

Alman

83

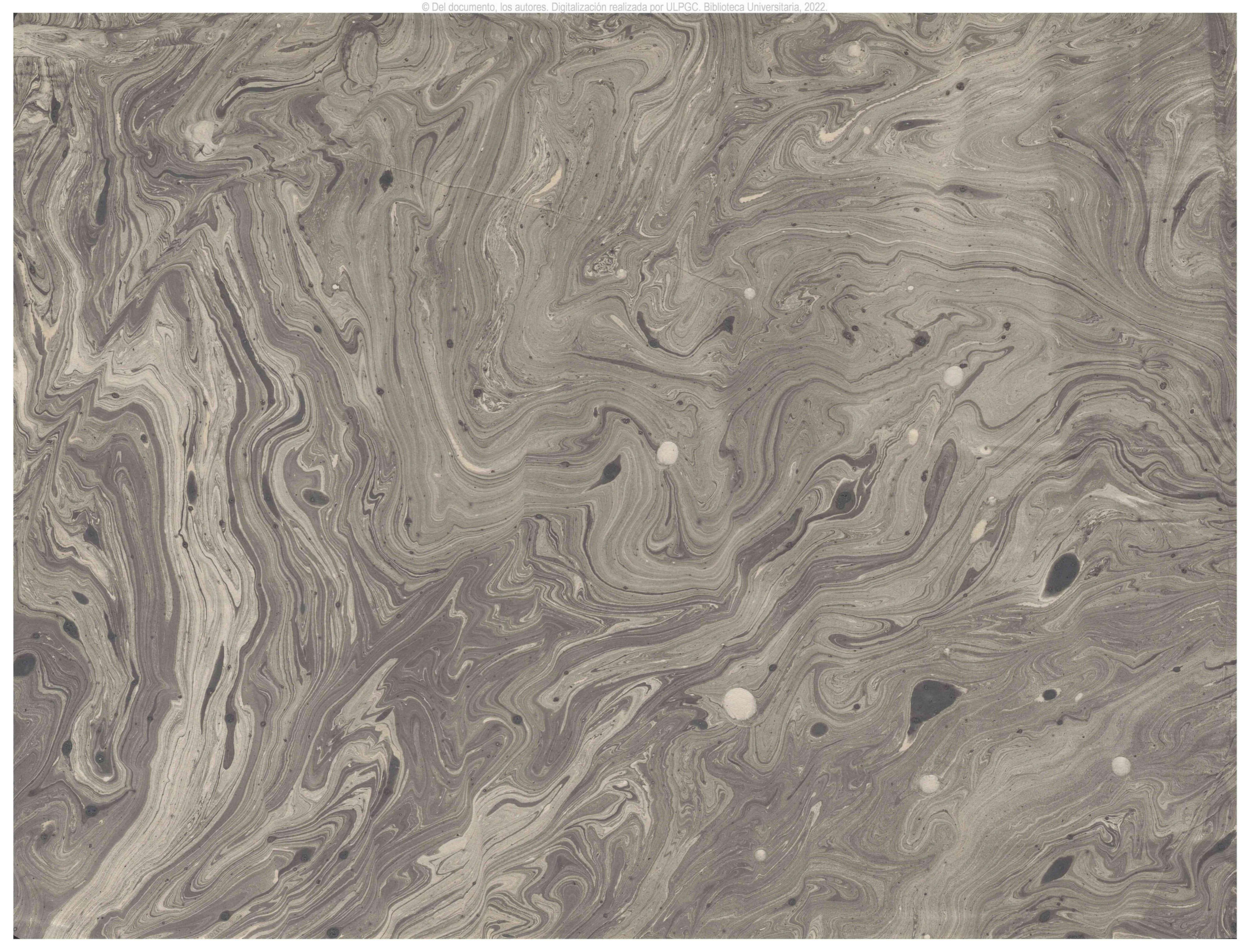
BIG

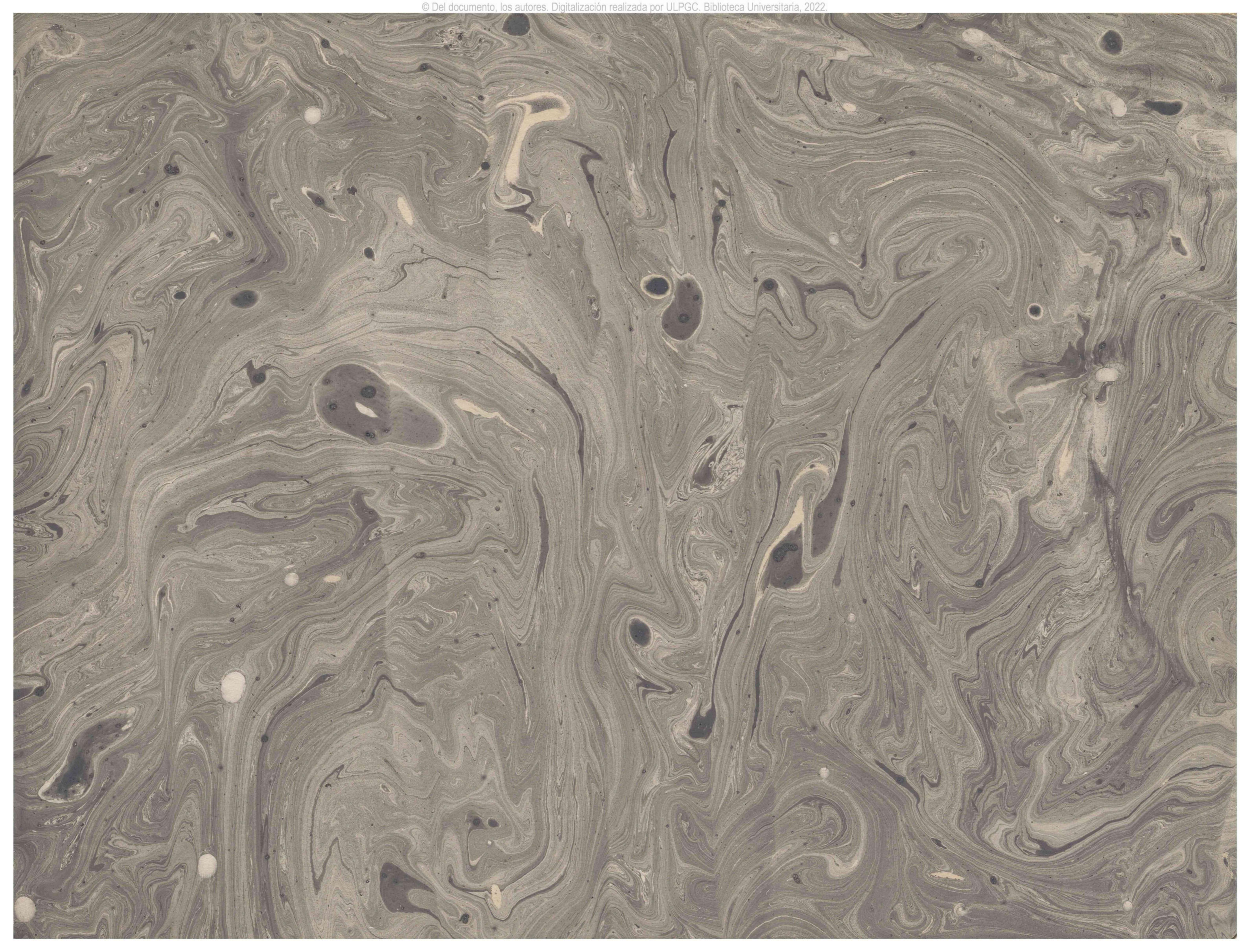
78.083.8

ALB

alb









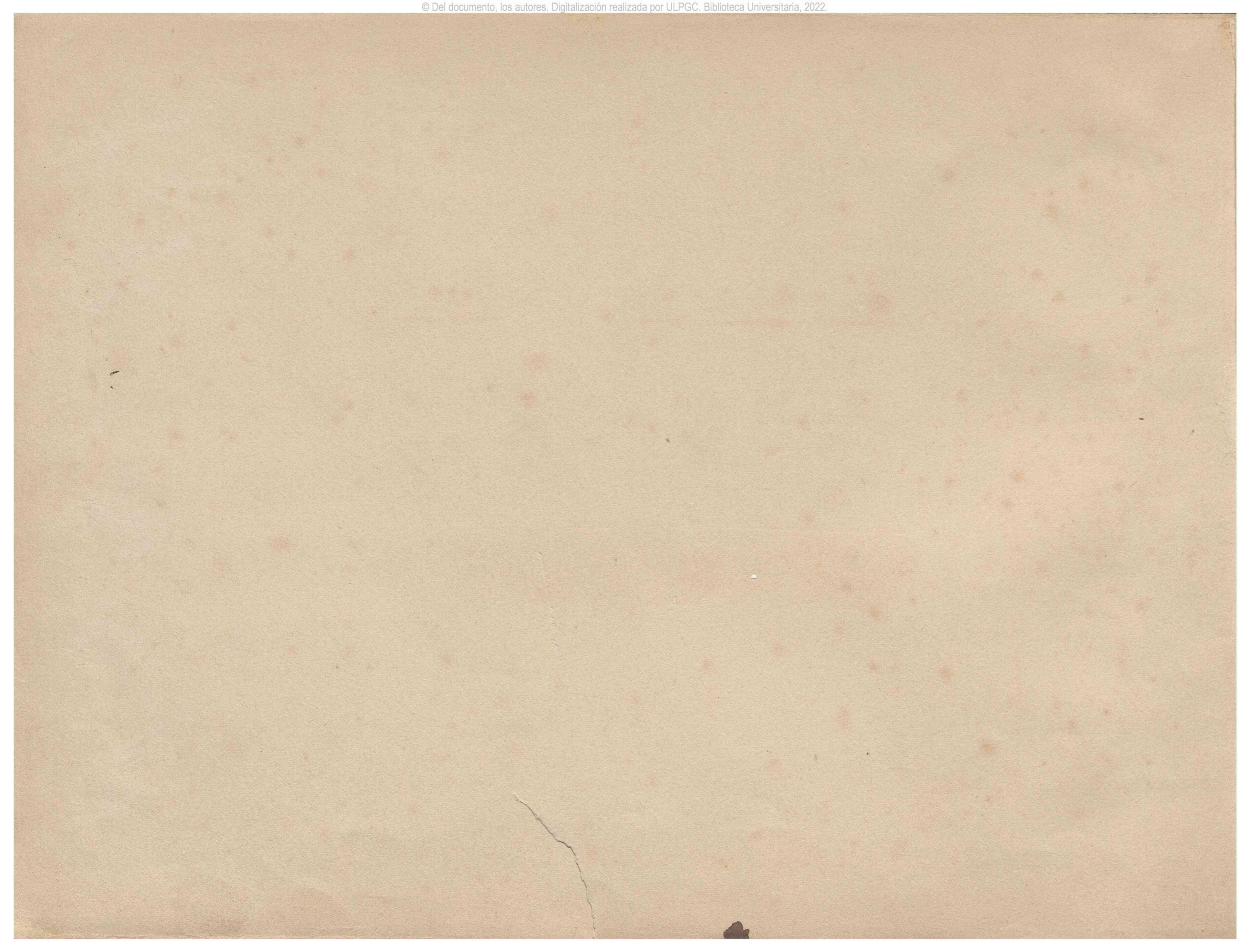
Cop. 851114

*Cet album appartient à M. M. du Peepé
Inel Secours Rosario Zapater*

A L B U M

M U S I C A L

DE LA SEÑORITA DOÑA ROSARIO ZAPATÉR.



amiamoci
Mario

Del bel paese la
Dove il si suona
E Delle storie

si dopo le - i si dopo le - i

E. F. Amberlitz

Adelina Patti

Marietta Albani Pezzoli

Madrid Dec - 21 1863

Non ti scordar di me
Rosina Lencina
Madrid Junjo 1865

Jorge  Rencina

Canzonetta — Fregua di Polemoyde — 2.º atto

And.^{mo}

Inno - cente torto - vella libra l'ali spie - gail

volo ines - perta mechi - nella *a piacere* cor - rein

brae - cioal cae - - - - - cia - tor

Mitavon Etavoff

Junio 23 de 1861

La leccion en Lola la Gacitana.

Andante

Per mi-ta la vi-gen pon-gas tu que- rer

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The lyrics 'Per mi-ta la vi-gen pon-gas tu que- rer' are written below the notes. The middle and bottom staves are for piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat. The piano part features a steady accompaniment of chords and moving lines.

