

James Gordon

1790
1791
1792

Auswahl

Der vorzüglichsten Tänze Arien und Romane
eingesammelt
für eine Flöte

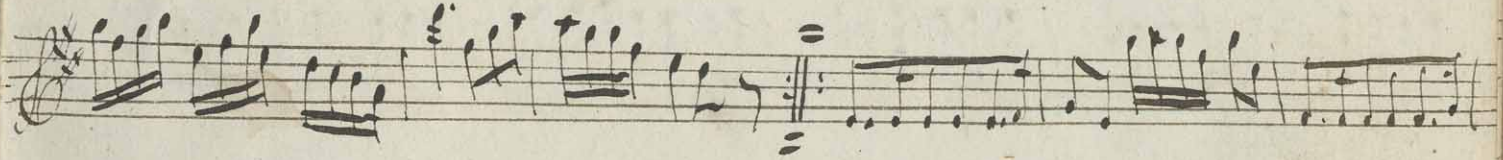
Herrn
August Romane

2. Mouvement au Valze pour une Flute, arrangé par



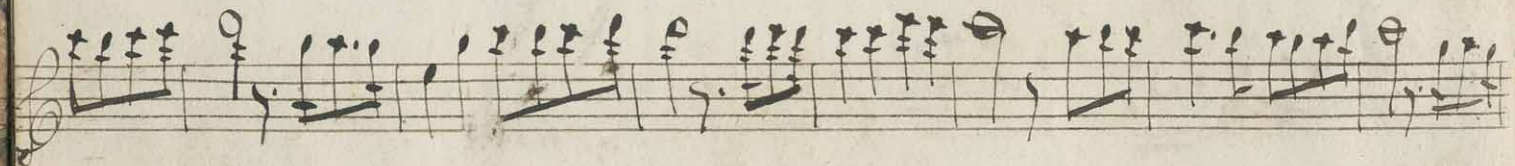
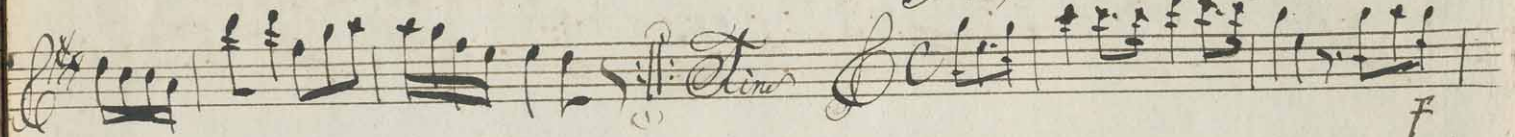
Polonaise.

This image shows a handwritten musical score for a piece titled "Polonaise." The score is written on five systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The second system introduces a bass clef. The third system features a complex passage with many beamed notes, possibly representing a rapid scale or arpeggiated figure. The fourth system continues with similar complex rhythmic patterns. The fifth system concludes the piece with a final cadence. The handwriting is in dark ink on aged, slightly yellowed paper.





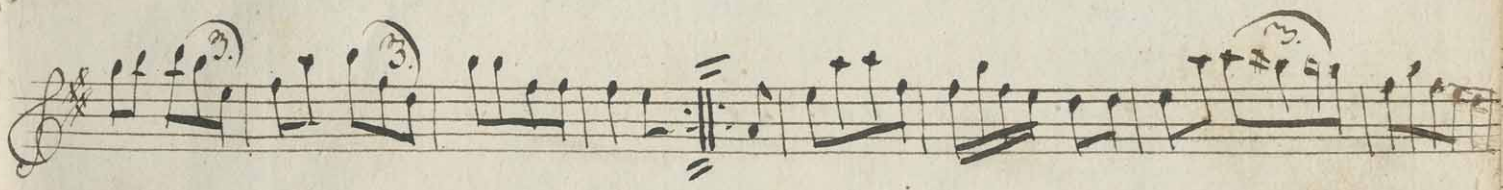
Marche de Willgesten.

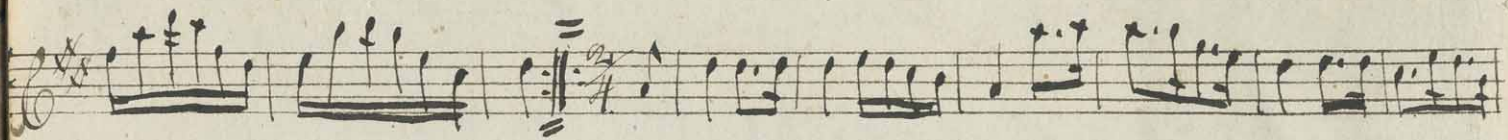
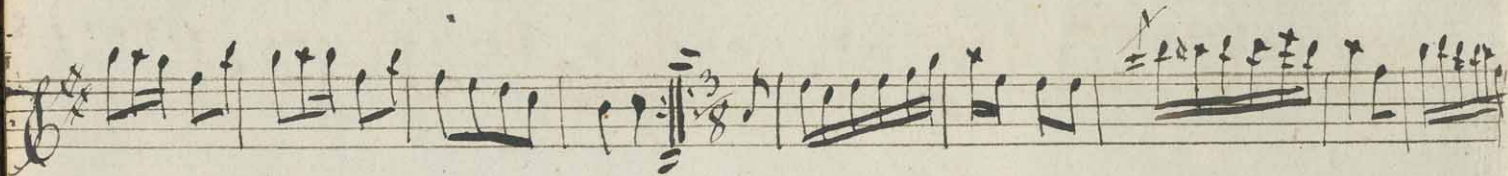
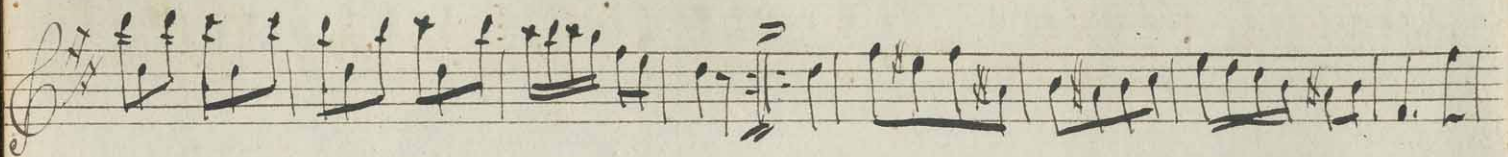




Quadrille au Bagration

Dal Segno





Air Russe.

Andte

Handwritten musical notation for 'Air Russe'. The score is written on two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is in bass clef. The music consists of a single melodic line in the upper staff and a supporting bass line in the lower staff. The piece concludes with a double bar line and the word 'Fine' written in cursive.

Air Andte

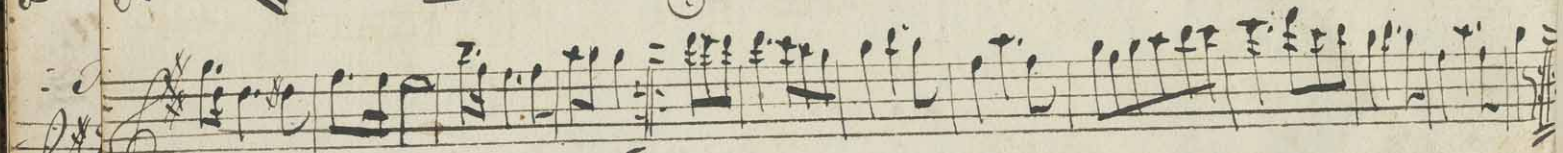
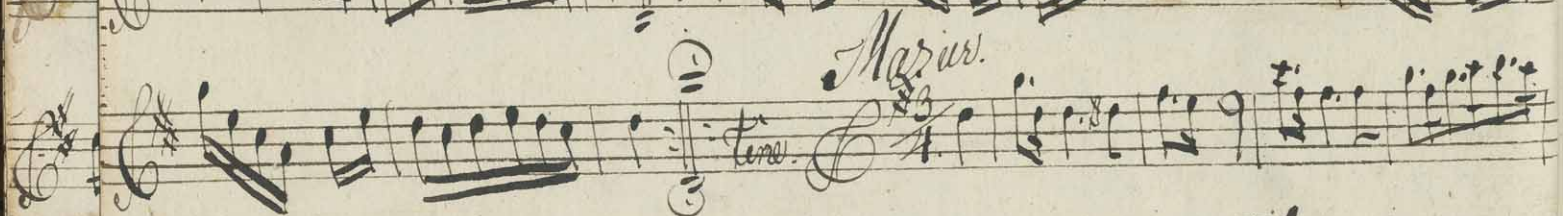
Handwritten musical notation for 'Air Andte'. The score is written on four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second and third staves are in bass clef. The music features a complex texture with multiple voices, including a prominent melodic line in the upper staff and dense, rhythmic accompaniment in the lower staves. The notation includes many beamed notes and rests, characteristic of a more technically demanding piece.

