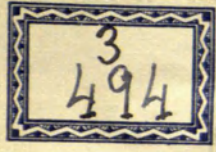


Allegretto



Reg 5638
20 de 940

Poesia de S. A. la Infanta D^{na} Maria de la Paz dirigida a su Augusta sobrina S. A. la Princesa de Asturias.

(con delicadeza)

Paz *pp* *g*

M^{to}

ga Sue - ga a - le - gre vi - da mi - a *pp*

ga o - za y ri - e sin te - mor a - pro - vecha es a le - gri - a que has de pensar al - gun *f agitado.*

agitado

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Sumamente cariñoso

p Con ternura.

Handwritten musical score for voice and piano. The first system features a vocal line with lyrics and piano accompaniment. The lyrics are: "Di-a que esta fue tu edad me- por que aca- legre vi- da mia gozar aie- nite-". The piano part includes chords and melodic lines. The tempo/mood is marked "p Con ternura." and "Sumamente cariñoso".

Diminuendo

Second system of the handwritten musical score. The vocal line continues with the lyrics: "me- sin te- mor sin te- mor." The piano accompaniment continues with chords and melodic lines. The tempo/mood is marked "Diminuendo".

Emilio Arrieta

12 de Abril de 1883

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Fianto D'amor. Romanza per mezzo Soprano o Contralto.

And^{no} amoroso.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a *dol.* marking and consists of a series of eighth and sixteenth notes, some with slurs. The piano accompaniment is in the right hand, with a treble clef and a 6/8 time signature, featuring a steady eighth-note accompaniment.

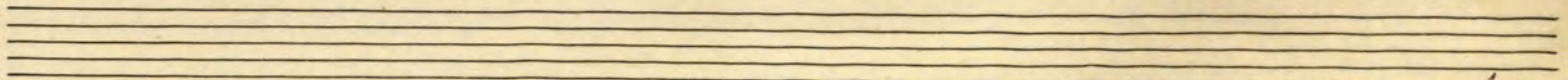
Mesto, legato e dolce.

Quando saprai che mi-se-ro a-man-do-ti io mo-ri-va, deni-te-rai Dell'

(continuava, saltando per carac.

1^a volta

2^a volta



Handwritten musical score on three systems of staves. The notation includes various rhythmic values, accidentals, and performance instructions.

System 1 (Top): Features a treble clef and a key signature of one sharp (F#). It includes dynamic markings such as *ff*, *ped.*, *ped. #*, *ped. #*, and *ped. #*. Performance directions include *ped. acclt.*, *ped. riten.*, and *à temps.*. The phrase *sta cru-* is written above the staff.

System 2 (Middle): Continues the musical line with similar notation and includes markings like *ped.*, *ped. #*, *dul.*, *dul.*, *ped.*, *ped.*, and *ped.*.

System 3 (Bottom): Includes markings such as *ped.*, *rit.*, *molto.*, *à temps.*, *dim.*, and *ped.*. It concludes with a double bar line.

Valentin Zubiarove
 27 de Abril de 1873.

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1^a viol.

2^a viol.

6

ritar. a tempo

O Dio e verserai furtive
la tua primiera lagrima per chi t'a-mò, per chi t'ami che fu, che fu.

ritar. a tempo

pp

Allora il freddo
re-ve-re
sol-te-ra d'a-mo-re,

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e dall'Empireo l'ani-ma ti ude-rà ti - uole-rà ti vo-le-ra sul cor sul cor.

ritard. *a tempo*

Handwritten musical notation for the first system, consisting of a vocal line and two piano accompaniment staves. The vocal line features a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in a grand staff (treble and bass clefs). The music includes various rhythmic values, including eighth and sixteenth notes, and rests. There are dynamic markings and phrasing slurs throughout the system.

on-de governe il palpito che pria negarti tu, on-de governe il palpito che pria negarti tu,

Handwritten musical notation for the second system, consisting of a vocal line and two piano accompaniment staves. The vocal line continues with the same treble clef and key signature as the first system. The piano accompaniment continues with similar rhythmic patterns and dynamics. The system concludes with a double bar line and repeat dots.

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ritar. *a tempo*

e dall'Empireo l'ani-ma ti vole-rà sul cuore; onde governe il palpito che pria negasti tu, io svellet!

ritar. *a tempo*

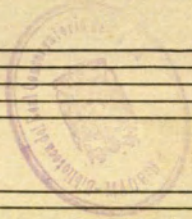
len. *ritar.* *a tempo*

pria negasti tu.

len. *ritar.* *a tempo*

Domingo 13 Julio 1883.

Baltasar LaDoni



"Amor sin esperanza"

Andte = mosso =

Canto

Piano

Handwritten musical score for the first system. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Andte = mosso =". The piano part includes dynamic markings such as "p" and "rall^o". The vocal line begins with a fermata. The system concludes with a double bar line and the text "Virgen pu" written above the staff.

Handwritten musical score for the second system. It continues the vocal line and piano accompaniment from the first system. The vocal line includes the lyrics "y sin mancha, flor de las flores, paloma". The piano part continues with similar dynamics and includes a fermata over a measure. The system ends with a double bar line.

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de los cielos madre de amores: har que me quiera, har
que me quiera y si no ha de quererme har que me muera!

Handwritten musical score for voice and piano. The vocal line is on a single staff with lyrics in Spanish. The piano accompaniment is on two staves below. The score includes dynamic markings such as *p*, *f*, *dol*, *rit.*, *all.*, and *cresc.*

22 de Noviembre de 1883 =

Mmanuel J. Caballero.

