

El solo versiq "No 1 Premio por do y premio chico.

*All the
March*

Handwritten musical notation for the first system, including treble and bass clefs, a key signature of two sharps (F# and C#), and a common time signature (C). The notation features complex rhythmic patterns and dynamic markings such as *pp* and *ppp*.

Handwritten musical notation for the second system, continuing the piece with various rhythmic figures and dynamic markings.

Handwritten musical notation for the third system, featuring a section labeled *Marche* with a key signature change to two sharps and a 2/4 time signature. The notation includes slurs and accents.

Handwritten musical notation for the fourth system, concluding the piece with rhythmic patterns and dynamic markings.

(SOCIEDAD DE AUTORES ESPAÑOLES) MADRID

Premio forte

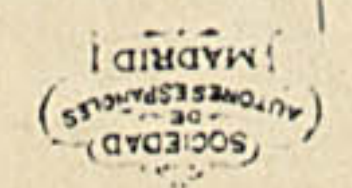
Soy el gor do, — soy el grande, — soy el que to sos — pre fie — ren

y los hombres — me per si puen — y me bus cas las — mu je — res

Cuando lle pa — No che que va — corre tras de — mi la

pen te; pe ro yo que — bes cu — de tus ma nos — facie

rall



5

mente
ma

Y los que a fa
no me abu
e los
corren tras de
tal se pu ri
mi
dad,

cuando me per
pue al po bre ma

rall
afro

si que
res do

medicena
lehi se des per

di
tar

¡ahi va!
¡ahi va!

El

6

gor do se Na vi
dad.

¿Quien lo ge
ra?

¿Quien lo pesca
ra?

El que lo a

tra pe fe liz se
ra ¡Mas a le
xis donde cae
ra

¡ahi va!
¡ahi

cuando

7

va! El gorro de Navidad. ¿Quieres pe...? ¿Quieres pe...? El que lo a...

tra pe feliz se rá, mas a be... don de cae ra!

1^a vez

2^a vez

ra.

Guerrero
Apostó 1876
S. de la...
Fin

"El Sol de verde" N° 2 Una moneda de oro (Fiple) Monedas y billetes

Allegro
Molto

Handwritten musical notation for the first system, featuring a treble and bass clef with various notes and rests. The notation includes a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The bass clef part includes a 'Solo' marking and some rhythmic notation. The right side of the system is heavily scribbled out.

Todas (monedas)

Handwritten musical notation for the second system, including lyrics: "Somos de la Reina", "somos bellas palatinas.", "Las antiguas pelu". The notation includes a treble clef and a key signature of two sharps. The lyrics are written in Spanish. The notation includes various notes, rests, and dynamic markings.

Handwritten musical notation for the third system, including lyrics: "con las rubias isabelinas.", "En las arcas nos en pie rran". The notation includes a treble clef and a key signature of two sharps. The lyrics are written in Spanish. The notation includes various notes, rests, and dynamic markings.

no nos de fanceu lar — Yen al ha ja nos con vier te el que nos lo pra a tra

Allto molto fiple

par. — a yer una ma — ja — lo ca deen tu sias — mo —

a. si me can ta — ba — al ver meaus ma — nos.

te — te —

Allegro

Seu nome ne di ta deo ro , *voy a hacerme un guarda pe lo* *pa ra meter tu re*
tra to x yun ri cito del ca le llo. *Chis pe ro de mis a 10 no res*
ra cen *no ten go mas i lu sion* *que llevar tea puen el pe cho cer puen ta del*
ra ll so *co ra zon a h* *Pa ra ra mi*
ra ll mu chos

Musical score with lyrics and performance instructions. The score is written on multiple staves, including vocal lines and piano accompaniment. The lyrics are in Spanish. Performance instructions include *rall*, *acelerando*, *a tempo*, and *rall muchos*. The score includes various musical notations such as notes, rests, and dynamic markings.

Allegro
rar - te pa - ra - be - sar - te - b pa - ra - guar -

Allegro
sar te co mun te so - ro para que ve as mi vi da! cuanto tea do ro.

Impo *rall* *Lento* *temp*

rall *mucho* *Allegro*

mo - ne di ta - ru liay bo ni - ta en tu sen tra - nas

rall *mucho* *Allegro* *cel*

le vas lo - pre - mas que - ro que es el re tra to de mi chis

rall *Allegro*

Adento

Allegro

pe ro. *Que* es el re - tra to
 se mi dis pe - ro.

*Premio por don
chico. monedero
de escena (monotipe)*

de una ma ne di ta deo ro -
 soy aha cer me en guarda pe lo

en 8va

pa ra meter tu re tra to
 y un ni ci to del ca le llo. *Chis* pe ro de mis a

4 5 6 7 8 12+



rall

mo res no ten go mas i lu sion — *afno* *ten* *acelerant*

que le var tea quien el

9 10 11 12

10

X10

19

afno *rall* *ten*

pe cho cer qui ta sel co ra zion. ; ah!

