



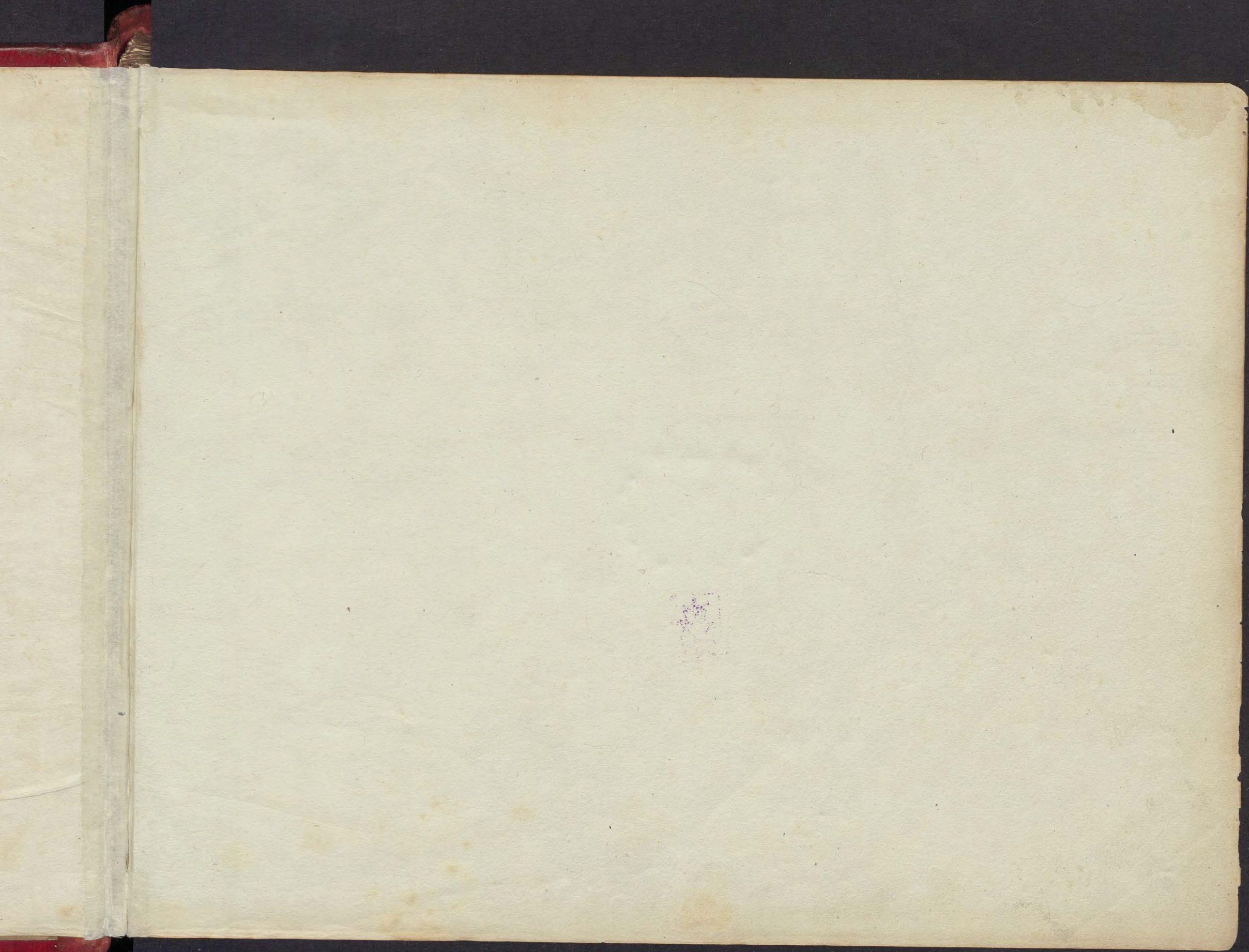
2003

Muz. Rkp

II









Muz. Rkp. 2003

Sibl. Jag. 1953. K 1

La

Spiew

Fortepian

Handwritten musical notation on the right page of the manuscript. It features several staves with notes, clefs, and dynamic markings. The word "Spiew" (Singer) is written above the first staff, and "Fortepian" (Piano) is written above the second staff. The notation includes various note values and rests, typical of an 18th or 19th-century manuscript.

Larghetto

Duma o Kniaziu Michale Glin'skim

Spiew

Fortepian

The first system of the score features a vocal line on a single staff and a piano accompaniment on two staves. The piano part is characterized by dense, rhythmic patterns, including many sixteenth-note runs and chords. The tempo marking *Larghetto* is written at the top left.

Kropnych cieniach piekarow podziemnych gdzie promien słońca nigdy nie docho- dzit kie-

The second system continues the vocal and piano parts. The piano accompaniment remains dense and rhythmic. The lyrics are written in a cursive hand below the vocal line.

Dy kaga nice z srodka sklepien ciemnych, zwieszony bla- de ptamienie rozwodzit Glin'ski znaio my

The third system continues the vocal and piano parts. The piano accompaniment remains dense and rhythmic. The lyrics are written in a cursive hand below the vocal line.

zawieszony zwieszony ty li czyt dui smutne ciepleni zgrozoty

The fourth system continues the vocal and piano parts. The piano accompaniment remains dense and rhythmic. The lyrics are written in a cursive hand below the vocal line.

Jadwiga Królowa Polska Spiew Historyczny

Andante

Spiew

Handwritten musical notation for the first system. The vocal line (treble clef) contains the lyrics: "kiedy dni Pia-słowo przeu-nat się watek a prawa berta w Jadwidze ztacone na ten ie dy-nie". The piano accompaniment (treble and bass clefs) features a simple harmonic structure with chords and moving lines.

Fortepian

Handwritten musical notation for the second system. The vocal line (treble clef) contains the lyrics: "krowi nam luby szka-tek o-czy i ser-ca Polaków zwro-co-ne o-czy i ser-ca Polaków zwro-co-ne". The piano accompaniment (treble and bass clefs) continues with chords and melodic fragments.

Handwritten musical notation for the third system, primarily piano accompaniment. It features complex chordal textures and melodic lines in both treble and bass clefs, with some dynamic markings like 'p'.

Spiew

Fortepian

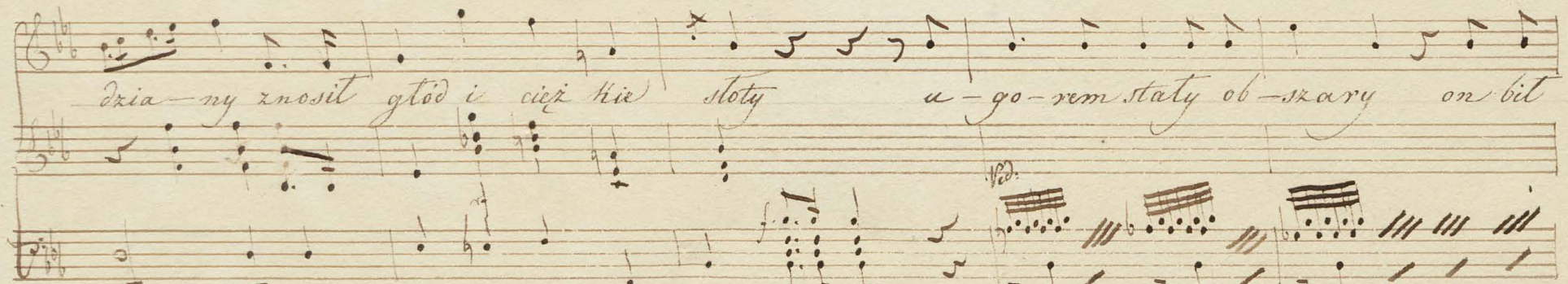
Partial view of musical notation on the adjacent page, showing the continuation of the vocal and piano parts from the previous page.

Waximierz Wielki, Pieśń Historyczna

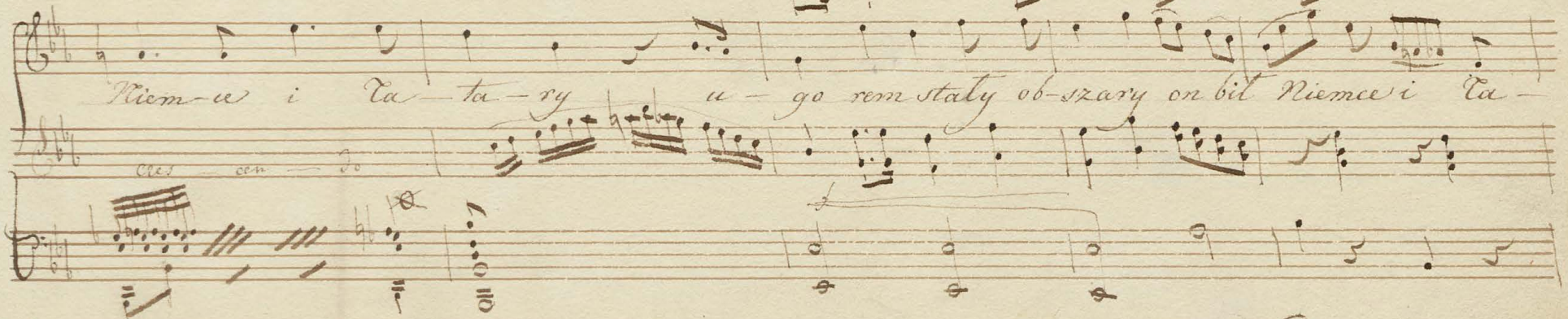
Spiw
Przez trzy wieki z męstwa zna — ny w męstwie Polak miał swe enoty na koniu, burka o —
Fortepian



dzia — ny znośił głód i ciężkie stoty u — go — rem staly ob — szary on bit
Niem — ce i Ca — ta — ry



u — go rem staly ob — szary on bit Niemce i Ca —
tary



8^{va}



Lento e Maestoso

Jan Albrecht, Spiew Historyczny

Spiew

Tak był Ca-ro-gród i kraje Trac-ka zdo był o-re-zem Murutuan bez bożny

Fortepian

stracił kraje a wzmiosł re-ka swię-to-krad-ka die-tyc dwójrozny

Stefan Czarniecki, Pieśń Historyczna

Maestoso
Pieśń

Fortepiano

pia: e legato

Wszelakim domu znanym tylko zwały Czarniecki się

cho-wał, z dziecin swa peten wo-ienney o-choły braci smych w huce szę-ko-wał

a kiedy słyszał iak meztwo chwalono za dre do boiu czut nie powciągniona, a kiedy słyszał iak

meztwo chwalono za dre do boiu czut nie powciągniona

pia: e legato

D. c.

Alligretto

Spiw

Nie-chay w tej szarej sli-wy chwi-li; cie-szy sie bray-ia - ciot grono, gdy Wo - iow ni - cy wro - ci - li

Fortepian

na swoich Ro - da-kow tona ca-te koto niech we so - lo zabrami niech zija Ry - ce - me

zabrami niech zija Ry - ce - me

D.S. al fine
1. partura Chór

2.

Niedysie na polu stawy
W odleglych kra-ach walczyle
Obywale Warszawy
Serum zaszere z wami byle
Cate koto
Niech wesolo

Zabrami niech zija Rycarze (bis)

3.

Chwata chryci Zolnierze
W szubno zaszczyty bogaci
Przyimycie chetnie i szczerze
Chula w dzie wnosie waszych braci
Cate koto
Niech wesolo

Zabrami niech zija Rycarze (bis)

4.

Juzcie sie wzwać oimiele
Za Kielich Obywale
Spełnicie duszkiem to zdrowie
Niech zija meani Liomkowie
Cate koto
Niech wesolo

Zabrami niech zija Rycarze (bis)

