



Nacionales.



Violin Director.

EL RECLUTA.

Vicente Giron.

51590



N1 *Andante Maestoso*  $\text{C} \flat \frac{3}{4}$

Musical notation for N1, first system.

N2  $\frac{2}{4}$

Musical notation for N2, first system.

Musical notation for N2, second system.

N3  $\text{C}$  8<sup>a</sup>

Musical notation for N3, first system.

Musical notation for N3, second system. Includes markings *luc* and *hasta*.

N4 *Vals*  $\text{C} \sharp \frac{3}{4}$

Musical notation for N4, first system.

D. C.  
hasta que estan en baile

y al 6

~~Musical notation for N5, first system.~~

~~Musical notation for N5, second system.~~

~~N5 *VIVO*  $\frac{2}{4}$~~

~~Musical notation for N5, first system.~~

~~Musical notation for N5, second system.~~

~~hasta que estan en baile.~~

~~N6  $\frac{2}{4}$~~

~~Musical notation for N6, first system.~~

~~Musical notation for N6, second system.~~

~~Musical notation for N6, third system.~~



Handwritten musical notation on the left page, consisting of several staves of music with various notes and rests.

D. G.  
hasta que estan en baile  
y al 6

Handwritten musical notation on the right page, including staves with notes, rests, and dynamic markings like "VIVO" and "lucio".

N5 VIVO

hasta que estan en baile.

N6



N.7. *Vivo*  $\frac{2}{4}$

N.8. *Vals.*  $\frac{3}{4}$  *hasta que estan baile*

N.9. *Vivo*  $\frac{2}{4}$

*hasta que sale de muger.*

N.10. *Picase*  $\frac{2}{4}$

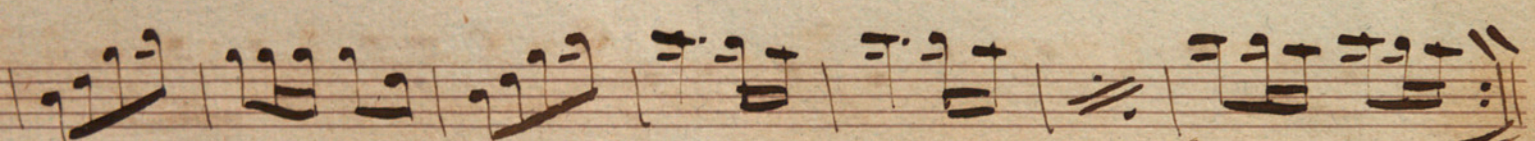
*hasta que se cae la vieja.*

N.11. *Vivo*  $\frac{3}{4}$  *fmo*

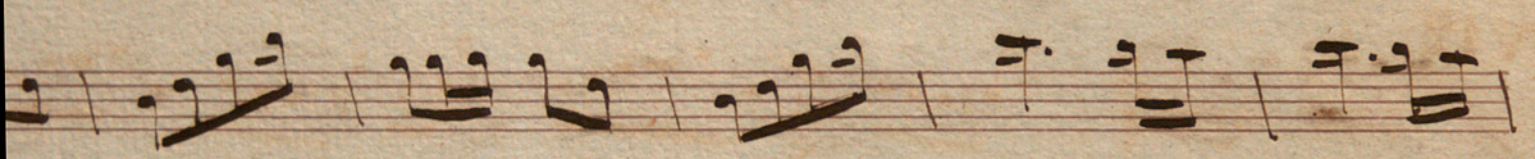
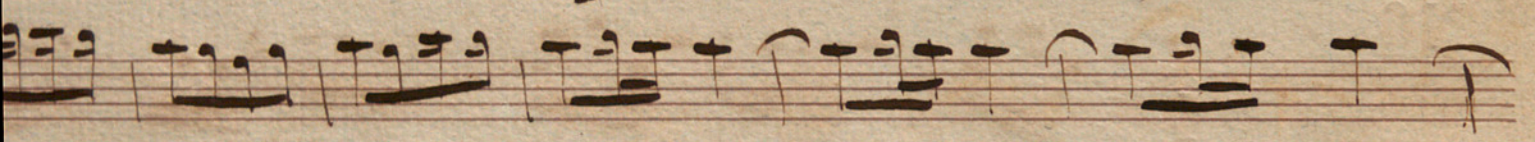
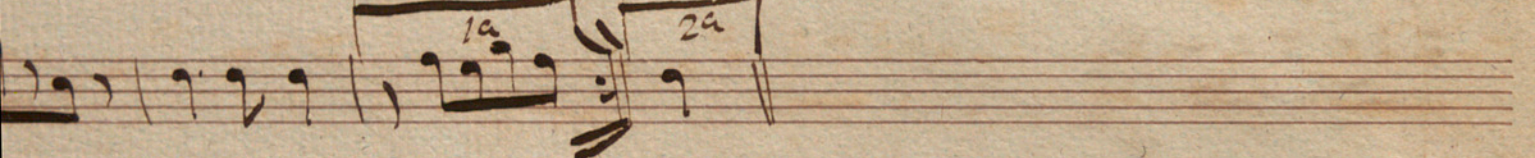
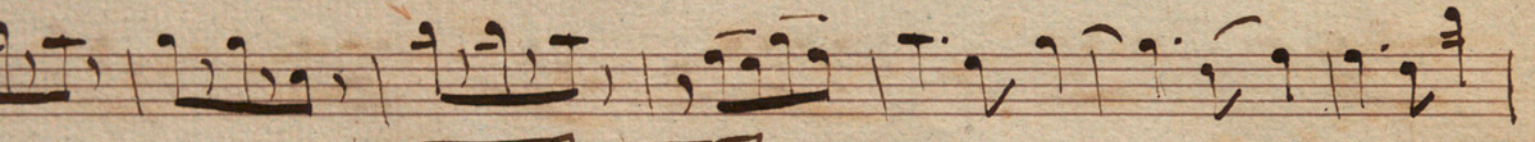
N.12. *Tota*  $\frac{3}{4}$

*V.S.º*

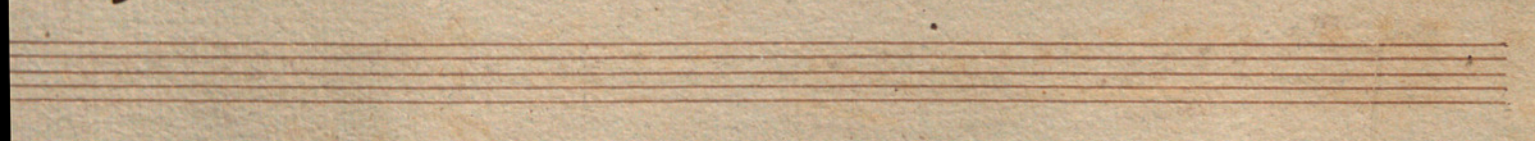




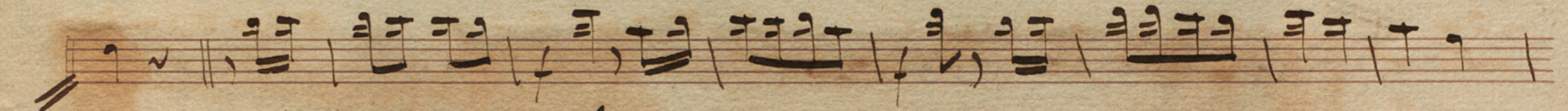
*hasta que estan baile*



*hasta que sale de muger.*

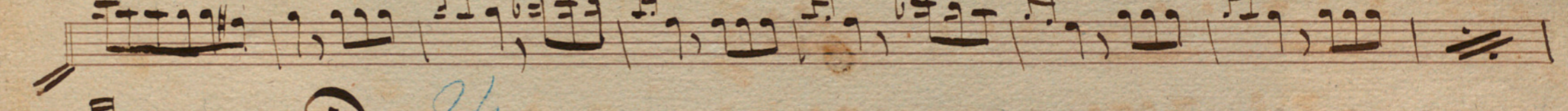
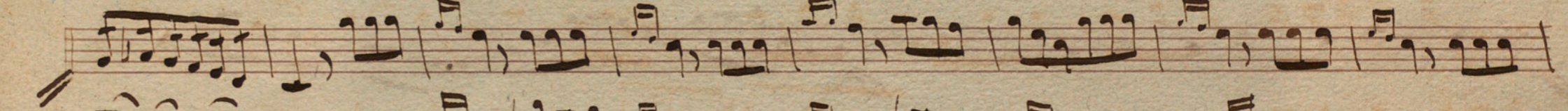


N.10. *Tricase*  $\text{G} \# \frac{2}{4}$

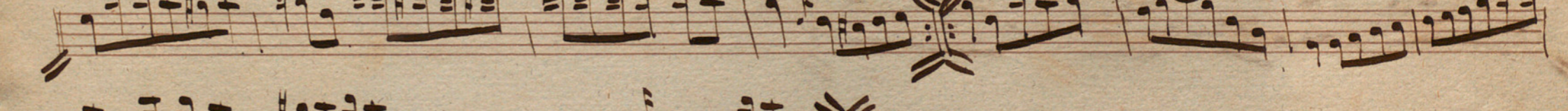
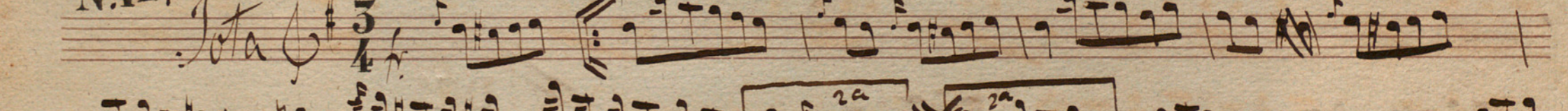


*hasta que se cae la vieja.*

N.11. *Vivo*  $\text{G} \flat \flat \frac{3}{4}$  *fno*



N.12. *Tota*  $\text{G} \# \frac{3}{4}$



*V.S.º*



Handwritten musical score on the left page of an open manuscript book. The score consists of six staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a bass clef. The third and fourth staves are treble clefs. The fifth and sixth staves are bass clefs. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are two first endings (1a) and two second endings (2a) marked with brackets. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

The right page of the manuscript book, showing six empty musical staves. The paper is aged and shows some staining. A small piece of thread is visible at the bottom center of the page.

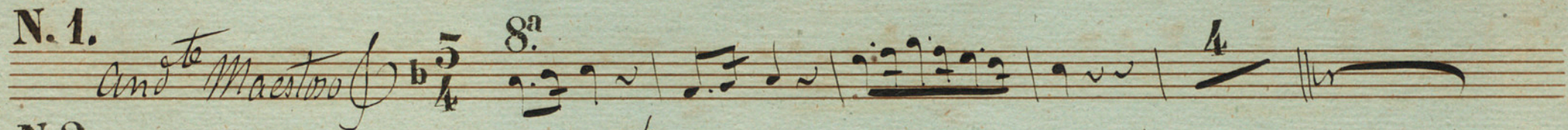


EL RECLUTA.

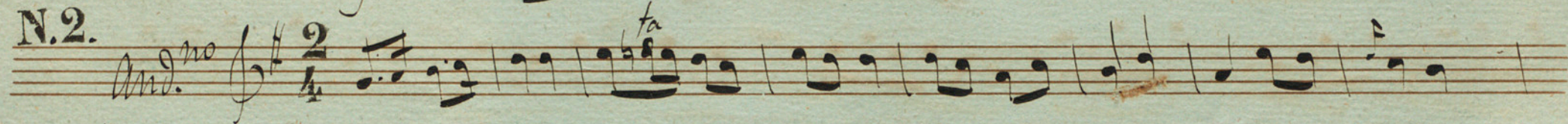
Flauta.

G.

N. 1.

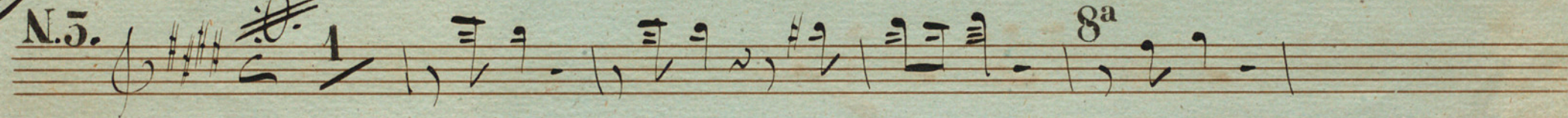
*And<sup>te</sup> Maestro*  $\text{C} \flat$   $\frac{5}{4}$   $8^a$  

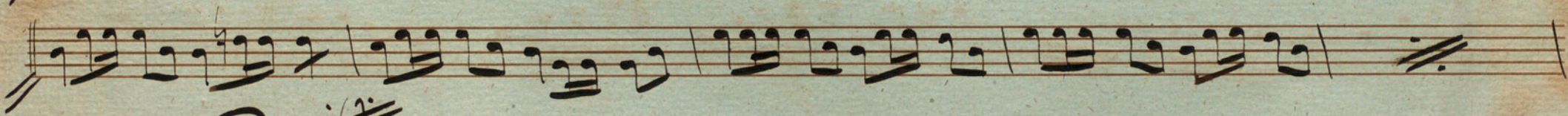
N. 2.

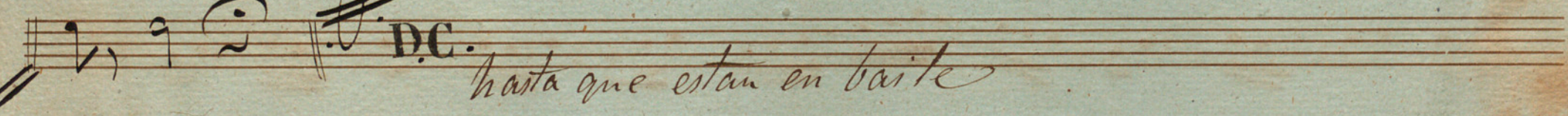
*And.<sup>no</sup>*  $\text{C} \sharp$   $\frac{2}{4}$   $ta$  



N. 5.

$\text{C} \sharp$   $\frac{1}{2}$   $8^a$  



$\text{C} \sharp$  D.C. *hasta que estan en baite* 

1000

V.S.



N.4.

~~Handwritten musical score for N.4, consisting of five staves. The music is in 3/4 time and G major. A large 'X' is drawn over the entire piece.~~

N.5.

~~Handwritten musical score for N.5, consisting of two staves. The music is in 2/4 time and G major.~~

N.6.

Handwritten musical score for N.6, consisting of four staves. The music is in 2/4 time and G major. The piece is enclosed in a hand-drawn oval.

N.7.

Handwritten musical score for N.7, consisting of two staves. The music is in 2/4 time and G major. The second staff includes the instruction *hasta que est*.

N.8.

Handwritten musical score for N.8, consisting of two staves. The music is in 3/4 time and G major. The second staff includes the instruction *re* and the first ending *1a*.

