

el bousón



REVISTA DE NOVEDADES MUSICALES

APARECE EN LA PRIMERA DECENA DE CADA MES

FUNDADOR GERENTE:
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DIRECTOR ARTÍSTICO:
RAFAEL GÁLVEZ

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

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Representante en Madrid: Faustino Fuentes - Arenal, 20



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GLORIAS DE ESPAÑA

PASO-DOBLE

L. M. FERRETÉ

Mov^{to} de Paso doble

1

f

8

Cantabile

p

bien seco

NOTA.. Este paso-doble ha sido creado en la Sala Pleyel, de Paris, por el célebre bailarín español Vicente ESCUDERO y sus bailarinas Carmita GARCIA y ALMERIA.

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EL BUFON

Novedades musicales



Lamento criollo

TANGO

FIORAVANTI DI CICCO (Minotto)

2 *ff*

ff

f

ff FIN

p bien cantado

Adquiera los grandes éxitos de G. H. Matos Rodríguez

Che papusa oí - Haceme caso a mi

First system of musical notation for piano, featuring treble and bass staves with various notes and rests.

Second system of musical notation for piano, including a dynamic marking *f*.

Third system of musical notation for piano, including a dynamic marking *ff*.

Fourth system of musical notation for piano.

Fifth system of musical notation for piano, including dynamic markings *p* and *D.C. hasta FIN*.

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Novedades musicales

ROMANTICISMO

VALS LENTO

CÁSTOR VILA



3

1.

2.

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 the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a melody in the upper staff with various note values and rests, and a bass line in the lower staff with chords and single notes.

The second system of musical notation continues the piece. It features a melody in the upper staff with some slurs and a bass line with chords and single notes. The notation includes various rhythmic values and rests.

The third system of musical notation continues the piece. It features a melody in the upper staff with some slurs and a bass line with chords and single notes. The notation includes various rhythmic values and rests.

The fourth system of musical notation includes dynamic markings: *rit.* (ritardando), *a tempo*, and *rit.* (ritardando). It features a melody in the upper staff and a bass line with chords and single notes. A first ending bracket labeled "1." and "Coda" spans the final measures of this system.

The fifth system of musical notation is a second ending bracket labeled "2." and "al" (allegretto). It features a melody in the upper staff and a bass line with chords and single notes.

The sixth system of musical notation is a final coda section labeled "CODA" and "rit. p" (ritardando piano). It features a melody in the upper staff and a bass line with chords and single notes. A piano (*p*) dynamic marking is present at the end.

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

SAY NO MORE

FOX TROT

J. DEMON

Movido

The musical score is written for piano and bass in 4/4 time. It consists of seven systems of two staves each. The key signature has one sharp (F#). The tempo is marked 'Movido'. The score includes various musical notations such as slurs, accents, and dynamic markings. A first ending bracket is present in the second system. The piece concludes with a double bar line in the seventh system.

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Novedades musicales

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as accents and slurs.

Second system of musical notation, including a *p-f* dynamic marking. The notation continues with complex rhythmic patterns and chordal structures.

Third system of musical notation, showing further development of the piece with intricate melodic lines and harmonic support.

Fourth system of musical notation, featuring a *cresc.* (crescendo) marking and a *ff* (fortissimo) dynamic. The music builds in intensity.

Fifth system of musical notation, characterized by sustained chords and melodic fragments, maintaining the complex texture.

Sixth system of musical notation, continuing the piece with a mix of melodic and harmonic elements.

Seventh system of musical notation, concluding with first and second endings. The first ending is marked with a '1.' and the second with a '2.' and a repeat sign. The piece ends with a double bar line and repeat signs.

Adquiera los últimos éxitos de Lucio Demare

BARCELONA - ALAS ROTAS - ADULON

Juerga chulesca

CHOTIS CASTIZO

Creación de «PLANAS y sus 10 Discos Vivientes»

E. N. CAIZ y JOSE M^a PLÁ

Despacio

5

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of two sharps (F# and C#) and a common time signature (C). The music features a variety of notes, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) at the beginning, *p* (piano) in the middle, and *f* *uy marc.* (forte, marcato) at the end. There are also triplet markings (3) over several notes.

The second system continues the piece with two staves. It includes a section marked with a square symbol containing a stylized 'S'. Dynamic markings include *p*, *mf* (mezzo-forte), and *f*. Triplet markings (3) are present throughout the system.

The third system features two staves with dynamic markings of *mf* (mezzo-forte), *p* (piano), and *f*. A marking *(m. iz.)* is visible in the first measure. Triplet markings (3) are used for rhythmic emphasis.

The fourth system consists of two staves with dynamic markings of *p* and *f* *marcado* (forte, marcato). Triplet markings (3) are used in the upper staff.

The fifth system is the final one on the page, consisting of two staves. It features dynamic markings of *f* and *mf*. Triplet markings (3) are present in the upper staff.

