camilla

Contento già no' era dell'aspra sorte mia l'estremo or-

Soglio se a chi rapimmi il Soglio ancor non dava insidioso amore Pim.

pero del mio cuore Ah! Ah! ben veggio che a mio dispetto il fero

fatto grato a Brenesto il mio semblante di chi degnar dovei mi fece a-

manre.

Segue l'aria



A handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings. The score is written in brown ink on aged paper. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a bass clef and a key signature of one sharp (F#). The seventh staff has a treble clef and a key signature of one sharp (F#). The eighth staff has a bass clef and a key signature of one sharp (F#). The score is annotated with various markings, including "Viv. m.", "Lento", "p.", and "Cen-". There are also some scribbles and corrections throughout the score.



Handwritten musical notation for the first system, consisting of five staves. The notation includes various note values, rests, and dynamic markings such as *p* and *f*.

so in sen in sen di uio il core fra lo Regno e fra l'a-

Handwritten musical notation for the second system, consisting of five staves. The notation includes various note values, rests, and dynamic markings such as *f*.

*Al B<sup>o</sup>*

Handwritten musical notation for the third system, consisting of two staves. The notation includes various note values, rests, and dynamic markings such as *f*.

more fra l'amore e un pensier se uol vendetta vuol vendetta tor: se un altro e vuol pie-



Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written in Italian. The score is annotated with large curly braces on the left side, grouping the staves into sections. The lyrics include "Allegro", "fa", "pietà", "Uny", "Je", "cuol pietà", and "cuol pietà".

Allegro

fa

pietà

Uny

Je

cuol pietà

cuol pietà



Sen toin sen diuio il

Core fra lo Regno e fra La - more Dun pen-



Sier se uiol vendetta uol vendetta forge un altro duol piera



sa - Oveol pietà

In bat-ta-glia si fu-ne sta dubbia tal-

8. Impeto



— ma in tanto resta in tan to resta e La-mare allor che allegra

allor che allegra piace ancor la cru-delta

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *ff*, *p*, *f*, and *ff*. The lyrics are written in Italian cursive below the staves. The page number 136 is visible at the bottom center.



Handwritten musical score on ten staves. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are: "pia — ce ancor la cru- del ta pia — ce an- cor la cru del ta la cru del ta la cru del ta." The music features various notes, rests, and dynamic markings like "f" and "ff". The signature "Ad Capp" is at the bottom right.



*Scena X* *Ortile de* *Tur.* *Lau.* *Tur.*

*Corriponde*  
*all' app. d.*  
*Kadima*  
*Turmo e Lau.*

Lasciami infida Senti a Lujin =

ghieri accenti più non dò fede Oh Dio meco qui resta No' non ti accetto

Lau. *Tur.* *Lau.*

più che pena è questa Contro la vita mia Contro l'Impero S' in =

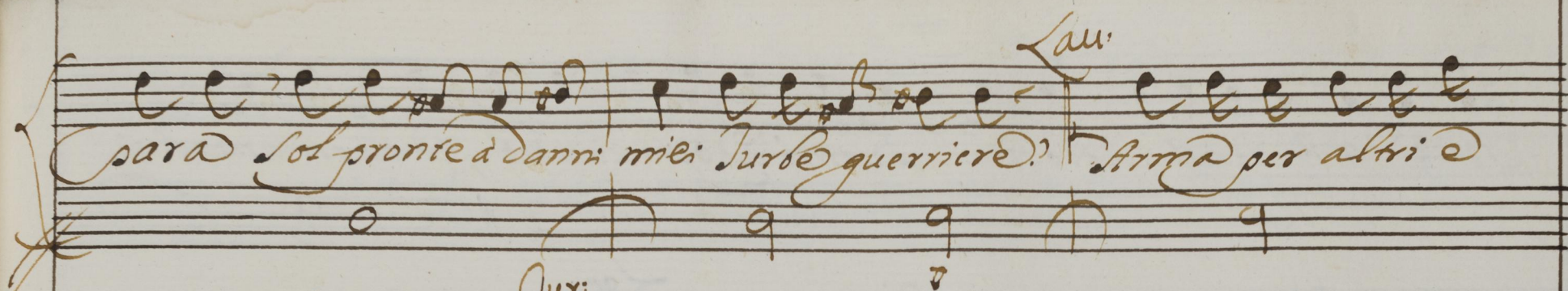
*Tur.*

ganni non è vero Come? bendi Latino le minac =

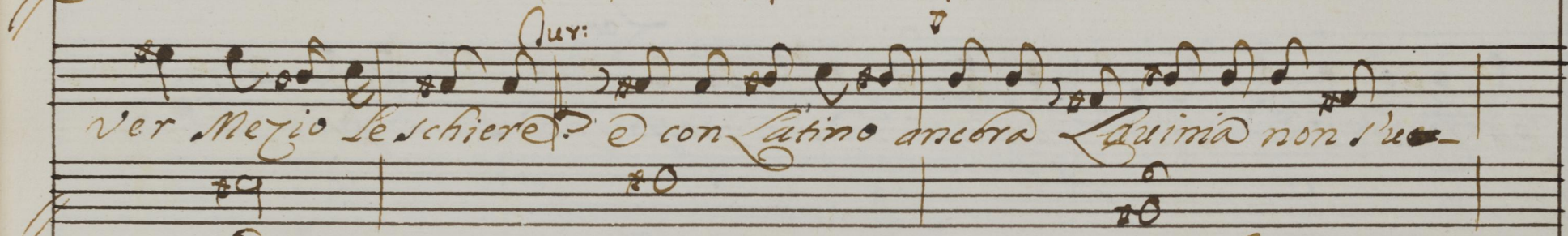
ciare e le richieste offrire Turmo già no' intese? e Mejo non pre =



