

Adelita 1-2  
A la luz de las Estrellas 1-2-3  
Alma, corazón y vida  
Amor de loca Juventud  
Amapola  
Amparito Roca 1-2  
Ansiedad  
Aquellos ojos verdes 1-2  
Aquí está la Tuna 1-2  
Bésame mucho 1-2  
Canales sin rumbo  
Candombe para José  
Carrascosa  
Casorro  
Cielito Lindo  
Clavelitos  
Clavelitos y compostelana  
Como llora una estrella  
Conde Güebrila  
Contigo aprendí  
Despierta  
Despierta Mejicano  
Dos Gardenias 1-2  
El gato montés  
El reloj  
El último adiós  
El vino  
Elsa (x2)  
En mi viejo San Juan 1-2  
Estudiantina Madrileña  
Estudiantina Portuguesa  
Española  
Esperaré  
Espinita  
Fonseca  
Frenesí 1-2  
Gaditana 1-2  
Gallito de la Pasión  
Galopera  
Guantanamera  
Hoy estoy aquí 1-2  
Historia de un amor  
Imágenes de ayer 1-2  
La Barca 1-2  
La Concha 1-2  
La Estúpida  
La Golondrina  
La Hiedra 1-2  
La luna de España  
La Maricarmen  
La Morena de mi copla  
La Partida  
Lágrimas negras 1-2  
Las cintas de mi capa  
Limeña  
Limita  
Luna de España 1-2  
Maracaibo  
María la Portuguesa 1-2

Maricarmen  
María Elena  
Me gusta mi novia  
Motivo  
Muñequita Linda  
Noche Andaluza 1-2  
Noche de Ronda 1-2  
Noche romántica  
Nosotros  
Ojos de la Española  
Parque  
Parranda Canaria  
La Parranda  
Parrandero  
Pasodoble Español 1-2  
Payador  
Perfidia (x2)  
Piel Canela Bandurria: 1ª y 2ª  
Popurri Chachachá del tren  
Popurrí canario  
Que nadie sepa mi sufrir  
Que viva España (x2)  
Quién será  
Recuerdos 1-2  
Reloj  
Ronda de España  
Rondalla (x2)  
Sabor a mi  
San Cayetano  
Se marcha la ronda  
Sebastopol  
Serenata de la Aldea 1-2  
Silbidito  
Sin ti  
Solamente una vez (x2)  
Solo  
Somos 1-2  
Tres veces guapa  
Último trago  
Una aventura mas  
Vagabundo por Santa Cruz  
Vampiro, El 1-2  
Yo te diré  
Anexo:  
Clavelitos  
Carrascosa  
Sebastopol  
Petite Marie  
La Sirena  
La Aurora  
Mocita  
Noche perfumada  
Rondalla  
La tuna pasa  
Estudiantina madrileña  
Noche romántica  
Lucía  
Tuna de Industriales

2 3 0 2 3 2 3 2 5 4 2 0 0 0 4 2 0 3 0 3 0 3 0 2 3

0 2 3 0 2 3 2 3 2 5 4 2 0 0 0 4 2 0 3 0 2 3 0

3 2 0 3 2 0 3 2 0 0 2 3 3 0 2 2 3 0 2 2

1 2 1 2 3 4 4 4 4 2 0 2 0 2 0 0 0 0 0 3 0 2 0 3 2

0 0 2 3 3 0 2 2 3 0 2 2 1 2 1 2 3 4 4 4 4 2 0

2 0 2 0 0 0 0 3 0 2 0 3 2 0 2 3 3 3 3 0 2 3 2

0 2 3 3 3 3 0 2 3 0 0 0 0 0 4 2 2 4 2 0

2 0 3 0 3 2 2 3 0 2 3 2 3 2 5 4 2 0 0 0 4 2

0 3 0 3 0 3 0 2 3 0 2 3 2 3 2 5 4 2 0 0 2 2



0 4 2 0 3 0 2 3 3 2 0 3 2 0 2 0 2 0 2 3 3

0 2 2 3 0 2 2 1 2 1 2 3 4 4 4 4 2 0 2 0 2 0 0 0 0

3 0 2 0 3 2 0 2 3 3 3 3 0 2 3 2 0 2 3 3 3 3 0 2 3

3 3 2 0 0 0 0 4 0 4 2 2 4 2 0 2 0 3 0 3 2

0 0 0 0 0 0 0 0 2 2 2 4 4 4 4 4 4 2 2 0 3 2 0 } A

0 0 0 0 0 0 0 0 2 2 2 4 4 4 4 4 4 2 0 0 2 4 5 } B

3 2 5 3 2 0 3 2 5 3 2 2 2 2 2 3 2 2

2 2 0 0 0 4 4 4 4 4 4 2 2 0 3 2 0

A	B	B	05
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Empty musical staff

ZAMBA ALFONSINA Y EL MAR ARIEL RAMIREZ  
Versos FELIX LUNA

Handwritten musical notation on a staff with guitar chord diagrams. The notation includes numbers 1-5 and dots above them, indicating fret positions. The first measure is marked with a 9. The staff contains several measures of music with corresponding chord diagrams below the notes.

Handwritten musical notation on a staff with guitar chord diagrams. The notation includes numbers 1-5 and dots above them. The staff contains several measures of music with corresponding chord diagrams below the notes.

Handwritten musical notation on a staff with guitar chord diagrams. The notation includes numbers 1-5 and dots above them. The first measure is marked with a <sup>Vol</sup> 3. The staff contains several measures of music with corresponding chord diagrams below the notes.

Handwritten musical notation on a staff with guitar chord diagrams. The notation includes numbers 1-5 and dots above them. The staff contains several measures of music with corresponding chord diagrams below the notes.

Handwritten musical notation on a staff with guitar chord diagrams. The notation includes numbers 1-5 and dots above them. The staff contains several measures of music with corresponding chord diagrams below the notes. A first ending bracket labeled "1°" and a second ending bracket labeled "2°" are present.

Handwritten musical notation on a staff with guitar chord diagrams. The notation includes numbers 1-5 and dots above them. The staff contains several measures of music with corresponding chord diagrams below the notes.

Handwritten musical notation on a staff with guitar chord diagrams. The notation includes numbers 1-5 and dots above them. The staff contains several measures of music with corresponding chord diagrams below the notes.

Handwritten musical notation on a staff with guitar chord diagrams. The notation includes numbers 1-5 and dots above them. The staff contains several measures of music with corresponding chord diagrams below the notes.

Four empty musical staves at the bottom of the page.



The musical score consists of ten staves. The first six staves are guitar tablature, and the last four are rhythmic notation.

**Staff 1:** Tablature with fret numbers 1, 3, 2, 3, 1, 3, 1, 3, 2, 3, 1, 3, 2, 3, 1, 3, 1, 3, 1, 3. Includes trills (T) and bends (4).

**Staff 2:** Tablature with fret numbers 2, 3, 1, 3, 2, 3, 1, 3. Includes trills (T) and bends (4).

**Staff 3:** Tablature with fret numbers 3, 3, 3, 3, 3, 2, 0, T, 4, 4, 4, 4, 0, 2, 2, 2, 2, 3, 5, 5, 5, 5, 7, 5, 3, T.

**Staff 4:** Tablature with fret numbers 0, 0, 1, 3, 3, 0, T, 3, 0, 2, 3, 5, 3, 2, 0, T, 3, 1, 1, 1, 1, 1, 3, 0, 0, 0, 0, 0, 2, 0, 0, 2, T.

**Staff 5:** Tablature with fret numbers 5, 5, 4, 5, 5, 4, 5, 7, 5, 3, 2, 3, 3, 2, 3, 3, 2, 3, 5, 3, 2, 0, 2, 2, 0, 0, 2, 2, 0, 2, 3, 2, 3, 4, T, T.

**Staff 6:** Tablature with fret numbers 5, 5, 4, 5, 5, 4, 5, 7, 5, 3, 2, 3, 3, 2, 3, 3, 2, 3, 5, 3, 2, 0, 1, 7, 5, 3, 2, 7, 7, 5, 3, 2, 0, T, 0, 0, 0.

**Staff 7:** Rhythmic notation with downstrokes and fingerings 1, 3, 2, 3, 3, 2, 3, 3, 1, 3, 1, 3, 2, 3, 3, 2, 3, 1, 3.

**Staff 8:** Rhythmic notation with fret numbers 0, 0, 0, 0, 0, 0, 1, 0, 0, 0, 3, 2, 5, 2, 4, 0, 1, 0, 0, 0, 0, 1, 0, 3, 1, 0, 1, 3, 3.

**Staff 9:** Empty staff.

**Staff 10:** Empty staff.



A la luz de las estrellas

Yanduvuca

The image displays a series of ten musical staves, each containing a treble clef and a staff of five lines. The notation is a form of musical shorthand, likely for guitar, consisting of numbers (0-5) placed on or between the lines. Trill-like symbols (T) are placed above various notes. Some staves include downward-pointing arrows, possibly indicating fretting or picking techniques. The notation is arranged in a vertical column, with each staff connected to the next by a vertical line.

A la luz de las estrellas

L. Murría

Handwritten musical notation for guitar on ten staves. The notation consists of numbers (0-5) and symbols (T, 3) placed on or above the staff lines. The first staff has notes 000002234 with T symbols above. The second staff has notes 0230 02357352 with T symbols above and a 3 below. The third staff has notes 444444444454242002451542 with T symbols above. The fourth staff has notes 222222222242030 with T symbols above and 44 4 420 below. The fifth staff has notes 222 114 2220 444 225 4442 4 with T symbols above and a 3 below. The sixth staff has notes 224 020 00 44252 4020 555323320 with T symbols above. The seventh staff has notes 00 425542 4444 0222245545420 with T symbols above. The eighth staff has notes 1100 000. The ninth and tenth staves are empty.

Alma, corazón y vida

Bandurria

Musical staff 1: Treble clef, notes 0-0-0-0-0-0-0, 3 4 4 4 1 4 4 0 0 0, 3 3 3 3 1 1

Musical staff 2: Treble clef, notes 0 0 0 0 4 0 0 0 0 0 4 0 0 0 0 0, 1 1, T 1

Musical staff 3: Treble clef, notes 0 0 0 0 0 0 0 4 4 4 0 4 4 4 0 0 0 0, 3 3 3 3 3 3 1 1

Musical staff 4: Treble clef, notes 0 0 0 0 4 0 0 0 0 0 4 0 0 0 0 0, 1 1, T

Musical staff 5: Treble clef, notes 0 0 4 3 4 0 0 4 3 4 0 0 4 0, 3 3 3 1 3 3 0 4 3 4 3, T T

Bis

Musical staff 6: Treble clef, notes 0 0 0 0 0 0 4 3 3 3 3 0 4 3 3 4 4 4 4 4 4 4 3 4 0, T T T T

Bis

Musical staff 7: Treble clef, notes 3 3 3 3 4 4 0 0 0 0 4 4 2 4 2 4 4 0 2 0 4, T T T T

Bis

Musical staff 8: Treble clef, notes 2 4 4, T T T

ULTIMA VEZ

Musical staff 9: Treble clef, empty staff



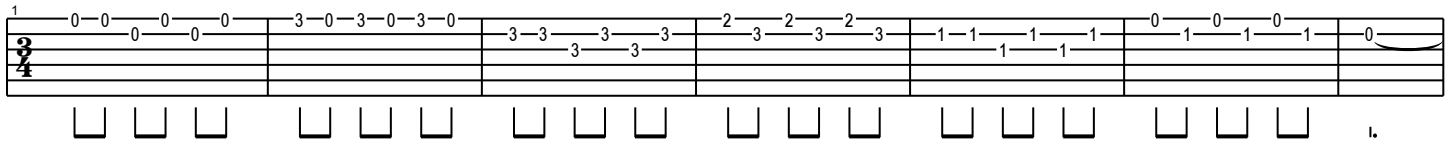
# Alma corazón y vida

Tuna de Caminos

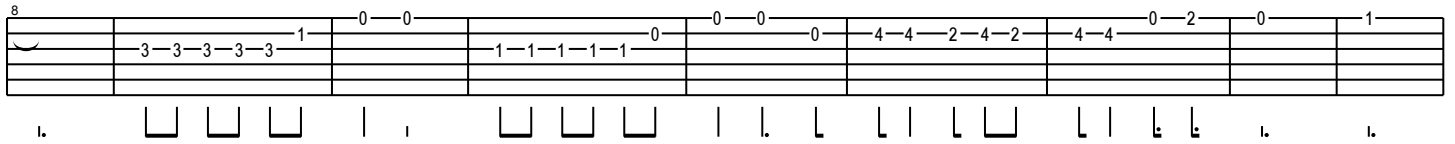
Music by Chufi

## Introducción

1 0-0-0-0-0-0 3-0-3-0-3-0 3-3 3-3 2-3 2-3 2-3 1-1 1-1 0-1 0-1 0-1 0-1

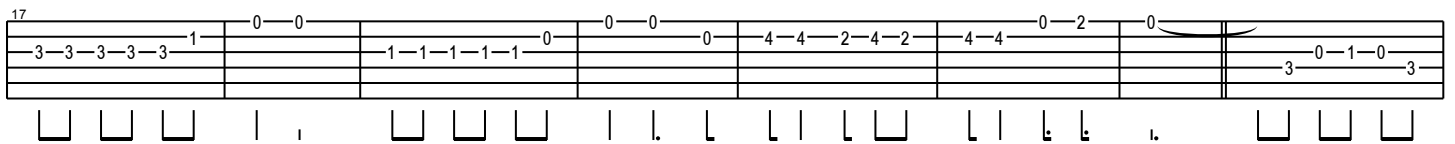


8 3-3-3-3-3-3 1 0-0 1-1-1-1-1-1 0 0-0 0 4-4-2-4-2 4-4 0-2 0 1

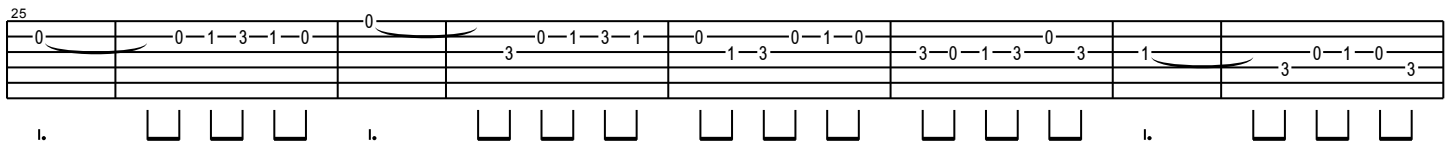


## Estrofa

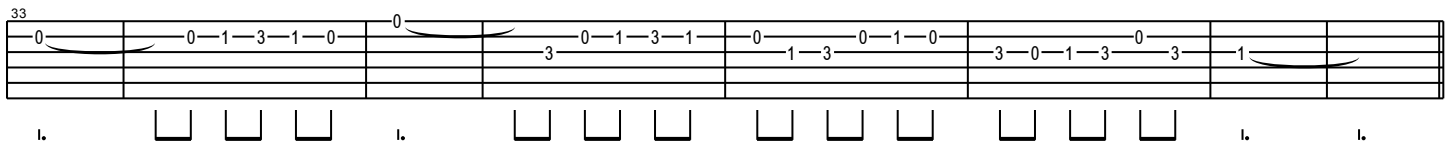
17 3-3-3-3-3-3 1 0-0 1-1-1-1-1-1 0 0-0 0 4-4-2-4-2 4-4 0-2 0 3 0-1-0 3



25 0 0-1-3-1-0 0 3 0-1-3-1 0 1-3 0-1-0 3 0-1-3 0 3 1 3 0-1-0 3

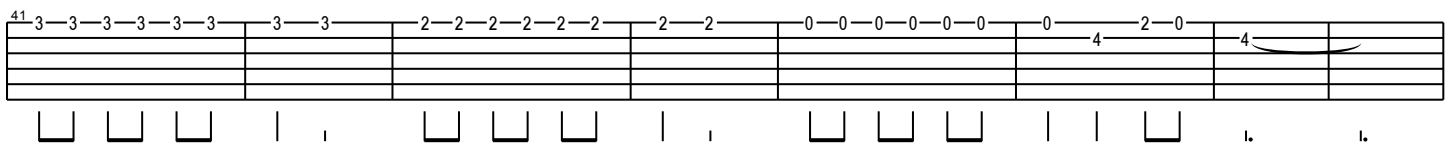


33 0 0-1-3-1-0 0 3 0-1-3-1 0 1-3 0-1-0 3 0-1-3 0 3 1

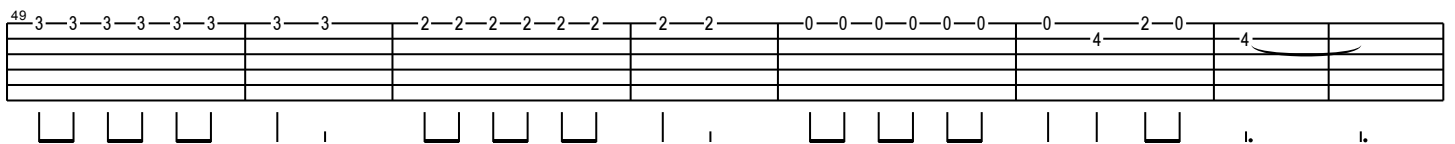


## Estribillo

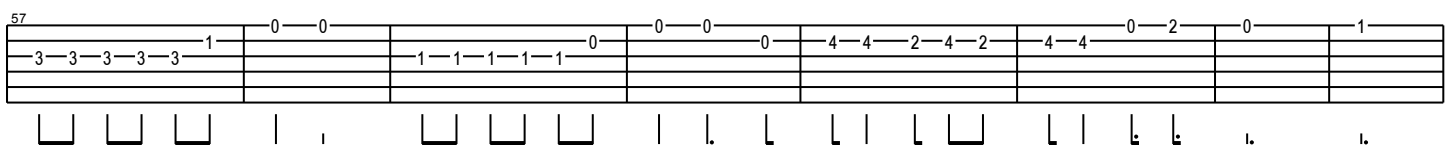
41 3-3-3-3-3-3 3-3 2-2-2-2-2-2 2-2 0-0-0-0-0-0 0 4 2-0 4



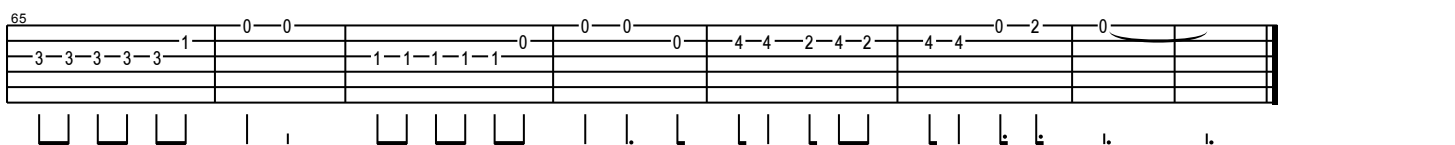
49 3-3-3-3-3-3 3-3 2-2-2-2-2-2 2-2 0-0-0-0-0-0 0 4 2-0 4



57 0-0 1 0-0 1-1-1-1-1-1 0 0-0 0 4-4-2-4-2 4-4 0-2 0 1



65 3-3-3-3-3-3 1 0-0 1-1-1-1-1-1 0 0-0 0 4-4-2-4-2 4-4 0-2 0



# AMOR DE LOCA JUVENTUD

INTRO

Handwritten musical notation on a five-line staff. Above the staff are trill symbols (T) and fret numbers (2, 0, 2, 3, 5, 2, 0, 2, 3). The staff contains a sequence of fret numbers: 0 1 2 3 3 1 2 3 1 3 5 0 1 2 3 3 1 2 3 3.

Quecu ya...

Handwritten musical notation on a five-line staff. Above the staff are trill symbols (T) and fret numbers (2, 2, 2, 2, 0, 2, 0, 0, 2, 0, 0, 1, 0, 0, 2, 2, 5, 2, 5, 2). The staff contains a sequence of fret numbers: 0 1 2 3 4.

es así...

Yameren...

Can sus...

Handwritten musical notation on a five-line staff. Above the staff are trill symbols (T) and fret numbers (5, 2, 2, 0, 2, 0, 2, 2, 0, 1). The staff contains a sequence of fret numbers: 0 1 2.

Can can dor...

pasando...

sin pasar...

Handwritten musical notation on a five-line staff. Above the staff are trill symbols (T) and fret numbers (2, 2, 2, 2, 0, 2, 0, 2, 2, 3, 2, 3, 2, 2, 0, 2, 0, 0, 0, 0, 1, 0, 4, 0). The staff contains a sequence of fret numbers: 0 1 2 3 4.

ca de ama...

Handwritten musical notation on a five-line staff. Above the staff are trill symbols (T) and fret numbers (7, 4, 7, 4, 4, 7, 4, 7, 4, 0). The staff contains a sequence of fret numbers: 7 4 7 4 7 4 0.

# AMOR DE LOCA JUVENTUD

INTRO

Handwritten musical notation on a five-line staff. Above the staff are trill symbols (T) and fret numbers (2, 0, 2, 3, 5, 2, 0, 2, 3). The staff contains the sequence of notes: 0 1 2 3 3 1 2 3 1 3 5 0 1 2 3 3 1 2 3 3.

Quecu ya...

Handwritten musical notation on a five-line staff. Above the staff are trill symbols (T) and fret numbers (2, 2, 2, 2, 0, 2, 0, 0, 2, 0, 0, 1, 0, 0, 2, 2, 5, 2, 5, 2). The staff contains the sequence of notes: 0 1 2 3 4 0 2 0 0 1 0 0 2 2 5 2 5 2.

es así...

Y mueren...

Can sus...

Handwritten musical notation on a five-line staff. Above the staff are trill symbols (T) and fret numbers (5, 2, 2, 0, 2, 0, 2, 2, 0, 1). The staff contains the sequence of notes: 0 1 0 3 0 2 0 2 0 2 2 0 1.

Can can dor...

pasando...

sin pasar...

Handwritten musical notation on a five-line staff. Above the staff are trill symbols (T) and fret numbers (2, 2, 2, 2, 0, 2, 0, 2, 2, 3, 2, 4, 0, 3, 2, 4, 0, 2, 0, 2, 0, 0, 0, 0, 1, 0, 4, 0). The staff contains the sequence of notes: 0 1 2 3 4 0 3 2 4 0 2 0 2 0 0 0 0 1 0 4 0.

era el amor...

Handwritten musical notation on a five-line staff. Above the staff are trill symbols (T) and fret numbers (7, 4, 7, 4, 7, 4, 7, 4, 0). The staff contains the sequence of notes: 7 4 7 4 7 4 7 4 0.



Amapola

Bandwaria

The image shows ten staves of handwritten musical notation. Each staff begins with a treble clef. The notation consists of numbers (0, 2, 3, 4, 5) and letters (T) placed above and below the staff lines. The first staff contains the following sequence:  $\overset{T}{5} \overset{T}{4} \overset{T}{2} \quad 3 \quad 4 \quad 2 \quad 0 \quad 2 \quad \overset{T}{4} \overset{T}{2} \quad 0 \quad 2 \quad 0 \quad \overset{T}{4} \overset{T}{2} \quad 0 \quad 0 \quad \overset{T}{4}$ . The second staff contains:  $2 \quad 4 \quad \overset{T}{2} \quad \overset{T}{4} \quad 2 \quad 4 \quad 2 \quad 0 \quad 0 \quad 2 \quad 4 \quad \overset{T}{0} \quad 2 \quad 3$ . The third staff contains:  $\overset{T}{2} \quad \overset{T}{0} \quad \overset{T}{0} \quad \overset{T}{2} \quad 0 \quad 0 \quad 4 \quad 0 \quad 2 \quad \overset{T}{4} \quad \overset{T}{0} \quad 4 \quad 4 \quad 2 \quad 4 \quad 0 \quad \overset{T}{4} \quad \overset{T}{2} \quad \overset{T}{0}$ . The fourth staff contains:  $4 \quad 2 \quad 0 \quad \overset{T}{3} \quad 2 \quad 3 \quad 0 \quad 3 \quad 2 \quad 3 \quad 3 \quad 0 \quad 4 \quad 4 \quad 4 \quad 2 \quad 4 \quad 2 \quad 4$ . The fifth staff contains:  $2 \quad 2 \quad 0 \quad 2 \quad 4 \quad 2 \quad 0 \quad 4 \quad 2 \quad 0 \quad \overset{T}{3} \quad \overset{T}{2} \quad 0 \quad 2 \quad 3 \quad 2 \quad 0 \quad 2 \quad 2 \quad \overset{T}{0} \quad \overset{T}{2}$ . The sixth staff contains:  $0 \quad 0 \quad 4 \quad 0 \quad 2 \quad \overset{T}{4} \quad \overset{T}{0} \quad 4 \quad 4 \quad 2 \quad 4 \quad 0 \quad \overset{T}{4} \quad \overset{T}{2} \quad 4 \quad 5 \quad 5 \quad 5 \quad 4 \quad 4 \quad 4 \quad 5$ . The seventh staff contains:  $\overset{T}{5} \overset{T}{4} \overset{T}{2} \quad 2 \quad 4 \quad 2 \quad 0 \quad 2 \quad \overset{T}{4} \overset{T}{2} \quad 0 \quad 0 \quad 2 \quad 0 \quad \overset{T}{4} \overset{T}{2} \quad 0 \quad 0 \quad \overset{T}{4} \overset{T}{2} \quad 0 \quad 0 \quad \overset{T}{4} \overset{T}{2}$ . The eighth staff contains:  $4 \quad 2 \quad 0 \quad 0 \quad 0 \quad 4 \quad 2 \quad 0 \quad 2 \quad 0$ . The remaining three staves are empty.



Amparito Roza

Bandurria

Handwritten musical score for Amparito Roza on a Bandurria. The score consists of ten staves. The first two staves contain the main melody with various fingerings and trills. The third staff has a complex rhythmic pattern of repeated notes. The fourth staff continues the melody with trills. The fifth staff has a similar rhythmic pattern. The sixth staff continues the melody. The seventh staff has a complex rhythmic pattern with trills. The eighth, ninth, and tenth staves are empty.

# ANSIEMAS

Handwritten musical notation for the piece "ANSIEMAS". The notation is written on ten staves, with the first staff containing the title. The notation includes various rhythmic values (e.g., 4, 2, 0, 5, 3), trills (T), and other musical symbols. The notation is organized into measures, with some measures containing multiple notes and rests. The notation is written in purple ink on a white background.

