











LXXXIV. C. 1.

LEGATO  
*Mobile*  
**GIROLAMO CONTARINI**  
1845.

*Classe IV.*  
*Cod. CCCXCVI.*

MSS. ITALIANI  
Cl. 4 N° 396  
*PROVENIENZA:*

*COLLEZIONE*  
9920

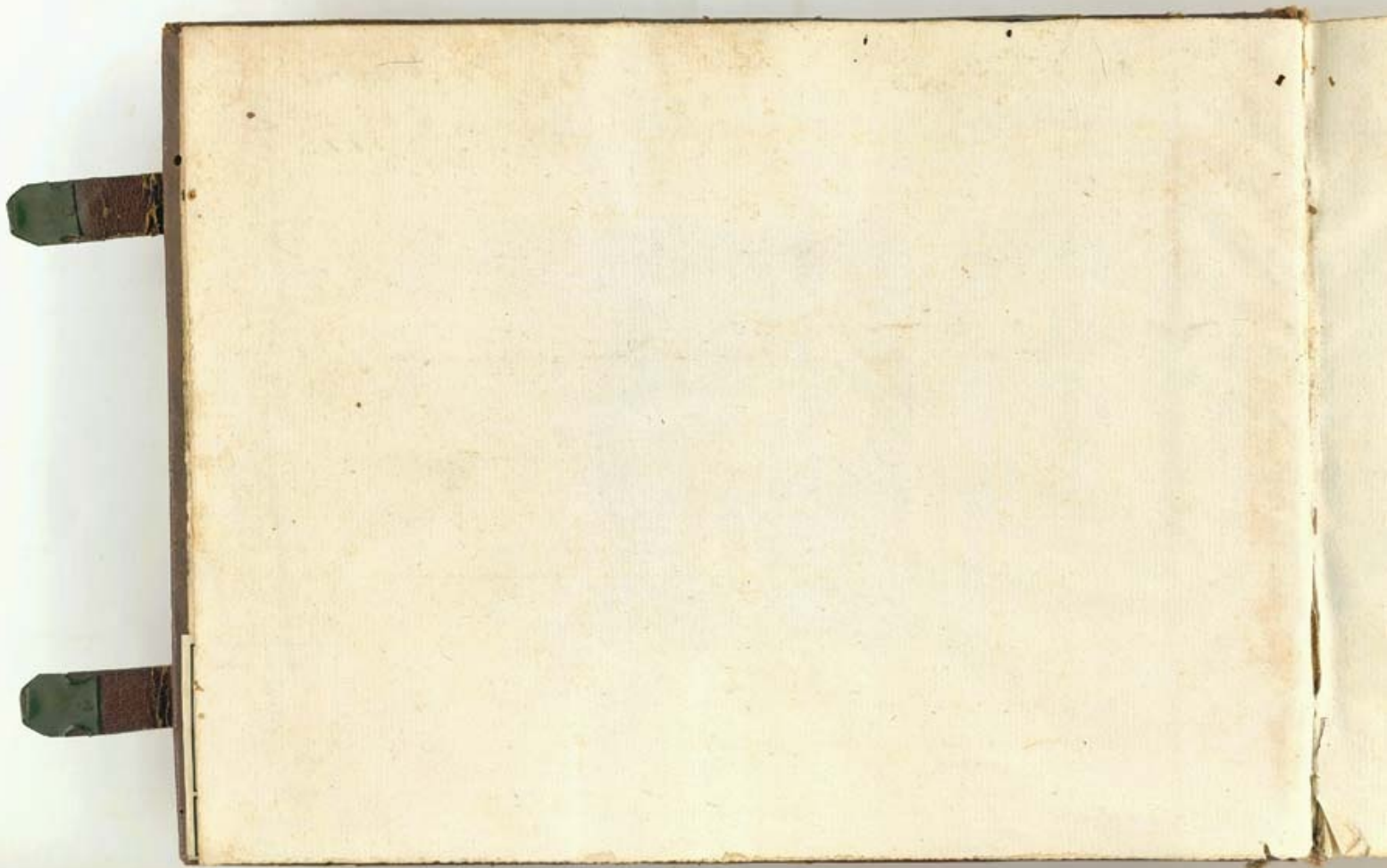


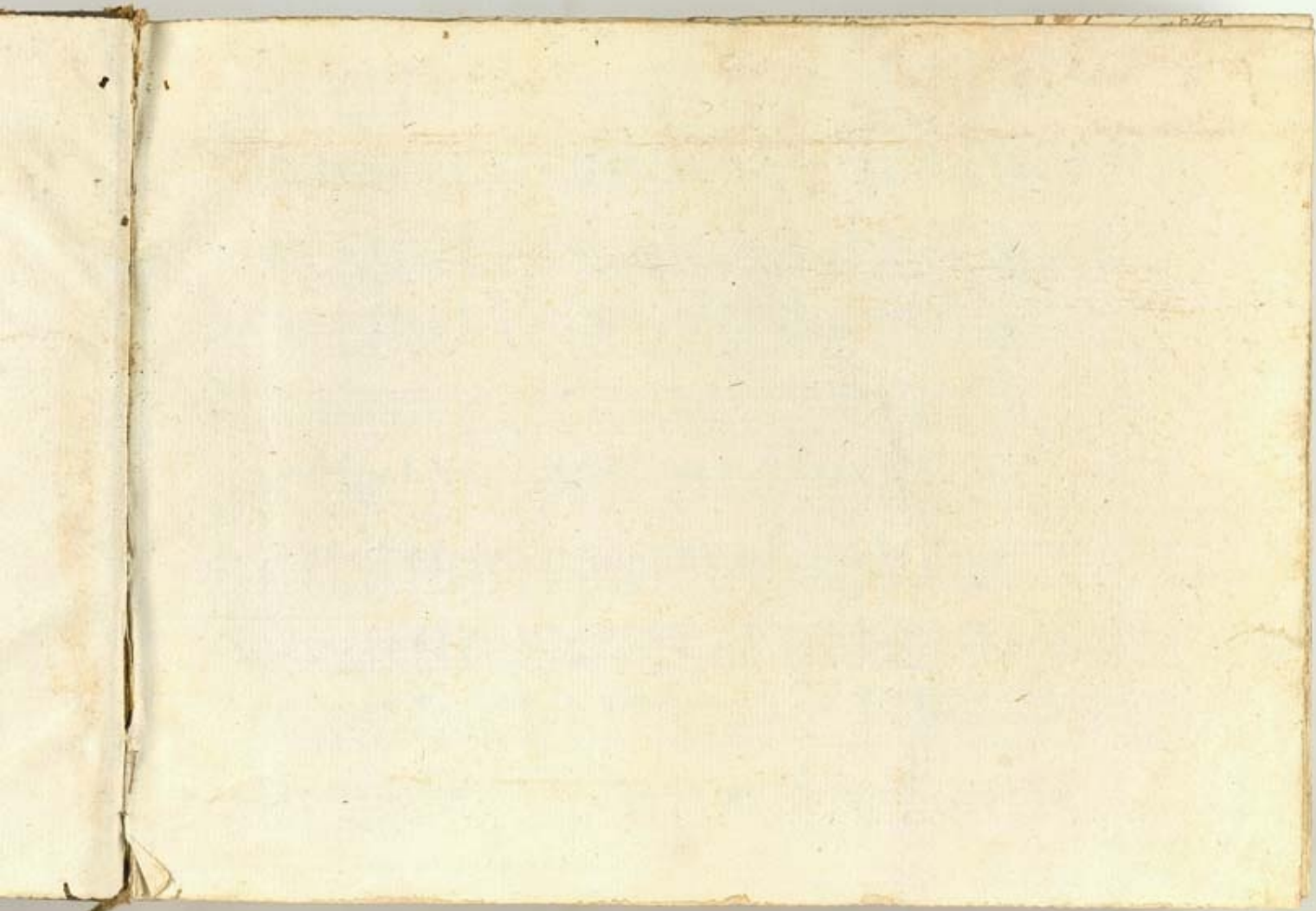


Domenico FRESCHI - *Incisione in rame*

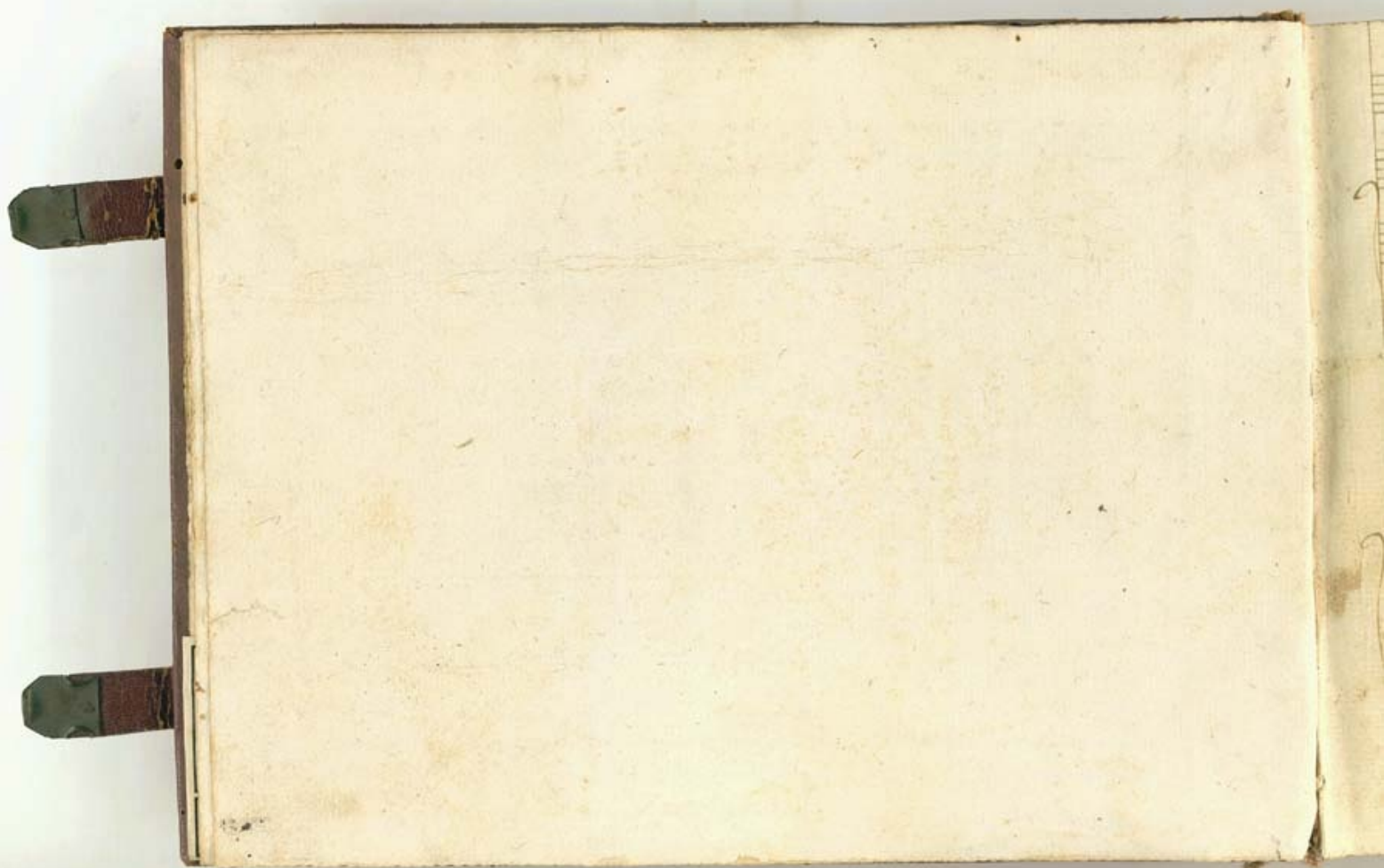
1811









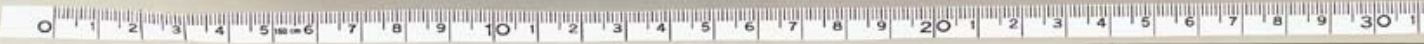


*Sinfonia avanti il levar della tenda*

*Luigi Boccherini*  
31  
Luigi









The image shows a page of handwritten musical notation on aged paper. The page is numbered '2' in the top right corner. It contains two systems of music, each consisting of four staves. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system also has a treble clef on the top staff and a bass clef on the bottom staff. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including some staining and discoloration. A ruler is visible at the bottom of the page for scale.



Handwritten musical notation on a five-line staff with a treble clef. The notation includes various note values and rests. A large red stain is present in the middle of the staff.

Handwritten musical notation on a five-line staff with a treble clef. The notation includes various note values and rests.





Atto Primo Scena Prima

2 3

Berenice

S'innidi il demerario una...  
 Musical notation for Berenice's first line.

Zanace

gloria u no contese  
 Musical notation for Zanace's first line.

Par mi mo quai animi rivisti...  
 Musical notation for Zanace's second line.

loro sovrano ai fedeli  
 Musical notation for Zanace's third line.

Scena 2<sup>a</sup>

osmano Alceste Berenice

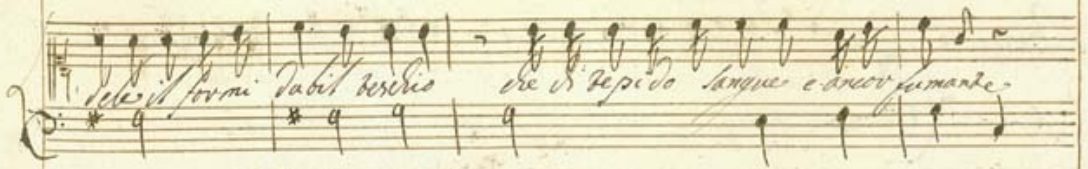
Musical notation for the start of the second scene.

...  
 Musical notation for the second scene's lyrics.





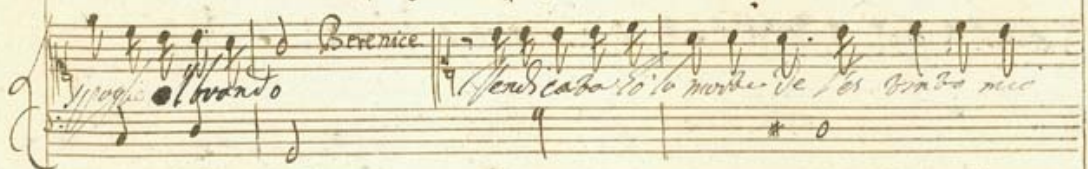
*dele il formi dabil veschio ore di sepi do sangue e ancor fumante*



*Al. del fucello se neo queyle il capo esse cranio quibe x.*



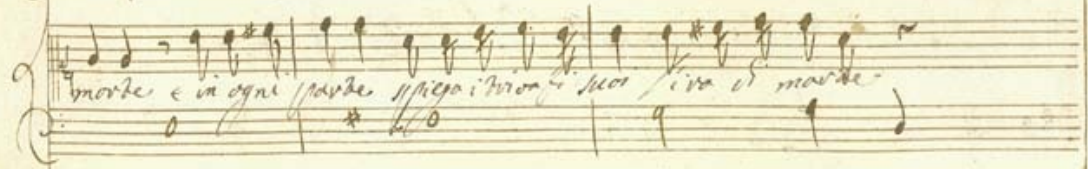
*Bonice*  
*proprio Al. rando*  
*spend caba ro lo morde de les brinzo mio*



*Supio an vimen branza de les brinzo mio Aglio uenit ca za so la*



*morde e in ogni parte spiga i bronzi suoi l'ira il morde*



*Alc.*  
 De' peccata un'alta rampa in me stesso il diadema sul crine

Voglio inalte vo' su di me in re

*Berenice*  
 tanto d'innu. Ben indimenticabile la man berribile.

innoquero la non berribile vi uoghevo e ne

is e ne vogli' anco di morte. *Alc. f. p. p. p.*





*Gallie agi be vo' L'ombue jru pallie*

*agi zero L'ombue d'ardene bendi insensibile la man ber viorle vi uorte*

*vo La ma be ornibile in uoglio is man ber*

*La vi uo ghero*





*Andante*  
 i con unga o miei pros il brax fante. Sudo ogni garriero

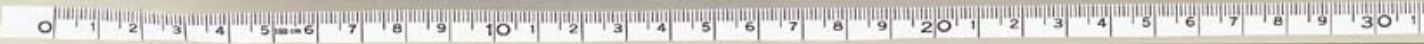
verso la veggia mura nona fas boso i glorios i possi regna bona

ionia che le regine sue vincono i Sei che le derube mia figlia svo

*Andante*

*Andante*  
*Andante*  
*Andante*

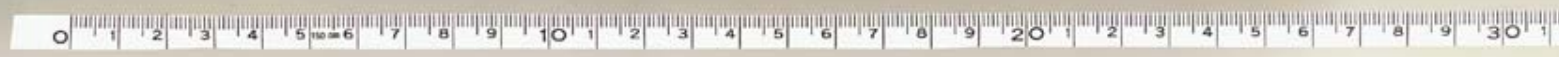






Handwritten musical notation on a five-line staff with a treble clef. The notation includes various note values, stems, and accidentals (sharps and naturals). The piece concludes with a double bar line.

Handwritten musical notation on a five-line staff with a treble clef. The notation includes various note values and stems. There are three vertical annotations above the staff: "bot +", "bot +", and "bot +". The piece concludes with a double bar line.





Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with a double bar line and repeat dots in the middle. The paper is aged and yellowed.

Handwritten musical notation on a single staff with a treble clef and a key signature of one flat. The notation is more complex, featuring many beamed notes and rests. The paper is aged and yellowed.



*Con il Sordano*

The first system of handwritten musical notation consists of five staves. The top three staves are for string instruments, each with a clef and a key signature of one flat. The fourth staff is a single melodic line with a clef and a key signature of one flat, containing a series of notes and rests. The fifth staff is a bass line with a clef and a key signature of one flat, containing notes and rests.

*Mentre passa il Sordano*

The second system of handwritten musical notation consists of five staves. The top three staves are for string instruments, each with a clef and a key signature of one flat. The fourth staff is a single melodic line with a clef and a key signature of one flat, containing a series of notes and rests. The fifth staff is a bass line with a clef and a key signature of one flat, containing notes and rests.



Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of notes and rests, with some notes beamed together. The paper is aged and yellowed.

*Sai Lumburi*

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of notes and rests, with some notes beamed together. The paper is aged and yellowed.





Quando passa il trionfo

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. The notation consists of a series of eighth and sixteenth notes with stems, and rests. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. The notation consists of a series of eighth and sixteenth notes with stems, and rests. The staff is divided into measures by vertical bar lines.



*Con Di Sornbe Lunghe*

Handwritten musical notation on a five-line staff. It begins with a treble clef and contains several notes and rests, including a half note and a quarter note.

Handwritten musical notation on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes a complex melodic line with many sixteenth notes, a key signature change to two flats (B-flat and E-flat), and a final cadence.



