

VII.



Scena e Duetto finale nel Ruy Blas.

M. Marchetti

Do 7 Egidio

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It features a series of sixteenth-note runs, with dynamic markings of *pp* and *pp*. The second staff continues with similar rhythmic patterns, including a section marked *And.te sosten.to* with a key signature change to one sharp (F#) and a *pp* dynamic. The third staff shows a *cresc.* marking and a section marked *animando*. The fourth staff includes a *cresc.* marking and a section marked *a piacere* with a *tempo* marking. The fifth staff features a *rall.* marking and a *lento* section. The sixth staff begins with a *lento* marking and a *pp* dynamic. The seventh staff is marked *Allegretto mod.to* with a 3/4 time signature and a *pp* dynamic. The eighth staff includes a *rall.* marking and a *animato* section. The ninth staff features a *rall.* marking and a *pp* dynamic. The tenth staff begins with a *rall.* marking and a *pp* dynamic, followed by a section marked *cres. a' affett.* and a *rall.* marking. The final staff is marked *All. mos.to* and features a *f* dynamic.

No 2

Miserere nel Crovatore

Merdi

207

Red. Grop.

Adagio

Adagio

And^{te}

Misereere

Do 4

Handwritten musical score for "Misereere" on ten staves. The notation includes various note values, rests, and clefs. The first staff has a treble clef and a common time signature. The second staff is marked "Organo" and has a common time signature. The score includes dynamic markings like "allarg" and "rall". The piece concludes with a double bar line and a fermata.

No. 3 / Pour. Pourri nell' Opera: La Forza del Destino / Verdi / Ed. Cappi

Alliegro $\text{G}\#\#\text{ 2/4}$

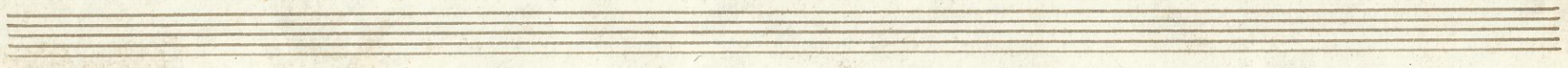
All' agitato $\#\#\text{ 2/8}$

Andantino 2/4

rall. *And^{te} mosso* 3/4

All' presto

rall.



Fantasia obbligata.

DO 7

Reste Vignoli

Andante

affrett... rall...

all. moderato

a tempo

Finis

rall. diminuendo

2da

Variatione Mosso

allegro

rit. molto

Variatione

rall. molto

Dal # al fine poi finale

Finale Adagio

affrett...

No 5

Mandolinata

Da 7

Paladilhe
Viol. Obblig.

Allegretto $\frac{6}{8}$

rall.

rall.

rall.