4444424<sup>T</sup> 424<sup>T</sup> 404<sup>T</sup> 4444424<sup>T</sup> 424<sup>T</sup> 4<sup>T</sup>

0 0 0 0 0 4 0<sup>T</sup> 4 0 4 0<sup>T</sup> 4 0 2 0<sup>T</sup> 0 0 0 0 0 4 0<sup>T</sup> 4 0 4 0 4 0 2 1 0<sup>T</sup>

2 2 1 2 4 2 0<sup>T</sup> [ 0 0 2 0<sup>T</sup> ] 0 0 4 0 2 4 0<sup>T</sup> [ 0 2 4 0<sup>T</sup> ] 0 2 0 4 2

0 4 2 0 2 0<sup>T</sup> [ 0 0 2 4 0<sup>T</sup> ]

0<sup>T</sup> 4 2 4 5 4 2 0<sup>T</sup> 5 4 2 0 4 2 4 0<sup>T</sup> 3 3 0 4 2 0 2 4 2 0<sup>T</sup> 4

2 4 2 2 2 2 2 0<sup>T</sup> [ 0 4 4 4 4 4 2 5 4 4 2 0<sup>T</sup> ] 0 0 0 0 0 4 2 0

4 2 2 2 5 4 2 0<sup>T</sup> 0 0 0 2 4 0<sup>T</sup> 0 2 0 4 2 0<sup>T</sup> 4 2 4 2 0<sup>T</sup> 2 0

0 2 0 4 0<sup>T</sup> 3 0 2 4 0<sup>T</sup> 2 0 2 4 0<sup>T</sup> 3 0 2 4 0<sup>T</sup> 3 0 2 4 0<sup>T</sup> 2

1 3 1 0<sup>T</sup> 1 4 1 3 1 0<sup>T</sup> 1 3 1 1 3 1 1 3 0 2 4 0<sup>T</sup> 3

0 2 0 4 0<sup>T</sup> [ (\*) ]



# AQUELLOS OJOS VERDES

- ① = A    ④ = F#
- ② = E    ⑤ = C#
- ③ = B    ⑥ = G#

Moderate ♩ = 120

1

A que llos o jos

6

ver des                    de mi ra   da se   re na                    de ja ron en emi al ma

11

e ter na sed de a mar                    an he los de ca ri cias                    de be sos y ter nu ras

17

de to das las dul zu ras                    que sa bi an brin dar                    A que llos o jos ver des

23

se re nos como un la go                    en cu yas quie tas a guas                    un dí a me mi ré

29

no sa ben las tris te zas que emi alma han de ja do a que llos o jos

2 0 2 3 0 | 4 4 | 2 4 2 0 2 | 0 | 0 2 0 3 2

34

ver des que yo nun ca be sa ré A que llos o jos

2 4 0 | 2 0 4 2 4 | 0 2 1 4 4 2 | 0 0 0 0 2 0 | 0

Handwritten musical notation for guitar on ten staves. The notation consists of numbers (0, 2, 4, 5) and letters (T) placed on and below the staves, representing fret positions and techniques like trills. The notation is organized into measures across the staves.

INTRODUCCION



Handwritten musical notation for Bandoneon, consisting of ten staves with numerical figures and trill symbols (T) above them.

Staff 1: 454300245<sup>T</sup> 454240345<sup>T</sup> 3420 024<sup>T</sup>  
44

Staff 2: 2420 0240<sup>T</sup> 454200245<sup>T</sup> 454200245<sup>T</sup>  
44

Staff 3: 2<sup>T</sup> 40<sup>T</sup> 25475420<sup>T</sup> (02420) 0425420<sup>T</sup>  
4

Staff 4: (02420) 25475420<sup>T</sup> (02420) 0425420<sup>T</sup>  
4

Staff 5: 20<sup>T</sup> 42<sup>T</sup> 0 420<sup>T</sup> (02424) 0425420<sup>T</sup> 20<sup>T</sup>  
4

Staff 6: 42<sup>T</sup> 4 2220<sup>T</sup> 0

# BELLA ENAMORADA

(De "El Último Romántico")

Bandurria 1ª

Arreglo: Rafa Suárez (2008)  
(Para V Traste y su Maestro Pericolessi)

Soutullo y Vert

Musical notation for measures 1-5. Treble clef, 3/4 time signature. Fingerings: 3, 4, 0, 5, 8, 5, 7, 1, 3, 1, 7, 4, 5, 0, 1, 3, 0, 1, 0, 3, 2, 0, 3, 1, 5, 0, 0, 5, 8, 5, 7, 1, 3, 1, 7, 4.

Musical notation for measures 6-10. Treble clef. Fingerings: 5, 0, 1, 3, 0, 1, 0, 3, 2, 0, 0, 1, 3, 4, 4, 5, 4, 4, 5, 5, 5, 5, 0, 1, 3. Includes a circled '5' and a circled '5 0' with the handwritten word 'ARMOS' above it.

Musical notation for measures 11-15. Treble clef. Fingerings: 5, 3, 1, 3, 0, 2, 3, 3, 1, 3, 0, 2, 0, 0, 4, 0, 3, 1, 0, 5, 0, 1, 3, 5, 3. Includes circled '5's and '3's.

Musical notation for measures 16-20. Treble clef. Fingerings: 3, 2, 3, 3, 4, 1, 2, 2, 0, 0, 0, 0, 2, 0, 2, 0, 0, 0, 0, 2, 0, 0, 0. Includes circled '1' and '0'.

Musical notation for measures 21-25. Treble clef. Fingerings: 3, 0, 3, 0, 2, 0, 0, 0, 0, 0, 0, 0, 0, 2, 3, 0, 0. Includes circled '3's and '0's.

Musical notation for measures 26-30. Treble clef. Fingerings: 3, 0, 3, 2, 3, 2, 2, 0, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 3, 3, 3, 3, 3. Includes circled '3's and '2's.

Musical notation for measures 31-35. Treble clef. Fingerings: 3, 0, 5, 8, 5, 2, 0, 5, 2, 2, 0, 2, 0, 3, 3, 0, 3, 7, 2, 2, 4, 5, 2, 0, 2, 2. Includes circled '3's and '2's.

Musical notation for measures 36-40. Treble clef. Fingerings: 5, 5, 5, 5, 5, 0, 0, 3, 0, 0, 2, 3, 0, 3, 3, 7, 2, 2, 2, 2, 3, 2, 2. Includes circled '0's and '3's.

Musical notation for measures 41-45. Treble clef. Fingerings: 2, 2, 2, 2, 3, 3, 3, 3, 2, 3, 0, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. Includes circled '2's and '3's. Ends with 'Fine'.

# BESAME MUCHO

- ① = A    ④ = F#
- ② = E    ⑤ = C#
- ③ = B    ⑥ = G#

Moderate ♩ = 120

1

Bé sa me

TAB: 3 3 4 3 4 1 | 4 3 1 3 1 0 | 1 |

6

bé sa me mu cho co mo si fue ra\_es ta no che la úl ti ma vez

TAB: 1 3 4 | 3 1 | 1 1 1 3 3 3 | 4 4 4 2 3 5 | 3

12

Bé sa me bé sa me mu cho que ten go mie do\_a per

TAB: 3 3 3 | 3 3 0 | 3 1 | 3 3 4 3 4 1

1. 18

der te per der de des pués

TAB: 4 3 1 3 4 1 | 3

2. 19

der te per der te\_o tra vez

TAB: 4 3 1 3 1 0 | 1

24

Quie ro te ner te muy cer ca mi rar me\_entus o jos ver te jun to\_a mí Pien so que tal vez ma

TAB: 1 1 1 1 4 3 | 4 4 4 4 3 1 | 3 3 3 3 4 1 | 3 | 1 1 1 1 4 3



29

ña na yo ya\_es ta ré le jos muy le jos de tí Bé sa me bé sa me

34

mu cho co mo si fue ra\_es ta no che la úl ti ma vez Bé sa me

41

bé sa me mu cho que ten go mie do\_a per der te per der de des pués

47

# CALLES SIN RUMBO

( Para celebrar la total recuperación de nuestro amigo Miguel )

mandurria

Angulo/ Molleda

Arr. P. Rubio

This image shows a page of mandolin tablature for the piece "Calle sin rumbo". The score is written on ten staves, each labeled "TAB" on the left. The music is in 2/4 time and features a key signature of one sharp (F#). The notation includes fret numbers (0-7), accidentals (sharps), and various musical symbols such as slurs, ties, and dynamic markings. A double bar line with repeat dots appears at the beginning of the first staff and again at the end of the eighth staff. A handwritten "rit" with a left-pointing arrow and "temp." with a right-pointing arrow are written across the fifth and sixth staves. The piece concludes with a double bar line and a repeat sign at the end of the tenth staff.

*ff*



CANDOMBE PARA JOSE

(LA-LA-LA-LA ...)

INTRODUCCIÓN

0 4 0 4 0 4 0 0 2 0 2 0 2 4 2 0 2 2 5 2 5 2 5 2 2 4 2 4

0 2 0 4 5 5 4 4 2 2 2 0 0 0 2 4 5 5 4 4 2 2 0 9 9 7 7 5 5 5 4 4 4 5 4

media alta

9 9 7 7 5 5 4

En un pueblo... no se porque ni su danza... lo hacen mover

(sdo use) 0 2 4 2 0 (sdo use) 4 0 2 0 4

En el pueblo... En el pueblo...

5 5 4 4 2 2 0 0 0 2 4 5 5 4 4 2 2 0 9 9 7 7 5 5 5 4 4 4 5 7 9 9 7 7 5 5 4

media alta

Perdoname... Negro José. Yo te digo. Yo te digo

(sdo use) 5 5 4 4 2 2 4 5 5 4 4 2 2 9 9 7 7 5 5 7 9 9 7 7 5 5 4

media alta

(Empty musical staff)

Carrasosa

Linduvria

T T T T

0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 1 1 1 1 1 1 1

T T T T

0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 1 1 1 1 1 1 1

INTRODUCCION

T

0 0 1 3 1 0 0 1 3 1 0

T T T T

0 3 2 3 2 0 3 2 0 2 0 4 0 5 3 5 3 2 5 3 2 3 2 0 0 3 2 3 2 0

T T T T

3 1 0 0 1 5 2 3 5 3 0 2 3 2 0 0 2 0 0 0 BIS

T T T T

3 2 0 2 3 5 2 3 5 5 3 1 0 0 4 2 0 2 2 0 3 2 3 2 0 3 5 3 3 2

T T

2 2 3 2 0 3 1 3 1 0 BIS [ INTRODUCCION ]

T T T T T T T T T T

2 3 0 2 0 0 2 0 0 3 3 0 2 4 2 2 4 2 2 0 2 3 0 2 0 0 2 0 0 3

T T T

0 1 1 0 0 0 3 2 3 0 2 0 3 2 3 2 BIS



Introducción

20) Cascotto (Calle sin Rumbo)

Paso tras paso...

Handwritten musical notation for the first system, consisting of two staves. The notation includes rhythmic values and fingerings:

Staff 1: 2 2 2 2 2 0 | 2 0 | 2 3 0 | 2 2 2 2 2 0 | 2 2 2 2 | 0 0 0 0 0 0 | 0 0 2 2 3 | 3 2 0 | 3 2 0 3 2 0 3 2

Staff 2: 2 4 | 2 4 | 3 0 | 2 4 | 2 4 | 1 3 1 | 0 0 3 1 2 | 1 0 1 3 | 3 2 0 3 2 0 3 2

Handwritten musical notation for the second system, consisting of two staves. The notation includes rhythmic values and fingerings:

Staff 1: 0 3 2 3 0 2 | 2 2 0 4 0 2 3 3 2 0 | 3 3 2 0 4 0 2 | 3 2 0 3 2 0 3 2 0 3 2 | 0 3 2 3 0 2 | 2 4 0 | 0 2 3 0 2 4 0 | 2 4 2 | 4 0 4 | 0 2 4 0 2 2 0 4

Staff 2: 3 1 0 3 1 | 0 2 3 0 2 4 0 | 4 0 4 | 0 2 4 2 0 4 2 0 0 0

Handwritten musical notation for the third system, consisting of two staves. The notation includes rhythmic values and fingerings:

Staff 1: 2 6 4 | 0 2 0 | 0 4 4 2 0 | 4 4 4 4 0 2 0 0 4 2 | 1 1 1 1 2 4 2 | 2 4 2 | 4 0 4 | 0 2 4 2 0 4 2 0 0 0

Staff 2: 4 2 2 0 | 4 2 2 0 | 4 2 2 0 | 4 2 2 0 | 4 2 2 0 | 4 2 2 0 | 4 2 2 0 | 4 2 2 0 | 4 2 2 0 | 4 2 2 0

Carrasosa

Linduvria

T T T T

0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 1 1 1 1 1 1 1

T T T T

0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 1 1 1 1 1 1 1

INTRODUCCION

T

0 0 1 3 1 0 0 1 3 1 0

T T T T

0 3 2 3 2 0 3 2 0 2 0 4 0 5 3 5 3 2 5 3 2 3 2 0 0 3 2 3 2 0

T T T T

3 1 0 0 1 5 2 3 5 3 0 2 3 2 0 0 2 0 0 4 0 BIS

T T T T

3 2 0 2 3 5 2 3 5 5 3 1 0 0 4 2 0 2 2 0 3 2 3 2 0 3 5 3 3 2

T T

2 2 3 2 0 3 1 3 1 0 BIS INTRODUCCION

T T T T T T T T T T

2 3 0 2 0 0 2 0 0 3 3 0 2 4 2 2 4 2 2 0 2 3 0 2 0 0 2 0 0 3

T T T

0 1 1 0 0 0 3 2 3 0 2 0 3 2 3 2 BIS

CIELITO LINDO

Introducción: 32 32 32 33 20 32 32 20 32 32 33 20 33 32 20/ 33 20 33 20 22 33 33 22 33 33 20 22 20 33 32/ 32 32 32 33 20 32  
32 20 32 32 33 20 33 32 20/ 30 30 30 32  
33 32 30 33 32 30 43 32 20 10

LaM MiM

LaM  
Con ese lunar que llevas cielito lindo junto a la boca  
20 10 10 22 24 20 10 10 22 24 20 10 10 22 24 20 33 20

MiM

no se lo des a nadie, cielito lindo que a mi me toca (bis)  
24 24 24 24 22 22 20 30 32 33 20 20 20 33 32 30 33

LaM

La70 ReM MiM LaM

Ay, ay, ay, ay, canta y no llores  
14 12 10 22 12 12 10 14 10

(Estribillo)

MiM

LaM

porque cantando se alegran cielito lindo los corazones (bis)  
20 22 20 22 22 20 15 15 12 24 20 22 22 20 33 32 30 43

Música: Introducción

De la sierra morena, cielito lindo, vienen bajando,  
un par de ojitos negros, cielito lindo, de contrabando (bis)

Estribillo

# Cielito Lindo

Tuna de Caminos

Music by Chufi

## Introducción

1 0-2-0-2 4-4-0 4-4-0 2-4-2-0 2-4-2-4 5-5-2

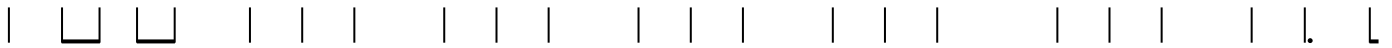


7 5-5-2 4-5-4-2-0 0-2-0-2 4-4-0 4-4-0 2-4-2-0 4



## Estrofa

13 2-4-2-4 5-5-4 2-0 4 0-0-2 4-2-0 0-0 2-4-0



20 0-0 2-4-0 0-0 2-4-0 3-0 4-4-4 4-2



## Estribillo

28 2-0 0-2-3 0-0-0 3-2 0 3 0-2-4 0-2 4



36 2-0 2-0 2-0 4-0 0 2-0 2-2-0



45 5-5-2 4-0 2-2-0 5-4 2-0 0-2-4 0-2 0





Clavelitos

Bandurria

0 1 0 1 0 4 <sup>T</sup> 0 2 0 1 0 1 0 <sup>T</sup> 0 2 3 0 3 3 2 2 0 0 3 3 1 0

3 1 3 0 1 0 3 1 3 0 0 1 0 1 0 4 <sup>T</sup> 0 2 0 1 0 1 0 <sup>T</sup> 0 2 3 0 3 3 2 2 0 0

3 3 1 0 3 1 0 3 1 0 3 1 0 0 0

0 <sup>T</sup> 3 2 0 4 <sup>T</sup> 2 0 0 0 0 0 3 1 0 <sup>T</sup> 5 3 2 0 3 2 2 <sup>T</sup> 4 0 1 0 <sup>T</sup> 3

1 0 [0 1 2] 3 3 3 3 5 2 <sup>T</sup> 3 3 3 3 3 <sup>T</sup> 5 2 0 <sup>T</sup> 3 [3 2 1]

0 0 0 0 2 4 0 <sup>T</sup> 0 3 2 5 2 2 0 <sup>T</sup> 4

0 0 0 <sup>T</sup> 0 0 0 <sup>T</sup> 4 4 4 2 0 <sup>T</sup> 4 2 0 <sup>T</sup> 3 3 3 3 0 <sup>T</sup> 4 4 4 0 2 2

2 0 4 2 0 <sup>T</sup> 3 2 0 0 0 <sup>T</sup> 0 0 0 <sup>T</sup> 4 4 4 2 0 0 2 4 5 5 5 5 <sup>T</sup> 2

2 2 2 2 5 4 0 2 2 2 0 <sup>T</sup> 4 4 2 4 0 0

INTRODUCCION

ESTRIBILLO

Introducción:

# 1) Clavelitos

1<sup>a</sup>  
2<sup>a</sup>  
3<sup>a</sup>  
4<sup>a</sup>  
5<sup>a</sup>  
6

Introducción:

# 2) Compostelana

Para la tina...



INTRODUCCIÓN. Alborada Gallega.

The musical score is written on ten staves, each beginning with a treble clef. The notation includes various notes (circles with stems), rests (horizontal lines), and fingerings (numbers 1-5). Trills are indicated by 'T' above notes. Some notes have wavy lines underneath them, possibly indicating vibrato or a specific playing technique. The music is organized into measures, with some measures containing multiple notes or rests. The overall style is that of a traditional handwritten manuscript.

10 01 0131013010 04 010 0  
 3 3 3 3 3 3 3 2 3

da madrege... Para la Luna...  
 010 0 0 1 0 10 0 0 1 0 0  
 3 10 1 1 3 3 1 3 3 10 3

1 0 1 0 1 3 3 3 5 3 4 0 1443 40 [13]  
 3 3 3 3

3 3 3 3 1 3 0 0 0 10 0 4 3 0 3 3 3 1 3

3 1 1 0 1 0 0 0 0 0 3 3 3 3 1 3 1  
 3 1 1 3 3 1 3 3

3 1 0 1 0 1 0 3 0 3 1 0 3 2 3 3 2 0 0 0 0  
 3 3 3 2 3 3 3 2 3 3 2

4 0 2 0 0 0 2 0 3 3 2 3 2 0 0 0 0 0 4  
 3 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 2 0 0 0 2 0 5 4 0 5 4 0 5 4 0 2 0 2 0  
 3 3 2 0 3 3 2 3 3 0 2 3 2 3

5 4 0 5 4 0 5 4 0 2 0 5 4 0 5 4 0 5 4 0 2 0 2 0  
 3 2 0 3 3 2 3



Compostelana

Landuvia

540<sup>T</sup>540<sup>T</sup>54020 320 02220233 000  
 33 23

022 0222023 542020 320 02220  
 3 3 33

02224200 542020  
 2333 3 0222023

320 || 2 05457520002<sup>T</sup> 20<sup>T</sup> 054  
 33 3323 3 2

575<sup>T</sup>20<sup>T</sup>020<sup>T</sup> TTT La madre que... Para...  
 320 3 010 310 0<sup>T</sup> 0<sup>T</sup>  
 1 3 3 1 3

1 3 ... Repetición. Final. Con su tralalalara, con su tralalalara, con su  
 020 020 020  
 320 320 3  
 3 3

tralalalara ↑  
 0245

(Empty staff)

(Empty staff)

(Empty staff)

# Tuna Compostelana

Tuna de Caminos

Music by Chufi

## Introducción

1

2

8

3

15

4

## Estrofa

25

5

35

6

45

7

55

8

## Estribillo

66

9

76

10

87

Musical notation for measures 87-97. The staff shows a sequence of notes with fingerings (0, 2, 3, 5, 7) and slurs. Below the staff are rhythmic symbols: L-shaped marks for eighth notes and vertical lines for quarter notes.

98

Musical notation for measures 98-107. The staff shows a sequence of notes with fingerings (0, 2, 3, 5, 7) and slurs. Below the staff are rhythmic symbols: L-shaped marks for eighth notes and vertical lines for quarter notes.

110

Musical notation for measures 110-111. The staff shows notes with fingerings (0, 2, 4, 5) and slurs. Below the staff are rhythmic symbols: L-shaped marks for eighth notes and vertical lines for quarter notes.



# COMO LLORA UNA ESTRELLA

( Vals )

Antonio Carrillo

Arr. G. Menéndez

♩ = 110 Lento

Bandurria I

♩ = 95

*P* ♩ = 80

♩ = 65

*atempo*

*mf*

*mp*

*p f*

*poco rest*

*P*

*mf*

1<sup>a</sup>

2<sup>a</sup>

7



Conde Güébula

Bandurria

The musical score is written on ten staves, each beginning with a treble clef. The notation consists of numbers placed on the lines of the staff, representing fret positions. Trill ornaments, indicated by a 'T' above a note, are used throughout the piece. The score includes several performance directions: 'BIS' appears in the second and fourth staves, and '- ESTABILLO -' is written in brackets on the fifth staff. The first two staves are grouped together by a bracket on the right side of the page.

INTRODUCCION  
- ESTABILLO -

Contigo aprendi

Bandurria

The image displays a handwritten musical score for the piece "Contigo aprendi" on a Bandurria instrument. The score is written on ten staves, each beginning with a treble clef. The notation consists of rhythmic patterns and fingerings, with letters 'T' and numbers '0', '1', '2', '3' indicating specific notes and techniques. The patterns are as follows:

- Staff 1: TTT 2 0 2 0 2 0 2 0 0 T 3 2 3 2 3 2 3 0
- Staff 2: 2 0 0 2 0 2 0 2 0 0 T 0 1 0
- Staff 3: TTT T 3 2 0 2 3 2 3 2 2 0 0 T TT 2 0 2 0 T
- Staff 4: 0 2 0 3 3 3 3 3 3 4
- Staff 5: TTT 2 0 2 0 2 0 2 0 0 T 3 2 3 2 3 2 3 2 0
- Staff 6: 2 0 0 2 0 2 0 0 0 0 T 0 1 0
- Staff 7: TT T 3 2 0 2 3 2 3 2 2 0 0 T TT 2 0 2 0 T 0 0 0 T 0 TT
- Staff 8: TTT 2 0 2 0 2 0 2 0 0 T 3 2 3 2 3 2 3 2 0 2 0 0 2 0 2 0
- Staff 9: 2 0 2 0 2 3 5 3 2 2 3 5 3 2 3 0 2 3 2 0 2 0 0 T

INTRODUCCIÓN

First musical staff of the introduction, featuring a treble clef and a series of notes with fingerings and trills. The notes are: 1, 3, 0, 0, 1, 3, 1, 0, 3, 1, 3, 0, 1, 3, 1, 0, 1, 3, 0, 1, 0, 3, 1, 0.

Second musical staff of the introduction, featuring a treble clef and notes with fingerings and trills. The notes are: 3, 0, 3, 1.

Third musical staff of the introduction, featuring a treble clef and notes with fingerings and trills. The notes are: 1, 3, 0, 1, 3, 1, 0, 1, 0, 3, 1, 0, 3, 1, 0, 3, 1, 0, 3, 1.

Fourth musical staff of the introduction, featuring a treble clef and notes with fingerings and trills. The notes are: 1, 1, 1, 3, 3, 1, 1, 3, 3, 3, 3, 0, 1, 0.

Fifth musical staff of the introduction, featuring a treble clef and notes with fingerings and trills. The notes are: 3, 3, 0, 1, 3, 5, 0, 3, 0, 0, 1, 3, 1, 0, 3, 1, 3, 0.

Sixth musical staff of the introduction, featuring a treble clef and notes with fingerings and trills. The notes are: 1, 3, 1, 0, 1, 3, 0, 1, 0, 3, 1, 0, 3, 0, 3, 1.

Seventh musical staff of the introduction, featuring a treble clef and notes with fingerings and trills. The notes are: 3, 3, 1, 1, 1, 0, 0, 3.

Eighth musical staff of the introduction, featuring a treble clef and no notes.

Ninth musical staff of the introduction, featuring a treble clef and no notes.

Tenth musical staff of the introduction, featuring a treble clef and no notes.

FINAL

Eleventh musical staff, featuring a treble clef and notes with fingerings and trills. The notes are: 3, 3, 1, 1, 1, 0, 0, 3.

Twelfth musical staff, featuring a treble clef and no notes.

Thirteenth musical staff, featuring a treble clef and no notes.

Fourteenth musical staff, featuring a treble clef and no notes.