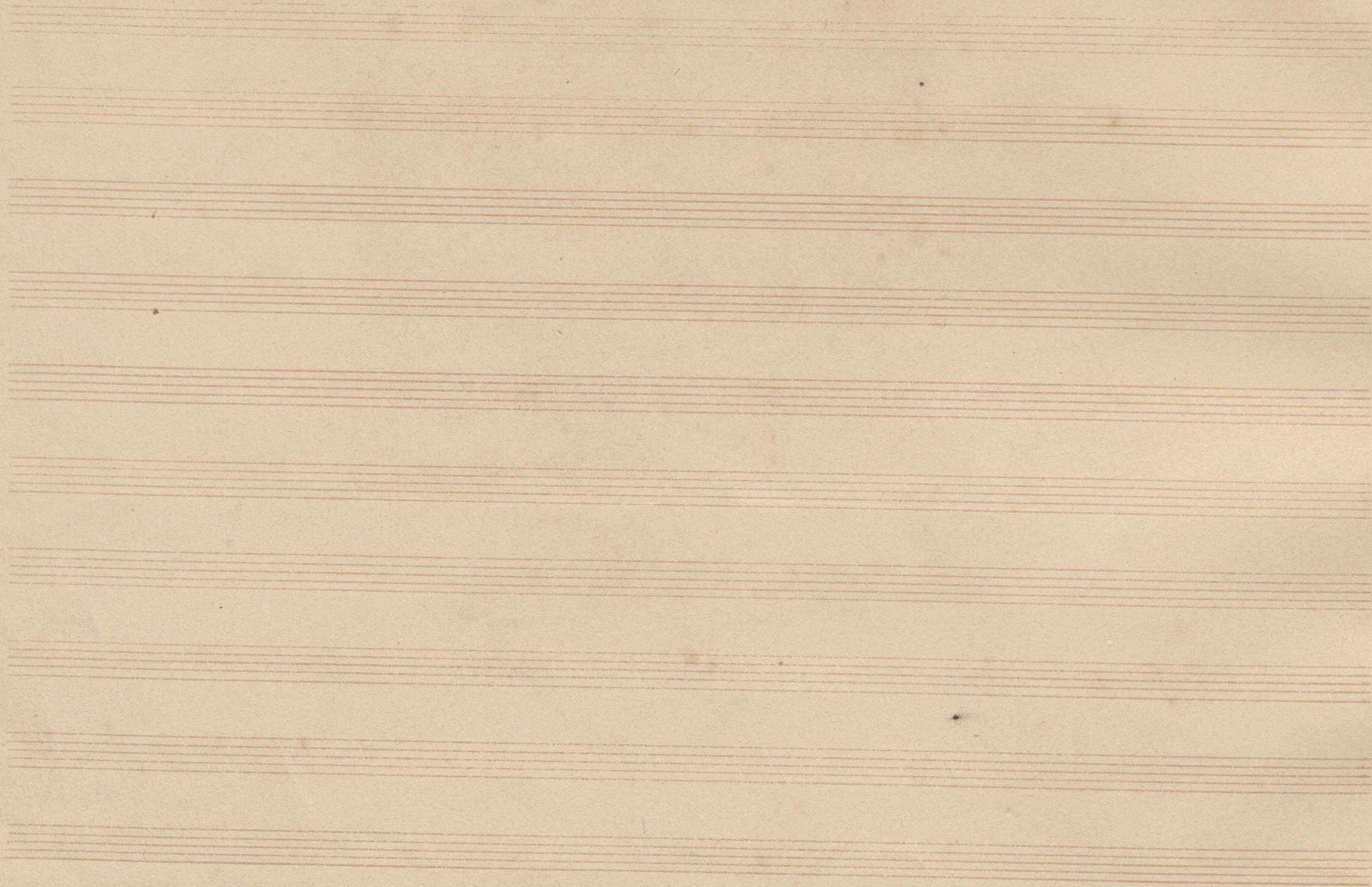
En quien de des-pre-cion re-ga-lor te-de

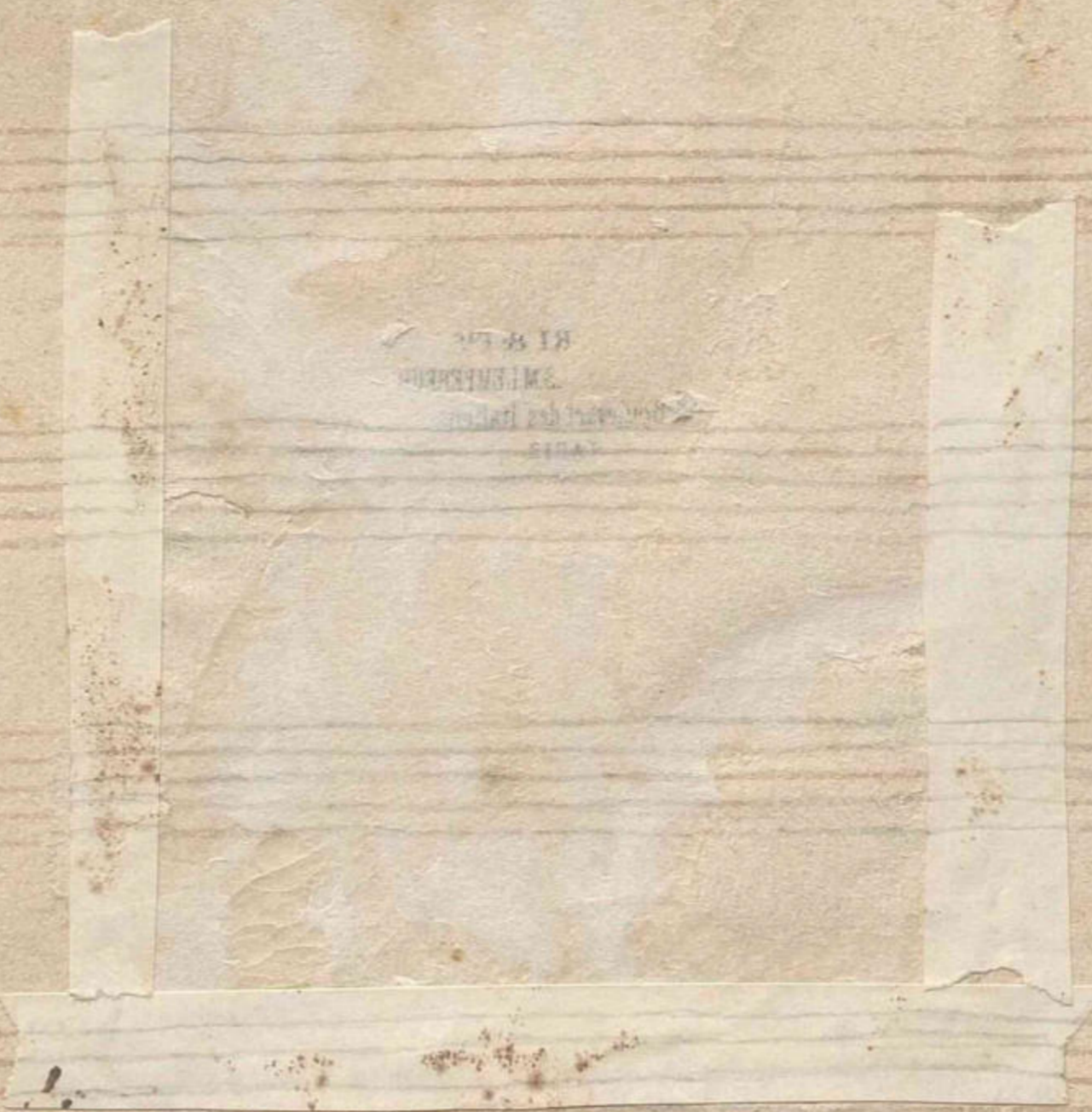
The second system continues the musical piece. The vocal line (top staff) has the lyrics 'En quien de des-pre-cion re-ga-lor te-de'. The piano accompaniment (middle and bottom staves) continues with similar harmonic and rhythmic patterns as the first system.

re-ga-lor te-de re-ga-lor te-de

The third system concludes the piece. The vocal line (top staff) has the lyrics 're-ga-lor te-de re-ga-lor te-de' and ends with a double bar line and a repeat sign. The piano accompaniment (middle and bottom staves) also concludes with a double bar line.

L. de El Socio Amante





Chorus of
 Young Folks
 of
 the
 Redemption

And^{te} Pastorale

Du ciel arri - de
 deland midi
 mel. vent ne vide

Le Staru
 Madrid 25 Marzo 1860

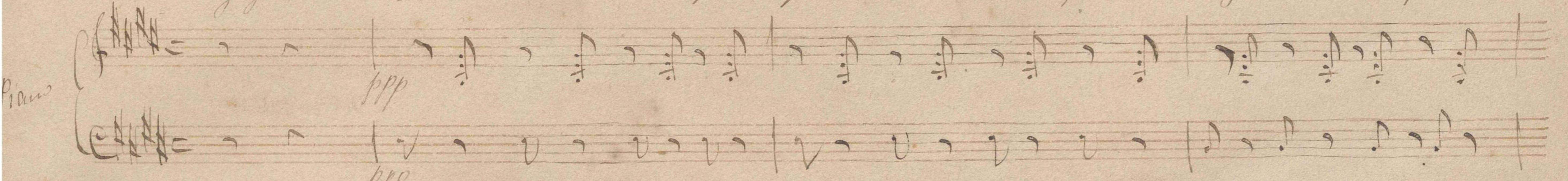
Passacchia aggiunta per la conclusione del Sonno final de Pietro El Grande (a Vercini)

Canto



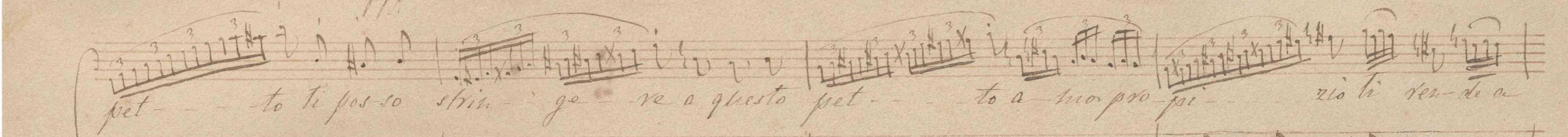

Og-get-to te me so dis-pu-ra-as fet to ti pos-so stringe-re a questo

Piano

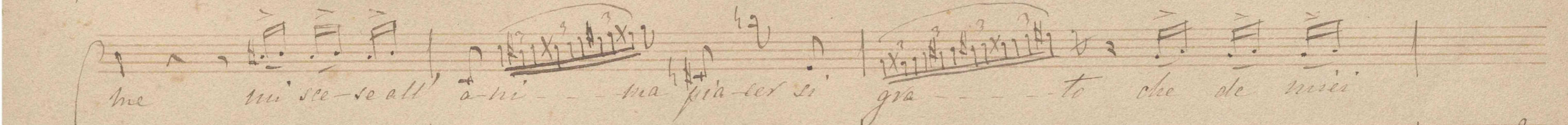


ppp

pet-to ti pos-so stringe-re a questo pet-to a tuo pro-pri-zio ti ven-de a

me mi-se-se all'a-ni-ma più-er si-gra-to che de-mer





palpi - ti del duod pas - sa - to fin la me - tro - na fin la me -
tro - na fin la me - tro - na si sur dar tu - fa

Su maestro J. J. de Salldemosa



Madrid 23 de Junio 1860.

Calderon de la romanza Del Otello, compuesto para la S^{ta} Rosario Zapater

Harpe

Handwritten musical score for Harpe (Harp) in G major, 3/4 time. The score consists of three systems of staves. The first system has two staves. The second system has two staves. The third system has two staves, with the upper staff featuring a large, dense cluster of notes. The piece concludes with a double bar line and a few final notes.