*Con di flauti grandi*

The image shows two systems of handwritten musical notation on aged paper. Each system consists of a grand staff with three staves. The top two staves of each system are connected by a brace on the left and contain treble clefs. The bottom staff of each system contains a bass clef. The notation is dense and includes various note values, rests, and dynamic markings. The first system has a key signature of one flat and a 3/4 time signature. The second system has a key signature of two flats and a 3/4 time signature. The handwriting is in dark ink and appears to be from the 18th or 19th century.





Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. A large bracket on the left side of the page encompasses this staff and the three staves below it.

*Sei bastoni*

Handwritten musical notation on three staves, likely representing a lute tablature. The notation consists of rhythmic patterns and vertical lines (fingerings) written on the staves. A large bracket on the left side of the page encompasses this section and the staff above it.



Handwritten musical notation on a five-line staff. The notation is in a treble clef and includes a key signature of one flat. The music consists of a sequence of notes and rests, with a double bar line in the middle. A large bracket on the left side groups the first three staves.

Handwritten musical notation on a five-line staff. The notation is in a treble clef and includes a key signature of one flat. The music consists of a sequence of notes and rests, with a double bar line in the middle. A large bracket on the left side groups the first three staves.



Handwritten musical notation on a five-line staff. The notation begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, followed by a final cadence. The staff is part of a larger system with multiple staves, as indicated by the bracket on the left.

*Coro di Lautini*

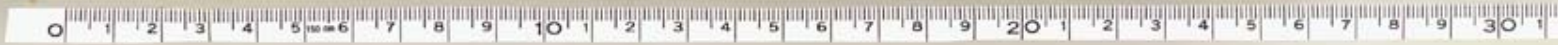
Handwritten musical notation on a five-line staff. The notation begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, followed by a final cadence. The staff is part of a larger system with multiple staves, as indicated by the bracket on the left.





Handwritten musical notation on a grand staff. The top three staves are empty. The bottom staff contains a single melodic line starting with a treble clef and a common time signature. The notation includes various note values and rests, ending with a double bar line.

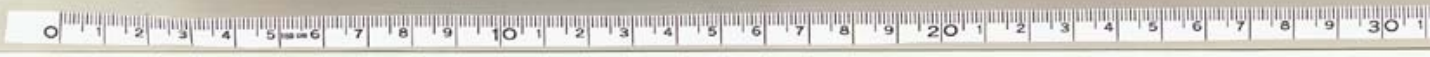
Handwritten musical notation on a grand staff. The top three staves are empty. The bottom staff contains a single melodic line starting with a bass clef and a common time signature. The notation includes various note values and rests, ending with a double bar line.



Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of a series of eighth and sixteenth notes, with some beamed notes. The staff is part of a larger system with multiple staves, indicated by a brace on the left.

*Con Di Cambati*

Handwritten musical notation on a five-line staff, continuing the piece. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of notes, some with stems pointing down, and a final double bar line. The staff is part of a larger system with multiple staves, indicated by a brace on the left.



Handwritten musical notation on a five-line staff. The staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of a sequence of notes and rests, ending with a double bar line and repeat dots. A large bracket on the left side of the staff encompasses the first few measures of the piece.

Handwritten musical notation on a five-line staff. The staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of a sequence of notes and rests, ending with a double bar line and repeat dots. A large bracket on the left side of the staff encompasses the first few measures of the piece.





This image shows a page from an antique music manuscript book. The page is aged and yellowed, with some faint red ink markings at the top. The musical notation is written in dark ink on a system of staves. The top staff is a treble clef, and the bottom staff is a bass clef. The notation includes various note values, rests, and bar lines. A large bracket on the left side groups the staves. A ruler is placed at the bottom of the page for scale, showing measurements in centimeters and inches. The ruler is marked from 0 to 30 centimeters and 0 to 12 inches. The page is held open by two dark green clips on the left edge.

qui na l'aria Voi stellanti  
a mihi spera  
e puo Cantata

Voi stellanti a mihi spera

*ritorno* se a mihi spera

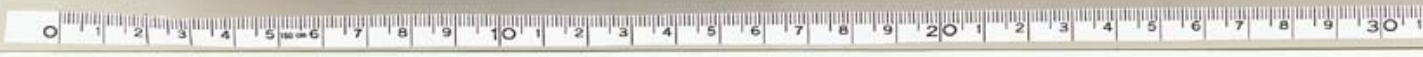
le parole più se uer. *quasi scissa la*

The image shows a page of handwritten musical notation on aged paper. It features four staves of music. The top staff contains the title and some introductory text. The subsequent staves contain the main melody with lyrics written below the notes. There are various musical markings, including clefs, time signatures, and dynamic markings like 'ritorno'. The handwriting is in brown ink, and the paper shows signs of age and wear.





ful mi. nabo serua pax su q' abbi il fado a' ne' uile meuit fo -  
vireh  
vireh  
visuo na - de a me uito vis  
visuo na - de a me uito vis



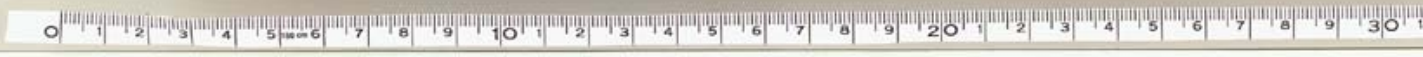


Handwritten musical score on page 14. The page contains several staves of music. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp, with a time signature of 3/4. The fifth staff is marked 'Sinfonia' and has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The music consists of various note values, including quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals.

*Handwritten signature or initials*



This image shows a page from an antique music manuscript book. The page is aged and yellowed. It features two staves of handwritten musical notation in brown ink. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a sharp sign (F#). The second staff begins with a bass clef and a sharp sign (F#). Below these two staves are four empty staves. The manuscript is held open by two wooden clips on the left side. A ruler is placed at the bottom of the page for scale.





The image shows a page of handwritten musical notation on aged paper. The page is numbered '154' in the top right corner. It contains several staves of music. The notation includes various note values, rests, and accidentals. A prominent feature is a large red 'X' drawn across the middle of the page, crossing out several staves of music. Below this, there are more staves, some of which also have red markings. The handwriting is in dark ink, and the paper shows signs of age and wear.

*Si faccia la Sinf.*







Handwritten musical notation on two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both are in 8/8 time. The notation includes various note values such as eighth and sixteenth notes, and rests.

Handwritten musical notation with Italian lyrics: *Sui' non se' quoa o'ni' l'arcano seuro non s'è no' na'*

*Sau*

Handwritten musical notation with Italian lyrics: *ciuro se vero non s'è v.v. ne' d'ochi' u'ozza qual'è se'*

Handwritten musical notation with Italian lyrics: *zaga' i' malo mi' sta' del uogo' timore mi' sta'*

*Sui'*





Musical score on a single page from an antique manuscript book. The page contains six systems of musical notation, each with a vocal line and a basso continuo line. The lyrics are written in Italian.

The first system of lyrics is: *Non se guate di me l'avecejo se, avevo non la no no* *l'avecejo se.*

The second system of lyrics is: *avevo non la no no* *l'avecejo se avevo non la l'avecejo se non*

The third system of lyrics is: *Scena 4*

The fourth system of lyrics is: *Messa, Cello*

The fifth system of lyrics is: *Messa* *Messa*

The sixth system of lyrics is: *clina or me di approbli* *uanti in qua bene*

The manuscript is held open by two wooden clips on the left side. A ruler is visible at the bottom of the page for scale.



...cevo se  
...no  
Scena 4  
Messo, Clinda

Clinda Messo  
nia ignavia di  
Di fomite di uerze e l'ecceco con  
Clinda Messo  
pione oggi's tempo in loquar mare al indagine  
Messo  
cerbi e casi appi uerzi e tu nes ty  
Clinda  
pione ne l' uolmo re fo' eu' penso ardi e l' uer ar duc  
ria in nemici e colle forte uer p'zza, noo d' uer uer - oua la



Handwritten musical score on aged paper, featuring four staves of music with lyrics in Italian. The paper shows signs of age, including foxing and staining. The lyrics are written in a cursive hand. A ruler is visible at the bottom of the page for scale.

Stanza 1:  
Stanza si spaventa e con conque amor: da tempo a valle con prese e succ  
Stanza 2:  
Cuo se l'aveva gona spolia: bene fiasco (Ma e' un berto recato  
Stanza 3:  
Questo il berto di fosea: he or vado spavilla in borno e fiamis sem  
Stanza 4:  
franche mi vi copro: ci miu' quanz' e' pe' p'ade



Handwritten musical notation for the first system, consisting of two staves (treble and bass clef) with notes and rests. The time signature is 3/4.

Handwritten musical notation for the second system, consisting of two staves (treble and bass clef) with notes and rests. The time signature is 3/4.

Handwritten musical notation for the third system, consisting of two staves (treble and bass clef) with notes and rests. The time signature is 3/4.

Handwritten musical notation for the fourth system, consisting of two staves (treble and bass clef) with notes and rests. The time signature is 3/4.

*Se non crede d'aver a morte, venga meco venga meco e*

*lo vedrà e lo ve d'ora venga meco venga meco e lo vedrà*

*L'abozza mia placida melle accordata delle stelle*

Partial view of handwritten musical notation on the left page of the manuscript, showing the right edge of the page with some notes and clefs.





Handwritten musical score on aged paper, featuring two systems of staves. The lyrics are in Italian. The first system consists of two staves with the lyrics: "A suo bene se ca bene fra i peccati mode va". The second system also consists of two staves with the lyrics: "A suo bene se ca bene fra i peccati mode va". The third system consists of two staves with the lyrics: "In non crede audace a more verga reco verga meo e base". The fourth system consists of two staves with the lyrics: "Dro e lo me dro verga meo verga meo e base". The fifth system consists of two staves with the lyrics: "No vedra".

A suo bene se ca bene fra i peccati mode va

A suo bene se ca bene fra i peccati mode va

In non crede audace a more verga reco verga meo e base

Dro e lo me dro verga meo verga meo e base

No vedra



Handwritten musical score for Tromba and other instruments. The score is written on multiple staves. The top staff is labeled 'Tromba' and features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of several measures of notes, including eighth and sixteenth notes, and rests. Below the Tromba part, there are several other staves, some with treble clefs and some with bass clefs, all in common time (C). These staves contain dense musical notation, including many sixteenth notes and rests, suggesting a complex rhythmic pattern. The paper is aged and shows some staining.





This image shows a page from an antique music manuscript book. The page is filled with handwritten musical notation on ten staves. The notation is written in dark ink on aged, yellowish paper. The first two staves are empty, while the third and fourth staves contain a melodic line with various note values and rests. The fifth and sixth staves are also empty, and the seventh and eighth staves contain another melodic line. The notation includes clefs, a key signature of one sharp (F#), and various note values such as quarter, eighth, and sixteenth notes, as well as rests. A large, decorative brace on the left side of the page groups the staves into two systems. At the bottom of the page, a ruler is visible, showing measurements in centimeters and millimeters. The ruler is marked from 0 to 30 centimeters, with millimeter increments. The page is held open by two dark green clips on the left edge.



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of ten staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several measures with dense, rapid passages of notes, particularly in the lower staves. The paper shows signs of age, including some staining and a slightly uneven texture. At the bottom of the page, a white ruler is placed horizontally, showing measurements in centimeters from 0 to 30. The page number '20' is written in the top right corner.

This image shows a page from an antique music manuscript book. The page is filled with handwritten musical notation on aged, yellowed paper. The notation is organized into two main systems, each containing five staves. The top system features a variety of note values, including minims, crotchets, and quavers, with some passages of rapid sixteenth-note runs. The bottom system appears to be a continuation of the piece, with a more regular rhythmic pattern. The manuscript is held open by two dark green clips on the left edge. At the bottom of the page, a white ruler with black markings is visible, showing measurements in centimeters and millimeters, with the number '20' clearly marked.







*Di Donna un cor si separò* *volle nascere* *di suo*

*Di Donna un cor si separò* *volle nascere* *di suo*

*e vi con equal pado* *re vi con equal pado* *È il figlio mio suo*



no Pi. Anna sen con so gnabo Pi. Anna in so gnabo librasasi cu'

so gnabo pi. ou juo librasasi cu'





Sei sì bella vittoria il prelo o miei fidi in quel caccia  
 e di robusto e forte nel marò a gora ppe i nemici a terra questa non  
 Scena 6.  
 Sceni i magine d guerra Osmano Alceste Venenice  
 Osmano Go da del tje bivano il ne mi con terra come cypò  
 Alti. nestr orien d'hemme le rotte. a me l'as p'eda l'umo degno de l'opra

*Osmano*  
 a me' oer feci in sepe e memo rubicando l'otta  
 Go confessi il core

*Me.*  
 Pele  
 o del bravo mio arco fevole e quasi ramiu' de' u'

in al no vi doppo in forza d'arcor la fiamma io di donna la forza

*Dee.*  
 ope haberi's p'od se iuri casi san nubavi' con

figi il meglio e d'ho se sequiva e se nella sua morte non





*debe provar zoi fastosi vedrete parbar an cor s' uoltra or te.*

*voce*

*Almano*

*Alceste*

*io con de - al fin sarò se la sorte non mi sgarisce*

*iendo io con ser so al fin sarò se la sorte non mi sgarisce*

*io con de - al fin sarò se la sorte non mi sgarisce*

*iendo io con ser so al fin sarò se la sorte non mi sgarisce*

*il dante - - meo su con nuovo*  
*ma il fin l'acqua*

*le la speme non mi tradisce io contento io con*

*tento io con ben so al fin sa*  
*io contento io con ben so al fin sa*





Handwritten musical notation on a page. The top section is heavily scribbled out with dark ink. Below the scribble, there are three staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The music consists of several measures of notes, some with lyrics written below them: "vo al fin al fin la vo", "vo al fin al fin la vo".

Handwritten musical notation on a page. The page contains several staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The music consists of several measures of notes, some with lyrics written below them: "vo al fin al fin la vo", "vo al fin al fin la vo".



Scena 7<sup>a</sup> *Berenice*  
*Berenice Nicomede*

*Amo vostro, si quise, si quise*

*Quis nemico ad me venista il cor uovate av dove*

*Ordo il cor sua l'omaggio della scupita nel mio sen per non darlo*

*Nicomede*  
*ne*  
*Qu'ora verborne estinti, nelle cenorei fucde sol*

*barbaro omicida: suoi fu voti*  
*tornd o Regina ai dirie vati a*





*Breve:*  
mori Del sacro figlio a me nuovo fu posta in affligge ancora  
e non in forza alcuna Pur acceso vegnarbe e spirito in vivo

*Grave:*  
e pur anco deliri E quel figlio in co b.  
pace ma al mio se non al mio se fa queu ro fa  
quei va un'ora ma l'altro in spiro ma borta in c. r.



uero ma factato e se uero mi da dormendo al cor ma factato e se  
 uero mi da dormendo al cor E quel figlio ar co di jacer ma al mio  
 ser mi di miser fa quer ra fa que in al cor fa  
 que va al cor. *Rit.* *Improbare* *Allegro* in questi se si toccansi i mistri e





*urbano gli allori si vogliono il passo già fatto di*

*di vobis porci a un lasso*

*a Dio si presta si vogliono*



The image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '27' in the top left and '15' in the top right. It features two systems of musical staves. The first system consists of five staves: three empty staves at the top, followed by a vocal line with lyrics, and a bass line. The lyrics for the first system are: *cegro sui nepe* / *15. 201. 200. 201.* / *i miei 200*. The second system also consists of five staves: three empty staves at the top, followed by a vocal line with lyrics, and a bass line. The lyrics for the second system are: *ment* / *a scindit* / *i scindit* / *a scindit*. The musical notation includes various note values, rests, and clefs. A ruler is visible at the bottom of the page, showing measurements in centimeters.



The image shows a page from an antique music manuscript book. The page is aged and yellowed, with two systems of musical notation. Each system consists of five staves. The top two staves of each system are empty. The bottom two staves of each system contain handwritten musical notation, including notes, rests, and clefs. The lyrics are written in a cursive hand below the notes. The first system of lyrics reads: "a suo figlio di uoglio a mar". The second system of lyrics reads: "mar di uoglio a mar - di uoglio a mar". There are two green clips on the left edge of the book, holding the page open. A ruler is visible at the bottom of the image, showing measurements in centimeters.



*Reverie*

*si surge, et vocemico est sonoro pinguis, lampie puelle*

*o' pane brato a more in quibus vine lo vabo forognia i lucco ad anno*

*Tarmi il gliando*







Handwritten musical notation on the left page, including lyrics such as "a un", "ssorbe. Dic", and "to puniso".

Handwritten musical score on the right page, featuring vocal lines and piano accompaniment. The lyrics are:

*Lena S. Bere:*  
*Bere: Lanna: Ma si mentira e borni e falseggia el uolo a vicon*  
*Ote*  
*Por la muer ta del uolo su' ore pa' seruire scollate e me*  
*pegarbi al fin lar bibi ora vonda uopri nata l' nome*





De miei natali illustri favello a voi senza, sopra di questa man d'arista e  
 sorbo empi d'uboe di sacrore i campi e di di Dio fiero orgoglio se uol  
 lar sotto le piante il loglio *Bene:* ne gli alberi d'astori cri fu  
 quasi superbo *Torna:* Io non arde le ne le sorbi ne m'ide  
 mo ne l'umere lo in un coraggio e l'eme



Berenice *Epur uinzo Ladesti* Farnace *Se ca Debi de grandia de*

*Libi del caso* Berenice *Se spigio ricco in barba* *e non vai* *Serman*

*baro so far ne fice pie* *baro il suo nome non is velli* *ar to*

*brigano i fieli* Farnace *Questo petto* *in cui l'ar*

*onde nobel genio albo vi gov di se nup in bella non bene l'or*





Handwritten musical score on aged paper, featuring three systems of staves. The first system includes a vocal line with lyrics and a lute accompaniment. The second system is labeled "Beverice" and includes a lute accompaniment with lyrics. The third system includes a vocal line with lyrics and a lute accompaniment. The paper shows signs of age, including discoloration and some staining. A ruler is visible at the bottom of the page for scale.

no no no no ne no *penina in felice non bene*

*Beverice*  
costui m'obraggia e di lo sopra e dove

*Dove vede o miei degni vna gl'haem in cuore l'ho ar*

*no demipavre se li frangano i l'ocu*

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various note values, rests, and clefs. The score is heavily crossed out with diagonal red lines, indicating it is a study or a draft. The word "Panna" is written above the first staff, and "Beve" is written above a later staff. The page number "31 18" is visible in the upper right corner.

31 18





*e uada a suo talento scritto d'ho de uoi* *come in un punto*

*il furor suo p'ho* *Bene:* *a un uiso che ha se ve ista d'ho*

*a un uiso che ha se ve ista d'ho* *a un*



*riso cre uas* *40 ve siba di juo* *fo quelo tonante nev*

*40 ve siba di juo* *no saet to pun uio che*

*riso* *40 ve siba di juo*

*ve siba di juo venia or juo*





*Sena 9.<sup>a</sup>*  
*Larnace*

Colui che m'è di fuoco e reumato  
del fuoco se  
veno delle fosse pupille  
fianno la via in ogni seno  
Ma del vaggio starò le uocelle  
e torto con un pevo de gli me lomo.



