

Vista en mesa de musica
en Gibraltar a 18 de Junio de

1811.

Alvarez

Composés

Mus 188-9

Florero, Flajo y Abate

Autor: Larevra (Ver M-175-3)

Soy Feliz y contento

Hijas

MS AU JOUR PAR M. BOUIN.

Oeuvre IV^{me} de quatuor

Grabé Par Gérardin

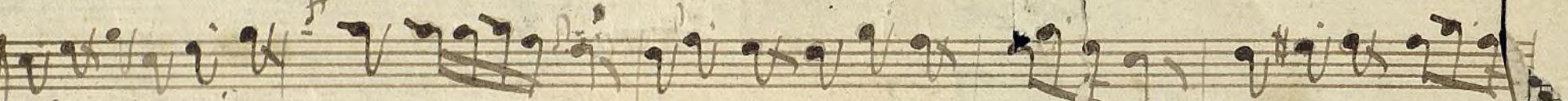
1811

sala: con sillas una puerta à

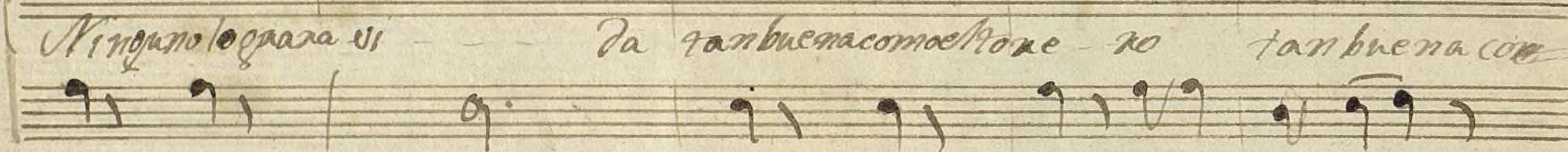
otra a la Triguera



Toquina



Pezico



cheapo con gacia y sol za za el cuerpo fuerza esas modas.
 cheños sin imencion y sin cheños pe no mi pe pa.
 tan afectadas q' nos usaba toda la gracia q' nos u
 aguino vedo si el abarroto estara adentro si el abo
 suapa to da la gracia to lala q' a cia pue spa es taya ro so los q' spa
 tio es taza dentro estara a dentro pue s como yole a tra pe al se ñor

ora

no les - la espaldas - no necesitan trajes - deo mas naciones de esta ma
cuero - al senor cuervo que abone scala carne le ase bien puesto le ase bien



Per
cio nes - no ne ce si tan tra jes de o mas naciones de o mas na
pues to que abone scala carne le ase bien puesto le ase bien



aciones de o mas naciones -
puesto le ase bien puesto

Primera Parola ya
son los diez mi toreo
es una q' avérme venga
aunque era un poco enfa-
dado, pqq' un chate se

Empieza en obsequioa
me rendido, pero oy le he

de haces q' est q' yo
no gusto de mis blos y

ala Chamberga; chaleco

quiero mas con majona la capa caida del ombro, gran sombrero
con mil blos, unas pañillas de tercia, q' toda esa fil y grana, q' los cazaratas llevan
y q' solo en los castrones se conocen, no son embas: mucho gorda mi toreo: boy a ver
deje la zeta, si viene, con el Abazc oy la emas echo muy buena - se aepite // la parola - ven
pero porque a de temer aun miserable fortuna, quien no ha temido Tomaos tantos tores en la

Plaza mas infelice genomo, de q^e manera se q^e aquelloz zinan al cuerpo, y este ~~se~~ ^{ella}
reñizado al alma mi pena sale, este abate, ^{ella} que aborada.

