

Nº 1 La Postiros Carola Matilde Rubinos Ricardo Cruzillo  
 con Geyero Robaldo Apapita El Bopleron  
 El Obispo El Tripano Florio y Clavellina

Allto  
 fpo de  
 tempo

Musical notation for the piano introduction, consisting of two staves in 6/8 time with a key signature of two sharps (F# and C#). The notation includes various chords and rhythmic patterns.

La Postiros

Vocal line and piano accompaniment for the first system. The vocal line includes lyrics: "cha ca cha, el tan guillo ge ta us que pri va en las fuer pas por qules muy". The piano accompaniment features chords and a bass line with fingerings 1, 2, 3, 4, 5, 6, 7.

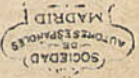
Sando con las  
 totas  
 curruariclas en vaso (botellas)

rra us cha ca cha, cha ca cha, cha ca cha, cha ca cha, es er tan po que <sup>vo</sup> bai

La Postiros

Vocal line and piano accompaniment for the second system. The vocal line includes lyrics: "lar. — Pa bai lare se tan poe, pre ci to mor ser se los la biot qui uando los". The piano accompaniment includes chords and a bass line with fingerings 1, 2, 3.

Hayan rayada





*108.* *cha ca cha, chaca cha, chaca cha, chaca cha y mo ver o le ya el cha ca*

*La Postizo*  
*cha. - y en ha riendola si pul pus ti to me da cuando er cuerpo te ve o mo ve - que me*

*ponpo gi li de mi rarte no ma y se me para li sa la me. Es te tam po tam etc*

*qui lo que es muy flamen qui lo lo llama man a ho ra chaca cha. for que tie un mene i lo que te tra omni*





*todo* qui llo por er ser vi *La Postino* qui llo cha ca cha! Ya ve reis que por ti to se lai laes te bai le mas fuer de san

vi to cha ca cha. *La Postino* ~~Esta~~ tan poca ni ha de ha ser en sa cion por su prazia ope sia

y ha de ar mar en ma drio una revo lu sion es to ser cha ca cha. *La Postino* *toso* cha ca etc

cha, es el tan qui llo pi ta no que priva en las juergas por que son muy se rra no - cha ca

Com 1 2 3 4





*Allegro Salinas 600*

cha, chaco cha, cho co chio, chaca chio, es et tan po que apni vaa Bai lar.

5 6 7

*Allegro*

*mar vivo*

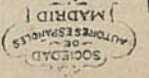
*res*

*mar vivo*

le!

le!

*Guerra*





Nº 2

Gondolero

*Molto*

Handwritten musical notation for the first system. It features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The piano part includes various chords and rhythmic patterns, with some notes marked with accents (>).

Gondolero (etelon corrido)  
Pen sa

Handwritten musical notation for the second system. The vocal line continues with the lyrics: "mien to que ve las más pue las a ves — lle va le mi sus pi ro a puen tu". The piano accompaniment consists of chords and rhythmic patterns, with some notes marked with accents (>).

Handwritten musical notation for the third system. The vocal line continues with the lyrics: "sa les. — Sé men ta je ro del a mor in fi ni to del pon do le ro. —". The piano accompaniment consists of chords and rhythmic patterns, with some notes marked with accents (>).

(felino)

Hayan rayado

V. J



*Andante*  
*Se mesura*

*Andante*

te ro del a mor in fi ni to oel son do le ro xel son do

*ten ten*

*Andante*

le ro. (Hallaw)

*rall*



Lucinda, Leonardo

No 5

Estudiantiles  
(con Panderos)

~~Estudiantiles~~  
~~con Panderos~~

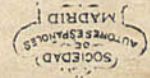
**Allegro**

Handwritten musical score for 'Lucinda, Leonardo' (No. 5). The score is written in G major and 2/4 time, marked 'Allegro'. It consists of a vocal line and piano accompaniment. The lyrics are in Spanish and describe a scene with a 'Reina' (Queen) and 'Carnaval' (Carnival). The score includes various musical notations such as accents, slurs, and dynamic markings like 'p' (piano) and 'f' (forte). There are also handwritten annotations like 'Estudiantiles (dentro en Panderos)' and 'Plutano'.

