

Adriana,

Zarzuela en dos actos

Letra de

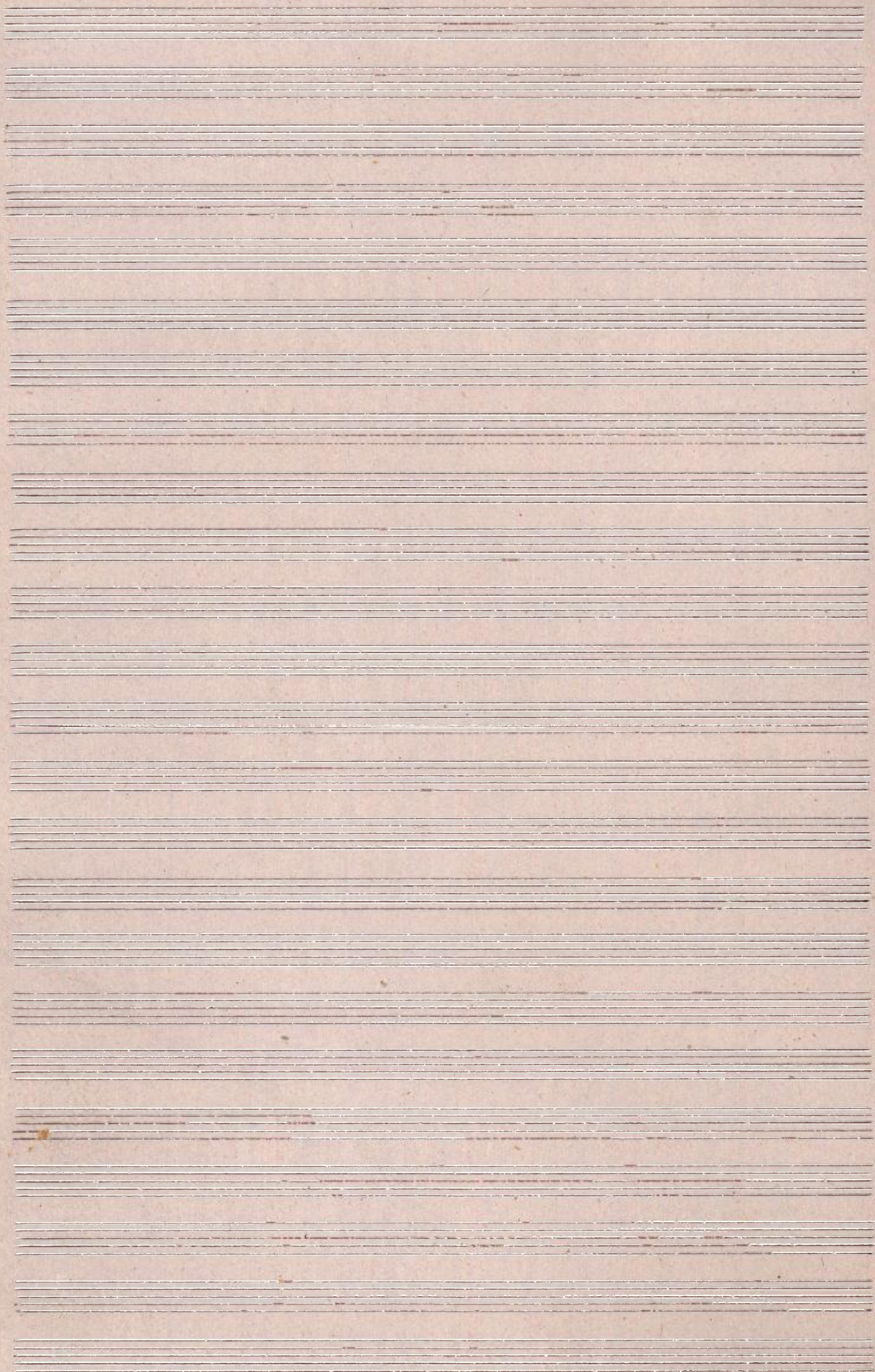
Jose de Cuervo

Música de

F. J. Alonso

(Op. 58.)

(Partitura para gran orquesta)



2 Flautas

2 Oboes

2 Clarinetes en do

1 Clarinete bajo en sib

2 Fagotes

1^a y 2^a Trompas (en fa)

3^a y 4^a Trompas (en do)

2 Cornetines en sib

3 Trombones (tenores)

1 Tuba

2 Timbales (1-2)

1 Arpa

Violines 1^o

Violines 2^o

Violas

Voces (coro) *Alaplos y mineros*

Violoncelos *Bajos y mineros*

Contrabajos *de mineros*

Bombos y p.

Cajas y Triángulo

Campana

Allegretto in G-flat

Handwritten musical score for a piece titled "Allegretto in G-flat". The score is written on 15 staves, organized into four systems of four staves each, with the final system containing only two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes a "pp" (pianissimo) marking. The second system includes a "p" (piano) marking. The third system includes a "p" marking. The fourth system includes a "p" marking. The fifth system includes a "p" marking. The sixth system includes a "p" marking. The seventh system includes a "p" marking. The eighth system includes a "p" marking. The ninth system includes a "p" marking. The tenth system includes a "p" marking. The eleventh system includes a "p" marking. The twelfth system includes a "p" marking. The thirteenth system includes a "p" marking. The fourteenth system includes a "p" marking. The fifteenth system includes a "p" marking. The score is written in a cursive, handwritten style.

Handwritten musical score for a piece titled "Se levanta el Felon". The score is written on ten staves. The first staff is labeled "Violoncello" and the second staff is labeled "Violon". The music is in 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a double bar line and a repeat sign.

Handwritten musical score for the song "Yael alba la sonrisa en el cielo" by J. L. Barrios. The score is written on 15 staves. The top staves (1-5) are for the vocal soloist, with lyrics in Spanish. The middle staves (6-10) are for the chorus, with lyrics in Spanish. The bottom staves (11-15) are for the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like "pp" and "ppp".

Handwritten musical score on 15 staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is organized into systems, with some staves grouped by brackets on the left. The handwriting is in ink on aged paper.

