

Leg. 25. N.º 11.

Mus 151-4

Leg. 7.º n.º 25,

t

1781

Ton.º a 4.º

26

151-4

frances Italiano y Mapos.  
o El triunfo de las Mujeres  
sra Polonia.

Poloma  
Mariano  
Favero  
Carras

De Laseana.

Marcha.

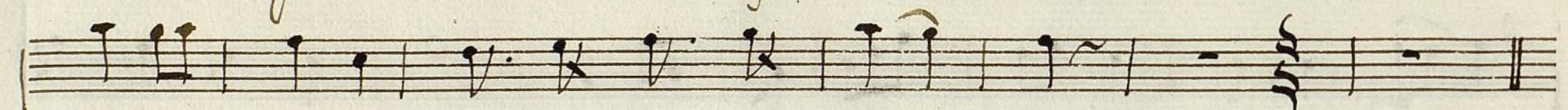
The musical score consists of ten staves. The first two staves are the beginning of the piece, marked with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The word "Marcha." is written in cursive above the first staff. The music is written in a simple, rhythmic style typical of 19th-century marches. Dynamic markings include *f* (forte) and *p* (piano). The score concludes with a double bar line and a repeat sign. The bottom two staves contain the lyrics: "Pasa Venid Venid Mupera" and "Aqui teneis Mupera...".

res a ber buestrros contrarios a lo que se su  
res a estos pobres manicas que en eso se conu  
ge tan para de sapra viaros para  
bienten por dar gusto alas niñas por  
Todos  
Venid venid Mujeres

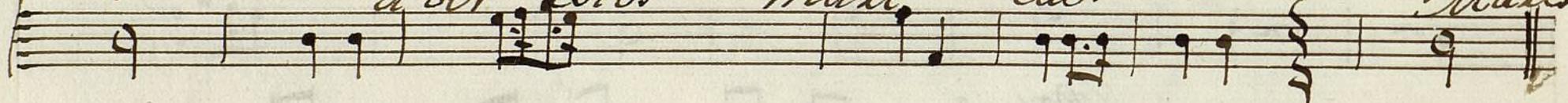
The image shows a page of handwritten musical notation on aged paper. It consists of ten staves of music. The first two staves contain the lyrics 'res a ber buestrros contrarios a lo que se su' and 'res a estos pobres manicas que en eso se conu'. The third and fourth staves contain 'ge tan para de sapra viaros para' and 'bienten por dar gusto alas niñas por'. The fifth staff begins with the word 'Todos' above the notes. The sixth and seventh staves contain 'Venid venid' and 'Mujeres' respectively. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including some staining and wear at the edges.



a ver vuestros Contrarios venid venid Mu  
a ver estos maricas venid



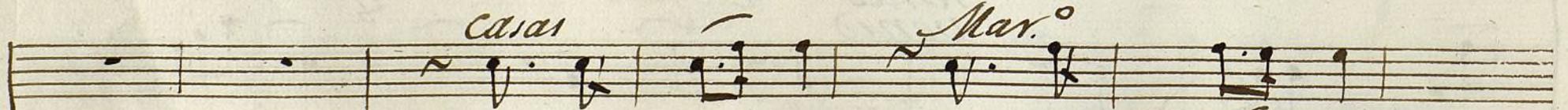
ges a ver vuestros Contra rios Repite La  
a ver estos maxi cas. Marcha.



All.<sup>o</sup>



casas Mar.<sup>o</sup>  
Siñõ xia monsiu Liendres



*Car.* *Mar.º*  
Siño mia lo vedete como llaman

las moquiezes a far burla del varon a far

*Carar.*  
no to no to to  
*lor 2.* no to

*p* per que la moquier del pobre español sempre sempre

*p* sempre es mal Carracol per que la moquier

*te*  
del poble español sempre sempre sempre es mal

Carra col es *Mar.* Monsiu liendres

*cas.* *Mar.* *cas.*  
que vole muda que ritorna la raparza. la femme ritorna!

fugamo non li pongan li escofiot *Allegro.*

*And.<sup>te</sup>*

*Fad.*

Que no haremos los hombres por las Mu  
 Pol<sup>a</sup> ya te miras vengado ermoso

geres q<sup>e</sup> no haremos los hombres por las Mujeres por las mu  
 sexo ya te miras vengado ermoso sexo ermoso -

*Mar.* geres - lachiar de ser tonto e no darlas niente por las mu.  
 Sexo - *tar.* dice q<sup>e</sup> es ermoso yes como un culebro: ermoso -  
*Fad.* *Pol.*

geres - aunque de nuestros males nacen sus bienes -  
sexo de los que ahora te buscan y antes te huyeron

aunque de nuestros males nacen sus  
de los q<sup>e</sup> antes te buscan y antes te hu-

bienes nacen sus bienes *Allegro*  
veron y antes te huyeron

*All.<sup>o</sup>* *Fad.<sup>o</sup>* *ai ermoras*  
*Id. Pero q.<sup>ta</sup> me es.*

*Mar.<sup>o</sup>* *Pol.<sup>a</sup>*  
*Niñas o que manigolado - to vitas sois buenas*  
*cucha Fad. pero q.<sup>ta</sup> me atiende monsieur pistachini*  
*Car.*

*Car.* *Fad Pol.*  
*per pegaros fopp. yes injusto apra viaros*  
*Mar.<sup>o</sup>* *e monsieur la tiendax 1012. q.<sup>ta</sup> ha aver bienen el tranfo*

en el de coro en *Allegro*  
 de las Moqueras de

*Fad.* Con g. todo lo habeis visto  
 Pol. en buelta tierra son como aca las Mujeres  
 Cas. Son de distinta manera  
 y no hablan como tu  
 q. hablas con los ojos y la lengua  
 Pol. ya lo entiendo, boy a ver si se imitan  
 las francesas.

*All.* *Mar.* *Cas.*  
 que dispanxati non poto ser  
*Fodor*  
 atiendan todos y lo vereis

Handwritten musical notation on a five-line staff, featuring various note values and rests.

atiendan todos

y lo vereis y lo

Handwritten musical notation on a five-line staff, including lyrics and musical symbols.

Pol. mva sex la tixan

Cas. helas.

Pol. ebu le confidan

Cas. qui

Pol. retirela

Cas. fobien

Pol. esto mude

Cas. achi

Pol. e bien con este puñal

tu victima e de immolar

Cas. o Mondiu

*Pol.<sup>o</sup>*  
*Tirana.* Las tiranas españolas no ma

tan <sup>con</sup> el puñal ~~español~~ q.<sup>e</sup> son puñã les sus ojos —

*Casa.*  
que asesinan con mirar firran q.<sup>e</sup> tiran q.<sup>e</sup> ti —

*Pol.<sup>o</sup>*  
ran q.<sup>e</sup> ti xxi o lita o lita o lita yo

*lira.*  
li - q.<sup>e</sup> no ay puñal mas sangriento q.<sup>e</sup> las

*Cantus.*

*luzas de Madrid Larrango arranquero Larrango qui-*

*rit.*

*rit.*

*qua olita o lita o lita y ola bi-*

*va viva la chuscada quando es con gracia y con sab*

*Mar.<sup>o</sup>*

*Cantus.*

*todos*

*o bravo bravo forbiern forbiern*

*All.<sup>o</sup>*

*Atiendan*

*Atiendan*

Handwritten musical score for voice and piano. The score is written on ten staves. The first two staves are for the voice, with lyrics written below the notes. The lyrics are: "todos hasta despues atiendan todos hasta des", "pues hasta". The piano accompaniment is written on the remaining staves. The key signature is one sharp (F#) and the time signature is 6/8. The word "Allo" is written at the beginning of the piano part. The score ends with a double bar line.

todos hasta despues atiendan todos hasta des  
pues hasta

Allo

*Mar.<sup>o</sup>*

Las niñas del te  
Las Italianas tam

*f*

*Pol.<sup>o</sup>*

atro en Italia son virtuosas pero su virtud es  
poco piden dinero a sus mafos por q<sup>e</sup> antes q<sup>e</sup> se lo  
triva en ser grandes peladoras en  
den se lo tienen ya sacado se lo

*Fad*

Calla q. las Italianas nunca estilan esas  
vaya y son tan inocentes como lo somos loj

Cosas nunca  
quattro como

*te*

*Car.*  
Las señoritas francesas no tie-  
Las francesas son en francia muy fe.

*p*

*Pol.*



nen unas de gata por que las tienen de Lorro segun  
catadas y onestas y algunas quando aca tienen se de

*Fud.*



sacan la tapada segun y la e  
han halla sus prendas se es por



rida q. ellas hacen no se curan sus semanas no se  
no traer estorvo y llevarse las pe setas y lle

*Mar.*

Las Italianas son Virtuosas  
Las

*cresc.* *f* *p'd.*

sinas e las francesas son Madamitas pero las españolas  
mas de crisma —

*Fodor p.o* *p.*

si.  
ya

*Fad.*  
 lencio silen cio y el chiste prosiga si.  
 tiendan el modo con que se acredita ya

lencio chiti to silencio  
 tiendan el mo do

Silencio chitito silencio que el  
 y atiendan el modo con

chiste prosiga que el  
 que se acredita con que el con

*Al Sepno.*  
*Pol.*  
*Faditos*  
*Alleg.<sup>to</sup>*  
 los te gistros tengo de  
 masa. echeme usted vao cara de ba  
 ul quineme uste el ojo. Cuerpo de Atw.

*ud* *to* *ditos* *los* *registros* *to* *ditos*

*to* *ditos* *tengo* *de* *masa*

*tengo* *tengo* *de*

*masa* *pues* *me* *sobra* *el* *salero* *y* *la* *chuscada*

*a* *Mar.*  
*Ves* *esta* *cajita* *pues* *toda* *es* *de* *almivar*

*Ves este Cuneo pues todo es recreo*

*beis este columpio si que lo vedo*

*Can. y Mar.*

*ai li li li li li ai li li li li*

*Pol.* *Fad.*

*li li la q. se cae que se tiene que viene que*

*All. poco* *Pol.* *Fad.* *Pol.* *Fad.*

*va ai que pica xilla ai q. es.*

*Mar.* *Can.*

*Mar.*  
la española ai que se columpia

*Car.*  
y meneá il cola que se columpia y meneá il

*All<sup>to</sup> Pol.*  
cola meneá il cola. y se lleva la

gala y se y se lleva la

gala delas mafotas - delas

*All.<sup>o</sup>*

I con las sequi dillas de

fin la historia silencio qe se empiezan todos las oi-

gan todos las organ todos

This block contains the first system of a handwritten musical score. It features four staves. The top three staves contain a vocal line with notes and rests. The lyrics 'gan todos las organ todos' are written in cursive below the first staff. The fourth staff contains a bass line with notes and rests. The system concludes with a double bar line and repeat dots.