Adquiera los grandes éxitos de G. H. Matos Rodríguez

Che papusa oí - Haceme caso a mi

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music includes dynamic markings *p* and *f*, and a triplet of eighth notes in the final measure.

Second system of musical notation, continuing the piece with dynamic markings *f* and *p*, and a triplet of eighth notes in the final measure.

Third system of musical notation, featuring dynamic markings *f* and *p*, and a triplet of eighth notes in the final measure.

Fourth system of musical notation, including dynamic markings *p*, *f*, and *a tempo*, as well as the instruction *poco rit.* (poco ritardando). It features a triplet of eighth notes in the final measure.

Fifth system of musical notation, starting with *f marcato* and ending with *Al §*. It includes a first ending bracket and a final section labeled *para FIN* with a triplet of eighth notes.

Adquiera los últimos éxitos de Lucio Demare **BARCELONA - ALAS ROTAS - ADULON**



OTRO ÉXITO

MUSSETTE

TANGO

Letra de PEDRO PUCHE

Música de LÚCIO DEMARE

6

(2ª vez piano solo) *ff*

p

ff

p

f

p ligado el canto (Band. solo canto y bajo.)

Fin

The musical score is written for piano and includes a vocal line. It consists of five systems of staves. The first system is a grand staff with treble and bass clefs, containing a piano solo section marked with a first ending bracket and a repeat sign. The second system continues the piano solo with dynamic markings of fortissimo (ff) and piano (p). The third system features a vocal line in the upper staff and piano accompaniment in the lower staff, with a piano (p) dynamic marking. The fourth system continues the piano accompaniment with a fortissimo (f) dynamic marking and ends with a 'Fin' instruction. The fifth system is a grand staff with a piano (p) dynamic marking and includes the instruction 'p ligado el canto (Band. solo canto y bajo.)'. The score is in 2/4 time and the key signature has three sharps (F#, C#, G#).

CLAMOROSO

13

The musical score is written for piano and consists of three systems. The first system includes a 'solo piano' marking. The second system is marked 'Todos' and 'ff'. The third system is marked 'piano' and 'con alma'. The score features complex piano textures with many chords and moving lines in both hands. There are also some '7' and '8' markings above notes, possibly indicating fingerings or specific articulations.

*D.C. se ejecuta
Piano solo
once compases*

1.

Ella
era en mi vida atormentada
la ilusión que renacía;
¡una divina llamarada
que al besarme me encendía!
Era la dicha que llamaba
y en mi corazón sonaba
como un cascabel...
¡Musset, Musset, mi vida!
Tú me ofreciste un amor santo
y mis ansias me perdieron:
¡tanto te quise, tanto, tanto...
que los celos me mordieron
con la saña más cruel,
y hoy, deshecho,
en mi pecho todo es hiel!

1 (bis)

¡Celos!
Fué que los celos me cegaron
y en el alma me mordieron;
¡fueron mis ojos que miraron
y no vieron ni quisieron!
Ella era mía, mía, mía...
¡hasta el beso que aquel día
me robó un ladrón!
¡Perdón, Musset, mi vida!
Yo te he perdido y quiero hallarte.
Donde estás, que vuelva a verte?...
¡Yo diera el alma por besarte!
Y aunque el beso, más que muerte,
llegue a ser mi perdición,
¡yo lo espero,
yo lo quiero, corazón!!

Fué en un rincón maldito de *Monmartr...*
Yo me labré mi negra estrella.
Llego a mi hogar...; un hombre...; y ella!
¡Y un beso, que es un tiro, al entrar!
Quise matar. No supe y no maté;
mas la traición creyendo cierta,
-¡pobre *Musset!*- abrí la puerta
y al arroyo, sin piedad, la lancé!!

MUSSETTE

TANGO

Arreglo muy facil propio para manos pequeñas

Letra de PEDRO PUCHE

Musica de LUCIO DEMARE

6^{bis}

ff *p*

ff

1.

2.

ligado el canto

FIN *p-2^a vez f*

cresc.

2.

D.C.

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Novedades musicales

Java del Albaicin

R. GÁLVEZ

The musical score is written for piano in 3/4 time. It consists of five systems of music, each with a treble and bass clef staff. The first system begins with a piano (*p*) dynamic and a measure number of 7. The second system includes a forte (*f*) dynamic and a *stacc.* marking. The third system features a *SOLO.* section with a piano (*p*) dynamic. The fourth system is marked *CODA.* and concludes with a final chord. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Adquiera los últimos éxitos de Lucio Demare

BARCELONA - ALAS ROTAS - ADULON

The musical score consists of six systems of two staves each (treble and bass clef). The first system begins with a piano (*p*) dynamic. The second system features an *8va* marking above the treble staff and a piano (*p*) dynamic. The third system includes a forte (*f*) dynamic. The fourth system has an *8va* marking and a mezzo-forte (*m.f.*) dynamic. The fifth system includes a *rit* (ritardando) marking and a mezzo-forte (*m.f.*) dynamic. The sixth system includes a forte (*f*) dynamic and a mezzo-forte (*m.f.*) dynamic. The score contains various musical notations including triplets, slurs, and dynamic markings.