(Pando)

(Pando)

(Pando)

Pim

Pim Pim

Pim Pim

Pim Pim

Pim Pim

Pim Pim

Pim Pim

Pim Pim

Pim Pim

Pim Pim

Pim Pim

Pim Pim

sombra protectora del que nublado que llora en los a las de la brisa va no laudo hacia el fin y al fin termino plan-

(Pando)

(Pando)

(Pando)

(Pando)

(Pando)

(Pando)

(Pando)

(Pando)

Handwritten musical score on 16 staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in ink on aged paper.

Key markings and annotations include:

- 33* (top left)
- arrivato* (top right)
- carpeggiato* (middle left)
- mar.* (middle right)
- pianissimo* (bottom left)

The lyrics, written in Spanish, are:

do res van titius deo
Lo res el herido de la cruz
ria el agul del vuto
mar. y a me ver ke to una anada
res gl ore a ma ni sta de la

(Agnus Dei)

(17)

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The score is organized into systems, with some staves grouped by brackets. The notation includes various musical symbols such as clefs, key signatures, and time signatures. The paper shows signs of age, including discoloration and some staining.

Key markings and text visible in the score include:

- Andante* (written above the first staff)
- Andante* (written below the first staff)
- Andante* (written below the second staff)
- Andante* (written below the third staff)
- Andante* (written below the fourth staff)
- Andante* (written below the fifth staff)
- Andante* (written below the sixth staff)
- Andante* (written below the seventh staff)
- Andante* (written below the eighth staff)
- Andante* (written below the ninth staff)
- Andante* (written below the tenth staff)
- Andante* (written below the eleventh staff)
- Andante* (written below the twelfth staff)
- Andante* (written below the thirteenth staff)
- Andante* (written below the fourteenth staff)
- Andante* (written below the fifteenth staff)
- Andante* (written below the sixteenth staff)
- Andante* (written below the seventeenth staff)
- Andante* (written below the eighteenth staff)
- Andante* (written below the nineteenth staff)
- Andante* (written below the twentieth staff)
- Andante* (written below the twenty-first staff)
- Andante* (written below the twenty-second staff)
- Andante* (written below the twenty-third staff)
- Andante* (written below the twenty-fourth staff)
- Andante* (written below the twenty-fifth staff)
- Andante* (written below the twenty-sixth staff)
- Andante* (written below the twenty-seventh staff)
- Andante* (written below the twenty-eighth staff)
- Andante* (written below the twenty-ninth staff)
- Andante* (written below the thirtieth staff)
- Andante* (written below the thirty-first staff)
- Andante* (written below the thirty-second staff)
- Andante* (written below the thirty-third staff)
- Andante* (written below the thirty-fourth staff)
- Andante* (written below the thirty-fifth staff)
- Andante* (written below the thirty-sixth staff)
- Andante* (written below the thirty-seventh staff)
- Andante* (written below the thirty-eighth staff)
- Andante* (written below the thirty-ninth staff)
- Andante* (written below the fortieth staff)
- Andante* (written below the forty-first staff)
- Andante* (written below the forty-second staff)
- Andante* (written below the forty-third staff)
- Andante* (written below the forty-fourth staff)
- Andante* (written below the forty-fifth staff)
- Andante* (written below the forty-sixth staff)
- Andante* (written below the forty-seventh staff)
- Andante* (written below the forty-eighth staff)
- Andante* (written below the forty-ninth staff)
- Andante* (written below the fiftieth staff)
- Andante* (written below the fifty-first staff)
- Andante* (written below the fifty-second staff)
- Andante* (written below the fifty-third staff)
- Andante* (written below the fifty-fourth staff)
- Andante* (written below the fifty-fifth staff)
- Andante* (written below the fifty-sixth staff)
- Andante* (written below the fifty-seventh staff)
- Andante* (written below the fifty-eighth staff)
- Andante* (written below the fifty-ninth staff)
- Andante* (written below the sixtieth staff)
- Andante* (written below the sixty-first staff)
- Andante* (written below the sixty-second staff)
- Andante* (written below the sixty-third staff)
- Andante* (written below the sixty-fourth staff)
- Andante* (written below the sixty-fifth staff)
- Andante* (written below the sixty-sixth staff)
- Andante* (written below the sixty-seventh staff)
- Andante* (written below the sixty-eighth staff)
- Andante* (written below the sixty-ninth staff)
- Andante* (written below the seventieth staff)
- Andante* (written below the seventy-first staff)
- Andante* (written below the seventy-second staff)
- Andante* (written below the seventy-third staff)
- Andante* (written below the seventy-fourth staff)
- Andante* (written below the seventy-fifth staff)
- Andante* (written below the seventy-sixth staff)
- Andante* (written below the seventy-seventh staff)
- Andante* (written below the seventy-eighth staff)
- Andante* (written below the seventy-ninth staff)
- Andante* (written below the eightieth staff)
- Andante* (written below the eighty-first staff)
- Andante* (written below the eighty-second staff)
- Andante* (written below the eighty-third staff)
- Andante* (written below the eighty-fourth staff)
- Andante* (written below the eighty-fifth staff)
- Andante* (written below the eighty-sixth staff)
- Andante* (written below the eighty-seventh staff)
- Andante* (written below the eighty-eighth staff)
- Andante* (written below the eighty-ninth staff)
- Andante* (written below the ninetieth staff)
- Andante* (written below the ninety-first staff)
- Andante* (written below the ninety-second staff)
- Andante* (written below the ninety-third staff)
- Andante* (written below the ninety-fourth staff)
- Andante* (written below the ninety-fifth staff)
- Andante* (written below the ninety-sixth staff)
- Andante* (written below the ninety-seventh staff)
- Andante* (written below the ninety-eighth staff)
- Andante* (written below the ninety-ninth staff)
- Andante* (written below the one hundredth staff)

Handwritten musical score for "El niño de la calle" by Manuel M. Ponce. The score is written on ten staves. The first staff is for the vocal line, and the remaining nine staves are for the piano accompaniment. The music is in 2/4 time and G major. The lyrics are written below the vocal line. The score ends with a double bar line and the word "Fin".

