

Las meninas de Velazquez

Musica de Jacinto Guerrero

Musical score for guitar and violin.

Guitar part: The score is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The piece is divided into sections by double bar lines. The first section is marked with a '5' above the staff. The second section is marked with a '9' above the staff. The third section is marked with a '2' above the staff. The fourth section is marked with a '5' above the staff. The fifth section is marked with a '6' above the staff. The sixth section is marked with a '7' above the staff. The seventh section is marked with an '8' above the staff. The piece concludes with a double bar line and a repeat sign.

Violin part: The score is written on a single staff with a treble clef and a key signature of two flats. It features a melodic line with many sixteenth and thirty-second notes, often beamed together. The piece is divided into sections by double bar lines. The first section is marked with a '5' above the staff. The second section is marked with a '9' above the staff. The third section is marked with a '2' above the staff. The fourth section is marked with a '5' above the staff. The fifth section is marked with a '6' above the staff. The sixth section is marked with a '7' above the staff. The seventh section is marked with an '8' above the staff. The piece concludes with a double bar line and a repeat sign.

Annotations: The word "Telom" is written above the first section of the guitar part. The word "Violinsolo" is written above the first section of the violin part. The title "Aparece el famoso Cuadro de Velazquez" is written across the middle of the score, underlined.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into four systems, each consisting of multiple staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The first system contains measures numbered 9, 10, 11, and 12. The second system contains measures 13, 14, and 15. The third system contains measures 16, 17, 18, and 19, with the handwritten text "Allegro molto" written across the staves. The fourth system contains measures 20, 21, 22, and 24. The paper shows signs of wear, including a tear on the left edge and some staining.

A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music, arranged vertically. The notation is dense and includes various musical symbols such as notes, rests, beams, and slurs. There are several instances of the letter 'X' written above or below notes, possibly indicating specific performance instructions or corrections. The paper shows signs of age, including some staining and a slightly uneven texture. The handwriting is in black ink and appears to be from the 18th or 19th century.

This image shows a page of handwritten musical notation on ten staves. The notation includes notes, rests, and dynamic markings. Key annotations include:

- tem* (ritardando) markings on the first, fourth, and fifth staves.
- A tempo change marking: *tem* *Quando repite 8va alta y mf* on the fourth staff.
- A *rit* (ritardando) marking on the fifth staff.
- A *rit* marking on the sixth staff.
- A *rit* marking on the seventh staff.
- A *rit* marking on the eighth staff.
- A *rit* marking on the ninth staff.
- A *rit* marking on the tenth staff.
- A *rit* marking on the eleventh staff.
- A *rit* marking on the twelfth staff.
- A *rit* marking on the thirteenth staff.
- A *rit* marking on the fourteenth staff.
- A *rit* marking on the fifteenth staff.
- A *rit* marking on the sixteenth staff.
- A *rit* marking on the seventeenth staff.
- A *rit* marking on the eighteenth staff.
- A *rit* marking on the nineteenth staff.
- A *rit* marking on the twentieth staff.
- A *rit* marking on the twenty-first staff.
- A *rit* marking on the twenty-second staff.
- A *rit* marking on the twenty-third staff.
- A *rit* marking on the twenty-fourth staff.
- A *rit* marking on the twenty-fifth staff.
- A *rit* marking on the twenty-sixth staff.
- A *rit* marking on the twenty-seventh staff.
- A *rit* marking on the twenty-eighth staff.
- A *rit* marking on the twenty-ninth staff.
- A *rit* marking on the thirtieth staff.
- A *rit* marking on the thirty-first staff.
- A *rit* marking on the thirty-second staff.
- A *rit* marking on the thirty-third staff.
- A *rit* marking on the thirty-fourth staff.
- A *rit* marking on the thirty-fifth staff.
- A *rit* marking on the thirty-sixth staff.
- A *rit* marking on the thirty-seventh staff.
- A *rit* marking on the thirty-eighth staff.
- A *rit* marking on the thirty-ninth staff.
- A *rit* marking on the fortieth staff.
- A *rit* marking on the forty-first staff.
- A *rit* marking on the forty-second staff.
- A *rit* marking on the forty-third staff.
- A *rit* marking on the forty-fourth staff.
- A *rit* marking on the forty-fifth staff.
- A *rit* marking on the forty-sixth staff.
- A *rit* marking on the forty-seventh staff.
- A *rit* marking on the forty-eighth staff.
- A *rit* marking on the forty-ninth staff.
- A *rit* marking on the fiftieth staff.
- A *rit* marking on the fifty-first staff.
- A *rit* marking on the fifty-second staff.
- A *rit* marking on the fifty-third staff.
- A *rit* marking on the fifty-fourth staff.
- A *rit* marking on the fifty-fifth staff.
- A *rit* marking on the fifty-sixth staff.
- A *rit* marking on the fifty-seventh staff.
- A *rit* marking on the fifty-eighth staff.
- A *rit* marking on the fifty-ninth staff.
- A *rit* marking on the sixtieth staff.
- A *rit* marking on the sixty-first staff.
- A *rit* marking on the sixty-second staff.
- A *rit* marking on the sixty-third staff.
- A *rit* marking on the sixty-fourth staff.
- A *rit* marking on the sixty-fifth staff.
- A *rit* marking on the sixty-sixth staff.
- A *rit* marking on the sixty-seventh staff.
- A *rit* marking on the sixty-eighth staff.
- A *rit* marking on the sixty-ninth staff.
- A *rit* marking on the seventieth staff.
- A *rit* marking on the seventy-first staff.
- A *rit* marking on the seventy-second staff.
- A *rit* marking on the seventy-third staff.
- A *rit* marking on the seventy-fourth staff.
- A *rit* marking on the seventy-fifth staff.
- A *rit* marking on the seventy-sixth staff.
- A *rit* marking on the seventy-seventh staff.
- A *rit* marking on the seventy-eighth staff.
- A *rit* marking on the seventy-ninth staff.
- A *rit* marking on the eightieth staff.
- A *rit* marking on the eighty-first staff.
- A *rit* marking on the eighty-second staff.
- A *rit* marking on the eighty-third staff.
- A *rit* marking on the eighty-fourth staff.
- A *rit* marking on the eighty-fifth staff.
- A *rit* marking on the eighty-sixth staff.
- A *rit* marking on the eighty-seventh staff.
- A *rit* marking on the eighty-eighth staff.
- A *rit* marking on the eighty-ninth staff.
- A *rit* marking on the ninetieth staff.
- A *rit* marking on the ninety-first staff.
- A *rit* marking on the ninety-second staff.
- A *rit* marking on the ninety-third staff.
- A *rit* marking on the ninety-fourth staff.
- A *rit* marking on the ninety-fifth staff.
- A *rit* marking on the ninety-sixth staff.
- A *rit* marking on the ninety-seventh staff.
- A *rit* marking on the ninety-eighth staff.
- A *rit* marking on the ninety-ninth staff.
- A *rit* marking on the hundredth staff.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of approximately 12 staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. There are several dynamic markings, including *mf* (mezzo-forte) and *ten* (tender). A prominent marking *sever* appears on the left side of the page, possibly indicating a section or a specific performance instruction. The paper shows signs of age, including some staining and a small circular mark near the top right corner. The overall appearance is that of a historical manuscript or a composer's draft.



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