

Margoton (Teodoro) Adriana y Julieta Pomarol Sorribal, Criado

Lento

Criado
 ¡Don Teo do ro mir li tón! See pui ro ca us tes, buen hombre mia pe
 ten (se va el criado) Pomarol
 lli dos Mar go tón! ¡Su cri a dos un a tón! Fue' cri a do de un Ministro y pro
 ce deal buen tun - tun! Teodoro
 ¡Sa lu do a la be lle za! ¡Sa

"Teodoro y Compañía"

2

lu da la la bor! Ja lu dal alto cuerpo — Co le gis la dor! Es un

24

Pomane y Dorival

3

fresco pe ro tie me sim pa ti ay dis tin cion. Es un chico deta lento y de

admanu pulicto

ten.

3

grandis po si cion.

All^o (marcha)

4

No sa ben us te des lo que
Yo en uen tro di ne ro pa ra.

Teodoro

(4)



f

f

yo me nuevo
 em presas
 Es toy tra lo
 yo for moulen sepo ain ven
 pando toda la ma
 toum con tra ma
 zor cio

por que los a
 en un cuarto
 juntos no me
 de hora plante
 de jan li ere
 ou no bo da
 y ha go los ne
 y en es mi

yo cio a laa me ri ca na.
 juntos provo com di vor cio.

yo des cu ero mi nas has ta en
 yo bus co mi pro te cas con buen

Handwritten musical notation for the piano accompaniment, including chords and melodic lines.

cor

et trans vaal! yo lan zoun in vento pue daun di ne ral! Ha go so ue
 in te res — yo soy la por tu na que se ha ceen un mes... Ha go so ue

da des ha pou nae mi siou y doy mil mi llo nes por ca da mi
 da des lan zou nae mi siou etc

da des ha pou nae mi siou y doy mil mi llo nes por ca da mi
 da des lan zou nae mi siou etc

llim. is te chi coi raj muy le po yha raim di aun por tu non!
 si noa ca baen na cel da pue de ha cer un por tu non!

llim. is te chi coi raj muy le po yha raim di aun por tu non!
 si noa ca baen na cel da pue de ha cer un por tu non!

llim. is te chi coi raj muy le po yha raim di aun por tu non!
 si noa ca baen na cel da pue de ha cer un por tu non!

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do ro, — soy teo do ro — ; ten gran da cia yo se dia y si

yo nada seen o ro todo el mundo a mi me co ro co ro na ri a.

yo nada seen o ro todo el mundo a mi me co ro co ro na ri a.

soy teo do ro, — soy teo do ro — y no na do to da

soy teo do ro, — soy teo do ro — y no na do to da

soy teo do ro, — soy teo do ro — y no na do to da

vi a mas si quiendo a si no ig no ro que ha de ha llar la pen tea co ro — de feo

9

Musical notation for system 9, including vocal line and piano accompaniment.

do ro — de feo do ro — de feo do ro y com pa

9,

Musical notation for system 10, including vocal line and piano accompaniment.

ni a — ~~que feo do ro~~ ^{todos} que feo do ro — que feo do ro — cuante an

10

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MADRID

da cia yo sa ri a! Si al gun di a na da en o ro de lau rel su fren te co ro

Co ro ma ri a. que pe do ro - que pe do ro - a im uo

na da to da vi a mas si qui en do a si no ig uo ro que ha de ha blar la gen te a co ro -

de feo do ro - do feo do ro - de feo do roy con pa ñi a. 2^o ver

12

ni a. - vivo

12

Guerrero

todo

~~¡Ay que padecerá todo si no te mucho mas a mi que me~~

~~ni no se puede ya te lo explicaré pero no puede ser a~~

~~qui ¡Andar la ordo pa ¡ole sa le ro! ¡Ay ma~~

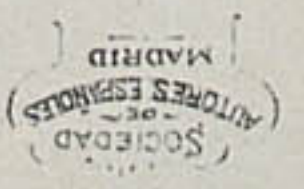
[Handwritten signature]



mis de mi co rre zom Ay co mo te pien so jo

ya! Mis ter do la pin! ^{ma} El scho tis bai las por un in Como

qles nos un gra no dea nis dea nis dea nis ^{ellas} dea nis ^{ma} ter Como



ves no tie compli ca cion es al po co mo el huevo de co

5 6 7

lon ^{ellos} lo lon ^{una ten} vie neu do se po nen vis ~~an~~ vis y va ya usted con