Lyrics:

Este niño bajo el puente
 aquí vive
 por el gran frío de un frío invierno
 esta noche el niño

(Fin)

Allegretto
(no much) (Plante sola)

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key annotations include:

- Top: *Allegretto (no much) (Plante sola)*
- Middle: *rall: (a tempo)*
- Bottom: *rall a tempo*

There are also some illegible handwritten notes and markings throughout the score.

(Allegretto no mucho)

This is a handwritten musical score on aged, yellowed paper. The score is organized into several systems, each containing multiple staves. The notation includes various musical symbols such as notes, rests, and bar lines. There are large curly braces on the left side of the page, grouping different sections of the score. Handwritten text in various parts of the score includes:

- At the top right: *(a2)*
- Below the first system of staves: *amiga in unisonale in unisona*
- Below the second system of staves: *Alcanta bonas que amant bonas*
- Below the third system of staves: *amiga in unisonale in unisona*
- Below the fourth system of staves: *amiga in unisonale in unisona*
- Below the fifth system of staves: *amiga in unisonale in unisona*
- Below the sixth system of staves: *amiga in unisonale in unisona*
- Below the seventh system of staves: *amiga in unisonale in unisona*
- Below the eighth system of staves: *amiga in unisonale in unisona*
- Below the ninth system of staves: *amiga in unisonale in unisona*
- Below the tenth system of staves: *amiga in unisonale in unisona*
- Below the eleventh system of staves: *amiga in unisonale in unisona*
- Below the twelfth system of staves: *amiga in unisonale in unisona*
- Below the thirteenth system of staves: *amiga in unisonale in unisona*
- Below the fourteenth system of staves: *amiga in unisonale in unisona*
- Below the fifteenth system of staves: *amiga in unisonale in unisona*
- Below the sixteenth system of staves: *amiga in unisonale in unisona*
- Below the seventeenth system of staves: *amiga in unisonale in unisona*
- Below the eighteenth system of staves: *amiga in unisonale in unisona*
- Below the nineteenth system of staves: *amiga in unisonale in unisona*
- Below the twentieth system of staves: *amiga in unisonale in unisona*
- Below the twenty-first system of staves: *amiga in unisonale in unisona*
- Below the twenty-second system of staves: *amiga in unisonale in unisona*
- Below the twenty-third system of staves: *amiga in unisonale in unisona*
- Below the twenty-fourth system of staves: *amiga in unisonale in unisona*
- Below the twenty-fifth system of staves: *amiga in unisonale in unisona*
- Below the twenty-sixth system of staves: *amiga in unisonale in unisona*
- Below the twenty-seventh system of staves: *amiga in unisonale in unisona*
- Below the twenty-eighth system of staves: *amiga in unisonale in unisona*
- Below the twenty-ninth system of staves: *amiga in unisonale in unisona*
- Below the thirtieth system of staves: *amiga in unisonale in unisona*
- Below the thirty-first system of staves: *amiga in unisonale in unisona*
- Below the thirty-second system of staves: *amiga in unisonale in unisona*
- Below the thirty-third system of staves: *amiga in unisonale in unisona*
- Below the thirty-fourth system of staves: *amiga in unisonale in unisona*
- Below the thirty-fifth system of staves: *amiga in unisonale in unisona*
- Below the thirty-sixth system of staves: *amiga in unisonale in unisona*
- Below the thirty-seventh system of staves: *amiga in unisonale in unisona*
- Below the thirty-eighth system of staves: *amiga in unisonale in unisona*
- Below the thirty-ninth system of staves: *amiga in unisonale in unisona*
- Below the fortieth system of staves: *amiga in unisonale in unisona*
- Below the forty-first system of staves: *amiga in unisonale in unisona*
- Below the forty-second system of staves: *amiga in unisonale in unisona*
- Below the forty-third system of staves: *amiga in unisonale in unisona*
- Below the forty-fourth system of staves: *amiga in unisonale in unisona*
- Below the forty-fifth system of staves: *amiga in unisonale in unisona*
- Below the forty-sixth system of staves: *amiga in unisonale in unisona*
- Below the forty-seventh system of staves: *amiga in unisonale in unisona*
- Below the forty-eighth system of staves: *amiga in unisonale in unisona*
- Below the forty-ninth system of staves: *amiga in unisonale in unisona*
- Below the fiftieth system of staves: *amiga in unisonale in unisona*

Boulay
phallu
Caja
y Triangulo

Indulgulo

Surgo

Notas

le ja an - non fil' comparsa Del coraçon car t'ro que amos m'ente n' a lumbros

more sol tri ilante ep cor lus n' i hi ante i lu mi uell' auro templo a qu' m' n' ves de do zel

Plato m' mazo

Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in ink on aged paper.

Annotations and markings include:

- no flutes* (written above the second staff)
- no cornet* (written above the third staff)
- (Poco)* (written above the fourth staff)
- largo* (written above the fifth staff)
- inoppo* (written above the sixth staff)
- Di a con tu luy* (written below the sixth staff)
- Del alma tuya* (written below the seventh staff)
- animato* (written below the eighth staff)
- Cami nando luda m bialloro rotaruo m bialloro* (written below the ninth staff)
- El mudo tene curda que* (written below the tenth staff)
- Bando a plectro* (written below the eleventh staff)
- (Bando a plectro)* (written below the twelfth staff)
- (Poco)* (written below the thirteenth staff)
- (Bando a plectro)* (written below the fourteenth staff)
- (Poco)* (written below the fifteenth staff)
- (Bando a plectro)* (written below the sixteenth staff)

Handwritten musical score on 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by large curly braces on the left side.

Key markings and annotations include:

- (plante sola)* at the top left.
- rit.* (ritardando) in the middle section.
- forte* and *piu* markings in the lower section.
- (solen de guerra)* in the lower section.

The notation is dense and appears to be a complex arrangement, possibly for a solo instrument or a small ensemble. The paper shows signs of age and wear.

