

el búsón

REVISTA DE NOVEDADES MUSICALES

APARECE EN LA PRIMERA DECENA DE CADA MES

FUNDADOR GERENTE:
BLAS FERNÁNDEZ

DIRECTOR ARTÍSTICO:
RAFAEL GÁLVEZ

Redacción: Rosellón, 213 - Administración: Puerta de Sta. Madrona, 8, 2.º, 1.º

SUSCRIPCIÓN:

Semestre: España, Piano solo, 7'50 ptas. Piano y quinteto, 15 ptas. Extranjero, Piano solo, 10 ptas. Piano y quinteto, 18 ptas. * Número suelto: Piano solo, 1'50 ptas. Piano y quinteto, 3 ptas. El pago de suscripción es por adelantado, pudiéndose remitir su importe por Giro postal o en sellos de Correos.

Representante en Madrid: Faustino Fuentes - Arenal, 20



IMPORTANTE

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OVACIONES

PASODOBLE

JESÚS FERNÁNDEZ LORENZO

The musical score is written for piano and bassoon. It consists of six systems of music. The first system is marked with a large '1' and includes dynamic markings of *f* and *sf*. The second system is marked *mf*. The third system includes *mf* and *pp* markings. The fourth system is marked *f*. The fifth system is marked *ff* and *p*, and includes a 'Bombo' (bass drum) part. The sixth system is marked *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a five-fingered scale in the right hand and a bass line in the left hand. A fermata is placed over a note in the right hand.

Second system of musical notation, continuing the piece. It features a five-fingered scale in the right hand and a bass line in the left hand. A *cresc.* (crescendo) marking is present in the right hand.

Third system of musical notation, featuring a grand staff. The right hand has a *ff* (fortissimo) dynamic marking and contains triplets. The left hand has a bass line.

Fourth system of musical notation, featuring a grand staff. The right hand has a *ff* (fortissimo) dynamic marking and contains triplets. The left hand has a bass line.

Fifth system of musical notation, featuring a grand staff. The right hand has a *ff* (fortissimo) dynamic marking and contains triplets. The left hand has a bass line.

Sixth system of musical notation, featuring a grand staff. The right hand has a five-fingered scale and a fermata. The left hand has a bass line.

Seventh system of musical notation, featuring a grand staff. The right hand has a five-fingered scale and a fermata. The left hand has a bass line. The system concludes with the marking *D.C.* (Da Capo).

OTRO ÉXITO

4

SON GRUPOS

(MENTIRAS)

TANGO

Letra y Música de G. H. MATOS RODRIGUEZ

Son gru - pos,

Si tu nun-ca la qui - sis - te, Men - ti - ras,

con 8^a

con alma

Ni sa_bes lo que es amor

Si y o biensé que tu vi_da es u_na triste ca - rre_ra que perdiste en la par -

con 8^a

fraseando a piacere

ti-da por u - na maña fu - le - ra. A - ho - ra

que han pa_sado va_rios a - ños Pre -

con 8^a

ff

ten - des - Que hoy sea cuer de de tu a_mor

Y llo - rás por que no escribe sin pensar que es vergon -

con 8^a

fraseando con gracia

zo_so El poner_se como pi - be Car_go - so

Que se mue-re de do - lor.

8^a

FIN

No te a_cor -

ff con energia

p

CLAMOROSO

Violines

dáscuan-tas ve-ces en la pie - za E-lla que - dó con la agu-ja me-tay pon- ga Pa-ra po -

der a - li-viar la cruel po-bre - za Que sa-tu - ró siempre tu vi-da mis-ton - ga Has-taqueun

di - a re-ci-bis - te un platal y tu rum-bo cambió de tal ma - ne - ra que en el ol -

vi - do tu de - jas - te ca - er A-quel ni-do de amor ya tu mu - jer.

Si es cierto
Que aun guardas dentro del pecho.
Aquello
Que le llaman corazón,
Recordarás con pavora
Todo el mal que a ella le has hecho
Y el frio de la amargura
Te atormentará en el lecho...

La pobre
Luego que la abandonaste,
Muy triste,
A su aldea retorno.
Y una mañana en la sierra
Entre trinos y entre flores
Recordando sus amores
Muy sola
Para siempre se durmió

A la gentil y distinguida señorita Nieves Raimundo

Avenida de Mayo

PERICON ARGENTINO

J. SUÑÉ-TOMÁS

Tiempo de Pericón moderato ^{2ª vez pianisimo como un eco} ^{3ª ff}

3

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a piano introduction marked *f deciso*. The right hand plays a melodic line with eighth notes, while the left hand provides a rhythmic accompaniment of chords and eighth notes. A repeat sign is present, followed by a section marked *ff* (fortissimo).

The second system continues the musical piece. It features a melodic line in the right hand with some triplet markings and a steady accompaniment in the left hand. The dynamics remain consistent with the previous system.

The third system shows further development of the melody and accompaniment. It includes triplet markings in the right hand and maintains the 3/4 time signature.

The fourth system introduces a first ending (1.) marked *pp* (pianissimo) and *como un eco* (like an echo), and a second ending (2.) marked *f* (forte) and *robusto* (robust). The first ending includes a *dim.* (diminuendo) marking. The second ending is more rhythmic and powerful. A *Sas* (Sas) marking is present below the staff.

