

Lo q^e aqui falta le marcho al cala Conlizen te Sanchez

+

Violin 1.^o

Reynaldo y Armida

//

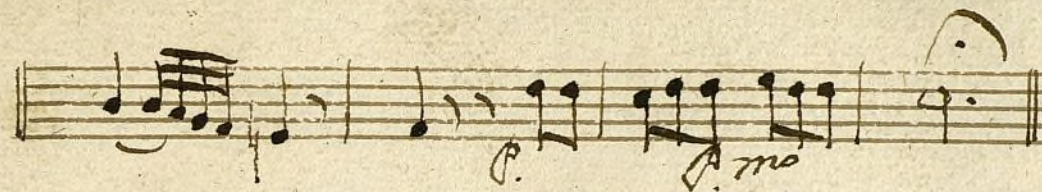
All. No mucho. *fe*

fmo

se levanta el telón

And. no

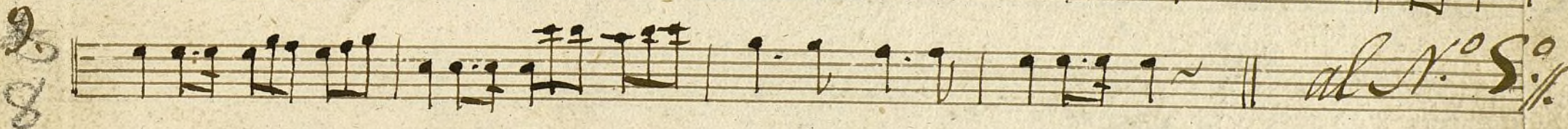
Versos



2. De mis amantes ansias es alivio



3. Todo mi corazón llevas conmigo.



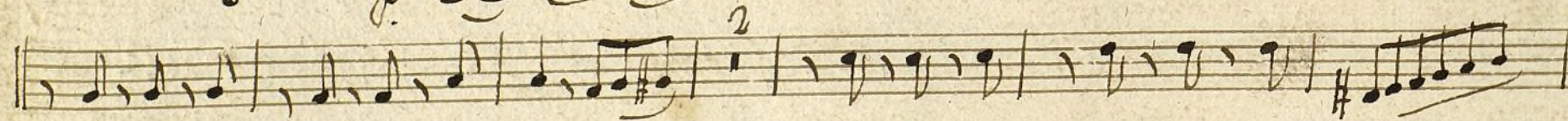
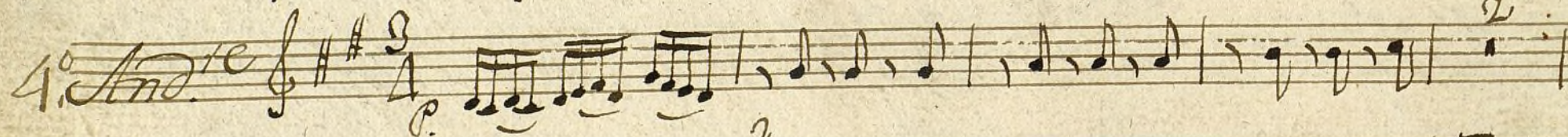
4. ~~Figura en el mundo que se ve~~ (Allegretto),

5. ~~Non plus de carjancas~~ (Allegretto),

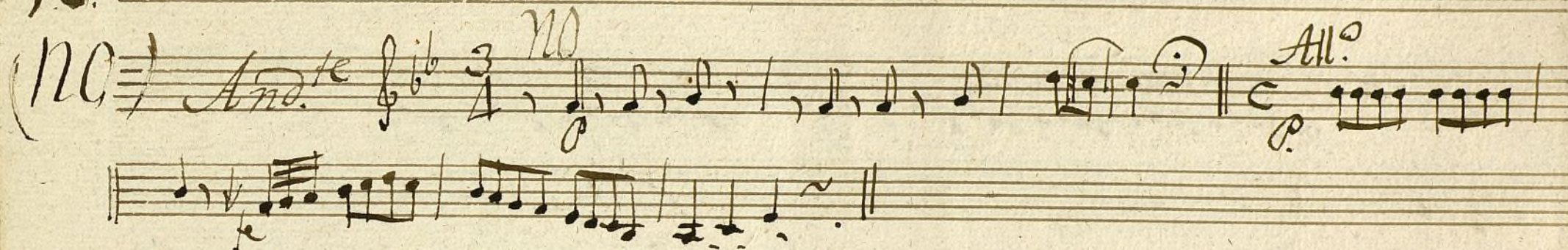
Haced q.^e sus afectos de al olvido.



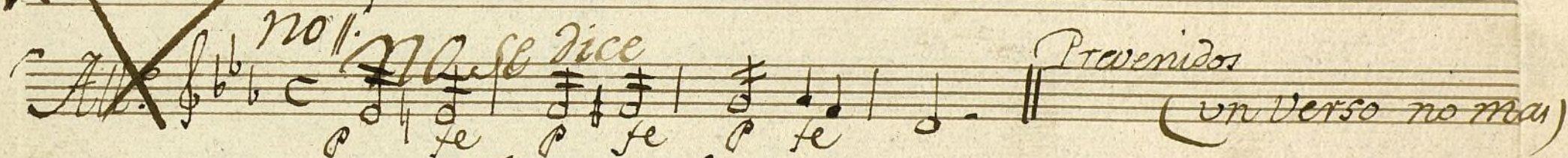
Mis penas compartid llorad con mi go.



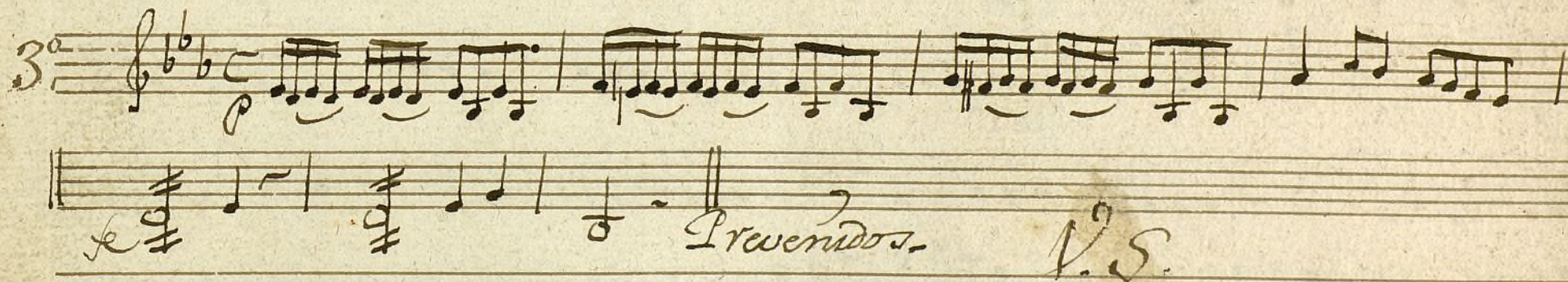
Pero q.^a siempre fina tea querido
10. Puedo tener remedio el dolor mío



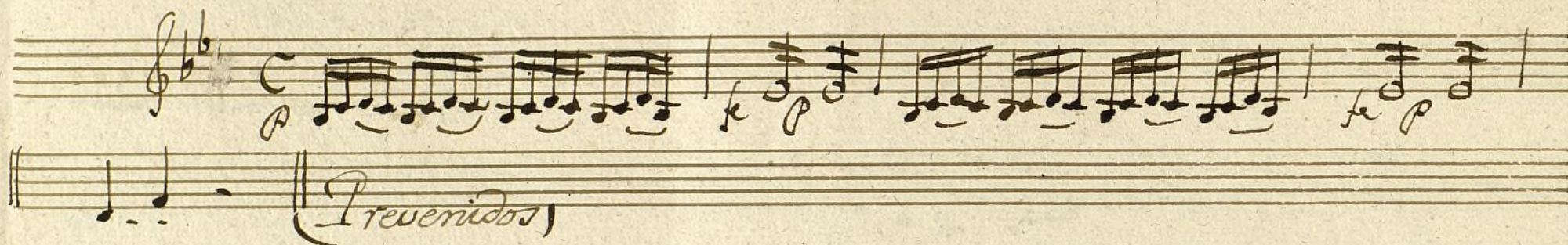
11. ~~Abre las puertas tenebroso abismo.~~



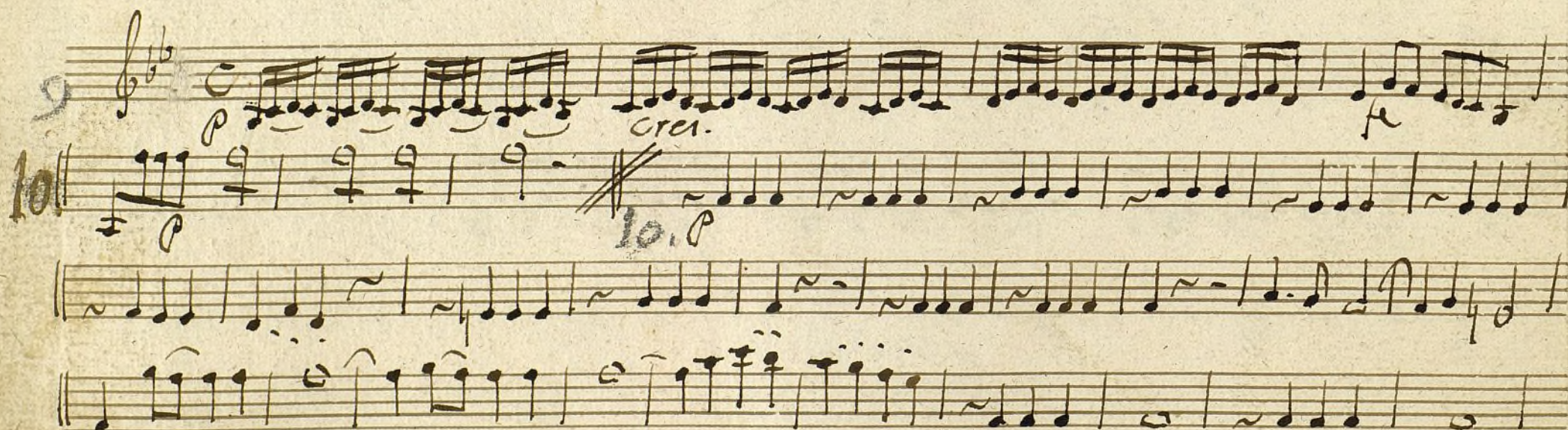
12. Venid al punto Infernales Genios

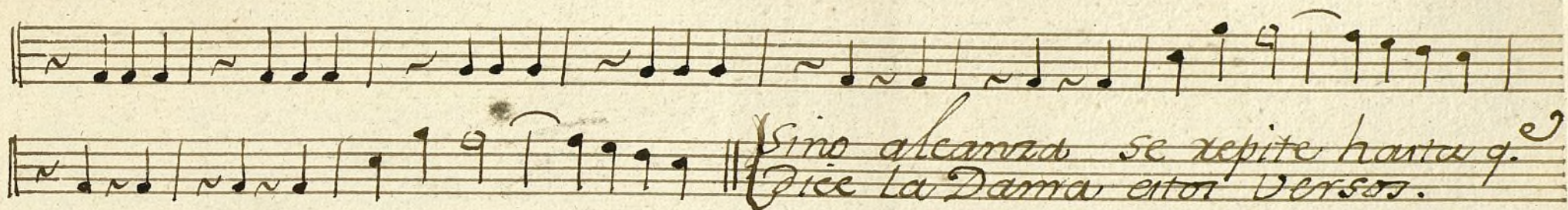


13

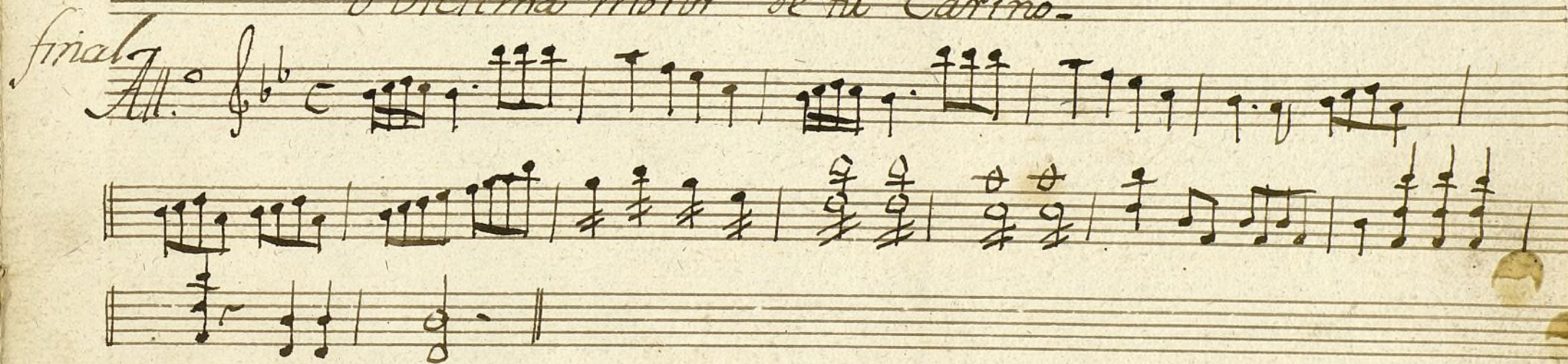
Incendia esta Isla.

14

Todo quede a pavoras reducido.



*o aprenderte de nuevo en su ermosura
o víctima morir de tu Carino.*



Ayuntamiento de Madrid

Violin 1.º 1.ª pte +
Reinaldo y Armida

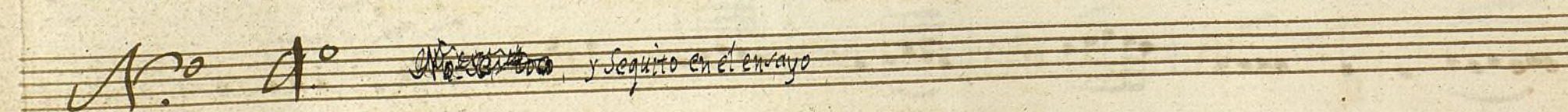
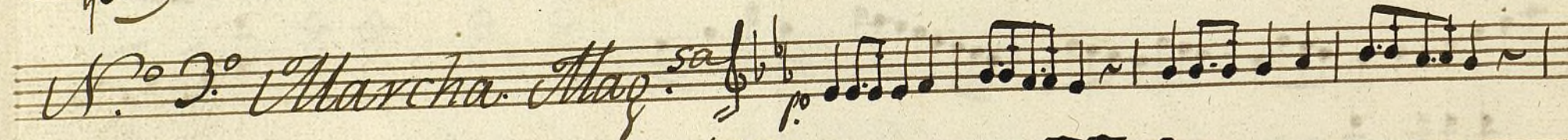
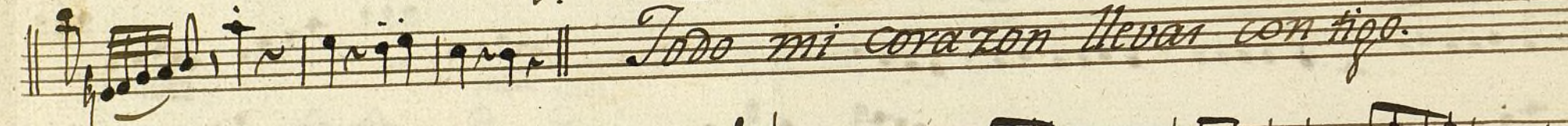
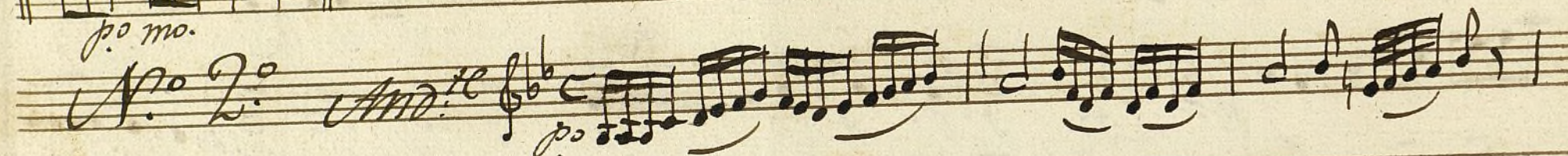
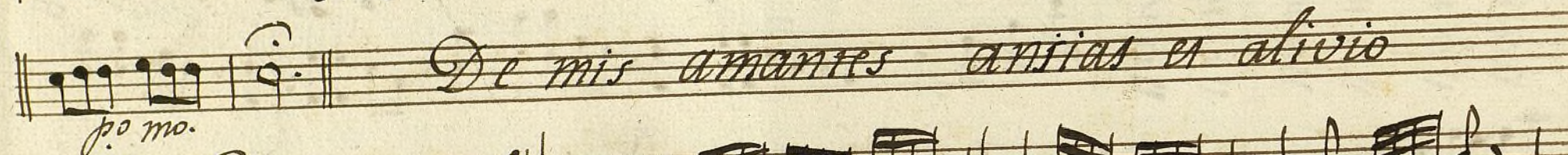
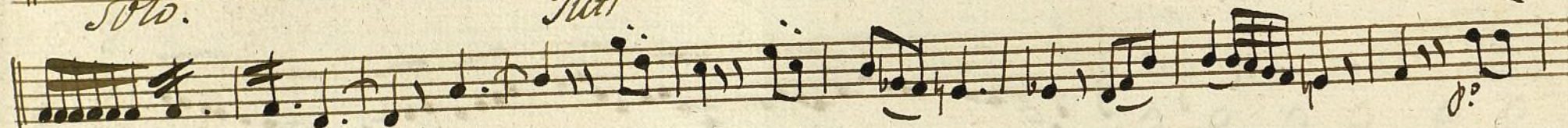
All. No mucho

Handwritten musical score for Violin 1, first part, of the opera 'Reinaldo y Armida'. The tempo is 'All. No mucho'. The score consists of six staves. The first staff has a treble clef and a key signature of two flats. The music is written in a single system. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a treble clef and a key signature of two flats. The fifth staff has a treble clef and a key signature of two flats. The sixth staff has a treble clef and a key signature of two flats. The score ends with a double bar line. The tempo is 'All. No mucho'. The score is handwritten in ink on aged paper.

Selevanta el telon

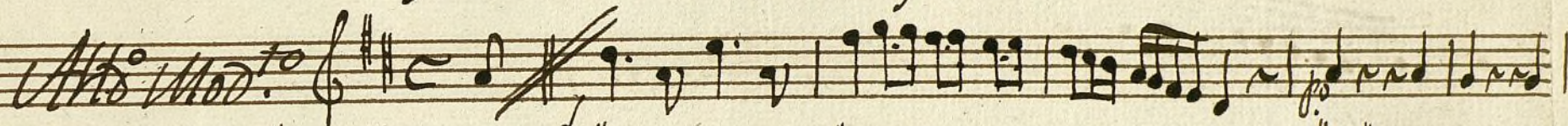
N.º 1.º And. no
versos

Handwritten musical score for Violin 1, second part, of the opera 'Reinaldo y Armida'. The tempo is 'And. no'. The score consists of two staves. The first staff has a treble clef and a key signature of two flats. The music is written in a single system. The second staff has a treble clef and a key signature of two flats. The score ends with a double bar line. The tempo is 'And. no'. The score is handwritten in ink on aged paper.