3
494

Fragmento de la ópera // Sierra //

Andante mosso

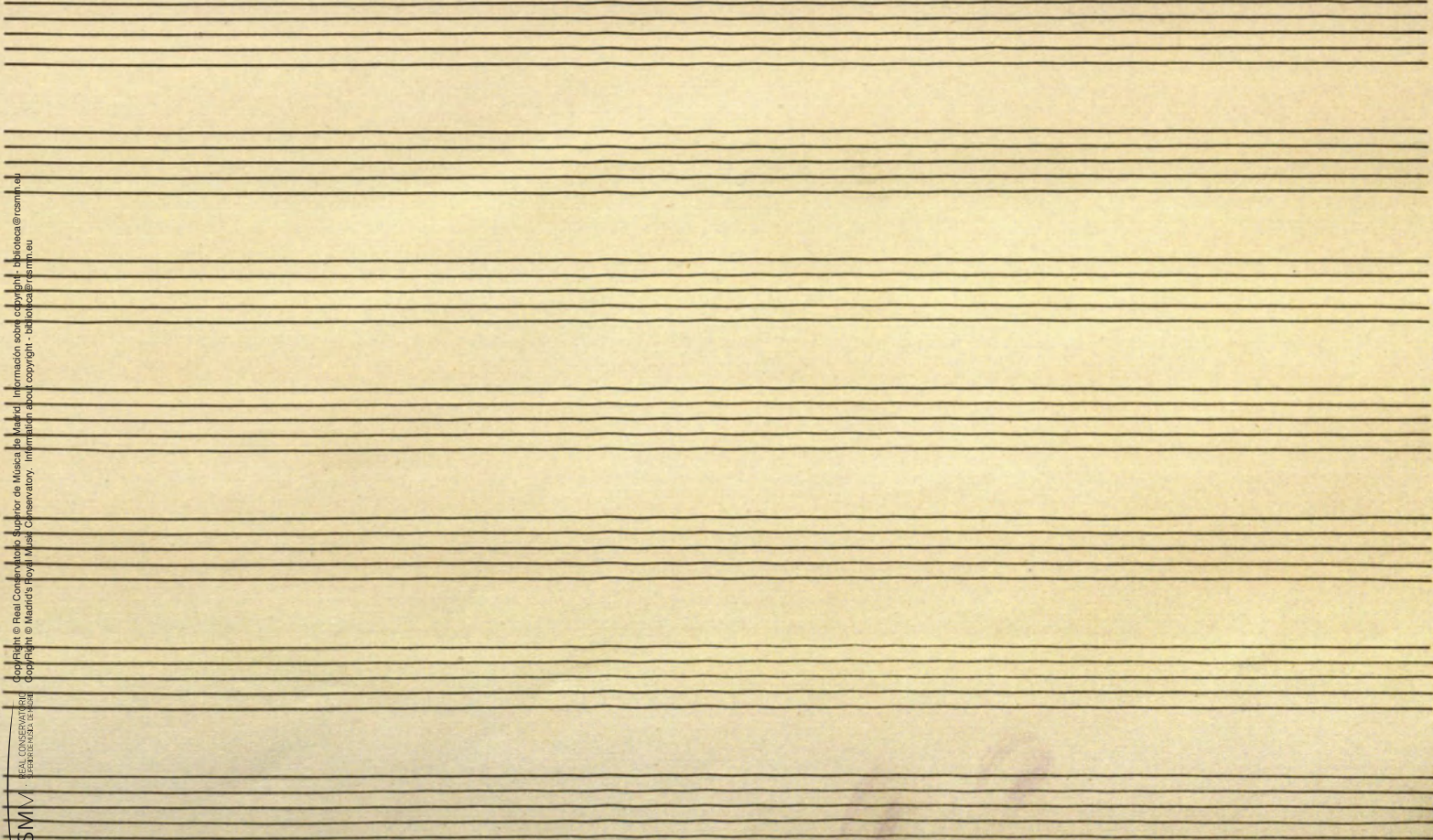
First system of musical notation, consisting of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a forte (*f*) dynamic and contains several measures of music with accents and slurs. The lower staff is in bass clef with the same key signature and time signature, providing harmonic support. Dynamics include *f*, *ten.*, and *p*.

Second system of musical notation, continuing from the first system. The upper staff features a *ten.* dynamic in the first measure, followed by a *p* dynamic and a *poco a poco cres.* marking. The lower staff continues the accompaniment with various rhythmic patterns and dynamics.

Third system of musical notation, the final system on the page. The upper staff includes a vocal line with the lyrics "do -" and "calmato". It features a *f* dynamic and a *ten.* marking. The lower staff concludes the accompaniment. The system ends with a double bar line.

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3
494

Melodia religiosa.

Andante

A handwritten musical score for a piece titled "Melodia religiosa." The score is written on four systems of staves, each system containing a vocal line and a piano accompaniment. The tempo is marked "Andante." The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The score concludes with a double bar line and repeat signs.

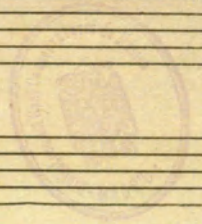
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Handwritten musical score for piano, consisting of two systems of two staves each. The first system includes dynamic markings "cresc." and "ritenuto". The second system includes "rallent." and "tando." markings. The music is in a key with two sharps and a 4/4 time signature.

Juan M. Quelbenza

7 de Abril 1883.

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Genil y Darro.
(Cantilena morisca)

Andante meso

sempre rubato

Ped

Ped

Ped

pp

una corda

*tre corde
cres*

f

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Handwritten musical score for violin and piano. The score is written on five staves. The top staff is for the violin, and the bottom four staves are for the piano. The key signature is B-flat major (two flats). The music features complex rhythmic patterns, including triplets and sixteenth notes. Performance markings include 'pp una corda' and '7e corde cres'. There are also dynamic markings like 'p' and 'sa'.

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8a

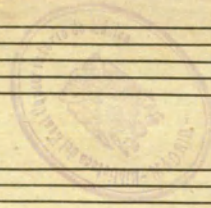
Handwritten musical score for guitar, consisting of six systems of staves. The notation includes treble and bass clefs, various rhythmic values, and dynamic markings. The first system features a treble staff with a melodic line and a bass staff with a complex accompaniment. The second system includes the instruction *pp una corda* and *tre corde cresc*. The third system shows a treble staff with a melodic line and a bass staff with a complex accompaniment. The fourth system includes the instruction *p* and *pp*. The fifth system shows a treble staff with a melodic line and a bass staff with a complex accompaniment. The sixth system includes the instruction *Ped* and a star symbol.

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Handwritten musical score for piano and strings. The score consists of six staves. The top two staves are for the piano, and the bottom four are for the strings. The music is written in a key with one flat (B-flat) and a 3/4 time signature. Performance markings include *dim*, *p*, *una corda*, *p he corde*, *rall.*, *pp*, *Ped*, and *rall. e morendo*. There are also some handwritten annotations like "ga" and "3" above notes.

Mariano Vazquez
8 Junio 1885

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Valle frondoso — alta Colina — el Oceano!!

(Unas cuantas notas de ensueño utacional.)

Larghetto: d. = 63

The musical score consists of five systems of staves. The first system features a vocal line with lyrics: "Valle frondoso — alta Colina — el Oceano!!" and a subtitle "(Unas cuantas notas de ensueño utacional.)". The tempo is marked "Larghetto: d. = 63". The piano accompaniment begins in the second system, with dynamics such as "dol." and "ff". The score includes various musical notations like slurs, accents, and pedaling marks ("Ped").

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Handwritten musical score for piano, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key performance instructions include:

- un poco affrett: et cres.* (top right)
- rall:* (top right)
- ver:* (middle left)
- poco a poco* (middle left)
- scelta* (middle right)
- cres: et affrett:* (bottom right)

Other markings include *Ped.* (pedal) and *ff* (fortissimo) throughout the piece. The manuscript shows signs of age, with some ink bleed-through and wear on the paper.

22

Basso

over et affret:

lento

f

breve

Handwritten musical score for Bassoon, consisting of five staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is annotated with performance instructions such as *over et affret:*, *lento*, *f*, *breve*, *un poco rall.*, *tempo e agitato.*, *lento*, *ritard.*, *ritard.*, and *ritard.*. The music is written in a single system across five staves, with some staves containing multiple lines of notes. The handwriting is in dark ink on aged paper.

