

~~Pueno~~

j 5 minutos nada menos! No 1

D. Justo y 8 Reporteras (triple) (Vice-triple) 16 Reportera

(1) Marcha

Handwritten musical score for the first system. It features a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Marcha'. The lyrics for the vocal line are: "Pa ra ser buen re por te ro y ad qui rir ce le bri". There are various musical notations such as accents (>), slurs, and dynamic markings like 'mf'.

Handwritten musical score for the second system. The lyrics for the vocal line are: "dad a mi fui coe sto pri me ro que se di ga la ver dad. Yo po". The piano accompaniment includes a section marked '2' and 'tab'. There is a red circled '2' above the staff.

Handwritten musical score for the third system. The lyrics for the vocal line are: "ner no me to en to lo la ma pr e xãc ti tud. So la miente de e se mo do sa le". The piano accompaniment includes a section marked 'sol'.

(3) *Refrón (Tripla)* *D. Quinto*  
bien u nain ter viu. ¿ Cree us tes? | Cre o yo! Puerloha re... ; Si se

*Refrón (Tripla)*  
ñor! Por que so to das me ten de nos dar des. gustual Di rec tor.

*D. Quinto*  
Bus quen la per so na que ten gam Bues pues to. *Ellas* se paus tes que

= MENOS =

(5) *D. Quinto (Sol) ten*  
mu chras po nen muy mal ges to. Ha ga que con

tes te so loa dos pre gun tas pa ra pue las

pa que to das to das fun tas. pto se fchottis

i uehizonstea yer? i con teste ca ba

Me no! i uehizonstea a yer le seis a nue sey cuar to? Cuen te me

(3) *lo, no tén ga tanto miedo porque to tal es pa ra pu eli*

(4) *ellas car lo. ¿ que hi rouste a yer ? cu andoi ba por la ca ue... ¿ que hi rouste a*

*D. Justo*

(5) *yer ¿ muy fun to a na mo re ue... ¿ o me fi fé que ta úa ma ba*

*D. Justo*

(6) *Flo ra y se que ru se to ra se ua ma E le na. ¿ que hi rouste a*

*ellas*

Handwritten musical score for guitar and voice. The score is written on four systems of staves. The top staff of each system contains the vocal line with lyrics, and the bottom staff contains the guitar accompaniment with chord diagrams and rhythmic markings.

**System 1:** Lyrics: "yer? i Puehizoustea yer? i Puehizoustea yer? i Puehizoustea". Circled measure numbers 9, 10, and 11 are present.

**System 2:** Lyrics: "yer? Oi ga me... no meo cul te na da". Circled measure number 12 is present.

**System 3:** Lyrics: "na da. Oi ga me... y sal draus teen la por". Circled measure number 12 is present.

**System 4:** Lyrics: "ta da. mi reus ted pue le voy ain ter viu". Circled measure numbers A, B, and C are present.

Additional markings include "Ella" above the first system, "Ella" above the fourth system, and "X" marks at the end of each system. The guitar staff includes various chord diagrams and rhythmic notations such as "s" and "p".

(12) x

var!...

loha ray # ain queistes les te du dando me for que fer

D E F

13 x

nando Cas tan pa lo mar.

Telou onto, Solen los Vico toples

G

(13) x

(14) x

Tobas

guchizous tea yer cuando balou dos

1 *Toda*  
 Socias? *i* fuehizous tea yer *D. juho* Pa ra e vi tar es ca mas? *Qui* lla fu far al la pe der me

2 3 4 5

(15) *Di* fo a un pue yo se de *Fi* fo que fue a las ba mas. *Toda* *i* fuehizous tea

6 7 8

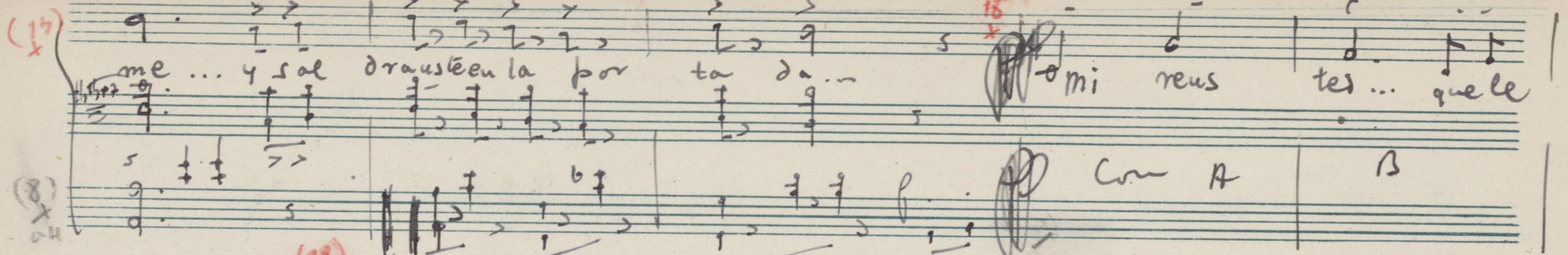
16 *yer?* *el* *i* fuehizous tea *yer?* *Toda!* *i* fuehizous tea *yer?* *el* *i* fuehizous tea *yer?* (16)

9 10 11 12

*el y Toda*  
*Di* fa me... *no* meo cul te na da *na* ta *Di*

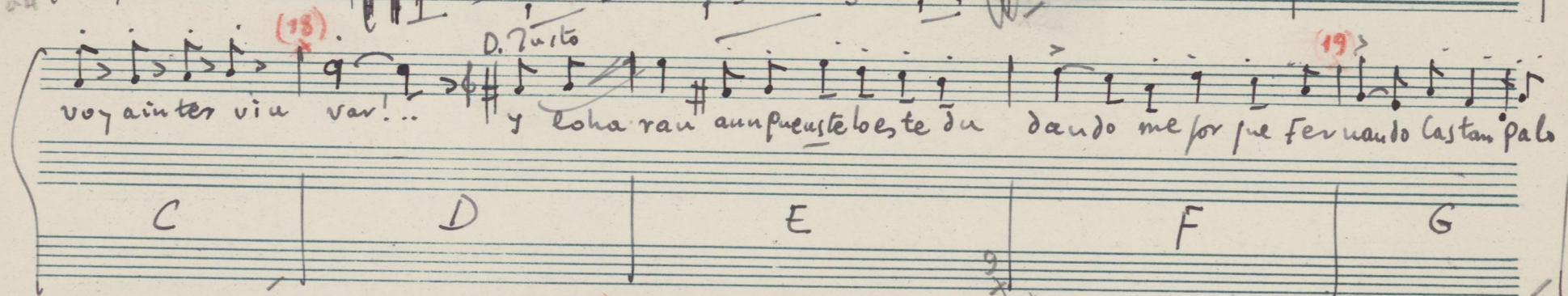
(17) me ... y sal drausteen la por ta da ... mi reus tes ... que le

(18) Com A B



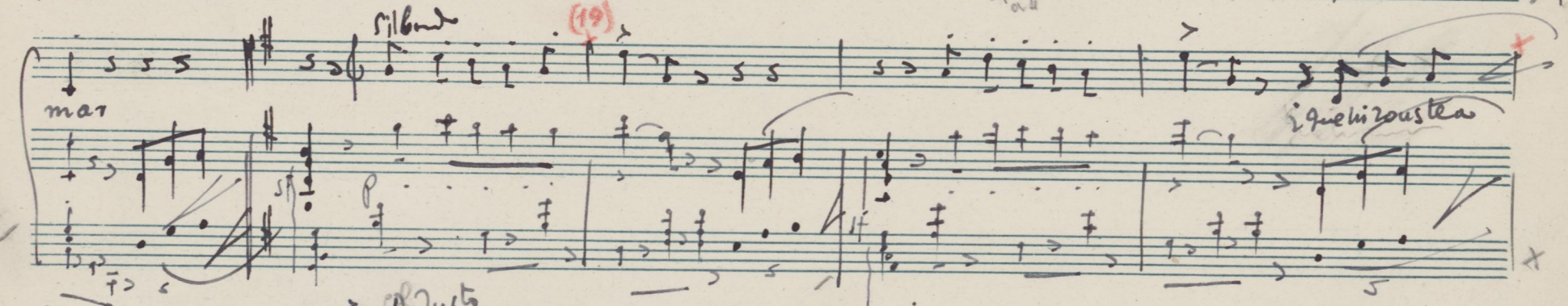
(18) voy a inter viu var! ... y lo ha ran a un pue ste beste du dando me por fue Fernando Castan Palo

C D E F G



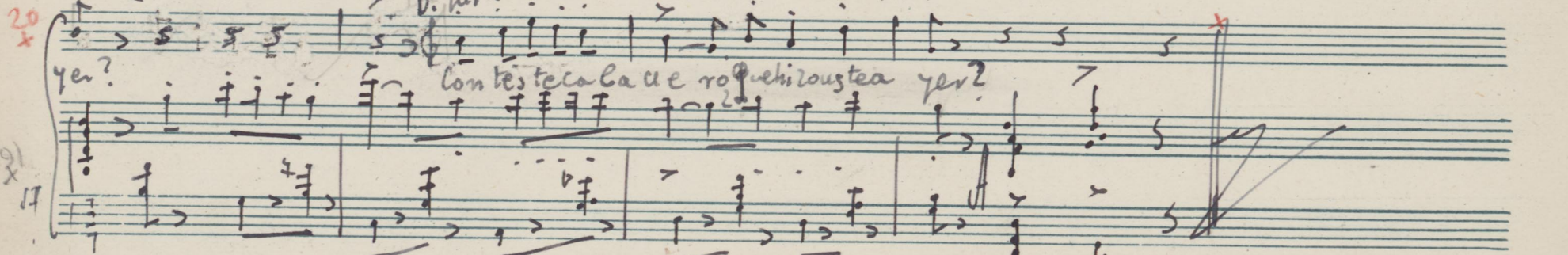
mar

(19) i que hiru stea



(20) yer? Con test e ca ba ue ro que hiru stea yer?

