

Cirillo Vincenzo

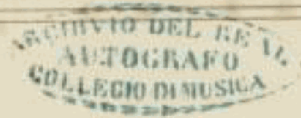
6^o Sup
Regist. nel Cat
fond

Piano Forte

Divertimento

Sul

Polino



per

Flauto ed Oboe

Con accompagnamento di Piano Forte

Scritto espressamente per signori

Giannini e Vidolo

da

G. Cirillo

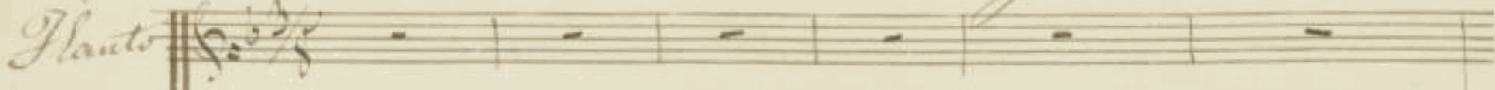
[Fl., Ob., F. Part. & Part.]

Esquisto - Nel Collegio di Musica 1860

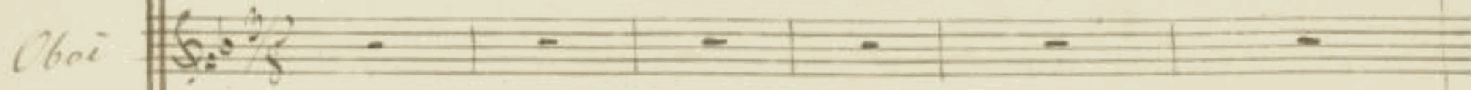
Aut. (1860) Cirillo
Ms. (1860) hemm...