# DOS GARDENIAS

Music by ISOLINA CARRILLO

- ① = A    ④ = F#
- ② = E    ⑤ = C#
- ③ = B    ⑥ = G#

Moderate ♩ = 120

1

Dos gar de nias pa ra tí con e llas quie ro de cir te quie ro te\_a do ro mi

TAB: 2-3 2-3-2-3 | 3 3-4 2-3-2-3 | 4 0 3 1 0 3 1 4

6

vi da Pon les to da tu\_a ten ción por que son tu co ra zón y\_el mí o Dos gar de nias pa ra

TAB: 4 3 | 3-4-3-1-3-4 | 2-4-1-4-3-4-1 | 4 3 1 4 | 2-3 2-3-2-3

12

tí que ten drán to do\_el ca lor de\_un be so de\_e sos be sos que te dí y que ja más en con tra

TAB: 3 3-4 2-3-2-3 | 1 4 3 1 4 | 2-3-1 4-3 3 3-1 4-3-1 4-3

17

rás en el ca lor de\_o tro que rer A tu la do vi rán y te\_ha bla rán co mo cuardo\_estas con

TAB: 4-3-1 4-3-1-0-3 | 1 1-3-4 2-4-3 3 3-4-3 1-1-3-4 1-3-4

22

mi go y\_has ta cre\_e rás que te di rán "te quie ro" Pe ro si\_un a tar de

TAB: 2 3 | 2-3-4 2 3-4-1 3 1 4-3 | 2-3 2-3-2-3

28

cer las gar de nias de mi\_a mor se mue ren es poque\_hana di vi na do que tu\_a morse\_ha ter mi

3 3-4 2-3-2-3 1 4 3 1 4 2-3-1 4-3 3 3-1 4-3-1 4-3

1. 39

na do porque\_exis te\_o tro que rer Dos gar de nias pa ra na do porque\_exis te\_o tro que rer

4-3-1 4-3-1-0-3 1 2-3 2-3-2-3 4-3-1-3-4 2-3-5 3

# Guitarra "El gato montés" Manuel Penella

la menor

(pasodoble torero)

The musical score consists of eight staves of music. It begins with a treble clef, a 2/4 time signature, and a 3-measure rest. The notation includes various rhythmic values, accidentals, and fingerings. Dynamic markings include *ff* (fortissimo), *p* (piano), and *cresc. molto* (crescendo molto). Performance instructions include *CI* (Crescendo Indefinito) and *FIN*. The score is numbered from 1 to 86, with some measures containing multiple circled numbers. The piece concludes with a double bar line, the word *FIN*, and the instruction *D.C. repite*.

Arreglo:

11- octubre 1997

U. Martín Jadrque



Laud a' "El Gato Montes" M. Penella

(pasodoble torero)

Handwritten musical score for guitar, titled "Laud a' 'El Gato Montes' M. Penella (pasodoble torero)". The score is written on a single staff in 2/4 time, starting with a treble clef and a forte (*ff*) dynamic. The music consists of 86 numbered measures, with various dynamics and performance instructions such as *cresc. molto*, *p*, and *ff*. The score includes numerous fingering numbers (0-4) and slurs. The piece concludes with the word "FIN" and the instruction "D.C. repite".

Arreglo:  
U. Martin Sedra

13-octubre 1997



# Bandurria 1º "El Gato Montés" M. Penella

La menor

(pasodoble torero)

Handwritten musical score for Bandurria 1st, titled "El Gato Montés" by M. Penella. The score is written on a single staff in 2/4 time, featuring various rhythmic patterns, triplets, and dynamic markings such as *ff*, *p*, and *cresc. molto*. The piece concludes with "FIN" and "D.C. repetir".

12 octubre 1997

Arreglo:  
L. Martín Jadrque



Bandurria 2<sup>a</sup> "El Gato Montés" M. Penella

(pasodoble torero)

Handwritten musical score for Bandurria 2<sup>a</sup>. The score is written on a single staff with a treble clef and a 2/4 time signature. It consists of 86 numbered measures. The notation includes various rhythmic patterns, such as triplets and sixteenth notes, and dynamic markings like *ff*, *f*, *p*, and *cresc. molto*. There are also fingering numbers (1-4) and circled measure numbers (1, 5, 8, 9, 10, 14, 16, 17, 18, 20, 24, 25, 28, 29, 30, 32, 35, 38, 39, 40, 42, 43, 45, 46, 47, 50, 54, 55, 57, 58, 62, 66, 69, 70, 75, 78, 80, 81, 84, 86) throughout the piece.

FIN

D.C.

repite

13-octubre 1997

Arreglo: U. Martín Jadrque



# Bandurria 2<sup>a</sup> b "El Gato Montés" M. Penella

(pasodoble torero)

Handwritten musical score for Bandurria 2<sup>a</sup> b, titled "El Gato Montés" by M. Penella. The score is written in 2/4 time and includes various musical notations such as notes, rests, and fingerings. It is divided into measures numbered 1 through 86. The score includes dynamic markings like *ff*, *f*, *p*, and *cresc. molto*. The piece concludes with the word "FIN" and the instruction "D.C. repite".

Measures 1-86 are numbered in circles. Measure 52 is marked with *ff*. Measure 55 is marked with *p*. Measure 58 is marked with *cresc. molto* and *ff*. Measure 72 is marked with *p* and *cresc. molto*. Measure 78 is marked with *ff*. Measure 81 is marked with *f*. Measure 86 is marked with "FIN".

D.C. repite  
 13-octubre 1997  
 Arreglo: U. Martín Jadruga



Bandurria 2<sup>a</sup> "El Gato Montés" M. Penella

(pasodoble torero)

Handwritten musical score for Bandurria 2<sup>a</sup>. The score is written on a single staff with a 2/4 time signature. It consists of 86 numbered measures. The notation includes various rhythmic patterns such as triplets, sixteenth notes, and eighth notes. Dynamics include *ff*, *f*, *p*, and *cresc. molto*. There are several trill ornaments marked with a double dagger symbol (‡). The score concludes with the word "FIN" at measure 86, followed by "D.C. repite" and a double bar line.

13-octubre 1997  
Arreglo: U. Martín Jadragna



# EL RELOJ

- ① = A    ④ = F#  
 ② = E    ⑤ = C#  
 ③ = B    ⑥ = G#

Moderate ♩ = 120

1

Re

TAB

2 4 2 1 2 4 6 2 1 4 4 1 4 2 4 2 1 4 0

6

loj no mar ques las ho ras por que voy a en lo que cer e lla se i rá pa ra siem pre

2 0 4 0 2 4 4 4 4 2 0 0 2 4 0 0 0 4 2 4 0 2 2

12

cu an do a me nez ca o tra ve ez No mas nos que da es ta no che pa ra vi vir nues tro a mor

4 4 2 0 2 4 0 2 2 0 4 0 2 4 4 4 4 4 2 0 2 0

18

y tu tic tac me re cuer da mi i re me dia ble do lo or Re loj de ten tu ca mi no

0 0 4 2 4 0 2 2 4 4 2 0 2 4 0 2 2 2 1 4 1 2 1 1

24

por que mi vi da se a pa ga e lla es la es tre lla que a lum bra mi ser yo sin su a mor no soy

4 2 0 4 2 0 2 2 0 4 2 2 4 0 2 4 2 0 2 0 4 4 0 2

29

na da De tén el tiem po\_entus ma nos haz es ta no che per pe tua pa ra que nun ca se

1. | 2.

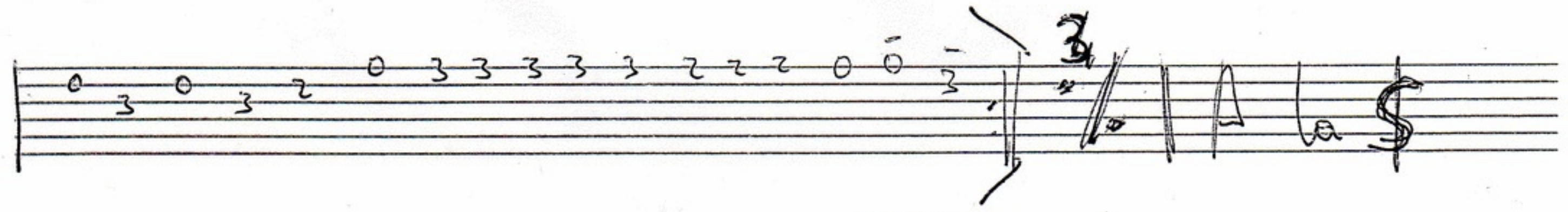
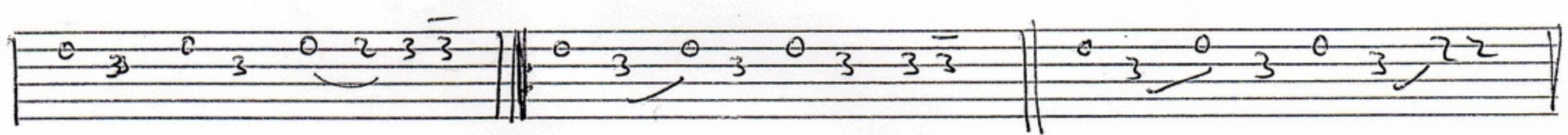
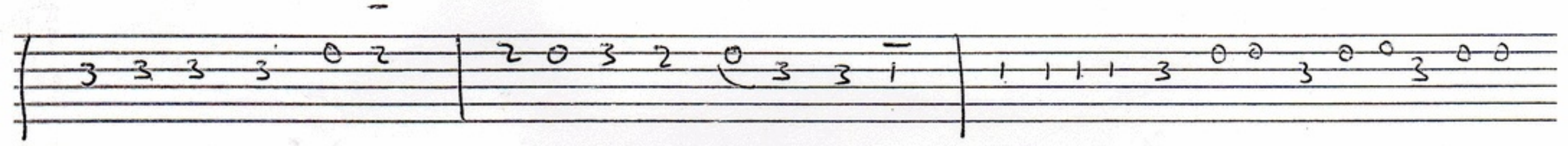
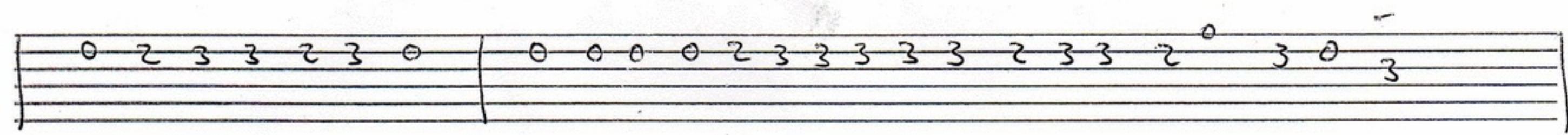
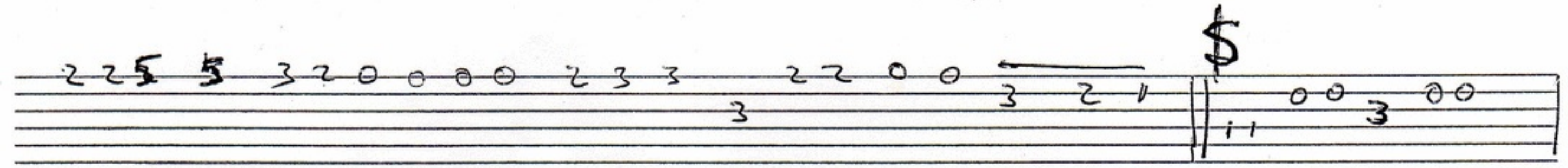
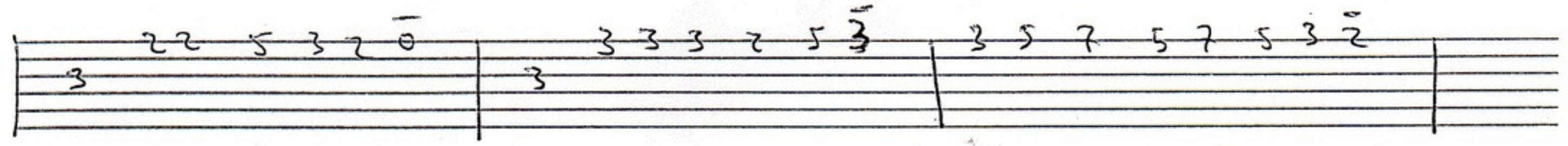
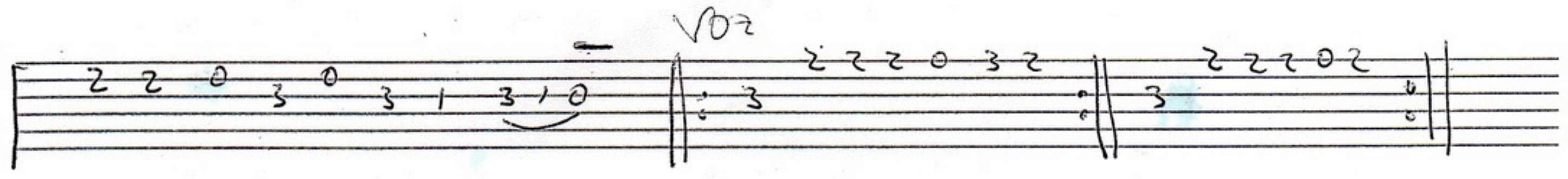
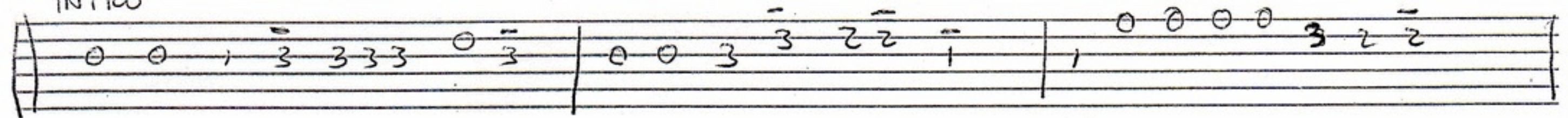
35

va ya de mí pa ra que nun ca\_a ma nez ca Re nez ca pa ra que nun ca\_a ma nez ca



# EL ULTIMO ADIOS (POPULAR)

INTRO



~~Handwritten signature or scribble.~~



# 9) El Vino

Introducción 1ª vez; Armi me... 2ª vez

050<sub>2</sub> | 222222 | 245420 | 000000 | 000000 | 0222222 | 22454220 | 02<sub>3</sub> | 2320<sub>3</sub> } bis

Quando yo... 000003 | 222223

Parte 2ª Introducción [ ]

454220 | 020<sub>3</sub> | 2320<sub>3</sub> } bis

Parte 2ª Introducción [ ] 0<sub>3</sub> 2023 00 | 55442020 } bis

5555555577440020<sub>3</sub> } bis

Fina de la cuerda

5554203 | 2220 } bis

Fina de la cuerda 0<sub>3</sub> 222023 05 | 0245 | 00020020 | 00542020 | 05542020 | 002<sub>3</sub> 0<sub>2</sub> | 33<sub>2</sub> 00 | 22220 |

0000<sub>3</sub> | 320<sub>3</sub> } bis

000020020 | 00542020 | 05542020 | 002<sub>3</sub> 0<sub>2</sub> | 002<sub>3</sub> 0<sub>2</sub> | 002405 | 00002045 ||

ELSA

BANDURRIA 1ª

320 T | 33333 00 000. 3220 TT 323200 T

202 T | BIS

1220 T 33333 2 00000 220 T T 3320033

20 00 T 3 0 3 0 3 22 T 202 T TT 0 T 333 333 33 33 33

320 3 3 0 2 3 2 0 00 32 220 T T 320 3320

T 0 T 2 3 T 33 0 13 33 20 T 33 33 BIS

Empty musical staff

Empty musical staff







# Elsa

## Tuna de Caminos

Music by Chufi

### Introduccion

1

2-2-2-0 3-3-3 3-3-3-2 0-0-0 0-0-0 2-2-0 3-3-3-2

9

0-0-3 3-3-2-0 0-0-3 2-2-2-0 3-3-3 3-3 2-0 2-3-5 3

18

2-2-2-0 3-3-7 7-7-7-5 3-3-0 0-0-0 2-2-0 3-3-3-2 0-0-3

### Estrofa 1

26

3-3-2-0 0-0-3 2-2-2-0 3-3-3 3-3 2-0 3-2-0 3-3 3-3-3-3

35

0-0-0 0-0-3-2 0-0 2-3-2-0 0-3 2 3-3 3-3-3-3 0-0-0

### Estrofa 2

44

3-2 0-0 2-3-2-0 0-3 2 3-3 2-2-2-0 3-3-3 3-3-3-2

53

0-0-0 0-0-3 2-2-0 3-3-3-2 0-0-3 3-3-2-0 0-0-3 2-2-2-0

61

	2-0	2-3	5	2-2-2-0	3-3-7	7-7-7-5	3-3-0
3-3-3	3-3		3				

Diagrammatic notation for measures 61-67, showing fret positions and string numbers.

70

0-0-3	2-2-0	3-3-3-2	0-0-3	3-3-2-0	0-0-3	2-2-2-0	3-3-3

Diagrammatic notation for measures 70-76.

**Estrillo**

78

2-0	3-2-0	3-3	0-2	3-3	2	0-0	0-0	3-0	2-2-0
3-3	3		3-3					3	

Diagrammatic notation for measures 78-84.

88

3-3-2	0-0-3	3-2-0	0-0-3	2-2-0	3-3-3	3	2-0	2-3

Diagrammatic notation for measures 88-94.

97

5-3	0-2	3-3	2	0-0	0-0	3-0	2-2-0	3-3-2	0-0-3

Diagrammatic notation for measures 97-103.

106

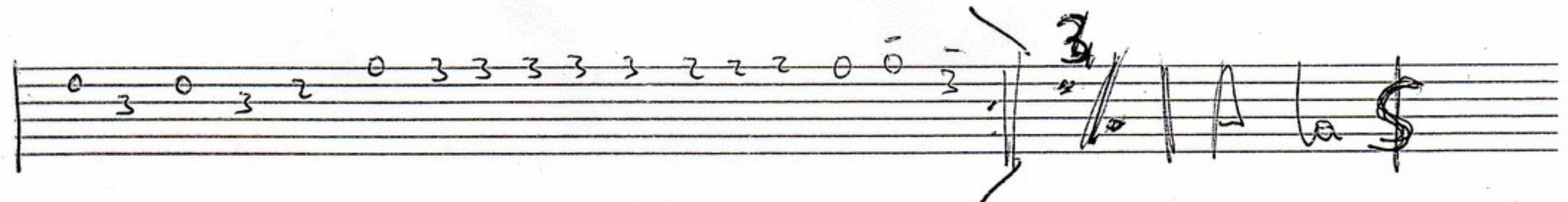
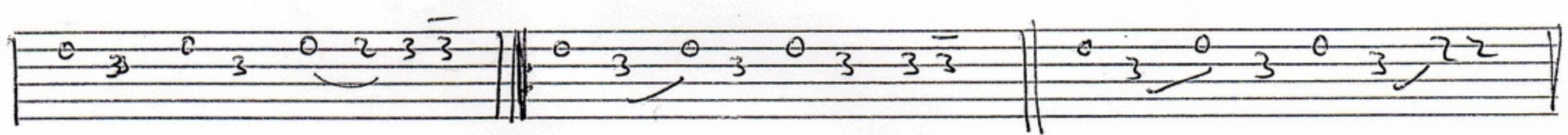
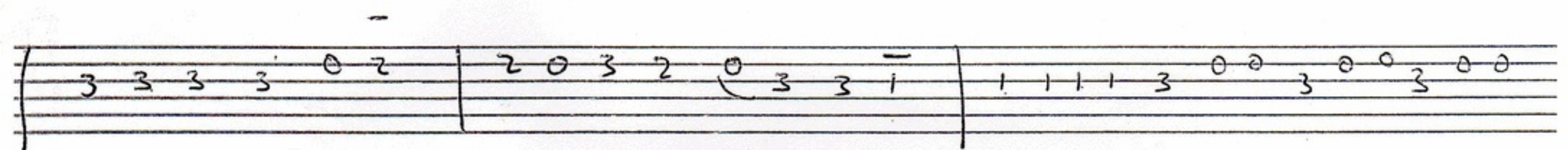
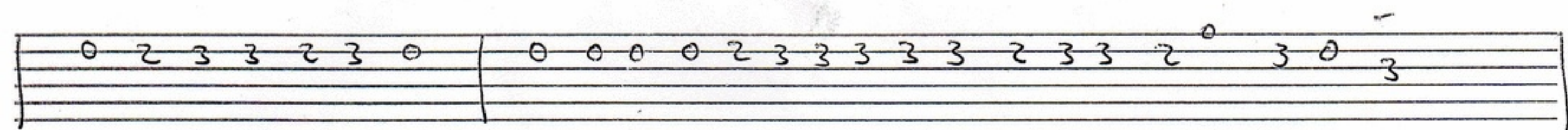
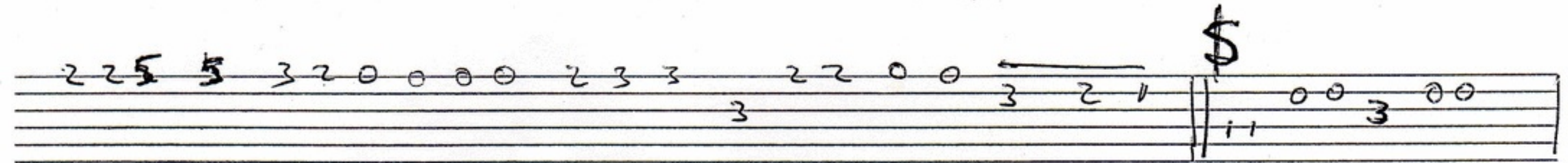
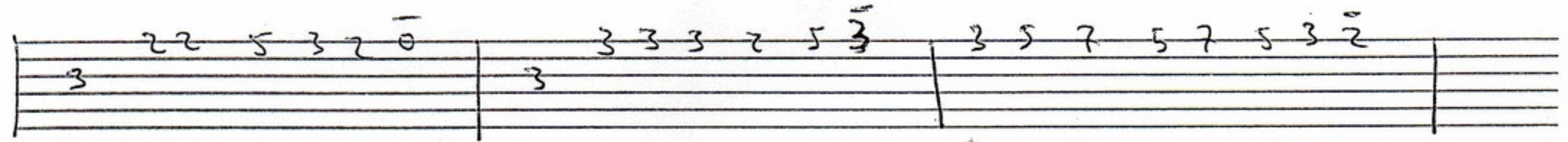
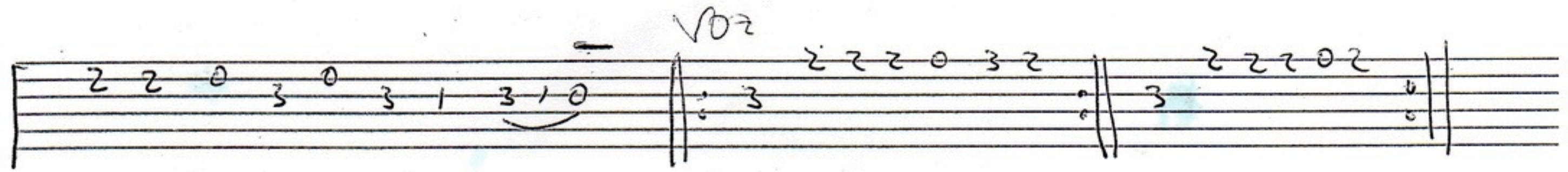
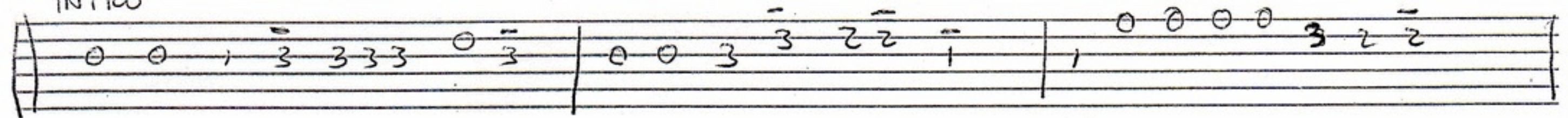
3-2-0	0-0-3	2-2-0	3-3-3	3	2-0	3	3-2-0	3

Diagrammatic notation for measures 106-112.



