

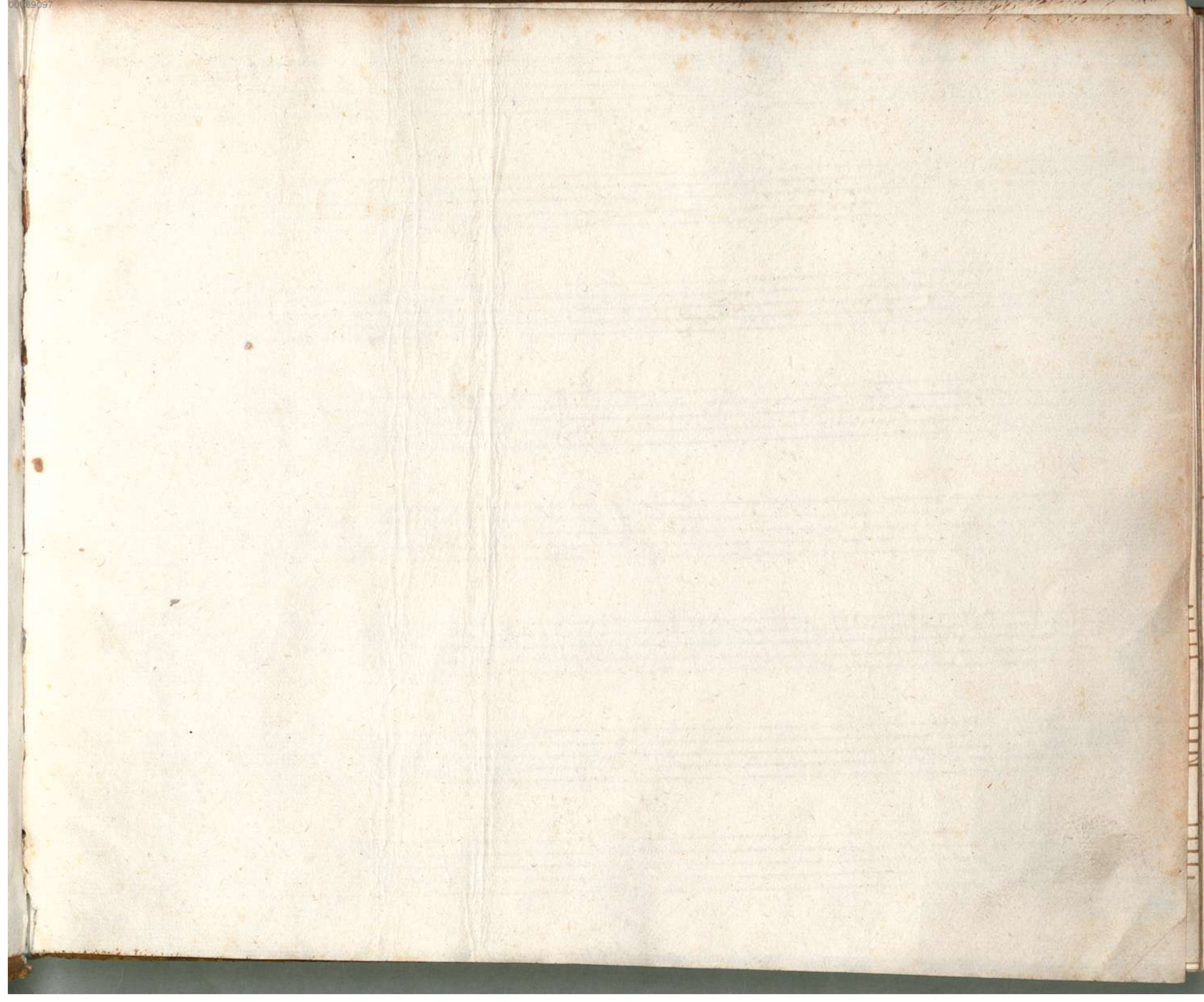


Miss Mus 220

1722

Torii

(C. Abing. Bar. 40. 2165 / VII. / 15

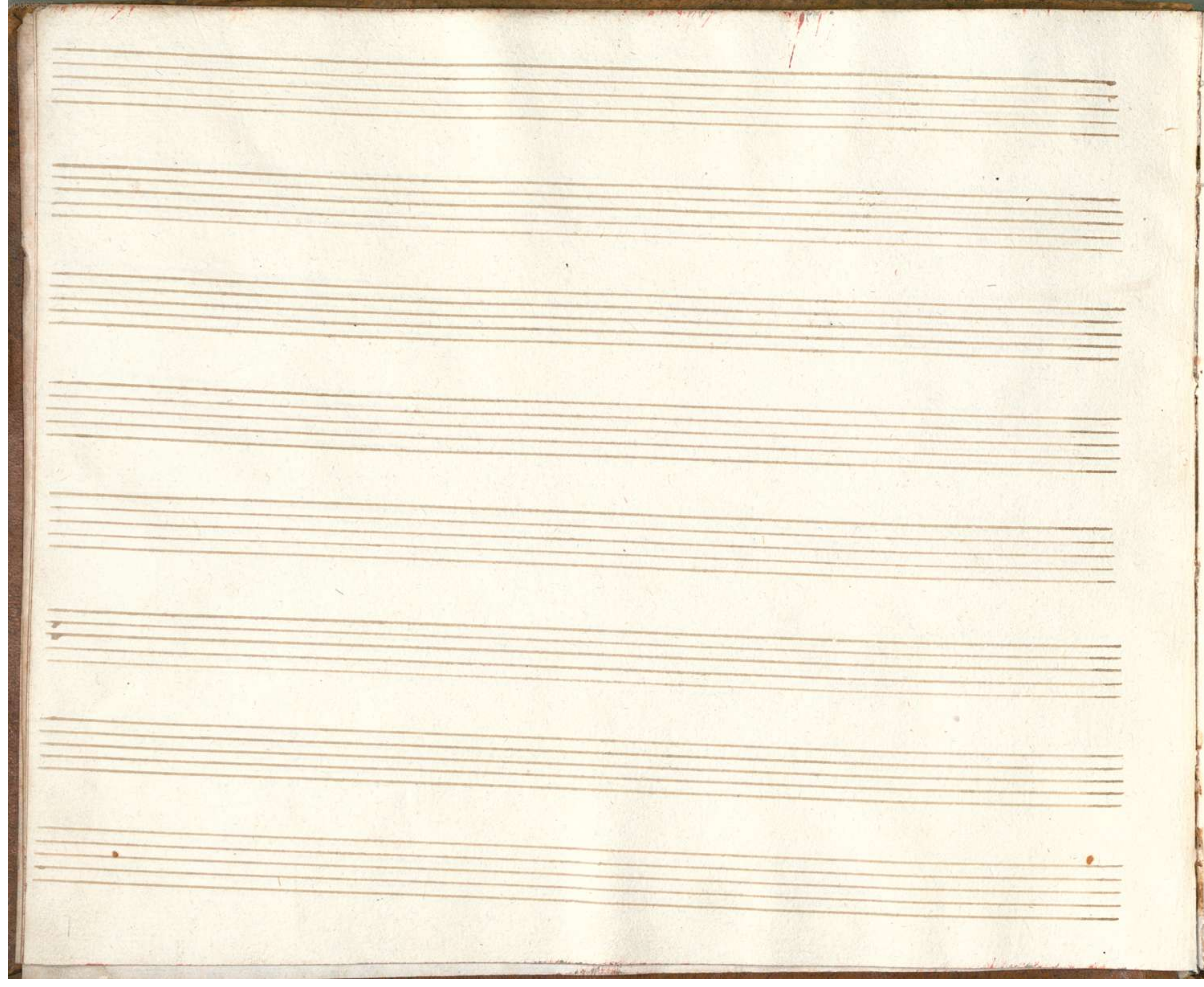




This image shows a page of aged, cream-colored paper with 12 horizontal musical staves. Each staff is composed of five parallel lines. The paper shows signs of wear, including a small dark spot on the left edge and some faint smudges. The page is otherwise blank, with no musical notes or text written on it.



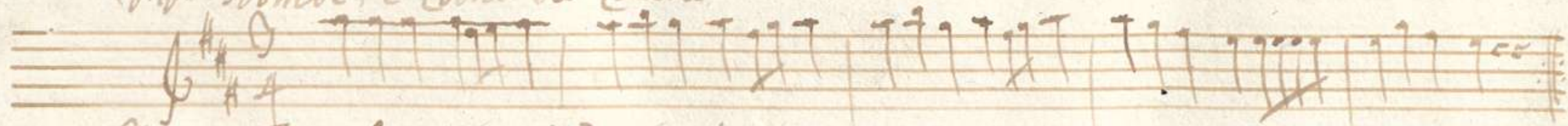
A page of blank musical notation paper with ten staves. Each staff consists of five horizontal lines. The paper is aged and has a yellowish tint. There are some faint smudges and a small red dot near the bottom right corner.



Fornico.

1722.

V.V. Trombe, e Corni da Caccia



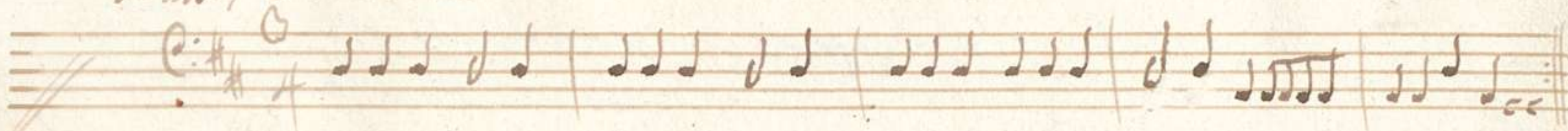
V.V. Trombe, e Corni da Caccia



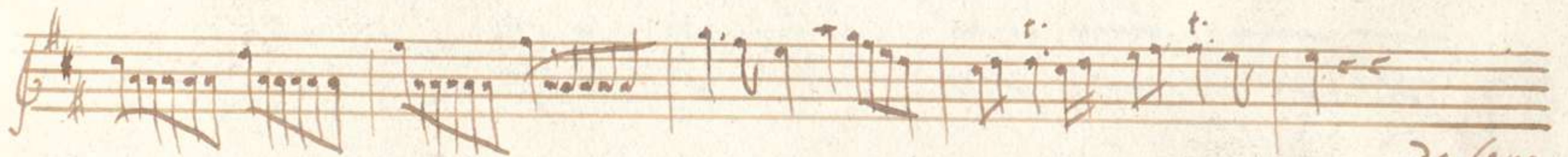
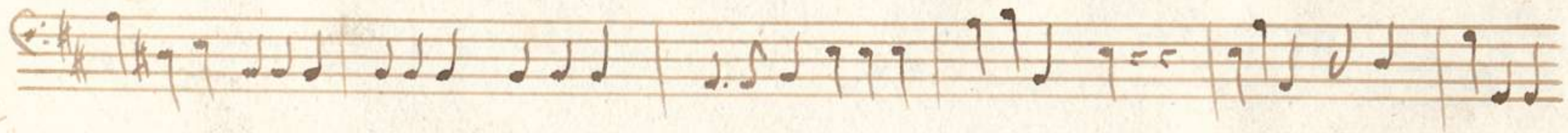
Viole - Trombe.



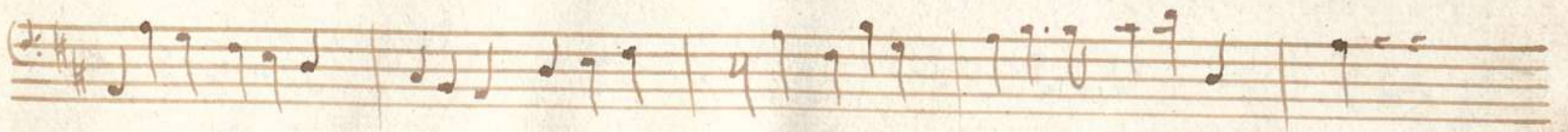
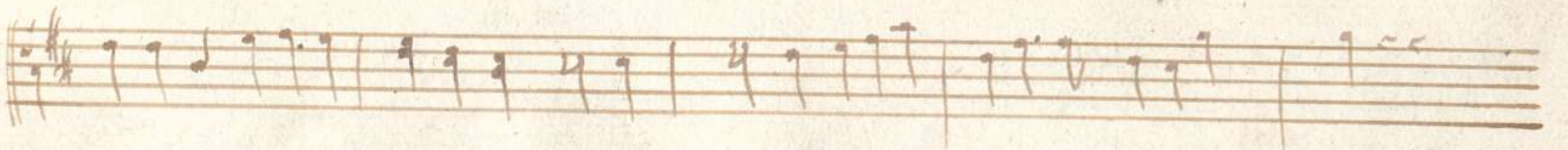
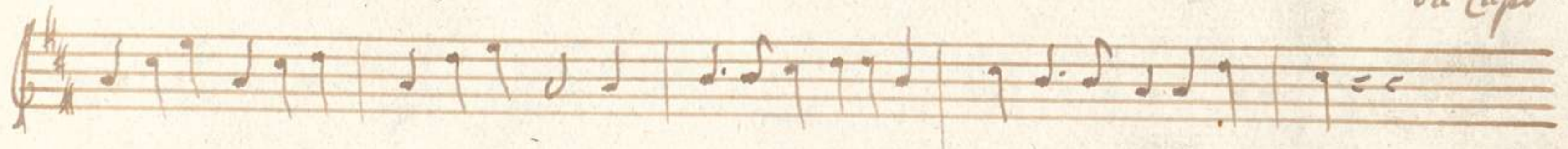
Bassi, e Timbali



C



da Capo



Handwritten musical notation on a five-line staff, featuring treble clef, key signature of two sharps (F# and C#), and a common time signature (C). The notation includes various note values, rests, and accidentals.

Handwritten musical notation on a five-line staff, continuing the piece with treble clef, two sharps, and common time.

Handwritten musical notation on a five-line staff, continuing the piece with treble clef, two sharps, and common time.

Handwritten musical notation on a five-line staff, continuing the piece with treble clef, two sharps, and common time.

Handwritten musical notation on a five-line staff, featuring treble clef, two sharps, and common time. This section includes several measures with dense, rapid sixteenth-note passages.

da Capo.

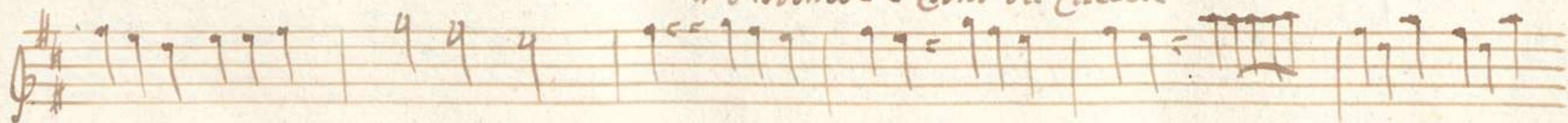
Handwritten musical notation on a five-line staff, continuing the piece with treble clef, two sharps, and common time.

Handwritten musical notation on a five-line staff, continuing the piece with treble clef, two sharps, and common time.

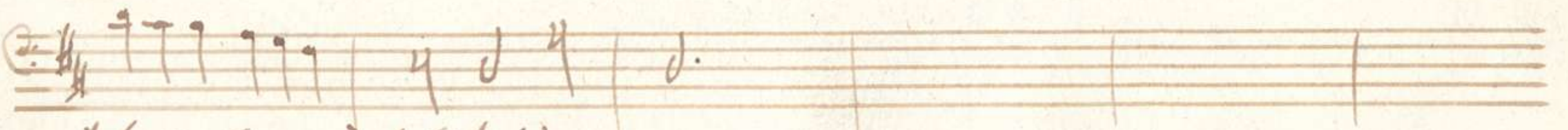
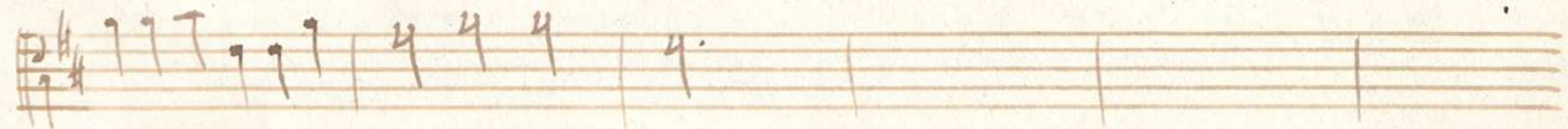
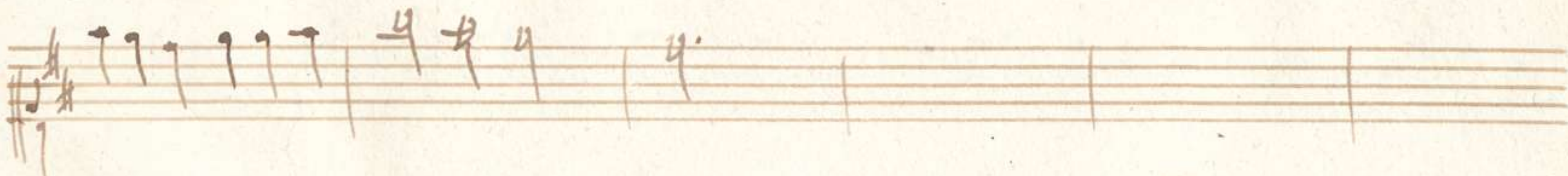
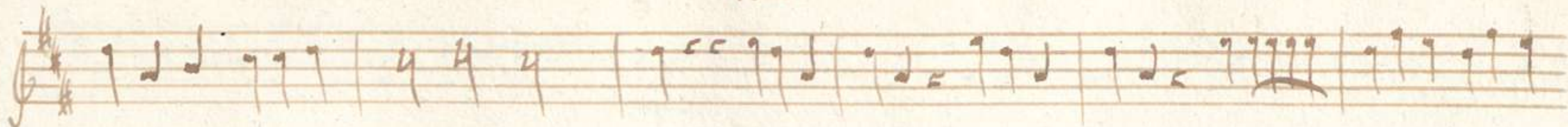
Handwritten musical notation on a five-line staff, continuing the piece with treble clef, two sharps, and common time.

Deu fan beate del bell' sivo le sponde amene, gentil foievo di gioie amate

V. V. Trombe e Corni da caccia



tutti



il frusto timore dal ciel già scese.



Timb.

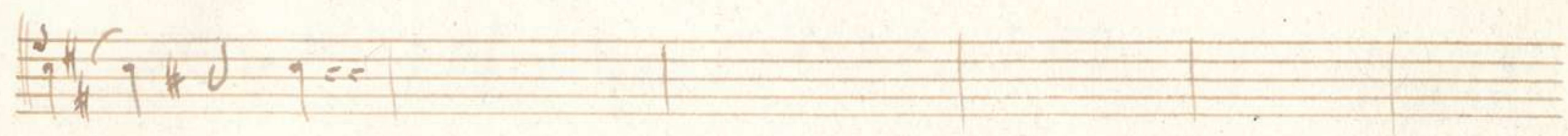
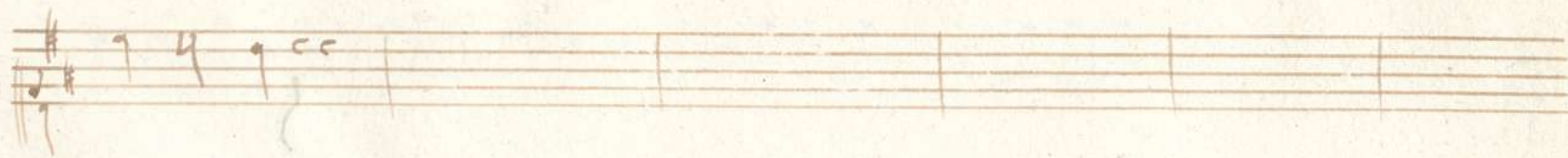
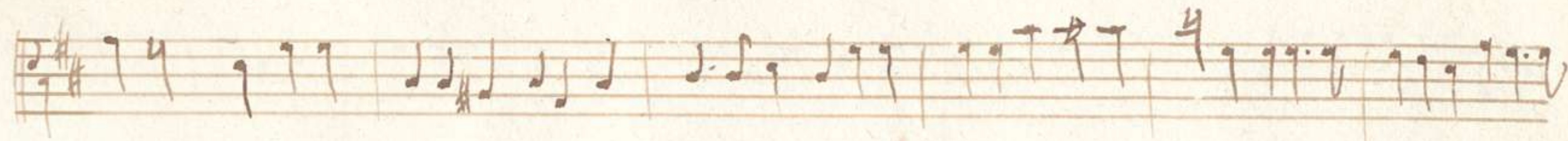
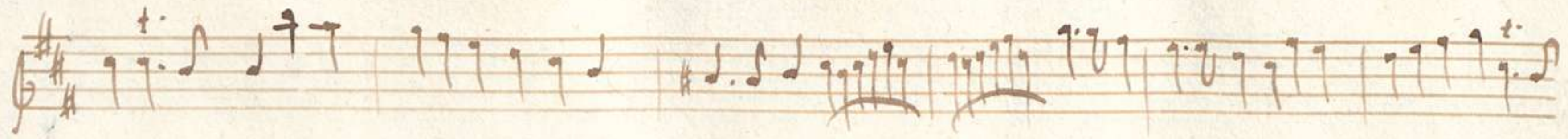
A. N. V.

Handwritten musical score for a string quartet, consisting of eight staves. The notation includes various note values, rests, and accidentals. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a style characteristic of 18th or 19th-century manuscript notation.

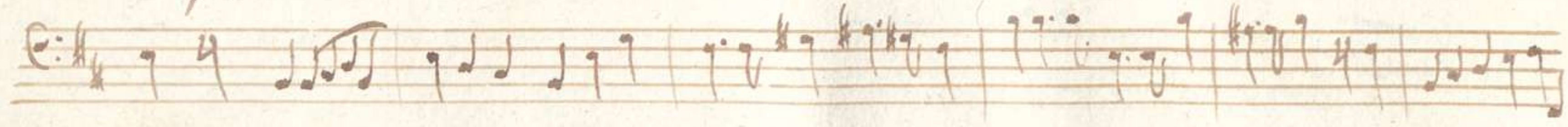
noi, che di queste siam Numi amici, in si bel giorno Compagni ei

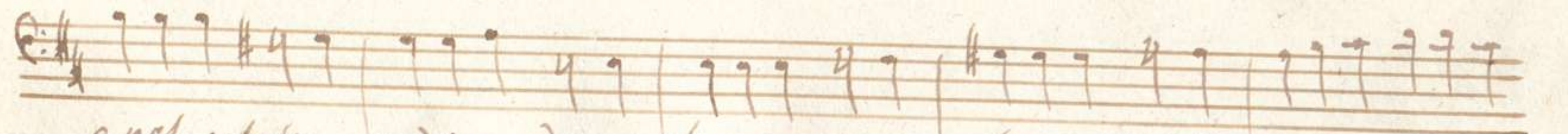
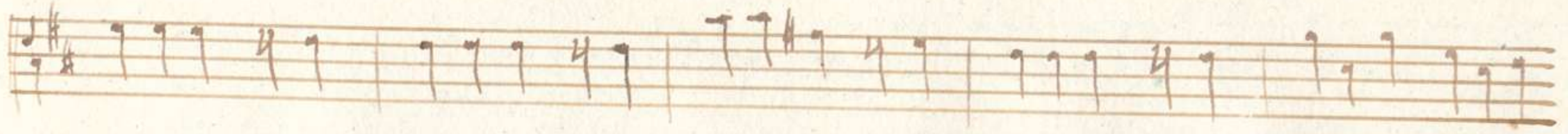
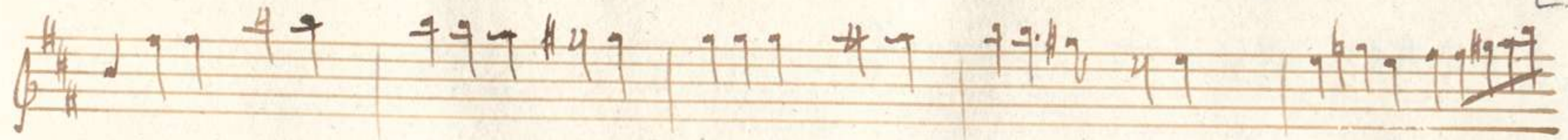
Handwritten musical score for a vocal line, with lyrics written above the notes. The lyrics are: "noi, che di queste siam Numi amici, in si bel giorno Compagni ei". The notation includes a treble clef, a key signature of two sharps, and various note values.

C

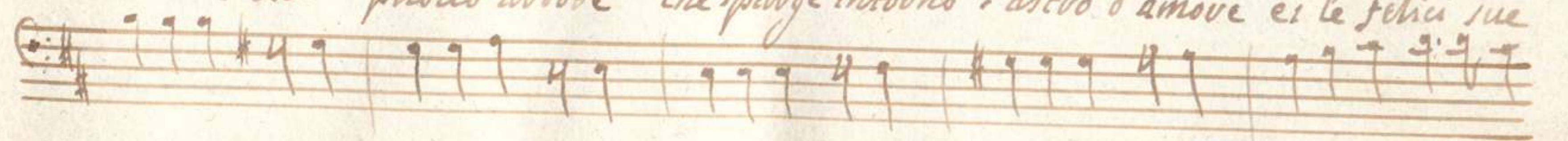


- *p*rese.





e nel celeste pudico ardore che sparge intorno l'astro d'amore ei le felici sue



Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps (F# and C#). The notation includes quarter notes, eighth notes, and rests. The word "tutti" is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps. The notation includes quarter notes, eighth notes, and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps. The notation includes quarter notes, eighth notes, and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps. The notation includes quarter notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps. The notation includes quarter notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps. The notation includes quarter notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps. The notation includes quarter notes and rests.

fieri accese.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps. The notation includes quarter notes, eighth notes, and rests.

Da Capo.

Imeneo

Si, belle sponde, e liete, ove del pavo

veggo fra uordi mirri, e uagli fiori, souger lauri fecondi, e folri ulini,

si, noi felici io bramo. al giusto affetto di canti di,

che al uostro ben son fausti, quel d'Imeneo si aggiunga: e a quegli Eroi, onde aua-

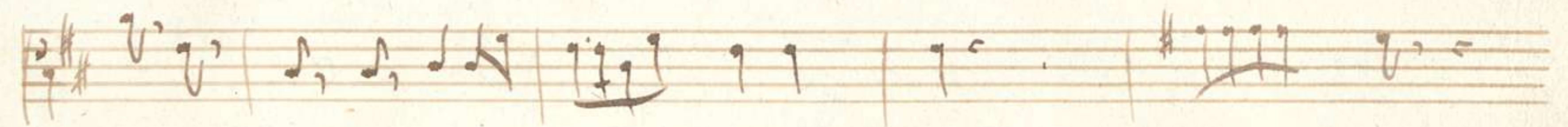
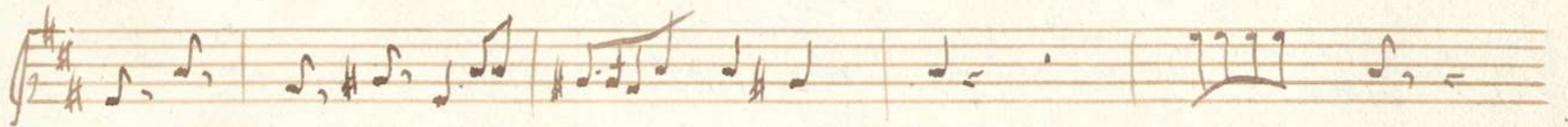
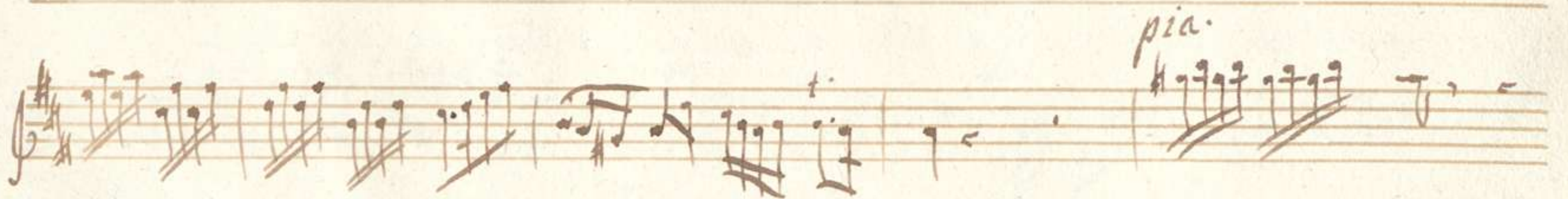
gion si gloriosq andate, nuova serie d'evai per me si accresca.