8 9 10

! dio con dio con dio ^{ellos} con dio ^{una} El se cho ti pa que re sul te

11 12 13



bien ne ce si ta lar mis pa mis au sen. *galles* Bien bien

14 15 16

ma
di cen que en *Madrid* sue pen a si ha clar cuando rompen a bai

17 18 19

par. - ~~Hy que ga chos tar he cho si ne te mocho mas a~~

20 21 22 23



ya. Mister cho la poiu!

evolution y mister

Guerrero



qui pue me da nose pue ya te lo ex pli ca re pe ro no pue ser a

24 25 26 27

^{todos} qui - ¡an da la or di na! ¡o le ra le ro! ay ma

28 29 30

mis de mi co rra zón ¡Ay co mo te pue rro! ¡o le

31 32 33 34

Handwritten signature in red ink

SOCIEDAD AUTORES ESPAÑOLES MADRID

"Feodoro y Compañía" N^o 4 Final 1^o Acto

Adriana - Madam Douquet - Julietta - Feodor - Fedomiro - Somerol - Dorival
Margaton - Píprof. Cochón - Criado y Alumnas. (2^{da} Tiple,)

Marcha

Alumnas

las a lum nas de Ma dain Bou puet ————— Y que aspi ran si l va plei al ho

5 6 7 8 9 10 11

nor dea prender el ar te del Cou plet. ————— Al sa ber que por a

Com 1

qui pa sa ra el cor te jo desu mape tad. ————— han ve ni do a

3 4 5 6 7 8 9

ver sich Bey, es se ley que hoy por hoy ya ushay porahi un rey.

10 11

~~Fox~~

so mo las fu

tu ras — glorias del con plet 'da! y ma dan Bou puet nos co lo ca

12 13 14 15 16

(3)

ra' en un ca la ret i sh! — Con bo ni tas pier nes — como ya usted

17 18 19 20 21

ve' ida! — Se ha ceu na di — vet ya un pre no de el la ya un pre no de el

22 23 24 25

re i sh! — ~~al dra ma pa tio~~ ^{otras} al dra ma pa tio — mal — te ne mos a fi

26 27 28 29 30

(eco)

cion nuestra musical en copel co ra zón.

Handwritten musical notation for piano accompaniment, including treble and bass staves with chords and melodic lines.

for group

so mas las fu tu ras — ploria del cou plet. ha! J Madan Bon

Handwritten musical notation for piano accompaniment, including treble and bass staves with chords and melodic lines.

con 12 13 14 15

quet nos co lo ca ra en un ca ba ret ¡sh! — y nuestra me

Handwritten musical notation for piano accompaniment, including treble and bass staves with chords and melodic lines.

16 17 18 19



de lo — tiendomi di nets iha! — fueron las di vets quea pa se o

20 21 22 23 24

van en sus bando lets ish!

25 26

otras
Es mia tea mor to do can dor un madre
30

27 28 29 30

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cer
 gal sen tí men tal y so ma dor
 No se men

31 *cer* 32 33 34

ce
 tir no se re ir
 Soy la mu jer

35 *cres* 36 37 38 39

que ha de mo rir
 Es fenta cion

40 41

2a

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cres

De lai lu sion — y en vuelta en tel la noche a sul trae laemo

28 29 30 31 32

cres

cion — du na pen tel — vuelva bri llar — Ya lle ga A

33 34 35 36 37

p

bri l ya mor su tel vaa des per tar.



(7)

Handwritten musical notation for measures 12-16. The system consists of two staves. The upper staff contains chords and melodic lines with slurs and accents. The lower staff contains bass notes with measure numbers 12, 13, 14, 15, and 16 written below. The key signature has three sharps (F#, C#, G#).