This block contains two empty musical staves, likely representing a section of the score that is either blank or has been removed.

All. Mo.to

fmo

This block contains a system of two staves. The first staff begins with the tempo marking 'All. Mo.to' and a 3/4 time signature. The second staff contains musical notation with a 'fmo' (forzando) marking. The system ends with a double bar line.

pino

fr

This block contains a system of two staves. The first staff begins with a 'pino' marking. The second staff contains musical notation with a 'fr' (forzando) marking. The system ends with a double bar line.

*Po. as*

*po*  
el sueño y la dulzura q.<sup>e</sup> hacen las auras q.<sup>e</sup> hacen las—  
*1<sup>da</sup>*  
el sueño y la dulzura q.<sup>e</sup> hacen las

*fe*  
auras.

*Mar. y la.* el sueño y la dulzura q.<sup>e</sup> hacen que hacen las au—

*mo*  
*fe fe fe fe*  
el sueño y la dulzura el sueño y la dul—  
ras el

zura q. hacen las auras — que  
Tranquilizarme

dilatada en el centro de vuestras ansias  
disfrutando bonanzas. Vivamos siempre

reverbera en las vuestras la misma calma  
bajo del dulce auspicio de vuestras leyes —

The image shows a page of handwritten musical notation on aged paper. It consists of ten staves of music. The first staff has lyrics written below it. The second staff has a double bar line with a slash through it. The third and fourth staves are empty of lyrics. The fifth staff has lyrics written below it. The sixth staff has a 'p.' dynamic marking below it. The seventh and eighth staves are empty of lyrics. The ninth and tenth staves have lyrics written below them. The handwriting is in cursive and appears to be from the 18th or 19th century.

*Fad.* *lo 3*  
y con este auxilio  
*la de* *y el delas pie*  
*Fad.* *lo 3.*  
discurra el deseo  
*dades* *algo por xernate*  
*f* *f* *f*  
para acavar la obra con q. esto acave  
*p.* *p.*

*Pol. a*

*pp.* pensemos *loz* de que a de tratarse pensemos *peru*

*pp.* pensemos *tratar* *peru*

*pp.* *pp.*

*semos* *de*

que a de tratar *se* *Silencio* *si* *len* *ca*

*ca.*

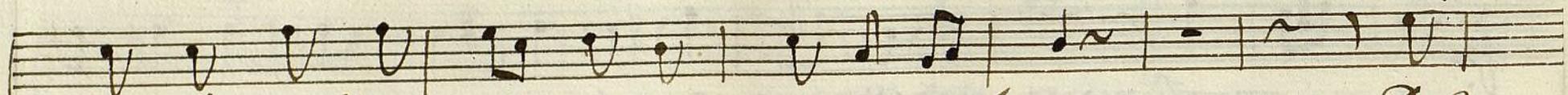
*So*

*Se*

*All.º*

*fe*

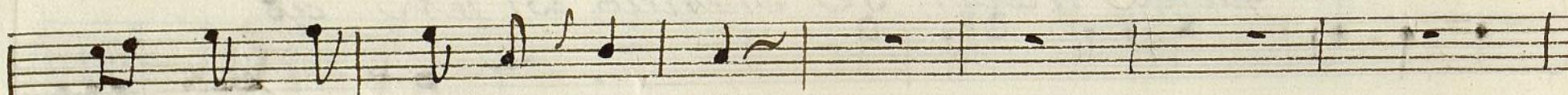
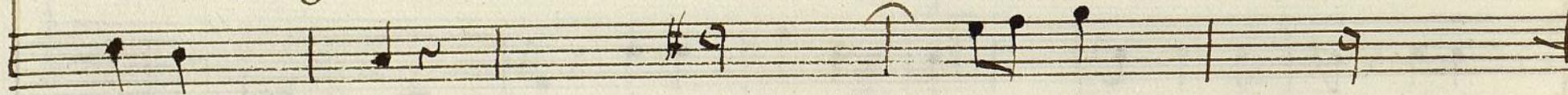
Fuo.



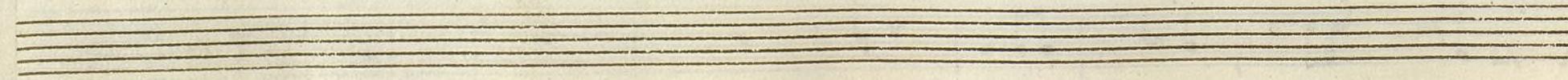
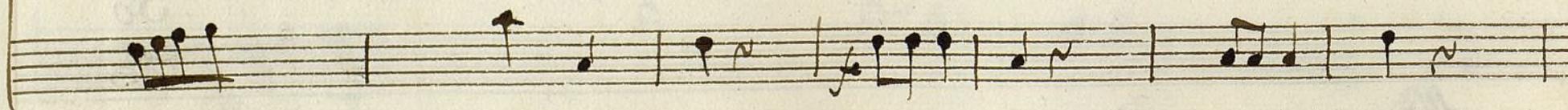
bre los Alguaciles dijamos algo de  
ra sobre las mafas q. as cortejado no



lemos eso que con gente del gancho que  
no me pega que bastante lo dice que



yo no me meto.  
ya mi miseria



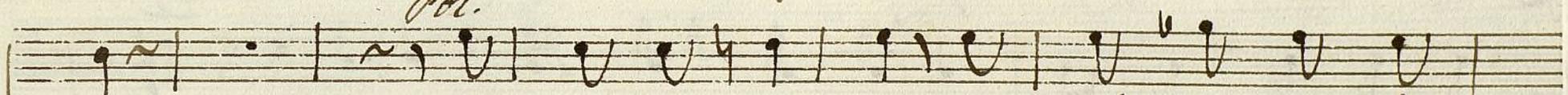
*Mar.*



sea de la pobreza de los usi  
Será Luxar las cosas de los ome



*Pol.*



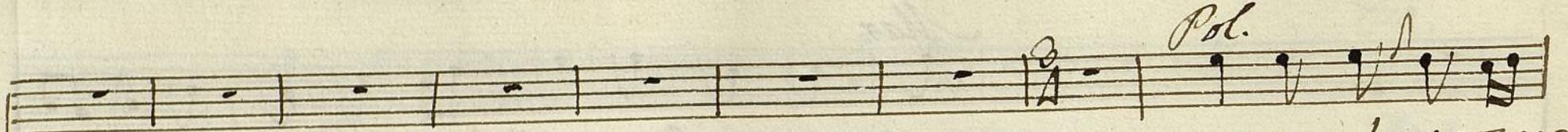
as. no no me peta que bastante la  
ras. no es buen capricho q<sup>e</sup> no sizen los



dicen que las lavanderas  
palos que con los borricos

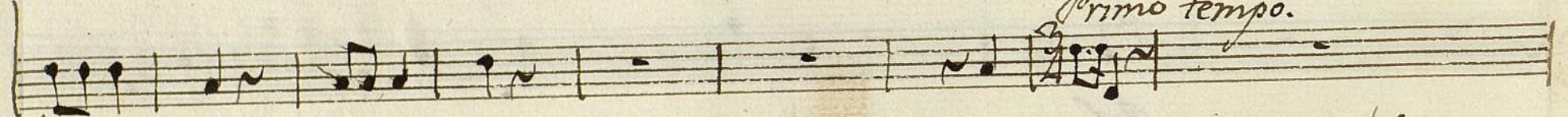


*Pol.*



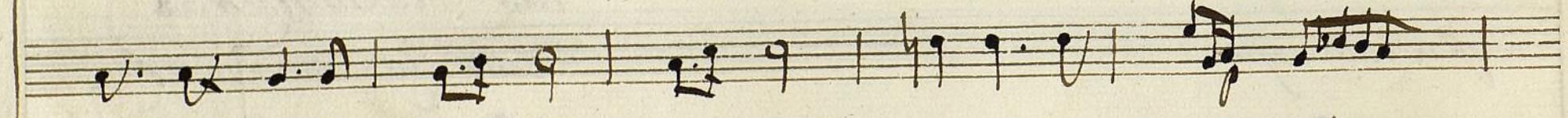
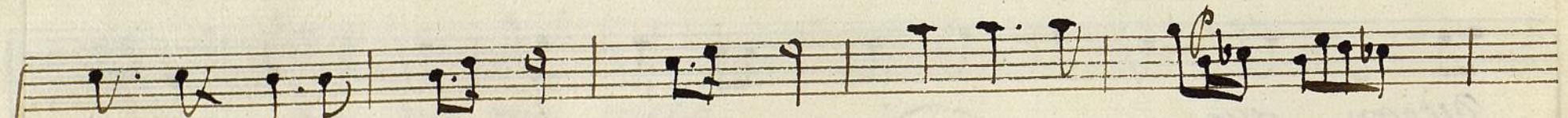
*y pues la paz y el*

