

Nº 7

(Pas de los medians.) Una 1ª Tripla y Seis 2ª Triplas

**All<sup>o</sup>**

**f** Tutti

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music starts with a series of chords and eighth notes, followed by a series of eighth notes in the bass line.

The second system continues the piece with two staves. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is dense with many beamed notes.

The third system shows further development of the musical themes. It includes a prominent melodic line in the upper staff and a supporting bass line. There are some dynamic markings and articulation symbols present.

The fourth system concludes the piece. It features a final cadence with a 'ma:lt' marking above a group of notes and a 'f' marking below. The music ends with a series of chords and a final note.

1<sup>o</sup> Triple

caja cort.  
 la mu-jer que de sol-te-ra-ya sem-

OB. V<sup>o</sup> & II<sup>o</sup>  
 Tutti  
 Clar. Fag.  
 cor.  
 siguen

pie-ra á con-su-mir y un ma-ri-do que la a-do-re no ha lo-

cor. se

gra-do con-se-quir que se pon-ga fal-da cor-ta, ra-ja-

ti-to de cha-rol y que va-ya de ja-se-o an-tes

clar. 1<sup>o</sup>  
 Tripl.  
 Fag.

(112)

**1** Bolus

de po-ner-se el sol. Que se pon-ga fal-da cor-ta za-pa-

*rall*

*Flta Clar*

*mad. met. ca*

ti-to de cha-rol y que va-ya de pa-se-o an-tes

de po-ner-se el sol

*tr*

*arpa glis-*

*e. Bajo*

*f*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and a dynamic marking 'f'.

Second system of musical notation, continuing the piece with a 'made' and 'trpa.' annotation.

*Aire de Guajiras.*

(Baile)  
**Decidido.**

Third system of musical notation, including 'Cort. Caja' and 'Cutti' annotations.

**(Animado)**

Fourth system of musical notation, featuring a 3/4 time signature and various rhythmic patterns.

Fifth system of musical notation, continuing the piece with various rhythmic patterns.

*1<sup>o</sup> Tiple.* 2 *Fin.*

A...quel que no se ena... mo... ra al ver  
 Pe...co-gien-do asi la fal...da al pa...

*Cor: 1<sup>o</sup>*

u... na pan... to rri... lla  
 ...sar por la ca... rre... ra

si no cae con u... na me... dia hay que  
 no habra un pollo que no co... rra de... tras

*Cor: 1<sup>o</sup>*

dar... le la pun... tu... lla  
 de la to... xi... lle... ra

**3** *ym se*

y si así tam-bien se es... cu... rre...  
y si de-ja ver la li... ga...

*ppas:*

*Cort: 1º*

y no nos hace el a... mur  
con al-gu-na ha-bi... li... dad  
pues en-ton-ces las mu-  
de se... gu-ro que lo

*ppas:*

*Los sis.*

li... llas... que arras-trar-los lo me... jor. Si se... ñori ! si se-  
di-cen... al-gu-na bar-ba-ri... dad. ¡ Ay Je... sus ! Ay Je...

*ff y mel:*

*1º vez.* *2º vez.*

... ñori que arras-trar-lo es lo me... jor  
... sus i Ay Je-sus que atro-ci... dad.

(116) (Enseñando cosas)

mi - ra bien lo que a - qui hay ; ay!

Fag

y di - me que pa - sa en Cai mi - ra bien lo q' aqui

Todas

Cort. 3<sup>o</sup> Finta

hay ! ay! — y di - me q' pa - sa en Cai — *1<sup>o</sup> triple sola* *Anda*

*ma<sup>o</sup> 3<sup>o</sup> pa 1<sup>o</sup>*

Aire de Zapateado (no muy vivo)

Las seis

tu di - me - lo di - me - lo por tu sa -

*ma<sup>o</sup> me<sup>o</sup> cal*  
*cu<sup>o</sup>*  
*3<sup>o</sup> bal*

*1<sup>a</sup> sola*

lí! Si á los hom-bres quie-res ja-rae-na-mo-rar-los so-los con la.