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

First system of musical notation, featuring a treble clef and a bass clef. The treble staff contains several measures of music with notes and rests, including a half note with a sharp sign. The bass staff contains a series of chords and single notes.

Second system of musical notation, continuing the piece. It features a treble clef and a bass clef. The treble staff has notes with slurs and accents. The bass staff continues with chords and single notes.

Third system of musical notation. The treble staff has notes with slurs and accents. The bass staff has notes with slurs and accents. The system concludes with the text "D.C. y Coda." in the right margin.

8^a ad libitum

Coda

pp

Fourth system of musical notation, labeled "Coda". It features a treble clef and a bass clef. The treble staff has notes with slurs and accents, and a dynamic marking of *pp*. The bass staff has notes with slurs and accents.

Fifth system of musical notation. The treble staff has notes with slurs and accents, and a dynamic marking of *f*. The bass staff has notes with slurs and accents. The system concludes with the text "perdendosi" in the right margin.

Sixth system of musical notation. The treble staff has notes with slurs and accents, and a dynamic marking of *sfz.*. The bass staff has notes with slurs and accents.

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Novedades musicales



MIMOSA

FOX TROT

JACKY ROY

(De la Sociedad de Autores Españoles)

8

ten. ten.

f

ten. ten.

f

p

Adquiera los últimos éxitos de Lucio Demare

BARCELONA - ALAS ROTAS - ADULON

rit. a tempo ten ten pp ten ten

pp f

mp

1. 2. p ff f

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



A mi querido amigo Argentino Aguiriano afectuosamente

FANTASMON

TANGO

Letra de
IGNACIO MENDIBARRA

Música de
JUAN ORTIZ de MENDIVIL

9

ff

pp

pp legato

8^{va}

FIN Bandoneones solos

The musical score is written for piano and bandoneon. It consists of five systems of two staves each. The first system is marked with a forte-fortissimo (*ff*) dynamic. The second system continues the main melody. The third system features a change in dynamics to piano-pianissimo (*pp*). The fourth system is marked 'FIN' and 'Bandoneones solos', with a dynamic of *pp legato*. The fifth system concludes with a triplet of eighth notes in the right hand.

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EL BUFON

Novedades musicales

Todos

The musical score is written for piano in a key with two sharps (F# and C#) and a 2/4 time signature. It consists of two systems of staves. The first system is marked 'ff' (fortissimo) and the second system ends with 'D.C.' (Da Capo). The music features a mix of eighth and sixteenth notes, with some triplets in the right hand.

I

Fantasmón
 Fanfarria valentón
 malevo bravucón
 tus gestos de Nerón
 tienen amedrantao,
 al barrio compadrón
 que te ha eriao
 Relumbrón
 produces conmoción,
 con tu aire de matón
 procura moderar
 tu sed de fanfarriar
 si no querés que un taita
 te dé p'al gas.

II

Fantasmón
 otario fanfarrón
 te falta corazón
 Un gringo colorao
 de pelo ensortijao
 con un gran palizón
 te ha escarmentao
 Cobardón
 los pibes del lugar
 te gritan con razón
 conviene abandones
 tu aspecto retador
 pues vos no te atrevés
 con un ratón.

Todo el mundo sabe que tuviste la otra noche en el suburbio
 un gran revolcón
 creiste ser emperador
 y solo sos un gran bufón
 Como a tantos otros con tu tipo embravecido a un compadre
 quisiste asustar,
 la facha te borró
 tu rostro ensangrentó
 marcandote los dedos
 del bofetón.

Adquiera los últimos
 éxitos de Lucio Demare

BARCELONA - ALAS ROTAS - ADULON

El Niño de la Brocha

PASO-DOBLE

RICARDO SANTEUGINI

10

ff

3

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

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a series of chords and melodic lines, with some notes marked with a '7'.

Second system of musical notation, continuing the piece with more complex chordal textures and melodic development.

Third system of musical notation, showing further melodic and harmonic progression.

Fourth system of musical notation, featuring a first ending bracket labeled '1ª' and a second ending bracket labeled '2ª'.

Fifth system of musical notation, including the instruction 'bien picado' above the staff and '2ª vez ff y 8ª alta' above the bass staff. Dynamic markings 'pp' and 'f' are present.

Sixth system of musical notation, continuing the melodic and harmonic flow.

Seventh system of musical notation, concluding the piece with a first ending bracket labeled '1ª' and a second ending bracket labeled '2ª'. It includes dynamic markings 'ff' and 'D.C.' (Da Capo), and a 'Al' (Allegro) marking with a circled 'S' symbol.

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Novedades musicales

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JOYAS
Y
RELOJES
DE OCASIÓN



ANTIGUA CASA
DE COMPRA-VENTA



Mendizábal, 11, pral.
BARCELONA

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MUSICAL»

(EDITORES)

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GLORIAS DE ESPAÑA

VIOLINES.

