



TOMMELLI

SERENATA

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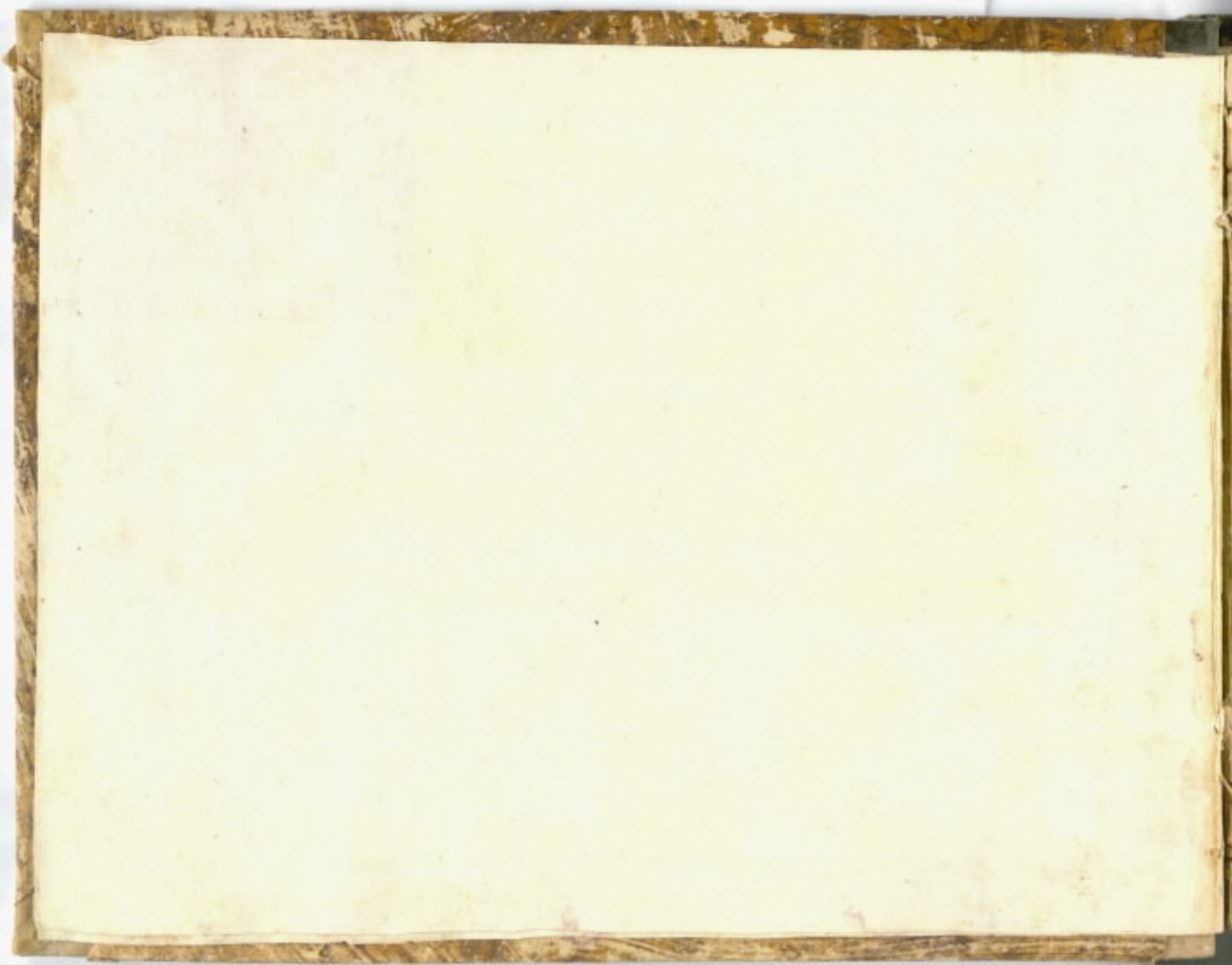
Sala *Cantate II: 168*

Scaffale *24* *Clavic. X. A. 20*

N.º di Scaffale (Volume) _____

N.º di Manoscritti in copia _____

N.º di biblioteca _____



Serenata

a 3 voci spiu strum^{te}
scritta per le nozze del Duca di Casamajorno e la Duchessa I. Donato

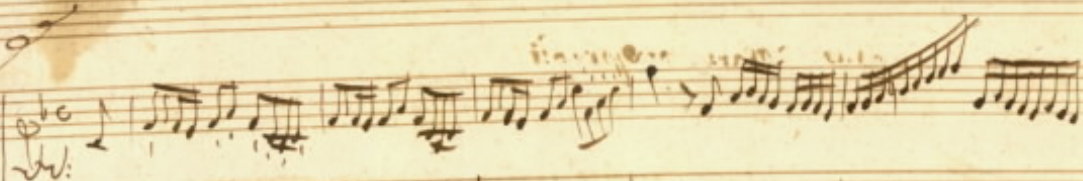
del Sig.^r Jommelli

Parte 1^a e 2^a

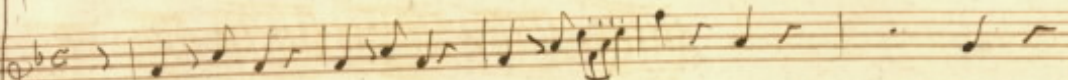


Fogli 18-

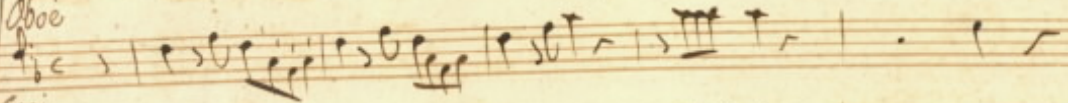
Sinfonia



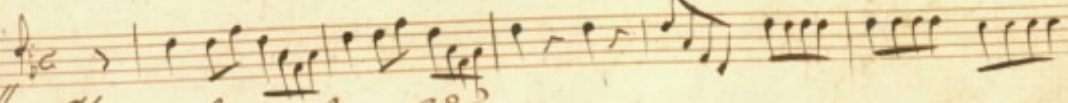
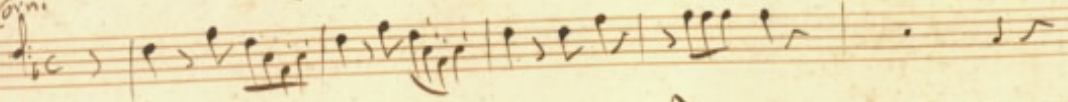
Oba Vnly.



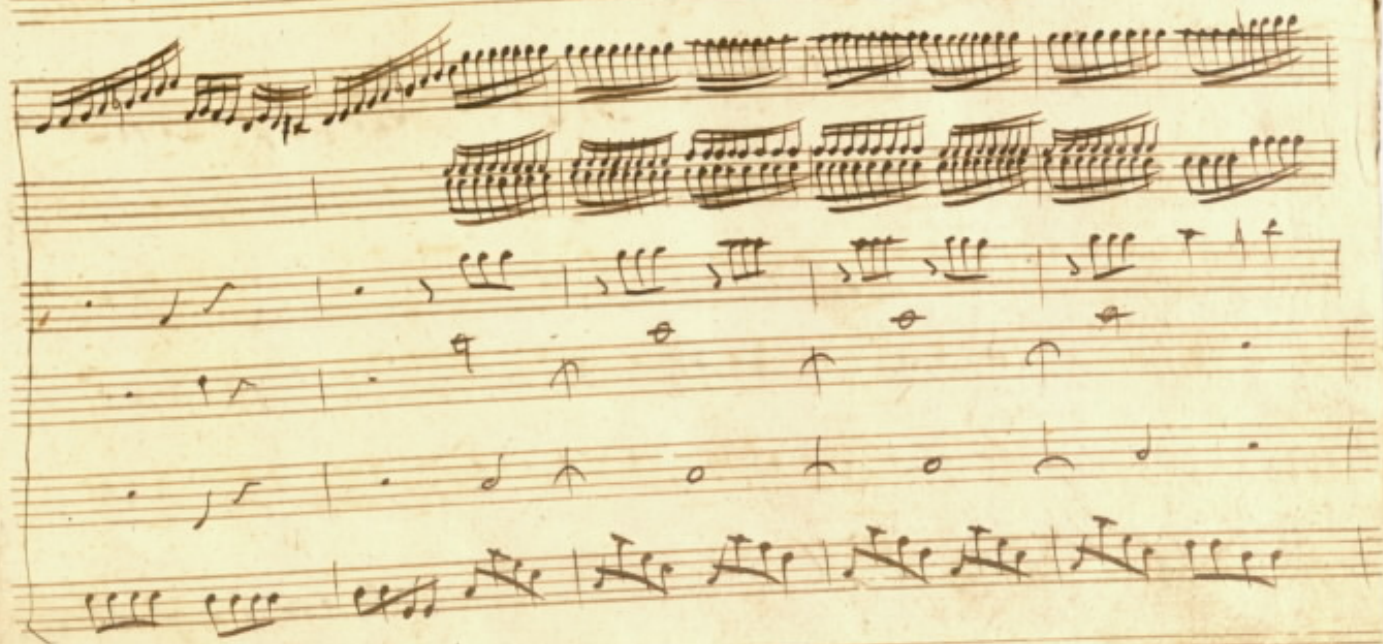
Oboe

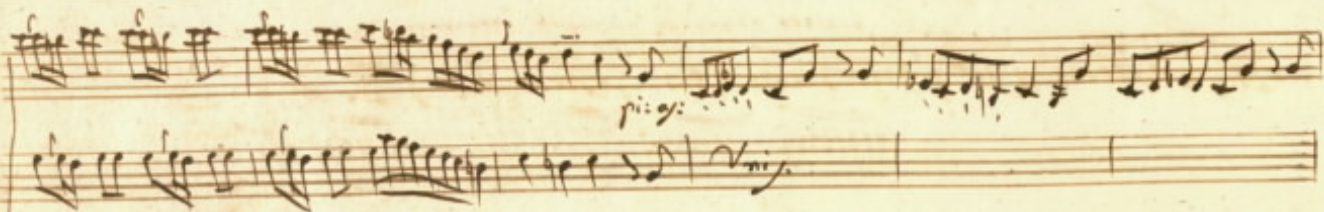


Corni

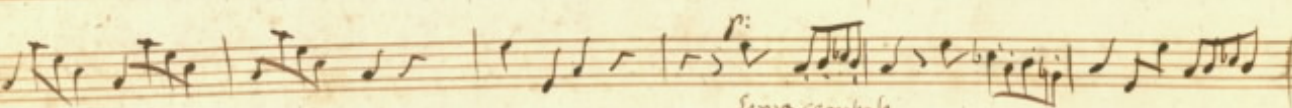
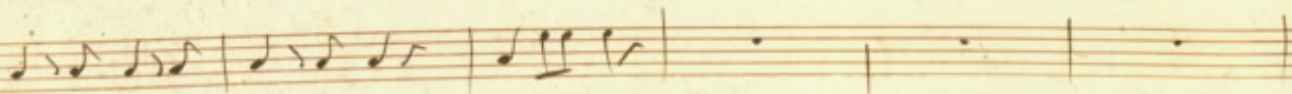
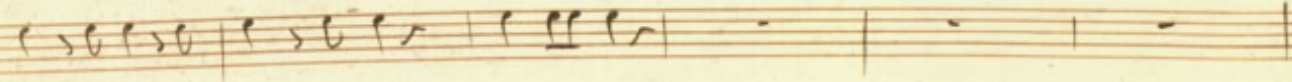


Allegro di molto

Santa Maria oropro bis

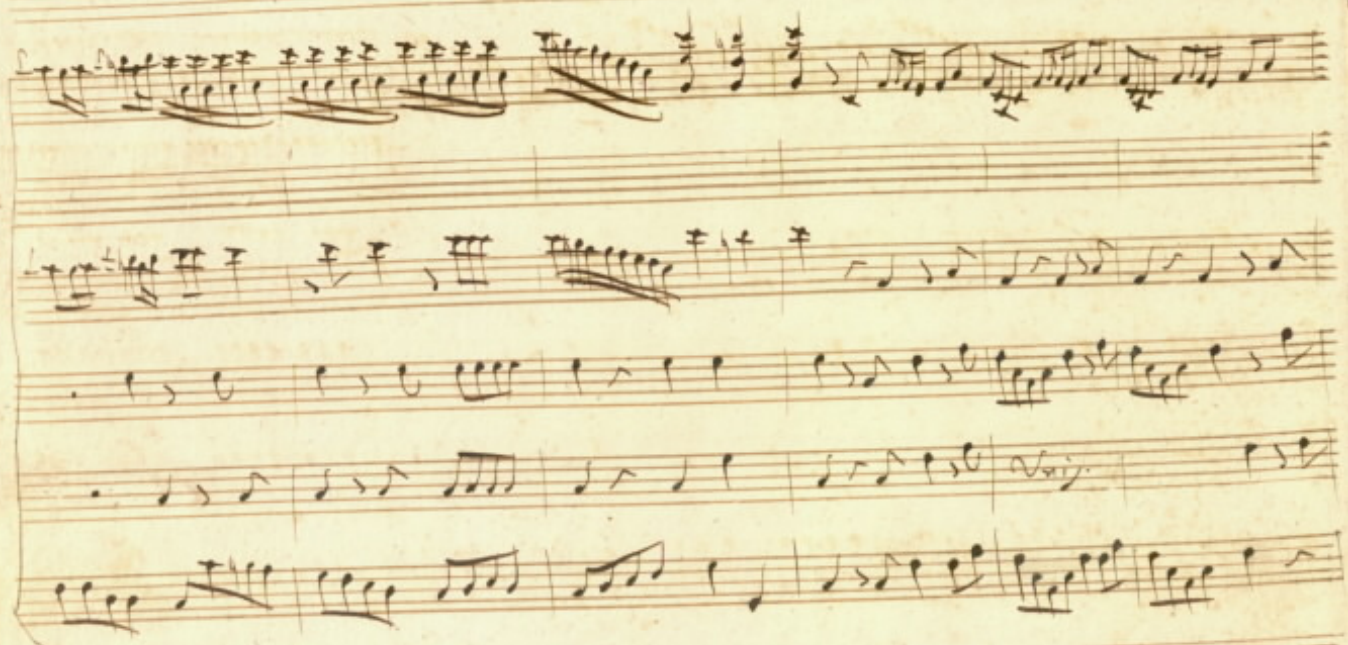


Col Primo Viol.

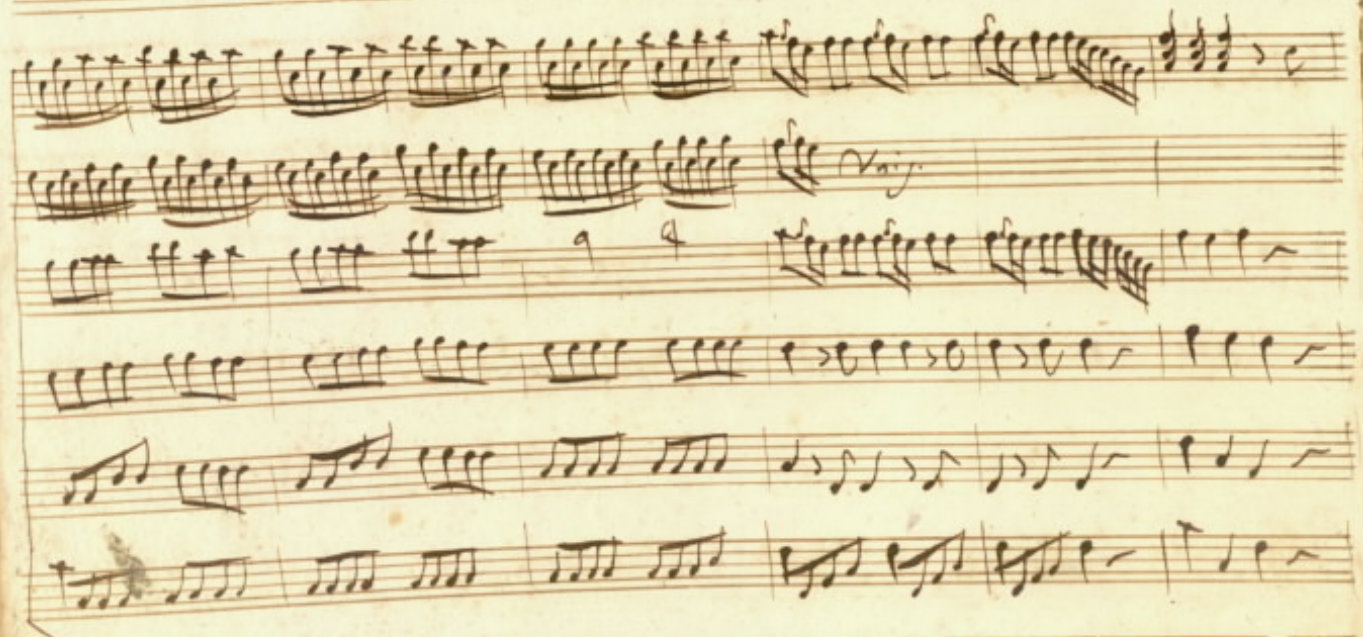


Senza cembalo

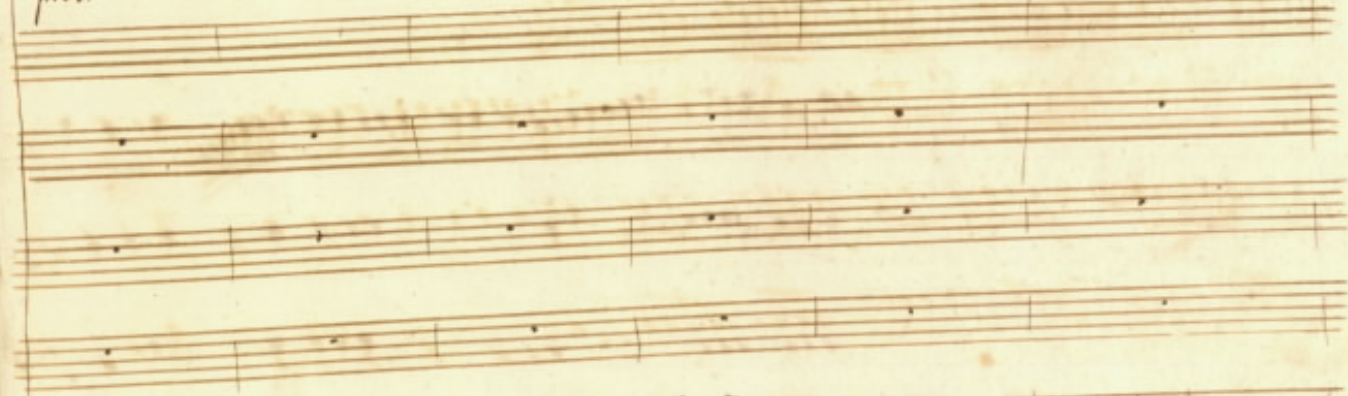
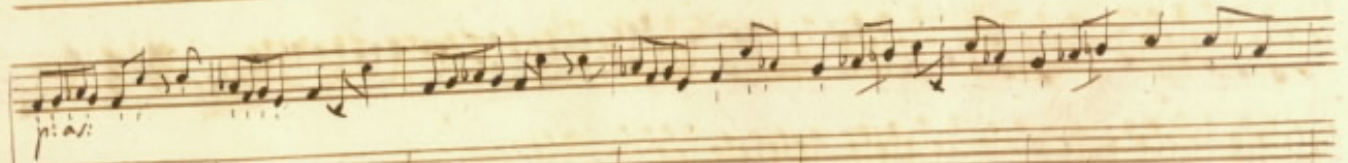




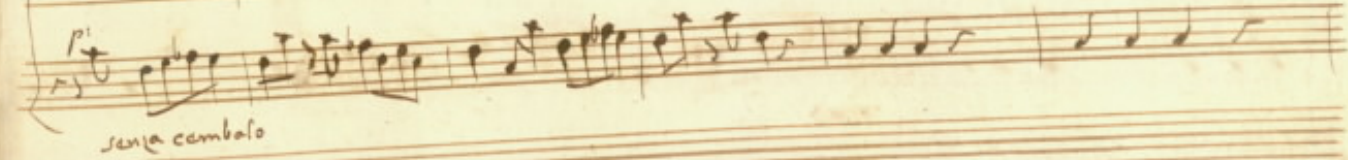
This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '4' in the top right corner. It contains five systems of musical staves, each with five lines. The notation is written in dark ink and includes various musical symbols such as notes, rests, and beams. The first system features a complex melodic line with many beamed notes, while the subsequent systems show more rhythmic patterns and rests. The handwriting is fluid and characteristic of 18th or 19th-century musical manuscripts.



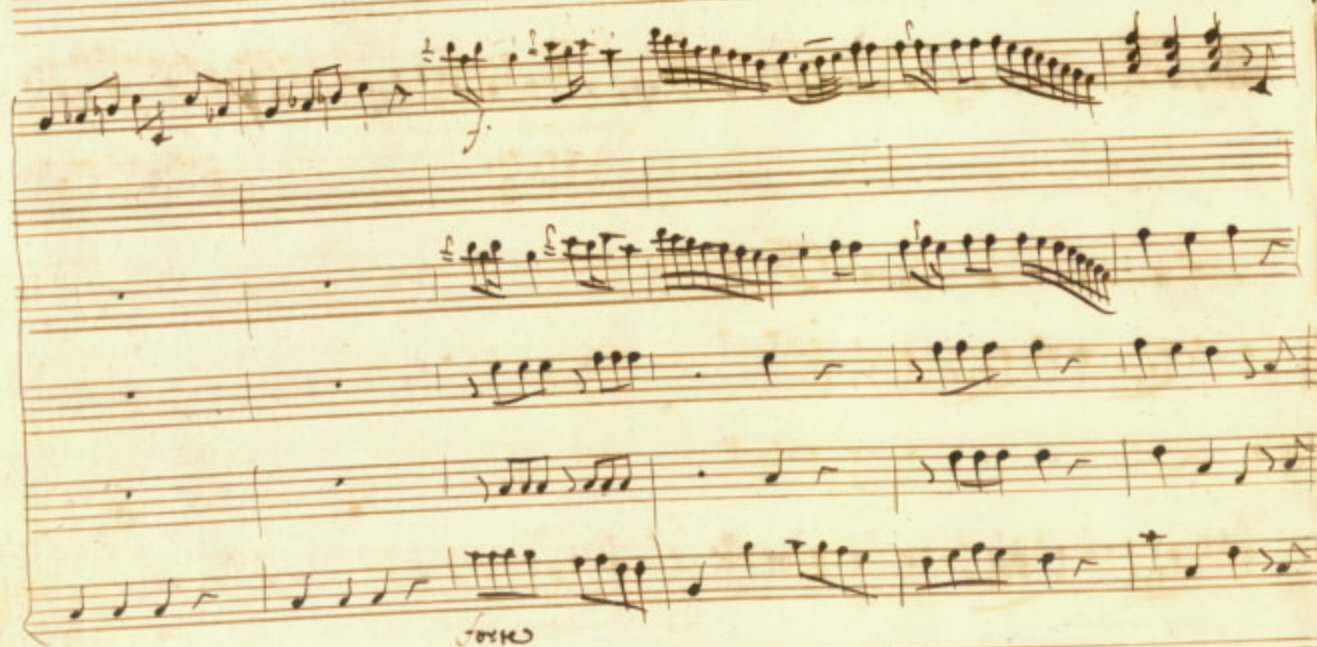
p: as:

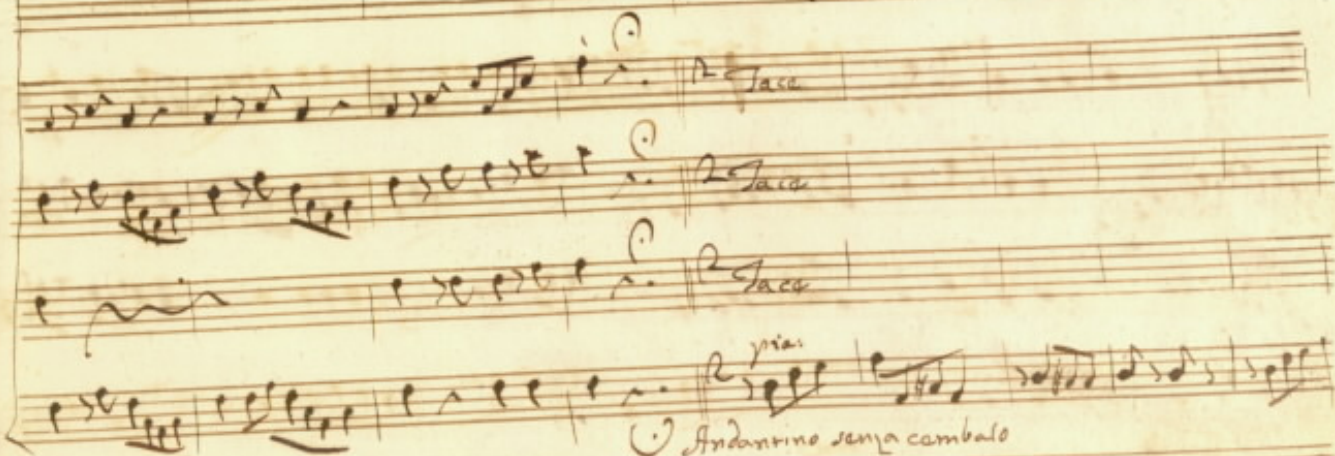
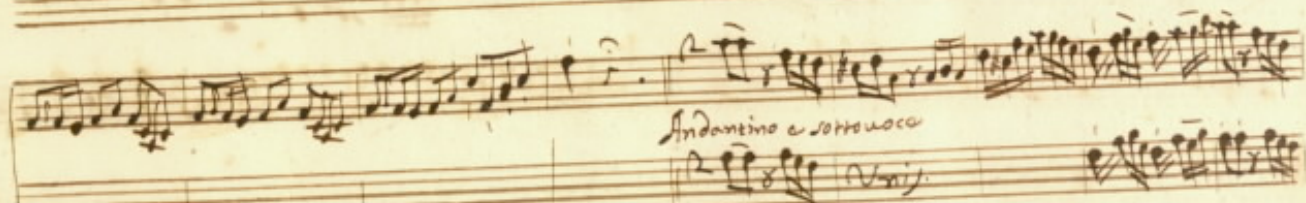


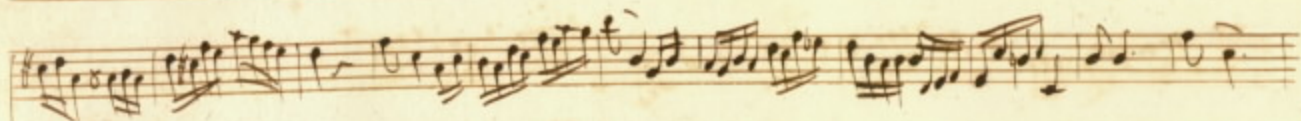
p:



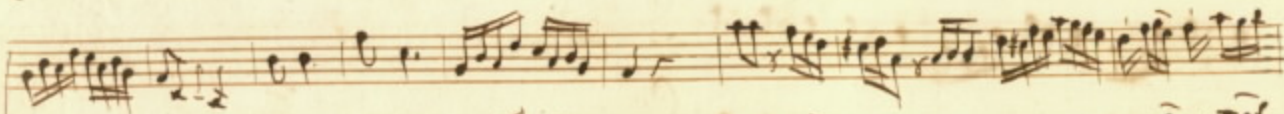
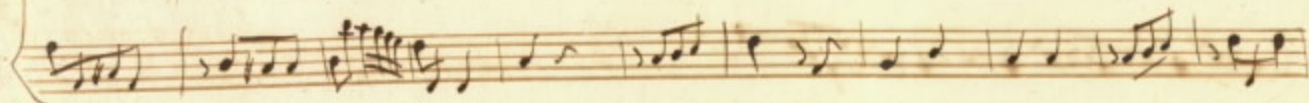
senza cembalo



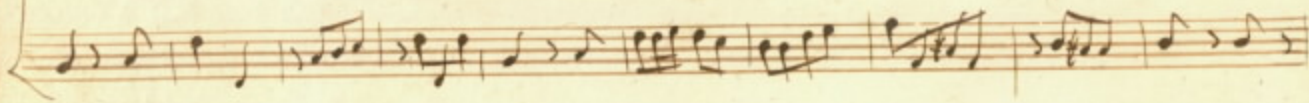
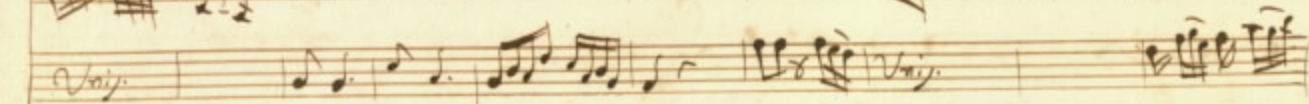




Vrij



Vrij



2
Allegro Subito appresso
All.^o

Subito appresso
All.^o

Sigue

Handwritten musical score on aged paper, featuring five staves of music. The notation is in 3/8 time, indicated by a '3' over the '8' in the time signature. The key signature is one flat (B-flat).

The staves are labeled as follows:

- Staff 1: Unlabeled, featuring a complex melodic line with many beamed sixteenth notes.
- Staff 2: Labeled "Vcl:" (Violoncello), featuring a simpler melodic line.
- Staff 3: Labeled "Vcl" and "Col Prima Violino" (Violino Primo), featuring a melodic line.
- Staff 4: Labeled "Corni" (Corni), featuring a melodic line.
- Staff 5: Unlabeled, featuring a melodic line.

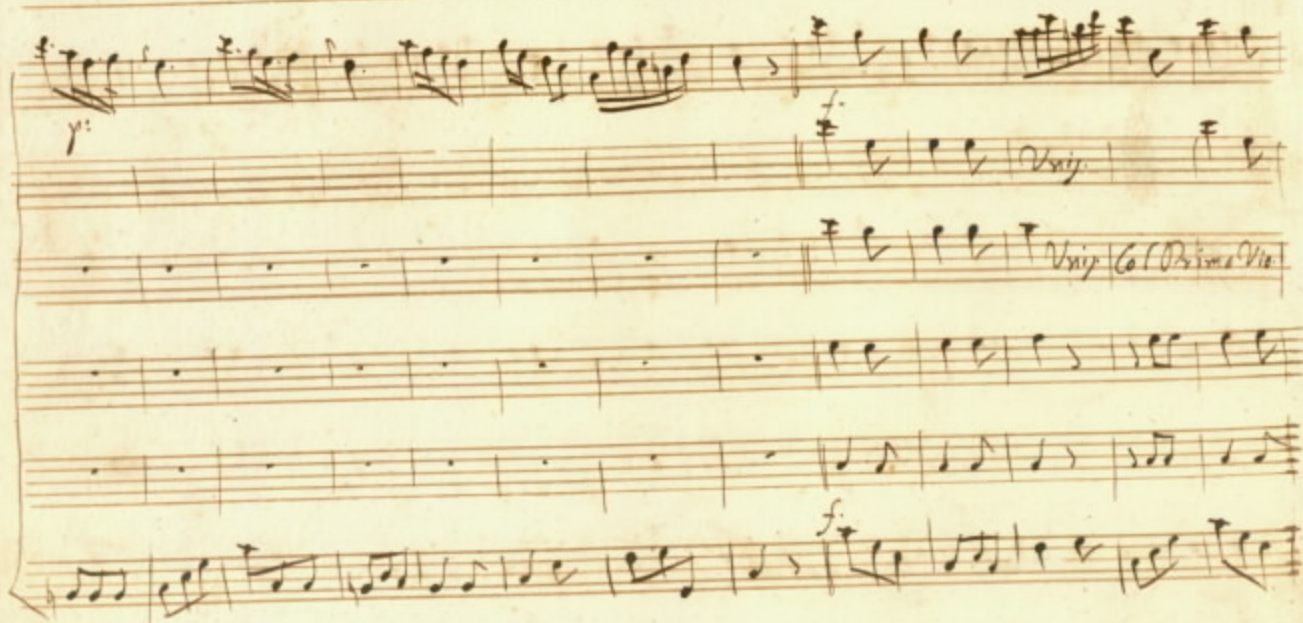
The notation includes various musical symbols such as notes, rests, and beams, all written in dark ink.

Handwritten musical notation on a five-line staff. The notation includes various note values, including sixteenth and thirty-second notes, and rests. A dynamic marking *p:* (piano) is written below the first measure, and a dynamic marking *f.* (forte) is written below the fourth measure.

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. A dynamic marking *f.* (forte) is written below the first measure. The text *Col Prima Vi.* is written in the middle of the staff.

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

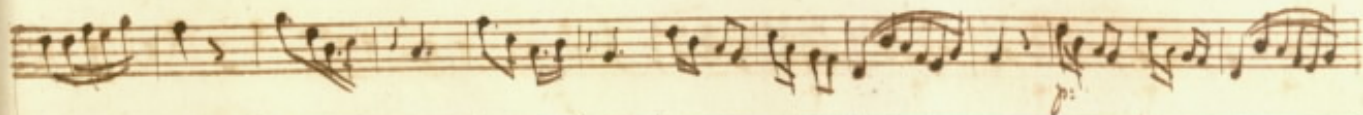
Handwritten musical notation on a five-line staff. The notation includes various note values and rests. A dynamic marking *p:* (piano) is written below the first measure.



Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and bar lines. There are two handwritten annotations in the middle section: "Sotto voce, a part:" and "Sotto voce".

