

Asperges a quattro
in Sol b &







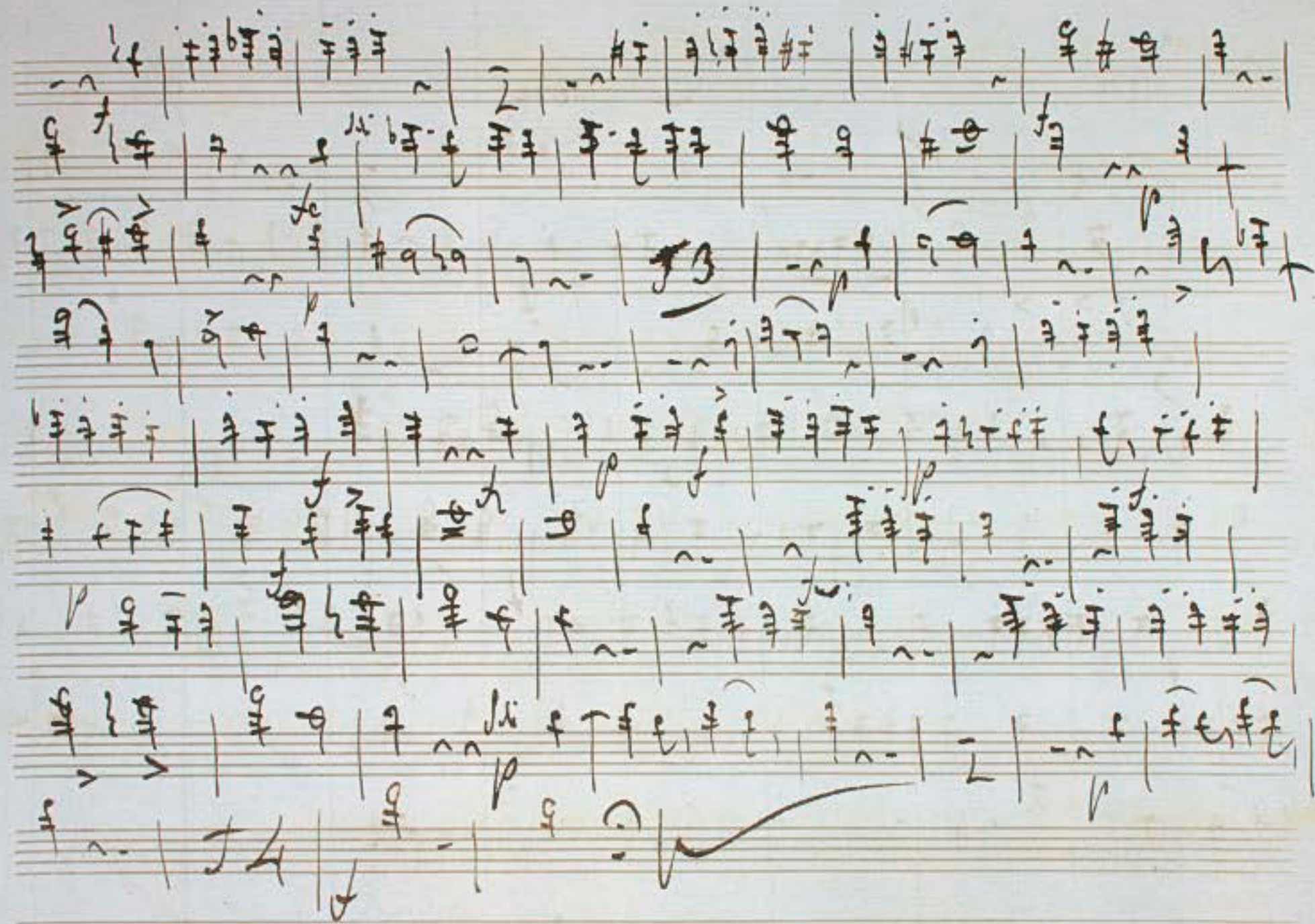
Aut. prof.

ad

perce

Glaudo

A handwritten musical score on ten staves. The notation is in a historical style, featuring various note values (minims, crotchets, quavers), rests, and bar lines. The score is divided into three sections by the labels *ad*, *perce*, and *Glaudo*. The first section (*ad*) spans the first three staves. The second section (*perce*) spans the next four staves. The third section (*Glaudo*) spans the final three staves. The notation includes many accidentals (sharps, flats) and dynamic markings (e.g., *f*, *p*). The paper is aged and shows some staining.



