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Concertos - Mus. Hs. 208

Holzbauer, Ignaz

[S.l.], 1753-1760 (1753-1760c)

Violine II

[urn:nbn:de:bsz:31-22444](https://nbn-resolving.org/urn:nbn:de:bsz:31-22444)

Violino Secondo

Allegro
Andante

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'Allegro' and the time signature '3/4'. The second staff has 'Andante' written above it. The score is filled with complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte) are indicated throughout. There are also various articulation marks like slurs and accents. The paper shows signs of age, with some staining and irregular edges.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *mf*, *p*, and *ff*. The score is written in a cursive hand and includes several slurs and phrasing marks. The music appears to be a single melodic line with accompaniment. The paper shows signs of age, including some staining and wear at the edges.

Alti Allegro

Allegro

A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro' at the top left. The notation is dense, featuring a variety of note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The paper shows signs of age, including some staining and irregular edges.

Handwritten musical score on six staves. The notation includes various rhythmic values, slurs, and dynamic markings. Annotations in the manuscript include:

- 9. 12.* (written above the second staff)
- Ma.* (written above the third staff)
- Ma.* (written above the fourth staff)
- Ma.* (written above the fifth staff)
- Ma.* (written above the sixth staff)
- Ma.* (written above the seventh staff)
- Ma.* (written above the eighth staff)
- Ma.* (written above the ninth staff)
- Ma.* (written above the tenth staff)
- Ma.* (written above the eleventh staff)
- Ma.* (written above the twelfth staff)
- Ma.* (written above the thirteenth staff)
- Ma.* (written above the fourteenth staff)
- Ma.* (written above the fifteenth staff)
- Ma.* (written above the sixteenth staff)
- Ma.* (written above the seventeenth staff)
- Ma.* (written above the eighteenth staff)
- Ma.* (written above the nineteenth staff)
- Ma.* (written above the twentieth staff)
- Ma.* (written above the twenty-first staff)
- Ma.* (written above the twenty-second staff)
- Ma.* (written above the twenty-third staff)
- Ma.* (written above the twenty-fourth staff)
- Ma.* (written above the twenty-fifth staff)
- Ma.* (written above the twenty-sixth staff)
- Ma.* (written above the twenty-seventh staff)
- Ma.* (written above the twenty-eighth staff)
- Ma.* (written above the twenty-ninth staff)
- Ma.* (written above the thirtieth staff)
- Ma.* (written above the thirty-first staff)
- Ma.* (written above the thirty-second staff)
- Ma.* (written above the thirty-third staff)
- Ma.* (written above the thirty-fourth staff)
- Ma.* (written above the thirty-fifth staff)
- Ma.* (written above the thirty-sixth staff)
- Ma.* (written above the thirty-seventh staff)
- Ma.* (written above the thirty-eighth staff)
- Ma.* (written above the thirty-ninth staff)
- Ma.* (written above the fortieth staff)

The score concludes with a large, stylized signature on the sixth staff.

Four empty musical staves, each consisting of five horizontal lines, arranged vertically below the main score.