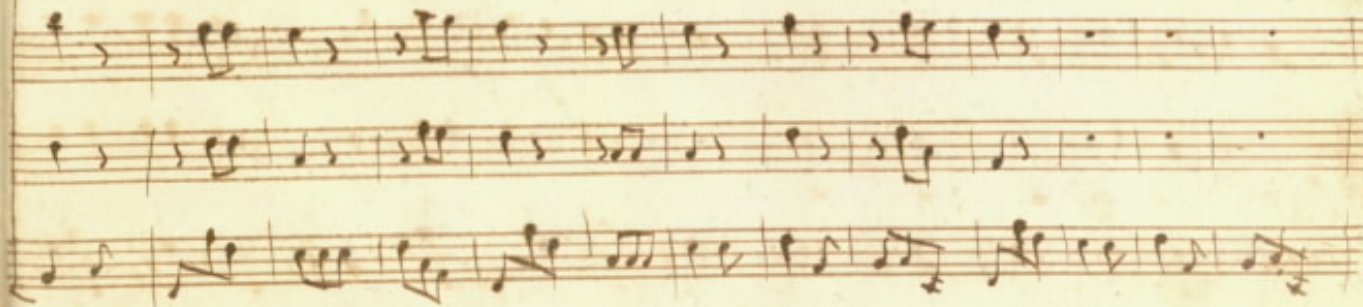
A handwritten musical score on aged, yellowed paper. The score is written in dark ink and consists of several staves. The first two staves contain a melody with eighth and sixteenth notes, and some rests. The third staff is mostly empty, with a few notes and the text "Unio del Orvino" written on it. The fourth and fifth staves continue the melody, with some notes beamed together. The sixth staff contains a bass line with eighth and sixteenth notes. The paper shows signs of age, including discoloration and some wear along the edges.

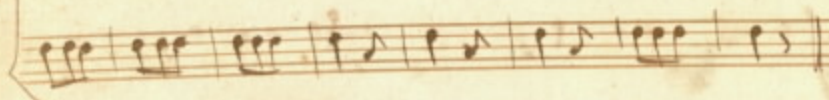
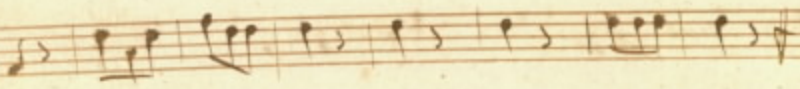
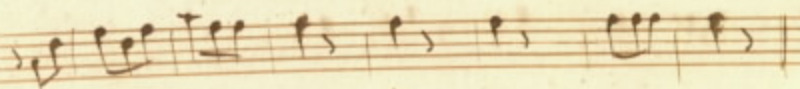
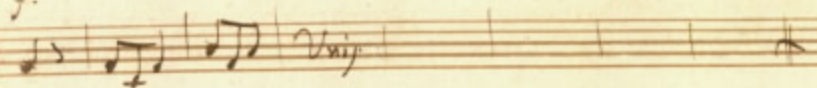
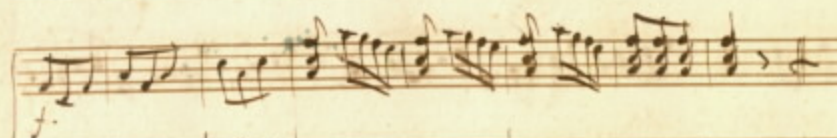
Unio del Orvino



Varij.

Col. Polka





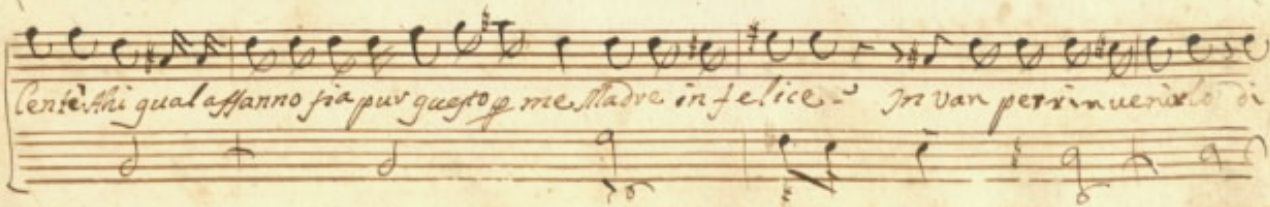
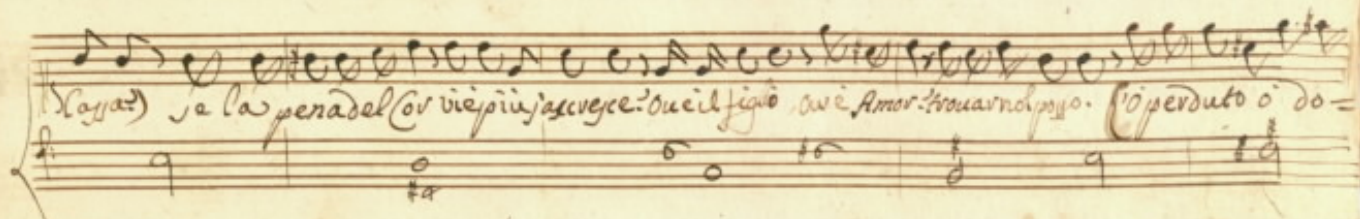
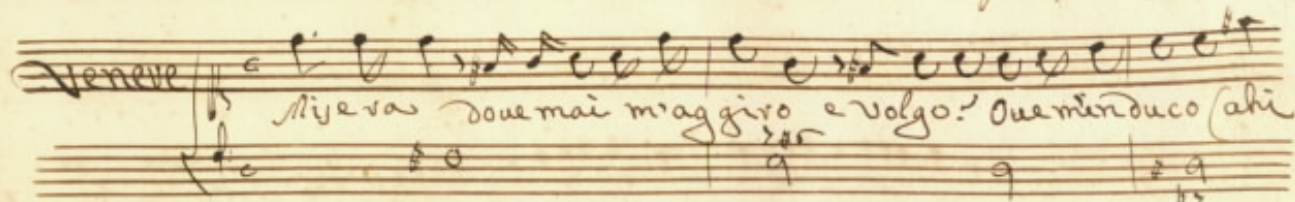
Serenata

Per le felicissime nozze dell'Ec.^{mo} Sig. Duca di Camajima, e

La Sig.^a Duchessa S. Donato
Musica del Sig. Nicolo Tommelli

Interlocutori

Venere Amereu *All Tempo*



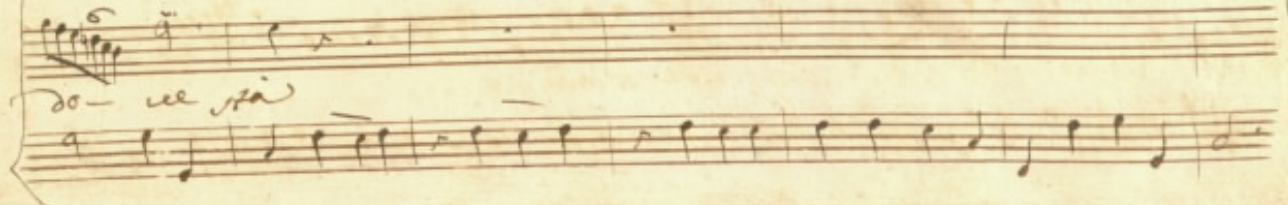
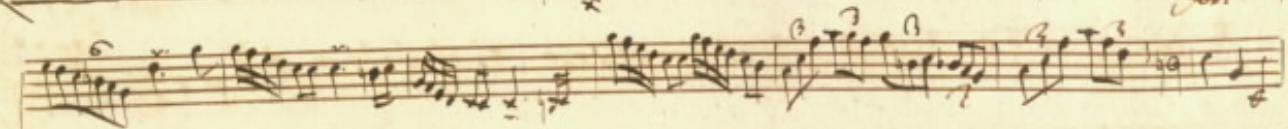
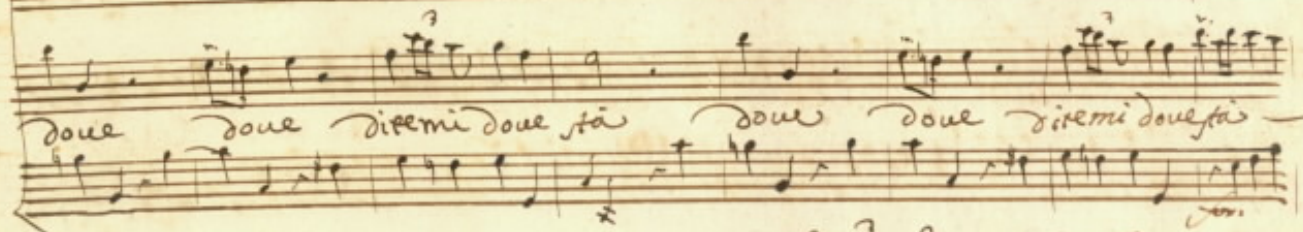
This is a handwritten musical score on aged, yellowed paper. The score is written on ten staves, with the first staff containing the most complex notation. The notation includes various musical symbols such as notes, rests, and dynamic markings like "for." and "p.". The paper shows signs of wear and discoloration. The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The first staff contains a series of notes, some with triplets, and is marked with "for." and "p.". The second staff is mostly empty, with a few notes. The third staff contains a series of notes, some with triplets, and is marked with "for." and "p.". The fourth staff contains a series of notes, some with triplets, and is marked with "p.". The fifth staff is mostly empty, with a few notes. The sixth staff contains a series of notes, some with triplets, and is marked with "p.". The seventh staff is mostly empty, with a few notes. The eighth staff contains a series of notes, some with triplets, and is marked with "p.". The ninth staff is mostly empty, with a few notes. The tenth staff contains a series of notes, some with triplets, and is marked with "p.". The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and Italian lyrics. The score includes various musical markings such as *p*, *Senza Cem.*, and *And.*

The lyrics are written in Italian and include the following phrases:

Anime innamorate, se amorgetate in petto se amorgetate in petto — anime innamo-

rate il mio signor diletto di — semidoue



f

f

Anime inamovate, se amor servate in petto se amor servate in petto anime inamo-

f

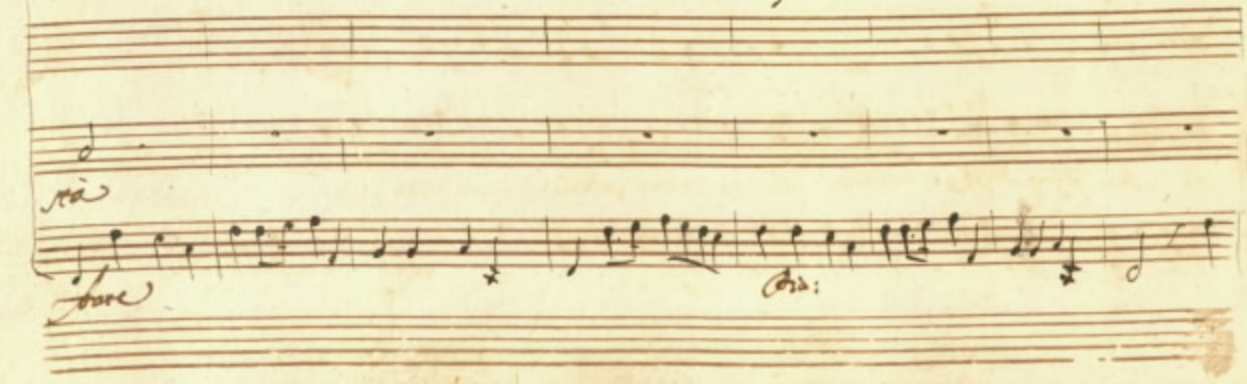
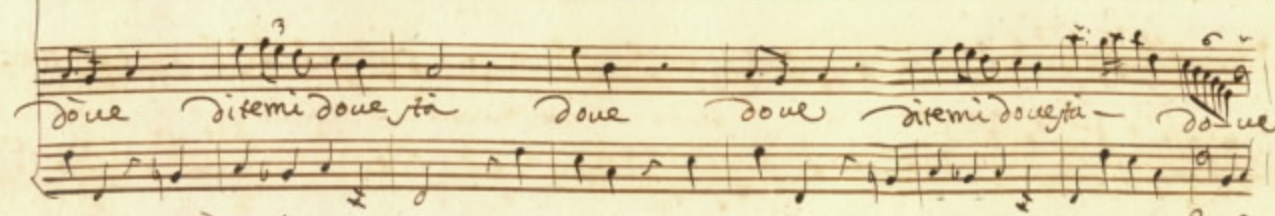
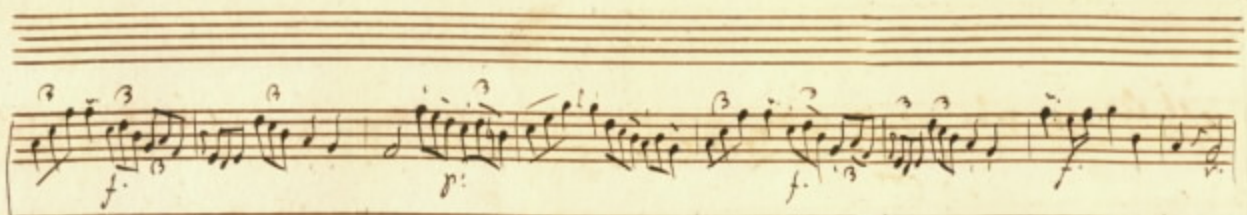
f

vate il mio figlio diletto a - nime inamovate di - semidove stà

f *p*

f *p*
f *p*
f *p*
f *p*
f *p*
f *p*
f *p*
f *p*
f *p*
f *p*

do - ue sta *Anime innamorate*
il mio figlio diletto *Anime innamorate* *di - sem doue sta* *doue*



Handwritten musical score on five staves. The lyrics are in Italian. The notation includes various musical symbols such as triplets, dynamics (p, f), and articulation marks.

Lyrics:

mae de volge il payo errare e - rirouar nol jà nò nol jà Volge il

Other markings include: *for.*, *for.*, *come la - sciala l'adica*, *2*, *3*, *4*, *p*, *f*.

passo, la Nave amantes e vitrouar e vitrouar nol já nò

cadere nol já

Ta Capo // Segue

Imen:

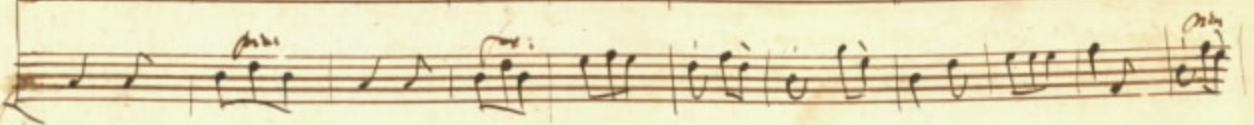
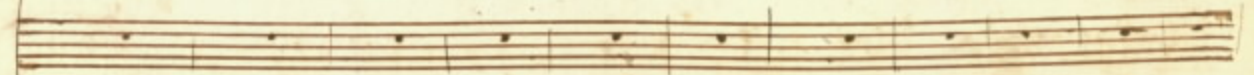
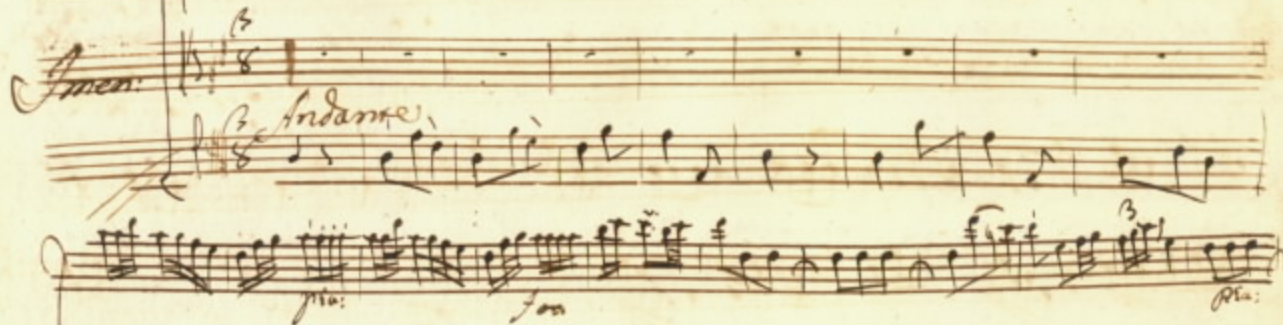
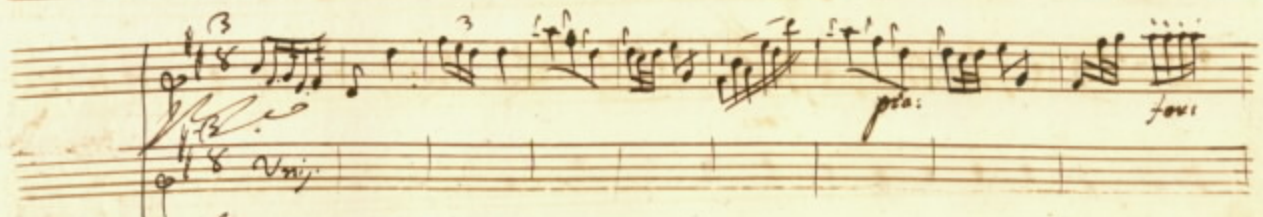
Bella Dea D. Amalunta qual ti ingombra dolor?

io non rannu' onella sua fronte il brio che vasserena il'

ciel' vrenai tumuli dell' alma adolorata Ah non sona'ien che

sia nella Madre di amor doglia si via

Segue fin



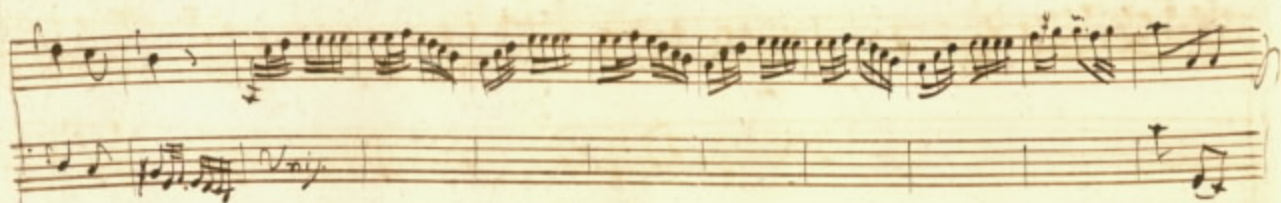
p

p

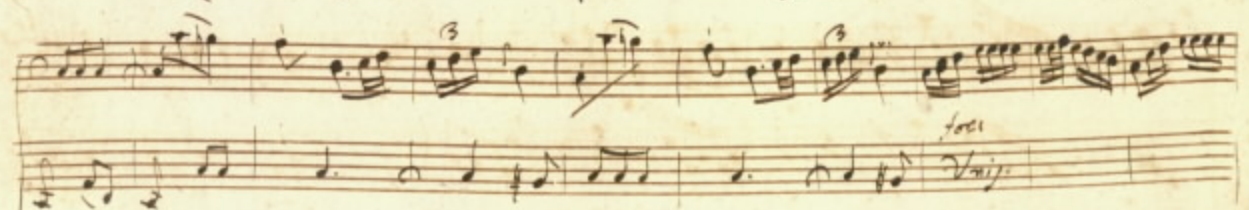
p

p

d'ogni amoro so (ove d'ogni amoro so (ove Cui degna tutti l'ove il suo gio



io p'ardor si il bel piacer se ogni core si cui degna tutte l'ore il



tuoi gioiarsi il tuo gio - ioso ardor il tuo gioioso ardor

Nel piacer tu sei d'ogni amoro - so Core d'ogni amo -
 vo: - so Core in d'ogni notte l'ore d'un gioio - o ardor in d'ogni notte l'ore

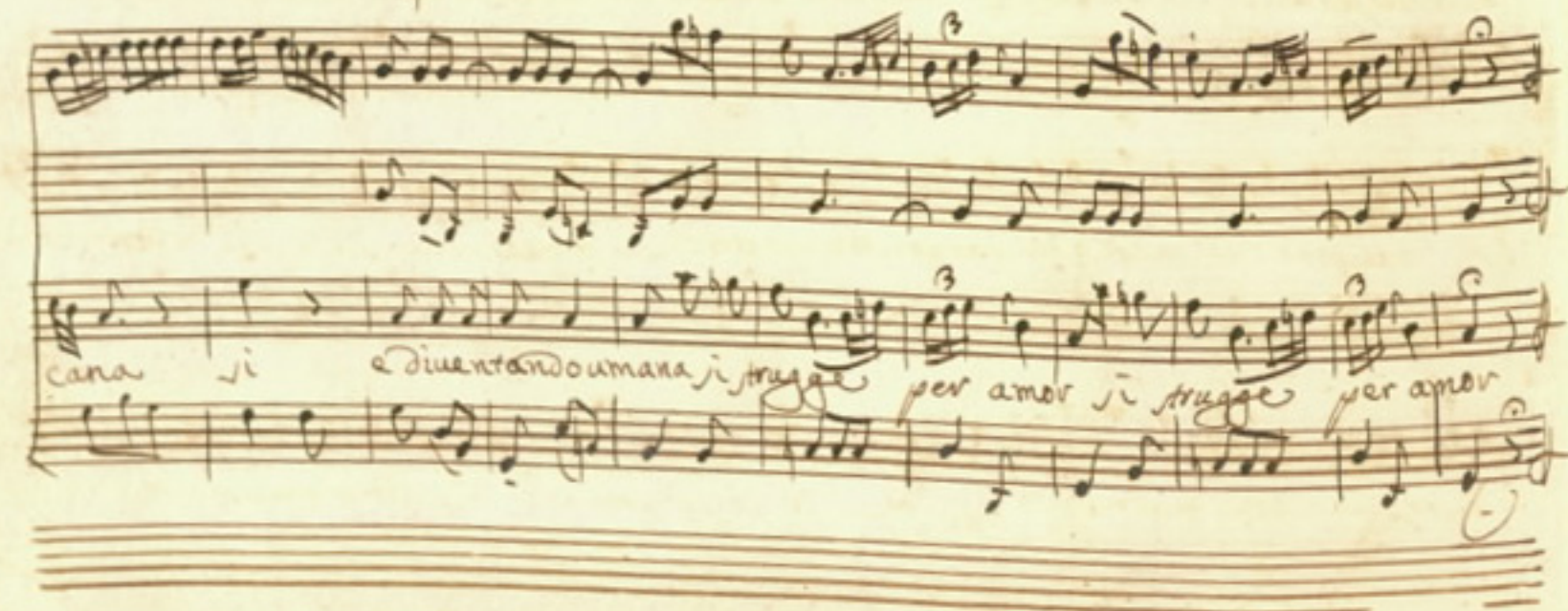
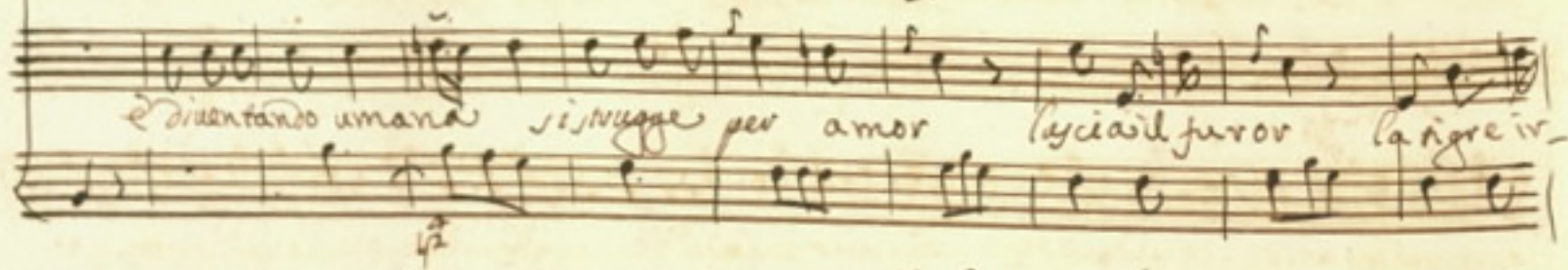
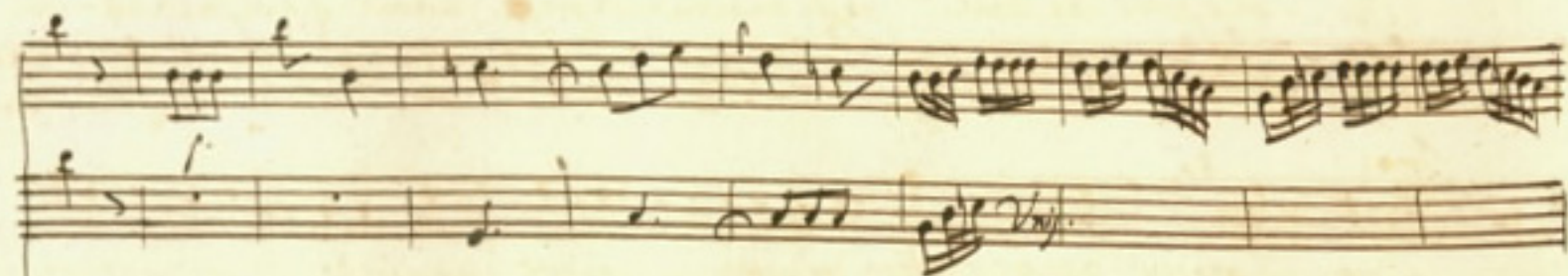
Handwritten musical score on aged paper, featuring multiple staves and Italian lyrics. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written in Italian, with some words appearing in a stylized or shorthand manner. The score is organized into systems, with some staves containing only musical notation and others containing both notation and lyrics.

il no gio io - so ardor si il bel piacer ei d'ogni ore si cui d'ogni

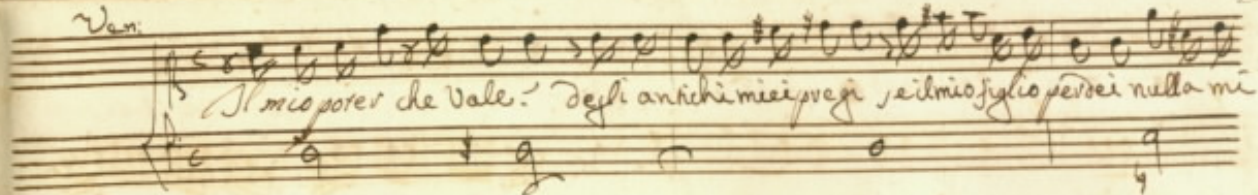
netto dove il no gio io so il no gio - so ardor il no gio io so ardor

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and triplets. The first staff has a triplet of eighth notes. The second staff has a triplet of eighth notes. The third staff has a triplet of eighth notes. The fourth staff has a triplet of eighth notes. The fifth staff has a triplet of eighth notes. The sixth staff has a triplet of eighth notes. The seventh staff has a triplet of eighth notes. The eighth staff has a triplet of eighth notes. The ninth staff has a triplet of eighth notes. The tenth staff has a triplet of eighth notes.

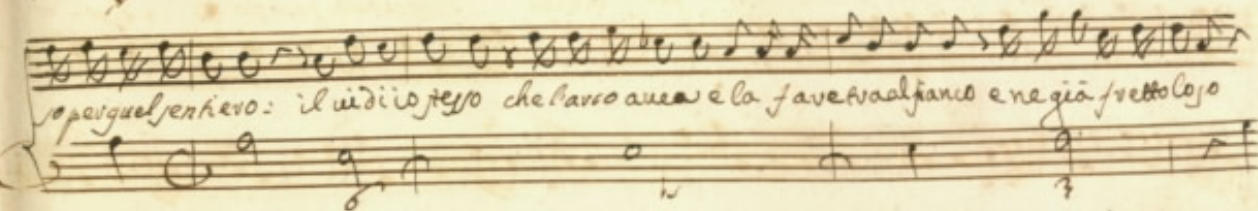
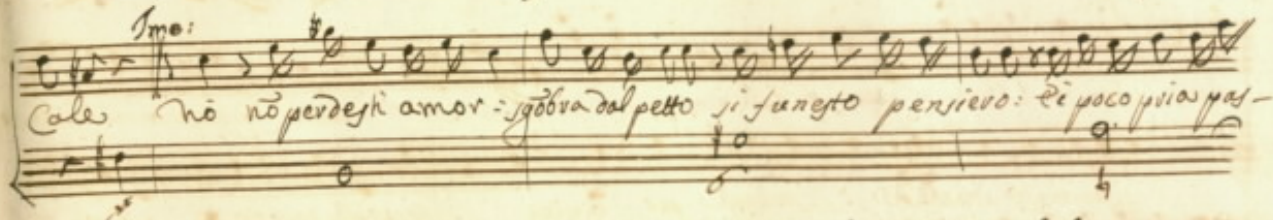
pete la sigre iyyana layia il fuor natio



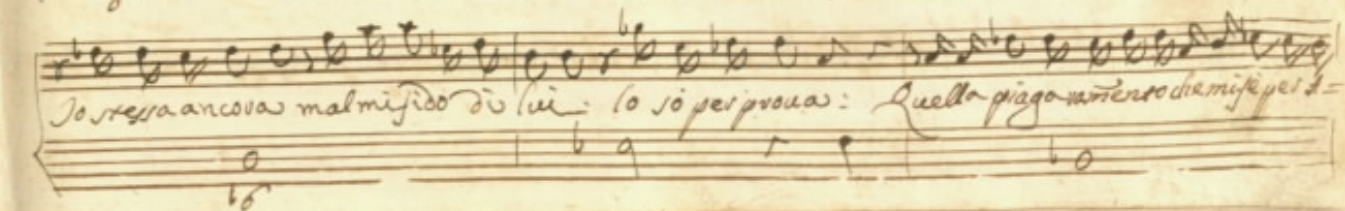
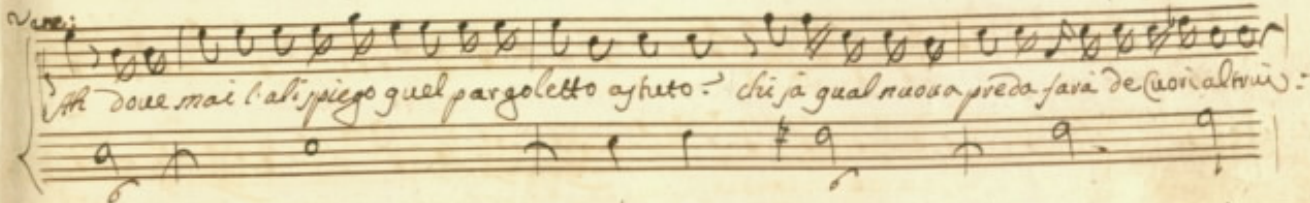
Van.



Imo:



Van.



don, che veggio poi dal barbaro Cinghal amare, nelle mie Vexar di piato. (che non femmi lo

scaltro allorchè il Covo m'ingeglio dell'amor del Dio guerriero. Quindi sopra ogni dal mio core

fa il proibito del Cielo. E dopo o mai di rivuerirlo andiam: ma di e tu Che con

ipoco pel con del passo s'avvicina ver noi. Al nuovo Ciglio, agli atti alle opere, ai

Imen:
Cenni par che, paudento appressi: *Tempo*
se il perzier non ingana il tempo e quegli *Al tempo io so*

io che dell'opra umana miro i movimenti, a cui soggiace ogni fato, ogni onor: trionfo al

riato del mondo tutto; e al mio valor souano di vestire e appon sopra all'inuano.

gli accelli fatti e degni ad onde primi Eoi al mio potere I re poltrici

i Colossi i Mausolei si fonda e fina sempre la mia fosa fatale distrugge e frega.