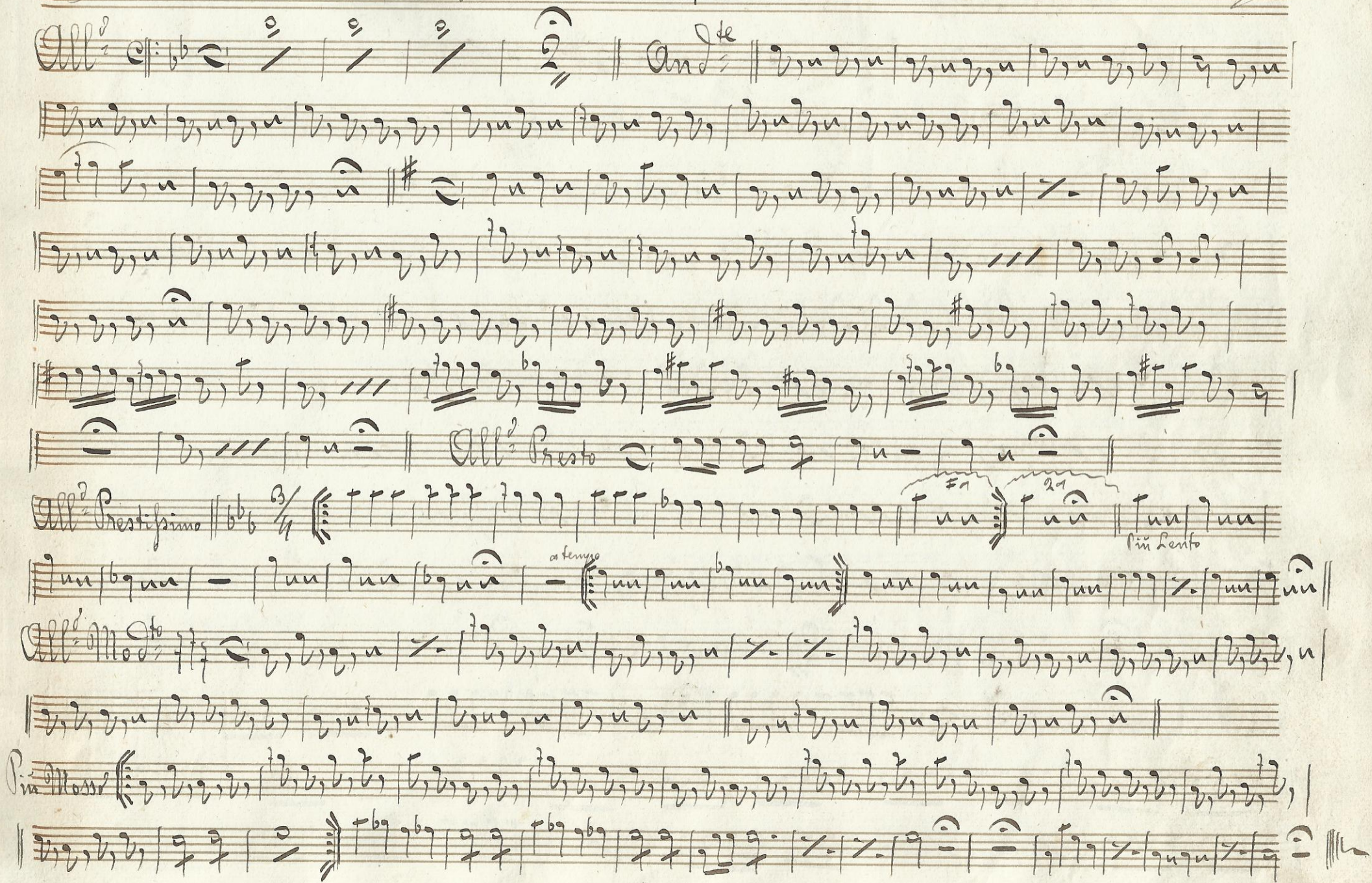
Piu mosso

affrettando sempre moltissimo!

W. 6. Scena e Duetto Finale 1^o nell' Opera I Foscari da 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 and performance markings.

The score begins with **All.^o** in 2/4 time, followed by a section marked **And.^{te}**. The key signature changes from one flat to one sharp. The tempo then shifts to **All.^o Presto** and finally to **All.^o Prestissimo** in 3/4 time. A section of the score is marked **Fin** and **Fin Lento**. The score concludes with a **Più Mosso** section.



Trovatore

Do 7

in due

Handwritten musical score for 'Trovatore' in G major, 2/4 time. The score consists of 11 staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'in due'. The second staff contains a series of sixteenth notes. The third staff is marked 'All.^o Brillante' and features a series of slurs and rests. The fourth staff continues with slurs and rests. The fifth staff has a series of eighth notes. The sixth staff has a series of eighth notes with a sharp sign. The seventh staff has a series of eighth notes with a sharp sign. The eighth staff is marked 'Poco Più Mosso' and features a series of eighth notes with a sharp sign. The ninth staff has a series of eighth notes with a sharp sign. The tenth staff has a series of eighth notes with a sharp sign. The eleventh staff has a series of eighth notes with a sharp sign.

Four empty musical staves at the bottom of the page, consisting of five-line systems.

Op. 8. Pour Pourri nella Dinorah. No. 7 J. Mayerbeer

Musical score for 'Pour Pourri nella Dinorah' by Johann Mayerbeer, Op. 8, No. 7. The score is written on ten staves with various musical notations and performance instructions.

Key features and markings include:

- Tempo and Meter:** Starts with *Mod^{to}* in 2/4 time, changes to *All^o* in 3/4, then *Presto* in 3/8, *Tempo* in 3/4, *And^{te}* in 3/4, and ends with *And^{te} con Moto* in 6/8.
- Performance Instructions:** *string molto* and *rall^o* are noted.
- Key Signatures:** The piece begins in B-flat major (two flats) and later changes to D major (two sharps).
- Notation:** The score features a variety of note values, rests, and dynamic markings typical of 19th-century manuscript notation.

Dinorah

Do 7

Musical staff with notes and rests.