PASODOBLE

L. M. FERRETE

8as Divisi

1

f *ff* *Cantabile* *p* *brillante* *fff* *f enérgico* *p* *p-ff* *f* *pp* *ff* *ff*

2

3

LAMENTO CRIOLLO

TANGO



FIORAVANTI di CICCÒ (Minotto)

VIOLINES.

8^a Divisi

2

ff

8^a *loco*

ff

8^{as}

ff

8^{as} *loco* Fin. (Bandoneón solo)

p bien cantado.

f

ff todos.

8^{as} Divisi.

ff

8^{as} *loco*

p

D.C.

ROMANTICISMO

VALS LENTO

VIOLIN I

CASTOR VILA

3

p

rit.

p

mf

1

rit.

2

rit.

a tempo

2 vez 8

p

rit.

a tempo

CODA

1

2 loco

al

rit.

p

SAY NO MORE

VIOLIN I

FOX TROT



J. DEMON

MOVIDO

8^a
mf

ga siempre

mf

p-f

cresc. *ff*

1. 2. *al*

Detailed description: This is a musical score for Violin I, titled "Say No More" by J. Demon. The piece is in 4/4 time and is a fox trot. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked "MOVIDO" and the dynamic is "mf". The second staff starts with the instruction "ga siempre" and contains a first ending bracket. The third staff has a dynamic marking of "mf". The fourth staff has a dynamic marking of "p-f". The fifth staff has a dynamic marking of "cresc." leading to "ff". The sixth staff has a dynamic marking of "ff". The seventh staff has a dynamic marking of "ff". The eighth staff has a dynamic marking of "ff". The ninth staff has a dynamic marking of "ff". The tenth staff has a dynamic marking of "ff" and includes first and second endings, with the instruction "al" (allegro) at the end.

JUERGA CHULESCA

CHOTIS CASTIZO

VIOLINES.

E. N. CAIZ y J. M. PLA

Tpo. de Schottisch.
8ª Divisi.

5

f *p*

8ª Divisi. -- loco

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

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

p *f* *p*

8ª

f *marcato.* *sf* *p*

8ª loco

mf *f*

8ª loco.

p *f*

8ª loco.

mf *f* *p*

f *p* *f*

p *f* *mf* *Fin.*

MUSSETTE

VIOLINES.

TANGO

Musica de LUCIO DEMARE

6

ff

8^a

P

8^a

largo

P

3

P (uno solo)

8^a

f

Fin.

P

(Bandoneon)

Tutti.

ff

D.C. (Piano solo 33 compases)

Java del Albaicin

Violín I

R. Galvez

7 Pizz. arco.

stac.

4ª corda.

4 arco

rit.

2ª v

8ª

8ª

CODA pp loco

sfz.

MIMOSA

FOX TROT

VIOLIN 2^o

JACKY ROY

8 













FANTASMÓN

TANGO

VIOLIN 1º

Música de J. ORTIZ de MENDIVIL

9

ff con alma.

Piano

Fin

p legato

D.C. y Fin.

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Novedades musicales

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éxitos de Lucio Demare

BARCELONA - ALAS ROTAS - ADULON

Adquiera los grandes éxitos
de G. H. Matos Rodríguez

Que papusa oí - Haceme caso a mi

VIOLIN RIPIANO o Trompeta en Do



AÑO VII / NÚM. 41

BARCELONA, MAYO 1930

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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.

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Estamparía de música de A. BOILEAU Y BERNASCONI, Provenza, 265, Barcelona

GLORIAS DE ESPAÑA

VIOLINES.

PASODOBLE

L. M. FERRETÉ

8as Divisi

1 *f* *ff* *Cantabile* *p* *v*

brillante *fff* *v* *v* *v*

f *enérgico* *p*

p-ff *p* *f* *pp* *2^a ff* *ff*

ff *3* *v* *3* *v* *3* *v* *3* *v* *3*

LAMENTO CRIOLLO

TANGO

3



FIORAVANTI di CICCIO (Minotto)

VIOLINES.

8^{va} Divisi

ff

8^{va} loco

ff

8^{va}

ff

8^{va} loco Fin. (Bandoneon solo)

p bien cantado.

f

ff todos.

8^{va} Divisi.

ff

8^{va} loco

p

D.C.

ROMANTICISMO

VALS LENTO

VIOLIN RIPIANO
TROMPETA EN DO

CASTOR VILA

3 Tpta. *p* *rit.*

a tempo

mf 1. *cresc.* *dim.* *rit.*

2. *rit.* *p*

a tempo *rit. CODA*

rit. Coda *CODA* *rit.* *al* *p*

The musical score is written for Violin Ripiano and Trompa en Do. It begins with a 3-measure rest for the Trompa. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into several systems. The first system includes a 3-measure rest for the Trompa, followed by a melody starting with a piano (*p*) dynamic and a ritardando (*rit.*) marking. A square box with a stylized 'S' symbol is placed above the first measure. The second system starts with a square box containing a stylized 'S' and the tempo marking *a tempo*. The third system features a first ending bracket with a *cresc.* (crescendo) and *dim.* (diminuendo) marking, and a *rit.* marking. The second ending bracket is marked with a '2.'. The score concludes with a *CODA* section, marked with *rit.* and *al* (allegretto), and a final square box with a stylized 'S'.

