

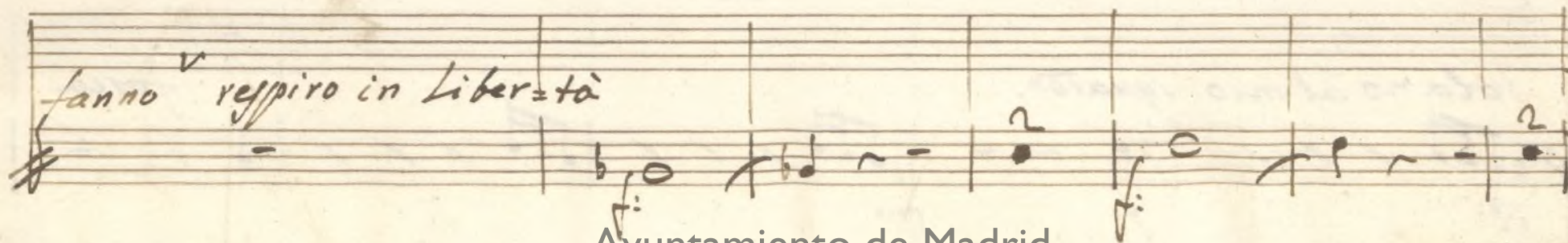
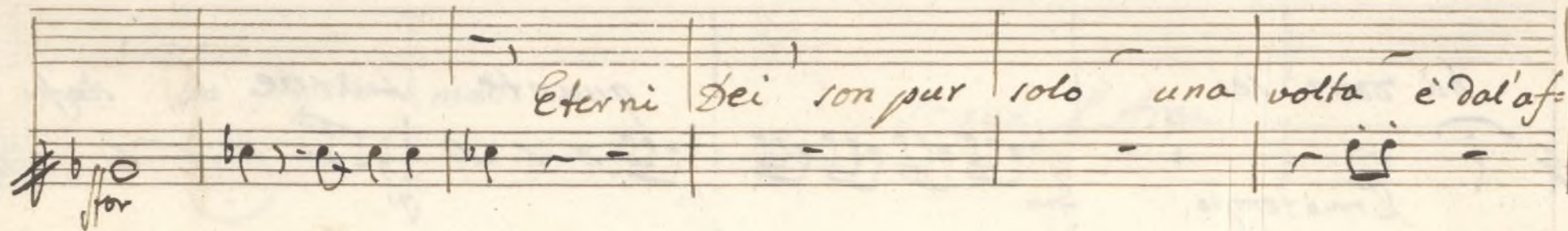
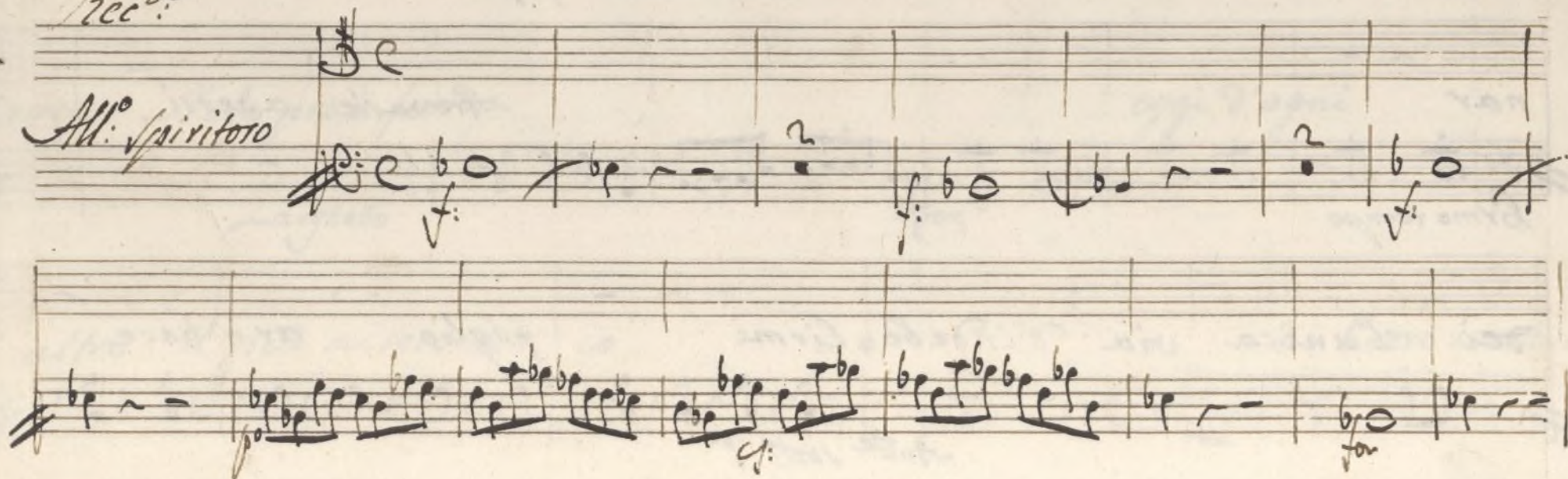
1. ha che vi sento o Dio

Basso:

Mus 647-7

Rec^{uo}

All: spiritoso



Ayuntamiento de Madrid

quasi mi perii nel sentirmi d'ar-bace Giudice nomi-

Bis Lento f: p:

nar trovarte averii

Grmo tempo

dei l'unica via d'indebo-lirmi figlio ar-bace

Ande sort: p:

hà dove sei quante Larve raf-

Grmo tempo fno p:

sola no al mio sguardo forca

p: f: pno

nube ' mi cir = conda di terribil or =

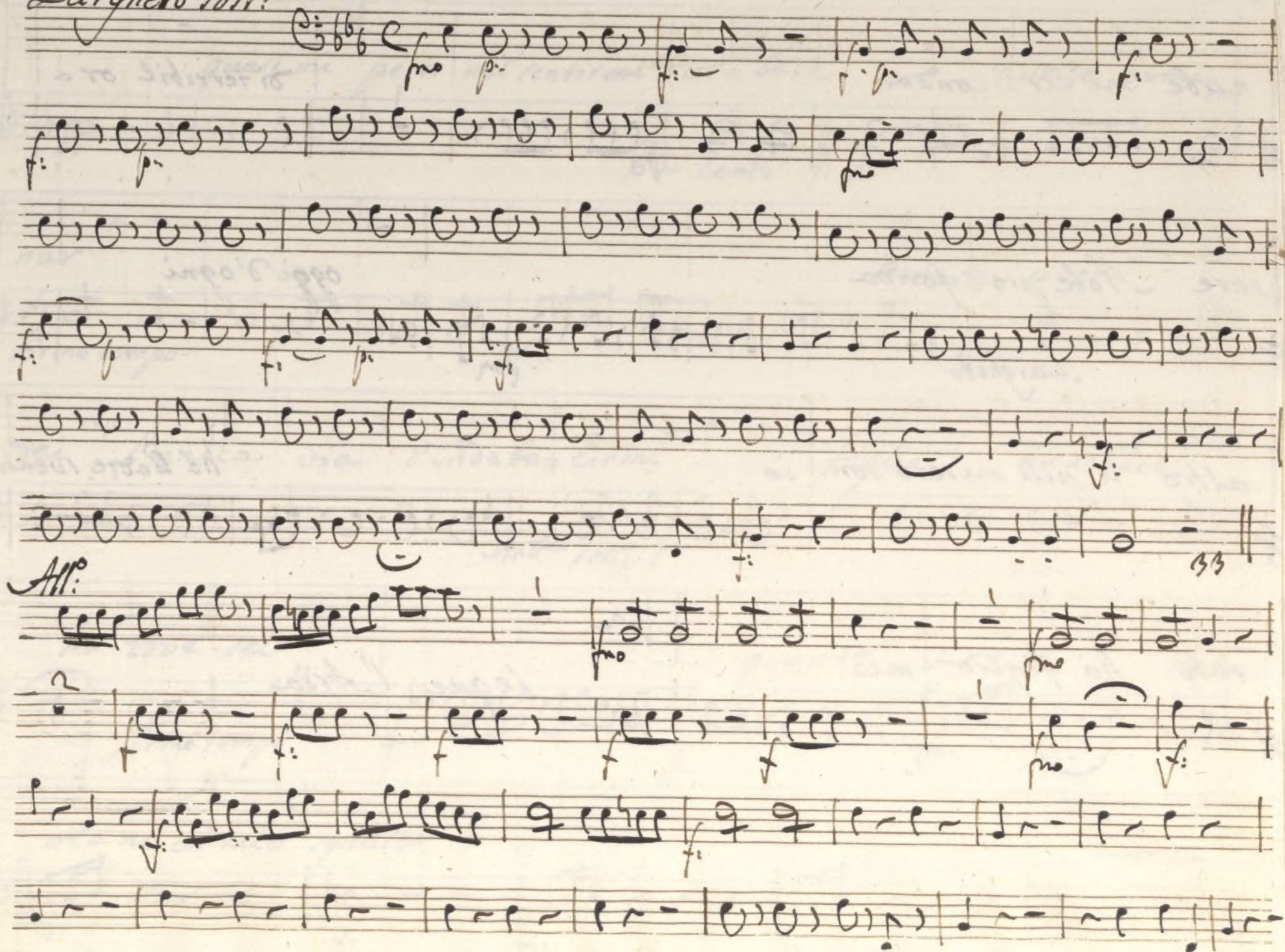
rore Note pro = fonda oggi d'ogni

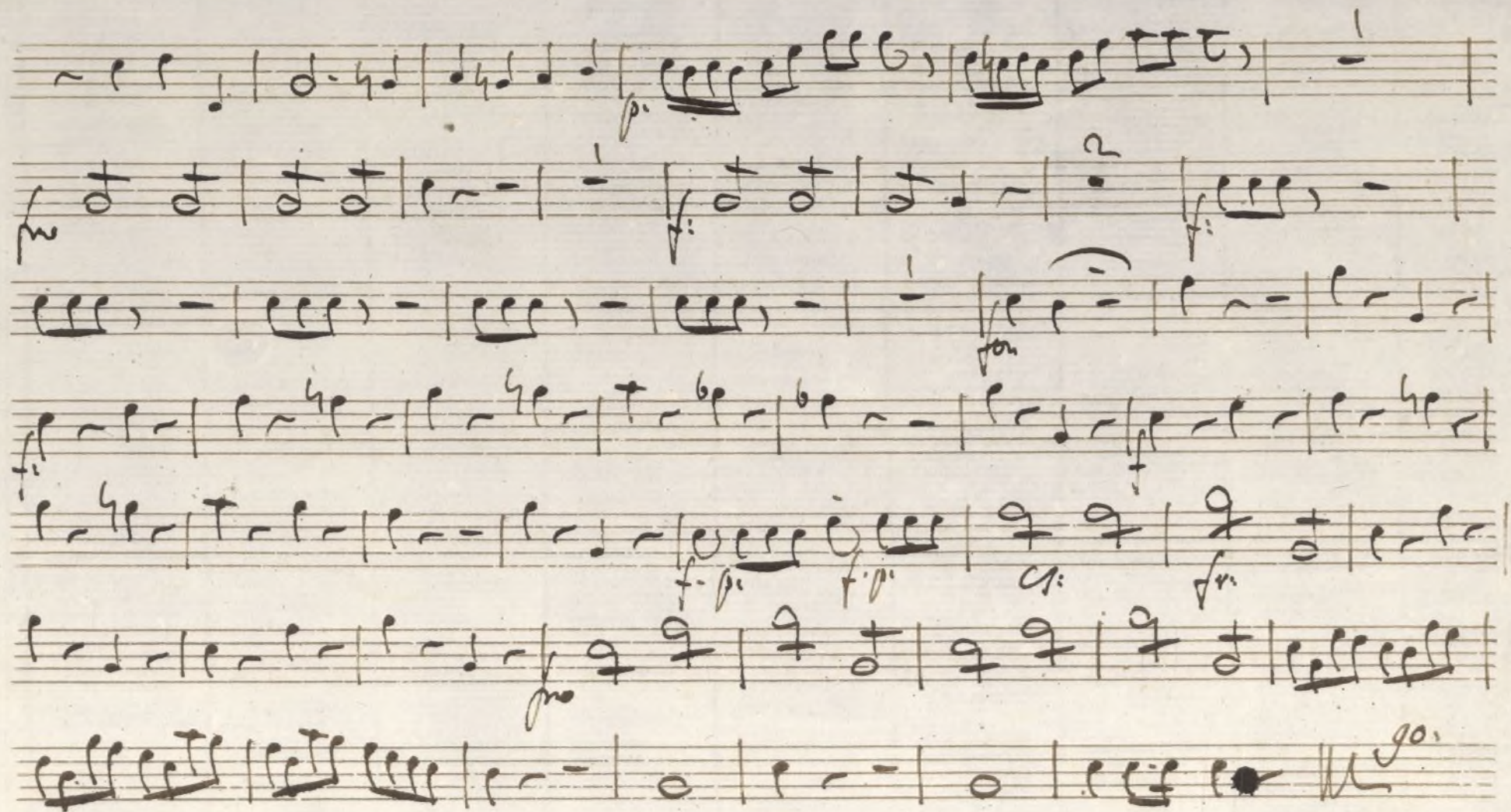
Larghetto

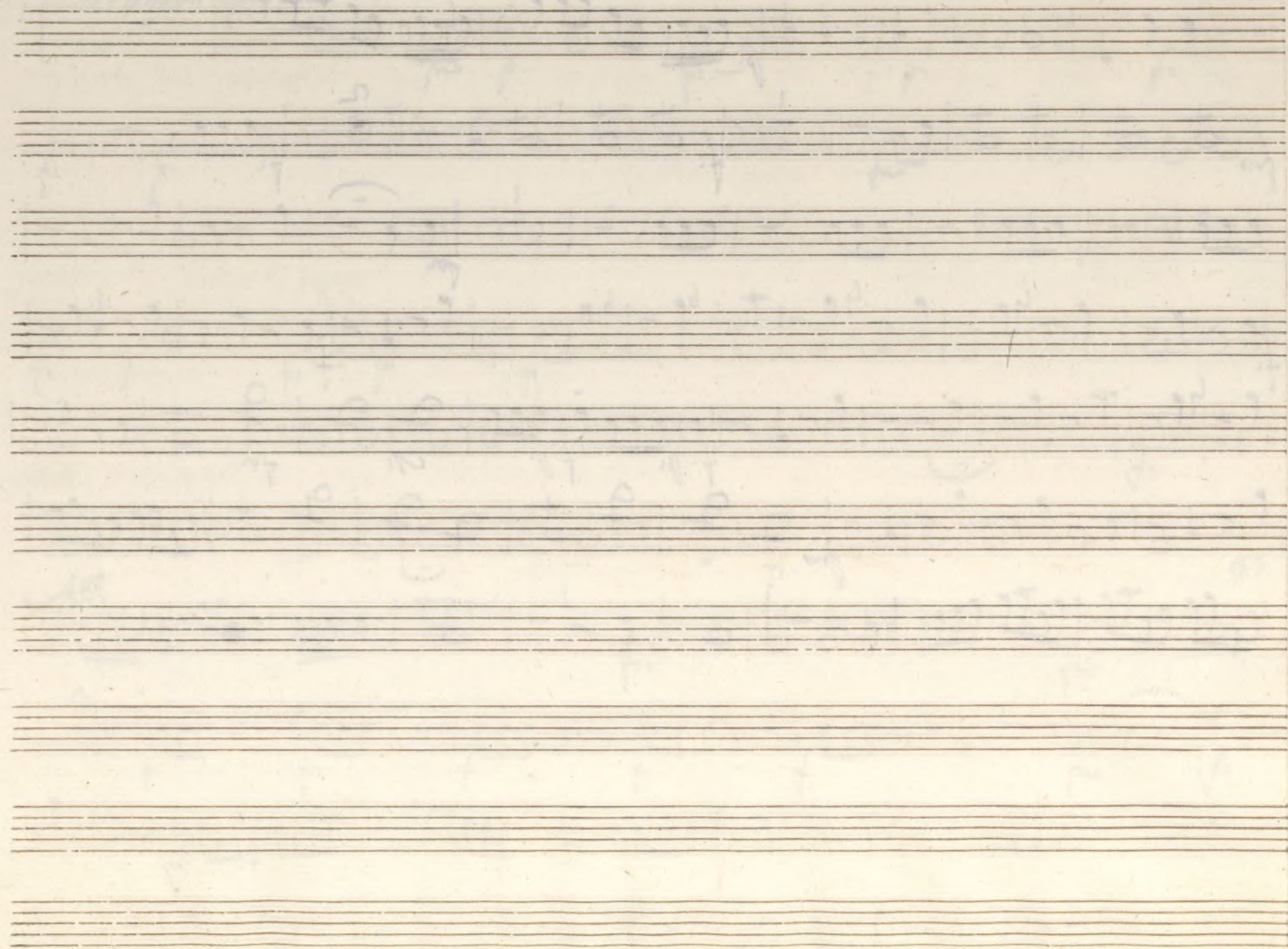
altro ' il più misero ion io ha Padre i ventu.

rato ha figlio mio. segue l'Aria

Larghetto sost.







2. *Mà che vi sento o Dio.*

Mus 647-7

Basso:

Rec^o

All: spiritoso

Eterni Dei sorrapur solo una volta e dal'af

fanno reppiro in liber=ta

The musical score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo/mood is marked 'All: spiritoso'. The lyrics are written below the notes. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'ff' (fortissimo). There are also articulation marks like 'acc' (accents) and 'tr' (trills). The piece concludes with a double bar line.

quasi mi pessi nel sentir mi d'ar = bace Giudice nomi =

Dim. Lento. $\frac{50}{7-10}$

mar tro = vante a versi

Dim. Tempo.

dei l'unica via d'ar de lo = lirmi figlio ar = bace

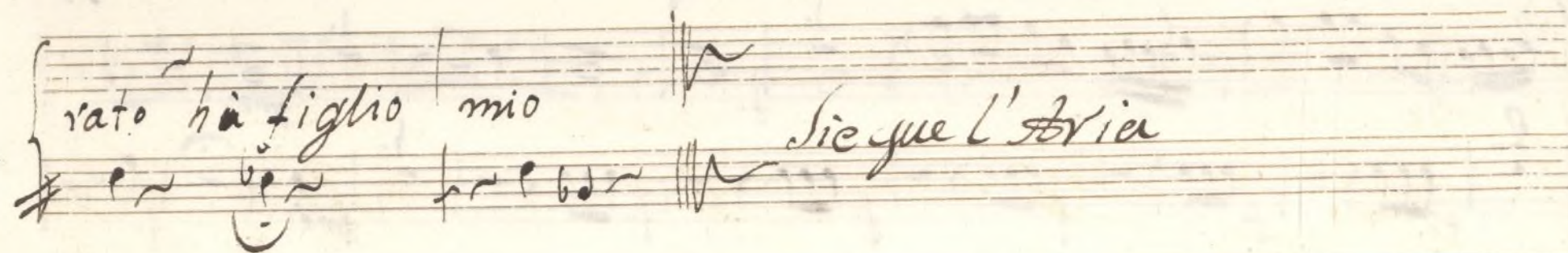
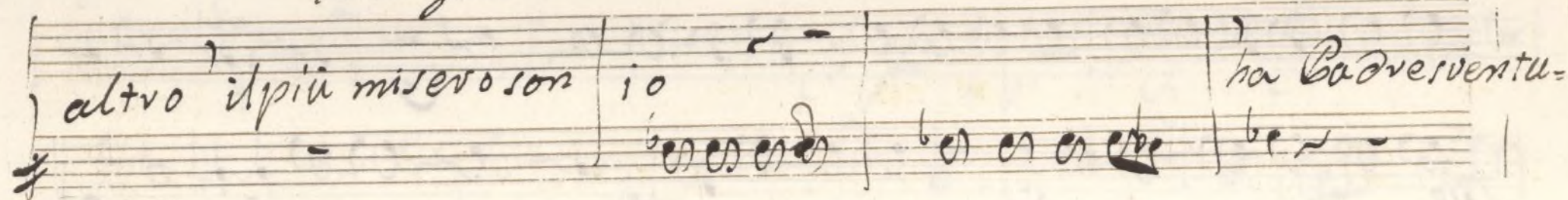
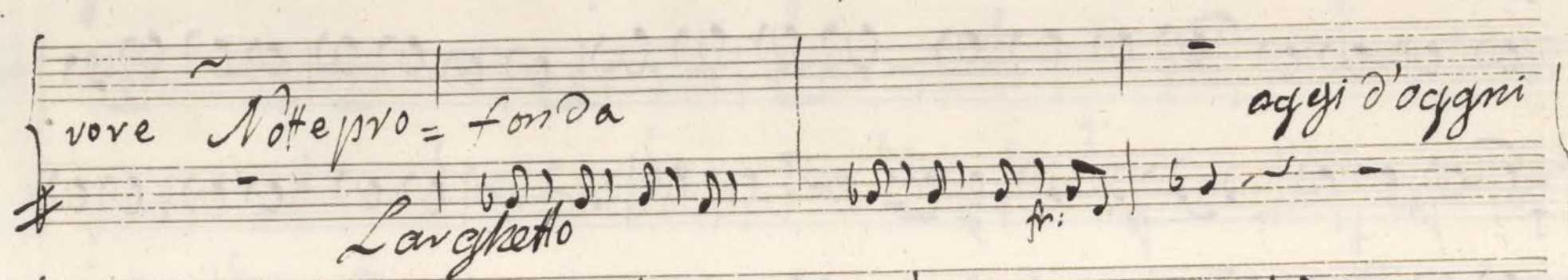
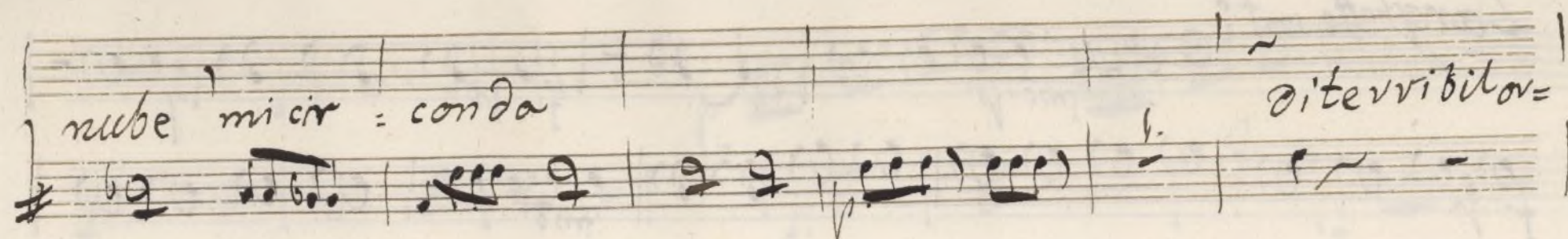
And. sost. p.

ha dove sei 4 quante Larve s'af =

Dim. Tempo. *fmo.* *p.*

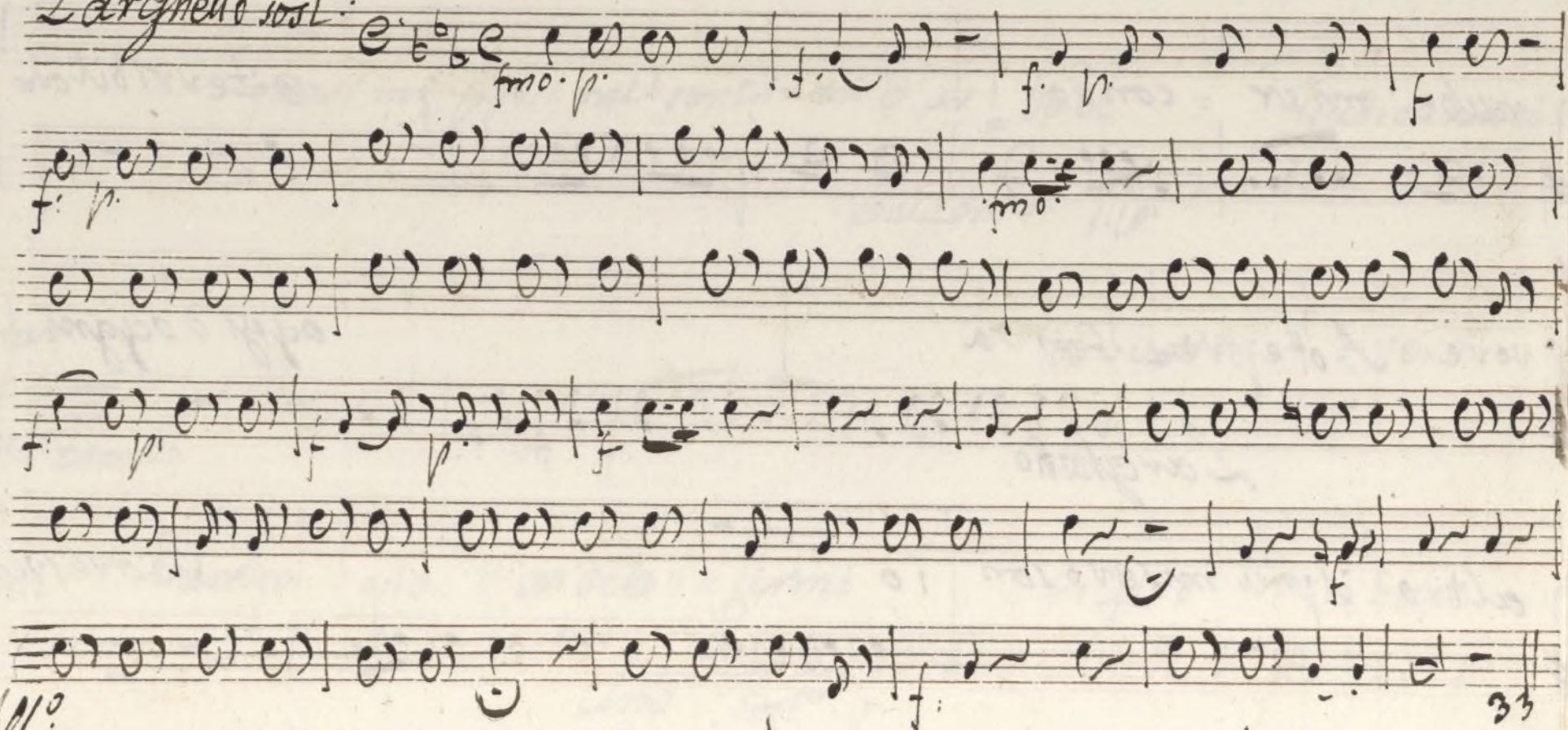
folamo al mio sguardo forza

p. *f.* *fmo.*

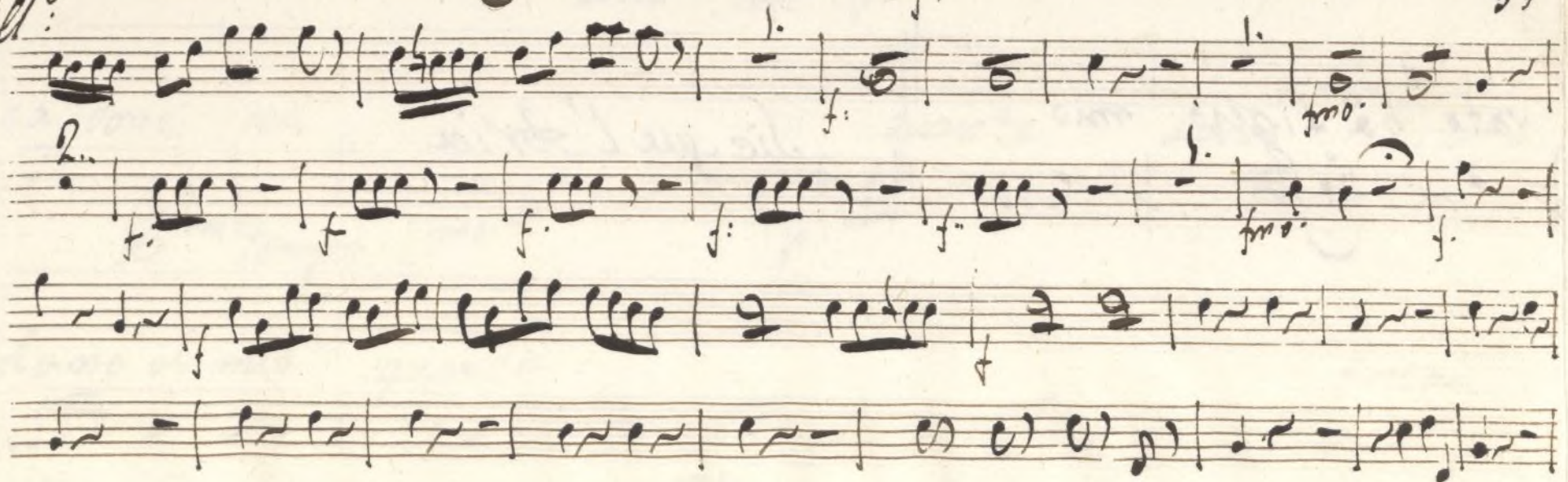


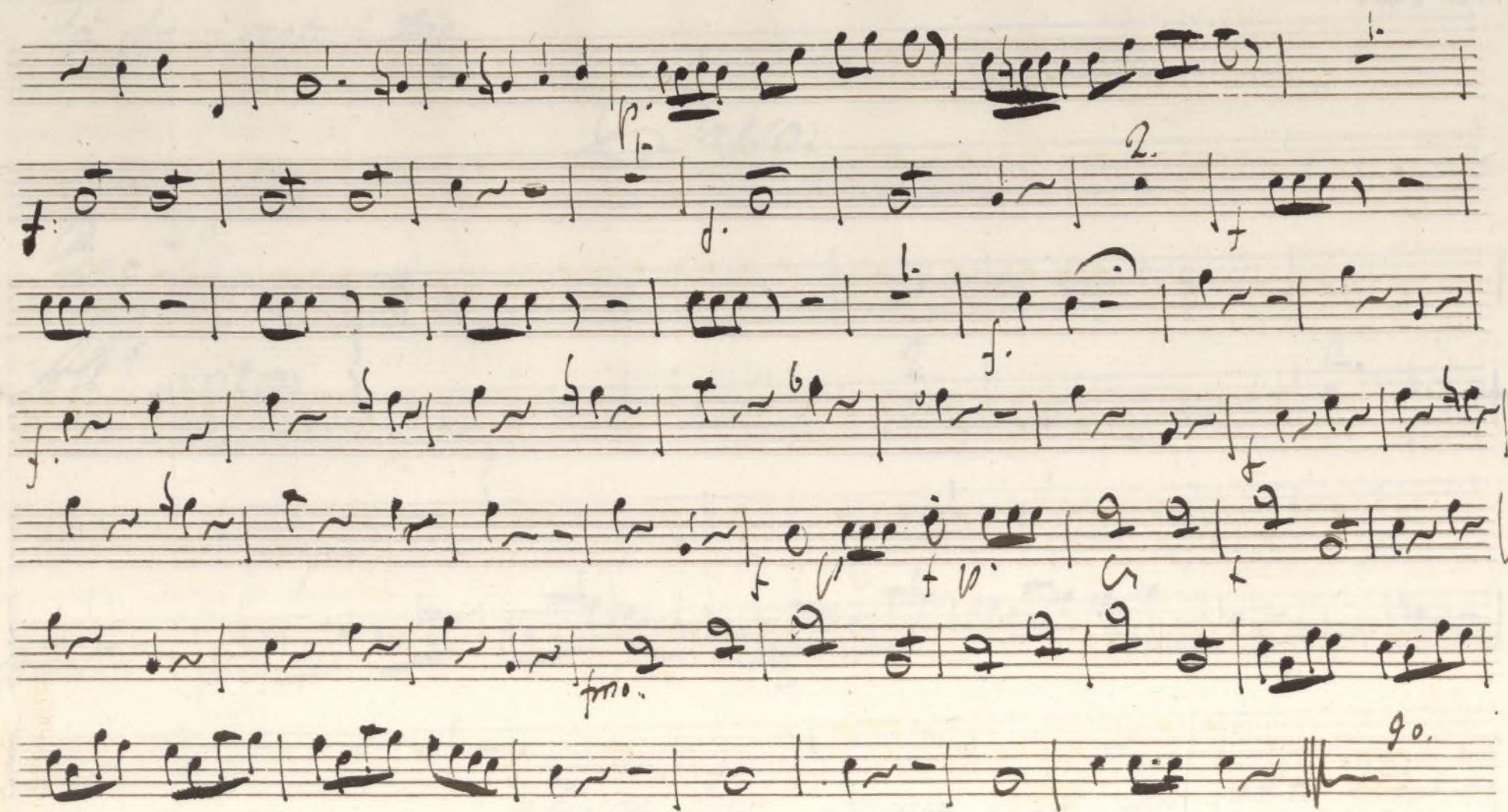
Sic que l'aria

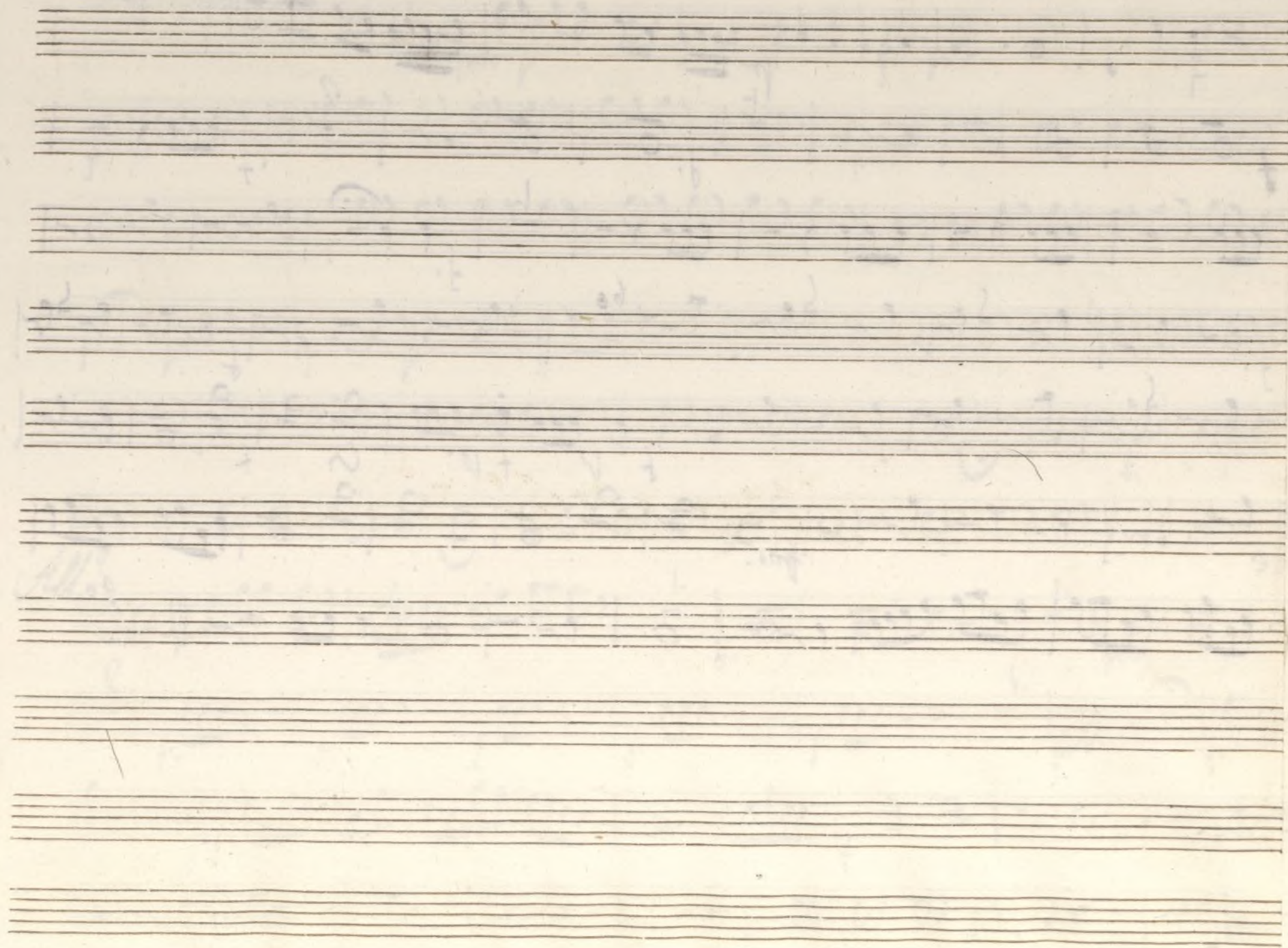
Larghetto sost.º



All.º







3;

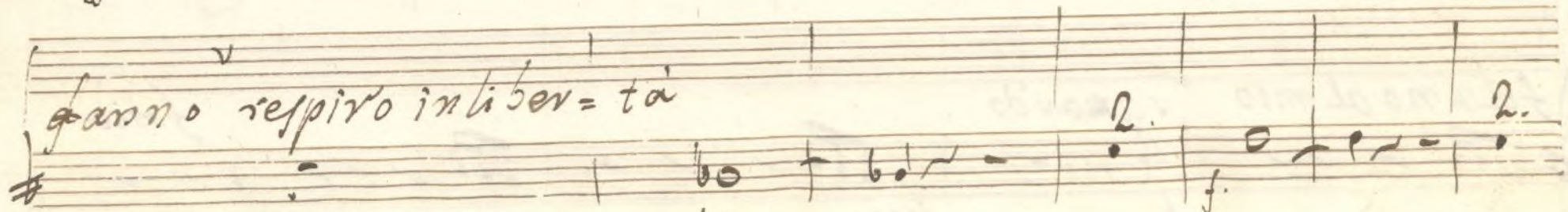
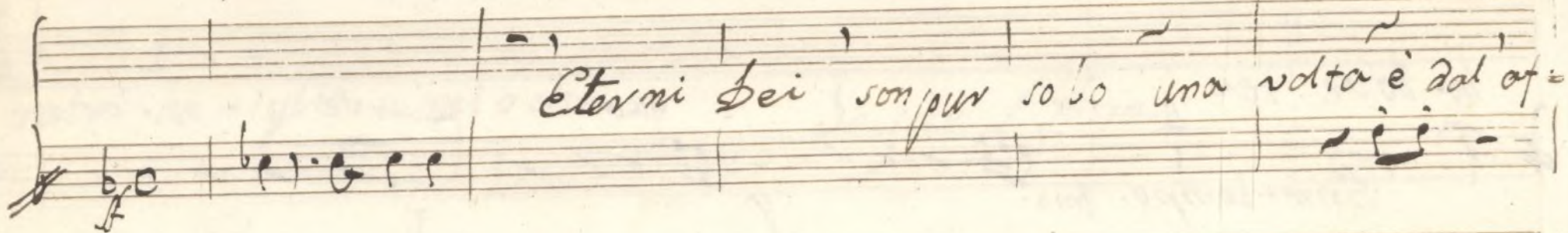
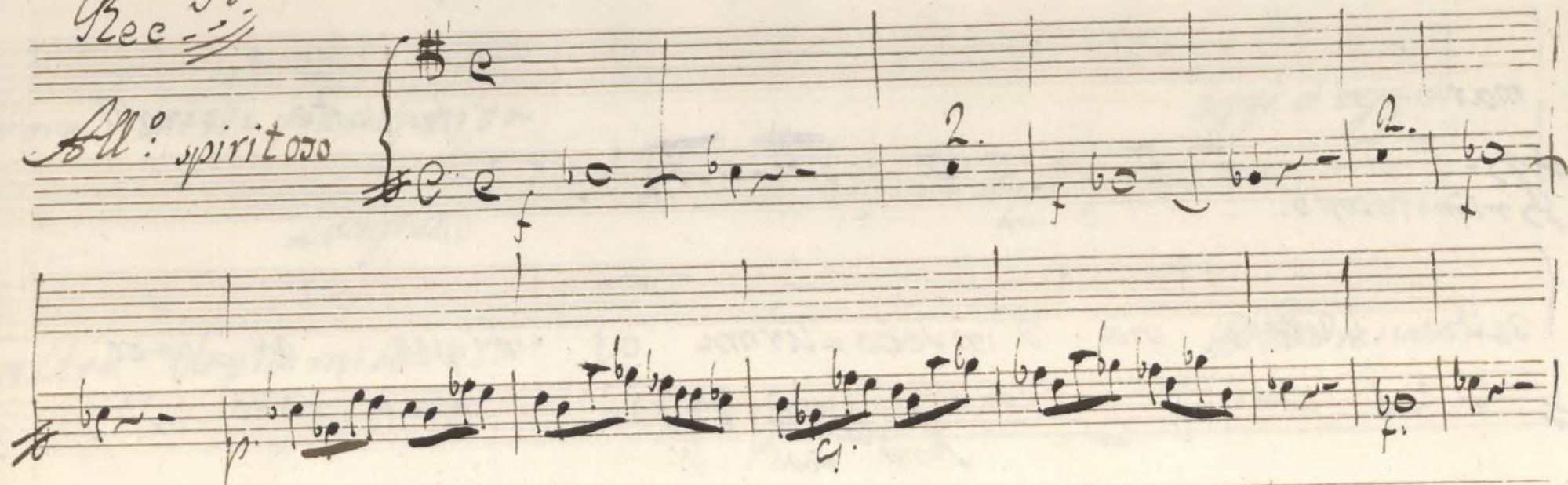
Hai che vi sento o Dio

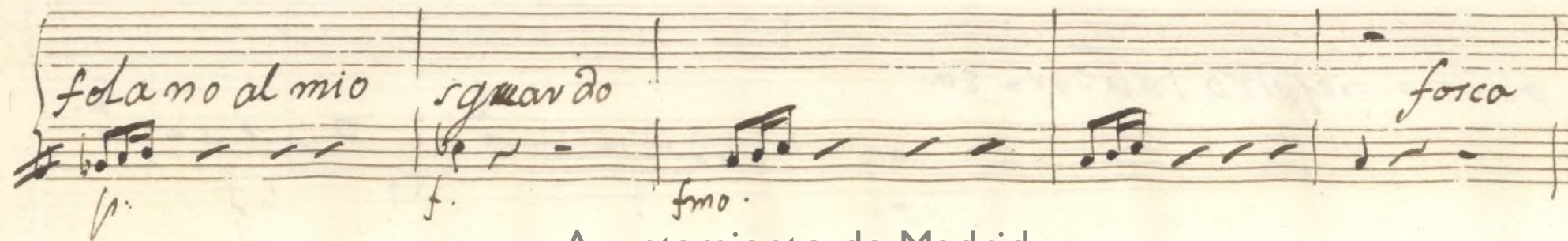
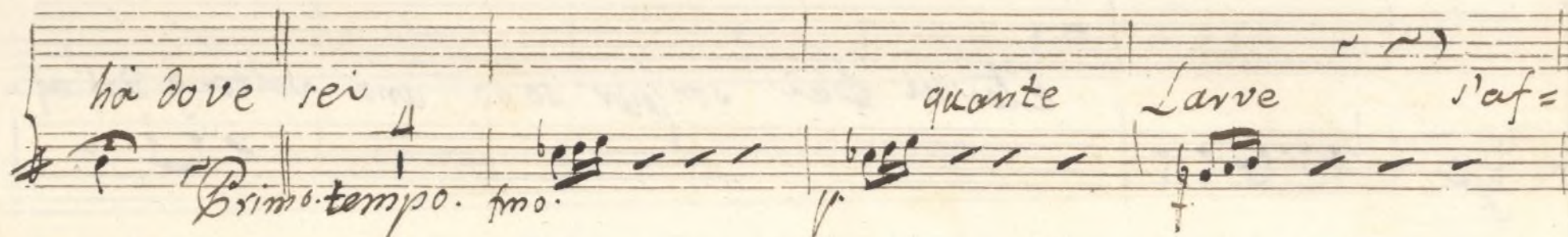
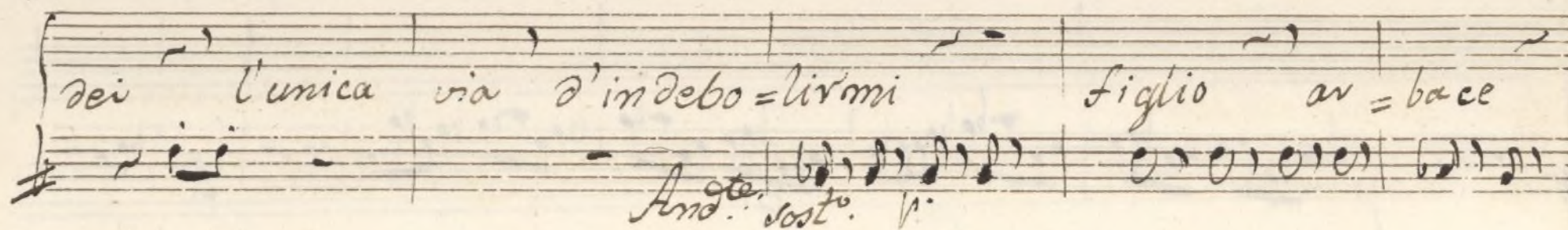
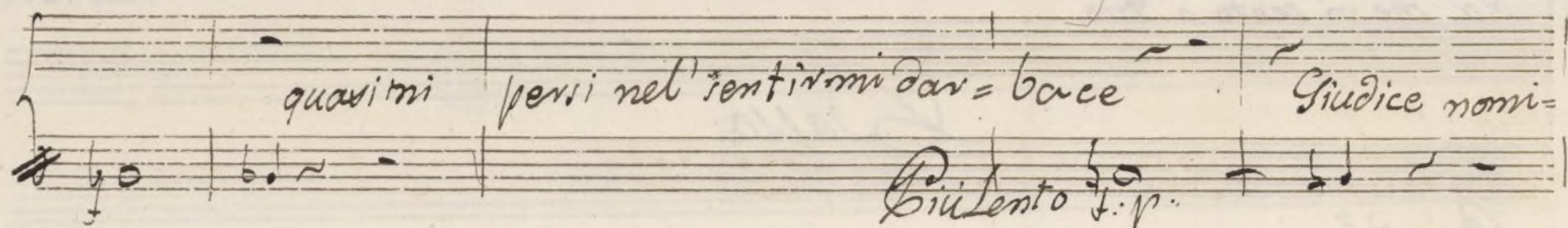
Mus 647-7