*Primo tempo.*

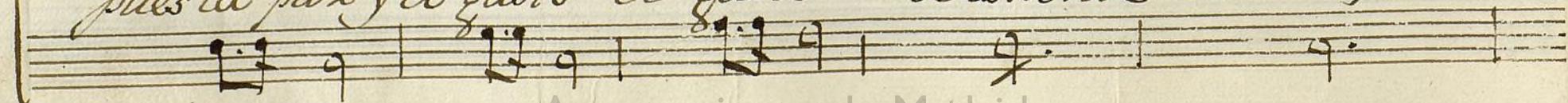


*gusto se estiende en todos se estiende en todos*

*y pues la paz y el gusto se estiende en todos*



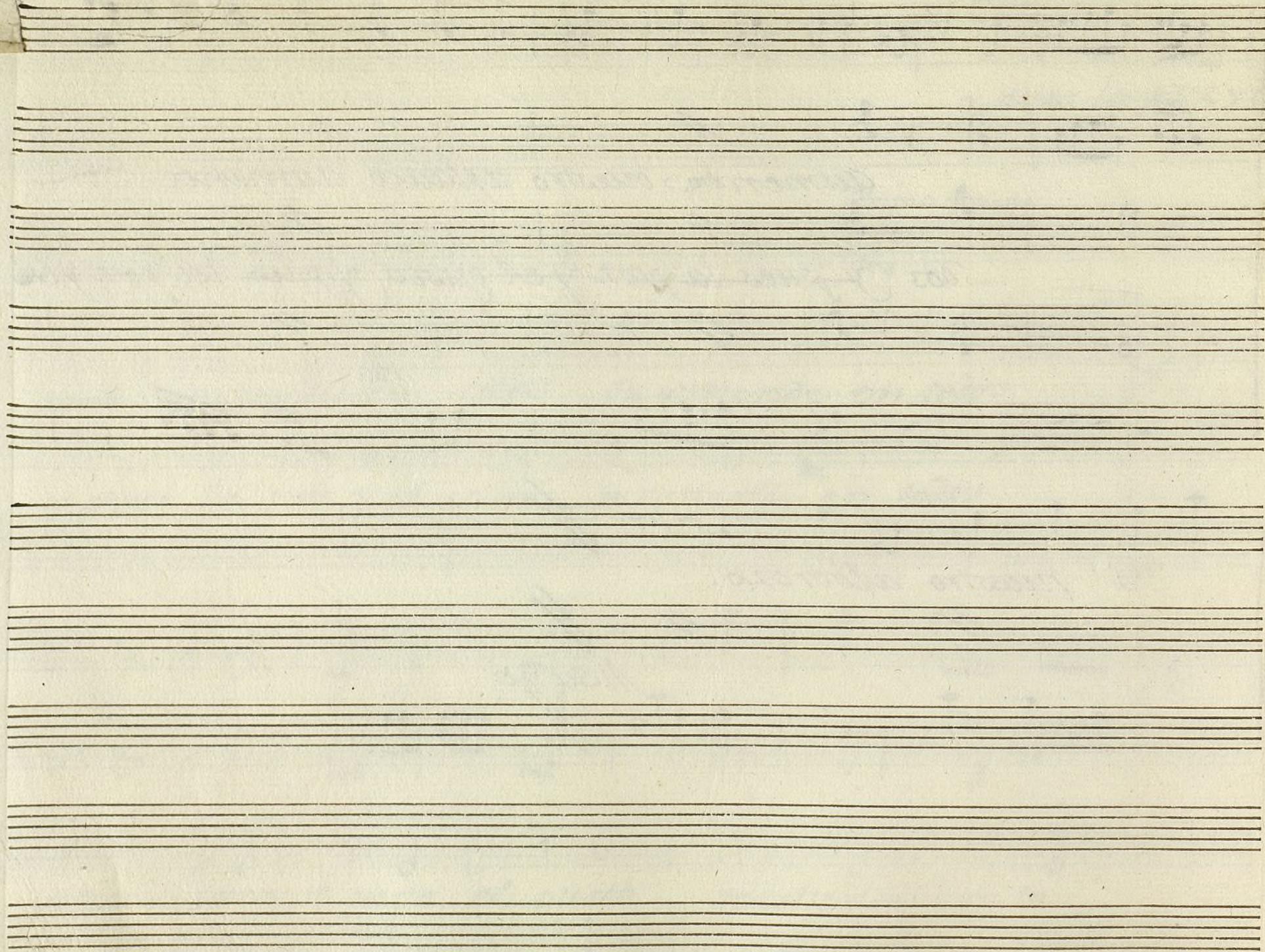
*pues la paz y el gusto el gusto se estiende en to*



Handwritten musical score on aged paper. The score consists of several staves of music with lyrics in Spanish. The lyrics are: "aumente vuestro aplauso aumente", "dos y pues la paz y el gusto y pues la paz y el", and "nuestro alborozo." The music is written in a cursive style, and there are several double bar lines and slurs throughout. The paper is yellowed and has some damage at the top edge.

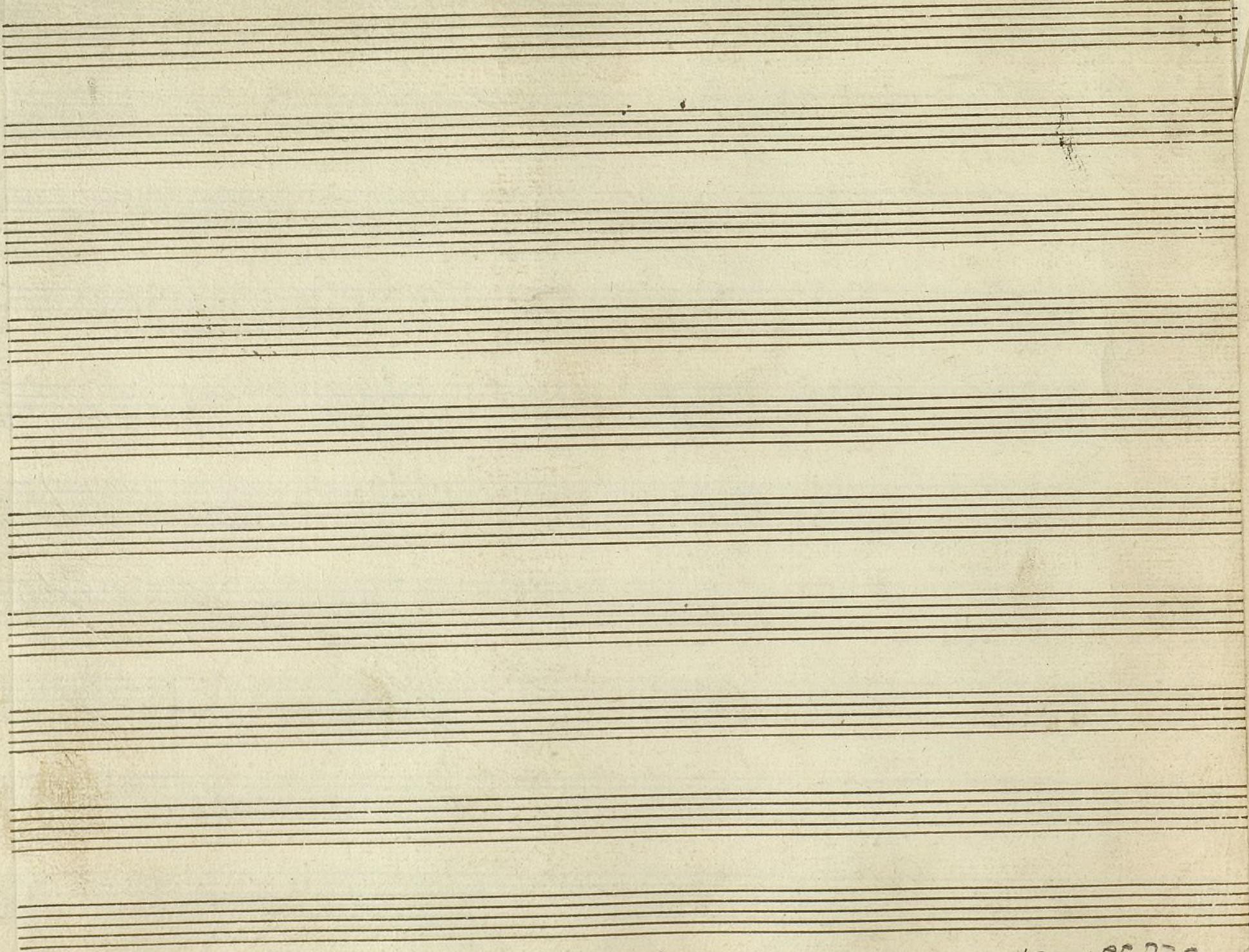
aumente vuestro aplauso aumente  
dos y pues la paz y el gusto y pues la paz y el  
nuestro alborozo.

*Allegro*





Ayuntamiento de Madrid



Ayuntamiento de Madrid

1200055276

Violin 1.º <sup>t</sup> Ton.ª el Triunfo de las Mujeres

*Marcha.*  $\frac{2}{4}$

*Alas Parr.* *Repite la Marcha.*





A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music. The first staff begins with the tempo marking 'All.' and the time signature '2/4'. The key signature is one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as 'fe', 'p', and 'ffor' are scattered throughout the score. The paper shows signs of wear, including a tear on the left edge and some staining.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a cursive hand.

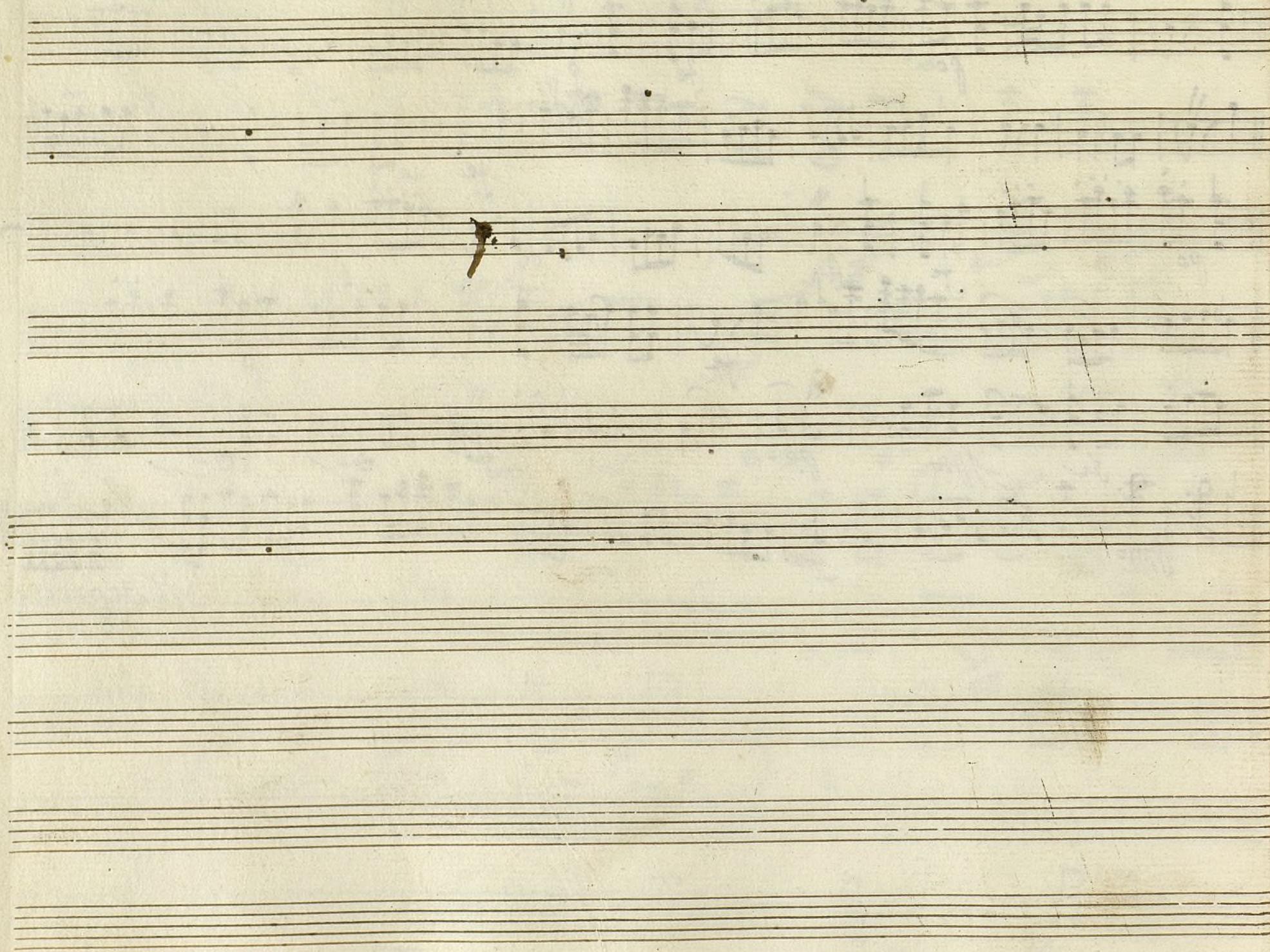
Annotations and dynamics include:

- Allegro* (written on the third staff)
- Allegro* (written on the seventh staff)
- Allegro* (written on the eighth staff)
- Allegro* (written on the ninth staff)
- Allegro* (written on the tenth staff)
- Allegro* (written on the eleventh staff)
- Allegro* (written on the twelfth staff)
- Allegro* (written on the thirteenth staff)
- Allegro* (written on the fourteenth staff)
- Allegro* (written on the fifteenth staff)
- Allegro* (written on the sixteenth staff)
- Allegro* (written on the seventeenth staff)
- Allegro* (written on the eighteenth staff)
- Allegro* (written on the nineteenth staff)
- Allegro* (written on the twentieth staff)
- Allegro* (written on the twenty-first staff)
- Allegro* (written on the twenty-second staff)
- Allegro* (written on the twenty-third staff)
- Allegro* (written on the twenty-fourth staff)
- Allegro* (written on the twenty-fifth staff)
- Allegro* (written on the twenty-sixth staff)
- Allegro* (written on the twenty-seventh staff)
- Allegro* (written on the twenty-eighth staff)
- Allegro* (written on the twenty-ninth staff)
- Allegro* (written on the thirtieth staff)
- Allegro* (written on the thirty-first staff)
- Allegro* (written on the thirty-second staff)
- Allegro* (written on the thirty-third staff)
- Allegro* (written on the thirty-fourth staff)
- Allegro* (written on the thirty-fifth staff)
- Allegro* (written on the thirty-sixth staff)
- Allegro* (written on the thirty-seventh staff)
- Allegro* (written on the thirty-eighth staff)
- Allegro* (written on the thirty-ninth staff)
- Allegro* (written on the fortieth staff)
- Allegro* (written on the forty-first staff)
- Allegro* (written on the forty-second staff)
- Allegro* (written on the forty-third staff)
- Allegro* (written on the forty-fourth staff)
- Allegro* (written on the forty-fifth staff)
- Allegro* (written on the forty-sixth staff)
- Allegro* (written on the forty-seventh staff)
- Allegro* (written on the forty-eighth staff)
- Allegro* (written on the forty-ninth staff)
- Allegro* (written on the fiftieth staff)
- Allegro* (written on the fifty-first staff)
- Allegro* (written on the fifty-second staff)
- Allegro* (written on the fifty-third staff)
- Allegro* (written on the fifty-fourth staff)
- Allegro* (written on the fifty-fifth staff)
- Allegro* (written on the fifty-sixth staff)
- Allegro* (written on the fifty-seventh staff)
- Allegro* (written on the fifty-eighth staff)
- Allegro* (written on the fifty-ninth staff)
- Allegro* (written on the sixtieth staff)
- Allegro* (written on the sixty-first staff)
- Allegro* (written on the sixty-second staff)
- Allegro* (written on the sixty-third staff)
- Allegro* (written on the sixty-fourth staff)
- Allegro* (written on the sixty-fifth staff)
- Allegro* (written on the sixty-sixth staff)
- Allegro* (written on the sixty-seventh staff)
- Allegro* (written on the sixty-eighth staff)
- Allegro* (written on the sixty-ninth staff)
- Allegro* (written on the seventieth staff)
- Allegro* (written on the seventy-first staff)
- Allegro* (written on the seventy-second staff)
- Allegro* (written on the seventy-third staff)
- Allegro* (written on the seventy-fourth staff)
- Allegro* (written on the seventy-fifth staff)
- Allegro* (written on the seventy-sixth staff)
- Allegro* (written on the seventy-seventh staff)
- Allegro* (written on the seventy-eighth staff)
- Allegro* (written on the seventy-ninth staff)
- Allegro* (written on the eightieth staff)
- Allegro* (written on the eighty-first staff)
- Allegro* (written on the eighty-second staff)
- Allegro* (written on the eighty-third staff)
- Allegro* (written on the eighty-fourth staff)
- Allegro* (written on the eighty-fifth staff)
- Allegro* (written on the eighty-sixth staff)
- Allegro* (written on the eighty-seventh staff)
- Allegro* (written on the eighty-eighth staff)
- Allegro* (written on the eighty-ninth staff)
- Allegro* (written on the ninetieth staff)
- Allegro* (written on the hundredth staff)

The image displays a page of handwritten musical notation on aged, yellowed paper. The score is organized into ten systems, each consisting of two staves. The notation is written in black ink and includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The first system begins with the tempo marking "All." and a 6/8 time signature. The second system is marked "Mod." and features a 3/4 time signature. Subsequent systems include dynamic markings like "p", "f", "fmo", and "pmo". The notation is dense and characteristic of 18th or 19th-century manuscript notation. The paper shows signs of age, including some ink bleed-through from the reverse side and slight discoloration.

A handwritten musical score consisting of six staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a *po* marking. The second staff has a *fe* marking. The third staff starts with *po*. The fourth staff has a *fe* marking. The fifth staff features a *3* time signature and a *po* marking. The sixth staff begins with a *mo* marking, followed by an *Allto* marking, and ends with a *mo* marking. The piece concludes with a double bar line and a final chord.

*Allegro.*



Ayuntamiento de Madrid

1200055276

*Violin 1.º Ton.ª et Triunfo de las Mujeres*

*Marcha* & # 2/4

*Alor Parr.*

*Repite la Marcha*

*All. Poco*

*p* *pmo*

*Allegro* *Allegro*



A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music. The first staff begins with the tempo marking "Allegro" and a 2/4 time signature. The key signature is one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings throughout the piece, including "p" (piano) and "pp" (pianissimo). Some notes are marked with accents. The paper shows signs of age, with some staining and wear at the edges.

A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Allegro* written across the second staff.
- Poco f.* written above the fifth staff.
- All. Poco* written above the eighth staff.
- for* written above the ninth staff.
- Poco f.* written above the tenth staff.

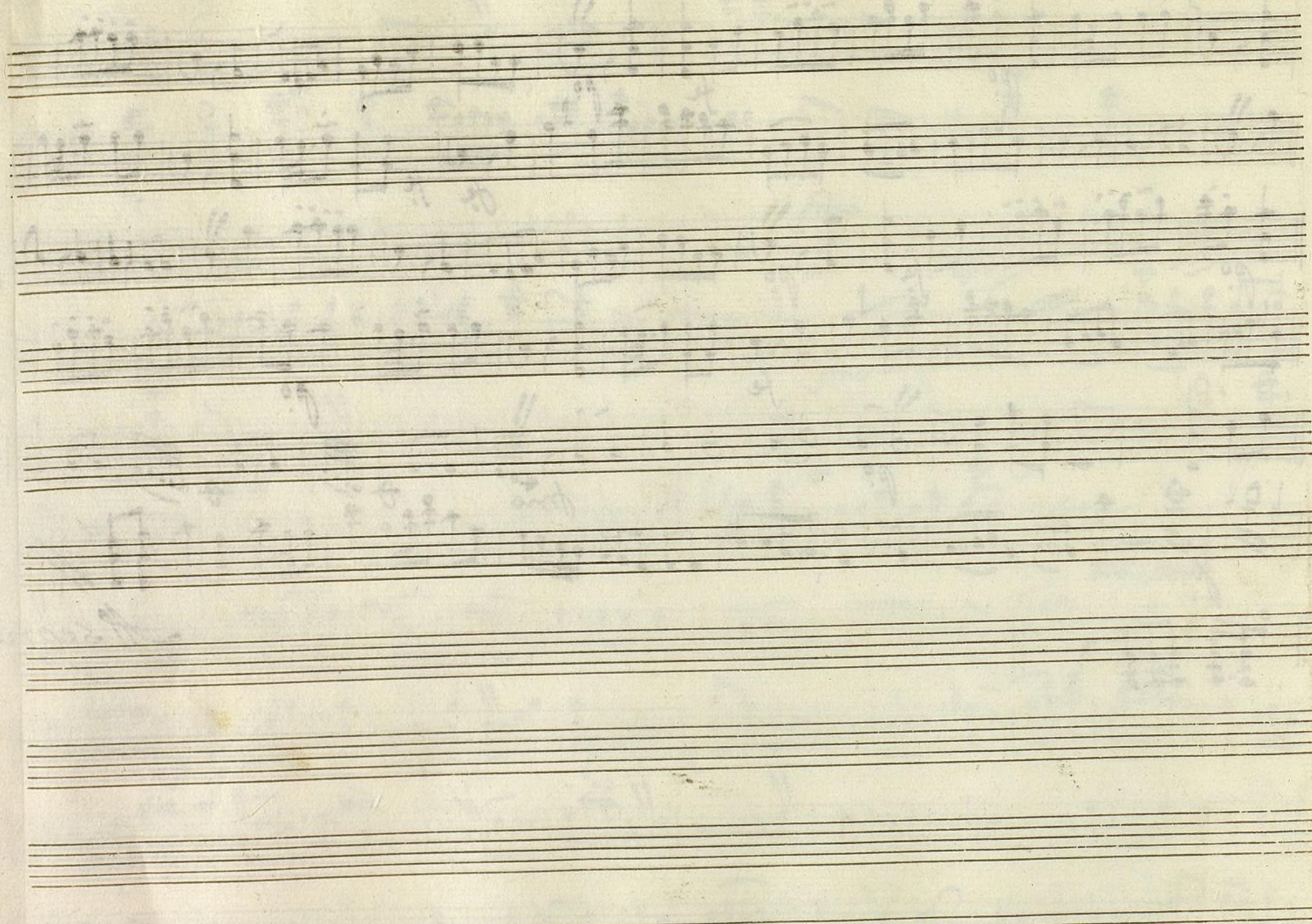
The score features complex rhythmic patterns, including triplets and sixteenth-note runs. There are also some handwritten corrections and markings, such as double lines through notes and slurs.

A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music. The first staff begins with a treble clef, a common time signature, and a 6/8 time signature. The second staff has a bass clef and a 3/4 time signature. The third staff starts with the tempo marking "Al. Mod." and a 3/4 time signature. The score includes various musical notations such as notes, rests, beams, and slurs. There are several dynamic markings: "f" (forte) appears on the second and eighth staves, and "p" (piano) appears on the third, fourth, fifth, and sixth staves. The word "fmo" (finis) is written at the end of the fourth, fifth, and sixth staves. The paper shows signs of age, including some staining and a slightly torn edge on the left side.

prmo Ayuntamiento de Madrid

All. f

A handwritten musical score consisting of seven staves. The notation is dense, featuring many beamed notes and rests. The music is written in a single system. The first six staves contain the main body of the piece, while the seventh staff begins with a double bar line and the instruction *Allegro* written in a cursive hand. The paper is aged and shows some staining.