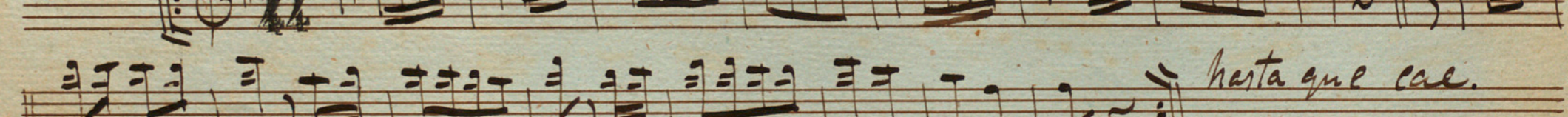
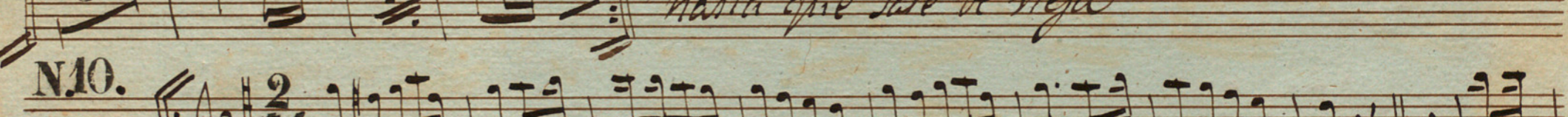
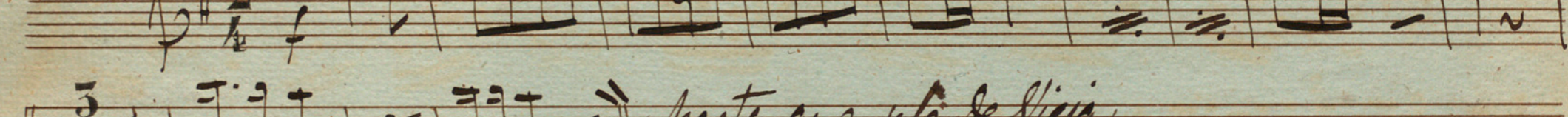
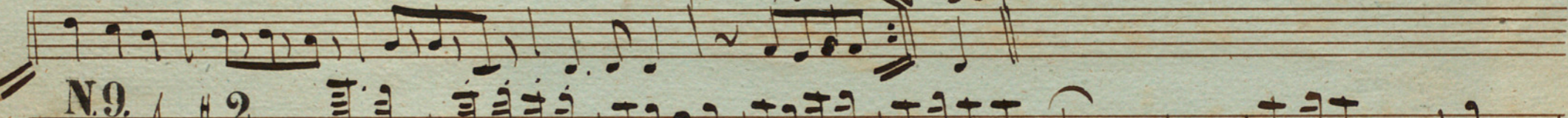
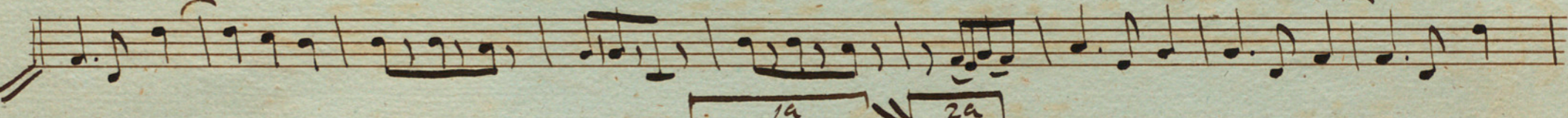
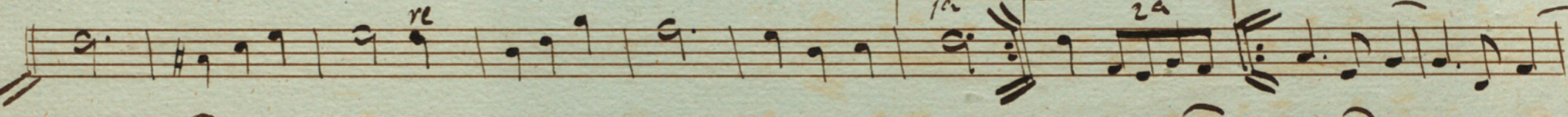
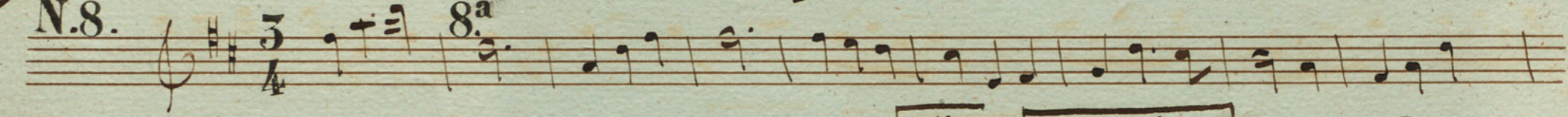
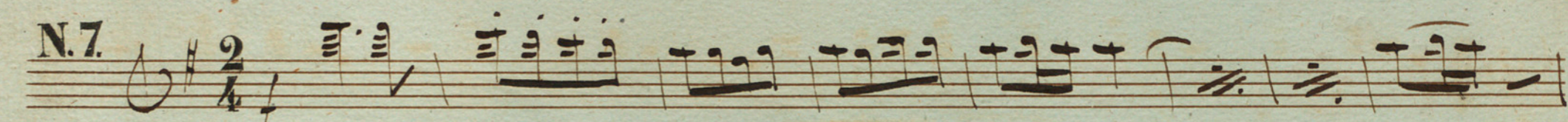
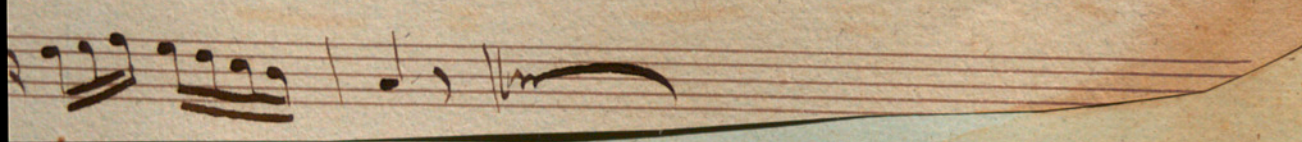
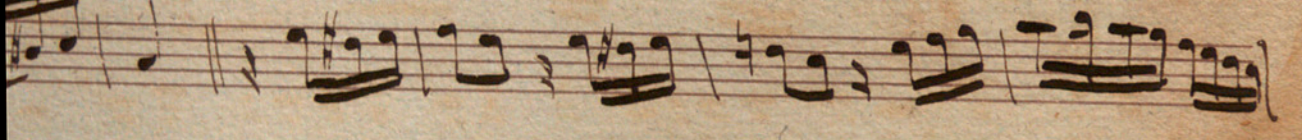
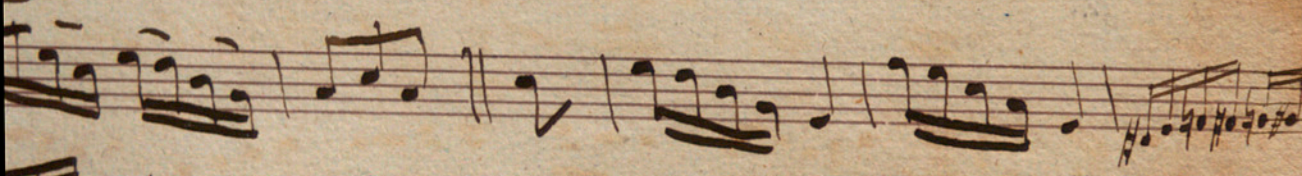
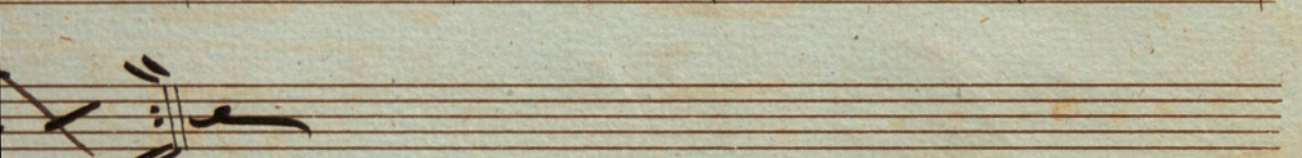
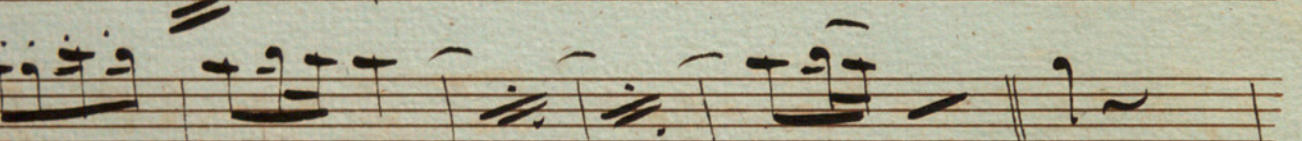
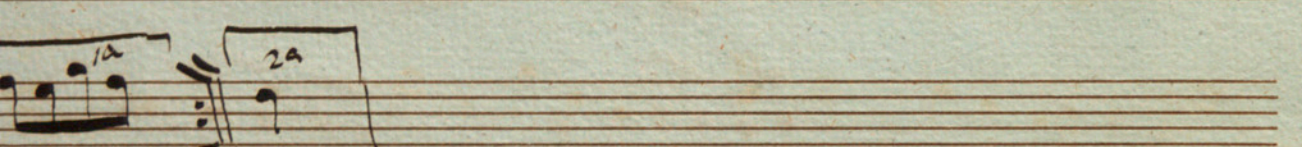
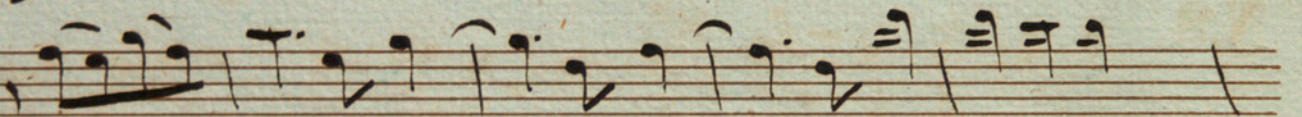
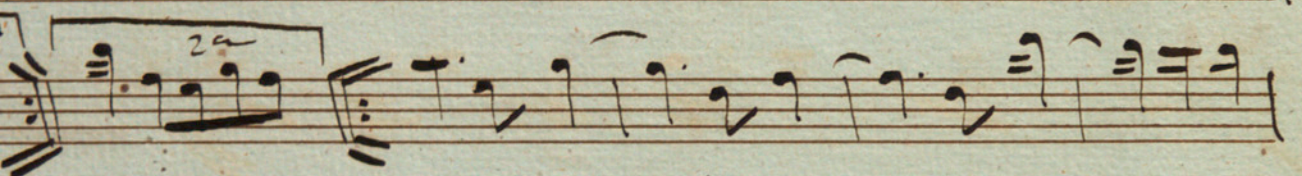
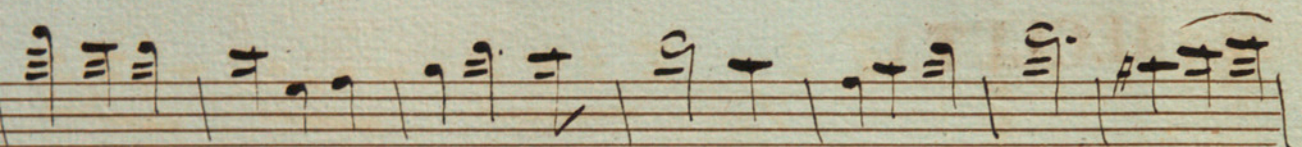
N.9.

Handwritten musical score for N.9, consisting of two staves. The music is in 2/4 time and G major. The second staff includes the instruction *hasta que sale de Vieja*.

N.10.

Handwritten musical score for N.10, consisting of two staves. The music is in 2/4 time and G major.





V.S.<sup>o</sup>



N.11.

*4*  
8<sup>a</sup>

Handwritten musical score for N.11, measures 1-12. The score is written on three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music consists of eighth and sixteenth notes, with repeat signs (double bar lines with dots) indicating repeated rhythmic patterns. The second and third staves continue the melodic and harmonic development.

N.12

8<sup>a</sup>

Handwritten musical score for N.12, measures 1-12. The score is written on six staves. The first staff begins with a treble clef, a key signature of one flat (F), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes. The second and third staves include first and second endings, marked with '1<sup>a</sup>' and '2<sup>a</sup>' above the notes. The fourth staff shows a bass line with quarter notes. The fifth and sixth staves continue the piece, with first and second endings marked '1<sup>a</sup>' and '2<sup>a</sup>' above the notes. The piece concludes with a double bar line and the instruction 'D.C.' (Da Capo).



4  
Quinta

Baile General. & Payso Recluta.



Planta. Ble del Rayo Meclita.

1. N. 3. Facet. N. 2. *All.<sup>o</sup>*  $\frac{2}{4}$

hasta q. estan en baile.

3. *Adice*  $\frac{2}{4}$

*8a*

N. 4 y 5 Facete. En estando en baile Giron y la pareja el q. sigue.

6.  $\frac{2}{4}$

N. 7. Facet.  $\frac{2}{4}$

8.  $\frac{2}{4}$  hasta q. estan en baile.

S. S. al 9.

9.  $\frac{2}{4}$

*8a*

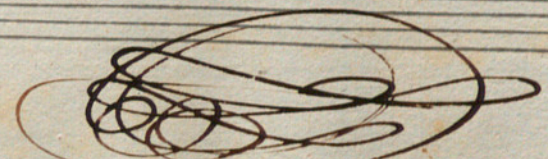
N. 10 Facet hasta q. sale de vieja Giron y se toca el B.

11.  $\frac{2}{4}$

hasta q. cae Giron y sigue el Val.

12.  $\frac{3}{4}$

hasta q. estan todos en baile?





elito.

40

hasta q. estan en baile.

estando en baile yiron y la pareja el q. sigue.

Facet. || 8

hasta q. estan en baile.

f. S. al 9.

9.

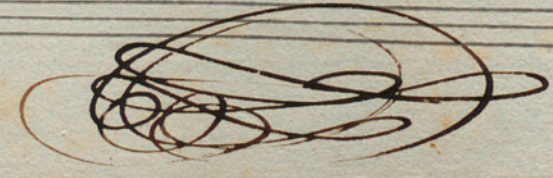
So hace hasta q. vale de vieja yiron y se toca el B.

11.

hasta q. cae yiron y sigue el Vals muy vivo

12.

hasta q. estan todos en baile?





EL RECLUTA.

Oboes.

G

N.1.

*Maestoso*  $\text{C}^b$   $\frac{3}{4}$

N.2.

*And.<sup>no</sup>*  $\text{C}^\sharp$   $\frac{2}{4}$

N.3.

$\text{C}^\sharp$   $\frac{1}{1}$

$\text{C}^\sharp$  U.D.C.

*hasta que estan en baite*

VS<sup>o</sup>

GIRON.



N4

~~Handwritten musical score for N4 and N5. N4 is in 3/4 time with a first ending bracket. N5 is in 2/4 time with a first ending bracket. A large diagonal line is drawn across both pieces.~~

N5

Handwritten musical score for N6, N7, N8, and N9. N6 is in 2/4 time. N7 is in 2/4 time. N8 is in 5/4 time with first and second ending brackets. N9 is in 2/4 time with a first ending bracket.

N7.

Vivo  $\frac{2}{4}$  Handwritten musical score for N7. It is in 2/4 time with a first ending bracket. The word "hasta" is written at the end of the piece.

N8.

Handwritten musical score for N8. It is in 5/4 time with first and second ending brackets.

N9.

Handwritten musical score for N9. It is in 2/4 time with a first ending bracket. The word "hasta que sale de" is written at the end of the piece.

N10.

Handwritten musical score for N10. The word "hasta que cae" is written at the end of the piece.



N.7. *Vivo*  $\frac{2}{4}$

*hasta que estan en baile.*

N.8.  $\frac{5}{4}$

N.9.  $\frac{2}{4}$

*hasta que sale de Vieja.*

N.10.

*hasta que cae.*



N.11.

Vivo  $\text{C}^{\flat}\text{C}^{\flat}$   $\frac{3}{4}$

Handwritten musical score for N.11, featuring three staves of music in C minor, 3/4 time, marked 'Vivo'. The notation includes various rhythmic patterns and rests.

N.12.

$\frac{3}{4}$

Handwritten musical score for N.12, featuring seven staves of music in G major, 3/4 time. The notation includes first and second endings (1a, 2a) and a 'D.C.' (Da Capo) marking. The piece concludes with a repeat sign.

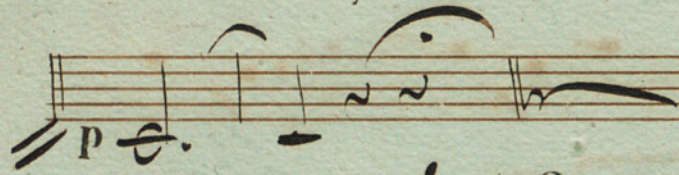
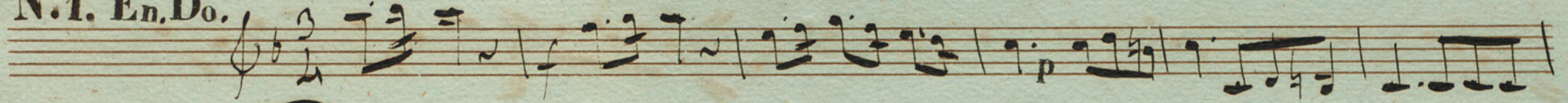


EL RECLUTA.

Clarinetes 1º

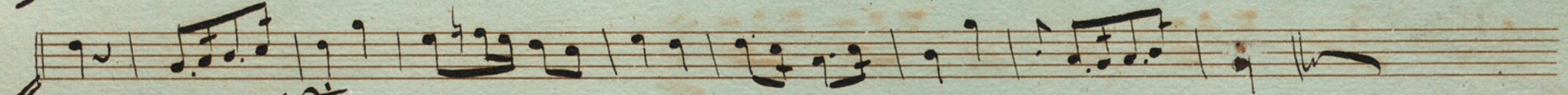
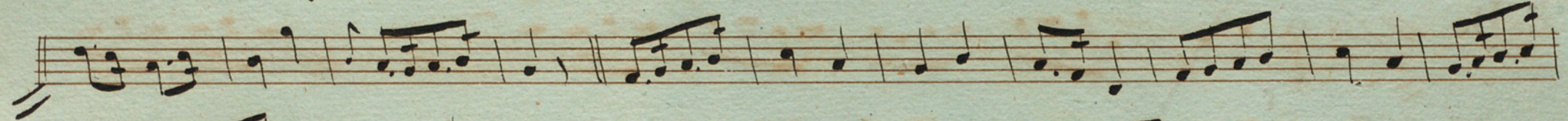
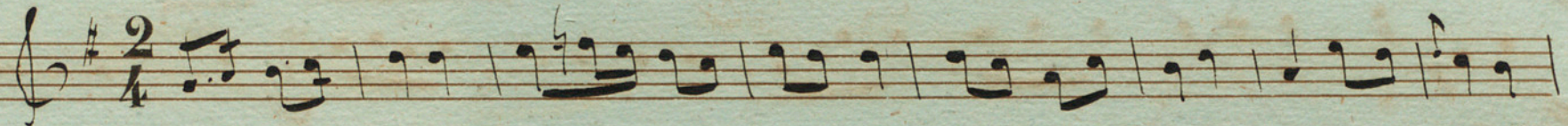
G.

N.1. En. Do.

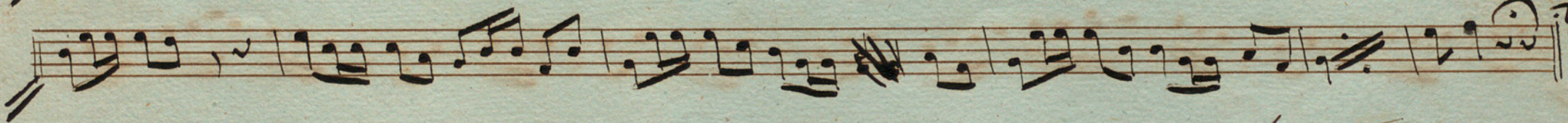
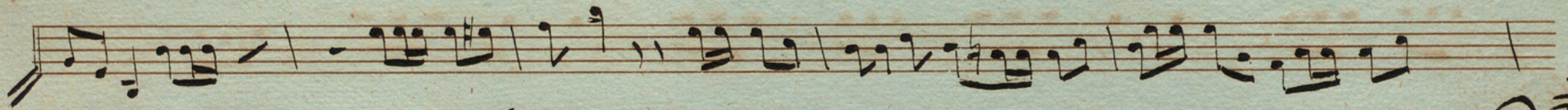
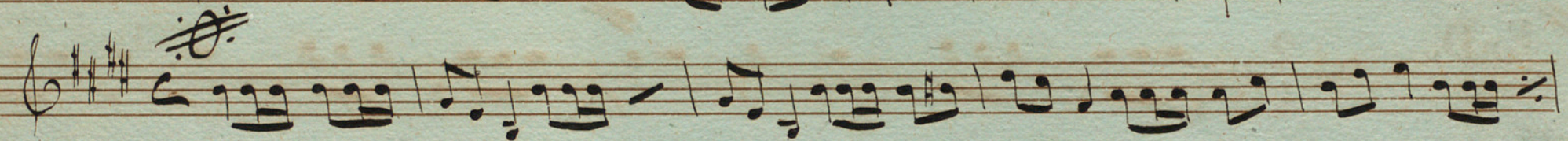


N.2.

*And. no*



N.3.



D.C.

*hasta que esta en baile*

V.S.



**N.4.** *En Do*  $\frac{3}{4}$

1a 2a

**N.5.** *En Do*  $\frac{2}{4}$

1a 2a

**N.6.** *En Do*  $\frac{2}{4}$

**N.7.** *En Do*  $\frac{2}{4}$

**N.8.**  $\frac{3}{4}$

**N.9.** *E. Do.*  $\frac{2}{4}$

**N.10.**  $\frac{2}{4}$

*hasta que se cae.*



Musical score on the left page, consisting of six systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system has a diagonal slash through it. The second system has first and second endings marked '1a' and '2a'. The third system also has first and second endings marked '1a' and '2a'. The fourth system has a diagonal slash through it. The fifth system has a diagonal slash through it. The sixth system has a diagonal slash through it.

N7 EnDo  $\frac{2}{4}$  hasta que estan en baile

N8  $\frac{3}{4}$

N9 E.Do.  $\frac{2}{4}$  hasta que sale de vieja.

N.10.  $\frac{2}{4}$  hasta que se cae.



N.11. Do.

Vivo

3/4

Handwritten musical score for N.11. Do. in 3/4 time, marked 'Vivo'. It consists of three staves of music with various rhythmic patterns and accidentals.

N12

3/4

Handwritten musical score for N12 in 3/4 time. It consists of seven staves of music, including first and second endings (1a, 2a) and a 'D.C.' (Da Capo) instruction.

D.C.



Givony

# Clarinete 1º Baile el Centinela Fingido

N.º 3. *Andte. Solo*

4 hasta q. se ba el Sargento.

2 *Allº*

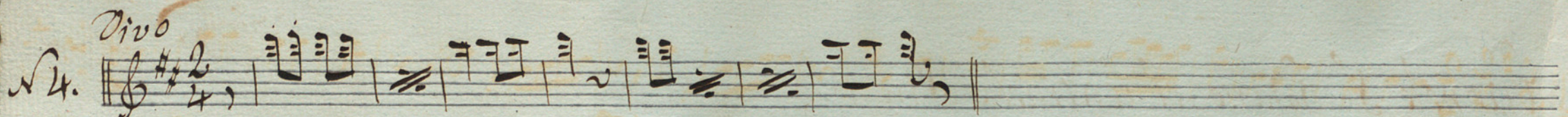
Estrepite hasta q.  
estan en baile.