Cherise Noaldes

Ave maria

Andante sostenuto

Canto $\text{F}^{\flat} \frac{3}{4}$

Piano $\text{D}^{\flat} \frac{3}{4}$

A-ve ma-ri-a *o* *Ver-gin pi-a* *pre-gar il Si-gnore* *pel pec - - ca -*

tor *f* A-se ma-ri-a *p.* o Ver-gin pia *f.* pre-gail si-

gno-re *cres* pre-gail si-gnore *f.* per pecca-tor *p.*

p. *dolce* Sem-pre sempre fu

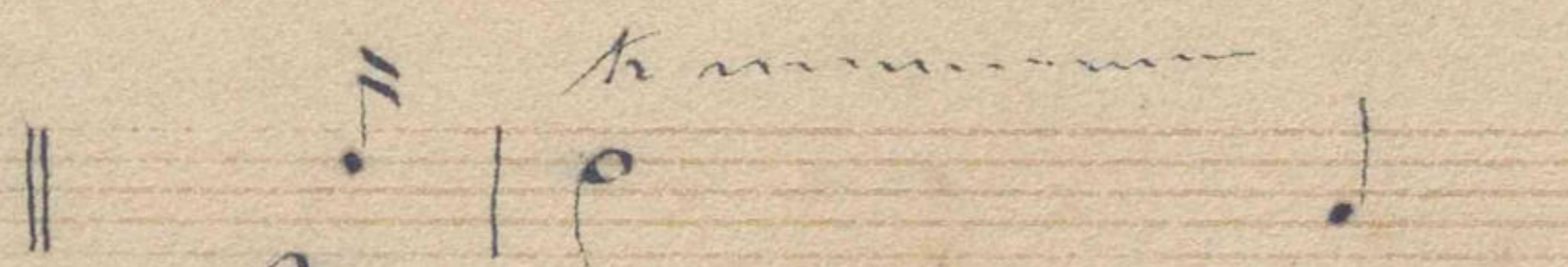
Stella *Sempre sempre fu stella nella pricella* *e dall'er-*

ro-re e dall'er-rore e dall'er-ro-re ne sal-vi o-gno-v

a-ve ma-ri- tremolo a

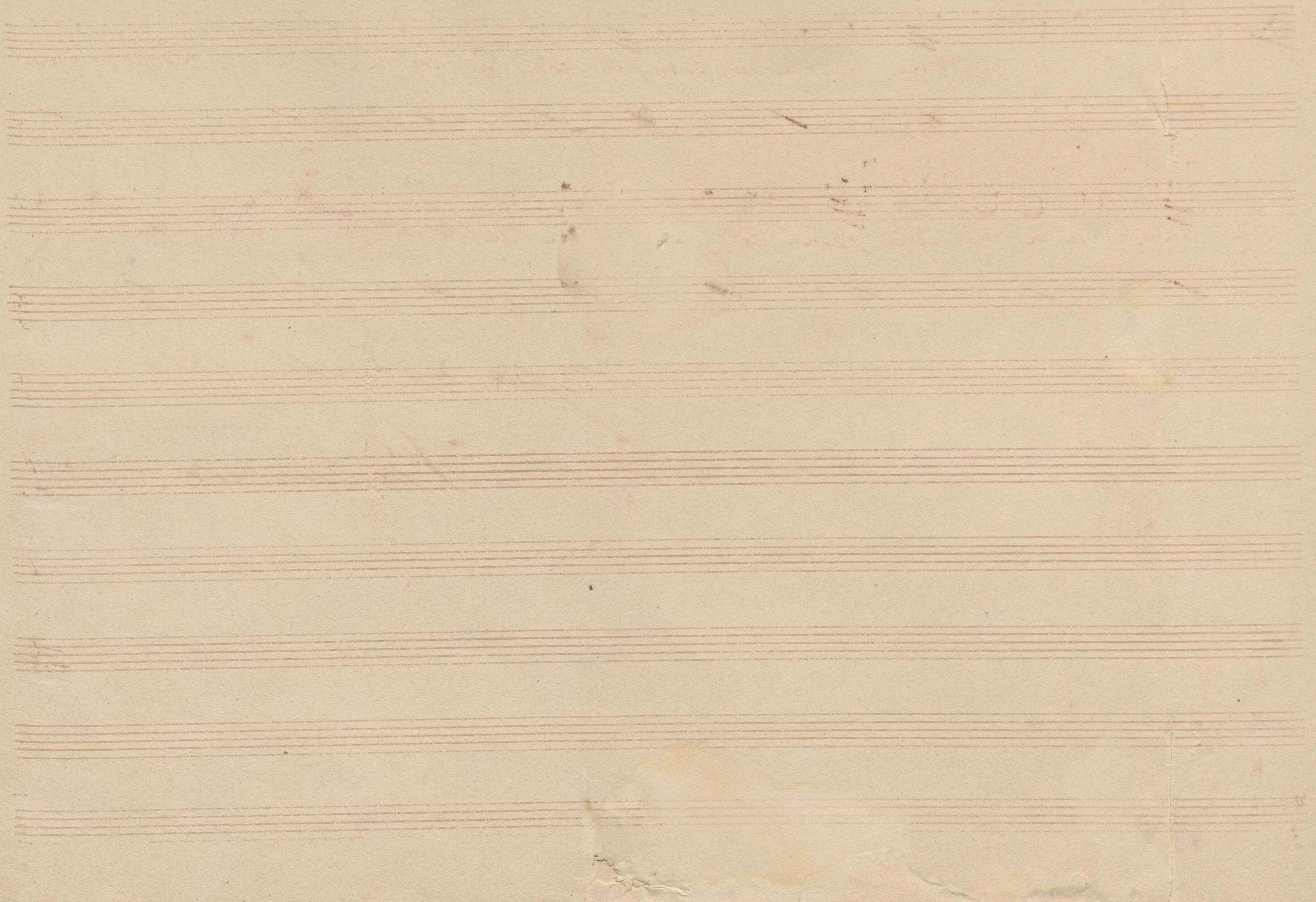
1.º Febrero de 1860.

Angel Azenga

|| 
 Ro - si - - - - na .

J. P. Verbelli

Madrid, Mars 1860.



Fragmento de una pieza de voz

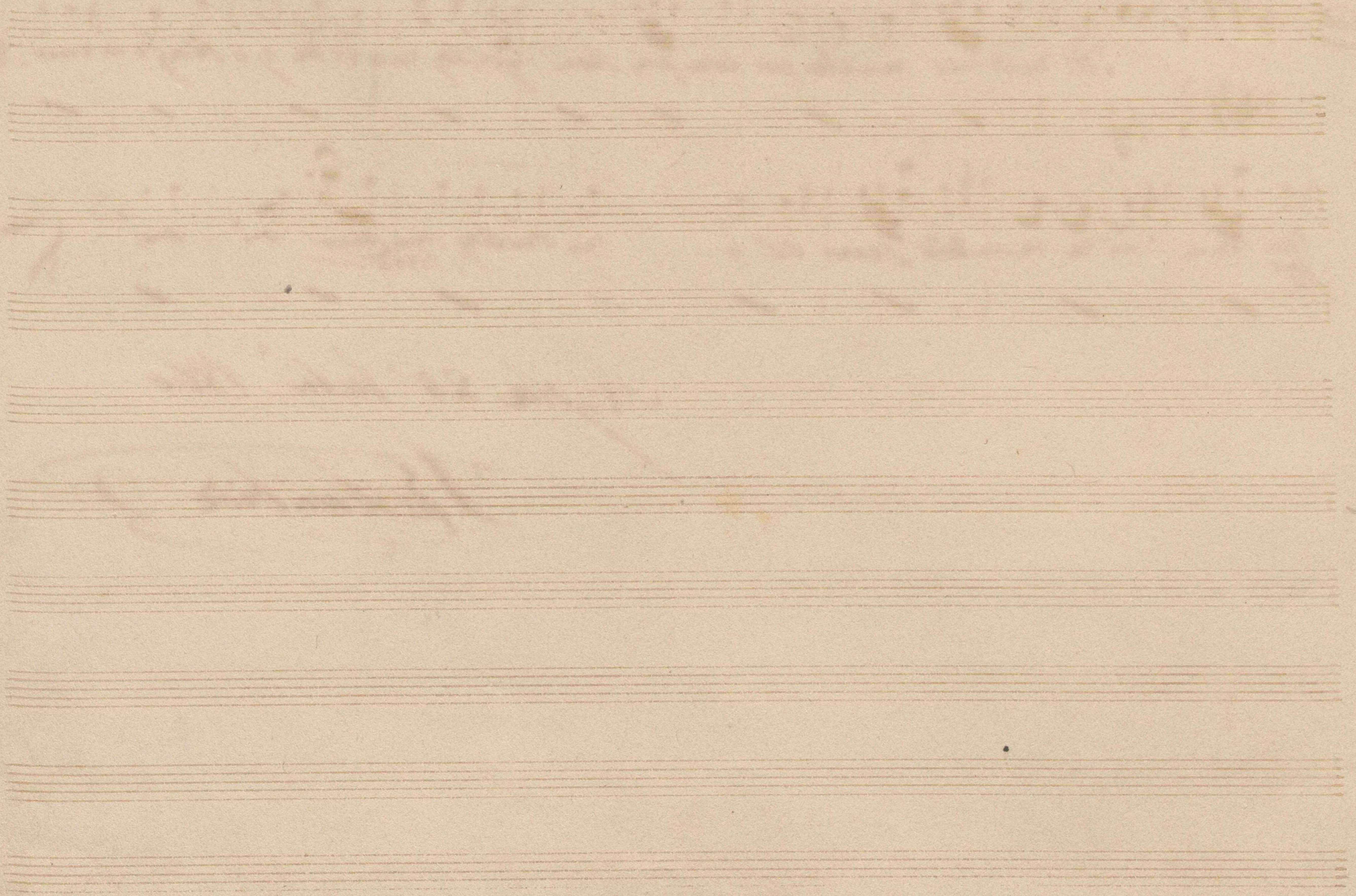
Mor. *Andante*

Andante *pp* Mi madre me muchos por compasion y estoy malita yo Hugo ama por

pp Dios ma mi ta mandad por el que si no vuelve me que-ri-re

Arzola 25 Julio 1860

F. Estanbide



De la Favorite.

Ang. Si par epandais un souge y'ai cru trou ver vous qui'ai mard.

Paris - 26. X^{bre} 1861.

G. Duprez

Réveries

Andante

Handwritten musical score for 'Réveries'. The score is written on two systems of staves. The first system consists of a grand staff with a treble clef and a bass clef, both in the key of B-flat major and 12/8 time. The tempo is marked 'Andante'. The second system continues the piece, featuring a piano (p) dynamic marking and a forte (f) dynamic marking. The piece concludes with a double bar line and the initials 'Ba' written in the right margin.

J. de Monasterio
Madrid y Mayo de 1860

Adios (Fragmento)

And.^{te}

Handwritten musical score for 'Adios (Fragmento)'. The score is written on three systems of staves, each system containing a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. The first system includes a dynamic marking 'pp' and a tempo marking 'And.^{te}'. The second system includes a 'rall.' marking. The notation features various note values, rests, and slurs. The piece concludes with a double bar line and a fermata over the final note.

fa.

M. A. Mendizabal

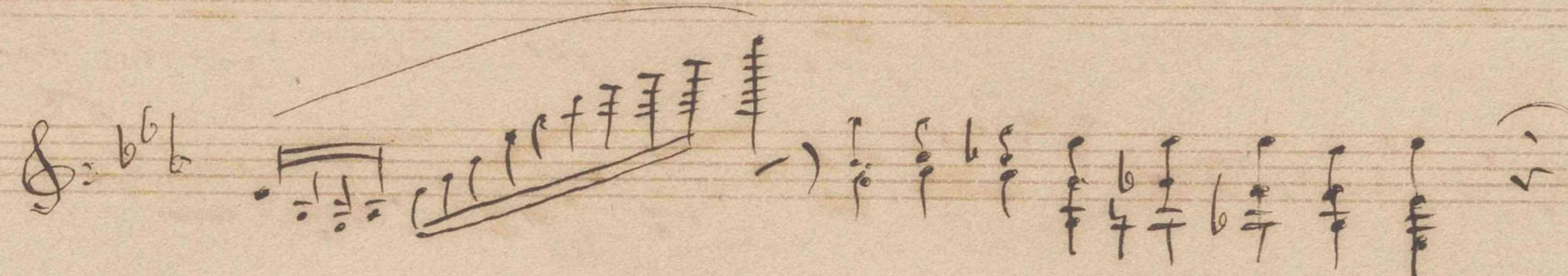
Julio 2^o del 1860

Cadenza nell'aria del Tenore dell'opera *La Saffo*

Canto *tutto per dei respinsi un cor che un di per me Ah! si for- mi per me per me for mi*