Handwritten musical notation for measures 17-21. The system consists of two staves. The upper staff contains chords and melodic lines with slurs and accents. The lower staff contains bass notes with measure numbers 17, 18, 19, 20, and 21 written below.

Handwritten musical notation for measures 22-26. The system consists of two staves. The upper staff contains chords and melodic lines with slurs and accents. The lower staff contains bass notes with measure numbers 22, 23, 24, 25, and 26 written below.

Handwritten musical notation for measures 27-31. The system consists of two staves. The upper staff contains chords and melodic lines with slurs and accents. The lower staff contains bass notes with measure numbers 27, 28, 29, 30, and 31 written below. The text "foda" is written above measure 29, "Es miar tea" above measure 30, and "mor" above measure 31. The key signature has three sharps (F#, C#, G#).



cres
 to do can dor — un ma dri pal senti men tal y so na
 28 29 30 31 32

cres
 dor — No se men tir — no sé re ir —
 33 34 35 36 37

soy la mu jer — que ha de no vir —
 38 39 40 41

9
 ten ten ten — cion — de lai lu nois
 Es ten ten ten —
 Como 27 28 29
 ten ten ten



Handwritten musical notation on a five-line staff. The lyrics are: *yen uel taen til la uchea ul trae lae mo cinu.*

30 31 32 33

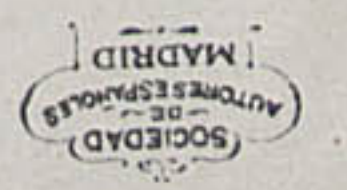
Handwritten musical notation on a five-line staff. The lyrics are: *du na cen til uel uea bri llar ya lle pa ff*

34 35 36 37 38

Handwritten musical notation on a five-line staff. The lyrics are: *bril ya mor su til uai des per tar.*

39 40 41 42

Sigue



The image shows a page of handwritten musical notation on ten staves. The notation is almost entirely obscured by a dense network of diagonal lines drawn across the page. Some musical symbols are still visible, including a treble clef on the first staff, a key signature of two sharps (F# and C#), and various note heads and stems. The paper is aged and shows some staining.

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11

"Teodoro y Compañía" Continuation del N° 4

Teodoro Pero señoritas, comprendan ustedes que no hay balcones para tanto.
Pomerol que el agente decida el conflicto. Agente Yo me limito a mi obligación.
 Ustedes ha alquilado otra vez los balcones de modo que...
 vengan mil francos. Pomerol ¿enpa? ¿Por sería un proceso!
Teodoro Al balcón! al balcón! El Rey llepa!
 (Mutis todo al balcón uvas etc)

Marcha
Modto
10

Teodoro Buen golpe, Clodomiro! Vengas mis seiscientos cincuenta francos.
Clodomiro ahí los tienes. Entre asociados partes iguales.

Teodoro A las dos esperame en la terraza del café Royal... se ha presentado otro negocio.
Clodomiro ¿de veras? Teodoro Pero este es



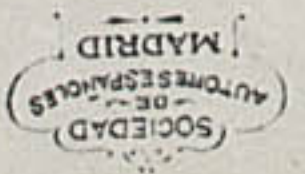
de los gordos... se los que acreditan un establecimiento.

11

Clo domio No me lo digas?
Fesdoro si sale bien es la fortuna...
Clo domio que grande eres...
Fesdoro Soy feo do ro — Soy feo
Como los compases
del No. 1

(11)

do ro — Fen po an da cia yo sa di or y si yo na da se no ro to do el



Chorale

que teo do ro ro
 que teo do ro ro

mem doa mi me co ro — co ro na ri a — Soy teo do ro

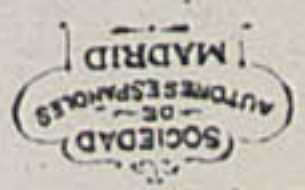
que teo do ro — y no na da to da vi a, mas si pien do a si in ip
 que teo do ro — ~~que na da in ip que na da in ip que na da in ip~~
 Soy teo do ro — ~~que na da in ip que na da in ip que na da in ip~~
 Soy teo do ro — y no na do to da ue a mas si pien do a si in ip

12
a 31

no ro que ha de ha llar la pen tea co ro — de teo do ro — de teo
 etc — de teo do ro — de teo

(12)

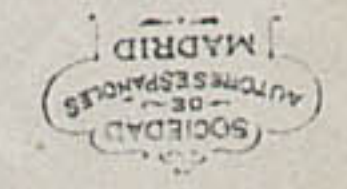
v-1.