W

W

7

|

|

7

|

|

|

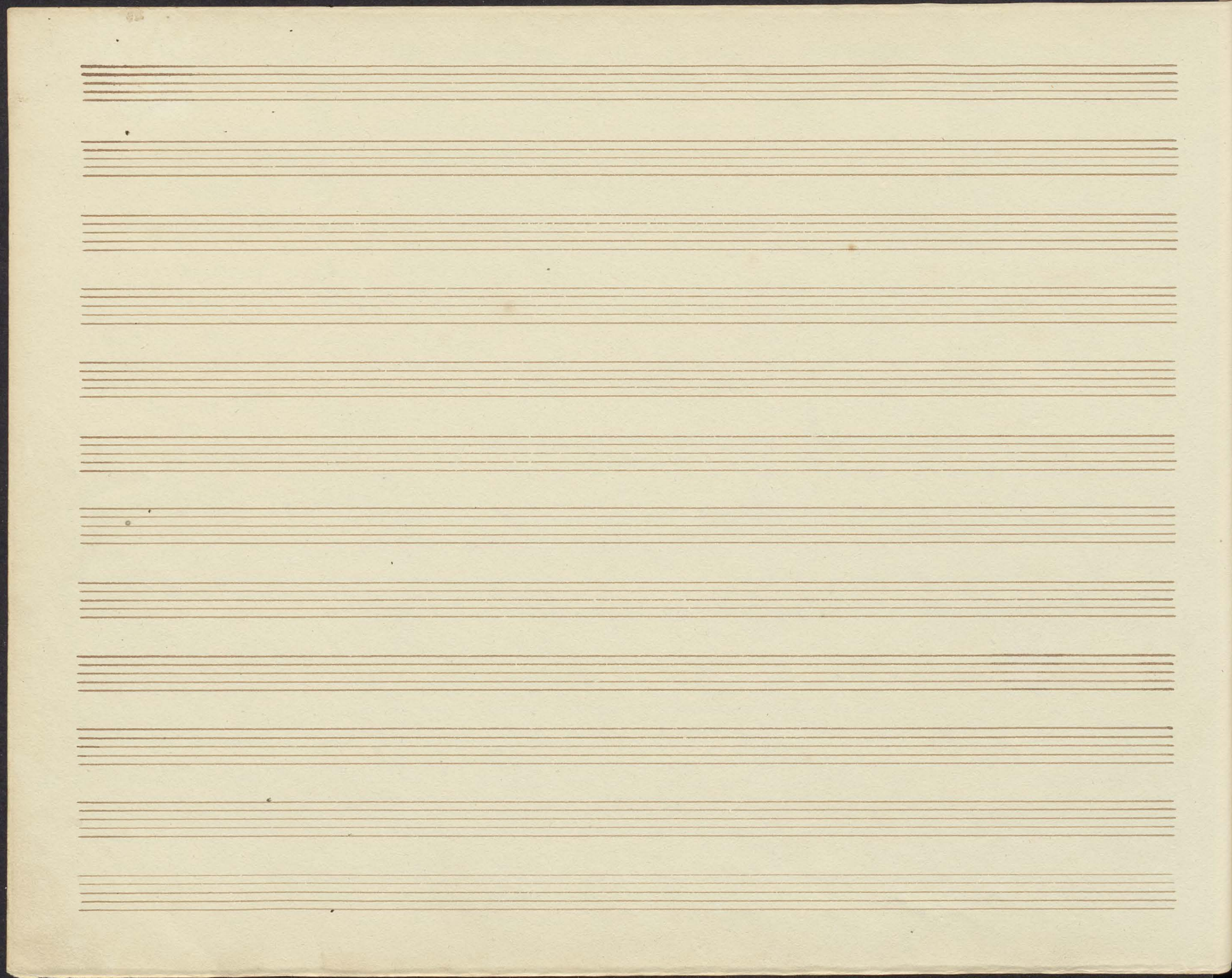
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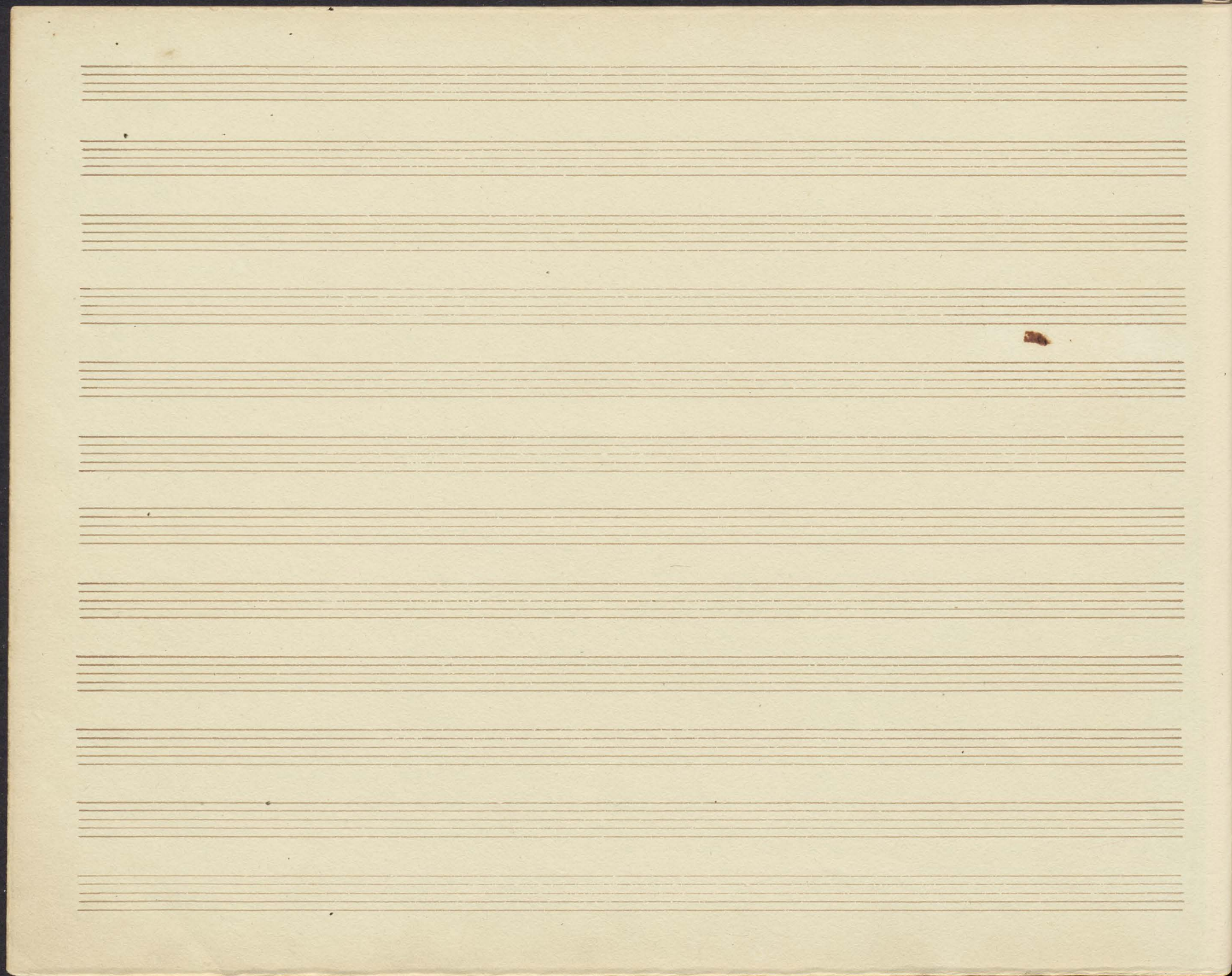
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for

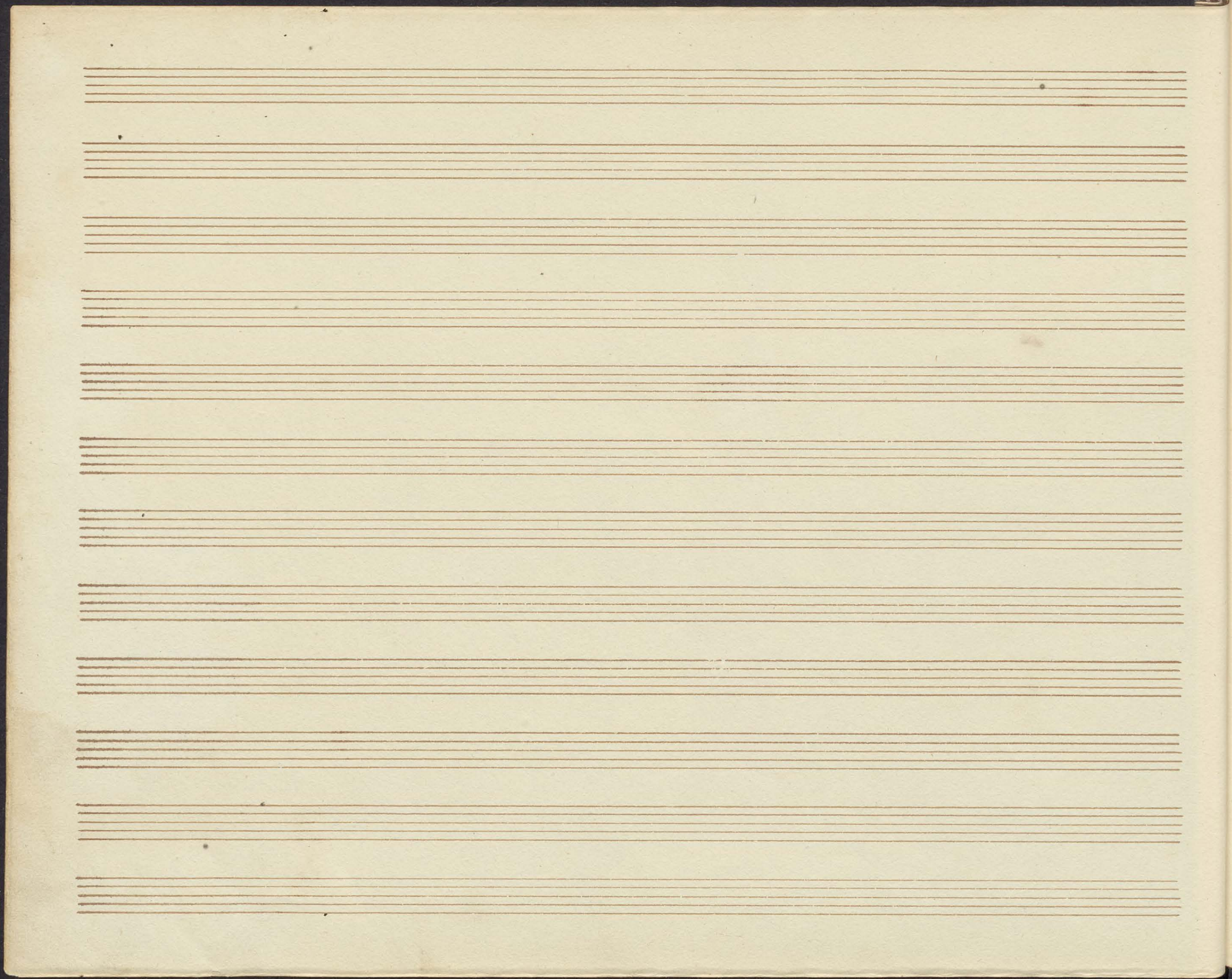
A page of ten blank musical staves. The paper is aged and shows signs of water damage, particularly in the upper right corner. A small red mark is visible on the lower right side of the page. The staves are arranged vertically and are currently empty of any musical notation.



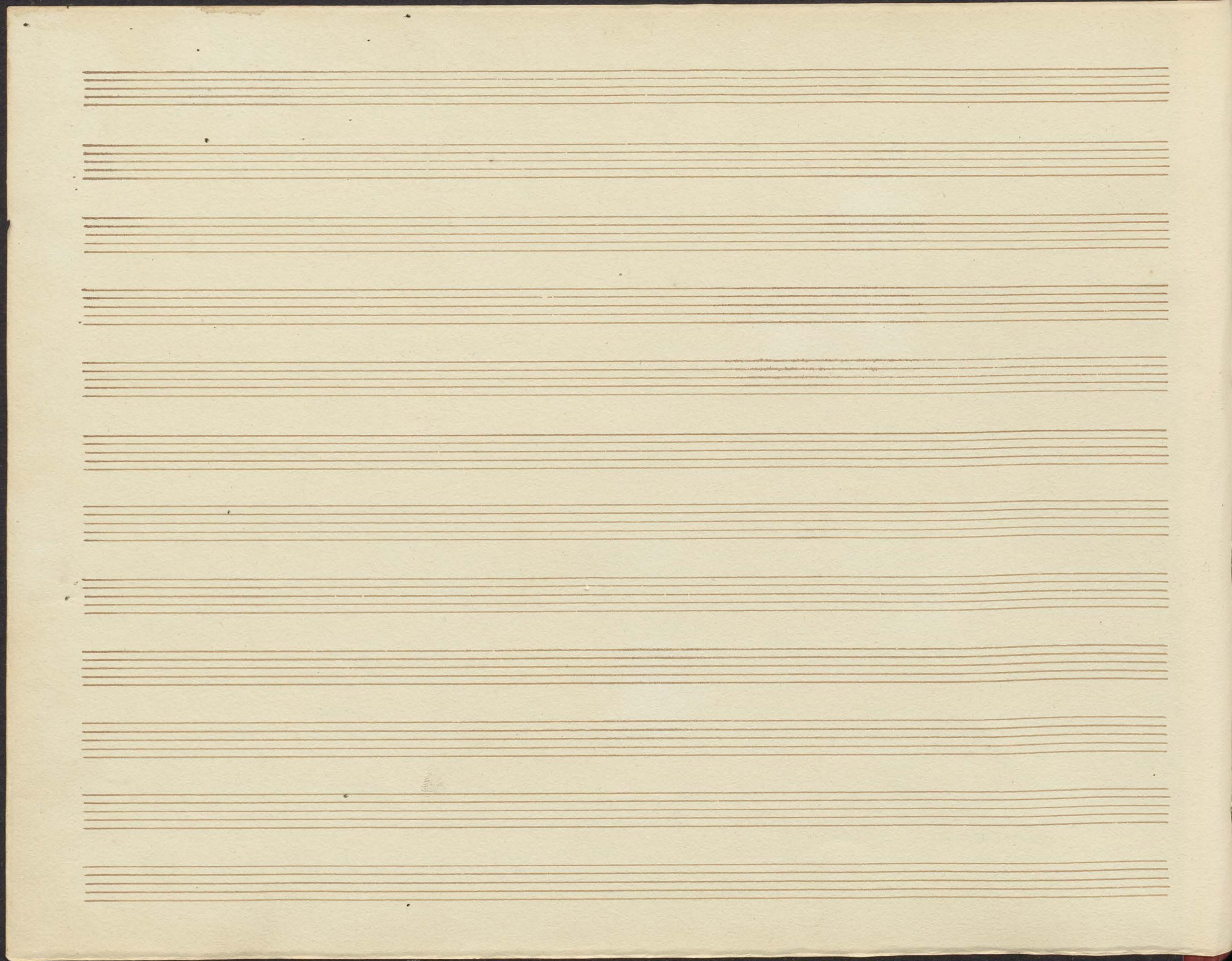
This image shows a page from a music manuscript book, page number 5. The page is filled with 12 horizontal musical staves, each consisting of five lines. The staves are arranged vertically and are completely blank, with no notes, clefs, or other markings. The paper is a light cream or off-white color, showing some minor signs of age and slight discoloration. The page is set against a dark background, likely the inner cover of the book.



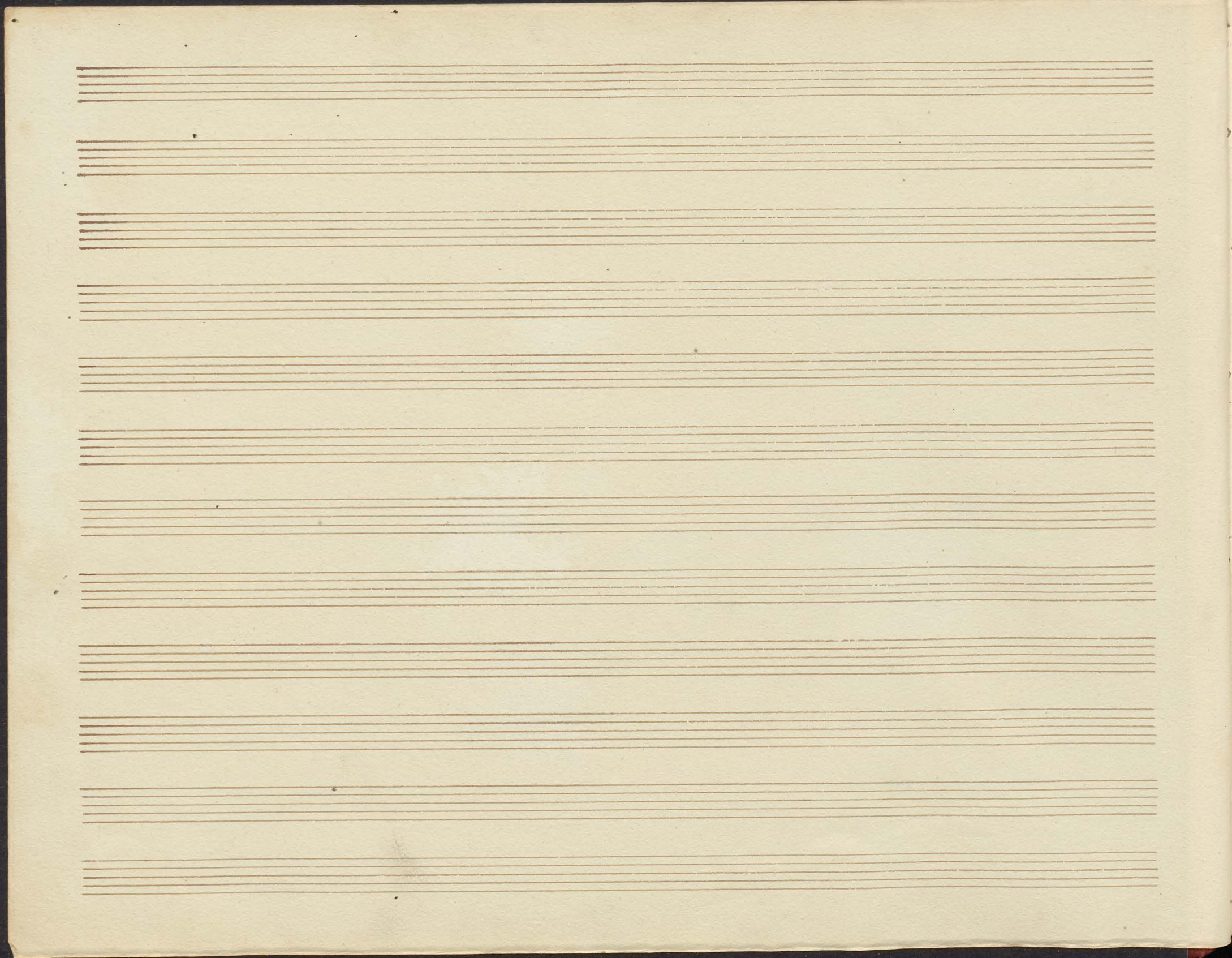
This image shows a page from a music manuscript book, page number 6. The page is cream-colored and contains 12 horizontal musical staves, each consisting of five lines. The staves are arranged vertically and are completely blank, with no notes or markings. There is a small, dark brown ink smudge on the second staff from the top, approximately one-third of the way across the page. The page is bound on the left side, and the edges of the adjacent page are visible on the far left.