*sensibilis carnis et vivimus*

*Potentia non merita tu quod omnia cor celestis*





*bu quovisti e mio cor e delta*



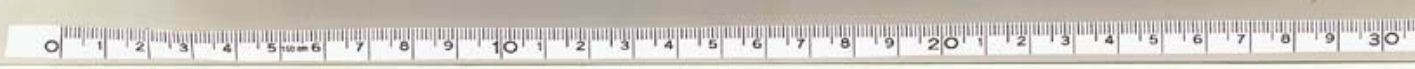

*ado va ne e questa e quella, adovare e quella, in bono se uaria de caru*



*Non alio, non mer bella brigia, non mico*



*bu quovisti e mio cor e delta*



Handwritten musical notation for the first system, consisting of two staves (treble and bass clef) with various notes, rests, and accidentals.

Scena x.<sup>a</sup>  
 Reonte

Handwritten musical notation for the second system, consisting of two staves (treble and bass clef) with notes and rests. The time signature is 3/4.

Reonte

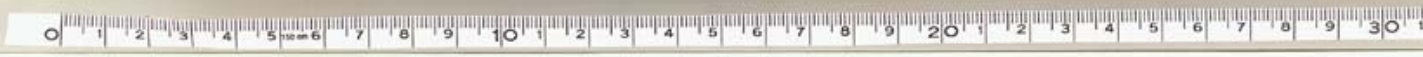
Handwritten musical notation for the third system, consisting of two staves (treble and bass clef) with notes and rests. The time signature is 3/4.

La eri genij delle scene del'opere le morali.





custodis de omni peccatis ne gladius vestri an cor de ferro e p[ro]vato  
Et si curas habet p[ro]p[ri]e i[n] h[uius] vicine vo ne gladius vestri an  
cor de ferro e p[ro]vato Et si curas habet p[ro]p[ri]e i[n] h[uius] vicine vo  
i[n] h[uius] vicine vo  
i[n] h[uius] vicine vo



Handwritten musical notation for the first system, consisting of two staves (treble and bass clef) with notes and rests.

Qui veni per sempre la gloria amara de d. e. reo nella ca

Duba e insieme na' aggradi parca e vig' sor uagrij ni carconda enjrena

Deh sottra io po zessi il quarcio forte all'imi rendi e ioveja





*Andante* xi  
*Benenice* *reonte*

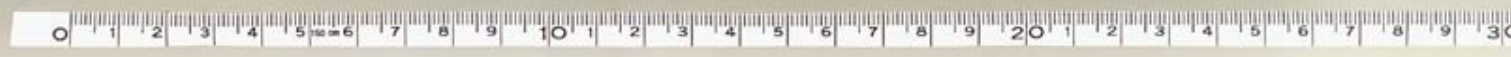
The first system of the manuscript contains a vocal line on a single staff with a treble clef and a common time signature. The lyrics "Benenice reonte" are written below the notes. To the right, there is a piano accompaniment consisting of two staves: the upper one has a treble clef and the lower one has a bass clef, both in common time. The piano part begins with a series of chords and rhythmic patterns.

*Basso*

The second system continues the musical piece. It features a vocal line on a single staff with a treble clef and a common time signature. Below the vocal line, there are two staves for piano accompaniment, one in treble and one in bass clef, both in common time. The lyrics "son amant e fraise seue no preoan" are written below the notes. The piano part continues with similar rhythmic and harmonic patterns.



do e son preda ta se ferir av so le selu.  
 por lo andio labro pia go boy son a manhe  
 e fra le selu no pre. con  
 Do e son pre da soz no pre tan -  
 Do e son pre da ta e son pre da ta





Handwritten musical score on aged paper, featuring several staves of music. The notation includes treble and bass clefs, time signatures, and various musical symbols. The lyrics are written in Italian. The score is held open by two wooden clips on the left side. A ruler is visible at the bottom of the page for scale.

*Breve* *veonde* *veonde* *alba Geina* *Breve* *hi dii pondo fia*

*oio in uento sott' il gel' do emi pero co nose i' poggio pieto*

*veonde* *Boca yo per salvato fu di feneo in figlia* *Aico me de Soppella*

*Breve*  
 et é guerrier si forte et non bene i perigli a uso di marce.

godo al canto d'onori con i suoi i miei trionfi e godo della patria e del no

*Creonte*  
 al mirato che menzo piaga la mente ed al famoso Croci del

*Breve*  
 uita con des. wange du troppo died.

*Creonte*  
 del bis lingue lo che menzo Ta la vil ple = = = = =





gran fi      quando l'arma il bel fi      vegno d'ho e m'ferma in s'egno de fi

feriva la      fi

lo' d'ingue      la clemenza      lo' u'ple      ferivan fi

da lo u'ple      ferivano



Scena XII Bene.  
Berenice Celinda  
Quart'è ille al mio labro del forebrato

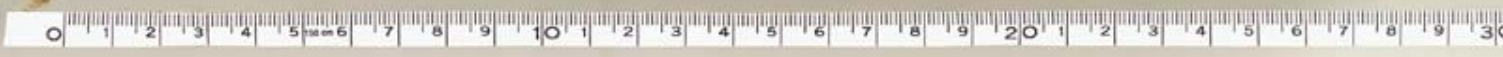
io baciav la fore se sprage nel suo fuoco fiamme di paradiso arbor de

piace se sprage nel suo fuoco fiamme di paradiso arbor de piace

f: c

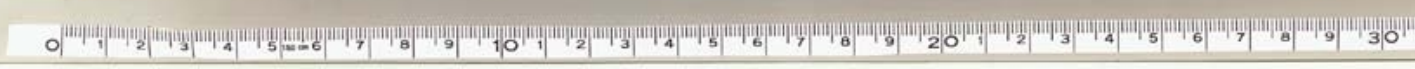
f: c

Handwritten musical notation for the lower part of the page, including a treble clef and a bass clef.





*largo*  
Fiamme d'ie l'alma ardete, e ve sepe pur crescite me caro me caro caro  
me ca  
vo il vostro amor me caro me caro caro me ca  
alinda  
vo il vostro amor in e caro il vostro amor Poche  
bene  
Soue ton is ... pio essi e consenti / per un a momenti il nome d a me



Handwritten musical score on aged paper, featuring vocal lines and piano accompaniment. The score is written in a historical style, likely 18th or 19th century. The lyrics are in Italian and include the following phrases:

*Clinda*  
mi ce le vo bri que bi fare profe querrer  
Dere: Triam e da l'ama ar

*Deo.*  
ere scete pro ere scete m'e cavo m'e cavo cavo m'e ca  
il no bro ar

*Clinda*  
For m'e cavo m'e cavo cavo m'e ca  
vo il no bro ar m'e cavo il no bro ar

The score consists of several systems of music, each with a vocal line and a piano accompaniment line. The piano accompaniment features complex rhythmic patterns, including sixteenth and thirty-second notes. The page is numbered 39 in the top right corner and 26 in the top right margin. A ruler is visible at the bottom of the page, indicating the page's width and the placement of the music.





Breve

*O celsi almae sententiae*

*o belléz = = = zepel*

*mi conuicia maccenda y pel uiso de i fendo*

*legrine* *marxo =* *o belléz* *ze se uir*

*O celsi almae sententiae*

*o belléz = = = ze se uir*



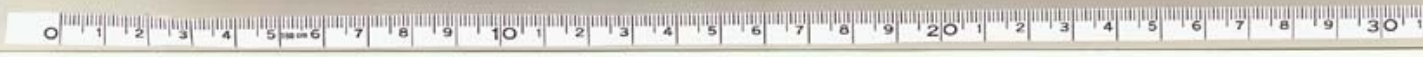


*Clinda* *Torna:*  
so gelosa m'accise / Si cos lei più mi affisso al fin io rimango

*Bene* *Torna:*  
Io sofferii quando miro di so uerba terio mo vo e de li. vi. ma

*Bene:*  
che uista de fra gli amplessi agghiacci non bene i vai d'un figlio c de pa

*Bene:*  
quanto uista de fra gli amplessi agghiacci non bene i vai d'un posto



*Reverence*

*Vo mi in via la ce ste se ben lassa il ten may yri ke*

*no gas in via la ce ste se ben lassa il ten may yri ke*

*se ben cru de mi fe ri ke se ben lassa il ten may yri ke se ben cru de*

*yri ke se ben cru de mi fe ri ke se ben lassa il ten may yri ke se ben cru de*

*de mi fe ri ke se ben cru de mi fe ri ke*

*de mi fe ri ke se ben cru de mi fe ri ke*

*(Linda)*

*Li vi O ho io n' brava*

The image shows a page of handwritten musical notation on aged paper. The score is written in a single system with multiple staves. The top staff is the vocal line, starting with the tempo marking 'Reverence' and a 3/4 time signature. The lyrics are written below the notes. The bottom staff is the basso continuo line. The music features various note values, rests, and dynamic markings. The lyrics are in Italian and describe a scene of suffering and resignation. The page is numbered '28' in the top right corner.

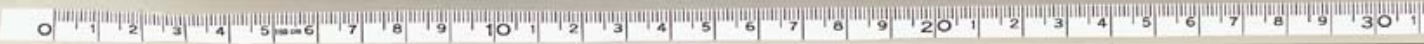




Breve  
Ma farmi non oso in su quel bronco letitia vo se me pare

Favnae  
Misevo me se fosse qui il mio bene

ve uoi con doppia fine. ardermi cello a mor







Berenice

ca vadrai in pressi To l'auo stual del fare orato

Di leggi, forse di col d'ea d'io mio

Celinda  
Crisesi

Acta XIII Anna

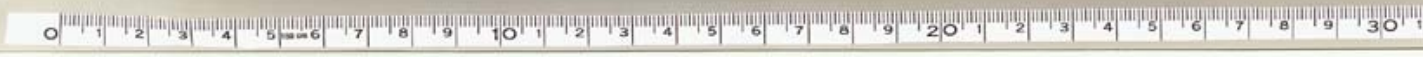
oli me di iuberi Tamace Celinda

leggi, forse di col d'ea d'io

miò mi vendo si mi vendo Doppia del tra mi stimolo il desio

ma' si lega e zober

Celinda  
ferma i passi



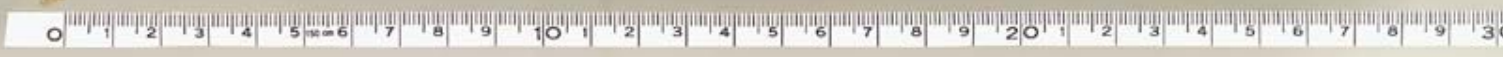
*Farnace* *43*  
 Qual core mi fe vice l'udito alcun non uggia con le sue d'ame

*mi basso ra neggio* *Leffero* *Celinda* *Ferma lo quier in fido*

*Farnace* *Celinda*  
 O sul ciossero io per la casto l'armi fua re

*mi maggio a perigli n' es p'p' e al cor da ti de' p'ro tra'*

*ferri perigione bu sur con core godi fua fronte a nella es ser aminto*



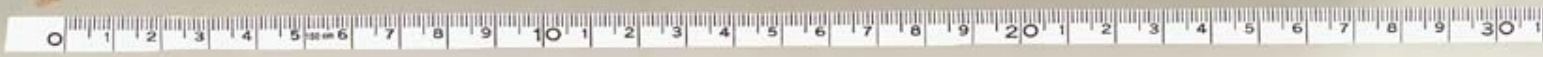




Favna: *me asco so* *er vai il con fesso* Favna: *io son fuor di me l'esso*

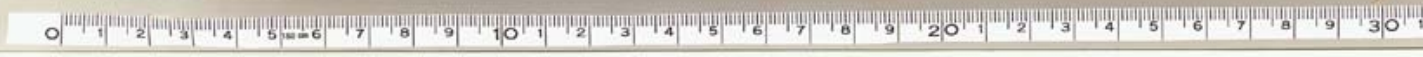
Clinda: *ma se non senti* Clinda: *a appena bi mi vai da mi fuggi. E Dio che pe na*

Favna: *In viso quel viso nel sen porre vo* Favna: *In viso quel*





The image shows a page from an antique music manuscript book. The page is aged and yellowed, with two systems of musical notation. Each system consists of a vocal line and a lute line. The vocal lines are written in a cursive hand with a treble clef and a key signature of one sharp (F#). The lute lines are written in a similar hand with a bass clef and a key signature of one sharp. The lyrics are written in a cursive hand below the vocal lines. The first system of lyrics reads "ruij nel sen / probe vo" and "nel sen / probe vo". The second system of lyrics reads "e a mha ke colha" and "de de so nome". The manuscript is held open by two green leather clips on the left side. A ruler is visible at the bottom of the page, showing measurements in centimeters.



The image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '45' and '32' in the top right corner. It features two systems of musical staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The first system includes the lyrics: *no preciso nel viso nel sen por be vo*. The second system includes the lyrics: *nel sen por be vo*. The notation is in a historical style, with various note values and clefs. A ruler is placed at the bottom of the page for scale.





*en porbero*

*Celinda*

*L'ardore del fuoco e sereno in guerra*

*L'ardore del core e benigno sereno*

*e sereno in guerra*

The image shows a page from an antique music manuscript. It features two systems of musical notation. Each system consists of a vocal line (treble clef) and a basso continuo line (bass clef). The paper is aged and yellowed. The lyrics are written in a cursive hand below the notes. The first system includes the name 'Celinda' and the phrase 'L'ardore del fuoco e sereno in guerra'. The second system includes 'L'ardore del core e benigno sereno' and 'e sereno in guerra'. There are two dark green clips on the left edge of the book, and a ruler is visible at the bottom of the page.

Handwritten musical score for the first system. It consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef and contains the lyrics "ne bella vobis". The piano accompaniment is written in a bass clef and features a series of sixteenth-note runs. The music is in a common time signature.

Handwritten musical score for the second system. It consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef and contains the lyrics "... per sanzionar la poverta". The piano accompaniment is written in a bass clef and continues the melodic and harmonic material from the first system. The music is in a common time signature.





The image shows a page from an antique music manuscript. It features two systems of musical notation. Each system consists of five staves: a vocal line at the top, followed by three staves for instruments (likely strings or woodwinds), and a basso continuo line at the bottom. The lyrics are written in a cursive hand below the vocal line. The first system of lyrics reads: "Dove del core e sermo in terra" followed by "e sermo in terra" and a final "e". The second system of lyrics reads: "sermo in terra". The musical notation includes various note values, rests, and clefs. The paper is aged and yellowed, with some foxing and staining. Two dark green clips are visible on the left edge of the page. A ruler is placed at the bottom of the page for scale.



un ten. solo

39

Scena XV Nicomède  
Nicomède

Egi suona il bosco ed alla caccia incinta qui si va  
\* 0

resta uedo co lei che mi da nuova uita  
ma di quei nobi e' uita

brava impresso tu vegal Reueria so Nicomede a dora

nuide cordecue segno al cerbo la bella o me felice  
muto consiglio o

pure l'ardore in petto asconde lo strydo mi confonde





Handwritten musical score for a scene, likely from an opera. The score is written on six staves. The top two staves are for vocal parts, and the bottom two are for a basso continuo. The music is in 3/4 time and features a key signature of one sharp (F#).

The lyrics are written in Italian and are as follows:

*Picomede*  
Io non uoglio la vita  
e disprezza al mondo  
Se ne  
Orami brastullarsi pinge accorta di legarsi ma in pezzi e far disprezzi con e



più l'ultimo in un'ora con de più l'ultima in un'ora  
 fa ogni cosa la vi  
 e disprezzan tutti per di adova e di  
 poera di tor di adova





Scena XVI

Osmano

Osmano, Alceste,  
Berenice, Mitomede

La fiamma al corvo e per i corvi

La fiamma della folla vorace si destina le fiamme alla bottega

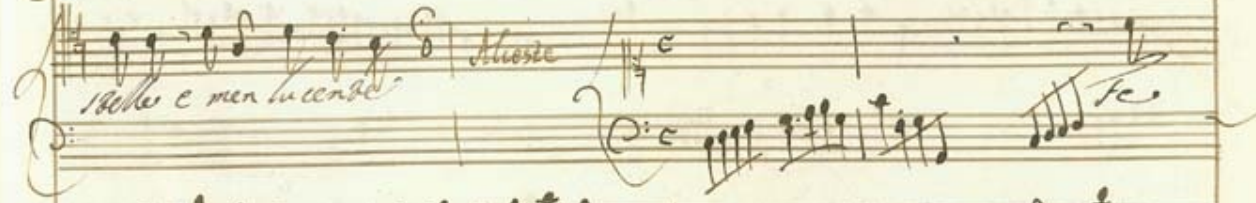


*Nicomede* 

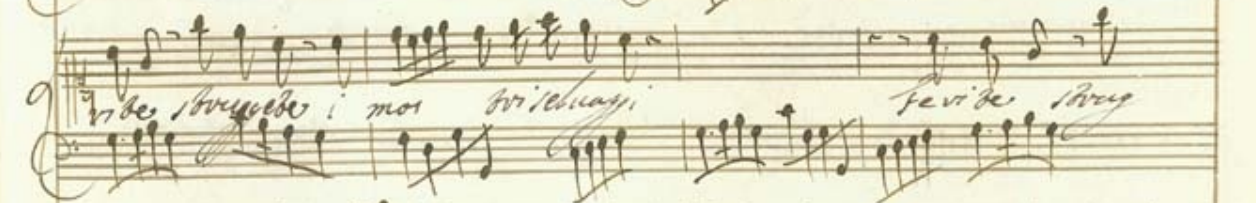
*Dejous & cetti suoi nella foverba io*

*Beve:* 


*uanni speta for qui f'assi di mura d'ove emi nente*

*Mosse* 

*soche e men lucende*

*Arbe bruyete i mos brichaggi* 

*feribe Bray*

*Arbe i mos brichaggi ai frassini ai fagi ne dubi je vige say* 





pendono in trofeo  
et exarbitrio  
in frassini a fery: ne subij perij: i suspendo in trofeo dei  
de d'arbitrio dei  
de d'arbitrio

*del*

A handwritten musical score on aged, yellowed paper. The score consists of six staves of music, each with a treble clef and a key signature of one flat. The lyrics are written in Latin and are interspersed with the musical notation. The paper shows signs of age, including some staining and foxing. A ruler is placed at the bottom of the page for scale, showing measurements in centimeters. The page is held open by two wooden clips on the left side.

De la saeve belue la reliquie fumant sa cura nobis

cavo cor-siam con posse de al'ori cor di ciba sine afflu

curam nobis sudori segra marie di glorioz. corov







*Sinfonia quarta il 2.º Atto*

The first system of handwritten musical notation consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The notation includes various note values, rests, and bar lines, with some notes beamed together.

The second system of handwritten musical notation also consists of four staves, following the same clef and key signature as the first system. It continues the musical piece with similar notation, including rests and beamed notes.





Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and complex rhythmic patterns, possibly representing a specific musical style or exercise.

Handwritten musical notation on a five-line staff, continuing the complex rhythmic patterns from the previous system. The notation is dense and intricate, with many beamed notes and rests.