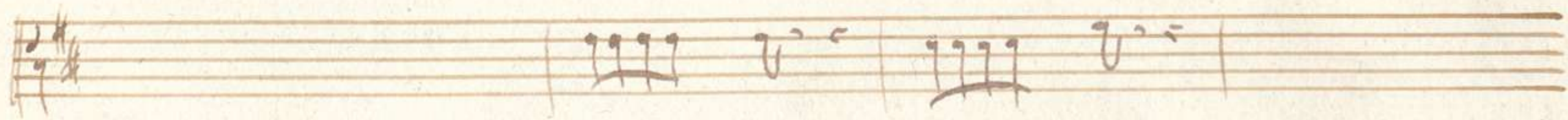
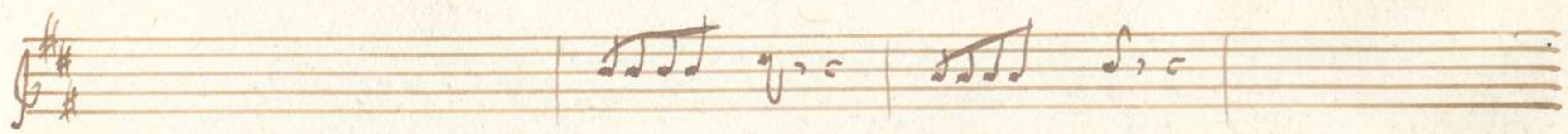
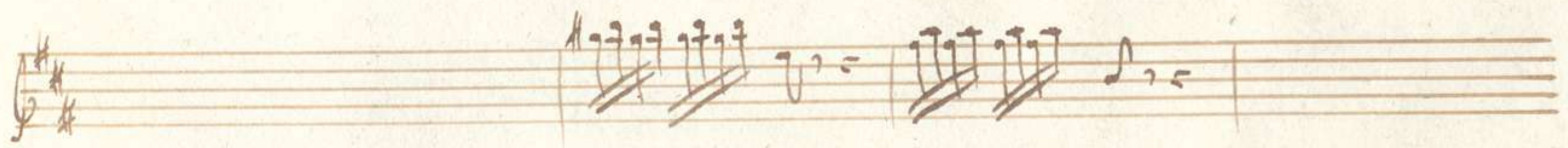
Belle sponde godete; e quanto goda la publica di voi grande felici-

ta, sciolta la Nube di'ora vi cela il gaudio suo giocondo

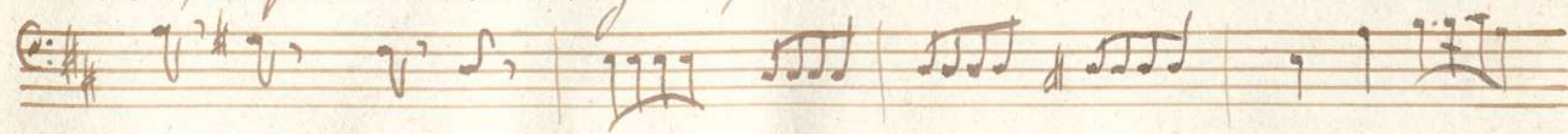
con applauso, e stupor conosca il mondo.

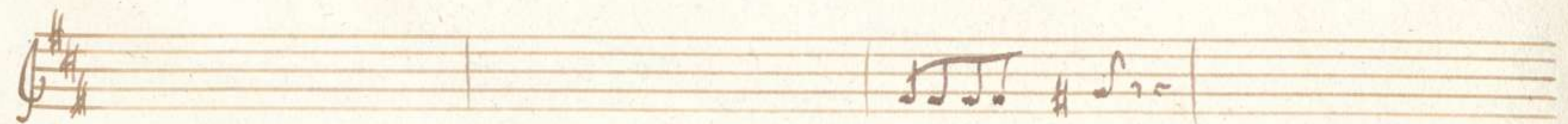






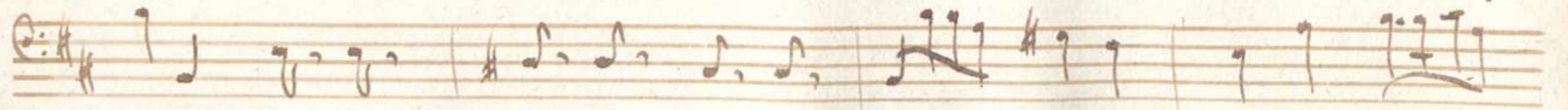
cielo, col piacere di un ben si grande, stabil vico: eterna io mosevo - la comun se -





licita

eterna in nostro - la comun fe -





for. *pic.*

 A single staff of music in treble clef with a key signature of two sharps (F# and C#). It contains a series of rapid sixteenth-note passages, some with slurs, and a few isolated notes. The notation is handwritten and somewhat dense.

A single staff of music in treble clef with a key signature of two sharps. It contains a series of eighth and sixteenth notes, some with slurs, and a few isolated notes.

A single staff of music in treble clef with a key signature of two sharps. It contains a series of eighth and sixteenth notes, some with slurs, and a few isolated notes.

A single staff of music in treble clef with a key signature of two sharps. It contains a series of eighth and sixteenth notes, some with slurs, and a few isolated notes.

licita, *Spingge illustri, a noi dal*

 A single staff of music in bass clef with a key signature of two sharps. It contains a series of eighth and sixteenth notes, some with slurs, and a few isolated notes.



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a complex melodic line with many beamed notes.

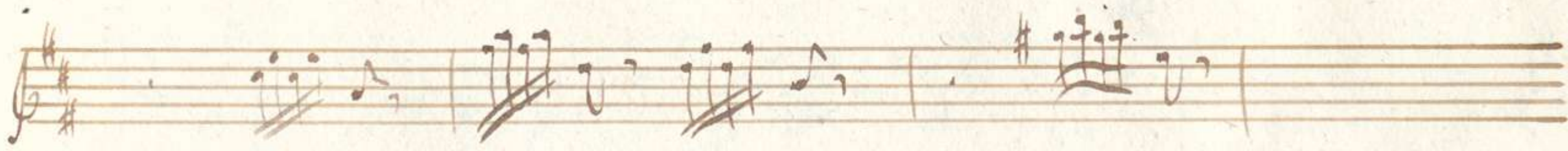
Musical staff with treble clef, key signature of three sharps, and a melodic line with fewer notes than the first staff.

Musical staff with bass clef, key signature of three sharps, and a melodic line with many beamed notes.

Musical staff with bass clef, key signature of three sharps, and a melodic line with many beamed notes.

cielo - col piacere di un - ben si grande, stabil vero: eterna io mostro - la comun fe -

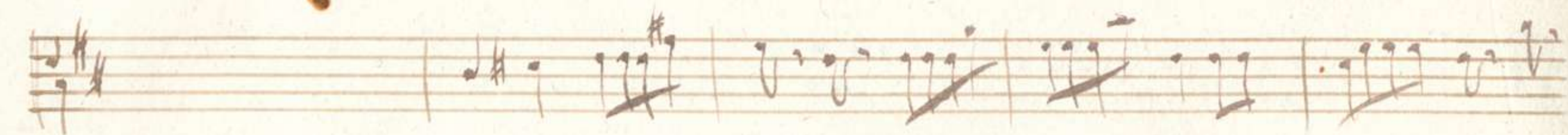
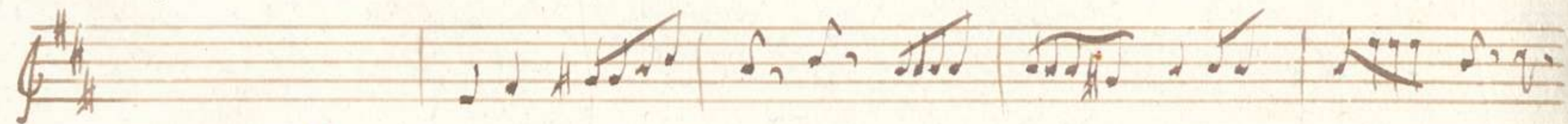
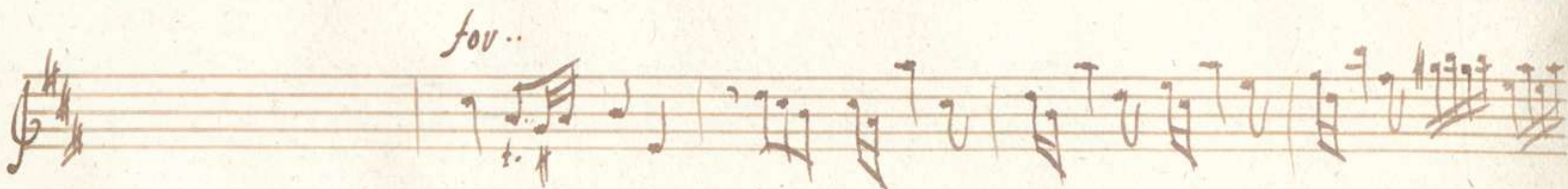
Musical staff with bass clef, key signature of three sharps, and a melodic line with many beamed notes.



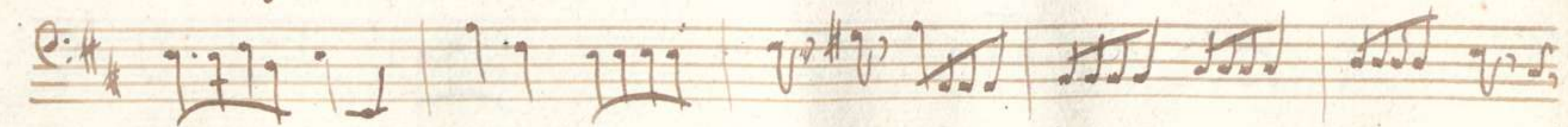
licita

eterna in misericordia





mun - fe - li - ci - ta' .



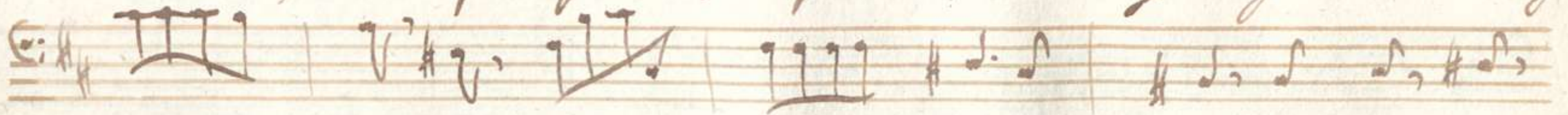
Handwritten musical score on five staves. The first three staves contain dense, fast-moving melodic lines with many slurs and accidentals. The fourth staff has sparse notes. The fifth staff contains a vocal line with lyrics "e gia' tutto il-den-so-" written above it. The notation is in brown ink on aged paper.



piu.

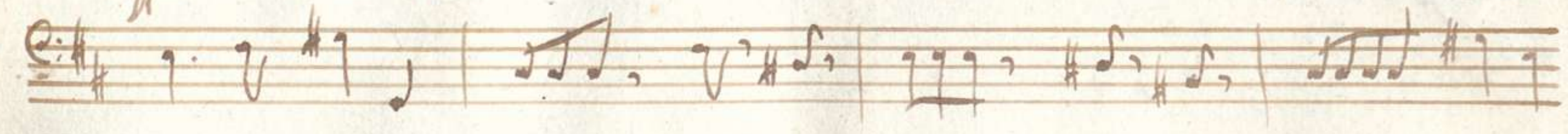


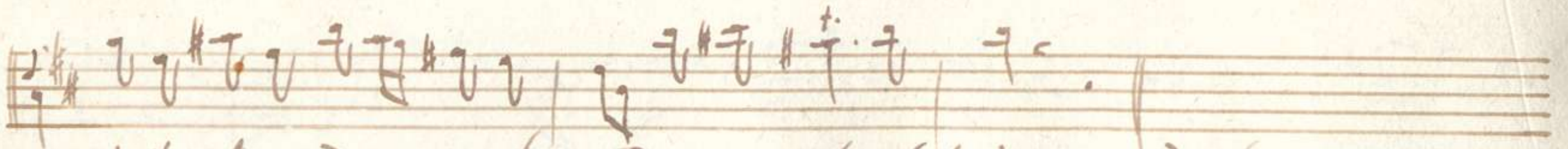
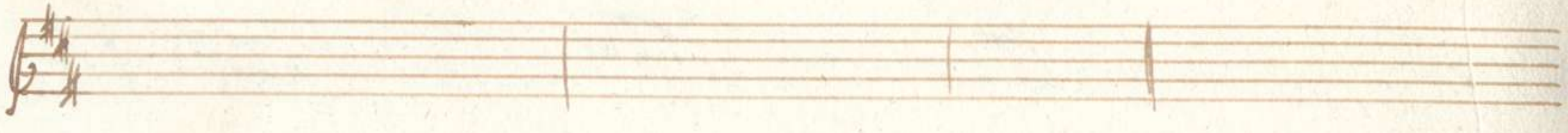
ne - lo, che copia que' vai, che span - de, tutta n' offro al guardo nostro - la gran -



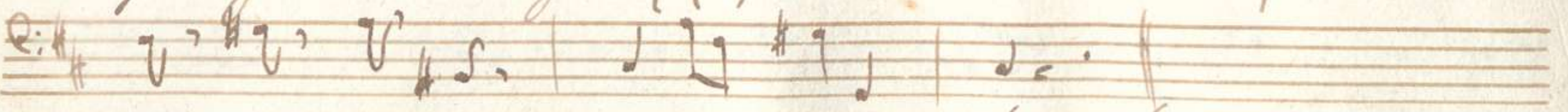


deya - e la belta' - tua





n' offro al quando vostro - la guarder-za, e la beltà. da Capo.



finita l'aria, si vepplica il Coro.
e doppo il Coro suonano le fanfare.

4

La pubblica felicità.

Inivatemi; e godete Popoli avvenu -

voli. io son colui, ch'ou da Imenes conosco, e da suoi

doni sua beltà sua grandezza. Do quella sono, che di nuova alle -

quella empie uocer' al me; e quella, che negl'occhi a me sfavilla, gioia insolita, e

giusta, e'un uerbero ardente del celo, e del'amor, che auuampa in uoi;

cosi puro (vistallo, in cui si stenda tall'ou uaggio di Sole, in uer d.

quello l'ardor ne manda; e ne riflette il lume. mirate a me d'in-

torno; e a me ministrate con la Gloria & Onore: col merito la Fama; e la mi-

vate e gli amanti dell' una: e i Campioni dell' altro; e di quello i se-

guai: e di questa gli Amici. tutti pronti egualmente

a festeggiar quel Noio, che me qui trasse, e 'l giubilo comun, che in me rae-

Handwritten musical score for voice and lute. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written in the space between the two staves.

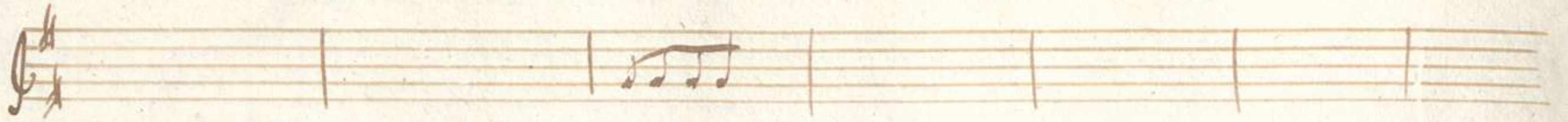
colto, qual vi bitta nel cor, mi bitta in volto.

soli

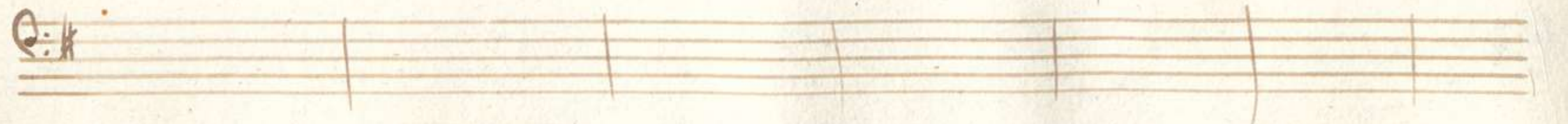
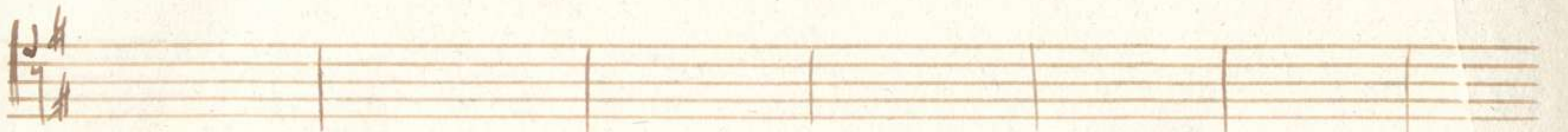
con la parte.

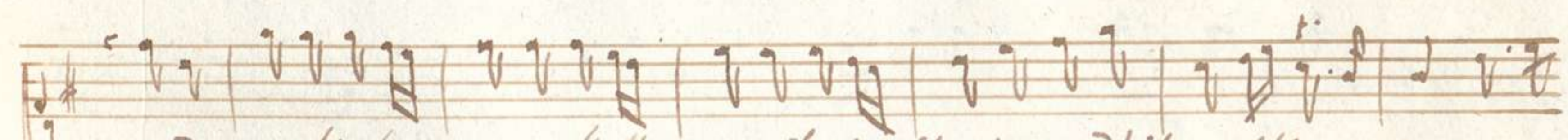
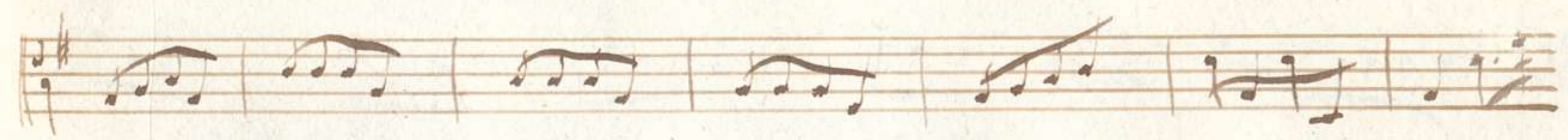
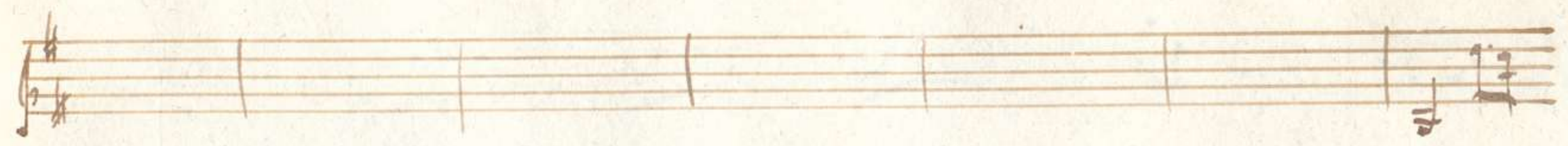
con la Viola.

Qui ministri del goder son de Popoli l'a - move, l'alle - gretta, il Riso, il -



gioco, ed' il publi-co piacere





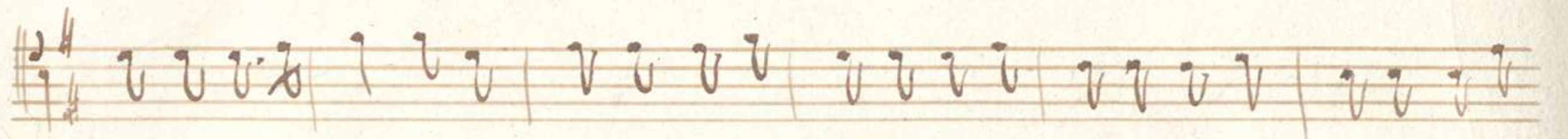
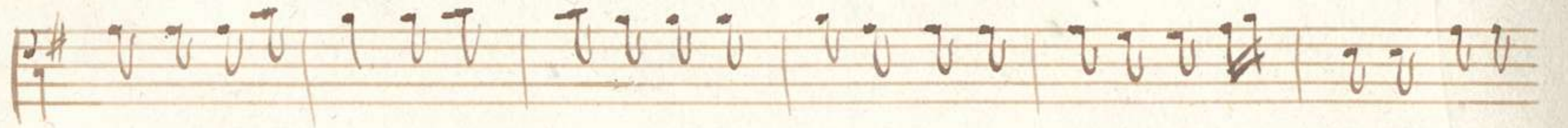
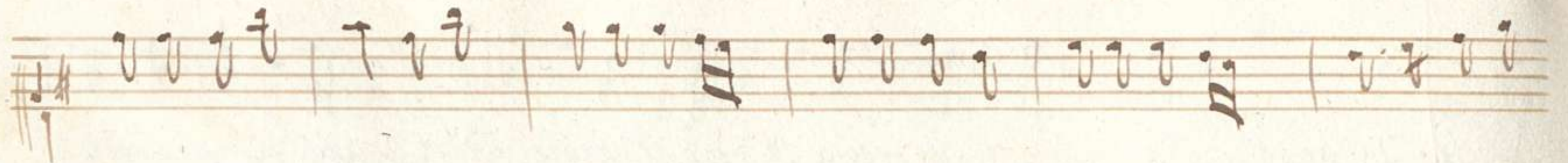
son de popoli l'a-more, l'allegrezza, il riso, il-gioco, ed' il publi-co piacer.



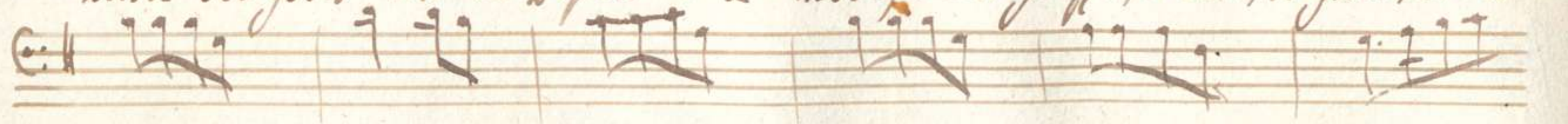
Qui mi -



Co. vo.



misteri del godere son de popoli l'a - move, l'allegrezza, il viso, il gioco, ed 'il



con la parte

con la Viola.

soli

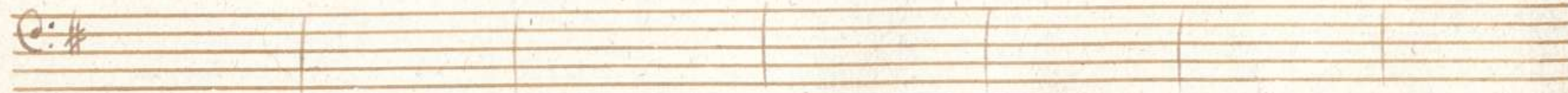
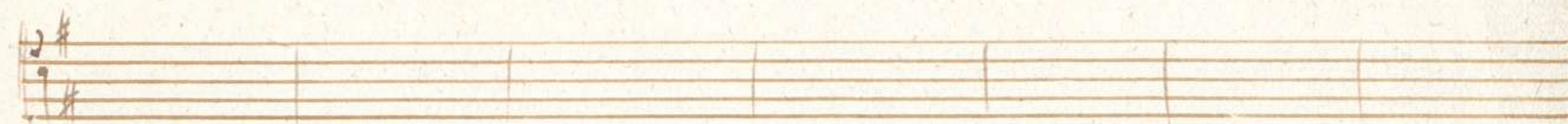
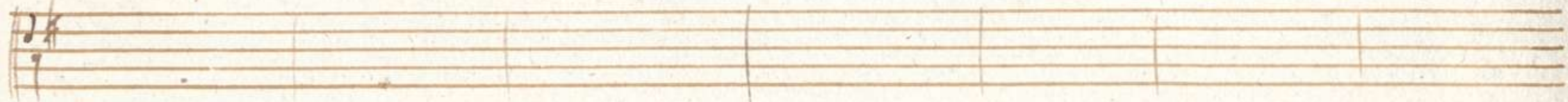
la fel. pub.

Dev affetto, e per dover uaniam tutti eguale av.

pubblico piacev; ed' il pubblico piacev



do-ve; perchè tutti ac-cende un foco, tutti muove con sol uoleu



tutti

Credo.

tutti muove un-sol uolter.

Qui Ministri . Credo da Capo.

La gloria

Qual io sia: quel ch'io uoglio; ed a che uenni genti al Cielo di-

lette, e per fede, e per zelo illustri Egoj, inutil fova il diuui.

mai patere e' il mio semblante a uoi, che me uedeste da scorti lon-

tani ognora al fianco de uostri e in pace, e in guerra in elor' tuoi.

pu se u'ha, che nol vedo, in fua di noi chi me non riconosca, io son la

Gloria. a la pubblica immensa nostra felicità col braccio

mio pregio accrescer degg'io. Giubilo estremo dessi ad un sommo

ben. Venni bramosa di coronar ad Imeneo la fronte, ma sola

qui non uenni. ecco la schiava, che animosa mi siegue. In lei ue-

de de la gloria gli amanti. O fortunati! cui guida, e scorta è l'grande-

uoce, che sempre uago di me mostrassi. Ote, e sperate con gli auspici di

lui. chi seppa armato uocar spauento a l'Asia, e lutto a i Tuaci; con

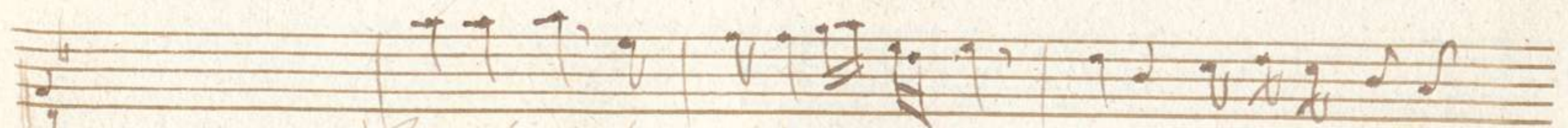
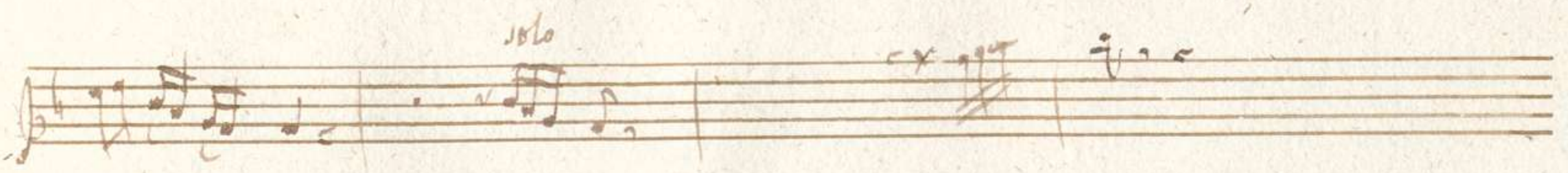
cenno men fevoce saprà guidarmi ad un gentil cimento; e

ta' coglier potvere sparse non già di sangue; ma sol di bei su-

doi palme festine, ed'innocenti Allori.

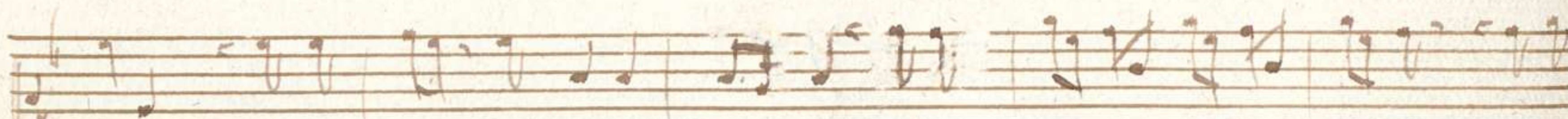
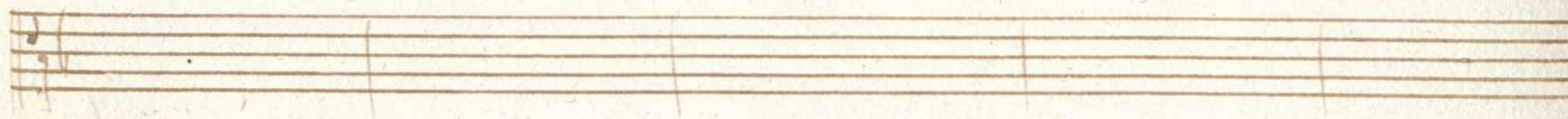
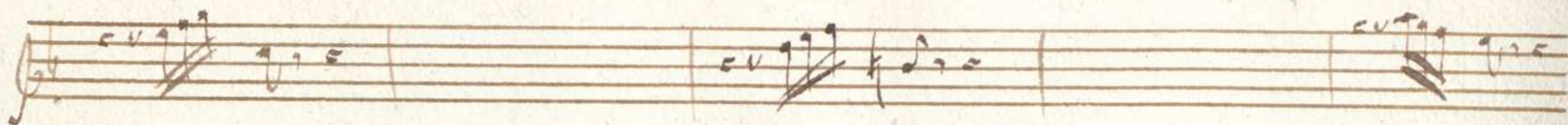


6



Dieu Leon, che in foltra - sel-ua Gvsi e Signi offeso at -





teuva; quando auvien, che già placato scherzi poi-con-al-tua-belua sempre





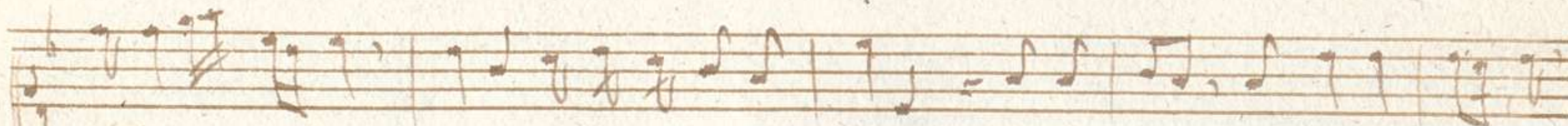
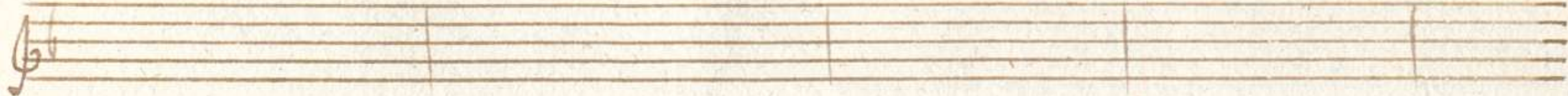
forte

soli

f.

