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R. 37324

La Corte de Granada en

FANTASIA

Moriscas en

por

Duque de Infantado

Para música militar

Madrid y lre.

1813

LA CORTE DE GRANADA

FANTASIA

A GRADU

And.<sup>te</sup> cantabile

Flauta y Flautin en Si b

2 Clarinetes en Si b

Obligado y piales en Si b

1.<sup>o</sup> en idm

2.<sup>o</sup> idm

3.<sup>o</sup> idm

Saxosofones sopranos

Hom. barítonos

Saxosofones en Si b

Trompas 1.<sup>a</sup> en Si b

2.<sup>a</sup> en Si b

3.<sup>a</sup> en idm

Fliscornos 1.<sup>o</sup> en Si b

2.<sup>o</sup> en Si b

Fliscornos-bajos en idm

Bombardinos 1.<sup>o</sup> y 2.<sup>o</sup>

Trombas 1.<sup>a</sup> en Si b

2.<sup>a</sup> en idm

3.<sup>a</sup> y 4.<sup>a</sup> en idm

Cornetines 1.<sup>o</sup> y 2.<sup>o</sup> en Si b

Lira

Trombones 1.<sup>o</sup> 2.<sup>o</sup>

3.<sup>o</sup> y bajo

Bombardones

Contrafagots y Felitones

Plat. Bombo y Redoble

Caja viva

Panderos y triángulo

Costas

*acqua viva*  
*tempo*

*Allegro*

Handwritten musical score for a multi-ensemble performance. The score is written on 18 staves, grouped into four systems of four staves each. The notation is highly detailed and expressive, featuring numerous slurs, ties, and dynamic markings. The piece begins with a 6/8 time signature.

Key annotations and markings include:

- Dim.* (Diminuendo) written multiple times across various staves.
- pp* (pianissimo) and *ppp* (pianississimo) dynamic markings.
- coll.* (colore) and *praty.* (prattur) markings.
- diminuendo* written in a larger, more prominent script.
- A section marked *Solo* on the lower left staves.
- Handwritten notes at the bottom: *Col Bombardones*, *Sobrelph.*, and *Sobre el parche*.

The score is densely packed with musical notation, including various rhythmic values, accidentals, and phrasing slurs. The overall style is characteristic of a composer's working draft or a manuscript for a specific performance.

*agru*

*Handwritten signature or initials*

This is a handwritten musical score for a multi-instrument ensemble. The score is written on multiple staves, with some staves grouped by brackets. The notation includes various musical symbols such as notes, rests, stems, and beams. There are several dynamic markings throughout the piece, including *pp* (pianissimo), *f* (forte), and *ff* (fortissimo). Some staves have slanted lines, possibly indicating rests or specific performance instructions. The score is written in a cursive, handwritten style. At the bottom of the page, there are additional markings: *4<sup>to</sup> f* and *Fand. #*.

*Sobre un patillo*

*4<sup>to</sup> f*

*Fand. #*

*Contra* 3

This is a handwritten musical score for a string ensemble, likely a string quartet or quintet. The score is written on multiple staves, with some sections crossed out with large 'X' marks. The notation includes complex chords, triplets, and various dynamic markings such as *Col. rit.* (Crescendo ritardando) and *p.* (piano). The piece is titled "Contra 3" in the upper right corner. The score is divided into several systems, with some parts appearing to be revisions or alternative endings. The handwriting is fluid and characteristic of a composer's working draft.

# Impres

Un poco más vivo //

This is a handwritten musical score for an orchestra and piano. The score is written on multiple staves, with various instruments and sections indicated by clefs and dynamics. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score is divided into several systems, each containing multiple staves. The instruments and sections include:

- Violins I and II (top staves)
- Violas
- Celli (labeled "Col. cel. pral.")
- Bassoons (labeled "Col. B. en mi b")
- Flutes
- Clarinet
- Piano (labeled "pp")
- Double Basses (labeled "Col. Bombo")
- Timpani (labeled "Rede")

The score features a variety of musical notations, including notes, rests, slurs, and dynamic markings such as *pp* (pianissimo) and *del.* (delicately). There are also performance instructions like "Con melancolía" and "sobre el plat." (over the plate). The score is written in a clear, legible hand, with some corrections and markings throughout.



Handwritten musical score, first system. Includes dynamic markings *dim.*, *mp*, and *Cres.*. A bracketed section contains a sixteenth-note figure with the number "6" written above it.

Handwritten musical score, second system. Includes dynamic markings *dim.* and *mp*.

Handwritten musical score, third system. Includes dynamic markings *dim.*, *mp*, and *Cres.*.

Handwritten musical score, fourth system. Includes dynamic markings *dim.*, *mp*, and *Cres.*.

Handwritten musical score, fifth system. Includes dynamic markings *dim.*, *mp*, and *Cres.*.

Handwritten musical score, sixth system. Includes dynamic markings *dim.*, *mp*, and *Cres.*.

Handwritten musical score, seventh system. Includes dynamic markings *dim.*, *mp*, and *Cres.*. A measure contains the number "10".

Handwritten musical score, eighth system. Includes dynamic markings *dim.*, *mp*, and *Cres.*.

Handwritten musical score, ninth system. Includes dynamic markings *dim.*, *mp*, and *Cres.*.