The fifth system continues the piece with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamics are consistent with the previous systems.

The sixth system concludes the piece. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The system ends with a *D.C.* (Da Capo) marking and the instruction *ff hasta y salta al Trio* (fortissimo until and then jump to the Trio).

TRIO

The image displays a musical score for piano, organized into six systems. Each system consists of two staves, a treble clef on top and a bass clef on the bottom. The music is written in a key signature of one flat (B-flat) and a common time signature. The score begins with the word "TRIO" in the upper left corner. The first system includes a dynamic marking of *p* (piano) and an accent mark (*>*) over a note in the bass staff. The second system also features a *p* dynamic marking. The third system continues the melodic and harmonic development. The fourth system shows a *p* dynamic marking. The fifth system includes a *p* dynamic marking. The sixth and final system concludes with a *ff* (fortissimo) dynamic marking and several accent marks (*>*) over notes in both staves. The notation includes various rhythmic values, chords, and articulation marks.

OTRO ÉXITO

8

DANDY

GRAN TANGO

Letra de IRUSTA-FUGAZOT

Música de LUCIO DEMARE

Contra canto para la última vez *con sordina* *8ª alta siempre*

4 *ff*

Dan_dy Aho-ra te lla-man los que no te co-no-cie-ron cuando en-

ton-ces e-ra "te-rran" por que pa-sás por ni-ño bien

Yahora te creen que sos un gran ba-cán Mas yo se Dan_dy! que sos un se-coy en el

ba-rrio se comentan fu-le-ri-as pa-ra tu mal Cu-an-do se-pan que so-lo sos confi-

CLAMOROSO

den te tus a_mi_gos del ca - fé te "pian_ta . rán" Has na_ci_doenu _na

con sentimiento *p* Bandoneones solos

cu _na de ma _le _vos ca _la _ve_ras de vi _vi_llos y otras yer _bas 8 Sin em_bargo quiendi.

ri _a en el cir_co de la vi _da siempre fuis_tes un cha _bón.

sentido

En _tre la gente del "hampa"no hasteni _do per_for_man_ ce pe_ro di_cen los pi _pio _los

con 8as. *ff tutti* *bien sentido*

que se ha corri _do la bo _li_lla Yhanju _na _do que sos un gran "ba _ti _dor"

medio seco *p* *D.C.*

I. parte (bis)

Dandy!
 En vez de darte
 tanto corte pensá un poco
 en tu viejita y en su dolor.
 Tu pobre hermana en el taller
 su vida entrega con entero amor

y por las noches
 su almita enferma.
 con la de su madrecita en una sola
 sufriendo están,
 pero un dia, cuando nieve en tu cabeza,
 a tu hermana y a tu vieja llorarás.

LA SEÑÁ ENCARNA

SCHOTIS MADRILEÑO

SANTIAGO VOLART

5

ff

ff *mf*

ff *mf*

p *mf* *p* *mf*

mf

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *mf*, *p*, *f*. Includes triplets and accents.

Second system of musical notation. Treble clef, bass clef. Dynamics: *mf*, *p*, *mf*. Includes *poco rit.* and *a tempo* markings.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p*, *mf*. Includes accents.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*. Includes triplets and *poco rit.* marking.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *a tempo*, *mf*, *cresc.*. Includes triplets and accents.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *f*, *ff*. Includes triplets, accents, and a final *Al* marking.

A Rosita

TOUT A TOI

FOX-TROT

JULIO JARQUE

6.

p-mf-f

sf *cresc.*

sf *cresc.*

sf *cresc.*

Coda 1. 2. *mf*

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key and features a series of chords and melodic lines.

Second system of musical notation. The upper staff begins with a *Solo* marking. The lower staff includes dynamic markings of *mf* and *cresc.* (crescendo).

Third system of musical notation. The lower staff includes dynamic markings of *sf* (sforzando) and *cresc.* (crescendo).

Fourth system of musical notation, continuing the grand staff with various musical notations and dynamics.

Fifth system of musical notation. The upper staff features triplet markings (indicated by a '3' over the notes). The lower staff includes dynamic markings of *f* (forte) and *mf* (mezzo-forte), along with a *cresc.* (crescendo) marking.

Sixth system of musical notation. The upper staff has a *8va* (octave) marking. The system concludes with a *Tutti* marking.

Seventh system of musical notation. The lower staff includes a dynamic marking of *f* (forte) and a section marked *al* (allegro) with a square symbol containing the letter 'S'.

Eighth system of musical notation, labeled *Coda*. It features a dynamic marking of *ff* (fortissimo) and concludes with five upward-pointing triangles (accents) above the notes.

Banderillas al quiebro

PASODOBLE

LUCIO DEMARE

7

f

p

1

2

f

con 8^{as} adlib.

First system of musical notation. Treble clef, key signature of one flat (B-flat). The right hand plays a melodic line with slurs and accents. The left hand provides harmonic support. Dynamics include *p* and *cresc.*. A cymbal effect is indicated by a '+' sign above the staff.

Second system of musical notation. Treble clef, key signature of one flat. Dynamics include *sf*, *p*, *cresc.*, and *f*. The right hand features a triplet of eighth notes. A cymbal effect is indicated by a '+' sign above the staff.