Six Russe
Andte

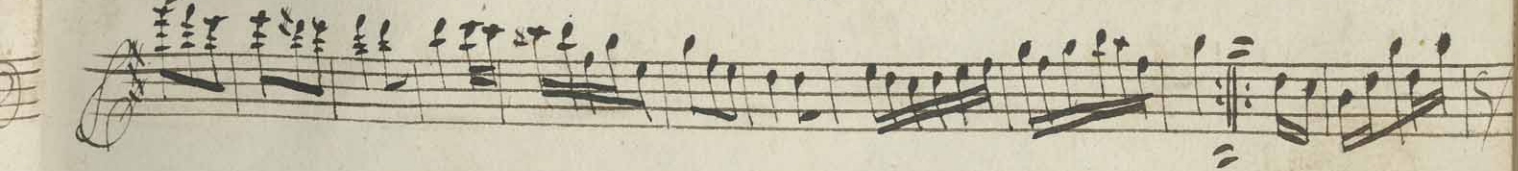
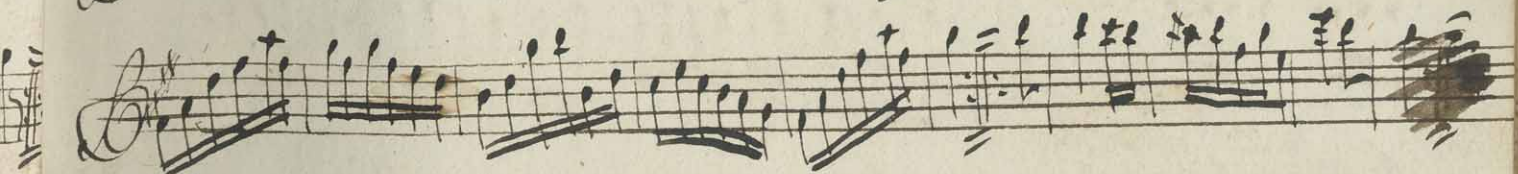
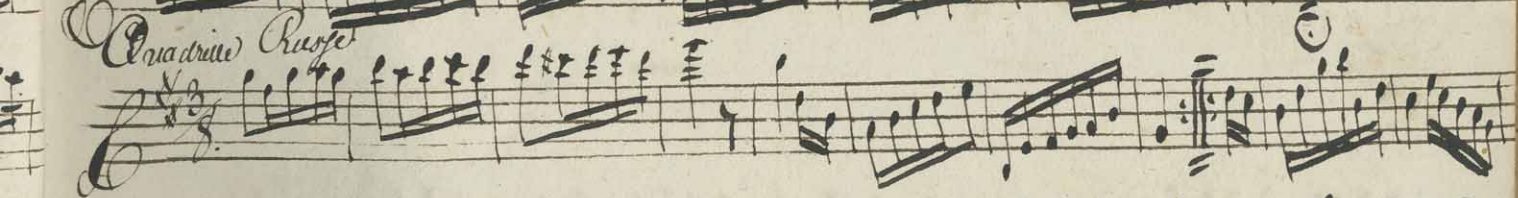
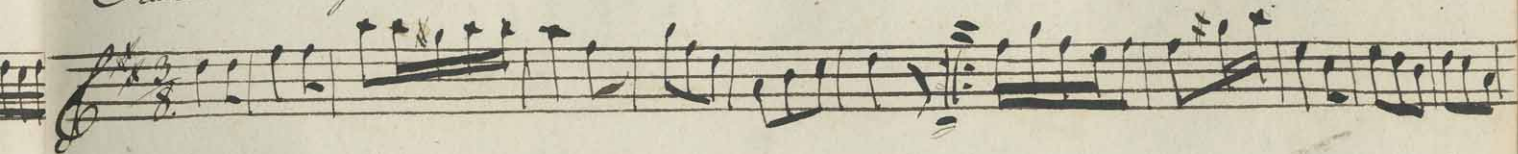
Var.

Paradise Rhaps.

Quadruplo Russo.



Quadrille Russe



Quadrill Russe.

The first system of the handwritten musical score for 'Quadrill Russe' 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 features a melodic line with eighth and sixteenth notes, ending with a repeat sign and a first ending bracket. The lower staff is in bass clef with a 3/8 time signature and contains a rhythmic accompaniment of chords and eighth notes.

The second system continues the piece. The upper staff has a melodic line with a first ending bracket and a second ending bracket. The lower staff provides a rhythmic accompaniment with chords and eighth notes.

The third system continues the piece. The upper staff has a melodic line with a first ending bracket and a second ending bracket. The lower staff provides a rhythmic accompaniment with chords and eighth notes.

The fourth system continues the piece. The upper staff has a melodic line with a first ending bracket and a second ending bracket. The lower staff provides a rhythmic accompaniment with chords and eighth notes.

The fifth system continues the piece. The upper staff has a melodic line with a first ending bracket and a second ending bracket. The lower staff provides a rhythmic accompaniment with chords and eighth notes.

Walzer

The first system of the handwritten musical score for 'Walzer' 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 features a melodic line with eighth and sixteenth notes, ending with a repeat sign and a first ending bracket. The lower staff is in bass clef with a 3/8 time signature and contains a rhythmic accompaniment of chords and eighth notes.

The second system continues the piece. The upper staff has a melodic line with a first ending bracket and a second ending bracket. The lower staff provides a rhythmic accompaniment with chords and eighth notes.

Handwritten musical notation on a five-line staff. The music is written in a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The notation includes various note values, rests, and a repeat sign at the end with the word "Fine" written above it.

Exercice

Handwritten musical notation on a five-line staff. The music is written in a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The notation includes various note values, rests, and a repeat sign at the end with the word "Fine" written above it.

Exercice

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Quadrille Savois.

Handwritten musical notation on a five-line staff. The music is written in a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The notation includes various note values, rests, and a repeat sign at the end with the word "Fine" written above it.

A page of handwritten musical notation on six staves. The notation is written in black ink on aged, slightly yellowed paper. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by dense, rhythmic patterns, often consisting of multiple beamed notes or chords. The first staff has a small 'c' or 'c' with a line above it near the beginning. The second staff has a '2' above the first few notes. The fifth staff has a '2' above the first few notes. The sixth staff has a '2' above the first few notes. The notation is dense and fills most of the staves, with some rests and longer notes interspersed. The handwriting is clear but shows signs of being a working draft or a composer's sketch.

A handwritten musical score consisting of six staves. The notation is in a single system, likely for a single melodic line. The staves are numbered 1 through 6 from top to bottom. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as *f* (forte) and *tr* (trills). The key signature is one sharp (F#), and the time signature is 2/4. The score concludes with a double bar line and a fermata. The word "Fin" is written at the bottom right of the sixth staff.

Fin

A handwritten musical score consisting of six staves. The notation is dense and includes various musical symbols such as clefs, notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the notation. The third staff features a prominent '5.' above a measure, indicating a fifth ending. The fourth staff has the instruction 'D. C. al fine.' written below it. The fifth and sixth staves continue the piece, with the sixth staff ending with a double bar line and a fermata. The handwriting is in dark ink on aged, slightly yellowed paper.

D. C. al fine.

Valli Subito.

Fin
Fin
Fin

6.

Cresc.

Alf. fine

Handwritten musical notation on a five-line staff. The notation includes treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a series of eighth and sixteenth notes, with some triplets. A fermata is placed over the final note of the first phrase. The word *tr* is written above the staff, and *al fine* is written at the end of the staff.