17





Vals *allegro* Maria Rosa Florian y Típles

ten Florian  
 ten U na mi ra da de mu jer e ua mo ra da

Handwritten musical score for the first system. It features a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. The key signature has two flats and the time signature is 3/4. The lyrics are: "ten Florian U na mi ra da de mu jer e ua mo ra da".

lo oi ce to do sin que rer de cir nos na da. *me Rosa Florian*  
 ¡Ay! Promesas

Handwritten musical score for the second system. It continues the vocal line and piano accompaniment. The lyrics are: "lo oi ce to do sin que rer de cir nos na da. ¡Ay! Promesas". There are dynamic markings like *sf* and *p*.

ca li das dea mor sue len ar der en el ful gor de u na mi

Handwritten musical score for the third system. It continues the vocal line and piano accompaniment. The lyrics are: "ca li das dea mor sue len ar der en el ful gor de u na mi". There are dynamic markings like *sf* and *p*.

ra da de mu<sup>(2)</sup> jer. *me cant* No se fi e mu do

pa se lo que pa re. Florian Hay qui za mi ra das

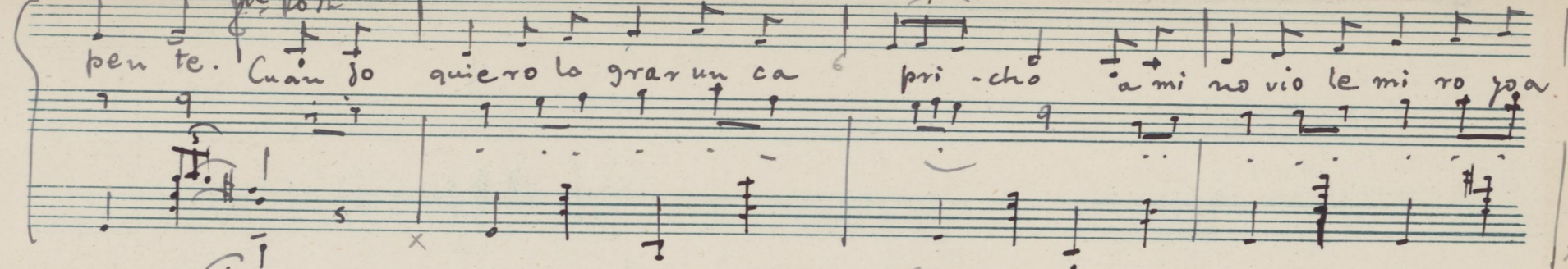
de si ver ras cla res? ... *Mr. Rosa* Las hay que son tran cas - las hay de re

o fo y las hay que pue den dar le el mal de

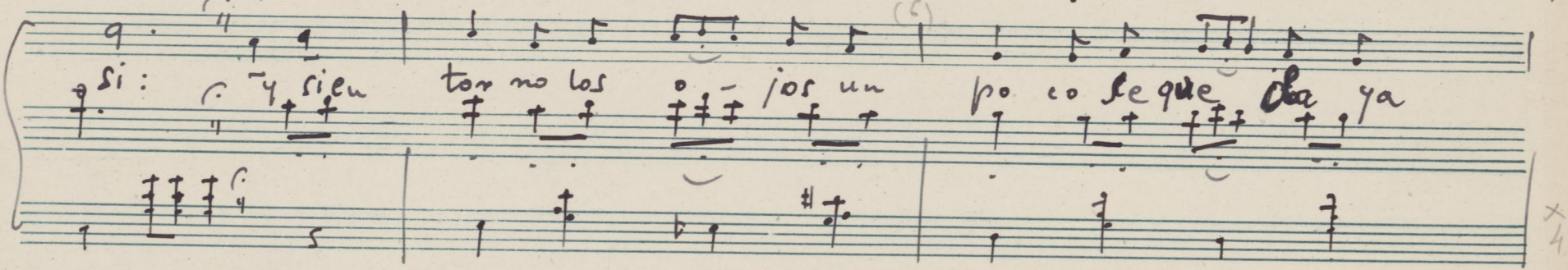
*Pizz*

Handwritten musical score for guitar and voice. The score is written on multiple staves. The top two staves are for guitar, with the word "atho" written on the left. The bottom two staves are for voice, with lyrics written below the notes. The lyrics are in Spanish and include the words "ma hora", "La mu", "fer que con u na mi", "ra - da", "no con si gue de cir lo que", "rien - te - es que tie ne muy po co de", "lis ta ó cor ta de vista que do de re". There are various musical notations, including notes, rests, and dynamic markings like "fox".

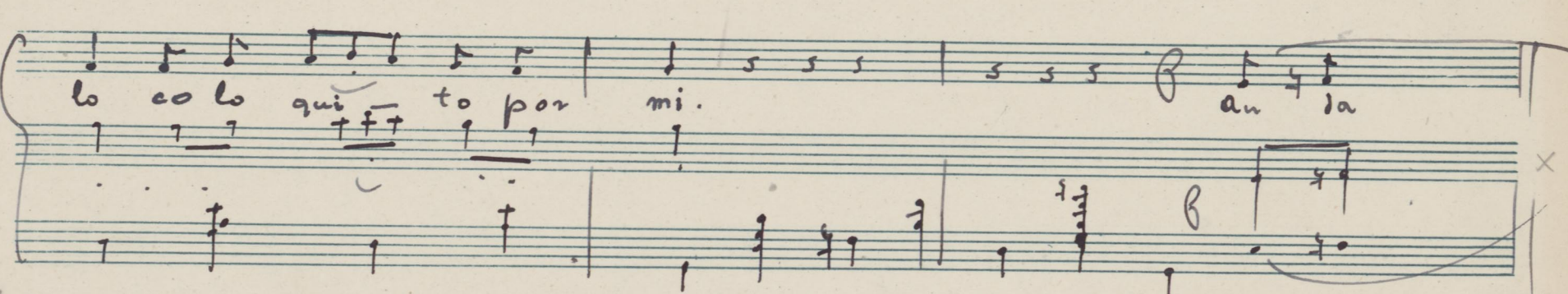
pen te. Cuán do quiero lo grar un ca pri - cho a mi no vio le mi ro ya



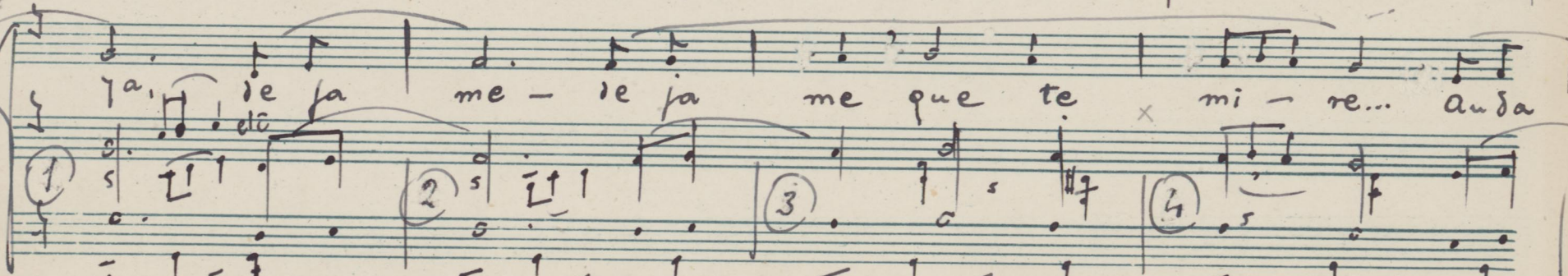
Si: y sien tor no los o - jos un po co se que da ya



lo co lo qui to por mi. an da



Ya, se fa me - ie ja me que te mi - re... an da



LEGADO GUERRERO. CCMU

Handwritten musical score with lyrics in Spanish. The score is written on five systems of staves, each containing a vocal line and a guitar accompaniment line. The lyrics are: "ya se fa (7) me que al sen. tir mea tu. ve ra... i aay, que sus pi re! i aay, za. la. me ra! Florian. i aay! no me mi re! i que mas qui sie- ra! Es que Florian. con 1 2 3 4". The score includes circled measure numbers (5-20) and various musical notations such as notes, rests, and accidentals. A small number '3' is written in a box in the top right corner.

