

Hp 27
1612

no 32?

P.I. 2157

PAN Y TOROS

ZARZUELA DEL M^{tro} BARBIERI

MARCA DE LA MANOLERIA Y ESCENA DE LOS TOREROS

ARREGLADA

PARA GUITARRA

POR T. DAMAS.

Propiedad.

Prec: 6 rs.fijo

All.^o moderato. $\text{♩} = 116$.

GUITARRA.

The first part of the score consists of five systems of guitar notation. Each system has a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The bass line is indicated by stems and dots below the staff. The first system starts with a piano (*p*) dynamic. The second system includes a forte (*f*) dynamic. The third system features a complex fingering sequence: 4 1 3, 4 3, 4 1, 2 1, 4 2. The fourth and fifth systems continue the melodic and harmonic development.

Al son de las guitar - ras y se - gui -

The second part of the score consists of one system of guitar notation. It continues with a piano (*p*) dynamic. The treble staff contains the melody, and the bass staff shows the accompaniment.

- di - llas y se - gui - di - llas ma - no - las y ma - no - los. ect. C. 4.^o C. 2.^o

The third part of the score consists of one system of guitar notation. It continues with a piano (*p*) dynamic. The treble staff contains the melody, and the bass staff shows the accompaniment.

ANTONIO ROMERO, Editor.

A. R. 1371.

Calle de Preciados n. 1. MADRID.

Antonio Romero



R. 1.189.587

C. 5ª

C. 1ª

C. 4ª

C. 5ª

C. 1ª

p

f

cres:

4ª Cuerda.

The image shows a page of musical notation for guitar, consisting of ten staves. The music is written in treble clef with a key signature of two sharps (F# and C#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamics such as *ff* (fortissimo) and *f* (forte) are indicated. Fingerings are shown with numbers 1-4. Specific guitar techniques are marked with "C. 2º" and "C. 5º C. 2º". The piece concludes with a final chord marked with a circled 6 and a 0 below it.