13 14 15 16

rall mucho *allegro*

pa ra mi rar te pa ra le ser te
 none si ta ru luy lo ni ta en tu sen tra mas de vas

pa ra mi rar te pa ra le ser te

rall mucho *allegro*

25

17

adn br
 de Escena

rall *afro*

Adent

pa - ra - guar dar te
 pa - ra - guar dar te ~~comente~~ ~~para que ve as~~ ~~mi vi da~~ ~~cuanto tea~~

rall *muelo*

allegro

as

no ne di ta re liay bo. ni - ta en tu en tra - nas

12

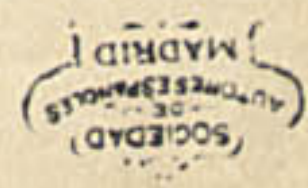
17 18 19

rall

afro

lle - vas lo que mas que - ro que es el re. tra - to de mi chis

20



lento

pe ro. Quées el re tra to de mi chis pe ro.

ten

VIVO

17

ten

VIVO

65

Guerrero
S. Sebastian Agosto 26



El sobre verde No. 3 Chelo Simeon y todo lo de escena

Schottky de la Garçon

tr. p. re
Schottky
muy
marcato

First system of handwritten musical notation. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains several measures of music with notes and rests. The bottom staff is in bass clef with a common time signature (C) and contains chords and rhythmic markings. There are handwritten annotations like 'Pizz' and 'B' above the top staff.

Second system of handwritten musical notation. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are: "Soy la gar çon, con con con el pe plo con tao. Soy la par". The piano part includes chord diagrams and rhythmic markings. There are handwritten annotations like 'Chelo.' and 'B' above the vocal line.

Third system of handwritten musical notation. It continues the vocal and piano parts from the previous system. The lyrics are: "son, con con con el pe bon du las. Soy una ni ña". The piano part includes chord diagrams and rhythmic markings. There are handwritten annotations like 'B' and '5', '6', '7', '8' above the piano part.

V.J.

Handwritten musical score for voice and piano. The score is divided into four systems, each with a system number in the left margin (21, 3, 31, 4). The lyrics are in Spanish and French. The music includes vocal lines with lyrics and piano accompaniment with measure numbers.

System 1 (Measures 9-12): *Lo de Escena Chelo*
bien bien ¡Bien! bien ¡Bien Soy una mujer chic, chic ¡chic! chic ¡chic! y pare ce mi

System 2 (Measures 13-16): *Lo de Escena*
ca ra tal mente de bis cuic. y pare ce su ca ra tal mente de bis cuic.

System 3 (Measures 17-20): *Chelo*
fo . li llera to li lle ra ya te has he cho ro di lle ra.

System 4 (Measures 21-24):
Pe ro al pa - so que vas de fi jo a ca ba ras sien do mus le ra mus

Measure numbers: 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 24 (2)

Simeon Con una sierra u serucho

(41)

le rao al go mas.

21 22

2

2

5

(5)

Chelo en defecto de Sierra

Soy una chica bien por bien hee bien bien

9 9 10

Chelo - tolo - chelo - tolo - chelo

Soy una mu jer

(3)

chic chic chic chic chic

y pare ce mi cara tal medite de bis quit. J pare ce su

11 12 13 14

(3) f.

"El solie verde" No 5 Simen Chelo Micaor Filomena Partes y Coro general

~~El Periquin~~ El Periquin Fox

All ono
mucho

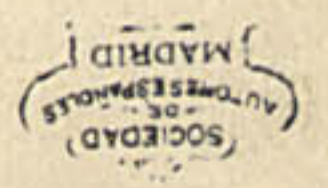


Simen

Es tees un bai le de pos tin que a ho ra de ma Saes ta an don son ya un pue se lba ma el



Pe ri quin es a un me jor que el Pe ri cin. ^{todo} Es - tees un bai le de pos tin



que a hora de mo daes taen Lon don y aunque se lla macl Peri quin es aun me por quel

11 12 13 14 15

Pe ri con

16 17 18 19 20

21 22 23 24 25 26

Simeon
¿bor que mu jer en el mundo es toy y oha aie do el ca ne lo?

27 28 29 30 31 32

Chelo
por la che lo! que mu jer por tu cau das tai que se suel ta el

33 34 35 36 37

pe lo? *Primeru* *Chelo, Simeon*
Pues la che lo! *fiss ten* ri ma te te ra

38 39 40 41 42 43 44

Portamento exagerado

fin! ri ma te Co ra zón! Ya bai

45 46 47 48 49 50

lar el pe ri quin *quees me* por que el pe ri

51 52 53 54 55 56

con!

