

VI.



101

Scena e Duetto finale nel Ruy-Blas

sol. 6.

F. Marchetti

Vincenzo

And. sostenuto $\text{C} \flat \flat \flat$

pp *crescendo* *animando*

a piacere *tempo* *rall.* *lento* *a tempo* *lento*

ff. *rall.* *All. modo* $\text{C} \flat$ $\frac{3}{4}$ *pp*

rall. to *ff.* *animando* *cresc.* *rall.*

Andan $\text{C} \sharp \sharp$ *pp* *rall.* *pp* *cresc. & affetti.* *Piu mosso*

All. mosso

Alti

Miserere nel Crovatore / J. Verdi

56L 6

And. Gips

Adagio

The first system of the musical score consists of four staves. The top staff begins with the tempo marking 'Adagio' and a treble clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings. A red 'rall.' marking is visible in the second staff. The system concludes with a double bar line.

Adagio

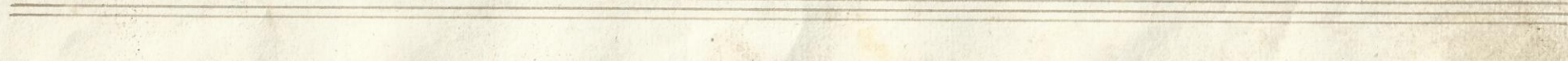
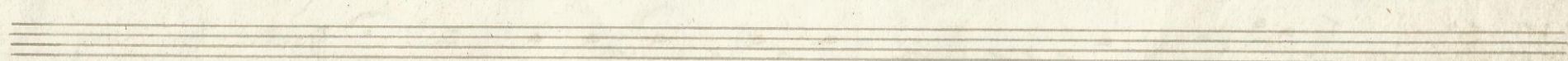
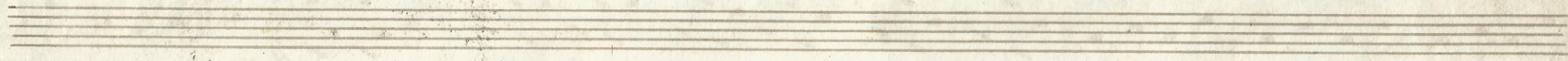
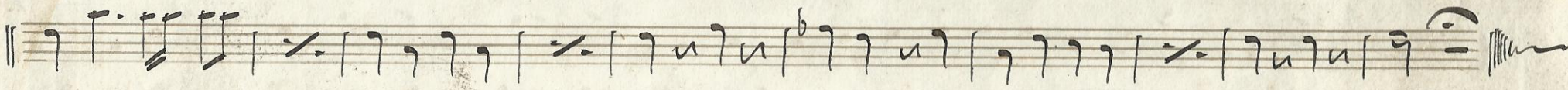