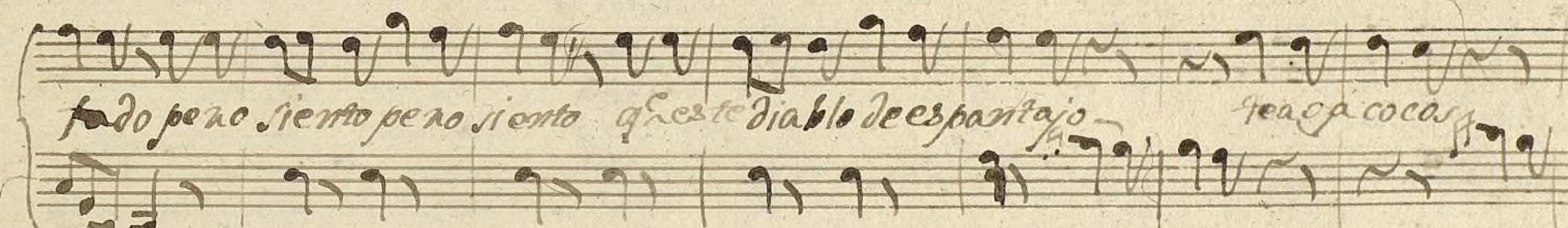
Ma



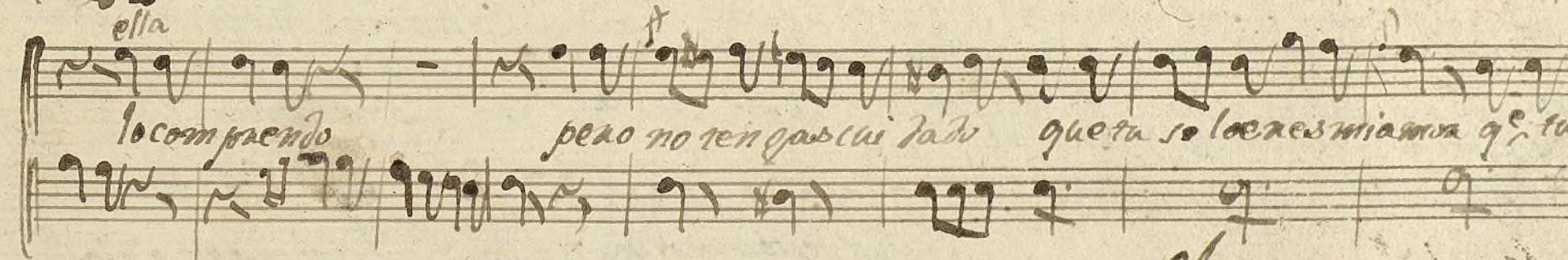
Al dios le roza ma do à Dios se rona pena pa



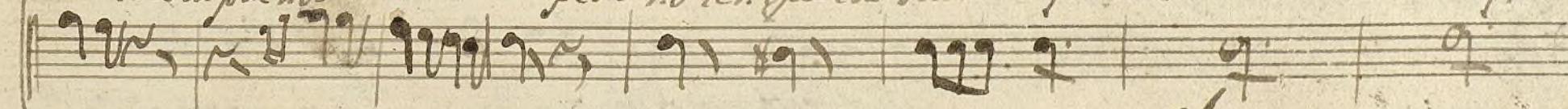
nece que ras sea yo y tu estor muy a suena no te enfa de mono mio yo conti go nomeen



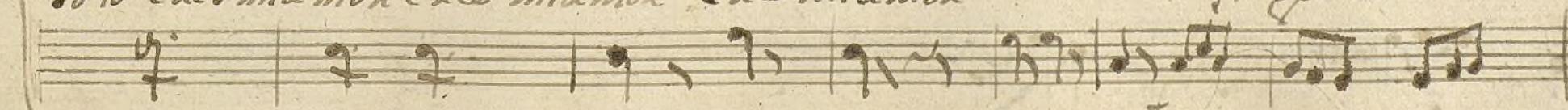
fado pero siento pero siento q este diablo de espartajo - ^{te aya cocas}



^{ella} locomprendo pero no ren gos cui fado questa se lo crea miamor q^e tu



solo exes miamon exes miamon exes miamon o q^e quero dar à



ella
mantes o que quiso a dura mante causa una sa tis fac cion causa una satis fac cion

ella
quiso a dura mante causa una sa tis fac cion causa una sa tis fac cion

ella no me empleo yo tan mal, ni el puede competir nunca con todo este chiste y sal

ella esto es facil lograras, et verás que viene un gallo alto de tu ejercicio, pues sabes q' me quería Félix bien esta, por que viene, y satisfecha al momento quedaras.

Félix Pérez - Congé et Saxe no quiere?

ella no me empleo yo tan mal, ni el puede competir nunca con todo este chiste y sal

Félix q' visto; mira se creó, mas te quisiera

ver más y acá q' no huelva à Saxe

ella esto es facil lograras, et verás que viene un gallo alto de tu ejercicio, pues sabes q' me quería Félix bien esta, por que viene, y satisfecha al momento quedaras.

Quien estás más diles ri-do

De los que dan alas

Dime q' clavijo ne- des re-ocurca rodos mayas

Refrán

to aor de largº dan alor to aor
miedo se han caido maya miedo

el grana mosa con vi - da
las barcas por qº laenta ada

para qº ella able cono - mas el qº un amoza con ti da para a qº ella able con
damontas qas a bien ras las barcas por qº laenta ada dan con los ojos en

ella en la corriada zo - ras qº cosa mas qº gra da

bien - - - ras para una tarazona toca do donde la es tocada hi - ras

Ayuntamiento de Madrid

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1072

tar 2

queas su tiempo ya sal / mas queas su tiempo ya sal das qe ea jecas el a mor al
 y na faa de se tamba y na daorde de tu baa ^{tar 2} para queasi se de clane

hombre sue le can - van queas jecas el a mor al hombre sue le can san sue le can
 buena la oca siones ta pa na queasi se de clane buena la oca siones ta la oca si

le can san sue le can san

sion co ta la ca sione ta

el asquiero decia, qe os quiero = ella = de veras = el = mucho =

Cupido dame tu amparo para decir, lo, qe quiero.