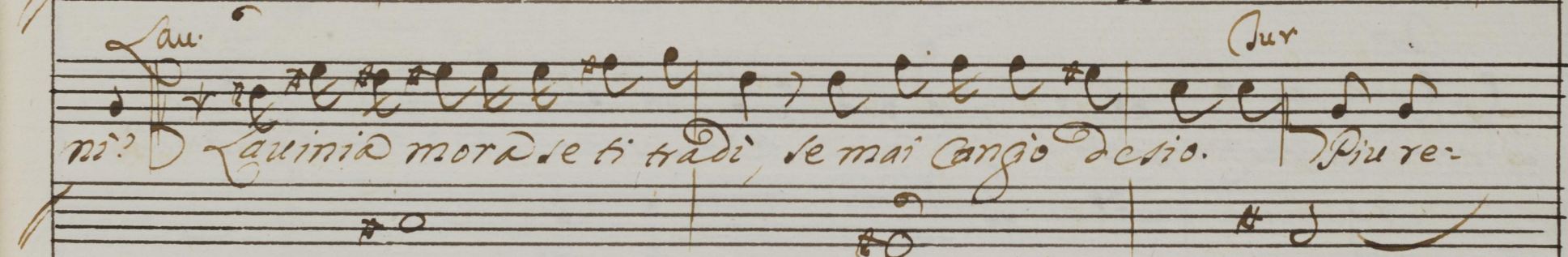
*Lau.*  
para sol' pronte a danni miei Turbe guerriere? Arma per altri



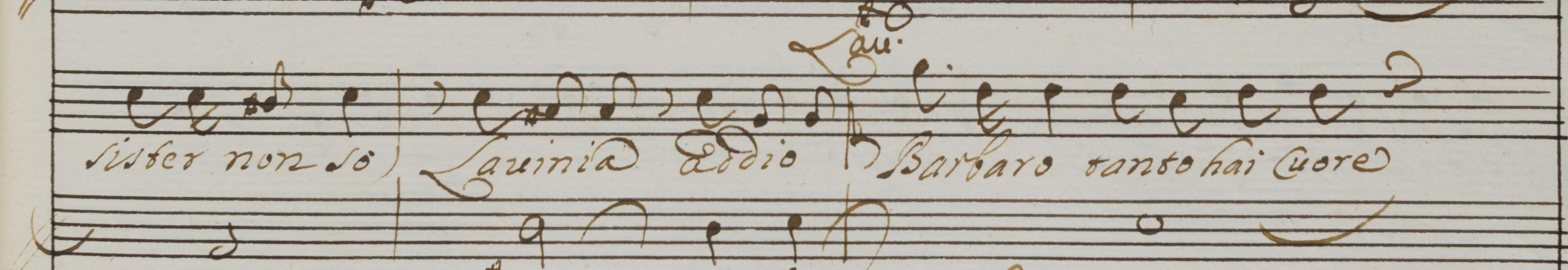
*Quy:*  
Ver Mezio le schiere? con Latino ancora Lauinia non l'uc-



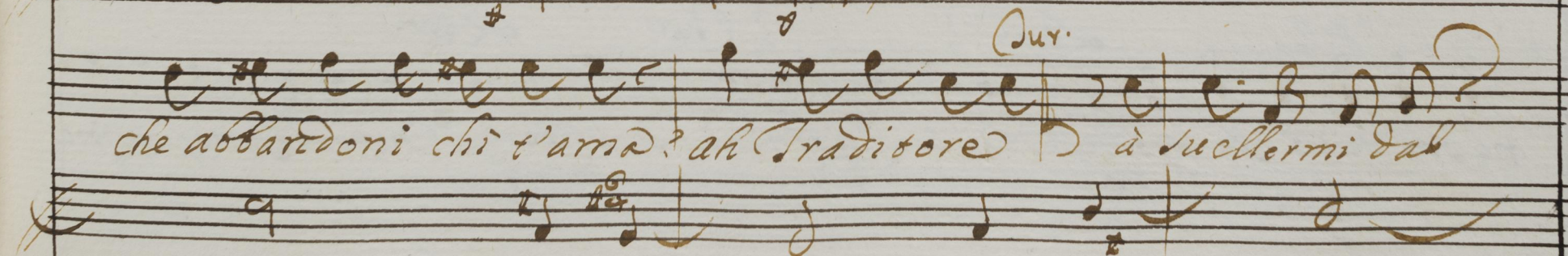
*Lau.* ni? Lauinia mora se ti tradi, se mai cangio Desio. *Quy* Piu re-



*Lau.* sister non so) Lauinia Eddio Barbaro tanto hai cuore



*Quy.* che abbandoni chi t'arma? ah Traditore a suellermi dal





Crine i miei reati allori l'armi adopra Latino, e tu gli amori

parto per vendicarmi da giust'ira son mosso e sola puoi la-

sciarmi (anche no posso) e (ai vile è Turno: Ah) destisi una

volta il mio valore si spinto dal furore a Latino a Pre-

nesto darò la morte De' a Lavinia il cuore dunque a suonar Latino



*Pur. Lau.*  
vai nel tuo Regno ad animar le Squadre. Si Ma Latino e d' Aquinia il

Padre, Quoi contro Prenesto Siti bordo di sangue armar la mano.

*Lau. Dur.*  
Si Ma non e Prenesto il mio Germano. Si Prenesto e Latino

e Aquinia Ingrata vogliono l'Alma mia di degno armata

*Lat. Dur. Lau.*  
Sena at. e d. Aquinia risolvesti? O ciel che fia! Padre già



*L' alma mia seco si consigliò scelse il più degno di unirsi alla sua figlia*

*Ed al tuo Regno. Lieto ti abbraccio, or dimmi chi chiedi a te conforre?*

*Per più ardito e più forte dar non mi ponno i Dei Tu così sponsali*

*mie: incatenato al soglio brami Turno vederti, e Turno io voglio*

*Turno tuo sposo D'oh Dio? che fece! ah figlia. È mio de-*



stino che Turco io stringa, e no potrai degnato to fermi a quello, e contrastar col

*Lac.*  
Fato Libera Volontà ne diero i stumi, e no e loro colpa

*Lau.* *Lac.*  
il nostro errore. Cio che mi dier li Dei mi tolse amore nella più angusta parte

