

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, 29



IMPORTANTE

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DEL TURIA

MARCHA $\frac{6}{8}$

Música de MARI-CRUZ

Tiempo de Marcha. Moderato

Brillante

1

The musical score consists of six systems of piano and bass staves. The first system is marked with a large '1' and includes the instruction 'Brillante' and dynamics 'ff' and 'f-p'. The second system includes 'mf' and 'cresc.' leading to 'ff'. The third system includes 'mf'. The fourth system includes 'cresc.' and 'ff'. The fifth system includes 'p' and 'cresc.'. The sixth system includes 'ff' and 'pp'. The score concludes with a double bar line and a downward-pointing arrow.

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EL BUFON

Novedades musicales



2a 8as

p-ff

Musical notation system 1: Treble and bass clefs with notes and rests.

Musical notation system 2: Treble and bass clefs with notes and rests.

Musical notation system 3: Treble and bass clefs with notes and rests. Includes dynamic markings *ff*, *pp*, and *cresc.*

Musical notation system 4: Treble and bass clefs with notes and rests. Includes dynamic marking *ff* and *cresc.*

Musical notation system 5: Treble and bass clefs with notes and rests. Includes dynamic marking *ff*, the word *Coda* with a circled cross symbol, and the word *tambor*.

Musical notation system 6: Treble and bass clefs with notes and rests. Includes dynamic marking *enérgico 2*.

Musical notation system 7: Treble and bass clefs with notes and rests. Includes dynamic marking *fff*, the word *FIN*, and the word *CODA*. Includes the instruction *Al [S] y de [C] a Coda*.



Adquiera los grandes éxitos de G. H. Matos Rodríguez **Che papusa oí - Haceme caso a mi**

OTRO ÉXITO

4


DOMINIO

TANGO

Letra de
LUIS RUBISTEIN

Nueva creación de Agustin Irusta

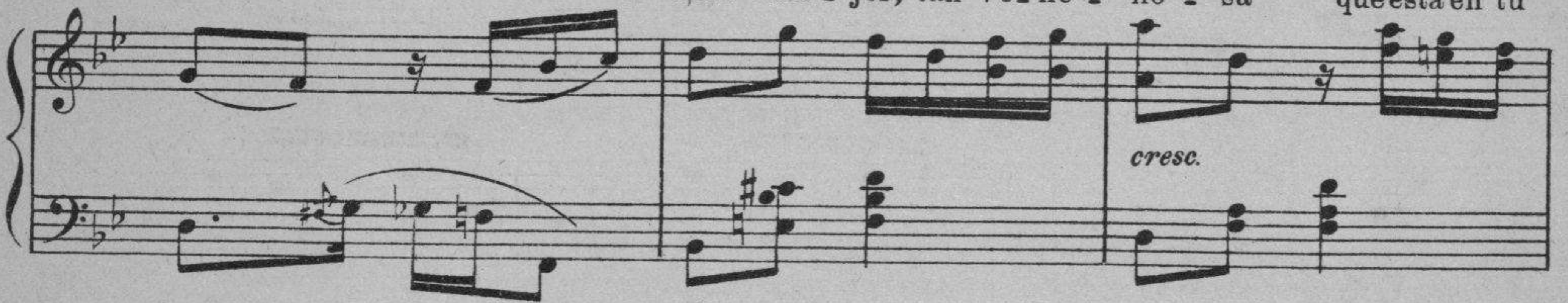
Música de
ELVINO VARDARO

Yo se que  sos tan falsaytanca_nalla co_mo la ruin ser_piente ponzo_

2



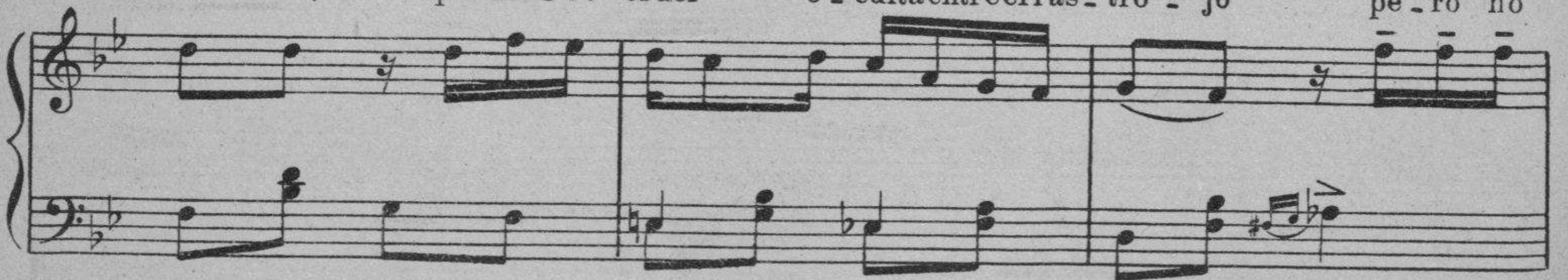
ño_sa Y sos tan ruin mu_jer, tan ve_ne_no_sa que está en tu