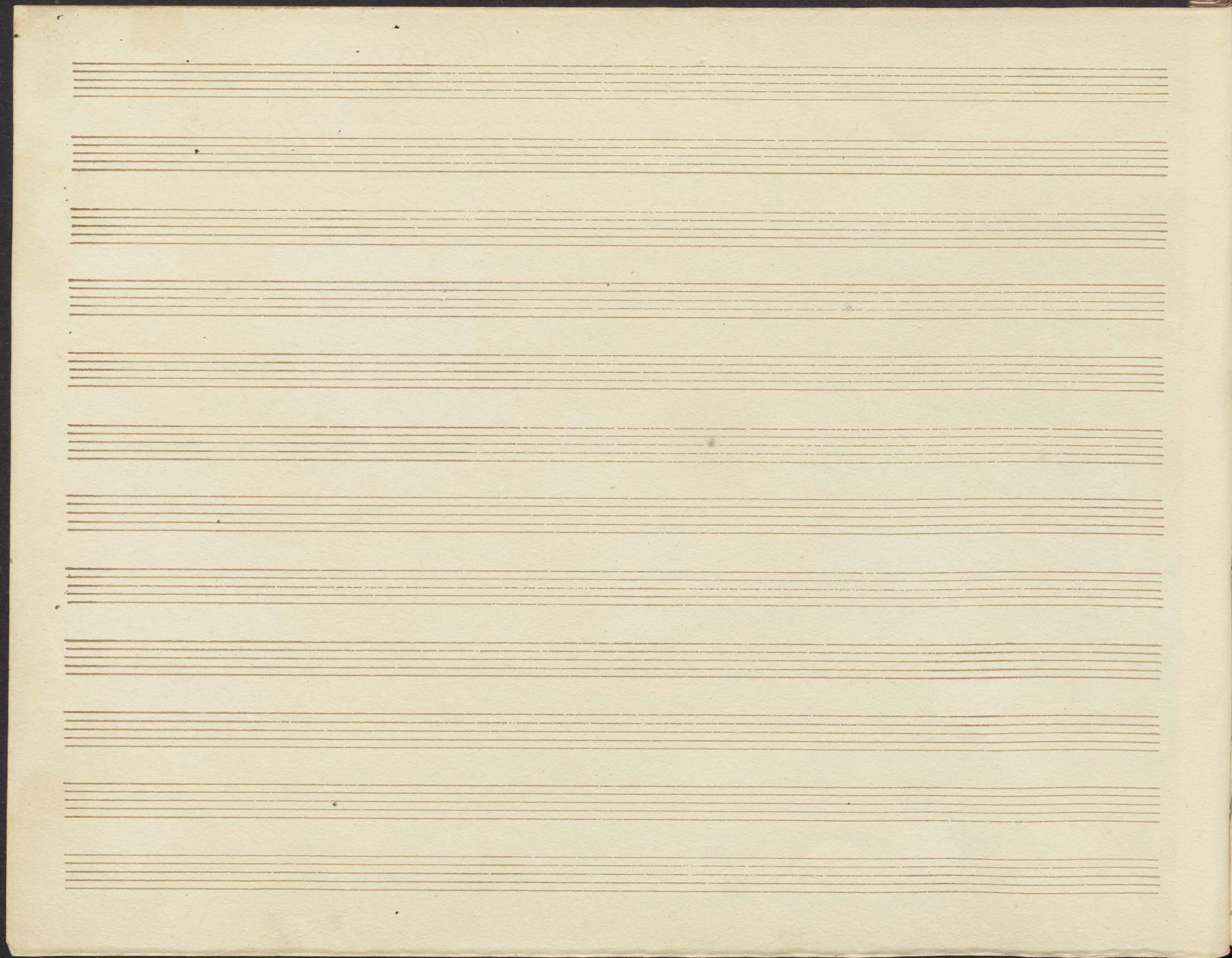
This image shows a page from a music manuscript book, page number 7. The page is filled with 15 horizontal musical staves, each consisting of five lines. The staves are arranged vertically and are completely blank, with no notes or markings. The paper is aged and has a yellowish tint. The page number '7' is written in the top right corner.



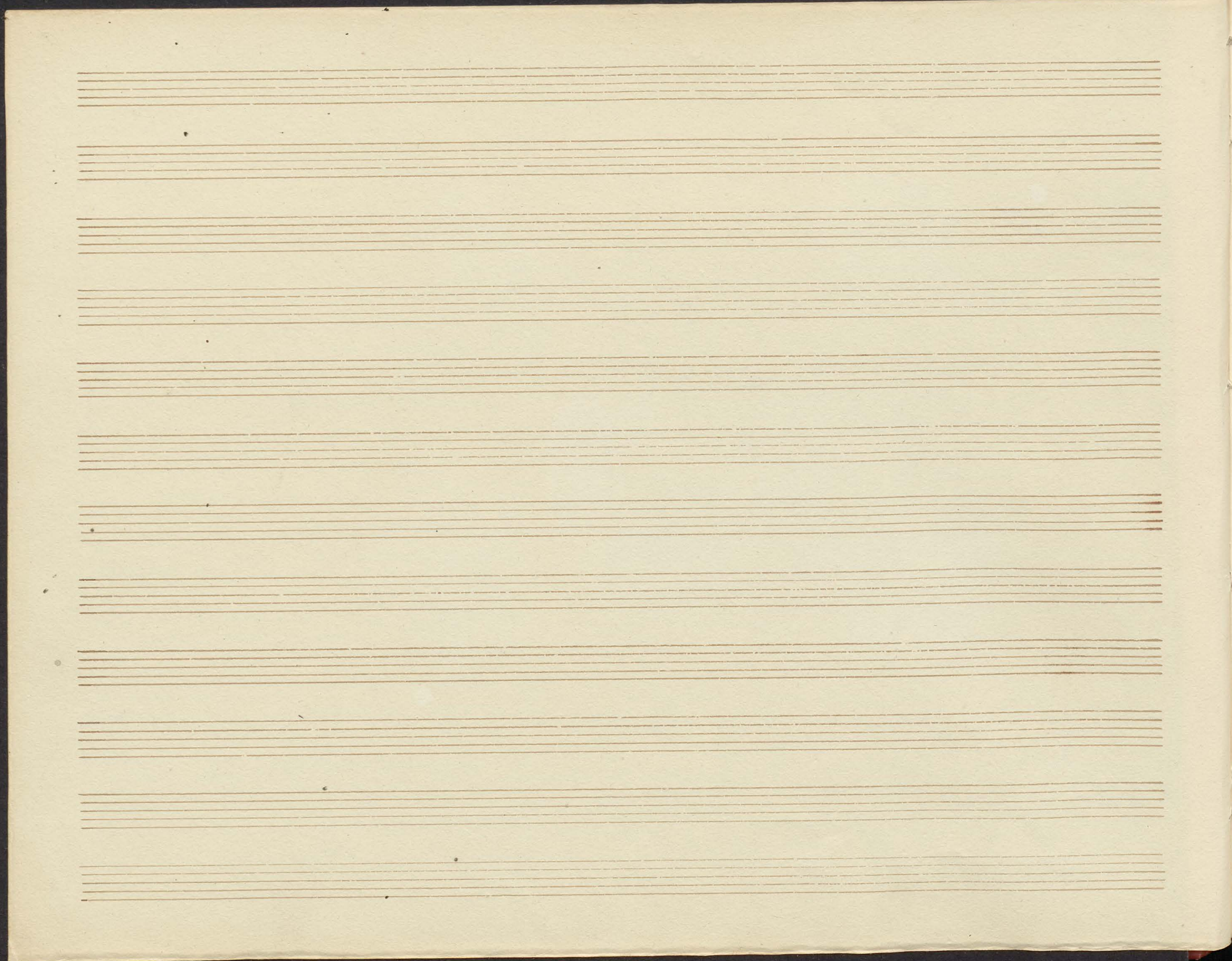
This image shows a page from a music manuscript book, page number 8. The page is cream-colored and contains ten horizontal musical staves, each consisting of five lines. The staves are arranged vertically and are completely blank, with no notes or markings. The page is bound on the left side, and a small portion of the adjacent page is visible on the far left edge.



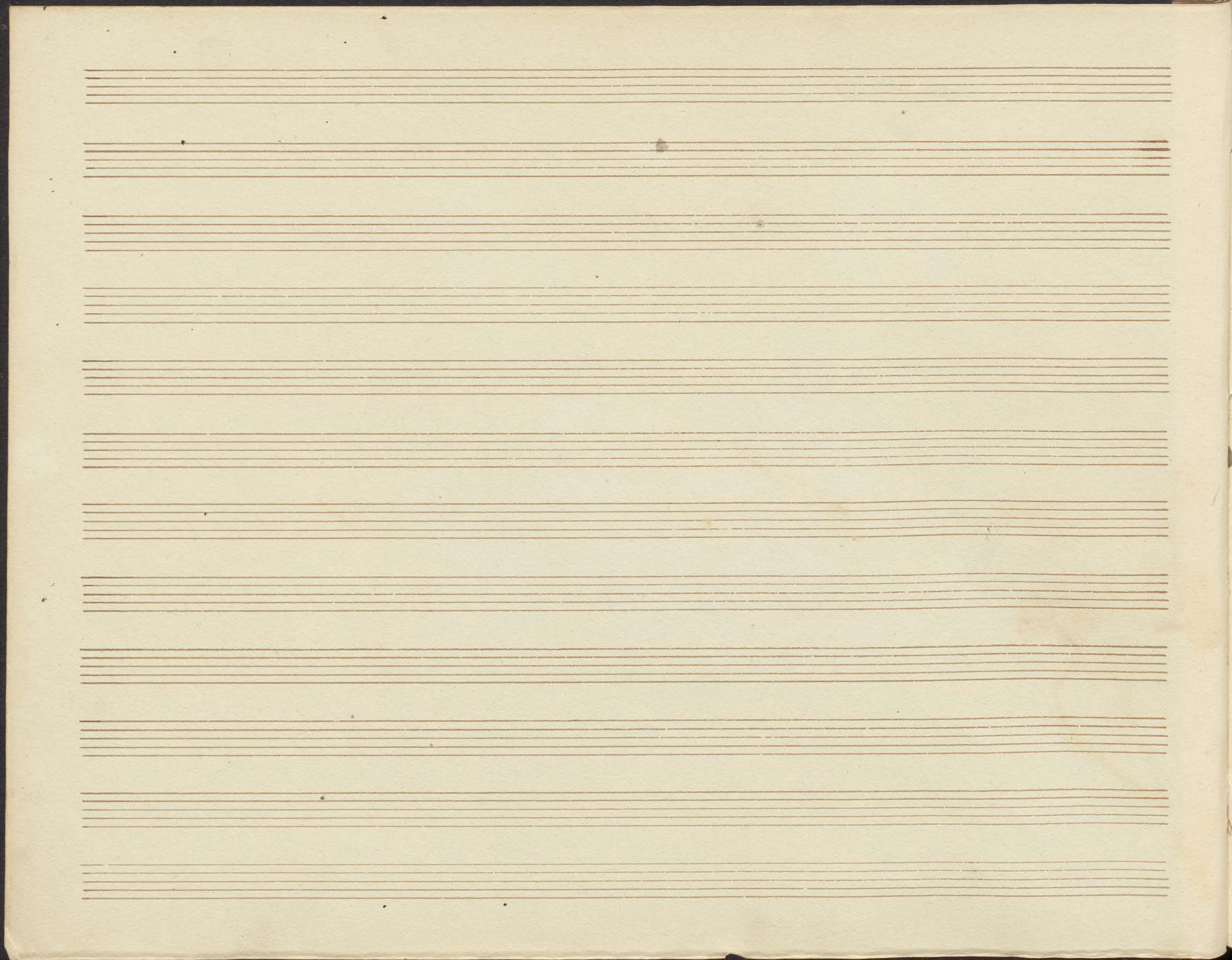
This image shows a page from a music manuscript book, page 51. The page is cream-colored and contains 12 horizontal musical staves. Each staff is composed of five parallel lines. The staves are arranged vertically and are completely blank, with no notes, clefs, or other markings. The page is slightly aged, with some minor discoloration and a small blue speck near the top center. The left edge of the page shows the binding of the book, and a portion of the adjacent page is visible on the far left.



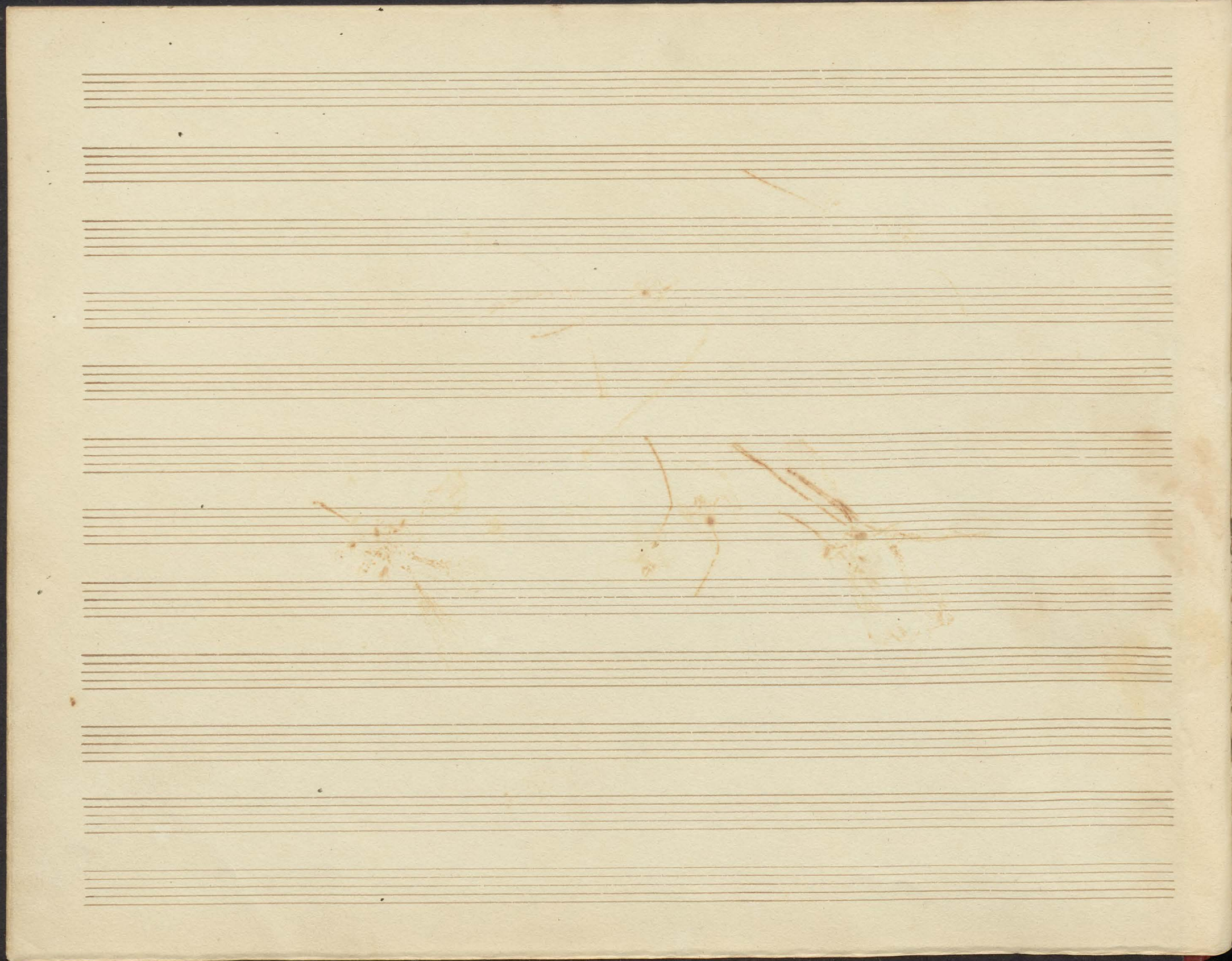
This image shows a page from a music manuscript book, numbered 40 in the top right corner. The page is filled with ten horizontal musical staves, each consisting of five parallel lines. The staves are arranged vertically and are completely blank, with no notes, clefs, or other musical markings. The paper has a slightly aged, yellowish tint. On the left edge, the binding of the book is visible, showing the stitching and the edge of the adjacent page.