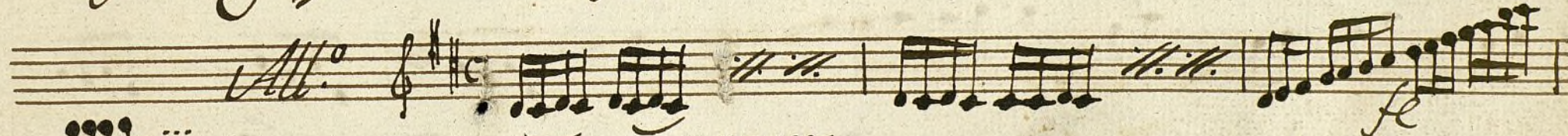
S^o

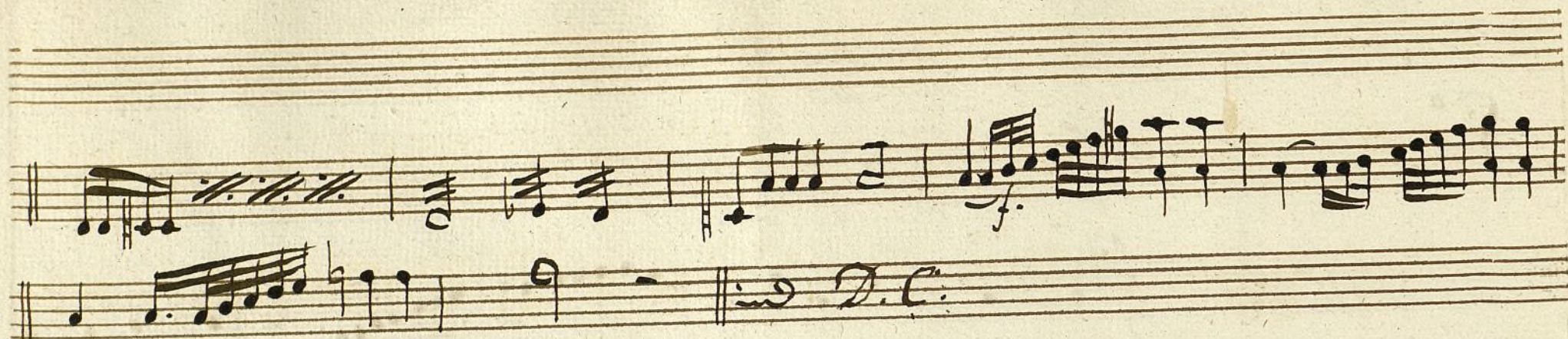
salgamos prontamente la tardanza nos puede ser
funesta el ensio trunfo es mio



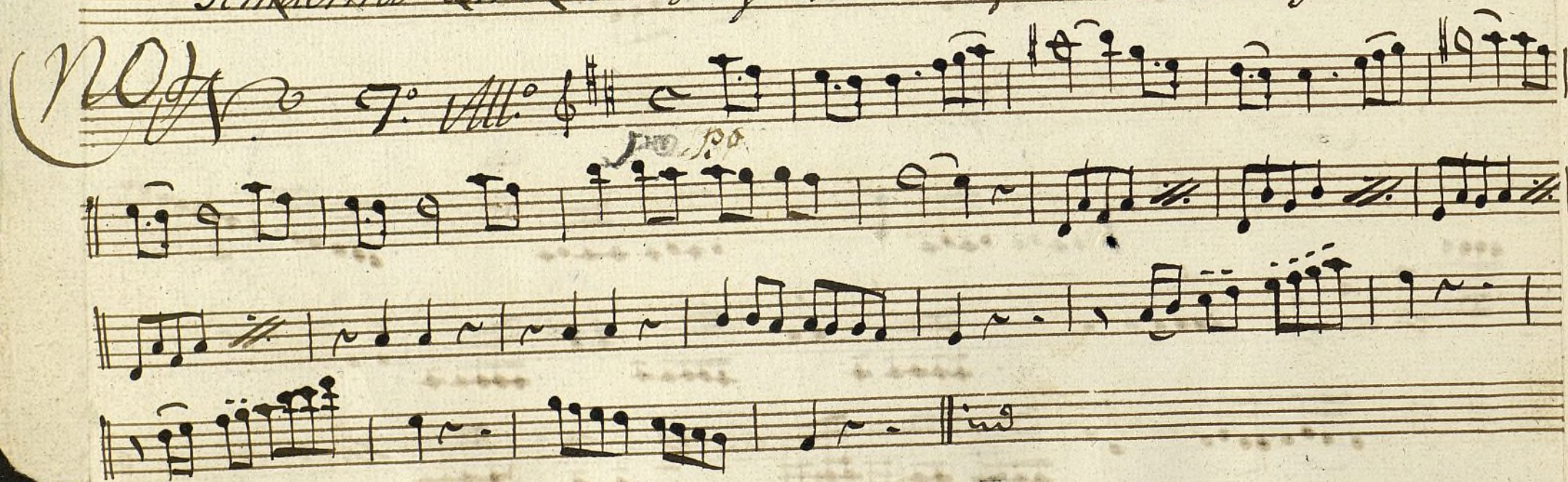
N.º 6

esbil corazon endurecido la fuerza barbara temblado
es fiero





El extremo de la fiereza tente. —
~~Semuestra el fin del piega por la Region al aire cristalino.~~



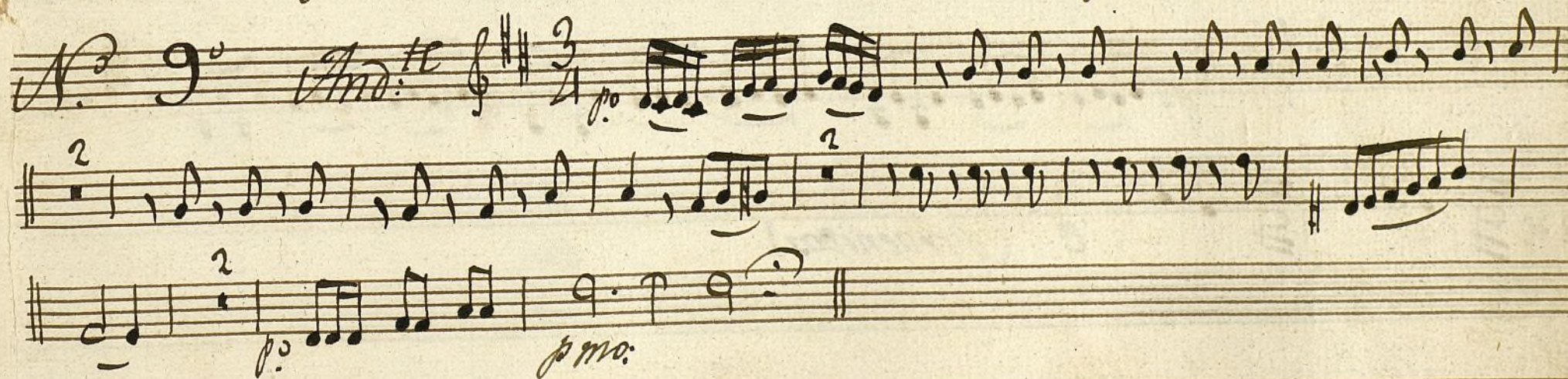
Haced q.^a sus afectos & al olvido

N.^o 8.^o And.^{te} sost.^o



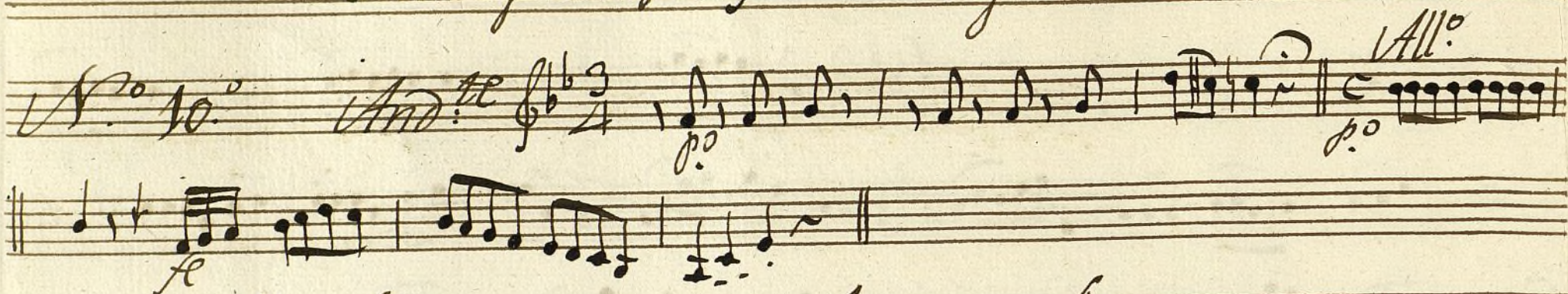
Mis penas compartid Horad con migo

N.^o 9.^o And.^{te}



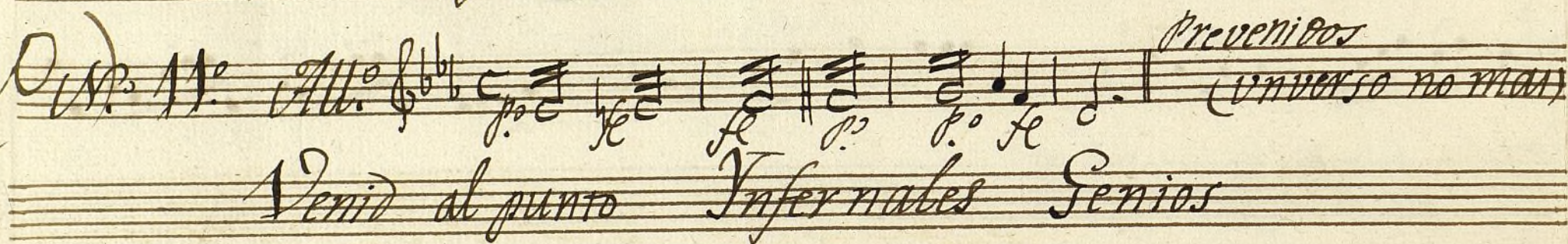
Pero q. siempre fina tea queri oo

(no)



Abre las puertas tenebroso abismo.

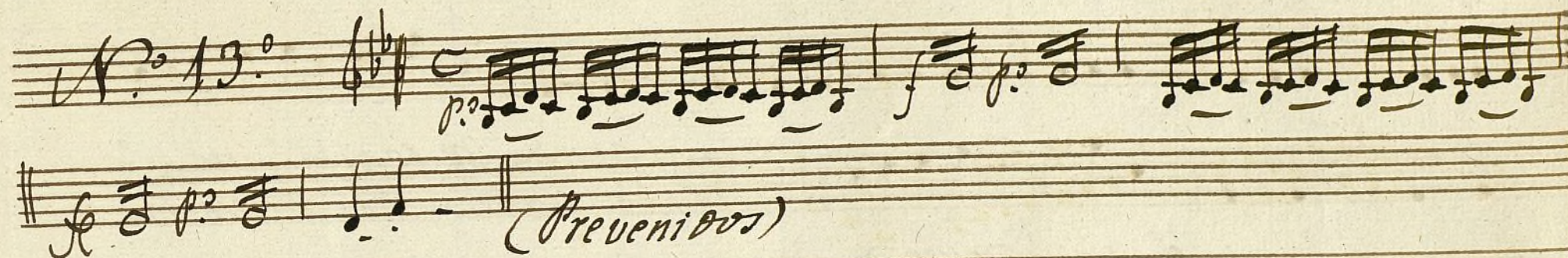
(no)



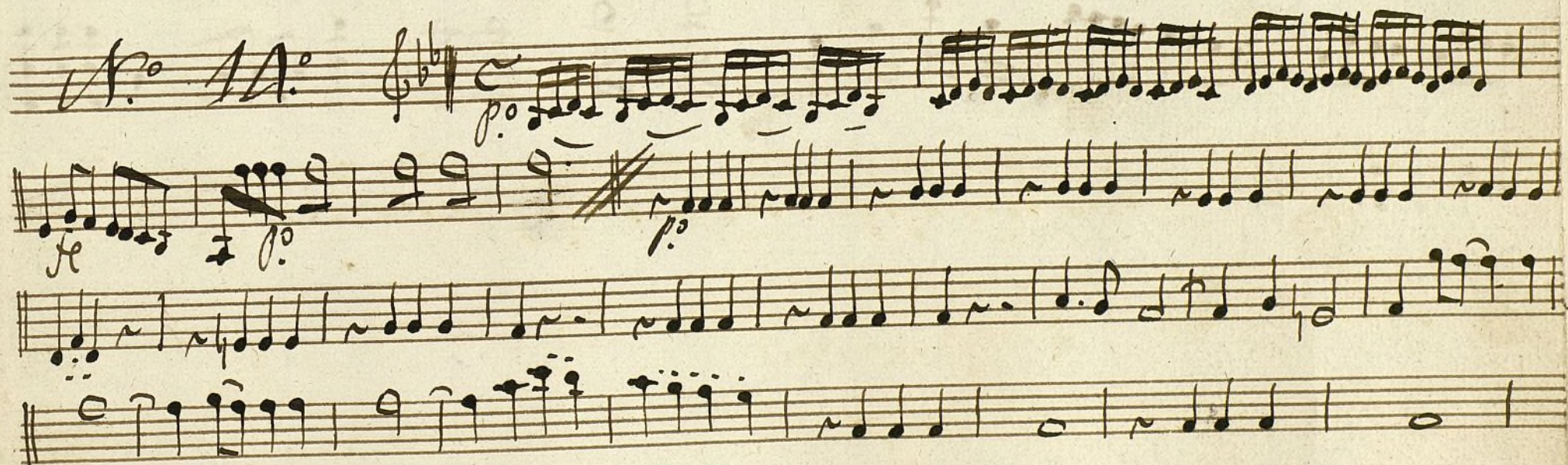
Venid al punto Infernales Senios

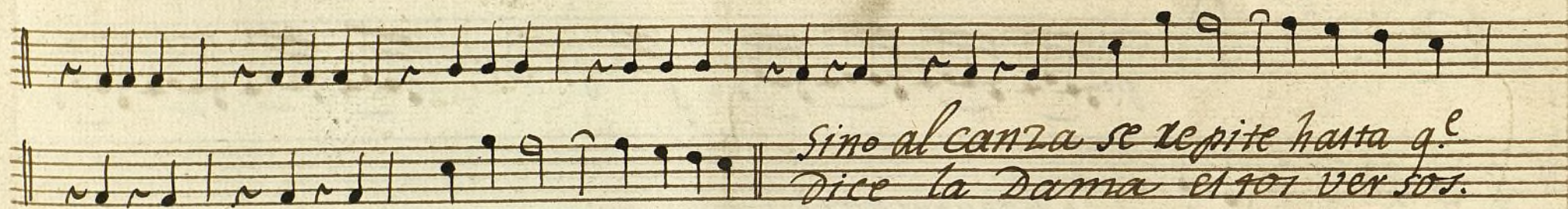


Incendia esta Isla



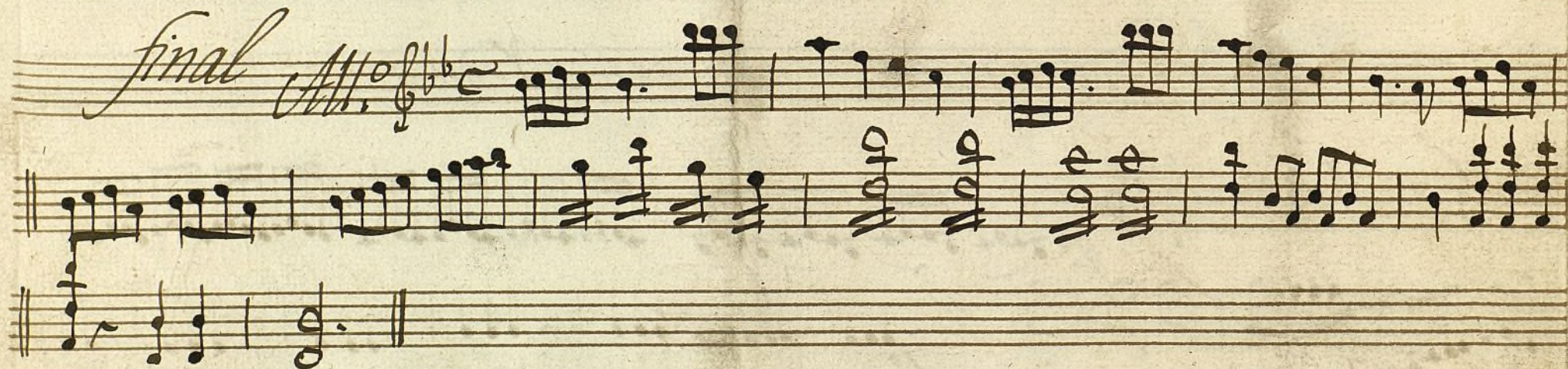
Todo que a pavesa Reducido





*sino al canza se repite hasta q.^e
dice la dama el 101 versos.*

*O aprendente de nuevo en su ermosura
o victima morir de su carino*



N.º Sª la vuelta

Mus 27-11

Q

Violin 1º

5^o Salgamos prontamente, la tardanza no puede ser funesta, el ~~tiempo~~ es mio: *trillando.*

All.^o Mod.^{to}



ataq. se da te a poner la armaz.
D.C.P.