# EL ULTIMO ADIOS (POPULAR)

INTRO

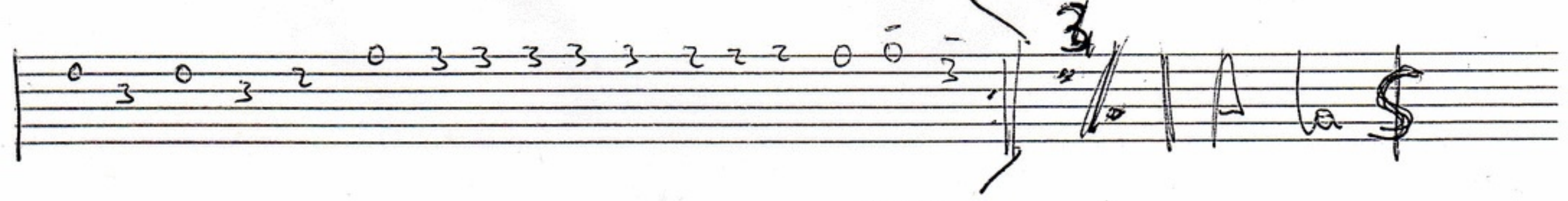
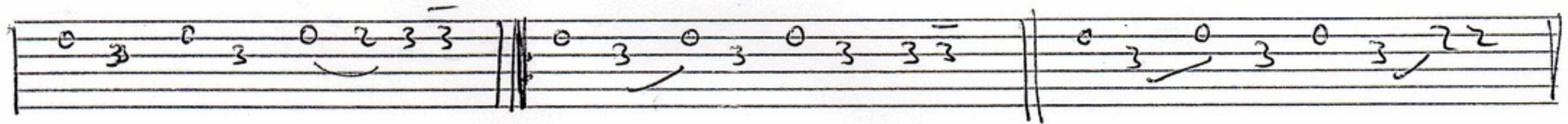
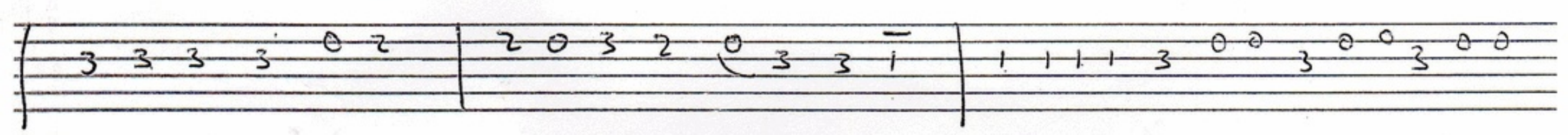
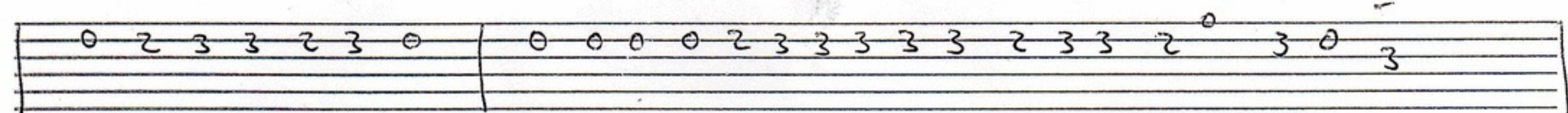
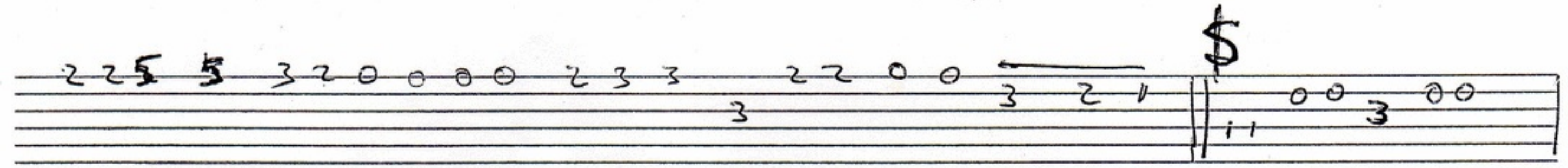
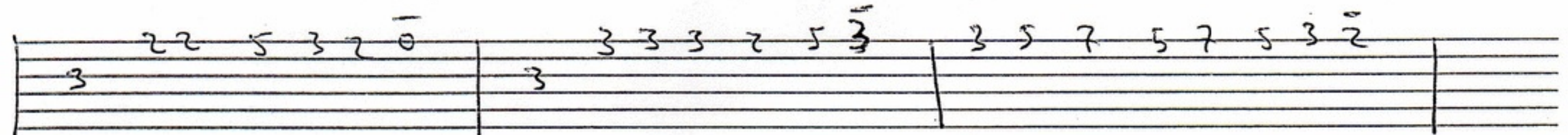
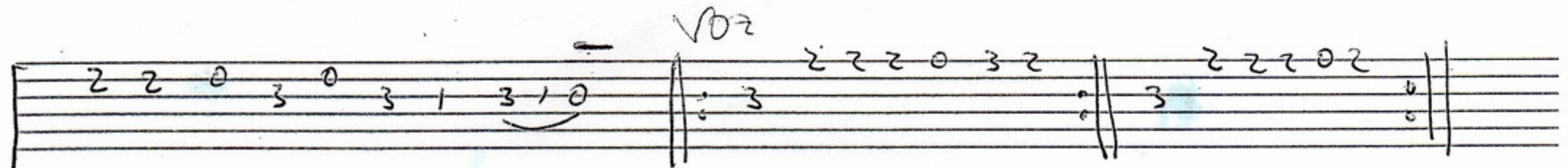
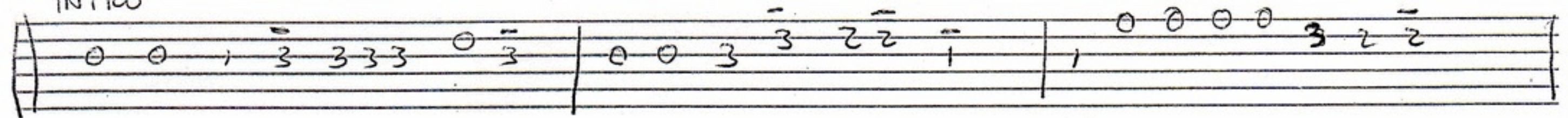


~~Handwritten signature or scribble~~



# EL ULTIMO ADIOS (POPULAR)

INTRO



~~Handwritten signature or scribble at the bottom of the page.~~



# En mi viejo San Juan

- ① = A    ④ = F#
- ② = E    ⑤ = C#
- ③ = B    ⑥ = G#

Moderate ♩ = 120

1

T  
A  
B

6

T  
A  
B

11

T  
A  
B

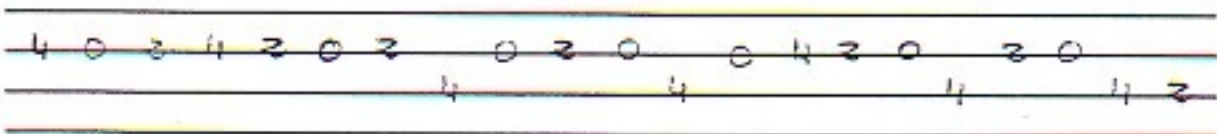
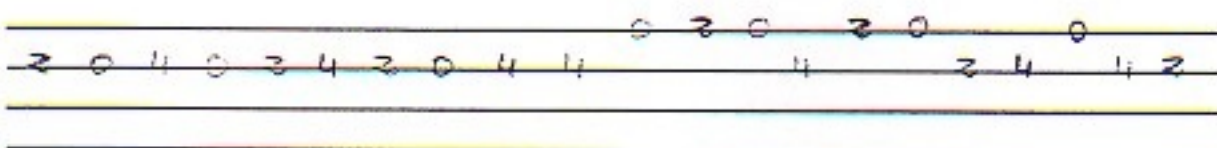
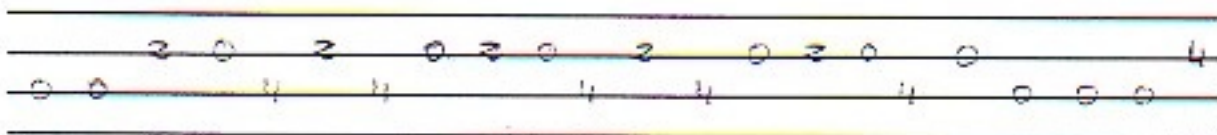
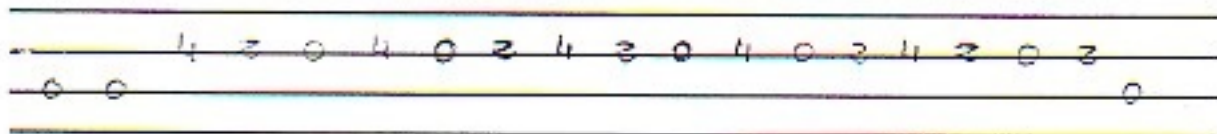
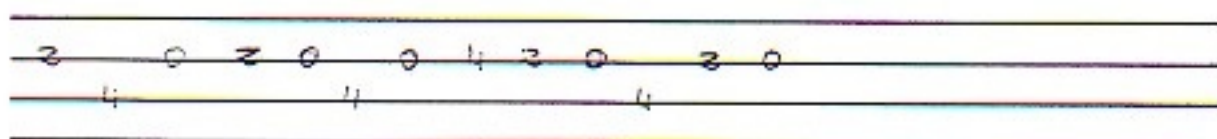
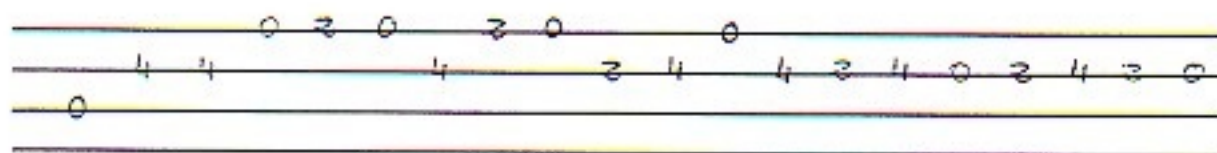
16

T  
A  
B

Partitura: En mi veje San Juan  
Por: David "Chape"

Hoja: 1/2

Diz.





Partitura: En mi veje San Juan  
Por: David "Chapu"

Hoja: 2/2

Handwritten musical notation on a five-line staff. The notes are represented by numbers 1-4 and circles (o) placed on the lines. Above the staff, the numbers 2 and 0 are written. Below the staff, a 4 is written under the 12th note.

Handwritten musical notation on a five-line staff. A circle (o) is written above the first line, and a 4 is written below the first line.

Multiple empty five-line musical staves for writing.

### 3) Estudiantina Madrileña

Handwritten musical notation for the first system of 'Estudiantina Madrileña'. The notation is written on a five-line staff with various rhythmic values and fingerings indicated by numbers 1-4 and 0. The notes are: 55543320, 55532220, 3332000, 55532220, 444024, 023, 202352, 013.

Por las calles...

Handwritten musical notation for the second system of 'Estudiantina Madrileña'. The notation is written on a five-line staff with various rhythmic values and fingerings indicated by numbers 1-4 and 0. The notes are: 323, 0232, 2221212, 3023, 02004040, 2223, 02532, 212120, 0024, 0253, 223, 020, 20, 20, 2, 000, 4.

Handwritten musical notation for the third system of 'Estudiantina Madrileña'. The notation is written on a five-line staff with various rhythmic values and fingerings indicated by numbers 1-4 and 0. The notes are: 20, 20, 4, 42040222, 40420, 420420, 2042, 000, 2, 2042042, 0420, 2444020, 404, 20, 55532220, 33320, 032, 33320.

Handwritten musical notation for the fourth system of 'Estudiantina Madrileña'. The notation is written on a five-line staff with various rhythmic values and fingerings indicated by numbers 1-4 and 0. The notes are: 000, 322220, 302, 55532220, 4444024, 023, 202352, 013, 33.

### 4) El Pio

Handwritten musical notation for the first system of 'El Pio'. The notation is written on a five-line staff with various rhythmic values and fingerings indicated by numbers 1-4 and 0. The notes are: 22223, 050, 33330, 0, 2223, 050, 33350, 0, 23, 02050, 33330, 0, 2, 33330, 23, 32, 2, 3.

Four empty musical staves at the bottom of the page, consisting of five-line systems.



# Estudiantina Madrileña

Tuna de Caminos

Music by Chufi

## Introducción

Pista 1

1 5-5-5-3 2-2-2-2-0 3-3-3-3-2 0-0-3 2-3-3-2 0-0-0-0 3 2-2-2-2-0

Pista 1

8 0-2-0 3 5-5-5-3 2-2-2-2-0 4-4-4-4-0 2-4 0-2 3-3-3-2 0-2-3-5 2-2-2-2 3

## Estrofa

Pista 1

16 0-2-0 3-2 3-3-2 3 0-2-3 2 2 2 2-2-1 2-1-2 3 0-3 2-3-2 0-0-2-3

Pista 1

26 0-0 3 2-0-0 0-2-3-2 0-0 3 0-3 0 3 2-0 4 0 2-2-3 2-3-5 3-2-2

Pista 1

36 2-0 3 2-2-0 2-0-2-0 4 2-0 4-0-0-2 4 0-2 5-3-3 3-2-0-2 3 2-2-3

## Estribillo

Pista 1

46 0-3 2 3 2-0 4-4-4-0 2-0 4 2-0 2-0 4 2 4 0-0-0 2 4 2

Pista 1

56 0 4-2-0 0 4 4-4-4-0 2-2-2-2 4 0-4-2-0 4-0 2-2-2 4 0 4 2-0 4-2

Pista 1

65 0 2-4 0-2 4-2-1 2-2-0 4 2 4 0-0-0 2 4-2-0 4-2-0 4-2 3 3 3

Pista 1

75 0 4-2 0 2 4-4-4-0 2-0 4-0-2-4 2-0

Estudiantina Portuguesa

Bandurria

The image displays a handwritten musical score for a Bandurria instrument. The score is organized into ten horizontal staves, each beginning with a treble clef. The notation includes various note values, rests, and fingerings. Trill ornaments, indicated by the letter 'T' above notes, are present throughout the piece. Fingerings are shown as numbers 1, 2, 3, and 4 below the notes. The score is written in a clear, legible hand, typical of a composer's manuscript.



Principio

# ESPAÑOLA

Handwritten musical notation for the first staff, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a sequence of notes and rests with various fingerings and accents. The notes are: 0, 0, 3 (with accent), 0, 2, 3, 3, 3, 2, 5, 2 (with accent), 3, 0, 2, 2, 2, 0, 3, 0, 1, 3, 0, 0, 0, 4, 2, 2 (with accent).

Handwritten musical notation for the second staff, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a sequence of notes and rests with various fingerings and accents. The notes are: 0, 4, 2, 0 (with accent), 2, 3 (with accent), 0, 4, 2, 0 (with accent), 0, 3, 1, 0 (with accent), 4, 2, 0 (with accent), 2, 3 (with accent), 0 (with accent), 4, 2, 0 (with accent).

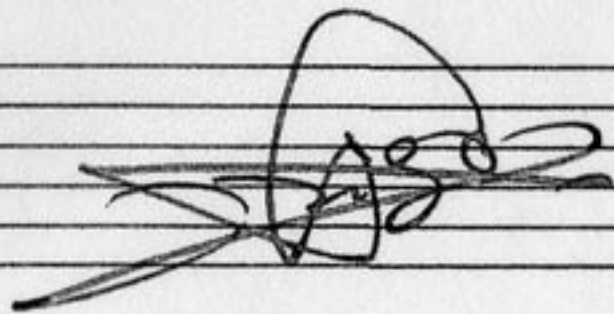
Bandurria

Handwritten musical notation for the third staff, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a sequence of notes and rests with various fingerings and accents. The notes are: 0, 2, 3 (with accent), 5, 3, 5, 3, 2 (with accent), 3, 2, 3, 2, 0 (with accent), 2, 0, 2, 0, 4 (with accent).

2.ª aud

Handwritten musical notation for the fourth staff, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a sequence of notes and rests with various fingerings and accents. The notes are: 3, 5, 7 (with accent), 8, 7, 8, 7, 5 (with accent), 7, 5, 7, 5, 3 (with accent), 5, 3, 5, 3, 2 (with accent).

Se repite todo / Musica Principio y FIN



# ESPERARE

Armando Manzanero

- ① = A    ④ = F#  
② = E    ⑤ = C#  
③ = B    ⑥ = G#

Moderate ♩ = 92

1

Es pe ra ré a quesien tas lo

T  
A  
B

5

mis mo que yo a que a la lu na la mi res del mis mo co lor es pe ra ré que adi vi nes mis

9

ver sos de a mor a que en mis bra zos en cuen tres ca lor Es pe ra ré a que va yas por

13

don de yo voy a que tu al ma me des co mo yo te la doy Es pe ra ré a que a pren das de

17

no che a so ñar a que de pron to me quie ras be sar Es pe ra ré que las ma nos me



21

quie ras to mar que\_entu re cuer do me quie ras por siem pre lle var que mi pre sen cia sea elmun do que

4 2 4 1 0 4 3 2 1 2 0 4 0 4 2 4 1 0 2 4 0 4 0 4 2 4

25

quie ras sen tir que\_un día no pue das sin mi\_ amor vi vir Es pe ra ré a quesien tas nos

2 4 2 4 4 2 0 0 4 3 4 4 2 4 0 2 4 0 2 0 4 0

29

tal gia por mi a que me pi das que no me se pa re de tí tal vez ja más se as tu de

4 2 4 0 2 4 0 0 4 0 4 2 4 2 0 2 4 4 2 0 4 4 2 4 2

*D.S. al Coda* ⊕  
MUSICA

33

mí i i mas yo mi\_a mo or es pe ra ré ré es pe ra ré es pe ra

4 2 0 2 0 2 0 4 4 4 2 4 2 4 1 4 4 4 2 4 4 2

39

ré

4

# ESPINITA

- ① = A    ④ = F#
- ② = E    ⑤ = C#
- ③ = B    ⑥ = G#

Moderate ♩ = 120

§

Sua ve quem\_e\_stás ma tan do quem\_e\_stás a ca ban do con mi ju ven

TAB  
3-4 1-3 0-1-3 0-0-0-0-3 2-1 1 1-0 3-1 1-0-0-1-0-3

tud; yo qui sie ra\_ha ber te si do\_in fiel y pa gar te con u na trai ción.

1 3-1 1-1-1-0 3 1 1 4 1 0-0-0-3 1 0 0

E res co mo\_na\_es pi ni ta que se me\_hacla va do en el co ra zón sua ve quem\_e\_stás san gran

0-0-0-0-3 2-1 1 1-0 3-1 1-0-0-1-0-3 1 3-3-3-3-1 2-1

## CODA

do quem\_e\_stás ma tan do de pa sión Yo que su fro por mi gus to es te cruel mar ti

1-1-1 0-5 3-1-0 3 1 0-3 3-3-3-3-3-1 4 4-4-4-4-3-1

rio que me da tu\_a mor nome\_impor ta lo quem\_e\_ha gas si en tus be sos vi ve to da mi\_i lu

1-1-1 1 4 2 1-1-1-1 1 4 3 3-3-3-3 1 4 4-4-1-3-4



25

sión Y que pa se lo que pa se que es te pe cho aman te es no más de tí;

30

Al Signo y CODA CODA

aun que yo qui sie ra no pue do ol vi dar te por que siem pre vas den tro de mí sión

35

1. 2.

Sua ve que me estás san gran do que me estas ma tan do de pa sión; sión

Fonseca

Bandurria

TTT TTT T T TTT  
 775375322320 322323 027753

TTT T T T TTT T  
 75322320 322320 0 3 3 2 0 3 2

T T T T T T T T T T T T T  
 3033 0 320320 3203200000 3400

T T T T T T T T T T T T T  
 23 233332 02300 23 23

T T TTT T TT TTT  
 3332 0230 0 0320 2222320

0000 TT 0 T TTT T T T  
 2 04004 2 320 320 0 03202

T T T T T T T T T T T T T  
 332 2320 320320 0 0320

... en el monte. en el monte de piedra.  
 T T TTT T T T T  
 02333222320 320 333200 030333

T 000 T 222320 T Toste y da... de piedra  
 200 032 2 401010 320



# FRENESI

- ① = A    ④ = F#
- ② = E    ⑤ = C#
- ③ = B    ⑥ = G#

Moderate ♩ = 120

1

Quie ro que vi vas so lo pa ra mí y que tu va yas por don de yo voy

TAB

5

pa ra que mi al ma se a no mas de tí bé sa me con fre ne sí Da me la luz que tie ne

10

tu mi rar y la an sie da que en tre tus la bios ví e sa lo cu ra de vi vir y a mar

15

que es na que a mor fre ne sí Hay en el be so que te dí al ma pie dad co ra zón

21

di me que sa bers tu sen tir lo mis mo que sien to yo Quie ro que vi vas so lo pa ra mí



27

y que tu va yas por don de yo voy pa ra quem\_i\_alma se\_a no más de tí be sa me con fre ne

0 3 0 3-1 1 3 3 3 0 3 0 3-1 0 1 3 3 0 3 3-3 3 3 0

1. F 2. F

32

sí Quie ro que vi vas so lo sí

1 1-3 1-3 0 3-1 . 1 1-3





Gaditana

Landworia

110 T 000002440220 T 42420 044444  
3100043 2 33

022455554420 T 000002442455420 T  
2 2

55424574442024220 020 0  
4 0

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff



Gallito de la pasión

Bandurria

223 02 22420 0020 3 3323 0 223 02222

42000020 333320 3 2 2 5

2 000 3 200 32220322000200020 323 0 BIS

INTRODUCCION

INTRODUCCION





Introducción

# 22) Cuantanamera

Quantanamera...

No soy un hombre...

Culivorena.

# HISTORIA DE UN AMOR

- ① = A    ④ = F#
- ② = E    ⑤ = C#
- ③ = B    ⑥ = G#

Moderate ♩ = 120

1

Ya no es tás más a mi la do co ra zón en el al ma so lo ten do so le dad

TAB

0-0 2-2-2-0 3-2-2-3 0 0-0-0-3 2-0-0-2-3

5

y si yo no pue do ver te que po der me hi zo que rer te pa ra ha cer me su frir más

0-0 3-3-3-2 0 2 3-0-2-2-2-0 3-0 1-3 0-0-0-4 2

9

Siem pre fuis te la ra zón de mi e xis tir a do rar te pa ra mi e ra ob se sión y entus be so soyo en con

2-2-2-0 3 2-2-3 0 0-0-0-3 2 0-0-2-3 0-0-3-3-3-2

14

tra ba el ca lor que me brin da ba el a mor y la pa sión Es la his to ria de un a

0 2 3-0-2-2-2-0 3-0 1-3 0 4 3-2 0 3-2-0-2-3-0

18

mor co mono hay o tro i gual que me hi zo com pren der to do bien, to do el mal, que le dio luz a mi vi da

0 0 3 2 2 0 0 3 2 3 2 2 2 0 3 3 2 0 2 0 3 0 2 3 3 3



23

a pa\_gán do la des pués      ¡Ay que vi da tan os cu ra!      sin tu\_a mor no vi vi ré

0 3 2 3 0 2      2      3 2 0 2 3 0      0 0      0 3 2 0 3 1      0

29

Yano\_estás más a mi la do co ra zón      en el al ma so lo ten do so le dad      y si yo no pue do

2 2 2 0      3 2 2 3      0 0 0 3      2 0 0 2 3      0 0 3 3 3 2

34

1.

ver te que po der me\_hi zo que rer te pa\_ra\_hacer me su frir más      Ya no\_es tás mas a mi

0 2 3 0 2 2 2 0      3 0 1 3 0 4 3 2      0      2 2 2 0

38

rer te pa\_ra\_ha cer me su frir mas

3 0      1 3      0 4      3 2      0

Hoy estoy aqui

Pandevoria

Handwritten musical notation for guitar, consisting of ten staves. The notation includes treble clefs, rhythmic values, and fret numbers. A bracket on the right side of the first six staves is labeled "Introducción". The seventh staff contains the word "Introducción" in a box. The eighth staff is labeled "Quebradero...".

Introducción

Introducción

Quebradero...



The image shows ten staves of handwritten musical notation for a Bandurria. The notation is written in a style typical of traditional Spanish guitar tablature, using numbers 0-4 for fret positions and 'T' for trills. The first two staves contain the most detailed notation, including notes, rests, and fingerings. The remaining staves are mostly blank, with some faint markings in the third staff.

Staff 1: 0 0 0 4 4 4 4 4 0 (T) 3 2 0 0 0 0 2 3 0 0 2 3 0 (T)

Staff 2: 3 0 (T) 3 3 3 4 0 0 0 3 1 0 0 0 0 4 4 4 4 4 4 4 4 (T) (T) 0 0 0

Staff 3: 3 0 1 3 3 1 0 3 2 3

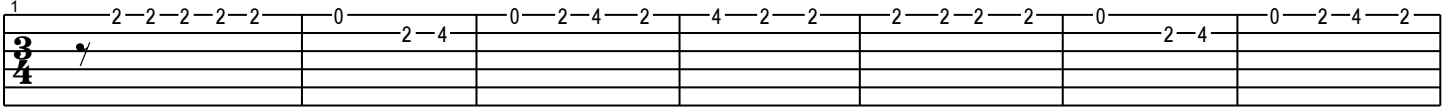
# Imagenes de Ayer

Bandurria

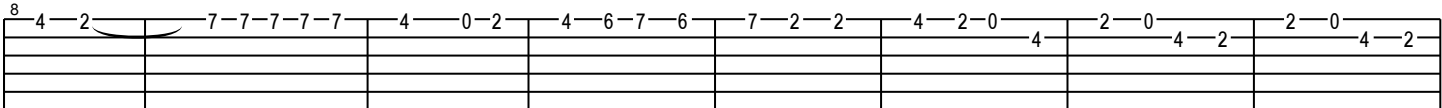
Music by Chufi

## Introducción

1 2-2-2-2-2-2 0 2-4 0-2-4-2 4-2-2 2-2-2-2 0 2-4 0-2-4-2

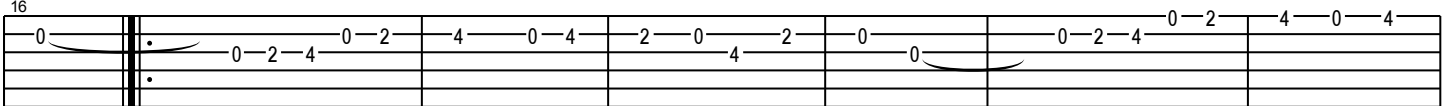


8 4-2 7-7-7-7-7 4-0-2 4-6-7-6 7-2-2 4-2-0 4 2-0 4-2 2-0 4-2

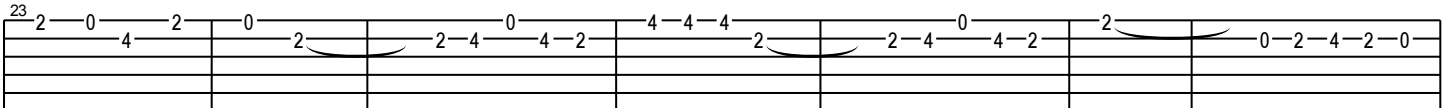


## Estrofa

16 0 0-2-4 0-2 4-0-4 2-0 4-2 0 0 0-2-4 0-2 4-0-4

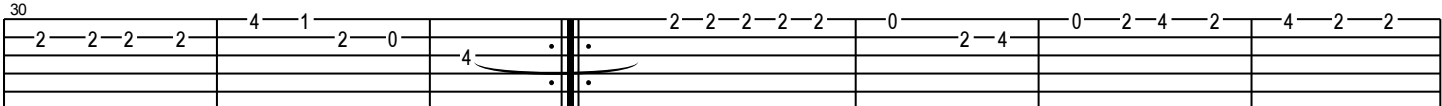


23 2-0 4-2 0 2 2-4 0 4-2 4-4-4 2 2-4 0 4-2 2 0-2-4-2-0



## Estrillo

30 2-2-2-2 4-1 2-0 4 2-2-2-2-2 0 2-4 0-2-4-2 4-2-2

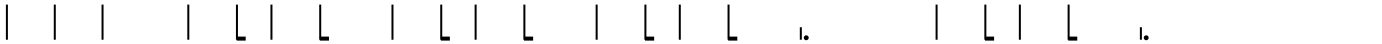
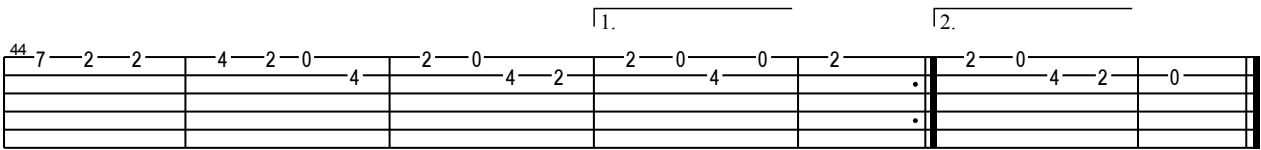


37 2-2-2-2 0 2-4 0-2-4-2 4-2 7-7-7-7-7 4-0-2 4-6-7-6



44 7-2-2 4-2-0 4 2-0 4-2 2-0 4-0 2 2-0 4-2 0

1. 2.

