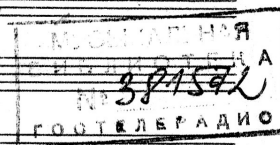


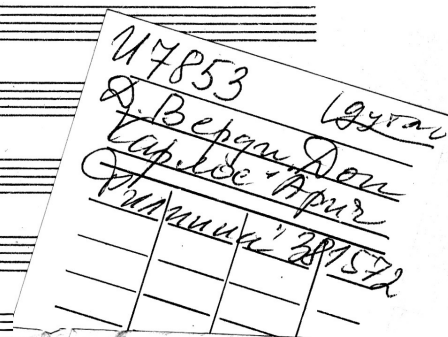
Д. Верди



Ария Филиппа

из оп. „Дон Карлос.“

ПАРТИТУРА



И 7853

И. 4853

Ария Филиппа

оп. "Дон Карлос"

Верди

Andante sostenuto

Flauto

2 Oboe

2 Clar. B $\flat$

2 Fagotto

Corno I, II

Corno III, IV

Corno V, VI

Andante sostenuto

Canto

Violino I

Violino II

Viola

Cello

C-basso

1

First system of musical notation, measures 1-4. The system consists of four staves: Treble clef with a flat (F major or D minor), Treble clef with a flat (F major or D minor), Treble clef with a sharp (F# major or D# minor), and Bass clef with a flat (Bb major or F# minor). All staves contain whole rests.

Second system of musical notation, measures 5-8. The system consists of three staves: Treble clef, Treble clef, and Treble clef. All staves contain whole rests.

Third system of musical notation, measures 9-12. The system consists of four staves: Treble clef with a flat (F major or D minor), Treble clef with a flat (F major or D minor), Treble clef with a sharp (F# major or D# minor), and Bass clef with a flat (Bb major or F# minor). All staves contain whole rests.

Fourth system of musical notation, measures 13-16. The system consists of four staves: Treble clef with a flat (F major or D minor), Treble clef with a flat (F major or D minor), Treble clef with a sharp (F# major or D# minor), and Bass clef with a flat (Bb major or F# minor). The Bass staff contains a melodic line starting with a forte (f) dynamic, followed by a piano (pp) section, and ending with a piano (p) section. The other staves contain whole rests.

Handwritten musical score on page 4, featuring multiple staves with musical notation, including notes, rests, and bar lines. The notation is written in black ink on white paper.

The score is organized into systems of staves. The first system consists of four staves, all of which are empty except for a common time signature 'C' on the first staff. The second system consists of three staves; the first two contain musical notation (notes and rests) while the third is empty. The third system consists of a single staff with musical notation. The fourth system consists of four staves; the first three are empty, and the fourth contains musical notation. The fifth system consists of four staves; the first three are empty, and the fourth contains musical notation. The sixth system consists of four staves; the first three are empty, and the fourth contains musical notation. The seventh system consists of four staves; the first three are empty, and the fourth contains musical notation. The eighth system consists of four staves; the first three are empty, and the fourth contains musical notation. The ninth system consists of four staves; the first three are empty, and the fourth contains musical notation. The tenth system consists of four staves; the first three are empty, and the fourth contains musical notation.

2

The first system consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with a key signature of one flat (B-flat). All four staves contain whole rests for the first four measures.

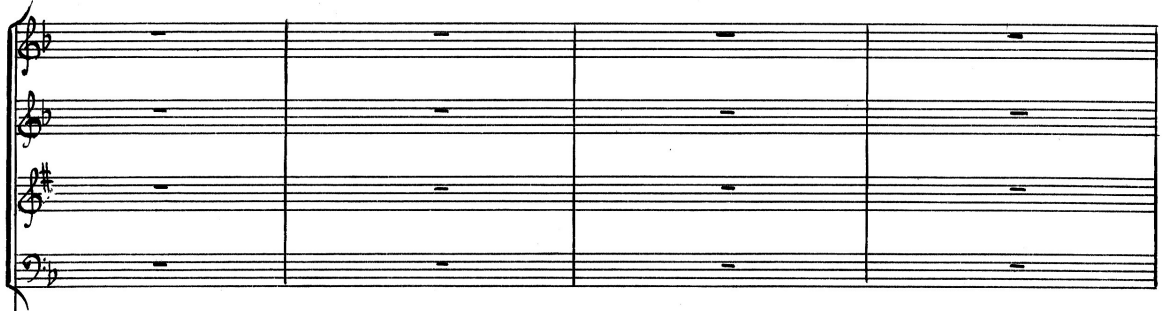
The second system consists of four staves. The top staff has notes in the third, fourth, and fifth measures: a half note G4 (with a sharp sign), a half note A4, and a half note B4. The other three staves contain whole rests.

