

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Partitura.

“La Alsaciana”

Mto.

Jacinto Guerrero.

VIOLES 1ºS

2ºS

VIOLAS

VIOLLO

CONT.º



Preludio y N.º 1. (Margot, Flora y Coro gral.) (Banda dentro)

SOCIEDAD DE AUTORES ESPAÑOLAS MADRID

FLAUTIN
FLAUTA
OBOE
En Sib. CLARÉS
FAGOT
En Fa TPAS.
En Do Trompetas
TBNES 1º y 2º
TBN 3º
TIM.
RUIDO
Arpa.
Margot y Flora.
Coros 1º
id. 2º
Tenores
Bajos

Muy Modto (Grandioso)

10S VIOLES
20S VIOLES
VIOLAS
VIOLLO
CONT.º

Alleg^{to} mod^{to}

SOCIEDAD DE AUTORES ESPAÑOLES MADRID

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNS 1º y 2º

TBON 3º

TIM.

RUIDO

B. Felan

Arpa

M. Contr.

(dentro pero en sex termino)

Mar- chad labriegos a la cam- pi- ña - Mar-

(dentro) con las

Mar- con las

Mar- etc.

Alleg^{to} mod^{to}

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.^o

1

2

FLAUTIN
FLAUTA
OBOE
CLARÉS
FAGOT
TPAS.
CORNES
TBNES 1º y 2º
TBON. 3º
TIM.
RUIDO

chemos to-dos á traba- jar - la madre tierra con dulces frutos mestrases -

3 4 5 6

VIOLES 1ºS
VIOLES 2ºS
VIOLAS
VIOLINO
CONTRAB.

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

4

8

10

1

El

Mismo Tiempo

9

10

7

8

9

10

10S

20S

VIOLES

VIOLAS

VIOLINO

CONTR.

24

Handwritten musical score for a symphony orchestra and vocal soloist. The score includes parts for Flautin, Flauta, Oboe, Clarés, Fagot, TPAS., Cornes, TBNES 1º y 2º, TBON 3º, TIM., RUIDO, and strings (Violines 1º y 2º, Violas, Violino, Contrabajo). The vocal part is written in a separate staff with lyrics in Spanish. The score is divided into measures, with some measures circled in red (7, 8, 9, 10). A large blue scribble is present in the upper left section. A red box with the number '1' is in the middle section. The tempo marking '(Telo lento.)' is present. The page number '24' is at the bottom center.

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

11 // 12 13 // 14

garnos su dul. ce don. El sol ra. diante des de los cielos manda a la

Handwritten rhythmic notation consisting of vertical stems and beams, likely representing a drum or percussion part.

11 12 13 14

VIGLES 1ºS

VIGLES 2ºS

VIOLAS

VIOLINO

CONTR.

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

15 16 17 18

tierra su ben-di-cion marchemos to-dos va-mos a. Pa lo q' hoy es ver-de es -

con las

con las

con las

15 16 17 18

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT'JO

FLAUTIN
 FLAUTA
 OBOE
 CLARES
 FAGOT
 TPAS.
 CORNES
 TBNES 1º-2º
 TBN 3º
 TIM.
 RUIDO

19. Capri

Rall. *à tpo.* Margot. (saliendo)
 & abuela, abuela... Mira... ¡Un corderillo!...

pi-ga ma-ña na se-ra pan.

Rall. *atp*

19

VIOLES 1ºS
 VIOLES 2ºS
 VIOLAS
 VIOLONCELLO
 CONTRA BASSO

f *rall* *atp* *8va Basso*

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Margot. Nació con el día... ¡Aun no abrió los ojos!... ^{Flora} Dejalo con su madre... vas a hacerle daño.

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBN 3º

TIM.

RUIDO

Handwritten notes in woodwinds: *5 >*, *1 5 >*, *5 >*

Handwritten notes in percussion: *Handel*, *6 9*, *mm*

Margot.

¿Daño?... ¡Eso sí que no!... Su madre no le traería con tanto mimo como yo le estoy tra...

Empty musical staves for the string section.

VIOLES 1º

VIOLES 2º

VIOLAS

VIOLINOS

CONTRAB.

Handwritten notes: *Sordnas*, *Sordnas*, *Sordnas*, *Sordnas*

Handwritten notes: *duci*, *duci*, *duci*

Andantino

(SOCIEDAD DE AUTORES ESPAÑOLES MADRID)

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBMS 1º y 2º

TBON 3º

TIM.

RUIDO

Marzot. Tando... ¡Que bonito!... Que me corderito, que me corderito...

(sesienta)

Andantino

Rall.

Rall.

VIOLIN 1º

VIOLIN 2º

VIOLAS

VIOLLO

CONTRO

FLAUTIN
FLAUTA
OBOE
CLARES
FAGOT
TPAS.
CORNES
TBNES 1º y 2º
TBON 3º
TIM.
RUIDO
Margot
VIOLES 1ºS
VIOLES 2ºS
VIOLAS
VIOLON
CONTRAB

rall

a tpo

rall

a tpo

rall

a tpo

rall

a tpo

rall

a tpo

rall

a tpo

rall

a tpo

Allegro no mucho

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNS 1º y 2º

TBON 3º

TIM.

RUIDO

rall

rall

Andoril

Sordina

Sordina

rall

Margarit

mi. o - cor. de. ri. to blan. co -

He de po. ner. ten. na. cin. ta - y con

Allegro no mucho

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONTRO

Andoril

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Margot

e. Pa te ha re um la zo - un la zo de co lor vi vo - ver de, ar ul ó co lo -

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

FLAUTIN
FLAUTA
OBOE
CLARES
FAGOT
TPAS.
CORNES
TBNES 1º y 2º
TBON 3º
TIM.
RUIDO
Margot
VIOLES 1ºS
VIOLES 2ºS
VIOLAS
VIOLLO
CONT.º

Musical score for orchestra and voice. The score includes staves for Flautin, Flauta, Oboe, Clares, Fagot, TPAS., Cornes, TBNES 1º y 2º, TBON 3º, TIM., RUIDO, Margot, VIOLES 1ºS, VIOLES 2ºS, VIOLAS, VIOLLO, and CONT.º. The music is written in a key with one sharp (F#) and a 2/4 time signature. The vocal line for Margot has the lyrics: "ra-do - te pondre una campanilla que se mueva con tus pa-sos -". There are handwritten annotations: "1º Jordana" above the first staff of the horn section, "Esquina" and "Janelón" above the percussion staff, and a red square containing the number "3" in the empty staff above the vocal line. The score is divided into measures by vertical bar lines.

3

rall

FLAUTIN
FLAUTA
OBOE
CLARÉS
FAGOT
TPAS.
CORNES
TBNES 1º y 2º
TBN 3º
TIM.
RUIDO
Margot
VIOLES 1ºS
VIOLES 2ºS
VIOLAS
VIOLLO
CONT'JO

Musical score for various instruments and voice. The score includes staves for Flautin, Flauta, Oboe, Clarés, Fagot, TPAS., Cornes, TBNES 1º y 2º, TBN 3º, TIM., RUIDO, Margot (voice), VIOLES 1ºS, VIOLES 2ºS, VIOLAS, VIOLLO, and CONT'JO. The music is written in a single system with multiple staves. The lyrics for Margot are: "y sne. ne cuando te lle. ve a que pas. tes en los prados. -". There are various musical notations including notes, rests, and dynamic markings.

Vertical musical notation on the right side of the page, including a large "rall" marking at the top and bottom right, and a "rall." marking above the Margot staff. It contains rhythmic patterns and notes for the right-hand side of the score.

Andantino

SOCIEDAD DE AUTORES ESPAÑOLES MADRID

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Margot

VIOLAS

VIOLINO

CONTR.

rall

Andante

Andantino

gravellos

mi-o-corderito blanco - Duermi, duermi mi cordero, - Duermi, duermi en mi regazo. - Cor-de-ri-bo

Allegro.

13

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Margot

mi.o. - cordexi. to blan

Flora

Llévate al lado de su madre, y ccha. de comer

Allegro.

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLINO

CONTR.

FLAUTIN

FLAUTA

OBCE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON. 3º

TIM.

RUIDO

(Margot) a las gallinas. *Margot* *Voy.* (Se levanta y hace mitis por donde salió)

Coro genal.

1as

2as

Cent.

Bajos

Mar.

Mar.

Mar.

Mar.

(más lejos)

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

arco

arco

del 1º de 1911 número 2

Alleg^{to} mod^{to}

SOCIEDAD DE AUTORES ESPAÑOLES MADRID

FLAUTIN
FLAUTA
OBOE
CLARES
FAGOT
TPAS.
CORNES
TBNES 1º y 2º
TBN 3º
TIM.
RUIDO

1 2 3 4

Como

Alleg^{to} mod^{to}

chad labriegos a la campi-ña - , Marchemos to-dos a traba-ja-r - la
con las
con las

1 2 3 4

1ºS
2ºS

VIOLES
VIOLAS
VIOLLO
CONT.º

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS. 5 6 ~~7~~ 8

CORNES

TBNES 1º y 2º

TBN 3º

TIM.

