

"Son Quintin el amarpao" Preludio y No. 1  
Nemesio y Fidel - ~~Angelito~~ Manueli y Carray los guardias civiles y carretero.

propoe  
equivalentes

Handwritten musical score for guitar, consisting of five systems of staves. The first system includes a treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The music features a mix of chords and melodic lines. The second system has a bass clef and includes the instruction "p fonalal". The third system is a grand staff with treble and bass clefs. The fourth system includes the instruction "Como" and the number "2". The fifth system includes the number "4". There are several "X" marks and dynamic markings like "p" and "pp" throughout the score.

Haparray D

Nemesio y Fidel  
Angelito Carray

*9 felón* (Hade en exclama)

*Se abre la puerta del foro y salen los 2 camineros. En el foro se ve el borrachuelo carpudo con las herramientas del trabajo. Los camineros le discorpan y*

*ván colocando los útiles del trabajo en un rincón de la casilla. Caminero 1º (Huello) ¡vaya una calor! 2º Este maldito sol de agosto se mete solamente en los resos.*

1<sup>o</sup> Pero, y las chicas!... me parece que no estan. 2<sup>o</sup> Se holtran con el pueblo. 3<sup>o</sup> No se a que tien de ir al pueblo! 2<sup>do</sup> Como estan solas... 1<sup>o</sup> Si. Como estan solas se distraen lo que

pueden, mientras que su padre se gana la vida con el sudor de su frente y a fuer de trabajar. 2<sup>do</sup> Bueno, eso es un decir Nemesis. Ahora que estamos solos, pa que nos vamos a empañar? si sudas sera porque el sol aprieta; pero el trabajo...

**Vale =**

(Por el foro aparece la guardia Civil) Guardia 1<sup>o</sup>: Buenos dias Camineros! Buenos dias Camineros! Buenos dias Camineros! Guardia 2<sup>o</sup>: de camino? Camineros: a ver...

Guardia 1<sup>o</sup>: No hay Novedad? Camineros 1<sup>o</sup>: Ninguna. Guardia 1<sup>o</sup>: Bien. Hasta la tarde.

Camineros 1<sup>o</sup>: Vayan con Dios. (muchas guardias)

*Allo*

Los camineros van cobrando la herramienta (como voy me van para un an)

*locina dentro*

*cel*

2

2 (uno maletillas cruzan la carretera) (el 1º entra) 1º Buenos días; me harían el favor de un poco de q

*Para-calle*

con 1º *maletilla* gracias. (lo cope bebe y se pasa a los demás)

24

Peon 2<sup>do</sup>; Vais muy torpo? Maletilla 1<sup>a</sup> al pueblo re al lao, que hay capea. Peon 1<sup>o</sup>; Sois toreros?

Maletilla 1<sup>a</sup> Yo si. Esto que vienen conmigo son aficionados na mas. Peon 2<sup>do</sup> Pues que haya suerte.

Musical notation for the first system, including piano accompaniment and vocal lines. Includes the instruction *modto* and a double bar line.

Maletilla 1<sup>a</sup> Gracias. Hasta la vuelta. (mutes)

Musical notation for the second system, including piano accompaniment and vocal lines. Includes the instruction *rallent* and the section title *Colleras*.

Carretero (Dentis)

Ca rre teri ta blan ca — la que me lle — va — a ver a la que

que ro — pa si toa pa — so si ca mi nan mis mu las por ca rre

Ten



te — ra se van mis pen sa mien tos por el a ta — fo.

Handwritten musical score for the first system. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "te — ra se van mis pen sa mien tos por el a ta — fo." The piano accompaniment includes measures 23 and 24. There are dynamic markings like "f" and "ten" (ritardando).

*Carretero* ¡Adios señor Nemésio!

Handwritten musical score for the second system, piano accompaniment. It features several measures of chords and melodic lines. There are dynamic markings like "f" and "ten".

*mas lento* fi ca mi nan mis mu las por ca rre

Handwritten musical score for the third system. It includes a vocal line with lyrics: "fi ca mi nan mis mu las por ca rre" and piano accompaniment. The tempo marking is "*mas lento*". Measure numbers 22 and 23 are visible. There are dynamic markings like "ten".

te — ra se van mis pen sa mien tos — por el a ta fo.

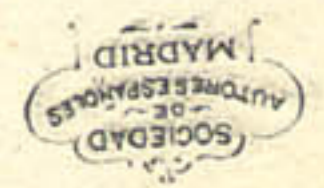
Handwritten musical score for the fourth system. It includes a vocal line with lyrics: "te — ra se van mis pen sa mien tos — por el a ta fo." and piano accompaniment. Measure numbers 23 and 24 are visible. There are dynamic markings like "ten".

f Hallau

rall

Handwritten musical score for piano, consisting of a treble staff and a bass staff. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked 'rall' (rallentando). The piece is titled 'f Hallau'. The score is written in a cursive, handwritten style.

Guerrero



"Don Quintín el amargao" N.º 2 Un Legador y Coro de Legadores (Hum.)

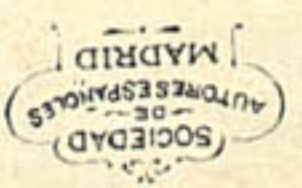
*Andte*

Handwritten musical notation for the first system. It features a treble clef staff with a key signature of two flats (Bb, Eb) and a common time signature (C). The music consists of several measures of chords and a vocal line. The word "Sei" is written below the vocal line in the final measure.