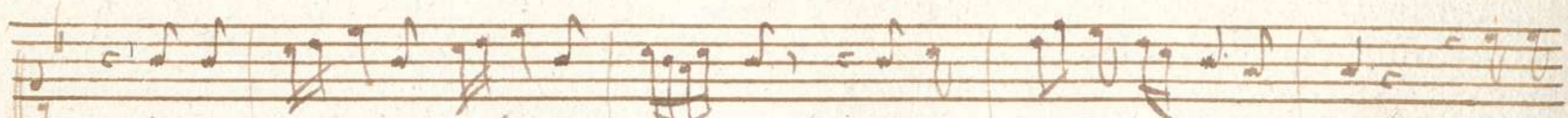
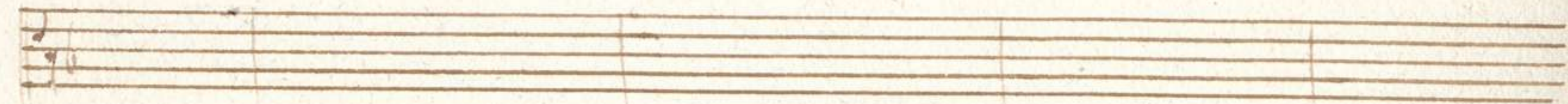
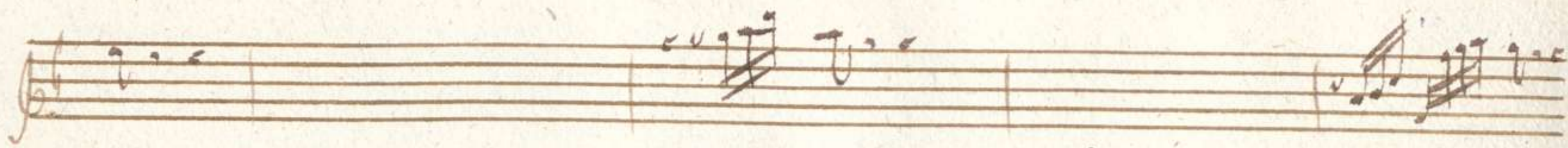
qual ualov,

Fieu Leon, chéim



folta - sel-ua. ossi e figei offeso menna, quando annien che già placa - ro





schenzi poi - con al-tua bel-ua sempre van-ta u-gual na-ou, sempre





Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of notes, some with slurs, and a dynamic marking *fv.* (fortissimo) above the staff. The word *tutti* is written below the staff.

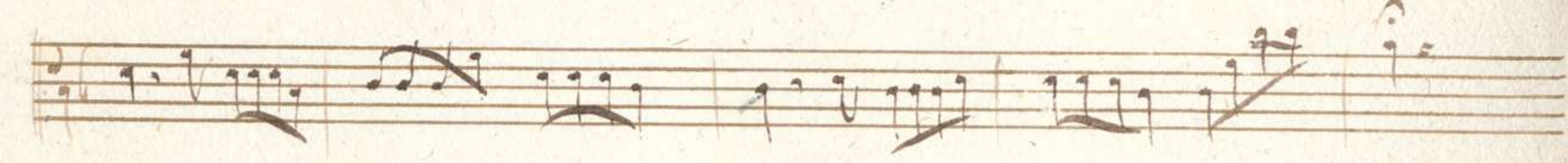
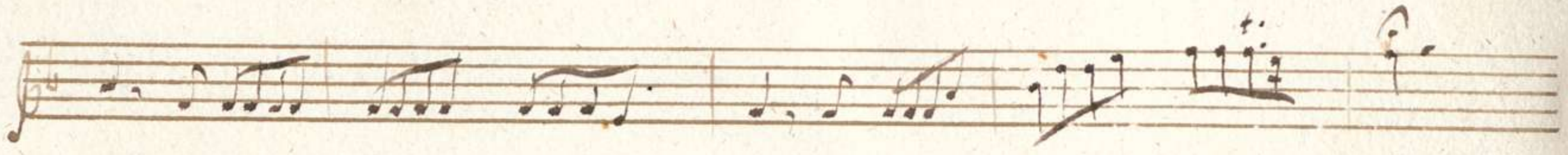
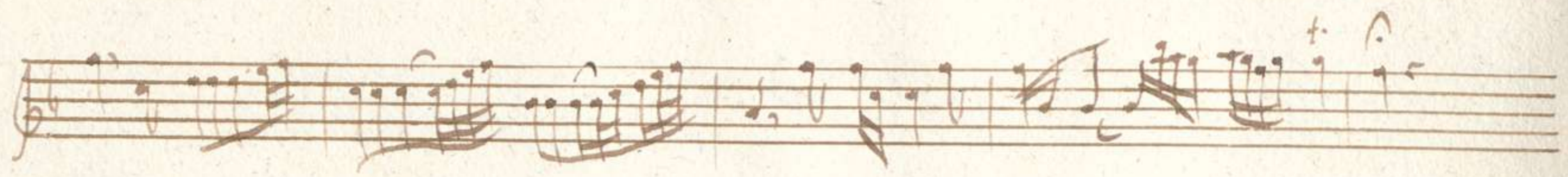
A single staff of handwritten musical notation, continuing the piece with a treble clef and a key signature of one sharp. It contains several notes and rests.

A single staff of handwritten musical notation, continuing the piece with a treble clef and a key signature of one sharp. It contains several notes and rests.

A single staff of handwritten musical notation, continuing the piece with a treble clef and a key signature of one sharp. It features a complex melodic line with many slurs and ties.

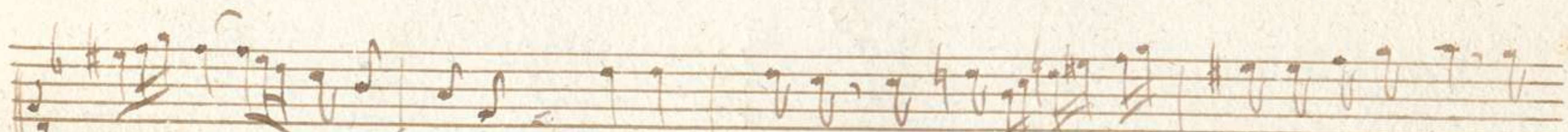
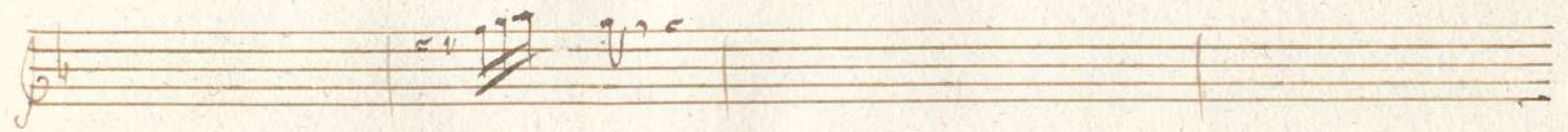
A single staff of handwritten musical notation, continuing the piece with a treble clef and a key signature of one sharp. It features a complex melodic line with many slurs and ties.

Handwritten lyrics in Cyrillic script: *кан - та sempre кан - та угод - валов*

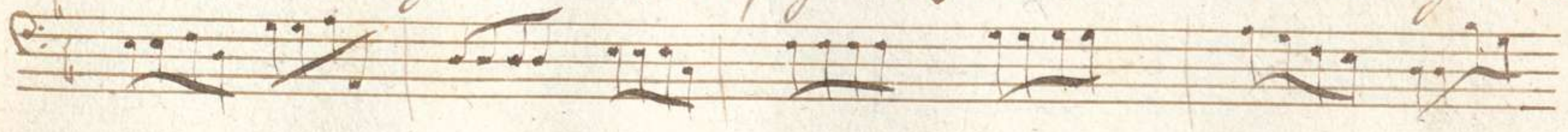


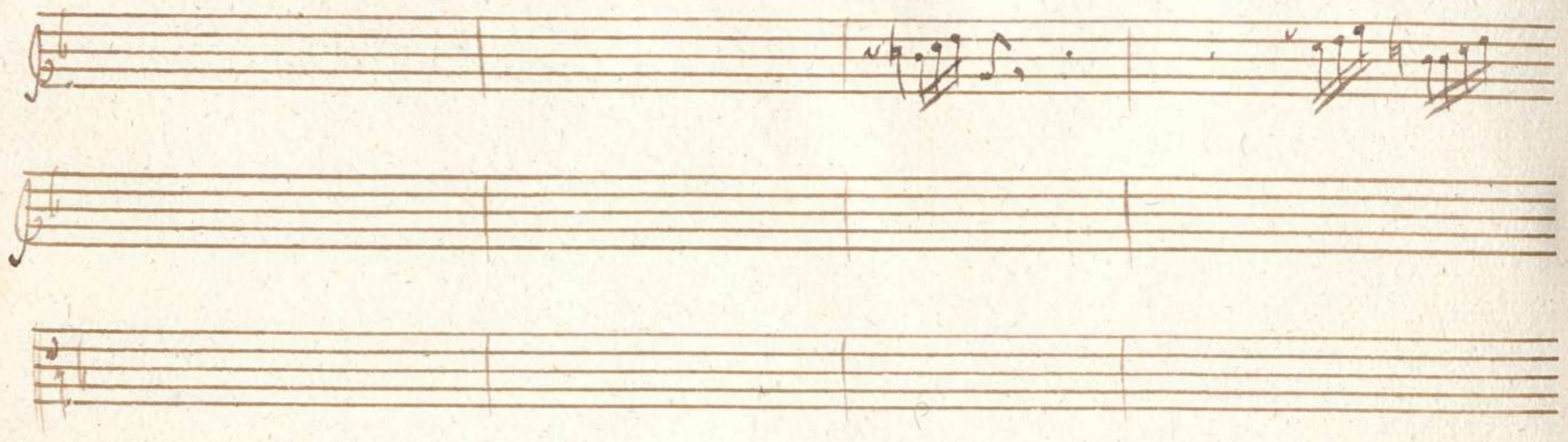
leva, o



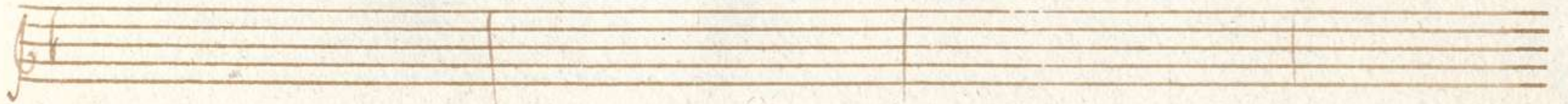


fin-ta - sia la gueorra mite ei pugni: o fremma - i - vato mostva ognou, ch'e -

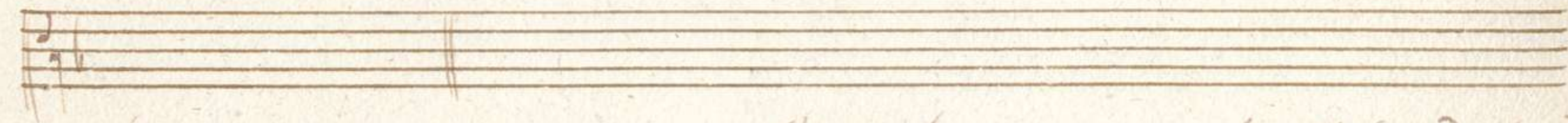
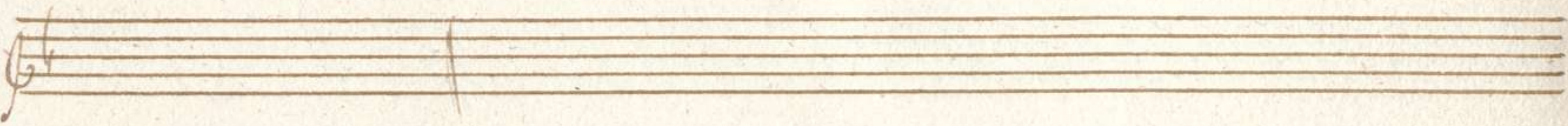
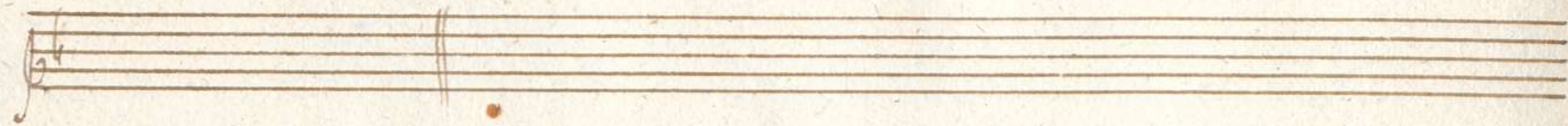




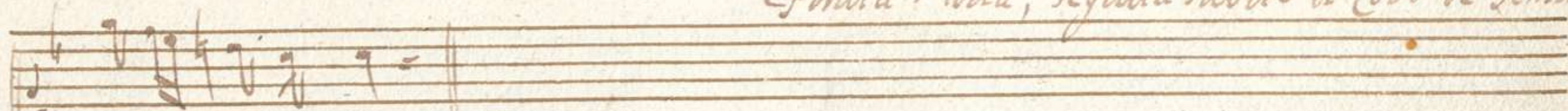
gli e' il piu forte, ma colà uo' stua-gi e- morte; qui non brama- che l'onor



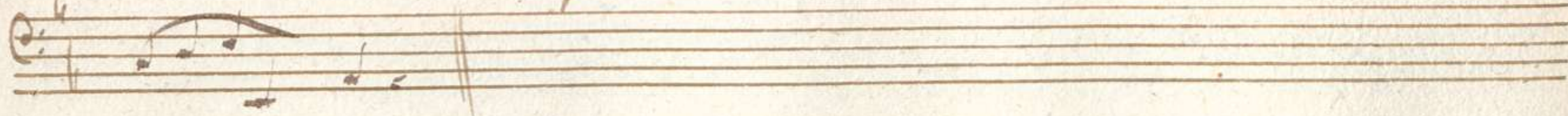
qui non bva - ma, qui non bva

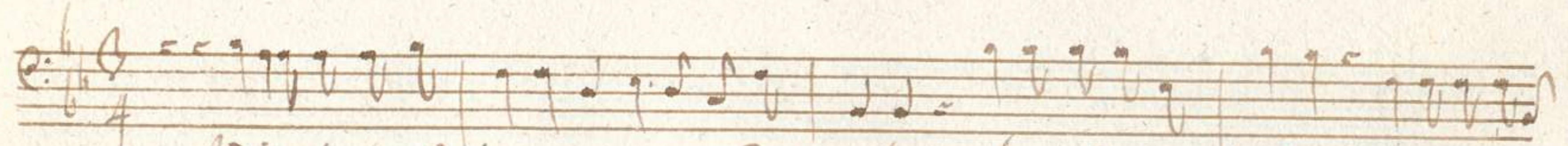
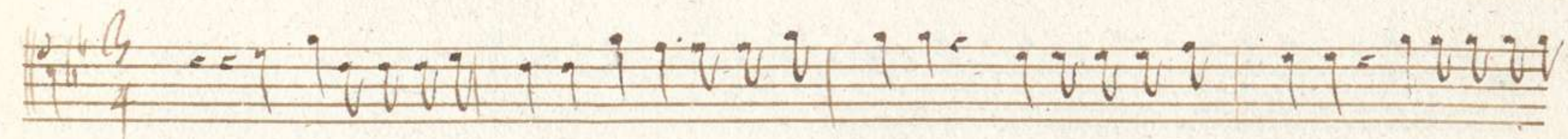
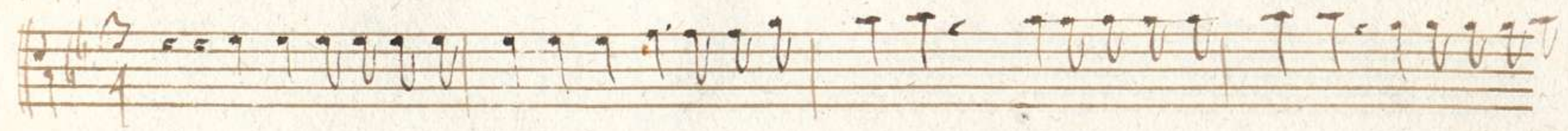
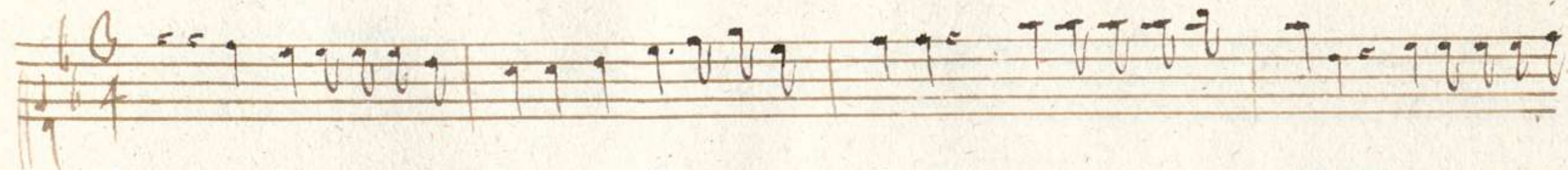


Finita l'aria, sequita subito il Coro de Semidei.



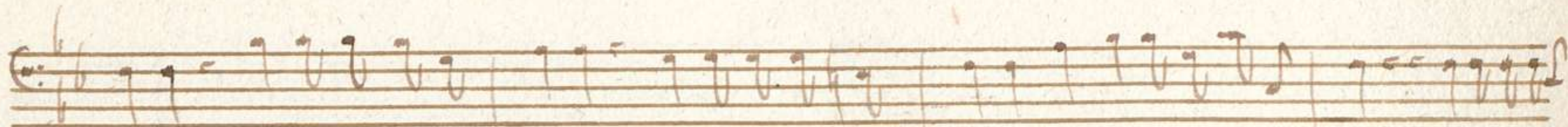
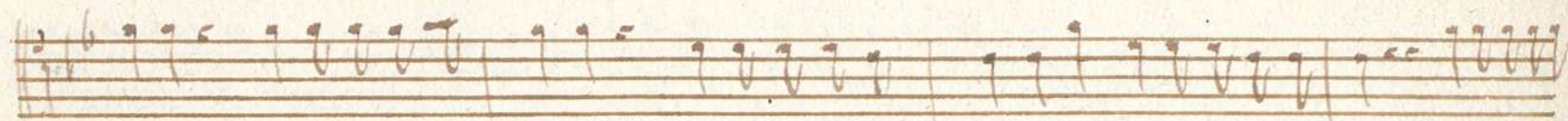
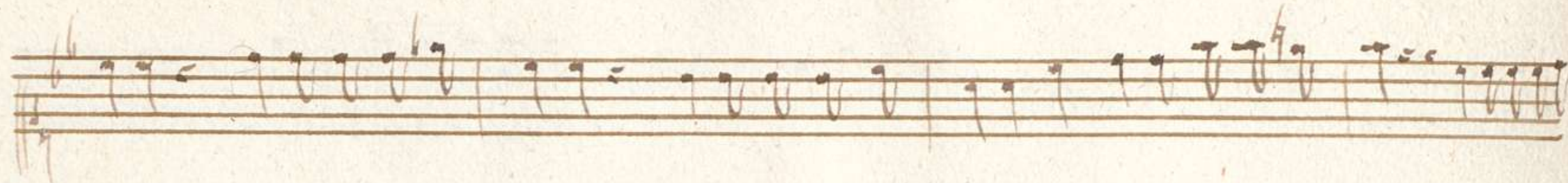
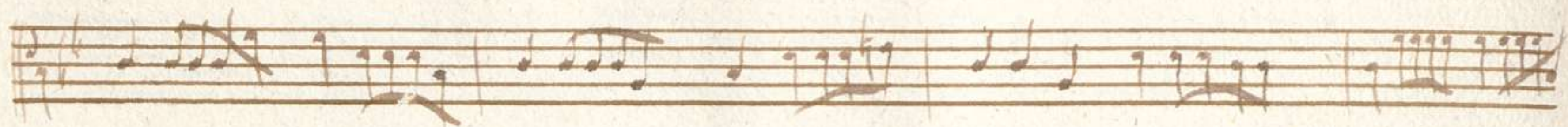
- ma - che l'onor. da Capo.





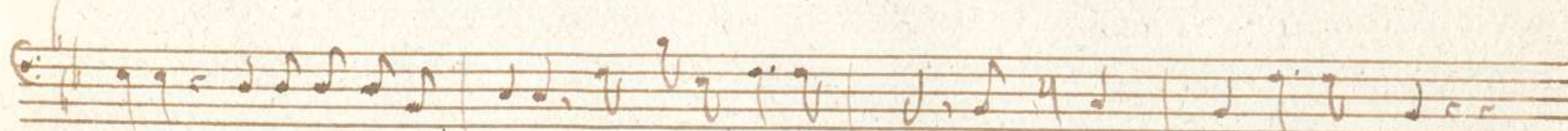
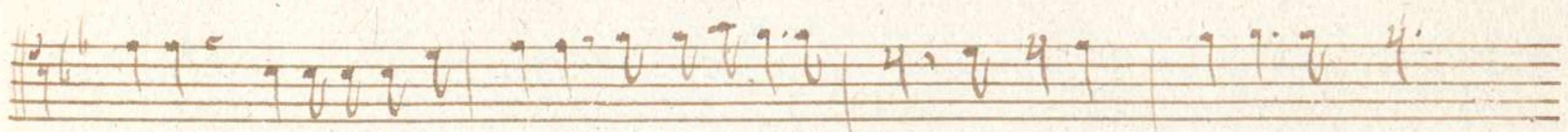
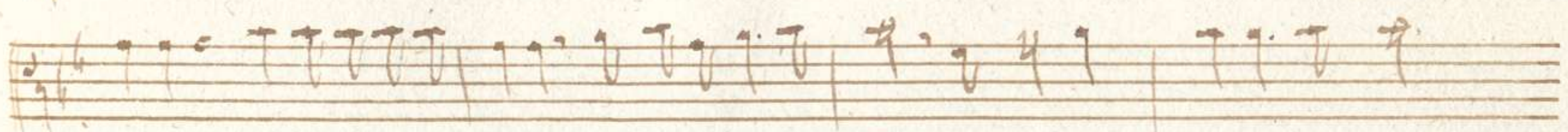
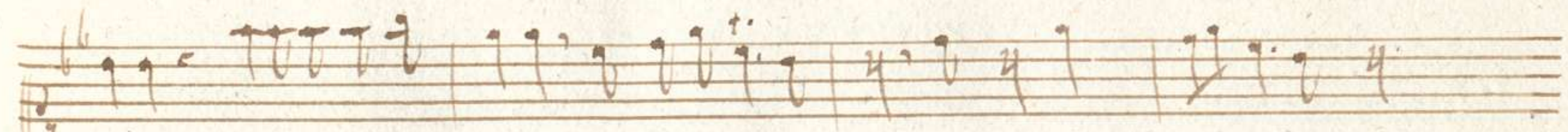
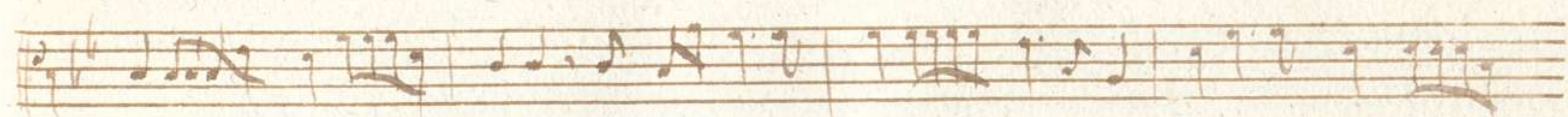
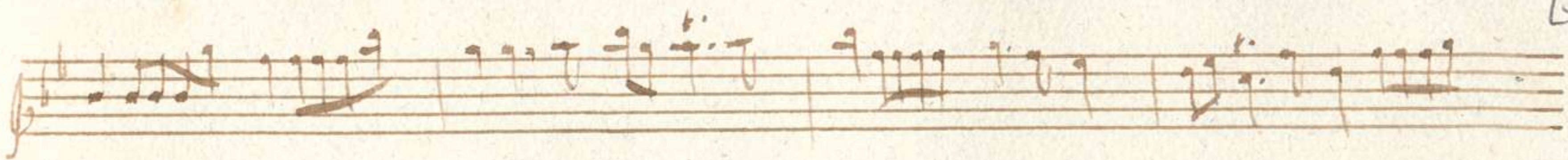
Vedite i semidei, o amanti della gloria, lieti al cimento andate, lieto al cimento a





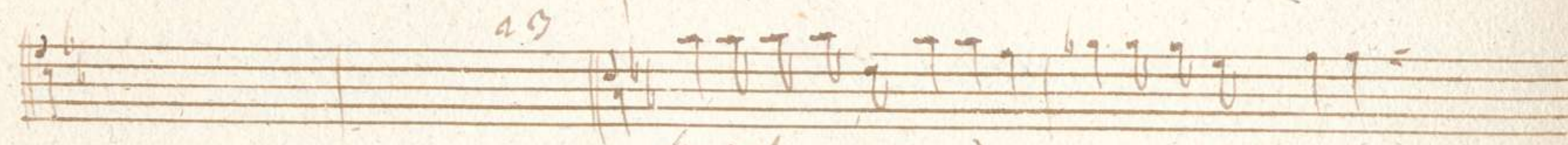
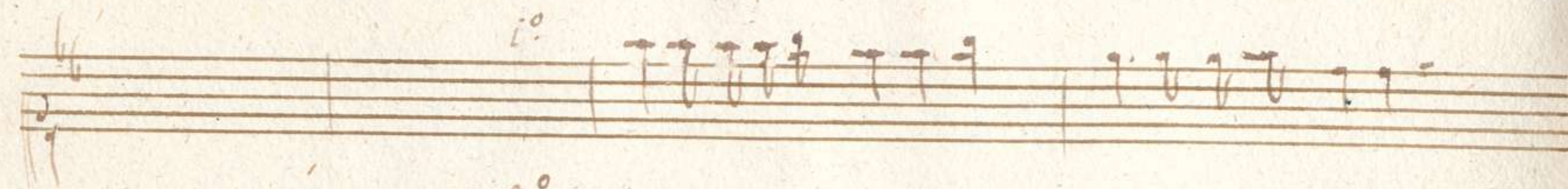
Dare: per ottenere Vittoria basta il favor di lei: e basta il vostro amor, per ottenermi.



