

el búsón

REVISTA DE NOVEDADES MUSICALES

APARECE EN LA PRIMERA DECENA DE CADA MES

FUNDADOR GERENTE:
BLAS FERNÁNDEZ

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

SUSCRIPCIÓN:

Semestre: España, Piano solo, 7'50 ptas. Piano y quinteto, 18 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.

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IMPORTANTE

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CAPULLITOS

PASODOBLE

R. GÁLVEZ

1

The musical score is written for piano in 2/4 time. It consists of six systems of two staves each. The first system is marked with a large '1' and includes the dynamic marking 'ff con bravura'. The score features various musical notations including triplets, slurs, and accents. Dynamic markings include 'p', 'mf', 'cresc.', and 'sfz'. The key signature has one sharp (F#).

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EL BUFON

Novedades musicales

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The notation includes various musical symbols and dynamics. The first system starts with a treble clef and a key signature of one sharp (F#). Dynamics include *sfz*, *p*, and *mf*. The second system includes a *cresc.* marking. The third system features a *p* marking. The fourth system includes a *ff* marking. The fifth system contains several triplet markings. The sixth system includes a *p-f* marking. The seventh system concludes with first and second endings, marked with '1.' and '2.'.

Adquiera los últimos éxitos de Lucio Demare

BARCELONA - ALAS ROTAS - ADULON

OTRO ÉXITO

Un gran tango de la guardia vieja que vuelve a triunfar
A la muchachada de Rodriguez Peña

RODRIGUEZ PEÑA

TANGO

VICENTE GRECO

2

p *ff*

ff *p*

ff *Fine*

p

CLAMOROSO

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several accents (^) and dynamic markings, including a 'V' (crescendo) and a 'V' (decrescendo).

8^a Variación

The second system is labeled '8^a Variación'. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature remains three sharps. The music is marked with a forte 'f' dynamic. It features a mix of eighth and sixteenth notes with various accents (^) and dynamic markings.

8^a

The third system continues the 8th variation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is three sharps. The music is marked with a forte 'f' dynamic. It features a mix of eighth and sixteenth notes with various accents (^) and dynamic markings.

8^{as}

The fourth system continues the 8th variation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is three sharps. The music is marked with a fortissimo 'ff' and 'seco' dynamic. It features a mix of eighth and sixteenth notes with various accents (^) and dynamic markings.

8^{as}

The fifth system continues the 8th variation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is three sharps. The music is marked with a fortissimo 'ff' and 'seco' dynamic. It features a mix of eighth and sixteenth notes with various accents (^) and dynamic markings. The system ends with a double bar line and the marking 'D.C.' (Da Capo).

Se Presume...!

SCHOTIS

M. LIZCANO de la ROSA

Despacio

3

The first system of musical notation consists of a grand staff with a treble and bass clef. The music is in 3/4 time and begins with a tempo marking of 'Despacio'. The first measure is marked with a '3' and a fermata. The bass line features a 'Red.' (Reduction) marking. Dynamics include 'f' (forte) and 'Red.'.

The second system continues the piece with a '3' marking and a fermata. It includes dynamic markings of 'ff' (fortissimo), 'pp' (pianissimo), and 'mf' (mezzo-forte). A 'Red.' marking is present in the bass line.

The third system features dynamic markings of 'p' (piano), 'm.d.' (mezzo-dolce), 'f' (forte), 'm.i.' (mezzo-italiano), and 'mf' (mezzo-forte). A 'Red.' marking is present in the bass line.

The fourth system includes dynamic markings of 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). A 'Red.' marking is present in the bass line.

The fifth system concludes the piece with dynamic markings of 'f' (forte) and 'Red.' in the bass line.

Adquiera los grandes éxitos de G. H. Matos Rodríguez

Che papusa oí - Haceme caso a mi

para terminar *acceler.* hasta *Fin*

FIN

1ª vez p 2ª vez f

m.i.

m.i.

Red.

** Red.*

rit.

a tempo

m.i.

m.i.

Red.

1.