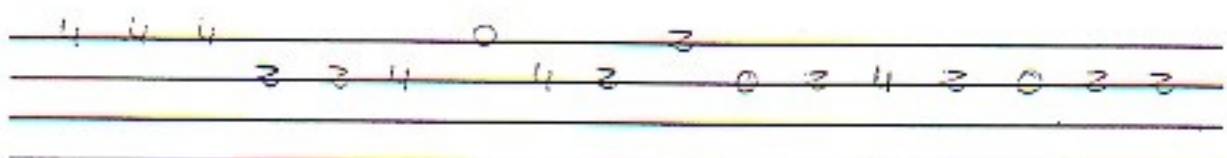
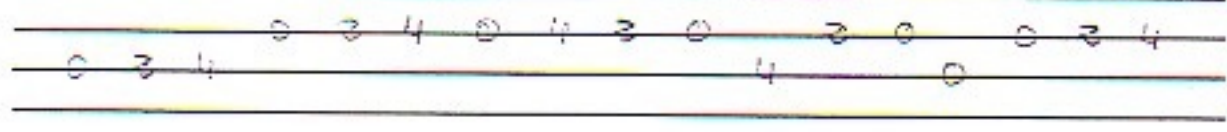
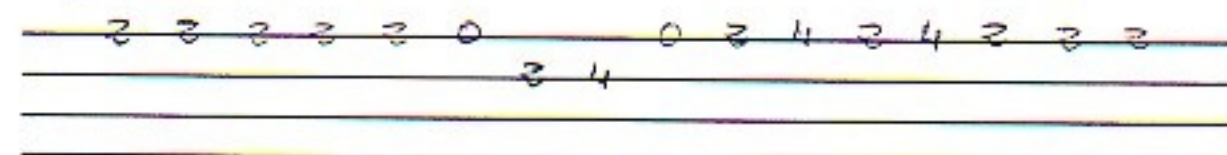




Partitura: Imágenes de ayer (Bandurra 1ª)  
Por: David "Chapu"

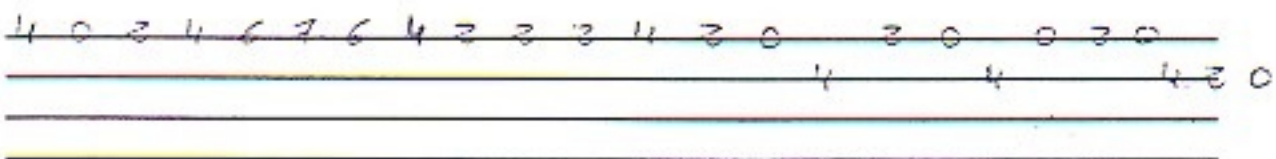
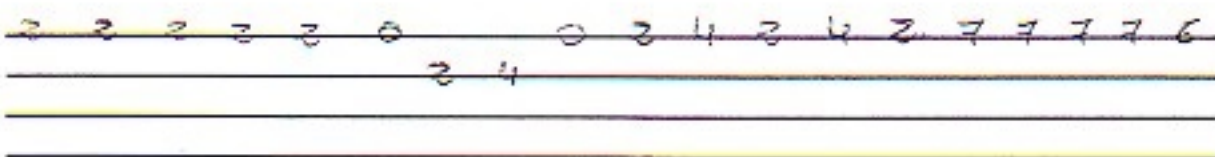
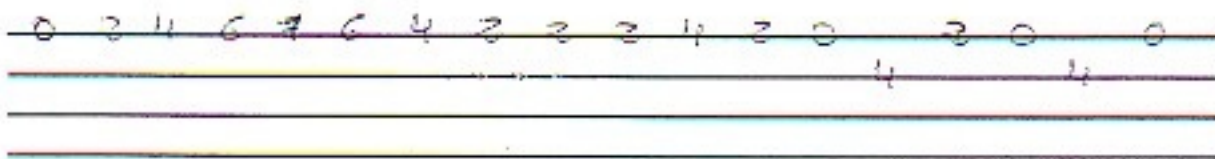
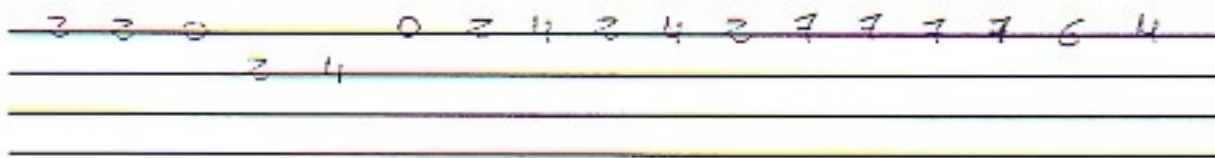
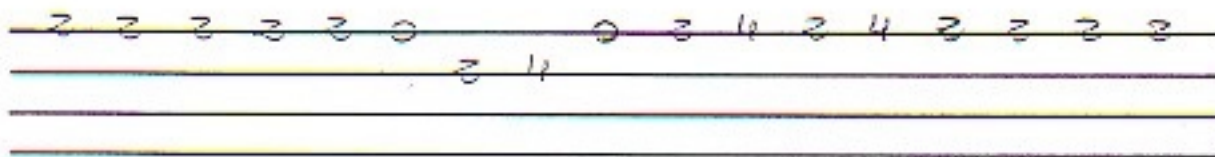
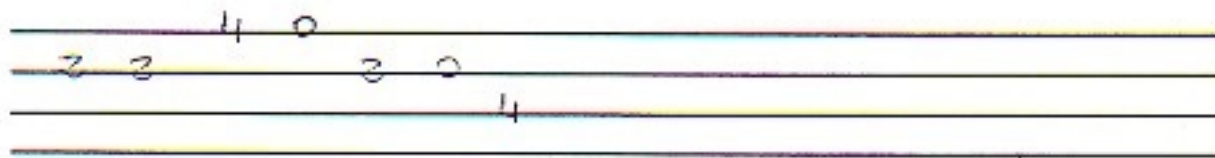
Hoja: 1/2

Intro.



Partitura: Imágenes de ayer (Bandurria 1ª)  
Por: David "Chape"

Hoja: 2/2





Partitura: La Haraca  
Por: David Martínez Chiqui

Hoja: 1/2

The image shows a handwritten musical score for guitar on a single page. The score is written on eight systems of five-line staves. The notation includes various rhythmic values (circles, vertical lines) and fret numbers (0, 1, 2, 3, 5) placed on the lines. The first system has a treble clef. The second system has a key signature change to one sharp (F#) indicated by the word 'Si' above the staff. The notation is dense and covers most of the page.

Partitura: La Huisca  
Por: David Hernandez Chapa

Hoja: 2/2

The image shows a handwritten musical score on a grand staff consisting of five systems of three-line staves. The notation is as follows:

- System 1:** The top staff contains a sequence of notes: a whole note on the first line (C4), a quarter note on the second line (D4), a quarter note on the second space (E4), a quarter note on the third line (F4), a quarter note on the third space (G4), a quarter note on the fourth line (A4), and a quarter note on the fourth space (B4). The bottom staff contains a sequence of notes: a whole note on the first space (C3), a quarter note on the second space (D3), a quarter note on the second line (E3), a quarter note on the second space (F3), a quarter note on the third line (G3), a quarter note on the third space (A3), and a quarter note on the fourth line (B3).
- System 2:** The top staff contains a sequence of notes: a quarter note on the second space (E4), a quarter note on the third line (F4), a quarter note on the third space (G4), a quarter note on the fourth line (A4), a quarter note on the fourth space (B4), a quarter note on the first line (C5), a quarter note on the second line (D5), and a quarter note on the second space (E5). The bottom staff contains a sequence of notes: a quarter note on the second space (E3), a quarter note on the third line (F3), a quarter note on the third space (G3), a quarter note on the fourth line (A3), a quarter note on the fourth space (B3), a quarter note on the first line (C4), a quarter note on the second line (D4), and a quarter note on the second space (E4).
- Systems 3-5:** These systems are empty, showing only the three-line staves without any musical notation.



Handwritten musical notation for 'La concha' and 'Bardwoia' on ten staves. The notation includes various rhythmic values (0, 1, 2, 3, 4) and trill symbols (T) above notes.

Staff 1: 0 0 2 3 2 0 0 <sup>T</sup> 4 (0 2) <sup>T</sup> 0 0 3 1 3 0 <sup>T</sup> (0 2 3)

Staff 2: 2 0 3 1) <sup>T</sup> 3 0 1 0 3 1 0 <sup>T</sup> 0 <sup>T</sup> 0 2 3 0 2 <sup>T</sup> 4 0

Staff 3: (2 0 4 2 4 0)

Staff 4: 0 0 2 3 2 0 0 <sup>T</sup> 4 (0 2) <sup>T</sup> 0 0 3 1 3 0 <sup>T</sup> (0 2 3 2 0 3 1)

Staff 5: <sup>T</sup> 3 0 1 1 0 <sup>T</sup> 3 3 1 0 1 3 3 1 3 <sup>T</sup> 0 (4 0 3 1 3 0)

Staff 6: 0 0 2 3 2 0 0 <sup>T</sup> 4 (0 2) <sup>T</sup> 0 0 3 1 3 0 <sup>T</sup> (0 2 3 2 0 3 1)

Staff 7: <sup>T</sup> 3 3 0 1 0 <sup>T</sup> 3 0 0 0 2 3 0 2 <sup>T</sup> 4 0 (2 0 4 2 4 0)

Staff 8: <sup>T</sup> 4 5 2 4 0 2 0 <sup>T</sup> 4 <sup>T</sup> 2 <sup>T</sup> 4 0 <sup>T</sup> 2 2 2 0 <sup>T</sup> 4 0 0 3

Staff 9: 2 2 0 4 <sup>T</sup> (2 0 4 0 2 4) <sup>T</sup> 4 5 2 4 0 2 0 <sup>T</sup> 4 2 <sup>T</sup> 4 0

La concha

Barducia

Handwritten musical notation for guitar on a page with 12 staves. The first two staves contain notes and fingerings. The notation is as follows:

Staff 1:  $\overset{T}{0}$   $\overset{T}{1}$   $\overset{T}{3}$   $\overset{T}{1}$   $\overset{T}{0}$   $\overset{T}{0}$   $\overset{T}{2}$   $\overset{T}{3}$   $\overset{T}{0}$   $\overset{T}{2}$   $\overset{T}{4}$   $\overset{T}{0}$   $\overset{T}{2}$   $\overset{T}{3}$   $\overset{T}{0}$   $\overset{T}{2}$   $\overset{T}{4}$   $\overset{T}{0}$

Staff 2:  $\overset{T}{0}$   $\overset{T}{2}$   $\overset{T}{3}$   $\overset{T}{0}$   $\overset{T}{2}$   $\overset{T}{4}$   $\overset{T}{0}$  (4 2 0 2 4 0)



La Estúpida

Bandurria

Introduction

0 3 2 0 2 3 3 0 3 2 0 4 0 2 0 3 2 3 0

0 2 0 3 2 3 0 2 0 2 0 4 0 2 2 3 2 0 4 0 2 3

3 2 0 3 2 0 3 2 0

Bis

2 2 2 5 4 4 2 2 3 2 0 3 0 0 0 4 2 2 0 0 2 0 3 2

2 2 2 3 2 3 2 2 3 2 0 2 2 3 0 2 3 3 2 2 3 2 0

Bis

0 2 3 2 0 0 0 3 0 3 2 0 2 3 2 0 0 0 3 0 3 2

2 2 2 2 2 1 1 4 4 5 4 2 2 2 0 3 2 3 2 2 0 3 2 0

1 4

Final de la canción.



*Ando.*

# LA GOLONDRINA

Arreglo: P. Rubio/R. Suárez

Popular Mejicana

Burria 1ª

5

T 2  
A  
B 4

*p*

10

T 4 . 0 0 2 4 . 4 0 2 4 . 2 1 2 0 2  
A  
B

*p*

15

T 0 0 0 2 4 . 2 4 0 2 4 4 2 0 4 2 0 0 2  
A  
B

*p*

20

T 4 . 2 1 . 2 4 2 2 2 4 0 4 2 0 2 4 . 2 0 0 0 0  
A  
B

*p*

25

T 0 . 4 2 . 0 2 3 2 . 0 4 . 0 3 0  
A  
B

*p*

35

T 0 0 0 0  
A  
B

*ppp*

40

T 2 . 3 2 3 0 4 3 2 2 3 0 2 4  
A  
B

*ppp*

45

T 2 . 0 4 . 0 3 0  
A  
B

*ppp*



La hiedra

Landuocia

Handwritten musical notation for 'La hiedra' and 'Landuocia'. The notation consists of ten staves, each with a treble clef and guitar tablature. The first staff begins with a series of notes: 5 7 9 7 5 4 5 7 5 4 2 4 5 4 2 0, with 'T' above each note. The second staff contains notes: 4 3 0 4 0 3 4 0 0 4 3 3 4 0, with 'T' above the 5th note. The third staff has notes: 0 0 0 0 0 0 0 0 0 0 4 0 2 3 0 0 0 0 0 0 0 0 0 0, with 'T' above the 1st, 7th, 11th, 12th, and 23rd notes. The fourth staff has notes: 0 0 0 0 2 0 2 0 2 0 2 4 5 5 5 5 5 5 5 5 5 5 4 5 4 2 2, with 'T' above the 5th, 7th, 9th, 11th, 13th, 15th, 17th, 19th, 21st, 23rd, and 25th notes. The fifth staff has notes: 0 2 3 0 2 4 2 2 0 2 2 0 0 0 5 0 0 0 0 0 0 0 0 0 0 0, with 'T' above the 3rd, 5th, 7th, 9th, 11th, 13th, 15th, 17th, 19th, 21st, 23rd, and 25th notes. The sixth staff has notes: 4 0 2 4 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 4 0, with 'T' above the 3rd, 5th, 19th, and 21st notes. The seventh staff has notes: 2 3 0 2 4 5 5 5 5 5 5 5 5 5 4 5 4 2 5 5 4 2 0, with 'T' above the 1st, 3rd, 5th, 7th, 9th, 11th, 13th, 15th, 17th, 19th, 21st, 23rd, and 25th notes. The eighth staff has notes: 2 0 2 2 2 3 3, with 'T' above the 1st, 3rd, and 5th notes. The ninth staff has notes: 0, with 'T' above the 1st, 7th, 11th, 15th, 19th, 23rd, and 27th notes. The tenth staff has notes: 4 4 0, with 'T' above the 1st and 3rd notes.

INTRODUCCIÓN

La hiedra

Bandurria

Handwritten musical notation for 'La hiedra' on a Bandurria. The notation consists of ten staves. The first three staves contain notes and tablature. The first staff has notes with 'T' above and tablature '4 0 2 4 0 2 3'. The second staff has notes with 'T' above and tablature '3 2 2 2 2 0 2'. The third staff has notes with 'T' above and tablature '4 4 4 7 5 6'. The fourth staff is labeled 'FINAL'. The remaining six staves are empty.



La luna de España

Bandiera

765 765 765 72320 320 320 4  
0

020 340 T 765 765 765 72320

0 320 320 4 020 T 40 313  
310

T 04310 T 0 0 0377875 25320 0 4  
3

T 340 024 T 03232 5320 T 34 01310

T 0 0 0377875 25320 0 T 4 310

024 03220 T 3 33332 53332 53 T

T 0333 2535730 T 3 3 0000 232 T 343

033333 T 0 T 3 3332 53332 53 T

La luna de España

Bandurria

Handwritten musical notation for 'La luna de España' on a Bandurria. The notation consists of ten staves. The first two staves contain notes and fingerings, while the remaining eight staves are empty. The notes are written in a shorthand style with numbers 0-7 and 'T' for trills.

Staff 1: 0 3 3 3 2 5 3 5 7 3 0 | 3 3 | 0 0 0 0 2 3 2 | 3 4 5

Staff 2: 0 3 3 3 3 | 0 4 3 5 | 3 4 3 | 0 4 4 4 | 3 7











# LA PARTIDA

(Vals Peruano)

Arreglo: Gerardo Menéndez/Rafa Suárez

Revision 2009: P. Rubio

Bandurria 1ª

7

Musical notation for measures 1-6. The staff shows treble (T), alto (A), and bass (B) clefs. Fingerings are indicated by numbers 0-4. A key signature change to one sharp (F#) occurs at measure 4. A repeat sign is present at the end of measure 6.

7

Musical notation for measures 7-12. The staff shows treble (T), alto (A), and bass (B) clefs. Fingerings are indicated by numbers 0-4. A key signature change to one sharp (F#) occurs at measure 10. A repeat sign is present at the end of measure 12.

13

Musical notation for measures 13-18. The staff shows treble (T), alto (A), and bass (B) clefs. Fingerings are indicated by numbers 0-4. A key signature change to one sharp (F#) occurs at measure 15. A first ending bracket labeled '1.' spans measures 17-18, and a second ending bracket labeled '2.' spans measures 18-19.

19

Musical notation for measures 19-24. The staff shows treble (T), alto (A), and bass (B) clefs. Fingerings are indicated by numbers 0-7. A key signature change to one sharp (F#) occurs at measure 21. A repeat sign is present at the end of measure 24.

25

Musical notation for measures 25-30. The staff shows treble (T), alto (A), and bass (B) clefs. Fingerings are indicated by numbers 0-3. A key signature change to one sharp (F#) occurs at measure 27. A repeat sign is present at the end of measure 30.

31

Musical notation for measures 31-36. The staff shows treble (T), alto (A), and bass (B) clefs. Fingerings are indicated by numbers 0-4. A key signature change to one sharp (F#) occurs at measure 33. A 'To Coda' bracket spans measures 34-35, and a 'D.S. al Coda' bracket spans measures 35-36. The piece concludes with a Coda symbol.



# LAGRIMAS NEGRAS

- ① = A    ④ = F#
- ② = E    ⑤ = C#
- ③ = B    ⑥ = G#

Moderate ♩ = 120

1

Aun que tú me has e cha do en el a ban do no      Aun que tu has

TAB: 1 0 | 3 3 0 | 1 0 3 0 | 3 3 | 3 4 | 0 3 | 1 1

7

muer to to das mis i lu sio nes      en vez de mal de cir te con jus to en co no

TAB: 0 3 1 0 3 1 2 | 3 3 | 3 3 | 3 3 0 | 1 0 3 0 3 | 3 4

13

en mis sue ños te col mo,      en mis sue ños te col mo      de ben di cio nes

TAB: 0 0 0 3 2 | 3 3 | 3 0 1 0 3 | 1 0 | 3 3 2 | 0 3

19

Su fro la in men sa pe ra de tu ex tra ví o      sien to el do lor pro

TAB: 1 1 1 1 1 | 1 0 3 0 3 | 3 4 | 0 0 0 0 0

25

fün do de tu par ti da      y llo ro sin que se pas que ellan to mí o

TAB: 0 3 1 0 1 | 3 3 | 3 | 0 0 0 0 | 0 0 4 3 2 | 0 0



31

tie ne lá gri mas ne gras, tie ne lá gri mas ne gras co mo mi vi i da Tu me

37

que res de jar yo no que ro su frir con ti go me voy mi san

42

ta aun que me cues te mo rir Tu me cues te mo rir



Las cintas de mi capa

Bandwoia

The image shows a handwritten musical score for a piece titled "Las cintas de mi capa" by "Bandwoia". The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The notation is a form of guitar-style shorthand, where numbers 0-5 represent fret positions and letters like 'T' indicate trills. Rhythmic values are indicated by numbers below the notes, such as '2', '4', and '3'. The score is organized into measures across the staves, with some measures containing multiple notes or rests. The final measure of the tenth staff includes two downward-pointing arrows, likely indicating a double bar line or a specific performance instruction.

# Las Cintas de mi Capa

Tuna de Caminos

Music by Chufi

## Introducción

1 7-7-7-8 7-5 5-5-5-7 5-3 3-3-3-5 3-2-2 3-2-3-5 7 7-7-7-8

7 7-7-7-8 7-5 5-5-5-7 5-3 3-3-3-5 3-2-2 3-2-3-5 7 7-7-7-8

## Estrofa

10 7-5 5-5-5-7 5-3 3-3-3-5 3-2-2 3-2-0 4 0 0 0 0 0 0 0 0 0 4 0

7-5 5-5-5-7 5-3 3-3-3-5 3-2-2 3-2-0 4 0 0 0 0 0 0 0 0 0 4 0

20 2 4 0 2-2-2-2 3-2-0 4 0 3-2 3-2-0 3 1-0 3-2 3 2-0 2-0 4-1

2 4 0 2-2-2-2 3-2-0 4 0 3-2 3-2-0 3 1-0 3-2 3 2-0 2-0 4-1

31 0 3-1-3 0 0-0 0-0-0-0 0-0 4 0 2 4 0 2-2-2-2 3-2-3-5 7 8-7

0 3-1-3 0 0-0 0-0-0-0 0-0 4 0 2 4 0 2-2-2-2 3-2-3-5 7 8-7

42 5 8-7-5 7-5-3-2 0 5-3-2-3 2-0 4 0 3-2 0 0-2-3-0 5-0-2-3-0

5 8-7-5 7-5-3-2 0 5-3-2-3 2-0 4 0 3-2 0 0-2-3-0 5-0-2-3-0

## Estrillo

52 2-3-2-0 3-1 0 7 0 2-0 0-0-0 4 2-0 4 0 4-2-0 2 3-0 3 0

2-3-2-0 3-1 0 7 0 2-0 0-0-0 4 2-0 4 0 4-2-0 2 3-0 3 0

63 4-4-4-2 2-0 4 0 4-2-0 3 2 0 2 0 2 0 0-0-0 4 2-0

4-4-4-2 2-0 4 0 4-2-0 3 2 0 2 0 2 0 0-0-0 4 2-0

74 0-2 4-0-2-4 5 2-4 5-5-5-4 2-0-0-2 4-4-4-2 0 4 4 0

0-2 4-0-2-4 5 2-4 5-5-5-4 2-0-0-2 4-4-4-2 0 4 4 0

85 2-2-0 4 0 0

2-2-0 4 0 0



# LIMEÑA

Bandurria 1ª

Adap. Gerardo Menéndez

The musical score is written for a single staff (Bandurria 1ª) and consists of ten lines of music. The notation includes various rhythmic values, fingerings (numbers 1-5), and dynamic markings. The score is divided into measures, with measure numbers 3, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60 indicated. The piece concludes with a double bar line and the word "Fine".

Key annotations and markings include:

- Measure 3:** *f* (forte)
- Measure 10:** *f* (forte)
- Measure 30:** *p* (piano)
- Measure 40:** *pp* (pianissimo)
- Measure 55:** *f* (forte)
- Measure 60:** *f* (forte)
- Measure 61:** *f* (forte)
- Measure 62:** *f* (forte)
- Measure 63:** *f* (forte)
- Measure 64:** *f* (forte)
- Measure 65:** *f* (forte)
- Measure 66:** *f* (forte)
- Measure 67:** *f* (forte)
- Measure 68:** *f* (forte)
- Measure 69:** *f* (forte)
- Measure 70:** *f* (forte)
- Measure 71:** *f* (forte)
- Measure 72:** *f* (forte)
- Measure 73:** *f* (forte)
- Measure 74:** *f* (forte)
- Measure 75:** *f* (forte)
- Measure 76:** *f* (forte)
- Measure 77:** *f* (forte)
- Measure 78:** *f* (forte)
- Measure 79:** *f* (forte)
- Measure 80:** *f* (forte)
- Measure 81:** *f* (forte)
- Measure 82:** *f* (forte)
- Measure 83:** *f* (forte)
- Measure 84:** *f* (forte)
- Measure 85:** *f* (forte)
- Measure 86:** *f* (forte)
- Measure 87:** *f* (forte)
- Measure 88:** *f* (forte)
- Measure 89:** *f* (forte)
- Measure 90:** *f* (forte)
- Measure 91:** *f* (forte)
- Measure 92:** *f* (forte)
- Measure 93:** *f* (forte)
- Measure 94:** *f* (forte)
- Measure 95:** *f* (forte)
- Measure 96:** *f* (forte)
- Measure 97:** *f* (forte)
- Measure 98:** *f* (forte)
- Measure 99:** *f* (forte)
- Measure 100:** *f* (forte)

Limita

Landoveria

T T T T T T T T T T T

05555 42420 3 0 44442020 32 05555

T T T T T T T T T T

42420 3 0 44442020 32

T T T T T T T T T T T

00000 22222 444442020 32

BIS

- ESTABILLO -

T T T T T T T T T T T

00005 222023 444442020 32

BIS

- ESTABILLO - INTRODUCTION

INTRODUCCION  
ESTABILLO









María la Portuguesa

Bandurria

Handwritten musical score for Bandurria, featuring ten staves with tablature and lyrics. The score includes an introduction and several lines of music with lyrics in Spanish.

**INTRODUCCIÓN**

En las noches de luna  
 que la canta María  
 Que unció a ese hombre  
 y en las playas de Isla

The score consists of ten staves of music. The first two staves are labeled 'INTRODUCCIÓN'. The lyrics are written in Spanish and are placed above the corresponding staves. The notation includes various musical symbols such as treble clefs, time signatures, and tablature numbers (0-4) on the staff lines. There are also some decorative elements like brackets and slurs.

Maria la Portuguesa

Bandwaria

Maria la Portuguesa

daide labor

Fado



# MARIA ELENA

- ① = A    ④ = F#  
 ② = E    ⑤ = C#  
 ③ = B    ⑥ = G#

Moderate ♩ = 120

1

Tuyo\_es mi co ra zon oh sol de mi que rer mu jer de mi\_i lu sión mi\_a

TAB

7

mor te con sa gré mi vi da\_em be lle ce\_u na\_es pe ran za\_a zul mi

TAB

14

vi da tiene\_un cie lo que le dis te tú Tu\_yo\_es mi co ra zón oh sol de mi que

TAB

20

rer tu yo\_es to do mi ser tu yo\_es mu jer ya to do\_el co ra

TAB

27

zón te lo\_en tre gué Ma rí\_a\_E le na\_es mi sol e res mi\_a mor

TAB

The image shows a musical score for guitar. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "Tuyo\_esmi co ra mor". The bottom staff is a guitar tablature with six lines. The notes are indicated by numbers 1, 0, 1, 0, 3, and 1. There are also some musical symbols like a slash and a dot in the tablature.