Andante sostenuto = Introduzione

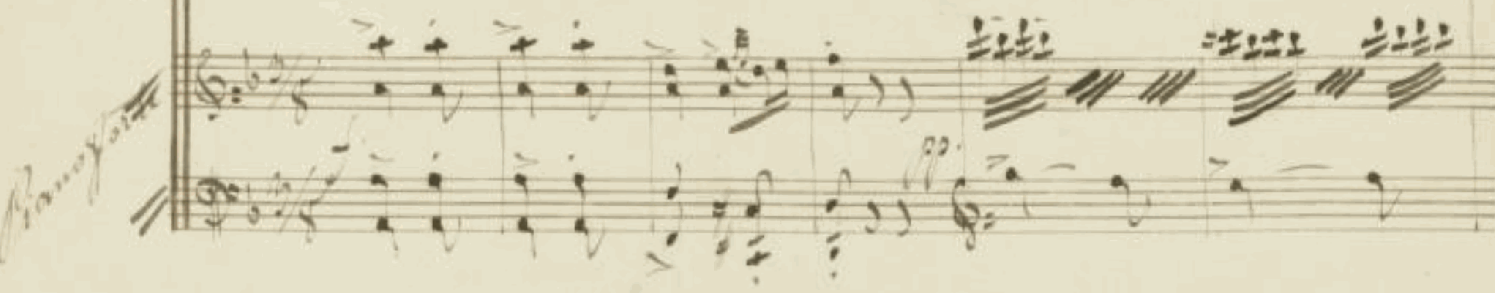
Flauto



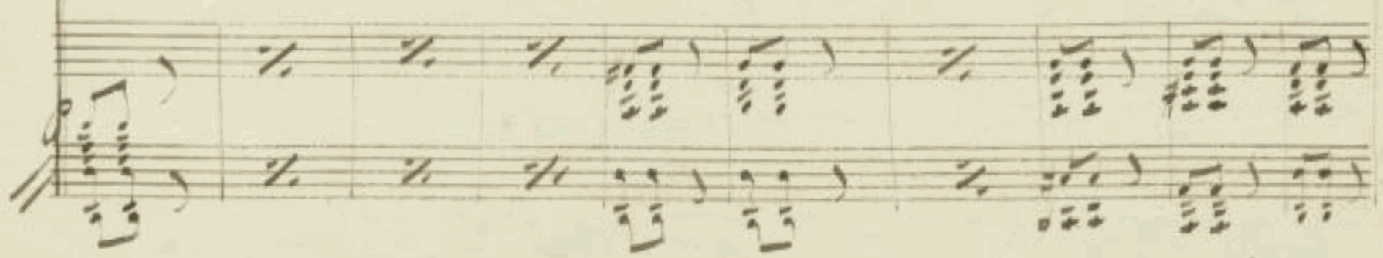
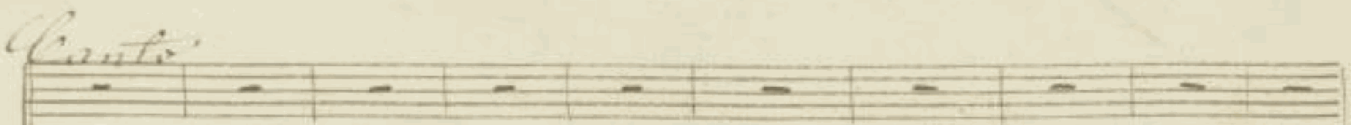
Oboi



Pianoforte



Canto



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ISTITUTO LOMBARDO
COLLEGGIO DI MUSICA

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into four systems, each consisting of two staves. The notation is written in black ink and includes various musical symbols such as notes, rests, beams, and slurs. The paper shows signs of age, including some staining and discoloration. In the top right corner, there is a circular library stamp from the 'ARCHIVIO DEL REALE ISTITUTO LOMBARDO COLLEGGIO DI MUSICA'.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into seven systems, each consisting of two staves. The notation is dense and includes various musical symbols such as notes, rests, beams, and slurs. The ink is dark, and the paper shows signs of age, including some staining and discoloration. The notation appears to be a form of musical shorthand or a specific dialect of musical notation, possibly from a historical manuscript. The first system has a single staff with notes and rests. The second system has two staves with notes and rests. The third system has two staves with notes and rests. The fourth system has two staves with notes and rests. The fifth system has two staves with notes and rests. The sixth system has two staves with notes and rests. The seventh system has two staves with notes and rests.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values and rests. A *rall:* marking is written below the staff.

Two staves of handwritten musical notation. The upper staff contains a melodic line with various note values and rests. The lower staff contains a corresponding accompaniment line.

Two staves of handwritten musical notation. The upper staff features a complex, dense texture with many notes. A *a tempo* marking is written below the first part, and a *rall:* marking is written below the second part.

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Two staves of handwritten musical notation. The upper staff contains a melodic line with various note values and rests. The lower staff contains a corresponding accompaniment line.

Two staves of handwritten musical notation. The upper staff contains a melodic line with various note values and rests. The lower staff contains a corresponding accompaniment line with some slurs and dynamic markings.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems, each consisting of two staves. The notation includes various musical symbols such as notes, rests, and complex rhythmic patterns. The first system features a melodic line on the upper staff and a more rhythmic, possibly bass-line, on the lower staff. The second system continues this pattern with similar notation. The third system shows a more complex arrangement with dense clusters of notes and rests. The fourth system features a melodic line with many notes and rests, and a lower staff with a similar rhythmic pattern. The fifth system shows a melodic line with many notes and rests, and a lower staff with a similar rhythmic pattern. The sixth system features a melodic line with many notes and rests, and a lower staff with a similar rhythmic pattern. The seventh system shows a melodic line with many notes and rests, and a lower staff with a similar rhythmic pattern. The eighth system features a melodic line with many notes and rests, and a lower staff with a similar rhythmic pattern. The notation is dense and appears to be a complex piece of music, possibly a study or a composition for a specific instrument.

Handwritten musical score system 1, consisting of four staves. The top staff features a complex melodic line with many beamed notes and rests. The second staff contains a similar melodic line with some rests. The third and fourth staves show chordal accompaniment with multiple notes per staff.

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Handwritten musical score system 2, consisting of four staves. The top staff has a melodic line with a double bar line. The second staff continues the melodic line. The third and fourth staves provide chordal accompaniment.

Handwritten musical score system 3, consisting of four staves. The top staff has a melodic line with a double bar line. The second staff continues the melodic line. The third and fourth staves provide chordal accompaniment. The word "fina" is written above the second staff in the latter part of the system.