*Impresario*

Handwritten musical score for *Impresario*, page 5. The score consists of 15 staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a bass line. The fourth staff is a tenor line. The fifth staff is a soprano line. The sixth staff is a mezzo-soprano line. The seventh staff is an alto line. The eighth staff is a contralto line. The ninth staff is a contralto line. The tenth staff is a contralto line. The eleventh staff is a contralto line. The twelfth staff is a contralto line. The thirteenth staff is a contralto line. The fourteenth staff is a contralto line. The fifteenth staff is a contralto line. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'.

Step 1

Arreglo

1<sup>o</sup> tiempo

The image shows a handwritten musical score for a string quartet, consisting of four staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is divided into measures by vertical bar lines. A wavy line separates the first two systems of staves. The notation is dense and characteristic of a working draft or a composer's sketch. The key signature appears to be two flats (B-flat and E-flat), and the time signature is 4/4. The score includes markings such as 'ff col 2<sup>a</sup>', 'allegro', and 'p'. The bottom right corner contains the text 'Como de la 1<sup>a</sup> a la 2<sup>a</sup> por 19 compasses' and 'Brevi'.

Como de la 1<sup>a</sup> a la 2<sup>a</sup> por 19 compasses

Brevi

Brevi

Allegretto

This page contains a handwritten musical score for a piece titled "Allegretto". The score is written on multiple staves, likely representing different instruments or voices. The notation is complex, featuring numerous triplets, slurs, and various rhythmic markings. The first staff has a treble clef and a common time signature (C). The word "Allegretto" is written at the top center. The score is divided into measures by vertical bar lines. There are several systems of staves, with some staves grouped together by brackets. The handwriting is in black ink on aged, slightly yellowed paper. The overall appearance is that of a working draft or a composer's manuscript.

„Marche al Torneo“

All.<sup>o</sup> molto

A handwritten musical score for a march titled "Marche al Torneo". The score is written on a grand staff with 18 staves. The key signature is one sharp (F#) and the time signature is 2/4. The tempo marking is "All.<sup>o</sup> molto". The score is divided into several systems. The first system contains the key signature and time signature. The second system contains the beginning of the melody, marked with a forte (f) dynamic. The third system contains the continuation of the melody, marked with a mezzo-forte (mf) dynamic. The fourth system contains the continuation of the melody, marked with a piano (p) dynamic. The fifth system contains the continuation of the melody, marked with a mezzo-forte (mf) dynamic. The sixth system contains the continuation of the melody, marked with a piano (p) dynamic. The seventh system contains the continuation of the melody, marked with a mezzo-forte (mf) dynamic. The eighth system contains the continuation of the melody, marked with a piano (p) dynamic. The ninth system contains the continuation of the melody, marked with a mezzo-forte (mf) dynamic. The tenth system contains the continuation of the melody, marked with a piano (p) dynamic. The eleventh system contains the continuation of the melody, marked with a mezzo-forte (mf) dynamic. The twelfth system contains the continuation of the melody, marked with a piano (p) dynamic. The thirteenth system contains the continuation of the melody, marked with a mezzo-forte (mf) dynamic. The fourteenth system contains the continuation of the melody, marked with a piano (p) dynamic. The fifteenth system contains the continuation of the melody, marked with a mezzo-forte (mf) dynamic. The sixteenth system contains the continuation of the melody, marked with a piano (p) dynamic. The seventeenth system contains the continuation of the melody, marked with a mezzo-forte (mf) dynamic. The eighteenth system contains the continuation of the melody, marked with a piano (p) dynamic. The score is written in a clear, legible hand.

el tambor

a, b, c, d, e,

This is a handwritten musical score for a piece titled "el tambor". The score is written on ten staves. The top staff contains the title and a sequence of letters: "a, b, c, d, e,". The notation includes various musical symbols such as treble and bass clefs, dynamic markings (pp, mp), and rhythmic notations. The score is divided into sections by vertical lines, with some sections marked with a "2" and a slash. The notation is dense and includes many accidentals and slurs. The bottom staff features a series of rhythmic slashes and some notes, possibly representing a drum pattern. The overall style is that of a personal manuscript or a composer's sketch.

f, g, h, y, j, k, l, ll, n, m,

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and dynamic markings such as *cres.* and *pp*. The system concludes with a double bar line and a repeat sign.

Handwritten musical notation for the second system, featuring a bass clef and a key signature of one sharp (F#). The notation includes various rhythmic values and dynamic markings such as *cres.* and *pp*. The system concludes with a double bar line and a repeat sign.

Handwritten musical notation for the third system, featuring a bass clef and a key signature of one sharp (F#). The notation includes various rhythmic values and dynamic markings such as *cres.* and *pp*. The system concludes with a double bar line and a repeat sign.

Handwritten musical notation for the fourth system, featuring a bass clef and a key signature of one sharp (F#). The notation includes various rhythmic values and dynamic markings such as *cres.* and *pp*. The system concludes with a double bar line and a repeat sign.

Handwritten musical notation for the fifth system, featuring a bass clef and a key signature of one sharp (F#). The notation includes various rhythmic values and dynamic markings such as *cres.* and *pp*. The system concludes with a double bar line and a repeat sign.

Handwritten musical notation for the sixth system, featuring a bass clef and a key signature of one sharp (F#). The notation includes various rhythmic values and dynamic markings such as *cres.* and *pp*. The system concludes with a double bar line and a repeat sign.

