

Legajo



Lado

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A. L. M. D. V. G.

V. 111



Leg.

29



1.º

Violin Principal.

Quinteto Bailable Sacado del Jubio Cesar.

Propio de Vicente Jiron

Malaga y 7 de Enero 1846.

Numero.

Primero.



A Grande Orquesta. Lapeles 11.

2

Papeles 11.

v. 3.

Terzetto.

Violino Principalle.

2º y 4º de Enero.

Propio de N. Giron



Callide Lincom almagosa de  
Catalanes. Instrumento 33.

Violines 1º y 2º	2
Idem 2º	3
Flauta	1
Clarinete	2
Fagotas	2
Trompa	1
Bajo	1
Viola	1

Málaga 7 de Enero 1843.

Papeles Once con un Violin adjunto  
duplicado.

Para el 3º Acto

*And. te*

*Solo*

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in ten horizontal staves. The first staff begins with the tempo marking "And. te" and a treble clef. The second staff has a bass clef. The third staff is marked "Solo" and contains a large, dark scribble that obscures some of the notation. The remaining staves contain various musical notations, including notes, rests, and dynamic markings. The paper shows signs of age, including foxing and some staining.

*all. to*  
*Solo 1.º Flauta 8va*

*V.º al Solo 2.º*

70  
Solo 2.

Handwritten musical score for Solo 2, measures 1-16. The music is written on four staves in a treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings. A large section of the third staff is crossed out with diagonal lines. There are handwritten annotations 'x' and 'ojo' above the second staff, and 'in' above the fourth staff.

71  
Solo 3.  
Fagot.

Handwritten musical score for Solo 3, measures 1-16. The music is written on four staves in a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings.

Handwritten musical score for Solo 3, measures 17-20. The music is written on a single staff in a treble clef with a key signature of one flat (B-flat). The notation includes various rhythmic values and accidentals. A handwritten annotation 'ojo' is present below the staff.

*All.*  $\text{G} \flat 2/4$

*f* *vivo* *mas vivo* *ff.*

L. Travers. Septeni coronabis opus Lu Lu a ja

Papeles.

- 1 Violin Prin.  
2 Violines 1.<sup>as</sup>  
2 Violines 2.<sup>as</sup> este no esta duplicado.  
1 Viola.  
2 Vclavas.  
2 Clarinetes 1.<sup>os</sup> y ~~1 2.<sup>os</sup>~~ y un Clarinete 2.<sup>o</sup>  
1 Tromp. 1.<sup>a</sup>  
1 idem - 2.<sup>a</sup>  
2 Fagottes.  
2 Bajos este no esta duplicado.