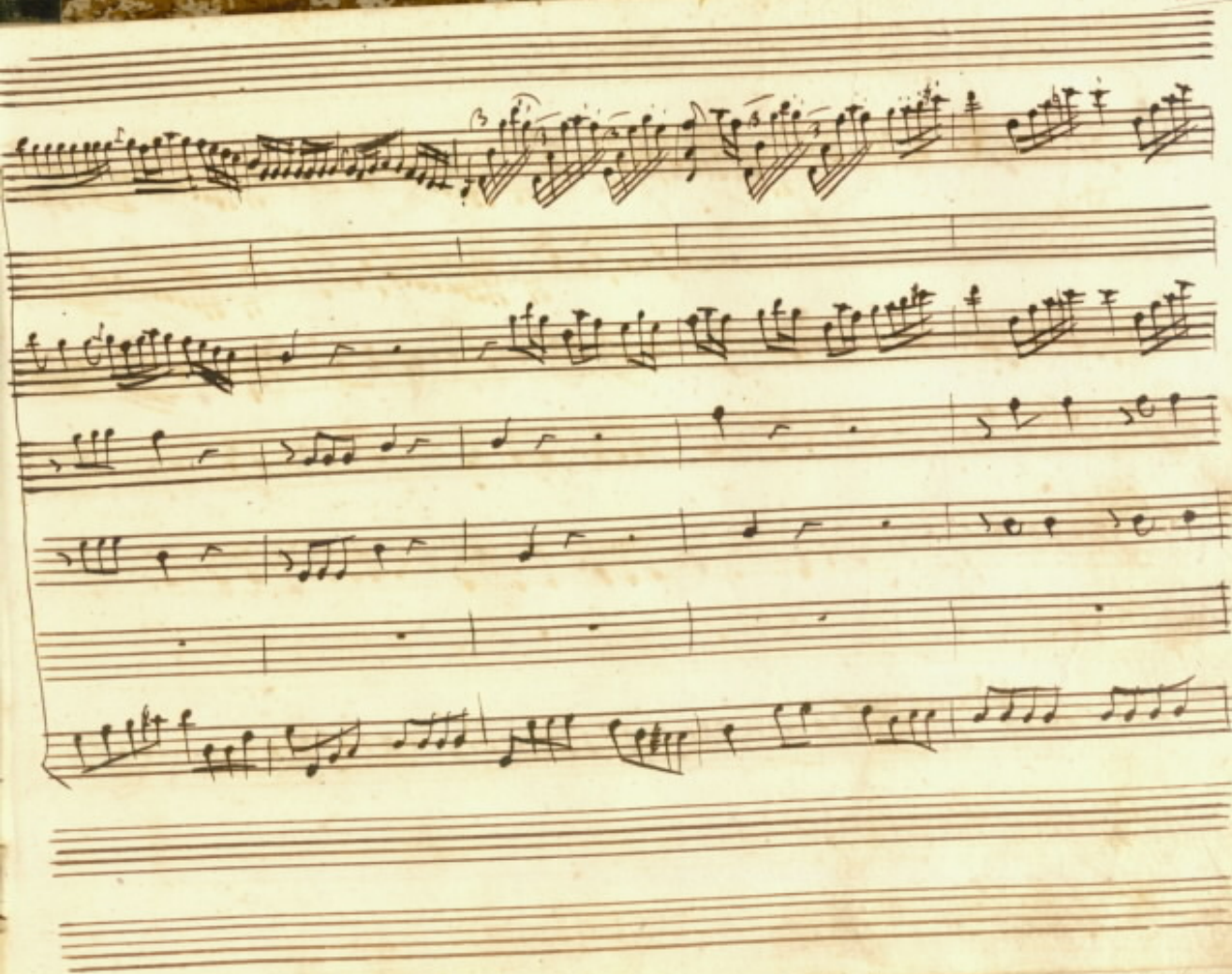
Siegue Aria

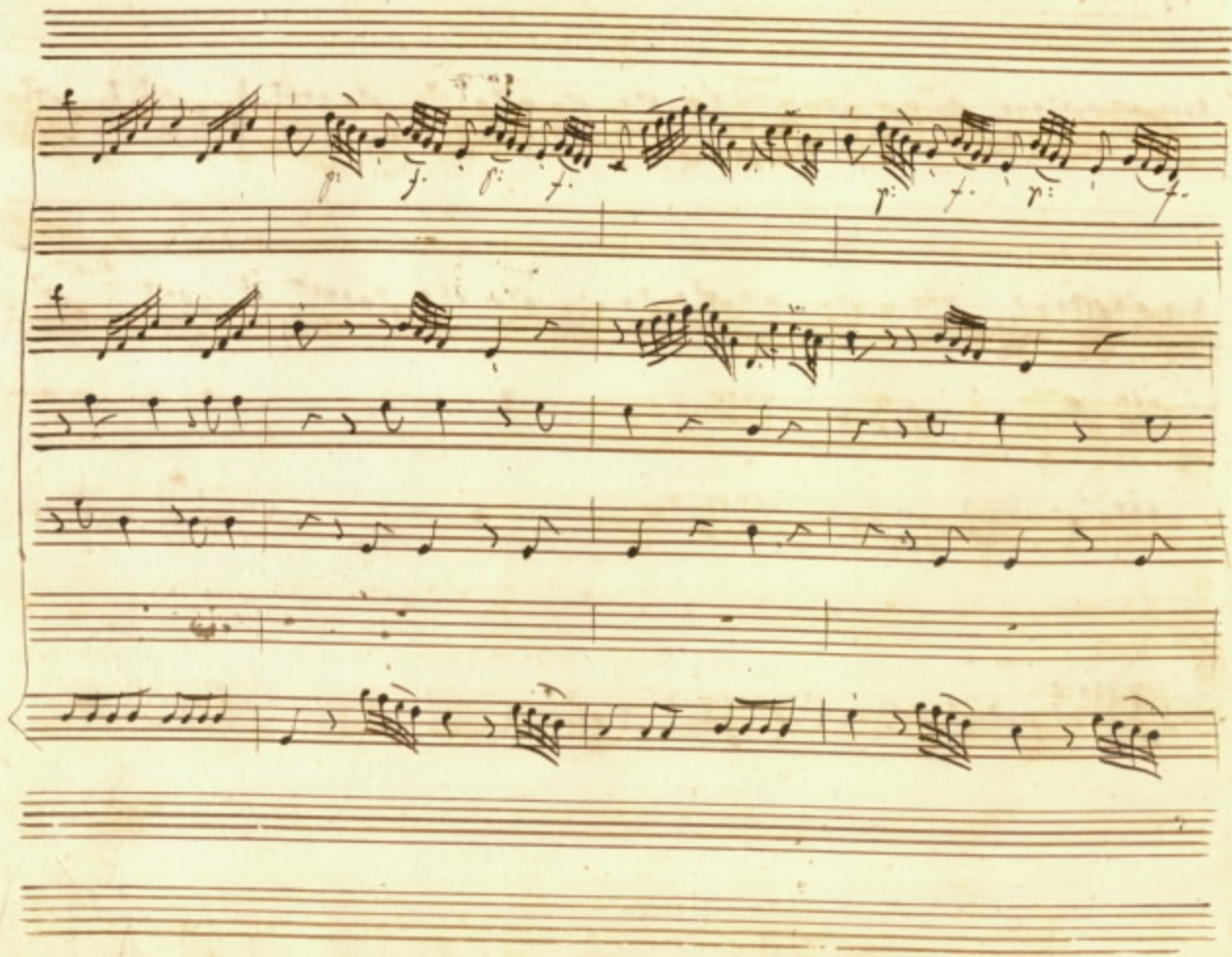
Handwritten musical score on aged paper, featuring multiple staves and instrument markings. The notation includes various musical symbols such as notes, rests, and dynamic markings.

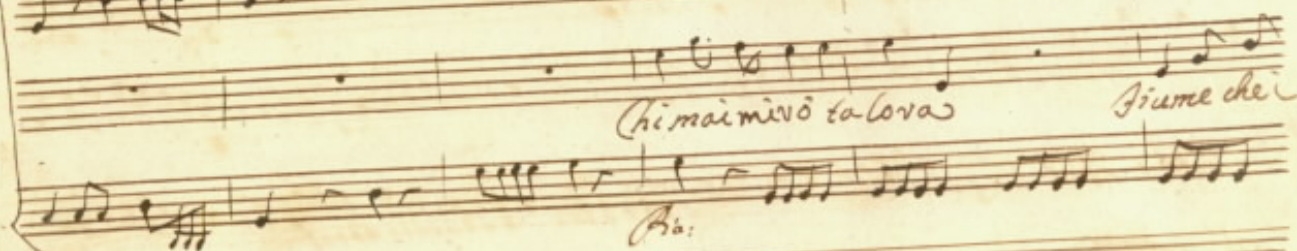
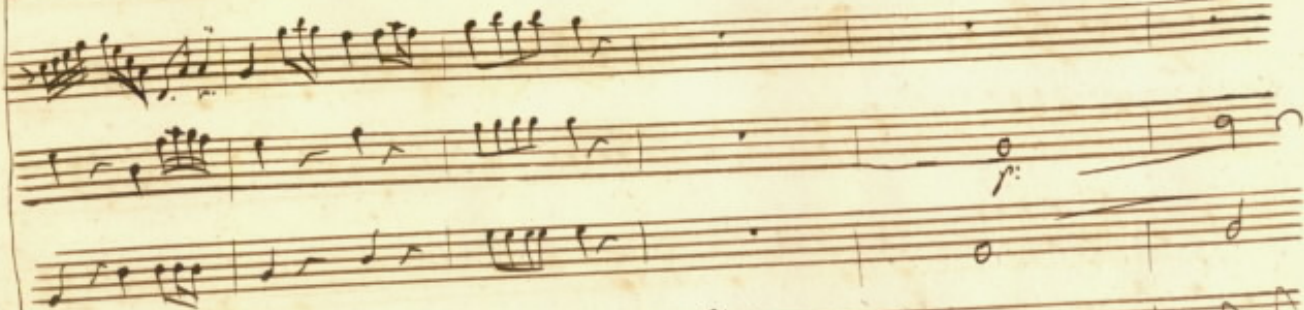
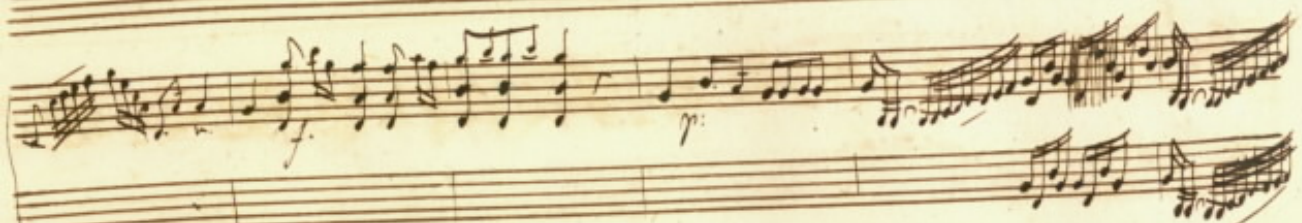
The score is organized into several systems, each with a staff and a corresponding instrument or section label:

- Violins (Vln.)**: The first staff, marked with a treble clef and a key signature of one flat (B-flat).
- Viola (Vla.)**: The second staff, marked with a treble clef and a key signature of one flat (B-flat).
- Celli (Vcl.)**: The third staff, marked with a bass clef and a key signature of one flat (B-flat).
- Bassi (Vcllo)**: The fourth staff, marked with a bass clef and a key signature of one flat (B-flat).
- Corni**: The fifth staff, marked with a treble clef and a key signature of one flat (B-flat).
- Trombe**: The sixth staff, marked with a treble clef and a key signature of one flat (B-flat).
- Andante assai**: The seventh staff, marked with a treble clef and a key signature of one flat (B-flat).

The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper shows signs of age, including discoloration and wear.



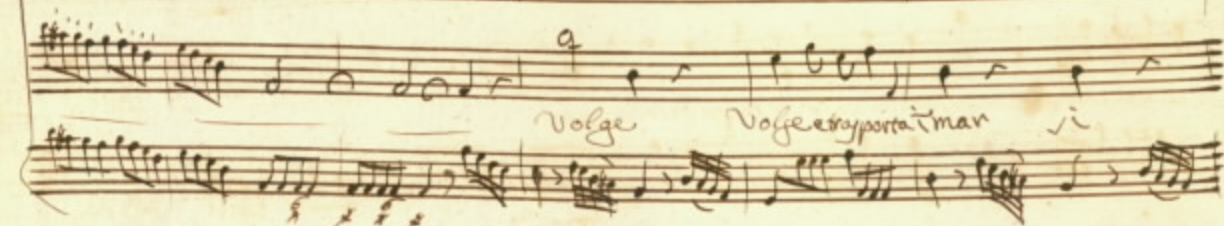




Campi onda fiume che i capi in onda che dal farro dell'onda in ugo - vito ognova

Handwritten musical score on ten staves. The first five staves contain complex musical notation with many beamed notes and slurs. The sixth staff begins with a treble clef and contains a melody. The seventh staff contains a bass line. The eighth staff contains a vocal line with lyrics written below it.

Goedie vin on va auant Volge ie vooportain mar

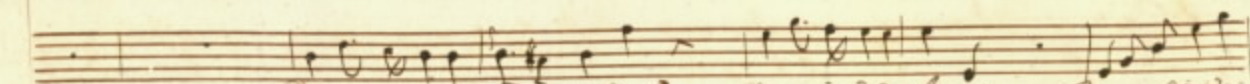
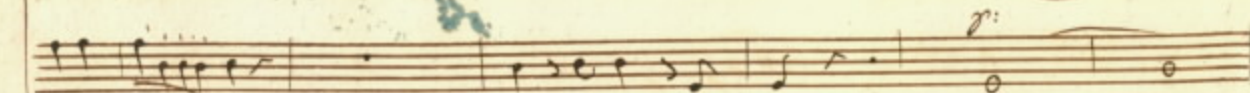
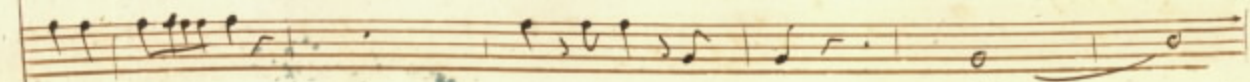
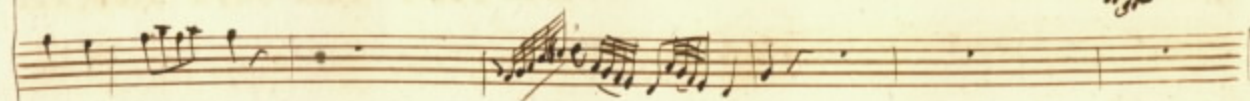
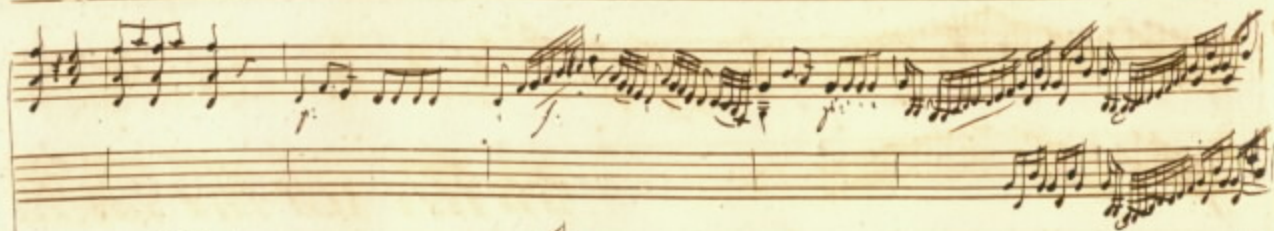


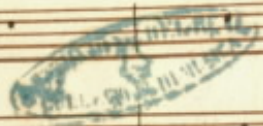
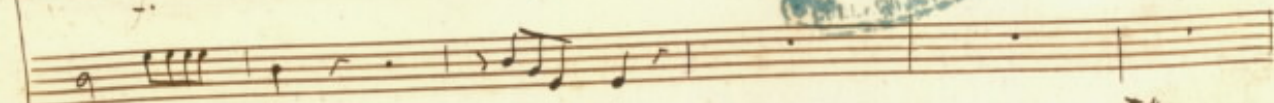
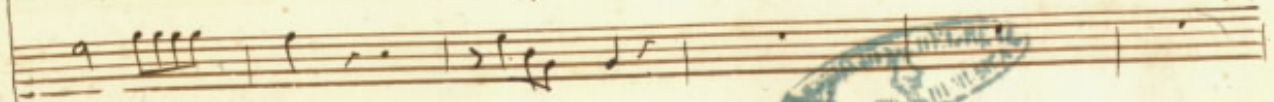
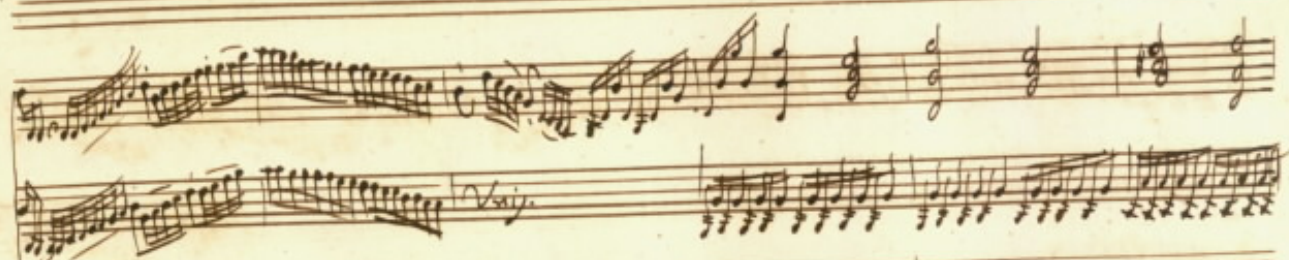
f. p. marc. *f. marc.* *f. marc.*

Vigge

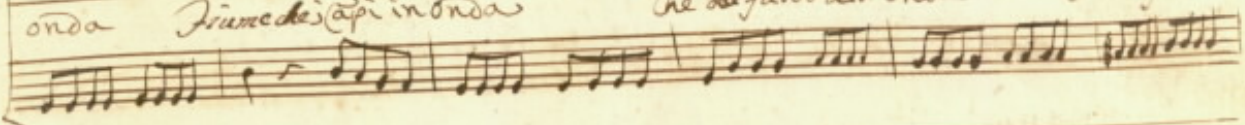
Vigge tra porta in mar tra porta in mar tra porta in mar

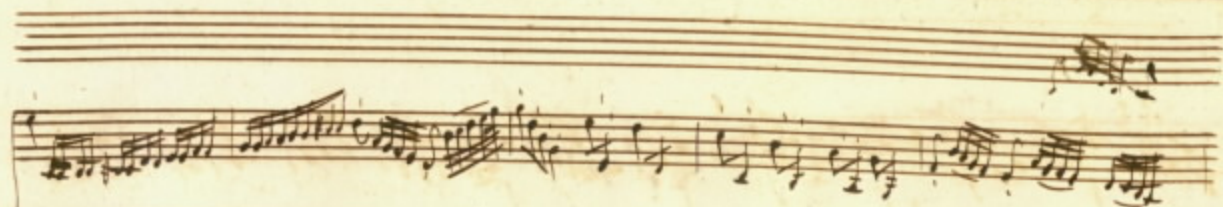
Forte



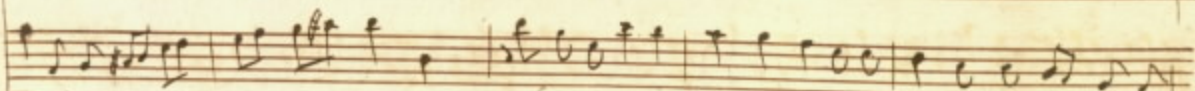
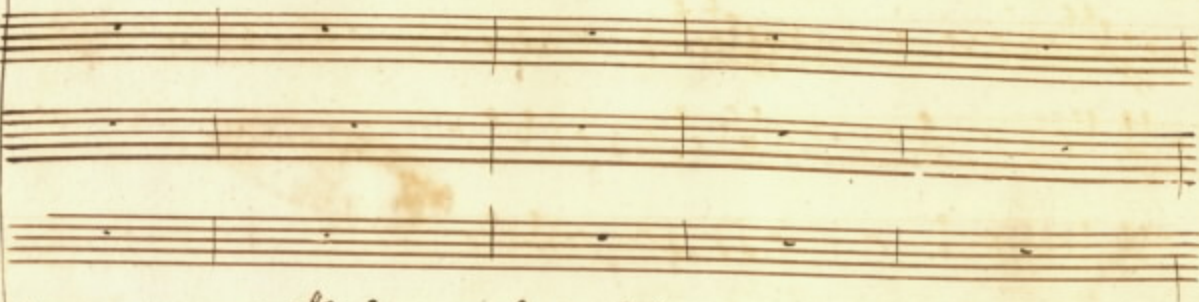


onda Trame dei api in onda che dal fuorv dell' onda che dal fuorv dell'

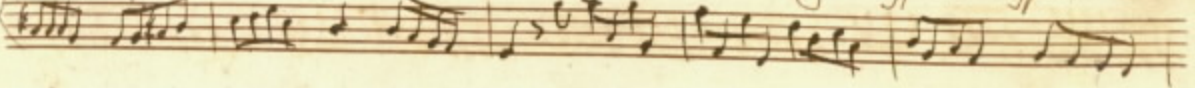


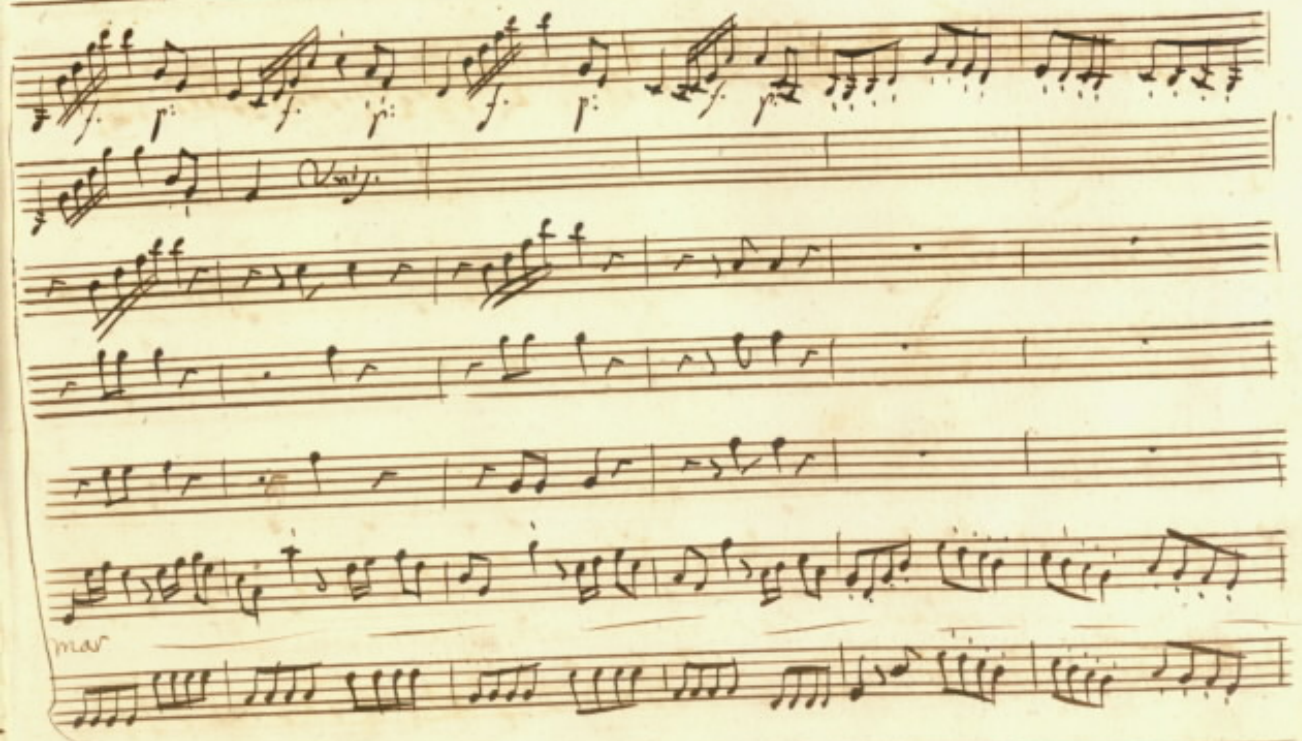


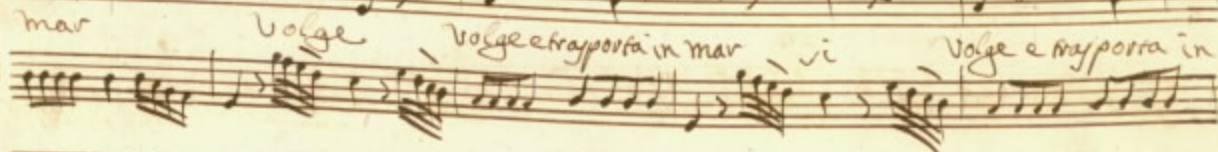
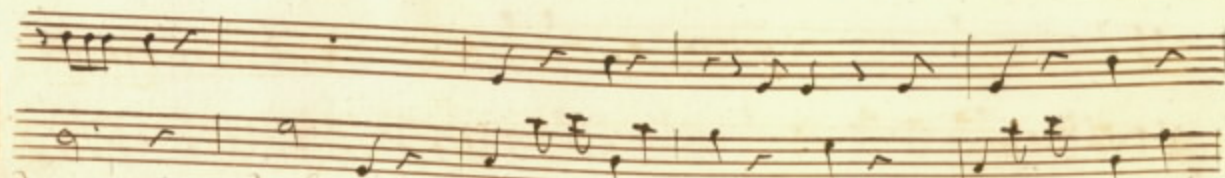
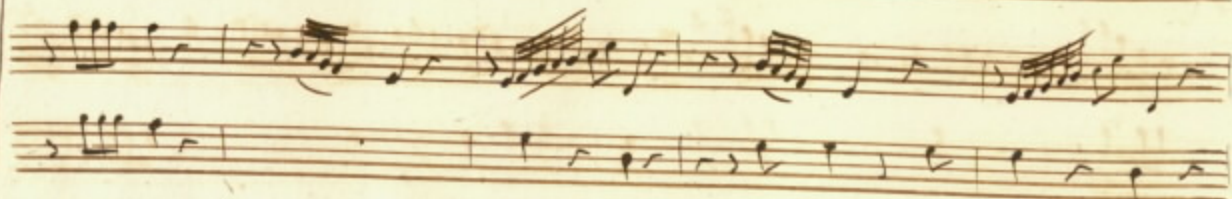
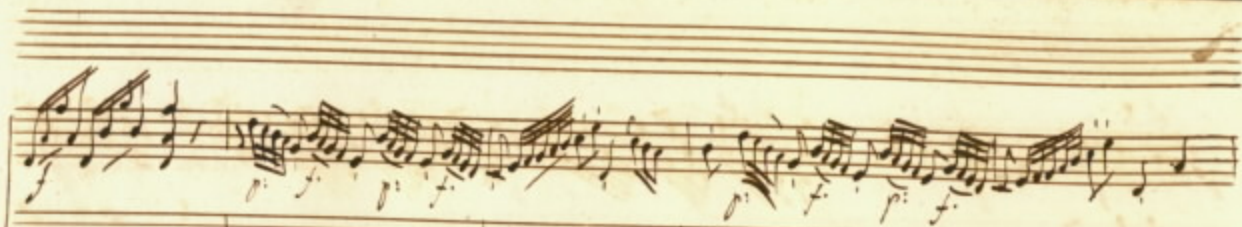
Allegro



onca in uigo - vito ognova (ciò che rincontra a uà di volge e rapporta rapporta in -







A handwritten musical score on six staves. The notation is in brown ink on aged paper. The first staff contains a melody with eighth and sixteenth notes, including triplets marked with a '3'. The second staff continues the melody with similar rhythmic values. The third staff features a more complex texture with sixteenth-note runs and rests. The fourth staff has a melody with eighth notes and rests. The fifth staff shows a series of eighth notes with stems pointing upwards. The sixth staff begins with a melodic line and rests.

mar trippa in mar trippa in mar

A single staff of handwritten musical notation corresponding to the text 'mar trippa in mar trippa in mar'. It features a melody of eighth notes, some beamed together, and rests. The notation is consistent with the rest of the page.

Four empty musical staves at the bottom of the page, consisting of five-line staves without any notation.

Veni.

Tace

Tace

Tace

Inquit asialram

mente la rabbia aspra e vorace la rabbia aspra e vorace che nel mio

senza pace non puoi raffrenar non non non puoi raffrenar

nar no puei raffe - nar

Pa Capa

Segue)

Puer; ma rega imune dal tuo impero

del la rimembranza di Piramo e di

Dite del figlio Enea e di didon gli amori

vivono eterni. Rege il varro audace del genitor fe

torre, e del ardite il fionno

che fulminato cade all'agguie in jeno

ma del psalterius famoso il nome suo risona e vive

sequestria

Veni

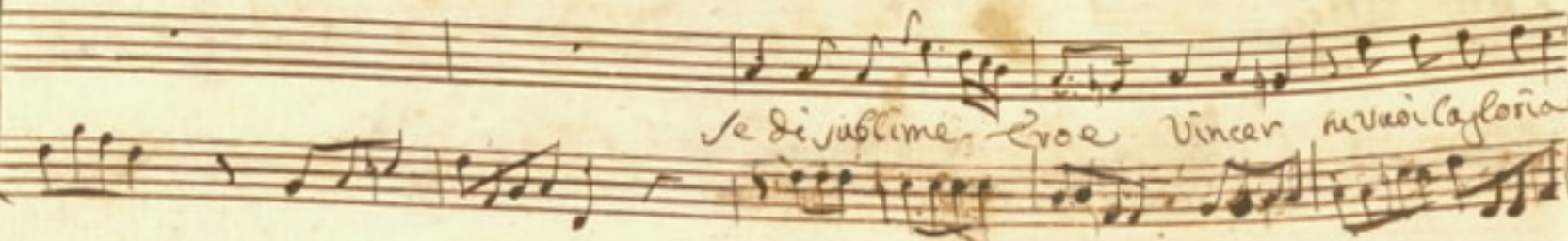
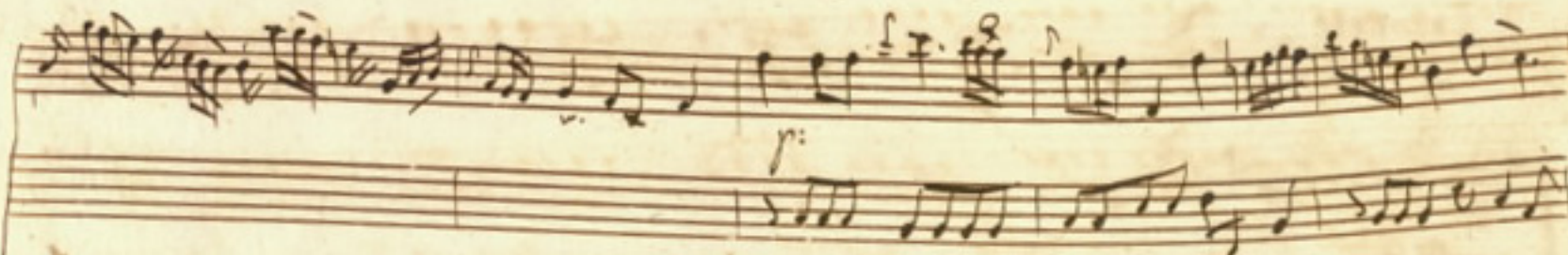
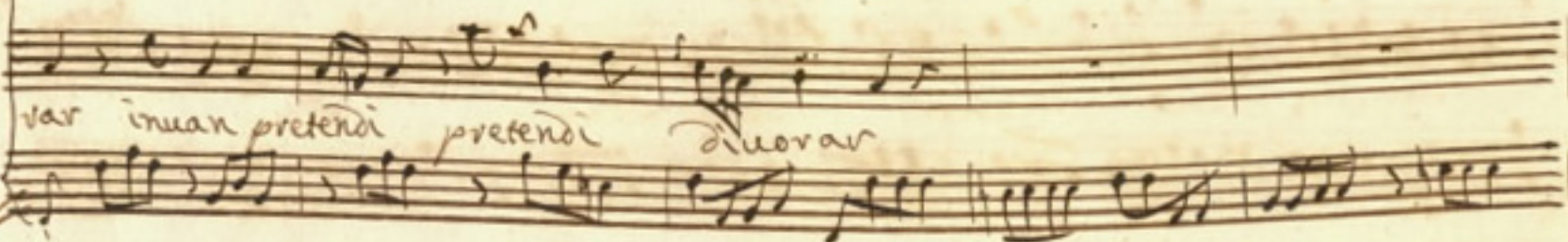
Alto ma non tanto

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* and *f*. The bottom staff contains the lyrics: "O di sublime Eroe Vincer tu vuoi la gloria Vincer tu vuoi la gloria in Van".

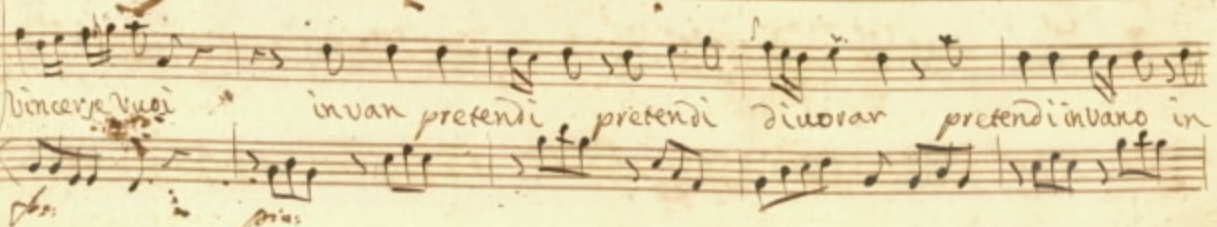
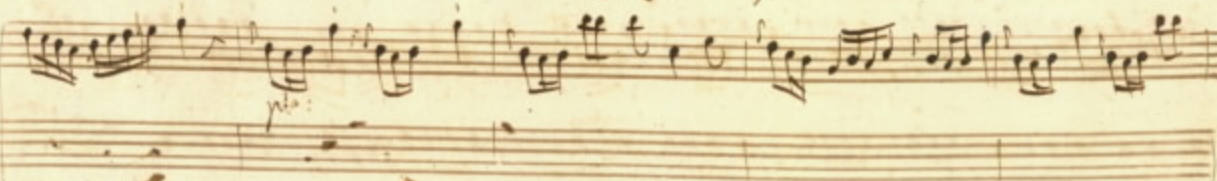
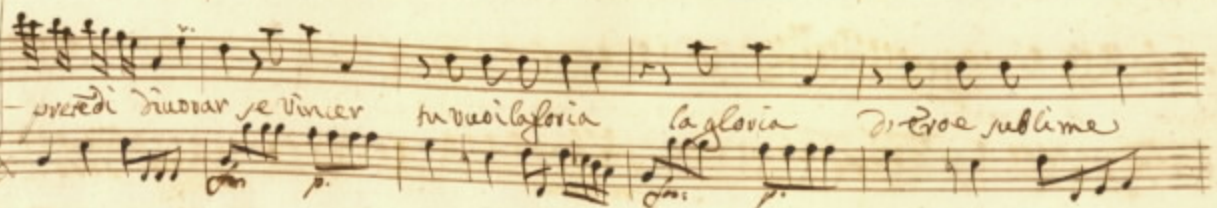
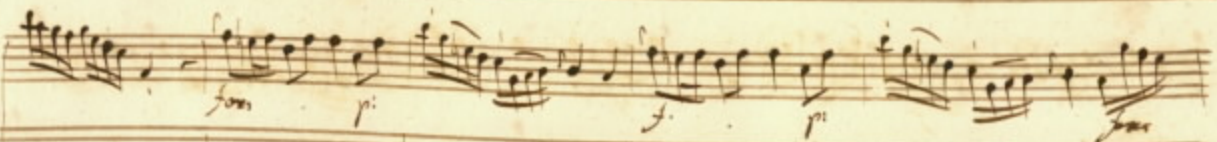
Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings. The lyrics are written below the staves.