*mis canto*

*FP<sup>za</sup>*  
*Ob:*  
*Clar 3<sup>o</sup>*

*Cl<sup>o</sup>*  
*Cort: 3<sup>o</sup>*

li-ga co-mo hay q<sup>ue</sup> ca-rar-los q<sup>ue</sup> a-tal ar-ti-ma-ña-noe-sea-pan ja-

más y su-dan-doel ki-lo se vie-nen de-trás Si á los hom-bres

*Todas*

*mal<sup>o</sup>*

*tr<sup>as</sup>*

*caja*

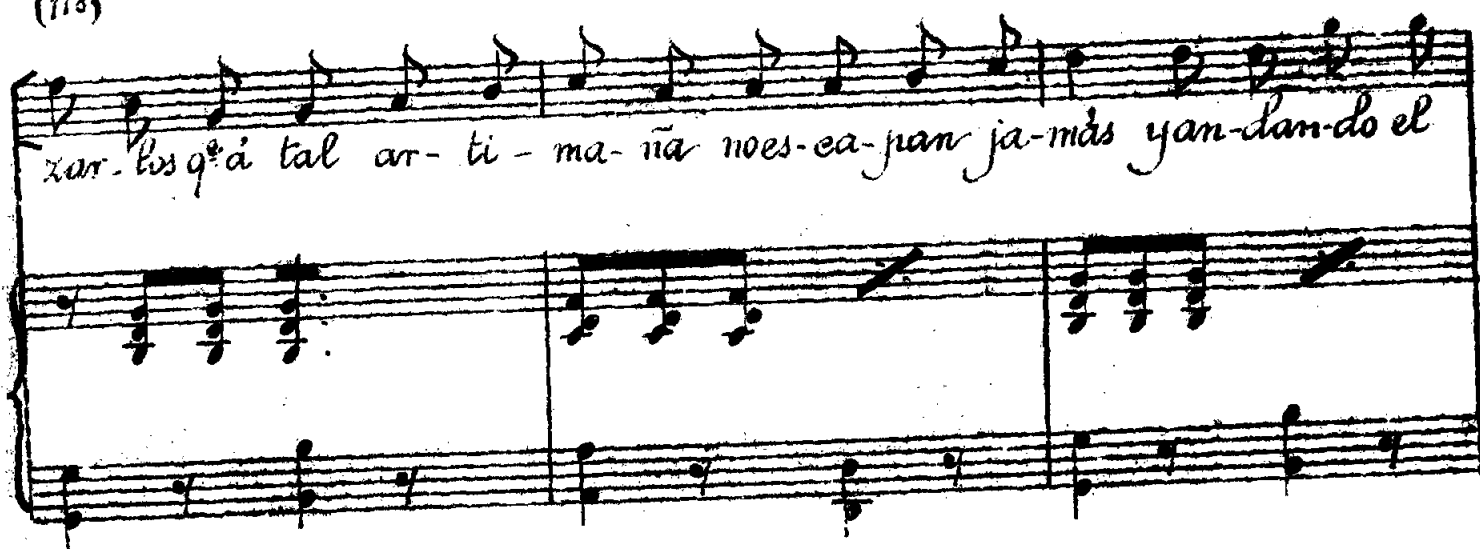
quie-res ja-rae-na-mo-rar-los so-los con la li-ga co-mo hay que ca-