Third system of musical notation. Treble clef, key signature of one flat. Dynamics include *p=2^avez* and *f*. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. The instruction *expressivo* is written above the staff.

Fourth system of musical notation. Treble clef, key signature of one flat. Dynamics include *piu f*. The right hand has a melodic line with slurs. The left hand has a bass line with slurs.

Fifth system of musical notation. Treble clef, key signature of one flat. Dynamics include *f* and *pp (ero)*. The right hand has a melodic line with slurs. The left hand has a bass line with slurs.

Sixth system of musical notation. Treble clef, key signature of one flat. Dynamics include *mf*. The right hand has a melodic line with slurs. The left hand has a bass line with slurs.

Seventh system of musical notation. Treble clef, key signature of one flat. Dynamics include *con gracia* and *f*. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. First and second endings are marked with '1' and '2' above the staff.

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Provenza, 285

BARCELONA

Teléfono 75.136

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Lámina y marco: Ptas. 5 - Pedirla a la Editorial BOILEAU

VIOLIN I

AÑO VI / NÚM. 35

BARCELONA, ENERO 1929

el bousón

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Estamperia de música de A. BOILEAU Y BERNASCONI, Provenza, 285, Barcelona

Ovaciones

VIOLIN I

JESUS FERNANDEZ LORENZO

1 *f* *sf* *f* *sf*

Trp.

mf *pp* *f* *8a*

8a *loco* *ff tutti*

p

cresc. *ff*

8a *8a* *8a*

8a *8a* *8a*

D.C.

SON GRUPOS

TANGO

3

G. H. Matos Rodriguez

VIOLINES

2 $\frac{2}{4}$ f con alma 8^{as} divisi

8^a fraseado a piacere

8^a ff con alma

8^a con gracia

8^a FIN

8^a ff con energia loco p

p 8^a mf

8^a $div.$ 8^{as} $div.$ f

mf

1. 2. p f Al \square

Avenida de Mayo

PERICON

J. SUÑÉ-TOMÁS

VIOLIN I

con alma

3 *ff-pp*

8

8

8

1 como un eco. *pp*

2 loco *ff*

4 cuerda

D.C. como 2^a *fff*
hasta ⊕ y
salta

div. *staccato* *p*

ff FIN

DANDY

GRAN TANGO

VIOLINES

I. DEMARE

8^{as} *DIVISI*

4

Para ultima vez

Sordina

8^a *siempre*

8^{as}

8^a

8^{as}

8^a

8^{as}

8^a

8^{as}

8^a

8^{as}

8^a

con sentimiento

loco

Bandoneones

p

8^{as} *DIV.*

TUTTI ff

medio seco

glisse

p

D. C.

La seña Encarna

SCHOTIS MADRILEÑO

SANTIAGO VOLART

VIOLIN I'

5

ff

ff *mf*

ff *mf*

mf *f*

mf *p poco rit.*

a tempo *mf* *p*

mf *p poco rit.*

f *cres*

FIN *f* *f* *f* *al*

cen - do

TOUT A TOI

FOX-TROT

VIOLIN I

J. JARQUE

6

S 2 vez 8^a

p mf - f

sf *cresc.*

sf

cresc. **Coda**

1. *mf* 2. 8^a *mf*

8^a *Piano*

8^a **Violin** *sf*

f

f **Coda** S

BANDERILLAS AL QUIEBRO

PASODOBLE

VIOLIN I

L. DEMARE

7

The musical score for Violin I is written in 2/4 time and consists of 14 staves. The key signature is B-flat major (two flats). The score includes various musical notations and dynamics:

- Staff 1:** Starts with a dynamic marking of *f*. It features several triplets and a grace note (*8^a*) marked with a wavy line and an accent (>).
- Staff 2:** Continues with triplets and grace notes.
- Staff 3:** Features a dynamic marking of *p* and a grace note (*8^a*).
- Staff 4:** Includes a first ending bracket labeled *1.* and a dynamic marking of *f*.
- Staff 5:** Continues with triplets and grace notes.
- Staff 6:** Includes a second ending bracket labeled *2.*, a dynamic marking of *loco*, and a grace note (*8^a*).
- Staff 7:** Features a dynamic marking of *p* and a grace note (*8^a*).
- Staff 8:** Includes dynamic markings of *cresc.*, *sff*, *p*, and *cresc. loco*, along with a grace note (*8^a*).
- Staff 9:** Features a dynamic marking of *p-f* and a grace note (*8^a*).
- Staff 10:** Includes a dynamic marking of *expres.* and a grace note (*8^a*).
- Staff 11:** Features a dynamic marking of *piu f* and a grace note (*8^a*).
- Staff 12:** Includes a dynamic marking of *f* and a grace note (*8^a*).
- Staff 13:** Features dynamic markings of *pp (eco)* and *mf*.
- Staff 14:** Includes dynamic markings of *f* and *con gracia*, and features first and second ending brackets labeled *1.* and *2.*

CONTRABAJO

AÑO VI / NÚM. 35

BARCELONA, ENERO 1929

el bousón

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OVACIONES

PASODOBLE

CONTRABAJO

J. FERNANDEZ LORENZO

1

The musical score is written for a double bass in bass clef, 2/4 time, and B-flat major. It begins with a first ending bracket labeled '1'. The piece features a variety of dynamics and articulations, including accents, slurs, and hairpins. Performance instructions such as 'Bombo' (bass drum), 'Pizz' (pizzicato), and 'Arco' (arco) are included. The score concludes with a double bar line and the instruction 'D.C.' (Da Capo).