Violin 1<sup>o</sup>

Fuoco Variabile

de

Julio Cesar

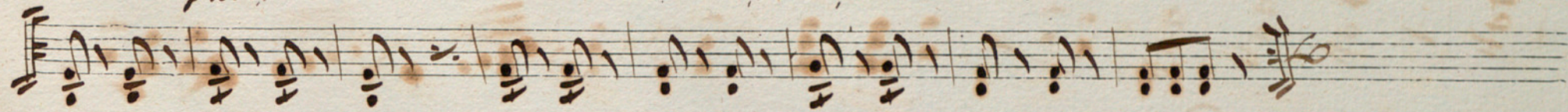


And.te

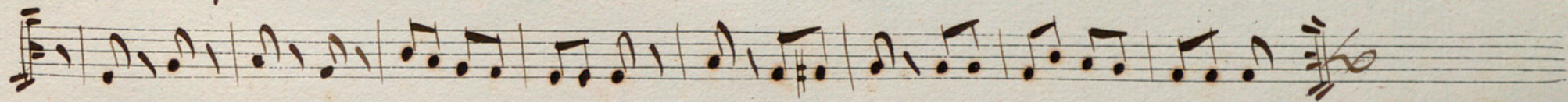
All.o

Solo

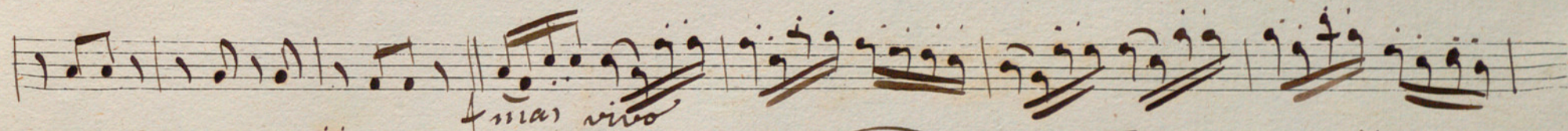
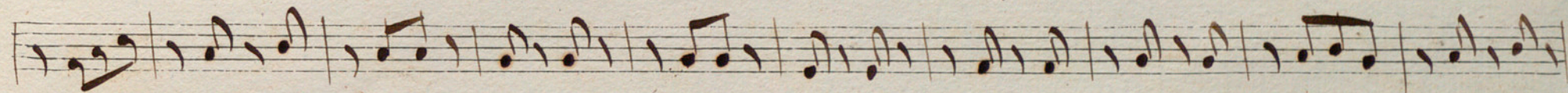
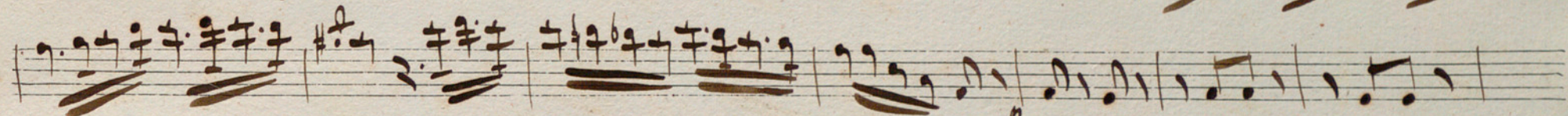
Solo 2.<sup>o</sup> *pizz.*



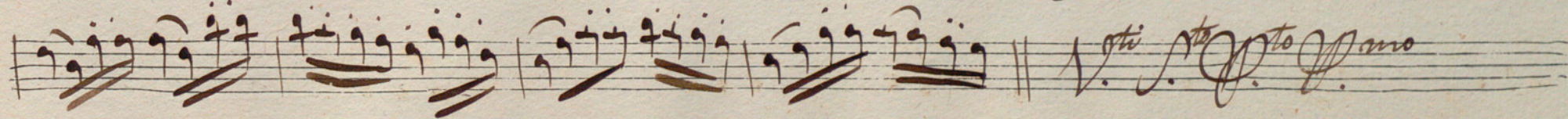
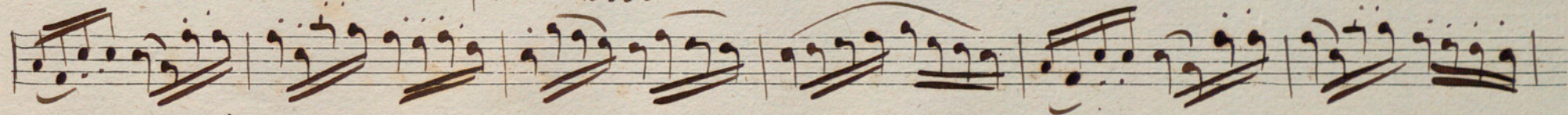
Solo 3.<sup>o</sup>



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



*maas vivo*



*Sto Sto Poco*

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, including a treble clef and complex rhythmic patterns.

Handwritten musical notation on a five-line staff, concluding with a double bar line and a fermata.

Seven empty five-line musical staves, showing signs of aging and foxing.

Violin.  
Segundo.  
Terceto Baylable.

1  
*Andante* ||  $\text{G} \frac{2}{4} \flat$

3° *Lolo* ||  $\text{G} \frac{2}{4} \flat$

5° *Lolo* ||  $\text{G} \frac{2}{4} \flat$  *piz.to*

*Solo* *B.*  $\text{♩} \frac{2}{4}$

~~musical notation~~

*All.*  $\text{♩} \frac{2}{4}$

*ma vivace*

*And.<sup>te</sup>*  $\text{D: } \frac{2}{4} \flat$

The first two staves of the manuscript contain complex rhythmic notation. The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). The notation consists of numerous beamed notes, often grouped in pairs or groups of four, with various slurs and accents. The second staff continues this complex rhythmic structure. The third staff contains a sequence of rhythmic symbols, including vertical stems with flags and horizontal lines, which may represent a simplified notation or a specific rhythmic pattern. The paper is aged and shows some staining.