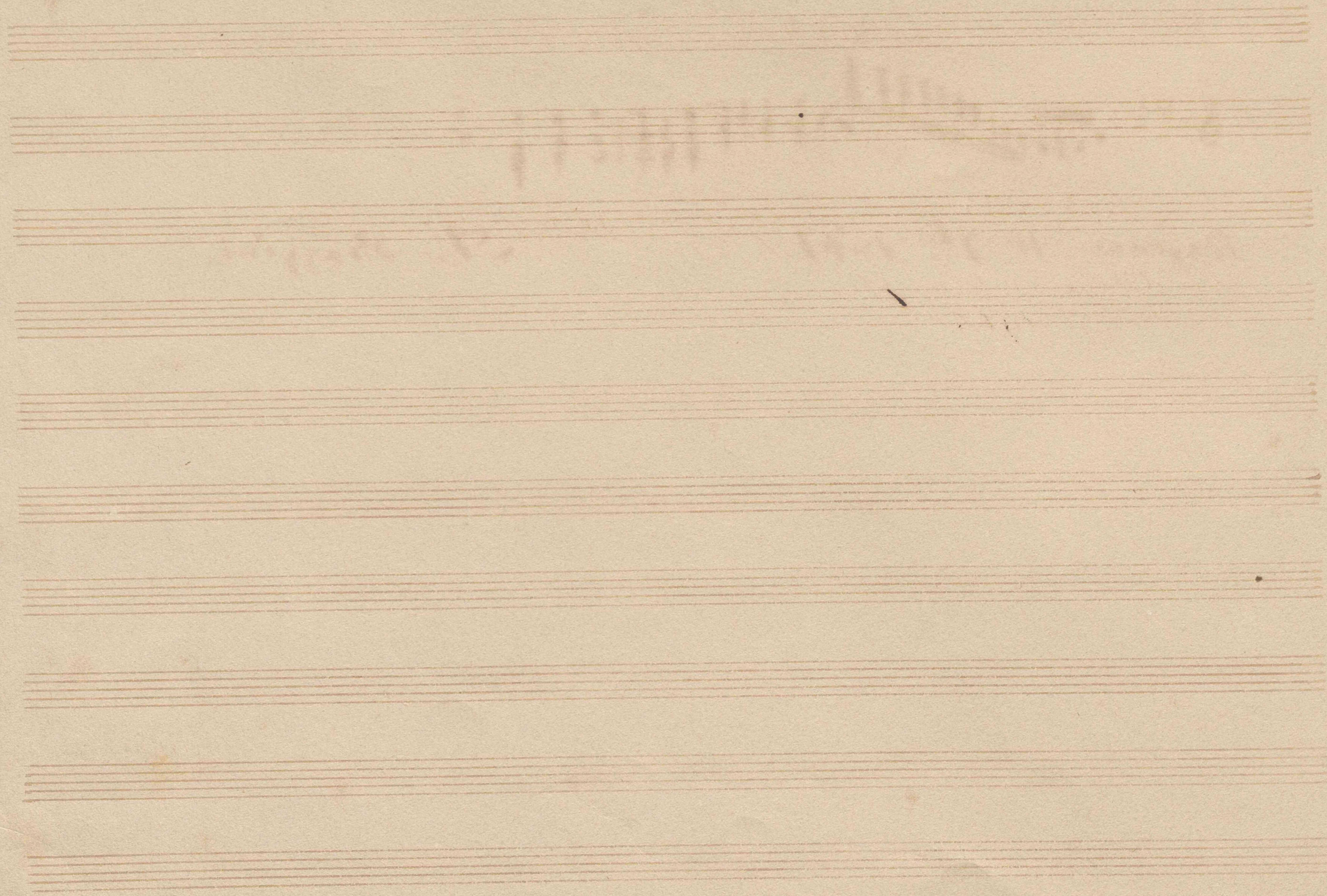
Clarino in Si b

Madrid 16 Febbrajo 1854
 Louis Naudin



Bayonne 10 June 1867.

A. Bazzini



3 *! ! ! !*
mi vendica!

Guitiá Sauchioli;

Bayona 10 de gbe
1964

Cristezza

Paroles en musique de A. Elwart, professeur au Conservatoire de Paris

Chorus

Piano

Andante

Le suis bien triste lors de toi, mon

Amie, amie, en languissant - te; Quand jete vois auprès de moi, mon

Amie, a lors et bien content - te -

Be te toujours a mes a

Handwritten musical score for voice and piano. The lyrics are: "mieux / Reste toujours toujours! / O mes amours". The score includes a vocal line with a fermata over the final note, and piano accompaniment with chords and melodic lines.

a Stuart

2^o C. d'Hiver allent glacer ma veue
 Le chagrin me rendait en orde;

Mais, j'ai vue! et ma veue
 S'effeuille comme au vent la dote!
 Reste toujours
 O mes amours!

3^o C. Pourquoi trembler Les l'avenir?
 Le fort est en tes yeux petite;
 allons, ne songeons qu'au plaisir;
 Du Temps ebreché la famille!
 aimons toujours
 O mes amours

Allegro

gr.

rall. ad libit.

loco a tempo

ped.

p rallent. molto.
Sur la pédale.

Rit.

Rit. ad libit.

gr.

Les Voix de Paris.
par
Georges Kastner

Paris ce 19 Octobre 1861.

Andante

cr.

(le songe d'une nuit d'été.)

Alexis Nouzeau
1861

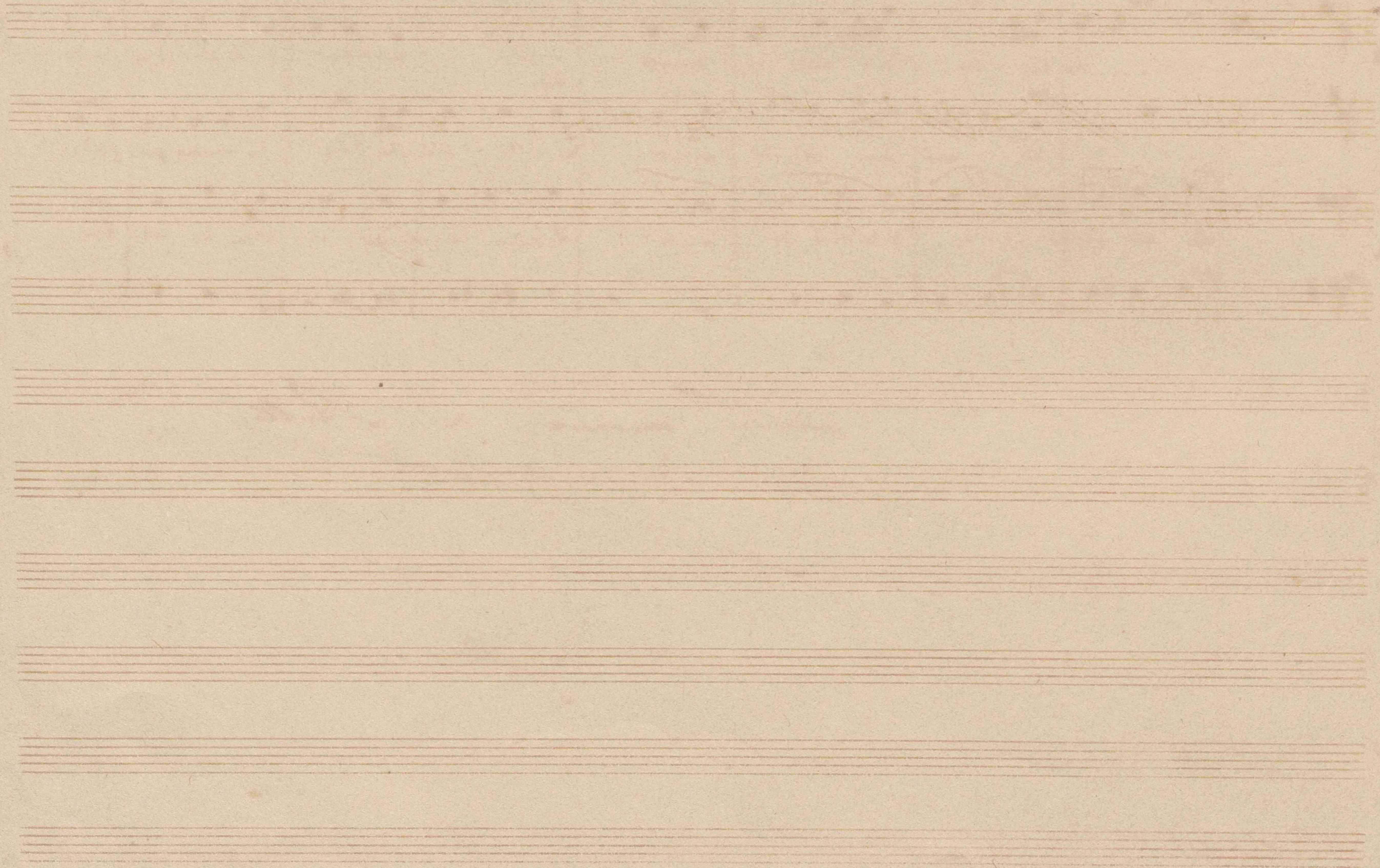
Soprano

p O sa-lu-ta-ris Ho-si-a

O Salutaria - Morte à grand orchestre
 exécutée à St Roch au profit de la cause de secours
 de l'Association des Artistes Musiciens le 1^{er} Mai 1860
 Charles Manry
 le 3 Novembre 1867

Handwritten musical score for a piano piece. The score is written on two staves, treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The piece begins with the tempo marking "And no" and dynamic markings "mf:" and "pp:". It features several triplet markings (indicated by a '3' above the notes) and dynamic markings "f:" and "pp:". The piece concludes with a "rall" instruction and a "Dimin" marking.

Bonelli



Allegretto

Paris, 26 novembre 1861
Auber

All^{to} mod^{to}

Piano

Handwritten musical score for piano, first system. It consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a series of chords and melodic lines. Dynamic markings include 'pp' (pianissimo) and 'fmo' (fortissimo).

Handwritten musical score for piano, second system. It consists of two staves. The top staff is in treble clef with a key signature of two flats and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues with chords and melodic lines. Dynamic markings include 'mf' (mezzo-forte) and 'f' (forte).

G. Rossini

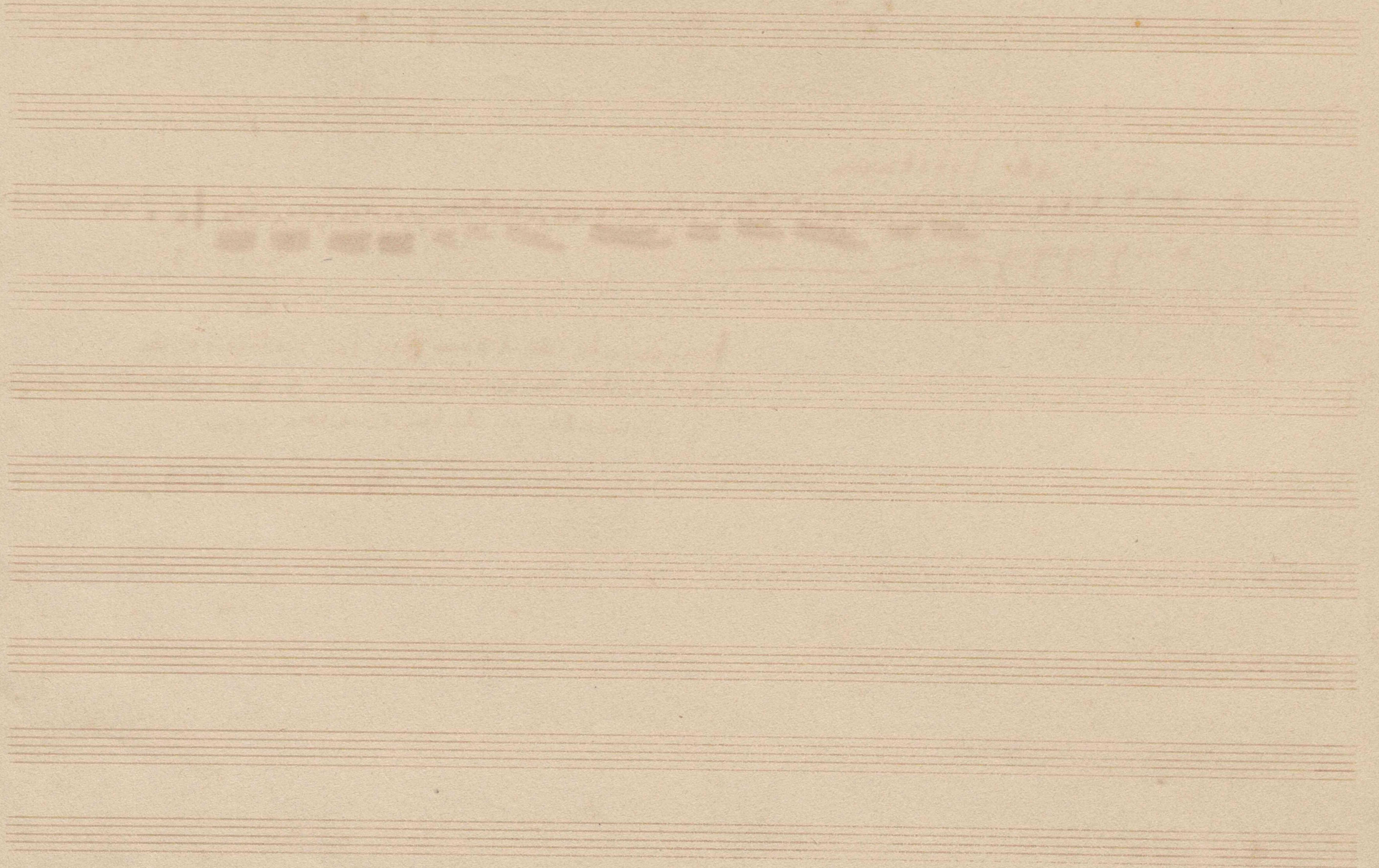
Passy 22 sept^{bre} 1861

ad libitum

ay ay ay ay

Fragmento de Caña en la Rondena de
 las Ventas de Cardenas - una de las variantes compuestas
 y ejecutadas en dicha cancion por

Ventura Belant.