RUIDO

Violino 1º

Violino 2º

VIOLAS

VIOLLO

CONT.º

5 6 7 8

f

facto

madre tierra con dulces frutos nuestros es. fuerza ha de pagar. La paz del

mf

FLAUTIN
 FLAUTA
 OBOE
 CLARÉS
 FAGOT
 TPAS.
 CORNES
 TBNES 1º y 2º
 TBN 3º
 TIM.
 RUIDO

9 10 11 12

(Cada vez se va perdiendo más)

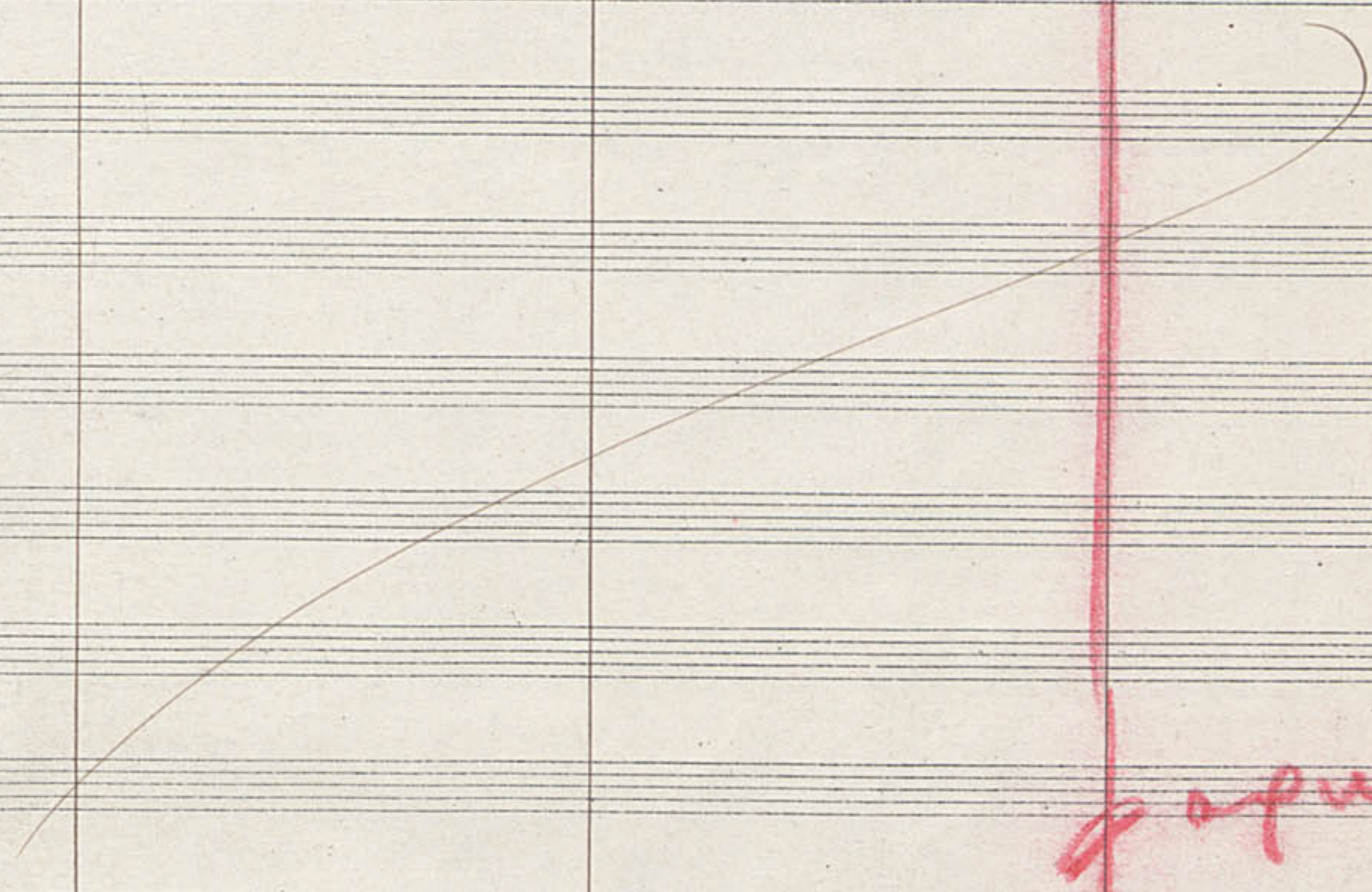
campo nos lla. ma a to. dos pa. ra en. tre. gar nos su dul. ce. don. El sol ra.

VIOLAS
 VIOLLO
 CONT.^o

9 10 11 12

FLAUTIN
FLAUTA
OBOE
CLARÉS
FAGOT
TPAS.
CORNES
TBNES 1º, 2º
TBON 3º
TIM.
RUIDO
VIOLES 1ºS
VIOLES 2ºS
VIOLAS
VIOLLO
CONT.º

13 14 15 16



siempre perdiéndose

diante des-de los cie los manda a la tierra su ben. di. *gar* *pp* *Marche. mos*

gar *pp*

gar *pp*

gar *pp*

13 14 15 16

19 134

ELAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Caja

En defecto de Fautl deu

(Sale Margot.)

to-das va-mos a - Ra, lo q' hoy es ver-dees. pi-ga mañana se-ra
 mis das
 con das

Rall.

(Cambaxes dentro, muy lejos)

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONTRO

17 18 19

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON. 3º

TIM.

RUIDO

Flora se levanta sobresaltada. Margot,
se asoma a la puerta del foro

Margot
Soldados, abuelo... Vienen hacia acá.

Facet al resto

Cornetas
trompetas (muy dentro)

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLO

CONTRAO

Fin de obra

Fin de obra

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNS 1º y 2º

TBON 3º

TIM.

RUIDO

Flora (Retirando de la puerta a su nieta)
Margot, vete dentro, dejame cerrar. *Margot* No cierras la puerta. Los quiero ver yo.
 Desde mi ventana los veré mejor.

(Mas cerca)

VIOLES 1º

VIOLES 2º

VIOLAS

VIOLLELO

CONTRABO

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNS 1º y 2º

TBON 3º

TIM.

RUIDO

*Imitando mosceros
muy pptos*

24 25 26 27

X18-

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Corinto

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLON

CONTRAB.

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

FLAUTIN

FLAUTA

OBOE

CLARES

como by compases En defecto de Banda

FAGOT

TPAS.

CORNES

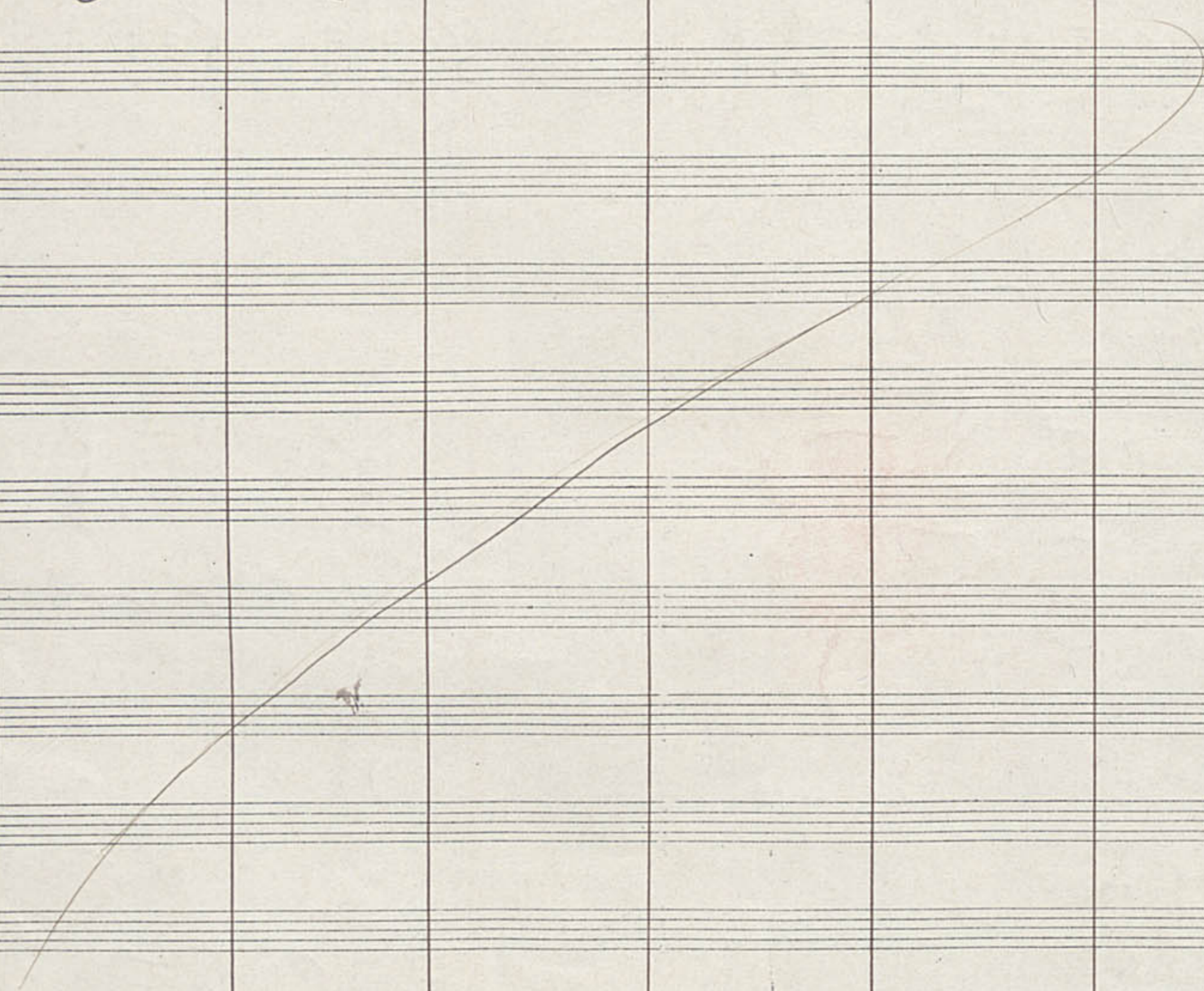
20 21 20 23 24 25 26

TBNS 1º y 2º

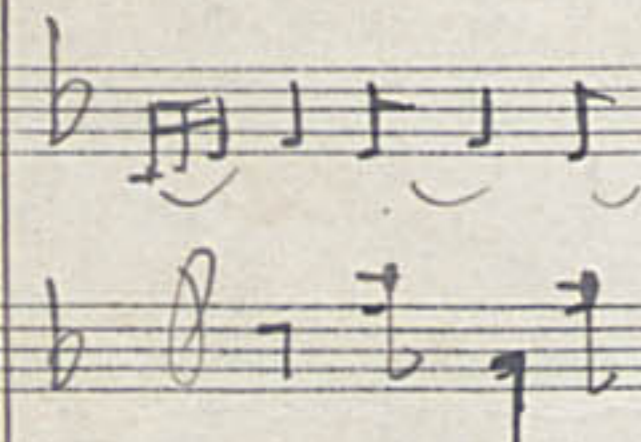
TBON 3º

TIM.

RUIDO



*Adique
Banda
solo*

b  *etc*

VIOLES

1ºS
2ºS

VIOLAS

VIOLLO

CONT'JO

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNS 1º y 2º

TBON 3º

TIM.

RUIDO



Hablarán antes de que acabe el número

Orgta

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONTO

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

119

VIOLES 1º

VIOLES 2º

VIOLAS

VIOLINO

CONTR.