SON GRUPOS

TANGO

CONTRABAJO

G. H. MATOS RODRIGUEZ



2

First staff of music in bass clef, 2/4 time signature, key signature of two flats. Starts with a dynamic marking of *f*. The music consists of eighth and sixteenth notes.

Second staff of music in bass clef, continuing the melody with eighth notes and some slurs.

Third staff of music in bass clef, featuring a dynamic marking of *ff* and a slur over several notes.

Fourth staff of music in bass clef, continuing the rhythmic pattern with eighth notes.

Fifth staff of music in bass clef, including a slur and a sharp sign (#) above a note.

Sixth staff of music in bass clef, ending with a fermata and the word *FIN* above the staff.

Seventh staff of music in bass clef, starting with a dynamic marking of *ff con energia* and ending with a fermata.

Eighth staff of music in bass clef, starting with a dynamic marking of *p* and ending with a dynamic marking of *mf*.

Ninth staff of music in bass clef, ending with a dynamic marking of *f*.

Tenth staff of music in bass clef, ending with a dynamic marking of *mf*.

Eleventh staff of music in bass clef, featuring first and second endings (1. and 2.) and a dynamic marking of *p*. It concludes with the instruction *al* followed by a repeat sign symbol.

Avenida de Mayo

PERICON

J. SUÑÉ-TOMÁS

CONTRABAJO

al repetir pp como si fuera eco

3

DANDY

GRAN TANGO

CONTRABAJO

L. DEMARE

4

ff (ultima vez *pp*)

ff

p

f

PIZZ. ARCO *p* D. C.

La seña Encarna

SCHOTIS MADRILEÑO

CONTRABAJO

SANTIAGO VOLART

5

mf

f

mp

mp

mf

a tempo

p

f

p

cresc

f

mf

f

FIN al

TOUT A TOI

FOX - TROT

J. JARQUE

CONTRABAJO

6



The musical score is written for Contrabasso in 6/8 time, featuring a variety of musical notations including dynamics, articulation, and repeat signs.

- Measures 1-2:** Start with a dynamic of *p* and a fermata over the first measure.
- Measures 3-4:** Dynamic changes to *p - mf - f*. A repeat sign with double bar lines and dots is placed above the staff.
- Measures 5-10:** Dynamics include *f* and *cresc.* with various articulation marks like accents and slurs.
- Measures 11-15:** Dynamics range from *f* to *mf*.
- Measures 16-18:** Marked with *Coda* and *1^a*. Dynamics include *mf*.
- Measures 19-21:** Marked with *2^a*. Dynamics include *mf*.
- Measures 22-26:** Section titled *Piano solo*. Dynamics include *f*.
- Measures 27-31:** Dynamics include *f*.
- Measures 32-36:** Dynamics include *f*.
- Measures 37-40:** Section titled *Coda* and *al*. Dynamics include *ff* and a series of accents (*AAAAA*) over the final notes.

BANDERILLAS AL QUIEBRO

PASODOBLE

CONTRABAJO

L. DEMARE

7 *f*

p

1. *f*

2. *f*

ff

p-f

piu f

pp(eco) *mf*

1. 2.

OVACIONES

PASO-DOBLE

SAXOFON ALTO MI \flat

JESÚS FERNANDEZ LORENZO

1

f *sf* *f* *sf*

p *mf*

pp *f*

ff *ff*

solo *p*

cresc.

f

legato y ff

D.C.

Avenida de Mayo

PERICON

SAXOFON MI \flat

J. SUÑÉ-TOMÁS

al repetir pp como un eco

3

f

dim

1. 2. 16

pp

p

f

D. C. hasta
y salta

DANDY

GRAN TANGO

SAXOFON ALTO MI b

L. DEMARE

4 *ff*

BANDONEONES

p

ff TUTTI

medio seco

glis.

p

D.C.

La seña Encarna

SCHOTIS MADRILEÑO

SAXOFON MI b

SANTIAGO VOLART

5

The musical score consists of ten staves of music. The first staff begins with a measure rest followed by a circled 'S' symbol. The music is written in a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The dynamics range from *f* (forte) to *ff* (fortissimo). The score includes various articulations such as accents, slurs, and breath marks. There are several triplet markings (indicated by a '3' over a group of notes). The piece concludes with a *ff* dynamic and the word 'FIN' written below the staff. A circled 'S' symbol appears at the end of the final staff.

TOUT A TOI

FOX-TROT

SAXOFON ALTO MI \flat

J. JARQUE

6

1.^a Tromp.
2.^a Sax.

p - mf - f

sf

mf

mf

Coda 1. (Obligado) 2.