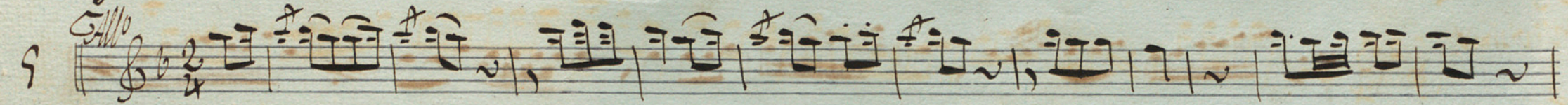
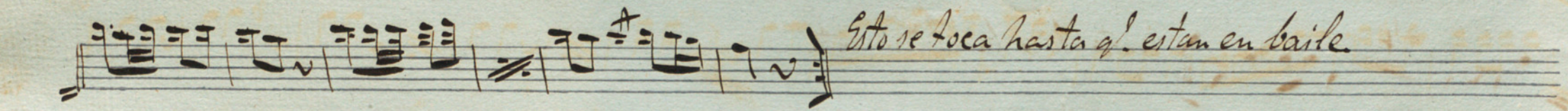
3 *sol sol sol*


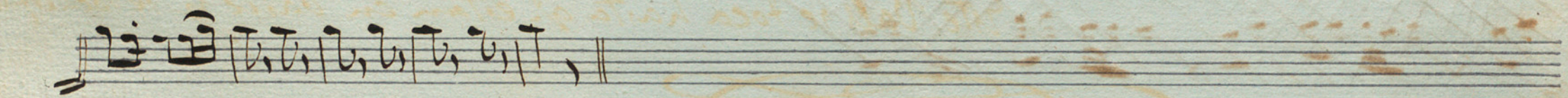
al abarzo sigue fuga. N.º 4.

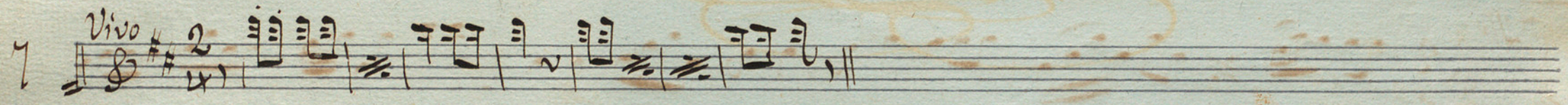
SS

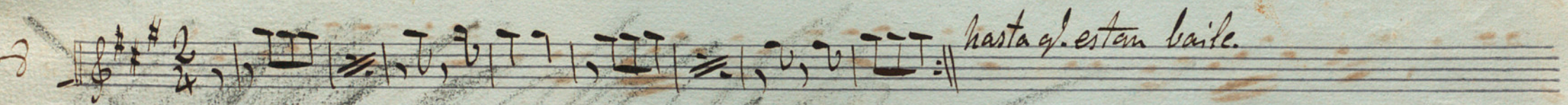


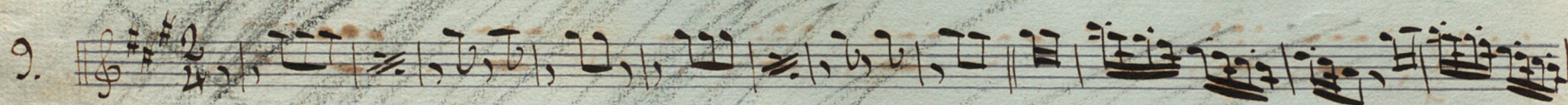

4. *Vivo* 

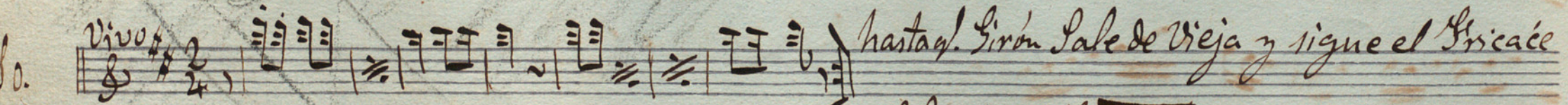

5. *Allo*   
 *Esto se toca hasta q. estan en baile*

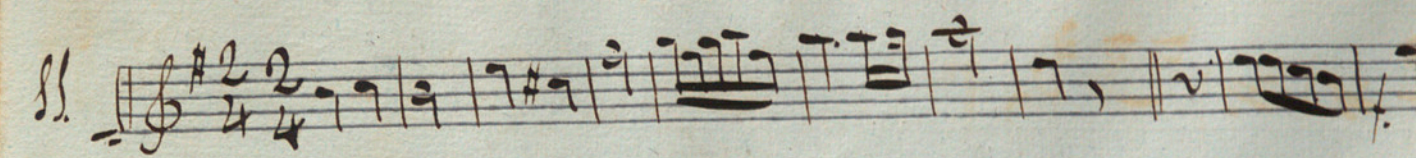
6.   


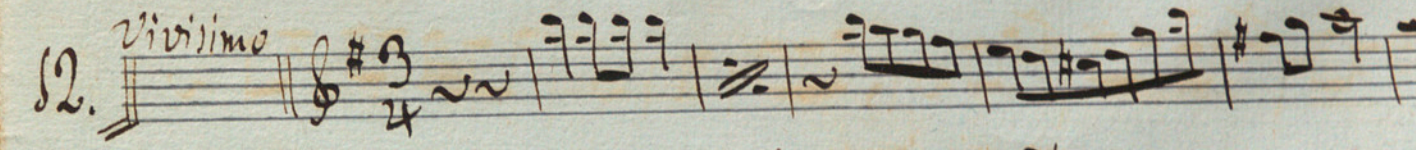
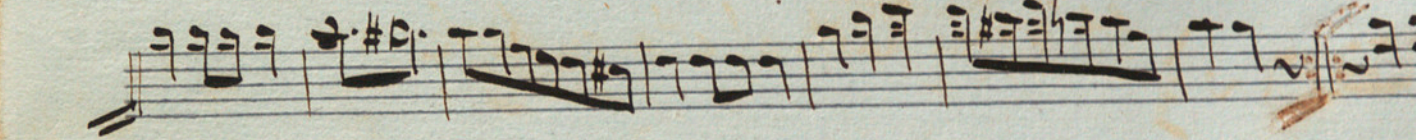
7. *Vivo* 

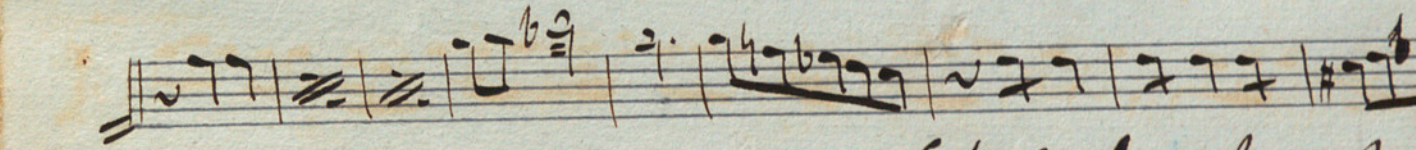
8.  *hasta q. estan baile.*

9.   


10. *Vivo*  *hasta q. Lion Sale de Vieja y sigue el Ericace*  
*S. S. al N. S. S.* 

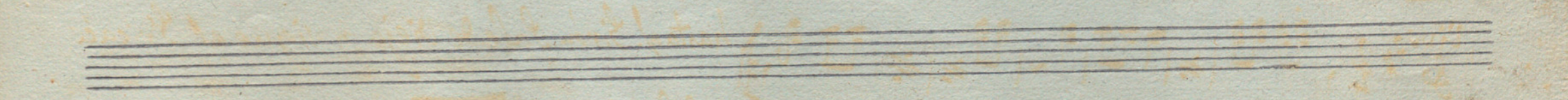
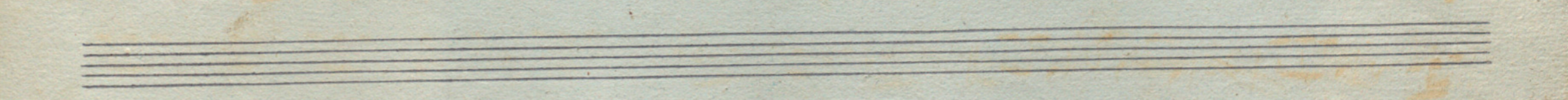
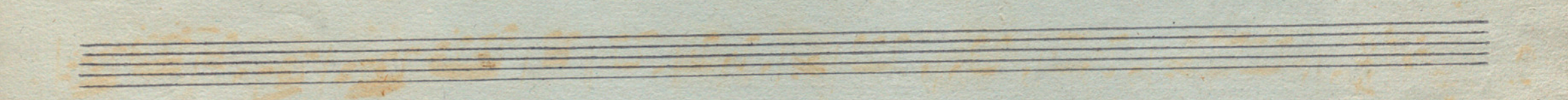
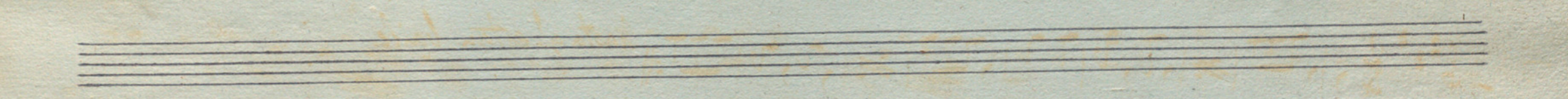
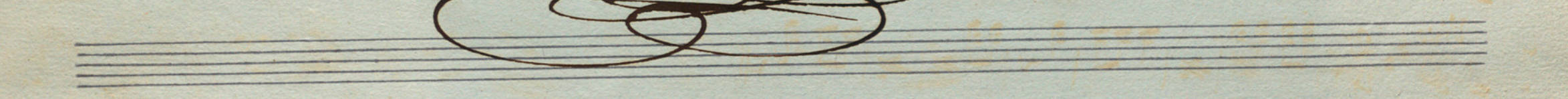
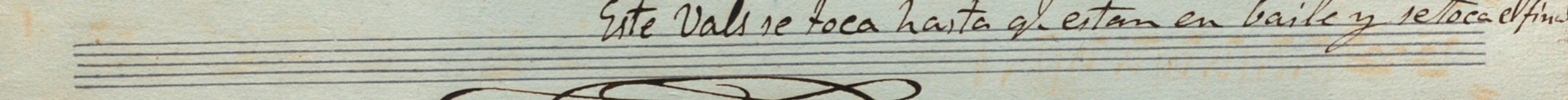
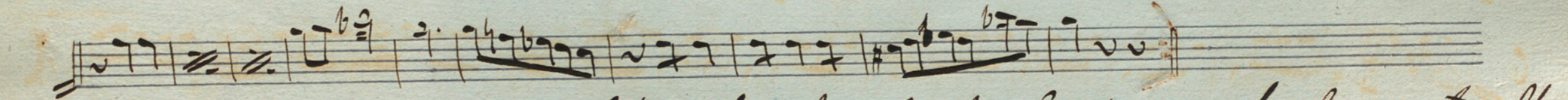
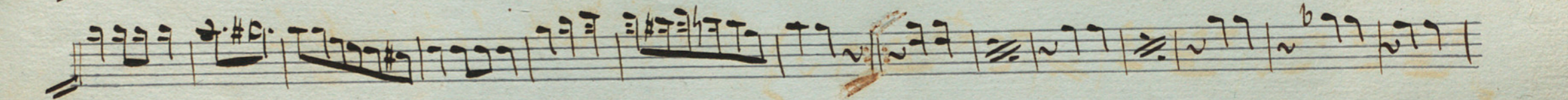
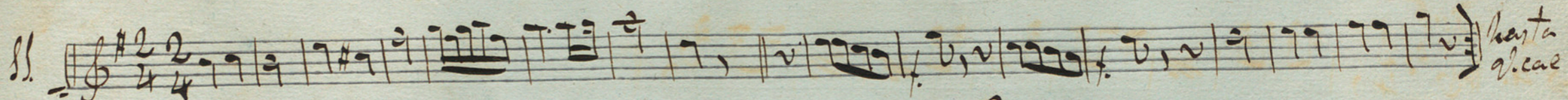
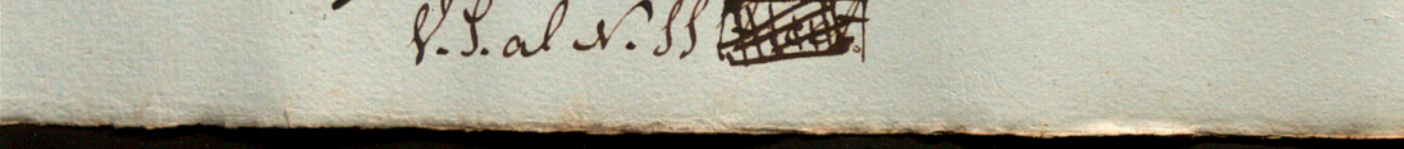
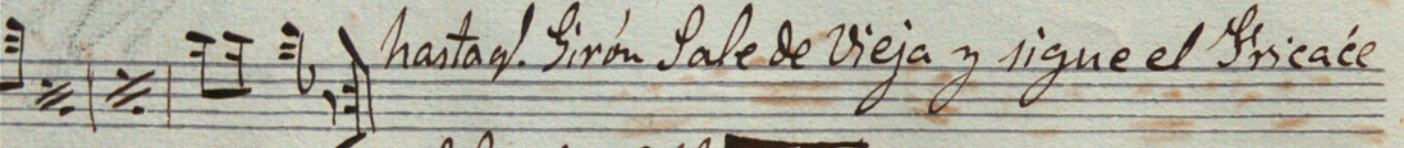
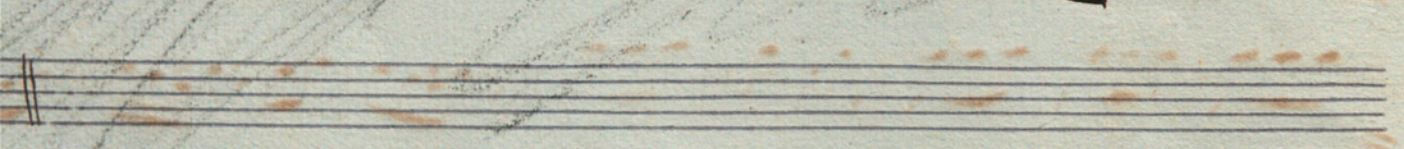
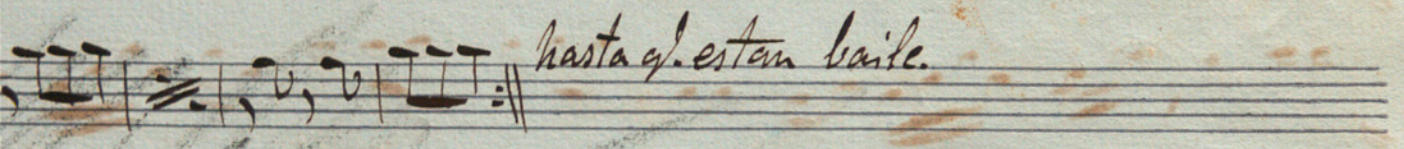
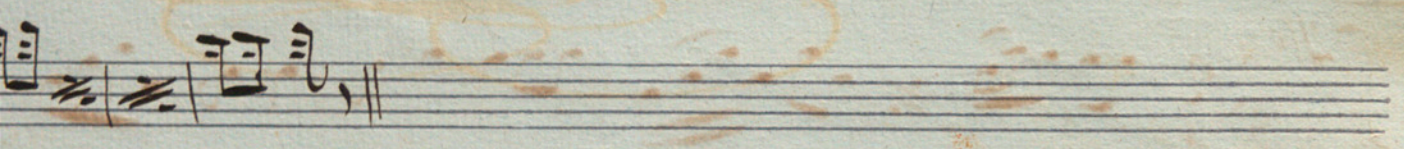
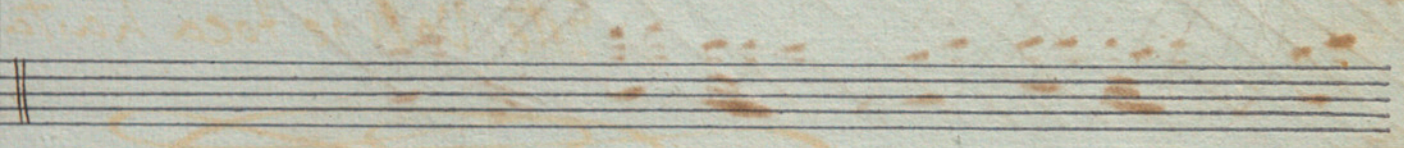
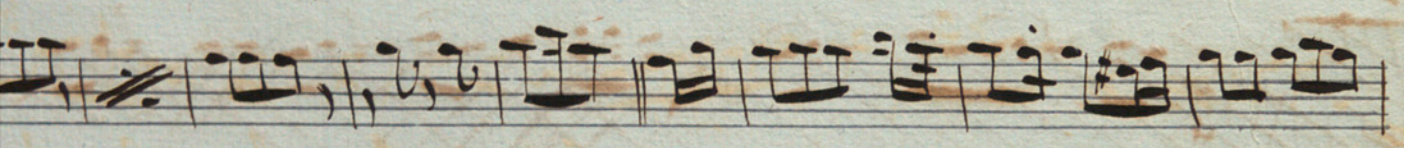
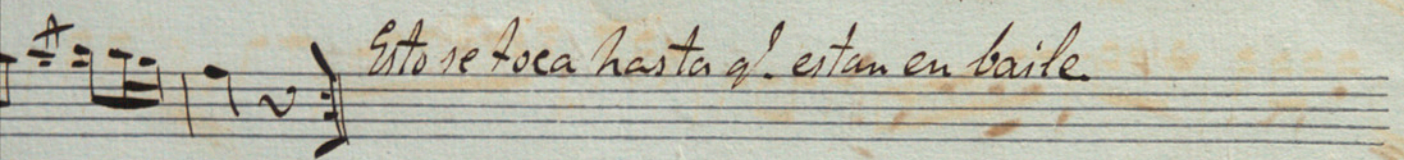
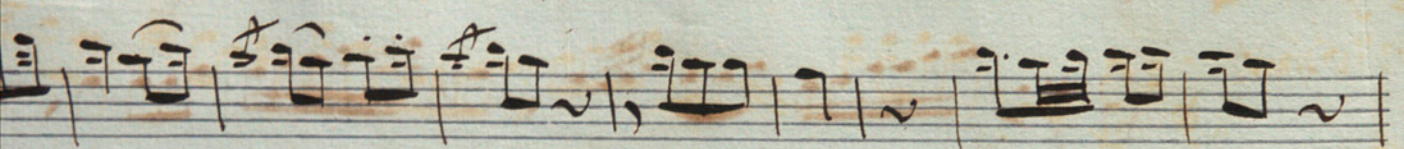
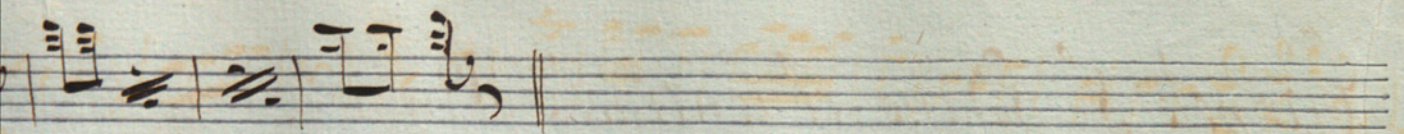
11. 