24

Guerrero

La Alsaciana" N.º 2. (Margot, Flora y Frandinet)

FLAUTIN
 FLAUTA
 OBOE
 En Sib CLARES
 FAGOT
 En Fa TPAS.
 En Do Trompetas
 TBNES 1º y 2º
 TBON 3º
 TIM.
 RUIDO
 Arpa

Voces

Frandinet.
 La mu. jer que se ca. se con unigo

Tempo de Minuetto.

VIOLES 1ºS
 VIOLES 2ºS
 VIOLAS
 VIOLLO
 CONT.º

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Fran.

muchohadebrillar q. en sa... lo. nes y en fiestas mundanas la he de presentar -

VIOLES 1º

VIOLES 2º

VIOLAS

VIOLLO

CONTº

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

(Coje a Margot de la mano y la pasea como si la presentase en sociedad)

fran.

a... si, a. si, a. si de mi mano cogi. di. ta por gentil y por Boni. ta sera asombro de Sa.

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONTRAO

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º-2º

TBN 3º

TIM.

RUIDO

fran. *Margot.*
 ris *Vuestra esposa se irá muy dichosa con vos en Paris;*

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Marg.

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

Mas su suerte no ignora a la mi. a, por quemiale gri-a es es. tar a. qui. - No me explico la ra.

Menos

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBN 3º

TIM.

RUIDO

fran. xon

Margot

o. id lo que dice la can. cion

Menos

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONTRAO

Muy Mod^{to}

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º-2º

TBON 3º

TIM.

RUIDO

Palo en plato

Maza en plato

Marg. *(con energia)*

Vivami alsacia! de alsacia soy — *q: a otras tierras no me lleven porque no*

Muy Mod^{to}

1

2

3

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

And^{te} Cantabile.



FLAUTIN
FLAUTA
OBOE
CLARES
FAGOT
TPAS.
CORNES
TB^{NES} 1º y 2º
TBON 3º
TIM.
RUIDO
pallo
palo
en flato

Marg.
 voy! - porque no voy! - *(Muy expresivo)*
 En la paz de mis campos - Li. bre res.

And^{te} Cantabile.

VIOLES
 1^{os}
 2^{os}
VIOLAS
VIOL^{LO}
CONT^{RO}

Muy expresivo

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Handwritten rhythmic notation for percussion, including accents and rhythmic values.

Marg.

pi-ro en mi po-bre ca-baña — conten-ta vi-vo

x 24

23

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLIN 4º

CONTR 1º

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Marg.

No ambicio. no otra gloria — no quiero honores.

mi campi. ñay mi

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

Movido.

17

FLAUTIN

FLAUTA *X*

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

En efecto de Flautin Flauta

En efecto de Fagot =

Batidas de Bateria

12

Marq. *rall.*

ca. sa - sou mis a. mo. res. -

Le. jos de aqui nada busco, Pejos de aqui nada quiero

Movido.

rall

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONTO

Priz

Lento.

Alleg^{ro}

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Marg.

no hay mas tierra que mi alsa. cia no hay mas sol que el de mi cie. lo

En mi alsa. cia yo he na.

Lento.

Alleg^{ro}

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

Menos.

FLAUTIN
FLAUTA
OBOE
CLARES
FAGOT
TPAS.
CORNES
TBNES 1º y 2º
TBN 3º
TIM.
RUIDO

3

Marg.
ci... do y en mi ab-sa-cia no-rí-re - que me cu-bra cuando mu-e-ra -

Menos

4

5

VIOLES 1ºS
VIOLES 2ºS
VIOLAS
VIOLLO
CONT.º

a tiempo.



FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNS 1º y 2º

TBON 3º

TIM.

RUIDO

Marg.

Flora y Frandinet

En mi alsa. cia y che na. ci. do

a tiempo

6

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

Menos



FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON. 3º

TIM.

RUIDO

Flora y Fran.

Margot

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

5

5

Menos

24

(4)

(4)

à tpo.

Muy Mod^{to}

12

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TB^{NES} 1^o y 2^o

TBON. 3^o

TIM.

RUIDO

Como | 2

4

(con energia)

Marg.

la tierra que yo pi. sé.

¡Vi. va mihsacia de alsa. cia so....

à tpo.

Muy Mod^{to}

VIOLES 1^{os}

VIOLES 2^{os}

VIOLAS

VIOLLO

CONTR.

Como | 2

24 12

"La Alsaciana" N.º 3.

FLAUTIN

FLAUTA

OBOE

En Sib. CLARÉS

FAGOT

En Fa TPAS.

En Do CORNES

TBONES 1º y 2º

TBON. 3º

TIM.

RUIDO

Arpa

E. ¡ aquí está ya!

Voces

Capitan, Cuatro Tenientes y seis aldeanos. Tenientes.

a. hi te. nes al sol.

All: mod:º. Tro. de Marcha.



VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT:º

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON. 3º

TIM.

RUIDO

Ten.

da. do más va. le... ro... so, — el que pe. le. a siem. — pre con más a. fan

2 3 4 5 6 7

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT. 1º

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Geni.

in. ven. ci. ble en las que rras y en los a. mo. res os presen. to chi -

8 9 10 11 12

VIOLES 10S

VIOLES 20S

VIOLAS

VIOLLO

CONTRO

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

cor

Como

1 *2*

pp *mf* *f*

tutti *f* *ff*

pp

1

x 36

Aldeanas.

Es e. de pues el sol. dado mas vale.

VIOLES

VIOLAS

VIOLLO

CONT'JO

Como

1 *2*

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º-2º

TBON 3º

TIM.

RUIDO

al. ro--so — ^{el} ~~que~~ que pe. le. a siem... pre con más a. fan in. ven.

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT'JO

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

abd.

ci. ble en las que... ras y en los a... mo-res, — Guarde Dios muchos a-ños al Ca...

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLINO

CONTR.

9 10 11 12

9 10 11 12

Musical score for woodwinds and percussion:

- FLAUTIN
- FLAUTA
- OBOE
- CLARES
- FAGOT
- TPAS.
- CORNES
- TBNES 1º y 2º
- TBN 3º
- TIM.
- RUIDO

Handwritten notes in the RUIDO section: *Caja*, *Palo*, *En Plato*

Red box containing the number **2**

(Por el foro sale el Capitan que saluda desde alli y luego avanza)

Vocal line for the Captain:

Capitan
E. se soy yo
mi capi. tan

Handwritten note above the final measure: *con esta nota*

Musical score for strings and basso continuo:

- VIOLÉS 1ºS
- VIOLÉS 2ºS
- VIOLAS
- VIOLLO
- CONT.º

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º-2º

TBON 3º

TIM.

RUIDO

Cap.

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

acumula

que en salir siempre victo- rioso ci- ... fra sui. de. al

glisando

(con esta nota avanza)

Mu poco más movido

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBN 3º

TIM.

RUIDO

El mismo tp.

3

Cap.

apud.

representacion por...

Mi. rad. me alsa- cianas en Bier to de

Mu poco más movido

El mismo tp.

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Cap. pol...vo porque la jor...na...da, fa-ti-go...sa fue - en

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONTRAO

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Cap.

ran... do ca... mi... nos vi... ne con mis tro... pas y tal vez ma...

VIOLAS

VIOLLO

CONT.º

1ºS

2ºS

24

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º, 2º

TBON. 3º

TIM.

RUIDO

Cap.
mar-cha a mi-mo-so por que en la pe-le-a yo ci-fro mi a-

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBN 3º

TIM.

RUIDO

Cap.

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLINO

CONTR.

Poco Menos

fan; — mas no os can. se es. pan... to mi as. pec... to que re... ro

Menos.

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Lento

4

fzlo

8va alta

Cap. *que tambien de a. mo. res*

sa. be el capi... tan

Aldeanos y Berrientes

Sabe el capi -

Menos.

Lento

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLO

CONT'JO

Mod^{to}

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Capitan

tan. Capi... tan, capi... tan

que vas a comba... tir

rubato

Mod^{to}

13

14

15

16

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Cap. *rubato*

sin el ben-di-to a-mar, ¡que se-ri-a de ti? a-

17 18 19 20 21

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLO

CONTRAO

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Cap. mor, belloi. de. al, *rall.* encanta. do-ra luz, *pp rubato* fantas. ti. cá ilu

22

23

24

25

26

1ºS VIOLES

2ºS VIOLES

VIOLAS

VIOLLO

CONTRO

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Cap.

sion ——— *rall.* ——— de. terna ju. ven. tud ———

Yo se mo. rir por

27 28 29

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONTR.

espressivo

arco

espressivo

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Capit

ti, por ti yo se ma. tar, por q. eres siempre a -

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONTR.

8

X

rall.

rall

rall

FLAUTIN

FLAUTA

OBOE *atras*

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

atras

Cap. *atras*

mor a... mor — el más — be. llo i. de. al

VIOLES 1º

VIOLES 2º *atras*

VIOLAS

VIOLINO

CONT.º

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Cap.

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT. 1º

16

13 14 15

8

6

rall.

pp

mf

rubato

ah!

mi...

¡er dulce bel... dad,

mi. ¡er hermo... sa

13 14 15

24

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES 16 17 18 19 20 21

TBNES 1º y 2º

TBN 3º

TIM.

RUIDO

Cap. *pp rubato*
 flor — ven á encender en mi — la luz de la ilu. sion. — Lucia —

VIOLES 1ºS 16 17 18 19 20 21

2ºS

VIOLAS

VIOLLO

CONT.º

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNS 1º y 2º

TBON 3º

TIM.

RUIDO

22 23 24 25 26

Cap.

~~mor mi ha ce so... ñar~~ ~~las mieles de un e. den~~ ~~por el quiero vi-~~
~~fer dulce bel dad~~ ~~mujer her mo sa flor~~ ~~ven a en cen der en~~

rall.

rubato

VIOLES 1ºS
2ºS

22 23 24 25 26

VIOLAS

VIOLLO

CONT.º

17

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON. 3º

TIM.

RUIDO

27 28 29

f

7

Cap.

rit.

Aldeanos y Berrientes

~~viv,~~ ~~mi~~ ~~en el pongo mi fe~~ ~~la luz de Cai lu sion.~~

Capri. can capi can capi.
porfa vor

Más movido

VIOLAS

VIOLLO

CONTO

10S

20S

27 28 29

f

pizz

24

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNS 1º y 2º

TBON 3º

TIM.

RUIDO

Alto y Tenor

rall

Capitan

tan

Capitan

~~Capitan~~
muy ga lan

Capitan

rall.