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Handwritten musical score on aged paper. The score consists of several staves of music. The notation includes various notes, rests, and dynamic markings. Key markings include "dolcis" (written multiple times), "Ped." (pedal), "molto", and "un poco". There are also some performance instructions like "molto" and "un poco" written above the staves. The handwriting is in dark ink, and the paper shows signs of age and wear.

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Miguel Hernandez

29 Junio de 1882.

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And^{te} espressivo

①

E

①

Handwritten musical score for piano and violin. The score is written on four staves. The top two staves are for the violin (treble clef) and piano (bass clef). The bottom two staves are for the piano (treble clef) and violin (bass clef). The music is in 6/8 time and E major. The tempo is marked *And^{te} espressivo*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *recl.*, *e cresc.*, and *rallé*. There are also first endings marked with circled numbers 1.

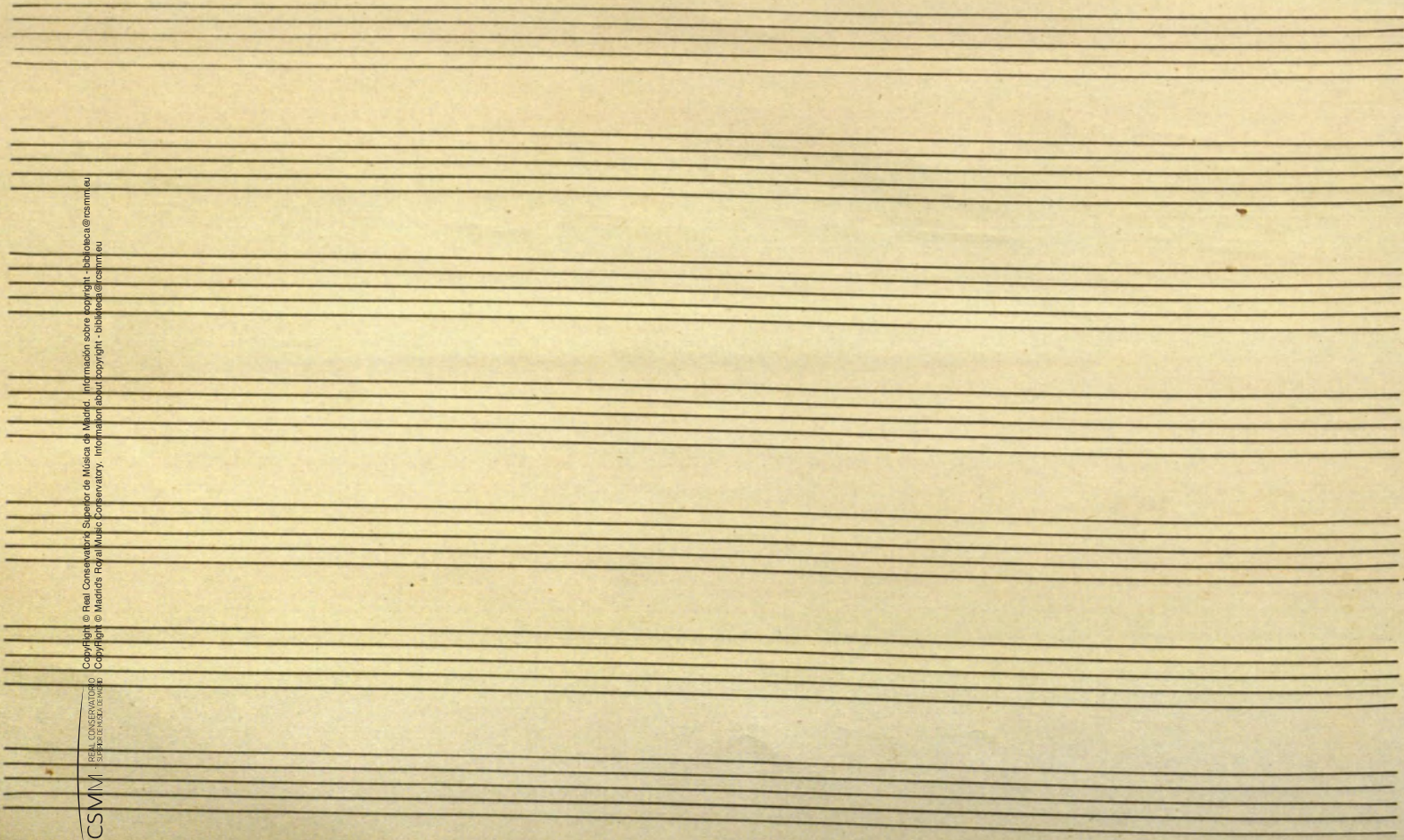
Handwritten musical score for piano, featuring a treble and bass staff with notes, rests, and dynamic markings like "dimin." and "pp".

13 De Abril De 1884

Antonio Lopez
Almagro



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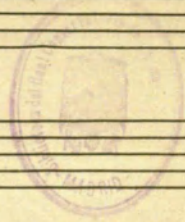
Maestros

Besa, reve - rente, los pies de vuestra Alteza, su le -

al servi - dor Jesús de Monaste - rio

Madrid, 9 Julio 1883

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Preudio $\text{♩} = 46$.

The first system of the handwritten musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It begins with a treble clef, a sharp sign, and a 3/8 time signature. The melody is written with eighth and sixteenth notes, often beamed together. The lower staff is in bass clef with a 3/8 time signature. It features a simple accompaniment of quarter and eighth notes. The word "acc." is written below the lower staff towards the end of the system.

The second system of the handwritten musical score consists of two staves. The upper staff continues the melody from the first system. The lower staff continues the accompaniment. The word "poco rit." is written below the lower staff, followed by "cantalile" written below the upper staff.

The third system of the handwritten musical score consists of two staves. The upper staff continues the melody. The lower staff continues the accompaniment. The word "Ped:" is written below the lower staff, followed by "espressivo" written below the upper staff.

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Handwritten musical score for piano, consisting of three systems of two staves each. The music is written in a single system with a treble and bass clef. The first system begins with the word "eres" written above the treble staff. The second system includes the word "Tempo" written in the left hand. The third system includes the word "Ped:" written above the bass staff, followed by "poco rit." and "pp/sov." written below the bass staff. The score features various musical notations including notes, rests, slurs, and dynamic markings.

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poco rit.

ff *facc*

Berando e cres...
dim
poco rit.
Ped.
Ten.

Feobaldo Lopez
Madrid
12 Julio 1883.

Melodía de una Novena inédita titulada, La flor de lis

Virginia

Pro. Ser.

Handwritten musical score for 'La flor de lis'. The score is written on five staves. The top staff is a vocal line with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second staff is a piano accompaniment with a grand staff (treble and bass clefs), also in one sharp and common time. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'Ped.' (pedal). There are also performance instructions like 'rit.' (ritardando) and 'rit. mora' (ritardando mora). The piece concludes with a double bar line and a fermata.