Handwritten musical score for voice and piano. The vocal line is on a single staff with lyrics: "ya se ja me que te cla ve mis o los!". The piano accompaniment is on two staves. Circled numbers 21, 22, and 23 are present in the vocal line. A circled number 5 is in the piano part. The system ends with an 'X' mark.

Handwritten musical score for piano. The system begins with a treble clef and a key signature of one sharp (F#). The tempo marking "allegro" is written above the staff. The piano part consists of two staves with various chords and melodic lines. The system ends with an 'X' mark.

Handwritten musical score for piano. The system continues with two staves of piano accompaniment, featuring chords and melodic fragments. The system ends with an 'X' mark.

Handwritten musical score for piano. The system begins with a treble clef and a key signature of one sharp (F#). The tempo marking "Trites" is written above the staff. The piano part consists of two staves with various chords and melodic lines. The system ends with an 'X' mark.

pri - cho a mi no vio le mi. ro yoa si. ar! y sien

tor no los pos un po co, re que da ya lo co es qui to por

mi. au da ya se ja me - se ja

*me: Roraz Tiples*

me que te mi re. au da ya se ja me que sen tir mea tu

3 4 5 6 7

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(12)

ve ra... ¡ay, que sus pi-re! x ; ay ra la

8 9 10 11

(13)

me ra ; ay, no me mi-re! x mo rosa > ¡ fue mas qui

12 13 14 15

(12)

sie ra! x florán Es que yo, me loes toz deeros La bios tan x (7)

16 17 18 19

(14)

ro fos x mo rosa ; au da ya se fa me que te x da ve mi f

20 21 22 23



This image shows a handwritten musical score for guitar, consisting of four systems of staves. Each system has a treble clef staff on top and a bass clef staff on the bottom. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings like 'p' (piano) and 'f' (forte). There are also some handwritten annotations and markings, including 'x' and 's', which likely refer to specific guitar techniques or fingerings. The score is written in a clear, legible hand.

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(16)

*allegro vivo*

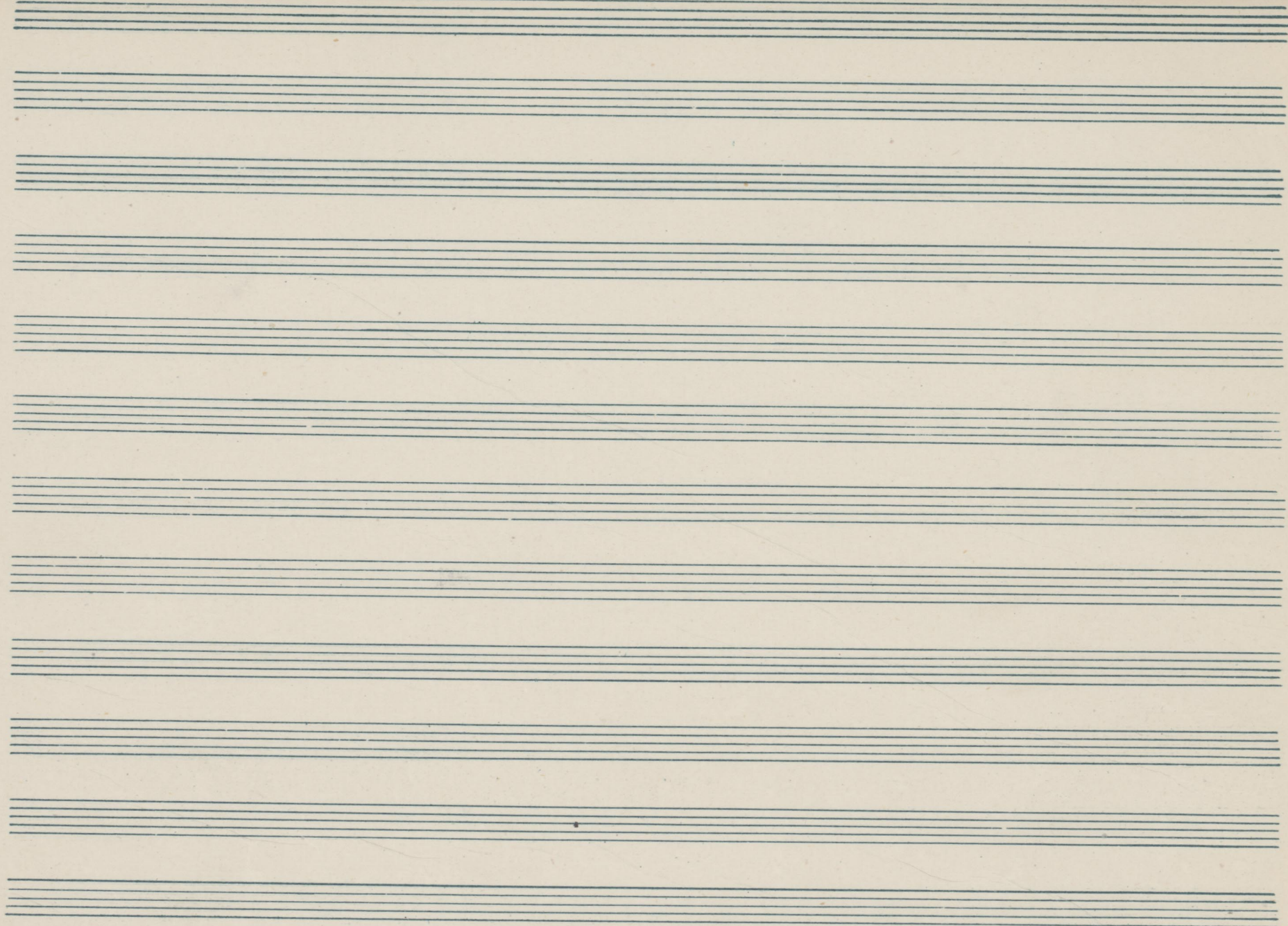
Handwritten musical notation for measures 16-17. The system consists of a treble staff and a bass staff. Measure 16 contains several notes in the treble staff and rests in the bass staff. Measure 17 continues the melody in the treble staff and includes a circled chord symbol 'A' in the bass staff. There are also other circled chord symbols and some 'x' marks in the notation.

17

Handwritten musical notation for measures 18-19. The system consists of a treble staff and a bass staff. Measure 18 shows a continuation of the melody in the treble staff and rests in the bass staff. Measure 19 includes a circled chord symbol 'D' in the bass staff and some notes in the treble staff.

Handwritten musical notation for measures 20-21. The system consists of a treble staff and a bass staff. Measure 20 shows notes in the treble staff and rests in the bass staff. Measure 21 includes notes in both staves and a large scribble in the bass staff.





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¡ 5 minutos, nada menos! N° 4

Maria Rosa, Araceli, D. Pito, D. Justo, D. Candido, Felipe y <sup>luego</sup> Florian

*Tpo. Allegro*

*m = Rosa*

El mi oes un ma

*D. Pito y D. Justo*

ri do la mar de ex tra - no! — ida mar!; la mar!... a

*Felipe*

*Araceli*

ve ces no le ve mos en to do el a - ño. ¡ ¡ Que a tro ci dal!!

1 2 3 4 5 6 7 8 9 10 11

*mf* *p*

*me Rosa*  
Noal muerza nun caen ca sa ni me pa se — a — ; Ca ray! ; Ca

12 13 14 15 16

ray! *araceli*  
Los hay con u nas nor mas bas tan re

17 18 19 20

*D. Pto. D. Justo, Felipe*  
Fe — as! ; Los hay!! ; Los hay!!

*me Rosa*  
No

21 22 23 24

*Felipe*  
tie ne niun de ta lle pa ra mi. Es. de lo mas a

25 26 27 28 29

Musical notation for the first system, including notes and lyrics.

clustoy des pe gao. i So bri nos dees ta cla se num ca

30 31 32 33 34

Musical notation for the second system, including notes and lyrics.

D. Caudido p. Pito araceli

vi! Ah, i si? i y goeen el plan de suegroestoy ti rao! i Ti

35 sf

Musical notation for the third system, including notes and lyrics.

m. Rosso araceli

rao! yo bre o que flo rian sedaul al cohoh. En

Musical notation for the fourth system, including notes and lyrics.

D. P. to

ton ces ha bla le con cha ri dad. a qui no le de

ci mis ni pa rol. Ah, ¿Si? ¿pue deus ted cre en, quees lo ver  
 yoen de plan ie sue' gresoy li

Felipe  
 dad! ver

*Me a todos (valla)*  
 araceli: ¿Qué loñtima!... ¿De modo que es seguro que  
 no viene?  
 D. Pito: ¿Cómo seguro? ¡Segurísimo!  
 Felipe: ¿So te lo podenon irar!  
 D. Justo: (Durando) ¡Mirasted!  
 (En este momento)

Todos  
 aparece Florian  
 Florian Pero oya hija mia, que me tienes al ojo.  
 ito zao

en el coche esperandote desde hace media hora. Todos: ¿Eh? M<sup>o</sup> Roja: Florian !!  
 Felipe: Mi madre! araceli: ¿Eh? ¿Pues no secias?..