1º Tempo

yo
fua

VIOLES 1º

VIOLES 2º

VIGLAS

VIOLLO

CONTINÚO

rall

arco

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNS 1º-2º

TBON 3º

TIM.

RUIDO

mo 22 23 24 25 26



Cap.

mor, bellai de ab, en cautado. ca lux, fantas ti cai. lu

te me riv por ti por ti yo se me tan por que res siempre

mor me ha ce so nar las mie les dem e den por el que ro vi

rall.

10S

20S

VIOLES

VIOLAS

VIOLLO

CONT.º

22 23 24 25 26

FLAUTIN
FLAUTA
OBOE
CLARES
FAGOT
TPAS.
CORNES
TBNES 1º-2º
TBON 3º
TIM.
RUIDO

Cap.

~~sion~~ ~~de eterna juven-tud~~
~~mar~~ ~~el mar he de al~~
vir ~~par~~ en el pou go mi te.

VIOLES 1ºS
VIOLES 2ºS
VIOLAS
VIOLINO
CONTR.

La Absariona" N.º 4. - (Margot, Capitan y cuatro Tenientes)

FLAUTIN

FLAUTA

OBOE

En La CLARES

FAGOT

En Fa TPAS.

En Do CORNES

TBNES 1º y 2º

TBN 3º

TIM.

RUIDO

Arpa

Margot

Capitan

4 Tenientes

Tempo de Marcha = All.^o mod.^{to}

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.^o

Handwritten musical score for various instruments including Flautin, Flauta, Oboe, Clares, Fagot, TPAS, Cornes, Tbn, Tim, Ruido, Arpa, and strings. The score is written in G major and 6/8 time. It includes dynamic markings like 'cresc.' and 'tutti', and performance instructions like 'mf' and 'res'. There are some blue ink annotations and a large blue scribble in the middle of the page.

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNS 1º y 2º

TBON. 3º

TIM.

RUIDO

M.

C.

B.

al. sa... ciana tu, — la Be. Ra flor — — — — — Un tro... no me...

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT. 1º

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

M.

C.

F.

re. ce tu — Dul. ce can. dor — Me. re. ce ser rei... na —

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONTRAB.

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

me.

re. na de a. mor — la que en el fue. go del mi. rar lle. va la luz de la pa.

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLON

CONTR.

28

FLAUTIN

FLAUTA *un Violin*

OBOE *un Violin 2^{do}*

CLARÉS

FAGOT

TPAS.

CORNES *un Violin 2^{do}*

TBNES 1^o-2^o

TBON 3^o

TIM.

RUIDO *pl. (un violín de timbal) sim. Caja*

Me.

Q.

Z.

Sion

Los 4. Eminentes

Es... res al. sa... ciana tu, - la be. Ha flor

VIOLES 1^{os}

VIOLES 2^{os} *como 1^o 8^{va} baja*

VIOLAS

VIOLLO

CONTO

1

FLAUTIN
FLAUTA
OBOE
CLARÉS
FAGOT
TPAS.
CORNES
TBNES 1º y 2º
TBN 3º
TIM.
RUIDO

16

M.
C.

F.
Un tro. no me re. ce tu - sul. ce can. dor.

VIOLES 1ºS
VIOLES 2ºS
VIOLAS
VIOLLO
CONT.º

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

M.

C.

♩

M. re. ce ser rei. na — rei. na de amor — quien en el fue. go del mi.

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONTO

Flauta 2^{da} 23

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNS 1^o-2^o

TBON 3^o

TIM.

RUIDO

16 (16)

2

M.

C.

1. 2.

Margot.
No me rezo como premio tal, no me

rar Me-va la luz de la pa-sion.

VIOLES 1^{os}

VIOLES 2^{os}

VIOLAS

VIOLLO

CONT^o

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Fglo
En Plats

M.

C.

E.

ver.co tal ho-nor, por q'el trono q'ambi. cio. no so. lo es un co-ra-zón. Yo tan

3 4 5

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNS 1º y 2º

TBON 3º

TIM.

RUIDO

1 2 3 4 5

Me. so. lo he de rei-nar, en el pe-cho de mi a-mar, reina siempre, si me quiere co. mo

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONTO

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

M.

C.

Z.

Capitan

Ser

Benidantes

el a. mor

à ser rey de.

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON. 3º

TIM.

RUIDO

M.

C.

E.

gocel pas.. tor; por ca.. mor es es..

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLINO

CONT. 1º

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

M.

C.

cla. vo el gran se. ñor. Sor tu que. rer

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONTRAO

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNS 1º y 2º

TBON 3º

TIM.

RUIDO

M.

C.

B.

mil lo en ras voy yo á ha. cer. Que tu se.

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

FLAUTIN
FLAUTA
OBOE
CLARÉS
FAGOT
TPAS.
CORNES
TBNES 1º y 2º
TBON 3º
TIM.
RUIDO

Flautin **A**

Musical score for woodwinds and percussion. Includes staves for Flautin, Flauta, Oboe, Clarés, Fagot, TPAS., Cornes, TBNES 1º y 2º, TBON 3º, TIM., and RUIDO. Contains various musical notations, including notes, rests, and dynamic markings. A large blue circle is drawn around the Oboe and Clarés staves. A red 'X' is marked on the Oboe staff, and another on the Horns staff. The word 'fin f.orduro' is written in the Horns part.

(18)

Me.

Margot

C.
B.

Vocal line with lyrics: "rás Pa que por tu Ber. dad reinarás". Includes musical notation and a wavy line below the notes.

VIOLES 1º y 2º
VIOLAS
VIOLLO
CONT.º

Musical score for strings. Includes staves for VIOLES 1º y 2º, VIOLAS, VIOLLO, and CONT.º. Contains musical notation and dynamic markings. A large blue circle is drawn around the Violins and Viola staves. Red 'X' marks are present on the Violin 2º and Cello staves.

A

FLAUTIN *un poco*

FLAUTA *un poco*

OBOE *un poco*

CLARÉS

FAGOT *un poco*

TPAS.

CORNES *un poco*

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Me. *el a. mar a ser rey de... go el pas... tor*

C.

B. *cte.---*

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

FLAUTIN
FLAUTA
OBOE
CLARES
FAGOT
TPAS.
CORNES
TBNES 1º-2º
TBN 3º
TIM.
RUIDO

M.
C.
B.

Por el a-mor es es. cla-vo el gran se... ñor

VIOLES 1ºS
VIOLES 2ºS
VIOLAS
VIOLLO
CONT.º

FLAUTIN

FLAUTA

OBOE *mut. tubi v.*

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º *mut. bajo*

TIM.

RUIDO

(19)

Me.

Por — mi que — rer — — — — — mil lo — en — ras — van à ha —

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

ELAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º, 2º

TBON. 3º

TIM.

RUIDO

M.

C.

B.

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

Musical score with lyrics: ces... y acell... Que tu se rias La que por tu bel... ces... y acell...

poco a poco affrett

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

f

in Flautin

En Plats

20

M.

C.

E.

B

dad rei.na. rás

rei.na. rás

rei.na. rás

rei.na. rás

mi bel. dad

rei.na. rás

VIOLES

VIOLAS

VIOLLO

CONTO

f *Bequimbos*

cellos

trabando

ELAUTIN
FLAUTA
OBOE
CLARÉS
FAGOT
TPAS.
CORNES
TBNES 1º y 2º
TBON 3º
TIM.
RUIDO

M.
C.
B.
mi bel-los
rei. na. ras
rei. na. ras

VIOLES 1ºS
VIOLES 2ºS
VIOLAS
VIOLLO
CONT.º

La alsaiana

Nº 5.

Flautín.

Flauta

Oboe.

En Sib.
Clarinetes.

Fagot.

En Fa
Fronpas

En Do.
Fronpetas

1º y 2º
Fronbones

3º

Timbales

Ruido.

Arpa.

Flto Mto

Margot, Capitan, Mariscal, y cuatro tenientes y Coro gral.

Coro gral.
Fiples 1.º y 2.º

Tenores

Bajos.

1.º
Violines

2.º

Violas.

Violoncello

Contrabajo

Alto Mto

1

2

Frite

Margot, Capitan, Mariscal, y cuatro tenientes y Coro gral.

Jovenes y viejos hombres y mu-jer-es

Handwritten musical score for piano accompaniment, consisting of multiple staves with notes and rests.

3

4

5

6

Vocal line with lyrics: à los mi-li-tares quieren sa-lu-dar y como homena-je frutos de la tie-rra

Handwritten musical score for piano accompaniment, continuing from the previous section.

Handwritten musical score for piano accompaniment, consisting of several systems of staves with notes and rests. The notation includes various rhythmic values and accidentals. There are some annotations in red circles and blue/red lines.

Corta

7

mis
 a las Bra. vas t'ro pas quieren en. tre. gar

Handwritten musical score for vocal line with lyrics. The lyrics are: "a las Bra. vas t'ro pas quieren en. tre. gar".

Los ancianos depositan a los pies del Mariscal
 laureles y ramas de encina, y la ancianas
 le entregan flores y frutos. se apartan al lado.

Handwritten musical score for piano accompaniment, continuing from the previous section. It includes notes, rests, and some markings like "Corta".

Muy Modto

Handwritten musical score for the first system. It consists of a grand staff with multiple staves. The left side is heavily obscured by a large red and blue scribble. The right side shows musical notation with notes and rests. There are circled numbers 8 and 9 in red ink. The tempo marking "Muy Modto" is written at the top right.

"Canto albaiano"



8

al

Muy Modto

Handwritten musical score for the second system. It consists of a grand staff with multiple staves. The left side is heavily obscured by a large red and blue scribble. The right side shows musical notation with notes and rests. There are circled numbers 8 and 9 in red ink. The tempo marking "Muy Modto" is written at the top right.

(aparece la moza) llevada en hom. bro.)

a qui os tra-

"Canto albaiano"

Handwritten musical score for the first system, consisting of five staves. The top two staves contain chords and rests. The third staff has a melodic line with notes and rests. The fourth staff contains a rhythmic pattern of notes. The fifth staff has a melodic line with notes and rests. There are various musical notations such as accents, slurs, and dynamic markings throughout.

Estas notas del tambor
 que se oían, son de
 Baden Platz etc

Popular
 (Canción alsaciana)

Handwritten musical score for the second system, consisting of three staves. The top staff has a melodic line with lyrics in Spanish: "e. mos la flor más bella la flor más pura demuestra al de. a". The middle staff has a rhythmic accompaniment. The bottom staff has a melodic line with lyrics in French: "En sus labios inocentes".

