

The
 first
 of
 the
 year
 1800

"La pelusa"

EL REGALO DE REYES

Sainete lirico

de José Ramos Martín

música
de
Jacinto Guerrero

1920

A page of 20 blank musical staves, arranged vertically. Each staff consists of five horizontal lines. The paper is aged and shows some staining and a small hole on the left side.

"La pelusa" Preludio

SOCIEDAD
MUSICAL
MADRID

Flautin 6:3/4

Flauta 6:3/4

Oboe 6:3/4

Clarinete (sib) 6:3/4

Fagot 9:3/4

Trampas (ca) 6:3/4

Trumpetas (do) 6:3/4

Tronbones 9:3/4

Tronbon Bajo 9:3/4

Zimbal (c d) 9:3/4

Caja y triángulo 9:3/4

Bombo y Plato ect. 9:3/4

Rifadora 6:3/4

Violin 1º 6:3/4

Violin 2º 6:3/4

Viola 6:3/4

V. cello 9:3/4

C. Bajo 9:3/4

Andante

Marsa en plato

en plato

20

SCORED BY
ROBERT SCHUBERT
MILANO

rall a tempo
con f. 10

Handwritten musical score for the first system, consisting of seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The sixth staff has a bass clef and a key signature of one flat. The seventh staff has a bass clef and a key signature of one flat. The score is annotated with "rall a tempo" and "con f. 10".

rall a tempo

Handwritten musical score for the second system, consisting of seven staves. The notation continues from the first system, including notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The sixth staff has a bass clef and a key signature of one flat. The seventh staff has a bass clef and a key signature of one flat. The score is annotated with "rall a tempo".

17

3 4 5 6 7

STOKES
MADRID

Handwritten musical score for the first system. It consists of two staves. The upper staff is a vocal line with a treble clef, containing several measures of music with notes, rests, and slurs. The lower staff is for a flute, indicated by the word "Flauta" written in the first measure. It contains notes and rests corresponding to the vocal line.

Five empty musical staves for the second system, with no notation present.

Handwritten musical score for the third system. It consists of two staves. The upper staff is for a piano, indicated by the word "Pianoforte" written in the first measure. It contains notes and rests. The lower staff is empty.

Five empty musical staves for the fourth system, with no notation present.

Handwritten musical score for the fifth system. It consists of five staves. The top two staves are for a piano, with notes and rests. The bottom three staves are for strings, with notes and rests. The notation is dense and includes various musical symbols.

12

rall *7^a tempo*

Handwritten musical score for strings and horns, measures 1-3. The score is written on five staves. The first four staves contain string parts (Violins I, Violins II, Violas, and Cellos/Double Basses) with various rhythmic figures and dynamics. The fifth staff is for Horns, with the instruction "Corno 1" and measures 1, 2, and 3. The tempo marking "rall" is written above the first staff, and "7^a tempo" is written above the second staff.

Handwritten musical score for strings, measures 4-5. The score is written on five staves. The first four staves contain string parts. The fifth staff is for Horns. The tempo marking "rall" is written above the first staff, and "7^a tempo" is written above the second staff.

Handwritten musical score for woodwinds, measures 6-7. The score is written on five staves. The first four staves contain woodwind parts (Flutes, Oboes, Clarinets, and Bassoons). The fifth staff is for Horns. The tempo marking "rall" is written above the first staff, and "7^a tempo" is written above the second staff.

Empty musical staff.

rall *a tempo*

Handwritten musical score for strings and horns, measures 8-10. The score is written on five staves. The first four staves contain string parts. The fifth staff is for Horns. The tempo marking "rall" is written above the first staff, and "a tempo" is written above the second staff.

SOLEDAD
AUTORES ESPAÑOLES
MADRID

8

Handwritten musical score for the first system, consisting of seven staves. The first five staves contain melodic lines with notes and rests. The sixth staff has a dynamic marking 'f' and a fermata. The seventh staff has a dynamic marking 'f' and a fermata. The first five measures are numbered 3, 4, 5, 6, and 7. There are some scribbles on the left side of the page.

(Zelón) *M. Andante*
 ¿Quien quiere

Épo seguidillas

Handwritten musical score for the second system, consisting of seven staves. The first five staves contain melodic lines with notes and rests. The sixth staff has a dynamic marking 'f' and a fermata. The seventh staff has a dynamic marking 'f' and a fermata. The first five measures are numbered 3, 4, 5, 6, and 7. There are some scribbles on the left side of the page.

(37)

20

SOLEDAD
MADRID

Violín I^o
Violín II^o
Violín III^o
Con C. Bajo

Violín II^o
Con C. Bajo

probar su suerte? Vamos niñas que me voy... ¿a quien le soy otra carta?

Violín III^o
Con C. Bajo

SOCKAD
ACTURES ESPAGNES
MAINT

Handwritten musical score for the first system. It features a vocal line on a single staff and piano accompaniment on three staves. The piano part includes a cello/bass line labeled 'c. b. s.' and a keyboard line. Dynamics include *pp* and *p*. The notation includes various rhythmic values and articulation marks.

Andante $\frac{1}{2}$ *p*

2

Handwritten musical score for the second system, showing piano accompaniment on three staves. It includes dynamic markings such as *pp* and *p*.

Quien va a buscarse un capon?

Handwritten musical score for the third system. It features a vocal line on a single staff and piano accompaniment on three staves. The piano part includes a cello/bass line labeled 'c. b. s.' and a keyboard line. Dynamics include *pp* and *p*. The notation includes various rhythmic values and articulation marks.

poco rall *tempo*

poco rall a tempo

Guerrero

El Regalo de los Reyes.

n.º 3.

FLAUTIN

FLAUTA *w flautin*

OBOE

CLAR.ES (Dib)

FAGOT

TPAS.

Franspeta CORNOS (Dob)

TBNS 1º-2º

TBCN 3º

TIM.

RUIDO *Caja*

= Poco menos que un ero a la izquierda

= los coneros bien. (dentro)

Pili

Paco *Aguarica! Te corras así. Escucha!*

Rufo *Detente! Te corras así. Vententa!...*

Allto

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLO

CONT.º

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

querreis de mi?

Yo re-cir-te que te

qui-ro.

Yo re-cir-te qe te a-

VIOLES 1ºS
VIOLES 2ºS
VIOLAS
VIOLLO
CONT.º

SCENARIO
MARIANA

14

FLAUTIN

FLAUTA

OBOE

CLARIN

FAGOT

TRPES.

CORNES

TBRES 1º 2º

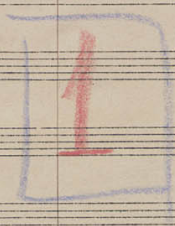
TBON 3º

TIM.

RUIDO

in Plesti

Andante



Que e-res mi so. la a. se. gni. ca

do. ru

Que e-res mi mi. co te. soru

VIOLAS 1º 2º

VIOLAS

VIOLINO

CONTRO

24

14

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º-2º

TBON 8º

TIM.

RUIDO

ri - a cuan - to tengo so - lo por lo - grantua - mos
y que si tú me des -

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

10 Allegretto

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º, 2º

TBON 3º

TIM.

RUIDO

Allegretto

pre-cias por mi sea en b' el car- bon.

Can tus

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLO

CONT'JO

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

Triangulo *P.*

ri - sas res - piez - ta... mi al - ma dor - mi - ra... Dame con tus mi -

VIOLES 1ºS
VIOLES 2ºS
VIOLAS
VIOLLO
CONT'JO

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º 2º

TBON 3º

TIM.