# Me gusta mi novia

Bandurria

Music by Chufi

## Introducción

1 4-4-4-5 | 4-2-2-2-4 | 2-0-4-4-4-5 | 4-2-0-2-0-4 | 2-0-4-4-4-5

## Estrofa

6 4-2-2-2-4 | 2-0-4-4-4-5 | 4-2-0-2-0-4 | 0-0-0-2-0-0-0-0-0-0-4-2-4

11 2-0-2-3 | 0-0-0-2-4-4-2-0 | 0-3-2-2-2-2-2-0-0-4 | 0-4-3-0

16 2-2-2-4-0-0-4-2 | 2-0-0-0-2-0-3-1-1-3-3 | 1-0-0-0-2-0-3-1-1-3-1-3

21 0-0-0-2-3-2-0-3-3-3-0 | 2-0-3-1-1-3-0-2-5-3-2-0-3-1 | 0-7-0-0-4-2-4

## Estribillo

26 2-0-2-0-0-4-2 | 0-4-0-2-0-2-0-4-0-4-2-0 | 4-2-2-3-0-3-2-0-3-2 | 3-0-3-0

32 2-0-3-2-0-3 | 0-2-0-4-2-4-2-0-0-4-2 | 0-4-0-2-0-2-0-4-4-4-0-2

37 4-2-4-5-5-5-5-4-2-4-4-4-4-2-0 | 2-2-2-2-0-2-5-4-2-4-5-5-5-5-4-2-4-4-4-4-2-0

41 2-2-2-2-0-4 | 2-0-0-0





# MUNEQUITA LINDA

Te quiero...

Munequita linda...

Ya ves cuando

The image shows handwritten guitar tablature for the song 'Munequita Linda'. It consists of five staves of music. The first staff has a key signature of one sharp (F#) and a common time signature (C). The notes are written as fret numbers (0-4) with 'T' above them indicating a barre. The lyrics 'Te quiero...' are written above the first staff. The second staff has a key signature change to one flat (Bb) and a common time signature. The lyrics 'Munequita linda...' are written above the second staff. The third staff has a key signature change to one sharp (F#) and a common time signature. The lyrics 'Ya ves cuando' are written above the third staff. The fourth staff has a key signature change to one flat (Bb) and a common time signature. The fifth staff has a key signature change to one sharp (F#) and a common time signature. The tablature includes various techniques such as barre (T), fret numbers (0-4), and dynamic markings like 'off' and 'ff'. There are also some annotations like 'ff' and 'off' written below the notes.

(\* sin partes en off)

The image shows four empty guitar staves. The first staff has a handwritten note in parentheses: (\* sin partes en off). The remaining three staves are completely empty.



Noche Andaluza

Bandurria

Handwritten musical notation for 'Noche Andaluza' on a Bandurria. The score consists of ten staves, each with a treble clef and a key signature of one flat. The notation includes various rhythmic values (0, 2, 3, 4) and trills (T).

Staff 1: 3 0 2 3 0 2 3 3 5 3 2 0 2 3 2 2 5 3 2 0 2 3 2

Staff 2: 3 0 3 0 5 3 2 0 2 3 0 2 3 0 3 2 0 3 2 3 0

Staff 3: 3 0 3 2 0 3 2 3 2 0 2 0 3 2 3 0 2 3 3

Staff 4: 3 2 0 0 4 0

Staff 5: 0 0 2 3 2 0 0 2 3 2 0 0 2 0 0 4

Staff 6: 0 3 2 0 0 3 2 3 2 3 2 0 0 0 0 3 1 3 3 0 1

Staff 7: 3 1 3 0 0 4 4 2 2 3 2 0 3 3 2 0 0 0 3 3 1 0

Staff 8: 0 1 0 0 0 0 2 4

Staff 9: 3 3 2 0 3 3 0 2 2 2 2 2 2 0 0 3 3





Partitura: Noche de zamba  
Por: Noid "Chapu"

Hoja: 1/2

Inta.

3 0 | 5 5 | 1 1 | 0 5 | 0 4 | 0

1 | 1 | 0 0 0

0 0 | 1 1 | 0 1 1 | 0 1 5 4

3 3 3 | 1 0 3 3 3 | 1 0 3 3 0 3 | 1 0

5 5 5 5 5 5 | 4 4 4 4 4 4 | 4 2 2 2 2 0

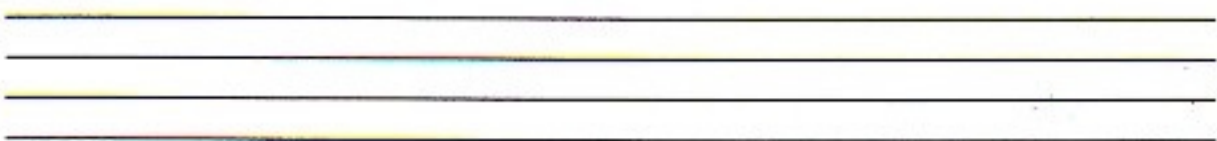
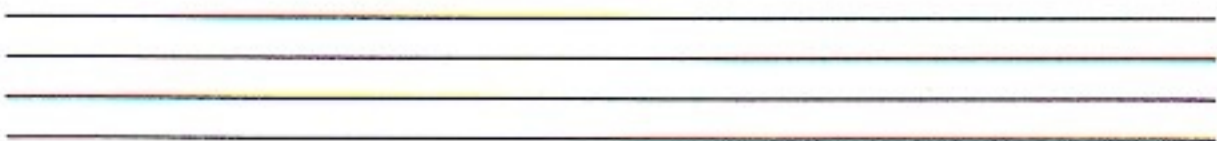
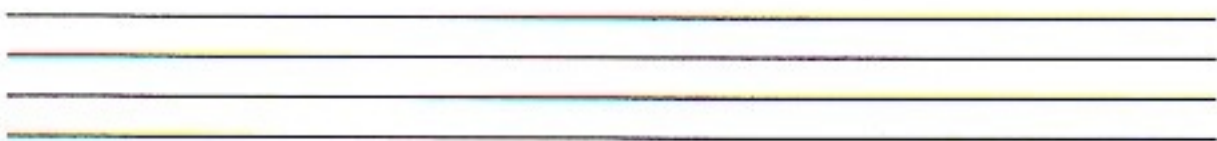
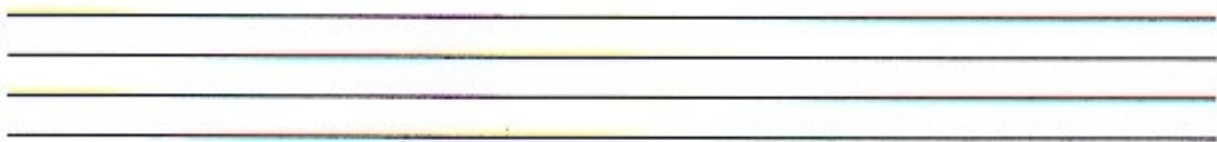
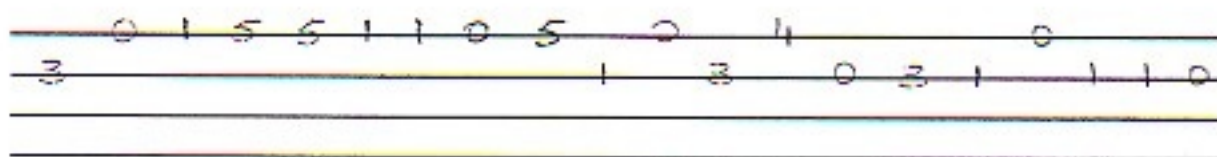
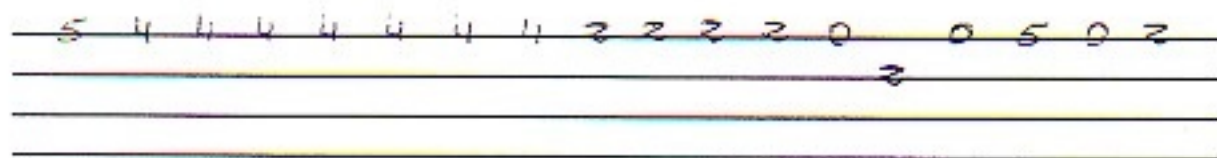
0 2 5 5 5 5 5 6 | 4 4 4 4 4 4 4

3 3 3 3 0 3 4 3 4 2 0 5 5 5 6 5

Partitura: Noche de zonda

Hoja : 2/2

Por: David "Chupe"





# NOCHE ROMÁNTICA

Bandurria

Manuel Avila  
"Romántico"

5  
T 3 3 3 3 2 0 0 1 1 2 2 2 2 0 1 0 0 0 0  
A 1 1 1 1 0 3 3 4 4 0 0 0 0 3 4 3 3 3  
B 4 3 3 4 4 3 4 3 3 3 3 4 3 3 3

10  
T 0 3 1 0 3 3 0 0 0 0 3 1 0 0 3 3 3 3 2 0  
A 3 1 4 3 1 1 3 3 3 3 1 4 3 3 1 1 1 1 0 3  
B 4 3 1 1 3 3 3 3 1 4 3 3 1 4 3 1 0 3

19  
T 0 1 1 2 2 2 2 0 1 0 0 0 0 0 3 1 0 3 2  
A 1 1 0 0 0 0 3 4 3 3 3 3 1 4 3 3 3 3 1 4 3  
B 4 4 3 4 3 3 3 3 1 4 3 3 3 3 1 4 3 1 1

28  
T 0 0 0 0 3 1 0 2 0 4 0  
A 3 3 3 3 1 4 3 3 2 3 3 3 0 3 1 0 1 3  
B 3 3 3 3 1 4 3 3 2 3 3 3 0 3 1 0 1 3

38  
T 0 0 0 0 3 2 0 0 3 3 2 2 0 2 3 3  
A 0 0 0 3 2 0 3 2 0 0 3 3 3 3 3 3  
B 0 0 0 3 2 0 3 3 3 3 3 3 3 3 3 3

48  
T 2 2 3 0 3 2 0 3 3 0 3 1 0 1 3 0 0 0 3 2 0  
A 2 2 3 0 3 2 0 3 3 0 3 1 0 1 3 0 0 0 3 2 0  
B 2 2 3 0 3 2 0 3 3 0 3 1 0 1 3 0 0 0 3 2 0

57  
T 3 2 0 0 3 3 2 2 0 2 3 3 3 0 3 2 3 0 2  
A 3 2 0 0 3 3 2 2 0 2 3 3 3 0 3 2 3 0 2  
B 3 2 0 0 3 3 2 2 0 2 3 3 3 0 3 2 3 0 2

66  
T 0 3 3 3 0 3 2 2 2 2 2 2 2  
A 0 3 3 3 0 3 2 2 2 2 2 2 2  
B 0 3 3 3 0 3 2 2 2 2 2 2 2

# NOSOTROS

- ① = A    ④ = F#
- ② = E    ⑤ = C#
- ③ = B    ⑥ = G#

Moderate ♩ = 120

1

A tién de me que ro de cir te al go que qui zás no com  
cú cha me que aunque me due la el al ma yo ne ce si to ha

TAB

62

1. 2.

pren das do lo ro so tal vez Es y a sí lo ha ré No  
blar te

TAB

13

so tros que fui mos tan sin ce ros que des de que nos vi mos a mán do nos es ta mos

TAB

18

No so tros que del a mor hi ci mos un sol ma ra vi llo so ro man ce tan di

TAB

23

vi no No so tros que nos que re mos tan to de be mos se pa

TAB



28

rar nos no me pre gun tes más no es fal ta de ca ri ño te quie ro con el al ma

1-1 1-4 1-5-1 3 1-3-1-3-1 3 1 1-3-1-3-1 0 3

34

te ju ro que te a do ro y em om bre de este a mor y por tu bien te di go a diós No diós

3-3-3-3-3 1 3 1-4 3 1-0 1-0 0-3 1-0 1 1 1 1

Ojos de la española

Bandwoia

T T T T T T T T T T T T T T T  
2 2 3 0 ( 2 3 2 0 4 0 ) 2 2 3 0 2 3 0 2 0 9

T T T T T T T T T T T T T T T  
5 8 10 8 7 7 6 5 4 4 5 5 4 2 0 T 0 2 T T T  
9 8 7 6 4 4 4

INTRODUCCION

T T T T T T T T T T T T T T T  
2 2 3 0 ( 2 3 2 0 4 0 ) 2 2 3 0 2 4 5 ( 4 2 4 2 0 4

0 2 0 T T T T T T T T T T T T T T T  
4 4 2 0 3 0 0 2 3 ( 0 2 3 2 3 ) 0 0 2 3 0 2 4

T T T T T T T T T T T T T T T  
0 2 4 ( 2 0 2 0 4 2 0 2 4 2 0 3 2 0 )

T  
2 2 3 0 ( 2 3 2 0 4 0 ) 2 2 3 0 2 3 0 2 0 9 5 8 10 8 7

T  
7 6 5 4 4 5 5 4 2 0 T 0 2 T T T T T T T T T T T  
9 8 7 6 4 4 4 4

T  
7 6 5 4 5 5 4 2 0 2 2 5 8 7 8 7

T  
9 8 7 6 4 4



Parquecito

Bandoneon

Handwritten musical notation for 'Parquecito' on a Bandoneon. The score consists of ten staves. The first five staves contain handwritten notes and fingerings. The last five staves are empty.

Staff 1: 0 2 4 2 0 4 3 4 3 4 0 2 4 2 0 5 4 5 4 5 0 2 4 2 0 5 4 5 4 5

Staff 2: 0 2 4 2 0 4 3 4 3 4 0 2 4 2 0 2 2 2 1 1 1 4 4 4 5 4 4 2 1 2

Staff 3: 2 4 5 2 4 2 0 4 2 0 2 0 4 2 0 4 0 0 0 0 2 3

Staff 4: 0 4 4 4 0 4 4 4 4 0 0 0 0 0 0 0 0 0 0 0 4 4 4 4 0

Staff 5: 4 4 4 4 4 0 0 0 0 0 4 2 0 2 2 2 2 2 0 0 0 0 4 2 0 0

# Parranda Canaria

The image displays a handwritten musical score for the piece "Parranda Canaria". The score is written on ten staves of guitar tablature. Each staff contains a sequence of fret numbers (0-5) and trill markings (T). The notation is as follows:

- Staff 1:** 2 3 2 3 2 3 2 3 T 2 2 0 3 3 2 0 0 3 2 0 T 0 0 3 2 2 0 T 3 3 1 0
- Staff 2:** 0 0 0 0 0 0 0 2 2 0 T 0 0 3 2 2 0 3 3 1 0 0 2 2 0 T 3 3 2 0
- Staff 3:** 0 2 0 T 0 0 3 1 1 3 2 2 0 T 3 3 1 0 1 2 3 3 3 4 3 4 3 4
- Staff 4:** 0 7 7 5 3 3 2 0 0 2 0 T 5 5 3 2 2 0 T 0 0 0 0 0 0 0 2 2 0
- Staff 5:** 3 1 0 T 5 5 3 2 2 0 T 3 3 1 0
- Staff 6:** 0 7 7 5 3 3 2 0 0 2 0 T 5 5 3 2 2 0 T 0 0 0 0 0 0 0 2 2 0 T 3 1 0 0 1 3
- Staff 7:** 4 4 5 5 3 2 2 0 T 7 7 5 3 3 2 0 0 T 5 5 3 2 2 0 T 5 5 1 0
- Staff 8:** 0 0 0 0 5 7 7 3 5 3 2 3 0 2 T 2 2 2 2 3 5 5 2 3 2 0 T T 3 1 0
- Staff 9:** 3 3 3 3 5 7 7 3 5 3 2 3 0 2 2 T 2 2 2 2 3 5 5 2 3 2 0 T T 3 1 1 0
- Staff 10:** 0 7 7 5 3 3 2 0 0 2 0 T 5 5 3 2 2 0 T 0 0 0 0 0 0 0 2 2 0
- Staff 11:** 3 1 0 T 5 5 3 2 2 0 T 0 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 2 3 4 3 3





Parrandero

Bandurria

The musical score is written on ten staves. The first two staves are crossed out with a large 'X'. The notation consists of numbers (0, 2, 4, 5) and letters (T, #) indicating fret positions and techniques like trills. Some staves include a 'BIS' section. The bottom two staves are empty.

Staff 1 (crossed out):  $\overset{T}{4} \overset{T}{2} \overset{T}{0} \overset{T}{2} \overset{T}{2} 0 \overset{T}{4} \overset{\#5}{5} \overset{T}{4} \overset{\#4}{2} \overset{T}{4} \overset{\#4}{2} 0 \overset{T}{4} \overset{\#4}{2} 1$

Staff 2 (crossed out):  $2 2 \overset{\#}{4} 2 \overset{\#}{4} 0 \overset{T}{4} \overset{T}{2} \overset{T}{2} \overset{T}{4} \overset{T}{5} \overset{T}{4} \overset{T}{2} \overset{T}{4} 0 0 2 4 2 0$

Staff 3:  $4 0 0$  | BIS

Staff 4:  $0 0 0 2 2 0 0 2 2 2 2 0 0 2 2 2 2 0 4 2 4$

Staff 5:  $2 2 2 0$  |  $4 0 0 2 0 2 4 0 0$  | BIS

Staff 6:  $\overset{T}{4} \overset{T}{2} \overset{T}{0} \overset{T}{2} 0 \overset{T}{4} \overset{T}{5} \overset{T}{5} \overset{T}{4} \overset{T}{2} \overset{T}{4} \overset{T}{4} \overset{T}{2} 0 \overset{T}{4} \overset{T}{4} \overset{T}{2}$

Staff 7:  $2 2 4 2 4 0 4 \overset{T}{2} 2 4 5 4 2 4 0 0 2 4 2 0$

Staff 8:  $4 0 0$  | BIS

Staff 9: (empty)

Staff 10: (empty)



Pasodoble español

Bandurria

024 02 7 7 8 7 7 8 7 7 8 7 8 7 8 5 5 7 5 5 7 5 5 7

5 7 5 7 3 0 2 3 5 3 2 0 0 4 0 4 0 7 7 8 7 7 8 7

7 8 7 8 7 8 5 5 7 5 5 7 5 7 3 0 2 3 5 3 2 0 0 4

00 3 2 0 2 0 3 3 1 1 0 00 3 3 0 2 0 3 1 0

0 1 3 3 3 3 3 3 1 0 0 1 1 1 1 1 3 1 0

00 3 2 0 2 0 3 3 1 1 0 00 3 2 0 2 0 3 1 3

0 3 1 0 1 3 4 3 3 2 0 0 2 4

00 0 2 4 2 2 0 0 2 4 2 0 2 4 0 0

2 0 2 0 2 0 2 0 2 0 2 0 0 2 4

2 T 0 2 0 2 0 2 2 T

44 2 0 2 3 3 3 2 2

4 5 5 4 2 T 0 2 0 2 0 T 0

0 0 4 4

final 3 5 7 2 2 5 T 0 0 2 0 0 2 T 5 3 2 5 3

3 3 0 1 3 3 3 3 3

T 2 5 2 3 5 3 2 5 3 2 0 T 3 5 7 2 2 5 0 T 0 1 1

3 3 3 3

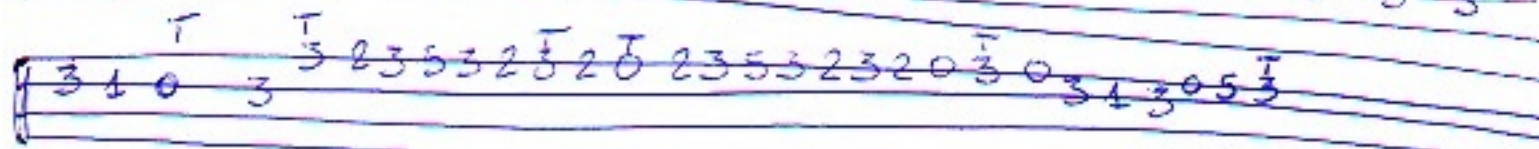
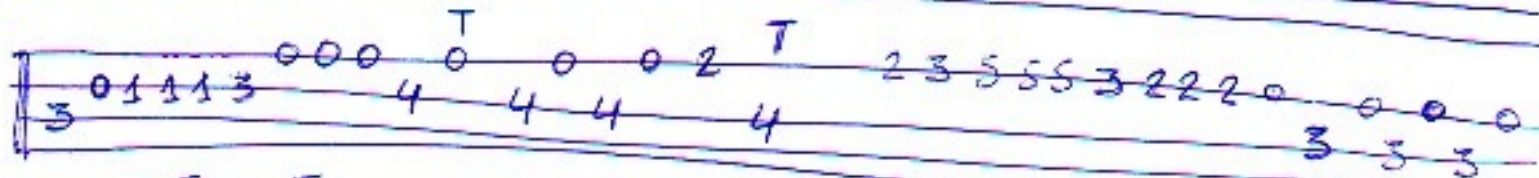
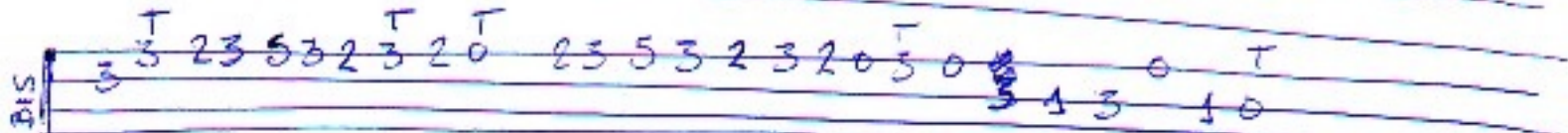
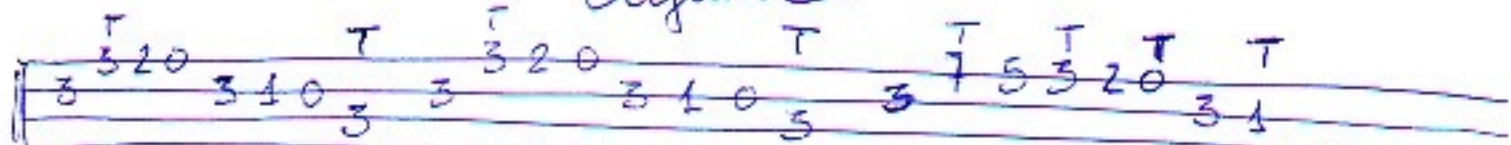
3 5 3 1 5 3 0 0 5 5 7 8 8 7 5 3 T 5 3 2 5 3 2 3 7 T T 3

3 3 0 1





# Perfidia





# PERFIDIA

- ① = A    ④ = F#
- ② = E    ⑤ = C#
- ③ = B    ⑥ = G#

Moderate ♩ = 120

1

Mu jer

si pue des tu con Dios ha blar pre gún ta le si yo al gu na vez te he de ja do de a do

11

rar Y al mar es pe jo de mi co ra zón las ve ces que me ha

vis to llo rar la per fi dia de tu a mor Te he bus ca do don de que ra que yo

22

voy y no te pue do ha llar pa ra que quie ro o tros be sos si tus la bios no me quie ren ya be sar



Y tu quien san be por don de an da rás quien sa be que\_a ven

0 1 3 1 0 1 0 3 0 1 3 1 0

tu ra ten drás que le jos es tás de mí Mu mí

1 0 3 1 3 1 4 1 3 3 1 1 . 1

1. 2.



Piel anela

Bandurria

The musical score is written on ten staves, each beginning with a treble clef. The notation consists of numerical fingerings (0-5) and trill symbols (T) placed above notes. The first six staves contain the following sequences of notes and symbols:

- Staff 1: 0 2 3 3 (T) 0 2 3 3 (T) 0 2 3 0 0 2 3 (T) 0
- Staff 2: 0 2 3 3 (T) 0 2 3 3 (T) 0 2 3 3 3 3 3 3
- Staff 3: 0 0 0 0 3 4 2 2 0 2 0 (T) 3 3 4 0 0 0 0 2 2 0 2 5 (T) 5 5 5
- Staff 4: 3 3 2 2 0 3 2 0 (T) 2 2 2 0 0 3 3 0 2 3 (T) 0
- Staff 5: 0 0 0 0 0 0 2 0 0 3 0 3 0 0 0 0 0 0
- Staff 6: 2 2 2 0 5 (T) 4 5 8 7 7 5 5 3 3 2 2 0 (T) 0 2 3 4 5
- Staff 7: 0 0 0 0 3 3 3 2 (T) 3

The fourth staff includes a section labeled "BIS" in a box. The remaining staves (8, 9, and 10) are empty.

Piel canela

Bandurria

Handwritten musical notation for Bandurria, consisting of ten staves. The notation includes various rhythmic patterns and fingerings:

- Staff 1:** Treble clef. Rhythmic markings: T, T, T, T, T. Fingerings: 2, 2, 2, 1, 1, 2. Rhythmic sequence: 234 4 234 4 234 4 234 4 234 4.
- Staff 2:** Treble clef. Rhythmic marking: T. Fingerings: 421, 4, 12, 1, 2. Rhythmic sequence: 23 24 24 24.
- Staff 3:** Treble clef. Rhythmic markings: T, T. Fingerings: 11, 1, 110, 14, 212, 11, 11. Rhythmic sequence: 234444 234444.
- Staff 4:** Treble clef. Rhythmic markings: T, T. Fingerings: 1, 1, 4, 4, 42. Rhythmic sequence: 2211 4 4422 1244. Includes the word "Bis".
- Staff 5:** Treble clef. Rhythmic markings: T, T, T, T, T, T, T. Fingerings: 1, 2, 2. Rhythmic sequence: 2424 242424 424 4 4 24242424.
- Staff 6:** Treble clef. Rhythmic markings: T, T, T, T, T, T. Fingerings: 2, 1, 4, 2, 1, 1, 1, 1, 1, 1, 1, 2, 1, 5. Rhythmic sequence: 222 1 4 2 3 4 4422 11 1215. Includes a box around the number 2 and the instruction "2º vez." with an arrow.
- Staff 7-10:** Empty staves with treble clefs.



# Piel Canela

Tuna de Caminos

Music by Chufi

## Introducción

1

2/4

Chord diagrams for measures 1-8 of the introduction.