R.
A.

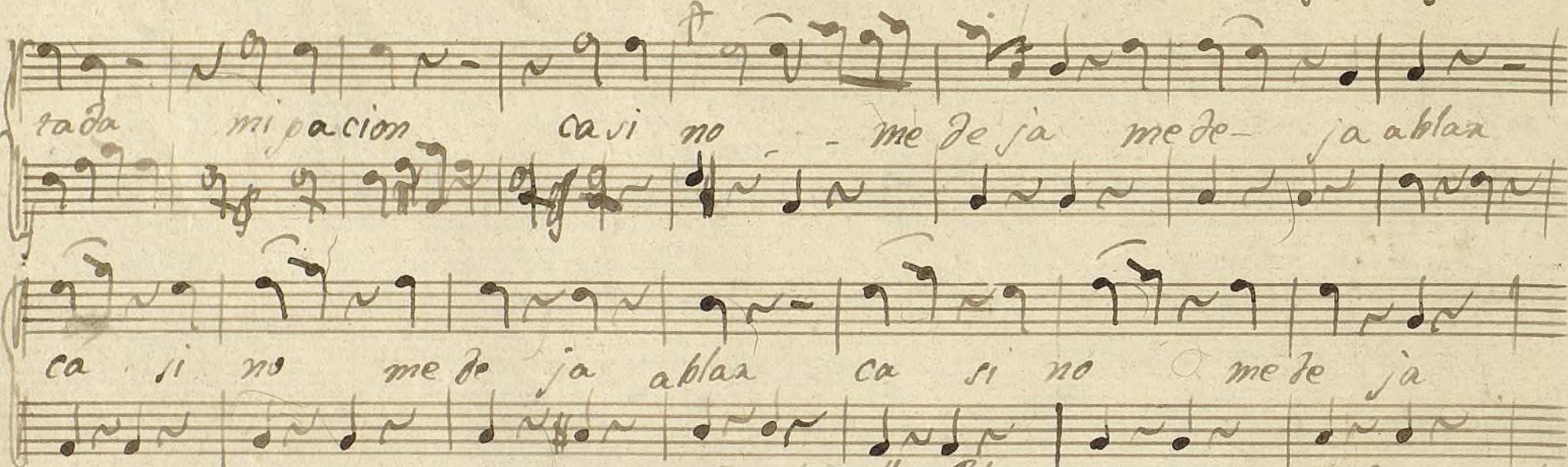
Panola = el = señora soy un Abate
 como veis = ella = bienoba el Cuento
 el = petimete y chuntalo de los
 de calzon fusteado, se acea Tonon-
 gas: prendidos. ago laanadas de modo
 flecas, peynq, comango a bamicas, apo
 fisios, soy boleao, y en no hablando de
 Estudian, de totas quanto ay ento
 nienda = ella = y qe me gaceas decia,
 Della = expresando de otro modo = el =

A.

Abarca

Recitativo
 All.

Es mi amor la lira alada de se silla el colo zo de
 roda mi sonrimento mi pa rion el ca vallo del re nro
 y una lefan te en fin mi pensamiento
 ya si sed pia do sa templa mi mortorio aus bati ci dio en
 mi causanas en mi causazas exal ra dami pasion



(elevar la Pasona) y bien qe prevere usted: elevar la Pasona - nada mala cosa tiene el maio:-
 (Perico) Daga habe usted - Pasona - lo qe usted, cierto me ha usted gustado - Perico - y sabe usted
 que yo soy un torero - Pasona - me ago cargo, aunque estoy muerto de miedo, esfuerza, echazla
 de quate - Perico - y matar toros y caballos para mi es un mismo Casi - Pasona - y qe saca
 carnos en limpio, esto sacamos.

Mus. 188-9

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espero q' no so - taas note le za -
se que nuestro esplana - te del secreta -
mos no so le za - mos noto le ae - mas que en
nio del secreta - aio det seca eta - aio cre'ne'
nuestro galli ne - aio carretera - 110 q' en nues
o q' atencion li do mal despacha - do caeo quea.

077

The image shows a handwritten musical score on aged paper. The music is written in four staves, each with a different time signature: common time, common time, 2/4 time, and common time. The lyrics are in Spanish and Quechua. The Spanish lyrics are:

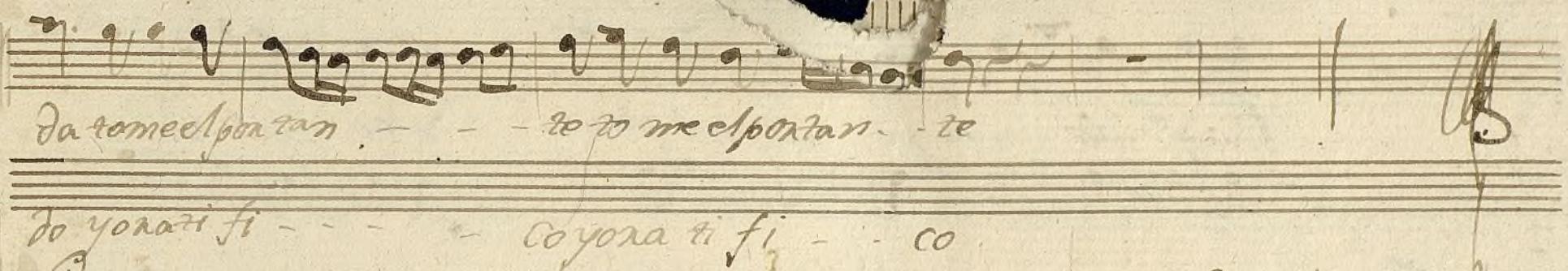
- galli ne - - - - no canteo no ga - - - - no canteo no ga
- peis sali - - - do maldespa cha - - - do maldespa cha
- ya si atinstan - - - te amesq' elosa cu - - -
- ya si te di - - - eo que quanto ayga escucha - - -
- ya come el pon tan - - - - te antes q' le va cu - - -
- do yo nati fi - - - - co

