

Allegretto

Felou =

Handwritten musical notation for the first system, including treble and bass staves with notes and chords.

Handwritten musical notation for the second system, including treble and bass staves with notes and chords.

Chicas

tenten

me pa re ceu na lo cu ra. —

dolores

sol si

Chicas

angustias

Handwritten musical notation for the third system, including treble and bass staves with notes and chords.

me pa re ceu dis pa ra te. —

Es se ñor de bees tar loco. pe ro

Handwritten musical notation for the fourth system, including treble and bass staves with notes and chords.

lo co de re ma te.

Tras pa sar los al ma ce nes — no es pru dente ni sen



sa to — So he to do tras pa sar los — por com prar un & mi ra to. >

12 13 14 15

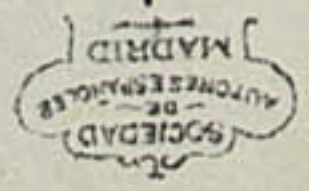
Allto
Fanguiyo

dolores angustia

u nos al ma ce nes tan bien si tu a - dos y tam bien sur

ti dos tan a cre di ta - dos. U nos al ma ce nes de pa ma en Ma drid con tres su cur

sa les en Bur pos, Lo gro ño y va lla do lid. >>> > Mi los de Ro



dirigues miel de si me

on

ni los se leu

terio tien con pa ra cion en la nas, te

fi dos ce to nas y

lo nas

et ce te ra et

ce te ra to do deo ca sion.

Unas chicas

En co ras te se

no ra te ne mos gran sur

ti do en me dias y za pa tos ca misas y ves

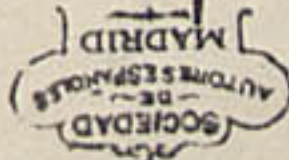
ti dos. Te ne mos muy ca

ra tas las se das y fu

la res y da mos los cu lo tes a pe cios popu

fox

man



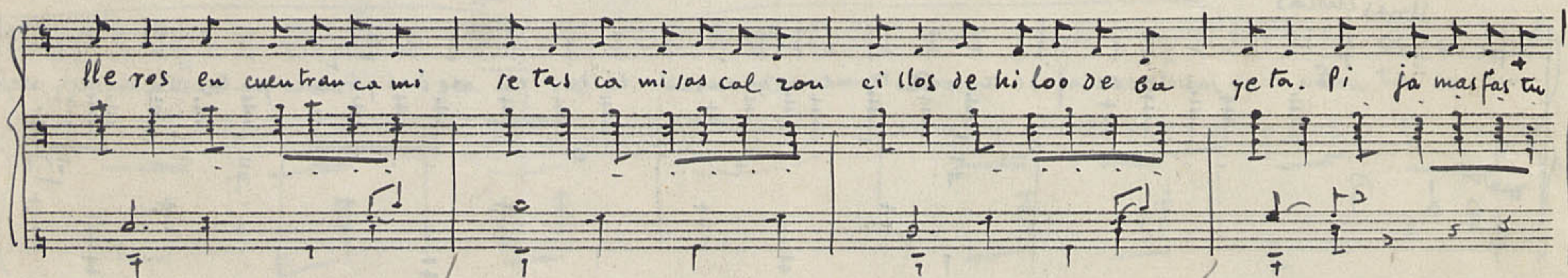
la res. a quien trauna se
no ra lo mismo que na cio y sa le ya ves ti da calza day per fu



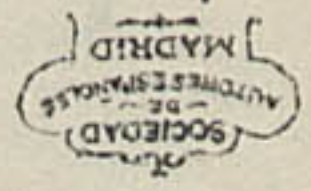

ma da y sa le has ta ca sa da con un re cien na ci do si tie nee sai lu so in. *Otrai chicos* a qui los ca ba