Handwritten musical notation for the second system. It includes a vocal line with the lyrics "xé la mi ña terra de meus a mo - res, Sei xé la mi ña terra per meus ra" and piano accompaniment. The piano part consists of chords with accents.

Handwritten musical notation for the third system. It includes a vocal line with the lyrics "pa ces, y ba jo el sol de ra yot a bra ta do - res las es" and piano accompaniment. The piano part continues with chords and accents.

V. J.



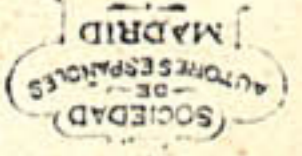


pi gas que cor to — for man los ha — ces. — Sei xe la mi ña terrade meus a  
tenores *f* *b* *b* *c* — s > *m* *f* como tenor

Dueto *f* *b* *b* *c* — s >

mo — res — dei xe la mi ña terra per meus ra pa — ces, — y bajo el sol de rayos a brasa

la la la la



do - res las es pi gas pue or to - por man los na - ces

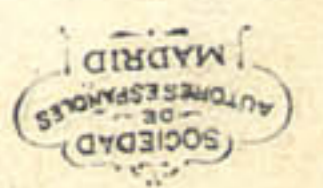
pi gas, - es pi gas do ra das, - i qual que los que - nos que

no - rea bi ce. - mon to - nes - mon to nes de

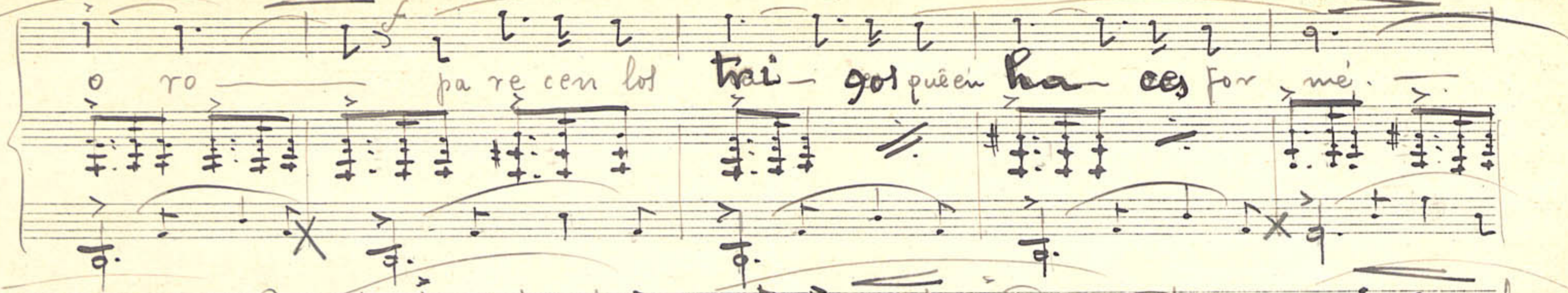
el mismo tipo

(2)

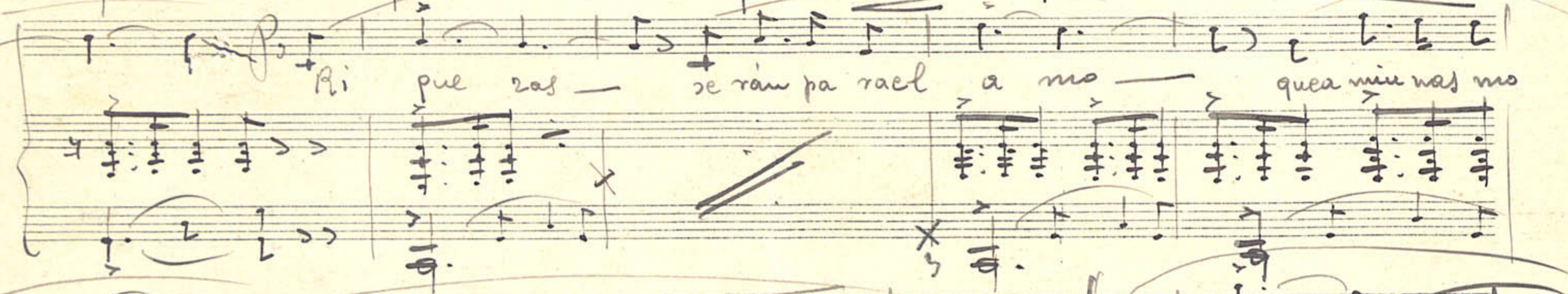
V.



o ro pa re cen los traí - gos que en ha ces for me.



Ri que zas - se rán pa ra el a mo - quea mi vas mo



ne - das tan so - lo me da. i s pi gas -



le dais a el el o ro ya mi so la men te - un poco de



Handwritten musical score for voice and piano. The score is written on ten staves. The first two staves are for the voice, and the remaining eight are for the piano accompaniment. The music is in a key with two flats (B-flat and E-flat) and common time (C). The tempo is marked "Allegretto" and the dynamics include "pau.", "pp", and "mf".