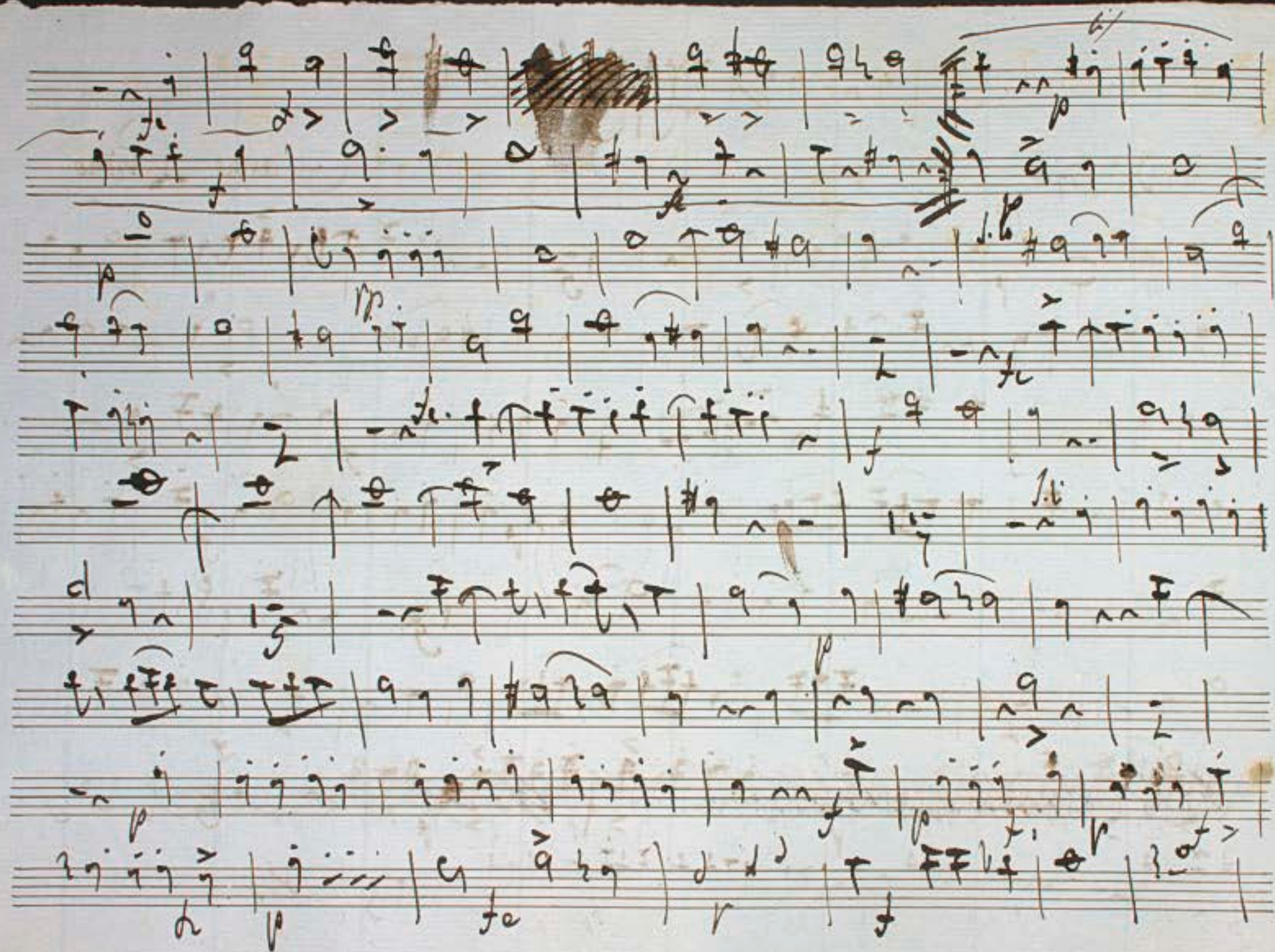
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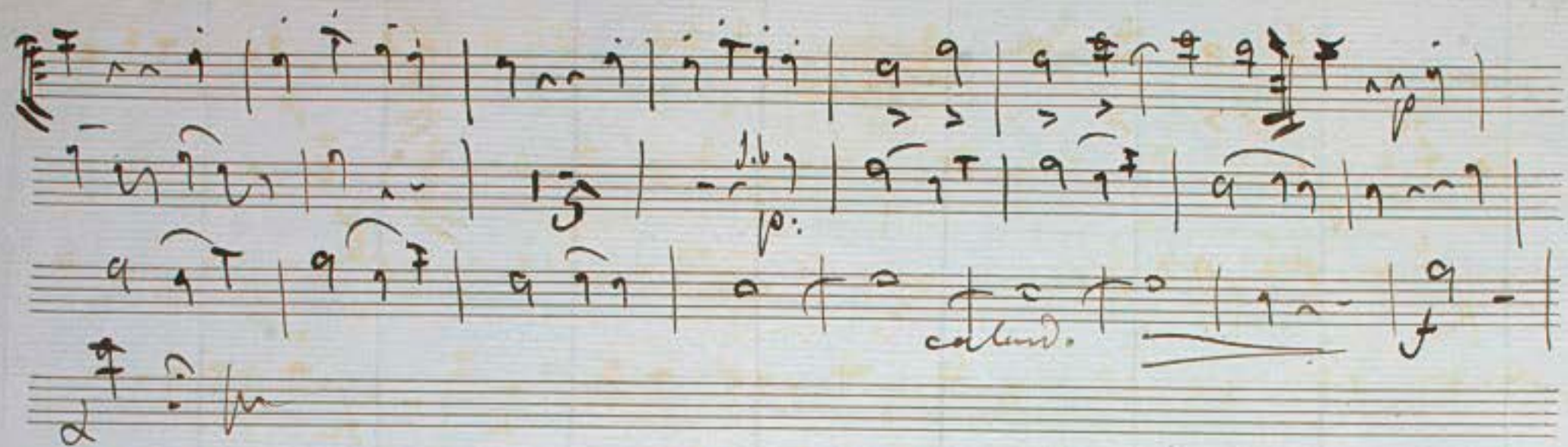
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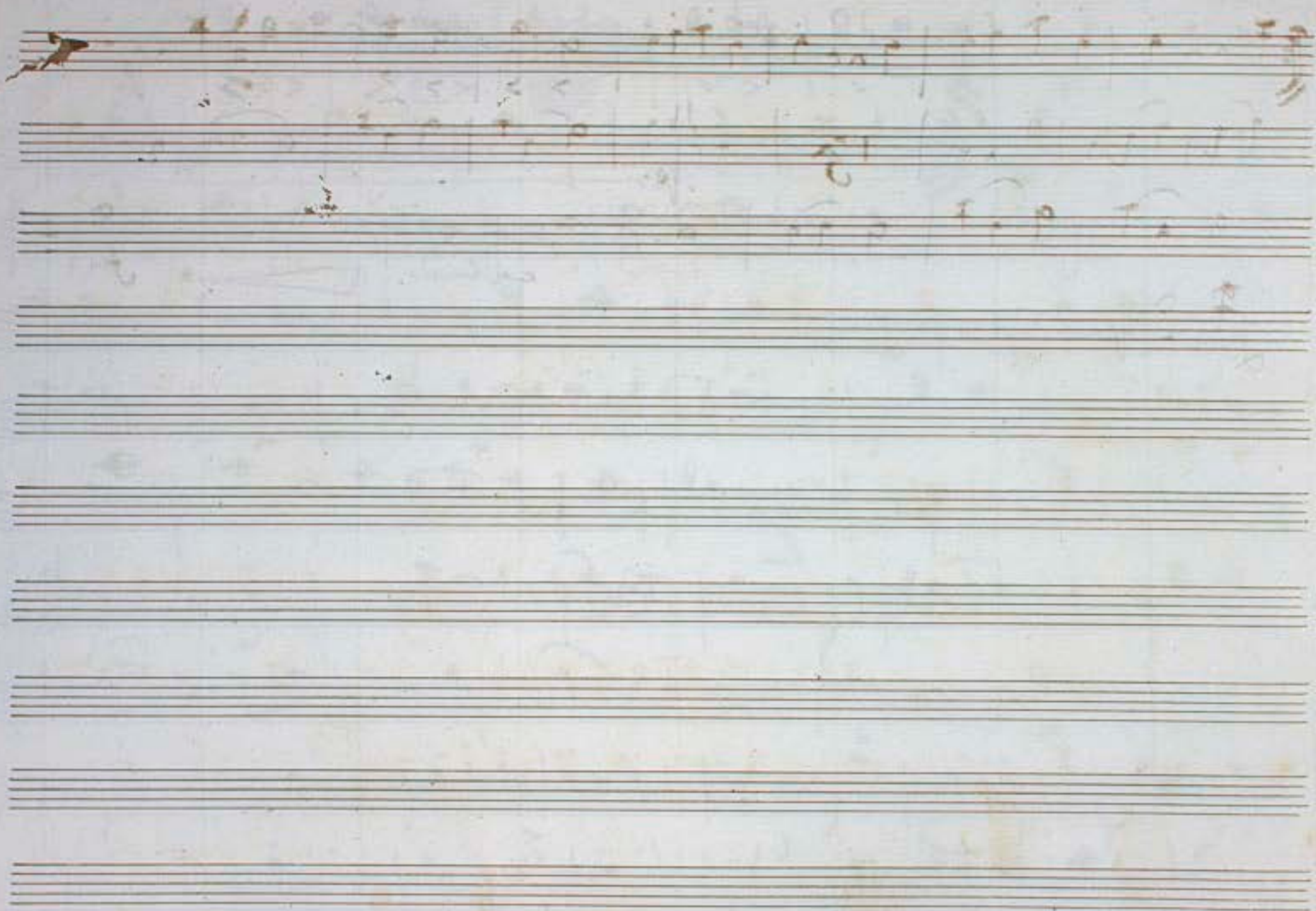
In B $\flat$

Clarinno Primo

A handwritten musical score for a Clarinet in B-flat (labeled 'Clarinno Primo'). The music is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'f' (forte). The score is characterized by its fluid, cursive handwriting. A significant portion of the seventh staff is heavily crossed out with dense, diagonal scribbles. The manuscript shows signs of age, including some staining and foxing.





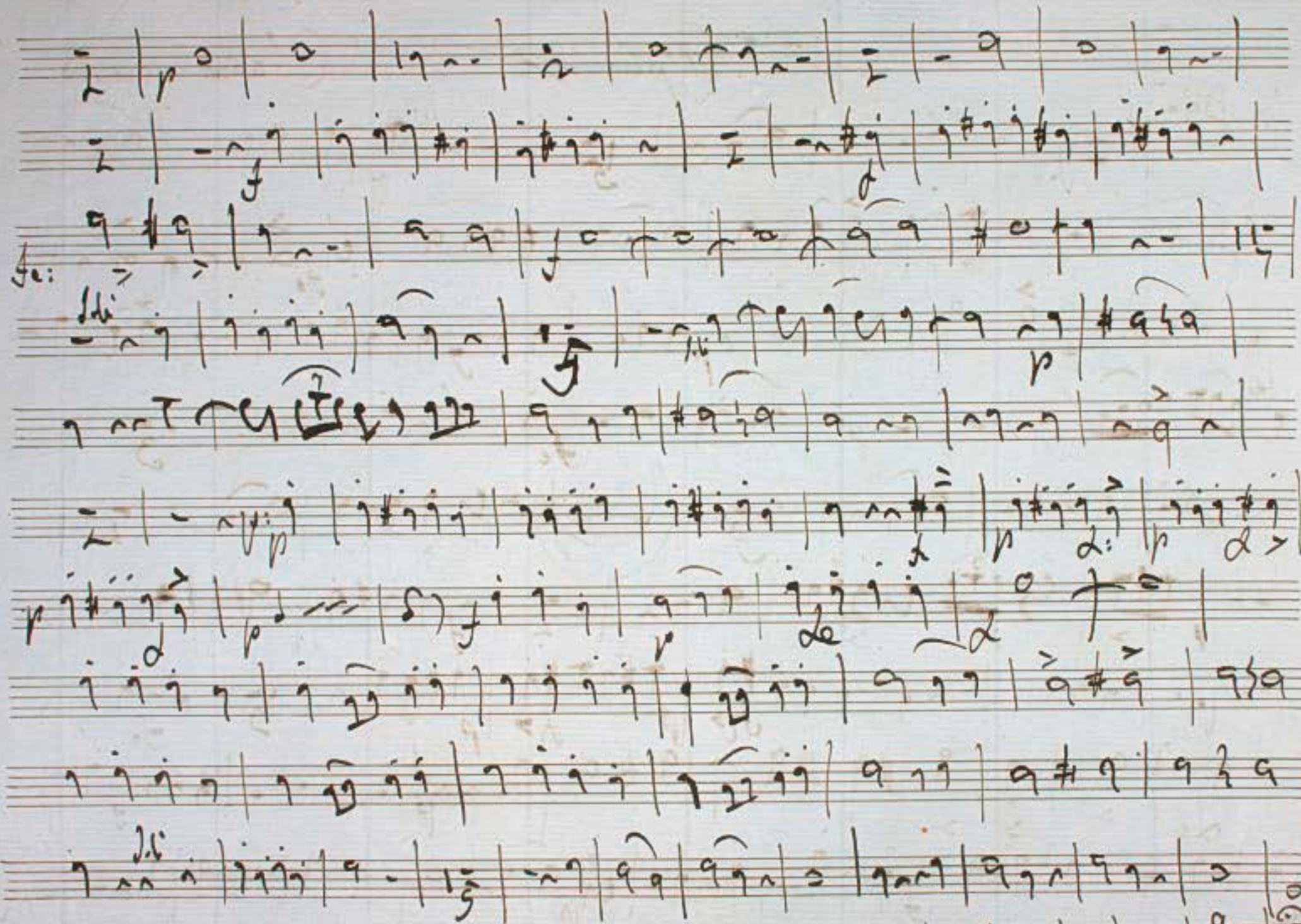


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Allegro

Clavino Secondo

Handwritten musical score for Clavino Secondo, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *pp*, *del.*, and *del.* The score is written in a cursive style on aged paper.