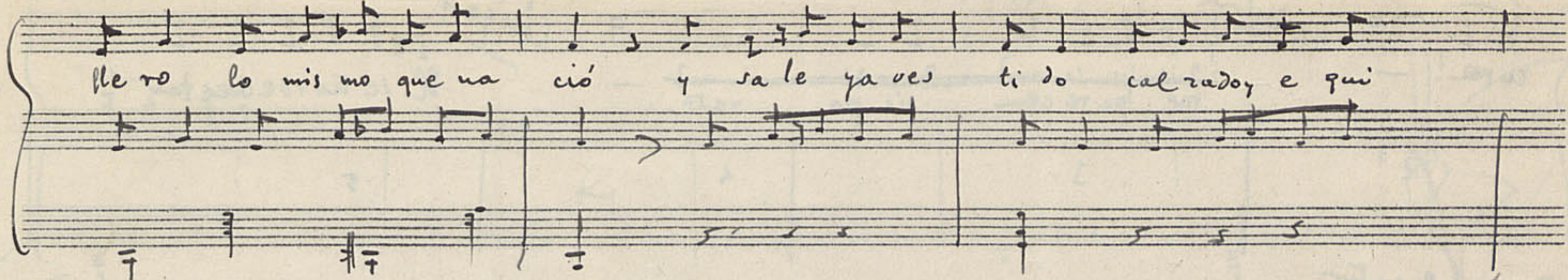
lle ros en cuentran ca mi re tas ca mi las cal zon ci llos de hi loo de ba ye ta. Pi ja mas fas tu



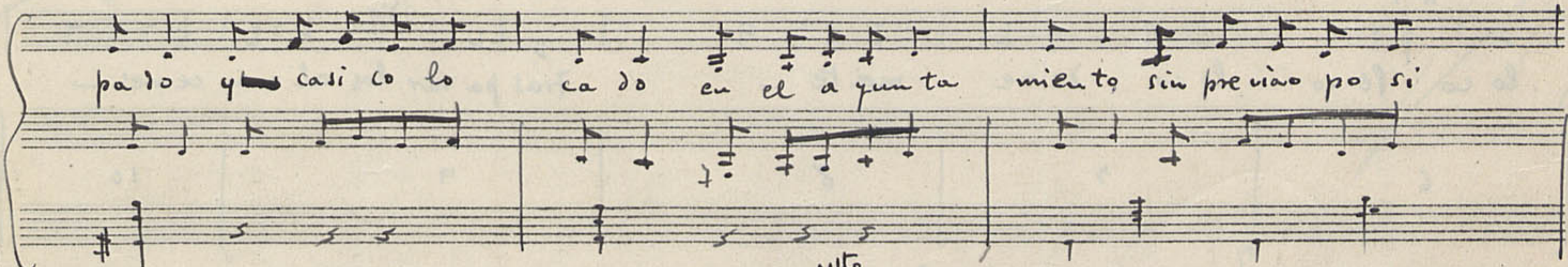
o sos pa ra gues y bas to nes ca ya das pa ra co jos mo de lo Ro ma no nes. a quien trauna ca ba



pero lo mismo que na ción y sale ya ves ti do calzado y qui



pa do y casi co lo ca do en el a yun ta miento sin previo po si



ción.

Allto (le ponen a arreglar los trapos y feo las pero la venta)



Chicas

Ten Ten me pa-re cen na lo

Ten Como!



cura! - *Andante* ~~me pa re cem die pa rate~~ *Andante* ~~me pa re cem die pa rate~~ *Chica* El se ñor debe estar