Handwritten musical notation for the seventh system, featuring a bass clef and a key signature of one sharp (F#). The notation includes various rhythmic values and dynamic markings such as *cres.* and *pp*. The system concludes with a double bar line and a repeat sign.

Handwritten musical notation for the eighth system, featuring a bass clef and a key signature of one sharp (F#). The notation includes various rhythmic values and dynamic markings such as *cres.* and *pp*. The system concludes with a double bar line and a repeat sign.

Handwritten musical notation for the ninth system, featuring a bass clef and a key signature of one sharp (F#). The notation includes various rhythmic values and dynamic markings such as *cres.* and *pp*. The system concludes with a double bar line and a repeat sign.

Handwritten musical notation for the tenth system, featuring a bass clef and a key signature of one sharp (F#). The notation includes various rhythmic values and dynamic markings such as *cres.* and *pp*. The system concludes with a double bar line and a repeat sign.

11

12

13

14

5

6

7

8

1

2

3

4

Musical score for strings and woodwinds. The score is written on six staves. The first four staves are for strings (Violins I, Violins II, Violas, Cellos/Double Basses) and the last two are for woodwinds (Flutes, Clarinets). The music is in 3/4 time and features complex rhythmic patterns with many triplets and sixteenth notes.

*Los instrumentos en la mano*  
*Como los compositores*  
 6. 8. 10. 12.

Musical score for piano. The score is written on two staves. The music is in 3/4 time and features a steady rhythmic accompaniment with some melodic lines.

Musical score for piano. The score is written on two staves. The music is in 3/4 time and features a steady rhythmic accompaniment. A *cres.* (crescendo) marking is present above the first staff. The score includes various rhythmic patterns and dynamics.

*1/2*  
*3/4*  
*5/8*  
*6/8*

Musical score for piano. The score is written on two staves. The music is in 3/4 time and features a steady rhythmic accompaniment. The word *sola* (solo) is written above the first staff in two places, indicating sections where the piano plays alone.

Musical score for piano. The score is written on two staves. The music is in 3/4 time and features a steady rhythmic accompaniment. Dynamic markings such as *mf* (mezzo-forte) and *pp* (pianissimo) are present.

Musical score for piano with vocal accompaniment. The score is written on two staves. The music is in 3/4 time and features a steady rhythmic accompaniment. The word *de canto* (de canto) is written above the first staff in two places, indicating sections where the piano plays with vocal accompaniment. The word *lento* (lento) is also present.

*1*  
*2*  
*3*

3-

2.

3.

4.

5-

6-

7-

1

2

3

Paris

C

4. 5. 6. 7.

This is a handwritten musical score for a symphony, likely from the 19th century. The score is written on multiple staves, with a large curly brace on the left side grouping the staves into sections. The notation is complex, featuring many triplets, slurs, and dynamic markings such as *pp*, *f*, and *col.* (colored). The score is divided into sections by large curly braces on the left side. The notation includes various rhythmic values, accidentals, and articulation marks. There are also some handwritten annotations and performance instructions scattered throughout the score.

ga  
 -> col. mal. unim

Cor. Bl. 2. 1.

p. sosteniendo el sonido

pp. sosteniendo el sonido  
 B. solo  
 Caja  
 Tri.  
 Pantom.  
 Pl. 2. solo  
 Pl. 1. solo  
 Pl. 3. solo  
 Pl. 4. solo  
 Pl. 5. solo  
 Pl. 6. solo  
 Pl. 7. solo  
 Pl. 8. solo  
 Pl. 9. solo  
 Pl. 10. solo  
 Pl. 11. solo  
 Pl. 12. solo

Pl. 2. solo

Pl. 1. solo



allegro  
Xylophono

Melodica  
allegro  
8  
9  
moderato

This is a handwritten musical score for a large ensemble. The score is organized into several systems of staves. At the top, there are three staves for woodwinds, with various markings such as *mf*, *mp*, and *pp*. Below these are two staves for percussion, with rhythmic notations and dynamic markings like *pp* and *mf*. The middle section contains multiple staves for strings, with rhythmic patterns and dynamic markings. There are also staves for woodwinds, including saxophones and flutes, with dynamic markings like *pp* and *mf*. The bottom section features staves for woodwinds and strings, with dynamic markings like *pp* and *mf*. The score is written in a clear, legible hand, with various musical notations including notes, rests, and dynamic markings.

9. 10.

8. 9. 10.

Col. di. final

8. 9. 10.

8. 9. 10.

*Como by numerals*

*Org. di.*

*Ando*

# puera los tresillos

This is a handwritten musical score for a piece titled "puera los tresillos". The score is written on ten systems of staves, each system containing two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is marked with a tempo of "Allegro" at the beginning. There are several performance instructions and markings throughout the score, including "Col. 1<sup>o</sup>", "Col. 2<sup>o</sup>", "Col. 3<sup>o</sup>", "Col. 4<sup>o</sup>", "Col. 5<sup>o</sup>", "Col. 6<sup>o</sup>", "Col. 7<sup>o</sup>", "Col. 8<sup>o</sup>", "Col. 9<sup>o</sup>", and "Col. 10<sup>o</sup>". The score also features numerous triplets, indicated by a '3' over a group of notes. The handwriting is in black ink on aged, slightly yellowed paper. The overall structure of the score suggests a complex, multi-measure piece with various rhythmic patterns and dynamic contrasts.

