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y respeten el presente material con  
celo que hace esperar su cultura.

S. E. A. L.

# ARCHIVO MUSICAL

14

Parte de dirigir

MATERIAL

# SOCIEDAD ESPAÑOLA DE AUTORES LÍRICOS

(SOCIEDAD GENERAL DE AUTORES DE ESPAÑA)

## MADRID

Música, Luz y Alegría

J.<sup>co</sup> Alonso

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# Parte de Apuntar ó Dirigir. 14

## Música Luz y Alegria

### Preludio

*Mod<sup>o</sup>*

*mod<sup>o</sup> - met. - can*

*Tutti*

The musical score is written for piano and consists of five systems of staves. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score begins with a tempo marking 'mod<sup>o</sup> - met. - can' and a dynamic marking 'Mod<sup>o</sup>'. The first system includes a 'Tutti' marking. The score features various musical notations including chords, arpeggios, and melodic lines. There are some handwritten annotations and markings throughout the score, such as '7' and 'x'.

(2)

SOCIEDAD DE AUTORES ESPAÑOLES  
MADRID

The musical score is written on ten staves. The first two staves are piano accompaniment. The third staff is a vocal line with the tempo marking *Alllegretto* and includes the instruction *Cont.* (continuation). The fourth staff is another piano accompaniment line. The fifth staff is a vocal line with the tempo marking *8a* and includes the instruction *riquet*. The sixth staff is a piano accompaniment line with the tempo marking *8a* and includes the instruction *laco.* (largo). The seventh staff is a vocal line with the tempo marking *8a* and includes the instruction *mad.* (moderato). The eighth staff is a piano accompaniment line with the tempo marking *8a* and includes the instruction *mad.*. The ninth staff is a vocal line with the tempo marking *8a* and includes the instruction *Clar.* (Clarinete) and *Cont. 1.* (Continuation 1). The tenth staff is a piano accompaniment line with the tempo marking *8a* and includes the instruction *mad.*. The title *Sevillanas* is written in the right margin of the third staff. The word  *tutti* appears in the first and third staves. The word *riquet* appears in the fourth staff. The word *laco.* appears in the sixth staff. The word *mad.* appears in the seventh and eighth staves. The word *Clar.* appears in the ninth staff. The word *Cont. 1.* appears in the ninth staff. The word *8a* appears in the fifth, sixth, and tenth staves. The word *Cont.* appears in the third staff. The word *Sevillanas* appears in the third staff. The word *tutti* appears in the first and third staves. The word *riquet* appears in the fourth staff. The word *laco.* appears in the sixth staff. The word *mad.* appears in the seventh and eighth staves. The word *Clar.* appears in the ninth staff. The word *Cont. 1.* appears in the ninth staff. The word *8a* appears in the fifth, sixth, and tenth staves. The word *Cont.* appears in the third staff. The word *Sevillanas* appears in the third staff. The word *tutti* appears in the first and third staves. The word *riquet* appears in the fourth staff. The word *laco.* appears in the sixth staff. The word *mad.* appears in the seventh and eighth staves. The word *Clar.* appears in the ninth staff. The word *Cont. 1.* appears in the ninth staff. The word *8a* appears in the fifth, sixth, and tenth staves.

Clar Cort

mod: 8va

tutti

loco



Nº 1

Hada 1ª 2ª 3ª y Neurasténico

And<sup>te</sup>  
casi  
Adagio

Handwritten musical notation for the first system. It includes a vocal line with lyrics "mava" and "era", and piano accompaniment. Annotations include "2b<sup>te</sup> 3<sup>ta</sup> 4<sup>a</sup> 5<sup>a</sup> 6<sup>a</sup> 7<sup>a</sup> 8<sup>a</sup> 9<sup>a</sup> 10<sup>a</sup> 11<sup>a</sup> 12<sup>a</sup> 13<sup>a</sup> 14<sup>a</sup> 15<sup>a</sup> 16<sup>a</sup> 17<sup>a</sup> 18<sup>a</sup> 19<sup>a</sup> 20<sup>a</sup> 21<sup>a</sup> 22<sup>a</sup> 23<sup>a</sup> 24<sup>a</sup> 25<sup>a</sup> 26<sup>a</sup> 27<sup>a</sup> 28<sup>a</sup> 29<sup>a</sup> 30<sup>a</sup> 31<sup>a</sup> 32<sup>a</sup> 33<sup>a</sup> 34<sup>a</sup> 35<sup>a</sup> 36<sup>a</sup> 37<sup>a</sup> 38<sup>a</sup> 39<sup>a</sup> 40<sup>a</sup> 41<sup>a</sup> 42<sup>a</sup> 43<sup>a</sup> 44<sup>a</sup> 45<sup>a</sup> 46<sup>a</sup> 47<sup>a</sup> 48<sup>a</sup> 49<sup>a</sup> 50<sup>a</sup> 51<sup>a</sup> 52<sup>a</sup> 53<sup>a</sup> 54<sup>a</sup> 55<sup>a</sup> 56<sup>a</sup> 57<sup>a</sup> 58<sup>a</sup> 59<sup>a</sup> 60<sup>a</sup> 61<sup>a</sup> 62<sup>a</sup> 63<sup>a</sup> 64<sup>a</sup> 65<sup>a</sup> 66<sup>a</sup> 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813<sup>a</sup> 814<sup>a</sup> 815<sup>a</sup> 816<sup>a</sup> 817<sup>a</sup> 818<sup>a</sup> 819<sup>a</sup> 820<sup>a</sup> 821<sup>a</sup> 822<sup>a</sup> 823<sup>a</sup> 824<sup>a</sup> 825<sup>a</sup> 826<sup>a</sup> 827<sup>a</sup> 828<sup>a</sup> 829<sup>a</sup> 830<sup>a</sup> 831<sup>a</sup> 832<sup>a</sup> 833<sup>a</sup> 834<sup>a</sup> 835<sup>a</sup> 836<sup>a</sup> 837<sup>a</sup> 838<sup>a</sup> 839<sup>a</sup> 840<sup>a</sup> 841<sup>a</sup> 842<sup>a</sup> 843<sup>a</sup> 844<sup>a</sup> 845<sup>a</sup> 846<sup>a</sup> 847<sup>a</sup> 848<sup>a</sup> 849<sup>a</sup> 850<sup>a</sup> 851<sup>a</sup> 852<sup>a</sup> 853<sup>a</sup> 854<sup>a</sup> 855<sup>a</sup> 856<sup>a</sup> 857<sup>a</sup> 858<sup>a</sup> 859<sup>a</sup> 860<sup>a</sup> 861<sup>a</sup> 862<sup>a</sup> 863<sup>a</sup> 864<sup>a</sup> 865<sup>a</sup> 866<sup>a</sup> 867<sup>a</sup> 868<sup>a</sup> 869<sup>a</sup> 870<sup>a</sup> 871<sup>a</sup> 872<sup>a</sup> 873<sup>a</sup> 874<sup>a</sup> 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999<sup>a</sup> 1000<sup>a</sup>

Aparecen las Hadas

Handwritten musical notation for the piano accompaniment of the 'Aparecen las Hadas' section. It features a grand staff with piano and vocal lines. Annotations include "3 Hadas" and "piano".

Si no sigues yanosote con fi- as ya ve- ras ya ve-

Handwritten musical notation for the piano accompaniment of the second system. It features a grand staff with piano and vocal lines. Annotations include "piano" and "y ya 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup>".

rás como encuentras de eso que deseas y algo

más y algo más *Truasténico.* jóvenes seis bellas dei-

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

dades que apiacadas de mi duelo a eu-dis en mi fa-

*Las 3 Hadas:*  
vor a eu-dis en mi fa- vor — Somos Hadas bien he-

*y cornos sordina*

Charas que de fi-jo encontramos le ni ti-va tu do

The first system of the musical score consists of two staves. The upper staff is a vocal line with a treble clef, containing a series of eighth and sixteenth notes. The lower staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring chords and moving lines in both hands.

ten = *Staccato* =  
 lo leni-vo a tu do-lor, Oh que can-tos es es eierto cuan-ta di-chas es ver-

ten  
*con pira*

The second system continues the musical piece. It includes performance instructions such as 'ten = Staccato' and 'con pira'. The notation includes slurs and dynamic markings. The piano accompaniment features a mix of chords and melodic fragments.

Las *o* Nadas = y que so-ya ve-ros  
 dad, no lo du-des ni un instante Sa ve-ras

*y metal*  
*y timbre*  
*y metal*  
*y ca*

The third system concludes the page. It features performance instructions like 'y metal' and 'y timbre'. The piano accompaniment includes a large, expressive slur over several measures, suggesting a sustained or dramatic passage.

# Aire de Schotis:

yes

8as

Tutti

con el mango en el plato

flada 2a

(1a) Ya ve  
(2a) con no

tonorastónico

ra como al fin lo gras lo que ne-ces-i-tas-tu. v-ue-str-a se-  
so traste prome-to que ter-minas-de su-frir. De-ll-o se-

et es y gas

ny y gas

flada 2a

tra migrati-tud Ya veras como re cobras de re  
ra mi poe-neri Senti-tas en-tre nos o tras la ale-

y gas y gas

cea

y gas y gas

*Contrast =*

pende la salud. Yo me ve- rí un tan al tras  
 gu- a de vi- ve, Mis fuer- zas ya me ve- re sur-

*o- ta y que*

*o- ta y que*

*Toda 3ª*

lur- Ya ve- ras como las fuer- zas que per-  
 gir- Con no- so- tros aser- ta- da del que

*y o- ta y o- ta*

*y o- ta*

*Contrast =*

dite te daré y te sientes mas potente Ya ve  
 tu fuiste hasta ayer y qui- za que a lo- nos- tes Te di

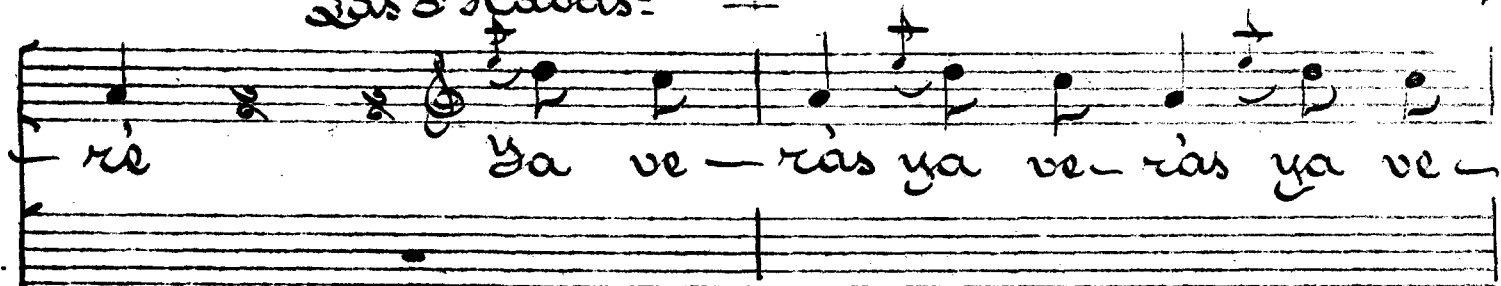
*rall =*

*y con =*

Las 3 Gradass:

SOCIEDAD DE AUTORES ESPAÑOLES  
MADRID

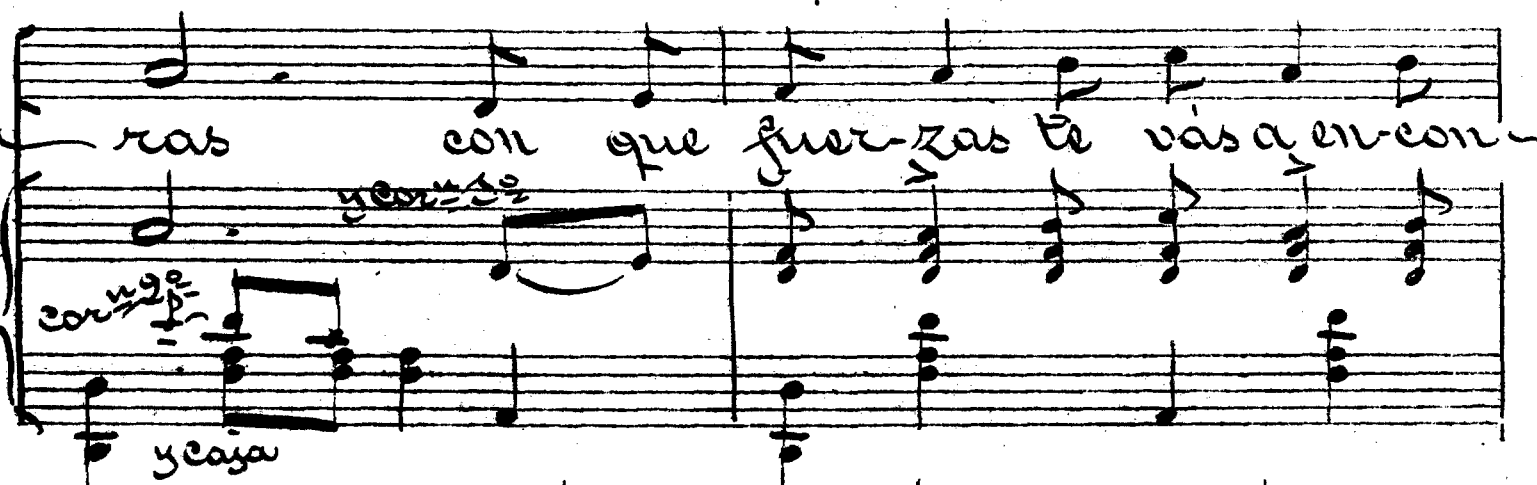
re Ya ve-rás ya ve-rás ya ve-



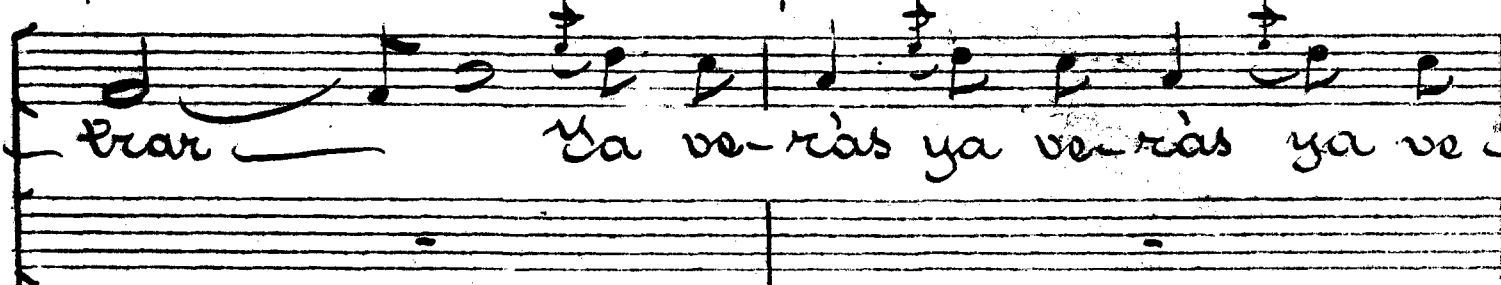
Etían



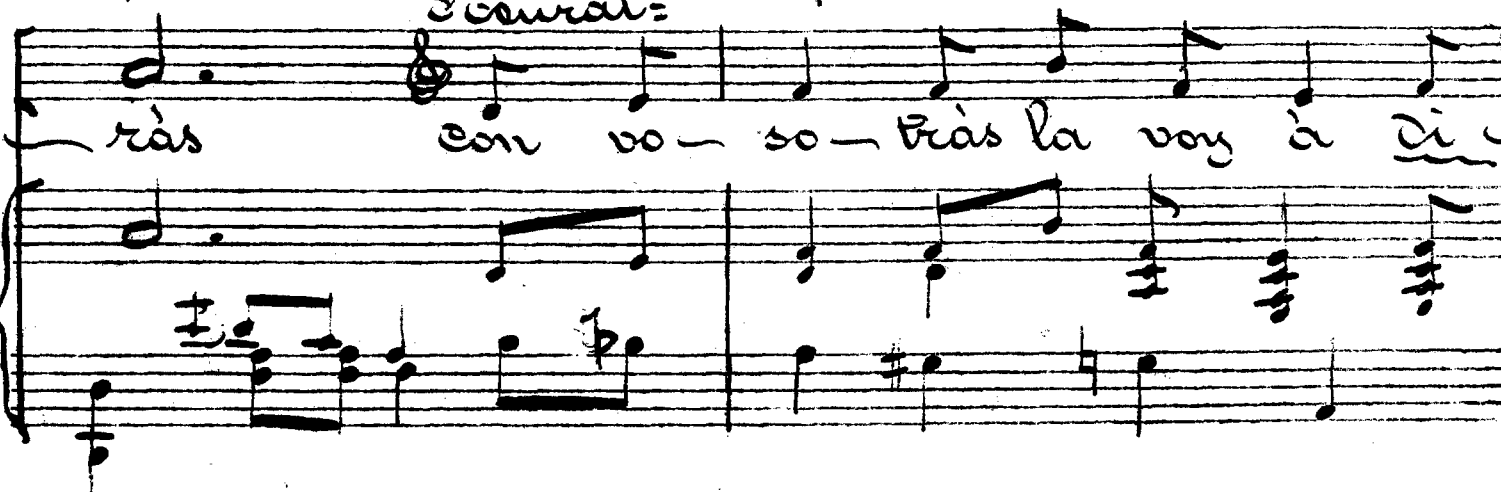
ras con que fuer-zas te vá a en-con-



trar Ya ve-rás ya ve-rás ya ve-



rás con vo-so-trás la voy á di-



*mam*

*Andante*

*Tutti*

*con el mango en el plato*

*seco*

*Para Bis a la 2ª como 2ª*

Nº 2

Veneciana, Francesa, Esclava,

Gondolero, 3 Gondoleros 3 Venecianas,

Mexicano y Coro gral

Épo de marcha

*trutti:*

*Timb.* *y Caja*

*C. B.*

*Beethoven*



Todos los que están en escena y Coro gral.

(Triplet)

Musical staff with notes and rests.

(Tenores)

Musical staff with notes and rests.

Es el arte de la música el q' al

(Bajas)

Musical staff with notes and rests.

Empty musical staff.

Two musical staves with notes and rests.

Musical staff with notes and rests.

alma llega mas el q' acaba con las penas cuando

Two musical staves with notes and rests.

Empty musical staff.

Two musical staves with notes and rests.

x

mus honoras es-tan. Donde estan nuestras personas reina

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. A handwritten 'x' is above the first measure of the vocal line.

Claro

Cello.  
Bajo.

This system contains the next two staves of music. The top staff is a piano accompaniment with the handwritten word 'Claro' above it. The bottom staff is a piano accompaniment with the handwritten words 'Cello.' and 'Bajo.' above it.

bras

siempre el buen humor y se aumentan con nosotros las de

This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The handwritten word 'bras' is written above the second measure of the vocal line.

This system contains the final two staves of music. The top staff is a piano accompaniment. The bottom staff is a piano accompaniment.

A

licias del amor. Rose - e - mos para to - dos el ha -

Pago á mi ideal, pues ha - blamos un len - gua - je que ten -

Clar:

*ritti*

X

guaje universal. Pose - emos para todos el pa-

*Allegro*

Pa-go a su i - de - al

*Impoco pesante* *à trio*

*3*

# Al Couple Français

Avanzan hacia el porvenir

las figuras que representan

la música italiana.)

(Des. Tiple 1.ª y 2.ª)

Andantino.

Org. Tromb. 3.ª

*del Ant. y Franc.*

V. es. 3.ª

1.ª Solo. (vestida de Gondolero)

Venir gondo-

Pera hacia ami Ven y no te a-pe-jes por Dios, y lo-gre mos

el vivir como en un en-sueño de amor. A gozar un

2.ª Tiple. (vestida de Veneciana)

sueño de amor voy mi gondolero hacia ti y verás mi

sueño así lo que yo te quiero —

Gondolero

oboe

Saxo y Tromb.

(y oboe)

la luna al resplandor ya te a-de-ra-

Corn. y Tromb.

Claro p.

re te cantaré en

Veneçiana

Andol.

De

- es trovas de pasion mi amor y tu belidad, q' inspiran en mi el ma calida can-

la  
gón- dola i de al talaro nupcial que —  
cion

- no siempre hacer so- bre el limpido cristal q' nos ha de me-

cer — Bo-ga — re-mos — dulce —

*Cantolero*

Bo-ga — re-mos — dul-ce —

*trioing?*

*Cda*

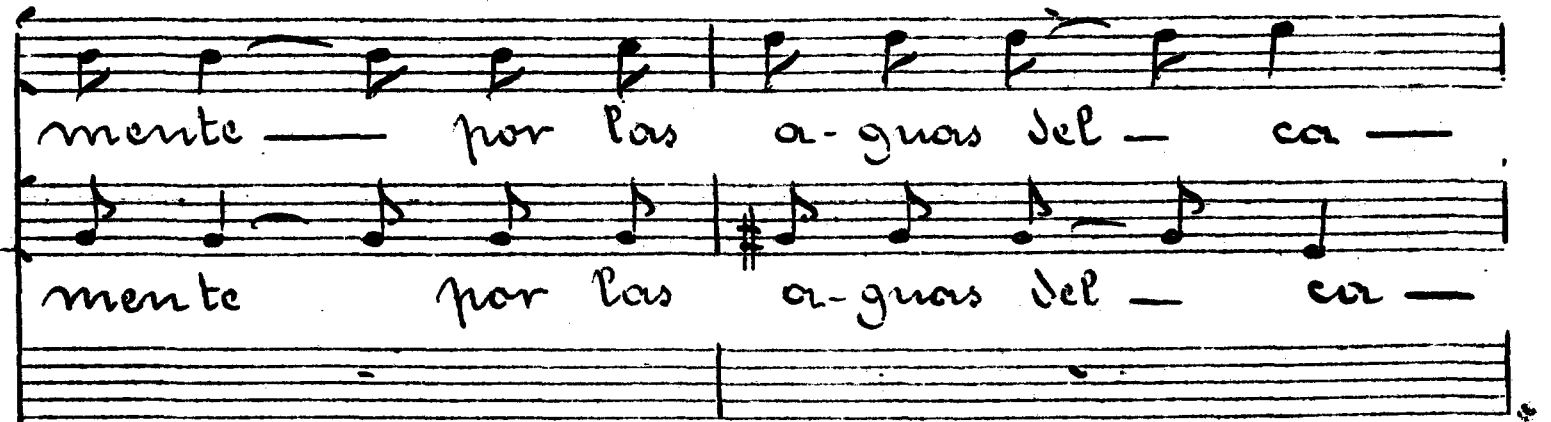
*Cello*

*Viol. 2:*



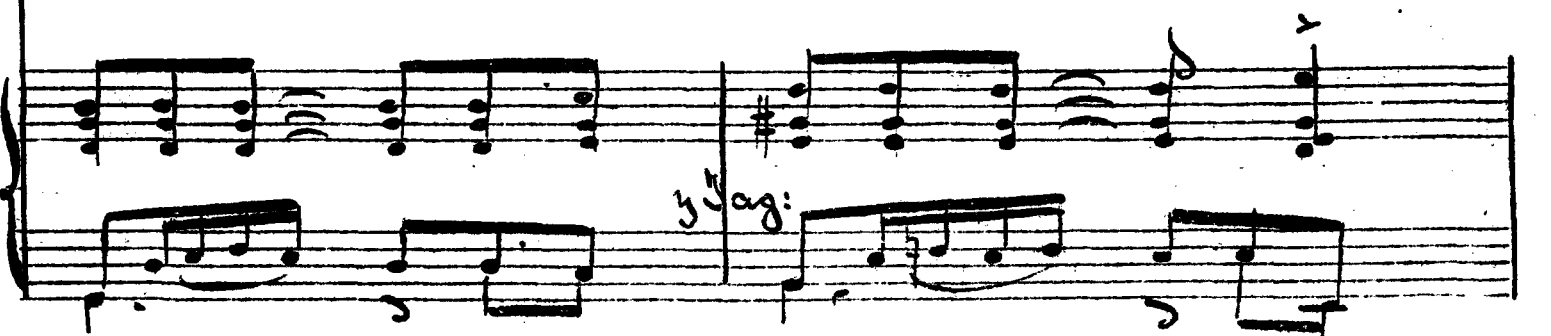
mente — por las a-guas del — ca —

mente — por las a-guas del — ca —

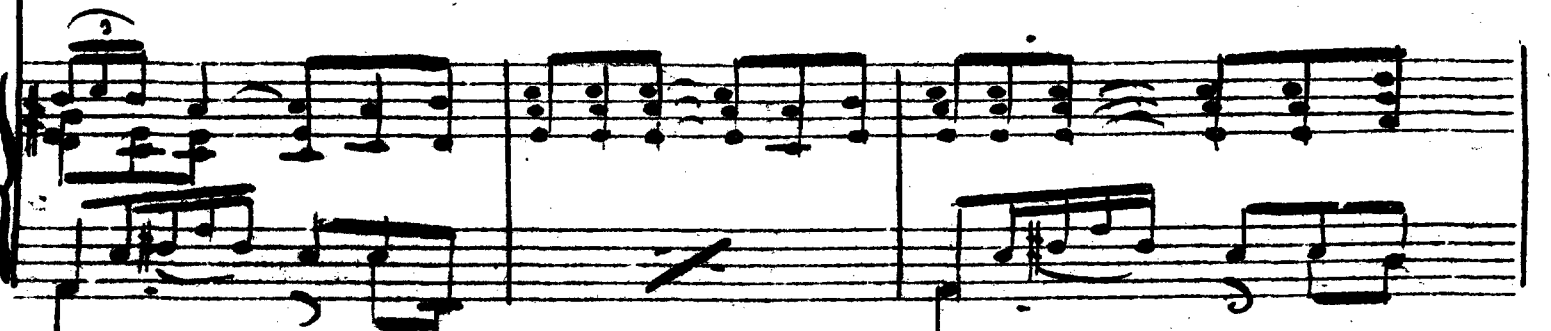
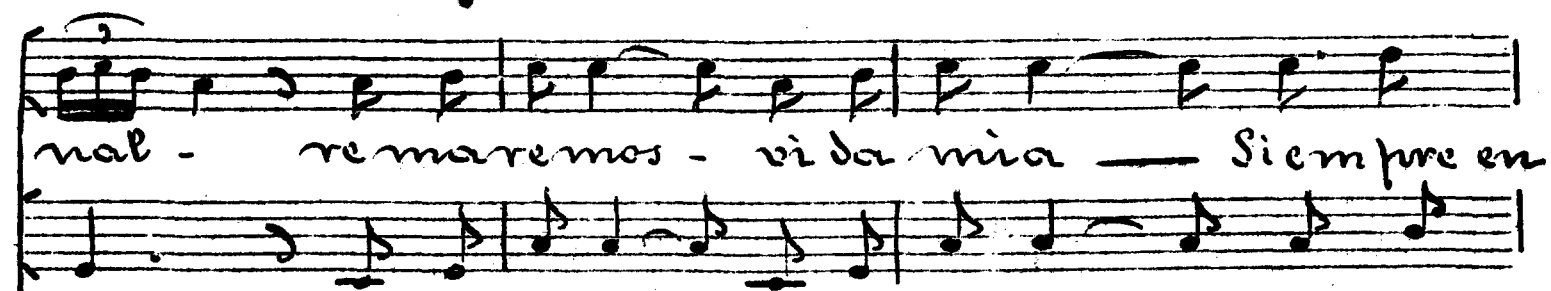


*3/4*

*ag:*



nal — remaremos — vida nia — Siempre en





Two vocal staves with lyrics: "por del i - de - al — Pa — pa —".  
 Piano accompaniment staves with dynamics: *pp.*, *pp.*, *pp.*  
 Second system label: "2.º Tercio y Coro grad." followed by lyrics: "Bo - ga - re - mos - dulce -"

Vocal staves with lyrics: "Pa pa — por las aguas del ca - nal —"  
 Piano accompaniment staves  
 Third system label: "mente — por las aguas del - ca - nal — re - na -"  
 Bottom staff with the word "sigue" and a double bar line.

Piano accompaniment staves for the third system.

Pa — Pa — Pa — siempre en pos del i — de —  
 venos — vi — da mia siempre en pos del i — de —

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "Pa — Pa — Pa — siempre en pos del i — de —". The second staff continues the vocal line with lyrics: "venos — vi — da mia siempre en pos del i — de —". The third and fourth staves contain piano accompaniment, with the third staff showing a melodic line and the fourth staff showing a bass line.

al — á gozar un sueño de amor voy mi gondo —  
 ven mi gondo —

al —

*V. 1.º de la*

*Cello* *Ob. Clar* *Cello*

The second system of the musical score consists of six staves. The top staff is a vocal line with lyrics: "al — á gozar un sueño de amor voy mi gondo —". The second staff continues the vocal line with lyrics: "ven mi gondo —". The third staff contains the vocal line with the lyric "al —". The fourth staff is a piano accompaniment line with the instruction "V. 1.º de la". The fifth and sixth staves contain instrumental parts for Cello and Clarinet, with the instruction "Cello" appearing on the fifth staff.

pero haciati y verás mi dueño así lo que yo te  
 vera haciami y verás mi dueño así lo que yo te

V. Clar  
 C. B. J. J. J. J. J.

quiero ah  
 quiero ah  
 ah

Arpa  
 V. 1. 2. viol.  
 Tromb.  
 Tutti

(Avanza la figura que representa el Couplet francés (triple cómica) acompañada de dos parejas que bailarían el refrán à modo de Can-Can.)