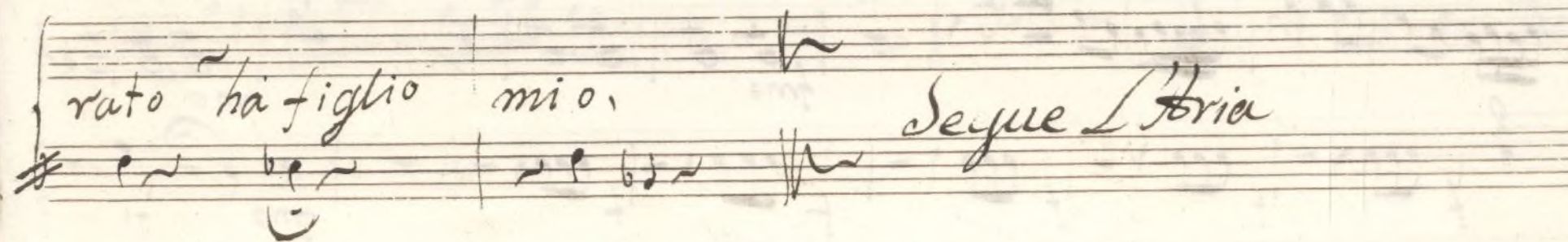
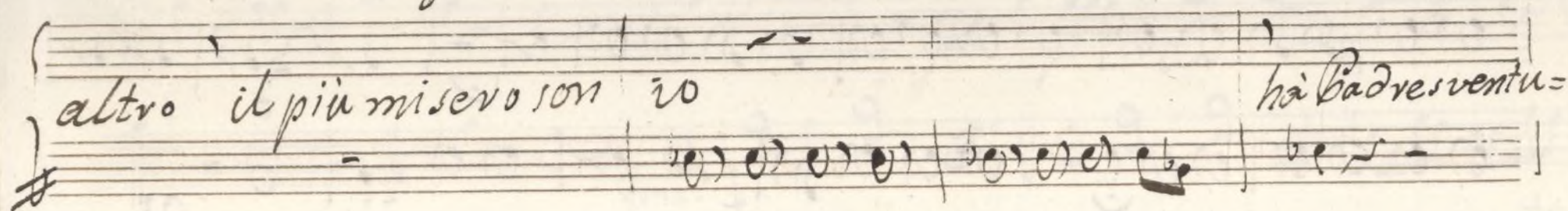
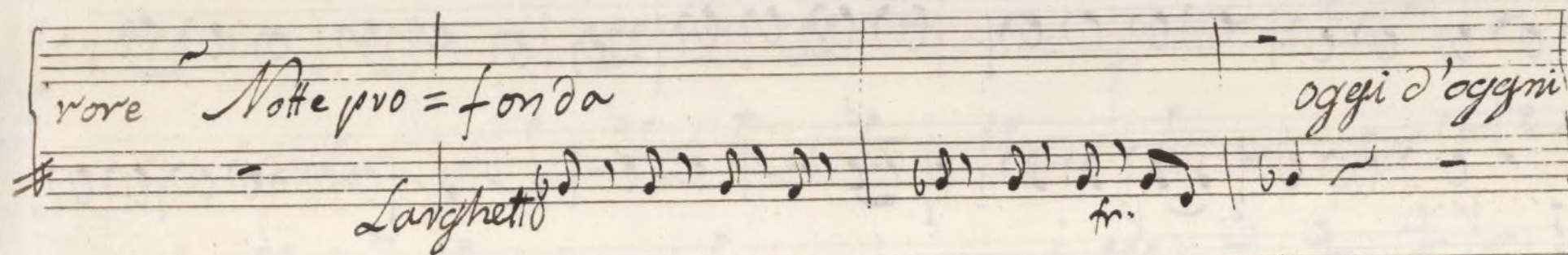
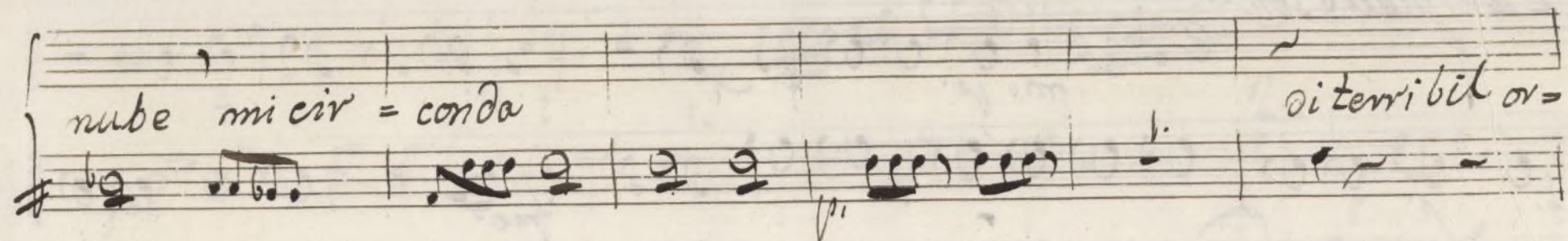
Basso:

Rec^{do}

All^o spiritoso

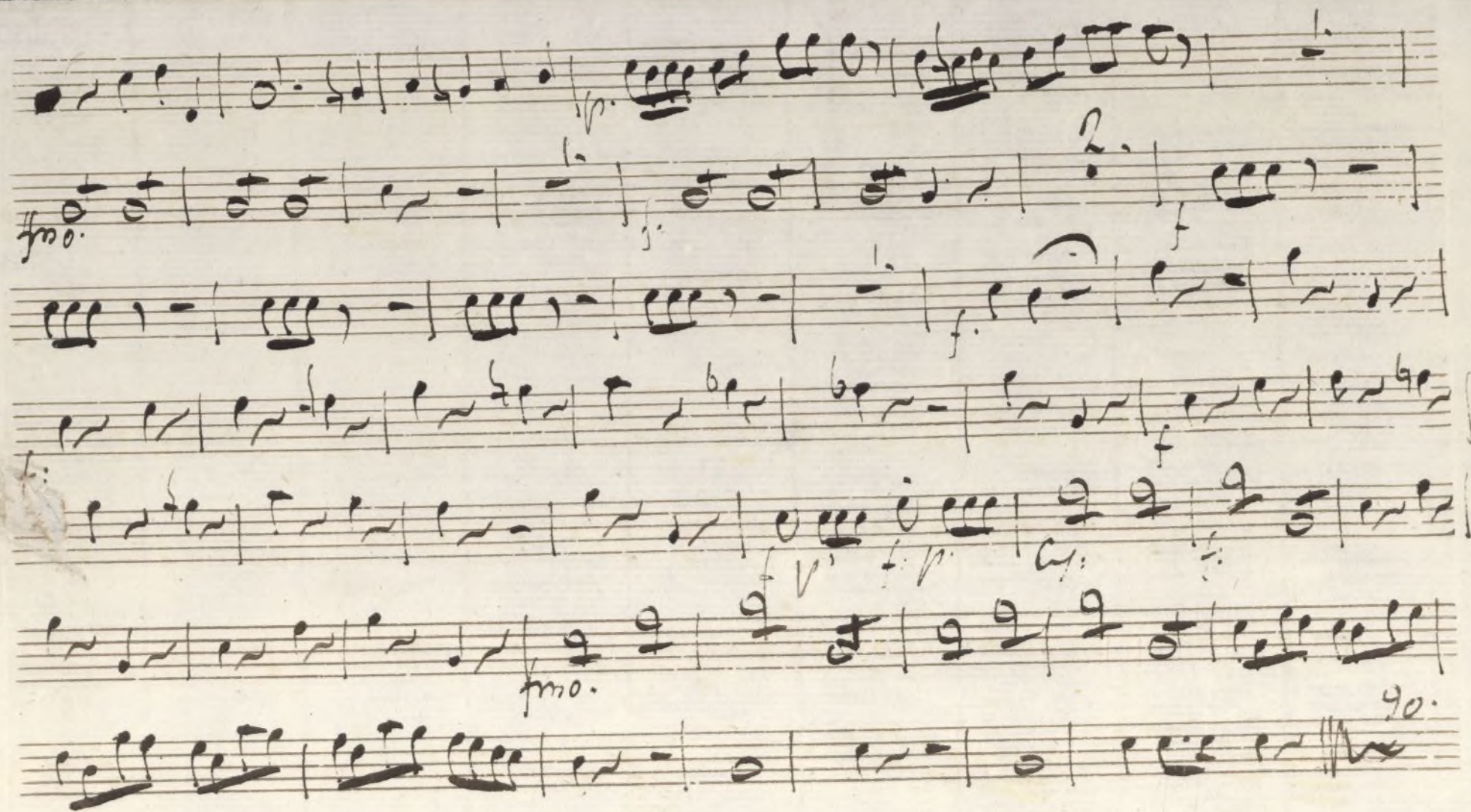


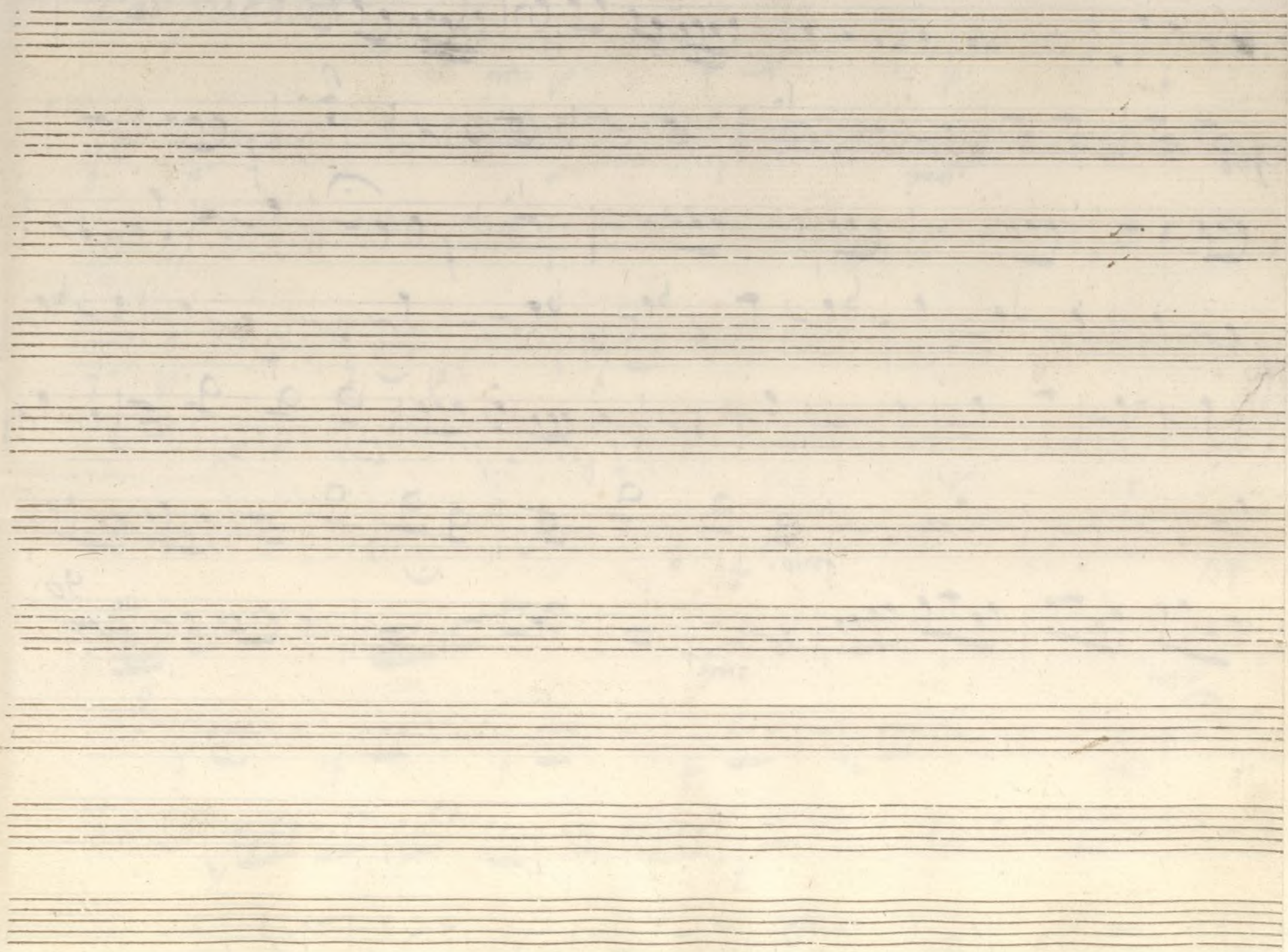




Larghetto sost.

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo and mood are indicated as 'Larghetto sost.' (Larghetto sostenuto). The music consists of various note values, including minims, crotchets, and quavers, often beamed together. There are several dynamic markings: 'fmo' (for *f* marcato) appears on the first, second, fourth, sixth, seventh, and eighth staves; 'f' (forte) appears on the first, second, third, fourth, fifth, sixth, seventh, eighth, and tenth staves. The score includes rests, slurs, and a repeat sign with first and second endings on the sixth staff. The paper shows signs of age, including slight discoloration and wear at the edges.





Ayuntamiento de Madrid

4. *Mai che vi sento o Dio:*

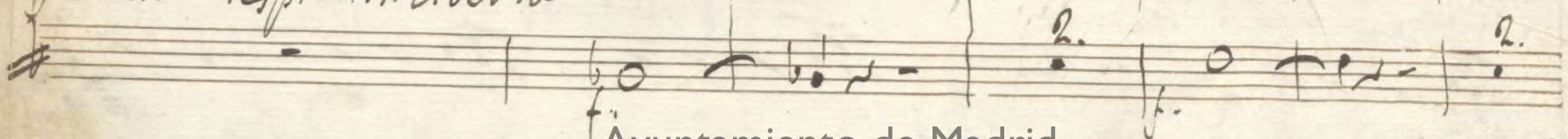
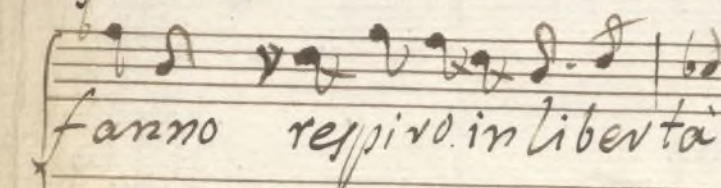
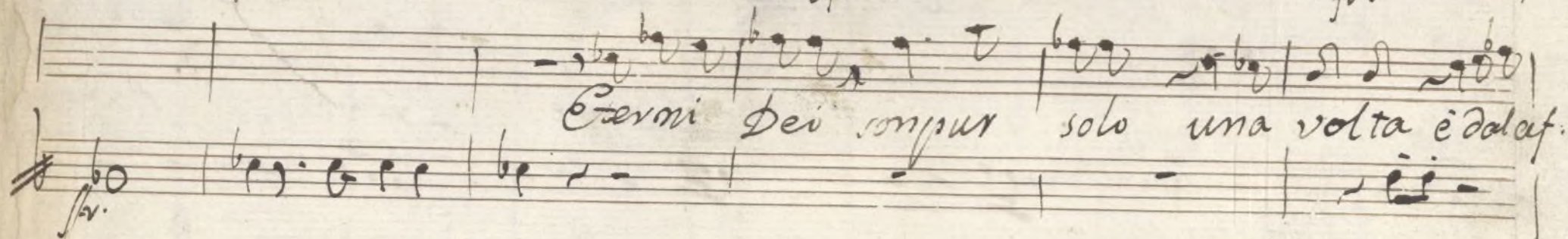
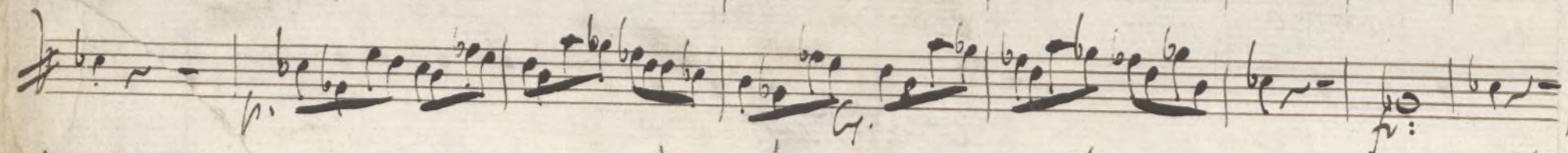
M. Franchi

Parte Cant.^e e Basso.

Mus 647-7

Rec^{uo}

All.^o spiritoso



Ayuntamiento de Madrid

quasi mi perii nel sentirmi dar = bace Giudice nomi =
 Piulento. *And. molto*
 nar trovante averri
Primo tempo.
 dei l'unica via d'indebo = lirmi figlio ar bace
And. molto
 ha dove sei quante Larve s'af =
Primo tempo *fmo.*
 folla no al mio sguardo forza
fmo.

nuba micirconda
 di terribi or-
 rore notte profonda
 oggi dogni-
 altra il più misero son io
 ha padre ventu-
 nato ha figlio mio
 segue Aria

Long: 180

f. p.

ha chevi lento d' Dio *voi paterne in* *vi*

f. p.

lento voi Paterne paterne in leno *Figlio conte son-*

f. p.

io tenero Badreanior ha chevi lento d' Dio *voi paterne in*

leno *Figlio Conte son io* *tenero Badreanior tenero Ba-*

dre ancor
 Dove quel alma oppressa
 che provi il mio tormento
 non a l'umore istessa
 li barbaro dolor non ha l'umore istessa
 li barbaro dolor
 ha ch'io vi
 lento vi sento o Dio
 voi paterne inferno figlio conte son-

33
 all.
 fmo
 fmo
 fmo
 fmo

io tenero padre ancor - tenero padre ancor - tenero padre an

cor dov'è quell-

alma oppressa che provi il mio il mio tormento non

à la morte istessa più barbaro dolor non à la morte istessa

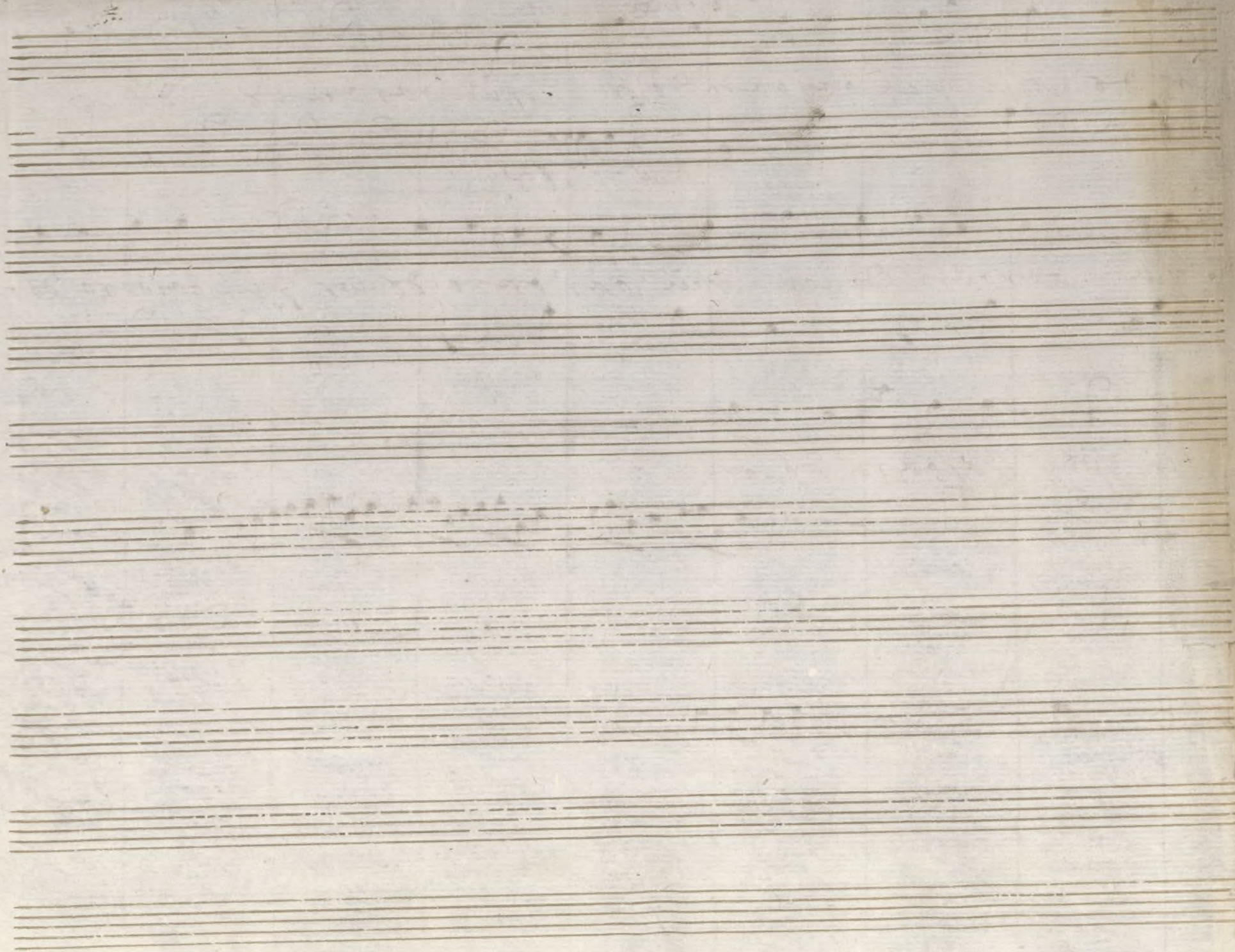
più barbaro dolor non ha la morte istessa più barba

no do loy - piu barbaro dolor piu barbaro dolor

piu barbaro dolor piu barbaro dolor piu barbaro do-

lor piu Barbaro dolor.

go.



Ayuntamiento de Madrid

1. *Hà che vi sento o' fio*

Violino Primo:



Handwritten musical score on aged paper, featuring three staves with vocal parts and piano accompaniment. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

Staff 1 (Vocal): Labeled *Rec.^{vo}*. It begins with a treble clef and a key signature of one flat (B-flat). The notation shows a series of whole and half notes.

Staff 2 (Vocal): Labeled *All.^o spirit.^o*. It begins with a treble clef and a key signature of one flat. The notation includes eighth and sixteenth notes, with dynamic markings *f* and *p*.

Staff 3 (Vocal): Labeled *Basso*. It begins with a bass clef and a key signature of one flat. The notation includes whole and half notes, with dynamic markings *f* and *p*.

Staff 4 (Piano): It begins with a treble clef and a key signature of one flat. The notation includes eighth and sixteenth notes, with dynamic markings *f* and *p*.

Staff 5 (Piano): It begins with a bass clef and a key signature of one flat. The notation includes eighth and sixteenth notes, with dynamic markings *f* and *p*.

Staff 6 (Piano): It begins with a treble clef and a key signature of one flat. The notation includes eighth and sixteenth notes, with dynamic markings *f* and *p*.

Staff 7 (Piano): It begins with a bass clef and a key signature of one flat. The notation includes eighth and sixteenth notes, with dynamic markings *f* and *p*.

Eterni Dei son pur solo una

The first system of the handwritten musical score consists of two staves. The upper staff is for the vocal line, starting with a treble clef and a key signature of one flat (B-flat). It contains the lyrics "Eterni Dei son pur solo una". The lower staff is for the piano accompaniment, starting with a bass clef and a key signature of one flat. It begins with a half note G2 and a half note B-flat2, followed by a series of eighth and sixteenth notes.

volta è dal'af-fanno reppiro in Liber-tà

The second system of the handwritten musical score consists of two staves. The upper staff is for the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics "volta è dal'af-fanno reppiro in Liber-tà". The lower staff is for the piano accompaniment, starting with a bass clef and a key signature of one flat. It begins with a half note G2 and a half note B-flat2, followed by a series of eighth and sixteenth notes.

The third system of the handwritten musical score consists of two staves. The upper staff is for the vocal line, starting with a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes. The lower staff is for the piano accompaniment, starting with a bass clef and a key signature of one flat. It begins with a half note G2 and a half note B-flat2, followed by a series of eighth and sixteenth notes.

quasi mi perri nel' sentirmi d'ar bace. Giudice nomi=

Giù lento

nar

mo tempo

tro =

vaste averri dei l'unica via d'indebolir= lirmi

And.te sost. dolce

figlio ~ arbace *ti dove sei*
secondi Oboe *d.*
atempo *tempo* *atempo* *fmo*

quante Larve s'af-fola no al mio sguardo
pp *fmo*

Forca nube mi cir-conda
For

di terribil or-rore Notte pro =

f *pp*

f

fonda
dolce
Larghetto

oggi d'ogni altro il più misero son io *dolce*

f

f *smorz.*

Ha padre sventurato ha figlio mio

f

segue l'Aria

76.

Larghetto *rit.*

A handwritten musical score on aged, slightly stained paper. The score is written in black ink and consists of ten staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The first staff begins with a forte (f) dynamic. The second staff has a mezzo-forte (mf) marking. The third staff features a piano (p) marking and the word 'voce' written above the staff. The fourth staff has a mezzo-forte (mf) marking. The fifth staff has a piano (p) marking. The sixth staff has a forte (f) marking. The seventh staff has a mezzo-forte (mf) marking. The eighth staff has a forte (f) marking. The ninth staff has a mezzo-forte (mf) marking. The tenth staff has a forte (f) marking. The score is written in a style typical of 18th or 19th-century manuscript notation.

Ayuntamiento de Madrid

2. ha che vien to ò tio

Mus 647-7

Violino Primo

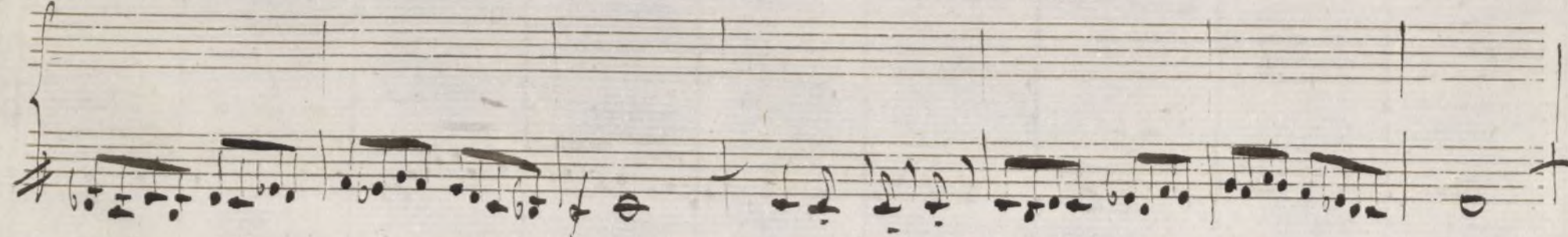
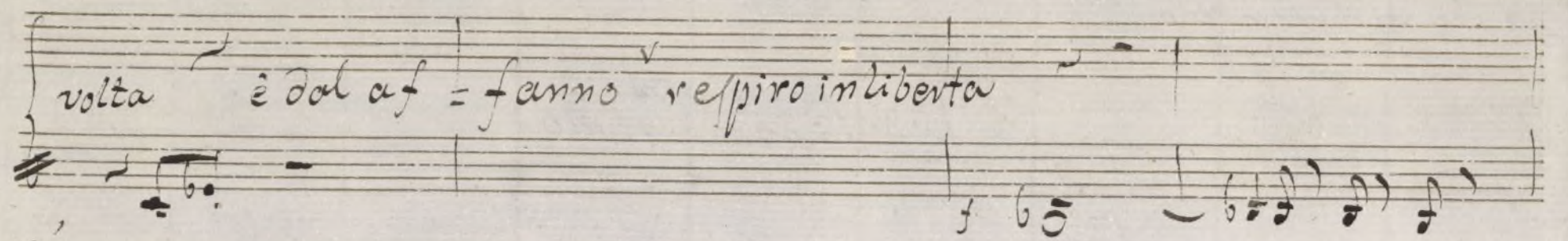
Rec.^o

All.^o spirit.

Eterni Dei son pur solo una

5.5

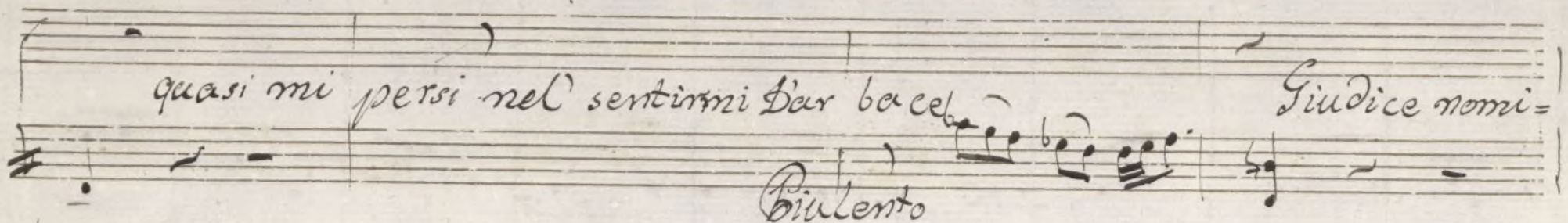
volta è dal af = fanno respiro in libertà



quasi mi persi nel sentirmi dar bace

Giudice nomi-

Biulento

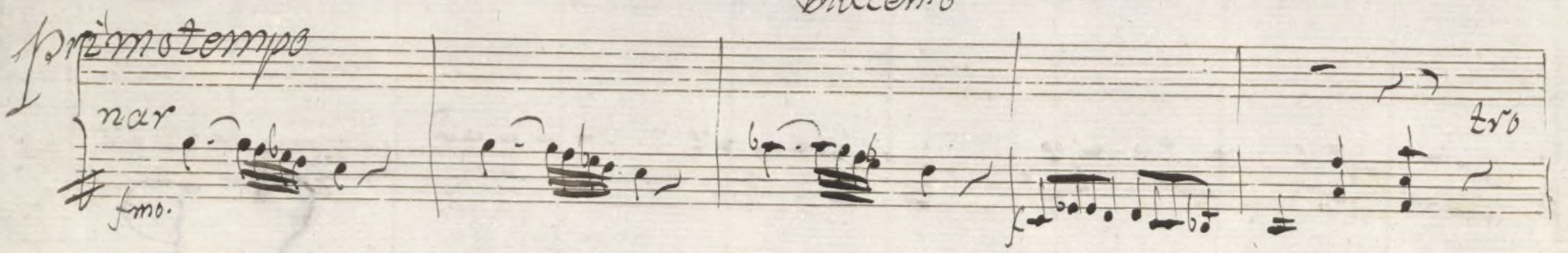


primotempo

nar

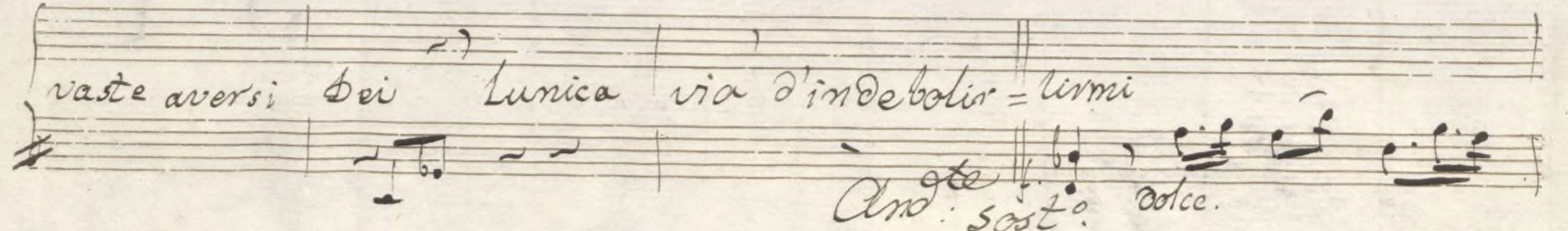
fmo.

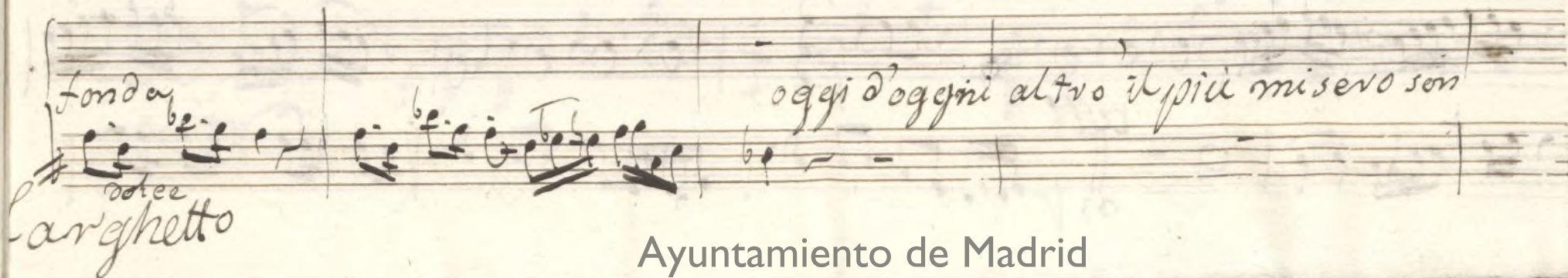
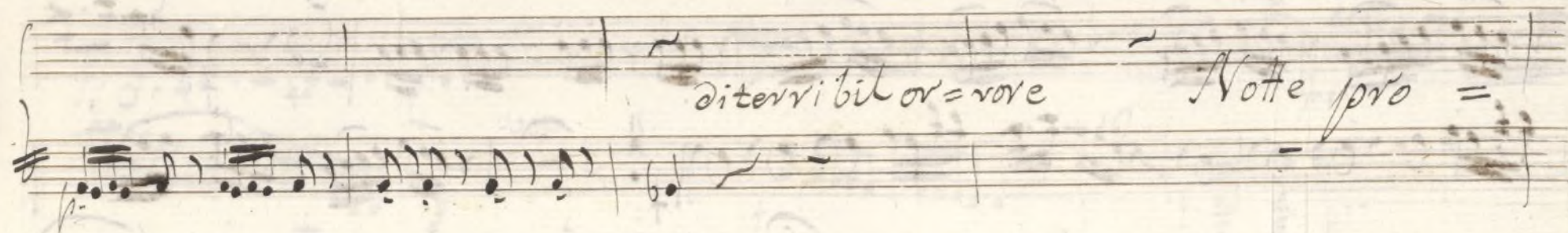
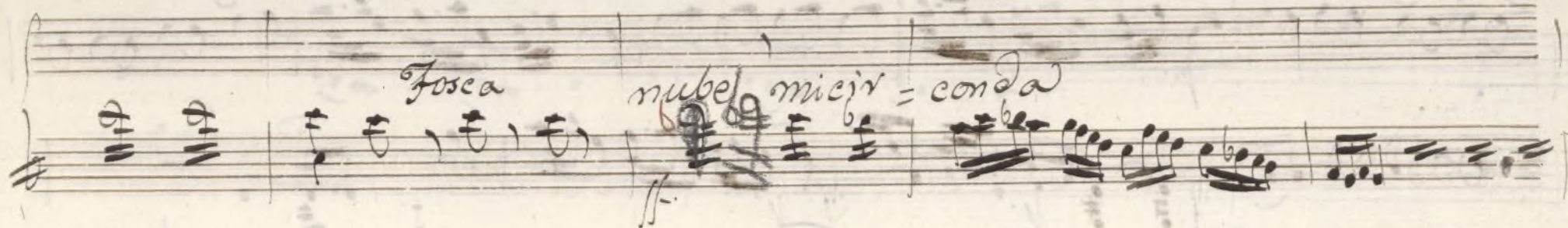
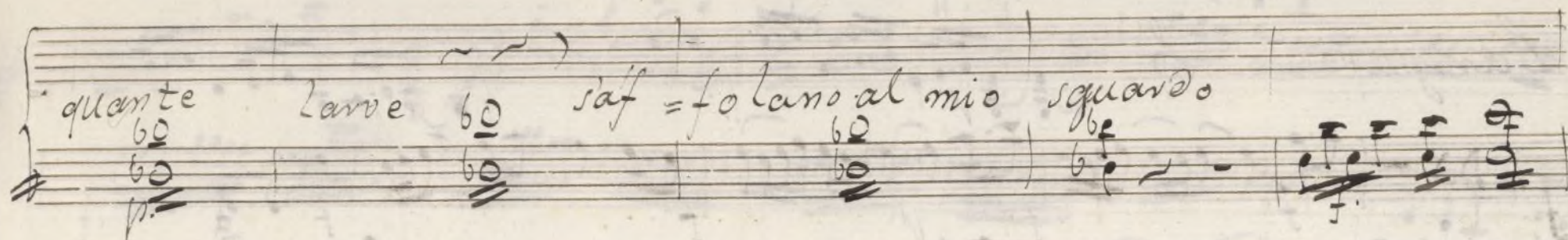
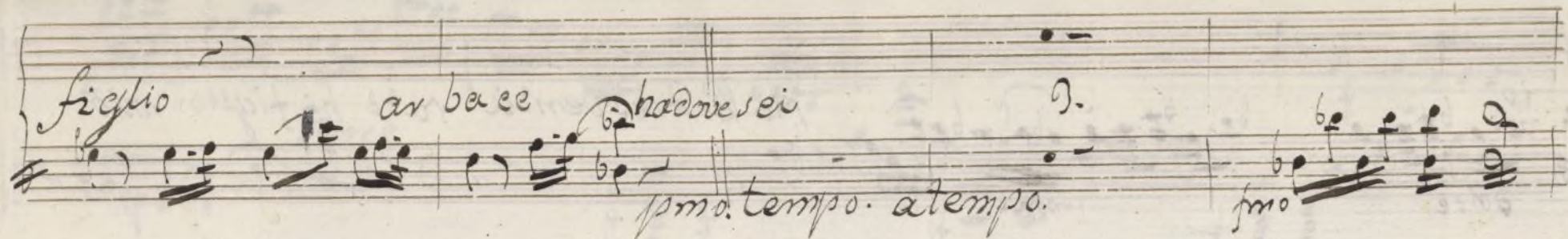
tro



vaste aversi dei l'unica via d'indebolir = virmi

And. sost. dolce.





io Ma Padre ventu rato ha figlio mio
dolce mon-

Larghetto sost.
all.
33

A handwritten musical score on aged, slightly torn paper. The score consists of ten staves of music. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The word "voce" is written above the first and sixth staves. The first staff begins with a forte "f" dynamic. The music is written in a single system, with staves connected by a brace on the left. The paper shows signs of age, including discoloration and some wear along the edges.