Es teesun bai le de pos tin queahora de mo daes

Como 1 2 3

taen Lon don y aunque se lla mael Pe ri quin es aun mejor que el Pe ri con

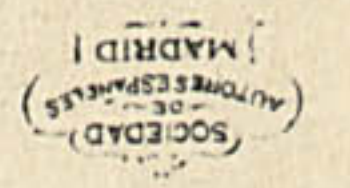
4 5 6 7 8

todo Es teesun bai le de pos tin queahora de mo daes taen Lon don y aunque se lla mael Pe ri quin

9 10 11 12 13 14

es aun mejor que el Pe ri con

15 16 17 18 19 20 21 22 23



Micayor
i Quien es para mi en el mundo mejor que la hierba que me da?

24 25 26 27 28 29 30 31 32

Filo
me na! que mu jer hasta el dia le ha estado pa gan sola ce na?

33 34 35 36 37 38

Micayor
me na!

Filo Micayor
a ri ma te se ra fin!

39 40 41 42 43 44 45

ia ri ma te co ra zón! ya bai lar el pe ri

46 47 48 49 50 51 52



quim — quees me por queel pe ri con.

53 54 55 56

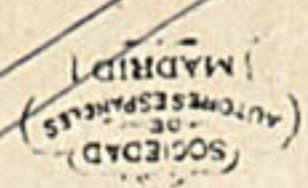
rri ma te se ra fin! i a rri ma te ca ra

zón! Ya bai lar el pe ri quim — quees me

por — queel pe ri con

Guerrero
San Telmo Aparto
1926

Fin +
acto



"El sobre verde" No. 4 Partes y Coro General

All to
Marche

Partes

Coro

The score is written on ten staves. The top staff is the piano accompaniment, starting with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It contains chords and melodic lines with various dynamics like *allegro* and *ritard.*. The second staff is the vocal part for the 'Partes' (soloists), with lyrics in Spanish: "¡vi va, vi va nuestro bien he chor! ¡vi va, vi va el gran don xi ca nor!". The third and fourth staves are for the 'Coro' (chorus), with identical lyrics. The fifth staff is another piano accompaniment line, and the sixth staff is a bass line. The bottom two staves are the grand staff (treble and bass clefs) for the piano accompaniment, with lyrics: "an tes i bas por las ca lles prepo nan do tu mi se ria. Hoy ya". The score includes various musical notations such as notes, rests, and dynamic markings.

(2)

tie nes sos mi llo nes ¡ quee u na co sa muy se ria! Ya na die po dra re

Com 5 6 7

3

ir se de tu ti po y de tu fa cha Ya habra vis to to do el mundo que

(3)

e res un ha cha. ¡ vi va, vi va nues tro bien he chor! ¡ vi va, vi va el

e res un ha cha. ¡ vi va, vi va nues tro bien he chor! ¡ vi va, vi va el

Com 1 2 9

24

4

Gran Don Ni ca nor.
 como los se co ro

gran don Ni ca nor.
 Nun ca de los pol fos tu te ol vi da ras ya pe rar de los mi

como los se co ro

4

4

los nes sien don pol fo se gui ras. y de vro cha ras y mal pas ta ras y pa ra no

5

so tros un pa dre se ras y los han en bien tos y mi se

51

ra bles di ran al verte il sees mi pa dre! i mi

6

pa dre! i tu pa dre! i su pa dre! i mi pa dre, tu pa dre, su pa dre! i mi pa dre, si se nor! i que vi vael gran dow

61

Mi ca. nor! Con di ne roy zin di ne ro siem pre ha di oim pran se tuor. i si se

7

nor! Un pran se nor son Mi ca nor!

(7)

vi va, vi va nuestro bien he chor! vi va, vi va el gran son Ni ca nor! El

vi va, vi va nuestro bien he chor! vi va, vi va el gran son Ni ca nor! El

Con

8

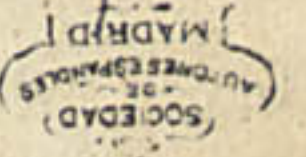
gran son Ni ca nor! El gran son Ni ca nor!

gran son Ni ca nor! El gran son Ni ca nor!

rall *allegro*

rall *allegro*

Guerrero
S. Sebastian
Apt 1926



El sobre verde

~~Zampolio~~

Mimi y Fifi
Don Niclaus Simón
y Pareja de Baile

ffpr
p
f
dent

Mimi y Fifi (Baile)

El Zampolio - se baila a si muy lento

Es un baile - se poco mo vi mien to

El Zampolio - lo aprendes en se pui da

Baila lo tu - con lengua der mi vida

Viene de la Pampa - y en sus a

cor des tan me lo dio los

Hay una ves ca den cias - y dul ces pi ros - vo lup tu o sos. — Fan

13 14 15 16

go lio Pan pe ro sos. ten me que pa re ce que me

mue ro. — El Fan go lio del

bai le mo der nis ta tie nee so lio.

