

"EL OTELO  
DEL BARRIO"

= Sainte Piries =

M<sup>ro</sup>

Jacinto Guerrero

# Preludio

## Zango #110

Flautin *mus. Violin 10*

Flauta *mus. Violin 10*

Oboe

Clarin (sax)

Fagot

Tpas (Fa)

Tpas (Do)

Tbns

Tbn Bajo

Fimbal #9

Ruido *Guero*

Lira

## Zango #110

Arpa

Violin 10

Violin 20

Viola

Vcllo

C. Bajo

And<sup>te</sup> Mod<sup>to</sup>

2<sup>a</sup> vez 2<sup>a</sup> vez

Handwritten musical score for the first system. It consists of five staves. The top staff has a treble clef and contains a melodic line with various notes and rests. The second and third staves appear to be for a piano accompaniment, with chords and rhythmic patterns. The fourth and fifth staves continue the accompaniment. There are several dynamic markings, including 'f' (forte) and 'p' (piano), and some articulation marks like accents and slurs. The tempo marking 'And<sup>te</sup> Mod<sup>to</sup>' is written above the first staff.

Handwritten musical score for the second system, consisting of two staves. The top staff has a treble clef and contains a melodic line. The bottom staff has a bass clef and contains a bass line. There is a marking 'Enlento' (ritardando) written above the second staff. The tempo marking 'And<sup>te</sup> Mod<sup>to</sup>' is written below the first staff.

- 5
- 6
- 7
- 8
- 13
- 14

And<sup>te</sup> Mod<sup>to</sup>

Handwritten musical score for the third system, consisting of five staves. The top staff has a treble clef and contains a complex rhythmic pattern with many beamed notes. The second and third staves have bass clefs and contain bass lines with chords and rhythmic patterns. The fourth and fifth staves continue the bass line. There are several dynamic markings, including 'f' (forte) and 'p' (piano), and some articulation marks like accents and slurs. The tempo marking 'And<sup>te</sup> Mod<sup>to</sup>' is written above the first staff.

Handwritten musical notation on a system of five staves. The notation includes various rhythmic values, stems, and some decorative flourishes. The first staff has a vertical line on the left side. The second staff has a large circular flourish. The third and fourth staves have vertical lines with stems. The fifth staff has a melodic line with notes and rests.

*op. 10 no. 10*

*Andante*

Handwritten musical notation for a piece titled "op. 10 no. 10". It consists of four staves. The first staff has a melodic line with notes and rests, and the word "Andante" written below it. The second and third staves have complex rhythmic patterns with many notes. The fourth staff has a melodic line with notes and rests.

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Handwritten musical notation on three staves. The top staff contains a melodic line with eighth and sixteenth notes, some with accents. The middle and bottom staves contain accompaniment with chords and rhythmic patterns. The notation is in black ink on aged paper.

Four empty musical staves, each consisting of five horizontal lines, with no notation present.

Four empty musical staves, each consisting of five horizontal lines, with no notation present.

Handwritten musical notation on three staves. The top staff features a melodic line with a long slur and a green 'p' marking. The middle and bottom staves contain accompaniment with chords and rhythmic patterns. The notation is in black ink on aged paper.

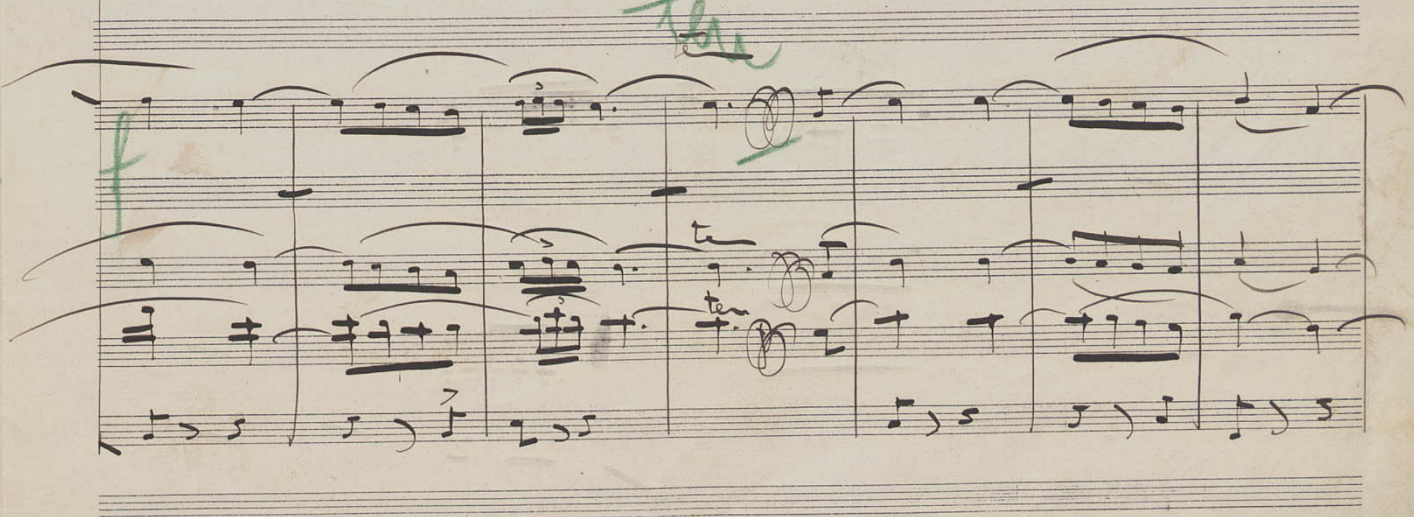
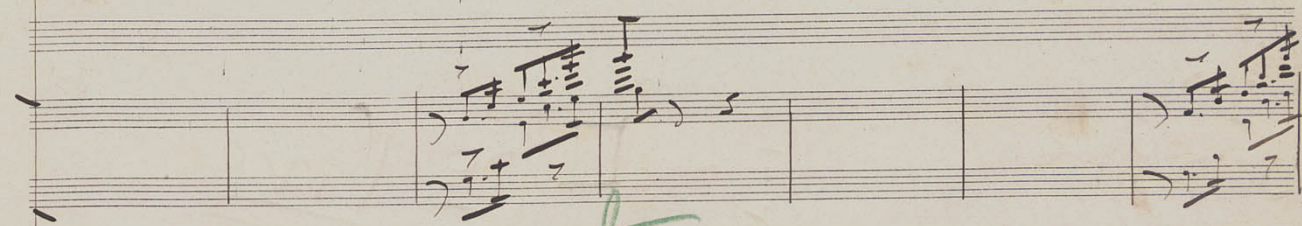
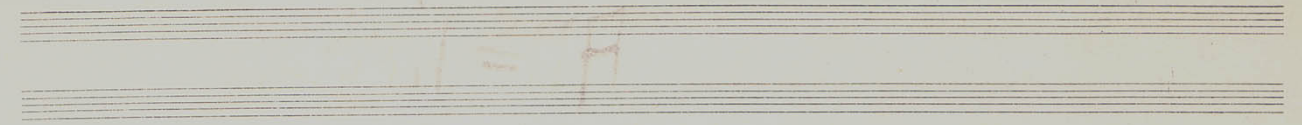
Handwritten musical notation on three staves. The first staff contains a melodic line with notes and rests. The second and third staves contain accompaniment with chords and rhythmic patterns. The notation is in black ink on aged paper.

Five empty musical staves, indicating a section of the manuscript that has not been written.

Handwritten musical notation on two staves. The notation includes notes, rests, and some markings that appear to be part of a larger musical structure.

Handwritten musical notation on two staves. The notation includes notes, rests, and some markings that appear to be part of a larger musical structure.

Handwritten musical notation on four staves. The notation includes notes, rests, and some markings that appear to be part of a larger musical structure. There are some green markings on the paper, possibly from a previous owner or editor.



# Allegro Vero

34

Handwritten musical score for the first system. It consists of three staves. The top staff is a treble clef with notes and rests. The middle and bottom staves are bass clefs with notes and rests. There are several dynamic markings: "rall" written in black ink, and "for Sweet" written in cursive with a double underline. A green "mf" marking is also present. The key signature has one sharp (F#) and the time signature is 2/4. A red box with the number "1" is drawn over the right side of the system.

En Platea

9

1

# Allegro Vero

Handwritten musical score for the second system. It consists of five staves. The top staff is a treble clef with notes and rests. The middle three staves are bass clefs with notes and rests. There are several dynamic markings: "rall" written in black ink, and "arco" written in black ink. A green "2/4" time signature is written vertically. The key signature has one sharp (F#). The system ends with a double bar line and a fermata.



Handwritten musical notation on two staves. The first staff contains a complex rhythmic pattern with many beamed notes and rests. The second staff contains a simpler melody with fewer notes. There are green circles around some notes in both staves.

Handwritten musical notation on two staves. The first staff has a few notes followed by a large scribble. The second staff has a few notes followed by a large green flourish.

Four empty musical staves.

Handwritten musical notation on four staves. The top staff has a few notes. The second and third staves have complex rhythmic patterns. The bottom staff has a few notes. There are some scribbles and a large green flourish at the end.

*Andante*

*Viol. flauto*

*Andante*

Handwritten musical notation on a staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes, rests, and dynamic markings such as *pp* and *ppp*. There are also some handwritten annotations and a large slur over the final part of the staff.