Lyrics:

Vi va vi va el Carna val! que ha esle pavel do lor vi va  
 vi va el car na val! fiesta de ri da ya a mor. A puey ta la fia co la tta pue su  
 Reina va i bus car ya lful por de sus fa ro les riherno sura bri lla i ra i. Vi va

Hagan rayado





En Panderetas

Vi uael Car na val  
 meluaceale farel do lor Vi va vi uael Car na

Como 1 2 3 4 5

val  
 fier tade ri ray dea mor. Vi va vi uael Car na val!

6 7

*Adonia (con un somno)*  
 Gracias Teobaldo mio! Esta noche va a ser la mas feliz de mi vida...  
 Teobaldo Lo creo, porque esta noche al fin va a romperse el misterio de tu inocencia.

*modto*

*Adonia* ¡Pues ojala voy al bazo de Phantos! Teobaldo yo me porto asi, vida mia! Generoso ¡asi me portan  
 vera los tortolos! Teobaldo ¿Pue te parecerho? Generoso que estais para una portada de Blanco y Negro.

11. C. D. E.

Fp or Schott's





Jenna ¡Esta noche empiezo mi vida! (Hacen mutis) Pereño Esta noche se cumple la clausulita, ¡o la mato! (Mit)

Elvino (Sale con un domini) ¡Ah, prarampa, compue te vas al baile mientras mi polle hija queda en la cama!

Musical notation for the first system, including a vocal line and a guitar accompaniment line with chords F, B, and A.

Farsante, yo te desenmascararé... Ya que us me dejan entrar con un palo, te voy a dar <sup>cuatro</sup> palos cortados en la calerota... ¡Preparate! (Hacen mutis enseñando una botella)

Musical notation for the second system, including a vocal line and a guitar accompaniment line with chords C, B, and F.

Martirio (Sale con un domini) ¡Currito! Ya se ha ido... Vamos no hay tiempo que perder. Currito (se moquetear) vamos, pelo fijate en el trajecito que me ha lalgao el camalelo... Martirio ¿No te cae bien?

Musical notation for the third system, including a vocal line and a guitar accompaniment line with chords C, B, and F.

Currito me cae <sup>(3)</sup>demasiado... La vela en cuanto se me desate la cuelda compue me he atao los pantalones... Martirio Vamos, date prisa. Currito ¡Calay, ya va! Sepeme que me

Musical notation for the fourth system, including a vocal line and a guitar accompaniment line with chords C, B, and F.



desfigura para que no me enorzea mi padre.... (le pone una nariz de carton con un lipote frande.)  
morris ; Vanos! ; Por que te honras ese hijo? Currito Polque me sale de las nalgas... ¡vaya!  
 (Mutis bel  
 Enaro)

Allegro

Pausadísimo

**Salen too**

**Vi uael Car na ual!**

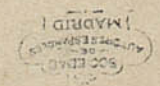
**Leonardo** *resplandeciente*

*a mar* no sa nuestra rei na en canta do ra - viene bus cor la pu ven

*peñe por el pulvis*

*peñe por el pulvis*

*peñe por el pulvis*





Handwritten musical score for the first system. It consists of three staves: a vocal line and two piano accompaniment staves. The lyrics are: "tus pue lae na mo ra — pue el bai lea el la' lae pe ra conto do nes plen dor". The notation includes various rhythmic values, slurs, and dynamic markings such as accents (>) and hairpins (>>).

Handwritten musical score for the second system. It consists of three staves. The lyrics are: "para eri llar ya lli trium far la Nei na sel a mor. — El es tu". The notation includes slurs, accents, and dynamic markings. A circled number "10" is written above the piano accompaniment staff.