The Quechua lyrics are:

- llu p'pu p'pu llu p'pu p'pu

A small oval contains the word "muen".

Cancion



 Da come el pon tan - - - - - to no me el pon tan. - te
 Yo yona ti fi - - - - - co yona ti fi - - - - - co

Panola: Perico = Mine usted y esto que dice lo asegura este Punal - saca mi Punal / Paco =
 usted me se sin armas, se pretende asi vengar; si yo tu viere un florete, lo que se bien malogre
 las botones de l' vestido, o a via de contar, por cierto. De = Perico = poco a poco, no se obre usted
 mas, y pues es Flonetista usted flores rendia, y reniemas cada uno con sus armas = Paco = Si en esta
 Perico = pasa q= usted no ve escape, voy esta puesta a Lazaras (sierra una puesta) / Paco = en
 pensando tener q= Diabrazes quenza, = Perico = Espero usted un momento q= al instante
 bue/lo aca (vale Joaquina) ella = adonde vas = Perico = Espero usted un momento que al instante
 bue/lo aca, vale Joa q= no te asustes q= esto es un chasco no mas vade = fat Segno //
 La Pasola: vale Perico Perico = Aqui esta el Florete a, ella y pues tu de la Riva eres can-
 sa (la vienda en una villa) deje es a silla, dejas quien es el q= el premio gana = Joaquina/malo,
 q= esto va de veras. Poni el Florete / Paco = Valgome sta susana, mas, quiero ver si le
 adusto; contar, de tercia de quarta, provando el Florete al fina silla / para cocinar ilaciones, y ame-
 tiene usted en guardia - - Perico = Esta viene usted - Paco = si señor (Perico) si pues entremos us-
 ted, vaya - - Lazaras Capa, y saca muleta, y estoq = Paco = San Juan, q= es esto? (Perico) reñir cada
 uno con sus armas; usted = Paco entiende del Florete, y yo del estoque = Vaya: dice usted, yo trae, y el
 q= cayerse, q= caiga; entre usted = Paco señor por Dios (relevanta Joaquina) Vaya usted muy, nona-
 mala, y no buebla usted a poner, los pies ami casa (Perico) pero antes, sera muy bueno
 sacadiste una - casa da (Paco) q= seme seq= la lengua, si bretubo a la Lazaras con ma-
 jas (ella) y tu, toma aquesta mano, en premio de tu constancia - - -

Handwritten musical score for three voices (Alto, Tenor, Bass) with lyrics in Spanish. The music is written on five-line staves with various note heads and rests. The lyrics are written below the staves, corresponding to the musical phrases.

 The score consists of four systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. The lyrics are:

 Puerto rico - sus pez mi me río y no vuel vaha

 The second system starts with a bass clef, a key signature of one sharp, and a common time signature. The lyrics are:

 Pabla con maja y no vuel ha habla con majas Gaco

 The third system starts with a bass clef, a key signature of one sharp, and a common time signature. The lyrics are:

 como ma no en la capa yozza so bae

 The fourth system starts with a bass clef, a key signature of one sharp, and a common time signature. The lyrics are:

 la muleta yolo juao yolo juao juao bienes ta

 The score includes several handwritten markings and annotations:

 - A small circle with the number '2' is placed above the first staff.

 - The name 'Joaq' is written above the third staff, followed by a small sketch of a hand holding a pen.

 - The word 'Perico' is written above the fourth staff.

 - The word 'bienes ta' is written next to 'Perico'.

 - A small circle with the number '3' is placed above the fourth staff.

 - The word 'muen' is written in a small box at the bottom right of the page.

