

692-4

Mus 692-4

Litania a tres voces y Org.^{ta}
por D.^o Casimiro Espino.

Flauta. *1^a* *2^a* *3^a*

Clarinetos *1^a* *2^a* *3^a*

Fagotes *1^a* *2^a* *3^a*

Corosón *1^a* *2^a* *3^a*

Figle. *1^a* *2^a* *3^a*

Violines *1^a* *2^a* *3^a*

Viola. *1^a* *2^a* *3^a*

Tiple. *1^a* *2^a* *3^a*

Trompa *1^a* *2^a* *3^a*

Bajo. *1^a* *2^a* *3^a*

2^a Bajo. *1^a* *2^a* *3^a*

Andante.

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is written in a cursive, handwritten style. The first staff contains a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a treble clef and a key signature of one sharp (F#). The fifth staff begins with a treble clef and a key signature of one sharp (F#). The sixth staff begins with a treble clef and a key signature of one sharp (F#). The seventh staff begins with a treble clef and a key signature of one sharp (F#). The eighth staff begins with a treble clef and a key signature of one sharp (F#). The ninth staff begins with a treble clef and a key signature of one sharp (F#). The tenth staff begins with a treble clef and a key signature of one sharp (F#).

Bini e e leison

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics include "Christe eleison" and "Christe Christe andeleus". The score is written in a historical style, possibly 18th or 19th century.

Christe eleison

Christe Christe andeleus

pro opus

pro opus

Christe eleandinos Pater de celis Deus Misereere nobis fili Redemptor mundi Deus Spiritus Sancte

Deus Sanctus Agnus Dei

Mi se re re no bis

Moderatto.

Gu. Do.
Gu. Mik

Moderatto.

Amata Maria a Amata dei genitori

5

Menor.

risima ora o ra pro nobis

Mater Carisima Mater in o ra ta Mater in o ra

ma pro nobis ora pro nobis

Pinto arco Pinto

afretando poco a poco Tempo.
 Cambium in Mi b.
 la ta Ma tu a in ma cu la ta Ma tu a Ma bi li Ma tu a Mi ra bi li Ma tu O ca
 ore pro nobis ore pro nobis ore pro nobis ore pro nobis
 afretando poco a poco Tempo.

Gloria

Gloria in excelsis Deo, in terra pax hominibus bonae voluntatis. Gloria in excelsis Deo.

6	7	1	2	3	4	5	6

A handwritten musical score on aged, yellowed paper. The score is written in dark ink and consists of approximately 12 staves. The top staff features a melodic line with various note values and rests. Below it, several staves contain rhythmic patterns, some with vertical strokes and others with more complex notation. The bottom section of the page contains lyrics in Latin, written in a cursive hand. The lyrics are: "ora pro nobis", "spectemur iustitiam", "ora pro nobis", "pedes sapientie", and "ora pro". The score is marked with "afetando." at the top right and bottom right.

ora pro nobis
spectemur iustitiam
ora pro nobis
pedes sapientie
ora pro

nota A.

Da alta

Causa nostra te fi ti a *Vergini tu ale*

Causa nostra te fi ti a *Vergini tu ale*

Handwritten musical score on aged paper, featuring multiple staves with musical notation and Latin lyrics. The score is divided into sections by a diagonal line and includes markings 'B' and 'A' at the top right.

The lyrics are written in Latin and include:

fi ti e
Das pi tu ale
Das ho no rabi le
o ra pro nobis
Da mi que deo

Handwritten musical score on aged paper, featuring multiple staves and lyrics in Spanish. The lyrics are:

Prosa mística. Fuero Davidica. Fuero. I. Buena. D. mus

The score includes various musical notations such as notes, rests, and bar lines, with some sections marked by a large 'B' and a treble clef.

This is a handwritten musical score on aged, yellowed paper. The score is organized into two systems of staves. Each system contains six staves. The top two staves of each system appear to be for a keyboard instrument, featuring complex, rapid passages. The middle two staves are for a vocal line, with lyrics written in Latin below them. The bottom two staves provide a harmonic or basso continuo line. The ink is dark, and the handwriting is elegant and typical of the 18th or 19th century. The lyrics are in Latin, and the overall style suggests a religious or liturgical composition.

Je Doce
arisea

saci
Ja mea

Stellamatu
celi

si na Re fugium peca
salus infia mo

to sum au
num

dilum scitia
Consolatus afflicto sum

no num Regina Ange lo num Re gi na Pa tris cae lum
o cae sa no — bi Re gi na Pa tris cae lum
Re gi na Pa tris

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The bottom staff contains Latin lyrics in cursive script.

facium Re gi na A pos to la rum Re gi na Vir gi num Re gi na San cto rum om ni um

ritand. *meno tiempo.*

ritand. *meno tiempo.*

ora pro nobis

Pre giua sine

meno tiempo.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The bottom staff contains Latin lyrics in cursive script.

la ve con-cep-ta ora quo nobis gra-tia - - - bi Regi-na sine la ve con-

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The bottom staff contains the lyrics:

cepta De giua sine la ve con - cept - ta o sa pne nobis o sa pne

Viempo de Capilla.

12

Agnus de i qui tol lingee cata mem

Agnus de i qui tol lingee cata mem

Agnus de i qui tol lingee cata mem

Agnus de i qui tol lingee cata mem

Agnus de i qui tol lingee cata mem

Handwritten musical score for a choir, featuring Latin lyrics and musical notation on staves. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in Latin, and the musical notation includes various notes, rests, and clefs. The score is organized into systems, with each system containing multiple staves. The lyrics are written below the staves, and the musical notation is written above the staves. The score is written in a historical style, likely from the 18th or 19th century.

Sanctus Dominus Deus Agnus Dei qui tollis peccata mundi miserere nobis
Sanctus Dominus Deus Agnus Dei qui tollis peccata mundi miserere nobis
Sanctus Dominus Deus Agnus Dei qui tollis peccata mundi miserere nobis

Vivo.

The musical score is written on 15 staves. The first 12 staves are for a choir, with notes and rests. The 13th and 14th staves contain the lyrics: *bis mise re re nobis miserere* and *mi se re re nobis miserere*. The 15th staff continues the musical notation. The score is written in a historical style, with notes and rests clearly visible.

Vivo

A handwritten musical score on 14 staves, organized into two systems of seven staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system contains the following markings from top to bottom: *f*, *mf*, *f*, *mf*, *f*, *mf*, and *f*. The second system contains: *f*, *mf*, *f*, *mf*, *f*, *mf*, and *f*. The score includes several measures with complex rhythmic patterns and some measures with rests. The handwriting is in dark ink on aged, slightly yellowed paper.

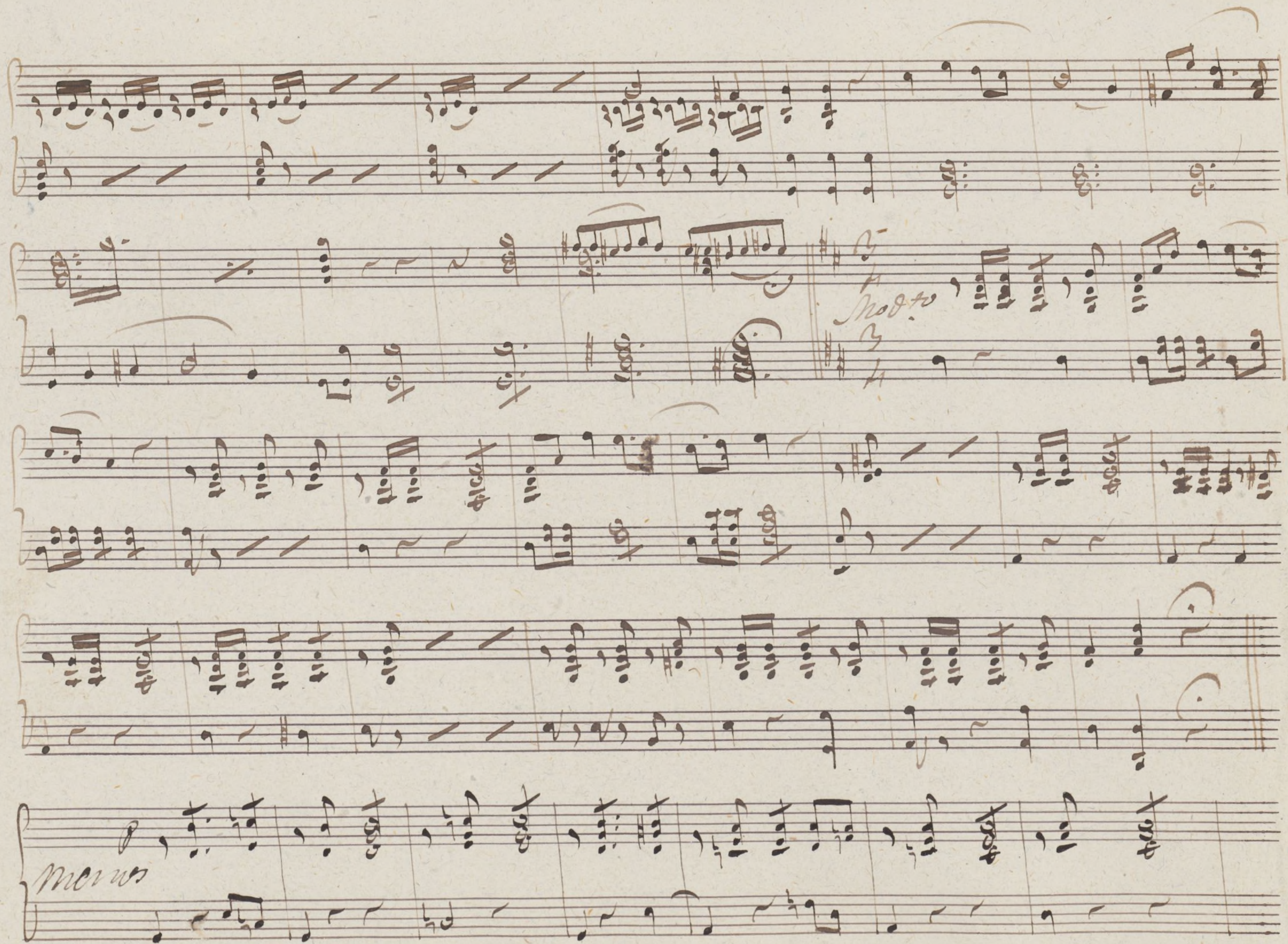
Ayuntamiento de Madrid

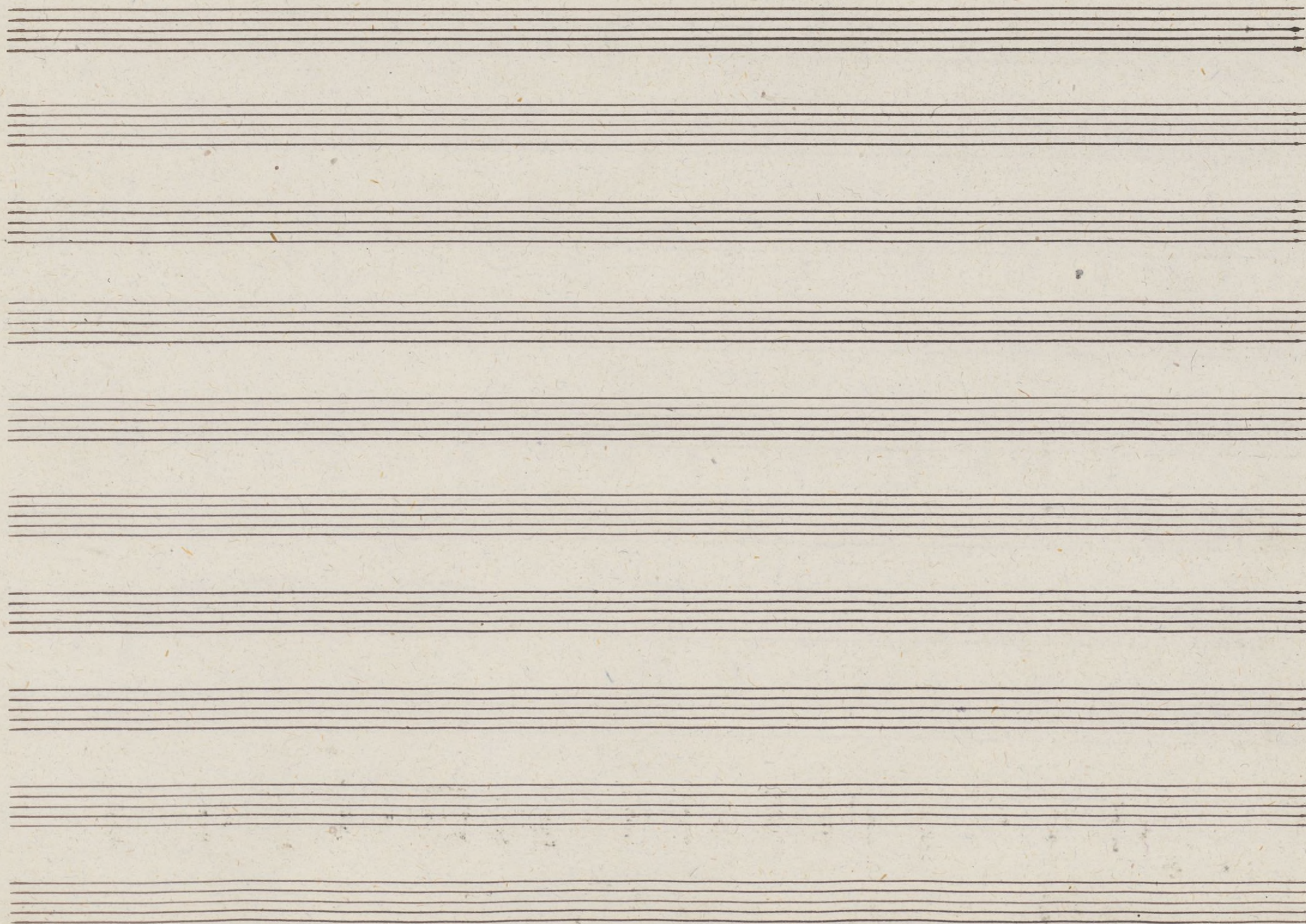
Organo.