12. *Vivissimo*   


  
*Este Vals se toca ha*

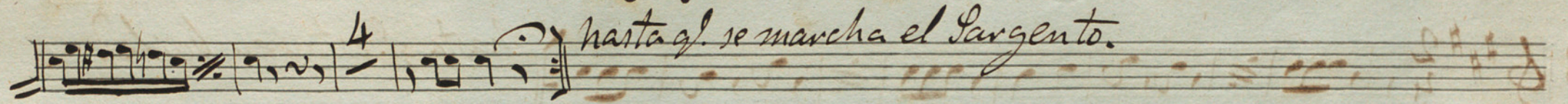
  



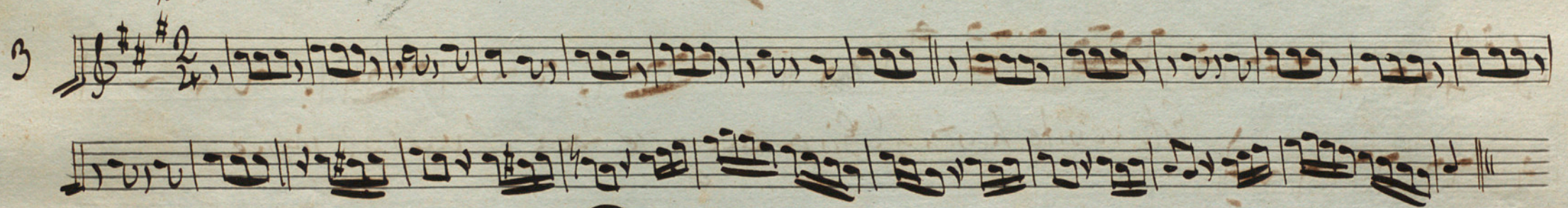





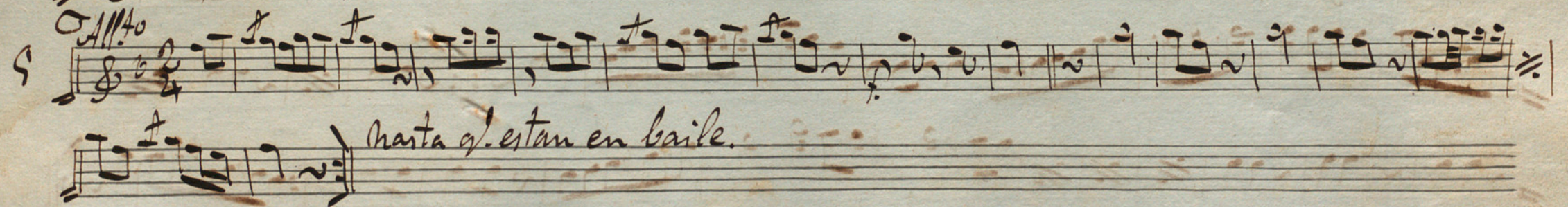
1. Clarinete Segundo El Pazo Recluta: *Andte*  *vis.*

 hasta q. se marcha el Sargento.

2.  hasta q. estan en baile.

3. 

4. *Viva* 

5. *All<sup>o</sup>*  hasta q. estan en baile.

6. 

J. P. la Jugu.



7. *Vivo*  $\text{G} \# \frac{2}{4}$

8.  $\text{G} \# \frac{2}{4}$

*hasta q. estan en baile.*

9.  $\text{G} \# \frac{2}{4}$

10. *Vivo*  $\text{G} \# \frac{2}{4}$

*Esto repite hasta q. sale de vieja.*

11.  $\text{G} \# \frac{2}{4}$

*Esto repite hasta q. Giro cae y se toca el vals q. sigue.*

12. *Allegro*  $\text{G} \# \frac{3}{4}$

*Esto se repite hasta q. estan en baile.*



*Trompas.*

*G. Recluta*

N. 12. En Sol.  $\frac{3}{4}$

1a 2a

1a 2a

1a

2a

d.c.





*Trompa. 1ª y 2ª. Pazo Melchite.*

1. *Andante* ||  $\text{G}$   $\frac{6}{8}$  | 7 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 | *has q. se marcha a el Sargento*

2. *All.*  $\text{C}$   $\frac{2}{4}$  | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 | *hasta q. estan en baile*

3. *Anda*  $\text{G}$   $\frac{2}{4}$  | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100

4. *Viva Ando*  $\text{G}$   $\frac{2}{4}$  | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100

5. *Yn Pa.*  $\text{G}$   $\frac{2}{4}$  | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 | *hasta q. estan en baile.*

6. *Yn la*  $\text{G}$   $\frac{2}{4}$  | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100

7. ||

*G. S. ala fuga.*



*Ando. vivo*

7.

*Ynda*

8. hasta q' estan en baile.

*Ynda*

9.

*Ando. vivo.*

10. hasta q' sale Giron de vieja.

*En Sol*

11. hasta q' cae Giron

*En Sol.*

12. *Vals. muy vivo*

hasta q' estan en baile Giron.

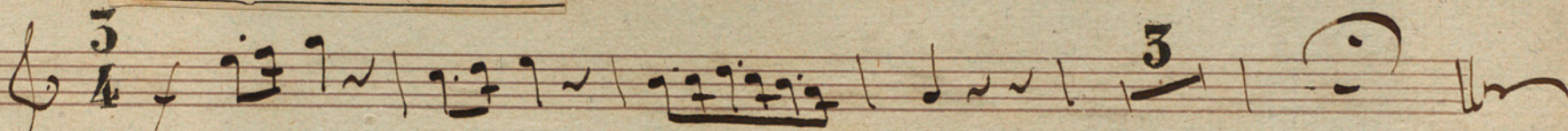




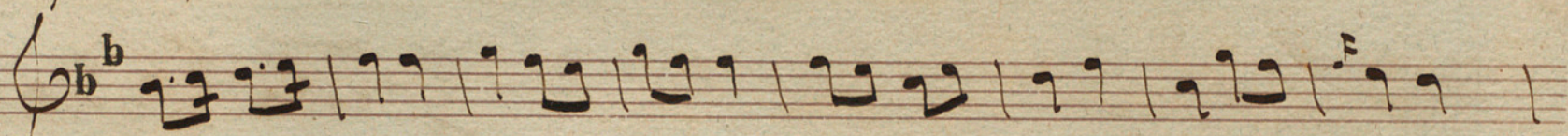
RECLUTA

Cornetines 1°

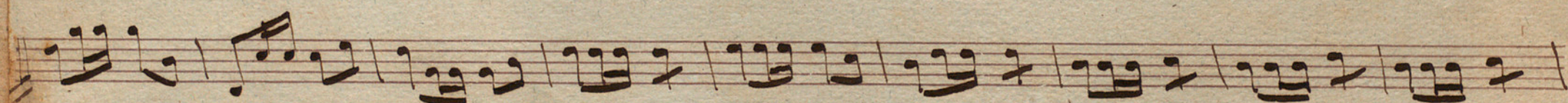
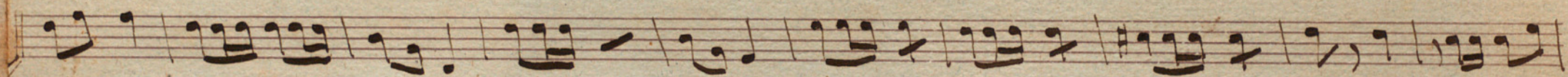
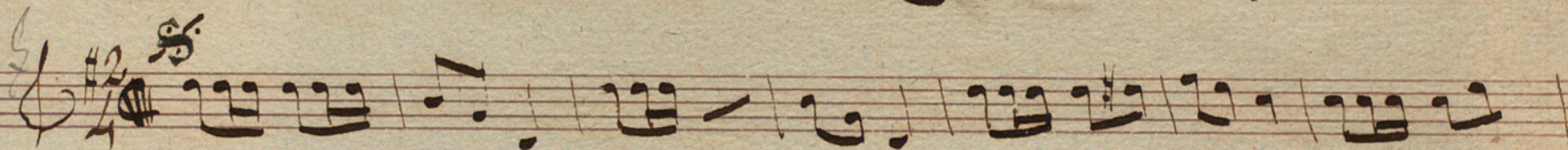
N1 En Fa



N2 En La



N3 En La



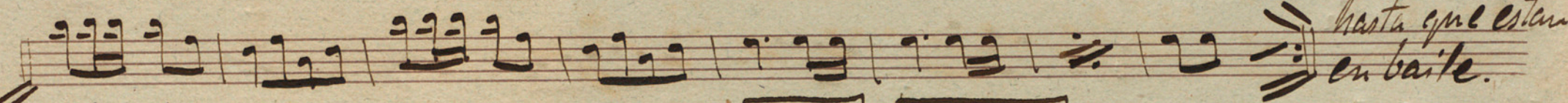
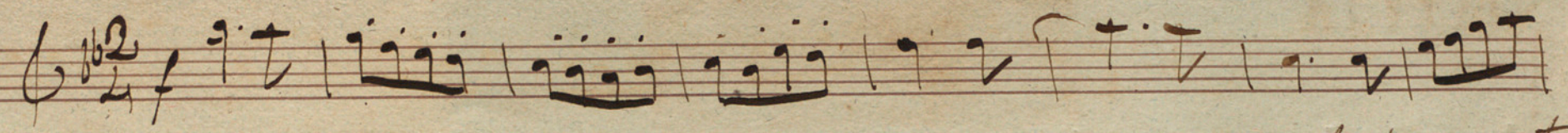
DC.º hasta que estan en baile.

Los numeros 4 y 5 no se tocan. El n.º 6 Facet. | 24, |



N 7

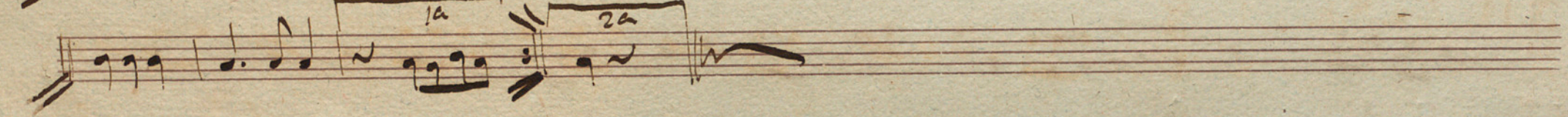
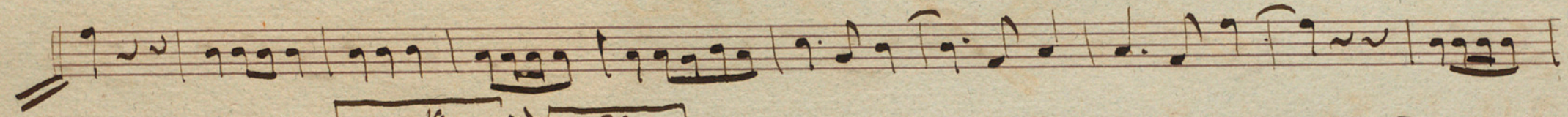
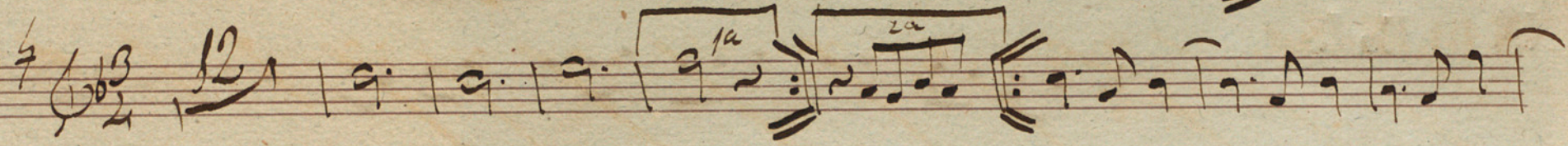
En La  $\frac{2}{4}$



*hasta que estan  
en baite.*

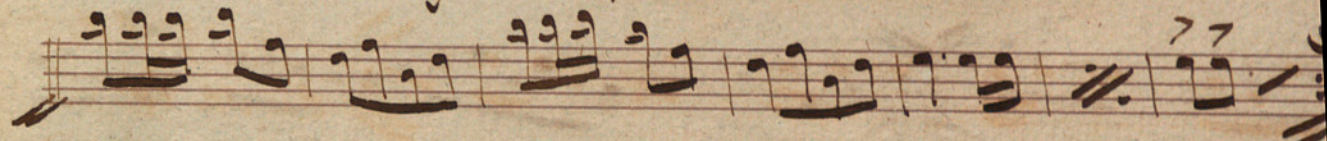
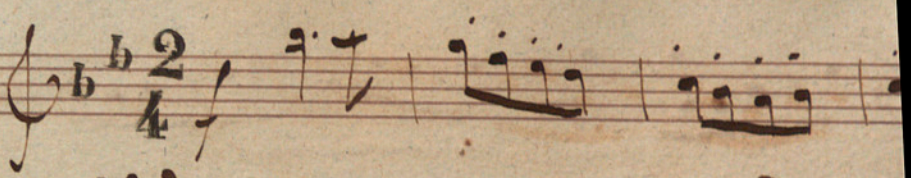
N. 8

En La  $\frac{3}{2}$



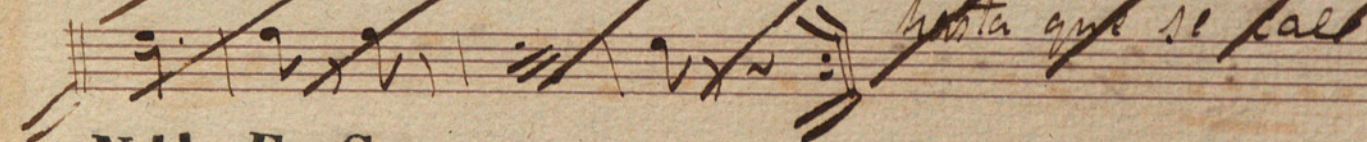
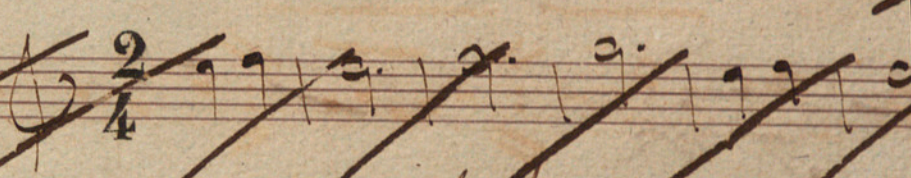
N.9.

En La  $\frac{2}{4}$



N.10.

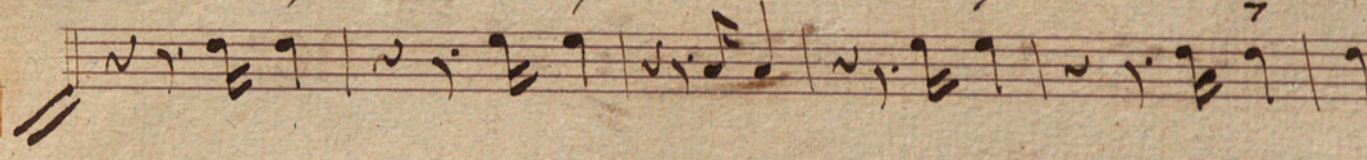
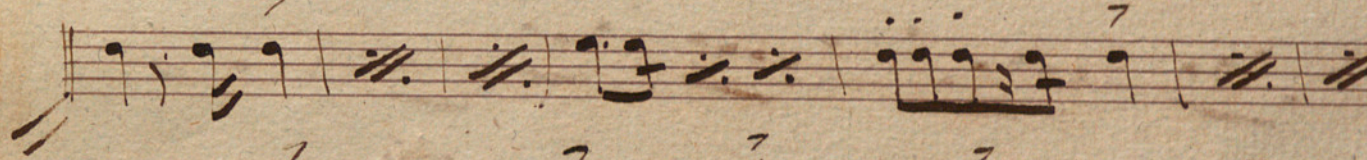
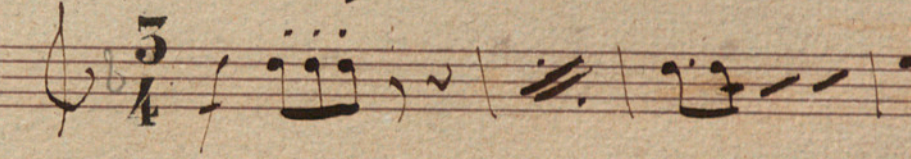
En Sol.  $\frac{2}{4}$



*hasta que se cal.*

N.11.

En S.b.  $\frac{3}{4}$









N.12. En. La.

Handwritten musical score for N.12. En. La. in 3/4 time with a key signature of one flat. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The music is written in a single system. The second staff contains first and second endings, labeled "1a" and "2a". The third staff features a double bar line with repeat dots. The fourth staff includes a fermata over a note. The fifth staff has a first ending labeled "1a". The sixth staff has a double bar line with repeat dots. The seventh staff has a first ending labeled "1a", a second ending labeled "2a", and concludes with the instruction "D.C." (Da Capo).

Three empty musical staves at the bottom of the page.



# EL RECLUTA.

## Cornetin 2º

N.1. En fa

*Maestros*

Musical notation for N.1. En fa, 3/4 time signature, featuring a triplet and a fermata.

N.2.

Musical notation for N.2, 2/4 time signature, featuring a fermata with the number 28 above it.

N.3. En La

*Marchal*

Musical notation for N.3. En La, common time signature, featuring a key signature of one sharp (F#) and a series of eighth notes.

Musical notation for N.3, continuation of eighth notes, ending with a large X mark.

Musical notation for N.3, continuation of eighth notes.

*hasta que estan en baile. S. No.*

Musical notation for N.3, continuation of eighth notes with a fermata.

N.4.

GIRON.



N 5

RECITAL

N 6 *Tacet* 24

N 7 *En La*  $\frac{4}{4}$

Handwritten musical notation for N 7, first staff. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation consists of a series of eighth and sixteenth notes, some beamed together, and rests.

*hasta que estan en baile*

N 8 *En. La*  $\frac{4}{4}$  12

Handwritten musical notation for N 8, first staff. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes a first ending bracket labeled '1a' and a second ending bracket labeled '2a'. The piece concludes with a double bar line.

Handwritten musical notation for N 8, second staff. It continues the melody from the first staff with various note values and rests.

Handwritten musical notation for N 8, third staff. It continues the melody from the second staff, ending with a double bar line.



12. Ende 63

Handwritten musical score for a piece titled "12. Ende 63". The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and bar lines. There are two first endings marked "1a" and two second endings marked "2a". The piece concludes with a double bar line and the initials "A.C."

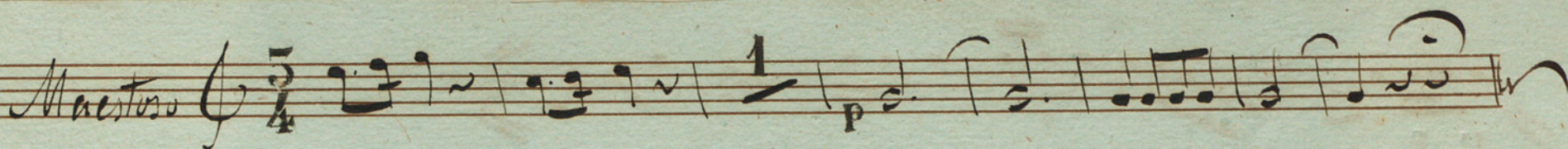


EL RECLUTA.

