

J. E. I. GUERRERO

MANOLITO BIENVENIDA

PASA-CALLE

ATIENDA USTED, SEÑOR

SCHOTTIS

Transcripciones para Banda de F. Aroca.

ediciones



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# "MANOLITO BIENVENIDA"

PASA-CALLE

J. e I. GUERRERO

GUIÓN en (do).

Pasa-Calle

*ff* *Zutti (sin Bombo)* *f*

*Con 8<sup>va</sup>*

*loco* *p*

The musical score is written for piano and bass. The top staff is the treble clef, and the bottom staff is the bass clef. The time signature is 9/4. The key signature has two flats (B-flat and E-flat). The score includes various dynamics such as *ff* (fortissimo) and *f* (forte). Performance instructions include *Zutti (sin Bombo)*, *Con 8<sup>va</sup>* (with octave), and *loco* (ad libitum). The score is divided into four systems, each with two staves. The first system includes the title 'Pasa-Calle' and the initial dynamics. The second system includes the instruction *Con 8<sup>va</sup>*. The third system includes the instruction *loco* and *p* (piano). The fourth system concludes the piece with a final chord and a fermata.

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This is a handwritten musical score for piano and percussion. It consists of six systems of music, each with a grand staff (treble and bass clefs) and a percussion line below. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Percussion instruments are indicated by labels: 'Plato' (cymbal), 'Zriany' (triangle), 'Zrompeta' (trumpet), 'metal', and 'cong.' (conga). The score features several measures with triplets and a section marked with a double bar line and a circled 'S'. The key signature changes from one flat to two flats, and then to one sharp. The piece concludes with a double bar line and a circled 'S'.

Madera y Frampola  
con zorzina

The musical score is written for piano and includes several instrumental parts. The first system features a *Pandereta* (snare drum) part with a *Pia.* (piano) dynamic. The piano accompaniment begins with a *p* dynamic and includes a *2a. vez 7.º y 8.º* marking. The second system continues the piano accompaniment with *pp* dynamics. The third system shows the piano accompaniment with a *ten.* (tension) marking. The fourth system includes a *Con 8.ª* (con sordina) marking and a first ending (*I.*) with a *ff* dynamic. The fifth system features a *De S. a. D. y salta.* (D.S. al Fine and repeat) marking, a *ff* dynamic, and a *Plato* (cymbal) part. The sixth system concludes with a *Con 8.ª* marking and a *D.C.* (Da Capo) instruction.

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# ATIENDA USTED, SEÑOR

SCHOTTIS

J. e I. GUERRERO

GUIÓN en (si b)

SCHOTTIS

*f*

*f*

*p*

*Con 8ª*

*loco*

*mf*

*mf*

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First system of musical notation. The treble clef staff contains a melodic line with accents and slurs. The bass clef staff provides harmonic accompaniment with chords and single notes. A dynamic marking of *p* is present in the second measure of the bass staff.

Second system of musical notation. The treble clef staff begins with a *Con 8va* marking. The bass clef staff starts with a *p* dynamic. The system concludes with a triplet of notes in the treble staff.

Third system of musical notation. The treble clef staff includes a *loco* marking. The bass clef staff features a *mf* dynamic. The system ends with a *Con 8va* marking and a triplet in the treble staff.

Fourth system of musical notation. The treble clef staff contains a *mf* dynamic. The system is characterized by complex rhythmic patterns and note groupings in both staves.

Fifth system of musical notation. This system continues the piece with various note values and rests in both the treble and bass staves.

Sixth system of musical notation. The system concludes with a first ending bracket labeled *I.* and a *f* dynamic marking. A triplet is present in the treble staff.

II.

*f*  
*p* *ff*

*p*

*p*

FIN  
D.C.

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EN PREPARACIÓN

*Telleria.*—ZAMBRA, pasacalle.

*Telleria.*—LO QUE NO ES MIO, fandanguillo.

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