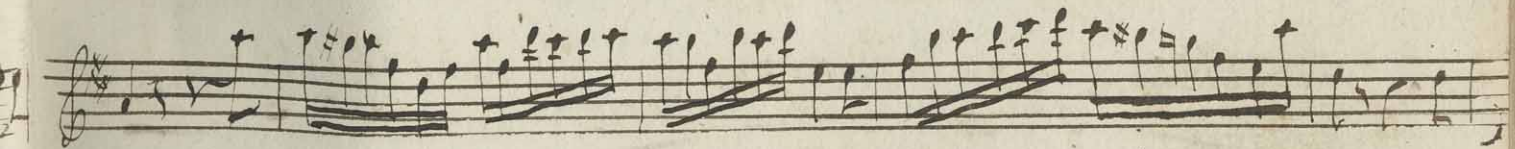
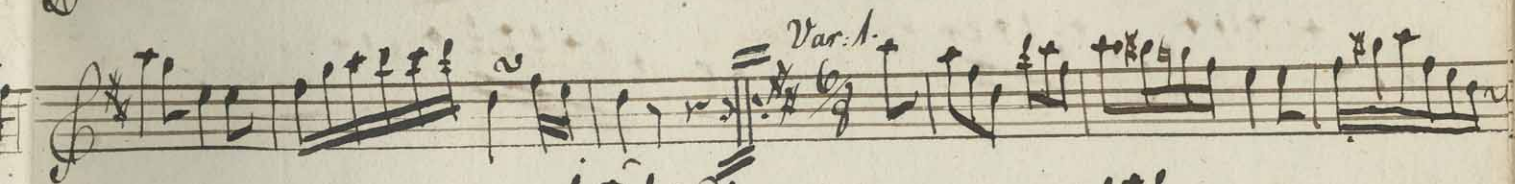
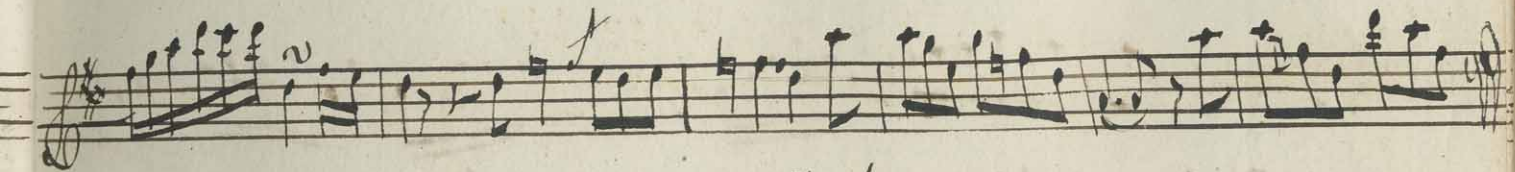
Handwritten musical notation on a five-line staff. The notation includes treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a series of eighth and sixteenth notes, with some triplets. A fermata is placed over the final note of the first phrase. The word *8.* is written above the staff, and *Lento* is written below the staff.

Handwritten musical notation on a five-line staff. The notation includes treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a series of eighth and sixteenth notes, with some triplets. A fermata is placed over the final note of the first phrase. The word *Lento* is written below the staff.

Handwritten musical notation on a five-line staff. The notation includes treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a series of eighth and sixteenth notes, with some triplets. A fermata is placed over the final note of the first phrase.

Handwritten musical notation on a five-line staff. The notation includes treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a series of eighth and sixteenth notes, with some triplets. A fermata is placed over the final note of the first phrase. The word *Da capo all' Fine.* is written at the end of the staff.

Handwritten musical notation on a five-line staff. The notation includes treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The word *Air varié* is written at the beginning of the staff. The music features a series of eighth and sixteenth notes, with some triplets. A fermata is placed over the final note of the first phrase.



Cotton

3. *Scopais*

Scopais

Scopais

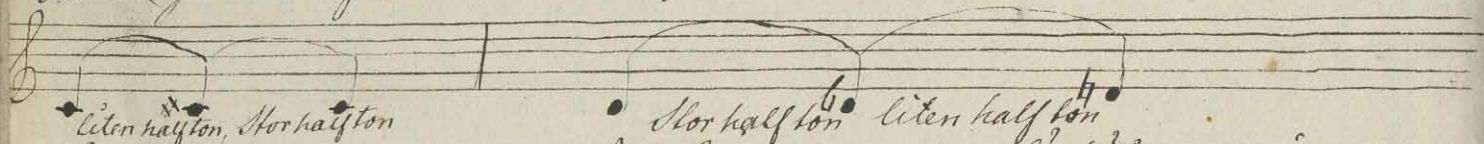
Scopais

Wapp Kirchin

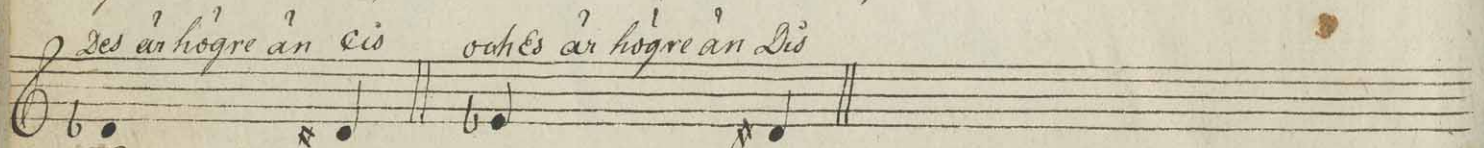
Wapp Kirchin

Wapp Kirchin

En hel ton blifwer i 9 Comma eller i 9 delar indelt. Däraf räknas på en liten half, och 5 på en stor half ton. En hel ton består således, utaf en liten och en stor half ton. Lill exempel



Närutaf ser man, att om en *Dot*, igenom et *x* förhöjes eller igenom et *b* förnedras, så är då allenast en liten half ton, men skrider noten på en annan linje; så är det en stor half ton. De med *b* be- tecknade noter äro således alla om en Comma eller 9 delar högre än de som äro be- tecknade med *x*. Lill exempel



Schala som visar alla Intervaller och huru de heta

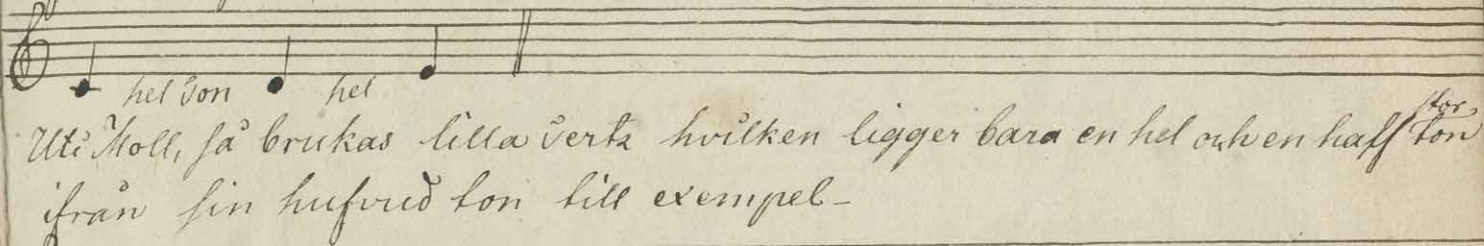


Secund: Tert: quart: quint: sext: septima octava nona Decima undecima duodecima

En Accord består af 7^{te} Quint och Octav.



Uti Dur, så är stora 7^{te} fram hvilken ligger 7^{va} hela Toner ifrån hufvud eller grund-Ton till exempel.



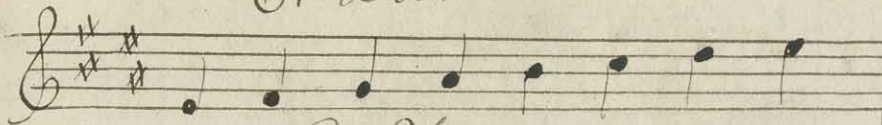
Här visas 24 Toner: 12 Dur och 12 Moll Toner hvarvid märkes, att alltid en Dur och en Moll Ton äro lika beskjade - som till exempel



The image shows a page of handwritten musical notation with six systems. Each system consists of two staves. The top staff of each system contains a melodic line with notes and rests, and the bottom staff contains a chordal accompaniment labeled "Accord".