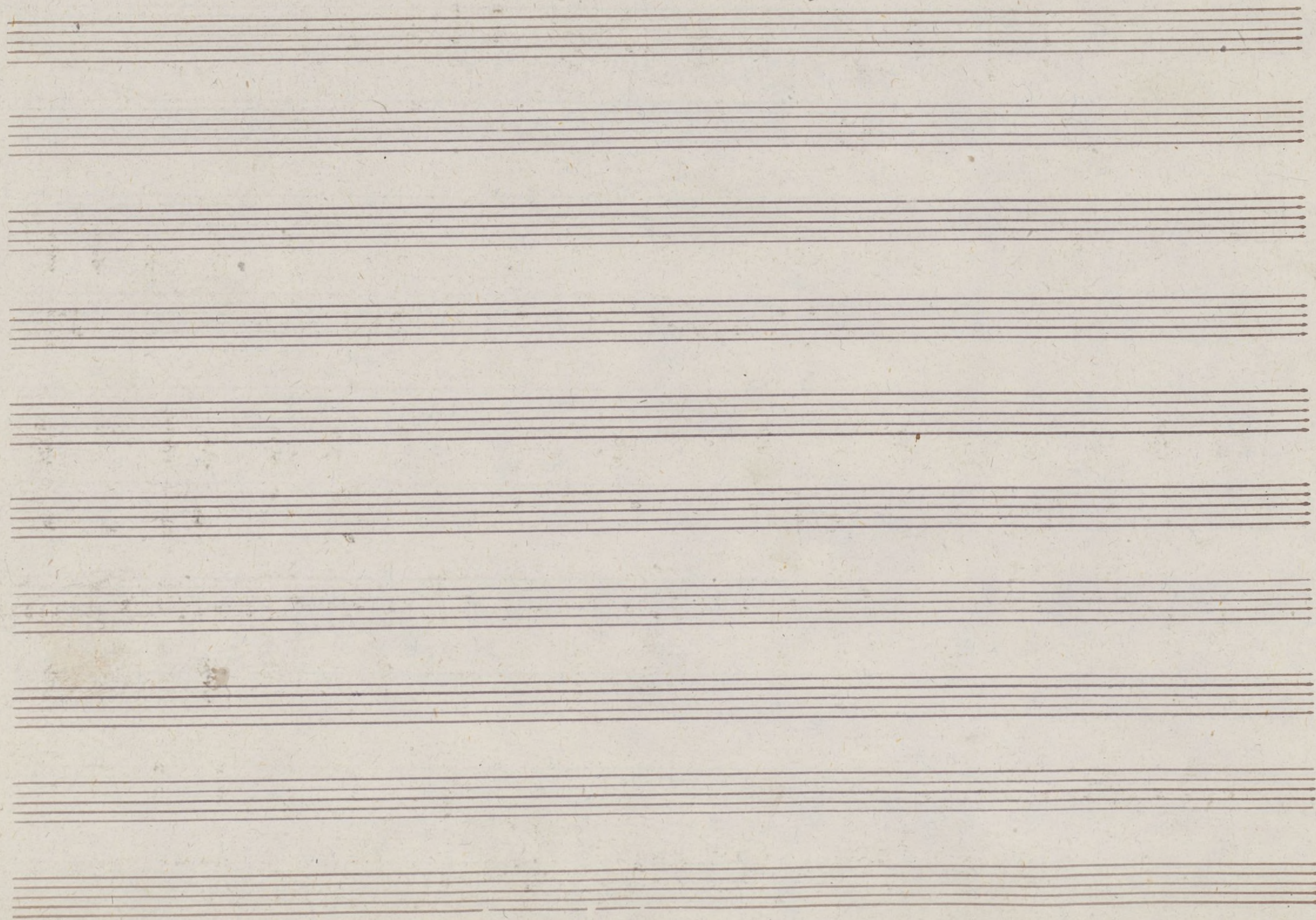
Letania a 3 por D. Gas. Espino.

Andante.

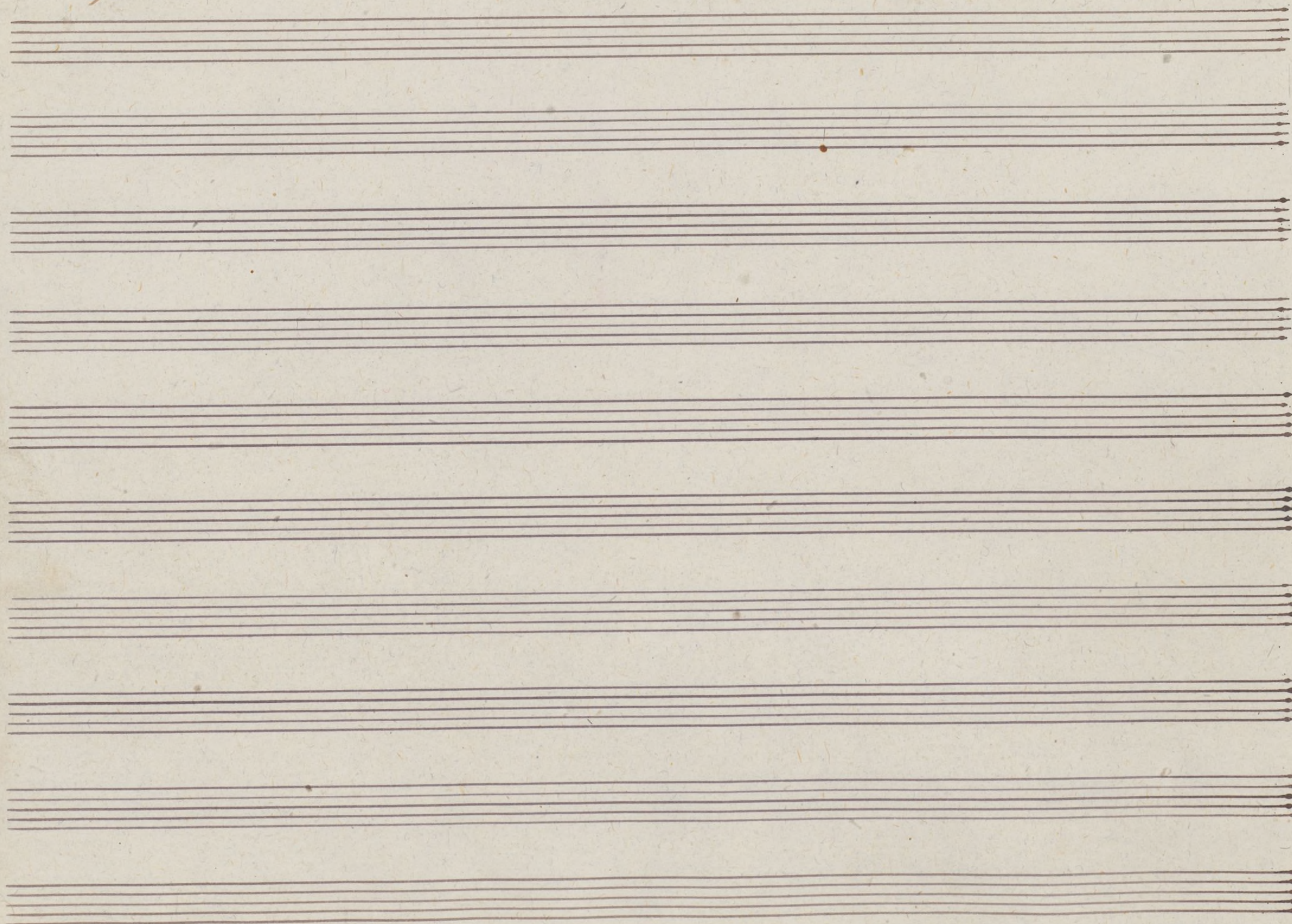
H. P.





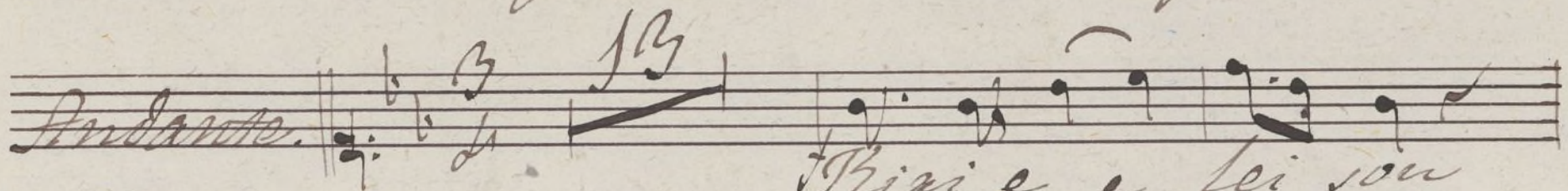


A handwritten musical score on five systems of staves. The notation is in dark ink on aged, slightly yellowed paper. The first system consists of two staves with a treble clef on the top staff and a bass clef on the bottom staff. The second system also has two staves, with a treble clef on the top staff and a bass clef on the bottom staff. The third system has two staves, with a treble clef on the top staff and a bass clef on the bottom staff. The fourth system has two staves, with a treble clef on the top staff and a bass clef on the bottom staff. The fifth system has two staves, with a treble clef on the top staff and a bass clef on the bottom staff. The music features various note values, including eighth and sixteenth notes, and rests. There are also some dynamic markings and tempo indications in italics. The word "grave" is written in the second system, and "allegretto" and "ritando" are written in the fifth system. The notation is somewhat dense, with many notes and rests. The paper shows signs of age, including some staining and a slightly irregular edge.

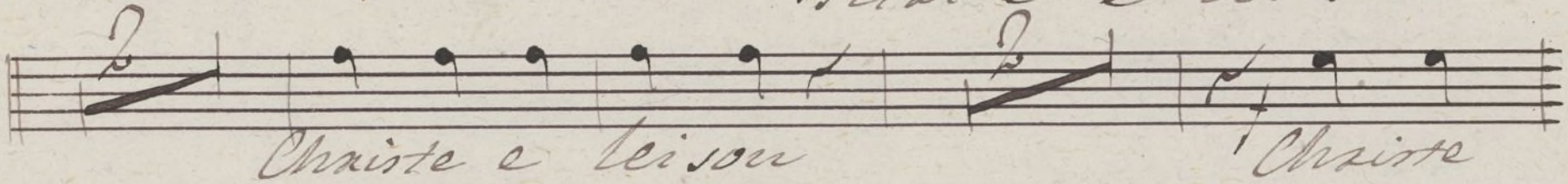


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Letania a 5^a por D^{no} Casimiro Espirito.

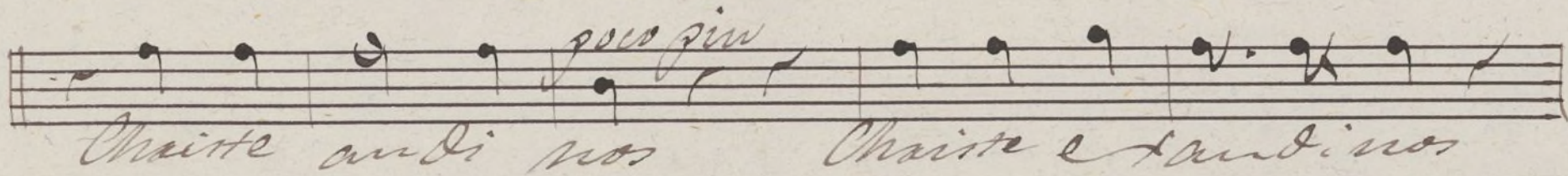


Prai e e lei sou



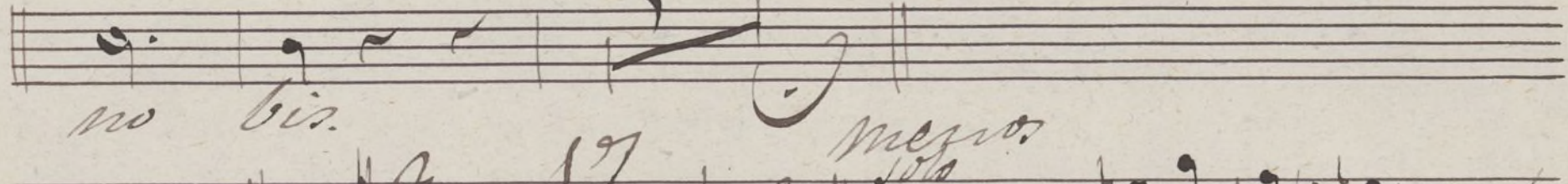
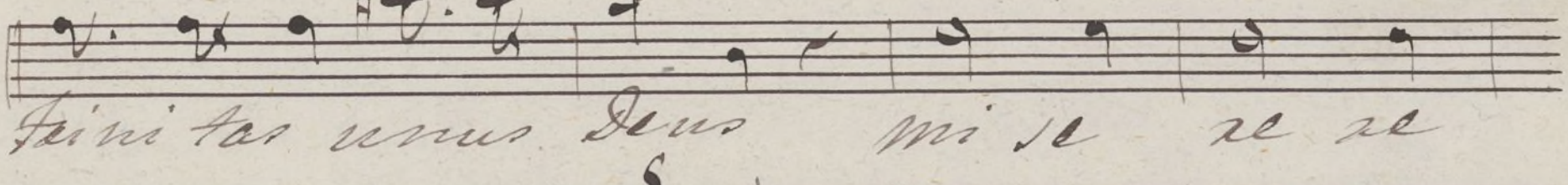
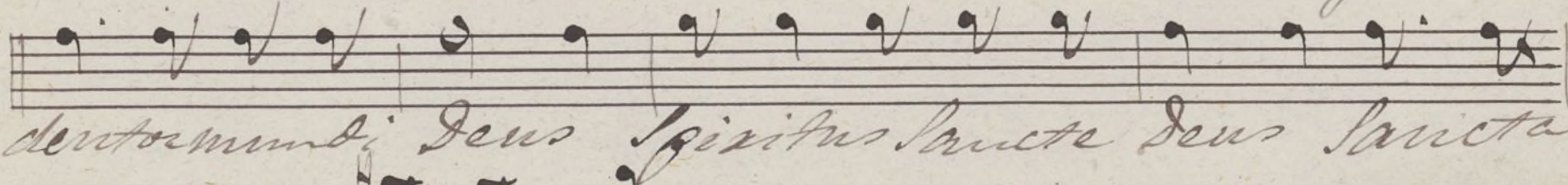
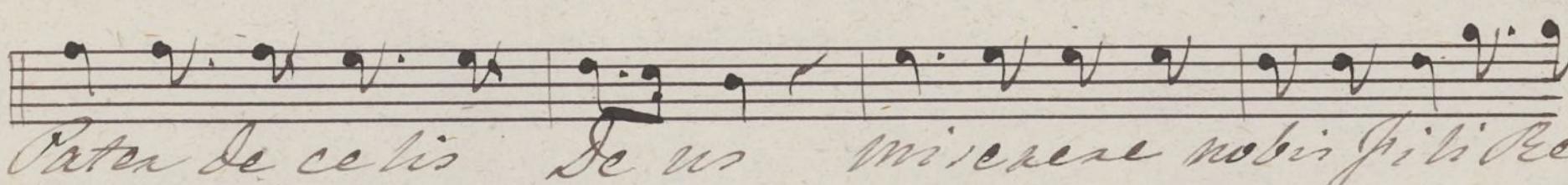
Chaste e lei sou