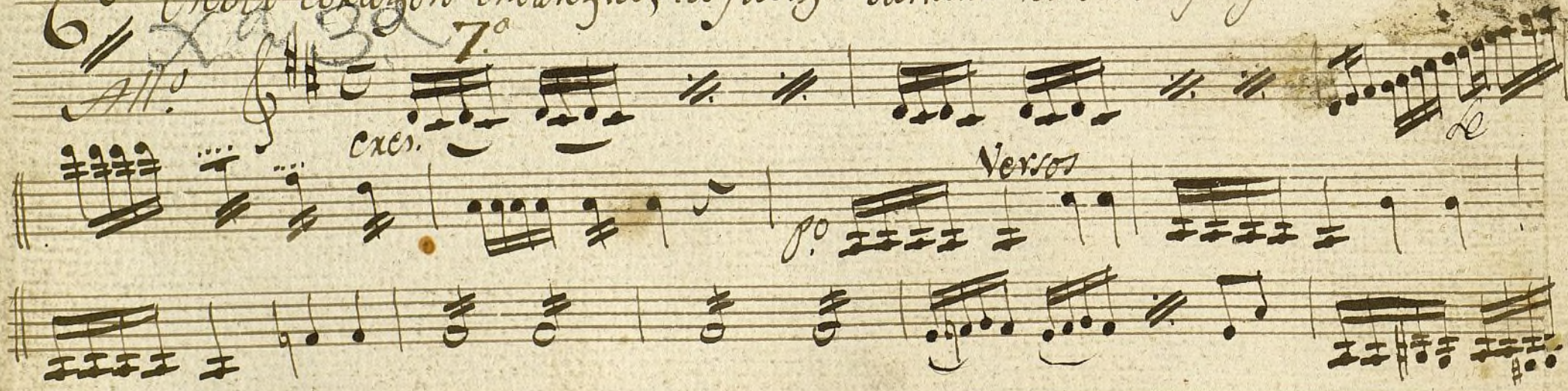
Batalla

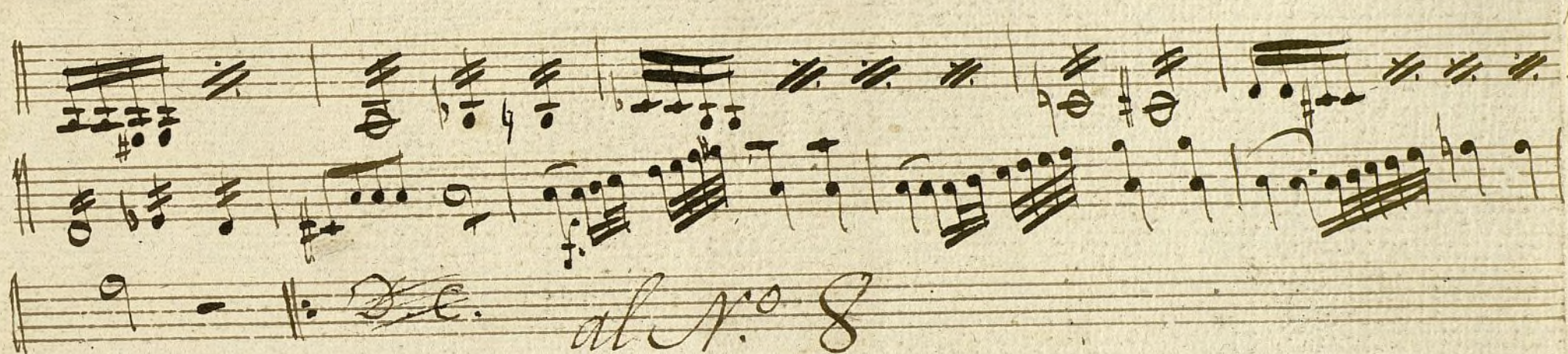
6^o crebil corazon endurezido, la fuerza bastaria temblad esferas.

All.^o

cres.

Versos





7^o ~~se muestra~~ **no** elixir sedespiega por la region del aixe cristalino:
de la fiereza tente



t

Violin 2^o

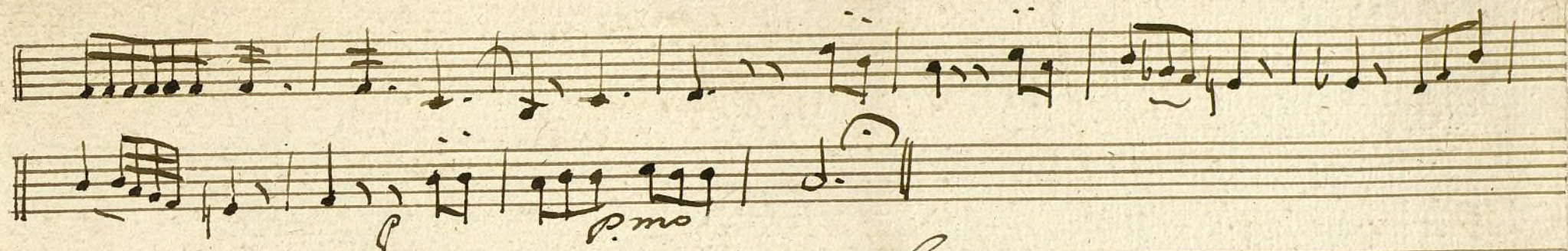
Reynaldo y Armida

All. No mucho.

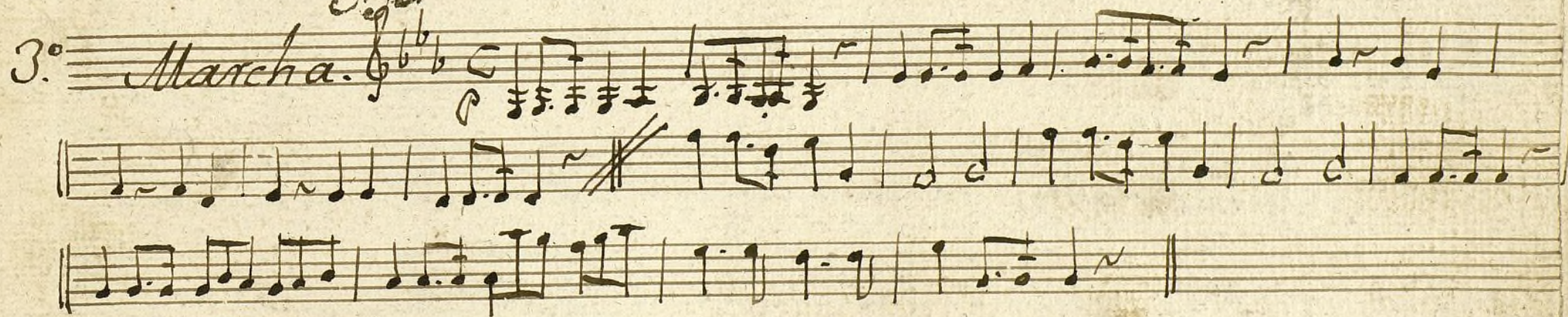
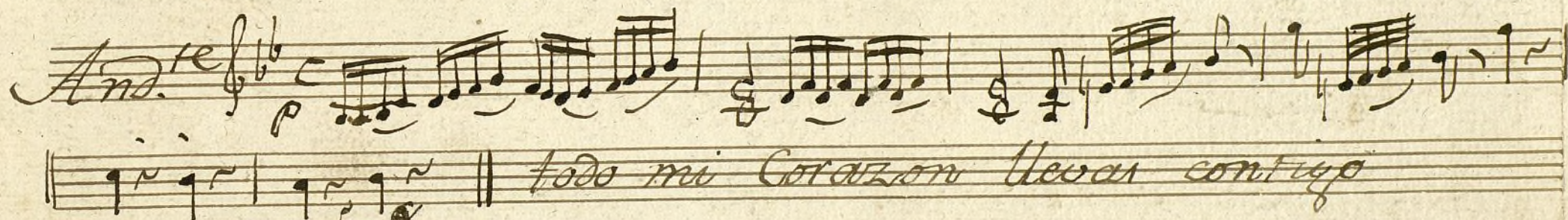
fmo

1. *And no*

Solo *tutti.*

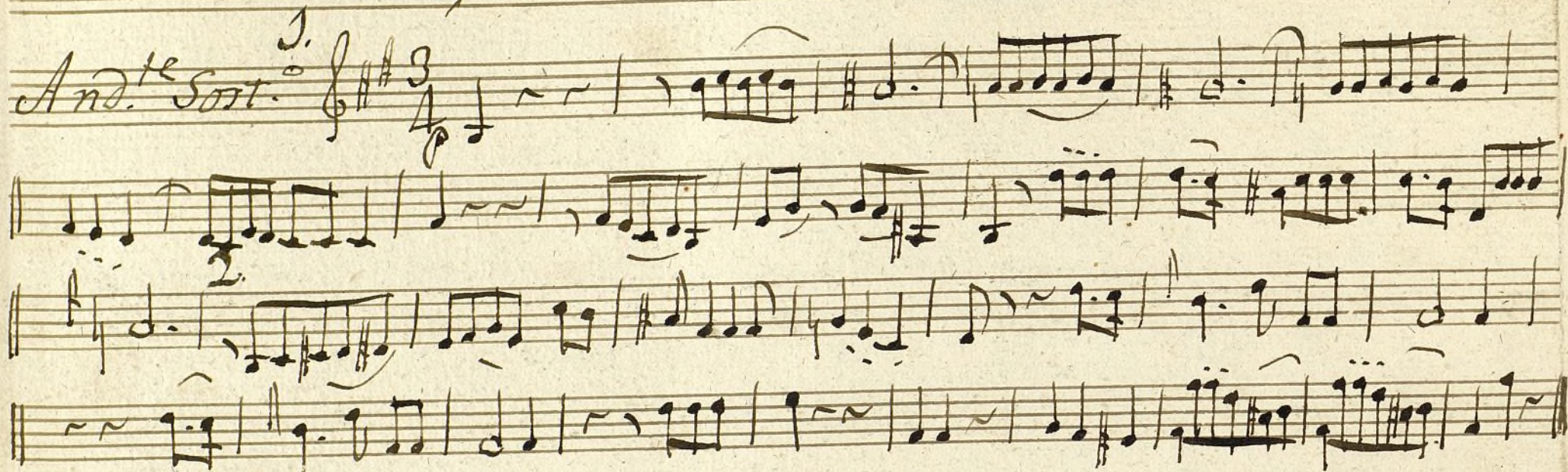


2.º De mi amantes amias a alivio

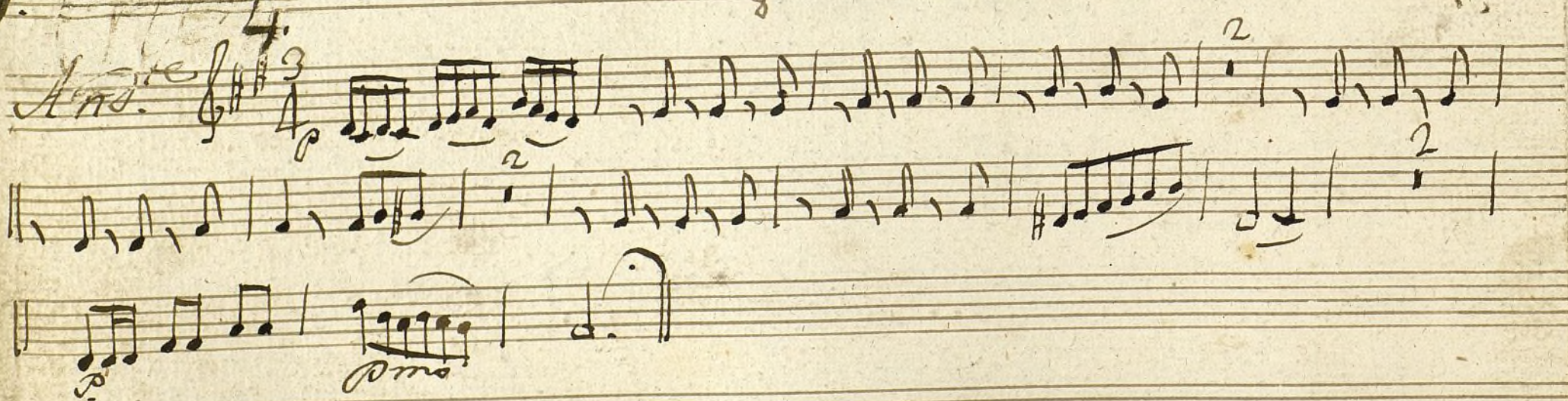


4. Si fuerdes mi amor q. splor coronador: } Repite la marcha
(5) No puede ser funera el triunfo es mio: } La Marcha

8.^o Que sus afectos de alborzcu



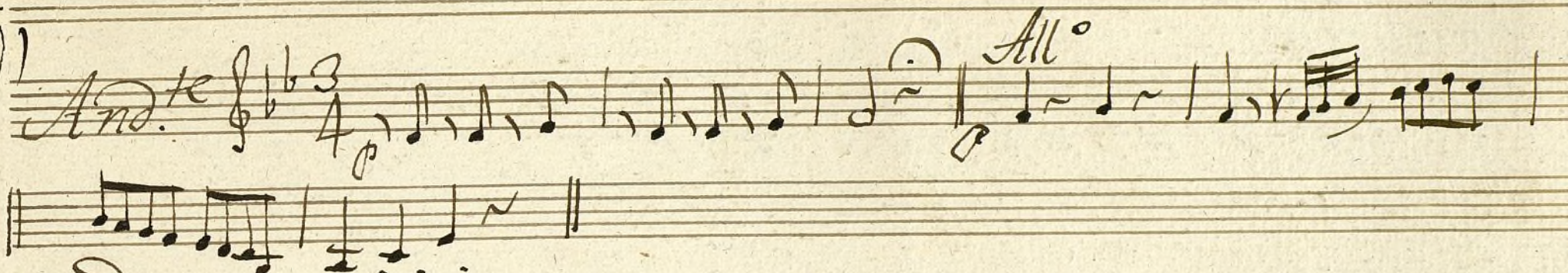
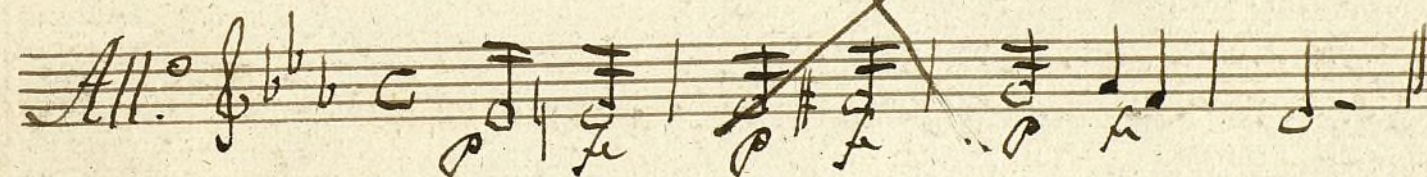
9.^o Llorad con miop



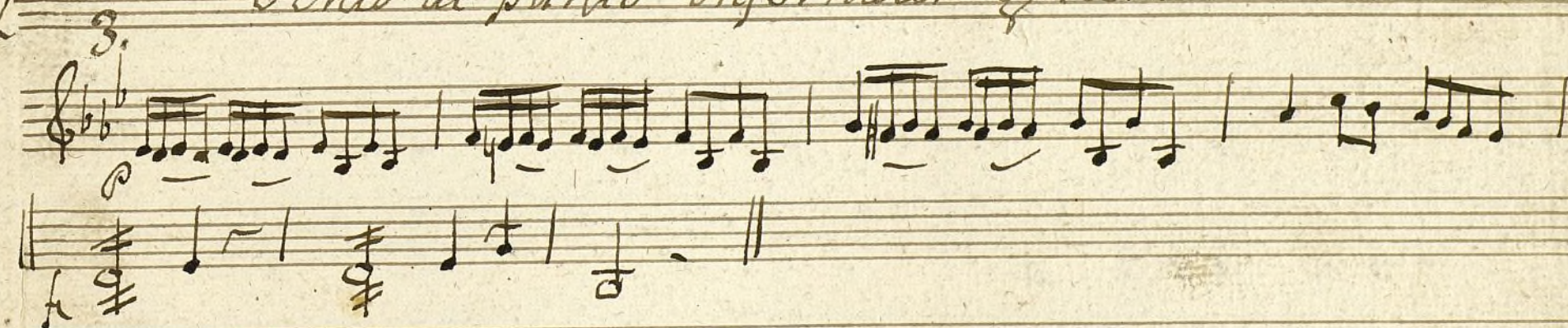
18.

Puede tener remedio el dolor mio

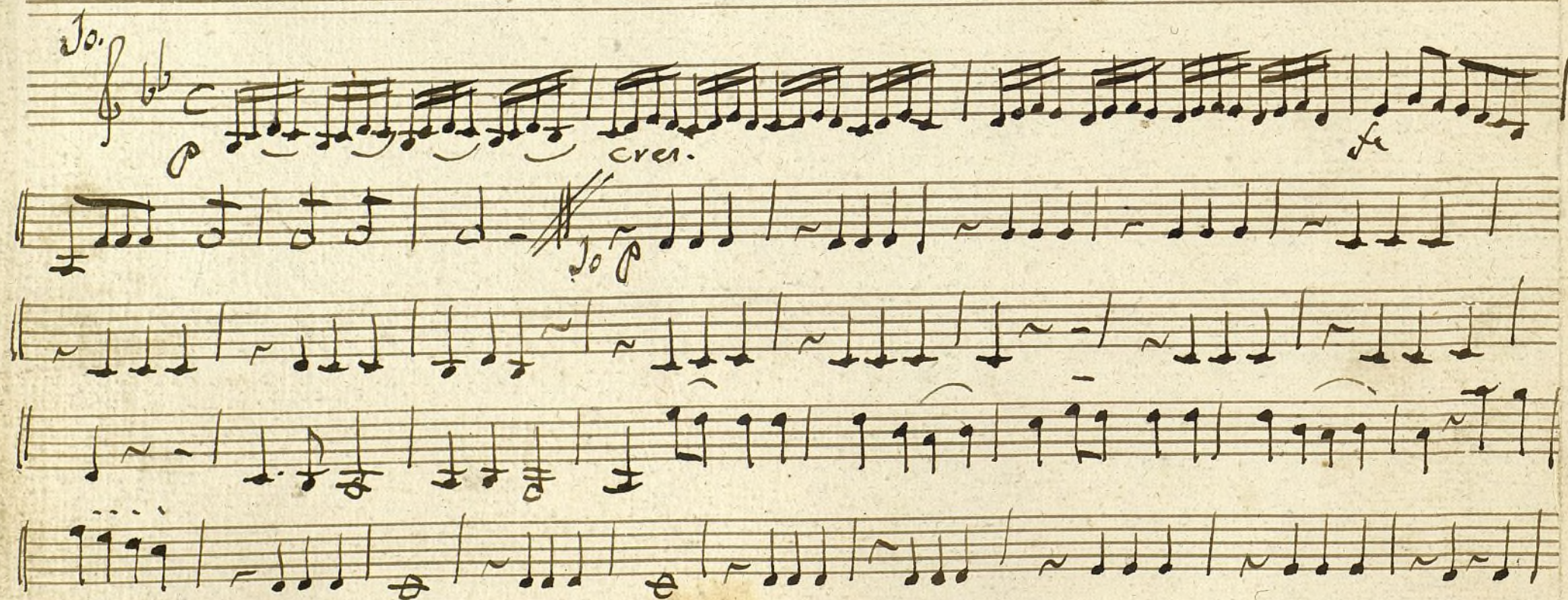
(no)

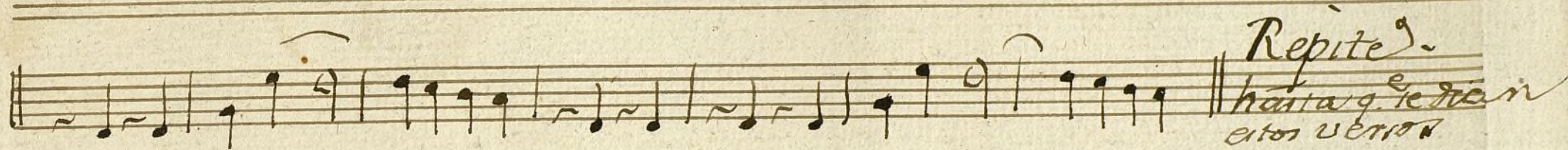
11. ~~no se dice~~~~*Abre las puertas tenebrosas abismo.*~~

12.