RUIDO

ra - ras - - - Luz ya. Pe - gri - a - - - por ti no

1ª VIOLES

2ª VIOLES

VIOLAS

VIOLLO

CONT.º

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Musical score for woodwinds and percussion. The Oboe part has a handwritten note 'c. Bajo' above it. The Bass Drum part has a handwritten note 'c. Bajo' above it. The score includes staves for Flautin, Flauta, Oboe, Clarés, Fagot, TPAS., Cornes, TBNES 1º y 2º, TBON 3º, TIM., and RUIDO.

vi - vo - yes - toy por sus a - mo - res lo - co per - di - o

VIOLES

VIOLAS

VIOLLO

CONTRO

Musical score for strings. The Violins part is divided into 1º and 2º. The Viola part has a handwritten note 'c. Bajo' above it. The Violoncello and Contrabasso parts have a handwritten note 'c. Bajo' above them. The score includes staves for VIOLES (1º and 2º), VIOLAS, VIOLLO, and CONTRO.

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBRES 1º-2º

TBON 3º

TIM.

RUIDO

mi-ra que suer-te siestas lo-co per-

lo-co per-di-o

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT-º

Andante

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Contornelas

scant. cello

sonnia

Di - c pues que te en - cie - rren

Ven - te con -

Andante

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLO

CONT. 1º

arco divisi

arco

arco

arco

arco

24

FLAUTIN

FLAUTA *con furore*

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNS 1.º 2.º

TBON 3.º

TIM.

RUIDO *esquila*

mi - go sa - pa - ra venir con - mi - go chi - qui - lla, con mi - go

VIOLES 1.º 2.º

VIOLAS

VIOLLO

CONT.º

24

9 Allegro

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNS 1º-2º

TBON 3º

TIM.

RUIDO

fandone

equilo

8va

ven á mi al. re. a, ven con mi go á mi te. ni. ña

Allegro (Mozzo)

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

allegro

con Basso

con Basso

con Basso

9 *Pur*

SOCIADAD
MADRID

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CCRNES

TBNE 1º y 2º

TBON 3º

TIM.

RUIDO

por que va pa za tan guapa — — — — — Noche de encontrar nin - gu - na

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONTR.

8 Movido

Musical score for woodwinds and percussion. Instruments listed on the left: FLAUTIN, FLAUTA, OBOE, CLARÉS, FAGOT, TPAS., CORNES, TBNES 1º-2º, TBN 3º, TIM., and RUIDO. The score shows rhythmic patterns and rests for the first three measures, followed by a more complex melodic and rhythmic passage in the fourth measure. The woodwinds and percussion parts are coordinated in this final measure.

Movido

Vocal line with lyrics: *mien Lugo mien Pon-te-ve-dra - mien O-ren-se mien Co-ruña*. The melody is written in a single staff with a treble clef. The lyrics are written below the notes. The score shows a rhythmic pattern of eighth and sixteenth notes.

Movido

Musical score for strings. Instruments listed on the left: VIOLES (1ºS and 2ºS), VIOLAS, VIOLLO, and CONTRO. The score shows rhythmic patterns and rests for the first three measures, followed by a more complex melodic and rhythmic passage in the fourth measure. The strings are coordinated in this final measure.

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNS 1º, 2º

TBON 3º

TIM.

RUIDO

Pandero

maracas

No es e-so lo que yo an-he. Po q' es-toy muy a gust-o a-

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT'JO

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNEB

TB^{nes} 1º y 2º

TBON 3º

TIM.

RUIDO

qui por que se Ma. dio al cie. lo y un a- gu- je- ri- to a

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLº

CONTº

COMPAÑIA DE INSTRUMENTOS MADRID

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TENES 1º y 2º

TBON 3º

TIM.

RUIDO

mo-ra pa-ra ven-ga-ra fren-tas soy co-mo el ra-yo; es-cla-va soy que-

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLO

CONTRAB.

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNE 1º y 2º

TBON 3º

TIM.

RUIDO

rien-de del que me a-do-ra y pa-rao-diarse y ma-ña del dos de Mayo. Yo soy a-

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONTRO

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBRES 1º, 2º

TBON 3º

TIM.

RUIDO

si; ya lo sa- beis, y el hombre a quien yo quiera de mis Madri-les tie-ne que

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT-º

FLAUTIN
FLAUTA
OBOE
CLARÉS
FAGOT
TPAS.
COR^{NE}S
TB^{NES} 1^o-2^o
TBON. B^o
TIM.
RUIDO

(Baila-)

ser.
Que tou-te-ri-a no sé por que!

VIOLES 1^{os}
VIOLES 2^{os}
VIOLAS
VIOL^{LO}
CONT^{JO}

SOCIEDAD
AUTOREGISTRADA
MADRID

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TENES 1º, 2º

TBON 3º

TIM.

RUIDO

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLO

CONT-º

Handwritten musical score for various instruments including Flautin, Flauta, Oboe, Clares, Fagot, TPAS., Cornes, Tenes, Tbon, Tim., Ruido, and Violas. The score includes a vocal line with lyrics "Y en las ver- Benas es-tan. de a si Bai-lan-do" and a large diagonal line across the lower staves.

Y en las ver- Benas es-tan. de a si Bai-lan-do

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

¡un tosmeha de de cir
¡Veijunto á mi ven descui-da q' es-tando así tan

1ª vez Py 2da f

VIOLES 1ºS
VIOLES 2ºS
VIOLAS
VIOLLO
CONT. 1º

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBMS 1º 2º

TBON 3º

TIM.

RUIDO

28 29 30 31

ellos

a-pre-ta, aunque pre-tenda separarme a mi de ti. No pa-sa na. No pasa na!

(Repite ellos)

VIOLAS

VIOLLO

CONTO

28 29 30 31

repite en f

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNEB

TBRES 1º y 2º

TBON 3º

TIM.

RUIDO

Musical score for woodwinds and brass instruments. The staves are labeled: FLAUTIN, FLAUTA, OBOE, CLARES, FAGOT, TPAS., CORNEB, TBRES 1º y 2º, TBON 3º, TIM., and RUIDO. The score includes handwritten annotations: a large diagonal line across the middle section, and the numbers '1', '2', and '3' written in the woodwind parts.

Vocal line with handwritten notes. The word "na" is written below the staff. A large handwritten word "(brillan)" is written across the staff. There is a decorative flourish at the end of the line.

1ºS

2ºS

VIOLAS

VIOLLO

CONT 4º

Musical score for strings. The staves are labeled: 1ºS, 2ºS, VIOLAS, VIOLLO, and CONT 4º. The score includes handwritten annotations: the word "Cello" written in the Viola part, and the numbers '1', '2', and '3' written in the Violin parts. There is a large diagonal line across the bottom section. A signature "Guerrero" is written at the bottom right.

El Regalo de Reyes.

Nº 2

SOCIADAD AUTOMÁTICA DE ESPAÑA MADRID

FLAUTIN

FLAUTA

OBOE

CLARES (ad)

FAGOT

TPAS. Fa

fronpiter

TBES 1º y 2º

TBON 3º

TIM.

RUIDO

Pa una poficion de mano, no estoy muy presentable

¡Maravillas! ¡mi Manuel! *fronpido*

allegro

Maravillas

Ma. nuel en tu ca-

Manuel

¡Mi Mara vi-las mi a-mor!

Allegro

VIOLAS 1ª y 2ª

VIOLAS

VIOLLO

CONT.º

24

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

Si - ño ... Ven - ga a ampa - rar - me ... De - fien - de me

Si por a -

VIOLAS 1ºS
VIOLAS 2ºS
VIOLAS
VIOLIN 1º
CONTIN.º

Bien cantado

ESCUELA DE
MADRID

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBRES 1º 2º

TBON 3º

TIM.