Handwritten musical score on 14 staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a cursive, handwritten style. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a bass clef and a key signature of one sharp (F#). The seventh staff has a treble clef and a key signature of one sharp (F#). The eighth staff has a bass clef and a key signature of one sharp (F#). The ninth staff has a treble clef and a key signature of one sharp (F#). The tenth staff has a bass clef and a key signature of one sharp (F#). The eleventh staff has a treble clef and a key signature of one sharp (F#). The twelfth staff has a bass clef and a key signature of one sharp (F#). The thirteenth staff has a treble clef and a key signature of one sharp (F#). The fourteenth staff has a bass clef and a key signature of one sharp (F#).

Handwritten notes and markings include:

- Staff 1: *Handwritten notes and markings.*
- Staff 2: *Handwritten notes and markings.*
- Staff 3: *Handwritten notes and markings.*
- Staff 4: *Handwritten notes and markings.*
- Staff 5: *Handwritten notes and markings.*
- Staff 6: *Handwritten notes and markings.*
- Staff 7: *Handwritten notes and markings.*
- Staff 8: *Handwritten notes and markings.*
- Staff 9: *Handwritten notes and markings.*
- Staff 10: *Handwritten notes and markings.*
- Staff 11: *Handwritten notes and markings.*
- Staff 12: *Handwritten notes and markings.*
- Staff 13: *Handwritten notes and markings.*
- Staff 14: *Handwritten notes and markings.*

Additional markings and text include:

- Staff 10: *Handwritten notes and markings.*
- Staff 11: *Handwritten notes and markings.*
- Staff 12: *Handwritten notes and markings.*
- Staff 13: *Handwritten notes and markings.*
- Staff 14: *Handwritten notes and markings.*

1 piano

115

Handwritten musical score on 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems, with some staves grouped by brackets on the left margin. The handwriting is in ink, and the paper shows signs of age and wear.

Key markings and annotations include:

- 12 solo* (written above a staff in the upper middle section)
- 14 solo* (written above a staff in the upper middle section)
- (unbegiati)* (written above a staff in the middle section)
- Pin* (written above a staff in the middle section, appearing multiple times)
- que la m... and* (written below a staff in the lower middle section)
- long el me ro* (written below a staff in the lower right section)
- for* (written below a staff in the lower middle section)
- triumph* (written below a staff in the lower middle section)

Handwritten musical score for "Canto de la Muerte" by Bartolomé de la Cruz. The score is written on 15 staves, with the first 10 staves containing the vocal melody and the last 5 staves containing the piano accompaniment. The lyrics are written below the vocal staff. The score includes various musical notations such as notes, rests, and dynamic markings like "piano" and "con sordina".

Handwritten musical score on 17 staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is organized into systems, with some staves grouped by brackets. The handwriting is in ink on aged paper.



Clarinetto in la

Clarinetto in la

1.ª 2.ª 3.ª 4.ª 5.ª 6.ª 7.ª 8.ª 9.ª 10.ª 11.ª 12.ª 13.ª 14.ª 15.ª 16.ª 17.ª 18.ª 19.ª 20.ª 21.ª 22.ª 23.ª 24.ª 25.ª 26.ª 27.ª 28.ª 29.ª 30.ª 31.ª 32.ª 33.ª 34.ª 35.ª 36.ª 37.ª 38.ª 39.ª 40.ª 41.ª 42.ª 43.ª 44.ª 45.ª 46.ª 47.ª 48.ª 49.ª 50.ª 51.ª 52.ª 53.ª 54.ª 55.ª 56.ª 57.ª 58.ª 59.ª 60.ª 61.ª 62.ª 63.ª 64.ª 65.ª 66.ª 67.ª 68.ª 69.ª 70.ª 71.ª 72.ª 73.ª 74.ª 75.ª 76.ª 77.ª 78.ª 79.ª 80.ª 81.ª 82.ª 83.ª 84.ª 85.ª 86.ª 87.ª 88.ª 89.ª 90.ª 91.ª 92.ª 93.ª 94.ª 95.ª 96.ª 97.ª 98.ª 99.ª 100.ª

2.ª 3.ª 4.ª 5.ª 6.ª 7.ª 8.ª 9.ª 10.ª 11.ª 12.ª 13.ª 14.ª 15.ª 16.ª 17.ª 18.ª 19.ª 20.ª 21.ª 22.ª 23.ª 24.ª 25.ª 26.ª 27.ª 28.ª 29.ª 30.ª 31.ª 32.ª 33.ª 34.ª 35.ª 36.ª 37.ª 38.ª 39.ª 40.ª 41.ª 42.ª 43.ª 44.ª 45.ª 46.ª 47.ª 48.ª 49.ª 50.ª 51.ª 52.ª 53.ª 54.ª 55.ª 56.ª 57.ª 58.ª 59.ª 60.ª 61.ª 62.ª 63.ª 64.ª 65.ª 66.ª 67.ª 68.ª 69.ª 70.ª 71.ª 72.ª 73.ª 74.ª 75.ª 76.ª 77.ª 78.ª 79.ª 80.ª 81.ª 82.ª 83.ª 84.ª 85.ª 86.ª 87.ª 88.ª 89.ª 90.ª 91.ª 92.ª 93.ª 94.ª 95.ª 96.ª 97.ª 98.ª 99.ª 100.ª

Cornetto in la

Timbales

Adriano

Essecia da musica antiga e moderna em portuguez e de alguns dialectos

Handwritten musical score on aged paper, featuring multiple staves and systems. The notation includes various musical symbols such as notes, rests, and clefs. The score is organized into systems, with some systems containing multiple staves. The handwriting is in black ink, and the paper shows signs of age and wear.

ria de recuerdos mi por saber que en co el anhelo momento no que ni en mi, ni en lo que se forma, son

[illegible]

ga por Dios - que fe ha - yado he lara to te a guisa tu dulce a

This is a handwritten musical score for a piece titled "Morte". The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The lyrics are written below the staves, and there are some additional markings like "10" and "40" on the staves.