Trompas 1<sup>a</sup>

G.

N.1. En fa

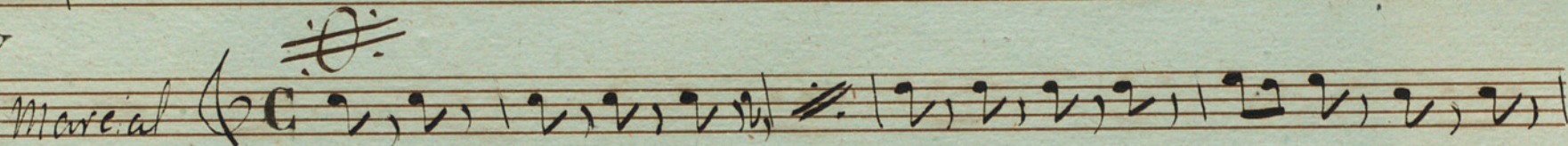
*Maestros*  $\text{C} \frac{5}{4}$  

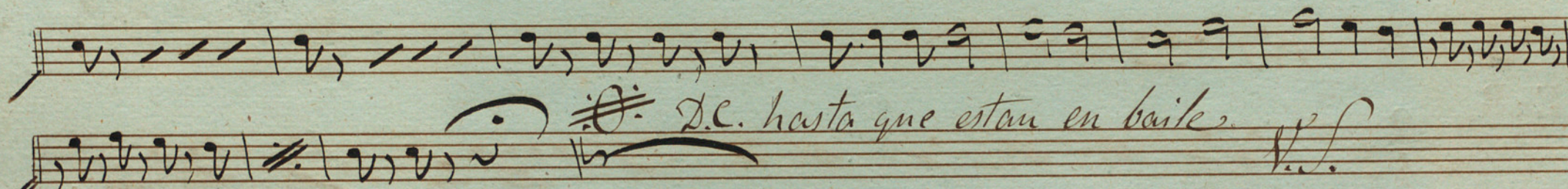
N.2.

TACET

28

N.3. ERM Y

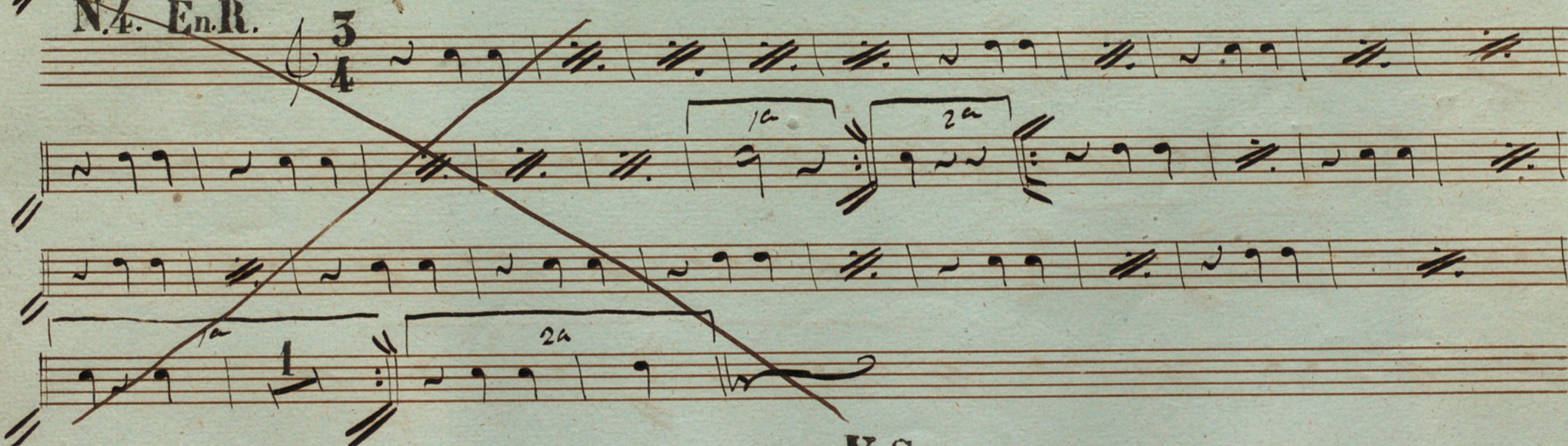
*Marcial*  $\text{C}$  



*D.C. hasta que estan en baile.*  $\text{V.S.}$

N.4. En.R.

$\frac{3}{4}$



*1<sup>a</sup>* *2<sup>a</sup>*

V S

GIROV.



~~N.5. En.R. 2/4~~

N.6. En.La. 2/4

N.7. En.R. 2/4

*hasta que estan en baile.*

N.8. En.R. 3/4

N.9. En.R. 2/4

*hasta que se cae.*

N.10. En.Sof. 2/4

*hasta que se cae.*

N.11. M.b. 3/4

N.12. En.Sof. 3/4



Handwritten musical score on the left page, consisting of six systems of staves with notes and rests. The notation includes various rhythmic values and rests, with some systems ending in double bar lines.

**N.9. En.R.**  $\frac{2}{4}$  *hasta que sale de Vieja*

Musical notation for N.9, En.R. in 2/4 time, with a fermata over the final note.

**N.10. En.Sof.**  $\frac{2}{4}$  *hasta que se cae.*

Musical notation for N.10, En.Sof. in 2/4 time, with a fermata over the final note.

**N.11. M.B.**  $\frac{3}{4}$

Musical notation for N.11, M.B. in 3/4 time, featuring a complex rhythmic pattern.

**N.12. En.Sof.**  $\frac{3}{4}$

Musical notation for N.12, En.Sof. in 3/4 time, with a double bar line and a signature "V. A." at the end.



Handwritten musical score on four staves. The first staff begins with a treble clef and a section sign (§). It contains three measures with first and second endings. The second and third staves have slurs labeled '1a' and '2a' over a double bar line. The fourth staff ends with a section sign (§) and the text 'DC°'. The bottom half of the page contains seven empty staves.



Trompa 2ª El Payo Reclutai.

1. *Yn Fa.* *Andte.*  $\frac{2}{8}$  *hasta q. se Marcha el Sargento*

2. *Yn C. Allo.*  $\frac{2}{4}$  *hasta q. estan en baile.*

3. *En La*  $\frac{2}{4}$

4. *Yndo Vivo*  $\frac{2}{4}$

5. *Yn Fa. Allo*  $\frac{2}{4}$  *hasta q. estan en baile.*

6. *En La*  $\frac{2}{4}$

7. *Yndo. Vivo.*  $\frac{2}{4}$

*S. S. al D En La.*



En La

8. Musical notation in 2/4 time, ending with a fermata. *hasta q. estan en baile.*

En La

9. Musical notation in 2/4 time, ending with a fermata. *nini*

Musical notation in 2/4 time, ending with a fermata.

Ynda vivo.

10. Musical notation in 2/4 time, ending with a fermata. *Repite hasta q. Lion sale de vieja.*

~~11. Heavily scribbled-out musical notation.~~

En Sol.

11. Musical notation in 2/4 time, ending with a fermata. *hasta q. Cae.*

En Sol

12. *Vals muy vivo.* Musical notation in 3/4 time, ending with a fermata.

Musical notation in 3/4 time, ending with a fermata.

*hasta q. estan ddo en baile.*

Musical notation in 3/4 time, ending with a fermata.

Empty musical staves.



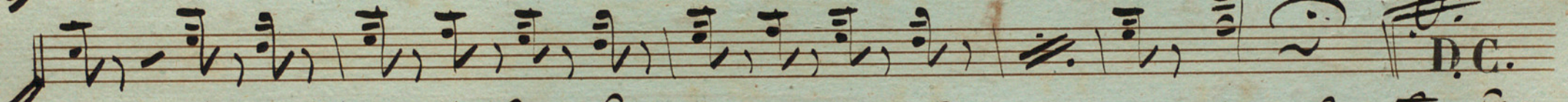
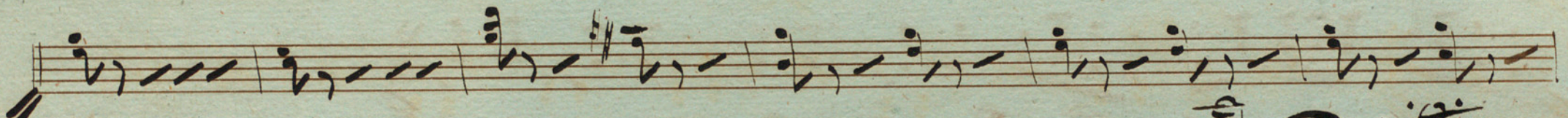
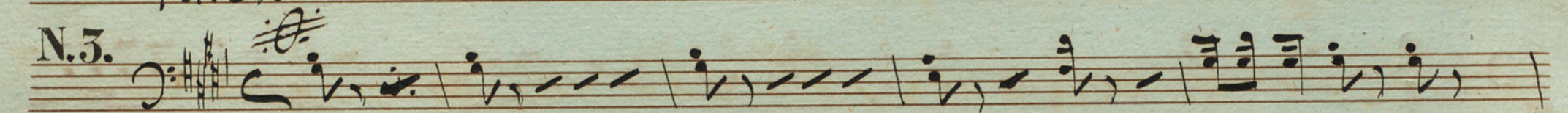
N.1.



N.2.

*Facet.*

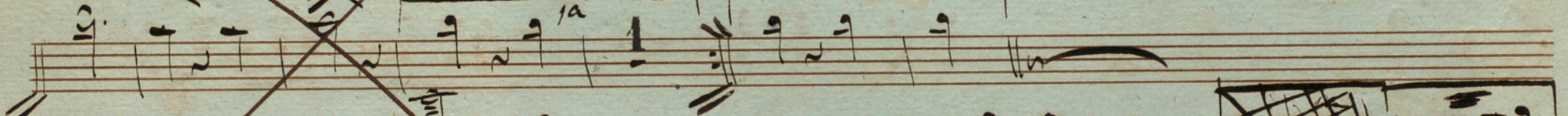
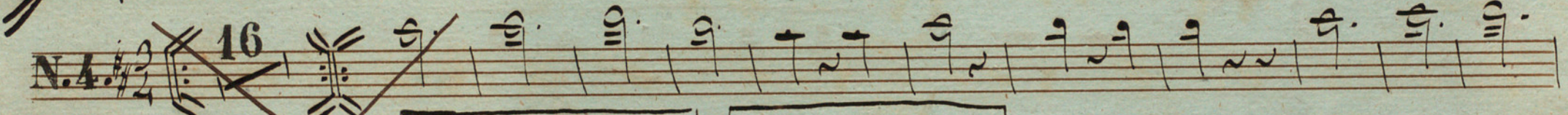
N.3.



N.4.

16

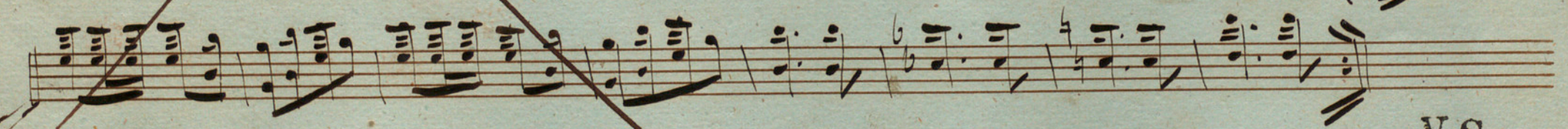
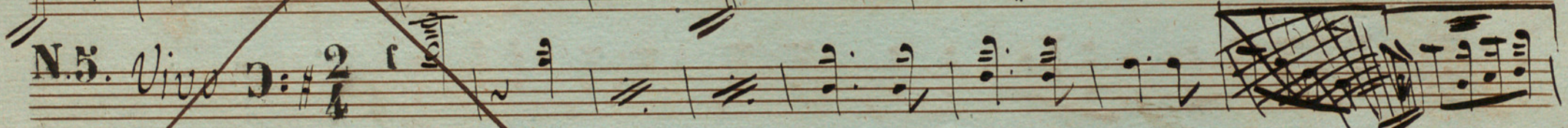
N



N.5.

*Vivo*

2/4

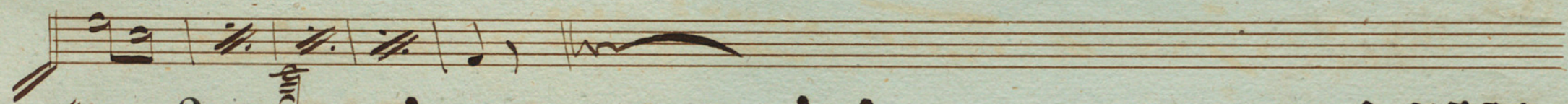
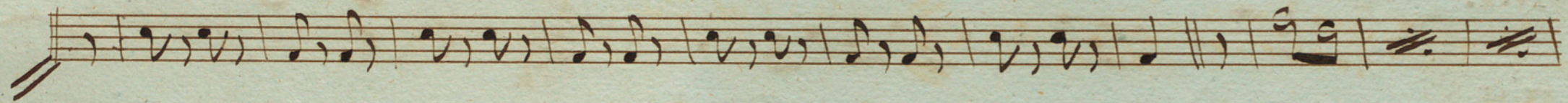
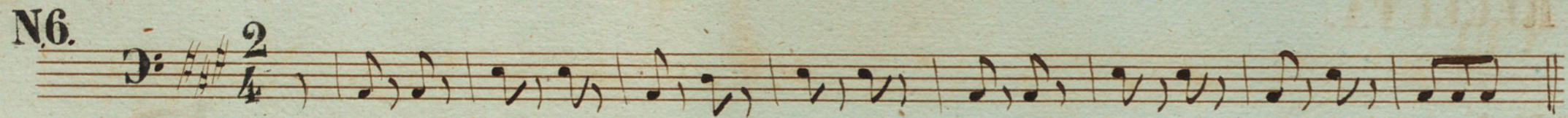


VS

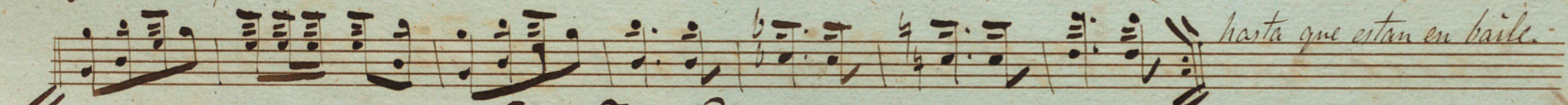
GIRON.



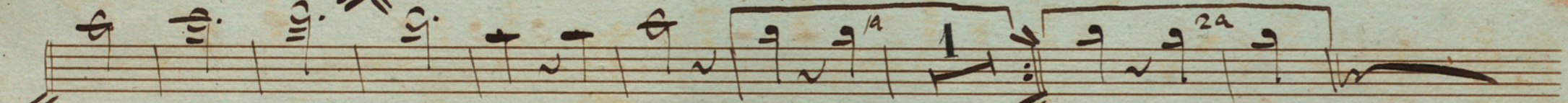
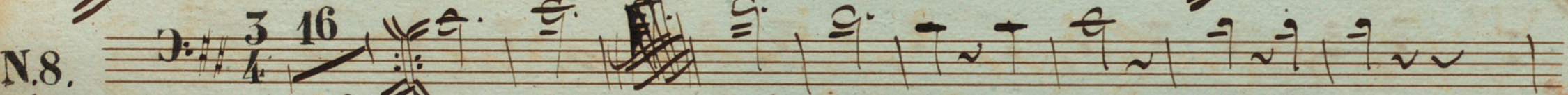
N.6.  $\text{2/4}$



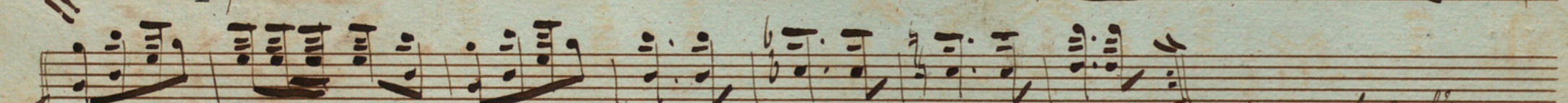
N.7.  $\text{2/4}$



N.8.  $\text{3/4}$  16

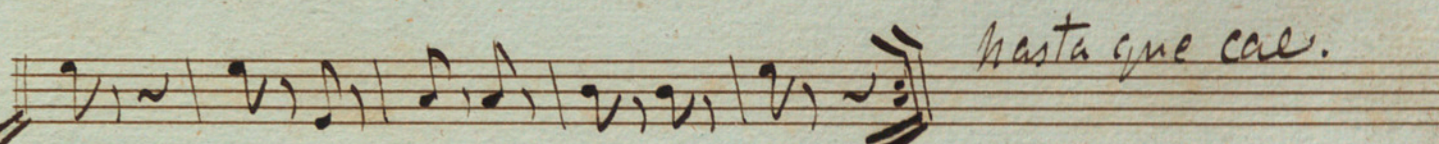
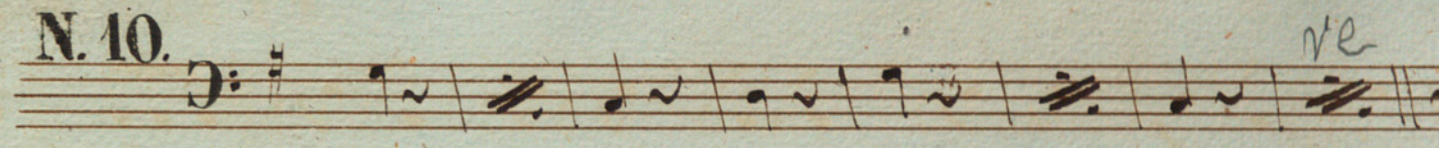


N.9.  $\text{2/4}$

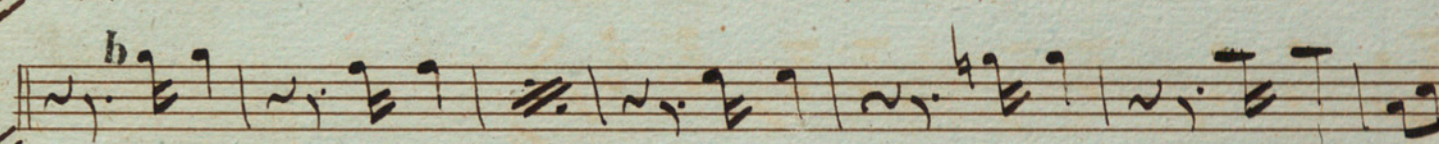
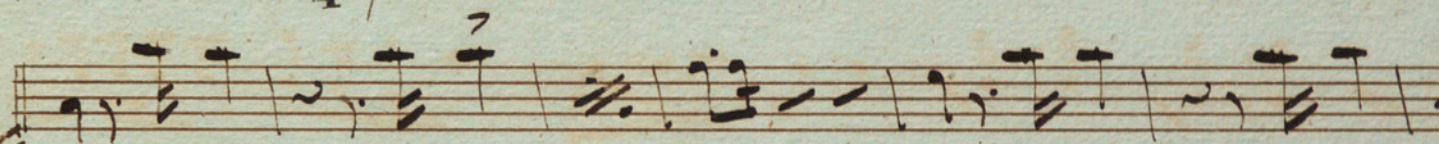
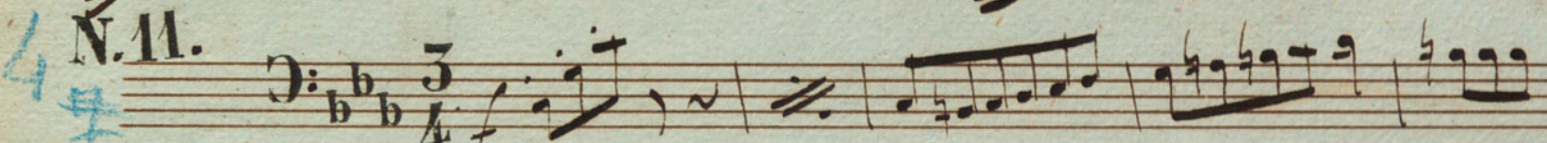