Como 1 2

Aparece un ^{cada} parejo de bai les argentinos
 en la escena bailan con movime
 muy lento, imitando a esos pas
 de bai le
 de pelu
 en cone

5

Handwritten musical notation for measures 2-8. The top staff contains a melodic line with slurs and ties. The bottom staff contains a bass line with chords and fingerings (2, 4, 5, 6, 7, 8).

Handwritten musical notation for measures 9-14. The top staff contains a melodic line with slurs and ties. The bottom staff contains a bass line with chords and fingerings (9, 10, 11, 12, 13, 14).

6

Handwritten musical notation for measures 15-21. The top staff contains a vocal line with lyrics: "fan po lis - Pan pe ro - sol". The bottom staff contains a piano accompaniment with chords and slurs.

5

Handwritten musical notation for measures 22-24. The top staff contains a vocal line with lyrics: "ter me que pa re ce que me muc ro". The bottom staff contains a piano accompaniment with chords and slurs.

Handwritten musical score on a grand staff. The notation includes various notes, rests, and dynamic markings. The piece concludes with the instruction *pp rall*.

Guerrero
L. Sebastian
Apr. 1926

"El sobre verde" N^o

modistas y oficiales (2^{da} tipolo)

Tpo se
Onestop

Modistas

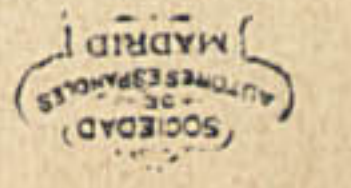
Cuan do sal - go del ta - ller

y vaal gu - no tras de mi quea le pri - a, quee mo

4 5 6 8 9 Cres 10

cion! sienta qui sien toa quien - el co ra zion. Me pre ten

11 12 13 14 15 16 17



Sem mi li tar me per si que, con te son

18 19 20 21 22 23 24

y no ha ce — masque ju rar que me que — re con pa sion.

25 26 27 28 29 30 31

a to das par tes va tras de mi ya to das ho ras

32 33 34 35 36 37

(Se abren las cajas y aparecen los oficiales de medio mespo)

me di cea si.

38 39 40 41 42 43 44

(SOCIAD
de ESPAÑOLAS
MADRID)

Officiale

oh, mu jer ce les tial! — mo du ti lla gen

45 46 47 48 49 50 51

til mu ñe qui tai de al — ca pu lli to sea

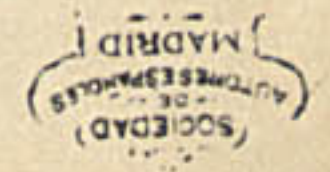
52 53 54 55 56 57 58 59

bril. *mf* de cid me — tios fue Doa mar — no ha cer me — tanto su

60 61 62 63 64 65 66 67

frir. Un be so — me ha beis de dar queese be so ha de ser vir pa ra en la

68 69 70 71 72 73 74



instauran las cosas

zar me, fro vi vir. —

El de par — seu na be sar — un peca —

no *6* *Claviera* *capas de* *guitarra*

Cours 1 2 3 4 5

do suele ser — pe ro en ver — de ser ve mal es mor tal, si quien be — sa es la mu

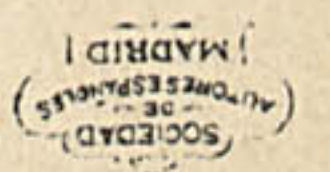
6 7 8 9 10 11 12 13 14

fer. — Con que el be — ro que pe dis — hoy no lo — poseis lo

15 16 17 18 19 20 21 22

grar, — pues co mo un — pecado es — no me que — ro con de

23 24 25 26 27 28 29 30



19

mar. — Sial fin mies po so — llegais a ser — a tu Sas ho ras — os besa

31 32 33 34 35 36 37 38

re. — (se abre la caja)

dim. Oh, mu jer ce les tial! —

39 40 41 42 43 44 45 46 47 48 49

12

mo dis ti lla gen til — mu ñe qui tai de al — ca pu

50 51 52 53 54 55 56 57 58

lli to de a bril. — de cid me — si os pue do a mar — uo ha cer me — tanto su

59 60 61 62 63 64 65 66 67

P.

13

Frir. — Un beso — me ha beis de dar que se le soha de ser vir pa raen la

68 69 70 71 72 73 74

Los oficiales salen de los cajas y evolucionan haciendole besar

Zar mestro vi vir.

75

lo prau parselo beso

leso

(Piano)

24

Las modistas se cuelgan las capas en el erario, y del otro, el oficial, y masticas

4

cres

may movimiento

16

Guerrero
San Apolonia 14 de Agosto 1926

El sobre verde No. 7

Bombones Sevigne =
Fiple y 4 viefos

Molto

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

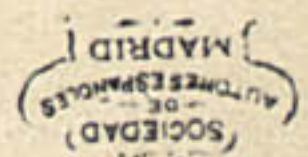
Handwritten musical notation for the second system, including treble and bass staves with notes and rests.