Handwritten musical notation on a five-line staff with lyrics written below the notes. The lyrics are in Italian and describe musical modes.

*Su mie' sette anelle in note piu usate sette modi nuova legge al mio rin d'arte ed i note*



Atto 2.<sup>o</sup> Scena 1.<sup>a</sup> Creonte

Handwritten musical notation for the first part of the score, consisting of five staves with various rhythmic values and clefs.

Creonte *com'incerto* *il caso uaria*

*mieta i tre falce di morte e la sorte de fu amica al fin contrari*

*com'incerto com'incerto il caso uari*





Handwritten musical notation on three staves, likely for a string ensemble or piano accompaniment. The notation includes various note values and rests.

Quelle nee da po' cranzi di j'ozzabe, v'ide di mondo impelsi  
e di ve li se, p'oghe di zo bro pe' querrivi non la per sua nob'ba m' mi' n'is bro an  
cor de l'ere l'vabil y'nd un b'riue lasso al men d' lo v'coj'ra'

Bere...

Baggio



Scena 2.  
Berenice Creonte  
Osmano Alceste

Berenice  
chiamisi qui Creonte

Bere  
ve ni omni de orin regale

Creonte

Osmano

Alceste

Creonte la Regina a te mi invidia

che seco fauella hor fior dessa





Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score is written in brown ink and includes several lines of text:

- Top staff: *libro mio* and *vo e fronde*
- Second staff: *vo*
- Third staff: *fermo fronte il passo*
- Fourth staff: *linga me por fove ed ori*
- Fifth staff: *ra ce a me l'aria se par be* and *Osmano*

The manuscript shows signs of age, including yellowing and some foxing. A ruler is visible at the bottom of the page for scale.

condar

*Clavicembalo*

*Lute*

*Violini*

*Componi d'un vallo in d'offijioi d'oggi nazzosa nel pa*

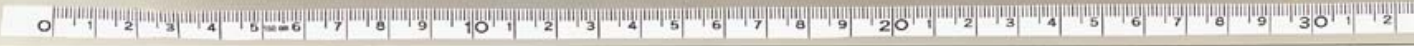
*in yelo lo specchio d'ovve d'ovve se vesce so tra*

*no d'el ferro comu' d'*





*onde un rebo ro dopp' i suo*  
*femini a r. le ave*  
*no O la i p. dou b. r. i. e. l. a. b. i. q. i. d. e. c. c. i. a*  
*vaggi ca d. u. c. a. b. e. l. l. a*  
*femini u. a. d. i. s. a*  
*femine me gl. i. e. d. i. n. a. m. i. s. s. i. g. i. a*  
*B. i. d. e. o. c. e. d. i. t. t. u. a. n. d. o. a. f. e. r. r. a*  
*O. s. m. a. n*



*li' rigio' xias re m. ca*

*efe naqua incyito      e velle idurbo pa' l'armi*

*Bo sei de' p'emo in dogno*

*proa d'io' cao gurnai ca' do bo' fido*      *piu' non posso fuerarmi*

*Berenice*      *veon.*      *Bere*

*qual rumor in processio*      *Osmano al d'esse*      *governo l'imp'eto*

*razzo e la lingua con l'evanza mentaco*      *essi' essi' lo*



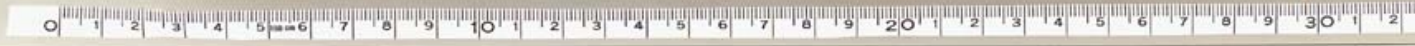


Degno honori a gloria e au di di di Regno *Fuggetta Romano*

o de pugnari giuro de be zilla Regna affia pavo de si na

plocati sicente o de pugnari giuro de be so beve

nic orama venter fe he



Osmano

Alcasie

In scavo la spato al fin conyero

in osbro l'ecchio mubarsine

gia' su' la cassalla brubato nu vende

gia' su' la d'ona l'ecchia mi v'ip'ense

scavo la spato al fin conyero

in osbro l'ecchio mubarsine





Scena 3. Creonte Berenice Creonte. Ah! all'improvviso a Diego da za le  
menti. Di cor sono qui così l'ambizione del suo capo e all' mezzo del  
viaggio per trovarne gli indizi del uolgo usano e foci le ai bu m ubi'



La discordia e' furor cieco non giran  
 no ai sogli' abbor no il li non gli' abbrico  
 loro su le segna si fe' impreni e' il giro de' dia' dem' l'hi' nell' a  
 via appesi un' oroxeo La discordia e' furor cieco non abbor  
 no ai sogli' abbor no non giran





*Scena 4*  
*Nicomede*  
*Nicomede Revenice*

*Di me gli inbor no*

*Alta Regina si inclinavo verso quella del*

*to era della prima / del chiaro esempio per noi me non al*

*letta a un' sua na tose amov fu nella su le mia labbra*

*e del soggetto un'ora a sola uorsi io a tua mente scuro, ere d'amboro y far*



Beri: *cani* *quindi pensieri insani* *me roto al fin da non si vede a* *Nico:*  
*noia l'amo rosa tua fede* *Beri:* *pria su cordi ecalsi im*  
*noto il uel vedrai* *ricordi all'ho del / su il via ne fonda ed io* *ma si covon*  
*ponia* *Nico:* *ve sedati meco o alla già già me roto il subb*  
*Beri:* *e di uinghi ancora* *Ni:* *fiaye di non a marmi e per m adora*

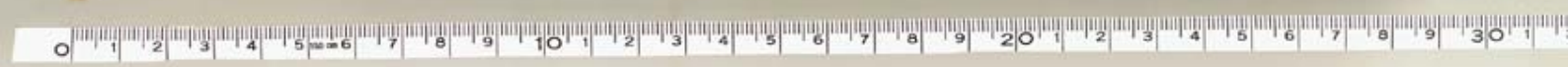




This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in brown ink and consists of several staves. At the top, there are two staves with treble clefs and a common time signature (C). Below these are two more staves, also with treble clefs and common time. The word "Derevite" is written in a cursive hand across the middle of the page. The lyrics are written in a similar cursive hand below the notes. A ruler is placed at the bottom of the page for scale, showing measurements in centimeters and millimeters. The paper shows signs of age, including some staining and wear at the edges.

*Derevite*  
So per me io che non ho mo credi per qualche di po  
mi dia de l'osso aorno i m'ovone se a glia O'io io a fram mo ma far mi non puo con vanto de

zza in me van ma formi non più così vana bellezza in a me van lo per  
 me so de non fimo credi pur quel de bi  
 van credi pur quel de bi pur quel de bi pur quel de bi van lo per me so de non  
 fimo credi pur quel de bi pur





Scena 5.<sup>a</sup> Nicomede

come ce lo orbi nata i se crebi: Te l'alma il bronco impresso fi men  
Duro d. es de scoppi se me fiamme a gli occhi miei  
di vi gi da e per mezzo la bocca se man tin lo v.

The image shows a page of handwritten musical notation from an old manuscript. The page is titled "Scena 5.ª Nicomede". It contains several staves of music. The first staff is a vocal line with lyrics: "come ce lo orbi nata i se crebi: Te l'alma il bronco impresso fi men". The second staff is another vocal line with lyrics: "Duro d. es de scoppi se me fiamme a gli occhi miei". The third staff is a piano accompaniment line. The fourth staff is another vocal line with lyrics: "di vi gi da e per mezzo la bocca se man tin lo v.". The notation is in a historical style, likely from the 17th or 18th century. The paper is aged and yellowed. A ruler is visible at the bottom of the page, showing measurements in centimeters.

Handwritten musical notation on a five-line staff. It features a treble clef, a common time signature (C), and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. A handwritten annotation "in vita albor etc." is written below the staff.

Handwritten musical notation on a five-line staff with a treble clef. The notation is dense with notes and includes a handwritten Latin text below it.

*spazza et oratio d'azza asperge di usen et oratio d'cozza asperge d've*





Handwritten musical score on aged paper, featuring two systems of staves. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written in Italian. The first system includes the lyrics "sen si rivi gi da e per mezzo" and "la bocca del mio". The second system includes the lyrics "sen la bocca del mio sen". The manuscript is held open by two wooden clips on the left side.



This image shows a page of handwritten musical notation, page 61. The page contains ten staves of music. The notation is written in dark ink on aged, yellowish paper. The first staff begins with a treble clef and a common time signature (C). The music consists of various note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several measures of music, with some measures containing complex rhythmic patterns. The handwriting is clear and legible. The page is numbered '61' in the top right corner. A ruler is visible at the bottom of the image, providing a scale for the page's dimensions.

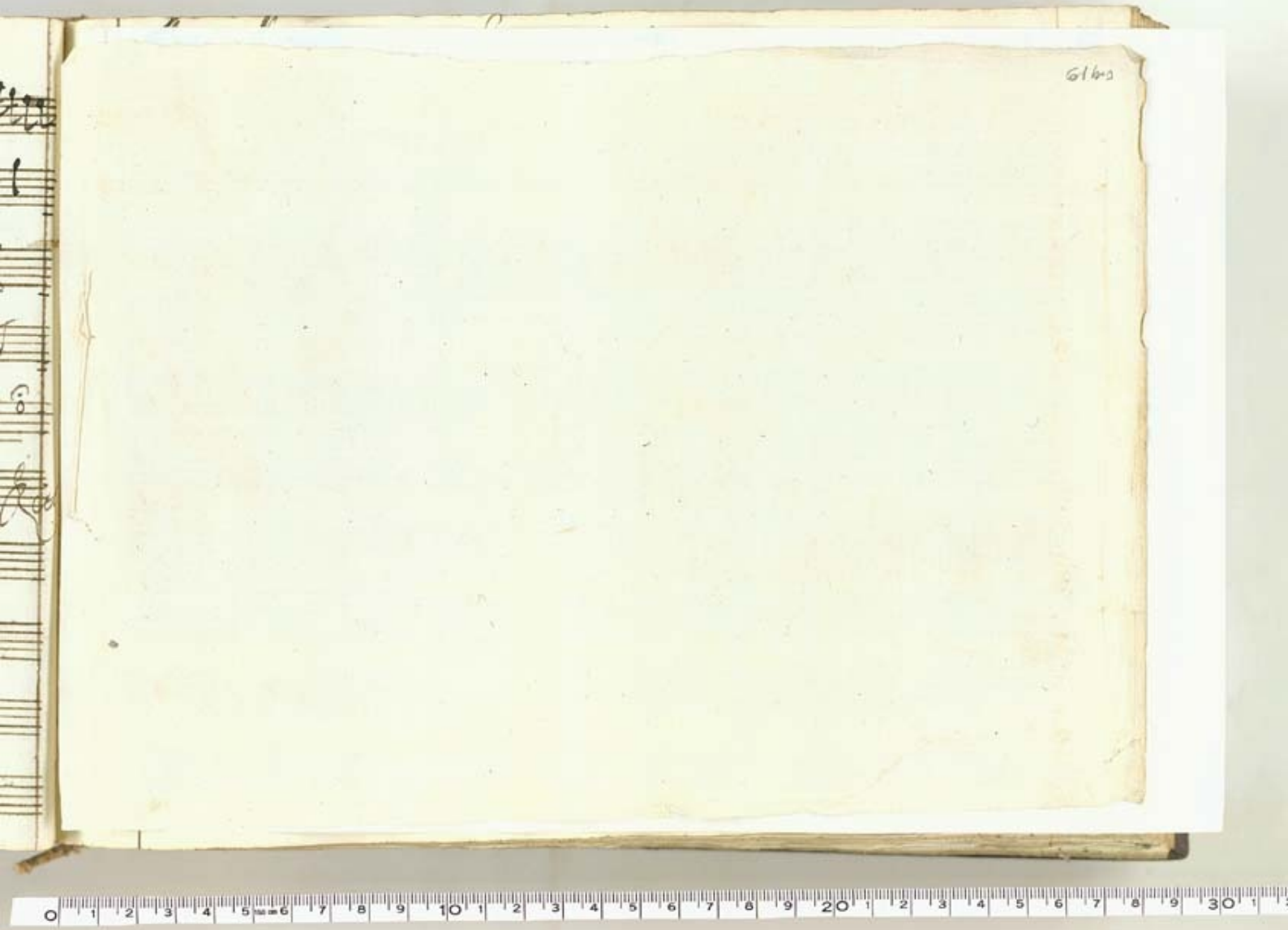




This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of ten staves. The top two staves appear to be for a vocal line, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings. The middle section of the page contains four staves with complex, dense musical notation, likely for a keyboard instrument, possibly a harpsichord or early piano. The bottom two staves are also filled with musical notation, including a bass clef. The paper shows signs of age, with some staining and discoloration. Two wooden clips are visible on the left edge of the page, used to hold it open. A ruler is placed at the bottom of the page for scale, showing measurements in centimeters.



61ms







*Messa, e Ricomada. Siena aggiunta*

*Alto Signore di quoro faust'eventi messaggier io men uengo*

*Ricomada che mai sarò La famosa Britania Regal tua sede un tempo ora son*

*volta nomora susitar hi de tubabe e tu Ligio d'un uolto perdi l'ore si mo*

*meati a iddehar d'un auro vine i fragi sono l'ore dai re non*

*no dai Regi A bastanza t'interi a miglior uopo risoluerò*

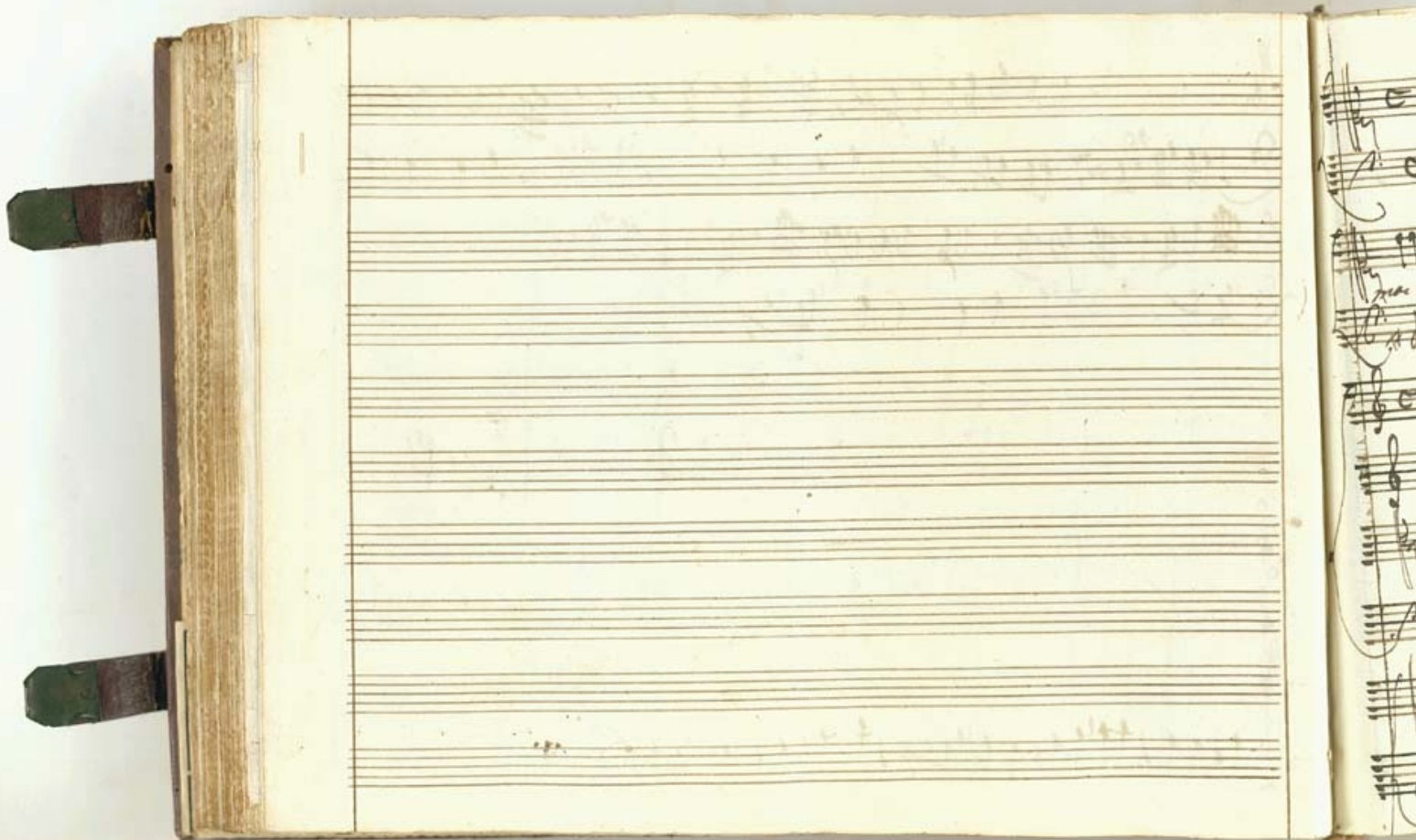




This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of approximately 10 staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The paper is held open by two dark green clips on the left side. At the bottom of the page, a white ruler with black markings is visible, showing measurements in centimeters and millimeters. The ruler is placed horizontally across the page, with the 0 mark on the left and the 30 mark on the right. The musical notation is dense and fills most of the page, with some larger notes and rests visible. The overall appearance is that of an old, well-used manuscript.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '63' in the upper right corner. The notation is written in dark ink and consists of several staves. The top two staves are filled with dense, complex musical notation, including various note values, rests, and clefs. Below these, there are several more staves, some of which are mostly blank or contain very faint, sparse notes. At the bottom of the page, there is a single staff with a few notes. A ruler is placed horizontally at the very bottom of the image, showing measurements in centimeters from 0 to 30. The paper shows signs of age, with some staining and wear along the edges.





Qui pro nemine cultu vagio il piede e spero tra barbe quoride barbe di spino non sanare il tempo!

mai non mi perispegar fosse lor uoti e la Regina ci barbari de asti

No. rever de q for curas cuor. Saggio di o no' fulloce mirno se pfero se vider barbe de





*vide cuppa l'ano* *sen bosco de vide cuppa l'ano*

*re ven de fortuna cre se de p'ra o no* *o si o no*

The image shows a page from an antique music manuscript. It features two staves of handwritten musical notation in brown ink on aged, yellowed paper. The first staff contains a vocal melody with lyrics written below it: "vide cuppa l'ano" and "sen bosco de vide cuppa l'ano". The second staff continues the melody with lyrics: "re ven de fortuna cre se de p'ra o no" and "o si o no". Below these two staves are three empty musical staves, likely intended for a keyboard or lute accompaniment. The manuscript is held open by two dark green wooden clips on the left side. A white ruler with black markings is placed at the bottom of the page for scale.



64bis

.....







Scena 6. ~ (Clinda)

Handwritten musical score for a scene. The score is written on aged paper and includes a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a treble clef and a common time signature (C). The piano accompaniment is written in a bass clef with a common time signature (C). The music is in a key signature of one flat (B-flat major or D minor). The score consists of several systems of staves, with the vocal line and piano accompaniment written in a cursive hand. The piano accompaniment includes various rhythmic figures, such as eighth and sixteenth notes, and rests. The score is numbered 10 and 65 in the top right corner.