In Madera con bayo? *stringendo un poco*

This is a handwritten musical score for a string ensemble, likely a string quartet or quintet, with an additional vocal line. The score is written on multiple staves, with some staves grouped by brackets. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The vocal line is written in a separate staff at the top, with lyrics written below it. The string parts are written in various clefs and include complex rhythmic patterns and articulation marks. The score is divided into several measures, with some measures containing multiple staves of music. The overall style is that of a 19th-century manuscript.

1. tempo

*Andante*

Handwritten musical notation for the first system, featuring rhythmic patterns and notes on a five-line staff.

*Scherzando*

*Allegro*

*Andante*

*Allegro*

*Andante*

*Allegro*

*Andante*

*Allegro*

Handwritten musical notation for the second system, including notes and rests.

*Allegro*

*Andante*

*Allegro*

*Andante*

*Allegro*

*Andante*

*Allegro*

*Andante*

*Allegro*

*Andante*

*Allegro*

*Andante*

*Allegro*

*Andante*

*Allegro*

*Andante*

*Allegro*

*Andante*

*Allegro*

*Andante*

*Allegro*

*Andante*

*Allegro*

*Andante*

*Allegro*

*Andante*

*Allegro*

Handwritten musical notation for the third system, including notes and rests.

*Andante*

*Allegro*

*Andante*

*Allegro*

*Andante*

*Allegro*

*Andante*

*Allegro*

This is a handwritten musical score for a large ensemble, likely a symphony or concert band. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The notation is dense and complex, with many slurs and ties. The score is divided into several systems, with some systems containing multiple staves. The notation includes various note values, rests, and dynamic markings such as *loco*, *col. p<sup>o</sup>*, *col. t<sup>o</sup>*, *ga*, *unig*, *Con. f<sup>a</sup>*, *con Decision*, *unig*, and *Con Decision*. The score is written in a cursive, handwritten style, typical of a composer's manuscript. The paper shows signs of age, with some staining and discoloration. The overall appearance is that of a well-used, handwritten musical score.

*Capo maderas*

*Nieu macado*

This page contains a handwritten musical score for guitar, organized into several systems of staves. The notation includes chords, melodic lines, and rhythmic markings. Key annotations include:

- Col. 1<sup>a</sup>**: Located at the beginning of the first system.
- Col. 2<sup>a</sup>**: Located at the beginning of the second system.
- Col. 3<sup>a</sup>**: Located at the beginning of the third system.
- Col. 4<sup>a</sup>**: Located at the beginning of the fourth system.
- Col. 5<sup>a</sup>**: Located at the beginning of the fifth system.
- Col. 6<sup>a</sup>**: Located at the beginning of the sixth system.
- Col. 7<sup>a</sup>**: Located at the beginning of the seventh system.
- Col. 8<sup>a</sup>**: Located at the beginning of the eighth system.
- Col. 9<sup>a</sup>**: Located at the beginning of the ninth system.
- Col. 10<sup>a</sup>**: Located at the beginning of the tenth system.
- Col. 11<sup>a</sup>**: Located at the beginning of the eleventh system.
- Col. 12<sup>a</sup>**: Located at the beginning of the twelfth system.
- Col. 13<sup>a</sup>**: Located at the beginning of the thirteenth system.
- Col. 14<sup>a</sup>**: Located at the beginning of the fourteenth system.
- Col. 15<sup>a</sup>**: Located at the beginning of the fifteenth system.
- Col. 16<sup>a</sup>**: Located at the beginning of the sixteenth system.
- Col. 17<sup>a</sup>**: Located at the beginning of the seventeenth system.
- Col. 18<sup>a</sup>**: Located at the beginning of the eighteenth system.
- Col. 19<sup>a</sup>**: Located at the beginning of the nineteenth system.
- Col. 20<sup>a</sup>**: Located at the beginning of the twentieth system.
- Col. 21<sup>a</sup>**: Located at the beginning of the twenty-first system.
- Col. 22<sup>a</sup>**: Located at the beginning of the twenty-second system.
- Col. 23<sup>a</sup>**: Located at the beginning of the twenty-third system.
- Col. 24<sup>a</sup>**: Located at the beginning of the twenty-fourth system.
- Col. 25<sup>a</sup>**: Located at the beginning of the twenty-fifth system.
- Col. 26<sup>a</sup>**: Located at the beginning of the twenty-sixth system.
- Col. 27<sup>a</sup>**: Located at the beginning of the twenty-seventh system.
- Col. 28<sup>a</sup>**: Located at the beginning of the twenty-eighth system.
- Col. 29<sup>a</sup>**: Located at the beginning of the twenty-ninth system.
- Col. 30<sup>a</sup>**: Located at the beginning of the thirtieth system.
- Col. 31<sup>a</sup>**: Located at the beginning of the thirty-first system.
- Col. 32<sup>a</sup>**: Located at the beginning of the thirty-second system.
- Col. 33<sup>a</sup>**: Located at the beginning of the thirty-third system.
- Col. 34<sup>a</sup>**: Located at the beginning of the thirty-fourth system.
- Col. 35<sup>a</sup>**: Located at the beginning of the thirty-fifth system.
- Col. 36<sup>a</sup>**: Located at the beginning of the thirty-sixth system.
- Col. 37<sup>a</sup>**: Located at the beginning of the thirty-seventh system.
- Col. 38<sup>a</sup>**: Located at the beginning of the thirty-eighth system.
- Col. 39<sup>a</sup>**: Located at the beginning of the thirty-ninth system.
- Col. 40<sup>a</sup>**: Located at the beginning of the fortieth system.
- Col. 41<sup>a</sup>**: Located at the beginning of the forty-first system.
- Col. 42<sup>a</sup>**: Located at the beginning of the forty-second system.
- Col. 43<sup>a</sup>**: Located at the beginning of the forty-third system.
- Col. 44<sup>a</sup>**: Located at the beginning of the forty-fourth system.
- Col. 45<sup>a</sup>**: Located at the beginning of the forty-fifth system.
- Col. 46<sup>a</sup>**: Located at the beginning of the forty-sixth system.
- Col. 47<sup>a</sup>**: Located at the beginning of the forty-seventh system.
- Col. 48<sup>a</sup>**: Located at the beginning of the forty-eighth system.
- Col. 49<sup>a</sup>**: Located at the beginning of the forty-ninth system.
- Col. 50<sup>a</sup>**: Located at the beginning of the fiftieth system.

