

Traviata

(Brindis)

14.

- Flauta
- Bandurria 1^a
- Bandurria 2^a
- Laud
- Guitarra
- Guitarrón

(G. Verdi)

Flauta

Traviata (Brindis)

G. Verdi

Allegretto $\text{♩} = 69$

Handwritten musical score for Flute in Act 1 of Verdi's Traviata. The score is written on ten staves in G major (one sharp) and 3/4 time. It includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p', 'f', and 'leggerissimo'. There are also boxed letters A, B, C, and D marking specific sections. Measure numbers are circled throughout the score.

Flauta

Traviata (Brindis)

2^o hoja

G. Verdi

Handwritten musical score for flute, measures 114-194. The score is written on ten staves. It includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure numbers are circled in the left margin. Section markers E, F, G, and H are boxed. The piece concludes with a double bar line and the word "FIN".

p cresc.

ff

27 julio 2014

Arreglo:

Martin Ladreguez

Bandurria 1ª Traviata (Brindis) G. Verdi hoja 1.

Allegretto $\downarrow = 69$

Handwritten musical score for Bandurria 1ª, Traviata (Brindis) by G. Verdi, page 1. The score is written on a single staff with a treble clef and a 3/8 time signature. It consists of 111 measures, with measure numbers circled at the beginning of each line. The score includes various musical notations such as notes, rests, and fingerings. There are four boxed sections labeled A, B, C, and D. Dynamics include p, f, and mf. The key signature has one sharp (F#).

Bandurria 1ª Traviata (Brindis)

G. Verdi

(112) $\dot{2} \cdot \dot{2} \dot{0}$ $\dot{2} \cdot \dot{2} \dot{2}$ $\dot{2} \cdot \dot{2} \dot{2}$ $\dot{2} \dot{1} \dot{2}$ $\dot{7} \cdot \dot{7} \dot{5} \dot{3}$ $\dot{2} \dot{3} \dot{2} \dot{1} \dot{2} \dot{3}$ $\dot{0} \dot{2} \dot{0}$ $\dot{1} \dot{0} \dot{2}$

E (122) $\dot{3} \dot{3} \dot{3}$ $\dot{0} \cdot \dot{0} \cdot \dot{0}$ $\dot{0} \cdot \dot{0}$ $\dot{0} \cdot \dot{0}$ $\dot{0} \cdot \dot{0}$ $\dot{0} \cdot \dot{0}$ $\dot{3} \cdot \dot{3} \dot{1} \dot{0}$ $\dot{3} \dot{3} \dot{2} \dot{3} \dot{0}$ $\dot{3} \dot{3} \dot{2} \dot{3} \dot{0}$

p

(132) $\dot{3} \dot{1}$ $\dot{1} \dot{7}$ $\dot{0} \cdot \dot{0} \cdot \dot{0}$ $\dot{0} \cdot \dot{0}$ $\dot{0} \cdot \dot{0}$ $\dot{0} \cdot \dot{0}$ $\dot{0} \cdot \dot{0}$ $\dot{3} \dot{1}$ $\dot{0} \dot{1} \dot{0}$ $\dot{4} \dot{0} \dot{1}$ $\dot{3} \dot{5} \dot{3} \dot{2} \dot{3} \dot{0}$

mf

F (142) $\dot{1} \dot{7} \dot{7}$ $\dot{1} \dot{1}$ $\dot{1} \dot{3} \dot{1} \dot{0} \dot{1} \dot{3}$ $\dot{1} \dot{0}$ $\dot{0} \dot{7} \dot{3}$ $\dot{0} \dot{0}$ $\dot{0} \dot{2} \dot{0}$ $\dot{0} \dot{2}$ $\dot{0} \cdot \dot{0}$ $\dot{3} \dot{3}$ $\dot{3} \dot{3}$ $\dot{3} \dot{3}$