- System 1:** Melody: *Dur* (D major, one sharp); Accompaniment: *Accord*
- System 2:** Melody: *Moll* (C minor, no sharps or flats); Accompaniment: *Accord*
- System 3:** Melody: *Dur* (D major, two sharps); Accompaniment: *Accord*
- System 4:** Melody: *Moll* (A minor, two sharps); Accompaniment: *Accord*
- System 5:** Melody: *Dur* (A major, three sharps); Accompaniment: *Accord*
- System 6:** Melody: *Moll* (E minor, three sharps); Accompaniment: *Accord*

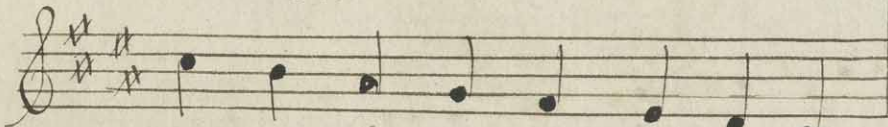
E: Dur



Accord



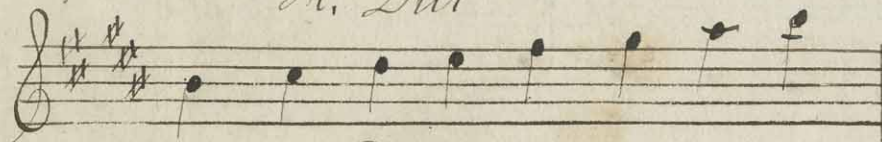
Gis Moll



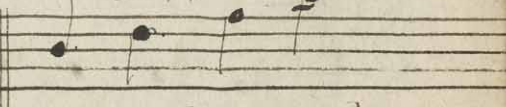
Accord



A: Dur



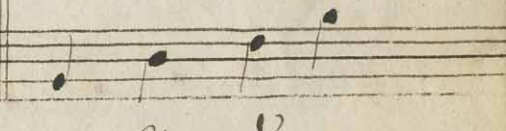
Accord



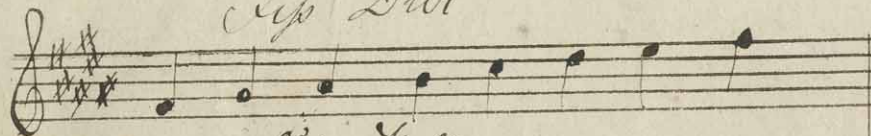
Gis Moll



Accord



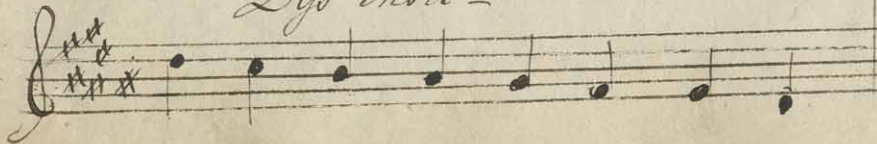
Fis Dur



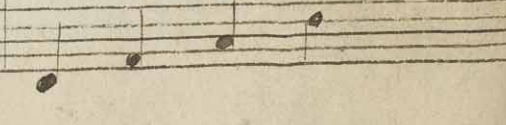
Accord



Fis Moll



Accord



Ces Deux
Es Moll
Des Deux
B Moll
Als Sur
F Moll

Accord
Accord
Accord
Accord
Accord
Accord

E^s Dur *Accord*

E: Moll *Accord*

B: Dur *Accord*

F: Moll *Accord*

F: Dur *Accord*

D: Moll *Accord*

The image shows six staves of handwritten musical notation, each representing a chord. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is as follows:

- Staff 1: *E^s Dur* (E major). Notes: G4, A4, B4, C5.
- Staff 2: *E: Moll* (E minor). Notes: G4, A4, B4, C5.
- Staff 3: *B: Dur* (B major). Notes: D4, E4, F4, G4.
- Staff 4: *F: Moll* (F minor). Notes: A3, B3, C4, D4.
- Staff 5: *F: Dur* (F major). Notes: A3, B3, C4, D4.
- Staff 6: *D: Moll* (D minor). Notes: F3, G3, A3, B3.

In each staff, the notes are written as quarter notes on a five-line staff. A vertical bar line is placed after the first four notes of each staff. To the right of the bar line, the word "Accord" is written in cursive, indicating the chord name.

NB: De noter som äro tecknade med () äro halwa och de öfriga hela Toner. Äfrån det ena sträcket till det andra, kallar man en Takt, och en Takt är intet annat, än et riktigt afmätande af tiden.

De följande Noter blifva efter sitt värde, längre och kortare hållna.

Noternas Värde

En helt, eller fyra fjärdedels Not. ^{flag.} half flag, eller 2 del. Not. Fjorde delar

A musical staff with a treble clef and common time signature. It shows a whole note (semibreve) with a flag above it, followed by two half notes (minims) with flags above them, and finally four quarter notes (crotchets) with flags above them.

Åtton delar Sexton delar

A musical staff with a treble clef and common time signature. It shows a sequence of notes: a quarter note, an eighth note, a sixteenth note, and a thirty-second note, each followed by its respective dotted version. The notes are grouped into pairs, with the first pair labeled 'Åtton delar' and the second pair labeled 'Sexton delar'.

Trettio två delar

A musical staff with a treble clef and common time signature. It shows a sequence of notes: a quarter note, an eighth note, a sixteenth note, and a thirty-second note, each followed by its respective dotted version. The notes are grouped into pairs, with the first pair labeled 'Trettio två delar'.


Man har också en fort Figures, som man kallar Trioler, som

går alltid tro på en fork: till exempel.

En sådan Triol är efter sitt värde inleat annat mer än de ofvan
stående Nöler

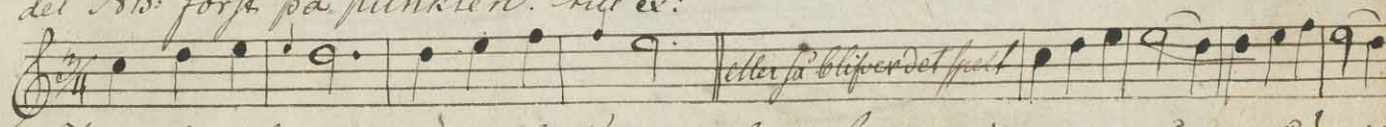
Pausernas Värde



Anvisning på åtskilliga sorter af Tact, och huru de betecknas.
Fyra Fjerdedels Tact, är betecknad med et C. och så snart
samma C. är med ett streck igenom strukit | C | så för-
ändras samma streck Tacten och då kallas det Alla bruse

Om Noten består af 2 lika delar, så säger den lilla Not eller förslag halften bort. Alla med en båga  betecknade Noter blifva uti en strisk sagna, och hvaraf ingen båga är öfver Noten; så blifva de affställa. Lill exempel



Om efter en Not en punkt står, så blir samma Not en half gång till, så långt uthåller för punkten skull: Sy en punkt efter en Not gäller halffparten så mycket, som den föregående Noten, och när en förslag står för en Not, som förut är betecknad en punkt; så blir på föreslaget 2 och sjelfva Noten för en del Not först på punkten. Lill ex:




Man har ännu en förslag föreslag, som kallas igenomgående föreslag som spelas helt kört: Lill ex:  eller 

Som oftast står vid hälften af hvarje åttondel en punkt, då hvarje Not för sitt eget stråk, och blir på följande sätt spelk. Till ex:




Men när punkten står vid andra hälften af hvarje åttondel, så blir det på följande sätt No: Skapat. till ex:

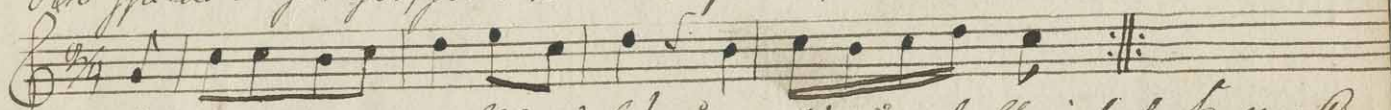




Äf slutet på raden, eller linjen finnes som oftast ett teckn, som man kallar Cuslus  detta visar på hvilken linje den första Noten på andra eller följande linjen står. till ex:



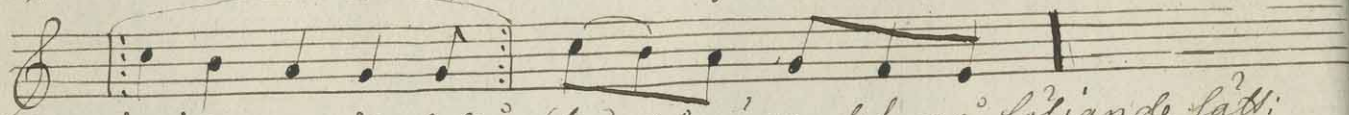
I första och andra där bägge fjärdelarne med 2 stråk, och en bäga betecknade äro måste flötas af uti ett stråk, och detta

kallas, att hålla och behålla stråken i sin riktighet, så
 snart en  bage med en punkt, under eller öfver, en
 Not står; så håller man, för punkten skall ut samman och
 efter behag eller i musikaliskt flytt kallad, ad libitum u-
 tan att man behöfver observera Tacten eller tid, och kallas
 detta en Firmat. När man uti et musikaliskt flyttke, 2: långa
 streck, på bage sidor med 4 punkten finner, så kallas Repris,
 och spelas 2: gånger, som till exempel -

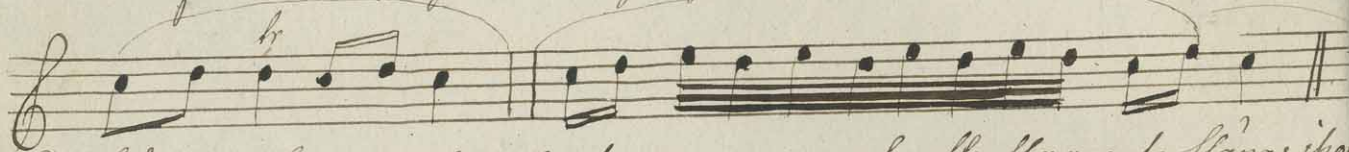


Den åttiondelen som står i början för iakt stricket kallas Op-
 lakt, och blifver med ett opstråk spelt.
 Det Segno, är också ett åter tillbaka gående tecken  .
 Det är alltid 2: och när man kommer till den andra; så bör-
 jar man alltid, men spelas aldrig tillbaka, till andra Tecken
 utan slutar man där, som i finale är antecknade. Ofla fin-
 ner man uti musicalier, det ord bis och det betyder, att

man vill en eller flera Taster spela om: till exempel



När öfver en Not står (tr) så göres det på följande sätt:



De bägge noterna efter D: kallas man en efterslag, och släpas ihop med föregående Not. Men om tilleriet skall börjas på ofvannäende D: så låter man de 2: noter som framför D: står alldeles bort.