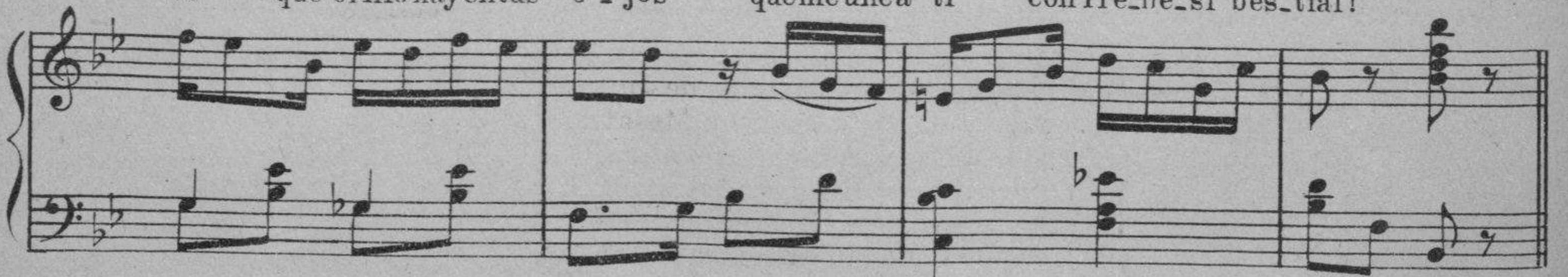
ser la ví_bo_ra del mal Yo se que sos da_ñi_na cual la



hie_na, que hie_re cruel o_cultaentreelras_tro_ jo pe_ro no



sé que brillo hayentus o_jos que me una tí con fre_ne_sí bes_tial!



CLAMOROSO

5

Sé que me en-ga-ñás por o-tro que-rer y que te bur-lás de

Musical notation for the first system, including treble and bass staves with lyrics.

mi Ya ún sabiendo lo Pa-ra mi su-frir no puedo vi-vir sin

Musical notation for the second system, including treble and bass staves with lyrics.

ti Hay en tu mi-rar al-go que no sé

Musical notation for the third system, including treble and bass staves with lyrics.

si se-rá traición o miel So-lo sé que en tu mi-

Musical notation for the fourth system, including treble and bass staves with lyrics.

ra-da mi vi-da es tá li-ga-da con ca-ri-ño fiel

Musical notation for the fifth system, including treble and bass staves with lyrics and a "FIN" marking.

I. Parte (bis) Hay en tu ser caricias de Julieta
mezclado al vil amor de Mesalina
y sos, mujer, la loca serpentina
que tiene en sí fulgor de carnaval.
Mi corazón es el vulgar juguete
donde sacias tu histérica locura,
por que está en tí la impúdica figura
de Salomé riendo ante el altar.



Alma Argentina

PERICON

JOSE M^a TORRENS

Tiempo de pericón

The musical score is written for piano and bass. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The piece is marked with a tempo of 'Tiempo de pericón'. The score consists of five systems of music. The first system includes a large number '3' on the left, indicating a triplet. Dynamics include *p* (piano) and *mf* (mezzo-forte). The second system features a repeat sign and a *mf* dynamic. The third system includes a *ff* (fortissimo) dynamic. The fourth system has a first ending bracket labeled '1^a'. The fifth system has a second ending bracket labeled '2^a' and dynamics of *mf* and *fmf* (forzando mezzo-forte). The score is filled with various musical notations such as triplets, accents, and slurs.

Adquiera los grandes éxitos de G. H. Matos Rodríguez

Che papusa oí - Haceme caso a mi

First system of musical notation. Treble and bass staves. Dynamics: *mf*, *f mf*, *p*.



Second system of musical notation. Treble and bass staves. Dynamics: *mf*, *f*, *f*.

Third system of musical notation. Treble and bass staves. Dynamics: *f*, *ff*, *f*, *f*.

Fourth system of musical notation. Treble and bass staves. Dynamics: *ff*, *f*, *p*.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*, *p*, *f*. Includes a section marked "Al §" and "FIN.".

Adquiera los últimos éxitos de Lucio Demare

BARCELONA - ALAS ROTAS - ADULON

OTRO ÉXITO

NORAH VALS

8

Nuevo repertorio de
Irusta - Fugazot - Demare

Letra y Música de
J. SCHERINI y S. PARIS

Quando youna - mor so - ñé y buscarlo pre -

ten - dí nunca verme ima - gi - né tan rendido

jun - to á tí En mi ciego fre - ne sí

at mirarme en - lo - que - ció porque ya sin re -

sis - tir lo - co de pa - sión te imploraba a - sí

4

mf

f

meno f

rit.