*Ammonia*

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. Large, flowing lines are drawn across the upper staves, possibly representing a melodic line or a specific performance instruction.

Key annotations and markings include:

- Los instrumentos en blanco como los compases a b c d e* (The instruments in blank like the measures a b c d e)
- col. Op. 114* (colored Op. 114)
- 7. bajo* (7. bass)
- 8a* (8a)
- unija* (unija)
- ola* (ola)
- ola* (ola)

The notation includes treble and bass clefs, time signatures, and various note values. The large lines are drawn in a fluid, cursive style, often spanning multiple staves and suggesting a continuous melodic or rhythmic pattern.



11 12 13 14

This is a handwritten musical score for a multi-instrument ensemble. The score is organized into several systems of staves. The top system includes a vocal line and multiple instrumental parts. The middle system features a piano accompaniment with various textures. The bottom system includes a bass line and other instrumental parts. The notation is dense, with many notes and rests. Dynamic markings such as *pp*, *ppp*, and *pp* are used throughout. The score is written in a style characteristic of early 20th-century manuscript notation.

11 12 13 14

*agui limpias y arreglas  
y astutamente  
el arpeggio*

This is a handwritten musical score on aged paper. At the top, there are three lines of cursive text: "agui limpias y arreglas", "y astutamente", and "el arpeggio". The score consists of approximately 15 staves. The top two staves contain complex piano accompaniment with many beamed notes. Below these are three staves with chords and some melodic lines. The middle section features a vocal line with lyrics written below it, including the words "Pia" and "Sotto". There are also several staves with chords and some melodic lines. The bottom section has four staves with chords and some melodic lines. The score is marked with various dynamics and performance instructions, such as "Col. f." and "P".

This is a handwritten musical score on aged paper, consisting of two systems of staves. The top system includes a piano part with multiple staves and a violin/viola part. The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The violin/viola part has a melodic line with various dynamics and articulations. The bottom system continues the piano part with simpler rhythmic figures. The score is annotated with numerous handwritten notes, including 'solos', 'cresc. mod.', 'p', 'pp', 'f', 'ff', 'rit.', and '10'. The handwriting is in dark ink, and the paper shows signs of age and wear.

Handwritten musical score for the first system, featuring a piano (p) dynamic and a *dim* (diminuendo) instruction. The notation includes various rhythmic values and rests.

Handwritten musical score for the second system, including a *col. praty.* (colored practice) instruction and a *dim* instruction. The notation continues with complex rhythmic patterns.

Handwritten musical score for the third system, featuring a *dim* instruction and a *col. tr.* (colored trill) instruction. The notation is dense with notes and rests.

Handwritten musical score for the fourth system, including a *col. Bomb.* (colored Bomb) instruction and a *col. tront.* (colored tront) instruction. The notation shows a variety of rhythmic figures.

Handwritten musical score for the fifth system, featuring a *mp* (mezzo-piano) dynamic and a *f* (forte) dynamic. The notation includes a *mp* instruction and a *f* instruction.

*Moderato*  
En la tarde Reflexion =

*Misto*  
p. la m. 2.  
p. la m. 2.

*Queda*  
por y 2.  
y 2.

Handwritten musical score with multiple staves. The score includes various musical notations such as clefs, notes, rests, and dynamic markings.

Key annotations and markings:

- Solo*: Multiple instances across the score, notably in the top staves and middle sections.
- Solo a falta de Saruofon*: Located in the top left section.
- tutti*: Located in the second measure of the first staff.
- col. 2.<sup>ta</sup>*: Located in the middle section.
- ff* and *pp*: Dynamic markings throughout.
- sempre*: A recurring instruction, possibly for a woodwind part.
- 2 Bows*: Located in the middle section.
- ff* and *pp*: Dynamic markings throughout.
- sempre*: A recurring instruction, possibly for a woodwind part.
- ff* and *pp*: Dynamic markings throughout.
- sempre*: A recurring instruction, possibly for a woodwind part.
- ff* and *pp*: Dynamic markings throughout.
- sempre*: A recurring instruction, possibly for a woodwind part.
- ff* and *pp*: Dynamic markings throughout.
- sempre*: A recurring instruction, possibly for a woodwind part.
- ff* and *pp*: Dynamic markings throughout.
- sempre*: A recurring instruction, possibly for a woodwind part.

There are also several large, handwritten annotations in various colors (purple, blue, red) that appear to be corrections or performance instructions, including the words *Fragor* and *Queda*.

