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# Partitura

= Al Pao Lerres :  
 Por ser el amo de la Sal y el  
 mas rumbo y el mejor amigo  
 le dedicamos esta Plata con  
 un alvoro

~~Luna~~

~~Tacito Guerrero~~

~~La sal por arrobas~~

Maestros.

Luna y Guerrero



La sal por anobas

Op. 9

Flautin  $\text{Flautini}$

Flauta *Como Flautin*

Oboe *Como Violin 2<sup>o</sup>*

Clarinetes **Sib**

Fagot

Trompas 1<sup>a</sup> y 2<sup>a</sup> **Fa**

Trompetas *1<sup>o</sup>*

Trombones

Trombon 3<sup>o</sup>

Timbales

Caja y Triángulo

Bombo *1<sup>o</sup>* *2<sup>o</sup>* *3<sup>o</sup>* *4<sup>o</sup>* *5<sup>o</sup>* *6<sup>o</sup>* *7<sup>o</sup>* *8<sup>o</sup>* *9<sup>o</sup>* *10<sup>o</sup>* *11<sup>o</sup>* *12<sup>o</sup>* *13<sup>o</sup>* *14<sup>o</sup>* *15<sup>o</sup>* *16<sup>o</sup>* *17<sup>o</sup>* *18<sup>o</sup>* *19<sup>o</sup>* *20<sup>o</sup>* *21<sup>o</sup>* *22<sup>o</sup>* *23<sup>o</sup>* *24<sup>o</sup>* *25<sup>o</sup>* *26<sup>o</sup>* *27<sup>o</sup>* *28<sup>o</sup>* *29<sup>o</sup>* *30<sup>o</sup>* *31<sup>o</sup>* *32<sup>o</sup>* *33<sup>o</sup>* *34<sup>o</sup>* *35<sup>o</sup>* *36<sup>o</sup>* *37<sup>o</sup>* *38<sup>o</sup>* *39<sup>o</sup>* *40<sup>o</sup>* *41<sup>o</sup>* *42<sup>o</sup>* *43<sup>o</sup>* *44<sup>o</sup>* *45<sup>o</sup>* *46<sup>o</sup>* *47<sup>o</sup>* *48<sup>o</sup>* *49<sup>o</sup>* *50<sup>o</sup>* *51<sup>o</sup>* *52<sup>o</sup>* *53<sup>o</sup>* *54<sup>o</sup>* *55<sup>o</sup>* *56<sup>o</sup>* *57<sup>o</sup>* *58<sup>o</sup>* *59<sup>o</sup>* 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The image shows a handwritten musical score for guitar, consisting of five staves. The score is divided into four measures, each containing a circled number (8, 9, 10, 11). The lyrics are written below the notes. The first measure is labeled 'Dolores' and the last measure is labeled 'angustias'. The second measure is labeled 'Orias'. The notes are written in a simple, handwritten style, with some accidentals and dynamics markings.

*Dolores*  
 Me pare-ce un dispa-ra-te -

*Orias*  
 El se-ñor de-be estar lo-co

*angustias*  
 Pe-ro

8 9 10 11

Handwritten musical score for the first system, consisting of six staves. The notation includes various notes, rests, and dynamic markings such as *mf* and *f*. There are also some performance instructions like accents and slurs.

*Quinto*

Handwritten musical notation for the 'Quinto' part, showing notes and rests on a staff.

Handwritten musical score for the second system, including lyrics: "lo-co de re-ma-te - tras pasar los alma-ce-nes - no espanté ni sen-". The lyrics are written below the notes.

12

13

14

15

16

Handwritten musical score for the third system, consisting of six staves with musical notation, including notes, rests, and dynamic markings.

ra-to - sobre todo tras-pasar-los - por comprar un E-mi-ra-to

Dolores

17

18

19

20

Handwritten musical score for a percussion ensemble. The score consists of 12 staves, each with a 2/4 time signature. The notation includes various rhythmic patterns, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A specific instruction "Moz. EN PLATO" is written on the 11th staff. The music is arranged in a multi-measure rest format, with measures grouped by vertical lines.

*Allegro Banquino*

*Dolores y Angustias*

Handwritten musical score for a vocal line and a percussion ensemble. The vocal line is in G major and 2/4 time, with lyrics: "U-nos alma-cenas tan bien ri-tu-a-dos y tambien sur-". The score includes a vocal staff and 11 percussion staves (2/4 time). A red stamp with the number "24" is visible on the left side. The percussion notation includes various rhythmic patterns and dynamic markings like *f* and *mf*.

The image shows a handwritten musical score on aged paper. It consists of several systems of staves. The top system includes a treble clef staff with a melodic line and two bass clef staves for guitar accompaniment. The second system is mostly empty, with a circled 'd' written in the middle. The third system features a vocal line with lyrics and a guitar accompaniment. The lyrics are: "ti-dos tan a cre-di-ta-dos Unos alma-cenes de fama en ma-drid con tres m-er-". The bottom system continues the guitar accompaniment. The handwriting is in dark ink, and the paper shows signs of age and wear.

Handwritten musical score for the first system, consisting of seven staves. The notation includes various rhythmic values, rests, and dynamic markings such as accents (>) and slurs. The music is arranged in a multi-staff format, typical of a piano or guitar score.

*Quinto*

sales en Burgos, Do- grino y valla- do - lid      ni los de Ro-

Handwritten musical score for the second system, consisting of seven staves. The notation includes notes, rests, and dynamic markings. The lyrics are written below the first staff of this system.

Handwritten musical notation for the first system, including a treble clef, a key signature of one flat, and various rhythmic figures.

Large handwritten scribbles and a circled '0' on a set of empty musical staves.

Erigenes ni el de Sime- on - ni los de E- l- mo - tis tien compa- ra- cion en la- mas, te -  
el de San Ma- teo

Handwritten musical notation for the second system, including a treble clef, a key signature of one flat, and various rhythmic figures.

Flauta 2da

Sociedad de Auto

Handwritten musical score for Flute 2nd part, measures 1-4. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests and dynamic markings. The first measure contains a sequence of eighth notes, the second and third measures continue with similar rhythmic patterns, and the fourth measure ends with a double bar line and a fermata.

Handwritten musical score for vocal line, measures 1-4. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The first measure contains a sequence of eighth notes, the second and third measures continue with similar rhythmic patterns, and the fourth measure ends with a double bar line and a fermata.

ji-dos cre to nas y Po-nas et-ce-te-ra et-ce-te-ra to do de oca-sion

Handwritten musical score for Flute 2nd part, measures 5-8. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests and dynamic markings. The first measure contains a sequence of eighth notes, the second and third measures continue with similar rhythmic patterns, and the fourth measure ends with a double bar line and a fermata.

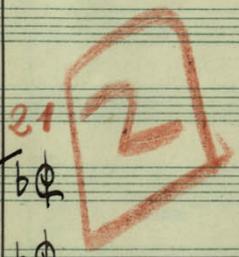
Handwritten musical score for multiple instruments. The notation includes various clefs (bass, alto, tenor, soprano) and dynamic markings such as *p* (piano) and *sp* (sforzando). The score is organized into systems, with some parts marked as *1<sup>a</sup>* and *2<sup>a</sup>*. Specific instrument parts are labeled, including *Flauto 2<sup>a</sup>* and *Maraca en Plato*.

*Cachina*

**Fox**

*maracas*

Musical notation for maracas, consisting of rhythmic patterns represented by vertical lines. Below the notation is the Spanish lyrics: *En cosas de se-ño-ra tenemos gran su-ti-do en me-dias y sa-ga-tos car-mi-sas y ves-*



Handwritten musical score for the lower section of the page. It includes parts for *Como 1<sup>a</sup>* and *P. 2*. The notation features various clefs and rhythmic markings, including a *♩* (quarter note) and a *♪* (eighth note).

tidos tenemos muy ba-ratas las sedas y fu-lares y damos los en-bo-tes a precios po-pu-

*poco*

*arco*  
*p*

Handwritten musical notation for the first system, including a treble clef, a 4/4 time signature, and various notes and rests.