(153) $\dot{3} \dot{5} \dot{3} \dot{2} \dot{3} \dot{5}$ $\dot{3} \cdot \dot{2}$ $\dot{2} \dot{2}$ $\dot{2} \dot{3} \dot{2} \dot{1} \dot{2} \dot{3}$ $\dot{2} \cdot \dot{2}$ $\dot{2} \dot{0}$ $\dot{2} \cdot \dot{2}$ $\dot{2} \cdot \dot{2}$ $\dot{2} \cdot \dot{2}$ $\dot{2} \cdot \dot{2}$ $\dot{2} \dot{1} \dot{2}$

G (160)

(164) $\dot{5} \cdot \dot{5} \dot{3} \dot{2}$ $\dot{0} \dot{2} \dot{0}$ $\dot{4} \dot{0} \dot{2}$ $\dot{0} \dot{2} \dot{0}$ $\dot{4} \dot{0} \dot{2}$ $\dot{0} \dot{3}$ $\dot{3} \dot{7} \dot{3}$ $\dot{2} \cdot \dot{2}$ $\dot{2} \cdot \dot{2}$ $\dot{2} \cdot \dot{2}$ $\dot{2} \cdot \dot{2}$

p

(173) $\dot{2} \dot{1} \dot{2}$ $\dot{7} \cdot \dot{7} \dot{5} \dot{3}$ $\dot{2} \dot{3} \dot{2} \dot{1} \dot{2} \dot{3}$ $\dot{0} \dot{2} \dot{0}$ $\dot{4} \dot{0} \dot{2}$ **H** (178) $\dot{3} \dot{3}$ $\dot{3} \dot{3}$ $\dot{3} \dot{3}$ $\dot{3} \dot{2} \dot{0}$ $\dot{3} \dot{5} \dot{3} \dot{1}$

(182) $\dot{0} \dot{3}$ $\dot{3} \dot{3}$ $\dot{3} \dot{2} \dot{0}$ $\dot{3} \dot{0} \dot{3} \dot{1}$ $\dot{0} \dot{3}$ $\dot{3} \cdot \dot{3}$ $\dot{3} \cdot \dot{3}$ $\dot{3} \cdot \dot{3}$ $\dot{3} \dot{3} \dot{3} \dot{3} \dot{3} \dot{3}$

tr

(194) $\dot{3} \dot{3} \dot{3} \dot{3} \dot{3} \dot{3}$ $\dot{3} \dot{3} \dot{3} \dot{3} \dot{3} \dot{3}$ $\dot{3} \dot{3} \dot{3} \dot{3} \dot{3} \dot{3}$ $\dot{3} \dot{0} \dot{7} \dot{7}$ **FIN** *cresc.* *ff*

25 julio 2014

Arreglo:

J. Martín Ladrón

Bandurria 2^o
Allegretto $\text{♩} = 69$

Traviata (Brindis) G. Verdi hoja 1.

The musical score is written on a grand staff with a treble clef and a 3/8 time signature. It consists of 11 staves of music, with measures numbered from 1 to 115. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1, 2, 3, and 4. Dynamic markings include *p* (piano), *pp* (pianissimo), and *f* (forte). There are four distinct sections marked with letters in boxes: **A** (measures 22-23), **B** (measures 45-46), **C** (measures 68-69), and **D** (measures 98-99). The score concludes with two empty staves at the bottom.

Bandurria 2^a

Traviata (Brindis)

G. Verdi hoja 2.

Handwritten musical score for Bandurria 2^a. The score consists of ten staves of music. Measure numbers are circled at the beginning of each staff: 116, 127, 137, 148, 158, 169, 180, 190, 194, and 199. The score includes various musical notations such as notes, rests, and fingerings. Dynamic markings include *mf*, *f*, *p*, and *ff*. Chord symbols **E**, **F**, **G**, and **H** are written above the staves. The piece concludes with a double bar line and the word **FIN**.

29 julio 2014

Arreglo:

Martin Adrogué

Laud

Traviata (Brindis)

G. Verdi Hoja 1.

Allegretto $\text{♩} = 69$

This is a handwritten musical score for a piece titled "Laud" from Verdi's opera "Traviata" (Brindis). The score is written on ten staves of music, each with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto" with a quarter note equal to 69 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *pp*, and *m*. There are also circled measure numbers (e.g., 7, 11, 12, 18, 22, 23, 24, 30, 34, 35, 40, 45, 46, 52, 56, 57, 63, 66, 67, 68, 71, 75, 76, 83, 86, 87, 93, 97, 98, 103, 106, 107, 111, 115) and section markers labeled A, B, C, and D. The notation includes complex rhythmic patterns, often indicated by numbers above notes (e.g., 3 1 0, 1 0 1 3, 3 3 2 3 0).