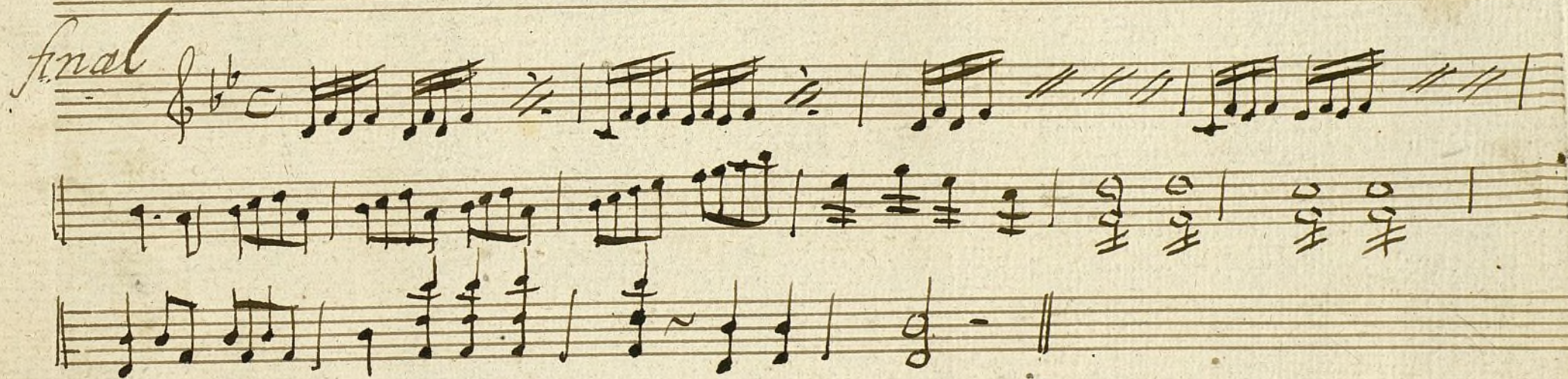
Venid al punto infernal genios

18

Incendia esta Isla.19. *todo quede a pavora reducido*



O víctima morir de tu Carino

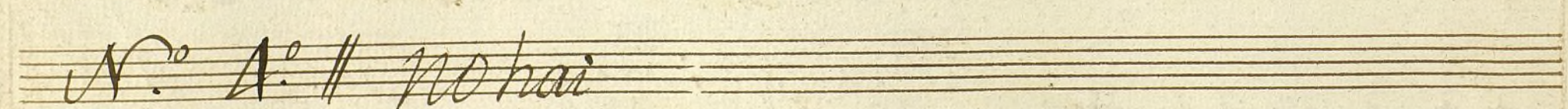
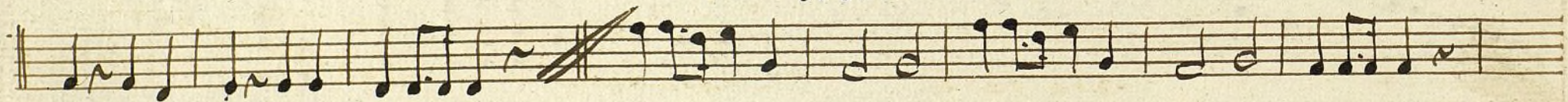
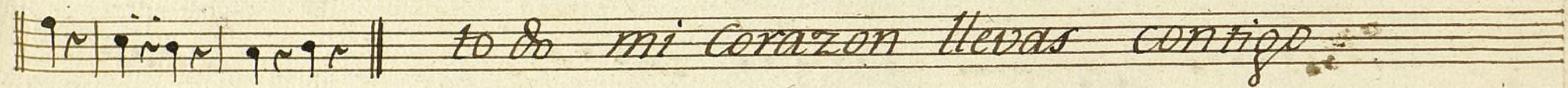
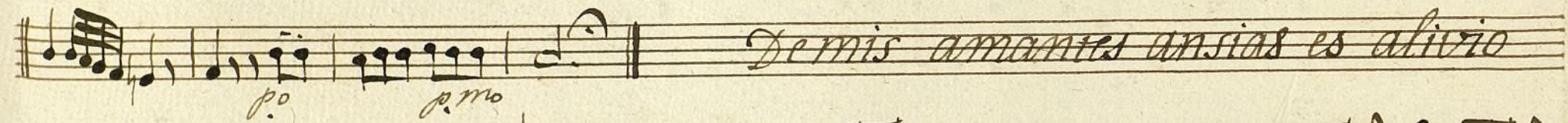


Ayuntamiento de Madrid

Violin 2: Reynaldo y Armida

All.^o Nonucho

N.^o 1.^o // And.^{no}



Nº 5º *All.^o Mod.^{to}* *10*

Nº 6º *All.^o* *cres.* *fe*



Que sus afectos se alivien



Horad con migo



~~Poderoso viento que sopla~~

Pero qe siempre fia te he querido.

Nº 10º // And: 4/4 *Allo.*
p.o

Musical notation for the first system of the second piece.

Abre las puertas tenebroso abismo.

Nº 11º // *Allo.* *p.o* *fe* *p.o* *fe* *p.o* *fe*

venid al punto infernales genios

Nº 12º // *p.o*

Musical notation for the third system of the third piece.

Y enciendad esta Isla

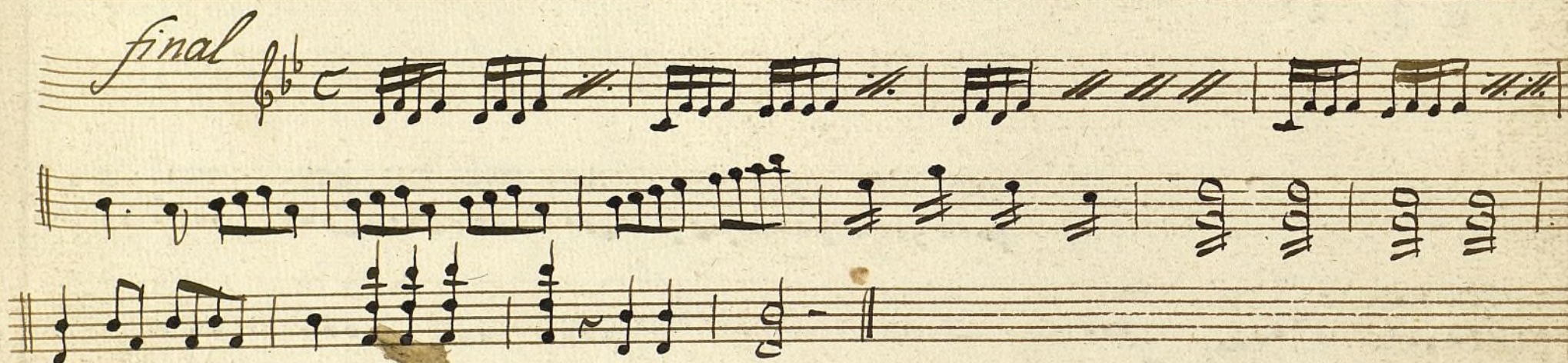
Handwritten musical score for "N.º 13.º". The score is written on two staves. The first staff contains the main melody, and the second staff contains the bass line. The music is in G major, indicated by two sharps (F# and C#). The time signature is 2/4. The piece ends with a double bar line.

todo que se a pavesas reducido

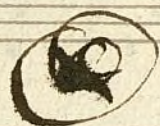
Handwritten musical score for 'L'Espresso' by Franz Liszt. The score is written on five staves. The first staff is for the piano (p.) and the second staff is for the violin (v.). The music is in 3/4 time and features a variety of musical notations, including eighth notes, sixteenth notes, and rests. The piano part includes dynamic markings such as 'p.' (piano) and 'cres.' (crescendo). The violin part includes a 'fe' (forte) marking. The score is written in a clear, legible hand.



O víctima morir a tu Carino



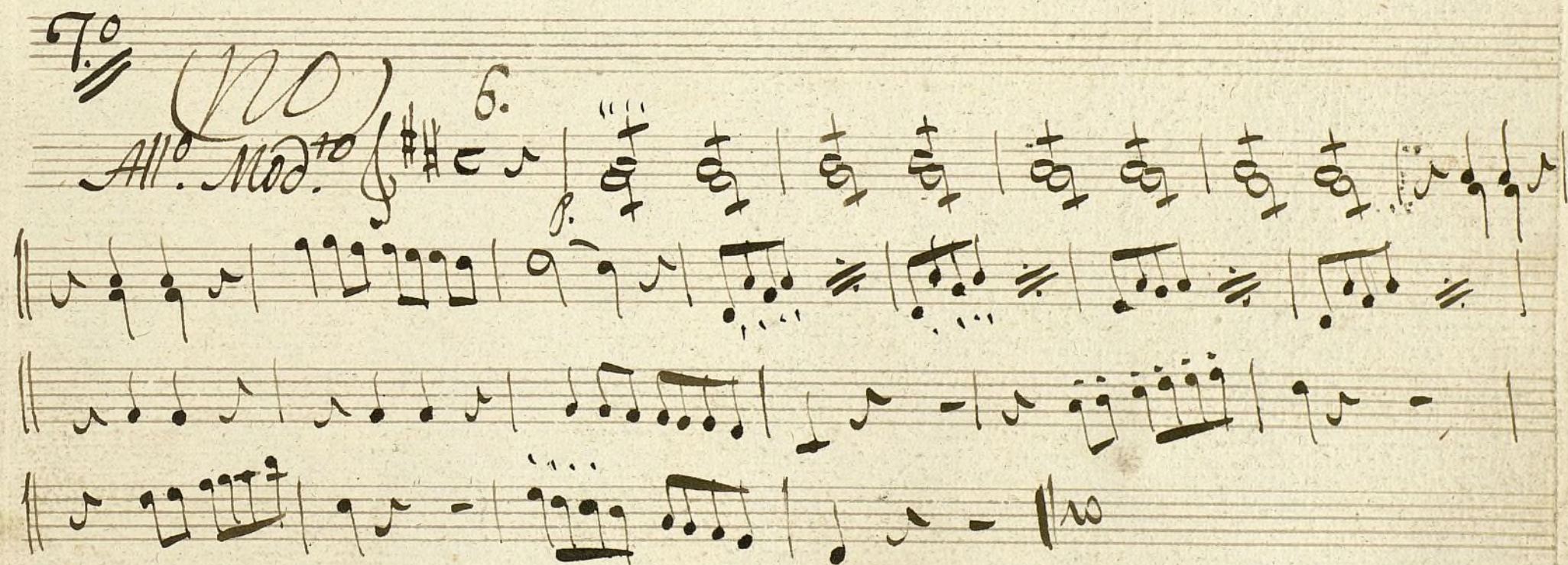
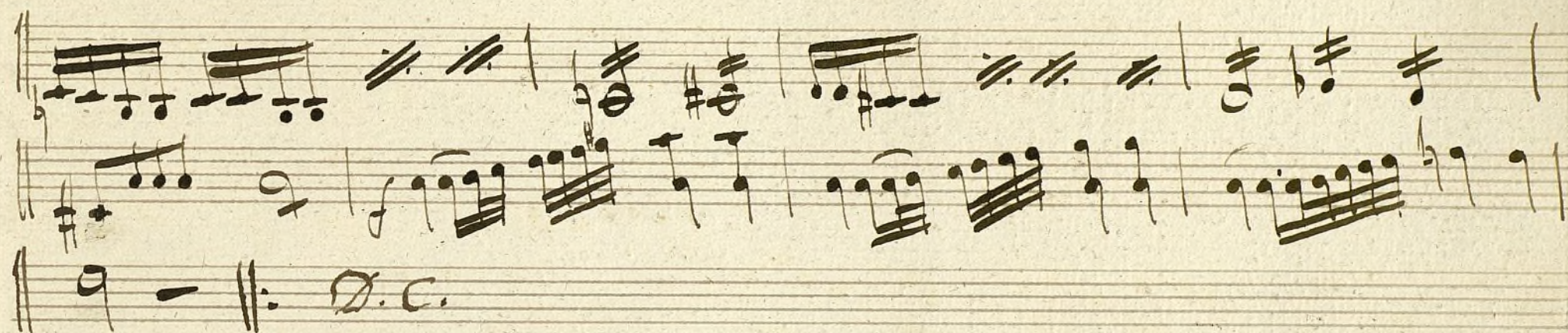
Mus 2.7-11



Violin 2º

5^o *All.^o Mod.^{to}*

6^o 7. *All.^o* *Cres.*



Ayuntamiento de Madrid

Oboe 1.º Reynaldo y Armida

All.º no mucho. *fmo* *solo*

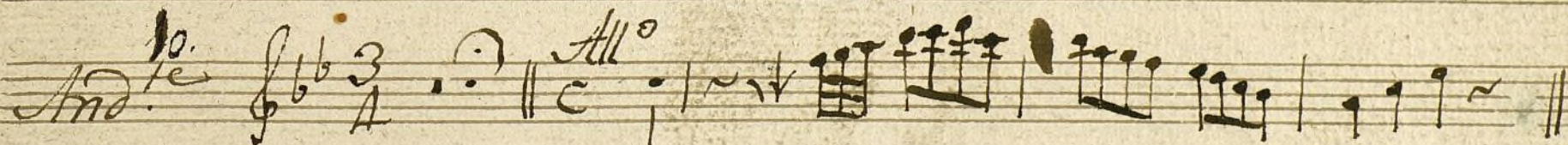


N.º 1. Tace.
N.º 2. tace
N.º 3. la marcha ala buelta.

~~N.º 2. 3. 4. 5. 6. 7. Tace~~

Puede tener remedio el dolor mio.

And.º *All.º*

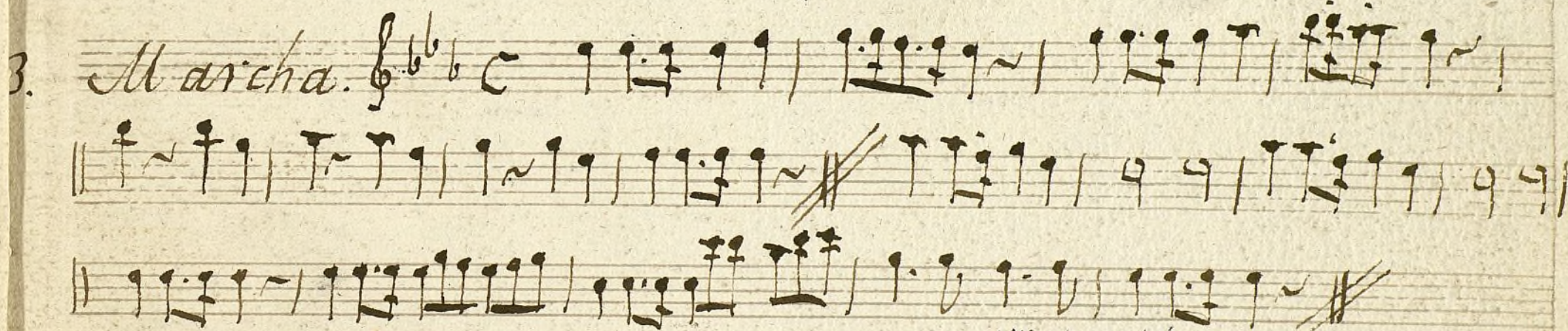


Abre las puertas tenebroso abismo.

All.º

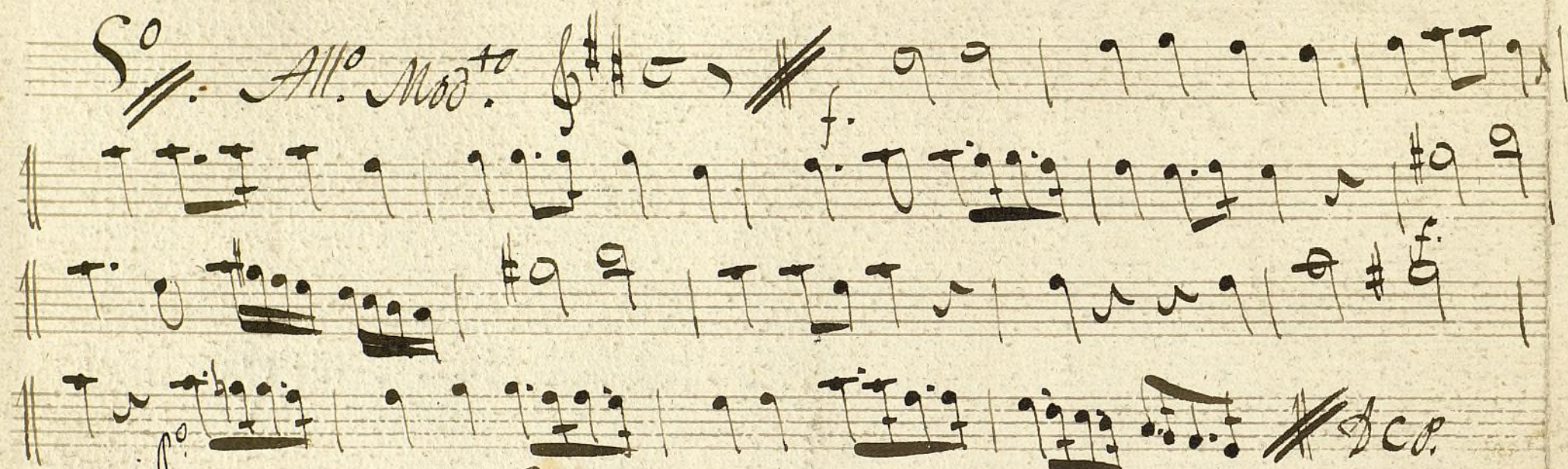


Oboe 1^o



N^{ro} 4. *de hay.*

Sigue el 5^o ala Puerta.