The lyrics are in Spanish and are written below the vocal staves:

dei xe la mi ña terra de meus a  
 mo res dei  
 dei xe la mi ña te rra de meus a  
 y la pel sol de ra yos a bra sa  
 xe la mi ña terra de meus ra pa ces y la pel sol de ra yos a bra sa  
 mo res. dei xe la mi ña te rra de meus ra pa ces y

The piano accompaniment consists of chords and rhythmic patterns, with some notes marked with accents (>) and slurs. There are some handwritten annotations and corrections throughout the score, including a large bracketed section in the third staff labeled "Allegretto" and "Allegretto" written again in the fourth staff.

do - res las es pi gas que corto - for man los ha - ces.

do - res las es pi gas que corto - for man los ha - ces.

ba pel sol de rayos a bra ca do - res - for man los ha - ces.

A la la a la la

Es pi gas - es pi gas do ra das y qual que los

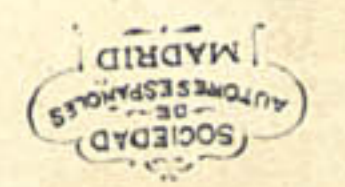
Es pi gas - es pi gas do ra das y qual que los

*metal*

Handwritten musical score for voice and piano. The score is written on ten staves. The lyrics are in Spanish and include the following phrases:

la la la la la — A la  
sue - nos pue no - rea li ce: — mon to nes  
sue nos pue no - rea li ce: — mon to nes —  
la A la la  
mon to nes de o - ro pa re cen los tri - gos pueen  
mon to nes de o - ro pa re cen los tri - gos pueen

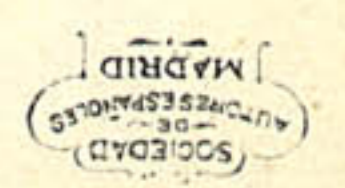
The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *ff*. There are also some handwritten annotations and corrections, including a large 'X' over a section of the piano accompaniment in the lower half of the page.



Handwritten musical score with lyrics in Spanish. The score is written on multiple staves, including vocal lines and piano accompaniment. The lyrics are:

a lo la la la la —  
 ha ces for me. —  
 ha ces for me —  
 Ri que zas — se ran pa rael  
 Ri que zas — se ran pa rael  
 A la la la la  
 a mo — que a miu nas mo ne — das tan so — lo me da  
 a mo — que a miu nas mo ne — das tan so — lo me da

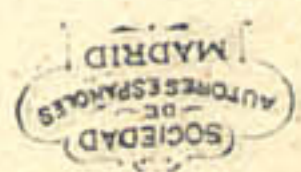
Musical notation includes notes, rests, and dynamic markings such as *p.* (piano) and *crs.* (crescendo). The piano part features complex chordal textures and rhythmic patterns.



Handwritten musical score for voice and piano. The score is written on ten staves. The lyrics are in Spanish and include the following phrases:

la — la la la la la  
pi gar te dais ael el o ro ya mi sola  
pi pas le dais ael el o ro ya mi sola  
la la la la la la Sei xe la mi na terra de meus a  
men te un po co de pau. Sei xe la mi na terra de meus a  
men te un po co de pau Sei

The score includes various musical notations such as notes, rests, and dynamic markings. There are several instances of a large 'X' drawn over the music, and a vertical line is drawn through the middle of the page. The word 'Solo' is written at the bottom of the page.





Handwritten musical score for voice and piano. The score is heavily crossed out with red diagonal lines. The lyrics are in Spanish and include the words "mo res", "xe la mi na te rra de meus a", "la", "a la", and "la". The notation includes vocal lines with lyrics, piano accompaniment with chords and arpeggios, and a bass line. The score is divided into measures by vertical bar lines.

mo - res Dei xe la mi na te rra de meus a mo res a la  
mo - res Dei xe la mi na te rra de meus a mo res a la  
xe la mi na te rra de meus a mo res

*rit*

(6) *fa rall* *eco*  
la A la la

*eco*  
la a la la  
*eco*  
la a la la

*rall*  
la a la la *ten*

*rall*

A handwritten musical score on aged paper. The top system consists of five staves. The first two staves are vocal lines with lyrics: "a la la", "la la", and "la". The third staff is guitar accompaniment, showing rhythmic patterns and chord structures. The fourth and fifth staves continue the guitar accompaniment with some additional markings. The score is written in ink and includes various musical notations such as notes, rests, and slurs.

"Son Quintin el amargao"

No. 3 Los 2 amigos y los 2 <sup>peques</sup> Camareros (al final Son Quintin)

*Allo*

Handwritten musical notation for the first system, featuring treble and bass clefs, a 2/4 time signature, and various musical symbols like notes, rests, and slurs.

Handwritten musical notation for the second system, primarily consisting of piano accompaniment with chords and rhythmic markings.

Los 2 amigos

te des si mulen que en

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

Tre mos dees te mo do, pe roes que nos fu ga nos el to do por el  
 to do pues el que ti rra nos des de la ca rre te ra es un a mi go  
 mestro que es taí co mou na fie ra ¡Ca ray con el a mi go! ¡Pues  
 va yan nos ma da les! ¡Si ti rra la ven ta na me rompe los cris ta les! ¡

*vo* *al* *to* *do* *pe* *roes* *que* *nos* *fu* *ga* *nos* *el* *to* *do* *por* *el*  
*to* *do* *pues* *el* *que* *ti* *rra* *nos* *des* *de* *la* *ca* *rre* *te* *ra* *es* *un* *a* *mi* *go*  
*mestro* *que* *es* *taí* *co* *mou* *na* *fi* *er* *a* *¡Ca* *ray* *con* *el* *a* *mi* *go* *! ¡Pues*  
*va* *yan* *nos* *ma* *da* *les* *! ¡Si* *ti* *rra* *la* *ven* *ta* *na* *me* *rompe* *los* *cris* *ta* *les* *! ¡*