SAY NO MORE

VIOLIN RIPIANO

FOX TROT

TROMPETA (en DO)

J. DEMON

The musical score is written for Violin Ripiano and Trompeta (en DO). It begins with a 4/4 time signature and a *mf* dynamic. The first staff is marked *MOVIDO* with an accent. The score consists of ten staves. The first staff has a *mf* dynamic. The second staff has a circled 'S' symbol. The third staff has a *mf* dynamic. The fourth staff has a *mf* dynamic. The fifth staff has a *p* dynamic. The sixth staff is labeled *1ª Sax. p* and *2ª Trompeta p*. The seventh staff has a *p* dynamic. The eighth staff has a *cresc.* marking and a *ff* dynamic. The ninth staff has a *ff* dynamic. The tenth staff has a *ff* dynamic and a circled 'S' symbol. The score ends with a double bar line and a circled 'S' symbol.

JUERGA CHULESCA

CHOTIS CASTIZO

VIOLINES.

E. N. CAIZ y J. M. PLA

Tpo. de Schottisch.
8ª Divisi.

The musical score consists of ten staves of music for violins. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *sf* (sforzando). Performance instructions include *loco* and *marcato*. The score features numerous triplets and slurs. A first ending bracket is present in the final staff, leading to a double bar line and the word *Fir.* (Finis). The tempo is indicated as *Tpo. de Schottisch.* and the division is *8ª Divisi.*

MUSSETTE

7

VIOLINES.

TANGO

Musica de LUCIO DEMARE

6

ff

P

8^a

8^a *loco*

P (uno solo)

8^a

f

Fin.

p

(Bandoneon)

Tutti.

ff

D.C. (Piano solo 33 compases)

Java del Albaicin

Violín II

R. Gálvez

7

Pizz. p

arco. f

Pizz. f

CODA. p

Pizz. arco

arco. rit

Pizz. f

arco. p

Pizz. f

Pizz. p

CODA. p

tr p

sfz. p

MIMOSA

9

FOX TROT

VIOLIN RIPIENO

TROMPETA(en DO)

JACKY ROY

8 *f*

2^a vez

p

p

rit.

pp

pp-f

mp

1. *ff*

2. *f* *v al*

Detailed description: This is a page of a musical score for the piece 'Mimosa' by Jacky Roy, specifically the 'Fox Trot' section. The page is numbered 9 in the top right corner. The score is written for Violin Ripieno and Trompeta (en DO). It begins with measure 8, marked with a forte (*f*) dynamic. The music is in 2/4 time and features a key signature of two sharps (F# and C#). The score consists of ten staves of music. The first staff starts with a treble clef and a common time signature, then changes to 2/4. The second staff includes a first ending bracket and a '2^a vez' marking. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The piece concludes with a first ending and a second ending, the latter marked with a 'v al' (ritardando) and a repeat sign.

FANTASMÓN

TANGO

VIOLIN RIPIANO

Música de J. ORTIZ de MENDIVIL

9

ff con alma

legato pp

ff

FIN

D.C.

The musical score is written on a single staff in treble clef. It begins with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The first measure is marked with a '9'. The initial section is marked *ff con alma* and features a series of eighth and sixteenth notes with accents and slurs. The second section is marked *legato pp* and consists of a melodic line with slurs and triplets. The third section is marked *ff* and continues with a more rhythmic eighth-note pattern. The piece concludes with a double bar line, the word *FIN*, and the instruction *D.C.* (Da Capo).

EL NIÑO DE LA BROCHA

11

PASODOBLE

VIOLIN RIPIANO

TROMPETA en DO

RICARDO SANTEUGINI

The musical score is written for Violin Ripiano and Trompa en DO. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The first staff is marked with a measure rest and the number 10. The music is characterized by a driving, rhythmic pattern of eighth and sixteenth notes, often with accents and slurs. Dynamics include *ff* (fortissimo) and *pp* (pianissimo). A section of the score is marked *picado* (piccato) and *(2ª vez ff)*. The piece concludes with a first and second ending, followed by a final measure rest.

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CELLO

AÑO VII / NÚM. 41

BARCELONA, MAYO 1930

en bousón

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

LAMENTO CRIOLLO

TANGO

3

FIORAVANTI di CICCÒ (Minotto)

VIOLONCELLO

2

ff

ff

ff

Fin. (Bandoneón solo)

p bien cantado.

f *ff*

ff *p* D.C.