Di sua regia majon ristretta vada o sorca il giorno o cada senza guarda fe-

Del maino si lassì A lei per che la serva fuor ch'il fido Armidoro altri non



o sari tu scegli altro on sorte o pria che turno hai da sposar lo

*Soprano*

Scie: XII *Sur.* morte *Sur. e Lau.* Duya *Lau.* Luinia i miei sospetti or

vedi se rea di tradimento se infedele son io *Sur.* Para mi pento

*Lau.*

Turno ingrato ? Io son quella che congiurando va L'amor co ro

*Sur.* L'armi *Lau.* Deh piu no tormentarmi anima bella D'anne da me e' in-



vola che tardi? affretta il pie' *Lasciami sola*  
*Qu.* Troppo? mi affleggi Turno per te Morro' su prima con un tuo

sguardo il mio morir conforta poi sopra l'urna mia scrivi co-

si al bel che l'invaghi per no' mancar di fe' *Quinia è*  
*Qu.*

morta No' no' temere o gra, o laric che l'atino insiem n'uc-



Ado o così me diurda o sempre insem unite douran hère du-

*Lau*  
rar le nostre vite De sarà ver, che tanto possà da te sper

*Canr.*  
rar la mia costanza mia vita mia speranza se ti offesi sin'

or col mio timore sur nelle offese io ti mostrai che amore

per te mi tiene in dolci nodi avvinto quindi se cado er



stinto Di aspetterò nel' ombra à Lete in riva, & se sarà che

riva Là delle umane cose qualche lieta membranza l'onde in siem varche-

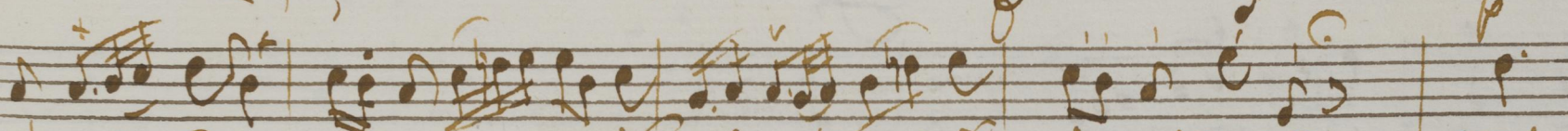
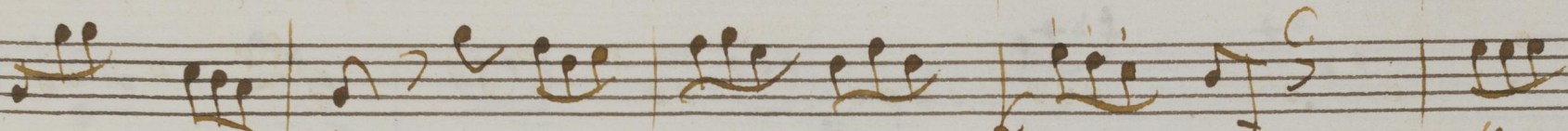
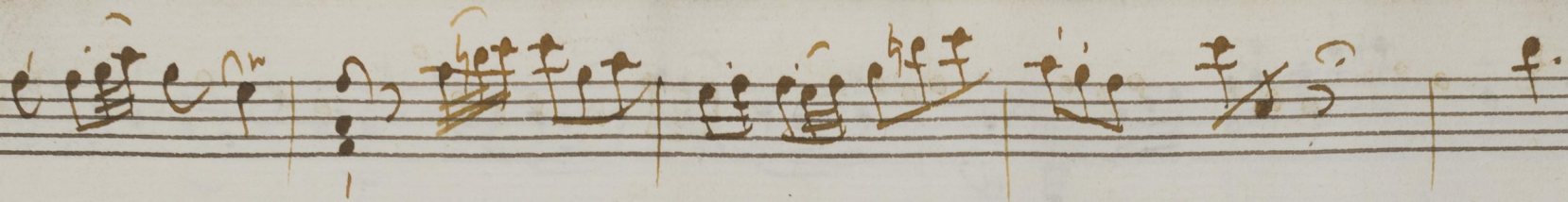
remo e in dolci calma di quei lacci ch' amor per noi compo-  
gior

dranno fauellar pur le noste al me.

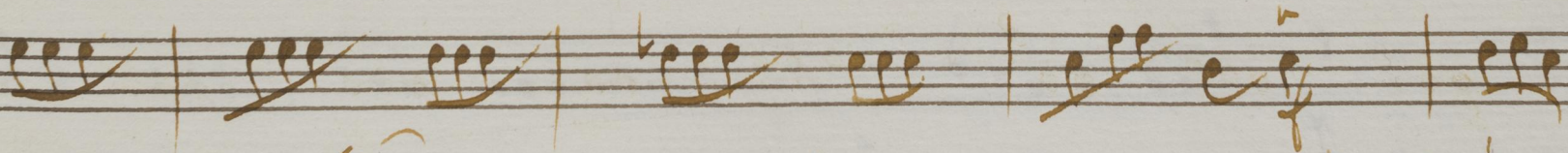
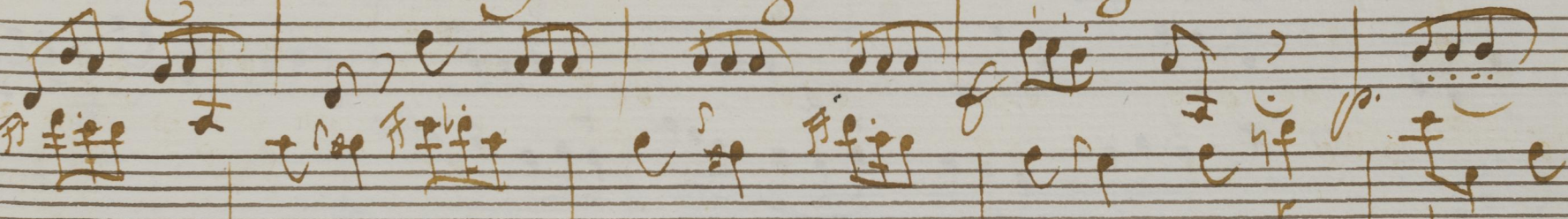