RUIDO

mo- has pe- ca- do yo se- re tu de- fen- sor, que no

divisi sempre staccato

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONTR.

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNS 1º, 2º

TBON 3º

TIM.

RUIDO

son pe-ca-dos gra-ves los pe-ca-dos del a-mor

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLO 4º

CONT 4º

12

24

15

SOCIIDAD DE AUTORESPANOLAS MADRID

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON. 3º

TIM.

RUIDO



No me lo-res que ya a li-via-ré tus pe-nas y cal-ma

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

arco

divisi.

divisi.

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TB^{nos} 1º y 2º

TBON. 3º

TIM.

RUIDO

re' tus de. Pa- res y cal- ma re' tus de.

VIOL^{es} 1^{os}

VIOL^{es} 2^{os}

VIOLAS

VIOL^{no}

CONT^{no}

[Handwritten signature]

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT *con Vello*

TPAS.

CORNES

TBNS 1º 2º

TBN 3º

TIM.

RUIDO

2

El que- rer-te es mi de- li-to si es mi de-li-to que-
lo res-

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

8 *mf*

24

FLAUTIN
FLAUTA
OBOE
CLARES
FAGOT
TPAS.
CORNEB
TBNES 1º, 2º
TBN 8º
TIM.
RUIDO

ver: pe ro yo sé que tus fra - gos me han de

VIOLES 1ºS
VIOLES 2ºS
VIOLAS
VIOLLO
CONT.º

ver
ver
ver
ver
din

24 3

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBRES 1º, 2º

TBON 3º

TIM.

RUIDO

Caja

tutti

3

sa ber de fen. der.

Eus a. mu. res sabran

10S

VIOLAS

20S

VIOLAS

VIOLLO

CONT.º

24

Poco rall

FLAUTIN *en Flauto*

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNS 1º-2º

TBON 3º

TIM.

RUIDO *trampala*

mano en flauta

rit. pp.
a li. viar mis pe. nas y con so. Par mis do. Pe. res y con so.

Poco rall

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT. 1º

(3)

SOCIETAD AUTOREGRUPO MADRID

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNS 1º 2º

TBON 3º

TIM.

RUIDO

Par mis do- no. res.

All the Martha Cantabile

VIOLAS

VIOLLO

CONT'JO

Bien cantato

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TB^{nes} 1^o-2^o

TBON 3^o

TIM.

RUIDO

Pandereta

Si no que me tie-nes, de mi vi-da es el lu- ce-ro

VIOLES 1^{os}

VIOLES 2^{os}

VIOLAS

VIOL^{llo}

CONT^o

Pizz

ESPECIAL
MADRID

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

mi-rare co-me te- qui-ro mi-ro mi-ra-re co-me te- qui-ro. San-tus

te- qui-ro mi-ra-re co-me te- qui-ro. San-tus

te- qui-ro mi-ra-re co-me te- qui-ro. San-tus

1ºS

2ºS

VIOLES

VOLAS

VOLLAO

CONT.º

rall

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNE6 1º y 2º

TBON 8º

TIM.

RUIDO

o. jos mis es- tre-llas es tu cuerpo mi te- so- ro

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLO

CONT.º

SOCIEDAD DE AUTORES ESPAÑOLES MADRID

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

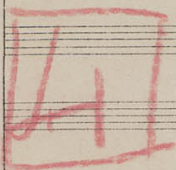
CORNES

TBNES 1º y 2º

TBON 2º

TIM.

RUIDO



ven á mi que soy tu due- ño quiere-me por que te a-

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

24

Por

(4)

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNE 1º y 2º

TBON 3º

TIM.

RUIDO

6º en. ti no que me di nes es ni en un to y es mi

expresiva sempre

105

VIOLES

205

VIOLAS

VIOLLO

CONT 1º

arco

24

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

qui. a. — mi. ra me co. mo te mi. ro. q. eres to. da mi. a. l. l.

VIOLAS 105
VIOLAS 205
VIOLAS
VIOLLO
CONT.º

24

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNEG 1º-2º

TBON 8º

TIM.

RUIDO

gloria. El vi-ve siempre tu Rode es la gloria con que

ter

10S

VIOLES

20S

VIOLAS

ter

VIOLO

CONT.º

15

FLAUTIN
FLAUTA
OBOE
CLARES
FAGOT
TPAS.
CORNES
TBNES 1º-2º
TBON 8º
TIM.
RUIDO

Mauvido

que me

Di-me q' me quieres? i-qual q' yo n' ti.

Mauvido

VIOLES 1ºS
VIOLES 2ºS
VIOLAS
VIOLIN 1º
CONT 1º

151

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

11

mas morido

Perro no los sabes?

Dime lo tu ami

Menos

mas morido

rall

VIOLAS 1ºS
VIOLAS 2ºS
VIOLAS
VIOLLO
CONTº

6

FLAUTIN *3*
FLAUTA *2*
OBOE *3*
CLARÉS
FAGOT
TPAS.
CORNES
TBNES 1º y 2º
TBN 3º
TIM.
RUIDO *3 Castañuelas*
tutti

carcel de tus brazos quiero estar mi vida a tu lado porque no hay prisioneros
carcel de tus brazos quiero estar mi vida a tu lado porque no hay prisioneros

VIOLES 1º y 2º
VIOLAS
VIOLLO
CONT.º

10

cres mucho

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNE 1º-2º

TBON 3º

TIM.

RUIDO

16

a. ta es ca de na dei. lu. siv. nes y con be. sos y sus.

a. ta es ca de na dei. lu. siv. nes y con be sos y sus.

cres mucho

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLO

CONT.º

(6)

10

SOCIODAD
MADRID

FLAUTIN *poco*

FLAUTA *poco*

OBOE *poco*

CLARES *poco*

FAGOT *poco*

TPAS. *poco*

CORNES *poco*

TBRES 1º, 2º *poco*

TBON 3º *poco*

TIM. *poco*

RUIDO *Marcato*
Marcato
tutti

poco

pi. ros for- ma nos sus es. Pa. Bo- nes Mi ma

poco

pi. ros for- ma nos sus es. Pa. Bo- nes Ma. ra vi. Plas!

poco

VIOLES 1º *poco*

VIOLES 2º *poco*

VIOLAS *poco*

VIOLLO *poco*

CONT.º *poco*

24

poco rit

8234

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º, 2º

TBON 3º

TIM.

RUIDO

se va la Marcha!

¿de quien es el amor!

8234

En a - mo - res

bre' de seu oir.

No me pto - res

poco rall *A tempo*

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLO

CONT'JO

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

sa. Bran a. li-viárenis pe-nas y conso. Pare mis do. Po-res

que yo ali-viáre tus pe-nas y calma-re tus do. Po-res

VIOLES 1ºS
 VIOLES 2ºS
 VIOLAS
 VIOLINO
 CONTRO

(7)

SOLEDAD ESTEBAN MADRID

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TB^{MS} 1º-2º

TBON 3º

TIM.

RUJIDO

mis do- lo- res mis do- lo- res mis do-

tus do- lo- res tus do- lo- res

VIOLES

1^{OS}

2^{OS}

VIOLAS

VIOLLO

CONT^{JO}

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNEG 1º-2º

TBON 3º

TIM.