*hasta que sale de vieja*

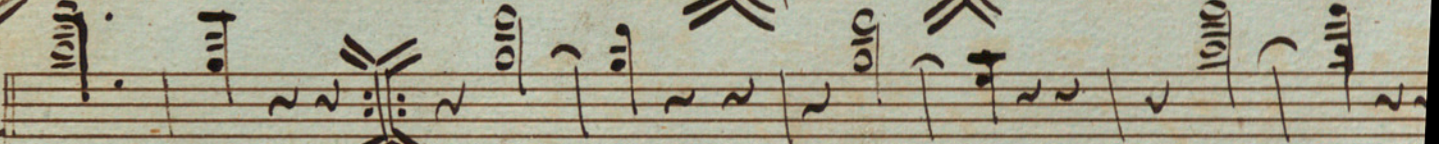
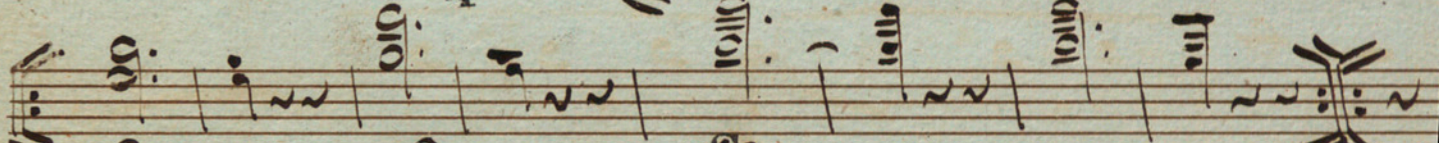
N.10.  $\text{2/4}$



N.11.  $\text{3/4}$



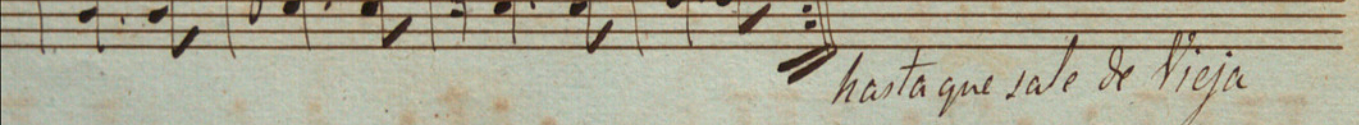
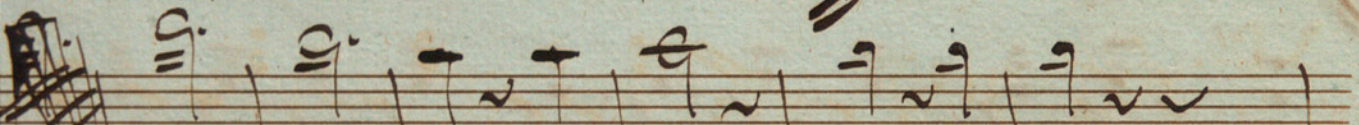
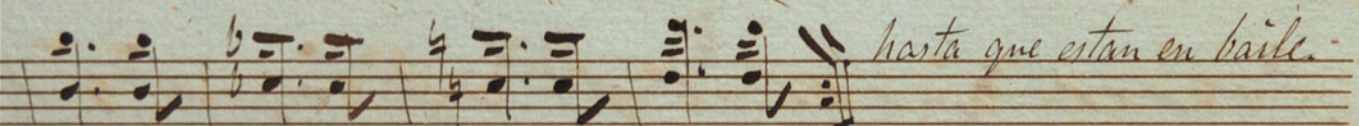
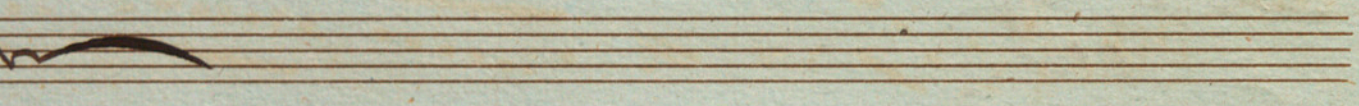
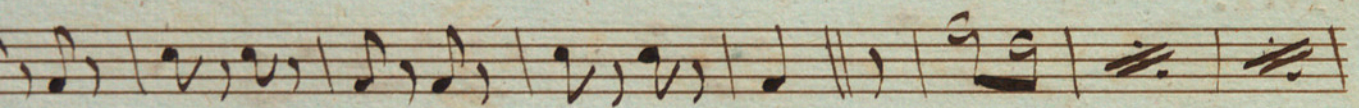
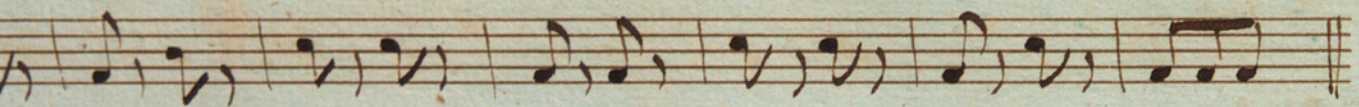
N.12. *Sola.*  $\text{3/4}$



FIN

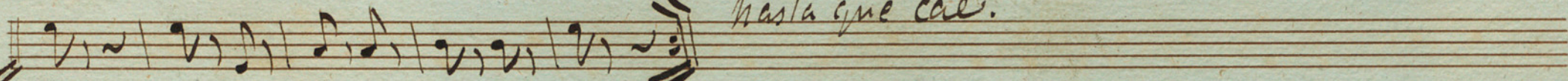
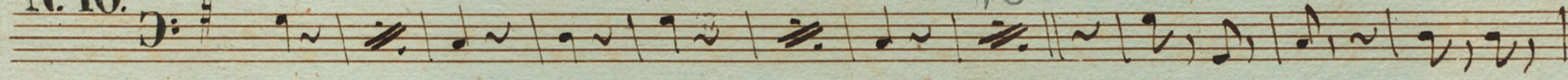
FIN.





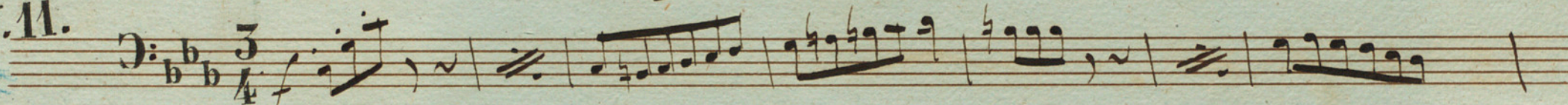
*hasta que sale de Vieja*

N. 10.

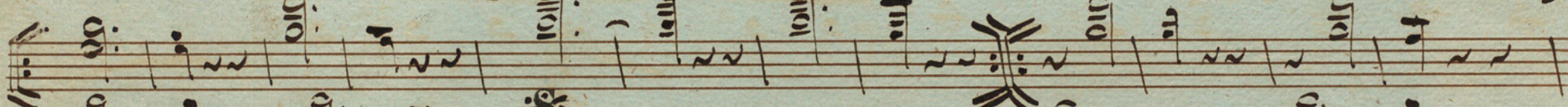
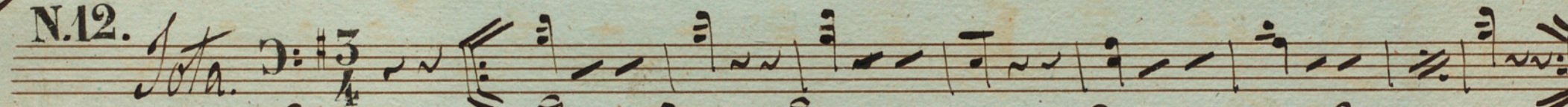


*ve*  
*hasta que cae.*

4 N. 11.



N. 12.



16

DC.

FIN

FIN.



*Trombones. Pazo Mochuta*

1º

C

3. 2. 4.

W. St.



6  $\text{C}:\# \frac{2}{4}$  |  $\text{G}4$  |  $\text{A}4$  |  $\text{B}4$  |  $\text{C}5$  |  $\text{B}4$  |  $\text{A}4$  |  $\text{G}4$  |  $\text{F}4$  |  $\text{E}4$  |  $\text{D}4$  |  $\text{C}4$  ||

$\text{C}4$  |  $\text{D}4$  |  $\text{E}4$  |  $\text{F}4$  |  $\text{G}4$  |  $\text{A}4$  |  $\text{B}4$  |  $\text{C}5$  |  $\text{B}4$  |  $\text{A}4$  |  $\text{G}4$  |  $\text{F}4$  ||

7  $\text{C}:\# \frac{2}{4}$  |  $\text{G}4$  |  $\text{A}4$  |  $\text{B}4$  |  $\text{C}5$  |  $\text{B}4$  |  $\text{A}4$  |  $\text{G}4$  |  $\text{F}4$  |  $\text{E}4$  |  $\text{D}4$  ||

8  $\text{C}:\# \frac{2}{4}$  |  $\text{G}4$  |  $\text{A}4$  |  $\text{B}4$  |  $\text{C}5$  |  $\text{B}4$  |  $\text{A}4$  |  $\text{G}4$  |  $\text{F}4$  |  $\text{E}4$  |  $\text{D}4$  |  $\text{C}4$  |  $\text{B}3$  |  $\text{A}3$  |  $\text{G}3$  |  $\text{F}3$  |  $\text{E}3$  |  $\text{D}3$  ||

9

10

11

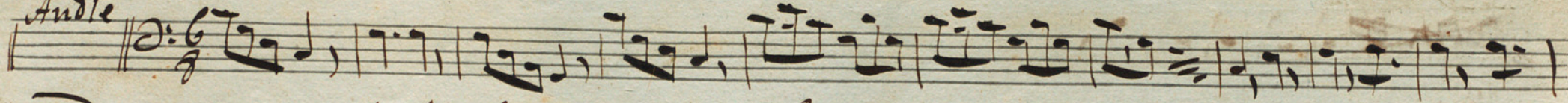
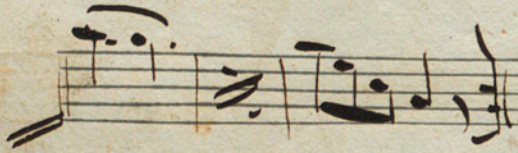
12

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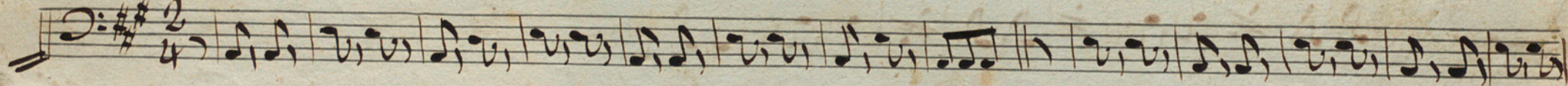
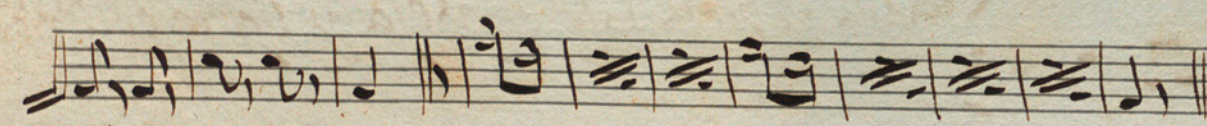
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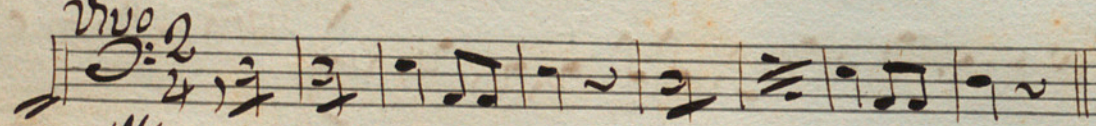


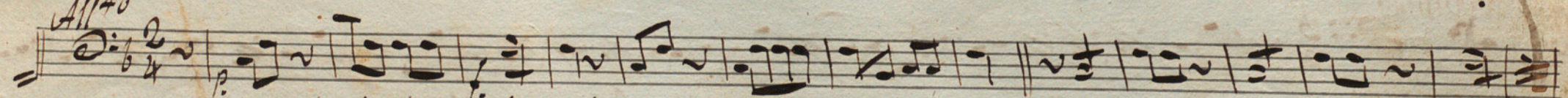
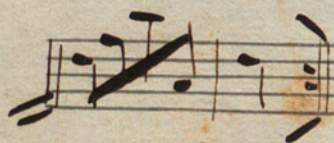
Bajas Baile del Payo. *Recalata* *Ofigl.*

1. *Andte*  $\text{2/4}$    
 hasta q. se marche el Sargento.

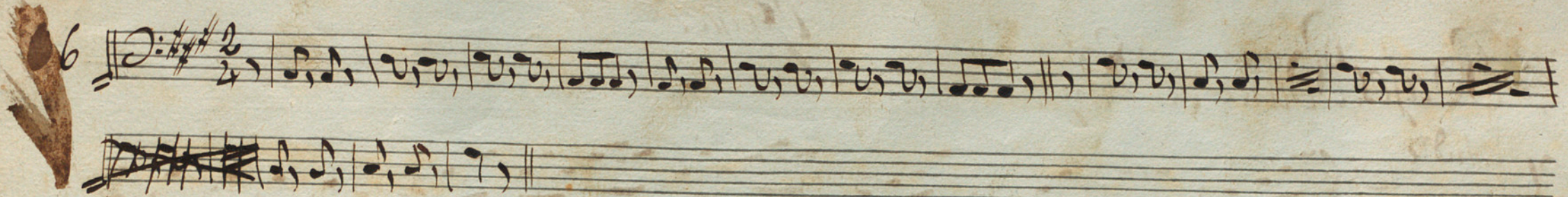
2. *All<sup>o</sup>*  $\text{2/4}$    
 Hasta q. estan en baile.

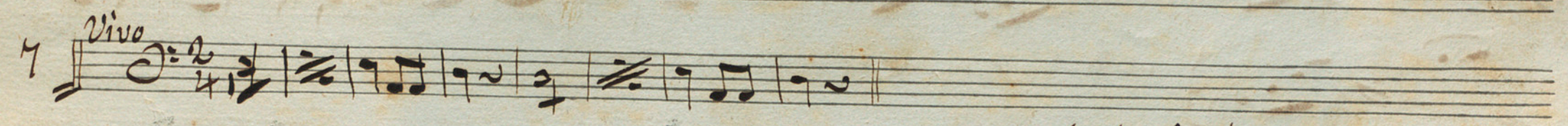
3.  $\text{2/4}$    
 d' el abarero la fuga q. sigue?

4. *vivo*  $\text{2/4}$  

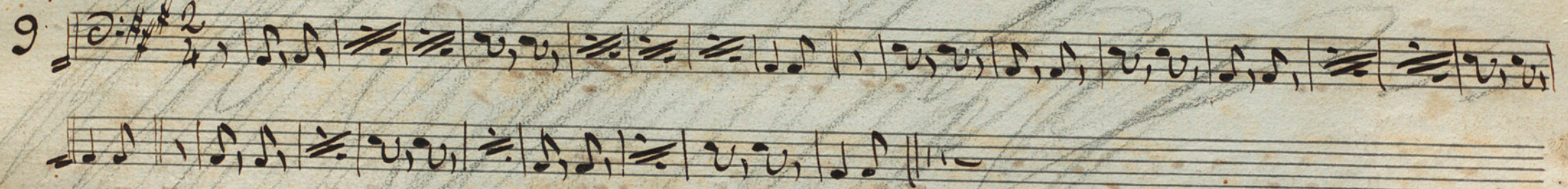
5. *All<sup>o</sup>*  $\text{2/4}$    
 hasta q. estan en baile los dos y sigue el 6.  
G.S.

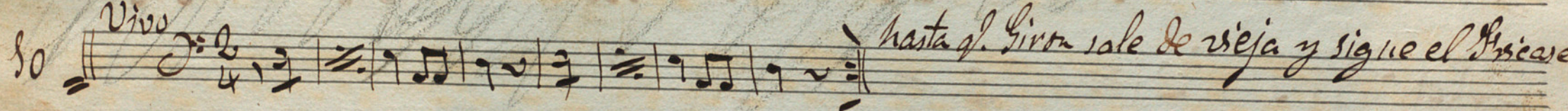


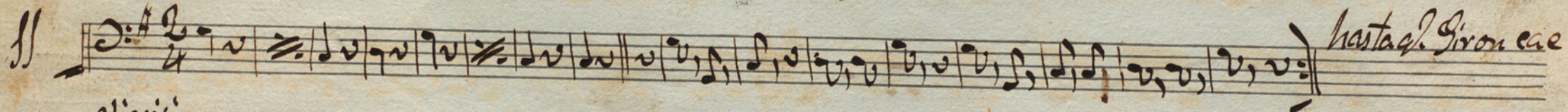
6 

7 *Vivo* 

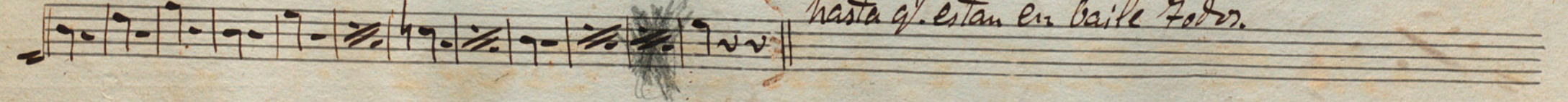
8  hasta q. estan en baile

9 

10 *Vivo*  hasta q. Giron sale de vieja y sigue el Precarse

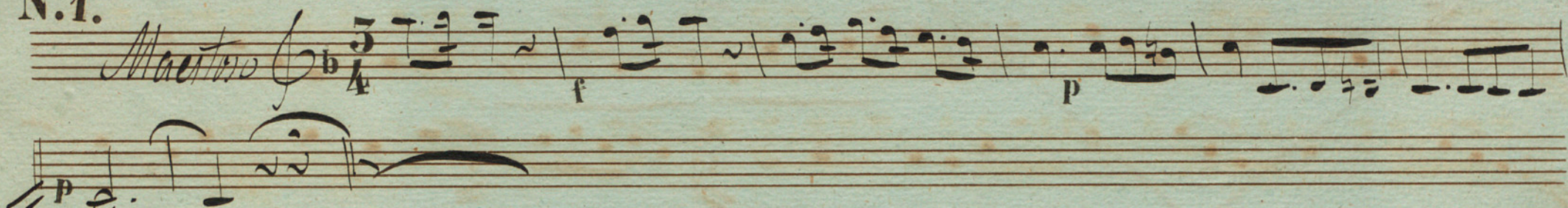
11  hasta q. Giron cae


12 *Vivisimo* 


 hasta q. estan en baile todos.



N.1.

