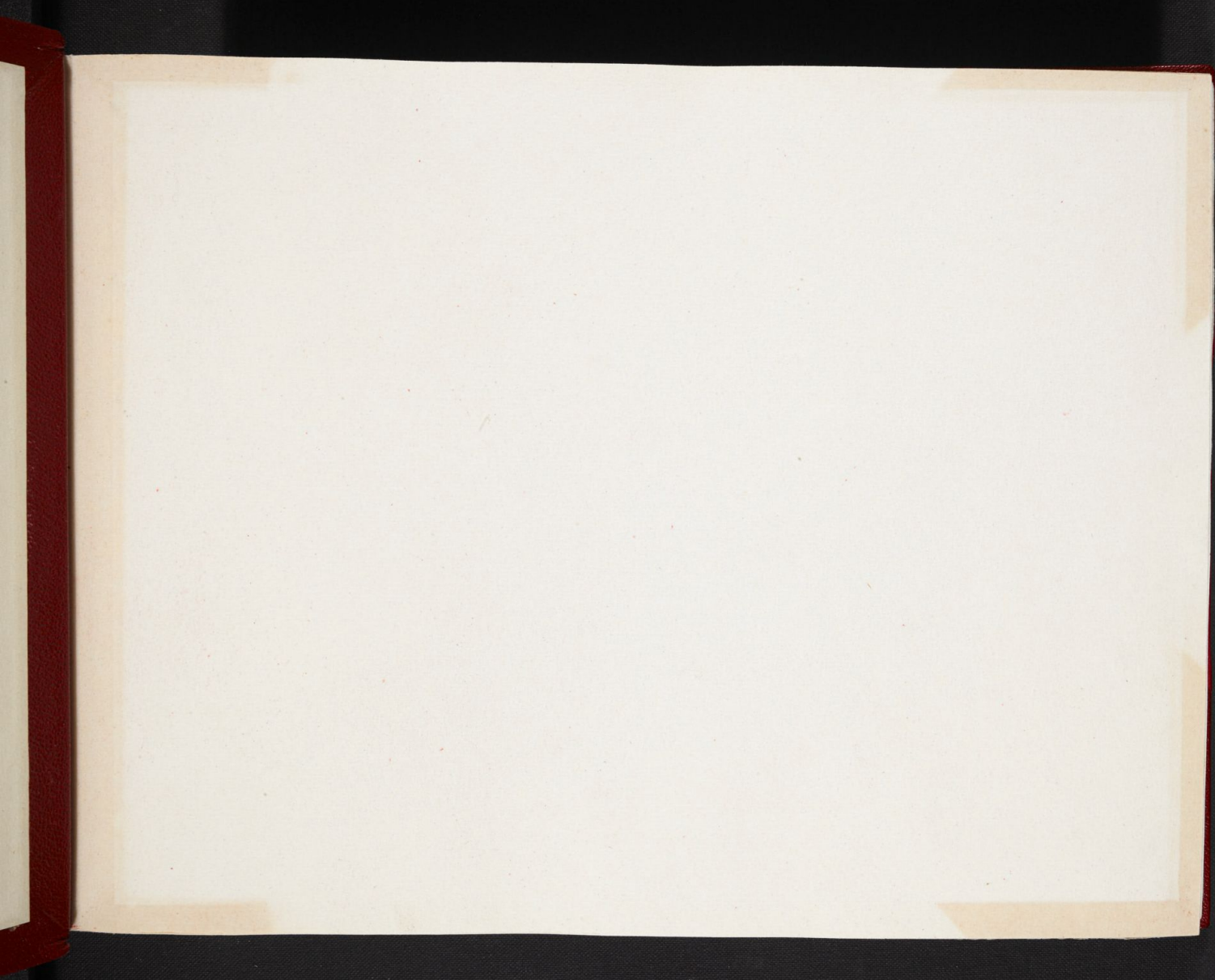
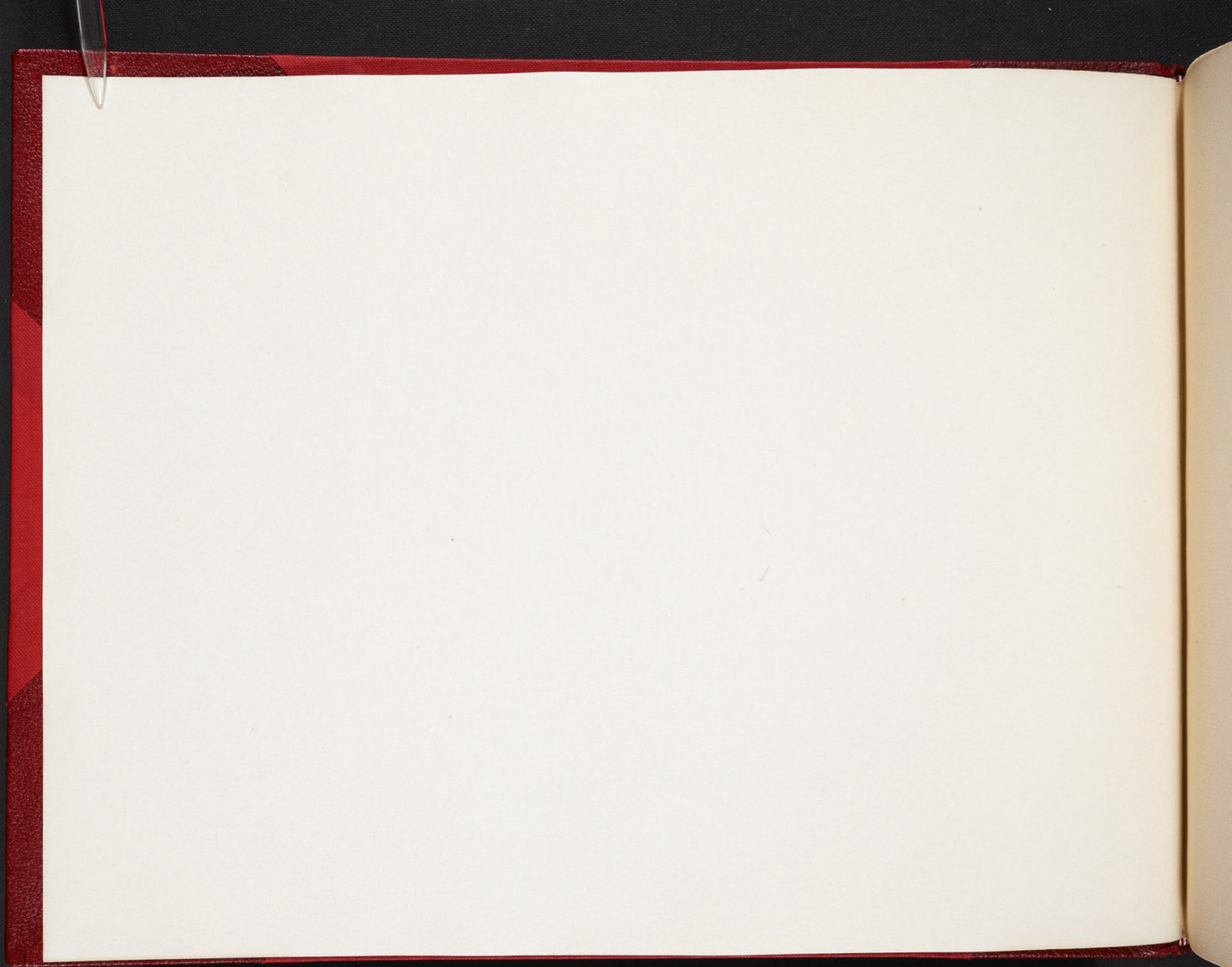


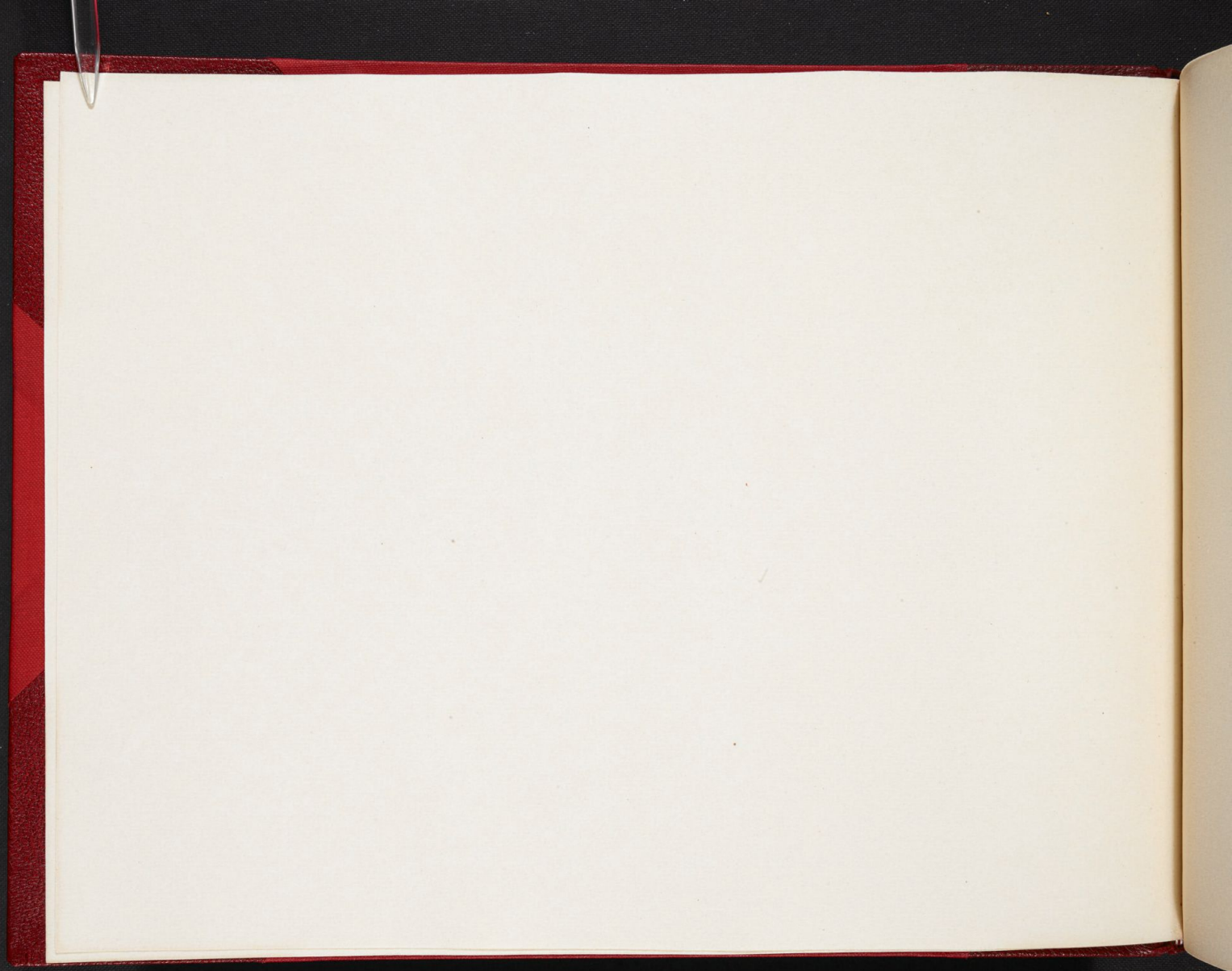




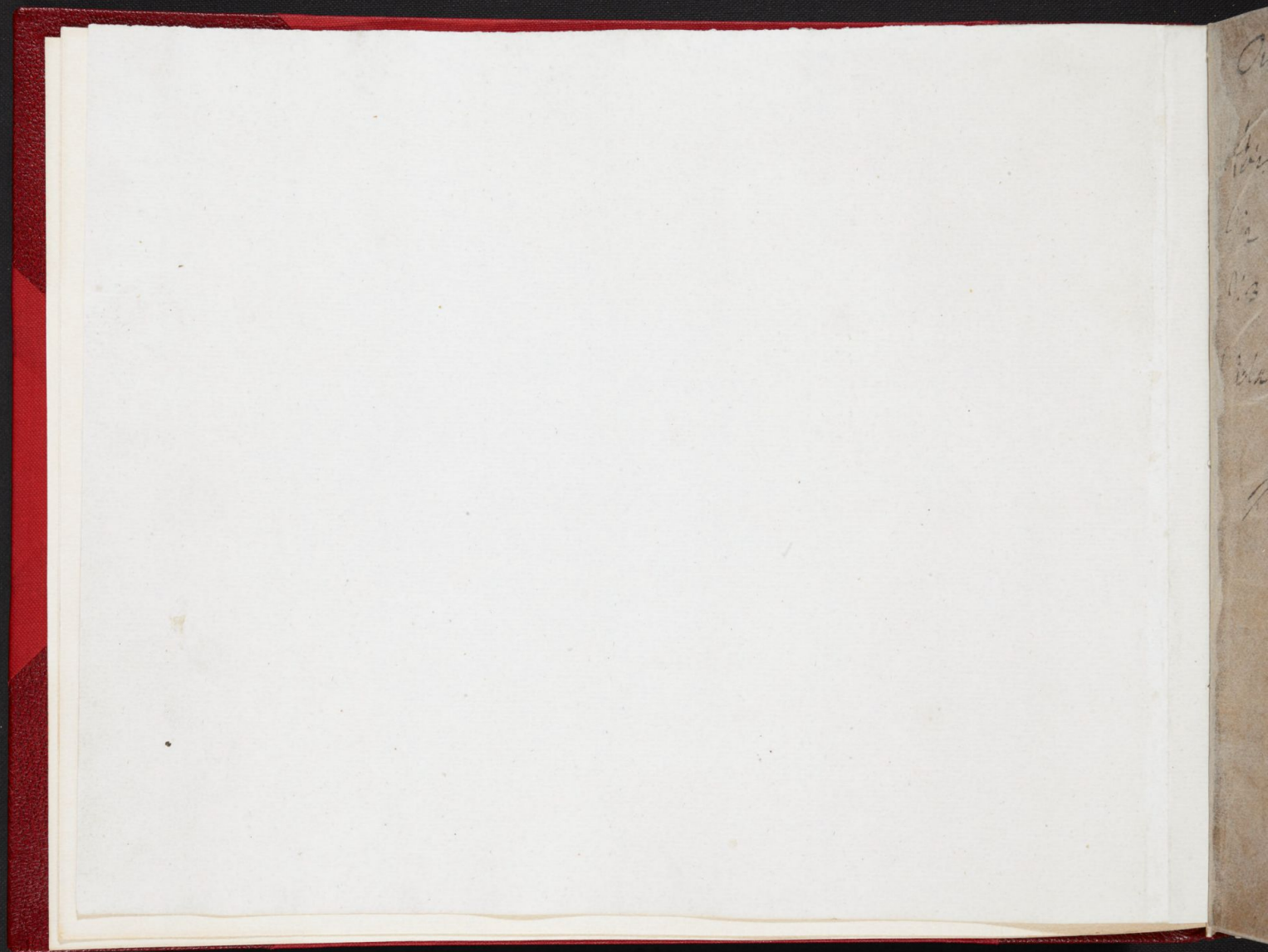




R.M. 20.68.