2.

ff

Al  hasta el *FIN*

La mejor revista para el aficionado
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EL BUFON
 Novedades musicales

MY DANCE

FOX-TROT

R. TYNDALL

The musical score is written for piano and cymbal. It begins with a 4-measure introduction marked with a large '4'. The piano part starts with a *mf* dynamic, while the cymbal part is marked *f*. The score consists of five systems of two staves each. The first system includes a cymbal part with a 'cimb.' label and '+' signs. The piano part features a melodic line with slurs and accents. The second system continues the piano melody. The third system shows a more complex piano texture with chords and slurs. The fourth system features a *sfz* dynamic marking. The fifth system concludes with a *pf* dynamic marking. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Adquiera los últimos éxitos de Lucio Demare

BARCELONA - ALAS ROTAS - ADULON

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic lines, some with slurs and accents. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. It features similar notation to the first system, with chords and melodic lines in the treble staff and accompaniment in the bass staff. There are some dynamic markings and accents present.

The third system shows further development of the melody and accompaniment. The notation includes various rhythmic values and dynamic markings, maintaining the overall mood of the piece.

The fourth system includes a forte (*sf*) dynamic marking in the treble staff. The notation continues with complex chordal structures and melodic lines.

The fifth system features first and second endings, labeled "1ª" and "2ª". The notation includes various dynamic markings, including a final forte (*sf*) marking. The piece concludes with a final chord in the treble staff.

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

BACACAY

PERICON

MAGIN SALAS

5

ff

ppp

Sonoro

mf

cresc.

fff

1

2

FIN

fff

ppp

Detailed description: This is a musical score for the piece 'Bacacay' by Magin Salas, arranged for piano and guitar. The score is written in 3/4 time and consists of six systems of music. The first system is marked with a '5' and a key signature change to one flat. It features a piano part with a forte (*ff*) dynamic and a guitar part with a pianissimo (*ppp*) dynamic. The second system includes a 'Sonoro' marking and a mezzo-forte (*mf*) dynamic. The third system has a 'cresc.' (crescendo) marking and a fortissimo (*fff*) dynamic. The fourth system contains a first ending bracket labeled '1'. The fifth system contains a second ending bracket labeled '2' and a 'FIN' marking. The sixth system concludes with a pianissimo (*ppp*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

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EL BUFON

Novedades musicales

cresc.

FIN *fff*

ppp

1
2

cresc. *fff* *al*

Adquiera los últimos éxitos de Lucio Demare

BARCELONA - ALAS ROTAS - ADULON

OTRO ÉXITO

VIEJO PATIO

TANGO

Letra de E. CADICAMO

Música de J. C. SANDERS



6

FIN

CLAMOROSO

13

I

Mi viejo patio de antes...¿ qué mano te cambió?
Quién fué que tu alegría por siempre derrotó?
Retuerce el enparrado sus ramas con dolor
como diciendo triste "estamos sin amor
El toldo de glicinas y el típico rosal
añoran esas tardes queridas de arrabal.
Bajo el dolor sangriento, del roto embaldosado
un tango hay enterrado, que gime sin cesar...

I bis

Te acuerdas, viejo patio del mate y del fogón...
Del tiempo de la franja pegada al pantalón...
Del "funghi" prepotente mostrando de un costao
con aire mosquetero, el pelo bien lustrao...
De aquella muchachita que usaba delantal
y que estaba atacada de un mal sentimental.
Del viejo organillero, cansado y somnoliento
de andar moliendo tangos, por todo el arrabal.

Refrán

Vos sos mi viejo patio el que ayer matizó
las charlas familiares el idilio de amor...
el rante piberío cuántas veces jugó...
¡Si hoy me hace doler este corazón...
La luna enfarinada que de noche alumbró
tus bailes suburbanos de "tacos militar"
parece que hoy de bronca su farol apagó
¡¡Si dan ganas de llorar!!...

NENITA

VALS CAPRICHIO

R. MARTINEZ VALLS

Tiempo de Vals (movido)

mf *poco rall.* *a tempo* *pp* *rall.* *a tempo*

rall. *3*

Piú mosso

f *3*

Adquiera los grandes éxitos
de **G. H. Matos Rodríguez**

Che papusa oí - Haceme caso a mi

The musical score consists of six systems of two staves each (treble and bass clef). The key signature is two flats (B-flat and E-flat). The first system features a triplet of eighth notes in the treble staff. The second system continues with similar rhythmic patterns. The third system includes dynamic markings: *poco rall.* and *a tempo*, and a *pp* (pianissimo) marking. The fourth system shows a melodic line in the treble staff with a slur. The fifth system includes a *rall.* (rallentando) marking. The sixth system concludes with a final triplet of eighth notes in the treble staff and a double bar line.