Handwritten musical notation on a staff. It starts with a treble clef and a key signature of one sharp. The word "Piano" is written in a decorative script at the beginning. The notation consists of several measures with notes and rests, followed by a long horizontal line across the staff.

Handwritten musical notation on a staff. It begins with a treble clef and a key signature of one sharp. The word "Cres" is written in a decorative script at the beginning. The notation includes several measures with notes, rests, and dynamic markings like *pp* and *ppp*. There are also some handwritten annotations and a large slur at the end.

*Violin I*

*En flauto*

*Violin II*

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### Finale 1<sup>o</sup>

*Andor*

The musical score consists of ten staves. The first few staves show melodic lines with notes and rests, accompanied by 'Andor' written above. The middle staves feature more complex rhythmic patterns and chords. The final staves conclude the piece with sustained chords and a final cadence. The handwriting is in ink on aged paper, with some ink bleed-through from the reverse side of the page.

Handwritten musical score for the first system. It consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). The music includes various note values, rests, and dynamic markings such as *rall*. There are some scribbles and corrections in the right-hand portion of the system.

Handwritten musical score for the second system. It continues the notation from the first system. It features five staves with similar notation, including notes, rests, and dynamic markings like *rall*. The right-hand portion of the system shows significant scribbles and corrections.

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# Menos Largo

Handwritten musical score for the first system. It consists of ten staves. The first five staves contain rhythmic notation with stems and flags. The last five staves contain a melodic line with notes, rests, and a green cross-out. Above the last five staves, there is a tempo change to **Andante** and a time signature of 4/4. A red box with the number **3** is drawn around the bottom of the last five staves. The word *rubato* is written in the right margin.

3  
4

# Menos Largo

Handwritten musical score for the second system. It consists of ten staves. The first five staves contain rhythmic notation with stems and flags. The last five staves contain a melodic line with notes, rests, and a green cross-out. Above the last five staves, there is a tempo change to **Menos Largo** and a time signature of 3/4. The word *divisi* is written in the right margin.

rall

# Andte Mos<sup>to</sup>

Handwritten musical score for the first system. It consists of ten staves. The first five staves on the left contain rhythmic markings (vertical lines) and some notes. The second five staves on the right contain dense, scribbled-out musical notation. The tempo marking "Andte Mos<sup>to</sup>" is written across the bottom of this system.

Handwritten musical score for the second system. It consists of ten staves. The first five staves on the left contain rhythmic markings and notes. The second five staves on the right contain dense, scribbled-out musical notation. The tempo marking "Andte Mos<sup>to</sup>" is written across the bottom of this system. Additional markings include "rall" in green, "rall" in black, "cres", "Expresivo", and "(con mucha pasion)".



*rall* *Mucho*

*rall* *mucho*

This section of the manuscript consists of five empty musical staves. On the right side of these staves, there are handwritten annotations in black ink. The first staff has a vertical line with a '1' above it and a '2' to its right. The second staff has a vertical line with a '1' above it and a '2' to its right. The third staff has a vertical line with a '1' above it and a '2' to its right. The fourth staff has a vertical line with a '1' above it and a '2' to its right. The fifth staff has a vertical line with a '1' above it and a '2' to its right. There is also a faint red stamp on the right side of the third and fourth staves.

This section contains a handwritten musical score for three staves. The top staff features a melodic line with various notes and rests, including a double bar line and a fermata. The middle staff contains a bass line with notes and rests. The bottom staff contains a bass line with notes and rests. There are several annotations in green ink: 'rall' is written above the first staff, 'rall' is written below the second staff, and 'rall' is written below the third staff. There are also some other markings, including a large 'V' or checkmark on the right side of the first staff and some question marks.

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*Lento*

Handwritten musical score for the first system, consisting of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The music includes various rhythmic values and melodic lines. The second staff contains piano accompaniment. The word "Jordana" is written in the second measure of the second staff. Above the first measure of the second staff, there are handwritten numbers "3" and "1". The bottom three staves of this system contain rhythmic notation, likely for a specific instrument or as a guide for the piano accompaniment.



*Lento*

*Lento*

Handwritten musical score for the second system, consisting of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The music includes various rhythmic values and melodic lines. The second staff contains piano accompaniment. The word "Opus" is written in the first measure of the second staff, followed by "a" and "en defecto". The bottom three staves of this system contain rhythmic notation, likely for a specific instrument or as a guide for the piano accompaniment.

This page contains a handwritten musical score on aged, yellowed paper. The score is organized into several systems of staves. The top system features a treble clef and a common time signature (C), with a large '2' written above the first measure. The second system includes a treble clef and a common time signature, with a large '2' above the first measure and a 'Vall' annotation in the second measure. The third system is marked 'Pausento' in the first measure and contains a large scribble. The fourth system is marked 'Vall' in the second measure. The fifth system contains a treble clef and a common time signature, with a large '2' above the first measure and a 'Vall' annotation in the second measure. The sixth system includes a treble clef and a common time signature, with a large '2' above the first measure and a 'Vall' annotation in the second measure. The seventh system contains a treble clef and a common time signature, with a large '2' above the first measure and a 'Vall' annotation in the second measure. The eighth system includes a treble clef and a common time signature, with a large '2' above the first measure and a 'Vall' annotation in the second measure. The score is filled with musical notation, including notes, rests, and various clefs. There are several large scribbles and corrections throughout the manuscript.

# All<sup>to</sup> Mo<sup>to</sup> Gracioso

Handwritten musical notation for the first system, including staves for various instruments and vocal parts. The notation includes notes, rests, and dynamic markings.

*Cantata*  
*Castanetas*  
*Castanetas*

*Belucantata*

5

3  
4

## All<sup>to</sup> Mo<sup>to</sup> Gracioso

Handwritten musical notation for the second system, including staves for various instruments and vocal parts. The notation includes notes, rests, and dynamic markings.

*muy estacatto*  
*muy estacatto*

Handwritten notes on the right margin of the second system.

A set of five empty musical staves at the top of the page, consisting of five horizontal lines each.

A single musical staff containing handwritten notation. The notation includes various note values, rests, and slurs. A handwritten word "rall" is written above the staff towards the right side. The staff is divided into measures by vertical bar lines.

A set of five empty musical staves in the middle section of the page, consisting of five horizontal lines each.

A set of five empty musical staves in the lower middle section of the page, consisting of five horizontal lines each.

A set of five empty musical staves at the bottom of the main section of the page, consisting of five horizontal lines each.

A musical score for multiple instruments, consisting of five staves. The notation is dense and includes various rhythmic patterns, rests, and dynamic markings. The staves are connected by a brace on the left side.

A set of six empty musical staves, arranged in two groups of three. The top group is slightly higher than the bottom group.

A single musical staff containing a melodic line of music. The notes are mostly eighth and sixteenth notes with slurs. A handwritten annotation "rall" is written above the staff in the middle. A diagonal slash is drawn across the staff below the notes.

A set of six empty musical staves, arranged in two groups of three.

A musical staff system consisting of five staves. The top staff has a melodic line with a handwritten "rall" annotation above it. The lower four staves contain accompaniment, likely chords or a bass line, with some notes beamed together. The system ends with a double bar line and a slash.

# III

con Flautas

pp

pp

rall

pp f

And

pp f

pp f

rall

pp f

rall

pp f



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Handwritten musical notation on a five-line staff. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and accidentals. The piece concludes with a double bar line and a repeat sign.

Handwritten musical notation on a five-line staff, continuing the piece with complex rhythmic patterns and some dynamic markings.

Handwritten musical notation on a five-line staff, featuring long horizontal lines and some notes, possibly indicating a specific performance technique or a section of the piece.

Handwritten musical notation on a five-line staff, mostly empty with some notes at the end, possibly indicating a section of the piece.

Handwritten musical notation on a five-line staff, with multiple staves and handwritten annotations. The word "arco" is written multiple times in the right margin, indicating a specific performance technique. The notation includes various rhythmic values and accidentals.

21

The image shows a page of handwritten musical notation on aged paper. The page contains 12 staves of music. The notation is written in black ink and includes various musical symbols such as notes, rests, and clefs. There are several instances of correction or deletion, including a large 'a' written over a staff and a green scribble on the right side. The page is numbered '24' at the bottom center. In the top left corner, there is a circular stamp that reads 'SOCIEDAD DE AUTORES ESPAÑOLES MADRID'. In the top right corner, the number '21' is written in red ink.



Violin 1<sup>o</sup>  
Violin 2<sup>o</sup>

Contra 1<sup>o</sup>

Violoncello

Violin 2<sup>o</sup>  
Viol. Capo

Viol. Capo

Viol. Capo

Sliso

Vivo

12

Handwritten musical notation for the first system, consisting of five staves. The notation includes various notes, rests, and dynamic markings. The first two staves have notes with stems pointing upwards, while the last two staves have notes with stems pointing downwards. There are several slurs and accents throughout the system.

*Comp*

Handwritten musical notation for the second system, consisting of five staves. This system is mostly empty, with several rests and some faint markings on the staves.

Handwritten musical notation for the third system, consisting of five staves. The notation includes various notes, rests, and dynamic markings. The first two staves have notes with stems pointing upwards, while the last two staves have notes with stems pointing downwards. There are several slurs and accents throughout the system.