CLAMOROSO

¡No - rah! ¡No - rah! tu nombresin ce - sar fi - jo yo en mi can - 9

p

tar y con pa - sión mi alma implo - ra tu ca - ri -

p

ño sin i - gual ————— ¡No - rah! ¡No - rah! brín dame tu que - rer

p

que es to - da mi i - lu - sión ————— quie - ro te - ner - te á mi

cresc.

la - do, mu - jer, pa - ra cal - mar mi do - lor.

p **FIN** Al

En tu imagen yo forjé
las delicias del ideal
y en mi soledad ansié
tu caricia angelical:
vuelve tu mirada a mí
dime una frase de amor
que de hinojos ante ti
con toda emoción
yo te diré así:



DE CANILLAS

SCHOTIS CASTIZO

ANTONIO PLANÁS

5

Adquiera los últimos éxitos de Lucio Demare

BARCELONA - ALAS ROTAS - ADULON

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The piece begins with a second ending bracket (2.) and a triplet of eighth notes. Dynamics include *mf* and *f*.

Second system of musical notation. Treble clef. Dynamics include *p*, *f*, and *ff*. The system concludes with the word *FIN*.

Third system of musical notation. Treble clef. Dynamics include *p subito*, *mf*, and *ff*.

Fourth system of musical notation. Treble clef. Dynamics include *p subito* and *f*.

Fifth system of musical notation. Treble clef. Dynamics include *p*. An 8-measure rest is indicated at the end of the system.

Sixth system of musical notation. Treble clef. Dynamics include *mf* and *f*. The system concludes with *FIN* and a double bar line.



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Novedades musicales

OTRO ÉXITO

12

Ultima creación de Roberto Fugazot.

Las Vueltas de la Vida

TANGO CANCIÓN

Letra de M. ROMERO

Música de CANARO

6
Introd.

Pa - rao en la ve - re - da - ba - jo la llu - via - que me empa -
pa - ba la vi pa - sar - el au - to li - mu - si - ne - com un es - tu - che - de mi la ais -
la - ba con su cris - tal - fre - nó - me dió dos man - gos - y en la mi - ra - da - de in di - fe -
rencia que echo al se - guir - no té - que pa - ra e - lla - yo era un men - di - go - sin impor -

f *p* *mf* *fz* *f* *mf* *f* *dim.*

CLAMOROSO

tancia y me re - i. Gran pe - rra las né

Para seguir | *Para Fin*

vuel - tas que tie - ne la vi - da a - yer yoe - ra

ff resuelto *FIN* *dim.*



ri - co su amor disfru - té de se - das y en - ca - jes la tu - ve ves - ti - da y al - hajas y coches sin par le com -

f

pré la tim - bamas tar - de me tu - voa - pu - ra - do (el juego es mas perro que to da mu - jer) sin pla - ta mu y

(Con pena)

ff *dim.*

pronto me via - bando - na - do y hoy mangode un pe - so si quiero co - mer.

(Hablado)

Que cambio yo he sidoun bacán a - fin -

ff *ff*

ca - do y hoy pa - sa a mi la - do ca - si sin mi - rar - - y me ti - ra li - mos na a! pa - sar - - Pa

ten. *Lento* *pp* *D. C. al*

Parao en la vereda
 bajo la lluvia que me empapaba hoy recordé
 los besos tan sinceros
 que ella me daba cuando yo era su gran mishé.
 Mujer, pa ser falluta!
 dije amargado y sus billetes despedacé
 después, silbando un tango,
 galgando de hambre, pa mi cotorro me encaminé...

SOLÓRZANO

PASODOBLE TORERO

RAFAEL GÁLVEZ

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Novedades musicales

First system of musical notation, consisting of a treble and bass staff. The music includes various rhythmic values and rests.

Second system of musical notation. It includes dynamic markings such as *ff* and *p*. A note in the upper right is marked with *2ª vez 8ª y ff*.

Third system of musical notation, showing melodic lines in both the treble and bass staves.

Fourth system of musical notation, featuring a *cresc.* (crescendo) marking in the bass staff.

Fifth system of musical notation, including a *p* (piano) dynamic marking in the bass staff.

Sixth system of musical notation, continuing the melodic development in both staves.

Seventh system of musical notation, including first and second endings marked with '1.' and '2.'.