Chaste

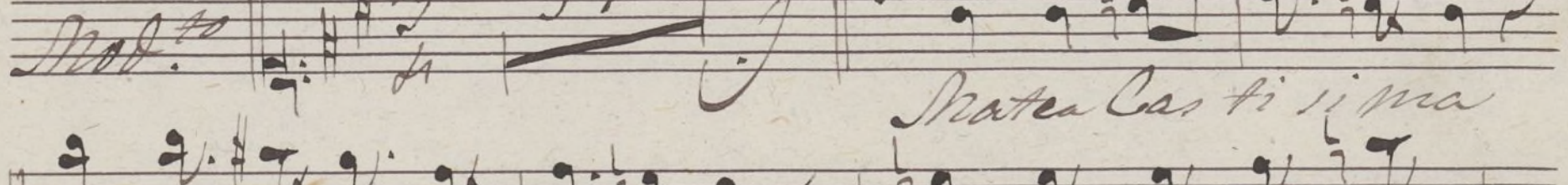


Chaste andi nos

Chaste e xandinos

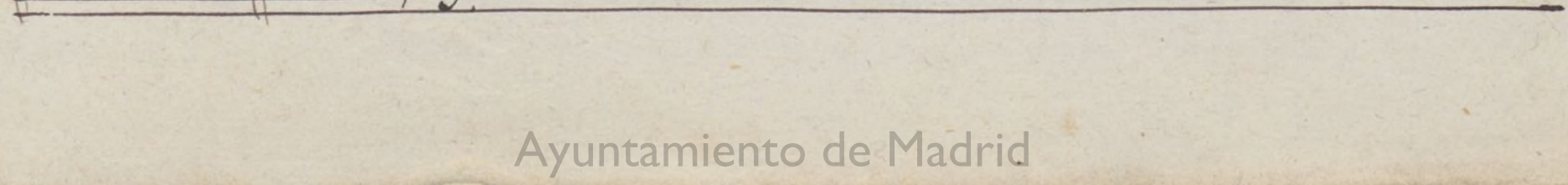
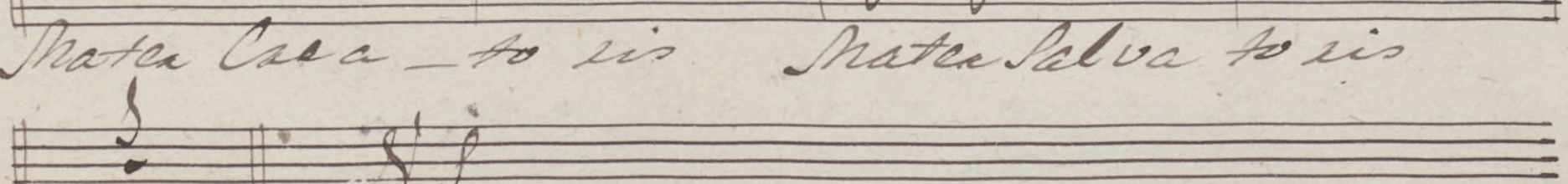
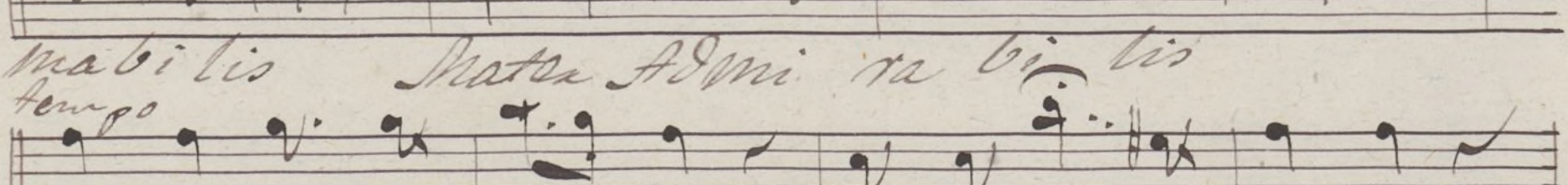
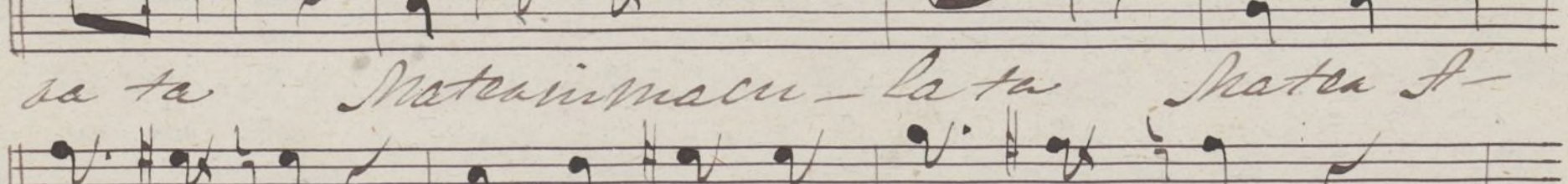
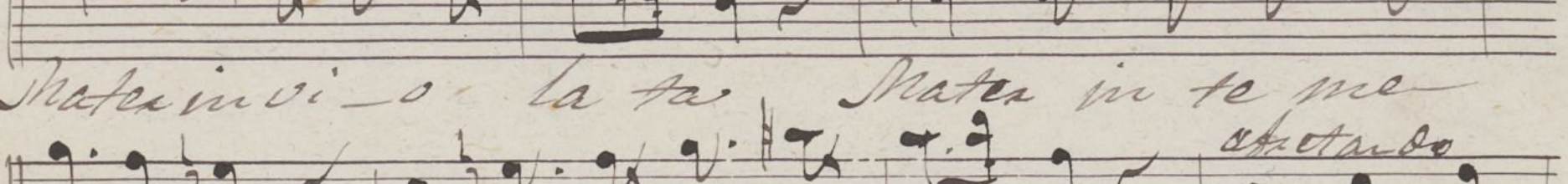


no bis.



Mezzo

Mater Castissima



Grave. *O sa pue nobis*

O sa pue nobis

O sa pue nobis *O sa pue*

nobis O sa pue nobis

O sa pue nobis *O sa pue*

nobis *O sa pue nobis O sa pue*

nobis *O sa pue nobis*

Speculum jus titia

O sa pue nobis *adretando.* *Sedes Sa Bi-*

en ti a *O sa pue nobis* *nita.*

Causa nostra le ti ti a *vaspi ri tu*

ale *vas ho no a bi te* *O sa pue*

nobis *l'as insigne de vo cionis* *Pro sa*

misti ca *Fusis da vi di ca* *Fusis E-*

busca *Je dexi saca* *Helamatu*

ti na *Re-fugium peca to rum* *An si lum Cristia*

ti na

no sum Regina Auge totum Regina Patriar
casum Re gi na Pro fe - tatum

Regina virginum Regina sanctorum
Omnium o ra pro no bis.

Regina sine la be con ce pta
o ra pro no bis pro no bis Re -

gina sine la be con - ce pta Re
gina sine la be con ce pta
o ra pro no bis o ra pro no bis.

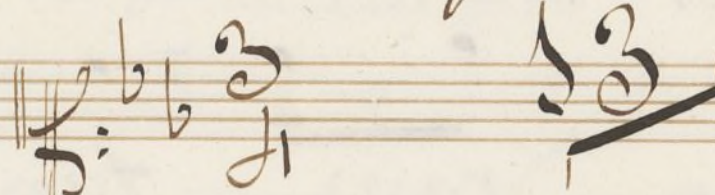
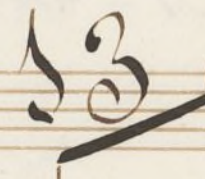
Tempo de Capilla Agnus Dei qui
tol lis pec cata mun - di Pa ce
no bis Do - mi ne Agnus Dei qui

tol lis pec cata mun - di ex an di -
nos Domine Agnus Dei qui tol lis pec cata

pec ca ta mun di mi se re re no
 bis mi se re re nobis mi se re re
 mi se re re nobis mi se re re mi se
 re re nobis mi se re re
 no - - bis.

Letanias por Casimiro Espino:

Triple.

And.te  *Autti* 

Ki - riet ley - son

chris - te elei - son

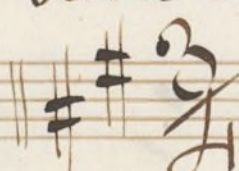
chris - te an - di - nos

Chris - te ex - san - di -

nos Pa - ter de cae - lis De - us mi - se - re - re

no - vis Fi - li Redem - tor mundi deus S. pi - ri tus san - cto

Deus San - cta tri - ni - tas unus Deus

Moo.to 

V. S. P. al solo

Solo

Menos tiempo

ma-ter las ti-si-ma ma-ter in vi-o

la ta ma-ter in te me-ra ta

afretando poco a poco
ma-ter in ma-cu-la ta ma-ter a-ma-bi-lis

ma-ter ad-mi-ra-bi-lis ma-ter cre-a-to-ris

ma-ter sal-va-to-ris

Grave

tutti.
o-ra pro-no-bis o-ra pro-

-no-bis o-ra pro-no-bis o-ra pro-

-no-bis o-ra pro-no-bis

o-ra pro-no-bis o-ra pro-

J.otti.

no - bis o - ra pro - no - bis

ti - tie vas s - pi - ri - tu - a - le vas ho no -

ra bi - le o - ra pro - no - bis vas. in - sig - ne de vo -

tio - nis ro - sa mis - ti - ca. Furris Da -

vi di - ca Fur - ris e bur - nea

Tu o de - ris ar - ca s - te - lla ma tu -

ti - na pre - fu - jium pe - ca - to - rum au -

xi lum Christia - no - rum Be - gi - na ange -

lo - rum Me - gi - na pa - triar - cha rum

V. S. P.

a 3.