Vivo

15

Handwritten musical score on a grand staff with ten staves. The score is mostly crossed out with a large diagonal line. The notation includes:

- Handwritten numbers 1 through 14 along the top staff.
- Lyrics: "Come to Comhar" written across the top staves.
- Instrument parts: "oboe", "clarinet", "flute", "violin", and "piano".
- Handwritten notes and rests for each instrument part.
- A large diagonal line crossing the entire page from the bottom left to the top right.

3/4

3/4

# Lento

# Vivo

Handwritten musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings. The tempo is marked "Lento".

Staff 1: *Violino I* (Violin I)

Staff 2: *Violino II* (Violin II)

Staff 3: *Viola*

Staff 4: *Violoncello* (Cello)

Staff 5: *Violoncello* (Cello)

Staff 6: *Messa en Plate* (Tuba)

Staff 7: *Messa en Plate* (Tuba)

# Lento

# Vivo

Handwritten musical score for the second system, continuing the piece with various instruments and a tempo change. The tempo is marked "Lento" and "Vivo".

Staff 1: *Violino I* (Violin I)

Staff 2: *Violino II* (Violin II)

Staff 3: *Viola*

Staff 4: *Violoncello* (Cello)

Staff 5: *Violoncello* (Cello)

Staff 6: *Messa en Plate* (Tuba)

Staff 7: *Messa en Plate* (Tuba)

Handwritten annotations in green and red ink, including the word "Vivo" and some numbers.

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# Grandioso

Handwritten musical score for the first system, featuring multiple staves with complex notation, including triplets and various rhythmic markings. A large number '3' is written at the beginning of the first staff.

# Grandioso

Martin  
Plato

Handwritten musical score for the second system, continuing the complex notation from the first system. It includes various rhythmic patterns and dynamic markings.

Handwritten musical score for the third system, featuring dense notation and complex rhythmic structures across multiple staves.

# Tall

Handwritten musical score for 'Tall'. The score consists of multiple staves with complex rhythmic patterns, including triplets and sixteenth notes. A section is marked 'tutti' and 'con calma'.

Vivo

Maca

~~Guerrero~~

ralentissimo

Vivo

Continuation of the handwritten musical score for 'Tall'. It features complex rhythmic notation and includes the instruction 'ralentissimo'.

ralentissimo



# "El Oteló del Barrio" No 1

Mtro. J. Guerrero

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBONES 1º y 2º

TBON 3º

TIM.

RUIDO

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLINO

CONTRA

*And*

*For*

*Allegro*  
*(a un)*

Musical score for various instruments including Flautin, Flauta, Oboe, Clarinet, Bassoon, Trumpet, Horns, Timpani, Percussion, Violins, Viola, Violoncello, and Contrabass.

Handwritten annotations include "en (f) b" in the Clarinet part and "Forstner 3º" in the Horns part.

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FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TB<sup>nes</sup> 1<sup>o</sup> y 2<sup>o</sup>

TBON. 3<sup>o</sup>

TIM.

RUIDO

VIOLES 1<sup>os</sup>

VIOLES 2<sup>os</sup>

VIOLAS

VIOL<sup>llo</sup>

CONT<sup>o</sup>

Musical score for various instruments including Flautin, Flauta, Oboe, Clarés, Fagot, TPAS., Cornes, TBNES 1º y 2º, TBN 3º, TIM., RUIDO, VIOLAS (1º and 2º), VIOLAS, VIOLLO, and CONTRO.

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Musical score for various instruments including Flautin, Flauta, Oboe, Clarés, Fagot, TPAS., Cornes, TBnes 1º y 2º, Tbon 3º, TIM., RUIDO, VIOLES 1ºS, VIOLES 2ºS, VIOLAS, VIOLLO, and CONT.º.

Handwritten annotations include "a 2" above the Clarés staff and "Caja p" above the RUIDO staff.

FLAUTIN

FLAUTA

OBOE *ad libris Valiente*

CLARES *cres* *cen* *do*

FAGOT *cres* *cen* *do*

TPAS. *cres*

CORNES *cres*

TBMS 1º y 2º

TBON 3º

TIM.

RUIDO *cres* *cen* *do*

VIOLAS 1ºS

VIOLAS 2ºS *cres* *cen* *do*

VIOLAS *cres* *cen* *do*

VIOLINO *cres* *cen* *do*

CONTR. *cres* *cen* *do*

24



FLAUTIN *f Unis Volo 10*

FLAUTA *f Unis Volo 10*

OBOE

CLARES *f*

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON. 3º

TIM.

RUIDO *Gn Plate*

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT. 1º

24

FLAUTIN

FLAUTA

OBOE *unis Violin a<sup>mo</sup>*

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º-2º

TBON 3º

TIM.

RUIDO

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT. 1º



FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONTRO

*Un C. Bajo*

24

FLAUTIN  
FLAUTA  
OBOE  
CLARÉS  
FAGOT  
TPAS.  
CORNES  
TBNES 1º-2º  
TBN 3º  
TIM.  
RUIDO



Telón

VIOLES 1ºS  
VIOLES 2ºS  
VIOLAS  
VIOLLO  
CONT-º

Musical score for various instruments and voices. The score is written on multiple staves, including woodwinds, brass, percussion, strings, and vocal parts. The vocal parts are labeled "J. Mameel" and "Jaguaris". The lyrics are: "i gu- ja- me! Kar-".

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBRES 1º y 2º

TBON 3º

TIM.

RUIDO

J. Mameel

Jaguaris

i gu- ja- me! Kar-

VIOLAS 1º y 2º

VIOLAS

VIOLINO

CONTR.

ELAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBRES 1º y 2º

TBON 3º

TIM.

RUIDO

Violines 1º y 2º

VIOLAS

VIOLLO

CONTRO

*La Manolita* *Remedios* *Jaquarín*

¡trem! ¡Sa- gratic! por Dios ¡eha- rran! traici- os -

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FLAUTIN  
FLAUTA  
OBOE  
CLARES  
FAGOT  
TPAS.  
CORNES  
TBNES 1º-2º  
TBON 3º  
TIM.  
RUIDO

meno!  
*man.* pero ha - ber quien se ca lla pri -  
*Remedio* meno! pero ha

10S  
VIOLAS  
20S  
VIOLAS  
VIOLLO  
CONTRO

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBMS 1º y 2º

TBON 3º

TIM.

RUIDO

*J. Manuel*

ber nes ca. Plais na les des j si la hé de ma-



VIGLES 1ºS

VIGLES 2ºS

VILAS

VICL 4º

CONT 3º

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBMS 1º y 2º

TBON 3º

TIM.

RUIDO

Sagrario (con sorna) J Manuel

tar! i tu a ni! i lo has de ver! se pue do ju - tar.

2 3 4 5

10S

20S

VIOLAS

VIOLLO

CONTRO

ELAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBMS 1º-2º

TBON. 3º

TIM.

RUIDO

*Como*

1 2 3 4

*Leónis*  
serapio

¡Des fa- cil que si que va ya a mo- rit de la risa

*Com*

1 2 3 4

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º



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FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNS 1º-2º

TBON 3º

TIM.

RUIDO

*J. Manuef*      *Jugruw*      *Manolito*

que decir. te me      da i ja ja ja ja, ja,      mala nu-je      i biola-      dron Jon Ma-

6

7

10S

VIOLÉS

20S

VIOLAS

VIOLLO

CONTJO

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNS 1º 2º

TBON 3º

TIM.

RUIDO

*Ritardivo*

*J. Manue*

mi. ¡ por compa. sion!

¡ que

8 9 10

VIOLES 1º 2º

VIOLAS

VIOL.º

CONT.º

(SOCIEDAD DE AUTORES ESPAÑOLAS MADRID)

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBMS 1º y 2º

TBON 3º

TIM.

RUIDO

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLO

CONTRO

6 7 8 9 10

6 7 8 9 10

la haya ye- gaó yo a. que re! ¡y que se haya yo daer co ra-

*Andante.*

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º-2º

TBN 3º

TIM.

RUIDO

Cada vez me

*Immané*      *Sagrario*

son ...      ¿no la quiero ni ve!      ¡ni yo a ti Pa' don.!

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

FLAUTIN

FLAUTA

OBOE

CLARIN

FAGOT

TPAS

CORNES

TBMS 1º y 2º

TBON 3º

TIM.

RUIDO

*unos tiempos*

*as*

*Manolita y Remedios*

*Mamel*

*¿ a que va- nes a la pre ven- cion? f i mira*

*3*

*Rall mucho*

1ºS

2ºS

VIOLAS

VIOLLO

CONTº

*4º cuerda*

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º 2º

TBON. 3º

TIM. *Carillon (1º 2º)*

RUIDO

**3**

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

los a qui ju- ras, — por la gloria de mi madre que te tienes que a cor-

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOL. 1º

CONT. 1º

*gran Oaja loco*

(SOCIEDAD AUTORESPONSABLE MADRID)

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

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

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

*Sagrario.*

dar! i mira - Pas juras a - qui - que me maten nien la

1ºS

2ºS

VIOLES

VIOLAS

VIOLLO

CONT.º

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNS 1º-2º

TBON 3º

TIM.