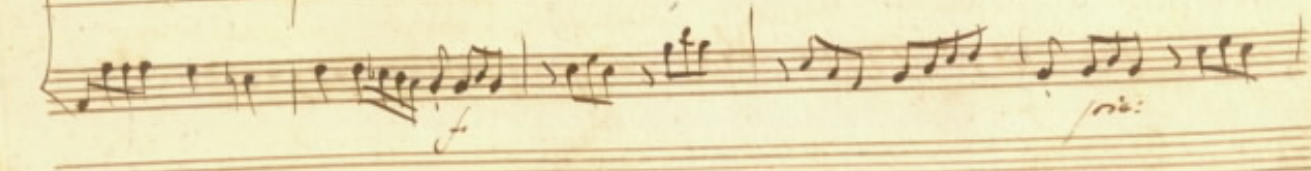
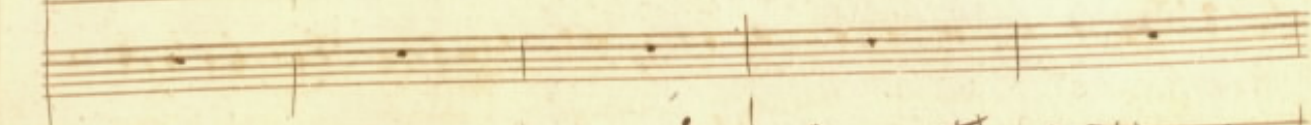
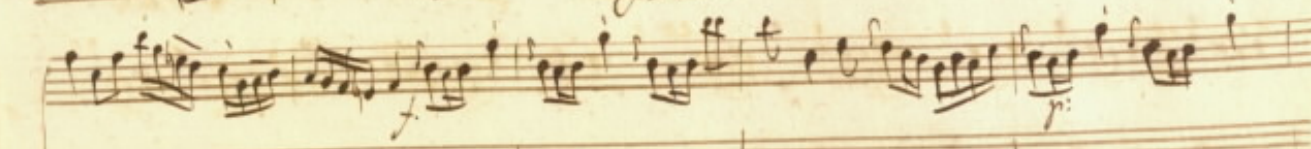
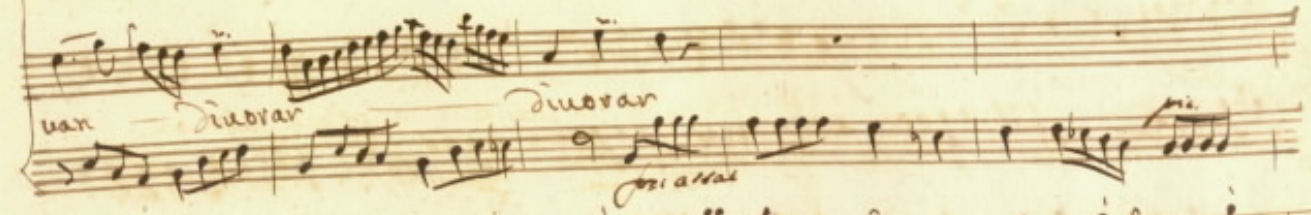
Lyrics:

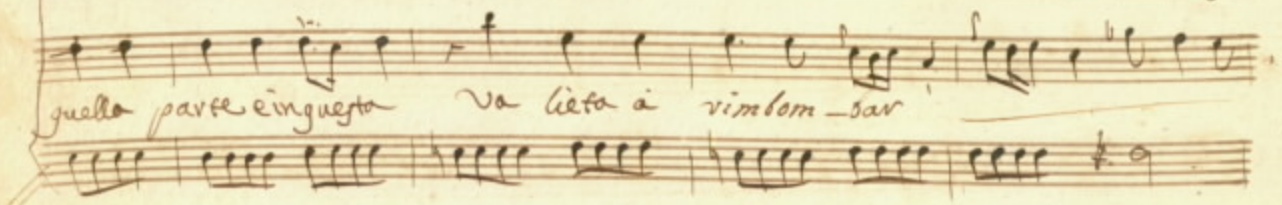
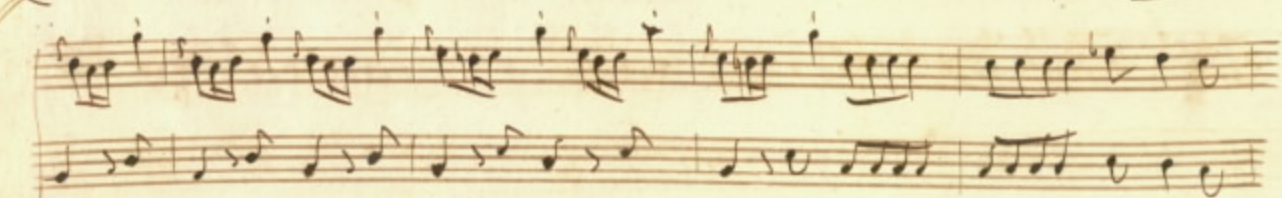
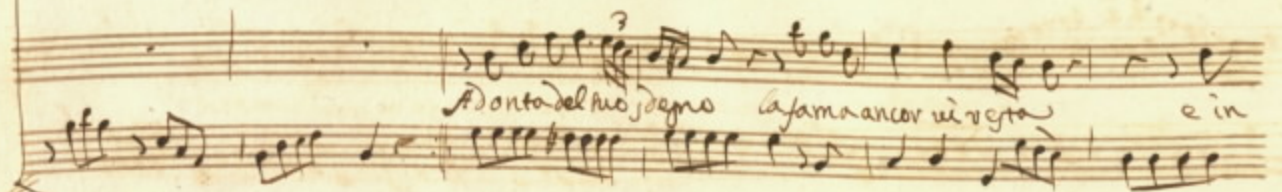
la memoria pretendi di uovar
piu
Vnig.
in uan pretendi pretendi duo

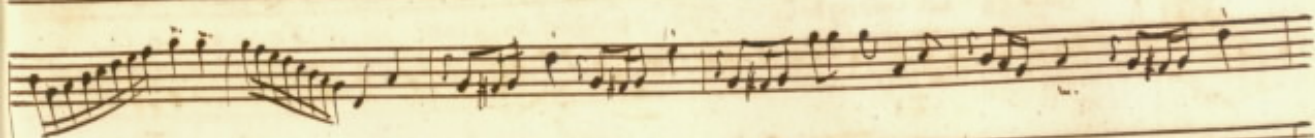


Vincerai via la gloria
in van la tua memoria
preten-di di no-
var

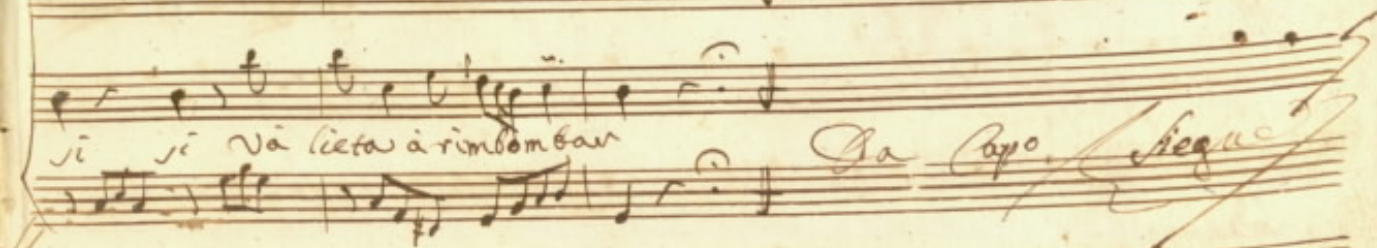
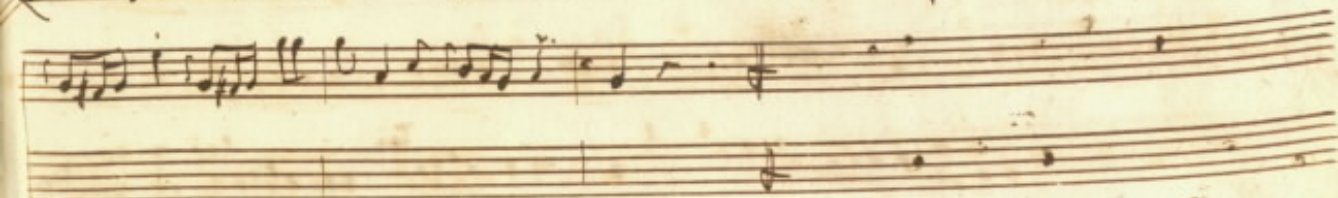
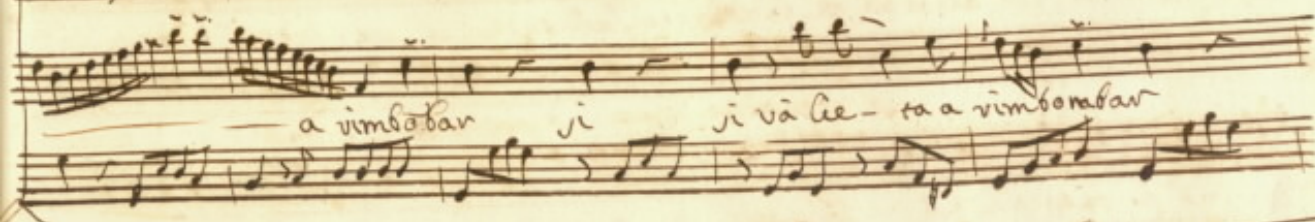








Voiz.



Da Capo. segue

Finestra

Volò Colali indrytris di dedalo il figliuol superbo, e folle

ma se sciolta la Cera airai del sole e i trabaj di jull'onde, il suo fato immor-

tal no' si nasconde

Sigue. Aria

Finestra

Indancino

piano

piano

piano

venza Com:

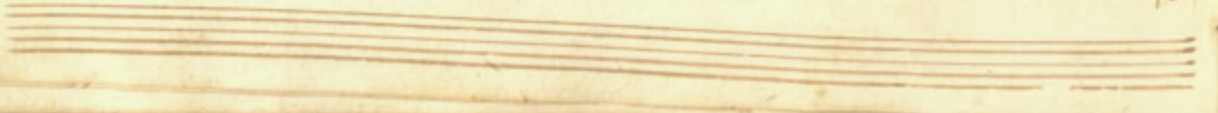
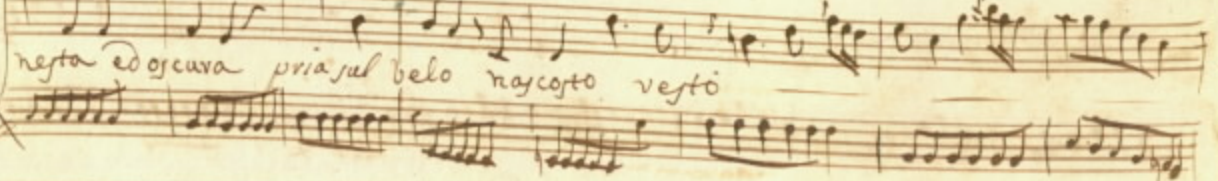
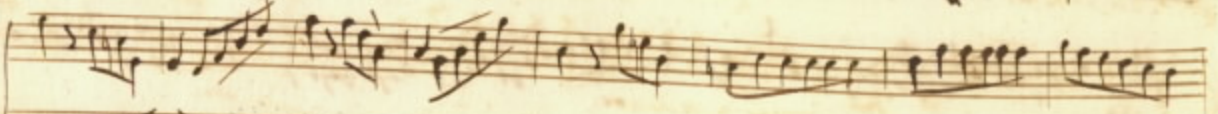
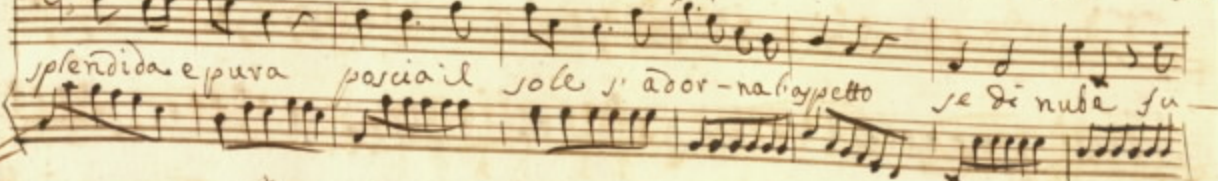
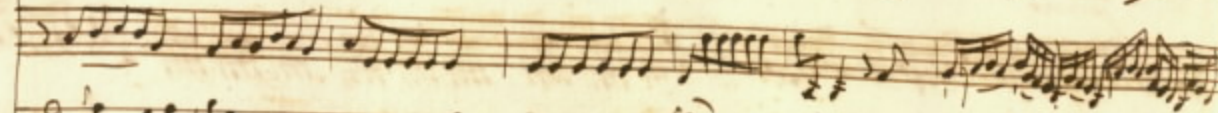
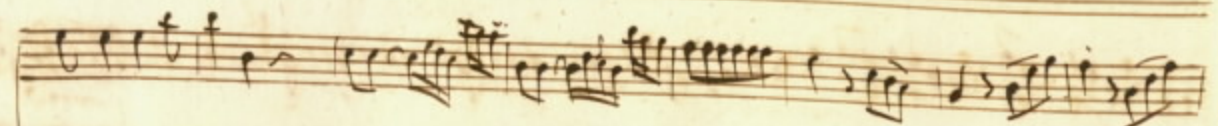
pia:

for:

prai

Vai:

Dana Luca più



Handwritten musical notation on two staves. The top staff contains a melody with various note values and rests. The bottom staff contains a continuous accompaniment of sixteenth notes.

Handwritten musical notation on two staves with lyrics. The melody is on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the melody.

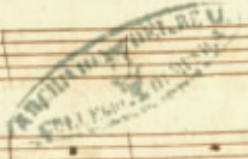
pria sul velo nascosto resto - pria sul velo nascosto ves

Handwritten musical notation on two staves. The top staff contains a melody with various note values and rests. The bottom staff contains a continuous accompaniment of sixteenth notes.

una assai

Handwritten musical notation on two staves. The top staff contains a melody with various note values and rests. The bottom staff contains a continuous accompaniment of sixteenth notes.

Ho nascosto resto *forte*



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

Lyrics:

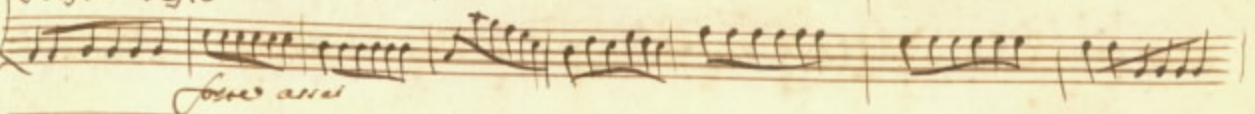
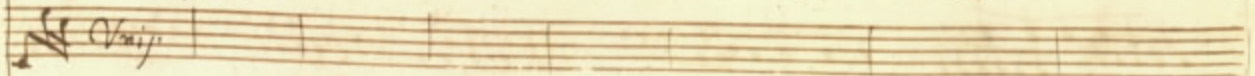
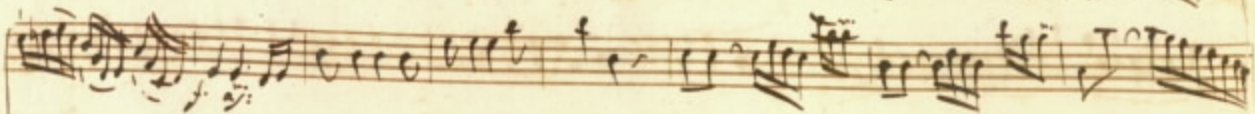
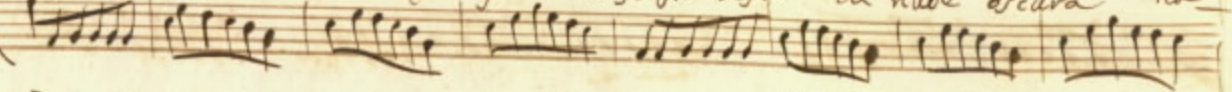
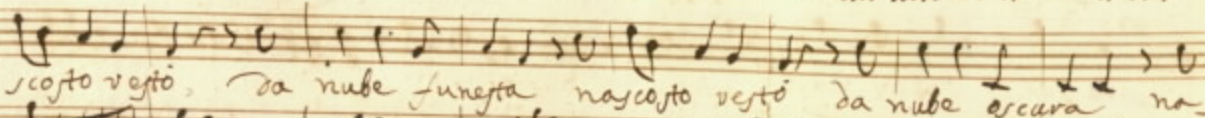
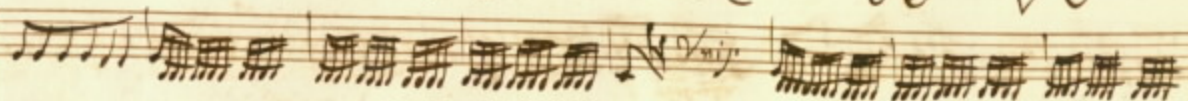
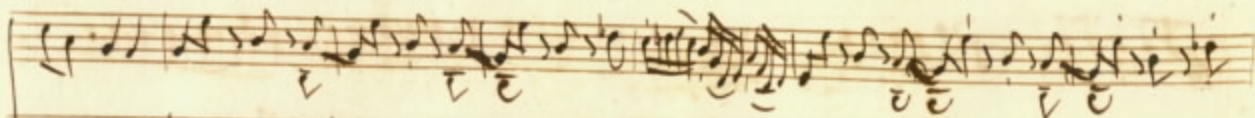
più e tenue

Da: una luce più splendida e pura po - sia il

jo - le ri adov - na l'aspetto se di nube funesta ed oscura

Handwritten musical score for the first system. It consists of four staves. The top staff contains a vocal melody with eighth and sixteenth notes. The second staff contains a piano accompaniment with sixteenth-note patterns. The third staff contains the lyrics "pria sul velo nasco - to refo" written in cursive. The bottom staff continues the piano accompaniment.

Handwritten musical score for the second system. It consists of four staves. The top staff contains a vocal melody. The second staff contains a piano accompaniment. The third staff contains the lyrics "na - scosto ve - ro pria sul velona" written in cursive. The bottom staff continues the piano accompaniment, with some notes marked with "5" and "7".



Handwritten musical score on aged paper, page 38. The score is written on ten staves. It features various musical notations including treble and bass clefs, notes, rests, and dynamic markings like "piu" and "Viv.". There are also handwritten lyrics in Italian interspersed between the staves.

Lyrics visible in the score:

- piu*
- Dal' agente ed immane ne verba*
- Viv.*
- Dall' ingiurie del tempo oltraggiato quel bel nome sì chiaro e famoso*

che talor dall' oblio s'ingombro

Tanto

Consigli argoment Voipenate auxiliola mia peranza: In vano o'

prate: i freggi miei non al ciel ancor: si pari il popo in austo

39
che fu cagion della gran lite Dea

Cauto alla più bella piaguet à Sion: ella si vabbia ac-

cesa, si mosse ad oltrajar del figlio Duca la fure, sfortunata

ma che?

dopo si mane altre tempeste depose gl'odi, e poi

si sedovon dal

tempo indegni noi. E tu leggiadra Dea se per non piangesti, i pianti

noi non sono eterni: quel tuo Congentile forse amuvrà, che à nuovo amor dia loco e che

Van!

Entrì nel petto un'altro foco - Cora il tempo non fa: non più soffermi che la

Im!

scuola d'amor nulla gli approua ogn'gòvri le cure e a' bel piacer sappigli e di me

ne la pua accega face ne legami amorosi ogn'alma avvolga -

Chemi sento in core de star lieto diuino che di contentomè pie e di gioia

ungrà, pregaggio e questo di contugge notte: andiamo o dea a ritrovar me figlio

Var:

40

Diam: privilegio prosperi avvenimenti Ed io m'innoglio ad esservi Compagno:

un bel desiderio un godimento e proso d'accoppiarmi con voi proso in me stesso

Sigue a B.



Viol:

Voi

Trombe

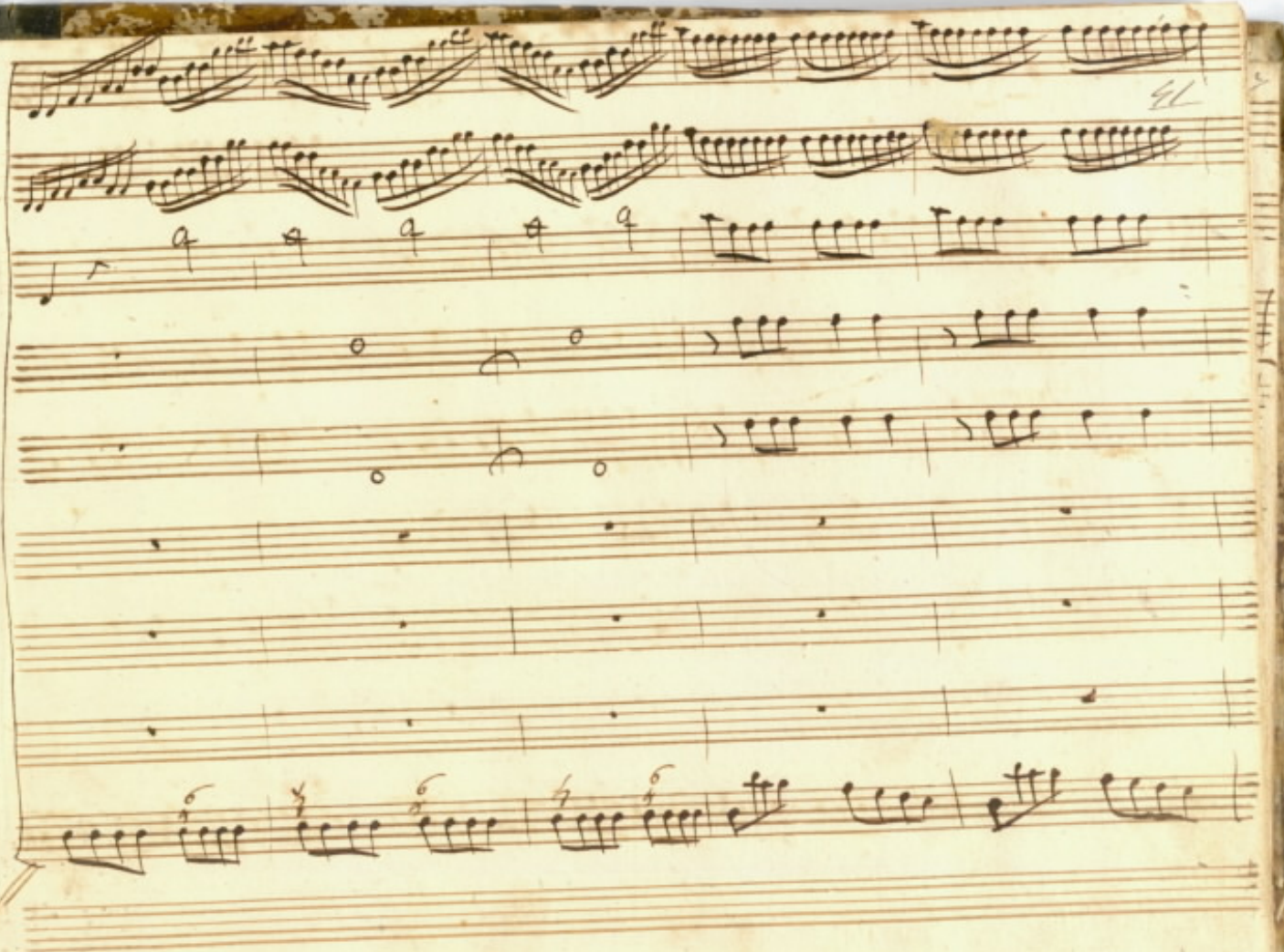
Venera

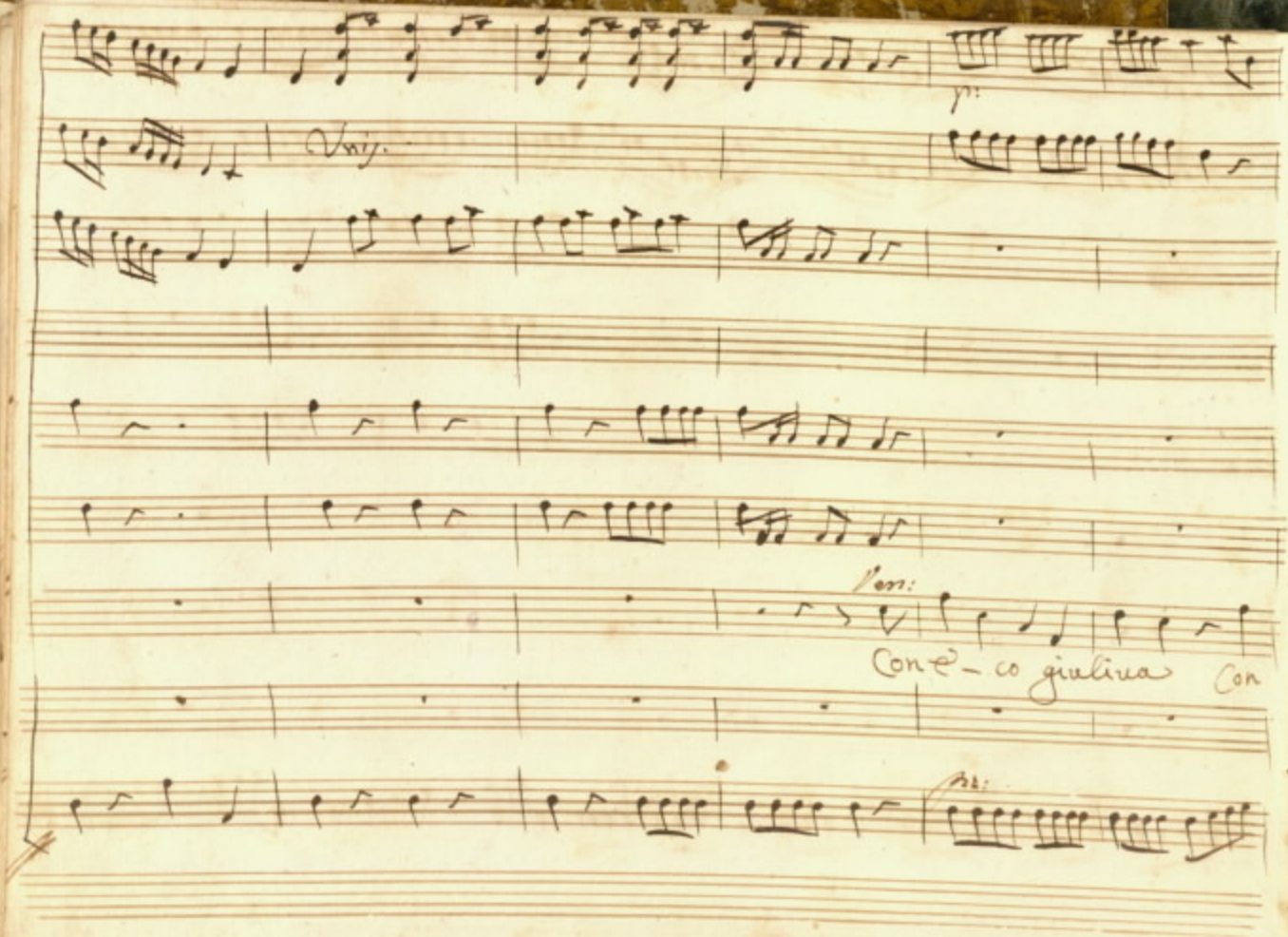
Amore

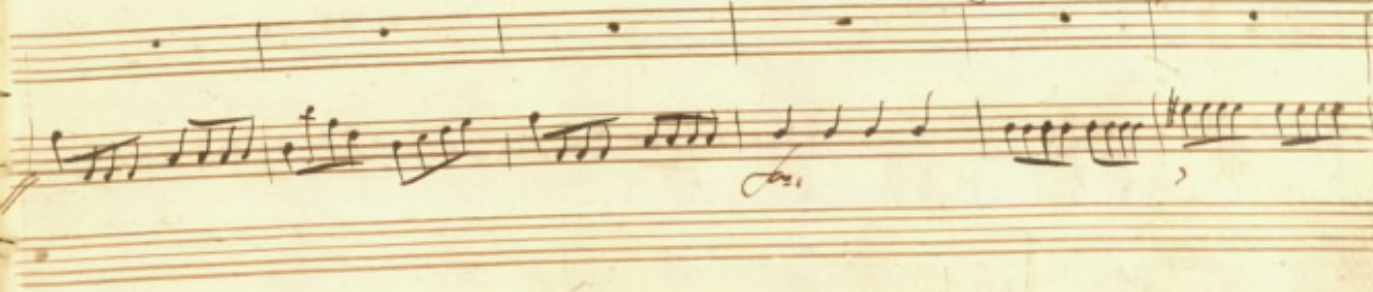
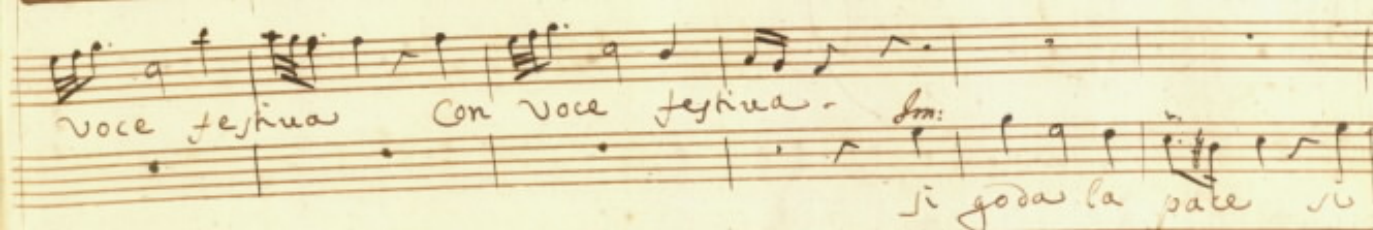
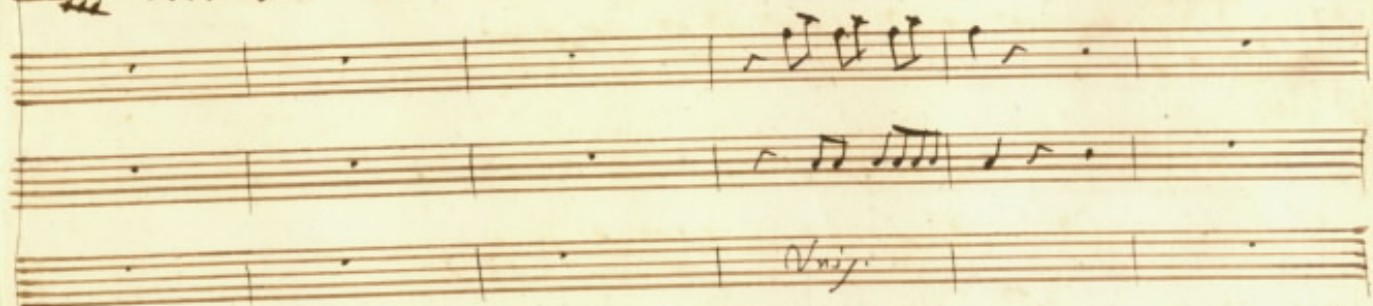
Tempo

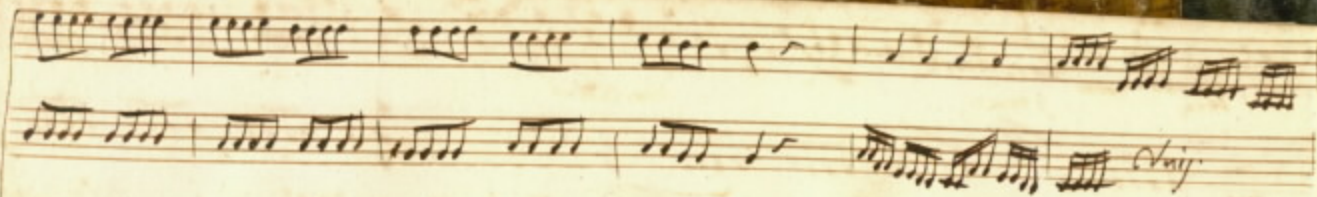
Allegro

del Violino









goda la pace si fug-ga il dolor

Il tempo vorrà - ce val-

forte *for assai* 53

Unij.

ten - hiljuron — vällen - hiljuron

Pia:

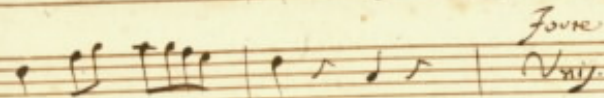
Unij.

Soli

Con eco giuli - ua

Con

Pia:



Forte
Viv.