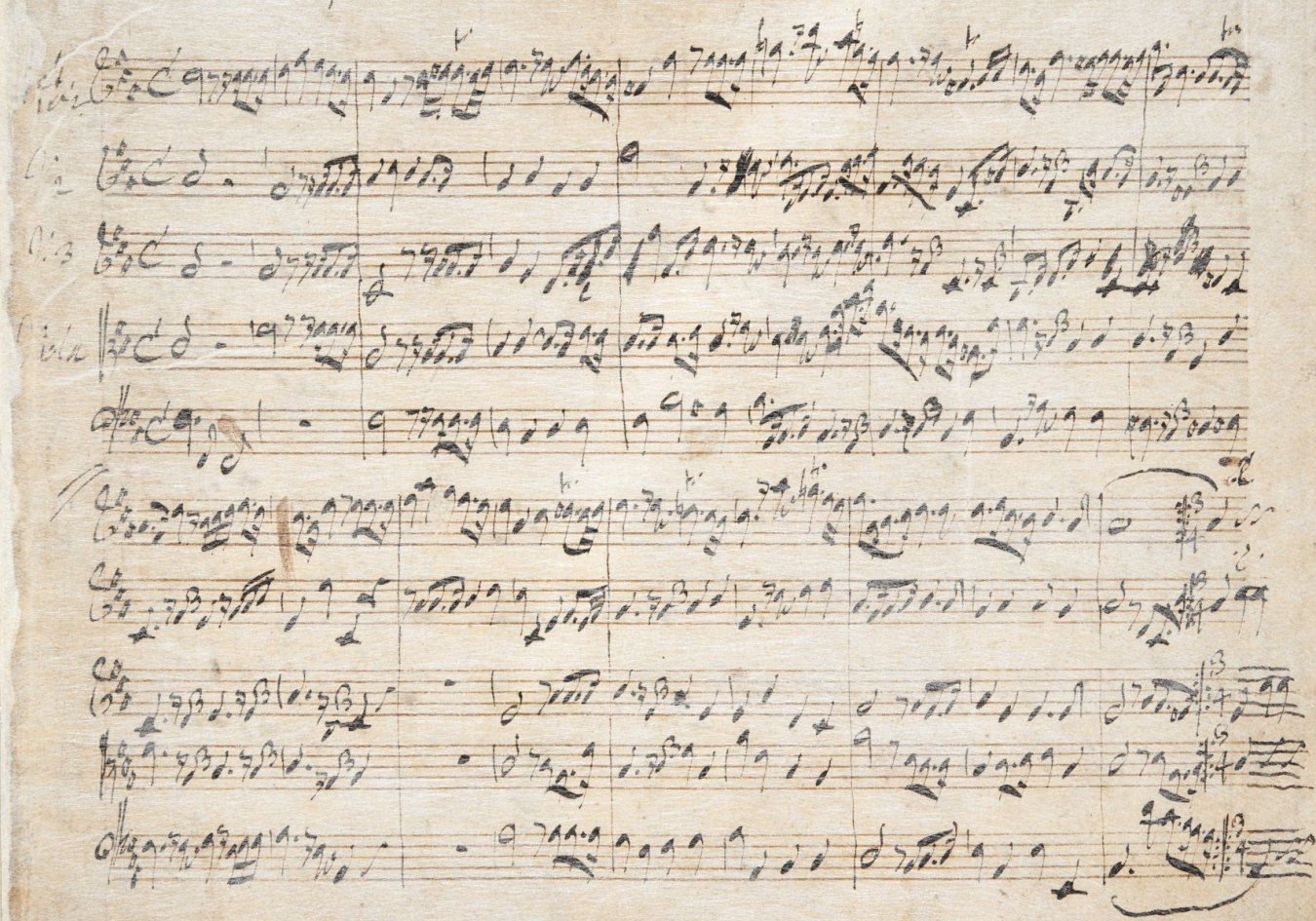


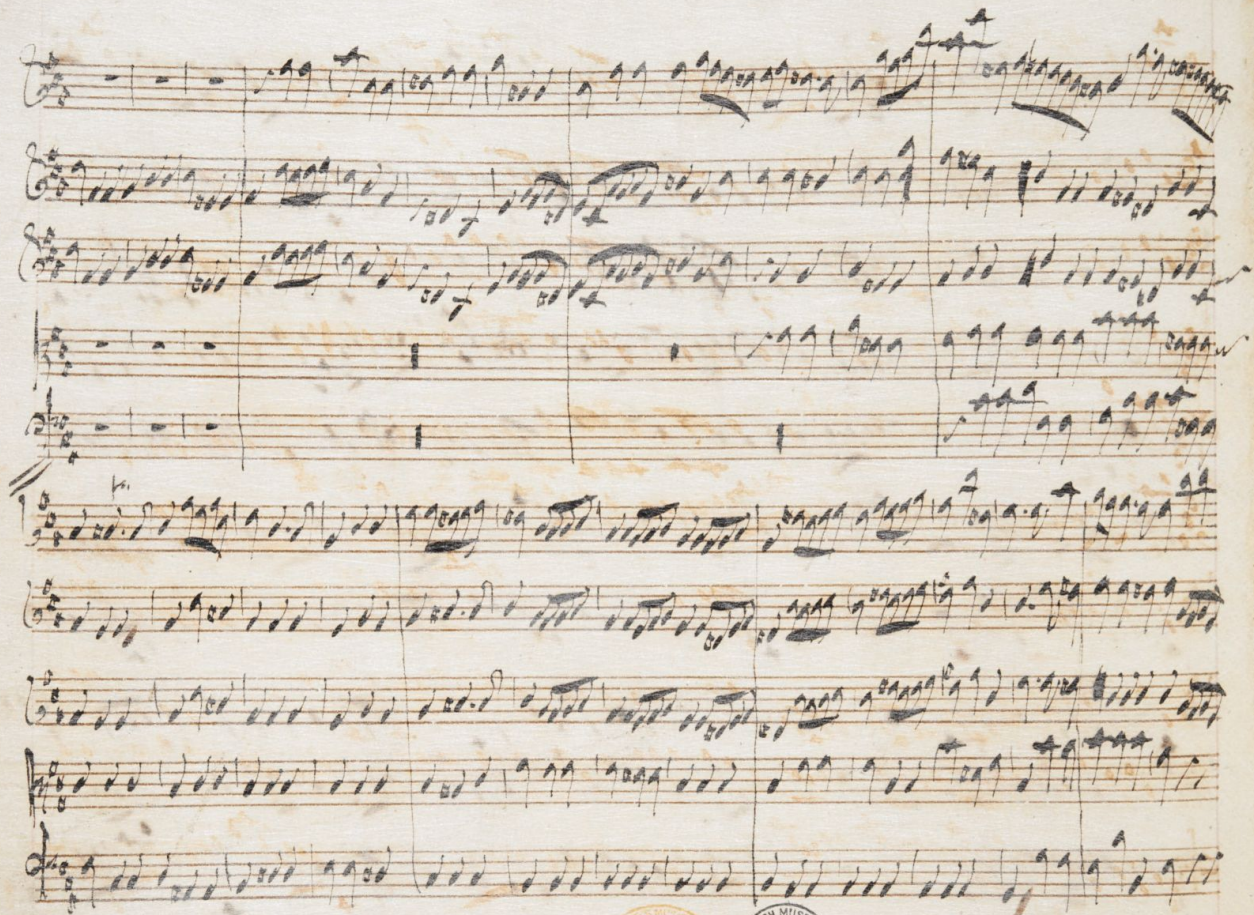


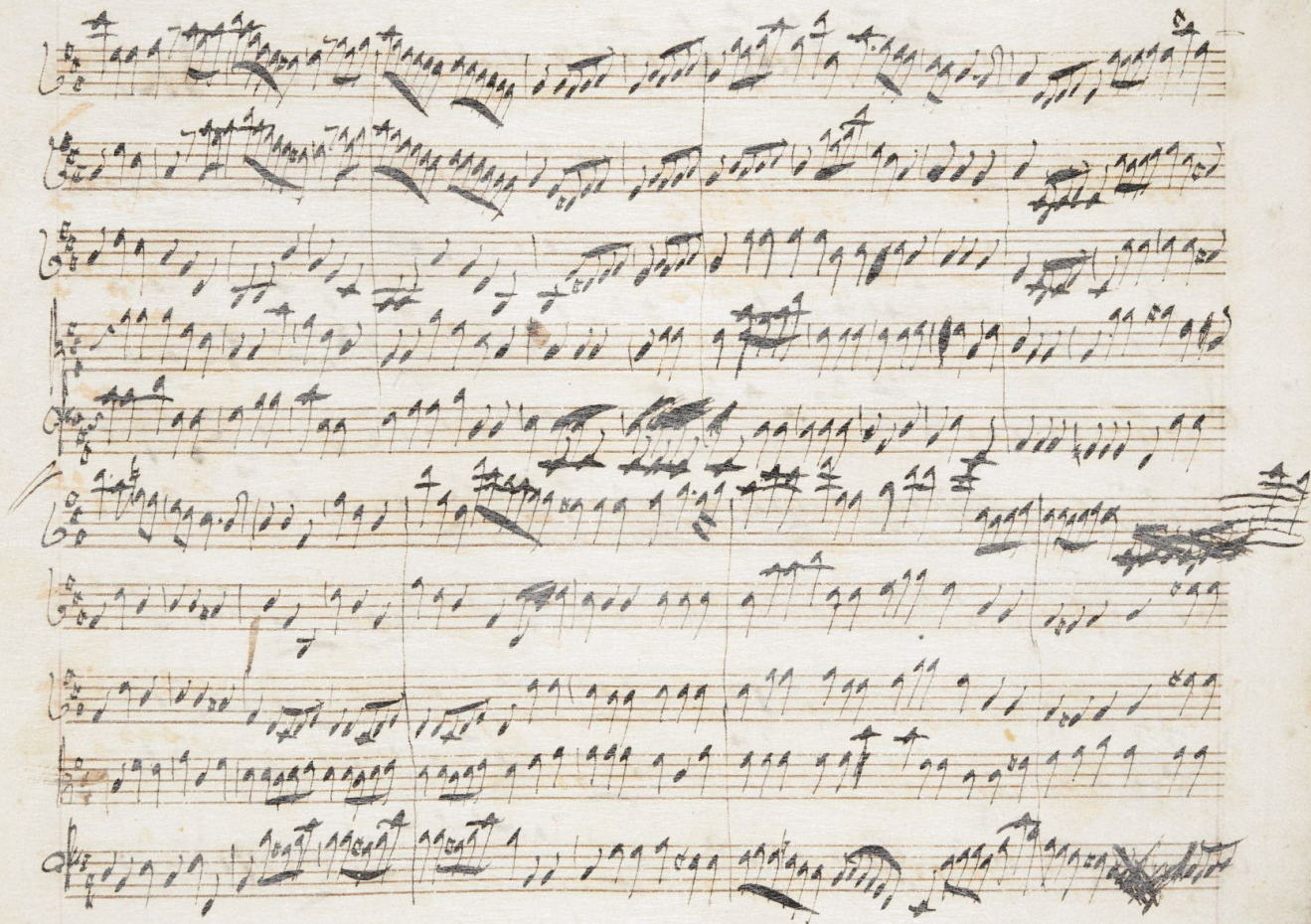


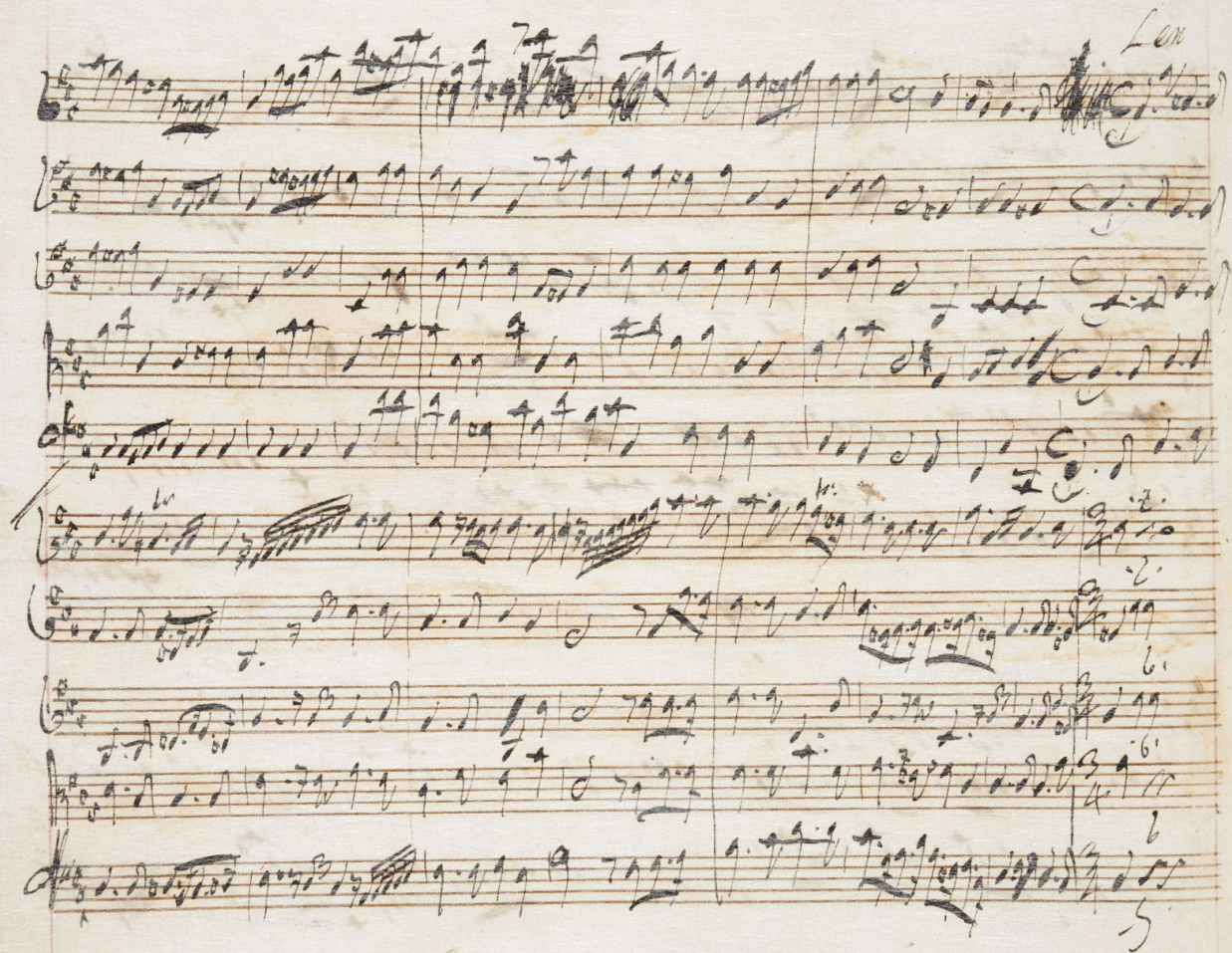
Overture dell'Opera d'Orlando

1



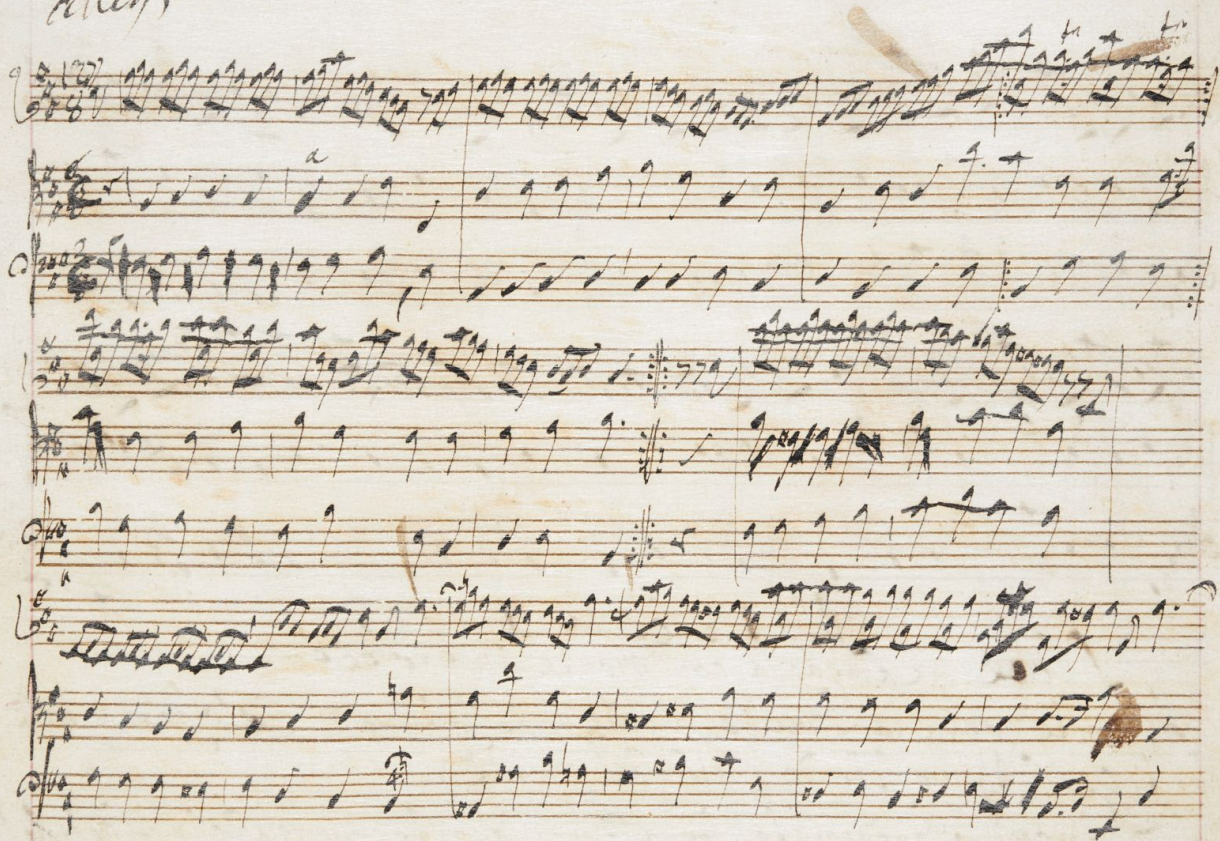


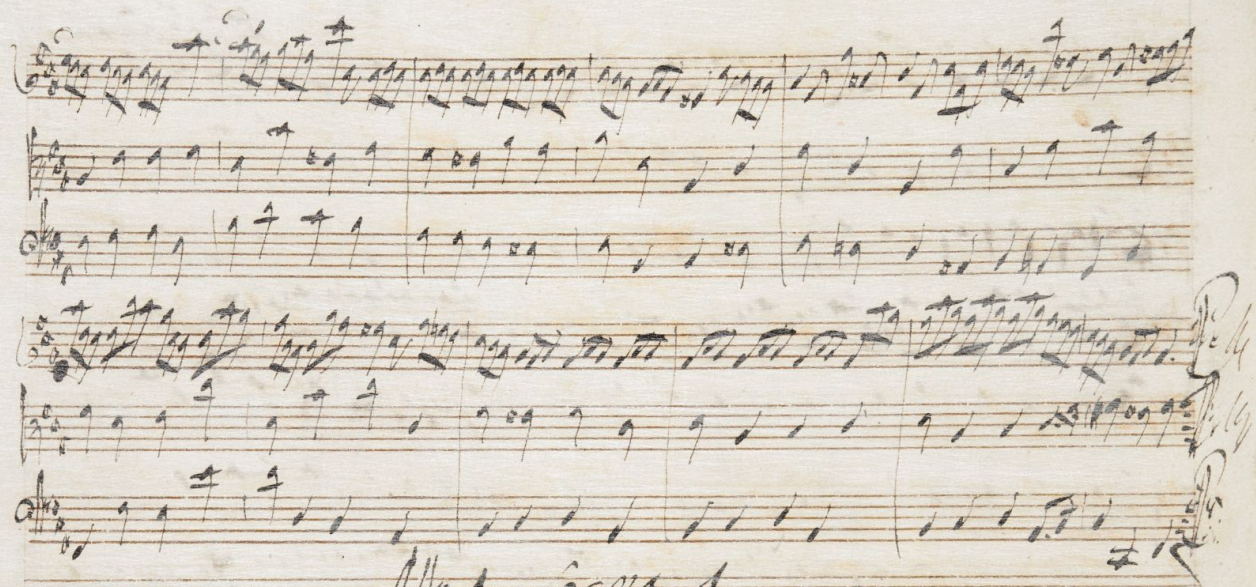




allegro

3





Atto 4 scena 4
Noite. Campagna con monte in prospecto.
Atlante sopra la cima del monte, che sostiene il cielo sopra le spalle.
molli genii fanno sedendo a' piedi del monte.
Zoroastro appoggiato sopra d'un fusto sta contemplando i moti celesti.

Violin.
Largo

piano

forte

piano

forte

piano

piano

giroglifici

piano

pianissimo

pianissimo

terni

giroglifici eterni

che in zifre luminefognoe splendefognoe splen

pianissimo

che alla mente umana altro che belle a curi
la non fiele altro che bella a curi la non fiele
purissimo

face creder veder scritta la su in la pelle che orlario eroe sagace alla gloria non fia sempre ra-
 vedevener orlario
 belle ecco sen vien su miei consigli all'opra

Scena 2
 Orlando e Zoroastro.

Largo
 Stimola - to alla gloria agitata - to dalla
 Violacel. Seren. And. R. V. tutti
 more che farai - misero core che farai misero core
 la - to alla gloria agitata dalla more che farai mi- lero co - re che farai misero core - misero core
 la

76 8 36 76

Europe

art.

Zorab

purgato ormai da effeminati sensi.

chi sei? che parli? che vuoi? che pensi? di tua gloria

io ve ti ti muto a seguir la, ergi' il tuo core alle grand' imprese! ch' muto tu se non ore! bel venia il valor

aylari

1125

il mago, si legna colà verso e li genij portano
viva il monte compere con la sua Lora in
Rezia di amore, che in figura di fanciullo
fugge nel Traxo, avuta a compiani
d'innamoriati cori Erzi dell'indichia

Sinfonia d'organo

Viel Spaß!

Aug. 1891

~~Violoncelli~~ tutti Bassi ma pieno

Fora



A close-up of a handwritten musical score on aged paper. The image shows a portion of a five-line staff with several notes and rests written in dark ink. The handwriting is cursive and somewhat faded. The notes appear to be eighth or sixteenth notes, with some beaming. The paper has a yellowish, aged appearance.

Salvator

Genäpfer
suo Loc
ra di f
Cura m

2

Handwritten musical score for "Gloria in excelsis Deo" by Giovanni Battista Pergolesi. The score is written on five staves. The first staff is for Soprano (S.), the second for Alto (A.), the third for Tenor (T.), and the fourth and fifth for Bass (B.). The music is in G major and 3/8 time. The lyrics are written below the staves: "Gloria in excelsis Deo. Deo qui sedes ad dexteram Patris. Tu solus Sanctus, Tu solus Dominus, Tu solus Altissimus. Gloria in excelsis Deo." The score is handwritten in brown ink on aged paper.

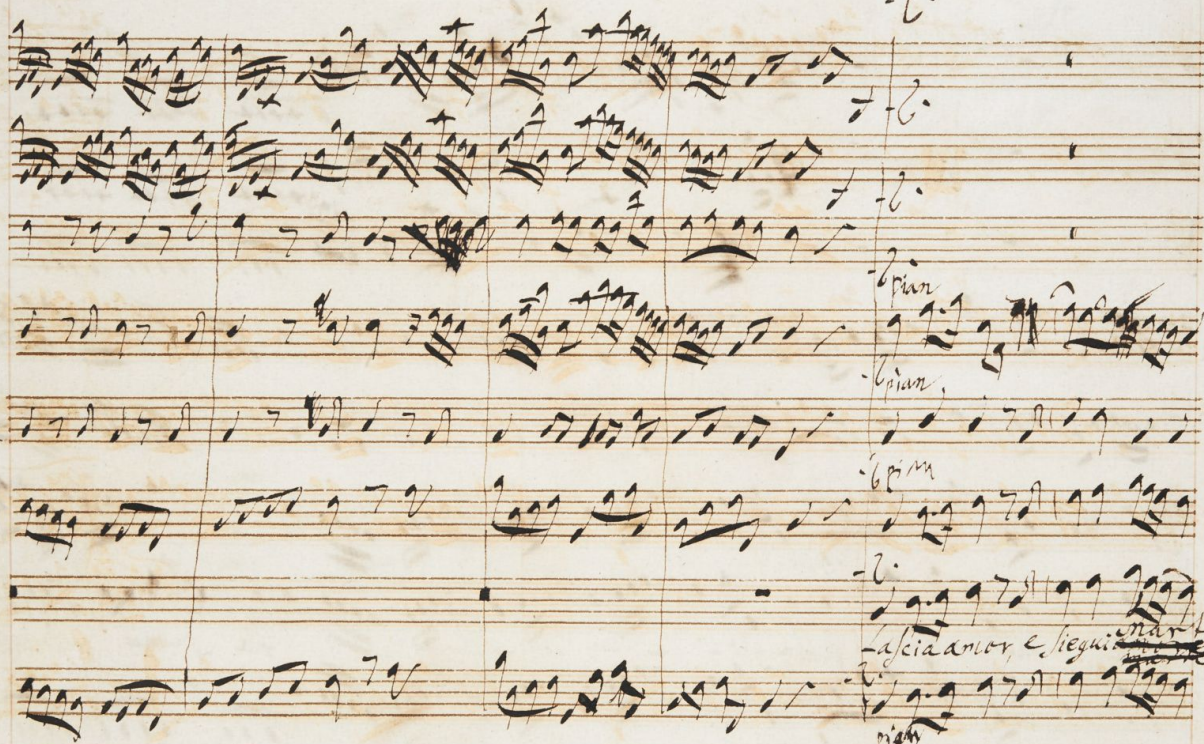
allegro ma non troppo.

Handwritten musical score for a symphony, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a cursive style, typical of 19th-century manuscripts.

The staves are labeled as follows:

- V1
- V2
- Vida
- H-1
- H-2
- Basso
- Violoncello

The score includes various musical notations such as notes, rests, and dynamic markings like *piu* and *forz.* The manuscript is written on aged paper with a red binding visible on the left edge.



pian

pian

pian

pian

Lascia amor e seguita

pian

pian

pian

tr

va combatti combatti per la glo-ria combatti combatti combatti

ua combat. - ti combat per la glo - ria combat per la

pianiss

pian

gloria combatti combatti lascia amor e siegui marle va combatti combatti per la glo



ria combatti combatti via combatti combatti via combat

ria
lascia amor combatti per la gloria
ria combatti per la

fine

gloria combatti combatti cum bapti per la gloria

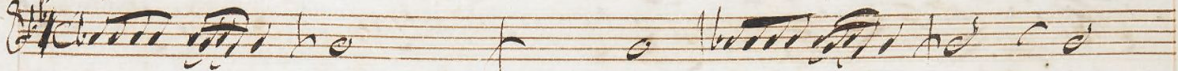


Scena Orlando (riguardando il Tronco d'amore)
B
Orlando
Solo

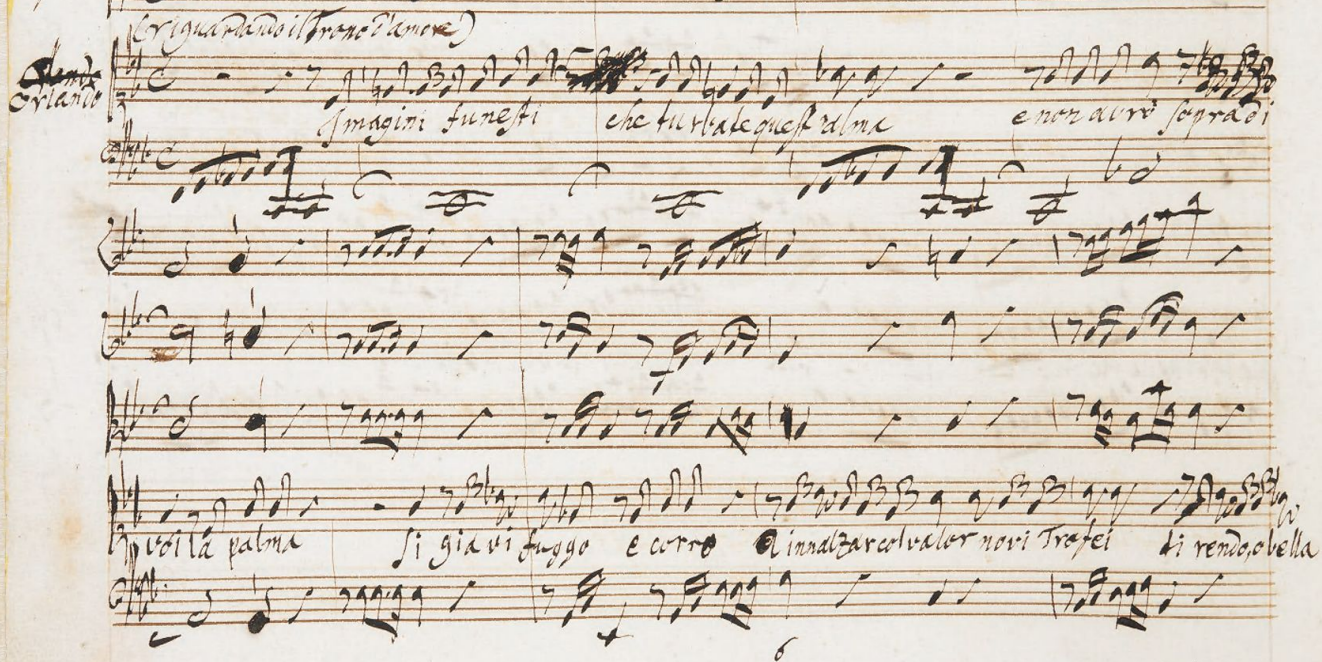
Handwritten musical score for "L'Alfabetto" by Giovanni Battista Pergolesi. The score is on ten staves, with the vocal line at the bottom. The lyrics are "questo sì bella me mo" and "solattio quest'anno te conchi bella memoria". The manuscript is on aged, yellowed paper with some staining and a large "D" in the top right corner.

Cora 3^{ra} Orlando solo

Larghetto

V.1 
V.2 
V. 

(originando il tema d'amore)
Immagini funesti che turbate quest'anima e non avrò sopra di
questi la palma si già vi fuggo e corro A innalzare col valor novi Trofei di rendo, o bella



pian

gloria i affetti miei ma che parlo e non moro e lasciare quel suolo, che ti oro;

no parlo e fianci gloria più servirai a mor, che aver vittoria

obscure

forte

~~Corn 1~~
Corn 1

~~Corn 2~~
Corn 2

H 1

H 2

V. 1

V. 2

Viola

Cello

Bass

pian.

pian.

pian.

pian.

forte

forte

forte

forte

forte

forte

forte

forte

forte

forte

pian.

-l.

-2.

-2.

-2.

-2.

-2.

-2.

-2.

Non fu già men forte Alcide

pian.

non fu già men forte Alcide

piani

benche in sen d'on fa le bella

Handwritten musical score for seven instruments: C1, C2, H1, H2, V1, V2, and V. The notation is on staves with various clefs and time signatures. The word "pian" is written above the C1 and H1 staves. The V1 and V2 staves show more complex, possibly figured bass or lute-style notation.

Handwritten musical score for a vocal line, likely a cello or bass. The lyrics are written below the staff: "Carmegli po so benche in l'ero onty - la bella". The notation includes various musical symbols and clefs.

lane

South

forte

farre

piccolo

piant.

for me

piduri 193

non fugia mercede alcide

pian *pianissimo*
pian *pianissimo*
pian *pianissimo*

benche in seno on tale bella spelloarmi egli po
no. no non fimer forte no non fimer forte alcide

Handwritten musical score on page 15, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *pizz.* and *f*. The lyrics are written below the staves.

benche in fenestra le - - - la spesso l'armi egli po - - - benche in fenestra le - - - spesso l'armi eg -

forte

qui pofo, - e gli pofo ne polarny egli pofo

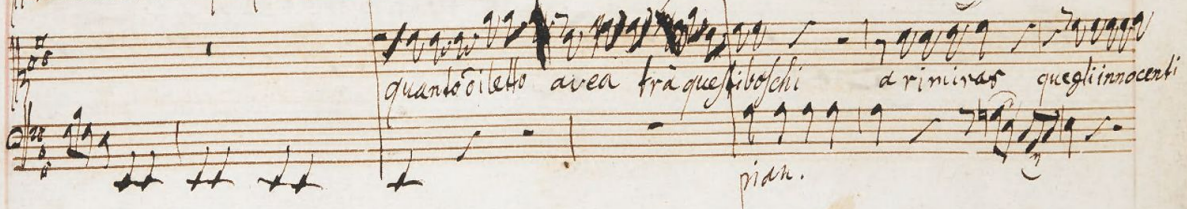
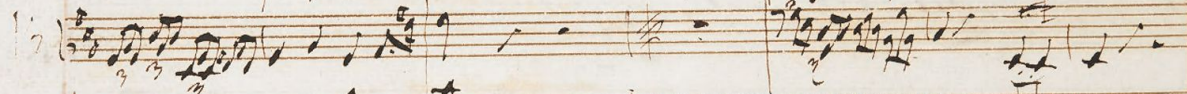
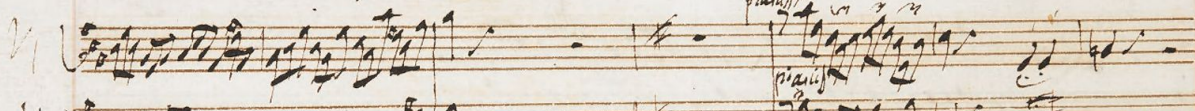
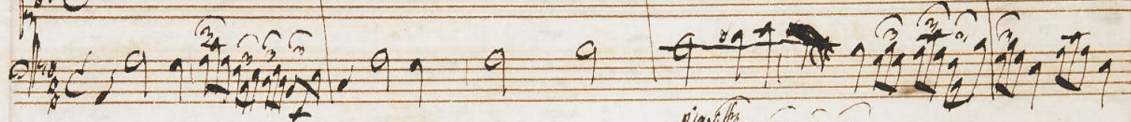
forte

Gloria i Regni minaccio
 Gloria i Regni
 La Capa
 minaccio
 Sal. 2.
 Signo
 men fiero ugn'cello e sotto spoglie di con zella

*Cena a Bolchetto con Capanne di Galori. Parinda, poi Orlando con spada alla mano, che comincia
seconda Principessa liberata dalle mani de' suoi nemici
d'intermedie.*



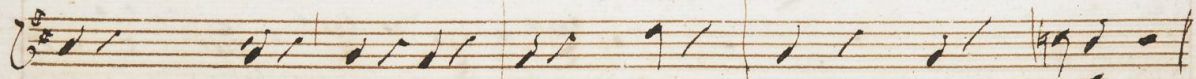
Par



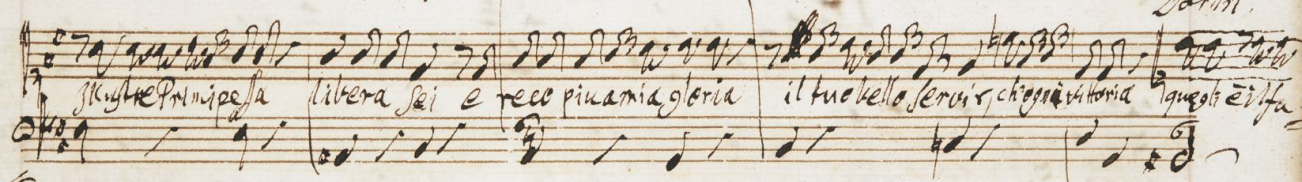
quanto il letto avea fra questi boschi a rimirar quegli innocenti

pian.

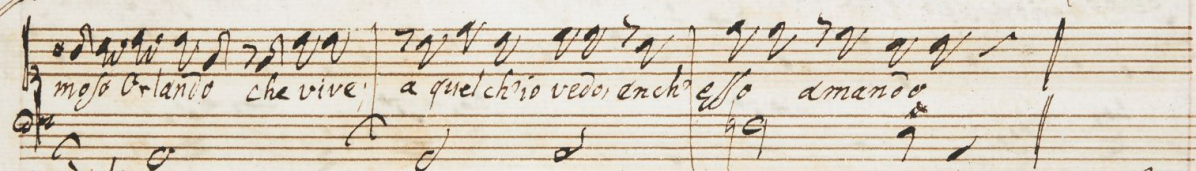
[illegible]



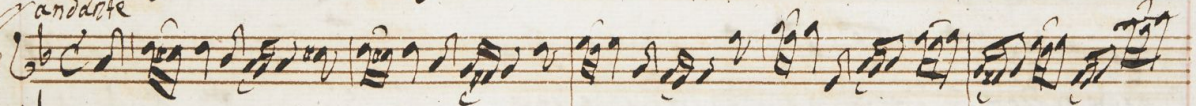
Fin.



Il Re Principe libera sei e reco pinania gloria il tuo bello seruir, ch'ogni vittoria i guoli di la



Il Re Principe che vive a quel ch'io vedo, anch'esso amando



Handwritten musical score on a single page, featuring multiple staves with musical notation and Italian lyrics. The score is written in a cursive style, typical of 18th or 19th-century manuscripts. The lyrics are in Italian and appear to be a song or aria. The notation includes various musical symbols such as notes, rests, and dynamic markings like *piano* and *molto*.

The lyrics are:

Non certo posso di dir qualche sento se gioia o no, se
gelo, o un altro se al fine no! so. no! so. no! so se gioia gelo, vir
a meno d'ardore di dir qualche sento di dir qualche sento no! so. no! so. no! so. no! so.

forte

molto

forte

Hò un certo rossore di dir qualche sento se

già - nol so se gelo nol so se già o tarmo lo o uardare di dir qualche

molto

sento qualche sento *al fin...* *al fine* nol sono nol so al fine...

forte

al di là del

forte

pur picciolo meco bisogna che sia piacere o dolore se l'anima mia rinchiuderlo può -

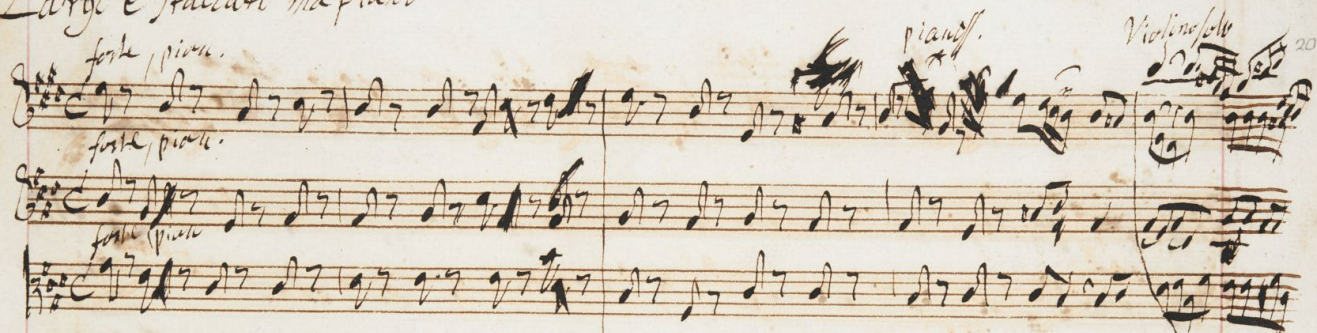
forte

rinchiuderlo può se l'anima mia rinchiuderlo può per lo più - rinchiuderlo può

Capo
dal
5.