~~La que se viene en el mundo~~

~~Viento~~

52 53 54 55

3

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Handwritten musical notation for the first system, featuring a treble clef staff with a melody and a piano accompaniment. The melody includes notes with accents and slurs. The piano part has chords and some markings like 'u' and '4'.

Handwritten musical notation for the second system, including a vocal line and a piano accompaniment. The vocal line has lyrics: "tienes im pa ciente, Ma ri a Ro - sa!... ¿Que es lo queo di?". The piano part has a bass line with measures numbered 1 through 5.

tienes im pa ciente, Ma ri a Ro - sa!... ¿Que es lo queo di?

1 2 3 4 5

Handwritten musical notation for the third system, including a vocal line and a piano accompaniment. The vocal line has lyrics: "Yes que constan te men te pien so en mi es po - sa - ii Ya estoy gi". The piano part has a bass line with measures numbered 6 through 10.

Yes que constan te men te pien so en mi es po - sa - ii Ya estoy gi

6 7 8 9 10

Handwritten musical notation for the fourth system, including a vocal line and a piano accompaniment. The vocal line has lyrics: "De lo que si ce un hombre ja más me Fi - o -". The piano part has a bass line with measures numbered 11 through 15.

De lo que si ce un hombre ja más me Fi - o -

11 12 13 14 15

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*Presenta* me! — *Es una mi ga mi a. Ya pui su*

16 17 18 19 20

*ti o.* — *¿Como estas ted?* — *In*

21 22 23 24

*quie to por pen Jar que son las dos* — *ya mi mu fer tar*

25 26 27 28 29

*daba en re co ger.* — *¿a rre gla te se pri say va mo*

30 31 32 33 34

nos. ah, ¿sí?

nos. ah, ¿sí?

Todos Florian  
nos. ah, ¿sí? Es

35 36

que no se vi vir sin mi mu fer. ¿mu fer? mu fer ...

Ma Rosa Florian (muy conmovedor)

37 38 39 40 41

mi per... quea le gras mie xis teu cia.

42 43 44 45 46 47

*pp* mi per... mi per... per fui me de miho

48 49 50 51 52 53 54

gar... Tua mor... quees luz sa

55 56 57 58 59

bra... ue uar... mi per... mi per

60 61 41 42 43

las sombras de mi vida, mu -

44 45 46 47 48

jer, mi jer, de be' na cla ri

49 50 51 52 53 54

dad. — No se por que de ci a que no sea

55 como 1 2

ma - ba i Ya ves que si! ¡ Su

3 4 5 6

ce de ca da co sa que es la ca ra — ba!... — ¡ven jun to a

mi! *Todos* mu per mu per

quea le gras lae xis ten cia mu

per mu per per fu me del ho

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g. gar. *prima* mor quees luz sa

56 57 58 59

g. bra eri car! *Todo!* mu per, mu

60 61 A D

g. ser. el pre mio de tus besos mu

C D E F G H

g. per mu per qui sie ra yoal can

A D C D E

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zar. —

al can zar

ellos

al can zar

D. Ruiz, D. Pito y Felipe

al can zar

flora

al can zar

ellos

al can zar

D. Ruiz, D. Pito y Felipe

al can zar.

flora

al can

ellos

al can zar

ellos

al can

Handwritten musical score on aged paper. The score consists of several staves with musical notation, including notes, rests, and dynamic markings. The lyrics "al can zar" are written across the top staves. The notation includes various rhythmic values and articulation marks. A large section of the score is heavily scribbled over with black ink, obscuring the original notation. The text "D. Justo" is written in the middle of the score. The overall appearance is that of a working draft or a composer's sketch.

¡ 5 minutos nada menos!

nº 4

M<sup>o</sup> Rosa. Araceli. Florian. D. Tusto y D. Cándido

*vals* ~~*Allegro*~~ *Araceli*

Si quieres ser feliz con la mujer.

noénte gues a nin gu uael co ra zón, — que todas las mu

je res van de tras — del homère que se bur la del a

mor. Lo mismo le sucede a la mujer

Handwritten musical notation for the first system. The top staff is a vocal line with lyrics "Lo mismo le sucede a la mujer". The bottom staff is a piano accompaniment with chords A, D, and C. There are some markings like "mor." and "m. 150" at the beginning.

si quiere ser feliz con un varón por que tambien los

Handwritten musical notation for the second system. The top staff is a vocal line with lyrics "si quiere ser feliz con un varón por que tambien los". The bottom staff is a piano accompaniment with chords D, E, F, and G. There are some markings like "m. 150" and "m. 150" at the beginning.

homeres vanse tras sea puellas que se ven en

Handwritten musical notation for the third system. The top staff is a vocal line with lyrics "homeres vanse tras sea puellas que se ven en". The bottom staff is a piano accompaniment with numbered chords 2, 3, 4, 5, and 6. There are some markings like "m. 150" and "m. 150" at the beginning.

de sua mor. vuestros con reys se gui re

Handwritten musical notation for the fourth system. The top staff is a vocal line with lyrics "de sua mor. vuestros con reys se gui re". The bottom staff is a piano accompaniment with numbered chords 7, 8, H, and I. There are some markings like "Florian" and "m. 150" at the beginning.

Y guarda ré mi co ra - zón Ann pue yo

sé que me goha ré lo que me sie - te mi pa

Com H I J K L LL

araceli  
 Jion. Yo sé que es un e a con se ñar

Vals *allegro* *Molto*

Com A B C

La co sa es muy si fi cil en a mor Florian (viento - luto 7 Cantid)

A qui estan los ma

D E F G

yo res y ve reis como los nos da ran la

2 3 4 5 6

so lu ción. ¡De que se tra ta? ¿Que hay que re sol

7 8

*D. Justo* *D. Candido*

ver? que les ex pli puen es tas la cues tion que

*Florian* *Mr. Ron y arca*

re mos quea con se (y) fen a Flo rián - ¡cual quie ra lea con

*D. Justo, D. Candido*

A handwritten musical score on ten staves. The first seven staves contain musical notation, including notes, rests, and bar lines. The notation is somewhat faint and appears to be a sketch or a first draft. The eighth, ninth, and tenth staves are empty, showing only the five-line structure of the musical staff. The paper is aged and has some discoloration.

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Yo res y ve reis como los nos da rian la

so lucion. i de que se trata i luchar que re sol

*D. Justo* *D. Candido*

ver? que les expliquen estas la mes tion.

*Florian*

C D E F G

que se mosquea con re fen a flo rian i cualquiera la con re faes

*M. Poser araceli* *D. Justo* *D. Candido*

con 1 2 3 4 5 6



te ve uor

*Allegro*

*si* quie res ser te lir con Pas mu  
 Cual quier con tra rie dad tu se tae

*me. Rolo*

*anceli*

le res... *Todo!*  
 vi tas *D. Cantid*  
 Des pi de te de ha cer lo que tu quie res. *Todo!*  
 Que son del se xo debil. pol re ci tas!

*D. Justo*

*araceli*  
 si quie res ser te liz na eras de clau di car  
 Sin em bar go, yo me com pra reu bas tou *Florien* ~~no~~ *La*

16

ten goin cou ve niente pues me gustan a ra biar. *araceli*  
 hay que te lo qui tan y te dan un ga na Fou! *si* quie res a tues  
*M. Rola* No te bes de mos

*con q*

po sa ver con tenta... *olor*  
 Frar ser muy ce lo so *D. Justo*  
*D. Canido* No pi das que tea cla re niu na  
 Ya sa bes que ena mor es fe li

10 11 12 13 14

*Tanto*  
cuenta  
gro so. *D. Justo* Tam po coe sta muy bien o me pe re cea

15 16

*florian*  
ras  
mi, Con tal se ver tea le gre que me im porta lo de más.  
ha cer la vista gorda co mo hay muchos por a hi.

*D. Justo y D. Camilo*  
Es un con re fo co mo tu ves - en el que

Mr. Roy y araeli

pon go se sin te res... ¡Es un con re fo lo que te

dox! - ¡Es un con re fo o es un ren toy? -

215 ven *Danzon todos Comicamente* toy? *to do!*

Handwritten musical score for guitar, consisting of five systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The score is heavily annotated with diagonal lines, suggesting revisions or deletions. The lyrics are written in Spanish and appear to be a religious or devotional text.

Lyrics: *quiero verte her caral mune es ya un doo.*

Dynamic markings: *Tutti*, *P*

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¡5 minutos, nada menos! no 6

M<sup>ra</sup> Rosa. Riebes. D. Pito. D. Justo y Bautista *Damisela y Petrimetre*  
INVITADOS E INVITADAS

*Tipo de Marurka*

*Bautista*  
al son e le gan tou deu na pa

*Todos* va... iNa! iNa!  
*Bautista* ya ve ces al com pas deu mi nu

*Todos* e... iTo! iTo!  
*Bautista* oal zit mo ju que tou deu na ma

zur... *Baum...* Ca! ; Ca! se bai loeuel sa lón com gran res

pe... *Todo!* ; To! ; To! *m. Ruv* Las mas be uas pa la bras se ca

ri... *Todo!* ; No! ; No! *Nieve* yel temblo ro soa Fau deu na pro

me... *Todo!* ; Sa! ; Sa! *d. Pito* Bai lau do se mur mu si la sol rau por lo



ba... ¡jo! ¡jo! a pre ta si to con tra la pa

re... ¡ja! ¡ja! Bautista y res pues se la re do va pa ra

mas a mi ma ciou, a li nea sas las pa re pas da co

mieu zo el ri go dón.