No me per si gais, por fa vor. De pad meen paz que yo noos pue soo

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

ir. No me per si gais que mia mor ja mas un vie fo habra de con se

Hagan rayado

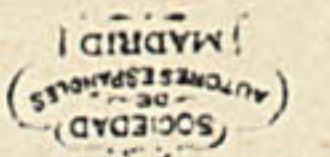


guir.
 rump venga lán muy gen til sin va ci lar mia mor leante ga
 re. — ja pa pa ja pa pa pa
 pé. — lin da, lin da ma da mi ta. Viejo viejo se due tor con sus bom bo neste du
 cir me no po dra. Be lla bella mu ñe qui ta. Vie jo vie jo te due

ten
ten
ten
vejo
vejo
vejo
vejo
vejo

5
6
8
9
10
11
12

rall.
allegro
rit.
fz
fz
fz



tor a con quis tar me nunca

nunca lle pa ra.

rall.

afro

ah

ah

Coro

Aun jo ven pa lan muy gen

til sin va ci

lar mia mor leu tre pa

re — fa fa fa fa fa fa

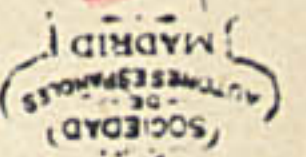
6 *rall.*

afro

7

8

V.S



Que vos so loes tair se gum *ve pa ra to* *mar un pol vo de ra*
 9 10 11

pe. *ma sam se vig ñi* *de los salo nes de la corte, linda ro sa*
 12

pri mo ro sa *en piedad de mi* *y no te muestres con mia mortau se se no sa*

be lla ro sa. *ma sam se vig ñi* *la bella ro sa so lo a ceptu se los vis / os*

MADRID
 AUTORES ESPAÑOLAS
 SOCIEDAD

rall
el con re fo
Tempio sad de mi y no ses de nes los a

rall
no res se este vie fo
vie fo, vie fo.

triple
Am fo ven ga lan muy gen
como 5



allegro *rall* *app*
 til sin va ci lar mia mor been tre ga re — fa fa fa fa fa fa fa

6 7 8

allegro
 que vos so bes tais se gun vi pa ra to mar un pol vo de ra

9 10 11

allegro *rall*
 pe se ra pe de ra pe

allegro *ten*
 ten

Guerrero
 Enero 1927

(SOCIAD)
 DE
 AUTORES ESPAÑOLS
 MADRID

El solhe verde No 9

Schott's Organ and Organ

Una tiple y ocho organilleras.

Una palo bien (una niña)
y 8 chulitos (niñas)

mpo se

Schott's

muy marcado

Tiple y Organilleras

So mos las or pa ni lle ras

de ma ris tay se mas pul so y na die nos a ven ta ja

Sando vuel tas al ma nu lio. No han de en con traer se me fo res

de mas vis ~~pa~~ de mas ~~que~~ ~~se~~ ~~pu~~
so
14 ma die not a ven + ta so fa.

Handwritten musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "de mas vis ~~pa~~ de mas ~~que~~ ~~se~~ ~~pu~~". The piano accompaniment includes measures 11, 12, 13, and 14. There are various musical notations such as notes, rests, and dynamic markings.

San do vuel tas al ma riar.
brio
Un chu la po posti nero anda siempre tras de

Handwritten musical score for the second system. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "San do vuel tas al ma riar." and "Un chu la po posti nero anda siempre tras de". The piano accompaniment includes measures 15, 16, 17, and 18. There are various musical notations such as notes, rests, and dynamic markings.

mi ¿si? si!
Yo le he di do ya que no - pe ro el se em pe ña en que

Handwritten musical score for the third system. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "mi ¿si? si!" and "Yo le he di do ya que no - pe ro el se em pe ña en que". The piano accompaniment includes measures 19, 20, 21, and 22. There are various musical notations such as notes, rests, and dynamic markings.

si ¿si? si!
Yes que ami mun ca los chulos me lla ma ran laa ten

Handwritten musical score for the fourth system. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "si ¿si? si!" and "Yes que ami mun ca los chulos me lla ma ran laa ten". The piano accompaniment includes measures 23, 24, 25, and 26. There are various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score with lyrics and performance markings. The score is divided into systems, with some sections crossed out in red. A blue vertical line is drawn through the middle of the page.