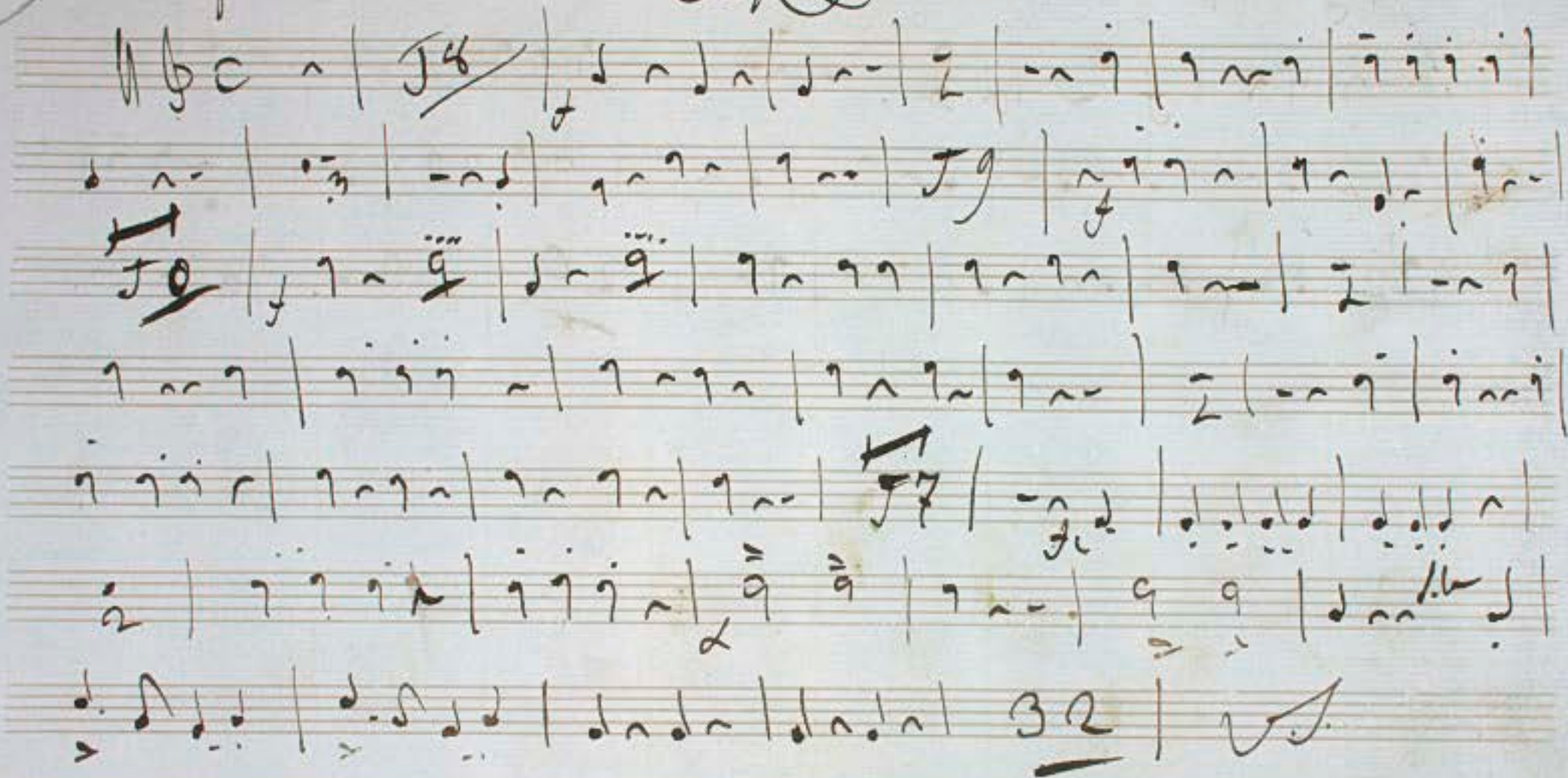


~~autoprof~~

Elaf a'

Overgees

Tronba



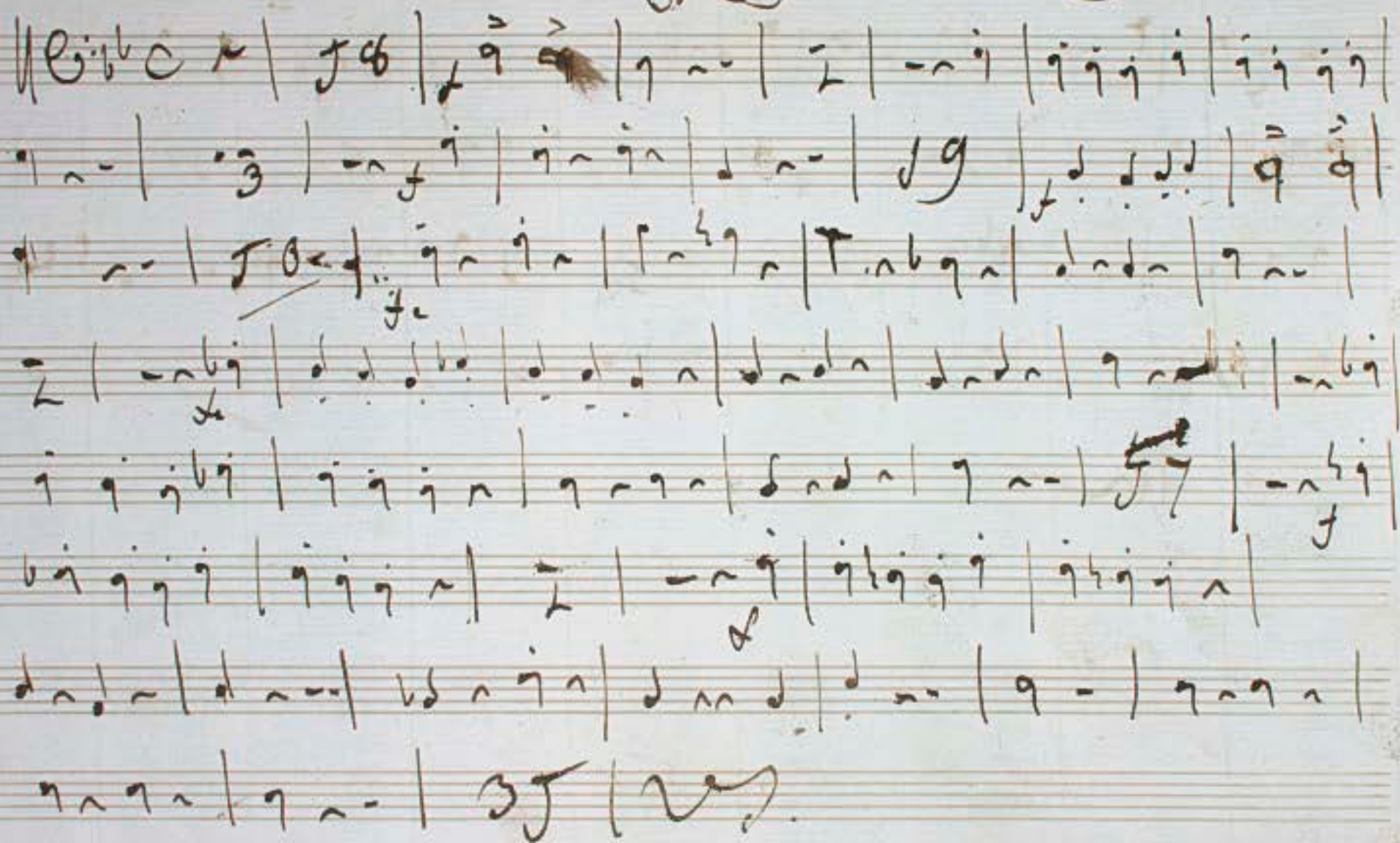


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alluvio

Organo

Trombone



- 2 1 | 2 1 | 2 1 | 2 1 | 2 1 | 2 1 | 2 1 |
2 1 | 2 1 | 2 1 | 2 1 | 2 1 | 2 1 | 2 1 |
2 1 | 2 1 | 2 1 | 2 1 | 2 1 | 2 1 | 2 1 |
2 1 | 2 1 | 2 1 | 2 1 | 2 1 | 2 1 | 2 1 |