Pensier che di timore di timore nutrir suol crea-

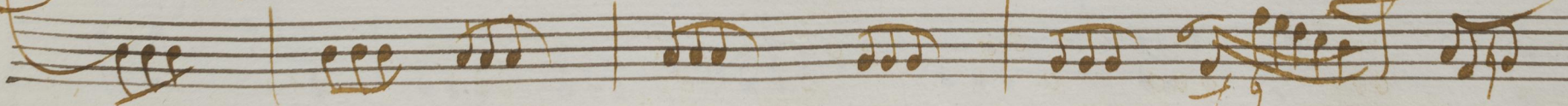




*mante Core amante accese il mio rigore il mio rigore mi*



*fece a te' crudel a te' crudel a te' crudel mi fece a*





Se crudel a se crudel.

Pensier che di timore nutrir suol core amante Core a

8. alto  
vry. collige



Handwritten musical score for the first system, consisting of three staves. The top staff contains rhythmic accompaniment with eighth and sixteenth notes. The middle staff contains the vocal melody with lyrics: *mante accese il mio rigore accese il mio rigore mi fece a*. The bottom staff contains a bass line with eighth and sixteenth notes. The music is written in brown ink on aged paper.

Handwritten musical score for the second system, consisting of three staves. The top staff contains rhythmic accompaniment. The middle staff contains the vocal melody with lyrics: *te' crudel a te' crudel a te' crudel crudel mi fece a te' cru-*. The bottom staff contains a bass line. The music is written in brown ink on aged paper.



Handwritten musical notation on a single staff, featuring complex rhythmic patterns and dynamic markings like 'f' and 'ff'.

Handwritten musical notation on a single staff, showing a melodic line with various note values and rests.

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

*del-mi feco a te crudel* or

Handwritten musical notation on a single staff, including a 'v' marking and the word 'vivace'.

Handwritten musical notation on a single staff, showing a melodic line with various note values and rests.

Handwritten musical notation on a single staff, featuring a melodic line with various note values and rests.

Handwritten musical notation on a single staff, showing a melodic line with various note values and rests.

*ginge il mio sembiante* rossor del reo sospetto rossor rossor del reo sospetto e al

Handwritten musical notation on a single staff, including a 'v' marking and a '2' marking.



20 8.<sup>a</sup> al.

A musical staff containing several measures of music. It features groups of sixteenth notes, some beamed together, and rests. The notation is in brown ink on aged paper.

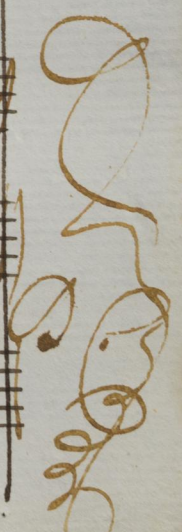
A musical staff with lyrics written in cursive below the notes. The lyrics are: "primo dolce affetto dolce affetto ritorna il cor fedel". The music consists of a series of notes, some with slurs and accents.

A musical staff with notes and rests, including some complex rhythmic patterns and slurs.

finj

A musical staff with notes and rests, continuing the piece.

A musical staff with lyrics: "fedel ritorna ritorna il cor fedel." The music includes notes, rests, and some numerical markings (7, 4, 37) below the staff.





*Sena*

*Lau. Solo* Cari argomenti, è vero del suo tenero amore

furono del mio bene i degni, e l'ire più grave il mio mar-

tire fece il mirare allor fuor dell'usato torbido il volto a-

mato; ma poi gioia maggior mi surge in seno, nel rimirarlo al-

fin per mè sereno.

*Segue L'aria*



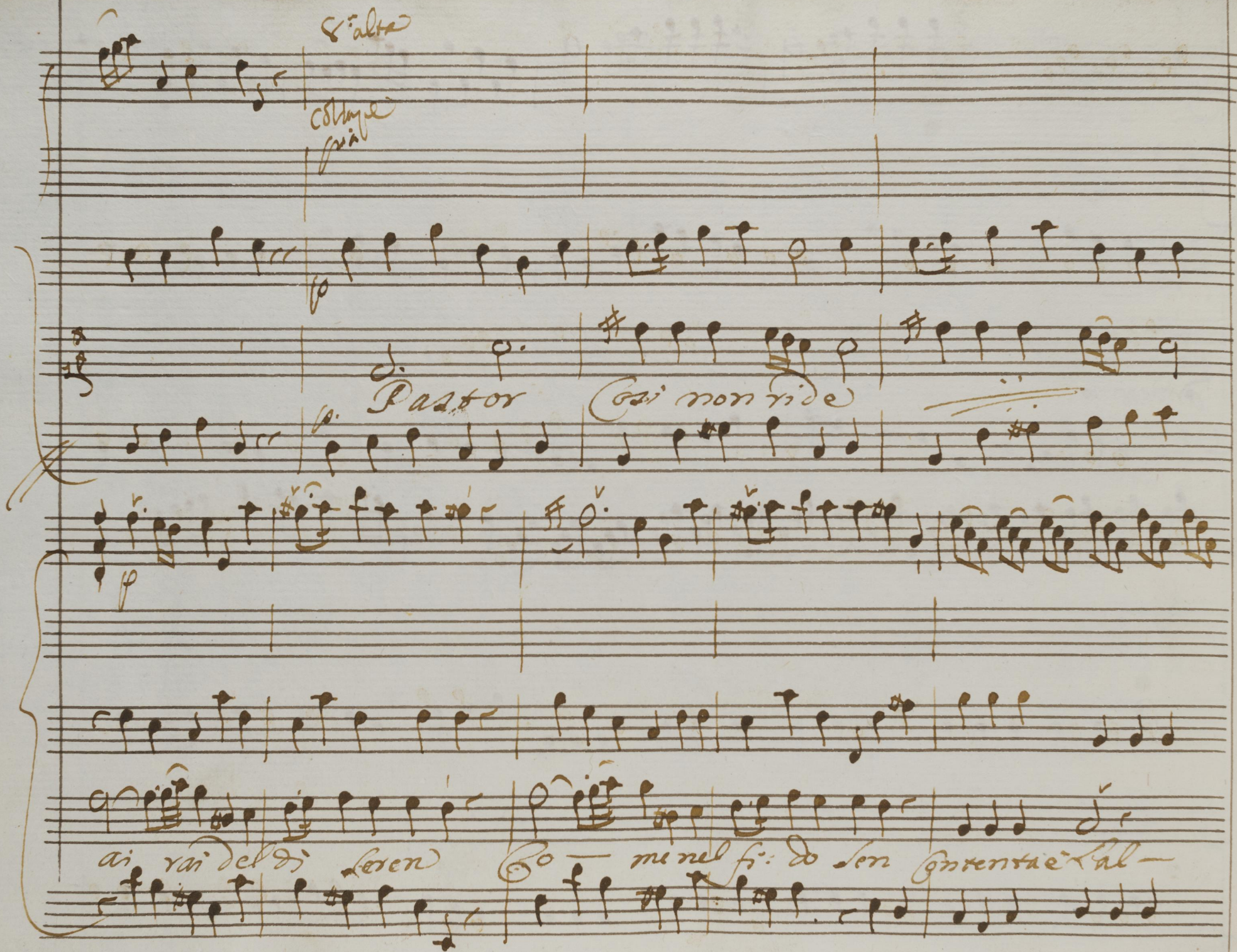
Handwritten musical score on ten staves. The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings. The word "Andantino" is written on the fourth staff. The notation is in brown ink on aged paper.