Några uti Musiqwen brukliga Ord

Uti ålskilliga Taster eller Tempo, brukar man följande:

Prestissimo, är det forlaste

Presto

Allegro assai

Allegro

Allegro ma non molle,

vivace et Allegretto

Uti långsamma Taster brukas följande:

Adagio

Largo

Lento

Larghetto

Andante et Andantino

Fortissimo & forte
är starkast.

Forle eller ff starkt

Logo forte eller pois &
mindre starkt

Piu forte eller piu &
mera starkt

Mezzo forte eller m. &
halfparten starkt

Pianissimo eller pp:

är svagast eller helt sagta

Piano eller p: svagt sagta

Logo Piano eller poco p:

mindre svagt eller något sagta

Liu Piano eller piu p:

mera sagta mera svagt

Mezzo Piano eller m. p:

halfparten svagt sagta

Crescendo är till växande eller tilltagande —

Diminuendo betyder aftagande —

I stället för Crescendo, och Diminuendo brukas
nu för tiden de Francka Tecknen, som följande Figurer utvisa
ett exempel



eller



NB. Observeras, att där Teknet är som bredast så blir
det starkt spelat och på den ändan som teket är som smal-
last, spelas som svagast.

Tutti Subito

Betyder att man vänder om bladet, och spelar vidare på andra
sidan.

Da Capo.

Betyder ifrån början igen.

Da Capo all Segno.

Betyder, att man går tillbaka till ofvannämnde tecken.

Fine. Betyder Slut



Handwritten musical notation on three staves. The first two staves contain a single melodic line. The third staff concludes with a double bar line and the instruction *La Capo*.

1. Andantino *Soirée till au 9^m*

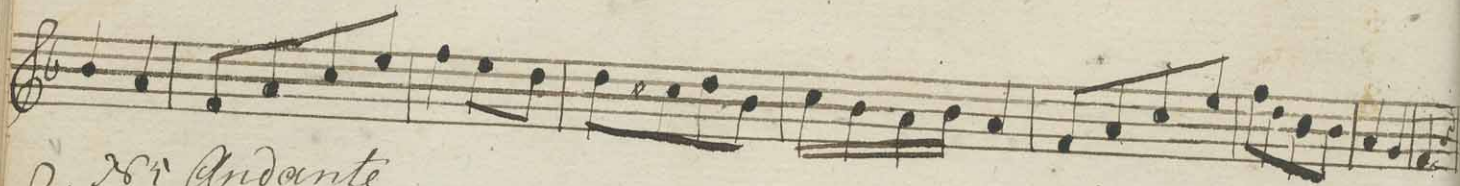
Handwritten musical notation on one staff, beginning with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked *1. Andantino* and the title is *Soirée till au 9^m*.

2. Andantino *Lovisa Ode*

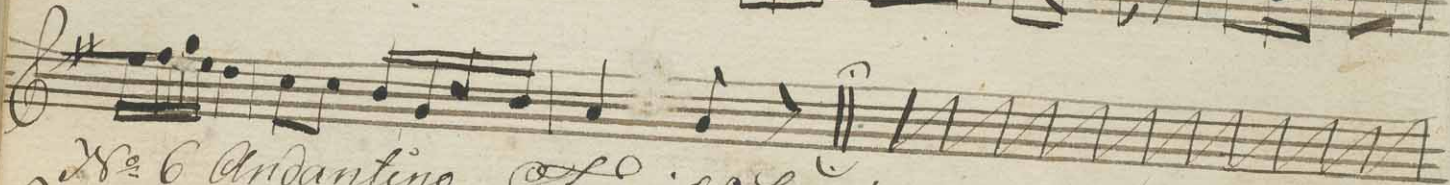
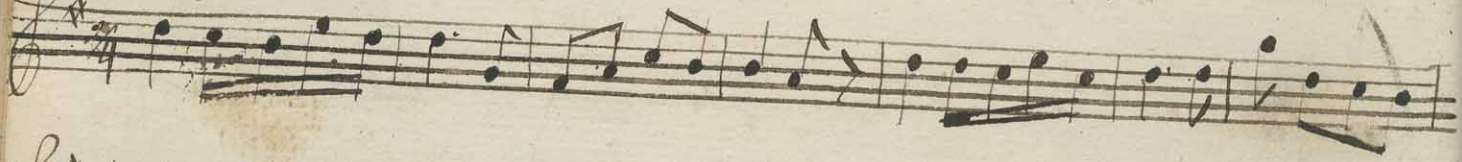
Handwritten musical notation on one staff, beginning with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo is marked *2. Andantino* and the title is *Lovisa Ode*.

Handwritten musical notation on one staff, beginning with a treble clef and a 6/8 time signature. The notation includes a repeat sign and a wavy line at the end.





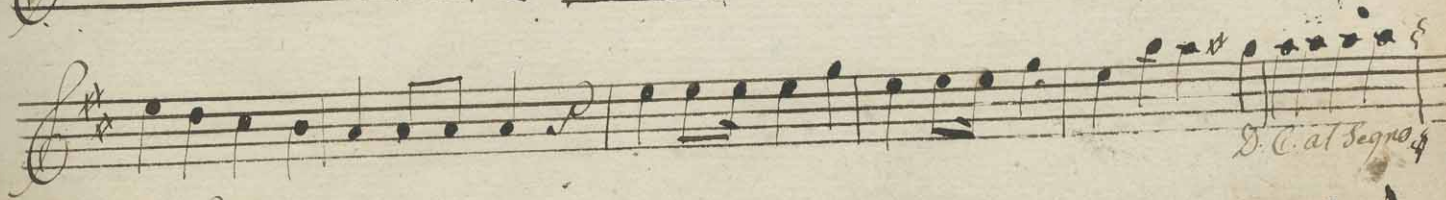
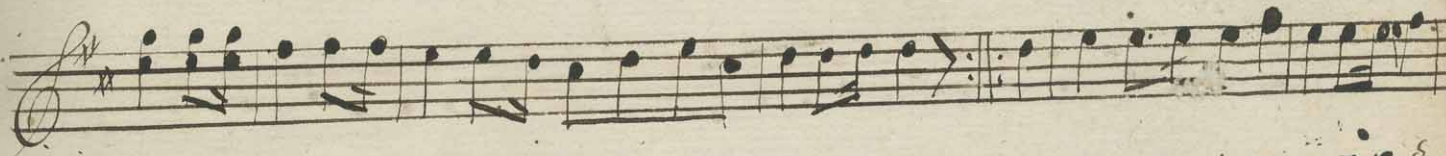
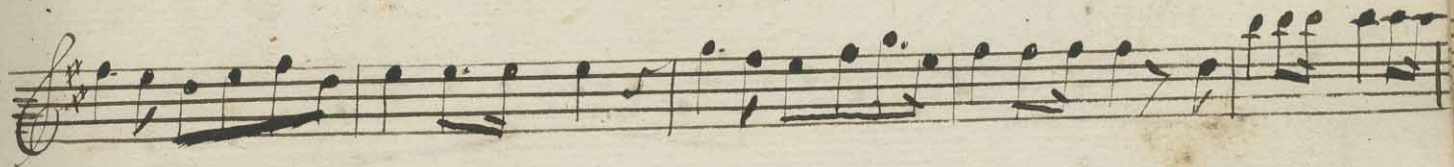
28^r Andante