5^o. *All.^o Mod.^{to}* 

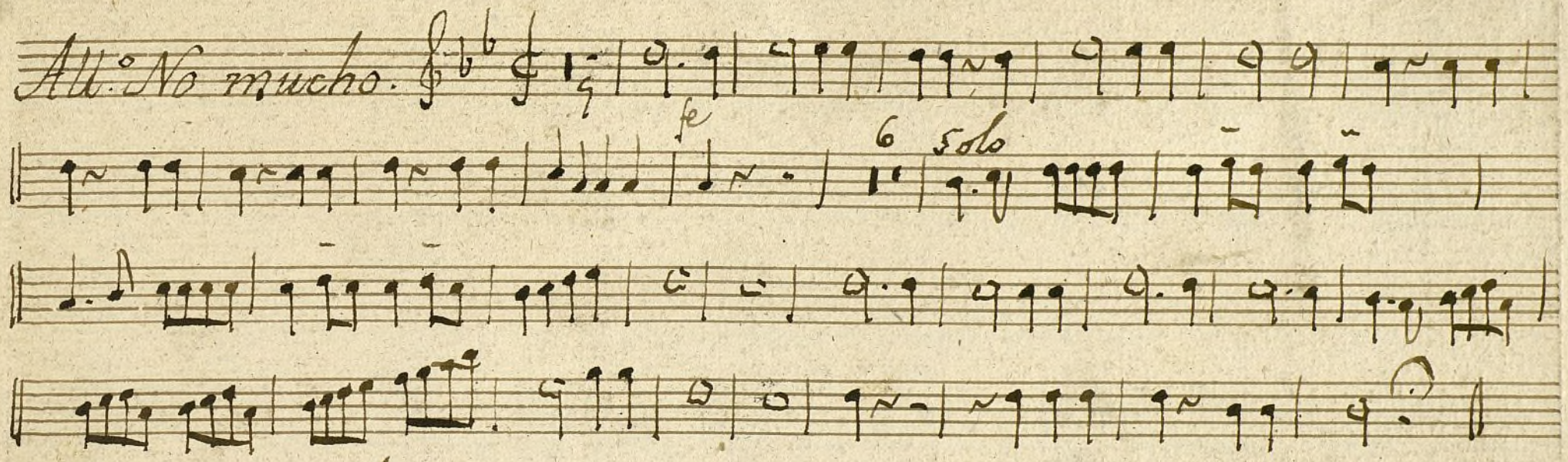
6^o 

(7^o) *tace.* 8^o *tace.* 9^o *tace* *sigue el so. en la 1^a cara.*

All.^o Mod.^{to} || *Tacet.*

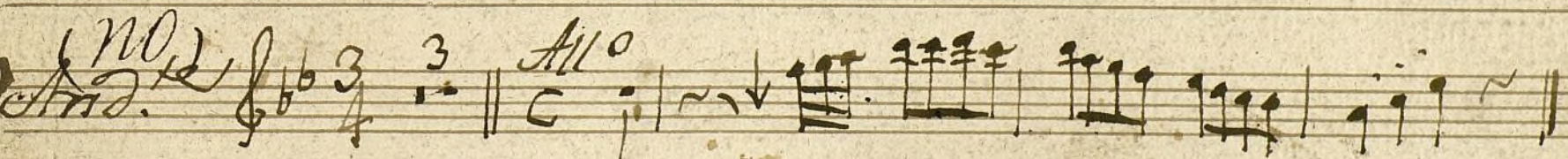
Oboe 2° Reynaldo y Armida

All. No mucho.

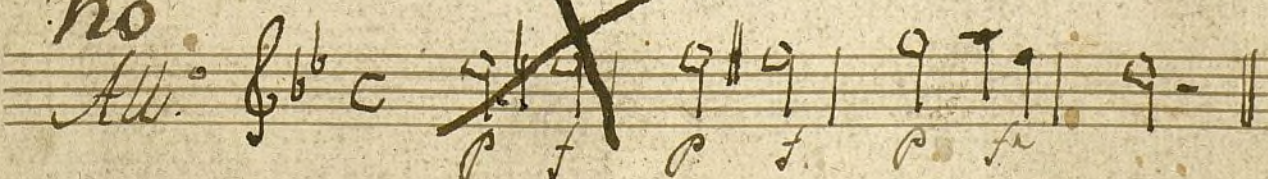


tace
N.º 1. 2. 3. ~~4. 5. 6. 7.~~ Tace. Desde el N.º 3. á el N.º 5.

8. Puede tener remedio el dolor mio

~~no~~ (NO) And.  All.º

14. ~~Abre las puertas temeroso abismo~~

~~no~~ All.º 

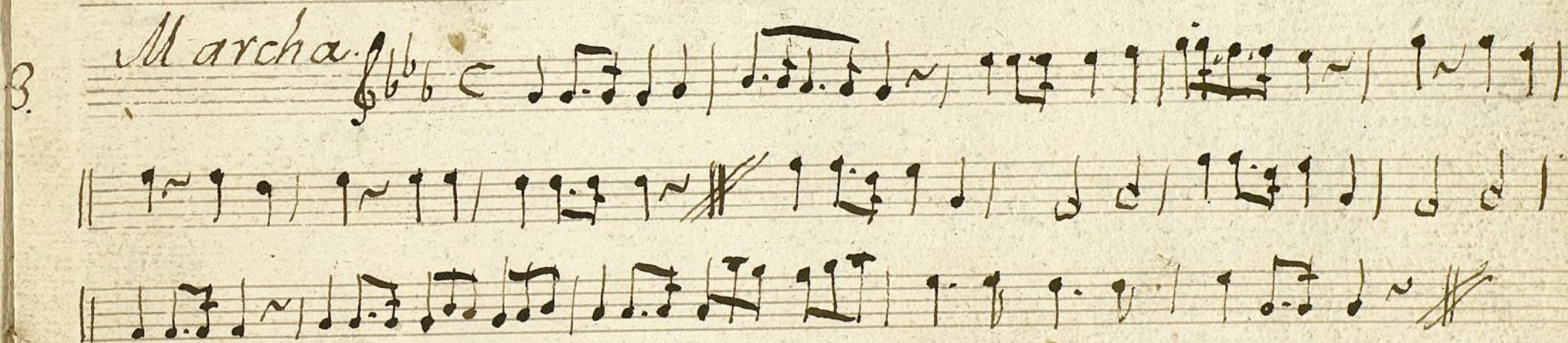
[illegible]

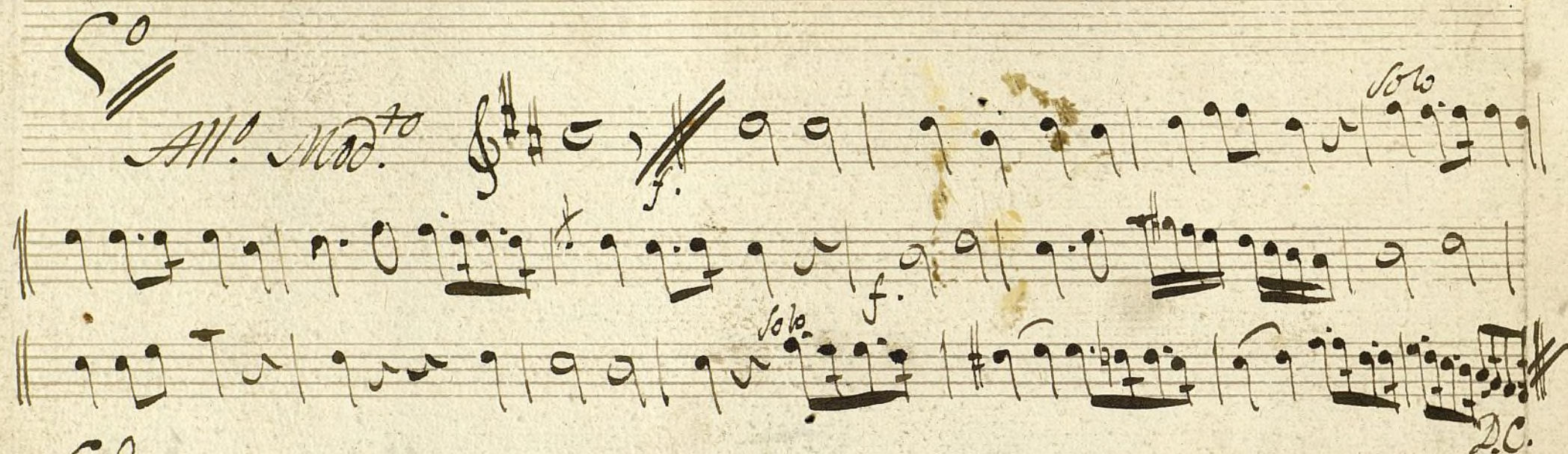
113 


final 

A handwritten musical score on a single five-line staff. The notation includes various note values such as minims, crotchets, and quavers, along with rests and bar lines. The ink is dark brown or black, and the paper appears aged. The piece begins with a double bar line followed by a key signature change to one sharp (F#). It concludes with a final double bar line.

Oboe 2^o



5^o
All.^o Mod.^{to} 
f. *Solo* *D.C.*

6^o
All.^o 
f. *D.C.*

8. 9 y 10 tace y sigue el r.^{do} 10

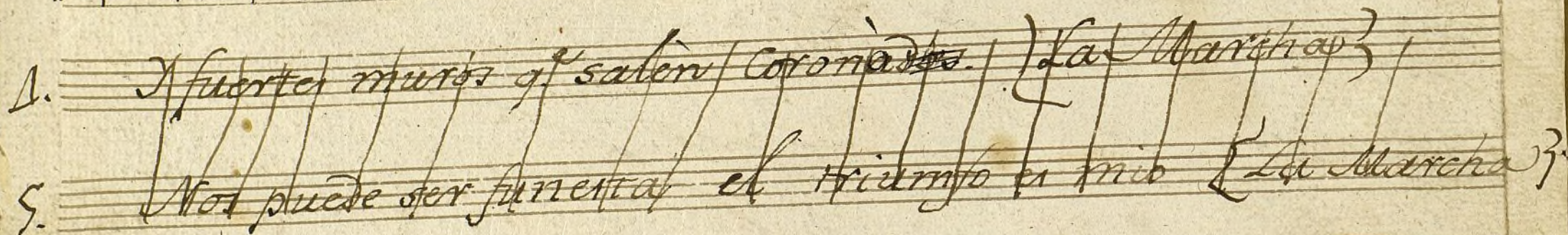
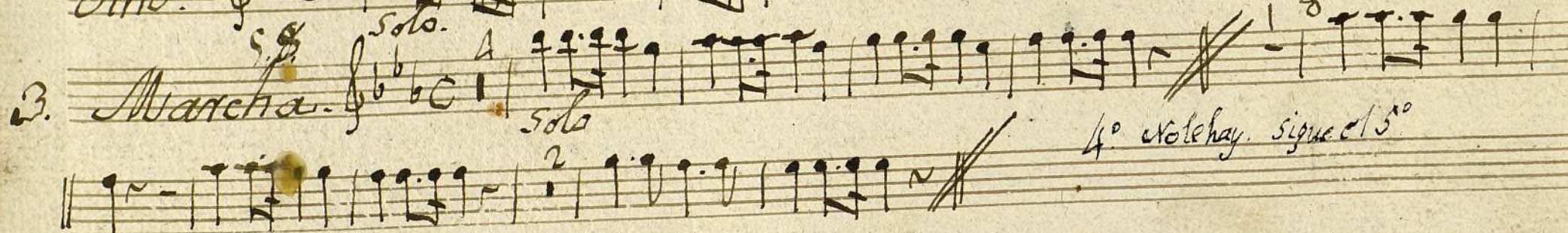
All.^o Mod.^{to}

Clarinete 1.º Reynaldo y Armida

All. No mucho.

And no

2º de mis amantes ansias el alivio



Haced q. sus afectos de al olvido



5^o Clarinette 1^o

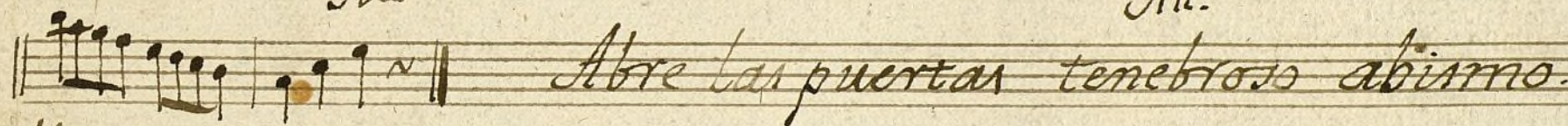
All.^o *f.* *solo*

All.^o *f.* *13*

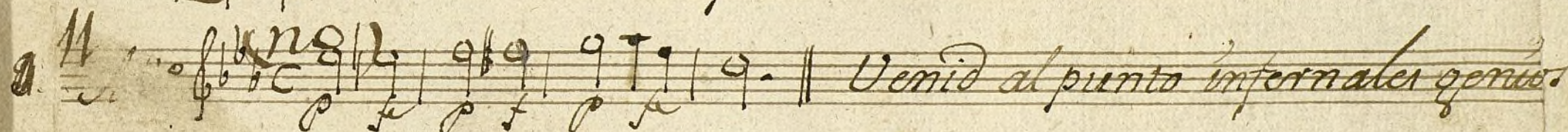
(no.) *All.^o mod.^{to}* *solo*



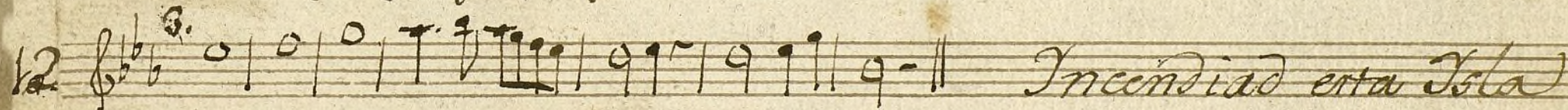
Puede tener remedio el dolor mio



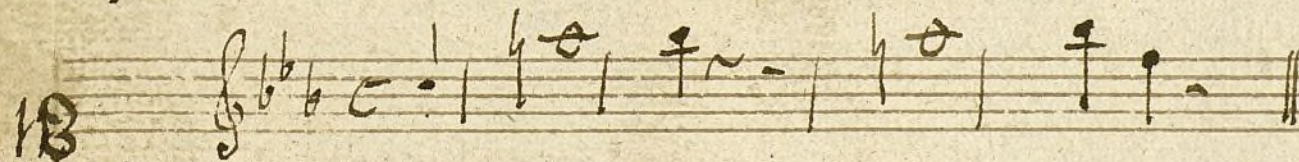
Abre las puertas tenebrosas abismo.



Venid al punto infernal genios



Incendia esta Isla



V.S.

todo quede a pavesas reducido



Repite hasta este verso
O víctima moribunda de tu Car...



t

Mus 27-11

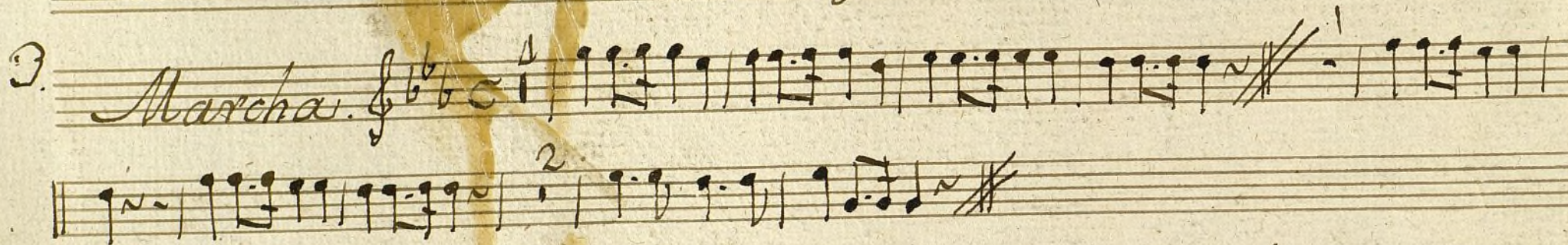
Clarinete 2.^o Reynaldo y Armida

All.^o No mucho

And.^o Solo

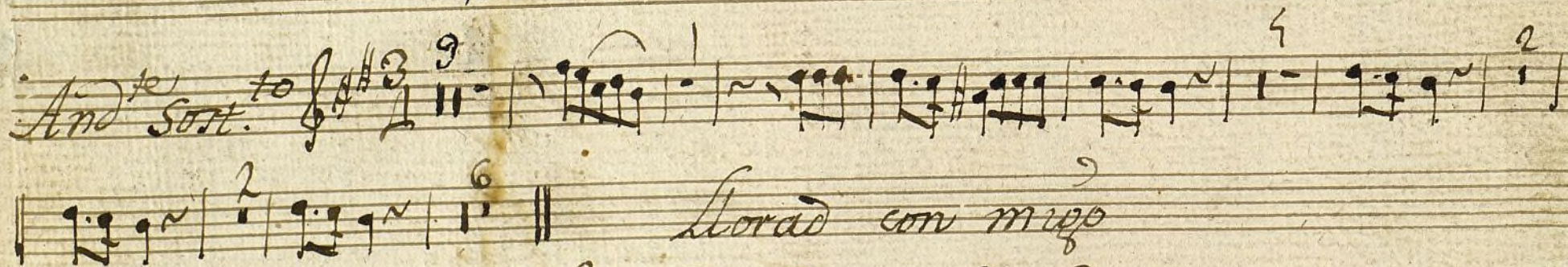
~~No~~ N.º 2 Tace.

Todo mi Corazon lleva contigo



4. *Tus sienes coronados } La Marcha p.*
5. *el Triunfo es mío } La Marcha }*

Que sus afectos de al olvido



Remedio al dolor mío

Clarinete. 2º

5º

All.º Mod.º f. Solo

All.º f. D.C.

7º NO 1

All.º Mod.º Solo D.C. Duo

f. D.C.

fin

Ayuntamiento de Madrid

And.^{te} 3^{da} All.^o Tenetoso abismo

8. 1^a All.^o Infernales Genios

10. 2^a Incendia esta

11. 3^a a pavora reducido

12. Repite 38.

final All.^o

Ayuntamiento de Madrid

Trompa 1ª Reynado y Armada

introd. on nomas

Al.º No mucho. C: b

al n.º 2º
face

N.º 1. 2. Face.

toda mi corazon llevar contigo

3. Marcha. C: b

4º No le hay.
5º Sigue el 5º ala otra oja

5º el trío en mi (La Marcha)

N^o 6. 7. 8910. *Face*

tenebroso abisso

11. NO

Al. C

Infernales Sonos

12

Yncendia en esta Isla

13

a primeira reduzido

14

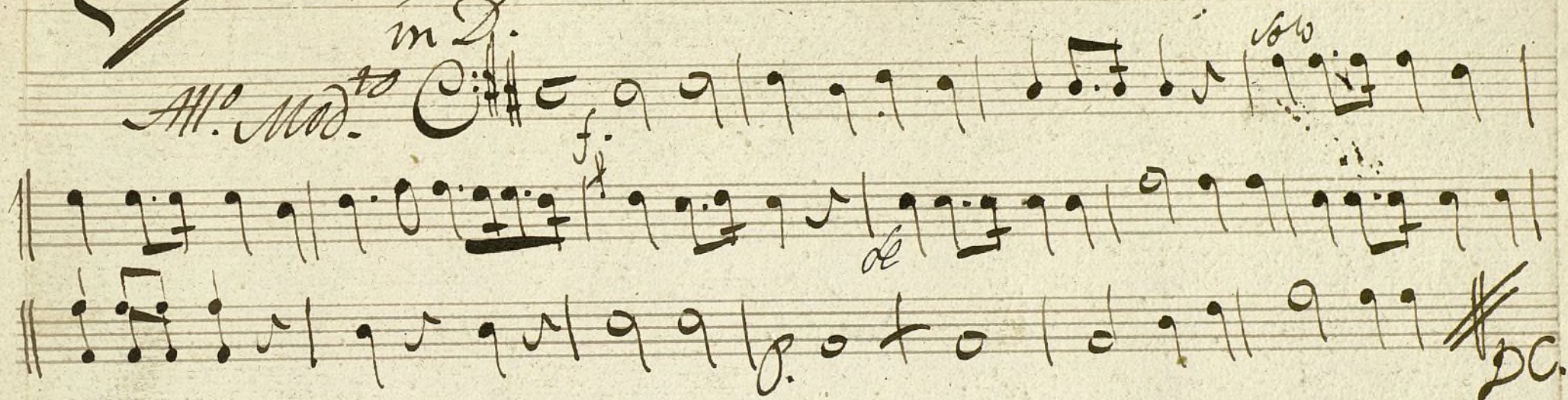
[illegible]

final.