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<sup>+</sup>  
Violin 2.º Son.ª el triunfo de las Mujeres.

*Marcha.*  $\text{G} \# \# \frac{2}{4}$

Repite la Marcha.

*Al. POCO*

*And. re*

*Allegro*

*Allegro*

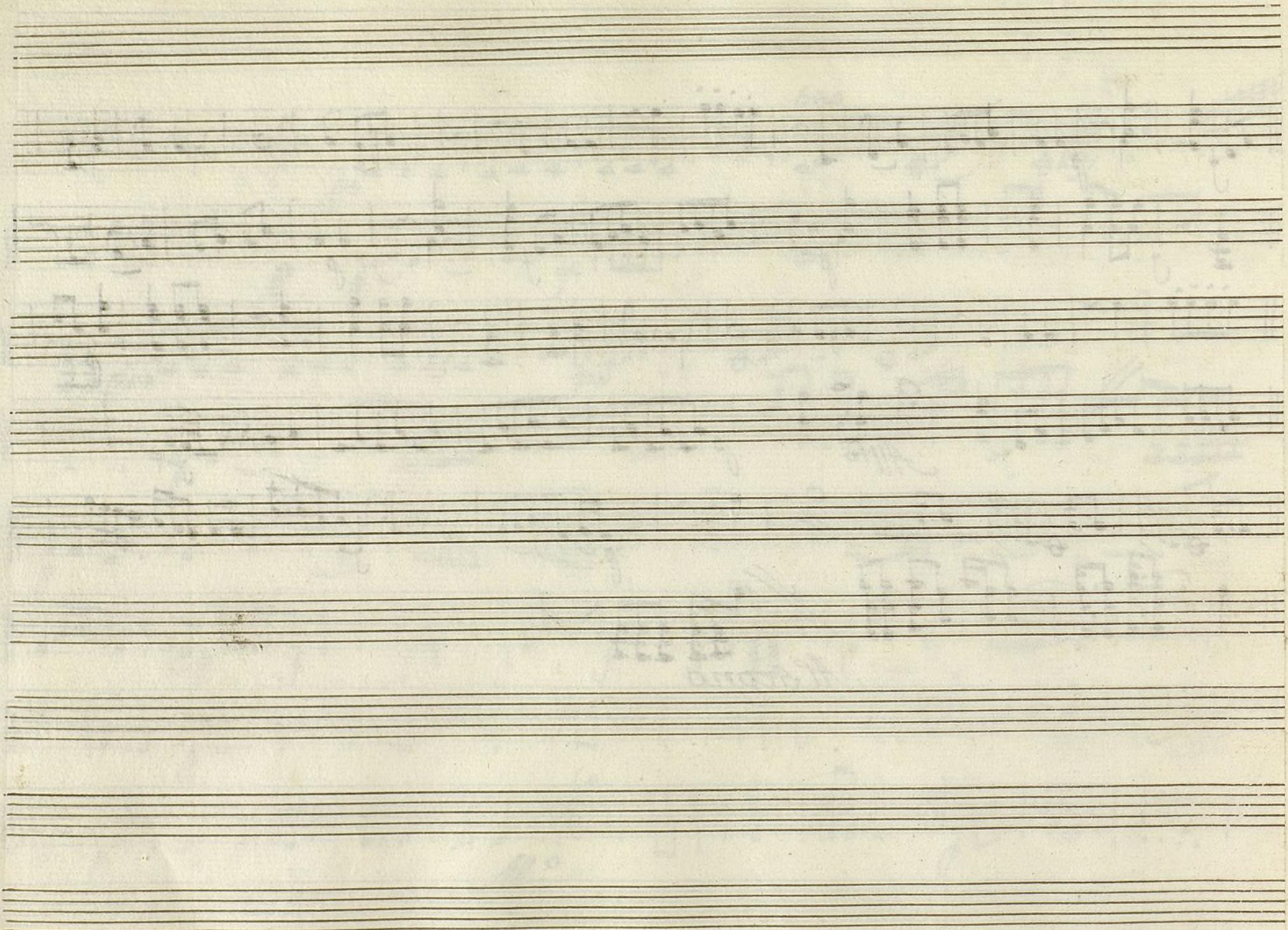
Handwritten musical score on aged paper, featuring multiple staves of music. The score includes dynamic markings such as *All.*, *p*, *f*, *Allegro*, and *ff*. It also contains tempo and mood markings like *Allegro*, *Allegro*, and *Allegro*. The piece is divided into sections, with the word *Parola* appearing twice. The key signature is one sharp (F#) and the time signature is 3/8. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score for guitar, consisting of 12 staves. The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked *All.<sup>o</sup>* (Allegro). The time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *p* (piano) and *f* (forte). The score concludes with a double bar line and a fermata. The paper shows signs of age and wear.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music, arranged in two systems of five staves each. The notation is in a single system, likely for a piano or similar instrument. The first staff begins with the tempo marking *All.<sup>o</sup>* and a treble clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings: *f* (forte) appears in the first two staves, *ff* (fortissimo) in the fifth staff, and *All.<sup>o</sup> poco p* (Allegretto poco piano) in the fourth staff. The word *for* is written above the notes in the fifth and sixth staves. The piece concludes with a double bar line and a final chord in the tenth staff. The paper shows signs of age, including some staining and wear at the edges.

Handwritten musical score consisting of ten staves. The notation includes treble clefs, a 3/4 time signature, and various musical symbols such as notes, rests, and dynamic markings. The piece begins with the tempo marking *All.°* and *Modto*. Dynamic markings include *p<sup>o</sup>*, *f<sup>e</sup>*, and *f<sup>mo</sup>*. The score concludes with the tempo marking *All.°* and a double bar line.

A handwritten musical score on aged, yellowed paper. The score consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, historical style. The second staff contains the marking *ff* (fortissimo) and *Allto* (Allegretto). The third staff contains the marking *ff*. The fourth staff contains the marking *ff*. The fifth staff contains the marking *ff*. The sixth staff contains the marking *Allegro*. The music features various rhythmic values, including eighth and sixteenth notes, and rests. The paper shows signs of age, including some staining and a slightly irregular edge.



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Violin 2.ª Ton.ª el Triunfo de las Mujeres

*Marcha* & 2/4

Repite la Marcha

Aloy Parr.º

*All. POCO* 2/4

*Andante* 3/4

*Al segno*

*Al segno*

The image shows a page of handwritten musical notation on aged, yellowed paper. It contains two systems of music, each consisting of four staves. The first system is marked 'All. POCO' and is in 2/4 time. It features various musical notations including notes, rests, and dynamic markings such as 'p' and 'pp'. The second system is marked 'Andante' and is in 3/4 time. It also contains complex musical notation. Both systems end with a double bar line and the instruction 'Al segno'. The paper shows signs of age, including some staining and wear at the edges.

*All.<sup>o</sup>* & 3/4

*Al segno y Parola*

*Alleg.<sup>o</sup>* & 2/4

*Parola*

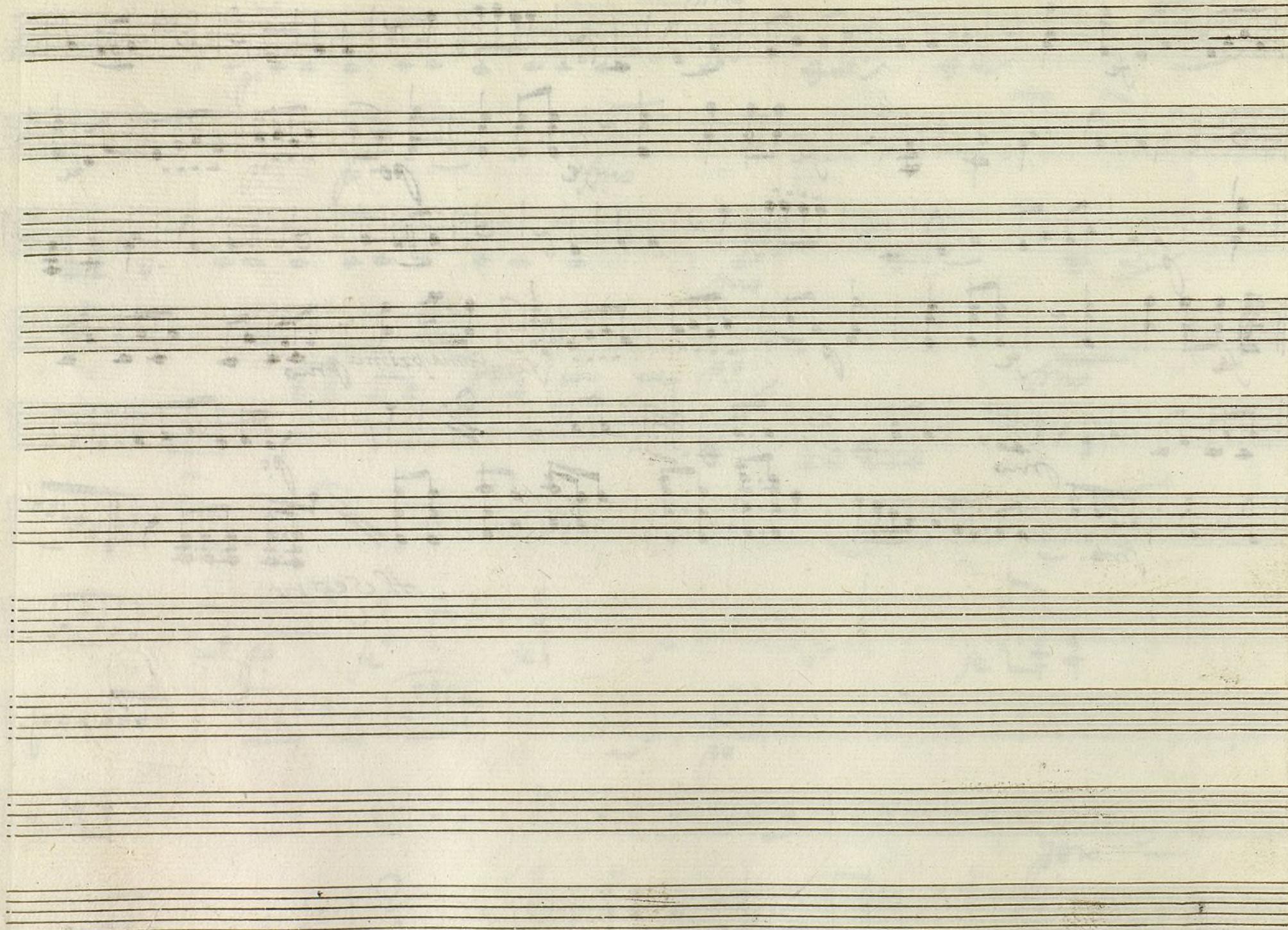
*Alleg.<sup>o</sup>* & 3/4

*Parola*

*All.<sup>o</sup>*



Handwritten musical score on six staves. The notation includes various notes, rests, and dynamic markings such as *f*, *p*, and *come prima pmo*. The piece concludes with the instruction *Al segno*.