Handwritten musical notation for the second system, including a treble clef and various notes and rests.

lares aqui entraronse no. ra lo mismo q. na- cio y sa- le ya ves- ti- da cabrada y perfu -

Handwritten musical notation for the third system, including a treble clef, a 4/4 time signature, and various notes and rests. Includes handwritten annotations like "Arco" and "arco".

Handwritten musical notation for the first system, consisting of five staves. The notation includes various notes, rests, and bar lines, typical of a musical score.

*Sección 12*

Handwritten musical notation for the second system, consisting of five staves. The notation includes various notes, rests, and bar lines, typical of a musical score.

Handwritten musical notation for the third system, consisting of five staves. The notation includes various notes, rests, and bar lines, typical of a musical score.

*otras líneas*

mada y se le hasta ca-sada con un recien na ci-do si tiene esa i-lu-sion aqui los caba-

Handwritten musical notation for the fourth system, consisting of five staves. The notation includes various notes, rests, and bar lines, typical of a musical score.

Handwritten musical notation for guitar and voice. The guitar part includes chords and melodic lines. The voice part has lyrics written below the notes.

*lo 2*

*Escalilla*

3

16

Handwritten musical notation for guitar and voice. The guitar part includes chords and melodic lines. The voice part has lyrics written below the notes.

lle-ros encuentran cami-se-tas camisas cal-son-ci-llas de hilo ò de ba-ye-ta Pijamas fastu-

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into four measures across the top. The first measure contains a piano (p) dynamic marking and a treble clef. The notation includes various notes, rests, and accidentals (sharps and naturals). Below the main staves, there are several lines of rhythmic notation, including a sequence of notes with stems and beams, and some notes with flags. The lyrics are written in a cursive hand below the main staves, starting with "o-sos paraguas y bas-to-nes caídas para co-jos modo-lo Roma no nes a qui entramba-". The bottom of the page features more rhythmic notation and a few final notes. The paper shows signs of age, including some staining and discoloration.

o-sos paraguas y bas-to-nes caídas para co-jos modo-lo Roma no nes a qui entramba-

lle-ro lo mismo q<sup>e</sup> na-cio y sa-le ya ves-ti-do cal-ra-doy e-qui-

Con 1<sup>o</sup>

sig<sup>ue</sup>

gr<sup>ave</sup>

pa-do y ca-ri co-lo-ca-do en el a-yun-ta-miento sin grevia o-po-ni-



2

3

4

5

6

Chicas  
me parece una lo

7

8

9

10

Dolores

Chicas

cu-ra - Me pa-re-ce un dispa-ra-te - El se-ñor debe es-tar

Handwritten musical score on a five-line staff. The score is divided into measures by vertical lines. The lyrics are written below the staff, with some words split across measures. Above the staff, there are numerical annotations: '11', '12', '13', '14', and '15', which appear to be measure numbers or bar counts. A curved line is drawn across the staff, starting from the second measure and ending at the fifth measure. The lyrics are: 'loco Be-ro loco de re-ma-te - traspasar los alma-cenes -'. Above the first measure, the word 'angustias' is written. The musical notation consists of rhythmic symbols (vertical lines with flags) and a treble clef.

angustias

loco Be-ro loco de re-ma-te - traspasar los alma-cenes -

16 17 18 19 20

*Dolores*

insurgente ni sen-sa-to - sobre todo traspasarlos - por comprar mi Emi-

Handwritten musical score for the first system, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte).

*Dolores y todos*

*ra-to* *Por comprar un E-mi-ra-to*

*(Hablan)*

Handwritten musical score for the second system, featuring a vocal line with lyrics and a piano accompaniment. The lyrics are "ra-to" and "Por comprar un E-mi-ra-to". The instruction "(Hablan)" is written above the piano part.

Handwritten musical score for the third system, including piano accompaniment and a vocal line with lyrics. The lyrics are "ra-to" and "Por comprar un E-mi-ra-to".