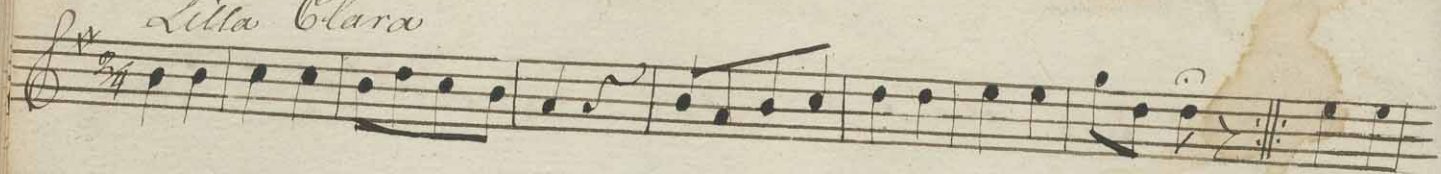
28^o 6 Andantino Favoir Sophie



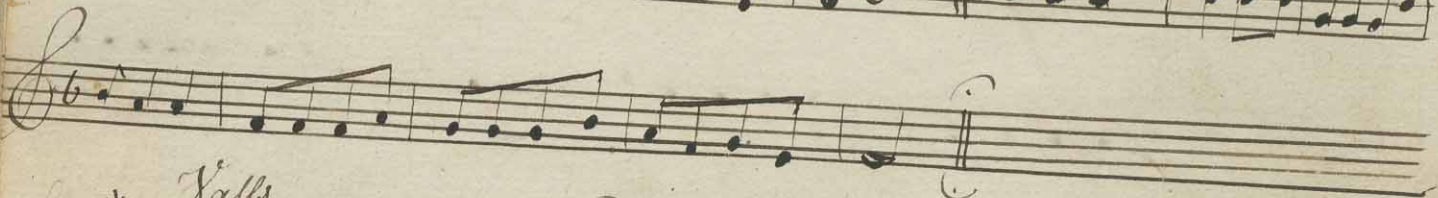
Marche Elio Gustav Daus.



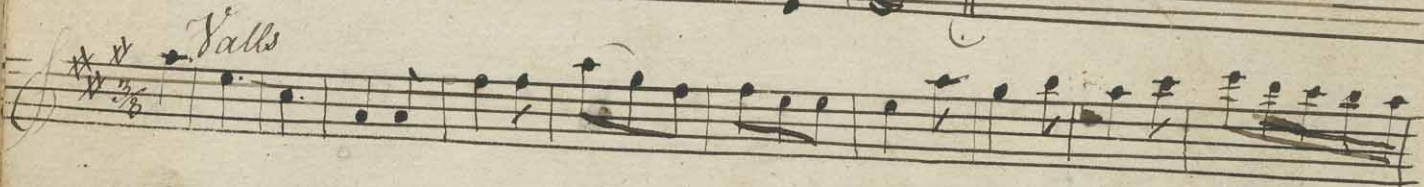
Lilla Clara

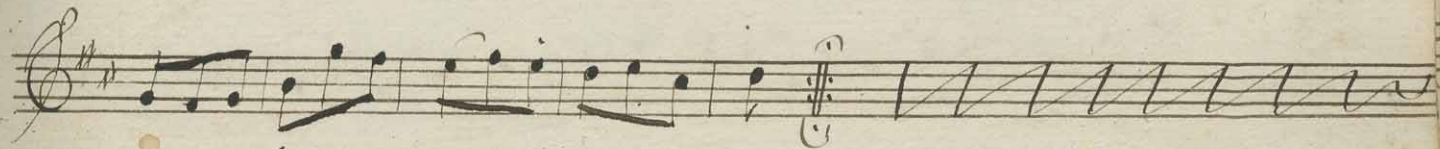
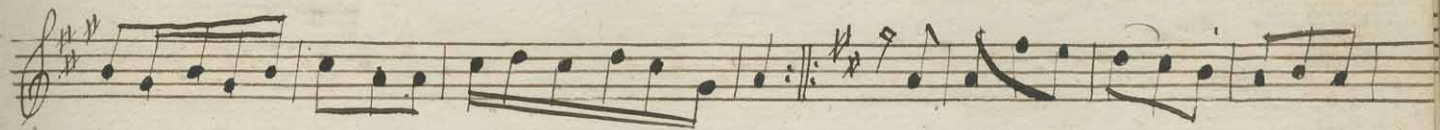


Gubben Noach



Valls





L'adrill

Handwritten musical notation for 'L'adrill'. The piece is written on three staves in treble clef with a 2/4 time signature. The first staff begins with a treble clef and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, with some beamed pairs. The second staff continues the melody. The third staff concludes the piece with a double bar line and repeat dots.

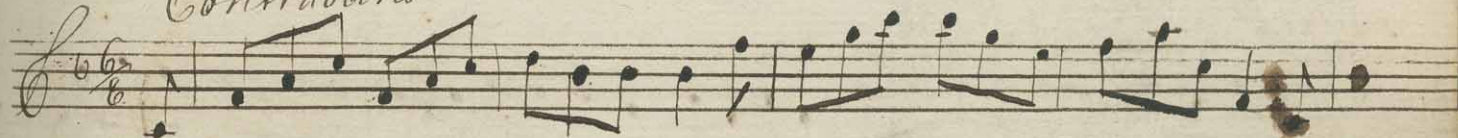
Angloise

Handwritten musical notation for 'Angloise'. The piece is written on three staves in treble clef with a 2/4 time signature. The first staff begins with a treble clef and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, with some beamed pairs. The second staff continues the melody. The third staff concludes the piece with a double bar line and repeat dots.

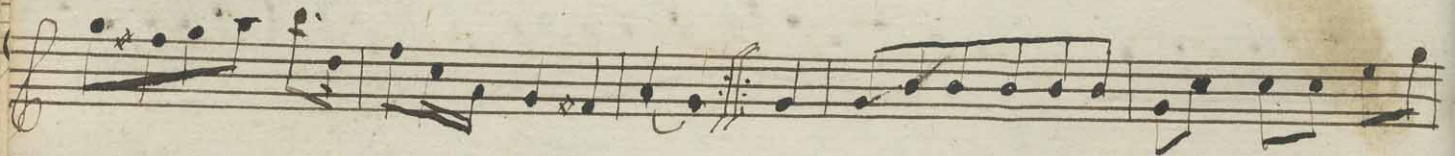
Rondo.



Contradans



Da capo



Örebro





Andante *P:*



Colonne



Moderato

A handwritten musical score on aged paper, consisting of six staves of music. The tempo is marked "Moderato" at the top. The music is written in G major (one sharp) and 3/8 time. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). A section of the music is marked "Fin" (Finis). The score concludes with a double bar line and a final cadence symbol. The paper shows signs of age, including some staining and foxing.

Беналге Гид ваі:

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody begins with a quarter rest followed by a series of eighth and quarter notes. A fermata is placed over a quarter note in the middle of the staff. The piece concludes with a double bar line and repeat dots.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of a sequence of eighth and quarter notes. A fermata is placed over a quarter note in the middle of the staff. The piece concludes with a double bar line and repeat dots.

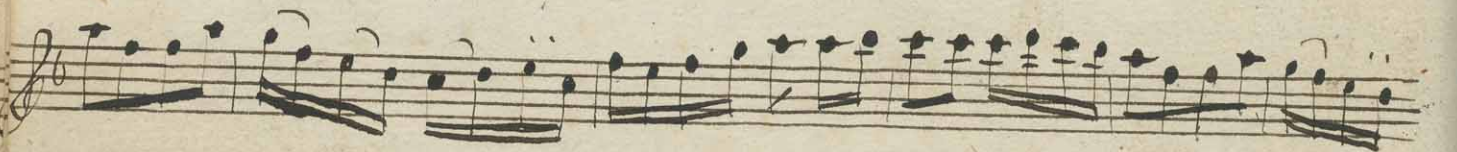
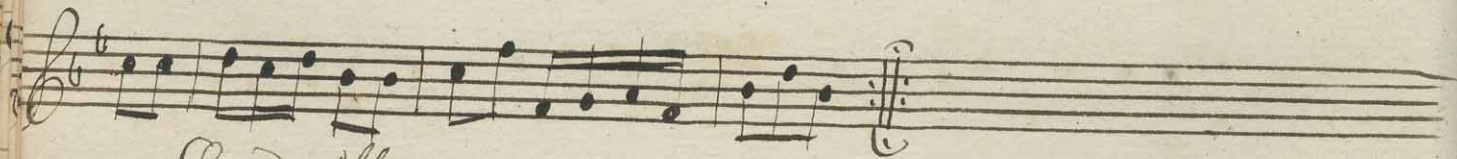
Rosenberg

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is characterized by a series of eighth notes, some beamed together in pairs. The piece concludes with a double bar line and repeat dots.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of eighth notes, some beamed together in pairs. The piece concludes with a double bar line and repeat dots.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of eighth notes, some beamed together in pairs. The piece concludes with a double bar line and repeat dots.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of eighth notes, some beamed together in pairs. The piece concludes with a double bar line and repeat dots.