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Oboe 1.º <sup>+</sup> Ton.ª el Triunfo de las Mujeres.

Marcha.

A los Parr.º

Repite la Marcha.

*All.<sup>o</sup> Poco.*  $\text{G}\sharp\sharp$   $\frac{2}{4}$

*Allegro*

*All.<sup>o</sup>*  $\text{G}\sharp\sharp$   $\frac{3}{4}$

*Allegro.*

*Parola*

All.<sup>o</sup>  $\text{G}\sharp\text{F}\sharp$   $\frac{2}{4}$   *Parola. Tirana tace.*

All.<sup>o</sup>  $\text{G}\sharp\text{F}\sharp$   $\frac{2}{4}$  

All.<sup>o</sup>  $\text{G}\sharp\text{F}\sharp$   $\frac{6}{8}$  

*Allegro* Ayuntamiento de Madrid

*All.<sup>to</sup>*  $\text{G} \frac{3}{4}$

*All.<sup>o</sup>*

*All.<sup>to</sup>*

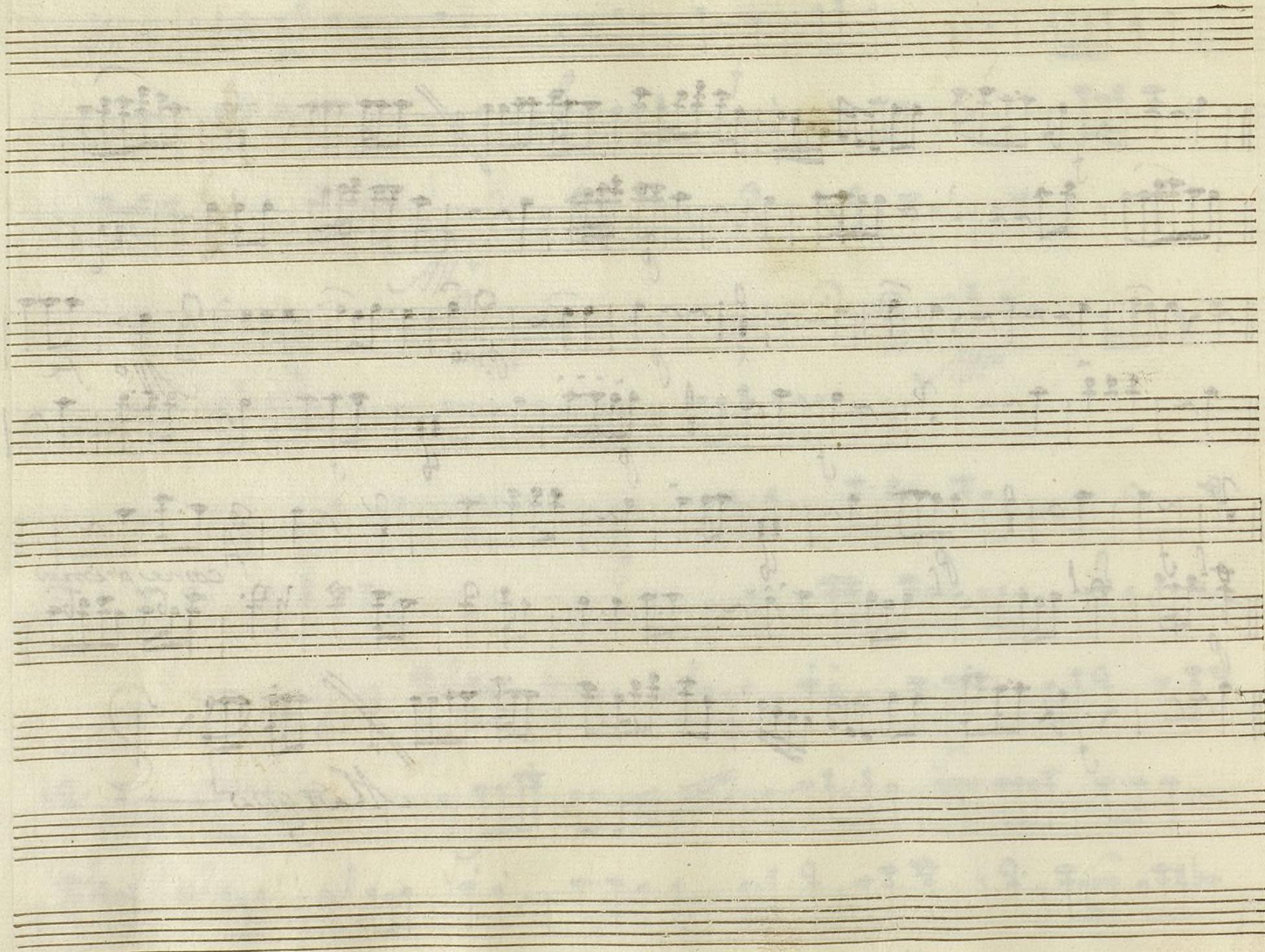
*All.<sup>o</sup>*  $\text{G}$

*All.<sup>o</sup> Mod.<sup>to</sup>*  $\text{G} \frac{3}{4}$

*p*

A handwritten musical score consisting of seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a common time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A double bar line with a diagonal slash is present in the first staff. The second staff continues the melodic line. The third staff includes the dynamic marking *p* and the tempo marking *Allo fe*. The fourth staff includes the dynamic marking *p* and the tempo marking *Allo fe*. The fifth staff includes the dynamic marking *p* and the tempo marking *Allo fe*. The sixth staff includes the dynamic marking *p* and the tempo marking *Allo fe*. The seventh staff includes the dynamic marking *p* and the tempo marking *Allo fe*. The score concludes with a double bar line and a diagonal slash.

*Allegro*



t

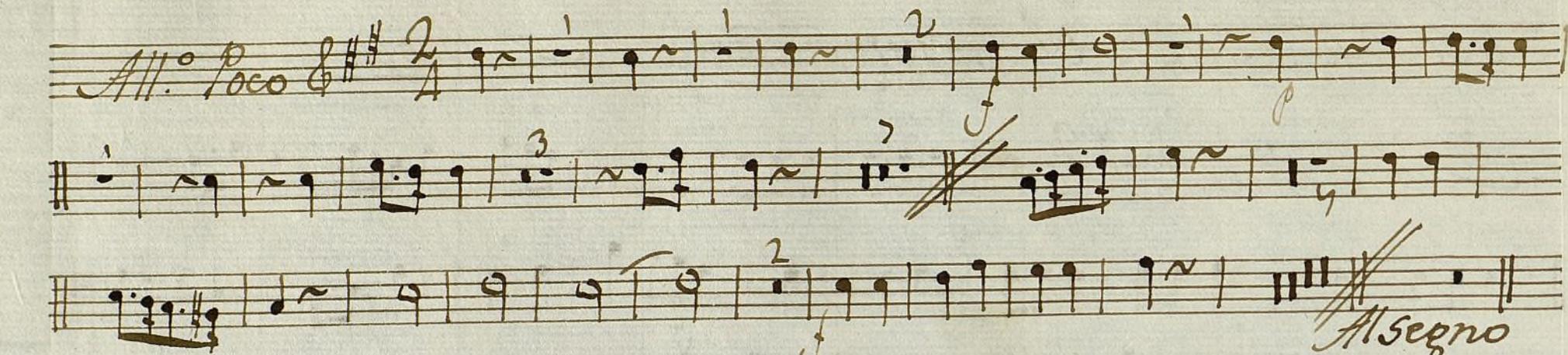
Mus 151-4

Oboe 2.ª Ton.ª El Triunfo de las Mujeres.

Marcha. & 2/4

Alas Parv.

Repite la Marcha

*All.° Poco* &  $\sharp\sharp$   $\frac{2}{4}$   *Allegro*

*And.*  $\sharp\sharp$   $\frac{3}{4}$   *Allegro*

*All.°*  $\sharp\sharp$   $\frac{3}{4}$   *Allegro* *Parola*

All.<sup>o</sup> 2/4

*Parola: y Tirana tace.*

All.<sup>o</sup> 2/4

All.<sup>o</sup> 6/8

*Allegro*  
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*All.<sup>to</sup>*  $\text{G} \# \frac{2}{4}$  *Poco fe*

*All. Poco.*

*All.*

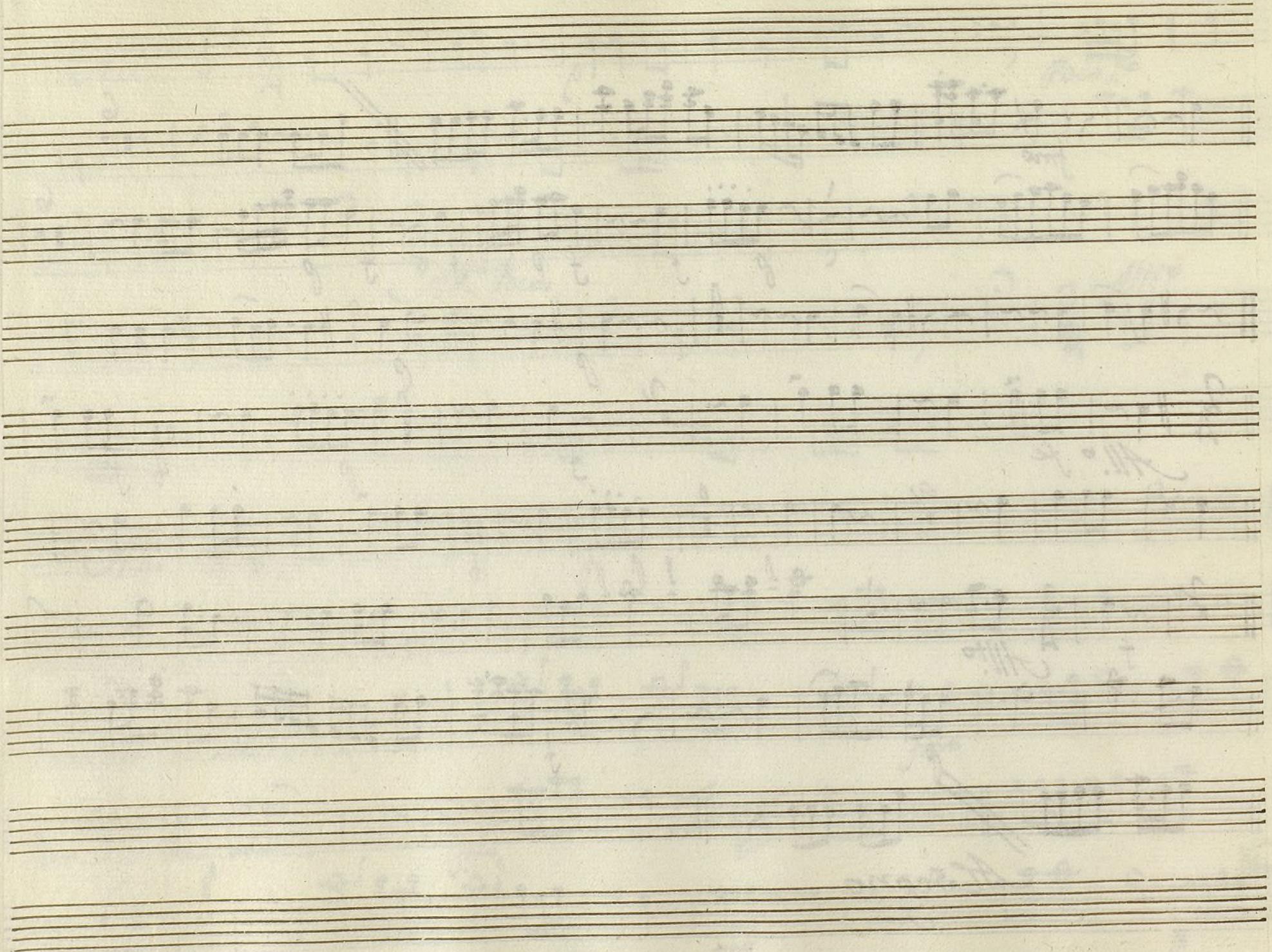
*All. Mod.<sup>to</sup>*  $\frac{6}{8}$  *fmo*