Handwritten musical score on six staves. The first five staves contain dense musical notation with various notes, rests, and dynamic markings like 'mf' and 'f'. The sixth staff has a few notes and a double bar line. The paper is aged and shows some staining.

volta e dal af. = fanno respirò in libertà

quasi mi persi nel sentirmi dar = bace

Giudice nomi =

Violento

Primo tempo

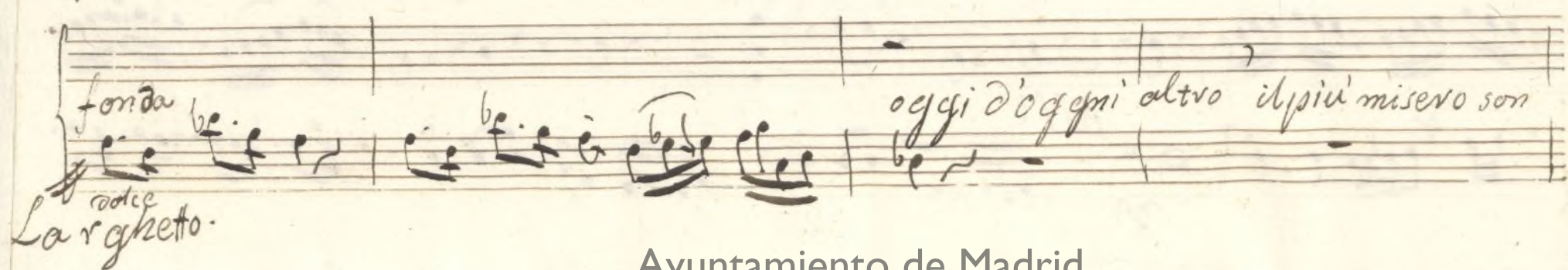
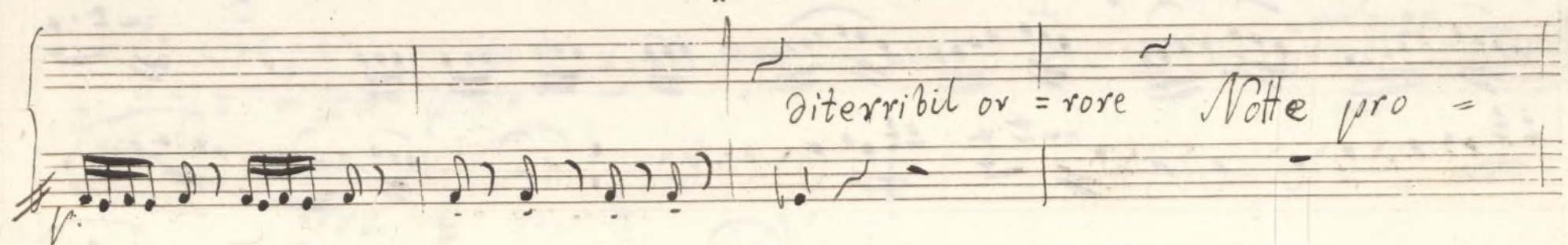
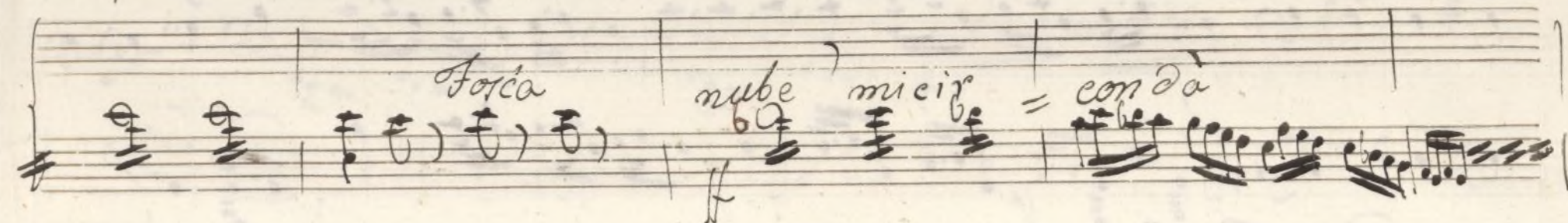
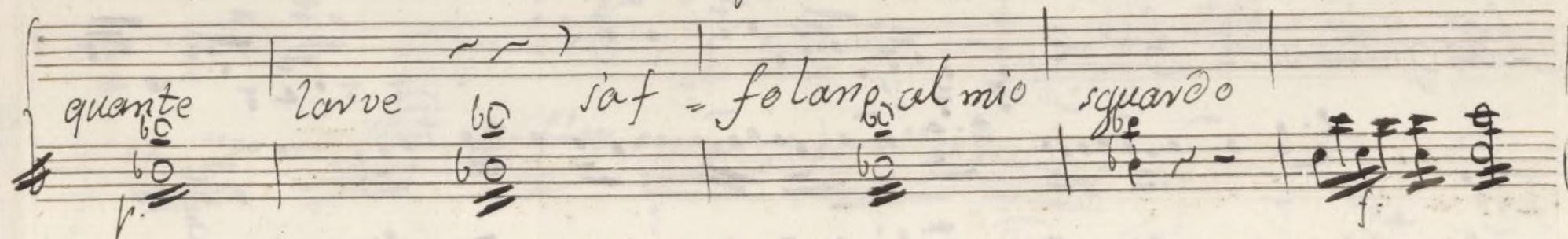
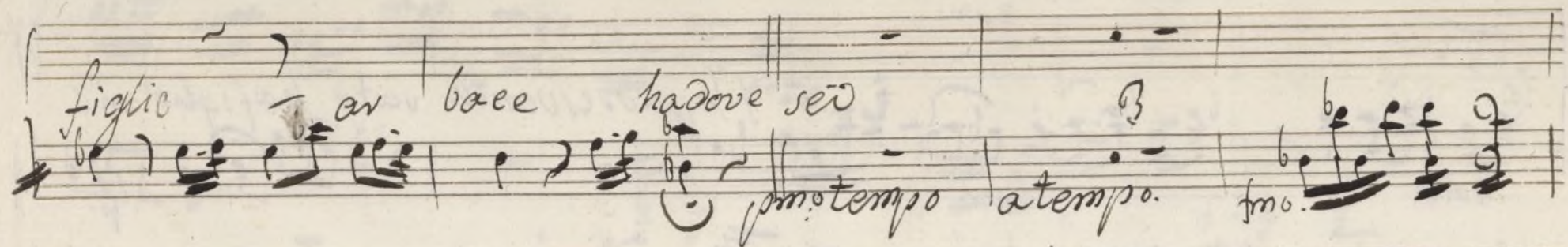
nar

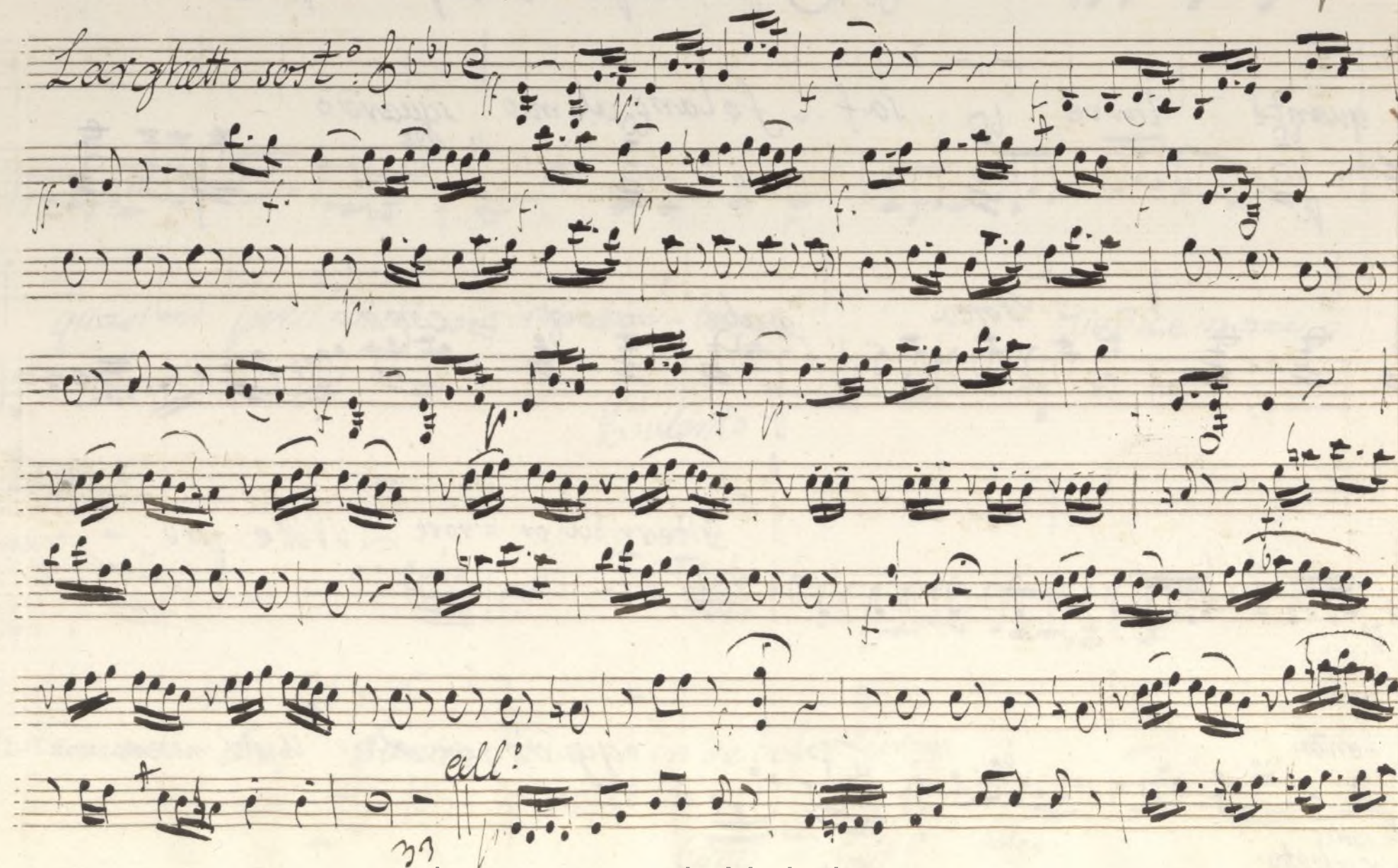
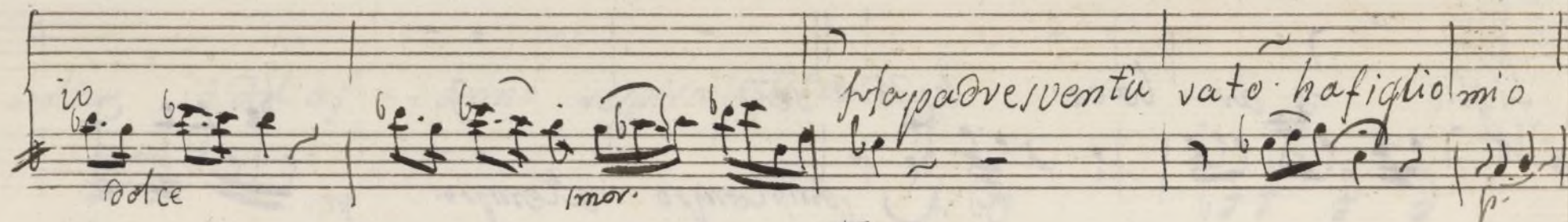
fmo.

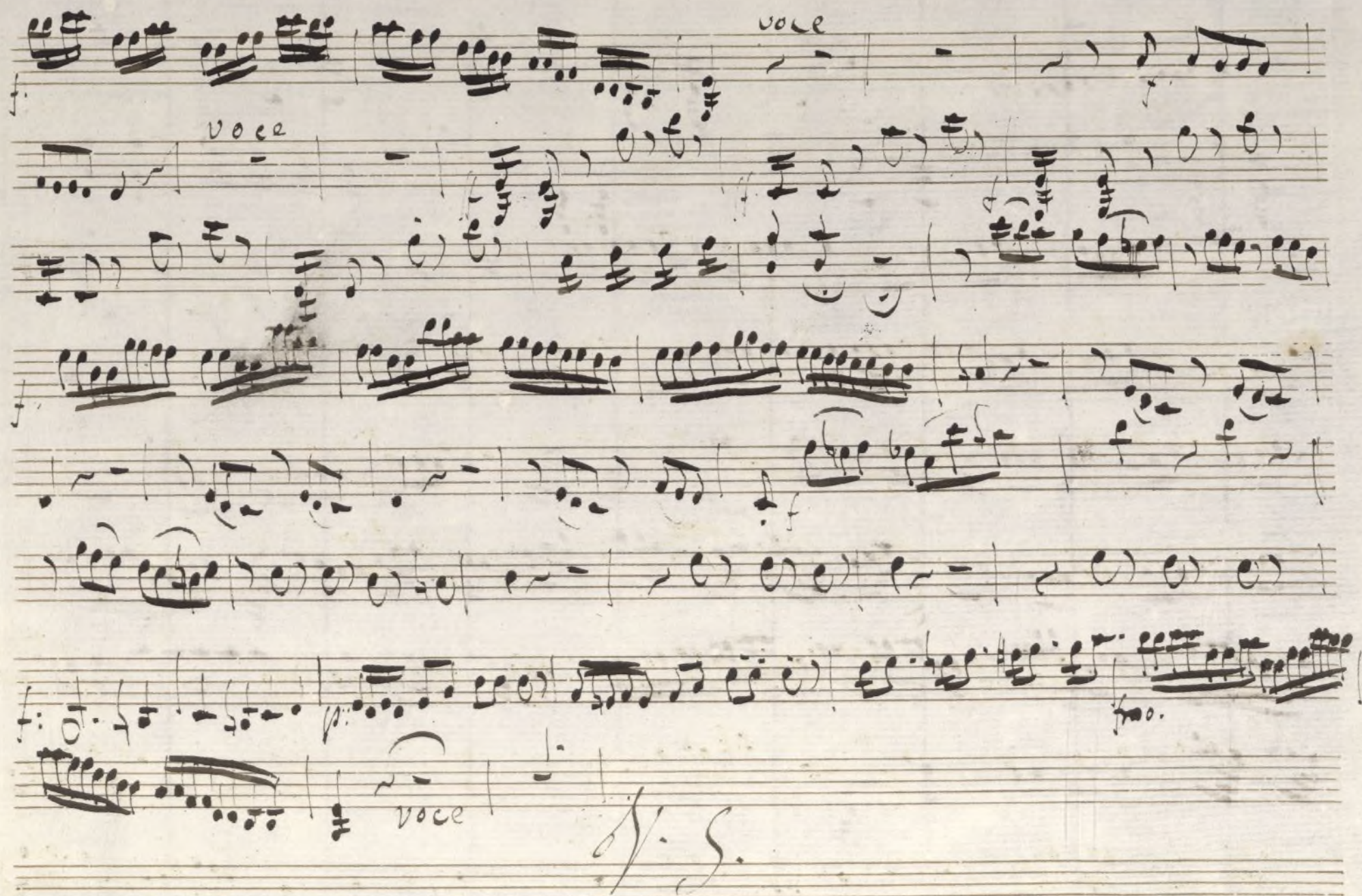
tro

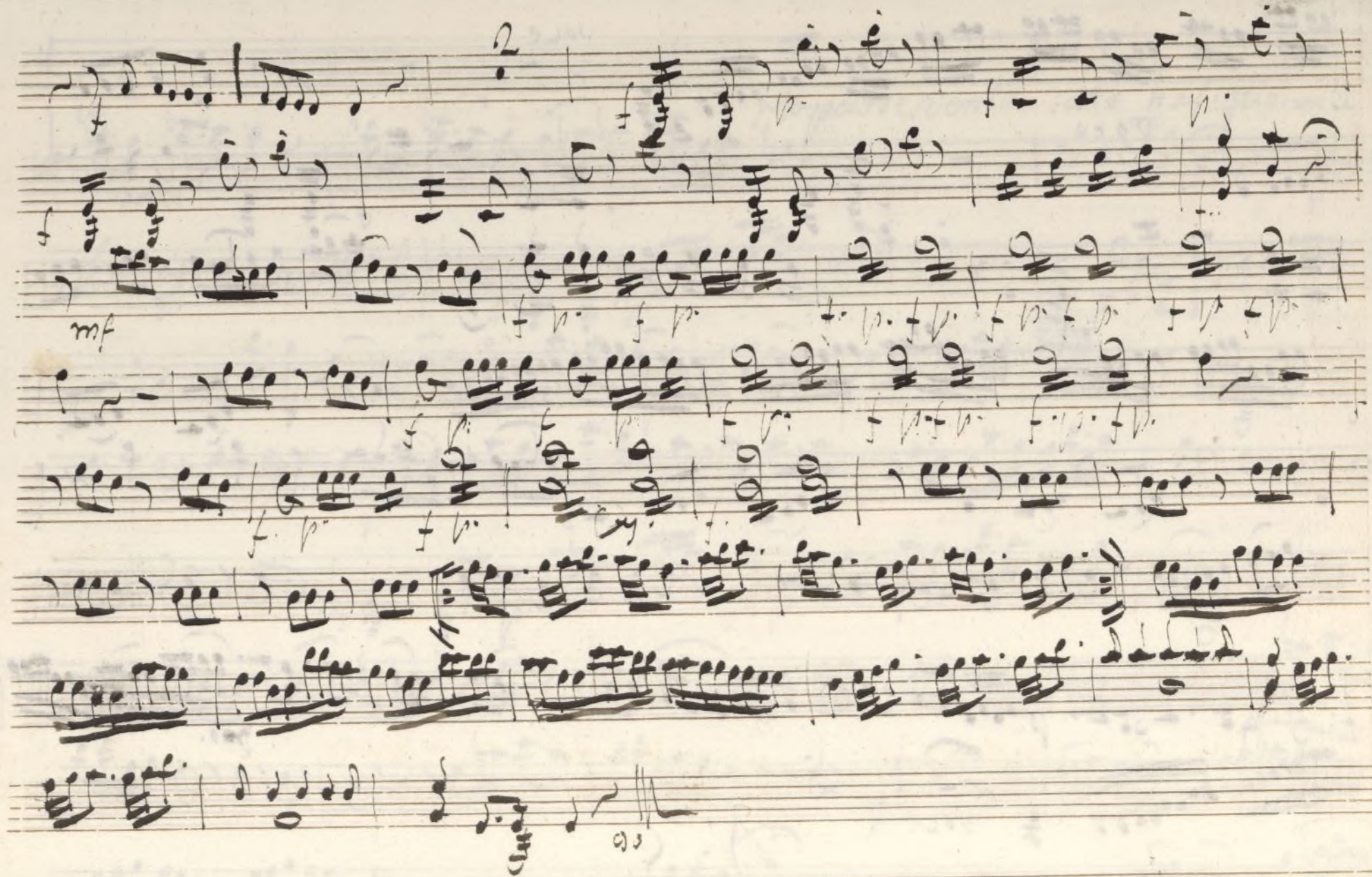
vaste aversi Dei L'unica via d'in de bolir tirmi

And.te. Sost. Dolce









4.*ha che visento o Dio**Violino Primo**Rec^{no}**All^o spiritoso**Eterni Dei sonpur solo una*

volta e dol at. = fanno respiro in libertà

quasi mi pessi nel sentirmi dar bace

Piu lento

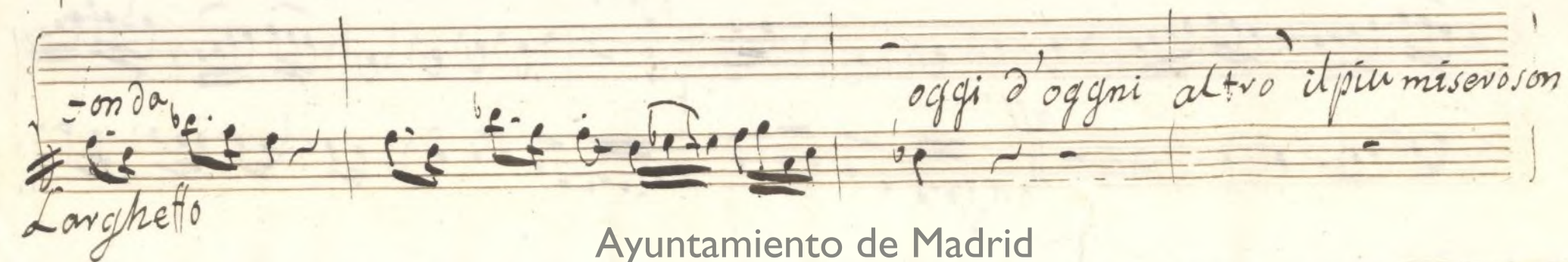
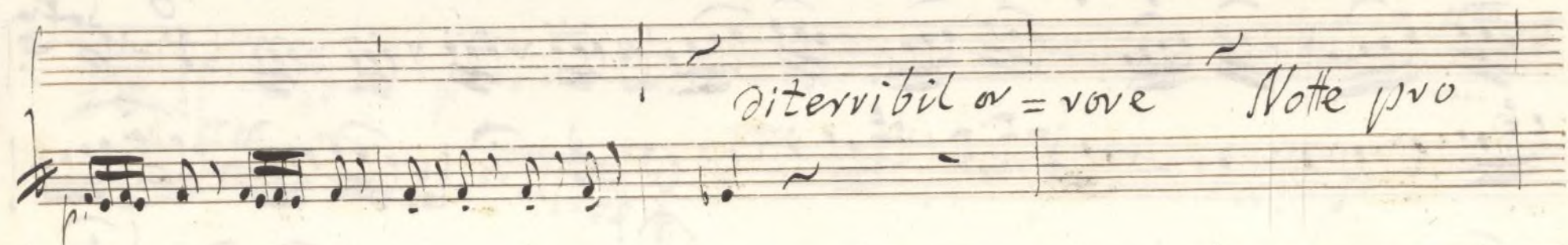
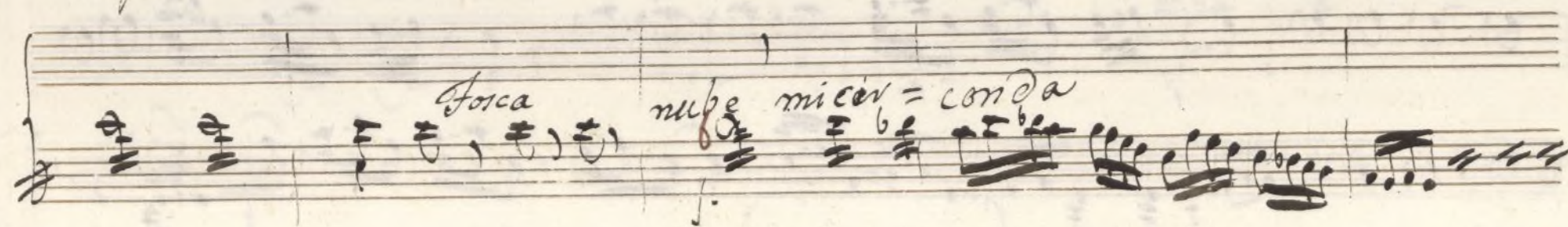
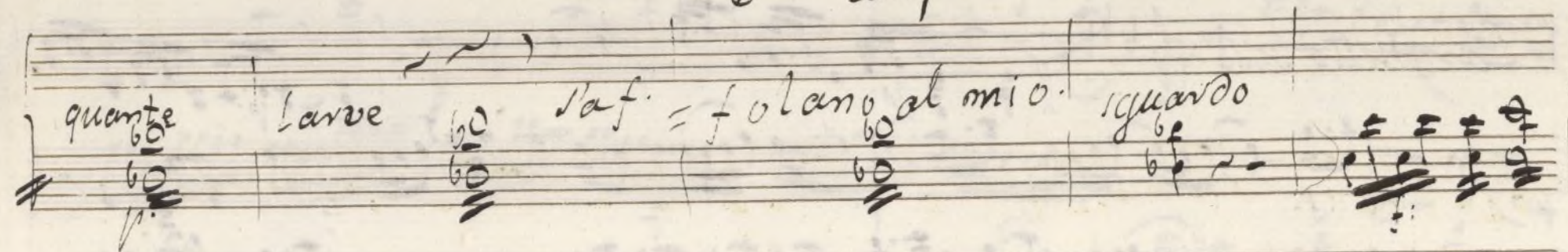
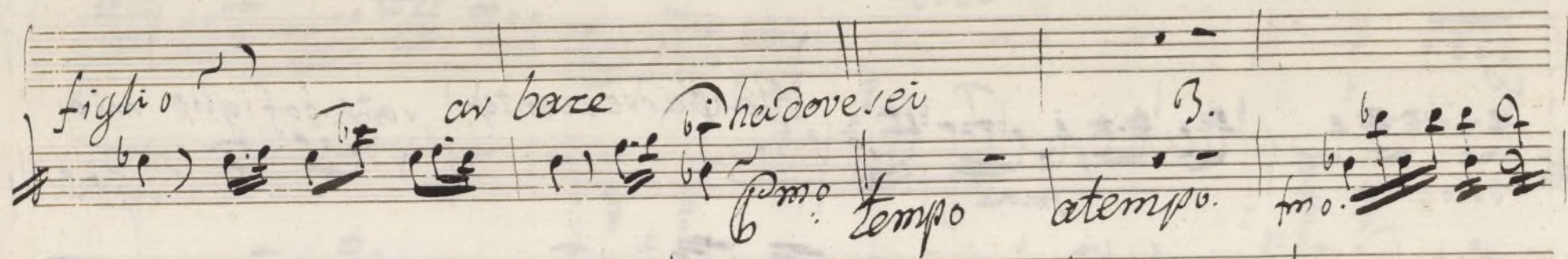
Giudice nomi

Primo tempo

nav. mo.

vaste aversi Dei L'unica via d'indebolir liarmi

Andte. sost. dolce



20
dolce *mon.* *filii Padre ventu rato ha figlio mio*

Larghetto sost.

all?

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The word "voce" is written above the first, second, and eighth staves. The eighth staff also includes first and second endings marked "1." and "2.". The paper shows signs of age, including yellowing and some staining.



5.

ha che visento o Dio

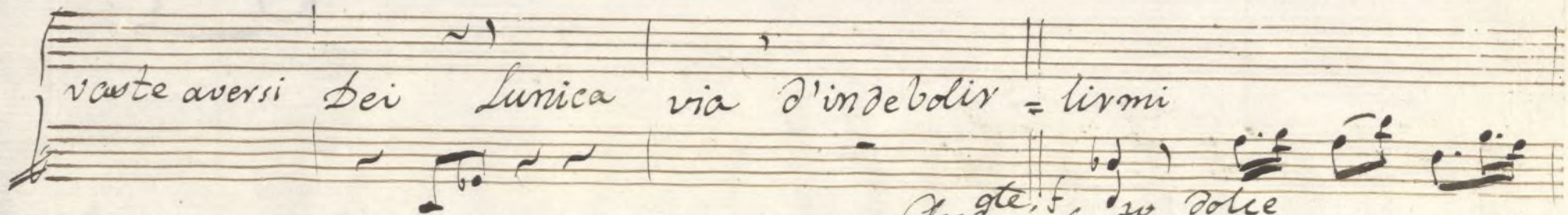
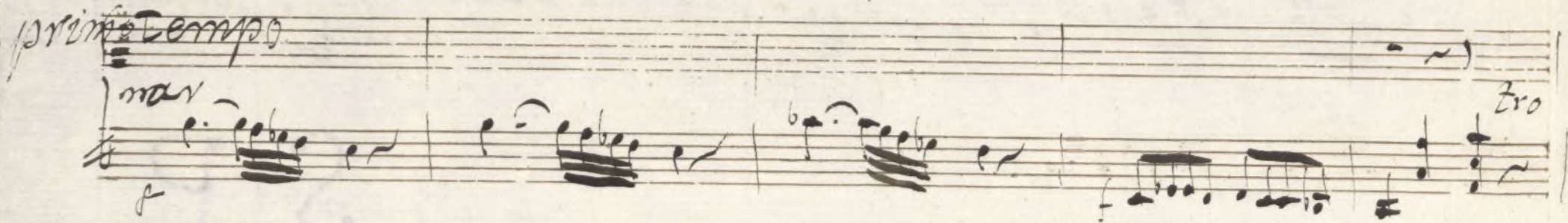
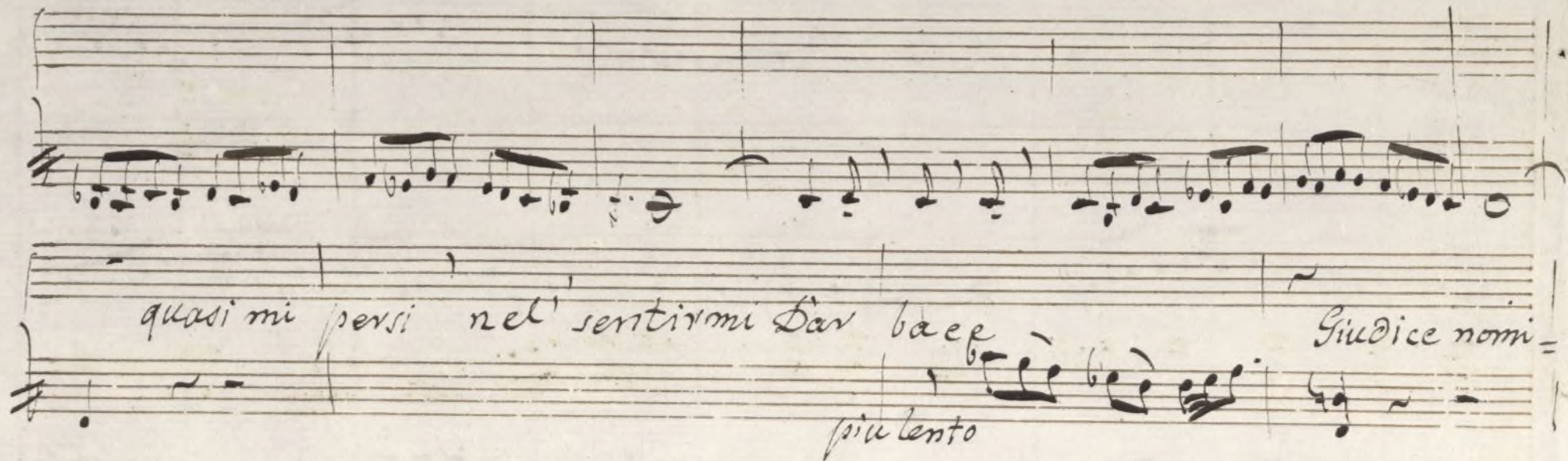
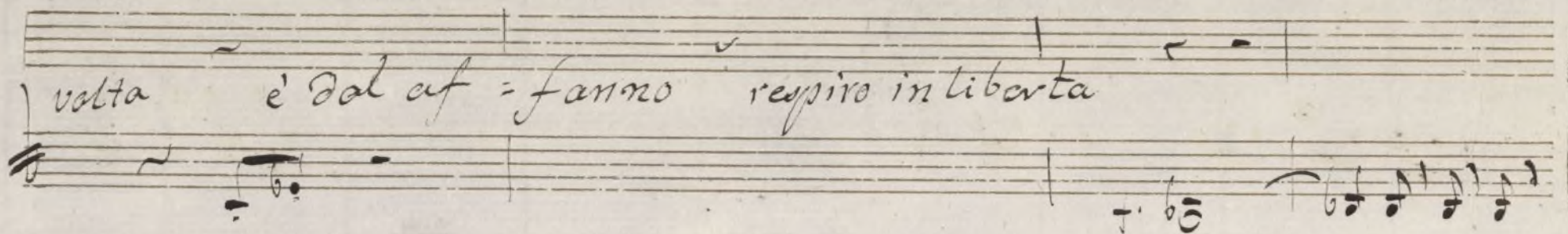
Violino Primo.

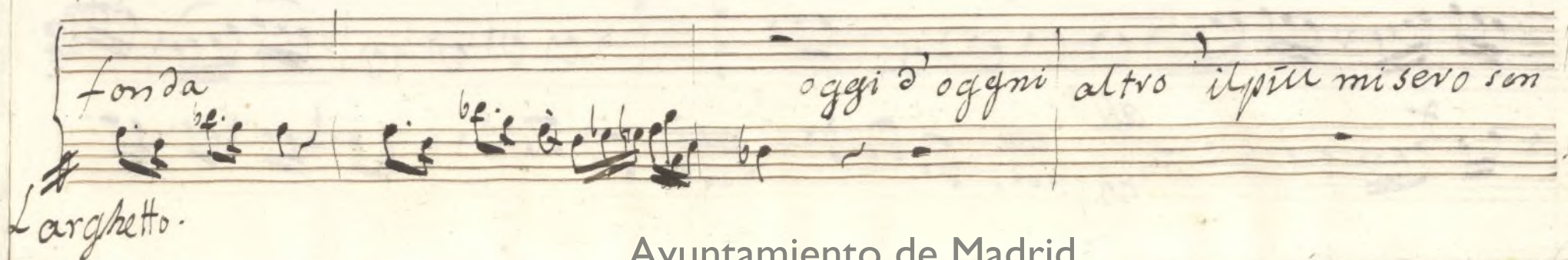
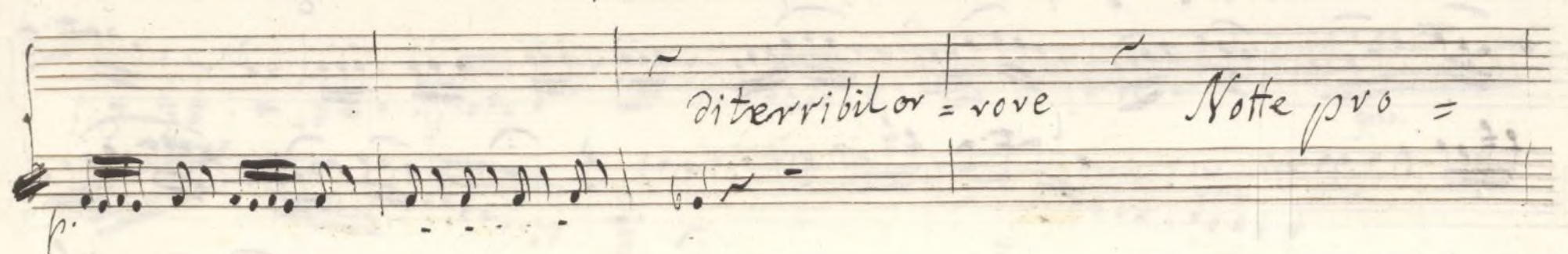
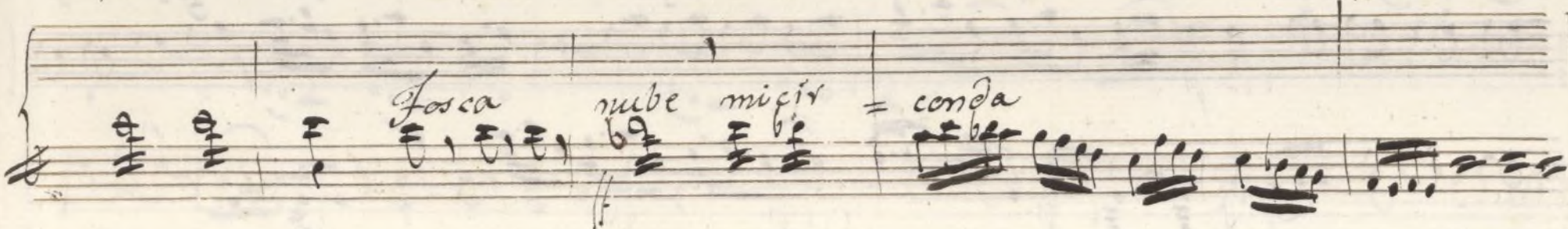
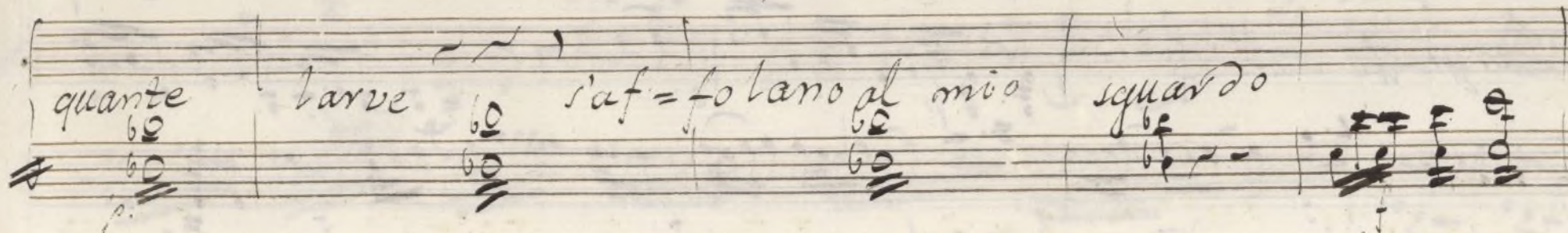
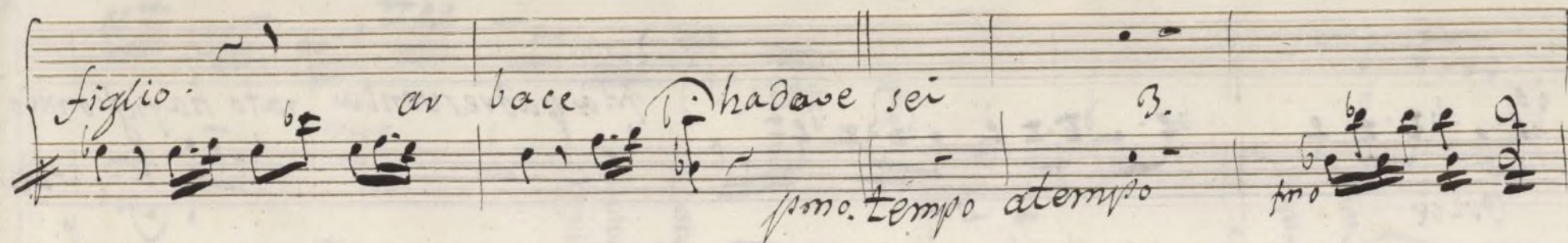
Mus 647-7

Ree^{oo}

All^o spirit

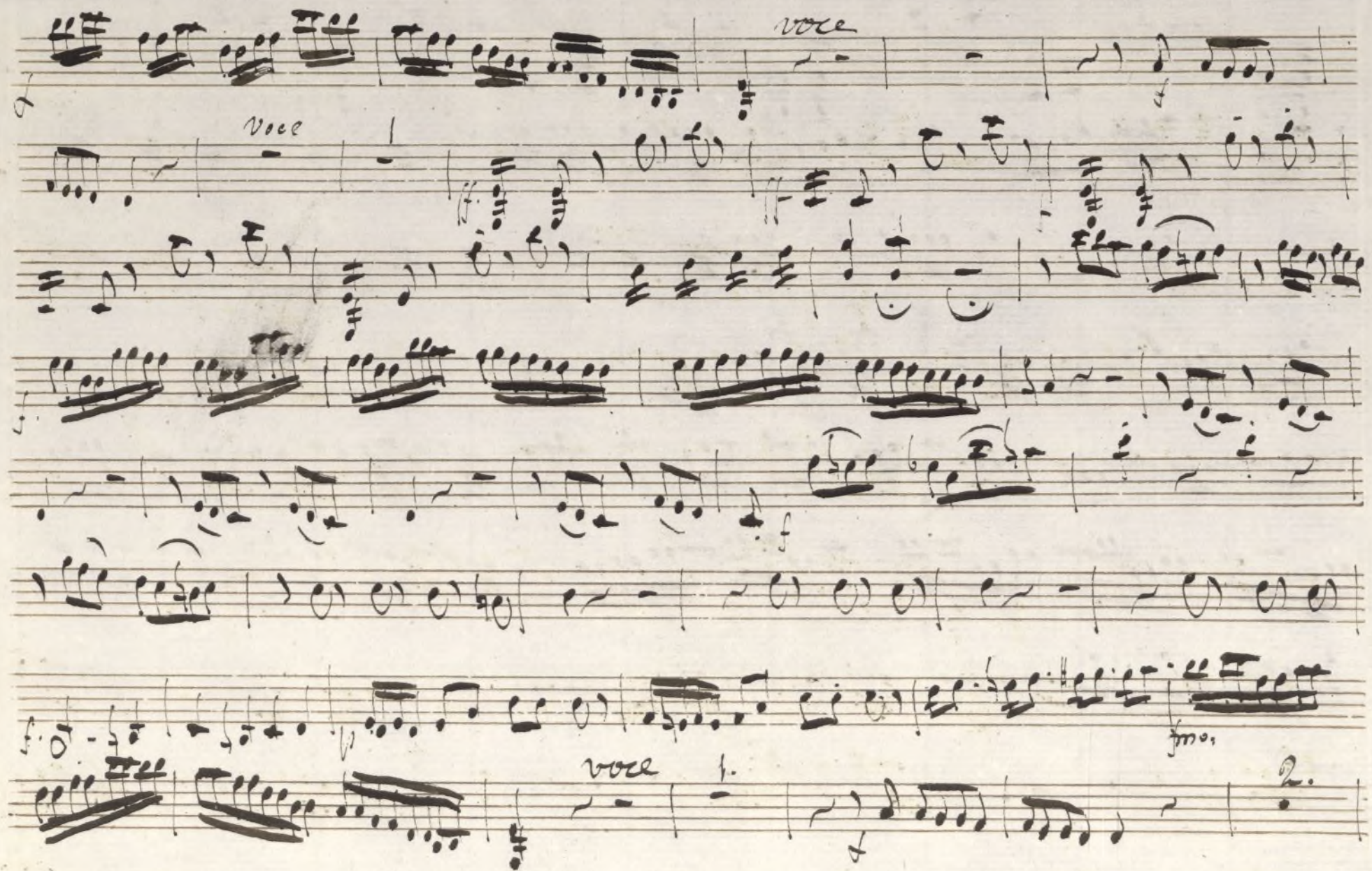
Eterni Dei son per solo un a

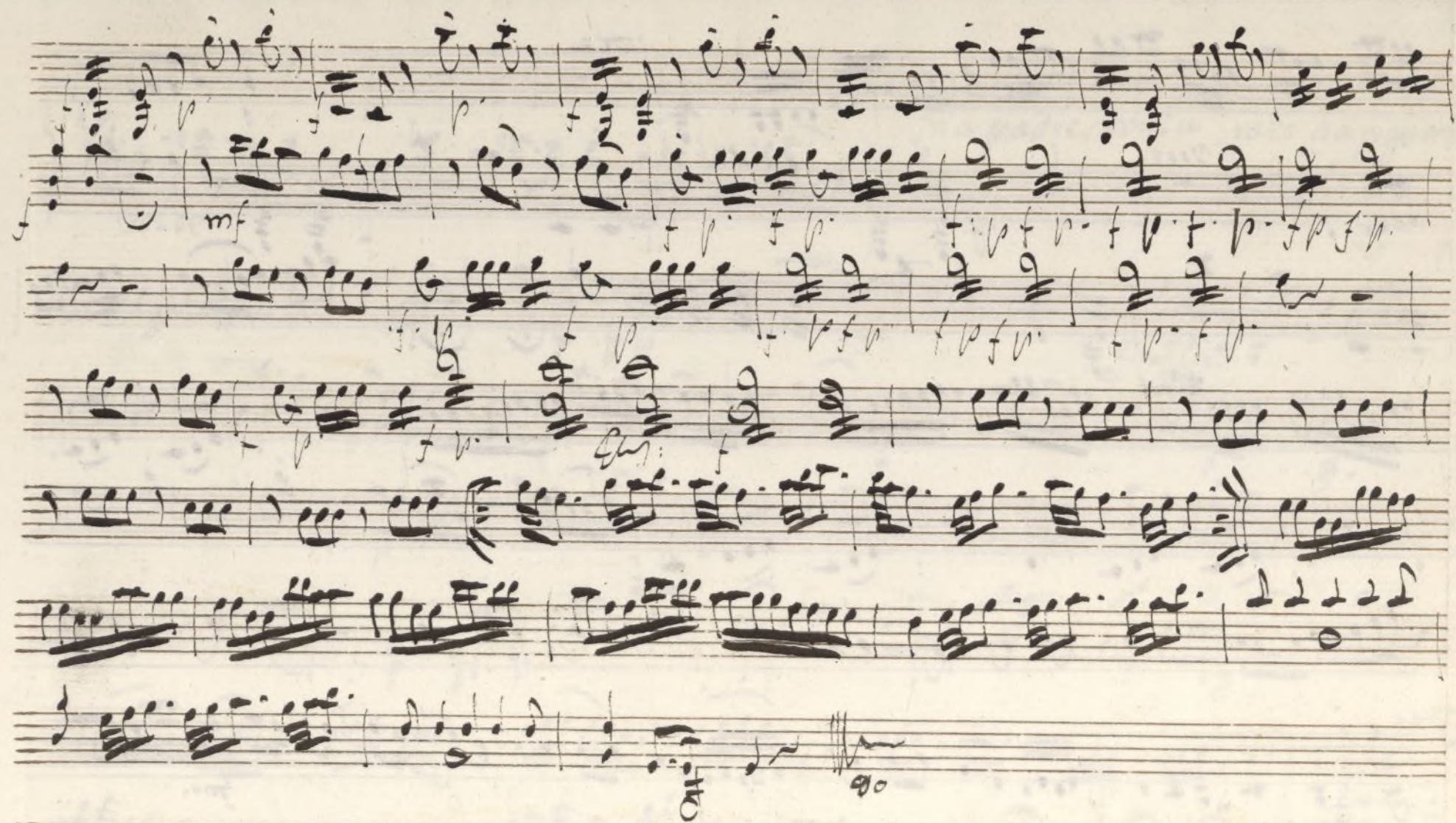




io
dolce
ma
la padre ventu rato ha figlio mio

Larghetto sost.
all.
33. p.