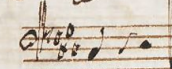
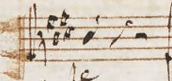
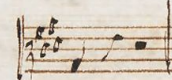
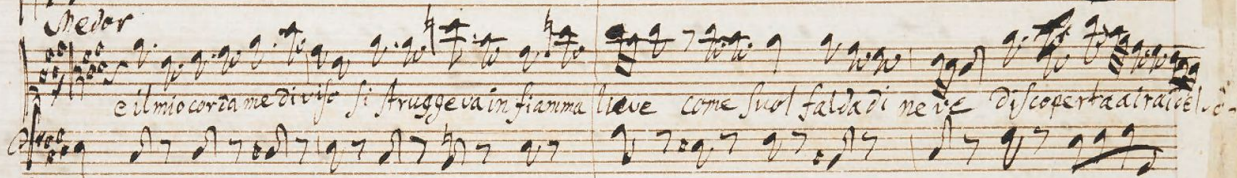
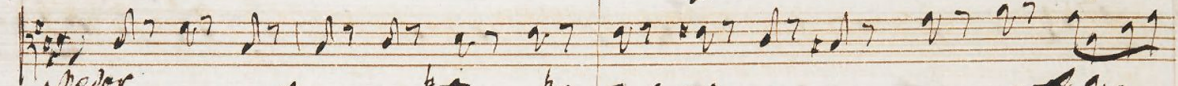
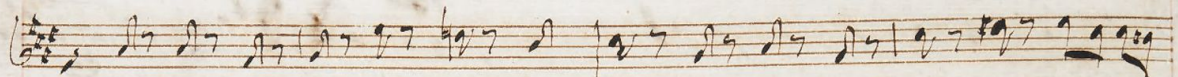
Largo e staccato ma piano

forte piano.
forte piano.
forte piano.
pianiss.
Violino solo 20



Angel
Ritornava al suo bel viso fatto già bianco e vermiglio con la rosa unito il giglio dal pallor delle viole
forte piano
Violino solo





Allegro
Allegro i. Recit. per amiche



Scena 5 Angelica solo
angelica

mi hai vinto al fin, m'hai vinto o cieco Numel' alma mia non presume di riportar più i soliti trofei. e tu Orlando, ove sei? deh m'invia al

fin, che ti scelo, che adoro, e temibil Sedoro. solo vidi scritto sanarlo procurai; ma le sue piaghe saldando nel suo ceto, ah! nel mio

Scena 6 ~~Mario~~ ~~Pietro~~
~~Meior~~ ~~Ed~~
core per lui ne arriva Amor una maggiore. ~~vaga mia Dea, che con pietosa mano mi riportasti in ser l'alma smar-~~

~~Angelica~~ ~~francesca~~
~~spita, sebben col guardo poi mela rubasti, vuol raggon ch'io ti chiami oggi mia vita? dirò anch'io che tu sei l'anima del mio cor~~

~~di se non più~~ ~~scena mia ben che presto con più tranquilla sorte de'fer a me nel regno comegiare se sei in amor sì forte. di tanto onor togoni i lor no in regno.~~

allegro *piano.*

V. unif. *2.*

Ang. *piano.* *2.*

chippolestone

Violone pianiss.

pianiss.

del mio core più senza orgoglio chiamar si Re più senza orgoglio

forte

gl'io chiamar si Re

chippolestone è del mio core più senza orgoglio

forte

pian

chiamar Re chi possessor e del mio core può senza orgoglio chiamar Re
chi possessor e del mio core può senza orgoglio chiamar Re

pianiss

chi possessor e del mio core può senza orgoglio chiamar Re

forte

chi possessor e del mio core può senza orgoglio chiamar Re

loco prezzato di un meo

Handwritten musical score on aged paper, featuring six systems of staves. The notation includes treble and bass clefs, various time signatures, and complex rhythmic patterns. The lyrics are written in Italian, with some words appearing in multiple systems. The paper shows signs of age, including discoloration and some staining.

Lyrics (from top to bottom):

ho già piegato l'animo altero e più d'un foglio val la mia fe e più d'un foglio val la mia fe occhi, prez
zato più d'un Impero ho a te piegato l'animo altero e più d'un foglio
val la mia e più d'un foglio val la mia fe

Scena 7^{ma} Dorinda, e Medoro.

23

Dorin
Ecco Dorinda, nè sfuggirla io posso; Medoro, al fin ti trovo pure una volta solo, perche pochi son quelle
Med.
che lontana in te fia la tua bella persona parente; ed ho timore che più del sangue a lei t'unisca amore. no Dorinda, l'inganni; andisra
Dorin. *Med.*
poco deve partir, e accompagnarla io debbo. Tu non lei partirmi: con lei qui venmi: la vita, che a lei devo re obbliga d'esser ingrato.
Dorin. *Med.* *Dorin*
se me la sci, poco temo per d'esser ingrato. no! farò mai. la fesset tuo corte se il tuo volto... Vorrei gentil Medoro, poterli prelar,
fede mà il core non ti crede, e che ingannarmi dice, che vuoi, non posso consolarmi.

Larghetto

Se il cor m'ha ti - di r' a ch'io m'ho scordato le risponde per
me ch'è non cognosco risponde per me l'ho scordato ch'io m'ho scordato ch'è non cognosco

forte

24

Se il cor m'aita di ra chlo mi fard di

rispondigli per me rispondigli per me che seppio me che me fard di

Se il cor m'aita di ra chlo mi fard di

rispondigli per me rispondigli per me che seppio me che me fard di



Da Cap del
fatta altro che nella vita non si partiva dal mio pensiero mai - non si partiva dal mio pensiero. *Sei*

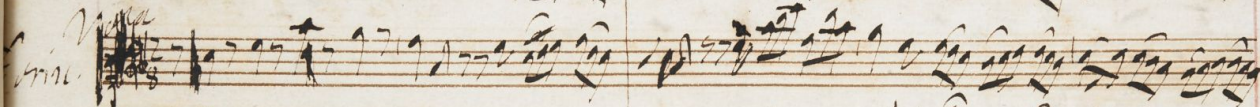
Cena e Tormenta sola

Primo
Povera me! ben veio che m'alletta con un parlar fallace, ma cessi ancor mi piace e ogni sua parolella, ~~ma~~ mi fa alla

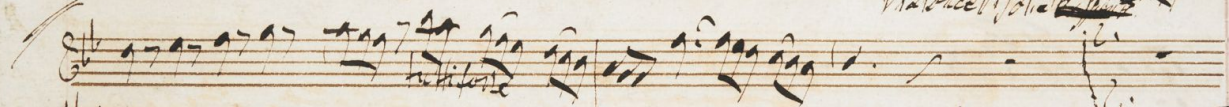
Vito certa consanguanza, che accorda col desio pur la speranza.

allegro

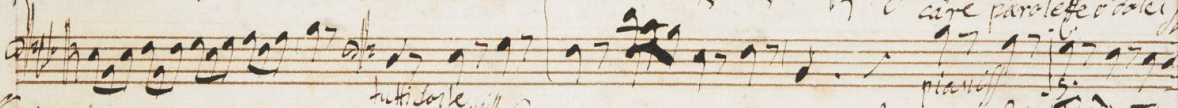
Violino piano.



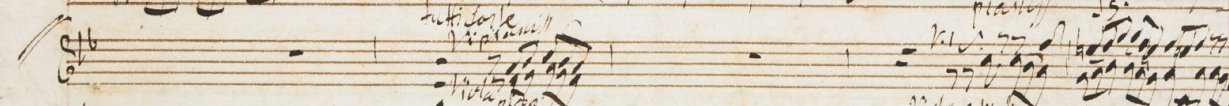
Violoncelli



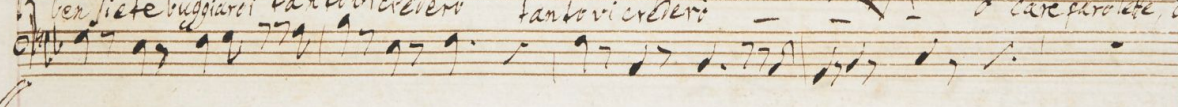
o care parole e così guardi se



piano

Violoncelli
Violino
ViolinoViolino
Violino

o care parole e così guardi se



o care parole e così guardi se

for h

maest.

care parole care care se ten si te luggiarri tanto - vi credero

piano

care parole care care se ten si te luggiarri tanto vi credero

o care parole care care se ten si te luggiarri tanto vi credero

o care parole care care se ten si te luggiarri tanto vi credero

Violone solo

piano



multiforte

7^{do}

Handwritten musical score on a single page, featuring multiple staves of music and lyrics. The score is written in a cursive, handwritten style, likely from the 18th or 19th century. The lyrics are in Italian, and the music is written in a single system across several staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The lyrics are:

tan to credero - tanto - uidero
 ma poe che farò a che troppo tarò io uidero ma poi che farò
 tre' allor che troppo tarò io uidero

The score is marked with "multiforte" at the top and "forte" at the bottom. The page number "7^{do}" is written in the top right corner. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Cena. 9. Zorastro Angelica, e poi Orlando.

Zorastro

Noti a me per i tuoi fatali Amori con Meior, e non temi la vendetta d'Orlando? Te ver, che devo mollarli.

Zorastro
pro; ma... già se vien, celato mi ferro per vegliar d'ognuno a' fato. (Britira a parte) Orlando (in disparte)
Quando mai torrà l'orme fu =

Angelica (in disparte)
gaci d'Angelica la bella! Oh Sei se vien Meioro che qui attendea per partir seco! eh forse se Orlando qua am,

duce il novo Amore per quella che i salù da man nemica non sarà così grande il mio timore, vùò s'ingermige

(Ch'è lenta d'Orlando)
lofa per meglio d'asprine il suo pensiero. Orlando ed è pur vero chi qui ti vena! O di celi, o cara, e

Angelica

come potevo mai sperar si lieta fosse: Angelica mio bene! errai nel nome. Stabla vuoi dir, che la fante.

Orlando

Angel.

Orlando

Non c'ella Principessa differir non amate. Ma per tale si pubblicò l'orrenda allora, e quando... una an-

ang. (Vedo medior di lontano)

esse il mago facieno

Angelica sol qua amare Orlando. (Ma Ah! Sei, vedo Medior! convien che Orlando all'ortani si qua)

secondo
ella
vera
forse di
stessa
una gran
fortuna
che come
medior
la se ne
cambiano
il nome
e si chiama

Orlando

Angelica

(vedendo medior a se venir)

Chiedimi o bella nuove prove d'amore! (Co' sacro rapporto!) sentimi Orlando se pur vuoi ch'io ti

creda amore fedel; pronto da te all'ortara la Dama che a color di mano hai tolto, o non venghi o Angelica più il volto.

Largo

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written in Italian and are interspersed between the staves. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts. The paper is aged and slightly discolored.

le fe del voich ioti creia fache veia fache veia la tua feiella
facha fache veia le fe del voich ioti creia fache veia la tua feiella fache veia le fe
del voich ioti creia fache veia la tua feiella fache veia la tua feiella fache veia
- facha la tua feiella le fe del voich ioti creia fache veia la tua feiella fache veia

ad.

28

verata tua fedeltà
finche regni nel mio petto il tuo peccato mai tu non vi regnerà mai tu
non vi regnerà finche regni nel mio petto il tuo peccato mai tu non vi regnerà

Cena to Orlando solo

Orlando
tutti dirò crudele e vedrai inquisirante che se la Principessa fui solo di dolor ma non amare

tutti allegro
Orlando

V. pi om

2.1

C.

C.

C.

fam comballere metric tifeig
novi trofe: le vidualis valor

Swan

bal mior valor

fam comballere

~~Handwritten musical score on page 29, featuring multiple staves with notes and lyrics. The page is crossed out with a large diagonal line. The lyrics are in Romanian and appear to be a song about a new brother-in-law and a fight.~~

~~Handwritten musical notation on staves, including notes, rests, and clefs.~~

~~Lyrics (Romanian):~~

~~noie Tifei noui trafei se viora miu vior - dalmiu vior~~

~~fam, combatere~~

~~fam, combatere noie Tifei noui trafei se viora miu vior dalmiu vior~~

A handwritten musical score on aged, yellowed paper. The score is written in black ink and features a large, diagonal cross drawn across it, likely indicating a revision or cancellation. The music is arranged in two systems, each with a vocal line and a piano accompaniment line. The vocal lines are written in a cursive, handwritten style, and the piano accompaniment is written in a more formal, printed style. The lyrics are written in Latin and are partially obscured by the diagonal cross.

lor dulcis valer
fam. gubare
magis fidei fam. comba -

Here novit huius se vici alme dador
se vici alme dador
forte

V. pian

30

-6.

-6.

-6.

fatti con la

fatti combattere contro i turchi, noni trafei le principali mura

-5

le fatti combattere contro i turchi

forte *piano*

no vi trofei se vuoi al mio valor cal mio valor
fatti combattere
fatti combattere
fatti combattere no vi trofei se vuoi al mio valor
fatti combattere no vi trofei se vuoi al mio valor

Handwritten musical score on page 31, featuring ten staves with various musical notations and lyrics in Italian. The notation includes treble and bass clefs, time signatures, and complex rhythmic patterns. The lyrics are written below the staves.

Lyrics visible on the page:

o al mio valor

fatti combattere mostre Tifei

forte
tutti

Handwritten musical score on ten staves. The notation includes various rhythmic values, beams, and slurs. A vocal line with lyrics is present in the middle. The manuscript is written in dark ink on aged paper.

nuovi Trofei se vuoi dal mio Calo

segue

V. prim

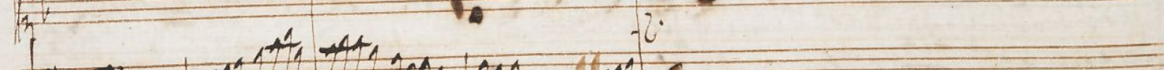
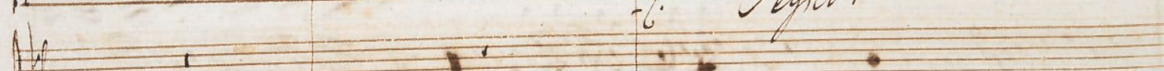
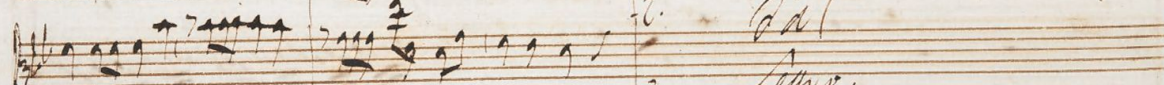
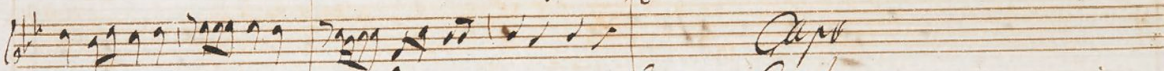
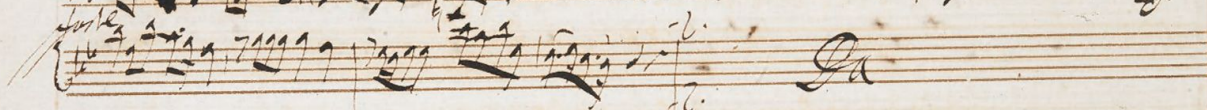
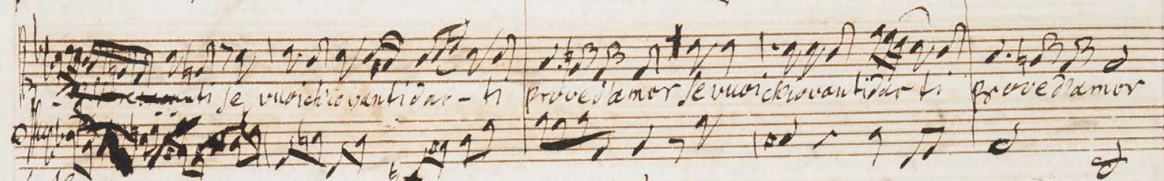
8

32

muraglia abbattere di farin can

Viola

muraglia abbattere di farin can



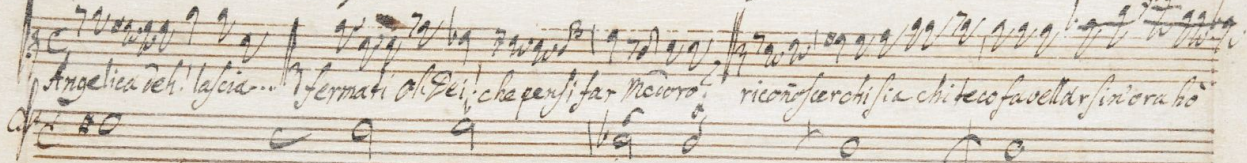
Scena 11 Meioro e Angelica trattenendoli

33

Meioro

Angel

Meioro



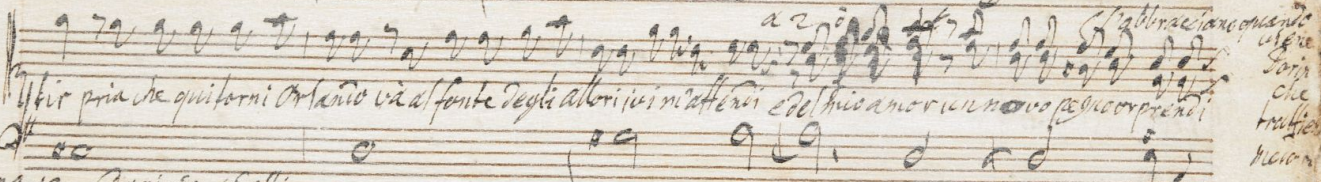
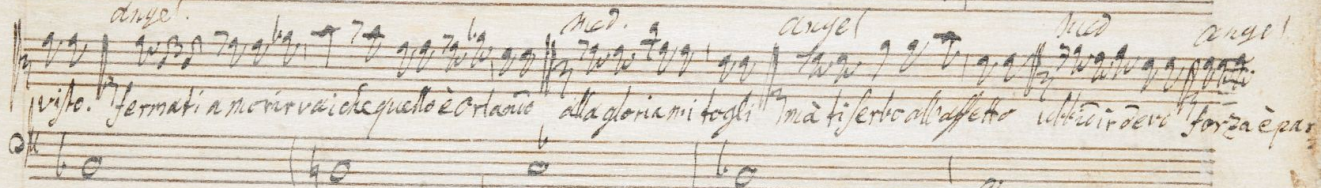
Angel

Meioro

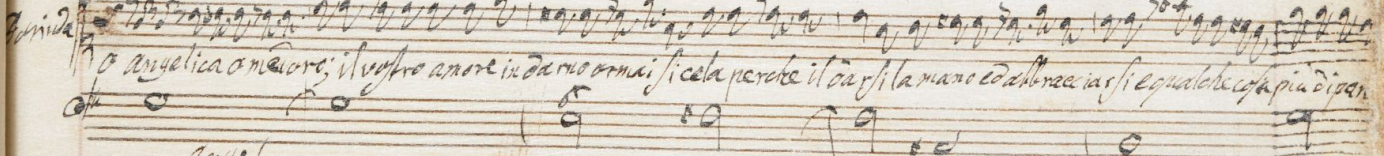
Angel

Meioro

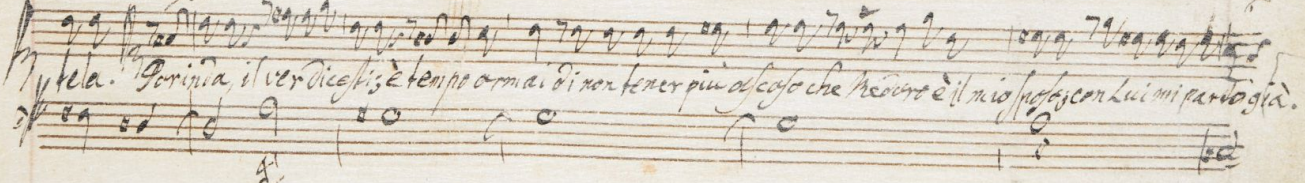
Angel



Scena 12 Dorinda e Relli



Angel



(Le da un gioiello) *Dorinda*

grazie ti rendo del cortile ricefio che dato n'hai; preadi e conserva questa grata memoria d'un sincero affetto. *Lo*

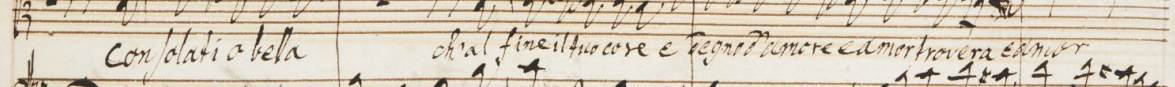
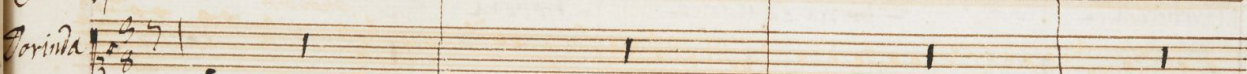
preado, ma speravo gia più care aver dal tuo mestoro perche ancor io l'amavo. *Vaga Dorinda perdonarmi*

Dorinda
 Sei? Il ciel t'elo perdoni che n'hai fatto più mal di quel che sai con questo tratto.



andante larghetto

34



V. pida

Aug.

Sar.

Medo.

Handwritten musical score for three parts: Aug., Sar., and Medo. The score is written on three staves. The Aug. part has lyrics: "moravera - traverà e a mor - traverà". The Sar. part has a large browned-out section and the word "non". The Medo. part has lyrics: "e a mor - traverà - traverà". The music is in a 16th-century style with various note values and rests.

Handwritten musical score for a single part, likely a basso continuo. The music is written on a single staff. The lyrics are: "lo con solarmi non voglio sperare più d'amar nor più d'armi l'oggetto d'amar è che per dirmi fa più amor nor più d'armi". The music is in a 16th-century style with various note values and rests.

Handwritten musical score for "Gentil Patrella" by Gaetano Cappello. The score is written on ten staves, with the first five staves for the vocal part and the last five for the piano accompaniment. The lyrics are in Italian and describe a woman who cannot be comforted by anyone but her lover. The music is in a simple, folk-like style with a key signature of one sharp (F#) and a common time signature (C). The handwriting is in ink on aged paper.

Gentil Patrella
 getto amore che perdermi fa
 non so consolarmi non
 Consolati o bella
 consolati consolati o bella ch'è pegno il tuo core e a
 voglio sperare no non idglie no
 consolati consolati o bella ch'è demmi il tuo core.


 mer braverà

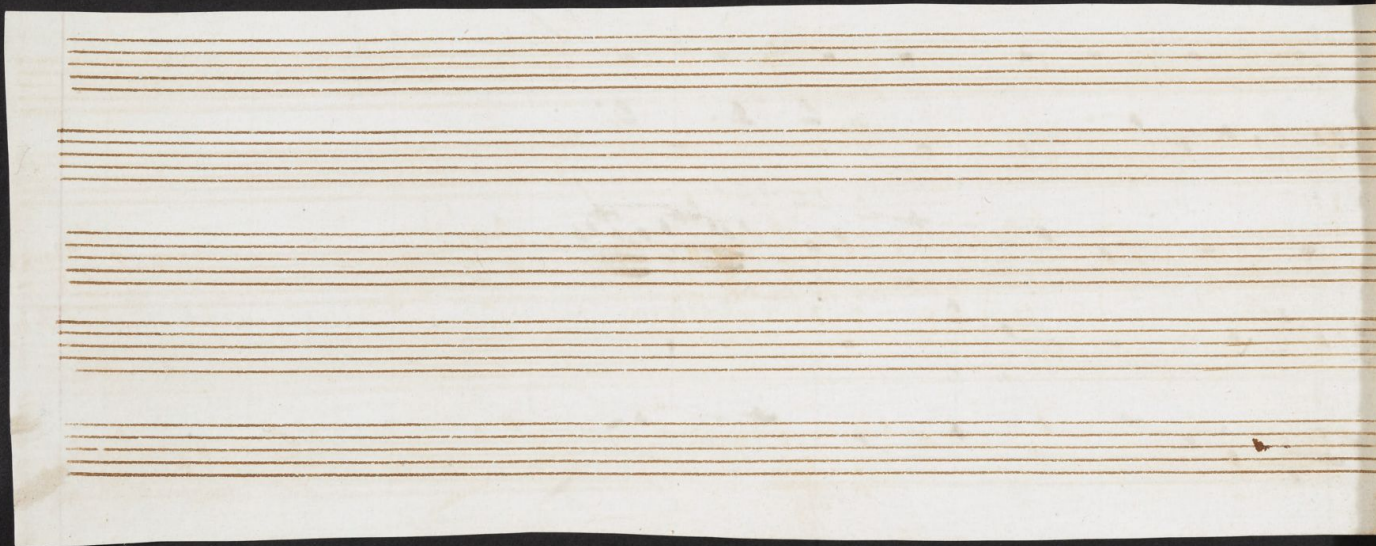
Handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The lyrics are in Italian, and the music is written on staves with various notes and rests. The lyrics are:
Soprano: *Non troverà la morte - la morte*
Alto: *Non troverà la morte - la morte*
Tenor: *Non troverà la morte - la morte*
Basso Continuo: *Non troverà la morte - la morte*

Handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The lyrics are in Italian, discussing the nature of love and its effects on the heart. The notation includes various musical symbols such as notes, rests, and clefs, along with the vocal parts and basso continuo line.

piano

Handwritten musical score on page 35, featuring three systems of music. The first system includes the word "piano" written above the staff. The lyrics are: "troverà consolati consolati che al fin il suo core è di questo amore e amor troverà". The second system includes the word "più" written above the staff. The lyrics are: "troverà consolati consolati che al fin il suo core è di questo amore e amor troverà".

Handwritten musical score on page 36, featuring two systems of music. The lyrics are: "mor troverà si si" and "ca mar". The second system includes the word "no" written above the staff. The lyrics are: "mor troverà si si".



