

670 H

MUSICA

STABILIMENTO MUSICALE

UMBERTO PIZZI

VIA ZAMBONI, 6 - BOLOGNA

Allegro / *Adondolata pastorale* *Entrata* *A. B.*

A series of 12 empty musical staves, each consisting of five horizontal lines, arranged vertically down the page. The staves are currently blank, intended for the composer's notation.

No 2

Madama Lampo

A series of 11 empty musical staves, each consisting of five horizontal lines, arranged vertically on aged, yellowish paper. The staves are blank, with no notes or markings.

Barbiere di Siviglia

Assini
Rid. A. B.

Handwritten musical score for a piece from *Barbiere di Siviglia*. The score is written on ten staves. The first staff is marked "Mod." and begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and bar lines. There are several performance instructions and markings: "da capo al f." and "poi segue" are written above the fourth staff; "rall" is written above the third staff; "meno" is written above the fifth staff. The score is divided into measures, with some measures numbered in parentheses: (1), (2), (4), (6), (8), (9), (10), (11), (13). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The overall appearance is that of a personal manuscript or a working draft.

114

L'usignuolo polka

G. B.

1^a parte del trio

Cresc.

prima parte del trio per da capo tutto fino al 3.

Coda

L'uscignuolo polka

Handwritten musical notation for the first system of 'L'uscignuolo polka'. It consists of four staves. The first staff is a treble clef with a 2/4 time signature, starting with a key signature of one sharp (F#). The second and third staves are bass clefs. The fourth staff contains the annotation '1^a parte per trio'.

Handwritten musical notation for the second system of 'L'uscignuolo polka'. It consists of four staves. The first staff begins with the word 'Trio' written in a large, decorative script. The notation continues across the remaining staves.

1^a parte del trio per
 alla capo tutto fin al θ segue Coda

Handwritten musical notation for the Coda section, consisting of a single staff with a treble clef and a 2/4 time signature. The notation includes a double bar line with a repeat sign and a final double bar line.

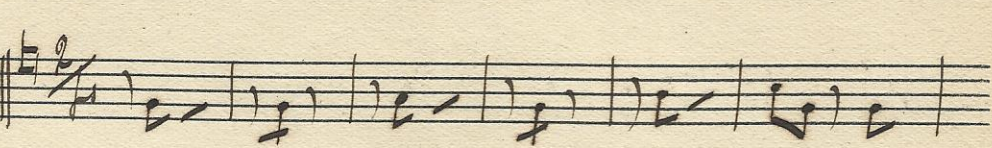
no 6


Quonatina di Stabrese


A. B.

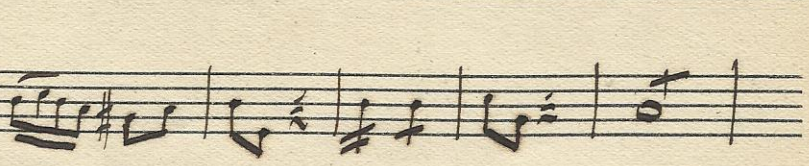
Handwritten musical score for "Quonatina di Stabrese" by A. B. The score consists of ten staves of music in a single system. The notation includes treble clefs, a 2/4 time signature, and various rhythmic values such as eighth and sixteenth notes. There are several key signatures, including one with one sharp (F#) and another with two sharps (F# and C#). The score is marked with measure numbers 11, 12, 13, 14, and 15. The handwriting is in dark ink on aged paper.

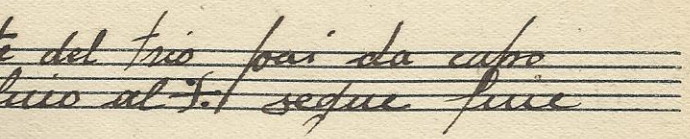
Handwritten musical notation on a single staff, consisting of a few notes and a double bar line.

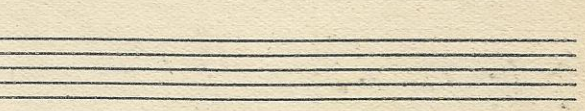
Trio 





(7) 

soli  *1^a parte del trio poi da capo*
tutte fino al f. segue fine



Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

6/4

Basica Cubo Step

A.B.

