

Ada:

Violino Primo.

Ms. mus. 52 c

The musical score consists of six staves of handwritten notation. The first staff begins with a treble clef and a common time signature. The music is characterized by frequent triplets and slurs. The second staff includes the instruction *Mania Camuffa Inubr.* written below the notes. The third staff continues the melodic line. The fourth staff features a *mf:* dynamic marking. The fifth staff starts with a *pp:* dynamic marking. The sixth staff concludes with a *pp:* marking and the instruction *da Capo* written in a large, decorative script at the end of the line. The bottom of the page shows three empty staves.

Adagio.

Violino Secondo.

Ms. Mus. 52 c

Mania Gaminisamba,

The musical score consists of seven staves of handwritten notation. The first staff begins with a treble clef and a common time signature. The music is characterized by frequent triplets and slurs. The second staff includes a dynamic marking of *pp:* and a fermata. The third staff starts with *pp:*. The fourth staff features a *for.* marking. The fifth staff has a *pp:* marking. The sixth staff also has a *pp:* marking. The seventh staff concludes with the instruction *Da Capo*.

Adagio.

Organo.

Ms. nos. 52 c

The musical score consists of six staves of handwritten notation. The first staff begins with a treble clef and a common time signature (C). The second staff is marked with the tempo *Andante* and includes the text *D. Maria cum inf.*. The score is annotated with numerous figured bass symbols, including $\overset{6}{4} \overset{5}{3}$, $\overset{6}{4} \overset{3}{2}$, $\overset{6}{4} \overset{3}{2} \overset{\#}{1}$, $\overset{6}{4} \overset{\#}{3} \overset{2}{1}$, $\overset{6}{4} \overset{\#}{3} \overset{2}{1} \overset{\#}{4}$, $\overset{6}{4} \overset{\#}{3} \overset{2}{1} \overset{\#}{4} \overset{\#}{5}$, $\overset{6}{4} \overset{\#}{3} \overset{2}{1} \overset{\#}{4} \overset{\#}{5} \overset{\#}{6}$, $\overset{6}{4} \overset{\#}{3} \overset{2}{1} \overset{\#}{4} \overset{\#}{5} \overset{\#}{6} \overset{\#}{7}$, $\overset{6}{4} \overset{\#}{3} \overset{2}{1} \overset{\#}{4} \overset{\#}{5} \overset{\#}{6} \overset{\#}{7} \overset{\#}{8}$, $\overset{6}{4} \overset{\#}{3} \overset{2}{1} \overset{\#}{4} \overset{\#}{5} \overset{\#}{6} \overset{\#}{7} \overset{\#}{8} \overset{\#}{9}$, and $\overset{6}{4} \overset{\#}{3} \overset{2}{1} \overset{\#}{4} \overset{\#}{5} \overset{\#}{6} \overset{\#}{7} \overset{\#}{8} \overset{\#}{9} \overset{\#}{10}$. Dynamic markings include *f.* and *pp.*. The piece concludes with the instruction *Da Capo* on the sixth staff.