RUIDO

palo *an Mts*

Lo- res

Lo- res

ataca

VIOLES 1ºS

2ºS

VIOLAS

VIOLLO

CONT.º

Guerrero

12

12

"El regalo de Reyes" No. 3

Flautin
Flauta
Oboe
Clarin (do)
Fagot
Trompas (Fa)
Trompetas do
Trombones
Trombon bajo
Timbal
Ruido
Maravillas (dentros)

Andte

Violin 1o
2o
Viola
V. cello
C. Bajo

Pia

Pia

Pia

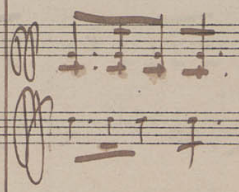
Pia

A handwritten musical score on aged, yellowed paper. The score is written on ten staves. The top two staves are mostly blank, with some faint pencil markings. The lower staves contain musical notation for a vocal line and an instrumental accompaniment. The lyrics are written in cursive below the vocal line: "Duerme mi tiern mis brazos - ca lla day quie to...". The music includes various notes, rests, and dynamic markings such as *pp* and *dim.*. There are also some handwritten annotations and corrections throughout the score.

Handwritten musical score on aged paper. The score is written on ten staves. The top two staves contain a short musical phrase with notes and rests. The middle staff features the vocal line with lyrics: "Virgencita Pa lo ma vela su sue no vela su sue no!". Above this staff, the word "Pianissimo" is written in cursive. The bottom five staves contain piano accompaniment, including chords and melodic lines. The word "Nana" is written at the end of the vocal line. The page number "20" is centered at the bottom.

SOCIETAT
AUTORES ESPAÑOLS
MADRID

24



1

rall

na na duermen i toenni bra los kastana na na. uauitio namaduermeni tochi qui to kastana na na.

rall

Handwritten musical score for piano accompaniment, featuring multiple staves with notes, rests, and dynamic markings. Includes the word 'allegro' written in the lower left of the section.

24

This page contains a handwritten musical score on aged, yellowed paper. The score is organized into two main systems, each consisting of six staves. The top system begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. The bottom system starts with a bass clef and a key signature of one sharp. It features more complex rhythmic patterns, including some notes with slurs and dynamic markings. A prominent 'Pizz' (pizzicato) marking is visible on the left side of the lower system. The paper shows signs of age, including some staining and a small circular stamp in the upper left corner.

BRUNNEN
KUNST-VERLAG
MÜNCHEN

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into two main systems, each consisting of five staves. The notation is dense and complex, featuring many beamed notes, slurs, and dynamic markings. The top system includes a large, multi-measure rest in the second measure of the first staff. The bottom system contains a similar multi-measure rest in the second measure of the first staff. The handwriting is in dark ink, and the paper shows signs of age, including some staining and foxing. The overall appearance is that of a historical manuscript or a composer's working draft.

Handwritten musical score on page 21. The score consists of several staves. The top section includes a vocal line with notes and rests, and a piano accompaniment. The middle section features a large blue ink smudge and the handwritten word "Maest" on the left. Below this, there are more staves with notes and rests, including a section with the word "Pian" written above. The bottom section contains a piano accompaniment with notes and rests, and the word "Pian" written above. The right side of the page has the handwritten word "Alaca" and the number "4".

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNS 1º y 2º

TBON 3º

TIM.

RUIDO

asas Calientes,

(Salen el Sr. Ramon y la

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT 1º

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBMS 1º, 2º

TBON 3º

TIM.

RUIDO

y Señora Ramona.

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLO

CONTRO

12

Musical score for orchestra and strings. The score is written on 24 staves. The instruments listed on the left are: FLAUTIN, FLAUTA, OBOE, CLARES, FAGOT, TPAS., CORNES, TBNES 1º y 2º, TBN 3º, TIM., RUIDO, VIOLAS (1º and 2º), VIOLLO, and CONTRA. The score includes musical notation for the first five measures of the piece. A blue diagonal line is drawn across the page from the top left to the bottom right. A red number '2' is written in a box in the center of the page. The number '12' is written at the bottom center of the page.

12

24

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

(se oyen rumores de gente que se acerca cada vez mas ruido de

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

~~2~~ 9

FLAUTIN

FLAUTA

OBOE

CLARIN

FAGOT

TPAS.

CORNET

TBONES 10. 20.

TBON 30.

TIM.

RUIDO

(Coro en escena.)

Codos

A espe- rar a los

Ruido

VIOLIN 1^{OS}

VIOLIN 2^{OS}

VIOLAS

VIOLLO

CONTR.

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

Coro
ti-nes vámos no - so - tros lle - va - mos es ca - le - ras y te les - co - pio *tenores y pas* *Allegro*

VIOLES 1ºS
VIOLES 2ºS
VIOLAS
VIOLLO
CONT.º

1604

9

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBMS 1º-2º

TBON 3º

TIM.

RUIDO

1º y 2º

so. mos fer vientes re pu. bli. ca. nos es. pe. ra. mos que ven gan los

Bajos 1º y 2º

Amq! so. mos fer vientes re. publi. ca. nos espe. ra. mos qe

(sin ruido) / / / / /

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOL 1º

CONT 1º

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNS 1º-2º

TBON 3º

TIM.

RUIDO

re-yes ma-gos a can-tar ya re-ir de-esta no-che nos va-mos a
vengan-ta re-yes ma-gos a can (it)

1ºS

VIOLES

2ºS

VIOLAS

VIOLLO

CONT.º

Plato

tutti

24

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNS 1º-2º

TBON 3º

TIM.

RUIDO

Andante

marcato

Compa ñe-ros a-ten-cion q' veis to-dos a-es-en char-las

di-ver-tir

24

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLO

CONTº

16º 4

12 (5)

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBONES 1º 2º

TBON 3º

TIM.

RUIDO



cion va. mos to-dos a es-cu-char los co-plas que de su ca-be-ra sea-

VIOLAS 1º 2º

VIOLAS

VIOLLO

CONT.º

All^og^o

FLAUTIN *en fa^{ta}le*

FLAUTA *en fa^{ta}le*

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBN^{es} 1^o-2^o

TBN^{es} 3^o

TIM.

RUIDO *batta* *Caja*

8^{va}

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

alta

All^og^o

ca-ba de sa-car.

Bis

Ruido

VIOLES 1^{os}

VIOLES 2^{os}

VIOLAS

VIOLLO

CONT^o

24

SOCIEDAD DE CONSERVADORES MADRID

con f. molto - 8. alto

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS

CORNES

TBMS 1º y 2º

TBON 3º

TIM.

RUIDO

Handwritten musical score for woodwinds and brass instruments. The staves include Flautin, Flauta, Oboe, Clares, Fagot, TPAS, CORNES, TBMS 1º y 2º, TBON 3º, TIM., and RUIDO. The notation is in a common time signature and features various rhythmic patterns and dynamics.

Five empty musical staves with handwritten numbers 2, 3, 4, 5, and 6 written below them, likely indicating measure numbers or rehearsal marks.

1ºS

VIGLES

2ºS

VIOLAS

VIOLLO

CONT.º

Handwritten musical score for string instruments: 1ºS, 2ºS, VIOLAS, VIOLLO, and CONT.º. The notation includes various rhythmic patterns and dynamics.

(4)

24

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNEG

TBNES 1º-2º

TBON 3º

TIM.

RUIDO

6

Amor de oro

Doroteo = *re*

Las bo-tas en la ven-ta-na voyá-

7 8 9 10 11 12

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBRES 1º y 2º

TBON 3º

TIM.

RUIDO

po-ner es-ta no-che a ver si los Re-yes

13 14 15 16 17

5

24

1

15

FLAUTIN

FLAUTA

OBOE

CLARINETES

FAGOT

TRUMPETAS

CORNES

TROMBAS 1ª y 2ª

TROMBON 3ª

TIMBALS

RUIDO

al Plato

Ba - rre ba rre - de ro tam - bien se ha cer co - plas tam -

23 24 25 26 27 28

VIOLES 1ª

VIOLES 2ª

VIOLAS

VIOLINO

CONTRABAJO

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

Caja
tutti

bien soy co-ple-ro
Ba-re
ba-re barren-de-ro tam

Bados =

29 30 31 32 33 34

VIOLES 1ºS
VIOLES 2ºS
VIOLAS
VIOLLO
CONTRO

dim.
dim.