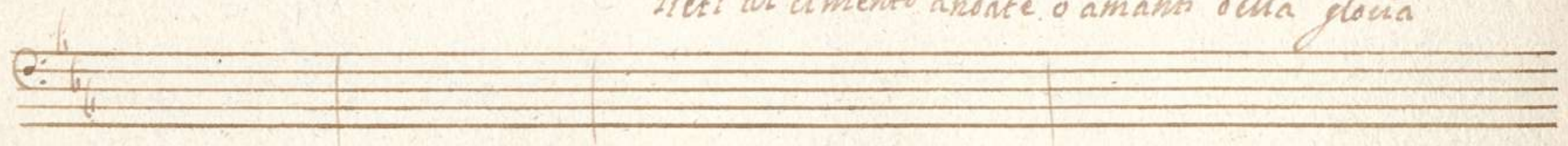


toria basta il favor di lei, e basta il vostro amor, e basta il vostro amor





lieti al cimento andate. o amanti della gloria

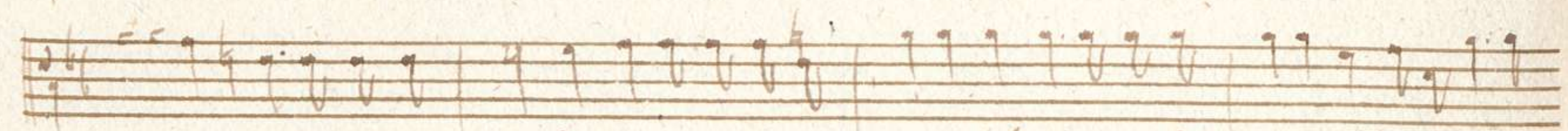
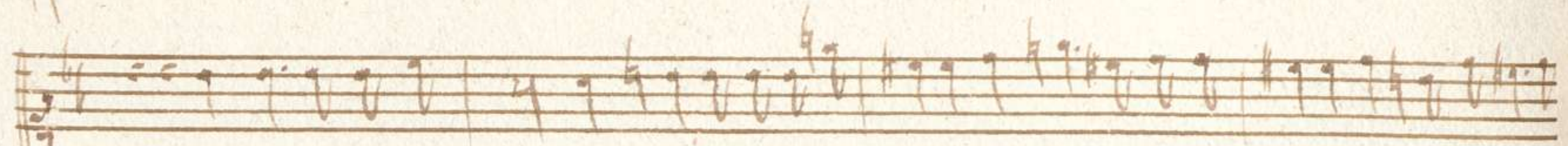


8

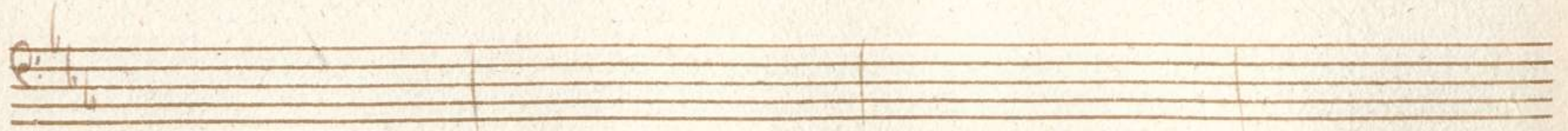
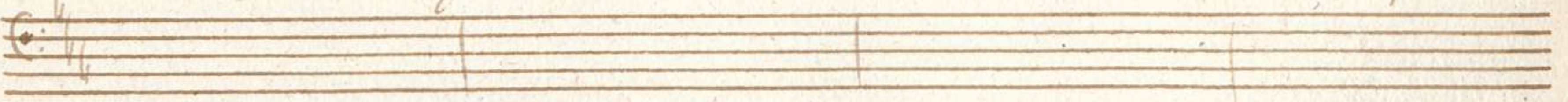
Handwritten musical score on six staves. The notation includes various note values, rests, and bar lines. The first four staves contain the main melody, while the fifth and sixth staves appear to be accompaniment or a second voice part.

per ottener vittoria colei, che tanto amate a voi dava vigou

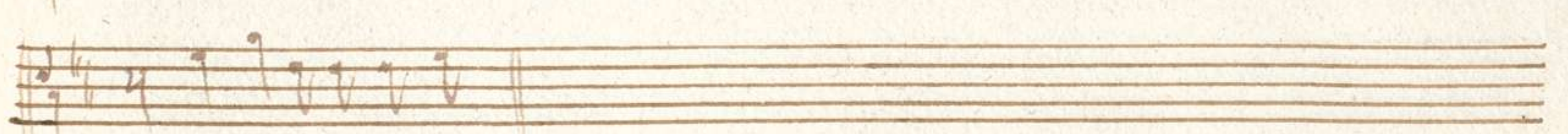
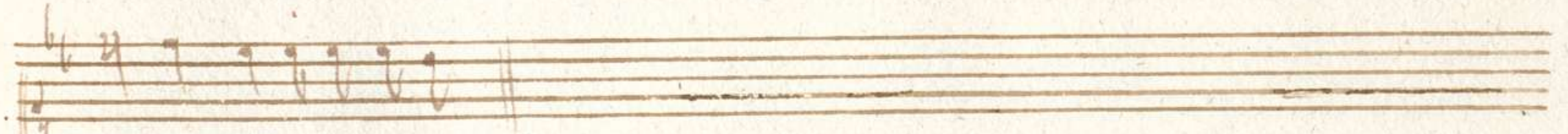
Two empty musical staves at the bottom of the page, with some faint handwritten markings.



a uoi davi nigou del Duce a uoi soumano la forte audita mano lo spirito, il uolto, il



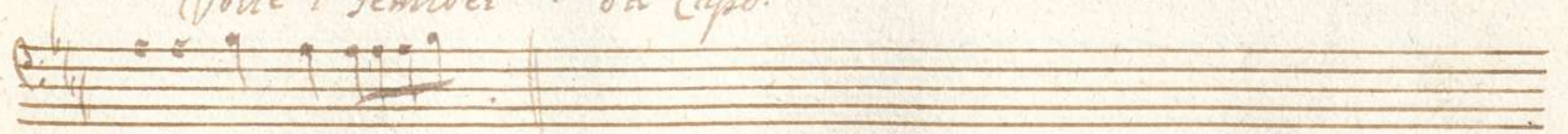
tutti



LOV.



Voite i semidei da Capo.



Onore

Perdona, o' gloria-amica, se teco a gavig-

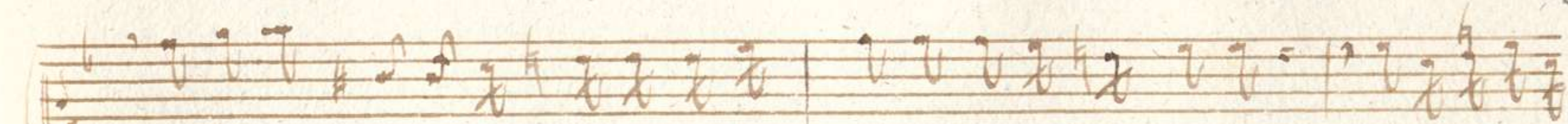
gion s'alza l'onore. tu sai qual fevmo nodo unisca le nostre anime. Anzi col

gava vadioppia il piacere mio, che a nobit cove non fa uirtu d'alcuni liuove, e

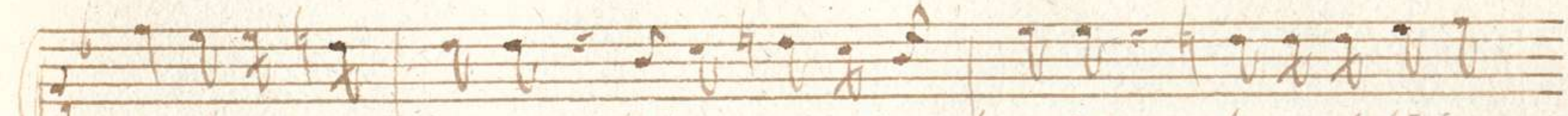
l'onore.

degnò. sai, che su l'oume tue uanno i miei passi, come i tuoi su le mie.

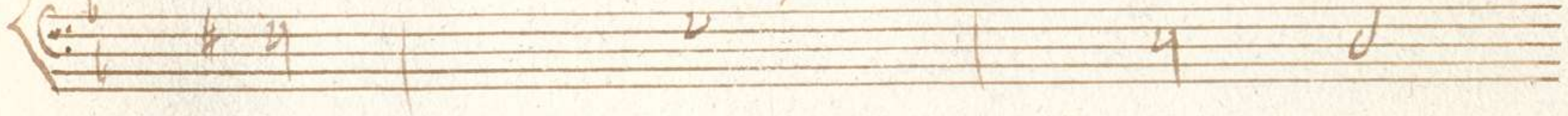
degnò. sai, che su l'oume tue uanno i miei passi, come i tuoi su le mie.



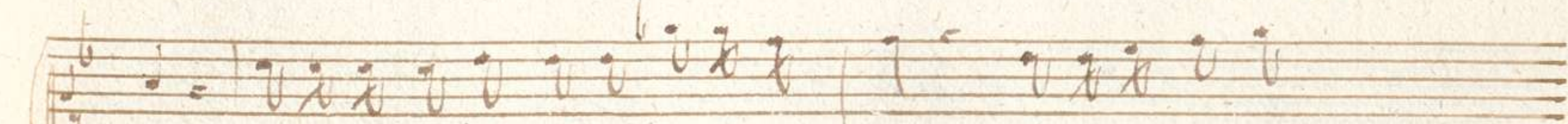
noi chiama entrambi presenti a le sue pompe oggi Ameneo e noi, del suo gio-



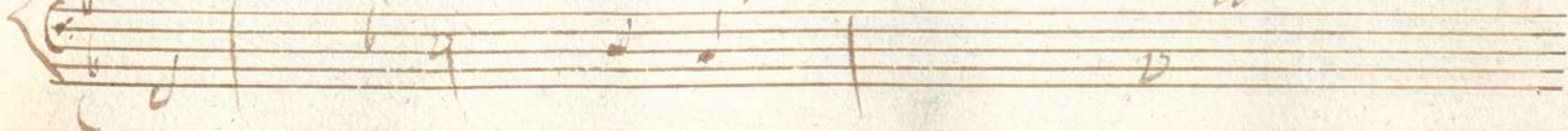
iv chiari ornamenti, chiama quella, che uedi lieta felice -



ta', che tal non fova senza di noi. Squadra fedele andi io trassi con



me. ne' di vaccoela aluoue d'uopo mi fu; che ne la peggia ce -



celso de Bracciano E voi mai non mancavo I campioni a l'Onor. Lou Asue e il

pròde, e famoso Gargone, a mi nel uiglio tua la fai d' amore

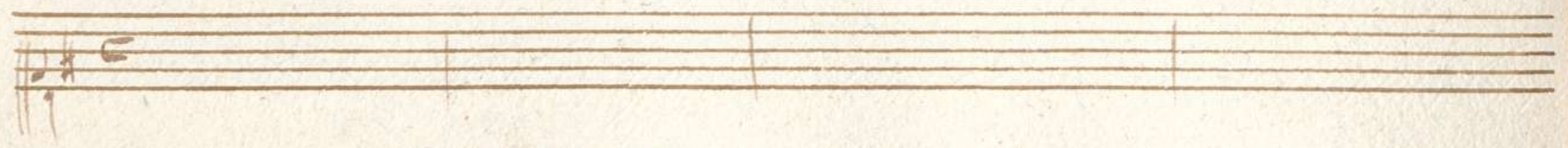
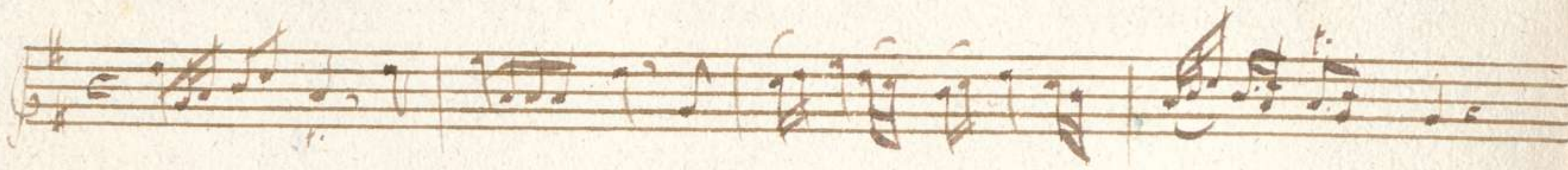
rode quella d' Amene: e l' di mi buaccio stringe quell' aureo braccio, ond' è be.

ato. egli così l' Augusta figlia onora ne la sposa, che riora.

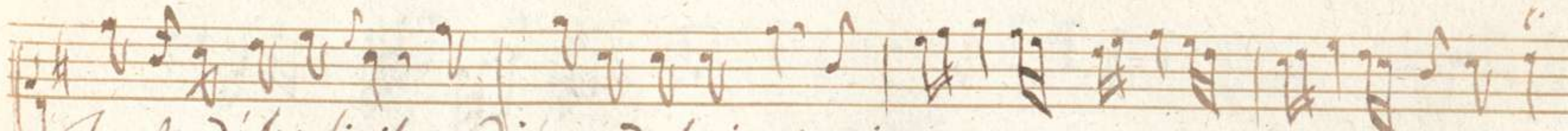
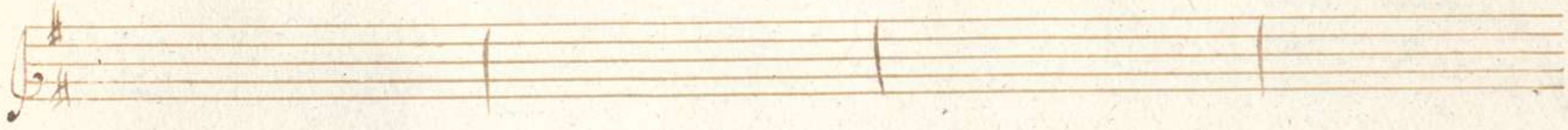
o uanna; e tuo viaggio o uenue sublime, i tuoi degni di

te, quat tu di loro a l'impresa onouata; e la tua destra per ferir con ap-

plauso, ad' essi accenni tutta de colpi tuoi l'aire macera.

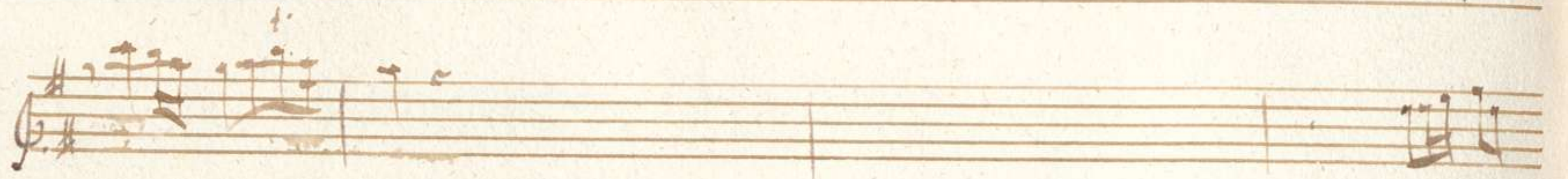


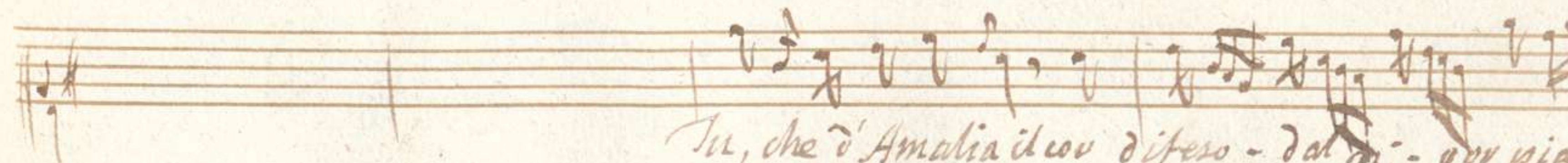
9



Tu, che d'Amelia il cor difeso dal rigon piagan - - - - - rapes -





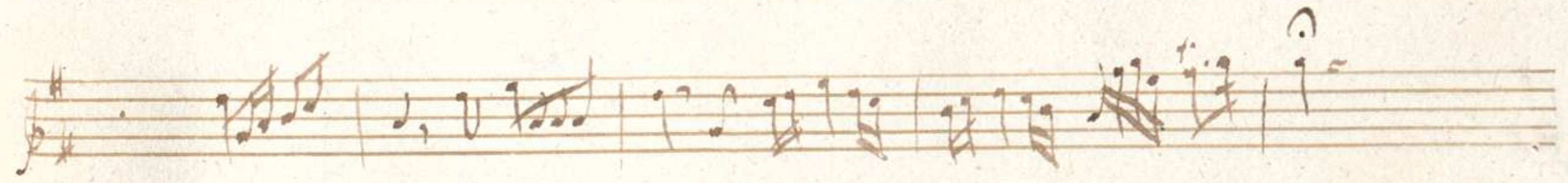


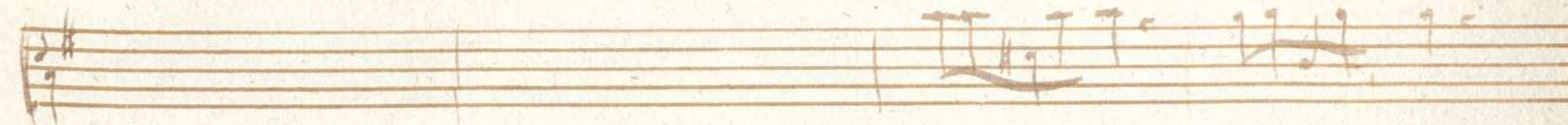
Tu, che v'Amalia il cor difeso - dal mi - gior pia - gior





pes - ti l'arte di ben colpir inse - gna, in -





mov d'un colpo si feli - ce il pvegio a-vesti. meglio d'altuo ualov quello d'ogn'altro





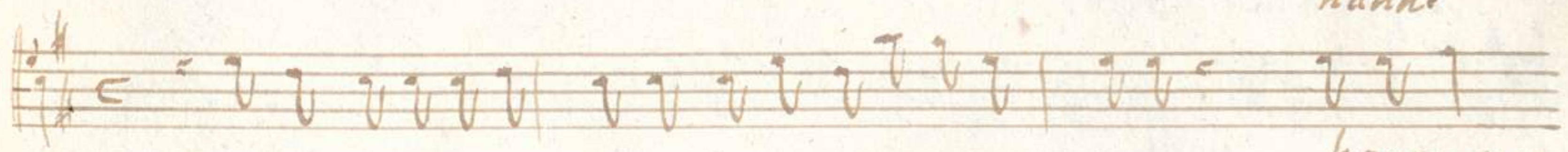
colpo aueu tu - puoi, medio d'ogni altro colpo i aueu - tu puo -





i, auev tu - puoi. dalapò.

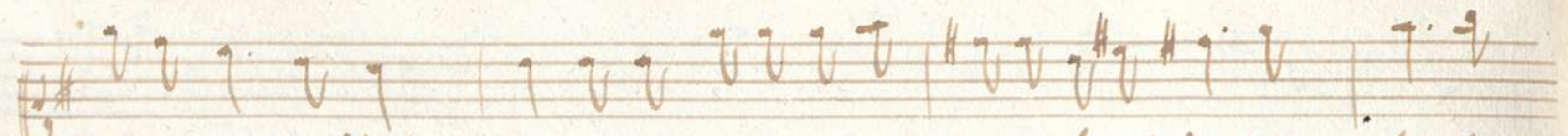
finita l'aria, sequita subito il Coro.



I Campioni dell' Onore hanno sempre amico il fato, hanno sempre

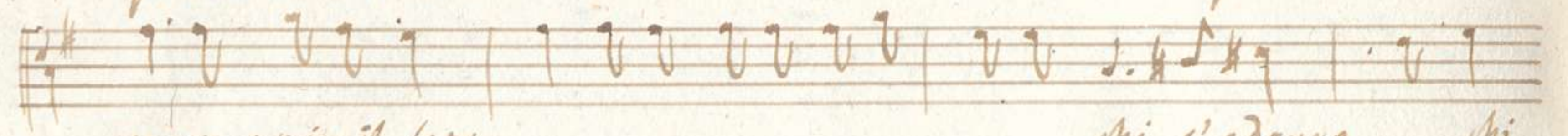


COVO d' EVOI e d' EVOINE



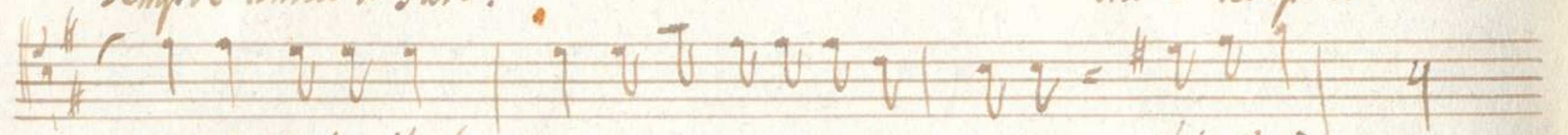
sempre amico il fato.

chi s'adopra chi s'a.



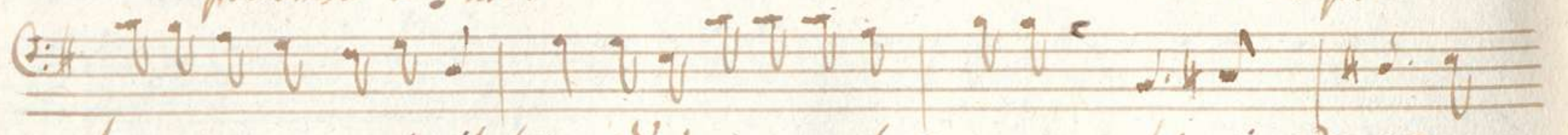
sempre amico il fato:

chi s'adopra chi



pre amico il fato:

chi s'adopra



hanno sempre amico il fato: ed'è sempre fortunato chi si adopra





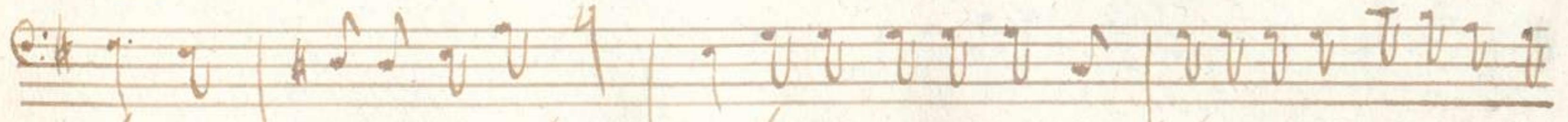
dopva in suo fauo - ve



- s'ado - pva in suo fauove

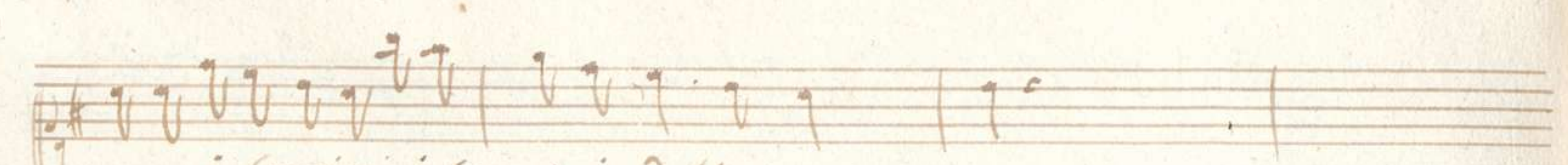


chi

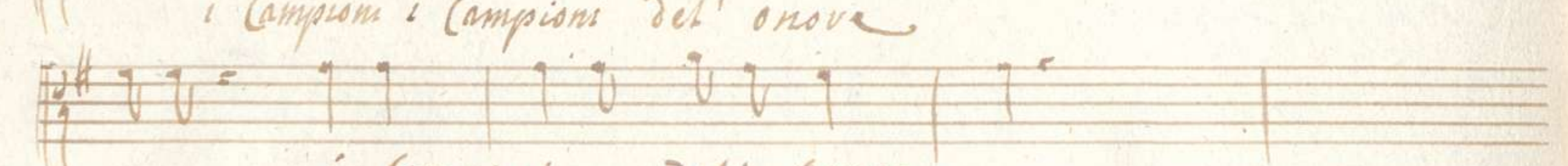


chi si adopva in suo fauove, hanno sempre amico il fato i Campioni del O-

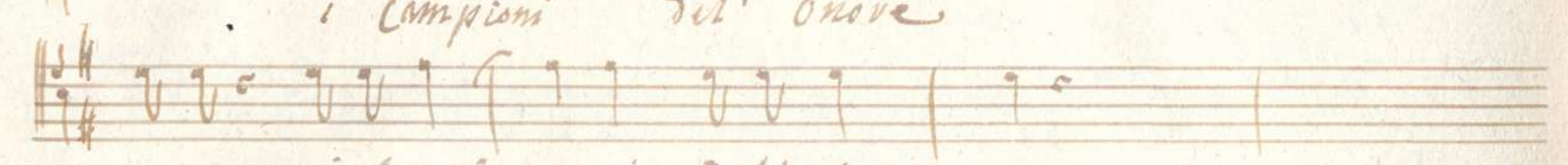




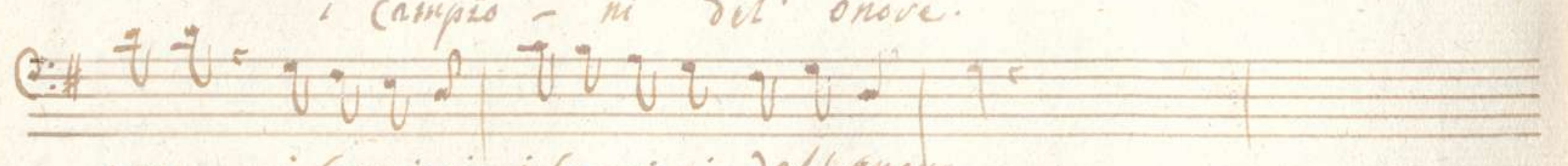
i Campioni i Campioni del' onove



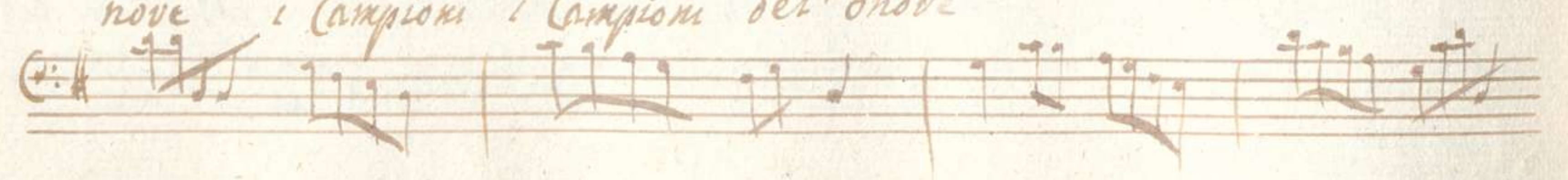
i Campioni del' onove



i Campio - ni del' onove.



nove i Campioni i Campioni del' onove



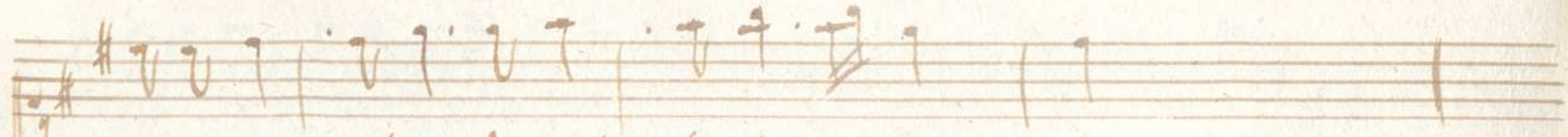
soli

soli

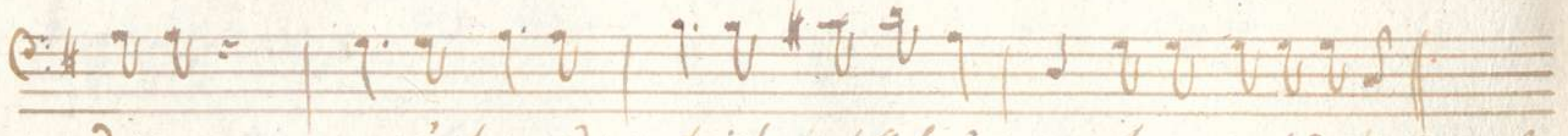
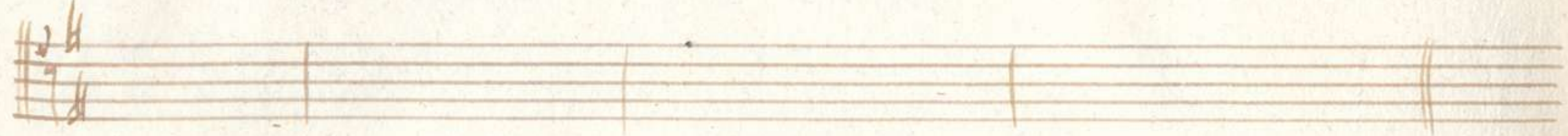
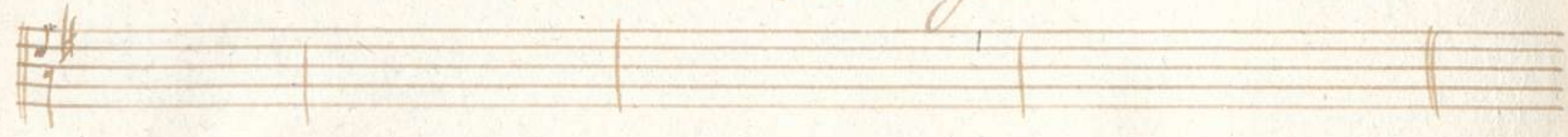
2

troppo è giusto e il tuo impegno

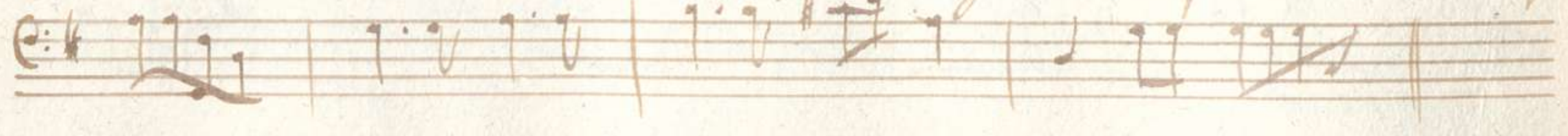
troppo è giusto il tuo impegno: il tuo zelo è troppo degno, e' il bel genio, e' il divino



lavo al mondo, e al Cielo al Cielo e' - guato.



dove lavo e' al mondo, e al cielo, e al Cielo e' guato. Scampioni del C. a Cayo.