This image shows a page from a music manuscript book, page 41. The page is cream-colored and contains 12 horizontal musical staves, each consisting of five lines. The staves are arranged vertically and are completely blank, with no notes, clefs, or other markings. The page is bound on the left side, and a portion of the adjacent page is visible on the far left. The number '41' is printed in the top right corner.



This image shows a page from a music manuscript book, numbered 12 in the top right corner. The page contains 12 horizontal musical staves, each consisting of five lines. The paper is off-white and shows signs of age, including several light brown stains, most notably a large one in the middle-left area and smaller ones on the right side. The left edge of the page shows the binding of the book, with the edges of the previous page visible. The entire page is set against a dark background.



This image shows a page from a music manuscript book, page 43. The page is cream-colored and contains 15 horizontal musical staves, each consisting of five lines. The staves are arranged vertically down the page. There are several prominent brown stains on the page, primarily in the middle section, which appear to be ink or water damage. The stains are irregular and spread across several staves. The page is otherwise blank, with no musical notation or text.

Andante quasi Allegretto

Romance à Joséphine

Le Chant
il près a-voir fait la ter-re, et vû des por-vers par tout le bon dieu, dans sa co-lè-re,

Piand. *distinctement*
p. *cres - cen - do* *sf*

son gea par malheur à Vous il com-po-sa votre i-mage du li-mon le plus par-fait

sa, dit-il por-ter l'o-ra-ge chez les ingrâts que j'ai fait

p. ten.

2^{me} Couplet

Les yeux suffi-roient je - pen - se, pour troubler le genre humain prends en - cor
 pour ma vengeance cet air charmant et mutin il dit: et de la malice, il do - ta
 vo - tre beau té - joi gñit un grain de ca pri - ce, à deux au tres de gaîté.

3^{me} Couplet

Nous de vous à sa co - lé - re vos attraits et votre esprit mais le coeur re - stoit à faire
 et l'E - ter - nel s'atten drit, pour nous un peu moins sé - vé - re par un retour de - pi tié
 il fit ce coeur bon sin - cé - re et sensible à l'amitié

4^e Couplet

Fruit de sa tou te puis sance ainsi Vous fu - tes pour nous le ga - ge de sa clé - men ce
 et ce lui de son courroux la main qui fit Jo sé phi ne est la même en vé - ri - té -
 qui fit la fleur pour l'é pi - ne la bon té pour la beauté

Allegro risoluto ed agitato

Le départ, Romance, Paroles de Cerrantes

Chant

Piano

Tu fuis cru-el et jéa-

pi-re Par-donne à ma faible voix do-ser en cor te re-di-re ce qu'elle a

dit tant de fois Ras-su-res ton âme é-mu-e re-gar-des moi sans frè-

mir on doit suppor-ter la vu-e de ceux que l'on fait mourir

on doit sup- por- ter la ru- e de ceux que l'on fait mourir

2^{me} Couplet.
Je t'ai mai sans être ai- mée ja-
ri- tat- des

mais je n'en eus l'es- poir mais à mon âme char- mée il suffi soit de te

voit Hé! las! — ta seule pré- sence sus- pen doit — tous mes tourments

7
je ne comptois d'exi- sten- ce que ces ra- pi- des mo- ments je ne compo-

p. *acc. se. raud.*

tois d'exi- stence que ces ra- pi- des moments

3^{me} couplet
Re- cois du moins sans co- lère les a- dieux de l'ami-

per- dent *dol. #* *div. (C)*

tié trem- bles- tu que ma mi- sé- re t'ins pi- res de la pi- tée Non,

dol. #

non, tu n'as rien à craindre en m'accordant un regard va, je ne suis point à

a tempo

plaintre je meurs a vant ton de-part va, je ne suis point à

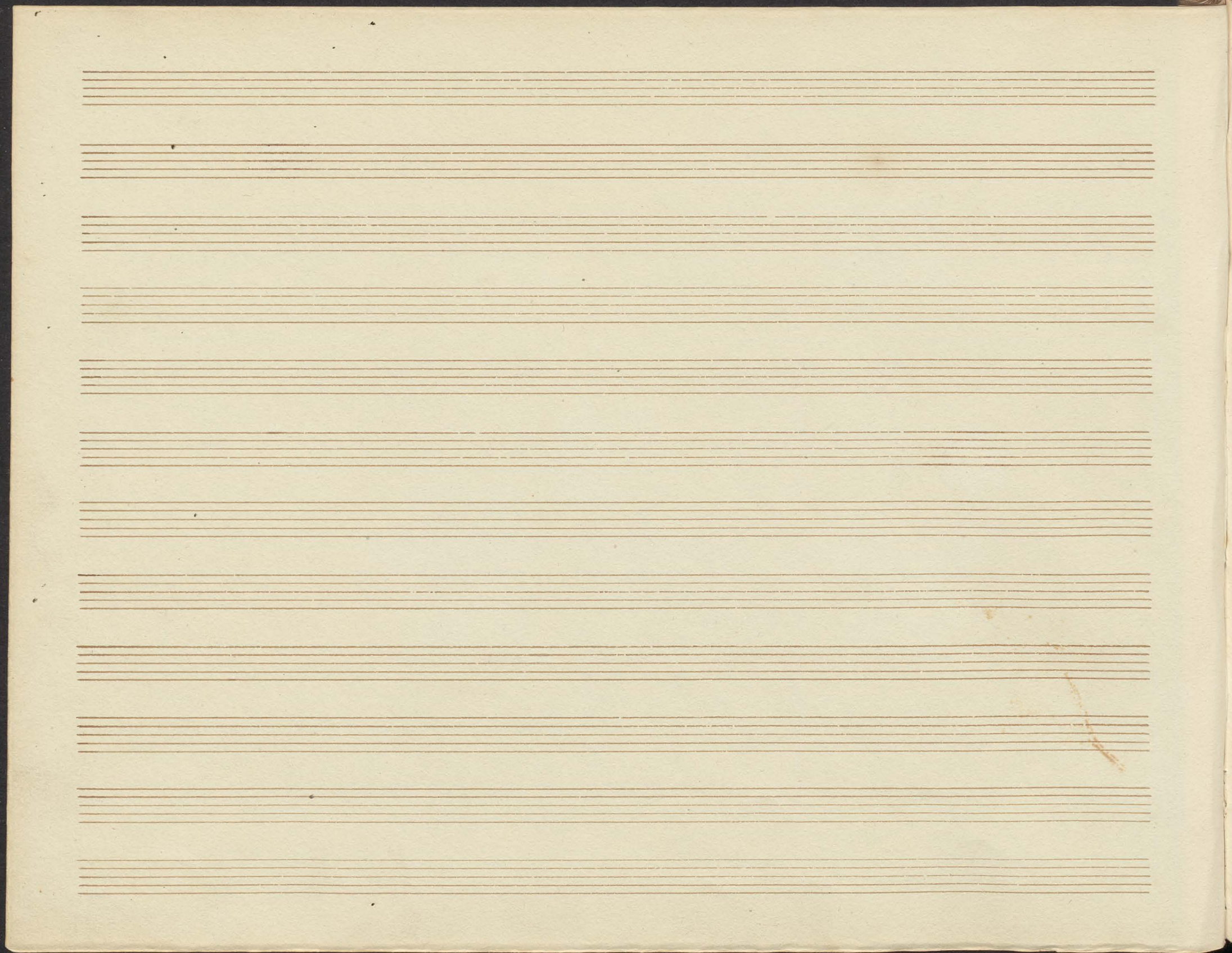
pp.