Lyrics:

In terra moramur
 prope est quod aliquando
 gaudes generaliter

Handwritten markings:

- 10* (on the second staff)
- 40* (on the third staff)
- amp* (on the left margin, near the bottom)
- 10* (on the bottom staff)

A handwritten musical score on aged, yellowed paper. The score is written in dark ink and consists of approximately 15 staves. The notation is complex, featuring many beamed notes, rests, and dynamic markings. The word "ritard" is written in cursive on several staves, indicating a ritardando. There are also some numerical markings, such as "21" and "72". The paper shows signs of age, including discoloration and some staining. The overall style is that of a personal or working manuscript.

[illegible]

This is a handwritten musical score on 15 staves. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics are written in Portuguese and are positioned below the staves. The score is organized into systems, with some staves grouped by brackets on the left. The handwriting is in ink on aged paper.

Lyrics:

... e a tua graça de te deixar viver - E a tua que vida me
... e a tua que vida me

Handwritten musical score on page 26, featuring vocal lines and piano accompaniment. The score includes lyrics in Portuguese:

si lla - ga pro Du - que fe lix granhe lan te tu

que ingracioz tey bi cho m ita

The score is written on ten staves. The first two staves are grouped by a brace on the left. The next four staves are also grouped by a brace. The final four staves are grouped by a brace and labeled 'a.' on the left. The lyrics are written below the staves, corresponding to the vocal lines.

Allegro (moderate)

16 2014

2

[illegible]

28

Piu mosso

Fig. a

The musical score is written on 15 staves. The first section, marked 'Piu mosso', contains several measures of music. The second section, marked 'Fig. a', begins with a key signature change to one flat and continues with more complex musical notation. The handwriting is in ink on aged paper.

Fig. a *Piu mosso* *Per melucha da le mine quies quies?*

Fig. b *Handwritten signature*

Handwritten musical score for a vocal ensemble, featuring multiple staves with notes, rests, and lyrics in Italian. The score includes a tempo marking "Tempo di barcarola" and a page number "29".

Lyrics:

- Padre*
- Salvami*
- Ma, a caro*
- Figliu mi e' a' pueri*
- Spinto e' d'indovini*
- Ah! Estreggiu' la brina al-*

(1a volta)

Handwritten musical score for a large ensemble, featuring multiple staves with complex notation, including notes, rests, and dynamic markings. The score is written in ink on aged paper.

Key markings and annotations include:

- 1a volta** (1st time)
- 2a volta** (2nd time)
- 3a volta** (3rd time)
- 4a volta** (4th time)
- 5a volta** (5th time)
- 6a volta** (6th time)
- 7a volta** (7th time)
- 8a volta** (8th time)
- 9a volta** (9th time)
- 10a volta** (10th time)
- 11a volta** (11th time)
- 12a volta** (12th time)
- 13a volta** (13th time)
- 14a volta** (14th time)
- 15a volta** (15th time)
- 16a volta** (16th time)
- 17a volta** (17th time)
- 18a volta** (18th time)
- 19a volta** (19th time)
- 20a volta** (20th time)
- 21a volta** (21st time)
- 22a volta** (22nd time)
- 23a volta** (23rd time)
- 24a volta** (24th time)
- 25a volta** (25th time)
- 26a volta** (26th time)
- 27a volta** (27th time)
- 28a volta** (28th time)
- 29a volta** (29th time)
- 30a volta** (30th time)
- 31a volta** (31st time)
- 32a volta** (32nd time)
- 33a volta** (33rd time)
- 34a volta** (34th time)
- 35a volta** (35th time)
- 36a volta** (36th time)
- 37a volta** (37th time)
- 38a volta** (38th time)
- 39a volta** (39th time)
- 40a volta** (40th time)
- 41a volta** (41st time)
- 42a volta** (42nd time)
- 43a volta** (43rd time)
- 44a volta** (44th time)
- 45a volta** (45th time)
- 46a volta** (46th time)
- 47a volta** (47th time)
- 48a volta** (48th time)
- 49a volta** (49th time)
- 50a volta** (50th time)
- 51a volta** (51st time)
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- 97a volta** (97th time)
- 98a volta** (98th time)
- 99a volta** (99th time)
- 100a volta** (100th time)

(al minimo tempo)

(al minimo tempo)

Handwritten musical score on 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems, with some staves grouped by brackets on the left. The handwriting is in ink on aged paper.

Key markings and annotations include:

- And.* (Andante) marking on the 10th staff.
- Tridulor* (Tridulation) marking on the 11th staff.
- Thon* marking on the 12th staff.
- pp* (pianissimo) dynamic marking on the 13th staff.
- (Habla)* (Speech) marking on the 14th staff.
- pp* (pianissimo) dynamic marking on the 15th staff.

The notation features various note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. The overall style is characteristic of 19th-century handwritten musical manuscripts.

Handwritten musical score for a 12-measure piece. The score is written on 20 staves. The first 10 staves are grouped into two sections of five staves each, with large curly braces on the left. The first section includes staves for various instruments, with some notes and rests. The second section includes staves for various instruments, with some notes and rests. The last 10 staves are for vocal parts, with lyrics written below the staves. The lyrics are: "Bandito nell'aria que mosta i suoi demoni". The score is written in a cursive, handwritten style.

Handwritten musical score for a vocal ensemble, featuring lyrics in Spanish. The score is written on multiple staves, with lyrics interspersed between the musical notation. The lyrics include:

(un poco más vivo)

Andito es el día que todo se ilumina

Vidieron a guelheros en un...

Benito es el día que todo se ilumina

(un poco más vivo)

This is a handwritten musical score on 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in Italian and are interspersed between the staves. The score is written in a cursive, handwritten style. The lyrics include:

meno

Dejando negro

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univo

1. per solo

85

Handwritten musical score on 15 staves. The score includes vocal lines with lyrics in Italian, piano accompaniment, and various musical notations such as notes, rests, and dynamic markings. The lyrics are: "Influenza, sorda, testarda, non quiesce, aspetta, dormi con", "inerte, senti, non ha, non", "tutte le voci, delle voci, antiche", "e raddoppia il suono, per blandir, m'ide, furar, re'".