Laud

Traviata (Brindis) G. Verdi hoja 2.

Handwritten musical score for guitar, measures 116 to 194. The score includes various musical notations such as chords (E, F, G, H), dynamics (mf, f, p, ff), and articulation (>). Measure numbers are circled in the original image.

29 julio 2014

Arreglo:

Martin Ladreguer

Guitarra

Traviata (Brindis)

G. Verdi

hoja 1.

Allegretto $\text{♩} = 69$

Handwritten musical score for guitar, featuring ten staves of music. The score includes various annotations such as circled measure numbers (e.g., 3, 11, 12, 16, 21, 22, 23, 27, 30, 32, 33, 37, 42, 43, 44, 49, 52, 53, 58, 62, 63, 67, 68, 72, 73, 77, 78, 80, 82, 83, 88, 92, 93, 97, 98, 102, 103, 112), boxed section markers (A, B, C, D), and dynamic markings (p, pp, f, mf). The music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes chords, triplets, and slurs. A double bar line with a repeat sign is present at the end of the piece.

Guitarra

Traviata (Brindis)

G. Verdi. hoja 2.

Handwritten musical score for guitar, measures 113 to 194. The score includes various musical notations such as chords (E, F, G, H), dynamics (mf, p, ff), and performance instructions (rasqueos). Measure numbers are circled, and some are boxed. The piece concludes with a double bar line and the word "FIN".

7 junio 2014

Arreglo:

C. Martín Ladra

Guitarrón

Traviata (Brindis)

G. Verdi

hoja 1.

Allegretto $\text{♩} = 69$

Handwritten musical score for guitar on a guitar. The score consists of ten staves of music. It features various rhythmic patterns, including triplets and sixteenth notes. Dynamics such as p, pp, f, and mf are indicated. There are several boxed sections labeled A, B, C, and D. Measure numbers are circled throughout the score.

Guitarrón

Traviata (Brindis)

G. Verdi

hoja 2.

Handwritten musical score for guitar. The score consists of ten staves of music. Each staff begins with a circled measure number: 110, 114, 120, 121, 122, 124, 129, 131, 132, 137, 142, 143, 148, 153, 154, 158, 160, 164, 165, 169, 173, 175, 176, 178, 181, 186, 187, 191, 194. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *pp*, *mf*, *p cresc.*, and *ff*. Chordal structures are indicated by boxed letters: E, F, G, and H. The piece concludes with the word "FIN" and a double bar line. The date "5 junio 2014" is written at the bottom right of the score.

Arreglo:

Martin Jadrquez

BRINDIS - La Traviata

Alfredo:

Libiamo, libiamo ne'lieti calici
che la bellezza infiora.
E la fugevol ora s'inebri
a voluttà.
Libiamo ne'dolci fremiti
che suscita l'amore,
poichè quell'occhio al cuore
Omnipotente va.
Libiamo, amore frà i calici
più caldi baci avrà.

Coro:

Ah, libiamo;
amore fra i calici
Più caldi baci avrà

Violetta:

Tra voi tra voi saprò dividere
il tempo mio giocondo;
Tutto è follia nel mondo
Ciò che non è piacer.
Godiam, fugace e rapido
e' il gaudio dell'amore,
e' un fior che nasce e muore,
ne più si può goder.
Godiam c'invita un fervido
accento lusighier.

Coro:

Godiam, la tazza e il cantico
la notte abella e il riso;
in questo paradiso
ne scopra il nuovo dì.

Violetta:

La vita è nel tripudio

Alfredo:

Quando non s'ami ancora.

Violetta:

Nol dite a chi l'ignora,

Alfredo:

E' il mio destin così ...

Coro:

Godiamo, la tazza e il cantico
la notte abella e il riso;
in questo paradiso ne scopra il nuovo dì.