*Viola.*

*Bercetto del Cesar.*



*And.<sup>te</sup>*  $\text{K: b}^2/4$

*Solo*  $\text{K: b}^2/4$  *p.*

*Solo*  $\text{K: b}^2/4$  *Pizz.*

*Solo*  $\text{K: b}^2/4$

Handwritten musical notation on a single staff, featuring a sequence of notes and rests.

*All.* *K. b*  $\frac{2}{4}$  *f* Handwritten musical notation on a single staff, including a tempo marking and a dynamic marking.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, featuring a sequence of notes and rests.

*2. Act.*

Handwritten musical notation on a single staff, including a dynamic marking and a sequence of notes.

Handwritten musical notation on a single staff, featuring a sequence of notes and rests.

Four empty musical staves at the bottom of the page.

Basso.

Verretto Baylable.

*Andante*  $\text{D: } \frac{2}{4}$   $\text{6}$

*Allegro* *Solo. 1.*  $\text{f.}$   $\text{f.}$   $\text{p.}$   $\text{f.}$   $\text{f.}$

*3<sup>ro</sup> Solo*  $\text{D: } \frac{2}{4}$   $\text{6}$   $\text{p.}$

*5<sup>to</sup> Solo 2<sup>do</sup>*  $\text{D: } \frac{2}{4}$   $\text{6}$   $\text{p.}$

640 Solo 2<sup>o</sup> 2/4 *p.*

Musical notation on a single staff.

All.<sup>o</sup> 2/4 *f.*

Musical notation on a single staff.

*vivo*

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Handwritten flourish or symbol.

Four empty musical staves at the bottom of the page.

