

Seq. 9/9. N.º 10.

Seq. 2.º n.º 15

t

Mus 161-2

161-2

Fonadilla

Gen.º

||

: Los Nandoy:

||

: Del S.º Saserna:



- Polonia
- Polonia
- Polonia
- Victoria
- Pato
- Fades
- Brindi
- Alvare
- Soldados
- Mujeres
- Coro

95

Alleg^{to}.

2
4
2
4

Coro: Intro:

Homb: 5) Para con quis-

Mus: 5

Para con quistar el gusto dos afectos -

tan el gusto dos afectos vete xanos.

vete xanoj: En me

vete xanoj.

vete xanos En metajora se

ta fona: e Guerra: oy anformado dos Campos.

Guerra. oy anformado dos Campos dos Campos.

The image shows a page of handwritten musical notation on aged paper. It consists of eight staves of music. The first two staves have lyrics written below them. The third staff has lyrics written above it. The fourth and fifth staves are purely musical. The sixth and seventh staves have lyrics written below them. The eighth staff has lyrics written below it. The handwriting is in a cursive style, and the ink is dark. There are some faint markings and a double bar line at the end of the second staff.

En metajoxa de Guexxa: oy anfox mado dos-

f. *fmo*

f. Campos: oy an foxmado dos Campos: oy anfox- *fmo*

formado de Campos:

(con espada desnuda)

sale tadeo: y 3: soldados: y uno de ellos con un farol como de ronda:

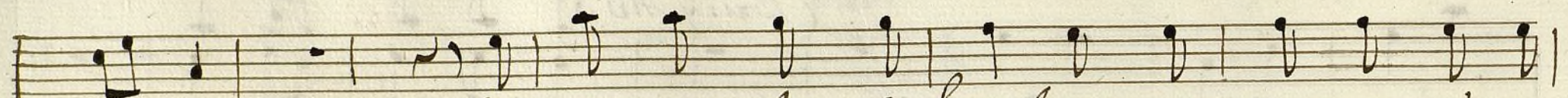
And^{no}.

P. todo:

emoj divi vido: *(Bru: y Alv.^{ez})* todo parece
sotras an venido: *(Raf.^a y Riv.^a)* en todas partes.

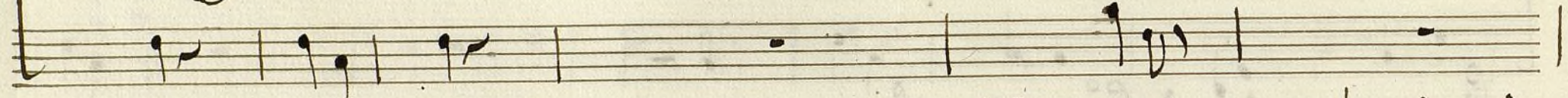
que esta tranquilo: *Fad.* Pues no ay que fiarse
quietud dis tingo: *Pol.* no obstante de eso-

All: ~~an~~ ~~de mo~~ ~~de mo~~ listos: que son malas las embxas, para ene-
yo no me fio: que tienen mil astucias, para ven



migas: Pues son de loj del alma: pues son

diaboj: Ino sotras el sexo: y no



el mas maligno: *todos:* Axonday y quax-

muy sensitivo: Axonday y quax-



demoj todos sigilo = todos sigilo - - todos-

demoj todas sigilo = todas sigilo - - todas-



ten.

todos: todos si gilo - todos si gilo:

 todas: todas si gilo: todas si gilo:

Al Segno:

(Bri. y Kaf.^a) (Pulp.^o y Pao) (Bri. y Kaf.^a)

Centinela: Que diga - - - a lexta

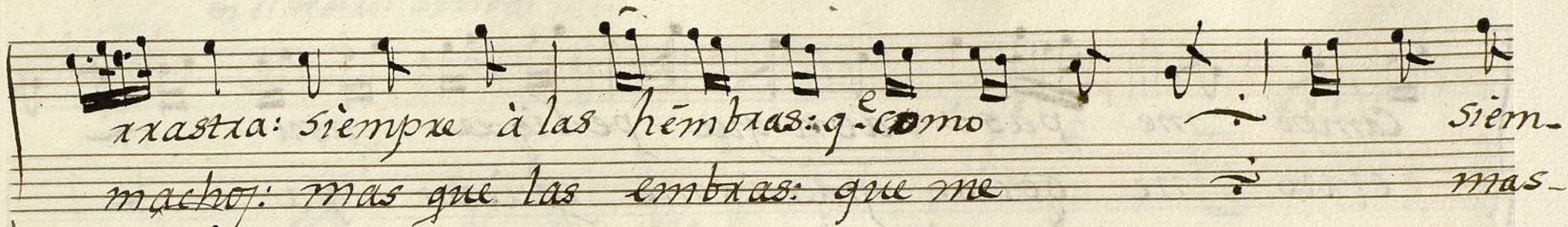
Parola:

a lexta esta:

Pulp.^o y Pao:)
 Solletades.)
 Pao.. quem vive
 Fad.^o la milicia Polaca
 Pao. que gence?
 Fad.^o el General
 Pao. pase el General.

Alleg^{to} *Fad^o*

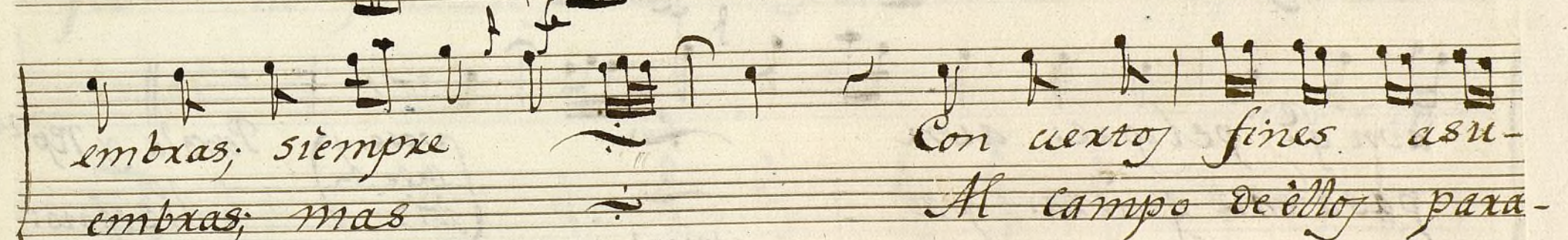
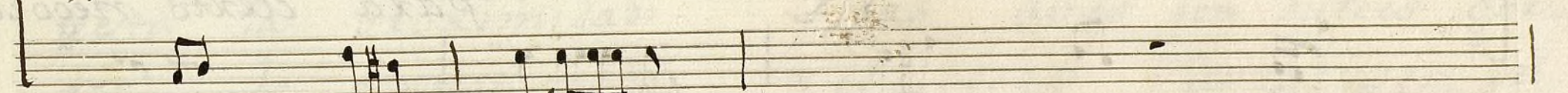
Yo nose que se-
 Yo nose si es el
 tiene - - na tuxa leza: Yo nose na-
 sexo - - - o si es el tema: Yo nose o-
 tuxa leza - - - Na tuxa leza, que como yman mai
 si es el tema - - - o si es el tema, q^e me gustan los.