*Maestros*  $\text{b}$   $\frac{3}{4}$  

*And.*  $\text{no}$   $\frac{2}{4}$  

N. 5.  $\text{no}$   $\frac{2}{4}$  

D.C.

GERON.



N.4.

*Vals.*  $\frac{3}{4}$

N.4.

*Handwritten musical notation for N.4, measures 1-8. The notation is crossed out with a large diagonal line. It includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes. There are first and second endings marked '1a' and '2a' at the end of the piece.*

N.5.

*Handwritten musical notation for N.5, measures 1-8. It includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes. There are first and second endings marked '1a' and '2a' at the end of the piece.*

N.6.

*Handwritten musical notation for N.6, measures 1-8. It includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes.*

AT 11111

*Handwritten musical notation for N.7, measures 1-4. It includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking 'Vivo' is present. The melody consists of eighth and sixteenth notes.*

*Handwritten musical notation for N.7, measures 5-8. It includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes. The text 'hasta que estan en baile.' is written below the notes.*

*Handwritten musical notation for N.8, measures 1-4. It includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking 'Vals' is present. The melody consists of eighth and sixteenth notes.*

*Handwritten musical notation for N.8, measures 5-8. It includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes. There are first and second endings marked '1a' and '2a' at the end of the piece.*

*Handwritten musical notation for N.9, measures 1-4. It includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes.*

*Handwritten musical notation for N.9, measures 5-8. It includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes.*

*Handwritten musical notation for N.9, measures 9-12. It includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes. The text 'hasta que sale de mujer.' is written below the notes.*



Handwritten musical score on the left page, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff is crossed out with a diagonal line. The second and third staves contain first and second endings, marked "1a" and "2a". The fourth and fifth staves also contain first and second endings, marked "1a" and "2a". The sixth and seventh staves are crossed out with a diagonal line. The eighth and ninth staves continue the musical notation. The tenth staff concludes with a double bar line.

Handwritten musical score on the right page, consisting of ten staves. The first staff begins with the tempo marking "Vivo" and a key signature of one sharp (F#). The second and third staves contain musical notation. The fourth staff includes the instruction "hasta que estan en baile." followed by musical notation. The fifth staff begins with the tempo marking "Valse" and a key signature of one sharp (F#). The sixth and seventh staves contain musical notation with first and second endings marked "1a" and "2a". The eighth and ninth staves continue the musical notation. The tenth staff concludes with the instruction "hasta que sale de mujer." followed by a double bar line.



Handwritten musical score on the left page, consisting of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a cursive style. The second staff contains the text *hasta que se cae.* written in a cursive hand. The third staff begins with the tempo marking *M. Vivo* and a 3/4 time signature. The remaining staves continue the musical notation.

12. La Sota. Arag.<sup>os</sup>

Ly<sup>o</sup> 2<sup>o</sup> 7 7



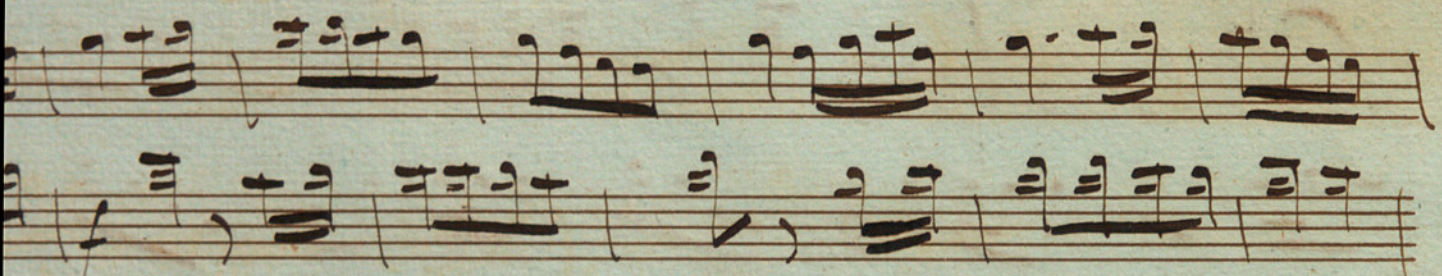
~~Violin Primo~~

~~N. 1.ª Sota. Aragon~~

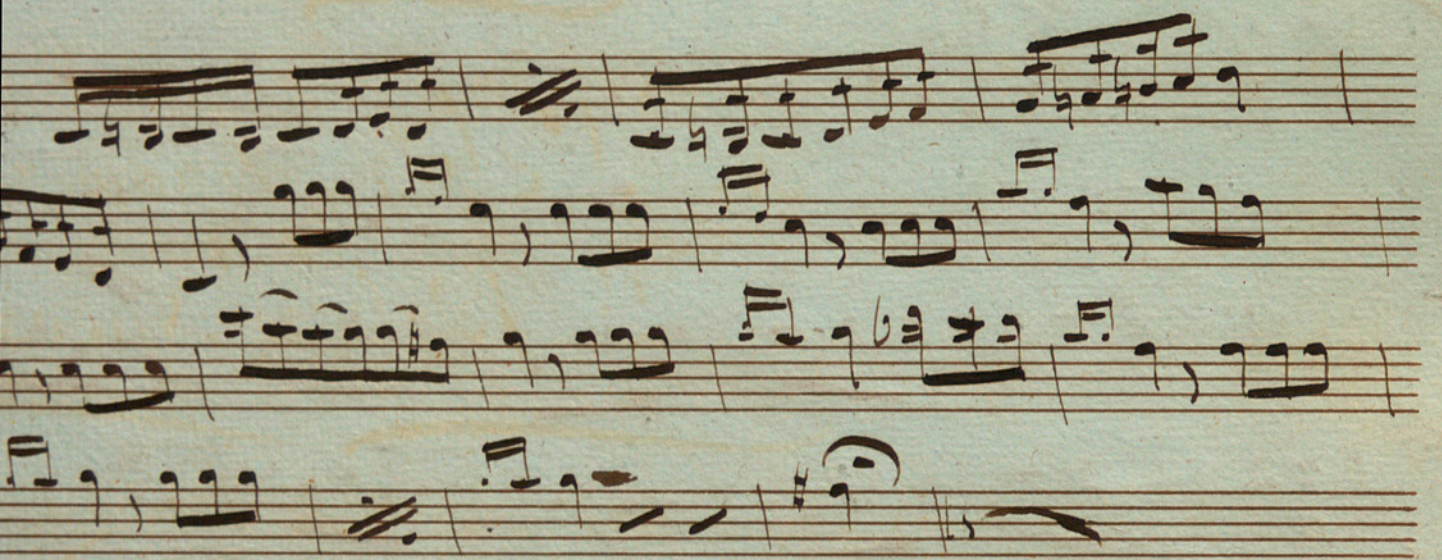
~~N. 2.ª Poleras Nuev~~

Vicente Giron





que se cae.



Sota. Arag.

Leg<sup>o</sup> 2<sup>o</sup> 7 *Violin* 7



Papeles 129.

Caceres D. C. E.

~~Violin Princpl.~~

~~N. 1. Sota Aragonesa.~~

~~N. 2. Papeles Nuevas.~~

Vicente Giron



Handwritten musical score on the left page, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The score is written on eight staves. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The music consists of a complex melodic line with many sixteenth and thirty-second notes. The second and third staves are connected by a brace and contain similar complex melodic lines. The fourth staff has a treble clef and contains a melodic line with some rests. The fifth and sixth staves are connected by a brace and contain a rhythmic accompaniment consisting of eighth and sixteenth notes. The seventh and eighth staves are connected by a brace and contain a complex melodic line with many sixteenth and thirty-second notes. There are some markings above the staves, including "1a" and "2a", which likely refer to first and second endings or variations.

Handwritten musical score on the right page, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The music consists of a complex melodic line with many sixteenth and thirty-second notes. The second and third staves are connected by a brace and contain similar complex melodic lines. The fourth staff has a treble clef and contains a melodic line with some rests. There are some markings above the staves, including "1a" and "2a", which likely refer to first and second endings or variations.



Handwritten musical score on the left page of an open manuscript. The score consists of ten staves of music. The top three staves feature a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The fourth staff contains a more rhythmic line with quarter and eighth notes. The fifth staff shows a series of chords, some with double slashes indicating a specific articulation. The sixth and seventh staves continue with rhythmic patterns. The eighth and ninth staves return to a more melodic style with slurs and ties. The tenth staff is partially filled with notes. The paper shows signs of age, including some staining and discoloration.

Handwritten musical score on the right page of an open manuscript. The score begins with a double bar line and a repeat sign. It consists of four staves of music. The top two staves have a melodic line with slurs and ties. The third staff contains a melodic line with some notes marked with '1a' and '2a'. The fourth staff features a rhythmic line with quarter notes and rests. The score concludes with a double bar line and a large 'D.C.' (Da Capo) marking, followed by a double slash through the staff. Below the main score, there are several empty staves, indicating that the page is not fully filled with music.



W. 2 Boleros

The image displays a handwritten musical score for two boleros. The score is organized into two systems, each consisting of two staves. The top staff of each system is written in treble clef, and the bottom staff is in bass clef. The time signature is 3/4, and the key signature is one sharp (F#). The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often grouped in beams. There are also rests, slurs, and some decorative flourishes. The paper is aged and shows some staining, particularly in the center and right-hand side.



*Esto no vale nada*

*Leg 50*  
**E 4**



*Violin Pol.*

*Baile General titulado el Gayo Recluta.*

*Córdoba y 20 de Mayo de 1846.*

*Propiedad de Vicente Girouzzi*

*Papeles Nueve: 1846.*



*55*



*Clav. te*  
N. 1.º And.º Expresivo  
Vals de Memoria

*hasta q. se baila  
Largento.*

N. 2.º All.º

*Esto repite hasta q. Giron y la Bolera estan en baile  
y sigue el N. 3.*

N. 3.

*à elabraro la fuga q. 1.*

Vivo

All.º

6

Vivo



Clar. te

hasta q. se bail  
Largento.

Esto repite hasta q. Giron y la Bolera estan en baile  
y sigue el n. 3.

à el abarro la fuga q. sigue.

Vivo

All. to

hasta q. estan en baile Giron y  
la bolera y sigue el n. 6.

Cambridge Sing

Sto.



hasta q. estan en baile.

Vivo

Esto repite hasta q. Giron sale de vieja en cuanto sale se toca lo q. sigue.

Violin

Tricase

Alanta

sol

Esto se toca hasta q. Giron cae y sigue el Vals muy vivo.

Vals de memoria

Este vals se toca hasta q. estan en baile todos y sigue el final.

N.º 1. Salida del Aldeano y encuentro del Sargento q. le dice si quiere sentar para esto esta conforme y cuando esta de centinela en el pabellon se toca el n.º 2. va el aldeano a la pita dra y llama a la novia esta le dice q. se quite la popa y el accede con la condicion q. han de bailar y cuando estan en baile se toca el n.º 3. y el bailete es visse y tigura dos veces aamble y Cuanta contratiempo abajo dos veces. a la salida del Sargento se toca el 4. y el Aldeano huye y salta por la ventana saliendo precipitadamente a colocarse en su puesto de centinela. el Sargento sorprendido le pregunta q. si era el q. estaba centinando y contesta el aldeano q. no. el Sargento se va corriendo fiandole el mayor cuidado y asi q. se ha marchado el aldeano va otra vez y llama a su novia y en seguida se ponen a bailar para lo cual se toca el n.º 6. (buzos bolada) Sale el Sargento y se repite el mismo juego de la ventana tocando el n.º 7. y 8. en el numero 9. estan ya centinando los dos amantes y sale el Sargento y los sorprende y baila ridiendolos detras de ella hasta q. se enfada y agarra de la oreja al Aldeano el cual lucha con el Sargento y logra escararse (en este juego se toca el n.º 10) salta por la ventana el Sargento quiere tambien saltar y se cae mientras salta el aldeano vestido de vieja q. es cuando se toca el n.º 11. Tricase. el Sargento lo ve y se figura q. pertenece al sexo femenino la enamora prometiendola regalo esta se hace la esquivada y luego por fin se decide y bailan el final. al final cae el aldeano el Sargento lo reconoce y furioso va por su sable le sigue salen todos y lo apaciguan dandole dinero y se ponen a bailar el final.



hasta q. estan en baile.

esta q. Giron sale de vieja en cuanto vale se toca lo q. sigue.

sol  
Esto se toca hasta q. Giron cae y sigue el Vals muy vivo.

Vals de memoria

82.

Este vals se toca hasta q. estan en baile todos y sigue el final.

N.º 1. Salida del Aldeano y encuentro del Sargento q. le dice quiere rentar para este esta conforme y cuando esta de centinela en el pabellon se toca el n.º 2. va el aldeano a la pta. dra y llama a la novia esta le dice q. se quite la popa y el accede con la condicion q. han de bailar y cuando estan en baile se toca el n.º 3. y el bailete es visé y tigeria dos estes aramble y cuarta contratiempo abajo dos veces. a la salida del Sargento se toca el 4. y el Aldeano huye y salta por la ventana sabiendo precipitadamente a colocarse en su puesto de centinela. el Sargento sorprendido le pregunta q. si era el q. estaba bailando y contesta el aldeano q. no. el Sargento se va confiandole el mayor cuidado y asi q. se ha marchado el aldeano ba otra vez y llama a su novia y en seguida se ponen a bailar para lo cual se toca el n.º 6 (buzo y bolada) Sale el sargento y se repite el mismo juego de la ventana tocando el n.º 7. y 8. en el numero 9. estan ya bailando los dos avanzan y sale el sargento y los sorprende y baila ridiculamente detras de ella hasta q. se enfada y agarra de la oreja al Aldeano el cual lucha con el sargento y logra escararse (en este juego se toca el n.º 10) salta por la ventana el Sargento quiere tambien saltar y se cae mientras vale el aldeano vestido de vieja q. es cuando se toca el n.º 11 Fricase. el sargento lo ve y se figura q. pertenece al sexo femenino la enamora prometiendola regalo esta se hace la esquivada y luego por fin se decide y bailan el Fricase. al final cae el aldeano el sargento lo reconoce y furioso ba por su sable le sigue salen todos y lo apaciguan dandole dinero y se ponen a bailar el final.



*Jupiter.*

1. Violin I.
2. Violin 2<sup>o</sup> p. du<sup>r</sup>
1. Flauto.
2. Clarinetto 1<sup>o</sup> 2<sup>o</sup>
2. Tromba 1<sup>a</sup> 2<sup>a</sup>
2. Bajon.





EL RECLUTA.

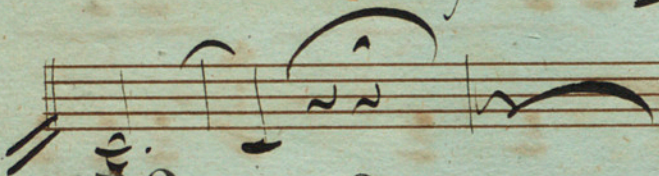
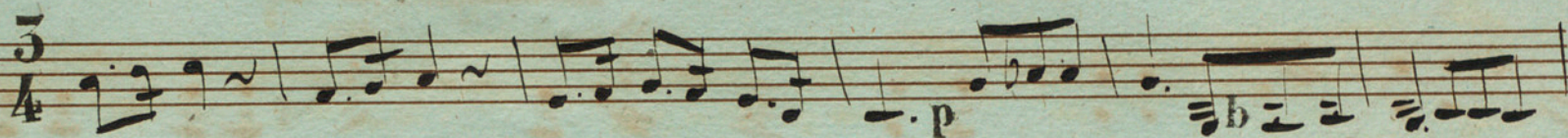
Violines 2.<sup>os</sup>

G.

N.1.

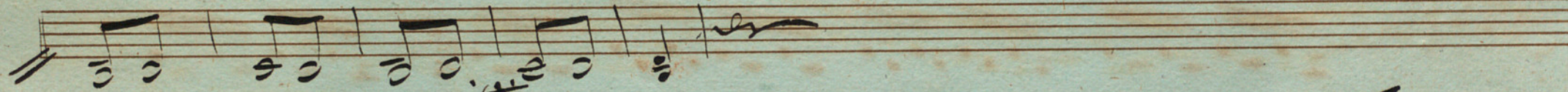
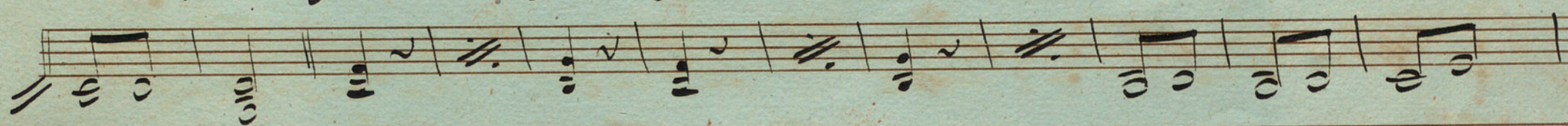
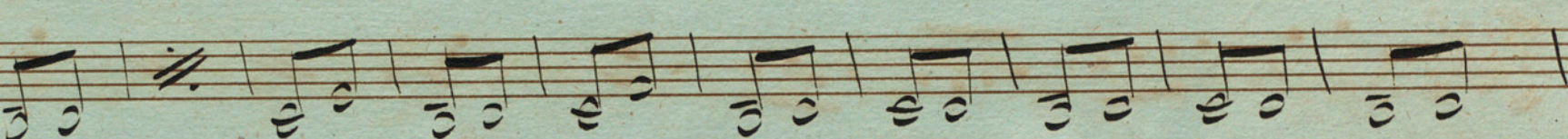
*Maestoso*

$\text{b} \frac{3}{4}$



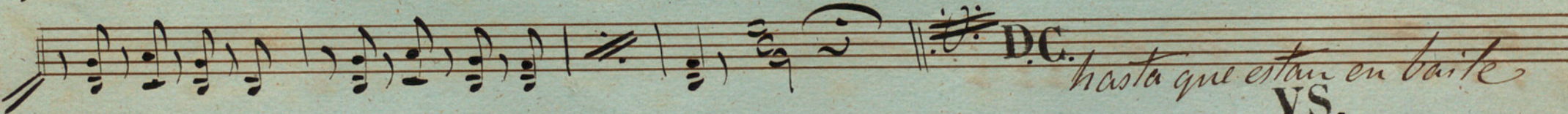
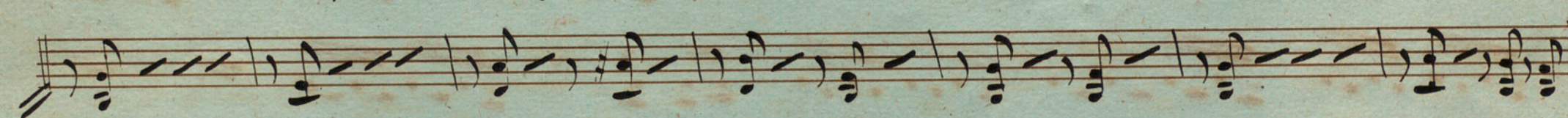
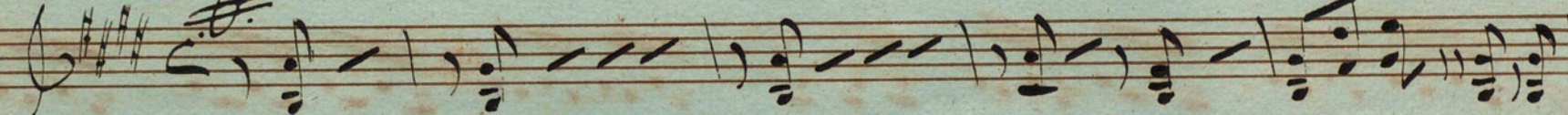
N.2.