*8<sup>a</sup> alta*  
*collega*  
*primo*

*J.* *Pastor* *(qui non ride)*

*ai vai del di seren* *Co - me nel fi: do sen contenta e' tal -*

A handwritten musical score on aged, yellowed paper. The score consists of seven staves. The top staff has a treble clef and contains a few notes. The second staff has a bass clef and contains a few notes. The third staff has a treble clef and contains a few notes. The fourth staff has a treble clef and contains a few notes. The fifth staff has a treble clef and contains a few notes. The sixth staff has a treble clef and contains a few notes. The seventh staff has a treble clef and contains a few notes. The lyrics are written in Italian and are placed below the staves. The handwriting is in brown ink and is somewhat cursive. There are some annotations in the top left corner, including "8<sup>a</sup> alta", "collega", and "primo". The page number "156" is written at the bottom center.



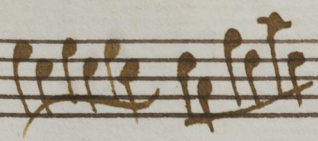
A handwritten musical score on ten staves. The notation includes various note values, rests, and clefs. The score is divided into two systems of five staves each. The first system contains a treble clef on the top staff and a bass clef on the bottom staff. The second system contains a treble clef on the top staff and a bass clef on the bottom staff. The music is written in brown ink on aged paper. There are several dynamic markings and performance instructions written in cursive.

*mae Alma*

*PASTOR*

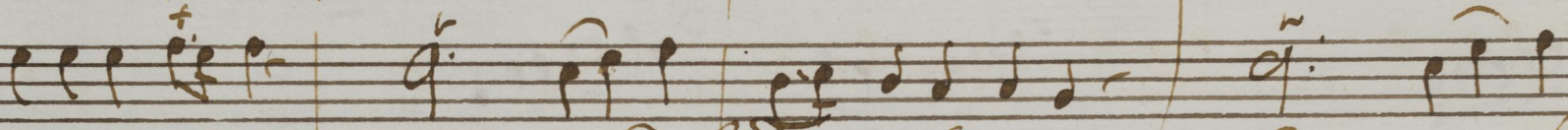
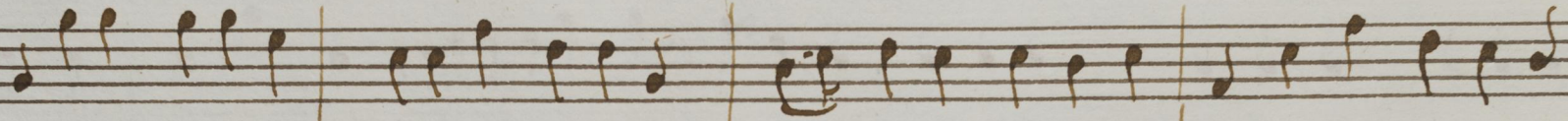
*Così mi ride*



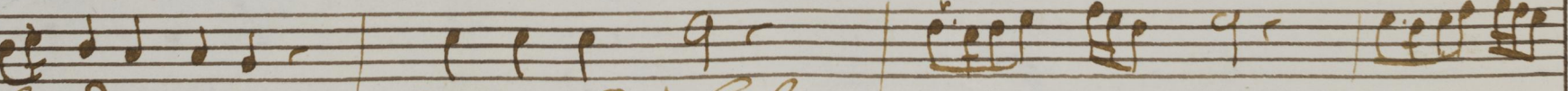
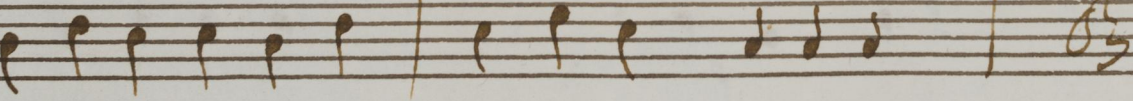
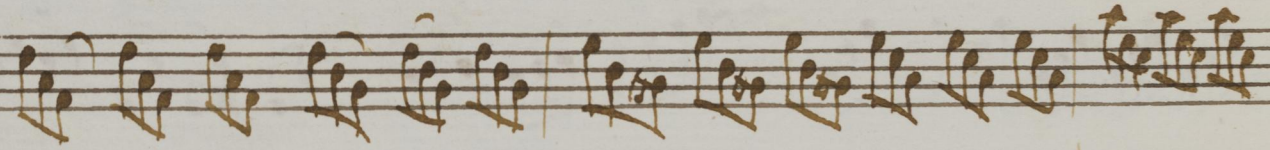
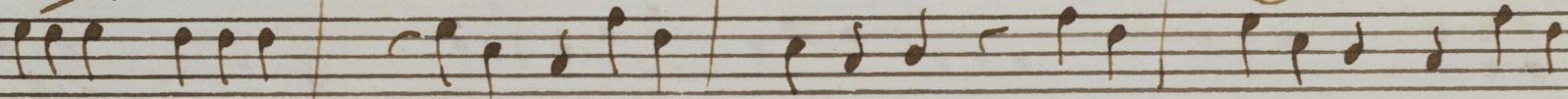