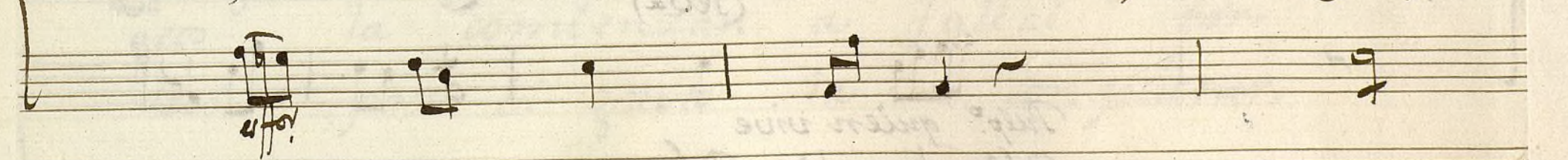
xaxastia: siempre à las hēmbxas: q. como machoj: mas que las embxas: que me



pre à las hēmbxas - que como que las embxas - que me



embxas; siempre embxas; mas Con uextoj fines Al campo de elloy para-



Campo me paso: aun que peligre: asu
 cinto ne goio: pasaxme quiero: pa

- aun que peligre - - - - - asu Campo me paso
 - pasaxme quiero - - - - - (pasaxme)
 para cinto negocio

aun q^e. peligre: aun
 pasaxme quiera: pa

(se va)


(vase. y sale la Pol.)

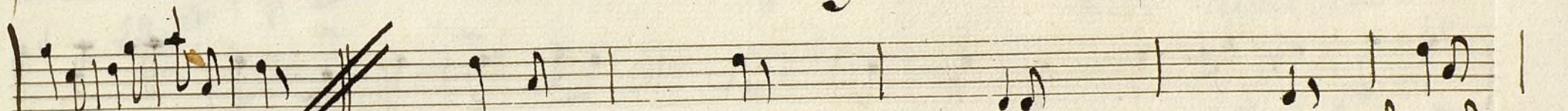
Parola y rep^{te}
 Al segno:


Pulp^o. quien vive
 Pol^a. la milicia Potaca
 Pulp^o. que gente
 Pol^a. Na Generala
 Pulp^o. Pase la Generala ~~rep^{te}~~

en el teatro: arriba:

Marcha: 


(Pulp.º y Paw.) Ja del Alva la diana sonora: mani-
Ja sacuden los vandos opuestos: demora-


fierta la proximidad: y las aves con dulces goz-
feo la pensión fatal: y el deseo apreciven bu-


geos... la comienzan a felici- tar=
osos... para el gusto in á conquistar.

o que hermosa faz: viva viva la tropa Polaca
o que onesto ahan: viva
viva viva suaneto maxcial: viva viva la tropa Po
laca: viva viva suaneto maxcial: viva viva sua

Allegro
 nero maxial. 2^o *Allegro:*

Coro: *Homb.*
Allegro *Con aplauso*
mp
 con aplauso veli coro: Al nuevo Geje admi-
 veli coro Al nuevo Geje admitamos: admi

tamos:
 tamos:
 Ya que la inpra
 Ya que el Inpra to Fado ...

tra Polonia nuestras huertes a de lado:

nuestras huertes a de lado: a de lado:

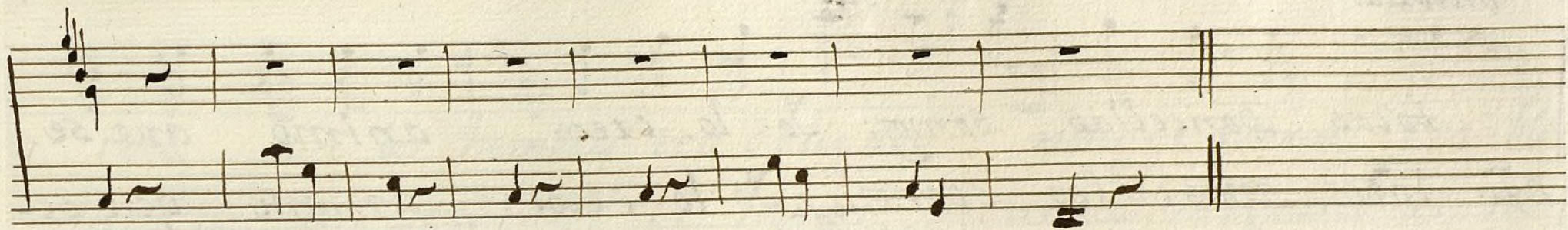
Ya q. la Inpxata Polonia: nuestras lado

Ya q. el Inpxato Tadeo: nuestras huertes a de lado

nuestras

nuestras

fmo



Parola: dentro: *Mus⁵*. Viva el nuevo Campeon.

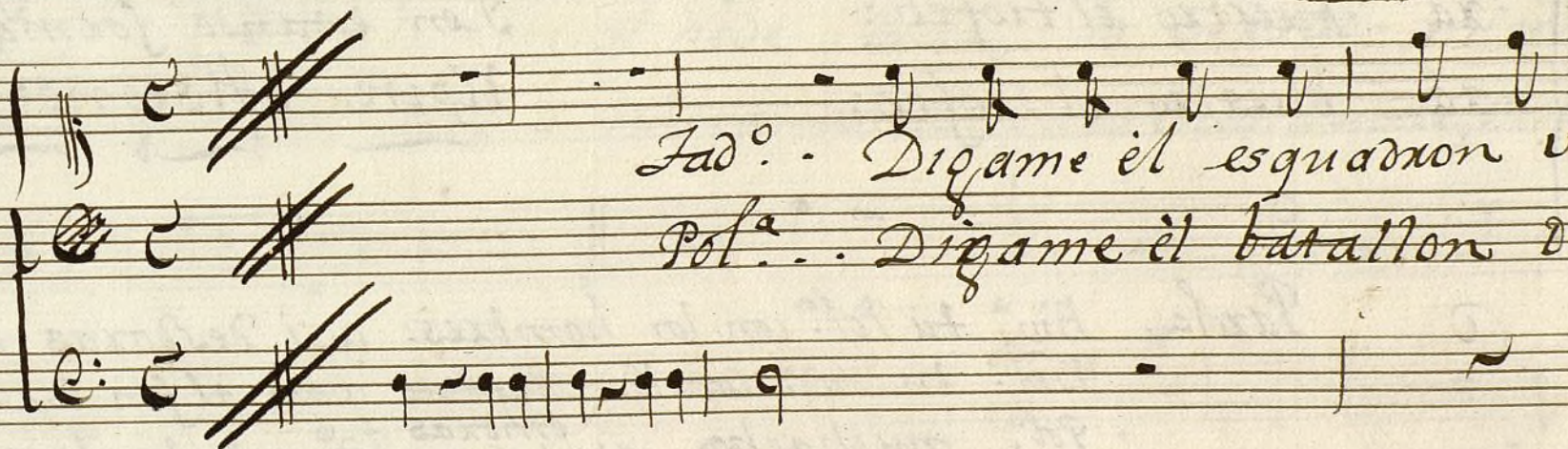
dere: *Homb¹*. viva la amazona nueva.