*rall* *Am*

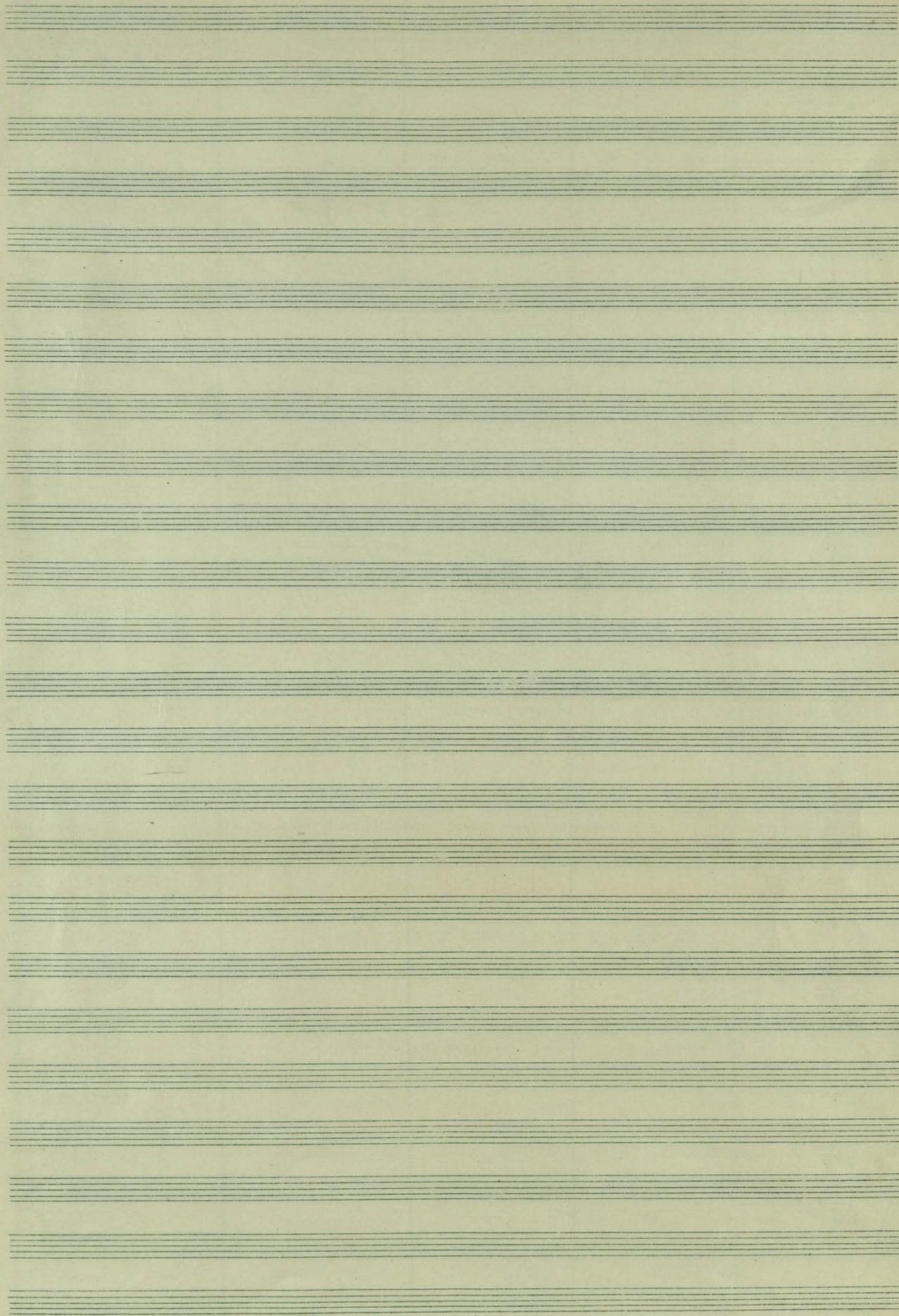
*rall* *Am*

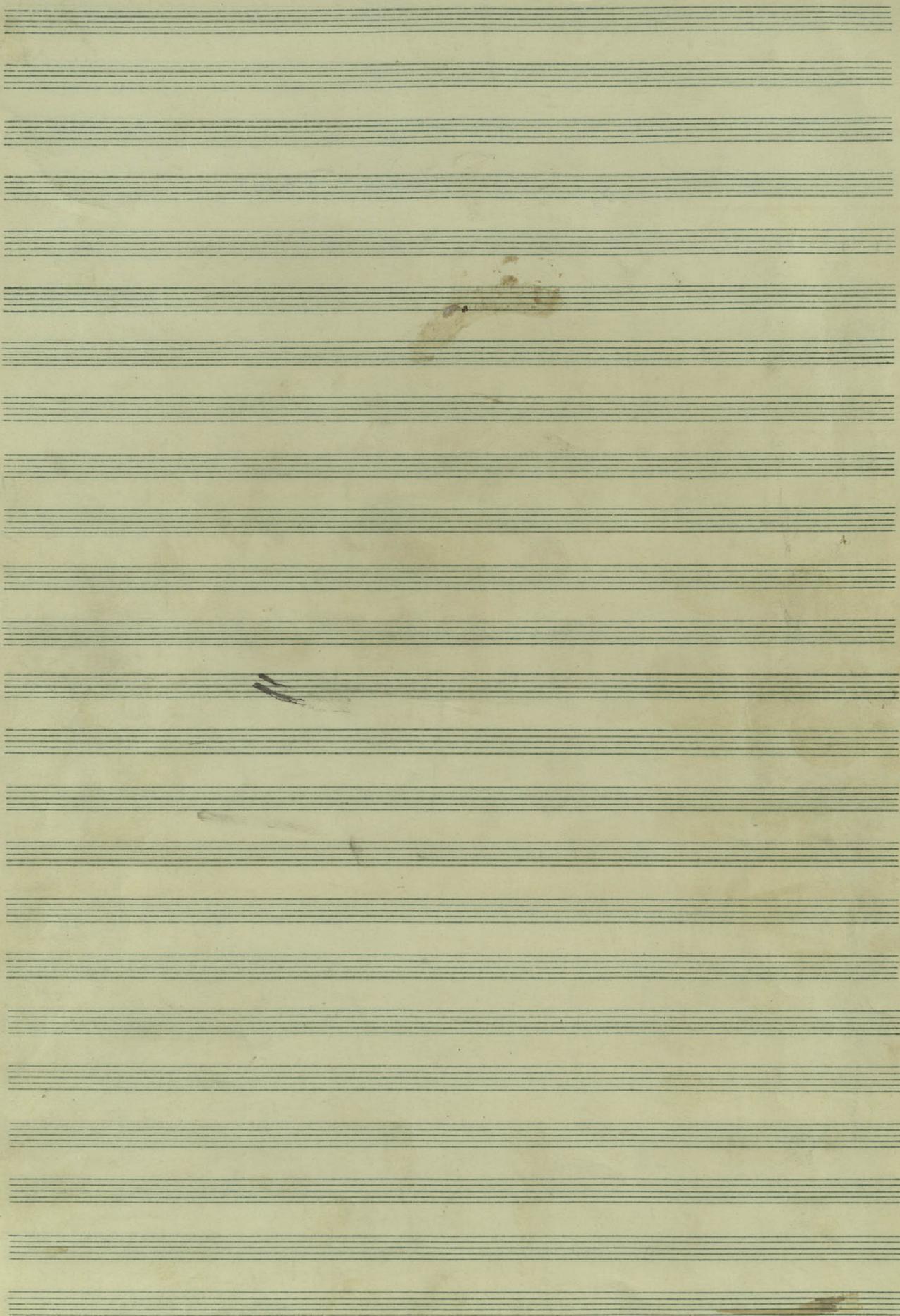
Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as "mp" and "pp". The score is mostly blank, with some notes and markings in the first and last staves.

31

*[Handwritten signature]*  
 1921  
 Sepulc

A page of musical manuscript paper with 24 horizontal staves. Each staff consists of five lines. The paper is aged and yellowed. There are some small dark spots and a faint smudge on the left edge. The page is otherwise blank.





# La sal por arrobas

Op. 2

Flautin *Flautin*

Flauta

Oboe

Clarinetes *Sib*

Fagot

Trompas *Fa*

Trompetas

Trombones

Trombon 3º

Pimales

Caja y Trique

Bombo

*manera En Plata*

*tutti*

*Pi - Greis en palanquin*

*G: Para mi como mi tierra nada*

Angustias Dolores

Hilario Domingo

*Hilario*

Majalajamba y Jamelgo

*allegro moderato*

*Quisieras o no quisieras conmigo has de ve-*

Violines 1º

id 2º

Violas

Violoncello

Contrabajo

*Pi*

*Pi*

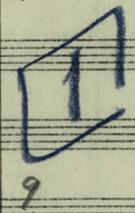
Handwritten musical score for the first system, consisting of five staves. The notation includes rhythmic patterns and some melodic lines, primarily using stems and beams.

Domingo Maja: y Gamelgo                      Hilario                      Angustias

mir lo manda como padre lo mando como Emir? Usted Emir; no me haga

Handwritten musical score for the second system. It includes vocal lines and piano accompaniment. The piano part features 'arco' markings and dynamic markings like 'mf'. The system concludes with a double bar line.

Handwritten musical score for piano accompaniment, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *mf*. The time signature is 2/4. The score is written in a single system across the top half of the page.



de re - ir ja ja ja ja etc - *Hilaris* an - qu - tias ten en

Handwritten musical score for vocal line, including lyrics and a tempo marking *Hilaris*. The lyrics are "de re - ir ja ja ja ja etc" and "an - qu - tias ten en". The tempo marking is *Hilaris*. The time signature is 2/4.

1

Handwritten musical score for piano accompaniment, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The time signature is 2/4. The score is written in a single system across the bottom half of the page.

Handwritten musical notation for the first system, consisting of three staves with rhythmic patterns and stems.

*trp*  
*plato*

cuenta que voy un ro-be-ra-no y las chirigo-te-ces no quedo to-le-rar y

2 3 4 5 6 7 8

Handwritten musical notation for the second system, consisting of five staves with rhythmic patterns and stems.

Handwritten musical notation on two staves. The top staff contains rhythmic patterns with accents and slurs. The bottom staff contains similar rhythmic patterns with some accidentals.

Handwritten musical notation on a single staff, showing a melodic line with slurs and accents.

Handwritten musical notation on two staves, showing a simple rhythmic pattern.

como te re-cuerda con es-ta regia mano la parte re-cu-di-da te

Handwritten musical notation on a single staff, corresponding to the lyrics above.

19

10

11

12

13

14

Handwritten musical notation on five staves, showing complex rhythmic patterns and accidentals.





Handwritten musical score for piano accompaniment, consisting of eight staves. The notation includes various chords, melodic lines, and dynamic markings such as accents (>) and slurs. The music is arranged in a multi-measure format across five measures.

31.

*Domingo*

Dios nos a-sis-ta ! Cual-que-ra di-ri-a q<sup>e</sup> es un ho-mo-

Handwritten musical score for voice and piano accompaniment. The vocal line is written on a single staff with lyrics underneath. The piano accompaniment consists of five staves below the vocal line. The lyrics are: "Dios nos a-sis-ta ! Cual-que-ra di-ri-a q<sup>e</sup> es un ho-mo-". The music includes various notes, rests, and dynamic markings.

31

*Hilaris*  
xist-a por e-se ca-mino Hi-la-rio vos mal Andayvete quemu

*allegro mod<sup>to</sup>*

24

Los 3  
borren del parti-do ra-di-cal? ¿que dirán en el dis-tri-to, que dirá la Conjun-

*Hilario*  
cion yo me voy al E-me-ra-to y me llevo allí hasta el ga-to a cumplir mi obliga-



5  
6  
7  
8  
9  
10  
11

ver como la gente te rinde gloria - si a de ver con entusiasmo al pueblo que te a-

Handwritten musical score on ten staves. The score is mostly crossed out with a large diagonal line. On the right side, there are handwritten annotations in red ink, including time signatures (2/4, 4/4) and a circled number 3. At the bottom, there is a vocal line with lyrics in Spanish.

12

13

14

15

3

clama a- lli tendrás un trono a- lli serás el a- ma Ni quiero q- me a-

Handwritten musical notation for the first system, including treble clef, notes, rests, and dynamic markings like 'f' and 'fz'.

Handwritten musical notation for the second system, featuring bass clef and notes with dynamic markings 'fz' and 'poco soffito'.

elamen ni quiero ser princesa que yo nací en el pueblo y no entro en la real-za ni

Handwritten musical notation for the third system, including a vocal line with lyrics and a piano accompaniment line.