3 4 5 6 7 8 9 *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24*

*2<sup>o</sup> Peon<sup>te</sup>* *1<sup>o</sup> Peon<sup>do</sup>* *con 1* *2* *Peon<sup>te</sup>* *Peon<sup>do</sup>*

(2)

que han te ni dous te des? Ples u na dis cu sion - i d nor que ti ra

Handwritten musical score for the first system. The vocal line is on a single staff with lyrics: "que han te ni dous te des? Ples u na dis cu sion - i d nor que ti ra". The piano accompaniment is on two staves. A measure number "9" is written in the first measure of the piano part.

pie dras su argu men ta cion!

*amigo 2<sup>do</sup>*

*al*

*Martina-Java*

Handwritten musical score for the second system. The vocal line continues with lyrics: "pie dras su argu men ta cion!". Above the vocal line, there are handwritten notes: "amigo 2<sup>do</sup>", "al", and "Martina-Java" (which is crossed out with a diagonal line). The piano accompaniment continues on two staves.

Handwritten musical score for the third system, primarily piano accompaniment on two staves. It features complex chordal textures and melodic lines.

Si un a mi po rel al ma tie uel ca

*Lo 2<sup>o</sup> amigo*

10 11

Handwritten musical score for the fourth system. The vocal line continues with lyrics: "Si un a mi po rel al ma tie uel ca". Above the vocal line, there is a handwritten note: "Lo 2<sup>o</sup> amigo". Measure numbers "10" and "11" are written below the piano accompaniment. The piano accompaniment is on two staves.

Handwritten musical score with lyrics in Spanish. The score is written on ten staves, with the first five staves containing vocal lines and the last five staves containing piano accompaniment. The lyrics are: pri- do- deob se puian le con al po le com prauu mi do- y si des ta ma ne ra pas ta la pas ta - uoha ce fal ta de cir les que pe uio gas ta. i si que de be ser bru tal! i si que de be ser bes tial! Don Quin los 2 amigos Don Quin

Measure numbers 12 through 31 are indicated below the staves. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *p*. There are also handwritten annotations: "ln 2 Peones" above measure 21, "Don Quin en la puerta!" above measure 25, and "los 2 amigos" above measure 29. A circled '3' is written in the left margin near measure 17.

tin no lo hace con mal fin don Quiin tin

92 93 34 35 36

ues un ma por lan drin don Quiin tin uo está mal e du

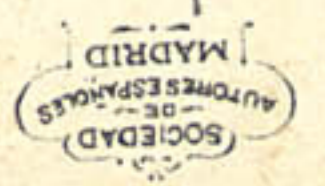
37 38 39 40 41

cao don Quiin tin el po bees tía uer pas.

42 43 44 45

Los amigos miran por las rendijas  
 Los amigos miran por las rendijas  
 sial que di aq ma ne ce - de mal ta

Los 2 amigos  
 como 10 11





lan — te — seo yen sus a la ri — do en a li can

12 13 14 15 16

te — yel que di gan na co sa que le mo les — te — sa le

17 18 19 20 21

que al o tro di a duermen el Es — te

22 23 24 25

*Los dos Resane*  
¡ si que debe ser bru tal ! *(Los quintos en la parte)*  
¡ si que debe ser les tal !

26 27 28 29 30

4  
5 Don Quin  
5  
5  
5 5

tin no lo hace con mal fin Don Quin

32 33 34 35

tin nos un ma ja lan drin Don Quin tin westimale du

36 37 38 39 40 41

cao Don Quin tin el polvos tra mar geo. Don Quin

42 43 44 45

(6)



Tin ————— no lo hace con mal fin ————— don Juan tin —————

no es un majá lan orin ————— don Juan tin ————— no está mal e de

cao ————— don Juan tin ————— el po brees tá a mar gao.

Don Juan tin no tiene mas pueres plin Don Juan

Handwritten musical notation for the first system, including vocal line and piano accompaniment.

Handwritten musical notation for the second system, including vocal line and piano accompaniment. Includes the annotation "may mas a 2 pueres" above the vocal line.

Handwritten musical notation for the third system, including vocal line and piano accompaniment. Includes the annotation "Se abre la puerta subitamente" and "aparece Don Juan amarrador" above the vocal line, and "VIVO" written twice below the piano part.

Son Quinto el anarpas" N<sup>o</sup> 4

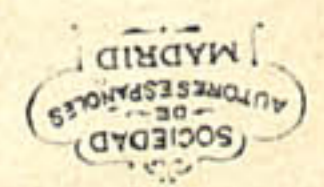
*Molto*  
 Ho de Ferruca

sa rio "la chi cla ue ra" y Cu rrierni llo de pla ta" se que ri an des de

*rall* *ten* *allegro*

chi cos con toas las ve ras der ar ma. Curro vi via pa

*rall* *ten* *allegro*



e lla yen e lla so lo pen sa la d'ando leen vi d'ia las

10 11 12 13

flo res que la moza res pi ra - ba Cier to dia o tro gi

14 15 16 17

ta no - sea moza Ro sa rio le ha bla, que le ha tras tor na la moza con las

18 19 20 21 22

ro zas de su ca ra Pe ro curro, al en te rar se tem

23 24 25 26



Blau do ~~do~~ deo dioy de ra bia humee el pe cho del mo zo la ho ja de

27 28 29 30

*Lento*

su ma va ja J preoen la cel sa de no chey de si a can ta ba esta

31 32 33 34 35

co pla gi ta ray bra vi a: = Muy lento = se gun er no de pla ta

36 a placer 37 = Muy lento f 38 39 40

por la mu jer que uo quie re

41 42 43



cuando hay que matar se mata

44 45 46 47

(asi ú 8va baja a piacere)

cuando hay que morir se muere

a piacere

48 49 50

re.