This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in brown ink and consists of ten staves, arranged in five systems of two staves each. The notation includes various musical symbols such as clefs, time signatures, and notes with stems and beams. The paper shows signs of age, including some staining and wear. A ruler is placed horizontally below the page, showing measurements in centimeters. The ruler is marked from 0 to 30 centimeters, with millimeter increments. The page is held open by two dark green clips on the left side.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music consists of several measures of eighth and sixteenth notes, with some rests and accidentals.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music consists of several measures of eighth and sixteenth notes, with some rests and accidentals.





Scena 1.<sup>a</sup>

Berenice, Osmano, Alceste  
Celinda & la Vendetta

Berenice

se l'una immola per questa io consacro  
ultimo non udire e l'altar sotto l'ombra in mio gran figlio an  
cora in la beati e li gode forse in mi vor porco dal busto  
il capo al bivio se l'oni ci da in questo.  
Osma: Alceste: soavi fredo pre mendo  
Celinda: In l'alta fievrezza



*Breve:* *Tam:*  
*cre videtur cre ponsu* *cosi*

*vedi cosi Panna spietata fra ultima e pro sumi con la tua crudel*

*Alceste*  
*ta' crudeli i numi* *inova cos'bu' bonifido* *cre la crudel*

*Breve*  
*legi sopra l'ostia d'ausa non con sacra u' g'iale* *si se*

*cu' q'ual' em'ra mo' se Dio per noi mi vork* *es co dal dem'ra*





*Celinda* Bere  
in me crudeli in me l'arte ingrese qual non a credero

*Celinda*  
Io son Favnace io sono de l'el Pirto l'emo il legittimo erede

forze lo uccindo e condannato io no non si deue a corbu la morte

*Celinda*  
*Favnace*

*In iis* *libere* *se* *vide* *in* *gr*

*se* *io* *des* *gi* *e* *regis* *movit* *per* *ma* *quod* *prope* *la* *causa* *di* *o* *no* *stra*

*libere* *se* *vide* *in* *gr*

*facies* *in* *o* *culo* *ma* *no* *str* *su*





Handwritten musical score on aged paper, featuring two systems of staves. The first system includes lyrics: *be io les me lo d'alto ma re* and *io deo que lo eppio movi lo*. The second system includes the lyrics: *io deo eppio movi lo*. The notation is in a historical style, possibly 17th or 18th century, with various note values and clefs. The paper shows signs of age, including discoloration and some staining.



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in brown ink and consists of ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including some staining and discoloration. A ruler is placed at the bottom of the page for scale, showing measurements in centimeters. The page number '69' is written in the upper right corner. The musical notation is dense and appears to be a complex piece of music, possibly a fugue or a similar contrapuntal work, given the multiple staves and the intricate patterns of notes and rests.



*Brevemente* *Allegro* *Andante* *Allegro*

*Wascina bel' albore: ambi ca vano* *Ve conia o*

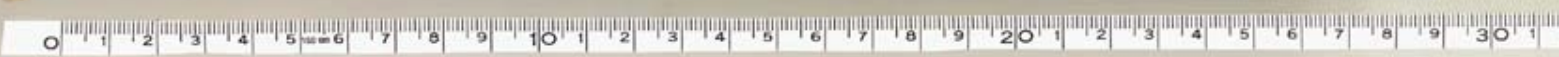
*Brevemente* *Allegro*

*no no non uo ca bere* *ne non uo ca bere al*

*cor pario ca be ne al cor* *no do franje vo.*

A page of handwritten musical notation on aged, yellowed paper. The score is written in brown ink and consists of five systems of staves. The first system has a treble clef and a common time signature (C). The second system has a treble clef and a common time signature (C). The third system has a bass clef and a common time signature (C). The fourth system has a bass clef and a common time signature (C). The fifth system has a bass clef and a common time signature (C). The notation includes various note values, rests, and dynamic markings. The lyrics are written below the staves in a cursive hand. A ruler is visible at the bottom of the page, showing measurements in centimeters and millimeters.

no do trangero di in prigionia quest' alma mia vi tiene di in prigionia  
mia quest' alma mia quest' alma mia vi tiene. *scio* - gli m'è stato a  
*mor* non ho ca bene.  
no no non ho ca be. ne non ho ca bene a  
con non ho ca be. ne al cor non ho ca bene no no

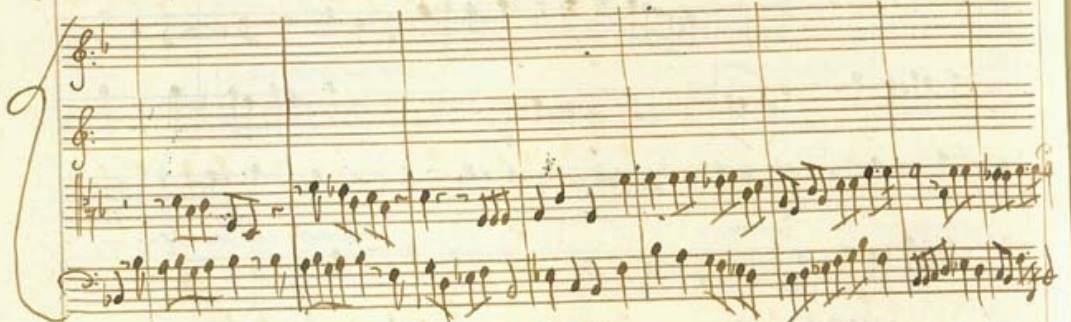
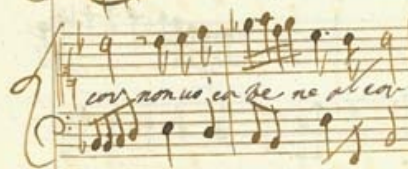




non us ca be ne non us ca be ne al cor non us co be ne al

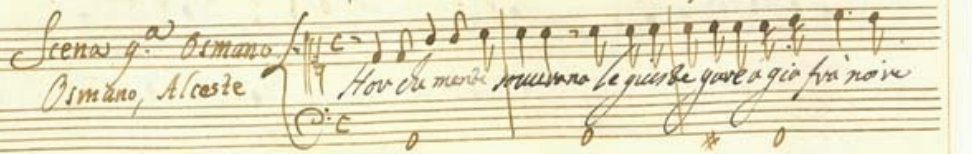


cor non us ca be ne al cor



Scena 9.<sup>a</sup> Osmano  
Osmano, Alceste

Hor du monde nous verra le jour de gloire a gloire fin noie



Alceste  
 cise id non vicus Alceste. Tesserò in cor amico creata mariti m.

Alceste  
 s'ovra di oblio arbitrio. Quando io vengo il logio se fedeltà prometti s'ovra

Osmano Alceste  
 Tu se gli elletti. Tu se i solio non sai di più sciolto all'impero

Alceste  
 maneggi amico id vero se busa i passi l'ov'barba lo la co vora in fronte

Osmano  
 con i parlo s'ovra. s'ovra. egi lo stesso a mi pro





*Alceste*  
 se e quando all'ora che non fuor di vespere io ti offro a cen-  
*Alceste*  
 zione Hoiam delusi il secol forse d'altri pregi ora la m-  
*Alceste*  
 peron Regina e a se vide meglio l'inevitabile  
*Alceste*  
 e la tua qui conquista alla mia spado la guerra a l'ora  
 era beniam la voce e per la conquista l'ordire era ben lice per ora



*sonna e sempre il dia. Dema la pax. Forar dal d'ito e uio lar fe.*

*Osma: Kemi:*

*Alciste*

*fin d'it. e. va p' il suo piro sonna p' l' uio d' il g'afino*

*è berna amida quidava fido sem - re bies se in*





va' *fido sem* *me alcese la va'*

*Osmano*  
in l'empireo a più *Alarbe* *indivisibile e incorrupte*

con voce *il solo* *freme va' fido sem* *me Osmano la*

*fido sem* *me Osmano la va'*

*Scena X Fanna*  
*le l'inda* *le l'inda per me vanto acciavò pene*



Handwritten musical notation on a strip of paper, featuring two staves. The notation includes various note values, rests, and clefs, characteristic of historical musical manuscripts. The strip is pasted onto a larger page.







*Corso per me per me sonare l'urne colto già fidele d'alto de l'orrenda*

*lure e ancor ascende i giro parte borti e luci e piango*

*Chinda*  
*Il giro*  
*io motivo conberba se be mia vita con la morte*

*Torna*  
*mia potro in vita serbar del cessa de Dio cessa di formandarmi*

*Tolo meo*



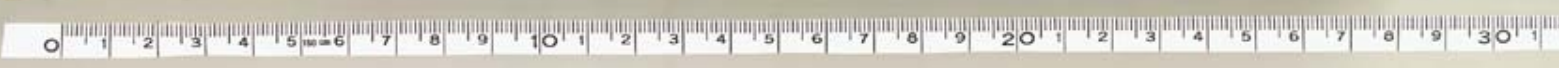




so ogni cosa per lingue no fra el  
 un alma ch'è del ven alma de fedel un alma de fedel

Scena XI Tanna  
 Tannace

e pur e pur non bono fra serviti vi bono na je





*Andante*  
Vocal line with lyrics: *... e dal mio meo figlio non spargano torrenti di lagrime in*

*Andante*  
Piano accompaniment line with a few notes.

Three staves of piano accompaniment in 3/4 time, showing rhythmic patterns and melodic lines.



Handwritten musical notation on a grand staff. The music is written in a single system across two staves. The lyrics are written below the notes: "Non cesses me pupille non ces". The notation includes various note values and rests.

Handwritten musical notation on a grand staff. The music is written in a single system across two staves. The lyrics are written below the notes: "saber non cesses non cesses de la quina ver possano". The notation includes various note values and rests.





The image shows a page from an antique music manuscript. It features two systems of musical notation, each consisting of a vocal line and a lute line. The paper is aged and yellowed. The first system has the following lyrics: *piardi de y. arbu in arbu loe - - to. De no. la ay di. se. v. abe. mi. pu*. The second system has the lyrics: *pile. non cessate. non cessate*. The notation includes various note values, rests, and clefs. A ruler is placed at the bottom of the page for scale.



Handwritten musical score for a vocal line. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes: *non cessate. La cui non non cessate non cessate non cessate. In te o Iherusalem.*

Handwritten musical score for a section titled "Scena XII". The notation is on a single staff with a treble clef and a key signature of one flat. The title "Scena XII" is written in a large, decorative script, and "Avernice, Larnace" is written below it in a smaller script.





Breve  
In onda delo siegno a moy qui pi condue, ecco il tu posto

Torna  
ecco l'empio Regina parlo o manuzo io sono il dem

parmi lo siegno un l'ampio di pugli oca. Brise per l'arca e in mezzo al cor mi sochi.

Torna  
lo se chi se m'io tuo allo a mato se inda par bis mi con

Bringe parlo ma qual mi spozza un leate lo au  
ciao ma di br

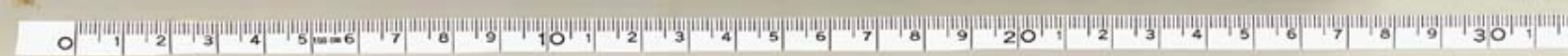


*Bene:* viene in l'orbe il fasso *Tar* i neva ue gli e puzza?

*Bene:* tanta in me uersa dolcezza quella vigilia bellezza?

*Tarna:* tanta in me puzza?

*Bene:* che labmore mieno d'io ne va col  
billa quella vorte i barquilha che labmore mieno d'io ne





Handwritten musical score on aged paper, featuring four systems of music. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in Italian. The first system includes the words "ce l'ha" and "ve l'alma ne pison. El'ora ne uocella". The second system includes "Bene" and "tosto ne la prigione con lui si v'anda al no fermate i perdo la dolce". The third system includes "v'ha di lei se più fosse vero si facela quisto vo ora tolle si v'anda". The fourth system includes "i quando son pigra e mola". A ruler is visible at the bottom of the page, showing measurements in centimeters.

ce l'ha  
ve l'alma ne pison. El'ora ne uocella

Bene  
tosto ne la prigione con lui si v'anda al no fermate i perdo la dolce

v'ha di lei se più fosse vero si facela quisto vo ora tolle si v'anda

i quando son pigra e mola

Handwritten musical notation on three staves. The top two staves are in treble clef with a common time signature 'C'. The bottom staff is in bass clef with a common time signature 'C'. The staves contain vertical bar lines but no notes.

*Tavna*

Handwritten musical notation on a single staff in bass clef with a common time signature 'C'. The notation includes notes, rests, and a section of the staff that is crossed out with diagonal lines. The lyrics *Stanno la fiala e pen* are written below the notes.

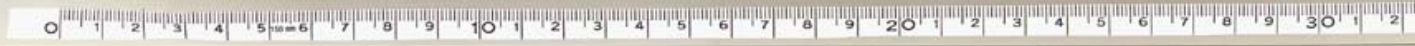
Handwritten musical notation on three staves. The top two staves are in treble clef with a common time signature 'C'. The bottom staff is in bass clef with a common time signature 'C'. The staves contain vertical bar lines but no notes.

Handwritten musical notation on a single staff in bass clef with a common time signature 'C'. The notation includes notes, rests, and a section of the staff that is crossed out with diagonal lines. The lyrics *Sto morke* are written below the notes.





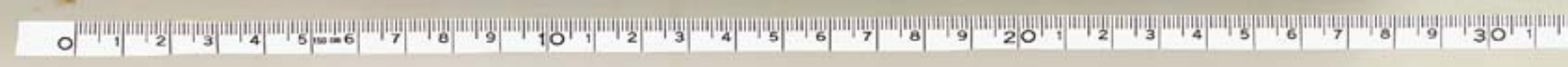
The image shows a page from an antique music manuscript. It features two systems of musical notation, each consisting of a vocal line and a lute line. The paper is aged and yellowed, with some staining and wear at the bottom right. The lyrics are written in a cursive hand below the notes. The first system of lyrics reads: "evu del ta a quel misero i no an de bendi jus loman dem. filio ju". The second system of lyrics reads: "no non no del ta non no i ta non no ne ta i lo pe me non lo pu lo non no". A ruler is placed at the bottom of the page for scale, showing centimeters and millimeters.



This image shows a page of handwritten musical notation, page 79. The page contains two systems of music, each consisting of multiple staves. The notation includes various note values, rests, and clefs. The paper is aged and shows some staining. A ruler is visible at the bottom of the page for scale.

*trio*

*trio*





Berenice

i. a Pur anche il mio petto impara a fonder per fiamma la scintilla

di lor Regina e questa è o move mai con ungo no insieme a un

regno come

|| 3/4 ||

|| 3/4 ||  
In miei regni per no dem i veleno non a fete non ce dete non a



De te da vno amor non habia a p. ma in mezzo fess. ab

ma quel so sentola miei Degna bon na benini sono

non cede non cede l'arroy. a amor non cede l'arroy. a amor







*Questo uolto che disprezzi io ser io* *io ben lo cre*  
*non ti spino* *villano se vena dal figlio di sera l'ascoso sua*  
*ce Questo uolto che disprezzi io ser*  
*che non ti spino se ser io*  
*ore non ti spino* *quando costu m'ancora* *scende* *alba Regina*







Fede i primi il secondo se mio e fare se con io si era q' Euomina

ve ier ua Desempio Bere Je far nae e il secondo ja in doibo exi mora si

Bere Vota fuer lo luno eta nando su leuol

ruote la campagna a nera d'assiduo solo a vi stampar avis tam

par a nera

l'io d'exc

na

ela mu





The image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into three systems, each consisting of three staves. The top two staves of each system are for a vocal line, and the bottom staff is for a basso continuo line. The time signature is 3/4. The lyrics are written in Italian and are partially obscured by the musical notes.

The lyrics visible on the page are:

Deve lento di ad un more ende vi surge la speranza la speranza vi invoca  
 ranza la speranza in questo sen vi surge la speranza la speranza  
 za in questo sen co di lampi a d'ora un







Scena XIII Reonle  
Reonle

Dal carcere a stupiti voi sia con sotto  
Qual'è ne mio oia per altri sal var se stesso oltro  
ge ne vora paz  
zia sa va' mia cura vomy ev gl'indugi una to' loro' per punto  
corpiate tutti lumare e all'opre figlie in st'board' morto e u' ceno al mo  
vine il pent. mendo'



3/4

3/4

teonze

*Null' improvviso m'assale il petto ne so perché ne so perché ne*

*so' perche ne so' perché più s'avvose e più in pie*

*e più in pie l'alma non e' Null' improvviso m'as*





Handwritten musical score for two voices. The lyrics are: *Salte il petto me so perche ne so perche ne so perche ne so perche ne* (top line) and *so perche ne so perche ne so perche* (bottom line). The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature.

Handwritten musical notation for two instruments, likely lute and basso continuo. The lute part is in treble clef with a 3/4 time signature. The basso continuo part is in bass clef with a 3/4 time signature.

Handwritten musical score for a scene. The text reads: *Scena XV* and *Celinda, recorre. Che mi conduceste di Giovanni un pero barbato eccu.* The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C).



Reonte  
 tutti  
 doebate cos sui de mio de Voi de mio zolbe

l'armi posate  
 posate l'armi de lio erudi mi rusvi della

Celinda  
 mia erupie bote a perche cossi o come segu l'impeto

Reonte  
 primo stimate le acbe  
 vole ado vo ha vole

qual ti sei ego bime qual ti vocedgo me par bi non perico





e l'uso ad voce mi insospicite o figlia il di mor la piana la meva uiglia  
 (celinda) *Grappo bastardi* *reonte* e qual verso d'Espresso al gran tempo *celinda* ben ven  
 voso ustrito *reonte* frangerò ben que noi e de l'eccezza fe  
 gina placere le torte ine *celinda* se non sapie farne io no no vi ne  
 (veop) e già saluo il gravio finor com'ien scosse la le ca teni ne più de ma d'it



*Alma*  
por di yoda a brio. *Alma* in libero e tarant. in bon felice

Two systems of musical notation, each consisting of a treble clef staff and a bass clef staff. The first system contains a few notes, while the second system contains a more complex rhythmic pattern with many notes.

*Alma*  
piu batza il cor per quibito vi

*Alma*  
nostra felice giar nu batza il cor per quibito vi





*Alto a l'esquiu*

*il d'ore fu già*

*nubilo tutto se vero appar* *il d'ore fu già nubilo*

*tutto se vero appar* *il d'ore fu già nubilo* *tutto se vero appar mi*

*l'alto a l'esquiu*

*mi tutto se vero appar* *il d'ore fu già nubilo* *il d'ore fu già nubilo*



Handwritten musical notation for the first system, featuring a vocal line in treble clef and piano accompaniment in bass clef. The notation includes various note values, rests, and dynamic markings.