Handwritten musical score for the first system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Ri go don, - Ri go don, - que re que re gran dis tin". The piano part includes a "Tolo!" marking above the first measure.

Handwritten musical score for the second system. The lyrics continue: "cion. - Ri go don, - Ri go don, - por que dae le gancia al Sa". The piano accompaniment continues with various chordal textures.

Handwritten musical score for the third system. The lyrics are: "lon. - Ri go don - ri go don - si se bai la sin a teu". A "D. Turto" marking is present above the first measure of the piano part.

Handwritten musical score for the fourth system. The lyrics are: "cion - ces tro pe ael po po el po po li". A "Tolo!" marking is present above the first measure of the piano part.

Low

*f* *ff* *iTo!* *iTo!*

*iMa! iMa!*

*Muñis poco a poco*

*iCa!* *iCa!*

*M. R. R. R.*

*La mas ee uas pa la* *eras de ca*

Handwritten musical score for piano and voice. The vocal line includes the lyrics "¡fo! ¡fo!" and "¡fa!". The piano accompaniment features chords and melodic lines.

Handwritten musical score for piano and voice. The vocal line includes the lyrics "se levanta el telón corto, y aparece el salvi". The piano accompaniment features chords and melodic lines.

Handwritten musical score for piano and voice. The vocal line includes the lyrics "Ri go don, - ri go don - que re quiere re gran dis tin". The piano accompaniment features chords and melodic lines. Section markers (A), (B), and (C) are present.

Handwritten musical score for piano and voice. The vocal line includes the lyrics "ción - Ri go don, - ri go don - por que dae le gan cia al Ja". The piano accompaniment features chords and melodic lines. Section markers A, B, and C are present.

low. Ri po don, ri go don si se bai la sin a ten

(5) ción leestro pe ael po po el po po li sou. *Damizela*

mas be uspa la bras se ca ri... *Todos* ; No! ; No! *Petrimete* yel tem glo ro goa Fan

*Todos* deu na pro me isa! isa! *Damizela* bai lan do se mur mu rãu por lo.

Handwritten musical score for voice and piano. The vocal line is in G major and 2/4 time, with lyrics: "Ba... i fo! i fo! a me ta di to con tra la pa ze... i ga!". The piano accompaniment includes dynamic markings such as *pp*, *f*, and *sf*, and performance instructions like *lento* and *rit.*. The score is written on two systems of staves.

Nº 6

*¡ 5 minutos, nada menos!*

*Damirela*

*En se me* *mea danzare ei ai re*

*Petrimela*

*polo nes que en las sa lo nes ele gantes ta lo cu ra es. E sea i re*

po pu lar que pri va hoy en Ma drid, ya se bai la ba mu cho au tes en Va

Ma do lid. a su com pas pa rece que me vuelan los pies. (Pues ya ve

rás que de fue ne tes tie nes des pues!) Que dulce sen sa ción sea po de

ro de mi! So que he sen ti do en un mo men to nun ca lo sen ti. Per mi ta



me que así lea bar que el ta ue bien y muer que a lo ram movi miento co no

16

17

18

91

La pol ca - ca la pol ca ca que

vi no se po lo nia por fe rro ca mil. La pol ca ca la pol ca ca la

lai la to do el mundo des seel mes de A ent. La pol ca-ca La pol ca ca que

1 2 3 4 5 6

vi no de po lo nia por fe rro ca nibe la pt ca ca La pol ca ca la

7 8 9 10

lai la to do el mundo des seel mes de A ent. Danza

11 12 13 14 15

2 Tplar

16 17 18 19

LEGADO GUERRERO. ICCMU

DE AITOPES IÍPICOS

Handwritten musical notation for measures 20-23. The top staff contains piano accompaniment with chords and melodic lines. The bottom staff contains measure numbers 20, 21, 22, and 23. A red mark is present under measure 21.

Handwritten musical notation for measures 12-17. The top staff contains piano accompaniment. The bottom staff contains measure numbers 12, 13, 14, 15, 16, and 17. A red mark is present under measure 14.

Handwritten musical notation for measure 18. The top staff contains piano accompaniment. The bottom staff contains measure number 18. The entire system is heavily crossed out with multiple diagonal lines.

Handwritten musical notation for measures 2-8. The top staff contains vocal melody with lyrics. The bottom staff contains measure numbers 2, 3, 4, 5, 6, 7, and 8. A red mark is present under measure 6.

Handwritten musical score for guitar, featuring a vocal line and a guitar accompaniment. The lyrics are: "pol ca ca La pol ca ca la lai la to do el mundo se de el mes de a lre." The score is written on three systems of staves. The first system includes the vocal line with lyrics and the guitar accompaniment. The second and third systems continue the guitar accompaniment. The notation includes various rhythmic values, accidentals, and dynamic markings. There are some corrections and annotations in red ink, such as a vertical line and a red 'X'.

¡ 5 minutos, nada menos! N° 8

Drágones y Eugenia de Montijo y un Baritono (sento)

6 *Moderato* *allegro*

Drágones

Des de que vi na quia rei nár to do en ver

La ves se cam bio quea su con fu ro sin gu

lar mas flor se ve bro tar y bri la mas el

Sol. Es ta to tal <sup>(4)</sup> transfor ma cion

con A D C D

es un mis te rio pa ra mi, <sup>Todas</sup> (7) y al pro pio

(5)

E F G H

Rey Na po le ón le Ua ma la a ten cion y se pre

AITOPRES I IRIOS

gun ta a Si: ten ten ten

Yato-Doble

Por que las Flo - res

Puorlia

- rees los jar di - nes tie nen a ro nia de du

sa lu ci - a y seo yeun e - co - de so le

a res has taen el ai re que se res pi - ra?

11 12 13 14

Pase en un ten ten

aparece

Por que con mi - go vi no mi tie - rra

ten ten ten

con su a te gri con su an re la, que an tes que

rei - na soy de fra ua da y an tes que



Handwritten musical score for voice and guitar. The score is written on five systems of staves. The top staff is the vocal line, and the bottom staff is the guitar accompaniment. The lyrics are in Spanish. The music is in a major key with a 6/8 time signature. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are some corrections and annotations in the score, including a circled '90' and a 'Pugem' marking.

ua da soy es pa uo la ... Rey queen tus mi  
ra des que dó pre so con ti ~~90~~ amor y tro no com par  
tió. Sa bes que a puel mi la gro lo hi zoun be so  
que in di a en su pa la cio me ro bi. <sup>Pugem</sup> Triun

Fóen a que ùa fiesta tu Ber Me za; noha

Bi a mas que a la gos pa ra ti... yel

Rey que se ol vi do se su sea le za se

Con vir tideu va Sa doy di foa si: Eu

DE  
AUTORES I  
BICOS

ge nia de mon ti fo har me con tua mor fe

15 16 17 18 19 20

liz yo en cam bio — voy a ha cer te de mi

21 22 23 24 25 26

Franci at m pe ra triz. lu ge nia

27 28 29 30 31

le mon ti fo si teen tre gas a mia mor

32 33 34 35 36 37

se ras tu mes que rei na due ña

del Em pe ra dor. *Quisiera* Por ti. Las Flo res

sees los nar di nes tie nen a ro ma sean da lu

*ci* *ingenio* *señal* *jeun* *co* *de so le* *a* *res*

38 39 40 41 42 43 44 45 46 47 48 49 50 51 52

Beltramo  
Eu

15

has taen pel  
ai re que se res pi ra.