Flauto

Tercetto Variabile

de

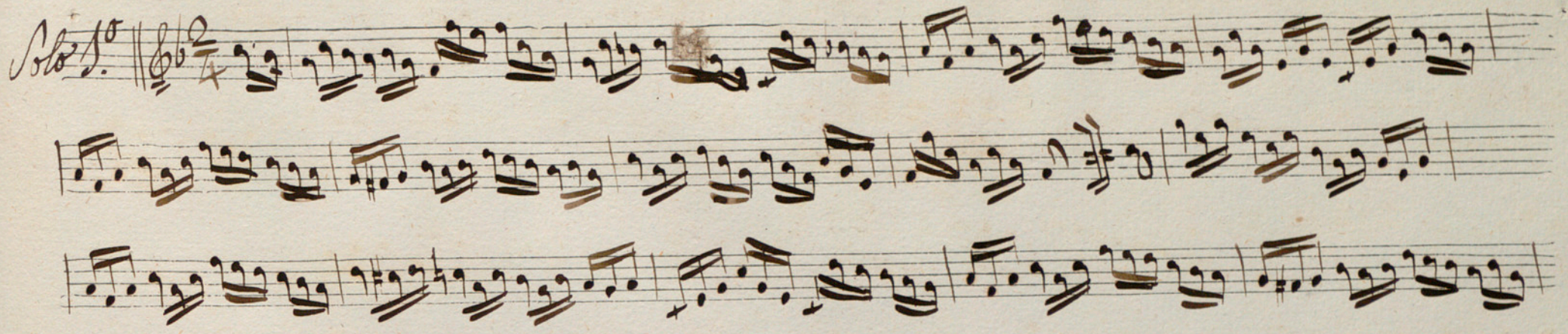
Julio Cesar

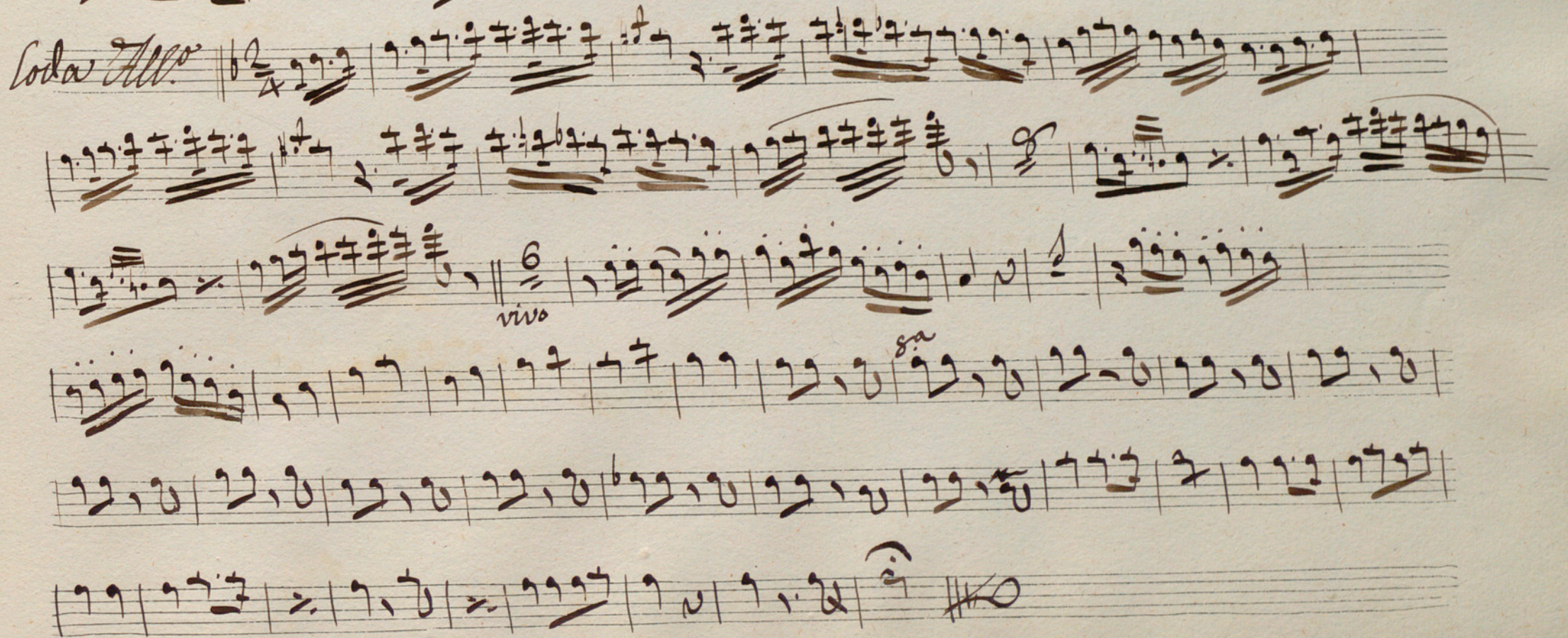
*And.te*

Handwritten musical score for the first section, marked *And.te*. The music is written on six staves, featuring a complex, multi-measure rhythmic pattern with many beamed notes. The key signature is one sharp (F#) and the time signature is 6/8.

*All.*

Handwritten musical score for the second section, marked *All.*. The music is written on three staves, featuring a more rhythmic pattern with beamed notes. The key signature is one sharp (F#).