Da Capo 4 $\frac{9}{16}$ till

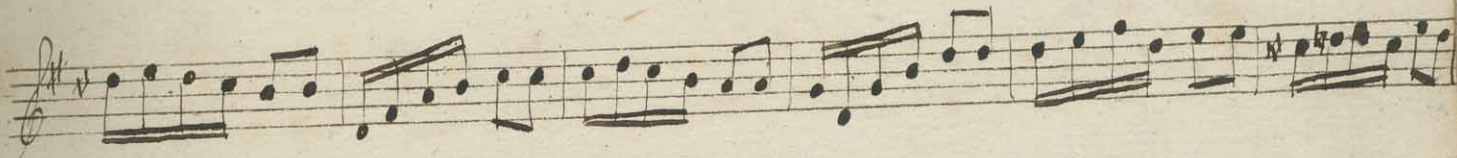
Polonoise af d. S. Thunberg

A handwritten musical score for a piece titled "Polonoise af d. S. Thunberg". The score is written on six staves in treble clef. The key signature is two sharps (F# and C#), and the time signature is 4/16. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line and repeat dots. The manuscript shows signs of age, including some staining and fading.



Allegro





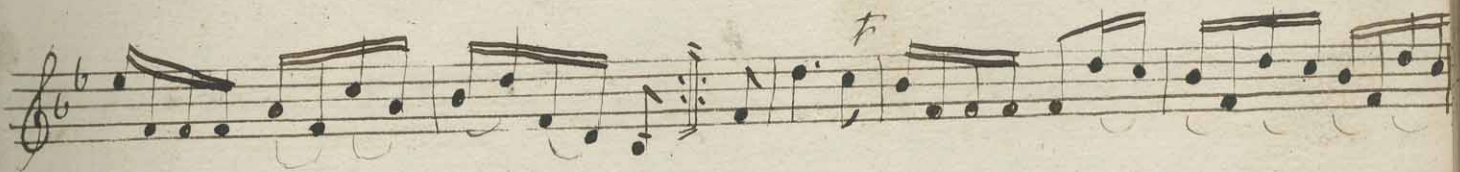
Nya Altan



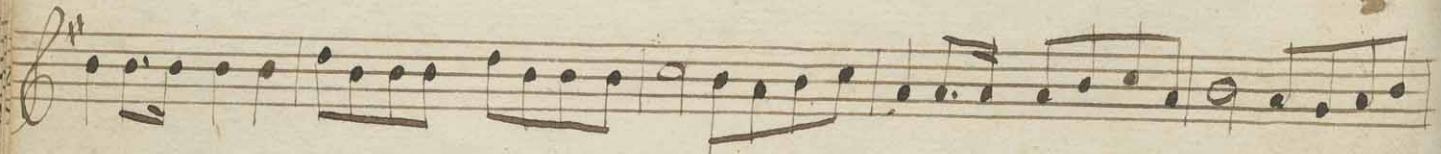
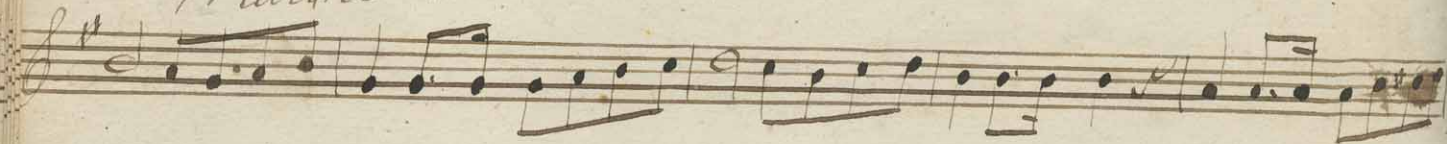


Fru Gellerstedt

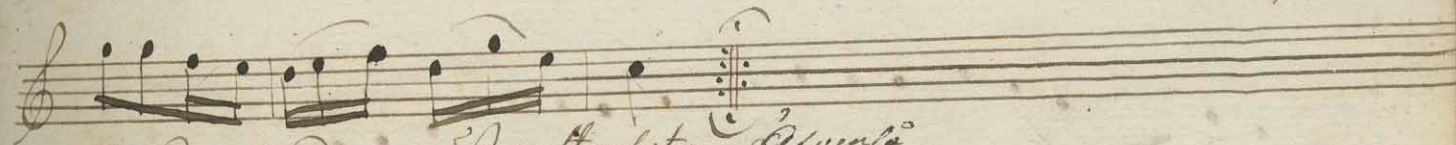




Marche




Walls Tavarit no 12.



Contradans Aousterlitz. Opus 12





Greſvinnan Adellſvård 





Andantino

Handwritten musical score for the *Andantino* section, consisting of three staves of music. The notation is in treble clef with a 6/8 time signature. The first staff begins with a treble clef and a 6/8 time signature. The second and third staves continue the melody. The music features a mix of eighth and sixteenth notes, with some rests and a double bar line in the second staff. A sharp sign is visible above the second staff.

Allegro

Handwritten musical score for the *Allegro* section, consisting of one staff of music. The notation is in treble clef with a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some rests and a double bar line. A sharp sign is visible above the staff.

Handwritten musical score for the *Trio* section, consisting of one staff of music. The notation is in treble clef with a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some rests and a double bar line. A sharp sign is visible above the staff.

Handwritten musical score for the *Trio* section, consisting of one staff of music. The notation is in treble clef with a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some rests and a double bar line. A sharp sign is visible above the staff.

Trio

Handwritten musical score for the *Trio* section, consisting of one staff of music. The notation is in treble clef with a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some rests and a double bar line. A sharp sign is visible above the staff.

Gamila 8. *Primo.* *Vale D. G.*

fin

9. capo *no*

D. P.

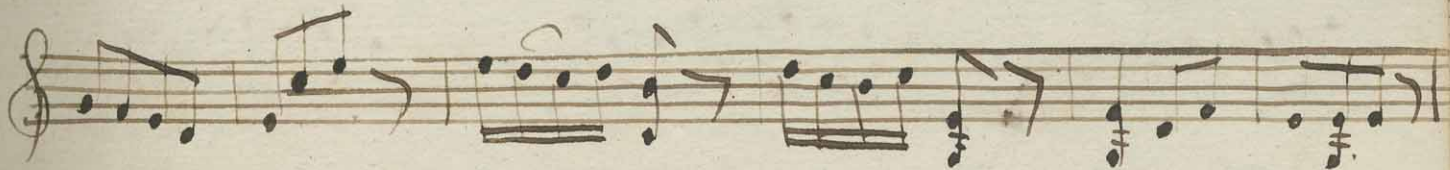
Contradans 7.^{an}

Primo.

Handwritten musical score for 'Contradans 7. an' in G major, Primo. The score consists of six staves of music. The first five staves are in 7/4 time, and the sixth staff is in 3/4 time. The notation includes various note values, rests, and bar lines. The word 'Da Capo' is written at the end of the fifth staff, and 'Allegretto' is written above the sixth staff.

Contradans 7^{an}

Secundo.



Cont. Klüßpen

Primo.



Da Capo 4. *mf*
Andante Broder lidenlig.

1^{mo}



Da Capo.

Andantino.

Primo. Favorit. de G.



Andante. Espansa

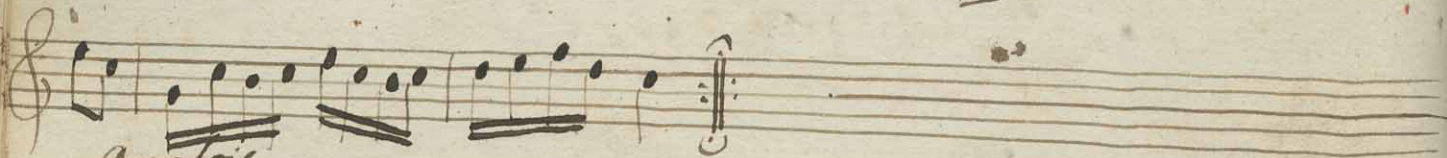


Anglois

Primo.



Anglois.