12 13 14

ge uia de mon ti fo har me con tua mor fe

Como 15 16 17 18 19 20

eliz yoen cambio - voz aha certe de mi Fran cia Eu

21 22 23 24 25 26 27

pe ra triz Enemi Eu ge uia de mon

28 29 30 31 32

ti jo — si teen tra gas a ma mor se  
am bi cio ue So lod

33 34 35 36 37 38

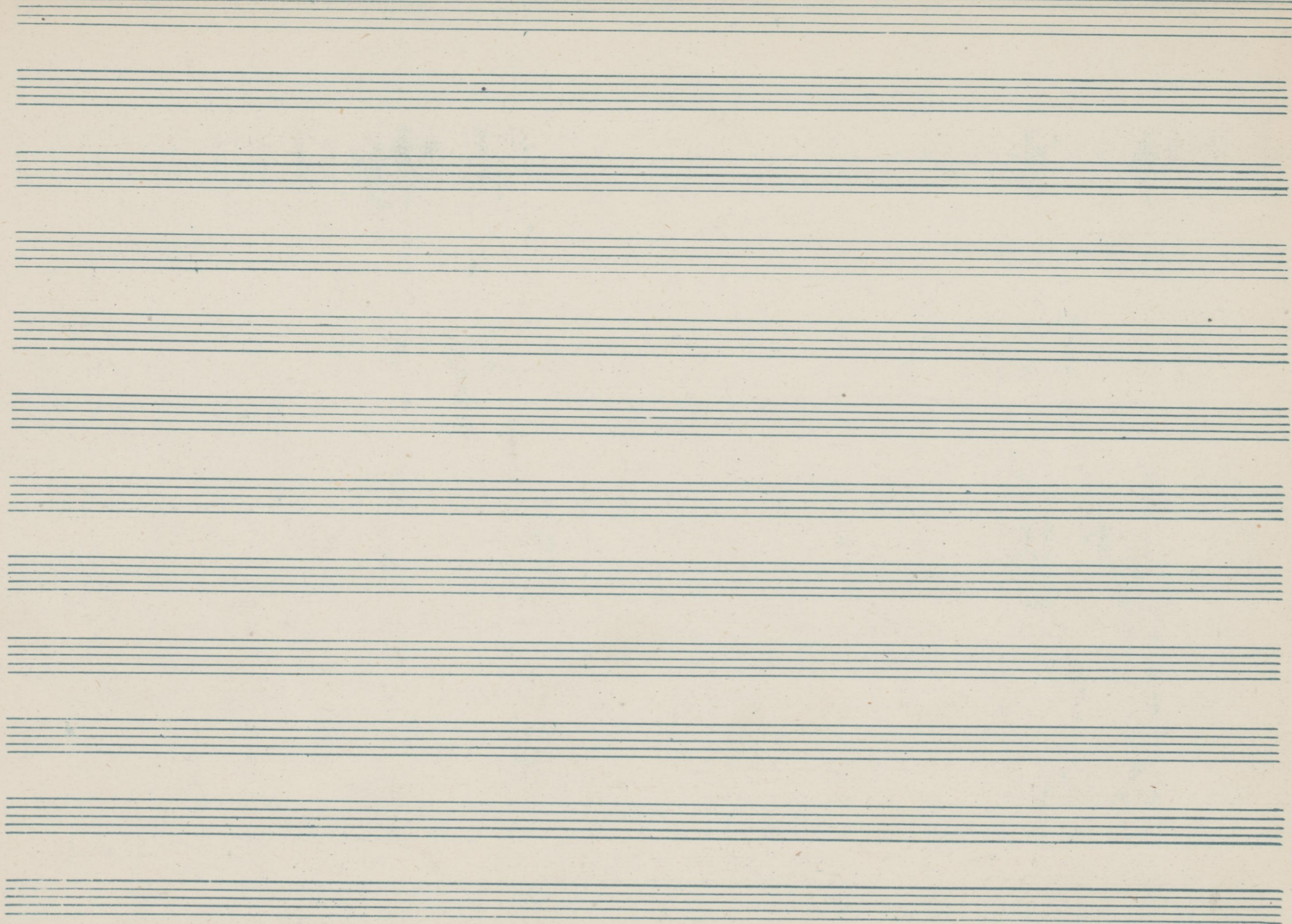
ras tu mas que rei na due ña del Em pe ra

39 40 41 42 43 44

dor

LEGADO GUERRERO. ICCMU

The image shows a page of handwritten musical notation. It consists of five systems of staves. The first system contains several staves with handwritten notes, rests, and dynamic markings such as 'f' and 'p'. The second system has some text written above the staves, possibly 'Is ver'. The third system contains a large scribble with a red 'X' over it. The remaining two systems are empty staves.



LEGADO GUERRERO. ICCMU



~~5 minutos nada nuevos! No FINAL DE LA OBRA~~

~~Te des das QUE TAMAN BANDA EN LIBRO Y MUSICA~~

*Trpote* *Slow* *Mr. Rosa*

Cin co mi nutos en la vi da

Detailed description: This system contains the first system of handwritten musical notation. It features a vocal line on a treble clef staff with a key signature of one flat and a 4/4 time signature. The tempo is marked 'Slow'. The lyrics 'Cin co mi nutos en la vi da' are written below the vocal line. The piano accompaniment is written on two staves below, with various chords and rhythmic patterns. There are some handwritten annotations like 'Mr. Rosa' above the vocal line.

si iee mo cio nes es tan ue uos se ña la ran nuestro des

Detailed description: This system contains the second system of handwritten musical notation. It continues the vocal line and piano accompaniment from the first system. The lyrics 'si iee mo cio nes es tan ue uos se ña la ran nuestro des' are written below the vocal line. The notation includes various musical symbols such as notes, rests, and chords.

(B)

ti no Cin co mi nutos, na da me uos. *Florian* Cin co mi nutos te Bas

Detailed description: This system contains the third system of handwritten musical notation. It includes a section marked '(B)'. The lyrics 'ti no Cin co mi nutos, na da me uos.' and 'Cin co mi nutos te Bas' are written below the vocal line. The tempo is marked 'Florian'. The piano accompaniment continues with various chords and rhythmic patterns.

Handwritten musical score for the first system. The vocal line contains the lyrics: "ta rou - pa ra mia mor es cla vi zar". The piano accompaniment features chords with accidentals (sharps and naturals) and stems. A second system of piano accompaniment is visible below, with a circled measure number (2).

Handwritten musical score for the second system. The vocal line contains the lyrics: "re ces va leu por u nae ter ni dad". The piano accompaniment includes a circled measure number (6) and a circled measure number (2) in the second system. The notation includes various rhythmic values and accidentals.

Handwritten musical score for the third system, primarily consisting of piano accompaniment. It features complex chordal structures with many accidentals and stems, typical of a guitar or piano arrangement.

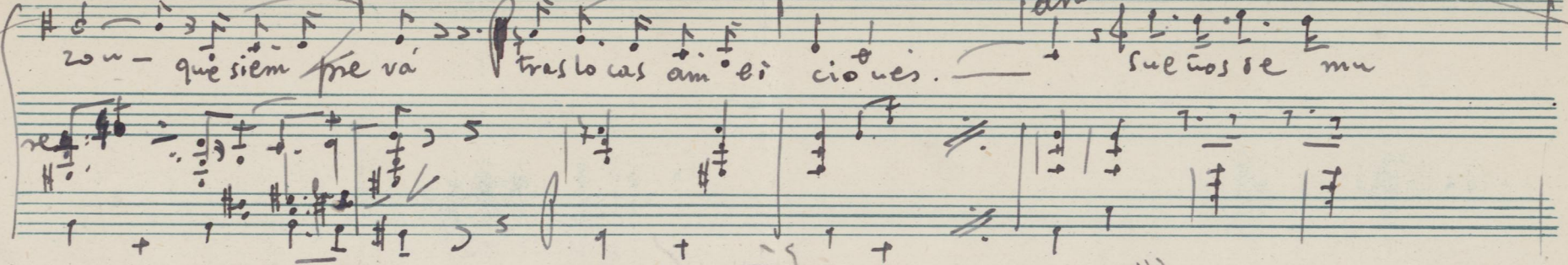
Handwritten musical score for the fourth system, primarily consisting of piano accompaniment. It continues the complex chordal and rhythmic patterns from the previous system.

Alfred Suelts  
Cuerda 3 de

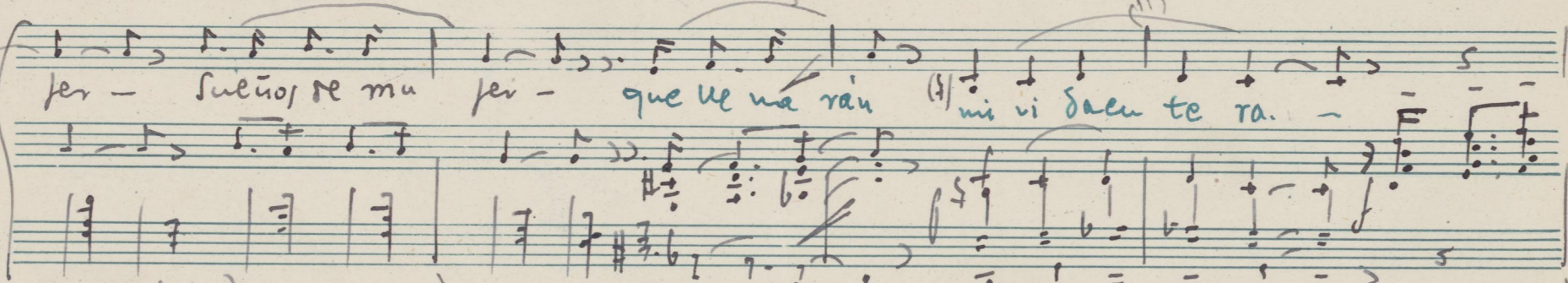
fer - que me habla ran se Ge las i lu sio nes... - sueños de mi