The musical score is written for Alto Saxophone in G major (one sharp) and 2/4 time. It begins with a treble clef and a common time signature. The first staff contains the main melody, marked with a '6' and a dynamic of *p - mf - f*. The second staff is for the 1st Trumpet and 2nd Saxophone, with a dynamic of *sf*. The score consists of seven systems of staves. The final system includes a Coda section with two endings, marked with a dynamic of *mf*.

SAXOFON ALTO MI b

preparar soprano

Sopr. (Si b)
o piano solo

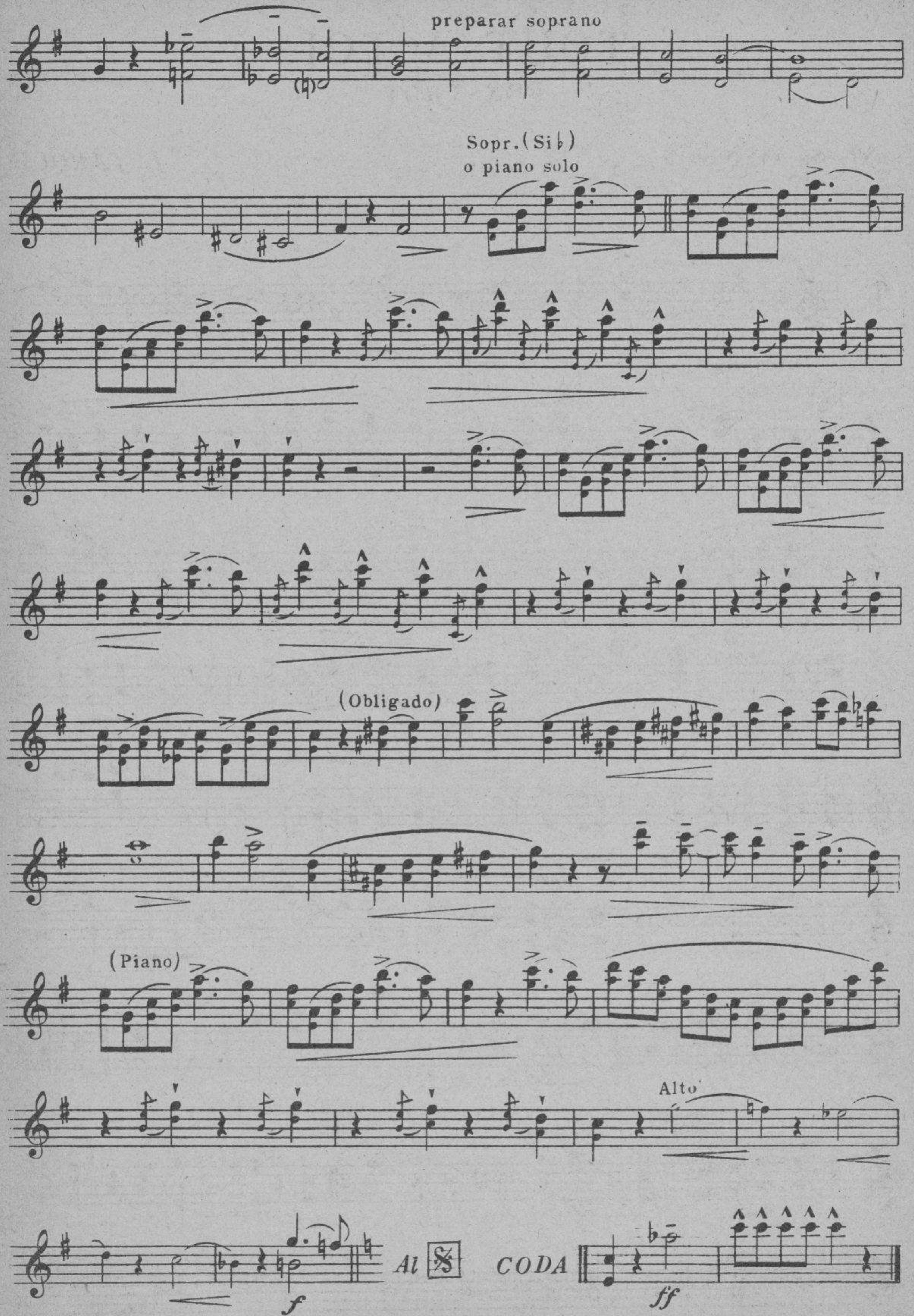
(Obligado)

(Piano)

Alto

Al 

CODA



The image shows a page of musical notation for an Alto Saxophone. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a melodic style with various dynamics and articulations. The second staff is marked 'Sopr. (Si b) o piano solo'. The fifth staff is marked '(Obligado)'. The seventh staff is marked '(Piano)'. The eighth staff is marked 'Alto'. The final staff concludes with a 'CODA' section, marked 'ff' (fortissimo), and a double bar line.

BANDERILLAS AL QUIEBRO

PASODOBLE

L. DEMARE

SAXOFON ALTO MI b

7 *f*

cresc *sf* *p* *cresc*

f *p-f*

mf *pp(eco)*

mf *con gracia*

1. 2.

OVACIONES

PASODOBLE

JESÚS FERNANDEZ LORENZO

VIOLIN RIPIANO ó
TROMPETA EN DO

1

solo

mf

pp

f

ff

13

2 Solo

ff

ff

5

5

5

3

D.C.