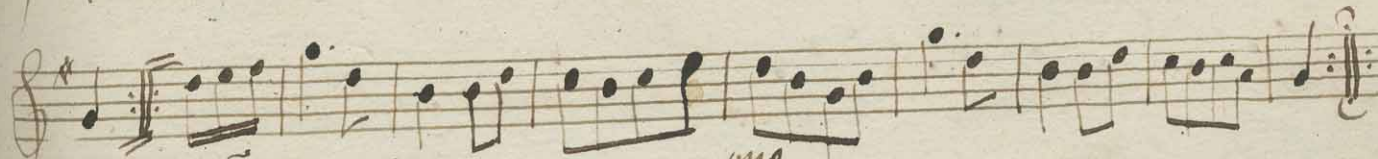


Anglois



Angles

mo



Baron Flemming.

mo



Anglois

Primo.



angles

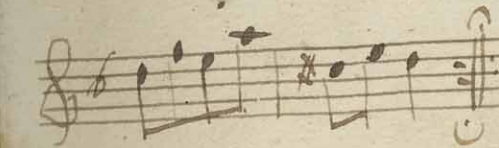
Primo.



angles



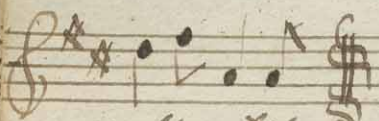
angles



Primo



Da Capo all Segno



Valls till den samma.



Allegro.

Primo.



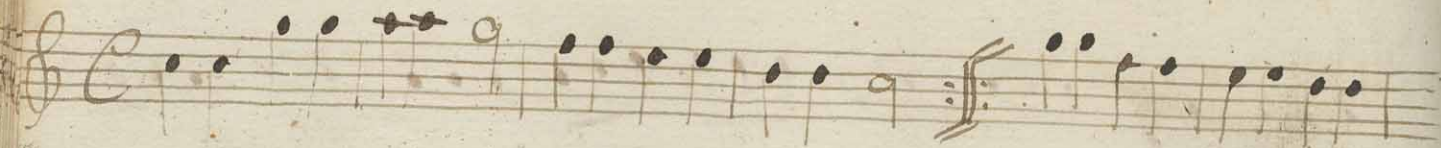
Andante.

Primo



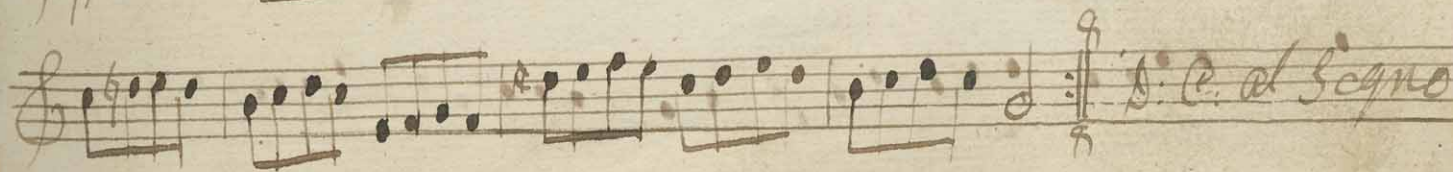
Andante *gtr. on*

Primo



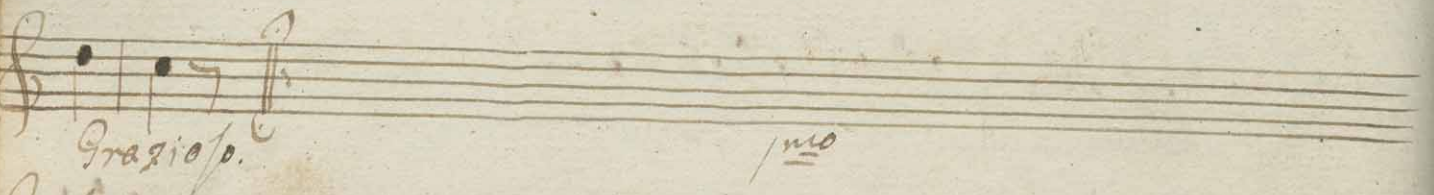
Andante.

Secando



allegretto

Primo.



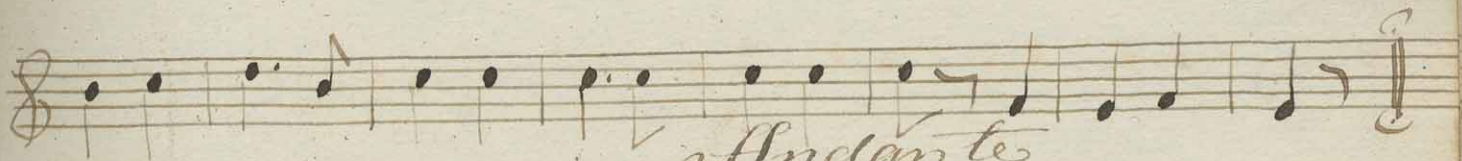
Grazioso.

Primo



allegretto

Secundo.



Andante

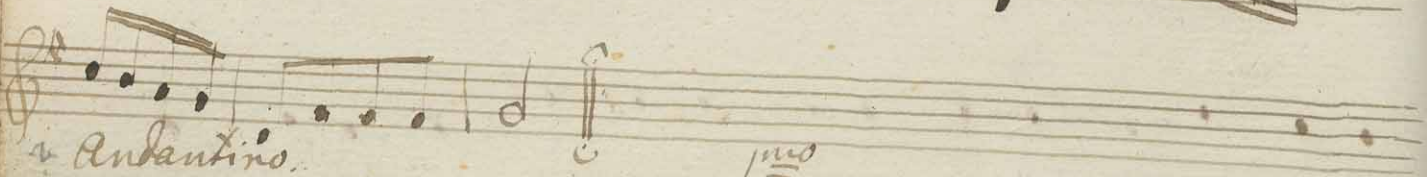


rit



Allegretto

Primo.



Andantino.

primo

allegretto

Secundo.

Sarghetto.

Primo.

Capo all Segno.

andante.

Primo.

The musical score is written on six staves. The first three staves are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The fourth staff begins with the tempo marking 'allegro' and a 2/4 time signature. The fifth and sixth staves continue the piece, ending with a double bar line and a repeat sign. The notation includes various note values, rests, and dynamic markings.

Andante

Secundo



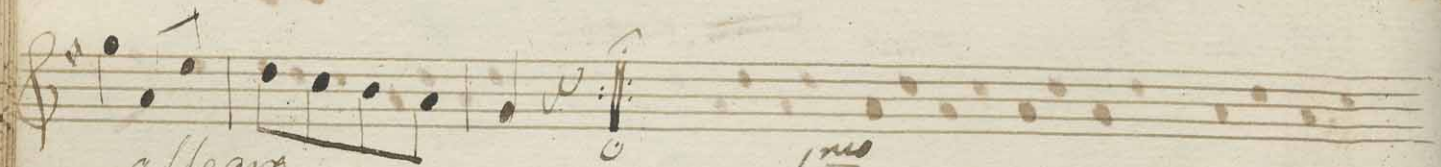
allegro

2do



allegro.

Primo.



allegro

Primo



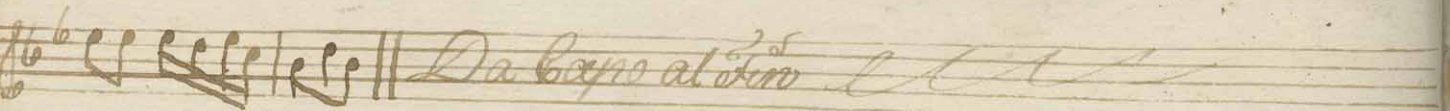
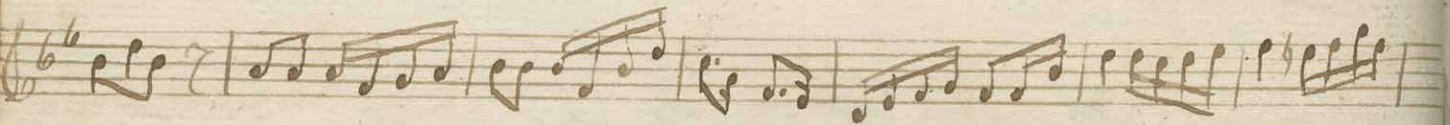
Alta Componerad af Wallgren

Handwritten musical score for "Alta" by Wallgren. The score is written on five staves in G major (one sharp) and 2/4 time. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is placed over a note in the second staff. The word "Fin" is written above the music in the second staff. The piece concludes with a double bar line and a final cadence. The signature "D. C. F. B." is written in the bottom right corner of the page.

Franska Oltiare



Trio



Walls.