*alto*

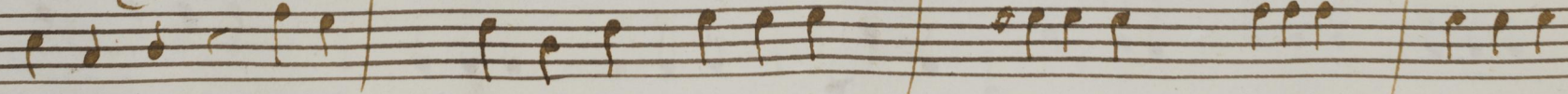
*alpe?*



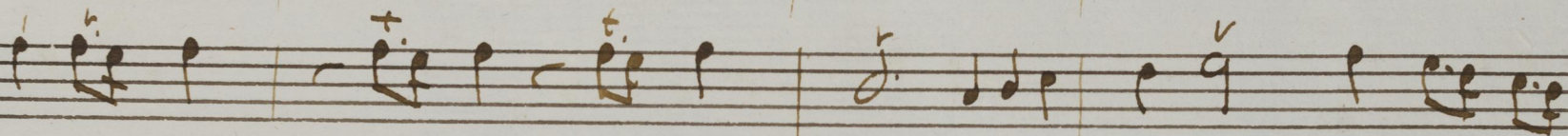
*ai rai del di seron - Come nel*



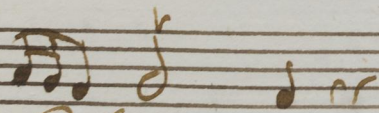
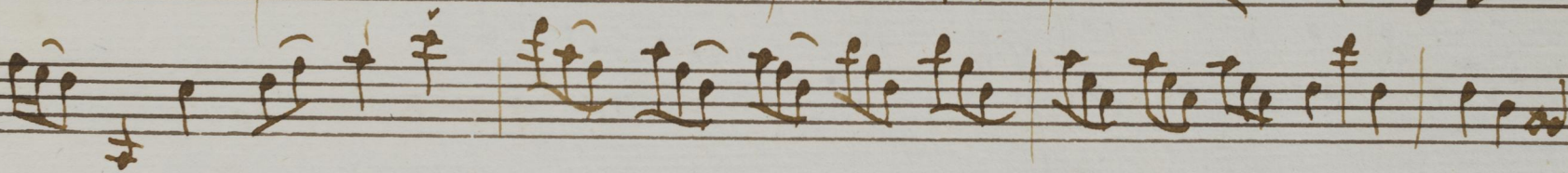
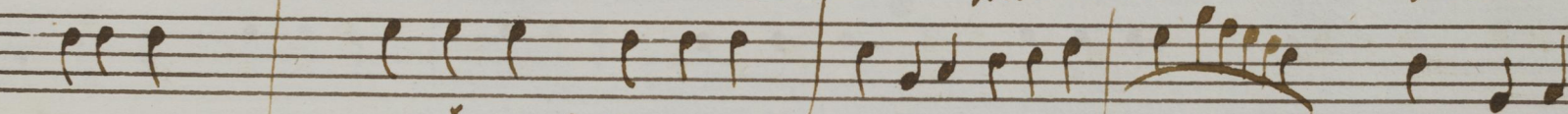
*fi do sen consenta e Lal*



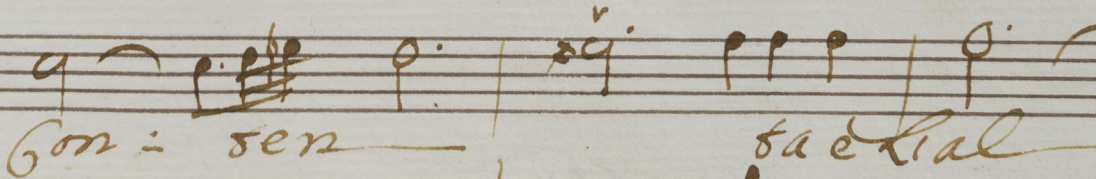




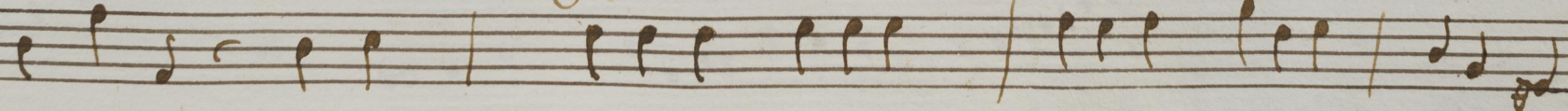
*ma con ten* *fa e*



*L'al ma*



*Con - ten* *fa e lial*





Handwritten musical score on a page with ten staves. The notation includes various note values, rests, and clefs. There are several annotations in Italian, including "ma", "pizz.", "e tal di tempo fide di tempo", and "pizz.". The page number "160" is written at the bottom center.