Adquiera los grandes éxitos de G. H. Matos Rodríguez **Che papusa oí - Haceme caso a mi**

CASA EDITORIAL DE MÚSICA **BOILEAU**

Provenza, 285

BARCELONA

Teléfono 75.136

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Novedades Argentinas



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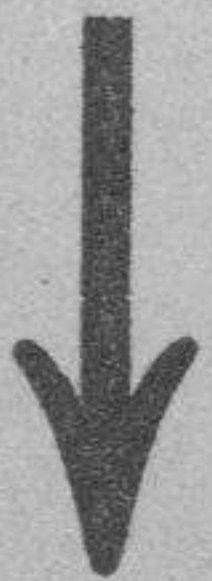
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JOYAS
Y
RELOJES
DE OCASIÓN



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DE COMPRA-VENTA



Mendizábal, 11, pral.
BARCELONA

**«UNIVERSO
MUSICAL»**

(EDITORES)

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AÑO VII / NÚM. 42

BARCELONA, OCTUBRE 1930

el búsón

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IMPORTANTE

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Estampería de música de A. BOILEAU Y BERNASCONI, Provenza, 25, Barcelona

DEL TURIA

MARCHA $\frac{6}{8}$

VIOLIN I

MARI - CRUZ

TPO. DE MARCHA MODERATO

1

ff brillante

f-p

mf *cresc.* *ff*

cresc.

ff *f* *p*

ff *pp*

S (2ª vez *ff* y 8ª)

pp

ff *p* *cresc.*

ff *p* *cresc.*

energico

FIN

de S a U . y salta CODA


DOMINIO

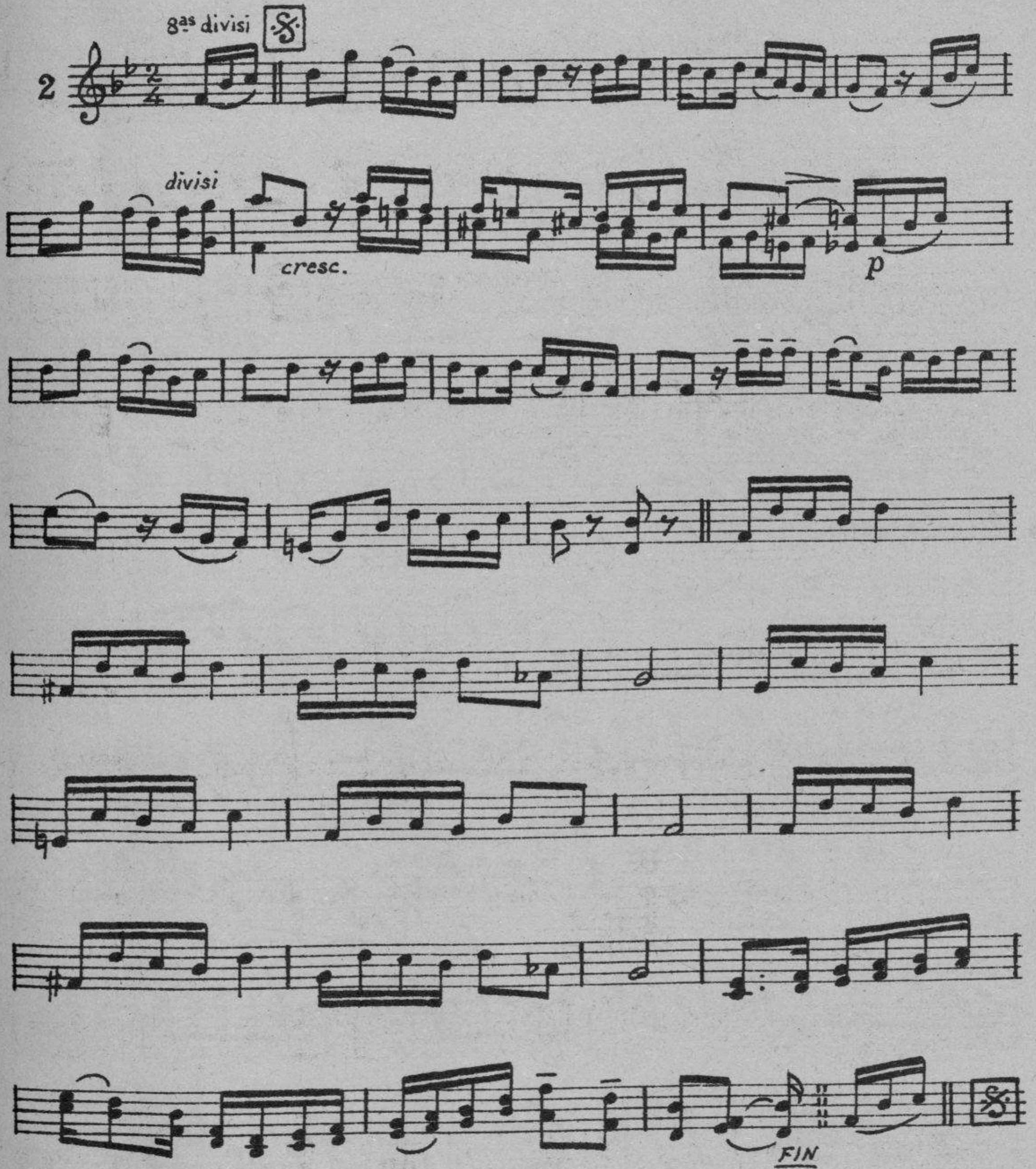
TANGO



VIOLINES

RUBISTEIN y VARDARO

8^{va} divisi 



divisi

cresc.