The third system consists of four staves, all of which contain whole rests for the first four measures.

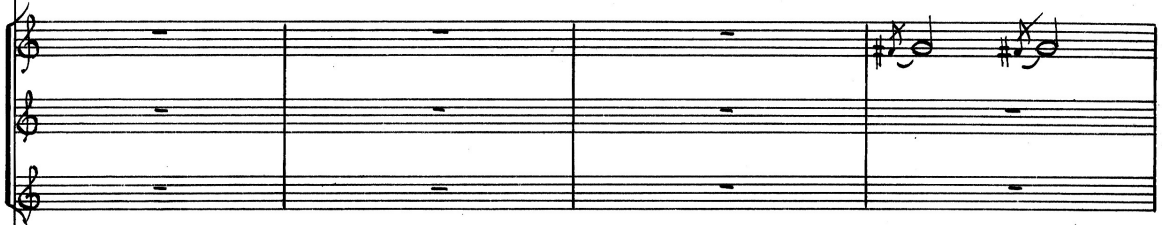
The fourth system consists of four staves. The top staff begins with the instruction *con sord.* and contains a series of beamed eighth notes in the first measure, followed by a half note G4 (with a sharp sign) in the second measure, and then a series of beamed eighth notes in the third and fourth measures. The second staff has a *ppp* dynamic marking in the first measure and *pizz.* markings in the second, third, and fourth measures. The third and fourth staves also have *pizz.* markings in the second, third, and fourth measures. The bottom staff has a *p* dynamic marking in the first measure and *pizz.* markings in the second, third, and fourth measures.

This page contains a handwritten musical score on page 6. The score is organized into four systems, each consisting of five staves. The first system (staves 1-5) shows four staves with rests and one staff with a treble clef and a whole note. The second system (staves 6-10) shows four staves with rests and one staff with a treble clef and a whole note. The third system (staves 11-15) shows four staves with rests and one staff with a treble clef and a whole note. The fourth system (staves 16-20) shows four staves with rests and one staff with a treble clef and a whole note. The notation includes various musical symbols such as clefs, notes, rests, and accidentals.

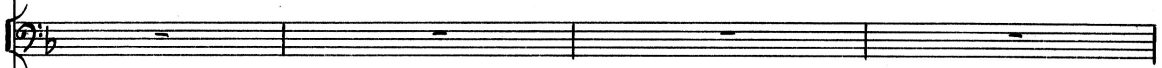
3



First system of musical staves, consisting of four staves. The first staff has a treble clef and a key signature of one flat (B-flat). The other three staves have a common time signature. All staves in this system contain whole rests.



Second system of musical staves, consisting of four staves. The first staff has a treble clef and a key signature of one flat (B-flat). The other three staves have a common time signature. The first staff contains two eighth notes in the final measure, both with a sharp sign (#).



Third system of musical staves, consisting of four staves. The first staff has a treble clef and a key signature of one flat (B-flat). The other three staves have a common time signature. All staves in this system contain whole rests.



Fourth system of musical staves, consisting of four staves. The first staff has a treble clef and a key signature of one flat (B-flat). The other three staves have a common time signature. The first staff contains a series of eighth notes with a slur over them. The second staff contains a series of eighth notes with a slur over them. The third staff contains a series of eighth notes with a slur over them. The fourth staff contains a series of eighth notes with a slur over them. The system includes dynamic markings: *pizz.* (pizzicato) above the first and second staves, and *ppp* (pianississimo) below the third staff.

This page contains a handwritten musical score, page 9. It features several systems of staves. The first system consists of four staves, all of which are empty except for a few initial notes on the first staff. The second system also consists of four staves; the top staff contains a melodic line with some accidentals, while the others are empty. The third system is a single staff, also empty. The fourth system is a complex arrangement of five staves, all of which contain musical notation, including various note values, rests, and accidentals. The notation is handwritten and appears to be a draft or a working score. The page is numbered - 9 - at the top center.

Handwritten musical score on page 10, featuring multiple systems of staves with musical notation, including notes, rests, and dynamic markings.