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is divided into two main sections by a vertical line. The top section contains more complex musical notation, while the bottom section features a prominent melodic line with lyrics written below it. The lyrics are in Spanish and appear to be a religious or liturgical text. The manuscript is written in ink on aged, slightly stained paper.

memoria a tu lado de parte al pie del altar la venia son de tu misericordia de la gloria y ha- blando a tu padre con

(a2) *Allegretto mosciuo*

Handwritten musical score for a piece titled "Allegretto mosciuo". The score is written on 15 staves. The first 10 staves contain complex musical notation with many beamed notes and rests. The 11th staff has the lyrics "Eppoi quel bel potestigo" written below it. The 12th staff has the lyrics "che se uno parlo in coro tu di una lingua a meo te se" written below it. The 13th staff has the lyrics "fio la puzza di un'ar" written below it. The 14th and 15th staves contain musical notation. The score is written in a cursive, handwritten style on aged paper.

for min. violins

The musical score is written on 15 staves. The first staff is labeled "for min. violins". The notation includes various note values, rests, and dynamic markings such as "cresc." and "dim.". The score is divided into measures by vertical bar lines. There are some corrections or additions written in the lower staves, particularly around the middle of the page.

Handwritten notes and markings on the left margin, possibly indicating performance instructions or corrections.

ore re compen sar; puen in dnu albedrie yeltesorotrenten quatesorad pchornis Tugy?

183

12 anni e più

12 anni e più

son più vecchi

Io tanto di più che

permanere più che

la tua età di più che per me più che per te

2.
7.
8.

Audite

te mi volui / 5

mis ullor

pariumpelen fio

presente pueri, restato

conestumscio que se

pueda malizar

Quanto vira ya con

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is organized into three systems, each indicated by a large curly brace on the left margin. The first system consists of the first three staves, the second system of the next four staves, and the third system of the final three staves. The notation is dense and appears to be a draft or a working manuscript.

mi go y me miscepinionem setu hays alabrigo contemplan to tu mi rar go te ju so en can to

1a

Allegretto.
a

a.
5.
6.

mi.o - - que me fulgió la cara te he de re saltar con brio. nuestra victoria por a
avata al vi

adria
Gmiqui
Pongaleislo por tes
Cuando me voy ya con
Percosa

Handwritten musical score for a 12-part setting of "Te Deum Laudamus" by Antonio Vivaldi. The score is written on 12 staves, with the first staff labeled "no 1" and the last staff labeled "no 12". The music is in G major and 4/4 time. The lyrics are in Spanish and Latin, and the score includes various musical notations such as notes, rests, and dynamic markings.

Allegro
Finis

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Spanish. The score is organized into systems, with some staves grouped by brackets on the left. The lyrics are written below the musical notation.

Lyrics (Spanish):

que el terror toba a terno
que a terno a l' peccavimus tuos
me me uari car
que crepulgio lucero
te habed en uultu a m' b'is n' u'is
de clia d' e' l' e' m' p' a' r' a' n
Cuan do vi uis a g' e' r

[illegible]

712a/ $\sharp \sharp \sharp \sharp$

21503

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the staves in a cursive script.

Lyrics (from bottom staves):

mio questo fulgore di
te la serenità
sombra mietta di luce
lampo

Other markings include "p.", "f.", "arco", and "cresc.".

Handwritten musical score on 18 staves. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *f*. The score is divided into sections by large curly braces on the left margin, with labels: *29*, *And*, *And*, *And*, and *And*. The lyrics are written in Spanish and appear to be a religious or liturgical text. The lyrics are: *En si que yo te amo como a Dios*, *Ben vitar las almas que*, and *Ben vitar las almas que*.

Handwritten musical score on 18 staves. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *f*. The score is divided into sections by large curly braces on the left margin, with labels: *29*, *And*, *And*, *And*, and *And*. The lyrics are written in Spanish and appear to be a religious or liturgical text. The lyrics are: *En si que yo te amo como a Dios*, *Ben vitar las almas que*, and *Ben vitar las almas que*.

Un coro inglese

Una

(arco)

Ha morda

se amara ri
che se amara ri
se amara ri
che se amara ri

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two main sections by a large horizontal line. The first section contains several measures with notes and rests, followed by a large, stylized flourish. The second section continues with more musical notation, including a large, stylized flourish. The word "Dim" is written at the bottom left of the page.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two main sections by a large horizontal line. The first section contains several measures with notes and rests, followed by a large, stylized flourish. The second section continues with more musical notation, including a large, stylized flourish. The word "Dim" is written at the bottom left of the page.

Dim

Op. 4 (Concertante of Final 10)

2 oboes

Clarinetes A & B

Bajo Tit

Trampas

(en re)
Trampas

(si b)
Cornetas

Timbales

Adriana

Enrique

Thores

Coro

Trampas

Trampas

Trampas

Trampas

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves. The first staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The second staff is the piano accompaniment, starting with a bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal line: "Ecco che bella vista - / Co' cielo la con - / cione - / que allegro d'ito". The score is signed "G. Verdi" at the bottom right.

And.te

mus cornetius

namos

am feliz a

mor

De choro aquet que logra

por sempre po a - ler

Handwritten musical score on aged paper, featuring multiple staves and lyrics. The score is written in black ink and includes various musical notations such as notes, rests, and bar lines. The lyrics are written in Spanish and are interspersed with the musical notation.

The score is organized into several systems, each containing multiple staves. The lyrics are written in Spanish and include phrases such as "Gracias amigos míos", "nuestra salu", "un alma tan hermosa", and "como la tuya".

The notation includes various musical symbols, including notes, rests, and bar lines. The paper shows signs of age, including discoloration and some wear.

Lyrics visible in the image:

- Gracias amigos míos
- nuestra salu
- un alma tan hermosa
- como la tuya

Handwritten musical score on 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

At the top right, there is a handwritten instruction: *(meno) (piano solo)*.