Scena XVI *Allegretto*  
 Io ministro di guerra della mia patria ad

non fia mai ma di Rejo comando lo vada la mia fede us

la se le leggi di non fia mai *quante* e de fa vai







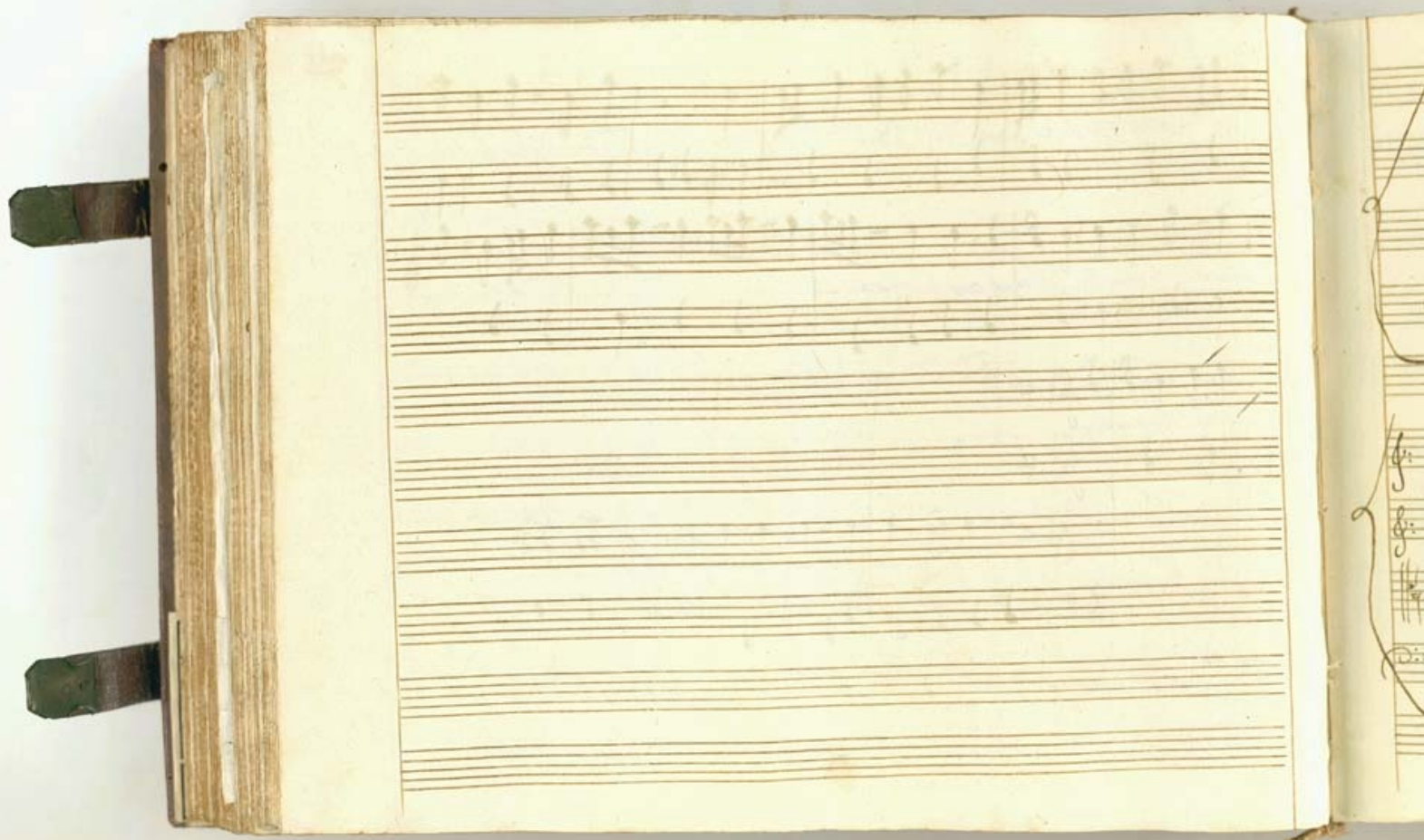
no non si tra dice a me non. bradi se amor Dite Defendo

uovo for mendi del mio cor bormen - - - - - for

mendi del mio cor









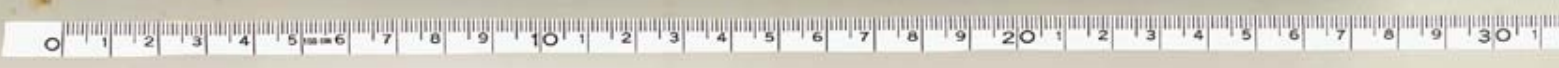


The image shows a page from an antique music manuscript. It features two systems of musical notation, each consisting of a vocal line and a lute line. The notation is handwritten in brown ink on aged, yellowed paper. The first system includes the lyrics: "Berenice Per onorar de miei trionfi ce colui. La ben depre me." The second system includes the lyrics: "more vengano i regi corvi e ne gl'usati givi appaghi nel too". The manuscript is held open by two dark wooden clips on the left side. A ruler is placed at the bottom of the page for scale, showing measurements in centimeters.



Handwritten musical notation on a grand staff. The top staff is a treble clef and the bottom staff is a bass clef. The time signature is common time (C). The music consists of several measures of notes, including quarter notes, eighth notes, and sixteenth notes, with some rests. The notation is in brown ink on aged paper.

Handwritten musical notation on a grand staff. The top staff is a treble clef and the bottom staff is a bass clef. The time signature is common time (C). The music consists of several measures of notes, including quarter notes, eighth notes, and sixteenth notes, with some rests. The notation is in brown ink on aged paper.





The image shows a page from an antique music manuscript. It features two systems of musical notation. The first system consists of three staves: a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The second system also has three staves, with the vocal line starting with the lyrics "Berenice" and "Sui non pecta a man se co ne non p". The notation is in a historical style, likely from the 17th or 18th century. The paper is aged and yellowed, and the book is held open by two wooden clips on the left side.



que va j'ai l'esce va quel bi.

rien no jar cier d'a moue j'ai l'ou non la l'ou je





Handwritten musical score on aged paper, featuring two systems of staves. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The lyrics are written in Italian. The first system contains the lyrics "ve non / ero a mar / te ca", and the second system contains "ve non fa / guer / vo / si / pensivo". The manuscript shows signs of age, including yellowing and some ink bleed-through from the reverse side.



This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '32' in the top right corner, with a handwritten '7' next to it. The music is written on several staves, with some staves containing dense, rapid passages of notes. There are several instances of lyrics written in a cursive hand below the staves. One prominent line of lyrics reads 'Benedictus qui no bis benedixit'. Another line below it contains 'Gloria in excelsis Deo'. The paper shows signs of age, including some staining and wear at the edges. A ruler is visible at the bottom of the page, indicating the scale of the manuscript.



The image shows two systems of handwritten musical notation on aged, yellowed paper. Each system consists of two staves. The first system has the lyrics "e tot rabba il tempo e dace le re li qui de gl'amus" written in cursive below the notes. The second system has the lyrics "VI. Stringa sur no va de re ce tra i" written below its notes. The notation includes various note values, rests, and clefs. The paper is held open by two dark wooden clips on the left side. A ruler is visible at the bottom of the page, showing measurements in centimeters.



5

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and slurs. The lyrics "bi nos" and "in" are written below the staff. There are some markings above the staff, possibly indicating fingerings or breath marks.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and slurs. The lyrics "bi nos" and "in de" are written below the staff. A marking "Piano 2." is visible above the staff.







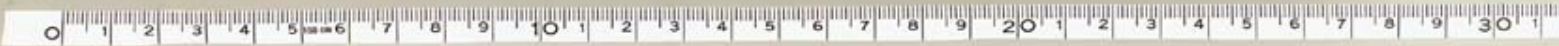
per se in se no vis... nel vostro asilo



la la... se vero spargia in cose lauro



The image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '94' in the upper right corner and has a small '6' written above it. The notation is arranged in two systems, each consisting of two staves. The upper system features a vocal line with lyrics written in Italian: "fin de l'ora al bava per se no di mi". The lower system also features a vocal line with lyrics: "so in feto ancora a p. r. di mi se no di mi". The musical notation includes various note values, rests, and dynamic markings such as 'v.' (vibrato) and 'p.' (piano). The handwriting is in dark ink, and the paper shows signs of age and wear.





*Damma S.*  
*Sorgete nel mio petto lo spirito*

*Injunctio ten*  
*E in momento del Sileto p...*



ar melle formen

gebe ne misse  
 do uspien  
 Si misericordenti







Propter iram dei denique nos deficiemus in morte

d/ senza fine in d. - 17







A single musical staff containing a series of notes and rests, likely a vocal line or a specific instrument part.

A musical staff with lyrics written below the notes. The lyrics are: *ve la bella*, *fionti d'esse in*, and *e Mercuria*.

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

A musical staff with lyrics written below the notes. The lyrics are: *del godere di cupido elle torie*.



This image shows a page from an antique music manuscript. The page is divided into two systems of staves. Each system consists of a vocal line (soprano and alto clefs) and a piano accompaniment line (treble and bass clefs). The music is written in brown ink on aged, yellowed paper. The lyrics are written in a cursive hand below the vocal line.

*Souvenu il coreo del piede ve in belba*

*ave va a belba fongia al re va*

On the right edge of the page, there are some handwritten notes and markings, including "Per:", "Colo", "A. Se.", "Dim.", and "Cresce".



Viol. I  
Viol. II  
Viola  
Vcllo  
Cbasso  
Piano





This image shows a page from an antique manuscript book, likely a musical score. The page is aged and yellowed. It features ten horizontal musical staves. The top nine staves are mostly empty, with some faint vertical lines indicating bar divisions. The bottom staff contains handwritten musical notation, including notes and stems. The book is bound on the left with two dark covers visible. A ruler is placed at the bottom of the page for scale.



This image shows a page from an antique music manuscript book, numbered 99. The page contains ten horizontal musical staves. The top nine staves are mostly blank, with only some faint, illegible handwritten markings on the left side. The bottom-most staff is filled with handwritten musical notation, including a treble clef, a key signature of one sharp (F#), and a series of notes and rests. A ruler is placed horizontally at the bottom of the page for scale, showing measurements in centimeters and millimeters.





*Sinfonia avanti il 3<sup>o</sup> Atto*

100

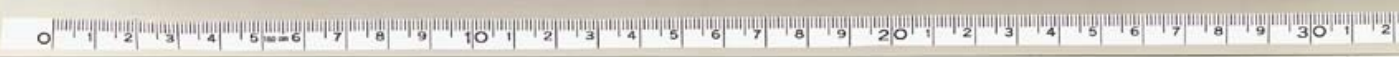
The first system of handwritten musical notation consists of four staves. The top two staves are empty, with a treble clef and a common time signature (C) on each. The bottom two staves contain the musical notation, starting with a treble clef and a common time signature. The notation includes various note values, rests, and dynamic markings.

The second system of handwritten musical notation consists of four staves. The top two staves are empty, with a treble clef and a common time signature (C) on each. The bottom two staves contain the musical notation, starting with a treble clef and a common time signature. The notation includes various note values, rests, and dynamic markings.





This image shows a page from an antique music manuscript book. The page is filled with handwritten musical notation on aged, yellowed paper. The notation is organized into two systems, each consisting of three staves. The first system features a treble clef on the top staff, a bass clef on the middle staff, and a bass clef on the bottom staff. The second system also features a treble clef on the top staff, a bass clef on the middle staff, and a bass clef on the bottom staff. The music is written in a historical style, with various note values, rests, and bar lines. Two dark metal clips are attached to the left edge of the page, used to hold it open. A ruler is placed at the bottom of the page for scale, showing measurements in centimeters and millimeters.



Atto 3<sup>o</sup> Scena 1<sup>a</sup> Berenice Creonte

Ora scordi da effritico me de' uor va l'altro già

Creon: Vendo posti fra l'ombre il fiero lug armento non e già

Creonte Vendo te come non esequisti ancor quant'ordinai

Gina lo m'appona e l'arnaco il più nico e alle sembianze



*simile in tutto e per tutto non date misericordia mea ei si pu*

*nica et in odium de futuro i ceppi ad piede* *Bene* *et in*

*Vendo et in benedictio*



Bene

Sensar consigliami de fur deggio zitto de non il ben di

Bro uogli de uia de mio Sensar consigliami de fur deggio de no de

Reonte de venice alla forza de

mae forse di pagh il core mio core me gmo il primier de farace

Reonte Bene e l'altro posto succeda O fel no vosti farace de

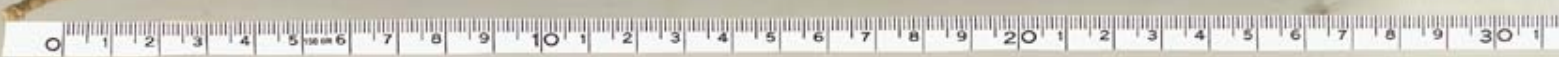


Handwritten musical score on five staves. The lyrics are in Italian. The first staff begins with the tempo marking *Andante*. The second staff begins with *Andante*. The third staff begins with *Adagio*. The fourth staff begins with *Andante*. The fifth staff has no tempo marking.

Lyrics:  
canta e ceda il collo ignaro di sangue fra i lacci al petto e brucia la  
noce l'estinto se in questa illarsi e in del Sade al corso  
rendeva la morte. in nome e solo ne milava con braccia  
forza che basti dai piedi d'ignoto strada la gloria di fogli in  
copre e forte venne l'ombra alla terra e cupi boventa in un sa



Sen poggia! il magro e tollo tumido il sen di liquefatto or goglio  
Non  
Nonni i paragoni io così voglio Per per queste due piante che  
L'ossa de Giovanni calperbano più volte all'uno cenbe che è donna e di mia  
L'ipia lascia la vita in dono che ben degno e di vita e di peritone  
Beve  
No iupia e così au due mi scuro mi de luce e





*Finse in nel tempio esser innocente* *veonte* *Deve: l'ora fosse e parlo*

*degnò di più ascoltarli* *veonte* *più suona più uccidi io Temo mo*

*vir* *ma questo non è de' beati al tuo piè lo figlia in un'onta da ferro inchi-*

*mentosi suoi languir mi l'ona m'uccidi* *io regno mo*

*vir lo scoglio mo vir*

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in a cursive hand and consists of five systems of music. Each system has a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written below the notes. The first system includes the words 'Finse in nel tempio esser innocente' and 'veonte Deve: l'ora fosse e parlo'. The second system has 'degnò di più ascoltarli' and 'veonte più suona più uccidi io Temo mo'. The third system begins with 'vir' and continues with 'ma questo non è de' beati al tuo piè lo figlia in un'onta da ferro inchi-'. The fourth system contains 'mentosi suoi languir mi l'ona m'uccidi' and 'io regno mo'. The fifth system starts with 'vir lo scoglio mo vir'. A ruler is placed at the bottom of the page for scale.

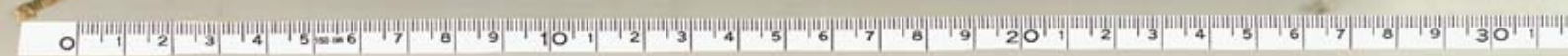
Handwritten musical notation on three staves. The first staff is in treble clef with a key signature of one flat and a 3/4 time signature. The second and third staves are in bass clef with the same key signature and time signature.

Handwritten musical notation on a single staff in bass clef with a key signature of one flat and a 3/4 time signature.

*Reverence*  
fa filia d'je onbe per burace l'expose al pabo es

*brema* ar filo na mortale coza coza i sin'em

*gia vivate*  
~~Handwritten musical notation on a staff, heavily crossed out with red ink scribbles.~~





*Siena 2<sup>a</sup>*  
*Osmano Alceste Berenice*

*Alceste*  
Generosa Regnante se quando prometti con te

*Berenice*  
Vedeva o deo del mio d'è e la tua notte el regno

*Osmano*  
Ma Reina da un pende un forte el mio di tua auori alle mie

*Bere:*  
me i no promessi a loro qui simul e Duopo

A page from a handwritten musical manuscript. The page contains five systems of music, each with a vocal line and a basso continuo line. The first system is partially obscured by red ink. The second system is for Alceste, the third for Berenice, the fourth for Osmano, and the fifth for Berenice. The lyrics are in Italian. A ruler is visible at the bottom of the page, showing measurements in centimeters.

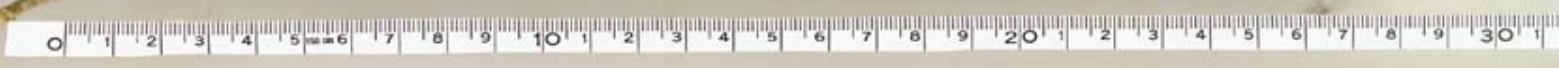
uolte forti uolte a ferro a' occhi n'andò d' Sordani

Rego e di diu più regno i malveto re l'ordi non fido

il premio hanno cu' si da mi preserito e di noni in

osmano e con noni con

breve non più fatto oro





Handwritten musical score on aged paper, featuring five systems of music. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in Italian. The first system contains the lyrics: "nabe in breji de lo lanyi e in un sic ghieba da la greggia d". The second system contains: "munde i piu forti des bieri e de campioni al bieri ne questi nel ca". The third system contains: "min q' altri vocava la piu vo' da spao e piu vo' fusta". The fourth system contains: "osmano in quista Tarnace Berenice". The fifth system contains: "Tarnace Berenice Donno pevela sos penis in ser tenza su tale". A ruler is visible at the bottom of the page, showing measurements in centimeters.

nabe in breji de lo lanyi e in un sic ghieba da la greggia d

munde i piu forti des bieri e de campioni al bieri ne questi nel ca

min q' altri vocava la piu vo' da spao e piu vo' fusta

osmano in quista Tarnace Berenice

Tarnace Berenice Donno pevela sos penis in ser tenza su tale

*Fornace*  
o da leggiadro aspetto  
perché non bronchi questo odioso besta

e cecità in tuo ballia  
più il chiedi sotto i rigori di tua mania

*Bene*  
forse l'ha domata con più  
vittorie di più ai trionfi de ben degno re

se già il suo sembianza  
di nemica crudele si fe

*Fornace*  
a man de  
Per legge ior de man  
Dra in





en per quilibrio e per quietare a co lui ore mo vir per me se ad e  
 riva e libere de *Berenice* omi forse volui quanto me, *Tama*  
*Bere* *Tama:* *Tama:* *Tama:*  
 a si mi bravisce e l'ardimento illustre rubavo sempre in nazal  
 cor impresso *Bere* *Tama:* *Tama:*  
 e i d'anno delle os *Ti* *Berenice*



Seve natem o luci felle  
Seve natem riaci felle in cui vaggiarsi l'amo  
vo lo mio destin in cui vaggiarsi l'amo vo lo mio destin  
o uoi sol da bonno si suo si uolati  
ve il nome bati in seve natem o luci





*Allegro*

*in cui vaggiarsi l'amo vo lo mio destin*

*in cui vaggiarsi l'amo vo lo mio destin l'amo vo lo mio destin*

*Tamare* *Voce bardo soave sempre in parte l'aspetta*

*Breve:* *Ugly di omni vrayombra lo mer di tra in vrbano e stringi nobile per la mia fortuna*

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in two systems, each with two staves. The first system includes the tempo marking 'Allegro' and the lyrics 'in cui vaggiarsi l'amo vo lo mio destin'. The second system includes the tempo marking 'Tamare' and the lyrics 'Voce bardo soave sempre in parte l'aspetta'. Below the second system, there is a section marked 'Breve:' with the lyrics 'Ugly di omni vrayombra lo mer di tra in vrbano e stringi nobile per la mia fortuna'. The paper shows signs of age, including some staining and wear at the edges. A ruler is visible at the bottom of the page for scale.