Handwritten musical notation for the fourth system, including piano accompaniment and a vocal line with lyrics '8vo. Copo de 1º'.

Handwritten musical score for voice and piano. The score is written on ten staves. The top four staves contain the vocal line with lyrics. The bottom six staves contain the piano accompaniment. The lyrics are: "cambio yo mi tie-rra por e-sa tierra ex-tra-ña ni quiero que me". The score includes various musical notations such as notes, rests, and dynamic markings like "Molto" and "ten".

*Andante*

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line includes lyrics: "ten", "ten", "ten", "ten". The piano accompaniment consists of several staves with chords and rhythmic patterns.

*Mano en flauta mf*

*Andante*

Musical score for the second system, featuring a vocal line and piano accompaniment. The vocal line includes lyrics: "que me mas sol quel de mi es. pa. tra / mas sol quel de mi es. pa. tra". The piano accompaniment consists of several staves with chords and rhythmic patterns.

*Andante*

Musical score for the third system, featuring a vocal line and piano accompaniment. The vocal line includes lyrics: "ten", "ten", "te". The piano accompaniment consists of several staves with chords and rhythmic patterns.

Como Violin 1<sup>o</sup>

Como Violin 1<sup>o</sup>

Como Violin 1<sup>o</sup>

*flut!*

*Castanuelas*

This section contains a handwritten musical score for a piece titled "Como Violin 1<sup>o</sup>". It consists of approximately 12 staves. The first three staves are marked with a large red 'X' and contain the title. The subsequent staves contain musical notation, including treble clefs, key signatures of two flats, and various rhythmic patterns. There are handwritten annotations in blue ink, including "flut!" and "Castanuelas".

Para-calle.

Para-calle.

Como 1<sup>o</sup> 8<sup>vo</sup> bajo

This section contains a handwritten musical score for a piece titled "Para-calle.". It consists of approximately 12 staves. The first two staves are marked with a large red 'X' and contain the title. The subsequent staves contain musical notation, including treble clefs, key signatures of two flats, and various rhythmic patterns. There is a handwritten annotation in blue ink, including "Como 1<sup>o</sup> 8<sup>vo</sup> bajo".

Handwritten musical score for piano accompaniment, consisting of 11 staves. The notation includes various chords, arpeggios, and melodic lines. There are some handwritten annotations like "maza en plat" near the bottom staff.

*Augustin*

Go no cambia la pei ne. ta — ni la cla si ca man

16 17 18 19 20 21

Continuation of the handwritten musical score for piano accompaniment, consisting of 5 staves. It continues the musical notation from the previous section.

Handwritten musical score for piano accompaniment, consisting of six staves. The notation includes various chords, arpeggios, and melodic lines. The first two staves feature complex chordal textures with many notes. The third and fourth staves show simpler rhythmic patterns and chords. The fifth and sixth staves contain sparse notes and rests.

ti-lla — que re- al-za mi per so-na so lo que-ro en mi ca-

22 23 24 25 26 27

Handwritten musical score for piano accompaniment, continuing from the previous section, with six staves. The notation includes various chords and melodic lines. The first two staves feature complex chordal textures with many notes. The third and fourth staves show simpler rhythmic patterns and chords. The fifth and sixth staves contain sparse notes and rests.

Handwritten musical notation for the first system, including staves with notes and dynamic markings like "mf".

Handwritten musical notation for the second system, featuring rhythmic patterns and accents.

Handwritten musical notation for the third system, mostly blank staves.

Handwritten musical notation for the fourth system, including a handwritten note "Palo en plato y ul".

Handwritten musical notation for the fifth system, mostly blank staves.

be - za un pu - ña do de cla - ve - les en lu - garden una co - ro na

Handwritten musical notation for the sixth system, corresponding to the lyrics above.

28

29

30

Handwritten musical notation for the seventh system, including staves with notes and dynamic markings.

16

17

18

19

20

21

22

Yo no quiero plei-te. si a re-ve. ren-cia ni za. le. mas

23

24

25

26

27

28

ni ho me na jes que no me. ño yo pre. fie. ron na y mil ve. ces en lu

gar de cor te si - a un pi - ro - po ma dri - le - ño Es - pa -

20

29

5

41

24

ño la es. pa. ño la he na ci. do y es mi es. tir pe de una

31 32 33 34 35 36

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into systems of staves. At the top, there are several staves with rhythmic notation, including notes with accents and rests. A handwritten note '¿falta a go?' is written on the left side of the first system. Below this, there are more staves with musical notation, including a section labeled 'Pauketo' with a 'p' dynamic marking. The lower half of the page features a vocal line with lyrics: 'No-la — so lo que. ro ser e-do'. Below the lyrics, five measures are circled in red and numbered 37, 38, 39, 40, and 41. The bottom of the page has a page number '24' and a signature 'Archivo Guerrero'.

Handwritten musical score for the first system. It consists of seven staves. The top staff has a treble clef and a common time signature. The second and third staves have a soprano clef. The fourth and fifth staves have an alto clef. The sixth and seventh staves have a bass clef. The music includes various note values, rests, and dynamic markings such as *cresc. molto* and *ten*. There are also some handwritten annotations and a large diagonal slash across the right side of the system.

Handwritten musical score for the second system, featuring vocal lines. The top staff has a treble clef and a common time signature. The lyrics are: *¡Ser es- pa- ño la!* / *Es pa- ño la es- pa-*. The music includes various note values and rests. Below the vocal line, there is a large handwritten *cresc. molto* marking.

Handwritten musical score for the third system, featuring piano accompaniment. It consists of three staves. The top staff has a treble clef and a common time signature. The middle and bottom staves have a bass clef. The music includes various note values, rests, and dynamic markings such as *cresc. molto* and *ten*. There is a large diagonal slash across the right side of the system.

33

34

35

36

37

38

no-la

The image shows a page of handwritten musical notation on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large diagonal line is drawn across the middle section of the staves, starting from the left margin and extending towards the right. The page number '24' is written at the bottom center. The paper has a yellowish tint and shows signs of age.

Handwritten musical score for the first system, featuring multiple staves with complex notation, including chords, dynamics, and articulation marks.

*Quinto*  
*tutti*

67

33

Handwritten musical score for the second system, including staves with notes and the text "8va Bajo de la" and "Como Fagot".

This is a handwritten musical score on aged, yellowed paper. The score is organized into two systems of staves. The first system consists of 11 staves, and the second system consists of 4 staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'p' (piano) and 'f' (forte). There are also some markings that appear to be '9' and '24' at the beginning of measures. The paper shows signs of age, including some staining and a small circular stamp in the top left corner that reads 'SOCCIEDAD MADRID'. The page number '219' is written in the top right corner, and '24' is written at the bottom center of the page.



The first system of the handwritten musical score consists of ten staves. The top three staves are for piano accompaniment, with the first staff containing a large purple oval. The fourth and fifth staves are for guitar accompaniment, with the fifth staff containing a large purple oval. The sixth and seventh staves are for voice, with the sixth staff containing a large purple oval. The eighth and ninth staves are for guitar accompaniment, with the ninth staff containing a large purple oval. The tenth staff is for voice. The score includes various musical notations such as notes, rests, and dynamic markings.

17

20

The second system of the handwritten musical score consists of ten staves. The top three staves are for piano accompaniment. The fourth and fifth staves are for guitar accompaniment. The sixth and seventh staves are for voice, with the sixth staff containing the lyrics: "No - la es - pa - ño la he na ci do yes mia. tir pe de ma hu na sus - tir". The eighth and ninth staves are for guitar accompaniment. The tenth staff is for voice. The score includes various musical notations such as notes, rests, and dynamic markings.

The third system of the handwritten musical score consists of ten staves. The top three staves are for piano accompaniment. The fourth and fifth staves are for guitar accompaniment. The sixth and seventh staves are for voice. The eighth and ninth staves are for guitar accompaniment. The tenth staff is for voice. The score includes various musical notations such as notes, rests, and dynamic markings.