Andante

Handwritten musical notation for two staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat. The bottom staff is in bass clef with the same time signature and key signature. The notation includes various notes, rests, and bar lines.

Uranio Fontana
Parigi 22 dicembre 1861

Musica de D. Merriano Padilla.

Romanza de la Señorita D.^a Rosari Zapater.

Poesia

Canto.

Piano.

Fa ci fanciulla, ta-ci, o las-cia-mi ta-ce-re,
 Non dimandar, 's'hy misera! D'a-mor qual se ail po-te-re. Fel pro-veran le lagrime che il ciglio spon-ge-ra'.... Per-
 che l'amor del luo-mo Non e' che crudel-ta' Perche l'amor dell'uomo non e' che crudel-ta'. ah!... E quando già si s-

pp.

p

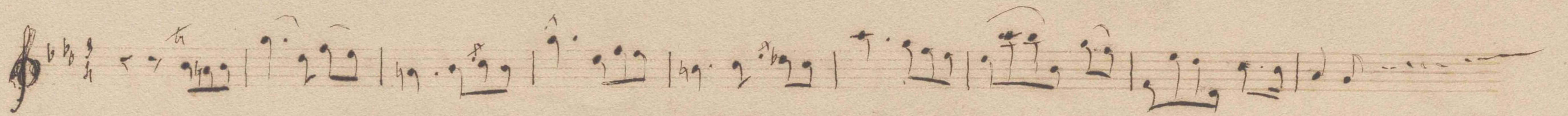
cris: *ten:* *afrettando* *ritardando* *a tempo.*

fugga - *La gioventù d'a-mor* *Si resteranno i palpiti Del la-cera-to cor.* *Del la-ce-ra-to*

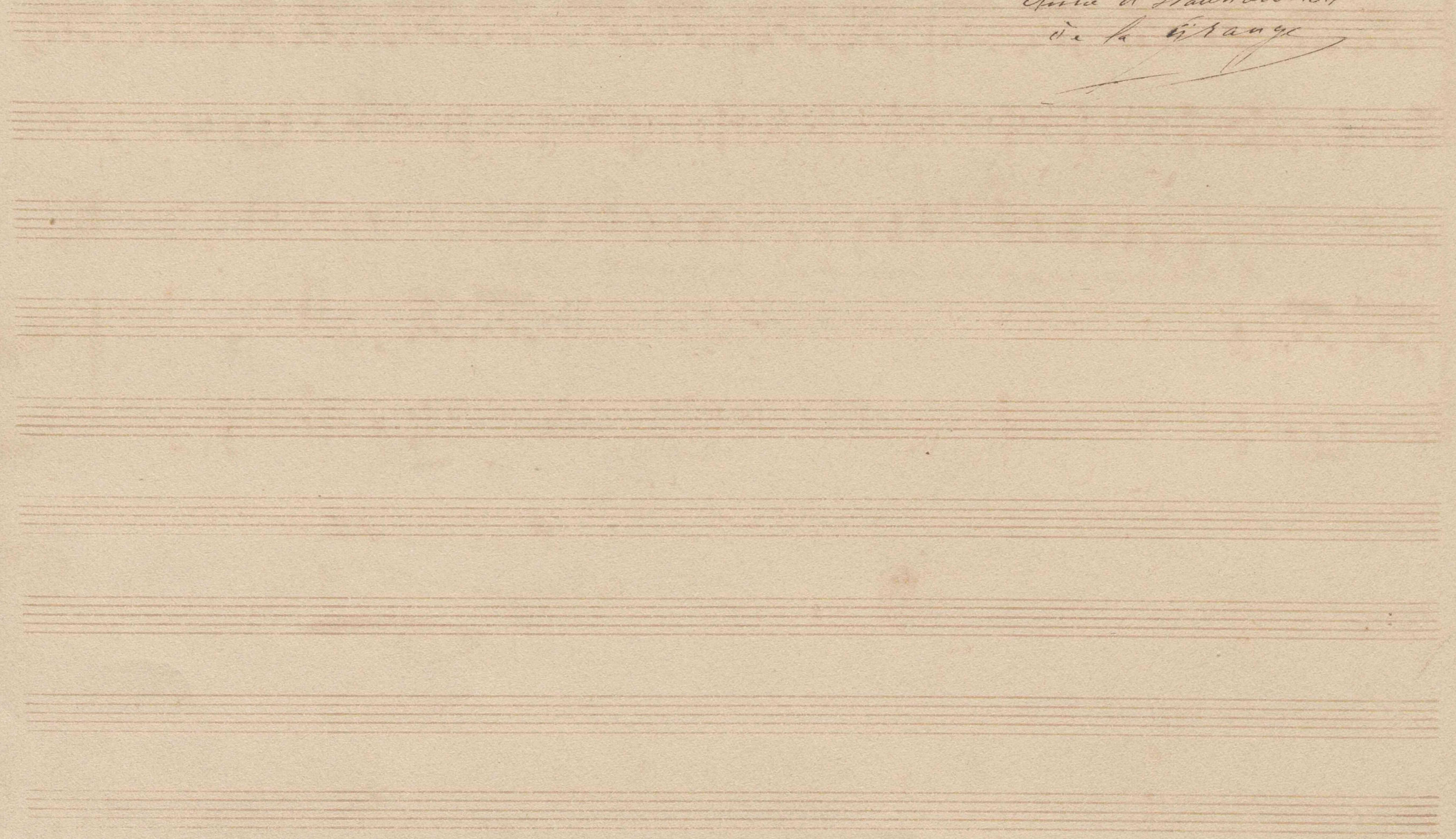
afrettandoli *pia* *cras ralen. do ten.*

cor. *Si resteranno i palpiti Del lacera to cor. Del lacera to cor.....*

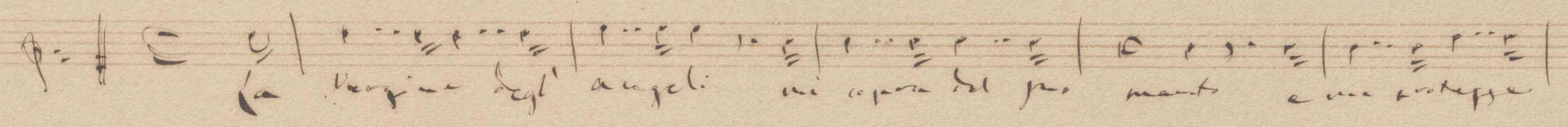
12 Mayo 62.
Mariano Padilla

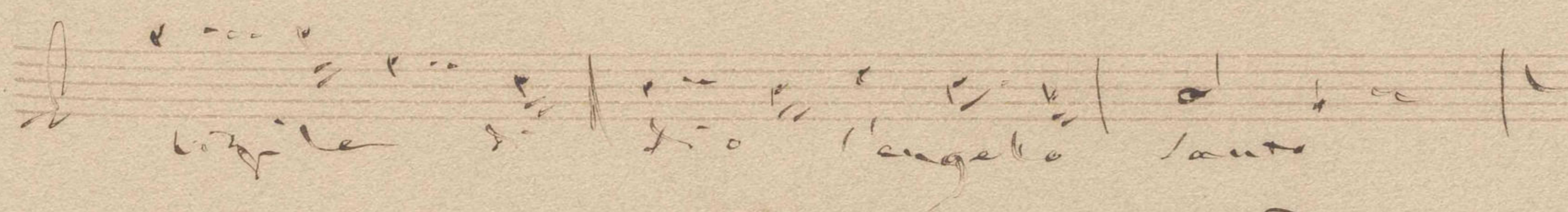


*Anna di Haukowitz
de la Grange*

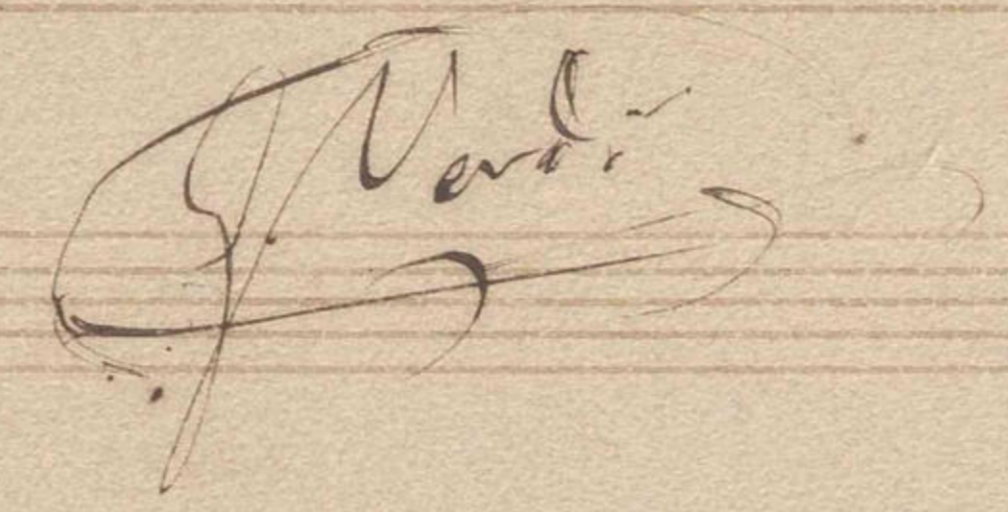


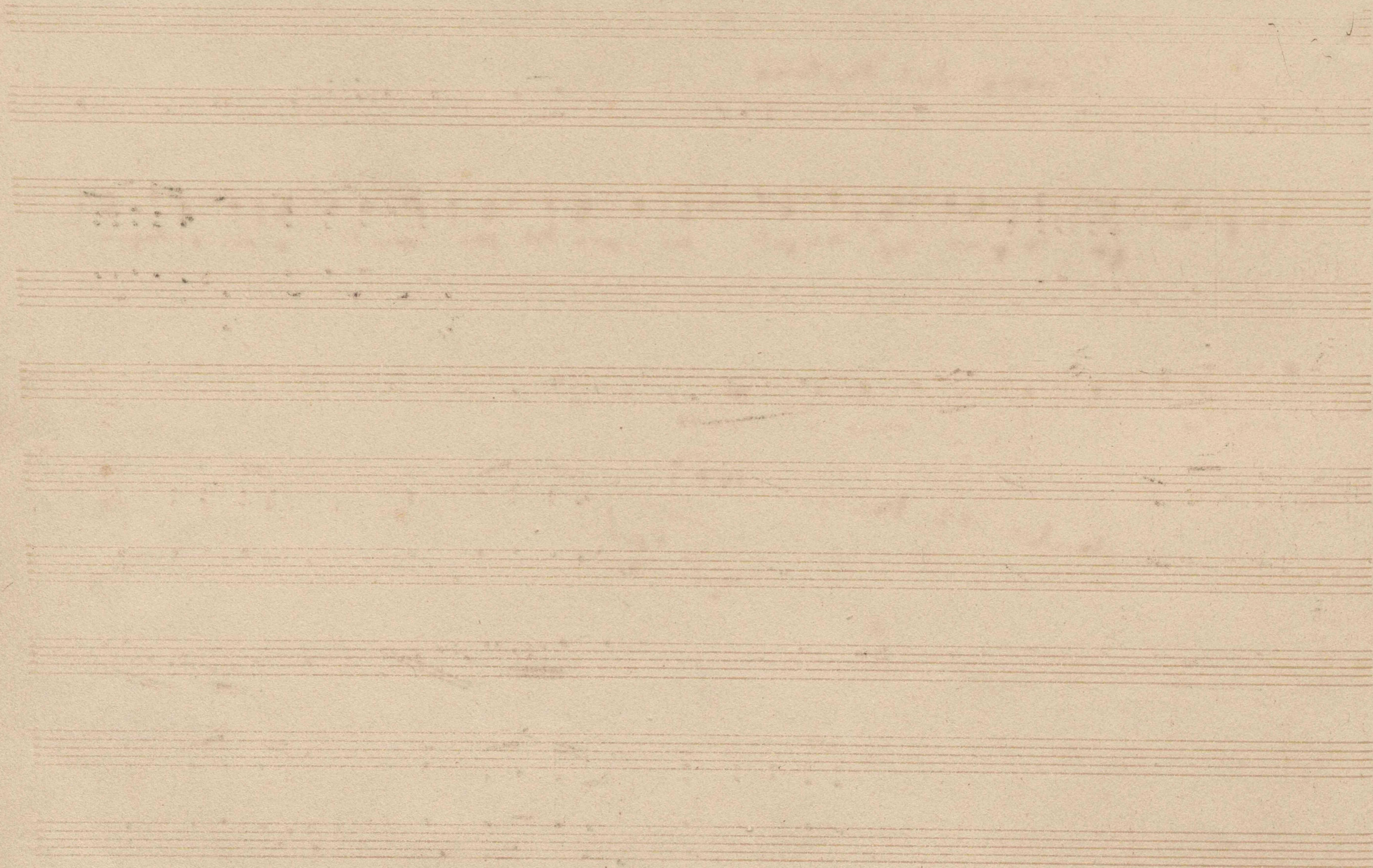
Forza del destino


 la Vergine degl' angeli mi copra del suo manto e me protegge


 virgine degl' angelo tanto

M. 13. M. 13. M. 13.


 Verdi



Andante

Canto.