Fad^o... toca a Marcha
a Marcha toca.

los 2. y de baton seprebenzan: (aora la Marcha:

Rez^{do}

And^{te}

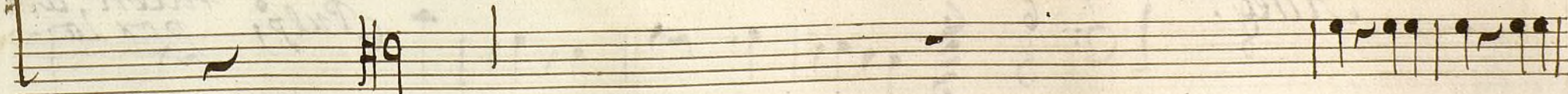


Fad^o... Digame el esquadron va

Pol^a... Digame el batallon de

liente de ellas: si todas son casadas, o Doncellas:

Golonaxinos: si todos los queban, son masculinos:



Victoria:

Fad.º

todas Doncellas somos: Yo lo creo. animo que se.
 Bñ. todos masculos somos: Yo lo creo. animo que se.

ra buestro el trofeo: otra vez: la Marcha: y salen
 ra buestro el trofeo: los hombres mandados por la Pol.
 Y en estando formados:
 Repite, Alsegno: y Parola:

Parola. Riv.ª tu Pol.ª con los hombres: asi desdoxas tu sexo:
 Bñ. tu Fad.º con las Mujeres pero al fin ese es mal viejo.
 Pol.ª muchachos ^{embaxas} apelean: Fad.º muchachas al vencimiento
 (Riv.ª y Bñ.) antes de la lid oíd nos. (Pol.ª y Fad.º) que queréis de cirnos
 Riv.ª y Bñ.) esto:

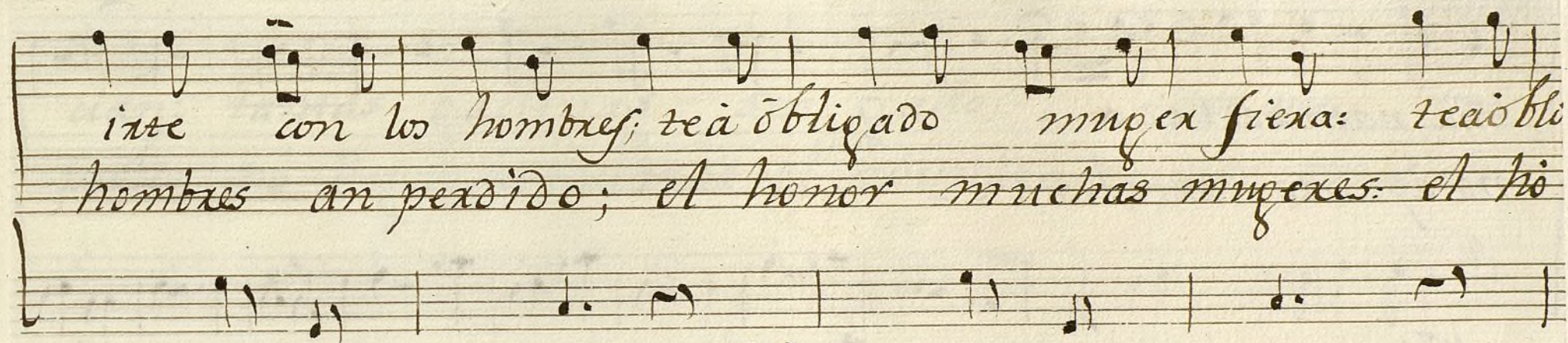
Coplas:

Alleg.º

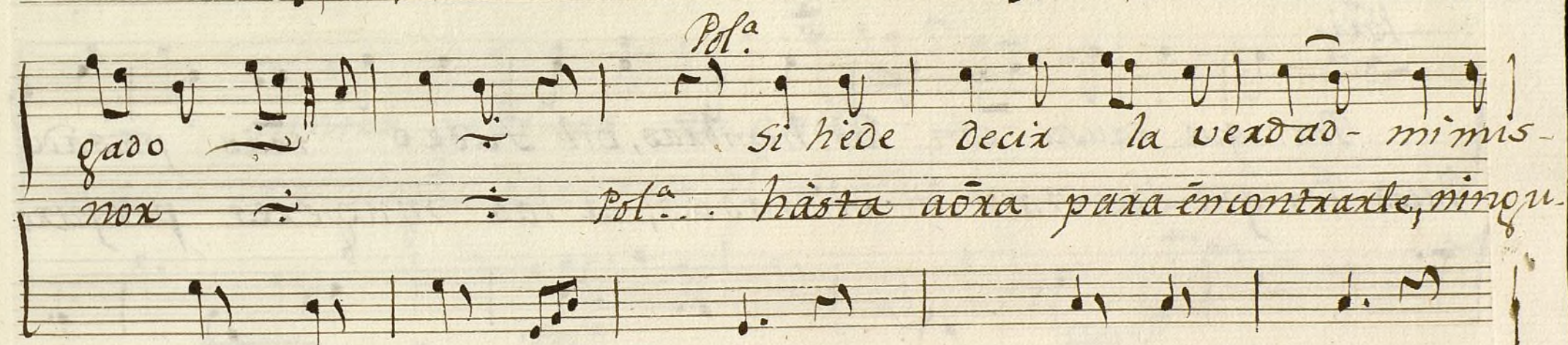
(Riv.ª)

(Pulp.)

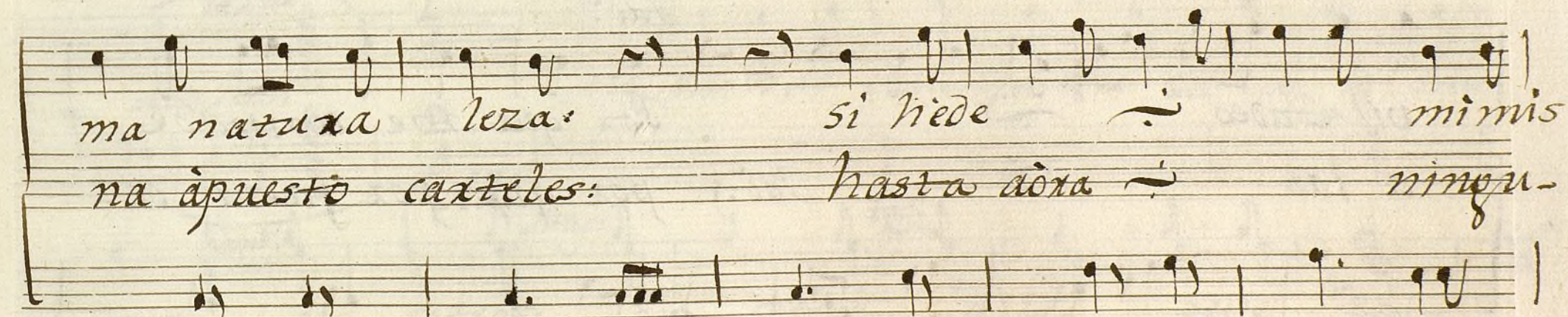
Quien, a
por los-



inte con los hombres; sea obligado mupex fiexa: sea obli
hombres an perdido; el honor muchas mupexes. el ho



gado *Pol^a* si hiede decia la verdad - mi mis-
nox *Pol^a* hasta aora para encontrarle, ningun-



ma natura leza: si hiede mi mis
na apuesto caxteles: hasta aora ningun-

ma naturaleza - - -

na á puesto cañetes - - -

Bai.

Pox que causa con las hembras, vil Fadeo teás pasado

Paco) Pox que eres tan inclinado; a las mugeres perfuro

Fad.

vil Fadeo

Pox que me conpade -

a las *Fad.* pox que pox falta de -

cian: tantas gallinas sin gallo: por que
 profe: no lleque á cavarse el mundo: por que

tantas gallinas sin gallo - - -
 no lleque á cavarse el mundo - - -

no saldras triunfante: ni tu lo sal-
 dras no sozros: no sozras alla seve xa-

2^a no
1^a no
homb.
Pol.
Ad. of.
All.
Mup.
tod.