ella
Pues de se mo so en las das
Para bol de na a ney na la paz

bol de na a ney na la paz aey na la paz

bol de na a ney na la paz aey na la paz

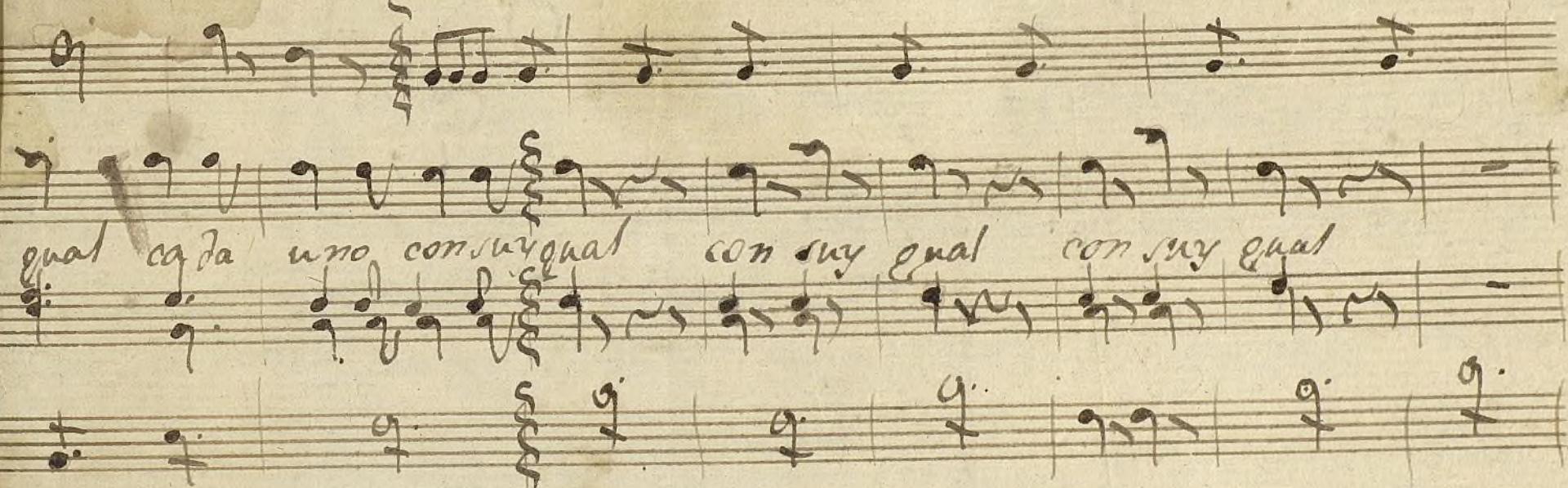
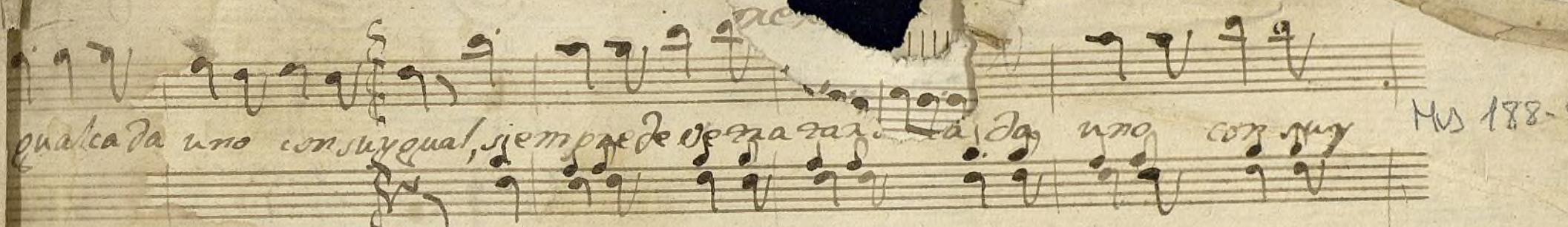
ciendo placen se nos q^e au spara en amaran se siem pare de ientra taa se ca

The image shows three staves of handwritten musical notation on aged paper. The notation consists of vertical stems and horizontal strokes, typical of early printed music notation. Below each staff, there is a line of Spanish lyrics. The first staff's lyrics are: "Jauno consi qual siempre de se tra tra se ca da u no consuyqual cada". The second staff's lyrics are: "uno consi qual di ciendo placen tenas q ba nacna mo tra se siempre de setra". The third staff's lyrics are: "tra se ca Jauno consuy qual siempre de se tra tra se ca da uno consi". A small, faint mark "las 3" is written above the second staff. In the bottom right corner of the third staff, there is a small, circular, embossed-style stamp containing the word "muen".

Jauno consi qual siempre de se tra tra se ca da u no consuyqual cada

uno consi qual di ciendo placen tenas q ba nacna mo tra se siempre de setra

tra se ca Jauno consuy qual siempre de se tra tra se ca da uno consi



M. Bourin M^d de Mu
Rue S^t. Honore' pres St.
Chex Mr^{le}



Parties d'instruments
une - Petit .