24

Handwritten musical score for guitar and voice, measures 1-10. The score is written on ten staves. The top two staves are for guitar, and the bottom two are for voice. The music is in a 2/4 time signature. The guitar part features a complex rhythmic pattern with many accents and slurs. The voice part consists of a single melodic line with lyrics written below it.

no la — solo que ro ser e. so  
re

*Arlequin*

Handwritten musical score for guitar and voice, measures 11-15. The score continues on five staves. The guitar part continues with its complex rhythmic pattern. The voice part has lyrics written below it.

Handwritten musical score for the first system, consisting of approximately 12 staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ten* and *p*. The music is written in a single system across the page.

*august:*  
*ten ten*  
*Es. pa. no-la! — — — — — Es. pa. no-la — es pa*

Handwritten musical score for the second system, featuring lyrics and musical notation. The lyrics are: *Es. pa. no-la! — — — — — Es. pa. no-la — es pa*. The notation includes a key signature change to one flat and a dynamic marking of *p*.

Handwritten musical score for the third system, including lyrics and musical notation. The lyrics are: *Es. pa. no-la! — — — — — Es. pa. no-la — es pa*. The notation includes a dynamic marking of *p* and a large circled number '6' at the end of the system.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 15 staves. The top five staves contain complex rhythmic patterns, likely for a keyboard instrument, with many notes beamed together and some slurs. The middle section of the page features several empty staves. Below these, there is a single staff with a melodic line and the handwritten word "no-la" written below it. The bottom section of the page contains several staves with more complex musical notation, including some notes with the word "ces" written below them. The paper shows signs of age, including some staining and a small mark on the right edge.

meno  
esplato

24

The image shows a page of handwritten musical notation on ten staves. The notation is dense and includes various symbols such as 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 and a key signature of one flat. The third staff has a treble 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 treble 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 treble clef and a key signature of one flat. The eighth staff has a bass clef and a key signature of one flat. The ninth staff has a treble clef and a key signature of one flat. The tenth staff has a bass clef and a key signature of one flat. The notation includes various notes, rests, and dynamic markings such as *mf*, *ff*, and *pp*. There are also some handwritten annotations in the margins, such as "Cg" and "p101".

*De Despertar de amor  
hablar en un  
G. de lo quinto infero de un hablo.*

*Para vlla*

*Para Intermedio al. G.*

*Guerra 1121*





Handwritten musical score for a string ensemble and voice. The score is divided into three measures. The top section shows four staves for strings with notes and "mudo" markings. The middle section features a vocal line with lyrics "Fi-jen-te en es-te cur-po de car-nas in-ci-bun-tes" and a "triple" marking. The bottom section shows five staves for strings with notes and "mudo" markings.

Handwritten musical score for guitar, divided into three measures. The lyrics are: *Pi-jen se en los sa lien tes*, *Pi-jen se en los en tram tes*, and *Pi-jen se en que no han vis-to-*. The score includes treble clefs, key signatures (one flat), and guitar-specific notation such as chord diagrams and fingering.

Handwritten musical notation for the first system, including a treble clef, a key signature of one flat, and various rhythmic and melodic notations across several staves.

*marzo en platea*

Handwritten musical notation with lyrics: *un garbo más jun cal y fi-jen se-cuando con do co mo de rra-mo-sal.*

Handwritten musical notation for the second system, featuring dense rhythmic patterns and accompaniment across multiple staves.

*cel*

Flauta 2da

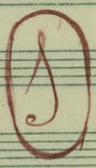
Corno 1a Flauta

Corno Violin 1a

Corno Violin 2a

Copa

Bateria



(Ad libitum)

B

A

B

Handwritten musical notation for the first system, including notes and rests. Includes the word "Corno" written vertically.

Handwritten musical notation for the second system, including notes and rests.

Handwritten musical notation for the third system, including notes and rests.



The first system of the handwritten musical score consists of several staves. The top staff contains a series of rhythmic markings, possibly representing a specific instrument's part, with notes grouped together. Below this, there are several staves with melodic lines, some featuring accents and slurs. The notation is dense and characteristic of early 20th-century manuscript notation.

con Violin 2<sup>o</sup>

The second system of the handwritten musical score includes a vocal line with lyrics. The lyrics are written in Spanish and appear to be: "Pi-jen se en los entran-tes", "Pi-jen se en quereham vis-to", and "un gar bo mas jam col-". The musical notation for the voice part is written in a simple, clear style.

The third system of the handwritten musical score continues with complex rhythmic patterns and melodic lines. It includes several staves with notes and rests, some with dynamic markings like 'p' (piano) and 'f' (forte). The notation is dense and characteristic of early 20th-century manuscript notation.

Handwritten musical score for the first system. It consists of eight staves. The top staff contains a complex rhythmic pattern with many sixteenth notes. Below it, several staves show rhythmic accompaniment with various note values and rests. There are some lyrics written below the staves, including "ue" and "cuello".

y fi jen de- enanso un so co mo se rra- mo- sal.

Handwritten musical score for the second system. It consists of five staves. The notation continues with complex rhythmic patterns. There are some lyrics written below the staves, including "Cres" and "cuello".

Handwritten musical notation on a grand staff. The notation includes:

- Two treble clefs at the top.
- Two dynamic markings: *f* (forte) and *p* (piano).
- A large handwritten word: *Como*.
- A handwritten letter: *H*.
- A diagonal line crossing the staves.

Handwritten musical notation for Flautini (Flutes).

- Two treble clefs.
- A dynamic marking: *f*.
- A handwritten word: *Flautini*.
- Handwritten musical notes and rests.

Handwritten musical notation for Flautini (Flutes).

- Two treble clefs.
- Handwritten musical notes and rests.

17

Flautin

Como Violin 1<sup>o</sup>  
 Guarata

Como Violin 1<sup>o</sup>

Quinto

tutti

**2**

**Templado: Moderato.**

Como 1<sup>o</sup>

Con Violín 1<sup>o</sup>

Con V. Cello

Handwritten musical notation for a single staff, possibly a double bass line, with rhythmic patterns.

Empty musical staves.

*mf*  
*Tripl.*  
 Handwritten musical notation for a vocal line with lyrics: "No hay na. Sa mas-

The first system of the handwritten musical score consists of several staves. The top staff has a treble clef and a key signature of two flats (B-flat and E-flat). Below it are several bass clef staves. The notation includes various rhythmic values, accidentals, and phrasing slurs. The system is divided into four measures by vertical bar lines.

The second system features a vocal line with lyrics written below the notes. The lyrics are: "tris te - que n. na ma. jor to - ra con ella a - m." The notes are grouped into four measures, each marked with a circled number: 1, 2, 3, and 4. Above the notes are phrasing slurs and accents. The key signature remains two flats.

The third system contains piano accompaniment. It starts with the instruction "Con Palo" and a dynamic marking of *p* (piano). Below the vocal line, there are five staves of piano accompaniment. The first three staves have a treble clef, and the last two have a bass clef. The notation includes rhythmic patterns and accents. The system is divided into four measures.