Pol. y Fad.)

na: alla severa - - - en tanto las

cajas y el clarin Marcial a tienten al bajo

Para pelear - - -

Mus. fest. Hom.

Al animo co lexico : Al.

animo co lexico - ro horrido lo ve li-

co a liento le da: *Muz!* al animo co

Hom! lexico.. al animo co lexico - lo honxi-

do lo velico co lexico lo velico a

f. *fin*

liento le da: a liento le da: a liento le da:

Allro

Pol. avencer el gusto chicas

Fad. chico el gusto avencer

Pulp. y Paco con. Amas.

ma. y Bri. no con. Amas.

Polonia. siendo asi no ay q. temer

venid con miso muchachas.

Sevan:

Fad. ... Yo haced quanto gustéis:

Alleg.^{to}

todo: f.

Pues nuestro conato de se-

a agxada:

Pues nuestro conato

de sea doxa

a

da: Con nuestro esmeros: vamos a lidia: con

nuestro esmeros: vamos a lidia: así aprove-

chaxnos; asi atxawax: asi aprobe chaxnos: a

si atxawax* y todos xre civan nuestra-

Handwritten musical score for the first system. It consists of four staves. The top three staves are vocal parts, and the bottom staff is the basso continuo. The lyrics are written below the vocal staves.

boluntad: y todos unan: nuestra volun

Handwritten musical score for the second system. It consists of four staves. The top three staves are vocal parts, and the bottom staff is the basso continuo. The lyrics are written below the vocal staves.

tad: nuestra voluntad = nuestra voluntad:

Handwritten musical notation on four staves. The first three staves contain rhythmic notation with vertical bar lines and dots. The fourth staff contains a melodic line with notes and slurs.

⑨ ⑨
Sigue la Franca:

Firana.
Alleg^{to}

finis

Fad.º y Bri. a Duo

Si abañarse = ban las Majas-

- por puxa ma: lade xia: las usias - por pux

gan. pe = m tenias maleumplicas: Fixa nolla Fi

nana Fixana Fixana Jan: dax andax.

Que sierschusca = la Fixana a = na: die de

ve la sal. *tutti* Fria nilla Fixana tixana -

tutti *tutti* *poco*

Fixana yandan = andan - - Que la tixana = asa

vido a... to do el mundo hechizan...
 no me apais co: co Pa-
 que me ven = tan tran-
 quien si no yo - seve-
 Por- Andar en - cata-
 llinas - - ni buertno amox- se al bonote - glabr-
 quito - - y que nada - - me des vela- es
 nia - - - sol texa y um - - da en vinda - y
 duras - - de quitaxnas - y pandexo - sea -

g.^o al pare = cen soy macho: no = me faltan
 toy auen = do pucheros: por = lo que esta en
 que da con = cinco ^{niños} hijos: y = cin quenta
 que dado = la Firana: co = mo otras mu

Pulp. y rio
 perfec ciones. Firana Firana Fi-
 la cazuela: Fra nilla
 malos xatos: ~ ~ ~ ~
 chas del pueblo: ~ ~ ~ ~

xana Firana yan - dar an dax que
 ~ ~ ~ ~ ~ ~ ~ ~ ~ ~

si es chusca - la tixana a = na die de

Forte
ve ra sal. Fixa nilla tixana tixana

Fixana y andar - andar .. que la tixa = na esa

1a 1^a mo

bido a = to do el mundo en pañax.

Al sep. 3. mas.

Hom.⁵

Pues nuestro a

Mus.⁵

fectos. quexen agra da x.

Pues nuestro a fectos.

Hom.⁵

quexen agra da x: si lo emoj lo gardo a-

Mus.⁵

bux y mandax: si lo emoj lo grado abux y man-

ax: si lo emoj lo grado a bux y mandax: a

bux y mandax: abux y mandax:

Y mandan *Y mandan:*

Violin 1^o Ton. Gen. los vandos:

Mus 161-2



Alleg^{ro} & 2/4

The musical score consists of eight staves of music. The first staff begins with the tempo marking 'Alleg^{ro}' and the time signature '2/4'. The music is written in G major (one sharp) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are used throughout the piece. The score concludes with a double bar line on the eighth staff.

And no 2/4 *p.º todo.*

m.º f.

Allegro no.

Para:

Alleg^{to}

*Parola:
y rep^{te} Alsegro.*

Face la marcha: 3/8

Coro
Alleg.^{ro} 2

f

p

f

p

p

Parola:
y face: la =
Marcha: //

Rep.^{do}
And.^{te}

p

Face: la marcha:
y Rep.^{do} Allegro:
estando formadas
las mujeres; y Parola: //

Coplas:

Alleg.^{to}

Handwritten musical score for 'Coplas' in 6/8 time. The score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Alleg.^{to}'. The music is written in a single melodic line with various rhythmic values and dynamic markings such as *pp*, *ff*, *cras.*, and *Allo*. There are several repeat signs and fermatas throughout the piece. The score concludes with a double bar line and a repeat sign.

Parola:

Alleg^{to}

Handwritten musical score for the first system, consisting of five staves. The music is in 2/4 time and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The notation includes various ornaments and dynamic markings such as 'p' and 'f'.

Alleg^{to}

Firgna.

Handwritten musical score for the second system, consisting of five staves. The music is in 3/4 time and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The notation includes various ornaments and dynamic markings such as 'p' and 'f'.

Piu mos.
simile *simile* *simile*

simile *segue* *segue* *segue* *segue.*

Alto. *p.*

Δ6

V. p.

Handwritten musical score on four staves. The first staff begins with a treble clef, a 2/4 time signature, and the tempo marking "Allo". The notation includes various note values, rests, and dynamic markings such as "f" and "p". The second staff continues the melodic line with similar notation. The third staff features a series of chords, some with a "p" marking. The fourth staff concludes the piece with a final cadence. The paper shows signs of age and wear.

Violin 1.º For. Gen. Los Nardos.†

Alleg.º

And^{no} 2

p: fozp: eston p: eston

m: fe p: m: fe p: p: f p:

Allegro

no

no siwe

Parola:

Alleg^{ro} G major $\frac{3}{4}$ *f* *p* *f* *p*

Handwritten musical score for a piece in G major, 3/4 time, marked Allegro. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a style characteristic of the late 18th or early 19th century, featuring complex rhythmic patterns and dynamic markings such as *f* (forte) and *p* (piano). The notation includes many beamed notes and rests, suggesting a fast and intricate melody. The piece concludes with a double bar line and a fermata.

*Parola: y ^{2a} *Allegro**

Handwritten musical score for a section titled "Parola: y 2a Allegro". The notation is partially obscured by a large diagonal slash, indicating a section that has been cut out or is otherwise unplayable. The text "Parola: y 2a Allegro" is written in a cursive hand above the slash.

Marcha C major $\frac{3}{4}$ *f* *ff*

Handwritten musical score for a piece titled "Marcha". It is written in C major, 3/4 time, and begins with a treble clef. The notation is very dense, consisting of a series of vertical lines representing notes, with some numbers (20 and 60) written below the staff. The piece is marked with dynamics *f* (forte) and *ff* (fortissimo). The score ends with a double bar line and a fermata.

Corno.

Alleg^{ro} 2/4

Para y.
Facela Maxc.