The score is organized into systems of staves. The first system includes a treble clef staff with a *pp* (pianissimo) marking, a bass clef staff, and a grand staff. A square box containing the number "4" is positioned above the first staff of this system. The second system consists of three staves, with the first staff containing a treble clef and a *pp* marking. The third system features a grand staff with a *pp* marking and a triplet of eighth notes in the bass line. The fourth system is a complex arrangement with multiple staves, including a grand staff with a *pp* marking and a *arco* (arco) marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

First system of musical notation, consisting of four staves. The top staff contains a melodic line with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second staff contains a whole rest. The third and fourth staves also contain whole rests.

Second system of musical notation, consisting of four staves. All staves in this system contain whole rests.

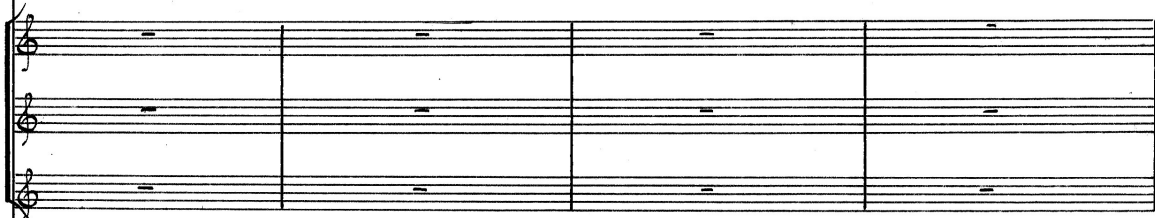
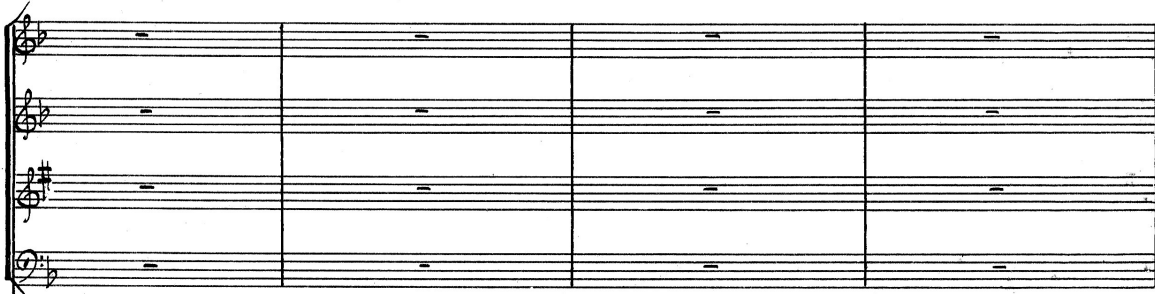
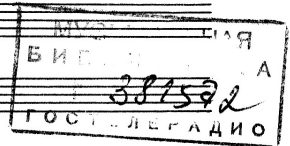
Third system of musical notation, consisting of a single staff. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The staff then continues with a series of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, 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C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, 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C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-2

This musical score is for page 12 of a piece, featuring guitar and piano parts. The score is organized into four systems of staves. The first system consists of four staves: the top staff is for guitar (treble clef, key signature of one flat), and the next three are for piano (treble, alto, and bass clefs). The second system also has four staves with the same instrument arrangement. The third system continues with four staves. The fourth system is more complex, starting with the instruction "Con Jourd." above the first staff. It contains five staves: the top staff is for guitar, and the following four are for piano. The piano part includes specific markings: "pizz" (pizzicato) above the first staff, "pizz." above the second staff, and "pizz." above the third staff. The music includes various rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings like "pizz" and "pizz.".

This page contains a handwritten musical score on page 13. The score is organized into four systems, each consisting of multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system features a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). It includes a marking "fag. I" with a downward-pointing arrow. The second system shows a treble clef staff with a key signature of one sharp (F-sharp) and a common time signature (C). The third system is a single bass clef staff with a key signature of one sharp (F-sharp). The fourth system is a complex arrangement of five staves, including treble and bass clefs, with a key signature of one flat (B-flat) and a common time signature (C). The notation is dense, with many notes and rests, suggesting a complex musical piece.