*met*

*tr<sup>al</sup>*

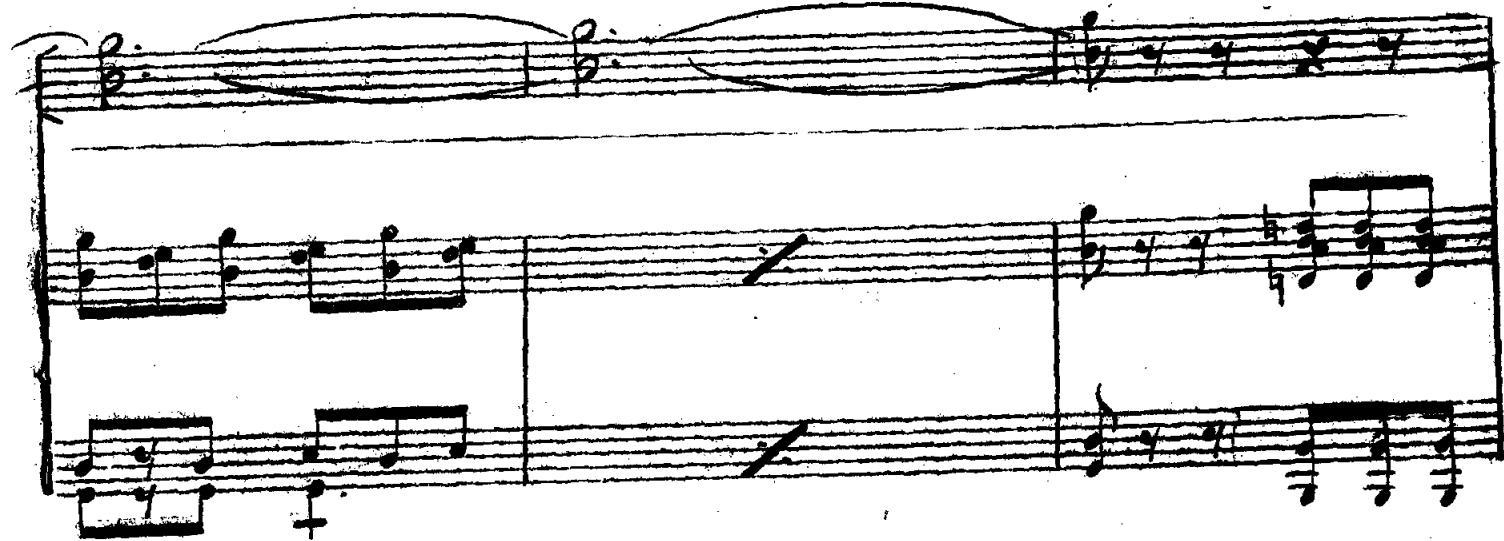


zar. los q<sup>o</sup> a tal ar-ti-ma-ña no es-ca-pan ja-más yan-dan-do el



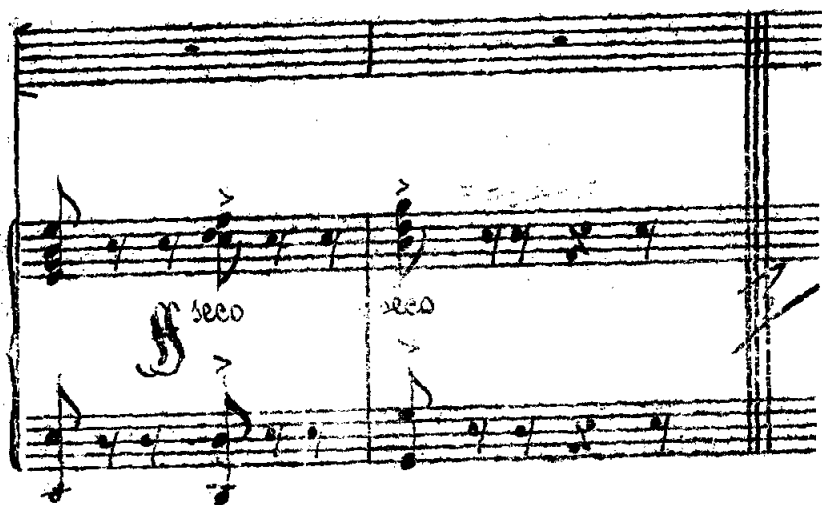
ki-lo se vie-nen de-trás se vie-nen de-trás

tutti



seco

seco



# Nº 7 Bis

(Org<sup>ta</sup> sola)

Handwritten musical score for 'Organo solo'. The score is written on four systems of staves. The first system includes a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The notation is dense, featuring many beamed notes and rests. The second system continues the piece with similar notation. The third system shows a continuation of the melodic and harmonic lines. The fourth system concludes the piece with a double bar line and includes the word 'tutti' written twice. There are some handwritten annotations and corrections throughout the score, such as a large 'A' in the first system and various markings in the fourth system.