

Mus.

PROPIEDAD
DEL
Conservatorio de Música y Declamación
DE
Maria Cristina.
L. 40. N. 4.

Inventario 37

NUEVA SINFONIA

Compuesta á grande Orquesta, arreglada para

FORTE — PIANO.

y

DEDICADA A LA SEÑORITA

DOÑA LORENTINA DENNÉ

por

D^o JUAN GUBRVOS

Primer violin de los segundos de la Orquesta de Opera

y

adicto facultativo del R^o Conservatorio de música.

MARIA CRISTINA.

MADRID.

Precio 10. R^o V^o

Se hallará en los almacenes de música de HERMOSO y de CARRAFA calle de la Montera frente á San LUIS.

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Allegro moderato 100

PIANO

FF

FORTE

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (p) dynamic and contains a dense, rapid sixteenth-note passage. The lower staff is in bass clef with the same key signature and time signature, starting with a forte (ff) dynamic and featuring a more sparse, rhythmic accompaniment.

The second system continues the piece. The upper staff features a melodic line with slurs and accents, while the lower staff provides a steady accompaniment with chords and moving lines.

p

The third system begins with a piano (p) dynamic. The upper staff has a melodic line with a slur and an accent, and the lower staff continues with its accompaniment.

legato

The fourth system is marked with the instruction "legato". The upper staff shows a melodic line with a slur and an accent, and the lower staff has a rhythmic accompaniment.

The fifth system concludes the page with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff, featuring various articulations and dynamics.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in G major and 3/4 time. It features a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece. The treble staff has a more active melodic line, while the bass staff provides harmonic support with chords and single notes.

Third system of musical notation. The treble staff continues with a melodic line, and the bass staff features a more complex accompaniment with some chords and rests.

Fourth system of musical notation. The treble staff has a melodic line with some grace notes. The bass staff features a rhythmic pattern of eighth notes. A dynamic marking of *f* (forte) is present. The system concludes with a section marked *con 8^a* (with 8va), indicated by a dashed line and a downward-pointing arrow.

Fifth system of musical notation. The treble staff has a melodic line with some grace notes. The bass staff features a rhythmic pattern of eighth notes. A dynamic marking of *f* (forte) is present. The system concludes with a section marked *con 8^a* (with 8va), indicated by a dashed line and a downward-pointing arrow.

Allegro *p*

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Second system of musical notation, including a treble clef staff and a bass clef staff. A marking 'strin' is visible above the bass staff.

Third system of musical notation, including a treble clef staff and a bass clef staff. The lyrics 'gen - do - il - tempo.' are written below the bass staff.

Fourth system of musical notation, including a treble clef staff and a bass clef staff. The lyrics 'ri - tar - dan - do.' are written below the bass staff. A dynamic marking 'p' is present.

1° tempo.

Fifth system of musical notation, including a treble clef staff and a bass clef staff. A dynamic marking 'p' is present at the beginning.

Sixth system of musical notation, including a treble clef staff and a bass clef staff.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents, while the bass clef contains a harmonic accompaniment of chords.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

Third system of musical notation, including the dynamic marking *pp* (pianissimo) in the bass clef.

Fourth system of musical notation, featuring the dynamic markings *cres* (crescendo) and *cen* (crescendo) in the bass clef.

Fifth system of musical notation, including the dynamic marking *do* (fortissimo) in the bass clef.

Sixth system of musical notation, concluding the page with melodic and harmonic elements.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a series of sixteenth-note runs. The bass staff contains a more rhythmic accompaniment with some dynamic markings.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, showing more complex rhythmic patterns and dynamics.

Fourth system of musical notation, featuring dense sixteenth-note passages in the treble staff.

Fifth system of musical notation, including dynamic markings like 'p' (piano).

Sixth system of musical notation, which includes the lyrics "ri - tar - dan - do" written below the notes.

1º tempo.

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a piano (*p*) dynamic marking and includes a first ending bracket. The music is characterized by dense piano textures with sixteenth-note runs and chords, and a more active bass line starting from the fifth system.

Piu Allegro

8^{ta}

loco

8^{ta}

loco. stringendo

8^a

sf sf

loco. sf sf

8^a loco.