Piano.

A handwritten musical score on aged paper, featuring a vocal line and a piano accompaniment. The score is written in 3/4 time and B-flat major. The tempo is marked 'Andante'. The vocal line begins with a whole rest, followed by a series of notes including a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment starts with a piano (*pp*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The handwriting is in dark ink, and the paper shows signs of age and wear.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into three systems, each consisting of two staves. The notation is written in dark ink and includes various musical symbols such as notes, rests, clefs, and accidentals. The first system begins with a treble clef on the upper staff and a bass clef on the lower staff. The music features a mix of eighth and sixteenth notes, often beamed together, and includes several measures with long horizontal lines, possibly indicating sustained notes or rests. The second system continues the melodic and harmonic development, with some measures showing complex rhythmic patterns. The third system concludes the page with a final cadence, marked by a double bar line and a repeat sign. The paper shows signs of age, including some staining and discoloration, particularly in the middle section.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into five systems, each consisting of two staves. The notation is written in dark ink and includes various musical symbols such as notes, rests, accidentals (sharps and naturals), and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The notation is dense and includes many slurs and ties. In the first system, the first staff has a dynamic marking of 'pp' (pianissimo) written below the first few notes. The paper shows signs of age, including some staining and discoloration, particularly in the lower right quadrant.

This page contains a handwritten musical score on aged, yellowed paper. The score is organized into several systems of staves. The top system consists of three staves with complex rhythmic patterns and some slurs. The second system also has three staves, with the top staff featuring a prominent slur. The third system is a four-staff system, with the top two staves containing rhythmic patterns and the bottom two staves containing more melodic lines. The fourth system is a four-staff system, with the top two staves starting with a *rall:* marking and the bottom two staves starting with a *Col canto* marking. The fifth system is a four-staff system, with the top two staves starting with an *a tempo* marking and the bottom two staves starting with a *marcato* marking. The sixth system is a four-staff system, with the top two staves starting with a *Con Brio.* marking. The score is filled with various musical notations, including notes, rests, slurs, and dynamic markings.

mi:

a tempo

Con Brio.

a tempo

rall:

Col canto

marcato

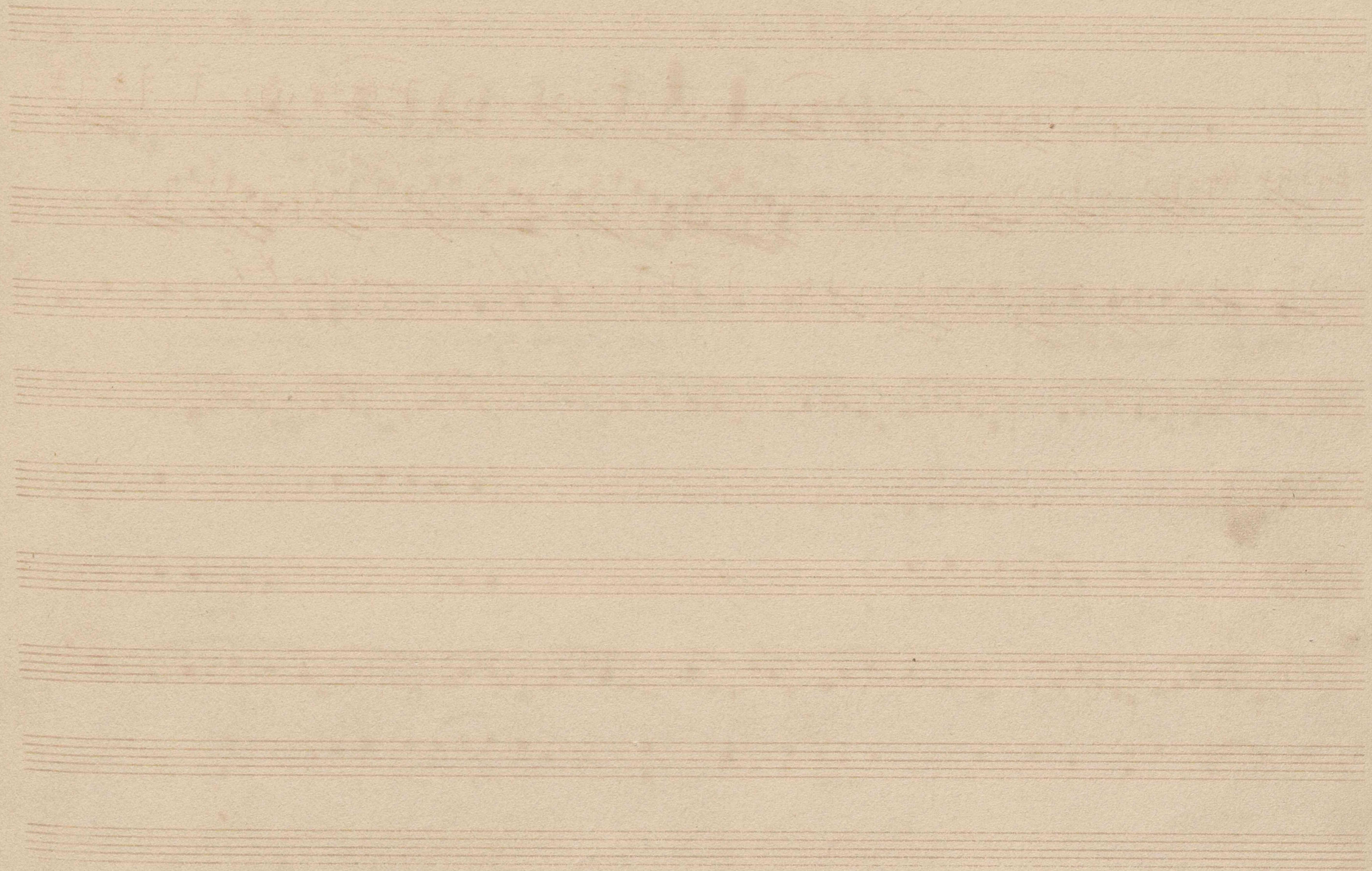
The image shows a page of handwritten musical notation on aged paper. It consists of three systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef and a key signature of one sharp. The third system has a bass clef and a key signature of one sharp. The notation includes various note values, rests, and dynamic markings such as *pp* and *Rallentando*. There are also some handwritten annotations like *a piacere* and *Corda & Canto*.

Uscato il 15 ottobre 1864
 al suo Maestro Lamperti

Cadencia

Handwritten musical notation on three staves. The notation includes various notes, rests, and accidentals. The first staff starts with a treble clef and a key signature of one flat. The second and third staves continue the melodic line with complex rhythmic patterns and accidentals. The word "Lento" is written in the middle of the third staff.

Seven empty musical staves on aged paper.



Souhait

Moderato

Canto $\text{F}^{\flat} \frac{12}{8}$

Piano $\text{F}^{\flat} \frac{12}{8}$

ped. *ppp*

Bien

loin du monde, à mon an-ge, al-lons cacher notre a-mour Je connais aus ri-ves du

Gan-ge le plus fortuné se-jour. Un ri-ant valloir soli-

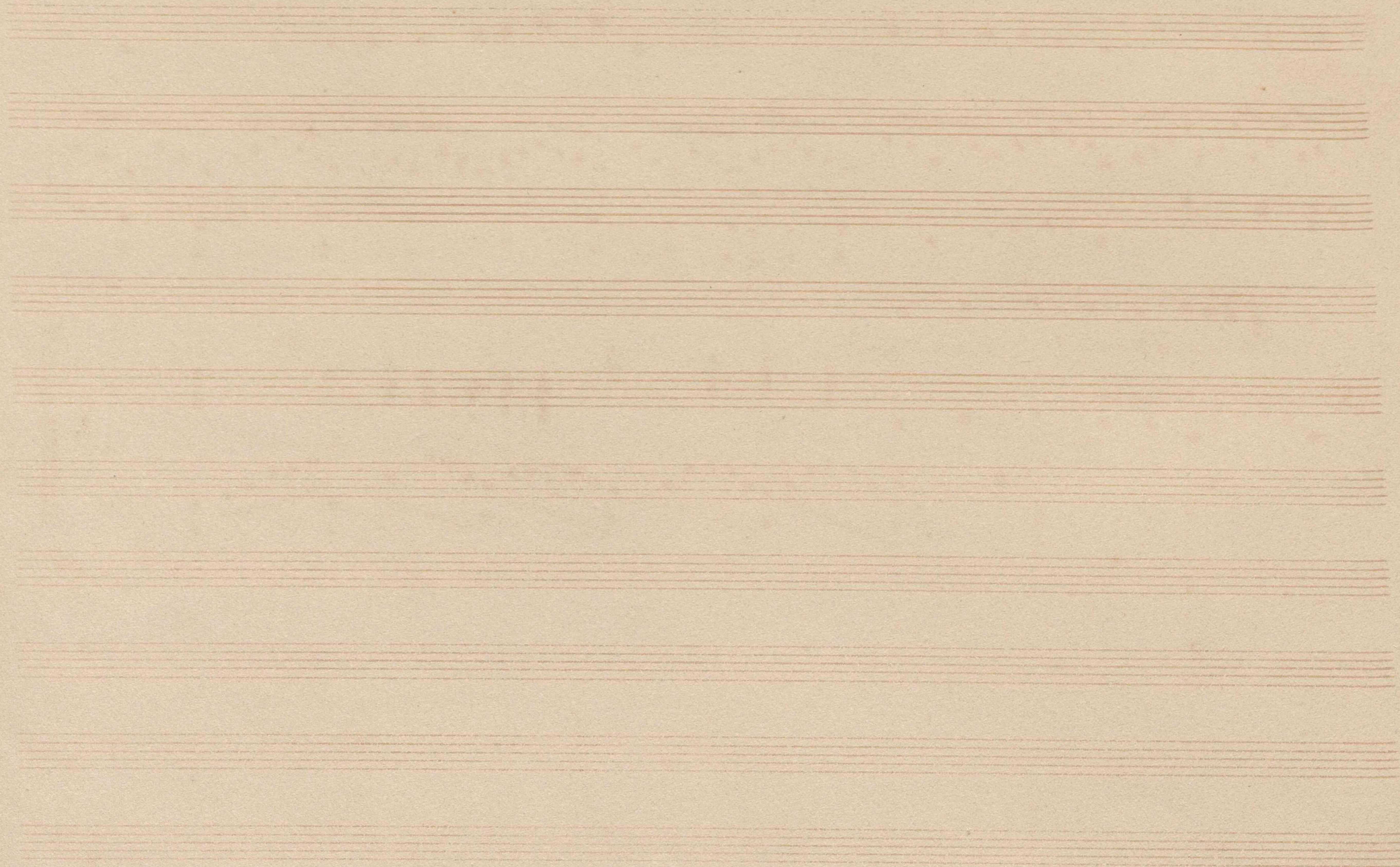
Handwritten musical score for voice and piano. The score is written in G major (one sharp) and 3/4 time. It consists of two systems of staves. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment. The lyrics are in French and describe a scene of joy and mystery.