Allegro mod.  
Vn. mod. Cor.  
Cig. mod.

La Francesa y las dos parejas.

Somos el Couplet francés que es la

ga-la de Sa-ris

f. mod. Cor.

El en-canto de Mon-

mf. mod.

Modo Completo

matr la de - li - cia del so - li

*vi. mod.*  
*Corru.*  
*Timb*

*met.*

La Francesa

Aunque la moda se ha propuesto barba y bi -  
 Vin Sena - der muy presu - mido q. tarda un -

*vi. clar*  
*Cl. Jag.*

go - te des - te - rrar  
 Si glo en la tua - le.

*vi. clar.*  
*1.º Corru. (concord.)*  
*C. B.*

à mi los hombres con bi-gote me gustan  
con el bi-go te puesto en ristre se fue a la

V. Clar  
Dag

Siempre mucho mas Si un buen bi-go te tiene el  
casa de la J-nés. Estuvo a. lbe seboruna ho.

flas  
Copp. viola  
c.b.

novio es mas di-chosa Pa mu-jer pues corto i  
he-ra y la vi-si-ta al termi-nar no-to con

largo es el Bi-go-te un instrumento de pla-  
 pena q'el Bi-go-te ni era Bi-go-te ni era

cer — ¡ay que gusto da un bi-go-te en sor-ti-  
 na

*mf.* *ppp.*

*v. 3<sup>ta</sup> ob.*

ja — do — ¡ay que gusto da un bi-  
 go-te

*Cor. Caja* *v. ob. et.*

go-te ber-go-nou ¡ay que

*Cor. Caja* *v. 3<sup>ta</sup> ob.*

gusto d'ambigo-te esti-lo Kai-ser — ó un bi-

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

Todos los de Escena.

go — te a lo ni-pien. i ay que

*mad: Cor:*

gusto d'ambigo-te en sorti-ja-do — i ay que

*utti:*

gusto d'ambigo-te bargo-non — i ay que



gusto da un bi-go-te estilo Kaiser — ó un bi-

gote á lo ni-pion

1. mod. 2.

mf mod. Corn: *rit.*

Avanzan los Mejicanos. (Siete Caballeros)

Mejicano  $\text{♩}$ : (Pablado)

HABLADO

¡Conciencia popular de la revoluc-ion mexicana! ¡Puro indio!

mf mod. *rit.* Corn: *rit.*

(Marcan algún *rit.*)

pp

Handwritten musical notation for the piano introduction of the first system, featuring a treble and bass clef with various rhythmic patterns and dynamics.

Mexicano 3.º y Clar:

Handwritten musical notation for the vocal line of the first system, including lyrics.

Quando sa-le Sancho Vi-lla - con su  
 Les gor-banzos y el to-ci-ro - el or-  
 Ber no le tie-ne una ga-ceta y

Handwritten musical notation for the piano accompaniment of the second system, including dynamics like 'cb.' and 'p.'.

Handwritten musical notation for the vocal line of the second system.

gente a la pe-le-a hay q' temblar  
 este y la vi-na-gra y hasta el jarron  
 su no via fue en garrón y Bernabe

Handwritten musical notation for the piano accompaniment of the third system, including dynamics like 'p' and 'meti'.

Handwritten musical notation for the vocal line of the third system.

y tiri-tar, pues si saca su machete pa pin-cha a quis  
 y el pimenton el ge-bierno por las nubes pone ya ya me-

Handwritten musical notation for the piano accompaniment of the fourth system, including dynamics like 'p' and 'f'.

clar dijo ayer si alguien dice nuyos a los carnos

*ritto molto*

*ten*

nientos treinta y tres saca ermondngo Calabali jay!- nego

riv de hambre eni name fispengo = Calabali jay! nego

ai... cosas furstavamos lo mismo y el morro

*piano*  
*f*  
*sf*  
*sfz*

con-go, i ta gierno - gene-ra tir

*piano*  
*f*  
*sf*

Todos los de escena.

gierno - i ta gierno gene-

*piano*  
*f*  
*sf*  
*tutti*

ra ta gierno

*piano*  
*f*  
*sf*  
*tutti*

*Andante*

Musical notation for the first system, featuring a vocal line with a melodic line and piano accompaniment.

**La Caravana mora.**

Patillos pequeños en forma de *Crotale*

*Bien Moderato*

(Panderero (dentro))

Musical notation for the second system, including parts for Clarinet, Horns, and Cello.

Musical notation for the third system, featuring piano accompaniment and woodwind parts.

**La Esclava. (dentro)**

Musical notation for the fourth system, including parts for Corn and Cello.

Can-

ti va entre las can-ti-vas del Piaren de un marro-

Musical notation for the fifth system, including parts for Clarinet and Cello.

qui

can-tan-do mis pe-sa-res a-yen-el ma-las-

mis voz

(Sale la Caravana lentamente)

tar que viene a mi

Flautillos

Violab.

Bandera

Viol.

ob.

mf. Clar. Tromb.

Corn. (Jord.)

La Esclava

Diera por no ser es-

oboe

clar

ob.

pau

Clava — una montaña de o — ro  
y que. *ritard.*

di era la fe de Ma-ri-a ma — di era del rey su te-  
clar

so-ro La Pa — la Pa Pa Pa Pa  
Moras y Mores La Pa

*Staccato*  
*Pandero*

*ritard.* *Clar. 2º* *Segue*

*V. Clar.*  
*mf.*

(34)

Pa Pa — Pa Pa Pa Pa Pa Pa

Pa Pa Pa Pa Pa Pa Pa Pa Pa

met:

Oiera por verme en Sevi — lla cerca del Guadalquivir

vir — toa la sangre de mis ve-nas

met:

*adag*  
*com*

(con voz de pecho)

hasta lle-gar a mo-rir

*ad. gra* De tierra

met:

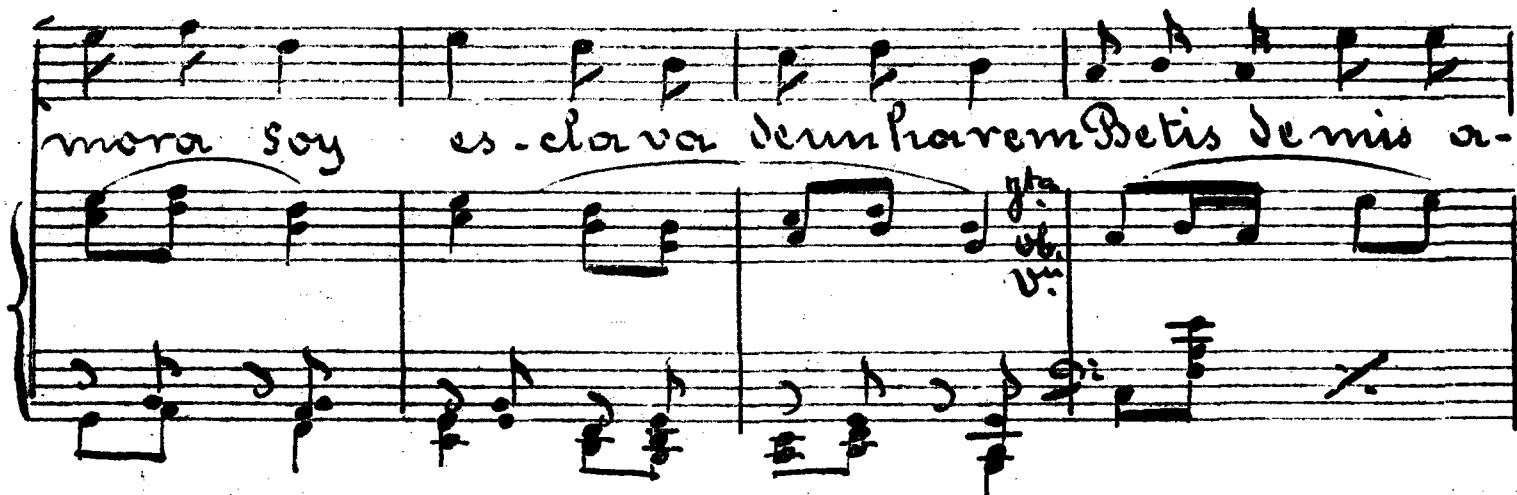
*ob. ex. v. 2:*

Un poco pesante

*al. ep.*

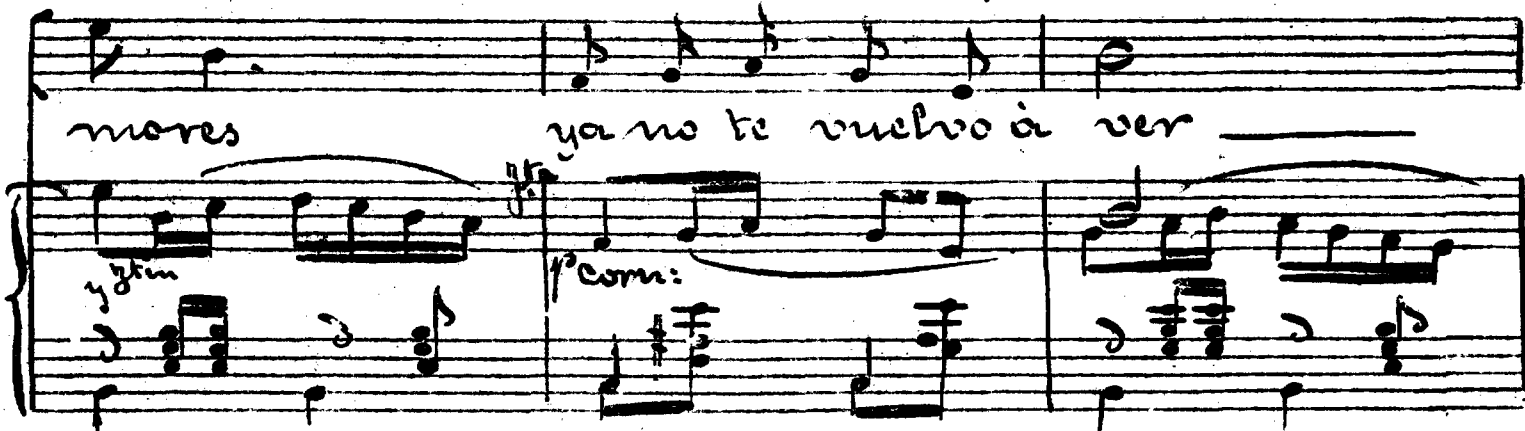


mora soy es-clava de un harem Betis de mis a-



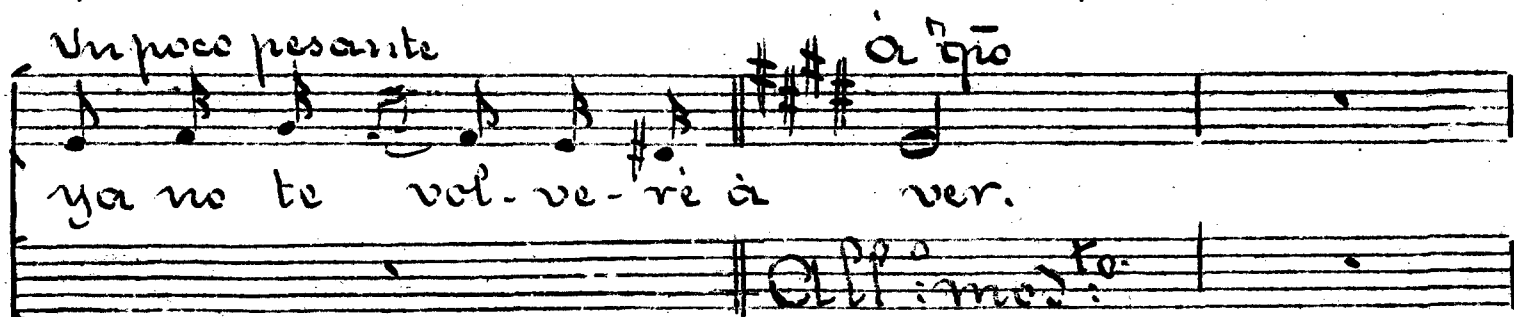
ya  
ob.  
vi.

mores ya no te vuelvo a ver

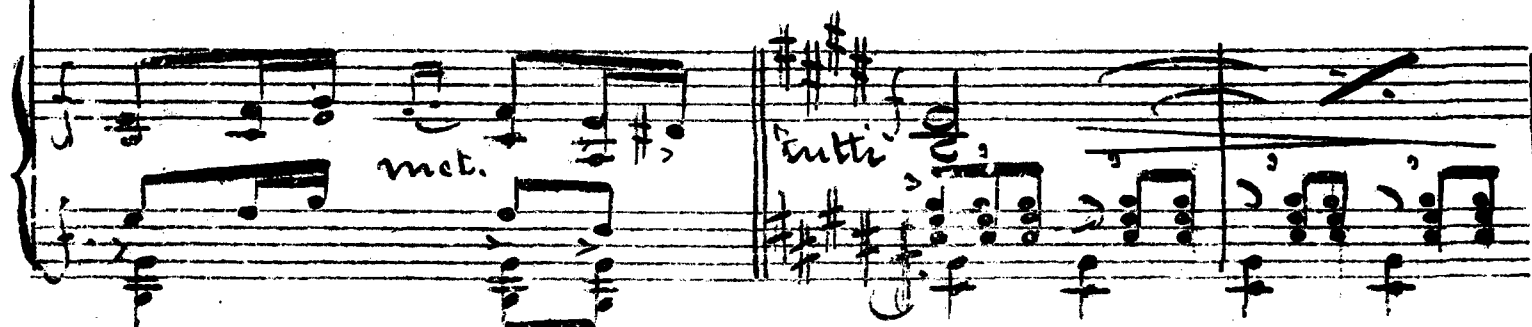


ya  
p<sup>o</sup> Com:

Un poco pesante a quo  
ya no te vol-ve-re a ver.



pp<sup>o</sup> mod<sup>o</sup> fo.



met. tutti

Alcazar no-ro Gi-ral-da mi a



ma<sup>o</sup>  
p<sup>o</sup>



*p.* Guadalquivir de mi alma

*And.*  
Corn. (con sordina)

(Baile y  
mi Andalucía)

*f. tutti*  
Clar. B<sup>♭</sup>  
Tromb.

ellos brincan y gritan desesperadamente)

*f. tutti*  
Clar. B<sup>♭</sup>  
Tromb.