Handwritten musical score for the third system, consisting of four staves. The top two staves contain chords and rests. The third staff has a melodic line with lyrics in Spanish: "(Canción Popular alsaciana)". The bottom staff has a melodic line with notes and rests.

de todos los al. de a. . . . nos

de todos los aldeanos

Como de la # a la B.

Como del 2 al 1.

La moza baja de las parihuelas y ruborosa besa en la frente al mariscal

24 (3)

4 5 6 7 8

4 5 6 7 8

Uno
¡Viva la Alsacia!

Todos
¡Viva!

otro
¡Viva el Mariscal!

otro
¡Vivan los granaderos!

otro
¡Viva Napoleon!

Todos
¡Viva! (Margot y Fritz salen por la izq.^{da})

4 5 6 7 8

Handwritten musical score for guitar and piano, measures 1-23. A large red '2' is written in a box on the left side. A vertical red line is drawn through the score at measure 24.

Maria
de los
Reyes

Margot (a Fritz)

Dejadme por favor qd. acompañaros

Bailad bailad vivam mareas tropas viva el Maris

Coro

Handwritten musical score for piano and voice, measures 24-30. Includes lyrics and musical notation for a chorus.

all:

(Danza)

Handwritten musical score for a dance piece. The score is written on ten staves, with the first five staves grouped by a brace on the left. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. Key annotations include:

- Staff 1-5:** A large section of the score is crossed out with a diagonal line. The word "Danza" is written across this section in blue ink.
- Staff 6:** A red circle containing the number "21" is written above the staff. The word "Fandango" is written in blue ink above the staff.
- Staff 7:** A red square containing the number "3" is written above the staff.
- Staff 8:** The tempo marking "all:" is written below the staff. The instruction "(Bailan la mitad de aldeanos y aldeanos, y el resto canta)" is written in blue ink below the staff.
- Staff 9-10:** The tempo marking "all:" is written below the staff. The word "Danza" is written in blue ink below the staff.

The score concludes with a page number "24" at the bottom center.

The image shows a page of handwritten musical notation on ten staves. The top staff contains a melodic line with various notes, rests, and phrasing marks. The remaining staves are mostly empty, with some faint markings and a large red stamp in the center. The stamp is a diamond shape with some illegible text inside. There are also some faint purple and blue markings on the page.

Handwritten musical score on ten staves. The top staff contains a melodic line with various notes and rests. The second staff has a few notes. The third staff contains a circled blue number '25'. The fourth staff has a few notes and rests. The fifth staff has a few notes. The sixth staff has a few notes. The seventh staff has a few notes. The eighth staff has a few notes. The ninth staff has a few notes. The tenth staff has a few notes and rests. There are some handwritten annotations in blue ink, including the circled '25' and some markings at the bottom right.

22

Margot.

Baila al sacia na gentil, Baila llevando el compás que cuando bailas a si

Handwritten musical notation for the first system, consisting of two staves. The top staff contains chords and the bottom staff contains a melodic line with slurs.

Empty musical staves for the second system, consisting of two staves.

gustas más a tu ga-lan. Tus labios son bella flor donde amor li-ba su miel no ce-se tu

Handwritten musical notation for the third system, including lyrics and a red stamp. The lyrics are: "gustas más a tu ga-lan. Tus labios son bella flor donde amor li-ba su miel no ce-se tu". A red stamp is visible in the background.

Empty musical staves for the fourth system, consisting of two staves.

Cordill

38

Musical score for the first system, including piano and vocal staves. The piano part consists of four staves with various chords and melodic lines. The vocal part is on a single staff with notes and rests.

X

(22)

Baptise
Bapto



Cordill

Musical score for the second system, including piano and vocal staves with lyrics. The piano part continues with chords and melodic lines. The vocal part has lyrics: "Baihe ya al.sa.cia.na mueve.te. Bai ... la moza".

Musical score for the third system, including piano and vocal staves with lyrics. The piano part continues with chords and melodic lines. The vocal part has lyrics: "aruo", "Karlo", "(aruo)", "(aruo)".

(5)

38

24

The first system of the score consists of three staves. The top staff contains a melodic line with eighth and sixteenth notes. The middle staff contains a bass line with chords and eighth notes. The bottom staff contains a bass line with chords and eighth notes.

This section contains several systems of empty musical staves, likely representing a continuation of the piano accompaniment. A blue handwritten number '23' is visible on the right side of the page.

que tu ga. Pan — te mi. ra — yal mi. rar — — te lo. co — dea.

The second system of the score consists of three staves. The top staff contains a melodic line with eighth and sixteenth notes. The middle staff contains a bass line with chords and eighth notes. The bottom staff contains a bass line with chords and eighth notes.

The third system of the score consists of three staves. The top staff contains a melodic line with eighth and sixteenth notes. The middle staff contains a bass line with chords and eighth notes. The bottom staff contains a bass line with chords and eighth notes.

Musical notation for the first system, featuring piano accompaniment on the upper staves and a vocal line on the lower staff. The piano part includes chords and melodic lines, while the vocal line has a few notes with a slur.

Empty musical staves for piano accompaniment, consisting of five staves with no notation.

Musical notation for the second system, including piano accompaniment and a vocal line with lyrics. The lyrics are: "mor suspi - ra sus pi - ra Bai - - - Pa mora - no".

Musical notation for the third system, including piano accompaniment and a vocal line with lyrics. The lyrics are: "mor suspi - ra sus pi - ra Bai - - - Pa mora - no".

Handwritten musical notation for the first system, consisting of three staves. The top staff has a series of eighth notes followed by a rest. The middle staff has a series of eighth notes. The bottom staff has a series of eighth notes followed by a rest. There is a handwritten note "una C. Bop" in the second measure of the bottom staff.

(23)

Handwritten musical notation for the second system, featuring a vocal line with lyrics. The lyrics are: "de-jes de - bai - lar. que para a. mi - mor tu danza yo - no". The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff with a series of eighth notes and rests.

Handwritten musical notation for the third system, consisting of three staves. The top staff has a series of eighth notes followed by a rest. The middle staff has a series of eighth notes. The bottom staff has a series of eighth notes followed by a rest.

5

Handwritten musical score for piano accompaniment, consisting of six staves. The music is in a key with four flats (B-flat major or D-flat minor) and includes various dynamics such as *f*, *mf*, and *pp*. There are several annotations in the left margin, including "Corno", "Violon", and "Violino". The score shows complex chordal textures and melodic lines.

Sartes (menos Margot)

ce. so de can. tar

Baila a sa. ciana gen. til.

¡ah!

¡ah!

¡ah!

Handwritten musical score for vocal parts, including lyrics. The lyrics are in Spanish and include the words "ce. so de can. tar", "Baila a sa. ciana gen. til.", and "¡ah!". The music is in the same key as the piano accompaniment above.

Handwritten musical score for piano accompaniment, consisting of three staves. The music continues in the same key and style as the previous sections, with dynamic markings like *f* and *pp*.

24 345

Handwritten musical score for piano accompaniment. The score consists of several systems of staves. The upper systems include treble and bass staves with various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'. There are some blue and red annotations on the staves, including a blue '24' and a red 'x'.

Handwritten musical score with lyrics. The lyrics are: "Baila llevandoc el compas que cuando bailas a... si". Below the lyrics, there are vocalizations "jah!" written on a staff. The music consists of a single melodic line with a treble clef and a key signature of one sharp (F#).

Handwritten musical score for piano accompaniment. This section features a treble staff with a complex rhythmic pattern of eighth and sixteenth notes, and a bass staff with a simpler rhythmic pattern of eighth notes. The music is written in a treble clef with a key signature of one sharp.

Handwritten musical score for piano accompaniment. It features several staves: a grand staff (piano and guitar), a percussion staff, and a bass staff. The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *f*. There are also handwritten annotations like "24" in blue ink and a red square stamp.

Jan

gus-tas más a tu ga-lan- sas
 jah! jah! jah! jah!

Bai Pa
 Bai Pa

9

Handwritten musical score for guitar and bass. It includes a guitar staff with chords and a bass staff with notes. There are annotations such as "arco" and "con tibia to gro baja".

Handwritten musical notation for the first system, featuring a treble clef and a series of notes with slurs and ties.

un. l. Basso

Handwritten musical notation for the second system, including piano accompaniment with chords and bass lines.

50

ma-ra que tu ga-lan-te mi-ra ya! mi...

mis partes / mis partes

Handwritten musical notation for the third system, featuring a treble clef and notes with circled numbers 10, 11, 12, 13, and 14.

Handwritten musical notation for the fourth system, including piano accompaniment.

rar te Po-co de a-mor suspi-ra sus

25

24

Handwritten musical score for guitar and voice. The score consists of 12 staves. The top two staves are for guitar, with the first staff containing complex rhythmic patterns and the second staff containing chords and melodic lines. The middle two staves are for the voice, with lyrics written below the notes. The bottom six staves are for guitar accompaniment, including a bass line and chordal textures. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'cres' and 'p'. There are also some handwritten annotations and corrections throughout the manuscript.

pi...ra

Bai... la

moza

no

Handwritten musical notation for the first system, featuring a grand staff with multiple staves and complex rhythmic patterns.

Handwritten musical notation for the second system, including piano accompaniment and a vocal line with lyrics.

se-jes de Bai ... Par que pa-ra a ni-mar tu

Handwritten musical notation for the third system, continuing the piano accompaniment and vocal line.

15

76



Handwritten musical score for guitar and piano. The guitar part is at the top, featuring complex chordal textures with many accidentals. The piano accompaniment consists of several staves with rhythmic patterns and chords. The score is divided into measures, with some measures containing multiple notes and accidentals.

26

Vocal line with lyrics: *donra yo no ce-so de can-tar*. The lyrics are written below the notes. The notes are simple, mostly quarter and eighth notes. There are some markings like *Margot.* and *(Partes)* above the notes.

17 18 19 20 21 22

Handwritten musical score for guitar and piano, continuing from the previous section. The guitar part features similar complex textures. The piano accompaniment includes rhythmic patterns and chords. The score is divided into measures, with some measures containing multiple notes and accidentals.