Handwritten musical score for a vocal line. The lyrics are: "do ro de feo do roy Com pa ni a". The notation includes a treble clef, a key signature of one flat, and a common time signature. The melody is written on a single staff with various note values and rests. There are some markings above the notes, possibly indicating phrasing or dynamics.

Handwritten musical score for a piano accompaniment. The tempo marking is "Allegro". The notation is on a grand staff (treble and bass clefs). It features a series of chords and melodic lines, with some dynamic markings like "accel" and "rit". There is a circled number "13" above the staff.

Handwritten musical score for a piano accompaniment. The notation is on a grand staff. It includes a large signature, possibly "Guerrero", and the text "Fin 1er acto" at the end. The score concludes with a double bar line and a fermata.



"*Gran T. E. O. D. O. R. O.*" No 5 *adriano*

Allegro moderato

First system of musical notation, featuring treble and bass staves with notes, rests, and dynamic markings.

adriano

*Car mag uol e ransa bioe mi nen te
 be lla con de sa lea ma ba yen la
 moe ra mujer de ci di da ya no
 la con*

Second system of musical notation, continuing the piece with treble and bass staves.

*qui mi caun hom bre se uial, puel mez clau do no se queingre
 bar de mu ne do se fue pe ro uio quea bra za bay be
 de sa se fuea car mag uol H de cir le quea ca been se*

Third system of musical notation, featuring treble and bass staves.

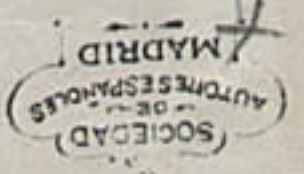


dien te fá bri com hom bre ar ti fi cial. — É ram nu
 ta ba que que ~~que~~ go no ha bía a de que... ya la con
 qui da el mu ñe co que no com pree to. — ¡Que le con

me co de prau be lle re — des de lo piés hasta la ca be ra — ya las mu
 de sa le sor pren di a — e se de ta lle que no te ni a — É ram de
 pe té? ¡No di ce na da! ¡Ay hi ja mi a! ¡Duen a bo ba da! — É so que

je res e na mo ró — a, puel in ven to de Car map uel. —
~~ta lle que to~~ que hi to im po si ble to do su a mor.
 pi de no con se qui ¡que mas qui sie ra yo pa ra mi. —

(2) *rall*



A4 Car map — vol — la bioin ven — tor —
 A4 car map — vol — en tuin ven — cion —
 A4 car map — vol — que pran e — rror —

tugas he choun mu il pui toen can ta dor. — yo soy ca pri
 hay la naim per do na ble dis trac cion — Es so lom de
 a ca la tu mu ne co por fa vor. Es po co tra

cho sa... y pro bre de mi... nome fal ta pa ra
 ta lle... pe ro cre mea mi... ya no puede gustar
 bo po e se pa ra ti... ~~para yo~~
 no le falta ya tu



la lo ce ra ni tan to a
tu mu re co ni tan to a
mu ~~re~~ pui to ni tan to a

U na
Mas co

(3)

3^o ven

11

Es pe to tra ba jo — ese pa ra



Handwritten musical score on a page with five systems of staves. The first system contains a vocal line with lyrics: "ti no le fal ta ya a tu mu ~~no~~ ^{ne} ~~no~~ ^{pui} ~~no~~ ^{li} ni tan to a". The second system contains a piano accompaniment with a circled measure containing the number "(4)". The third system contains a vocal line with the word "si!" and a piano accompaniment. The piano accompaniment in the third system is heavily scribbled over with the word "Parade" and "Kreuzer".