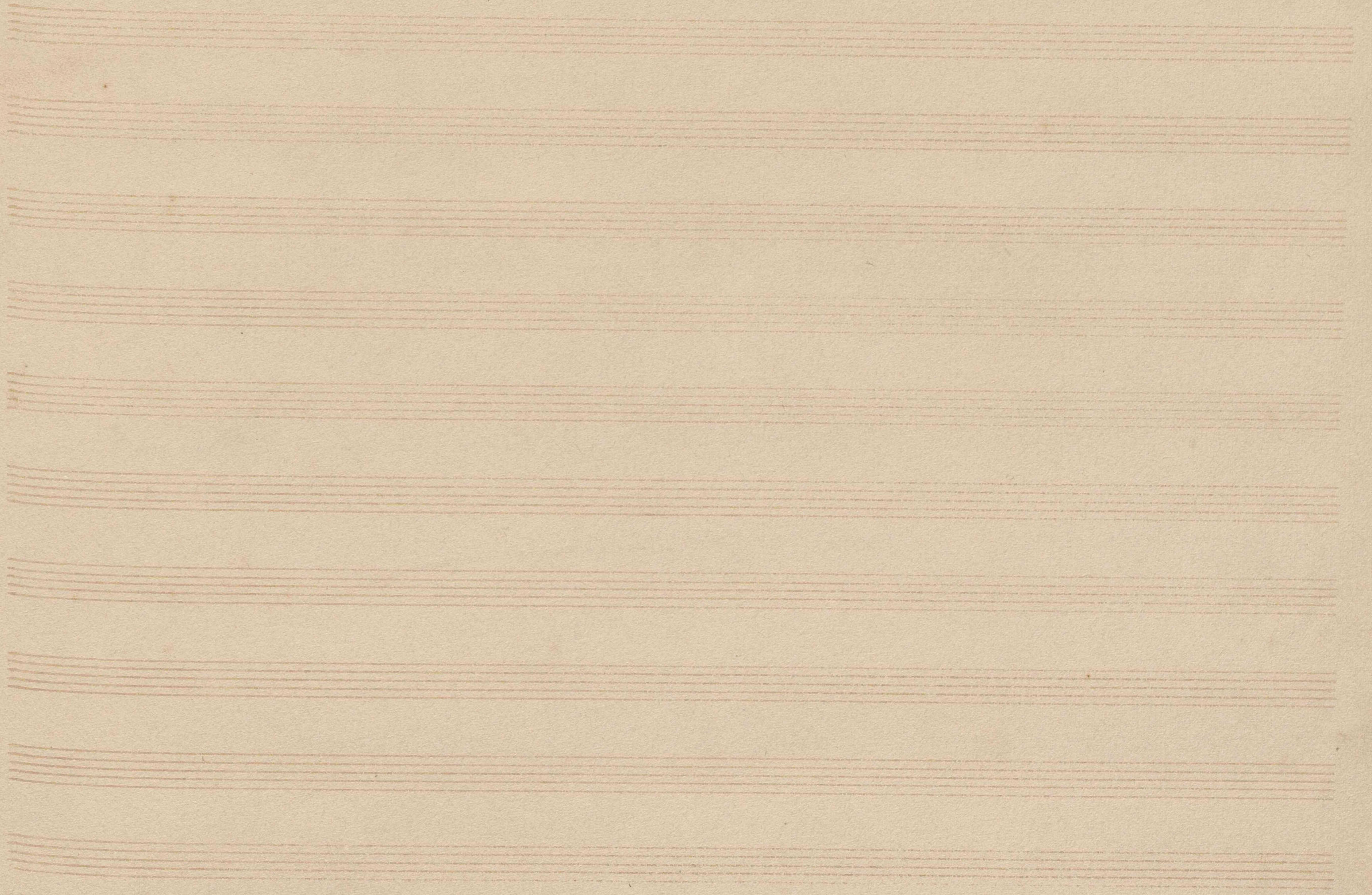
tai - - - re nous offre là ce bon-heur *Le cœur au sein du mys-te-re*

profond re - - - pond beaucoup mieux au cœur. que

Dynamic markings include *f* (forte), *craca*, *pp* (pianissimo), and *ritard* (ritardando).

J. M. Guellengue





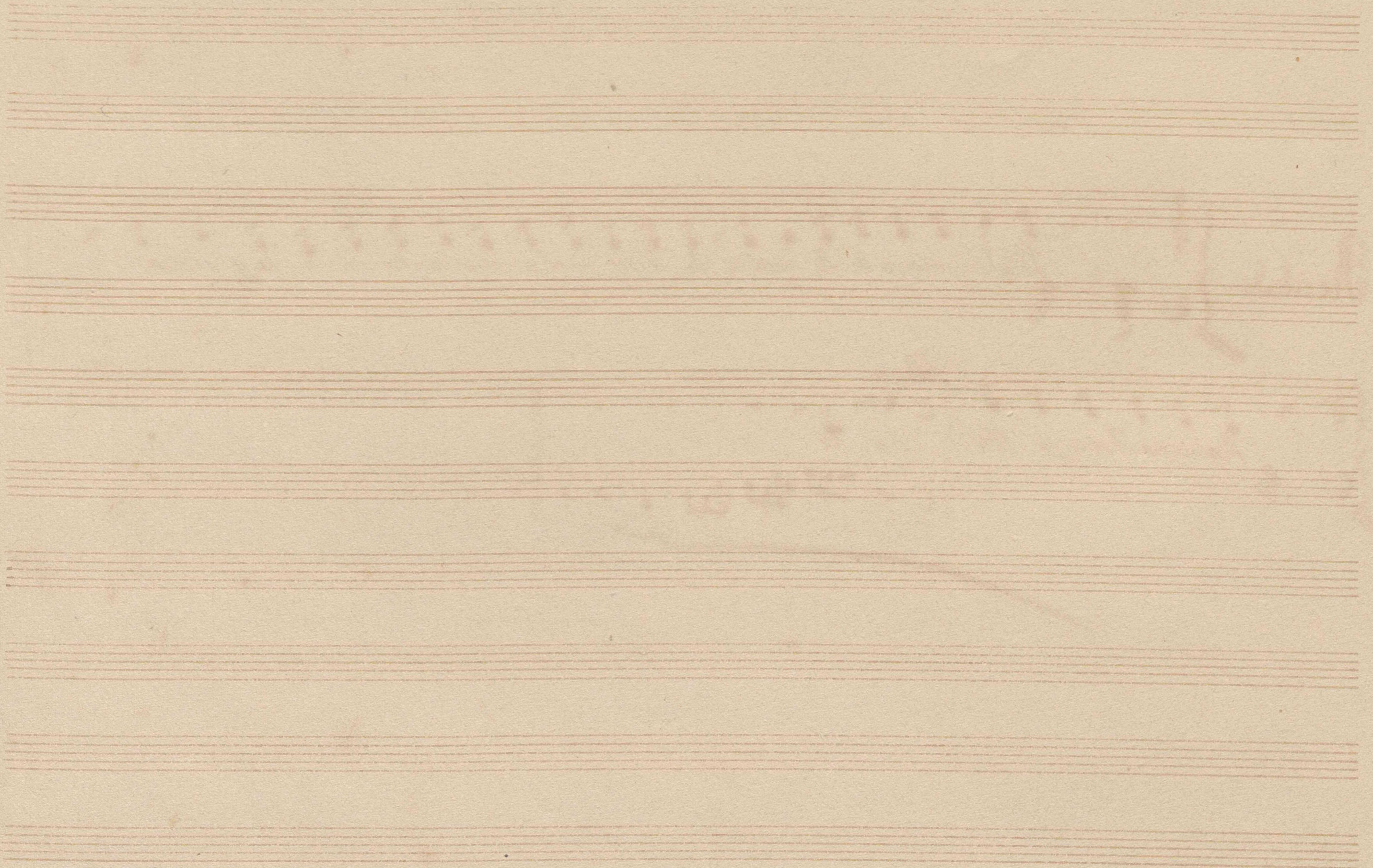
The image shows ten horizontal musical staves on aged, yellowish paper. The notation is handwritten in dark ink. The first staff contains a series of notes, possibly a melody, with some notes having stems. The second staff has some faint markings. The third staff continues the notation with notes and stems. The fourth staff has a few notes and a large, sweeping curve that spans across the staff. The fifth staff has some notes and a large, sweeping curve. The sixth staff has some notes and a large, sweeping curve. The seventh staff has some notes and a large, sweeping curve. The eighth staff has some notes and a large, sweeping curve. The ninth staff has some notes and a large, sweeping curve. The tenth staff has some notes and a large, sweeping curve.