*fmo*

*fmo*

*p*

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *fmo*, *p*, *f*, *All. fe*, and *All. to*. The piece concludes with the instruction *Allegro* written below the final staff.



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*t*  
Trompa 1.<sup>a</sup> Ton.<sup>a</sup> el triunfo de las Mujeres.

Marcha. C:## 2/4

*Alor Parr.<sup>s</sup>*

*Repite ~~alor~~  
la Marcha.*

*All.<sup>o</sup> Poco.*  $\text{C}:\sharp$   $\frac{2}{4}$

*And.<sup>te</sup>*  $\text{C}:\sharp$   $\frac{3}{4}$

*All.<sup>o</sup>*  $\text{C}:\sharp$   $\frac{3}{4}$

*All.<sup>o</sup>*  $\text{C}:\sharp$   $\frac{2}{4}$

*Allegro.*

*Allegro.*

*Allegro*

*Parola*

*Parola*

*Trana taces.*

Handwritten musical score for 'Trana taces.' The score consists of eight staves. The first staff begins with the tempo marking 'All.' and a 2/4 time signature. The second staff continues the melody. The third staff changes to a 6/8 time signature and includes a '3' marking. The fourth staff has a double bar line with a slash through it. The fifth and sixth staves continue the piece. The seventh staff includes a '10' marking and a 'f' dynamic marking. The eighth staff ends with a double bar line and a slash through it.

*Allegro.*

*All.<sup>to</sup>*  $\text{C}:\text{3}/4$

2

*All.<sup>o</sup>*  $\text{3}/8$  *All.<sup>to</sup>*  $\text{3}/4$

*All.<sup>o</sup> Fine*

*All.<sup>o</sup> Mod.<sup>to</sup>*  $\text{C}:\text{3}/4$

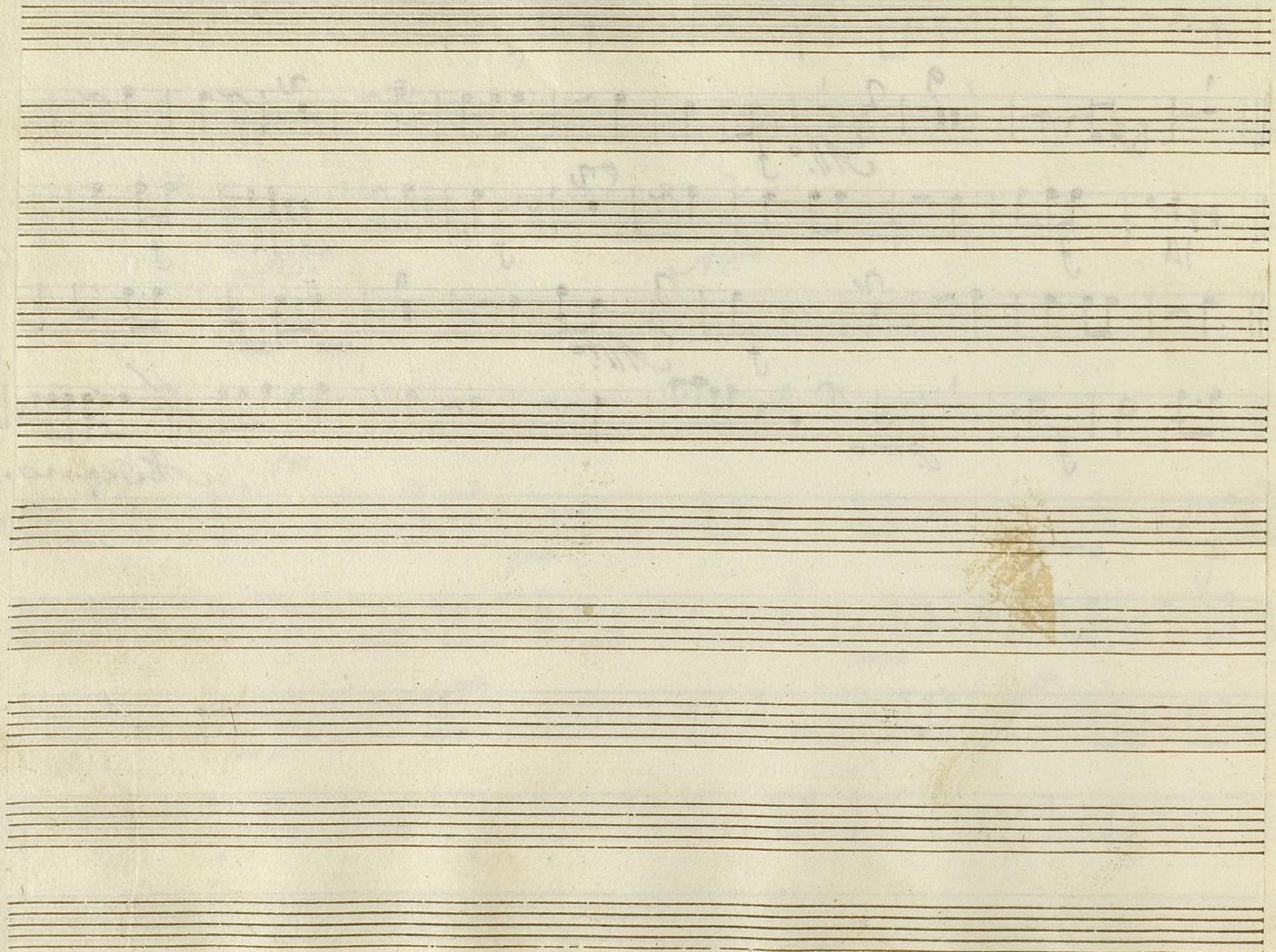
*fmo* *fmo* *f*

4 *fmo*

*f* *fmo*

*f* *f* *f*

Handwritten musical score on four staves. The notation includes various notes, rests, and dynamic markings. The first staff begins with a first ending bracket (1) and a second ending bracket (2). The second staff features a first ending bracket (14) and a dynamic marking of *f*. The third staff includes a dynamic marking of *f*, a tempo marking of *All.<sup>o</sup>*, and a dynamic marking of *fmo*. The fourth staff starts with a dynamic marking of *pmo*, includes a tempo marking of *All.<sup>o</sup>*, and ends with a dynamic marking of *Allegro*. The score concludes with a double bar line and repeat dots.



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*Frumpa 2.<sup>o</sup> Fon.<sup>a</sup> el triunfo de las Mujeres.*

Mus 151-4

*Marcha.*

*Alor Parr.<sup>s</sup>*

*Repite la Marcha*

*All.°* C: 3/4

*And.°* C: 3/4

*Alsegro.*

*All.°* C: 3/4

*Alsegro*

*All.°* C: 3/4

*Alsegro*

*All.°* C: 2/4

*Parola*

*Parola.*

*Firana tace.*

Handwritten musical score for 'Firana tace.' The score is written on seven staves. The first staff begins with the tempo marking 'All.' and the key signature of one sharp (F#). The first two staves are in 2/4 time, featuring a melody with slurs and accents, and a bass line with some triplets. The third staff changes to 6/8 time. The remaining four staves continue the piece with various rhythmic patterns, including slurs, accents, and a double bar line with repeat dots. The notation includes notes, rests, and dynamic markings like 'f'.

*Allegro.*

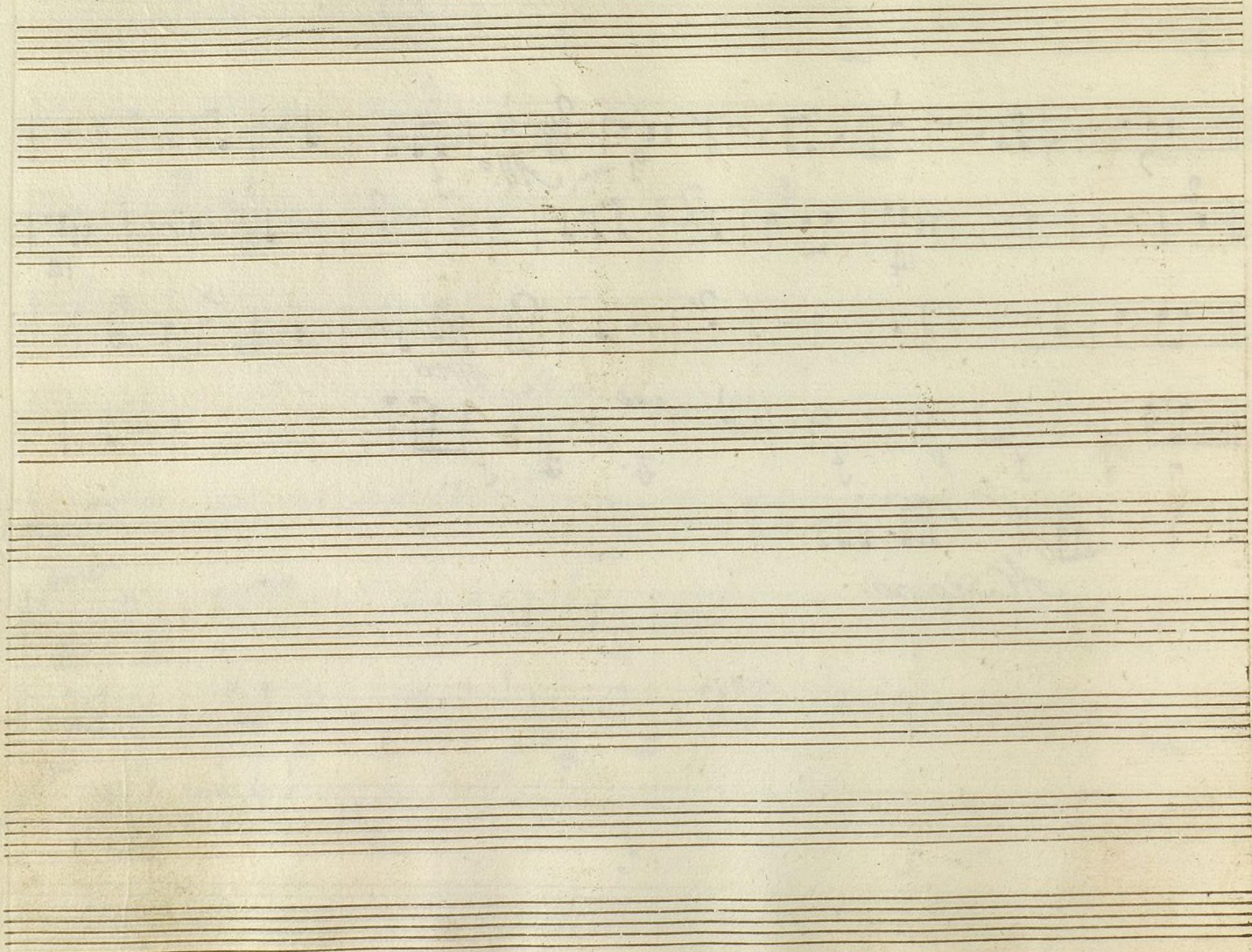
*All.<sup>to</sup>*  $\text{C}:\flat$   $\frac{3}{4}$   $\text{4}$