"Pedro y Compañía" No. 1 Julieta y Marpota

Lento

triple

otro

el 10

Julieta: ¿Ya está? Marpota: ¿Ya está!
 Julieta: ¿Hay comunión?
 Marpota: aún no, pero la habrá.
 — Ponga atención.

Vals modto

Marpota

p

Julie ta, di vi na ein que ta Pen san do en las
 co sas que ve oy no ve o Julie ta tra

5 6 7 8 9

Handwritten musical score for guitar and voice. The score is written on four systems of staves. The lyrics are in Spanish and French. The guitar part includes fret numbers (1-14) and various musical notations such as chords, slurs, and dynamics. The voice part includes lyrics and melodic lines. The score concludes with a double bar line and the word "Fin".

Lyrics: *me say co que ta por fin me pa re ce que soy tu Ro me o... que vien tout ma re o. Un po co re col ma queen co sal sea mor. ir des*

Handwritten notes: *ad lib*, *rubato*, *rall*, *Vivo*, *Fin*

pa cios la ciencia en que cre o
 pues ir muy a pri sa re

25 26 27 28 29

sul ta pe or.
 En el mis te rio de

30 31 32 33 34

Un poco mas (pero no mucho)

Mancolón

par y so te dad de este ni di to de la fe li ci -

35 36 37 38 39

dad Na dica tur bar nos a qui pue de ve nir

40 41 42 43 44

24

por que si la man a na die se va a errir. — *Juliyana*
En el mis

te ro de par y no le das des te ni di to se

la fe li ci das na dea tur bar nos a qui que se ve

mir pe ro si la man me voy a di ver tir.

mi buen un vye lo! ^{quiere} Es dea mo res his

14 15 16 17

to ria re mo ta — con e lla pre ten de mia

18 19 20 21

mor con se quir. mas re cuer de que tie nes tes

22 23 24 25 26

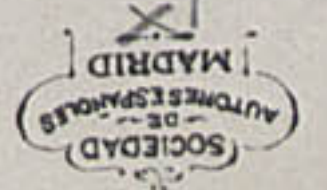
go ta. — y que por la es ca la no puede se vir.

27 28 29 30 31



Marpota
En el mis

Corno



Musical notation system 1 (measures 5-10). Includes a circled number (9) and the word *Marpoton* with the note "(con arpeggio)".

Musical notation system 2 (measures 12-16). Includes the word *Ju* written below the notes.

Musical notation system 3 (measures 16-20). Includes the lyrics "lie ta Ju lie ta Ju lie ta" and "Romeo Romeo". Includes the word *Julieta* written above the notes.

Musical notation system 4 (measures 23-30). Includes the lyrics "meo — Fe ve re cou un ra dain de ce ta" and "No se ariet cu rioso por que so es muy fe o". Includes the word *Marpoton* above measures 23-27 and *Julieta* above measures 28-30.

Handwritten signature and a circular stamp. The stamp contains the text "SOCIEDAD DE INVESTIGACIONES MUSICALES MADRID".

No 6 2do Solo Duetto



TEODORO

No 6 - *Teodoro*

Tempo de Scherzando

No hay ninguna pa ra

mi
co mo mi gen til du lio
nien las ca la nien fo li

dulci teodoro

De versalles a Pas ay

no hay ninguno co mo

Handwritten musical score with lyrics and guitar accompaniment. The score is written on three systems of staves. The lyrics are: "tú", "Por lo menos no le", "vi.", "¡Si? ¡No!", "¡No! ¡Si!", "Mi lu lu...", "Aunque yo cambio de mu", "jer", "co mo se cam bio el par de", "ou", "en un te". The guitar part includes measures 12-16, 17-22, and 25-26. There are various musical notations such as notes, rests, and chords. Some parts are crossed out with red lines or scribbles. Handwritten annotations include "resonancia" and "dulci".

4

sol
a tro — en el foa yer. — mi du li — tu para mi eres el pla

27 28 29 30 31 32

4

cer — y lai lu mon del reu de z vous — por que te pue ro sin que

33 34 35 36

5

rer, mi du li. — du du li — en tus mi ra das que ro ar

37 38 39 40 41 42

der — y aun cuando pases un día oru — co sa que *mm* ~~ca ha~~

53 ~~54~~ 55 56

de su ce rer. — fu du lu... — que re tu la do pre de

58 59 50 51 52

cer — por que no hay otro co mo tu y yo qui sie ra siempre

53 54 55 56 57

oz dudu

7

ter tu du lu.