RUIDO

Masa en plato

*J. Marmel.*  
 me los has de pagar!  
 via me recuerda con dar de ti ¡y vete ya! ¡sátgo de a qui

*Allegro*

VIOLAS 1ª

VIOLAS 2ª

VIOLAS

VIOL. 1º

CONT. 1º

*For*



SOCIEDAD DE AUTORES ESPAÑOLES MADRID

FLAUTIN

FLAUTA

OBOE

CLAR. ES

FAGOT

TPAS.

CORNES

TB. 1º y 2º

TB. 3º

TIM.

RUIDO

Juanito =  
¡ por mejor para ti!

Manolita =  
pero ¿vais a callar?

*rall*  
*muchs*

VIOLES 1º

VIOLES 2º

VIOLAS

VIOLINO

CONTR. 1º

# Flauta 2da

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBMS 1o-2o

TBON 3o

TIM.

RUIDO

*rall molto*

*Un V. cello*

*rall molto*

Andte

5

Remedio.  
¿como se ha de decir?

J. Manuel  
¡ mal haya - quien se fia de mu-

*rall molto*

andte cantabile

VIOLAS 1os

VIOLAS 2os

VIOLAS

VIOLLO

CONTRO

*arco*

*mf*

12

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNS 1º y 2º

TBON 3º

TIM.

RUIDO

(rubato)

je res y en ellas pose un poco del lu-sien! mal haya quien se fi-a de los

Sagrario

VIOLAS 1º y 2º

VIOLAS

VIOL. 1º

CONT. 1º

FLAUTIN

FLAUTA

OBO

CLARES

FAGOT

TPAS. (rubato)

CORNES

TBMS 1º y 2º

TBON. 3º

TIM.

RUIDO

(rubato)

J. Manuel

hombres y entrega con la vida corazón! ¡Mu- jeres - todas malas, todas

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOL. 1º

CONT. 1º

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNS 1º y 2º

TBON 3º

TIM.

RUIDO

*Sagrario.* *J. Manuel* *Sagrario*

ma. los! ¡ las hombres son muchísimo pe- er ¡ mal di- tas - las mujeres; ¡ los

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT-DO

FLAUTIN  
FLAUTA  
OBOE  
CLARES  
FAGOT  
TPAS.  
CORNES  
TBNES 1º-2º  
TBN 3º  
TIM.  
RUIDO

Musical score for woodwinds and percussion. The score is written in 3/4 time and consists of three measures. The instruments listed on the left are Flautin, Flauta, Oboe, Clares, Fagot, TPAS., Cornes, Tbnes 1º-2º, Tbn 3º, Tim., and Ruido. The notation includes various notes, rests, and dynamic markings such as *oboe* and *re*. There are also some handwritten annotations like *coi* and *tutti* in the Ruido part.

*fos des*  
hombres! malditos sean de  
*S. Manuel*  
Dios! maldi tas las mujeres, y los  
*Jagario*  
hombres! ¡maldi tos sean de  
*fos 2*

Musical score for strings and basso continuo. The score is written in 3/4 time and consists of three measures. The instruments listed on the left are Violas (1º and 2º), Violoncello, and Cont.º. The notation includes various notes, rests, and dynamic markings such as *fos 2*.

rall Grandioso

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBMS 1º-2º

TBON 3º

TIM.

RUIDO

*tutti*

*Mare en plate*

Dios! malditos sean de - Dios -!

rall Grandioso

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLO

CONTRO

*Guerrero*

FLAUTIN  
FLAUTA  
FLAUTA  
OBOE  
CLARIN  
CLARIN  
FAGOT  
FAGOT  
TPAS.  
TPAS.  
CORNES  
CORNES  
TBNES 1º-2º  
TBNES 3º-4º  
TBON. 3º  
TBON. 4º  
TIM.  
TIM.  
RUIDO  
RUIDO

This page is a musical score manuscript for a symphony orchestra. It features 22 staves, each with a clef and a key signature. The staves are arranged in a standard orchestral layout: Flautin (1), Flauta (2), Flauta (3), Oboe (4), Clarin (5), Clarin (6), Fagot (7), Fagot (8), TPAS. (9), TPAS. (10), Cornes (11), Cornes (12), TBNES 1º-2º (13), TBNES 3º-4º (14), TBON. 3º (15), TBON. 4º (16), TIM. (17), TIM. (18), RUIDO (19), RUIDO (20), VIOLAS 1ºS (21), VIOLAS 2ºS (22), VIOLAS (23), VIOLAS (24), VIOLAS (25), VIOLAS (26), VIOLAS (27), VIOLAS (28), VIOLAS (29), VIOLAS (30), VIOLAS (31), VIOLAS (32), VIOLAS (33), VIOLAS (34), VIOLAS (35), VIOLAS (36), VIOLAS (37), VIOLAS (38), VIOLAS (39), VIOLAS (40), VIOLAS (41), VIOLAS (42), VIOLAS (43), VIOLAS (44), VIOLAS (45), VIOLAS (46), VIOLAS (47), VIOLAS (48), VIOLAS (49), VIOLAS (50), VIOLAS (51), VIOLAS (52), VIOLAS (53), VIOLAS (54), VIOLAS (55), VIOLAS (56), VIOLAS (57), VIOLAS (58), VIOLAS (59), VIOLAS (60), VIOLAS (61), VIOLAS (62), VIOLAS (63), VIOLAS (64), VIOLAS (65), VIOLAS (66), VIOLAS (67), VIOLAS (68), VIOLAS (69), VIOLAS (70), VIOLAS (71), VIOLAS (72), VIOLAS (73), VIOLAS (74), VIOLAS (75), VIOLAS (76), VIOLAS (77), VIOLAS (78), VIOLAS (79), VIOLAS (80), VIOLAS (81), VIOLAS (82), VIOLAS (83), VIOLAS (84), VIOLAS (85), VIOLAS (86), VIOLAS (87), VIOLAS (88), VIOLAS (89), VIOLAS (90), VIOLAS (91), VIOLAS (92), VIOLAS (93), VIOLAS (94), VIOLAS (95), VIOLAS (96), VIOLAS (97), VIOLAS (98), VIOLAS (99), VIOLAS (100).





# "El Oteló del barrio." Nº 2.

1

SOCIEDAD DE AUTORES ESPAÑOLES MADRID

FLAUTIN  
FLAUTA  
OBOE  
CLARES (Sib)  
FAGOT  
TPAS. (Fa)  
TUBAS 1º y 2º  
TUBAS 3º  
TIM.  
RUIDO

*Pon* // Sepa usted, ante tí, que mi novio ha jurado  
que ar que coja hablando conmigo lo hace harina

*Pon* // Pues yo francamente creí. Pero por Dios  
Sagrario! Ya sale aquí mi hermanita.

Tpo: de Tasa-calle

Sagrario  
Señal Dolor  
Juan Bravo  
Mandayo

VIOLAS 1º y 2º  
VIOLAS  
VIOLINO  
CONTº

Musical score for various instruments and voice. The score is divided into two systems. The first system includes staves for FLAUTIN, FLAUTA, OBOE, CLARÉS, FAGOT, TPAS., CORNES, TB<sup>1</sup>ES 1<sup>o</sup> y 2<sup>o</sup>, TBN 3<sup>o</sup>, TIM., and RUIDO. The second system includes staves for VIOLES (1<sup>OS</sup> and 2<sup>OS</sup>), VIOLAS, VIOL<sup>LO</sup>, and CONT<sup>RO</sup>. The OBOE part has a handwritten note: *sin volu 1<sup>o</sup>*. The voice part has the title *Señal Dolores* and the lyrics: *¡Ya es-tá a-qui Mo-no-li-yo! ¡Ya es-tá a-qui mi chi-*. The VIOLES 1<sup>OS</sup> part has a handwritten note: *arco*. The score is written on a grid of four measures.

17)

SOLEDAD  
AUTORES ESPAÑOLAS  
MADRID

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNS 1º y 2º

TBON 3º

TIM.

RUIDO

qui - yo! ¡Sá-re-us-tè las he-chu-ras de este cha-val, ya

1ºS

2ºS

VIOLES

VOLAS

VIOLLO

CONT.º

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TB<sup>NES</sup> 1º y 2º

TBON 3º

TIM.

RUIDO

ver si yo e-xa-ge-ro arde-si que es to-re-ro, pe-ro to-re-ro de ca-li-

VIOLES 1º

VIOLES 2º

VIOLAS

VIOL<sup>LO</sup>

CONT<sup>JO</sup>

FLAUTIN

FLAUTA

OBOE

CLAR. ES.

FAGOT

TPAS.

CORNES

TB. N. 1º y 2º

TB. N. 3º

TIM.

RUIDO

*capa*  
*tutti*

*Sagrario*  
*y*  
*J. Bravo*

à! ————— ¡Por las cua-tro fa-chás!

¡Ya es-tá a

1. OS

VIOLAS

2. OS

VIOLAS

VIOLA

CONT. 1.º

FLAUTIN

FLAUTA

OBOE

CLARÉS.