The page contains 11 empty musical staves, each consisting of five horizontal lines. The paper is aged and shows some staining, particularly in the middle and lower sections. The staves are arranged vertically, with the first staff at the top and the last at the bottom.

of 8 *Mriaggio Valzer* A. B.

Violin I
lento $\text{♩} = 63$

Valzer $\text{♩} = 63$

halt *a f*

1a parte

Violino $\text{♩} = 63$

1a parte del Coda $\text{♩} = 63$

Forti e Buoni = Garcia.

The first section of the piece is written on six staves. The first staff is in treble clef with a common time signature (C). The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff continues the melody with similar rhythmic values. The third staff features a key signature change to one sharp (F#) and continues the melodic line. The fourth staff is in bass clef and contains a series of rhythmic figures, possibly for a lower instrument or voice part. The fifth and sixth staves continue the bass line with various rhythmic patterns and rests.

Fine

The Trio section begins with the word "Trio" written in a large, decorative script. The music is written on six staves. The first staff is in treble clef with a common time signature (C). The second staff continues the melody. The third and fourth staves show a change in the bass line. The fifth and sixth staves continue the musical development with various rhythmic patterns and rests.

prima parte del trio al f. poi da tutto capo al fine

10/ Etci... Dolando - polka galop. @ B

Handwritten musical notation for the first section of the piece, consisting of 10 staves. The notation includes treble clef, 2/4 time signature, and various rhythmic patterns such as eighth and sixteenth notes. The piece concludes with a double bar line and the instruction "da capo al fine segue".

Handwritten musical notation for the second section of the piece, consisting of 6 staves. The notation includes treble clef, 2/4 time signature, and various rhythmic patterns. The section concludes with a double bar line.

Handwritten musical notation for the third section of the piece, consisting of 1 staff. The notation includes treble clef, 2/4 time signature, and various rhythmic patterns. The section concludes with a double bar line and the instruction "da capo tutto al fine poi".

Handwritten musical notation for the fourth section of the piece, consisting of 2 staves. The notation includes treble clef, 2/4 time signature, and various rhythmic patterns. The section concludes with a double bar line.

Allegro *Barbiere di Siviglia* - Dunque io son

Passini

Handwritten musical score for the aria "Dunque io son" from Rossini's *Barbiere di Siviglia*. The score is written on 12 staves. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked "Allegro".

Key features of the score include:

- Staff 1:** Starts with "a tempo".
- Staff 2:** Includes the marking "rall".
- Staff 3:** Contains first, second, and third endings, marked with (1), (2), and (3) respectively.
- Staff 4:** Contains the second ending, marked with (2).
- Staff 5:** Contains the third ending, marked with (3).
- Staff 6:** Includes the marking "rall".
- Staff 7:** Includes the marking "a tempo".
- Staff 8:** Includes the marking "poco meno".
- Staff 9:** Contains first, second, and third endings, marked with (4), (5), and (6) respectively.
- Staff 10:** Contains the second ending, marked with (5).
- Staff 11:** Contains the third ending, marked with (6).
- Staff 12:** Ends with the marking "tratt".

Handwritten musical score on aged paper. The score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo markings *allegro*, *tratt*, and *rall* are written above the first three measures. The notation includes various rhythmic values, rests, and dynamic markings. A measure number '9)' is written in the left margin of the fourth staff. The score concludes with a double bar line and a repeat sign on the sixth staff. The bottom of the page features several empty staves.

Allegro Conduttore - Duetto *J. Verdi*

All: vivo

Handwritten musical score for the first system, starting with the tempo marking *All: vivo*. The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The first measure is a whole note chord. The following measures contain rhythmic patterns of eighth and sixteenth notes, with some rests. There are two rehearsal marks: (1) above the 7th measure and (2) above the 8th measure. The system ends with a double bar line.

And: mosso

Handwritten musical score for the second system, starting with the tempo marking *And: mosso*. The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The first measure is a whole note chord. The following measures contain rhythmic patterns of eighth and sixteenth notes, with some rests. There are three rehearsal marks: (4) above the 13th measure, (5) above the 14th measure, and (6) above the 16th measure. The system ends with a double bar line.