4/4

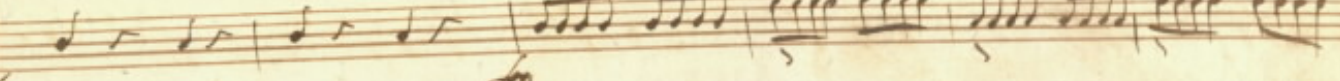
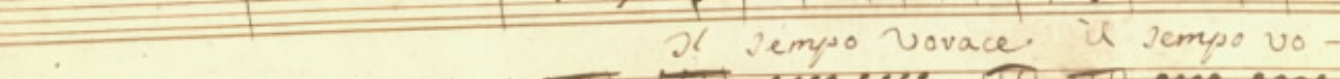
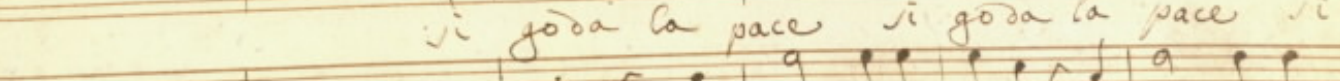


Solo

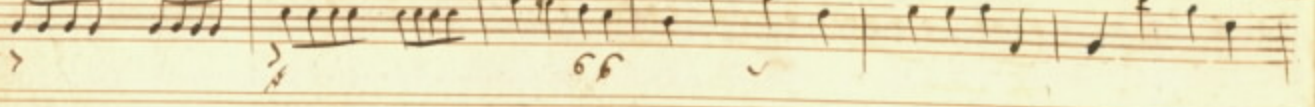
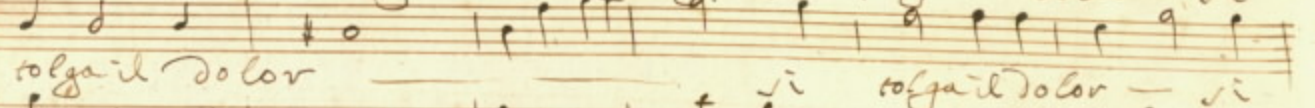
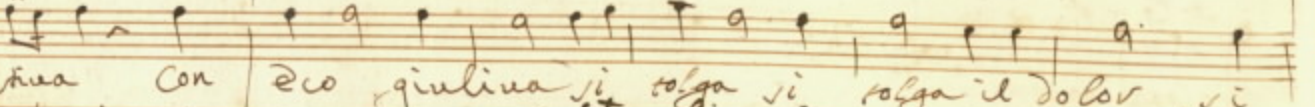
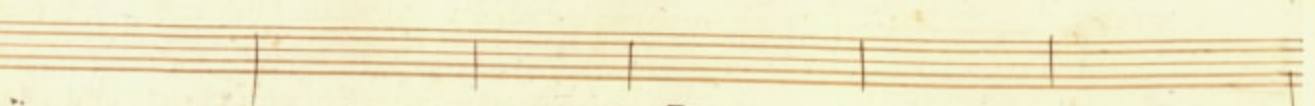
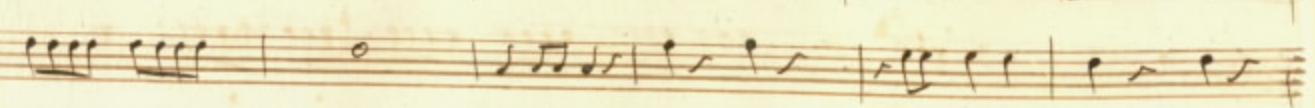
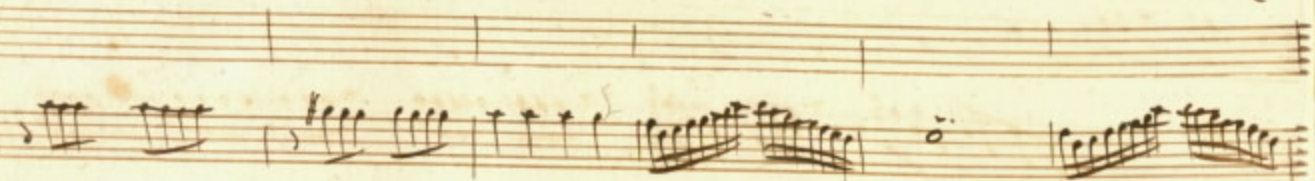
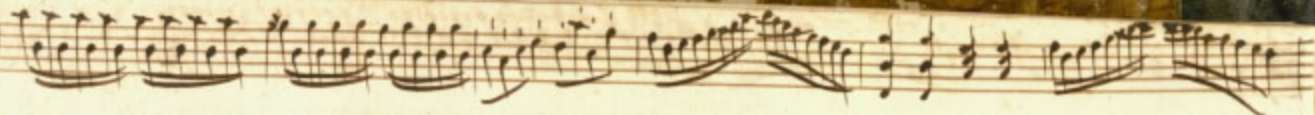


uo - ce ferma

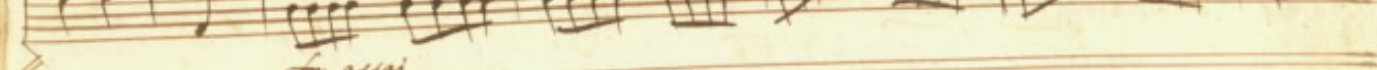
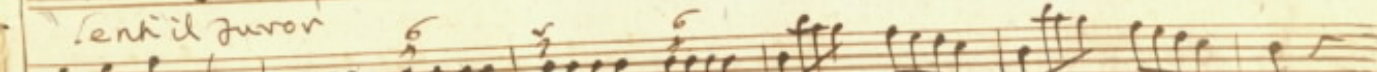
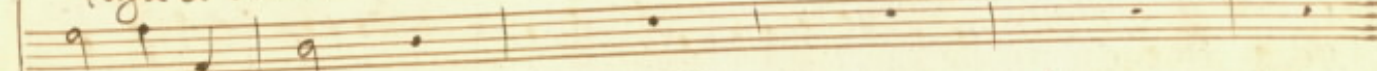
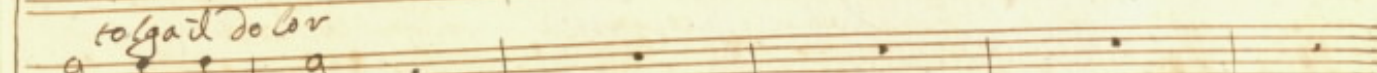
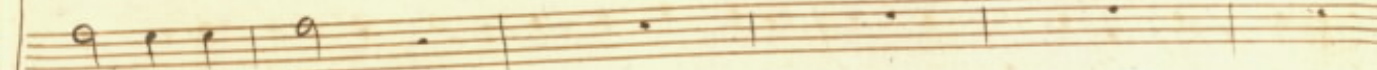
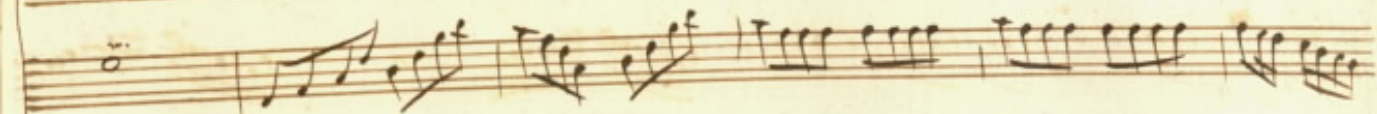
Con voce fe -

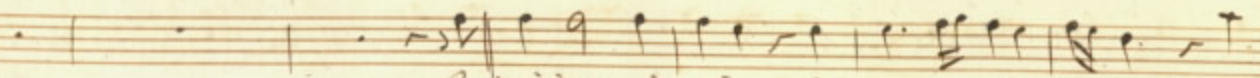
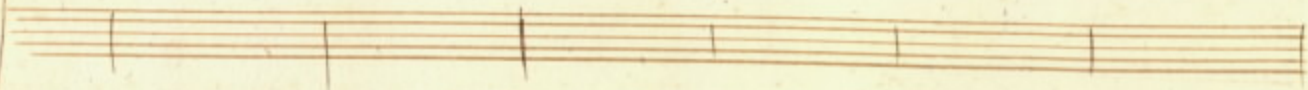
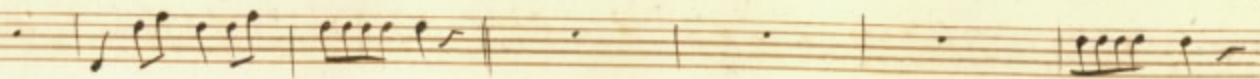
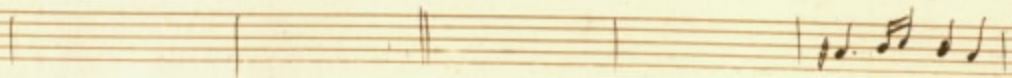
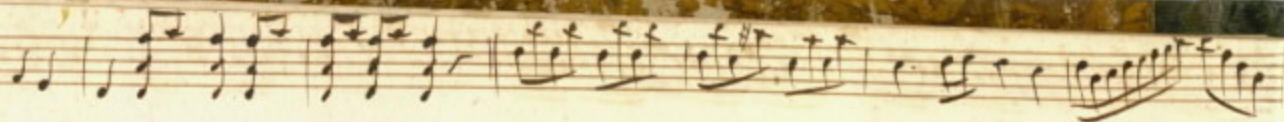


con



tua Con eco giuliva si tolga si tolga il dolor si
tolga il dolor
vace valenti il furor valenti il furor val

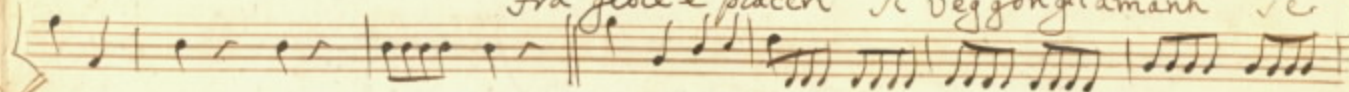


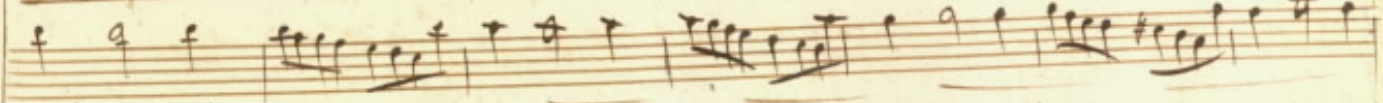
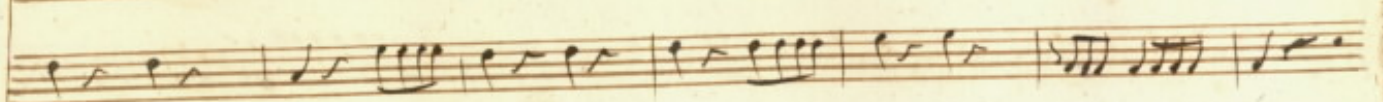
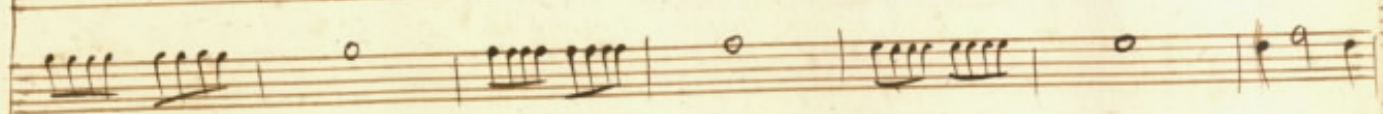
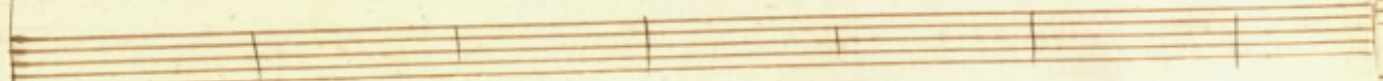
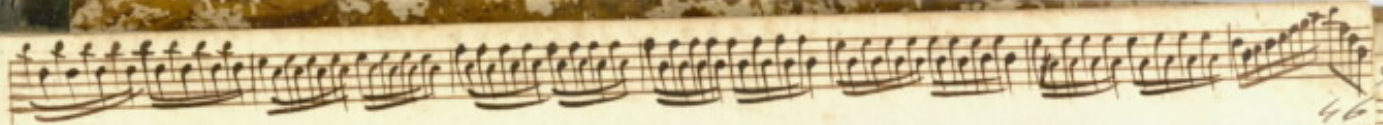


Fra gioie e piaceri si veg-gongli amanti ve

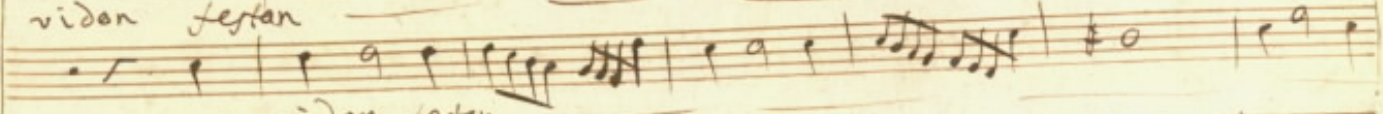
Fra gioie e piaceri si veggongli amanti

Fra gioie e piaceri si veggongli amanti ve





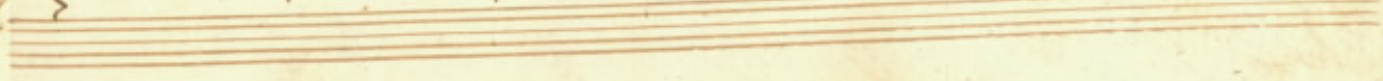
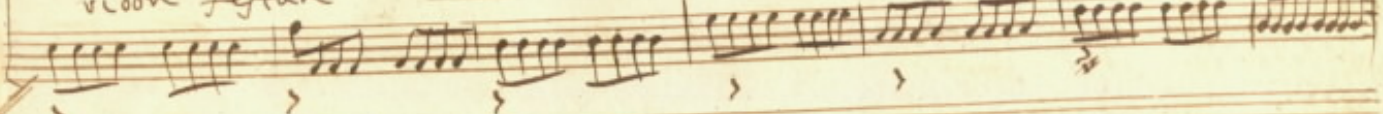
vidon festan

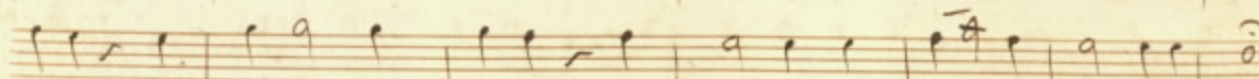
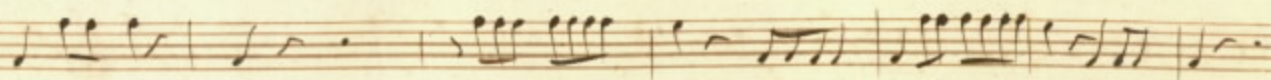
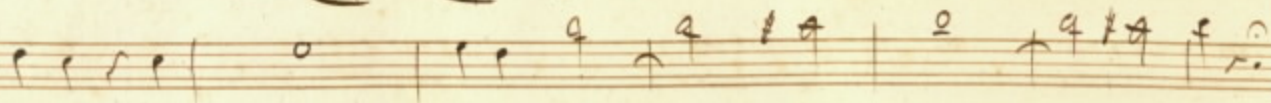
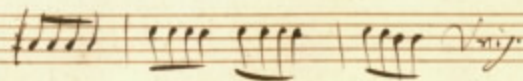
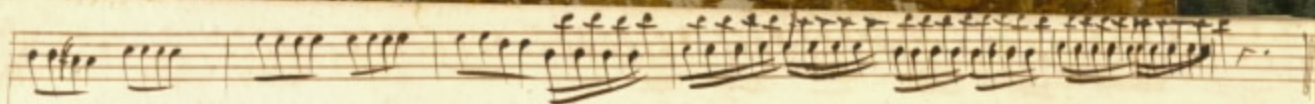


ve vidon festan

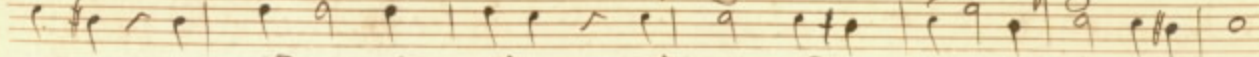


vidon festan

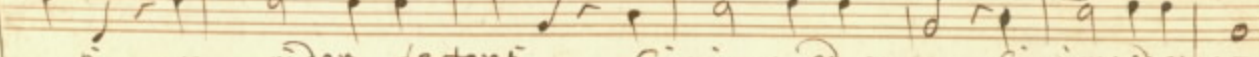




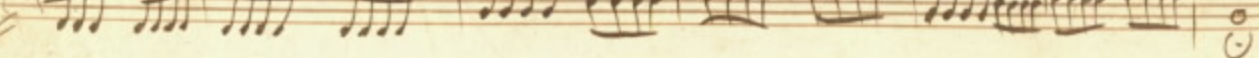
- ñ se vïdon festanti Ciprigna ed amor Ciprigna ed amor



- ñ se vïdon festanti Ciprigna ed amor Ciprigna ed amor



- ñ se vïdon festanti Ciprigna ed amor Ciprigna ed amor



Fine della Prima Parte

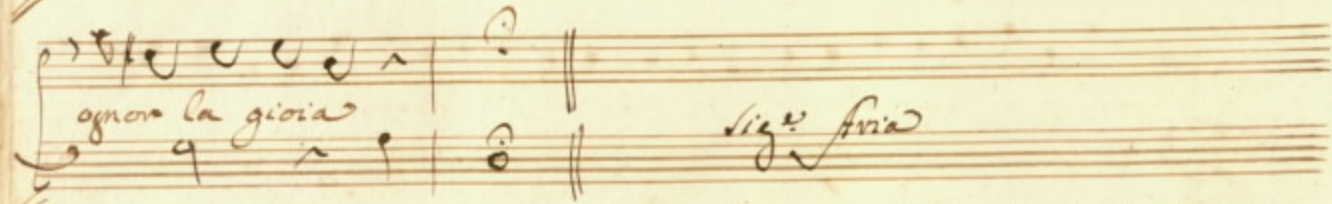
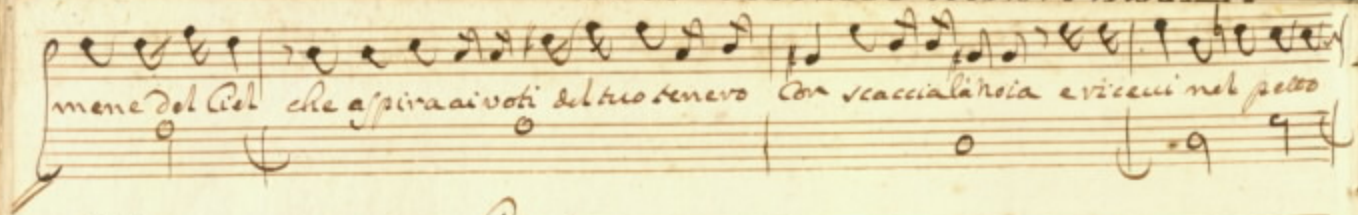
Parte Seconda

Imen.
 Ecco s'idea degli Amori che ridorgerà il giorno spirato in cui ritorni

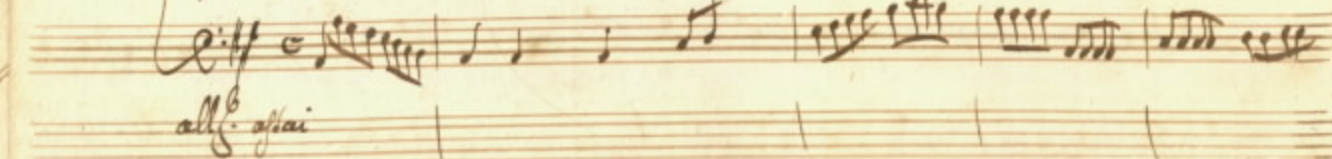
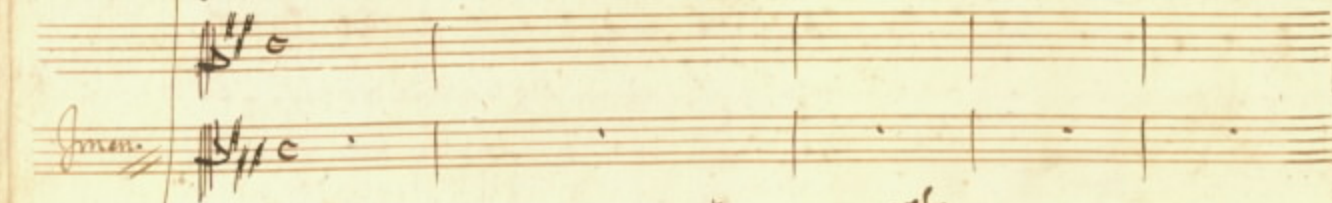
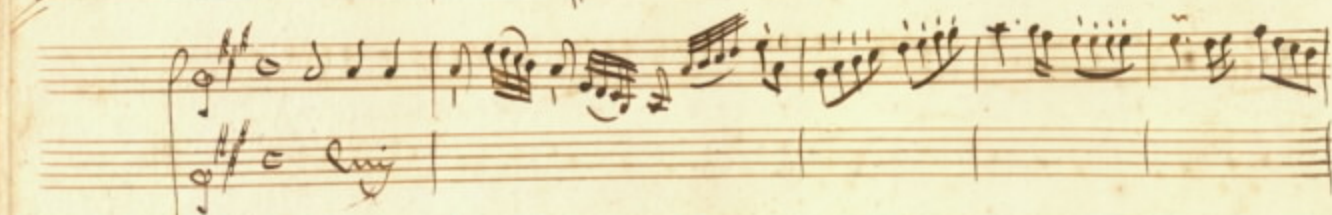
figlio ah volgi volgi il guardo miralo fra due spgi cò quel astuto ingegno ei fra

lor si nasconde e l'arco in coccia e coll'acuto strale fa nel sen d'ambe

due piaga letale dunque ripiglia in volto il brio cò la beltà fra laurga



lize aria



pia *plia gylai* 28

pia

Cidorigello

Handwritten musical score on aged paper, featuring multiple staves with musical notation. The notation includes various note values, rests, and dynamic markings. The score is organized into systems, with some staves containing only rests, indicating a multi-measure rest or a section where a particular instrument is silent.

Key markings and features include:

- pia* (piano) marking in the first system.
- A *fin* (fine) marking at the end of the second system.
- A *9* (nine-measure rest) marking in the third system.
- A *9* (nine-measure rest) marking in the fourth system.
- A *9* (nine-measure rest) marking in the fifth system.
- A *9* (nine-measure rest) marking in the sixth system.
- A *9* (nine-measure rest) marking in the seventh system.
- A *9* (nine-measure rest) marking in the eighth system.
- A *9* (nine-measure rest) marking in the ninth system.
- A *9* (nine-measure rest) marking in the tenth system.
- A *9* (nine-measure rest) marking in the eleventh system.
- A *9* (nine-measure rest) marking in the twelfth system.
- A *9* (nine-measure rest) marking in the thirteenth system.
- A *9* (nine-measure rest) marking in the fourteenth system.
- A *9* (nine-measure rest) marking in the fifteenth system.
- A *9* (nine-measure rest) marking in the sixteenth system.
- A *9* (nine-measure rest) marking in the seventeenth system.
- A *9* (nine-measure rest) marking in the eighteenth system.
- A *9* (nine-measure rest) marking in the nineteenth system.
- A *9* (nine-measure rest) marking in the twentieth system.
- A *9* (nine-measure rest) marking in the twenty-first system.
- A *9* (nine-measure rest) marking in the twenty-second system.
- A *9* (nine-measure rest) marking in the twenty-third system.
- A *9* (nine-measure rest) marking in the twenty-fourth system.
- A *9* (nine-measure rest) marking in the twenty-fifth system.
- A *9* (nine-measure rest) marking in the twenty-sixth system.
- A *9* (nine-measure rest) marking in the twenty-seventh system.
- A *9* (nine-measure rest) marking in the twenty-eighth system.
- A *9* (nine-measure rest) marking in the twenty-ninth system.
- A *9* (nine-measure rest) marking in the thirtieth system.
- A *9* (nine-measure rest) marking in the thirty-first system.
- A *9* (nine-measure rest) marking in the thirty-second system.
- A *9* (nine-measure rest) marking in the thirty-third system.
- A *9* (nine-measure rest) marking in the thirty-fourth system.
- A *9* (nine-measure rest) marking in the thirty-fifth system.
- A *9* (nine-measure rest) marking in the thirty-sixth system.
- A *9* (nine-measure rest) marking in the thirty-seventh system.
- A *9* (nine-measure rest) marking in the thirty-eighth system.
- A *9* (nine-measure rest) marking in the thirty-ninth system.
- A *9* (nine-measure rest) marking in the fortieth system.
- A *9* (nine-measure rest) marking in the forty-first system.
- A *9* (nine-measure rest) marking in the forty-second system.
- A *9* (nine-measure rest) marking in the forty-third system.
- A *9* (nine-measure rest) marking in the forty-fourth system.
- A *9* (nine-measure rest) marking in the forty-fifth system.
- A *9* (nine-measure rest) marking in the forty-sixth system.
- A *9* (nine-measure rest) marking in the forty-seventh system.
- A *9* (nine-measure rest) marking in the forty-eighth system.
- A *9* (nine-measure rest) marking in the forty-ninth system.
- A *9* (nine-measure rest) marking in the fiftieth system.
- A *9* (nine-measure rest) marking in the fifty-first system.
- A *9* (nine-measure rest) marking in the fifty-second system.
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- A *9* (nine-measure rest) marking in the fifty-fourth system.
- A *9* (nine-measure rest) marking in the fifty-fifth system.
- A *9* (nine-measure rest) marking in the fifty-sixth system.
- A *9* (nine-measure rest) marking in the fifty-seventh system.
- A *9* (nine-measure rest) marking in the fifty-eighth system.
- A *9* (nine-measure rest) marking in the fifty-ninth system.
- A *9* (nine-measure rest) marking in the sixtieth system.
- A *9* (nine-measure rest) marking in the sixty-first system.
- A *9* (nine-measure rest) marking in the sixty-second system.
- A *9* (nine-measure rest) marking in the sixty-third system.
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- A *9* (nine-measure rest) marking in the sixty-seventh system.
- A *9* (nine-measure rest) marking in the sixty-eighth system.
- A *9* (nine-measure rest) marking in the sixty-ninth system.
- A *9* (nine-measure rest) marking in the seventieth system.
- A *9* (nine-measure rest) marking in the seventy-first system.
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- A *9* (nine-measure rest) marking in the seventy-eighth system.
- A *9* (nine-measure rest) marking in the seventy-ninth system.
- A *9* (nine-measure rest) marking in the eightieth system.
- A *9* (nine-measure rest) marking in the eighty-first system.
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- A *9* (nine-measure rest) marking in the ninetieth system.
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- A *9* (nine-measure rest) marking in the ninety-fifth system.
- A *9* (nine-measure rest) marking in the ninety-sixth system.
- A *9* (nine-measure rest) marking in the ninety-seventh system.
- A *9* (nine-measure rest) marking in the ninety-eighth system.
- A *9* (nine-measure rest) marking in the ninety-ninth system.
- A *9* (nine-measure rest) marking in the hundredth system.

Dopo la furia

Handwritten musical notation on two staves. The top staff contains a series of sixteenth-note runs and eighth notes. The bottom staff contains a series of eighth notes and quarter notes. There are some markings above the staves, possibly indicating fingerings or breath marks.

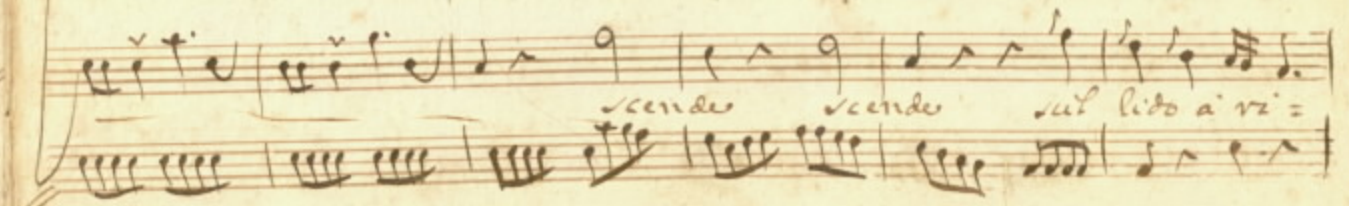
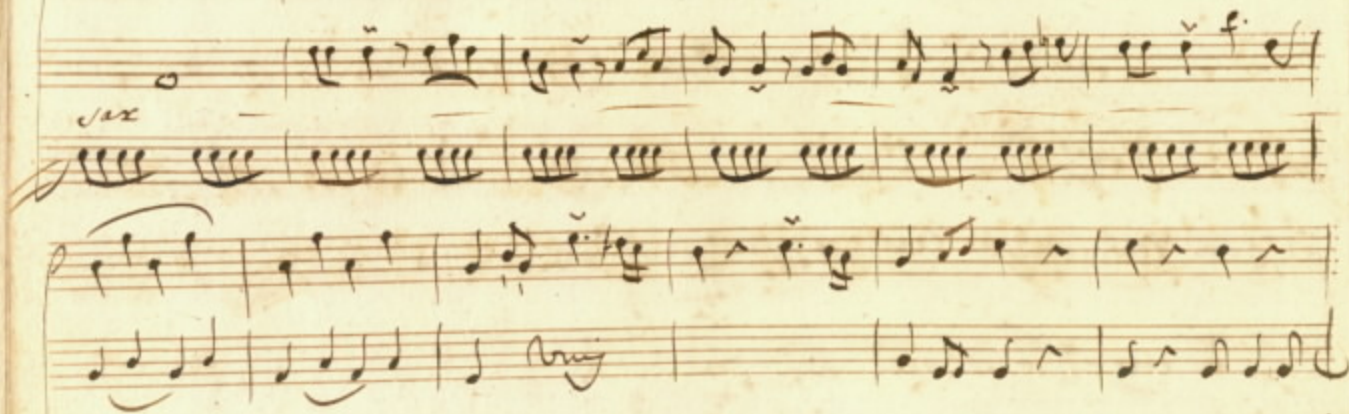
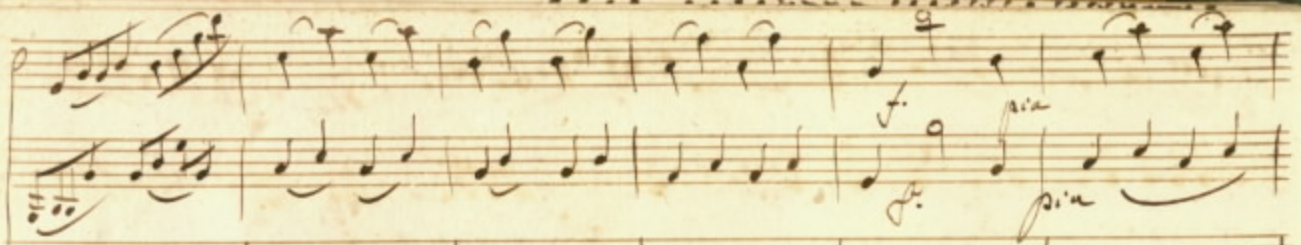
Handwritten musical notation on two staves. The top staff contains a series of eighth notes and quarter notes. The bottom staff contains a series of eighth notes and quarter notes. There are some markings above the staves, possibly indicating fingerings or breath marks.