Handwritten musical score on ten systems of five staves each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

The first system contains a boxed number "5" above the third staff. The second system features a melodic line in the first staff with a sharp sign. The third system shows a melodic line in the first staff with a sharp sign and a fermata. The fourth system contains a melodic line in the first staff with a sharp sign and a fermata. The fifth system features a melodic line in the first staff with a sharp sign and a fermata. The sixth system contains a melodic line in the first staff with a sharp sign and a fermata. The seventh system features a melodic line in the first staff with a sharp sign and a fermata. The eighth system contains a melodic line in the first staff with a sharp sign and a fermata. The ninth system features a melodic line in the first staff with a sharp sign and a fermata. The tenth system contains a melodic line in the first staff with a sharp sign and a fermata.



p. 16



6

piu animato

First system of musical notation, marked *piu animato*. It features four staves. The top staff is for the 1st Oboe (1 ob), and the second staff is for the 2nd Bassoon (2^a Fag). The bottom two staves are for the strings. The music is in 3/4 time and includes various melodic lines and rests.

Second system of musical notation, consisting of four empty staves.

piu animato

Third system of musical notation, marked *piu animato*. It features a single staff with a melodic line. The music includes triplets and is marked *a piacere* and *allarg.*

Fourth system of musical notation, marked *ppp*. It features four staves. The top staff is for the 1st Oboe (1 ob), and the second staff is for the 2nd Bassoon (2^a Fag). The bottom two staves are for the strings. The music includes triplets and is marked *ppp*.

Fifth system of musical notation, consisting of four empty staves.

7



Andante mosso cantabile

1st ob

7

Andante mosso cantabile

Handwritten musical score for a string quartet, page 18. The score is written on 16 staves, organized into four systems of four staves each. The key signature is one flat (B-flat). The first system includes a "1. Faq" marking. The second system features a "p" (piano) dynamic marking. The third system includes "pp" (pianissimo) and "p" dynamic markings. The notation includes various musical symbols such as notes, rests, beams, and slurs.

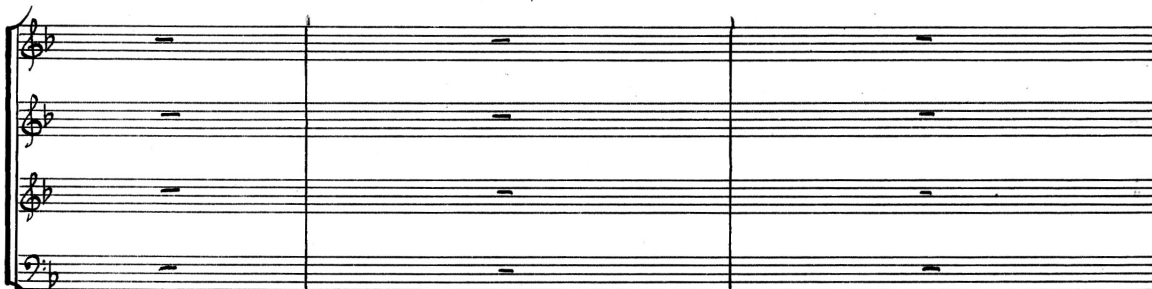
8

The musical score is written for piano and consists of three systems of staves. The first system contains two staves, the second contains three, and the third contains five. The music is written in 4/4 time. The first system shows a melodic line in the upper staff and a more active line in the lower staff. The second system introduces a new melodic line in the upper staff and continues the activity in the lower staves. The third system features a complex texture with multiple voices, including a prominent melodic line in the upper staves and a dense harmonic foundation in the lower staves. Dynamic markings such as *pp* (pianissimo) and *dim.* (diminuendo) are used to indicate changes in volume and intensity throughout the piece.

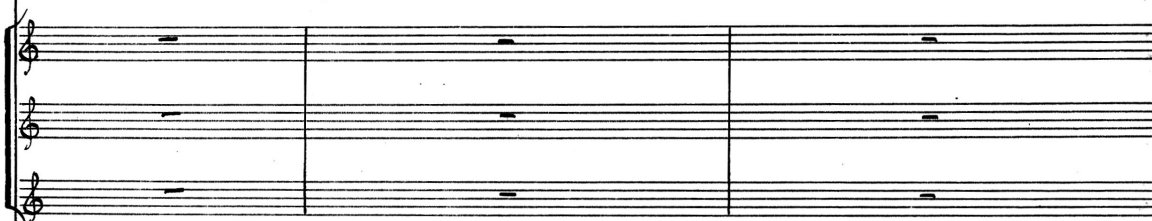
Handwritten musical score for the song "The Rose Tree". The score is written on ten staves, organized into four systems of two staves each. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as treble and bass clefs, notes, rests, and dynamic markings like *f* (forte) and *al* (allegro). The melody is primarily in the bass clef, with some parts in the treble clef. The score includes triplets, slurs, and other musical notations typical of a handwritten manuscript.