2 1

Autograph

Albino

Aperçus

Violino Primo

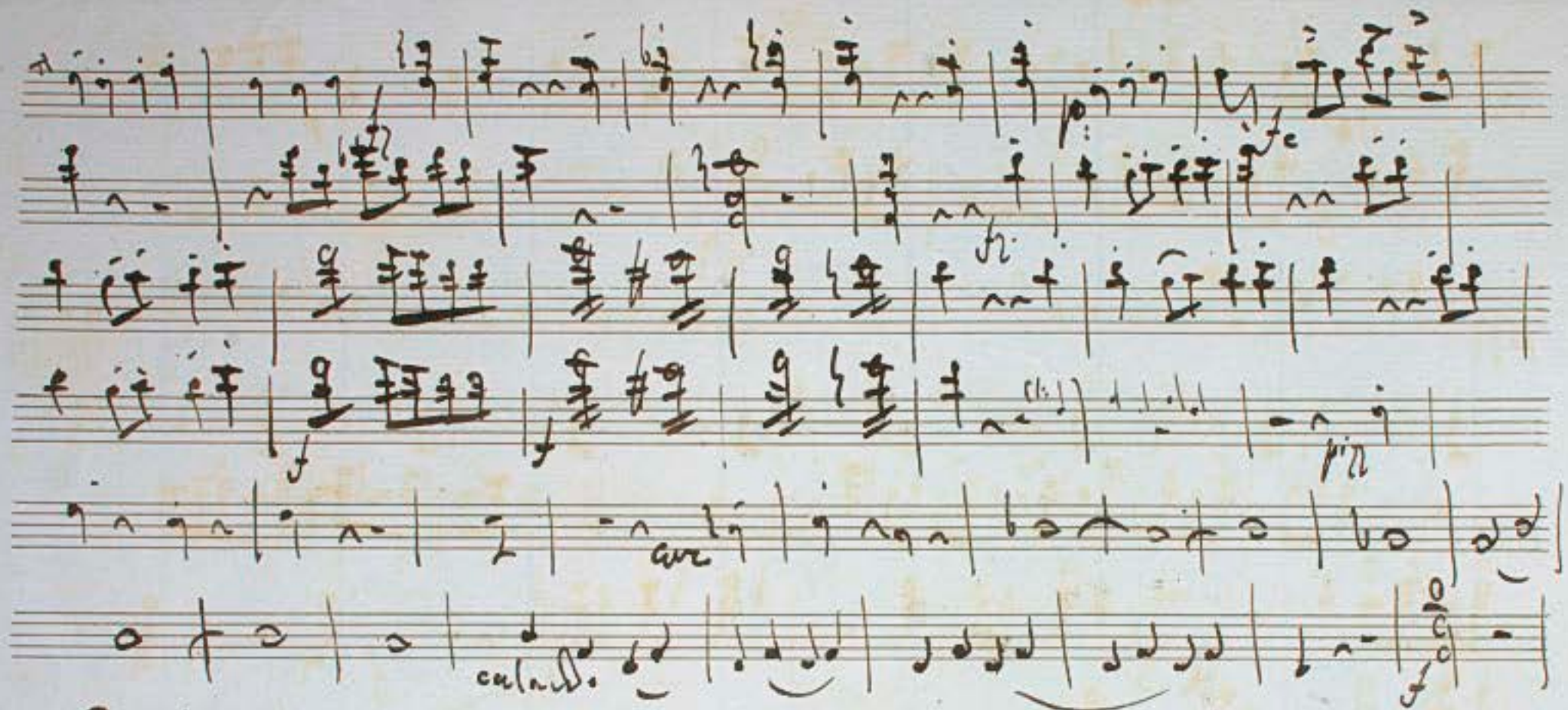
Handwritten musical score for Violino Primo, featuring ten staves of music. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. Key annotations include:

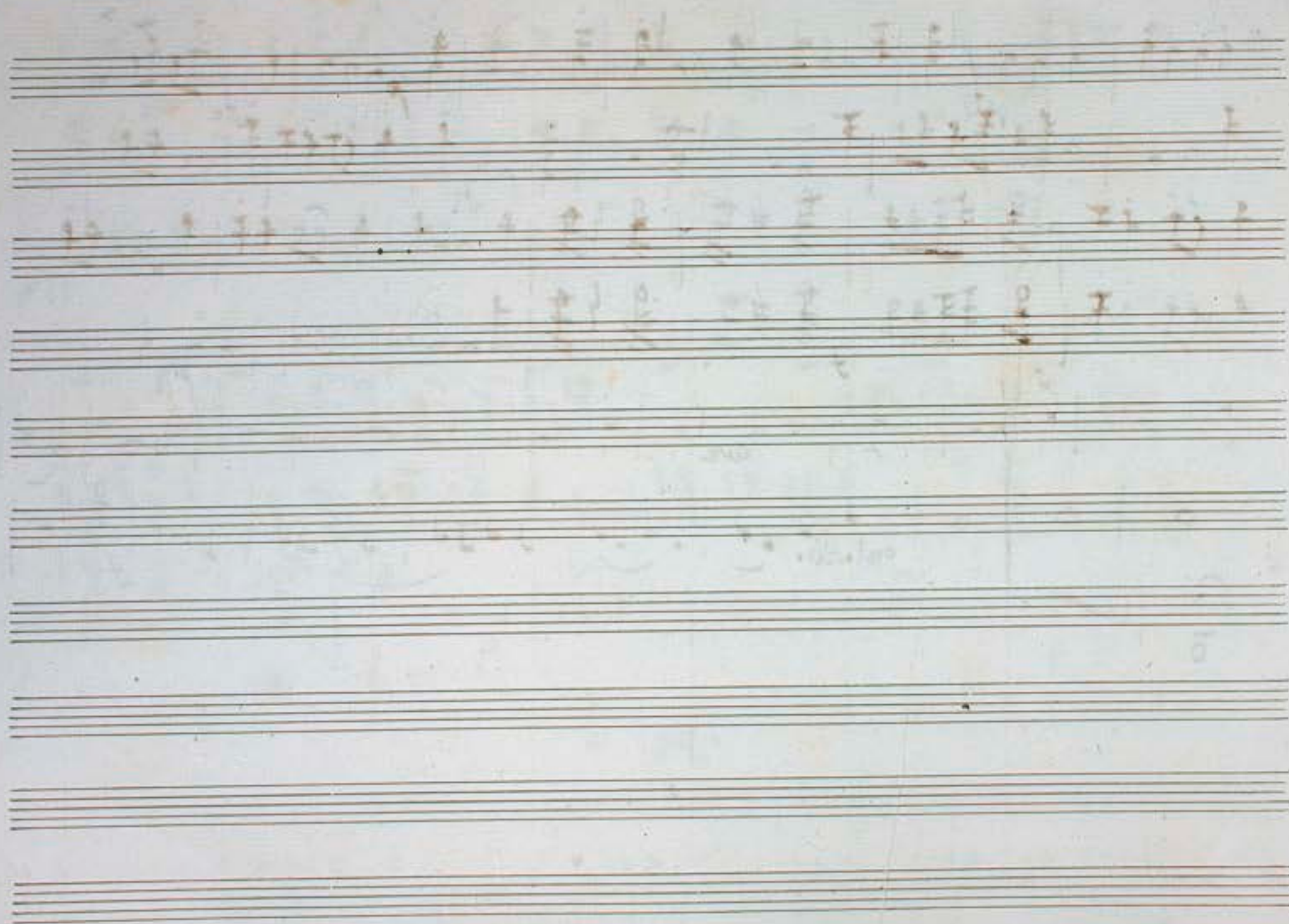
- Cl.* (Cello) above the first staff.
- Arco* (arco) above the third staff.
- stacc.* (staccato) below the third staff.
- Ar.* (Arco) above the fourth staff.
- Cl.* (Cello) above the fifth staff.
- Arco* (arco) above the sixth staff.
- stacc.* (staccato) below the sixth staff.
- Ar.* (Arco) above the seventh staff.
- stacc.* (staccato) below the seventh staff.
- Ar.* (Arco) above the eighth staff.
- stacc.* (staccato) below the eighth staff.
- Ar.* (Arco) above the ninth staff.
- stacc.* (staccato) below the ninth staff.
- Ar.* (Arco) above the tenth staff.
- stacc.* (staccato) below the tenth staff.