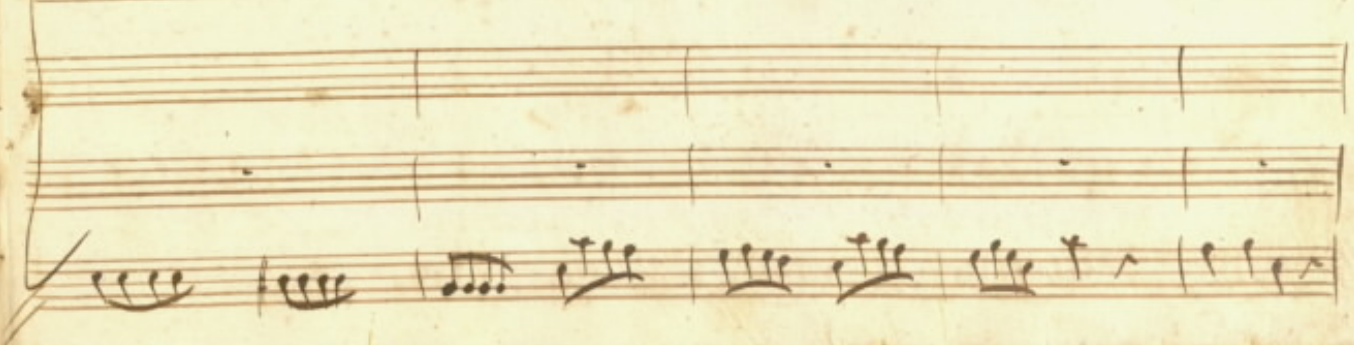
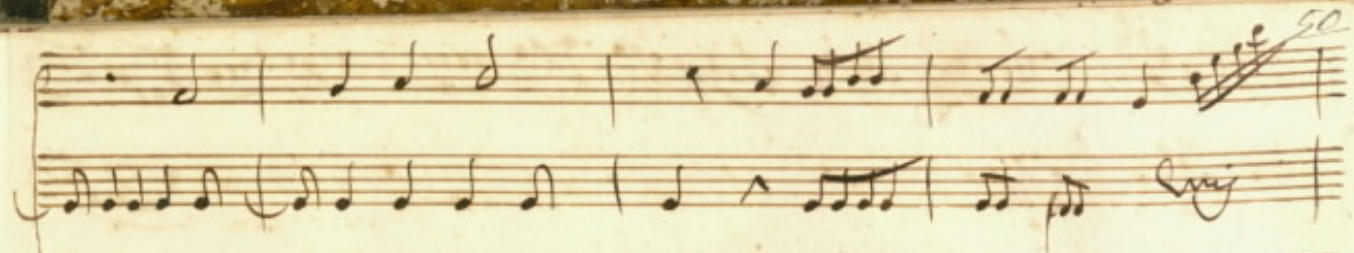
del ma - re al - ti ero del ma - re al ti ero re - vien di

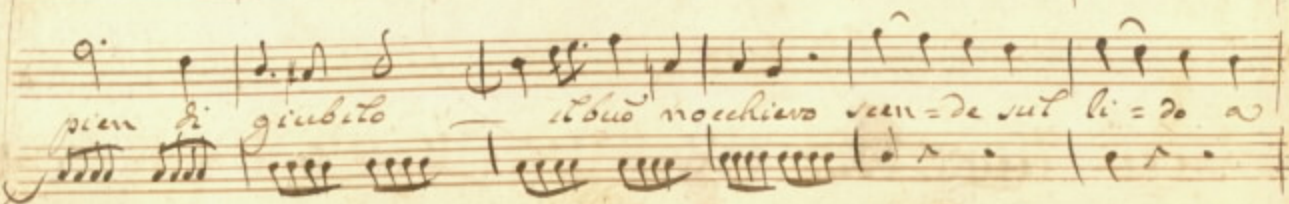
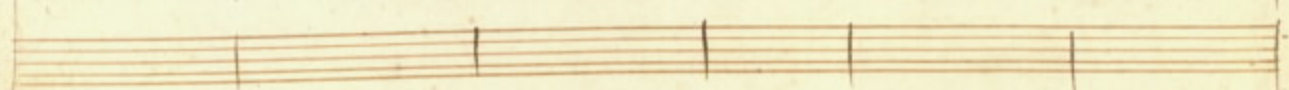
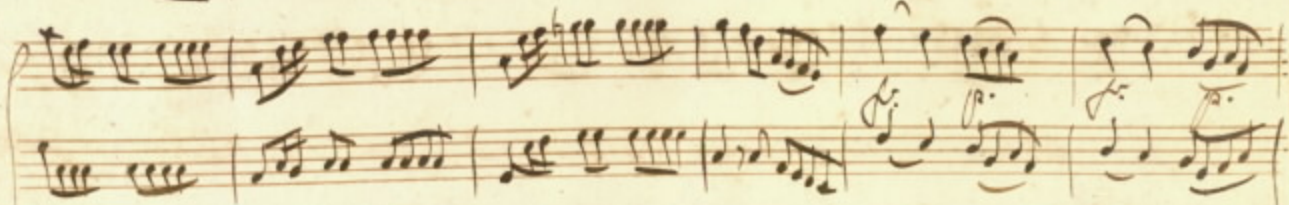
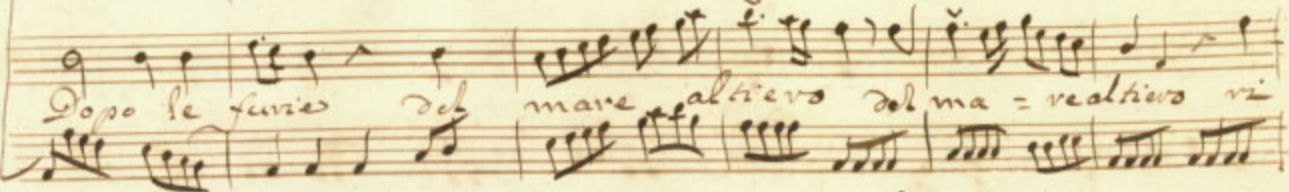
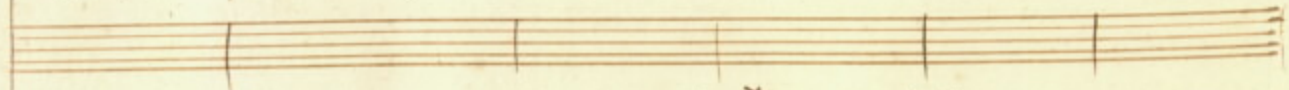
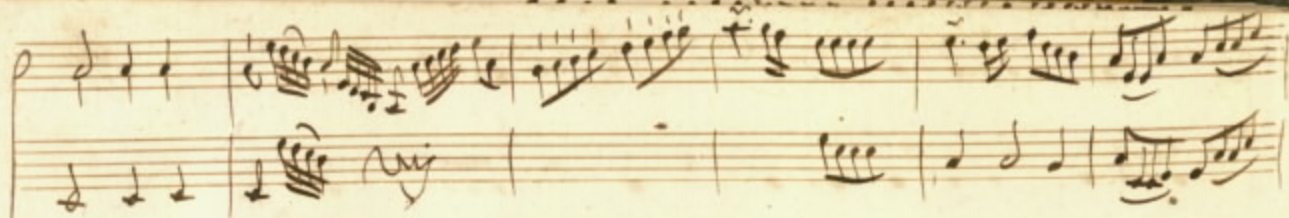
Handwritten musical notation on two staves. The top staff contains a series of eighth notes and quarter notes. The bottom staff contains a series of eighth notes and quarter notes. There are some markings above the staves, possibly indicating fingerings or breath marks.

Handwritten musical notation on two staves. The top staff contains a series of eighth notes and quarter notes. The bottom staff contains a series of eighth notes and quarter notes. There are some markings above the staves, possibly indicating fingerings or breath marks.

giubilo il buon nocchiero ven - de sul li - do







Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings. The word "Cui" is written below the staff.

Cui

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings. The words "ri po" and "van" are written below the staff.

ri po van

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings. The word "pia" is written below the staff.

pia

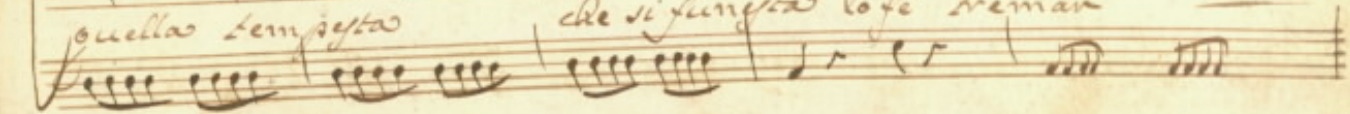
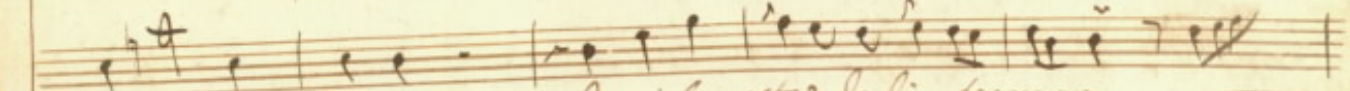
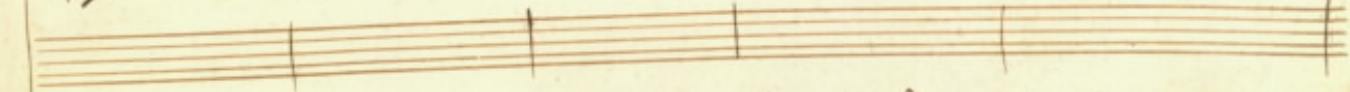
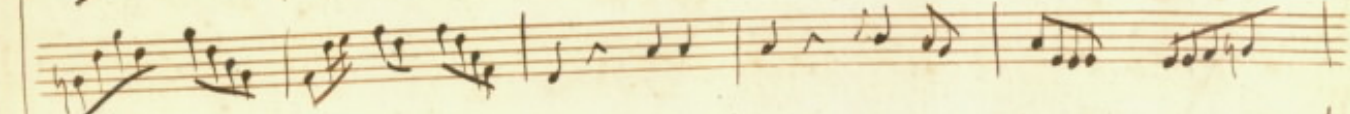
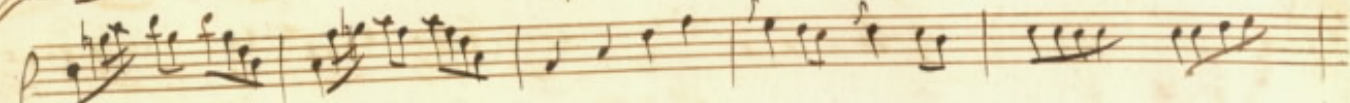
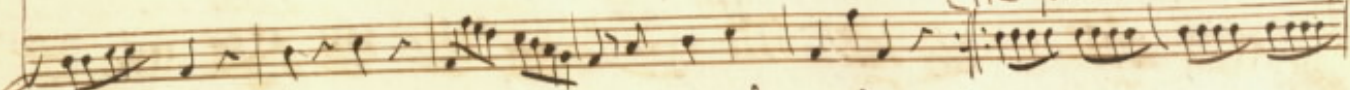
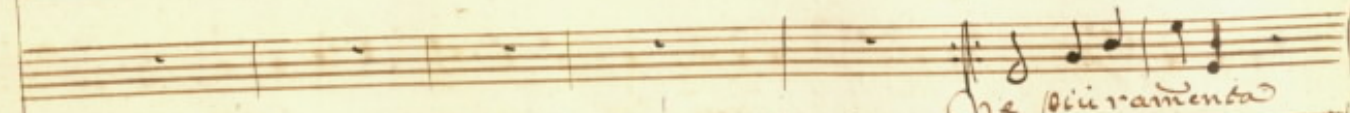
Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings. The words "de scende sul lido a: vi - posan" and "sul lido a: vi -" are written below the staff.

de scende sul lido a: vi - posan sul lido a: vi -

passai *pia* *le* *pia*

posar *dopo le fatiche* *va a riposare*

buon nocchiero *va a riposare*



quella tempesta

che si fureta lo fi tremar

Bass. *Or die ride per me si grato il giorno a celebrare in notte*

53

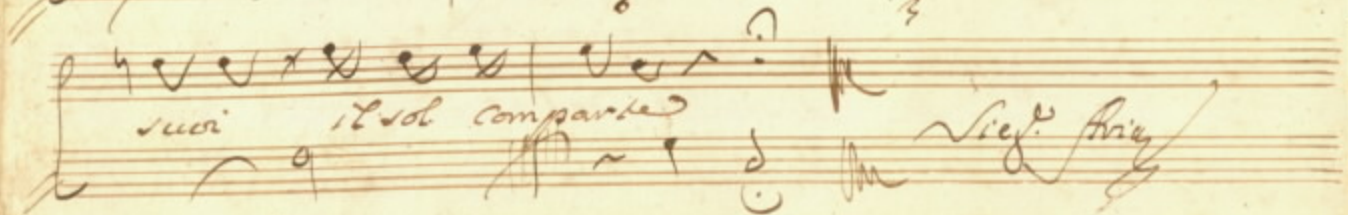
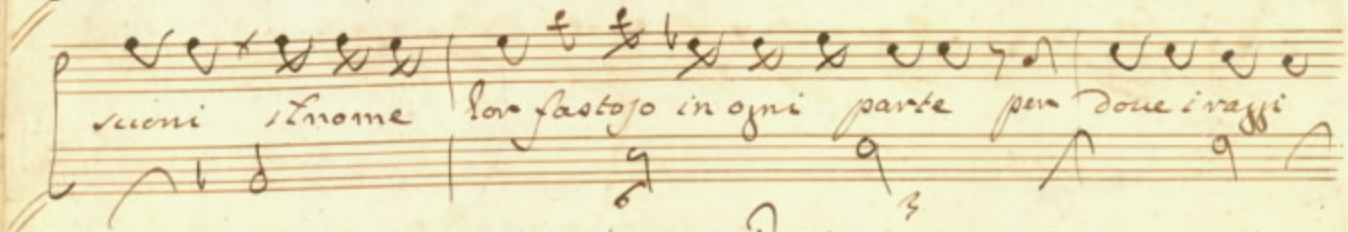
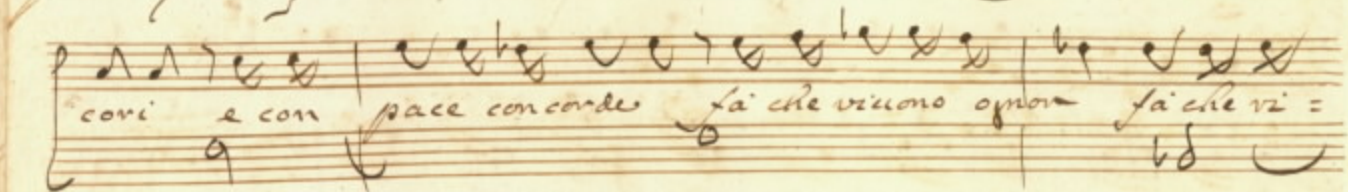
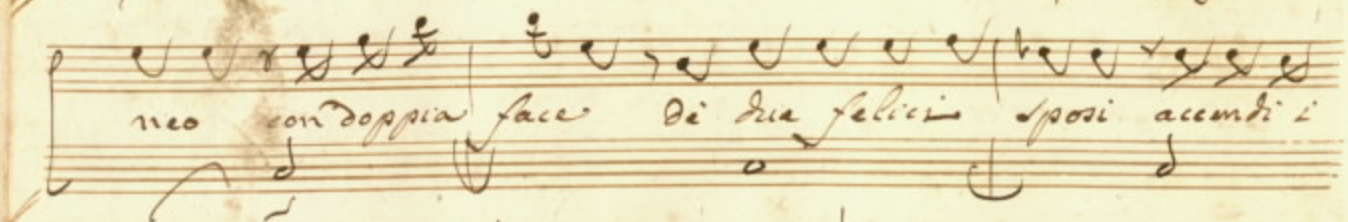
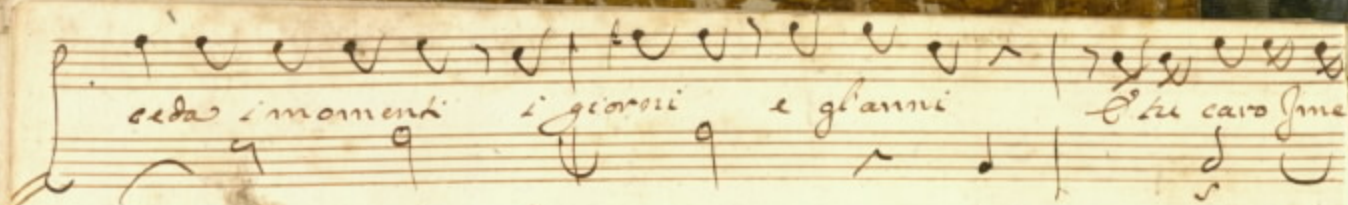
sui desiamoci ore mai a quete invito delle tre Grazie il

Coro d'esse ognuna venga a felicitar ambi i Con

sord: su la volubile ruota ed in costante fermi il

pie la fortuna e senza posie e affanni lo con:

47



Handwritten musical score on three staves. The top staff features a treble clef, a common time signature (C), and a key signature of one sharp (F#). It contains several measures of music, including a complex passage with many beamed sixteenth notes. The middle staff begins with a treble clef, a common time signature, and a single note 'e' followed by a fermata. The bottom staff starts with a bass clef and a common time signature, followed by a few measures of music.

Adagio ma non troppo

Handwritten musical score on two staves. The first staff begins with the tempo marking *Adagio ma non troppo* in italics, followed by a treble clef, a common time signature, and a key signature of one sharp. It contains several measures of music, including a complex passage with many beamed sixteenth notes. The second staff continues the music with similar notation, ending with a double bar line and a fermata.

Handwritten musical score on two staves. The top staff contains several measures of music, including a complex passage with many beamed sixteenth notes. The bottom staff continues the music with similar notation, ending with a double bar line and a fermata.



Cocche di gigli e rose la bella copri asconde la bella Apri asconde

venja si liebe sponde souen - te adinfioran

Handwritten musical notation on two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *piu* and *fi*. The manuscript is written in a historical style, likely from the 18th or 19th century.

Handwritten musical notation on four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fi*. The manuscript is written in a historical style, likely from the 18th or 19th century.

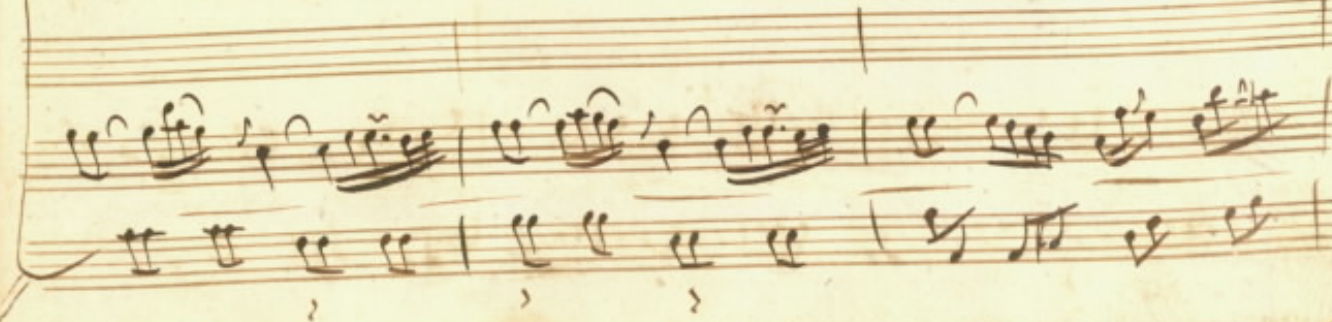
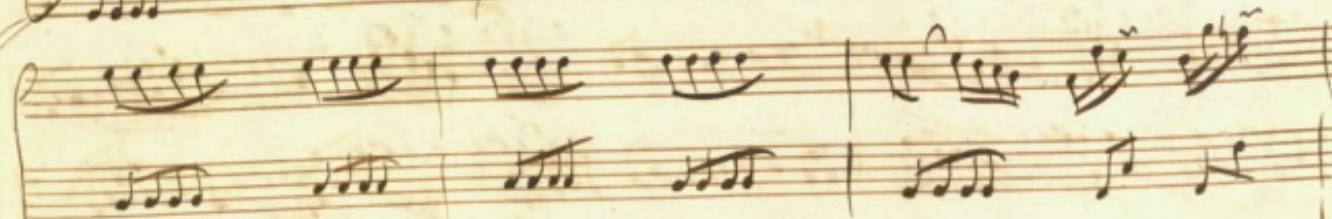
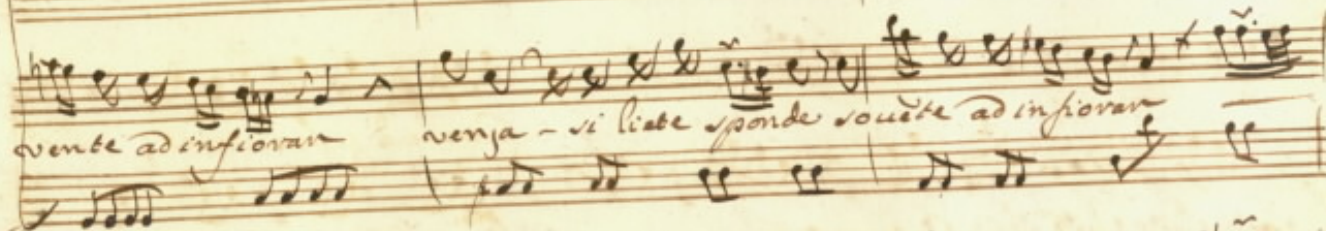
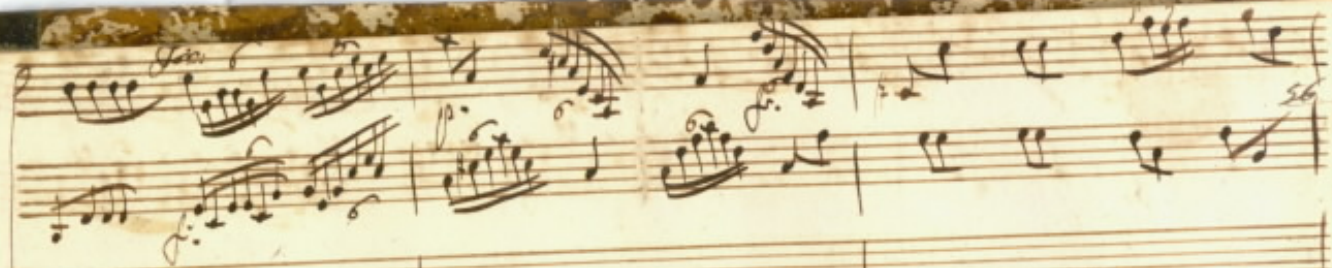
venega - si licee sponde solente ad inflo:

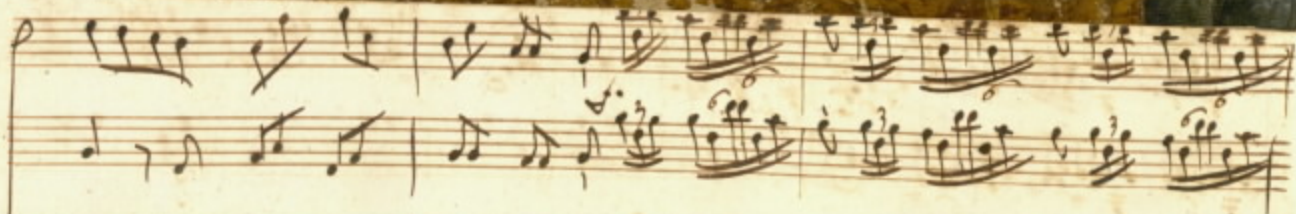
Handwritten musical notation on two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *na* and *ad - inflo*. The manuscript is written in a historical style, likely from the 18th or 19th century.



Cocche di gigli e rose la
mai

Bella Apri aonde la
Bella Apri aonde venga - si liete aonde so-



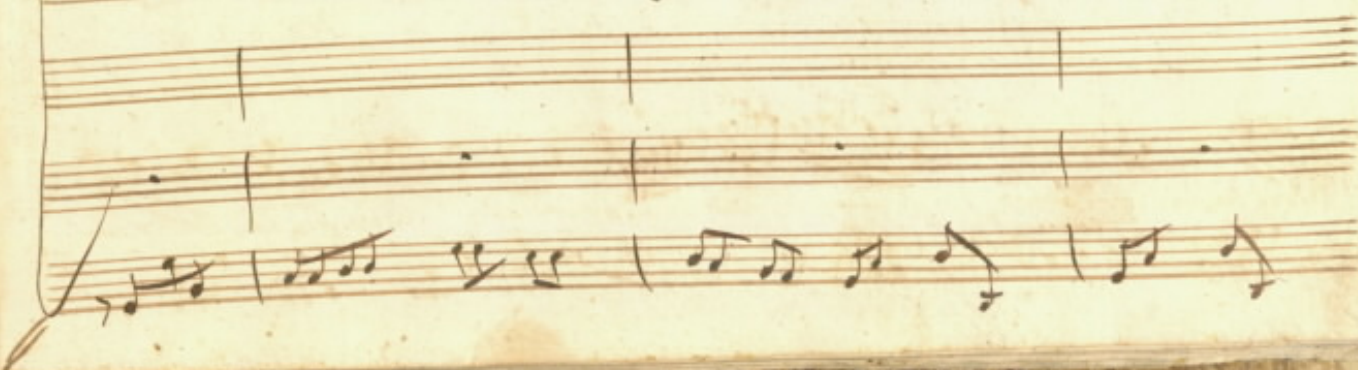


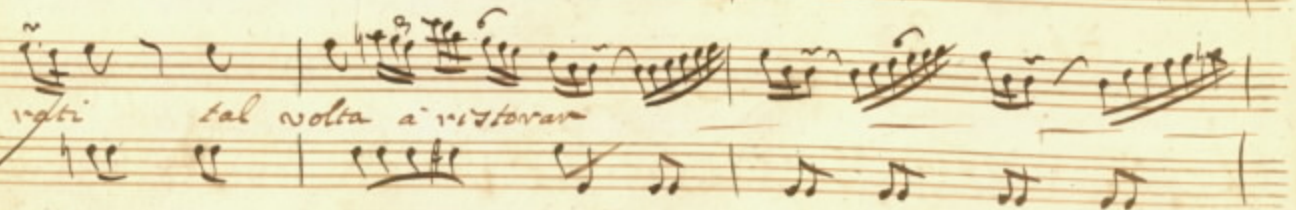
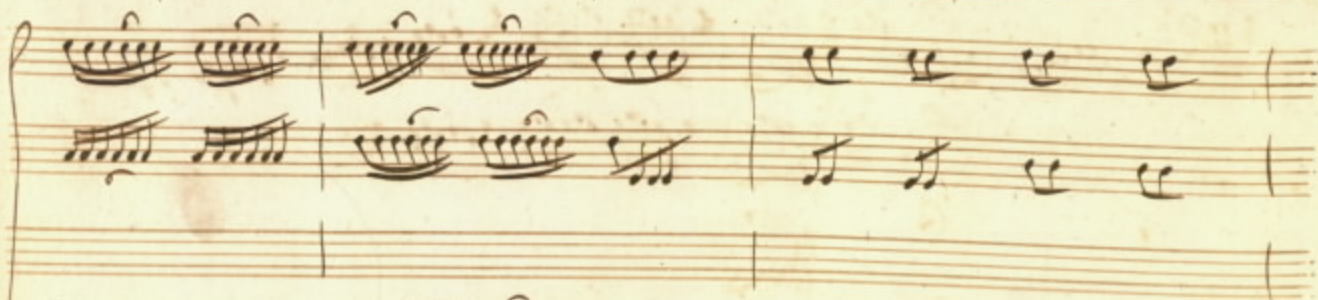
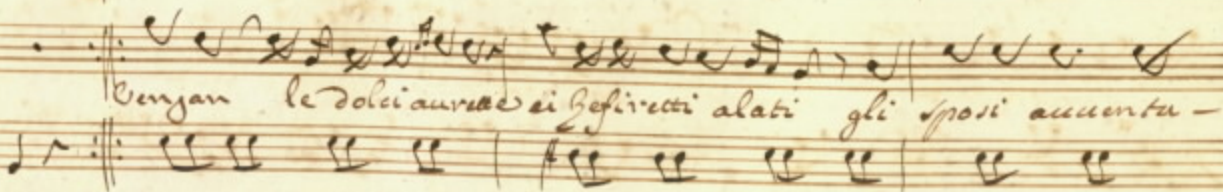
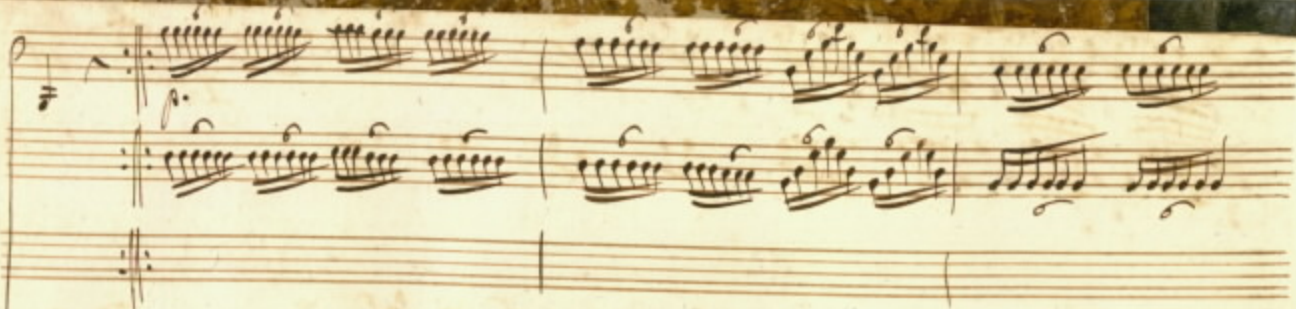
ad in fioran *venga venga so-*

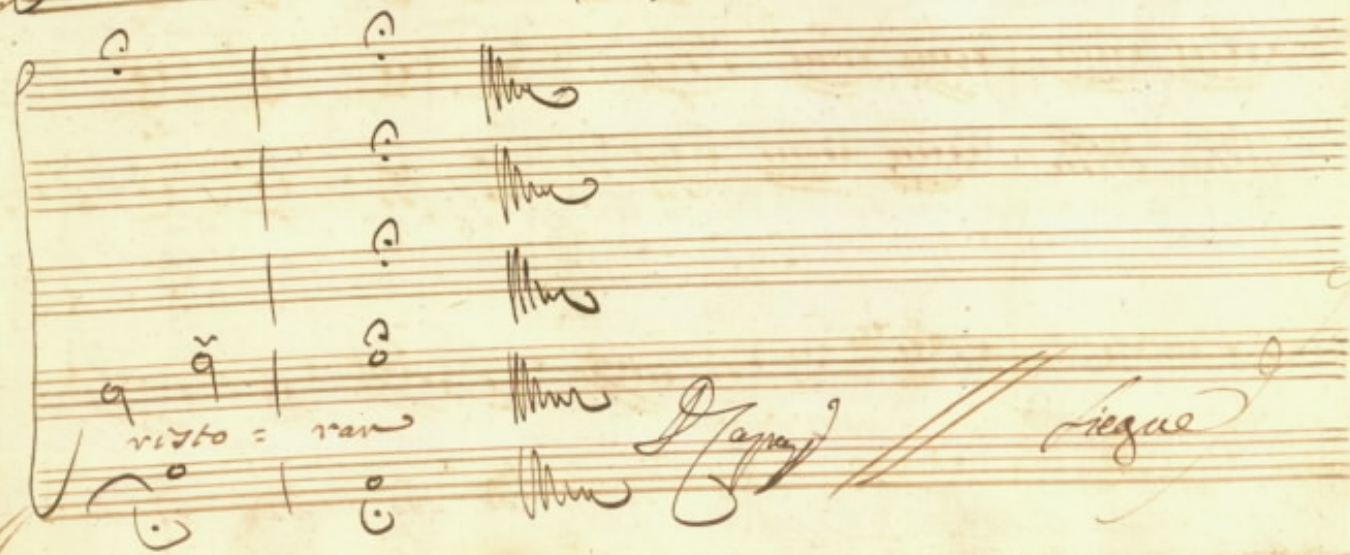
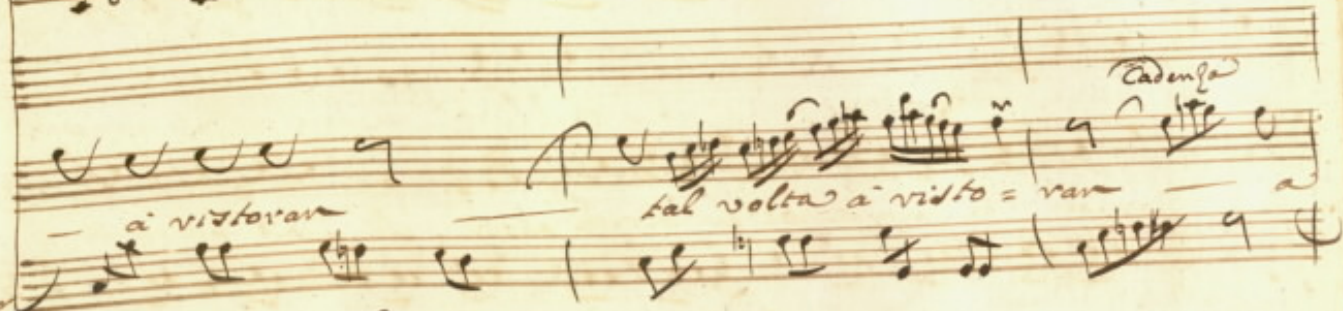
venga ad in fioran *ad in fioran si venga ad in fo-*



non si venga ad inferior — ad inferior







Inven.

Quest'è la fortunata età dell'oro o Deo: il sudor in

piante porge fiori: odo: rosi: il Cel habbina piacevoli ed amene

i prati adorna: dall'astri lo splendor maggior s'irrende: e colla Terra il

Cel gioisce an cora

onde ogni alma s'allegra

e s'innamora

Segue a 2

Handwritten musical notation on a five-line staff. The key signature is one sharp (F#) and the time signature is 3/8. The notation includes various note values, rests, and dynamic markings such as *p.* and *f.* The piece concludes with a double bar line and a final flourish.

Handwritten musical notation on a five-line staff. The key signature is one sharp (F#) and the time signature is 3/8. The notation includes a single note followed by a rest, and then several measures of rests.

Handwritten musical notation on a five-line staff. The key signature is one sharp (F#) and the time signature is 3/8. The notation consists of a series of whole rests.

Handwritten musical notation on a five-line staff. The key signature is one sharp (F#) and the time signature is 3/8. The notation consists of a series of whole rests.

Handwritten musical notation on a five-line staff. The key signature is one sharp (F#) and the time signature is 3/8. The notation includes various note values, rests, and dynamic markings such as *p.* and *f.*

Handwritten musical notation on a five-line staff. The key signature is one sharp (F#) and the time signature is 3/8. The notation includes various note values, rests, and dynamic markings such as *p.* and *f.*

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Handwritten musical notation on a five-line staff. The key signature is one sharp (F#) and the time signature is 3/8. The notation consists of a series of whole rests.

Handwritten musical notation on a five-line staff. The key signature is one sharp (F#) and the time signature is 3/8. The notation consists of a series of whole rests.