*Solo 1.<sup>o</sup>*   
*Solo 2.<sup>o</sup> y 3.<sup>o</sup> tacet.*

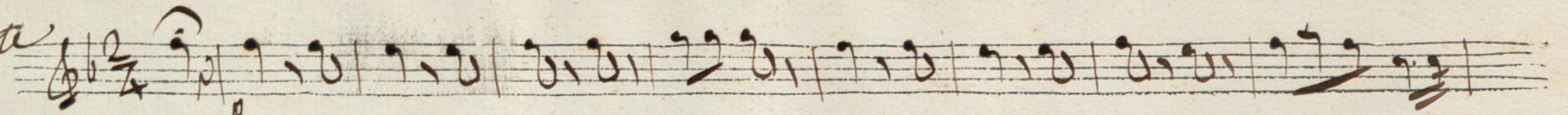
*Toda Al.<sup>o</sup>*   
*vivo*

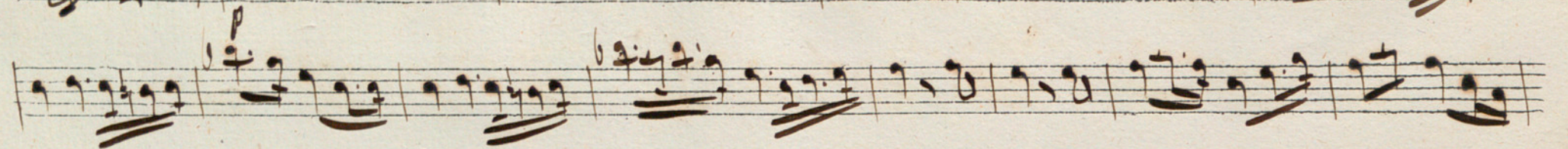


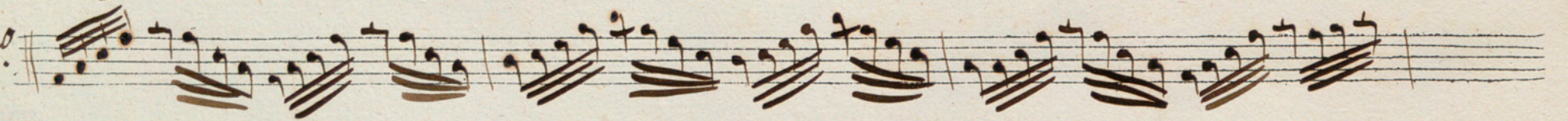
Clarinete 1<sup>o</sup>

Ferretto *Pratible*  
de

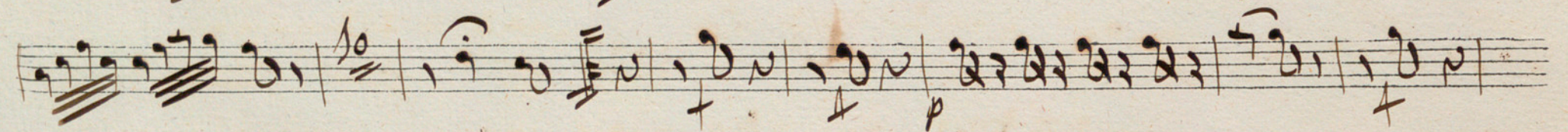
Julio Cesar

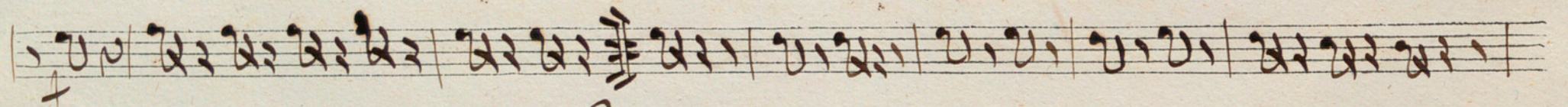
*Andte* 

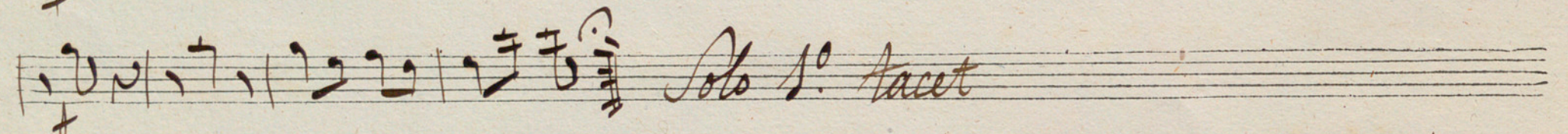


*Allo.* 



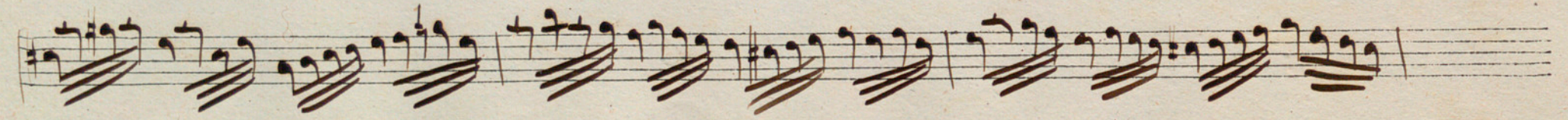


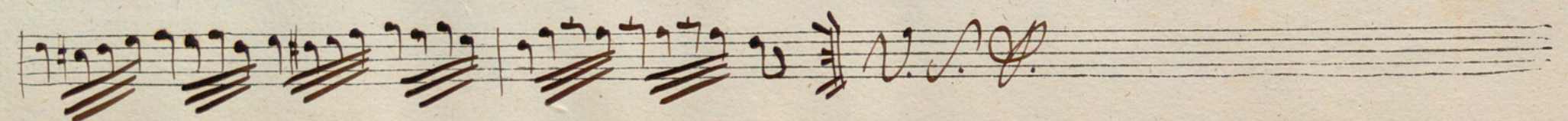




*Solo 1.º Tacet*

*Solo 2.º* 





*Solo 3.º tacet*

*Coda All.º*  $\frac{2}{4}$

*mas vivo*

*piu moso*

Clarinete Secondo Concerto Haydn

*Andante*  $\text{♩} = 60$   $\text{♩} = 60$

Solo 1. B. y B. 4lett.