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

Key markings and annotations include:

- pin* (written vertically on the left side of the fourth staff)
- pp* (pianissimo) at the beginning of the fifth staff
- pp* (pianissimo) at the beginning of the sixth staff
- pp* (pianissimo) at the beginning of the seventh staff
- pp* (pianissimo) at the beginning of the eighth staff
- pp* (pianissimo) at the beginning of the ninth staff
- pp* (pianissimo) at the beginning of the tenth staff
- pp* (pianissimo) at the beginning of the eleventh staff
- pp* (pianissimo) at the beginning of the twelfth staff
- pp* (pianissimo) at the beginning of the thirteenth staff
- pp* (pianissimo) at the beginning of the fourteenth staff
- pp* (pianissimo) at the beginning of the fifteenth staff
- pp* (pianissimo) at the beginning of the sixteenth staff
- pp* (pianissimo) at the beginning of the seventeenth staff
- pp* (pianissimo) at the beginning of the eighteenth staff
- pp* (pianissimo) at the beginning of the nineteenth staff
- pp* (pianissimo) at the beginning of the twentieth staff
- pp* (pianissimo) at the beginning of the twenty-first staff
- pp* (pianissimo) at the beginning of the twenty-second staff
- pp* (pianissimo) at the beginning of the twenty-third staff
- pp* (pianissimo) at the beginning of the twenty-fourth staff
- pp* (pianissimo) at the beginning of the twenty-fifth staff
- pp* (pianissimo) at the beginning of the twenty-sixth staff
- pp* (pianissimo) at the beginning of the twenty-seventh staff
- pp* (pianissimo) at the beginning of the twenty-eighth staff
- pp* (pianissimo) at the beginning of the twenty-ninth staff
- pp* (pianissimo) at the beginning of the thirtieth staff
- pp* (pianissimo) at the beginning of the thirty-first staff
- pp* (pianissimo) at the beginning of the thirty-second staff
- pp* (pianissimo) at the beginning of the thirty-third staff
- pp* (pianissimo) at the beginning of the thirty-fourth staff
- pp* (pianissimo) at the beginning of the thirty-fifth staff
- pp* (pianissimo) at the beginning of the thirty-sixth staff
- pp* (pianissimo) at the beginning of the thirty-seventh staff
- pp* (pianissimo) at the beginning of the thirty-eighth staff
- pp* (pianissimo) at the beginning of the thirty-ninth staff
- pp* (pianissimo) at the beginning of the fortieth staff
- pp* (pianissimo) at the beginning of the forty-first staff
- pp* (pianissimo) at the beginning of the forty-second staff
- pp* (pianissimo) at the beginning of the forty-third staff
- pp* (pianissimo) at the beginning of the forty-fourth staff
- pp* (pianissimo) at the beginning of the forty-fifth staff
- pp* (pianissimo) at the beginning of the forty-sixth staff
- pp* (pianissimo) at the beginning of the forty-seventh staff
- pp* (pianissimo) at the beginning of the forty-eighth staff
- pp* (pianissimo) at the beginning of the forty-ninth staff
- pp* (pianissimo) at the beginning of the fiftieth staff
- pp* (pianissimo) at the beginning of the fifty-first staff
- pp* (pianissimo) at the beginning of the fifty-second staff
- pp* (pianissimo) at the beginning of the fifty-third staff
- pp* (pianissimo) at the beginning of the fifty-fourth staff
- pp* (pianissimo) at the beginning of the fifty-fifth staff
- pp* (pianissimo) at the beginning of the fifty-sixth staff
- pp* (pianissimo) at the beginning of the fifty-seventh staff
- pp* (pianissimo) at the beginning of the fifty-eighth staff
- pp* (pianissimo) at the beginning of the fifty-ninth staff
- pp* (pianissimo) at the beginning of the sixtieth staff
- pp* (pianissimo) at the beginning of the sixty-first staff
- pp* (pianissimo) at the beginning of the sixty-second staff
- pp* (pianissimo) at the beginning of the sixty-third staff
- pp* (pianissimo) at the beginning of the sixty-fourth staff
- pp* (pianissimo) at the beginning of the sixty-fifth staff
- pp* (pianissimo) at the beginning of the sixty-sixth staff
- pp* (pianissimo) at the beginning of the sixty-seventh staff
- pp* (pianissimo) at the beginning of the sixty-eighth staff
- pp* (pianissimo) at the beginning of the sixty-ninth staff
- pp* (pianissimo) at the beginning of the seventieth staff
- pp* (pianissimo) at the beginning of the seventy-first staff
- pp* (pianissimo) at the beginning of the seventy-second staff
- pp* (pianissimo) at the beginning of the seventy-third staff
- pp* (pianissimo) at the beginning of the seventy-fourth staff
- pp* (pianissimo) at the beginning of the seventy-fifth staff
- pp* (pianissimo) at the beginning of the seventy-sixth staff
- pp* (pianissimo) at the beginning of the seventy-seventh staff
- pp* (pianissimo) at the beginning of the seventy-eighth staff
- pp* (pianissimo) at the beginning of the seventy-ninth staff
- pp* (pianissimo) at the beginning of the eightieth staff
- pp* (pianissimo) at the beginning of the eighty-first staff
- pp* (pianissimo) at the beginning of the eighty-second staff
- pp* (pianissimo) at the beginning of the eighty-third staff
- pp* (pianissimo) at the beginning of the eighty-fourth staff
- pp* (pianissimo) at the beginning of the eighty-fifth staff
- pp* (pianissimo) at the beginning of the eighty-sixth staff
- pp* (pianissimo) at the beginning of the eighty-seventh staff
- pp* (pianissimo) at the beginning of the eighty-eighth staff
- pp* (pianissimo) at the beginning of the eighty-ninth staff
- pp* (pianissimo) at the beginning of the ninetieth staff
- pp* (pianissimo) at the beginning of the ninety-first staff
- pp* (pianissimo) at the beginning of the ninety-second staff
- pp* (pianissimo) at the beginning of the ninety-third staff
- pp* (pianissimo) at the beginning of the ninety-fourth staff
- pp* (pianissimo) at the beginning of the ninety-fifth staff
- pp* (pianissimo) at the beginning of the ninety-sixth staff
- pp* (pianissimo) at the beginning of the ninety-seventh staff
- pp* (pianissimo) at the beginning of the ninety-eighth staff
- pp* (pianissimo) at the beginning of the ninety-ninth staff
- pp* (pianissimo) at the beginning of the hundredth staff