cres *dec* *rit*

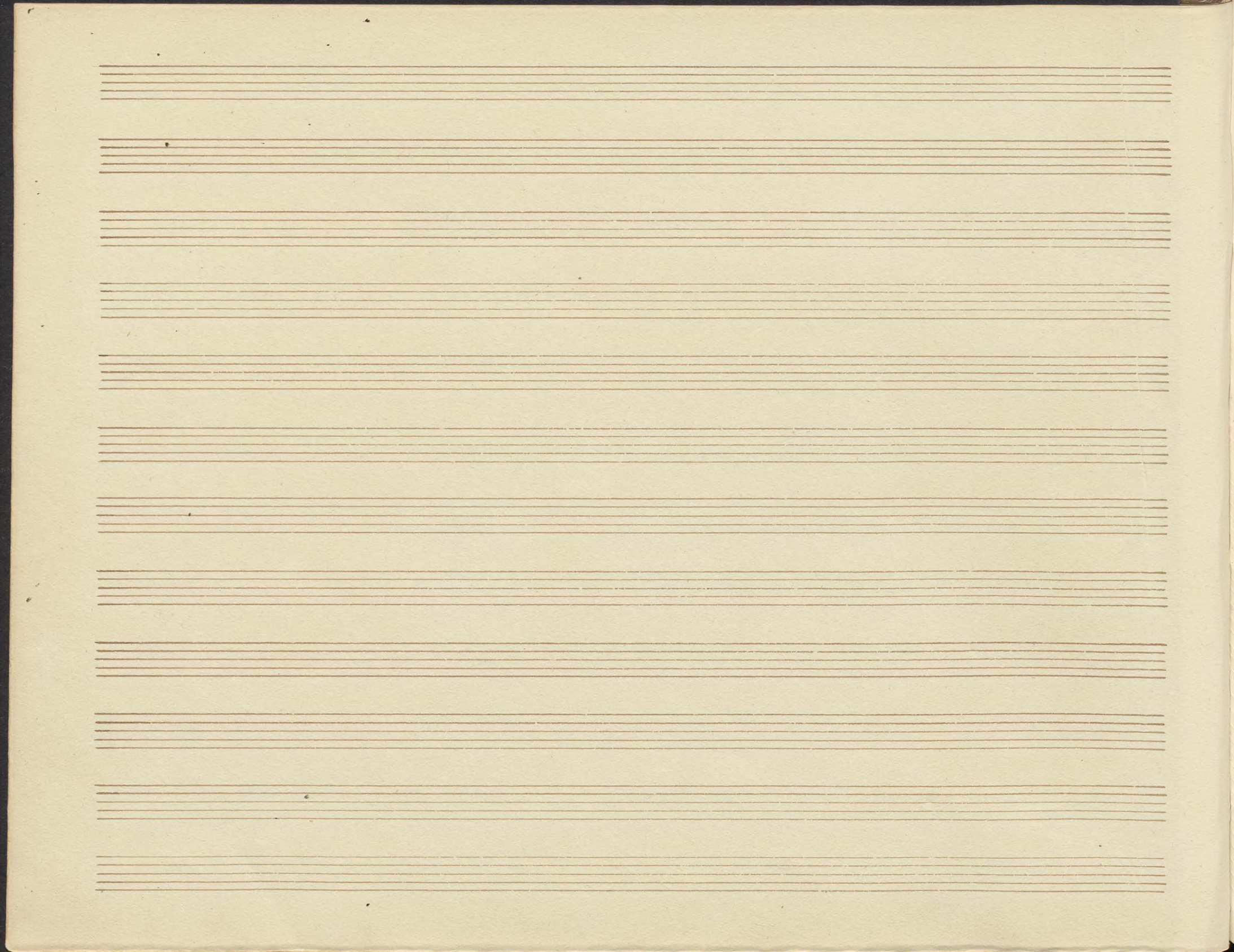
plaintre je meurs avant ton de-part

mo-der- *piano* *rit.*

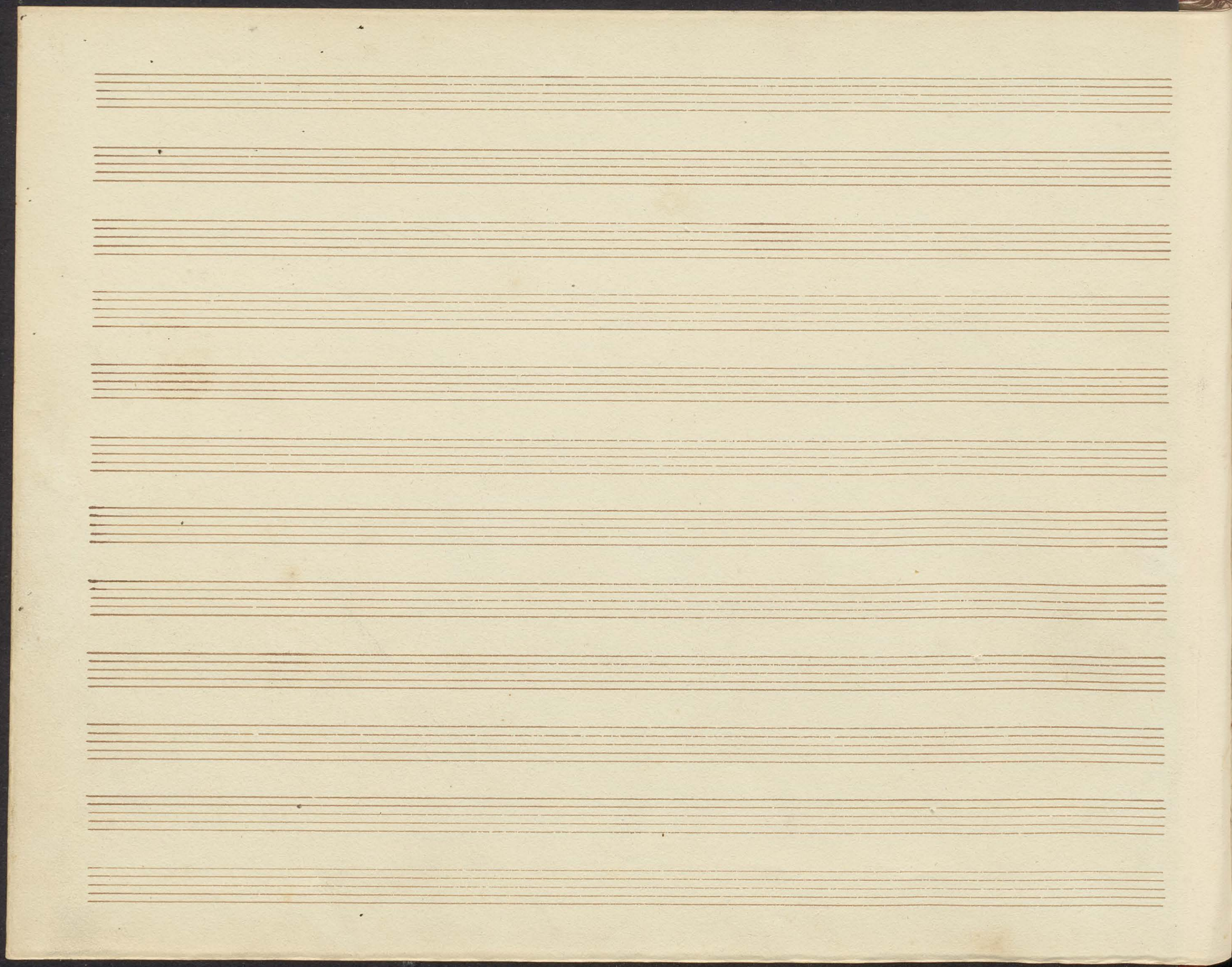
andante *8va* *lucro*



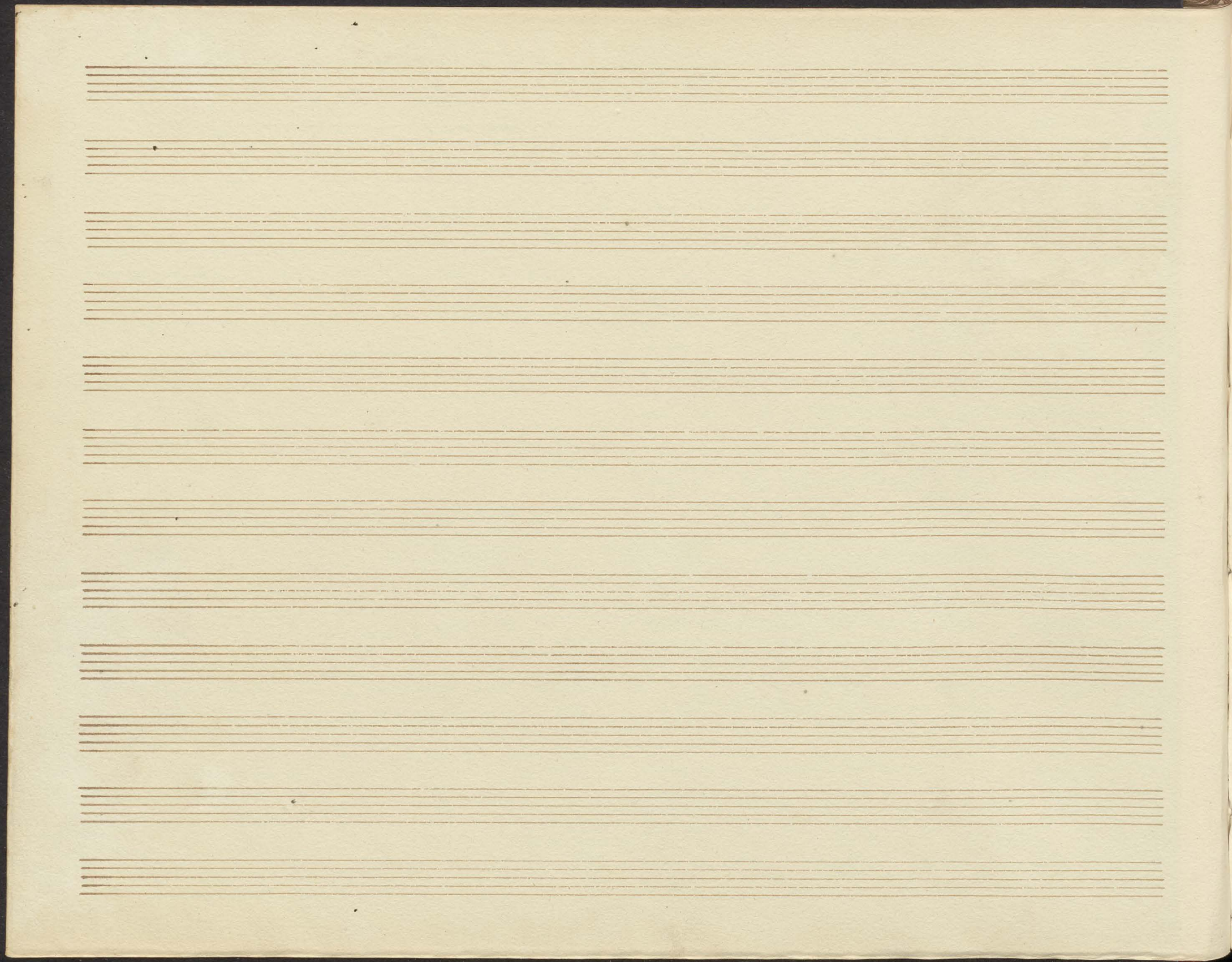
This page contains 12 horizontal musical staves, each consisting of five lines. The staves are arranged vertically and are completely blank, with no notes or markings. The paper is aged and yellowed, with some faint smudges and a small red mark at the top left corner.



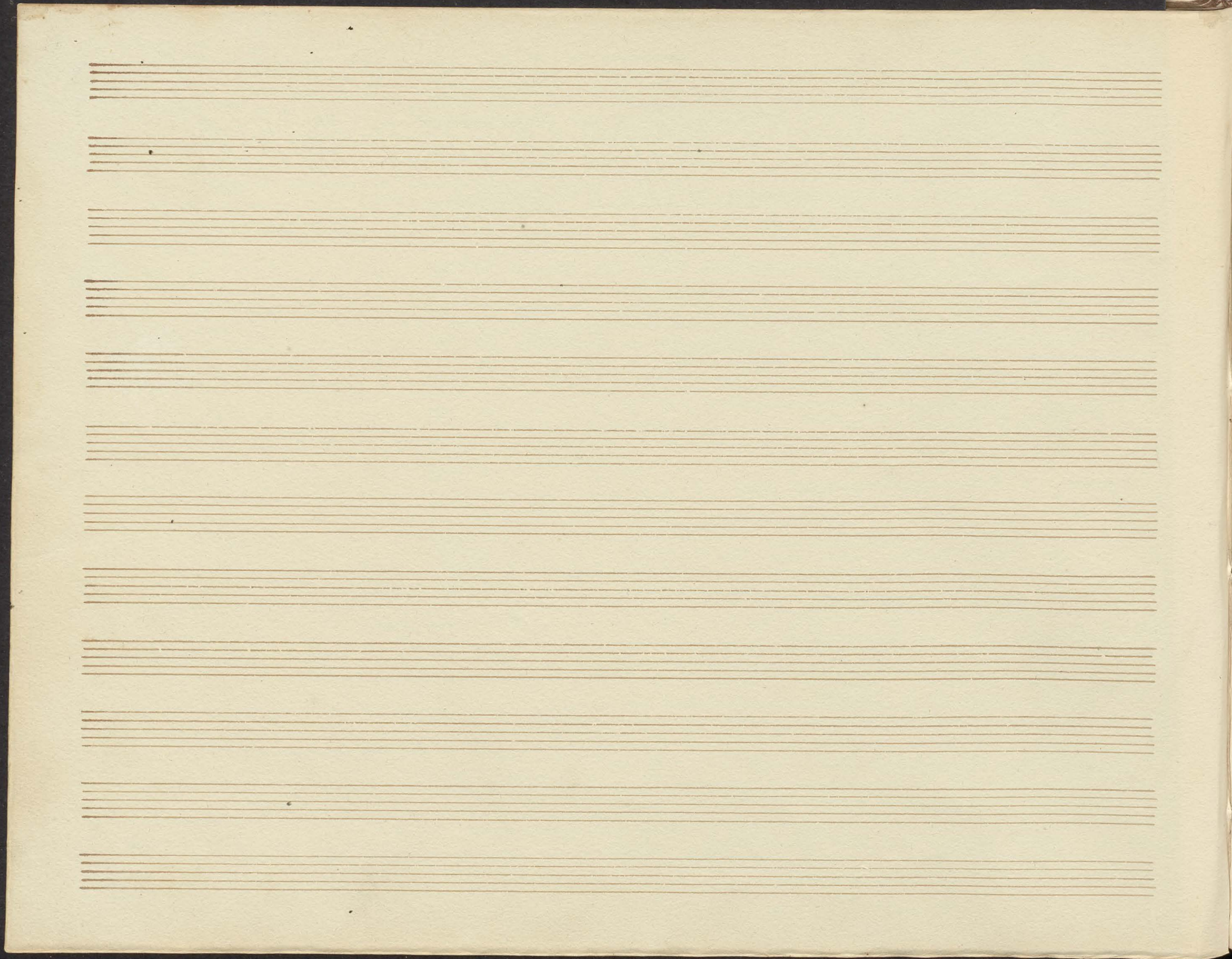
This image shows a page of blank musical manuscript paper. The page is cream-colored and features 12 horizontal staves, each consisting of five parallel lines. The staves are arranged vertically down the page. The paper is slightly aged and shows some minor discoloration. The page is numbered '12' in the top right corner. The left edge of the page shows the binding of the book, and a portion of the adjacent page is visible on the far left.



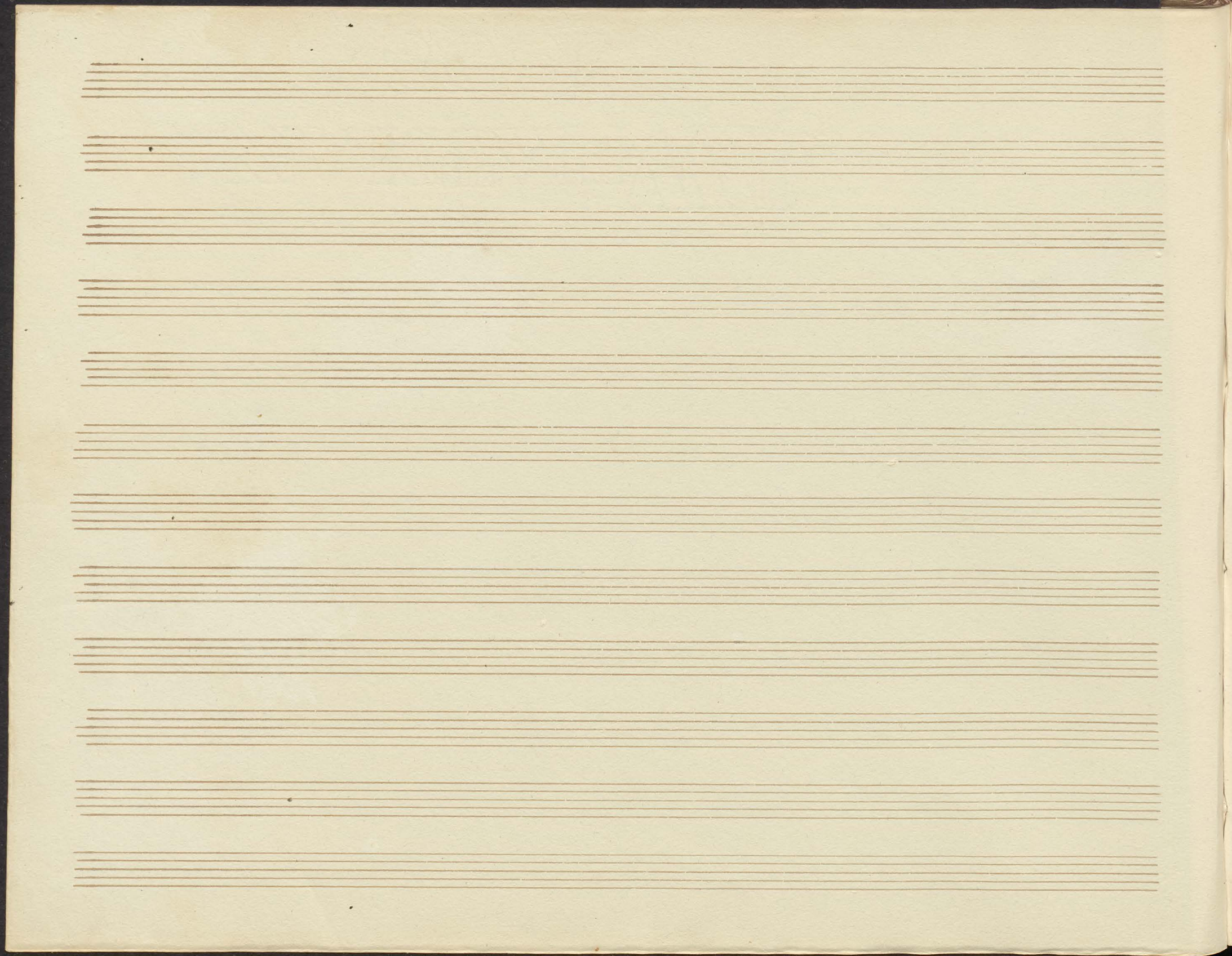
This image shows a page from a music manuscript book, page 16. The page is cream-colored and contains 12 horizontal musical staves, each consisting of five lines. The staves are arranged in a vertical column and are completely blank, with no notes or markings. The paper shows some signs of age, including slight discoloration and a few small dark spots. The left edge of the page is bound, and the right edge is slightly irregular. The page number '16' is printed in the top right corner.



This image shows a page of musical manuscript paper, numbered 20 in the top right corner. The page is filled with 12 horizontal staves, each consisting of five lines. The staves are arranged vertically and are completely blank, with no musical notation or text written on them. The paper has a slightly aged, yellowish tint. The left edge of the page shows the binding of the book, and a portion of the adjacent page is visible on the far left.



This image shows a page of blank musical manuscript paper. The page is cream-colored and features 12 horizontal staves, each consisting of five parallel lines. The staves are arranged in a vertical column across the page. There is no musical notation or text on the page. The page is numbered '24' in the top right corner. The left edge of the page shows the binding of the book, and a portion of the adjacent page is visible on the far left.



This image shows a page of blank musical manuscript paper. The page is cream-colored and features 12 horizontal staves, each consisting of five lines. The staves are arranged in a vertical column across the page. The paper shows signs of age, including some light staining and a small mark near the top right corner. The page number '22' is printed in the upper right corner. The left edge of the page shows the binding of the book, with a small red fabric element visible at the top.

Alligretto moderatissimo

Secondo

The musical score is written on 14 staves. The first staff begins with a treble clef and a 3/8 time signature. The music is characterized by frequent sixteenth-note patterns and rests. Dynamics include a piano (*p.*) marking in the first staff and a piano-piano (*p.*) marking in the seventh staff. Articulation is used throughout, with many notes marked with accents (*^*) and staccato (*stacc.*). A *solca* marking appears in the third staff. The score concludes with a *Ped.* (pedal) marking in the twelfth staff. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

Allig

This block shows the beginning of the next page of the manuscript. It features a treble clef and the start of a musical line, with the word *Allig* written above the staff. The notation continues with rhythmic patterns similar to the previous page.