*f. tutti*  
ob. Clar.  
*met.*

*max.*

First system of musical notation, consisting of a vocal line and a piano accompaniment. The piano part features chords with diagonal slashes, indicating muted or struck notes.

Second system of musical notation. Includes dynamic markings: *mf.* and *pp.*. Performance directions: *ven. gta. ob.* and *gta. op.*. The piano accompaniment continues with slashed chords.

Third system of musical notation. Includes dynamic marking: *cres...*. Performance direction: *clar*. The piano accompaniment continues with slashed chords.

Fourth system of musical notation. Includes performance direction: *Panderosen escena!*. Dynamic markings: *metal p.* and *cres*. Performance direction: *rall...*. The piano accompaniment continues with slashed chords.

Esclava y todos.

Al-cazar

rall<sup>to</sup>.

This system contains the first four measures of the piece. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by notes for 'Al-cazar'. The piano accompaniment consists of chords and moving lines in both hands. A 'rall<sup>to</sup>' marking is placed above the piano part.

mo - ro Ciral - da mi - a

Stato  
Pando  
gas

This system contains measures 5 through 8. The vocal line continues with the lyrics 'mo - ro Ciral - da mi - a'. The piano accompaniment features a series of chords with a 'gas' marking above the first measure. Performance markings 'Stato' and 'Pando' are written on the left side of the system.

Guadalquivir de mi al - ma mi Anda lu -

V<sup>o</sup> mod<sup>o</sup>

This system contains measures 9 through 12. The vocal line continues with the lyrics 'Guadalquivir de mi al - ma mi Anda lu -'. The piano accompaniment includes a 'Com.' marking above the final measure. A 'V<sup>o</sup> mod<sup>o</sup>' marking is written on the left side of the system.

si — a Al ca — zar mo — ro

*mezz.*

*f*

*rit.*

This system contains the first two staves of music. The vocal line is on a single staff with lyrics 'si — a Al ca — zar mo — ro'. The piano accompaniment is on two staves. The piano part includes dynamic markings *f* and *rit.*, and some notes are crossed out with diagonal slashes.

Al — ca — zar mo — ro

This system contains the second two staves of music. The vocal line continues with the lyrics 'Al — ca — zar mo — ro'. The piano accompaniment continues with various chords and some notes crossed out with diagonal slashes.

mo — ro

*tutti* *accel. molto* — y *cres.*

This system contains the third two staves of music. The vocal line continues with the lyrics 'mo — ro'. The piano accompaniment includes the instruction *tutti* and *accel. molto* — y *cres.* (crescendo). The piano part features more complex chordal textures and some notes crossed out with diagonal slashes.

The first system of the musical score consists of five staves. The top staff contains a melodic line with notes and rests. The second staff has a similar melodic line with some slurs. The third and fourth staves appear to be for a piano accompaniment, with notes and rests. The fifth staff contains a bass line with notes and rests. There are various musical symbols such as clefs, notes, rests, and dynamic markings throughout the system.

**Nº 2 Bis**

*Tempo de marcha*

The second system of the musical score consists of three staves. The top staff has a melodic line with notes and rests. The middle and bottom staves appear to be for a piano accompaniment, with notes and rests. There is a 'Tutti' marking above the middle staff. The system ends with a double bar line.

The third system of the musical score consists of two staves. The top staff has a melodic line with notes and rests. The bottom staff appears to be for a piano accompaniment, with notes and rests. The system ends with a double bar line.

Nº 3.

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

Mot

Fu:

(Sale la verdubera como

(huyendo del guardia) (Sale el Guardia)

Baile = Pantomina =  
Espo de Sals (Despacio =)

a tpo: un poco rall.

12

Handwritten musical score for piano and voice. The score consists of eight systems of staves. The first system includes a vocal line with two 'A' markings and a piano accompaniment with the instruction 'Despacio.'. The second system features a piano accompaniment with the instruction 'mf a tpo un poco accel.'. The third system includes a piano accompaniment with the instruction 'a tpo justo.'. The remaining systems show complex piano accompaniment with various dynamics and performance markings.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a piano accompaniment with chords and rhythmic patterns.

Second system of musical notation, consisting of two staves. The upper staff continues the melody, and the lower staff provides harmonic support with chords and rhythmic figures.

Third system of musical notation, consisting of two staves. The upper staff features a melodic line with some slurs, and the lower staff has a piano accompaniment with chords and rhythmic patterns.

Fourth system of musical notation, consisting of two staves. The upper staff continues the melody, and the lower staff has a piano accompaniment with chords and rhythmic patterns.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melody, and the lower staff has a piano accompaniment with chords and rhythmic patterns.

Sixth system of musical notation, consisting of two staves. The upper staff continues the melody, and the lower staff has a piano accompaniment with chords and rhythmic patterns.

Seventh system of musical notation, consisting of two staves. The upper staff continues the melody, and the lower staff has a piano accompaniment with chords and rhythmic patterns.



Handwritten musical score for piano, consisting of eight systems of staves. The score includes various musical notations such as notes, rests, and dynamic markings. Performance instructions are written in Italian: "Despacio." (slowly) in the first system, "a' tpo: un poco accel." (at tempo, a little acceleration) in the second system, and "Poco a poco" (little by little) in the third system. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a variety of rhythmic values and articulations. The manuscript shows signs of being a working draft, with some ink bleed-through and corrections.

The image shows a handwritten musical score for piano, consisting of six systems of staves. Each system contains two staves, likely representing the right and left hands of the piano. The notation includes various notes, rests, and dynamic markings. The first five systems are connected by a brace on the left side. The sixth system is marked with a large 'P' and the instruction 'hacen mutis' in parentheses. The score is written in black ink on aged paper.

# Nº 4

## La Andaluza, Madrileña 1ª, Madrileñas, Baturro, Asturiano, Sevillanas, Bandidos y Sitanos

*Mod<sup>to</sup>*

*(Aparecen todos los grupos de las distintas regiones de España)*

*Madinet con*

*Coro Gral y todos*

*Tutti*

De la tie - ra espa -

ño - la repre - sen - ta - mos ————— el mar vi - vo re -

The first system of the musical score consists of three staves. The top staff is the vocal line, featuring a melodic line with a long note on 'mos' and a fermata. The middle staff is the vocal line with lyrics. The bottom staff is the piano accompaniment, showing chords and a bass line. The key signature has one sharp (F#) and the time signature is 4/4.

fle - jo de la ale - gri - a Los amo - res del

The second system of the musical score consists of three staves. The top staff is the vocal line, featuring a melodic line with a long note on 'a' and a fermata. The middle staff is the vocal line with lyrics. The bottom staff is the piano accompaniment, showing chords and a bass line. The key signature has one sharp (F#) and the time signature is 4/4.

pue- blo siempre arru-lla - mos mi-ti-gan-do sus

This system contains the first two measures of the vocal line and piano accompaniment. The vocal line is written on a single staff with lyrics underneath. The piano accompaniment is written on two staves. The first measure features a vocal line with a slur over the notes and a piano accompaniment with chords and a bass line. The second measure continues the vocal line and piano accompaniment. The piano accompaniment includes a 'pian' marking and some fingering numbers like '7'.

pe- nas y su a - le - gri - a

This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues with the lyrics 'pe- nas y su a - le - gri - a'. The piano accompaniment continues with chords and a bass line. The piano accompaniment includes a 'tutti' marking and some fingering numbers like '7'.

(Todos avanzan en la escena buscando artistica colocacion.)

This system contains a stage direction written in a banner across the vocal staff, followed by the piano accompaniment for the next two measures. The piano accompaniment includes a 'tutti' marking and some fingering numbers like '7'.

Se destacan del grupo las figuras que representan la Música andaluza; una tiple, dos parejas que bailan Sevillanas, dos bandidos y dos Gitanos. (todas mujeres.)

# La Andaluza (Tiple)

Soy de la pro-pia Se-

*Allegretto*

Musical notation for the first system, featuring a vocal line and piano accompaniment. The piano part includes a 'Cont.' (continuation) marking and a 'Gitan' (Gypsy) marking.

vi-lla la me-jor tie-rra de Es-pa-ña

Musical notation for the second system, including a vocal line with lyrics and piano accompaniment. The piano part includes a 'met' (metronome) marking.

la que Dios hi-zo á mi que-to

Musical notation for the third system, including a vocal line with lyrics and piano accompaniment. The piano part includes a 'met' (metronome) marking.

y se va-lió pa' for-mar-la de re-

Musical notation for the fourth system, including a vocal line with lyrics and piano accompaniment. The piano part includes a 'met' (metronome) marking and a 'Fagot' (Bassoon) marking.

(90)

Ob: clar:

pi- que - de pa- li- llos - y ras- que - os - de qui-

Cort.

This system contains the first two staves of music. The top staff is for the vocal line, with lyrics 'pi- que - de pa- li- llos - y ras- que - os - de qui-'. The bottom staff is for piano accompaniment, with a 'Cort.' (Corta) instruction above it.

Sevilla, Bandidos y Gitanos

ta- ra {y n.} De re- pi- que de pa- li- llos y ras-

met. Pand.

This system contains the third and fourth staves of music. The top staff continues the vocal line with lyrics 'ta- ra {y n.} De re- pi- que de pa- li- llos y ras-'. The bottom staff is for piano accompaniment, with 'met. Pand.' (met. Pand.) written above it.

Andaluz

que - os de qui- ta- ra y ras- que - os de qui-

3<sup>o</sup> Ob.

Ob: clar

This system contains the fifth and sixth staves of music. The top staff continues the vocal line with lyrics 'que - os de qui- ta- ra y ras- que - os de qui-'. The bottom staff is for piano accompaniment, with '3<sup>o</sup> Ob.' and 'Ob: clar' written above it.

ta- ra

Cort.

Opus

This system contains the seventh and eighth staves of music. The top staff continues the vocal line with the lyric 'ta- ra'. The bottom staff is for piano accompaniment, with 'Cort.' and 'Opus' written above it.

Bailan

Bulli *Sevillanas*

Pá bai-lar una co-pla de se-vi-lla-nas de se-vi-  
 Son la To-rre del O-ro con la Gi-ral-da con la G

*And. Op.*

*mod.*

*Col. y Gtas*

lla-nas  
 -nal-da

*Rebel*

*Clar. Cort.*



hay que sa-ber mo-ver-se con mucha gra-cia con mucha  
de se-ri-llo las co-sas mas se-ri-llo-vas mas se-ri-

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The piano accompaniment starts with a bass clef and a key signature of one sharp. The tempo marking 'mod.' is present at the beginning.

gra-cia la so-se-ri-a la so-se-ri-a  
llamas o-le quien puede o-le quien pue-de

The second system continues the musical piece. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment has a bass clef and a key signature of one sharp. The tempo marking 'mod.' is present. There are performance instructions: 'Cot clar' above the piano part and '5 met' with a 5/4 time signature below it.

no sirve pa los bai-les de Andalu-ci-a de Andalu-  
bordar sobre un tablado con los pin-re-les con los pin-

The third system concludes the musical piece. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment has a bass clef and a key signature of one sharp. The tempo marking 'mod.' is present. There are performance instructions: 'y cot' above the piano part.

Handwritten musical score for voice and piano. The score is written on seven systems of staves. The first system contains vocal lines with lyrics: "-ci - a" and "re - les". The piano accompaniment begins with a *butti* marking. The score includes various musical notations such as slurs, ties, and dynamic markings. A section of the piano part is marked with a double bar line and includes the tempo instruction "Mod<sup>to</sup> tranquilo" and a time signature change to 2/4. Other annotations include "cda" (coda), "Cembail. mod.", "Fagot", "Clar.", "Xtra Ob.", and "ytra". There are also handwritten notes in the upper right area that appear to be "de la segunda".

asturiano

Soy de San - gre - o

mi - ra que soy lan gre - a - no mira que te voy a

dar con lo que tengo en la ma - no

la la la la la

Clarinet: clar. 1<sup>o</sup>, clar. 2<sup>o</sup>, clar. 3<sup>o</sup>

Ob.: Ob.

The score consists of several systems of staves. The top system shows the vocal line with the lyrics 'Soy de San - gre - o'. The second system shows the piano accompaniment with 'clar.' markings. The third system continues the vocal line with lyrics 'mi - ra que soy lan gre - a - no mira que te voy a'. The fourth system shows the piano accompaniment with 'clar.' markings. The fifth system continues the vocal line with lyrics 'dar con lo que tengo en la ma - no'. The sixth system shows the piano accompaniment with 'clar.' markings. The seventh system shows the vocal line with lyrics 'la la la la la'. The eighth system shows the piano accompaniment with 'Ob.' markings.

la la la la La \_\_\_\_\_ la la

*riquer*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line features a series of notes with lyrics 'la la la la La \_\_\_\_\_ la la'. A handwritten note '*riquer*' is written below the first 'la'. The piano accompaniment is written in a grand staff with treble and bass clefs, showing chords and melodic lines.

la la la la

The second system continues the musical score. The vocal line has lyrics 'la la la la'. The piano accompaniment continues with chords and melodic lines in the grand staff.

se - ñor cura mi - ro - la

*Despacio =*

The third system features a vocal line with lyrics 'se - ñor cura mi - ro - la'. The tempo marking '*Despacio =*' is written below the lyrics. The piano accompaniment includes a handwritten note '*clar*' and a dynamic marking '*mf*'. The score shows a change in the piano part with a new melodic line.

di - fo - la que era ga - la - na      se ñor cura mi - re al

The fourth system continues the musical score. The vocal line has lyrics 'di - fo - la que era ga - la - na      se ñor cura mi - re al'. The piano accompaniment continues with chords and melodic lines in the grand staff.

poco más

li - bro que esto no le importa nada Zagala mo-

Flaut. Clar.:

-re - na na - ci - da en so - nio por ser tan her -

Clar.

mosa me enamore yo ven ni - ña

Caja

Ob. Clar.

ven ven ha - cia mi

sigue sigue

Ob. Clar.

no tienes na-da que te - mer

The first system of the musical score features a vocal line on a single staff with lyrics "no tienes na-da que te - mer". The piano accompaniment is written on two staves, with the upper staff labeled "Clar" (Clarinete). The music is in a 2/4 time signature and a key signature of one sharp (F#).

por que te quiero con buen fin. ¡Ah!