p

FIN

ALMA ARGENTINA

PERICON

VIOLIN I

J. M. TORRENS

The musical score for Violin I is written in 3/4 time and consists of ten staves. The key signature has one flat (B-flat). The piece begins with a dynamic of *f* and includes several triplet markings. The dynamics fluctuate throughout, including *p*, *mf*, and *ff*. There are first and second endings marked with '1.' and '2.'. The score concludes with a *FIN* marking and a repeat sign.


NORAH

VALS



VIOLINES

SCHERINI y PARIS

8^{as} divisi 

mf

f

meno f

rit. *p*

mf

p

cresc. *f*

FIN

p *p*

DE CANILLAS

CHOTIS

VIOLINES

A. PLANÁS

5

f *p* *mf*

1.

2.

f *f* *f* *p* *ff* *p*

cresc. *f* *mf*

FIN *ff* *p* *mf*

ff *p* *mf* *f*

Piano

p *f* *Fin* *al*

LAS VUELTAS DE LA VIDA

TANG



ROMERO y CANARO

VIOLINES

8^{as} divisi

6 *f* *p*

mf

f

mf *f* *p*

f *ff* *para seguir* *para FIN*

deciso

f *ff*

ff

pp

SOLÓRZANO

VIOLIN I

PASODOBLE TORERO

R. GÁLVEZ

7 

8^a 

8^a 

8^a 

8^a 

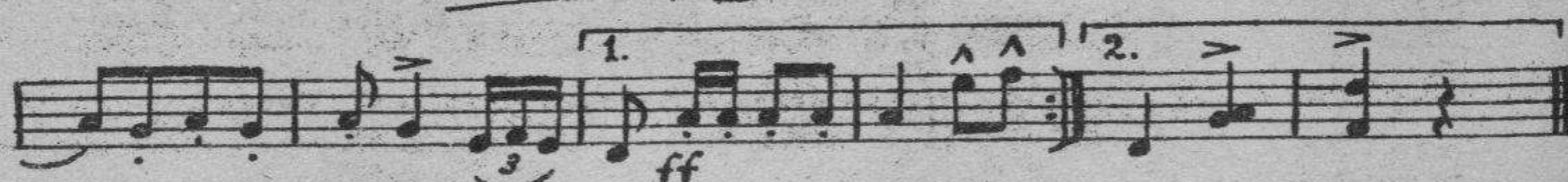
8^a 











CONTRABAJO

AÑO VII / NÚM. 42

BARCELONA. OCTUBRE 1930



el bousón

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

DEL TURIA

MARCHA $\frac{6}{8}$

MARI-CRUZ

CONTRABAJO (DRUMS)

MODERATO
Plato

1

2 Caja

f-p *mf*

cresc. *ff*

cresc. *cresc.*

Plato *ff* *mf* *p* *cresc.*

Plato *ff* *pp*

p-f

Plato *ff*

p

CODA ff

2 Caja

Tutti *fff* *fff* **FIN**

de $\text{\textcircled{S}}$ hasta $\text{\textcircled{C}}$ y CODA


DOMINIO

TANGO

CONTRABAJO



RUBISTEIN y VARDARO


2 

p

cresc.

p

FIN

al 

Detailed description: This is a musical score for a double bass (contrabajo) in 2/4 time, key of B-flat major. The score consists of eight staves. The first staff begins with a dynamic marking of *p* (piano) and a square symbol containing a stylized 'S'. The second staff includes a *cresc.* (crescendo) marking. The third staff starts with another *p* marking. The piece concludes on the eighth staff with the word *FIN* above the final note and the word *al* followed by the same square 'S' symbol.

ALMA ARGENTINA

PERICON

J. M. TORRENS

CONTRABAJO

The musical score is written for the double bass (Contrabajo) in 3/4 time. It begins with a key signature of one flat (B-flat) and a 3/4 time signature. The first staff starts with a dynamic of *p* and includes a first ending marked '1. pizz.'. The second staff features dynamics of *f*, *p*, and *mf*, with a section marked 'arco'. The third staff continues with *f* dynamics and includes trills. The fourth staff has two first endings, with the second ending marked '2. pizz.'. The fifth staff starts with a key signature change to two sharps (D major) and includes dynamics of *f* and 'arco'. The sixth staff features *p* dynamics and 'pizz.' markings. The seventh staff has *f* and *ff* dynamics, alternating between 'arco' and 'pizz.'. The eighth staff continues with *f* dynamics and 'pizz.'. The ninth staff includes *f* dynamics and 'arco' markings. The piece concludes on the tenth staff with a key signature change to one flat (B-flat) and the word 'FIN'.

