

P. de Apuntar

i Abajo las coquetas!

Auto J. Guerrero

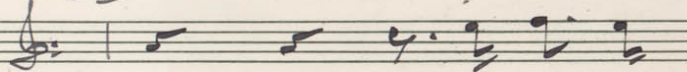
- Schottis -

Coralito, Eiciano y 2^{as} Piples

Epo de Schottis



Coralito



Pa-ra de-



cir en Fran-cia una mu-jer bo- ni — ta — hay que se pre-

sa- se fi- na- men- te tres jo- *Esiceno* — — — — — Pues en Es-

pa- ña se la di- ce muy cas- ti — zo — ra- ya mu-

Carolito

jer la de-ro-ra-baaes la ga-chi De mi tie-rraan-da

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a series of eighth notes, followed by a melodic phrase with triplets. The piano accompaniment consists of chords and rhythmic patterns in the right hand, and a bass line in the left hand.

1 Pu-za tu me traes los re-cuer-dos que en mi al-ma des

The second system of music continues the vocal line and piano accompaniment. It includes a first ending bracket labeled '1' over the first measure. The vocal line features a melodic phrase with triplets and a final note with a fermata. The piano accompaniment continues with chords and rhythmic patterns.

Ticiano

pier-ton dul-ces sue-ños Ven a-prie-ta-te

The third system of music continues the vocal line and piano accompaniment. The vocal line features a melodic phrase with triplets and a final note with a fermata. The piano accompaniment continues with chords and rhythmic patterns.

ne — gra quees te bai-le mes- le — gra más que mue-ra mi

sur — gra ven — pa — cá. — Pa-ra be-

Carolito

sar laháy quees pe- rar a quee- llac- ce — da — 'Do nez Ma-

Ermano

dam" ye - lla con - tes - ta que não *Gui* " _____ Pues en Ma-

drid se los - ti - za - mos sin per - mi - so _____ aun que el cho-

Carolina

ri - zo se nos mar - queen la na - riz Me

2

siè me. siè me. siè en el Scho. tis es us. tèn

Trisno

às — Ma. dån ma. dån ma. dån es us. tè

Coralito

Char. les Mi. co. lās — Me. siè me siè me.

siè . do-ne le main fait le plai-sir — Ga-

dàn ma-dan ma dòn ma-dàn ma-dàn ga-nas de re-

ir —

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The first system of the musical score features a piano accompaniment. The right hand plays a series of chords and arpeggiated figures, while the left hand provides a rhythmic bass line with eighth and sixteenth notes. The music is written in a key with one sharp (F#) and a common time signature.

2^{es} Exples

De su tie-randa

The second system shows the vocal line. It begins with a melodic phrase in treble clef, marked with a '2^{es} Exples' (second example) and the lyrics 'De su tie-randa'. The melody consists of eighth and sixteenth notes.

The piano accompaniment for the third system continues with similar textures to the first system, featuring arpeggiated chords in the right hand and a steady bass line in the left hand.

lu — zo el le trae los re-cuer — dos que en su al — ma des —

The fourth system contains the vocal line with the lyrics 'lu — zo el le trae los re-cuer — dos que en su al — ma des —'. The melody is written in treble clef and includes some triplet markings.

The piano accompaniment for the fifth system features more complex arpeggiated figures in the right hand and a bass line with some rests and accents. The key signature and time signature remain consistent with the previous systems.

5 *5* *5* *Diezimo*
 pier — tan dul — ces sue — ños Ven a prie — ta — te

5 *5* *5* *3* *3*

5 *3* *3* *5* *3* *3* *3*
 ne — gra quees — te bai — le mea — le — gra mas que mue — ra mi

5 *3* *5* *3* *5* *3* *3* *3*

5 *5* *Coralito*
 sue — gra ven *928* *ca* — A — quí bai —

5 *5* *5* *5* *5* *5* *5* *5*

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4

-lar nunca se-ñoras por que de-

-no- ta te-ner ma-las du-ca-cións En cam-bios.

los re-co-no-ces tos los que - sos - co-mo si

Esiceno

5

Todos

fue-ras mè-di-co de co-mi-sion. *Me. siè me-siè me-*

siè En el cho-tis es us-tèun "ds" ma-

Con 8^{va} *Loco*

-dam ma-dam ma-dam es us-tèun Char-les Mi-co-

Con 8^{va}

las. _____ Boea cerrada _____ (Silbando) -

Con 7^{da} *loco*

_____ B. Cerrada _____

_____ Silbando - - - - -

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The image shows a handwritten musical score for piano, consisting of three systems of staves. The notation is in a single system with two staves per system, connected by a brace on the left. The music is written in a key signature of one sharp (F#) and a common time signature (C). The first system contains three measures of music. The second system also contains three measures. The third system contains three measures, with the final measure ending with a double bar line and a sharp sign. The notation includes various note values, rests, and dynamic markings such as *mf* and *ff*. There are also some performance instructions like *rit.* and *rit. to rit.* . The paper is aged and shows some discoloration.