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19 20 21 22

Obre 3^o tonadilla, a 3 el Tochen y y Alarc

Mus 188-9

Obre 3º tonadilla, a 3 el Tochen y y Alarc

Fazola al Segno y Fazola

Fazola

Al Segno 3 mas Fazola

Fazola

Recitado

Alto

Alto

Alto

Alto *face*

Alto

Alto

Alto

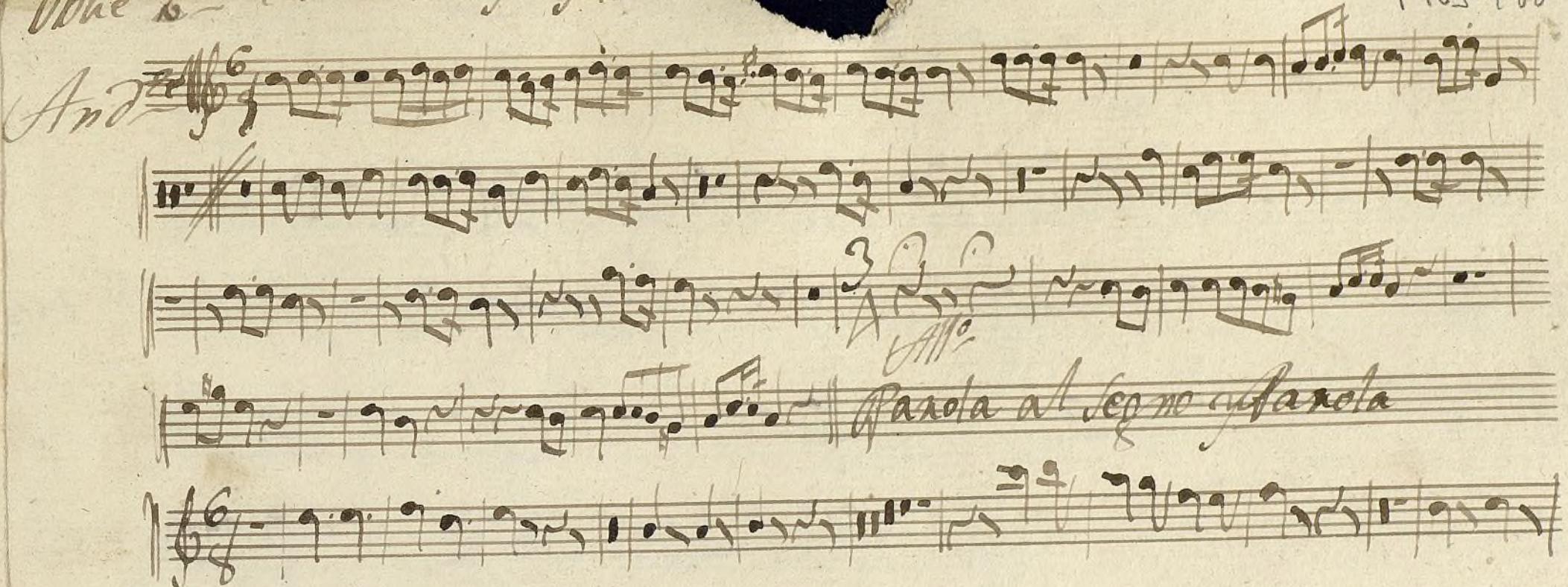
Fin.

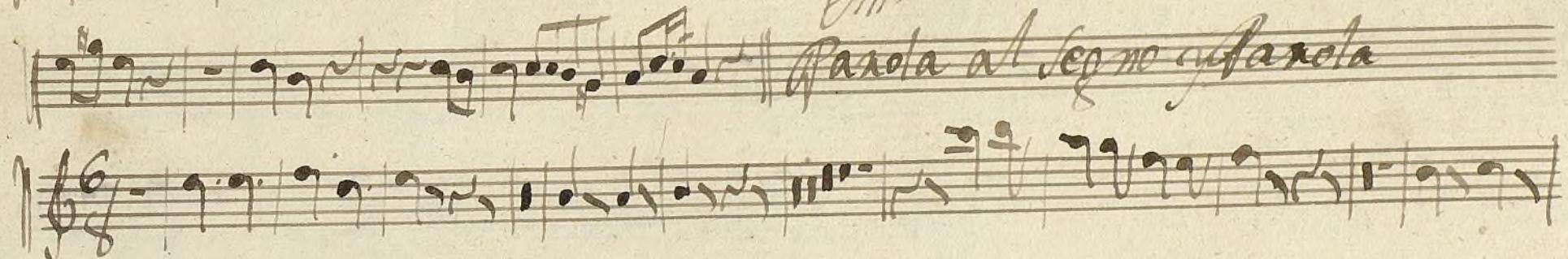
The musical score is handwritten on five-line staves. The first system begins with a recitation (Recitado) indicated by the text "Recitado" above the staff. This is followed by three staves of vocal music for Alto, each with a dynamic marking "Alto". The second system begins with a staff for Alto, followed by a staff for piano, and concludes with a final staff for Alto. The piano staff includes a dynamic marking "Alto" and a tempo marking "face". The vocal parts consist of vertical strokes with horizontal dashes, typical of early musical notation. The score is written on aged, yellowish paper.