Detailed description: This is a musical score for the cello part of a tango titled 'Lamento Criollo' by Fioravanti di Cicco. The score is written on ten staves. The first staff begins with a '2' indicating a second ending, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is characterized by a melodic line with various dynamics, including fortissimo (ff), forte (f), piano (p), and pianissimo (p). A section marked 'Fin. (Bandoneón solo)' is indicated with a double bar line and a fermata. The score concludes with a double bar line and the instruction 'D.C.' (Da Capo). There are several slurs and accents throughout the piece, and a circular stamp is visible in the upper right corner of the page.

ROMANTICISMO

VALS LENTO

VIOLONCELLO

CASTOR VILA

3 *p* C. Bajo *p*

rit. *p* a tempo *p* Violin Ripiano

mf

1. *p* *rit.* 2. *rit.*

a tempo *p*

rit. *a tempo* *rit.* CODA

2. *al* CODA *rit.* *p* Pizz.

SAY NO MORE

FOX TROT

CELLO - TROMBÓN

J. DEMON



The musical score is written for Cello and Trombone in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'FOX TROT'. The score consists of 12 staves of music. The first staff starts with a dynamic marking of *mf*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *mf*. The fifth staff has a dynamic marking of *f*. The sixth staff has a dynamic marking of *p-f*. The seventh staff has a dynamic marking of *f*. The eighth staff has a dynamic marking of *cresc.* followed by *ff* and *sf*. The ninth staff has a dynamic marking of *f*. The tenth staff has a dynamic marking of *f*. The eleventh staff has a dynamic marking of *f*. The twelfth staff has a dynamic marking of *f*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. There are also some performance instructions like 'al' and a final double bar line with a repeat sign.

JUERGA CHULESCA

CHOTIS CASTIZO

E. N. CAIZ y J. M. PLA

CELLO.

Tpo de Schottisch.

5

f *p*

f *mf* *p*

p

f *p*

mf *f* *marcato.*

f *mf* *p*

p

p *Fin*

MUSSETTE

TANGO

Musica de LUCIO DEMARE

CELLO.

6 *ff*

p

(22 veces todos)

p

f

Fin.

p

ff

p

D.C.
Piano Solo.

Violoncello

Java del Albaicin

R. Gálvez

Pizz. *f* *arco* *f*

p *stac.*

Solo *p*

CODR. *Pizz.* *p* *#*

arco *f*

rit. *f* *3* *2*

CODA. *Pizz.* *pp* *arco.* *sfz.*

1 2 3 4 5 6 7

D.C.

MIMOSA

9

CELLO

FOX TROT

JACKY ROY

8

f

ten ten.

pp

rit: a tempo

pp

pp-f

mp

p

ff

f **Al**

FANTASMÓN

TANGO

CELLO.

Música de J. ORTIZ de MENDIVIL

9

ff

Bandoneón.

Fin.

pp

Bandoneón *ff*

D.C. y a Fin.

EL NIÑO DE LA BROCHA

11

CELLO

PASODOBLE

RICARDO SANTEUGINI

10 *ff*

f

pp

1 2

1 2

3 1 2

D.C. al Fine

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SAXOFON ALTO *mi^b*

AÑO VII / NÚM. 41

BARCELONA, MAYO 1930

el b u s f ó n

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GLORIAS DE ESPAÑA

PASODOBLE

SAXOFÓN (Altomib)

L. M. FERRETE

1

f

ff

cantabile

p

seco.

brillante

f

2

2

2

2

Solo.

p

pp

ff

3 3 3 3

D.C.

LAMENTO CRIOLLO

TANGO

3

SAXOFÓN ALTO (Mib)

FIORAVANTI di CICCIO (Minotto)

The musical score is written for Saxophone Alto in E-flat major (three sharps) and 2/4 time. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and includes a tempo marking of *2/4*. The second staff has a dynamic marking of *f*. The third staff ends with a *FIN* marking. The fourth staff starts with a dynamic marking of *p* and the instruction *bien cantado*. The fifth staff has a dynamic marking of *f*. The sixth staff has a dynamic marking of *ff*. The seventh staff has a dynamic marking of *ff*. The eighth staff has a dynamic marking of *p*. The ninth staff has a dynamic marking of *p*. The final staff concludes with a *D.C.* (Da Capo) marking.

ROMANTICISMO

VALS LENTO

CASTOR VILA

SAXOFON ALTO MI \flat

3 $\frac{3}{4}$ *p* *p* *rit.*

$\$$ *a tempo* *p*

rit. 1. *rit.* 2.

a tempo

rit. *a tempo* *rit.*

mf

rit.

CODA *a tempo* *rit.* *al* $\$$ *CODA* *rit.* *p*

SAY NO MORE

FOX TROT

SAXOFÓN ALTO (Mib)

J. DEMON

MOVIDO

mf

f

mf stac.

f

2ª vez f Trp^{ta}

1ª vez p Sax.

Solo

cresc.

ff

1.