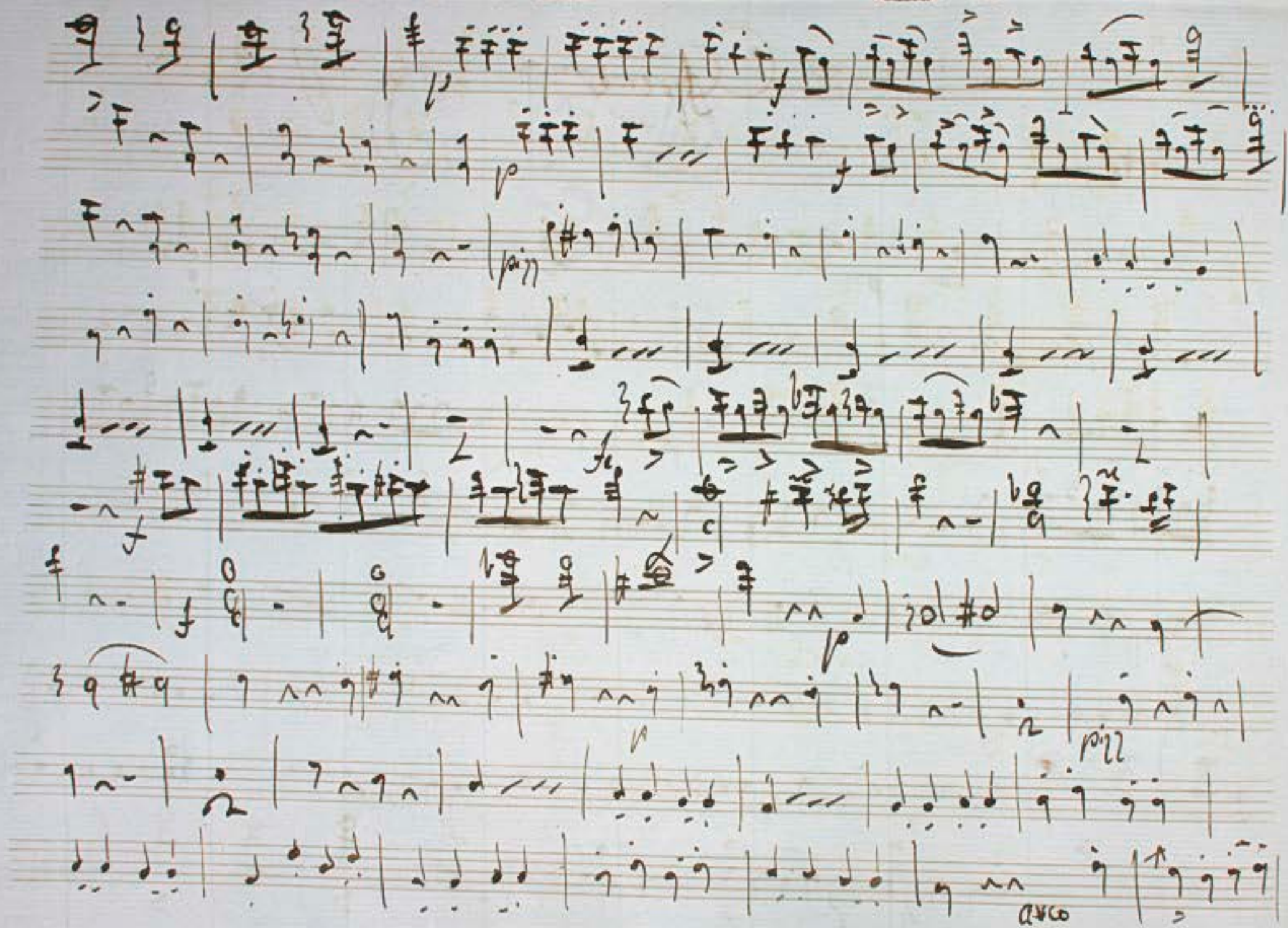
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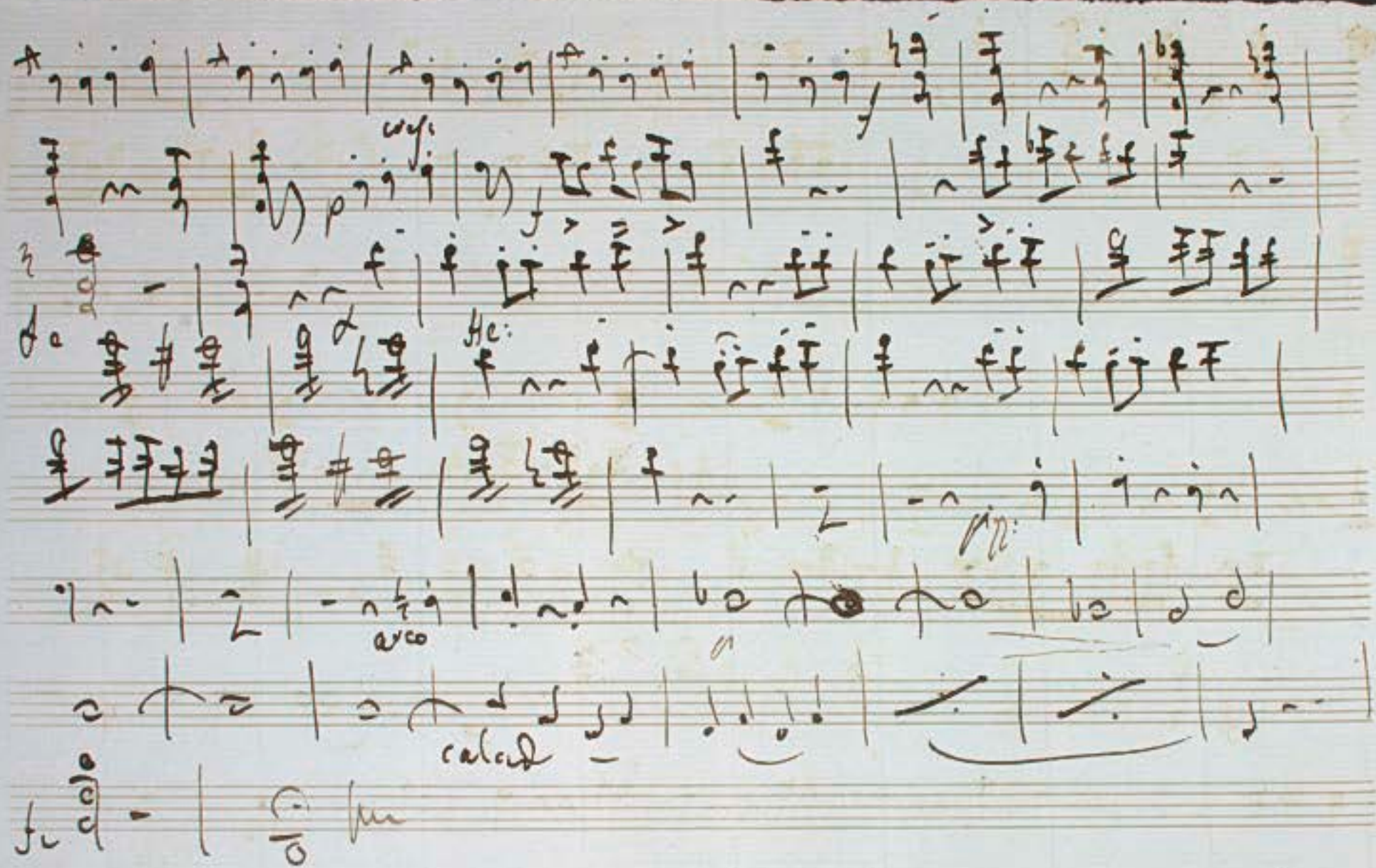
Op. 100

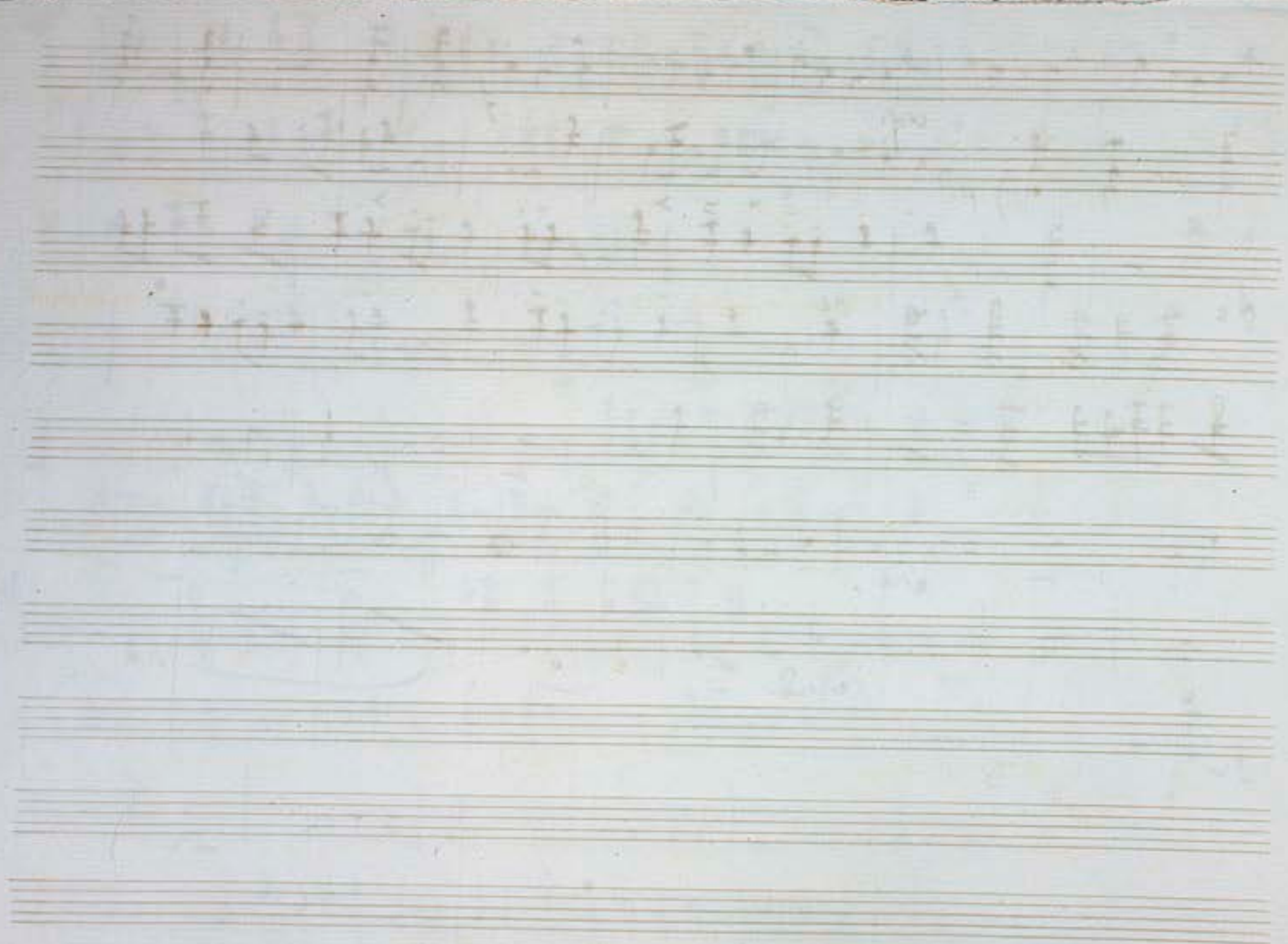
Violino Primo

Alto:

Handwritten musical score for Violino Primo, Op. 100, Alto part. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings include *pizz.* (pizzicato), *arco* (arco), and *p* (piano). The score is divided into measures by vertical bar lines. The notation is dense and expressive, typical of a handwritten manuscript.