Musical staff with notes and rests, labeled *Largia Religiosa*.

Musical staff with notes and rests, labeled *An Solo con Moto* and *allarg.*

Musical staff with notes and rests, labeled *Quasi All.^o*.

Musical staff with notes and rests, labeled *All.^o con Spirito* and *affrett.*

Op. 9

Cleonic

Romanza

Do⁴

di Pietro Buggioni

Handwritten musical score for a piece titled "Cleonic Romanza" by Pietro Buggioni. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and bar lines. Performance instructions are written above the notes, including "rall.", "a tempo", "animato", and "a piacere". The piece concludes with a double bar line and a wavy line indicating the end of the music.

Op. 10

Capriccio Originale

Do 7

Adagio

I^a Variaz

Tutti meno

II^a Variaz

Tutti meno

III^a Variaz

al tutti meno

Finale And^{te}

col Canto

All^o Vivo

Fine

Op. 11

Duetto d'Amore.

Ruy Blas.

Doz. Marchetti

Mod^{to} E^{\flat} $\frac{3}{4}$

And^{te} E^{\flat} $\frac{3}{4}$

And^{tino} E^{\flat} $\frac{3}{8}$

rall. *a tempo* *rall.*

All^o E^{\flat} $\frac{3}{4}$

Fin Mosso Agitato E^{\flat} $\frac{3}{8}$

Ruy Blas

D07

Handwritten musical score for Ruy Blas, D07. The score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of notes, some with slurs, and a dynamic marking of *allarg.* (allargando). The second staff continues the melody with a *rall.* (rallentando) marking. The third staff is marked *Assai Meno Mosso* and *rall.*, with a time signature of 3/8. The fourth staff is marked *And^{te} Sostenuuto* and features a key signature change to one sharp (F#) and a common time signature (C). The fifth staff has a *a piacere* marking. The sixth staff includes a *Lento* marking and a key signature change to one sharp (F#). The seventh staff concludes the piece with a double bar line and a wavy line. The remaining three staves are empty.

Handwritten musical notation on a single staff, starting with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes several measures of music with various note values and rests.

(1) Handwritten musical notation on two staves. The first staff begins with a treble clef and a 6/8 time signature. The second staff contains a first ending bracket labeled "1^a" and a second ending bracket labeled "2^a".

(2) Handwritten musical notation on two staves. The first staff begins with a treble clef and a 6/8 time signature. The notation concludes with the word "Fine" written in a decorative script.

Ciao

(3) Handwritten musical notation on two staves. The first staff begins with a treble clef and a 6/8 time signature. The second staff contains a first ending bracket labeled "1^a" and a second ending bracket labeled "2^a".

(4) Handwritten musical notation on a single staff, starting with a treble clef and a 6/8 time signature. The notation includes several measures of music with various note values and rests.

(5) Handwritten musical notation on two staves. The first staff begins with a treble clef and a 6/8 time signature. The second staff contains a first ending bracket labeled "1^a" and a second ending bracket labeled "2^a".

D.C. tutto.

Op. 14

Elisir d'amore. Duetto (Acto 2°)

207

Donizetti, Riccardo
di G. Bacchini

All. vivace | 9:4

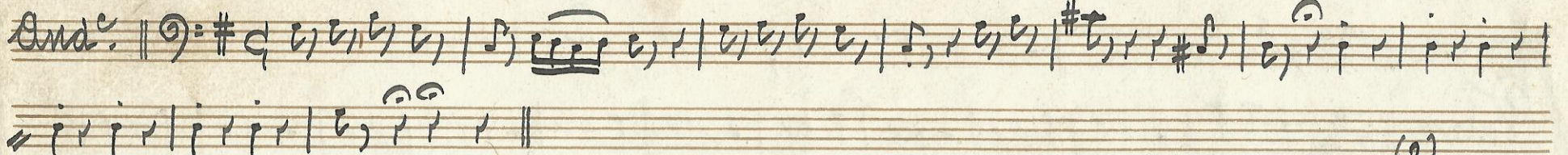
The musical score consists of two staves. The first staff begins with a treble clef, a 9-measure rest, and a 4-measure rest. It contains several measures of music with notes, rests, and dynamic markings. A red 'X' is marked above a measure. The second staff continues the piece with similar notation, including a large section of music that has been heavily scribbled out with black ink. The score concludes with a double bar line and a wavy line.