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flor la más ga - la - na de cuantas bor - dan mi jardín yo quiero

The first system of the handwritten musical score consists of two staves. The upper staff is a vocal line with a treble clef and a common time signature. It contains the lyrics "flor la más ga - la - na de cuantas bor - dan mi jardín yo quiero". The lower staff is a piano accompaniment with a grand staff (treble and bass clefs). The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

el guardar tu vi - sa pues mi ventu - ra ci - fro está Es el re -

The second system of the handwritten musical score also consists of two staves. The upper staff is a vocal line with a treble clef and a common time signature. It contains the lyrics "el guardar tu vi - sa pues mi ventu - ra ci - fro está Es el re -". The lower staff is a piano accompaniment with a grand staff. The piano part continues with a similar rhythmic accompaniment to the first system.

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pp *pppp*

Cuer-do se mi am-an-te tu dulce ar-ma-a em-bri-a-ga-dor Por ti ju-

cres. *dim.* *pp* *pppp*

cres.

ro - - - me amor con-stante el solo dice - - - ño de mi a-

cres.

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Pist. poco a poco

mor *Armoniosa flor* *Armoniosa flor*

pp

at. s. *pp* *pp* *Dim* *Moroso*

pp *pp* *Dim* *Moroso*

Ped. *Ped.* *Ped.* *Ped.*

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53

Andante

Hermosa flor la más galana de cuantos

va - y en mi vergel por ti cons - ta en - amo -

ra da por siempre ju - - - - - ro se le fue Cuando mi

di . . . cha ya cum - pli - da tome en ven tu - ra mi do -

lor Serás des pues A o da mi vida re cuer do

fiel de nuestro amor

Hermosa flor

Propósito Chapín

Madrid 18 de
Noviembre 1883

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Tema para dentro de una Sonata

Andantino
cantabile

The musical score is written on four staves. The top two staves are a grand staff with a treble clef and a bass clef, both in 3/4 time. The bottom two staves are also a grand staff with a treble clef and a bass clef, both in 3/4 time. The music is written in a single system. The first staff (top) contains a melodic line with a long slur over the first four measures. The second staff (middle) contains a bass line with a long slur over the first four measures. The third staff (bottom) contains a melodic line with a long slur over the first four measures. The fourth staff (bottom) contains a bass line with a long slur over the first four measures. The music is written in a single system. The first staff (top) contains a melodic line with a long slur over the first four measures. The second staff (middle) contains a bass line with a long slur over the first four measures. The third staff (bottom) contains a melodic line with a long slur over the first four measures. The fourth staff (bottom) contains a bass line with a long slur over the first four measures.

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Handwritten musical score for piano, consisting of two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a bass line with chords and single notes. The score includes dynamic markings such as "cres" and "piano", and a "rit." marking. The handwriting is in dark ink on aged paper.

P. Miguel Margués

19 de Noviembre 1883

Wals

p

Muy lento

Rapido

Allegro

Allegro

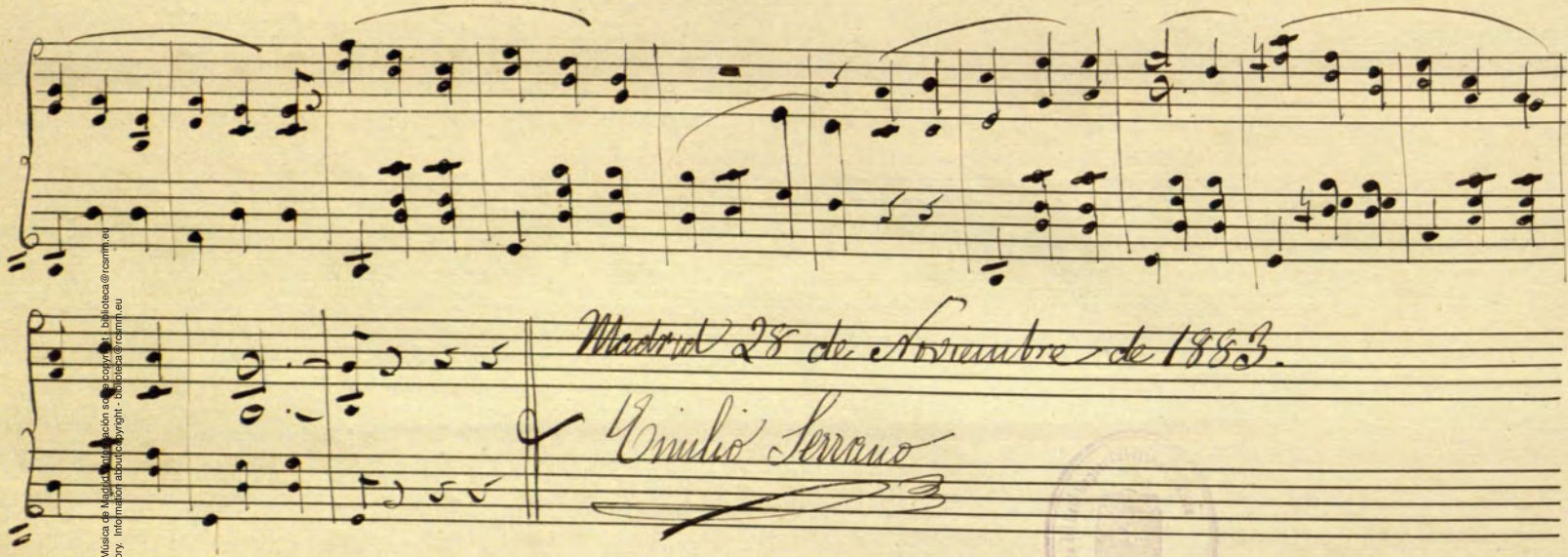
Allegro

Despacio

Allegro

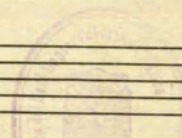
Sen tempo

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Madrid 28 de Noviembre de 1883.

Emilio Serrano



A series of 12 empty musical staves arranged vertically on the page. Each staff consists of five horizontal lines. The staves are evenly spaced and occupy most of the page's width.

La presentación

Andante opresivo

Handwritten musical score for 'La presentación'. The score is written on three systems of two staves each, using a grand staff format. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked 'Andante opresivo'. The first system includes the word 'Dulce' above the first measure of the right hand. The score features various musical notations including slurs, accents, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a triplet of notes in the final measure of the third system.

Madrid 1. de Abril de 1884.

Antonio Romero y Audia

A handwritten musical score for guitar, consisting of six staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The score is written in ink on aged paper. Performance markings include *Stringendo*, *crescendo*, *mas*, and *al tempo*. There are also some handwritten annotations like *ff.* and *10*. The score is organized into systems, with some staves grouped by brackets. A large, stylized flourish is present above the second system.