*All.<sup>o</sup>*  $\text{♩} = 120$   $\text{♩} = 120$



*Largo.*

*Sesteto Baglabe.*

(Por Ant. Ferrer)

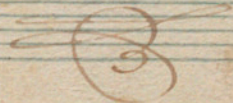
The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked *Largo*. The second staff continues the melody. The third staff is marked *Moderato* and includes a double bar line with a repeat sign, followed by a section marked *All.<sup>o</sup>*. The fourth staff is marked *Lento*. The fifth staff is marked *All.<sup>o</sup>* and includes a section marked *Solo*. The sixth staff is marked *Solo 1.<sup>o</sup>* and includes a section marked *Solo*. The seventh staff is marked *Solo 2.<sup>o</sup>* and includes a section marked *Solo*. The eighth staff is marked *Solo 3.<sup>o</sup>* and includes a section marked *Solo*. The ninth staff is marked *Solo 4.<sup>o</sup>* and includes a section marked *Solo*. The tenth staff is marked *pp* and includes a section marked *pp*. The score includes various musical notations such as notes, rests, and dynamic markings.

*Solo 5<sup>mo</sup>* 9:6  $\frac{2}{6}$  *Solo 5<sup>mo</sup>* 9:6  $\frac{2}{6}$

*Solo 6<sup>mo</sup>* 9:6  $\frac{2}{6}$  *Solo 6<sup>mo</sup>* 9:6  $\frac{2}{6}$

*Coda All.<sup>o</sup>* 9:2 *Coda All.<sup>o</sup>* 9:2

*Fine*



*Trompa Primera.*

This image shows a page of handwritten musical notation for the first trumpet part, titled "Trompa Primera." The score is written on aged, yellowed paper with ten staves. The notation is in brown ink and consists of a series of notes and rests. The first five staves contain the main melody, while the remaining five staves are empty. The paper shows signs of wear, including foxing and staining, particularly in the middle and lower sections.

Fa.

*Andante*  $\frac{3}{4}$

*p* *f* *all.o* *f* *p* *f* *p* *f* *p* *f*

*Solo Primo tacet. Solo 2.º y 3.º tacet*

*Allo.*  $\frac{2}{4}$  *f* *vivo* *mas vivo* *f*

*Trompa 1.<sup>a</sup>*

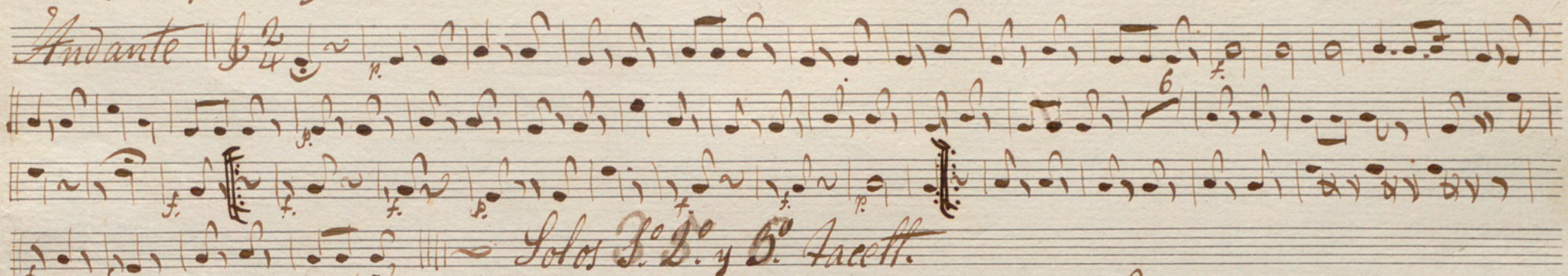


*Trompa Segunda.*

This image shows a page of handwritten musical notation for a Trompa (Trumpet) part, labeled "Trompa Segunda." The score is written on aged, yellowed paper with multiple staves. The notation consists of a series of dots and stems, characteristic of early manuscript notation. There are several large, circular scribbles in the center of the page, and two large, dense scribbles at the bottom. The paper shows signs of wear, including foxing and staining.

Tra

*Trompa Segunda. Terceto.*

*Andante* 

*Solo 1.º 2.º y 3.º Tercet.*

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