2 3 4 5

Andante lo co pe ro lo co de re mate - *Andante* Tras pa sar los al ma ce nes -

6 7 8 9 10

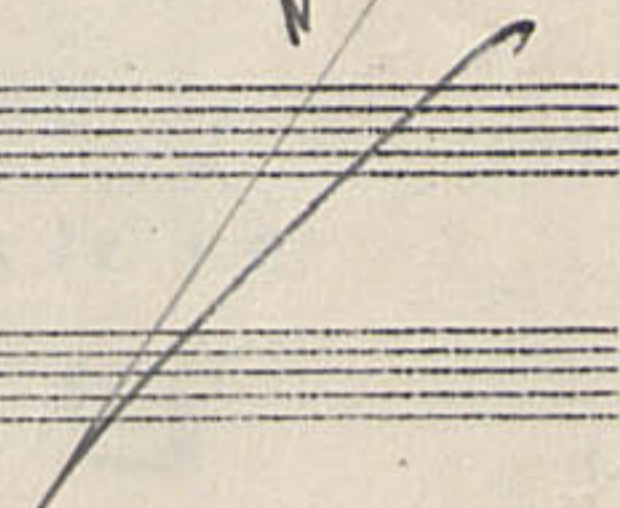
no es prudente mi sen sa to - *Andante* ~~solos~~ *Andante* sobre to do tra s pa sar los - *Andante* por com prar un & mi

11 12 13 14 15

Andante ~~rato~~ *Andante* ~~por com prar un & mi ra to.~~ *Andante* ~~ra to.~~ *Andante* ~~un po co~~ *Andante* ~~ra to.~~ *Andante* ~~ra to.~~ *Andante* ~~ra to.~~ *Andante* ~~ra to.~~

(7) 24 #7no

Handwritten musical notation on a grand staff. The notation includes notes, rests, and dynamic markings such as accents (>) and hairpins (crescendo and decrescendo). The notation is written across the top two staves of the page.



La Sal por arrobas No 2

Augustias, Dolores, Hilario, Domingo, Majalafaula y Jamelgo.

*Alto
Modto*

Hilario

Bues quieras ~~no~~ quieras con mi golas se ve

Domingo Maja y Jamelgo

nir. Lo manda como padre. Lo mando como mir. ¿usted e mir? ¡No me haga

Hilario

Augustias

Hilario

ir! ja ja ja fact

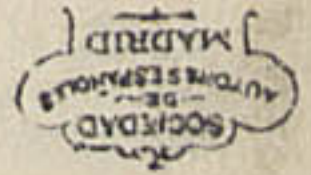
de re

an

Plato

Allegro

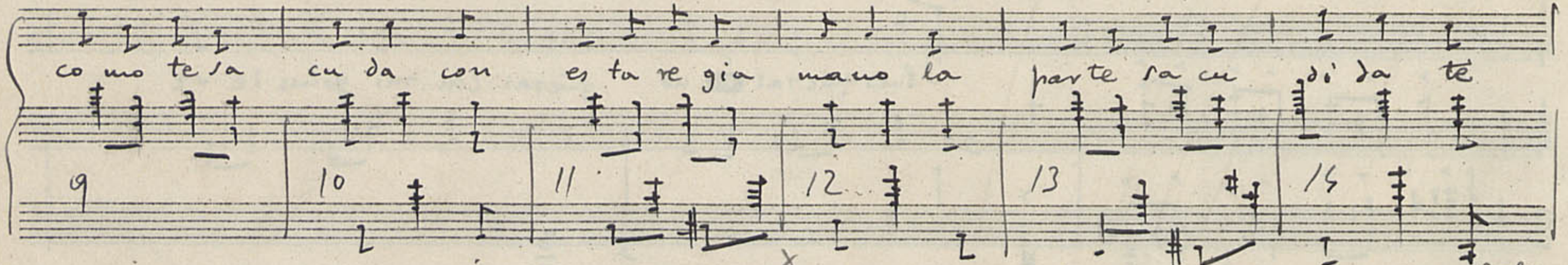
gus tias ten en



cuenta que soy un soberano y laschiripotes no puedo tolear y



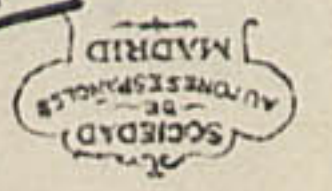
como te sacada con esta regia mano la parte sacada te



tiene puevedar. *bonis* epe garle tiva la *Hilano* chica? Ya *solos* ti si me da pa na. i le



garle tiva *Hilano* do min go? Ya *solos* toda la se ma na. *Augustos* se ha vuel to un ti rano. que



dios nos a sis ta; Cual quie- ra di ri a que es un te rroux

Allth
Modo

xis ta. por e se ca mi no Hi la rio vas mal. An day ve te que me

Hilario

Correu del parti do ra di cal. i que di ran en el dis tri to? i que di ra la Con jun