Me gi na pro phe ta rum

Me gi na vir ji nun Me ji na San torum

om ni um ora pro no bis me nos

Lento

gi na si ne la be con cep ta o ra pro

no bis o ra pro no bis Me ji na si ne

la be con cep ta Me ji na si ne la be con

cep ta o ra pro no bis o ra pro

no bis

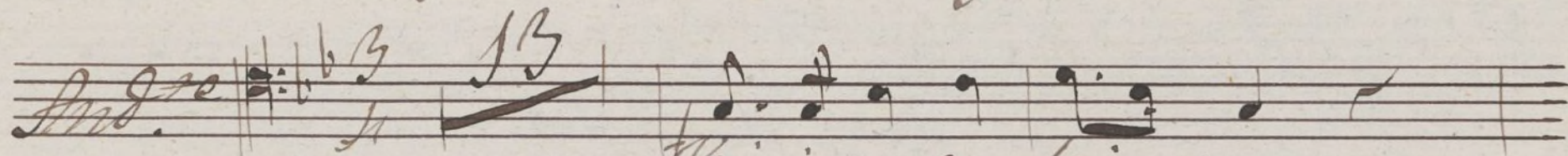
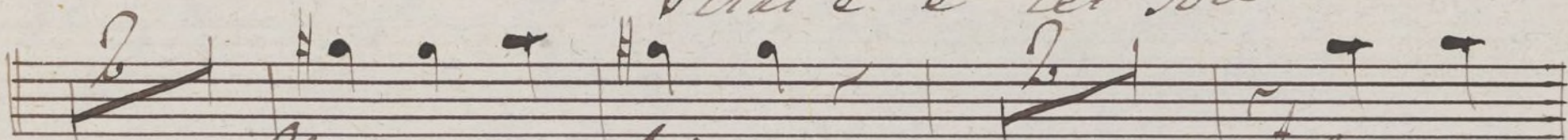
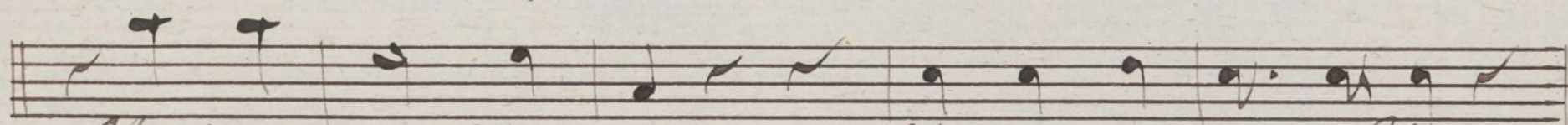
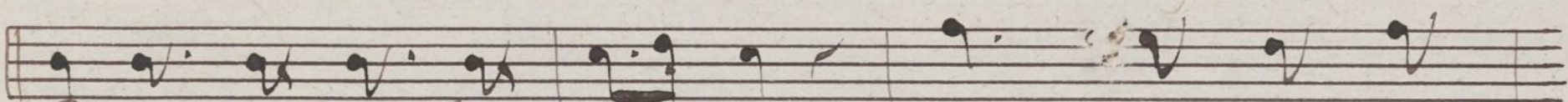
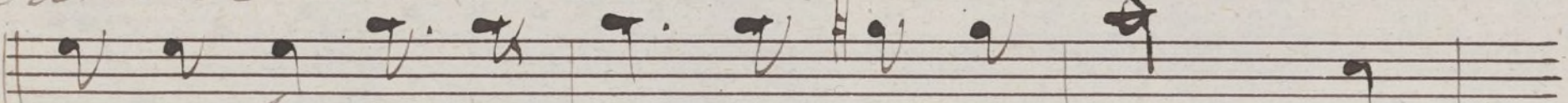
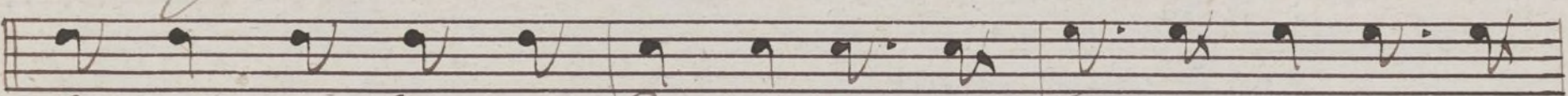
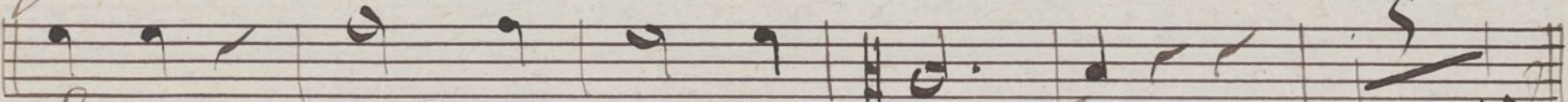
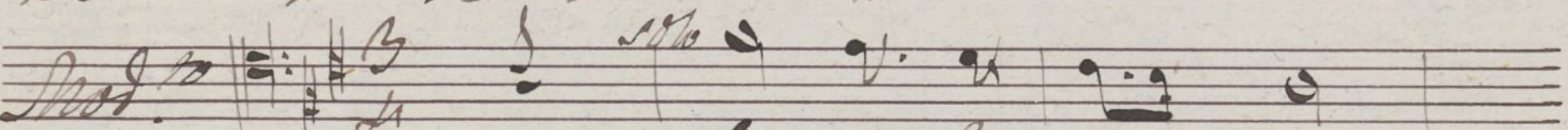
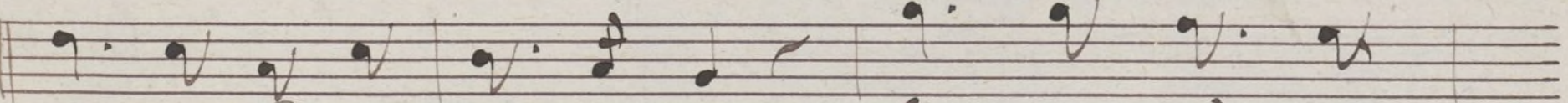
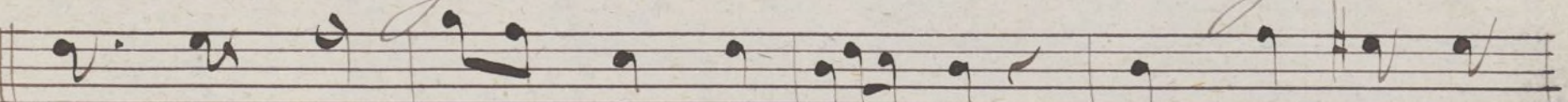
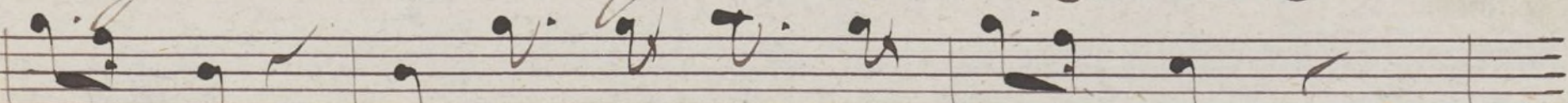
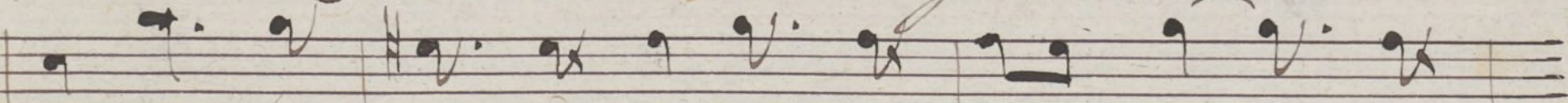
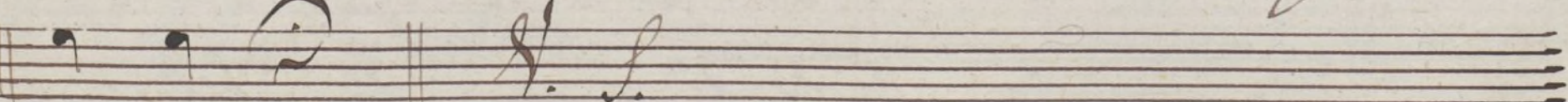
Tiempo de Capilla

Ag nus

de i qui to tis pe ca ta mun

di - pace no bis Do - mi -
 ne Ag-nus Dei i qui - to llis lis pe ca - ta mun -
 di e - - - - - san di nos Domi ne Ag-nus Dei i qui
 tol - lis pec ca ta pec ca ta mundi mi se -
 re re no bis Vivo bis mi se re - re no bis mi se
 re re mi se re re no bis mi se
 re re no bis mi se
 re re no bis



Fena 1^o*Letania a 3.ª por D. Casimiro Espino.**Christe e lei sou**Christe e lei sou**Christe**Christe audi nos**Christe exaudi nos**Pater de celis Deus mi se re re**nobis Fi li Re deitor mundi Deus**Spi ri tus Sancte Deus Sancta Tri ni tas unus**Deus mi se re re no bis.**Sancta Ma ri a**Sancta Dei ge ni tris Sancta Vir go**Vir gi num o sa pas no bis Ma te ra Ma te ra**Chri sti Ma te ra Di vi ne gra tie**Ma te ra Pu ri si ma ora o sa pas**no bis.*

Andante *Grave*

o sa gno
no bis o sa gno no bis o sa gno
no bis o sa gno no bis
o sa gno no bis o sa gno
no bis o sa gno no bis o sa gno
no bis
Speculum jas. ti ti a
o sa gno no bis
en ti a o sa gno no bis
Causa no stre le ti ti a
Vas pi ri tu a le Vas ho no ra bi le
o sa gno no bis Vas si gne de co
cionis Rosa mi sti ca Fus si Da
vi di ca Fus si E. Vra ne a
Je des si Ar ca Ste lla ma tu ti na Re

fugium Posa sum Au silium cristia-
 no sum Re gi na Augu so sum Re
 gi na Patris ca sum Re — gi na
 Pao se tasum Re gi na St pas to
 lo sum Re gi na Marti sum Re gi na con se
 so sum o ra pro no bis. *ritard.* *meno tiempo*
 Re gi na siue la be con ce pta
 o ra pro no bis pro no bis Re gi na siue
 la be con ce pta Re gi na siue la be con
 ce pta o ra pro no bis o ra pro
 no bis. *Tiempo de Capilla*
 Agnus De i qui tol lis pec cata mun
 di Pae ce no bis Do mi ne Agnus De i qui
 tol lis pec cata mun di e — san

Handwritten musical score on five staves. The lyrics are written below the notes in a cursive script. The text includes: "di vivo nos mi se rese no", "bis mise rese nobis mise rese", "mi se rese nobis mise rese mise", "se se' nobis mise se se", and "no bis." The music consists of various note values, including quarter, eighth, and sixteenth notes, with some rests and a final double bar line.

Letania — por Casimiro Espino: *Femor.*

Andte *futti*

Ki riet ley son

chris-tee-ley-son chriite chriite

an-di-nos chris-tee-xaudi-nos

Pa-ter Je-coe-lis Je-us mi-se-re-re no-vis Fi-li

Pre-den-tor mundi-deus pi-ri-tu-sancte-

Deus sancta trini-tas u-nus-Deus.

V. J. P. al Solo

Mod.to $\frac{3}{2}$ *Solo.*

San ta Ma - ri - a San - ta - ta De -
je - ni - tris San - ta vir - go vir gi - num o - ra pro -
no - bis ma - ter ma - ter Chris - te ma - ter di - vi - na
grati - e ma - ter pu ri - si - ma ma - ter ma - ter o - ra pro -
no bis *tutti* *Menos tiempo* *Grave.*
o - ra pro - no - bis o - ra pro - no bis
o - ra pro - no - bis o - ra pro - no - bis
o - ra pro - no bis o - ra pro - no bis
o - ra pro - no bis o - ra pro - no - bis

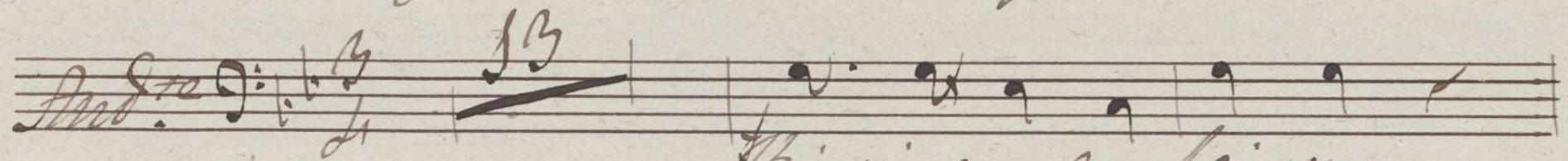
Causa nostra le — ti — ue *vas I — pi — ri — tu*
a — le *vas ho — no — ra bi — le* *o — ra pro —*
no — bis *vas in sig — ne de vo — tio — nes* *ro — sa*
mis — ti — ca *tu — ris Ia vi di — ca* *tu — ris e*
bur — nea *In de ris* *ar — ca*
I — te — lla ma tu — ti — na *Re fu gi um* *pe — ca —*
to — rum an xi — li um chris tia — no — rum *Re gi na ange*
lo — rum *Re gi — na pa tri ar — chorum* *Re*
gi — na *pro — phe. tarum*

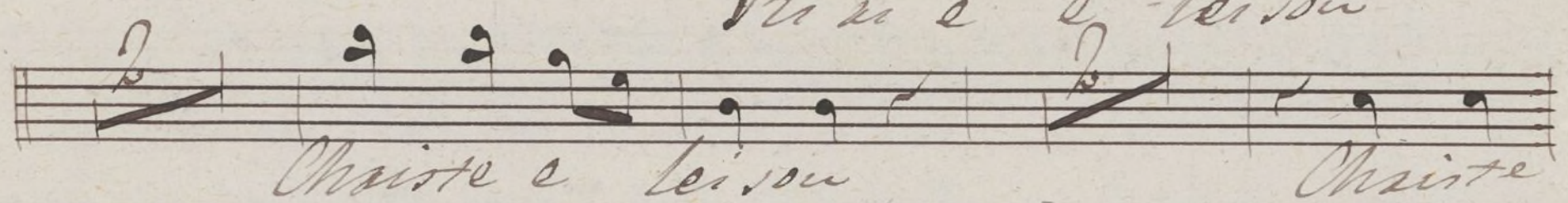
Me — gi — na a pos — to — lorum — Me — ji — na —
vir ji — num Me — ji — na — Santo — rum, ^{alg.} omnium o — ra pro no — bis.