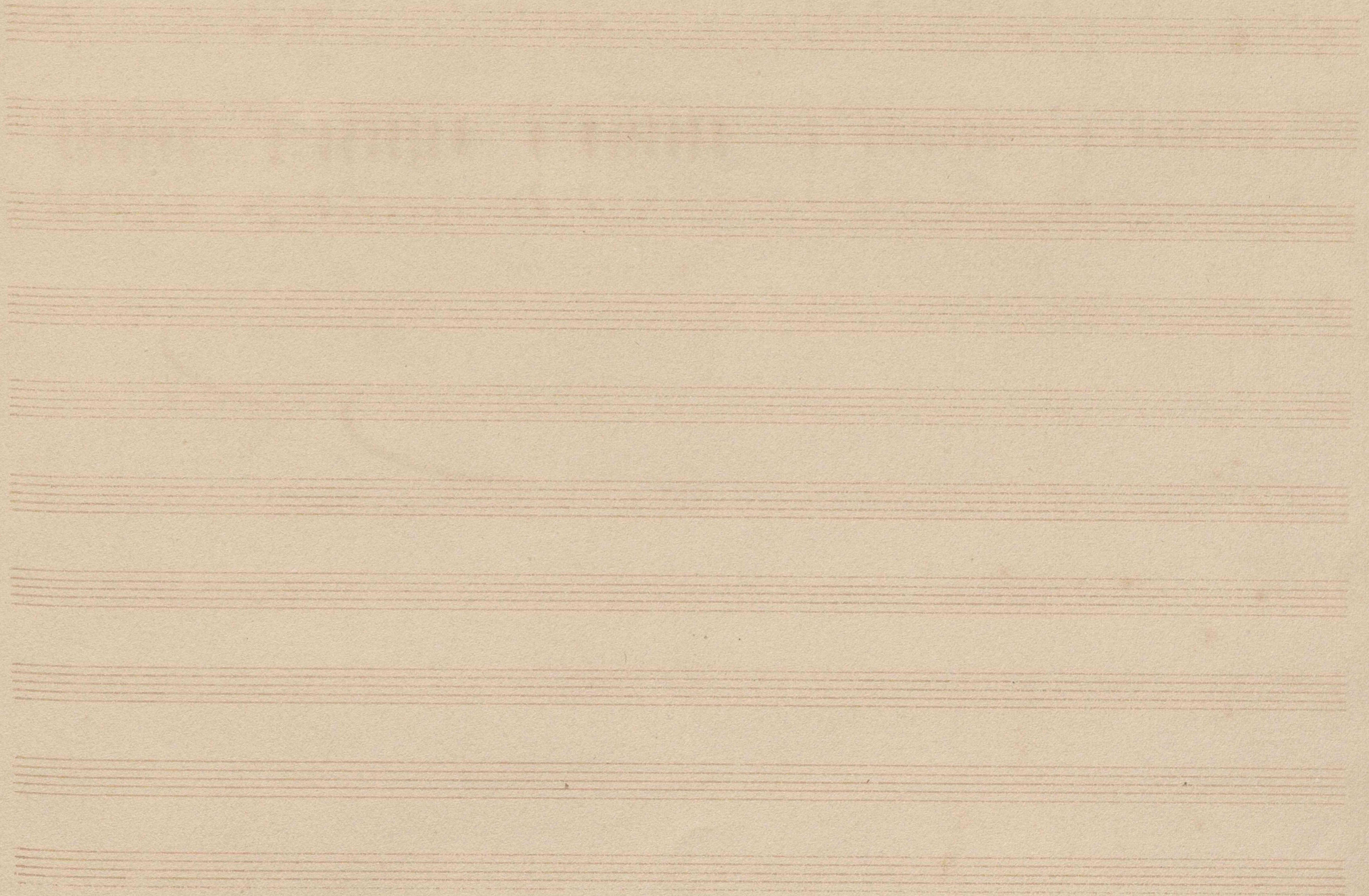
Recitado

Madrid, nueve de Diciembre del año mil ochocientos setenta y cinco,

Allegro

Francisco Asenjo Barbieri



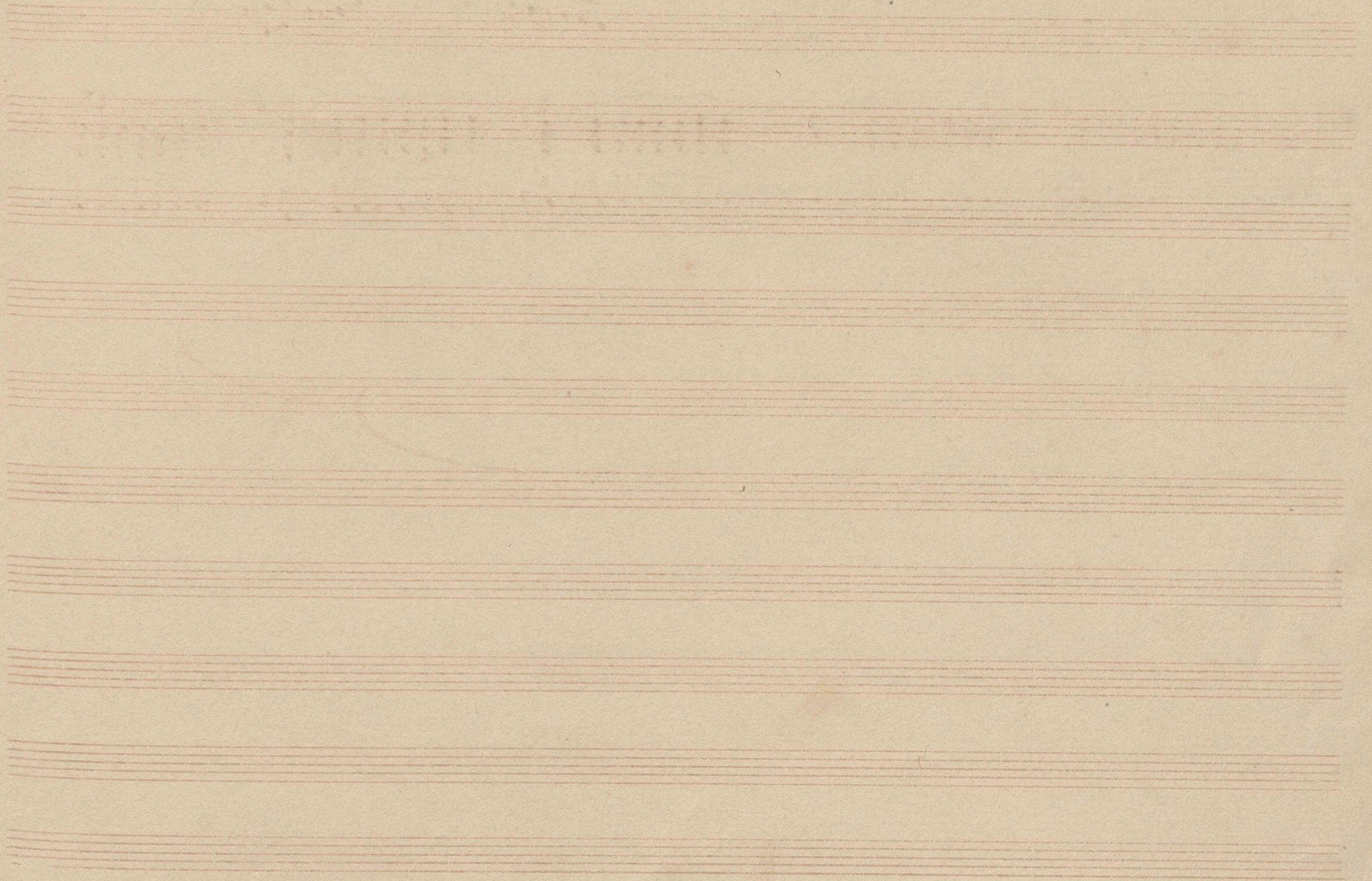


Favosita, Duetto finale

Allegro

E fia ver - io m'abban-do - no at-la gio ja che mi ne bria

Madrid 14 febrero 1864
A Boughi Marro



This image shows a page of handwritten musical notation on ten staves. The notation is written in a dark ink and includes various musical symbols such as notes, rests, and clefs. The handwriting is somewhat cursive and appears to be a personal manuscript. The staves are evenly spaced and cover most of the page's width. The paper is aged and has a slightly yellowish tint.

andante

Handwritten musical notation on two 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 consists of several measures of music, including quarter notes, eighth notes, and sixteenth notes, with various slurs and ties. The second staff continues the piece, ending with a double bar line.

Madrid 16 novembre 1881 Joh. Godefrid

Seven empty musical staves with red lines, arranged vertically on the page.

Al Sr. Srta D^o Rosario Zapater.
El comarino.

Canto popular

Voz *coll' Moderato*

Piano

coll' Moderato con grazia

semplia

ell'era alle vate un piu bel cana rino coll' ali d'oro e

l'occhio innamora to canta va tanto ben in sul matti no che

rallegrava tutto il vicina to quand' un giorno di gabbia scappo via an

The first system of the handwritten musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the notes. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp. The music is in a simple, melodic style.

che negli uccelli è la bugia negli uccelli è la bugia quand'

The second system continues the musical piece. The vocal line and piano accompaniment are consistent with the first system. The lyrics are written below the notes. The piano accompaniment features some chords and rests.

un giorno fuggi lontano assai la fedel tana si ri tro va

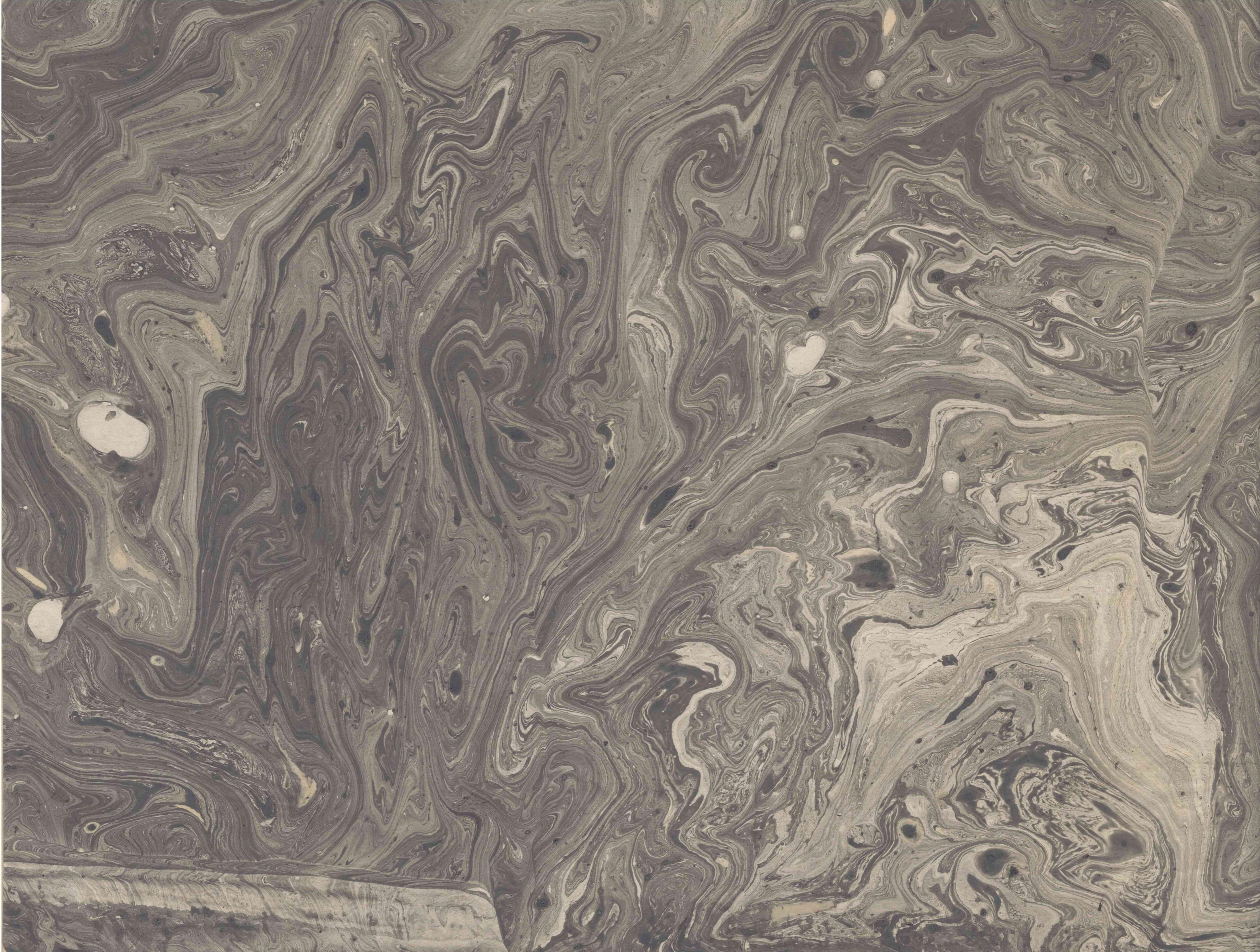
The third system concludes the musical piece. The vocal line and piano accompaniment are consistent with the previous systems. The lyrics are written below the notes. The piano accompaniment ends with a final chord.

mai quand' un giorno fuggi fuggi lontano assai i la fedel ta' non si ri
 tro - va mai ma i
 ma

Joaquín Jozenga
 Madrid 18 Abril
 1860







ULPGC.Biblioteca Universitaria



851114
BIG 78.083.83 ALB alb

MARIO, José	* 1808, Cagliari + 1883, Roma	Tenor
TAMBERLICK, Enrique	* 1820, Roma + 1889, Paris	Tenor
PATTI, Adelina	* 1843, Madrid + 1919, Craig-y-Nos (Pais de Gales)	Soprano ligera
DELLESODIE, E.	(?)	(?)
ALBONI, Marietta	* 1823, Cesena + 1894, Ville d'Auray	Contralto
PENCO, Rosina	* 1830, Nápoles + 1894, Terreta	Soprano
RONCONI, Jorge	(?)	(?)
ESLAVA, Hilarion	* 1807, Burlada (Navarra) + 1878, Madrid	compositor
SORIANO FUERTES, Mariano	* 1817, Murcia + 1880, Madrid	compositor
ALARY, Giulio	* 1814, Mantua + 1891, Paris	compositor
VALLDEMOSA, J. J.	(?)	(?)

ROALDÈS, Thérèse

(?)

Arpista

INZENGA, Angel (= José?)

* 1828, Madrid?
+ 1891, Madrid

~~pianista y
compositor~~

TREBELLI, Z. G. (= Celia?)

* 1838, Paris
+ 1892, Etretat

cantante

GASTAMBIDE, Joaquín

* 1822, Tudela
+ 1870, Madrid

compositor

DUPREZ, Gilbert-Louis

* 1806
+ 1896, Panay

Tenor,
teórico del canto,
compositor.

MONASTERIO, Jesús de

* 1836, Potes
(Santander)
+ 1903, Santander

violinista

MENDIZABAL, Manuel A. * Tolosa (Guipúzcoa)
+ 1896, Madrid

pianista

NAUDIN, Emil

* 1823, Parma
+ ?

Tenor

BAZZINI, Antonio	* 1818, Brescia + 1897, Milán	compositor y violinista	(2)
SANCHIOLI, Giulia	(?)	(?)	
ELWART, Antonio	* 1808, Paris + 1877, Paris	compositor	
KASTNER, Georges	* 1802 ¹⁸¹⁰ , Estrasburgo + 1867, Paris (?)	compositor	
THOMAS, Ambroise	* 1811, Metz + 1896, Paris	compositor	
HANRY, Charles	* 1823, Paris + 1866, Paris (?)	compositor	(?)
BONELLI, J.	(?)	(?)	
RILLÉ, F. A. Lamene de	* 1828, Orléans + 1915, Paris	compositor coral.	
AUBER, Daniel-François-Esprit.	* 1782, Caen + 1871, Paris	compositor	
FONTANA, Uranio	(?)	(?)	

PADILLA, Mariano * 1842, Murcia
+ 1906, ?
Barítono

STANKOWITCH DE LA GRANGE, Anne de
* (?)
+ (?)
(?)

VERDI, Giuseppe * 1813, Rencole (Parma)
+ 1901, Milán
compositor

LAMPERTI, Francisco * 1813, Sabone
+ 1892, Côme
maestro y tratadista
de canto.

~~GUELLENZO, M.~~

GUELLENZO, Juan M. * 1819, Pamplona
+ 1886, ?

~~compositor e~~
~~tratadista de armonía~~
pianista y
compositor

BARBIERI, Francisco Aseujo
* 1823, Madrid
+ 1894, Madrid
compositor

BORGHI - MAMO, Adelaid
* 1829, Bolonia
+ (?)
contralto

GODEFROID, Félix

* 1818, Namur

+ 1897, (?)

arhista ~~belga~~
y compositor

INZENGA, José

* 1828, Madrid

+ 1891, Madrid

pianista y
compositor