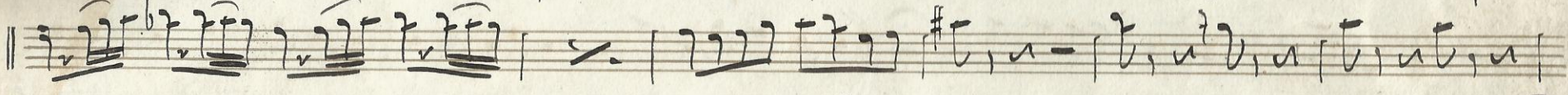
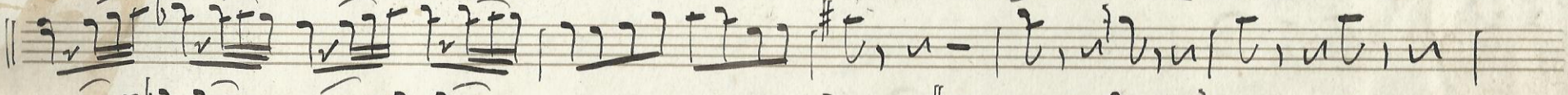
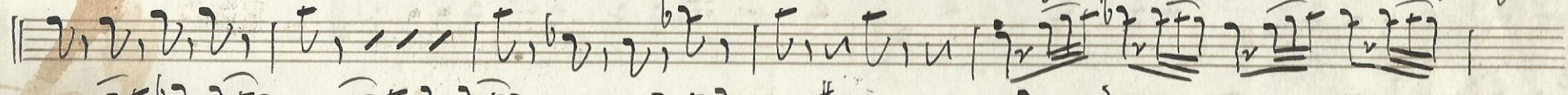
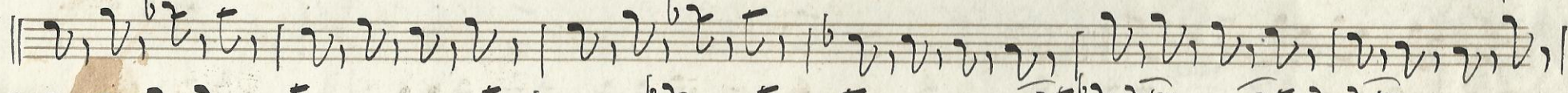
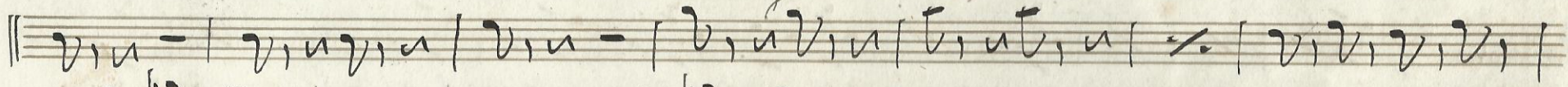
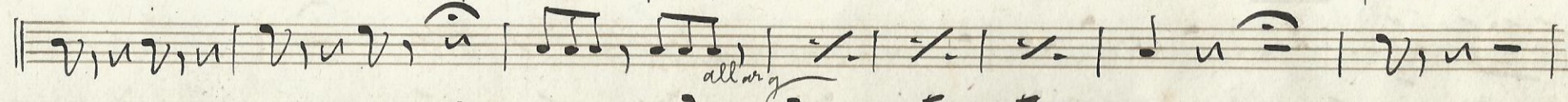
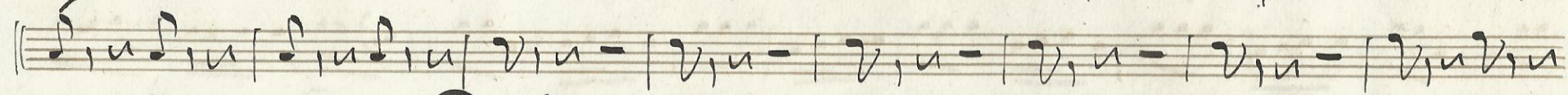
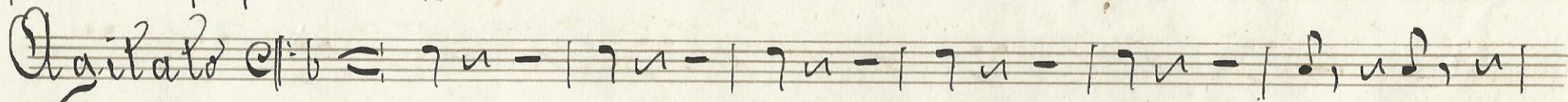
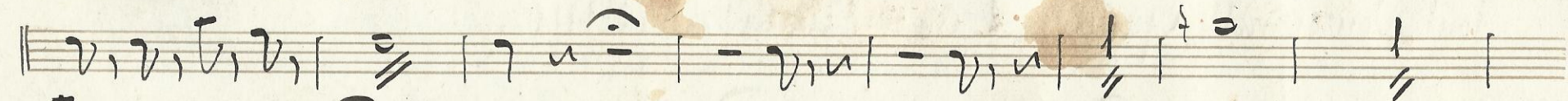
The second system of the musical score consists of four staves. It continues the musical piece with similar notation to the first system, including notes, rests, and dynamic markings. The system ends with a double bar line.

And^{te}

The third system of the musical score consists of five staves. The tempo marking 'And^{te}' is written above the first staff. This system includes a 'dimin.' (diminuendo) marking in the second staff. The notation features a variety of rhythmic patterns and dynamics, ending with a double bar line and repeat signs.