A single staff of handwritten musical notation. The notation includes a variety of note values: a half note, a quarter note, and several eighth notes, some beamed together. There are also rests of different durations. The ink is dark brown on aged, slightly yellowed paper. The staff lines are clearly visible.

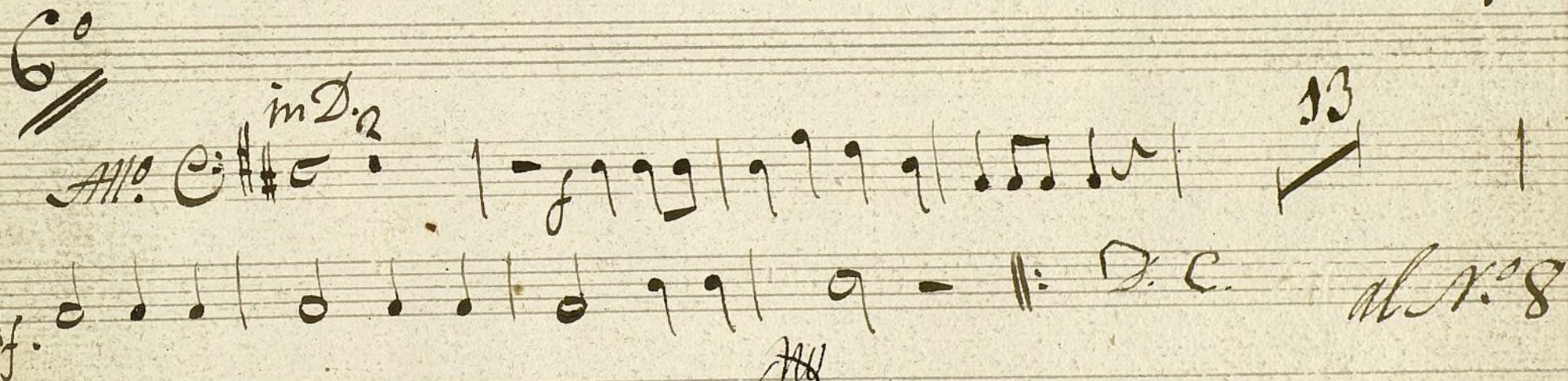
5^o *Trompa 1^a*
in D.

All.^o Mod.^{to} *C* *f.* *so*



D.C.

6^o *All.^o* *C* *in D. 2^a*

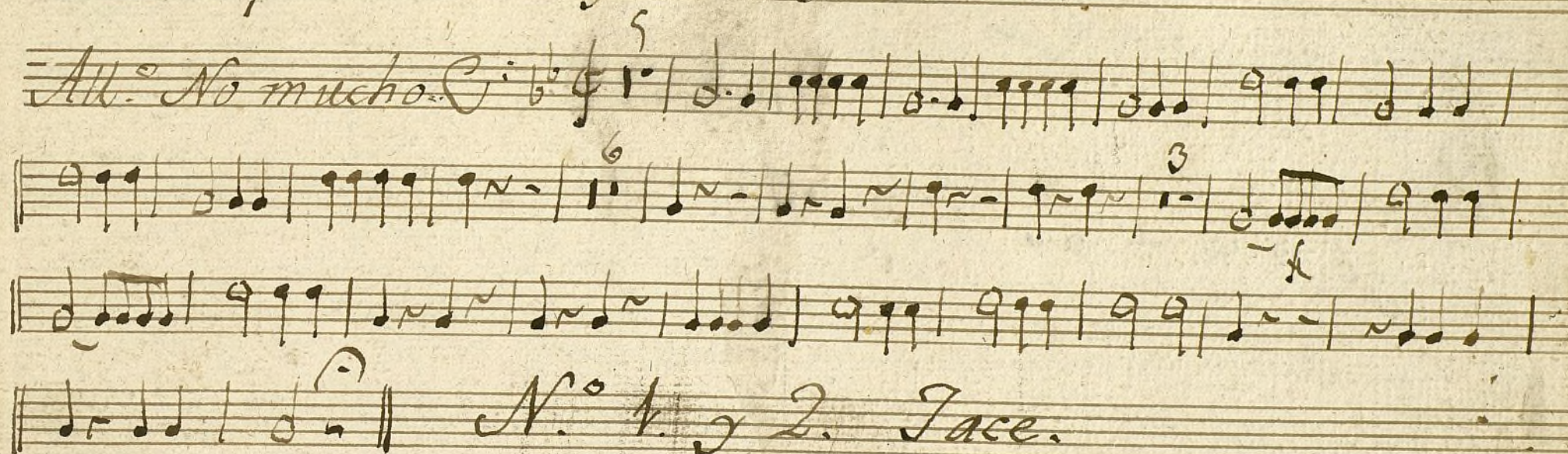


D.C.

7^o *Tacet.* *8^o 9^o y 10^o* *tace* *sigue el 11 en la 1^a cara*
y sigue el 12 en la 2^a cara

Trompa 1ª

Trompa 2.^a Reynaldo y Armida



todo mi Corazon llevas contigo

3. Marcha N.º 3



4.º *que salen con adn.* *al N.º 5*
al Triunfo de mio. *Repite la Marcha*
La Marcha

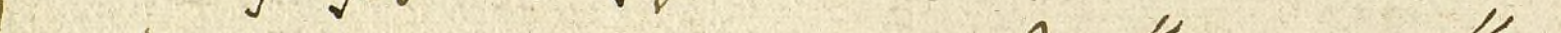
N^o 6. 7. 8. Face.

9. tenebroso abismo ~~No.~~
All. $\text{C} \flat^{\flat}$ $\text{C} \cdot$ | $\text{B} \cdot$ | $\text{A} -$ | Infernales genios

12. *Incendia esta Isla*

[illegible]

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody consists of several measures, ending with a double bar line. Below the staff, there are handwritten notes in Italian: "A pancia Veduto".

14.  *Repite*

final.

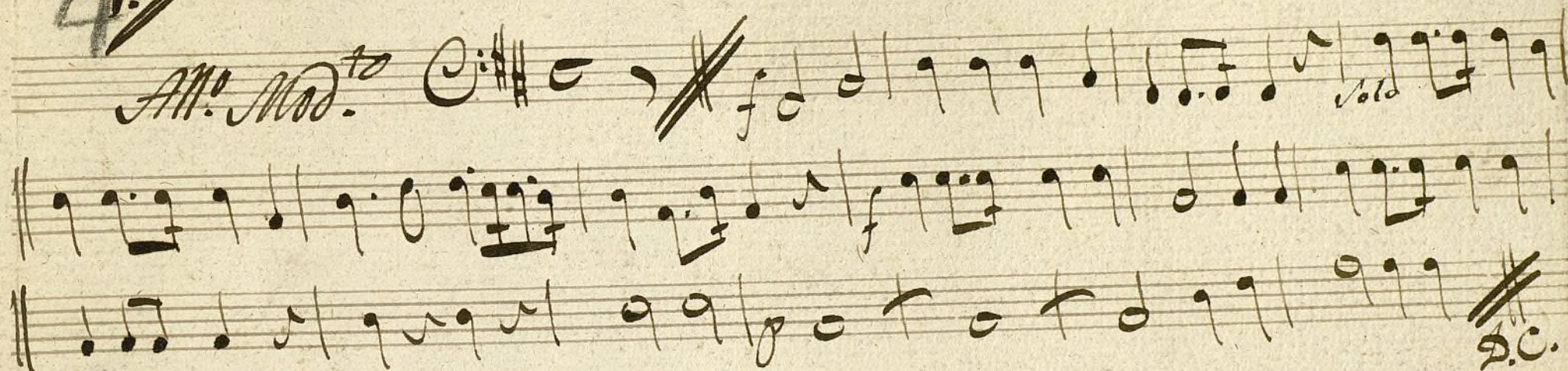
Handwritten musical notation for the final of the piece. It is written on a single staff in common time (C). The key signature has two flats (B-flat and E-flat). The notation includes various note values, rests, and a fermata over the final note.

A single staff of handwritten musical notation. The notation consists of several measures separated by vertical bar lines. The notes are written in a cursive, handwritten style. The first measure contains a quarter note, followed by two eighth notes. The second measure contains a quarter note, followed by two eighth notes. The third measure contains a quarter note, followed by a quarter note. The fourth measure contains a half note. The fifth measure contains a half note, followed by two eighth notes. The sixth measure contains a half note, followed by two eighth notes. The seventh measure contains a half note, followed by two eighth notes. The eighth measure contains a half note, followed by two eighth notes. The notation ends with a double bar line.

8.
4.

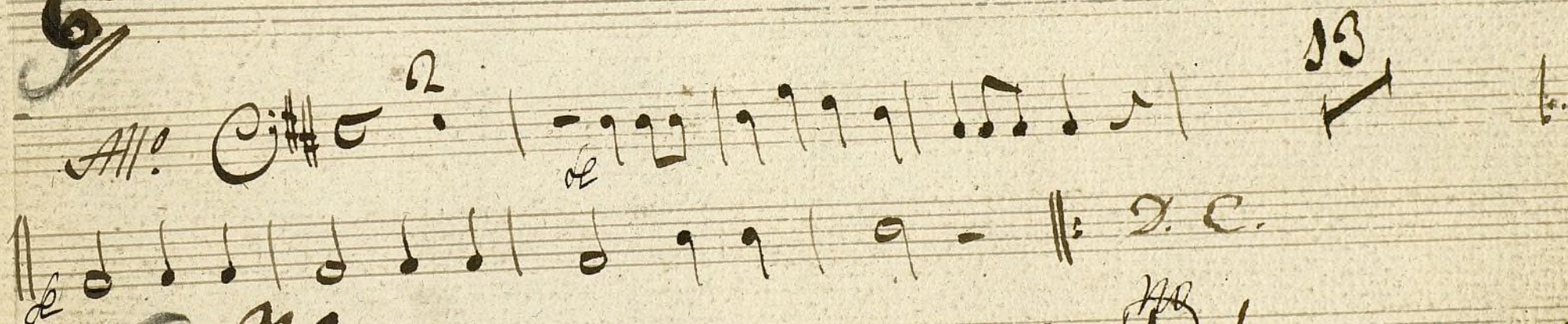
Trompa 2^a

All.^o Mod.^{to}



6.

All.^o



~~To no Tacet.~~

N.^o 8. 2. y (10) tace y sigue N.^o 92

Trompa 2^a

Clarín Reynaldo, y Armida
En el Bestuario.

Nº 1. 2. 3. 4. 5. 6. Tace. 7. 8.

Mupenas compartid florad con migo

9.º *And. te* 3/4 *Clarín*

Clarinete *Violín* *Clarín* *Clarinete*

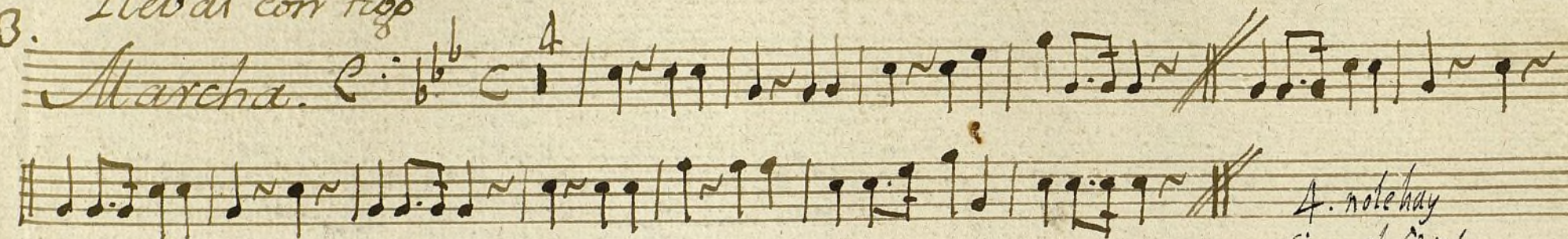
Clarín

fagot 1.^o Reynaldo, y. Armida

All.^o no mucho. C:


1.^o And.^{no} C:


N.^o 2. Tace

3. *Llevar con trop*
Marcha. 

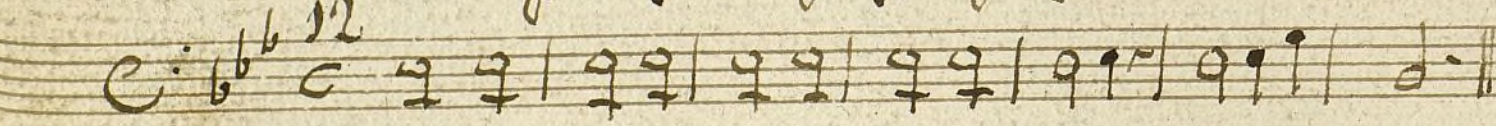
4. note hay
 Sigue el 5º en la
 otra oja

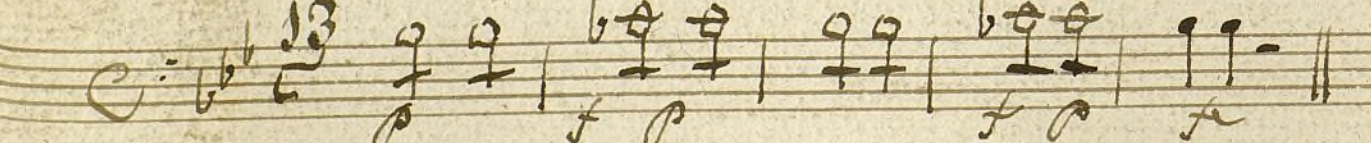
4. *Que salen gorgonados. Repite la Marcha.*
 5. *El triunfo es mi - (Marcha) No. 7. Tace.*

8. *tace & tace*  *And.º*

 *tenebroso abismo*

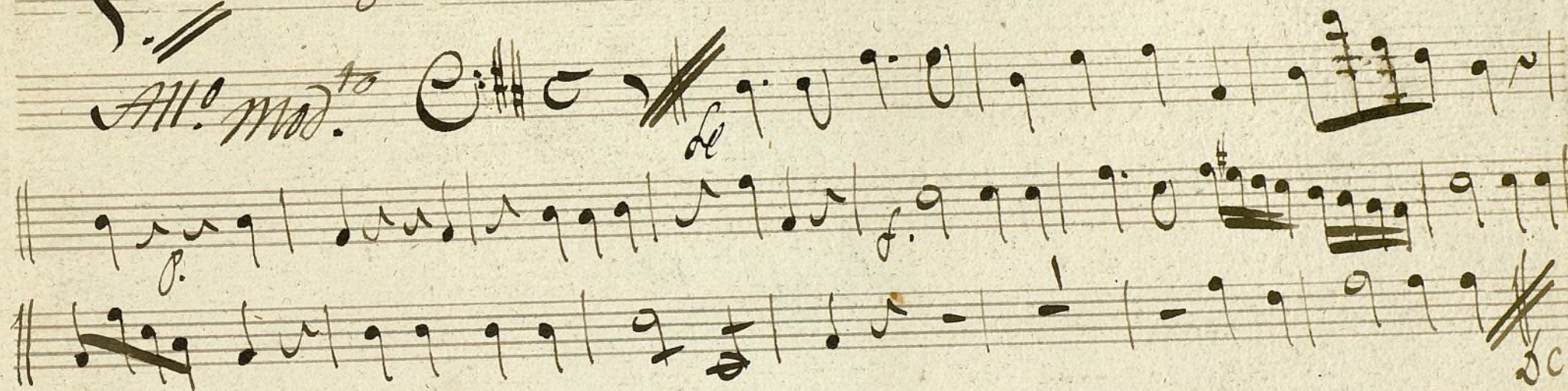
9. *Alt.º*  *Infernales genios*

10.  *Incendia esta Isla*

11.  *Sigue el 12. a la ultima oja*

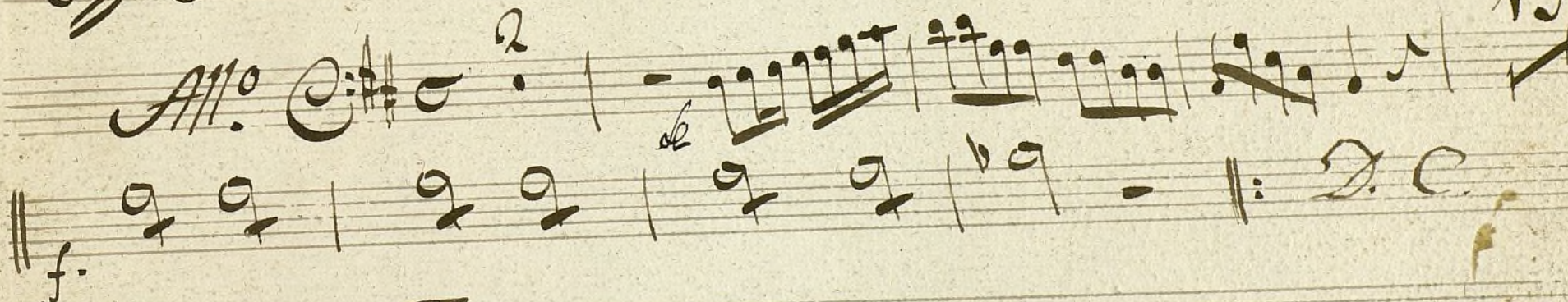
5^o fagotto 1^o

All.^o Mod.^{to}



6^o A

All.^o



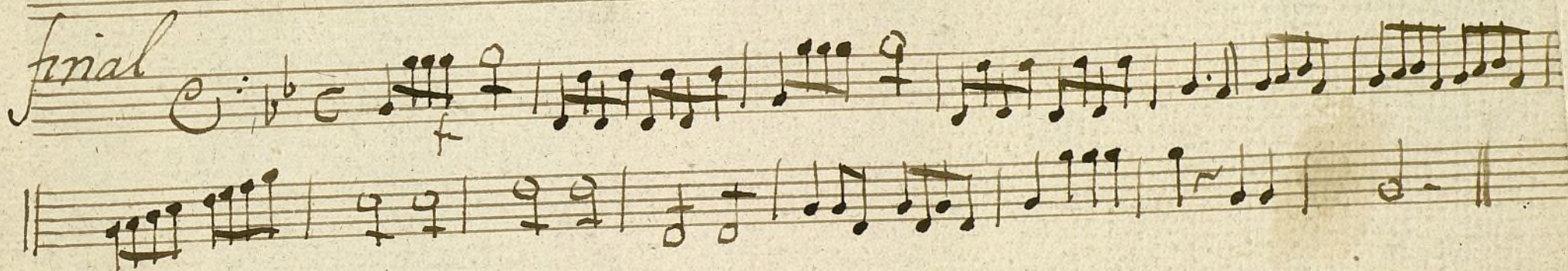
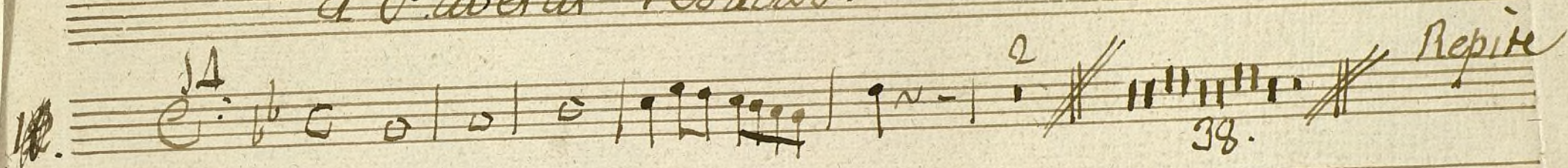
(NO) 1^o Facet. at 8^o

All.^o Mod.^{to}

4 9

Sagoto 1º

a Paveas Reducido.