1º tempo

2º tempo

Cum plis ya la con de - na y li breer ni ño de pla ta co rreen

Con 1 2 3 4



bus ca de Ro sa - rio que con an sie da lea puer da. —

5 6 7

~~Cu rral vor ver des cu bre quem mozo pue la rou Sa ba~~  
 Cu rral vor ver des cu bre quem mozo pue la rou Sa ba

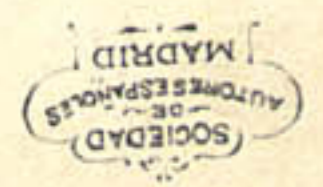
9 10 11 12

mientras es tu voen pre si dio se hi zo Sue ño de la in gra te. —

13 14 15 16

vien do se trai cio na o y cie go de fu ria y ra bio re taal

17 18 19 20



mozo que le roba el carrón de su madre. — Ten

21 22 *rall* 23 24

*atp* noche de blanca luna brillante reverdece las

25 26 27 28

hasta que en un día en un golpe se caiga. — *Lento* *pp* Ser mozo va

29 ~~30~~ 30 31 32 = *Lento* 33

lente su vida por sí a cantar esta coplita - naybra

34 35 *rall* 36

*ten.* *Muy lento*

Se gún er ni ño de Plata

37 = *Muy lento* 38 39 40

por la mu jer que no quie re

41 42 43

cuam do hay que ma tar - se ma ta

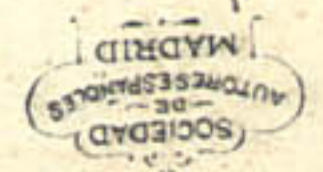
44 45 46 47

*gva alta* *lolo* *a placer*

cuam do hay que no rir se mue

o todo gva bajo a placer

48 49 50



Handwritten musical score on three staves. The top staff has a treble clef and a 3/4 time signature. It contains a melodic line with notes, rests, and a fermata. The middle staff has a bass clef and a 3/4 time signature, with notes and rests. The bottom staff has a bass clef and a 3/4 time signature, with notes and rests. There are various musical notations including accidentals, dynamics like 'p' and 'pp', and a signature 'J. Guerrero' in the top right corner.

Seven empty musical staves for writing.

No 4 Bis Final 1er acto - Ronrillo

Muy lento

Ronrillo

cuando hay que ma tar se ma ta

Bayando poco a poco

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'cuando' followed by a quarter note 'hay', then a half note 'que ma' and a quarter note 'tar', and finally a half note 'se ma' and a quarter note 'ta'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo is marked 'Muy lento'.

a placer

cuando hay que no rir se me

ep telón

Detailed description: This system contains the next two measures. The vocal line continues with a half note 'cuando' and a quarter note 'hay', followed by a half note 'que no' and a quarter note 'rir', and finally a half note 'se me' and a quarter note 'a'. The piano accompaniment continues with chords and a bass line. The tempo remains 'Muy lento'.

re

Detailed description: This system contains the final two measures. The vocal line has a half note 're' followed by a quarter rest. The piano accompaniment concludes with several chords and a final bass note. The tempo is still 'Muy lento'.

"Don Juan Tenorio el amargo"

Copla que canta El Mauli, antes y al salir de escena, en el 1<sup>er</sup> acto.

dentado

de vi vir en unca mi no

En tra pa ni ta de an

dar que al prese pa ra, la muer te

nunca le ue na bus

car

no ta =  
 Copiare, en la parte de  
 apuntes ~~guerrero~~  
 para la  
 Vuelta =  
 el final del 1<sup>er</sup> acto  
 o sea 4 Bis

"Don Quintín el amargao"

Nº 5 Niñas. Don Quintín Niña 1ª Custanera Chavalillo  
Una vieja y un viejo Una pareja amorosa. La Madre  
mayor Criadas y horteras. Voz 1ª Voz 2ª Voz 3ª  
Hortera 1ª ~~blao~~ y ~~blao~~ y Coro general

rayado

*All.<sup>o</sup>*

Musical score for piano accompaniment, measures 1-8. The right and left hand parts are shown with various notes and rests. The last four measures (5-8) are crossed out with a large red 'X'.

Musical score for voice (Niñas), measures 9-14. The lyrics are: "¡Que bonita eres! ¡Que bonita eres!". The piano accompaniment continues below the vocal line.

Musical score for voice, measures 15-20. The lyrics are: "¡vós! Cuando te paseas con el cole gual ¡ay! ¡ay! Con el cole".

Musical score for voice, measures 21-24. The lyrics are: "Don Quintín ¡Queréis callar ya con cien mil sermonios!... mal humor no nos vamos a callar nosotros! Niña 1ª ¡ay Jesús, pues porque estáis tan mala! Don Quintín ¡Traced a cantar al infierno!".