Hilario

(3)

cion? Yo me voy al E mi rato y me lle va lli has ta el gato a cum plir mio eli ga



ciow. Y tú vie nes con mi go que ya sienta le pri a de

como 1 2 3 4

ver co mo la gente te rin de plei te si a. de ver con en tu rias mo al pue blo que te a

5 6 7 8 9 10 11

clama a lli teu dras un tro no a lli se ras el a ma. ni ^{Augustin} quiero que ~~me~~ a

12 13 14 15

clamen ni quie ro ser prin cera que yo naci en el pue blo y no en tro en la rea le za ni



can- cio yo mi tie-rra por e- sa tie-rra ex- tra-ña ni- que- ro que ve-
 un poco
 un poco
 un poco

que ve- mas sol que el de mi Es pa-ña Ellos - que ve- mas sol que el de mi Es pa-ña
 ra- que

Para calle

ma-
 2 4

Augustiar

yo no can- bio la pei- ne- ta ni la cla- si- ca man-
 16 17 18 19 20 21
 24

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

22 23 24 25 26 27

be za un pu ña do de cla ve les en la gar den na co ro na

28 29 20

yo no que ro plei te si a re ve ren cias ni la te mas

como 16 17 18 19 20 21 22

ni ho - me na pes que no sue ño yo pre fie ron na y mil ve ces en la

23 24 25 26 27 28

24

gar de cor te ri a un pi ro po ma dri le ño. Es pa

29 30

(7)

ten ten

ño la — es pa ño la — he na ci do yes mies ter pe se na

31 32 33 34 35 36

no la — ro lo que — ro ser e so —

37 38 39 40 41

ler es pa ño la! — Es pa ño la — Es pa

47 48

cor 31 32

Handwritten musical score, first system. The top staff contains a melodic line with various note values and rests. The bottom staff contains a bass line with notes and rests. Measure numbers 33, 34, 35, 36, 37, and 38 are written above the bottom staff. Fingerings are indicated by numbers 4, 5, 6, 7, and 8.

Handwritten musical score, second system. The top staff continues the melodic line. The bottom staff contains a bass line with notes and rests. Measure numbers 39, 40, 41, 58, and 60 are written above the bottom staff. Fingerings are indicated by numbers 5, 6, 7, and 8.

Handwritten musical score, third system. The top staff contains a melodic line. The bottom staff contains a bass line with notes and rests. Measure numbers 18, 19, 20, and 21 are written above the bottom staff. The word "con" is written above measure 18.

Handwritten musical score, fourth system. The top staff contains a melodic line. The bottom staff contains a bass line with notes and rests. Measure numbers 22, 23, 24, 25, 26, 27, and 28 are written above the bottom staff. A measure rest is indicated by a vertical line with a flag in measure 26.

29 20 *cres* -

Es pa
ten ten

no la - es pa no la - he na ci do yes mies tir pe de ma
ha sues

31 32 33 34 35 36

no la - so lo que re ier e so -

37 38 39 40 41 42

ter es pa no la! - *Augmento* ten ten
Es pa no la - es pa

43 44 45 46 47 48

Musical notation system 1: A single staff with a treble clef and a key signature of one flat (B-flat). It contains six measures of music. Below the staff, a brace groups six empty staves, each labeled with a measure number: 49, 50, 51, 52, 53, and 54. Small 'x' marks are present at the end of measures 52 and 54.

Musical notation system 2: A single staff with a treble clef and a key signature of one flat. It contains six measures of music. Below the staff, a brace groups six empty staves, each labeled with a measure number: 55, 56, 57, 58, 59, and 60.

Musical notation system 3: A single staff with a treble clef and a key signature of one flat. It contains six measures of music. Below the staff, a brace groups six empty staves. The notation includes various chords and melodic lines, with some notes marked with 'x'.

Handwritten musical notation on a single staff.

Pues:

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Empty musical staff.