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Fragmento del Cuarteto en Do menor

Adagio

molto espressivo

legato

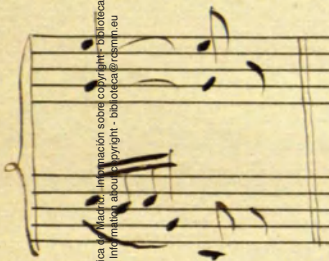
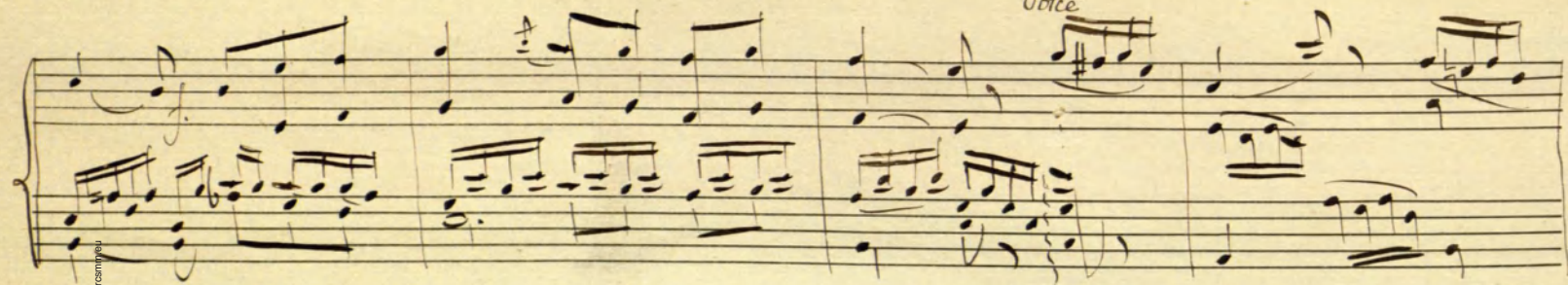
delicatto

pp.

mf.

pp.

A handwritten musical score on aged paper, featuring three systems of staves. The top system consists of a grand staff with a piano (p) part on the left and a violin part on the right. The piano part includes dynamic markings such as *mf*, *pp*, and *ppp*. The violin part is written in a single staff with various rhythmic values and slurs. The middle system continues the piano and violin parts, with the piano part showing more complex rhythmic patterns and dynamic changes. The bottom system shows the continuation of the piano part, with some notes crossed out with diagonal lines. The handwriting is in dark ink, and the paper shows signs of age and wear.

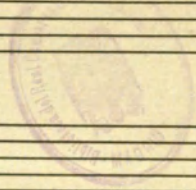


Celestino Vila de Fornos

Madrid 11 de Mayo de 1884.

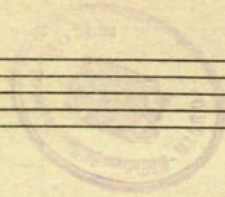






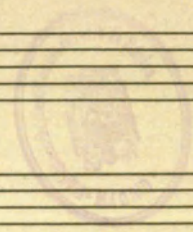
A page of ten blank musical staves, each consisting of five horizontal lines, arranged vertically on a cream-colored background. The staves are evenly spaced and occupy most of the page's width and height.







Multiple sets of empty musical staves (treble clefs) arranged in a grid across the page, intended for musical notation.



All^o tranquillo

Ninna Nanna.

Piano

Handwritten musical score for 'Ninna Nanna'. The score is written on five systems of staves. The first system consists of a grand staff (treble and bass clefs) with a piano (p) dynamic marking. The second system is a vocal line with lyrics: 'Fa la nanna mio ben, la ninna nanna'. The third system is a grand staff with lyrics: 'Oh buon per'. The score includes various musical notations such as notes, rests, and dynamic markings.

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te oh buon parte che miun pensier t'affer — ra — la la nanna mio

Handwritten musical score for the first system. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is 9/8. The lyrics are written below the vocal line.

bello falla presto Il jim bel tempo ditravita di trovita e

roll.

col canto.

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal line. The piano part includes a 'roll' and 'col canto' marking.

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Handwritten musical score for the first system. The vocal line is written on a single staff in G major (one sharp) and 4/4 time. The lyrics are "mes - to; Quando sarai cresciuto, o figliol mi". The piano accompaniment is written on two staves (treble and bass clef). The music includes various rhythmic values such as eighth and sixteenth notes, and rests. A dynamic marking of *p* (piano) is present. The system concludes with a double bar line.

Handwritten musical score for the second system. The vocal line continues with the lyrics "nel dolore sarai, come son i". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* is visible. The system concludes with a double bar line.

con dolore

Handwritten musical score for the first system, consisting of three staves. The top staff is a vocal line with lyrics: "Se eguale al tuo pur fo - se il mio dor mi - re". The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 9/8. The music is written in a cursive, handwritten style.

Handwritten musical score for the second system, also consisting of three staves. The top staff continues the vocal line with lyrics: "ghiar vorrei mori — re Se eguale al tuo pur fo -". The middle and bottom staves are piano accompaniment. The key signature remains one sharp (F#) and the time signature is 9/8. The word "legato" is written above the piano accompaniment in the second system. The music is written in a cursive, handwritten style.

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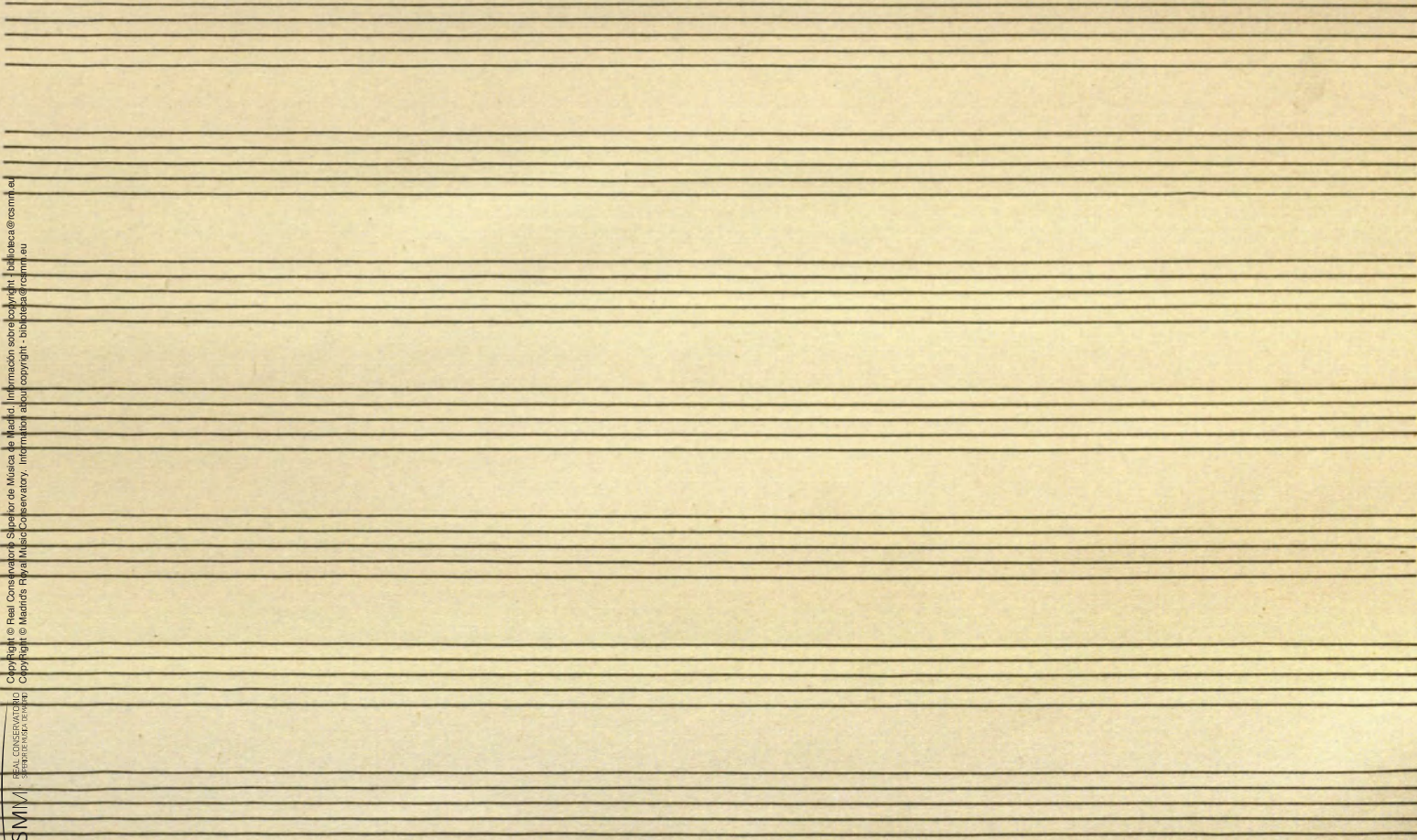
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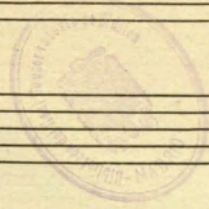
— se il mio dormi-re non mi vorrei svegliar vorrei no