*Oboes*  
*Clarinet*  
*Musica*  
*Violins*  
*Violas*  
*Celli*  
*Contrabassi*  
*Traboni*  
*Contra*

*Amerson*  
*madison*

*vol 2/16*

Handwritten musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings. Includes the word *Andante* written above the staves.

Handwritten musical score for the second system, including staves with notes and rests. Includes the word *Chromatic* written below the staves.

Handwritten musical score for the third system, including staves with notes and rests. Includes the word *Violines* written below the staves.

Handwritten musical score for the fourth system, including staves with notes and rests. Includes the word *French Cornets* written below the staves.

Handwritten musical score for the fifth system, including staves with notes and rests. Includes the word *figure* written below the staves.

*Andante*

*Ad libitum*

*Flauto*

*Picc*  
*pp*

The image shows a handwritten musical score on aged paper. At the top, the tempo is marked "Andante" and "Ad libitum". The instrument is identified as "Flauto" (flute). The score is written on multiple staves. The top staff contains the flute part, which begins with a melodic line. Below it, the piano accompaniment is written on several staves, featuring chords and arpeggiated figures. The score is heavily annotated with scribbles, corrections, and additional markings. A large bracket on the left side groups several staves of the piano accompaniment. The word "Picc" (piccato) and the dynamic marking "pp" (pianissimo) are visible. The overall appearance is that of a working draft or a composer's sketch.



2 Oboes  
Flauto  
Violino

This page contains a handwritten musical score for a string quartet and woodwinds. The score is written on 15 staves. The top two staves are for Oboes, with the first staff starting with a treble clef and a key signature of one sharp (F#). The next four staves are for Violins, with the first staff starting with a treble clef and a key signature of one sharp. The bottom six staves are for Violas, with the first staff starting with an alto clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp* (pianissimo) and *ppp* (pianissimissimo). There are also some handwritten annotations and corrections throughout the score, including a large scribble at the top right and some markings in the lower right section.

*à piacere*

*ritardando*

*Violino*

Serenata "Allegro Motto"

This is a handwritten musical score for a piece titled "Serenata 'Allegro Motto'". The score is written on a system of 18 staves, with the first two staves grouped together by a brace. The music is in common time (C) and features a key signature of one sharp (F#). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are several performance markings and annotations:

- First staff:** Starts with a treble clef and a key signature of one sharp. It includes the marking "ritar" (ritardando) and "a2." (second ending).
- Second staff:** Includes the marking "tranquilo pers- a cel." (trancelo, then gradually to acceleration).
- Third staff:** Includes the marking "ritar. a cel." (ritardando, then acceleration).
- Fourth staff:** Contains a large handwritten word, possibly "trilling", written in blue ink.
- Seventh staff:** Includes the marking "ritar" (ritardando).
- Eighth staff:** Includes the marking "ritar" (ritardando).
- Ninth staff:** Includes the marking "ritar" (ritardando).
- Tenth staff:** Includes the marking "ritar" (ritardando).
- Eleventh staff:** Includes the marking "ritar" (ritardando).
- Twelfth staff:** Includes the marking "ritar" (ritardando).
- Thirteenth staff:** Includes the marking "ritar" (ritardando).
- Fourteenth staff:** Includes the marking "ritar" (ritardando).
- Fifteenth staff:** Includes the marking "ritar" (ritardando).
- Sixteenth staff:** Includes the marking "ritar" (ritardando).
- Seventeenth staff:** Includes the marking "ritar" (ritardando).
- Eighteenth staff:** Includes the marking "ritar" (ritardando).

The score is written in black ink on aged, yellowed paper. There are some blue ink annotations, including the word "trilling" and some markings in the lower staves. The overall style is that of a personal manuscript or a composer's draft.

Bajo y Petate Cuerdas  
Missa de Gl.

gracioso y apasionado

The musical score consists of several systems of staves. The top system includes a Flute (Flta) staff and five string staves. The second system includes a Clarinet (Clarin) staff and five string staves. The third system includes a Bassoon (Fagot) staff and five string staves. The fourth system includes a Trombone (Tromb.) staff and five string staves. The bottom system includes a Bassoon (Fagot) staff and five string staves. The score is written in a single system, with measures grouped by vertical bar lines. Some parts of the score are crossed out with diagonal lines, indicating they are to be omitted. The notation includes various note values, rests, and dynamic markings such as *pp*, *mp*, and *p*. The tempo/mood marking "gracioso y apasionado" is written at the top right of the page. The title "Bajo y Petate Cuerdas" and "Missa de Gl." is written at the top of the page.

aves

*[Handwritten signature]*

A handwritten musical score for a piece titled "Aves". The score is written on aged, yellowed paper and consists of approximately 18 staves. The notation is in a single system, with various clefs and key signatures. The first few staves show a melodic line with some complex rhythmic patterns. The middle section of the score features several staves with diagonal slashes, indicating that the music for those parts is not present in this version of the manuscript. The final section of the score shows a continuation of the melodic and harmonic material, ending with a final cadence. The handwriting is in dark ink, and there are some light-colored markings and corrections throughout the score.

*M. Molodtsov Ob. (H. D. Kintsev)*  
*M. Molodtsov*

The musical score is written on 15 staves. The top three staves are for woodwinds (oboe, clarinet, bassoon). The next six staves are for strings (violin I, violin II, viola, cello, double bass). The bottom three staves are for voice and piano. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp* and *p*. There are some handwritten annotations and corrections throughout the score.