CATALOGO

DE VARIAS PIEZAS DE MÚSICA MODERNA

PIANO-FORTE SOLO.			PIESAS DE CANTO.		
Autores.	Obras.	Pr.	Autores	Obras	Pr
Sobejano..	Obertura.	10.	Rossini..	Duettino. De dos tiples, de la opeca la Zelmira con acompañamiento de piano.	10.
id.....	Gran Vals militar.	5.	id.....	La Passeggiata Anacreontica. Espresamente com puesta para S.M. la Reina D ^a M ^a Cristina. con acompañamiento de Guitarra.	6.
id.....	Gran Marcha de Daoiz y Velarde.	10.	Paccini..	Cavatina. Cara adorata immagine. de la opera el Baron di Dolcheim con Guitarra	6.
id.....	Variaciones sobre el tema de la Pitita.	5.	Moreno..	Ladama ingenua Cancion. Con piano y guitarra	6.
id.....	Adagio y Marcha fúnebre.	6.	Vasquez..	Villancico a solo y a duo. con piano y sambomba	6.
id.....	Variaciones sobre el polo del contrabandista.	12.	Azpiazu..	La Ausencia Cancion con piano.	5.
id.....	Vals brillante a la toma de Argel.	4.	Gonzalez..	Cancion de Estela con piano.	4.
id.....	Gran Vals del embarcadero.	5.	Sobejano.	Canconetta con piano	5.
id.....	Variaciones. Las lechuguinas caprichosas.	10.	id.....	Segidillas a Duo	5.
id.....	Variaciones al puerto franco de Cadiz.	12.	id.....	Segidillas a Solo	5.
id.....	Paso doble y Vals.	5.	id.....	Canconetta.	7.
id.....	Las Campanas de Madrid. Divertimiento.	6.	id.....	Segidillas a Duo.	6.
Sor.....	Seis Valses.	5.	id.....	Cancion. El Retratto de Ysabela.	4.
Weber...	Coro en la opera Robin de los bosques.	4.	id.....	Coleccion de Himnos, cada uno.	10
+++.....	Variaciones sobre el tema de la marcha de la opera belleza y corazon de hierro.	8.	Pichini..	Cancion y coro en la Comedia JOCO o el Orangutan.	4.
Sisto Perez.	Obertura de la opera la Huerfan del Rosellon.	16.	Pacini...	Aria. Se mi perdi o Padre amato en la Opera el Condestable de Chester.	12.
Baltar...	Doce Valses.	8.		Cavatina. Non e non e tormento en la Opera el Pirata.	5.
+++.....	Boleras del jaleo.	2.			
	Boleras de la Caletta.	2.			
	Boleras extractadas de una cavatina de la opera los dos figuras.	2.			
Rossini..	La Passeggiata anacreontica.	6.			
Carnicer..	Cancion de los Aldeanos en la opera Elena y Malvina.	2.			
Rossini..	Cavatina. Aurora ah! sorgerai. De la opera..	2.			
	La Donna del Lago.	2.			
Carnicer..	Variaciones. Sacadas del tema de la Cavatina de la opera la Generentola.	6.			
Mercadante.	Gran Sinfonia de la opera la Garitca.	12.			
Paccini..	Aria final. Supuesta man concebi. en la opera L'ultimo giorno di Pompei.	8.			
id.....	Cabatina. Al fin giober mi e bato. En la misma	6.			
Cordoba..	Vals con variaciones en la opera el Tancredi.	6.			
id.....	Vals sacado de la misma Aria.	2.			
id.....	Coro. Del prode ed inclito. en la misma opera.	5.			
	Tanda de Rigodones de los aires mas favoritos de la opera el Pirata.	6.			
+++.....	Nueva tanda de Rigodones bailables sacados del canto de varios juegos de Niños cuales son La giraldilla, a la Limon, el Jubeteo, las Carboneritas, y al son que te coje el Toro.	5.			
+++.....	Tanda de Rigodones sacados de operas modernas. La Vestal La Zelmira Los dos Figaros La Estranera El conde de Ori.	5.			
Colfin...	Recursos de la Tosi Tanda de Rigodones bailables	5.			
Cordoba..	Variaciones sobre el tema de la cavatina di tanti palpiti en ta Opera el Tancredi.	8.			
C. L.....	Galopada N ^o 4 ^a	2.			
Belini...	El celebrado final del primer acto en la Opera i Capuletti ed i Montegi.	8.			
id.....	Scena y Romanza de la misma Opera.	5.			

PIESAS PARA GUITARRA SOLA.

Carnicer..	Cancion de los aldeanos. De la opera. Elena y Malvina.	2.
Rossini..	Marcha. en la opera la Generentola.	2.
id.....	Vals de la opera el Barboro de Sevilla.	2.
id.....	Gran Marcha de la Semiramis.	4.
id.....	Yntroduccion y Duo con Variaciones. y final. en la opera la Donna del Lago.	6.
Weber...	Coro. De la opera Robin de los bosques.	2.
Vensano..	Segunda Tanda de Rigodones.	4.
F. My C..	Fandango variado.	4.
Salmon...	Tres Aires. En la opera el Sitio de Corinto.	8.
Belini...	El celebrado final del primer acto de la Opera i Capuletti ed i montegi	6.

OBRAS ELEMENTALES.

Remacha..	Tratado de Armonia y Contrapunto.	44.
Sobejano..	Escuela de Solfeo. Dividida en trs partes primera.	30.
id.....	Segunda.	30.
id.....	Tercera.	30.
id.....	Metodo de Piano. Dividido en tres partes primera.	30.
id.....	Segunda.	64.
id.....	Tercera.	30.

Se hallará en el almacén de música de CARAFA calle de la Montera frente Sⁿ Luis, N^o 38.

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