Handwritten musical notation on a five-line staff. The key signature is one sharp (F#) and the time signature is 3/8. The notation includes various note values, rests, and dynamic markings such as *p.* and *f.*



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

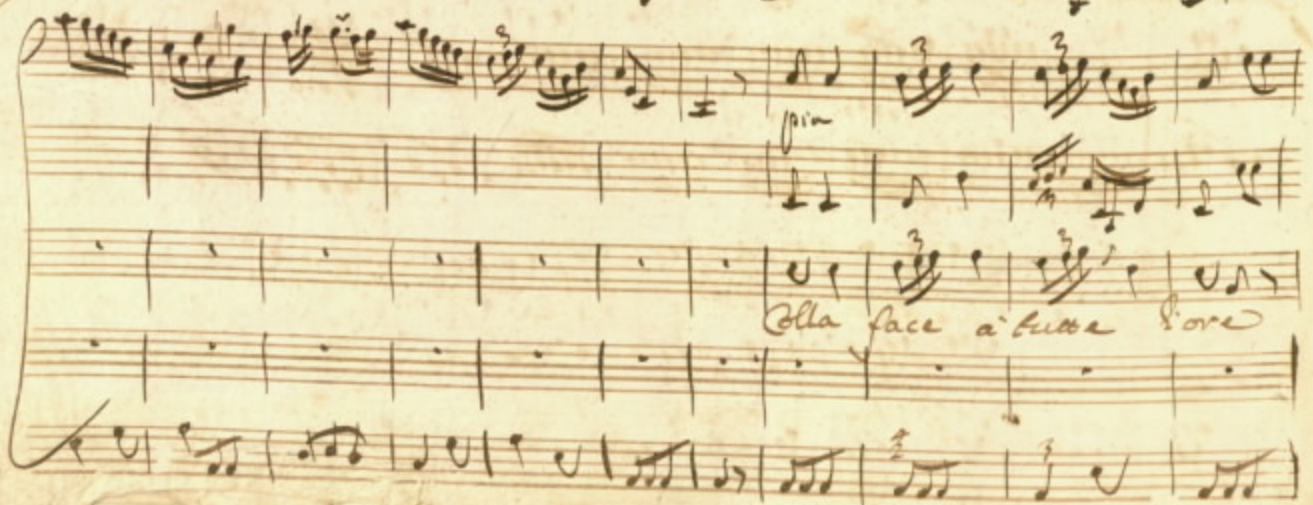
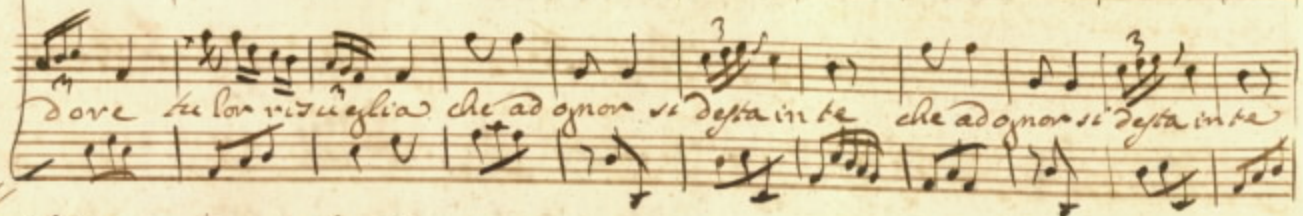
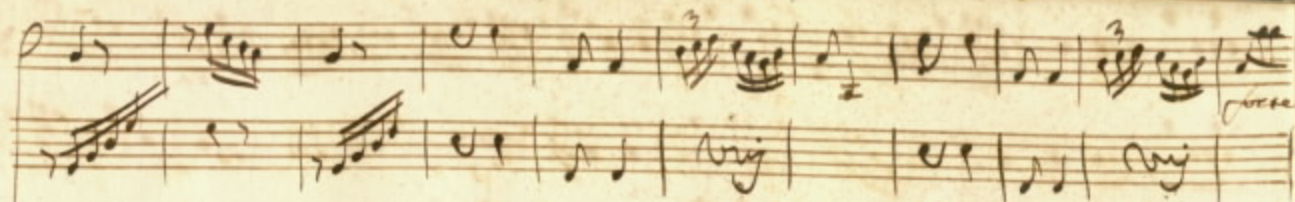
pin
lung
Colla face a tuar core tu na sposi
fondi appieno una pava e bella fe Du na sposi infondi appieno

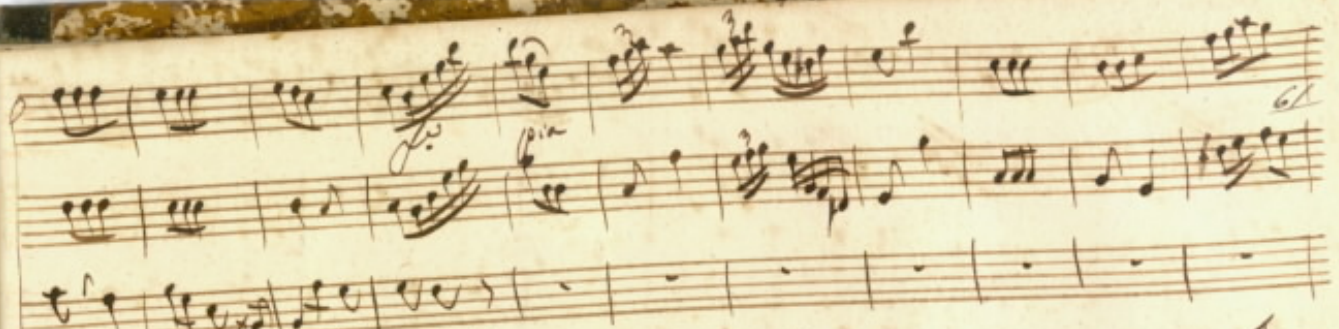
The score includes various musical notations such as treble and bass clefs, time signatures (e.g., 3/4, 2/4), and complex rhythmic patterns. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

una pura e bella fi una pura e bella fi

Seu lo visugliato

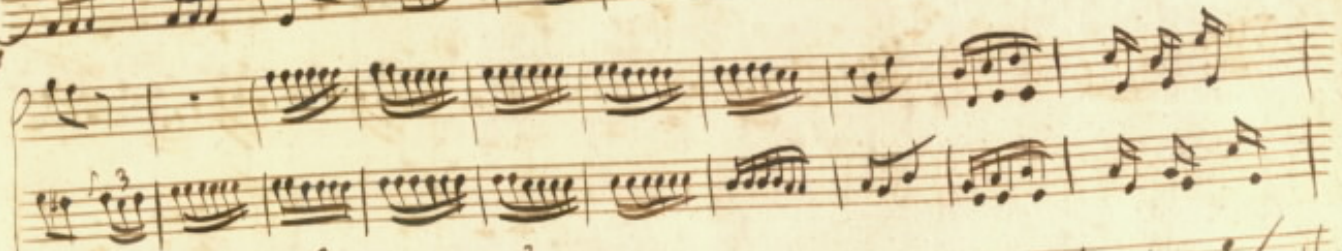
core quel ardon che verbi inseno ed ognor si de - stante quell'ar-





li nò sposi infondia appieno

O tu l'ar visueglia in core quell'ardor che senti in



una pura è bella fe - e bella fe tu l'ar infondi ai

seno
ognor si de sta in te si de sta in te tu l'ar visueglia vi
5 3 5 3 5 3 5 3

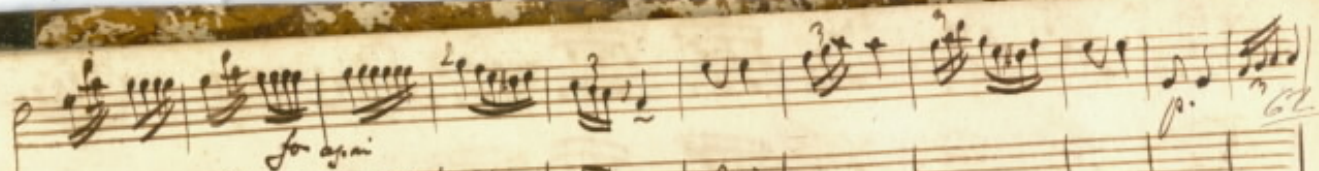
poi *for* *p.*

- tuce l'ore una pura una pura e bella fi tu in fondi
- sughia in ore quelli ardore che ad ognor si desta in te vi sughia quelli ar-

f. *p.* *f.* *p.*

ai

a tuce l'ore una pu - ra e bella fi
dore che ad ognor - si desta in te che ad o =

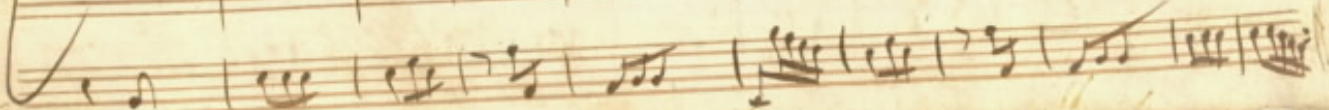
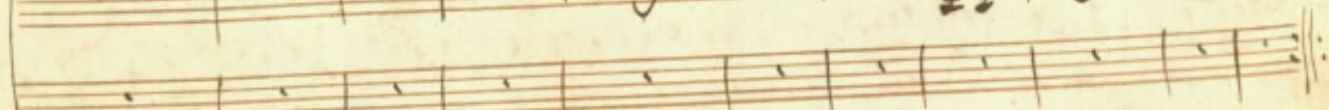
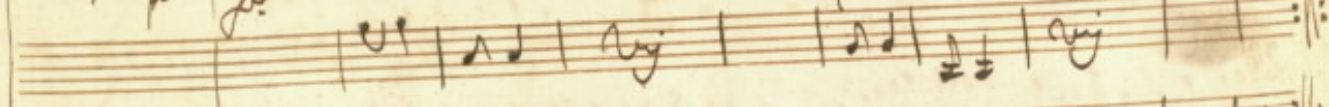
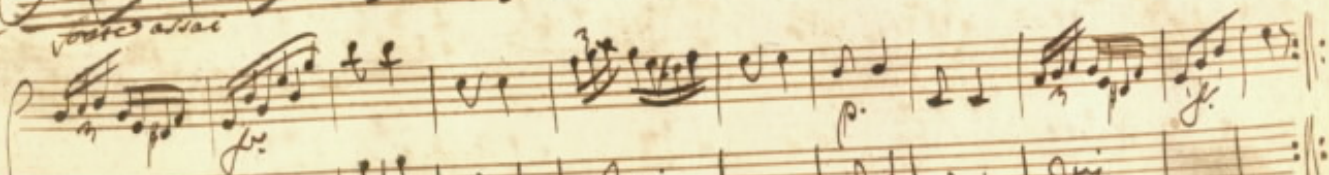


for agni

una pura e bella fe e bella fe

non si desta in te in te si desta in te

voce assai



O contento

O di cui mai più va = go ca:

O lie - to giorno che festoso al mondo appar

O dormo non si vide ro veggiar o Contèto o — contèto di cui mai più

O lieto giorno o — lieto giorno

63

And. Adorn.

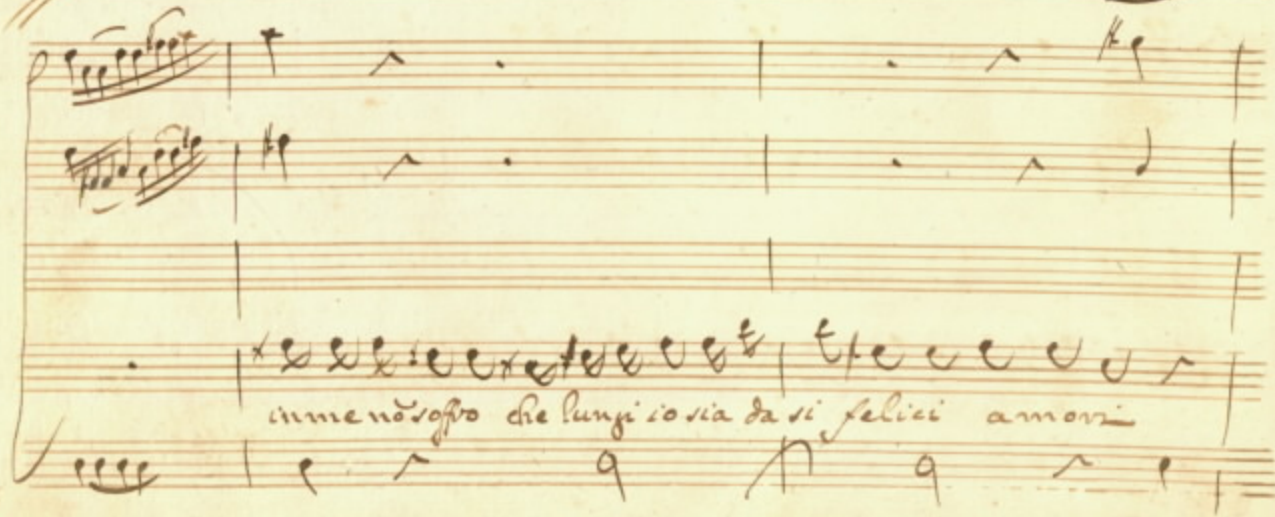
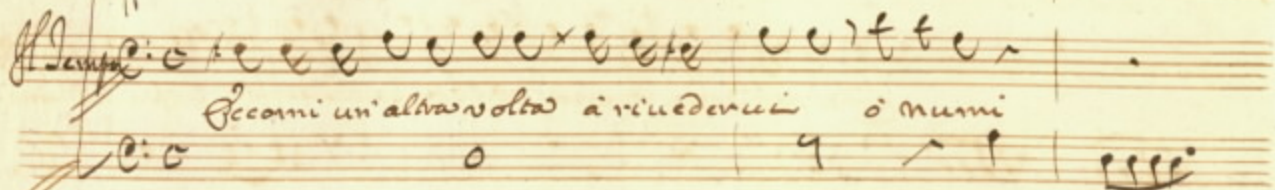
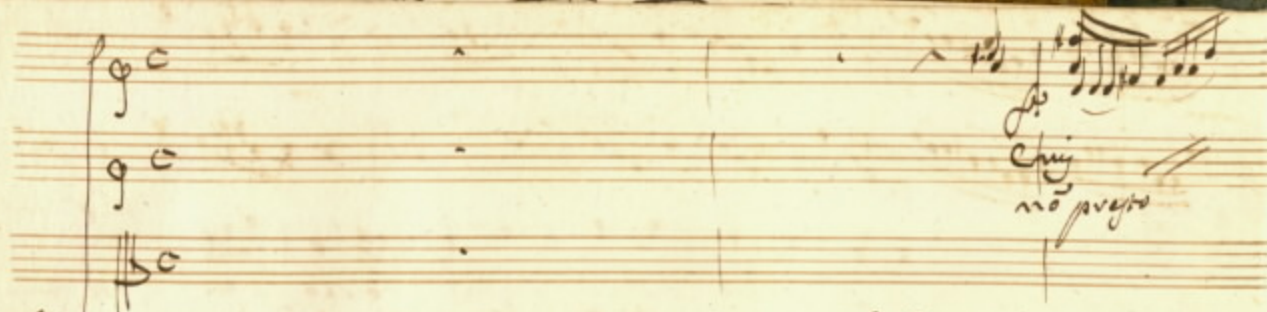
vago e adorno non vi vede no vi vede reggian ros —

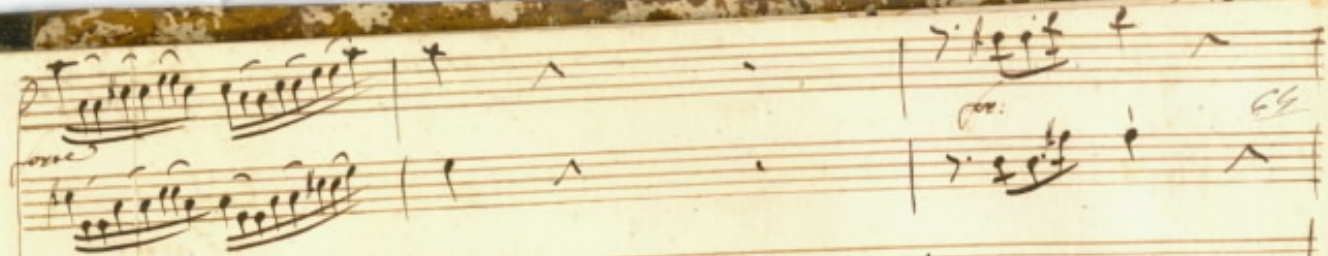
che festoso che festoso al mondo appar al mon

reggian

so appar

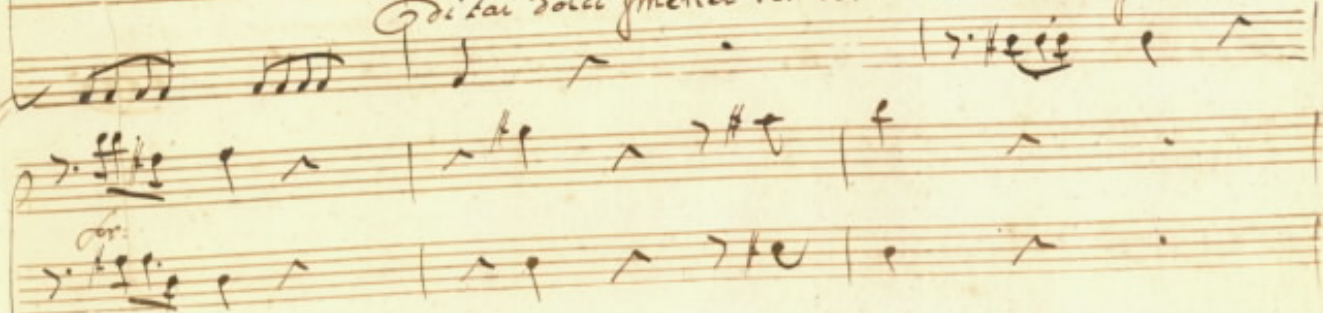
Segue



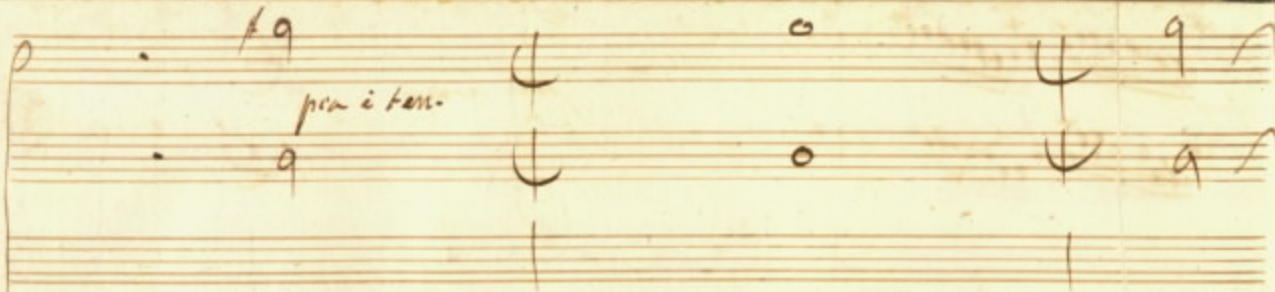




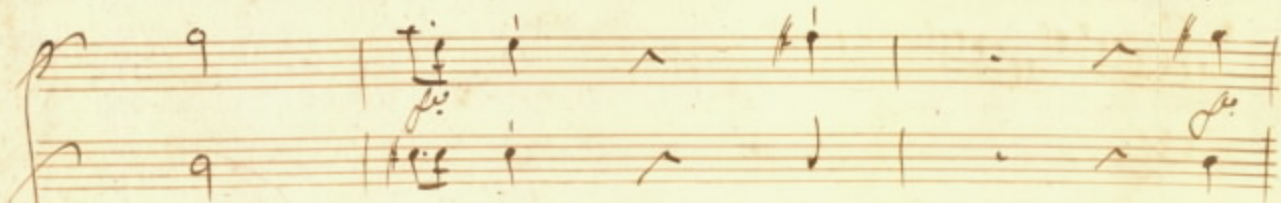
 Gli tai dolci fmenai rimbombait. Suono in fin da basso a



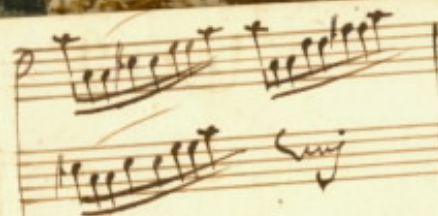
f e ~ 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039



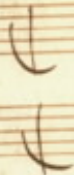
ad onorar gli sposi e in ciò ch'è mai posso col mio valor



mi offro e m'estendo e i sforzi miei a venerar li imprendo

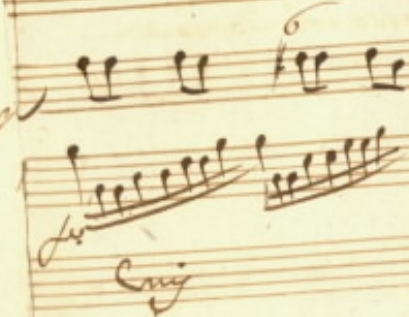


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to

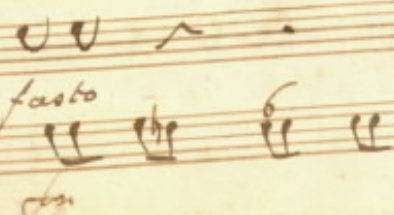
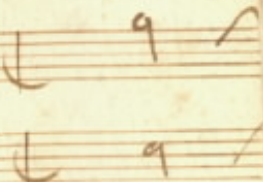


65

faro chene bei marmi del lor lignaggio nò s'oscuri 12

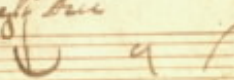


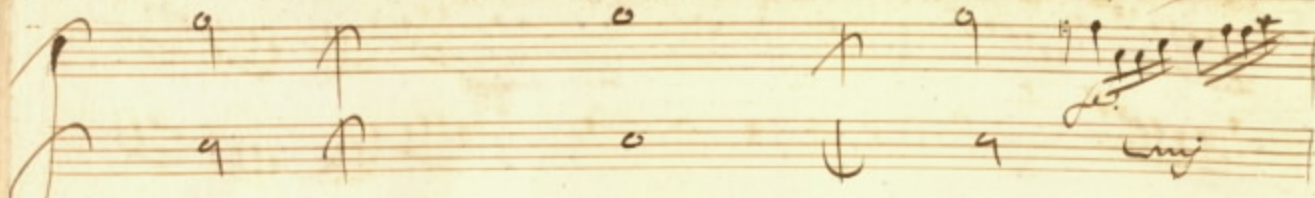
pi'a
pi'a



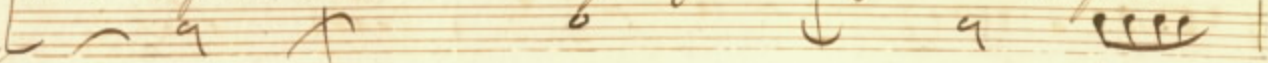
E quell'alto sicuro che risponderagli lui

pi'a

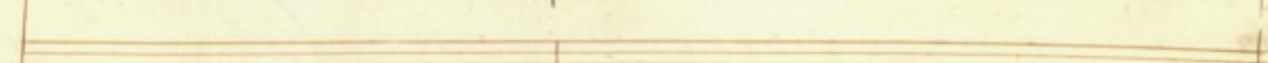
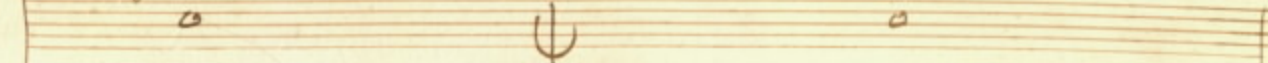




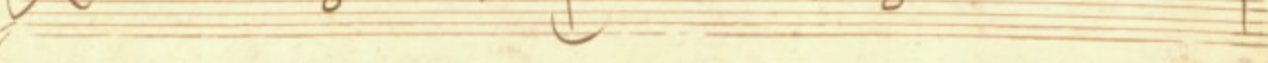
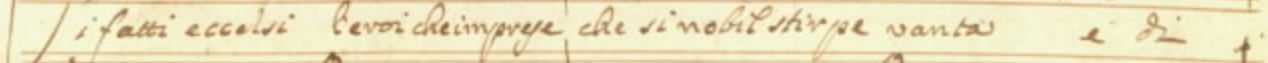
uò che riprenda ancora e sia più illustre i nobili figli e nepoti

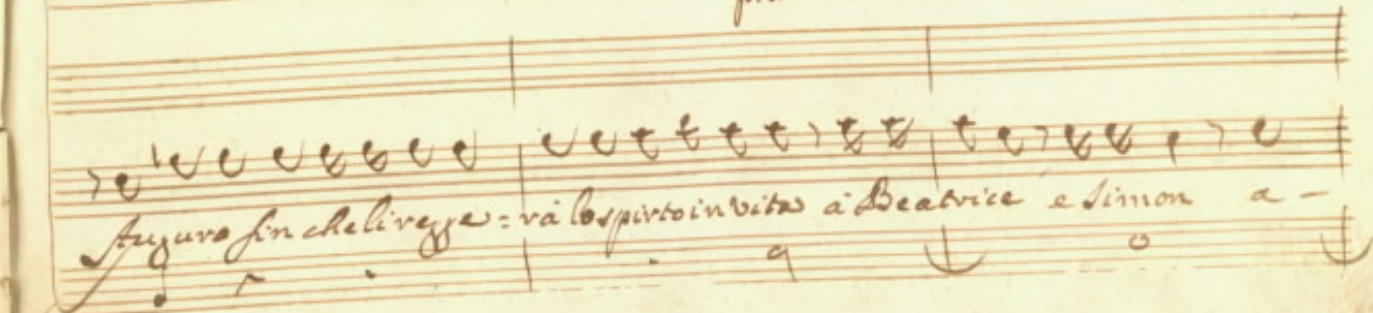
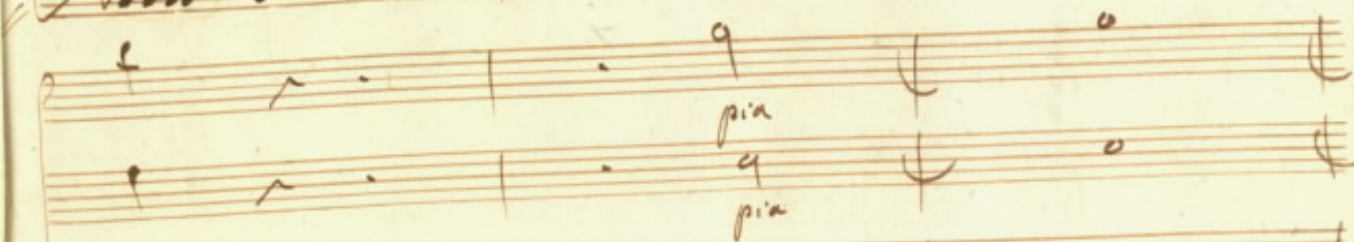
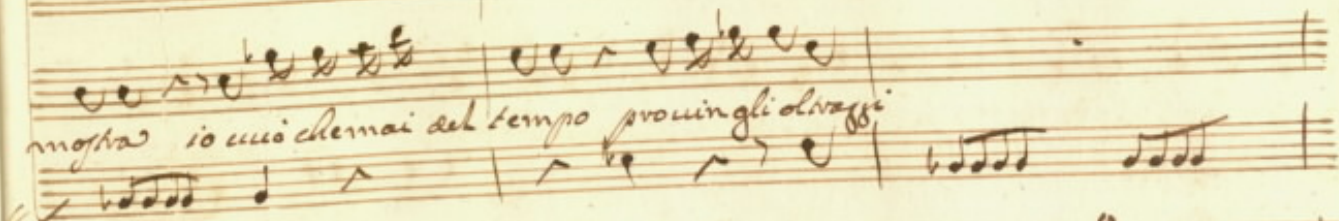
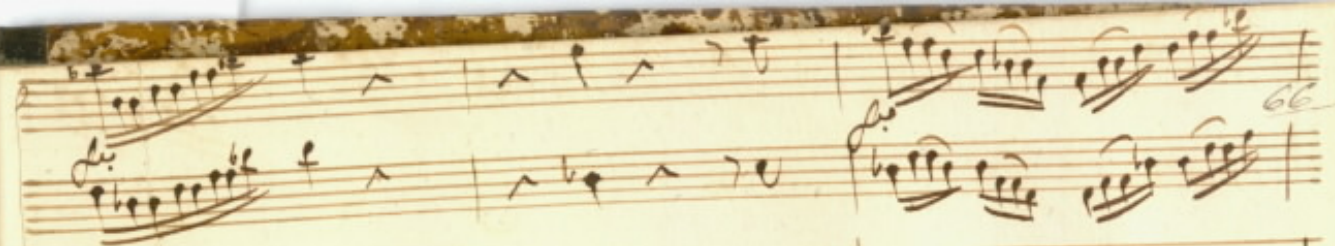


pia



i fatti eccelsi bevi che imprese che si nobil stirpe vanta e di





Handwritten musical notation on two staves. The first staff contains a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins with a half note C, followed by a quarter note G, a quarter rest, a half note C, a quarter note F#, and a quarter note G. The second staff contains a bass clef and a half note C, followed by a quarter note G, a quarter rest, a half note C, and a quarter note G. The piece concludes with a double bar line and a repeat sign.

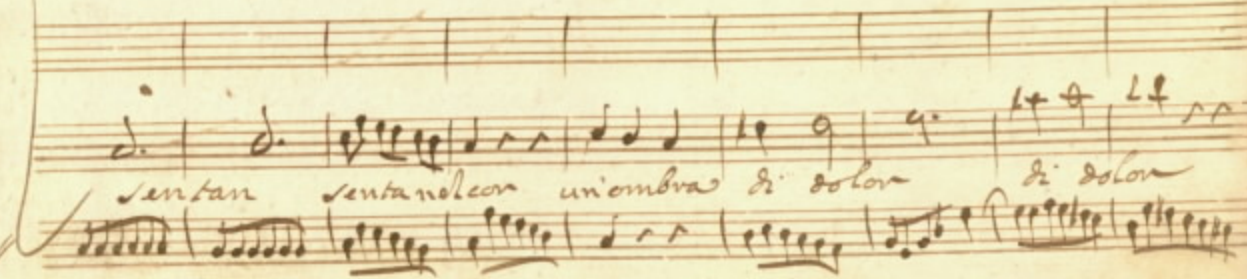
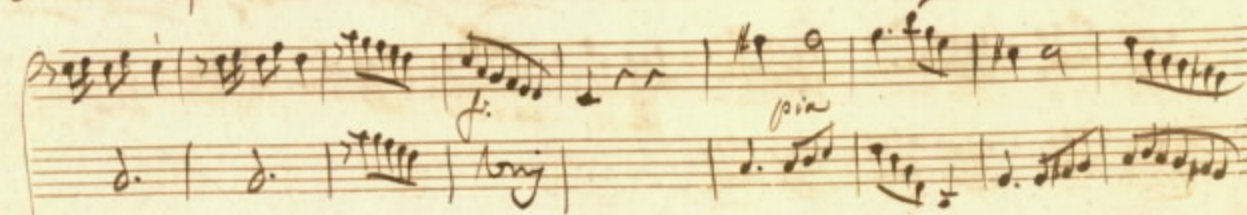
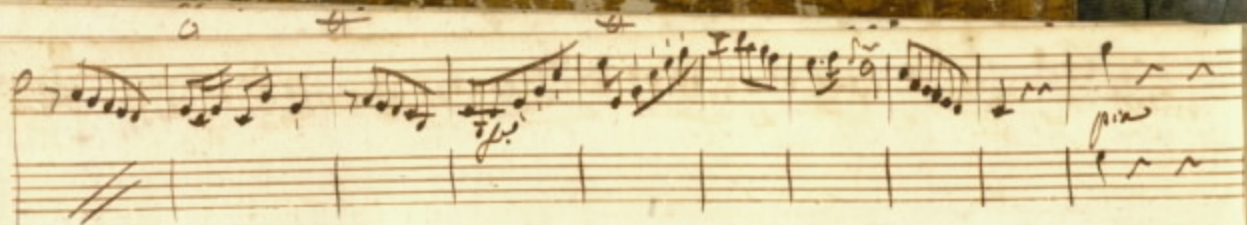
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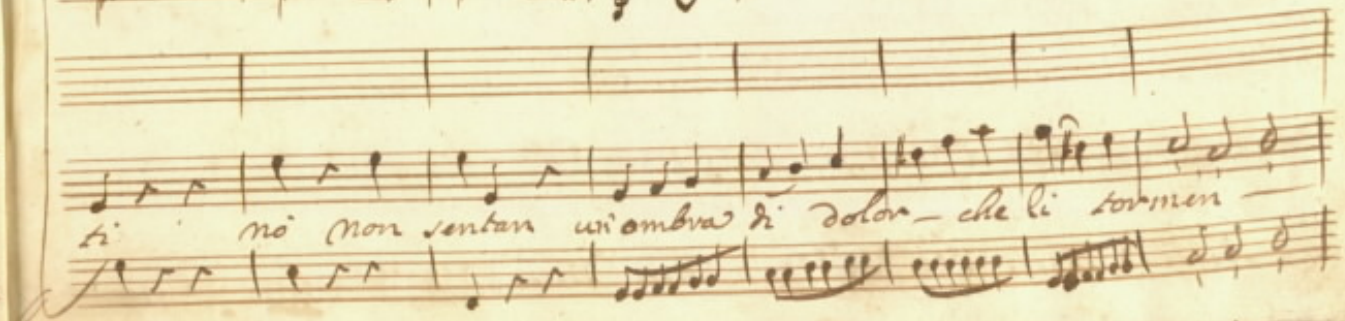
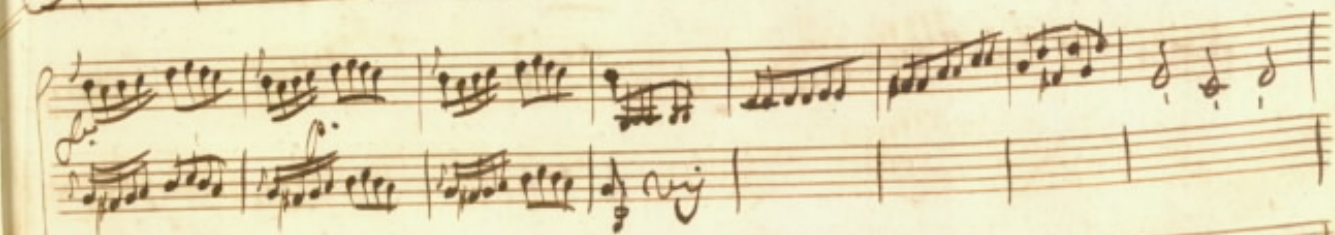
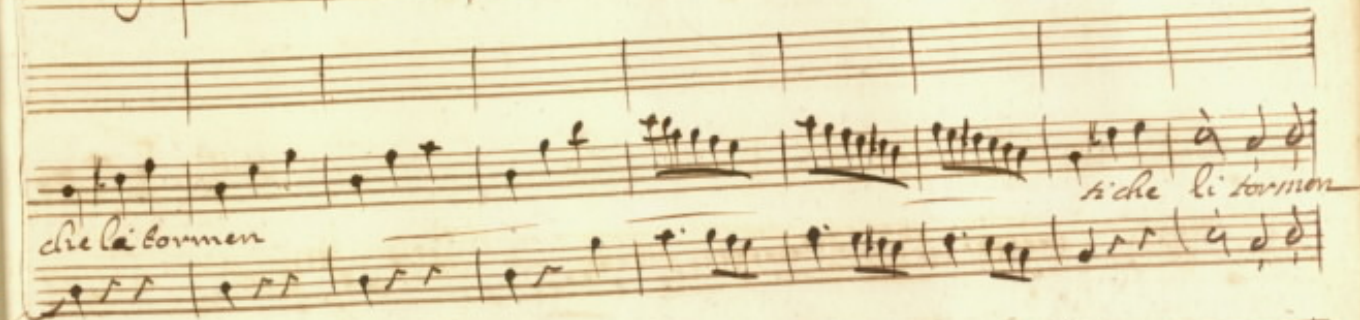
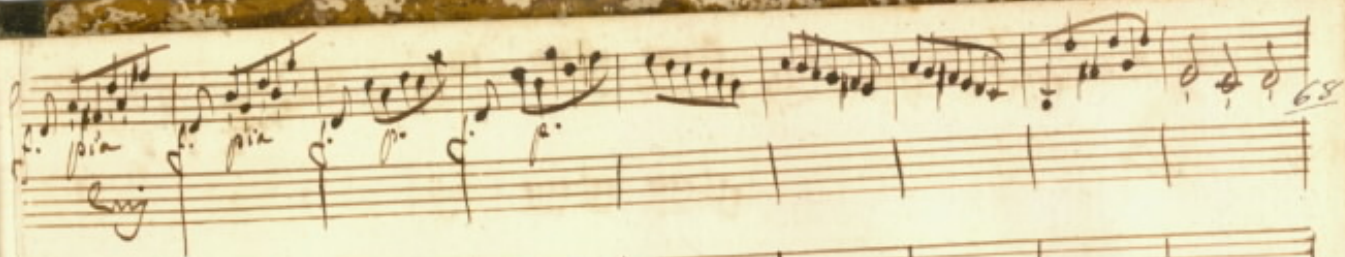
Handwritten musical notation on two staves. The first staff contains a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins with a half note C, followed by a quarter note G, a quarter rest, a half note C, a quarter note F#, and a quarter note G. The second staff contains a bass clef and a half note C, followed by a quarter note G, a quarter rest, a half note C, and a quarter note G. The piece concludes with a double bar line and a repeat sign.