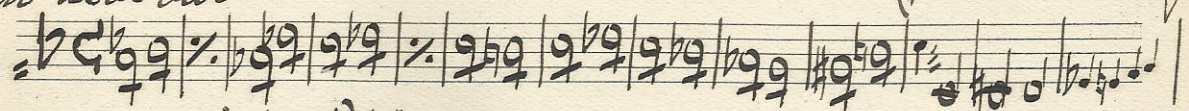
rall

rit

(8)

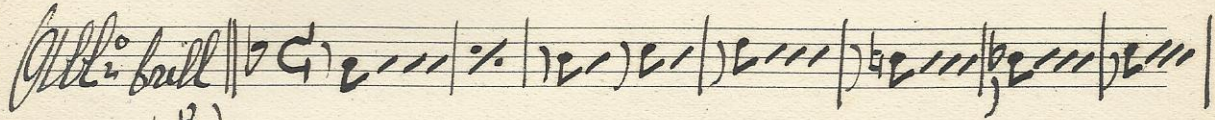


All^o assai vivo

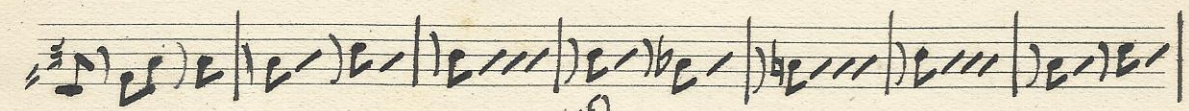
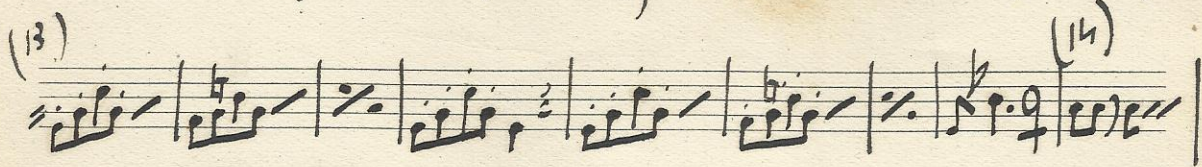
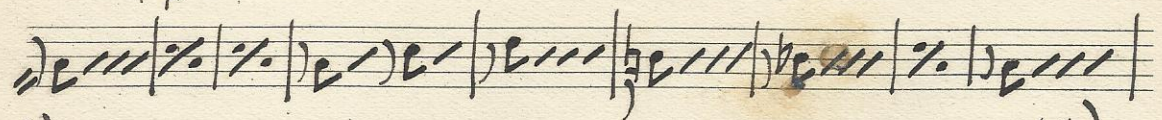


meno

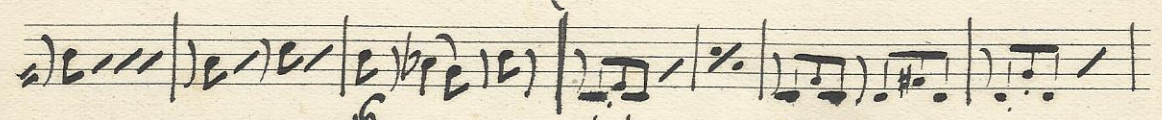
in due (11)



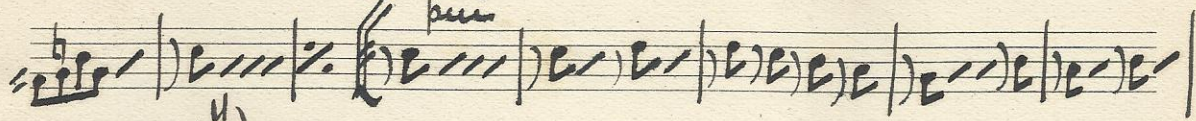
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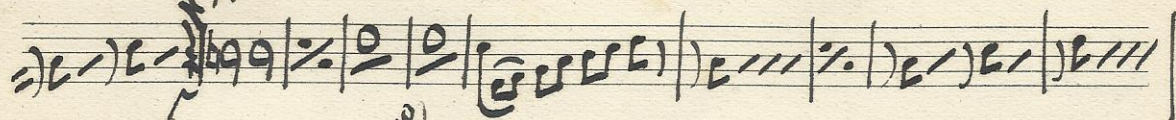
(16)



16 più



(17)



(18)