Yo fui siempre pa ra ti

Notas cuando se toca de # a # es orptra, sin vocis.

Com 1 2

7

un muñeco de dan chui

y me carga ser a si

8

grodono dudu

grodono dudu

grodono

¡Si! ¡No!

¡No! ¡Si!

Mi dudu me pus ta a mi

8

Musical notation for system 8. The top staff contains notes with lyrics: "Mas quem drama de Jar di y meins pi ra fre ue si". The bottom staff contains measure numbers 11, 12, 13, 14, and 15. A red circled '6' is written below measure 13.

Lulu Geodono

!Si? !No?

9

Musical notation for system 9. The top staff contains notes with lyrics: "Lulu Geodono !No! !Si! Lulu - fu du tu". The bottom staff contains measure numbers 16, 17, 18, 19, 20, and 21. Measure 19 is heavily scribbled out with black ink. A red circled '6' is written below measure 17.

9

Musical notation for system 9. The top staff contains notes with lyrics: "pu soume tratao tuo goa yer en un pre cio so pas par tu". The bottom staff contains measure numbers 22, 23, 24, and 25. A red circled '6' is written below measure 23.

20

10

Handwritten musical notation for system 10. The top staff contains a melody with lyrics: "y si lo dudas - lo puedes ver fu lu lu i raata lado con pla". The bottom staff shows measure numbers 26 through 32. There are blue annotations: a '6' under measure 27 and an 'x' under measure 28.

10

Handwritten musical notation for system 10. The top staff contains a melody with lyrics: "cer porque la gustas mucho tu yes mas es". The bottom staff shows measure numbers 33 through 36. There is a blue 'x' under measure 33 and a circled '6' under measure 36.

11

Handwritten musical notation for system 11. The top staff contains a melody with lyrics: "cha va. que ma per tu lu li ferdow mi lu lu". The bottom staff shows measure numbers 37 through 41. There is a red '7' written below the staff.

es pe ra me a la no che cer en el te a tra de la mi

42 43 44 45

y nos i re mos lue go a co mer mi du

46 47 48 49 50

la por que pu die ra tu ce der si voy con tu go al tam bi

51 52 53 54

20

Handwritten musical notation on a five-line staff. The lyrics are "qui que nome pueda conte ner mi Lu do." The notes are written in black ink with various ornaments and slurs. A blue bracket on the left side of the staff is labeled "10".

5 5

5 6

5 7

5 8

5 9

Saltu

Handwritten musical notation on a five-line staff, heavily obscured by dense black scribbles. Some legible parts include the word "Saura" and dynamic markings "p" and "f".

Handwritten musical notation on a five-line staff, also heavily obscured by dense black scribbles. Some legible parts include dynamic markings "p" and "f".

Handwritten musical score on page 20. The page contains several systems of music, each consisting of multiple staves. The notation includes notes, rests, and dynamic markings such as *p* (piano) and *ff* (fortissimo). The score is heavily obscured by large, dark, diagonal lines drawn across it, suggesting it was either cancelled or heavily revised. There are also some blue and red scribbles and a circled signature at the bottom of the page.

14

Handwritten musical notation for the first system, featuring a treble clef and various notes and rests.

14

Handwritten musical notation for the second system, including the word "Vivo" and dynamic markings like "ff".

15

Handwritten musical notation for the third system, including dynamic markings like "ff" and "p".

Guerrero

Teodoro y Compañía - No. 9

Ave y 8 Trepas.

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 one sharp (F#). The time signature is common time (C). The vocal line begins with a rest followed by notes. The piano accompaniment consists of chords and single notes. There are dynamic markings like *pp* and *ten*. A circled 'X' is at the end of the system.