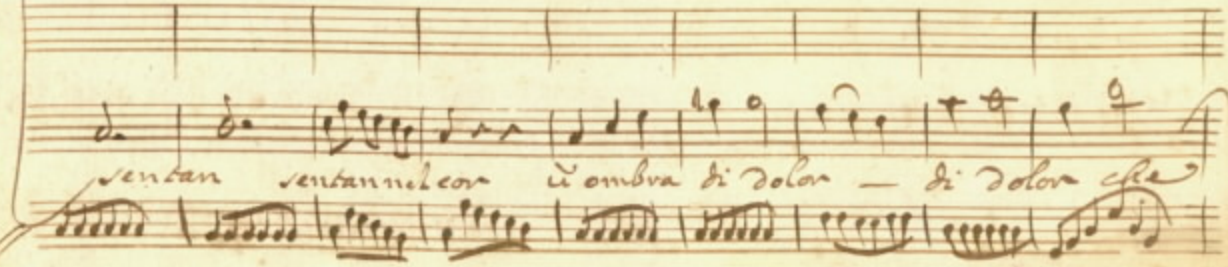
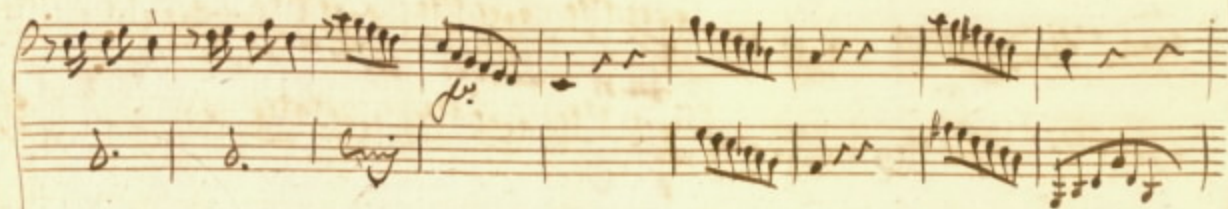
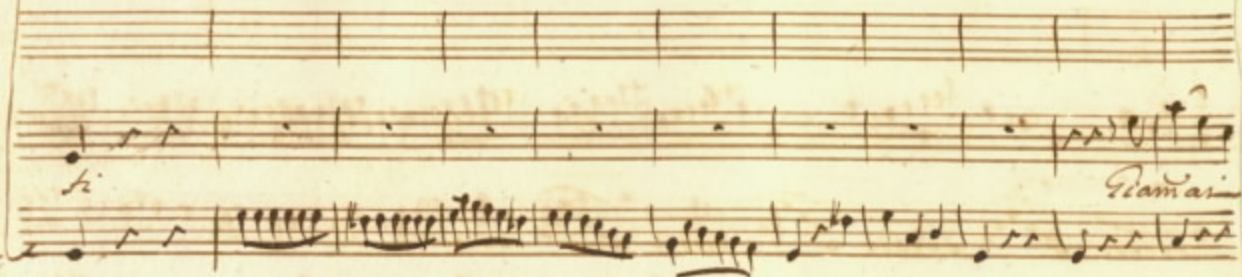
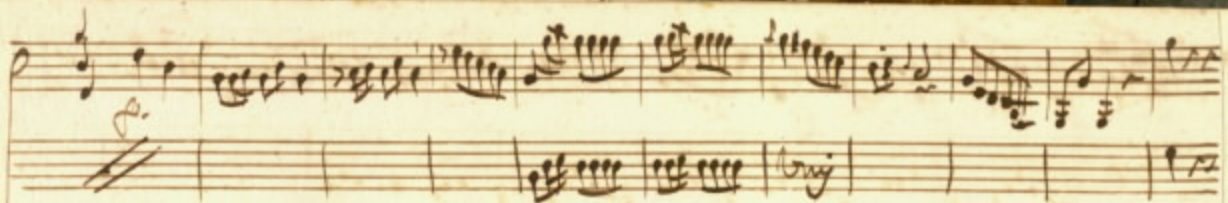
Sigue brío //

Handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various rhythmic values and slurs. The word *pia* is written below the first staff. The second staff begins with a bass clef, a key signature of one sharp, and a 4/4 time signature, followed by the word *lung*. The third and fourth staves are empty. The fifth staff begins with a bass clef, a key signature of one sharp, and a 3/4 time signature.

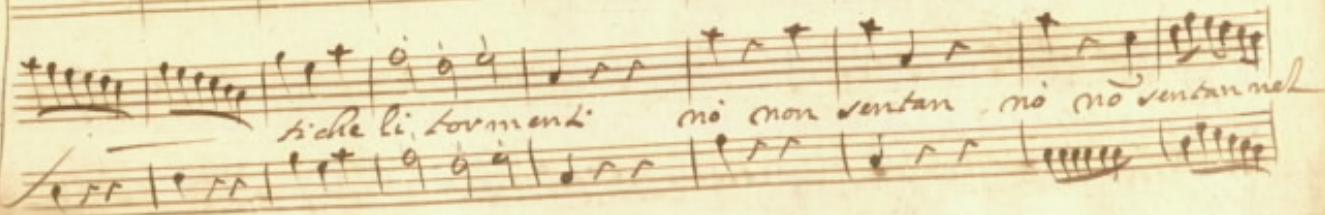
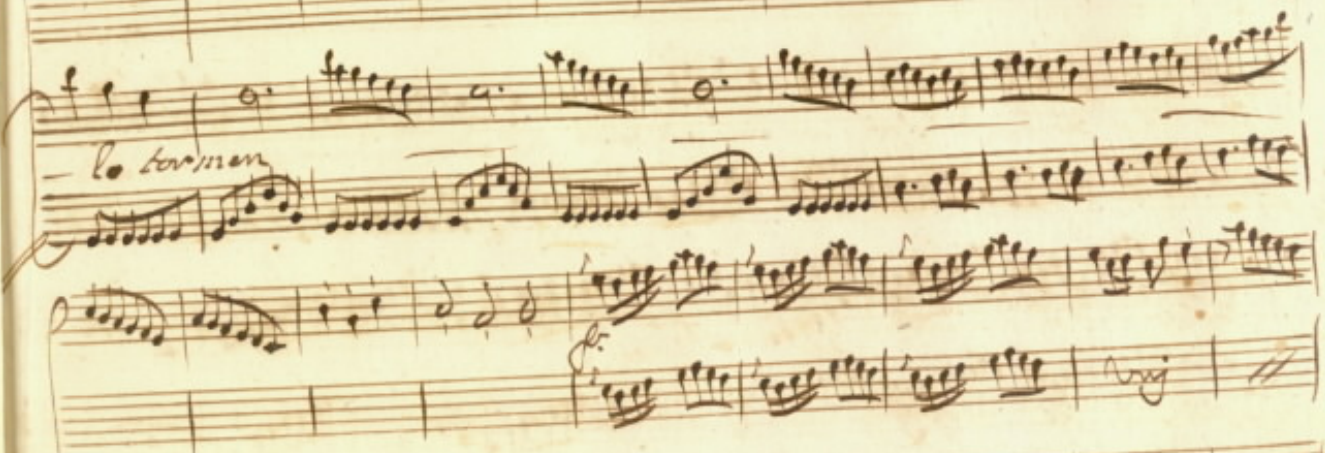
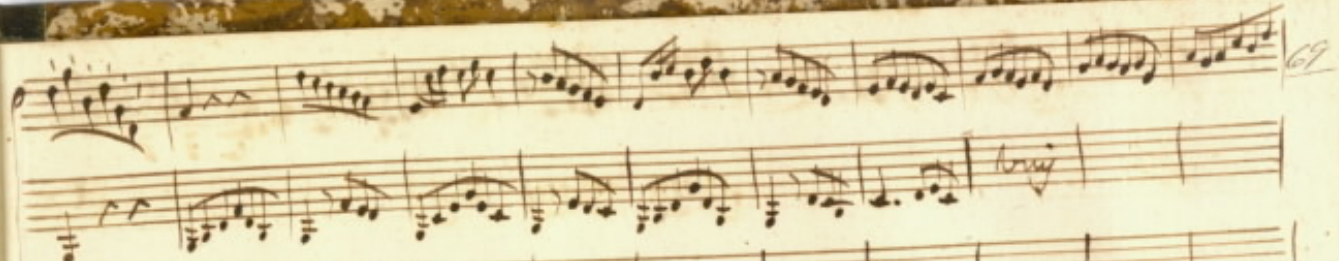
Handwritten musical score on five staves. The first staff begins with the word *Tempo*, a treble clef, a key signature of one sharp, and a 3/4 time signature. The second staff begins with the word *Allargo*, a treble clef, a key signature of one sharp, and a 3/4 time signature. The notation includes various rhythmic values and slurs. The word *pia* is written below the second staff. The third and fourth staves are empty. The fifth staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature.

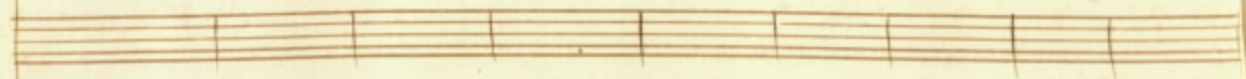
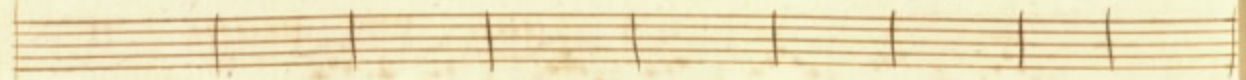
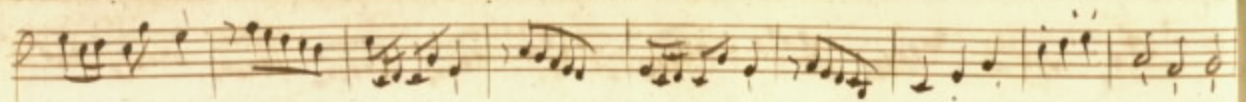




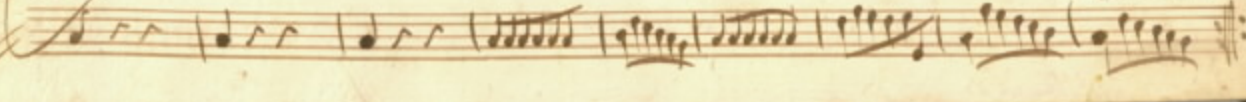
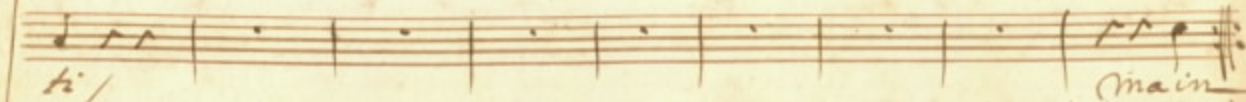
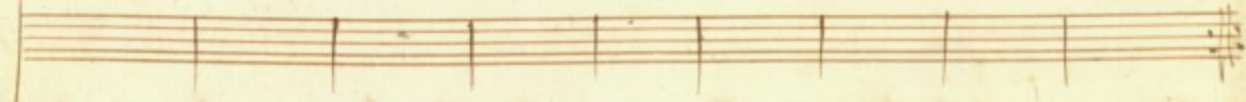
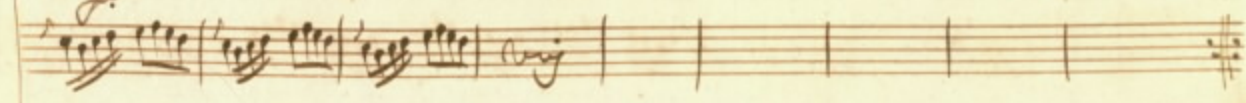


sentan sentan nel cor u ombra di dolor — di dolor che





con un' ombra di dolor un' ombra di dolor nò se' cannel con cheli' tormen -





Handwritten musical notation on two staves. The first staff contains several measures of music, including a series of beamed sixteenth notes and a measure with a fermata. The second staff continues the melody with similar rhythmic patterns. The notation is in a historical style, possibly 18th or 19th century.

Handwritten musical notation on two staves. The first staff contains several measures of music, including a series of beamed sixteenth notes and a measure with a fermata. The second staff continues the melody with similar rhythmic patterns. The notation is in a historical style, possibly 18th or 19th century.

Handwritten musical score on five staves. The first three staves contain rhythmic notation with notes and rests. The fourth staff begins with a treble clef and a key signature of one sharp (F#), followed by the tempo marking *Adagio*. Below the staff, the lyrics "pace e con ten - ti" are written. The fifth staff continues the musical notation and includes the word *Segue* written above the staff.

Handwritten musical score on two staves. The first staff begins with the tempo marking *Imen.* and contains a series of notes. Below the staff, the lyrics "Or via Genere amica andiamo a' consolar la tua" are written. The second staff continues the musical notation and includes the word *Segue* written above the staff.

Handwritten musical score on two staves. The first staff contains a series of notes. Below the staff, the lyrics "ceva che ne diu in souete senza te senza amor mehta edolente" are written. The second staff continues the musical notation and includes the word *Gen.* written above the staff.

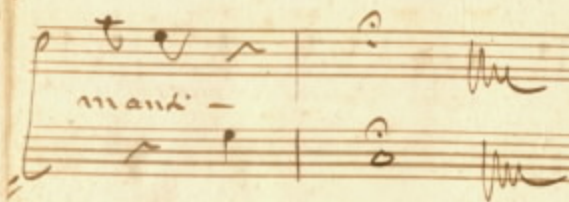
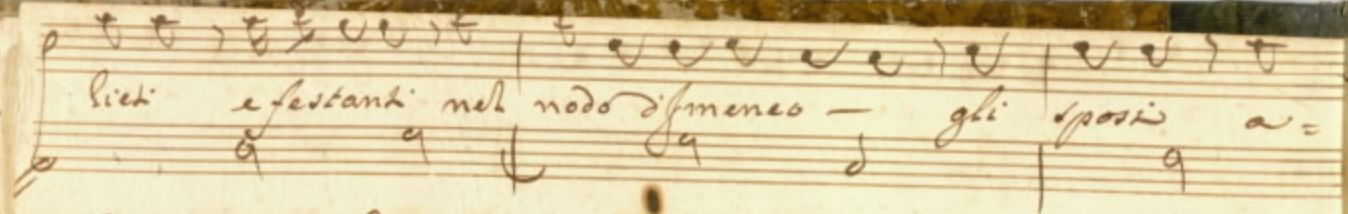
andiamo e venga meco il fazzoletto mio gli strali e l'arco riprenda

tosto ed orchiastui trionfi il campo aperto ei vede faccia nuove conquiste

Dem.
e nuove prede ed io - qui resto intanto ad ammirar le

gioie e quei diletta che sogliono godersi in queste soglie

Qui ferma bore il lor veloce corso attente a mirar



Segue il Coro

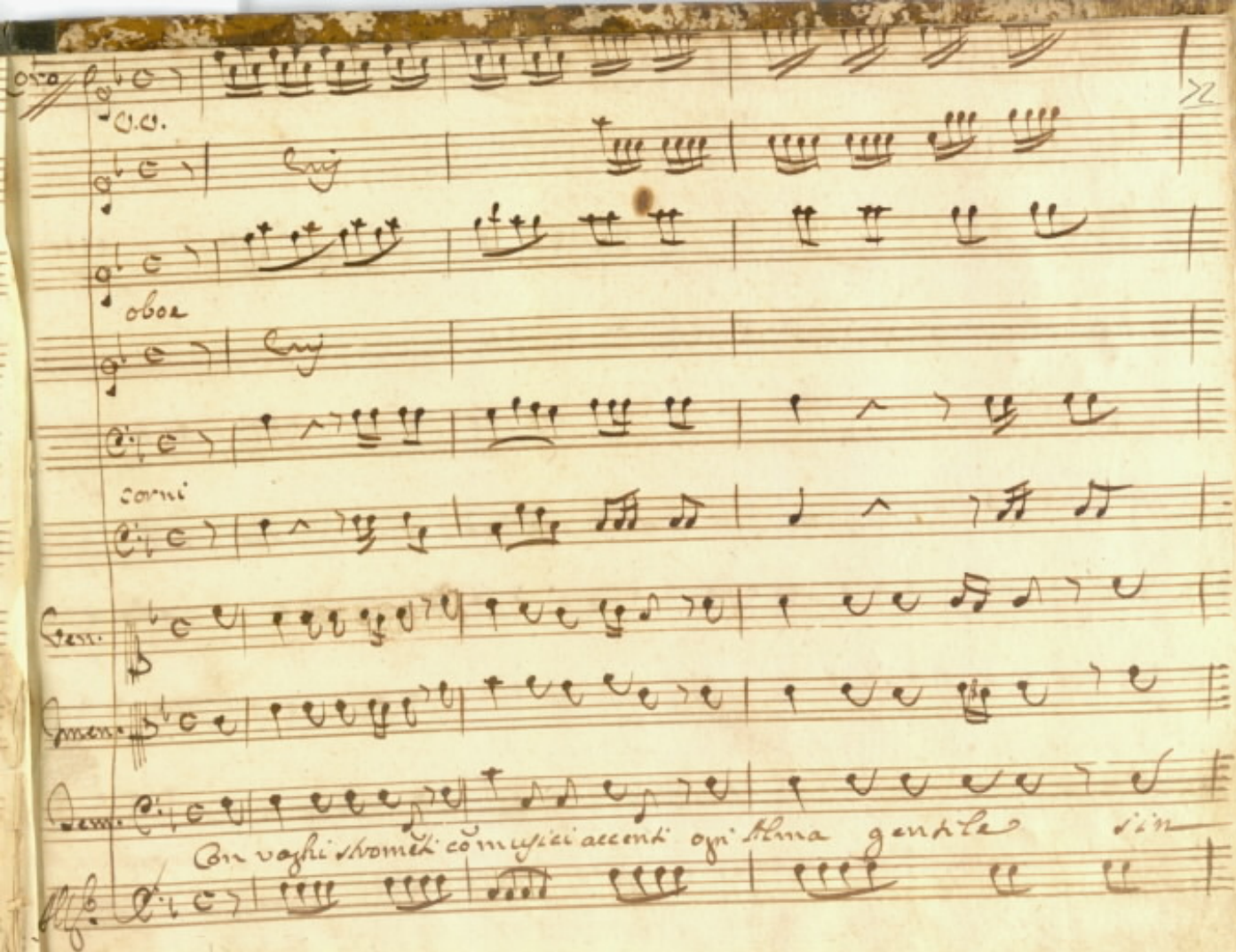
Handwritten musical score for a symphony, featuring multiple staves with musical notation and lyrics.

The staves are labeled as follows:

- Violini I (Violini I)
- Violini II (Violini II)
- Oboe
- Corn
- Violoncelli
- Contrabbassi
- Violini III (Violini III)

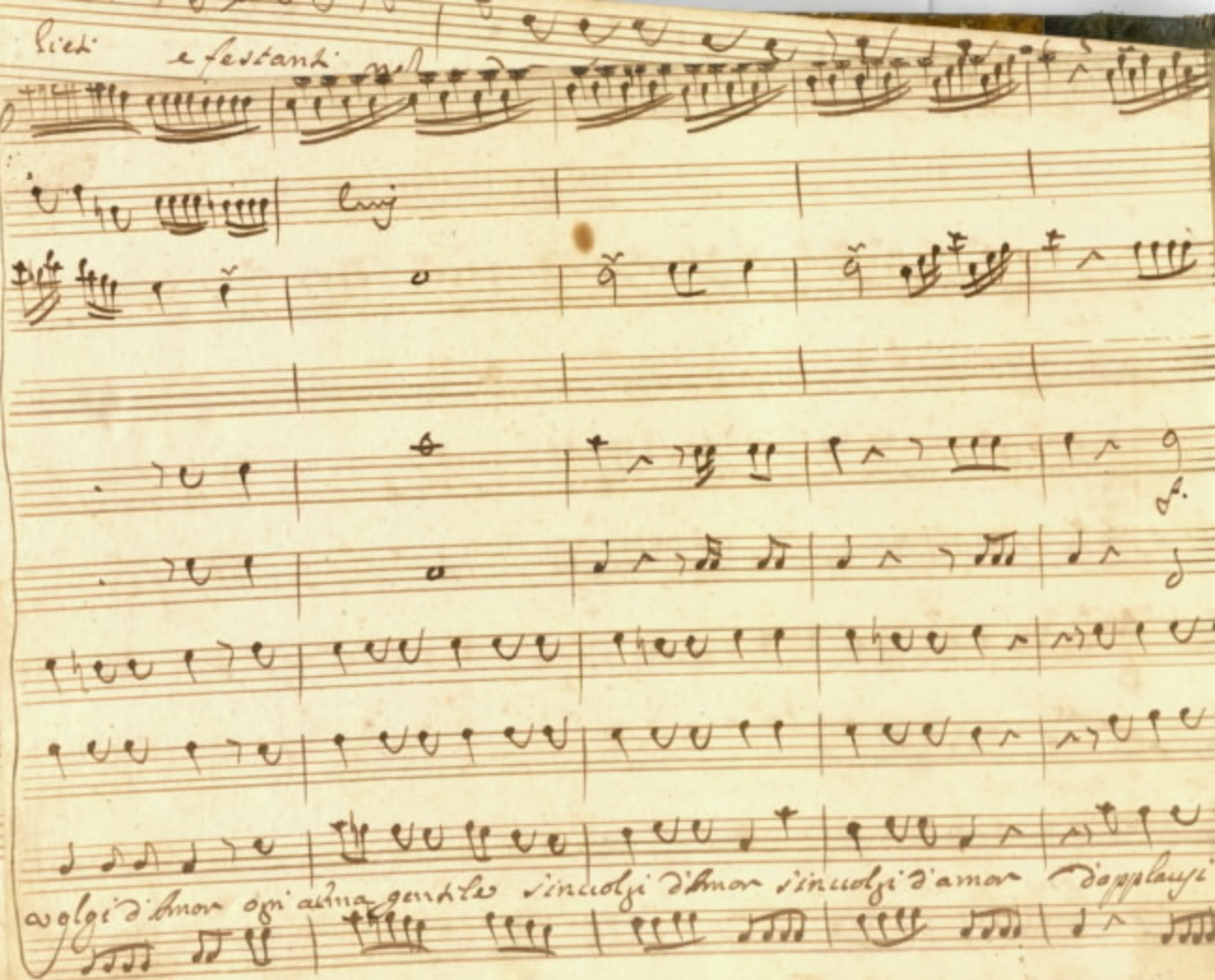
The lyrics are written below the bottom staff:

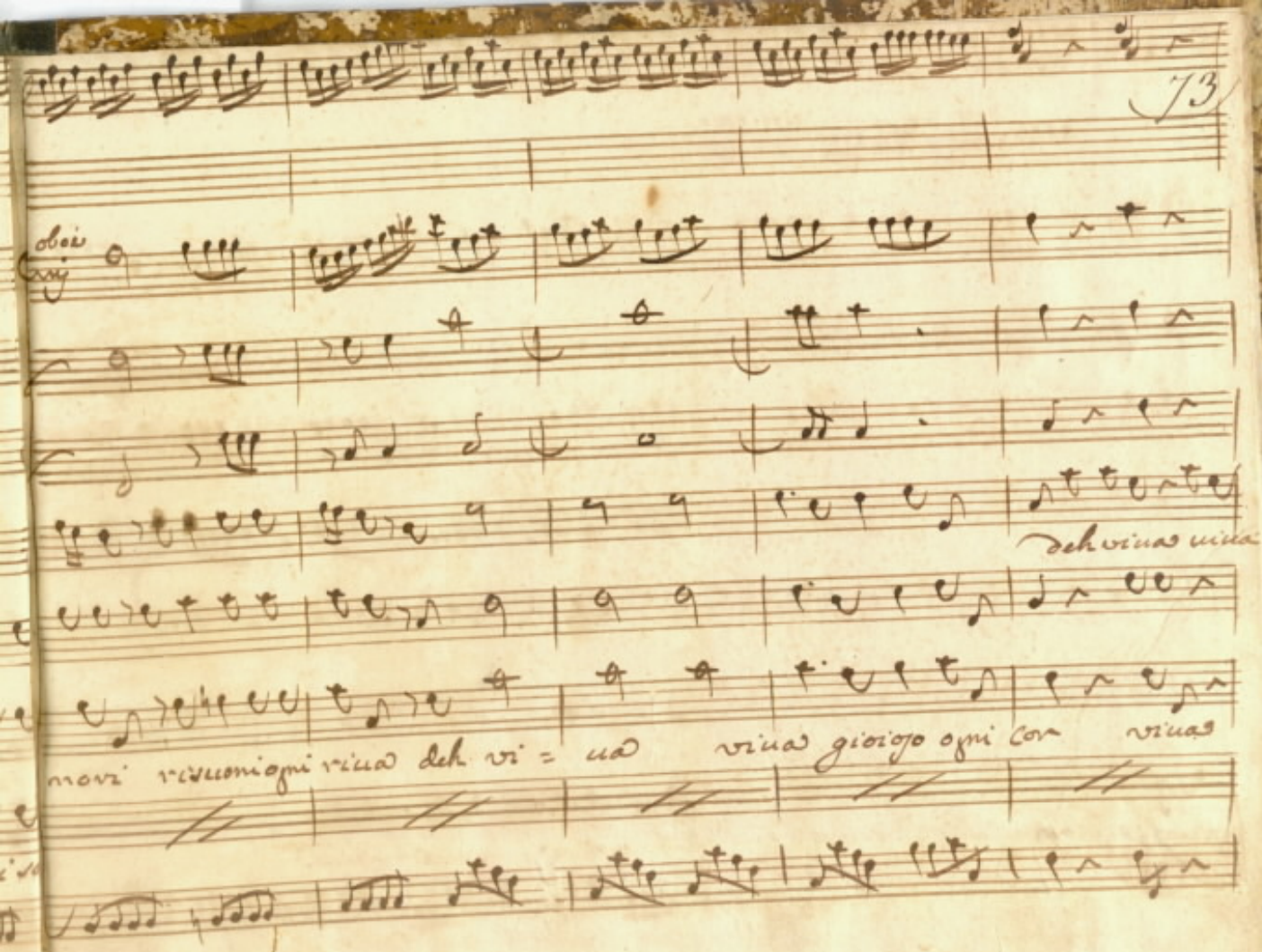
Con vaghi stromenti con musicali accenti ogni alma gentile sin



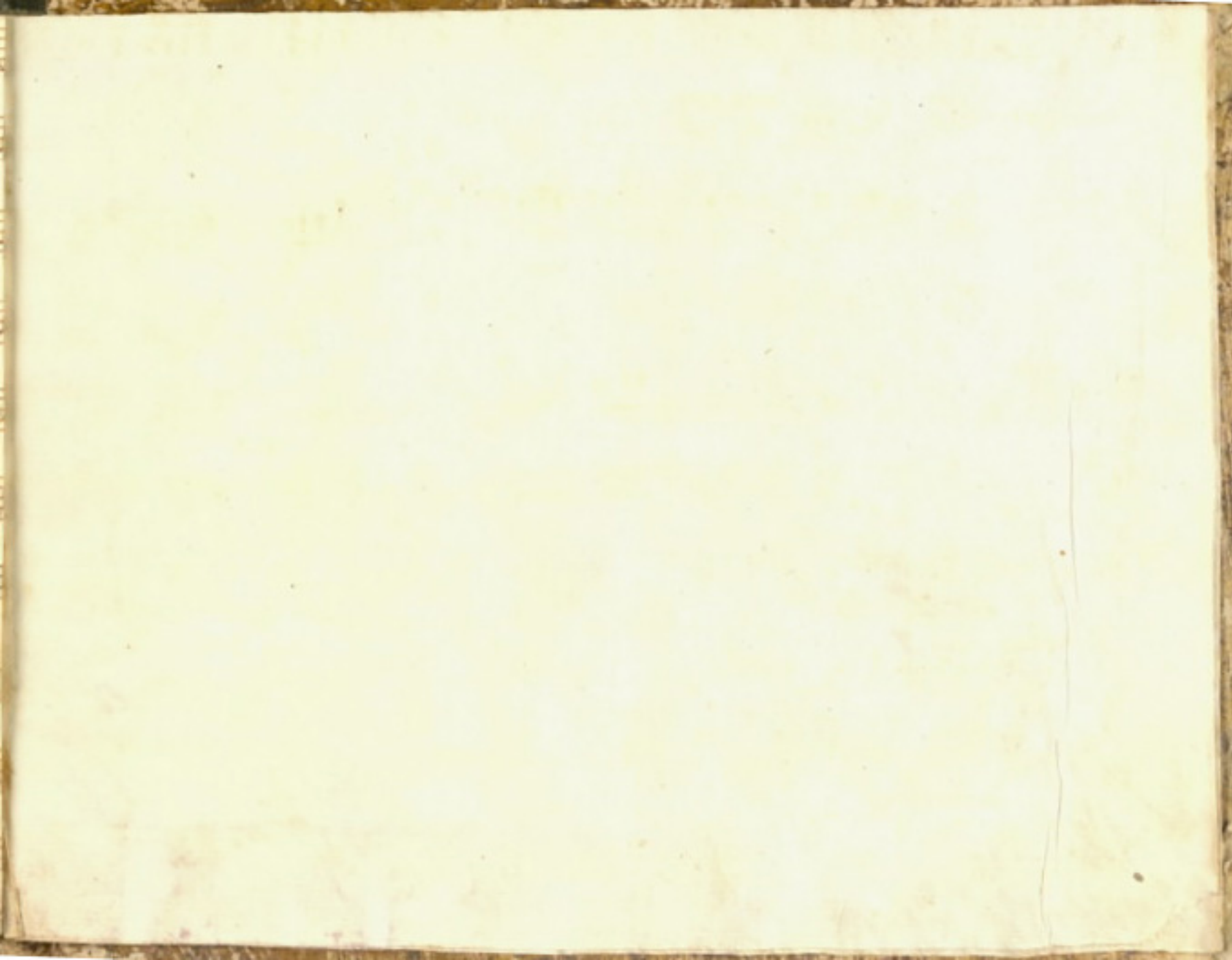
liet:

e festant. mel.





Handwritten musical score on ten staves. The notation includes various rhythmic symbols, including vertical strokes, beams, and slurs. The bottom staff contains the lyrics "viva glorioso omni cor glorioso omni cor viva viva viva" written in a cursive script. The manuscript is on aged, yellowed paper.



Richi

e festant.

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