*Molodtsov*  
*Molodtsov Molodtsov*

*Pauzadas.*

*Andante*  
*dim.*  
*liger*

*Fl. in G. Concerto*

This is a handwritten musical score for a concerto, likely for a flute. The score is written on multiple staves, with some staves grouped by brackets. The notation is dense and includes various rhythmic patterns, including triplets and complex rhythmic figures. The score is divided into sections, with some sections marked with dynamics like *dim.* and *liger*. There are also some handwritten annotations in the margins, such as *Fl. in G. Concerto* and *Com. deq.*. The overall style is that of a working draft or a composer's sketch.

*Handwritten notes at the top of the page:*  
Tutti ma O. tra Piccolo 2. y Violon  
Coda ring una armonia tutta  
solo et la aer. Cool  
Op. 4. Ch. Flute 1. 20

The musical score is written on multiple staves. The top section features a woodwind ensemble with parts for Piccolo, Flute 1, and Flute 2. Below this is a section for strings, including Violins I and II, Violas, Cellos, and Double Basses. The bottom section contains vocal parts, with a prominent 'Soprano' line. The score includes various musical notations such as notes, rests, and dynamic markings. A large 'Male' is written on the right side of the page, and a 'Coda' is marked with a large 'X' on the vocal staff. The page number '20' is visible in the top right corner.

*Viol. I. per orchestra*

*117*

This is a handwritten musical score for Violin I, consisting of approximately 15 staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The score is organized into several systems, with some staves grouped by brackets on the left side. Key features include:

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). It contains a whole note chord.
- Staff 2:** Contains a whole note chord with a dynamic marking of *mf*.
- Staff 3:** Features a melodic line with eighth notes and a dynamic marking of *mf*.
- Staff 4:** Contains a melodic line with eighth notes and a dynamic marking of *mf*.
- Staff 5:** Shows a melodic line with eighth notes and a dynamic marking of *mf*.
- Staff 6:** Contains a melodic line with eighth notes and a dynamic marking of *mf*.
- Staff 7:** Features a melodic line with eighth notes and a dynamic marking of *mf*.
- Staff 8:** Contains a melodic line with eighth notes and a dynamic marking of *mf*.
- Staff 9:** Shows a melodic line with eighth notes and a dynamic marking of *mf*.
- Staff 10:** Contains a melodic line with eighth notes and a dynamic marking of *mf*.
- Staff 11:** Features a melodic line with eighth notes and a dynamic marking of *mf*.
- Staff 12:** Contains a melodic line with eighth notes and a dynamic marking of *mf*.
- Staff 13:** Shows a melodic line with eighth notes and a dynamic marking of *mf*.
- Staff 14:** Contains a melodic line with eighth notes and a dynamic marking of *mf*.
- Staff 15:** Features a melodic line with eighth notes and a dynamic marking of *mf*.



*Final*  
*Tempo de la Marcha* <sup>21</sup>

This is a handwritten musical score for a piece titled "Final Tempo de la Marcha". The score is written on multiple staves, likely representing different instruments or voices. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures, with some measures containing multiple notes or rests. The dynamics range from *dim.* (diminuendo) to *pp* (pianissimo) and *al* (allegro). There are also performance instructions such as *B. solo* and *todo seco*. The score is written in a cursive, handwritten style, characteristic of a composer's manuscript. The paper shows signs of age, with some staining and discoloration. The overall layout is dense with musical notation, and the staves are closely spaced. The key signature and time signature are not clearly visible, but the notation suggests a complex rhythmic structure. The score concludes with a final measure, marked with a double bar line and a repeat sign.

This image shows a page of handwritten musical notation, likely a score for a string quartet. The score is written on multiple staves, with some staves grouped by brackets. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is G major (one sharp). The tempo and performance instructions include *rit. e rit.* (ritardando and then ritardando) and *con finale*. The score is written in a cursive, handwritten style.

Key markings and instructions visible in the score include:

- rit. e rit.* (ritardando and then ritardando)
- con finale*
- rit. e rit.* (repeated multiple times)

The notation is dense, with many notes and rests, and the staves are closely spaced. The handwriting is clear but shows signs of being a working draft or a personal manuscript.

2. do  
Pung. m poco

This page contains a handwritten musical score for a string quartet, consisting of four staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is organized into several systems, with some sections marked with 'poco' and 'con p'.

**Staff 1 (Violin I):** Features a melodic line with frequent slurs and dynamic markings such as *pp*, *p*, *f*, and *mf*. It includes a section marked *con p* and a *rit.* (ritardando) marking.

**Staff 2 (Violin II):** Mirrors the first staff with similar melodic and dynamic patterns, also including a *rit.* marking.

**Staff 3 (Viola):** Provides harmonic support with a more active line, featuring many slurs and dynamic markings like *pp*, *p*, *f*, and *mf*.

**Staff 4 (Cello/Double Bass):** Features a bass line with dynamic markings such as *pp*, *p*, *f*, and *mf*. It includes a section marked *con p* and a *rit.* marking.

Additional markings include *rit.* (ritardando) and *con p* (con poco) throughout the score, indicating changes in tempo and dynamics.