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Musical score for woodwinds and percussion. The instruments listed are Flautin, Flauta, Oboe, Clarés., Fagot, TPAS., Cornes, TBNES 1º y 2º, TBON 3º, TIM., and RUIDO. The Flauta part has a handwritten instruction "Más Volú" above it. The Oboe part has a handwritten instruction "Más Volú: 1º Daja" above it. The RUIDO part has rhythmic markings consisting of two parallel lines.

qui Ma-no-li-lló!; Ya es-tá a-quí mi chi-qui-lló!; Bas-ta

VIOLES

VIOLAS

VIOLLO

CONT.º

Musical score for strings. The instruments listed are VIOLES (1º and 2º), VIOLAS, VIOLLO, and CONT.º. The VIOLES 1º part has a handwritten instruction "3" above it. The VIOLES 2º part has a handwritten instruction "3" above it. The VIOLLO and CONT.º parts have rhythmic markings consisting of two parallel lines.

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º, 2º

TBN 3º

TIM.

RUIDO

ver las he- chu- ras de es- te cha- val pa de- sir que es- to-

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

(2)

Musical score for various instruments and voice. The score is divided into three measures. The instruments listed on the left are: FLAUTIN, FLAUTA, OBOE, CLARES, FAGOT, TPAS., CORNES, TBNES 1º y 2º, TBON 3º, TIM., RUIDO, VIOLAS (1º and 2º), VIOLAS, VIOLINO, and CONTRA.

The vocal line (voice) has the lyrics: re-ro de los pies al som-bre-ro pe-ro to-re-ro de ca-li-



# Alleg<sup>ro</sup> movido.

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º-2º

TBON 3º

TIM.

RUIDO

Bat<sup>ca</sup> en

# Alleg<sup>ro</sup> movido

á ————— ¡ Por los cua-tro fa-

(Sale) Muro Rels chás.



VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLON

CONTR

mi

24

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBMS 1º 2º

TBMS 3º

TIM.

RUIDO

*Manolillo* (Saludando a Juan Bravo)

*J. Bravo*

*Manolillo*

¡Que-nas tar-des, a-mi-go!

¡Dios te guarde, ga-lan!

Ya me ha

VIOLAS 1ª

VIOLAS 2ª

VIOLAS 3ª

VIOLAS 4ª

CONT. 1ª

CONT. 2ª

(SOCIEDAD DE AUTORES ESPAÑOLES MADRID)

FLAUTIN

FLAUTA

OBOE *mus. Violin 1<sup>o</sup>*

CLARES

FAGOT

TPAS.

CORNES

TBNES 1<sup>o</sup> y 2<sup>o</sup>

TBON 3<sup>o</sup>

TIM.

RUIDO

*J. Bravo!*  
di-cho mi ma-dre que voy a to-re-à. *Cre-*

1<sup>OS</sup> VIOLES

2<sup>OS</sup> VIOLES *mus. Violin 1<sup>o</sup>*

VIOLAS

VIOLLR

CONT<sup>1<sup>o</sup></sup>

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNS 1º y 2º

TBON 3º

TIM.

RUIDO

*Memorillo*  
 si - so es que te luz-cas! De e - so no hay que ha - blar!

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOL. LO

CONT. JO

(3)

ELAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º, 2º

TBON 3º

TIM.

RUIDO

*Sonajas  
de Paracordón*

Que si me sa-lem to - ri - to que se a - rran-que por de -

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOL. 4º

CONT. 1º

*arco*

*arco*

*arco*

*arco*

*arco*

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TB<sup>NES</sup> 1<sup>o</sup>-2<sup>o</sup>

TBON 3<sup>o</sup>

TIM.

RUIDO

*Betas en oro*

re - cho, ve - rã us - tè co - mo me por - to, ve - rã us -

*1<sup>os</sup>*

VIOLES

*2<sup>os</sup>*

VIOLAS

VIOL<sup>1<sup>o</sup></sup>

CONT<sup>1<sup>o</sup></sup>

*24*

# = 1.º Tempo. =

FLAUTIN

FLAUTA

OBOE

CLARIN

FAGOT

TPAS.

CORNES

TBONES 1º y 2º

TBON 3º

TIM.

RUIDO

*Folo*

# = 2.º Tempo. =

*Jena Dolores*

tè lo bien que que - do. E - so es me - nes - tè, que te a - ri - mes y no

2

10S

VIOLAS

20S

VIOLAS

VIOLLO

CONTRO

*Carco*

*Carco*

*Carco*

23 24

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º-2º

TBON 3º

TIM.

RUIDO

*Bata en plato*

Sagrario

co-rras que te ga-nes er car-tè. Lo que es me-nes-tè es que co-rras lo que

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLLO

CONT'NO

*arco*

*arco*

*arco*





FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º, 2º

TBON 3º

TIM.

RUIDO

*Bravo*

pue-das no te va-yan a co-gè. ¡ Des-cui-den us-tes que ya d'chi-co san-be

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT'JO

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBMS 1º y 2º

TBON 3º

TIM.

RUIDO

*Manolillo*

so-lo to-do a que-llo que ha de ha-cer. ¡Des-en-den us-tés, que es-ta tar-de sar-go en

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLON

CONTR

Alleg<sup>ro</sup> movido.

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º, 2º

TBON 3º

TIM.

RUIDO

Alleg<sup>ro</sup> movido.

hombros y si no ya lo han de ver! ¡Que me sa- ga un to-

3

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

ri - to que embis - ta, — que sa - lien - do - me ex to - ro,

1ºS VIOLES

2ºS VIOLES

VIOLAS

VIOL4º

CONT4º

(SOCIEDAD)  
(MADRID)

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

*sonaja y pandero*

ya er res-to va. por cuen-ta ni-a!

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONTº

*arco*

*arco*

Flautine

Rall mucho

FLAUTIN *una Violin 2<sup>da</sup>*

FLAUTA *una Violin 1<sup>a</sup>*

OBOE *una Violin 2<sup>da</sup>*

CLARÉS *cres - cen - do - mucho*

FAGOT *cres - cen - do - mucho*

TPAS. *cres - cen - do - mucho*

CORNES *San José* *cres - cen - do - mucho*

TBNS 1<sup>o</sup> 2<sup>o</sup> *cres - cen - do - mucho*

TBN 3<sup>o</sup> *cres - cen - do - mucho*

TIM.

RUIDO *Castanetas* *tuba*

Rall: mucho

Rall mucho

VIOLAS 1<sup>as</sup> *cres - cen - do - mucho*

VIOLAS 2<sup>as</sup> *cres - cen - do - mucho*

VIOLAS *cres - cen - do - mucho*

VIOLINO *cres - cen - do - mucho*

CONTR. *cres - cen - do - mucho*

# Paso-doble torero.

SOCIEDAD  
AUTORES ESPAÑOLES  
MADRID

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Marsa en plato 9.

re. fa. g.

Stuh

Bp. en bpta

Caja

# Paso-doble torero.

nº 4  
para 4



VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLAS

CONTAS

arco

arco

arco

FLAUTIN  
FLAUTA  
OBOE  
CLARINETS  
FAGOT  
TPAS.  
CORNETES  
TBNES 1º y 2º  
TBN 3º  
TIM.  
RUIDO

10S VIOLES  
20S VIOLES  
VIOLAS  
VIOLLO  
CONTRO



FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBMS 1º, 2º

TBON 3º

TIM.

RUIDO

*Mandillo*  
 Lo to-mo de ca-pa, le doytres man-

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLA 4º

CONT. 1º

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNS 1º 2º

TBON 3º

TIM.

RUIDO

ta - sas, lo si - to, me a - cu - de y lue - go lo pa - ra;

VIOLES 1º

VIOLES 2º

VIOLAS

VIOLLO

CONT. 1º

SOCIEDAD DE AUTORES ESPAÑOLES MADRID

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNS 1º-2º

TBON 3º

TIM.

RUIDO

le cla-vo tres pa-res — mas pron-to que un ra-yo

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

(6)

FLAUTIN

FLAUTA

OBOE

CLARIN

FAGOT

TPAS.

CORNES

TBNS 1º-2º

TBON 3º

TIM.

RUIDO

y en la mis-ma ca-ra lo pa-so por al-to; lo tem-ple, lo a-

1º

2º

VIOLAS

VIOLLO

CONT.º

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º-2º

TBON 3º

TIM.

RUIDO

vi - vo, lo bur - lo, lo em - pa - no, lo fi - jo, lo a - le - gro, lo es - quivo, lo

VIOLAS

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLO

CONT.º

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBRES 1º, 2º

TBON 3º

TIM.

RUIDO

*Jonas por el momento*

cuadro — y le entro con u-na me-tiendo la ma-no. y to-ca la

10S VIOLES

20S VIOLES

VIOLAS

VIOLLO

CONTR.

*arco*

*arco*

*arco*

*arco*

*arco*

(SOCIEDAD DE AUTORES ESPAÑOLAS) MADRID

*cres*

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

ban-da y sue-na a - plausos y er pú-bli-co pi-de la ore-ja y er

*cres mucho*

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLO 4º

CONT 1º

*cres*<sup>24</sup>

Flauta 2<sup>a</sup>

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBMS 1º y 2º

TBON. 3º

TIM.

RUIDO

*Mandi en flauto f*

ra - bo. —————

*S. Dolores*

E - so es me - nes - te, que te a - rri - mes y no

5

VIOLES 1<sup>os</sup>

VIOLES 2<sup>os</sup>

VIOLAS

VIOLLO

CONT.<sup>o</sup>

36 24 (27)



FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

*in Oboe*

*en Oboe*

Handwritten musical score for woodwinds and percussion. The score is arranged in a grand staff with parts for Flautin, Flauta, Oboe, Clarés, Fagot, TPAS., Cornes, TBNES 1º y 2º, TBON 3º, TIM., and RUIDO. The notation includes various notes, rests, and dynamic markings. There are handwritten annotations in the Oboe part: 'in Oboe' and 'en Oboe'. The RUIDO part includes the instruction 'in Oboe'.