The second system continues the vocal line with lyrics "por que te quiero con buen fin. ¡Ah!". The piano accompaniment continues on two staves. The vocal line ends with a fermata over the word "fin" and an exclamation "¡Ah!".

More-nita da - me un be - so moreni-ta

Baile mod.º para C.º  
Alleg.º

The third system begins with the vocal line and lyrics "More-nita da - me un be - so moreni-ta". The piano accompaniment is written on two staves. The time signature changes to 2/4, and the key signature changes to two flats (Bb, Eb). The tempo marking "Alleg.º" is present. The piano part includes the instruction "Baile mod.º para C.º".

caja da - me - cien si no me los das a -

The fourth system continues the vocal line with lyrics "caja da - me - cien si no me los das a -". The piano accompaniment continues on two staves. The vocal line has a fermata over "cien".

-ho - ra no se-rás mu-jer de bien.

*Cont* *met* *total*

*mad: 6+* *Cont?*

*acell - i cres - -*

*Cont.* *p*

8<sup>va</sup>  
Cantiff

Alleg<sup>ro</sup> (Avanzan las madrileñas, cinco)

mad.  
met.  
Caja

mujeres con mantones de manila)

Pa kai-lar en las ver-

9<sup>ta</sup> Vin  
Caja Cant

com 8<sup>va</sup>

met Cda

be-nas tie-ne el pue-blo de Ma-drid

loco

met Cda

Lira. V<sup>do</sup> Cello

en sus



pianos de ma- nu- bio Ma- ba- re- ras y cho-  
*gan loco*

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line begins with a treble clef and a key signature of one flat. The lyrics 'pianos de ma- nu- bio Ma- ba- re- ras y cho-' are written below the notes. The piano accompaniment starts with a bass clef and includes a 'met' (metronome) marking. There are fermatas over the final notes of the vocal line.

tis  
*ada*

*Lira cello-C.F.*

The second system continues the musical piece. The vocal line is on a single staff, and the piano accompaniment is on a grand staff. The lyrics 'tis' are written below the vocal line. The piano accompaniment includes a 'Lira cello-C.F.' marking. There are fermatas over the final notes of the vocal line.

y hasta Dios se vuel- ve lo- co cuando

*mad. fin*

*met*

The third system continues the musical piece. The vocal line is on a single staff, and the piano accompaniment is on a grand staff. The lyrics 'y hasta Dios se vuel- ve lo- co cuando' are written below the notes. The piano accompaniment includes a 'met' (metronome) marking and a 'mad. fin' (ritardando) marking. There are fermatas over the final notes of the vocal line.

bai- lo un a- ga- rrao que es la mi- si- ca chu-

The fourth system continues the musical piece. The vocal line is on a single staff, and the piano accompaniment is on a grand staff. The lyrics 'bai- lo un a- ga- rrao que es la mi- si- ca chu-' are written below the notes. There are fermatas over the final notes of the vocal line.

-lo-na la me - jor que se ha inven - tao

7<sup>o</sup> Bal - Caja y 2<sup>o</sup> B.

(Evolucionan) Con 8<sup>vo</sup>

7<sup>o</sup>

loco

7<sup>o</sup>

7<sup>o</sup> Ob. trun

tutti

Op. de Schotis

7<sup>o</sup> Clar. - Sax - tipo

7<sup>o</sup> mod. Cort. V. 2<sup>o</sup>

7<sup>o</sup>

pp mod.

7<sup>o</sup> cda

7<sup>o</sup>

tutti

7<sup>o</sup>

Madridena 2<sup>a</sup> sola

Con el pe - lo muy bien co - lo -

ca - o y los pies con bo - tin de cha -

rol en el pe - cho lu - ciendo un ca -

ha - o y en la es - pal - da lu - cien - do un man -

ton la chur - la - pa se encuentra en sus

glo - rias pa mar - car - se con gra - cia un cha -

-tis por la no - che en la ale - gre ver -

-be - na de - rra - ma la - sal la sal de ma

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The piano part includes various instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Trombone (Tbn.). The lyrics are written in Spanish and are partially obscured by the musical notation. The score is in a common time signature and features a variety of musical notations including notes, rests, and dynamic markings such as *mf*, *Ob.*, *Clar.*, and *Tbn.*.

Madrid y le es-tor-ba el sombre-re-te la sombri-lla y el bo-

*trp*

*gtr*

*mad*

*Cello-tpa*

-a el pasqui-to de las sa-les y la fal-da entobi-

*trp*

*Ob: V:*

*met. Cda*

*pp*

lla y e-so es bueno pa' Estra-emburgo y E dim-

*trp*

*Clar*

*Fagot*

*p Cda*

-bur-go Lu-xem-bur-go y Bu-da-

*trp*

- pest      pe-ro      no      pa las vis-ti-llas mara-

Ob.  
Clar.  
Coro

vi llas      la      Bom-bi-lla      y      La-va-

Fla

Las 5 madrileñas

- pier      e-so es bueno pa Estra-mburgo i e-dim-

Fla  
Epa  
Obal met

- bur - go      Lu-xem-bur - go      y      Bu-da-

10

-pest pero no pa las vis-ti-llas mara-

vi-llas la Bombi-lla y La-va-pies

*madra*  
*pp*

*ff tutti*

Batero (Tenor)  $\frac{3}{4}$  *pp*

La jota ba-  
llo de jota


*mad:*  
*oda*  
Bandurria  
Guitarras

# Procesión del Señor

SOCIETAT DE MÚSICA MADRID

(61)

- tu - ra so - lo es mi - can - cion



yes el quita - ri - co el rey de a - ra -



- gon

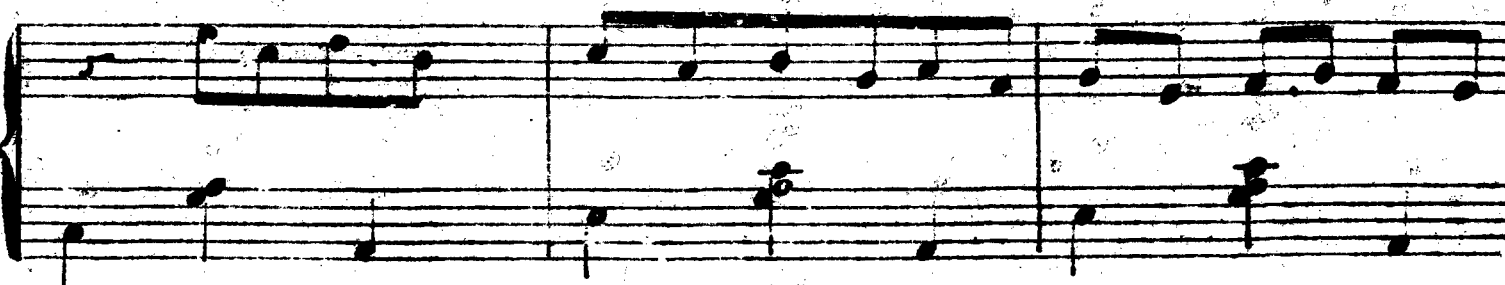
*utti*

*Ob. 2/2*

*oda*



*Cort*





100

1<sup>o</sup> Cort

System 1: Piano accompaniment. Treble clef. First measure has a fermata. The right hand plays a melodic line with eighth notes. The left hand plays chords. A first ending bracket is above the first measure. A double bar line with repeat dots is at the end of the system.

System 2: Piano accompaniment. Treble clef. Similar to system 1, with a melodic line in the right hand and chords in the left. A double bar line with repeat dots is at the end of the system.

2<sup>o</sup> Cort

ff

Eda Clar y par

System 3: Piano accompaniment. Treble clef. Includes a dynamic marking of *ff* and the instruction *Eda Clar y par*. The right hand has a melodic line with accents. The left hand has chords. A double bar line with repeat dots is at the end of the system.

3<sup>o</sup> Cort

mod.  $\sqrt[3]{\text{no}}$

ff

System 4: Piano accompaniment. Treble clef. Includes a dynamic marking of *ff* and the instruction *mod.  $\sqrt[3]{\text{no}}$* . The right hand has a melodic line with accents. The left hand has chords. A double bar line with repeat dots is at the end of the system.

4<sup>o</sup> Cort

ff

System 5: Piano accompaniment. Treble clef. Includes a dynamic marking of *ff*. The right hand has a melodic line with accents. The left hand has chords. A double bar line with repeat dots is at the end of the system.

5<sup>o</sup> Cort

mod.  $\sqrt[3]{\text{no}}$

ff

System 6: Piano accompaniment. Treble clef. Includes a dynamic marking of *ff* and the instruction *mod.  $\sqrt[3]{\text{no}}$* . The right hand has a melodic line with accents. The left hand has chords. A double bar line with repeat dots is at the end of the system.

6<sup>o</sup> Cort

mod.  $\sqrt[3]{\text{no}}$

Clar

System 7: Piano accompaniment. Treble clef. Includes the instruction *Clar*. The right hand has a melodic line with accents. The left hand has chords. A double bar line with repeat dots is at the end of the system.

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music consists of chords and a melodic line in the bass.

*Barrero (tenor)*

4 y cu - chi - llo que no  
25 co - mo el de la ga -

*Despacio*

Piano accompaniment for the second system, including the vocal line for the tenor and the piano accompaniment. The tempo marking *Despacio* is present.

*Ob.*

cor - ta  
- li - na

*Band.*

Pe - der  
el que

Piano accompaniment for the third system, including the oboe and band parts. The tempo marking *Despacio* is present.

mal que no e - cha lumbr  
ra de la mu - jer

*Ob.*

Piano accompaniment for the fourth system, including the oboe and piano parts. The tempo marking *Despacio* is present.

*ten.*

y cu - chi - llo que no cor - ta  
es co - mo el de la ga - lli - na

y mu - jer que no es cons -  
quien tal - tan - do - le su

- tante que se  
ga - llo a cras

*ten.*

pierda po-co im-por-ta  
quier pollo se a-ri-ma

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a 'ten.' marking. The lyrics are 'pierda po-co im-por-ta' and 'quier pollo se a-ri-ma'. The piano accompaniment consists of chords and moving lines in both hands.

que se pier-da po-co im-por-ta  
a cual-quier po-llo se arri-ma

The second system continues the vocal line and piano accompaniment. The lyrics are 'que se pier-da po-co im-por-ta' and 'a cual-quier po-llo se arri-ma'. The piano accompaniment features a steady bass line and harmonic support in the treble.

*ten.*

Pe-der-nal que no e-cha  
el que-rer de la mu-

*gta*  
*Chor.*

*Fog*

The third system concludes the piece. It includes a 'ten.' marking at the beginning and a 'gta Chor.' marking above the piano part. The lyrics are 'Pe-der-nal que no e-cha' and 'el que-rer de la mu-'. The piano accompaniment features a 'Fog' marking and a final cadence.

lumbre ————— es-ta es la jo ————— ta ba-

*f* *Aug-pia 2<sup>da</sup>* *siguen*

*Ob.* *Clar* *Clar* *peda*

turra ————— el mas a-le- — — gre can-

tar ————— el mas valien — te de

*Ob.* *un poco rall.*

to-dos ————— he-cho pa-ra ————— pe-le-

-ar

Todos  
Es - ta es la jo - ta ba -

Explos 1<sup>o</sup>

Explos 2<sup>o</sup>

Violones

Bajos

La jo ta ba

La jo ta ba

met met

Gutti

Detailed description: This system contains the first five staves of the musical score. The top staff is the vocal line with lyrics '-ar' and 'Es - ta es la jo - ta ba -'. Below it are staves for 'Explos 1<sup>o</sup>', 'Explos 2<sup>o</sup>', 'Violones', and 'Bajos'. The piano accompaniment is on the bottom staff, featuring chords and melodic lines with markings like 'met' and 'Gutti'.

tu - ra el mar ale - gre can - tar

tu - ra es a - le - gre can - tar

tu - ra es a - le - gre can - tar

loco

Detailed description: This system contains the next five staves of the musical score. The top staff is the vocal line with lyrics 'tu - ra el mar ale - gre can - tar'. Below it are staves for piano accompaniment. The bottom staff continues the piano accompaniment with the word 'loco' written above it.

el mas valien - te de to - dos

el mas va - le - ro - so

el mas va - le - ro - so

Detailed description: This system contains the first two systems of a musical score. The first system has a vocal line with the lyrics 'el mas valien - te de to - dos' and a piano accompaniment line. The second system has a vocal line with the lyrics 'el mas va - le - ro - so' and a piano accompaniment line. The piano accompaniment consists of chords and melodic lines in the right and left hands.

he cho para — pe - le - ar

na - ra pe — le - ar

pa - ra pe — le - ar

*no repite X*

*Bandurrias*  
*Guitarras*  
*mf.*

Detailed description: This system contains the third and fourth systems of the musical score. The third system has a vocal line with the lyrics 'he cho para — pe - le - ar' and a piano accompaniment line. The fourth system has a vocal line with the lyrics 'na - ra pe — le - ar' and a piano accompaniment line. The piano accompaniment continues with chords and melodic lines. There are handwritten annotations: 'no repite X' with a circled 'X' and a slash through the staff, and 'Bandurrias Guitarras mf.' at the bottom right.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with chords and single notes.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line, and the lower staff continues the bass line.

Third system of musical notation, consisting of two staves. The upper staff continues the melodic line, and the lower staff continues the bass line.

Fourth system of musical notation, consisting of two staves. The upper staff continues the melodic line, and the lower staff continues the bass line.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic line, and the lower staff continues the bass line.

Sixth system of musical notation, consisting of two staves. The upper staff continues the melodic line, and the lower staff continues the bass line.

Seventh system of musical notation, consisting of two staves. The upper staff continues the melodic line, and the lower staff continues the bass line.



De

Voces.

Esta es la je-ta je-ta Ba-turra

VII

Esta es la je-ta je-ta Ba-turra

Tutti

es-te es el canto de mi Ara-gon

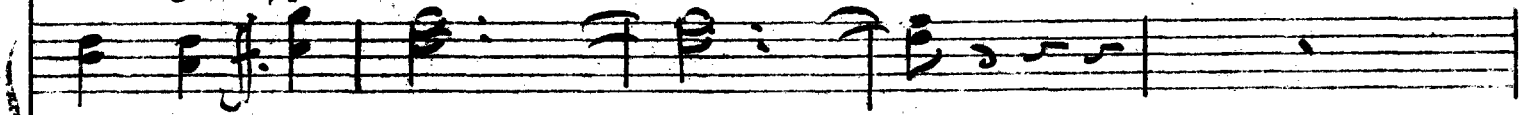
es-te es el can-to de mi Ara-gon

The image shows a handwritten musical score for guitar and voice. It consists of two systems of music. Each system has a vocal line and a guitar accompaniment line. The lyrics are in Spanish and describe playing the guitar and the jota. The notation includes notes, rests, and chord symbols. The guitar part features a mix of single notes and chords, with some sections using a capo (indicated by a 'b' symbol).