V.S.

Handwritten musical score system 1, consisting of four staves. The top staff features a complex melodic line with many beamed notes and rests. The second staff contains a more rhythmic melody. The third staff shows a series of chords and single notes. The bottom staff has a bass line with many beamed notes.

Handwritten musical score system 2, consisting of four staves. The top staff has a melodic line with some rests. The second staff contains a rhythmic melody. The third staff shows a series of chords and single notes. The bottom staff has a bass line with many beamed notes. The word *Andante sempre* is written in cursive across the middle of the system.

Handwritten musical score system 3, consisting of two staves. The top staff has a melodic line with some rests. The bottom staff has a bass line with many beamed notes.

Handwritten musical score system 4, consisting of two staves. The top staff has a melodic line with some rests. The bottom staff has a bass line with many beamed notes. The word *Andante sempre* is written in cursive across the middle of the system.

Handwritten musical score for the first system, consisting of three staves. The top two staves contain complex melodic lines with many slurs and ties. The bottom staff contains a bass line with fewer notes. The paper is aged and yellowed.

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Handwritten musical score for the second system, consisting of three staves. The top two staves have dense melodic passages with "veloce rall:" markings. The bottom staff has a bass line with some rests and notes.

Marziale

Handwritten musical score for the third system, consisting of three staves. The top two staves are mostly empty with rests, while the bottom staff contains a complex melodic line with many slurs and ties.

Handwritten musical notation on two staves. The top staff begins with a treble clef and contains several measures of music, including rests and notes. The bottom staff contains more complex notation with many beamed notes and rests.

Handwritten musical notation on two staves. The top staff features a series of notes with stems pointing upwards, some with slurs. The bottom staff contains notes with stems pointing downwards, also with slurs. There are some markings below the staff, possibly indicating fingerings or dynamics.

Handwritten musical notation on two staves. The top staff shows a sequence of notes with stems pointing upwards, some with slurs. The bottom staff contains notes with stems pointing downwards, also with slurs. There are some markings below the staff, possibly indicating fingerings or dynamics.

Handwritten musical notation on two staves. The top staff shows a sequence of notes with stems pointing upwards, some with slurs. The bottom staff contains notes with stems pointing downwards, also with slurs. There are some markings below the staff, possibly indicating fingerings or dynamics.

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This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of approximately 12 staves. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. There are several dynamic markings and performance instructions:

- ff* (fortissimo) appears at the top right of the first staff.
- f* (forte) is written above the first staff of the second system.
- ff* (fortissimo) is written above the first staff of the third system.
- Allegro* is written in the right margin of the fourth, fifth, and sixth systems.
- rit* (ritardando) is written above the first staff of the sixth system.
- rit* (ritardando) is written above the first staff of the seventh system.
- rit* (ritardando) is written above the first staff of the eighth system.
- rit* (ritardando) is written above the first staff of the ninth system.
- rit* (ritardando) is written above the first staff of the tenth system.
- rit* (ritardando) is written above the first staff of the eleventh system.
- rit* (ritardando) is written above the first staff of the twelfth system.
- rit* (ritardando) is written above the first staff of the thirteenth system.
- rit* (ritardando) is written above the first staff of the fourteenth system.
- rit* (ritardando) is written above the first staff of the fifteenth system.
- rit* (ritardando) is written above the first staff of the sixteenth system.
- rit* (ritardando) is written above the first staff of the seventeenth system.
- rit* (ritardando) is written above the first staff of the eighteenth system.
- rit* (ritardando) is written above the first staff of the nineteenth system.
- rit* (ritardando) is written above the first staff of the twentieth system.
- rit* (ritardando) is written above the first staff of the twenty-first system.
- rit* (ritardando) is written above the first staff of the twenty-second system.
- rit* (ritardando) is written above the first staff of the twenty-third system.
- rit* (ritardando) is written above the first staff of the twenty-fourth system.
- rit* (ritardando) is written above the first staff of the twenty-fifth system.
- rit* (ritardando) is written above the first staff of the twenty-sixth system.
- rit* (ritardando) is written above the first staff of the twenty-seventh system.
- rit* (ritardando) is written above the first staff of the twenty-eighth system.
- rit* (ritardando) is written above the first staff of the twenty-ninth system.
- rit* (ritardando) is written above the first staff of the thirtieth system.
- rit* (ritardando) is written above the first staff of the thirty-first system.
- rit* (ritardando) is written above the first staff of the thirty-second system.
- rit* (ritardando) is written above the first staff of the thirty-third system.
- rit* (ritardando) is written above the first staff of the thirty-fourth system.
- rit* (ritardando) is written above the first staff of the thirty-fifth system.
- rit* (ritardando) is written above the first staff of the thirty-sixth system.
- rit* (ritardando) is written above the first staff of the thirty-seventh system.
- rit* (ritardando) is written above the first staff of the thirty-eighth system.
- rit* (ritardando) is written above the first staff of the thirty-ninth system.
- rit* (ritardando) is written above the first staff of the fortieth system.
- rit* (ritardando) is written above the first staff of the forty-first system.
- rit* (ritardando) is written above the first staff of the forty-second system.
- rit* (ritardando) is written above the first staff of the forty-third system.
- rit* (ritardando) is written above the first staff of the forty-fourth system.
- rit* (ritardando) is written above the first staff of the forty-fifth system.
- rit* (ritardando) is written above the first staff of the forty-sixth system.
- rit* (ritardando) is written above the first staff of the forty-seventh system.
- rit* (ritardando) is written above the first staff of the forty-eighth system.
- rit* (ritardando) is written above the first staff of the forty-ninth system.
- rit* (ritardando) is written above the first staff of the fiftieth system.
- rit* (ritardando) is written above the first staff of the fifty-first system.
- rit* (ritardando) is written above the first staff of the fifty-second system.
- rit* (ritardando) is written above the first staff of the fifty-third system.
- rit* (ritardando) is written above the first staff of the fifty-fourth system.
- rit* (ritardando) is written above the first staff of the fifty-fifth system.
- rit* (ritardando) is written above the first staff of the fifty-sixth system.
- rit* (ritardando) is written above the first staff of the fifty-seventh system.
- rit* (ritardando) is written above the first staff of the fifty-eighth system.
- rit* (ritardando) is written above the first staff of the fifty-ninth system.
- rit* (ritardando) is written above the first staff of the sixtieth system.
- rit* (ritardando) is written above the first staff of the sixty-first system.
- rit* (ritardando) is written above the first staff of the sixty-second system.
- rit* (ritardando) is written above the first staff of the sixty-third system.
- rit* (ritardando) is written above the first staff of the sixty-fourth system.
- rit* (ritardando) is written above the first staff of the sixty-fifth system.
- rit* (ritardando) is written above the first staff of the sixty-sixth system.
- rit* (ritardando) is written above the first staff of the sixty-seventh system.
- rit* (ritardando) is written above the first staff of the sixty-eighth system.
- rit* (ritardando) is written above the first staff of the sixty-ninth system.
- rit* (ritardando) is written above the first staff of the seventieth system.
- rit* (ritardando) is written above the first staff of the seventy-first system.
- rit* (ritardando) is written above the first staff of the seventy-second system.
- rit* (ritardando) is written above the first staff of the seventy-third system.
- rit* (ritardando) is written above the first staff of the seventy-fourth system.
- rit* (ritardando) is written above the first staff of the seventy-fifth system.
- rit* (ritardando) is written above the first staff of the seventy-sixth system.
- rit* (ritardando) is written above the first staff of the seventy-seventh system.
- rit* (ritardando) is written above the first staff of the seventy-eighth system.
- rit* (ritardando) is written above the first staff of the seventy-ninth system.
- rit* (ritardando) is written above the first staff of the eightieth system.
- rit* (ritardando) is written above the first staff of the eighty-first system.
- rit* (ritardando) is written above the first staff of the eighty-second system.
- rit* (ritardando) is written above the first staff of the eighty-third system.
- rit* (ritardando) is written above the first staff of the eighty-fourth system.
- rit* (ritardando) is written above the first staff of the eighty-fifth system.
- rit* (ritardando) is written above the first staff of the eighty-sixth system.
- rit* (ritardando) is written above the first staff of the eighty-seventh system.
- rit* (ritardando) is written above the first staff of the eighty-eighth system.
- rit* (ritardando) is written above the first staff of the eighty-ninth system.
- rit* (ritardando) is written above the first staff of the ninetieth system.
- rit* (ritardando) is written above the first staff of the hundredth system.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems, each consisting of two staves. The notation is dense and includes various musical symbols such as treble and bass clefs, notes, rests, and dynamic markings like 'p' (piano) and 'tr.' (trill). The handwriting is in dark ink and appears to be from the 18th or 19th century. The paper shows signs of age, including some staining and discoloration. The notation is complex, with many notes and rests, suggesting a piece of music with a high level of technical difficulty.