Handwritten musical notation on the right edge of the page, including notes and clefs. The text "Ave", "Glor", and "med" is written vertically next to the staves.

piano

Handwritten musical score on aged paper. The score consists of several staves with musical notation and Italian lyrics. The lyrics are:
trovera consolati consolati che al fin il tuo core è degno d'amore e amor trovera
-re mio no piu a -
trovera consolati consolati che al fin il tuo core è degno d'amore e amor trovera
non non può dirmi l'oggetto d'amarmi che perder mi fa

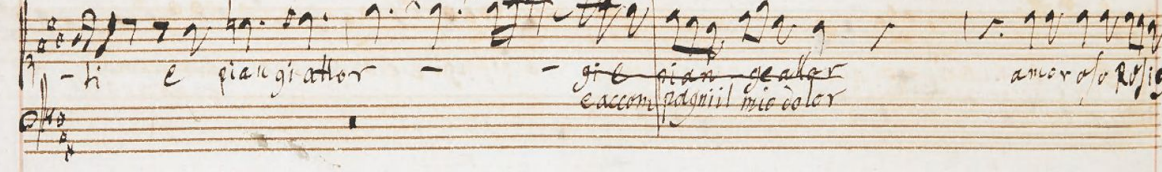
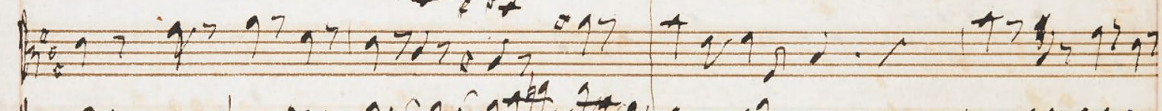
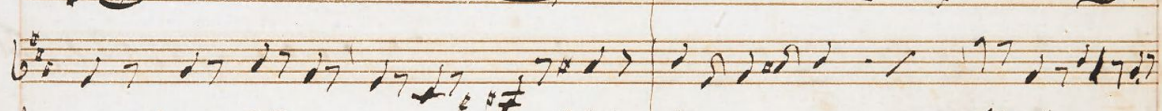
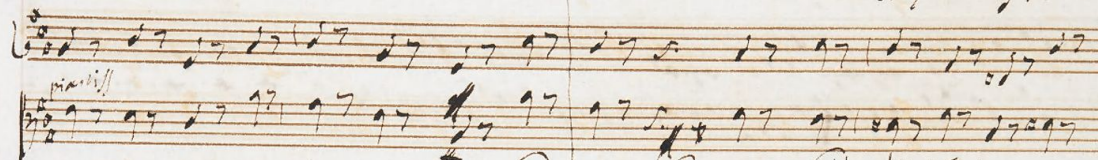
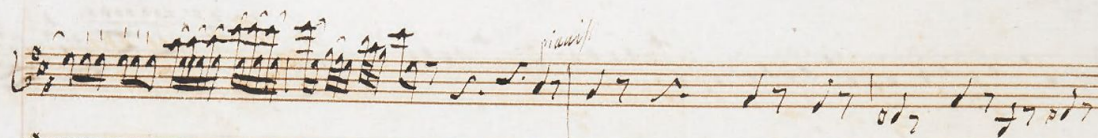
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian and are interspersed with the musical notation.

Lyrics:

non perder la speme che è l'unico bene
hai l'abaco per
Da
capo
Tutti
Segno
no solo fra pene il cor vivrà fra pene solo solo fra pene il cor vivrà
esser amante
Fine dell' Atto 1.

Atto 2 scena 1 Bosco. Gertruda sola

38



amor do R. J. g. 2

Handwritten musical score for the first system, featuring five staves with various musical notations including notes, rests, and dynamic markings like 'p' and 'f'. The notation is in a historical style, possibly 18th or 19th century.

molto quanto pieghiti tuor non

ti par che canti e piangi al

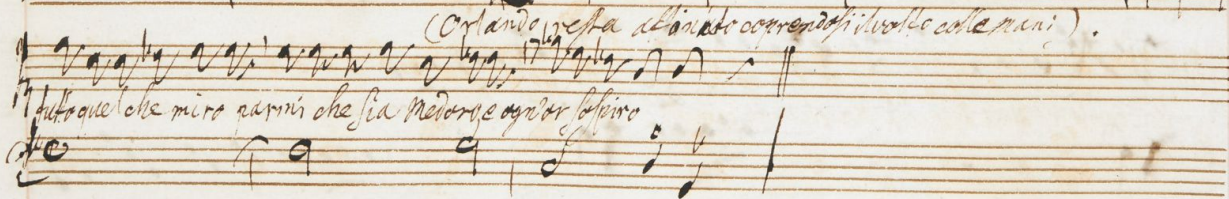
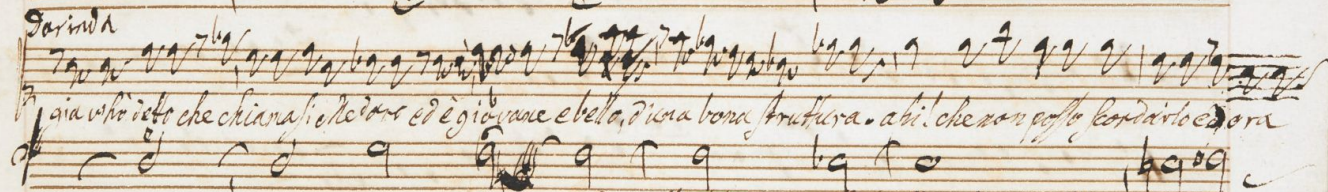
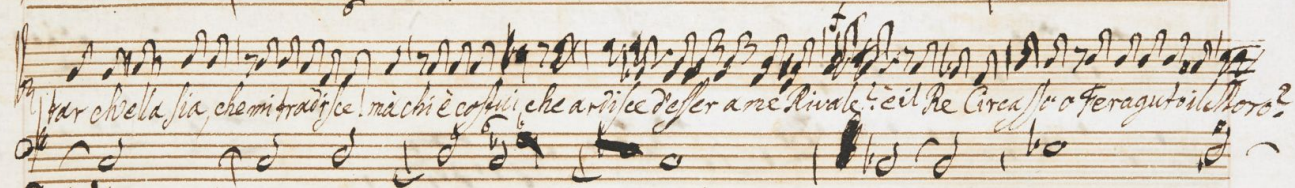
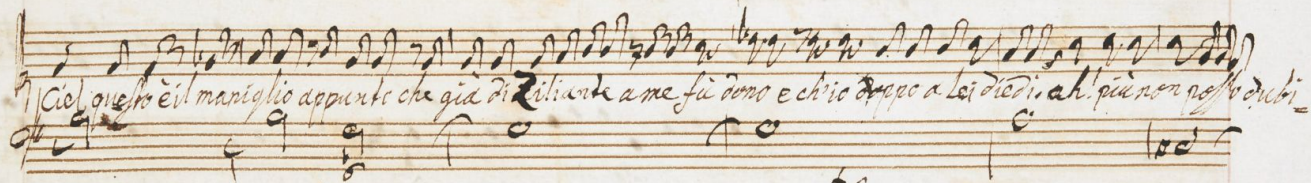
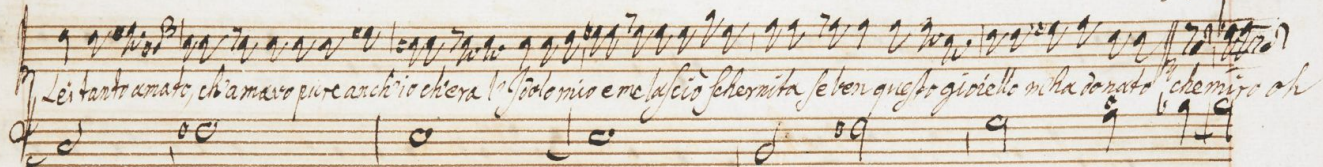
Handwritten musical score for the second system, continuing the composition with five staves and similar musical notation to the first system.

ci an - gi al lor
lor e accompagni il mo al or

par che canti e piangi e piangi al or par che canti
e accompagni al

(gli fa vedere il gioiello)

Orlando 40



Larghetto
tutti

pian

Violin piano



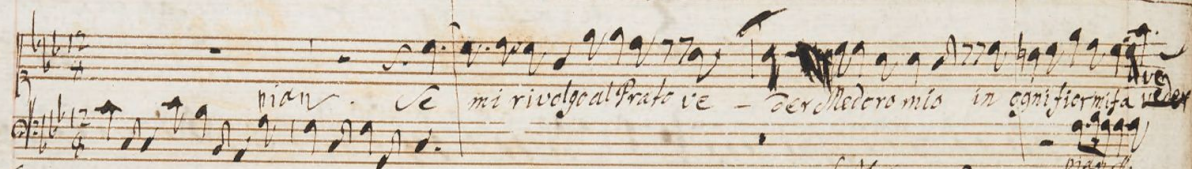
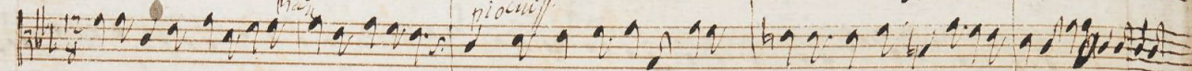
pian

pianiss



pian

pianiss



pian

mi rivolgete a me - der ch'ero mio in ogni giorno fa



forte

pian

pian



forte

pian



der ch'ero mio in ogni giorno fa



pian.

forte



Handwritten musical score on page 16, measures 1-10. The notation is in a single system with a treble clef and a key signature of one flat. The melody is written in a cursive, handwritten style. The lyrics are written below the notes.

mi rivolge al prato ve'er me d'oro mio ve - ~~mi rivolge al prato ve'er me d'oro mio ve~~ - ~~mi rivolge al prato ve'er me d'oro mio ve~~ - in

pian *forte* *pian*

Handwritten musical score on page 16, measures 11-20. The notation is in a single system with a treble clef and a key signature of one flat. The melody is written in a cursive, handwritten style. The lyrics are written below the notes.

ogni giorno fa in ogni giorno fa

pian *forte*

V. pianiss.

rit. molt.

se mirò il Belio: Ric mi par che non morrò or bonie, orate frumie di cano, sicliamando

pianiss.

tu meo oro sta par sacchi non morrò di dicano sicliamando man de quill tuo meo oro si quill tuo me

La

Capo.

po-ro la di-cano sicrumen-dan-ti tu me me-dare qui-luo me-dare pa

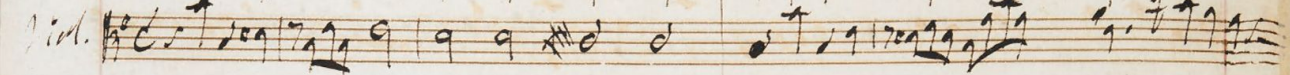
Scena 3 Orlando solo

Orlando

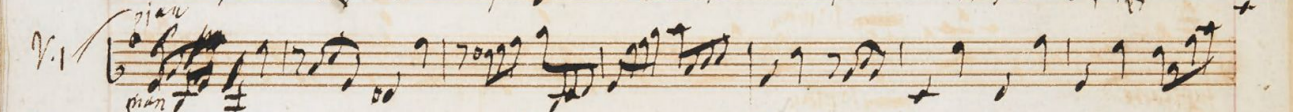
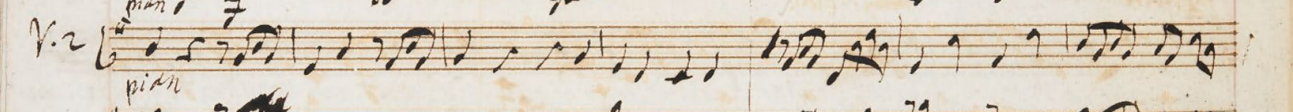
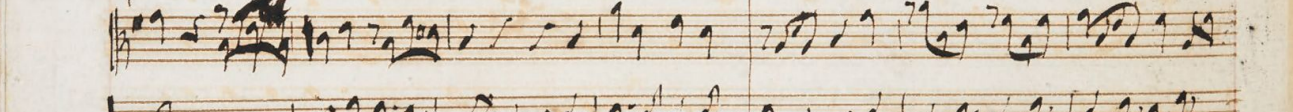
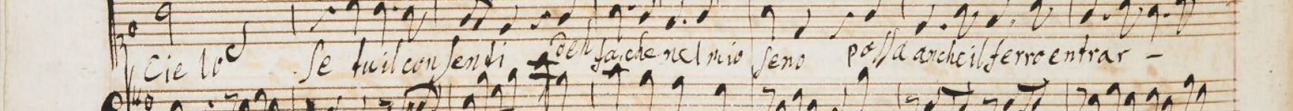
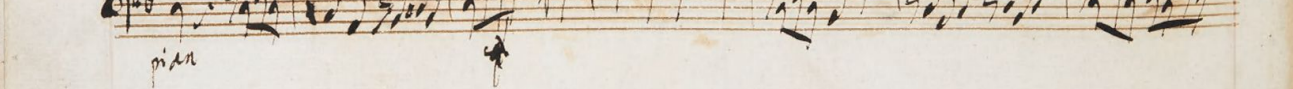
e questa la merce Angelica spietata! oel mio amor di mia fede? ah! non vi ciuverà da me fuggire. che

sino d'Ascheronte sulla strada, vi giungerà il mio fregno, e la mia spada

all

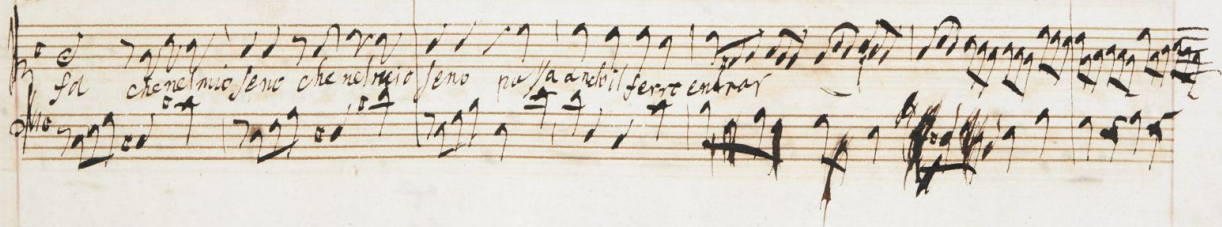
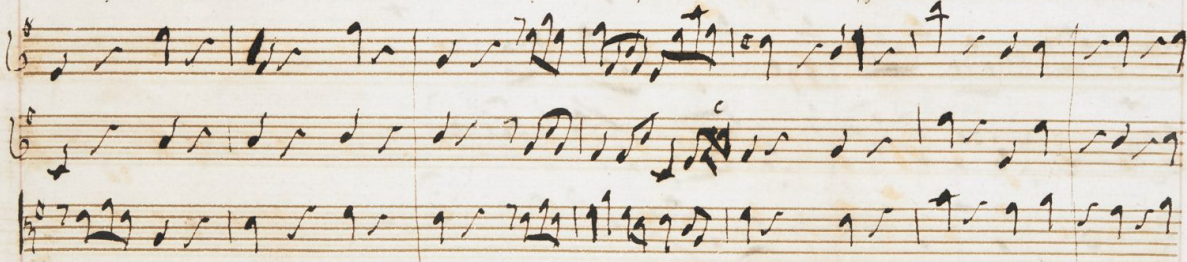
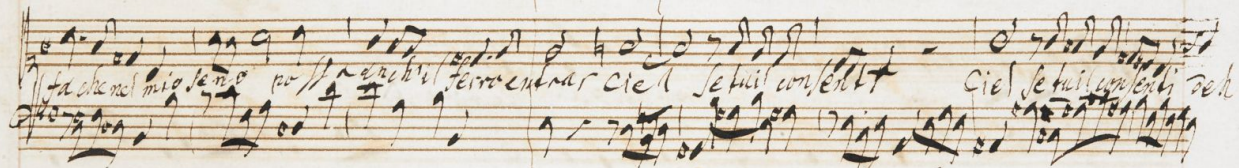
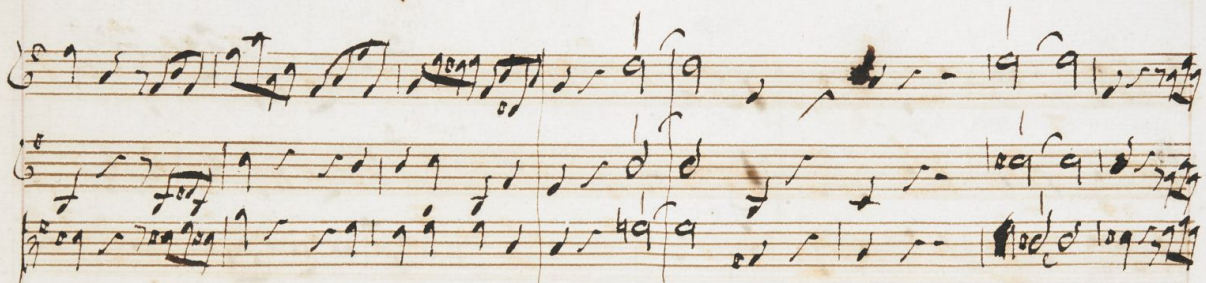
V. *Viol.* 
Hautb. 
Viol. 

And


V.1 *pian* 
V.2 *pian* 
pian 

Cie li se tuil con len di bel la che nel mio seno pas sa ar che il fer ro en tra -
pian 

Handwritten musical score for "L'Esprit du Seigneur" by J. S. Bach. The score is on aged, yellowed paper with seven staves. It features a vocal line (Soprano) and a keyboard line (likely Organ or Harpsichord). The lyrics are in French: "L'esprit du Seigneur se fait entendre en tout lieu. Gloire à toi Seigneur Dieu, Dieu le Père, Dieu le Fils, Dieu le Saint-Esprit, Dieu le Père, Dieu le Fils, Dieu le Saint-Esprit." The handwriting is in a cursive style typical of the 18th century. The paper shows signs of age, including foxing and staining.

Ja che nel mio seno passa anche il ferro e entra



tegle l'incanto

Handl

passa anch'io l'incanto

perche' un'iride l'ore dal mio nome / apz



pia col ferro almeno sappia col ferro almeno l'uscita ritrovar - ri in var -
 la - pia col ferro almeno sappia col ferro almeno l'uscita ritrovar - ri in var -
 a qual rischio vi espone incauti amanti, un cieco amor. E duopoi tentarsi a Orlando e se vi
 giunge ho core anch'io nel petto. forse per me non sarà mai crudele. e avrà pietà di chi gli fiinge
 pelle. affrettare i passi per fuggir il suo dogno, e l'opramia per vostro aiuto, in pegno.

Chorus
Angel.
Chorus
Angel.
Chorus

è l'aria di Zoroastro
 tra Caligini





144

V. 1.
H. 1. 2.

 V_2

Mich.

Zurück

Р. М.

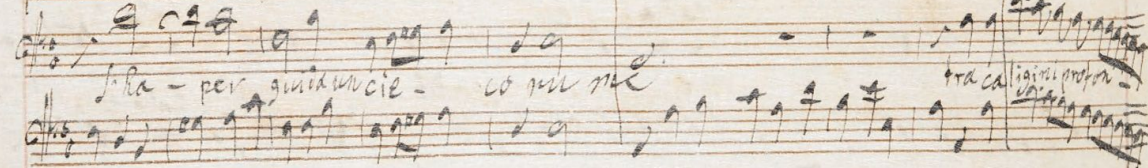
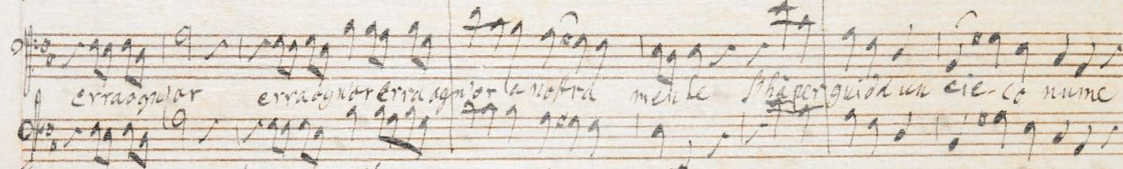
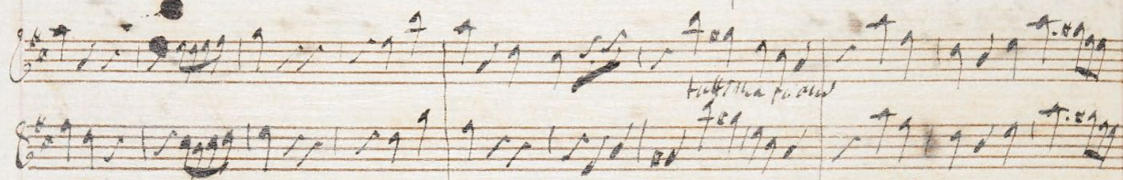
Haut!

Frank.

Ara caliginis profundae

tra caligini profunde

Violin et Hautbois piano



Handb. forte Viol. Violin/er & Handb.

Handb. forte Viol. Violin/er & Handb.

erragrier erragrier la sinistra mente flüper guidau cieco

Handb. forte Viol. Violin/er & Handb.

Violin/er & Handb.

Violin/er & Handb.

omme flü per guidau cieco nune er erragrier

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a cursive, handwritten style. The staves are numbered 1 through 10. The music appears to be a single melodic line, possibly for a voice or a single instrument. The notation is dense and includes many accidentals and slurs. The paper is aged and shows some staining. The handwriting is in dark ink.

Annotations and markings on the staves:

- Staff 4: *orthocalligini* (written below the staff)
- Staff 5: *shaperguadumilcom* (written to the right of the staff)
- Staff 6: *abug* (written above the staff)
- Staff 7: *lulir* (written below the staff)
- Staff 8: *me* (written below the staff)
- Staff 9: *forte* (written below the staff)

Violin part

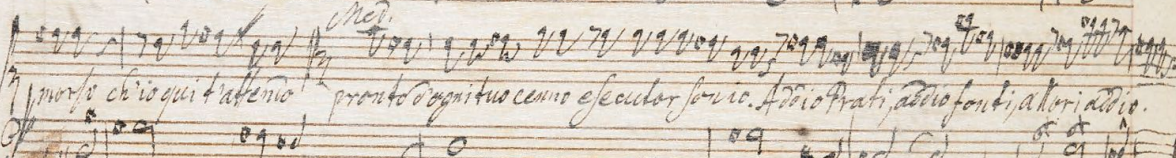
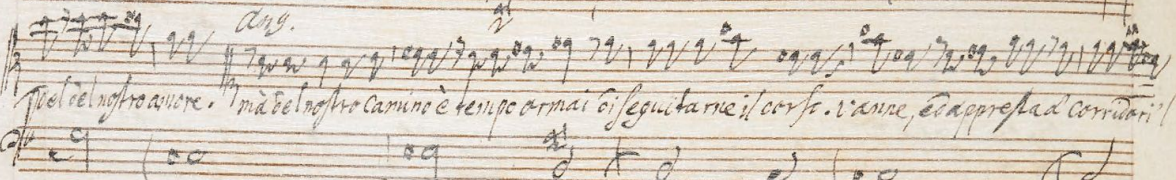
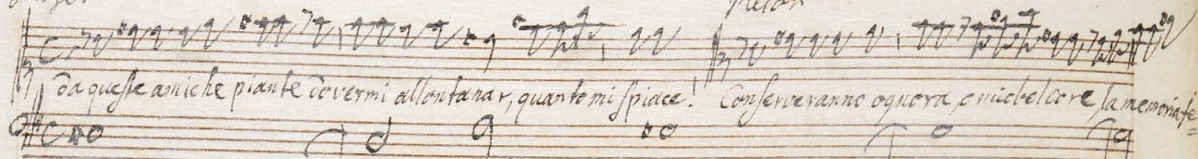
Handwritten musical notation for Violin part, measures 1-4. The notation includes treble and bass staves with various musical symbols and notes. The lyrics "di rovi ne sulle spine" are written below the first staff.

Handwritten musical notation for Violin part, measures 5-8. The notation includes treble and bass staves with various musical symbols and notes. The lyrics "ein pericolo imman- te ein pericolo di rovine tutte" are written below the first staff. The notation continues with measures 9-12, including the lyrics "Se ragion non le dà il lume se ragion non le dà il lume se ragion non le dà il lume".

Cena 5. Angelica, Medoro.

angel

Medon



piano

forte

p



forte

forte

2.

Veridallori sempre uniti conservate il nostro nome come uniti sarà il cor
 Veridallori conservate conservate il nostro nome come uniti sarà il cor veridallori
 Veridallori conservate conservate il nostro nome come uniti
 Veridallori sempre uniti conservate il nostro nome come uniti

pian.
pian.
ritorn. e nota.
pian.
pian. con molto rall.

conservate
 Veridallori, sempre uniti conservate il nostro nome come uniti

Musical score for a vocal piece, likely an aria. The score is written on ten staves, with lyrics in Italian. The lyrics are:

Sarai il cor conservate
 nostro nome concenuto Sarai il cor concenuto/a
 Sarai il cor
 e poi dite achile m'eri d'ogni mano
 quando e come fosse in voi si ben colpito se volete che sospiri invidiando il nostro amor levate
 che sospiri invidiando il nostro amor vendicatori sempre unite

The score includes various musical notations, including notes, rests, and dynamic markings. The lyrics are written below the staves, with some words in parentheses indicating alternative phrasings or corrections.

Da
 Appo
 Pal
 Sognos
 C.

Scena 6 Angelica sola.

Angelica

50

Doppo tanti perigli, e tanti affanni, ora al paterno Regno con Medoro farò lieto ri-
 torno. troppo ingrata ad Orlando mi rende, e ver, cui debbo onor, e vita. ma
 che far posso? egli ben sa per prova, che agli incanti d'un
 volto, nè forza, ne virtù, ne merito giova.

all. viv.

Aug.

In gloria piang. viv.

2.

non potrà non potrà dimmi inorata

St. non cell.

no no no non potrà dimmi inorata perche restai piagata perche restai piagata dunque i vago stia

forse

piang.

Handwritten musical score on page 51, featuring multiple staves with notes, rests, and lyrics in Italian. The score includes dynamic markings like "forse" and "piang.", and some sections are crossed out with large X's.

Lyrics visible on the page:

no no no noi potrei non potrei non potrei
 no perche re hai piagata no no non potrei potrei di mi in agata perche re hai piagata per
 e che re hai piagata da un cosi caso a fare

Handwritten musical score on a single page, featuring multiple staves with notes and lyrics. The lyrics are in Italian and appear to be a religious or dramatic text. The notation is in a historical style, likely from the 18th or 19th century.

... e non potremmo non dimostrarlo perché per che restai piagata...

Handwritten musical score on a single page, featuring multiple staves with notes and lyrics. The lyrics are in Italian and appear to be a religious or dramatic text. The notation is in a historical style, likely from the 18th or 19th century.

... e non potremmo non dimostrarlo perché per che restai piagata...