System 1:
Lyrics: *cion* ; No? ; No! ; mi ca ri ño dem chu la no? ; so no lo que rra
Markings: *orpanilleros*, *tiple*

System 2:
Lyrics: *Sin* ; No? ; No! ; me quie re lle var en co che
Markings: *orpanilleros*, *tiple*, *tiple y orpanilleros*

System 3:
Lyrics: a ce nar am re ser va o pa que des pues de la ce na
Markings: *tiple*, *tiple*

System 4:
Lyrics: Bai le mos un a ga rra o Por que yo que soy un ha cha
Markings: *tiple*, *tiple*

System 5:
Lyrics: (empty)

System 6:
Lyrics: (empty)

System 7:
Lyrics: (empty)

System 8:
Lyrics: (empty)

System 9:
Lyrics: (empty)

System 10:
Lyrics: (empty)

System 11:
Lyrics: (empty)

System 12:
Lyrics: (empty)

System 13:
Lyrics: (empty)

System 14:
Lyrics: (empty)

System 15:
Lyrics: (empty)

System 16:
Lyrics: (empty)

System 17:
Lyrics: (empty)

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Lyrics: (empty)

System 100:
Lyrics: (empty)

ya le he vis to de ve nir, ————— y al ma mis con to as sus le ————— tras —————

11 12 13 14

~~tu ve que de cir~~ ~~on tea yer le di~~ ~~plav~~ ~~si:~~ Yo pue ro — me por un pollo e le pante y de por

15

tin . que me lle vaal su per — tampo bien al pa-las oal Ma xim. — No

6

que pro — youn chu lo de e sos que me trate con des sen — Yo que roum — po lli to

9 24

pe ra — yo que rou — po lli to bien *Orfanilleros* Bien, bien! *Salte una niña*



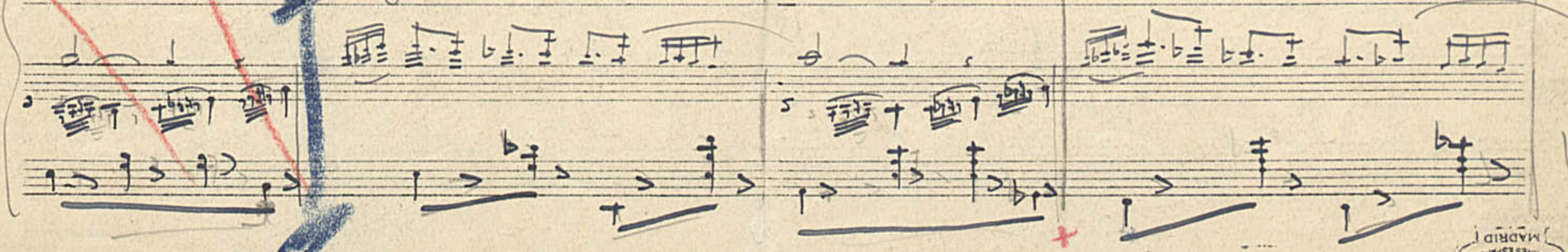
vestido de pollo bien, a la ultima moda, exaageradissima y baila con la triple



Salen tantos niños (vestido



de Chulo) como si orfanilleras haya, bailando muy exaageradamente chulo.



Handwritten musical notation for the first system, including a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various rhythmic values and accidentals. A large section of the right side of the page is heavily crossed out with diagonal lines.

Handwritten musical notation for the second system, featuring two staves. The top staff contains the vocal line with lyrics: "Yo que ro — mejor un pollo e le pantey de pos tin que me". The bottom staff contains the piano accompaniment. A handwritten note "organillera" is written above the first measure of the piano part. A red "4/6" is written below the piano part in the middle of the system.

Handwritten musical notation for the third system, featuring two staves. The top staff contains the vocal line with lyrics: "lle veal su per tan po bien al Pa las oal ma xim. No". The bottom staff contains the piano accompaniment. A handwritten note "Mim. bien" is written above the vocal line in the middle of the system. A red "4/6" is written below the piano part in the middle of the system.

que re — un chulo
 de esos que le tra te con ses
 den —

Mucho chulo (por las orpañillera)

No que reum — polli to

pe ra ro
 que reum — polli to
 bien

Muy bien
 ¡Bien Bien!

Guerrero
S. Sebastian Agosto 1826

90 nas mos trando tea ve ces ae ti vay bri

12 14 15 16

llan te sobre ri cos man tos y re gias co

17 18 19 20

ro nas. res siem pre co si

21 22 23 24

cia sa, be lla per la na ca ra sa,

25 26 27 28 29

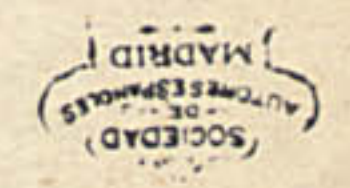
MADRID
AUTORES ESPAÑOLS
SOCIEDAD

30 *res* *portu eri lloy tu va lér.*

35 *mas e res por mia so ra da porque se quees*

40 *tai por ma da con la pri mas se mu*

45 *fer. Como*



Oh per la si vi na

3 4 5 6 7

~~de be do sem blan do~~
ai ro say va bien te

~~que se cen daban mil de~~
queato das las hen bras

con tu bri llo en

8 9 10 11 12

can tas

que po nes los cla ros

i ris de tu o

13 14 15 16

rien te

en la blanca nie ve

Se lin das gar

17 18 19 20



gan tas. ~~_____~~ res ~~_____~~ digni pre co di

21 22 23 24

cia — Sa, — bella per la na ca ra — Sa, —

25 26 27 28 29 30

por tu bri lloy tu va — lér. — mas e res por

31 32 33 34 35

mi a so ra — Sa — porque se quees ta's por

36 37 38 39 40

ma — sa — con la pri mas de mu

41 42 43 44

rall

ten 2 ten

f *fer.*

ten

Guerrero
3.12.1926

"El sobre verde" N^o Final de obra = Catalanas y Sevillanas.