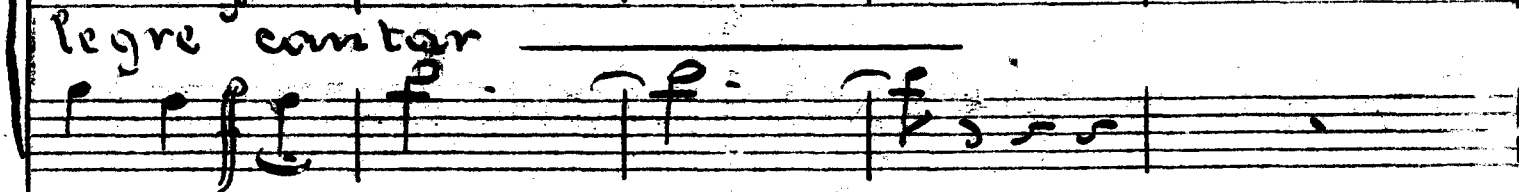
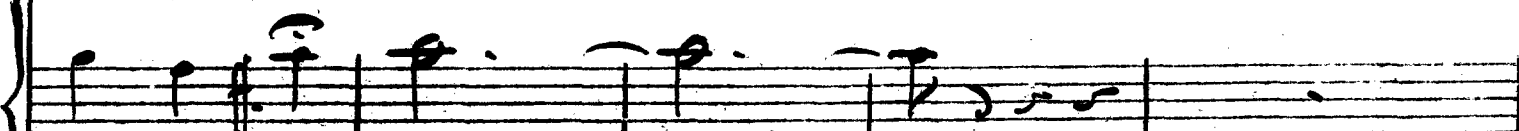
*y en mi guitarra la Pi-lá-ri-ca pu-so to-*  
*y en mi guitarra la Pi-lá-ri-ca pu-so to-*

*í-co, mi co-ra-zon q. la jota ba-turra es a-*  
*í-co, mi co-ra-zon q. la jota ba-turra es a-*

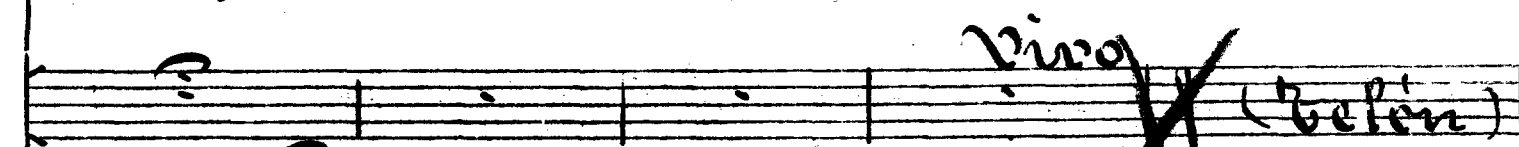
Pe-gre can-tar



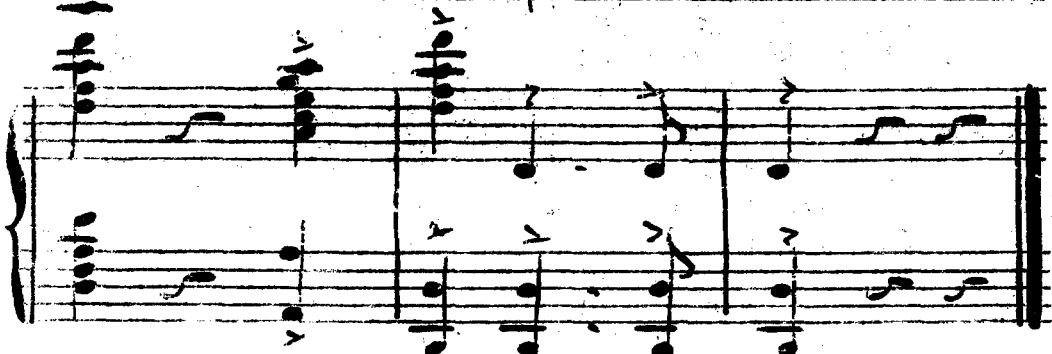
Pe-gre can-tar



~~Vivo~~ (Belén)



*Poco*



# El Quinqué, El Velón y El Candel

*Mod<sup>o</sup>*

oboe  
y sus 8as  
corno  
corno y clarinet

madr<sup>a</sup>  
oboes y coros

y sus 8as

El Velón  
El Candel  
El Quinqué  
El Velón. El Candel. y el fi  
corno y clarinet

*Postres:*  
lo so fo quinque a qui es con con su luz con la

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo/mood is marked "Postres:" at the beginning.

que me-jor se ve y de una for-ma

The second system continues the vocal line and piano accompaniment. Performance instructions include "arco" for the piano part and "cetero" for the vocal line.

fi-na y cortes hoy se pre-sen-tar a qui los

The third system continues the vocal line and piano accompaniment. The piano part includes dynamic markings like "p" and "pp".

*Allegretto* El Zelon  
tres a-lla en los tiempos en

The fourth system concludes with the tempo marking "Allegretto". The vocal line includes the word "tres" and "El Zelon". The piano accompaniment includes dynamic markings like "mf" and "pp".

que ni a-bus-ca la luz pren-di-a con

la pa-jue-lan y o-llu-mi-

na-ba mas de un a-lon y un lu-jo

e-ra te-ner ve-lon ve-lon de Lu-

*para y oboe y clarinet*

*con clarinet y oboe y clarinet*

*(con clarinet y oboe y clarinet)*

ce — na con cuatro me — che — ros con —

*y tbn*

*corn*

sus ti — je — ri — las y sus re — ver —

*tbn*

be — ros.

*El Quinqué*

Segun se

*Moderato*

*y metal*

*y tbn*


*que los arco*

ve — say lo me — jor me — se — quin —

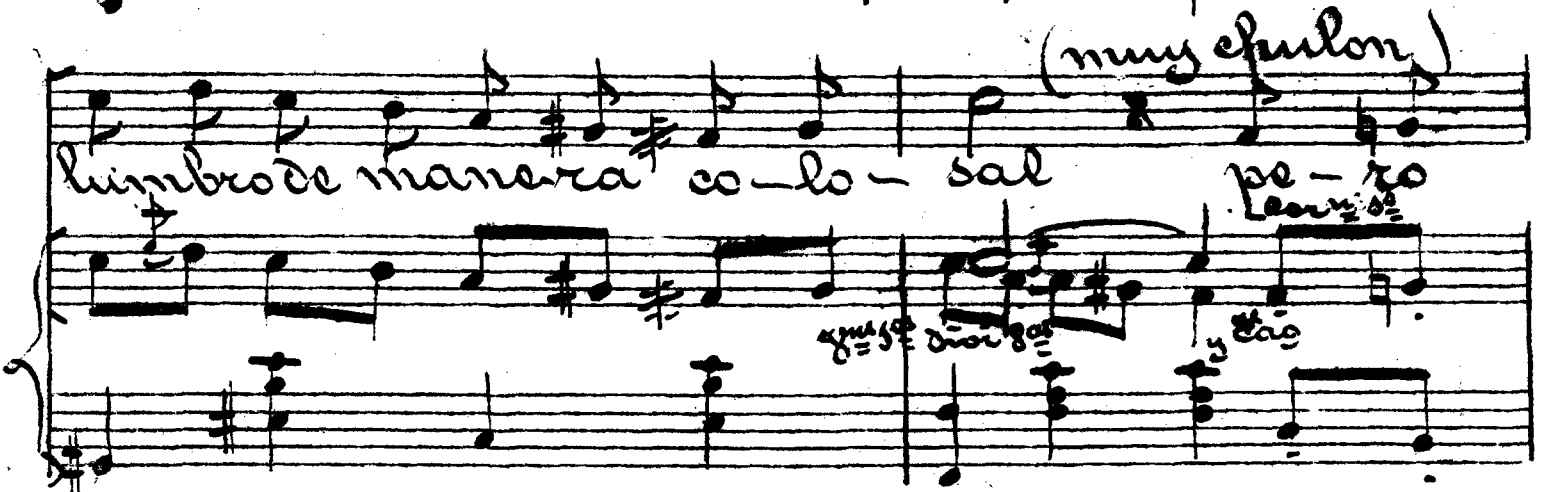
*mas*

*que los arco*

que fué mi mentor *sob:* si se - ñor mesie quince y ya a -



lumbre de manera co - lo - sal *(muy espulor)* pe - ro



no puede fal - tar me mi - ne - ral



*oboo*  
*trayectoria sag*  
*qui*  
*met*  
*stian*

(avanzar la vieja del canfil y bailar)



*y tras*  
*y*  
*y tin*  
*y metal*  
*y tin*



Handwritten musical score for piano accompaniment, consisting of three systems of two staves each. The notation includes various chords, arpeggios, and melodic lines.

La Vieja del Cadil

Handwritten musical score for the first vocal line of the song "La Vieja del Cadil". The lyrics are written below the notes. The score includes a piano accompaniment on the left and a vocal line on the right.

*trany bus*  
*esta*  
*y esta*  
*para*  
*Soy la vie-*  
*y yabo*

Handwritten musical score for the second vocal line of the song "La Vieja del Cadil". The lyrics are written below the notes. The score includes a piano accompaniment on the left and a vocal line on the right.

*ja del canil*  
*que a la pista*  
*y esta*  
*y esta*  
*esta la*

ria ya pa - so *yo te y fast* yo alumbro

con mi luz pa - li - da del a -

mor las es - ce - nas mas gra - fi - cas

y galan a mi lle - go

*5ta*  
 en de-man-da de mi luz

The first system of music features a vocal line on a single staff with a treble clef and a piano accompaniment on two staves with a grand staff clef. The vocal line begins with a melodic phrase corresponding to the lyrics 'en de-man-da de mi luz'. The piano accompaniment consists of chords and moving lines in both hands.

siem-pre me en-con-tró so-li-ci-ta

The second system continues the musical piece. The vocal line has the lyrics 'siem-pre me en-con-tró so-li-ci-ta'. The piano accompaniment includes a handwritten annotation 'y más' above a specific chord in the right hand.

En a-lum-brar sus es-ce-nas mas in-ti-mas

The third system of music has the lyrics 'En a-lum-brar sus es-ce-nas mas in-ti-mas'. The piano accompaniment continues with harmonic support for the vocal line.

En sien-las-noches-en-ra-dos quie-ren a-

The fourth system contains the lyrics 'En sien-las-noches-en-ra-dos quie-ren a-'. The piano accompaniment includes several handwritten annotations: '5ta', '6ta', '7ta', '8ta', '9ta', '10ta', '11ta', '12ta', '13ta', '14ta', '15ta', '16ta', '17ta', '18ta', '19ta', '20ta', '21ta', '22ta', '23ta', '24ta', '25ta', '26ta', '27ta', '28ta', '29ta', '30ta', '31ta', '32ta', '33ta', '34ta', '35ta', '36ta', '37ta', '38ta', '39ta', '40ta', '41ta', '42ta', '43ta', '44ta', '45ta', '46ta', '47ta', '48ta', '49ta', '50ta', '51ta', '52ta', '53ta', '54ta', '55ta', '56ta', '57ta', '58ta', '59ta', '60ta', '61ta', '62ta', '63ta', '64ta', '65ta', '66ta', '67ta', '68ta', '69ta', '70ta', '71ta', '72ta', '73ta', '74ta', '75ta', '76ta', '77ta', '78ta', '79ta', '80ta', '81ta', '82ta', '83ta', '84ta', '85ta', '86ta', '87ta', '88ta', '89ta', '90ta', '91ta', '92ta', '93ta', '94ta', '95ta', '96ta', '97ta', '98ta', '99ta'. There are also notes like 'con' and 'pur' written in the piano part.

mar-se con un can-di li-to de

ben a lum-brarse El Zelón y el Querque  
 Si en la noche os

*year in spring*  
*metal*

cu-ra dos qui-ten a-mar-se  
 y a-ira

con un can-di-li-to de-ben a lum-

La vigilia del canvil

brase

Ode mis tiempos que a  
Oboe y sigue con la voz

le-gres hu-ye-ron his-to-rias de a-mores re-

er-za el can-til

Los tres:

Los

trémolo pp

tránges Ob. y Cor. siguen con la voz

tres en el si-glo pa-sa-do su-gri-mos des-

estas

Handwritten musical score for voice and piano. The score is written on a single page with a double-line staff for the piano accompaniment and a single-line staff for the voice. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are in Spanish and describe a scene with a lady and a gentleman.

Lyrics:  
Ri-ces se da ma gen-til  
y trian  
y timb<sup>l</sup>  
y hacen m<sup>l</sup>  
y metal

Handwritten notes and markings include:  
- *Triana* (written above the piano staff)  
- *y timb<sup>l</sup>* (written below the piano staff)  
- *y hacen m<sup>l</sup>* (written above the piano staff)  
- *y metal* (written below the piano staff)  
- *Tutti* (written below the piano staff)  
- *Vol. 1* (written below the piano staff)  
- *Vol. 2* (written below the piano staff)



Órdenes:

Pa - ra ver si hay al gun hom - bre que me -

rez - ca nuestra a - mor ós de un e - - xi - to se -

gu - ro em - ple - ar el reflec - tor *Con*

Puz mu - chos bi - chos se de - jan co - - jer



*rall.*

y con luz al hom-bre ca za la mu-jer.