$\text{#} \frac{2}{4}$



N.3.

*Marchial.*



D.C.

*hasta que estan en baite  
V.S.*

GIRON.



N.4. *Sals.*  $\text{G}\sharp$   $\frac{3}{4}$

N.5. *fmo*

N.6.  $\text{G}\sharp$   $\frac{2}{4}$

N.7. *Vivo*  $\text{G}\sharp$   $\frac{2}{4}$

*hasta que estan bailen.*

N.8.  $\text{G}\sharp$   $\frac{3}{4}$

N.9.  $\text{G}\sharp$   $\frac{2}{4}$

*hasta que sale de muger.*

N.10.  $\text{G}\sharp$   $\frac{2}{4}$

*hasta que cae.*



Handwritten musical score on the left page, consisting of six systems of staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system features a melodic line with slurs and first/second endings (1<sup>a</sup>, 2<sup>a</sup>). The second system continues with similar notation. The third system shows a more complex rhythmic pattern. The fourth system features a series of sixteenth-note runs. The fifth system continues with similar rhythmic patterns. The sixth system concludes with a final flourish.

N.7. *Vivo*  
Handwritten musical score on the right page, consisting of four systems of staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system features a melodic line with slurs and first/second endings (1<sup>a</sup>, 2<sup>a</sup>). The second system continues with similar notation. The third system shows a more complex rhythmic pattern. The fourth system concludes with a final flourish.

N.8.  
Handwritten musical score on the right page, consisting of three systems of staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system features a melodic line with slurs and first/second endings (1<sup>a</sup>, 2<sup>a</sup>). The second system continues with similar notation. The third system concludes with a final flourish.

N.9.  
Handwritten musical score on the right page, consisting of two systems of staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system features a melodic line with slurs and first/second endings (1<sup>a</sup>, 2<sup>a</sup>). The second system concludes with a final flourish.

N.10.  
Handwritten musical score on the right page, consisting of one system of staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The system features a melodic line with slurs and first/second endings (1<sup>a</sup>, 2<sup>a</sup>).

*hasta que estan bailes.*  
*hasta que sale de muger.*  
*hasta que cae.*

V.S.<sup>o</sup>



Handwritten musical score on the left page, consisting of six staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first two staves feature first and second endings, indicated by '1a' and '2a' above the notes. The bottom two staves contain a dense, continuous melodic line.

N.7. *Vivo*  
Handwritten musical score for N.7, consisting of two staves. The first staff is in 2/4 time with a treble clef and a key signature of one sharp (F#). The second staff contains the instruction *hasta que estan bailen.*

N.8.  
Handwritten musical score for N.8, consisting of two staves. The first staff is in 3/4 time with a treble clef and a key signature of two sharps (F# and C#). The second staff contains the instruction *hasta que sale de muger.*

7 N.9.  
Handwritten musical score for N.9, consisting of two staves. The first staff is in 2/4 time with a treble clef and a key signature of one sharp (F#). The second staff contains the instruction *hasta que cae.*

N.10.  
Handwritten musical score for N.10, consisting of two staves. The first staff is in 2/4 time with a treble clef and a key signature of one sharp (F#). The second staff contains the instruction *hasta que cae.*

V.S.º







Violin 2<sup>o</sup> El Tajo Oculto.

Andte

1. 

hasta q. se marcha el Sargento.

2. 

hasta q. estan en baile.

3. 

4. 

R.S.



6. *All.<sup>o</sup>* 2/4 *hasta q. estan en baile.*

6. 2/4

7. *Vivo* 2/4 *hasta q. estan en baile*

8. 2/4

9. 2/4

10. 2/4

10. *Vivo* 2/4 *hasta q. sale de vieja.*

V.L.

11. 2/4 *hasta q. cae Girou.*

12. *Ultimo* 2/4

2/4 *hasta q. estan todos en baile.*

2/4

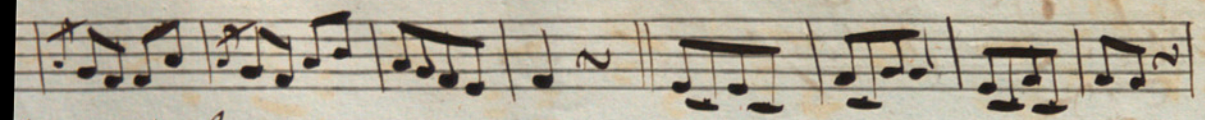
Empty musical staff

Empty musical staff

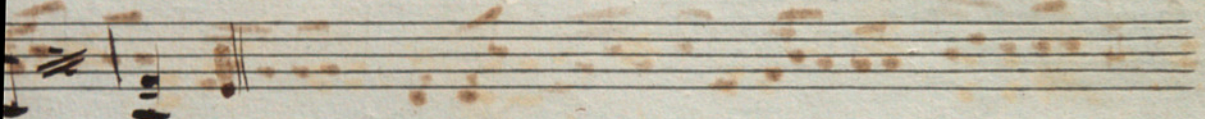
Empty musical staff

Empty musical staff

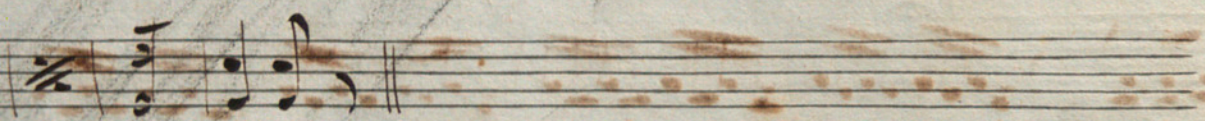
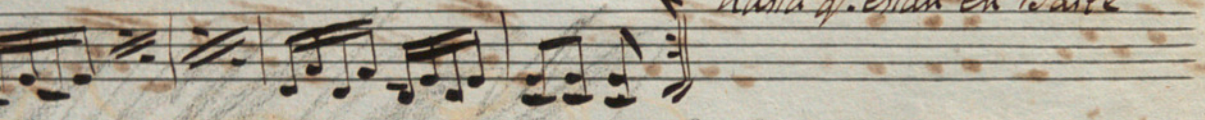




*tan en baile.*

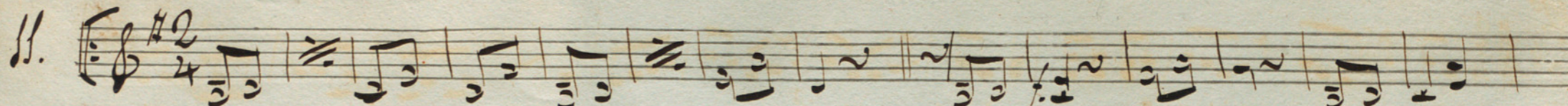


*hasta q. estan en baile*

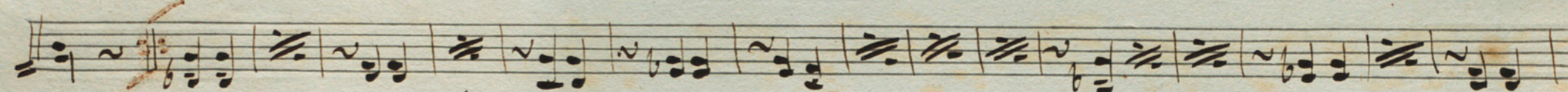
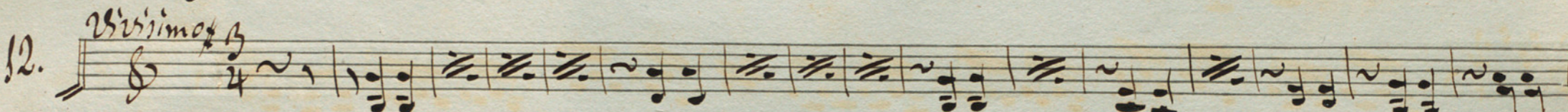


*hasta q. sale de vieja.*

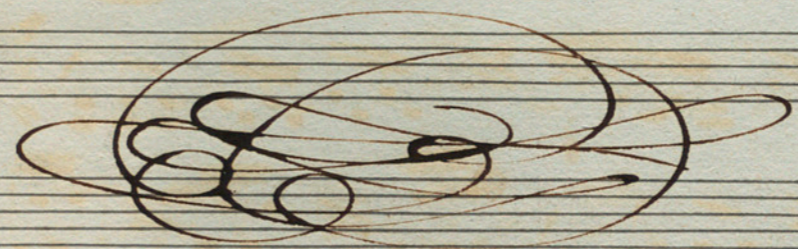
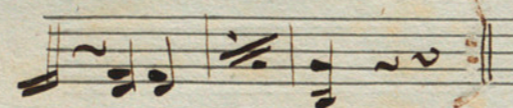
*V.L.*



*hasta q. cae Girou.*



*hasta q. estan todos en baile.*





EL RECLUTA.

Basso.

G.

N.1.

*and<sup>te</sup> maestoso*

$\text{D}^{\flat}$   $\frac{5}{4}$  [Musical notation for N.1]

N.2.

*and<sup>no</sup>*

$\text{D}^{\sharp}$   $\frac{2}{4}$  [Musical notation for N.2]

N.3.

*Marcial.*

$\text{D}^{\sharp\sharp}$  [Musical notation for N.3]

GIRON.

*D.C. hasta que estan en baile.*

V.S.







9

1a 2a

1a

1a 2a

f f

N.7.

2/4

hasta que estan en baile.

N.8.

3/4

1a 2a

1a 2a

N.9.

2/4

7

hasta que sale de Vieja.

N.10.

2/4

hasta que se cae.

V.S.º



N.11.

4

Vivo  $\text{3/4}$   $\text{b}^{\flat}$  *mo*

N.12.

$\text{3/4}$   $\text{b}^{\flat}$

1a 2a

1a 2a

1a 2a


1a 2a

D.C.º

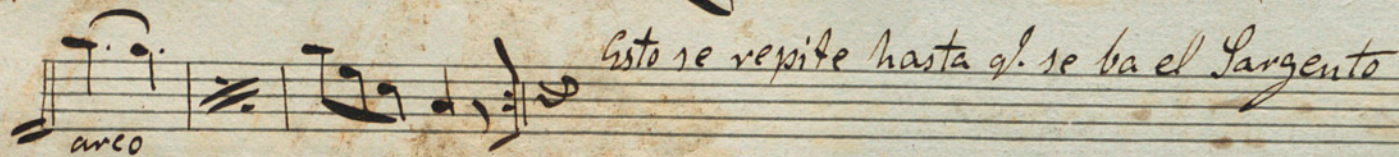


# Bajo Baile titulado El Centinela fingido.

3<sup>o</sup> *Andte* *Piccato*



*arco* *Esto se repite hasta q. se va el Sargento*

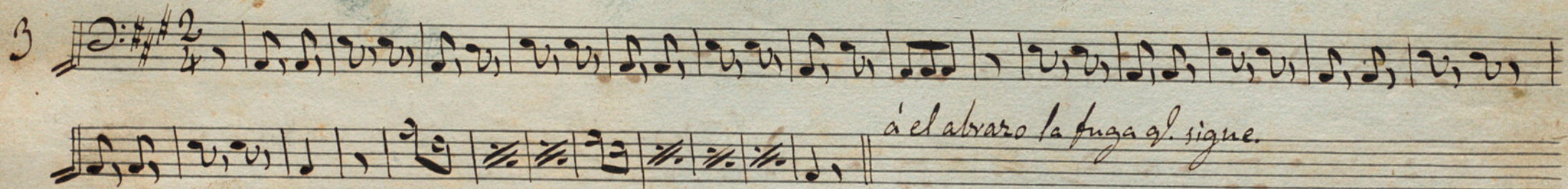


2. *All.<sup>o</sup>* *2/4*



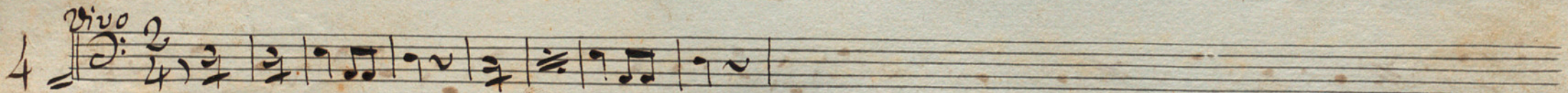
*Se repite hasta q. estan el baile.*

3 *2/4*

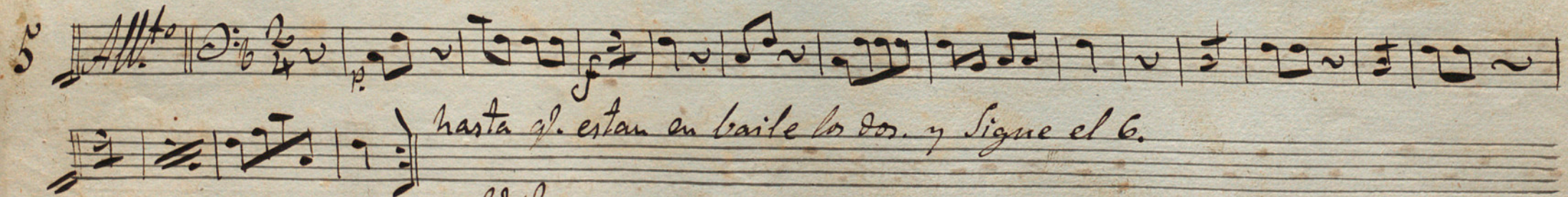


*a el abarar la fuga q. sigue.*

4 *Vivo* *2/4*

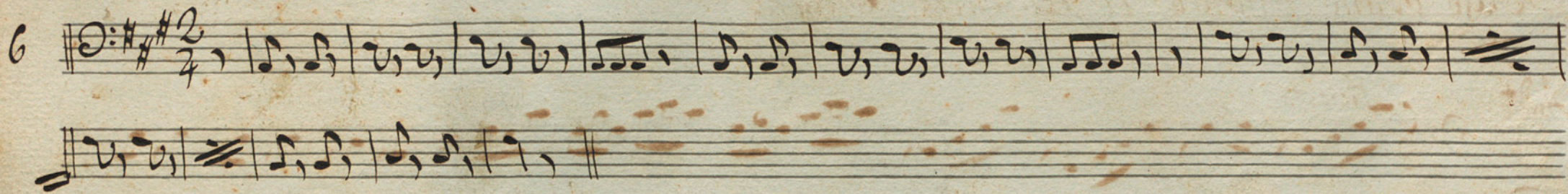


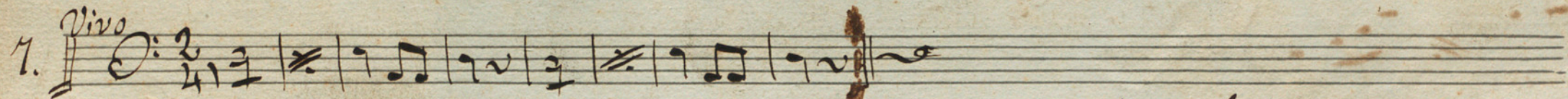
5 *All.<sup>o</sup>* *2/4*

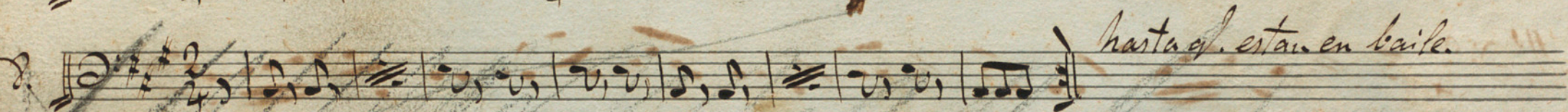


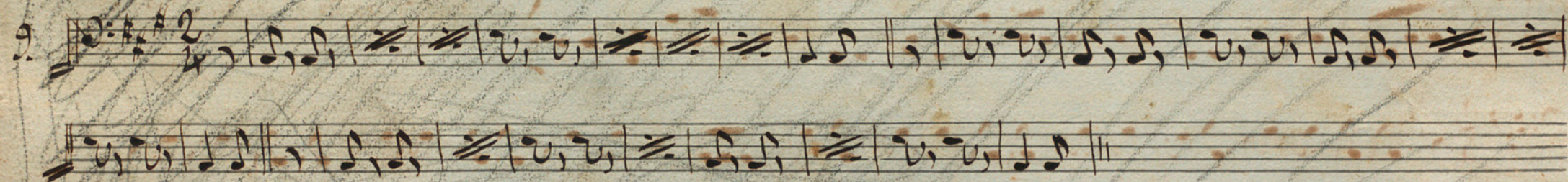
*hasta q. estan en baile lo dos. y sigue el 6.*

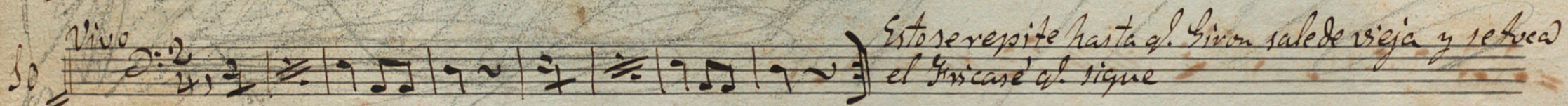


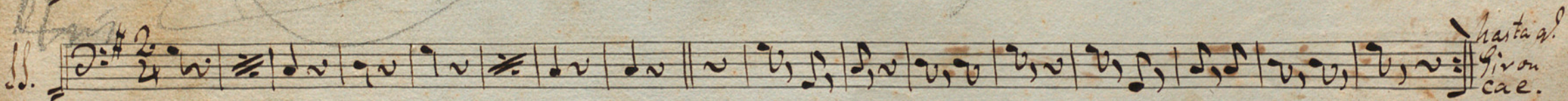
6  $\text{D:}\#\#\frac{2}{4}$  

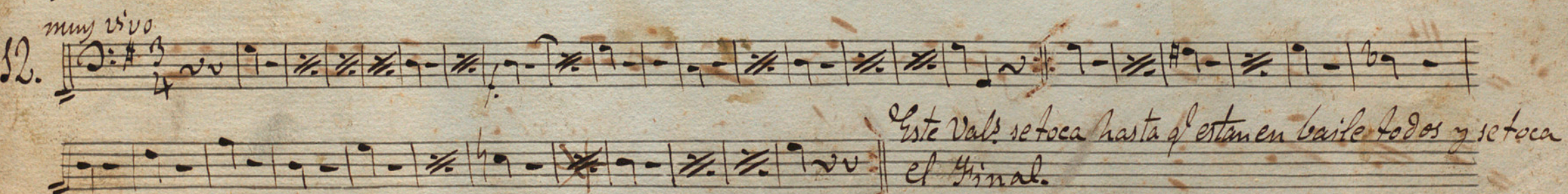
7. *Vivo*  $\text{D:}\frac{2}{4}$  

8.  $\text{D:}\#\#\frac{2}{4}$   hasta q. estan en baile.

9.  $\text{D:}\#\#\frac{2}{4}$  

10. *Vivo*  $\text{D:}\frac{2}{4}$   Este se repite hasta q. Giron sale de vieja y se toca el final q. si que

11.  $\text{D:}\#\frac{2}{4}$   hasta q. Giron cae.

12. *muy vivo*  $\text{D:}\#\frac{3}{4}$   Este Vals se toca hasta q. estan en baile todos y se toca el final.