Handwritten musical score for the third system. It consists of three staves. The lyrics are: "dian te en su cor te poi ra pa lau te — para pue lue ca' no be lle ra ma stro". The piano accompaniment staff features red handwritten numbers 8, 9, 10, 11, 12, and 13, likely indicating measure numbers or specific chords.

Handwritten musical score for the fourth system. It consists of three staves. The lyrics are: "gan te — y con in pra vi lae mo cion ~~ante~~ su ~~gracia~~ se due cion al non re". The piano accompaniment staff features red handwritten numbers 14, 15, 16, 17, 18, and 19.



*Lucinda la Ballarina Sonora*

ir le hade de cir u na pen til can con. — Be ta can cinco pin ta el

20 21

fue po desu pa sion ella ro bo la dulce cal ma se les ra

del estu sian te se re — siem pre su rei na de a go r

20m

~~y ha de te re ven tu le so siem pre no na el en~~  
 y ha de puar der mi bo ca siem pre me lle so sea mor.

el Pandero

24



Handwritten musical score for voice and piano. The score is written on five systems of staves. The top system shows a vocal line with lyrics "ah!" and a piano accompaniment. The second system continues the vocal line with lyrics "ma ri no sa! ti pu li na deli ca day can do ro sa" and includes a piano accompaniment with a fermata over measures 14 and 15. The third system continues the vocal line with lyrics "gu ra me pa re ~~por heu no que pa~~ ~~se ce her ca ro sa~~ ~~yo al he~~ ~~yo me rin do~~ ~~si do~~" and includes a piano accompaniment with a fermata over measures 16 and 17. The fourth system continues the vocal line with lyrics "di ro se tu en ~~fra cta tu~~ ~~du~~ ~~gra cia~~ pri mo ro sa" and includes a piano accompaniment with a fermata over measures 17 and 18. The score is marked with various dynamics and performance instructions.



tus en cie ~~pa~~ <sup>mente</sup> Mari no sa Mari no ja! <sup>5</sup> ~~stato~~ <sup>pp</sup> a Mari no sa mes tra

rei na ~~en~~ <sup>ca</sup> ~~ta~~ do ra — <sup>5</sup> ~~stato~~ <sup>pp</sup> ~~vi~~ <sup>ne</sup> ~~ab~~ <sup>us</sup> car la ju ven tus pre lae na us ra — la la la la la la la

la la la la la la la — la la la la la la la la la la la la — El es tu

di ante en su cor te poi ra ga lante — <sup>5</sup> ~~stato~~ <sup>pp</sup> para pul lus ca su be elle ra mas tra pante

como (19) 9 10 11 12 13 14

X 24 X







Sonajin *Explo*  
meheren di do ciefa mente mari rosa mari no sa.

*todo*  
i vi va vi va el car na

val! i vi va el car na val! i vi va el car na

Mitas Sonajin y mitas car Post  
val! *todo* *Sonajin* *Posta*

SOCIETAT AUTONOMA DE MÚSICA DE MADRID



Nº 6 Una bailarina rusa

*Andante*

*Andante*



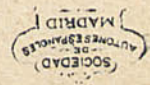
Handwritten musical notation on a grand staff. The upper staff contains a melodic line with various notes and rests. The lower staff contains a complex accompaniment with many beamed notes and slurs. There are several circled annotations in blue ink, including a circled '2' at the beginning and a circled '3' in the middle.

Handwritten musical notation on a grand staff, labeled 'Con 8va' in the upper left. The upper staff features a melodic line with a circled '2' in blue ink. The lower staff contains a dense accompaniment with many beamed notes and slurs. There are several circled annotations in blue ink, including a circled '3' in the middle and a circled '4' in the lower right.

LEGADO GUERRERO. ICCMU









A handwritten musical score on aged, yellowed paper. The score consists of five staves of music, with the first four staves containing dense notation and the fifth staff being mostly blank. The notation includes various rhythmic values, accidentals, and dynamic markings. There are several annotations and corrections throughout the piece, including a large blue scribble at the top, a circled '5' in the second staff, and a large signature 'Guerrero' written across the fourth staff. The paper shows signs of age, including foxing and some staining.