*Un poco menos*

*1ª Voz (solo)*

(1ª) Yo de-se-oun ca-ba-llé-ro que me

(2ª) Des-de a-qui no es na-da fa-cil buen ma-

*Chr:*

quie-ra de ver-dad

ri-do el es-co-ger

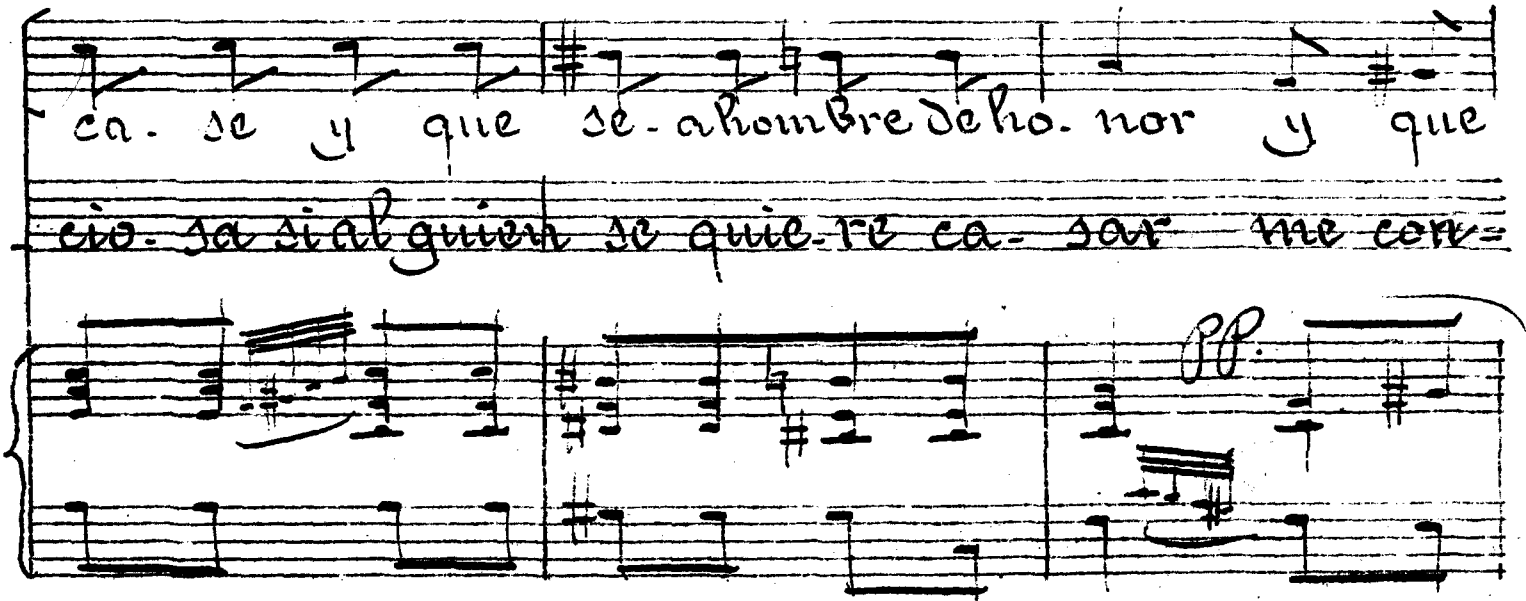
y que se-a un gua-po mo-zo y no

y sa-ber si es po-bre o ri-co es di-

ten-ga mucha e-dad que me quie-ra y que se

fi-cil de sa-ber. Se-ro no soy an-ti-bi-

ca. se y que se. a hombre de ho. nor y que  
cio. sa si al quien se quie. re ca. sar me con=



no haya co. no. ci. do mas a. mo. res que mia.  
for. mo con que ten. ga a na co. sa re. gu.  
ten



mor.  
par.



Mi . . . . . re ha - cia a -

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata over the word 'Mi', followed by a dotted line and the words 're ha - cia a -'. The piano accompaniment consists of chords and moving lines in both hands, with a 'p' (piano) dynamic marking.

qui . . . . . Si . . . . . je . . . se en

The second system continues the vocal line with 'qui' followed by a fermata, then 'Si' with a dotted line, and 'je . . . se en'. The piano accompaniment continues with chords and moving lines, including a '(Despacio)' (Ad libitum) marking.

mi . . . . . y al par adí - so - co la

The third system features the vocal line with 'mi' followed by a fermata, then 'y al par adí - so - co la'. The piano accompaniment continues with chords and moving lines.

luz del re flec - to . . . . . bus - que ga

The fourth system features the vocal line with 'luz del re flec - to . . . . . bus - que ga'. The piano accompaniment continues with chords and moving lines.

Van. te el se. cre. to de mia. mor

(Se hace oscuro y ellas empiecan con los espejos)

(Zimbres)

so.

pp

(todas coqueteando con los espejos)

Boca medio cerrada pero pp.

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a whole note G4. The second staff is the right-hand piano part, and the third and fourth staves are the left-hand piano part. The music is in a key with one sharp (F#) and a 3/4 time signature.

The second system continues the musical score. It includes the vocal line with lyrics: "# Busque ga. lan. te el se. cre. to de mia." The piano accompaniment is marked with *ppp* (pianissimo) and *pp* (piano). The system ends with a double bar line.

The third system begins with a *mor* (ritardando) marking. The piano accompaniment is dense and complex. A large, diagonal handwritten scribble in black ink covers the right half of the system, obscuring the musical notation. The system concludes with a double bar line.

Para 6 Bis a  
La ~~3~~ del 93:5.

Nº 7

El Cantor, El Ecoar, Cantora  
Neurasténico y Hada 3º

And<sup>te</sup>

Andante

Handwritten musical score for the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante'. The music features a series of chords and melodic lines, with some triplets and slurs. There are handwritten annotations: 'et es' above the first measure, 'edap' in the bass staff, and 'y los' in the bass staff.

(El Cantor muy comicamente)

Handwritten musical score for the vocal part. It consists of two staves: a vocal line and a piano accompaniment line. The vocal line has the lyrics: "¡ay mi madre! mi madre mi". The piano accompaniment consists of chords and a bass line. There are handwritten annotations: 'p' and 'f' in the piano staff.

Handwritten musical score for the vocal part. It consists of two staves: a vocal line and a piano accompaniment line. The vocal line has the lyrics: "ma reu ¡ay mi pareu mi parte mi". The piano accompaniment consists of chords and a bass line. There are handwritten annotations: 'p' and 'f' in the piano staff.

El Tocar = yobor =

pa - re - mi y mi her - ma - no mi her - ma - no mi her -

el Cantar = yobor =

ma - no mi ma - re - mi ma - re - mi

orurastónico (hablado)

na - re - mi ¡mucha familia es esa!

Allegretto =

Sen a - qui her - ma - ni - to sien - ta - te a mi

ma - da



ve-ra sien-ta-te a mi ve-ra que te ne-ce-  

 un poco pesante  
 casi a libitum  
 y pas  
 y pas

Steniasismo:

si to  
 Siguiendo por ese

Andate

Allegro

ymoral  
 y pas  
 y pas  
 y pas  
 y pas  
 y pas  
 y pas

camino quedas mal con toca la familia

 y pas  
 y pas

(casi a libitum) Cantor muy triste mente

en lo jondo de la

Andate

y pas y pas y pas

 y pas  
 y pas  
 y pas

ja sa

te ro-an los gu-sa-ni tos

arco

ya ya ya

trancasténico:

¿Que dice este tio? ¿La gusanitos estoy yo!

Oiga usted amigo! y eso son alegrías!

Handwritten musical notation for the first system. The vocal line (top staff) contains the lyrics "Oiga usted amigo! y eso son alegrías!". The piano accompaniment (bottom staff) includes markings for "yotas" and "gato".

Cantador: *Seamus:* Cantador: Las alegrías seré junto al Comodó junto? Si señor de junto.

Handwritten musical notation for the second system. The vocal line (top staff) contains the lyrics "Las alegrías seré junto al Comodó junto? Si señor de junto.". The piano accompaniment (bottom staff) includes markings for "xuu", "maza", "yudi", "par", "eres", and "es yerto".

*Seamus:* Si señor que ha ser mejor cantador de globo? Si una moquita a

Handwritten musical notation for the third system, primarily piano accompaniment. It includes markings for "yotas" and "yotas" above the staff.

vez si tus alegrías, por que aquí el señor nos ha metido el

corazón en un punto. Cantador: ¿Eh usted con caballos?

Handwritten musical notation for the fourth system, primarily piano accompaniment. It includes markings for "yotas yotas" above the staff.

1<sup>o</sup> no bajo

Fono bajo  
(cantar)

SOCIETAT DE AMIGOS GRANOLERS  
MADRID

Anda ya mal amigo que eres par de en-

triste de un castañol de las

que soy y sta  
nisa y sta

Cantaora: y etc y ob: y sta

que que es no más balsa más a-le - gri - a -

yo - vi - darme de e - sa no - ma - ni - a

de que palo flamenco pre - ci - sa - men - te

y pas  
el pas

Hay que estar se que-jando constante-mente con los  
y oboe

seaja

zumb

just

ojos en blan-co la bo-ca a-

zumb

bier-ta y ay! ay! ay! ay! que pa-

arbitrio

pp

pp

rece que te han ce-gi-do los de-dos contra una

ten

era

ten

puer - ta y can - tar o - tra co - sa mas li - ge -

*una aca*

ri - ta pi - ca - res - ca no vi - da cor - ta y bo -

*y timbal*

Canta y tocar:

ri - ta y que can - ta - mos que sea a -

*sea mada*  
*y metal*  
*y caja*  
*el que sea - tras*  
*mf y sea*

si en cual - quier co - sa de - jad - me a

*Cantar*  
*esta*  
*y metal*  
*vallo*  
*y timbal*  
*vallo*

mi a tono  
*All. moderato*

Handwritten musical notation for the first system. It features a vocal line on a single staff and a piano accompaniment on two staves. The piano part includes chords and melodic lines with various markings.

Handwritten musical notation for the second system. The vocal line continues with notes and rests. The piano accompaniment features chords and melodic lines, with annotations such as 'y metal', 'y trian', and 'y caja'.

Handwritten musical notation for the third system. The vocal line continues. The piano accompaniment includes chords and melodic lines, with annotations such as 'y caja' and 'y caja'.

dicho que estas bus- can- do una mujer pa ca-

Handwritten musical notation for the fourth system. It features a vocal line on a single staff and a piano accompaniment on two staves. The piano part includes chords and melodic lines.

parte y nada estas si  
quieres estar tranqui-lo si quieres no pre-ocupa

parte busca que se a de lo mas fe-a de lo mas  
chata de mala pa-ta ca si pe-lona mala som

chata de mala pa-ta ca si pe-lona mala som



bro-na, con una cara bastante rara o- jos muy

chi es mala fi-gura pero que tenga media asa-

ura en fin que me das tranquilo estar

y tumbale

porque acordate chi- quillo de lo que dice el can-  
impresaria

ob: y sus  
tras  
sant  
y da arco  
rall: molto

tar to - do el hombre que se ca - sa

*ppp* *à 450*

*ppp* *ppp* *ppp*

*ppp* *ppp* *ppp*

con una mujer bo - ni - ta

En has - ta que no lle - ga a vie - ja

el sus - to no se le qui - ta

*rall.*

*ppp* *ppp*

*y con y 3<sup>ra</sup>*

y yo no quiero ma-ni-ta ni-a

vi-vir de noche vi-vir de di-a

siempre asusta-do siempre pensando q'estar a ha-cien-do

*con y 3<sup>ra</sup> y con y 3<sup>ra</sup>*

y ca-ja, etes, y ca-ja

q'estar a ha-blan-do? ¿será de-cente? ¿será ilu-sión? ¿seré un ce-

*y 3<sup>ra</sup> 8<sup>va</sup>*

1

lo so sero un canario! qe a si se en ferma del co-za

*mf*  
*ymel*  
*pp*

= Todos =

zon y yo no quiero manita

con la voz qe siguen

*mf*

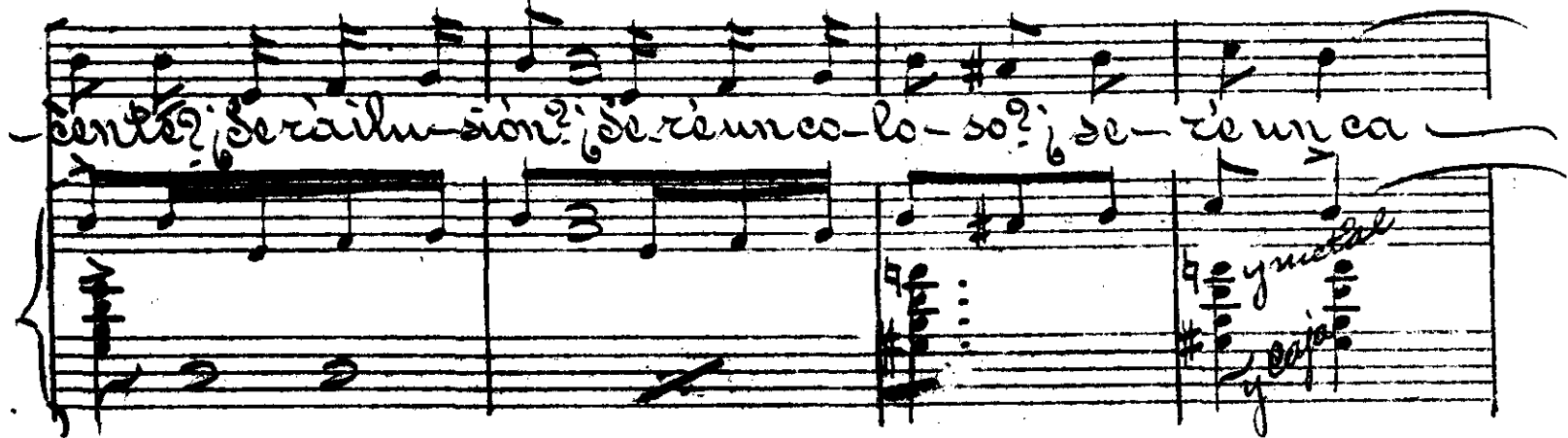
mi-a vi-vir de no-che vi-vir de

di-a siempre anustado siempre pensando


¿Questará haciendo? ¿questará hablando? ¿Será de



cento? ¿Será ilusión? ¿Será un co- lo- so? ¿se- re un ca



nario? ¿a si se en- ferma del co- ra- zón? ¿a- si se en-



ferma del co- ra- zón

caja  
tambo  
Euth ten



# Coro de São

*Allegro*

A handwritten musical score for a piece titled "Coro de São". The score is written on five systems of staves. The first system includes a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo marking "Allegro" is written in a large, stylized font to the left of the first system. The notation consists of various rhythmic values, including eighth and sixteenth notes, and rests. The second system through the fourth system are primarily piano accompaniment, featuring dense chordal textures and arpeggiated figures. The fifth system is marked with a large "A" above the staff and contains a melodic line with some slurs. The word "Saben" is written in parentheses above the first measure of this system. The score concludes with a double bar line and a small "X" mark at the end of the fifth system.

The first system of the score consists of four staves of piano accompaniment. The top staff is the right hand, and the bottom three staves are the left hand. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various chords, arpeggios, and melodic lines. There are some handwritten annotations, including a 'mf' dynamic marking in the second staff.

*Todas: mf*

The second system of the score features a vocal line on the top staff and piano accompaniment on the bottom three staves. The vocal line is written in a treble clef with a 3/4 time signature. The lyrics are written below the notes. The piano accompaniment continues from the first system. There are some handwritten annotations, including a 'mf' dynamic marking in the second staff.