*Tornace*

*lon gretubro a dio or pecto*

*luci bruce dabo tu rei son or bredo a mio rei*

*o tu luc bruce o ad parci or pecto non uad far*





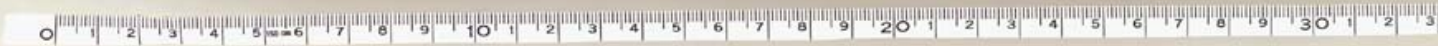
*ove arm il san d'arpo vi gove o bra lasce di mi va*

*ui o bra lasce di mi vorru i bra lasce di mi vorru*

*son consuetto a mio di petto son consuetto a mio di*

*petto lui viene da d'ora*

*viene da d'ora son consuetto a mio di petto lui viene da d'ora*



Three staves of musical notation in G major, common time. The top two staves use treble clefs, and the bottom staff uses a bass clef. The notation includes various note values and rests.

*Bevernice*  
*Tavnaice*

Musical notation for two parts, *Bevernice* and *Tavnaice*, in 3/4 time. The lyrics are *mio bel ve* and *sei la fiam*. The notation includes a treble clef and a bass clef.

Musical notation with lyrics *ma del mio co ve* and *son fe rice in mezo al folo*. The notation includes a treble clef and a bass clef.



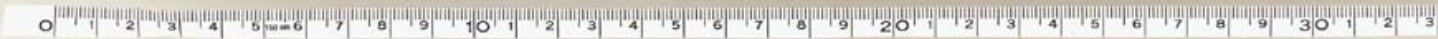


*Benedo in fra gl'ar' t'ori onde l'acqua o poco a poco per d'elles z'acur*  
*me l'acqua o poco a poco per d'elles z'acur*

*fi do a mo ne mio d'esse sei la fiam*  
*fi do a mo ne mio d'esse sei la fiam*

*ma del mio core sei la fiam*  
*fia del mio core sei la fiam*

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in two systems, each consisting of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in Italian and are partially obscured by the piano part. The paper shows signs of age, including some staining and wear. A ruler is visible at the bottom of the page for scale.



ma del mio core  
ma del mio core

mon dieu

Bene  
ma qui stornice  
Bene  
il figlio S. el



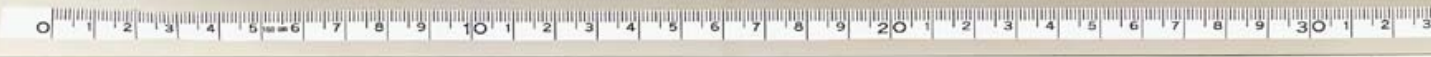


*Finale*  
vi: *Orisiglio mi va no* *La barbara Regina Orisiglio mi abbe*

*Bene* *vi* *Fuggi da me* *vi mandi* *Bene* *sempre è abborto* *Finale*

*sempre è fuggiro* *Scena iii* *Alceste*

*traccia da*



Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and clefs. The score is written in a historical style, possibly Baroque or Classical. The notation includes various note values, rests, and clefs. The paper shows signs of age, including discoloration and a small stain near the bottom center.

On the left margin, the word "Das" is written in a cursive hand.





This image shows a page from an antique music manuscript book. The page is filled with handwritten musical notation on aged, yellowed paper. The notation is organized into several systems of staves. The top system consists of five staves, with the first staff containing a complex melodic line with many notes and some accidentals. The second and third staves appear to be accompaniment or a second melodic line. The fourth and fifth staves continue the notation. Below this system, there are three empty staves, followed by a system of four staves at the bottom of the page. The paper shows signs of age, including some staining and wear. A metal clip is visible on the left edge of the book. At the bottom of the image, a ruler is placed horizontally, showing measurements in centimeters and millimeters, with markings from 0 to 30.

This image shows a page of handwritten musical notation, likely a score for a multi-instrument ensemble or a vocal piece. The page is numbered 112 in the top right corner. The notation is arranged in several systems, each consisting of two staves. The upper staff of each system uses a treble clef, while the lower staff uses a bass clef. The music is written in a common time signature (C). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals (sharps and flats). There are also some markings that appear to be performance instructions or dynamics, such as 'p' (piano) and 'f' (forte). The handwriting is in dark ink on aged, slightly yellowed paper. A ruler is visible at the bottom of the page, indicating the scale of the manuscript.



A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music, arranged in two systems of five staves each. The notation is dense and includes various rhythmic values, accidentals, and complex melodic lines. The paper shows signs of age, including some staining and discoloration. Two metal clips are visible on the left edge of the page, holding it in place. The handwriting is in dark ink, and the overall appearance is that of an antique manuscript.



Handwritten musical score on page 113. The page contains several staves of music. The top three staves are mostly empty, with only a few notes at the beginning. The fourth staff contains a melodic line with various note values and rests. The fifth staff is labeled "Cronaca" and contains a more complex melodic line with many notes and rests. The sixth staff contains a rhythmic line with many notes and rests. The seventh and eighth staves are empty.





This image shows a page from an antique music manuscript book. The page is filled with handwritten musical notation on ten staves. The notation includes various note values, rests, and clefs. The paper is aged and yellowed, with some staining and wear. Two dark wooden clips are visible on the left edge of the page. At the bottom of the page, a ruler is placed horizontally, showing measurements in centimeters and millimeters. The ruler is marked from 0 to 30 centimeters, with millimeter increments. The musical notation is written in black ink and is organized into systems of staves. The first three staves at the top appear to be for a vocal line or a specific instrument, while the remaining seven staves form a more complex arrangement, possibly for a keyboard or multiple instruments. The handwriting is clear and legible, characteristic of 18th or 19th-century musical manuscripts.

Handwritten musical notation on four staves. The notation includes various note values, rests, and clefs. The first two staves appear to be a vocal line and a piano accompaniment. The third and fourth staves continue the accompaniment with more complex rhythmic patterns.

*Qui come sopra*







Handwritten musical score for a multi-staff piece, likely a string quartet or similar ensemble. The score consists of seven staves. The top staff is the first violin part, followed by the second violin, viola, and cello parts. The bottom two staves are the double bass part. The music is written in a common time signature (C) and features a variety of rhythmic values including eighth and sixteenth notes, as well as rests. The notation is in a cursive, historical style.

A second system of handwritten musical notation, consisting of two staves. The notation continues from the previous system, showing rhythmic patterns and note values. The staves are connected by a brace on the left side.





This image shows a page from an antique manuscript book, featuring handwritten musical notation on aged, yellowed paper. The page is held open by two dark wooden clips on the left side. The musical score is written in a cursive hand and includes several staves. The top portion of the page contains several staves of music that are significantly faded and difficult to read. Below this, there is a section of music with a treble clef and a key signature of one flat (B-flat). The lyrics for this section are: "Si più forti destineri de la ve". Below this, there is another section of music with a bass clef and a key signature of one flat. The lyrics for this section are: "Vaglia o cie, Iberia mand' qui stan vocol'io come già m'impose la infesta Regina q' sterbo". At the bottom of the page, a white ruler is visible, showing measurements in centimeters from 0 to 30. The paper shows signs of age, including some staining and discoloration.

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33

*victris laetitia o quam fueri furo i nobis vijos. mo cu apio tu*

*via un yua non josi*

*Vz ion piu alto*

U  
a se  
b  
vito







*Ci scusiamo per il contrattempo.  
La pagina richiesta non è stata servita  
in tempo utile dalla Teca di riferimento.*

*È possibile che l'errore sia solo temporaneo;  
si prega pertanto di riprovare più tardi.*

Handwritten musical score on aged paper, featuring multiple staves. The score includes complex musical notation with many beamed notes and rests. The lyrics "to i norgero so" are written in a cursive hand below the staves. The manuscript is written in dark ink on yellowed, aged paper. A ruler is visible at the bottom of the page for scale.

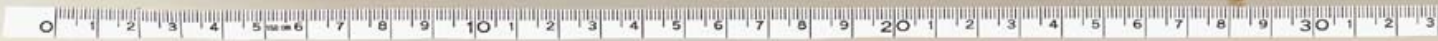




The image shows a page from an antique music manuscript book. The page is aged and yellowed, with two systems of musical notation. Each system consists of a vocal line and a piano accompaniment line. The lyrics are written in a cursive hand below the notes.

*Ven yeus quereca* *vo dignat lov*

*ni la rissimo ni* *le rissimo* *Duna bramba*



This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '14' in the top right corner and '118' below it. The notation is arranged in two systems, each with five staves. The first system includes a vocal line and a piano accompaniment. The piano part features a prominent, rapid sixteenth-note passage. The second system also includes a vocal line and piano accompaniment, with dynamic markings such as 'poco meno mosso', 'molto in / et', and 'poco meno mosso' written in the lower staff. A ruler is placed at the bottom of the page for scale, showing measurements in centimeters and millimeters.



e non gale lo  
 Scena in Alcide  
 Alcide Osmano  
 Amico il jeto vinta a l'Alceste  
 Alcide  
 e de consiglio Alceste  
 non se sequisca quanto co



La nel tempio con questo lotto in noi e no *Il nome vostro di*

*Osmano* *Alceste*  
*di* *L'uccida Berexio* *Bene si si*

*mani e questi fine che ci distingua e quando il fato orrende lo uita de pri*

*venti o va e di Meide*





The image shows a page from an antique music manuscript book. The page is filled with handwritten musical notation on five-line staves. The notation includes clefs, time signatures, and various note values. There are two main systems of music. The first system includes staves for organ and voice. The organ part is written in a treble clef with a common time signature (C). The voice part is written in a bass clef with a common time signature (C). The lyrics for the voice part are written in a cursive hand below the notes. The second system also includes organ and voice parts. The organ part is in a treble clef with a common time signature (C). The voice part is in a bass clef with a common time signature (C). The lyrics for the voice part are also written in a cursive hand below the notes. The paper is aged and yellowed, with some staining and wear. A ruler is visible at the bottom of the page, showing measurements in centimeters.

*Organo*

*Voces*

*Organo*

*Voces*

*Laudate Comenit in regibus eius*

*o milti ofuere lu lu se quibem*

*De spu scru se spu in omibz ad rex m*

*De spu scru se spu in omibz ad rex m*

The image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '10' in the top right corner and '120' below it. The notation consists of several systems of staves. The first system has three staves: the top two are for a keyboard instrument (likely a harpsichord or spinet) and the bottom one is for a vocal line. The second system has two staves, with the top one for a keyboard instrument and the bottom one for a vocal line. The third system has two staves, with the top one for a keyboard instrument and the bottom one for a vocal line. The lyrics are written in a cursive hand below the vocal staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The paper shows signs of age, including some staining and discoloration.

*ova*  
*ova*  
*se mi*  
*se mi*

*barborea Comae diu in agitabam.*  
*Omnia o fure in in regna veni*

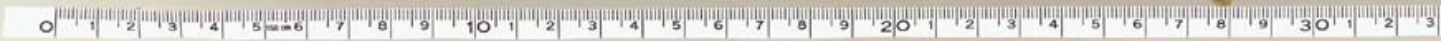




Scena 6.<sup>a</sup>

Farnace solo

Handwritten musical score for a solo by Farnace. The score is written on five systems of staves. The first system contains the vocal line with the lyrics "sempre ti fuggivo che dissi o Dio per Donna Revere". The second system continues the vocal line with "miei errar ti con fesso do l'aspre doghe mie" and "vinto e' ag". The third system shows the piano accompaniment for the vocal line, with the word "verso" written below the first staff. The fourth system contains the piano accompaniment for the second vocal line. The fifth system continues the piano accompaniment with the lyrics "io mi fesi del furia osato". The music is in a key with one sharp (F#) and common time (C). The notation includes various rhythmic values, accidentals, and dynamic markings.



Handwritten musical score on aged paper, featuring six systems of music. Each system consists of a vocal line and a piano accompaniment line. The lyrics are in Latin. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

Lyrics visible in the score:

- 1st system: *... se d' questo mio*
- 2nd system: *... se d' questo mio con*
- 3rd system: *... se pur stati in fo co' d' d'io uo*
- 4th system: *... d'io uo dove nel nostro vigore d'io uo dove nel nostro*
- 5th system: *... d'io uo dove nel nostro*

A ruler is placed at the bottom of the page for scale, showing measurements in centimeters.



*Fade Away* *de or quento mio cor fade away*

*de or quento mio cor de quento mio cor*



Scena 7.

Osmano, Alceste

Qui qui l'attenda al varco la grida ta fe

Alceste

gi na

Al cor che e langua cadva su lo fe vito uonne vajido

mano i mobra al que par del us go isano

Scena 8.

Osmano, Alceste, Eunoe  
Reverence Nicomede

Three staves of handwritten musical notation. The top staff contains a vocal line with lyrics. The middle two staves are empty, likely for a keyboard accompaniment. The bottom staff contains a bass line with lyrics.





*Berenice*  
M. J. guer va

*Alceste*  
more è troppo

*Osmano*  
coda l'ingua  
more l'ingua

*Berenice* *Nicomede* *Clinda*  
oh me soccorso *Levfiis* *Televato* *lena g.*  
*Berenice* *Nicomede*

*Berenice*  
*Alceste* *Osmon* a' d'anni miei conquiesci ma de' veggi *Clinda*  
*Clinda*  
ahi son scoperta



Nicomede *Devenice*  
 e finto il suo bacio e come uscisti dall'invendabile prigione

Celinda  
 e a Nicomede unita mi salvasti la vita per suo occulto io videro

mai nel carcere inermemente che per occulto via con due in questa parte

e al tuo d'uscir tale che bene videro ai vai del giorno e benediciamne

e non dire mica io ti sottorresi alle festi tu accerta

Celinda







Berenice  
 In Vulcano  
 cede la man alla uirgi feroce in cui con

corde, e appiata ai piedi i miei bracci  
 che non mori

co sen uita

Felinda  
 parbo e in presso al cor l'obbligato mio, surra a  
 Dite

mai fo le procelle in parbo





Handwritten musical score on aged paper, featuring several staves of music. The notation includes treble clefs, common time signatures (C), and various note values (quarter, eighth, and sixteenth notes). The lyrics are written in Italian and are partially obscured by a large, dark stain in the center of the page. The lyrics include:

*Quinto giorno quel che le penne con forte davo. E più.*  
*quinto giorno quel che le penne con forte davo quell' aviem da vi si fessita pognora*  
*De l' naltare e miec al r' n' p' r' yem*

A ruler is visible at the bottom of the page, showing measurements in centimeters and millimeters.

Handwritten musical score on aged paper. The score consists of several staves. The top two staves have significant portions of their notation obscured by red ink scribbles. The lyrics are written in a cursive hand below the staves. The lyrics include: "e per quinto se indo gub... e per con forte dave era le", "venc era se per con forte dave", and "era le per con forte dave con forte dave". The bottom of the page shows several empty staves and a ruler for scale.

pacca





*Bene*  
Vanne opprim: Bubbli tuo son' Bene nice tuo so va g'osto

*Bene* ne fia da tuo o' l'ist'ro con b'osti tua gran v'azione e

tuo cio de sub'asti *te n' se a ben' d' mi*

*te n' se a ben'* *con b'osti de l'ist'ro*



*ma e do go k on fe se crou e li kem*

*vibornu ia ca*

*mi* *Ve n i a be r* *mi ca ber i de*

*na*

The image shows a page of handwritten musical notation on six staves. The notation is in a historical style, likely from the 18th or 19th century. The lyrics are written in Cyrillic script. The first staff has the lyrics "ma e do go k on fe se crou e li kem". The second staff has "vibornu ia ca". The third staff has "mi" followed by "Ve n i a be r" and "mi ca ber i de". The fourth staff has "na". The notation includes various note values, rests, and dynamic markings like "ma" and "mi". The paper is aged and shows some staining.





Handwritten musical score on aged paper, featuring five staves of music. The lyrics are written in Italian. The first staff begins with the word "concentri" and ends with "me". The second staff is mostly blank with some faint markings. The third staff starts with "Lena X" and "Piacere". The fourth staff contains the lyrics "Amante vostro a mo' or ben malleggio che ha os". The fifth staff contains the lyrics "fanzoni come visce e spazza l'ame parate Toiseni di p'giattra". The manuscript shows signs of age, including foxing and staining.



Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. Below the staff, the lyrics "lex juibe con" are written in a cursive hand. The music appears to be a vocal line with some instrumental accompaniment indicated by the notes above the staff.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. Below the staff, the lyrics "ne dispe va be amant" are written in a cursive hand. The music appears to be a vocal line with some instrumental accompaniment indicated by the notes above the staff.





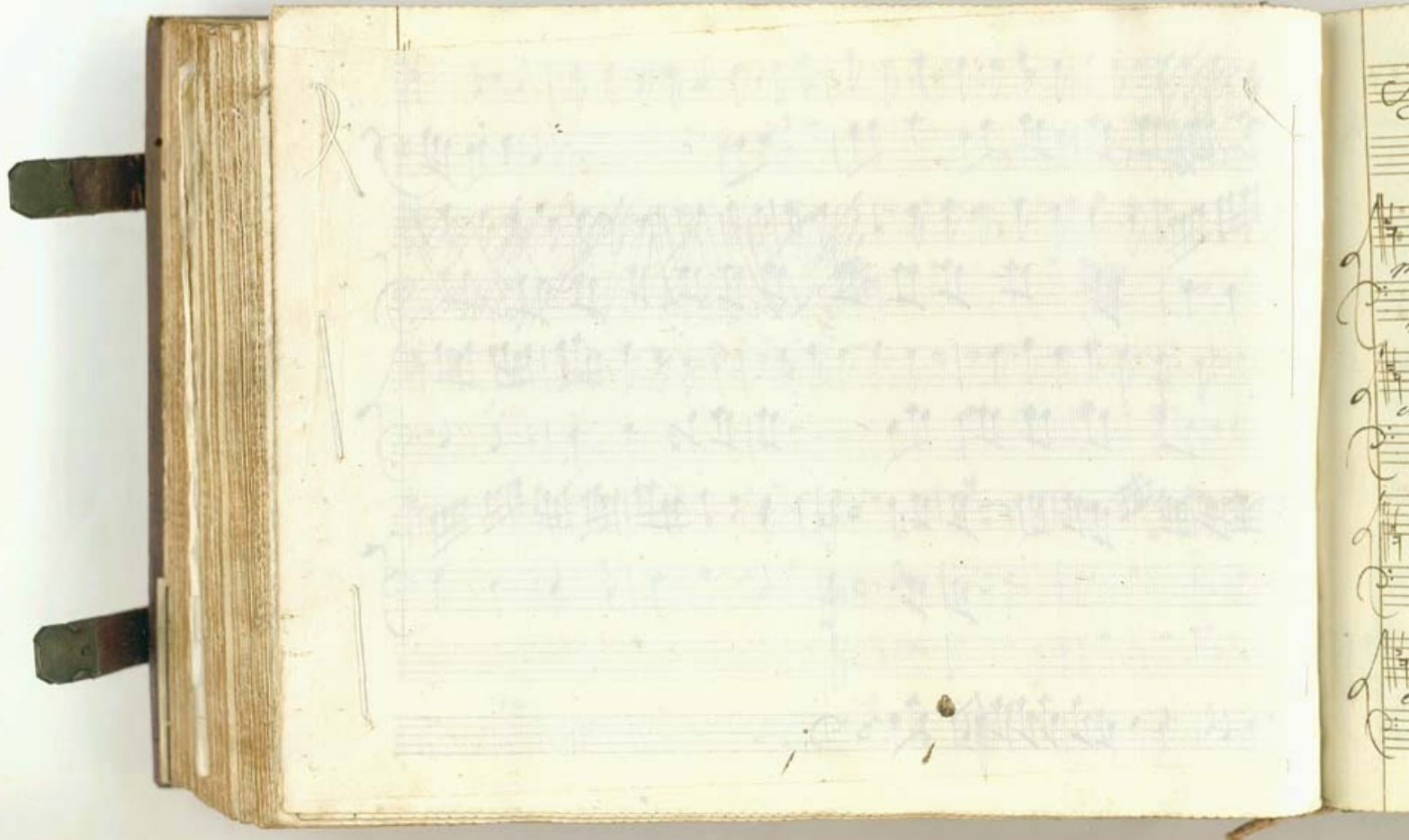


*Ci scusiamo per il contrattempo.  
La pagina richiesta non è stata servita  
in tempo utile dalla Teca di riferimento.*

*È possibile che l'errore sia solo temporaneo;  
si prega pertanto di riprovare più tardi.*

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered "129" in the top right corner. The notation consists of approximately 12 horizontal staves, each with a clef and various musical notes, including quarter and eighth notes, and rests. The handwriting is in dark ink and appears to be from the 18th or 19th century. The paper shows signs of age, including some staining and wear at the edges. A ruler is visible at the bottom of the page, indicating its length is approximately 30 centimeters.