Felón poco a poco

The musical score is written on ten systems of staves. The first system contains a single melodic line with a 'J. li.' marking. The second system consists of four staves, likely for a string quartet, with some scribbled-out notation on the right side. The third system contains two staves for piano accompaniment. The fourth system contains two staves for piano accompaniment. The fifth system contains two staves for piano accompaniment. The sixth system contains two staves for piano accompaniment. The seventh system contains two staves for piano accompaniment. The eighth system contains two staves for piano accompaniment. The ninth system contains two staves for piano accompaniment. The tenth system contains two staves for piano accompaniment.

Handwritten annotations include circled numbers 23, 24, 25, 26, 27, and 28. The tempo marking 'poco a poco' is written across the bottom of the score.

a cantar

a cantar a cantar

Felón poco a poco

Violin I

Violin II

Violoncello

Corno

9 10 11 (26)

Musical notation for Violin I, measures 9-11, including fingerings and dynamics.

Musical notation for Violin II, measures 9-11, including fingerings and dynamics.

Musical notation for Violoncello, measures 9-11, including fingerings and dynamics.

Musical notation for Corno, measures 9-11, including fingerings and dynamics.

Musical notation for Violin I, measures 12-14, including fingerings and dynamics.

Musical notation for Violin II, measures 12-14, including fingerings and dynamics.

Musical notation for Violoncello, measures 12-14, including fingerings and dynamics.

Musical notation for Corno, measures 12-14, including fingerings and dynamics.

Barban todos
menor Mariscal capitán
pero si todos los aldeanos

Viva Francia!
Viva el Imperador!

Viva!
Viva!
etc

Corno

9 10 11 12

Musical notation for Violin I, measures 12-14, including fingerings and dynamics.

Musical notation for Violin II, measures 12-14, including fingerings and dynamics.

Musical notation for Violoncello, measures 12-14, including fingerings and dynamics.

Musical notation for Corno, measures 12-14, including fingerings and dynamics.

Musical notation for Violin I, measures 15-17, including fingerings and dynamics.

Musical notation for Violin II, measures 15-17, including fingerings and dynamics.

Musical notation for Violoncello, measures 15-17, including fingerings and dynamics.

Musical notation for Corno, measures 15-17, including fingerings and dynamics.

Corno

15 16 17 18 19 20 21 22 23

27

15 16 17 18 19 20 21 22 23

24 25 26 27 28

Handwritten musical notation for measures 24-28. The notation includes various notes, rests, and dynamic markings. A large diagonal line is drawn across the first five measures. In the later measures, there are markings for 'caja' and 'tutti'. The notation is dense and appears to be a sketch or a working draft.

Nota (v) all
para No. 5 del No. 4

Guerrero
1721

24 25 26 27 28

Handwritten musical notation for measures 24-28, showing a different set of notes and dynamics compared to the top section. A large diagonal line is drawn across the first five measures. The notation includes various notes, rests, and dynamic markings. The notation is dense and appears to be a sketch or a working draft.

No. 6

La Alcaiana

N.º 76 (nuevo)

Flautin

Flauta

Oboe.

Clarinetes *en La*

Saxot.

Trompas *en Fa*

Trompetas *en Do*

Trombones *1.º y 2.º*
3.º

Timbales.

Ruido.

Caja

Arpa

Allegro $\frac{4}{4}$ movido.

Flautinet.

6 Tambores (2.º Triplet)

Violines *1.º*
2.º

Violas.

Violoncellos

Contrabajos

ver co-mo re-da blais a

Musical notation for the first system, including vocal lines and piano accompaniment.

Musical notation for the second system, including vocal lines and piano accompaniment.

Musical notation for the third system, including vocal lines and piano accompaniment.

Musical notation for the fourth system, including vocal lines and piano accompaniment.

Menos.

Corpus

Handwritten musical notation for the first system, featuring vocal lines and piano accompaniment. The notation includes notes, rests, and dynamic markings.

Handwritten musical notation for the second system, including piano accompaniment. A large blue circled number '9' is written in the left margin. The notation includes notes, rests, and dynamic markings.

Handwritten musical notation for the third system, including piano accompaniment. The notation includes notes, rests, and dynamic markings.

Handwritten musical notation for the fourth system, including vocal lines and piano accompaniment. The lyrics are written below the notes.

Grand.
famb.
 i chi... ton! ja ca. War! ja. ten.
 si nos desper. tais cer. ca de Pa. ma dinga. da

Menos (respirar)

Handwritten musical notation for the fifth system, including piano accompaniment. The notation includes notes, rests, and dynamic markings.

A Tpo.

4

Musical score for the first system, including piano and percussion parts. The piano part consists of three staves with various rhythmic figures and dynamics. The percussion part includes a 'Caja' (snare drum) line with specific rhythmic patterns.

A Tpo.

Musical score for the second system, including vocal and percussion parts. The vocal line is marked 'Grand' and includes the lyrics 'cion! ya re. do. blar!' and 'Si no me'. The percussion part is marked 'Tamb.' and includes the instruction 'Los 6 En Tambores' and '(Con las Baquetas)'. The piano accompaniment continues with various rhythmic patterns.

nota
En efecto de flautin
la flautin es hora
8 va. alta

10

Grand
 quieres o... ir — lo que aqui ven... go à can. tarte, — me voy à te.

Tamb. (sobre los botones de la quenera)

Musical notation for the first system, including vocal lines and piano accompaniment.

Musical notation for the second system, including piano accompaniment.

Musical notation for the third system, including piano accompaniment.

Musical notation for the fourth system, including piano accompaniment and the label 'arpa'.

Vocal line with lyrics: *Grand* ver que ir con la misi-ca a o... tra parte Lu. ce... ro - Es. en. cha

Musical notation for the fifth system, including the label 'Tamb.' and the instruction '(Baqueta sobre baqueta) pp'.

Musical notation for the sixth system, including piano accompaniment.

Handwritten musical notation for the first system. It features a grand staff with piano accompaniment on the left and a vocal line on the right. The piano part includes chords and melodic lines with slurs. The vocal line has notes and rests. There are some handwritten annotations like 'p' and 'f'.

Empty musical staves for the second system, consisting of several blank staves with a brace on the left side.

And.

de la ma. ña.. na a. so. ma. te a Pa ven.. ta.. na, si te
~~fue ma. ti.. na~~ no creemas ni.. ña di.. vi.. na de los

Camb.

Musical notation for the 'Camb.' section, showing a change in tempo or mood. It includes a few notes and rests on a single staff.

Handwritten musical notation for the third system. It features piano accompaniment on the left and a vocal line on the right. The piano part includes chords and melodic lines. The vocal line has notes and rests. There are some handwritten annotations like 'p' and 'f'.

Andante

Jaque

Jaque

Solo

And. da la ga-na que ya es. Soy a... qui, ¡ay si!

~~na ca-ri-na que te can-to ye ¡ay no~~

amb. *Los 6*

a-so-ma-te ya, di

~~Des-piérta-te ya que~~

Handwritten musical notation for the first system, consisting of four staves. The top two staves contain chords with accents, and the bottom two staves contain a bass line with notes and rests.

Handwritten musical notation for the second system, consisting of two staves. The top staff contains chords with accents, and the bottom staff contains a bass line with notes and rests.

(11)

frand.

Handwritten musical notation for the first system of the vocal line, including the lyrics: "¡ay sí! Ven que a. qui es. t. ay yo." and "~~¡ay no! Ven que a. qui es. t. ay yo.~~"

Tamb.

Handwritten musical notation for the second system of the vocal line, including the lyrics: "vi. na Margot, por que ya es. tá a. qui..." and "~~te can. ta a. ti por que te es. pe. r. o.~~"

Handwritten musical notation for the third system, consisting of four staves. The top two staves contain chords with accents, and the bottom two staves contain a bass line with notes and rests.

Handwritten musical score for guitar and lute. The top system includes guitar and lute staves with chords and melodic lines. The lute part is labeled "Lira".

Fraud

Los 6

Camba

A quies... tà por que te quie. re, a quies. tà lo... es per-
 Con los par... ches bien templa. dos vien a dar. te se. re..

Handwritten musical score for voice and guitar. The voice part has lyrics and the guitar part has chords and melodic lines.

Handwritten musical score for guitar. The bottom system includes guitar staves with chords and melodic lines.

Handwritten musical notation on two staves, consisting of rhythmic symbols and stems.

12

Handwritten musical notation on two staves, consisting of rhythmic symbols and stems.

Grand

¡a quien soy — por que te ado...ro, — a quien soy por q. he ve.
 ahora a ve — si tu nos e. chas — con las cajas des tem.

Handwritten musical notation for the vocal line with lyrics.

Famb.

di-do —
 na.ta —

Handwritten musical notation for the piano accompaniment.

Handwritten musical notation on two staves, consisting of rhythmic symbols and stems.

(4)

1a vez

2a vez

2a

Flauto

Violoncello

Violino

Caja

tuba

Trandinet y Tambores

Trandinet
 mi - - - do - - - das - - -
 pla - - -
 a quies. toy - - - por que te
 ta - - -

Tambores

14

24

mezzo

Todos
quiero a. quies toy lo... co per... di... do a. quies toy
re ta ta

Handwritten musical score for piano accompaniment, consisting of five staves. The notation includes various rhythmic patterns, slurs, and dynamic markings such as "cres." and "f".

Todos

Ores.

por que te a-do-ra — a-quier-tay por que he-re-ni — do

ra ra ha ha

Handwritten musical score for piano accompaniment, consisting of five staves. The notation includes various rhythmic patterns, slurs, and dynamic markings such as "cres." and "f".

Handwritten musical score for the first system, consisting of five staves. The notation includes various rhythmic values, stems, and beams. A large blue number '13' is written on the left side of the second staff.

*al trandinet
saca del bolsillo
un concertino
y toca.*

Handwritten musical notation on a single staff, featuring rhythmic patterns and stems.

Baqta sobre baqta Pareche

Handwritten musical notation on a single staff, continuing the rhythmic patterns from the previous section.

Handwritten musical score for the second system, consisting of five staves. The notation includes various rhythmic values, stems, and beams. The word 'arco' is written above several notes in the lower staves.

al g. del No. 2

"La Alsaciana"

No. 8.7

3

FLAUTIN

FLAUTA

OBOE

En Sib CLARES

FAGOT

En Fa TPAS.

En Do. CORNES

TB 1º y 2º

TB 3º

TIM.

RUIDO

Arpa.

al fin

Margot

Capitan *pp*

a-cu-de-al-re-clamo de tu capi-tan.

pp o-ye gentil al-sa-

Un poco Lento.