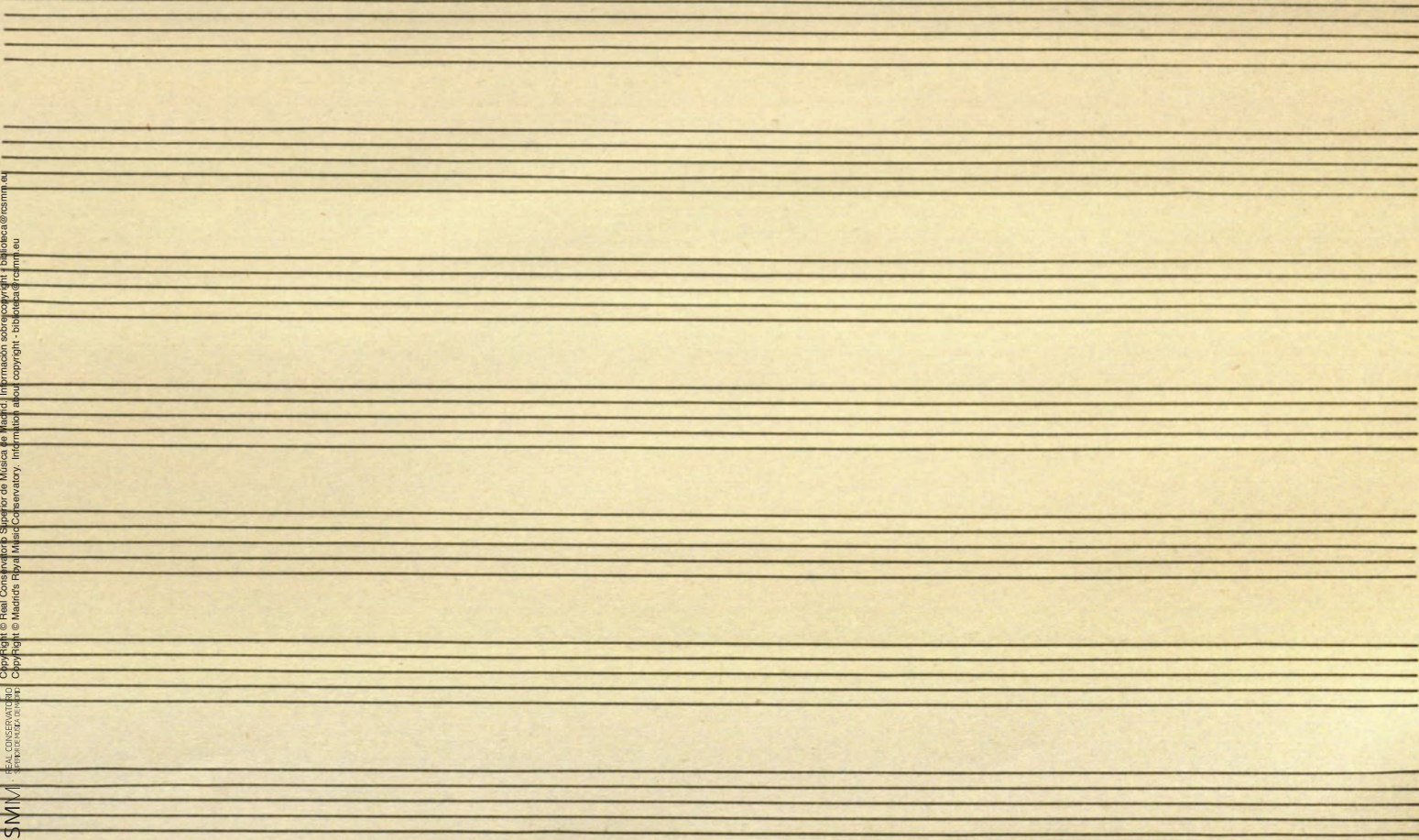
ri — re

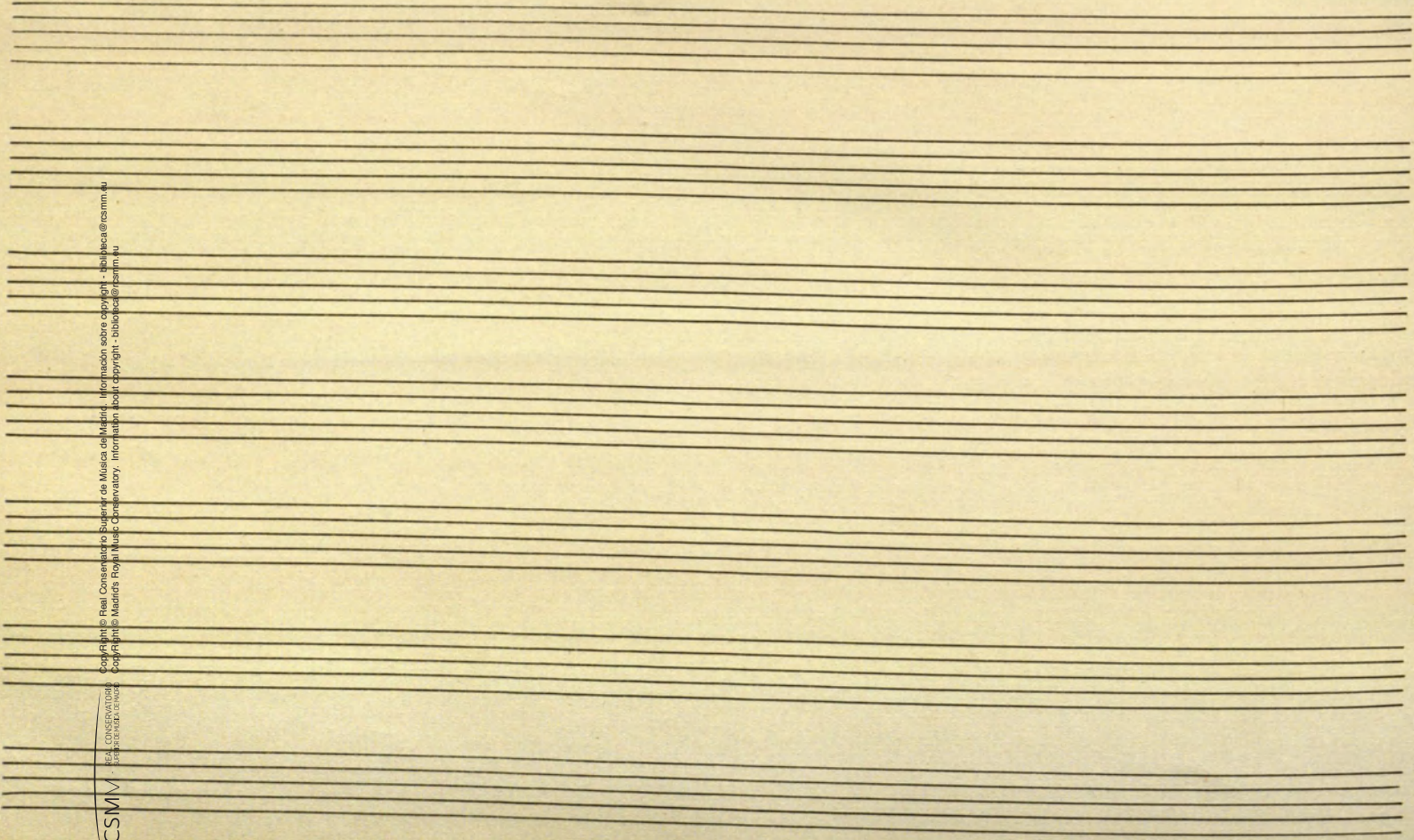
morendo *loé Muzenza*

Madrid. 6 de octubre 1883

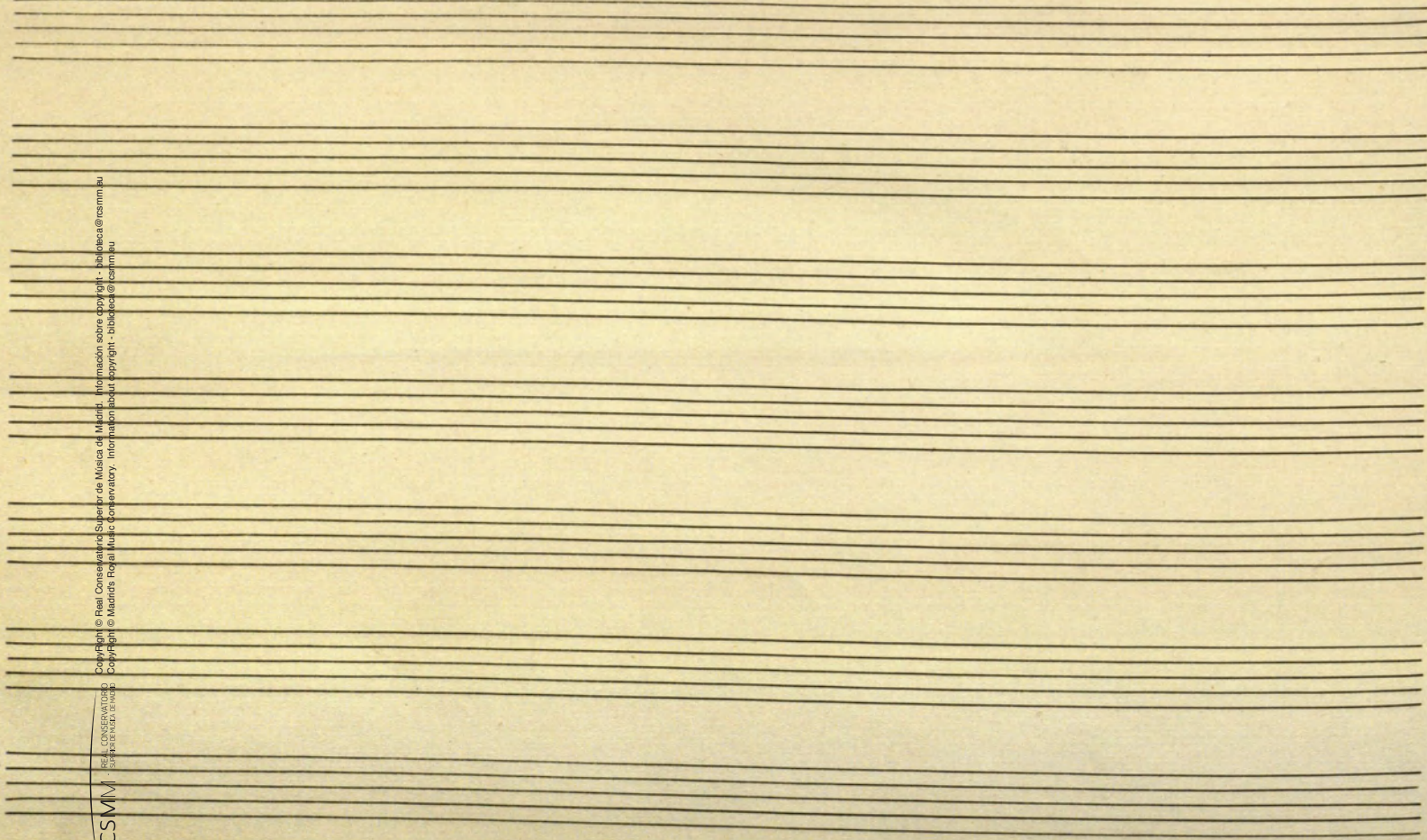






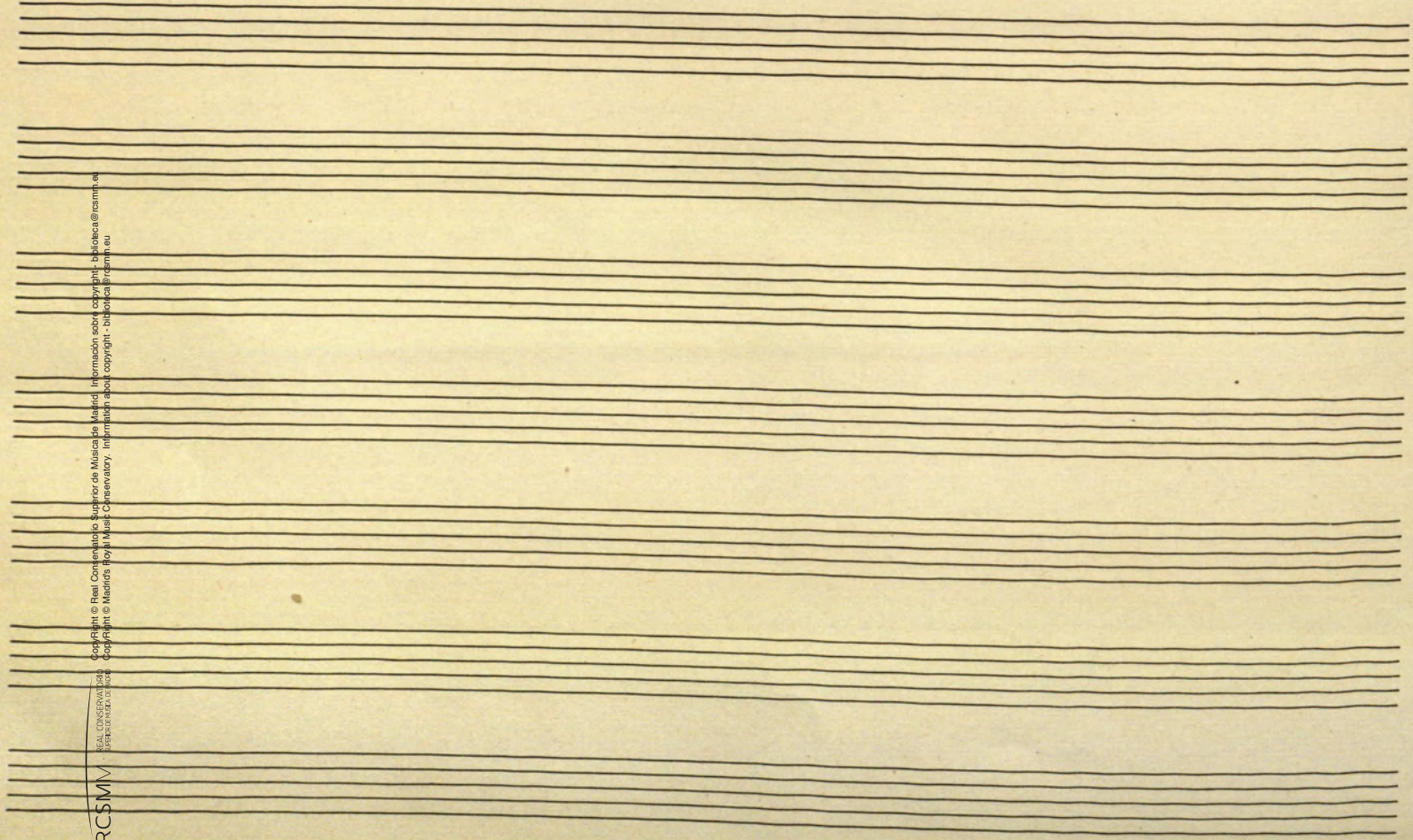


The page contains ten blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically, with the top staff at the top of the page and the bottom staff at the bottom. The lines are evenly spaced and extend across the width of the page.









A series of 12 empty musical staves arranged horizontally across the page. Each staff consists of five parallel lines. The staves are evenly spaced and occupy most of the page's width and height.

A page of ten blank musical staves, each consisting of five horizontal lines, arranged vertically on a cream-colored background. The staves are evenly spaced and occupy most of the page's width and height.

D. Gil. *Concordia lirica e munita.* Refundición de F. Llanos.
 Bien Moderado

Pararamanchel.

Am doc-tor muy a-fa-

auo-ora-fa.

proo P

uado cua-tro mueres yo ser-vi que matau-do selio-yo pronto el más

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ri-co de Ma-drid. O yodí-je: nada nada es-ta no es ma-nera ho-rra-dra

This system contains the first two lines of the handwritten musical score. The top staff is a vocal line with lyrics written below it. The bottom two staves are for piano accompaniment. The lyrics are: "ri-co de Ma-drid. O yodí-je: nada nada es-ta no es ma-nera ho-rra-dra".

Trava ; Buena concien-sa!

de vi-vir y me fui En la casa de mu-l-ti-trado al - - can-