24

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TB¹ES 1º-2º

TBON. 3º

TIM.

RUIDO

VIOLES 1^{OS}

VIOLES 2^{OS}

VIOLAS

VIOL^{LO}

CONT.¹º

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNS 1º 2º

TBON 3º

TIM.

RU100

Doroteo

So. ne q' man ray la pier va a go-ber-naros vol-

VIOLAS

VIOLIN 1º

VIOLIN 2º

VIOLAS

VIOLIN 1º

VIOLIN 2º

CONT'JO

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBRES 1º, 2º

TBON. 8º

TIM.

RUIDO

vi-an

Ha.ce tiempo que no sue-ño

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

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

na-damas de ton-te-rias - Ba-rre

VIOLAS
VIOLINO
CONTRO

FLAUTIN
 FLAUTA
 OBOE
 CLARÉS
 FAGOT
 TPAS.
 CORNÉS
 TBNES 1º y 2º
 TBN 3º
 TIM.
 RUIDO

Handwritten numbers: 25, 26, 27, 28, 29

Handwritten number: 9 (in a red box)

ba-re barre barren- de ro tam bien se ha cer co-plas tam bien soy co-

VIOLES 1ºS
 VIOLES 2ºS
 VIOLAS
 VIOLINO
 CONTRA

Handwritten numbers: 25, 26, 27, 28, 29

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

Andante
ple-ro barre barre de ro tam biense ha cer-

VIOLES 1º
VIOLES 2º
VIOLAS
VIOLLO
CONT'JO

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

Musical staves for woodwinds and percussion. Includes handwritten numbers 36, 37, 38, 5, and 6. A diagonal line is drawn across the staves. The word 'Corno' is written vertically between the Trombones and Horns staves.

co - plas tan bien es co - ple - ro

VIOLES 1ºS
VIOLES 2ºS
VIOLAS
VIOLLO
CONT.º

Musical staves for strings. Includes handwritten numbers 36, 37, 38, 5, and 6. A diagonal line is drawn across the staves. The word 'Ruido' is written above the staves with arrows pointing to specific notes.

no 4

18

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBMS 1º y 2º

TBON 3º

TIM.

RUIDO

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLINO

CONTRAO

desayuda

des andando e en perla a
los stuges

X
afin

albi

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º-2º

TBON 3º

TIM.

RUIDO

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLLO

CONT.º

Musical score for orchestra and vocal soloist. The score includes staves for woodwinds (Flautin, Flauta, Oboe, Clares, Fagot), brass (TPAS, Cornes, TBones 1º y 2º, TBON. 3º, TIM., RUIDO), strings (Violines 1º y 2º, Violas, Viollo, Contº), and a vocal soloist (Pili Agape).

Vocal Soloist Part:

Pili Agape

A-ga-pi-to, pi-to, pi-to, pi-to tam-bien loes-toy yo
lo-coes-toy dea-mor Que-ro

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TB. 1º 2º

TBON. 3º

TIM.

RUIDO

Co-rres, co-rres, co-rres, co-rres, co-rres

que-ro, que-ro, que-ro, que-ro que-ro com-pa-sion

1ºS

VIOLES

2ºS

VIOLAS

VIOLLO

CONT. 1º

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNES 1º y 2º

TBON 3º

TIM.

RUIDO

Caja

Tutti

co-res-pon-do yo

tal fe-li-ci-sad

yo nunca sen-ti

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOL 4º

CONT 3º

arco

ACCION
MADRID

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNS 1º 2º

TBCN 2º

TIM.

RUIDO

Pe-ro es-cu-cha

que tra mi me quie-ras i-gual que yo a ti

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLO

CONTRO

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNE 6 10-2º

TBON 8º

TIM.

RUIDO

ya! ya tien-de muy bien pa qe yo te quie-ra co-mo

VIOLES

VIOLAS

VIOLLO

CONT.º

FLAUTIN
FLAUTA
OBOE
CLARES
FAGOT
TPAS.
CORNES
TENES 1º 2º
TBN. 1º 2º
TIM.
RUIDO

poco rall. a tempo

tus que ser! ay! yo no quie-ro un ma-ri-So See-sos

1 2 3

VIOLES 1º 2º
VIOLAS
VIOLLO
CONT.º

FLAUTIN

FLAUTA *con f*

OBOE *con f*

CLARES

FAGOT

TPAS.

CORNES

TBNE 1º y 2º

TBON 3º

TIM.

RUIDO *en Plate*

de con ce-los ha- cen su- frir y van siem-pre

4 5 6 7 8 9

FLAUTIN

FLAUTA

OBOE

CLARIN

FAGOT

TPAS.

CORNER

TBONES 1º-2º

TBON 3º

TIM.

RUIDO

capo
tutti

con sus mu-je-res — lo mis-mo q^{ue} un guar-dia ci-vil

10 11 12 13 14 15

10^{OS} VIOLAS

20^{OS} VIOLAS

VIOLAS

VIOLLO

CONTRO

FLAUTIN

FLAUTA

OBOE

CLARIN

FAGOT

TPAS.

CORNES

TBMS 1º y 2º

TBON 3º

TIM.

RUIDO

VIOLES 1º

VIOLES 2º

VIOLAS

VIOLLO

CONT.º

Final hasta

¡ay! el hom-bre q^e me quie-ra a mí — en mí so-la con —
 ¡Di que sí!

16 17 18 19 20 21

FLAUTIN
 FLAUTA
 OBOE
 CLARÉS
 FAGOT
 TPAS.
 CORNÉS
 TBNES (2º y 3º)
 TBNON 3º
 TIM.
 RUIDO

fa - a - ra' y si yo le di - go qe si
 ¡cla-ro es-ta! ¡Ven a-

22 23 24 25 26 27

VIOLES 1ºS
 VIOLES 2ºS
 VIOLAS
 VIOLINO
 CONTRA

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNEB

TBNEB 1º-2º

TBON 3º

TIM.

RUIDO

(evolucionando)

Nun-ca en du-da me lo pon-dra'

qui!

¡Su ma-ma!

28 29 30 31

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONTº

Musical score for various instruments including Flautin, Flauta, Oboe, Clares, Fagot, TPAS., CORNES, TBNES 1º-2º, TBON 3º, TIM., RUIDO, VIOLES 1ºS, VIOLES 2ºS, VIOLAS, VIOLLO, and CONT'JO.

The score is divided into several systems. The first system includes woodwinds and brass. The second system includes percussion. The third system includes strings. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings.

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNEB

TBNEB 1º y 2º

TBON 8º

TIM.

RUIDO

como 1

¡ay! me em-pa-la-gan los ca-ri-

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT. 1º

ario

re

collo 1

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNEG

TBON 1º y 2º

TBON 3º

TIM.

RUIDO

no-sos que to-do el di-a be-san-do es-tan; pe-ro los hom-bres

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLO

CONTº

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TB¹ES 1^o-2^o

TBON 3^o

TIM.

RUIDO

que no be-san e-sos no los pue-do a-guan-tar ¡ay! el

VIOLES 1^{os}

VIOLES 2^{os}

VIOLAS

VIOL^{LO}

CONT^{JO}

ESCUELA DE MÚSICA DE MADRID

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TB^{MEG} 1º y 2º

TBON 3º

TIM.