Rez.^{do}

And^{te}

Face la Marcha: || Y repite Al segno: en
 estando formada: ~~la~~
 (y Parola) por Mujeres

Coplas *Alleg.* *pp*

la 1.ª. m. *a los Paes.* *2*
tres. mas *All.º* *crist.* *fuo* *All.º*

y Parola:

ra: y
 a
 a Marc.

Alleg^{ro}

Handwritten musical score on ten staves. The score is written in a single system with ten staves. It begins with a treble clef, a 2/4 time signature, and the tempo marking "Allegro". The music consists of a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. There are various musical notations including notes, rests, slurs, and dynamic markings such as "f" and "p". A section of the score is marked with a 3/8 time signature and includes the instruction "primo". The piece concludes with a double bar line and a fermata.

A handwritten musical score consisting of ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of rhythmic values, including eighth and sixteenth notes, often beamed together. There are several dynamic markings: *ff* (fortissimo) appears at the beginning of the first, third, sixth, and eighth staves; *po* (pianissimo) is written on the second and seventh staves; *Punt. do* (puncta do) is written on the fourth staff; and *Arco. fe* (arco forte) is written on the sixth staff. The number *46.* is written at the end of the third and seventh staves. The score concludes with a double bar line and a fermata on the eighth staff, followed by the initials *V. P.* at the bottom right.

t

Violin 2^o

Fon.^o General

Los Vandos.

Allegro 2/4

The musical score consists of ten staves. The first staff is marked *Allegro* in 2/4 time. The notation is handwritten and includes various rhythmic values, accidentals, and dynamic markings such as *p* and *f*. The music is written in a cursive, historical style. The bottom two staves are empty.

And no & 2

po todo

sfz

sfz

m.

mf

f *po* *f* *po*

Allegro.

Handwritten musical notation on a single staff, featuring a series of half notes with stems pointing upwards. A large bracket spans the first six measures, with the number '2' written above it. The word 'Parola.' is written in cursive at the end of the staff.

No.

No. 1606

Parola.

Handwritten musical notation consisting of six staves. The first staff begins with the tempo marking 'Alto' and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The word 'Parola' is written at the end of the sixth staff.

Parola
Al segno

Face 3 Marcha sola:

Handwritten musical notation on two staves. The first staff begins with the tempo marking 'Alto' and a 2/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

lay
no

Part.
nas

The image shows a page of handwritten musical notation, likely a score for a piano or similar instrument. It consists of ten staves of music. The notation is in a single system, with each staff containing a line of music. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a style characteristic of the late 18th or early 19th century. There are various musical symbols, including notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The paper is aged and shows some staining and wear.

A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score contains several dynamic markings: *ff* (fortissimo) at the beginning of the first staff, *punt. do* (puncta do) on the second staff, *ff* and *Arco* (arco) on the fourth staff, *ff* on the sixth staff, and *p.* (piano) on the seventh staff. There are also tempo markings: *Allegro* (Allegro) at the start of the first staff and *Allegro* (Allegro) on the seventh staff. The notation features many slurs, ties, and complex rhythmic patterns, including sixteenth and thirty-second notes. The paper shows signs of age, with some staining and fading.

A handwritten musical score on aged, yellowed paper. The score consists of seven staves of music. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *pp* (pianissimo). A tempo marking *All.^o* (Allegro) is present in the third staff. The music is written in a style characteristic of the 18th or 19th century. The paper shows signs of age, including some staining and discoloration.

Violin 2^o Fon. Gen. lo vandoj

Mus 161-2

Alleg^{ro}

The musical score is written on a single staff with a treble clef and a 2/4 time signature. It begins with the tempo marking 'Alleg^{ro}'. The notation includes a variety of note values, rests, and dynamic markings such as 'p' (piano) and 'fmo' (finito). The piece concludes with a double bar line. The manuscript is written in dark ink on aged, slightly yellowed paper.

And^{no}

m. f. *m. f.*

f. p. *f.*

Allegro

Parola.

All.^{to}

Parola: y Ripite: Al segno:

Fine 3/8. Maxcha.

Coro:

Alleg.^{to}

Parola: y Face la Marcha:

Fier^{do}
And.^{te}

*Face la Marcha
y rep.^{te} Allegro:
y Parola:*

Coplas:

Alleg. to

p.

esfor.

à los Parí. 2. All.º
tres: mas.

Alto

Para:

Alleg.^{to} $\frac{2}{4}$

p *f*

Alleg.^{to} $\frac{3}{8}$ *Firana.*

p *f*

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *p*, *Ando.*, *Punt. do*, and *signe.*. The number 46 is written at the end of the first and fifth staves. The bottom staff concludes with a double bar line, a fermata, and the initials *A. P.*

A handwritten musical score on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The tempo marking *All^o* is written below the first staff. The music consists of a melody in the first staff, a bass line in the second staff, and two staves of chords in the third and fourth staves. The notation includes various note values, rests, and dynamic markings such as *f* and *mf*. The score concludes with a double bar line and repeat dots on the fourth staff.

Oboe: 1^o For a Gen? ^t los vandos.

Alleg^{ro} 2/4

ff

Solo.

fmo

The musical score consists of eight staves of music. The first staff contains the title and tempo. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a cursive hand and includes various note values, rests, and dynamic markings. The piece concludes with a double bar line on the eighth staff.

And^{no} 8 2 4 6

12 20

Alleg^{ro}

Parola: y Alleg^{ro}

Marcha: 3 8 20

The image shows a page of handwritten musical notation on aged paper. It consists of ten staves of music. The first staff is marked 'And^{no}' and has a 2/4 time signature. The second staff has a 12-measure rest. The third staff is marked 'Alleg^{ro}' and has a 2/4 time signature. The fourth staff has a 3-measure rest. The fifth staff is marked 'Alleg^{ro}' and has a 3/8 time signature. The sixth staff has a 3-measure rest. The seventh staff is marked 'Marcha:' and has a 3/8 time signature. The eighth staff has a 20-measure rest. The ninth and tenth staves continue the musical notation. There are various dynamic markings such as 'ff' and 'ffov' throughout the piece. The paper shows signs of age, including some staining and foxing.

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes various tempo markings and performance instructions:

- Allegro** (top left)
- Allegro** (top left, second staff)
- Allegro** (top left, third staff)
- Allegro** (top left, fourth staff)
- Allegro** (top left, fifth staff)
- Allegro** (top left, sixth staff)
- Allegro** (top left, seventh staff)
- Allegro** (top left, eighth staff)
- Allegro** (top left, ninth staff)
- Allegro** (top left, tenth staff)
- Allegro** (top left, eleventh staff)
- Allegro** (top left, twelfth staff)
- Allegro** (top left, thirteenth staff)
- Allegro** (top left, fourteenth staff)
- Allegro** (top left, fifteenth staff)
- Allegro** (top left, sixteenth staff)
- Allegro** (top left, seventeenth staff)
- Allegro** (top left, eighteenth staff)
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- Allegro** (top left, twentieth staff)
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- Allegro** (top left, thirty-ninth staff)
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- Allegro** (top left, forty-seventh staff)
- Allegro** (top left, forty-eighth staff)
- Allegro** (top left, forty-ninth staff)
- Allegro** (top left, fiftieth staff)

Performance instructions and markings include:

- Allegro** (top right)
- Allegro** (top right, second staff)
- Allegro** (top right, third staff)
- Allegro** (top right, fourth staff)
- Allegro** (top right, fifth staff)
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- Allegro** (top right, forty-seventh staff)
- Allegro** (top right, forty-eighth staff)
- Allegro** (top right, forty-ninth staff)
- Allegro** (top right, fiftieth staff)