6.

ha che visento o Dio

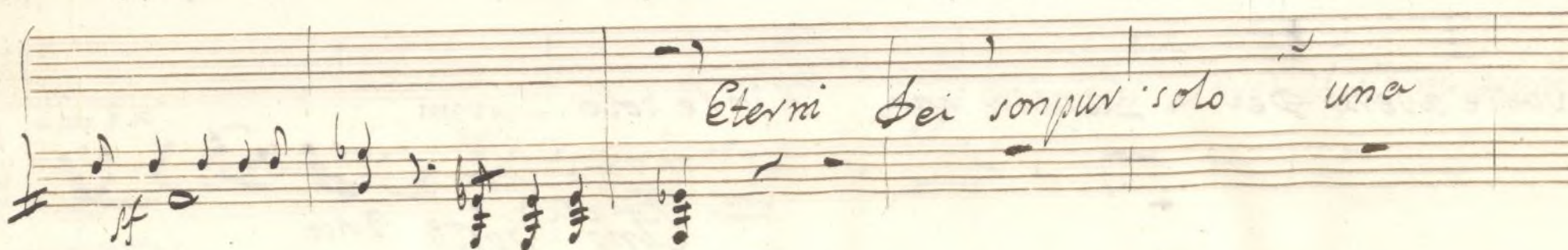
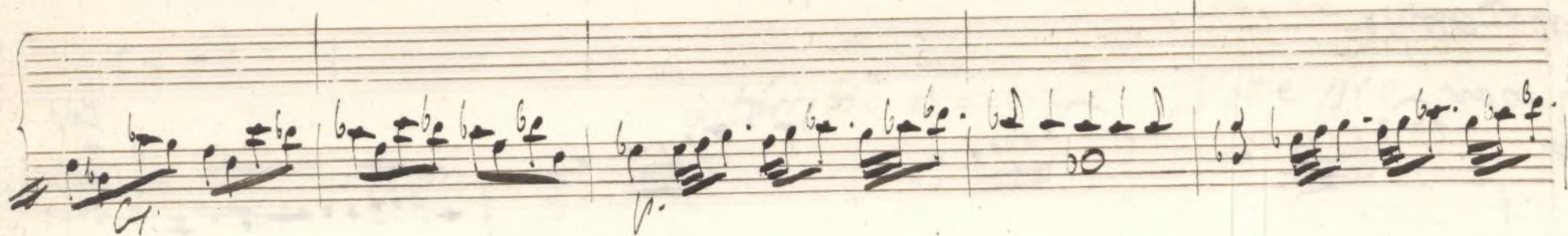
Mus 647-7

Violino Primo

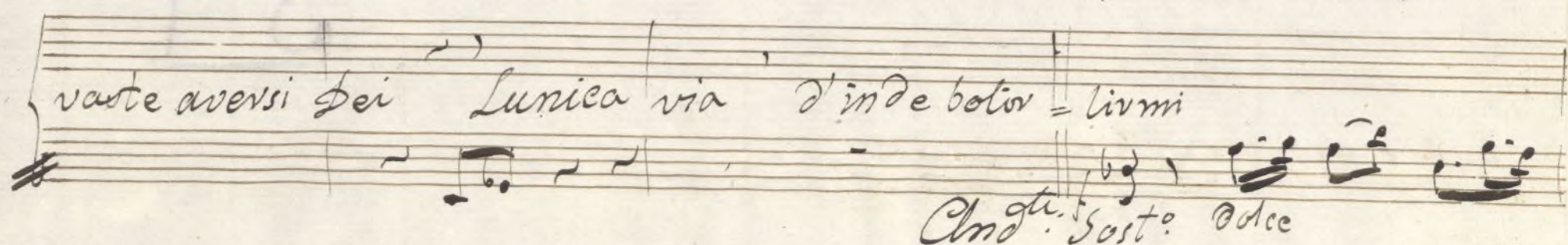
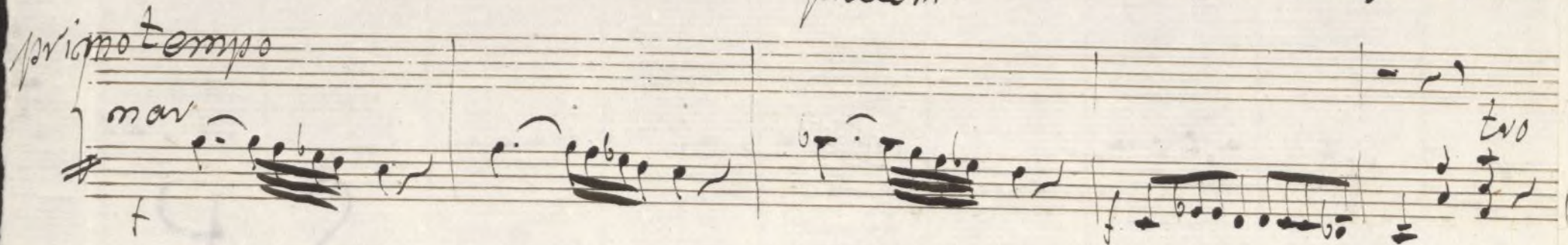
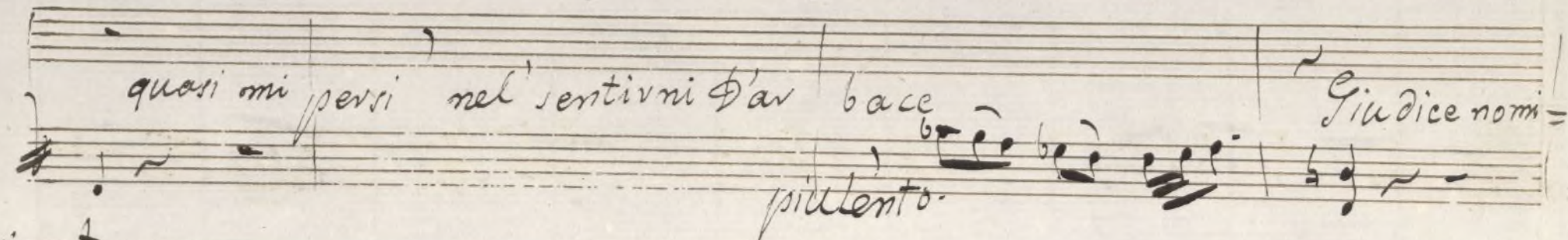
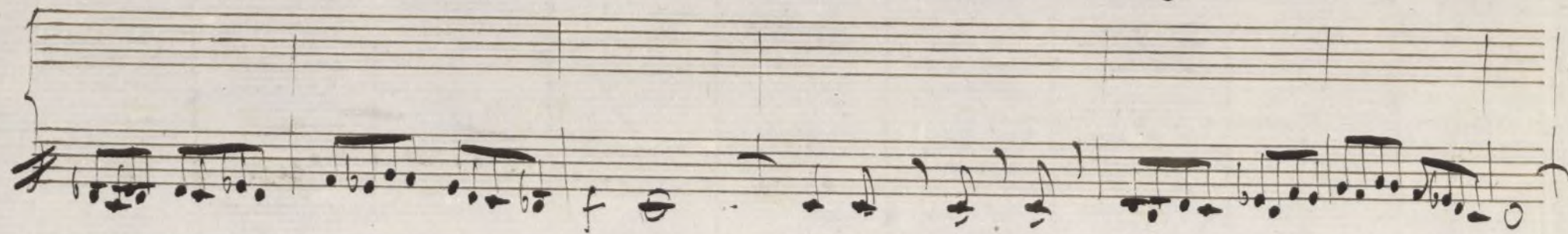
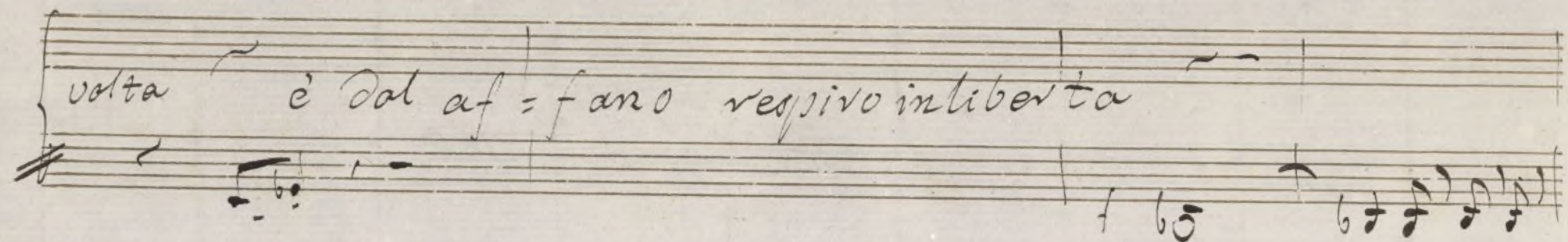
Rec^{vo}

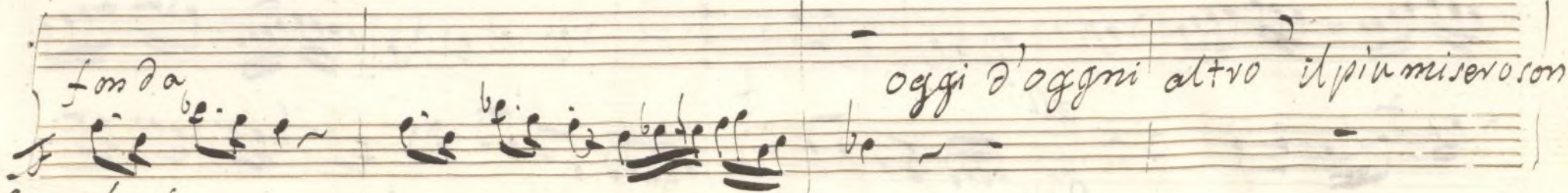
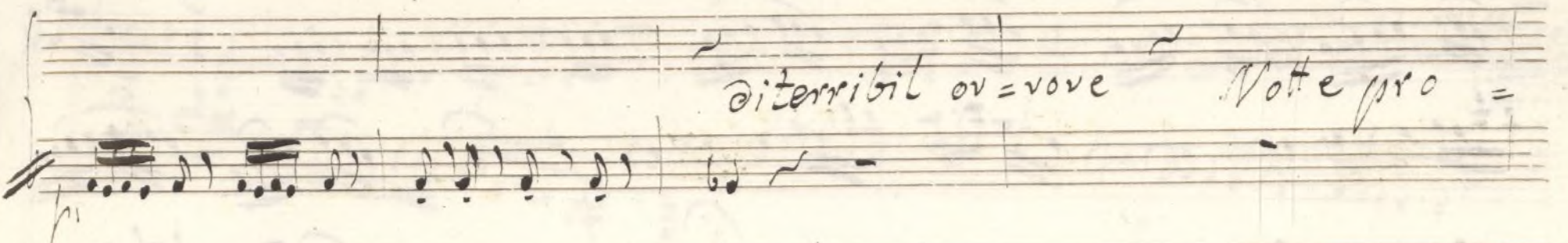
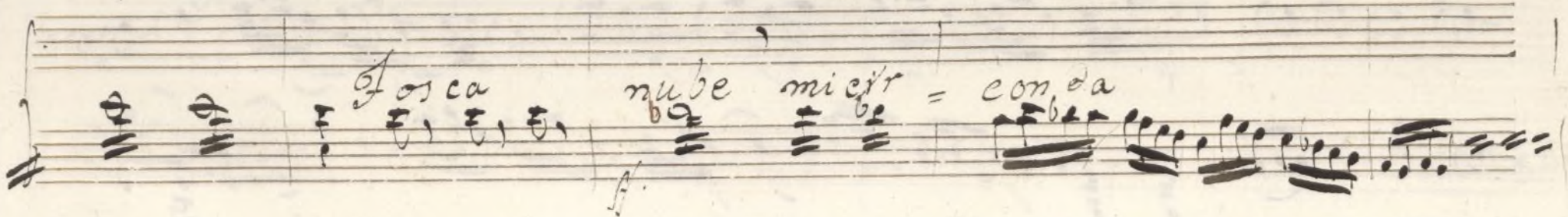
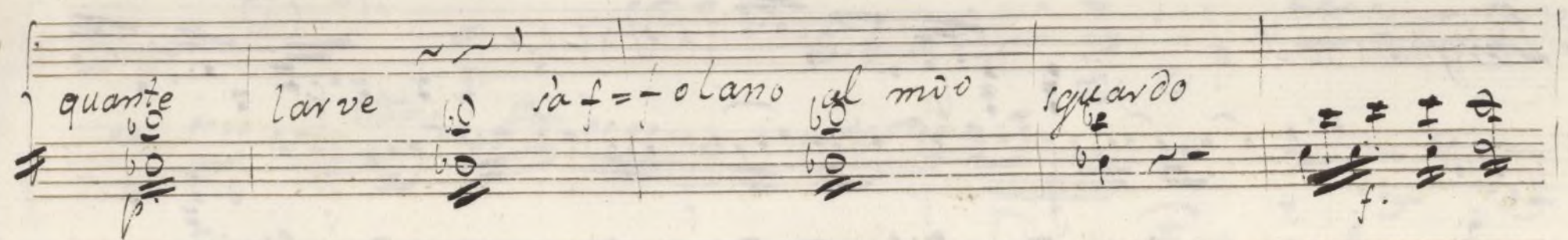
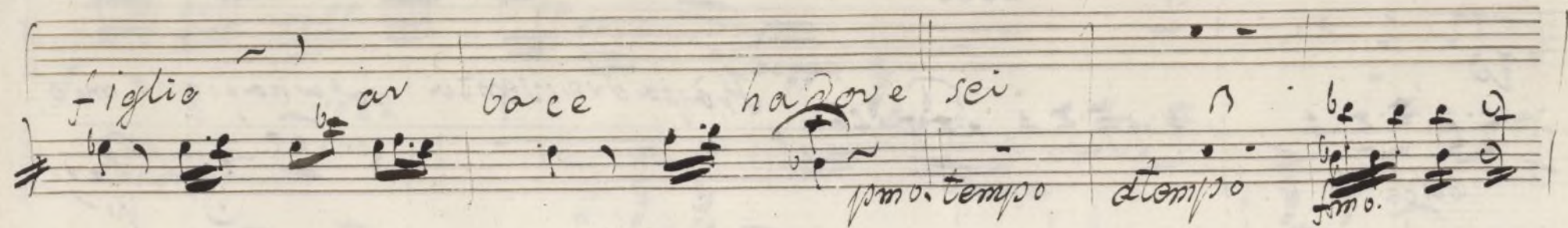
5 e

All^o spirit^o

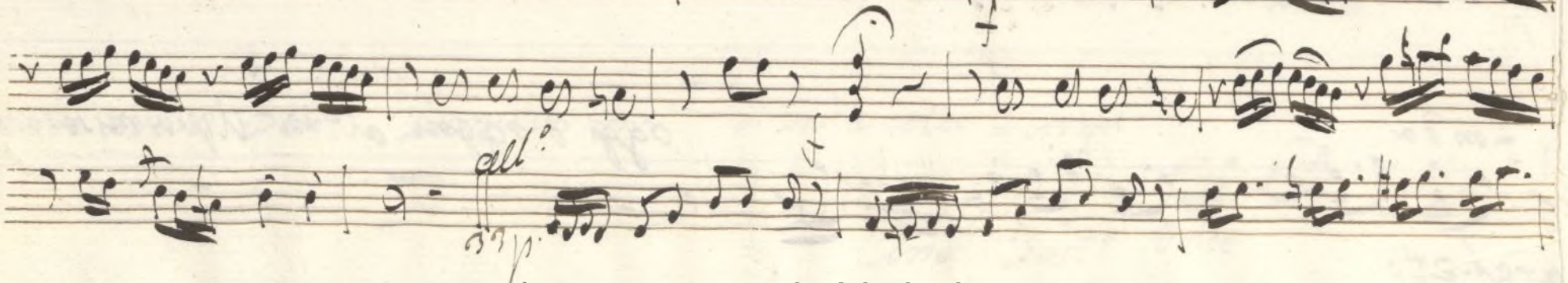
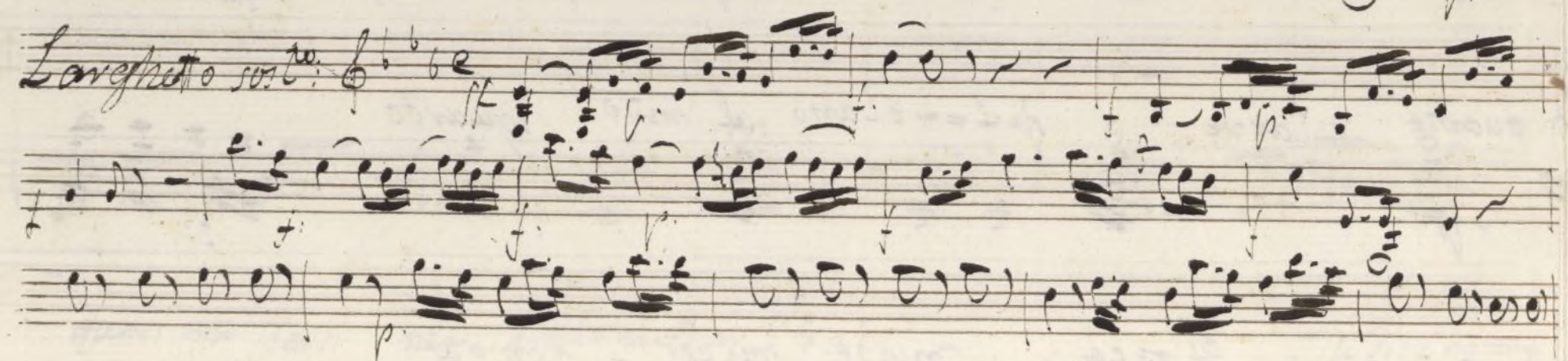
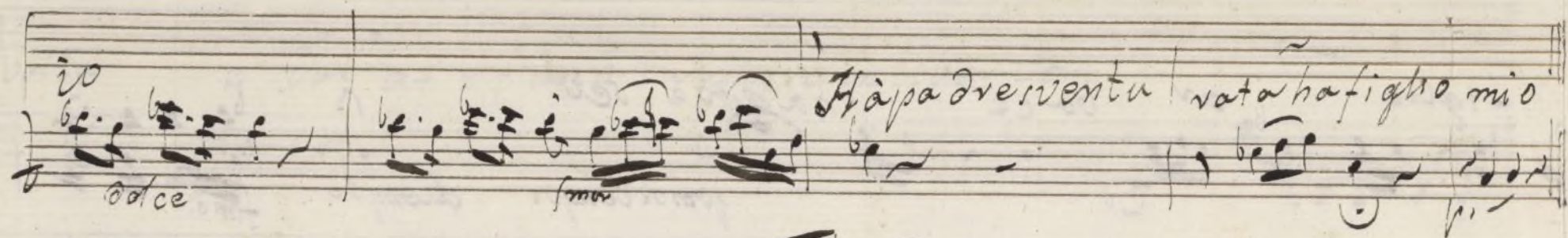


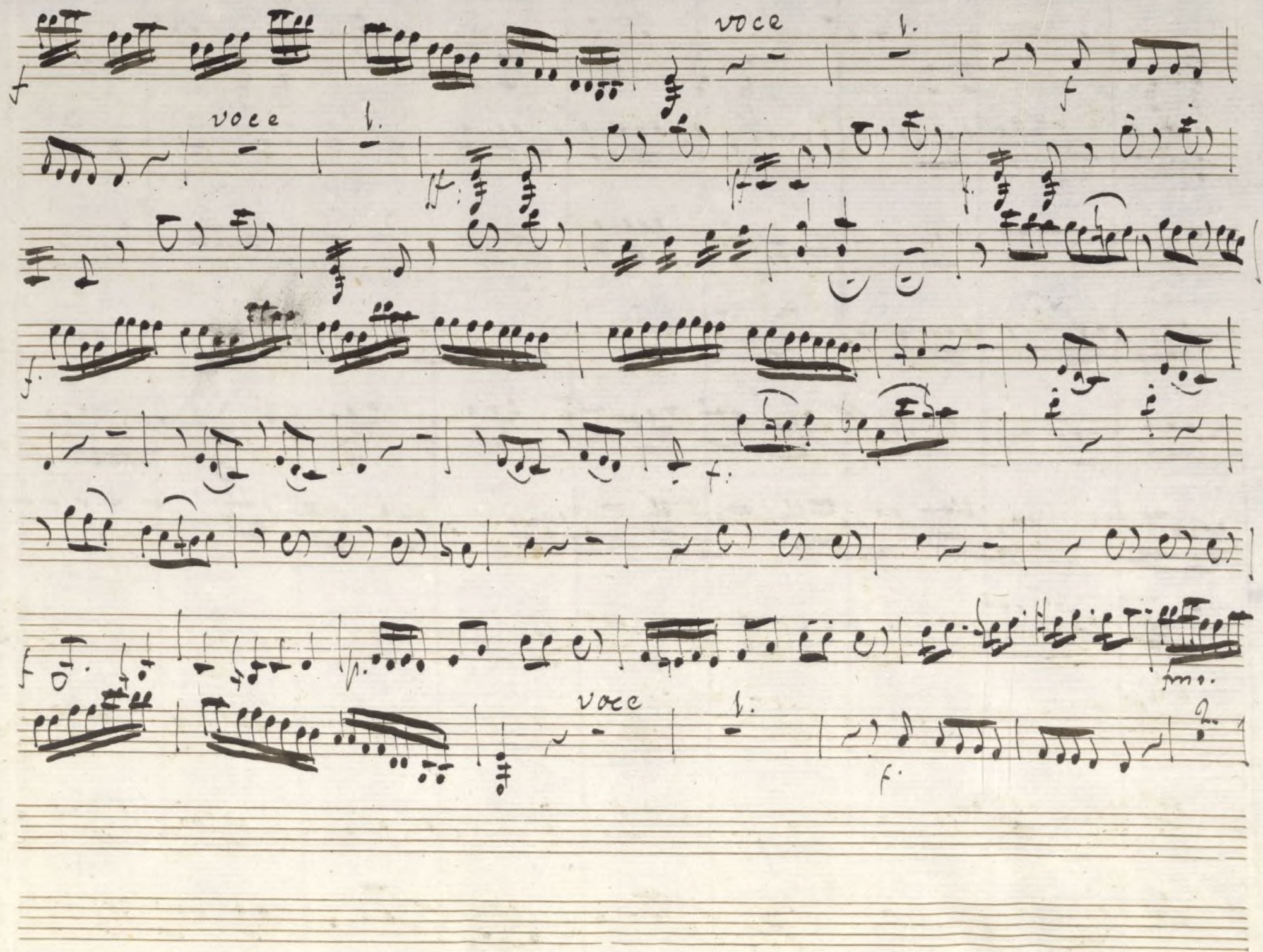
Eterni Sei sempre solo una





Larghetto







7

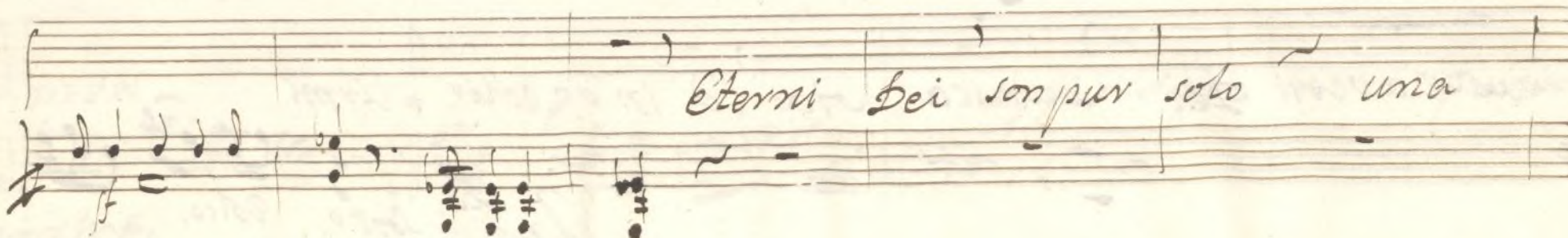
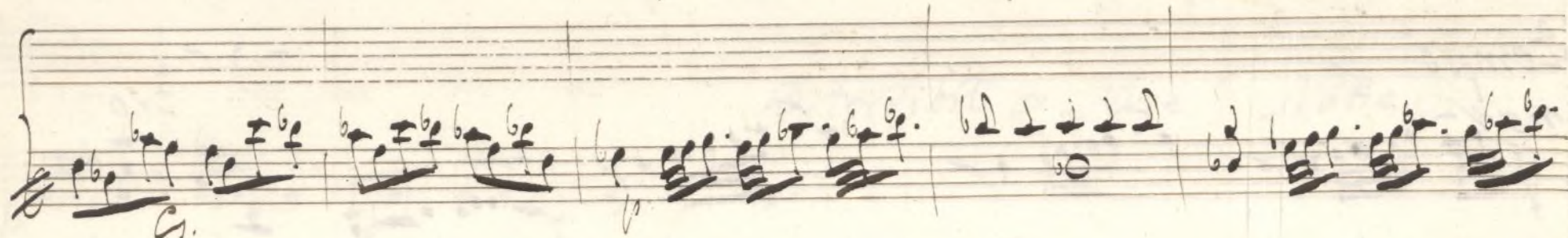
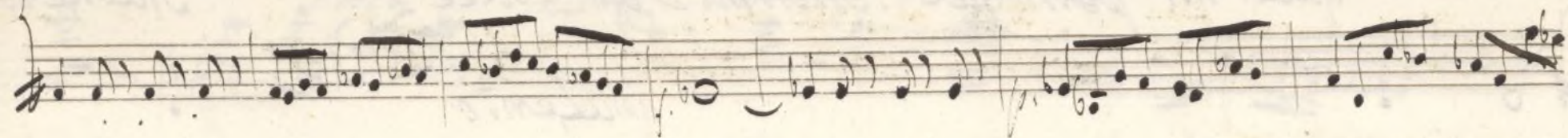
ha che visento odio

mus 647-7

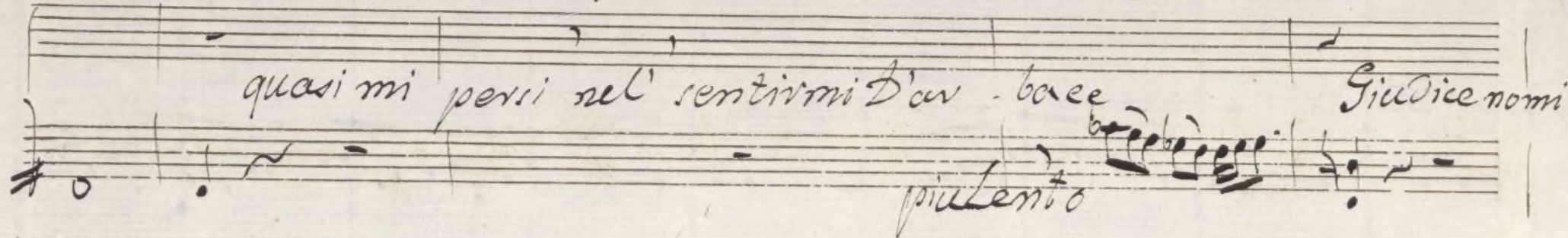
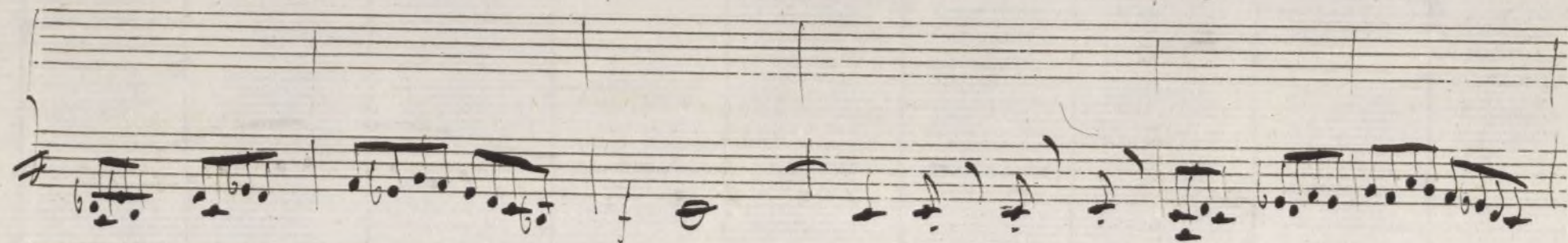
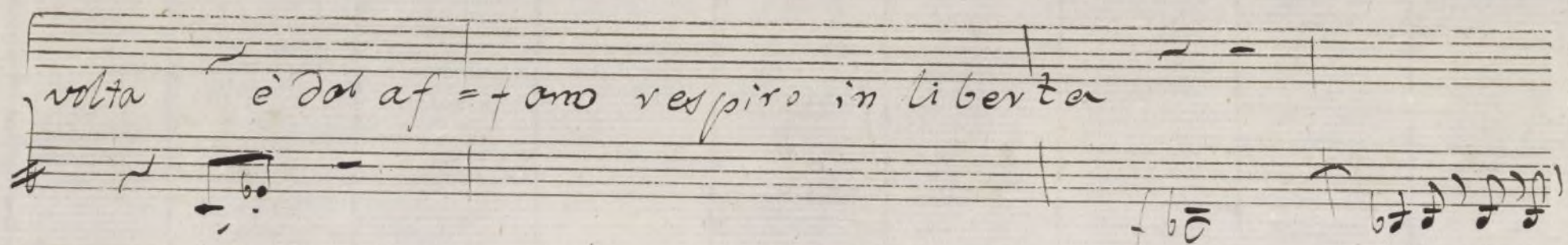
Violino Primo:

Re^{v.}

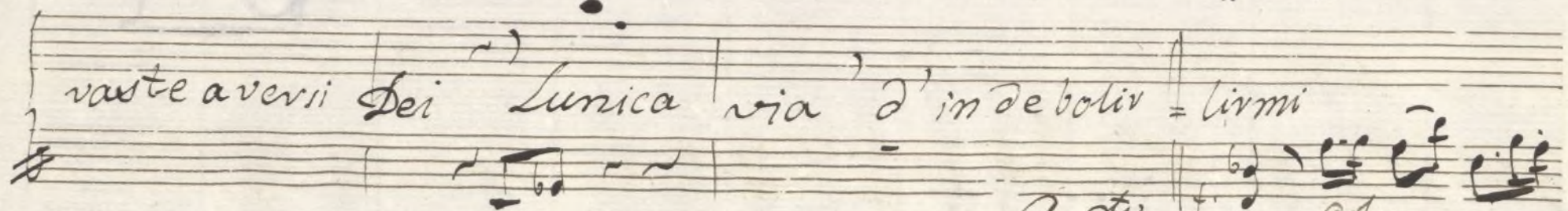
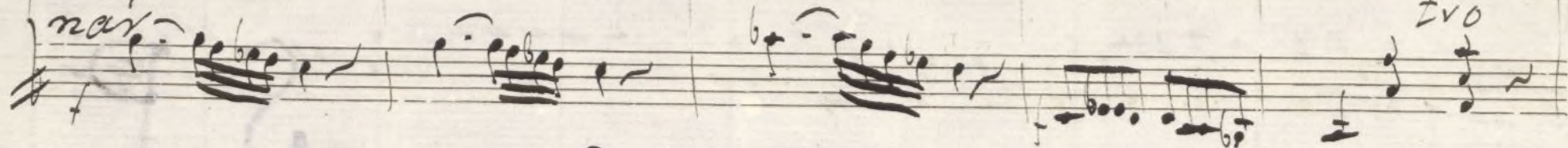
all.^o spiritoso



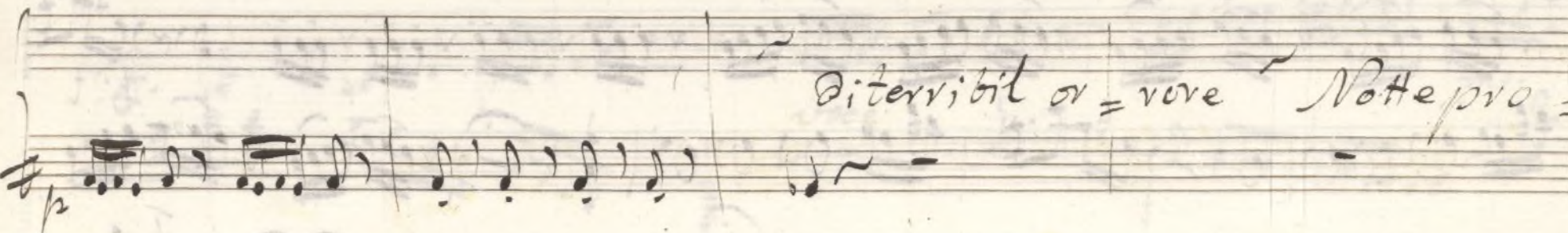
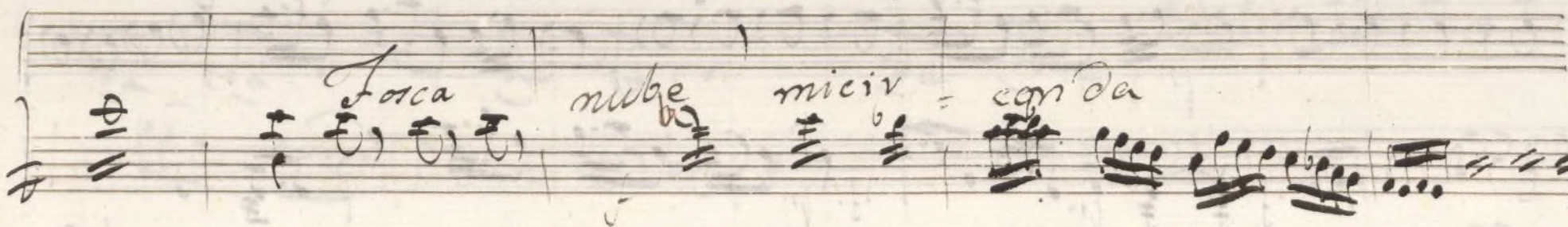
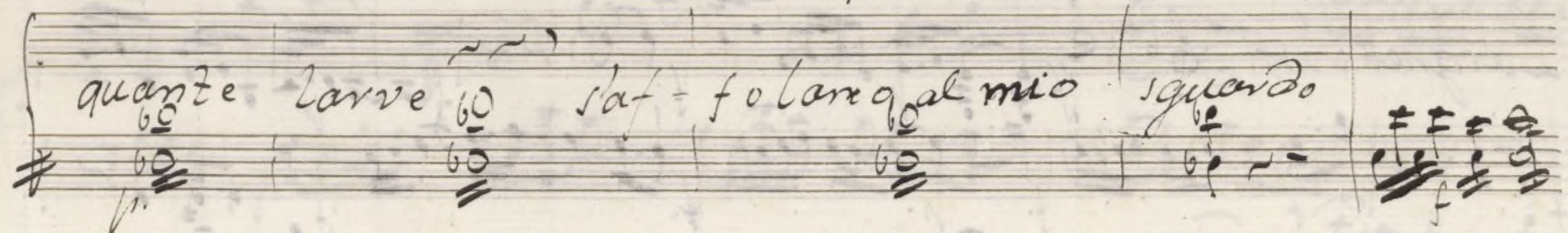
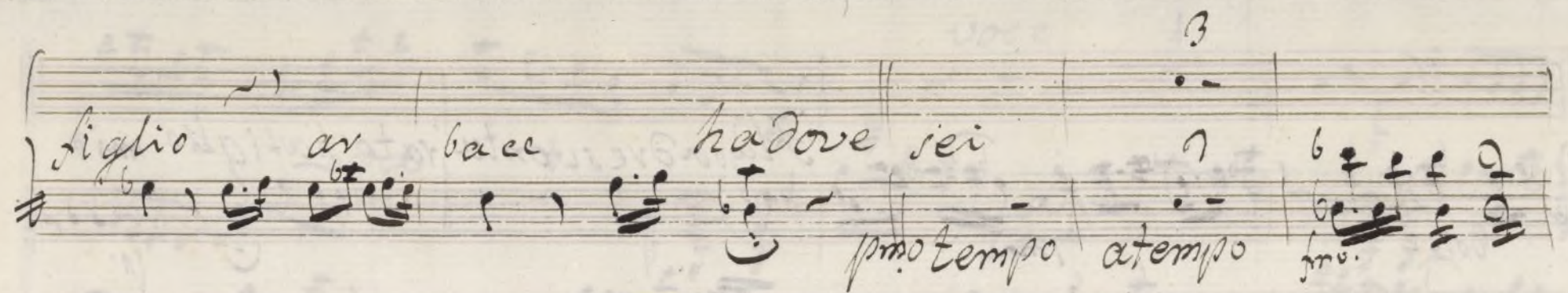
Eterni Dei son pur solo una



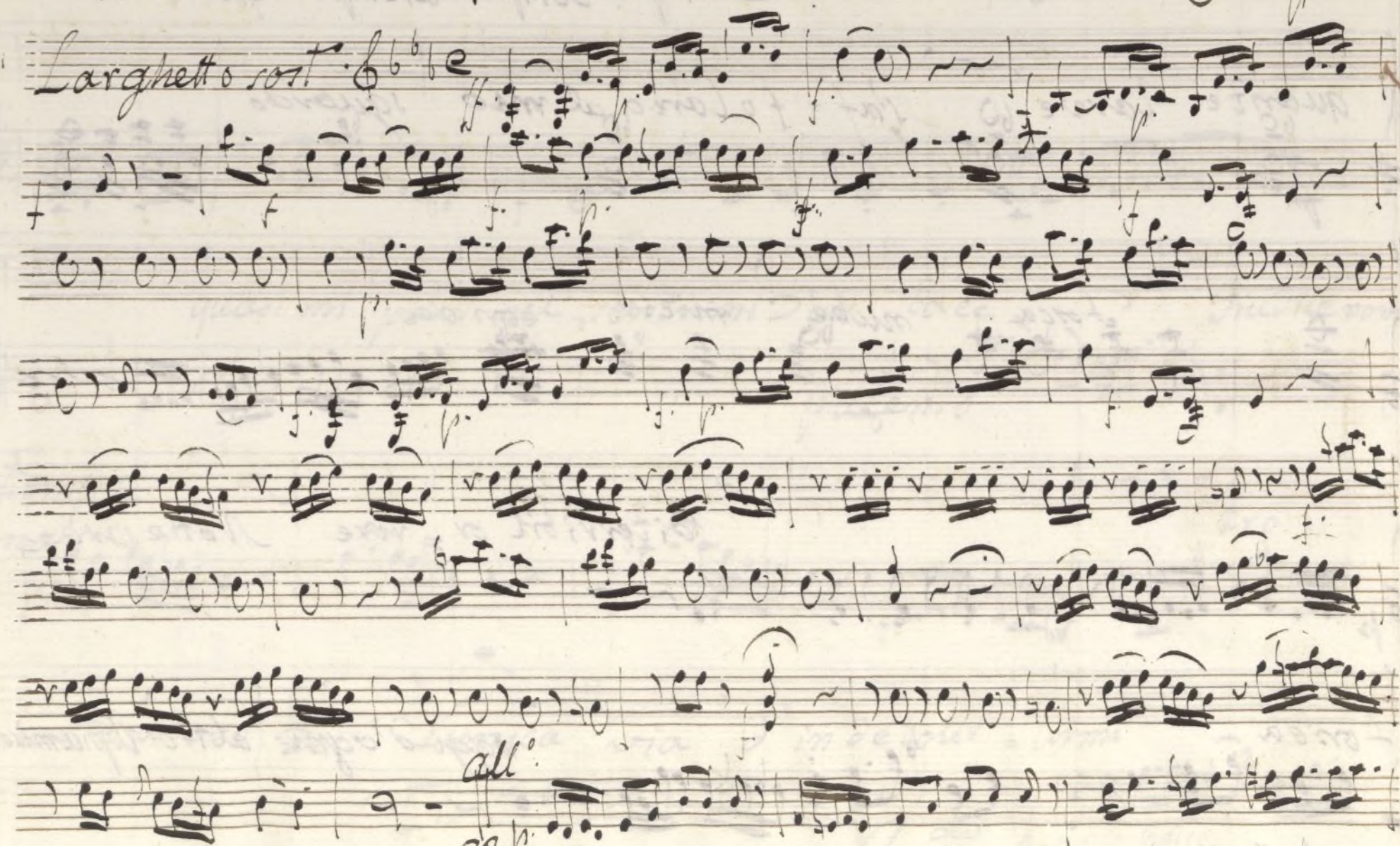
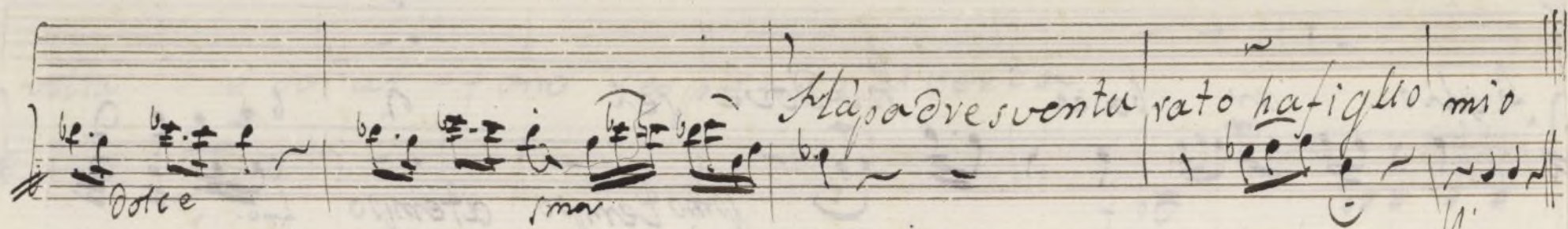
Primo Tempo



Andte. fto. dolce.



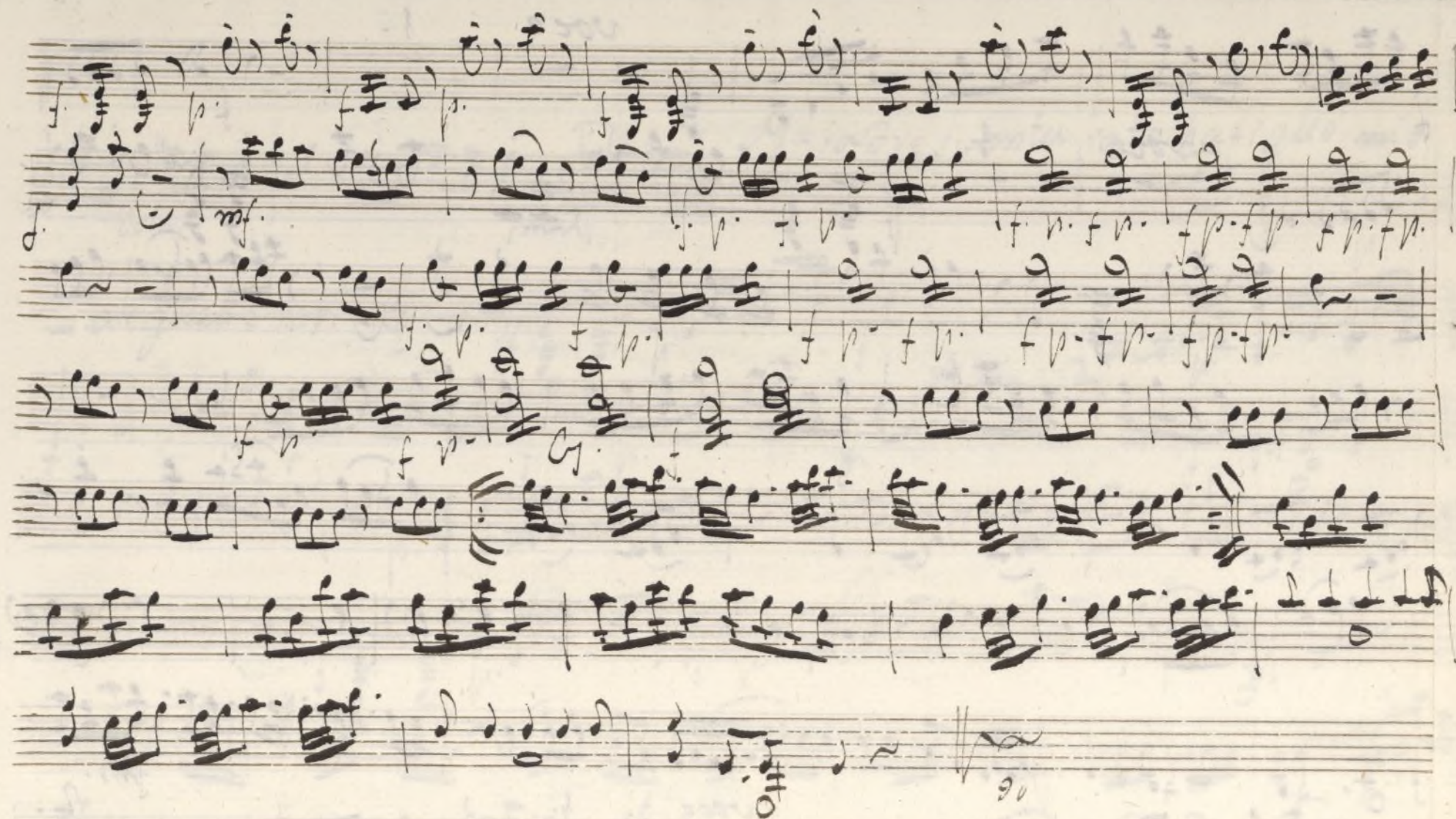
Larghetto



Handwritten musical score on aged paper, featuring multiple staves with musical notation and vocal parts. The notation includes various notes, rests, and dynamic markings.