Empty musical staff.

The image shows a page of handwritten musical notation on aged paper. There are 12 horizontal staves. The first five staves contain faint, handwritten musical notation, including notes, stems, and bar lines. The notation is difficult to read due to its lightness. The remaining seven staves are empty. The paper has a yellowish tint and some minor blemishes.

"La Sal por arrobas" No. 2

Una tiple y todas las 2da y conjuntos y una bailarina
(de hombre o de mujer)

Bien Moderato

|| $\text{G} \text{ Bb} \text{ E} \text{ Bb}$ $\frac{3}{4}$ | (Sale la tiple sola) |



Tiple | Fi jen sé en es te cuerpo | de curvas in ci tan tes, |



Fi jen se en los sa lien tes | Fi jen sé en los en tran tes; | Fi jen se en que no han vis to

mes - cen du



un garbo mal jun cal y fi jen re- cuando an do co mo de rra- mo- sal.

salen todas

Todas fi jen sé en es te cuerpo de curvas in ci tan tes fi jen sé en los sa fren tes

fi jen sé en los en tran tes; fi jen se en que no han vis to un garbo mal jun cal

SOCIEDAD AUTORESTADAL MADRID

1 fi fen se - cuando au do co mo te tra - mo sal.

Handwritten musical score for the first system. It features a vocal line with lyrics "1 fi fen se - cuando au do co mo te tra - mo sal." and a piano accompaniment with chords and melodic lines. The word "etc" is written above the piano part in two places.

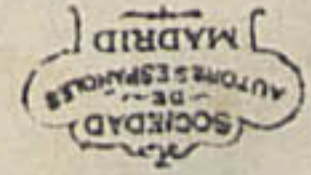
Handwritten musical score for the second system, consisting of piano accompaniment with chords and melodic lines.

Fanquiyó
mod to

Handwritten musical score for the third system, including piano accompaniment. The tempo/mood is indicated as "mod to" and the piece is titled "Fanquiyó".

Triple
No hay - na da mas

Handwritten musical score for the fourth system, including piano accompaniment. The tempo/mood is indicated as "Triple" and the lyrics are "No hay - na da mas".



(8)
a4

triste - *quen na un fer* *so - sa -* *con e llaa su*

Como voz

1 2 3 4

la - so no hay fe li ci dad *no hay fe li ci dad.* *Ya pue de ser*

Toda
Triple

5 6 7 8

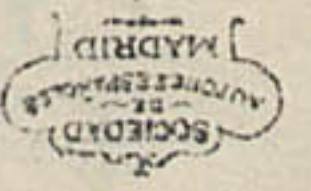
lim pia - *ho nes ta y her mo - sa* *que - sien dou na*

9 10 11 12

so sa no va le pa ña. *no va le pa ña.* *(4.º por e so yo*

Toda
Triple

13 14



ten go sa le roen mis o - pssa le roen mi cuer po sa le roa mon

como voz

(4)

to - nes sa le roy sa le - ro y re te sa le - ro

des de la ca be za has ta los ta co - nes.

Fen go la sal - la sal - ten go la

mol

7/16

A

B

15

16

5



sal - la sal Zen go la sal para robas pues yo na

17 18

ci pues yo na ci pues yo na ci fintoal mar fintoal mar. y to doa

19 20

quel - pa quel y to doa quel - pa quel y to doa

21 22

quelque me mi ra me di cea si me di cea si medi cea si i vi va tu sal! i vi va tu

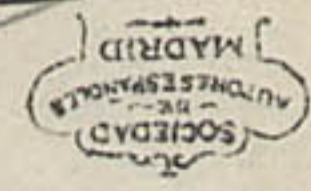
23 24

25 como A B. C D 26 27 28

25 26

29 30 31 32

29 30



(aparece la bailarina de hombre o de mujer)

sal!

fiple total
fengo la



rit.
rit. si me di cea si me ti cea si i ve va tu sal! i ve va tu sal

31 32 *allegro*

9

24

Handwritten musical notation on a grand staff. The right hand features a series of chords and melodic lines, while the left hand has a few notes and rests.