*Sagrario*

co-rras, que te ga-nes er car-tè.

*Sagrario*

Lo que es me-nes-tè, es que co-rras lo que

Handwritten musical score for vocal parts. It features two vocal lines with lyrics in Spanish. The lyrics are: "co-rras, que te ga-nes er car-tè." and "Lo que es me-nes-tè, es que co-rras lo que". The notation includes notes, rests, and dynamic markings. The word "Sagrario" is written above the first line of music.

Violin 1º

Viola

V. celli

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLLº

CONT.º

*Violin 1º*

*Viola*

*V. celli*

Handwritten musical score for strings. It includes parts for Violin 1º, Viola, V. celli, VIOLES 1ºS, VIOLES 2ºS, VIOLAS, VIOLLLº, and CONT.º. The score is heavily annotated with handwritten notes and markings. There are large diagonal lines drawn through the string parts, possibly indicating a deletion or a specific performance instruction.

ELAUTIN  
 FLAUTA  
 OBOE  
 CLARÉS  
 FAGOT  
 TPAS.  
 CORNÉS  
 TBNES 1º y 2º  
 TBON 3º  
 TIM.  
 RUIDO

*oboe*  
*ar*  
*ar*  
*Caba*  
*En flato*

*rall*

*rall*

pre-das no te va-yar a co-gé.

*Rall:*

VIOLÉS  
 VIOLAS  
 VIOL 4º  
 CONT 4º

*rall*

*rall*

SOCIADAD DE AUTORES ESPAÑOLES MADRID

*a tpo*

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º-2º

TBON 3º

TIM.

RUIDO

*tutti*

*Enano*

*a tpo*

*prek a la 2*

*Bravo* *a tpo* *Dolores (cesándolo)*

¡En mar-cha, chi-qui-llo! ¡a-dios Ma-no-

*a tpo* ① ② ③

1ºS VIOLES

2ºS VIOLES

VIOLAS

VIOLLO

CONTRO

8 24

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Musical score for woodwinds and percussion. The staves are: FLAUTIN, FLAUTA, OBOE, CLARÉS, FAGOT, TPAS., CORNES, TBNES 1º y 2º, TBON 3º, TIM., and RUIDO. The OBOE part has the handwritten instruction *un poco* above it. The RUIDO part has a few rhythmic symbols.

*Sagrario*  
li-yo! ¡ Por Dios ten eni-dao, no vuer-vas li-

VIOLAS  
10S  
20S

VIOLAS

VIOLLO

CONTRO

Musical score for strings. The staves are: VIOLAS (10S and 20S), VIOLAS, VIOLLO, and CONTRO. The VIOLAS 20S part has the handwritten instruction *un poco* above it.

COMPAÑIA DE SOCIEDAD AUTOREGULADA MADRID

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBMS 1º y 2º

TBON 3º

TIM.

RUIDO

*Dolores*  
siao! ja-ri-ma-te

*Sagrario*  
mu-cho! ¿Que-tes des-pe-

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLO

CONT-BO

FLAUTIN

FLAUTA *una Violin!*

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNS 1º-2º

TBON 3º

TIM.

RUIDO

*En phleg*

*1º Bravo*

ga - o! El chi - co es ya du - cho; sal - dra con - sa -

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLA 4º

CONT 5º

SOCIEDAD DE AUTORES ESPAÑOLAS MADRID

ELAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBMS 1º y 2º

TBON 3º

TIM.

RUIDO

*Cascabeles  
Colleras*

*un V. cello*

16

*Manolillo (a Sagrario)*

grao! ¡A ti no te es - en - cho; ven - dri co - ro -

6

VIOLES 1º

VIOLES 2º

VIOLAS

VIOLLO

CONT.º

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

*Sagrario*  
na - o! ; ven-drás es-tro-pe-a-

*S. Dolores*  
o! ; ven-drá o-va-sio-

VIOLAS 1ºS

VIOLAS 2ºS

VIOLLO

CONT.º



SOCIEDAD AUTORES ESPAÑOL MADRID

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º, 2º

TBON 3º

TIM.

RUIDO

*Catámelas*

*J. Bravo*

*Manolillo*

nao! Sal-dra con-sa-gra-o! San-dre co-ro-

4 5 6

VIOLAS 1º

VIOLAS 2º

VIOLAS

VIOLLO

CONT.º

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º, 2º

TBON. 3º

TIM.

RUIDO

Salto

*Al. Bravo*

na - o! ¡El chi - co es ya du - cho; sal - drá con - sa -

7 8 9 10

1º VIOLES

2º VIOLES

VIOLAS

VIOLES 1º

VIOLES 2º

CONT. 1º

CONT. 2º

SOCIETAD DE AUTORES ESPAÑOLAS MADRID

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

*S. Dolores* ; Adios, Mandiño! Que el Señor te proteja! *Mandillo* No se apu-  
 grao!

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLO

CONT.º

FLAUTIN  
FLAUTA  
OBOE  
CLARES  
FAGOT  
TPAS.  
CORNES  
TBNES 1º y 2º  
TBN 3º  
TIM.  
RUIDO

Musical score for woodwinds and percussion. Includes staves for Flautin, Flauta, Oboe, Clares, Fagot, TPAS., Cornes, TBNes 1º y 2º, TBN 3º, TIM., and RUIDO. Handwritten notes include "mini Violin 1º" and "Sonajas de pañuelo".

re usted madre! Sagrario ¡Suerte Manoliyo! Molores ¡Suerte! ¡Don

Musical score for strings. Includes staves for VIOLES (1º and 2º), VIOLAS, VIOLLO, and CONT.º.

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNS 1º, 2º

TBON 3º

TIM.

RUIDO

*látigo*

(Por el foro salen animadamente Mandillo y Juan Berro. La seña Dolores y Sagra-  
 nis quedan un momento a la puerta viéndolos marchar.)

ao!

8

1ºS

2ºS

VIOLES

VIOLAS

VIOLLO

CONT.º

FLAUTIN  
FLAUTA  
OBOE  
CLARÉS  
FAGOT  
TPAS.  
CORNES  
TBNES 1º, 2º  
TBON 3º  
TIM.  
RUIDO

This page contains a handwritten musical score for woodwinds and strings. The woodwind section includes Flautin, Flauta, Oboe, Clarés, Fagot, TPAS., Cornes, TBNES 1º, 2º, TBON 3º, TIM., and RUIDO. The string section includes VIOLAS (1ª and 2ª), VIOLINO, and CONTRA. The score is written in a single system with five measures. The notation is dense and includes various musical symbols such as clefs, notes, rests, and dynamic markings. The handwriting is in black ink on aged paper.

SOCCIEDAD DE AUTORES ESPAÑOLES MADRID

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

CAJA

RUIDO

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLO

CONT.º

*Guerrero*

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º, 2º

TBON 3º

TIM.

RUIDO

VIOLÉS 1ºS

VIOLÉS 2ºS

VIOLAS

VIOLLNO

CONTBNO



# "El Otelo del barrio?"

## - Nº 3. -

SOCIEDAD AUTORES ESPAÑOLAS MADRID

OP.º

FLAUTIN

FLAUTA

OBOE

CLARES (La)

FAGOT

TPAS. (Fa)

~~Trombas~~

TBMS 1º y 2º

TBON 3º

TIM.

RUIDO

Arpa

Sagrario D. Diego y Mister Crooke

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLA 4º

CONT.º

Pon = Vaya un gacho con suate; No se dice gacho?  
 Ejon = Alsa y olé. Si señó! Arsa y olé! Jhis maeditos

lira

### Allegro.

D. Diego  
 La bai-la o-ra de ca-fé es u-na hem-bra de pos-

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TB<sup>1º y 2º</sup>

TBON 3º

TIM.

RUIDO

Sagrario  
y Mister Crooke

tin que po-ne ar pu-bli-co de pie cuan-do se mar-ca un ga-ro-tin. La bai-la-o-ra de ca-

VIOLES 1<sup>OS</sup>

VIOLES 2<sup>OS</sup>

VIOLAS

VIOLINO

CONTR.

(SOCIEDAD DE AUTORES ESPAÑOLES) MADRID

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TB<sup>1</sup>ES 1º y 2º

TBON 3º

TIM.

RUIDO

fe es u- na hem- bra de pos- tin que po- ne ar pi- bli- co de pie cuan- do se mar- ca un ga- rro-

VIOLES 1<sup>OS</sup>

VIOLES 2<sup>OS</sup>

VIOLAS

VIOL<sup>LO</sup>

CONT<sup>JO</sup>

ELAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º-2º

TBON 3º

TIM.

RUIDO

*Baquetas en arco*

*D. Diego*

tin. *Dis-* -tè, mis -té lo que ha-go yo, ya -pren-dauste la pe -si-

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLLO

CONT.º

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º-2º

TBON 3º

TIM.