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molto

Piu molto

Handwritten musical notation on a single staff, featuring a series of notes and rests, with a double bar line.

Handwritten musical notation on a single staff, featuring a series of notes and rests, with a double bar line.

molto String sempre

Piu molto

Handwritten musical notation on a single staff, featuring notes and rests, with a double bar line.

Stringendo sempre

Handwritten musical notation on a single staff, featuring notes and rests, with a double bar line.

Handwritten musical notation on a single staff, featuring notes and rests, with a double bar line.

Handwritten musical notation on a single staff, featuring notes and rests, with a double bar line.

Handwritten musical notation on a single staff, featuring notes and rests, with a double bar line.

Handwritten musical notation on a single staff, featuring notes and rests, with a double bar line.

Handwritten musical notation on a single staff, featuring notes and rests, with a double bar line.

Empty musical staff.

Empty musical staff.

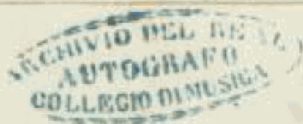
Empty musical staff.

Empty musical staff.

Flauto

Divertimento

Sul



Flauto

per

Flauto ed Oboè

Con accompagnamento di Piano Forte

Scritto espressamente per signori

Giannini e Nicolo

da

V. de' Cirillo

Flauto

Andante *sempre*

13 | 2 | 32

p.

p.

rall:

Andte

13

Handwritten musical notation on a five-line staff, featuring dense clusters of notes and rests.

Handwritten musical notation on a five-line staff, including a double bar line and various note values.

Handwritten musical notation on a five-line staff, showing complex rhythmic patterns.

Handwritten musical notation on a five-line staff, with a double bar line and dynamic markings.

Handwritten musical notation on a five-line staff, continuing the piece.

Handwritten musical notation on a five-line staff, featuring a double bar line.

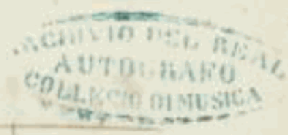
Handwritten musical notation on a five-line staff, with the tempo marking *meno* written above the staff.

Handwritten musical notation on a five-line staff, ending with a double bar line and the instruction *p. rep. a*.

Handwritten musical notation on a five-line staff, with the instruction *pro a poco* written below the staff.

Handwritten musical notation on a five-line staff, with the instruction *a due* written below the staff.

Handwritten musical notation on a five-line staff, with the instruction *veloc. rall.* written below the staff.



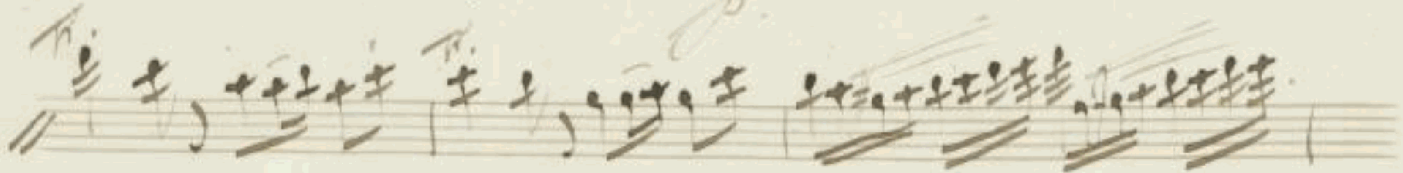
veloc. rall. p. V.D.