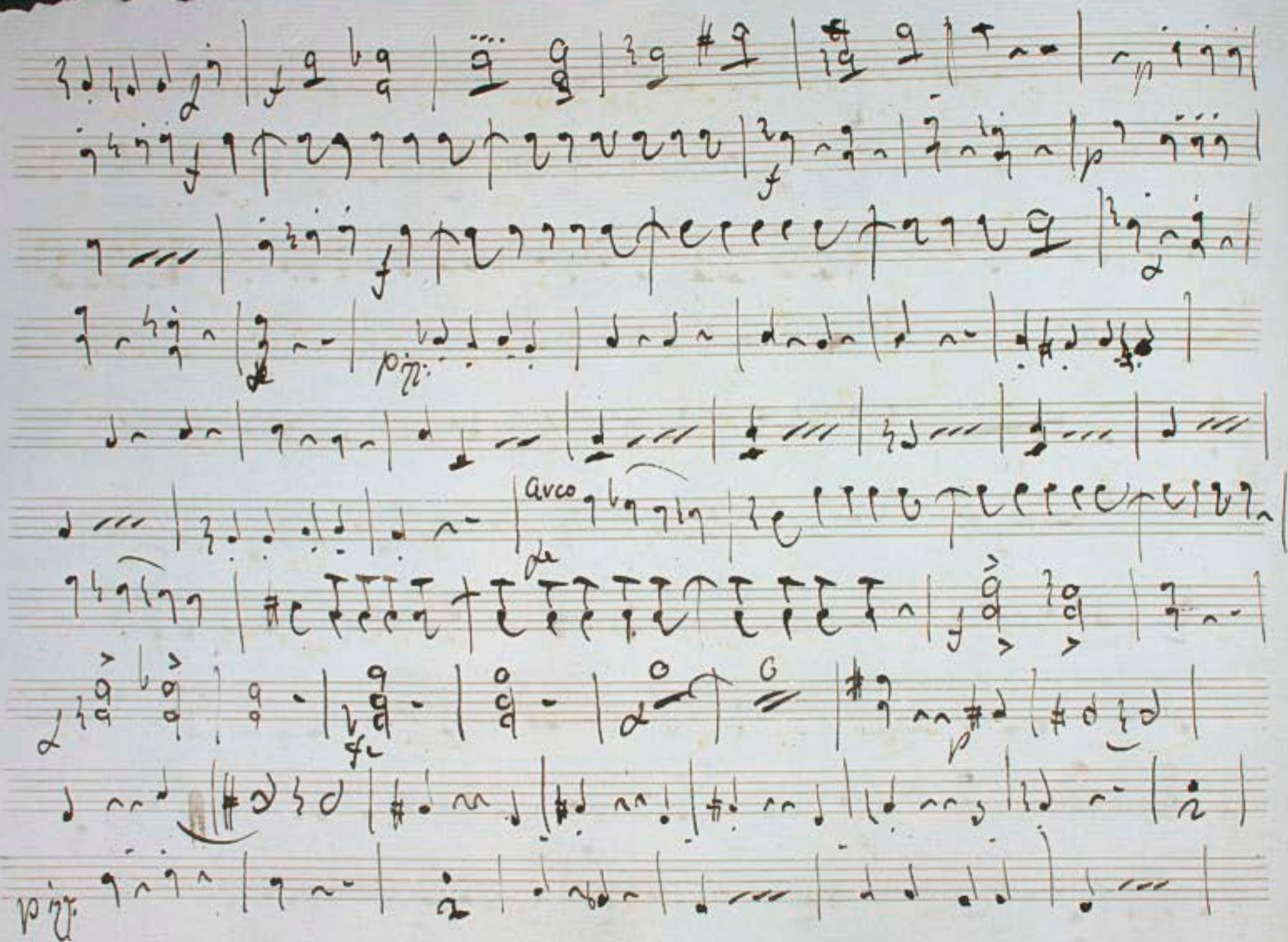


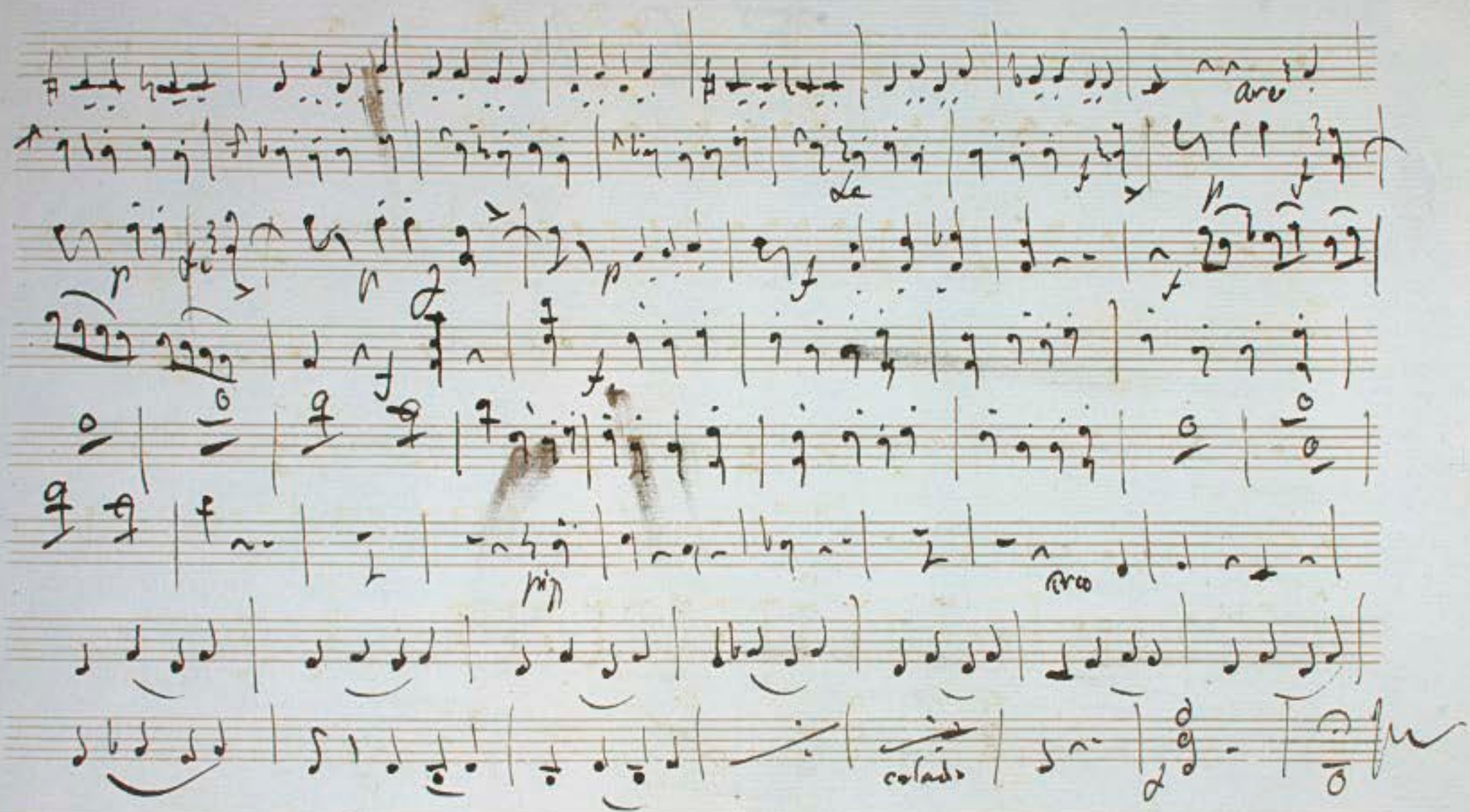
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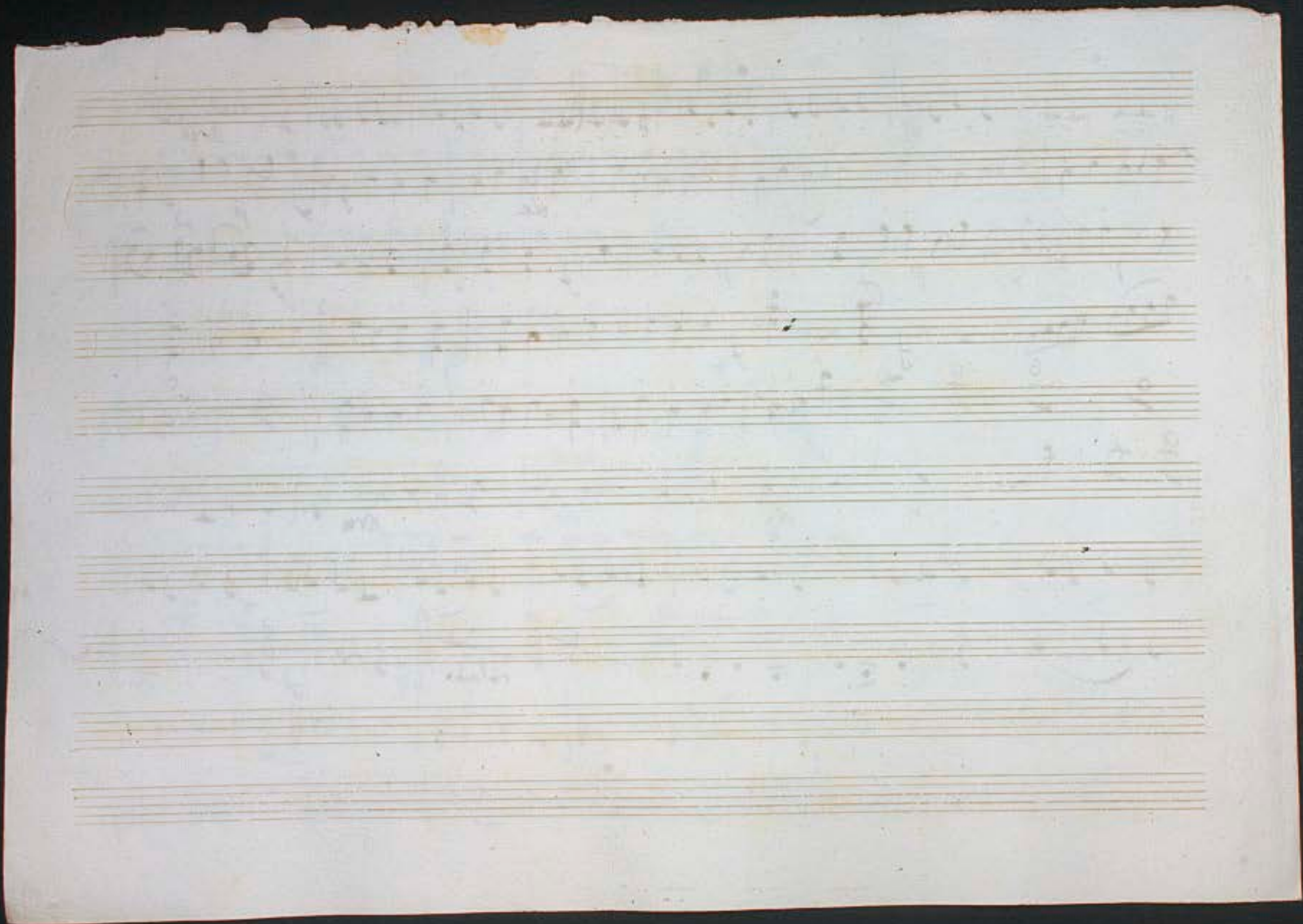
2. Allperger 2