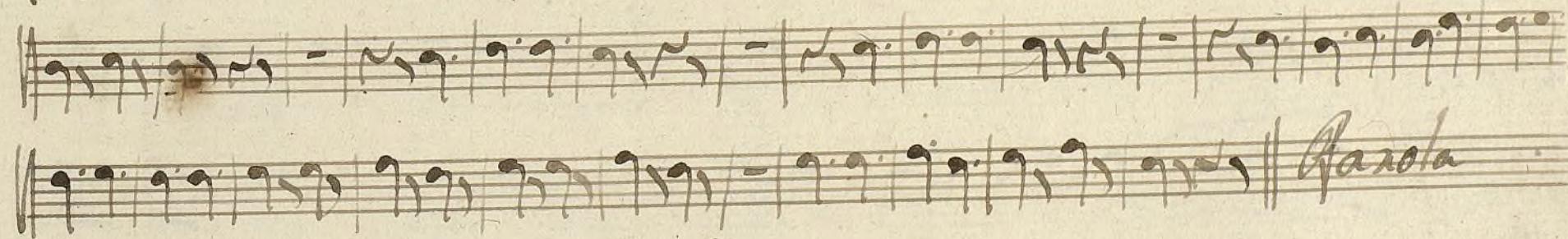
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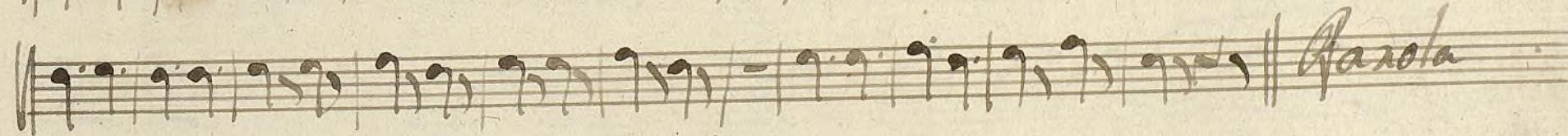
Obre 2º Torero Maja y Alba

Mus 188-9

And 

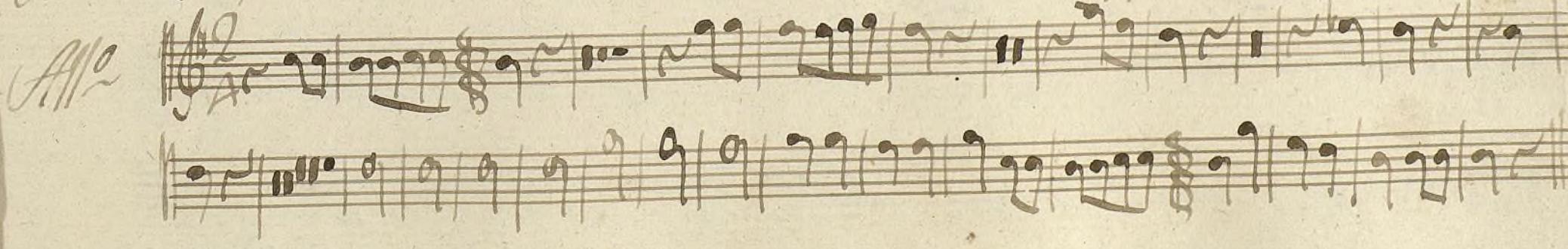


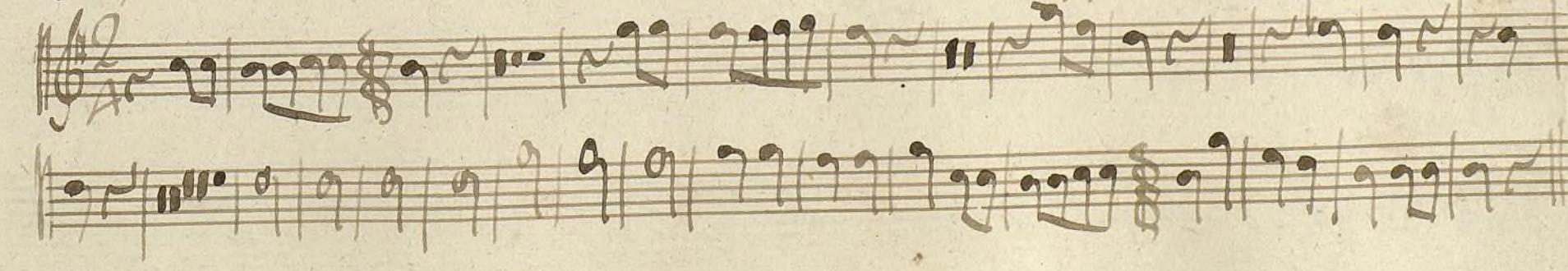




Al 1º 



Al 2º 



Rec
Aire

Appo

Alo

Alto

Fl.

Fl.

Fl.

Finis

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Zaponga 1^a

Tonadilla á 3 estrofas Maja y Alvaro

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Anda

Parola y al segm.

In.C.

Parola

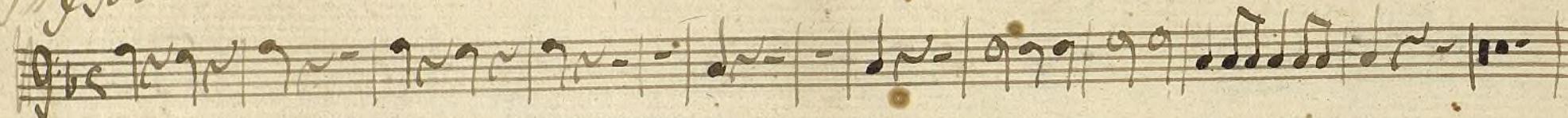
In.C.