Miserere

Solo



No. 11

Fantasia - di Cesti e Vignoli - SOL. 6

Andante $\text{C}\sharp$ C

string rall...

Allegro Moderato $\text{C}\sharp$ C

rall... *Variatione Mezzo* $\text{C}\sharp$ C a tempo

Tutti Mezzo $\text{C}\sharp$ C

rall...

2^a Variatione $\text{C}\sharp$ C

rall... molto *Dal # al. S. poi Finale*

Finale Adagio $\text{C}\flat$ C

affrett...

Mezzo $\text{C}\sharp$ C



No 5

Mandolinata

Sol 6

Allegretto $\text{F} \flat \frac{6}{8}$

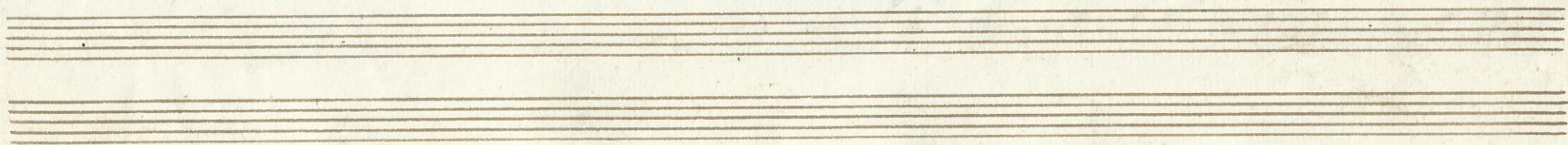
rallent.

rallent.

rall....

rallent.

Piu mosso



6 / Scena e Duetto finale 1^o nell'Opera I Foscari SOL 6 G. Verdi

Handwritten musical score for the first scene and duet finale of the opera *I Foscari* by Giuseppe Verdi. The score is written on ten staves and includes various tempo markings and performance instructions.

Tempo markings and performance instructions include:

- All.^o* (Allegro)
- And.^{te}* (Andante)
- All.^o Presto*
- All.^o Prestissimo*
- atemp.* (ad libitum)
- Fin* (Finis)
- 21* (measure number)
- Pin Lento Stent.* (Poco Lento Stentato)
- Pin Mosso* (Poco Mosso)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature is B-flat major (two flats). The score concludes with a double bar line and a fermata.

47

Duetto nel Trovatore Sol 6

J. Verdi

All^o Vivo

And^{te} Mosso

All^o Assai Vivo

Sol 6

in due

Handwritten musical notation on two staves. The first staff contains a melodic line with various notes and rests, including a fermata. The second staff contains a bass line with notes and rests, including a double bar line and a fermata.

Handwritten musical notation on a single staff. It begins with the tempo marking "All.^o Brillante" and a treble clef. The notation includes notes, rests, and a fermata.

Handwritten musical notation on a single staff, continuing the piece with notes, rests, and a fermata.

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

Handwritten musical notation on a single staff, including a treble clef, notes, rests, and a fermata.

Handwritten musical notation on a single staff, featuring notes, rests, and a fermata.

Handwritten musical notation on a single staff. It includes the tempo marking "Poco Più Mosso" and a double bar line. The notation consists of notes, rests, and a fermata.

Handwritten musical notation on a single staff, including notes, rests, and a fermata.

Handwritten musical notation on a single staff, featuring notes, rests, and a fermata.

Handwritten musical notation on a single staff, including notes, rests, and a fermata.

Handwritten musical notation on a single staff, ending with a double bar line and a fermata.

Two empty musical staves at the bottom of the page.

Op. 28

Pout Pourri ^{Solo} nella *Dinorah*

J. Mayerbeer

The musical score is written on ten staves. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 2/4 time signature. The first staff contains the main melody with various note values and rests. The second staff is a bass line with dotted rhythms. The third staff includes the marking *rit.* and *Presto* with a 3/8 time signature. The fourth staff features a *string molto* marking. The fifth staff is marked *I. tempo* with a 3/4 time signature. The sixth staff is marked *Andte* with a 6/8 time signature. The seventh staff is marked *All.* with a 2/4 time signature. The eighth staff is marked *Andte* with a 6/8 time signature. The ninth staff is marked *And. con Moto* with a 6/8 time signature. The tenth staff continues the melody. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