La gloria

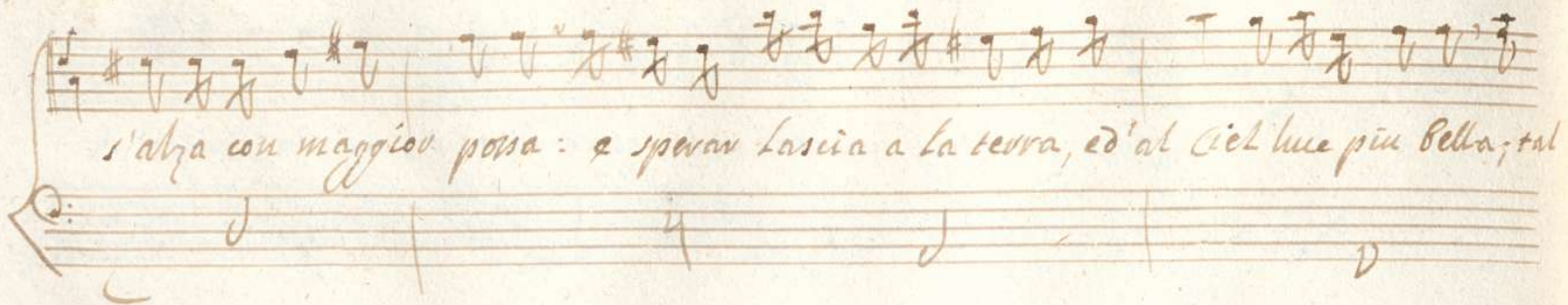
Come s'ardon piu stelle a un astro intorno, ei da lampi di

quelle il suo lume annalora, e piu risplende; cosi poiche si mesce al gioi

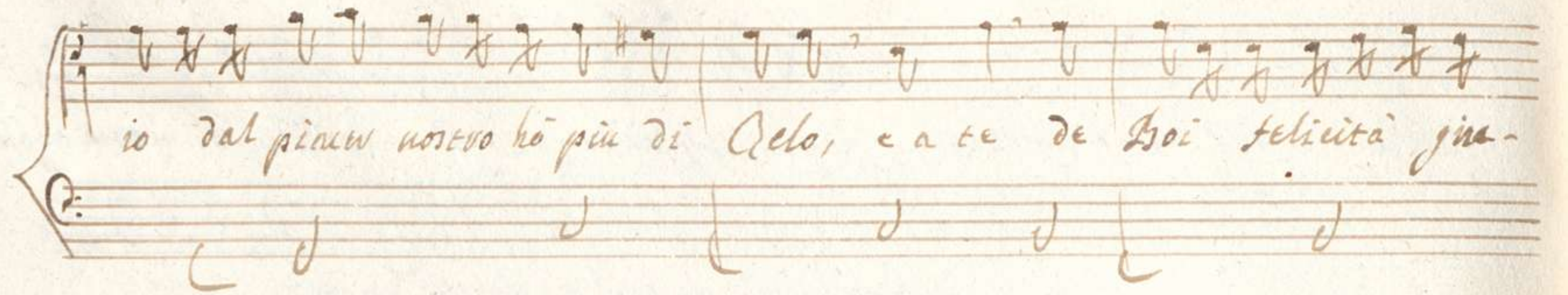
mio il gioi della gloria, e del' onore, piu chiaro ei si difonde.

Amen.

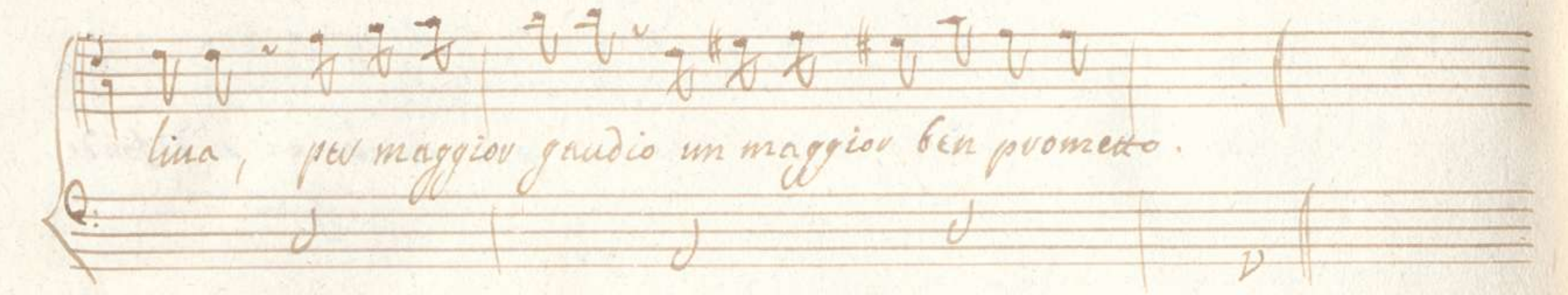
e qual se il sole del mondo, a l'or che spunta, ode gli applausi



s'alza con maggior possa: e sperar lascia a la terra, ed' al ciel luce piu bella; tal



io dal piner nostro ho piu di Cielo, e a te de Ioi felicità giu-



lina, per maggior gaudio un maggior ben prometto.



Al merito

Ame per si conceda che te, Amereo fes-

teggi, non per aggiungere merito al tuo bel nome; che tu del' opra

tua fastoso, e pago, a te stesso sei lode, e sei mercede.

ma perche questi sedi son mio antico soggiorno, ne mai lontano io

fui da quell' imprese, ond'è chiaro il valor, che qui è negromante. fido a queste son

do. seguaci ho messo, cui punge il nobil sen d'isio di lode

e la cercan da me. guida di loro è quel prence onorato, in cui si am-

miva dolce la gentilezza, e l'bisio vivace senza tra-

div la dignita di grande. ov a che piu l'indugia? andate o Natalosi.

Il campo e quello il merito nel mestra. io so che a voi per farvi av-

diti anche a l'Imprese estreme, di un illustre merce' basta la

speme.



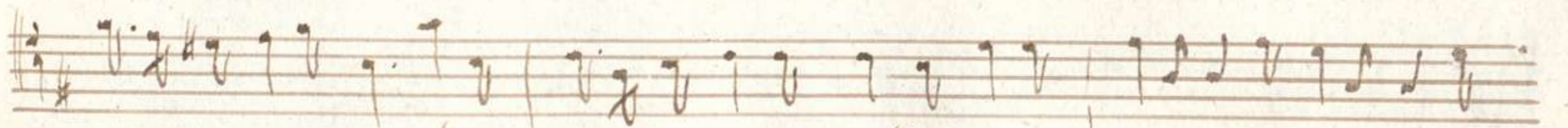
Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The notation consists of several measures of music, including quarter notes, eighth notes, and sixteenth notes, some with beams. The word *pia.* is written in the right margin.

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The notation consists of several measures of music, including quarter notes, eighth notes, and sixteenth notes, some with beams. The word *con la mano.* is written in the right margin.

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The notation consists of several measures of music, including quarter notes, eighth notes, and sixteenth notes, some with beams.

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The notation consists of several measures of music, including quarter notes, eighth notes, and sixteenth notes, some with beams.

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The notation consists of several measures of music, including quarter notes, eighth notes, and sixteenth notes, some with beams. The word *Al de.* is written in the right margin.



lio di meritau chiaro puenio, e giusta lode, annuova in Alma prode il con





Handwritten musical score on a page with five systems of staves. The first system consists of two empty staves. The second system has two staves with rhythmic notation (vertical stems with flags) and a key signature of one sharp (F#). The third system has two staves with rhythmic notation. The fourth system features a vocal line with lyrics and a piano accompaniment line. The lyrics are: *tenno di sperar, e la spe-me di ot-tenere e - la*. The fifth system has two staves with musical notation.

tenno di sperar, e la spe-me di ot-tenere e - la



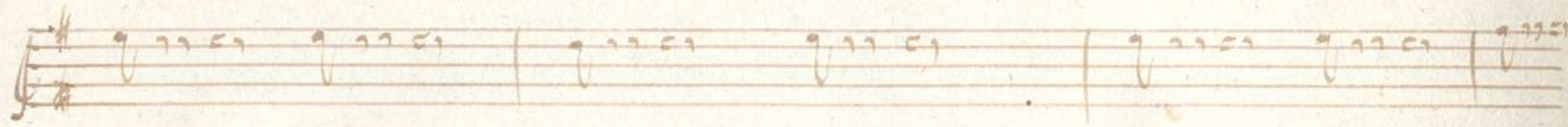
for. *soli*

tutti *con la parte*

pia.

spe - me - di or - tener

Il desio di miei -



con chiaro pvenio, e giusta lode, assicurava in alma pvoche il contento di- spenar, era





for.

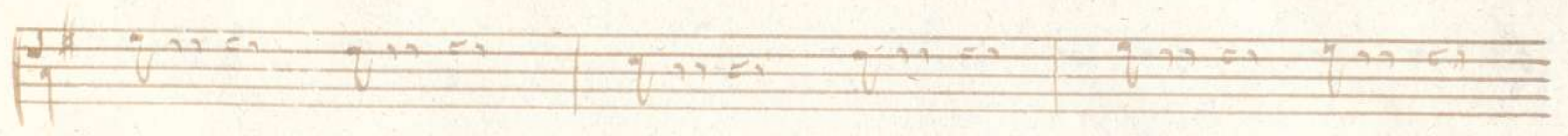
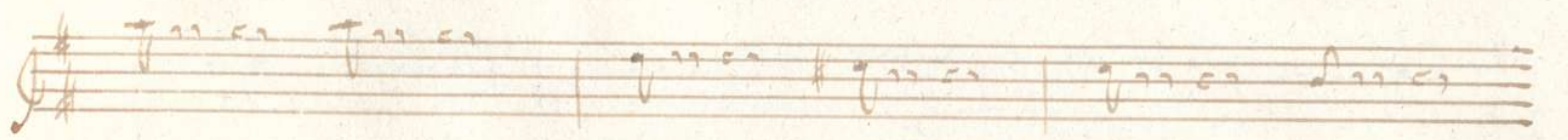
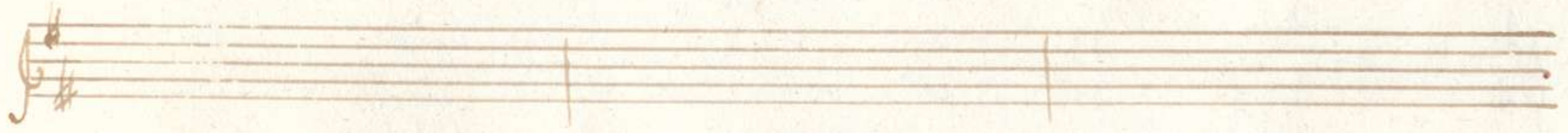
mai

speme di ot - tener - - - e la speme d'ot - tener.

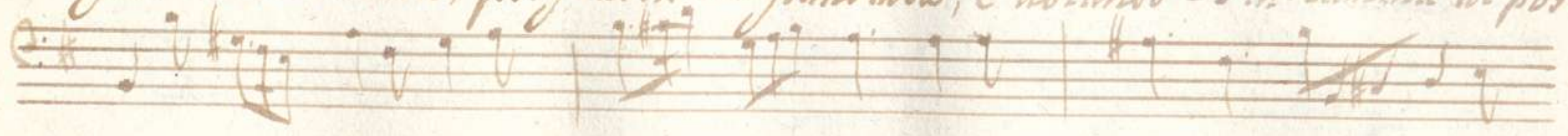


16li
con la parte.

Chal ne l'A-quila - il rosin di po-



giav-al sol vicina, porge adena un grand' audis, e notando - s'in-camina al pos.





sono del-goder - - - e volando s'in-camina al po

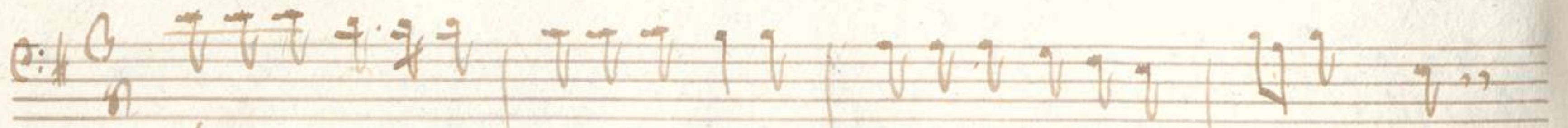
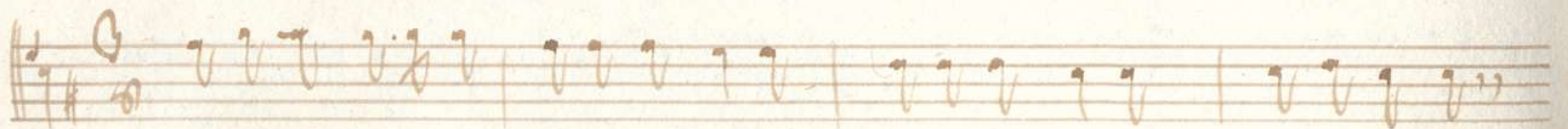
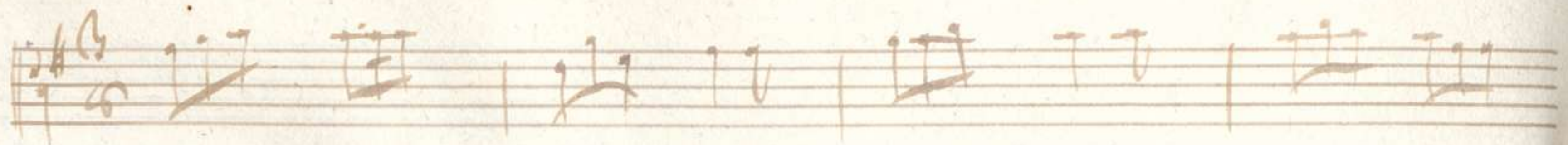
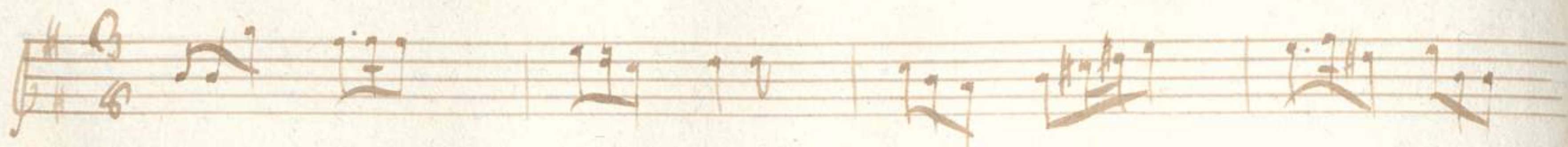




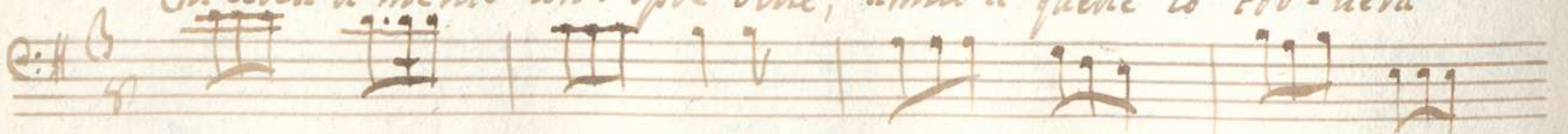
for.

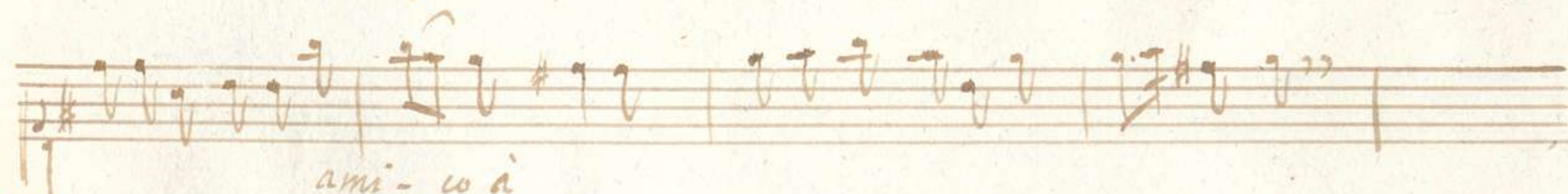
tutti.

seno, al povero - so del - goder. da Capo.

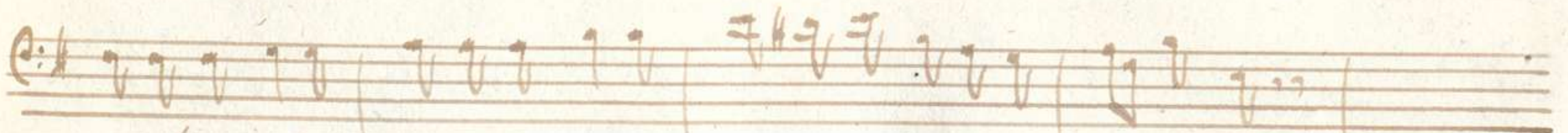


Chi cerca il merito con l'opre belle, amico a quelle lo tro- uera

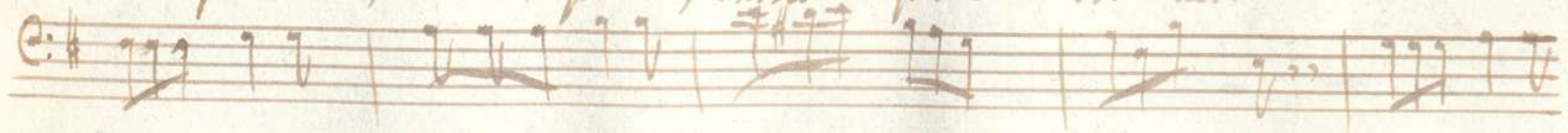


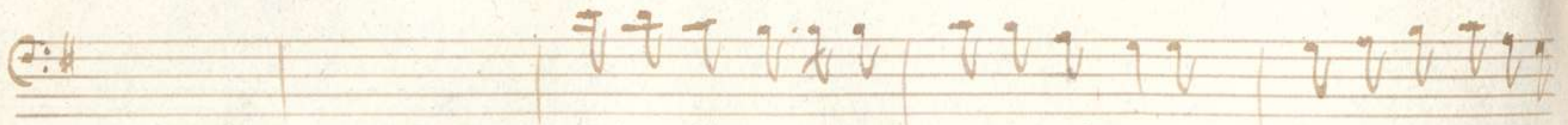
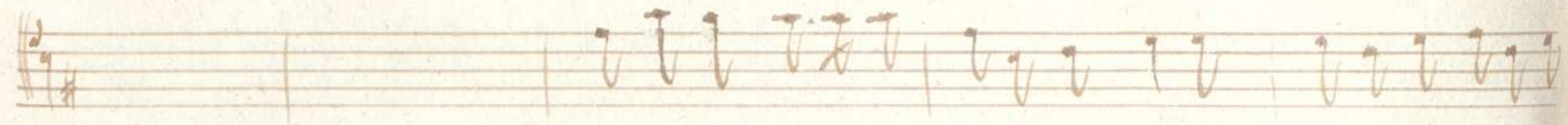
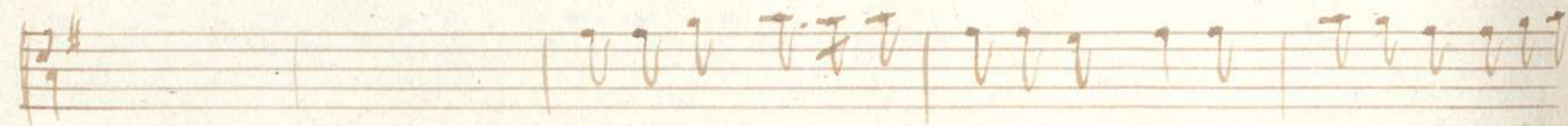
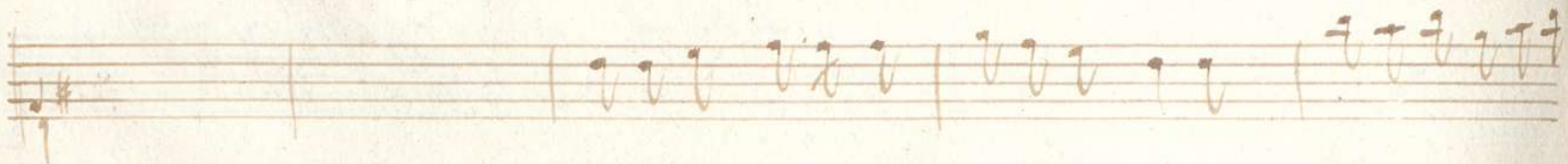
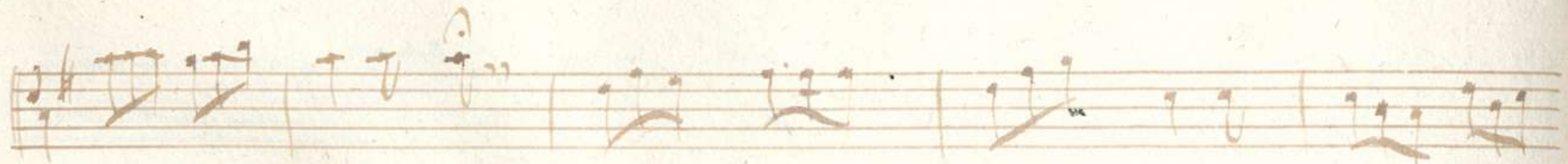


ami - co à



con l'opre belle, amico a quelle, amico a quelle lo tro - uerà.

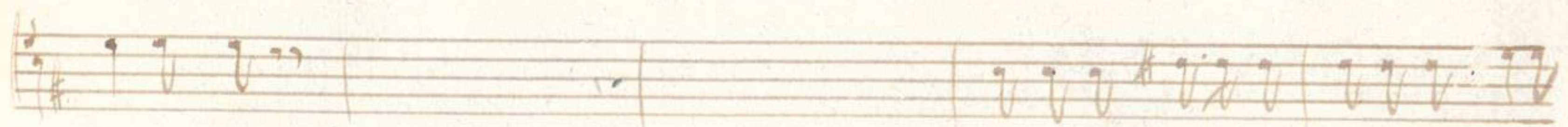
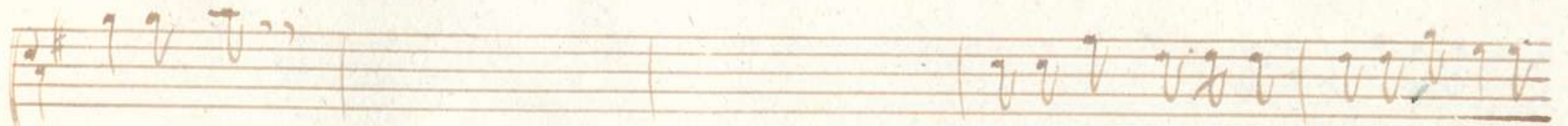




e chi lo sequita con stabil fede, senza mevede mai



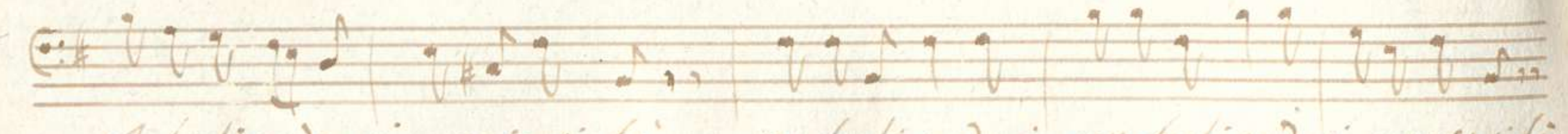
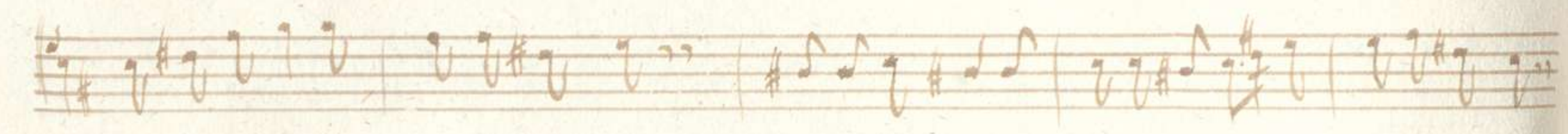
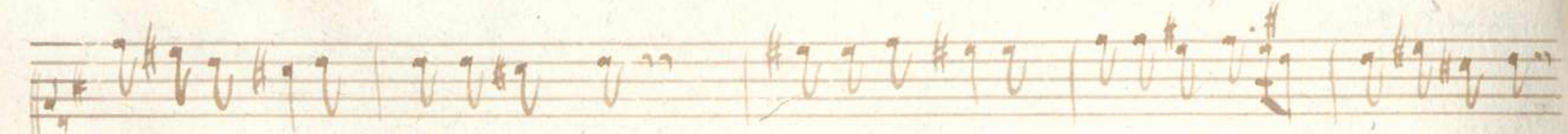
2



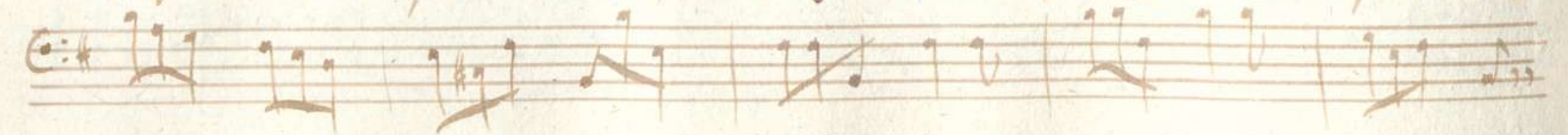
non - andua'

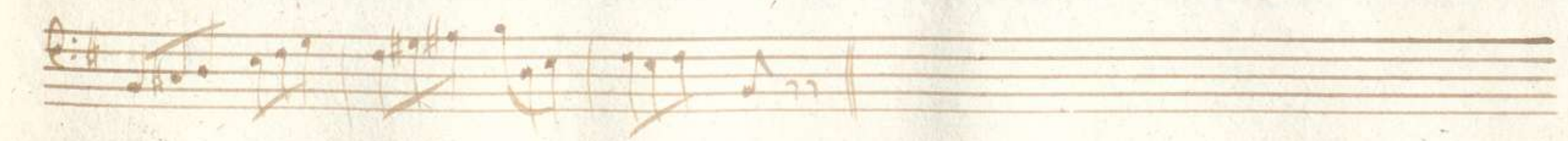
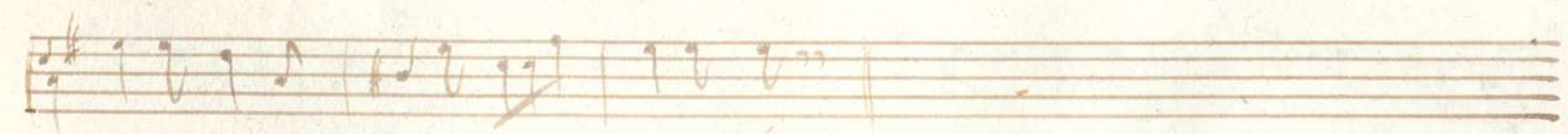
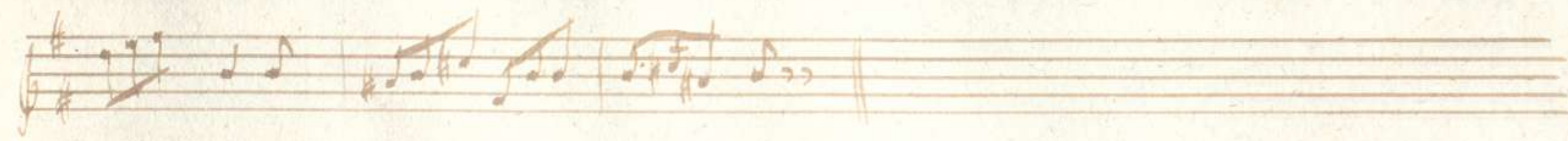
perchè ei medesimo de' suoi seguaci





col fatti audaci premio si fa, con fatti audaci, con fatti audaci premio si fa.





La Fama

Ed' io fra tanti applausi, o scorda, o uile oggi truce po-

tuei? No. la mia Tomba serue a Baccari e voi. L'empie' sonense il nome

lovo, e' l'vegio sangue ond'emi trauer tanto splendor. cantai gli di-

toni, gli Augusti Ludouici; e fra gli Alberti il saggio, e' l'pio

spinse il mio gido a' Erva e gli Avvighi, ei Guglielmi, e i Massimiani, e i Feudi.

nondi, e quanti dal chiaro tronco uscivo germi degni di me. Tacer a-

desso potrei d'Emmanuel --- si. tacer debbo, che sua virtute ec-

celsa in me spauenta, o almeno in me dispeva il bel desio, ch'ho di sue

lodi, e vinto da sua modestia è l' dover mio. Si taccia

ma si permette almeno d' la fama agli Amici il forteggiano per me le altre

Ogge di cui già sparsi il suono ne più timoti Lidi. Ste. ni

vedge l'esempio del valor. l'Inclito Ruene ni assicura il Trionfo al braccio il

ove fasto, e virtù u' ispirava. ovmai stringete le festose armi

nostre; e più felice sia la felicità: e più serena suota fra

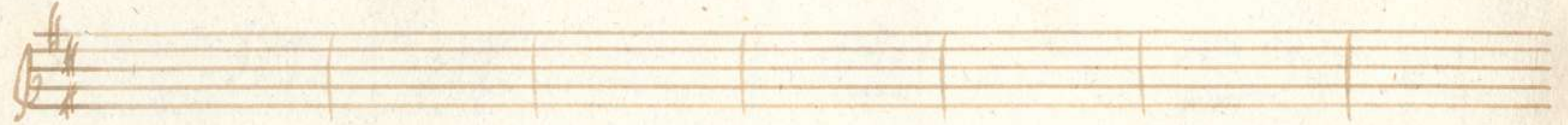
noi le sue facelle Amene. aria



Handwritten musical score on five staves. The notation is in brown ink on aged paper. The score is organized into systems, each beginning with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first system contains six measures of music. The second system contains six measures. The third system contains six measures. The fourth system contains six measures. The fifth system contains six measures. The notation includes various note values, rests, and slurs.

con il piano.