SON GRUPOS

TANGO

G. H. Matos Rodriguez

VIOLINES

8^{as} divisi
f con alma

8^a
fraseado a piacere

8^a
ff con alma

8^a
con gracia

8^a

8^a FIN
ff con energia

loco
p

8^a
p

mf

div.
8^{as} div.
f

mf

1. 2.
p

Al

Avenida de Mayo

3

PERICON

VIOLIN II o TROMPETA

J. SUÑÉ-TOMÁS

deciso

S al repetir *pp* como un eco

The musical score is written for Violin II or Trompete in 3/4 time, featuring a key signature of one flat (B-flat). The piece begins with a dynamic of *f* and a tempo marking of *deciso*. The first staff contains a triplet of eighth notes. A first ending bracket labeled *1^a* spans the first two staves, ending with a *pp* dynamic. A second ending bracket labeled *2^a* spans the third and fourth staves, ending with a *ff* dynamic. The score includes various articulations such as slurs, accents, and breath marks. A section marked *muy picado* begins with a *p* dynamic and a *S* (staccato) marking, transitioning to *ff*. The piece concludes with a *ff* dynamic and a final accent.

DANDY

GRAN TANGO

I. DEMARE

VIOLINES

8^{as} DIVISI

4

Para ultima vez

Sordina

8^{as}

8^a

8^{as}

8^a

8^{as}

8^a

8^{as}

8^a

con sentimiento

loco

Bandoneones

p

8^{as} DIV.

TUTTI ff

medio seco

glisse

p

D.C.

La seña Encarna

SCHOTIS MADRILEÑO

SANTIAGO VOLART

VIOLIN II o
TROMPETA en DO

5

ff

Trp.

Viol.

Trop.

VI.

rit. *p*

a tpo. *p*

Tta.

mf

rit. *a tpo.* *p* *mf*

FIN

al

Detailed description of the musical score: This page contains ten staves of music for Violin II or Trumpet in D. The score begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first staff starts with a measure rest followed by a 3-measure rest, then a section marked with a circled 'S' and a repeat sign. The music is marked *ff*. The second staff continues with eighth and sixteenth notes, including a 3-measure rest. The third staff has a 'Trp.' marking above it. The fourth staff has a 'Viol.' marking above it and a 3-measure rest. The fifth staff has a 'Trop.' marking above it. The sixth staff has a 'VI.' marking above it. The seventh staff has a 3-measure rest and is marked *rit.* and *p*. The eighth staff has a 3-measure rest and is marked *a tpo.* and *p*. The ninth staff has a 3-measure rest and is marked *Tta.* and *mf*. The tenth staff has a 3-measure rest and is marked *rit.*, *a tpo.*, *p*, and *mf*. The final staff ends with a 3-measure rest, a *FIN* marking, and a circled 'S' with a repeat sign, and is marked *al*.

TOUT A TOI

FOX-TROT

VIOLIN RIPIANO
o TROMPETA en DO

J. JARQUE

6

$\frac{\text{S}}{\text{S}}$ 1^a y 3^a

p - *mf* - *f* *cresc.*

2^a

sf *cresc.*

sf

The first system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, including accents and slurs. The lower staff provides a harmonic accompaniment with a few notes. A 'cresc.' (crescendo) marking is placed between the staves.

The second system continues the melodic and harmonic lines. It features a 'coda' marking above the first ending bracket. The dynamic marking 'mf' (mezzo-forte) is indicated below the staff.

The third system shows the continuation of the piece, with a second ending bracket above the staff. The dynamic marking 'mf' is present.

The fourth system continues the melodic and harmonic development.

The fifth system continues the melodic and harmonic development.

The sixth system includes a '5' fingering mark above the staff, indicating a fifth finger position.

The seventh system features dynamic markings 'sf' (sforzando) and 'p' (piano) below the staff.

The eighth system continues the melodic and harmonic lines.

The ninth system includes a '5' fingering mark above the staff.

The tenth system concludes the piece with a 'Coda' marking above the staff and a 'ff' (fortissimo) dynamic marking below it.

BANDERILLAS AL QUIEBRO

PASODOBLE

VIOLIN RIPIANO o TROMPETA en DO

L. DEMARE

7 *f*

p

1. *f*

2.

p cresc. *p cresc.*

f

-p-f

piuf *f* *pp*

(oco) *f* *mf*

con gracia *f*

1. 2.

Detailed description: This is a musical score for a violin ripiano or trumpet in D major. The piece is in 2/4 time and consists of 11 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It starts with a dynamic marking of *f* and contains several triplet markings. The second staff continues the melody with various articulations. The third staff begins with a repeat sign and a dynamic marking of *p*. The fourth and fifth staves show first and second endings, with the first ending marked '1.' and the second '2.'. The sixth staff features dynamic markings of *p* and *cresc.*. The seventh staff continues with a dynamic marking of *f* and includes triplet markings. The eighth staff has a dynamic marking of *-p-f*. The ninth and tenth staves feature a melodic line with dynamic markings of *piuf*, *f*, and *pp*. The eleventh staff includes a dynamic marking of *con gracia* and *f*, and concludes with first and second endings. The score is written in a single system with ten staves.