Key markings and annotations include:

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

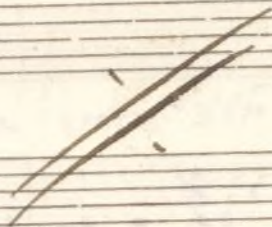


1;

hà che vi sento o Dio

Mus 647-7

Violino Secondo:

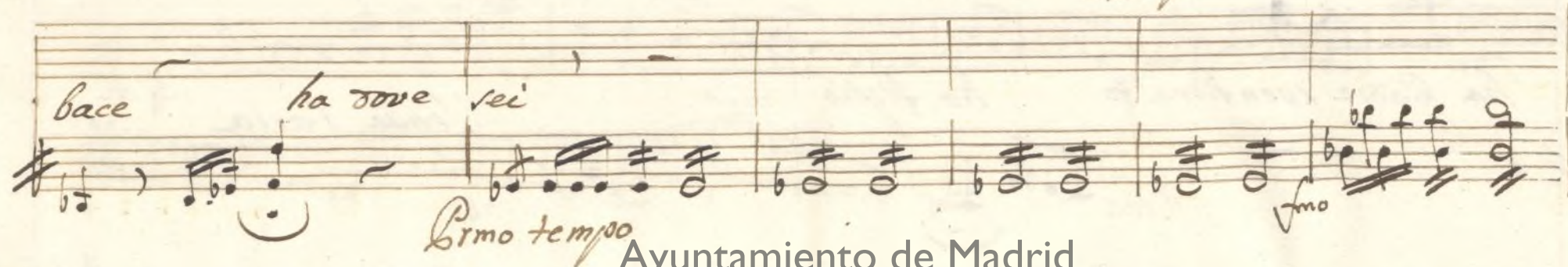
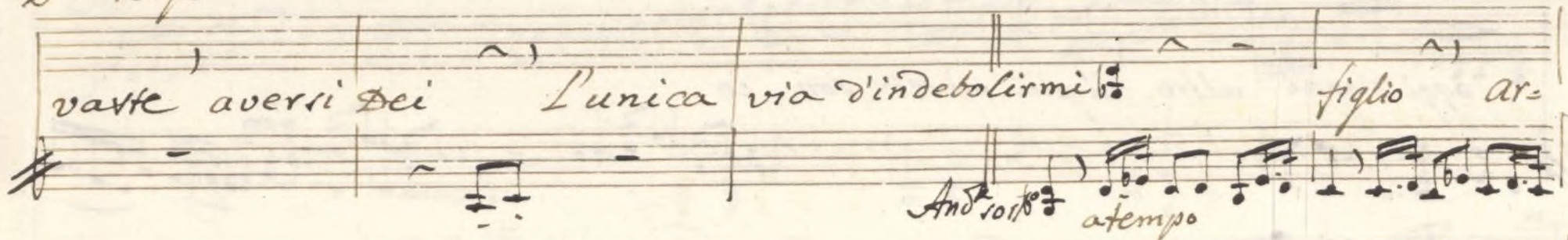
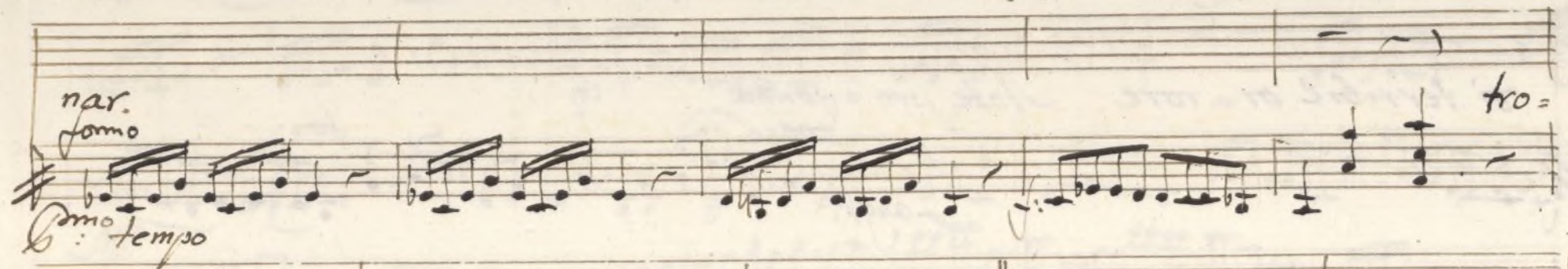
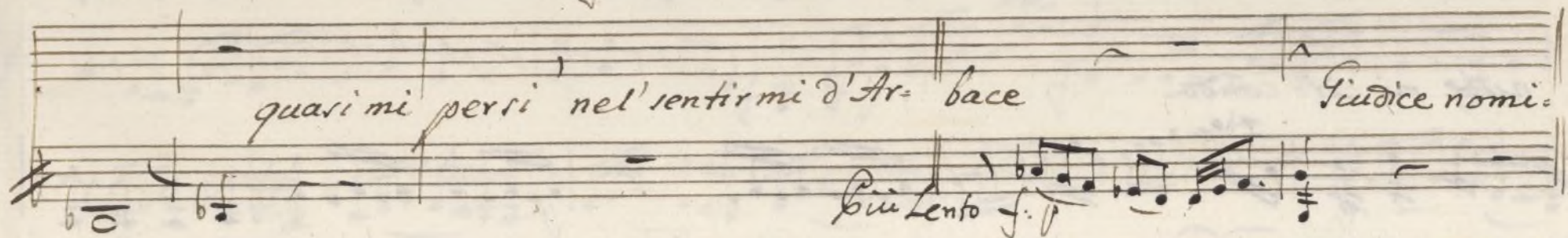
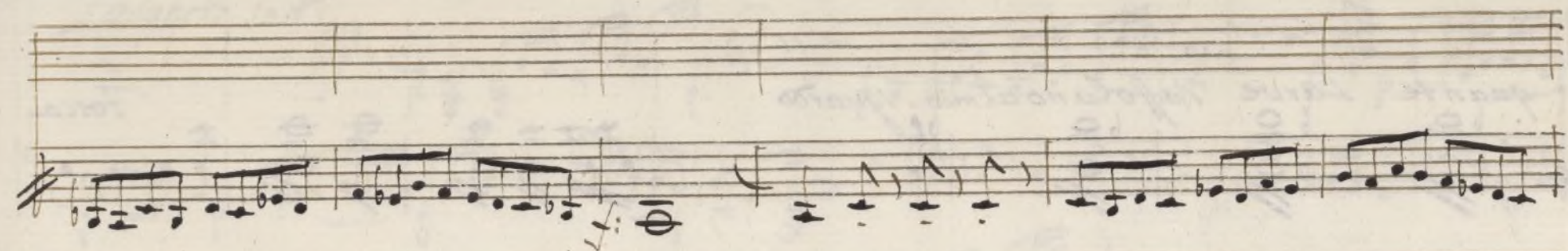


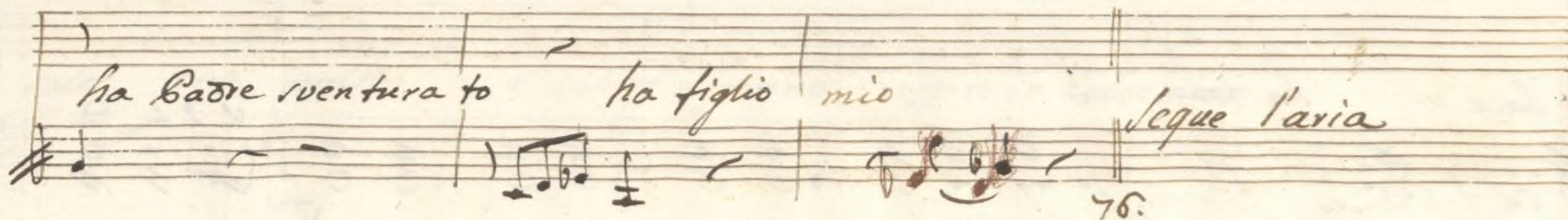
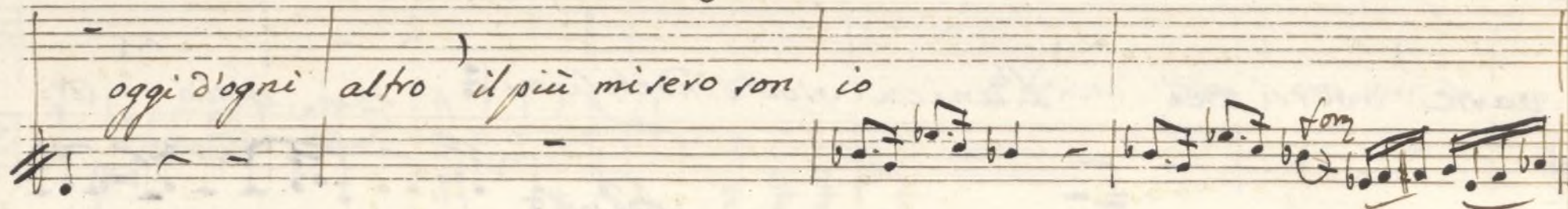
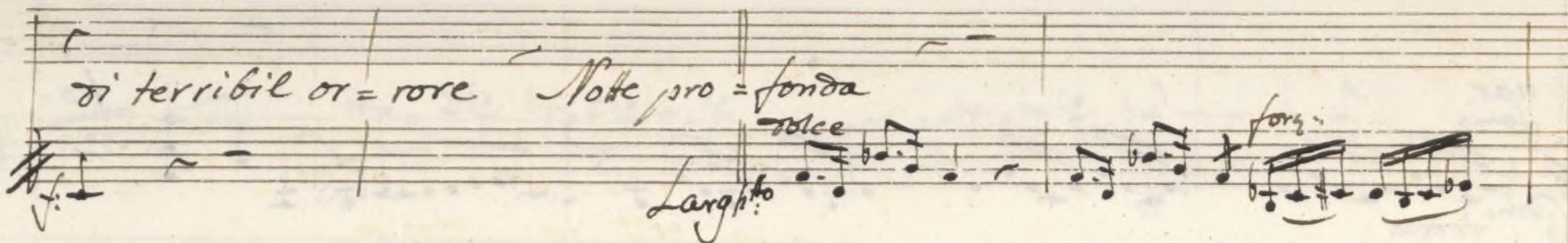
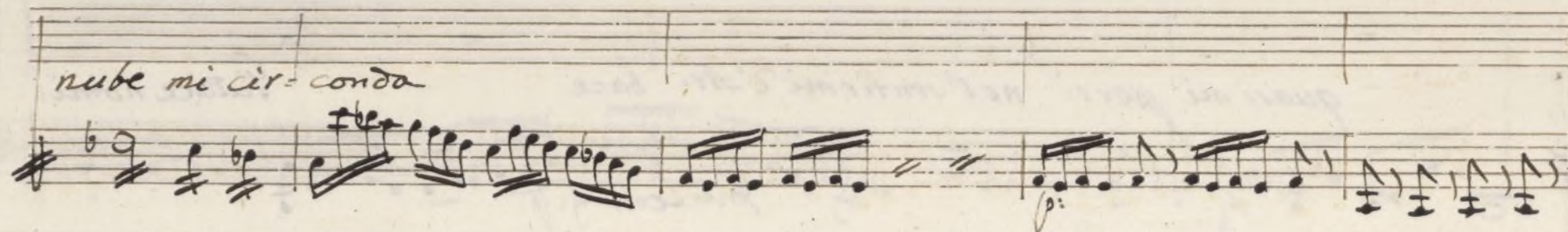
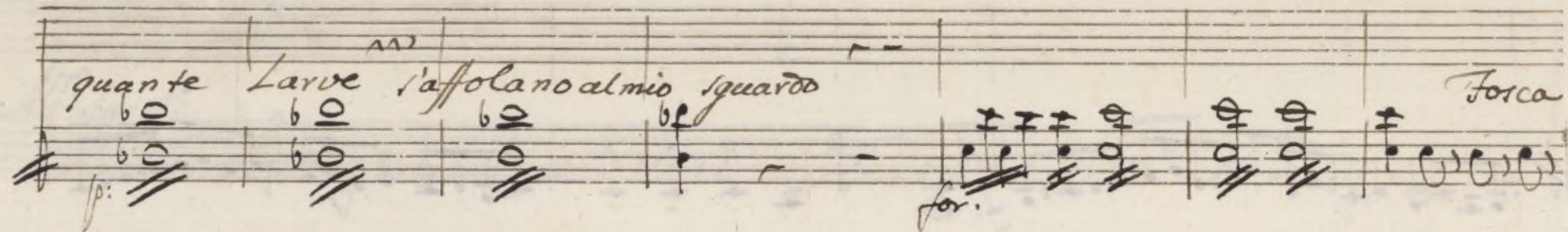
Rec^{oo}:

All: spirit:

Eterni Dei son pur

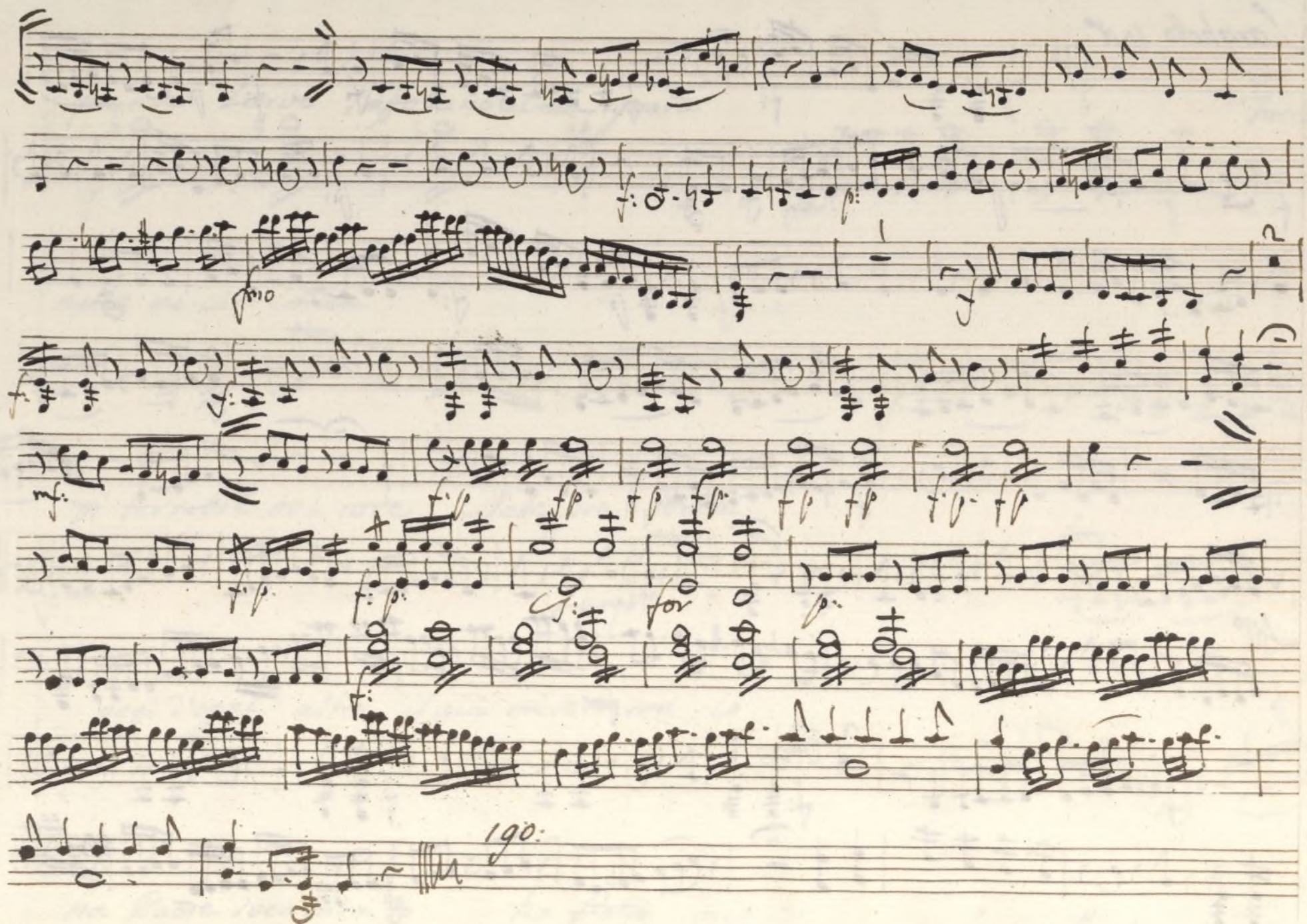
solo una volta è dal'af-fanno reppiro in Liber-tà





Larghetto sost.

Handwritten musical score for a piece in C major, 4/4 time, marked "Larghetto sost." and "Allo". The score consists of ten staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The sixth staff is marked "Allo" and contains a dense, fast passage. The seventh staff has a "1" above the first measure and a "2" above the second measure. The eighth staff ends with a double bar line and a repeat sign. The ninth staff begins with a double bar line and a repeat sign. The tenth staff ends with a double bar line and the word "volli" written below it.



2.

Hà che vi sento o Dio

Mus 647-7

Violino Secondo:

Rec^{vo}

All: spiritoso

The musical score for Violino Secondo consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a whole rest followed by a series of eighth and sixteenth notes. The second staff continues the melodic line with similar rhythmic patterns. The third staff features a more complex texture with sixteenth-note runs and some triplets. The fourth staff shows a continuation of the melodic and harmonic development. The fifth staff concludes the piece with a final melodic phrase and a whole rest. Dynamic markings such as *f* (forte) and *ff* (fortissimo) are present throughout the score. The notation is in a cursive, handwritten style typical of 19th-century musical manuscripts.

Eterni Dei son pur

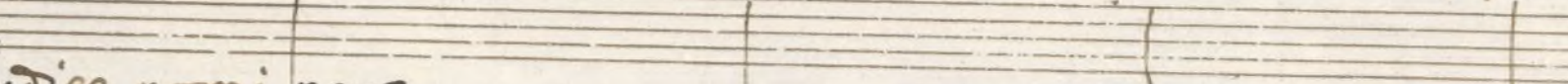
solo una volta e' dal'af-fanno reppiro in Libertà

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth and sixteenth notes, with some beamed groups. A double bar line is present in the middle of the staff.

quasi mi perri nel ventirmi d'Ar-bace

Giudice nominar

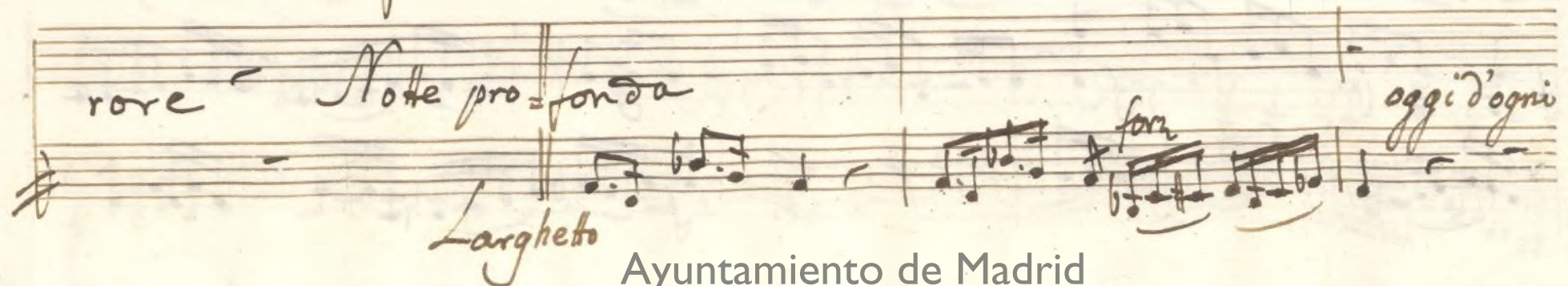
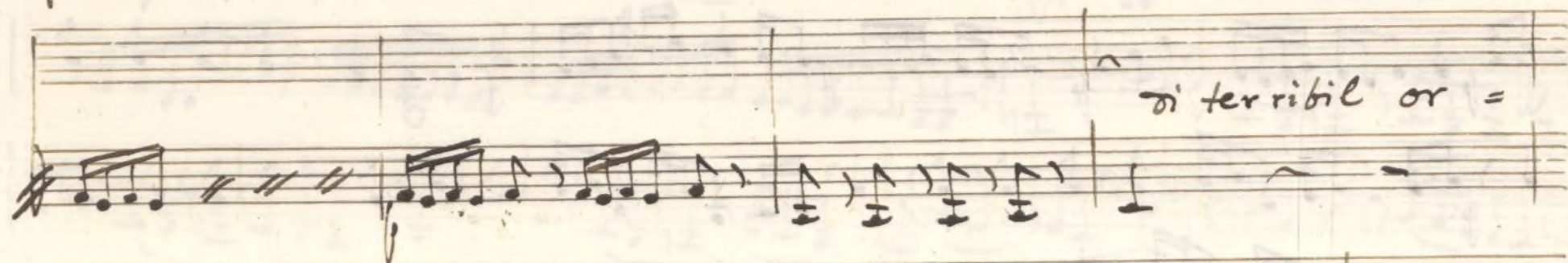
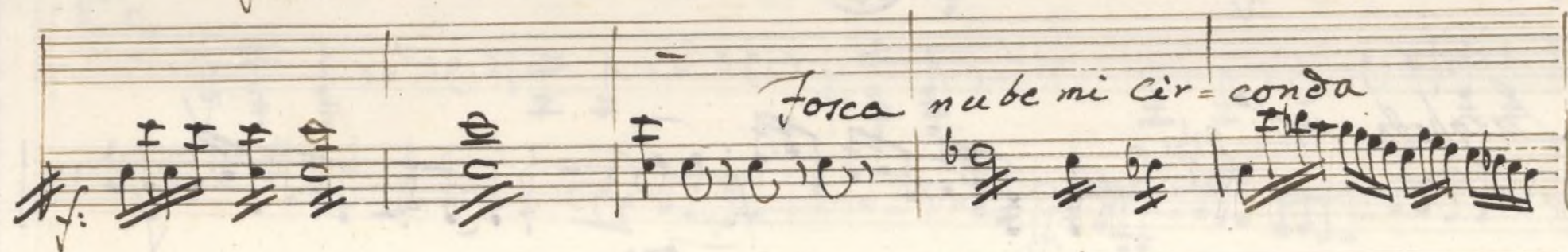
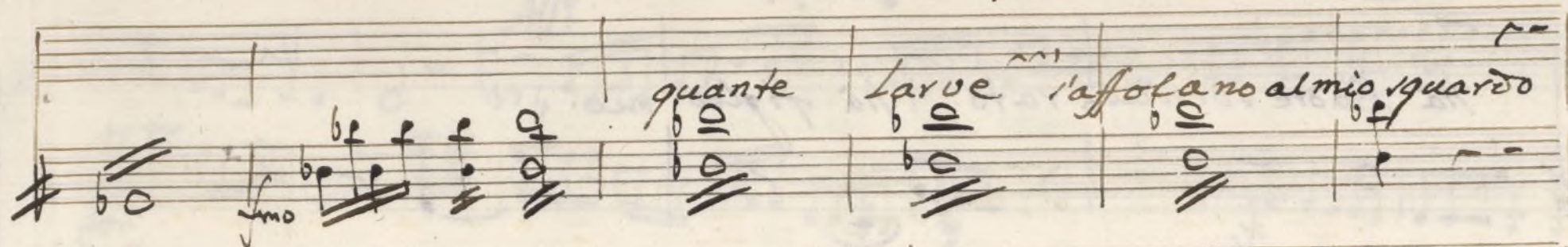
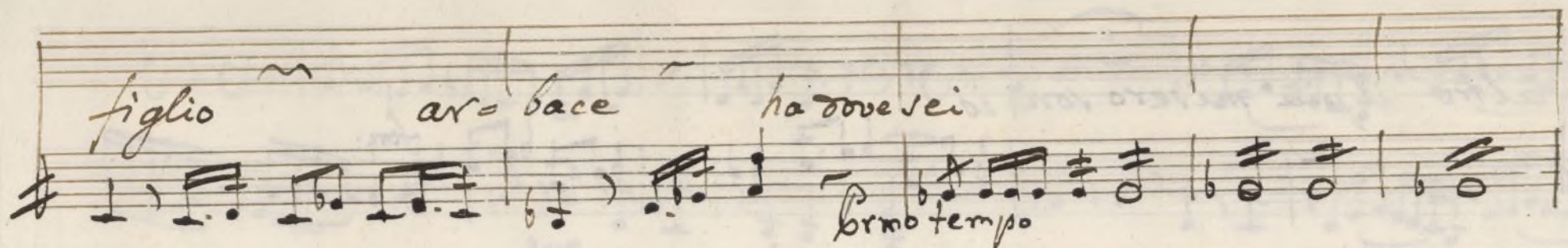
Bravo tempo

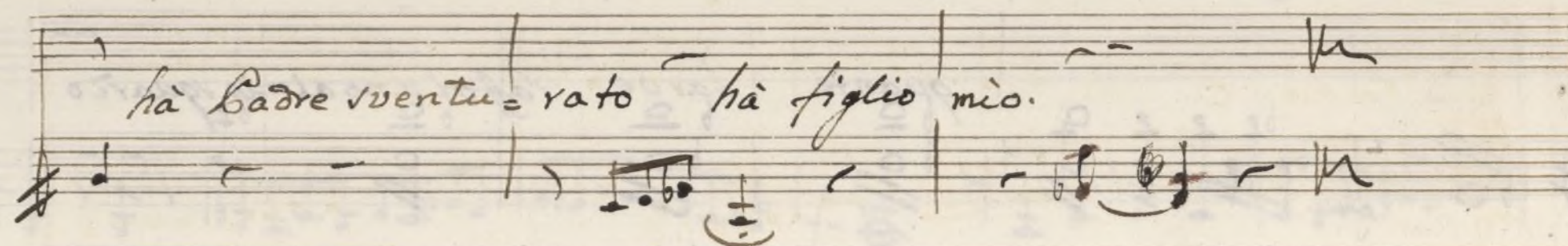
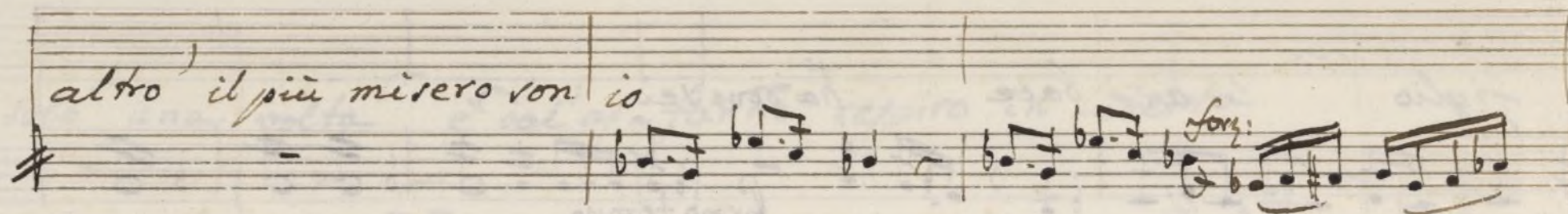


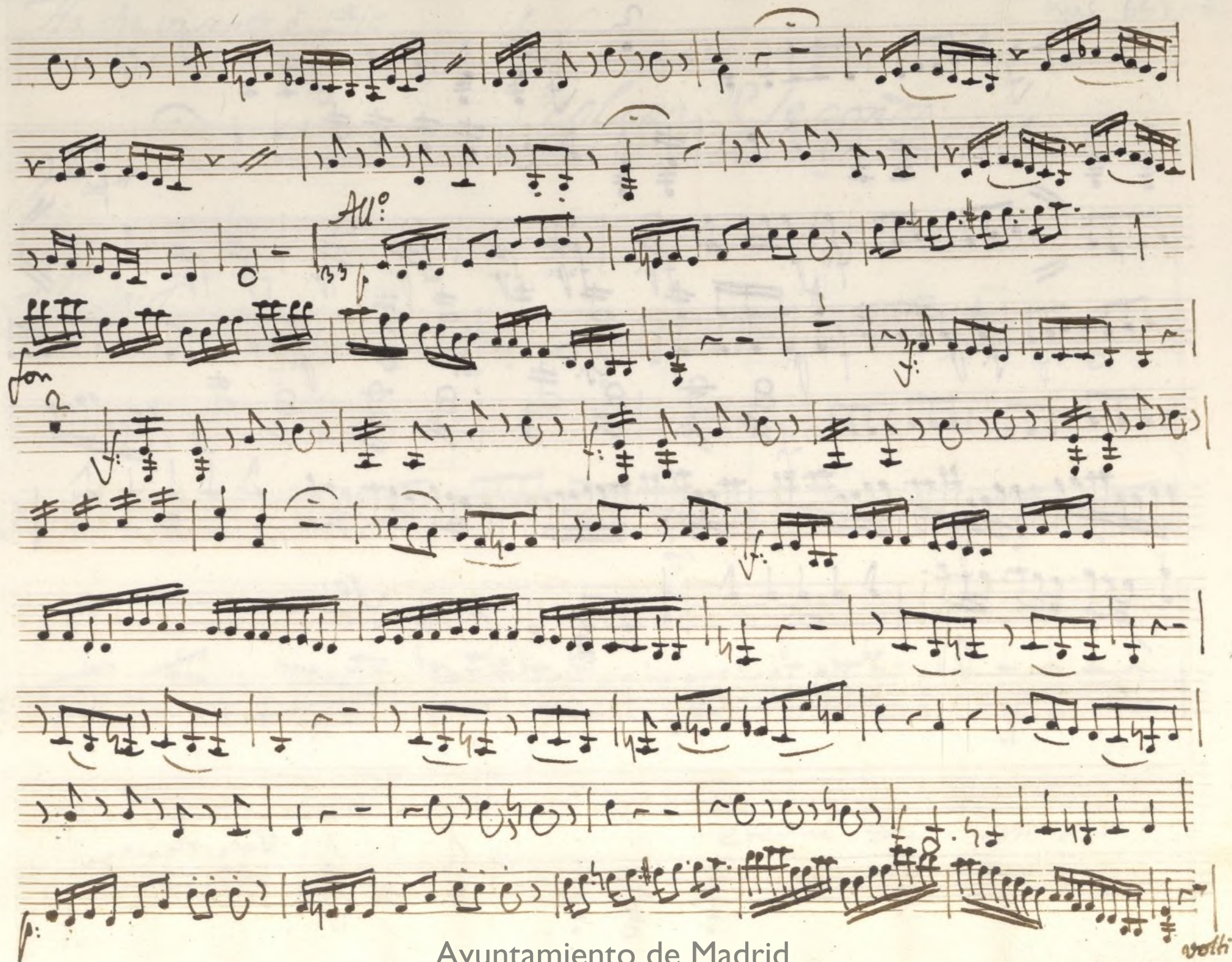
tro- vate averri dei l'unica via d'indebo = lirmi

Ayuntamiento de Madrid

And. *For. 6/8 a tempo*

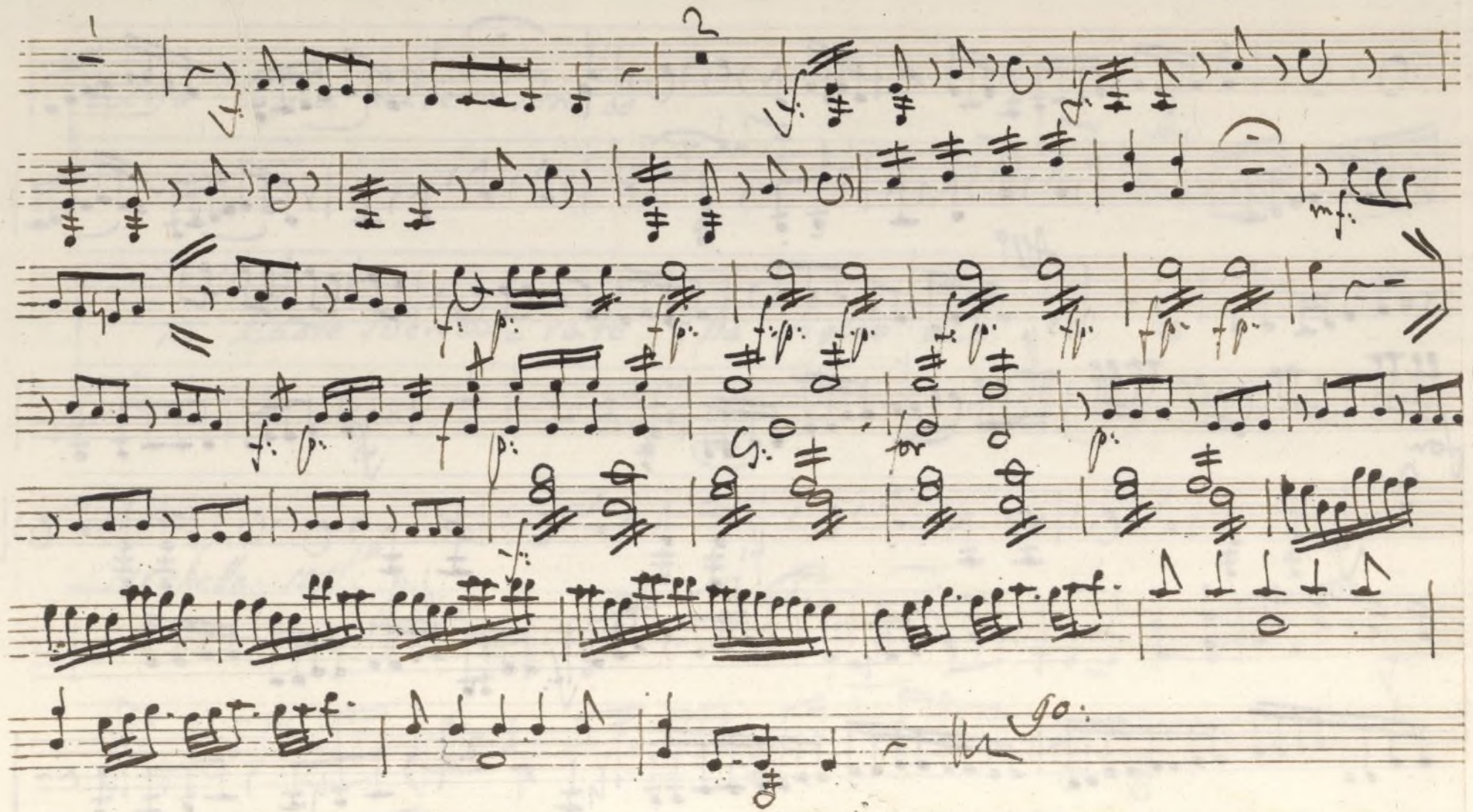






Ayuntamiento de Madrid

volte



3. *Ha che vi sento o Dio*

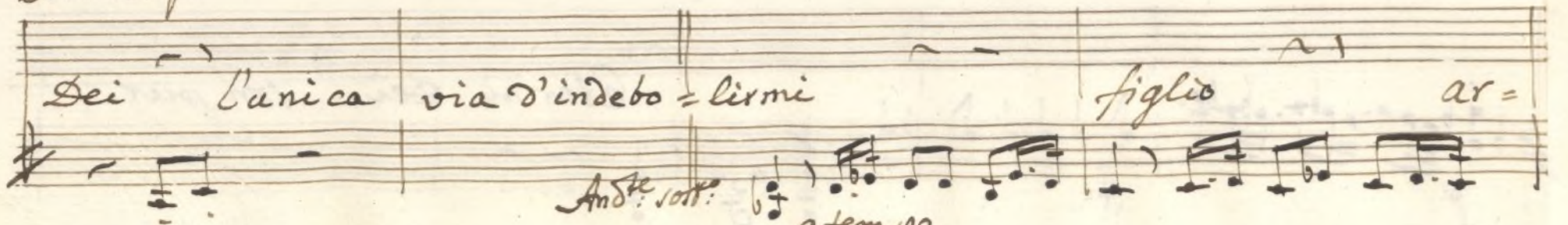
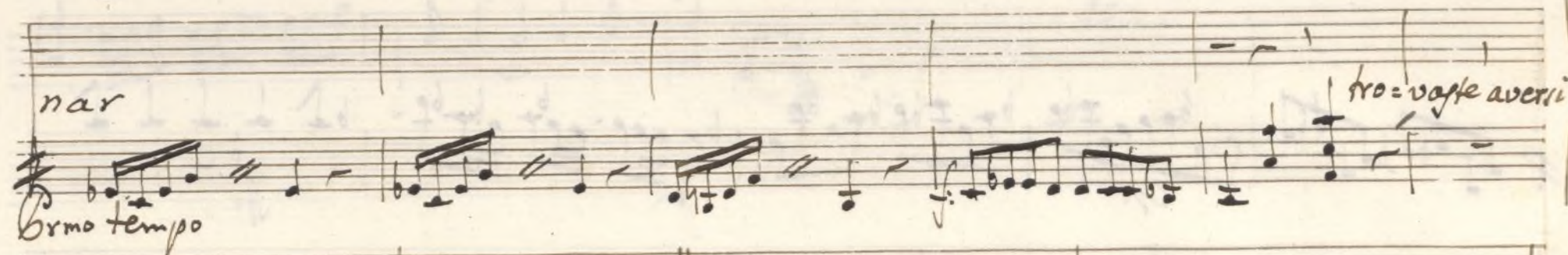
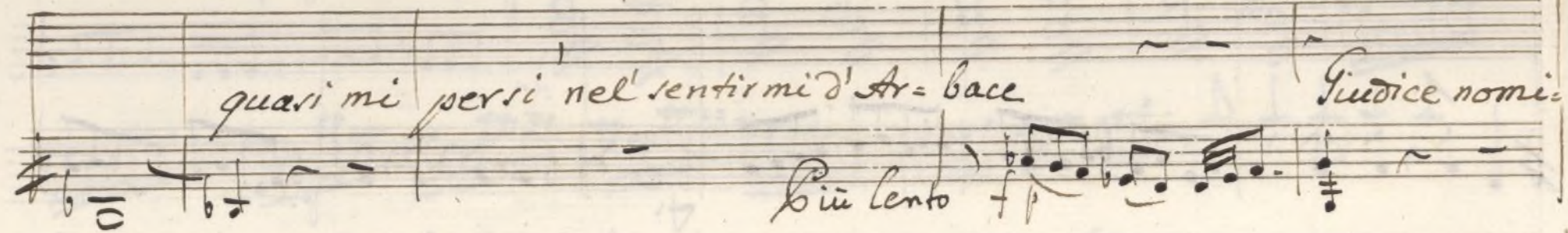
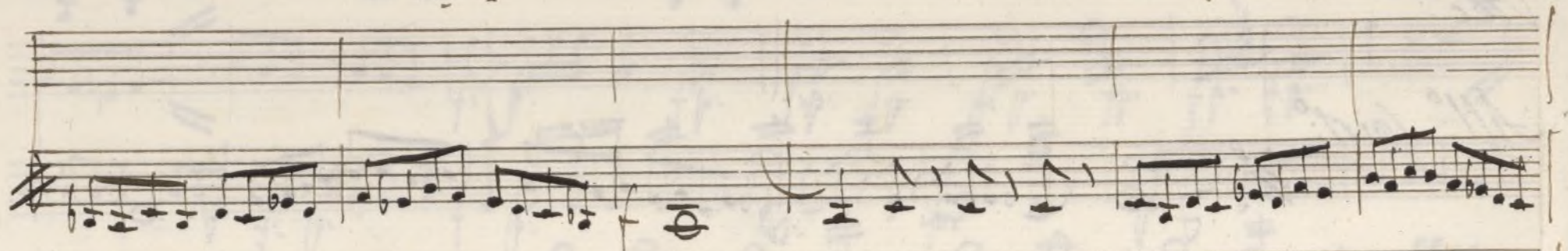
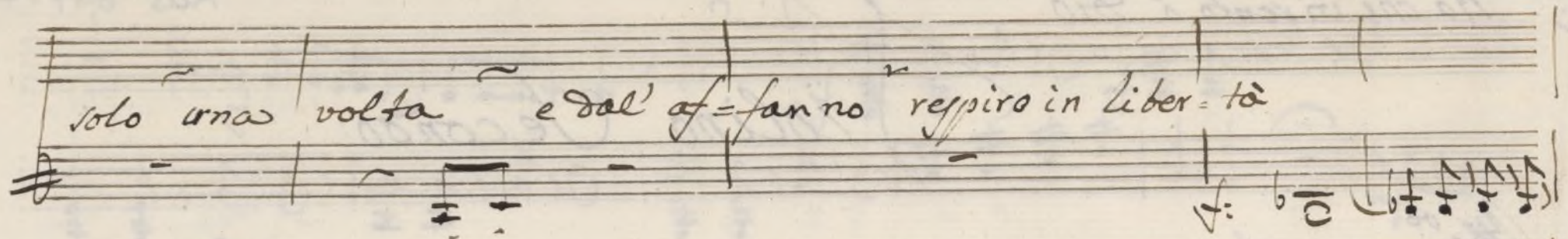
Mus 647-7

Violino Secondo:

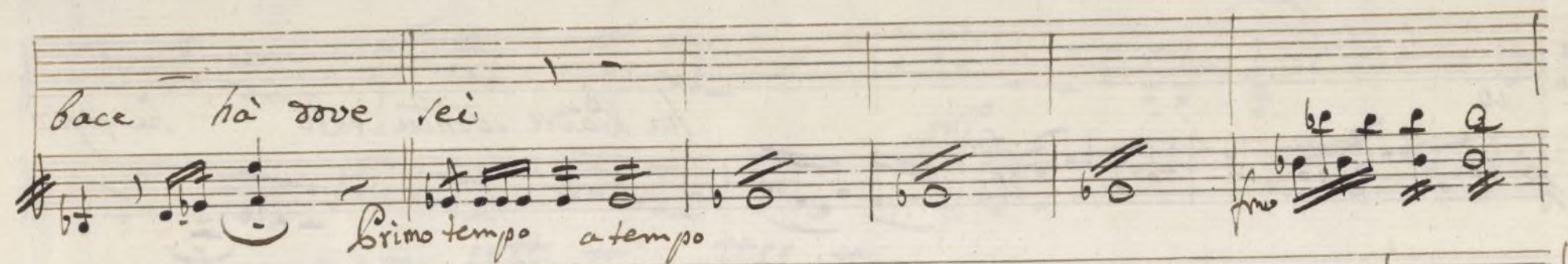
Rec.^{vo}

All.^o spirit.^o

Handwritten musical score for Violino Secondo, measures 1-16. The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo and mood markings are *Rec.^{vo}* and *All.^o spirit.^o*. The music consists of a series of eighth and sixteenth notes, with some rests. The final measure of the first system (measures 1-4) ends with a whole note. The second system (measures 5-8) continues the melodic line. The third system (measures 9-12) features a more complex rhythmic pattern with many sixteenth notes. The fourth system (measures 13-16) concludes with a final cadence. The lyrics "Eter ni sei son pur" are written below the final measure (measure 16).

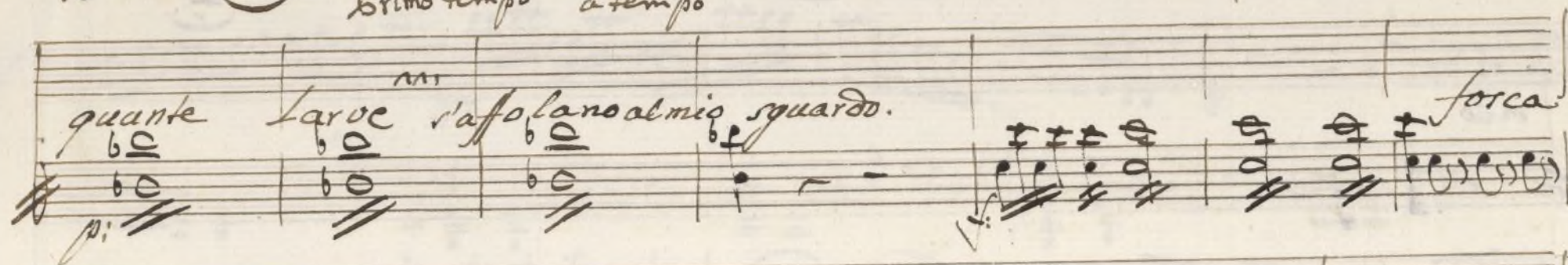


bace - ha' dove sei



Primo tempo a tempo

quante ^{mi} larve s'affollano al mio sguardo.