Menos. Lento Me — gi — na si ne
— la be con cep — ta o — ra pro — no — bis o —
— ra pro — no — bis Me — ji — na si ne — la be con
cep — ta Me — ji — na si ne — la be con — cep —
— ta o — ra pro — no — bis o — ra pro —
no bis *Tiempo de Capilla*
Ag — nus — De i qui — to — lis pe — ca — ta mun
di Pa — ce no — bis Do — mi —

ne Ag mus De i qui tol lis pec ca ta mun
di e xan di nos
mi se re re no bis mi se re re
no bis mi se re re no bis
mi se re re no vis

Stanza a 3 por Du Caramero Espino. Cap 1º

And. 8va  *13*

2  *2* *Christe eleison*

Christe eleison *Christe*

Christe audi nos *Christe*

Sanctus Pater de celis Deus

misere re nobis *Qui* *li* *Re-* *dentor mundi*

Deus spiritus sancte *Deus sancta Trinitas unus*

Deus misere re re no - bis

17 *15* *2* *Grave* *solo* *Virgo Prudenti si ma* *Virgo vere*

sancta *Virgo Puella can da* *o sa pro*

nobis *Virgo Po tens* *Vir go*

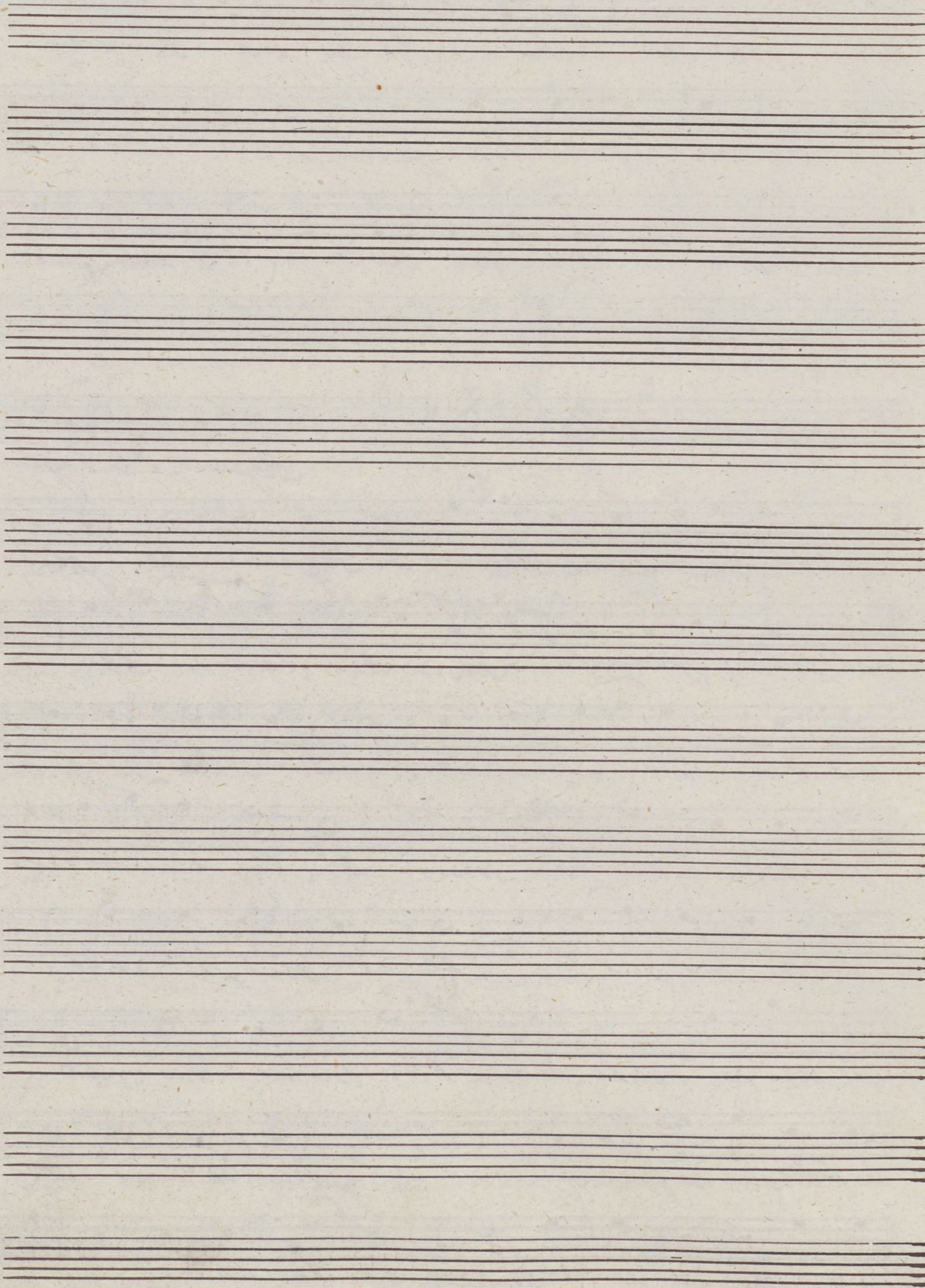
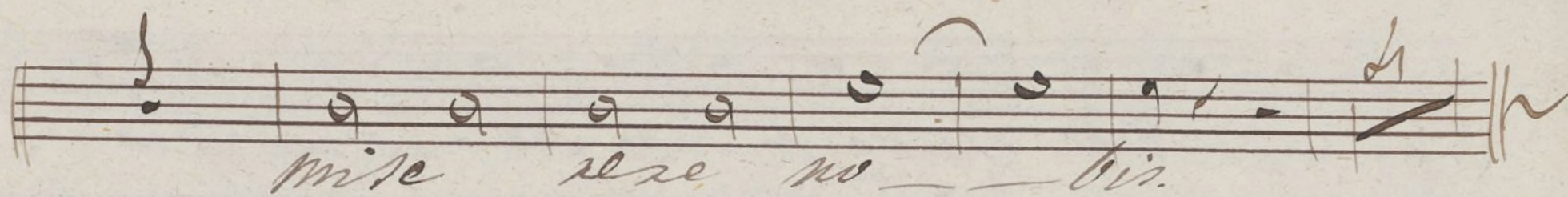
clemens *Virgo Fi - de lis* *o sa pro*

nobis *Speculum justiti e*

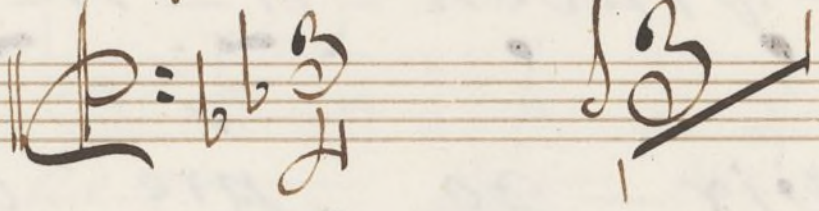
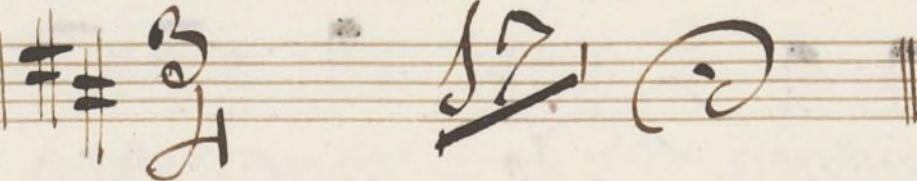
O ra quo no bis se des la gi
 en ti a o ra quo no bis
 Causa nos tra le ti ti a
 Pas si xi tu ra le va no no rabi le
 o ra quo no bis Pas si que de ro cis sis
 Pro sa misti ca Turri Da vi bi ca
 Turri & bu rre a Domus An sa a
 Ja na celi salus in fia mo rum.
 Con so la trix Af fi cto rum o ra quo
 no bis Re gi na Pa tri a ca rum
 Re gi na Pro fe tas sum Re
 gi na A pos to lo rum Re gi na
 Ma ri sum Re gi na San cto rum om ni um
 o ra quo no bis Men o ti er ge. Re

gina sine la ve con-cep-ta o sa pro
nobis pro no-bis Re gi na si-ne
la ve con cep-ta Re gi na sine la ve con-
cep-ta o sa pro nobis o sa pro
no-bis.

Fragor de Capilla Agnus Dei qui
tol lis pec cata mun di Agnus Dei qui
tol lis pec cata mun di Pa-a-ce
no bis Do mi ne Agnus Dei qui
tol lis pec-ca-ta mun di ex-au-di nos
Do mi ne mi se re re mi se re
re no bis mi se re re no bis
mi se re re re no bis
mi se re re re no bis



Letania. por Casimiro Espino: *Mus 692-4* Bajo //

And.te  *Kiri-et ley-son*
Christe eley-son christe
Christe an-di-nos chris-te ex-san-ti
nos Pa-ter Je-coe-lis Je-us mi-se-re-re
no-vis Fi-li Re-den-tor mun-di Deus Spi-ri-tus sanc-te
Deus Sancta tri-ni-tas u-nus Deus.
Mod.to 

V. L. P.

2

Grave

solo. vir-go Pruden-ti-si-ma

vir-go ve-ne-ran-da vir-go pre-di-

-can-da o-ra pro-no-bis vir-go

po-teris vir-go Cle-mens vir-go si-

de-lis o-ra pro-no-bis

tutti Can-a-ni-sta-le-ti-e Vas Spi-ri-tu-a-le Vas ho-no-ra-bi-le

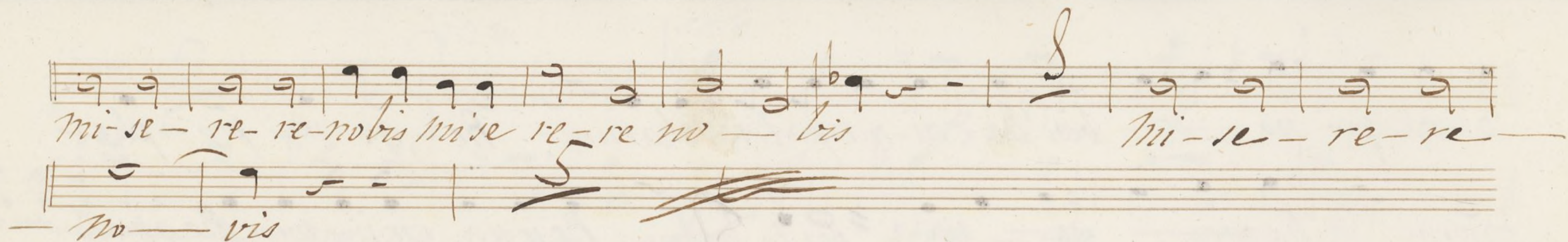
o-ra pro-no-bis Vas in-signe de-vo-tionis ro-sa mis-ti-ca

Fu-is da-vi-di-ca tu-iris e-bur-ne-a Do-mus au-re-a

Tan-na coe-li Sa-lus in-fir-mo-rum con-so-la-tris af-flic-to-rum

a G.

o-ra-pro no-bis Re-gi-na patri-archarum Re-gi-na pro-phe-
 tarum Re-gi-na a-posto-lorum Re-gi-na vir-gi-num Re-gi-na sanctorum
 omni-um o-ra-pro no-bis *menos* *Lento* Re-gi-na si-ne
 la-be con-cep-ta o-ra-pro-no-bis o-ra-pro-no-bis Re-gi-na si-ne la-be con-
 cep-ta Re-gi-na si-ne la-be con-cep-ta o-ra-pro-no-bis o-ra-pro-no-bis
Tempo de Capilla Ag-nus-dei qui to-lis pec-ca-ta mu-n-
 di-Ag-nus-dei qui to-lis-pec-ca-ta-mun-di par-ce no-vis
 mu-n-di-par-ce-no-vis mun-di-Ex-au-di-nos Do-mi-ne
 ne-pe-ca-ta-mun-di mi-se-re-re-no-bis *Vivoll*



Letania por Casimiro Espino.