Musical score for piano accompaniment, measures 25-28. The lyrics "bo" are written above the notes. The score ends with a double bar line.

*ento*

Niña, ¡má el tío pompa fúnebre! bon Príncipe ¡harpo! (las niñas muyen)

*Alto*

*rall*

Guitarra dentro

*allegro*

*dentro*  
*no pensar*

si te casaras en do min - po en lunes y estas ca soo

*Castanera* (propomando)  
*Cuanta*

y pregunta ras el mar tes donde ven den al fi - so.

*orig*

calentitas! Cuanta!... ¡Pue quemon!... ¡Cuanta? Una Chavalilla ¡Cuanta da usted por quincito? Castanera pres y las cascara Chavalilla ¡Pue pocas! Castanera flevate un real y te d



un numero pal sorteo de un chalc' que ripo en la puente de la Teja. Chavalillo; de la Teja?

permita Dios que le caiga a usted! Venpan diecitos y de' este propi.

Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff with various notes and rests.

Castañera foma, rica, una... que tu no te pierdes aunque vayas solita. Chavalillo; Uy que quemás! Castañera que s'han enterao de lo de Marruecos.

Musical notation for the second system, continuing the melody from the first system. It includes a treble clef and a common time signature (C).

Don Quintín No viene, no la ves...! ¡maldita sea!... pero no importa, 'o day con él o pierdo la vida; de esta noche no pasa!

Musical notation for the third system, including a treble clef and a common time signature (C). There are some scribbles and corrections in this section.

(por miludo salen viej y viejo  
tantalatearse)

*ampuilla*

Musical notation for the fourth system, including a treble clef and a common time signature (C). It features a section with a key signature of one flat (Bb) and a 2/4 time signature. There are significant scribbles and corrections in this section.

Vieja  
Cin cuenta nos justos lle va mos ca

Viejo

Viejo

son y to los do min po late nos a pa rrao. Yen nuestros bol

The first system of music features a vocal line with lyrics and a piano accompaniment. The lyrics are: "son y to los do min po late nos a pa rrao. Yen nuestros bol". The piano part includes chords and rhythmic markings.

Viejo

(Hacen miter 5 por la tallema)

si los nunca b's down real. pe ro hay a le pri a puees lo princi pal.

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "si los nunca b's down real. pe ro hay a le pri a puees lo princi pal." There are some scribbles in the piano part.

Ten Ten

Pravla (pento)

The third system of music is almost entirely obscured by heavy diagonal scribbles. Some notes and markings are visible through the lines.

The fourth system of music is also almost entirely obscured by heavy diagonal scribbles, with only a few notes and markings visible.

Don Punito Me rebientan los domingos! las fiestas me ponen penéticos! cochina humanidad  
¡que apan de divertirse! ¡Y uno con este odio en el alma! ¡Con esta ira!

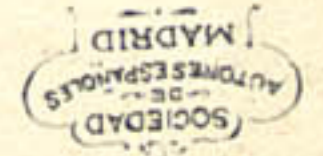
Pareja amorosa Ello adios repro. El adios lo corro! Ella fué t acuerdes un ratito. El si dice  
mi madre que por las noches le doy ca susto! Ella ¿ salta ? El fué pido socorro a pritos

Ella fué avize a los Bouleros El chato! Ella fué te vayas pa casa de reclito. *(Recuerda los)*  
Don Punito, Pues mira estos idiotas! ( copiera con el novis ; mire este por dónde va !! ... No re como ...

*(por un lado van saliendo las criadas con sus novis / horteras)*

*Percules*

(4)



*ellos*  
No me dejes tan tem prau no te va yas ne na mia. la re

no ra me loo xi pe y por e so tempo pri ra. — que no me ras mas don

5 6 7 8 9

ce la yo pui sie ra con se guir. *ellos* Pues ahí tie nes a moe ni mo u na

10 11 12 13 14

co sa pues ta en ti. *ellos* yo me ca so vien tras pa so me ce

15 16 etc 17 18

die rael prin ci pal el ne po cis yel lo cal

19 20 21 22 23 24

oria mer ce ri a pa raba cer un ca pi tal am puees teé la sum to mal

25 26 27 28 29 30

si te ca sas y tras pa sas yo las cuen tas lle va

31 32 33 34 35

re y ve ras co mo se re

36 37 38 39 40 41



ca ja pues ce rra da la ten dre pa que no sal ga el par que de

42 43 44 45

al

**A** pri ta se me pa san a tu ve ra lo do min po. Pue de

como 1 2 3 4

pue se te ha pa lar pos cuan do se as mi ma ri do — que no he ras mas don

5 6 7 8 9

ce lla yo qui sie ra con se quir. Pus alu tie nes a mor mi o u na

10 11 12 13 14

8

*ff* *Volume*  
*todo*  
me - > > > > yo me caso vien tras pa so te me ce die rael prin ci pal el ne (4)

16 17 18 19 20

go cio y el lo cal y ten dri a mer ce xi a pa ra ha cer un ca pi

21 22 23 24 25 26 27

tal aun que es tel a sum to mal *ellas* si te ca sas y tras

28 29 30 31 32 33

pa sas yo las cuen tas lle va re' y ve ras co mo se re'

34 35 36 37 38 39

Musical score for guitar with lyrics: *na al ha ja pa la ca ja pues ce ma da la ten dre pa que no sal ga el par*. The score includes a treble clef, a key signature of one sharp (F#), and a common time signature. The guitar part features chords and fingerings, with measure numbers 40, 41, 42, 43, 44, and 45 written below the staff. A large 'X' is drawn over the end of the piece.