No. 9

Cleonica

Romanza

Sol^b

G. P. Buggieri

Handwritten musical score for Cleonica Romanza in G major, Op. 9, No. 9 by G. P. Buggieri. The score is written on ten staves. It begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The first staff contains a few notes and rests, with a "rall." marking. The second staff starts with a "Tempo" marking and contains a series of notes and rests. The third staff has "rall." markings and "animato" markings. The fourth staff has "rall." markings. The fifth staff has "a piacere" markings and "rall." markings. The sixth staff has "rall." and "animato" markings. The seventh and eighth staves continue the melodic and rhythmic patterns. The ninth and tenth staves conclude the piece with a final cadence. The handwriting is in dark ink on aged paper.

Capriccio Originale

SOL 6

Adagio

I^a Variazione

Utti meno

II^a Variazione

Utti meno

III^a Variazione

Utti meno

Finale Andante

col canto

All^o Vivo 2/4

Op. 11

Duetto D' Amore. nel Rey. Blas. Sol 6

J. Marchetti

Mod^{to} 3/4

And^{te} 3/4

And^{tino} 3/4

All^o 3/4

Fin Mos^o. Agitato 3/4

a larg.

rall^{to}

Ruy Blas

Sol 6

Assai meno
Mosso $\frac{3}{8}$

F. 12

Sonata Sol b

C. Doyati, bndriese.
Pidy di G. Barattoni

Mod: 19=d

All: (1)

(3)

Piu mosso (4)

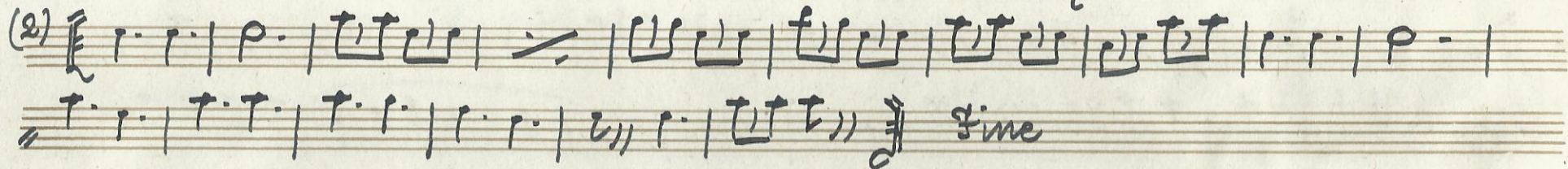
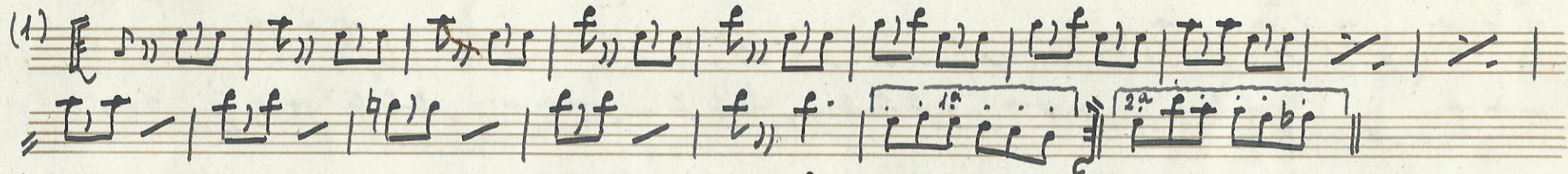
rall

1^o tempo (5)