De la Pa - ma - gia vi chia - ma l'avea



vomba a tuonfan -



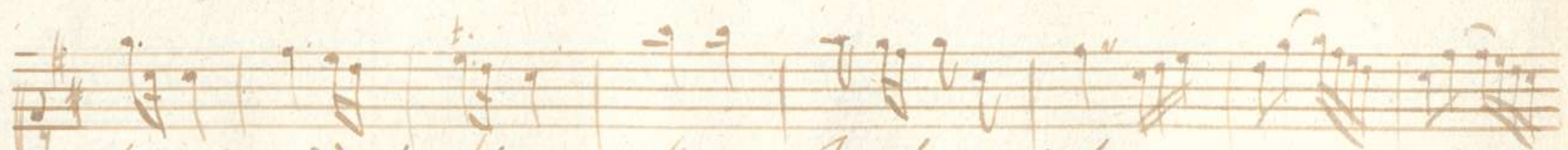
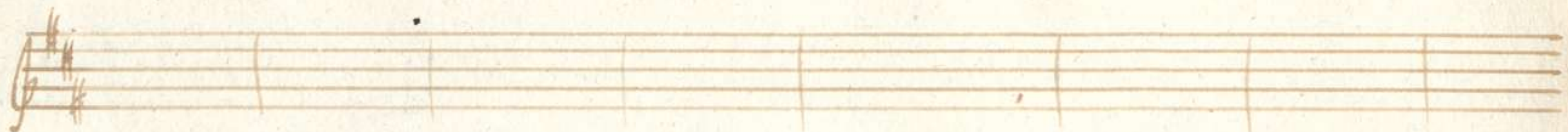
Handwritten musical notation on a staff. It begins with a treble clef and a key signature of two sharps (F# and C#). The notation includes a series of notes and rests, with some notes beamed together. There are handwritten annotations: "c v" above the first measure, "fou." below the first measure, and "col la." below the final measure.

Handwritten musical notation on a staff, continuing from the previous staff. It features a treble clef and a key signature of two sharps. The notation consists of several measures of music with various note values and rests.

Handwritten musical notation on a staff, continuing the piece. It starts with a treble clef and a key signature of two sharps. The notation shows a sequence of notes and rests across several measures.

Handwritten musical notation on a staff. It begins with a treble clef and a key signature of two sharps. The notation includes notes and rests. Below the staff, the word "a" is written, followed by "trionfan" in a larger, stylized script. At the end of the staff, the words "de la" are written.

Handwritten musical notation on a staff, continuing the piece. It features a treble clef and a key signature of two sharps. The notation consists of several measures of music with various note values and rests.



fa - ma già vi - chia - ma - l'avea Tomba a - tuon far







fou.

fou



Musical staff with notes and a fermata. The notes are in a treble clef with a key signature of one sharp (F#).

con il Basso.

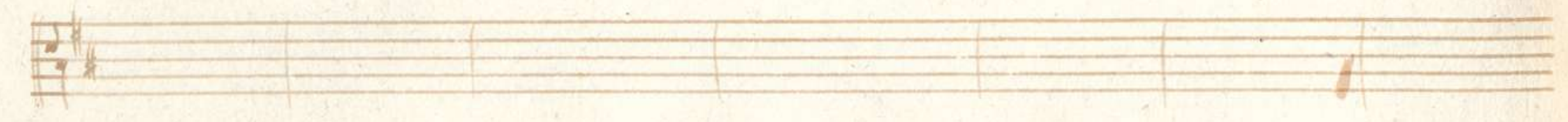
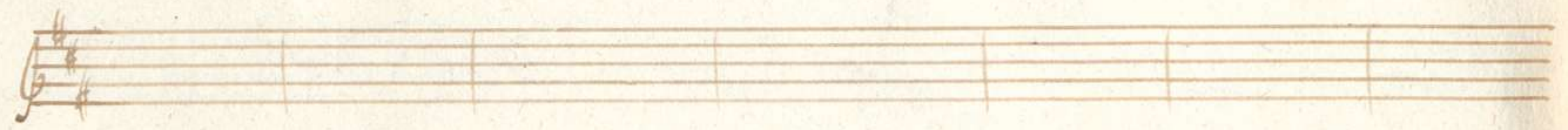
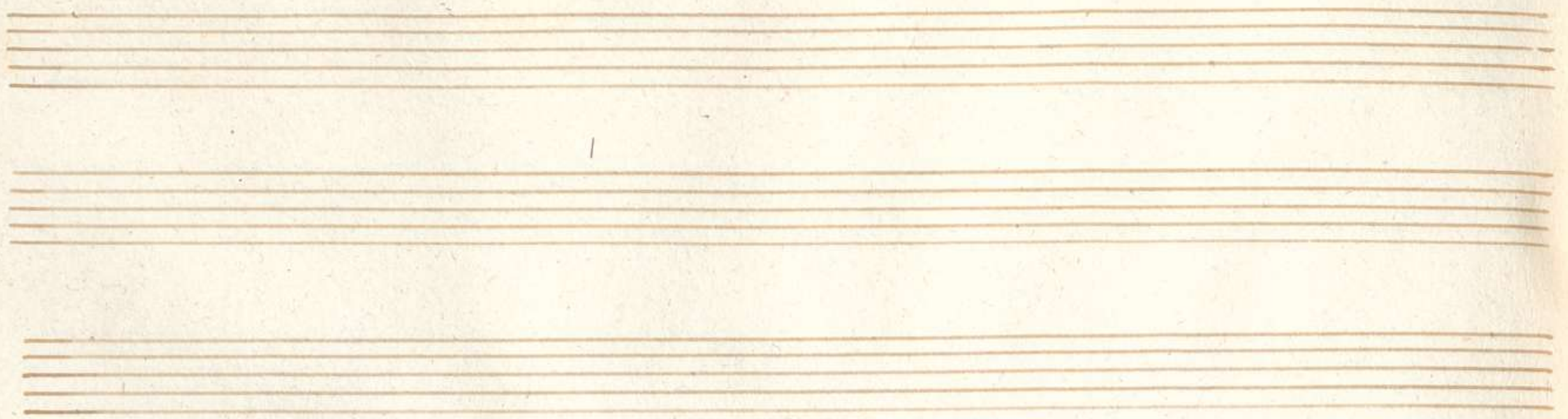
Musical staff with notes and a fermata. The notes are in a treble clef with a key signature of one sharp (F#).

Musical staff with notes and a fermata. The notes are in a treble clef with a key signature of one sharp (F#).

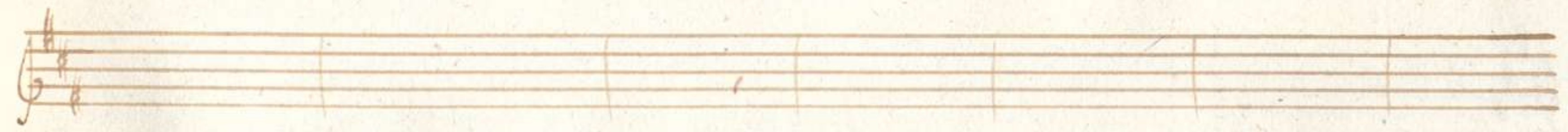
Musical staff with notes. The notes are in a treble clef with a key signature of one sharp (F#).

non son - i - o - quella - mendace che d'un

Musical staff with notes. The notes are in a bass clef with a key signature of one sharp (F#).

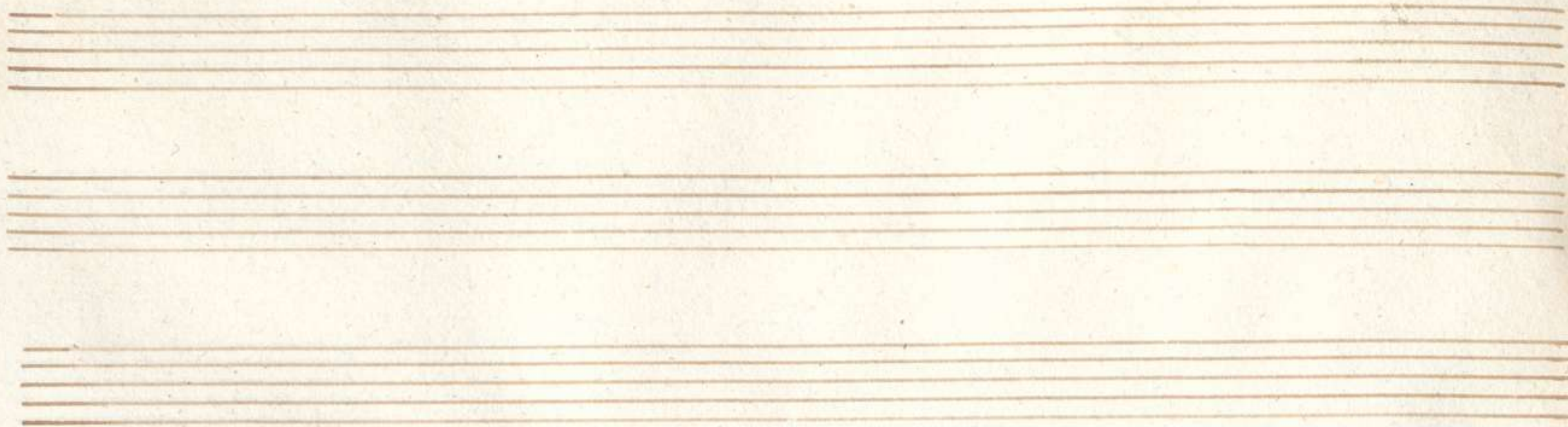


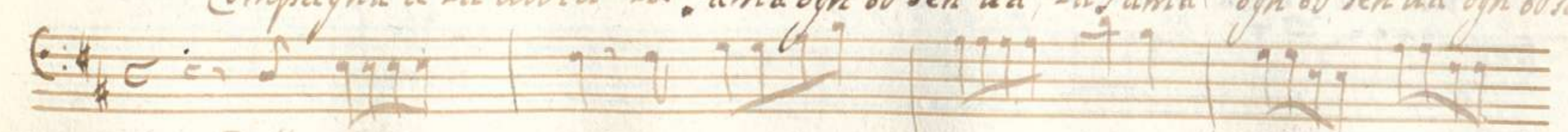
mer-to benche' incerto suole i vanti a gli astri alzar. ma la de-a



- che ogni uerace la uirtu' sa coronar -

 A single staff of music with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The staff contains several measures of music with lyrics written below the notes. The lyrics are: "- che ogni uerace la uirtu' sa coronar -". The notes are mostly illegible due to fading.





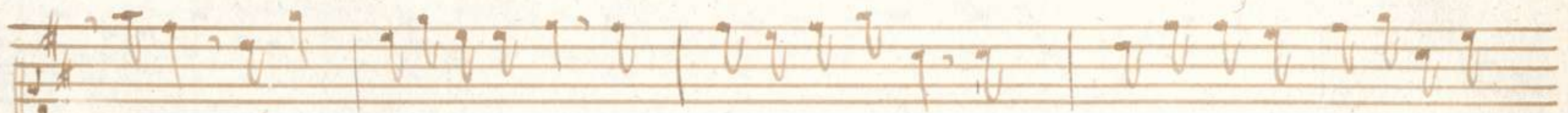
la fama ognor sen uà

la fama la fama ognor sen uà

la fama ognor sen uà la

Compagna a la dività la fama ogn'ov sen uà, la fama ogn'ov sen uà ogn'ov sen

Coro delle Venti.



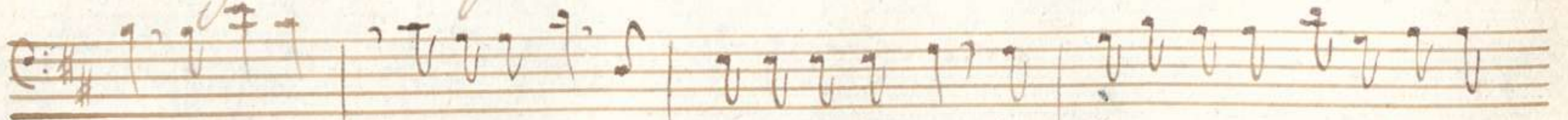
ognou la fama ognou sen u a.



la fama ognou, ognou sen u a.

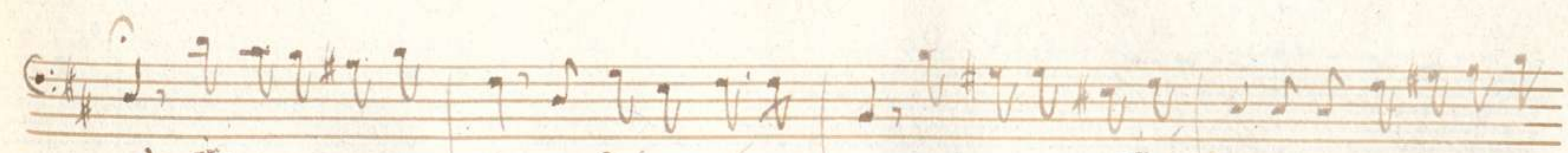
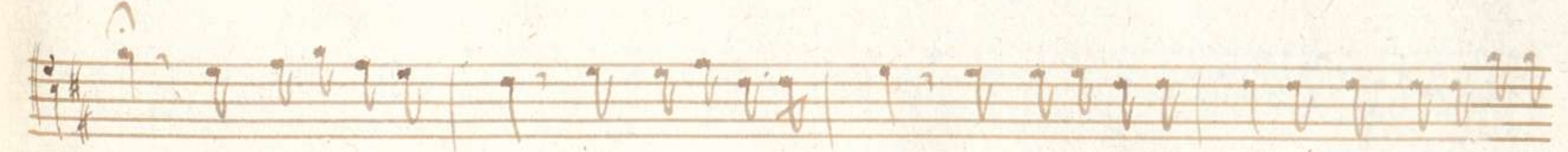
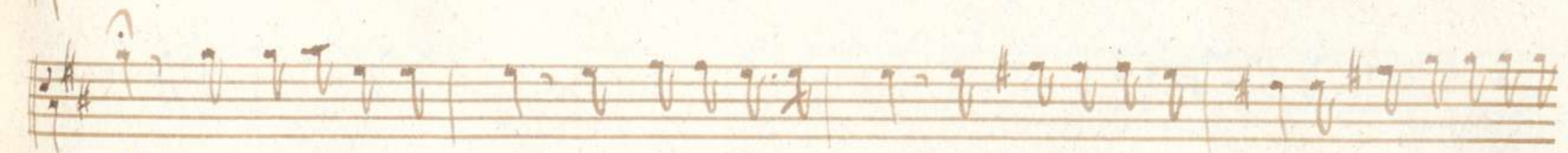
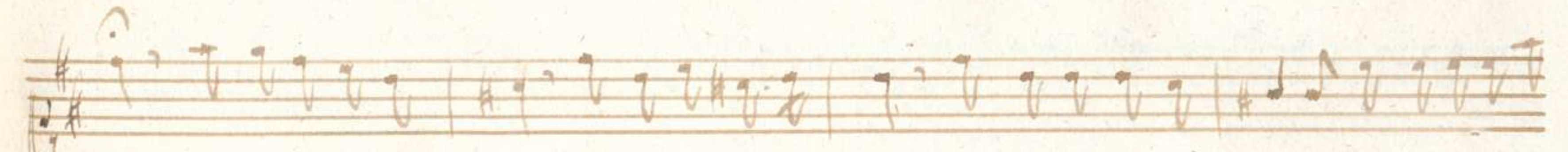


fama ognou, la fama ognou sen u a.



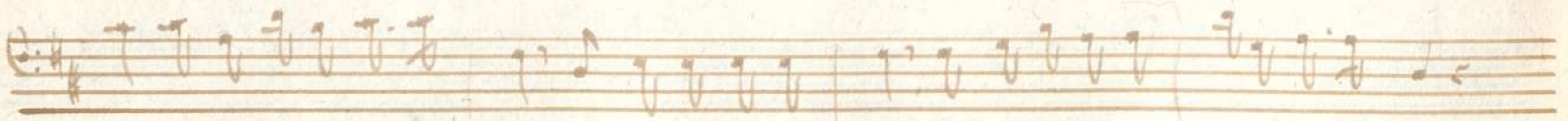
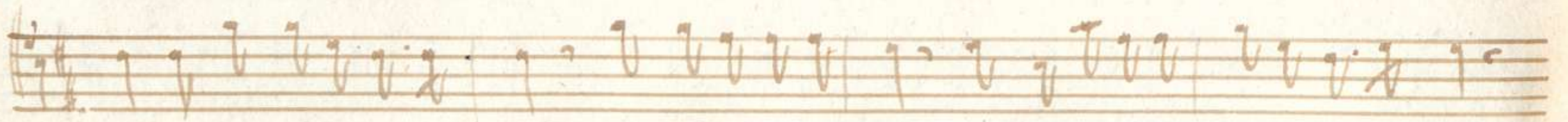
ua, la fama ognou sen u a, Compagna da nitri' la fama ognou sen u a ognou sen





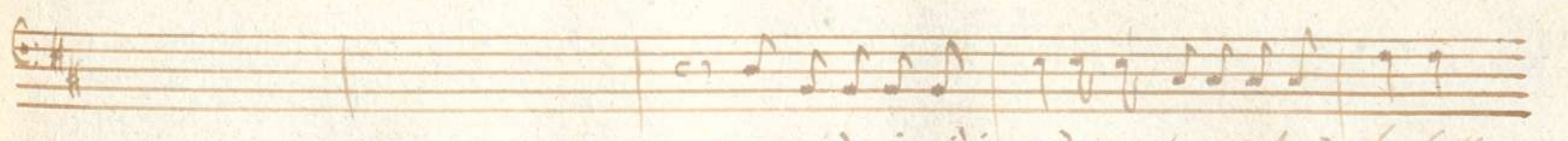
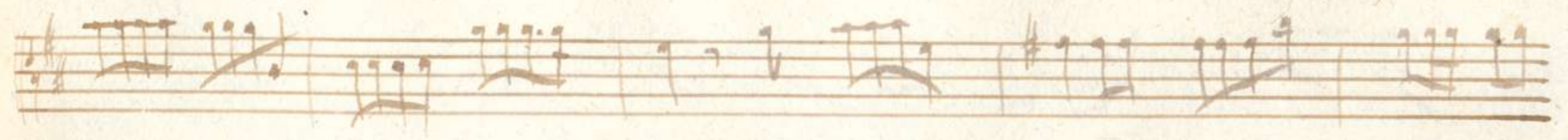
ua' diuisa mai non fu tua d'esse l'amista. ne mai condele o inguata, ancor che suenta-





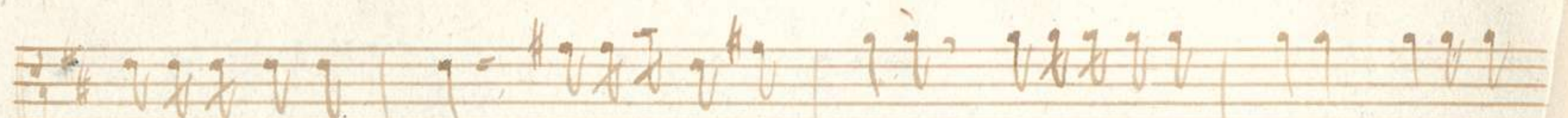
vata, victu la tvoueva - compagna a la victu, la fama ognou sen uà, ognou sen uà.





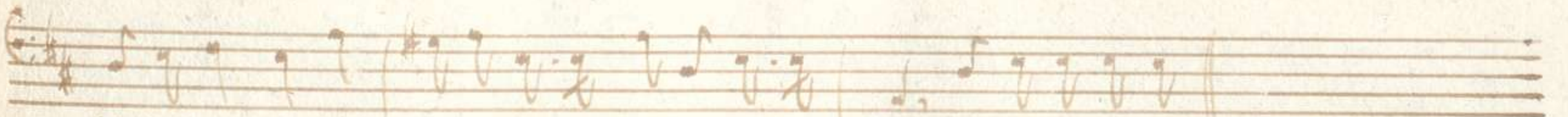
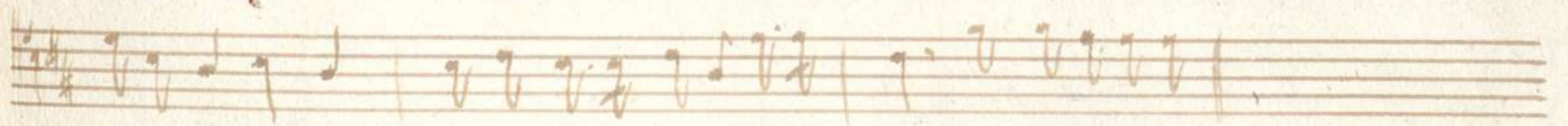
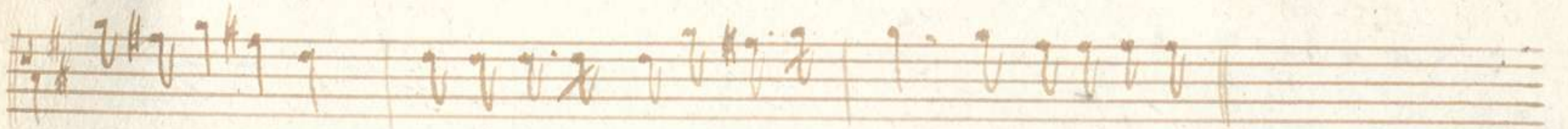
e quando invidia, o sdegno favorir che da la bella





ella si partiva; tutto quel vil ritegno tutto quel vil ritegno, tutto più





fida a quella questa vitounevá vitounevá. Compagna da capo.



La felicità pubblica

Conosco della fama l'amistade, e l'amore

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a double bar line and contains several measures of music with notes and rests. The bottom staff is a bass line in bass clef with the same key signature and time signature, containing fewer notes, mostly quarter notes. The lyrics 'Conosco della fama l'amistade, e l'amore' are written between the staves.

La gloria

ella qui venne ove in doler catena insieme accette mi -

Detailed description: This system contains the third and fourth staves. The top staff continues the vocal line from the previous system. The bottom staff continues the bass line. The lyrics 'ella qui venne ove in doler catena insieme accette mi -' are written between the staves.

La fama

vo tante virturi. e' uero. e le si uove che i Genitori Au-

Detailed description: This system contains the fifth and sixth staves. The top staff continues the vocal line. The bottom staff continues the bass line. The lyrics 'vo tante virturi. e' uero. e le si uove che i Genitori Au-' are written between the staves.

gusti, quale Austriaco messaggio, e come frutti di un esempio fe

Detailed description: This system contains the seventh and eighth staves. The top staff continues the vocal line. The bottom staff continues the bass line. The lyrics 'gusti, quale Austriaco messaggio, e come frutti di un esempio fe' are written between the staves.

L'Onore

lice, d'Amalia in sen sparseo a gava. e quelle che gli Ani gene

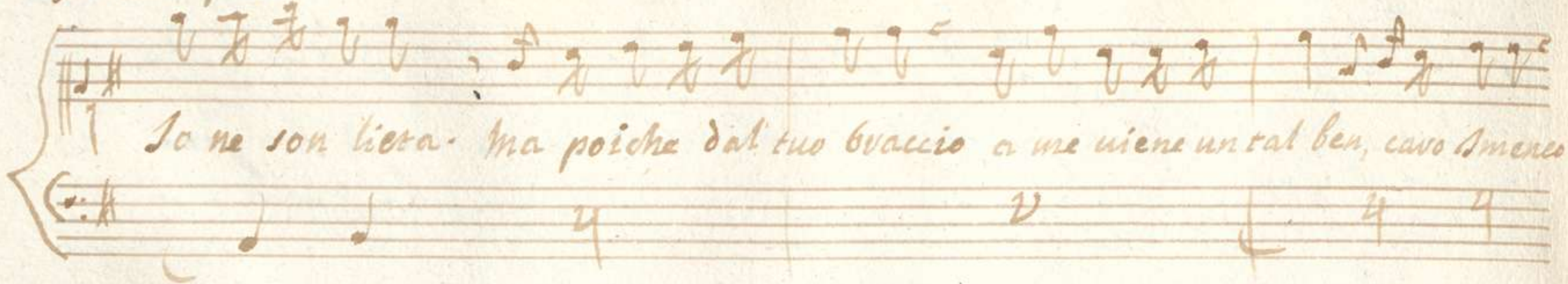
rosi, il magnanimo Padre, la regal Genitrice, ed il gran

zio nel bel core di Carlo tu mandava a lor fregio, ed a suo canto

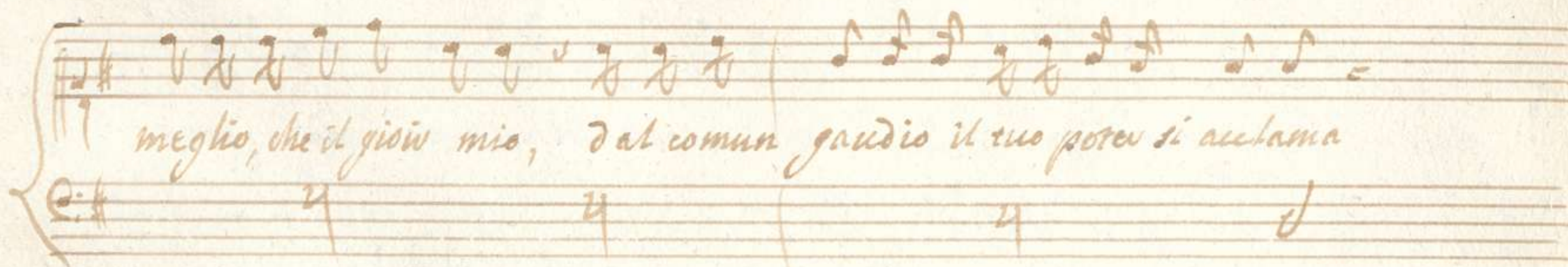
Al merito

queste ammira la fama, e serve a queste Merito, gloria, ed onore

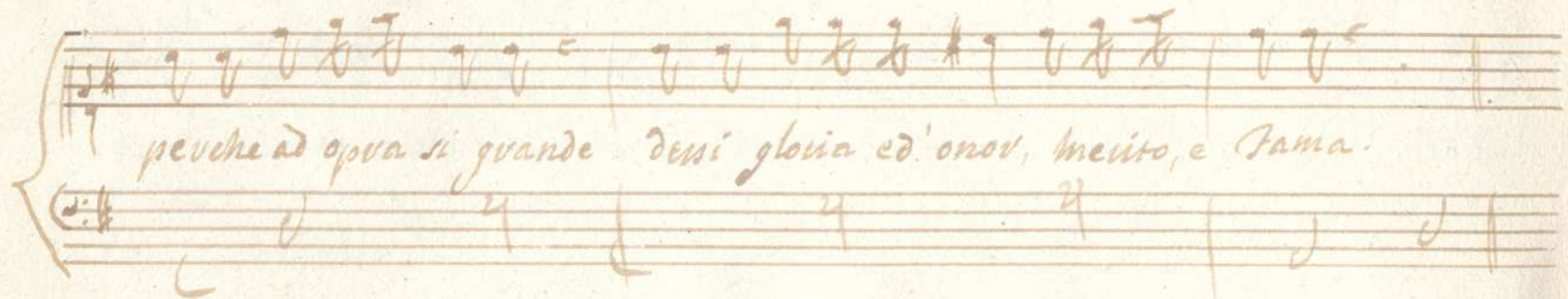
La felicità pub.^{ca}



Io ne son lieta. Ma poichè dal tuo braccio a me viene un tal ben, caro Amoreo



meglio, che il gioir mio, dal comun gaudio il tuo poter si acclama



perchè ad opera sì grande densi gloria ed'onor, merito, e fama.

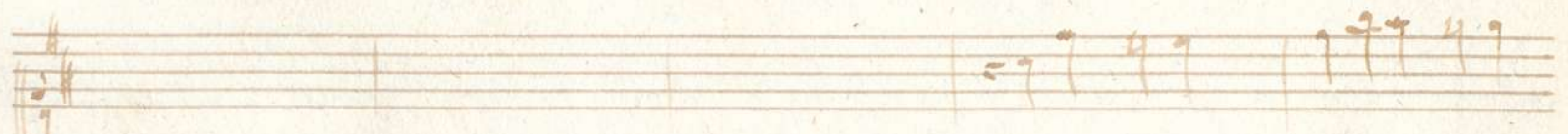
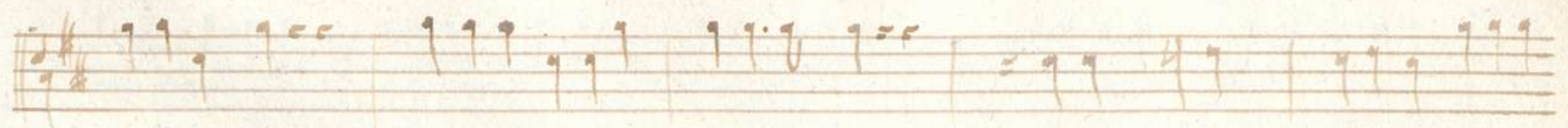


Tutti

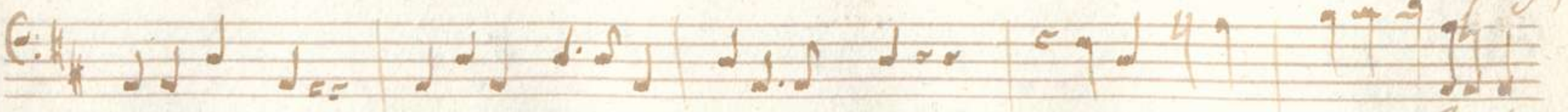
Violini, Clarini, e Corni da Caccia

N. V.

tutti



Ad' Imeneo servite ai pregi,



Timb.