Handwritten musical notation on a grand staff. The right hand continues with chords and melodic fragments, and the left hand has more notes and rests.

Handwritten musical notation on a grand staff. The right hand has a prominent chord and some notes, while the left hand has a few notes and rests.

Handwritten musical notation on a grand staff. The right hand has a few notes and rests, and the left hand has a few notes and rests. A large signature 'Guerrero' is written across the staff.

Felici

La sal por arrobos N° Final

Todas las flautas y todo el conjunto

(Mutación y aparición del decorado - la explanada del Palacio real de Habersau)

dentro

The musical score is written on five systems of staves. The first system consists of two staves: the top staff is for a flute in G major (one sharp) and common time, and the bottom staff is for piano accompaniment in G major and common time. The piano part features a complex texture with many beamed sixteenth notes and chords. The second system continues the flute and piano parts. The third system shows the piano part with a large, sweeping line across the top staff, possibly indicating a dynamic change or a specific performance instruction. The fourth and fifth systems continue the musical development, with the piano part showing dense chordal textures and rhythmic patterns. The score concludes with a final cadence in the piano part.

G

Marcha

Salen los topes y se puen todas

Handwritten musical notation for the first system, featuring two staves with treble clefs. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The notation includes rhythmic markings such as accents (>) and slurs, along with some complex chordal structures.

Handwritten musical notation for the second system, consisting of two staves. The notation continues with rhythmic patterns and includes a handwritten annotation "8va" with a slur over a specific passage.

Handwritten musical notation for the third system, consisting of two staves. This system features a series of chords and rhythmic figures, with some notes marked with accents.

Handwritten musical notation for the fourth system, consisting of two staves. The lyrics "la guardia ro ja de Ha ba ran" are written below the notes. A handwritten "70 Sal" is present above the first few notes, and a "2 u 4" is written below the staff.

Handwritten musical notation for the fifth system, consisting of two staves. The notation includes a large, complex chordal structure at the beginning and ends with a double bar line and repeat signs.

la sal va guar dia del pa is la que ha lo gra do



con a fan que se mar cha se el me vos mir.