RUIDO

hom-bre q^e me que-ra a' mi en mi so-la con fi-a-ra

i Di q^e i Cla-ro es-

1^{OS} VIOLÉS

2^{OS} VIOLÉS

VIOLAS

VIOL^{LO}

CONT^{NO}

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNEE 1º-2º

TBON 3º

TIM.

RUIDO

25 26 27 28 29 30

2h

si yo le di-go q^e si Nun-ca en du-da me lo pon-ta!

¡Ven a-quí!

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

25 26 27 28 29 30

2h

31

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

COR^{nos}

TB^{nos} 1^o-2^o

TB^{no} 3^o

TIM.

RUIDO

drai

(silbando)

en mi so-la con

¡Su ma-má! (silbando)

1^{os} VIOL^{es}

2^{os} VIOL^{es}

VIOLAS

VIOL^{lo}

CONT^o

31

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNE 1º-2º

TBON 3º

TIM.

RUIDO

fi-a-raí y si yo le di-go que si
i-la-res-taí i-ven a-

VIOLES 1ºS

2ºS

VIOLAS

VIOLINO

CONTR.

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBNS 1º-2º

TBON 3º

TIM.

RUIDO

28

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969</

El Regalo de Reyes .. No 4 Bis

Flautin 6/8

Flauta 6/8

Oboe 6/8

Clarinet (H) 6/8

Fagot 9/8

Trompas (Fa) 6/8

Trompetas (Do) 6/8

Trombones 9/8 = *Ben vanarse Vals Trombones*

Trombon bajo 9/8 = *Vanarse vltis conuidado Andante. (Andte)*

Zimbal 9/8

Pando 9/8

Allto marcato

Violin 1o 6/8

2o 6/8

Viola 5/4

pp *1o sola* 

V. cello 9/8

C. Bajo 9/8



The image shows a page of handwritten musical notation on aged paper. The page is divided into 12 horizontal staves. The top staff begins with a treble clef and contains a series of notes with slurs, starting from the second measure. The bottom two staves begin with bass clefs and contain notes with slurs, also starting from the second measure. The rest of the page is blank.

SEBASTIÁN
Y CA
MADRID

The image shows a page of handwritten musical notation on ten staves. The notation is sparse, with the most significant activity in the lower half of the page. The top staff begins with a few notes, possibly a chord, followed by a slur. The remaining staves are mostly blank, with some faint pencil lines. The bottom section of the page contains a more developed musical phrase. It starts with a treble clef, followed by a series of notes, some with slurs. A 'Ritard' (ritardando) marking is written above the notes. There are several scribbles and corrections, particularly in the lower right area. The page is numbered '20' at the bottom center and '14' in the bottom right corner.

Andante

Handwritten musical score for the first system, consisting of ten staves. The notation includes various rhythmic figures, such as sixteenth-note runs and dotted rhythms. Dynamic markings like *mp* and *f* are present. The tempo is marked *Andante*. The score is written in a cursive, handwritten style.

Andante

Handwritten musical score for the second system, continuing the notation from the first system. It features similar rhythmic complexity and dynamic markings. The tempo remains *Andante*. The notation is consistent with the first system.

ataca

Quintero

"La pelusa"

Nº 6

El repalo de Reyes

sempre accentuadas

Flautin

Flauta *Con Flautin*

Oboe *sempre accentuadas*

Clarinet (La)

Fagot

Trompas (alt)

Trompas (baj)

Trombones

Trombon Bajos

Timbales

Caja y triángulo

Bombos y Platos y Castañuelas

Epo de Seguidilla

sempre accentuadas

Violin 1º

Violin 2º

Viola

V. cello

C. Bajo

1 2 3 4 5

Handwritten musical score on ten staves, numbered 6 to 15. The score includes various musical notations such as notes, rests, and clefs. A diagonal line is drawn across the staves from measure 9 to measure 14. The word "Canto" is written vertically between measures 8 and 9. The number "6" appears at the end of measure 14 and above measure 15. The page number "20" is at the bottom center.

SOCIODAD DE AUTORES ESPAÑOLES MADRID

16

Handwritten musical score for a band, featuring multiple staves with notes, rests, and dynamic markings. The score is divided into sections by instrument groups:

- Con Flauta** (With Flute): Located in the upper right section, featuring complex rhythmic patterns and melodic lines.
- Castanuelas** (Castanets): Located in the middle section, with rhythmic notation and the instruction "en Plato".
- Trompeta** (Trumpet): Located in the lower middle section, with melodic and rhythmic notation.
- Bajo** (Bass): Located in the lower right section, with rhythmic notation and the instruction "Bajo".

Additional markings include "Pia" (Piano) and "Cresc" (Crescendo). The number "16" is written at the bottom left of the page.

A handwritten musical score on aged paper, featuring multiple staves. The score includes a vocal line with lyrics and several guitar accompaniment staves. The music is written in a key with one sharp (F#) and a common time signature (C). The score is divided into measures by vertical bar lines. The vocal line is written in a cursive hand, with lyrics written below the notes. The guitar staves contain various musical notations, including chords, arpeggios, and melodic lines. The score is marked with dynamic and performance instructions such as *Andante*, *mf*, *con l. bajo*, *Andante*, and *mf*. The page is numbered '12' in the top right corner and '20' at the bottom center. There are some handwritten annotations and markings throughout the score, including a '10' in the vocal line and 'x' marks at the end of some guitar staves.

SOCIEDAD DE AUTORES ESPAÑOLES MADRID

2

cres

en Viol. 1^o

en Viol. 2^o

5^o sin sordina

5^o sin sordina

5^o sin sordina

capo

en plate

2

cres

mucho

max

(2)

10

Handwritten musical score on ten staves. The score is divided into two systems of five staves each. The first system contains measures 1-4, and the second system contains measures 5-8. The notation includes various rhythmic values, accidentals, and dynamic markings. A red box with the number '3' is drawn around the fifth measure of the first system. Handwritten annotations include 'Corno 1' and 'Corno 2' with arrows pointing to specific staves. A diagonal line is drawn across the right side of the page, separating the two systems. The page number '20' is printed at the bottom center.



12

Handwritten musical score for the upper system, measures 1 through 16. The notation includes various rhythmic values and rests. A diagonal line is drawn across the first six measures, with the numbers 1, 5, 6, 15, and 16 written above it. The score concludes with the instruction "1ª solo" and "Siempre bien cuidado" above a series of notes.



Handwritten musical score for the lower system, measures 1 through 16. Similar to the upper system, it features a diagonal line with the numbers 1, 5, 6, 15, and 16. The notation includes rests and notes. The system ends with the instruction "Pis" above the notes.

The musical score is written on ten staves. The top two staves contain vocal lines. The third staff is labeled "C. Bajo" and contains a vocal line with a long rest. The fourth staff is labeled "Jordana" and contains a vocal line with rhythmic notation. The fifth staff is labeled "Papelito en oro" and contains a piano accompaniment line with rhythmic notation. The bottom four staves contain piano accompaniment with rhythmic notation, including slurs and accents. The score is written in a historical style with various musical notations and markings.

SOCIAD
DE
AUTORES ESPAÑOLES
MADRID

14

Minuetto

Sordina

5

Castanuelas

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems of staves. The top system consists of five staves, with the first staff containing a melodic line and the others providing accompaniment. The second system has three staves, with the first staff featuring a melodic line and the second and third staves providing accompaniment. The third system has five staves, with the first staff containing a melodic line and the others providing accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). There are also handwritten annotations in italics: *Minuetto* on the left, *Sordina* on the right, and *Castanuelas* in the middle. A red number '5' is enclosed in a blue square in the middle of the page. The page number '20' is printed at the bottom center.