Handwritten musical notation for the second system. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "tis que fue mi mero in gles nacio siendo muy gris muy gris muy". The piano accompaniment includes a large section of diagonal scribbles on the right side. There are dynamic markings like *pp* and *ten*.

Handwritten musical notation for the third system. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "gris - Fue des pues en u naes pe di cion ele va doal nue vo". The piano accompaniment continues with chords and notes. There are dynamic markings like *pp* and *ten*.

Handwritten musical notation for the fourth system. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Muy gris". The piano accompaniment includes a large section of diagonal scribbles on the right side. There are dynamic markings like *pp* and *ten*.

miro por co lo'u de la mis pa so'a la pa ri tien y fue mo de'n pa

Handwritten musical notation for the first system, including a vocal line and a guitar accompaniment line. The guitar line features chord diagrams numbered 7, 8, 9, and 10. The lyrics "co lo'u" are written above the guitar line.

ri pa ri pa ri y tam bien no se por que ra zo'n se con vir tie'o en Ma

Handwritten musical notation for the second system, including a vocal line and a guitar accompaniment line. The guitar line features chord diagrams numbered 11, 12, 13, and 14. The lyrics "pa ri" are written above the guitar line.

Vid en cha la pou

 Di cen queen Madrid me ben a siba lar

Pou pou

15 16 17 18

cuando bai para el teatro

 ¡Ay que gachos tan he cho si ne

rom pen a bai lar.

19 20 21 22

té mo cho mas a qui que me da no se que ya te lo explica re pero

23 24 25 26

no pue ser a ²⁷ qui ²⁸ ²⁹ ²⁰ ^{oz} ^{Anda la} or di ga! ; o le sa

le ro ³⁰ Ay ma ³¹ mis de mi co ³² rra zon Ay co mo te ³³

que ro! ; o le ya! Mister cho la ~~po'u!~~ ³⁴ ^{mp} ^{ter} ^{Escho} ^{te}

Salto

Bailan haciendo miter poco a poco

Mis ter cho la pón!

The first system of music features a vocal line with the lyrics "Mis ter cho la pón!". The notes are written in a cursive hand. The piano accompaniment consists of chords and single notes on a grand staff. A large red scribble is present at the top of the page, partially overlapping the first few measures.

The second system continues the piano accompaniment with various chordal textures and melodic fragments. The notation is dense with vertical stems and some horizontal lines indicating ties or slurs.

an da la

The third system includes a vocal line with the lyrics "an da la". The piano accompaniment continues with similar chordal patterns. The notation is somewhat sketchy, with some notes and stems appearing to be added or corrected.

Handwritten musical notation on a five-line staff. The lyrics are: "or di ga! o le ta te ro Ay ma nis semi co ra". The notes are mostly quarter and eighth notes. Below the staff, there are handwritten numbers: "Como 29", "30", and "31".

Handwritten musical notation on a five-line staff. The lyrics are: "2on Ay co ma te que ro ; o le ya! Mis ter do la". The notes include quarter, eighth, and sixteenth notes. Below the staff, there are handwritten numbers: "32", "33", and "34".

Handwritten musical notation on a five-line staff. The lyrics are: "pon". The notation includes chords and rests. A large red bracket spans across the bottom of this section. To the right, there is a section with the text "Paro de al" and some musical notation. A large, stylized signature "Guerrero" is written across the middle of this section.

Paro Baill

"Teodoro y Compañía" No. 18

Alto

The first system of the score shows the piano accompaniment. It begins with a treble clef and a 2/4 time signature. The music consists of several measures of chords and single notes, with some dynamic markings like accents and slurs.

The second system features a vocal line in the upper staff and piano accompaniment in the lower staff. The lyrics are: "Quien a su pa-tria, salvien un di-a / Pues es el hom-bre que mas co-je a". The music includes various note values, rests, and dynamic markings such as *p* and *mf*.