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EL BUFON

Novedades musicales

a tempo

mf

1^a 2^a

1º tempo
pp

rall. *a tempo*

rall. 3 *molto*
pp

VIOLIN I

AÑO VI / NÚM. 39

BARCELONA, DICIEMBRE 1929

el busón

SUMARIO

Capullitos. Pasodoble
R. Gálvez

Rodríguez Peña.
Tango
V. Greco

Se presume...! Schotis
M. Lizcano de la Rosa

My dance. Foxtrot
R. Tyndall

Bacacay. Pericón
M. Salas

Viejo patio. Tango
Cadicamo y Sanders

Nenita. Vals capricho
R. Martínez Valls

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

SE PRESUME...!

SCHOTIS

VIOLINES

M. LIZCANO DE LA ROSA

Despacio

3

$\text{\$}$

ff *pp* *mf*

8 *loco* *loco* *loco*

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

mf *FIN* 1 vez *pp* 2 vez *ff* y 8 alta

Para terminar *acel.* hasta Fin

divisi

rit. *a tempo*

1. *ff* 2. *ff*

AL $\text{\$}$ hasta FIN

RODRIGUEZ PEÑA

3

TANGO

VIOLINES

V. GRECO

2

8.^{as} siempre

ff

p

glis

ff

FIN

ff

stacc.

p

f

ff muy seco

D. C.

Detailed description: This is a musical score for Violins, consisting of ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score begins with a dynamic of *ff* and includes various articulations such as accents, slurs, and triplets. A *glissando* is marked in the second staff. The piece concludes with a *FIN* marking and a *D. C.* (Da Capo) instruction. The dynamics range from *p* (piano) to *ff* (fortissimo).

SE PRESUME...!

SCHOTIS

VIOLINES

M. LIZCANO DE LA ROSA

Despacio

3

ff

pp *mf*

f *p* *mf* *loco*

f *p* *f* *loco*

mf *loco* *ff*

FIN 1 vez *pp* 2 vez *ff* y 8 *alta*

Para terminar *acel.* hasta *Fin*

divisi

rit. *a tempo*

1. *ff* 2. *ff*

AL *§* hasta *FIN*

MY DANCE

FOX TROT

VIOLIN I

R. TYNDALL

Cimbal

f

mf ga

ga

ga

sfz *p-f* 2 vez 8^a alta
1 vez sax solo

f *sfz*

1 2

BACACAY

PERICON

MAGIN SALAS

VIOLIN I

5

fff

ppp

sonoro

8a

Pizz.

ff

1a

2a

Fin

loco

fff

Pizz.

ARCO

ppp

Pizz.

ARCO

ff

Fin

fff

3

3

1a

ppp

2a

pp

Fin

ff

at

VIEJO PATIO

7

VIOLINES

TANGO

J. C. SANDERS

6

8^{as} divisi



Para ultima vez violin solo


NENITA

VALS CAPRICHIO

R. MARTINEZ VALLS

VIOLIN I (Solo)

Movido 

7 

rall. *pp* a tempo

rall. a tempo

rallen-tan-do CODA *f* *piu mosso*


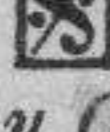
pp

rall. a tempo

rallen-tan-do *mf* a tempo *8^a*

8^a

8^a *1*

8^a *2* loco De  a  y Coda CODA



VIOLIN RIPIANO o Trompeta en Do

AÑO VI / NÚM. 39

BARCELONA, DICIEMBRE 1929

el bousón

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CAPULLITOS

PASODOBLE

VIOLIN RIPIANO
O TROMPETA EN DO

R. GALVEZ

1 *ff con bravura*

mf

divisi

cresc.

sfz sfz p (violin) *v*

sfz sfz p mf (violin) *v*

cresc. *sfz sfz*

p sfz sfz (violin) *v*

tutti f ff

1 sax
2 trp

p-f

1 2

RODRIGUEZ PEÑA

3

TANGO

V. GRECO

VIOLINES

2

p

ff

glis.

p

ff

ff

stacc.

p

f

ff muy seco

D.C.

FIN

SE PRESUME...!

SCHOTIS

VIOLINES

M. LIZCANO DE LA ROSA

Despacio

3

f

ff

pp

mf

8

f

p

mf

f

mf

ff

FIN

1 vez *pp* 2 vez *ff* y 8 alta

Para terminar *acel.* hasta Fin

loco

loco

loco

divisi


rit.

a tempo

1.