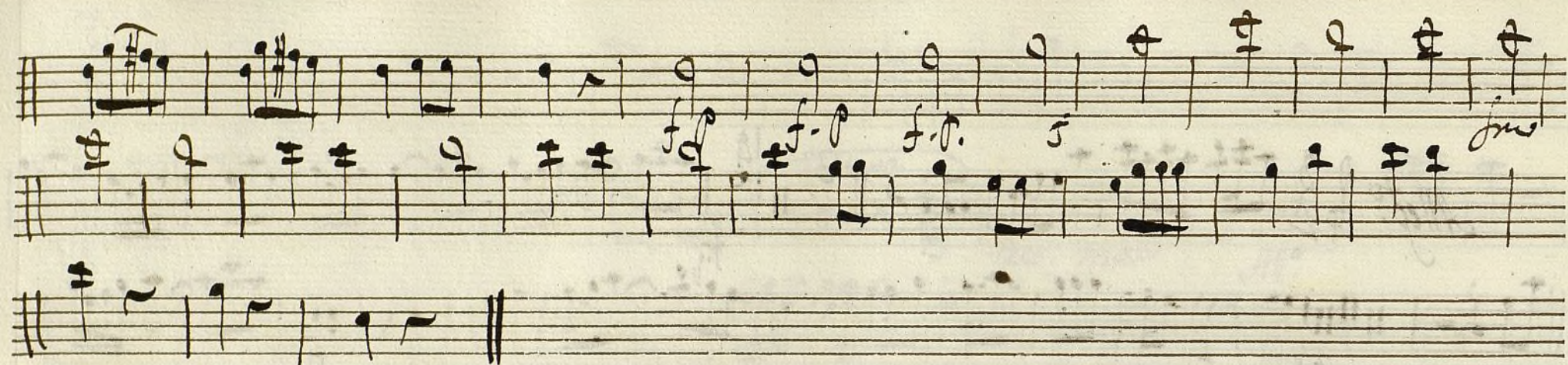
Additional markings include:

- 20** (top right, first staff)
- Allegro** (top right, first staff)
- Allegro** (top right, second staff)
- Allegro** (top right, third staff)
- Allegro** (top right, fourth staff)
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- Allegro** (top right, forty-sixth staff)
- Allegro** (top right, forty-seventh staff)
- Allegro** (top right, forty-eighth staff)
- Allegro** (top right, forty-ninth staff)
- Allegro** (top right, fiftieth staff)

Coplas.

Handwritten musical score for 'Coplas'. The score is written on ten staves. The first staff begins with the tempo marking 'Alto' and a treble clef. The music is in 6/8 time. The second staff includes the lyrics 'a lo Parr.' and 'tus: mas:' with a '2' above the notes. The third staff has a '2' above the first measure. The fourth staff has a '2' above the first measure. The fifth staff has a '2' above the first measure. The sixth staff has a '6' above the first measure and a 'cres.' marking above the staff. The seventh staff has a 'fmo' marking below the first measure and an 'Alto' marking below the staff. The eighth staff begins with the tempo marking 'Allegro' and a treble clef. The ninth staff has a '3' below the first measure. The tenth staff has a '3' below the first measure. The score concludes with a double bar line on the tenth staff.

Handwritten musical score on eight staves. The score begins with *Allegro* and a treble clef. It features various time signatures including 3/4, 3/8, and 2/4. The notation includes complex rhythmic patterns, triplets, and dynamic markings such as *f* and *ff*. Measure numbers 31, 46, and 6 are visible. The piece concludes with *All.* and a 2/4 time signature.



Oboe 2^o Ton. Gen. 1^o y vando:
t

Alleg.^{ro} 2/2

8

ببر

موس

And.^{no} 2/4 ~~1~~ 6
12 20
Allegro *f* *Para.*

Alleg.^{to} 3/8 ~~1~~ 20
f. *effo.* *f.* *effo.* *Parola:* *Alleg.^o*

Marcha 3/8 ~~1~~ 20
Allegro.

Alleg.^{to}

ff

f

Parola y Face la Marcha

1^{da}
2^{da}

1^{da}
2^{da}

And.^{te}

*ó travez: la Mancha
y despues rep^{te}
Allegro.*

Coplas:

Alleg.^{to} $\frac{6}{8}$ *p.*

Ta. Δ. no. *à lo Pavi.*
ter: mas:

All.^o

cur.

All.^{to}

Parola:

Alleg.^{to} $\frac{2}{4}$

f

All.^o $\frac{3}{8}$ $\frac{3}{8}$ $\frac{14}{8}$ $\Delta 6.$ $\frac{3}{8}$ $\frac{6}{8}$ $\Delta 6$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{4}{4}$

Handwritten musical score on three staves. The first staff contains a melodic line with slurs and dynamic markings *f.p.*, *f.p.*, *f.p.*, and *f*. The second staff contains a bass line with a *piano* marking. The third staff contains a few notes and a double bar line.

Trompa 1.^a Fon. Gen. 1.^a los Vandy

In C.

Alleg.^{ro} $\frac{2}{4}$

f.

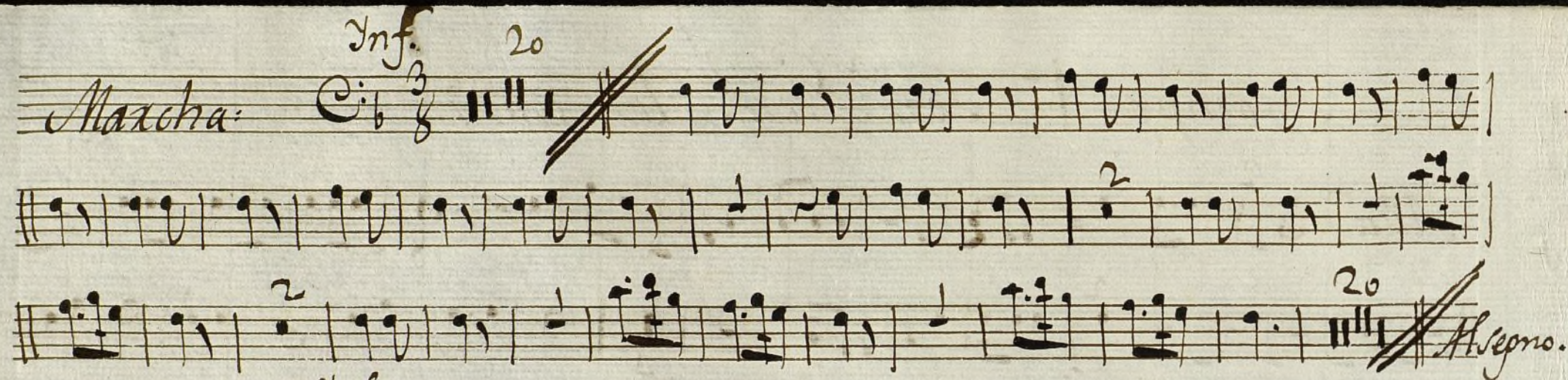
f. Inf.