Allegretto moderatissimo

Primo

The musical score is written on ten staves. The first staff begins with a treble clef and a 3/8 time signature. The notation is dense, featuring many sixteenth and thirty-second notes. Dynamic markings include *p* (piano) at the beginning, *f* (forte) in the middle, and *loco* (ad libitum) in the lower staves. There are also markings for *dim.* (diminuendo) and *esped.* (espediente). The manuscript shows signs of age, with some ink bleed-through and slight discoloration of the paper.

Secondo

This page of handwritten musical notation contains ten systems of staves. The notation is in a single system with multiple staves per system, typical of a piano score. The music is written in a style characteristic of the late 18th or early 19th century. The notation includes various note values, rests, and dynamic markings. Key performance instructions include:

- Pedal:** Indicated at the beginning of the first system and in the middle of the second system.
- Ped. f:** A forte pedal marking appearing in the fourth system.
- Ped. f.:** A forte pedal marking appearing in the fifth system.
- Ped. pp. e legato:** A piano-pedal marking with the instruction 'e legato' appearing in the tenth system.

The score is written on aged, yellowed paper with dark ink. The handwriting is clear and legible. The overall structure of the page suggests a single melodic line with a complex accompaniment.

Primo

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, historical style.

Key markings and annotations include:

- svantissimo* (written above the first staff)
- loco* (written above the first staff)
- svantissimo* (written above the second staff)
- loco* (written above the fourth staff)
- rit.* (ritardando, written above the fifth staff)
- a tempo* (written above the fifth staff)
- espress.* (espressivo, written above the fifth staff)
- rit.* (ritardando, written above the sixth staff)
- pp.* (pianissimo, written above the eighth staff)
- pp.* (pianissimo, written above the ninth staff)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The key signature changes from one flat to two flats. The notation is dense and expressive, characteristic of a virtuosic piece.

Secundo

Handwritten musical score for a string quartet, featuring vocal lines with lyrics and instrumental parts. The score is written on ten staves, with the vocal lines on the top two staves and the instrumental parts on the bottom six staves. The lyrics are written in Italian and include the words "ben mar- ca- te" and "accele- ran- do". The score includes various musical notations such as notes, rests, and dynamic markings like *p.* and *pp.*. The tempo marking "Secundo" is written at the top. The lyrics are: "ben mar- ca- te" (written across the first two staves), "ben mar- ca- te ri- tar:" (written across the fifth and sixth staves), and "accele- ran- do" (written across the tenth and eleventh staves). The score is written in a cursive hand and includes various musical notations such as notes, rests, and dynamic markings like *p.* and *pp.*. The tempo marking "Secundo" is written at the top. The lyrics are: "ben mar- ca- te" (written across the first two staves), "ben mar- ca- te ri- tar:" (written across the fifth and sixth staves), and "accele- ran- do" (written across the tenth and eleventh staves).

8va --- loco Primo

The musical score consists of approximately 14 staves. The notation includes various rhythmic values such as sixteenth and thirty-second notes, often beamed together in groups. There are several instances of sixteenth-note runs and triplet figures. The score is annotated with performance instructions: *8va* (octave up) at the beginning, *8va* and *8va* (octave up) in the middle section, *8va* (octave up) at the end of the middle section, *res - con - do - ra - tea* (resurrection) in the lower section, *piu presto* (faster) in the final section, and *prestissimo* (very fast) at the very end. Dynamic markings include *pp* (pianissimo) and *pp* (pianissimo). The manuscript shows signs of age, with some ink bleed-through from the reverse side of the page.

Contre-danse

La Philis.

Handwritten musical score for "La Philis". It consists of six staves of music. The first staff is in treble clef with a 2/4 time signature. The second and fourth staves are in bass clef. The third and fifth staves are in treble clef. The music is written in a single system. Annotations include "fine" at the end of the first staff, "p." (piano) at the start of the second staff, "Ped." (pedal) markings on the second and fourth staves, and "D.C. al fine" at the end of the sixth staff.

Contre-danse

Jean de Paris.

Handwritten musical score for "Jean de Paris". It consists of four staves of music. The first staff is in treble clef with a 2/4 time signature. The second and fourth staves are in bass clef. The third staff is in treble clef. The music is written in a single system. Annotations include "fine" at the end of the first staff, "Ped." markings on the second and fourth staves, and "D.C." at the end of the fourth staff.

Marche

Handwritten musical score for "Marche". It consists of two staves of music. The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The music is written in a single system. Annotations include "p." (piano) at the start of the first staff and "D.C. al fine" at the end of the second staff.

This page contains a handwritten musical score consisting of ten systems of staves. Each system typically includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The notation is dense, with many sixteenth and thirty-second notes, and includes various musical markings such as slurs, ties, and dynamic markings. The paper shows signs of age, including some staining and foxing.

C. al fine

D. S.

D. C. al fine

Gua *loco*

ff

ff

loco

ff

ff

ff

ff

ff

ff

ff

ff

This page contains ten systems of handwritten musical notation. Each system consists of two staves, likely representing a grand staff (treble and bass clefs). The notation is dense and includes various musical symbols such as notes, rests, beams, and dynamic markings. The paper shows signs of age, including some staining and discoloration. The handwriting is in a historical style, possibly from the 18th or 19th century. The first system begins with a treble clef and a common time signature. The notation is complex, with many beamed notes and some slurs. There are several instances of 'ff' (fortissimo) markings throughout the score. The page ends with a double bar line and a repeat sign.

X

fine

Handwritten musical notation on a grand staff. The music features a complex texture with many beamed notes and rests. Dynamics include *p.* and *f*.

Handwritten musical notation on a grand staff. The music continues with similar complexity. Dynamics include *p.* and *f*. The word *cresc.* is written above the staff.

Handwritten musical notation on a grand staff. The music continues with similar complexity. Dynamics include *p.* and *f*. The word *loco* is written above the staff.

Handwritten musical notation on a grand staff. The music continues with similar complexity. Dynamics include *p.* and *f*. The word *loco* is written above the staff.

Handwritten musical notation on a grand staff. The music continues with similar complexity. Dynamics include *p.* and *f*. The word *loco* is written above the staff.

Handwritten musical notation on a grand staff. The music continues with similar complexity. Dynamics include *p.* and *f*. The words *p. con expres.* are written above the staff.

Adagio

Adagio

Adagio

X

Handwritten musical score on a single page, featuring multiple staves with notes, rests, and various musical notations. The score includes lyrics such as "pi- nu sta- ca- to" and "cres- cendo". The notation is dense and characteristic of 18th or 19th-century manuscript notation. The page is marked with an 'X' in the top left corner.

Partial view of the adjacent page of the musical manuscript, showing the right edge of several staves with handwritten notes.

Ecosaise

Handwritten musical score for 'Ecosaise'. The score is written on eight staves. The first two staves are in treble clef with a 2/4 time signature. The third and fourth staves are in bass clef. The fifth and sixth staves are in treble clef with a 3/8 time signature. The seventh and eighth staves are in bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. There are two 'Ped.' markings on the fourth staff. The notation is dense and characteristic of 19th-century manuscript notation.

Four empty musical staves at the bottom of the page, consisting of five-line systems without any notation.

Salve

Handwritten musical score for the first system of 'Salve'. It consists of five staves. The top staff is in treble clef with a 3/8 time signature. The second staff is in bass clef. The third and fourth staves are in alto clef. The fifth staff is in bass clef. The music is written in a single system with various notes, rests, and dynamic markings such as *f* and *pp*. There are also some performance instructions like *ben marcato* and *ca - ta*.

Salve

Handwritten musical score for the second system of 'Salve'. It consists of seven staves. The top staff is in treble clef with a 3/8 time signature. The second staff is in bass clef. The third and fourth staves are in alto clef. The fifth and sixth staves are in bass clef. The music is written in a single system with various notes, rests, and dynamic markings such as *f*, *pp*, and *ff*. There are also performance instructions like *loco*, *2^a solo*, and *1. solo*. The system concludes with the instruction *D. S. al fine*.

Salve

Quadrille

Salse

Handwritten musical score for the 'Salse' section. It consists of several staves of music. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings such as *gato*, *loco*, and *1^{re}*. The music is written in a style characteristic of 18th or 19th-century manuscript notation.

Quadrille

Handwritten musical score for the 'Quadrille' section. It consists of several staves of music. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings such as *f*, *2.*, and *3.*. The music is written in a style characteristic of 18th or 19th-century manuscript notation.

Salse

Handwritten musical score for the final 'Salse' section. It consists of several staves of music. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings such as *loco* and *2.*. The music is written in a style characteristic of 18th or 19th-century manuscript notation.

D. S. al fine.

fine

Romance

Andante

Handwritten musical score for 'Romance' in 2/4 time, marked 'Andante'. The score consists of ten systems of staves. The first system includes a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation is dense, featuring many beamed notes and rests. Pedal markings ('ped.') are present throughout. Performance instructions include 'ped: rallen- tar' and 'ped & ad.' in the fourth system, and 'ped: con espres.' in the first system. A 'cresc.' marking is visible in the sixth system. The score concludes with a 'rit.' marking in the tenth system. The manuscript shows signs of age, with some ink bleed-through and corrections.

Partial view of the following page, showing the continuation of the musical score on the right-hand side of the spread.

a tempo ac - ce - lan - do ri - tar - dan - do

loco

per de - cesi *a tempo* *cres - cen - do*

loco ri - tar - dan - do *piu presto*

ra - tar - dan - do *a tempo con espres:*

This page contains a handwritten musical score, likely for a piano or similar instrument, written in a historical style. The score is organized into several systems, each consisting of two staves (treble and bass clef). The music is written in a key signature of two sharps (F# and C#) and a 6/8 time signature. The notation includes various note values, rests, and dynamic markings such as *p.*, *pp.*, *con espress.*, *ben marcato*, *m.g.*, *cres.*, *8va loco*, and *rit.*. There are also some handwritten annotations like "per - dar - dar - ti" and "B." scattered throughout the score. The paper shows signs of age, with some staining and wear, particularly in the lower right quadrant.

m. g.

espres.

cres: c

ritar.

Da r - do

a tempo

ac. cel:

ra ten:

Allegro

con espres:

tra -

8va 8va

8va loco

con fuoco

8va loco

trem:

trem per den - do - si

p:

piu presto e legato

p:

This page of handwritten musical notation features ten staves. The notation is written in a historical style, likely from the 18th or 19th century. It includes treble and bass clefs, a key signature of two sharps (F# and C#), and various musical symbols such as notes, rests, and slurs. The music is dense and appears to be a complex piece, possibly a concerto or a chamber work. The paper is aged and yellowed.

This page shows the continuation of the handwritten musical score from the previous page. It features several staves of notation, including treble and bass clefs, and various musical symbols. The paper is aged and yellowed.

This page contains a handwritten musical score consisting of 12 staves. The notation is in brown ink on aged paper. The score begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of the 18th or 19th century, featuring a variety of note values including minims, crotchets, and quavers, as well as rests and slurs. The first staff contains a complex melodic line with many beamed notes. The second staff appears to be a bass line or accompaniment, with more rhythmic notation. The subsequent staves continue the piece, showing intricate melodic and harmonic development. The handwriting is clear and consistent throughout the page.

A handwritten musical score consisting of ten staves. The notation is dense and complex, featuring various rhythmic values, accidentals, and dynamic markings. The staves are arranged in a single system, with each staff containing a different part of the composition. The handwriting is in dark ink on aged, slightly yellowed paper.

2
Tema
nono
b. moll

A second system of handwritten musical score, consisting of five staves. This system continues the composition from the first system. It includes similar complex notation with many notes, rests, and dynamic markings. The paper shows signs of age and wear, with some staining and discoloration.

Handwritten musical notation for the first system, featuring a treble and bass clef with a 3/8 time signature. The music consists of several measures of rhythmic patterns.

Handwritten musical notation for the second system, including the word "Valse" written above the treble staff. The notation continues with rhythmic patterns in both staves.

Handwritten musical notation for the third system, featuring a repeat sign and the words "1^{re} fois" and "2^{me} fois" above the treble staff.

Handwritten musical notation for the fourth system, continuing the piece with rhythmic patterns in both staves.

Handwritten musical notation for the fifth system, including a repeat sign and musical markings.

Handwritten musical notation for the sixth system, featuring the word "Mineur" above the treble staff and the words "1^{re} fois" and "2^{me} fois" above the treble staff.

m. g.

This image shows a page of handwritten musical notation, likely a piano score. The page is divided into eight systems, each consisting of two staves. The notation is written in a cursive, historical style. Each system begins with a treble clef on the upper staff and a bass clef on the lower staff. The key signature consists of two flats (B-flat and E-flat). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several dynamic markings, such as *mf* (mezzo-forte) and *f* (forte), scattered throughout the score. The paper is aged and shows some signs of wear, including faint smudges and a small red mark at the top right corner.

Handwritten musical score on page 35, featuring six systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The notation includes various note values, rests, and dynamic markings such as *tr* (trills) and *f* (forte). The score concludes with two endings, labeled "1^{re} fois" and "2^{me} fois".

This page of handwritten musical notation features four systems of staves. Each system consists of a treble clef staff and a bass clef staff. The first system includes dynamic markings such as *f* and *ff*, and contains complex rhythmic patterns with triplets and slurs. The second system continues with similar notation, showing a steady progression of notes. The third system features a dense texture of notes, possibly indicating a more intense section. The fourth system concludes with a double bar line and a small cross symbol, marking the end of the piece on this page. The paper shows signs of age, including some staining and discoloration.

The bottom half of the page contains six empty musical staves, arranged in three pairs. Each pair consists of a treble clef staff and a bass clef staff, providing space for further musical notation.

The right edge of the image shows the beginning of the next page, which is also handwritten. It features several systems of staves, each labeled with the instrument name: *Violino*, *Viol.*, *Viol.*, and *Viol.*. The notation is consistent with the style of the first page, showing the start of musical phrases for each instrument.

Violino

Violino

2/4

Handwritten musical notation for the Violino part, first system. The staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The music consists of a series of sixteenth-note runs and slurs.

Viol.

Viol.

Handwritten musical notation for the Viol. part, second system. The staff is in treble clef with a key signature of one flat and a 2/4 time signature. The music features slurs and dynamic markings. The word "con espress:" is written below the staff.

con espress:

Viol.

Viol.

Handwritten musical notation for the Viol. part, third system. The staff is in treble clef with a key signature of one flat and a 2/4 time signature. The music includes slurs and dynamic markings. The word "piano" is written below the staff.

piano

Viol.

Viol.

Handwritten musical notation for the Viol. part, fourth system. The staff is in treble clef with a key signature of one flat and a 2/4 time signature. The music features slurs and dynamic markings. The words "piu forte" and "a gi - ta - to" are written below the staff.

piu forte a gi - ta - to

rallent.

Piu Presto

Viol.

Viol.

Viol.

Viol.

sta - ra - cia - to

Tempo primo

Viol.

8va am loco
poco ai - fat - tu - so

Viol.

Ped. *e - spus*

Viol.

Ped. *ben mas - sate*

Viol.

piu vivace

Viol. *8 8 8 8*

per - deo - su - si

Viol. *a tempo scher-zoso*

a tempo scher-zoso

man

Viol. *can - do*

can - do

p e staccato

Viol. *espress.*

espress.

man - can - do

Viol. *ten*

ritard. *pi* *cres*

Viol.

Viol. *ac - ce - le - ran - do*

Viol. *su a loco* *loco* *Colo Colo*

Andante

Serenade

Violoncello

pia:

Piano

red.

tra

Viol.

perendosi

con espres.

red.