Violin I^o

And^{te} 6/8 3/4 2/4 8 8^{va} *divisi*

poco mas

Mod^{to} 3/4 2/4 8 8^{va} *divisi*

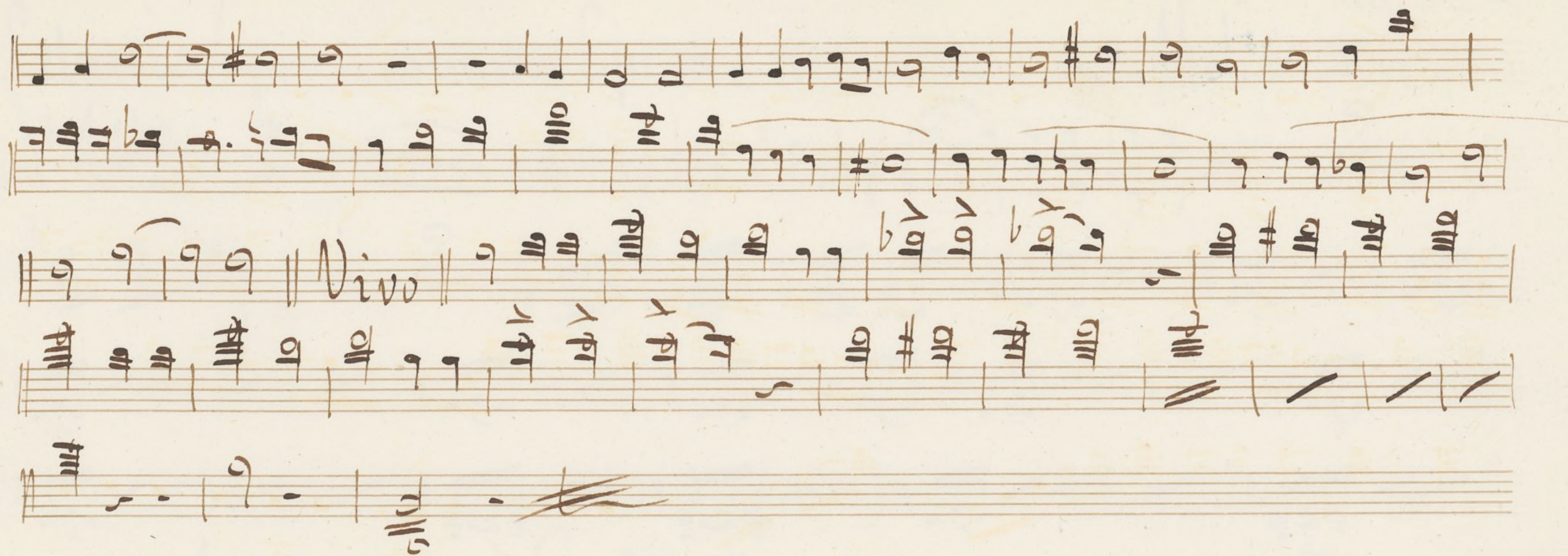
Menos 3/4 2/4 8 8^{va} *divisi*

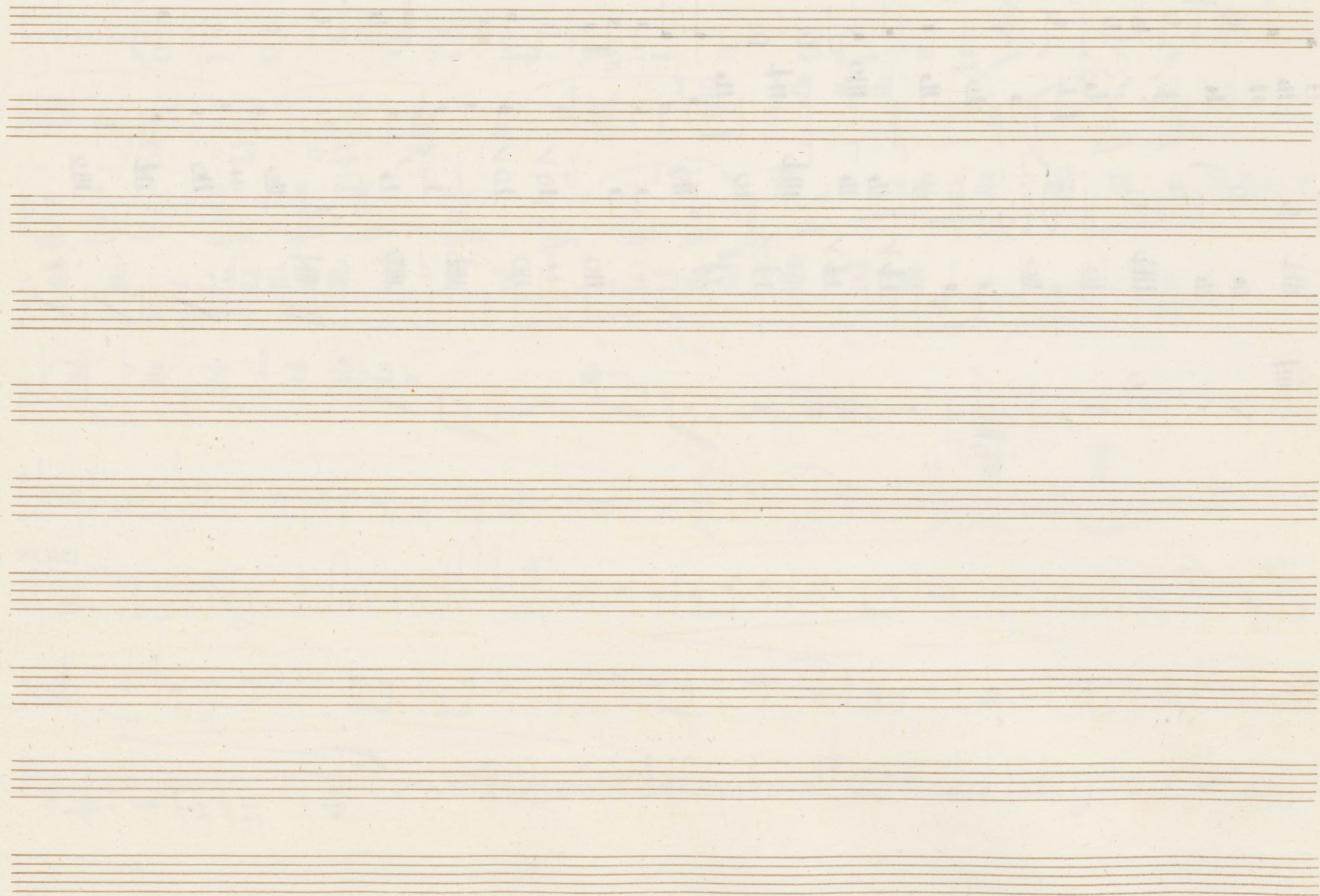
afretando mas mas sostenuto

Grave

meno

Siempo de Capilla





Letania por Casimiro Espino

Mus 692-4
Violin 2º

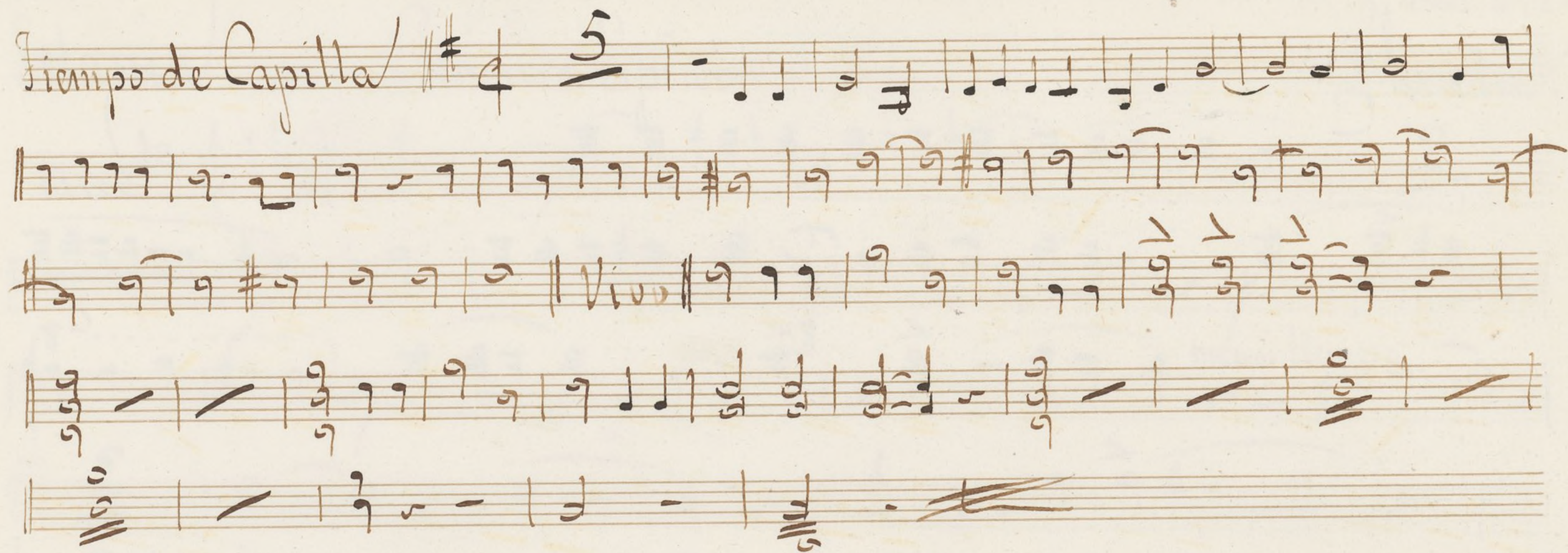
And^{te} $\text{C}^{\flat} \text{ } 2/4$ 3

mod^{to} 3

Menor

VSP

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a "Grave" marking. The third staff has a "meno" marking. The fourth staff has a "ritard." marking. The fifth staff has a "Lento" marking and a 3/4 time signature. The sixth staff has a "meno" marking. The seventh staff has a "ritard." marking. The eighth staff has a "Lento" marking and a 3/4 time signature. The ninth staff has a "meno" marking. The tenth staff has a "ritard." marking. The score is written in a historical style, likely from the 18th or 19th century.



Ayuntamiento de Madrid

Letanía por Camiro Espino

Mus 692-4

Planta.

Handwritten musical score for a Litaney (Letanía) by Camiro Espino. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings.

Key markings and annotations include:

- ante**: Marked at the beginning of the first staff.
- meno tiempo**: Marked on the third staff.
- mas.**: Marked on the fifth staff.
- meno tiempo**: Marked on the eighth staff.
- 2**: A large number 2 is written at the end of the first staff and on the fourth staff.
- 4**: A large number 4 is written at the beginning of the seventh staff.
- mod**: Marked at the beginning of the sixth staff.
- 2**: A large number 2 is written at the beginning of the sixth staff.
- 2**: A large number 2 is written at the beginning of the ninth staff.
- UP**: A large handwritten 'UP' is written on the bottom staff.