[illegible]

9 *Tempo I*



First system of musical staves, consisting of four staves (treble and bass clefs). All staves are empty, indicating a rest or a placeholder for a future section.



Second system of musical staves, consisting of four staves (treble and bass clefs). All staves are empty, indicating a rest or a placeholder for a future section.

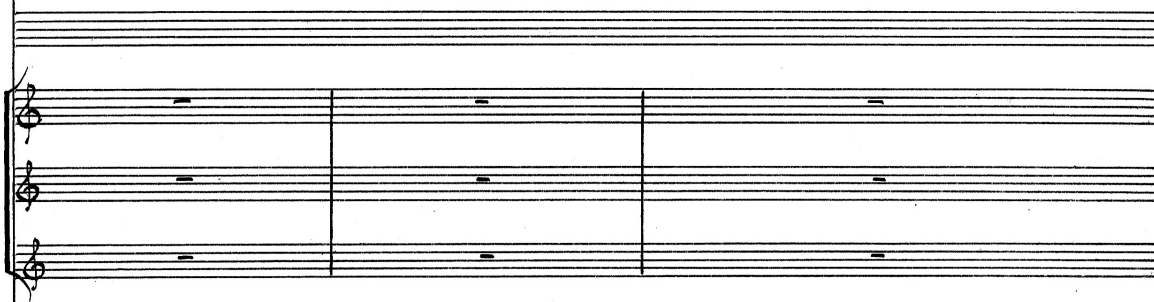
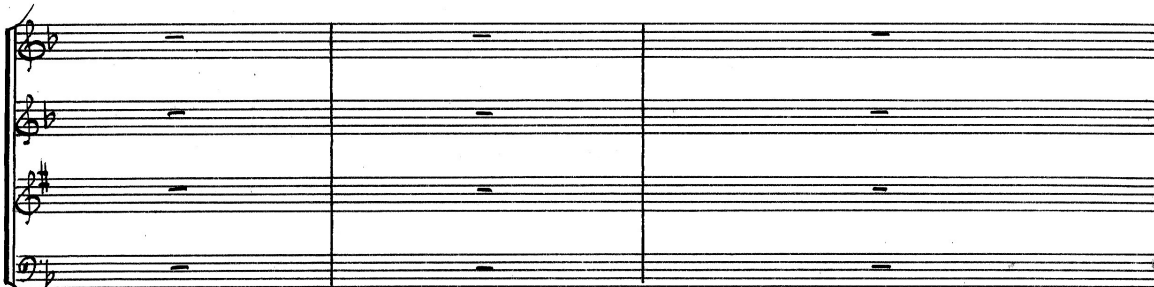
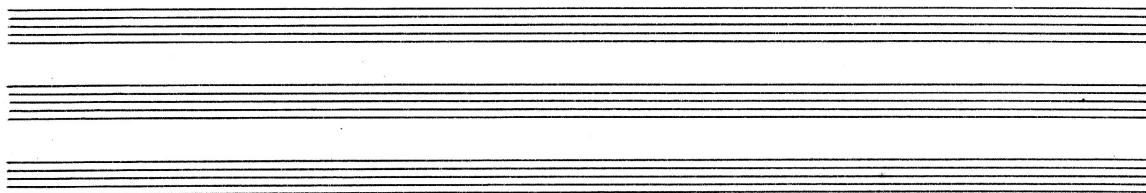
Tempo I



Third system of musical staves, consisting of four staves (treble and bass clefs). The first staff contains a melodic line in 2/4 time, starting with a quarter note, followed by eighth notes, and a triplet of eighth notes. The other three staves are empty.



Fourth system of musical staves, consisting of four staves (treble and bass clefs). The first three staves are empty. The fourth staff contains a complex rhythmic pattern, likely a bass line, featuring a series of eighth notes and a triplet. Above the fourth staff, there are three measures of rests, each marked with a *pp* (pianissimo) dynamic marking.