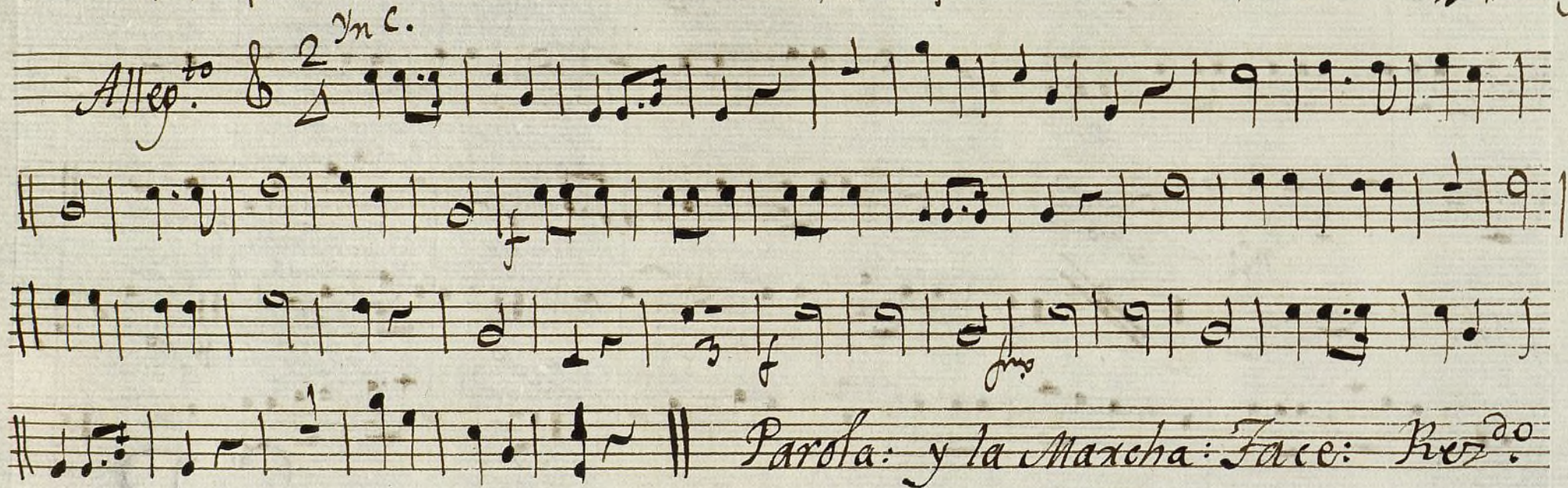
fmo

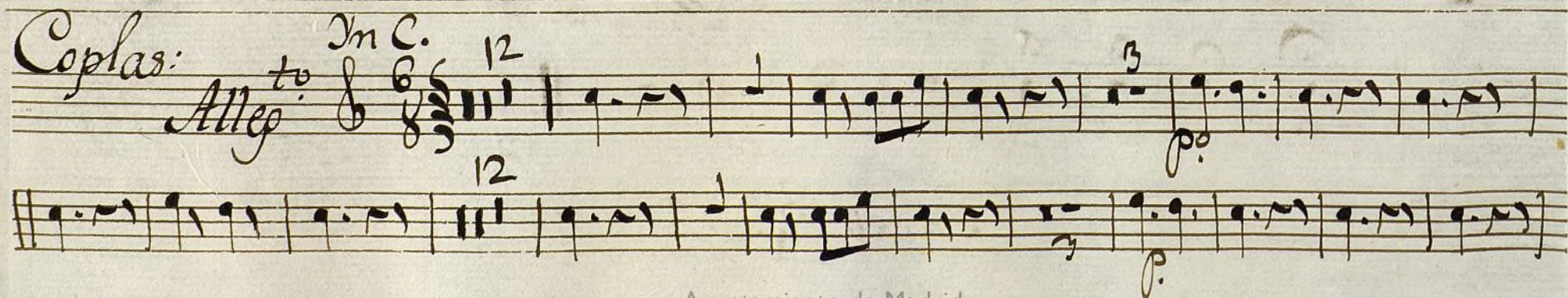
And.no

Allegno.

Facet: 3: y Parola:

Marcha: *Inf.* *20*
C₁ $\frac{3}{8}$ 

Alleg.^{to} *In C.* $\frac{2}{4}$ 

Coplas: *Alleg.^{to}* *In C.* $\frac{6}{8}$ $\frac{12}{8}$ $\frac{3}{8}$ 

Handwritten musical score on ten staves. The notation includes treble clefs, a 3/4 time signature, and various musical symbols such as notes, rests, and bar lines. The score is marked with dynamics like *f* and *ff*, and includes performance instructions such as *All.^o* and *fmo*. Measure numbers 18, 32, and 32' are indicated. The piece concludes with a double bar line on the tenth staff.

Trompa 2.^a Fon.^a Gen.^l loy vandoj.

In C.
Alleg.^{to}

Parolas: y Facet: 3:

Marcha. *Inf.* E^b $\frac{3}{8}$ $\text{II} \text{II} \text{I}$ 20

Musical notation (first staff)

Musical notation (second staff)

Allegro Inc. $\frac{2}{4}$ Musical notation (third staff)

Musical notation (fourth staff)

Musical notation (fifth staff)

Musical notation (sixth staff) *Parola: y la Marcha: Face: y Rez^{do}:ff*

Marcha: y Parola Face:

Coplas: Allegro Inc. $\frac{3}{8}$ II Musical notation (seventh staff)

Musical notation (eighth staff)

Ta A^{no}
a los Paní.

All.^o

legno:

Parola:

All.^o

In C.

Handwritten musical score on ten staves. The notation includes various rhythmic values, rests, and dynamic markings. The first staff begins with a treble clef and a 3/8 time signature. The second staff has a 3/8 time signature with a '14' above it. The third staff has a 3/8 time signature with a '32' below it. The fourth staff has a 3/8 time signature with a '32' below it. The fifth staff has a 3/8 time signature with a '32' below it. The sixth staff has a 3/8 time signature with a '32' below it. The seventh staff has a 3/8 time signature with a '32' below it. The eighth staff has a 3/8 time signature with a '32' below it. The ninth staff has a 3/8 time signature with a '32' below it. The tenth staff has a 3/8 time signature with a '32' below it. The score concludes with a double bar line.

Bajo Fon. Gen. Los Vandos

Mus 161-2

Alleg^{to} $\text{C}:\frac{2}{1}$

And^{no} $\text{C}:\flat$ $\frac{2}{4}$ *p.^o tutto:*

Musical staff with notes and rests.

p.^o *m.^o fe* *p.^o* *m.^o fe* *p.^o*

Musical staff with notes and rests.

Musical staff with notes and rests.