On the left side, there are large curly braces grouping the staves. On the far left, there are some handwritten notes and symbols, including what appears to be a stylized 'a' and 'b'.

The bottom section of the score contains lyrics in Italian, written in a cursive hand:

cion
la guardavano sempre in un'ora sola
cion
la guardavano sempre in un'ora sola

There are also some handwritten notes and symbols interspersed with the lyrics, including the word *Forza* and some numbers like *2* and *3*.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The text is written in a cursive script, likely a historical form of Italian or Spanish. The score is organized into measures by vertical bar lines. The text at the bottom of the staves reads: *mi guala ga uo my mte uo te* *di a* *Quinto ella jancito*

Al.
e.
con.

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "elle me pousse à dire la grand' prière" are written under the first five staves. The bottom right section contains the lyrics "c'est la prière de la bienheureuse vierge Marie qui nous aide à dire la prière".

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a historical style, possibly from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The score is divided into measures by vertical bar lines. The handwriting is in black ink on aged, slightly yellowed paper. The bottom of the page features several lines of text in French, which appear to be lyrics or performance instructions. The text is written in a cursive hand, consistent with the musical notation. The overall appearance is that of a historical manuscript or a composer's draft.

tion
quelques autres
reains
à la fin ~
L'impudence de

Handwritten musical score on 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a historical style, possibly from the 18th or 19th century.

System 1 (Staves 1-6): The first system contains musical notation across six staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one flat (Bb). The notation includes various notes, rests, and clefs.

System 2 (Staves 7-12): The second system continues the musical notation across six staves. The notation is consistent with the first system, featuring various notes, rests, and clefs.

System 3 (Staves 13-18): The third system contains musical notation across six staves. The notation is consistent with the previous systems, featuring various notes, rests, and clefs.

Lyrics: The lyrics are written in a cursive script below the musical notation. The lyrics are:

ca bi elia po se
amur, ser a
hoda da
amado!

Section Header: The section header "Fin de l'œuvre" is written in a cursive script above the musical notation in the third system.

all.

This is a handwritten musical score on aged paper. The score is organized into systems, with large curly braces on the left side grouping the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in French and are positioned below the vocal staves. The handwriting is in dark ink, and the paper shows signs of age and wear.

qui se voit au bugue
qu'elle gal pinto de murelo gal parrina
sur a jua re/j;

Ornato solo pp

min obles

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a cursive, handwritten style. The first staff has a large bracket on the left side. The second staff has a large bracket on the left side. The third staff has a large bracket on the left side. The fourth staff has a large bracket on the left side. The fifth staff has a large bracket on the left side. The sixth staff has a large bracket on the left side. The seventh staff has a large bracket on the left side. The eighth staff has a large bracket on the left side. The ninth staff has a large bracket on the left side. The tenth staff has a large bracket on the left side.

Lyrics and markings include:

- 1a
- 2a
- 3a
- 4a
- 5a
- 6a
- 7a
- 8a
- 9a
- 10a
- 11a
- 12a
- 13a
- 14a
- 15a
- 16a
- 17a
- 18a
- 19a
- 20a
- 21a
- 22a
- 23a
- 24a
- 25a
- 26a
- 27a
- 28a
- 29a
- 30a
- 31a
- 32a
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- 80a
- 81a
- 82a
- 83a
- 84a
- 85a
- 86a
- 87a
- 88a
- 89a
- 90a
- 91a
- 92a
- 93a
- 94a
- 95a
- 96a
- 97a
- 98a
- 99a
- 100a

Handwritten musical score on pink paper, featuring ten staves. The score includes vocal lines with lyrics in Spanish and piano accompaniment. The lyrics are: "nuestro salu- cion - la guardamos siempre en nuestro cora- zon", "y viene fonde- ar", "en buque de tal porte", "en una carga i gual", "diciendo que es pre- ra". The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten musical score for a large ensemble, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The score is written in a system of staves, with some staves grouped by brackets. The notation includes various musical symbols such as clefs, time signatures, and notes.

Key markings and annotations include:

- Adagio* (written in the lower right section of the score).
- Quinto* (written at the bottom left, above the vocal line).
- que veo* (written below the vocal line).
- el pueblo me enaltece* (written below the vocal line).
- cantor* (written below the vocal line).
- ninguno con* (written below the vocal line).
- quede sabido que* (written below the vocal line).
- habe con caridad* (written below the vocal line).
- simbol la paz* (written below the vocal line).
- lugar* (written below the vocal line).
- sin paz* (written below the vocal line).
- Padre querido* (written below the vocal line).

The score is written in a system of staves, with some staves grouped by brackets. The notation includes various musical symbols such as clefs, time signatures, and notes.

Handwritten musical score for a string ensemble, featuring multiple staves with musical notation and lyrics in Spanish. The score is divided into sections by large curly braces on the left margin.

Section 1 (Top): Includes staves with musical notation and lyrics: "calme se inciano organo vor".

Section 2 (Middle): Includes staves with musical notation and lyrics: "aquí en presencia del pueblo".

Section 3 (Bottom): Includes staves with musical notation and lyrics: "miente la vida yo siento el pla-".

The score includes various musical notations such as notes, rests, and dynamic markings like "rall". The lyrics are written in Spanish and are partially obscured by the musical notation.

7

(Plautus #8)

Handwritten musical score on 18 staves. The score is written in a system with multiple staves, likely representing different instruments or voices. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by large brackets on the left side, labeled 'a.', 'b.', and 'c.'. The bottom section, labeled 'c.', contains lyrics in Spanish. The lyrics are written in a cursive script and are partially obscured by the musical notation. The score is written on aged, slightly discolored paper.

Lyrics (bottom section):

... el placer tiene por encanto n'ello se a...
... el placer tiene por encanto n'ello se a...
... el placer tiene por encanto n'ello se a...
... el placer tiene por encanto n'ello se a...

Allegretto (no molto).