NORAH

VALS

CONTRABAJO

SCHERINI y PARIS



4 *mf*

f

meno f *rit.*

p

2 1

p

cresc. *mf*

p *FIN*

DE CANILLAS

CHOTIS

A. PLANÁS

CONTRABAJO



5

f *p* *mf*

1. 2.

f *f* *p*

1. 2.

f *mf*

ff *p* *mf* *ff* *p*

mf *f*

p *mf* *f*

ff al

LAS VUELTAS DE LA VIDA

TANGO

CONTRABAJO

ROMERO y CANARO



6

 The musical score is written for the double bass (contrabajo) in a 2/4 time signature. It consists of ten staves of music. The key signature has two flats (B-flat and E-flat). The score includes various dynamic markings: *f* (forte), *mf* (mezzo-forte), *p* (piano), and *ff* (fortissimo). There are also accents (>) and slurs throughout. A box containing a treble clef symbol is placed above the second staff. At the end of the sixth staff, there are two boxes labeled 'Para seguir' and 'Para FIN'. The piece concludes with a double bar line and the marking 'al' followed by a treble clef symbol in a box. The final dynamic marking is *pp* (pianissimo).

SOLÓRZANO

PASODOBLE TORERO

CONTRABAJO

R. GÁLVEZ

The musical score is written for the double bass (contrabajo) in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The first staff starts with a measure rest of 7 measures, followed by a *pizz.* (pizzicato) section marked *f* (forte), which then transitions to an *arco* (arco) section. The piece features a variety of dynamics including *f*, *dim.* (diminuendo), *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *ff* (fortissimo). Performance instructions include *pizz.*, *arco*, and *Bombo* (bombo). The score includes several slurs, accents, and dynamic hairpins. A key signature change to two sharps (D major) occurs in the eighth staff. The piece concludes with a first ending (1.) and a second ending (2.).

CELLO



AÑO VII / NÚM. 42

BARCELONA, OCTUBRE 1930

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

DEL TURIA

MARCHA $\frac{6}{8}$

CELLO

MARI-CRUZ

MOD^{to}

1 $\frac{2}{4}$ $\frac{6}{8}$

ff *f-p* *mf*

cresc. *ff* *cresc.*

ff *p*

ff *pp*

1^a vez

2^a vez

pp-ff

cresc.

pizz.

CODA

ff

$\wedge \wedge \wedge \wedge \wedge$

de C a C y CODA

FIN

DOMINIO



CELLO

RUBISTEIN y VARDARO

2

cresc.

p

FIN

ALMA ARGENTINA

PERICON

CELLO

J. M. TORRENS

3/4 *f* *pizz.* *p* *f*

p *mf* *arco* *f*

1. 2.

mf *f* *mf* *mf* *f* *mf*

p

f *f* *ff* *f*

f *ff* *f*

p

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

NORAH

VALS

CELLO

SCHERINI y PARIS

The musical score for Cello is written in 3/4 time with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with a repeat sign and a dynamic marking of *mf*. The second staff continues the melodic line. The third staff features a dynamic marking of *f*. The fourth staff continues the melody. The fifth staff includes a *rit* (ritardando) marking and a dynamic marking of *p*. The sixth staff continues the melody. The seventh staff begins with a dynamic marking of *mf*. The eighth staff includes a *cresc.* (crescendo) marking and a dynamic marking of *f*. The ninth staff concludes with a *FIN* marking and a dynamic marking of *p*. The final staff ends with a double bar line and a dynamic marking of *al* (allegretto) followed by a repeat sign.

DE CANILLAS

CHOTIS

CELLO - TROMBON

A. PLANÁS

5 *p* *mf*

2.

p *ff*

p

f *mf*

f

ff *p* *mf*

f

p

p *FIN*

LAS VUELTAS DE LA VIDA



TANGO

CELLO

ROMERO y CANARO

6

The musical score is written on ten staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The first staff starts with a dynamic marking of *f* and ends with *p*. The second staff has a dynamic marking of *mf* and a circled 'S' symbol. The third staff starts with *f* and has a triplet of eighth notes. The fourth staff starts with *f*, has a *p* marking, and ends with *f*. The fifth staff has a *f* marking and includes the instruction 'para seguir' above the staff. The sixth staff starts with a *deciso* marking and a *f* dynamic. The seventh staff has a *ff* dynamic. The eighth staff has a *ff* dynamic. The ninth staff has a *pp* dynamic. The final staff ends with a circled 'S' symbol and the instruction 'al'.