V. V. *tutti* *V. V.*

d'Imeneo plaudete a iuanti, uoi d'onor campioni equegi, uoi di gloria il-

tutti

Handwritten musical notation on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes quarter notes, eighth notes, and rests, with some notes beamed together.

Handwritten musical notation on a five-line staff, continuing the piece with similar note values and rests.

Handwritten musical notation on a five-line staff, continuing the piece with similar note values and rests.

Handwritten musical notation on a five-line staff, continuing the piece with similar note values and rests.

Handwritten musical notation on a five-line staff, continuing the piece with similar note values and rests.

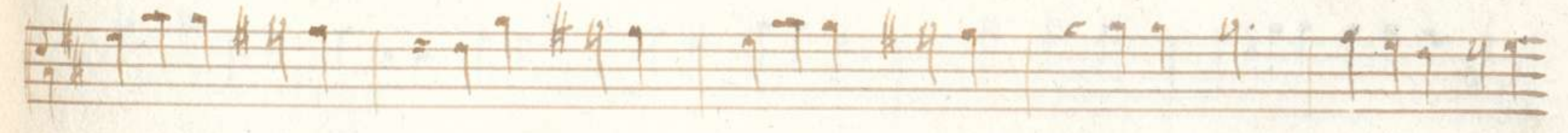
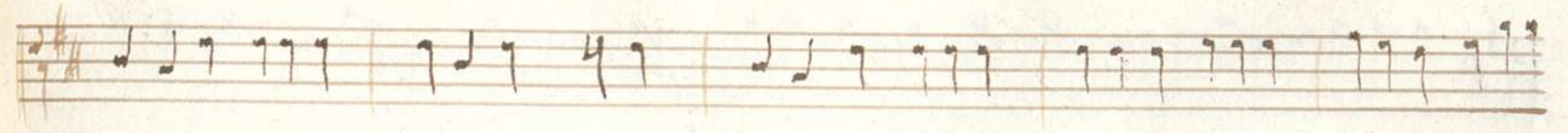
Handwritten musical notation on a five-line staff, continuing the piece with similar note values and rests.

Handwritten musical notation on a five-line staff, continuing the piece with similar note values and rests.

lustra - manti,

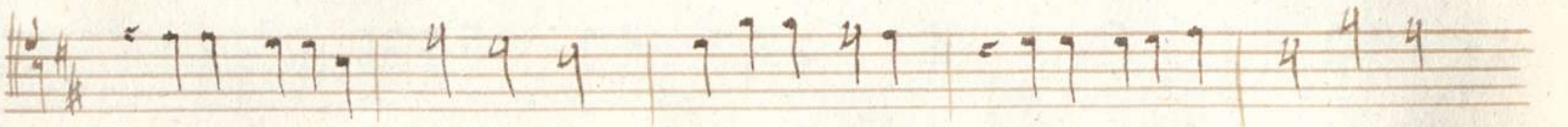
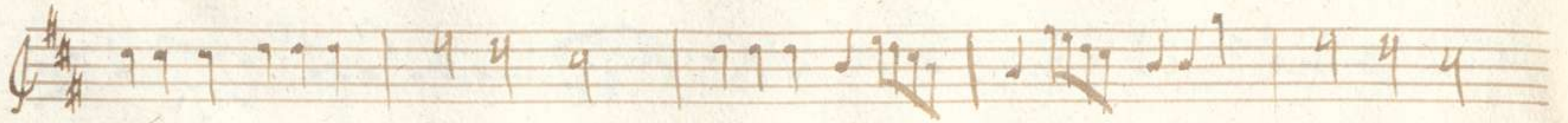
d' Imeneo

Handwritten musical notation on a five-line staff, concluding the piece with similar note values and rests.

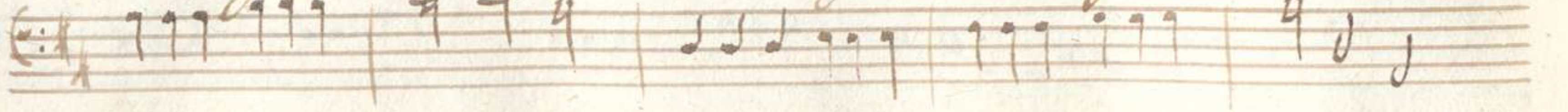


servite a i pvegi, d' Imeneo plaudete ai uanti uoi d'onou (ampioni egregi





• *noi di gloria illustri, amantissimi, noi di gloria noi di gloria illustri amant-*



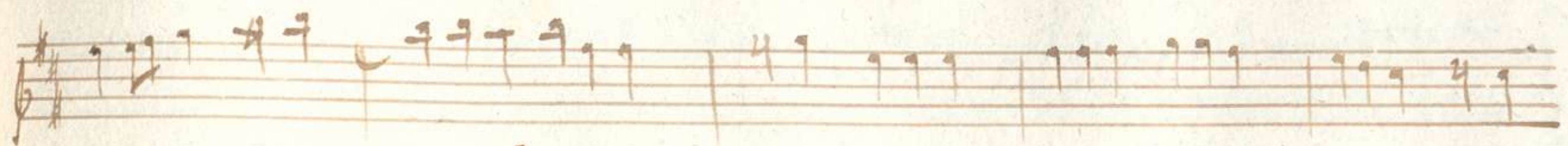
tutti

12

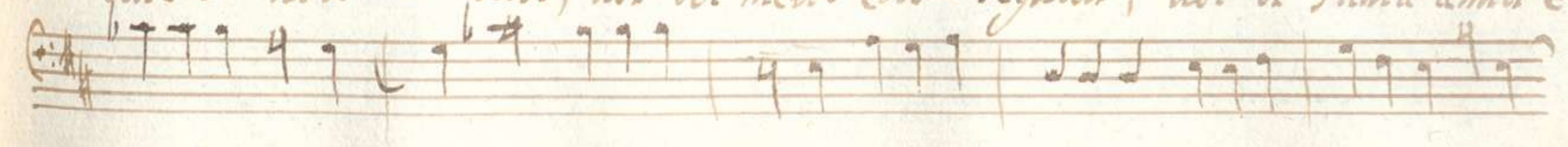
N. V.

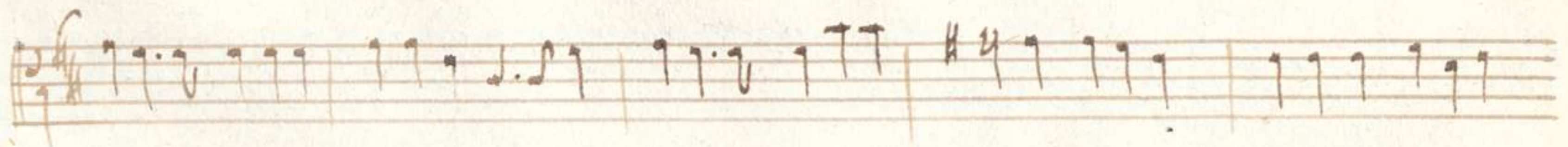
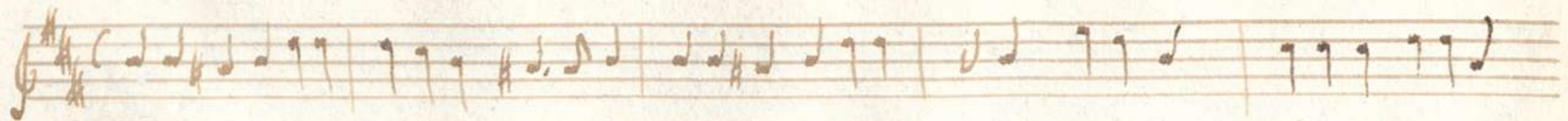
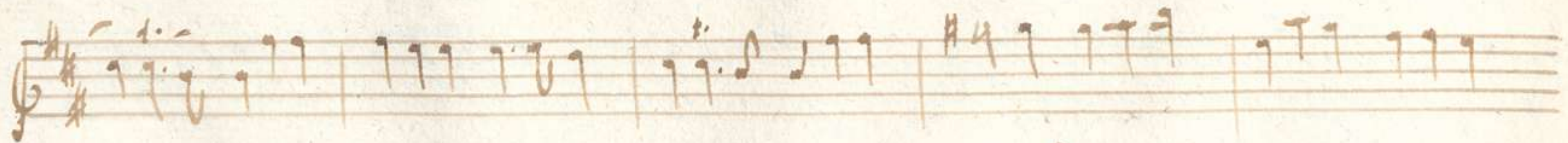
festeggiate le - me facit Ono -

2



gate i nodi - suoi, noi del merito E voi - seguaci, noi di fama amici e-

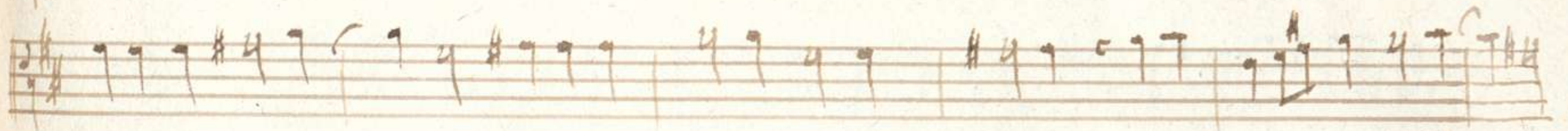
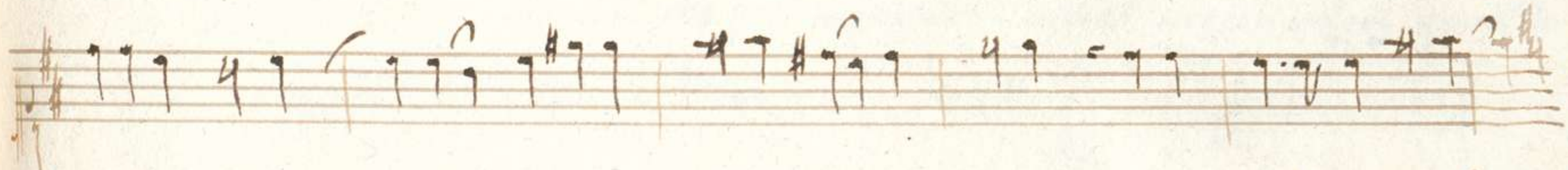
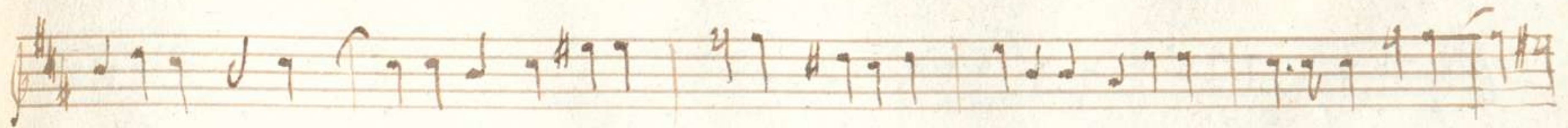




- voi,

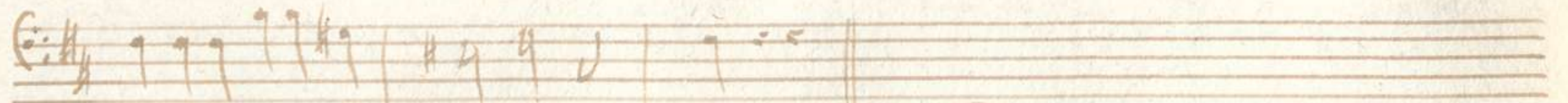
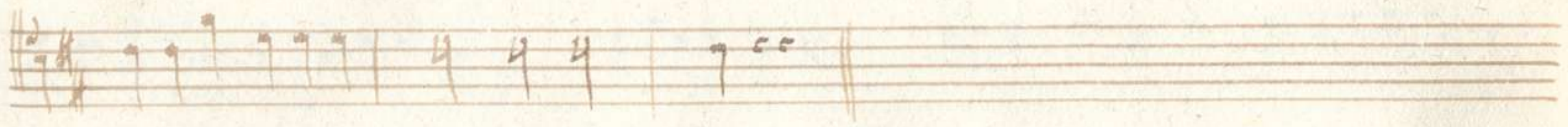
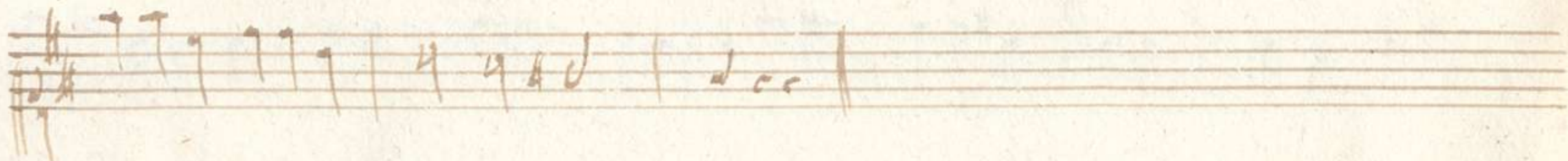
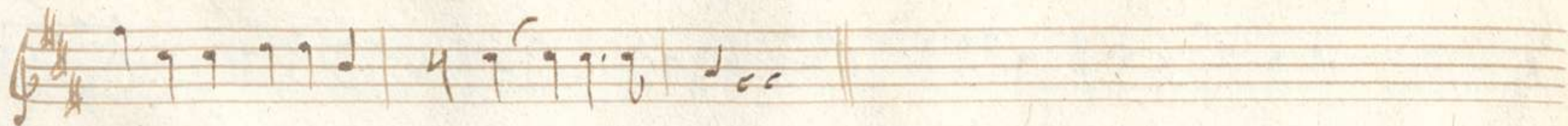
forteggiante le - sue fan - cio -





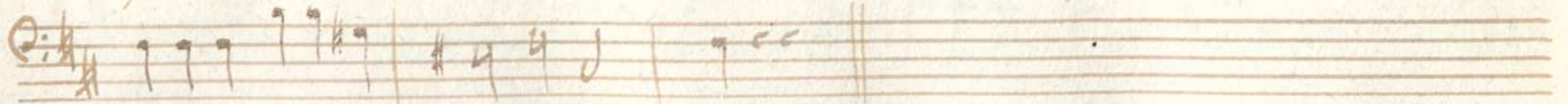
vate i nodi - suoi, noi del mezo E voi - seguaci, noi di fama amici E-vo-





i, voi di fama amici e voi

Coro da Capo.



Dopo le Corse si sequita

Ameneo

In voi, che qui pugnaste ugnal ueggio il ualore, ugnal lau-

dive, pari la leggiadria, pari la forza. ferreggiaste i miei

nodi, le mie faci onoraste; ma questi onori, e queste festine

pompe, a i chiani sposi io cedo. da te unite con destre han tuoto il

fuegio que' bei faci che stivinsi: e te mie faci han tuoto il lume con da quella

fiamma, che d'essi arde nel petto. essi felici sono per

me; ma glorioso io uado meua' di loro; e s'oggi stue l'usato, fastoso, e

grande in voi gli dei son io, ad' Amalia, ad' Alberto deggio la mia gran-

dezza, e' il fasto mio. *la fede pub.* udiste Anclini sposi. al vostro nome cedo sine

neo di queste pompe il guida. io vassalla fedele lo cedo al vostro pie-

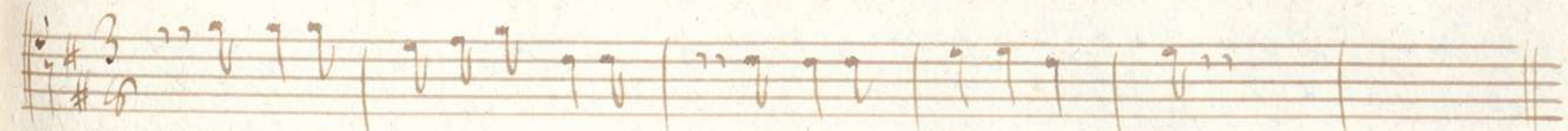
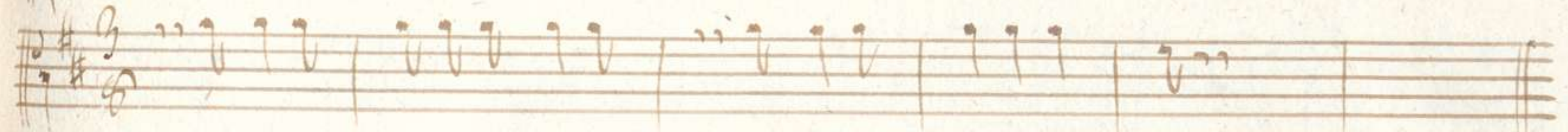
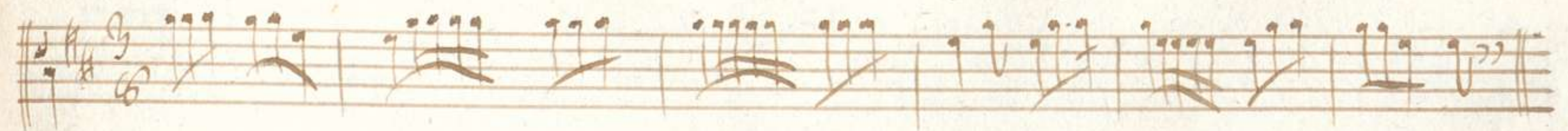
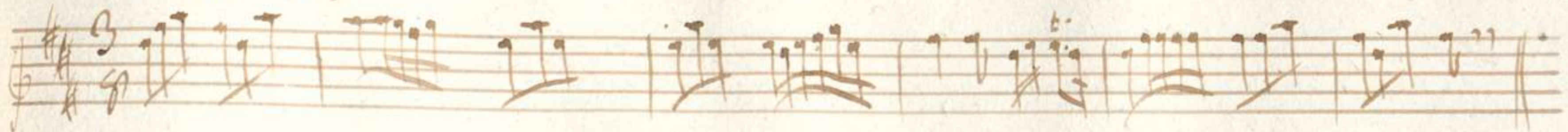
qui siedo in Ivono; ma vostra ancella io sono. a questo guado voi m'inal-

gaste; e s'io de uostri Bôî son la felicità, noi tal mi fate, e

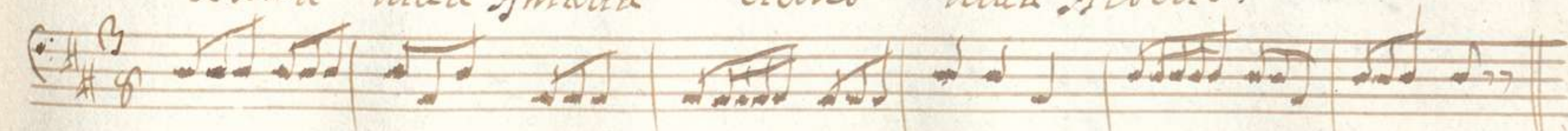
tal noi mi fate con doni anche maggiori. oda gli auguri,

ed' i presagi di ciel. sempre con noi sien la gloria, e l'onor, la fama, e l'

metto, e ne gli applausi loro eterna viva Amalia, eterno Alberto.



Eterna uice Amalia eterno uice Alberto.

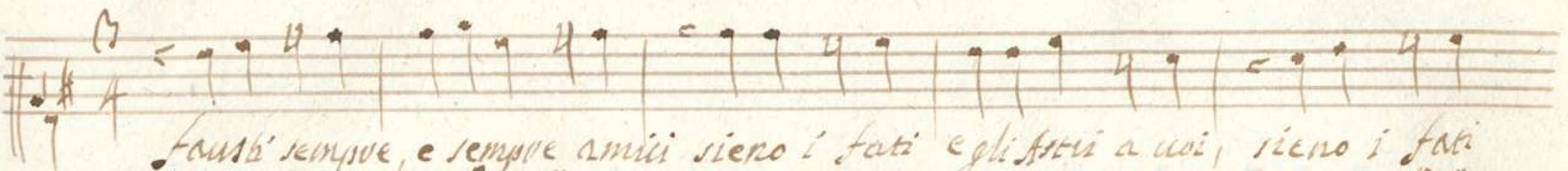
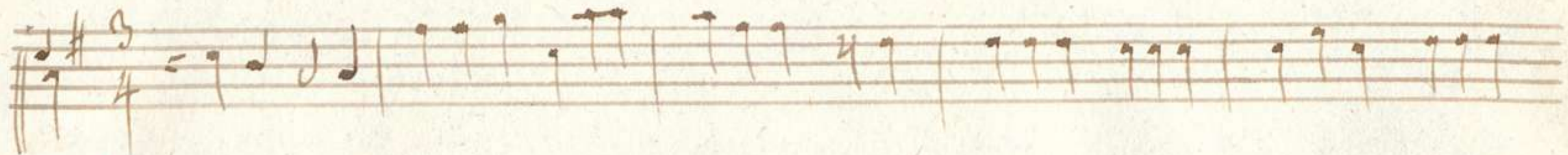
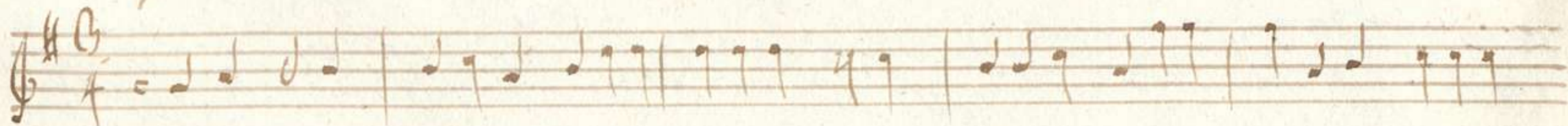


à 2

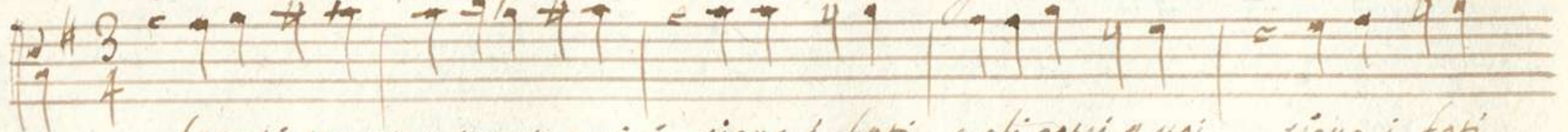
La felicità e l'Imeneo



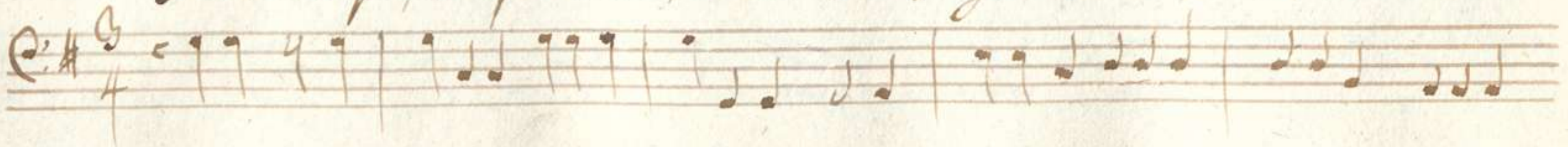
pia



fausti sempre, e sempre amici sieno i fati e gli Astri a voi, sieno i fati



fausti sempre e sempre amici, sieno i fati, e gli astri a voi sieno i fati



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a series of notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a series of notes and rests. Includes dynamic markings *fou.* and *pia.*

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a series of notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a series of notes and rests.

sieno i fati e gli Astri a voi.

lieto adempia i lieti auspici

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a series of notes and rests.

sieno i fati e gli Astri a voi.

lieto adempia i lieti auspici

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a series of notes and rests.

Jou

plus amove plus amou-co' doni moi.

plus amove plus amou co' doni - moi.

pia. pou. pia

fav.

e voi vendi piu fe - lici con novelli eguali E voi, con novelli

e voi vendi piu fe - lici con novelli eguali E voi, con novelli

p.
Musical notation on a single staff, starting with a treble clef and a key signature of one sharp (F#). The notation includes quarter notes, eighth notes, and rests. A dynamic marking *for.* is written below the staff.

Musical notation on a single staff, continuing the piece with similar rhythmic patterns and a dynamic marking *pia.* written below the staff.

Musical notation on a single staff, featuring a mix of quarter and eighth notes.

Musical notation on a single staff, including a measure with a whole rest.

con novelli equali Erosi.

Fausti sempre. à capo

Musical notation on a single staff, corresponding to the first vocal line.

con novelli equali Erosi.

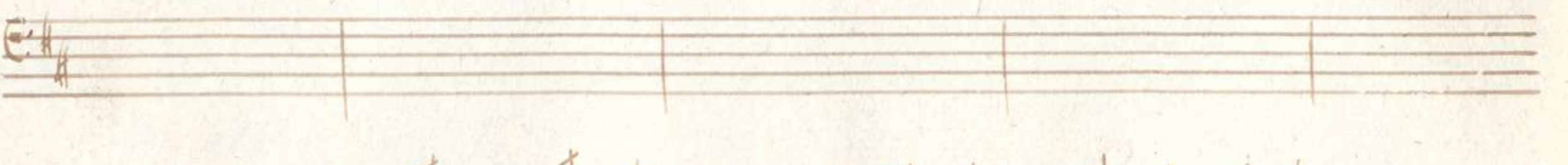
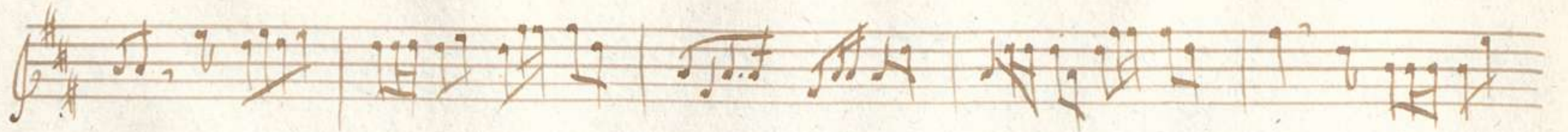
Fausti sempre.

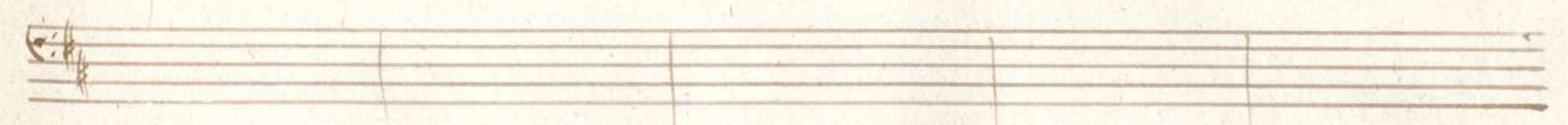
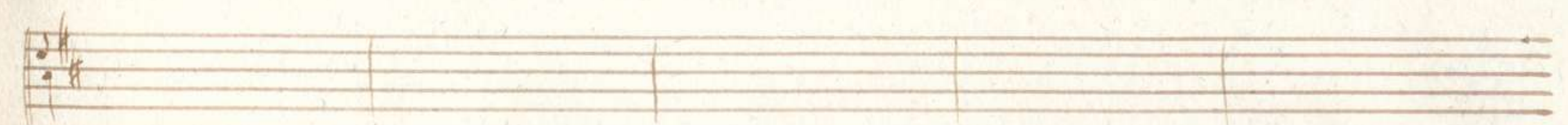
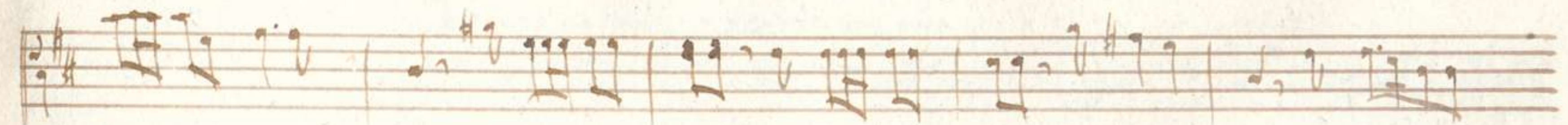
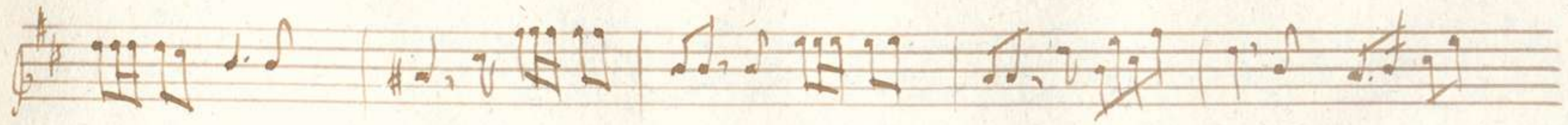
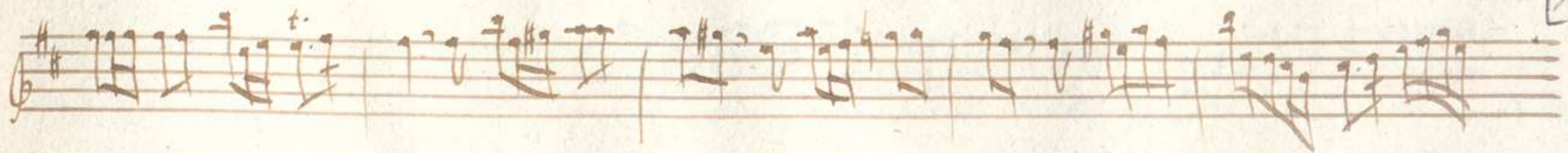
Musical notation on a single staff, concluding the piece with a treble clef and a key signature of one sharp.