0 7 5 9 5 5 | 5

con G. Bajo

SOCIEDAD DE AUTORES ESPAÑOLES MADRID

The image shows a page of handwritten musical notation on ten staves. The notation is in black ink on aged, slightly yellowed paper. At the top left, there is a circular stamp that reads "SOCIEDAD DE AUTORES ESPAÑOLES MADRID". The score begins with a treble clef and a key signature of one sharp (F#). The first staff contains several notes and rests. The second staff has notes with stems pointing downwards. The third staff is marked with the word "rincordina" and contains a series of notes with stems pointing upwards. The fourth staff has notes with stems pointing downwards. The fifth staff contains notes with stems pointing downwards. The sixth staff has notes with stems pointing downwards. The seventh staff contains notes with stems pointing downwards. The eighth staff is marked with the word "arco" and contains notes with stems pointing downwards. The ninth staff contains notes with stems pointing downwards. The tenth staff contains notes with stems pointing downwards. There are some handwritten annotations, including "x" and "(4)", scattered throughout the score.

20

Handwritten musical notation on a staff. The notation includes a series of notes with stems, some beamed together. Dynamic markings include *poco rall* and *accel*. There are also some slanted lines and a large handwritten number '2' at the end of the staff.

6

Handwritten musical notation on a staff. The notation includes notes with stems and beams. Dynamic markings include *Piu* and *Alto*. There are also some slanted lines and a large handwritten number '2' at the end of the staff.

20

SOCCIAS
AUTORES ESPAÑOLAS
MADRID

The image shows a page of handwritten musical notation on ten staves. The notation is organized into two systems, each with a diagonal line and numbers 4, 5, 6, 15, 16. The right side of the page contains musical notation with various symbols, including a red '7' in a blue box and some scribbled-out sections.

COMUNIDAD DE AUTORES ESPAÑOL MADRID

14

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into two main systems of staves. The upper system consists of five staves, with the top two containing melodic lines and the bottom three containing accompaniment. The lower system also consists of five staves, with the top two containing melodic lines and the bottom three containing accompaniment. The notation includes various note values, rests, and dynamic markings such as *pp* (pianissimo) and *ppp* (pianissimissimo). There are also performance instructions like *Andante* and *sempre*. A prominent red number '8' is enclosed in a blue square in the middle of the page. The page number '20' is printed at the bottom center.

SOLEDAD
AUTORES ESPAÑOL
MADRID

Handwritten musical score on ten staves. The score is divided into two systems of five staves each. The first system contains measures 1 through 6, with a large red '9' in a blue box centered over the middle staves. The second system contains measures 7 through 10. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'V' and 'allegro'. There are some scribbles and corrections in the manuscript.

poco rall *a tempo*

This system contains a multi-staff musical score. The top staff begins with a rest followed by a series of notes. The second and third staves contain rhythmic patterns with notes and rests. The fourth staff has a long horizontal line with some notes underneath. The fifth and sixth staves continue the melodic and harmonic development. The system concludes with a double bar line and a fermata over the final note.

poco rall *a tempo*

This system continues the musical score. It features several staves with complex rhythmic figures and melodic lines. There are dynamic markings such as 'p' (piano) and 'f' (forte) interspersed throughout. The notation includes many beamed notes and rests, indicating a fast or intricate passage. The system ends with a double bar line and a fermata.

SODICAO
(SODICAO)
MADRID

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and slurs. A red box containing the number '10' is drawn around a specific measure. A diagonal line is drawn across the right side of the page. The name 'Castaneda' is written on the left side. There are also some handwritten numbers (1-8) and 'x' marks scattered throughout the score.

11

Handwritten musical score for measures 9 through 16. The notation includes various rhythmic patterns, rests, and dynamic markings. A diagonal line is drawn across the first six staves, with measure numbers 9, 10, 11, 12, 13, 14, 15, and 16 written along it. The score continues with several staves of music, including a section marked *Castanuelas* and another marked *or Fagot*.

11

Handwritten musical score for measures 9 through 16, continuing from the previous system. It features similar notation and includes markings for *Castanuelas* and *or Fagot*. A diagonal line is drawn across the first six staves, with measure numbers 9, 10, 11, 12, 13, 14, 15, and 16 written along it. The system concludes with a measure marked with an 'x' and the number 16, and another measure marked with an 'x' and the number 7.

SOCIEDAD
MOTORES ESPIRITUALES
MADRID

The musical score consists of ten staves. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures by vertical bar lines. The notation is dense and appears to be a complex piece of music, possibly for a large ensemble or orchestra. There are some corrections and erasures visible in the lower staves.

ni ta ni

cor fagot

SOCIEDAD DE AUTORES ESPAÑOLES MADRID

The image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '12.' in the top right corner and has a circular stamp in the top left corner that reads 'SOCIEDAD DE AUTORES ESPAÑOLES MADRID'. The musical score is written across several staves. The top two staves contain dense, rhythmic notation with many notes and stems. Below these, there are several empty staves. A red '12' is stamped in a box on the left side of the page. At the bottom of the page, there are more staves with musical notation, including some notes with stems and a few rests. The handwriting is in dark ink, and the paper shows signs of age and wear.

pizz.

Castanuelas

a la p.

(8)



poco rall

Handwritten musical score for the first system, consisting of ten staves. The notation includes complex rhythmic patterns, primarily triplets and sixteenth notes, with various dynamic markings such as *mf* and *ff*. The score is written in a style characteristic of early 20th-century manuscript notation. A red stamp with the number "13" is visible on the right side of the system.

poco rall

a tempo

Handwritten musical score for the second system, consisting of ten staves. The notation continues with complex rhythmic patterns and dynamic markings. The tempo marking *a tempo* is clearly visible. The score concludes with a double bar line and a final measure.

A handwritten musical score on ten staves. The notation includes various notes, rests, and clefs. A diagonal line is drawn across the first two systems, with numbers 2, 5, 6, 15, and 16 written above it. The first system has a '2' and a 'q' below the first staff. The second system has a '2' and a 'q' below the first staff. The third system has a '2' and a 'q' below the first staff. The fourth system has a '2' and a 'q' below the first staff. The fifth system has a '2' and a 'q' below the first staff. The sixth system has a '2' and a 'q' below the first staff. The seventh system has a '2' and a 'q' below the first staff. The eighth system has a '2' and a 'q' below the first staff. The ninth system has a '2' and a 'q' below the first staff. The tenth system has a '2' and a 'q' below the first staff. There are also various other markings, including asterisks and small symbols, scattered throughout the score.



Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is divided into two systems of five staves each. The first system contains a complex rhythmic pattern with many beamed notes. The second system includes the handwritten instruction *Castanuelas* and *tutti*. The notation is dense and characteristic of 19th-century manuscript notation.

Handwritten musical score on ten staves. The notation includes notes, rests, and dynamic markings. A large signature 'Guerrero' is written across the bottom staves.

LA PELUSA

26 = F =

1

SOCIADAD
MADRID

FLAUTIN

FLAUTA

OBOE

CLARINETS (Sib)

FAGOT

TPAS.
Fa
CORNES

TBMS 1º, 2º

TBON 3º

TIM.

RUIDO

Res a unitesu niti

Ramona, Ramon

Andte

Ramon: ¿Que te pasa, vieja? Los mismos dolores otra

Ramona: - ¿Que te pasa vieja?

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLONCELLO

CONTRABASSO

Jordina

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBRES 1º, 2º

TBON 3º

TIM.

RUIDO

Tienestengo

¡nunca. siempre la recuerdo

¡No la olvidas.