CELLO

AÑO VI / NÚM. 35

BARCELONA, ENERO 1929

en el bousón

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OVACIONES

PASODOBLE

CELLO o TROMBON

JESUS FERNANDEZ LORENZO

Trib.

1

The musical score consists of ten staves of music in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). The piece begins with a first ending bracket labeled '1'. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo), with a *cresc.* (crescendo) marking. Performance markings include accents, slurs, and a *Bombo* (bass drum) effect. The score concludes with a *D.C.* (Da Capo) instruction.

SON GRUPOS

TANGO

G. H. Matos Rodriguez

CELLO

2

f
con alma

ff
con alma

FIN
ff con energia

p

mf

f

mf

p

f

1. 2.

f AI

The musical score is written for Cello in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of ten systems of two staves each. The first system begins with a dynamic marking of *f* and the instruction *con alma*. The second system continues with *ff* and *con alma*. The third system is marked *FIN* and *ff con energia*. The fourth system starts with *p* and *mf*. The fifth system features *f*. The sixth system has *mf*. The seventh system has *p*. The eighth system has *f*. The ninth system has *f* and includes first and second endings. The piece concludes with a final *f* dynamic and a double bar line.

AVENIDA DE MAYO

PERICON

J. SUÑÉ-TOMÁS

CELLO

f deciso

3 $\frac{3}{4}$

ff al repetir pp

con brio 8^a alta

ff stacatto

Cantabile

P legato

pp

1. 2.

D.C. hasta y sigue

FIN

ff

D.C.

DANDY

GRAN TANGO

CELLO

L. DEMARE

4 *ff*

V

ff

sentido

P (bandoneones)

8

ff

PIZZ. *ARCO*

p *D.C.*

La seña Encarna

SCHOTIS MADRILEÑO

CELLO

SANTIAGO VOLART



5

The musical score is written for Cello and consists of ten staves. It begins with a square box containing a musical symbol. The first staff is marked with a '5' and starts with a double fermata (ff). The music features a variety of dynamics: ff, f, mf, and f. It includes several triplet markings and slurs. The piece concludes with the word 'FIN' and a final square box containing a musical symbol.

TOUT A TOI

FOX-TROT

CELLO 6 TROMBON

J. JARQUE

6

p-mf-f

cresc.

sf *cresc.*

sf *cresc.*

mf

mf

sf

mf

sf

f

al Coda

The musical score consists of ten staves of music in bass clef, 2/4 time, with a key signature of two flats. The first staff begins with a measure number '6' and a dynamic marking of *p-mf-f*. The second staff has a *cresc.* marking. The third staff starts with *sf* and includes another *cresc.* marking. The fourth staff continues with *sf* and *cresc.*. The fifth staff features *sf* and *cresc.*. The sixth staff includes first and second endings, a *coda mf* marking, and a repeat sign. The seventh staff begins with *mf*. The eighth staff has *mf*. The ninth staff starts with *sf*. The tenth staff begins with *f* and includes an *al Coda* marking with a repeat sign and a coda section.

BANDERILLAS AL QUIEBRO

PASODOBLE

CELLO

L. DEMARE

7 *f*

p

f

f 2.

p cresc

f p

p-f expres

pp(eco) piu f

mf

1. 2.

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Madre mía.	OSVALDO N. FRESEDO.	La Cumparsita	MATTOS RODRÍGUEZ.
¿Dónde estás, corazón? (Tu dulce nombre).	MARÍA ISOLINA GODARD.	Ché papusa oí	» »
Y reñas como loca	E. PEREYRA.	Mocosita	» »
Besos que matan	G. D. BARBIERI.	Adiós muchachos	SANDERS.
La reja	C. MARCUCCI.	Carnaval	A. AIETA.
Pancho, comprate un rancho	B. TAGLE LARA.	Sandía calada	» »
Lechuza	J. P. NAVARRINI.	Escucháme	P. POLITO.
A la luz del candil	C. V. G. FLORES.	Tranco a tranco	J. MAGLIO (PACHO).
Por el camino	» » »	Hijos de nadie	» »
Callecita de mi barrio	A. N. LAPORTE. Y O. GASPARINI.	Olympia	J. DE CARO.
Tango lindo	V. VELVEDERE.	Mucha plata	J. CARLOS GRAVIZ.
Volvé de nuevo.	J. SUÁREZ.	Por seguidora y por fiel	R. BRIGNOLO.
Linda francesita	J. M. RIZZUTI.	Pobre Gringo	A. SCATASSO.
Malas lenguas	J. PASTOR TRIVELLI.	Oíme negro	ROSITA QUIROGA.
Una tarde	J. POLLERO Y FERRAZANO.	Decí, Pebeta, ¿por qué?	P. M. MAFFIA.
Un tropezón (He tenido un mal momento)	R. DE LOS HOYOS.	¿Dónde estás, que no te veo?	M. CANARO.
Quemá esas cartas	» » »	¿Qué Vachaché?	E. S. DISCEPOLO.
El carrerito	» » »	Esta noche me embo- rracho.	» »
Dejá que la gente diga.	» » »	Chorra	» »
Mueble viejo	» » »	Malandrín	F. CANARO Y L. RICCARDI
Puente Alsina	B. TAGLE LARA.	Alma de bohemio	R. FIRPO.
Para vos	G. EMILIO FRANCESCHI.	Hasta luego	E. DONATO.
Llévatelo todo	R. SCIAMMARELLA.	Lunes.	J. L. PADULA.
Porteño malo	L. D'ABRACCIO.	Don José	E. DONATO Y R. ZERRILLO
Cuando tú me quieras	FERRAZANO Y J. POLLERO.	He visto en tus ojos.	F. CANARO.
Abuelito	A. N. LAPORTE.	Señor comisario	» »
Compadrón	L. N. VISCA.	Lágrimas de arrabal	J. D. PECORA.
Fanfarrón	» » »	Carro viejo	F. MONTONI.
Farolito viejo	L. TEISSEIRE.	Cabaret	J. L. ANDREONI.
Cuando mi barrio se duerme	» » »	Entre guapos	A. A. PELAIÁ.
La mina del Ford.	A. SCATASSO Y F. DEL NEGRO.	Poca cosa	A. B. FERNÁNDEZ.
Pedacitos de papel	CANOSA.	Pájaros nocturnos.	F. R. CANOSA Y A. CIMA.
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Calle Corrientes donde nací.	DELFINO.	Quejas de Bandoneon	J. DE D. FILIBERTO.
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Noche de Reyes	MAFFIA.	Muchachas cuidado	» »
Mañanitas de Montmar- tre	DEMARE.	Paisandu	» »
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|---|------------------|
| 1. Por la serranía, <i>pasodoble</i> | M. Garrido |
| 2. Birdie, <i>blue</i> | R. Gálvez |
| 3. Pobre cieguita, <i>tango</i> | J. Sanders |
| 4. Por el camino (El Boyero) <i>samba</i> | C.V.G. Flores |
| 5. Estas chalo, <i>schotis</i> | J. Jarque |
| 6. Cansancio, <i>tango</i> | Irusta - Fugazot |
| 7. Patagonia, <i>pericón</i> | Lewis Mary J. |