Ayuntamiento de Madrid

facto 2º Reynaldo y Armida

All.º no mucho

And.º no

N.º 2. Tace // Levant contgo

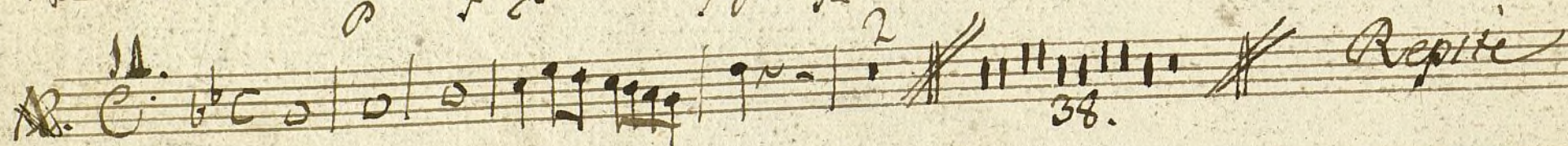
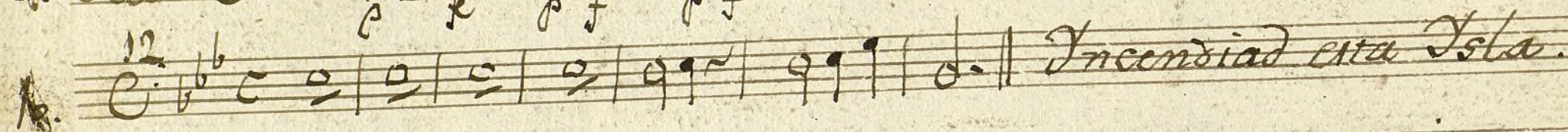
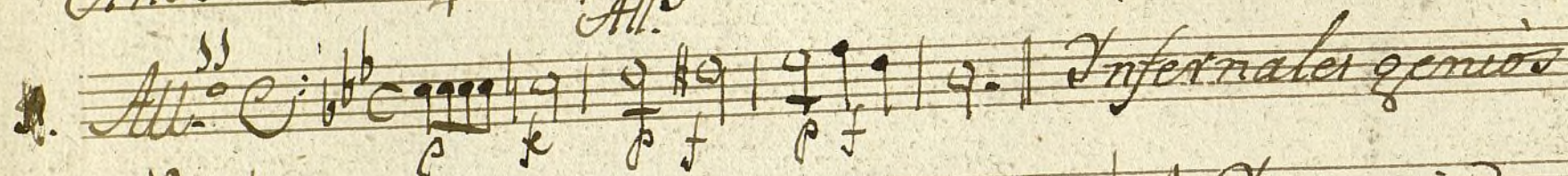
3. *Marcha*

4º vole hay

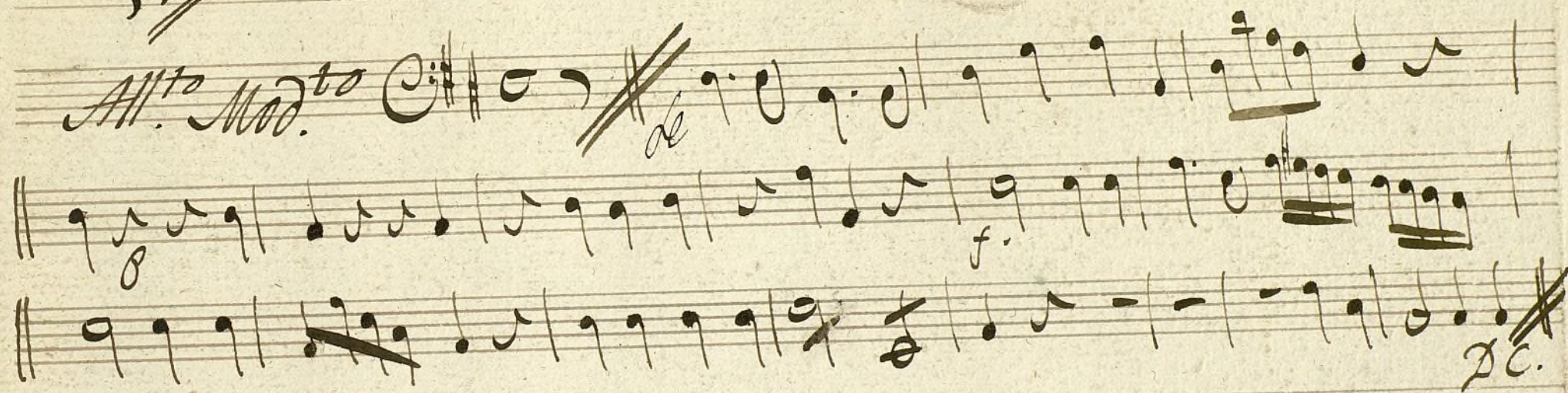
Al Arteriofor mio. { La M... }

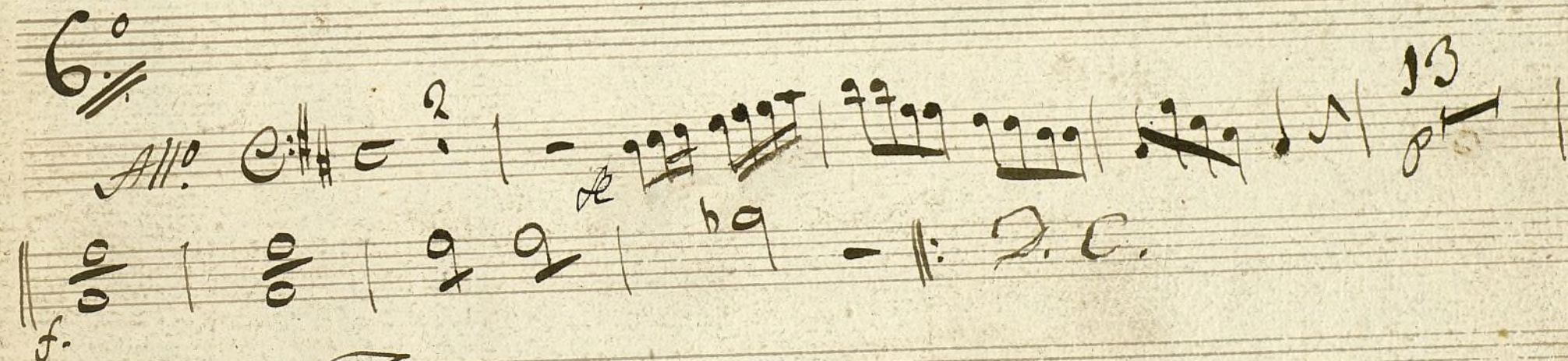
Sigue el 5. en la otra oja

Nº 6. T. 4. 9. Tace II al dolor mio



5.^o Fagoto 2.^o

All.^o Mod.^o C: ||  2.C.

6.^o All.^o C: ||  13 2.C.

7.^o Facet.

All.^o Mod.^o

Sagoto 2º

~~Leg. 7.º n.º 17~~ Leg.º 7.º n.º 17

JS Papeles

Leg.º 5.º n.º 18

D.º P.

+

Bajo

Reynalbo y Armida 1.º P.

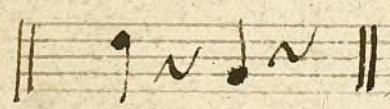
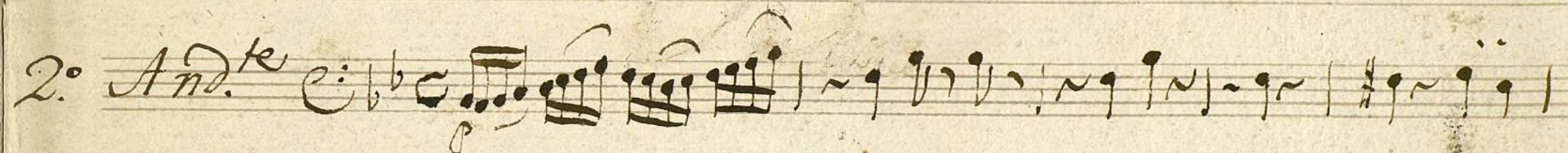
18

All. No mucho.

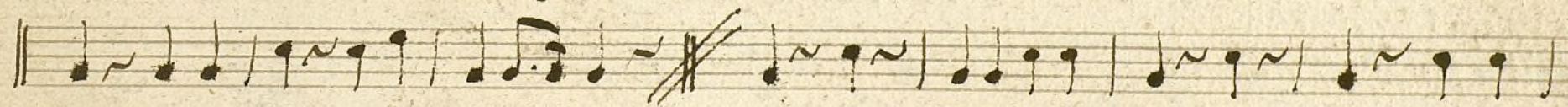
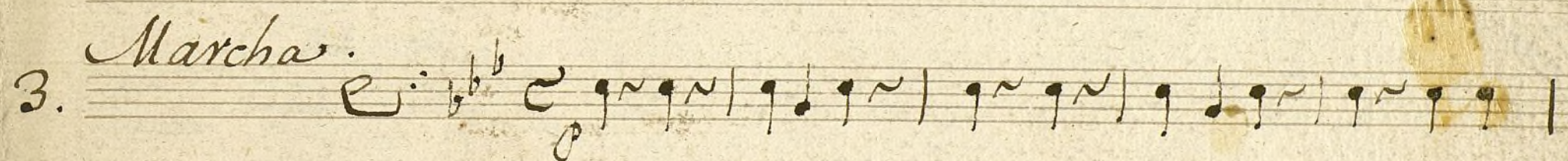
1º And.



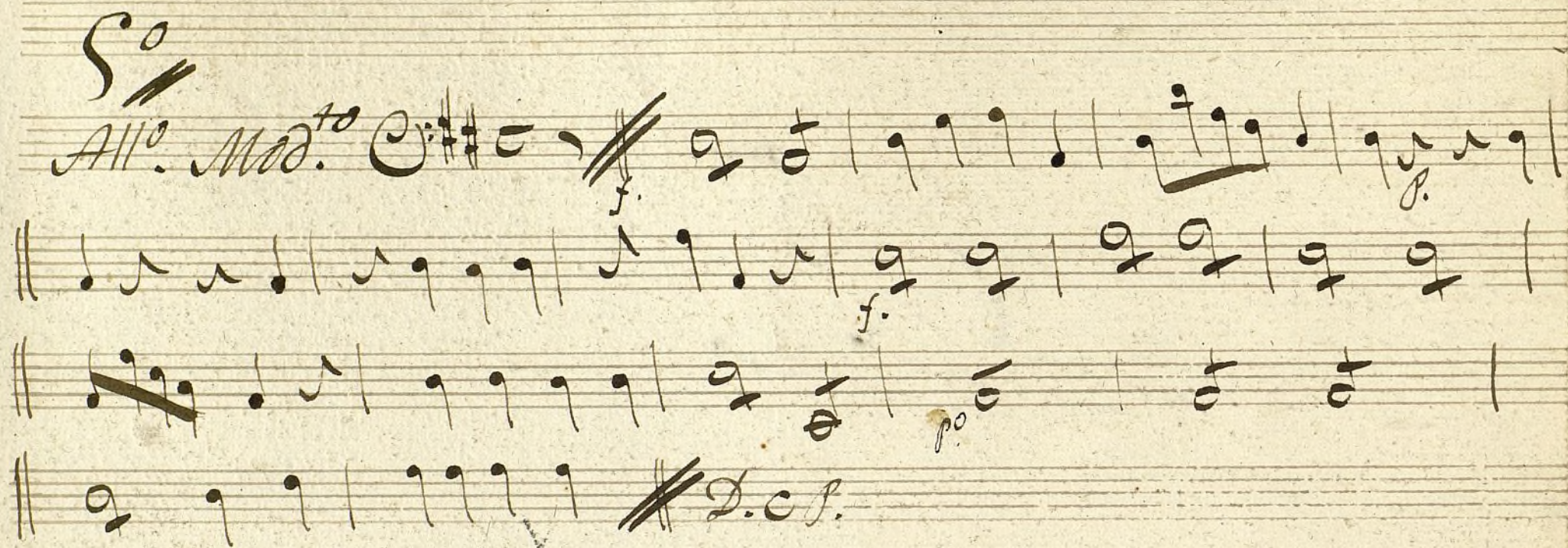
De mis amantes ansias es alivio

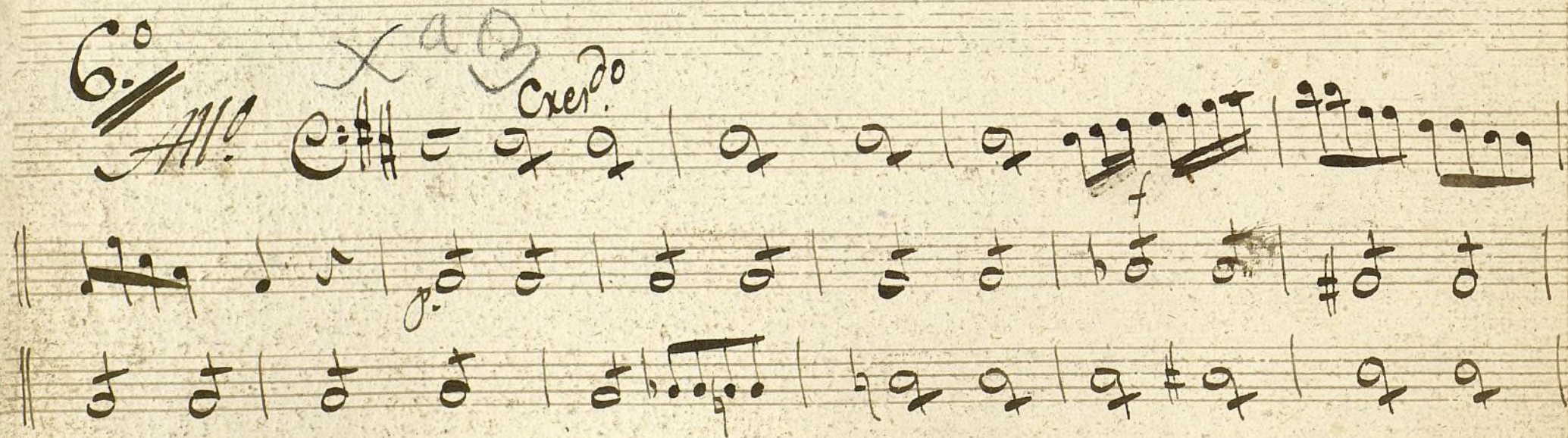


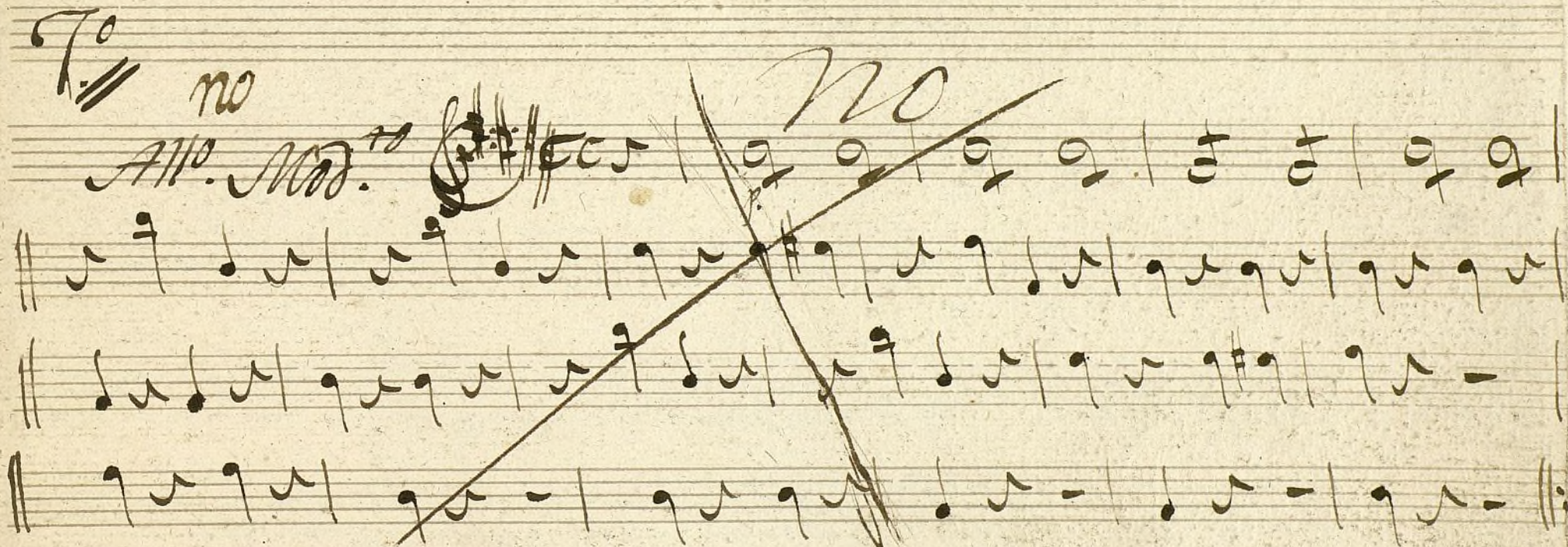
Todo mi Corazon llevas contigo



4.º No hay.