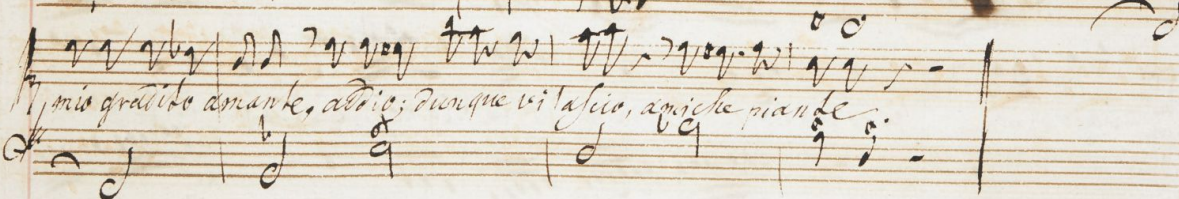
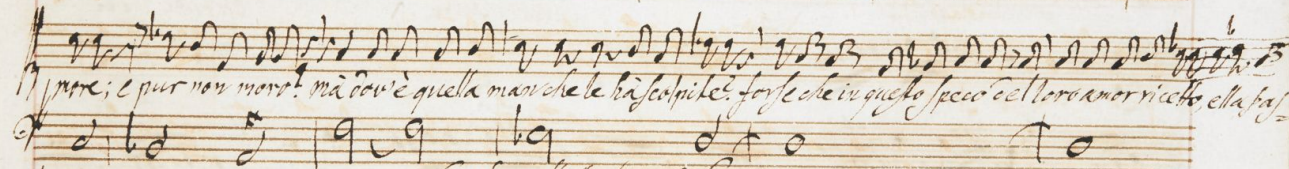
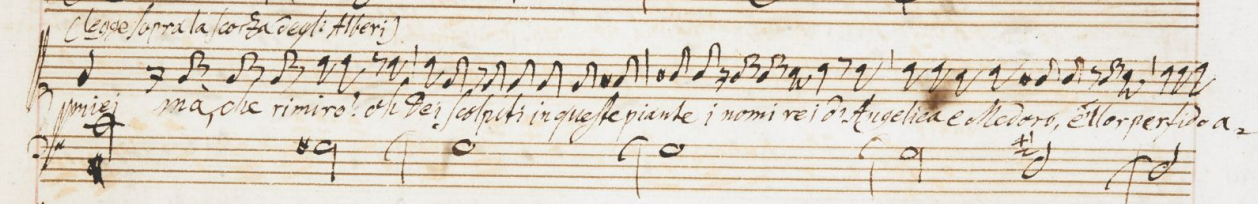
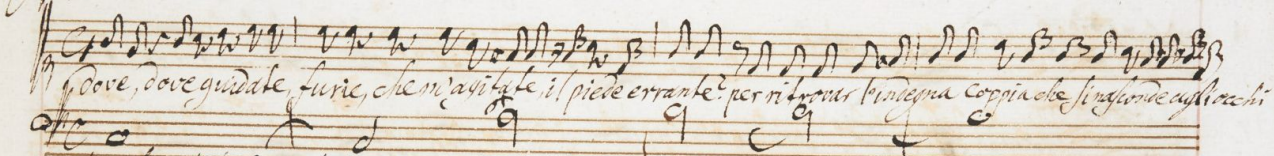
Handwritten musical score on a single page, featuring multiple staves with notes and lyrics. The lyrics are in Italian and appear to be a religious or dramatic text. The notation is in a historical style, likely from the 18th or 19th century.

... e non potremmo non dimostrarlo perché per che restai piagata...

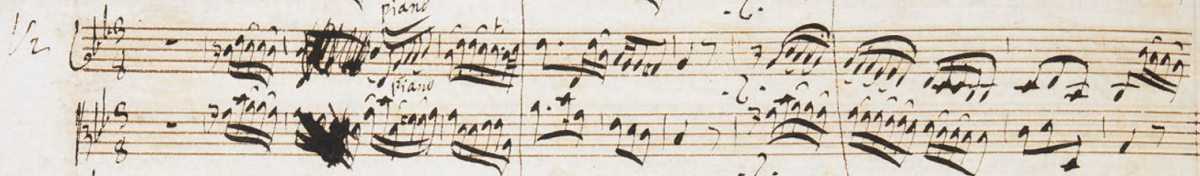
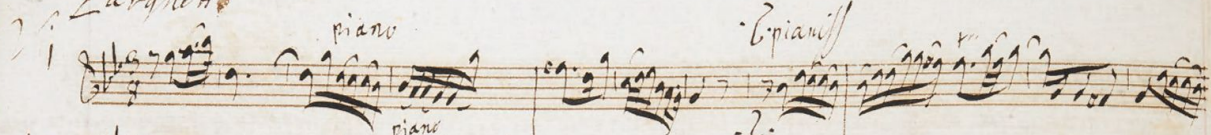
Salvatore di Giovanni

Scena 7 Orlando solo.

52



21 *Larghetto*



vago Rio

Se co' frodo

lia per voi be nigno il ciel, lia per voi be nigno il

Violace

Flauti

Violini 1 & 2

ciel verisimile vago Riegarai benigno ciel verisimile ebbene
 liete vago Rio spensierato vago Rio spensierato

Flauto

Flauto Violini et tutti Flauti
forte

Violon

Flauto
Violini

Andante

Si per voi benigno ciel verò piante si per voi si per voi benigno ciel

Violini. senza Flauti.

Andante

piano

delle vostre ombre segrete mai non turbò il bel riposo

venite con noi bene

pianissimo

Handwritten musical score for "Nembo Crucel" by Giuseppe Verdi. The score is written on ten staves with various musical notations, including notes, rests, and dynamic markings. The lyrics are written below the staves. The score is divided into two systems, each with a key signature change indicated by a double bar line and a sharp sign.

Lyrics:

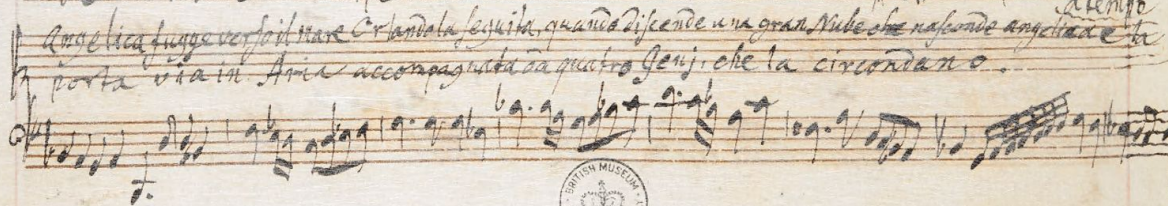
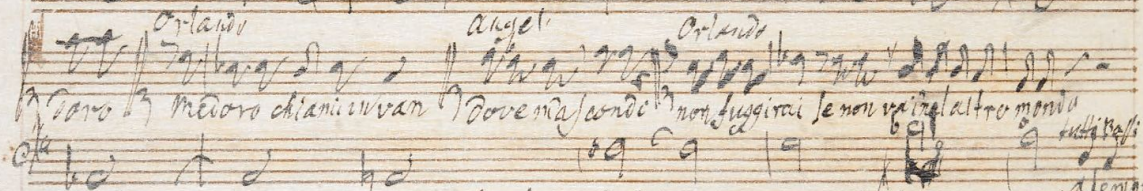
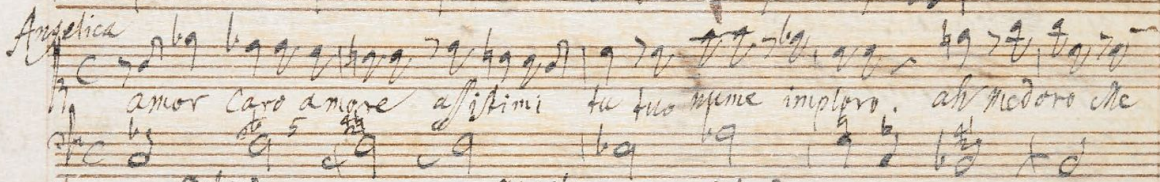
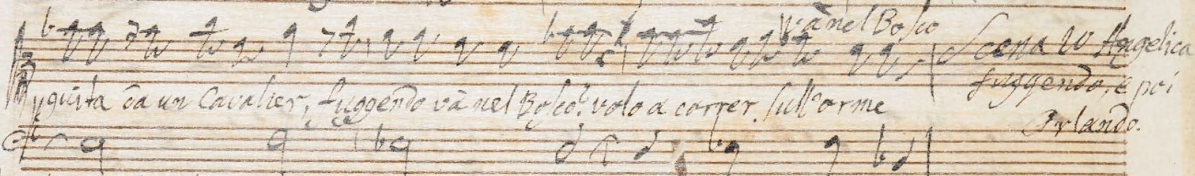
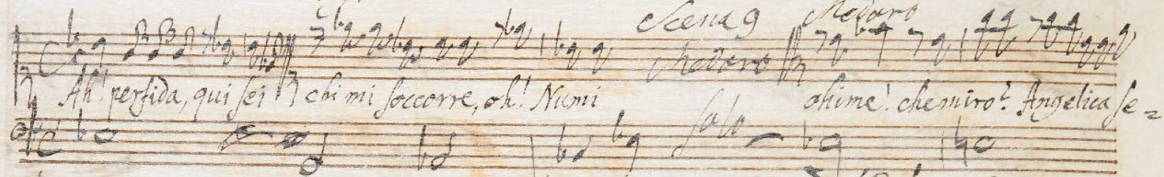
del nembo crucel vento reo
 nembo crucel
 mai non turbi il bel riposo

il bel riposo - vento reo nembo crucel
 vento reo
 nembo crucel, verdi.

Orlando

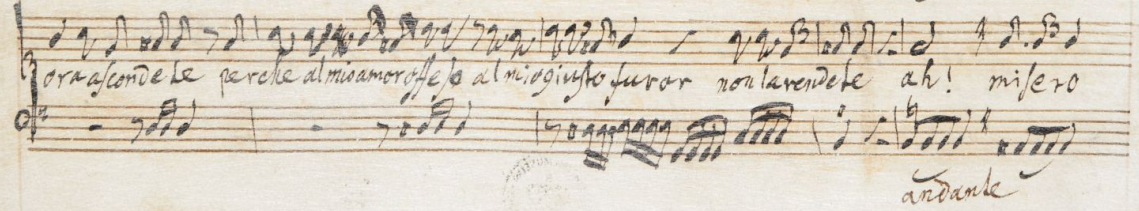
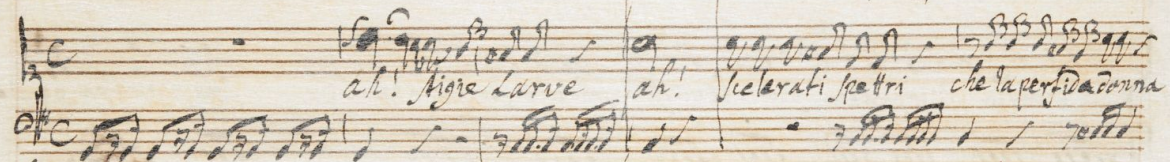
ang.

(fugge nel Bosco: Orlando la seguita, quando esce di scena)



Scena II Orlando solo.
decomp.

55



e schermato l'ingrata già m'ha ucciso / sono lo spirto mio da me di viso / son un ombra equal an-
 ombra se io voglio varcarla giù re' Regni del cor doglio / ecco la figlia parca di Caronte ad ispetto
 (come s'entra se in Barca)

pian *ardante*

pian

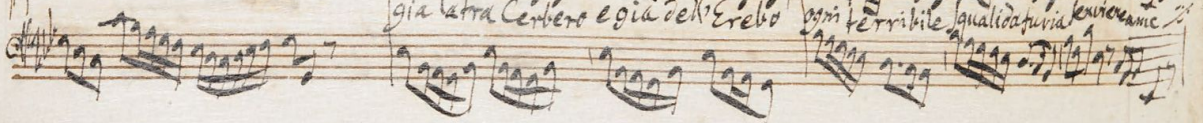
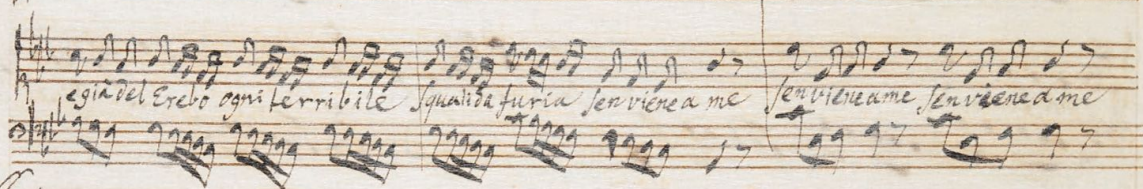
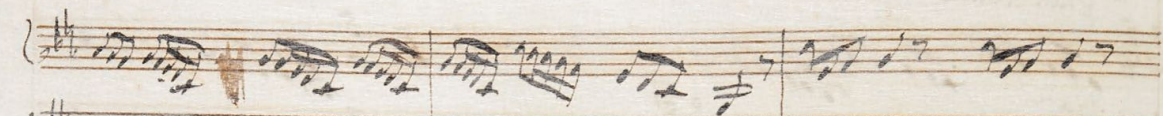
pian

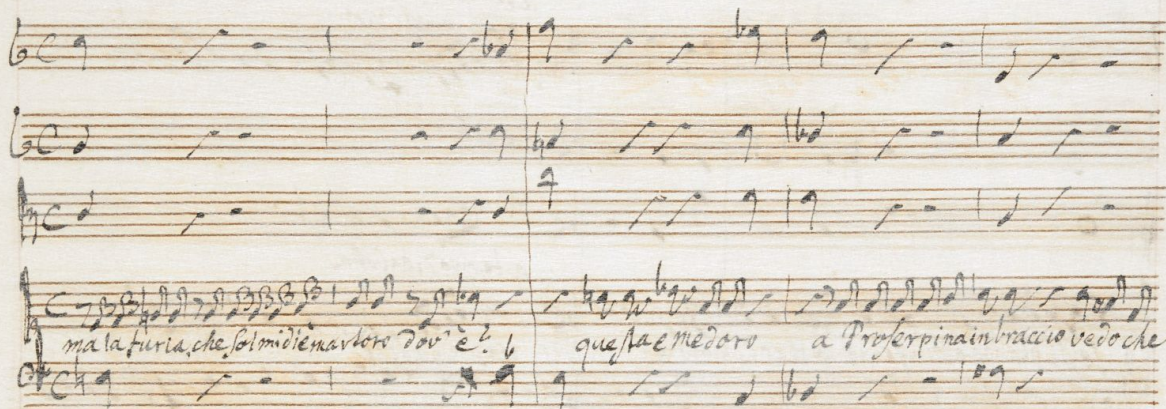
già solcolonde *già solcolonde nere* *eccodì Pluto leat-*

pian *ardante*

etc *etc*

fumicate coglie e trarlo tello *già latra Cerbero* *già latra Cerbero*





Handwritten musical score for the first system, featuring three staves with notes and rests.

ma la furia che sol mi diemavolo dov'è. 6 questa e medoro a Proserpina in braccio vedo che



Handwritten musical score for the second system, featuring three staves with notes and rests, including tempo markings like "piano" and "adag".

fugge ora strapparla io corro

ah Proserpina piange

vien meno il mio furor

a tempo di gavotta
pian unis. Viol.

unis

a tempo di gavotta

Se si piange all'Inferno an cod'onore
vaghe pupille no non piangete no
pian

vaghe pupille no non piangete no no non piangete no no non piangete no

7

Larghetto.

V. piano senza flauti.

Handwritten musical score for a vocal and instrumental ensemble. The score is written on ten staves. The first staff is the vocal line, and the remaining staves are for the piano accompaniment. The tempo is marked "Larghetto." and the instruction is "V. piano senza flauti." The lyrics are written below the vocal line.

che al piano
ancor nel Regno
puoi ognun de star
pieta
pieta

de star pieta che el

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

pp. an. to an. cor. nel regno - puo - in do - nun de far pietà

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

*colla parte
far pietà - o far pietà
vaghe pupille no*

*al tempo
pian
viv.*

Handwritten musical score on page 59, featuring multiple staves with notes and lyrics in Italian. The lyrics are:

non piangete né vaghe pupille no non piangete no né non piangete no né non piangete no ma

piu

piu

Si si si pupille si si si piangete si che sorra del vostro incanto ha che

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and clefs. There are handwritten lyrics in a non-Latin script, possibly Georgian, interspersed with the musical notation.

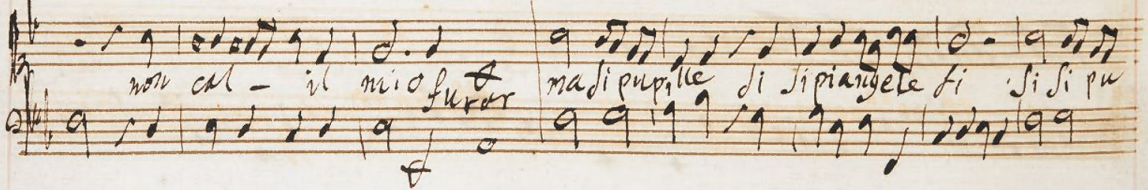
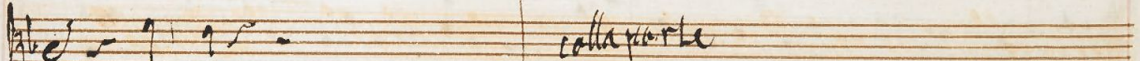
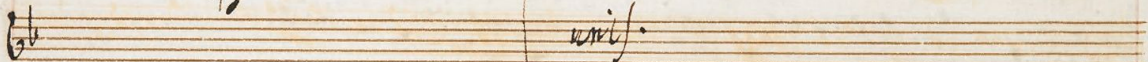
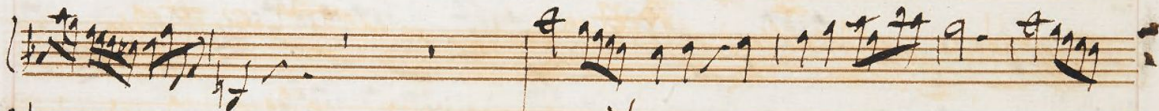
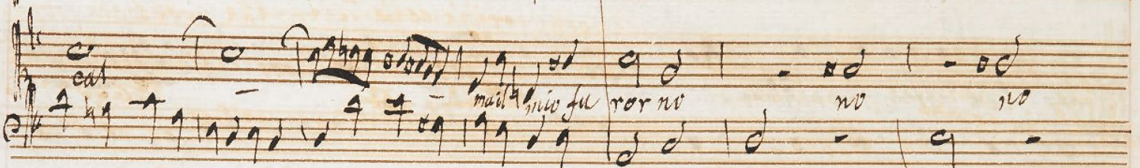
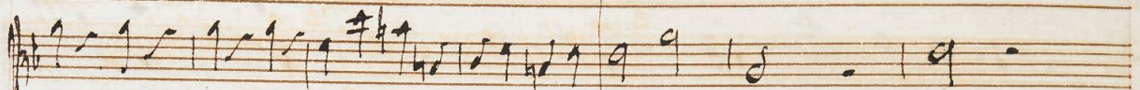
The lyrics, written in a non-Latin script, are as follows:

- Staff 3: *ბრძალუფროინა*
- Staff 4: *ბრძალუფროინა*
- Staff 5: *ბრძალუფროინა*
- Staff 6: *ბრძალუფროინა*
- Staff 7: *ბრძალუფროინა*
- Staff 8: *ბრძალუფროინა*
- Staff 9: *ბრძალუფროინა*
- Staff 10: *ბრძალუფროინა*

Handwritten musical score on page 60, featuring multiple staves with notes, rests, and lyrics in Italian. The score includes a vocal line and a piano accompaniment. The lyrics are:

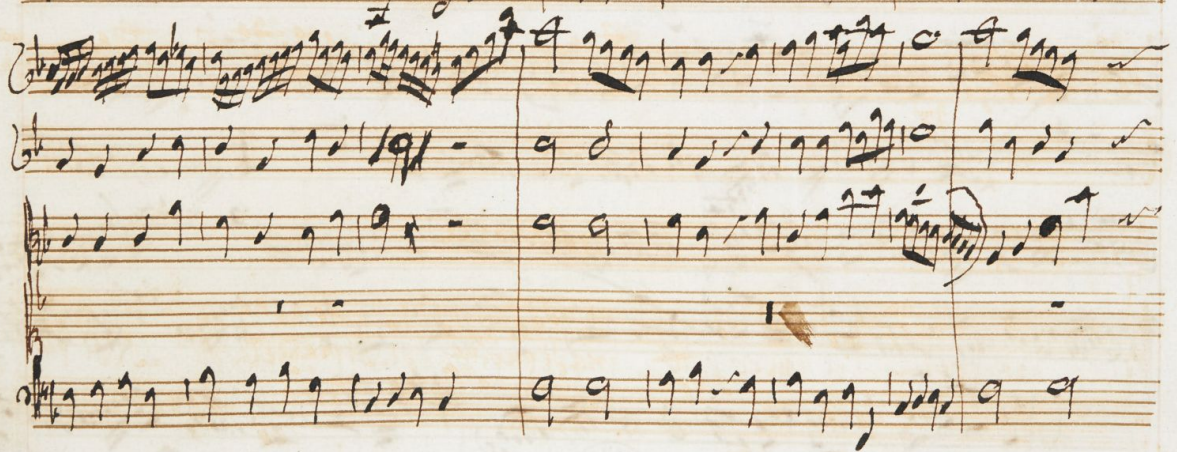
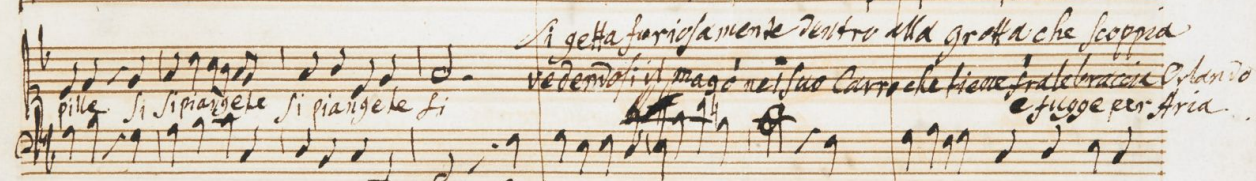
per che sorde va, troncanto che sorde al vostro can

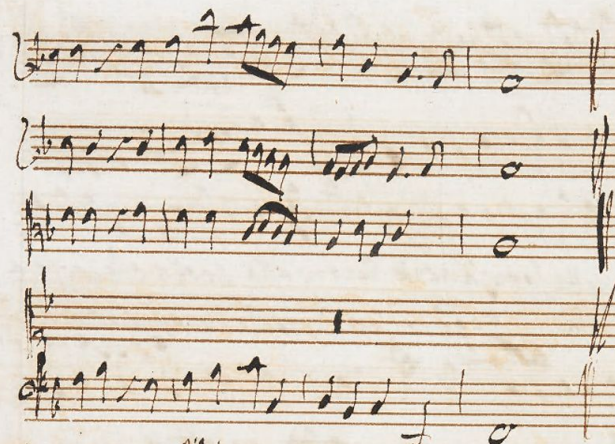
to hour core d'adaman to ne'



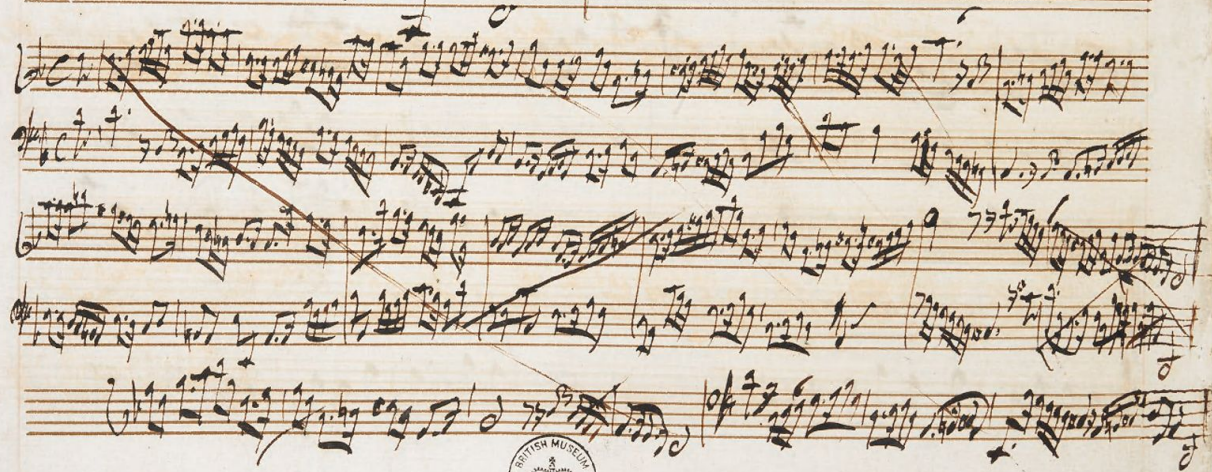
trifone

61





Fin del Año
Nov. 10



Alto 3. Sona 1. Recitativo di Palme Meliarte e poi Parinda
Infonia a tempo ordinario

62



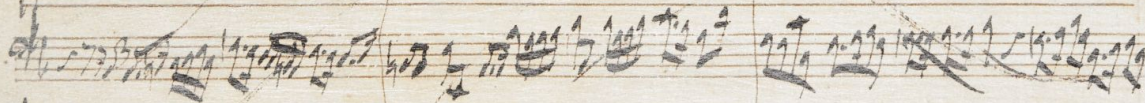
Ute

Ute



Ute

Ute



Ute



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

Handwritten musical notation, likely a clef or initial note, on a single staff.

Handwritten musical notation, likely a clef or initial note, on a single staff.

Handwritten musical notation, likely a clef or initial note, on a single staff.

Atto 3. Scena 1. Recinto di Palermo. Medoro e poi Fiorinda.

Antonia.

a tempo moderato

63





Adagio

Di Corinna all'annunciar ritorno alfi, Angelica di fe, quando per via ventura non accede de maine di far hile.



Corinna

Nonno e con me ai qui ti veid non sanar se lo credi, na Angelica dov'è? qui si mi impo e di ritorno a qual cala di qua



Corinna

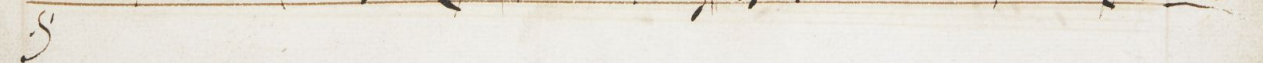
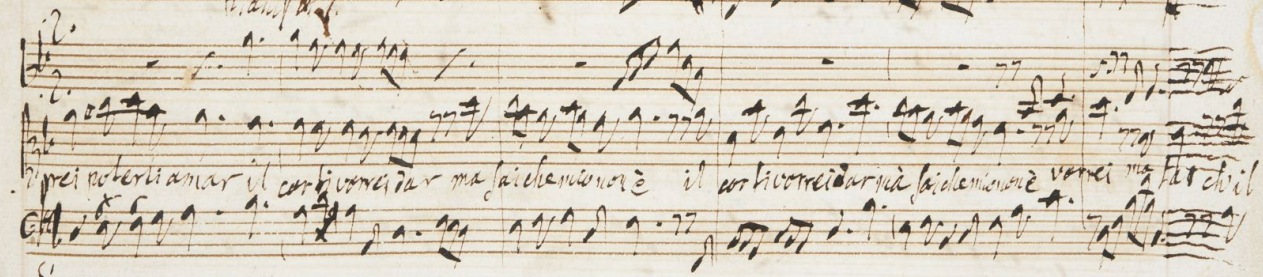
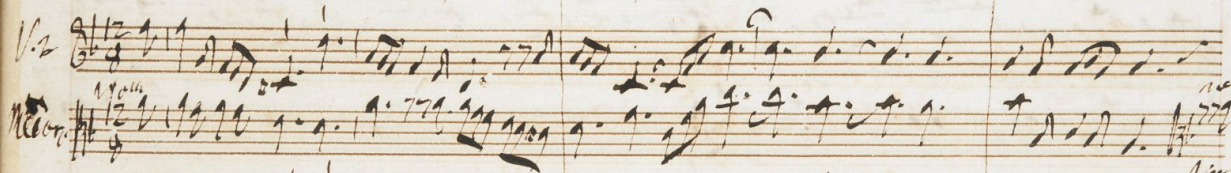
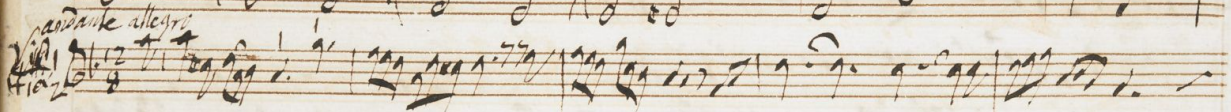
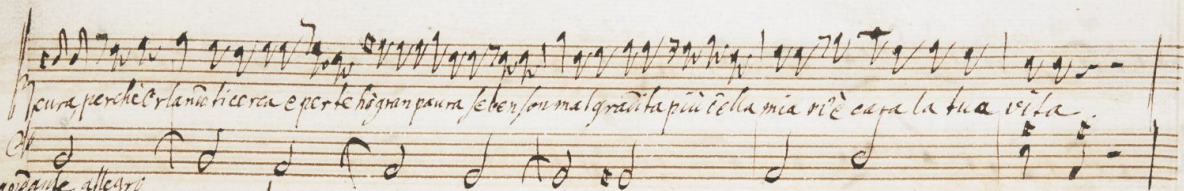
Non per me dov'è frivene, ma la pur qual si uaglia la cagione, sempre è aperta per te la mia magione, celalo far pro-



Corinna

Adagio

di



Handwritten musical score for a choir, featuring four staves with vocal lines and a basso continuo line. The lyrics are in Italian, starting with "cor più mi non veni non è". The notation includes various musical symbols such as clefs, notes, rests, and accidentals. There are some corrections and annotations in the score, including a "2da" marking above a staff and a "non meno" marking above the lyrics.

cor più mi non veni non è il cor più mi non è vorrei poterli amar vorrei poterli amar il cor più mi non è

Continuation of the handwritten musical score, showing the lower staves and the continuation of the lyrics. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The lyrics continue with "darla se che non è vorrei ma sai che cor più mi non è che il cor più mi non è vorrei poterli a".

darla se che non è vorrei ma sai che cor più mi non è che il cor più mi non è vorrei poterli a

mar il cor ti unni dar ma fa che mi non è ma fa che mi non è che più non
 et sic se dalli cor au cor che traditor non iare si fella

forle

2.