afretando poco a poco *1º tempo*

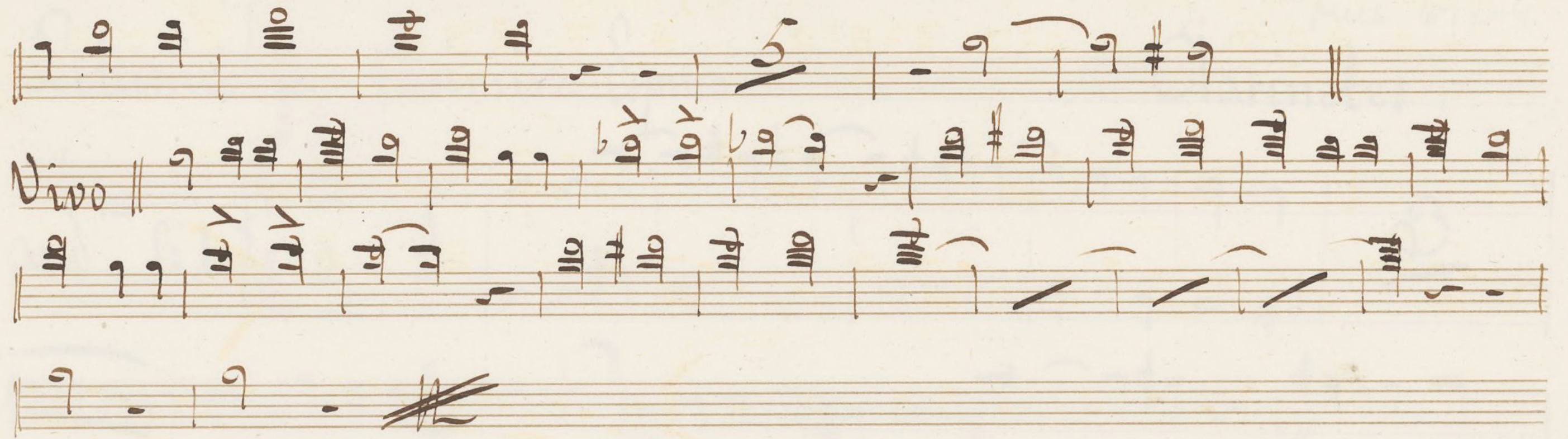
Grave *16*

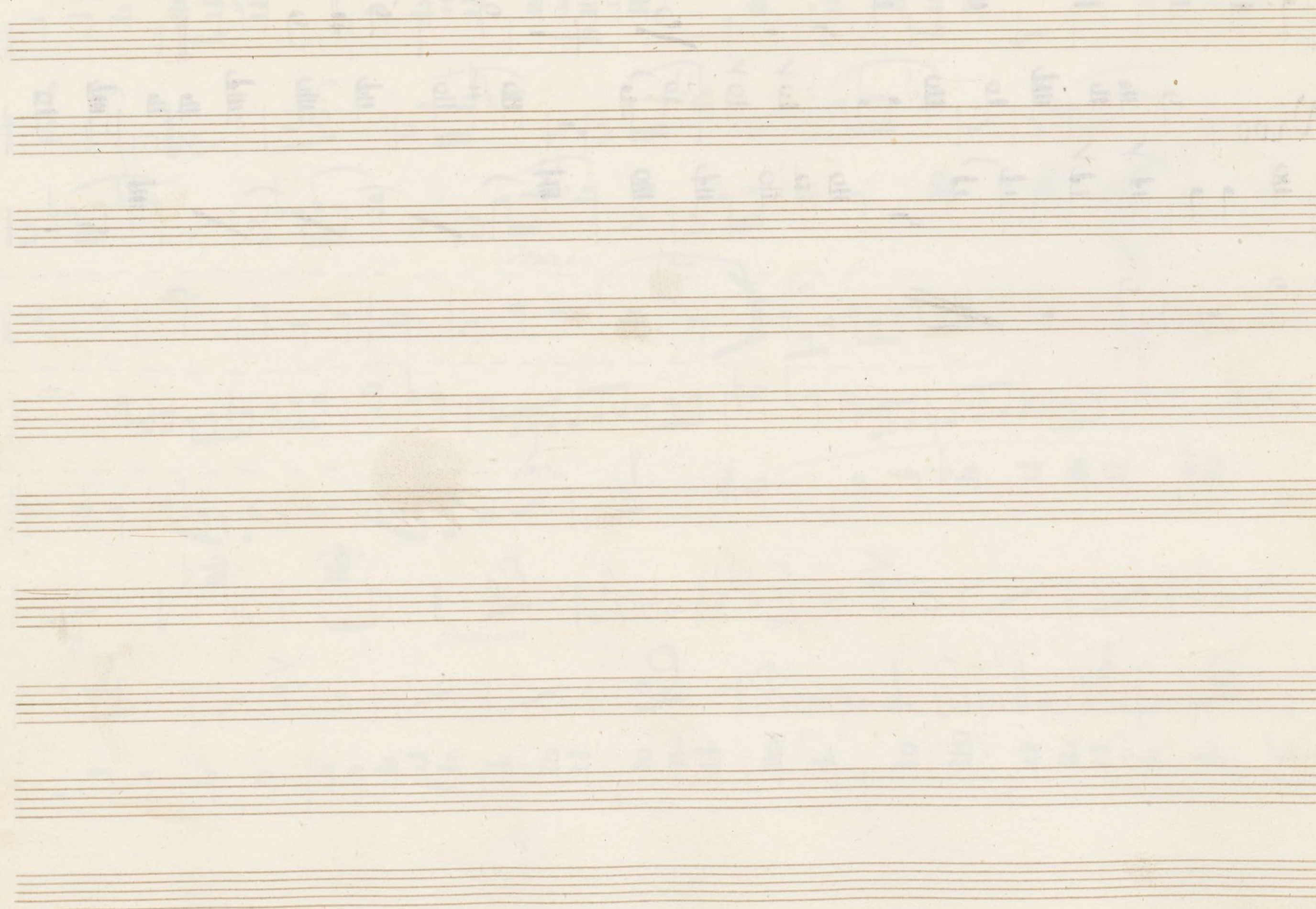
mas *1a* *2a*

loco

8 *3* *Menos* *Lento* *3* *2*

4 *9* *Tiempo de Capilla* *#* *6*



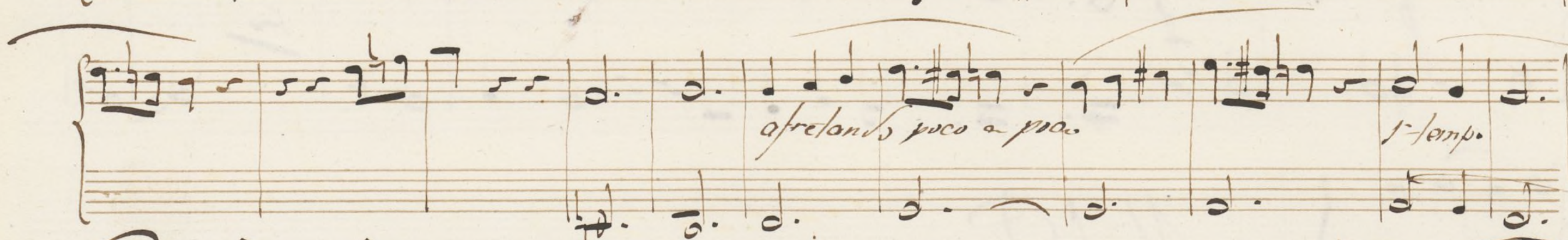
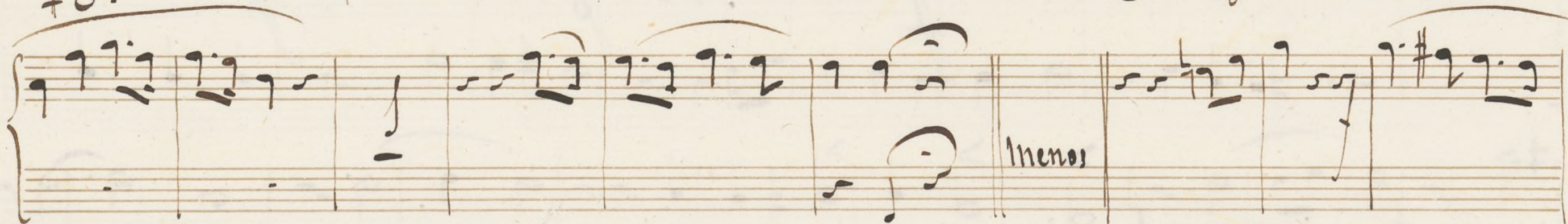
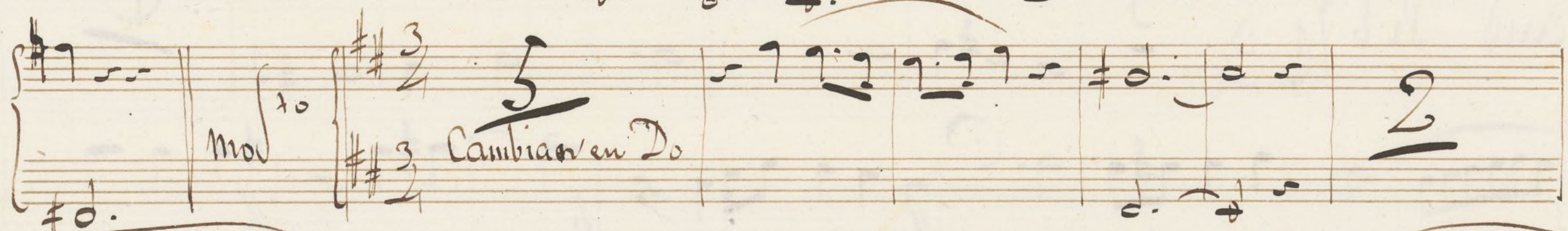
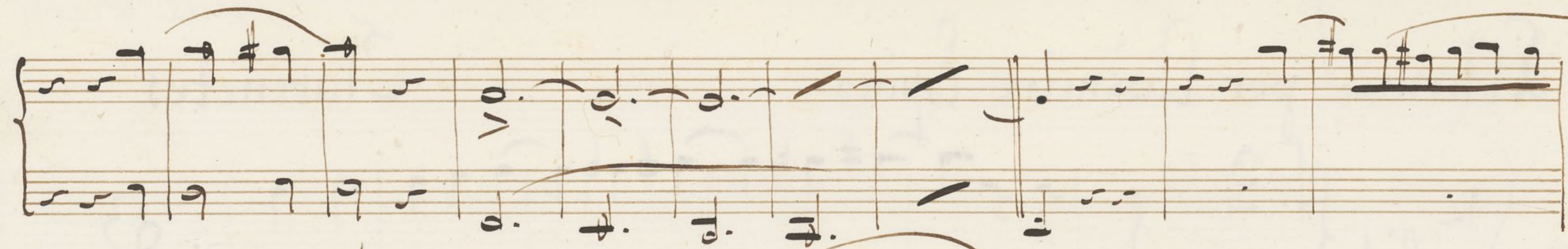


Ayuntamiento de Madrid

Letania por Casimiro Espino

Clarinetes

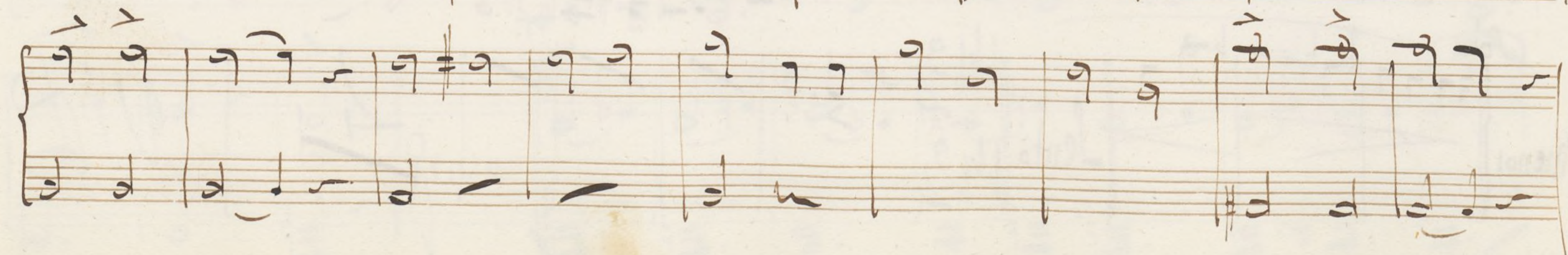
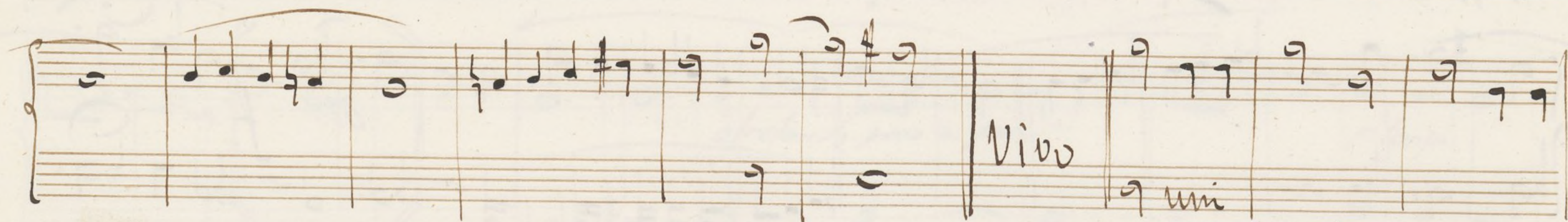
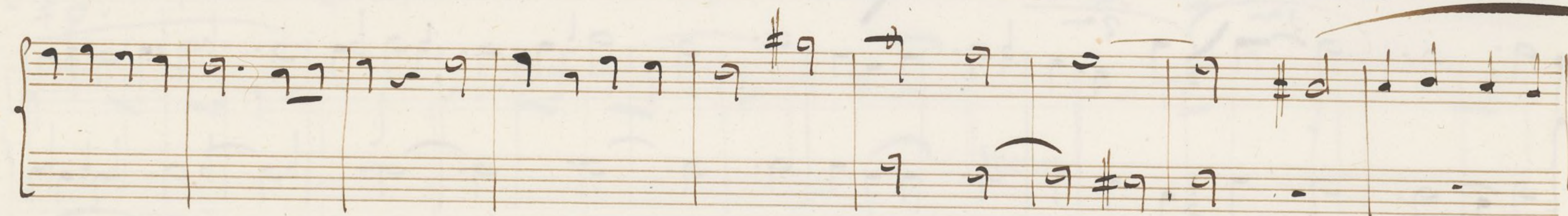
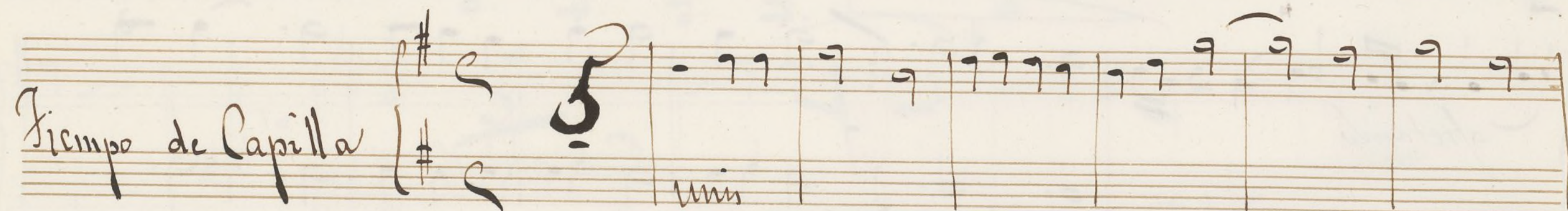
Handwritten musical score for Clarinetes, titled "Letania por Casimiro Espino". The score is written on five staves. The first staff includes the tempo marking "And.te" and the time signature "3/4". The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The score concludes with a large, stylized signature or flourish.

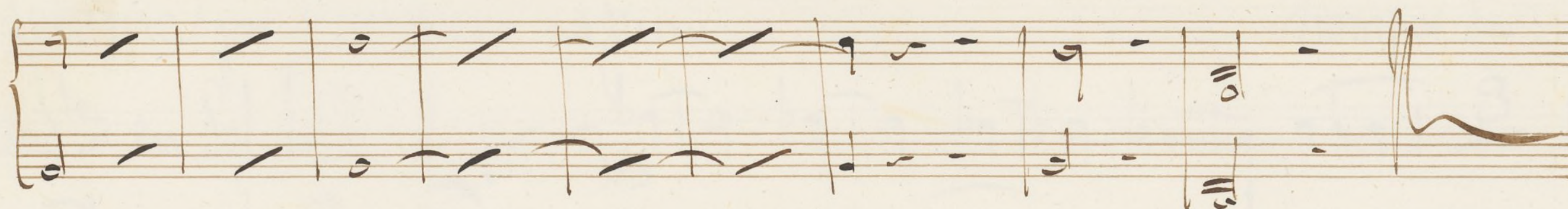


Handwritten musical score on five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- 2^a* (Second ending) at the top left.
- afretando* (Accelerando) in the second system.
- 1^a* and *2^a* markings above notes in the third system.
- vis* and *f* (forte) markings in the fourth system.
- Solo* marking above the first staff of the fifth system.
- Meno* (Meno) and *Lento* (Lento) markings in the fifth system.
- A large stylized signature or flourish at the end of the fifth system.







Lekania por Casimiro Espino

Trompa 1.