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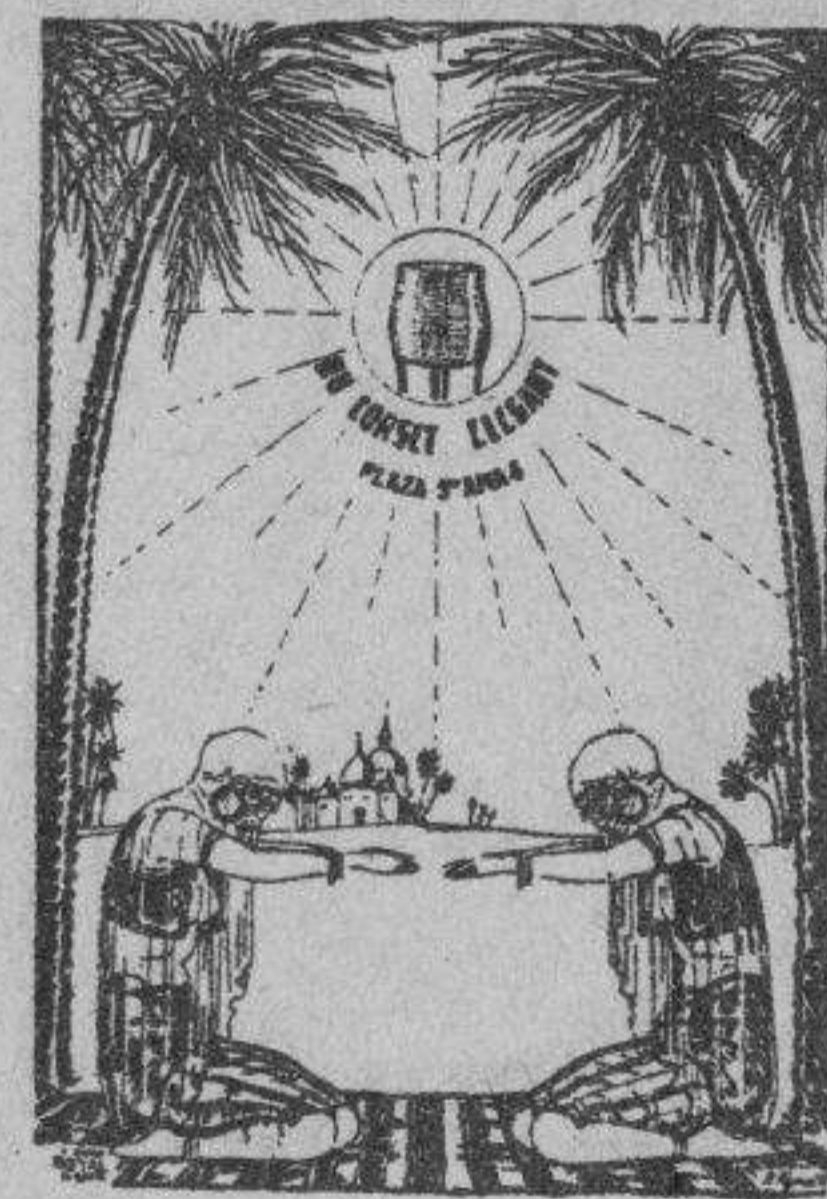
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