Corno

1

2

3

4

lim-pia ho-nesta y her-mo-sa qe sien don na

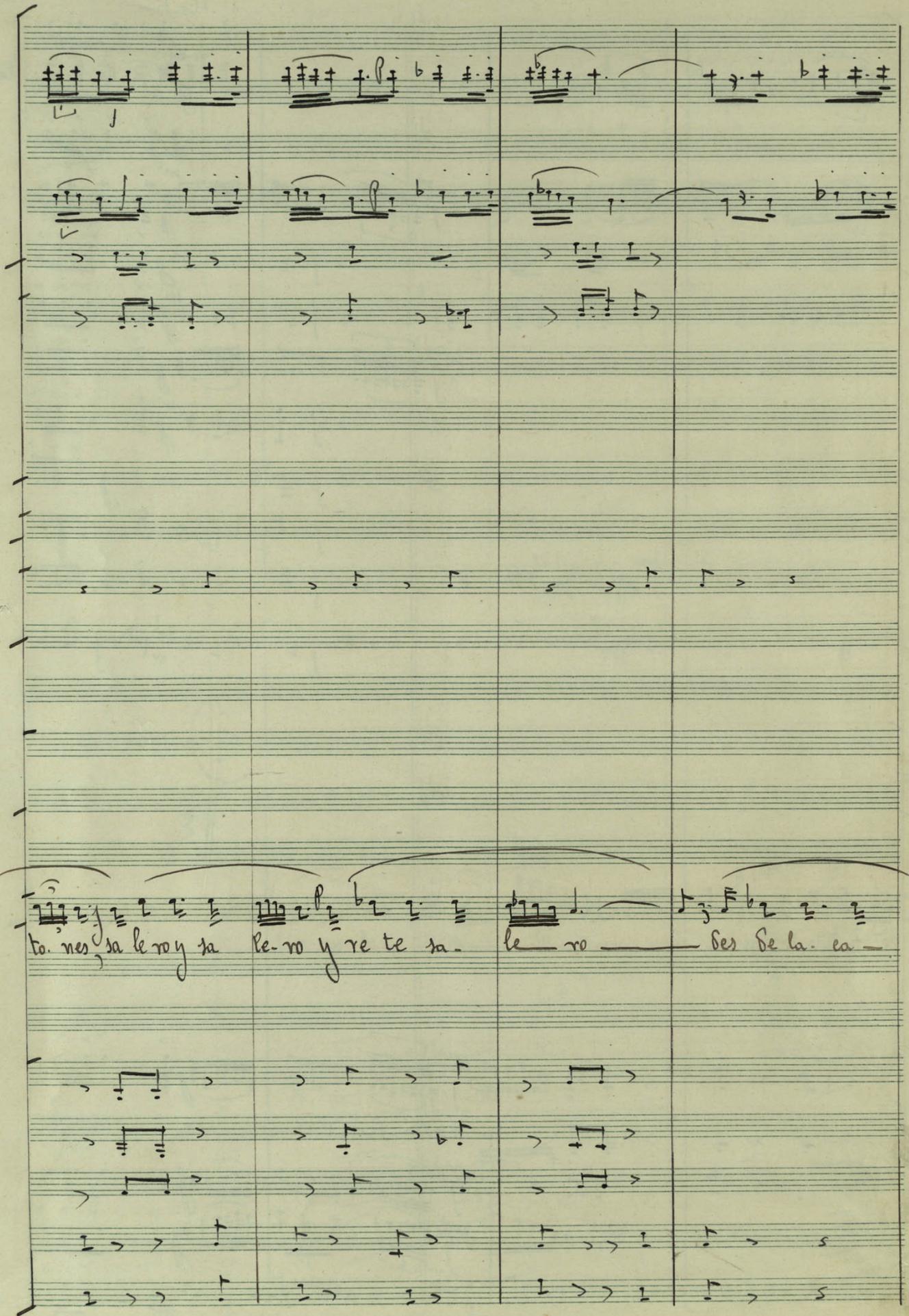
The image shows a handwritten musical score on aged paper, divided into four measures. The top section consists of five staves of guitar accompaniment. The first measure contains a large handwritten number '5'. The second measure has a 'for<sup>2</sup>' marking above the staff. The third and fourth measures have various rhythmic and melodic notations. The bottom section features a vocal line on a single staff with lyrics: 'so- ra no va le pa- na' (first measure), 'No va le. pa- na' (second measure), and 'For e-to yo' (third measure). Above the vocal line, there are markings 'for<sup>2</sup>' and 'triple'. The guitar accompaniment below the vocal line includes chords and rhythmic patterns corresponding to the vocal melody.

Handwritten musical notation for the first system, consisting of three staves. The top staff features a series of rhythmic patterns with notes and rests. The middle and bottom staves continue the musical structure with similar rhythmic elements.

Handwritten musical notation for the second system. It includes a staff with the handwritten word "Bandereta" and a small musical symbol consisting of a circle with a vertical line through it. The rest of the system contains empty staves.

Handwritten musical notation for the third system, featuring a vocal line with lyrics: "ten - go sa le - roen mis o - jos sa le roen mis cuer - po sa le ro a mon -". The notes are written in a cursive style with a long slur over the entire line.

Handwritten musical notation for the fourth system, consisting of five staves. Each staff contains rhythmic patterns with notes and rests, some marked with dynamic symbols like  $p$  and  $f$ .



Handwritten musical score for guitar, featuring a melody line and accompaniment. The score is divided into four measures. The melody line includes lyrics: "to nes, sa le roy sa Pe-ro y re te sa. le ro Ses Se la. ca". The accompaniment consists of several staves with rhythmic patterns and chords. The notation includes various musical symbols such as notes, rests, and accidentals.

Flautin

be. za has ta los ta. lo- nes

Handwritten musical score for guitar and voice. The score is divided into two systems. The first system contains guitar accompaniment and vocal lines with lyrics "ten-go la sa - la sa". The second system continues the guitar accompaniment and includes a vocal line with the word "triple" written above it. There are several circled numbers (3, 6, 7) and other annotations like "B. Tal en pto", "B. lo", "como 1º", and "arco".

3

37

6

7

Handwritten musical score on aged paper. The score consists of multiple staves. The top section shows instrumental parts with various notes and rests. The bottom section features a vocal line with lyrics: "sal - la sal", "ben go la", "sal por a. vro ba pnes - ye - na". The lyrics are written in a cursive hand. There are circled numbers 8, 9, 10, and 11 below the vocal line. Above the vocal line, there are markings like "triple" and "triple" with arrows pointing to specific notes. The paper shows signs of age, including some staining and a yellowish tint.

Handwritten musical notation for the first system, consisting of two staves. The notation includes rhythmic patterns with accents and stems, typical of a guitar accompaniment.

Handwritten musical notation for the second system, continuing the rhythmic patterns from the first system.

*P todos*

*Triple*

si pues yo na si pues yo na si - junto al mar junto al - mar y to sea.

12

Handwritten musical notation for the third system, including lyrics and performance markings. The lyrics are "si pues yo na si pues yo na si - junto al mar junto al - mar y to sea." There are markings for "P todos" and "Triple". A circled number "12" is written below the first part of the lyrics.

Handwritten musical notation for the fourth system, including complex rhythmic patterns and a double bar line at the end.

Handwritten musical score on a page with 12 staves. The score includes a treble clef, a key signature of one flat, and a 3/8 time signature. The lyrics are "que - a. que" and "y to so a. que - a que y to so a.". There are handwritten annotations such as "tiple" and "todas." above the notes. A large diagonal line is drawn across the middle of the page, and a large curved line is drawn at the bottom. The numbers 6, 7, 8, and 9 are written on the staves.

10

11

12

quod q<sup>o</sup> me mi ra me Si - ce a. si me di ce a si me di ce a. si! Vi - vut sal; Vi va tir-

*forzar.*

(13)

Handwritten musical score for multiple instruments. The score is written on ten staves. The top two staves are labeled "Como Violin 1º". The fifth staff is labeled "Sordana". The sixth staff is labeled "Pandereta". The seventh staff is labeled "Bb". The eighth and ninth staves are labeled "b b".

Measure 20 is marked with a blue "20" and the word "sal".

Measure 14, 15, and 16 are circled in red.

Measure 14 contains the instruction: *(aparece la bailarina de hombre o de mujer.)*

The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *al<sup>2</sup>*.

The image shows a page of handwritten musical notation, likely a score for a string quartet. The page is numbered '13' in the top right corner. The title 'tores Españoles' is written in the top left. The score consists of several staves. The upper staves contain melodic lines with various rhythmic values, including eighth and sixteenth notes, and rests. There are several phrasing slurs and accents. The lower staves contain rhythmic accompaniment, primarily consisting of eighth and sixteenth notes. Two measures, 17 and 18, are circled in red. There are some handwritten annotations, including 'p' (piano) and 'f' (forte) markings, and a 'Pb.' marking. The notation is in a standard musical format with a treble clef and a key signature of one flat.

The image shows a page of handwritten musical notation on ten staves. The notation includes various notes, rests, and dynamic markings. A diagonal line is drawn across the lower staves, starting from the bottom left and extending towards the top right. Handwritten numbers 14, 15, and 16 are placed on the staves. The word "Corno" is written in the middle of the page. The page is numbered 24 in the bottom right corner.