¡Ay mi Karavillas

VIOLES
1ºS
2ºS

VIOLAS

VIOLLO

CONT.º

10

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

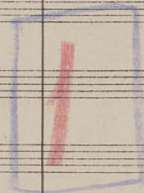
CORNES

TBMS 1º-2º

TBON. 3º

TIM.

RUIDO



Pa mi no hay consuelo! Olla era mi encanto, mi ilusion mi sueño...

Lanica alegre de certis

10

24

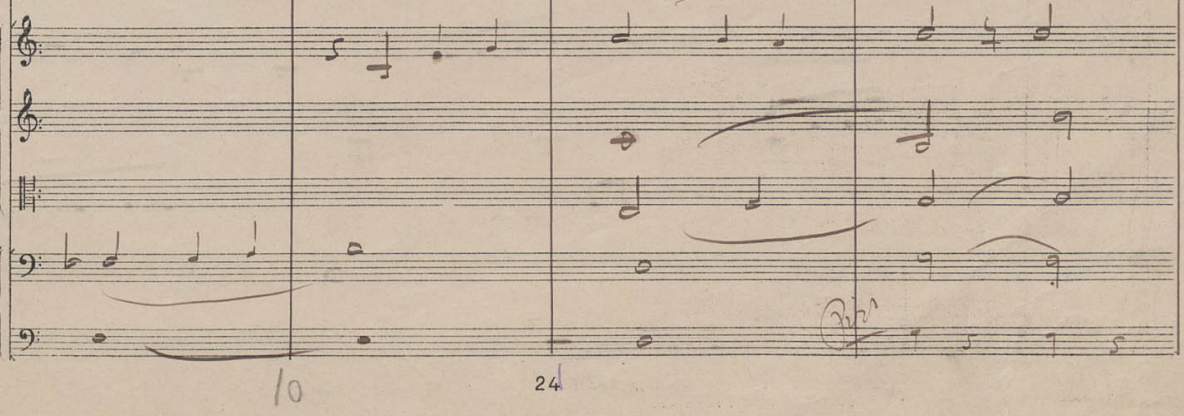
VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOL. 4º

CONT. 3º



FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBMS 1º y 2º

TBON 3º

TIM.

RUIDO

El pobre viejos... *El* Me sabia a gloria de sus besos... *Ella* Verla alegre siempre era mi con-
El tento *El* sin ella, triste... *Ella* Qui sola me encuentra *El* (se abrazan y lloran) No llores abuelo
Ella No llores abuelo! (abrazandole y llorando)
 ¡Prepárate abandonaste a tus pobres viejos!

rall

VIOLAS 1ºS

VIOLAS 2ºS

VIOLLO

CONT-º

24

all
ff
te

6

W. 7

3

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBRES 1º y 2º

TBON 3º

TIM.

RUIDO

Handwritten notes and markings on the woodwind and percussion staves.

Alleg^{ro}

Coro (dentro muy P)

A espe- rar a los Re-yes va-mos no-so-tros lle-va-mos es-ca-

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLO

CONT-º

Handwritten notes and markings on the string staves.

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

le-ras y te-las co-pias a can-tar yá ne-ir de esta

VIOLES 1ºS
VIOLES 2ºS
VIOLAS
VIOLLO
CONTº

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBMS 1^o 2^o

TBON 3^o

TIM.

RUIDO

1^o T^{po}:

noche nos va-mos a-di-vertir

Ramon Boche de Reyes

1^{os} VIOLAS

2^{os} VIOLAS

VIOLAS

VIOLLO

CONT^o

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBMS 1º-2º

TBON 3º

TIM.

RUIDO

2

Romana
Ay en otro tiempo era alegre pa nosotros pobres viejos ^{el} en esa ventana
sus napolitos nuevos muestra maravilla colocaba y luego, mientras en su cama
estaba durmiendo, sus tios... ¡te acuerdas? ^{ella} Vaya si me acuerdo.

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT-º

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBMS 1º-2º

TBON 3º

TIM.

RUIDO

Dulces y juguetes sonian en ellos ^{Ramon} Luego, al despertarse Que
 alegria al verlos! _{Ella} ^{ella} Ans mas que la niña

VIOLAS 1ºS

VIOLAS 2ºS

VIOLAS

VIOLLO

CONTRO

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBRES 1º y 2º

TBON 3º

TIM.

RUIDO

Mars en Re

moraban los viejos $\frac{2}{4}$ (contrastera) Ya se acaba todo...
 $\frac{2}{4}$ *Sola* Ya paso aquel tiempo! ; Ya no volver nunca

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT-º

P 10, solo

Mars en Re

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TBNS 1º y 2º

TBON 3º

TIM.

RUIDO

los Reyes se fueron ^{El} a Collores vieja!... ^{ella} Collores mi
 viejo ^{Co se llamar alaventana} ¿Oiste han llamado? ^{El} Voy allá... ^(abre la ventana y se ve un río)

VIOLAS

VIOLAS

VIOLLO

CONTRO

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNEG

TBNEG 1º, 2º

TBON 8º

TIM.

RUIDO

ella ¿Luzesito? *ella* Hermano! *ella* Ramona... En ves *ella* Ya loveo!
 un niño *ella* dormido! *ella* ¿En que piensas? *ella* Pienso q' es de Marañón

allegro (a 2 tiempos)

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT'JO

FLAUTIN
FLAUTA
OBOE
CLARES
FAGOT
TPAS.
CORNEO
TBNES 1º, 2º
TBN 3º
TIM.
RUIDO

Handwritten musical notation for woodwinds and brass instruments. Includes notes, rests, and dynamic markings such as *rit*, *molto*, and *stretto*.

Tinal

y aquí lo trajeron para él: las paces sea el Mena
lla (va a cogerlo pero Ramón no la deja)
pero si se contenta con ella... esto
con su Aguelo... ellos dos se contemplan a besos al niño y
ellos dos pasan por delante cantando

Handwritten musical notation for the Coro (Chorus). Includes notes and lyrics: *A. can. tar y a. re.*

VIOLAS
VIOLAS
VIOLIN 1º
VIOLIN 2º
CONTRABASO

Handwritten musical notation for strings. Includes notes, rests, and dynamic markings such as *rit*.

Tinal

FLAUTIN

FLAUTA

OBOE

CLARES

FAGOT

TPAS.

CORNES

TBMS 1º y 2º

TBON 3º

TIM.

RUIDO

ir q' esta noche nos va. mos a di - ver - tir

VIOLES 1ºS

VIOLES 2ºS

VIOLAS

VIOLLO

CONT.º

FLAUTIN

FLAUTA

OBOE

CLARÉS

FAGOT

TPAS.

CORNES

TB^{NES} 1^o-2^o

TBON^{OS}

TIM.

RUIDO

1^{OS}

2^{OS}

VIOLES

VIOLAS

VIOLLO

CONT^{RO}

SOCIEDAD DE ECONOMIA MADRID

FLAUTIN
FLAUTA
OBOE
CLARÉS
FAGOT
TPAS.
CORNES
TBNES (C. 2º)
TBRN 3º
TIM.
RUIDO

Musical score for woodwinds and percussion. Includes staves for Flautin, Flauta, Oboe, Clarés, Fagot, TPAS., Cornes, TBNES (C. 2º), TBRN 3º, TIM., and RUIDO. The score contains handwritten musical notation, including notes, rests, and dynamic markings like 'ppp'.

Poco menos

Final = Guernica qui est bombe?

Non lo des nosotras
a los autores

VIOLAS
1º
2º
VIOLAS
VIOLIN
CONTR.

Musical score for strings. Includes staves for Violas (1º, 2º), Violas, Violin, and Contrabasso. The score contains handwritten musical notation, including notes, rests, and dynamic markings like 'ppp'.

24

Guernica