(Pianta sola) PPD

null,

relentoso)
Padre querido (padre del alma!)

dormir a que duerman
dormir a que duerman

Con gusto!
del pueblo en pre sencia con
(con la gada) rmi der)

Pim
Pim

(Piu mosso)

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the staves, with some parts in Italian and others in Spanish. The tempo marking "(Piu mosso)" is at the top right. The score is divided into sections by large curly braces on the left side.

Lyrics (Italian):

aida mi fiel
cora zai

Lyrics (Spanish):

quella to quise bien daros
quella to quise bien daros

Other markings include "p." (piano) and "f." (forte).

La calma

J. L. Arago

La calma, la calma, la calma, la calma, la calma, la calma, la calma, la calma, la calma, la calma.

Handwritten musical score for Soprano and Piano. The score is written on 12 staves. The Soprano part is on the right, and the Piano part is on the left. The lyrics are in Portuguese. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'adagio'.

Lyrics (Portuguese):

ficente em pectus callos lagrimas
insento que indiguns anseis prout de
municauz mitorum mullor

Dynamic markings: *ff*, *adagio*, *molto*, *molto solo*

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Portuguese. The score is divided into systems by vertical bar lines.

Lyrics (Portuguese):

- Padre queri
- Que a lo que eu canto
- Por companhia
- Por companhia
- Im padre no
- Amalho a razão

Other markings and notes:

- mais vivo* (written above the first system)
- mais vivo* (written below the first system)
- mais vivo* (written below the second system)
- mais vivo* (written below the third system)
- mais vivo* (written below the fourth system)
- mais vivo* (written below the fifth system)
- mais vivo* (written below the sixth system)
- mais vivo* (written below the seventh system)
- mais vivo* (written below the eighth system)
- mais vivo* (written below the ninth system)
- mais vivo* (written below the tenth system)
- mais vivo* (written below the eleventh system)
- mais vivo* (written below the twelfth system)
- mais vivo* (written below the thirteenth system)
- mais vivo* (written below the fourteenth system)
- mais vivo* (written below the fifteenth system)
- mais vivo* (written below the sixteenth system)
- mais vivo* (written below the seventeenth system)
- mais vivo* (written below the eighteenth system)
- mais vivo* (written below the nineteenth system)
- mais vivo* (written below the twentieth system)
- mais vivo* (written below the twenty-first system)
- mais vivo* (written below the twenty-second system)
- mais vivo* (written below the twenty-third system)
- mais vivo* (written below the twenty-fourth system)
- mais vivo* (written below the twenty-fifth system)
- mais vivo* (written below the twenty-sixth system)
- mais vivo* (written below the twenty-seventh system)
- mais vivo* (written below the twenty-eighth system)
- mais vivo* (written below the twenty-ninth system)
- mais vivo* (written below the thirtieth system)
- mais vivo* (written below the thirty-first system)
- mais vivo* (written below the thirty-second system)
- mais vivo* (written below the thirty-third system)
- mais vivo* (written below the thirty-fourth system)
- mais vivo* (written below the thirty-fifth system)
- mais vivo* (written below the thirty-sixth system)
- mais vivo* (written below the thirty-seventh system)
- mais vivo* (written below the thirty-eighth system)
- mais vivo* (written below the thirty-ninth system)
- mais vivo* (written below the fortieth system)
- mais vivo* (written below the forty-first system)
- mais vivo* (written below the forty-second system)
- mais vivo* (written below the forty-third system)
- mais vivo* (written below the forty-fourth system)
- mais vivo* (written below the forty-fifth system)
- mais vivo* (written below the forty-sixth system)
- mais vivo* (written below the forty-seventh system)
- mais vivo* (written below the forty-eighth system)
- mais vivo* (written below the forty-ninth system)
- mais vivo* (written below the fiftieth system)

Allo. animato,

(4)

The musical score is written on 18 staves. The first 10 staves are grouped by a large brace on the left. The notation includes various musical symbols such as clefs, key signatures (mostly two flats), time signatures (mostly 2/4), and notes of various durations. There are also rests and dynamic markings like *mf* and *f*. The score is written in ink on aged, slightly yellowed paper. The handwriting is clear and legible.

Van hi ja in grate fo te que ri a
y m hien con jo te pei se bay pomey pamey in

15 grandioso.

mit oboe

Handwritten musical score for a grandioso section, featuring multiple staves and various musical notations. The score includes a section labeled "mit oboe" and a section labeled "adriano on a". The notation includes notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). The score is written in a style typical of 19th-century musical manuscripts.

Handwritten musical score for a grandioso section, featuring multiple staves and various musical notations. The score includes a section labeled "mit oboe" and a section labeled "adriano on a". The notation includes notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). The score is written in a style typical of 19th-century musical manuscripts.

Handwritten musical score on 16 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- mi* (written above the first staff)
- ff* (fortissimo) markings in several staves
- con molto volume* (with much volume) written across the lower staves
- liberum* (liberty) written below the lower staves
- I am tongueless* written below the lower staves
- para ma tar* written below the lower staves

The score is organized into systems, with some staves grouped by brackets on the left side. The notation is dense and expressive, typical of a handwritten musical manuscript.

(Allegretto tempo)

Handwritten musical score on 17 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *sf* (sforzando). The score is organized into systems, with some staves grouped by brackets on the left. The handwriting is in ink and appears to be a personal or working manuscript. The staves are numbered 1 through 17 on the left margin.

Adagio 2º Preludio

(Jus Blauten) Tr

18

Clarinete
en si b
Bajo si b

Trompas de
re

Cornetines
si b

cuando la obra

fin

Handwritten musical score on 19 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems, with some staves grouped by brackets on the left. The notation is dense and appears to be a draft or working manuscript.

Key markings and symbols visible include:

- Dynamic markings: *pp* (pianissimo), *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), *p* (piano).
- Articulation: *acc* (accents), *stacc* (staccato), *leg* (legato).
- Tempo/Character: *Allegro*, *Andante*, *Moderato*.
- Performance instructions: *Down*, *Up*, *Roll*.
- Other markings: *24*, *12*, *11*, *10*, *9*, *8*, *7*, *6*, *5*, *4*, *3*, *2*, *1*.