Violino Secondo

A handwritten musical score for the song "The Rose Tree". The score is written on ten staves. The first staff begins with the tempo marking "Alto" and the time signature "3/4". The music is written in a single melodic line with various note values, rests, and dynamic markings such as "p" (piano), "f" (forte), and "arco". The lyrics "The Rose Tree" are written below the staves, corresponding to the melody. The handwriting is in ink on aged, slightly stained paper.







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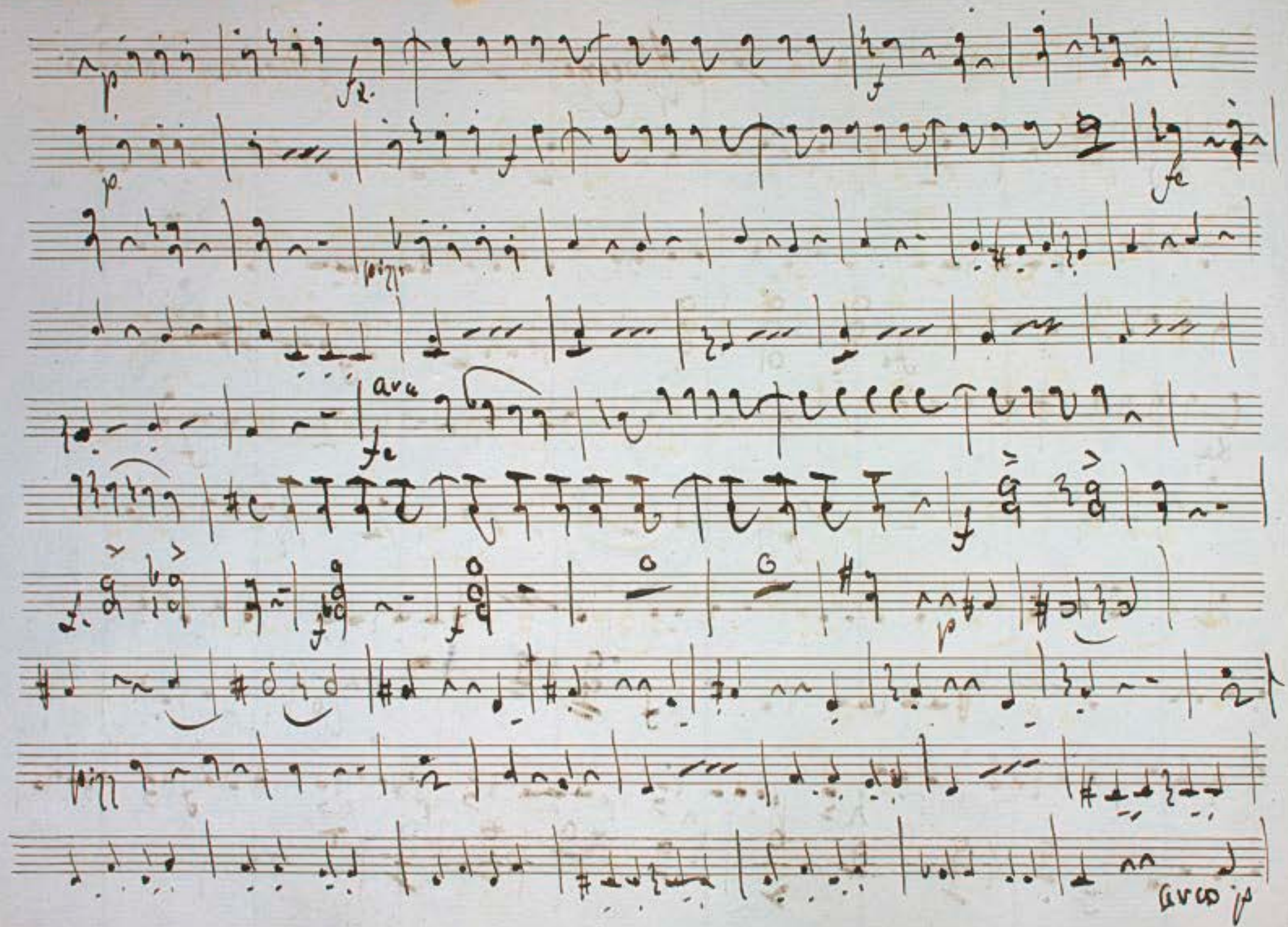
Alto

Apparece

Violino Secondo

Handwritten musical score for Violino Secondo, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and accidentals. Key annotations include:

- pizz* (pizzicato) on the first staff.
- arco* (arco) on the second staff.
- f* (forte) on the third staff.
- pizz* (pizzicato) on the fourth staff.
- f* (forte) on the fifth staff.
- f* (forte) on the sixth staff.
- f* (forte) on the seventh staff.
- f* (forte) on the eighth staff.
- f* (forte) on the ninth staff.
- f* (forte) on the tenth staff.



Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The notation is written in a cursive, handwritten style. The score includes several measures of music, with some measures containing multiple notes beamed together. The final measure of the eighth staff is marked with a double bar line and a fermata. The word "crescendo" is written in the final measure of the eighth staff. The word "pizz" is written in the fifth measure of the sixth staff. The word "ave" is written in the first measure of the seventh staff. The word "crescendo" is written in the final measure of the eighth staff.



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Alto. mezzo

George

Violoncello

Handwritten musical score for Violoncello, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as "pizz." and "f". The score is written in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is composed of eighth and sixteenth notes, with some measures containing rests. The score concludes with a double bar line and a "V. S." marking.

Handwritten musical score on ten staves. The notation includes various notes, rests, and bar lines. Key markings include:

- ans* (written above the 7th staff)
- f* (written below the 8th staff)
- staccato* (written below the 8th staff)
- ans* (written below the 9th staff)