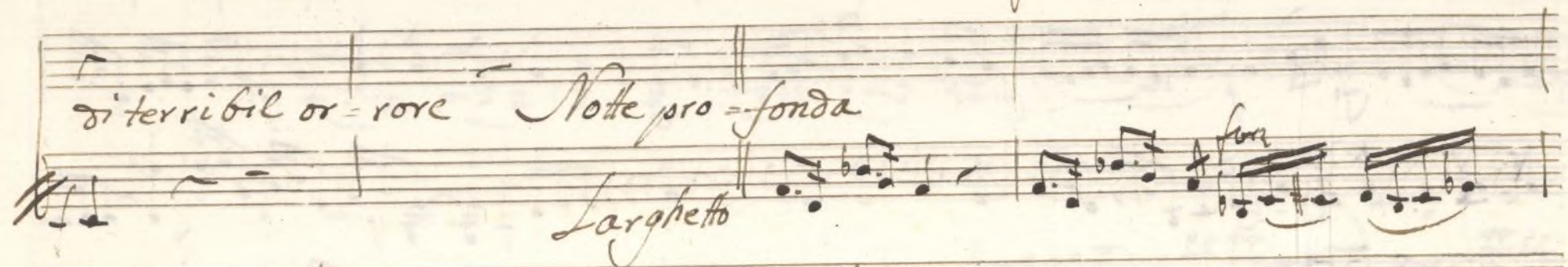


forca

nube mi cir - conda

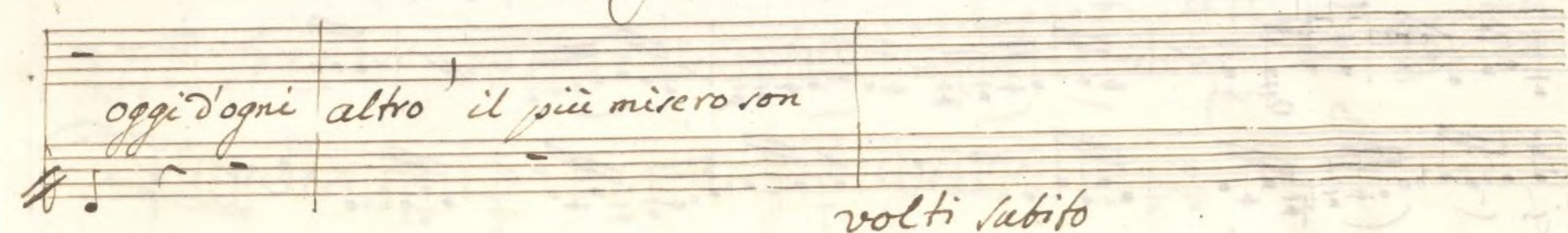


di terribil or - rore Notte pro - fonda



Larghetto

oggi d'ogni altro il più misero son



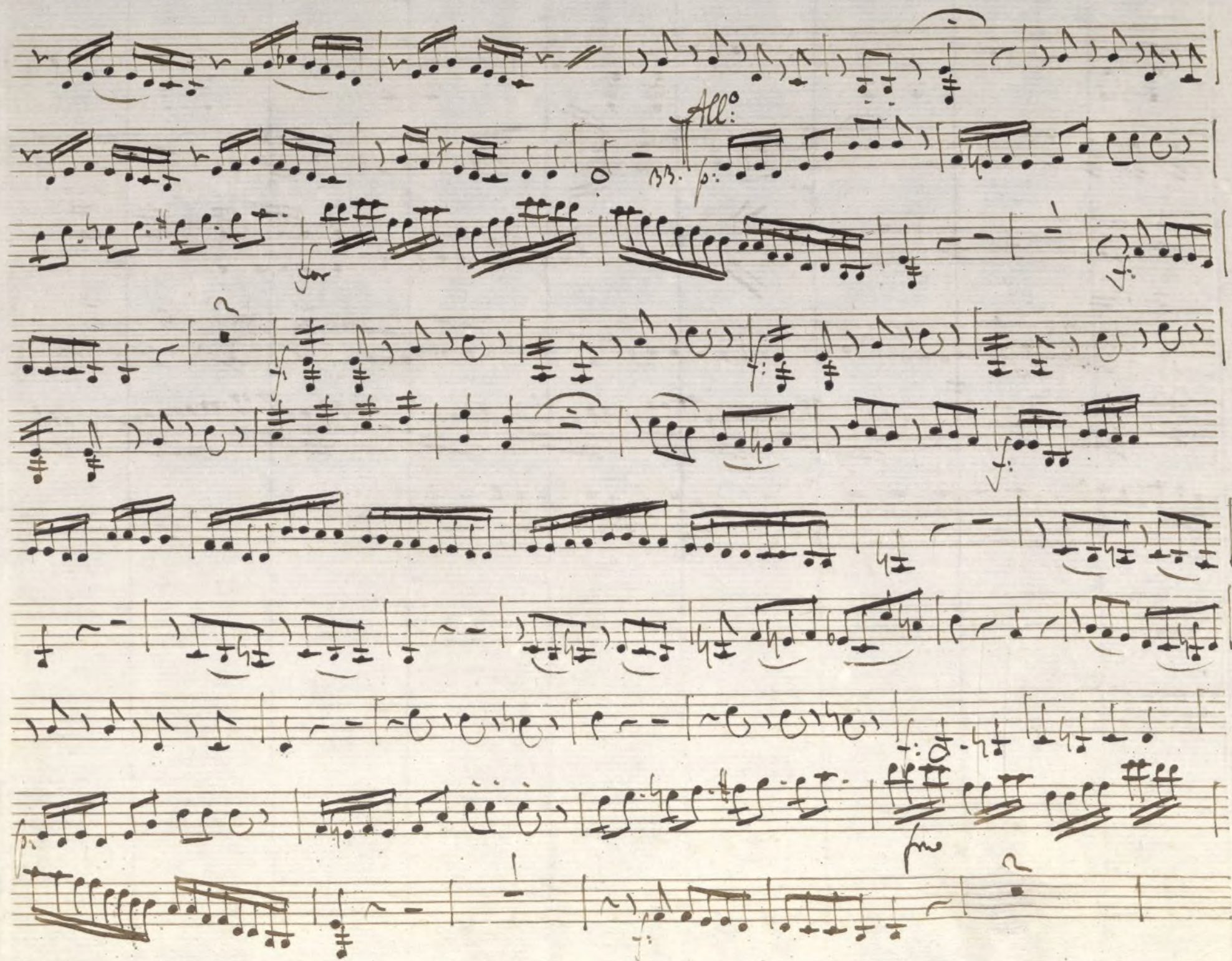
volti subito

10

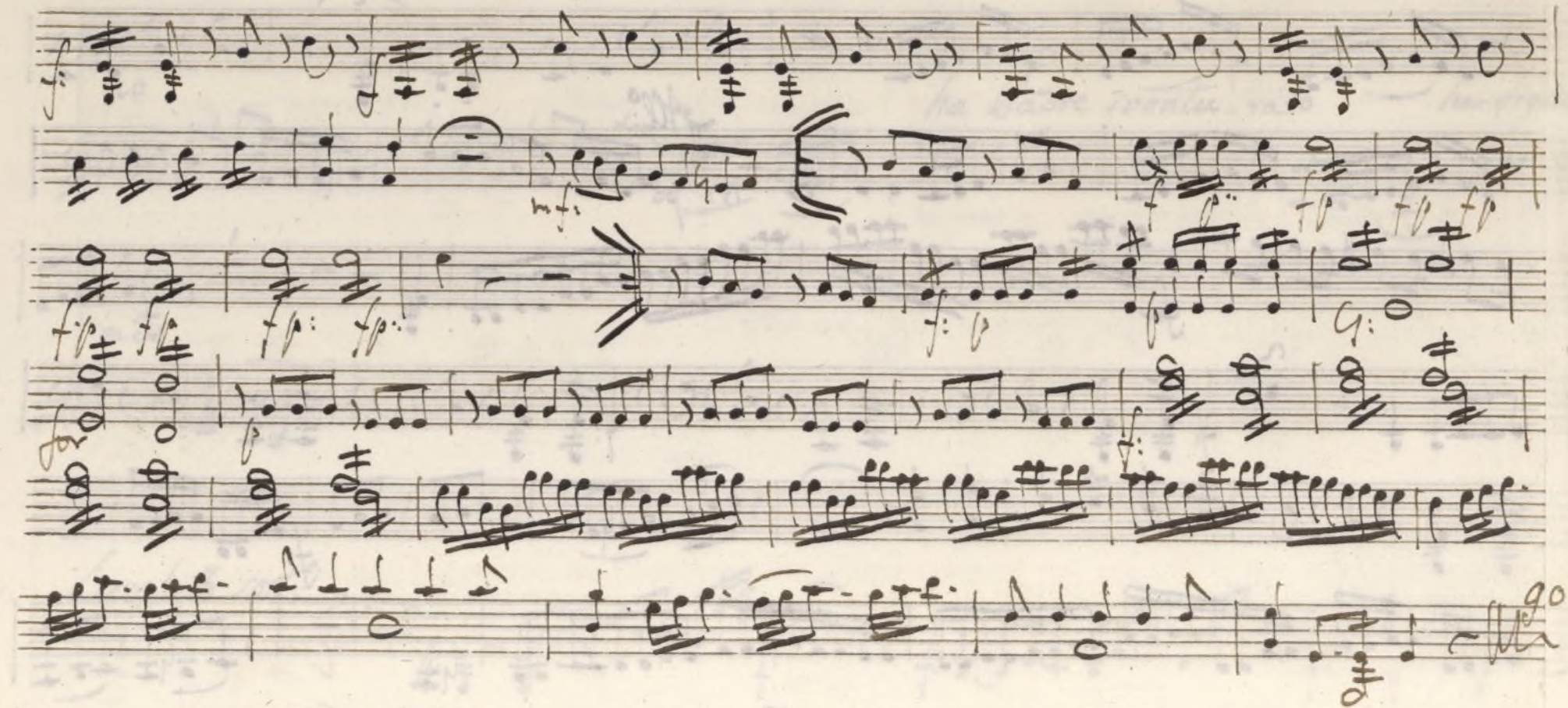
ha Padre sventu-rato ha figlio

mio

Larghetto vif.



Ayuntamiento de Madrid



24.

hà che vi sento o Dio

Mus 647-7

Violino Secondo

Rec^{vo}

All: spirit:

Handwritten musical score for Violino Secondo, featuring five staves of music. The notation includes various musical symbols such as clefs, time signatures, and notes. The score is annotated with "Rec^{vo}" and "All: spirit:". The music is written in a style characteristic of 19th-century manuscript notation. The bottom staff includes the text "Eterni Dei son per" written above the notes.

solo una volta è dal'af-fanno^r reppiro in liber-tà

quasi mi perii nel sentirmi d'Ar-bace

nar

brmo tempo

vante averri dei l'unica via d'indotto = lirmi

And^{te} sor^{ti}

a tempo

Giudice nomi-

figlio ar = bace ha dove sei

Brmo tempo

quante Larve affola no al mio sguardo

fmo

forca nube mi cir - conda

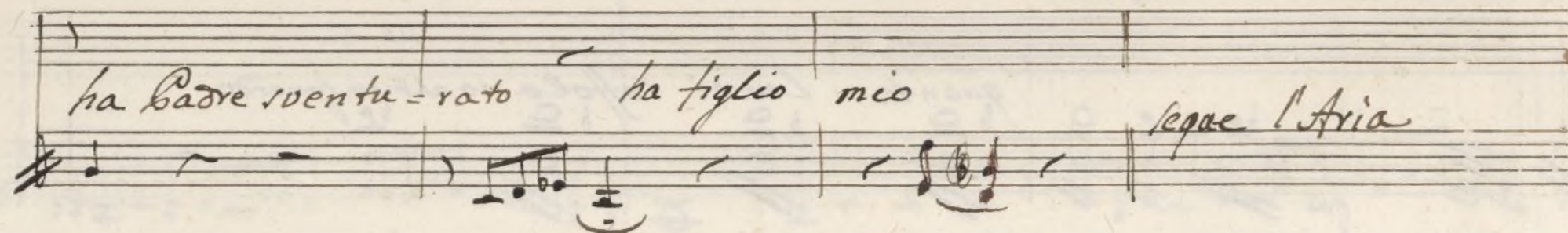
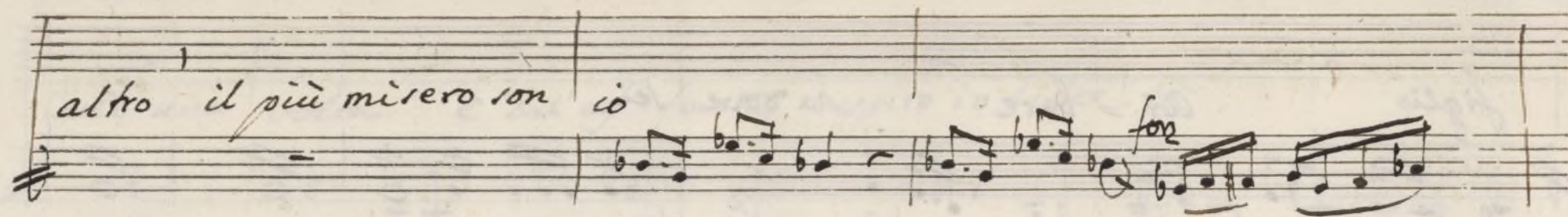
f

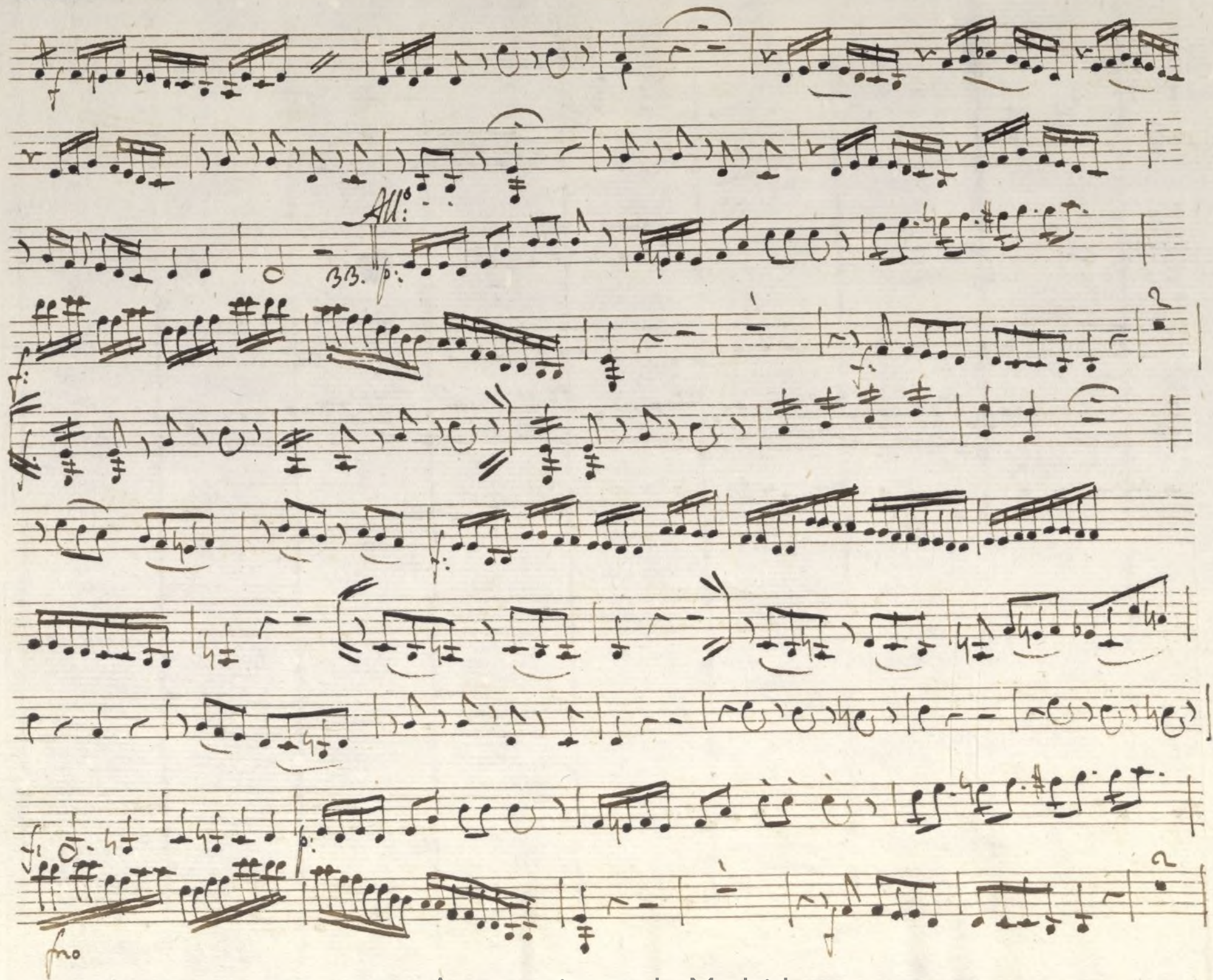
di terribil or rore *Noite pro =*

p

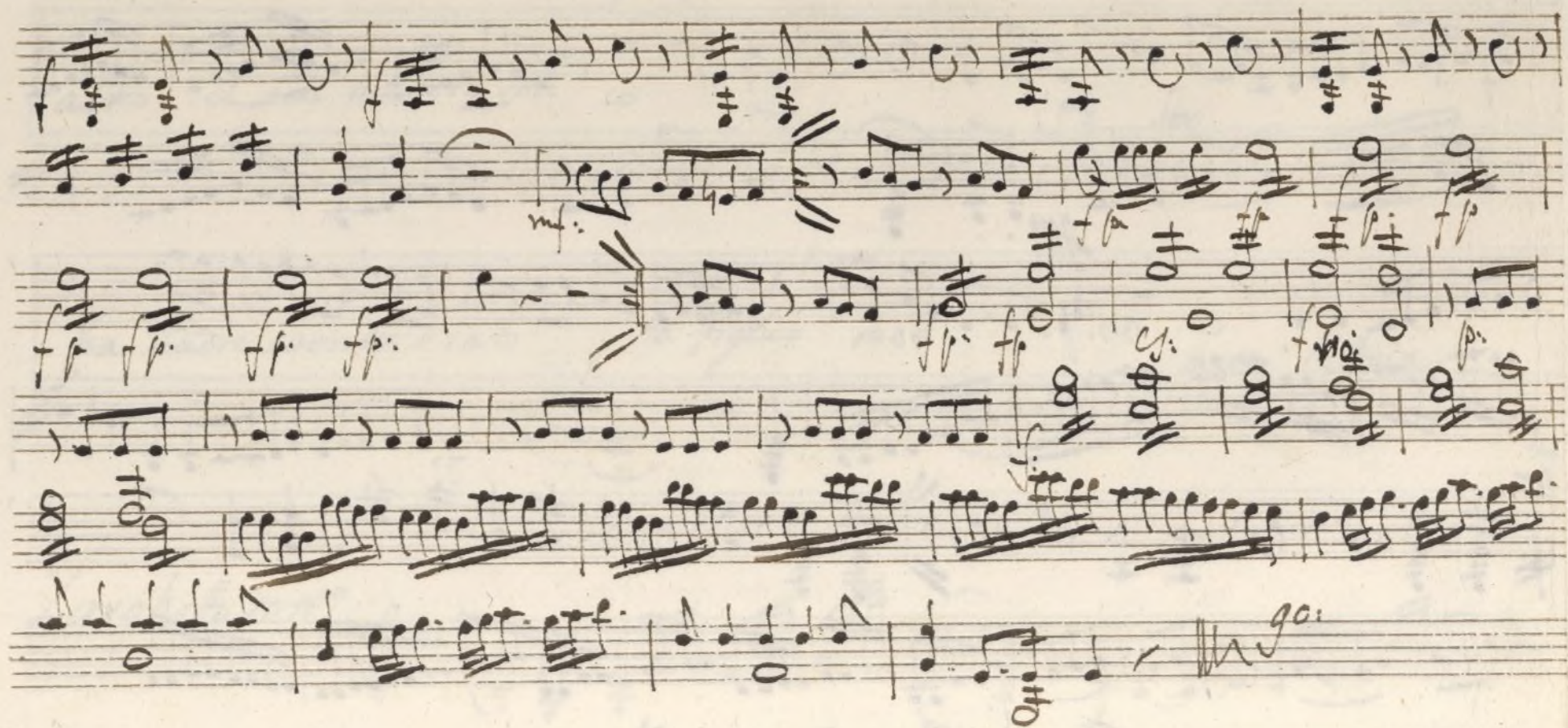
fonda oggi d'ogni

Larghetto





Ayuntamiento de Madrid



5.

Ma che risento o Dio

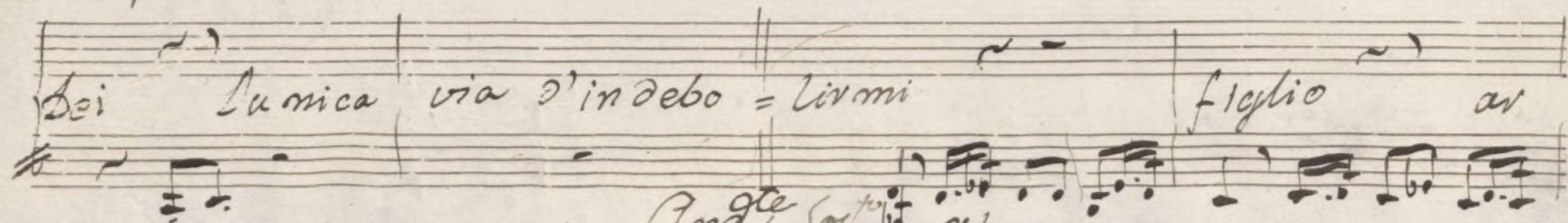
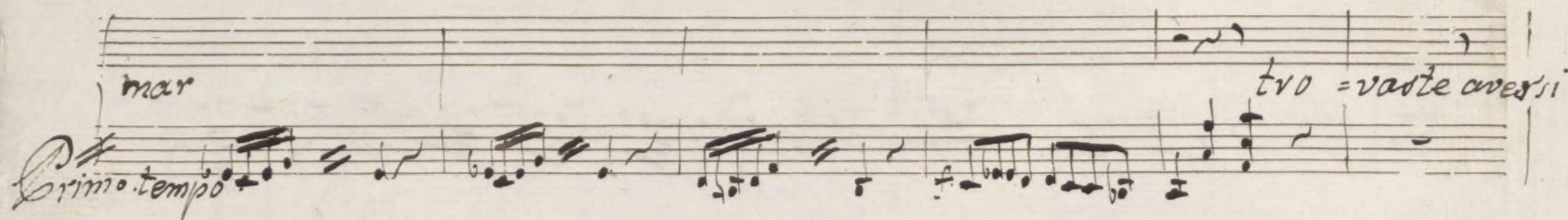
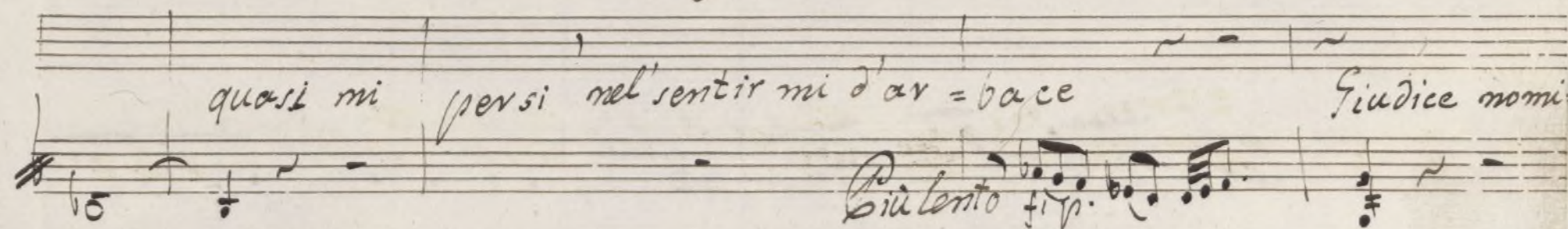
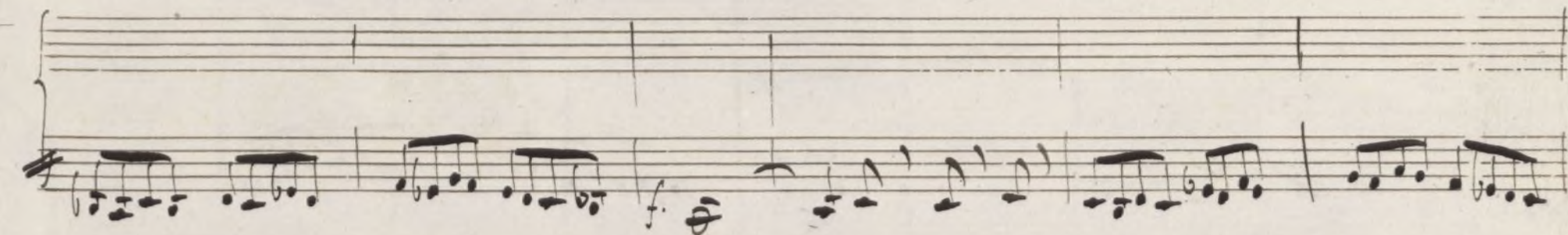
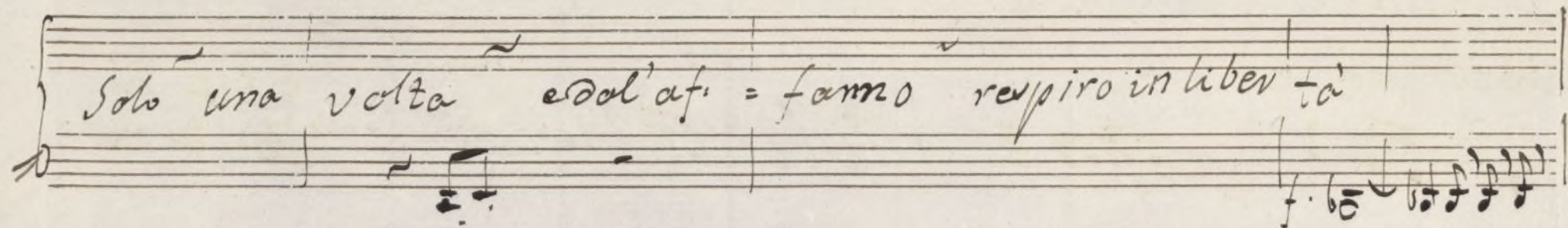
Monjū

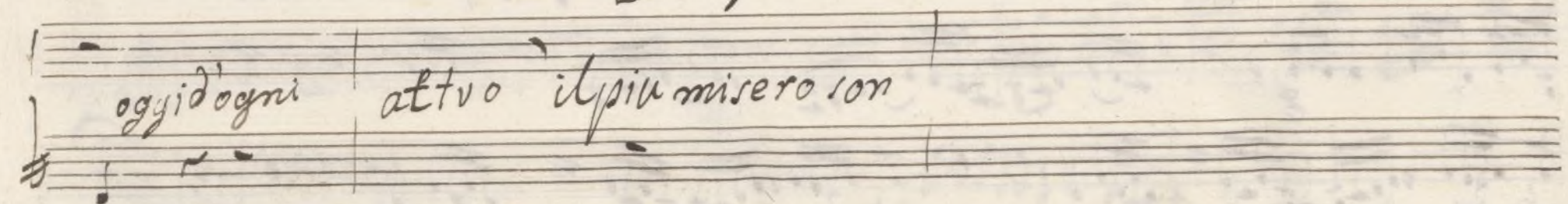
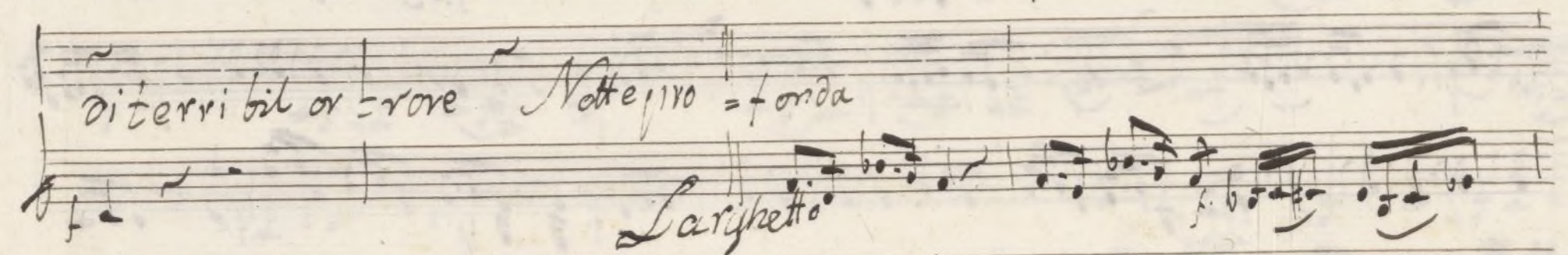
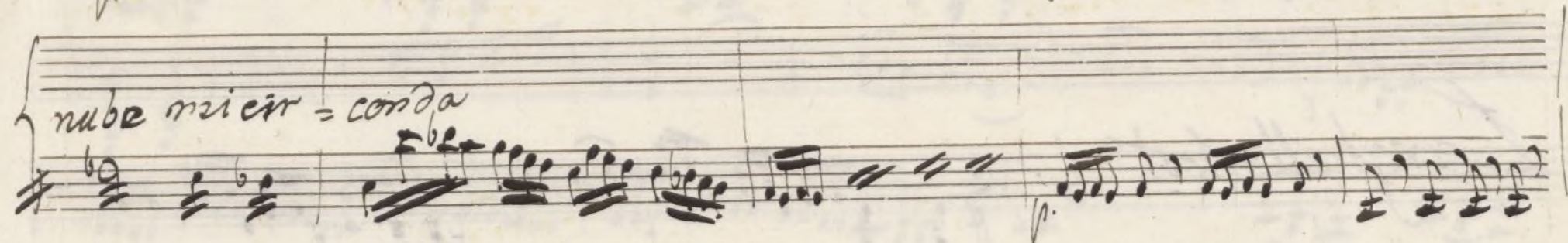
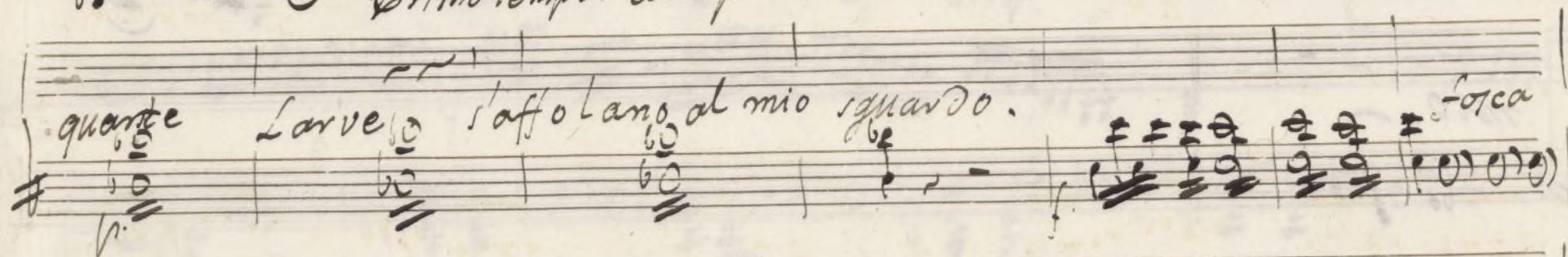
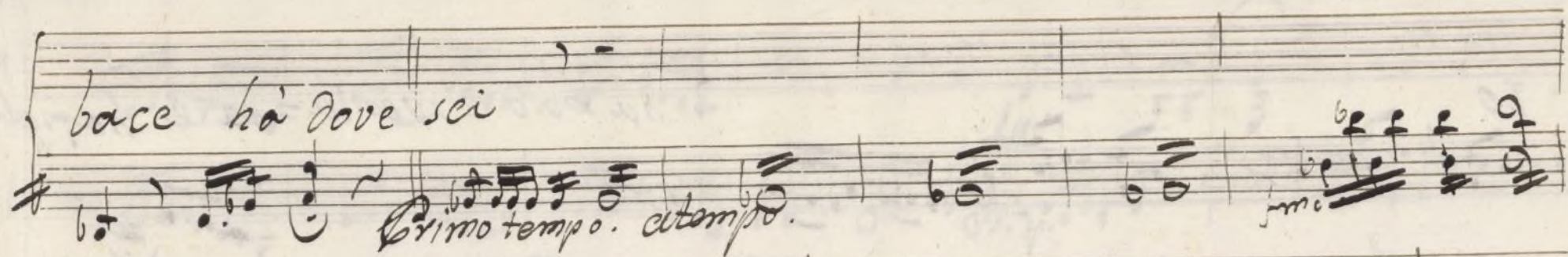
Violino Secondo.

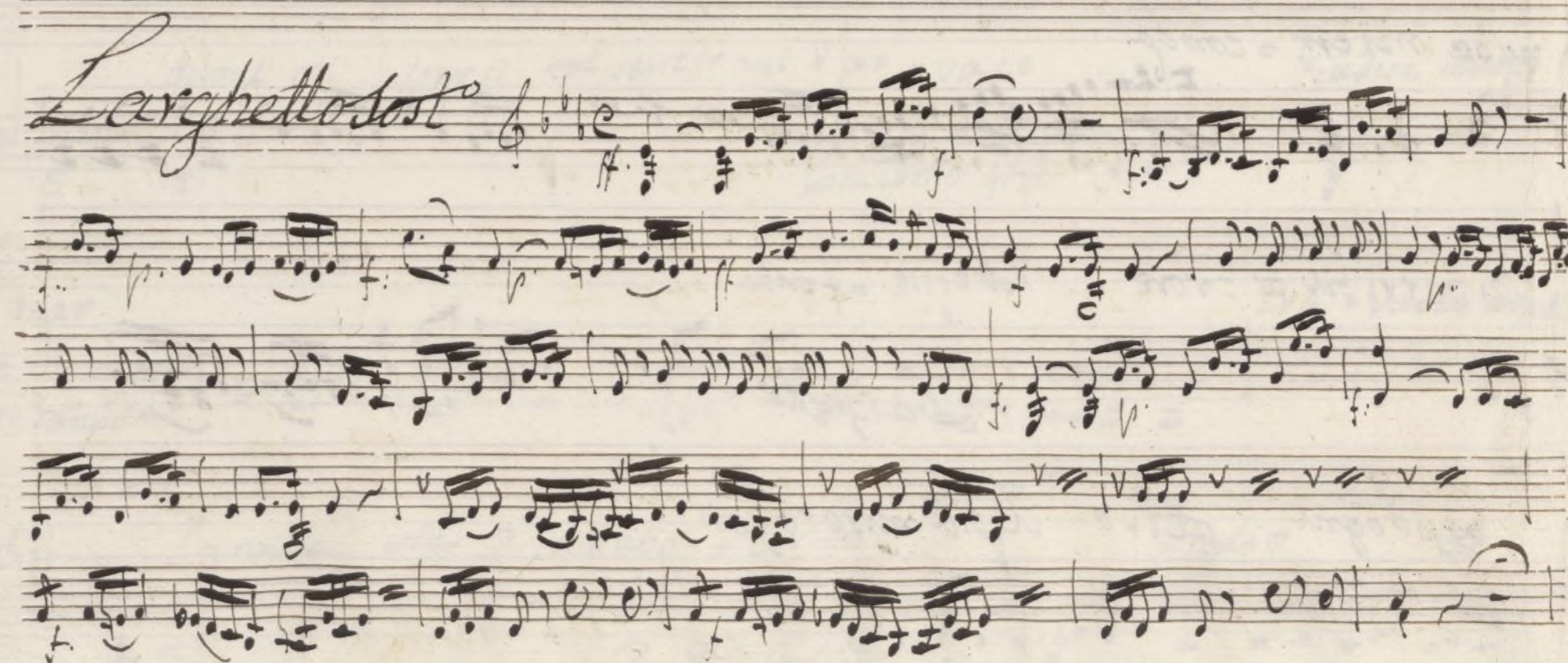
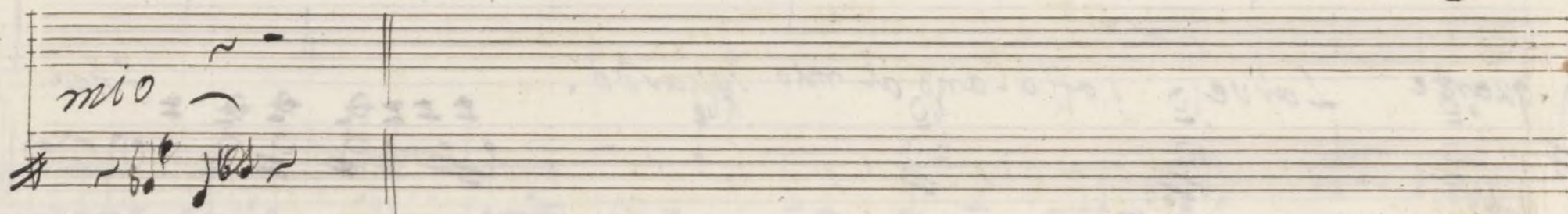
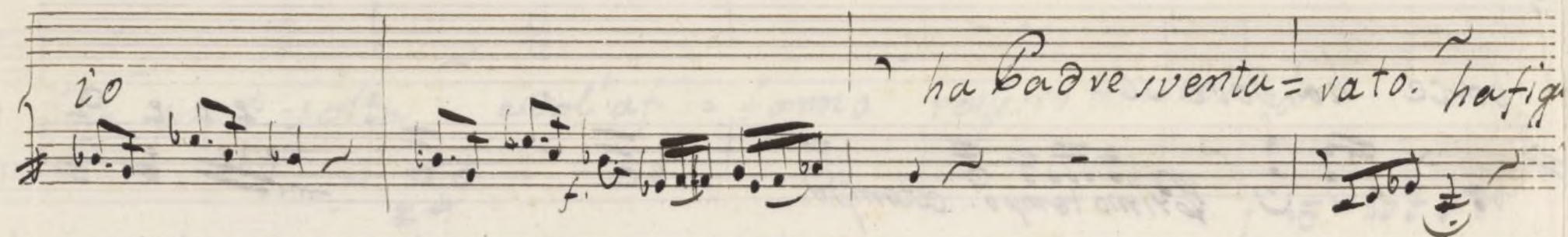
Mus 647-7

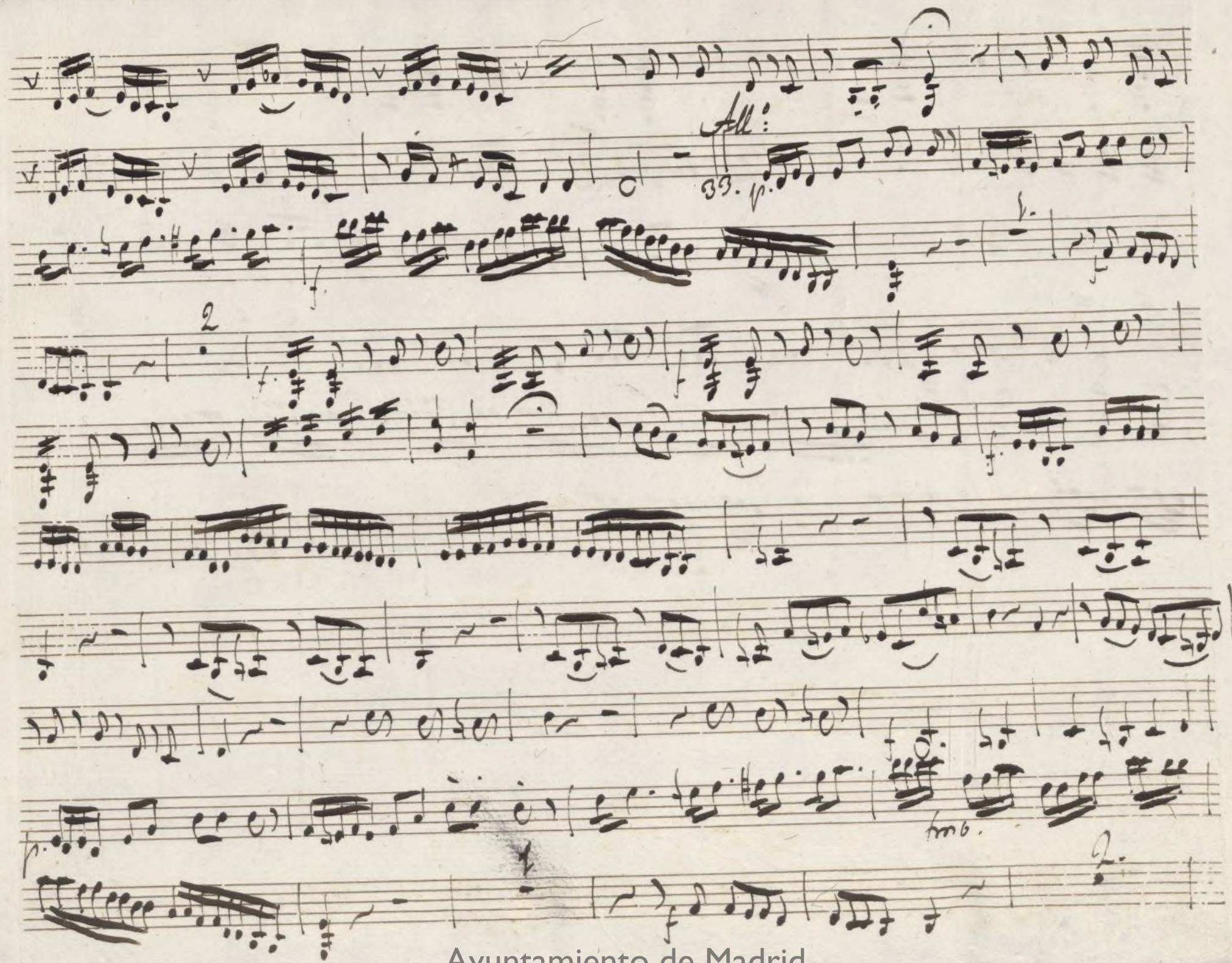
Rec.^{vo}
All.^o

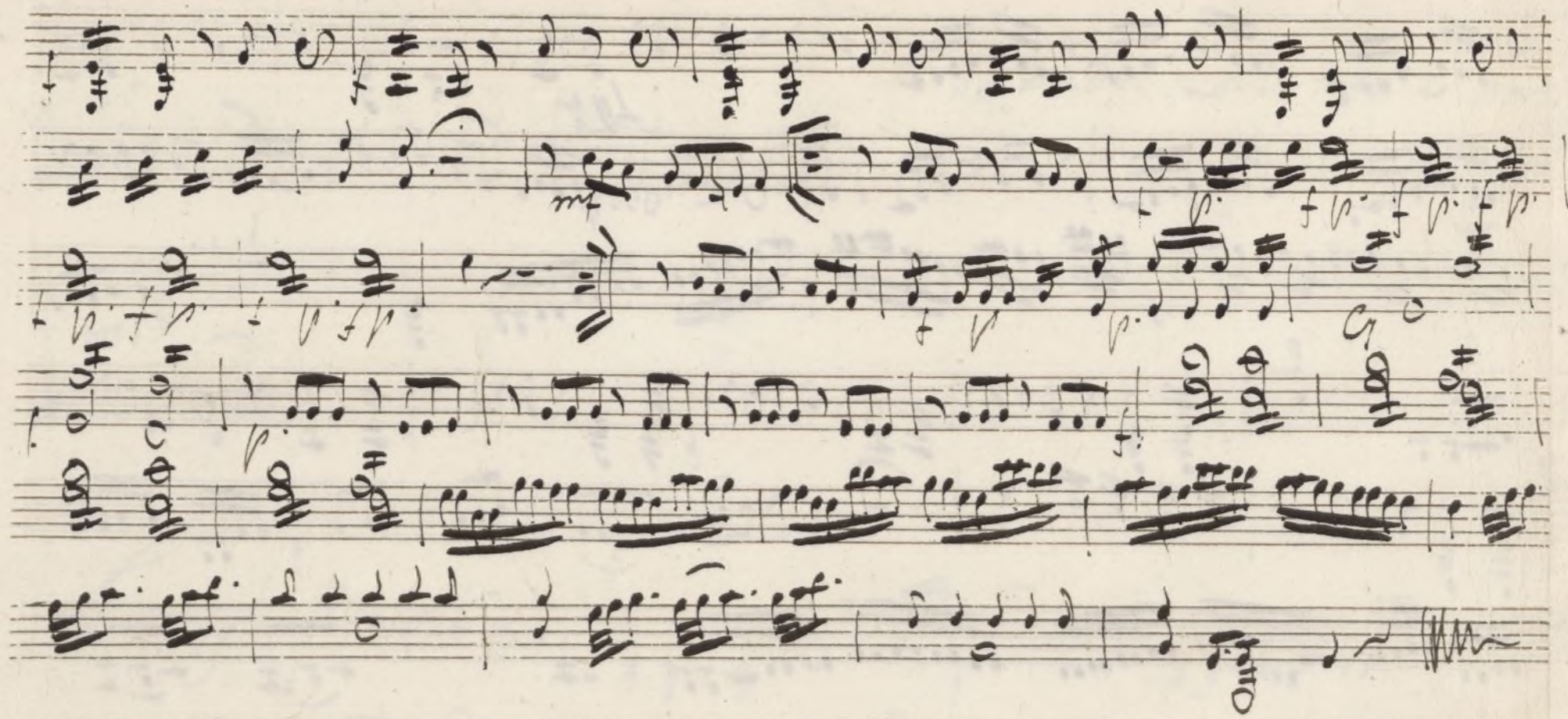
The musical score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo markings 'Rec.^{vo}' and 'All.^o' are written above the first staff. The music consists of various note values, including eighth and sixteenth notes, and rests. Dynamic markings such as 'f' (forte) and 'p' (piano) are present. The score concludes with the text 'Eterni Dei son per' written above the final staff.