2.

f

al

Detailed description: This is a musical score for Saxophone Alto in 4/4 time. The piece is titled 'SAY NO MORE' and is a 'FOX TROT' by J. DEMON. The score is written for Saxophone Alto (Mib) and includes various dynamics and performance instructions. The key signature has one sharp (F#) and the time signature is 4/4. The score begins with a 'MOVIDO' (moving) tempo marking. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff features a forte (*f*) dynamic and a saxophone symbol in a box. The third staff continues with a mezzo-forte staccato (*mf stac.*) dynamic. The fourth staff returns to forte (*f*). The fifth staff has a second forte (*f*) dynamic and includes instructions for the 2nd time through (*2ª vez f Trp^{ta}*) and the 1st time through (*1ª vez p Sax.*). The sixth staff continues with a forte (*f*) dynamic. The seventh staff features a 'Solo' marking and a crescendo (*cresc.*) leading to fortissimo (*ff*). The eighth staff continues with fortissimo (*ff*). The ninth staff has a fortissimo (*f*) dynamic. The tenth staff includes first and second endings (*1.* and *2.*) and ends with a fortissimo (*f*) dynamic and a saxophone symbol in a box.

JUERGA CHULESCA

CHOTIS CASTIZO

SAXOFÓN (Mi b)

E. N. CAIZ y J. M. PLA

The musical score is written for a saxophone in the key of D major (two sharps) and common time (C). It consists of nine staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The tempo is marked '5'. The score includes various musical notations such as dynamics (f, p, mf, marcado), articulation (accents), and phrasing (slurs). A first ending bracket is present at the end of the piece, with two options: 'Para seguir al [Saxophone symbol]' and 'Para FIN'. The piece concludes with a double bar line.

MUSSETTE

7

SAXOFÓN ALTO (Mi b)

TANGO

Musica de LUCIO DEMARE

6

f

p

f

p

(2ª vez todos)

f

(Bandoneones solos 8ª baja)

FIN

p legato

f

Todos

p

p

D. C.
Piano solo

JAVA DEL ALBAICIN

8

Saxofón soprano o Clarinete (sib)

JAVA

RAFAEL GALVEZ

The musical score is written for a soprano saxophone or clarinet in B-flat. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece is marked with a tempo of 7. The score consists of several systems of music, each with a single staff. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A prominent feature is the use of triplets, indicated by a '3' above a group of notes. Dynamics are marked with 'p' (piano), 'f' (forte), and 'sfz' (sforzando). Articulation is indicated by 'stac.' (staccato) and 'rit.' (ritardando). The score includes two 'CODA' sections, one at the beginning of the second system and another at the end of the piece. The piece concludes with a 'D.C.y CODA' marking and a 'molto. sfz' instruction. The number '2' is written above the first staff of the second system, and the number '7' is written above the first staff of the first system.

MIMOSA

9

FOX TROT

JACKY ROY

SAXOFÓN (Mib)

8 *ten. ten.*
f

p

rit.

a tempo *ten. ten.*
pp - f

p *ff* *f* *al*

FANTASMÓN

TANGO

SAXOFÓN (Alto mib)

Música de J. ORTIZ de MENDIVIL

9

Bandoneones solos.

pp
legato.
sigue 3as

todos

ff

D.C.

EL NIÑO DE LA BROCHA

11

SAXOFÓN (Alto mib)

PASODOBLE

RICARDO SANTEUGINI

10

ff

pp

p-f

ff D.C. al fine

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CONTRABAJO

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LAMENTO CRIOLLO

TANGO

3

CONTRABAJO

FIORAVANTI di CICCÒ (Minotto)

2

ff

ff

ff

FIN

p

f

ff

ff

p

D.C.

ROMANTICISMO

VALS LENTO

CASTOR VILA

CONTRABAJO

3 *p* *rit.*

Pa tempo *p*

mf

1. *p rit.* 2. *rit.* *a tempo*

p-f

rit.

a tempo rit. *al* **C**

C O D A *rit.* *p* *Pizz.* *p*

SAY NO MORE

FOX TROT

5

CONTRABAJO

J. DEMON

4

f

mf

p-f

cresc.

sf

1.

2.

f

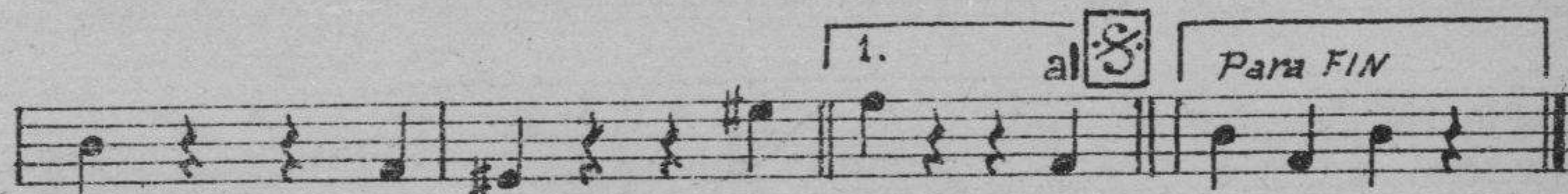
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JUERGA CHULESCA

CHOTIS CASTIZO

CONTRABAJO

E. N. CAIZ y J. M. PLA



MUSSETTE

7

TANGO

CONTRABAJO

Musica de LUCIO DEMARE

6 *ff* *p*

ff *p*

(2ª vez todos)

p *f*

FIN

p

ff

p *ff* *D.C.*

Contrabajo

Java del Albaicín

R. Gálvez

7 *Pizz.*
p

f *p* *CODA.*

rit

p *D.C.*

CODA. *pp*

sfz.