2.

ff

AL  hasta *FIN*

MY DANCE

FOX TROT

VIOLIN II O
TROMPETA en DO

R. TYNDALL

4

Cimbal

f

mf

1. vez tromp. tacet

sf *p-f*

sf

BACACAY

PERICON

VIOLIN RIPIANO y
TROMPETA EN DO

MAGIN SALAS

5

fff

Saxofon

mf
PIZZ.

fff

f FIN

ppp *ppp* FIN

fff FIN

fff FIN

ppp FIN

fff FIN

VIEJO PATIO

7

VIOLINES

TANGO

J. C. SANDERS

6

8^{as} divisi




Para ultima vez violin solo


NENITA

VALS CAPRICHIO

R. MARTINEZ VALLS

VIOLIN RIPIANO

Movido Div. Pizz.  Pizz.

7 

mf

rall. *a tempo*

rallen. . . tan. . . do

Arco *piu mosso*

f

Pizz. *rall.*

a tempo

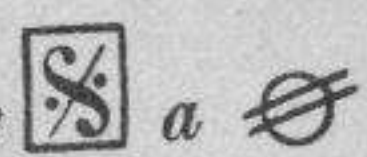

a tempo

rall. *rallen. . . tan.*

mf *do*

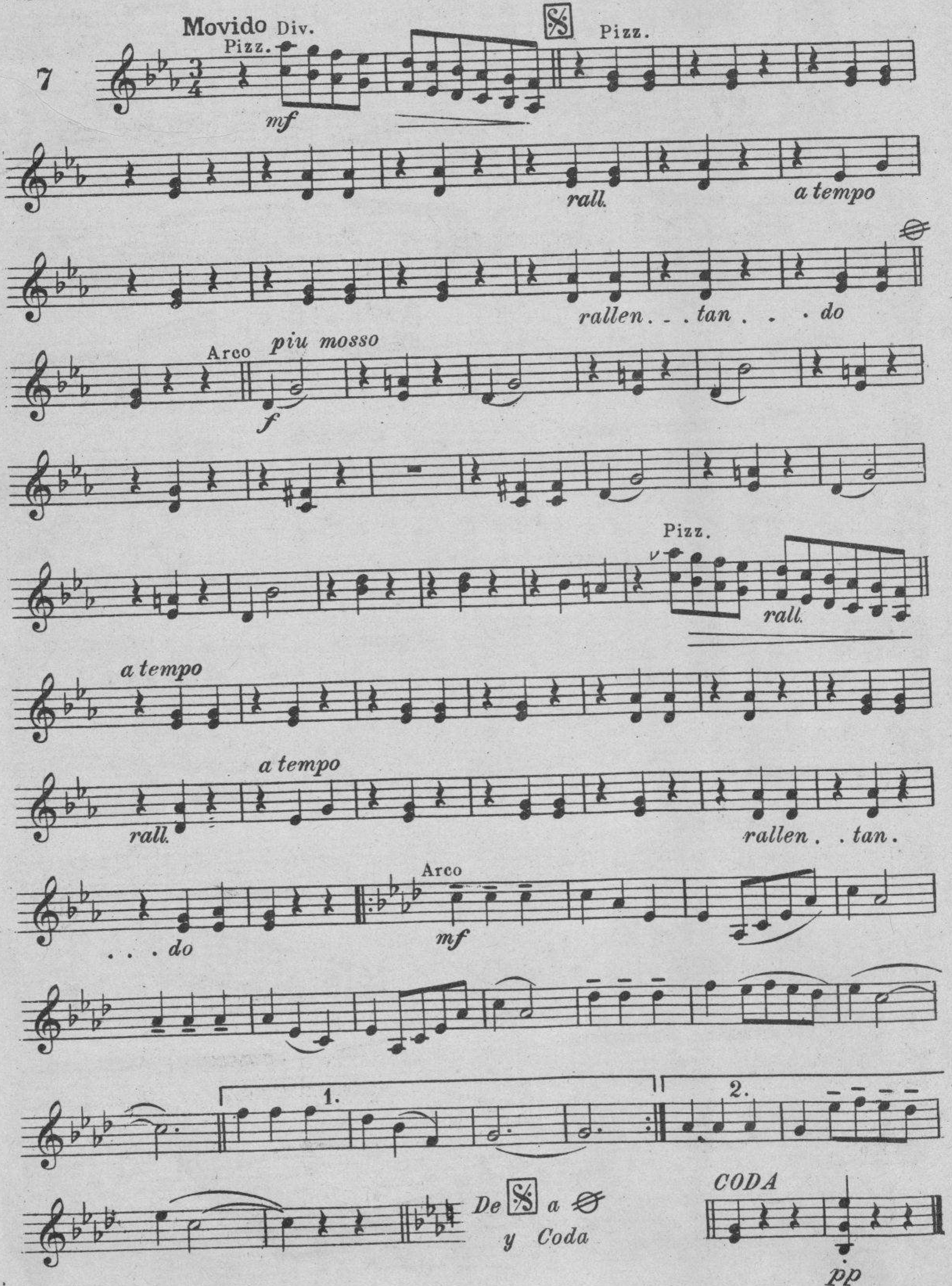
Arco

1. 2.