De

Cur

Suppl

5.

for

7. (rit.)

non ti adeste curar, che han lor tu non daresti se tu non daresti se

Scena 2. Porinda sola

son contenta,

Più obligata gli sono or che mi dice il vero, parente è sin uero, e sebben nulla spero, e nulla bramo, non meno però ad ogni cosa m'obligo

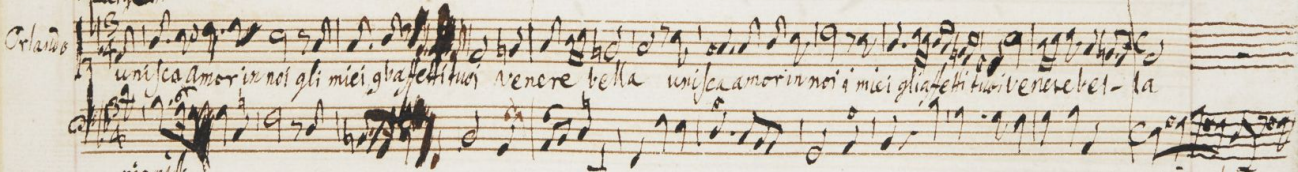
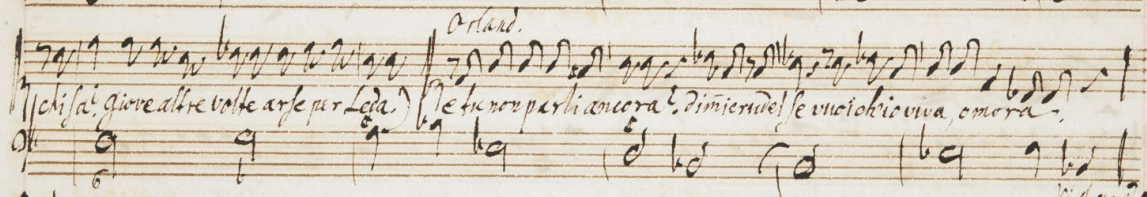
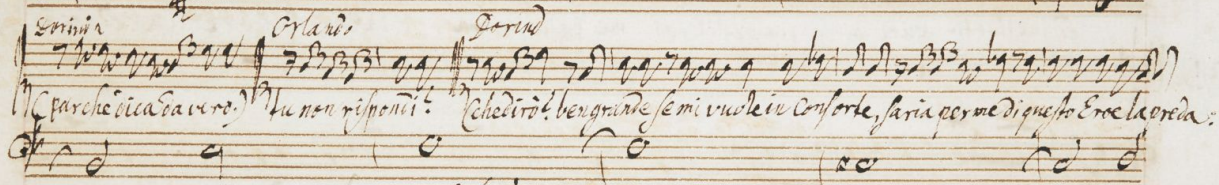
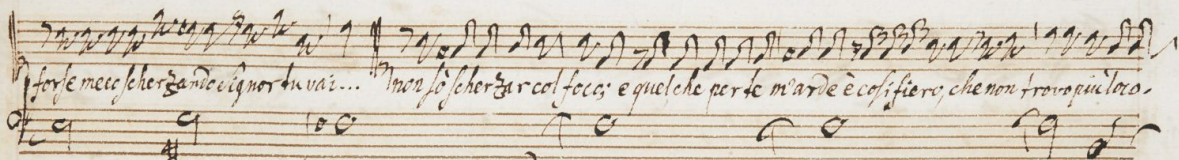
*Scena 3. Orlando.
Orlando.
Dea.*

Porinda

Pur ti trovo, e mi bene, e dopo tante pene pur giungo a riveder il tuo sembiante (Orlando il grasse Orlando mi spale la manna)

Orlando

66

piano
Largopiano
piano

V. *ed in questa vna al sangue degli eroi me pastorella* *la me pastorella ed in questa*

ed in questa vna al sangue degli eroi me pastorella me pastorella *canto miglior fletti*

una la amori noi *gli miei fletti*



Don
Carlo
io son Garinda
c'ignor-
tuo
venc nel-la ch. già se tu sei Principe de dei ah!
Orlando
no sei l'argalia fratello del mio bene, che l'empio Ferrauo uccise a torto, già in me faccen le ira.
Garinda
Orlando
Custodir la spada e meler hinc a furadibakayla
Canio sparade per mia fe delira, per Angelia mia fetu sei morto ora ne via vendetta Nell'inbraglio per me! signora!
Orlando
Coetali elmo e la spada
Pech... Uff, si v'intende ben, di rmi volete, chi è Ferrau senz elmo e senza spada li faccio dunque anch'io; su via prendete...

Marche la ciato l'armi san pronto a vendicarmi.

Violin
Orlando

già lo fingo, già l'ubriaco con la forza del mio braccio muovo l'arco l'altra si tiene e se vinto non si rende, per ora

marce lo difende marce canario sanguigna e se vinto non si rende per lo marce lo difende marce canario sanguigna

Largo

6. Capp

lanquidezza a terra languidamente

con morte o care pena

Viola e l'oboe
serza Bassi e Contralti



tutti Bassi piano

B. R. H. am.

68
clari.

Angel.

Paride

Angel.

Corinto

Angel.

Par

Paride

Paride

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andank

Luigi

10. Haarb. 10er Violin

bufti forte

Violini Solo

Ly. H. Ly.

Haut

tufti fork

Vol. 10, p. 10.

pien

Angelica

Violini primiffimo

Vinici piastre

pianiss.

planiff

2. In così giusta è questa specie che se balza ancor a teme

ingannata è dal timor

Violone piano

Violent.

fulgidore *12. pia* *pia. ass*

che l'alma ancora teme ingannata è dal timor *così giusta è questa speme*

ingannata è dal timor dal timor

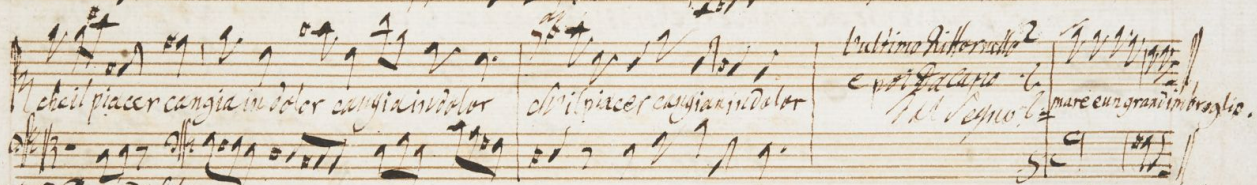
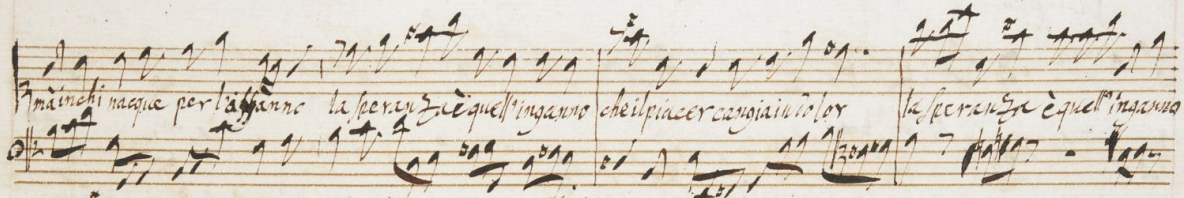
che l'alma ancora teme ingannata è dal timor

ingannata è dal timor dal timor

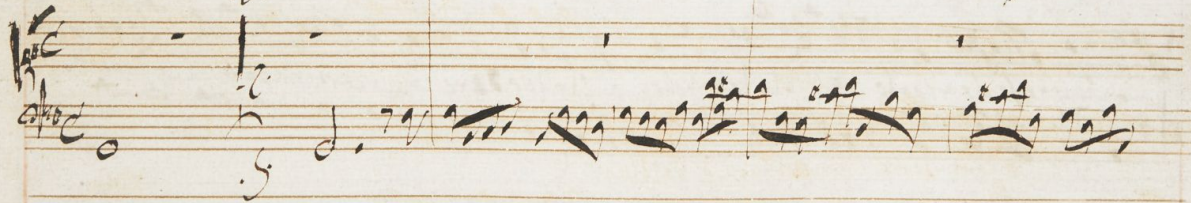
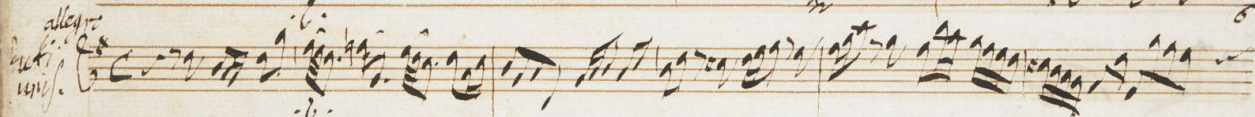
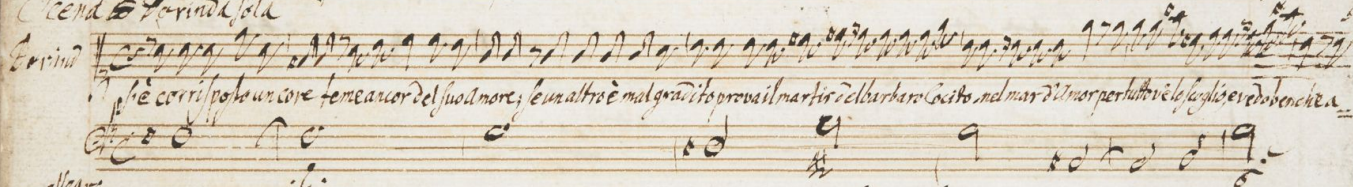
Handwritten musical score on ten staves. The lyrics are written below the staves, with some words appearing multiple times across different staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Lyrics visible on the page:

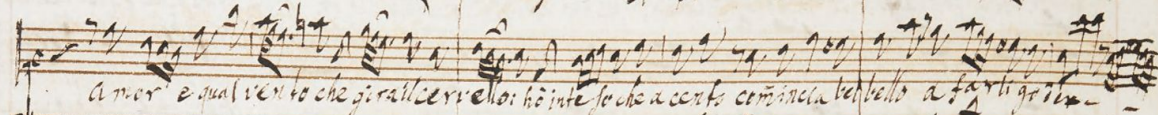
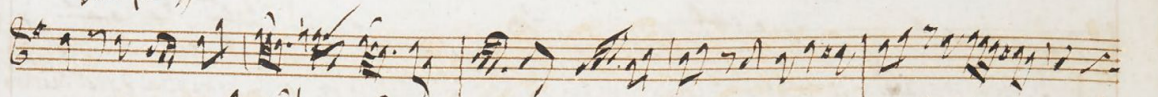
- che se l'alma ancora teme ingannata e dall'inor ingannata ingannata e dall'inor
- che se l'alma ancora teme ingannata e dall'inor
- forte tutti
- adagio
- forte tutti



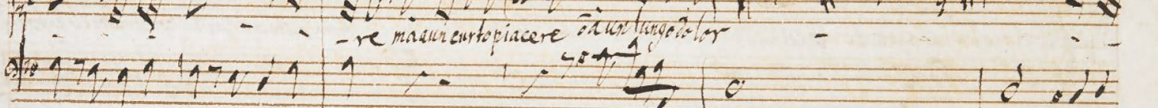
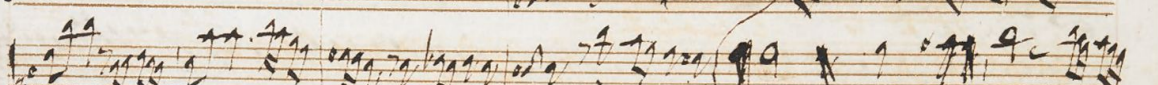
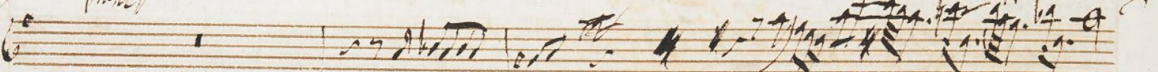
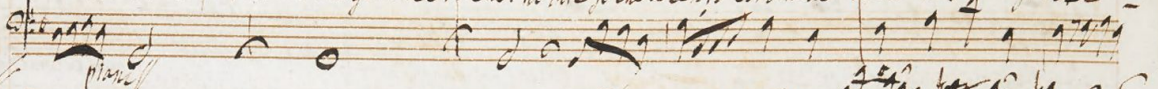
Chora e Perina sola



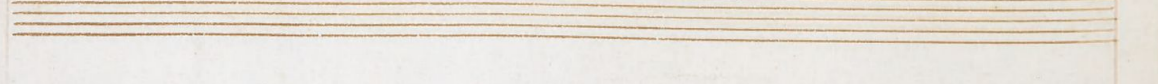
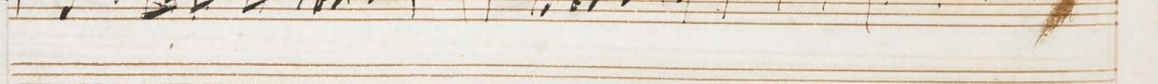
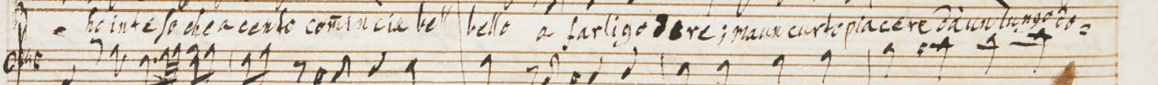
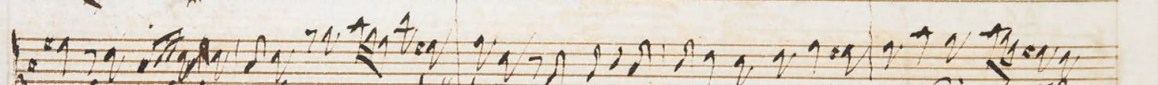
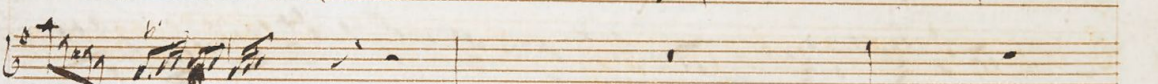
Viol. piano



a mor e qual vento che girall'cervello: ho inte so che a certo comincia bel bello a farli girare



re ma un curto piacere di un lungo dolor



forte

piccol.

71

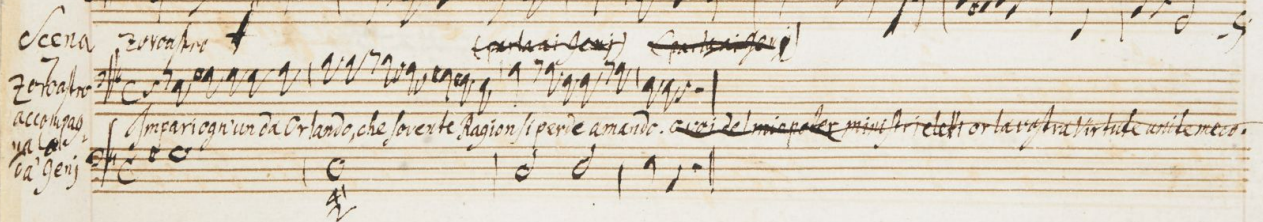
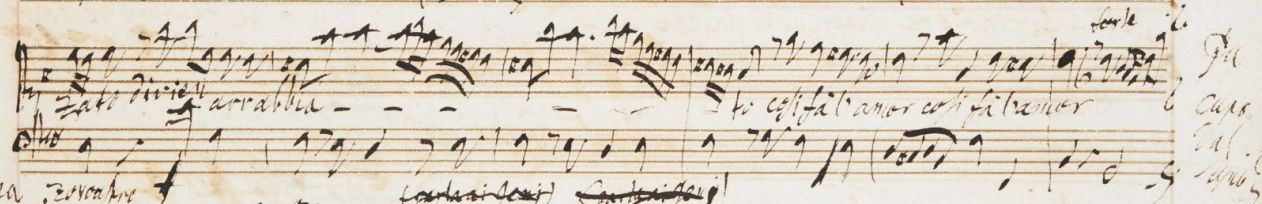
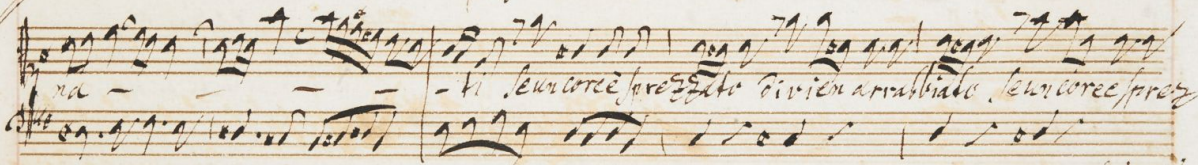
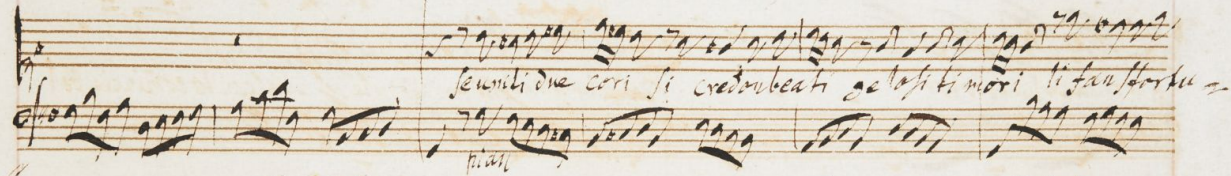
lor - carentunziato
amor è qual vento che girilla

vello hointelo chea ceto cominciabel bello cominciabel bello a farligo de

re maanentepiacere diontanse de

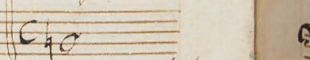
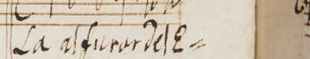
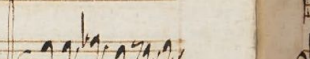
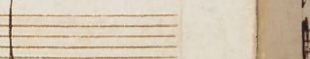
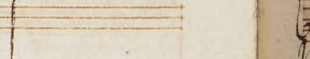
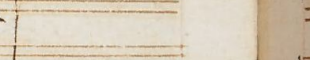
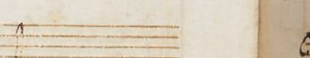
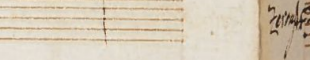
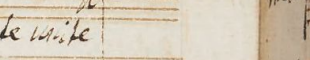
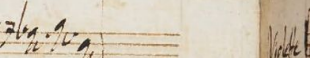
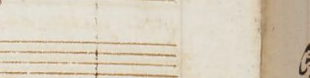
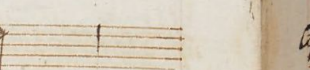
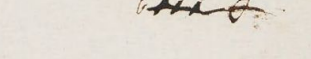
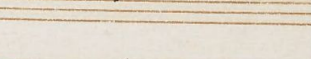
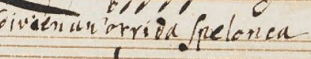
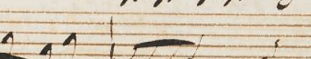
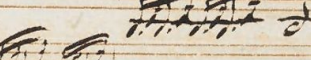
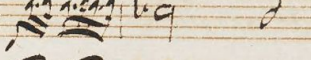
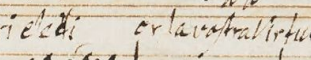
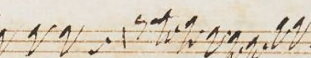
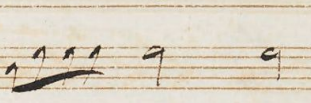
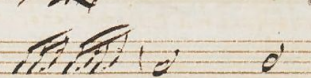
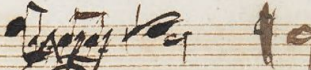
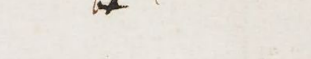
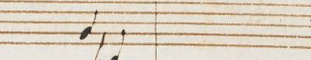
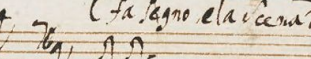
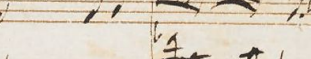
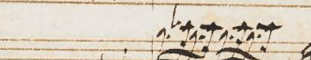
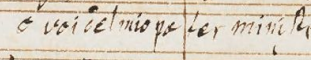
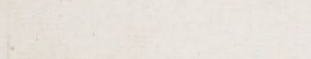
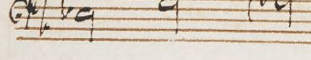
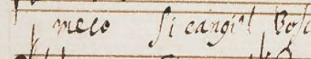
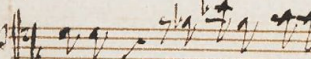
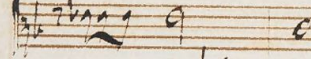
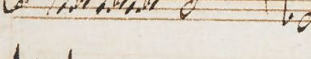
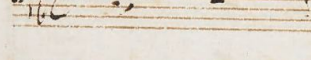
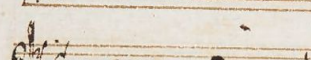
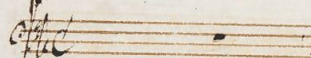
Handwritten musical score for "Canta la zambora" by Manuel de Falla. The score is written on ten staves with lyrics in Spanish. The lyrics are: "Canta la zambora, canta la zambora, / que es un instrumento / que se canta en el mar, / y se canta en la tierra, / y se canta en el cielo, / y se canta en el infierno, / y se canta en el purgatorio, / y se canta en el limbo, / y se canta en el limbo, / y se canta en el limbo." The score includes various musical notations such as notes, rests, and dynamic markings.

Scena
Zerkalno
accanto
alla
ca' Genj



parla ai Genj

accomp. piano.



o voi del mio pe- ler mini- leri d'edi or la vostra infule unite

meo si cangiò Volo in speco C'ha lagno elai cerna oia en un'orrida spelunca

La alfinar del E-
Cho

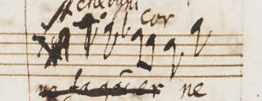
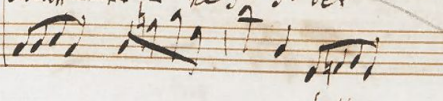
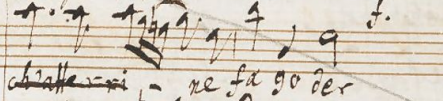
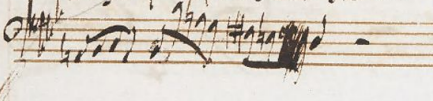
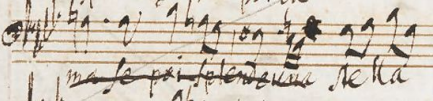
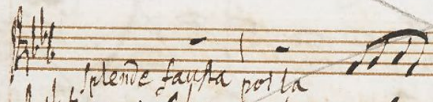
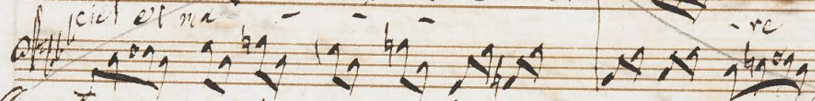
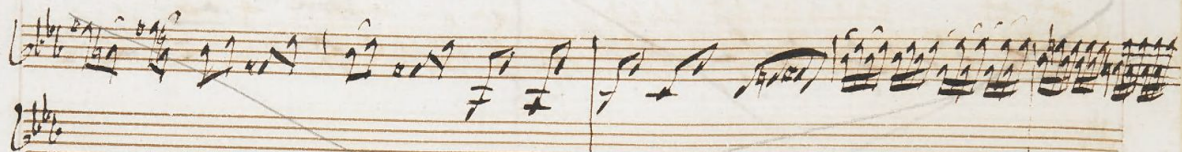
[illegible]

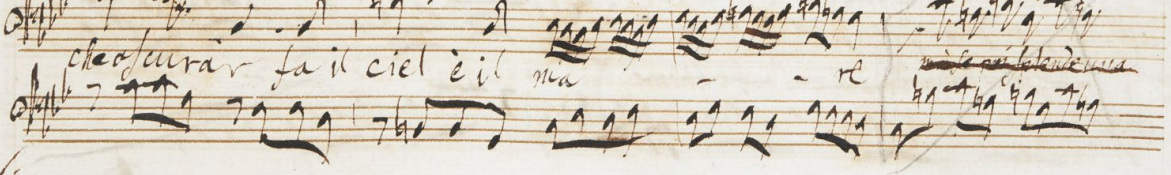
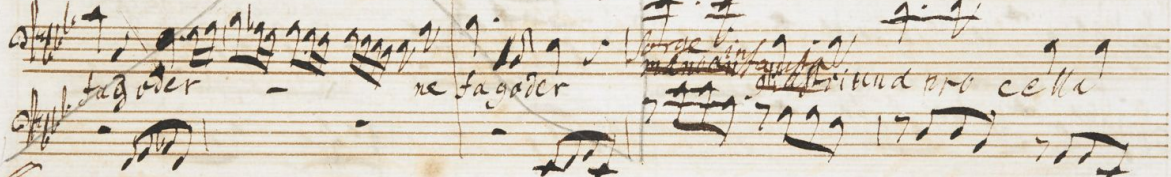
Handwritten musical score for the song "Căminul" (The Home) by Ștefan Ștefănescu. The score is written on ten staves, with lyrics in Romanian. It includes dynamic markings like "forte", "pian", and "molto cresc.".

Lyrics:

Căminul este o grădina
 unde se naște și crește
 dragostea noastră
 care ne face
 oameni.

Dynamic markings: forte, pian, molto cresc., cresc.