RUIDO

*Sagrario*

sion. Lo que ha se è mis-tè, se- nò, ya - pren-da us-tè la po- si-

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLº

CONTº

*arco*

*arco*

*arco*

*arco*

*arco*

# Un poco menos.

SOLEDAD  
AUTORES ESPAÑOLES  
MADRID

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

## Un poco menos. (Baile Inglés)

M. Crooke

sion. La po-si-ción, ya me ha sè. ¡A ver si yo lo pue-do ha-

10S

VIOLAS

20S

VIOLAS

VIOLINO

CONTR.

Mas movido.

SOCIEDAD DE AUTORES Y EDITORES MADRID

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º, 2º

TBON 3º

TIM.

RUIDO

*Sifon (y en defecto lo hara el caja con Baquetas en una tabla)*

Mas movido.

*J. Diego (recomiendo)*

cer.

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONTº

# Fpo: de Garroin.

Allg<sup>to</sup>

FLAUTIN

FLAUTA

OBOE

CLAR<sup>ES</sup>

FAGOT

TPAS.

CORN<sup>ES</sup>

TBN<sup>ES</sup> 1<sup>o</sup> y 2<sup>o</sup>

TBN<sup>3</sup><sup>o</sup>

TIM.

RUIDO

# Fpo: de Garroin.

(Bailando)

Allg<sup>to</sup>

2

VIOLES 1<sup>OS</sup>

VIOLES 2<sup>OS</sup>

VIOLAS

VIOL<sup>LO</sup>

CONT<sup>JO</sup>



SOLEDAD DE AUTORESPONSABLE MADRID

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES  
*cornes*

TBNES 1º-2º

TBON 3º

TIM.

RUIDO

1ºS

2ºS

VIOLES

VIOLAS

VIOLLA

CONT.º

FLAUTIN

FLAUTA

OBOE *min. Vol. 2<sup>a</sup>*

CLARES

FAGOT

TPAS.

CORNES

TBNS 1º, 2º

TBON 3º

TIM.

RUIDO *Silfon*  
*Panderetas*

VIOLES 1ºS

VIOLES 2ºS

VICLAS

VIOLLO

CONT 1º

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO *Percusión*

*Caja*

*vivo*

[3]

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLA

CONT-BO

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS. *Carupano arriba*

CORNES

TBNS 1º y 2º

TBON 3º

TIM.

RUIDO *en plato*

Mister Crooke (baila imitando a D. Diego de un modo grotesco y riendo. Sagrario y D. Diego le jalean en chupla.)

10S VIOLES

20S VIOLES

VIOLAS

VIOLL.º

CONT.º

*sta alto*

FLAUTIN

FLAUTA

OBOE

CLARINES

FAGOT

TPAS.

CORNES

TBONES 1º-2º

TBON 3º

TIM.

RUIDO

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

# Más vivo.

SOCIEDAD DE AUTÓGRAFOS MADRID

Musical score for woodwinds and percussion. Instruments listed on the left: FLAUTIN, FLAUTA, OBOE, CLARES, FAGOT, TPAS., CORNES, TBNES 1º y 2º, TBON 3º, TIM., and RUIDO. The score is divided into three measures. The first measure includes a key signature change to three sharps (F#, C#, G#) and a tempo marking 'loco'. The second measure includes a dynamic marking 'Bytaca' and a tempo marking 'loco'. The third measure includes a dynamic marking 'lo'.

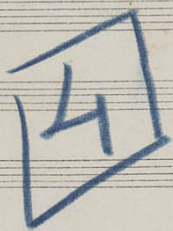
# Más vivo.

Sagrario

Diego

Sagrario

¡Sa ma - tar - lo! ¡Sa mor - der - lo! ¡Sa ense -



Musical score for strings. Instruments listed on the left: VIGLES (1º and 2º), VIGLAS, VIOLLO, and CONTRA. The score is divided into three measures. The first measure includes a tempo marking 'loco'. The second measure includes a dynamic marking 'f'.

SOCEDO  
AUTORES ESPAÑOL  
MADRID

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º-2º

TBON 3º

TIM.

RUIDO

*Caja*

*Mara*

*en plat.*

rrar-lo! *D. Diego* ¡Pa no ver-lo!

(D. Diego baila con Mister Roche hasta el final.)

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONTRO

Musical score for woodwinds and strings. The score is written on multiple staves, with some staves containing rests or slurs. The instruments listed on the left are: FLAUTIN, FLAUTA, OBOE, CLARÉS, FAGOT, TPAS., CORNES, TBNES 1º y 2º, TBN 3º, TIM., RUIDO, VIOLAS 1º y 2º, VIOLAS, VIOLLO, and CONT'JO. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *tutti* and *Blo*. There are also some large handwritten marks, possibly a signature or initials, in the lower right section of the page.



FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º-2º

TBON 3º

TIM.

RUIDO

5

1 2 3 4 5

Sagrario ¡Colosal! M. Crooke ¡Oh! Colosal no sé, pero bastante aproximado si ha salido

I<sup>o</sup> tempo (Garrotin A p<sup>to</sup>)

2 Violines solos

1<sup>os</sup> VIOLES

2<sup>os</sup> VIOLES

VIOLAS

VIOL<sup>no</sup>

CONT<sup>no</sup>

uno solo

uno solo

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

6 7 8 9

*Sagrario* ¡Ha estado superio! *D. Diego* verá usté, seño; la bailaora... *M. Crooke* ¡Oh!

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLO

CONT 1º

(SOCIEDAD DE AUTORES ESPAÑOLES) MADRID

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBMS 1º, 2º

TBON 3º

TIM.

RUIDO

10

11

12

13

No me diga nada, conozco perfectamente el tipo de la bailadora

VIOLAS 1<sup>OS</sup>

VIOLAS 2<sup>OS</sup>

VIOLAS

VIOLLO

CONT<sup>VO</sup>

# Más vivo.

SOCIEDAD DE AUTORES ESPAÑOLES MADRID

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

6

14

15

Más vivo.

de tablado del café de Novedades

de Sevilla y del Chinitas de Málaga;

VIOLES

1ºS  
2ºS

VIOLAS

VIELLO

CONT'JO

24 15

SOCIEDAD DE AUTORES ESPAÑOLES MADRID

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBONES 1º-2º

TBON 3º

TIM.

RUIDO

es una mujer con la cabeza toda llena de peñecitos...

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLO

CONT.º

FLAUTIN  
FLAUTA  
OBOE  
CLARES  
FAGOT  
TPAS.  
CORNES  
TBNES 1º y 2º  
TBON 3º  
TIM.  
RUIDO

*Sagrario* ¡Peinesiyos! *M. Crooke* Zenk-yi. Peinecillos. Y que con las cas-

VIOLES 1ºS  
VIOLES 2ºS  
VIOLAS  
VIOLLLO  
CONT'JO

SOCIEDAD DE AUTORES ESPAÑOLES MADRID

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBMS 1º y 2º

TBON 3º

TIM.

RUIDO

*Castañuelas*

16

Tañas en la mano... *D. Diego* ¡Con las castañuelas, señó!

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT. 1º

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNS 1º y 2º

TBON 3º

TIM.

RUIDO

17

18

19

20

M. Crooke

D. Diego

M. Crooke

D. Diego

Castañuelas... Repicotea. ¡ Piquetea!

¿ Como? ¡ Piquetea!

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º



SOCIEDAD DE AUTORES ESPAÑOLES MADRID

Musical score for woodwinds and percussion. The staves are labeled: FLAUTIN, FLAUTA, OBOE, CLARÉS, FAGOT, TPAS., CORNÉS, TBNES 1º y 2º, TBON 3º, TIM., and RUIDO. The RUIDO staff contains circled numbers 21, 22, 23, and 24.

Repiquetea!

(Ymitando el ruido de las castañuelas.)

Chas chas

Musical score for strings and double bass. The staves are labeled: VIOLES 1ºS, VIOLES 2ºS, VIOLAS, VIOLLO, and CONT-º. The VIOLES 1ºS and 2ºS staves have 'arco' markings above them.

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNS 1º y 2º

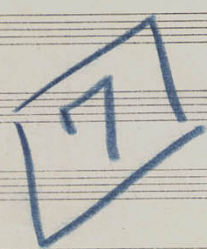
TBON 3º

TIM.

RUIDO

*Corno*

1 2 3 4 5



cachás, chás, chás. *M. Crooke* ¡Ah! Zenk-yu: Piquetea. Mien-

Iº Tempo Garrotin *H. H. H.*

VIOLES 1º

VIOLES 2º

VIOLAS

VIOLLO

CONTº

SOCIETAT  
AUTONOMA DE ESPAÑA  
MADRID

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º, 2º

TBON 3º

TIM.

RUIDO

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONTJO

6 7 8 9 10

Fras la cantadora quiere apostarse no sé que cosa con el publico.

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNS 1º, 2º

TBON 3º

TIM.

RUIDO

11

12

13

14

Es una danza muy interesante. ¿Qué se quiere usted aportar? ¿Qué quiere usted que nos

VIOLES

1ºS

2ºS

VIOLAS

VIOLLO

CONT.º

# Mas vivo.

15

(SOCIEDAD)  
DE  
AUTORES ESCRIBIDAS  
MADRID

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBMS 1º y 2º

TBON 3º

TIM.

RUIDO

15

Como 16

17

Mas vivo.

apostemos? ; Muy interesante! D. Diego ¿y quien lo desen-

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONTº

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBMS 1º, 2º

TBON 3º

TIM.