No. 15

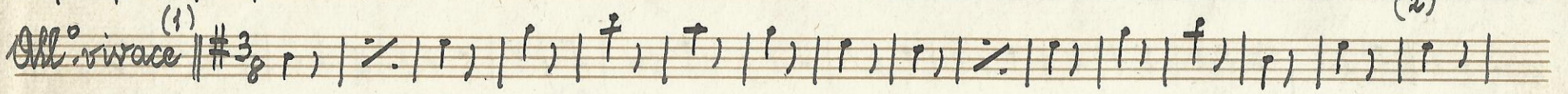
Elisir d'amore - Acto I, Cavatina.

Do 7

Donizetti, riduz.
di G. Barattori

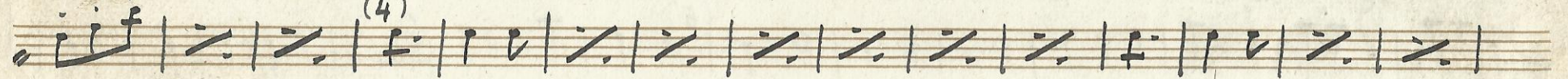
And.^{te} 

(2)

All.^{ro} vivace ⁽¹⁾ 



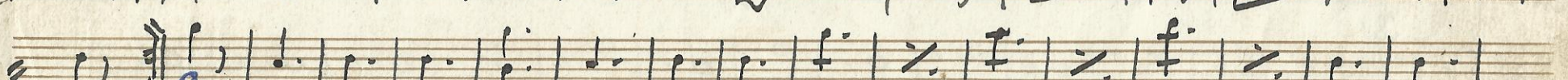
⁽³⁾ 

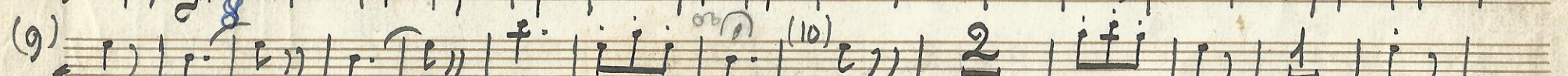
⁽⁴⁾ 

⁽⁵⁾ 

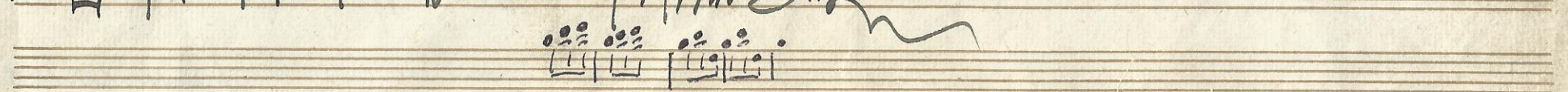
⁽⁶⁾ 

⁽⁷⁾ 




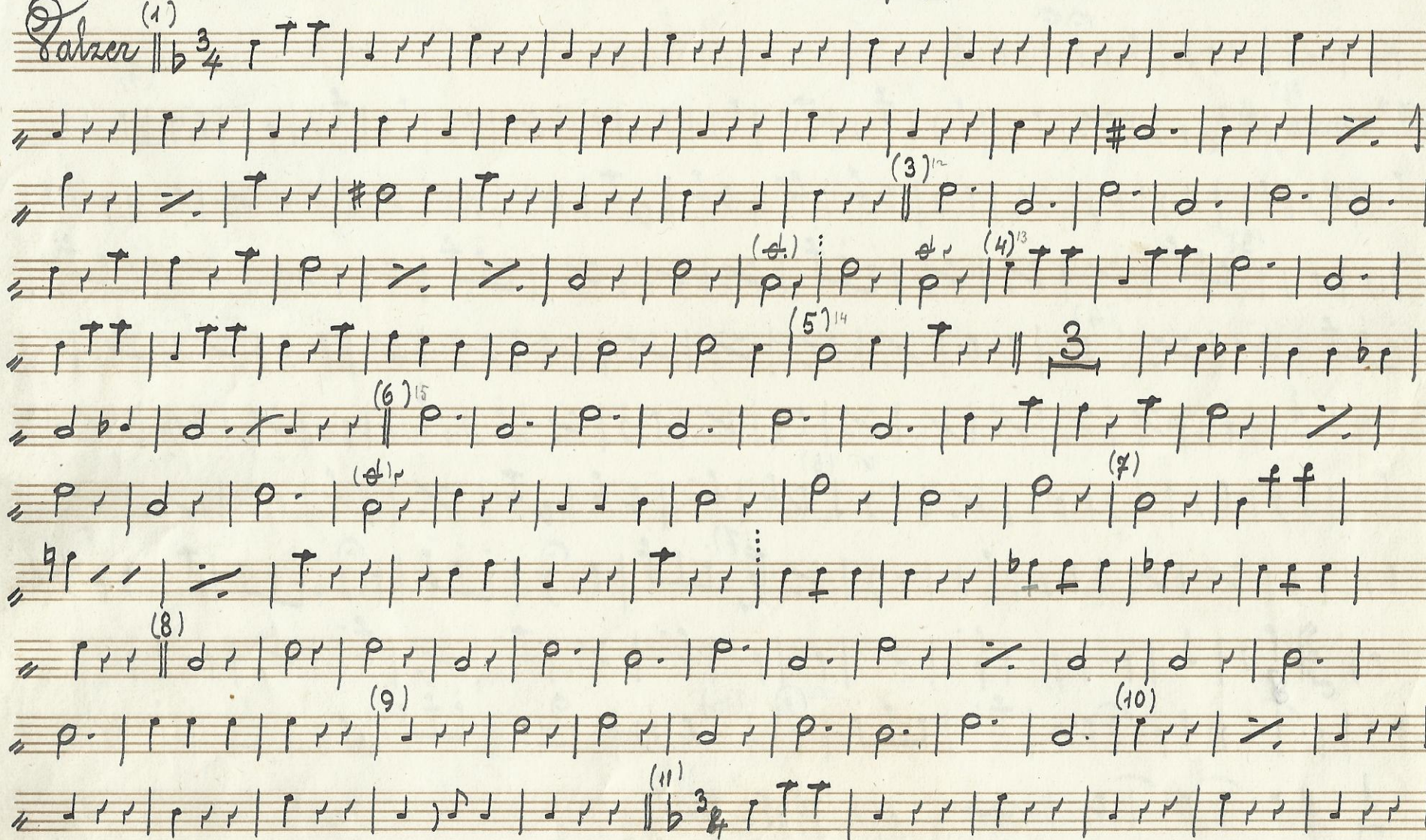
⁽⁹⁾ 





4 1915

Introd. $\text{G} = \flat \frac{3}{4}$ 

Valzer ⁽¹⁾ $\text{G} = \flat \frac{3}{4}$ 

segue contro

Fartelle nere 007

Handwritten musical score for 'Fartelle nere' on a single system of seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Measure numbers (12), (13), (14), and (15) are indicated. The piece concludes with a Coda section. The score is written in a cursive, handwritten style.

6/4 1945.

No. 17

Fiorin di pesca. Polka

207

A. B.

Introd. $\text{9}=\#2/4$ P (2)

(1) Polka $\text{9}=\#2/4$

(3)

(5) Trio $\text{9}=\#2/4$

(6) (7)
(8)
ben cantato.

A. C. alla Polka.

Defilia - Marcia

A. Baracchi
Pisany di A. Barattoni

Musical notation for measures 1-3 with first and second endings. The notation includes notes, rests, and dynamic markings like #P.

(1) First ending lines

(2) Second ending lines

(3) Third ending lines

(4) Fourth ending line

Fine

Trio

Musical notation for the Trio section, starting with a treble clef and a 2/4 time signature.

P.C. tutto.

Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of several measures of quarter and eighth notes.

(1) First system of accompaniment, starting with a bass clef and a 2/4 time signature. It includes various rhythmic patterns such as eighth notes, quarter notes, and rests.

Second system of accompaniment, continuing the rhythmic accompaniment with quarter and eighth notes.

(2) Second system of accompaniment, featuring a mix of eighth and quarter notes with some rests.

Third system of accompaniment, ending with a double bar line and the word "Fine".

Crio

(3) First system of the "Crio" section, marked with a treble clef and a 2/4 time signature. The melody is more complex, involving eighth and sixteenth notes.

Second system of the "Crio" section, continuing the melodic line with various intervals and rests.

Third system of the "Crio" section, concluding with a double bar line.

(4) First system of a new section, starting with a treble clef and a 2/4 time signature. It features a series of quarter notes.

(5) Second system of the new section, continuing the melodic development.

Third system of the new section, showing further melodic progression.

Fourth system of the new section, ending with a double bar line and the initials "D.C. t.".