Nos en tu sias ma el ba ta llar



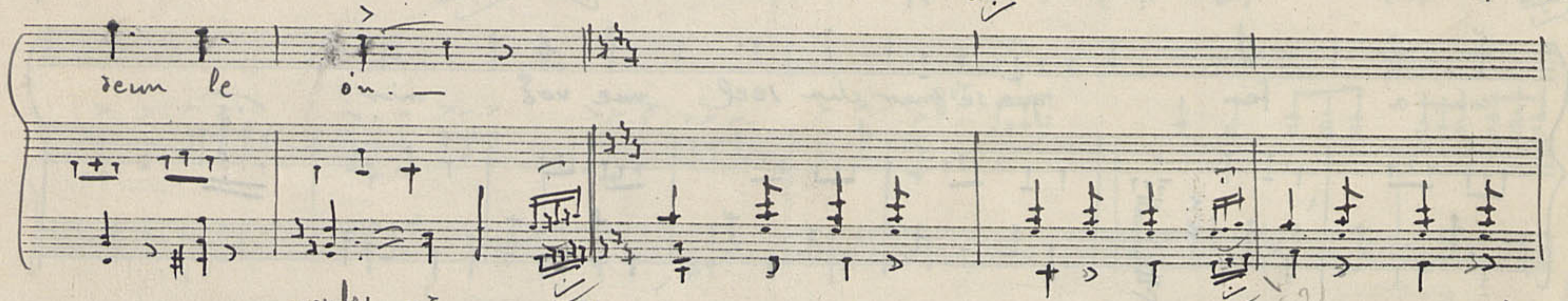
siem pre que sal te lao ca sion



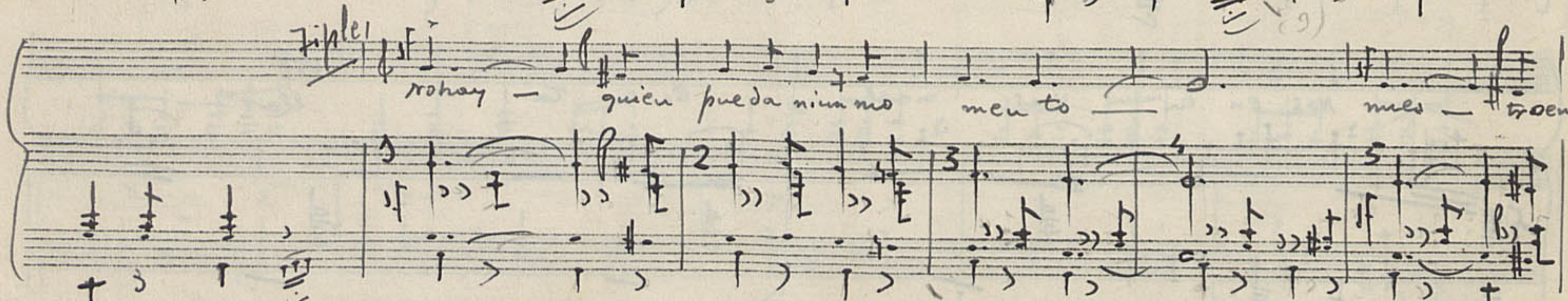
y nos ba ti mos sin tem blas con la fie re za



seum le oin.



triple!
no hay — quien pueda niun mo men to — mes — troem



pu je re ris tir — Por — que vamos de ci di das



12 13 14 15 16 17

riei — pre ciro hasta mo rir. y cuan do a ta

18 19 20 21 22

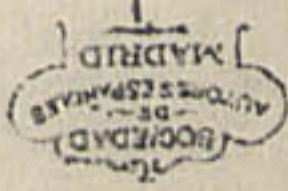
ca mos lo ha ce mos de un mo do que siem pre el con tra rio nos lle ga a te

23 24 25 26

mer. da mos la ca ra y da mos el

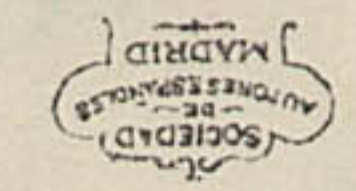
27 28 29

pe dro y to do lo da mos con tal de ven cer.



9.

Todo
Nos en tu

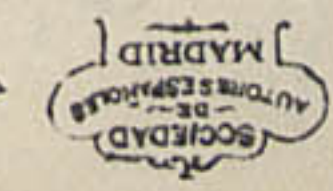


Handwritten musical score for the first system. The vocal line contains the lyrics: "sias mael ba ta llar siem pre que sal te". The piano accompaniment features a complex texture with many beamed notes and rests.

Handwritten musical score for the second system. The vocal line contains the lyrics: "lao ca sion y nos ba ti mos sin tem". The piano accompaniment continues with similar complex textures.

Handwritten musical score for the third system. The vocal line contains the lyrics: "clar con la fie re ra de un le on." The piano accompaniment includes a fermata over the final chord.

Handwritten musical score for the fourth system, which appears to be a continuation of the piano accompaniment. It features a series of chords and rests, with some notes beamed together.



Vocal

no hay — quien pueda ni un mo — men ta — nes — tro em

1 2 3 4 5

pu je re sis — tir — por — que va mo de ci — di das —

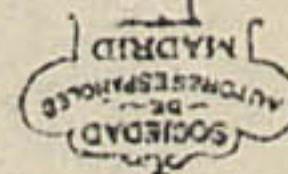
6 7 8 9 10 11 12

lies — pre ci so ha sta mo — rir. — y cuan do ta ca mos ha ce mos de um

13 14 15 16 17 18

mo do — que sien pre el con tra rio nos lle ga a te — mer.

19 20 21 22 23 24



Y da mos la cara y da mos el pe - cho — y to do lo

25 26 27 28 29

(b)

da mos con tal de ven cer. con tal de ven cer

Con tal de ven cer ven cer ven cer ven

cer.