*hde ser = bo nel pet = so il cor che fra tempo stanz*

*cor sia' fode in cal*



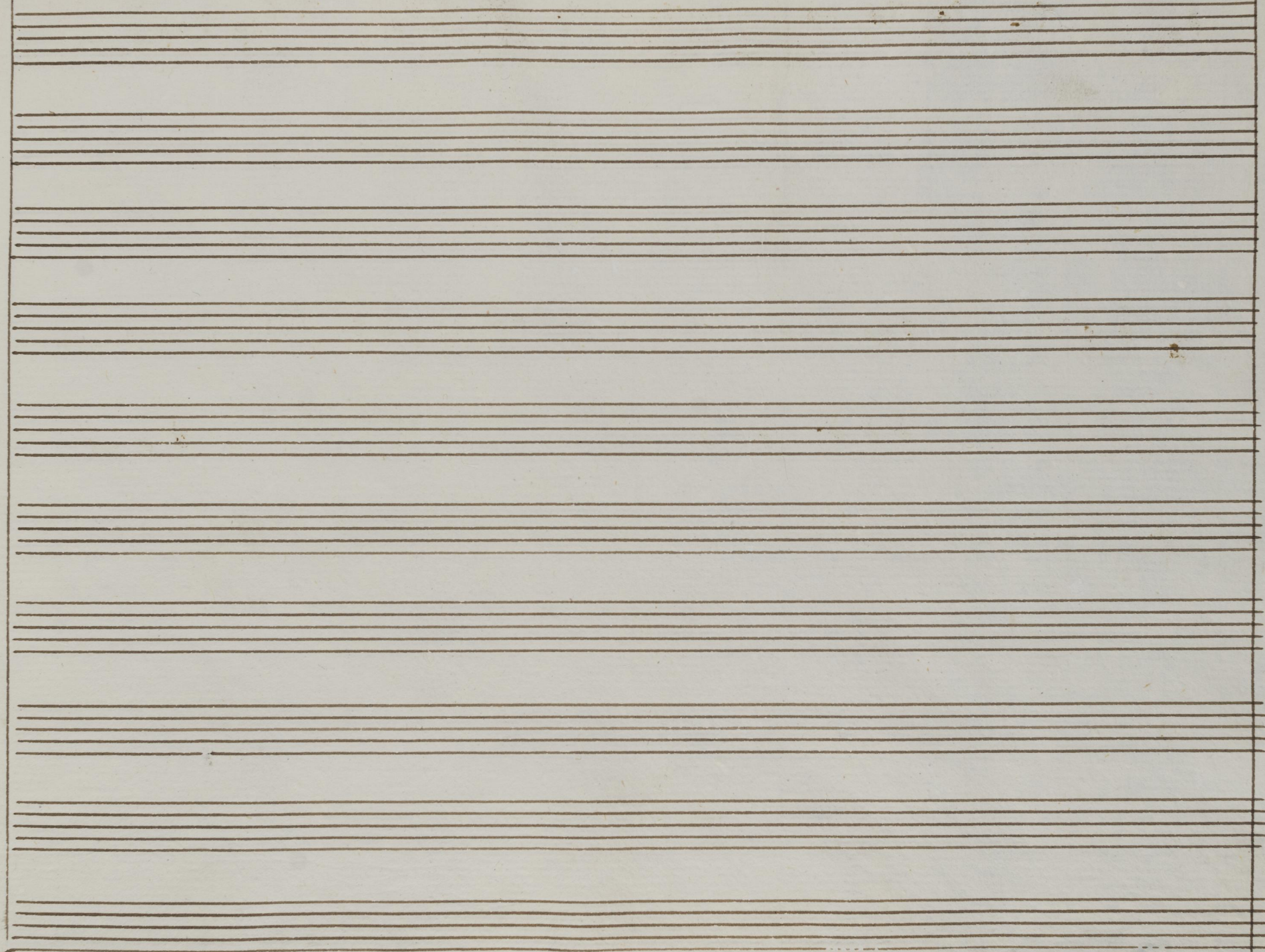
Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes.

Handwritten musical notation on a single staff, including a vocal line with lyrics: *magiſo: dein Bal*

Handwritten musical notation on a single staff, consisting of several notes and rests.