*All.<sup>o</sup> Face.*

*All.<sup>o</sup> Mod.<sup>to</sup>*  $\text{C}:\flat$   $\frac{3}{4}$   $\text{4}$

Handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings such as "All." and "p". There are also some numerical annotations like "2", "9", and "14" below the notes.

*Allegro.*



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t

Bajo Fon.<sup>a</sup> el triunfo de las Mujeres.

Marcha. C:## 2/4

A los Parr.<sup>s</sup>

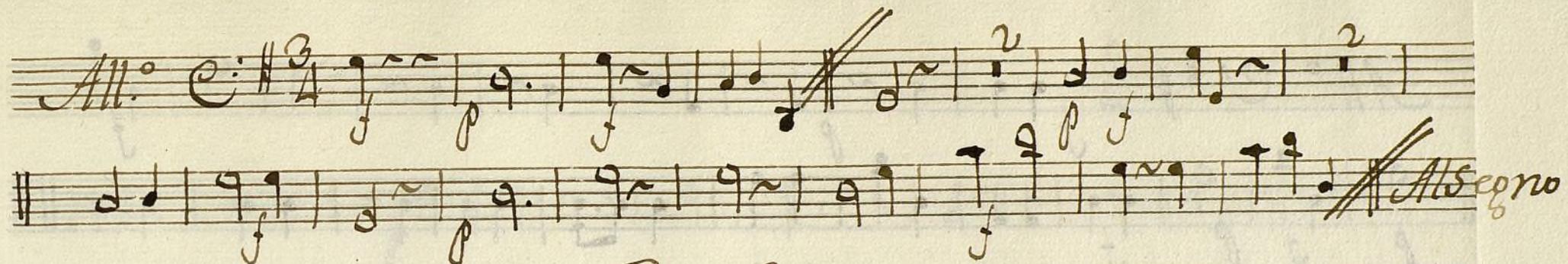
Repite la Marcha.

*All. Poca.*  $\text{C}:\sharp\sharp$   $\frac{2}{4}$

*Allegro*  $\text{C}:\sharp\sharp$   $\frac{3}{4}$

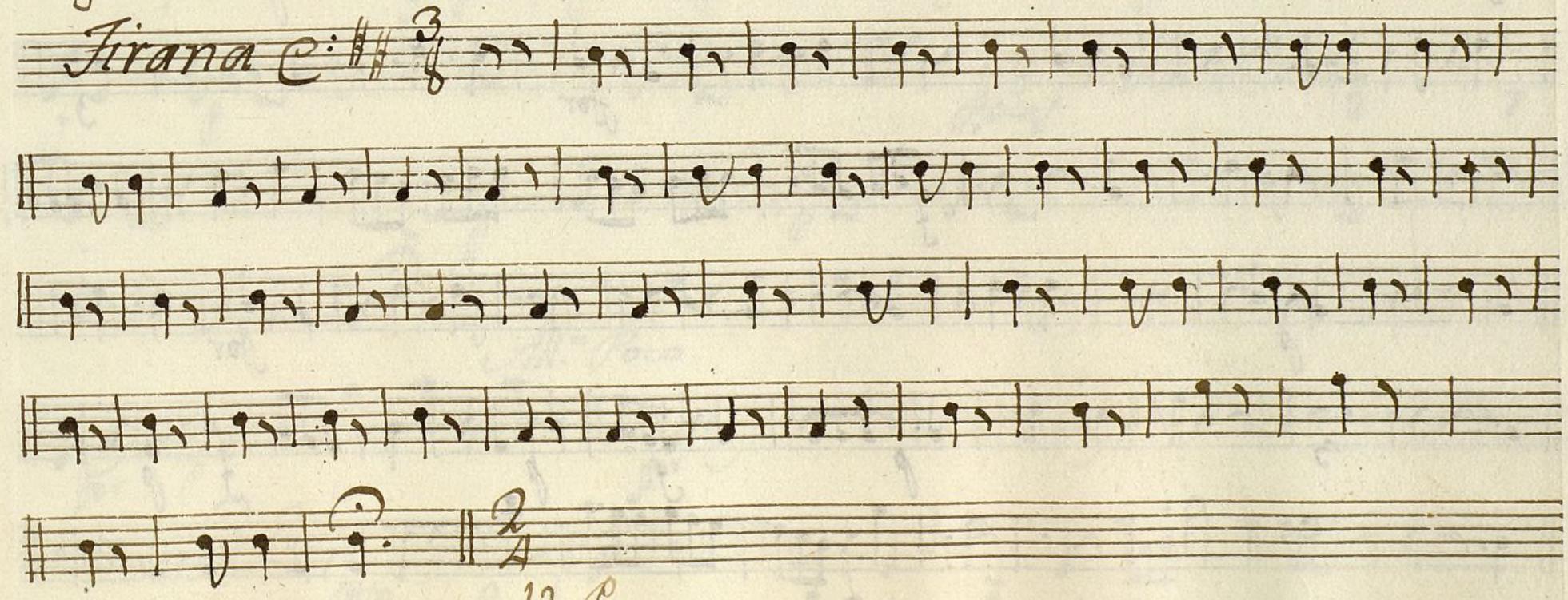
*ten* *tere*

*Allegro*

*All.<sup>o</sup>*  $\text{C}:\sharp$   $\frac{3}{4}$   *Allegro*

*Parola.*

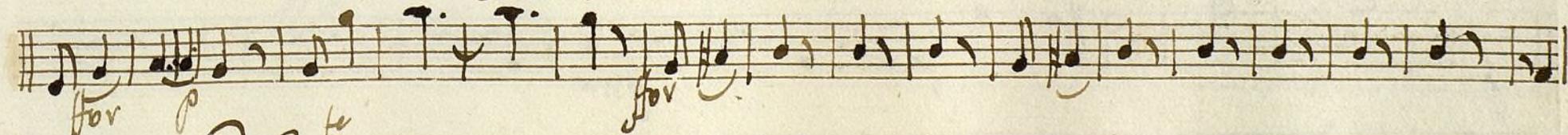
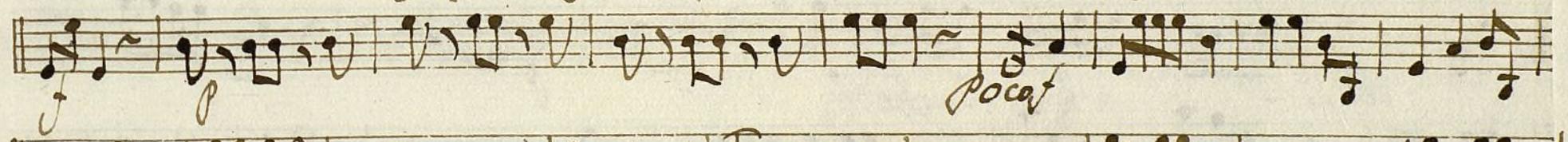
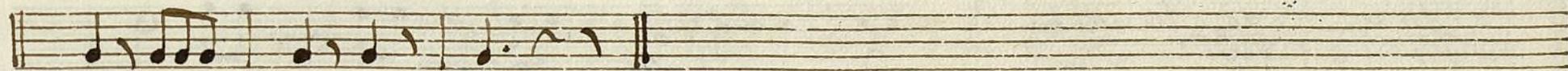
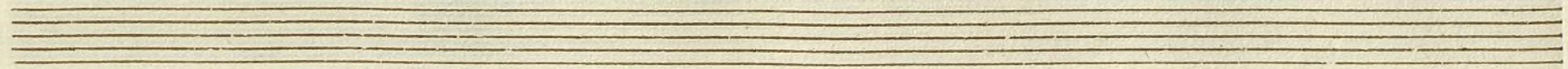
*All.<sup>o</sup>*  $\text{C}:\sharp$   $\frac{2}{4}$   *Parola*

*Firana*  $\text{C}:\sharp$   $\frac{3}{8}$  

*v. p.*

*All.<sup>o</sup>*  $\text{C} \# \# \frac{2}{4}$  *f* *p*

*All.<sup>o</sup>*  $\text{C} \# \# \frac{6}{8}$  *pp* *f* *for* *p* *f* *p*



This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music, arranged in two systems of five staves each. The notation is in a cursive, historical style. The first staff begins with the tempo marking "All." and a common time signature "C". The second staff continues the melody. The third staff starts with "All. Mod.<sup>to</sup>" and a 3/4 time signature. The fourth staff includes dynamic markings "p" and "p<sup>mo</sup>". The fifth staff has a "3" marking. The sixth staff features a "p" marking. The seventh staff has a "3" marking. The eighth staff has a "p" marking. The ninth staff has a "p" marking and a "p<sup>mo</sup>" marking. The tenth staff has a "p" marking. The paper shows signs of age, including some staining and wear at the edges.

Handwritten musical score on seven staves. The notation includes various note values, rests, and dynamic markings such as *p* and *f*. The piece concludes with a double bar line. The tempo marking *Primo tempo.* is written in the middle of the sixth staff.

*Allegro*