APP:

1

VIOLES 1º

VIOLES 2º

VIOLAS

VIOLLO

CONT.º

dim

dim

3 21

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNS 1º y 2º

TBON. 3º

TIM.

RUIDO

Marq.

Cap.

ciava —————

La de negri-si-mo pe-lo

son tus Pa-Bios co-mo

2

3

4

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONTR.

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Marg.

Cap. *grana* *Son tus o. jos luz del cie. lo* *a. mor flore. ce en tu*

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Marg.

Cap.

bo-ca —————

Bo-ca de clave. les ro-jas —————

se encienden las i-lu---

poco rall

rall. ten

2

3

4

poco rall

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

Piano accompaniment for the first system, consisting of four staves with handwritten musical notation including chords and melodic lines.

Marg.

al tro

Margot

Vocal line for Margot with handwritten musical notation in treble clef.

Guarda el señor ca. Ba. Hero

Cap.

sio. nes

al resplandor de tus o. jos

al tro

Piano accompaniment for the second system, consisting of four staves with handwritten musical notation including chords and melodic lines.

Handwritten musical notation for the first system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "En corte si a ga. lara que no se lo qio sin ce ro De esta gentil al sa." The notation includes various musical symbols such as notes, rests, and dynamic markings.

A set of empty musical staves, likely intended for a second system of music or a different instrument part.

Marg.
Capi.

En corte si a ga. lara que no se lo qio sin ce ro De esta gentil al sa.

Handwritten musical notation for the second system, including a vocal line and piano accompaniment. The lyrics are: "En corte si a ga. lara que no se lo qio sin ce ro De esta gentil al sa." The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical notation for the third system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "En corte si a ga. lara que no se lo qio sin ce ro De esta gentil al sa." The notation includes various musical symbols such as notes, rests, and dynamic markings.

A series of empty musical staves, grouped by brackets on the left side, intended for piano accompaniment.

Marg. ciana

Capi. *mf* Ven a- qui no sea. partes ingra.ta de mi por fa- vor No me

A vocal line with lyrics and musical notation. The lyrics are: "Ven a- qui no sea. partes ingra.ta de mi por fa- vor No me". The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the notes.

Piano accompaniment with musical notation, including chords and melodic lines. The notation is written on several staves, with some parts appearing to be a transcription or a simplified version of the original score.

Alleg^{to} mod^{to}

32

Handwritten musical score for the first system. It features a vocal line with lyrics and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Alleg^{to} mod^{to}'. There are several measures of rests and some red markings in the piano part.

Març.

Cap.

rall.

rall.

Vocal line with lyrics: "nieque tu pe. cho el a. mor" and "Ca. pi... tan ca. pi... tan". The lyrics are written in a stylized, handwritten font.

poco rall

Alleg^{to} mod^{to}

Handwritten musical score for the second system, primarily piano accompaniment. It continues the key signature and time signature from the first system. There are some markings like 'poco rall' and 'poco' written in the piano part.

24

32

Handwritten musical notation for the upper part of the score. It consists of five staves. The first staff contains a melodic line with several measures. Above the first measure, there is a bracket with the word "rubato" and "no" above it. Above the second measure, there is a bracket with the word "rubato". Above the third measure, there is a bracket with the word "poco rall.". Above the fourth measure, there is a bracket with the word "a tempo". The second and third staves are mostly empty, with some faint red markings. The fourth and fifth staves are also mostly empty.

Handwritten musical notation for the lower part of the score. It consists of five staves. The first staff contains a melodic line with several measures. Above the first measure, there is a bracket with the word "rubato" and "ten" above it. Above the second measure, there is a bracket with the word "rubato". Above the third measure, there is a bracket with the word "poco rall.". Above the fourth measure, there is a bracket with the word "a tempo". The second and third staves are mostly empty, with some faint red markings. The fourth and fifth staves are also mostly empty.

Marg.
Capi

que vas a comba...tir, sin el bendi...to a...mor que se ri...a de ti

Handwritten musical notation for the vocal parts. It consists of two staves. The first staff is labeled "Marg." and the second staff is labeled "Capi". The lyrics are written below the staves. Above the first measure, there is a bracket with the word "rubato" and "ten" above it. Above the second measure, there is a bracket with the word "rubato". Above the third measure, there is a bracket with the word "poco rall.". Above the fourth measure, there is a bracket with the word "a tempo".

Handwritten musical notation for the lower part of the score. It consists of five staves. The first staff contains a melodic line with several measures. Above the first measure, there is a bracket with the word "rubato" and "ten" above it. Above the second measure, there is a bracket with the word "rubato". Above the third measure, there is a bracket with the word "poco rall.". Above the fourth measure, there is a bracket with the word "a tempo". The second and third staves are mostly empty, with some faint red markings. The fourth and fifth staves are also mostly empty.

Handwritten musical notation on a grand staff with a treble clef. The notation includes a series of notes with slurs and dynamic markings. A handwritten 'p' is visible below the staff.

Empty musical staves in the middle section of the page.

Handwritten musical notation on a grand staff with a bass clef. The notation includes notes and rests with slurs.

Marg.
Cap.

a. mor Bendi. to a. mor — encantado. ra. Luz — *rubato* fantas. ti. ca ilu. sion

Handwritten musical notation for the vocal line, including lyrics and dynamic markings.

Handwritten musical notation on a grand staff with a bass clef, continuing the accompaniment from the previous section.

Lento.

Handwritten musical score for the first system. It includes a piano part with a melodic line and an arpa (harp) part with chords. Annotations include "rall" (rallentando) and "Lento".

Marg. *rall. a*
Des-terna juven-tud

Cap. *Ande amorido*
Ren-di-do ya que de-escla-vo soy de amor no

no es rubato — *no es rall*

Handwritten musical score for the second system, including vocal lines for Marg. and Cap. with lyrics. The tempo is marked "Ande amorido".

~~Lento.~~

(bu selecto de arpa)

(bu selecto de arpa)

(bu selecto de arpa)

Handwritten musical score for the third system, featuring piano and arpa parts. The tempo marking "Lento." is crossed out. Annotations include "(bu selecto de arpa)".

Piano accompaniment for the first system, consisting of two staves with chords and some melodic fragments.

Marg.

Capi

quiero libertad si li-bre he de perder - la más bella ilusión la más bella ansiedad que tu be -

liberto *ten ten*

Piano accompaniment for the second system, including chords and a bass line.

Piano accompaniment for the first system, consisting of two staves. The music is written in a key with one flat (B-flat) and a common time signature. It features several chords and some melodic fragments, with some notes marked with a '5' (fingerings).

Marg.
Capi.

rall. mucho *ten* *non rubato* *rall*

Re. za fue - pa. ra mis o. jos un dulce y suave imán. Si amor no conquisté - a. mor no quiero vi. vir

Vocal line with lyrics and performance markings. The lyrics are: "Re. za fue - pa. ra mis o. jos un dulce y suave imán. Si amor no conquisté - a. mor no quiero vi. vir". Performance markings include "rall. mucho", "ten", "non rubato", and "rall".

Piano accompaniment for the second system, consisting of two staves. The music continues with chords and some melodic fragments, similar to the first system.

Marg.
Capi

Ren. di. do ya que. do es. clavo es del a. mor no quiere li. Ber ta do — si li. bre ha

Orp^{to} orca
Orp^{to} and
Orp^{to} orca

poco rubato poco rall
poco rubato poco rall
poco rubato poco rall

Handwritten musical notation for the first system of piano accompaniment, consisting of two staves. The notation includes chords and some melodic fragments, with a diagonal slash indicating a section that has been crossed out or is to be omitted.

Handwritten musical notation for the second system of piano accompaniment, consisting of two staves. Similar to the first system, it features chords and melodic fragments, with a diagonal slash indicating a section that has been crossed out or is to be omitted.

Marg
Capi

de per-der la más bella ilusión la más bella ansiedad - que mi be. lle-ra fue para sus o-jos un

rall. mucho ten.

Handwritten musical notation for the vocal line, featuring lyrics and performance markings such as *rall. mucho ten.*

Handwritten musical notation for the third system of piano accompaniment, consisting of two staves. It includes chords and melodic fragments with performance markings like *rall.* and *ten.*

un 1º 8^{vo} = Daja

Handwritten musical notation for the fourth system of piano accompaniment, consisting of two staves. It includes chords and melodic fragments with performance markings like *rall.* and *ten.*

rall

rubato

Marg. Capri- Dul. ce y sua. ve in an si am a mo no con quisto - a. mo no quie re vi. vir ya - Ven a. qui no tea.

rall

rubato

dim

dim

A series of empty musical staves, likely for piano accompaniment, with some faint markings and a large bracket on the left side.

Mara. Ca. pi. tan yo no puedo atender vuestro a. fin

Capi. partes in-grata de mi

al. ca.

Musical notation for vocal parts (Mara. and Capi.) with lyrics. The lyrics are: "Ca. pi. tan yo no puedo atender vuestro a. fin" and "partes in-grata de mi". There are some handwritten annotations and a large bracket under the Capi. line.

Piano accompaniment musical notation, including chords and melodic lines across several staves.

Tpo. de Marcha.

Allo

Musical score for the first section of the march. It consists of multiple staves for woodwinds (flutes, oboes, bassoons, clarinets), brass (trumpets, trombones, tubas), and percussion (snare drum, cymbals, tom-toms). The music is in 2/4 time and features various rhythmic patterns and melodic lines.

Forced
Forced

Palo En Plato 9.

Marg.

Capi

Vocal line with lyrics in Spanish. The lyrics are: *capitana alsacia.. na ven a mi ven Mar.. got*. The music is in 2/4 time and features a simple, rhythmic melody.

Tiempo de Marcha.

Allo

Musical score for the second section of the march. It consists of multiple staves for woodwinds, brass, and percussion. The music is in 2/4 time and features various rhythmic patterns and melodic lines.

Planta 2da

Handwritten musical notation for the first system, including piano and vocal staves. The piano part features a complex texture with many beamed notes and slurs. The vocal part consists of a single line with notes and rests.

Handwritten musical notation for the second system, including piano and vocal staves. The piano part continues with dense notation, while the vocal part has a few notes and rests.

Handwritten musical notation for the third system, including piano and vocal staves. The piano part shows a rhythmic pattern of notes, and the vocal part has a few notes.

Handwritten musical notation for the fourth system, including piano and vocal staves with lyrics. The lyrics are: "Capi. tan Capi. tan", "Vencer. ca de mi", "di. vi. na Margot", and "Siempre des. con a mi lado".