SOLÓRZANO

PASODOBLE TORERO

CELLO

R. GÁLVEZ

The musical score is written for Cello and consists of ten staves. The key signature has one flat (B-flat) and the time signature is 2/4. The piece begins with a dynamic of *f* (forte) and includes various performance markings such as accents (^), slurs, and dynamic changes. The score includes a section marked "Bombo" with a downward arrow, and a section marked "2ª vez ff" (second time, fortissimo). The piece concludes with a first ending (1.) and a second ending (2.) both marked *ff*.

Staff 1: *f*, *p*, *cresc.*

Staff 2: *f*, *dim.*, *cresc.*

Staff 3: *f*, *dim.*, *p*, *p*

Staff 4: *mf*, *f*

Staff 5: *f*, *ff*

Staff 6: *p*, *2ª vez ff*

Staff 7: *cresc.*

Staff 8: *p*

Staff 9: *ff*

Staff 10: *ff*

SAXOFON ALTO *mi \flat*

AÑO VII / NÚM. 42



BARCELONA, OCTUBRE 1930

el b u s f ó n

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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Estampería de música de A. BOILEAU Y BERNASCONI, Provenza, 235, Barcelona

DEL TURIA

MARCHA $\frac{6}{8}$

SAXOFON ALTO (Mib)

MARI-CRUZ

1. *MODERATO*

ff *cresc.* *f* *p* *mf* *cresc.* *cresc.* *cresc.* *ff* *cresc.* *p* *ff* *p* *cresc.* *ff* *CODA* *ff* *FIN*

de G a G y CODA

DOMINIO



SAXOFÓN (Mib)

RUBISTEIN y VARDARO



2

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first measure is marked with a '2' and a dynamic marking of 'p'. The music features a series of eighth and sixteenth notes, often beamed together, with various phrasing slurs. The second staff includes a 'cresc.' marking. The third staff starts with another 'p' dynamic. The final staff concludes with a double bar line, the word 'FIN' above it, and a repeat sign followed by a saxophone icon in a box.

ALMA ARGENTINA

PERICON

SAXOFÓN (Mi b)

J. M. TORRENS

The musical score is written for Saxophone (B-flat) in 3/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff starts with a dynamic of *f* and includes a triplet of eighth notes. The second staff features a dynamic of *p* followed by a dynamic of *mf* and a square box containing a treble clef. The third staff has a first ending bracketed over the final two measures. The fourth staff has a second ending bracketed over the first two measures, with a dynamic of *f* and *mf*. The fifth staff starts with a dynamic of *f* and *mf*, followed by a dynamic of *p*. The sixth staff begins with a dynamic of *f* and includes a dynamic of *ff* and *mf*. The seventh staff has a dynamic of *f* and *ff*. The eighth staff continues with a dynamic of *f*. The ninth staff starts with a dynamic of *f* and *p*. The final staff concludes with a dynamic of *f*, the word **FIN**, and a square box containing a treble clef.

NORAH

SAXOFÓN ALTO (Mi♭)



SCHERINI y PARIS

The musical score is written on ten staves in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various dynamics such as *mf*, *f*, *meno f*, *rit.*, *p*, and *cresc.*. It features melodic lines with slurs and ties, and harmonic accompaniment with chords and rests. A first ending bracket is present on the eighth staff. The piece concludes with a double bar line and the word *FIN*, followed by a repeat sign and a saxophone icon.

DE CANILLAS

CHOTIS

SAXOFÓN (Mi b)

A. PLANÁS

5

f *p* *mf*

1.

2.

f *f* *f* *p* *f*

p *ff*

p *cresc.* *f*

1.

mf

f **FIN** 1

mf 1 *mf*

f *p* *vibrato*

FIN *al*

LAS VUELTAS DE LA VIDA



SAXOFON (Mi b)

ROMERO y CANARO

6 *f*

1 *mf*

f *p*

f

para seguir

para FIN

deciso *ff* *f*

ff

ff

ff

ff

mf

SOLÓRZANO

PASODOBLE TORERO

SAXOFÓN (Mi b)

R. GÁLVEZ

Tp^{2a}

The musical score is written for Saxophone (Mi b) and consists of 11 staves. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as dynamics (f, dim., p, mf, ff), articulation (accents, slurs), and performance instructions like 'cresc.' and '2ª vez ff'. The piece concludes with a first and second ending.