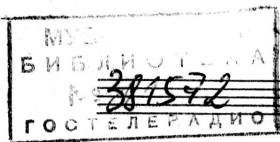


This page contains a musical score for page 24. The score is written on multiple staves, with some staves containing rests and others containing musical notation. The notation includes notes, rests, and dynamic markings such as *pp* (pianissimo) and *fag* (fagotto). The score is organized into systems, with each system consisting of multiple staves. The first system shows a bass line with a *fag* marking. The second system shows a melody in the upper staves and a bass line with a *pp* marking. The third system shows a melody in the upper staves and a bass line with a *pp* marking. The fourth system shows a melody in the upper staves and a bass line with a *pp* marking. The fifth system shows a melody in the upper staves and a bass line with a *pp* marking. The sixth system shows a melody in the upper staves and a bass line with a *pp* marking. The seventh system shows a melody in the upper staves and a bass line with a *pp* marking. The eighth system shows a melody in the upper staves and a bass line with a *pp* marking. The ninth system shows a melody in the upper staves and a bass line with a *pp* marking. The tenth system shows a melody in the upper staves and a bass line with a *pp* marking. The eleventh system shows a melody in the upper staves and a bass line with a *pp* marking. The twelfth system shows a melody in the upper staves and a bass line with a *pp* marking. The thirteenth system shows a melody in the upper staves and a bass line with a *pp* marking. The fourteenth system shows a melody in the upper staves and a bass line with a *pp* marking. The fifteenth system shows a melody in the upper staves and a bass line with a *pp* marking. The sixteenth system shows a melody in the upper staves and a bass line with a *pp* marking. The seventeenth system shows a melody in the upper staves and a bass line with a *pp* marking. The eighteenth system shows a melody in the upper staves and a bass line with a *pp* marking. The nineteenth system shows a melody in the upper staves and a bass line with a *pp* marking. The twentieth system shows a melody in the upper staves and a bass line with a *pp* marking.

This page contains a handwritten musical score on page 25. The score is written on multiple staves, with the main musical content concentrated in the middle section. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major, indicated by two flats (B-flat and E-flat) on the staves. The time signature is not explicitly stated but appears to be 4/4 based on the note values. The score is divided into measures by vertical bar lines. The first system shows a melodic line in the bass staff starting with a 'Fag.' marking, followed by a series of chords and melodic fragments in the upper staves. The second system continues this with more complex chordal textures and melodic lines. The third system features a prominent melodic line in the bass staff and a series of chords in the upper staves. The fourth system shows a more active melodic line in the bass staff and a series of chords in the upper staves, with a 'ppp' marking indicating a very soft dynamic. The score is written in a clear, legible hand, with some corrections and erasures visible. The page number '- 25 -' is centered at the top.

This musical score is for the song "The Rose Tree" from the opera "The Merry Widow". It features a vocal line and a Fagot I (Bassoon I) part. The score is written in 3/4 time and the key signature is one sharp (F#). The vocal line is in the soprano register, and the Fagot I part is in the bass register. The score includes a variety of musical notations, including notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *al* (allegro). The Fagot I part includes a section marked "Fag I" and a section marked "al". The vocal line includes a section marked "al" and a section marked "3" (triplets). The score is divided into measures by vertical bar lines, and the measures are numbered 10, 11, 12, and 13.

This page contains a handwritten musical score, page 27. The score is organized into four systems of staves. The first system consists of four staves: the top two are treble clefs and the bottom two are bass clefs. The key signature is two sharps (F# and C#). The first staff has a whole rest in the first two measures, followed by eighth notes in the third and fourth measures. The second staff has whole rests throughout. The third staff has whole rests throughout. The fourth staff has a melodic line starting with a sixteenth-note triplet, followed by eighth notes and a half note. The second system also has four staves. The top two staves have half notes and quarter notes. The bottom two staves have a melodic line with eighth notes and a half note. The third system consists of a single staff with a complex melodic line featuring many sixteenth and thirty-second notes, including triplets. The fourth system consists of five staves. The top two staves have chords and single notes. The bottom three staves have a complex melodic line with many sixteenth and thirty-second notes, including triplets. The score ends with a double bar line and a final chord in the fifth staff.



- 28 -

The musical score is written on page 28 and consists of several systems of staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures, and notes. The score is divided into measures by vertical bar lines. In the lower systems, there are complex passages with many beamed notes. A handwritten word "Solo" is written above one of the staves in the lower section. The right side of the page shows the continuation of the score on the next page, indicated by a double bar line and a repeat sign.