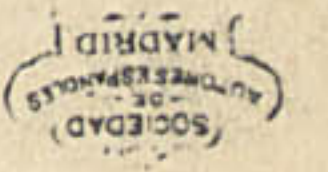
*Trope
Para Calle*

(Popular)

Sos

Som Barce lo nay se vi lla Sos cin sa ses to be

Hayan rayado



ra nas ————— ihaa le gri a yel tra ba ————— jo!

9 10 11 12 13

3 Mon — se rrat y la Gi ral — Sa gri

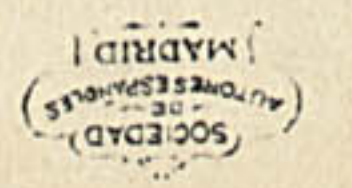
14 15 16 17 18

a na yel pa ra le lo ————— la ma ca re nay las

19 20 21 22 23 24

4 Ram blas. ————— Cl vi no ————— de manza ni lla

25 26 27 28 29



la sa e tay la sar Sa na.

30 31 32 33 34

35 36 37 38 39

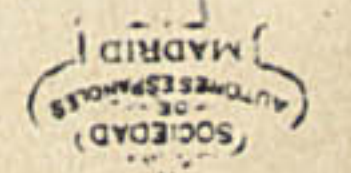
40 41 ~~42~~ 43 44 45 46

Sevilla (Una Fils) (Popular)

a Je sus

del gran po Ser lehe pe si o de ro

47 48 49 50 51



5
si — llas — que cuando me mue ra meen tie — rren —

52. 53 54 55 56 57.

que cuando me mue ra meen tie rren — — en Barce lo na — se

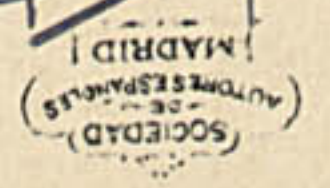
58 59 60 61 62 63

vi — lla *todos* ¡ An da lu zas, — Ca ta la nas!

64 65 66

p=mp

— ¡ mu je res — sea ma bra vi a! — ¡ Or pu llo —



de ca ta lu ña! — *or* *rall* qu els de an sa lus ci a! *aff*

rall

Catalana
(una pley) #

Son Barce

9

lo nay se vi lla dos ciu sa ses so be ra nas

f *com* 1 2

4 5 6 7 8 9 10

Catalana
+ Sevilla

10

j Laa le pri a yel tra ba jo! — Mon - se rrat y la Gi

11 12 13 14 15 16

Handwritten musical score for guitar, measures 17-22. The lyrics are: "ral Sa Bri a na yel Pa ra le lo La". The piece is titled "Sevillana" and "Catalana".

17 18 19 20 21 22

Handwritten musical score for guitar, measures 23-27. The lyrics are: "Ma ca re na las Ram blas El vi no". The piece is titled "Catalana" and "Sevillana".

23 24 25 26 27

Handwritten musical score for guitar, measures 28-32. The lyrics are: "se manza ni lla la sa e ta La Sar". The piece is titled "Catalana".

28 29 30 31 32

Handwritten musical score for guitar, measures 33-37. The lyrics are: "Sa na.". The piece is titled "Sevillana".

33 34 35 36 37

Handwritten musical notation for piano accompaniment, consisting of three staves. The first staff has a downward-pointing exclamation mark above the first measure. The second and third staves contain measures numbered 38 through 45. A double bar line is present between measures 41 and 42. The key signature has one sharp (F#).

Vocal line 1, starting with a treble clef and a common time signature. The lyrics are: "a Je sus — del gran Po — ser — le he pe si — o de ro". The notes are mostly quarter and eighth notes with some rests. A fermata is placed over the word "ser".

13

Handwritten musical notation for piano accompaniment, consisting of three staves. The first staff contains measures 46 through 51. The second and third staves contain measures 52 through 57. A double bar line is present between measures 54 and 55. The key signature has one sharp (F#).

Vocal line 2, continuing from the previous line. The lyrics are: "si — las — que cuando me mue ra me en tie rren — en Barce lo na — o se". The notes are mostly quarter and eighth notes with some rests. A fermata is placed over the word "rren".