Mariale

A handwritten musical score for a piece titled "Mariale". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, handwritten style. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *ff* (fortissimo). There are also some markings that appear to be "tr." (trills) or "tr." (trills) above certain notes. The score concludes with a double bar line and repeat signs on the final staff.



Triofinale || $\text{G}\sharp$ 3

p. 





Stringendo sempre

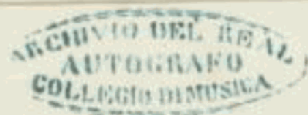



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Obac

Disertimento

Sul



Flauto

per

Flauto ed Obac

con accompagnamento di Piano Forte

Scritto e preparato per i signori

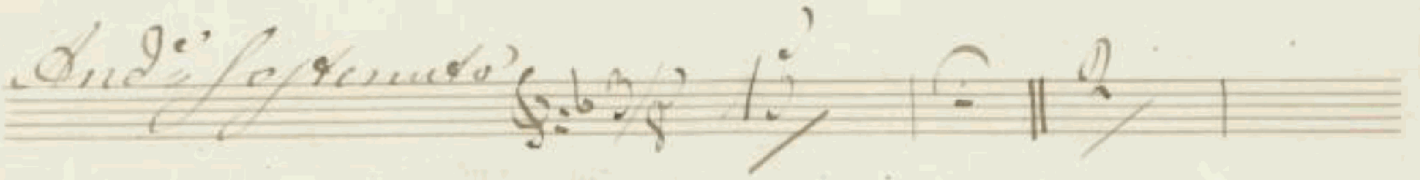
Giannini e Titolo

da

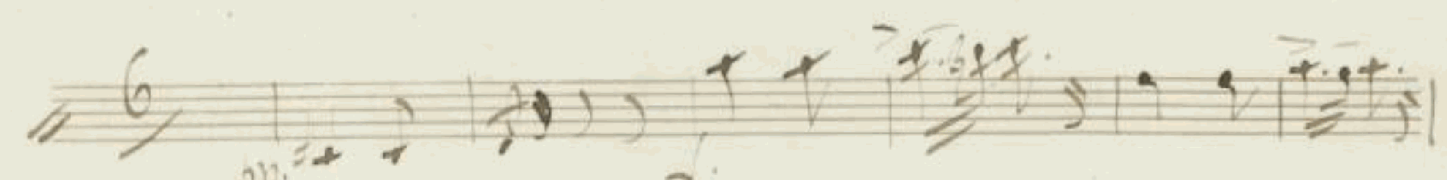
F. G. Cirillo

Oboe

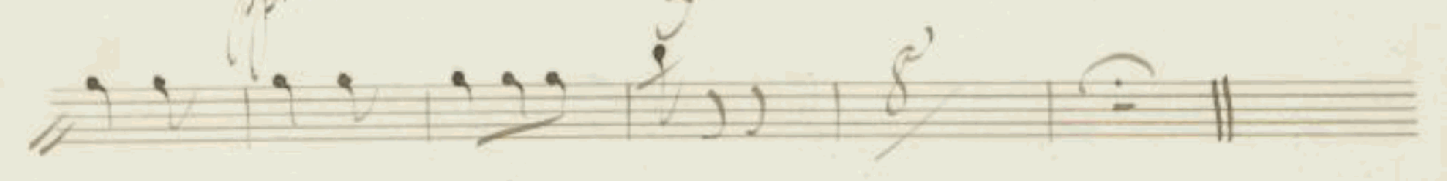
And. sostenuto



con grazia



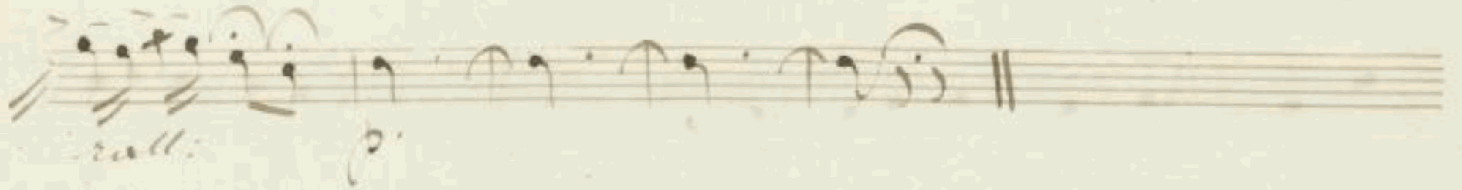
pp.