The image shows a handwritten musical score for guitar, consisting of multiple staves. The score is divided into measures, with some measures containing rests and others containing complex rhythmic patterns. Annotations include:

- Measure numbers: 17 and 18 are written above several staves.
- Dynamic markings: *mf* (mezzo-forte) and *f* (forte) are present.
- Performance instructions: *arco* (arco) is written above some notes, and *triple tritos* is written above a specific passage.
- Other markings: *sin tritos* and *los 2º* are written near some notes.
- A circled number '5' is written in the middle of the page.
- The number '15' is written below a staff.
- The text "ven. go la" is written below a staff.

Handwritten musical score for a symphony or orchestra. The score is written on multiple staves. The top section includes woodwinds (flutes, oboes, bassoons) and strings (violins, violas, cellos, double basses). The bottom section includes vocal parts with lyrics. The lyrics are: "sal. la sal. ben. go la sal. la sal. ben. go la". The score is marked with dynamics such as *ff* and *f*. There are also performance instructions like "Como flautin" and "Como V. cello". The notation includes various musical symbols such as notes, rests, and slurs.

Como Violin 1<sup>o</sup>

Como Violin 1<sup>o</sup>

Como Violin 2<sup>o</sup>

pl. pl. pl. pl.

sal por a. rro bas pues yo- na ci pues yo na ci pues yo na ci. jinto al mar- jinto al

8<sup>va</sup> Cop. de 1<sup>o</sup>

The image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The top section contains instrumental parts with various rhythmic notations, including triplets and slurs. The bottom section features a vocal line with lyrics in Spanish: "mar y to sea. que... pa. que y to sea". Above the lyrics, there are markings for "Tiple" and "p" (piano). The page is numbered "24" in the bottom right corner. There are some handwritten annotations and a large scribble in the middle of the page.

8

9

10

11

que - a que *todos*

*triple* y to so a. quel q<sup>e</sup> me mi ra me di - cea -

Handwritten musical score on aged paper. The score is divided into systems by vertical bar lines. The first system contains a large handwritten number '12' and a diagonal line. The second system contains a large handwritten number '13' and another diagonal line. The third system contains a large handwritten number '20' and a red circle. Below the '20' is a vocal line with lyrics: 'si me dice asi me dicea. si! Vi. va tu sal! Vi va tu. sal.' Above the lyrics is the word 'todas'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'Allegro'. There are also some handwritten annotations like 'Bates en arco' and 'max en pluto'.

Como Violin

The image shows a handwritten musical score on aged paper, titled "Como Violin" at the top left. The score is organized into four measures across the page. It features a large number of staves, with the first few measures containing notes and rests on several staves. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. There are also dynamic markings, including a "p" (piano) and a "s" (sforzando). The handwriting is somewhat messy and appears to be a working draft. The paper shows signs of age, with some discoloration and a small stain near the top center.

A handwritten musical score on aged, yellowed paper. The score is organized into two systems of staves. The top system consists of 11 staves, with musical notation primarily in the first four staves. The bottom system consists of 11 staves, with musical notation primarily in the last four staves. The notation includes various notes, rests, and dynamic markings. In the upper right corner, there is a handwritten instruction: "2. 8va al 1o Violin 1o". In the lower right corner, there is a handwritten number "2". At the bottom right corner, there is a printed page number "24".

Compo Violin 1<sup>o</sup>

Compo Violin 1<sup>o</sup>

Fl. piccolo

Hutu

8<sup>va</sup> l. 1<sup>o</sup>

The image shows a handwritten musical score on aged paper. At the top left, it is labeled "Corno Violin 1<sup>o</sup>" and "Corno Violin 2<sup>do</sup>". The score is organized into systems of staves. The first system includes staves for the two horns, two violins, and two violas. The second system includes staves for two cellos and two double basses. The third system includes staves for two flutes, two clarinets, and two bassoons. The fourth system includes staves for two trumpets and two trombones. The notation is dense, featuring many beamed notes, slurs, and dynamic markings. The paper shows signs of age, with some staining and discoloration.

The image shows a handwritten musical score on 12 staves, organized into two systems of six staves each. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The top system (staves 1-6) features complex rhythmic patterns with many notes and rests, while the bottom system (staves 7-12) appears to be a continuation or a different part of the piece, with some staves showing rests and others showing rhythmic notation. The paper is aged and yellowed, and the handwriting is in dark ink.

Como Violin 1

Como Flautin

The musical score is written on a series of staves. The top two staves are labeled 'Como Violin 1' and 'Como Flautin'. The music is handwritten and includes various notes, rests, and dynamic markings. There are some stains on the paper, particularly in the middle section.

Para 5 Bis al  
 ✳ del n.º 4

Para Interme-  
 dio al f. del  
 n.º 5.

Zelon

22

Guerra en  
 España  
 1936  
 Pse. que han amado por  
 los favoritos han terminado de hacer y volver

A page of 24 blank musical staves, arranged in a single column. Each staff consists of five horizontal lines. The paper is aged and shows some staining and discoloration.

Flautin *Flautin* Como Violin 1<sup>o</sup>

Flauta Como Violin 1<sup>o</sup>

Oboe Como Violin 2<sup>o</sup>

Clav<sup>o</sup> en Sib

Fagot Como V. cello

Trompas en Fa

Trompetas

Trombones

Trombon 2<sup>o</sup>

Timbales

Caja

Bombo

Carpa

*Pre - Hornelida o un levo las chavales*

*Me ire con Maura que esta solo el pobre*

*Codas las Triples y todo el Conjunto*

*Subtraccion y aparicion del decorado. La explanada del Palacio real de El Escorial.*

*Lento*

Violin 1<sup>o</sup>

Violin 2<sup>o</sup>

Violas

Cello

Contrabajos Como V. cello

The musical score is handwritten and consists of two systems. The first system includes piano accompaniment (piano and harp), strings, woodwinds (flute, oboe, clarinet, bassoon), and brass (trumpets, trombones). The second system includes piano accompaniment and woodwinds. The score is written in a single system with multiple staves per instrument. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for the first section. It consists of multiple staves for different instruments:

- Flute:** Top staff with notes and slurs.
- Clarinet:** Second staff with notes and slurs.
- Violin I:** Third staff with notes and slurs.
- Violin II:** Fourth staff with notes and slurs.
- Viola:** Fifth staff with notes and slurs.
- Cello:** Sixth staff with notes and slurs.
- Double Bass:** Seventh staff with notes and slurs.
- Trumpet:** Eighth staff with notes and slurs.
- Tuba:** Ninth staff with notes and slurs.

A large blue triangle is drawn on the left side of the page, partially overlapping the staves.

Salen las trompas y después todas.

Marcha.

- (1)
- (2)
- (3)
- (4)
- (5)

Handwritten musical score for the second section, labeled "Marcha". It includes staves for:

- Flute:** Top staff with notes and slurs.
- Clarinet:** Second staff with notes and slurs.
- Violin I:** Third staff with notes and slurs.
- Violin II:** Fourth staff with notes and slurs.
- Cello:** Fifth staff with notes and slurs.

Handwritten musical score for a string quartet. The score is written on ten staves, with the first two staves grouped by a brace on the left. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "Contraflautin" is written in the second measure of the first staff. The score is divided into measures by vertical bar lines. At the bottom of the page, there are two circled numbers, 6 and 7, positioned above the final two staves of the score.



Con Hornos

Con Violoncello

ro - ja de Hea - ba - rian la sal - va - guar - dia del pa -

9 10 11 12 13

Handwritten musical score for guitar and voice. The score consists of six systems. The first system has a vocal line and a guitar line. The second system has a guitar line. The third system has a guitar line. The fourth system has a vocal line with lyrics: "is la q' halo - gra - do con a - fan q' se mar -". The fifth system has a guitar line. The sixth system has a guitar line. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for a piece. The score includes staves for Flute (Flautin), Piano (Piano), and Voice. The lyrics are: "cha-se el nue-vo Es mir Dos en tu - sias - ma el ba - ta -". The score is written in a key with one sharp (F#) and a common time signature (C). The music features complex rhythmic patterns and dynamic markings such as *ff*, *f*, and *p*. There are also handwritten annotations like "Cafu" and "China" near the piano part. The score is divided into measures by vertical bar lines.