9

3-3-3-4, 5, 3, 2, 3-3-3-4, 5, 3, 2, 3-3-3-4, 5, 2, 3, 3-3-3-4

Chord diagrams for measures 9-12 of the introduction.

16

2, 3, 3-3-3-4, 5, 3, 2, 3-2-0, 3, 2, 3-2-3, 0-2, 3, 3-3-3-3, 3

Chord diagrams for measures 13-16 of the introduction.

# Popurrí chacachá del tren

- ① = A    ④ = F#
- ② = E    ⑤ = C#
- ③ = B    ⑥ = G#

Moderate ♩ = 70

1

T  
A  
B

5

A Lis

10

Bo a en tren de lu jo yo via ja ba Ya mi la do muy ga lan te up or tu gués Al mo mento ugrana mor me de cla

15

ra ba a ma yor ve lo ci dad que nos lle va ba a quel ex près Al compás del cha ca chá el cha ca chá del

19

tren que gus to da via jar cuan do se va en ex près Pues pa re ce que el a mor con su dul ce vai



vén pro du ce maisca lor que et ha ca chá del tren

23 0 2 2 2 0 4 4 4 4 4 4 5 0 1 0 3 1 0 3 3 0 3 2 3 0

28 3 2 3 0 3 2 3 1 0 0 1 0 3 1 0 3 1 0 3 1 3 3 1 0 3

Ten go mie do ah vión tam bién ten go mie do al bar co por

34 1 0 3 1 0 3 1 0 3 3 1 3 1 0 0 5 5 4 5 4 5 0 0

e so que ro sa ber lo que de bo ha cer pa cru zar el char co por e so que ro sa ber lo que de bo ha

36 3 0 1 0 3 5 0 0 3 1 0 0 3 1 0 1 3 0 3 0 1 0 3 5 0 0 3 1

cer pa cru zar el char co Yo sa brí a es pe rar por que el tiempo no me impor ta si

39 0 0 3 1 0 1 3 3 3 1 3 1 0 0 5 5 4 5 4 5 0 0

cons tru ye ran un puen te des de Va len cia has ta Ma llor ca si cons tru ye ran un puen te des de Va

43 3 0 1 0 3 5 0 0 3 1 0 0 3 1 0 1 3 0 3 0 1 0 3 5 0 0 3 1

len cia has ta Ma llor ca Se rá ma ra vi llo so via jar has ta Ma

46

0 0 0 3 0 3 2 0 5 2 4 5 5 3 0 4 0 2 4

llor ca sin ne ce si dad de to mar el bar co o el a vión só lo ca mi nan do et bi ci cle ta o au to es

51

4 2 0 0 2 0 0 0 2 0 0 2 0 0 0 2 0 0 0 2 0 0 2 4

top Pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa

55

5 0 0 0 1 2 4 4 2 4 0 0 0 0 1 2

pa pa pa pa pa Me mi ras te con o jos de ga ce la Cuan do

61

4 4 2 4 0 0 0 0 4 2 0 2 0 2 2 2

fui a vi si tar te en mi seis cien tos Me pu sis te ca ra de pan te ra cuando

66

4 4 4 0 2 0 4 0 2 0 0 0 0 4 2 0 2 0 2 2 2

vis te a quel co che tan pe que ño Sa bes bien que soy hom bre de cam po y que

71

4 4 0 2 0 4 0 2 0 0 0 4 4 4 4 4 5 2 2 2



só lo ten go urdes ca po ta ble Cuando lle gue el pró xi mo do min go

74

4 4 0 2 0 4 0 2 0 0 0 0 4 2 0 2 0 2

voy a tra er lo pa ra impre sio nar te Ten go un trac tor a ma

83

2 2 2 4 4 2 0 4 2 2 0 4 4 4 7 5 4

ri llo que es lo que se lle va a ho ra Ten go un trac tor a ma ri llo

88

5 2 5 4 5 4 5 7 5 4 4 4 4 7 5 4 5 2

que es lo que se lle va a ho ra Hay que comprar un trac tor ya lo de cí a mi ma dre

93

5 4 5 4 5 7 5 4 4 4 4 4 2 0 5 2 2 2 2 0 4 2 0

Que es la for ma más ba ra ta de te ner un des ca po ta ble Pa pa pa pa pa

98

4 4 4 4 2 0 5 2 2 0 4 0 2 4 2 0 0 0 0 1 2

pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa

103

4 4 2 4 0 0 0 0 1 2 4 4 2 4 0

ROPURRI SUDAMERICANO  
(RICO A RICO - NARANZITAI - LOS FACOMITAS)

22 222 005 22 222 005 22 222 0 3200 222 T  
320 (3 ó 4)  
VECES

7774 97 T 44420 T 7774 97 T 44420 T  
2 225 4420

T 442 T 4420 T T  
42 225 42 225 42 2 42 2 42 22

\* 00 2 775 INTRO 2 553 INTRO T 00 2 775 INTRO 2 553  
33 223 3 33 2553 22

INTRO T T INTRO \* 02 00 2 02 T 02 00 2 02 T  
3 3 20 0 000 33 33

33333 333 2 222 2222 0 000 220 T 3 333 3333  
3 3

2 222 2222 0 000 220 T  
3 3 \*INTRO\*

0 T T T 0 T T T  
0 000 2 3 333 3323 3 || B ||  
S





Introducción

Letra: ¡Que viva España!

Handwritten musical notation for the introduction of '¡Que viva España!'. The notation is written on a single staff with a treble clef and a common time signature. It consists of 10 measures. The notes are represented by numbers 0-4, with some notes having a '3' below them, likely indicating a triplet. The sequence of notes is: 0 3 0 1 | 0 3 1 0 2 3 0 0 1 3 0 | 3 0 1 3 0 1 3 0 | 3 1 0 0 0 1 0 3 0 1 0 0 | 3 1 3 0 3 1 0 3 1 0 | 3 1 0 0 0 0 1 0 3 0 1 0 | 0 4 0 3 3 0 3 1 0 3 0 |

Handwritten musical notation for the first part of the song. The notation is written on a single staff with a treble clef and a common time signature. It consists of 10 measures. The notes are represented by numbers 0-5, with some notes having a '3' below them. The sequence of notes is: 0 1 1 1 1 1 1 0 | 3 1 0 0 1 0 4 0 1 0 4 0 | 2 0 0 2 4 2 0 2 0 5 2 4 0 | 3 3 2 2 1 5 4 2 3 | 0 4 5 4 2 0 | 2 0 0 2 4 2 0 | 2 0 5 2 1 0 3 | 3 2 2 4 |

Handwritten musical notation for the end of the song. The notation is written on a single staff with a treble clef and a common time signature. It consists of 2 measures. The notes are represented by numbers 0-5, with some notes having a '3' below them. The sequence of notes is: 5 4 0 3 | 0 0 3 1 0 3 | 3 0 1 3 0 1 3 0 ||





# QUIEN SERÁ

- ① = A    ④ = F#  
② = E    ⑤ = C#  
③ = B    ⑥ = G#

Moderate ♩ = 120

1

Quien se rá la que me que ra\_a mí quien se rá quien se rá

TAB

5

Quien se rá la que me de su\_a mor quien se rá quien se rá Yo no sé si la po

10

dré\_en con trar yo no sé yo no sé Yo no se si vol ve ré\_a que rer

15

yo no sé yo no sé He que ri do vol ver a vi vir la pa sión y\_el ca

20

lor de\_oto\_a mor de\_oto\_a mor que me hi cie ra sen tir que me\_hicie ra fè liz co mo\_a yer lo



25

fui Quien se rá la que me quie ra a mí quien se rá quien se rá quién se rá la que me

30

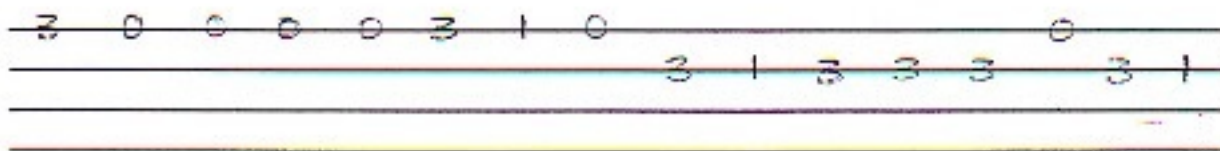
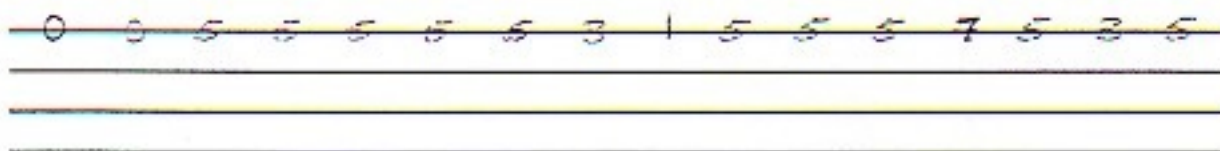
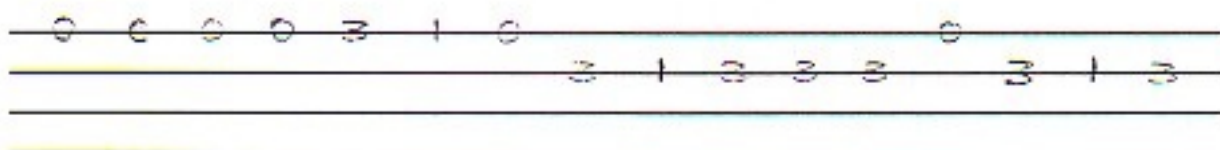
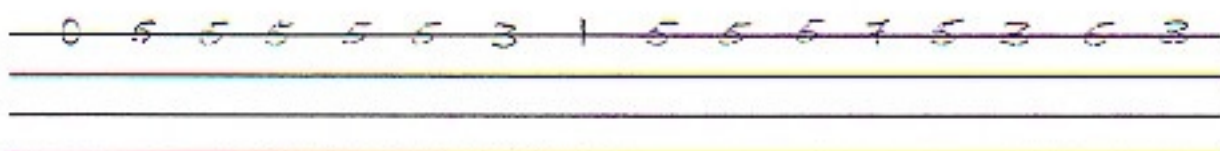
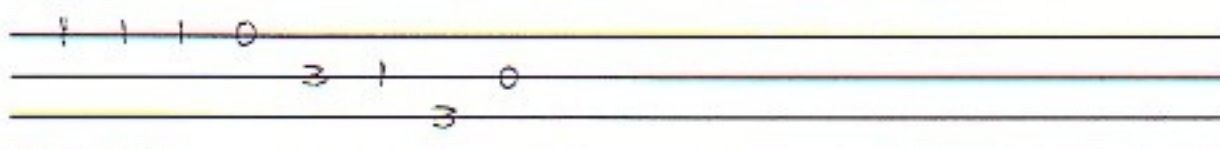
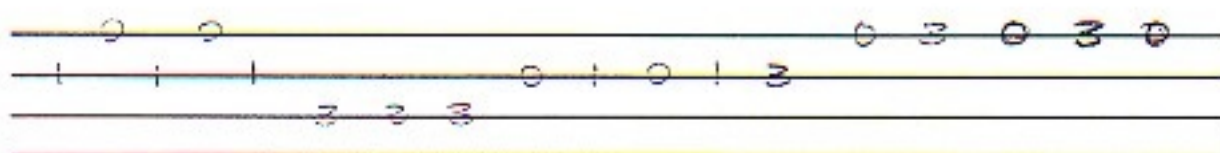
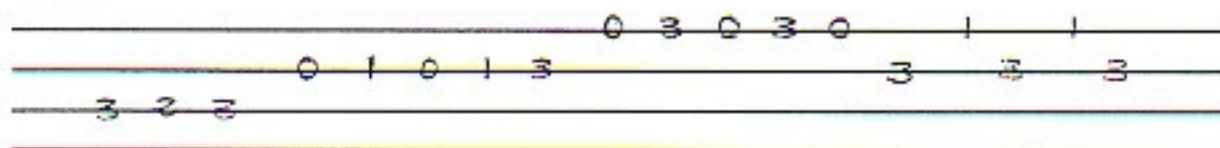
de su\_a mor quien se rá quien se rá Quien se rá la que me quien se rá

35

Partitura: Recuerdos  
Por: David "Chape"

Hoja: 1/2

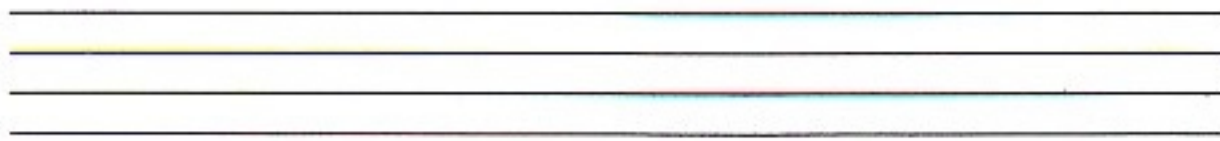
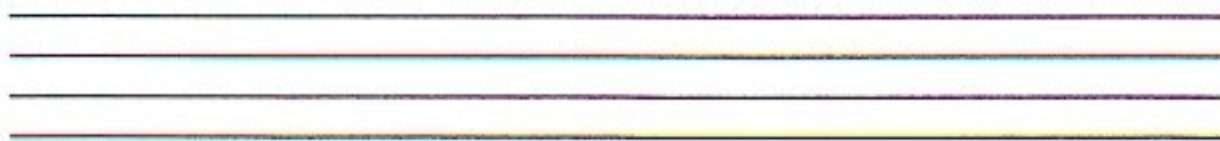
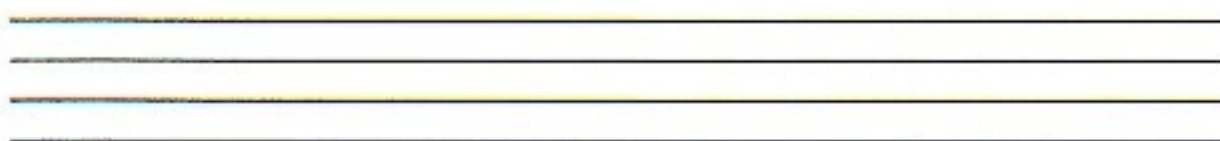
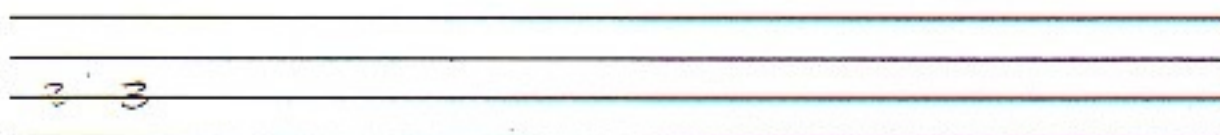
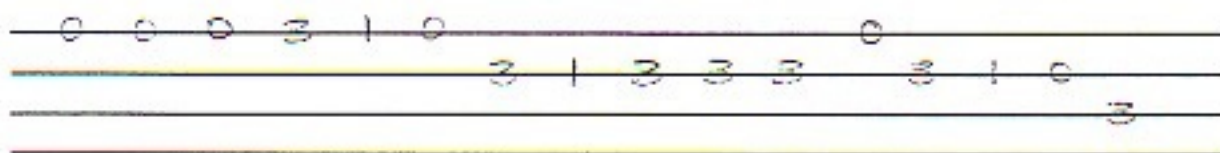
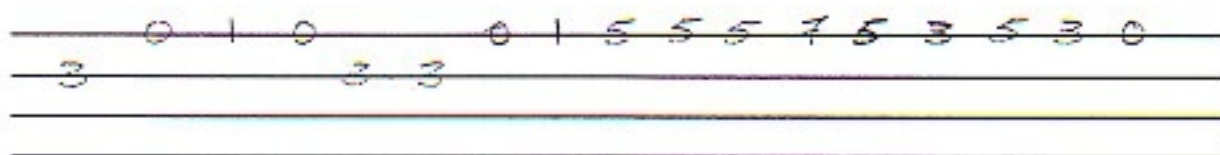
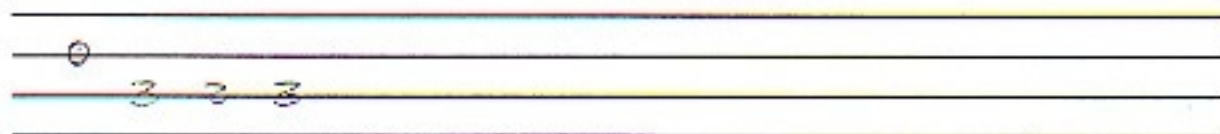
Int.





Partitura: Recuerdos  
Por: David Chapu

Hoja: 2/2







# Ronda de España

# Bandurria

The musical score is written on eight staves in treble clef. It includes the following notation and instructions:

- Staff 1:** T T T 7777777777... 5 3 0 2 0 1 0
- Staff 2:** T 0 3 0 2 0 3 0 2 0 5 2 3 2 0 2 3
- Staff 3:** T 0 3 0 0 3 1 0 1 0 1 3 3 0 1 3
- Staff 4:** 5 3 2 5 3 2 3 2 0 0 2 3 5 3 2 0 0 2 3 2
- Staff 5:** 5 3 2 5 3 2 3 2 0 0 2 3 5 3 2 0 0 2 3 5 T T T T T T T T T T
- Staff 6:** 0 4 0 4 2 0 0 4 4 4 4 5 4 2 0 2 5 2 4 0
- Staff 7:** 2 5 5 5 5 4 0 4 0 4 2 0 0 4 4 4 4 2
- Staff 8:** 2 1 2 2 1 2 0 2 1 0 5 4 2 0

A bracket on the right side groups the first four staves. The final staff includes a box with the letters B, I, and S.



Introducción: 21 20 33 20 21/ 10 23 21 20 33 31 30 31 33 20/ 23 21 20 33 31 30 43 30 31 33/  
21 20 33 31 30 31 30 31 33 20/ 21 20 33 20 21/ 10 23 21 20 33 31 30 31 33 20/  
23 21 20 33 31 30 43 30 31 33/ 21 20 33 31 30 43 31 20 10.

Rem Lam MiM

En esta noche clara de inquietos luceros  
20 22 24 10 12 13 13 13 12 13 12 10 20

lo que yo más quiero te vengo a decir  
20 20 23 21 10 20 20 20 23 21 20

En tanto que la luna extiende en el cielo  
20 22 24 10 12 13 13 13 12 13 12 10 20

pálido velo de plata y marfil.  
20 20 23 21 10 20 20 20 23 21 20

Y en mi corazón siempre estás  
20 33 20 21 23 12 10 23

y no puedo olvidarte jamás  
12 10 23 10 23 21 23 21 20

porque yo nací para ti  
20 33 20 21 23 12 10 23

de mi alma la reina serás  
12 10 23 10 23 21 23 21 20

Y en esta noche clara de inquietos luceros  
20 22 24 10 12 13 13 13 12 13 12 10 20

lo que yo más quiero te vengo a deciiir.  
20 20 23 21 10 20 10 24 10 12 10

Abre el balcón y el corazón  
14 12 12 12 12

siempre que pase la ronda  
10 10 10 10 12 24 20 32

Mira mi bien que yo también  
12 12 12 12 10 10 10 10

Tengo una pena muy honda  
24 24 24 24 12 24 20 33

Para que estés cerca de mí  
14 14 14 14 12 12 12 12  
La70 ReM  
te bajaré las estrellas  
10 10 10 10 14 10 23 22

Y en esta noche callada  
10 10 10 10 23 21 21 20

de toda mi vida será la mejor  
22 20 22 24 24 24 24 12 10





# SABOR A MI

- ① = A    ④ = F#  
 ② = E    ⑤ = C#  
 ③ = B    ⑥ = G#

Moderate ♩ = 120

1

Tan to tiem po dis fru ta mos de este a mor nues tras al mas se a cer ca ron tan to a sí

0-1-3-0 3-1 0 0 0 3 0-1-0 3-1 3 1 3 1 3

**TAB**

5

que yo guar do tu sa bor pe ro tú lle vas tam bién sa bor a mí Si ne ga ras mi pre

0-1-3-1-0 3 1 3 0-1-0 3-1 0 3 1 0 3 0-1-3-0 3-1

10

sencia en tu vi vir bas ta ria con a bra zar te y con ver sar tan ta vi da yo te dí que por fuer za lle vas

0-0-0 3 0-1-0 3-1 3 1 3 1 3 0-1-3-1-0 3 1 3 0-1-0 3-1

15

ya sa bor a mí No pre ten do ser tu due ño no soy na da yo no ten go va ni

0 3 1 1 3-1 3 4 3-1 3 4 0 1 3-1 0-1-3-1-0 1

21

dad de mi vi da doy lo bue no yo tan po bre que o tra co sa pue do dar Pa sa rán más de mil

3 3 0 1 3 3 0 1 0 0-1 3 0 3 0 3 0-1-0 3 0-1-3-0 3-1



26

a ños mu chos más                      yo no se si ten ga\_a                      mor la\_e ter ni dad                      pe ro\_a llá tal co mo\_a

0 0 0                      3 0 1 0                      3 1 3 3                      0 1 3 1 0 3

30

qui en la bo ca lle va                      rás sa bor a mí                      Tan to tiem po dis fru                      mí

1 3 0 1 0 3 1                      0 0 3 1                      1 0 1 3 0 3 1                      1 3 4 1 2 4 1 3

35

0

12) San Cayetano

Introducción

Hay un lugar...



# Se Marcha la Ronda

Tuna de Caminos

Music by Chufi

## Introducción

1. 3/4

3 0-2-3 0 2 3 2 0-0 3-2-3 0-0 2-2-2 2 3 2

8. 0-0-2-4 5-0 2-2-2 2-0 3 2-2-0 3 2 0-0-0 0-2-3

16. 0 3 0-2-3 0 2 3 2 0-0 3-2-3 0-0 2-2-2 2 3 2

24. 0-0-2-4 5-0 2-2-2 2-0 3 2-2-0 3 2 0-0-0 0-3-2

## Estrofa

32. 2 0 5 2 3 2 0 0 0 2 2 2 2 0 3 0 0 0

42. 2-2-2 2-0 3 2-2-0 3 2 0-0-0 0-2-3 0 3 2

51. 2 0 0 0 2 2 2 2 0 3 0 0 0 2 2 2 2 0 3

60. 2-2-0 3 2 0-0-0 0 3 2 3 2 0 5 0-2-3 0 5

1. 2.

SEBASTOPOL

Introducción: 20 10 12 13 13 12 13 12 10 / 20 10 12 13 13 13 12 10 24 10 12  
/ 12 12 13 15 13 12 10 24 10 12 / 12 12 13 15 13 12 13 10

Lam

Escucha niña, este pasacalles  
13 12 13 12 10 13 12 10 13 12 10

MiM

que dedicado a tu belleza va  
13 12 13 12 10 10 12 10 24 12

por ser la niña más guapa del barrio  
15 13 15 13 12 15 13 12 15 13 12

Lam

la más bonita de la Universidad  
15 13 15 13 12 12 13 12 10 24 10

Tus lindos ojos son de caramelo  
tu linda boca rosario de coral  
tu cuerpecillo a la par se cimbre  
con la bandera de la Universidad

Adiós, te dicen estos estudiantes  
nos despedimos con este alegre son  
pero no olvides muchacha querida  
que te llevamos dentro del corazón.

LaM MiM

Se va, se va, se va, se va la tuna ya se va  
20 10 24 24 22 10 20 22 24 10 24 22 20 24

LaM

Se va, se va, se va, se va la tuna ya se va  
20 24 22 22 20 24 22 22 20 24 12 10 22 20

La70

ReM

Se va, se va, se va, se va la tuna ya se va.  
24 10 24 24 22 10 20 22 24 10 14 12 10 15

LaM

MiM

LaM

Se va, se va, se va, se va la tuna ya se va.  
20 15 14 12 10 14 12 10 22 20 20 22 24 10



The image shows a handwritten musical score for a Bandurria instrument, titled "Serenata de Aldea". The score is written on ten staves, each beginning with a treble clef. The notation consists of numbers (fingerings) and letters (trills) placed above the notes. The first staff contains the sequence: 3 3 3 3 2 T 3 2 T 0 T 3 2 T 1 0 0 5 5 5 5 7 3. The second staff: 3 3 3 3 5 2 T 5 5 5 3 2 3 T T T T T T T. The third staff: T T T T T T T T T T T T. The fourth staff: 3 3 3 3 3 4 1 1 1 1 1 3 4 4 4 4 4 1 3 3 3 3 3. The fifth staff: 1 1 1 1 1 T T T T T T T. The sixth staff: 3 3 3 3 2 T 3 2 T 0 T 3 2 T 0 T [ESCALA]. The seventh staff: 2 2 2 2 0 T 1 0 T T T T T. The eighth staff: 3 3 3 3 2 T 3 2 T 0 T 3 2 T 1 0. The ninth staff: 0 5 5 5 5 7 3 T 3 3 3 3 5 2 T 5 5 5 3 2 3 T T T 0 3 3 3 3. The final staff is empty.

3 3 3 3 2 T 3 2 T 0 T 3 2 T 1 0

0 5 5 5 5 7 3 T 3 3 3 3 5 2 T 5 5 5 3 2 3 T T 3 4

T T T T 3 3 1

T T T T T T T T T T 1 1 1 1 1 3 3 4 1 4 1 1 0 0 4 0 1 4 0 4 3

1 1 5 3 T 1 5 2 T T T

3 3 3 3 2 T 3 2 T 0 T 3 2 T 0 T [ESCALA] 1

2 2 2 2 0 T 1 0 T T T T 1 0 1 0 3 1 0 3 1 0

3 3 3 3 2 T 3 2 T 0 T 2 2 T 1 0

0 5 5 5 5 7 3 T 3 3 3 3 5 2 T 5 5 5 3 2 3 0 3 3

3 3

Introducción

BIS



Handwritten musical notation for a Bandurria piece titled "Silbidito". The notation consists of ten staves. The first four staves contain the main melody with various fret numbers and techniques like triplets and trills. The fifth staff contains a bracketed triplet. The remaining six staves are empty.