Musical score for guitar with lyrics: *ne. que de si pul per pul vel oyo*. The score includes a treble clef and a common time signature. The guitar part features chords and fingerings. A large 'X' is drawn over the end of the piece. A red 'A' is written to the right of the score.



co sa puestas en ti <sup>de oye en voces</sup> Voz 1<sup>a</sup> Viva! Voz 2<sup>a</sup> ¡olé la tonero! Voz 3<sup>a</sup> ¡la gracia de Madrid!

15

Portera 1<sup>o</sup> ¿que es eso? Uno que traen en hombros al Manoli, el fenomeno del barrio.  
Otro Como que ha pue das por las nules esta tarde en vista alegre.

(van saliendo todos. traen a el Manoli aplauden todos)

24

*Wmo*  
*Bravo* *Bravo*

*6to*

que sea entorabuena! *Muñe* fue alepria tempo! *Feliso* fue contenta estoy *Manoli!* *Manoli!* Ven a mis brazos chipuilla  
pue ya no rodaras mas por el mundo ; te acuerdas de aquella manzana en aquella casilla de  
aquella carretera? *Feliso* ; Como olvidarlo! (*si que pto blano*)

*Don Puinta* ; Indecil! ; Cochina alepria! Ya te la puitara el cuerno de un  
toro, so maleta! ; Idiotas con pue poco son felices

~~Handwritten musical notation for guitar, heavily crossed out with diagonal lines. A large blue letter 'B' is written over the notation.~~

*que arco!* *Lento*  
Handwritten musical notation for guitar, including a circled 'P' and a circled '24'.

*(Sigue lullando)*

*¡ Ya vamos pa' arriba! ¡ ay Feli! ¡ ay madre! ¡ que alegría tengo*

*(Aplausos)  
Voces aclamando  
y entran en la  
casa, los señores  
rinites po  
po*

*lento*

*0/0  
200*

*Sigue*

*B*

"Son Quintin el amargoso" N° 6 Teresa Paco y Emerenciana

(Sale Emerenciana con el chuis a aceptar que valen a mas y mejor)  
 Teresa y Paco si puden a la chuis y tratan de consolar al pueblo,

Teresa  
 ¡Ca llahi jo  
 Ca lla mi

*Pala-dalle*

Musical notation for the first system, including vocal line and piano accompaniment. The key signature has two sharps (F# and C#) and the time signature is 2/4. The piano part features chords with accents.

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line has lyrics: *mi o' cie lo! ¡Cuanto ji que des con pi o' lo! a pui tie nes a ma ma' No me llo res ri co, no. a pui tie nes Ri cher mo so*. The piano part continues with chords and some melodic lines.

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line has lyrics: *a pa pa cuando ga tra la ra lie ta no leim porta na die na. co mo yo cuando ia lia no se ri e ni tra yendo lea Chon*. The piano part continues with chords and some melodic lines.

*N.S.*

*Allegro  
Moderato*

*2a. vez*

li: pe roe lo mas ex tra ño que a uniendo tan pe que ño en to dos os de  
 con voz  
 ta les se ve pres ma dri le ño, pues he no tao que llo ra en tien po de cho  
 tis y rios ca llais un poco ve reis co mo leo is.

*nino  
llorando*

trío  
Schott

Musical notation system 1: Treble clef, 4/4 time signature. Lyrics: "No hay en to do el dis tri to o tro que le ou con voz". Includes piano markings and musical symbols like slurs and accents.

Musical notation system 2: Treble clef, 4/4 time signature. Lyrics: "pe re. Por que es el mas bo ni to el chi co de la con voz". Includes piano markings and musical symbols like slurs and accents.

Musical notation system 3: Treble clef, 4/4 time signature. Lyrics: "Fe re. y ya des de pe que a se ve que va a ser con voz". Includes piano markings and musical symbols like slurs and accents.

Musical notation system 4: Treble clef, 4/4 time signature. Lyrics: "gua po se ve que es ma ori le no. se ve que es un chu". Includes piano markings and musical symbols like slurs and accents.

la pa! — mi chue li — to pin tu re — ro tuhas de  
 ser la pe sa di lla de las chi cas de ma dri. cuan do va — yas a la  
 Bom — li los ha la got te me ni nos han de ver so lo pa ti. a pro  
 ve cha bien el tiem po que en la vi da co mo un so plo se te

*cuenda*  
*con voz*  
*allegro*  
*al vivo*  
*crec.*

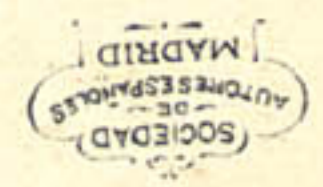
24

va la ju ven tur. *pp* Jen el ci - ne - no teo ce - pues y nos

tés des pre ve ni do / cuan do va yan a dar luz.

*(devuelven el dios a Emerenciana)*

*copiare como  
los compases*





Handwritten musical score for the first system. The vocal line includes the lyrics "mi chue li to pin tu". The piano accompaniment features a large handwritten number "15" in the first measure.

Handwritten musical score for the second system. The vocal line includes the lyrics "re ro tu has de ser la pe sa di lla de las chue las de ma dri. Cuan do".