Handwritten musical score for voice and piano. The score consists of 11 staves. The top two staves are for the piano, the next two for the voice, and the bottom five for the piano accompaniment. The lyrics are: "Mar siempre salta la cascina". The music is in a major key with a key signature of one sharp (F#) and a 3/4 time signature. The piano part features complex rhythmic patterns and arpeggiated chords. The voice part has a melodic line with some grace notes and slurs.

Mus  
en Blta

Mar siempre salta la cascina

Handwritten musical score on a page with 13 measures. The score includes a vocal line with lyrics and a piano accompaniment line. A diagonal line is drawn across the piano part. Handwritten numbers 9, 10, 11, 12, and 13 are placed above the piano part. The lyrics are "y nos ba-ti-mos sin tem-blor con la fie-re-ra".

A handwritten musical score for guitar, consisting of approximately 12 staves. The score is divided into two main sections by a vertical line. The first section contains several staves of music, including a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The second section begins with a large blue scribble that obscures some of the notation. Below this scribble, the word "de un li - on" is written across two staves. Further down, four measures are circled and numbered 14, 15, 16, and 17. The notation includes various rhythmic values, accidentals, and dynamic markings.



The image shows a handwritten musical score on aged paper. At the top left, it is labeled "Autores Españoles" and at the top right, the number "7" is written. The score is arranged in a system with multiple staves. The upper part of the system contains a guitar part, with two staves showing chords and melodic lines. The lower part of the system contains a vocal line with lyrics written below the notes. The lyrics are: "tir Por que vamos de-ci-di-das". The notation includes various musical symbols such as notes, rests, and accidentals. The handwriting is in ink and appears to be a working draft or a composer's score.

This section of the score contains the piano accompaniment for the first system. It consists of several staves. The upper staves feature complex rhythmic patterns with many beamed notes and dynamic markings such as '>>' and '>'. The lower staves are simpler, with some notes and rests. The music is written in a style characteristic of early 20th-century manuscript notation.

si es pre-ci-so ha-sta-mo-ri-r  
 Y cuan-do a-ta-ca-mos lo ha-ce-mos de-m

This section contains the piano accompaniment for the second system, including the vocal lines. The vocal lines are written on a single staff with lyrics underneath. The piano accompaniment consists of several staves with rhythmic patterns and dynamic markings. The lyrics are: 'si es pre-ci-so ha-sta-mo-ri-r' and 'Y cuan-do a-ta-ca-mos lo ha-ce-mos de-m'. The notation includes various rhythmic values and dynamic markings like '>' and '>>'.

Handwritten musical score for guitar, consisting of six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as accents (>) and slurs.

*Quin*  
*meno*  
*capelo*

Handwritten musical notation for a section labeled "Quin" and "meno capelo". It features rhythmic patterns and dynamic markings.

no - do

Handwritten musical notation for the vocal line, including the lyrics "no - do" and "qº siempre el con-trarionos llega a te-mer".

Handwritten musical notation for the lower instruments, including bass and guitar parts.

This section of the score is a piano accompaniment. It features a complex rhythmic pattern in the right hand, characterized by frequent sixteenth and thirty-second notes, often beamed together. The left hand provides a steady harmonic foundation with chords and single notes. The notation includes various accidentals, such as sharps and naturals, and dynamic markings like accents (>). The overall texture is dense and rhythmic.

y damos la cara y damos el pl. cho      y to-do lo damos con tal de ven-

This section contains a vocal line with lyrics. The lyrics are written in Spanish. The melody is simple and follows the natural inflection of the words. Below the vocal line is a piano accompaniment consisting of several staves with chords and rhythmic patterns that support the vocal melody. The notation includes various accidentals and dynamic markings.

A handwritten musical score on aged, yellowed paper. The score consists of multiple staves, some of which are grouped with brackets on the left. The notation is sparse, featuring a few notes and rests in the lower staves. A prominent feature is a long, diagonal line drawn across the middle staves, starting from the second measure and extending to the sixth measure. Handwritten numbers 1 through 6 are placed in various measures, possibly indicating measures to be played or specific notes. The paper shows signs of age, including some staining and a slightly uneven texture.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is divided into several systems of staves. The notation includes various musical symbols such as notes, rests, and clefs. Large handwritten numbers are present: '14' and '15' are written in the middle section, '16' is written in the lower right section, and '17' is written in the upper right section. A diagonal line is drawn across the lower half of the page, and another diagonal line is on the left side. The paper shows signs of age, including some staining and discoloration.

Como Violin

gtr

Como Violin

Como V. cello

3

46

Solo

No hay quien pueda ni un men-to  
 nes - trisem - puje re - sis -

Handwritten musical score for a string quartet. The score is written on ten staves, with the first two staves grouped as Violin I and Violin II, and the last two as Viola and Violoncello. The music is in a key with one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings. A vocal line is present at the bottom, with lyrics in Spanish: "tir por - que vamos de - ci - di - das".

Violin I  
Violin II  
Viola  
Violoncello

tir  
por - que vamos de - ci - di - das

The upper portion of the page contains a handwritten musical score for guitar. It consists of several systems of staves. The top system includes a single staff with chords and a multi-measure rest marked 'low'. Below it are two staves with complex chordal textures. The middle section features a grand staff with a treble clef and a bass clef, containing a melodic line with slurs and a bass line with chords. Below the grand staff are two more staves, one with a treble clef and one with a bass clef, both containing rhythmic patterns and chords. The notation is dense and characteristic of early 20th-century guitar manuscripts.

sies pre - ci - so hasta mo - rir      y cuando a ta - camos lo ha ce - mos de un

The lower portion of the page continues the musical score. It begins with a vocal line on a single staff, with the lyrics 'sies pre - ci - so hasta mo - rir' and 'y cuando a ta - camos lo ha ce - mos de un'. Below the vocal line is a grand staff with a treble clef and a bass clef, containing a melodic line and a bass line with chords. The notation is consistent with the upper portion of the page, showing a continuation of the piece.

Handwritten musical score for a string quartet. The score is written on five staves. The first staff contains the melody with lyrics: "con flauta". The second staff contains the alto part with lyrics: "8<sup>va</sup> lo<sup>ra</sup> de flauta". The third staff contains the tenor part with lyrics: "lo<sup>ra</sup>". The fourth and fifth staves contain the first and second violin parts. The music is in a key with one sharp (F#) and a common time signature (C).

mo - do  
 q<sup>a</sup> siempre el con trario nos lle ga a ti - mer

Handwritten musical score for a string quartet, continuing from the previous system. It consists of five staves. The first staff contains the melody. The second and third staves contain the first and second violin parts. The fourth and fifth staves contain the first and second viola parts. The music continues in the same key and time signature.

Handwritten musical score for strings and woodwinds. The score includes staves for:

- Coro Violin 1<sup>o</sup>
- Coro Violin 1<sup>o</sup>
- Violoncello (Cello)
- Violonchelo (Double Bass)
- Flauto (Flute)
- Clarinet
- Violonchelo (Double Bass)
- Violonchelo (Double Bass)
- Violonchelo (Double Bass)
- Violonchelo (Double Bass)

The notation is dense, featuring various rhythmic patterns, accidentals, and dynamic markings. The woodwind parts include complex melodic lines with many accidentals.

y damos la cara y damos el pe-cho y to-do lo damos con tal de ver

Continuation of the handwritten musical score, including the vocal line and the lower string parts. The vocal line continues with the lyrics from the previous block. The instrumental parts show complex rhythmic and melodic development.

Cornu Violon 1º  
 Cornu Violon 1º  
 Cornu Violon 2º  
 Cornu Bajo

cer  
 con tal de ven - cer

8º Basso de 1º

Handwritten musical score for guitar and voice. The score consists of 12 staves. The top five staves are for guitar, the sixth for voice, and the bottom six for guitar. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are "contal de ven - cer vencer ven - cer ven - cer".

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into two main systems, each containing multiple staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The first system consists of approximately 10 staves, with some staves grouped by brackets. The second system also consists of approximately 10 staves. The handwriting is in dark ink and appears to be from the early 20th century. There are some corrections and annotations throughout the score, including a large signature on the right side of the page.

Zelón

*[Handwritten signature]*  
 Guerrero  
 1924  
 28



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