&

red.

&

red.

&

red.

Viol.

red.

fo:

Viol.

cres- cen do

Viol.

Viol.

Viol.

Viol.

Viol.

Handwritten musical score for the first Violin part, measures 1-10. The notation includes treble and bass staves with various notes, rests, and dynamic markings. The word "espres:" is written above the staff in measure 7.

Viol.

Handwritten musical score for the second Violin part, measures 1-10. The notation includes treble and bass staves with various notes, rests, and dynamic markings. The word "cres" is written above the staff in measure 9.

Viol.

Handwritten musical score for the third Violin part, measures 1-10. The notation includes treble and bass staves with various notes, rests, and dynamic markings. The word "espres:" is written above the staff in measure 7.

Viol.

Handwritten musical score for the fourth Violin part, measures 1-10. The notation includes treble and bass staves with various notes, rests, and dynamic markings. The words "8va" and "10 lora" are written above the staff in measures 1 and 2 respectively. The word "con forza" is written below the staff in measure 1. The word "cres" is written above the staff in measure 8.

Viol.

X^{8va}
ra ten
con forza
ten:
cres - cen do ritardan - do

Viol.

Dolce
sti - rac - cia - to
ae

Viol.

ce - le - rari - do
a tempo con espres.
trun

Viol.

cres - cen do

Viol.

Diminuendo
cresc.

Viol.

poco
cresc.

Viol.

Diminuendo
cresc.

Viol.

ad libitum
a tempo

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The score is written in a system of staves, with various clefs and time signatures. Key markings include *8va*, *loco*, *p.*, *cres.*, *rit.*, *a tempo*, and *ff*. The notation includes complex rhythmic patterns and melodic lines. The page is numbered '2' in the top right corner.

Partial view of the adjacent page on the right, showing the continuation of the musical score with staves and musical notation.

This page of a handwritten musical manuscript contains approximately 14 staves of music. The notation is dense and includes various musical symbols such as clefs (treble and bass), time signatures, and note values. Dynamic markings like *p* (piano) and *f* (forte) are present throughout. There are also some performance instructions or annotations in Italian, including *tr* (trill), *loco*, and *marcato*. The handwriting is in dark ink on aged, slightly yellowed paper. The music appears to be a complex instrumental or vocal piece, possibly from the 18th or 19th century.

3

ten:
ria - no e lan - ga - to

1^{re} fois *2^{me} fois*

Di - mi - ni - su - do

1^{re} fois

2^{me} fois

ben - ni - ou - te

4

3

Handwritten musical score on aged paper, featuring multiple systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 6/8. The score is marked with various performance instructions such as *1^{re} fois*, *2^{me} fois*, *8va*, and *loco*. The music consists of complex rhythmic patterns and melodic lines. A large bracket at the bottom indicates a first and second ending. The paper shows signs of age, including water stains on the left side.

Partial view of the adjacent page on the left, showing the right-hand edge of musical staves with some handwritten notes and clefs.

A handwritten musical score consisting of 12 staves. The notation is in a historical style, likely from the 18th or 19th century. The score is written in a single system across the page. The notation includes various note values, rests, and dynamic markings. A prominent marking '8va' is visible above the seventh staff, indicating an octave change. The paper shows signs of age, including some staining and discoloration. The right edge of the page shows the binding of the book, and the adjacent page is partially visible on the right.

This page contains a handwritten musical score for a multi-staff instrument, likely a harpsichord or keyboard. The score is written in brown ink on aged, yellowish paper. It consists of ten systems, each with two staves. The notation is dense and includes various note values, rests, and dynamic markings. The first system begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music features a complex rhythmic pattern with many beamed notes and rests. The final system concludes with a double bar line and a dynamic marking of *ff* (fortissimo) written vertically below the staff.

5

24

Handwritten musical score on a single page, featuring multiple staves of music. The score includes various annotations and performance instructions:

- 1^{ma} volta* (1st time)
- 2^a volta* (2nd time)
- 3^{ma} volta* (3rd time)
- 2^a volta* (2nd time)
- dim.* (diminuendo)
- piu presto* (faster)
- loco* (ad libitum)

The music is written in a system of staves, with various notes, rests, and dynamic markings. The page is numbered 24 in the top left corner and 5 in the top right corner. The handwriting is in black ink on aged paper.

13

Partial view of the adjacent page of the musical score, showing the continuation of the musical notation. The page is numbered 13 in the top right corner. The handwriting is in black ink on aged paper.

13

Handwritten musical score for a multi-instrument ensemble, likely a string quartet or similar. The score is written on ten staves, with the first two staves of each system containing a pair of instruments (e.g., Violin I and II, or Flute and Clarinet). The notation includes various note values, rests, and dynamic markings such as *p*, *f*, *cres*, and *dim*. The piece concludes with a double bar line and repeat signs on the final staff.

Partial view of the adjacent page of the musical manuscript, showing the right-hand edge of the staves and some musical notation.

Handwritten musical score on aged paper, consisting of 12 staves. The notation includes treble and bass clefs, complex rhythmic patterns, and various dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- bin marcato* (written above the first staff)
- p.* (piano) markings throughout the score
- cres.* (crescendo) markings
- f.* (forte) markings
- ff.* (fortissimo) markings
- molto* markings
- di - m.* (diminuendo) markings
- f. ped. ff.* (forte, pedale, fortissimo) markings
- dolce* markings
- molto* markings
- pp.* (pianissimo) markings
- ff.* (fortissimo) markings
- pp.* (pianissimo) markings
- ff.* (fortissimo) markings
- pp.* (pianissimo) markings
- ff.* (fortissimo) markings
- pp.* (pianissimo) markings
- ff.* (fortissimo) markings
- pp.* (pianissimo) markings
- ff.* (fortissimo) markings

8
15
bis

Partial view of the following page of the musical score, showing the continuation of the handwritten notation on staves.

15
113

pia: e legato

per - ier - so - pi

8va

8va loco

diminuendo

mg.

pp.

8va loco

8va loco

di - mi - nu - en - do

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 6/8 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Annotations in Italian include:

- Diminuendo a tempo* (written above the fifth staff)
- ritard.* (written above the sixth staff)
- tempo* (written above the seventh staff)
- rit.* (written above the eighth staff)
- ben moderato* (written below the tenth staff)

Other markings include *rit.* and *ten.* at the end of the eighth staff, and *rit.* at the end of the tenth staff. The manuscript shows signs of age, with some ink bleed-through and slight discoloration of the paper.

This page of handwritten musical notation contains approximately 14 staves. The notation is dense, featuring a variety of note values, rests, and dynamic markings. Key annotations include:

- p* (piano) and *f* (forte) markings.
- pizz* (pizzicato) markings.
- rati. teni* (rattentive) markings.
- per* (per se) markings.
- Handwritten numbers such as 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some markings that appear to be fingerings or articulation points. The page concludes with a double bar line and a final note.

5

The page contains a handwritten musical score for a multi-instrument ensemble. It is organized into several systems, each consisting of multiple staves. The notation is dense and includes various musical symbols such as notes, rests, slurs, and ties. The score is written in a historical style, likely from the 18th or 19th century. The key signature is one flat (B-flat), and the time signature is 6/8. The music features complex rhythmic patterns and melodic lines. There are several dynamic markings and performance instructions written in Italian, including "sotto voce", "loco", "man - con", and "loco loco". The paper shows signs of age, with some staining and wear, particularly in the lower right corner.

sotto voce

loco

loco loco

loco

man - con

This page contains a handwritten musical score with ten staves. The notation includes various note values, rests, and dynamic markings. The lyrics "Heu - san - do" are written above the first staff. The score is written in a cursive hand and includes several dynamic markings such as *p.*, *ten.*, *sempre piu forte*, *cras.*, *con espres.*, and *ff.*. The music is arranged in a multi-staff format, typical of a manuscript for a large ensemble or orchestra.

ben marcate *cres:* *f. h.*

poco a poco di meno a da

espr: ed agitato

dimin: *si a tempo*

This page of handwritten musical notation contains approximately 14 staves. The notation is dense and complex, featuring a variety of note values, rests, and slurs. A prominent feature is the use of large, sweeping slurs that encompass multiple measures, often indicating a single melodic line or a specific rhythmic pattern. There are also numerous ties between notes across bar lines. The manuscript includes several dynamic markings, such as *ff* (fortissimo) and *mf* (mezzo-forte), and some performance instructions like *rit.* (ritardando). The ink is dark brown or black, and the paper shows signs of age, including some staining and discoloration. The overall style is characteristic of 18th or 19th-century musical manuscripts.

Handwritten musical score, first system. Treble and bass clefs, common time signature. The music features a complex melodic line in the treble and a more rhythmic accompaniment in the bass.

Handwritten musical score, second system. Continuation of the previous system, showing intricate melodic and harmonic development.

Handwritten musical score, third system. Includes the handwritten text *es - ton - do* above the treble staff.

Handwritten musical score, fourth system. Includes the handwritten text *si - mi - mendo* below the bass staff.

Handwritten musical score, fifth system. Features dynamic markings *p.* and *f.* throughout the system.

Handwritten musical score, sixth system. Includes the handwritten text *loco* above the treble staff. The system concludes with a double bar line.

4

Handwritten musical notation for the first system, including treble and bass staves with notes and rests.

Handwritten musical notation for the second system, including treble and bass staves with notes and rests.

Handwritten musical notation for the third system, including treble and bass staves with notes and rests.

Handwritten musical notation for the fourth system, including treble and bass staves with notes and rests.

Handwritten musical notation for the fifth system, including treble and bass staves with notes and rests.

Handwritten musical notation for the sixth system, including treble and bass staves with notes and rests.

Handwritten musical notation for the seventh system, including treble and bass staves with notes and rests.

ben mar - ca - te

cres - cen - do

poco a poco

cres - cen - do

f

f

Handwritten musical score for a multi-instrument ensemble, likely a string quartet or similar. The score consists of 12 staves, with the first two staves in treble clef and the remaining ten in bass clef. The music is written in a 6/8 time signature and a key signature of one flat (B-flat major or D minor). The notation includes various note values, rests, and dynamic markings such as *loco*, *p.*, and *diminuendo*. There are also some performance instructions like *8va* and *loco* written above the staves. The handwriting is in brown ink on aged paper.

Partial view of the adjacent page of the musical score, showing the right edge of several staves with handwritten musical notation. The notation is consistent with the main page, featuring notes, rests, and clefs.

Handwritten musical score on page 50, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following elements:

- Lyrics:** "man - can - do" (top staff), "ped - do - do - si" (bottom staff).
- Dynamic Markings:** *f*, *loco*, *poco*, *f*.
- Performance Indicators:** Slashes (//) indicating repeated or omitted sections, and a double bar line at the end of the piece.
- Staffing:** Multiple systems of staves, including vocal lines and piano accompaniment.

This page of handwritten musical notation contains approximately 14 staves. The music is written in a system with a treble clef and a 3/8 time signature. The notation includes various note values, rests, and dynamic markings. Key performance instructions include "1ma Volta" (First Time) and "2da Volta" (Second Time) written above the staves. There are also markings for "Sua" and "loco". The handwriting is in dark ink on aged, slightly yellowed paper. The right side of the page shows the beginning of the next page's notation, which is partially cut off.

This page contains a handwritten musical score consisting of ten systems of staves. Each system typically includes a treble clef staff and a bass clef staff. The notation is dense, featuring various note values, rests, and dynamic markings such as *ta* and *ra*. The paper shows signs of age, with some staining and fading. The score is written in a cursive, historical style.

This page of handwritten musical notation consists of ten systems, each with two staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The music is written in a cursive, historical style. The second system includes a 'C' time signature, indicating common time. The notation continues with intricate melodic and harmonic lines. The sixth system features several 'tr' markings, likely indicating trills. The overall appearance is that of a manuscript page from an 18th or 19th-century music book.

The right edge of the image shows the beginning of the next page, which continues the musical score from the previous page. The notation is consistent with the page shown, featuring staves with musical notes and clefs.

This page contains a handwritten musical score consisting of ten systems of staves. Each system typically includes a treble clef staff and a bass clef staff. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. The paper is aged and shows some staining, particularly in the lower right quadrant. The handwriting is in dark ink, and the overall style is characteristic of 18th or 19th-century manuscript notation.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some beamed together. A fermata is placed over the final note of the staff.

Handwritten musical notation on a single staff, featuring a bass clef. The notation consists of a series of eighth and sixteenth notes, with some beamed together. A fermata is placed over the final note of the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some beamed together. A fermata is placed over the final note of the staff.

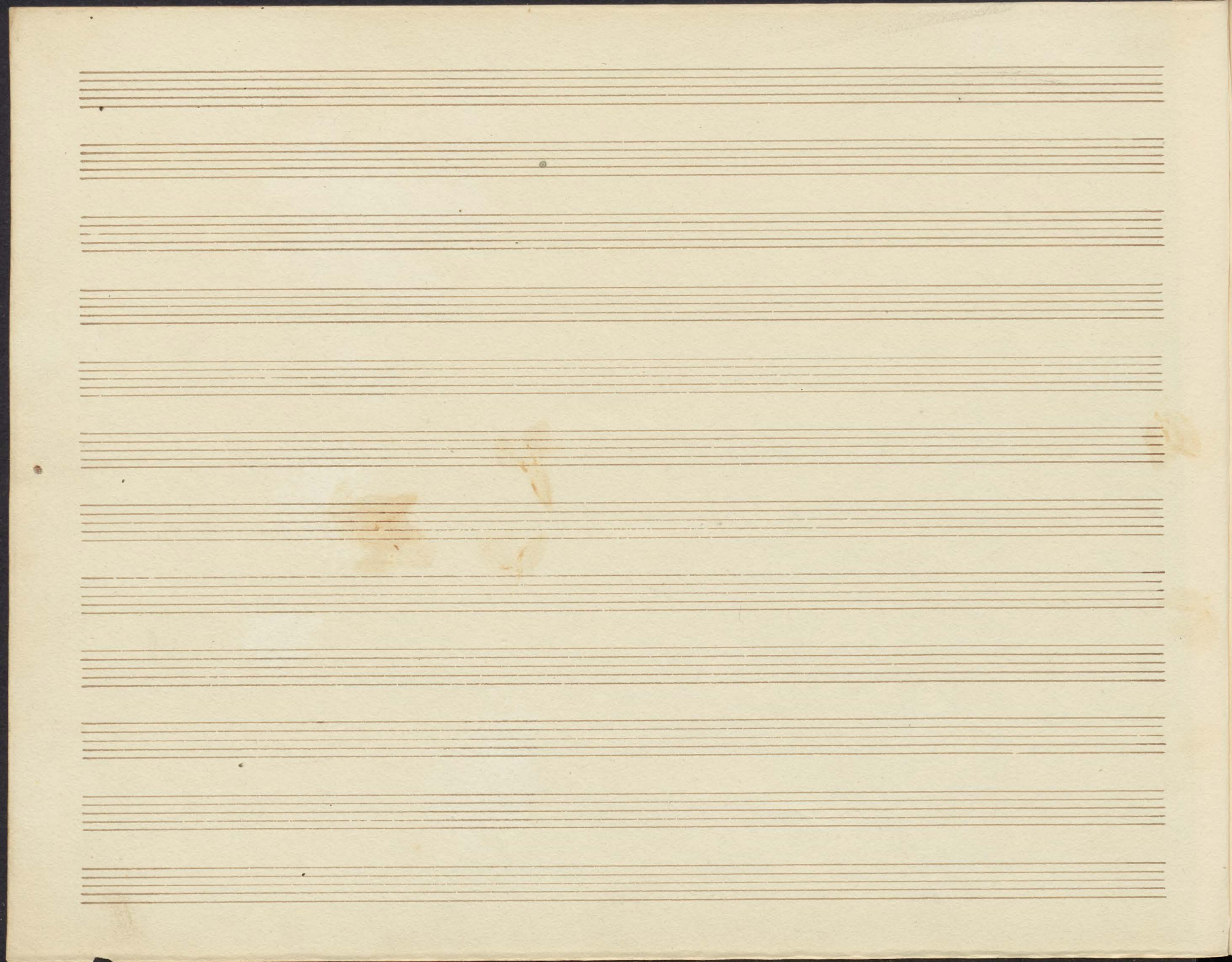
Handwritten musical notation on a single staff, featuring a bass clef. The notation consists of a series of eighth and sixteenth notes, with some beamed together. A fermata is placed over the final note of the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some beamed together. A fermata is placed over the final note of the staff.