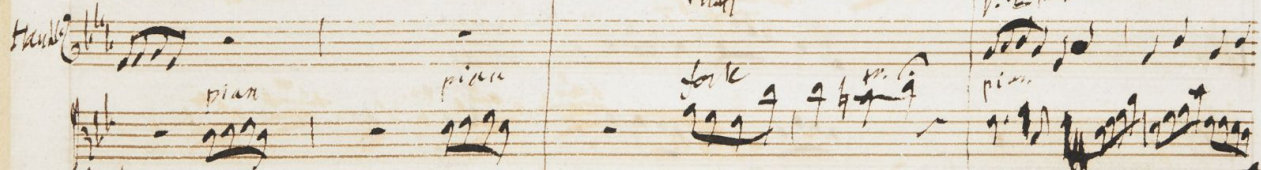
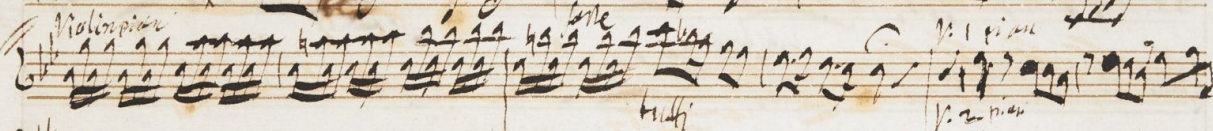
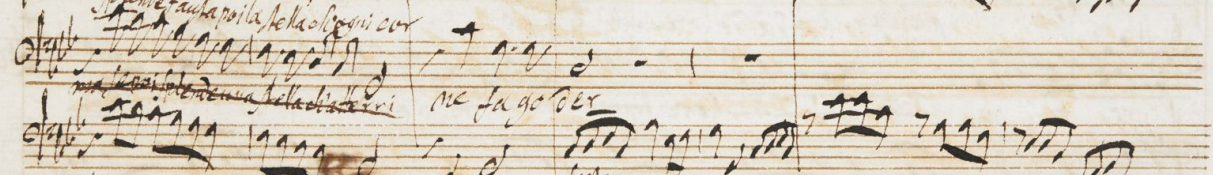
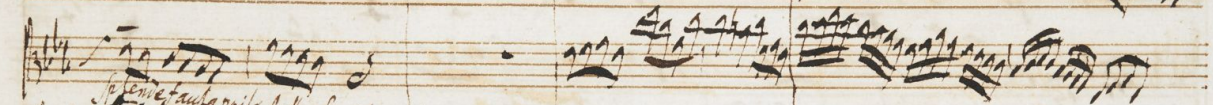


di ogni cor
di ogni cor
ella di ogni cor ne fa goder
ella di ogni cor ne fa goder

ella di ogni cor ne fa goder ne fa goder
ella di ogni cor ne fa goder

tutti forte forte

76



quel che pria gli diè dolore causò *for il suo*
 re *che fu causa di sì tosse l'innocente* *che si piacer*
 tutti *due* *2.*
causò non for il suo
l'innocente che si piacer
 51

La
 Cipe
 dal
 Cipe
 5

parte, e li genj entrano nello speco.

Scena 8 Angelica, e Dorinda, che piange.

Angel.

Dor.

Angel

Dorinda, e perché piangi? Non lo cerca; che al fin se lo saprai più di me piangerai. Dimmi, che avveve!

Dorinda

(parte piangendo) Angel!

Il funco Orlando ha distrutto il mio albergo; che! oh! non muore! ed ha sepolto vivo il suo ricoro. Che in

Orlando
tendo! oh! sventura! crudel pur tutto m'hai la rimania. Orlando più non fuggir potrai per tua falerna.
Angelica

Angel

me ravvisa Angelica date già un tempo anata, ora date abborrita. aprimi il petto, lavare pure i cori, come l'altare hai fatto, e con me

Orlando

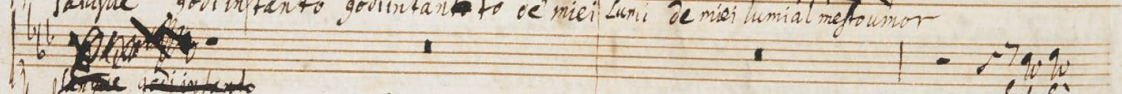
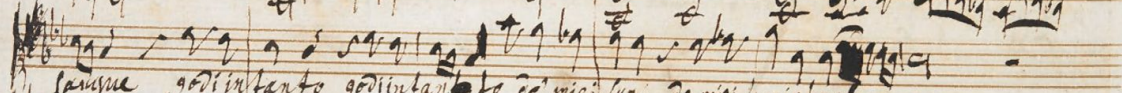
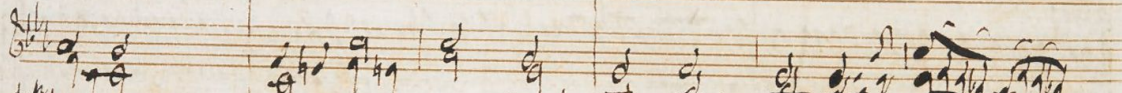
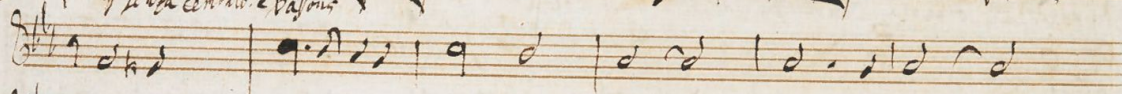
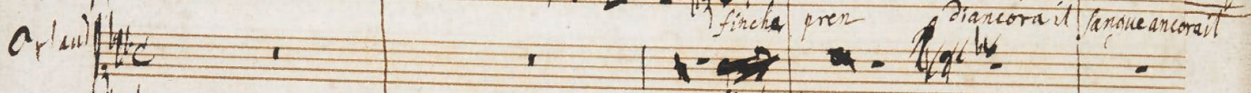
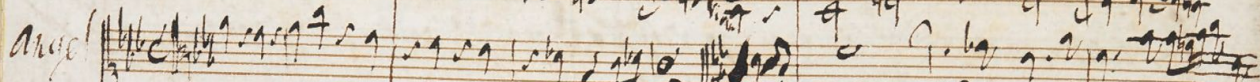
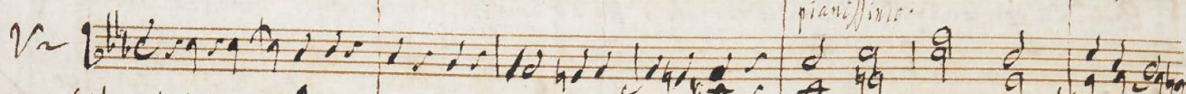
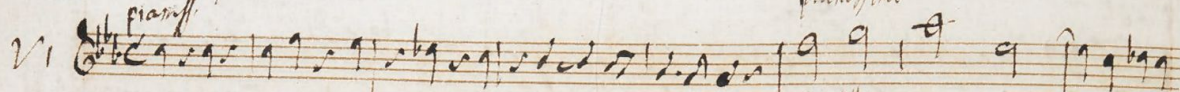
angel

(piange)

però hai viva sepolta. Non si devi morir core inorgo. Non piangi il mio, ma di Orlando il fato.

andante larghetto

pianissimo



con Cembalo & Violon.

forse
 forte
 forte con lena
 piano sempre
 non s'argue
 che dell'anima languente
 che languisce
 Solo s'è di sangue mio cor
 Solo ha
 pianiss. molto più
 con. Cant. e Organo

Se te di sangue il mio cor sol ha se te di sangue sol ha se te di sangue il mio cor - - sol ha se te di sangue il mio

The musical score is written on ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The key signature has one sharp (F#). The lyrics are written in Italian and are interspersed with the musical notation. The dynamics range from 'forte' to 'pianiss.' (pianissimo). The text at the bottom right indicates 'con. Cant. e Organo', suggesting the piece is for voice and organ.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Italian and include:

questo piano e sangue amor
sele di sangue il mio cor ma non placa non mi placa il mio gioi fiorigor
senza Com. B. con Com. B. B. senza Com. B. con Com. B. B.

questo piano e sangue amor
sol ha sele di sangue il mio cor ma non placa il mio gioi fiorigor
senza Com. B. con Com. B. B. senza Com. B. con Com. B. B.

questo piano è sanguinor

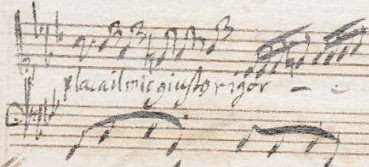
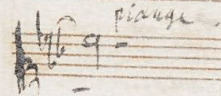
ma non placidissimo rigor sela seletti sanguinor ma non

senza Comb. e B.

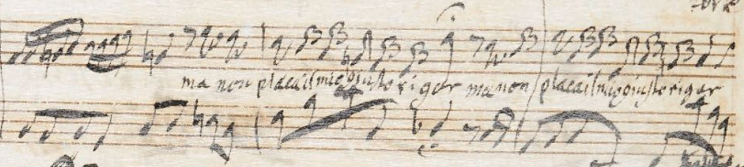
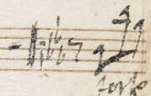
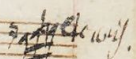
que cho pian lo sanguinor

placidissimo rigor ma non placidissimo rigor ma non

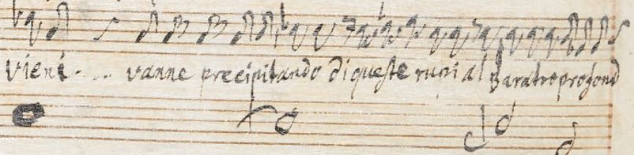
con Comb.
e Basso



dore



la prende per forza



80

[illegible]

pianiss.

pianiss.

pianiss.

note alla Cimeria grotte, ed è l'eco morfeo, che spaventa i suoi sul crin ni ffronia, portandomi a guisar di Lete l'onda.

Violette
marine
per le
Cimici
crusci

Larghetto.

Visioni
pizzicchi

pizzicchi

già l'ebbrezza è solo quel



dolce liquore inetta
 in vi ta apolar in vi ta in vi ta apolar diate bromiciglio quel

dolce liquore minvita apolar non vi ta apolar
 per l'amore volando gli eterani

Handwritten musical score on four staves. The notation includes various notes, rests, and dynamic markings. The lyrics are written below the staves.

ppp

p.p.

l'andò scherzando non farmi cessar tu resti d'amore non farmi cessar vol =

Handwritten musical score on four staves. The notation includes various notes, rests, and dynamic markings. The lyrics are written below the staves.

pianissimo

pianissimo

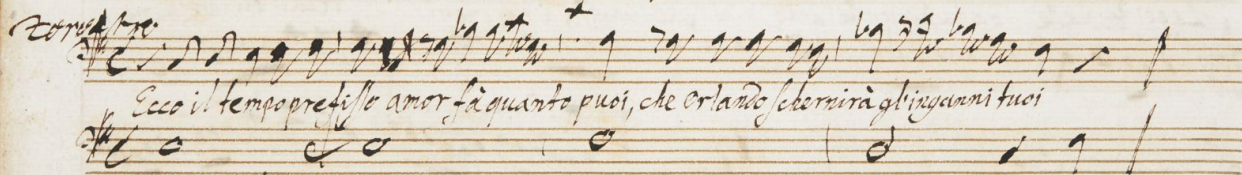
si addormenta sopra l'usciolo.

l'andò scherzando non farmi cessar

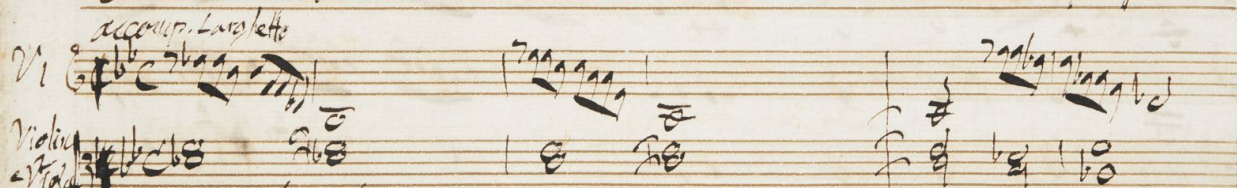
Andilbiam



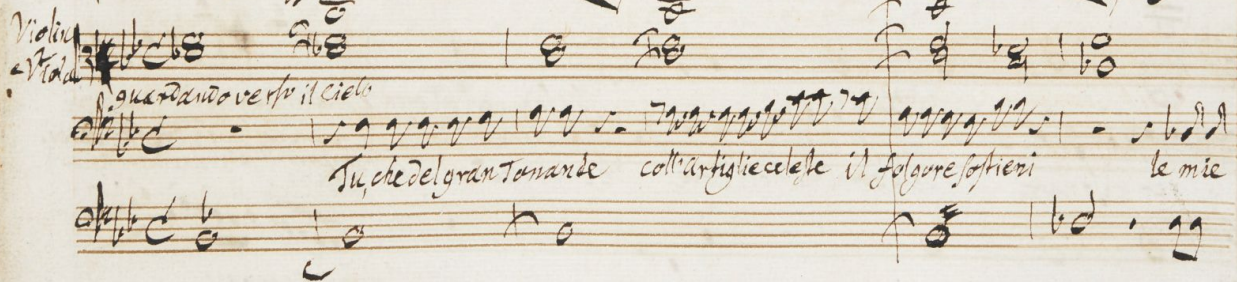
Scena 9
Orlando che dorme, Zoroastro
e poi Furindas.



Ecco il tempo prefisso amor fa quanto puoi, che Orlando scelererà gli inganni tuoi



recor. L'aria letta

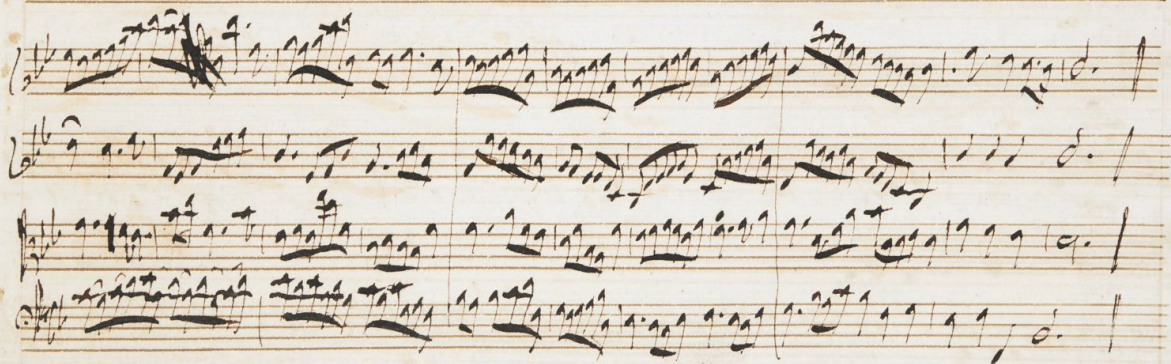
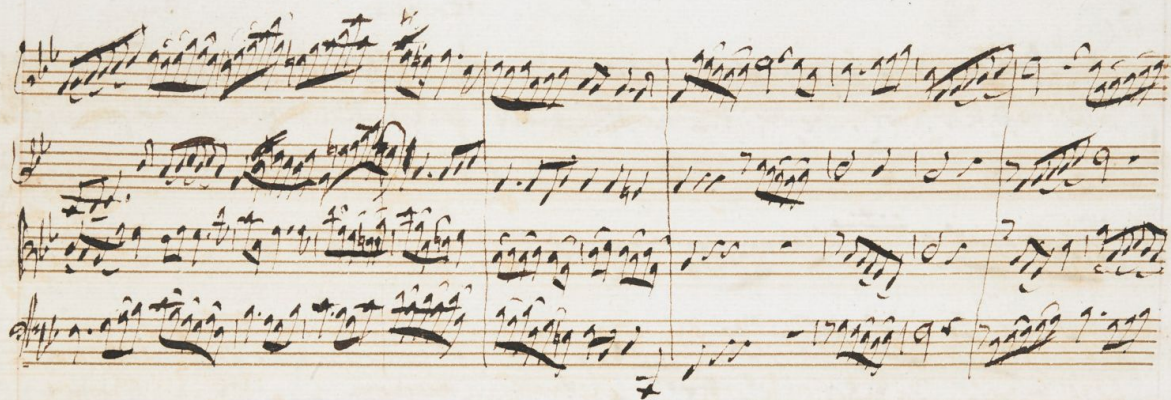


guardando verso il cielo

Tu, che del gran Tanaride colti artigie eccite il folgore, sfiorir le mie

Leggi son giuse dalla Region stellante che rapida a me vien recati divini liquore
Andante e piano
 La seguocolla vera e quattro per averla acume
 Quando un aquila si cava in alto proprio becco
 per risonar dell'egro Orleano core e trasporta me il labo e m'ha con te
Piano

Senza Cembalo



il Mago si accosta ad avvertendo quando esce Dorinda

Forind

Geography

Perinda

ad. che fate ignorar. Megli si debb. certo ambire a uccide non temer che lo voglioss. curare. e più sicuro a la gola si curare.

2p.

rien

Quora si piglia il liquore sopra il
vetro d'ortulano poi si ritira
Ortulia si piglia sano.

21/10/19

Jan 24 cont.

Orlando

7 Dormo ancora, o son desto. come qui mi ritrovo senza Elmo, e senza la mia lingua o brando: chi di farmarmi

Taxidea

Io le parla Garinonda, ve li direi, ma temo che torniate alla vostra follia, e che lo paghi poi la vita mia, come pure fa

6

Orlando

ceste a Roselia e veder che voi uccideste per troppo hai detto, ed ho pur troppo uiso. e non vi ingiurò il cielo: a cam

folgora il cielo? dove o misero Orlando n'andrà per ritrovarvi con la morte ti tolga al tuo dolore! Ver lo dissi.

io, ritorna a rimpiangere; e meglio o i fuggire

per far miadiletti per te la vendetta Orlando si mora si mora

per far miadiletti per te la vendetta Orlando si mora si mora

forte

Si mora

Orlando

per far la vendetta per le nua cilella

Si mora

Si mora

Orlando

Si mora

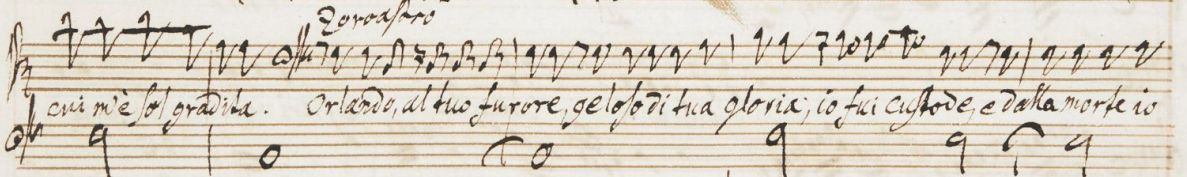
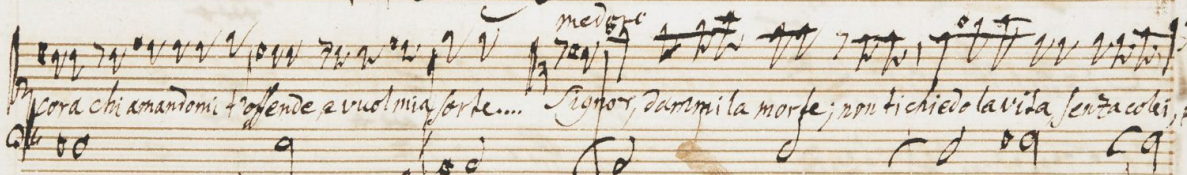
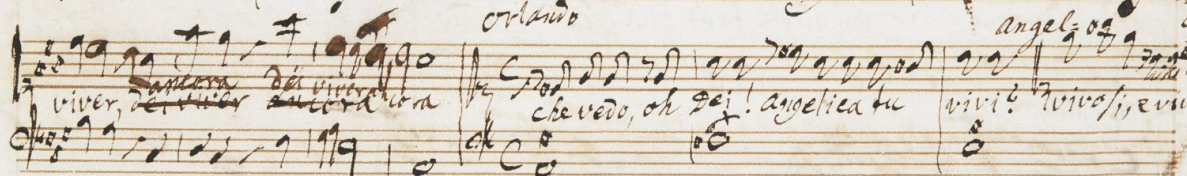
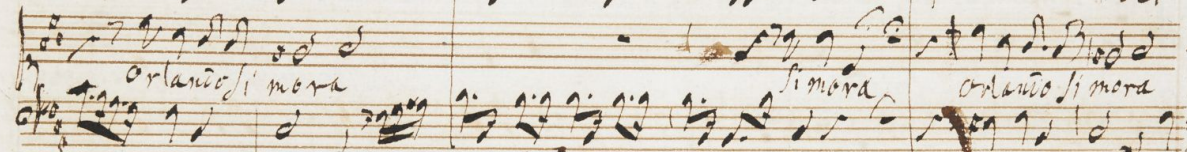
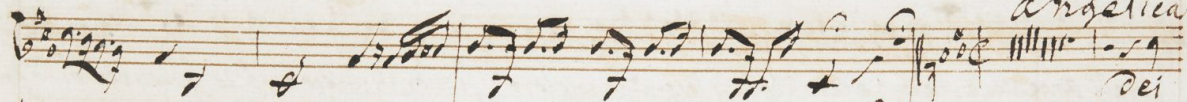
Orlando

Scena Ultima Angelica
Orlando maggiore Zoraida
& Corinza 85

angelica

Dei

correcer
amate
a precipi
tarli quante
rinchiava
angelica
che l'ha fatto



Coro

tratti Angelica, e Nedro, e per tanto da te la grazia imploro. Ignor, vi prego anch'io, sebben perdo che gran

Oratio

cor se ne dormio. Non più uote tutti qua! sia o burlando la più bella gloria

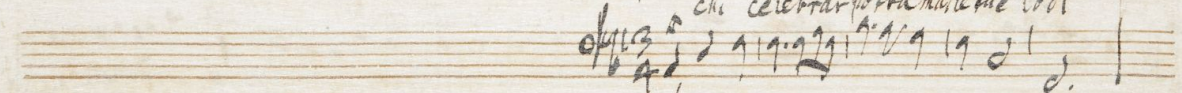
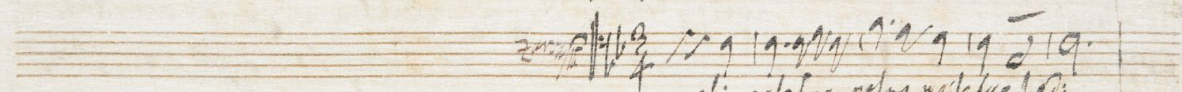
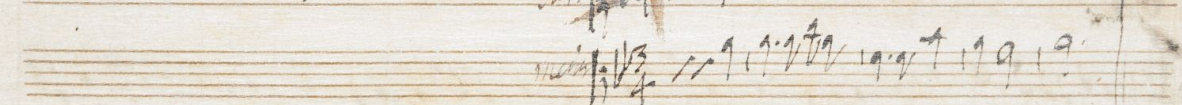
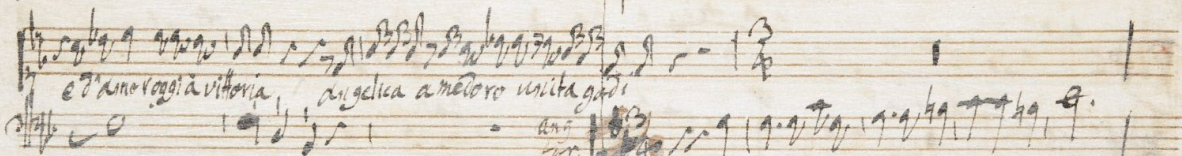
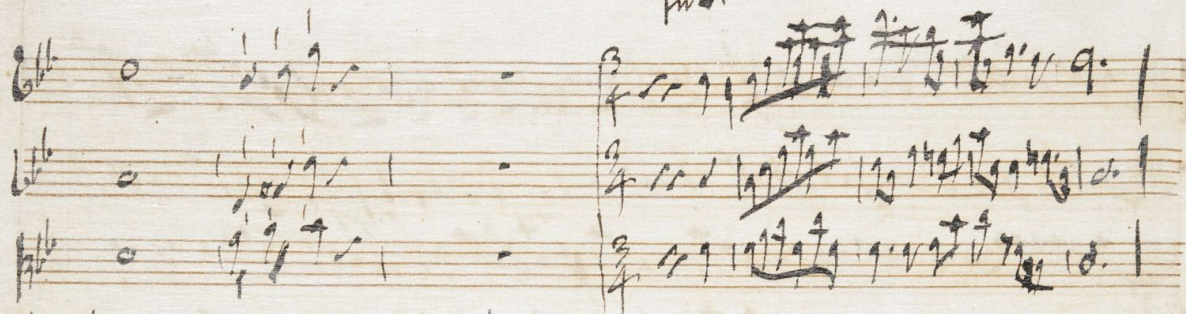
accomp. all'ap. w

in que populo forse di offerra in me
al tempo il simulac
non se col la co
accio la prabla
equa di amorini
volano per aria

Oratio

vinle in canti battaole e fieri nostri di se bello

Intr.



lullu
hier

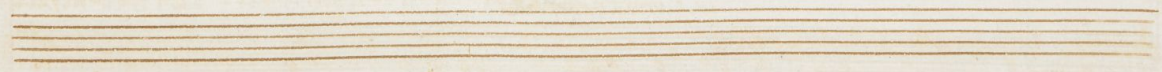
orl
orl
angel con fi
me

on ta oggimio cor e da li bell'aurora avrà più bello ancora a vrà più bello ancora un giorno il vostro amor
on ta oggimio cor e con più lieta face la
un giorno il vostro amor on ta oggimio cor e con più lieta face la

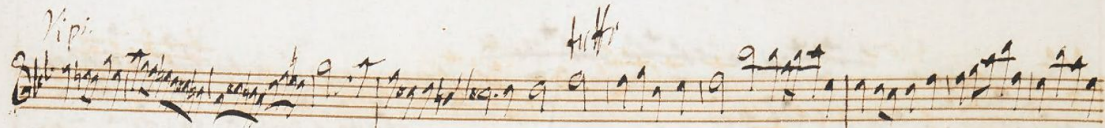
fieltala pace risplendera *Daghor* *la fieltala pace risplendera*
fieltala pace risplendera *Daghor* *la fieltala pace risplendera*

Daghor *forina*
Daghor *mi fecerò uccellor oblio quel che m'affanna r'invito alla cappanna r'in*

rito alla cappanna alla cappanna per festeggiar *per festeggiar ancor mi fecerò uccellor oblio quel che m'affanna r'invito alla cappanna alla*



Vipi



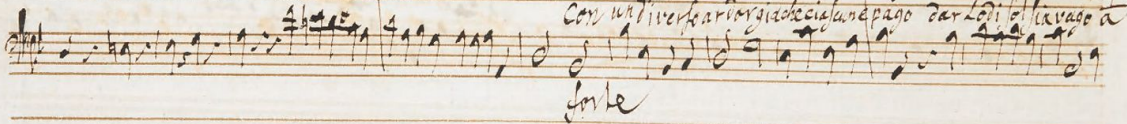
Angel.

Donni

Stella

Maria

Zorzi



Handwritten musical score on eight staves, featuring various musical notations and lyrics. The score is written in a historical style, likely from the 18th or 19th century.