5^o
 All.^o Mod.^{to} C^o 

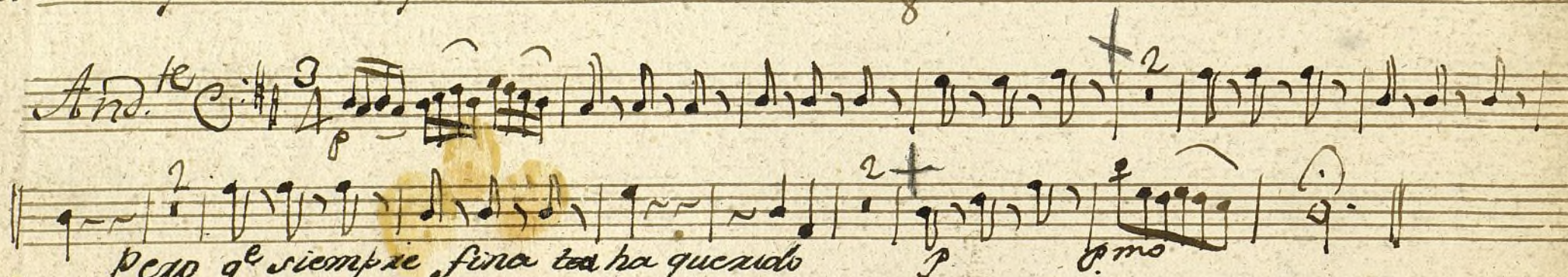
6^o X a 3 Credo
 All.^o C^o 



8 Haced q^e sus afectos de al mundo

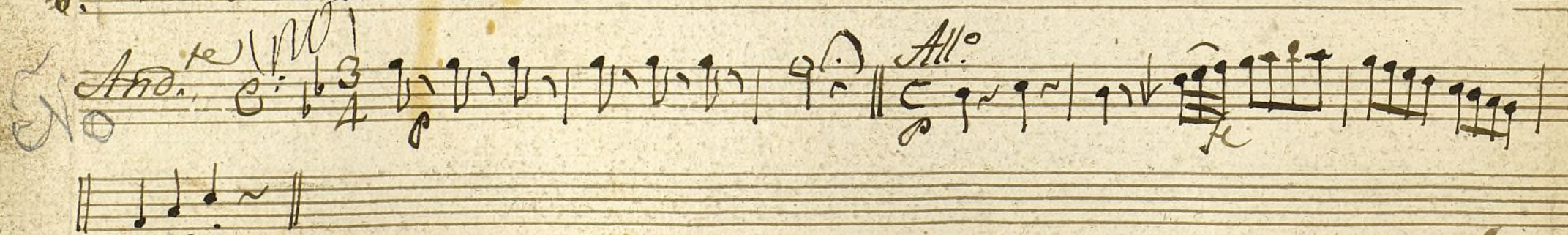


9 Mis penas compartid llorad con mi go




pero q^e siempre fina tea ha querido

10 ~~Puede tener veneno el dolor~~



Abre las puertas tenebrosas abrimos.

All. 

12. Venid al punto infernales genios

Handwritten musical notation on a single staff. The notation is in C major, 2/4 time, and consists of a sequence of eighth and quarter notes, ending with a double bar line.

Ingendiad esta Isla

113 *Ureocystis alpina* var. *alpina* var. *alpina*

13. C: b C G A B A G F E D C || Todo queda a pavoral Reducido

Todo queda a pavoral Reducido

[illegible]

A single staff of handwritten musical notation. The notation includes various note values, including minims, crotchets, and quavers, along with rests. The handwriting is in brown ink on aged, slightly stained paper. The staff is a single line with a clef at the beginning. The notes are written in a cursive style typical of 18th-century manuscripts. There are approximately 15 measures of music on the staff.

A single staff of handwritten musical notation. The notation includes several measures with notes of varying durations, indicated by stems and flags. There are also rests and a fermata over one of the notes. The handwriting is in dark ink on aged, slightly yellowed paper.

se repite

se xepite

O victima moris. 5.

Ayuntamiento de tu Ciudad



15 Papeles.

t

Bafo

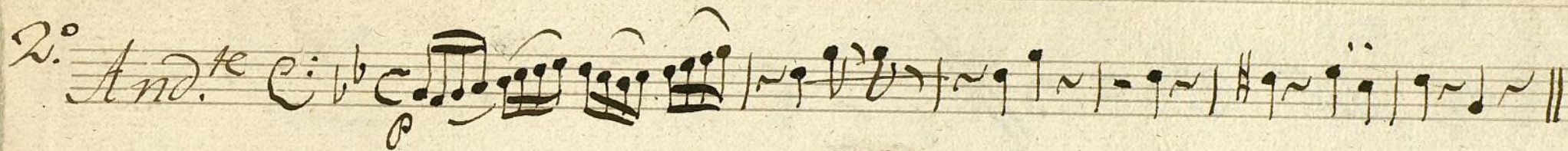
Reinaldo y Armida

1.^a parte.

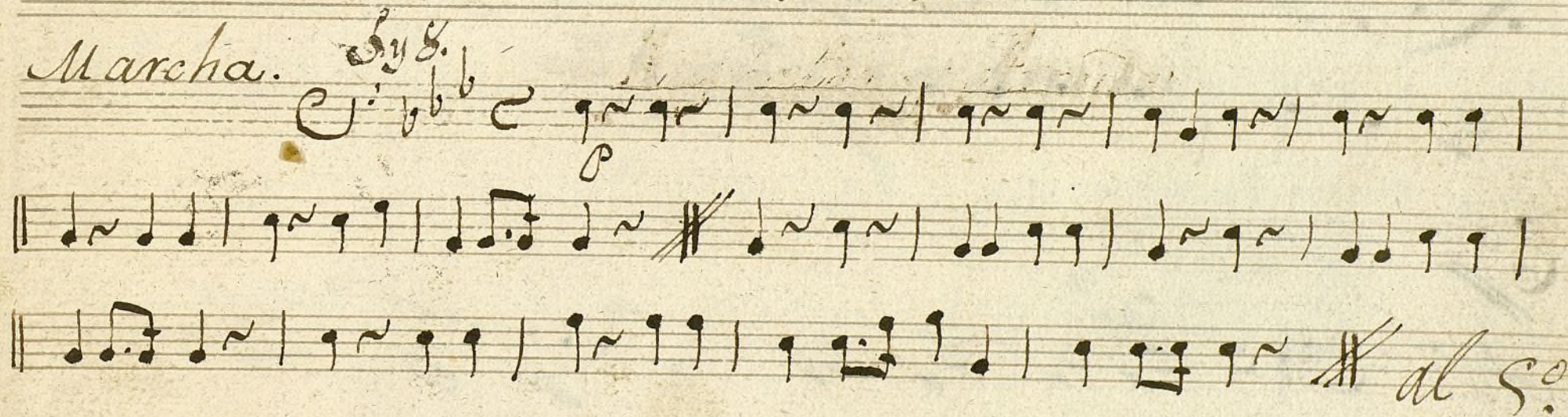
All. No mucho.

1.º And. te

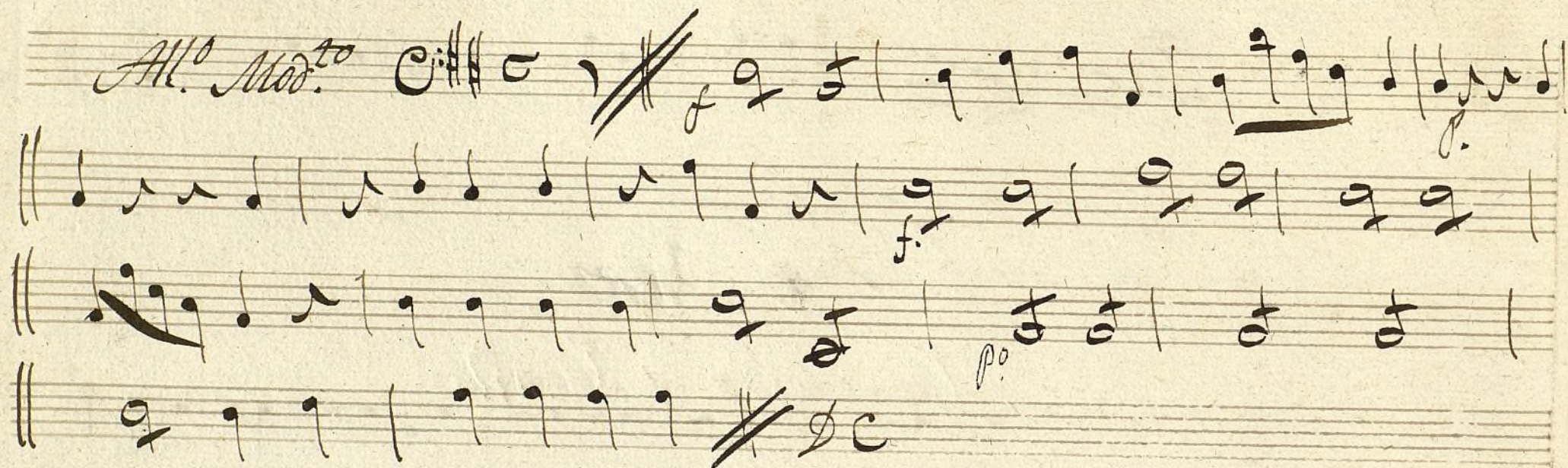
De mis amantes ansias el alivio



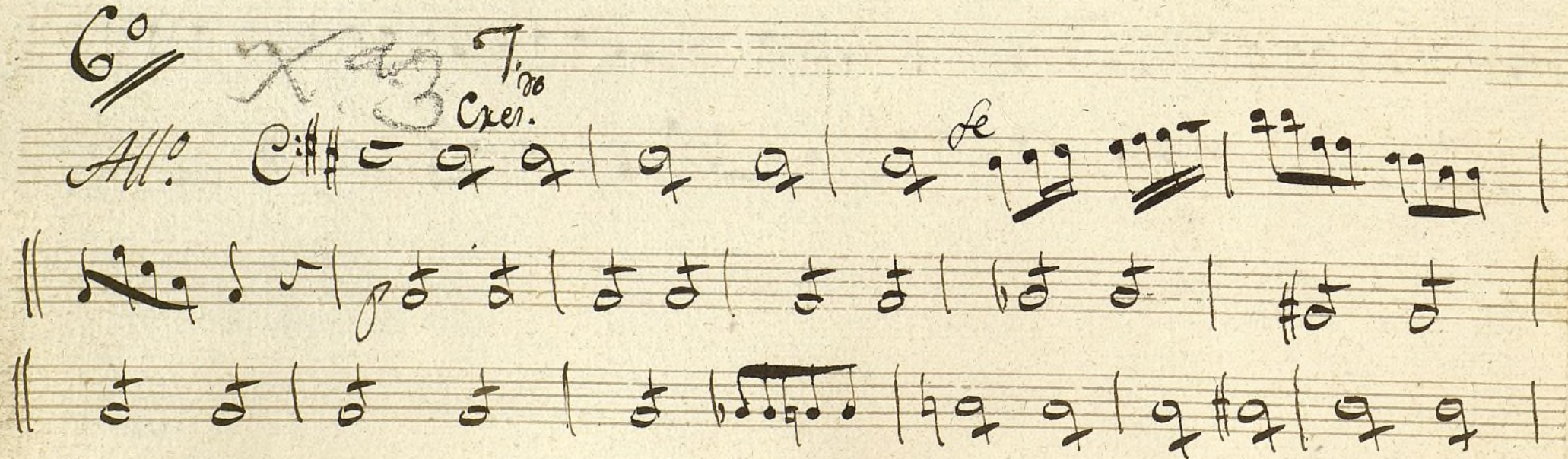
3.^o todo mi Corazon llevar contigo

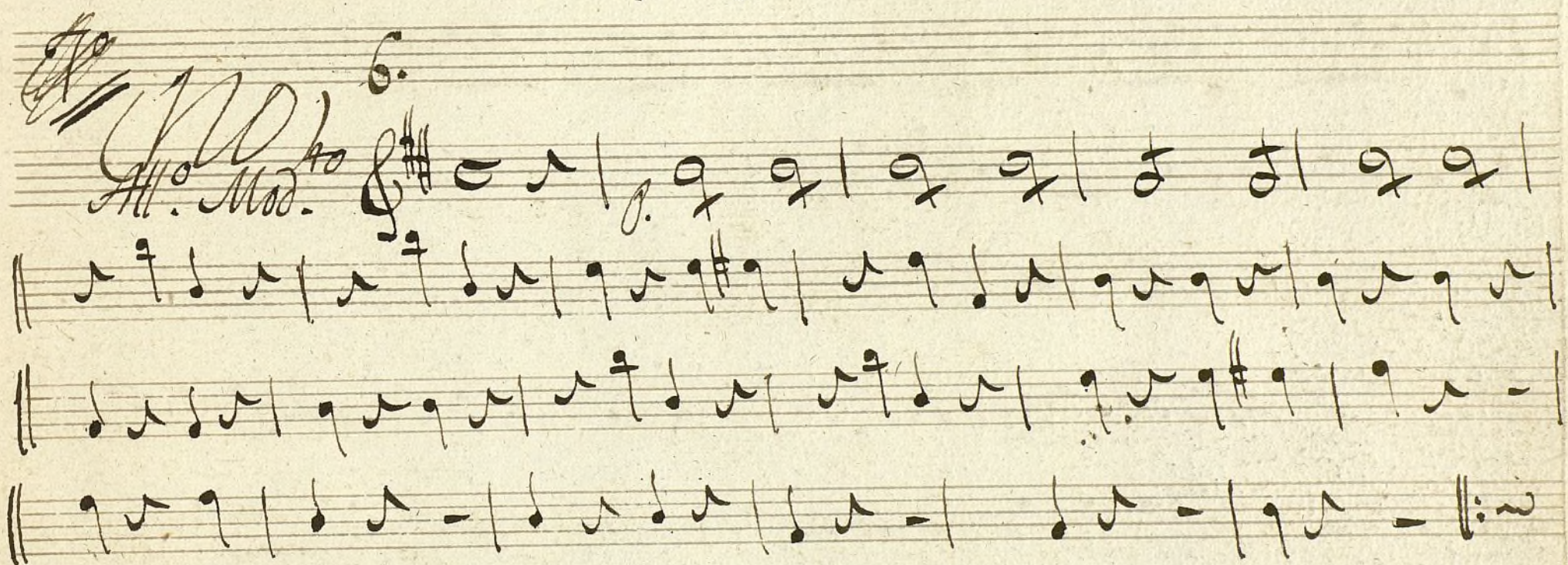
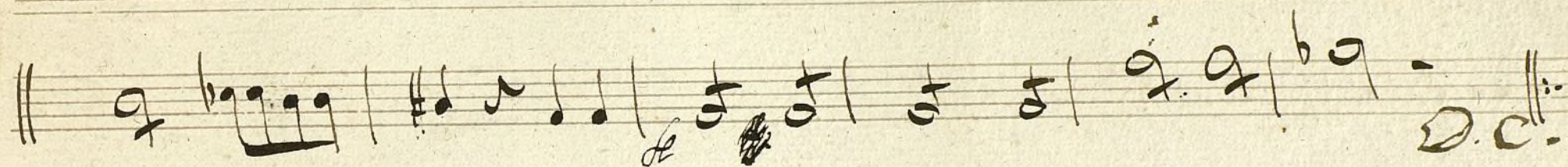


5^o

All.^o Mod.^{to} C: 

6^o

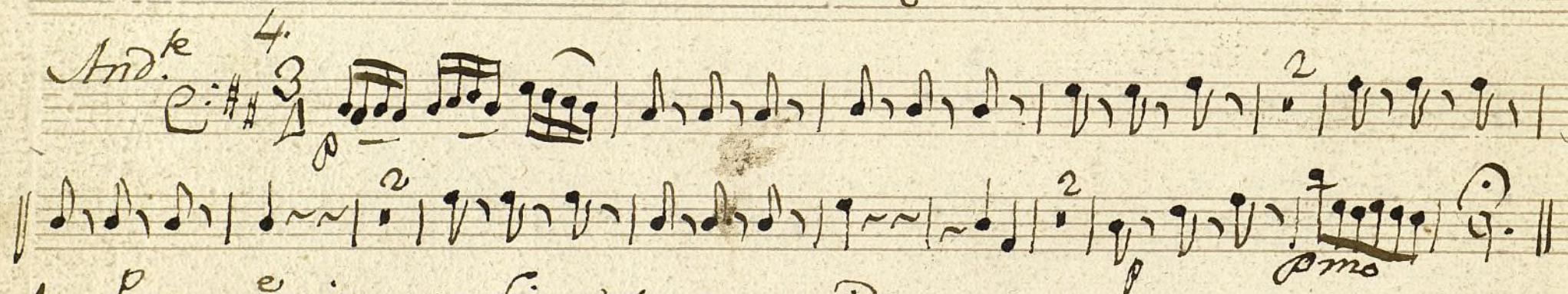
All.^o C: 



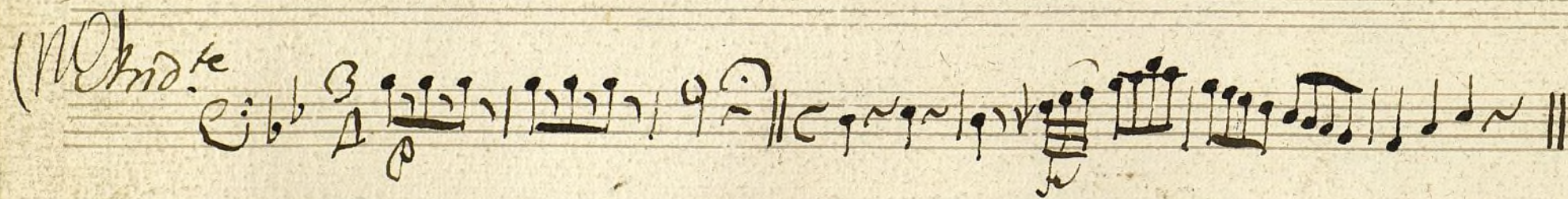
8. *haced q.^e sus afectos
de al olvido.*



9. *Mis penas compartid llorad con miop*



10 *Pero q.^e siempre fina te a querido*



~~N. No abre las puertas tenebrarum apertis~~

All.^o C: ~~b^b~~ C ~~G | G | G | A | B | A | G - ||~~ Venit ad infernales gemas


12. 3.

Incendia^p esta Isla.

13. *Memoria tua esca.*

Todo queda a paraveras

10. *Товъ гуде и рече*
хедисдо



Je.

A single staff of handwritten musical notation. The notation includes various note values such as minims, crotchets, and quavers, along with rests. There are also some decorative flourishes and a double bar line at the end. The ink is dark and the paper is aged.

Repite *O. Victimam.*
morit de tu Cœur

A single staff of handwritten musical notation. The notation includes various note values, including minims, crotchets, and quavers, along with rests. The handwriting is in a historical style, likely from the 18th or 19th century. The staff is a single line with a clef at the beginning.

A single staff of handwritten musical notation. The notation includes a variety of note values: minims (half notes), crotchets (quarter notes), and quavers (eighth notes). There are also rests and a repeat sign at the end of the staff. The handwriting is in dark ink on aged, slightly yellowed paper.

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