*ma. Fine dell'atto Primo*

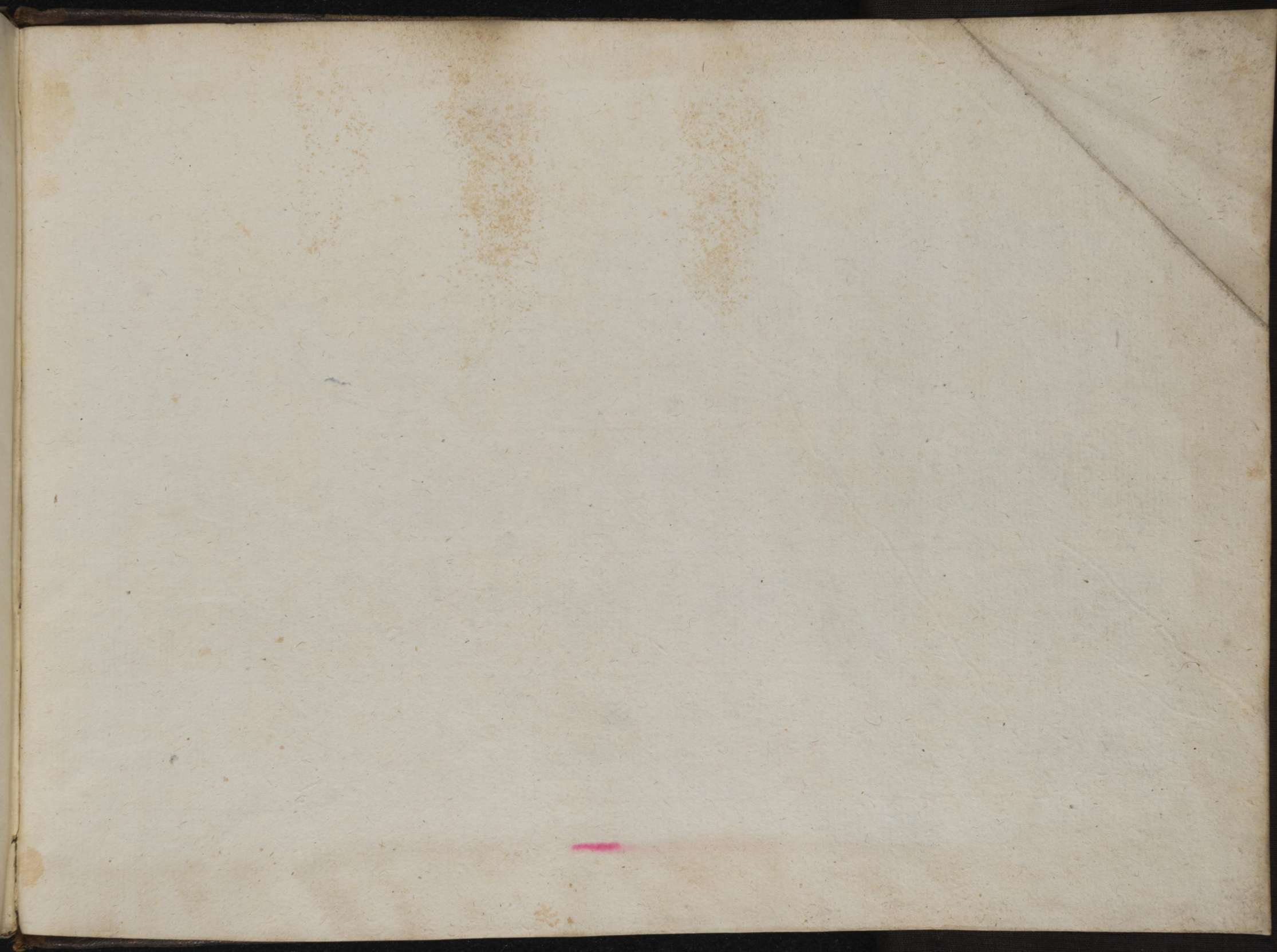












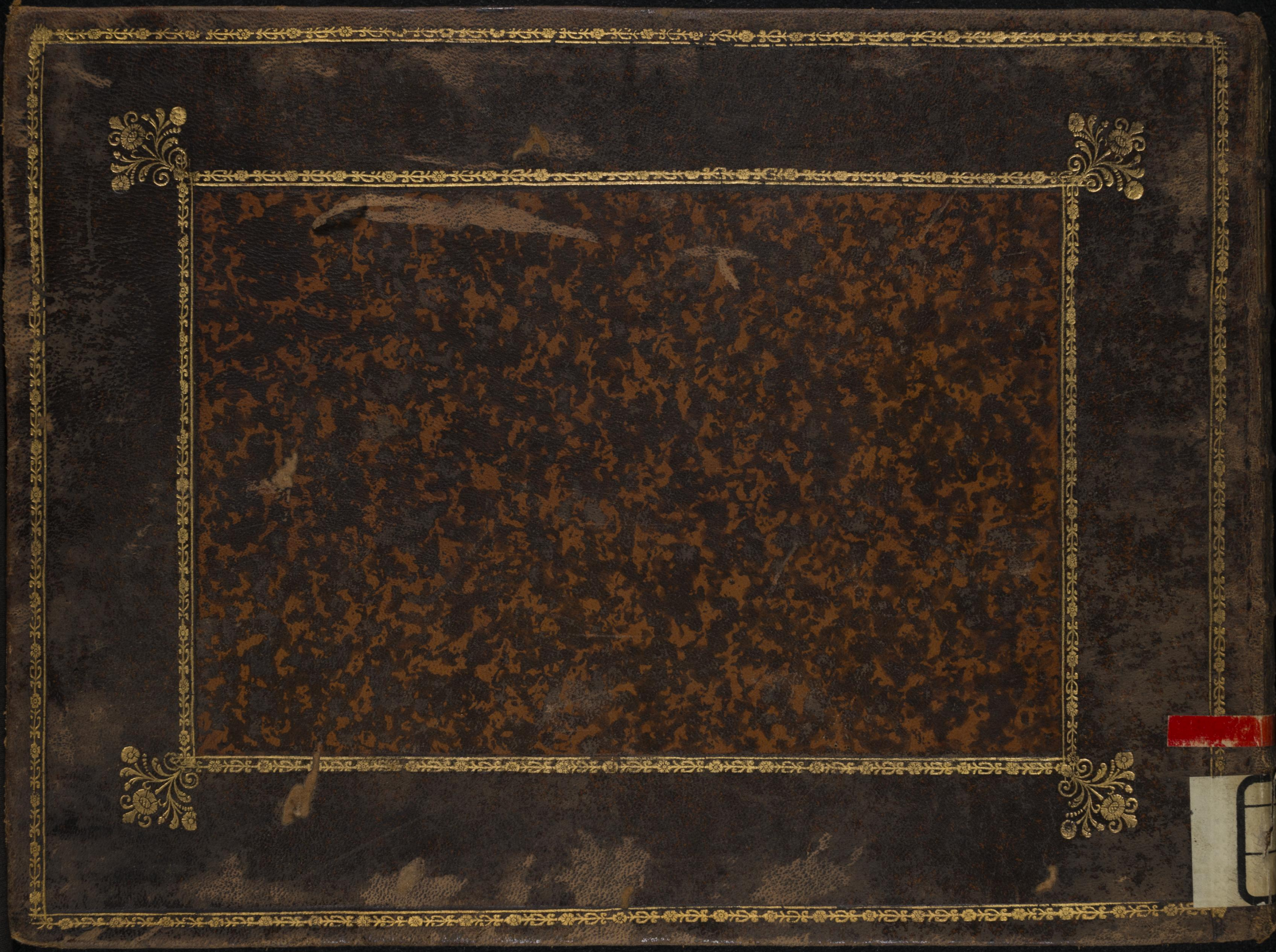


mis.  $\frac{2417}{F14}$













Hypocrite

LA  
CAMILLO  
P. I.



Musica

2414

F	4
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