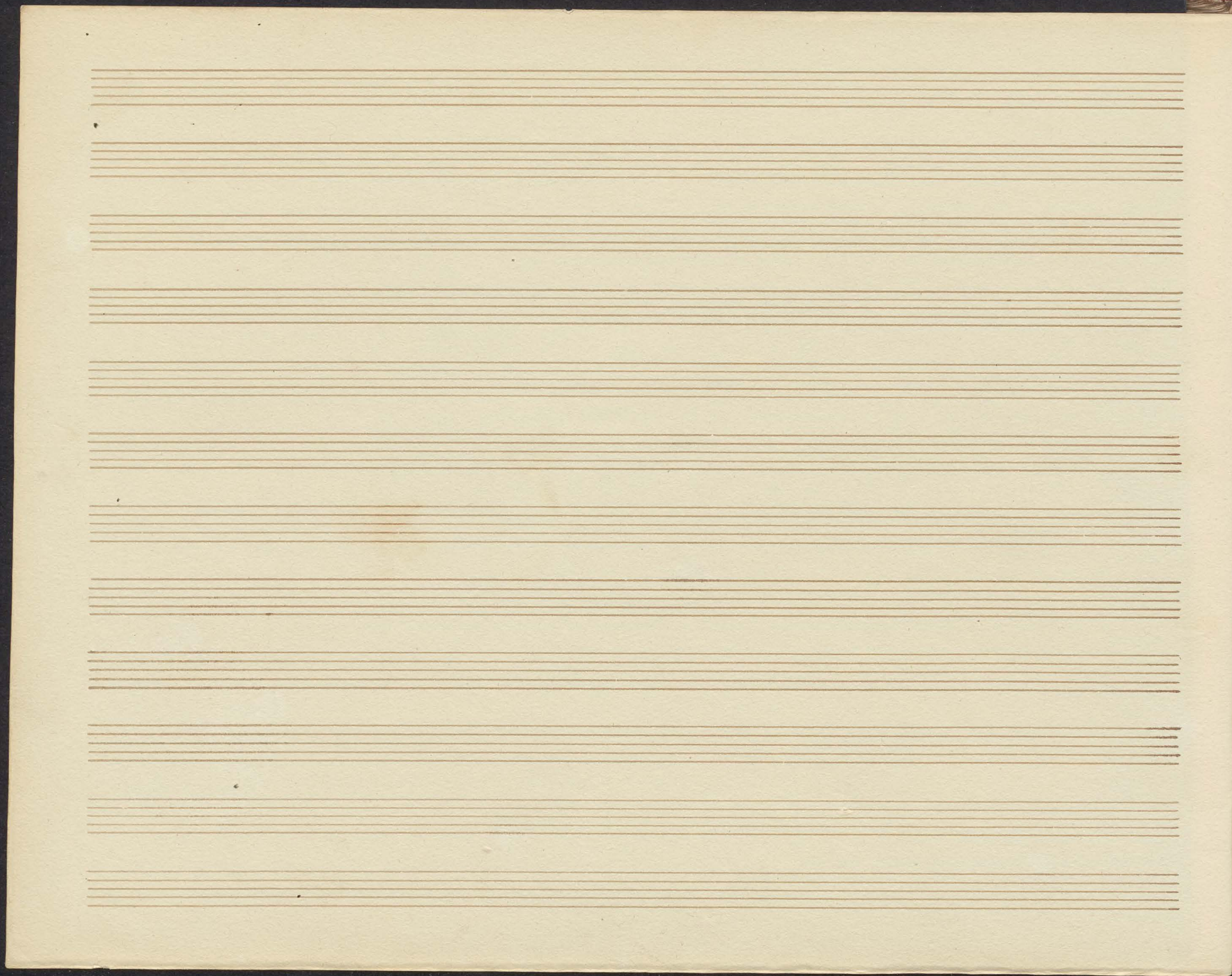
Handwritten musical notation on a single staff, featuring a bass clef. The notation consists of a series of eighth and sixteenth notes, with some beamed together. A fermata is placed over the final note of the staff.

A vertical strip of musical notation on the left edge of the page, showing the right-hand side of several staves. The notation includes various notes, rests, and clefs, though it is partially cut off by the page's edge.

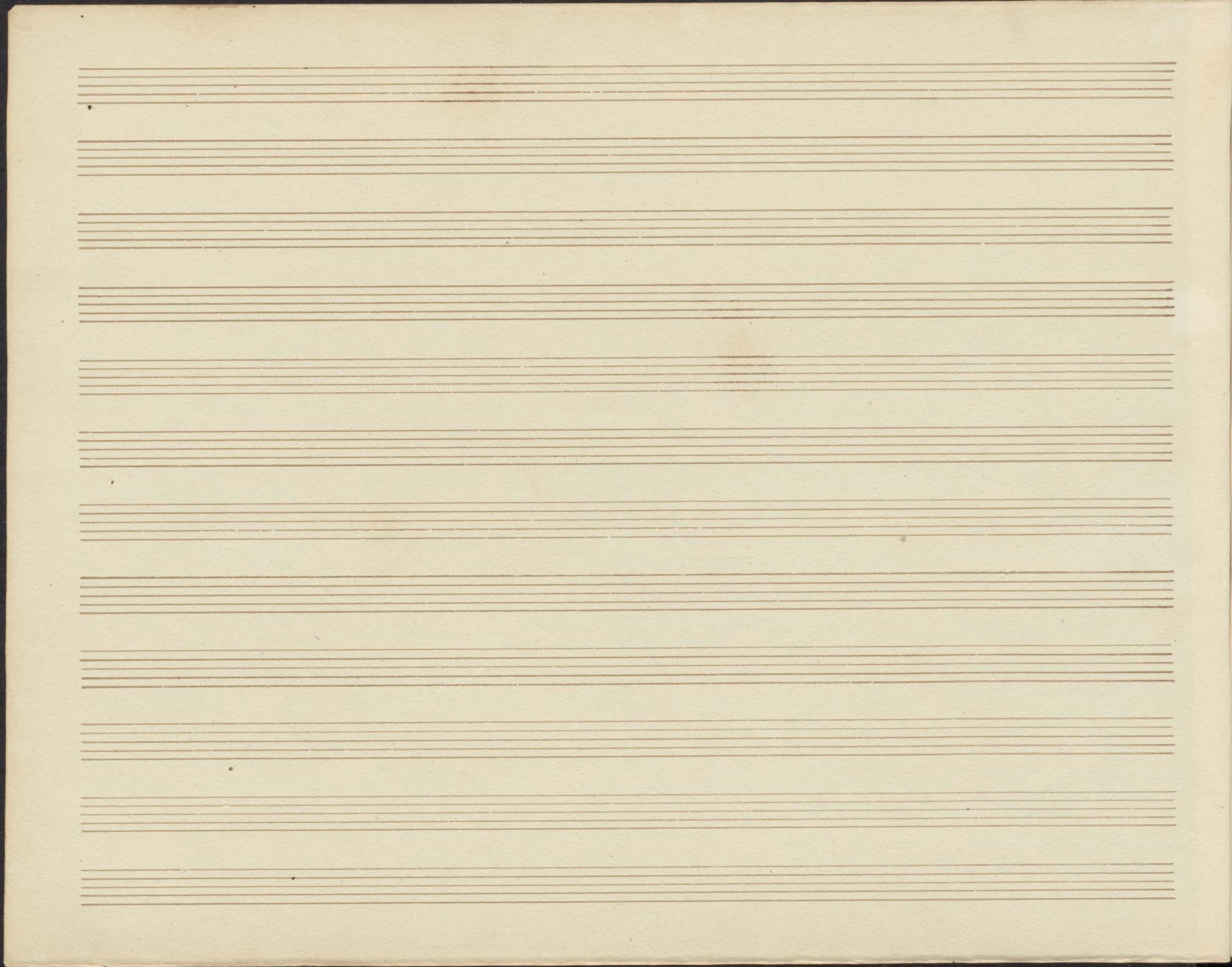
A series of 12 empty musical staves arranged vertically across the page. Each staff consists of five horizontal lines. The paper is aged and shows some minor staining and discoloration.



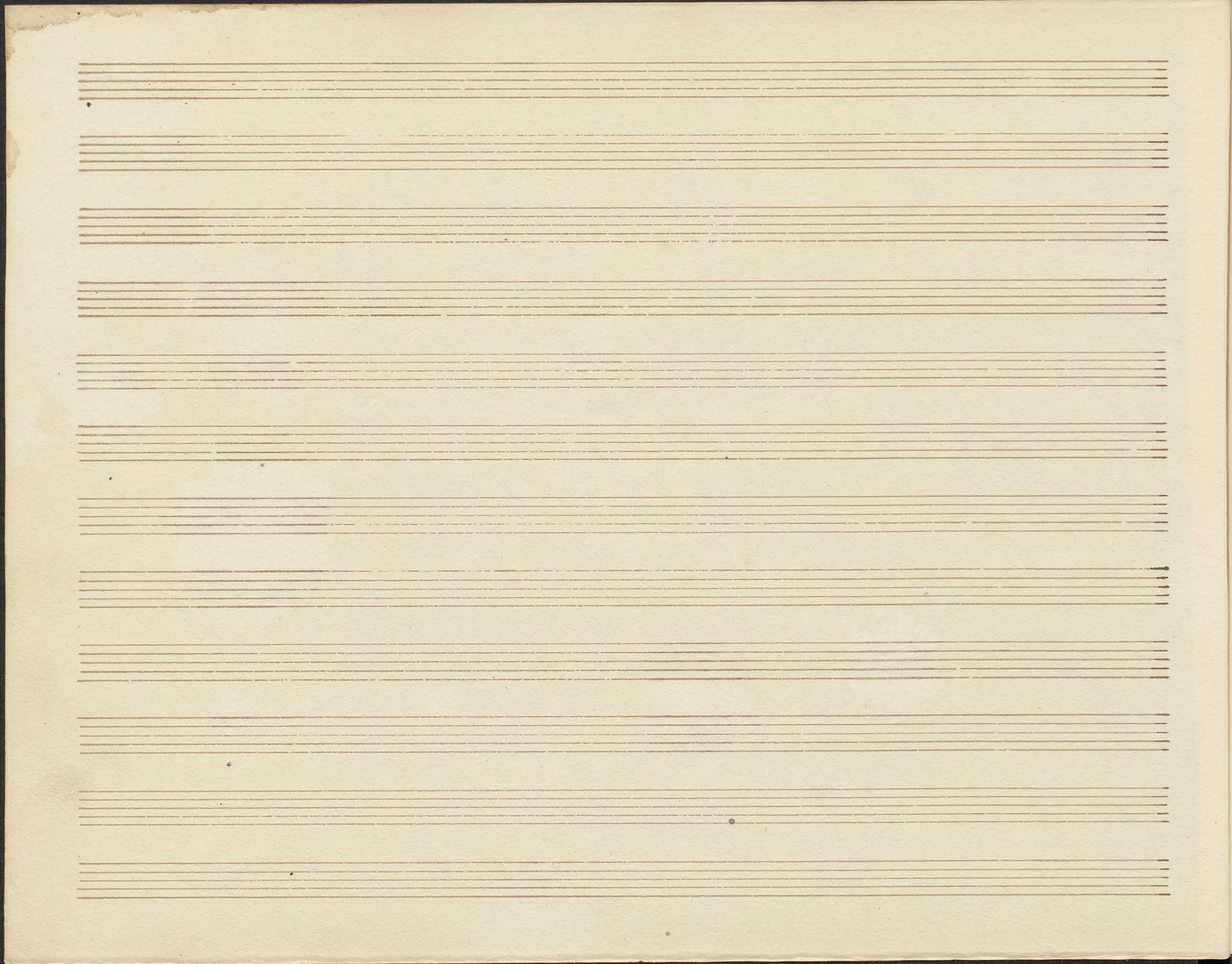
This image shows a page of aged, cream-colored musical manuscript paper. The page is ruled with 12 horizontal staves, each consisting of five lines. The staves are arranged vertically down the page. The paper shows signs of age, including some light brown staining and foxing, particularly in the center and lower right areas. The page number '54' is handwritten in the top right corner. The left edge of the page shows the binding of the book, with some of the adjacent page visible.



This image shows a page of aged, cream-colored musical manuscript paper. The page is ruled with 12 horizontal staves, each consisting of five parallel lines. The staves are arranged vertically and are completely blank, with no musical notation or text written on them. The paper shows signs of age, including slight discoloration and a few small dark spots. In the top right corner, the number '55' is printed in a small, dark font. The left edge of the page is slightly irregular, suggesting it is part of a bound volume.



This image shows a page of aged, cream-colored musical manuscript paper. The page is ruled with 12 horizontal staves, each consisting of five lines. The staves are arranged vertically and are completely blank, with no musical notation or text written on them. The paper shows signs of age, including some light staining and a slightly uneven texture. In the top right corner, the number '56' is handwritten in a small, dark ink. The left edge of the page is slightly irregular, suggesting it is part of a bound volume.

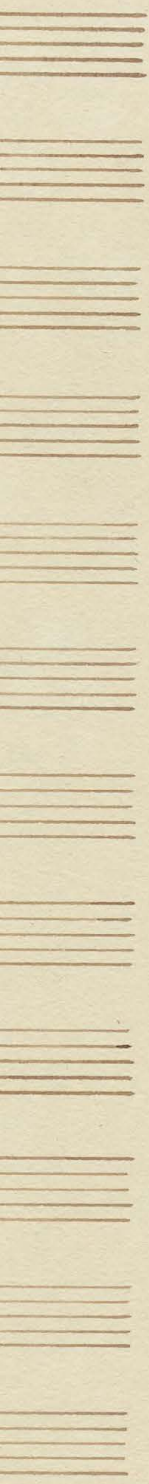


This image shows a page from a music manuscript book, page 57. The page is filled with 15 horizontal musical staves, each consisting of five lines. The staves are arranged vertically and are completely blank, with no notes or markings. The paper is aged and has a yellowish tint. There is a small circular hole near the top center of the page. The page number '57' is written in the top right corner.



This image shows a page from a music manuscript book, page 58. The page is filled with 12 horizontal musical staves, each consisting of five lines. The staves are arranged vertically and are completely blank, with no notes or markings. The paper is aged and has a slightly yellowish tint. The number '58' is printed in the top right corner.





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