VIOLIN RIPIANO o Trompeta en Do

AÑO VII / NÚM. 42



BARCELONA, OCTUBRE 1930

el bousón

REVISTA DE NOVEDADES MUSICALES

APARECE EN LA PRIMERA DECENA DE CADA MES

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

DEL TURIA

VIOLIN RIPIENO

MARCHA $\frac{6}{8}$

TROMPETA (DO)

MARI - CRUZ

MODERATO BRILLANTE

Violin

1 *ff*

mf

p

Tr^{ta}

cresc.

p

Tr^{ta}

ff

p

cresc.

f

ff

ff

ff

CODA

DOMINIO

TANGO



RUBINSTEIN y VARDARO

VIOLINES

8^{as} divisi

divisi

cresc.

p

FIN

Detailed description: This is a musical score for two violins. The piece is in 2/4 time and begins with a treble clef and a key signature of one flat (B-flat). The score consists of ten staves of music. The first staff starts with a double bar line and a first ending bracket. The second staff includes the instruction 'divisi' and 'cresc.' (crescendo). The third staff continues the melodic line. The fourth staff features a key signature change to two flats (B-flat and E-flat). The fifth and sixth staves show a rhythmic pattern of eighth notes. The seventh and eighth staves continue with similar rhythmic patterns. The ninth staff concludes with a double bar line and a first ending bracket. The piece ends with the word 'FIN' written below the final staff.

ALMA ARGENTINA

VIOLIN II

PERICON

y
TROMPETA (D0) (Sordina)

J. M. TORRENS

The musical score is written for Violin II and Trompete (D0) (Sordina). It begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The first staff starts with a forte (f) dynamic and includes a triplet of eighth notes. The second staff features a first ending bracket and a piano (p) dynamic. The third staff has a fortissimo (ff) dynamic. The fourth staff includes a first ending bracket. The fifth staff starts with a piano (p) dynamic and includes a second ending bracket. The sixth staff has a mezzo-forte (mf) dynamic. The seventh staff has a mezzo-forte (mf) dynamic. The eighth staff has a forte (f) dynamic. The ninth staff has a piano (p) dynamic. The tenth staff concludes with a forte (f) dynamic, a piano (p) dynamic, and a first ending bracket leading to a double bar line and a repeat sign. The word "FIN" is written above the final measure.


NORAH

VALS



SCHERINI y PARIS

VIOLINES

8^{va} divisi 

mf

f

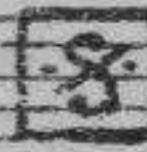
meno f

rit. *p*

mf

p

cresc. *f*

p *p* **FIN** 

DE CANILLAS

TROMPETA (DO)

CHOTIS

VIOLIN RIPIENO

A. PLANÁS

The musical score is written for Trompete (Do) and Violin Ripieno. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The piece is in 3/4 time. The first staff starts with a dynamic of *f* (forte) and includes a triplet of eighth notes. The second staff has a dynamic of *p* (piano) and features a triplet of eighth notes. The third staff has a dynamic of *mf* (mezzo-forte) and includes a triplet of eighth notes. The fourth staff has a dynamic of *f* and includes a triplet of eighth notes. The fifth staff has a dynamic of *p* and includes a triplet of eighth notes. The sixth staff has a dynamic of *ff* (fortissimo) and includes a triplet of eighth notes. The seventh staff has a dynamic of *p* and includes a triplet of eighth notes. The eighth staff has a dynamic of *f* and includes a triplet of eighth notes. The ninth staff has a dynamic of *mf* and includes a triplet of eighth notes. The tenth staff has a dynamic of *f* and includes a triplet of eighth notes. The score includes various musical notations such as slurs, accents, and repeat signs with first and second endings. The piece concludes with a double bar line and a final cadence.

LAS VUELTAS DE LA VIDA



VIOLINES

ROMERO y CANARO

8^{as} divisi

Musical score for Violins, 8^{as} divisi. The score consists of ten staves of music in 2/4 time, key of B-flat major. Dynamics include *f*, *mf*, *p*, *ff*, and *pp*. Performance markings include accents, slurs, and hairpins. The score concludes with a double bar line and a repeat sign.

SOLÓRZANO

PASODOBLE TORERO

VIOLIN RIPIENO

o
TROMPETA en DO

R. GÁLVEZ

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a forte (*f*) dynamic and includes a *cresc.* marking. The second staff features a *f* dynamic, a *dim.* (diminuendo) marking, and a *p* (piano) dynamic, ending with a *cresc.* marking. The third staff begins with a *f* dynamic and includes a *p* dynamic. The fourth staff starts with a *p* dynamic, followed by a *mf* (mezzo-forte) dynamic, and ends with a *f* dynamic. The fifth staff is marked *Trp^{ta}* and *f*. The sixth staff includes a *ff* (fortissimo) dynamic, a *p* dynamic, and a *Sax.* (Saxophone) marking, with a *2ª vez Tr^{ta} f* instruction. The seventh staff begins with a *cresc.* marking and a *p* dynamic. The eighth staff continues with a *p* dynamic. The ninth staff features a *ff* dynamic and includes first and second endings (1. and 2.).

el butfón



novedades musicales

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