MIMOSA

FOX TROT

CONTRABAJO

JACKY ROY

8 $\text{F}\sharp\text{C}\sharp$ C $\overset{1}{-}$ *f*

\square

rit.

Cello *rit.* *pp-f*

1. 2. *al* \square

FANTASMÓN

TANGO

CONTRABAJO

Música de J. ORTIZ de MENDIVIL

9

FIN

p

f

D.C.

EL NIÑO DE LA BROCHA

11

PASODOBLE

CONTRABAJO

RICARDO SANTEUGINI

10 *ff*

ff

pp *pp* *ff*

pp-ff

1. 2.

D.C.

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el bou on

5/4/9



K. ČERNÝ

SUMARIO:

- Del Turia, marcha 6/8** MARI-CRUZ
- Dominio, tango** RUBISTEIN y VARDARO
- Alma argentina, pericón** J. M.^a TORRENS
- Norah, vals** SCHERINI y PARÍS
- De Canillas, chotis** A. PLANÁS
- Las vueltas de la vida, tango** ROMERO y CANARO
- Solórzano, pasodoble torero** R. GÁLVEZ

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PIANO SOLO. 1'50

PIANO, QUINTETO P. 3

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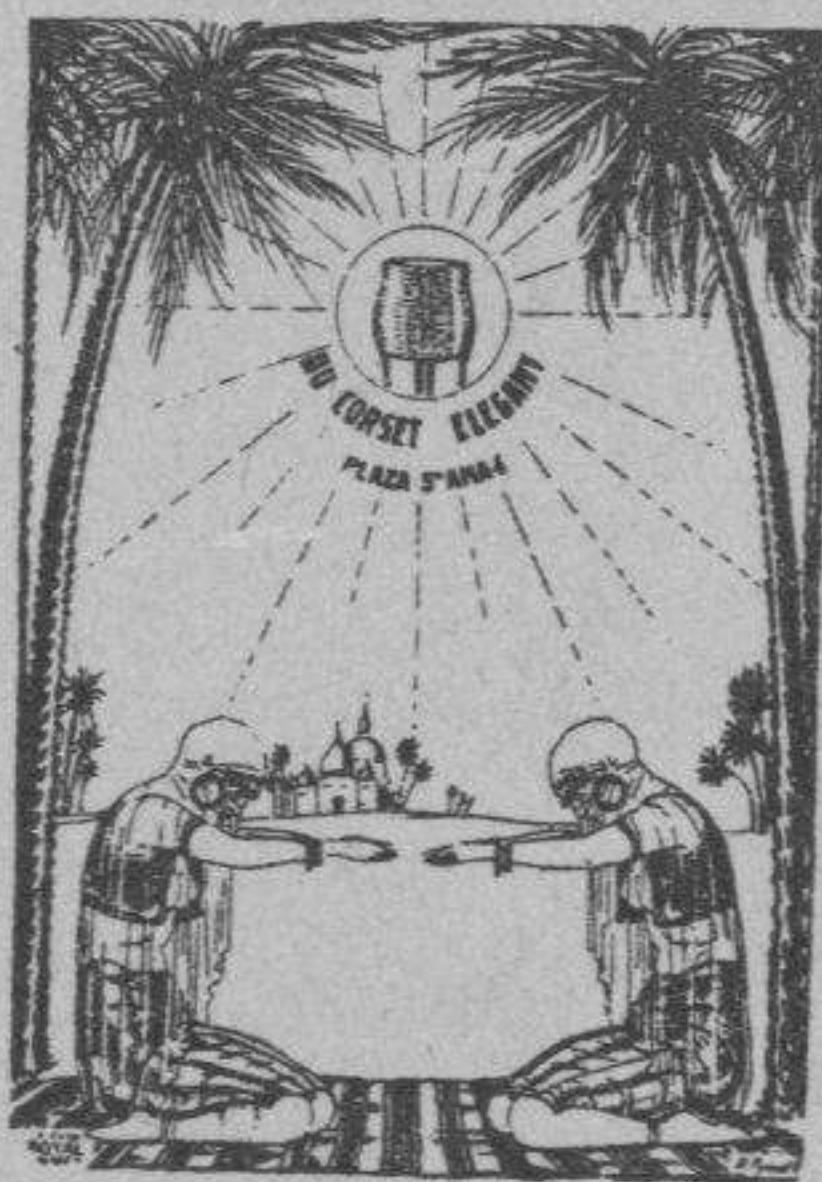
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