Mus
692-4

And^{te} en Sol 6:3 *Solo*

Solo

Man

Man

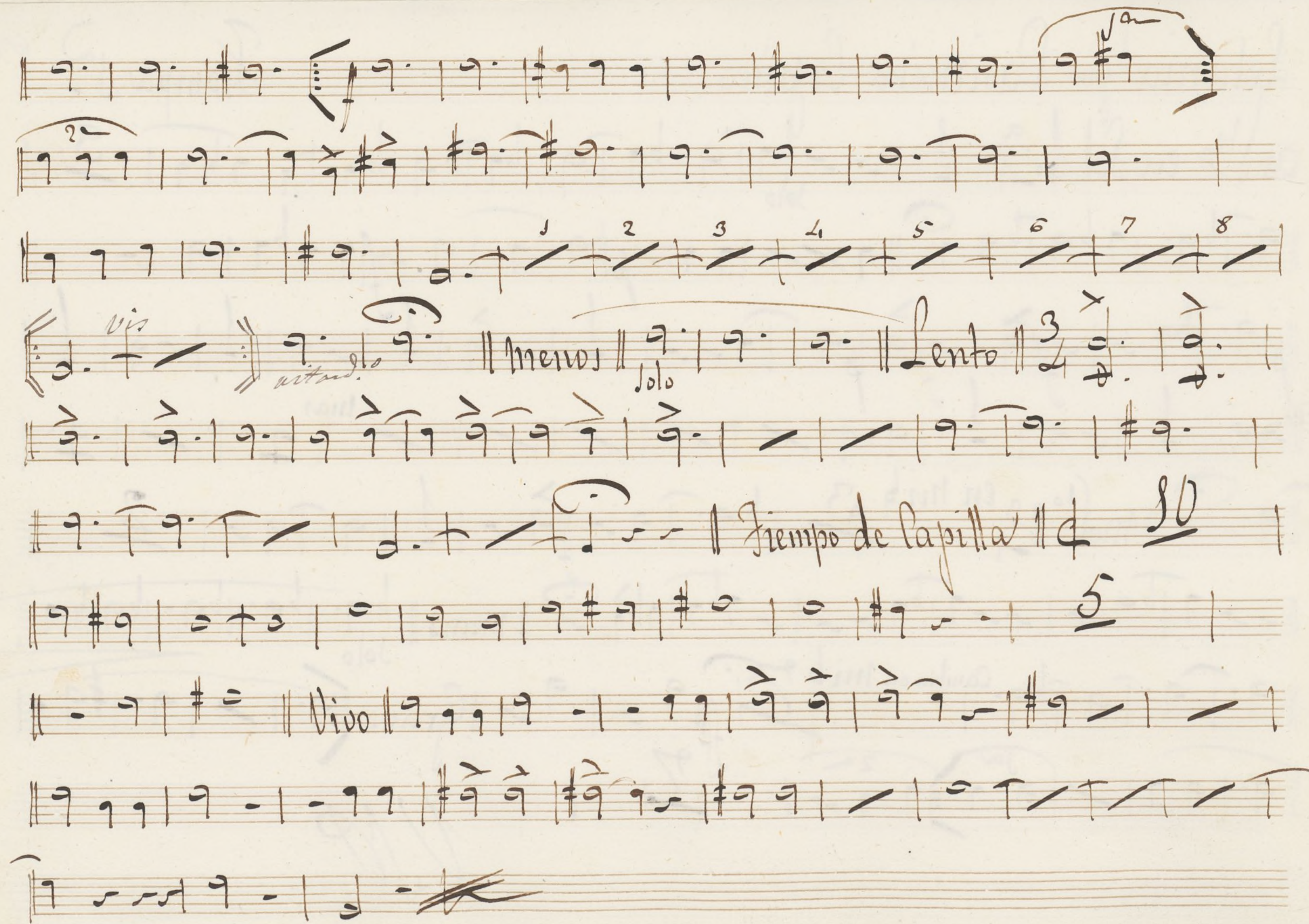
Mol^{to} en Mi 6:3

meno

Cambia en Mi 6 *Solo*

Grave

1a *2a*



Letania por lasimiro Espino

Frompa 2^a.

mus 692-4

ste En Sol
and

and

mod to

Cambia en mi 4

Memo

Cambia en Mil

Crave

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings. The first staff has a key signature of one sharp (F#) and a common time signature (C). The second staff continues the melody. The third staff features a series of eighth notes with slurs and fingerings (1-8). The fourth staff begins with the marking "meno" and "Lento". The fifth staff continues the melody. The sixth staff is marked "Tiempo de Capilla" and "Allegro". The seventh staff is marked "Vivo". The eighth staff continues the melody. The ninth staff has a large flourish. The tenth staff is empty.

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings. The first staff has a key signature of one sharp (F#) and a common time signature (C). The second staff continues the melody. The third staff features a series of eighth notes with slurs and fingerings (1-8). The fourth staff begins with the marking "meno" and "Lento". The fifth staff continues the melody. The sixth staff is marked "Tiempo de Capilla" and "Allegro". The seventh staff is marked "Vivo". The eighth staff continues the melody. The ninth staff has a large flourish. The tenth staff is empty.

Letania por Casimiro Espino

Cornetin.

And *ff* *si b* *3* *9* *4*

fp

pp

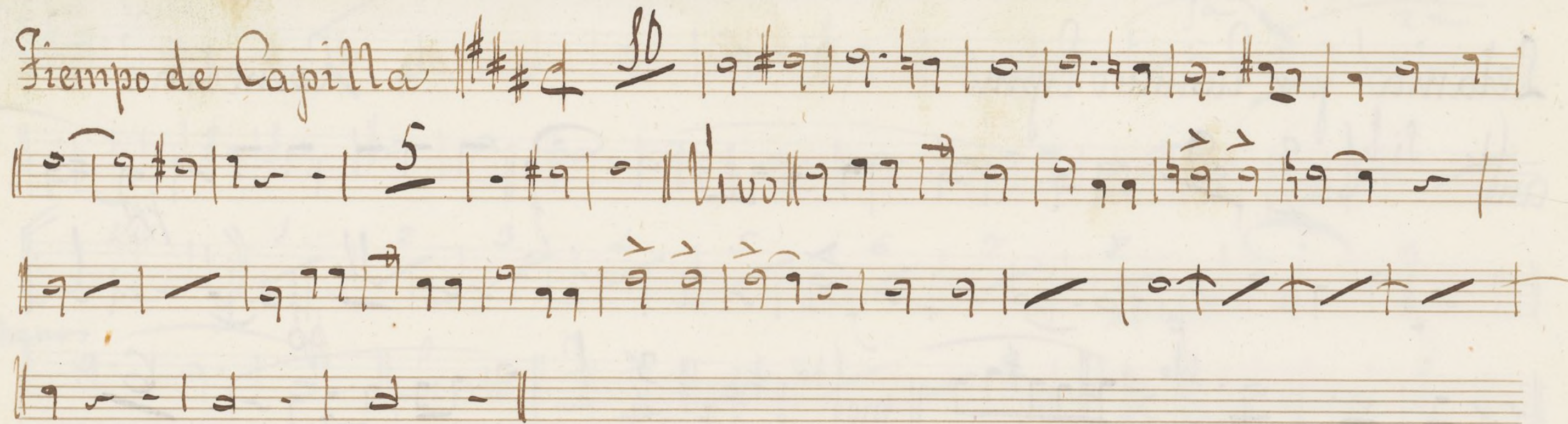
mod *3* *6*

meno *2*

Lento *3* *2*

meno *Lento* *3* *20* *pp*

ritand.



Letania por Casimiro Espino.

Saxo y Violon.

Mus 692-4

Handwritten musical score for Saxophone and Violon. The score is written on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. The tempo marking "And^{te}" is written above the staff. The first staff contains a melodic line with a fermata over the first measure. The second staff contains a melodic line with a fermata over the first measure. The third staff contains a melodic line with a fermata over the first measure. The fourth staff contains a melodic line with a fermata over the first measure. The fifth staff contains a melodic line with a fermata over the first measure. The score concludes with a large, stylized flourish.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (e.g., $\frac{3}{4}$), key signatures (e.g., two sharps), and dynamic markings (e.g., *meno*, *arco*, *pizz*). The score is written in a cursive, handwritten style. The first staff begins with a treble clef, a key signature of two sharps, and a time signature of $\frac{3}{4}$. The second staff continues the melody. The third staff includes the marking *meno* and *pizz*. The fourth staff includes the marking *arco* and *pizz*. The fifth staff includes the marking *arco* and *Grave*. The sixth staff includes the marking *afretando* and *1^o tempo*. The seventh staff includes the marking *2^a*. The eighth staff includes the marking *1^a*. The ninth staff includes the marking *2^a*. The tenth staff is empty.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is divided into sections by tempo markings: *Lento* (slow), *meno.* (meno), *Allegro* (Allegro), and *Vivo* (Vivo). The final section is marked *Allegro* and ends with a double bar line. The manuscript is written in brown ink on aged paper.

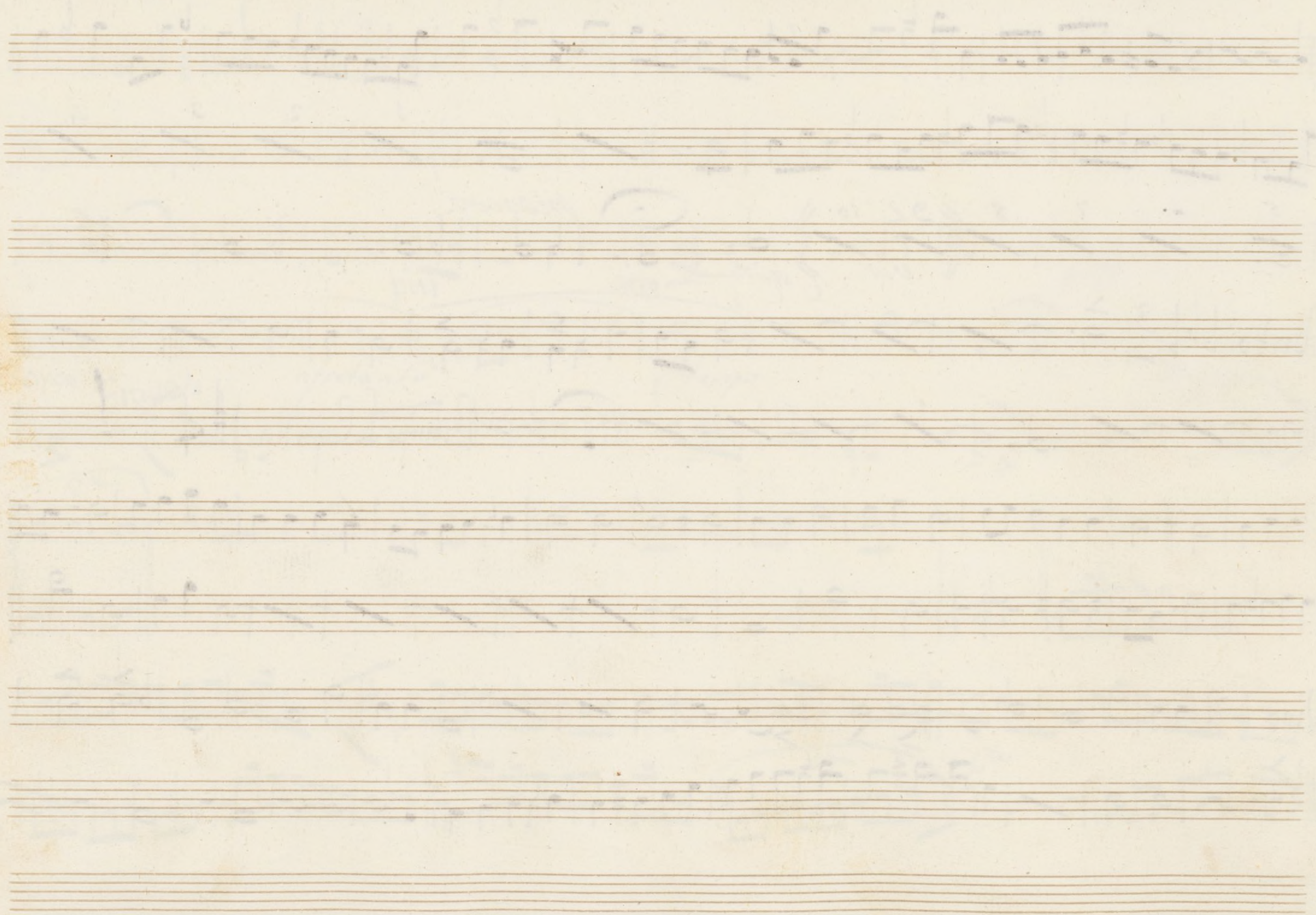
Lento

meno.

Allegro

Vivo

Allegro



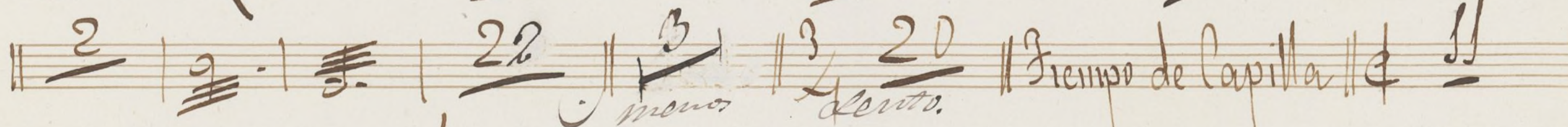
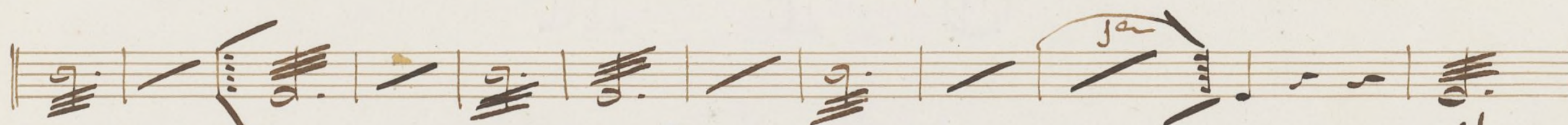
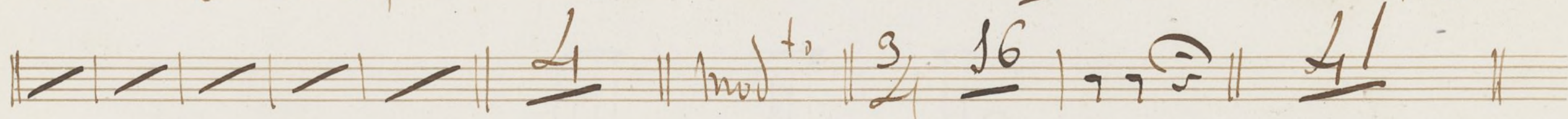
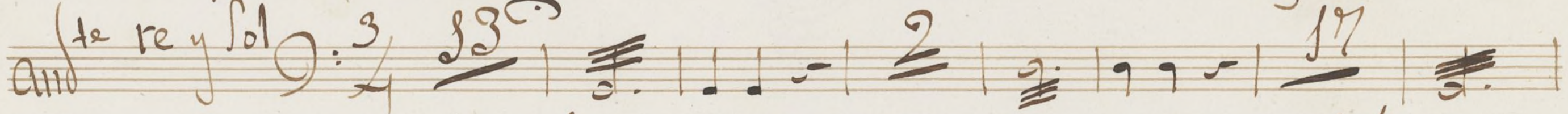
Letania por Casimiro Espino

Mus 692-4

Mus 69

Zimbales:

And te re y sol 9: 3 83



memo

Scito.

! Tiempo de Capilla