De  a  y Coda

CODA

pp



SAXOFON ALTO *mi^b*

AÑO VI / NÚM. 39

BARCELONA, DICIEMBRE 1929

el búsón

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RODRIGUEZ PEÑA

TANGO

3

SAXOFON ALTO MI b

V. GRECO

2

p *ff*

p

ff *FIN*

f

p

f

stac

ff seco

D. C.

SE PRESUME...!

SCHOTIS

SAXOFON ALTO MI \flat

M. LIZCANO DE LA ROSA

Despacio

3

ff *pp* *mf* *f* *p* *mf* *f* *p* *mf* *ff* *FIN*

ff Para terminar *acel* hasta *Fin*.

TRIO

1^a vez *p*
2^a vez *f*

p *f* *rit.* *a tempo* *AL FIN*

MY DANCE

FOX TROT

R. TYNDALL

SAXOFON MI b

The musical score is written for Saxophone in B-flat (SAXOFON MI b) in 4/4 time. It begins with a Cymbal part on the first staff, marked with a '4' and 'Cymbal' above the staff. The first staff contains a series of rhythmic patterns with accents and dynamic markings of *f* and *mf*. The subsequent staves contain the main melody, featuring various note values, slurs, and dynamic markings such as *mf*, *f*, and *f*. The score concludes with a final *f* dynamic marking.

BACACAY

PERICON

SAXOFON MI \flat

MAGIN SALAS

5

The musical score is written for a saxophone in B-flat. 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 measure rest followed by a series of eighth notes with accents. A dynamic marking of *fff* appears below the staff. A circled 'S' symbol is placed above a measure. The second staff begins with a *ppp* dynamic and includes a slur over several notes with the marking '(sonoro) unis' above it. The third staff continues with a *fff* dynamic. The fourth staff features first and second endings, with a *fff* dynamic and a 'FIN' marking at the end. The fifth staff has a *fff* dynamic. The sixth staff contains a triplet of eighth notes. The seventh staff has a *fff* dynamic and a 'FIN' marking. The eighth staff includes first and second endings with a *pp* dynamic. The ninth staff shows a series of chords. The tenth staff has a *pp* dynamic. The eleventh staff includes a second ending and a 'FIN' marking. The final staff concludes with a 'FIN' marking and a circled 'S' symbol.

VIEJO PATIO

TANGO

SAXOFON ALTO MI^b

J. C. SANDERS

6

2/4

FIN

D. C. al

NENITA

VALS CAPRICHIO

R. MARTINEZ VALLS

SAXOFON ALTO MI b

Movido *rall.*  *a tempo*

mf *pp*

a tempo

rall.

Piu mosso 

rall. *a tempo*

a tempo

rall.

mf

1. 2.

De  a  y Coda

CODA

pp

CELLO

AÑO VI / NÚM. 39

BARCELONA, DICIEMBRE 1929

en búsca

SUMARIO

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R. Martínez Valls

CAPULLITOS

PASODOBLE

R GÁLVEZ

CELLO-TROMBON

1

ff con bravura

p *mf*

mf

sfz sfz p sfz sfz p

mf *cresc*

sfz sfz p sfz sfz p f f

f ff

p-f

1. 2.

RODRIGUEZ PEÑA

TANGO

VIOLONCELLO

V. GRECO

2

p *ff* *p* *ff* *ff* *f* *ff* *y seco* *D. C.*

FIN

3

3

3

3

3

3

3

3

3

3

SE PRESUME...!

SCHOTIS

CELLO-TROMBÓN

M. LIZCANO DE LA ROSA

Despacio

Violin

3

ARCO

Pizz.