Scena XI  
Farnace

ga bella non vaggia me a gli ordini non se l'effigie della

miseria se hinda mi li vaggia e solo l'orror la pena il mio no' se

Scena XII  
Berenice (Clinda)  
Farnace

cior hore nice e qui Farnace at

Clinda  
bend  
di orate bellezza o di gast' alma mia uo in

Clinda  
candra morro quanto stelle in fieri oggi se ben ad vosti la gia





*Linda e Linda* *Lavnace* *infausta vimentanza* *Beve:* *e io crancovo solo*

*ce neve* *fredo con qualche vimbilla* *Lavnace* *no d'it' p'co p'vicioj in non spucilla*

*Clinda* *Beve:* *Beve: d'issimo o mette* *no d'it' p'co dal pensiero scia fatto timore*

*Lavnace* *Clinda* *Beve:* *cuo i' d'ola brado* *co si prometto e quivo* *ad scelerado*

*Beve:* *Lavnace* *Beve:* *ppoi dunque da be lo vimentanza de la mala scintanza*



*Breve*  
 sue morbe fivute e moude a fido uirte quel nodo che si ben la rimat

*Fama* *Breve* *Celinda*  
 locia in frouse lo spozzo dunque l'abboccu così in ymboco

si su senta a pena da per te si l'avera immobit ovoco aaggiaccio e in unis forte

D'altra bellezza a mande spegnu la fiamma ardiva obby la fede e quist imago e

quisto oti de lo fono finenti de la uirtu bil merde juu del tempo e del fulmine q n





This image shows a page from an antique music manuscript book. The paper is aged and yellowed, with several brown stains, particularly on the left side. The music is written in brown ink on ten staves. The notation includes various note values, rests, and clefs. The first staff begins with a treble clef and a key signature of one flat (B-flat). The word "Sarnace" is written above the first staff, and "Bere" is written above the second staff. The manuscript is held open by two metal clips on the left edge. A ruler is visible at the bottom of the page for scale.



*Aria*

Dimmi che pos-so far - crudel che lo fa-  
ro crudel che lo fa-ro

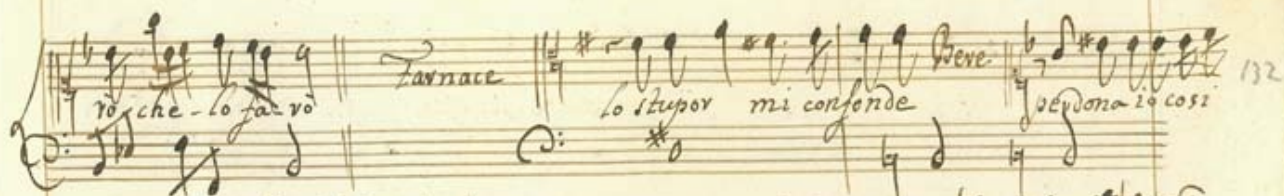
The image shows a page of handwritten musical notation. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The music is in a minor key, indicated by a single flat in the key signature. The tempo is marked with a 'q' (quarter note). The lyrics are written below the vocal line. The paper is aged and shows some staining. A ruler is visible at the bottom of the page for scale.



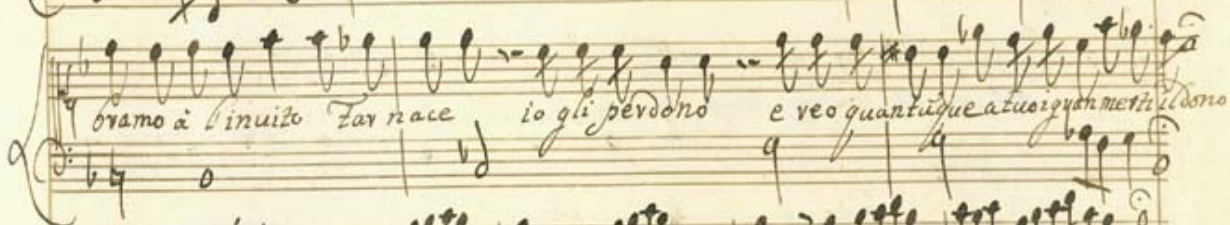
Handwritten musical score on aged paper, featuring six staves of music with Italian lyrics. The lyrics are: *ri così ingrato così Dimmi che pos-so far- crudel che lo fa- ro crudel che lo fa- ro se brami tu ch'io mora per te mi mori ro ma benché moria ancora- fe- de- te- ti sa- ro ma benché moria an- co ra- fe- de- te- ti sa- ro fe- de- te- ti sa- ro Dimmi che pos-so far- Dimmi che pos-so far- crudel che lo fa- ro crudel che lo fa-*




ro-che-lo fa-ro Farnace lo stupor mi confonde Bere. perdona lo così 132



oramo a l'inuito Farnace io gli perdono e veo quantuque atuo: gran meriti dono



Farnace A torto ui dolete a torto ui dolete ui ui doletea









*Ci scusiamo per il contrattempo.  
La pagina richiesta non è stata servita  
in tempo utile dalla Teca di riferimento.*

*È possibile che l'errore sia solo temporaneo;  
si prega pertanto di riprovare più tardi.*



Scena XIII Nicomede  
 Nicomede, Clinda, Farnace  
 Creonte

Le m'parli li boni fus mi  
 nai le cervici a me cor quabo brinse il fero Creonte  
 e a pusti everti ei sere no h' fronde Creonte  
 Dorata Spina



a mada figlia a con noi mi valigno • con me stesso liepo  
 fine ai d'astri ai ciel con cesso *Breve.* *Ypso e felinda a gran straccio*  
 io son del tze Nico mede al fin consorte *Creonte* *Brevite*  
*Nico.* *gli vissima sove*



*Benedice*  
*Nicomene*  
*Celinda*  
*Tannace*

*Periaovabi* so per voi in uoervi  
*Cave luci* so per voi in uoervi

*pi vo*  
*amabo bene so per voi in uoervi*  
*mo basoro per voi in uoervi so bene voi*



*Belle uouu* siebe uoi Tamor le fa ci siebe uoi Ta  
 siebe uoi siebe uoi siebe uoi Tamor le fa ci siebe uoi  
 siebe uoi siebe uoi siebe uoi Tamor le fa ci siebe uoi  
*Belle uouu* siebe uoi Tamor le fa ci siebe uoi Ta

Tamor le fa ci  
 Tamor le fa ci  
 Tamor le fa ci  
 Tamor le fa ci





Verse

Handwritten musical score on aged paper, featuring a treble clef and a key signature of one sharp (F#). The score consists of four systems of music, each with a vocal line and a basso continuo line. The lyrics are written in Italian and describe a scene of preparation for a battle.

Verso la Reggia intanto o preparav l'accinga il Sala nel Be  
e per questo giorno di fu in punto a miei s'espera per noi l'acqua  
gio a d'or no scenera a se me gliare co le nubi de  
abri e nell'aria severa e fonda un mto armoniosa scena.



Prologo dell'Opera

130

The image shows a page of handwritten musical notation on aged paper. At the top, the title "Prologo dell'Opera" is written in cursive. The page is numbered "130" in the upper right corner. The notation consists of several staves. The top staff has a treble clef and contains a series of notes, some with dynamic markings like "sf" (sforzando) and "p" (piano). Below this, there are more staves, some of which are partially obscured by a large, decorative flourish or bracket that spans across them. The handwriting is fluid and characteristic of 18th or 19th-century musical manuscripts. A ruler is visible at the bottom of the page, indicating the scale of the document.

rub. be





*Il Tempo*

*Gloria del primo nome presto e il gran tonante il tempo orono d'adoro il gran to*

*Nulla con questo de ven ebbi la culla ma soggiace al tempo ed ogni*

*noche più pastore d'ogni parte verso il del la porta alto Regni imperi prouincia io*

*di diuener d'ogni marino viduo al fin in poluano Regni imperi prouincia io*

*di diuener d'ogni marino viduo d'ogni marino viduo al fin in poluano al fin in poluano*



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

*con un gesto pensoso un punto solo de le vostre grandezze il core si serua*

Handwritten musical notation on a five-line staff, including a treble clef and a 3/4 time signature.

*non solo punto e la devon*

Handwritten musical notation on a five-line staff, including a bass clef and a 3/4 time signature.

Viol.

Viol.

Viola







*Ci scusiamo per il contrattempo.  
La pagina richiesta non è stata servita  
in tempo utile dalla Teca di riferimento.*

*È possibile che l'errore sia solo temporaneo;  
si prega pertanto di riprovare più tardi.*

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

*Qui si fa pare l'Opera*

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





*Nobilta*

Com'ogni inimitabile e immortale sotto aiude amico gloria a Doue

Doue mi contacece sotto di suoi aspetti tua a foverbe a mendiar di libri

*Vista*

Da tua Regal presenza senti di nobilitate il bosco a povero sua dno regno ignato

di qua di quanto s'ignano contento d'arte di nobilitate e il p'ordinamento

*Gloria*  
a mia gloria l'incanto di bontate sua nono storgenti collegate



*per onorar d. Beve nice al dno con ma maxima imprese del no palor, e uen d*

*cate ope se*

*Non puenbo d. for gnaa Non puenbo d. for*

*una la ma uol feru ba qua no insieme i. p. ba ad una*

*lo pighi la nobil ba la nobil ba*





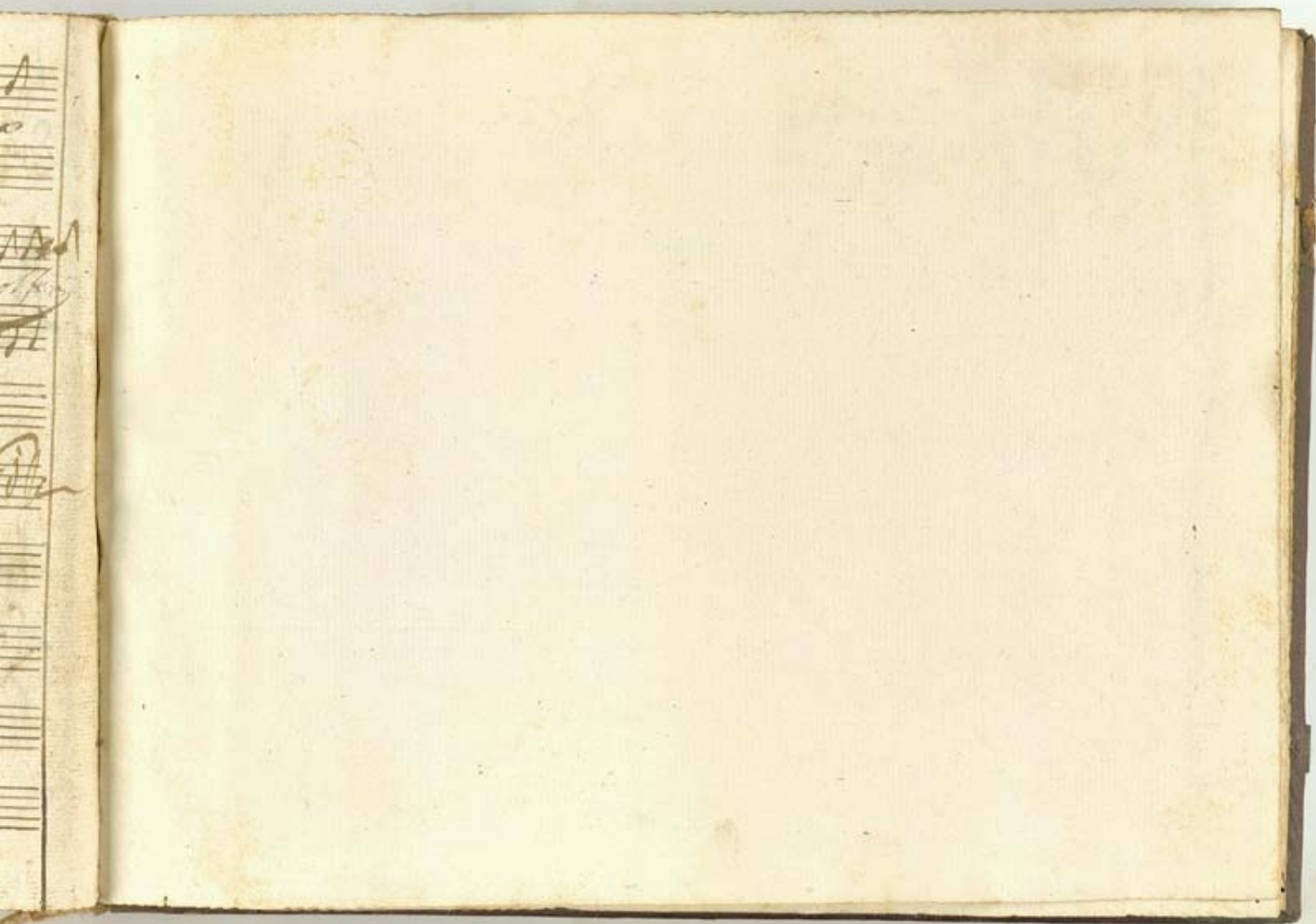
Handwritten musical score on three staves. The notation includes various note values and rests. The lyrics are written in Italian.

*Non parvero di fortuna* *li duo*

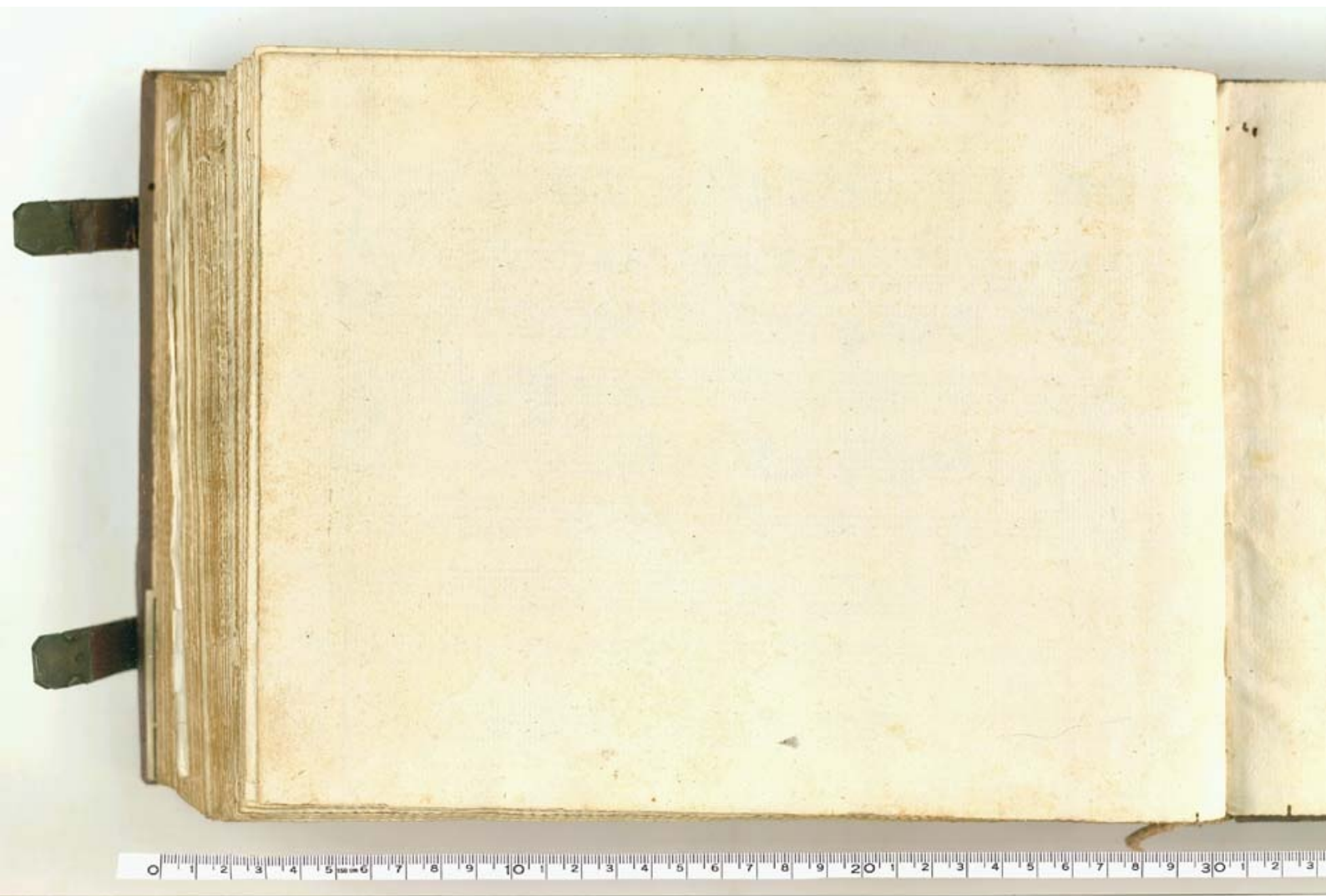
*non parvero di fortuna la natura*

*Amabile per se*









La e 128 e bianca