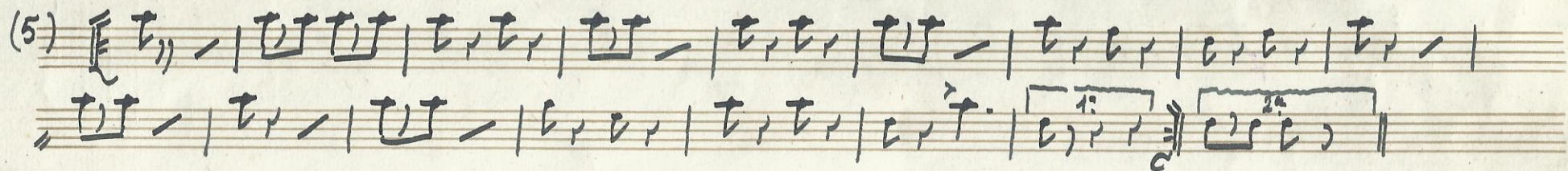
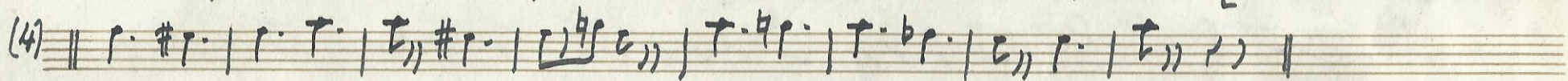
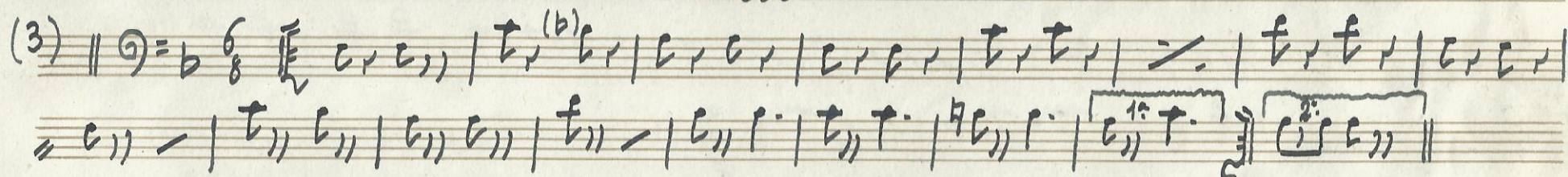
(6)

(7)

Piu mosso (8)



Trio



f. e. tutto.

Farfalle nere II

SOL 6

(10) T // | > | r T T | > | r f f | T r T | r) r r | r r r ||

(11) $\text{b b } \frac{3}{4}$ r f f | r f f | T // | r f T | T r r | r T T | r f f | r f f | r r r | r f f | T // |

r r r | T r r | r r r | r r r | r r r | r f f | r f f | T // | r f T | r T T | #p . | r f f | > |

(b) r T T | > | r f r | q p T | r f f | r r T | r r r | r r r (12) p . | p . | p . | p . |

p . | r f r | f f r | T // | T q r b r | T // | r T r | r f f | r f f | r f f | r r r |

(13) T r r | r r # r | p . | p . | r f f | r r T | r f r | f T r | r T T | > | p r |

(14) r f T | T r f || # r q r q r | p q r | p . (r r b r | r r b r | p b r | p . (r r *rall* |

(15) p . | p . | p . | p . | p . | p . | r f r | f f r | T // | T q r b r | T // | r T r | r f f |

r f f | r f f | r r r | r f f | f // | r f f | f // | r r r | r // | r // |

r r r | r f f | r r r | T r r || Coda || r f r | r r r | f r f | r f r | r r r | r r r | p . T r r ||

6 | 4 | 45.

No. 18

Defilia - Marcia SOL 6

A. Baracchi
Riduz. di A. Barattini

Musical notation on a single staff, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various rhythmic values and accidentals.

(1) Musical notation on three staves. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The notation is dense with notes and rests.

(3) Musical notation on three staves. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The notation includes a section with a repeat sign and a section marked "fine".

Trio

(5) Musical notation on four staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The notation includes a section marked "D.C. tutto".

|| 9 = $\frac{2}{4}$ T T | T T | T f | f f f f , | r r | T T | f r | T T T ||

(1) T T | / | / | T T | / | / | f f | f r | f r | f r | T r | T T |

= r f | r f | r r | T T

(2) T T | f r | T T | / | T T | r r | f r | T r | T T | f r | T T |

= T r | T T T | T T T | r r | T T T , || Fine

Trio

(3) || 9 = $\frac{2}{4}$ r r | T T T T | / | / | T T | T T | r r | T T | / |

= f | / | r r | r r | r r | / | / | f | T T | r r | r r | / |

= T - | / | f | / | T T T T | T r | f | T T T , ||

(4) || f r | f r | f r | T T , | r r | r r | r r | r r | f r | T r | 2 ||

(5) | r r | / | / | T T | T T | r r | T T | / | f | / | r r | r r |

= r r | / | / | f | T T T | r r | r r | / | T - | / | f | f | T T T T |

= T r | f | T T T , || D. C. T.