FIN

1 vez pp 2 vez ff

Para terminar *acel.* hasta Fin

a tempo

MY DANCE

FOX TROT

TROMBON O
VIOLONCELLO

R. TYNDALL

4

Cymbal

f

mf

sf *p-f* 1 vez tacet trombon

sf

f *sf*

The musical score consists of ten staves of music. The first staff begins with a '4' time signature and a 'Cymbal' instruction. The music is written in a bass clef with a key signature of three flats. Dynamics include *f*, *mf*, *sf*, and *p-f*. There are several first ending sections marked with '1.' and '2.'. A specific instruction reads '1 vez tacet trombon' (1 time trombone tacet). The score concludes with a double bar line.

BACACAY

PERICON

CELLO - TROMBON

MAGIN SALAS

5

fff

Trombon

mf

ppp

Pizz.

fff

Arco

Arco

1.

2.

FIN

Pizz

fff

pp

Arco

3

Trombon

FIN

ff

Cello

1.

pp

2.

fff

Al

VIEJO PATIO

TANGO

VIOLONCELLO

J. C. SANDERS

6

FIN

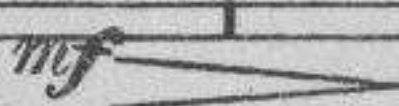
D. C. al

NENITA

VALS CAPRICHIO

VIOLONCELLO

R. MARTINEZ VALLS

Movido *rall.*  *mf*  *Pizz* *a tempo* *pp*

rall. *a tempo* *rallen - tan -*

Coda *piu mosso* *Arco* *f*

- - do


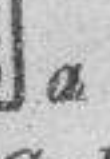
rall.

Pizz *rall.*

a tempo

a tempo *mf*

1. 2.

De  *a*  *y Coda* *CODA*

CONTRABAJO

AÑO VI / NÚM. 39

BARCELONA, DICIEMBRE 1929

el búsón

SUMARIO

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Estampería de música de A. BOILEAU Y BERNASCONI, Provenza, 26, Barcelona

CAPULLITOS

PASODOBLE

CONTRABAJO

R. GALVEZ

con bravura

1

ff *ff* *sfz* *p*

Arco 1 2 3 4 5 6 7 8 9 10

mf

1 2 3 4 5 6

cresc.

sfz sfz

Pizz Arco Pizz Arco

p sfz sfz p

1 2 3 4 5 6

mf cresc f sfz sfz

Pizz Arco Pizz Arco

p sfz sfz p

sfz sfz sfz f ff

Pizz

ff sfz sfz sfz p-f

Arco 1. 2.

RODRIGUEZ PEÑA

TANGO

CONTRABAJO

V. GRECO

2

p *ff*

p

ff

FIN

ff

f

ff

D. C.

SE PRESUME...!

SCHOTIS

CONTRABAJO

M. LIZCANO DE LA ROSA

Despacio

3

Violin



$\text{\$}$

Pizz. Arco



Pizz. Arco



Pizz. Arco



FIN Pizz.



ff Para terminar *acel* hasta Fin. 1 vez *pp* 2 vez *ff*

Arco



rit. a tempo

Pizz. Arco



1 2

AL $\text{\$}$ hasta FIN



MY DANCE

FOX TROT

CONTRABAJO

R. TYNDALL

The musical score is written for the Contrabajo (Bass) in 4/4 time. It begins with a key signature of two flats (B-flat major) and a 4/4 time signature. The first staff includes a 'Cimbal' instruction with asterisks above the staff and a dynamic marking of *f*. The second staff has a dynamic marking of *mf*. The fourth staff features a 'Bis' instruction above a repeat sign and a dynamic marking of *sf*. The fifth staff has a dynamic marking of *p-f*. The final staff includes first and second endings, with a dynamic marking of *sf* at the end.

BACACAY

PERICON

MAGIN SALAS

CONTRABAJO

5

S

Pizz.

fff

ppp

mf

Arco

fff

1

Pizz.

2

Pizz.

FIN

Arco

fff

Pizz.

ppp

Arco

fff

FIN

Pizz.

fff

1

Arco

Arco

pp

Arco 2

Pizz.

Arco

FIN

cresc.

al S

VIEJO PATIO

TANGO

CONTRABAJO

J. C. SANDERS

6

FIN

D.C. al

NENITA

VALS CAPRICHOSO

CONTRABAJO

R. MARTINEZ VALLS

Movido

Pizz.



Pizz

7

mf *rall.* *pp* *a tempo*

rall. *a tempo*

rall. *CODA* *f* *Arco piumoso*

3

2 *Pizz.* *rall.*

rall. *a tempo*

rall.

Arco *mf* *a tempo*

1

2 *De [S] a CODA* *y Coda* *pp*

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