fer - queador na ran per tu mes re qui me ra... - ve la el co ra

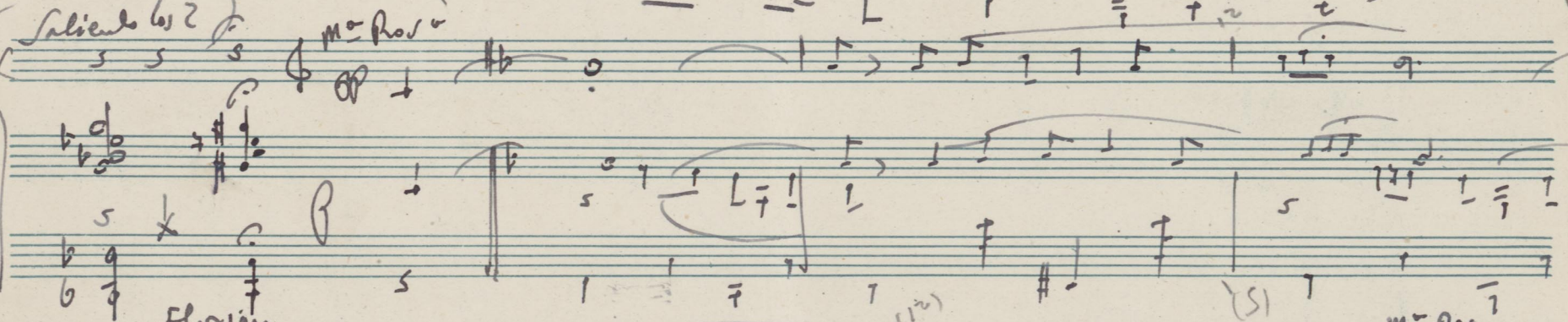
zon - que siem pre va tres locas am ei ciones. Sueños de mu



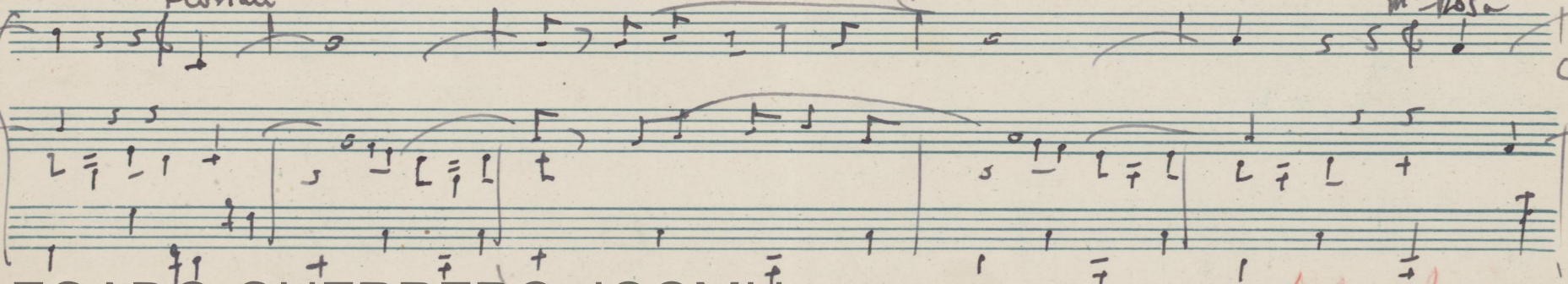
per - Sueños de mu per - que te van ran ni vi sacu te ra.



*Saliente 6/8*  
*M. Rosa*



*Florian*  
*M. Rosa*



A handwritten musical score on aged paper, consisting of ten staves. The top two staves are for guitar, with various chord diagrams and rhythmic markings. The middle two staves are for voice, with lyrics written in Spanish: "¡aprecen los actores!" and "¡actores!". The bottom four staves are for piano accompaniment, featuring complex chord structures and melodic lines. The score includes various musical notations such as clefs, time signatures, dynamics (e.g., *allegro*, *f*, *p*), and performance instructions like "Tutti". There are also some circled numbers (113, 14) and a circled 'A' in the top right corner.

A handwritten musical score for guitar, consisting of approximately 12 systems of staves. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *mf* and *f*. There are also some handwritten annotations like "Toda" and "116". The score is written on aged, slightly yellowed paper.

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Handwritten musical notation on a grand staff. The left hand part is marked *Ado* and the right hand part is marked *Teloso*. The notation includes various notes, rests, and dynamic markings.

Handwritten musical notation on a grand staff, heavily crossed out with multiple diagonal lines, indicating it is a deleted or rejected section of the manuscript.

Handwritten musical notation on a grand staff, partially obscured by diagonal lines and a large scribble at the end, suggesting a section that is being revised or discarded.

Four empty musical staves at the bottom of the page, indicating unused space in the manuscript.

DE... ONES LIN... OS



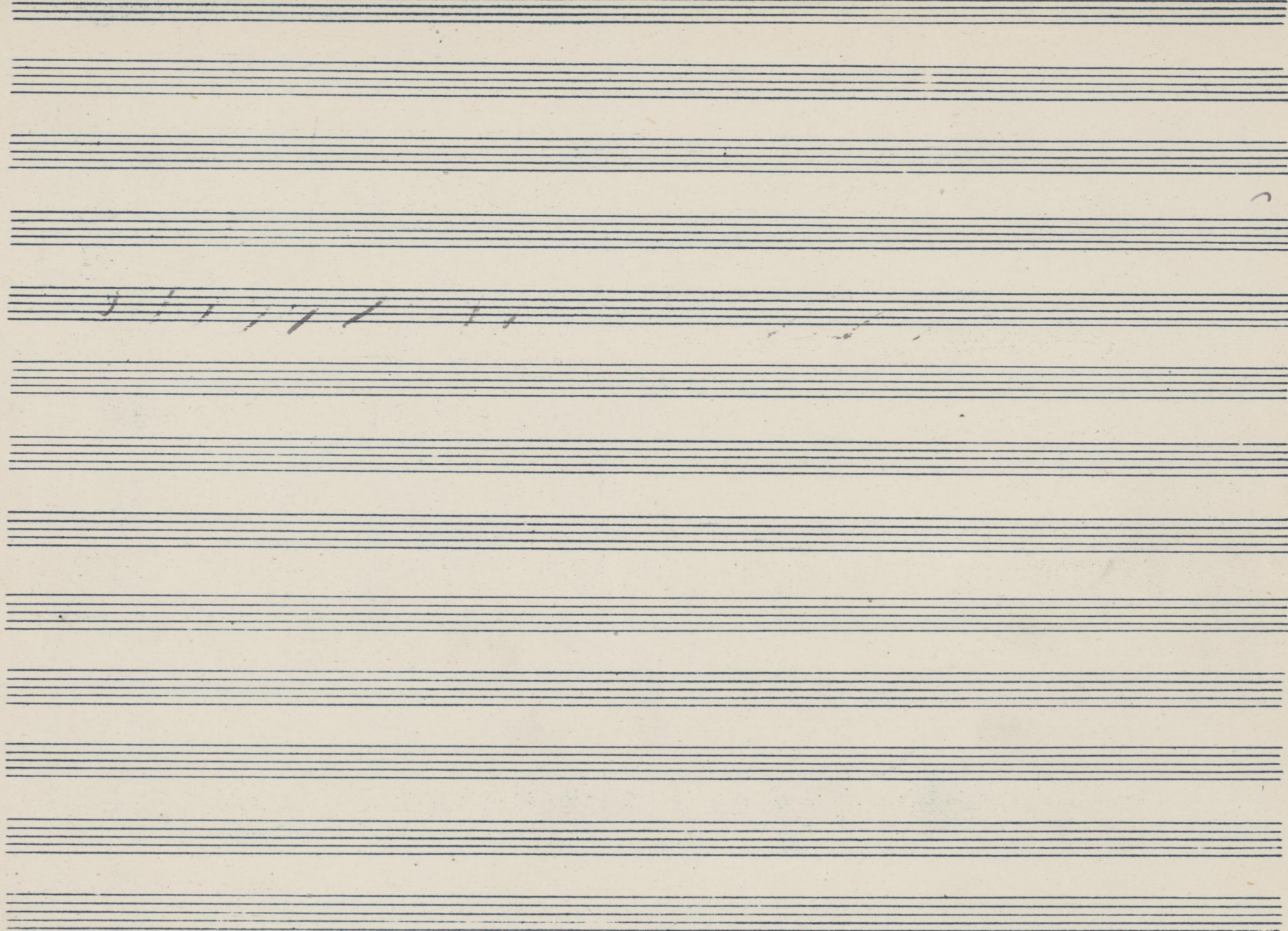
¡ 5 minutos, nada menos! N.º Final de la obra

Todos los que toman parte en el libro y en la música.

*Andante* (Habanera)

The musical score is written on a grand staff with treble and bass clefs. The key signature has two flats (Bb and Eb), and the time signature is 6/8. The piece is marked 'Andante' and is identified as '(Habanera)'. The notation includes a series of chords labeled A, B, C, D, E, and F, which are circled. There are various musical notations including slurs, accents, and dynamic markings like 'p' and 'f'. The score is written in a fluid, handwritten style.

*¡ sí se al slow*



LEGADO GUERRERO. ICCMU

Handwritten musical score for guitar and voice. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The tempo/mood is marked "Moderato".