14

24

x7

vi ella

64 65 66

Anda lu zas, — Ca ta la nas! — ¡Mu je res — Sea ma bra

15

vi a — ¡or gu ello de la ta lu ña! — ¡or pu llo del lu da lu ci a!

rall

or pu llo sea ma bra lu ci a!

rall

16

24

Quintero
28-XI-926.

El roble verde No Final Una Madrileña, una sevillana

Una catalana, Madrileñas Sevillanas y Catalanas

Para calle

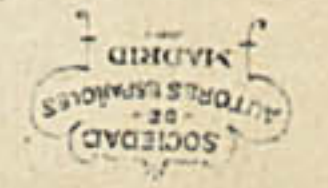
Sale la triple Madrileña con las Madrileñas

Triple madrileña y sevillana



Fiplo Madrileño
Madrilenas y Fiplo Madrileño
En - ma drid na ci -
yo - roy de ma drid - que es el pue blo mas a

The image shows a handwritten musical score on aged paper. It consists of five systems of staves. The top two systems are heavily crossed out with black ink. The third system contains the title 'Madrilenas y Fiplo Madrileño' and the first line of lyrics 'En - ma drid na ci -'. The fourth system contains the second line of lyrics 'yo - roy de ma drid - que es el pue blo mas a'. The bottom system shows the piano accompaniment for the second line of lyrics. The score includes various musical notations such as notes, rests, and chords. A red diagonal line is drawn across the first two systems. There are also some handwritten annotations and corrections throughout the score.



Handwritten musical notation with lyrics: *le gre - que es el pre - blo mas fe - liz*

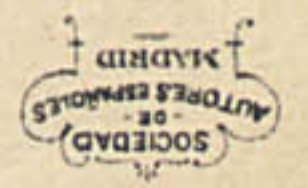
2

Handwritten musical notation with lyrics: *Salen Tiple Levi llam y Levi llam*

Handwritten musical notation with lyrics: *Salen Tiple Catalunya y Catalunya*

Handwritten musical notation with lyrics: *En la*

Tiple muller 4



Handwritten musical score for voice and piano. The score is written on ten staves, with the vocal line on the top staff of each system and the piano accompaniment on the bottom staff. The lyrics are in Spanish and Catalan. The music is in G major and 3/4 time. The score includes various musical notations such as notes, rests, slurs, and ornaments. There are some red markings on the page, including a red '101' at the bottom right.

glo ria es tar en Ma drid vi vien do - - - mes go di ce al re
fran de Ma drid al cie lo - - - Por Ma drid vien to yo un ca si no
cie go - - - por que es gran - de - - por que es fue ro
yo tam sien a Ma drid le ad mi ro - - - que ro - - - es ma
Cataluna
Castell



rall
 dicit de los tres el pri me ro
rall
allegro

Madrileño
 y los una mas, so nos her ma nas
 sevillanos y catalanos
 hi jas de los pa nales tres

Madrileño
 siem pre u ni das siem pre
 jun tas en mis bra zos a si ten dre

Todas
 vi va ma drid
 vi va madrid

Handwritten musical score for voice and piano. The score is written on four systems of staves. The top staff is for the voice, and the bottom two staves are for the piano. The lyrics are in Spanish and French. The tempo is marked 'a 7/8' and 'rallentando'. The key signature has one sharp (F#).

Lyrics (Spanish):
bu- la glo-ria es estar en tu d'iel vi-
vien do - pues ga di ce-dre fran de tu d'iel al cie lo
Por ma d'iel vien to yo un ca ri ño cie go - por que es
si ful como voz
gran de - por que es bue no - yo tam bien a ma

Lyrics (French):
bien de - puis ga di ce-dre fran de tu d'iel al cie lo
Par ma d'iel vien to yo un ca ri ño cie go - por que es
si ful comme voix
grand - parce qu'il est bue no - yo tam bien a ma

Handwritten musical score on aged paper, featuring four systems of staves. The first system includes lyrics: "died le ad mi ro - y que ro - es ma died de los tres el pri". The second system includes lyrics: "me ro - ti ti ti ti". The third system includes the word "felpom". The score contains various musical notations, including notes, rests, and dynamic markings such as "rall", "rall. q", and "p". There are several red diagonal lines drawn across the second system, and a large red scribble in the third system. The bottom system is partially obscured by a large, dark scribble.

El sobre verde

cancion a la perla (Tenor)

Nº 9

Mocho
Ho se
Blues

Handwritten musical notation for guitar and voice, measures 1-4. The guitar part is in E-flat major, 4/4 time, with a bluesy feel. The voice part has lyrics "oh, perla si vi na de be llo sem".

Handwritten musical notation for guitar and voice, measures 5-8. The guitar part continues with various chords and techniques. The voice part has lyrics "blan te".

Handwritten musical notation for guitar and voice, measures 9-12. The guitar part includes measures 9, 10, 11, and 12. The voice part has lyrics "quenacien sohu mil se, tu po ser pre".

V. J.