No. 20

(al reggimento)
Addio giovinezza. Marcia Sol 6

G. Romagnoli
R. Sug. di G. Marattoni
8 | 7 | 19 | 45

Handwritten musical notation for the first section of the piece. It consists of five staves. The first staff is a bass clef with a 2/4 time signature. The second and third staves are marked with (1) and (2) respectively, indicating first and second endings. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece concludes with a double bar line and the word "Fine".

Trio

Handwritten musical notation for the Trio section. It consists of four staves. The first staff is a bass clef with a 2/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece concludes with a double bar line.

D.C.

|| 9 = 4 2/4 2 | r r | t t | = | = |

(1) t t | = | t t | t t | = | t t | t t | = | = | = | t | = |
= t | t | t t | r r |

(2) t t | = | t t | = | t t | = | t t | = | t t | = | t t |
t t | t - | t - | t - | t ¹⁹ r | t t ²⁰ r r | t | Fine

(3) Trio | 9 = 6 2/4 r t t | = | t t | = | # t t | = | t t | t | t - |
t - | t | = | = | = | t t | t ^{1a} | t ^{2a} r ||

(4) t t r | = | t t r | r r | t t r | = | t t r | r r | t t r | r r | t t r |
t t r | t t r | r r | 2 ⁽⁵⁾ t t | = | t t | = | # t t | = | t t | t |
t - | = | t | = | = | = | t t | r r |

1 volta

D.C.

All.^o 19 = 2/4

And.^o (1)

(2)

(8)

Op. 23

Oberto, conte di S. Bonifazio. Sinfonia

Solo 6

Verdi
Ed. A. Barattoni 1946.

And. mosso 3/4

poco meno

segue

Oberto, conte di S. Bonifacio Sol b

(19)

(18)

(17)

Handwritten musical score for five staves. The first staff starts with a treble clef and a key signature of one flat. It contains measures 17 through 22. Measure 17 is marked with a '1.' and measure 18 with a '2.'. Measures 20 and 21 are also marked with their respective numbers. The notation includes various rhythmic values, accidentals, and dynamic markings like 'p' and 'ff'. The piece concludes with a double bar line and a fermata.

Handwritten musical score for a single instrument, likely a clarinet or flute, in G major and 2/4 time. The score consists of seven staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings. There are several first and second endings marked with (1) and (2). The piece concludes with a double bar line and the word "Fine".

Handwritten musical score for a Trio section, also in G major and 2/4 time. It consists of three staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. A first ending is marked with (6). The section ends with a double bar line and a fermata.

A.C. 60

No. 25

Non guardarmi così. Mazurka

Sol b 2. B.

Introd. $\text{9} = \frac{3}{4}$ p r r r T | f T | p. | r# r r | p# r | p r | f r | r r# r | p r | T T r | r# r r |

r) |# r | v) T r | v) f T | r r ? ||

Maz. $\text{H} \frac{3}{4}$ r T T | : | : | : | r f f | : | r T T | : | : | r r r | # T r T | f / / | f f f |

f T T | r f f | v) r r ||

(3) r r r | f r | r r r | T // | p r | p r | r r r | T. r T | r r r | f r | r r r | T // | p r | p r |

r f r | v) T r | r T T | : | : | : | r f f | : | r T T | : | : | r r r | # T r T | f / / |

f f f | f T T | f f f | v) r r || Fine

(5) Trio $\text{9} = \frac{3}{4}$ r T | p r | r T T | : | T // | r T T | p r | f T T | p T | p r | r T T | r f f |

r f f | T // | : | v) r r ||

(7) r r r | r r r | r r f | r T T | f T T | f T T | v) v) r | r r r r r | v) v) r ||

p T | p r | r T T | : | T // | r T T | p r | f T T | p T | p r | r T T | r f f | : |

T // | : | v) r r || O.C. alla Maz.