The third system continues the vocal line and piano accompaniment. The lyrics are: "con su ta-len-to con su sa-di-a? / que pe-ne-ro so con su sa-di-a? / Quien de lo y hoy so-lo". The vocal line has some long notes and rests, and the piano accompaniment provides harmonic support.



nu e vo ve
mar ca el ca
Con i. lu
mino nes
Mu Ro ma

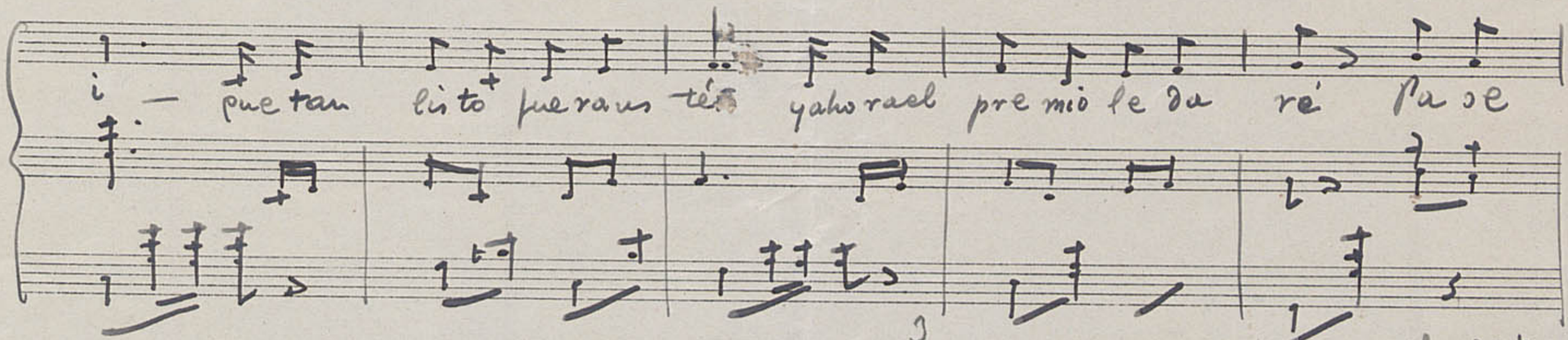
li no nes!
se es! se es! si te
nor se es a no re

dar el que pui so retra tar el au tor.
se es! se es! No ve

(2)

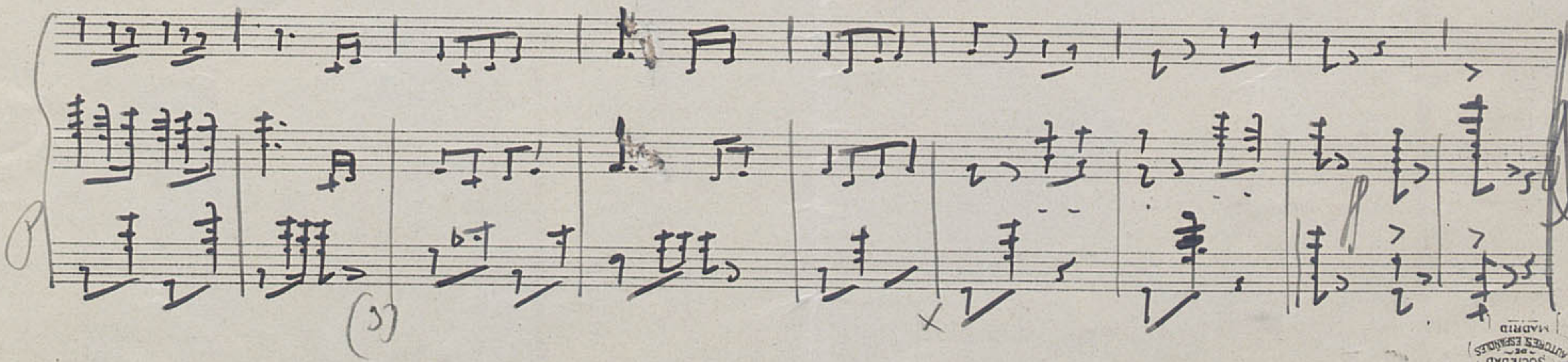
MADRID
 AUTORES ESPAÑOLS
 SOCIEDAD

que tan listo fueras tés yahr ael premio le da reí Pa se



seí por a qui. qui

(librando tonos)



Handwritten signature