Staff 1:  $\overset{T}{2} \overset{T}{2} \overset{T}{3} \overset{T}{2} \overset{T}{3} \overset{T}{0} \overset{T}{5} \overset{T}{0} \overset{T}{3} \overset{T}{3} \overset{T}{3} \overset{T}{3} \overset{T}{0} \overset{T}{2} \overset{T}{0} \overset{T}{3}$  | Bis

Staff 2:  $\overset{T}{0} \overset{T}{2} \overset{T}{3} \overset{T}{3} \overset{T}{0} \overset{T}{2} \overset{T}{0} \overset{T}{5} \overset{T}{0} \overset{T}{3} \overset{T}{3} \overset{T}{3} \overset{T}{3} \overset{T}{2} \overset{T}{0} \overset{T}{0} \overset{T}{2} \overset{T}{0} \overset{T}{2}$

Staff 3:  $\overset{T}{3} \overset{T}{3} \overset{T}{3} \overset{T}{3} \overset{T}{2} \overset{T}{0} \overset{T}{2} \overset{T}{0} \overset{T}{2} \overset{T}{3} \overset{T}{3} \overset{T}{3} \overset{T}{3} \overset{T}{2} \overset{T}{0} \overset{T}{3}$

Staff 4:  $[ \overset{T}{3} \overset{T}{2} \overset{T}{0} \overset{T}{2} \overset{T}{3} ]$

Staff 5: (Empty)

Staff 6: (Empty)

Staff 7: (Empty)

Staff 8: (Empty)

Staff 9: (Empty)

Staff 10: (Empty)



Sin ti

Bandura

Handwritten musical notation for the piece "Sin ti" on a Bandura instrument. The notation consists of ten staves, each with a treble clef and a key signature of one flat (B-flat). The notes are represented by circles on the staff lines, with various fingerings and techniques indicated by numbers and letters.

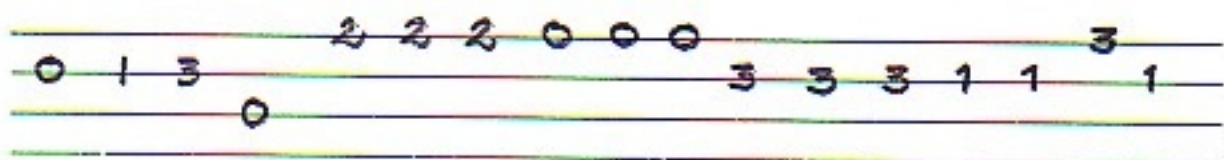
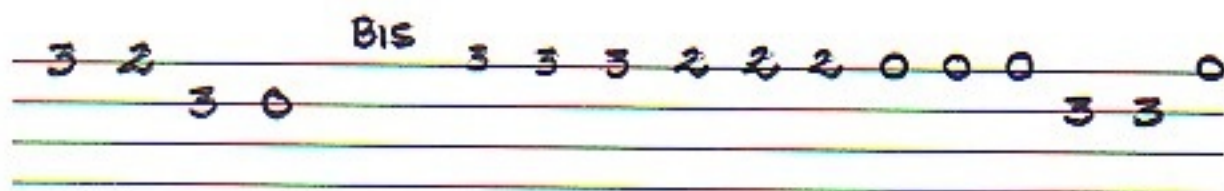
The notation includes the following elements:

- Staff 1:** Notes 2, 3, 0, 0, 2, 0, 2, 0, 2, 0, 4, 0, 2, 0, 4. Fingerings: 2, 3, 2, 4, 4. Techniques: T, T.
- Staff 2:** Notes 0, 2, 0, 2, 0, 2, 0, 0, 0, 2, 4, 5, 4, 5, 4, 5, 4, 0, 0, 4. Fingerings: 2, 2. Techniques: T.
- Staff 3:** Notes 0, 2, 4, 2, 4, 2, 4, 2, 3, 3, 2, 3, 0. Fingerings: 3, 3, 3, 3. Techniques: T.
- Staff 4:** Notes 0, 4, 4, 0, 2, 0, 4, 2, 4, 2, 0, 2, 0, 2, 2, 3, 3, 2, 0, 0. Fingerings: 2, 2, 2, 3, 3, 2, 0. Techniques: T, T, T, T, T, T.
- Staff 5:** Notes 0, 2, 0, 2, 0, 2, 3, 0, 4, 4, 0, 2, 0, 4, 2, 4, 4, 2, 0. Fingerings: 3, 4, 4, 2. Techniques: T, T, T, T.
- Staff 6:** Notes 0, 4, 4, 0, 2, 0, 4, 2, 4, 2, 0, 0, 2, 0, 2, 3, 3, 3, 2. Fingerings: 2, 2. Techniques: T, T, T, T.
- Staff 7:** Notes 2, 2, 2, 1, 0, 4, 2, 0, 0, 0, 2, 0, 0, 2, 4, 0, 2, 0, 4. Fingerings: 2, 4, 2, 2, 4. Techniques: T, T, T.
- Staff 8:** Notes 0, 2, 0, 2, 0, 2, 0, 0, 0, 2, 4, 5, 4, 5, 4, 5, 4, 0, 0, 4, 0. Fingerings: 2, 2. Techniques: T.
- Staff 9:** Notes 2, 4, 2, 4, 2, 4, 2, 3, 3, 2, 3, 0, 0. Fingerings: 3, 3, 3, 3. Techniques: T, T. The word "Sin ti" is written above the final note.



Partitura: Salomónica una voz  
Por: Masud Mentore "Chape"

Hoja: 1 / 1



# SOLAMENTE UNA VEZ

- ① = A    ④ = F#
- ② = E    ⑤ = C#
- ③ = B    ⑥ = G#

Moderate ♩ = 120

1

So la men te\_u na vez a me en la vi da so la men te\_u na vez

TAB

7

y na da mas U na vez na da mas en mi pe cho bri lló la\_es pe ran za

TAB

13

la\_es pe ran za que alum bra\_el ca mi no de mi so le dad So la men te\_u na vez

TAB

19

se\_en tre ga\_el al ma con la dul ce y to tal re nun cia ción y cuan

TAB

24

do\_e se mi la gro rea li za\_el pro di gio de\_a mar se hay cam pa nas de fie ta que

TAB



1.

31

The musical score consists of two staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The lyrics are: "can tan en el co ra zón So la men te\_u na can tan en el co ra zón". The bottom staff is a guitar tablature in standard tuning (E2-A2-D3-G3-B3-E4). It features various fretting patterns: a triplet of 3-1-1-1, a 4-3, a 4, a triplet of 1-3-1, a 4, a triplet of 3-1-1-3, a 0-1, and a 1. The piece concludes with a double bar line.

can tan en el co ra zón So la men te\_u na can tan en el co ra zón

Partitura: Silo  
Por: David Morales "Chape"

Hoja: 1/2

Introducción

3 2 3 2 3 0 0 3 1 0 3 1 0 1 3 | 0 |

0 2 3 2 0 3 0 2 0 2 2 3 5 3 2 3  
3 3

2 2 3 2 0 2 2 0 3 0 0 2 0 3  
3 0 3 3 3 1

2 2 3 2 1 1 2 1 0 0 2 3 2 0 3 0 2  
3 0 3

0 2 2 3 5 3 2 3  
3

0 2 3 2 0 2 5 3 2 5 3 0 3 3 0 0  
3 3

2 3 5 3 2 2 5 2 0 3 2 0 3 2 0  
3 0 3





Handwritten musical notation for the piece "Somos" on a Bandurria. The notation consists of ten staves, each with a treble clef and a key signature of one sharp (F#). The notes are represented by numbers 0-5, with some notes marked with a 'T' above them. The notation is as follows:

Staff 1:  $\overset{T}{2} \overset{T}{3} 2 3 2 3 2 3 2 3 2 \overset{T}{5} 4 3 2 0 \overset{T}{0} 2 \overset{T}{0} 2 \overset{T}{0} 2 \overset{T}{0} 2 \overset{T}{0} 3 2 0 0$

Staff 2:  $\overset{T}{3} \overset{T}{3} \overset{T}{3} \overset{T}{3} \overset{T}{3} 2 0 \overset{T}{3} \overset{T}{3} 2 2 0 0 \overset{T}{3} \overset{T}{2} 3 2 2 4 4$

Staff 3:  $\overset{T}{3} \overset{T}{3} 2 \overset{T}{2} 3 2 3 2 3 2 3 2 \overset{T}{5} 4 3 2 0 \overset{T}{0} 2 \overset{T}{0} 2 \overset{T}{0} 2 \overset{T}{0} 2$

Staff 4:  $\overset{T}{0} 3 2 0 0 \overset{T}{3} \overset{T}{3} 0 \overset{T}{2} 0 \overset{T}{3} \overset{T}{3} 2 2 3 2 0 0 2$

Staff 5:  $0 2 0 2 0 0 \overset{T}{3} 2 3 2 3 2 0 \overset{T}{9} 7 5 3 3 2 0 \overset{T}{7} 6 7$

Staff 6:  $3 2 3 2 3 2 0$

Staff 7: (Empty)

Staff 8: (Empty)

Staff 9: (Empty)

Staff 10: (Empty)







TRAGO.

ULTIMO

Intro

5 4 5  $\overset{T}{5}$  | 4 5  $\overset{T}{5}$  | 7 5  $\overset{T}{4}$  | 2 0 2  $\overset{T}{2}$  | 0 2 2  $\overset{T}{5}$  | 5 4 2 0 | 3 2 0 3 ||

strofa

2 3  $\overset{T}{0}$  | 3 0  $\overset{T}{2}$  | 4 2  $\overset{T}{4}$  | 0 3  $\overset{T}{2}$  | 2 3  $\overset{T}{0}$  | 3 0  $\overset{T}{2}$  | 4 2  $\overset{T}{4}$  | 3 0  $\overset{T}{2}$  3

*Estrofa estrofa*

Estrofillo

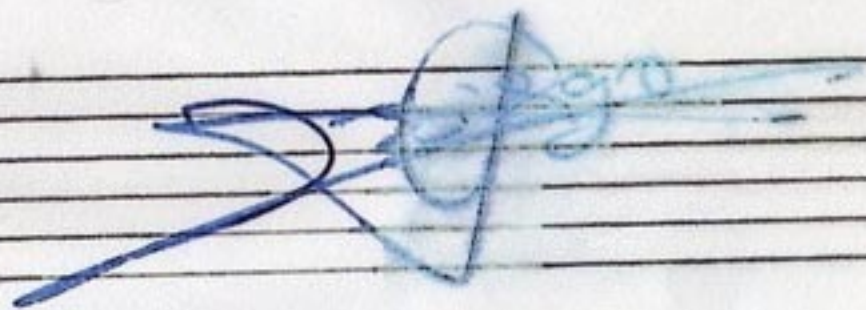
3 2 0 2  $\overset{T}{3}$  | 2 0 3 0  $\overset{T}{2}$  | 4 2  $\overset{T}{4}$  | Se repite ~~todo~~  
 Todo. / se repite  
 Intro y seguimos

3 0 2  $\overset{T}{3}$  | 3 2 0 2  $\overset{T}{3}$  | 2 0 3 0  $\overset{T}{2}$  | 4 2  $\overset{T}{4}$  | 3 0 2  $\overset{T}{3}$  | 3 2 0 2  $\overset{T}{3}$

Final

0 4 0 2 4 5 | 0 5

Bandurria X 2aud







# Vagabundo por Santa Cruz

2 3 2 0 3 2 0 2 0 3 2 0 3 0 2 3 0 3 2 2 0 4 0

5 4 2 3 2 0 3 2 0 2 0 4 2 0 3 0 2 3 2 2 0 3 [ 0 2 3 0 2 4 5 ]

0 0 0 2 4 2 0 0 0 2 0 5 5 5 5 4 2 3

0 2 3 3 0 2 4 5 5 4 4 4 4 2 0 0 2 4 2 0 2

2 0 0 0 2 4 2 0 0 0 2 0 5 5 5 5 4 4 2 0 2 2 4 5 4 5 2 0

0 0 2 0 0 0 2 3 2 3 3 0 2 2 4 5 4 5 2 0 0 0 2 0 4 4 4 4 2 4 5

Hay...

2 3 0 2 3 0 2 2 4 5 4 5 2 0 2 3 0 0 2 4 2 0 4 3 3 3 3 2 3 3

2 0 3 2 0 2 3 0 2 3 0 2 2 4 5 4 5 2 0 2 3 0 0 2 4 2 0 4 4

4 4 4 2 4 4 5 7 5 4 5



# Vagabundo

Tuna de Caminos

Music by Chufi

## Introducción

1

0-1-3 5-5-1-1 3-3 5-5 3-3-0-0 1-1 3-3 1-1 3-3 0-0 1-1 0

9

1-3 0 1-1 3-3 0-0 1-1 0-0 1-1 3-3 0-0 3-3-0-0 2-2 3-3 1

Handwritten musical notation for 'El vampiro' on a Bandwoia instrument. The score consists of ten staves, each with a treble clef and a key signature of one flat. The notation includes various rhythmic values (0, 1, 2, 3, 4, 5), trills (T), and slurs. The first staff has a 3/2 time signature. The notation is dense with notes and rests, indicating a complex melodic line.



Handwritten musical score for Bandurria titled "El vampiro". The score consists of ten staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings. Above the first four staves, there are four "T" symbols, likely indicating trills. The notation includes various musical symbols such as notes, rests, and fingerings. The score is written in a style typical of handwritten musical manuscripts.

Staff 1:  $\overset{T}{3}33333340 \overset{T}{1}1110 \overset{T}{0}00013$

Staff 2:  $\overset{T}{3}33333340 \overset{T}{1}11110 \overset{T}{0}00040$

Staff 3:  $5420 \quad 320 \quad 5420 \quad 320$

Staff 4:  $\overset{T}{0}20 \overset{T}{5} \quad \overset{T}{0}20 \overset{T}{5} \quad 5555 \overset{T}{4}2 \overset{T}{4}2 \overset{T}{0}2 \overset{T}{4}$

Staff 5:  $\overset{T}{0}20 \overset{T}{4} \quad \overset{T}{0}20 \overset{T}{4} \quad 4444 \overset{T}{2}0 \overset{T}{2}0 \quad 20$

Staff 6:  $\overset{T}{0}20 \overset{T}{5} \quad \overset{T}{0}20 \overset{T}{5} \quad 555333 \quad 77532$

Staff 7:  $0 \overset{T}{1}155311 \overset{T}{0} \quad 05 \overset{T}{4}2 \overset{T}{4}2 \quad 0 \quad \overset{T}{3}23 \quad \overset{T}{0}$

Staff 8:  $0 \overset{T}{1}155311 \overset{T}{0} \quad 0554242 \overset{T}{0}$

Staff 9:  $5420 \quad 320 \quad 5420 \quad 320$



The image shows a handwritten musical score for a Bandurria instrument, titled "El vampiro". The score is written on ten staves, each beginning with a treble clef. The notation consists of numbers (0-5) placed on the lines of the staff, representing fret positions. Above the notes, there are letters 'T' indicating trills. Below the notes, there are numbers '3' and '2' indicating triplets and pairs. Some notes have wavy lines and arrows pointing downwards, possibly indicating vibrato or a specific playing technique. The score is organized into measures across the staves.



# YO TE DIRE

- ① = A    ④ = F#
- ② = E    ⑤ = C#
- ③ = B    ⑥ = G#

Moderate ♩ = 120

1

Yo te di ré por qué mi can ción te lla

TAB 2 | . | 2 | 1 | 2 | 2 | 4-1 | 2 | 0 | 3

11

ma sin ce sar me fal ta tu ri sa me fal tan tis be sos me fal ta tu des per tar Yo

0-2 3 | 2 | 2 | 0 2-3 0-2-0 | 3-0 2-3 0 3 | 2 4 0-2-3 | 0 | 2

19

te di ré por que en mi can ción se sien te sin ce sar

2 | 1 | 2 | 2 | 2 | 4-1 | 2 | 0 | 3 | 0-2 3 | 2

30

mi san gre la tien do mi vi da pi dien do que tu no te a le jes más Ca da vez que sien to

2 | 0 2-3 0-2-0 | 3-0 2-3 0 3 | 2 4 0-2-3 | 0 | 2-2-2-2-4-4

34

pa sa se lle va una flor pien so que nun ca más vol ve rás mi a mor No me a ban do nes

1-1-1 4 1 4 | 2 | 2-2-2-4 0 | 4-4-4 0-2 | 0 | 2-2-2-4-4

44

nunca al a no che cer que la lu na sa le tar de y me pue do per der Y a si

1-1-1-4-1 2 2-2-2-2-4-0 4-4-4-0-0-2 0 2 2

53

sa brás por que en mi can ción te lla mo sin ce sar

1 2 2 4-1 2 0 3 0-2-3 2

63

me fal tan tus be sos me fal ta tu ri sa me fal ta tu des per tar Yo tar

2 0-2-3-0-2-0 3-0-2-3-0-3 2-3-0-2-3 0 2 0

1. 2.



CLAVELITOS -Vals- (La menor)

01010/01010 | 0 33 22 00 33 10 310 3 1 0 | Se repite | 0 320 20 0000310 3 0 532032 2 4010 310 |

3333 52 3 | 3333 520 3 | 000 2 40 | 0325 4 220 | 000 2 000 0 444 20 420 | 3330 4440 2220 420 32 |

000 2 000 0 444200245 | 555 222 554 0 4420 424 20 | 0 0 ||

CARRASCOSA -Pasacalle- (La menor)

0000 4 2 024 0 | 25320 3 | 0320 31 | 020 310 | 4 2 024 0 | 25320 3 | 0320 31 | 020 310 |

A B

0 32320 32020 4 | 0 54532 | 532320 | 0 32320 3101 05 | 2353023 | 202 0 0 | 320235 | 23553 |

C

10 04 2 | 4 0220 | 32320 | 25332 | 32320 | 0 310 | Se repite | 2357 | Se repite | 2223 02 | 002 | 003 |

D E

C=D A-B



333 024 224 220 2223 02 002 00 3 1 0 0 3 3 2 0 3 0 20 Se repite 0 0 Fin.  
E-F

SEBASTOPOL - Psacalle (La menor)

0 023 32 320 0 023 320 02 222 35 320 02 222 35/3230 Se repite 0 0 420 0 024 0 420 4  
A B A-B

04 222 04 222 04 20 20 024 0 420 0 024 04205 54204 0 120 5420 0 0 Fin.

PETITE MARIE - Psacalle (La mayor)

020 420 020 4 020 542 024 0 Se repite 00 44 33 2 0 0 44 22 0 0 0 22 00 4 0 c 44 22 0 Fin  
A B A-B

LA SIRENA - Vals (La menor)

0000 0230 3 20320 4 2222 40 10 0000 320 Se repite 30 30 320320 4 2 0 2 0 0000 320 Se repite 0 0 Fin  
A B C A-B C-D



333 024 224 220 2223 02 002 00 3 1 0 0 3 3 2 0 3 0 20 Se repite 0 0 Fin.  
E-F

SEBASTOPOL - Psacalle (La menor)

0 023 32 320 0 023 320 02 222 35 320 02 222 35/3230 Se repite 0 0 420 0 024 0 420 4  
A B A-B

04 222 04 222 04 20 20 024 0 420 0 024 04205 54204 0 120 5420 0 0 Fin.

PETITE MARIE - Psacalle (La mayor)

020 420 020 4 020 542 024 0 Se repite 00 44 33 2 0 0 44 22 0 0 0 22 00 4 0 c 44 22 0 Fin  
A B A-B

LA SIRENA - Vals (La menor)

0000 0230 3 20320 4 2222 40 10 0000 320 Se repite 30 30 320320 4 2 0 2 0 0000 320 Se repite Fin  
A B C C A-B C-D



LA AURORA - Vals (Re mayor)

0000 0 200 2 | 0000 0204 | 2222 124220 | 0000 3 20 | Se repite 3 | 3 220 2 00 3 20 | 02222 420 020 |

A B C

33 020 32 | 3 0 Se repite C-D | 23 00 020 2 | 23 00 0542 3 | 022 24220 420 20 32 | Se repite E-F | 2475 | Fin

D E F

MOCITA -Vals- (re mayor)

0 23 0 23 0 2 0 2 | 0 23 02 45 24 | 30 230 25 30 | 02 3 02 042 32 | 0 2 3 2 3 0 020 2 0 2 | 3 00 23 02

2 3 02 3 24 220 | 00 4 3 32 0 3 2 05 | 555 254 442 3 20 | 00000 3 3023 0 |

A

22 3 022 3 22 3 00 2 00 | 233 0320 3 2 05 | Se repite A-B | Fin.

B



NOCHE PERFUMADA .- Vals (La menor)

0 0 10 1 0 0 10 1 0 0 10 1 0 3 | 0 2 40 3 0 2 40 3 0 222 320 | 0 0 10 1 0 0 10 1 0 320 031 |

25325 23203 020 4 2 30 | 4 0 2 4 4 02 24 0 024 2 4 02 24 0 024 3 02 | 4024 204 204 205 |

5154 5420 424 20 | 0 0 || Fin

RONDALLA - Vals -(La menor)

10 3 01 | 0 310 31013 0 | 310 310 3 013 | 10 310 3 | 02 | Se repite A-B | 1 0 | 024 0233 32320 0 |

A B C

0131 0 0 | 01310 | Se repite C-D | 0 3 013 | 20 3 | 20 3 0 31 31 0 | Se repite E-F | 024 0233 32320 0 |

D E F

0131 0 | 0 0 4 020 | 4444 2222 0000 2 40 3 | 2222 0000 4444 2 40 2 | 4444 2222 0000 4020 2 |



0000 310202024424 020

Se repite E-G

Fin

LA TUNA PASA.-Pasacalle (Re mayor)

0 323 202 0 3 0 32320 3 0 3 023 022 020 33 2320 43 3 023 022 020 33 2302

A B

023 0233 2320 3 023 022 020 3 02320 0 23 020 0 Se repite B-C 02320 3

C

02320 3 3 20 323 3 3 02 12 0 43 3 20 4 0 3 3 23 0 4 0 420 432 0 323 3 3 02 12 7542

24754220 02 0 320 3 2222 2 23 0 32 02 00 00 0 01310 3 0 323 202 0 3 0 323 20 3

Se repite B-D 3 3 Fin

ESTUDIANTINA MADRILEÑA (Introducción). Pasacalle SOL mayor MI

555 72 2220 3 333 20 3 0 32 333 20 000 32 2220 3 3 023 55532 222 4 444 200 24 "

000 4 0 2352 232 3 0 020 23 323 0232 2 2 2 2 Fin



# NOCHE ROMÁNTICA

Bandurria

Manuel Avila  
"Romántico"

5  
T 3 3 3 3 2 0 0 1 1 2 2 2 2 0 1 0 0 0 0  
A 1 1 1 1 0 3 3 4 4 0 0 0 0 3 4 3 3 3  
B 4 3 3 4 4 3 4 3 3 3 4 3 3 3

10  
T 0 3 1 0 3 3 0 0 0 0 3 1 0 0 3 3 3 3 2 0  
A 3 1 4 3 1 1 3 3 3 3 1 4 3 3 1 1 1 1 0 3  
B 4 3 1 1 3 3 3 3 1 4 3 3 3 3 1 4 3 1 0 3

19  
T 0 1 1 2 2 2 2 0 1 0 0 0 0 0 3 1 0 3 2  
A 1 1 0 0 0 0 1 0 0 0 0 3 1 0 3 2  
B 4 4 3 4 3 4 3 3 3 3 1 4 3 1 1

28  
T 0 0 0 0 3 1 0 2 0 4 0  
A 3 3 3 3 1 4 3 3 2 3 3 0 3 1 0 1 3  
B 3 3 3 3 1 4 3 3 2 3 3 0 3 1 0 1 3

38  
T 0 0 0 0 3 2 0 0 3 3 2 2 0 2 3 3  
A 0 0 0 3 2 0 0 3 3 3 2 2 0 2 3 3  
B 0 0 0 3 2 0 0 3 3 3 2 2 0 2 3 3

48  
T 2 2 3 0 3 2 0 3 3 0 3 1 0 1 3 0 0 0 3 2 0  
A 2 2 3 0 3 2 0 3 3 0 3 1 0 1 3 0 0 0 3 2 0  
B 2 2 3 0 3 2 0 3 3 0 3 1 0 1 3 0 0 0 3 2 0

57  
T 3 2 0 0 3 3 2 2 0 2 3 3 3 0 3 2 3 0 2  
A 3 2 0 0 3 3 2 2 0 2 3 3 3 0 3 2 3 0 2  
B 3 2 0 0 3 3 2 2 0 2 3 3 3 0 3 2 3 0 2

66  
T 0 3 3 0 3 2 2 2 2 2 2 2 2 2 2 2 2  
A 0 3 3 0 3 2 2 2 2 2 2 2 2 2 2 2 2  
B 0 3 3 0 3 2 2 2 2 2 2 2 2 2 2 2 2



# - Lucia -

Bandurria

Manuel Arta  
"Romántico"

3/4 Introdcción

0 5 5 5 5 4 0 | 1 1 5 3 1 0

2 2 0 3 2 2 0 | 0 0 2 0 2

voz parte →  
cantado  
todos

2 2 2 2 2 1 2 3 | 3 3 0 0 0 1 2 | 0 0 2 0 2 0

3 3 0 3 0 3 2 | 2 2 0 3 2 2 0 | 0 0 2 0 2 0

0 5 5 5 5 4 0 | 1 1 5 3 1 0 | 2 2 0 3 2 2 0

0 0 2 0 2 | se repite

Final. 1 1 0



# - Tuna de Industriales -

Bandurria

Samuel Arta  
"Romántico"

Introducción

2  
4 pasacalles

4 0 2 4 2 0 0 0 | 3 4 0 2 0 4 3 4

0 3 4 0 4 2 1 3 | 4 0 2 4 2 0 0 0 | 1 0 1 3

bis 2ª vez

2ª parte cantada

3 2 2 2 3 2 0 0 0 0 3 0

3 3 3 3 0 3 2 3 2 0 3 0 4 0

Se repite

Estribillo

3 2 2 4 2 0 0 4 4 4 0 4 2 2 0 0 0 2 0 2 4 0

0 0 0 2 0 4 4 2 2 2 4 2 0 0 0 2 4 0 2 3 4

2 2 2 4 2 0 0 4 4 4 0 4 2 2 0 0 0 2 0 2 4 0

0 0 0 0 2 0 0 4 4 4 4 2 0 4 2 2 4 0 2 0 0 4

Se repite todo

Final

0 0 0 0 2 0 0 4 4 4 4 2 0 4 2 2 4 0 2 0 0 4