This system contains the second two lines of the handwritten musical score. The top staff is a vocal line with lyrics written below it. The bottom two staves are for piano accompaniment. The lyrics are: "de vi-vir y me fui En la casa de mu-l-ti-trado al - - can-".

la co-lo-ca-cion de fe-u-di-a vi-vi-ua les sin-ber-que-za ni pu-

por. ¿yo outo uas di-je: si es- ta no es ma-nera bo-rra-da de bi-ber

> ten

ten — tiempo

Handwritten musical score for the first system. The vocal line (top staff) contains the lyrics: "y me fui a servir a un cleri-gón tu fu co saes tu veni me". The piano accompaniment (bottom two staves) includes the instruction "con la voz". The music is written in a single system with a treble clef and a common time signature.

un Dios lla-ma-ba me no has-ta des-pues de lo-uer

Handwritten musical score for the second system. The vocal line (top staff) contains the lyrics: "un Dios lla-ma-ba me no has-ta des-pues de lo-uer". The piano accompaniment (bottom two staves) continues the accompaniment. The music is written in a single system with a treble clef and a common time signature.

Tambien? Por que?

Es-to uo era muy cris-tia-no
 y yo dije a Dios hermano
 Tambien? Por que?

den Bien criado!

Por- que no es manra horada
 de bi- vir y
 den

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Qui. Del re-lato de jo aqui puse la lis-ta de mis amor noa-ca-bara noa-ca-

para P

baena- nos mil.

J. Brest
Madrid 1911.

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A page of ten blank musical staves, each consisting of five horizontal lines, arranged vertically on a cream-colored background. The staves are evenly spaced and occupy most of the page's width and height.