Handwritten musical score for the third system. The vocal line includes the lyrics "va ya a la Bom bi los na la por fe me ni nos han de".

Handwritten musical score for the fourth system. The vocal line includes the lyrics "ser so lo pa ti. a pro" and "Si pul". A tempo marking "(Pianissimo)" is written above the piano accompaniment.

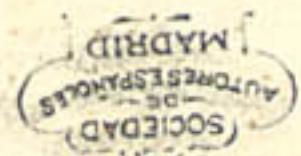
ve-cha bien el tien-po que en la vi-da co-mun-ro-ple-re-te

*Nuevo llorant*

va la ju-ven-tud. Jen el ci-ne-no-teo ce-ques y nos

*Coro, cando*

tes des pre-ve-ni-do cuan-do va-yan a dar-luz.



*7 Niño*  
 llora  
 y mas fuerte)

*per y ralo*  
 Cuau do llorar sea

pe rra i nu til dar le

como 9 10 11

*7 Niño*  
 co la

*Embruciano*  
 Yahoh pa pa rra ou na pe rra # de cas de pe rra

12 13 14 15

*Embruciano*  
 no va.

*7 Niño*  
 f

*per y ralo*

ta rra mi chu li to ta rra pun tu re ro

*Embrunado* *(Sonoro)*

5

"Don Quintin el Amargao" No 7

Orpta sola = bailando parejas =

gpo al  
fox-tral

The musical score is written on five systems of staves. The first system shows the beginning of the piece with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The second system continues the melody and accompaniment. The third system features a melodic line with a '9' above it, possibly indicating a fingering or a specific note. The fourth system includes a melodic line with a '9' above it and a '7' below it. The fifth system is marked 'Fin' and shows the final chords and notes of the piece. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

bailan parejas y todos los \* escena animada el cuadro haciendo ruido etc.

Handwritten musical notation for the first system. It features a treble clef and a key signature of one sharp (F#). The notation includes various notes, rests, and dynamic markings. There are some scribbles and a large 'X' mark in the lower staff.

Handwritten musical notation for the second system. It continues the piece with similar notation and some corrections. There are some scribbles and a large 'X' mark in the lower staff.

Handwritten musical notation for the third system. It shows more complex rhythmic patterns and some heavy scribbles. There are some scribbles and a large 'X' mark in the lower staff.

Handwritten musical notation for the fourth system, ending with a double bar line and some final notes. There are some scribbles and a large 'X' mark in the lower staff.

*allegro*  
*al*

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"Don Quintín el amargao" N° 8

Arpelito y todos los es...

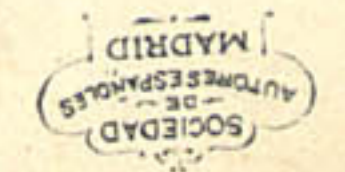
*ppp*  
*rit.*  
*Mod.to*

*allegro!* *Arpelito*

de la fa-rra-laa le gri-a yo fui ya gua-pe ar  
 da mem-to xi-co que me-hor-gad-oi sar) rae mem-ver mi

los ga-bio nes a pren-die-an de mi. din-da no mas  
 ya cer-tu nas de-as sin a-er-mar! que-ro mo-ri-r

*ripulamba*

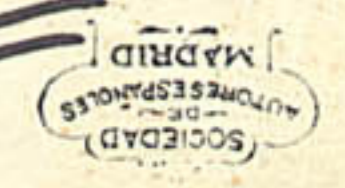


una chri - na mella mis laa ten cion y la po bre al fin mu jer! no se su po con te  
 y la chi na ingra ta pue meol vi do su des den ha de lo rar por que no se desol vi

ter y me dio su co ra zón. Pe ro hu boum tai ta mi lou que - ro  
 dar que su chi no ban do no. Se que ol vi dan do ya su ran go

rey del bai lon go y pa to te - ro y con las artes de trai dor le pin to su fal go a  
 con he ne si xen he gaal > ran go y be be mentay pi per min viendo proxima su

mor a la chi na pue yo pue - ro. Con los ins tim tos den me Fie - ra  
 fin por que es tabun si da en el fan go. Buscandoun to xi coin de men te





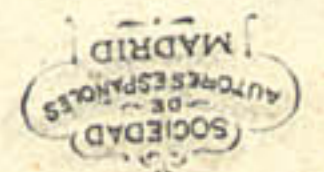
las fie ce ha cer la mi lon que ra y sin no tar su ma la fe con a quel tai tra se  
to ma mag ne siae fer ves > cen te por que es mo rir su so lo a fan y mor fi na ya sa

(2)

fué al mal di to ca ba ré. san. Yo en las fa rras fui  
bram sin re ce ta no la

el com pa dri to que mas trium fos lo pra y hoy no pue da en mi

mas quem re cuer do del pla cer que mu rió En el ca ba ré



tanguera la puetan to mehi zo pe nar.

Ya no la ve re — pues la con su naciom no

puie ro pa gar.

2<sup>a</sup> ver

todo lo de l'escena

En las farra fue

el com pa ñi to que mas triun fo lo pro

y hoy no pue da en el — mas pue de cuando el pla

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AUTORES ESPAÑOLAS  
MADRID

cer que me ris

*mf* En el ca la re — tan que a la que tan to

me hi zo pe nar.

Ya no lo ve re' — pues la con su ma cion no

*rall*

*ten*

quie ro pa gar.

*rall*

*ten*

~~Guerrero~~