No 20

Addio giovinezza - Marcia

Do 7

G. Romagnoli
Pubb. di A. Marattoni
8/7/1945

Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation consists of a single melodic line and two accompaniment lines. The first line of accompaniment is marked with a first ending bracket (1.) and a second ending bracket (2.). The piece concludes with the word "Fine".

Trio

Musical notation for the Trio section, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features three staves of music. The first staff is marked with a first ending bracket (1.) and a second ending bracket (2.). The notation includes various rhythmic values and rests.

D.C.

19=# 2/4 2 | r r | r r | r r | r r |

(1) r r | r r | r r | r r | r r | r r | r r | r r | r r | r r |

r r | r r

(2) r r | r r | r r | r r | r r | r r | r r | r r | r r | r r |

r r | r r | r r | r r | r r | r r | r r | r r | r r | r r |

(3) Trio 19=# 2/4 r r | r r | r r | r r | r r | r r | r r | r r | r r |

r r | r r | r r | r r | r r | r r | r r | r r | r r | r r |

(4) r r | r r | r r | r r | r r | r r | r r | r r | r r | r r |

r r | r r | r r | r r | r r | r r | r r | r r | r r | r r |

r r | r r | r r | r r | r r | r r | r r | r r | r r | r r |

D.C.

Op. 22

Sonata Op. 8 (Op. 14 No. 2)

Do 7 L. Beethoven

All.^o: 19: 2/4 #F | 2 6 7 | 1 1 2 6 7 | 1 1 2 6 7 | 1 2 3 4 5 6 7 | 1 2 3 4 5 6 7 | 1 2 3 4 5 6 7 ||

(1) And.^e #C 1 | 6 6 6 6 | 6 6 6 6 | f 6 6 6 6 | 6 6 6 6 | 6 6 6 6 | 6 6 6 6 | 6 6 6 6 | 6 6 6 6 ||

(2) 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | - 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 ||

1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 ||

5) 1 1 1 1 | 2 2 2 2 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 ||

1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 ||

1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 ||

1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 ||

(9) 1 1 - | 1 1 f 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 ||

1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 ||

1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 ||

1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 ||

11/8/1945

No. 23

Obero, conte di S. Bonifazio. Sinfonia

207

Verdi

rid. di G. Barattini

And. mosso

(1) (4) (5) (6) (7) (8) (9) (10) *poco meno* (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22)

Handwritten musical notation on a five-line staff. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various note values, rests, and bar lines. A red vertical line is drawn through the first measure of the first system.

Handwritten musical notation on a five-line staff, starting with a measure rest marked (2). The notation includes various note values, rests, and bar lines. The piece concludes with the word "Fine" written at the end of the staff.

Handwritten musical notation on a five-line staff, starting with the word "Crio" and a key signature of one sharp and a time signature of 2/4. The notation includes various note values, rests, and bar lines. A measure rest marked (5) is present at the beginning of the first system.

O. C. t.º

F. 25

Non guardaremi così - Mazurka

Do 7

A. B.

Introd. || $9: \#3/4$ p r r | p r | p . | p . | d # r | p r | p v (1) | r | r r | r r | r # r | r p |

= r r | r r | r r ||

Maz. || $\#3/4$ r r | r | r | r | r r | r | r r | r | r r r | # r r | p r | d T | r r |

= r r | r r ||

(3) K r r | p r | p r | r r r | r r | r r | r r r | r r | r r | p r | r r | r r r | r r |

= p r | r r | r r r | r r | r r | r r | r r | r r | r r | r r | r r | r r | r r | r r | r r | r r | r r |

D d T | r r | r r | r r || *Fine*

Trio (5) $9: 4/4$ K d r | d r | d r | d r | r r | r r | r r | r r | r r | r r | r r | r r | r r | r r |

= r r | r r | r r ||

(4) || G | r r | r r | r r | r r | r r | r r | r r | r r | r r | r r | r r | r r | r r ||

|| d r | r | r | r | r r | r r | r r | r r | r r | r r | r r | r r | r r | r r |

= r r || *A. C. alla Maz.*

Introd. *And.^o* 3/4 1 | p. | p. | p. | p. | p. | f. | p. | p. | p. | p. | #p. | p. | p. | p. | p. |

Falser 3/4 (2) | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. |

(3) | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. |

(4) | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. |

(5) | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. |

(6) | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. |

(7) | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. |

Trio 3/4 (5) | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. |

(8) | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. |

(9) | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. | p. |

D. C. al Falser