Handwritten musical notation for the fifth system, including piano and vocal staves. The piano part features a complex texture with many beamed notes and slurs. The vocal part has a few notes and rests.

Musical score for piano accompaniment, including treble and bass clefs, chords, and melodic lines.

papel

Vocal line with lyrics: *Marg* *fi. o del amor* *besun a... tre... si. doengañador* *engaña*
Capi *ven* *que temi. re* *yo* *con dulce pa. sion* *del cepe*

Musical score for piano accompaniment, including treble and bass clefs, chords, and melodic lines.

~~Menos~~

~~Rall~~ **Rall** ~~Mudo~~

Grandioso

Violin I
Violin II
Viola
Violoncello
Contrabajo

Marg.
Capi

Rall.

en. gaña - dor - Rendi. do ya quedo - esclavo es del amor no
con dulce pa - sion - Rendi. do ya quedo - esclavo soy de amor no

~~Menos~~

Rall **Mudo**

Grandioso

(movido)

Violoncello
Violin I
Violin II
Viola
Contrabajo

Piano accompaniment for the first system, consisting of five staves. The top staff contains the main melodic line with dynamic markings *rulato* and *ten ten*. The lower staves provide harmonic support with chords and bass lines.

Marg.
Capi.

quiere li. bertad - si libre he de perder - la mas be. lla ilusion la mas be. lla ansiedad - que mi be. -
 quiero li. Bertad - si libre he de perder - la mas be. lla ilusion la mas be. lla ansiedad - que tu be. -

rulato *ten ten*

rulato *ten te*

Vocal staves for Marguerite and Capitana. The lyrics are written below the notes. Dynamic markings *rulato* and *ten ten* are present above the notes.

Piano accompaniment for the second system, consisting of five staves. It continues the musical themes established in the first system, with dynamic markings *rulato* and *ten ten* appearing in the upper staves.

rubato

Handwritten musical score for piano accompaniment. The score consists of several systems of staves. The top system includes a grand staff with treble and bass clefs. The middle systems show various rhythmic patterns, including triplets and sixteenth notes. There are several instances of the word "rubato" written above the staves. The notation includes many accidentals and slurs.

rall. ten.

Marg.
Capi.

Reza fue - para sus o - jos un dulce y suave maná amor no conquistó - a. mor no quiere vi. vir
 lera fue - para mis o - jos un dulce y suave maná amor no conquis - té amor no quiero vi. vir

*rall. molto
rall*

rall. ten.

rubato

rall

Continuation of the handwritten musical score for piano accompaniment. It features similar rhythmic complexity and dynamic markings as the previous section, including "rall. ten." and "rubato" markings. The notation includes many accidentals and slurs.

3 *2da Flauta*

V. cello

Marq.
ya - Yo prisionera voy a ser q. amor su flecha nos lanzo

Capi
ya - Yo prisionero voy a ser q. amor su flecha nos lan-zo que baso con mi liber

Handwritten musical score for the first system, featuring multiple staves with complex notation, including slurs, accents, and dynamic markings.

tas si mis ca. denas son de a. mor
 tas si mis ca. denas son de a. mor

Vall

Mar Morido

Handwritten musical score for the second system, continuing the notation from the first system with various musical symbols and annotations.

1

2

3

4

5

Flautin x $\frac{2}{4}$

Flauto x $\frac{2}{4}$

oboe x $\frac{2}{4}$

Clarin (as) x $\frac{2}{4}$

Fagot $\frac{2}{4}$

Fagot (fa) x $\frac{2}{4}$

Fagot (do) x $\frac{2}{4}$

Tromba $\frac{2}{4}$

Tromba Bajo $\frac{2}{4}$

Tambor $\frac{2}{4}$

Bombas $\frac{2}{4}$

Jambones y Banola

(Halber) Ejecucion (Cuando el Mariscal entrega la medalla)

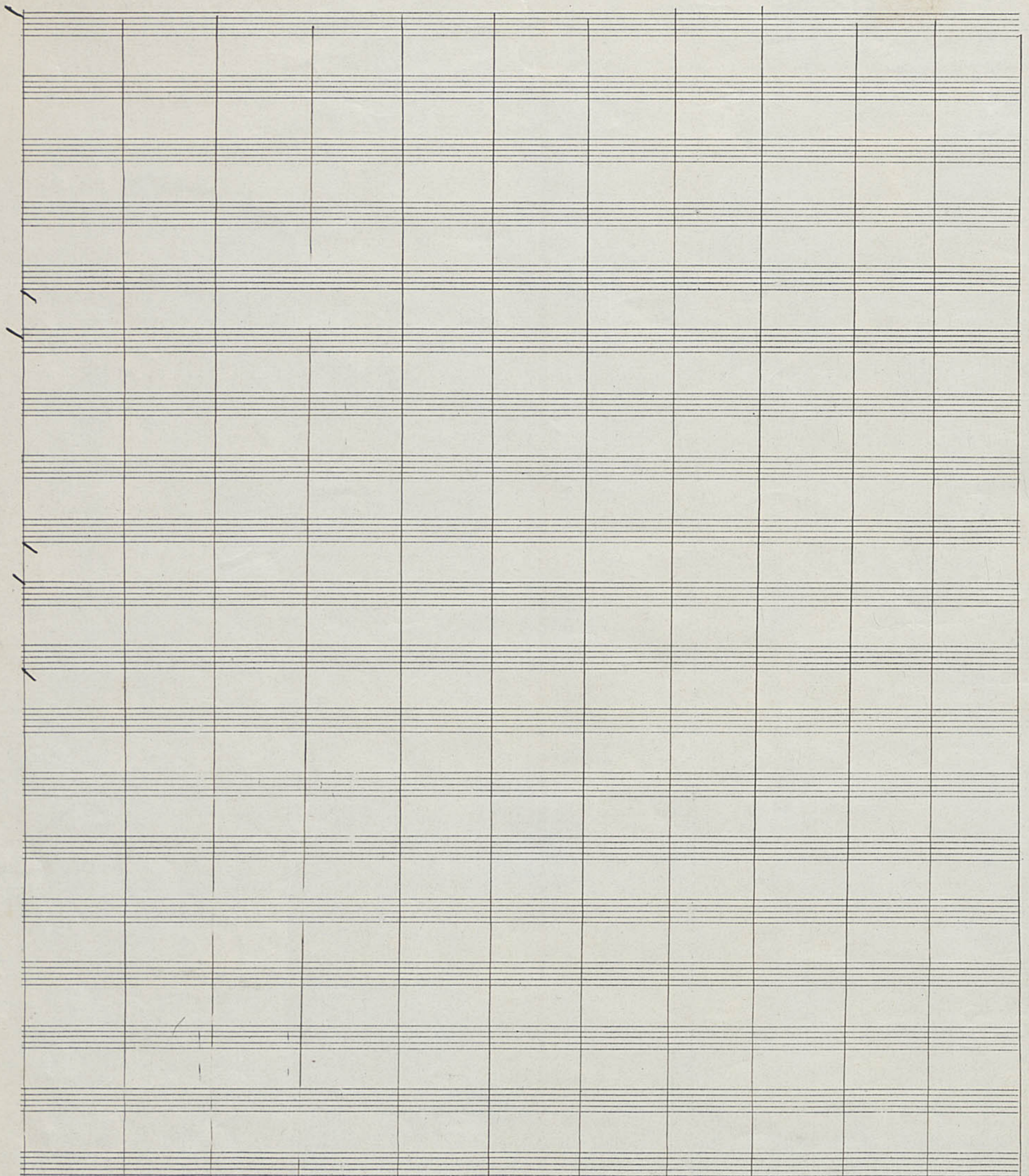
Volin 1^o $\frac{2}{4}$

2^o $\frac{2}{4}$

Viola $\frac{2}{4}$

V. Cello x $\frac{2}{4}$ *Unico C. Bajo*

C. Bajo $\frac{2}{4}$



The image shows a page of musical manuscript paper with 12 staves. The top 10 staves are empty. The bottom two staves contain handwritten musical notation. The notation includes various notes, rests, and clefs, with some notes connected by slurs. The page number '24' is written at the bottom center.

Capo

Pambolos
(2.ª. tiple)

Ataca
cuando
dice el
Mariscal
¡bu marcha!

gno de Marcha

Handwritten musical notation for the first system, including staves with treble clefs and a large curved line across the staves. The text "Como de la B. del no 4 (Partitura)" is written across the staves.

Handwritten musical notation for the second system, including staves with bass clefs and the text "Fp de Marcha".

Handwritten musical notation for the third system, including staves with various clefs and notes. The text "Fp de Marcha" is written above the staves.

Handwritten musical notation for the fourth system, including staves with treble clefs and a large curved line across the staves. The text "Como de la B. del no 4 (Partitura)" is written across the staves.

The image shows a page of handwritten musical notation. It consists of six systems of staves. The top system and the bottom system each contain a single, large, smooth, curved line that spans across the entire width of the page. The middle four systems contain handwritten musical notation. The second system from the top has a few notes and rests. The third system has a few notes and rests. The fourth system has a few notes and rests. The fifth system has a few notes and rests. The sixth system has a few notes and rests. The notation is written in black ink on aged, yellowed paper.

Empty musical staff system 1, consisting of five staves.

Empty musical staff system 2, consisting of five staves.

Empty musical staff system 3, consisting of five staves.

Empty musical staff system 4, consisting of five staves.

feloso poco a poco

Handwritten musical notation for the first system, including notes, rests, and dynamic markings.

Empty musical staff system 5, consisting of five staves.

D.
como de C. a

como de C. a

Guerrero

"La Alsaciana"

"Final"

Flautin 2/4
 Flauto 2/4
 Oboe 2/4
 Cets (ob) 2/4
 Fagot 2/4
 Fpas 2/4
 Fptas 2/4
 Tromba 2/4
 Trombones 2/4
 Tuba 2/4
 Timbal 2/4
 Bateria 2/4

Ejecucion del 1º número
Cuando marchal se da a marchar
La meo calu

Caja con efectos de tambor

Al marchal
gamboneo (centros)

Violin I 2/4
 Violin II 2/4
 Viola 2/4
 V. cello 2/4
 C. bajo 2/4

Copure desole la
derre el puente de Orpento y Barrosa cae el telon lentamente
y se ve reflexion la tropa.

La Banda
 no cesa de tocar
 repitiendo esta parte
 de la mayor hasta
 que a la caída del
 telon atacan la otra