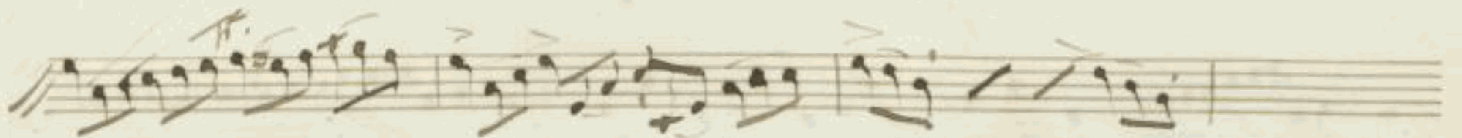
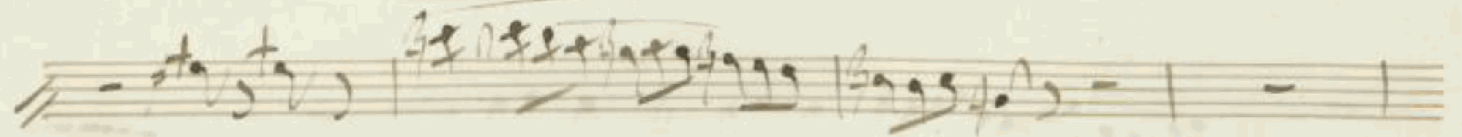
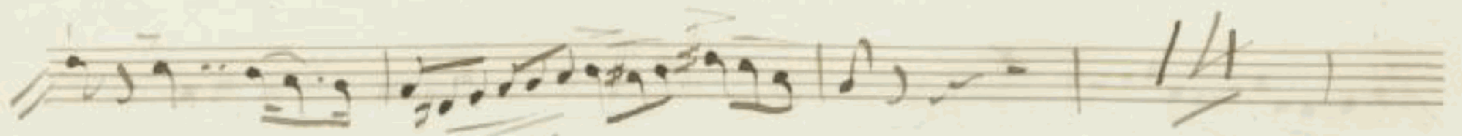
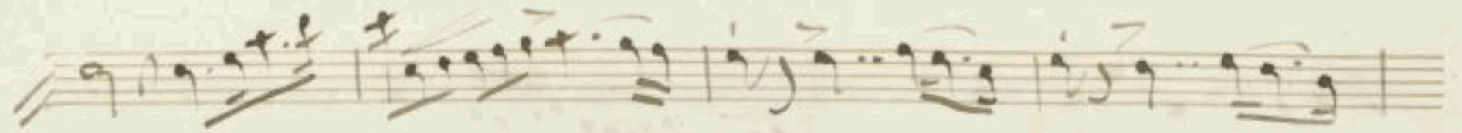
Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The score is written in a cursive hand. The first staff begins with a treble clef, a key signature of one flat, and a 7/8 time signature. The first measure of the first staff contains a fermata over a quarter note. The second staff has a *pp* marking. The third staff has *rit^o* and *tant^o* markings. The fourth staff has a double bar line and a fermata. The fifth staff has a double bar line and a fermata. The sixth staff has a double bar line and a fermata. The seventh staff has a double bar line and a fermata. The eighth staff has a double bar line and a fermata. The ninth staff has a double bar line and a fermata. The tenth staff has a double bar line and a fermata. The score concludes with a *Solo* marking and the instruction *Volte subito*.

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Andante



Mazurka



Trio finale

Handwritten musical score for *Trio finale*. The score consists of five staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *ff* and *ffz*. The second staff continues the melodic line with similar notation. The third staff features more complex rhythmic patterns, including sixteenth-note runs, and is marked *stringendo*. The fourth staff is marked *Tempo* and shows a change in the melodic contour. The fifth staff concludes the piece with a double bar line. The handwriting is in dark ink on aged, slightly yellowed paper.

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