RUIDO

1ºS VIOLES

2ºS VIOLES

VIOLAS

VIOLLLO

CONTRO

18 19 20 21

gaita?) Bueno, misté; ahora limpiese usté

SOCCIDAD  
DE  
AUTORES ESPAÑOLES  
MADRID

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º, 2º

TBON 3º

TIM.

RUIDO

22      23      24

Los ojos pa ver, esto otro. (mostrándole la otra figurilla.)

Un poco menos.

81

10S VIOLES

20S VIOLES

VIOLAS

VIOLLO

CONT.º

FLAUTIN  
FLAUTA  
OBOE  
CLARES  
FAGOT  
TPAS.  
CORNES  
TBNES 1º y 2º  
TBON 3º  
TIM.  
RUIDO

A series of ten empty musical staves for woodwinds and percussion instruments, including Flautin, Flauta, Oboe, Clares, Fagot, TPAS., Cornes, TBNES 1º y 2º, TBON 3º, TIM., and RUIDO.

*¡Un pescadero!*      *M. Croche*      *¿Como?*      *D. Diego*      *¡Uno queda!*

VIOLES 1ºS  
VIOLES 2ºS  
VIOLAS  
VIOLLLO  
CONTRO

Musical staves for strings and basso continuo. The Violoncello (VIOLLLO) and Contrabasso (CONTRO) staves contain handwritten musical notation, including notes with stems and beams, and a sharp sign (#) in the second measure.



FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNS 1º, 2º

TBN 3º

TIM.

RUIDO

VIOLAS

VIOLAS 1ºS

VIOLAS 2ºS

VIOLINO

CONTR.

vende pescas!

M. Crofte ¡Oh!

Delicioso! Admirable!

Allegro. *Molto*

SOCIEDAD AUTÓNOMA DE ESPAÑA MADRID

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º-2º

TBON 3º

TIM.

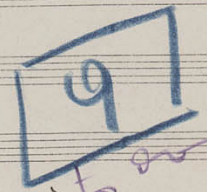
RUIDO

**D. Diego** Es pescadero ¿sabe usted!...

**Sagrario** Deje usted que se lo explique yo, D. Diego. Pero sepannos quien es aqui er siserone! Le voy a conta lo de la bailaora y se lo dise è; viene ahora loder pescadero y se lo dises tu. **M. Crooke** Oh! Yo prefiero que me lo diga esta señorita. **D. Diego** Está bien, señó! A la hora de cobra las peras, hablaremos.

Allegro. *Molto*

**Sagrario**  
Con los se-ñor-chos ar



10<sup>os</sup> VIOLAS

2<sup>os</sup> VIOLAS

VIOLAS

VIOLINO

CONTRA

24

124

SOLEDAD  
AUTOMATIZADA  
MADRID

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBMS 1º y 2º

TBON 3º

TIM.

RUIDO

*Alto*

bra-30 — tar co-mo us-té lo ve a-qui, pre-go-man-do por las

10S

2OS

VIOLES

VIOLAS

VIOLLO

CONT-DO

*Muy Lento.*

SOCIEDAD  
AUTORES ESPAÑOLAS  
MADRID

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBMS 1º y 2º

TBON 3º

TIM.

RUIDO

*Muy Lento.*

ca - yes, — er pes - ca - de - ro va a - si.

21-2

VIOLES

1ºS

2ºS

VIOLAS

VIOLINO

CONTR.

*mp* 9

# Muy Lento.

(SOCIEDAD)  
DE  
AUTORES ESPAÑOLES  
MADRID

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Harpa

3  
4

# Muy Lento.

10

10<sup>as</sup>

20<sup>as</sup>

VIOLAS

VIOLLO

CONTR.

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNS 1º y 2º

TBON 3º

TIM.

RUIDO

C

C

5

5

no-nes fres-qui-tos! ¡de-vo den-to-nes! ¡de-vo cho-

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLINO

CONTRAO

Un poco mas movido.

(SOCIEDAD DE AUTORES ESPAÑOLES) MADRID

FLAUTIN

FLAUTA

OBOE

CLAR.ES

FAGOT

TPAS.

CORNES

TB.ES 1º y 2º

TBON 3º

TIM.

RUIDO

Un poco mas movido.

pi - tos!

3 Co - mo la pra - ta

11

VIOLAS 1ª

VIOLAS 2ª

VIOLAS

VIOLINO

CONTR.

Sub Ponticello

Sub Ponticello

Sub Ponticello

Sub Ponticello

Sub Ponticello

FLAUTIN  
FLAUTA  
OBOE  
CLARES  
FAGOT  
TPAS.  
CORNES  
TBNES 1º y 2º  
TBON 3º  
TIM.  
RUIDO

bri-yau en los se- na-dos los bo-que-ro-nes fres- cos re-sien sa

*ten*  
*Ralf:*

VIOLES 1ºS  
VIOLES 2ºS  
VIOLAS  
VIOLLO  
CONTRO



SOCIEDAD DE AUTORES ESPAÑOLES MADRID

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

ca - os. *a tpo:*

¡to - cho pe - rras la li - bra de bo - que -

VIOLAS 1º y 2º

VIOLAS

VIOLLO

CONTRO

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TB<sup>1</sup>ES 1<sup>o</sup>-2<sup>o</sup>

TBON 3<sup>o</sup>

TIM.

RUIDO

ro - nes! —————

*pp* For tan po-co di- ne-ro, ¿quien no los

10<sup>o</sup>

VIOLAS

2<sup>o</sup>

VIOLAS

VIOL<sup>1</sup>o

CON<sup>1</sup>o

SOCIADAD DE AUTORES ESPAÑOLAS MADRID

FLAUTIN

FLAUTA

OBOE

CLAR.ES

FAGOT

TPAS.

CORNES

TB.ES 1º y 2º

TBON 3º

TIM.

RUIDO

co - me? —

Si los doy tamba - ra - tos quien no los

10S

VIOLAS

20S

VIOL.º

CONT.º

24

ELAUTIN  
 FLAUTA  
 OBOE  
 CLARÉS  
 FAGOT  
 TPAS.  
 CORNES  
 TBNES 1º y 2º  
 TBON 3º  
 TIM.  
 RUIDO

*mf* *ppp* *ppp*  
*Rall:*  
*ten*  
 pme - ba? Bo - que - ro - nes fres - qui - tos - Bo - que - ro - nes fres -

*Rall. mucho*

VIOLES 1º y 2º  
 VIOLAS  
 VIOLLO  
 CONT.º

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º, 2º

TBON 3º

TIM.

RUIDO

qui - tos de la Ca - le - ta! ; Bo - que - ro - nes!

2.<sup>o</sup> Tempo.

12

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

arco Natural

arco natural

arco naturale

arco natural

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNS 1º 2º

TBON 3º

TIM.

RUIDO

*p*

¡Ga-la - ma-res, chanque - res - ! per-cây den - to-nes!

VIOLAS 1º 2º

VIOLAS

VIOLLO

CONT. 1º

Flautas 2<sup>as</sup>

FLAUTIN  
FLAUTA  
OBOE  
CLARÉS  
FAGOT  
TPAS.  
CORNES  
TBNES 1º y 2º  
TBON 3º  
TIM.  
RUIDO

(voceando)  
ff  
¡Que se va er ti-o! Los Bo-que-ro - nes!

VIOLAS 1<sup>as</sup>  
VIOLAS 2<sup>as</sup>  
VIOLAS  
VIOLLO  
CONT<sup>o</sup>

*espressivo*  
*espressiv*

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

*M. Crooke* ¡Oh! Bravo! Bravo! Hurra! Hip! Hip! ¡Migao! Ya le entró el hino. A estos ingleses, en cuanto se entusiasman hay que darles un susto. ¡Ay por más cosas! Estas se las explico yo, que a mi no me birlan el cargo. (vase 2º to)

*M. Crooke* ¡Oh! Muy bien!

13

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLO

CONTR.

*Jordnas*



SOCIEDAD DE AUTORES ESPAÑOLES MADRID

FLAUTIN  $\text{C}$   $\frac{3}{4}$

FLAUTA  $\text{C}$   $\frac{3}{4}$

OBOE  $\text{C}$   $\frac{3}{4}$

CLAR.ES  $\text{C}$   $\frac{3}{4}$

FAGOT  $\text{C}$   $\frac{3}{4}$

TPAS.  $\text{C}$   $\frac{3}{4}$

CORNES  $\text{C}$   $\frac{3}{4}$

TB.ES 1º, 2º  $\text{C}$   $\frac{3}{4}$

TBON 3º  $\text{C}$   $\frac{3}{4}$

TIM.  $\text{C}$   $\frac{3}{4}$

RUIDO  $\text{C}$   $\frac{3}{4}$

$\left\{ \begin{array}{l} \text{C} \\ \text{C} \end{array} \right.$   $\frac{3}{4}$   $\frac{3}{4}$

→ Señorita! Me ha gustado mucho. Tiene usted una voz pre-

VIOLES 1º  $\text{C}$   $\frac{3}{4}$

VIOLES 2º  $\text{C}$   $\frac{3}{4}$

VIOLAS  $\text{C}$   $\frac{3}{4}$

VIOLO  $\text{C}$   $\frac{3}{4}$

CONTR.  $\text{C}$   $\frac{3}{4}$