Staff 1: *Viole*

Staff 2: *M. Hier*

Staff 3: *oli*

Staff 4: *a glo*

Staff 5: *a glo*

Staff 6: *a glo*

Staff 7: *a glo*

Staff 8: *gloria all' amor* *a glo* *ria all' amor con un' verba d' orgia*

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings like "a gto". The bottom two staves contain Italian lyrics.

*che ci sia pago con un'opera d'oro
che ci sia pago dar lodi sol sia vago a gloria et amor*

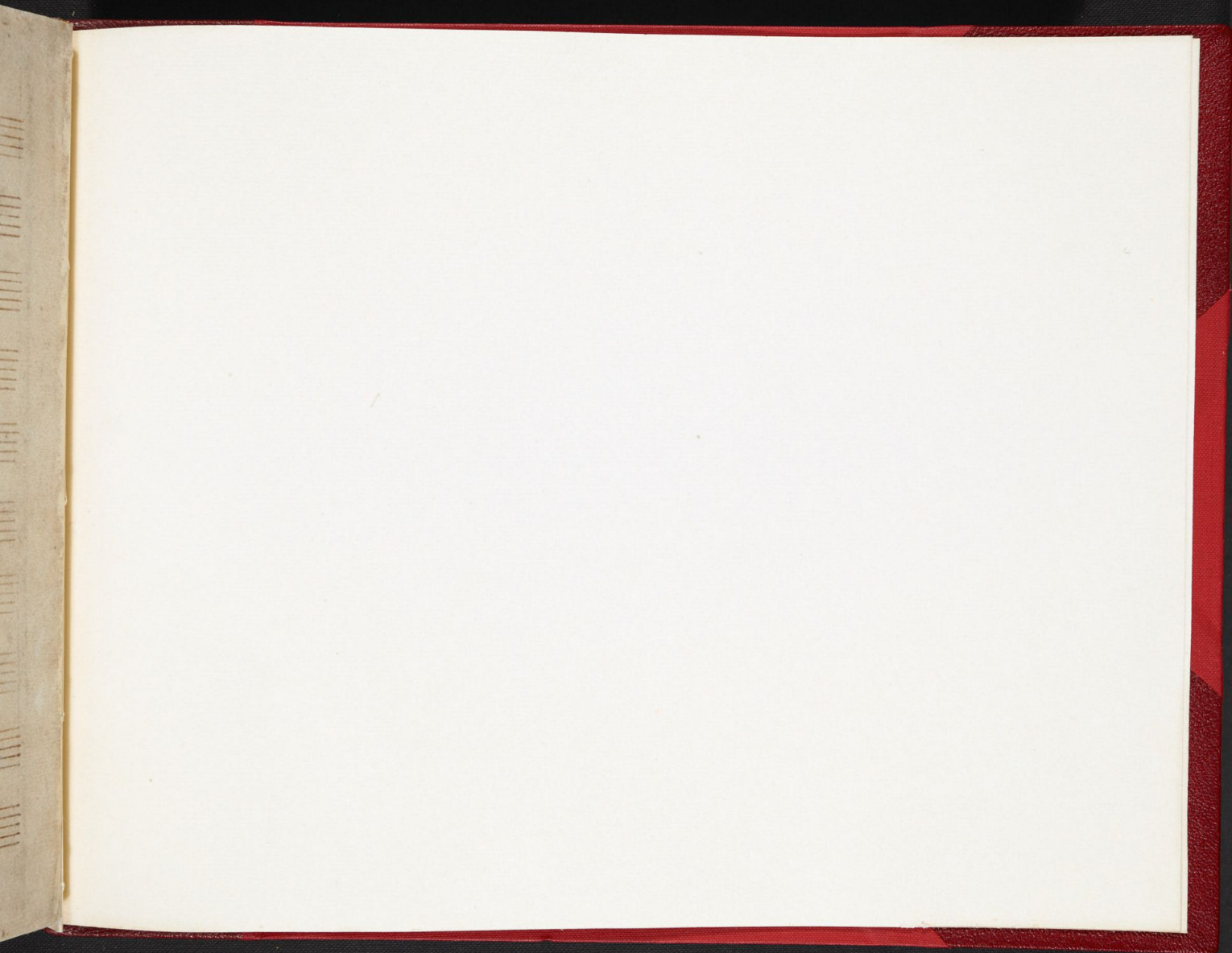
Handwritten musical score for a vocal and instrumental ensemble, likely an opera. The score consists of 12 staves. The first three staves are for a vocal part with lyrics "o se" and "a mor". The next three staves are for a vocal part with lyrics "a mor" and "a mor". The final three staves are for a vocal part with lyrics "a mor" and "a mor". The score is written in a cursive style with many ornaments and slurs.

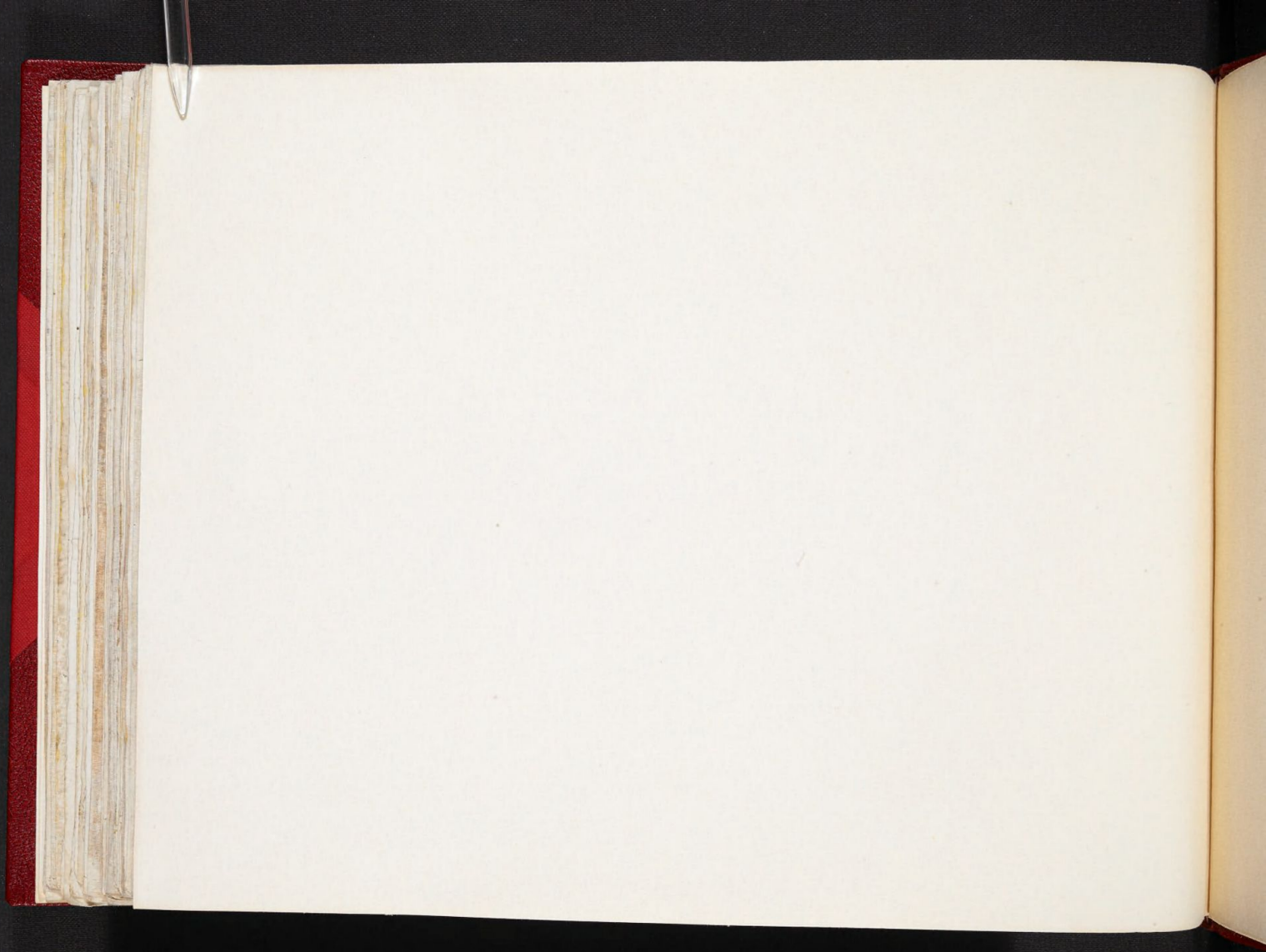
Fine dell' Opera

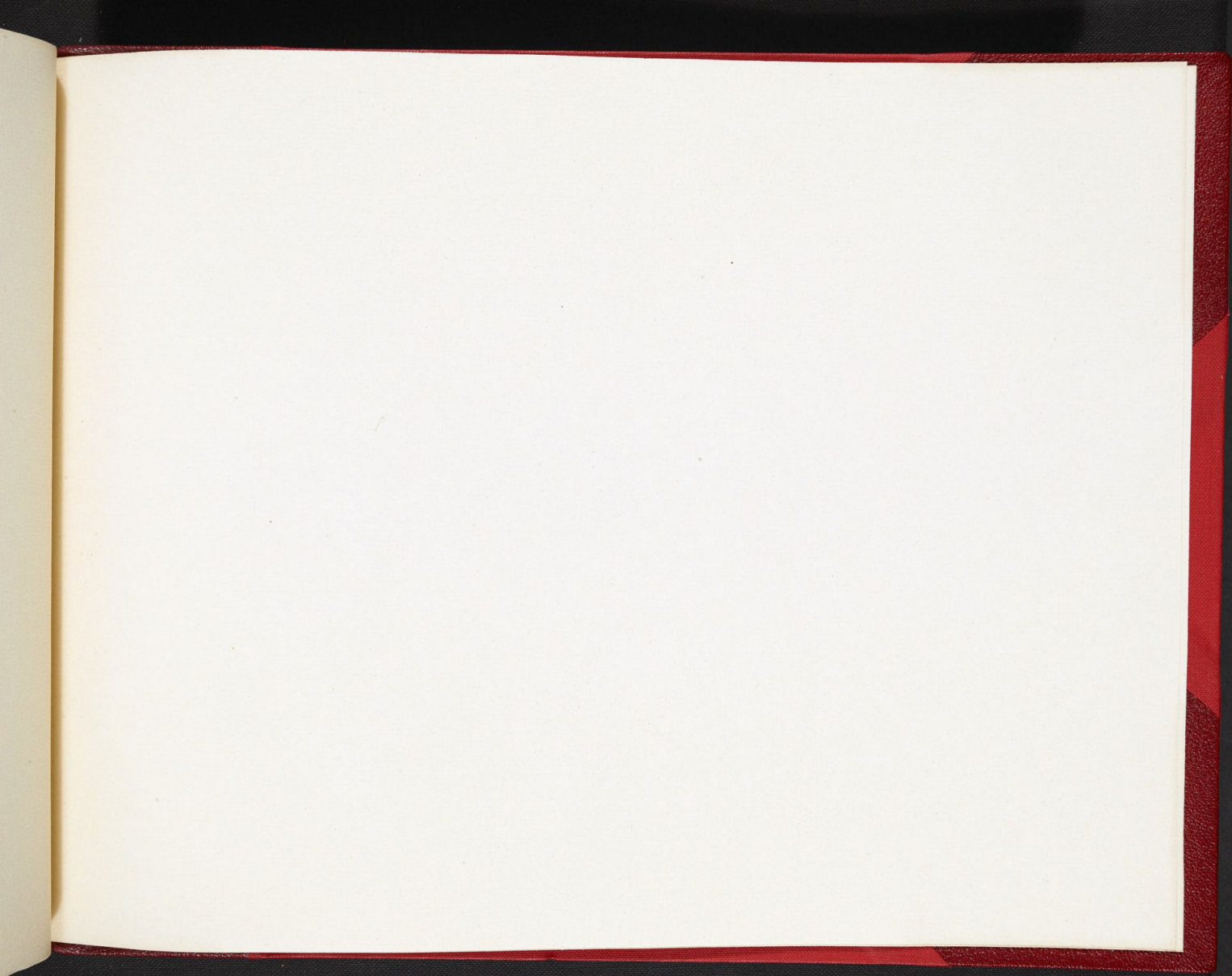
J. F. Handel
Novembre 20 1732

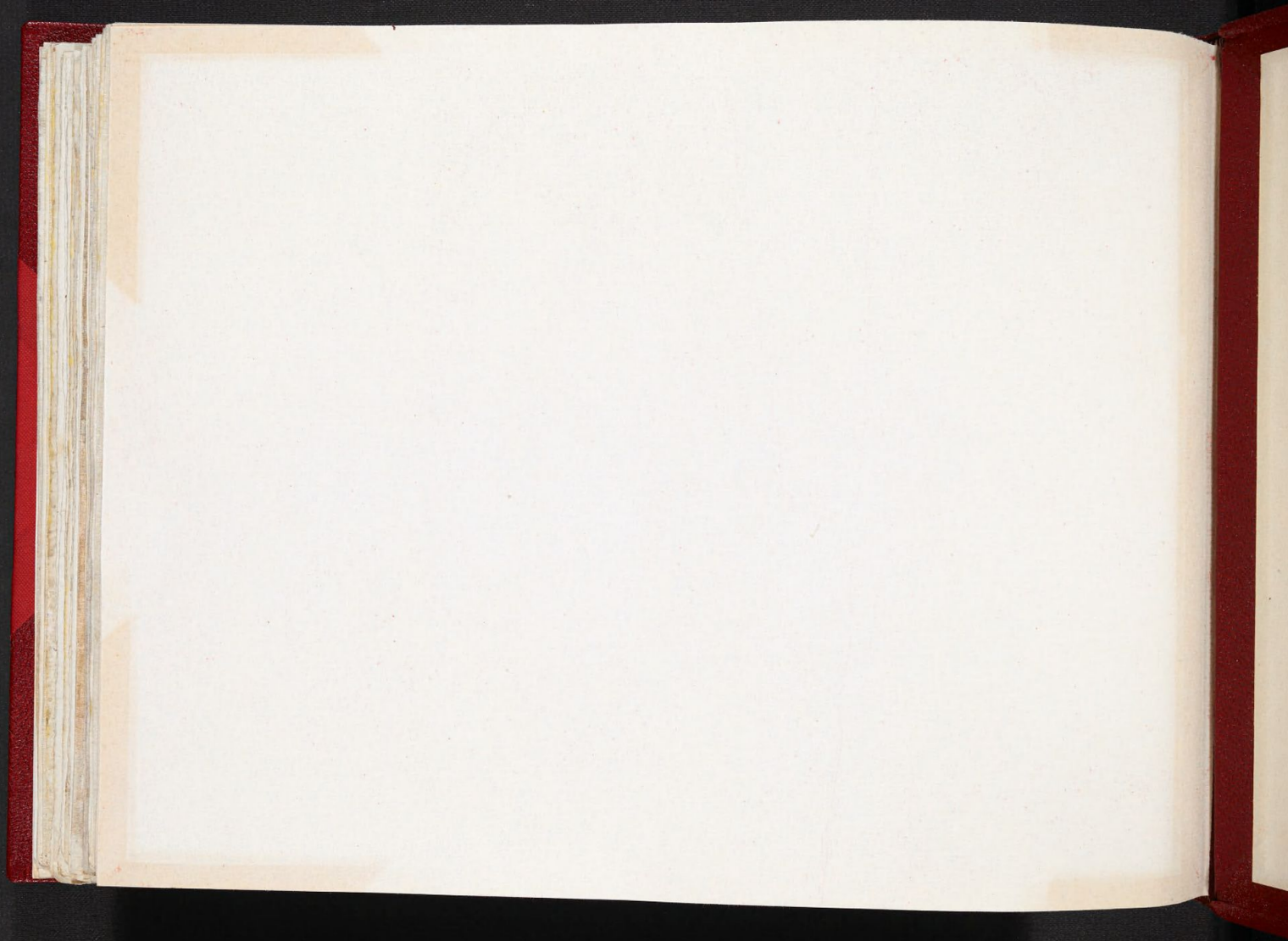
89 folios April 1921. W.G.G.
Examined by E. J. G.

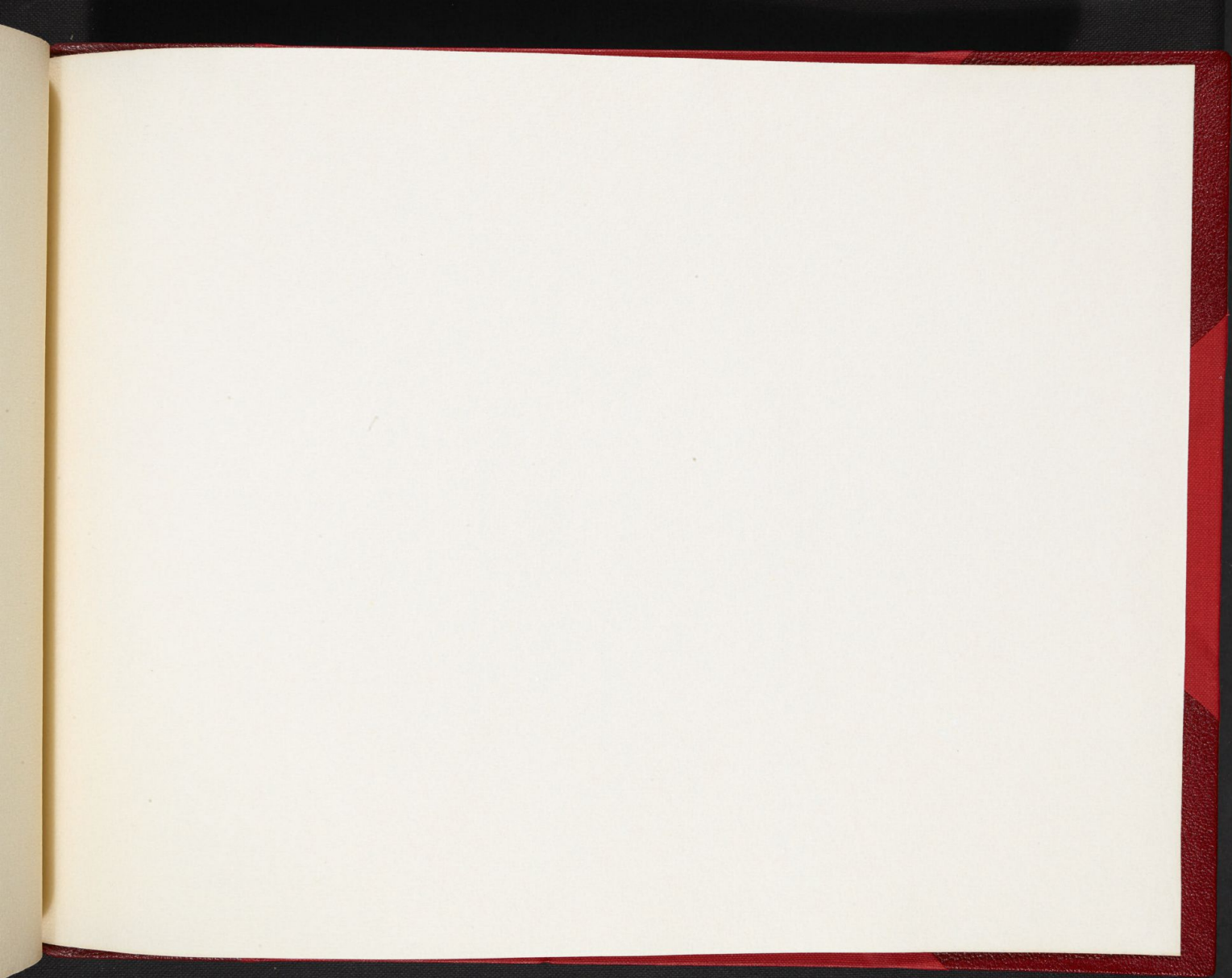


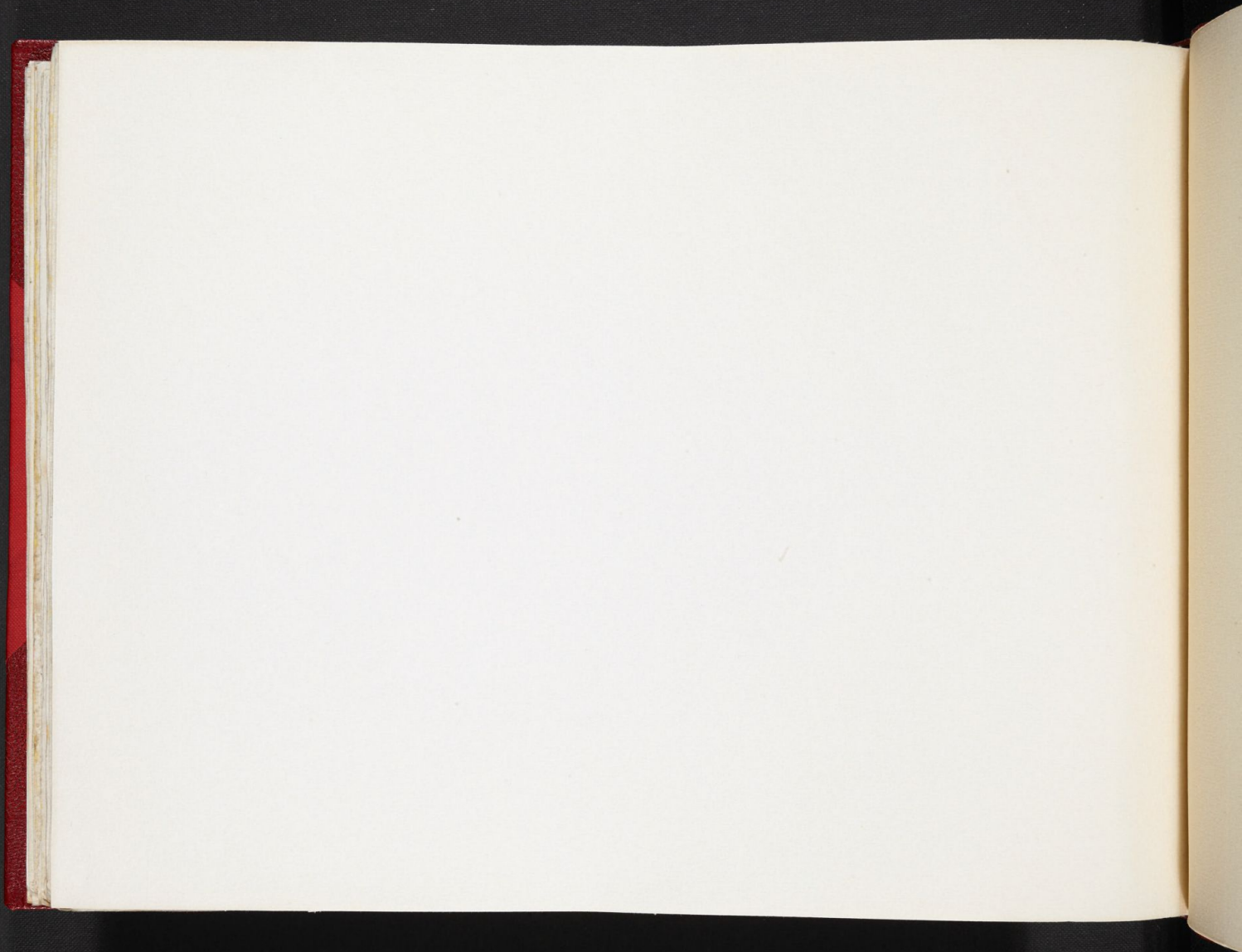




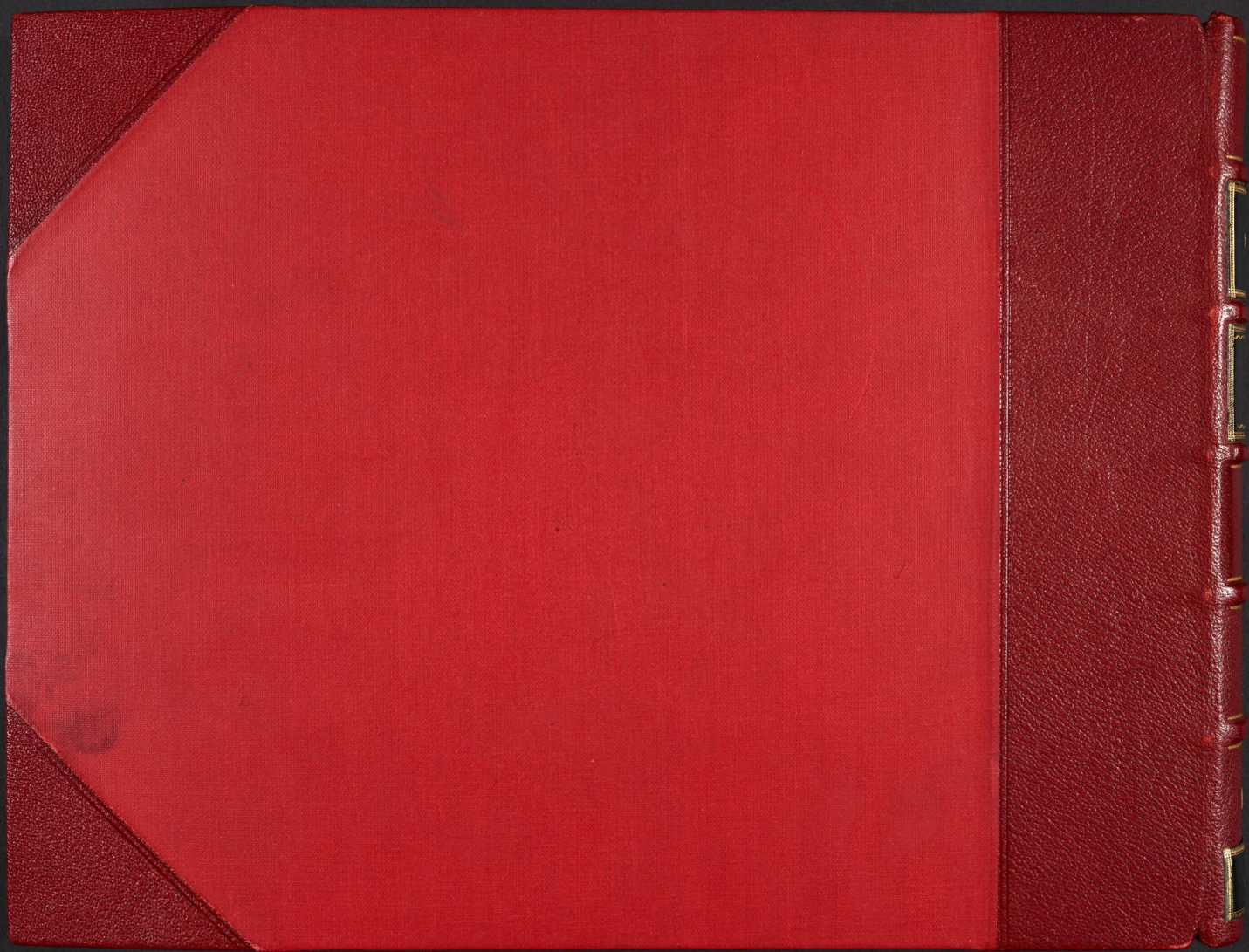












R.M.20.

ORLANDO

BY
HANDEL

1732

b 8

AUTOGRAPH