Las mu-je-res en la fies-ta na-cio-  
nal son lo a-re-gre-to cas-

ti-zo y lo jun-cal con manti llas con mar

The first system of music features a vocal line with lyrics 'ti-zo y lo jun-cal con manti llas con mar'. The piano accompaniment consists of a right-hand part with eighth and sixteenth notes and a left-hand part with chords and moving lines.

to-nies con pei ne tas con cla ve-les re-ven-to-nies Ray que

The second system continues the vocal line with lyrics 'to-nies con pei ne tas con cla ve-les re-ven-to-nies Ray que'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

ver en la plaza a la mu-jer

The third system shows the vocal line with lyrics 'ver en la plaza a la mu-jer'. The piano accompaniment includes accents (>) on the right-hand notes and a melodic line in the left hand.

y mada  
Cuan-do sa-le la ciudadri-lla

The fourth system begins with the vocal line and lyrics 'y mada Cuan-do sa-le la ciudadri-lla'. The piano accompaniment includes triplets (3) and various chordal textures.



y Bel... monte mi-raa-si

el mi-rar del to-re-ra-zo sa-be á mie-les

y le arro-jo mi ma-no-jo de cla-ve-les y ca-me-lo con de-

li-rio un pin-chazo de di-cen-te fue go un par de Nara.

vi-lla y de Juan un no-ve-te. —

The first system of the musical score consists of two staves. The upper staff is a vocal line with a treble clef, containing a melodic line with various note values and rests. The lower staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring chords and moving lines. The lyrics 'vi-lla y de Juan un no-ve-te. —' are written below the vocal staff.

(Con alma)

The second system of the musical score consists of two staves, both of which are piano accompaniment. The upper staff has a treble clef and the lower staff has a bass clef. The music includes chords, triplets, and various rhythmic patterns. The lyrics '¡Que' are written at the end of the system.

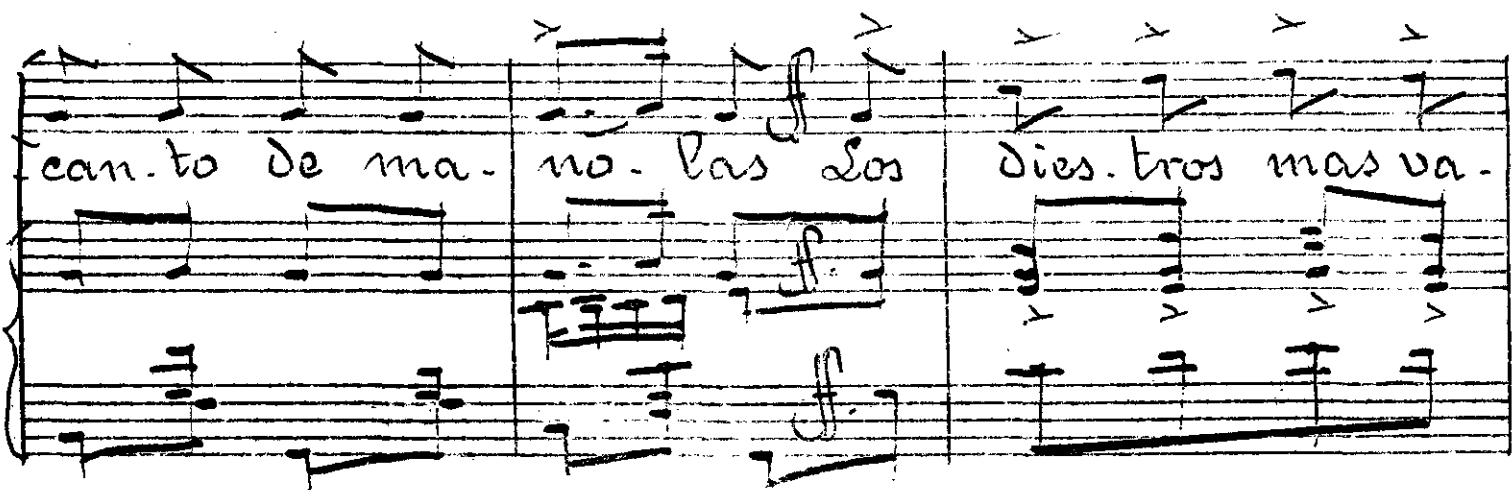
vi-va la ale-gri-a que tie-nen los

The third system of the musical score consists of two staves. The upper staff is a vocal line with a treble clef, containing a melodic line with various note values and rests. The lower staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring chords and moving lines. The lyrics 'vi-va la ale-gri-a que tie-nen los' are written below the vocal staff.

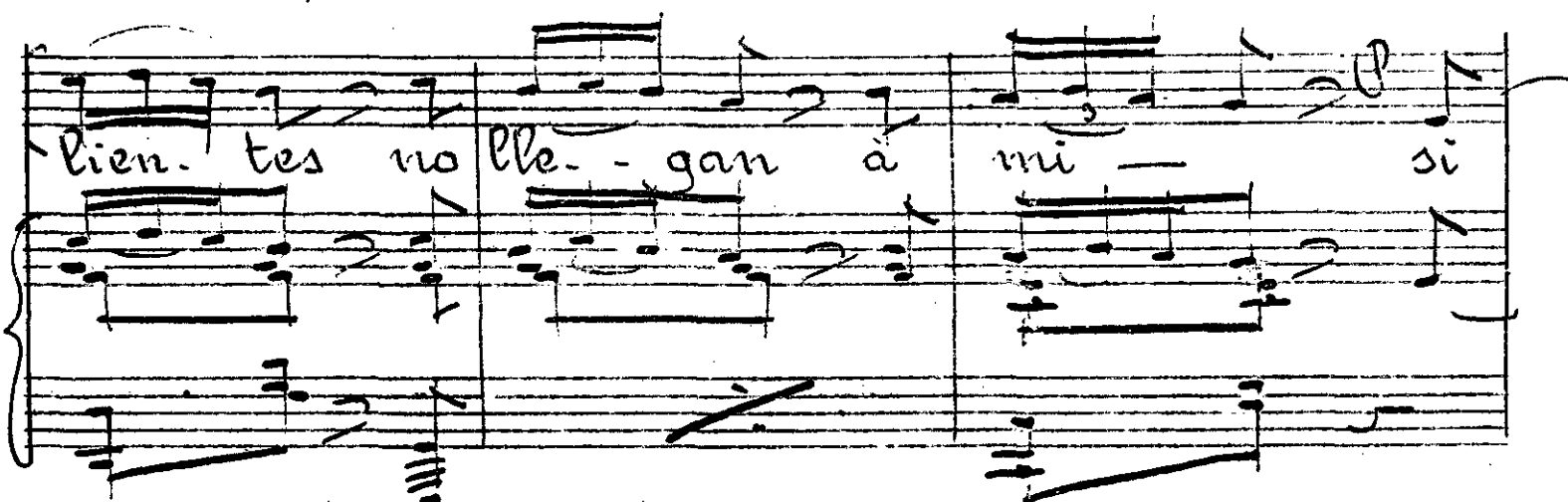
ta-ros que es fies-ta de espa-ño-las en

The fourth system of the musical score consists of two staves. The upper staff is a vocal line with a treble clef, containing a melodic line with various note values and rests. The lower staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring chords and moving lines. The lyrics 'ta-ros que es fies-ta de espa-ño-las en' are written below the vocal staff.

can-to de ma-no. Las Los dies-tros mas va-



lien-tes no lle-gan a mi - si

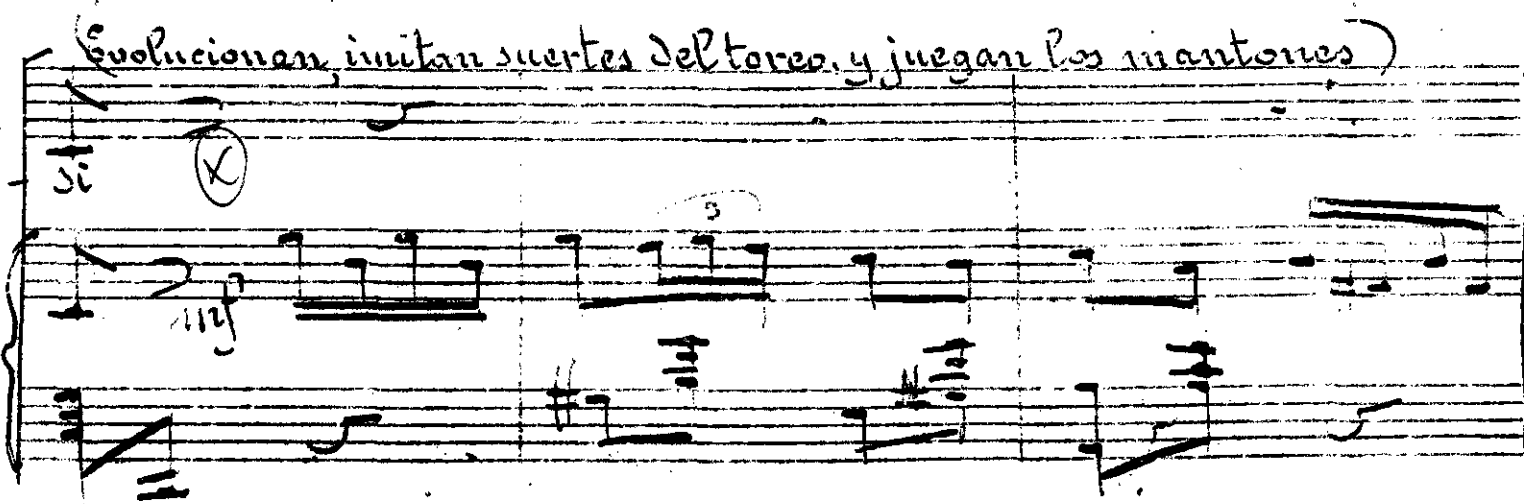


con manton de fle-cos me mar-co ha-cien-do a



*(Evolucionan, imitan suertes de toros, y juegan los mantones)*

si



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

(Avanzan hasta las  
Candilejas)

Handwritten musical score with vocal lines and lyrics. The lyrics include: "eres - cen - so", "ah", and "Que vi - va Pa - a - le".

gri - a que tie - nen los to - ros que es -

pp

fies - ta de espa - ño - las en can - to de ma -

no - las Los dies - tros mas va lien - tes no

lle - gan a mi - si con man - ton de

le - cos me mar - co ha - ciendo a si fi - je se bien en

mi di - ga me por fa vor si es a - si ó no es a -

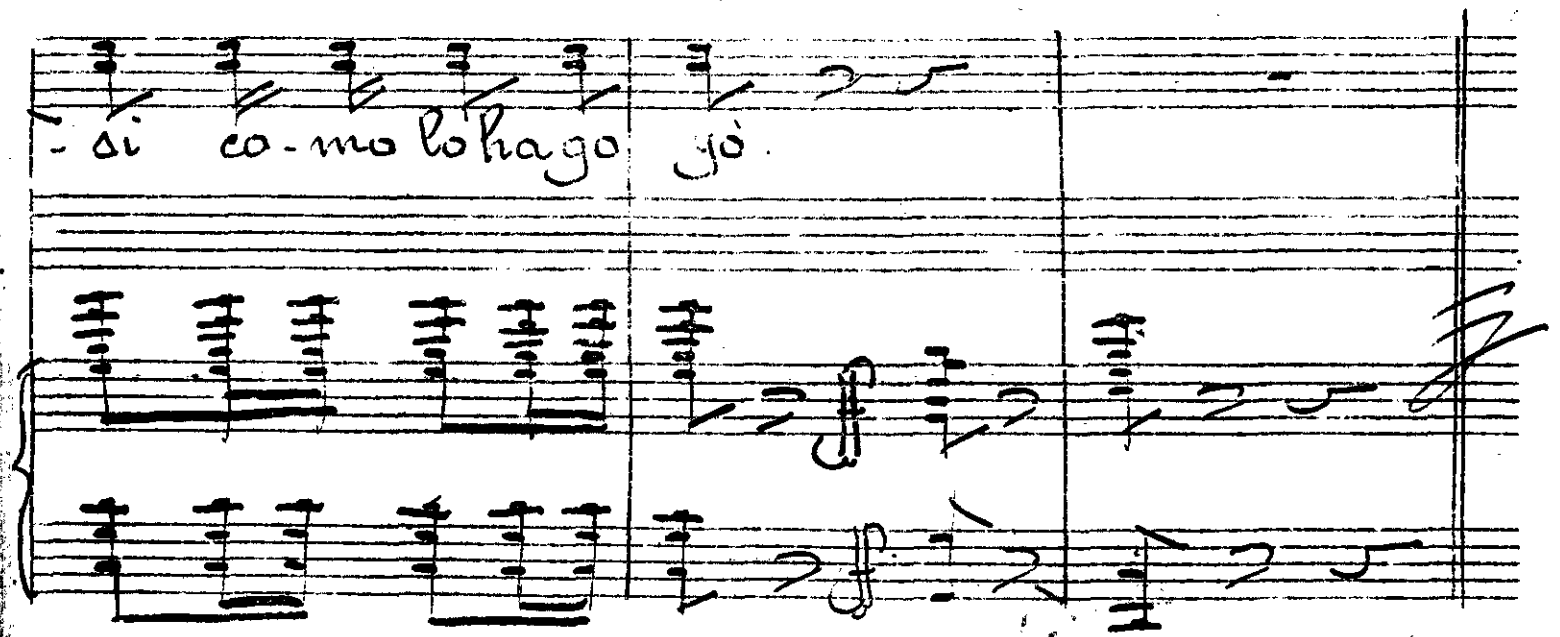
si co - mo lo ha go yo fi - je se bien en

mi di - ga me por fa vor si es a - si ó no es a -

si co-mo lo ha-go yo sies a-si o no es a-



- si co-mo lo ha-go yo.



### **8 Bis y Final**

Introduccion:  
Andante



Handwritten musical score for piano, consisting of five systems of staves. The notation includes treble and bass clefs, notes, rests, and dynamic markings. The score is heavily annotated with handwritten notes and corrections.

- System 1:** Features a treble clef and a bass clef. The right hand has a melodic line with notes and rests. The left hand has a bass line with notes and rests. Annotations include "pp." (pianissimo) and "Cantabile".
- System 2:** Continues the melodic and bass lines. Annotations include "Allegro" and "No.".
- System 3:** Shows a change in tempo with the annotation "Bolon: (Allegro)".
- System 4:** Continues the musical development with various note values and rests.
- System 5:** The final system, showing a dense texture of notes in both hands.