Conu de G a D por 15 compasses

2. do  
Pung. m poco

*In armonia*

*Stringendo ma*

This page contains a handwritten musical score for a string quartet. The score is organized into several systems of staves. The top system consists of four staves, likely representing the four string parts. Below this, there are two systems of two staves each, with the instruction *Compax* written vertically on the left side of the first system. The bottom system also consists of two staves, with the instruction *Col. Franchobajo* written above the first staff. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The overall style is that of a personal manuscript or working draft.

*Compax*

*Col. J. ma*

*Col. Franchobajo*

*Stringendo ma*

*Kanta*

The musical score is written on multiple staves. The top staff is labeled *Kanta*. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several instances of triplets and sixteenth-note runs. The score is divided into measures by vertical bar lines. Some sections are marked with *colt.* (coltore). The handwriting is in black ink on aged paper.

This is a handwritten musical score for a large ensemble, likely a string quartet or a similar group. The score is written on a grid of staves, with each staff containing a different instrument's part. The notation is dense and includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is divided into several measures, with some measures containing complex chords and others featuring more melodic lines. The handwriting is clear and legible, and the overall layout is well-organized. The score is written on a grid of staves, with each staff containing a different instrument's part. The notation is dense and includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is divided into several measures, with some measures containing complex chords and others featuring more melodic lines. The handwriting is clear and legible, and the overall layout is well-organized.

This page contains a handwritten musical score for a string ensemble, consisting of 12 staves. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. The score is divided into measures by vertical bar lines. Dynamic markings are used throughout, including *Mes.* (mezzo-forte), *Cres.* (crescendo), and *rit.* (ritardando). Some staves begin with a *p* (piano) dynamic. The notation is dense, with many notes and rests. The paper shows signs of age, with some staining and wear.

*2<sup>o</sup> Cantabile*

A handwritten musical score for a string quartet and woodwinds. The score is written on 18 staves, with the first four staves grouped by a brace on the left. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The word "Cres." is written above several staves, indicating a crescendo. The score is written in a cursive, handwritten style. The music is in a key with one sharp (F#) and a 2/4 time signature. The piece is titled "2<sup>o</sup> Cantabile".



This page of a handwritten musical score, page 29, features a complex arrangement of staves. At the top, two staves contain dense melodic lines with frequent sixteenth and thirty-second notes. Below these, a section labeled "Conductors" spans across several staves, showing rhythmic patterns and rests. The middle section includes a piano part with chords and melodic fragments, marked with dynamics like *pp* and *ppp*. A section of the score is marked "Cres." (Crescendo). The bottom portion of the page contains more rhythmic notation and rests, with some staves appearing to be for a lower instrument or voice part. The handwriting is clear and professional, typical of a composer's manuscript.

Handwritten musical score on aged paper, featuring multiple staves and systems. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The score is organized into several systems, each containing multiple staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings.

Key features of the notation include:

- Dynamic markings: *pp* (pianissimo), *ppp* (pianississimo), *sfz* (sforzando), *ppp* (pianississimo), *pp* (pianissimo).
- Articulation: *acc* (accents), *stacc* (staccato), *rit* (ritardando).
- Performance instructions: *no* (no), *no* (no).
- Staff markings: *no* (no), *no* (no).

The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into several systems, each containing multiple staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings.

*Cres y accel.*

*All.<sup>o</sup>*

The musical score is written on 15 staves. The first section, marked *Cres y accel.*, spans from the beginning to the middle of the page. The second section, marked *All.<sup>o</sup>*, begins in the middle and continues to the end. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* and *con 1º*. The score is a handwritten manuscript, likely for a vocal or instrumental ensemble.

*Cres.*

*Cres.*

*Alta*  
7

This is a handwritten musical score consisting of approximately 15 systems of staves. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The score is heavily annotated with dynamic markings, including *Cres.* (Crescendo) and *Alta* (Alto). There are also some numerical markings, such as '7' and '10', which likely refer to measure numbers. The handwriting is in dark ink on aged, slightly yellowed paper. The overall structure suggests a complex piece of music, possibly for a large ensemble or orchestra, given the multiple staves and the variety of rhythmic and dynamic elements.

*cris. más*

This is a handwritten musical score for a multi-instrument ensemble. The score is organized into systems, with each system containing multiple staves. The instruments are not explicitly named but are represented by different clefs and groupings. The notation includes various rhythmic values, beams, and slurs. Dynamic markings are prominent, with 'Cris. más' (Crescendo más) appearing on the left side of several staves. In the lower right section, there are additional markings: 'col. f. noj' (colored forte noj), 'Redte' (Reduction), and 'B. ypl. f. | cris' (Bassoon and oboe parts, forte, crescendo). The paper shows signs of age, including some staining and a small tear in the upper left corner.

This is a handwritten musical score for a large ensemble, possibly a string orchestra or chamber ensemble. The score is written on aged, yellowed paper and consists of two systems of staves. Each system contains 12 staves, with the first three staves grouped by a brace on the left. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The first system includes dynamic markings like *pp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, and *ppp*. The second system includes dynamic markings like *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, and *pp*. There are also performance instructions such as *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, and *ppp*. The score is written in a cursive, handwritten style.

A vertical column of musical staves on the left side of the page. It contains various musical notations including clefs, notes, and rests. The notation is dense and appears to be a score for multiple instruments or voices.

*Madrid y Setiembre 1 de 1833*  
*Experto Chapin*

A vertical column of musical staves on the left side of the page, containing various musical notations including clefs, notes, and rests. This section is partially obscured by the handwritten text.

*1833*