ten

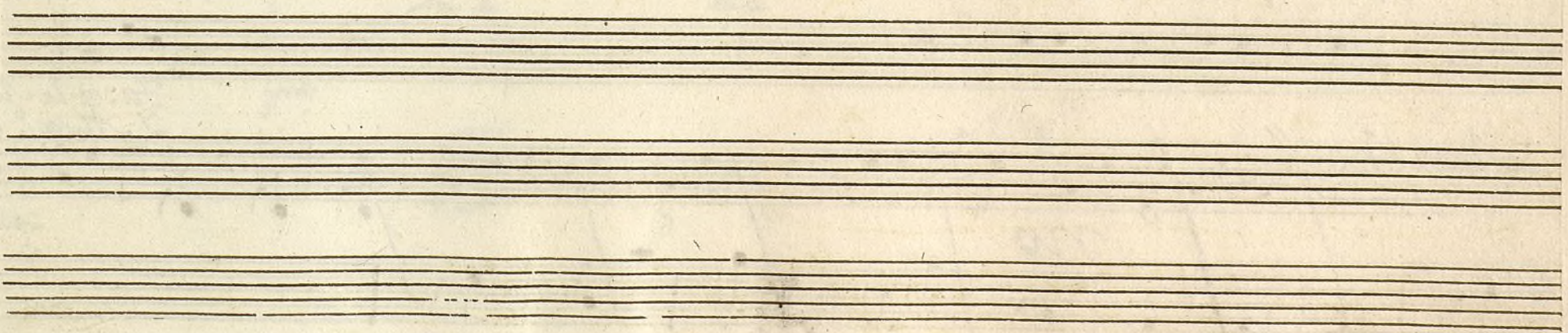
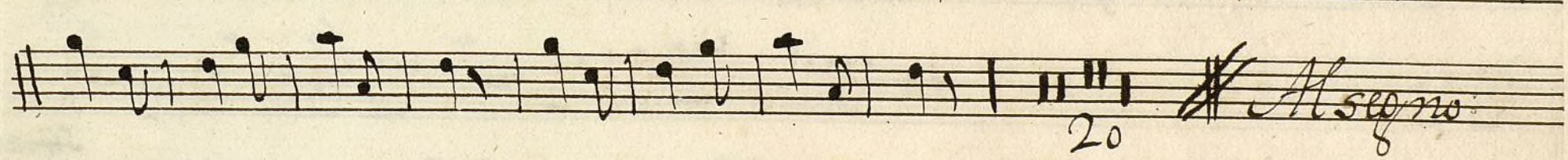
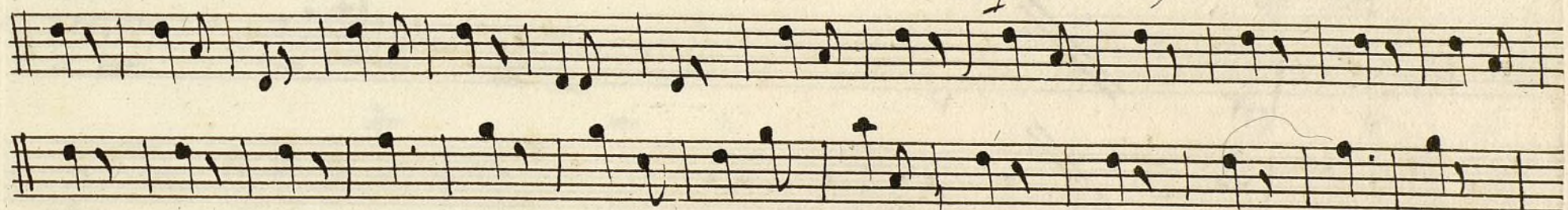
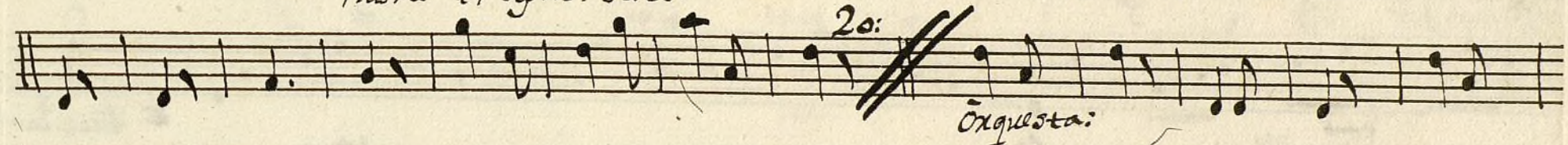
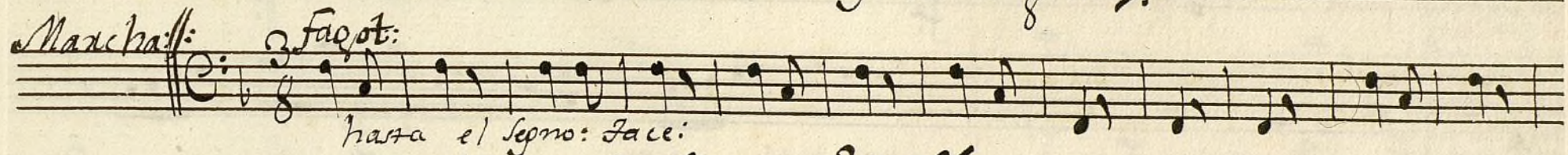
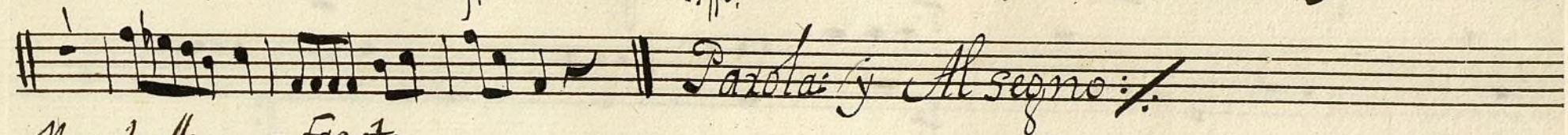
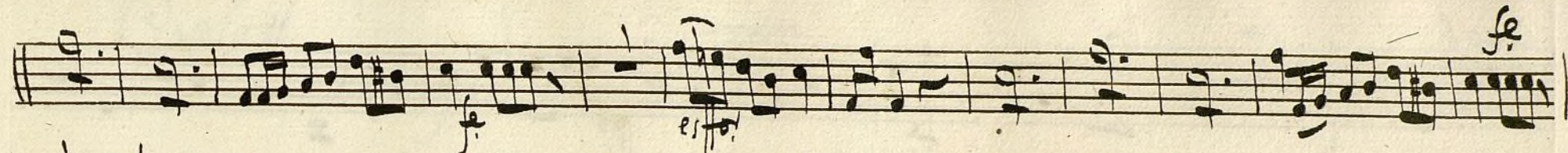
Allegro

Musical staff with notes and rests.

no *no* *Para*

Alleg^{to} $\text{C}:\sharp$ $\frac{3}{4}$ *p.^o*

no. siwe



Corno II

Alleg^{ro}

$\text{C}:\ 2$

Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The music is in common time (C) with a 2-measure rest at the beginning. The notation includes various note values, rests, and dynamic markings such as *pp* and *f*.

Para: y
tace: la Marcha

Rez.^{do}

And.^{te}

Handwritten musical notation for the second system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The music is in common time (C) with a 2-measure rest at the beginning. The notation includes various note values, rests, and dynamic markings such as *pp* and *f*.

Sig.^{ue}

Marcha: ff

no

Face: la Marc.
y *Alleg.^{ro}* estande
forma
das, las
Mujeres:
y Panola

Handwritten musical notation for the third system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The music is in common time (C) with a 2-measure rest at the beginning. The notation includes various note values, rests, and dynamic markings such as *pp* and *f*.

Coplas.

Alleg^{to}

6/8 ~~musical notation~~

pp

Musical staff with notes and rests.

Musical staff with notes and rests.

la A. no

Musical staff with notes and rests.

5
a los: Paix. 3
tres: mas 3

All.^o

mei.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

~~musical notation~~ y Paola.^{Alleg^{to}}

raij
Marcha

a
alc.
tando
forma
das, las
exes:
Paola

Allegro $\text{C} = \frac{2}{4}$

32.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p.*, *f.*, $\Delta 6.$, and *32*. The score concludes with a double bar line, a *2* above the staff, and the tempo marking *All.°*. The initials *V.P.* are written at the bottom right of the page.

Handwritten musical notation on two staves. The top staff begins with three measures marked "f.p." (fortissimo piano). The notation includes various note values, rests, and dynamic markings such as "f" and "p". The bottom staff continues the musical line with similar notation and ends with a double bar line.