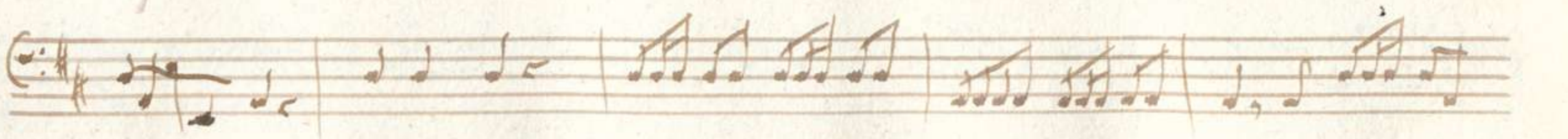
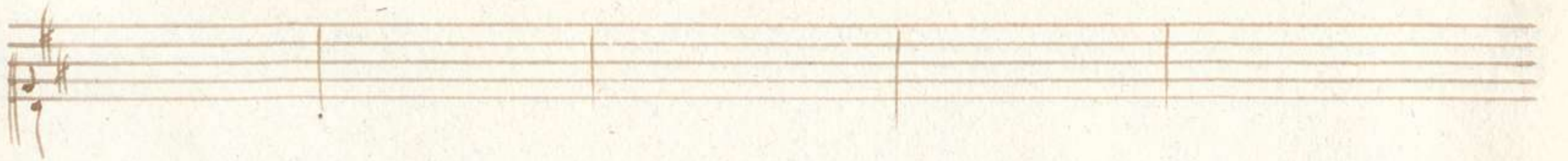
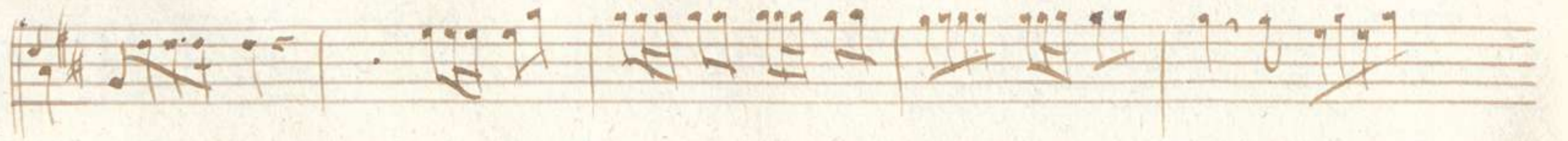
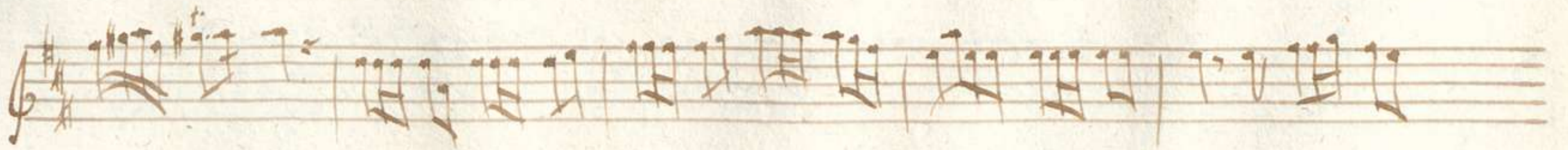
Tronbe con tutti gli stuoⁿⁱ

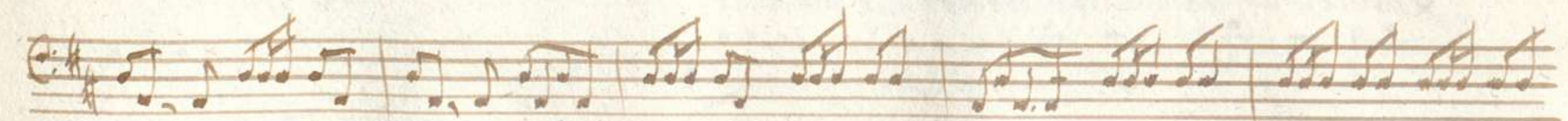
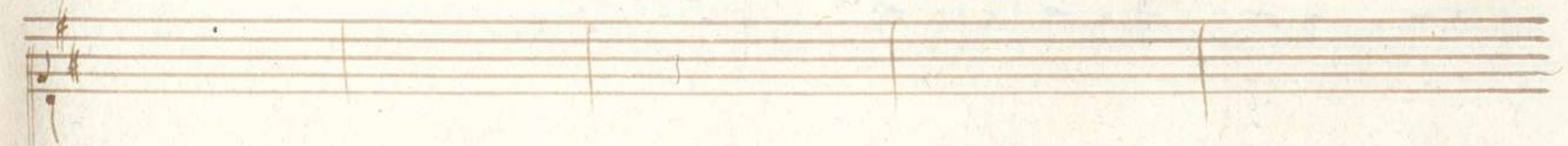
A handwritten musical score on aged paper, featuring nine staves. The top three staves contain dense, rhythmic notation with many beamed notes, characteristic of a woodwind or brass ensemble. The middle three staves are mostly empty, with only a few notes at the beginning of each staff. The bottom two staves contain more rhythmic notation, similar to the first staff. The notation is in brown ink and includes clefs, key signatures, and time signatures.

v.v.









V.V.

A.D. e V.V.

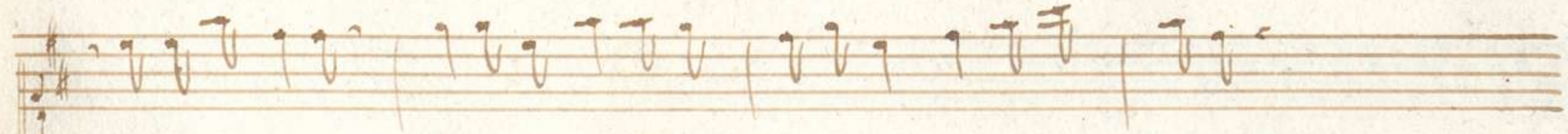
V.V.

Handwritten musical score for the first part of the piece, consisting of eight staves of music in G major and 2/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Immortal ne l'aurea tomba, che rimbomba in questa vita, viva Alberto

Handwritten musical score for the second part of the piece, consisting of one staff of music in G major and 2/4 time, corresponding to the lyrics above.

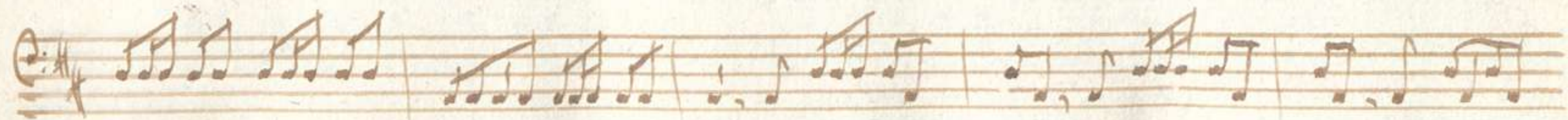
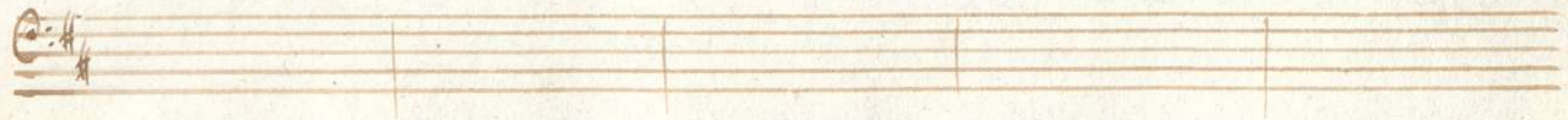
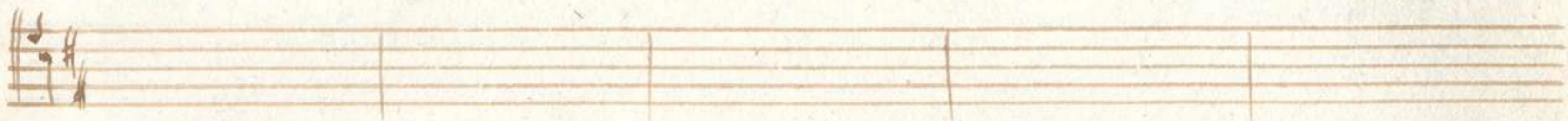
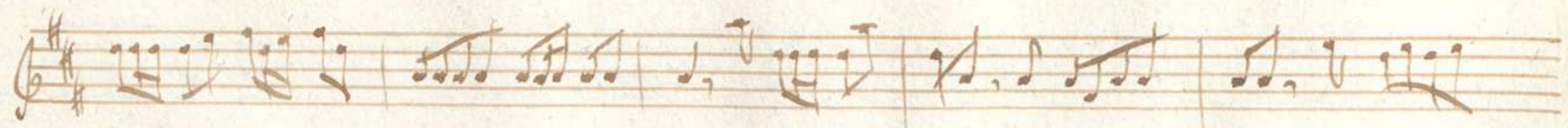
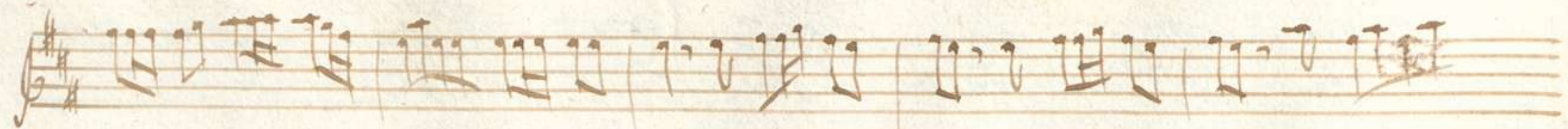
Simb.



Amalia viva, viva Alberto, Amalia viva, viva viva.



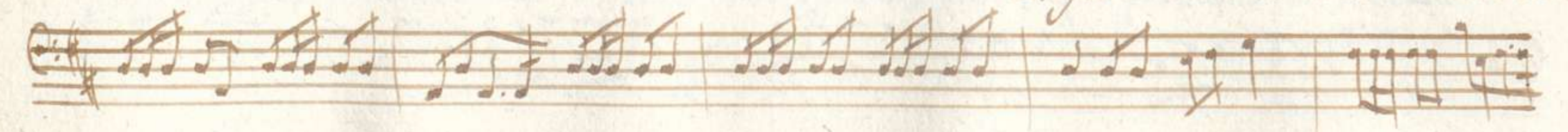
Fin.

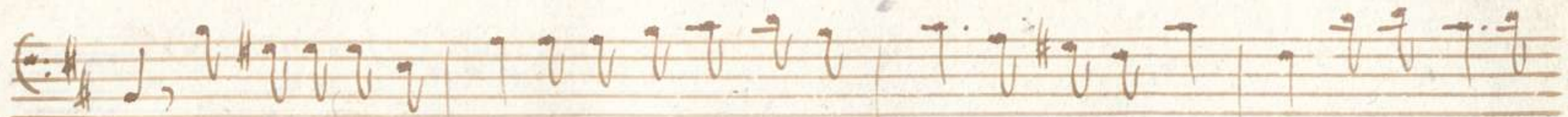
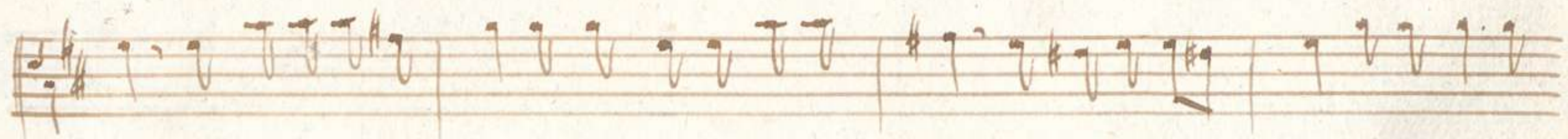
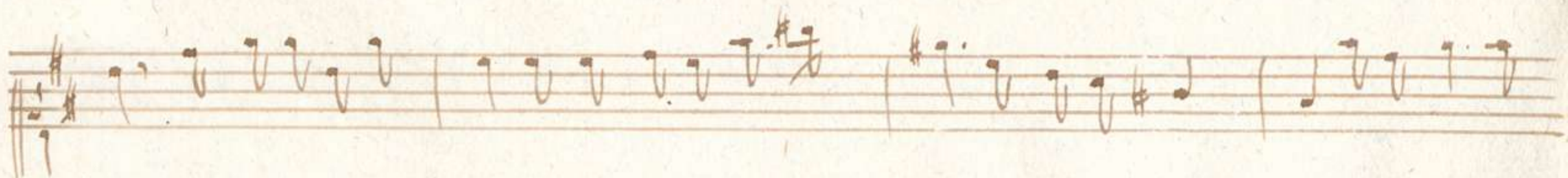


v.v.

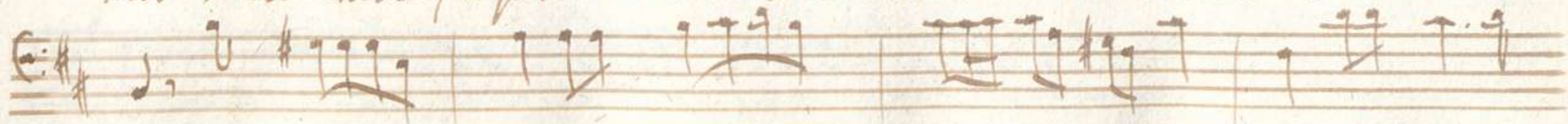


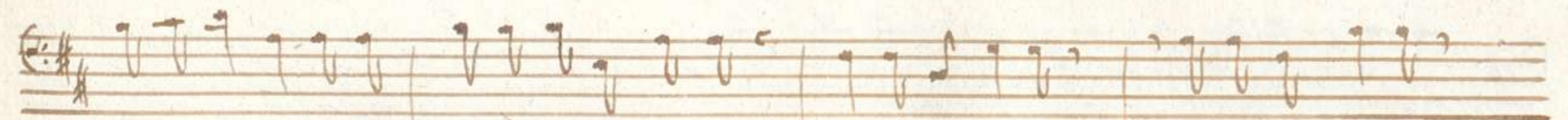
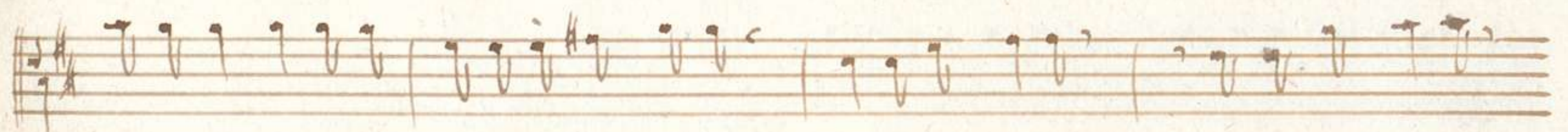
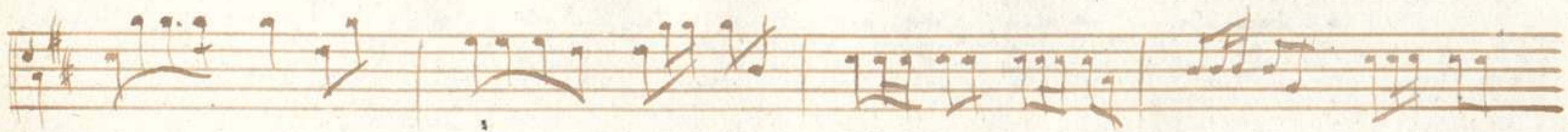
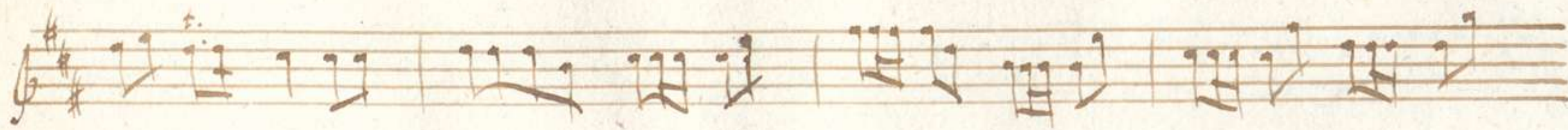
cinga di lui le chiome di mieto eterno a.





mov. e lieto intveccj a quello un ramo eterno ancor di verde uliva. Immortal ne'l

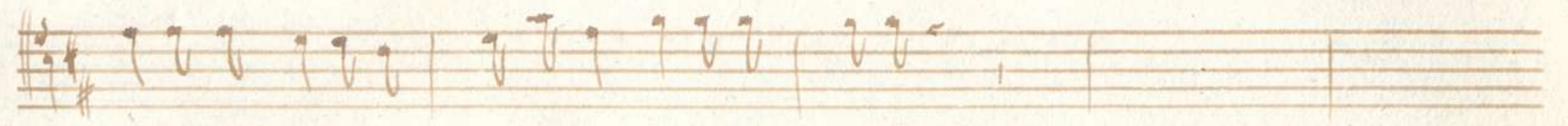




viva a tuomba, che rimbomba in questa viva, viva Alberto, Amalia viva



D. G. e. v. v.



viva Alberto Amalia viva, viva viva.



v.v.

Handwritten musical notation on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of a series of eighth and sixteenth notes, some beamed together, creating a rhythmic melody.

Handwritten musical notation on a five-line staff, continuing the melodic line from the first staff. It features similar rhythmic patterns of eighth and sixteenth notes.

Handwritten musical notation on a five-line staff, continuing the melodic line. The notes are primarily eighth and sixteenth notes.

Handwritten musical notation on a five-line staff. The notation is sparser, consisting of a few quarter notes and rests, indicating a change in the musical texture.

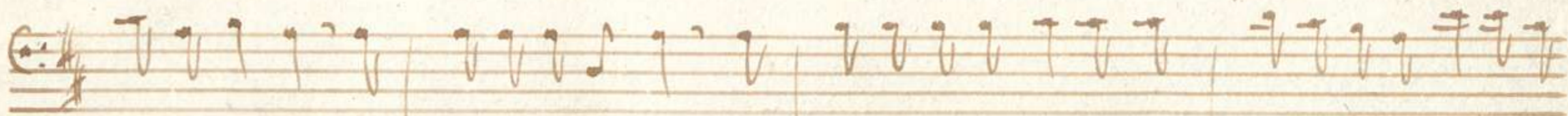
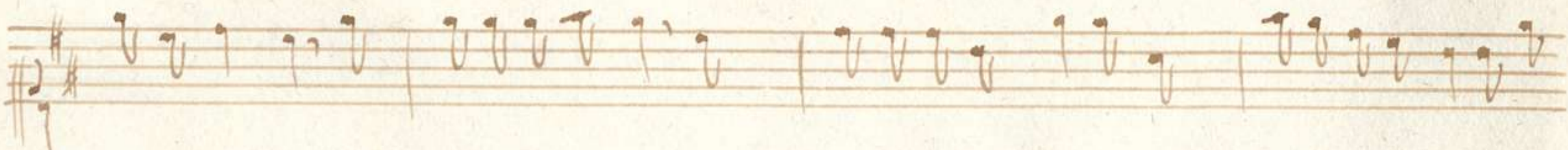
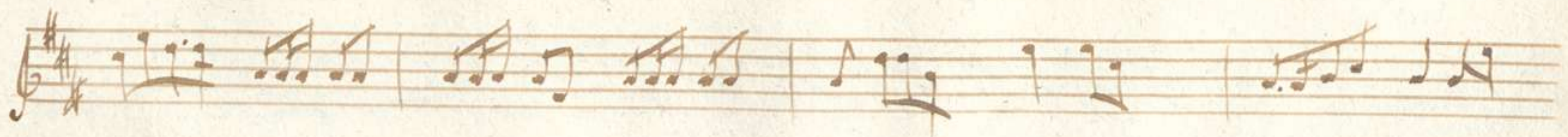
Handwritten musical notation on a five-line staff, similar to the previous staff, with sparse notes and rests.

Handwritten musical notation on a five-line staff, continuing the sparse notation with a few notes and rests.

Handwritten musical notation on a five-line staff, showing a few notes and rests.

ed' in lei di

Handwritten musical notation on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The notation is more complex, featuring eighth and sixteenth notes, some with slurs, and a final note with a fermata.



Sposa al nome, per gloria sua maggior, un nome ancor piu bello aggiunga il pio destino, e in



Sim.

J. J. M.

21

Handwritten musical score for a choir, consisting of eight staves of music. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as quarter, eighth, and sixteenth notes. The music is arranged in a multi-voice setting.

ciel lo scivua, e in ciel lo scivua.

da Capo tutto il Coro. sino che sarà necessario.

A single staff of handwritten musical notation at the bottom of the page, continuing the piece with a bass clef and a key signature of one sharp (F#).





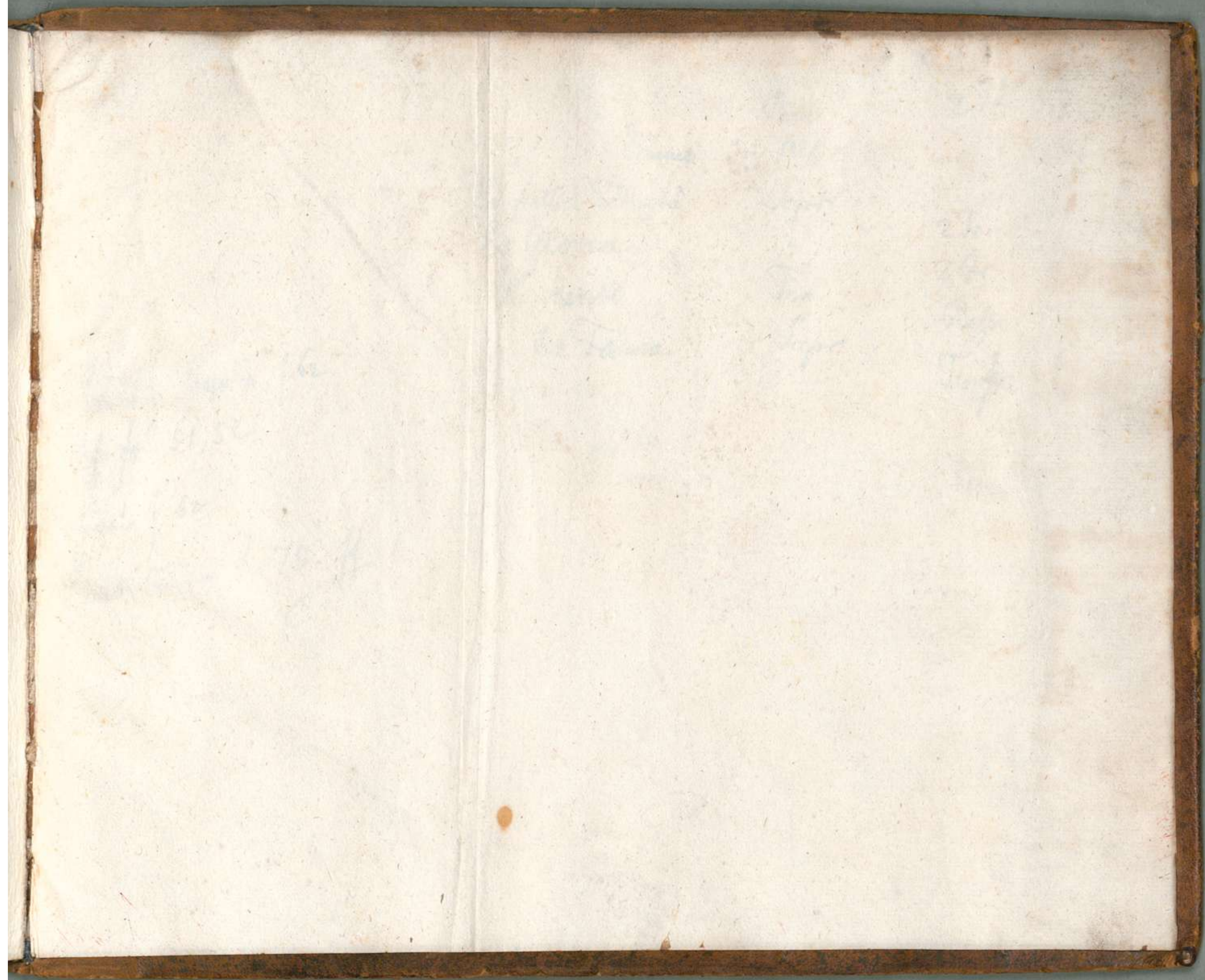


The image shows a page of aged, cream-colored paper with ten sets of blank musical staves. Each staff is composed of five horizontal lines, drawn in a light brown or tan ink. The staves are arranged vertically, with a small gap between each set. The paper shows signs of age, including slight discoloration and a few small dark spots. At the top and bottom center of the page, there are faint, semi-circular marks, likely from a binder or punch holes. The overall appearance is that of a clean, unused page from an old music manuscript book.







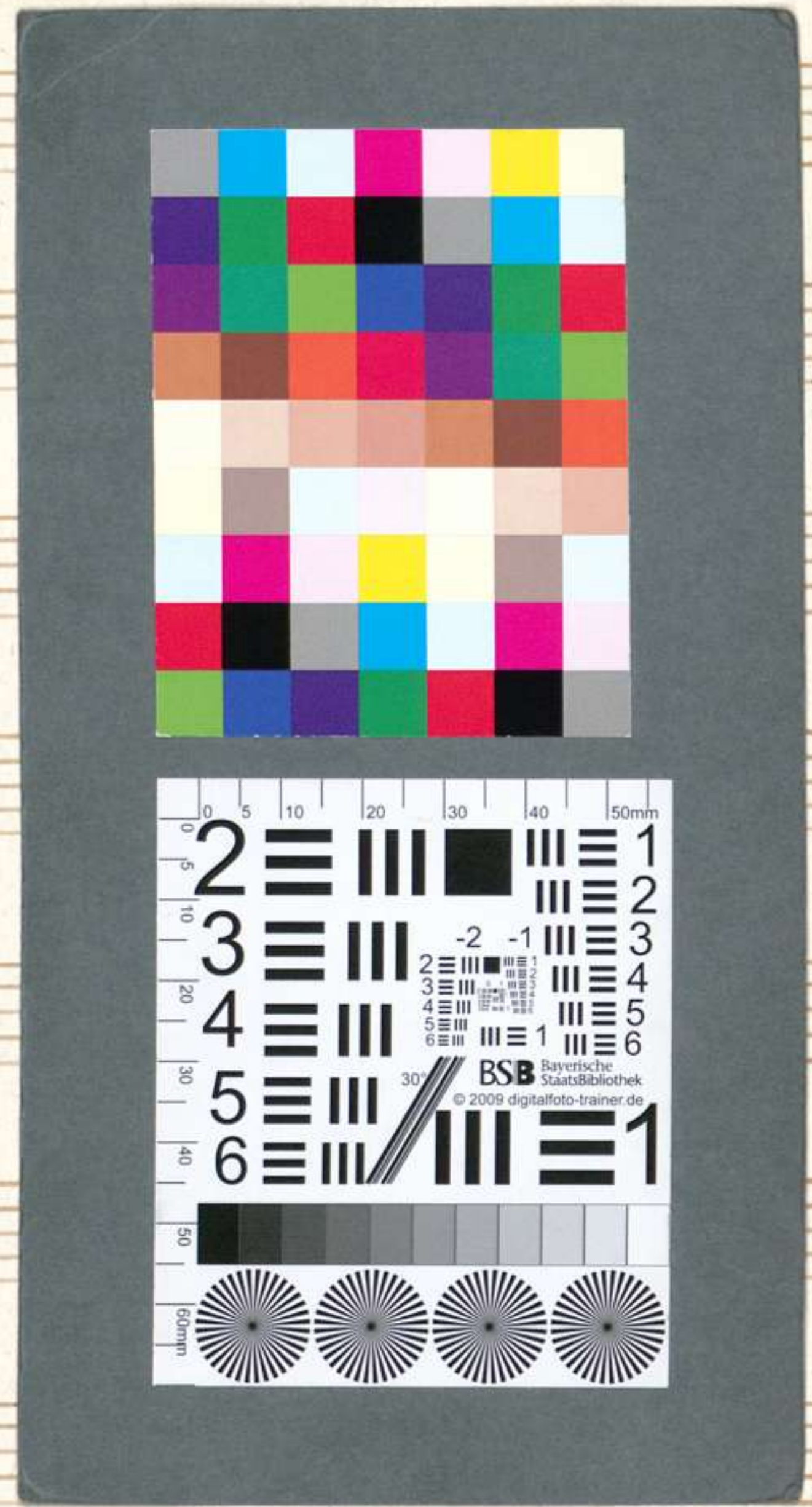




J. Felber

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Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. The music is arranged in two systems of five staves each.



ciel lo scriua, e in ciel lo scriua.

da capo tutto il ovo. sino che sarà necessario.

Handwritten musical notation on a single staff, continuing the piece. It features a bass clef and a key signature of one sharp (F#).