The page contains ten blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically, with the top staff at the top of the page and the bottom staff at the bottom. The lines are evenly spaced and extend across the width of the page.

Seguidilla del porvenir,

puesta en música sabia, por un autor que nacera pronto.

Canto *Andantino*

Mis a-buelos can-tan la se-gui-

Piano

di-lla
queen cadencia per-fec-ta se conclu-

The musical score is written on a system of five staves. The top staff is for the vocal line, marked 'Canto' and 'Andantino'. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The vocal line contains the lyrics 'Mis a-buelos can-tan la se-gui-' and 'di-lla' with a fermata over the 'lla'. The second and third staves are for the piano accompaniment, marked 'Piano'. The piano part consists of two staves: a right-hand part with a treble clef and a left-hand part with a bass clef. Both piano parts are in 3/4 time and feature complex rhythmic patterns, including triplets and sixteenth-note runs. The piano part includes the lyrics 'queen cadencia per-fec-ta se conclu-'. The score concludes with a final cadence in the piano part. A faint circular stamp is visible in the upper right corner of the page.

(Fodas las efes posibles)
loco

Nota: El gran mérito de esta composicion consiste principalmente en que no se pueda ejecutar bien, para que así no le guste à nadie.

(Juni 6/88)

El copiante Fran.^{co} Asenjo Barbieri

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