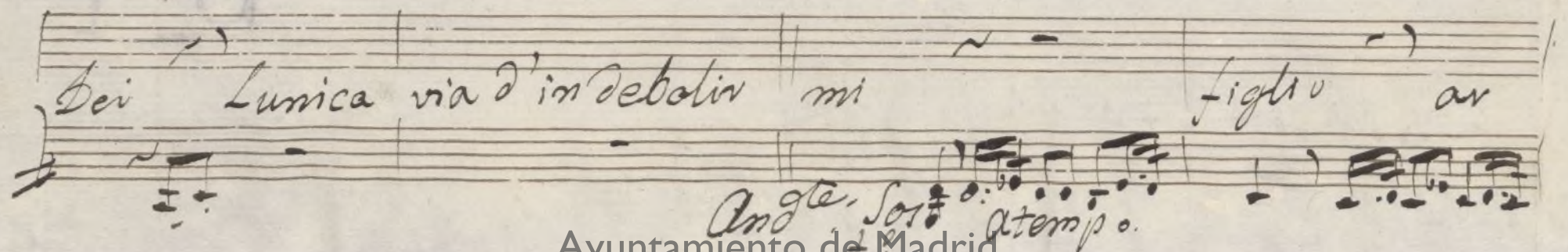
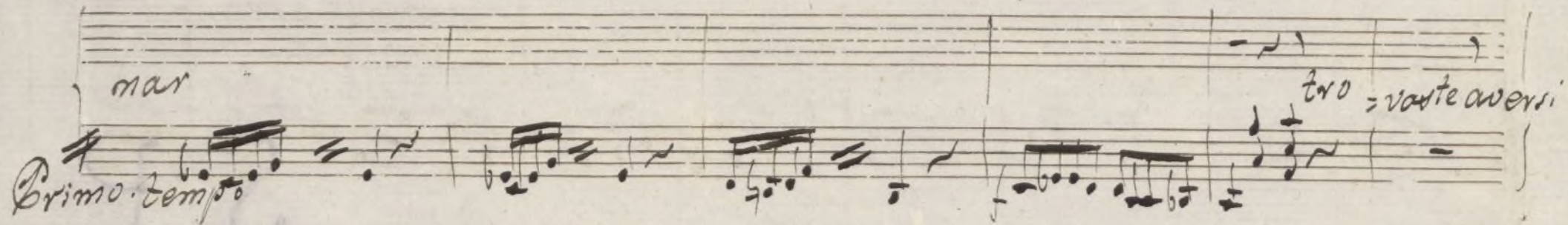
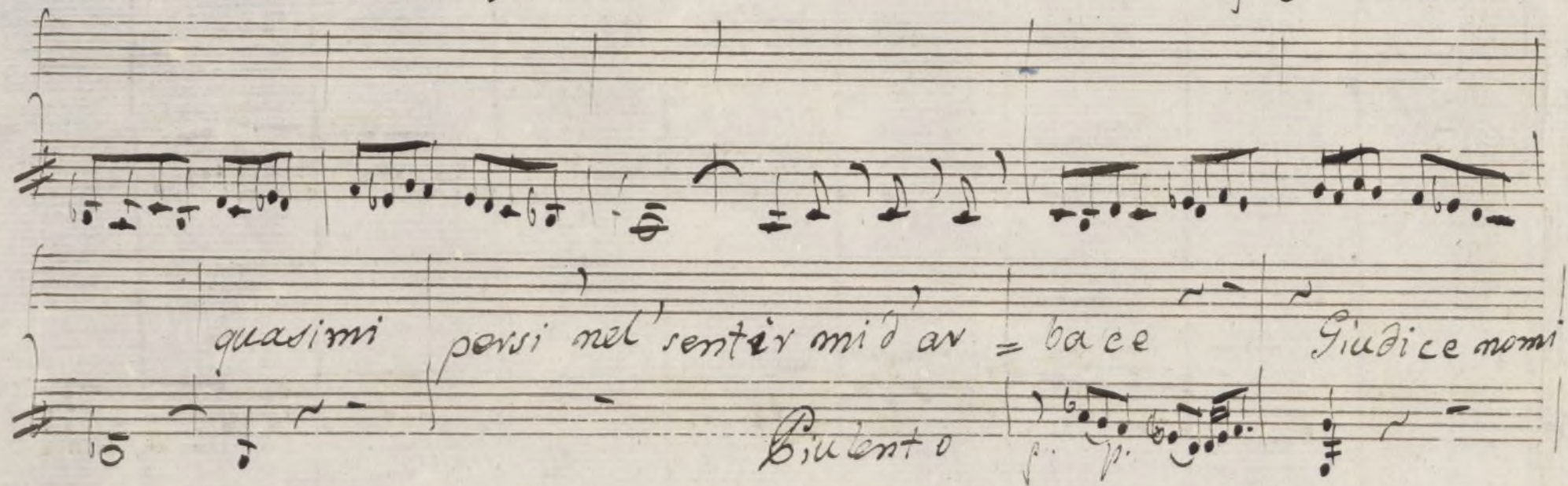
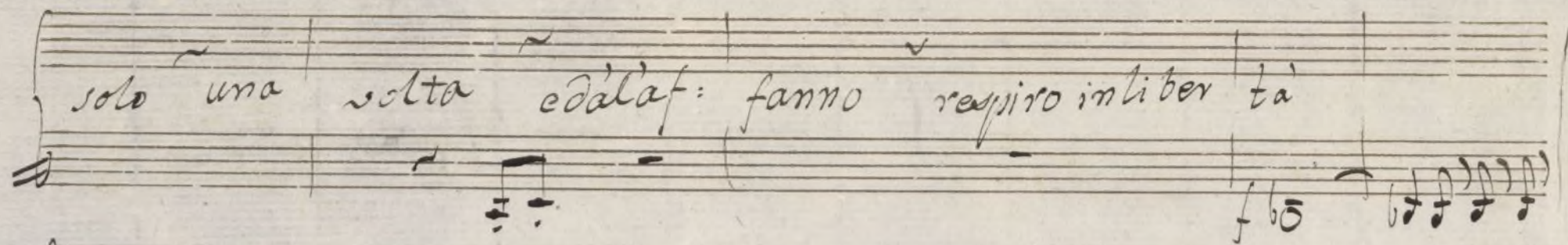


Fidélino Secorão:

Rec^{vo}

Ad^o

Eterni Sei son pur



bace ha dove sei

Grimo. atemp. atemp.

quante Larve l'affollano al mio sguardo

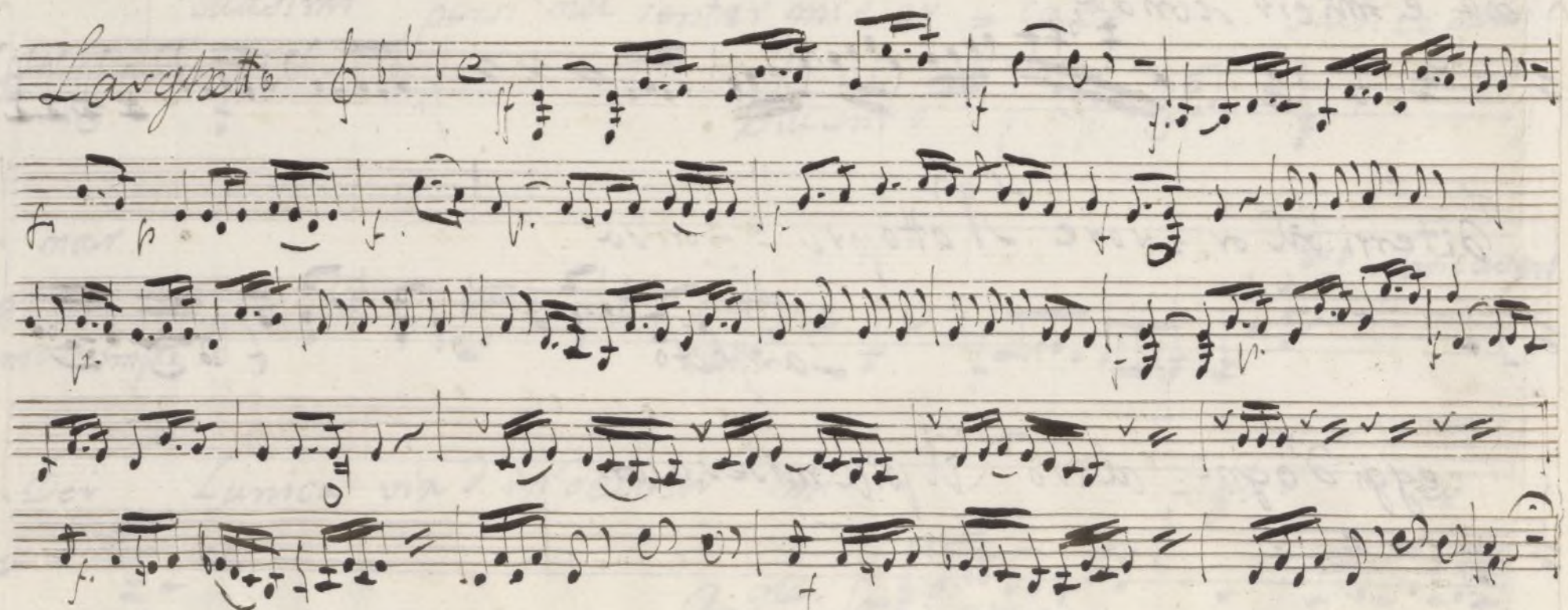
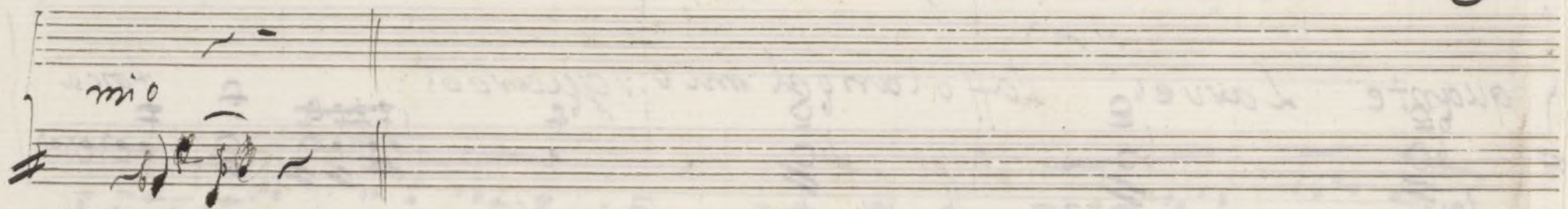
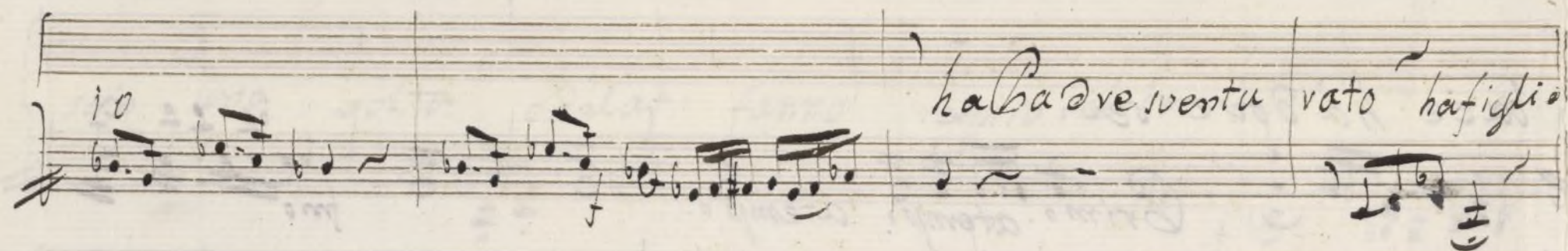
forza

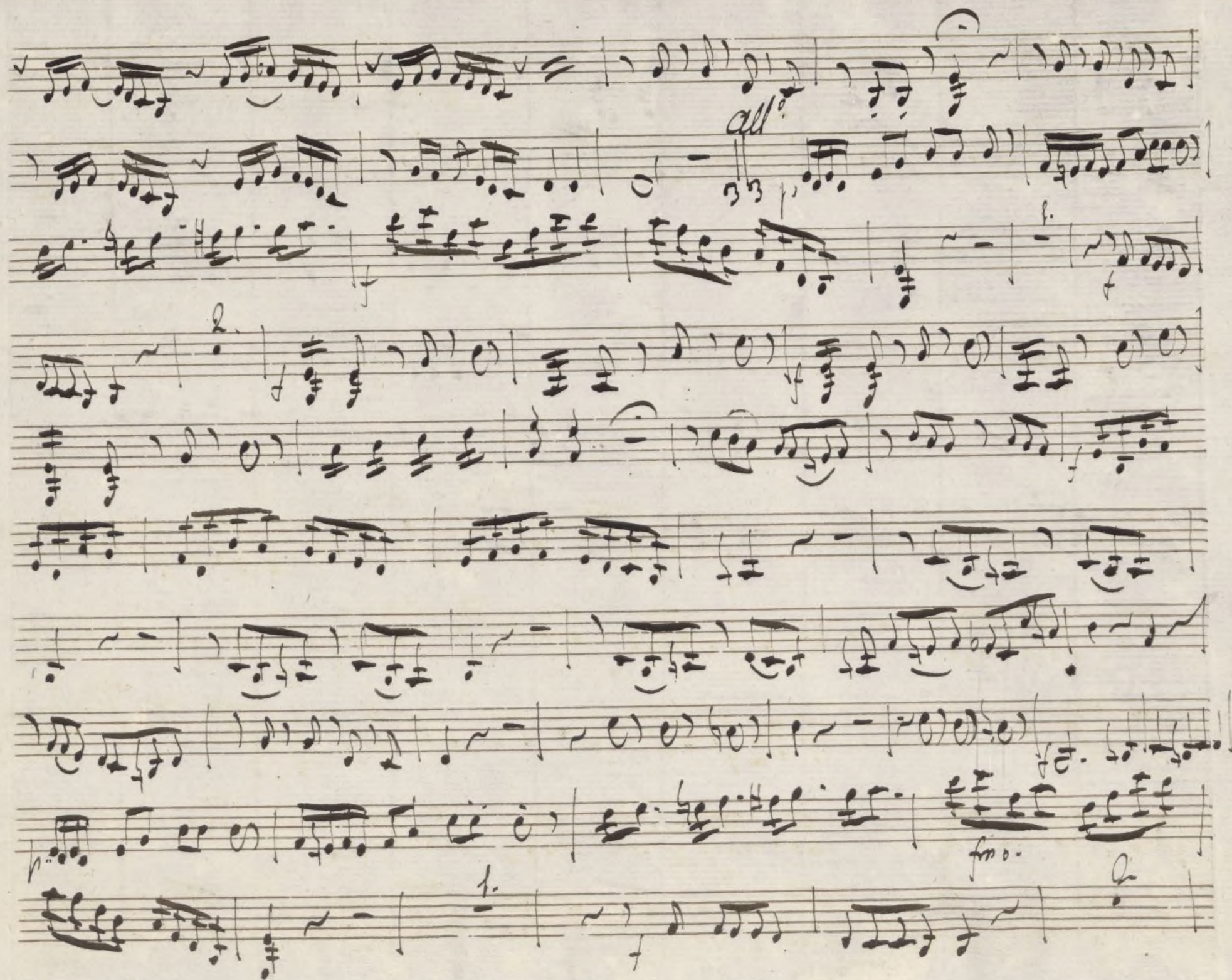
ma e micidiosa

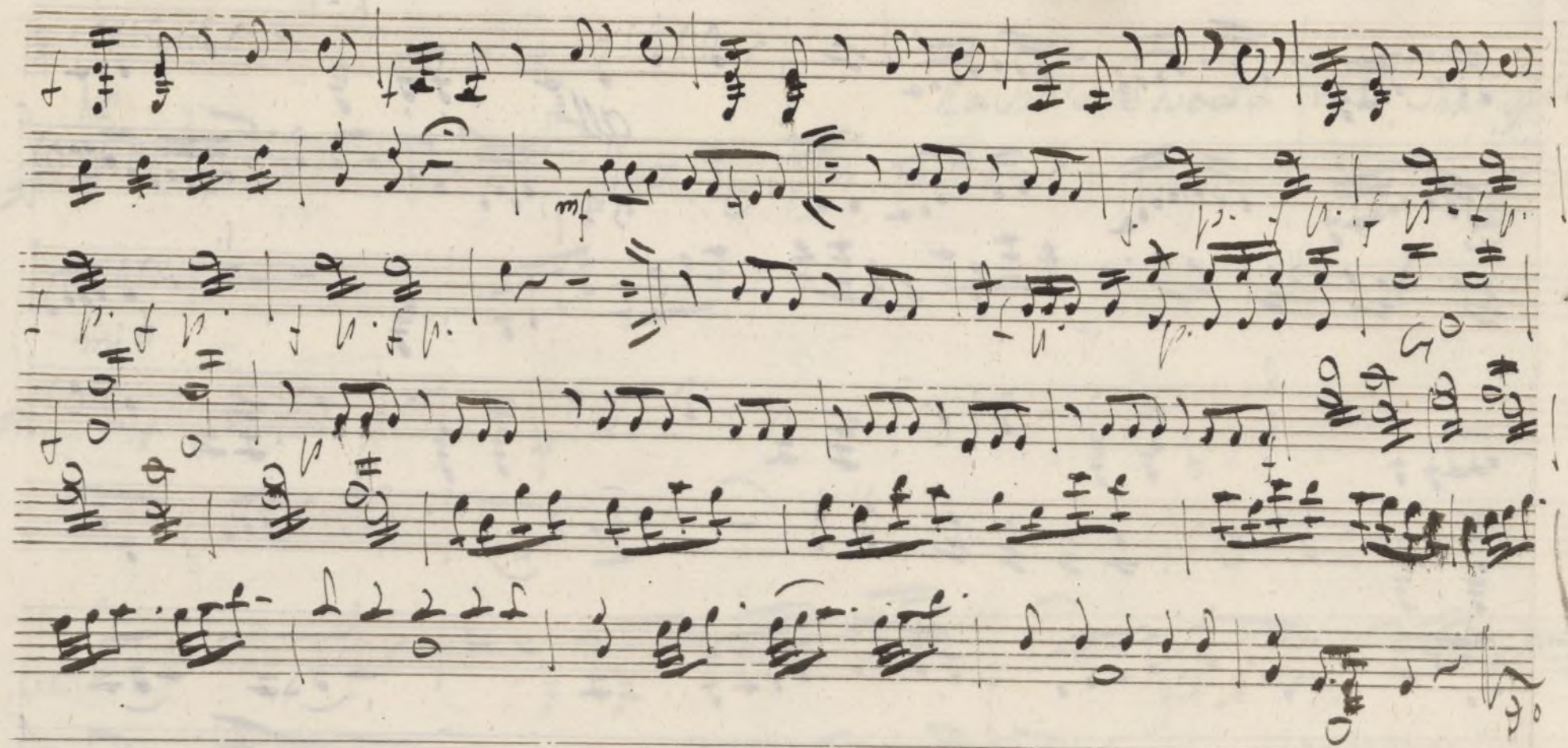
Orribil orrore Nottopro = forza

Larghetto

oggi d'ogni altro il più miseroson







ha che vi sento o Dio:

Mus 647-7

Violette

Rec.^{vo}

All.^o spiritoso

Handwritten musical score for 'Violette'. The score is written on five staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The third staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The fourth staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The fifth staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the staves: 'Eterni Dei' son pur solo una volta e dal'affanno reppiro in Liber-tà'. The music is written in a cursive, handwritten style.

quasi mi perri' nel sentir mi d'ar-

bace Giudice nomi = nar

più lento Brmo tempo

vaste averri Sei l'unica via d'indebo = lirmi figlio ar-

Ande 100% a tempo

bace ha dove sei

Brmo tempo

quante larve saffolano al mio sguardo

f:

forse nube mi cir = conda

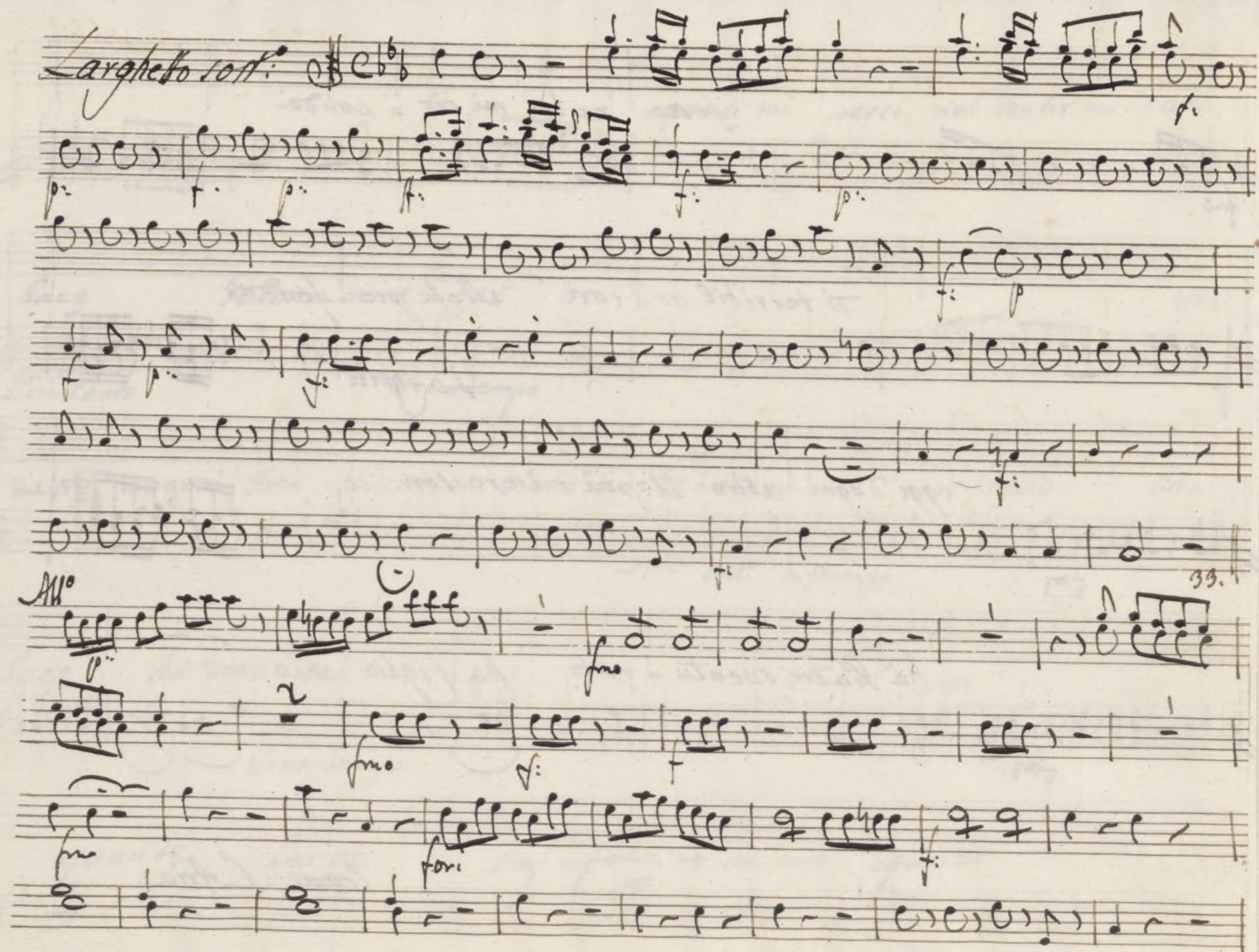
di terribil or = rore Note pro = fonda

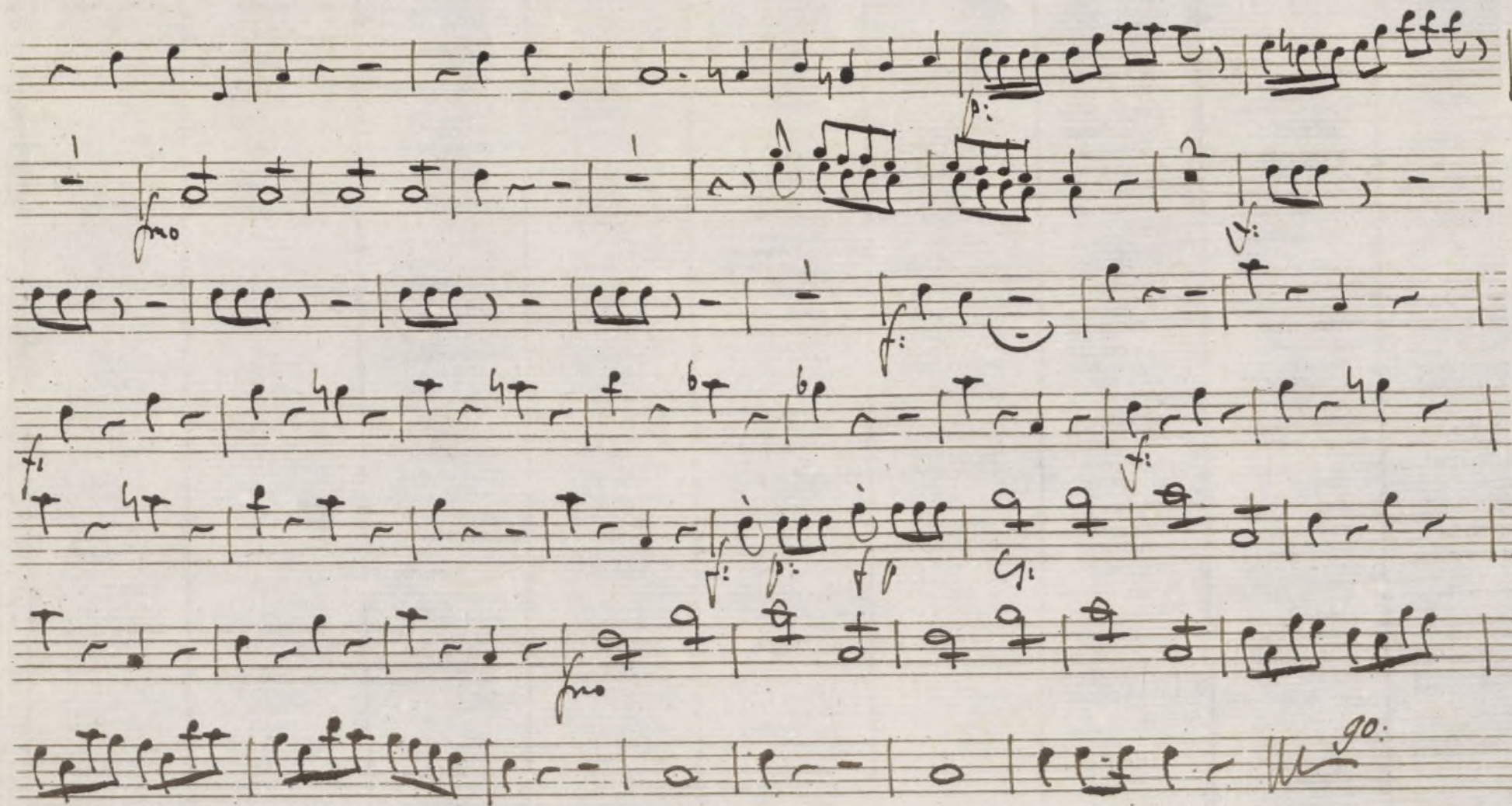
Larghetto

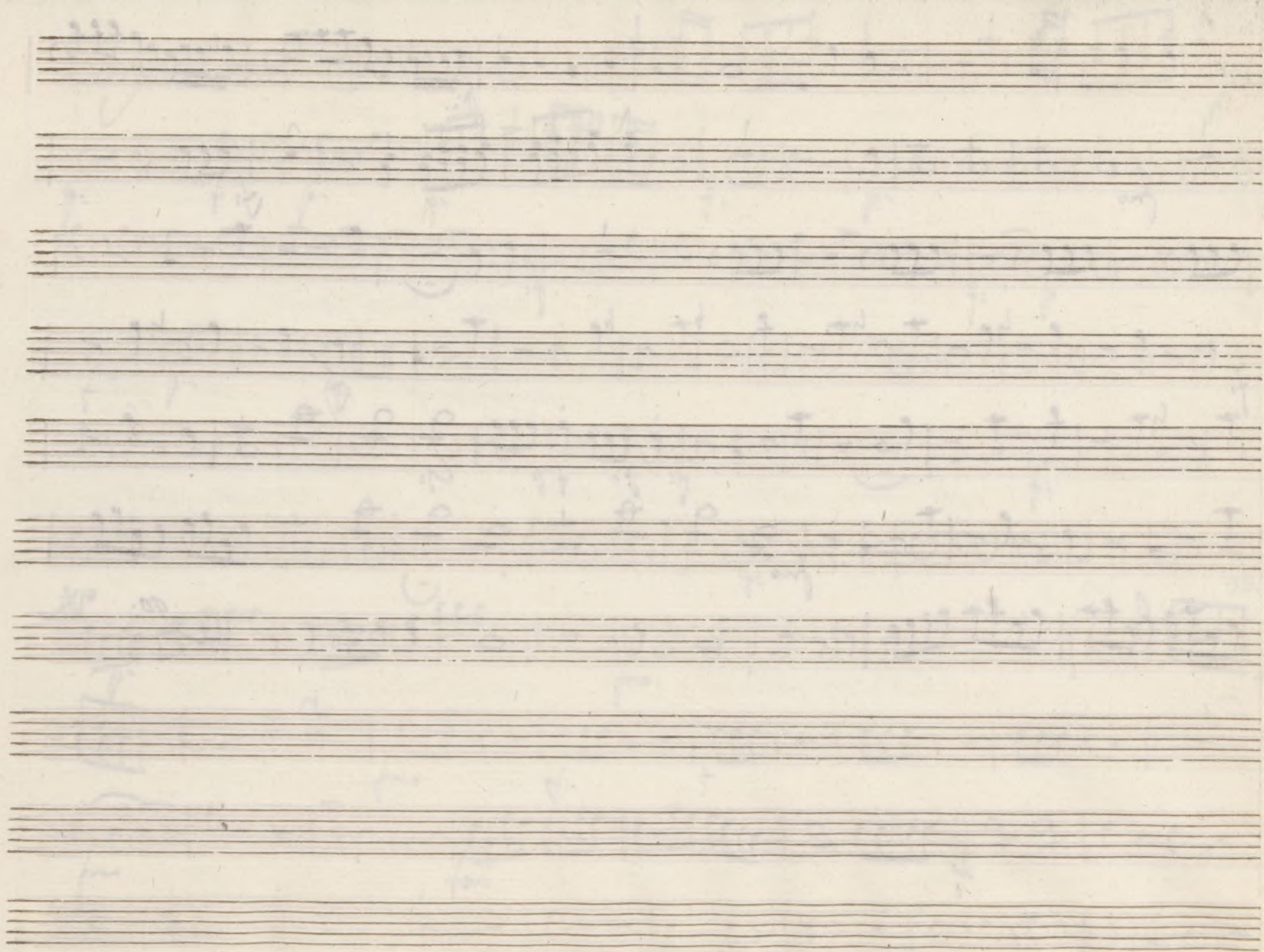
oggi d'ogni altro il più misero son io

ha Padre sventu = rato ha figlio mio

Segue l'Aria







4

hà che vi sento o Dio:

Mus 647-7

Violetta

Rec^{vo}

All.^o Spir.^o

Eterni Dei son pur solo una volta e dalaf=

fanno respiro in Liber=tà

quasimi

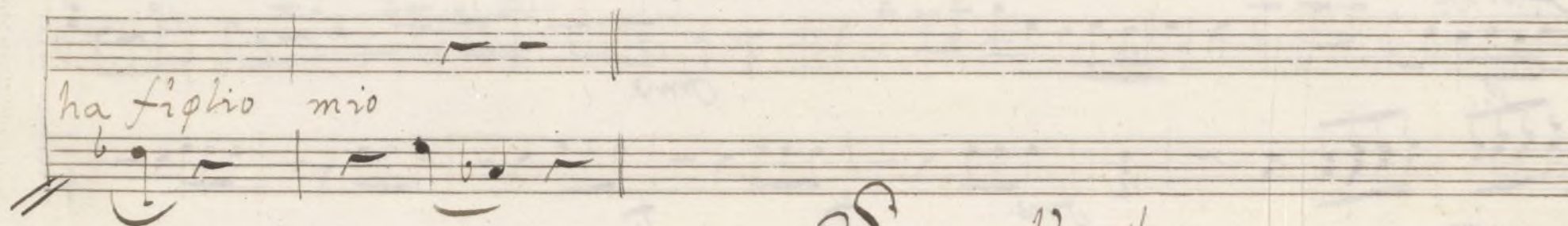
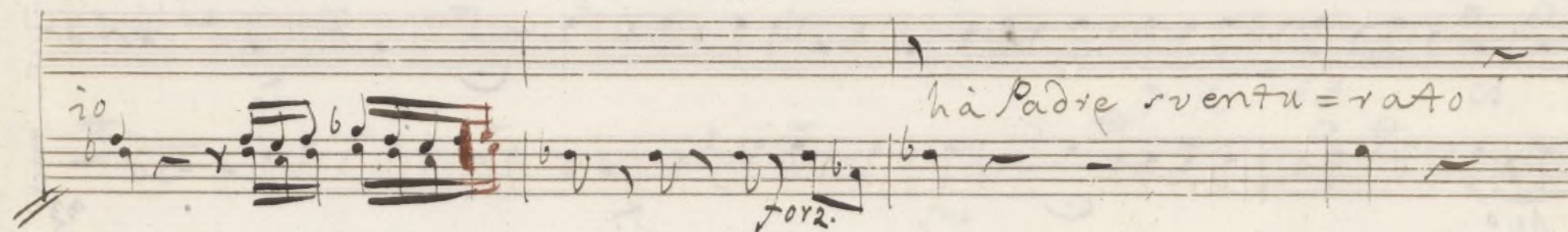
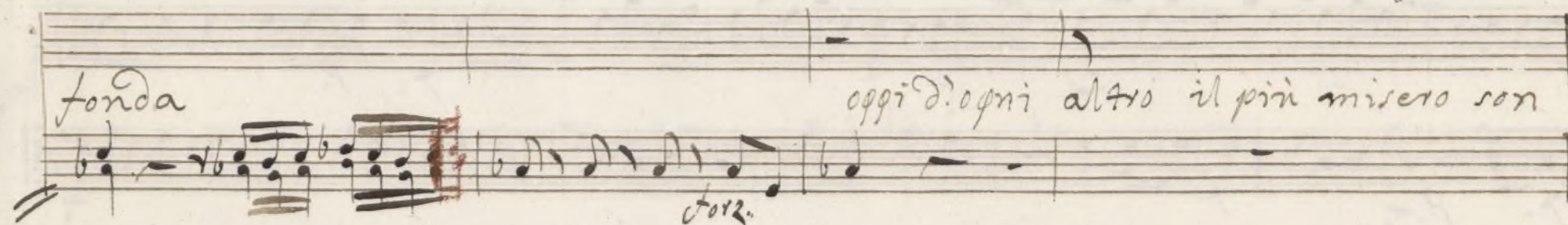
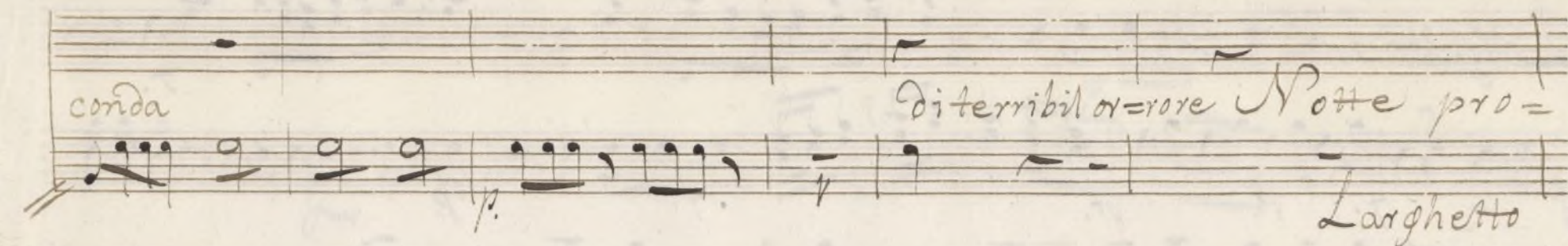
perri nel sentir mi d'ar=bace Si indice nomi=nar
più lento *primo tempo*

tro=vaste averri Dei l'unica via d'indebo=lir mi
And. ros.º atempo

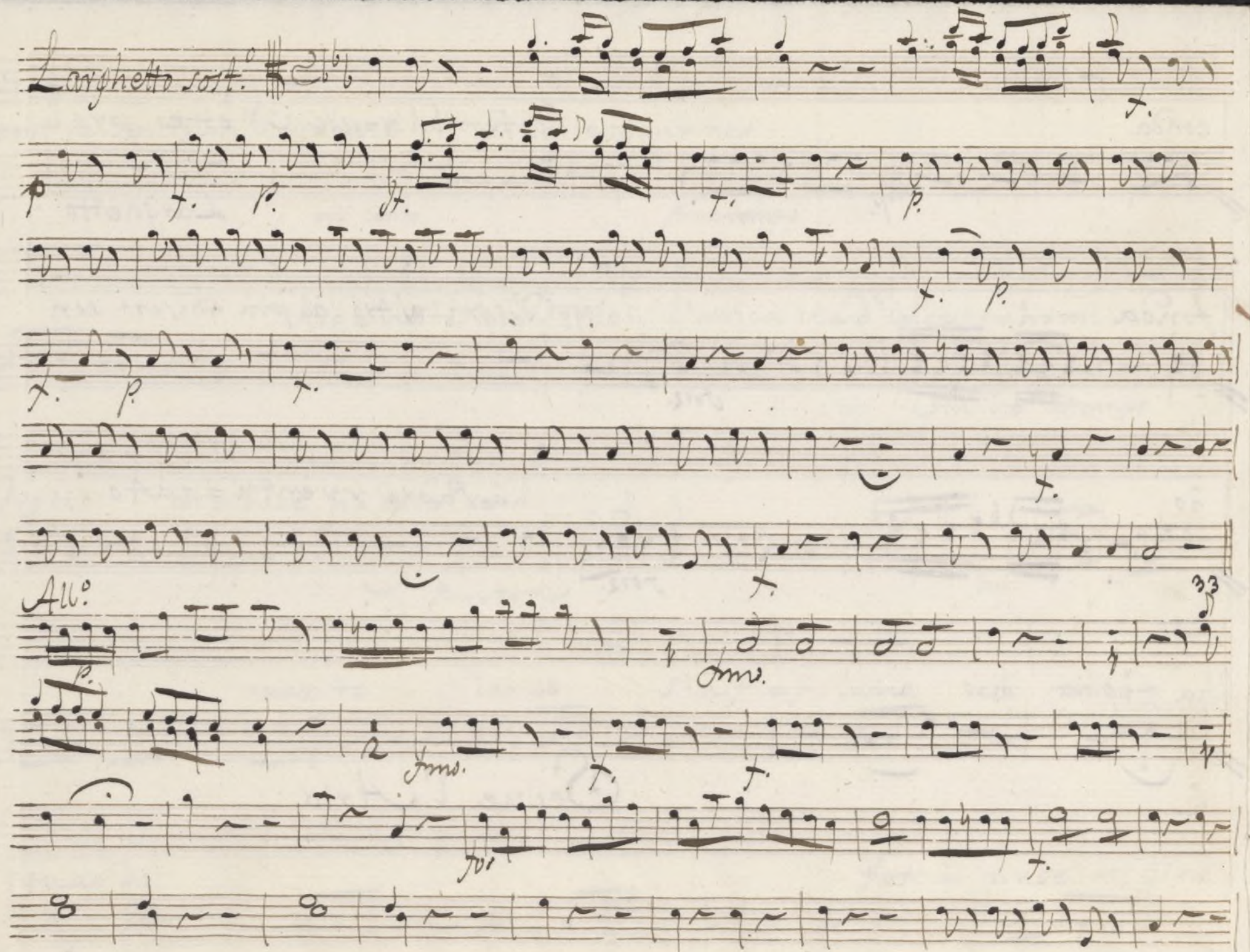
figlio ar=bace hà dove sei
primo tempo

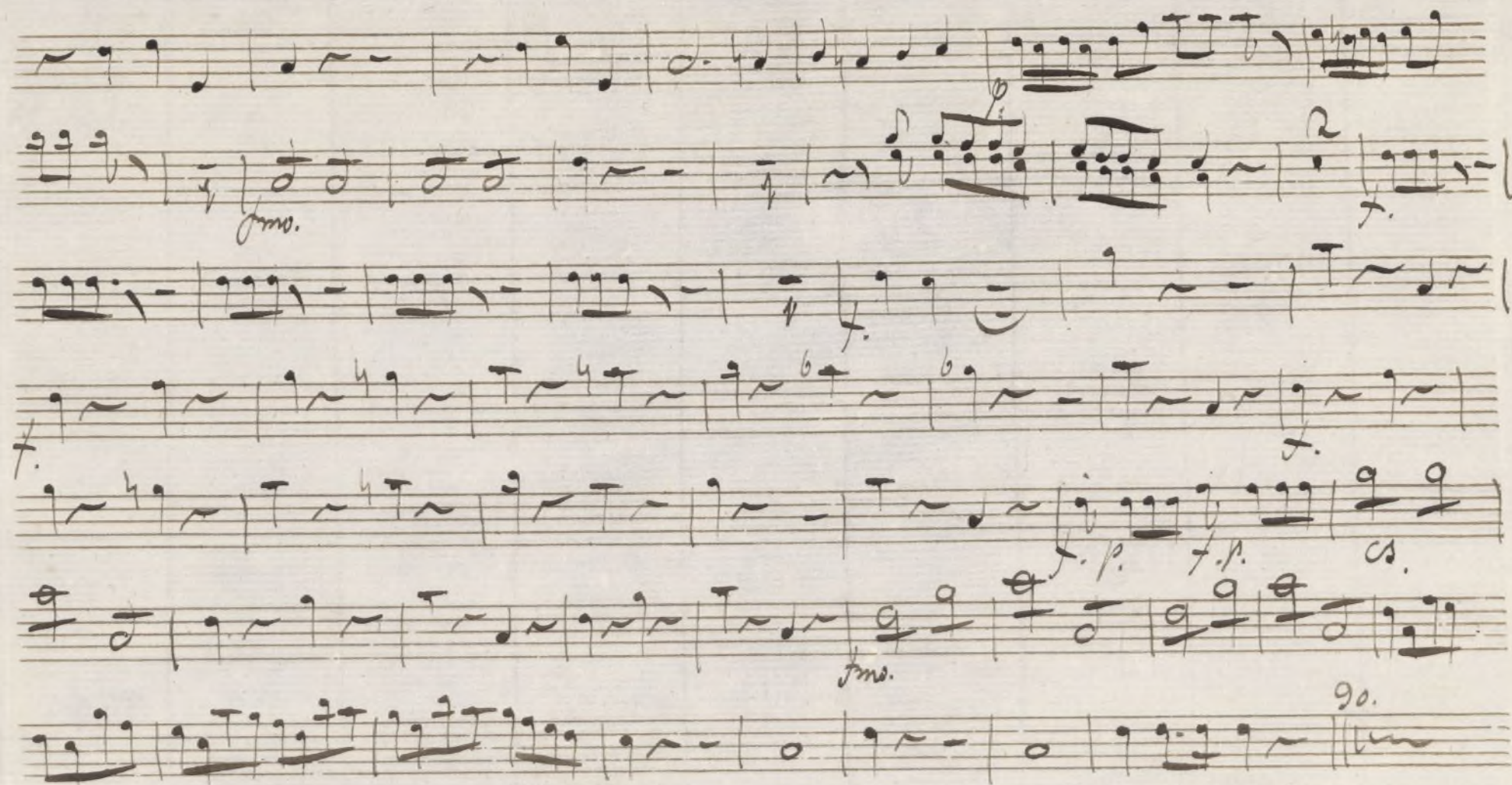
quante larve s'af=folano al mio

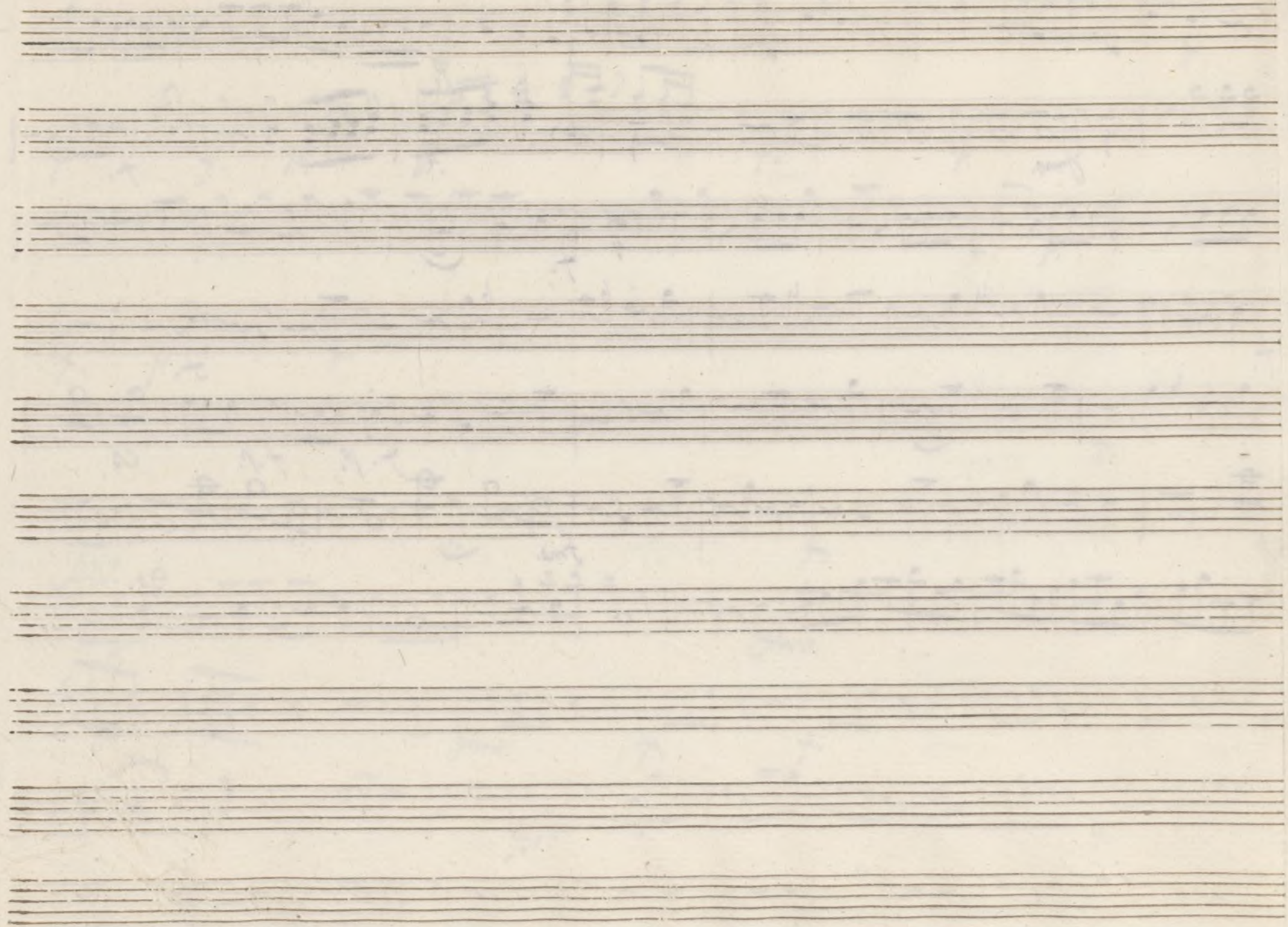
sguardo
fmo. forca nube mi cir=



Segue l'Aria







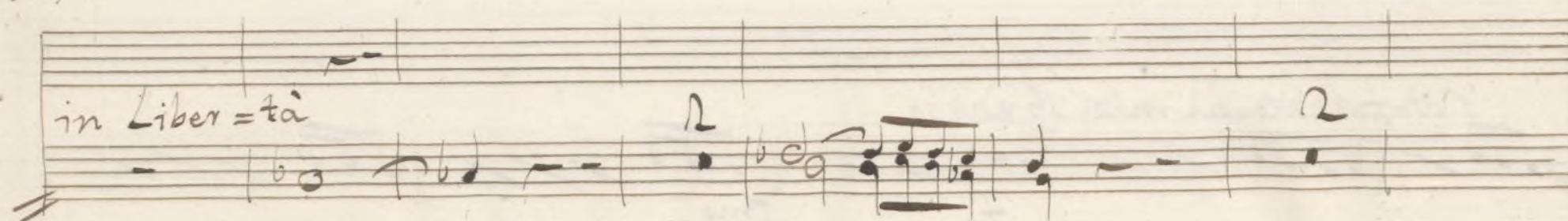
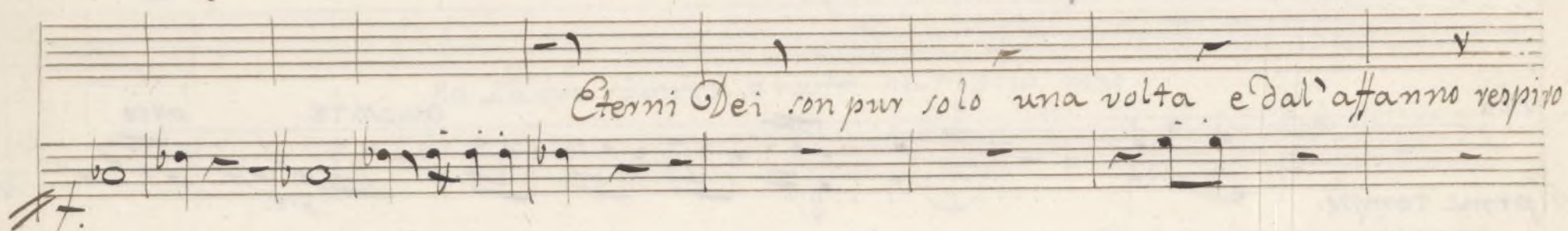
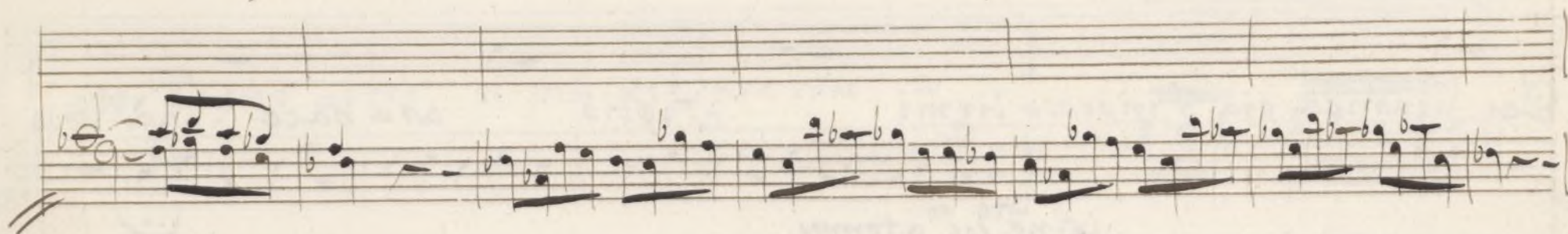
III hã che vi sento ò Dio:

Violetta

Mus 647-7

Rec^{vo}

All.^o Spiritoso



quasi mi pessi nel sentirmi d'arbace Giudice nomi =
 più lento

nar tro = vaste averri

prmo. tempo

Dei l'unica via d'indebo = lirmi figlio ar = bace hà dove

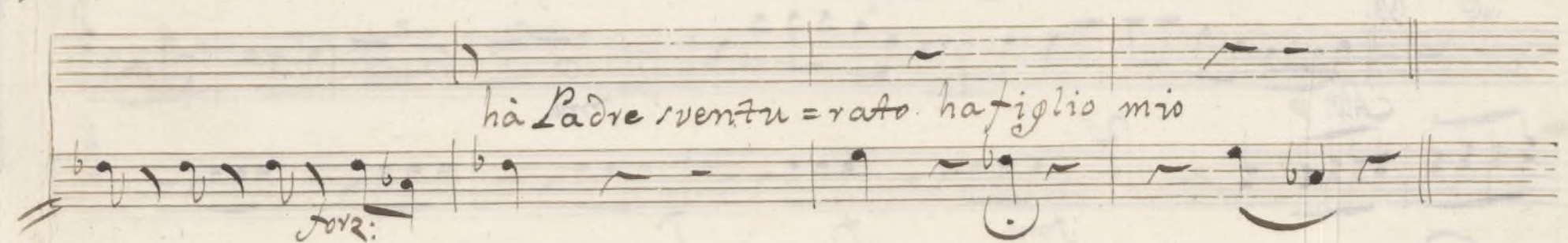
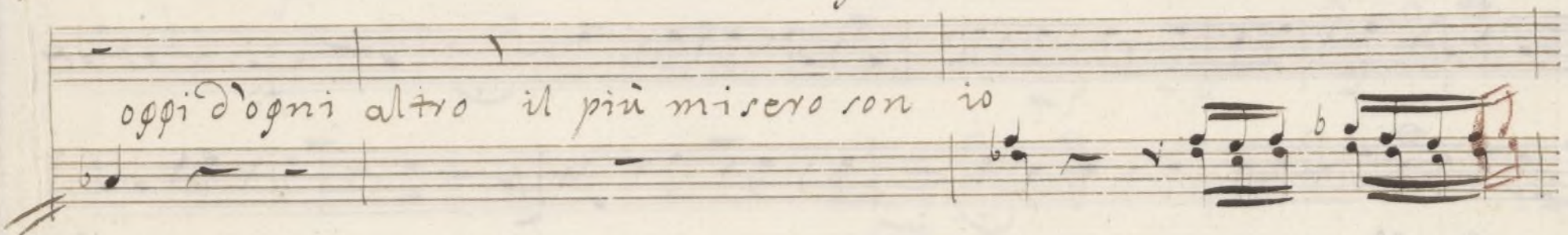
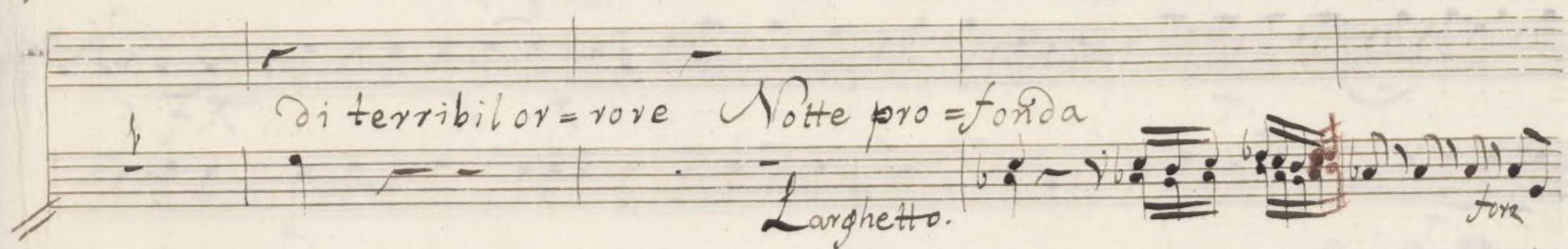
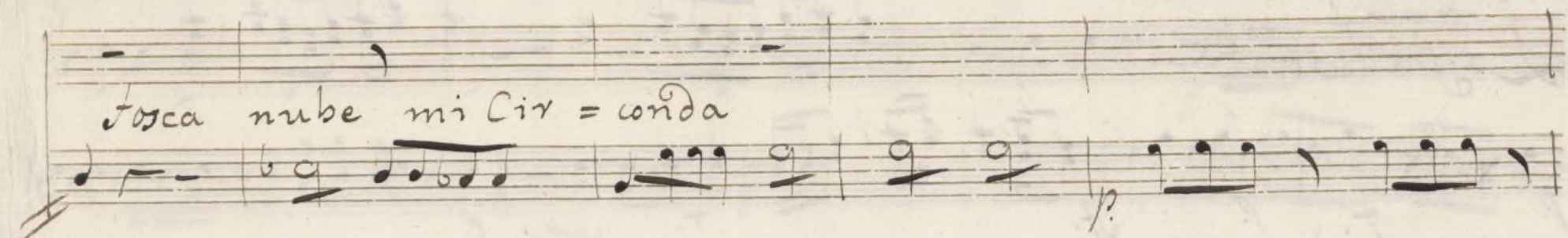
And. ^{te to} _{101.} a tempo.

sei quante larve

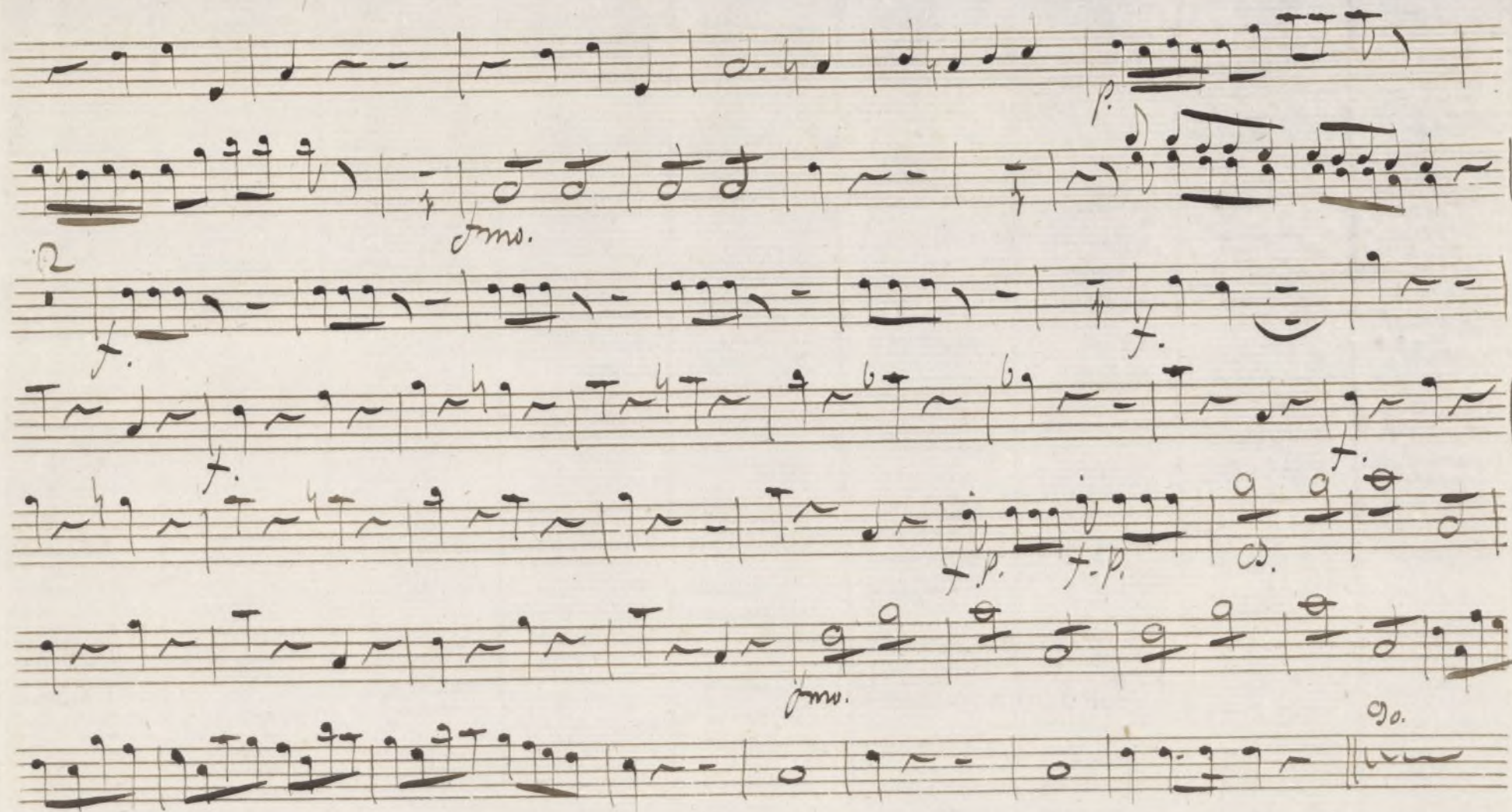
prmo. tempo.

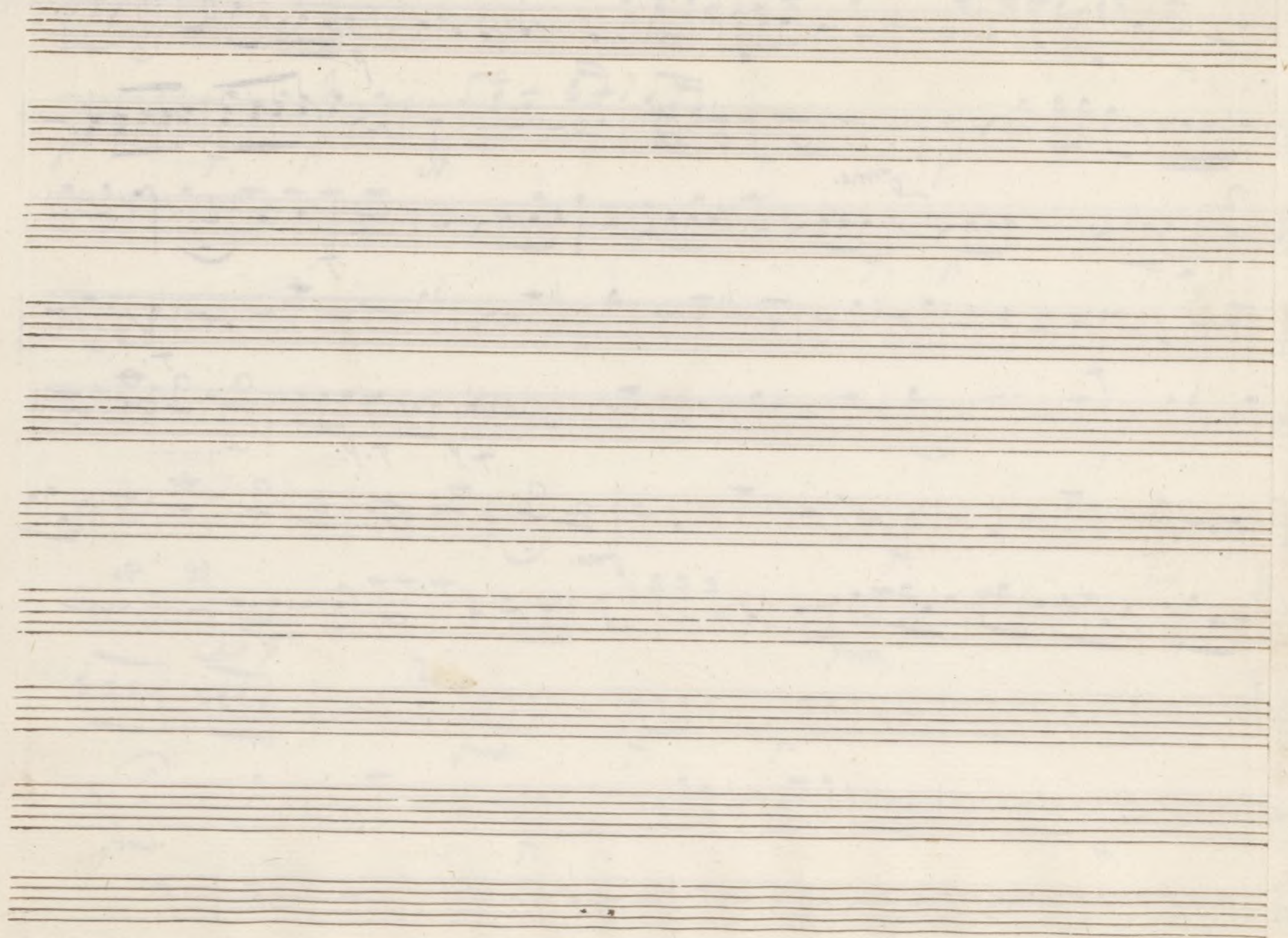
s'at = to lano al mio sguardo

f. fmo



Segue l'Aria.





ha che vi sento o Dio:

Choe Primo:

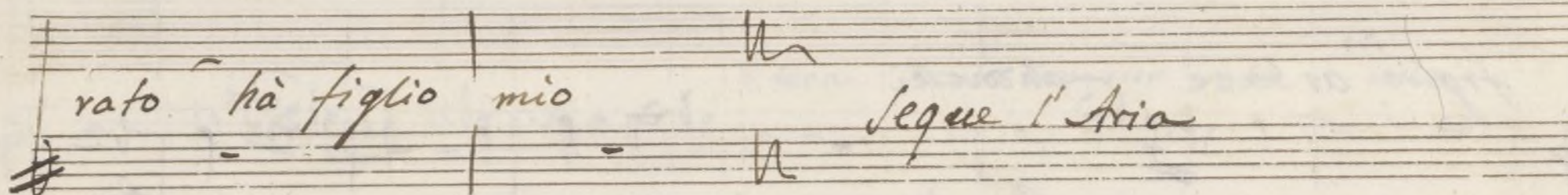
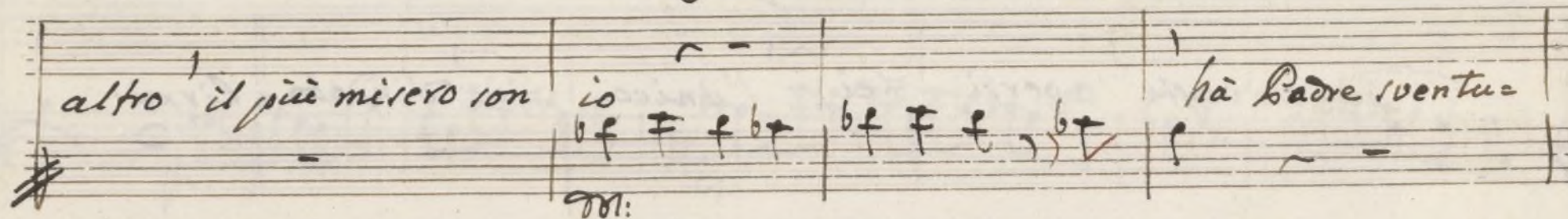
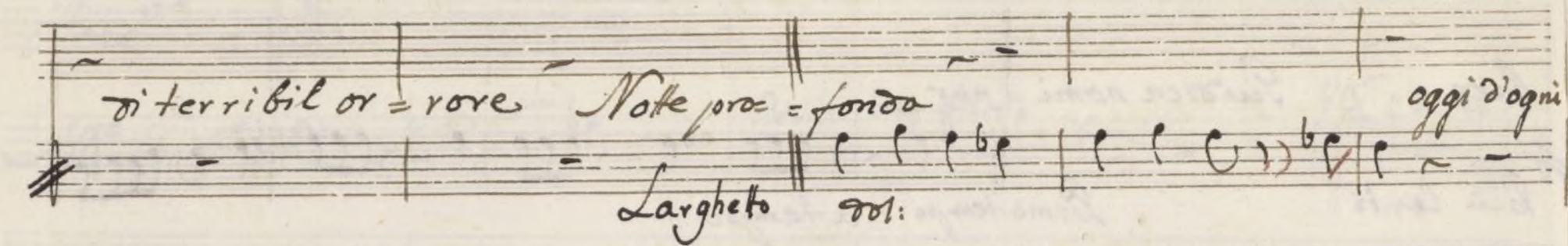


Recit:

All: Spirit:

Eterni Dei son pur solo una
volta ~ i dal' af-fanno reppiro in Liber-tà
quasi mi persi nel' sentirmi dar

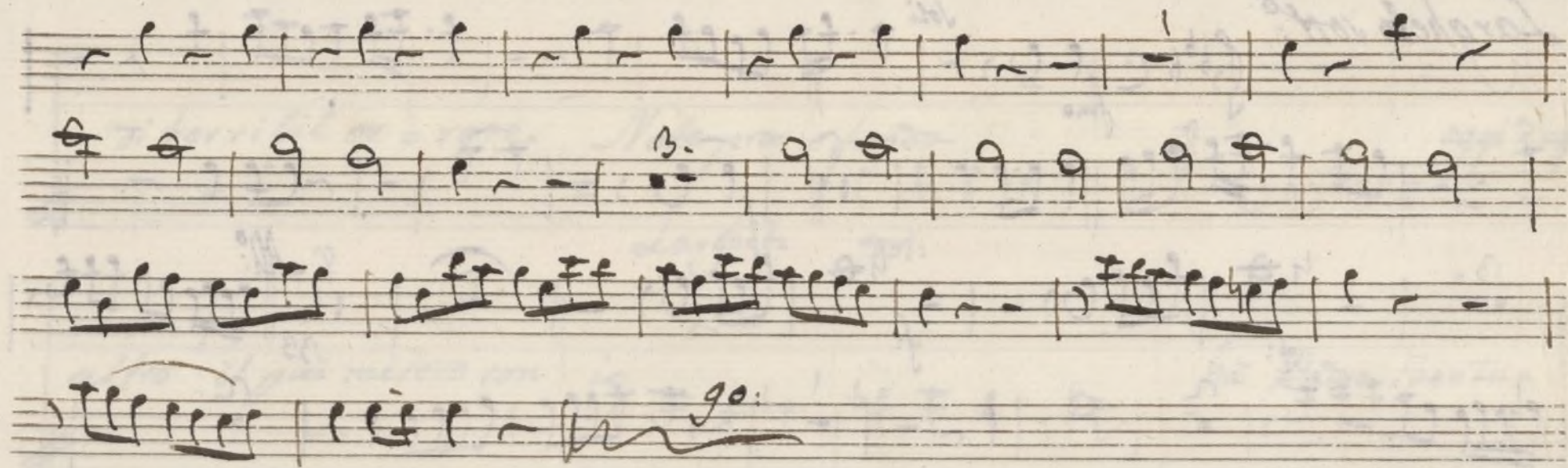
bace *Giudice nomi = nar*
Bis. lento *Prmo tempo a tempo*
trovaste averi dei l'unica via d'indebo = lirmi
figlioⁿⁱ ar bace ah dove sei
Prmo tempo
quante l'aroe raffolano al mio sguardo. *forca*
nube mi cir = conda



Larghetto *viol.* *fmo* *Soli*

f *3.* *4* *f* *4* *8* *Al:* *33*

volli



hà che vi sento o Dio

Mus 647-7

Obi 2^{do}



Rec^{uo.}

All: spirit:

Eterni Sei' son pur solo una

volta è dal' affanno reppiro in Liber-tà

quasi mi perli' nel sentirmi d'ar-

bace ~ Giudice nomi nar

Giù lento *Primo tempo*

trovate avervi dei l'unica via d'indebo- liri mi

And.te sott. a tempo sempre

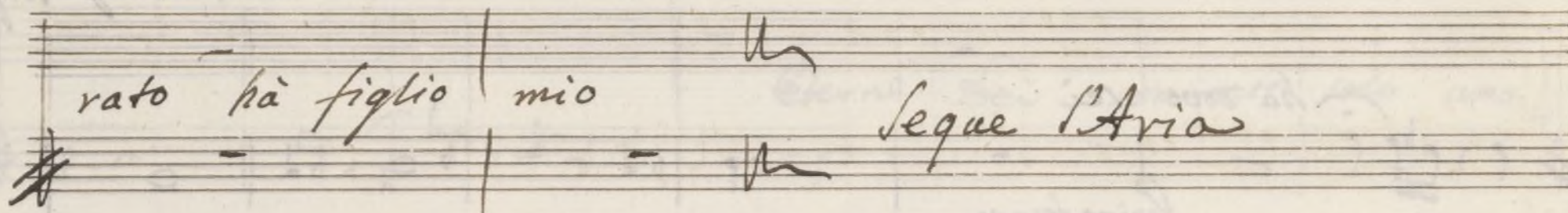
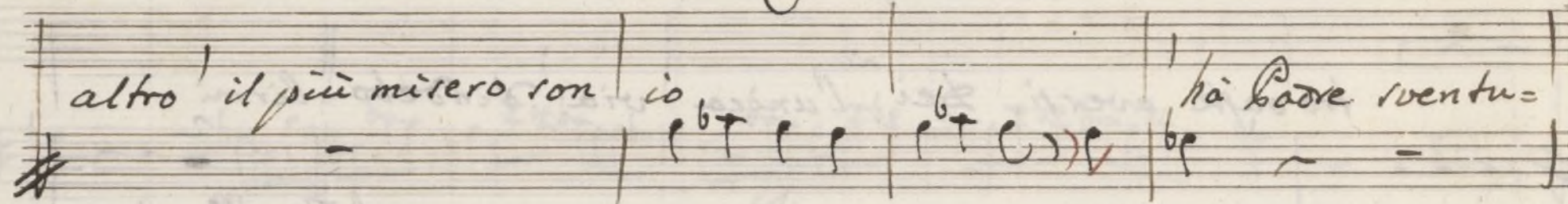
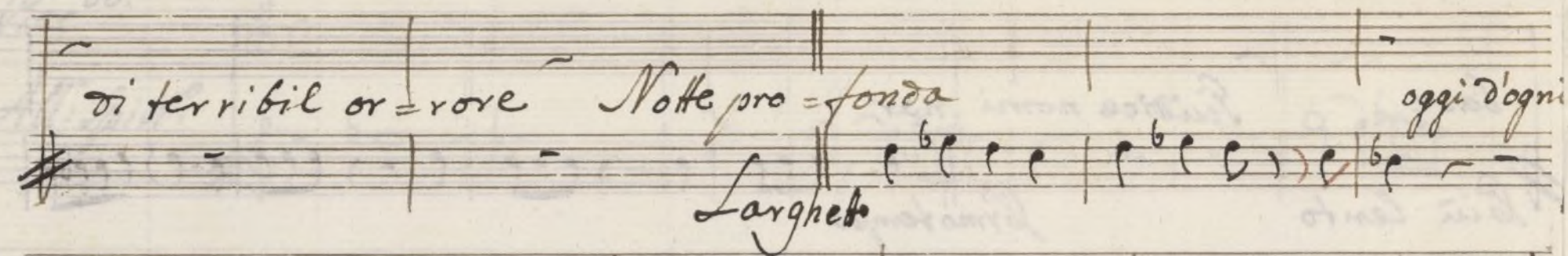
ha dove sei

Primo tempo

quante Larve s'affollano al mio sguardo

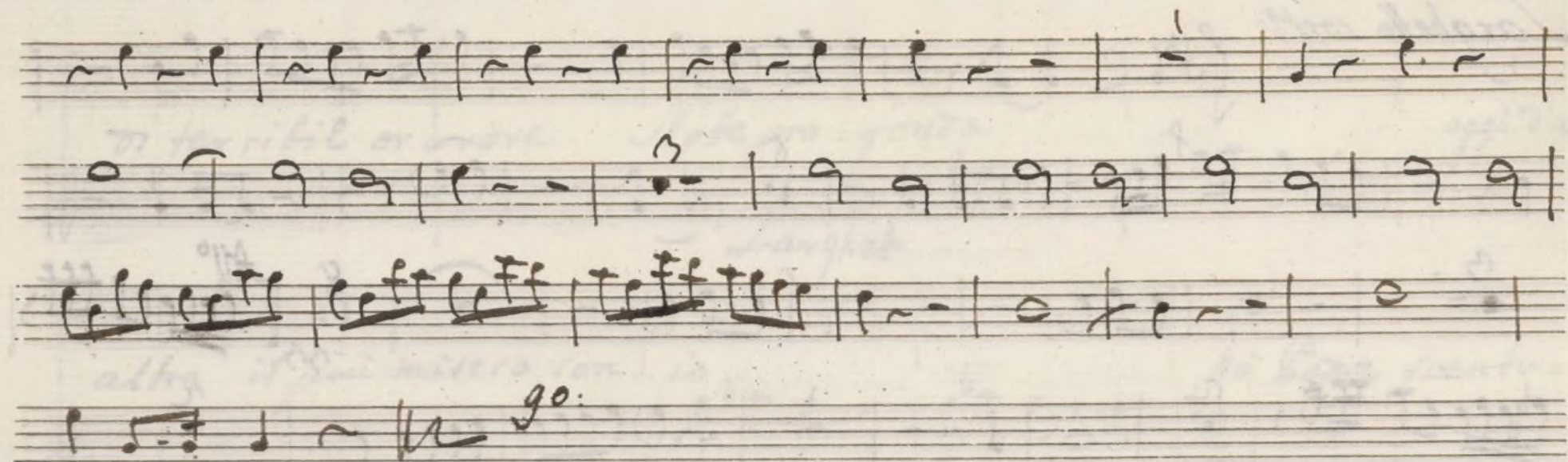
forca nube mi cir-conda

3 volti



Larghetto sost.

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' (forte) and 'p' (piano). There are also performance instructions like 'All.' (Allegro) and 'f' (forte) written above the staves. The score is written in a cursive, handwritten style on aged paper.



Hà che vi rento ò Dio!

Concerto 1^o Franchi 18ⁱⁿ

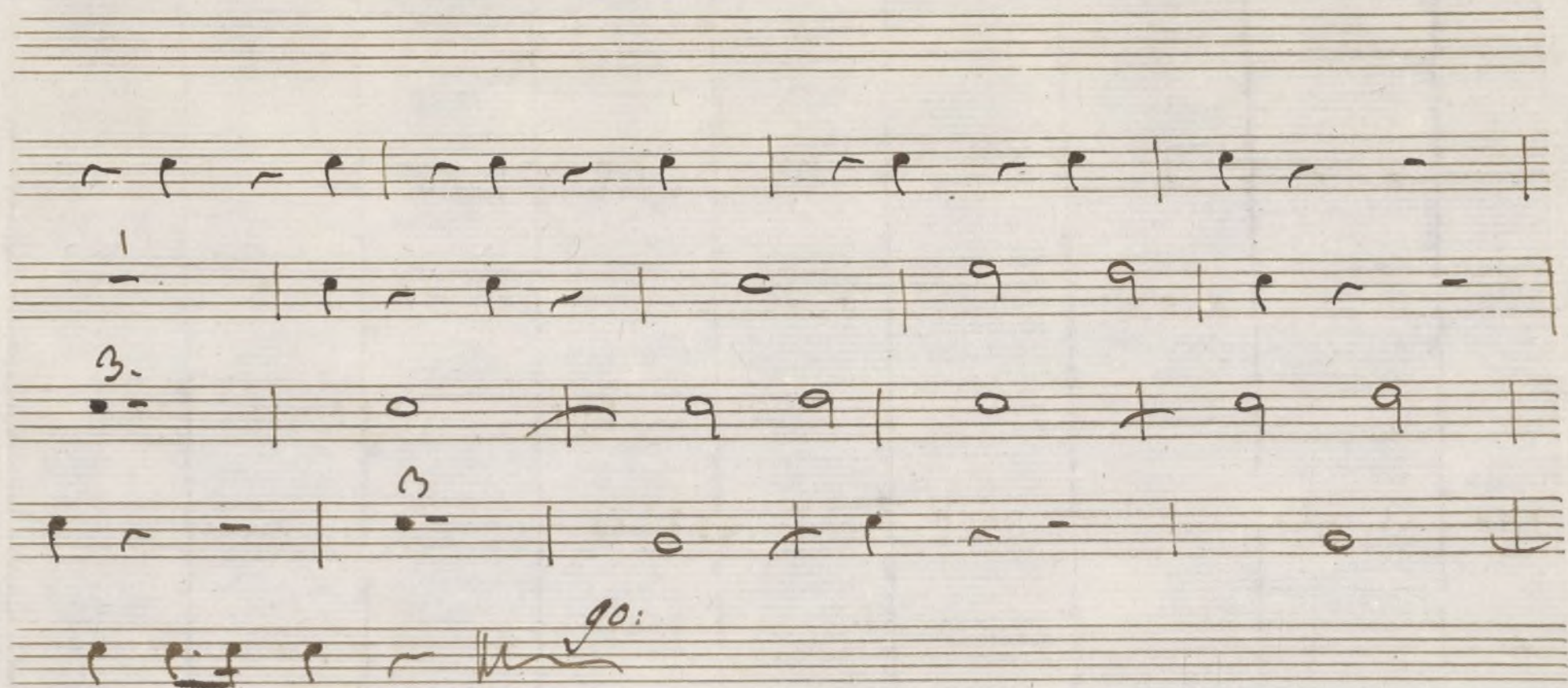
Mus 647-7

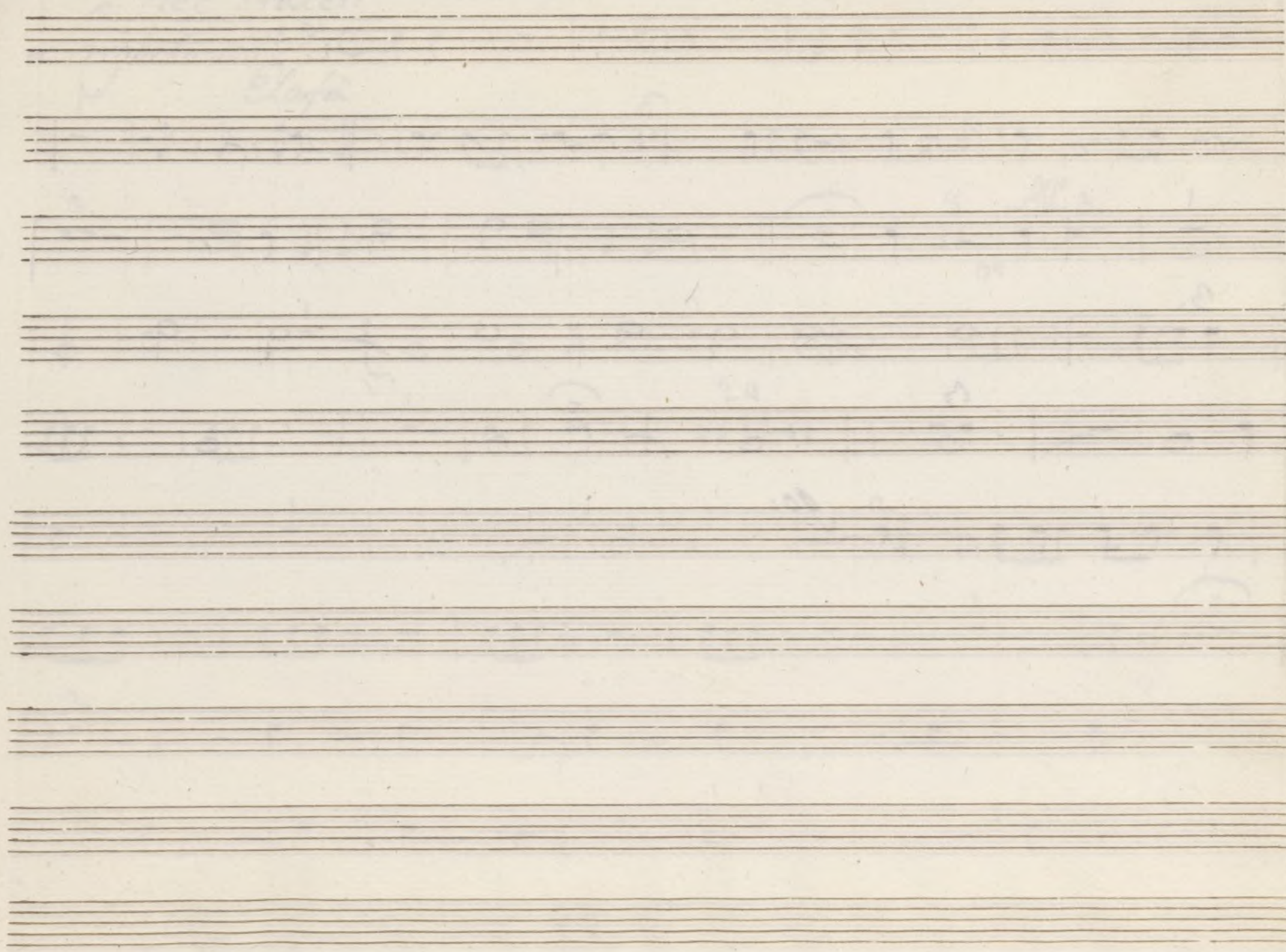
Corno Primo:



Rec^{vo} tacet:
Larghetto son^{do}
Clasfà

3.
8
24
All: 3.





Ha che vi sento o Dio

Mus 647-7

Corno Secondo.

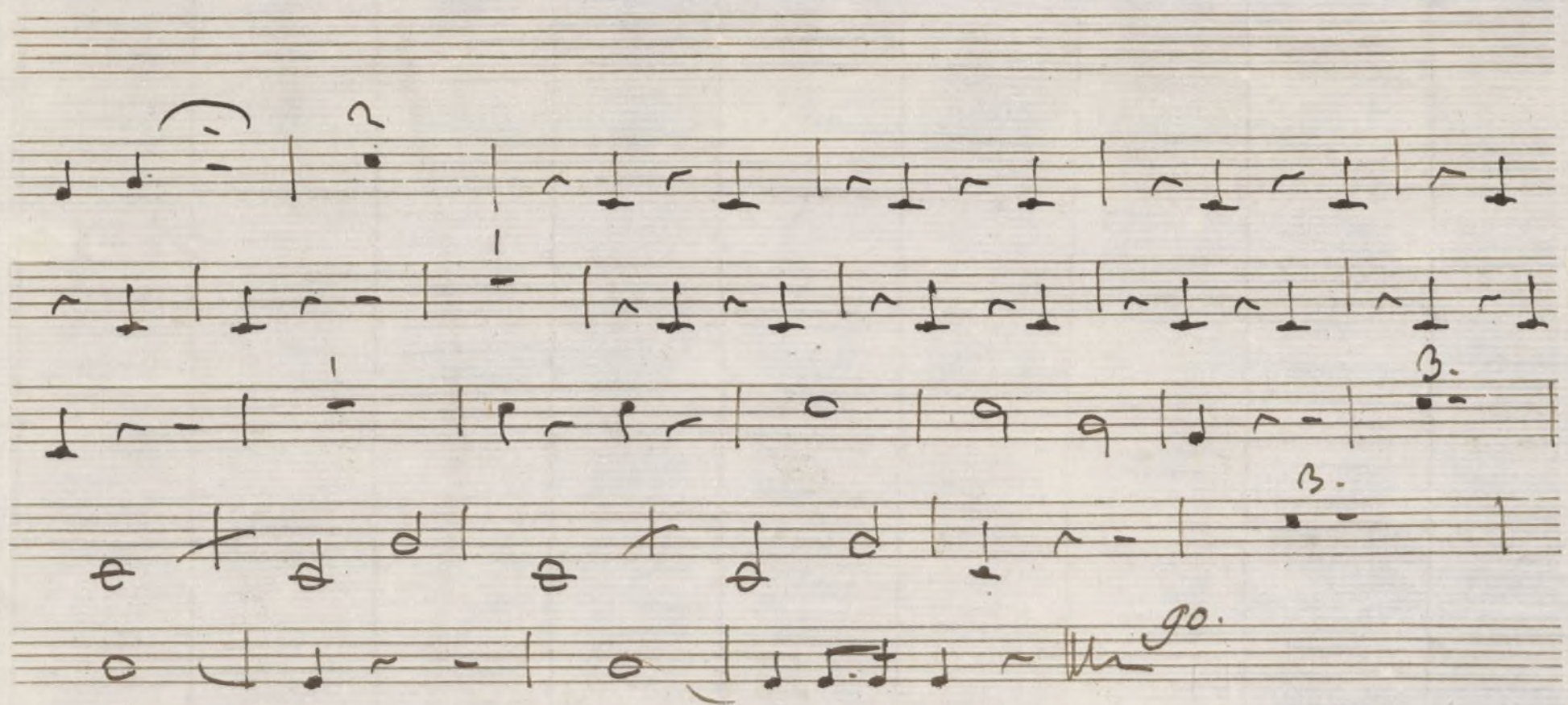


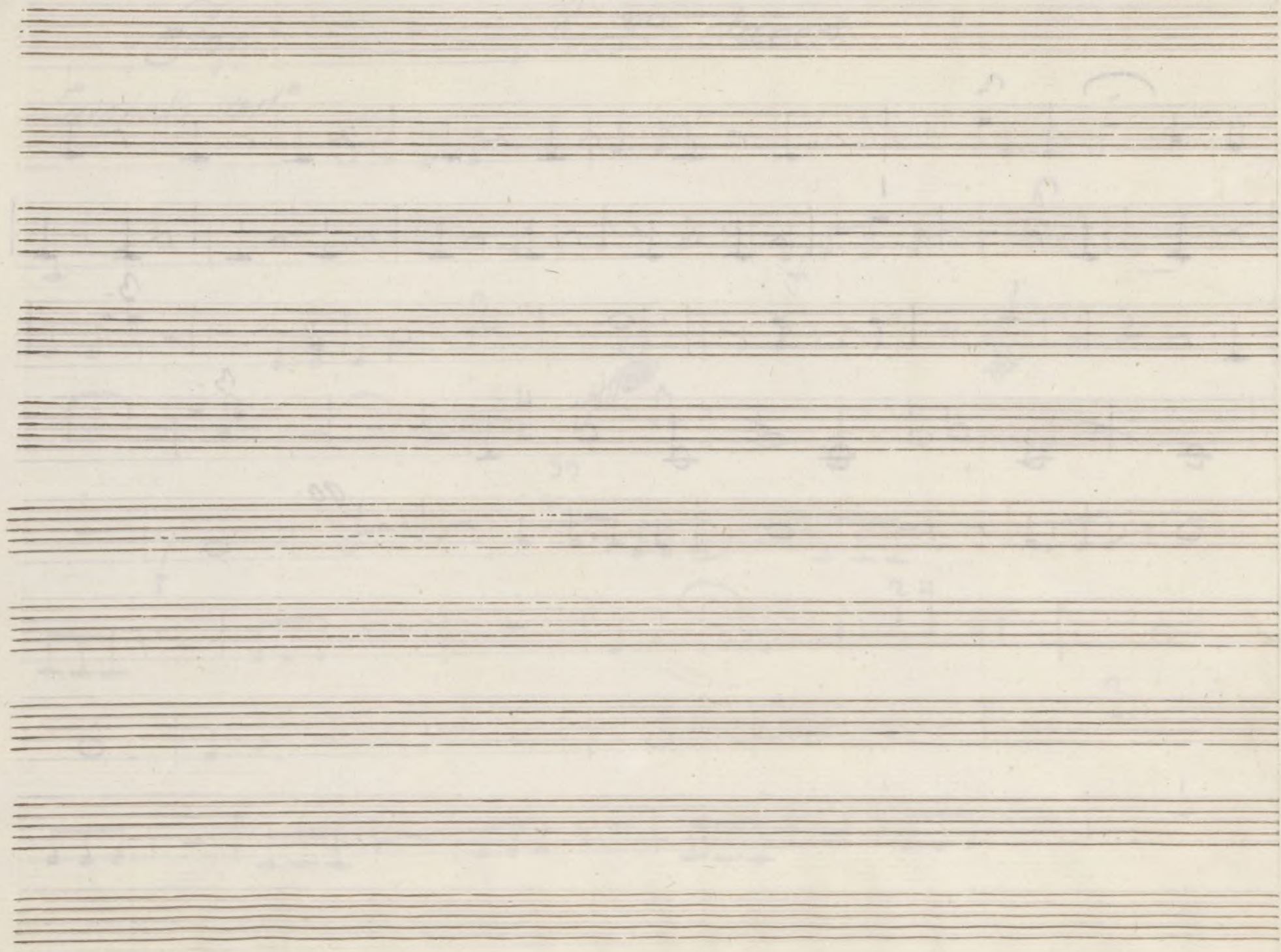
Clara

Rec.^{vo} tacet.

Larghetto soli:

Handwritten musical score for Clara, featuring a Larghetto soli section. The score is written on ten staves. The first staff begins with a treble clef and a common time signature (C). The tempo is marked 'Larghetto soli:'. The music is written in a single system. The notation includes various note values, rests, and dynamic markings. There are several annotations in the score, including '3.', '4', 'All: 3', '33', '2', '24', and '2'. The score is written in a cursive, handwritten style.





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