The lyrics are: *yo le vi ma ri ne ri to que na ve gau do va por los ma res... y me de ci a que su bar*

The score includes guitar accompaniment with various techniques such as slurs, accents, and dynamic markings like *p* (piano). There are also circled letters (R, D, C, W, E, F) and a circled letter (C) on the guitar staff, possibly indicating fingerings or chords. The word "com" is written above the final staff, followed by the letters "A" and "D".

qui ta - se ri a a li vio de mis pe sa - res...

C D E F G

- Is es te no vio - tan so lo el ar te -

- se ñor y , due ño - de mi per so na - y en su bar

qui to - pa ra a le grar me - me tra jo al puer to de

Bar ce lo - na.

Bar ce lo na Flor y

na ta de la tierra ca ta la na Barce

lo na yo qui sie ra dar te el al ma en mi ca

cion Barce lo na hoy con e lla te sa

lu dan na mu dia - dia - que am bi cio na Bar ce

lo na con quis tar tu co ra zón.

The image shows a handwritten musical score for guitar, consisting of four systems of staves. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes chords, melodic lines, and various performance markings. In the first system, there are circled markings 'Lho' and 'M', and a circled '4' in the bass staff. The second system features large letters 'J', 'R', 'L', 'LL', and 'M' written across the staves. The third system contains several sharp symbols (#) indicating key signatures. The fourth system ends with a double bar line and a fermata-like symbol. The handwriting is in black ink on aged paper.

LEGADO GUERRERO. ICCMU



Handwritten musical score for guitar and voice. The score is written on ten staves. The first four staves are for guitar, and the last six staves are for voice. The music is in a 2/4 time signature. The lyrics are written below the voice staves.

*con el pulso*  
Barce lo ua Flor y na ta se la

tie rra ca ta la - ua Bar ce lo ua

Handwritten annotations include circled numbers 1, 2, 3, 4, and 5, and various musical markings such as accents, slurs, and dynamic markings.

yo qui sie ra dar te el al ma en mi ca cion - Bar ce lo na

my con ella te ra lu dau na mu cha - que am bi

cion na Bar ce lo na con quis tar tu co ra zo u.

Handwritten musical score for piano, consisting of two staves. The notation includes complex chords, some with multiple ledger lines, and various dynamic markings such as 'p' and 'f'. There are also some handwritten annotations above the notes.

Handwritten musical score for piano, consisting of two staves. The first staff has the word "Todos" written above it and "sueños de mi" written below it. The second staff has the handwritten phrase "¡ fue en la profina !" written across it.

*Popelgalletto*

3  
Bl.

A handwritten musical score for guitar and voice. The score is written on ten staves. The top two staves are for the guitar, with a treble clef and a key signature of one flat (B-flat). The bottom eight staves are for the voice, with a soprano clef and a key signature of one flat. The music is in 4/4 time. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are several annotations in the score, including "Popelgalletto" in the top left, "3 Bl." in the top right, and "Stamps" written vertically on the right side of the lower staves. There are also some circled numbers like (2) and (3) and a circled number 4 at the bottom. The score is written in black ink on aged paper.

LEGADO GUERRERO. ICCMU

V.S.

"5 minutos, nada menos"

Beisamé (Reforma)

= Una redette y público

♩: # # 4

Fox moderno

Handwritten musical notation for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/4. The key signature has two sharps (F# and C#). The notation includes various notes, rests, and dynamic markings such as accents (>) and slurs. There are also some handwritten annotations like 'b' and '#'. The system ends with a double bar line.

Handwritten musical notation for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/4. The key signature has two sharps (F# and C#). The notation includes various notes, rests, and dynamic markings such as accents (>) and slurs. There are also some handwritten annotations like 'b' and '#'. The system ends with a double bar line.

V. I.

Redelete

Handwritten musical score for the first system. The vocal line (top staff) begins with a treble clef and a key signature of one sharp (F#). The lyrics "Soy u na ni nai no" are written below the notes. The piano accompaniment (bottom two staves) features a complex rhythmic pattern with many accents and slurs. A double bar line is present in the middle of the system.

Handwritten musical score for the second system. The vocal line continues with the lyrics "cen te y me di cen mis pa pas: No sa bes na da del". The piano accompaniment continues with similar rhythmic complexity. A double bar line is present in the middle of the system.

Handwritten musical score for the third system. The vocal line concludes with the lyrics "mun do y nun ca lo a pren de ras. Y co mo quie ro en te". The piano accompaniment concludes with similar rhythmic complexity. A double bar line is present at the end of the system.

rar te voy bus can doum pro fe sor que po co a po co me en

The first system of the handwritten musical score consists of two staves. The upper staff is a vocal line with lyrics: "rar te voy bus can doum pro fe sor que po co a po co me en". The lower staff is a piano accompaniment line with chords and rhythmic markings. The music is written in a simple, accessible style.

se ñe los se cre tos del a mor. (Recitado) un

The second system of the handwritten musical score consists of two staves. The upper staff is a vocal line with lyrics: "se ñe los se cre tos del a mor. (Recitado) un". The lower staff is a piano accompaniment line. The word "Recitado" is written in parentheses, indicating a recitative section. The music continues with simple notation.

Be so es la lo cu ra de la vi da un Be so es el en can to del a

The third system of the handwritten musical score consists of two staves. The upper staff is a vocal line with lyrics: "Be so es la lo cu ra de la vi da un Be so es el en can to del a". The lower staff is a piano accompaniment line. The system concludes with a double bar line and a fermata over the final notes.

mor, re rás cuando en tu boca den un beso ve

rás que esto me jor de lo me for. A cer que seas téa

*sol* (Bajando al público)

mi y un beso le da ré ; a si, ; a si ! ; a

*rall*



*a T<sup>mo</sup>*

(3)

si! a si le be sa ré pe roantes ju re má que no seen fa dans

The first system of the handwritten musical score consists of three staves. The top staff is the vocal line, starting with a fermata over the first measure and containing the lyrics "si! a si le be sa ré pe roantes ju re má que no seen fa dans". The middle staff is the piano accompaniment, and the bottom staff shows guitar chords and fingerings.

tes ; A si! ; A si! ; A si! ; A si le be sa ré!

*(Recitativo)*

The second system of the handwritten musical score consists of three staves. The top staff is the vocal line, starting with a fermata and containing the lyrics "tes ; A si! ; A si! ; A si! ; A si le be sa ré!". The middle staff is the piano accompaniment, and the bottom staff shows guitar chords and fingerings. The word "Recitativo" is written above the final measure of the vocal line.

El in gles si cea ta miss kiss me ; kiss

*più vivo.*

The third system of the handwritten musical score consists of three staves. The top staff is the vocal line, starting with a fermata and containing the lyrics "El in gles si cea ta miss kiss me ; kiss". The middle staff is the piano accompaniment, and the bottom staff shows guitar chords and fingerings. The word "più vivo." is written above the final measure of the vocal line.

Handwritten musical score for the first system. The vocal line (treble clef) contains the lyrics "me El vie nes di ce: Kuss: mich Kuss". Above the first measure, there is a dynamic marking  $\frac{1}{4} P$  and the word "vellette" written above it. The piano accompaniment (bass clef) features chords and rhythmic patterns.

Handwritten musical score for the second system. The vocal line contains the lyrics "mich; Kuss mich! El ro ma no: Bra chia". Above the first measure, there is a dynamic marking  $\frac{1}{4} P$  and the word "Pultra". Above the second measure, there is a dynamic marking  $\frac{1}{4} P$  and the word "vellette". A circled number "1" is written above the piano part. The piano accompaniment includes chords and a fermata over a note.

Handwritten musical score for the third system. The vocal line contains the lyrics "me el Fran ces: Em broi le - moi". Above the first measure, there is a circled number "2". Above the second measure, there is a circled number "3". Above the fourth measure, there is a circled number "4". The piano accompaniment features chords and rhythmic patterns.

Handwritten musical score for the first system. The vocal line contains the lyrics: "y to do esto tra du ci to al Es pa mol Be sa". The piano accompaniment includes circled numbers 5, 6, and 7, and a "(7)" marking. The music is written on a grand staff with treble and bass clefs.

Handwritten musical score for the second system. The vocal line contains the lyrics: "mé Be sa mé Be sa mé Be sa". Above the second measure of the vocal line, the word "Pulcro" is written. The piano accompaniment features a circled number 8. The music is written on a grand staff with treble and bass clefs.

Handwritten musical score for the third system. The vocal line contains the lyrics: "me". Above the final measure of the vocal line, the word "verete" is written. The piano accompaniment includes the word "trill" and various musical notations such as accents and slurs. The music is written on a grand staff with treble and bass clefs.

Handwritten musical score for voice and piano. The score is written on multiple staves. The lyrics are: "me . Kiss - me ! Kuss mich Kuss mich me De va me De va me". The score includes musical notation, including notes, rests, and dynamic markings. There are several annotations above the staves: "Pulcio" above the first staff, "Vesete" above the second staff, "Pulcio" above the third staff, and "Vesete" above the fourth staff. The score is partially crossed out with large diagonal lines. At the bottom right, there is a signature "Guerrero" and the date "Zurich 1950".

14820