A Segno

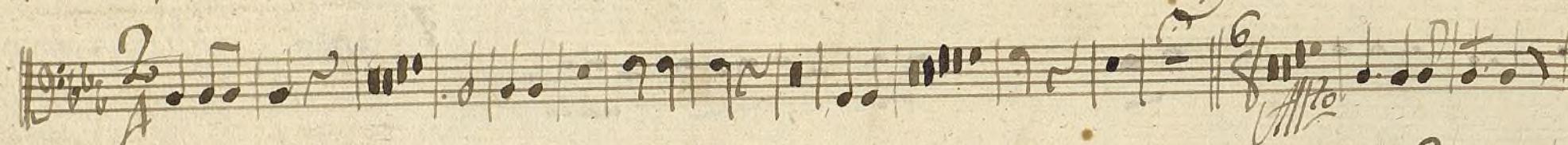
Fazol

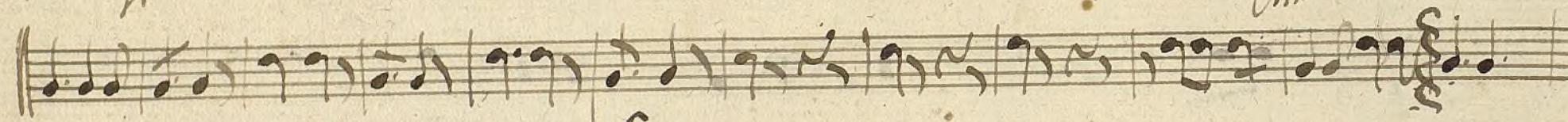
Recitado  | Face

Alto 1. In fant

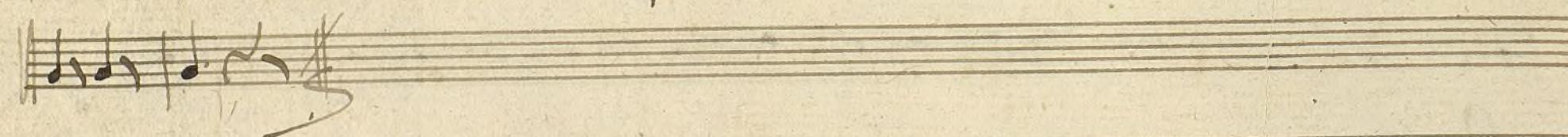
Alto 2 

 Parada. Allto 2 acer

Allto 







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Frontera 2^a Tomadilla a

Maja y Abre

MUS 188-9

A handwritten musical score on aged paper. The title "The Star-Spangled Banner" is written at the top. The score consists of four systems of music, each with a treble clef, a key signature of one sharp (F#), and a common time signature. Measure 1 starts with a forte dynamic. Measures 2-4 continue the melody. The vocal line is supported by a harmonic bass line.

760

A handwritten musical score for 'Tzadik' on five-line staff paper. The score consists of two systems of music. The first system begins with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with various note heads and rests. The second system begins with a bass clef, a key signature of one sharp, and a common time signature. It also features a melodic line with note heads and rests. The score is written in ink on aged paper.

A handwritten musical score on five staves. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 3/4 time (indicated by a '3'). The music consists of eighth and sixteenth note patterns. Measure 1 starts with a half note followed by an eighth note. Measures 2-4 show a repeating pattern of eighth notes. Measure 5 begins with a sixteenth note. Measures 6-7 show a repeating pattern of eighth notes. Measure 8 begins with a sixteenth note. Measures 9-10 show a repeating pattern of eighth notes. Measure 11 begins with a sixteenth note. Measures 12-13 show a repeating pattern of eighth notes. Measure 14 begins with a sixteenth note. Measures 15-16 show a repeating pattern of eighth notes. Measure 17 begins with a sixteenth note. Measures 18-19 show a repeating pattern of eighth notes. Measure 20 begins with a sixteenth note.

A handwritten musical score on five-line staves. The first staff contains a single measure with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a treble clef and a key signature of one sharp, followed by a section of music with a bass clef and a key signature of one flat. The third staff starts with a bass clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The fifth staff starts with a bass clef and a key signature of one flat. The title "Panola y ala y Paada" is written across the top of the score.

Jn C.

A handwritten musical score for a single melody. The score begins with a key signature of one sharp (G major), followed by a 2/4 time signature. The melody consists of a single line of music on five-line staff paper. The lyrics, written in Hebrew, are: "שִׁיר לַשָּׁנָה תֹּוֹבָה בְּרָא-תְּבוּנָה יְמִינָה יְמִינָה". The handwriting is cursive and appears to be in ink.

A handwritten musical score for 'Pandora' on five-line staff paper. The score consists of two systems of music. The first system begins with a treble clef, a common time signature, and a key signature of one sharp. It features a melodic line with various note heads and stems. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. It also features a melodic line with note heads and stems. The name 'Pandora.' is written in cursive at the end of the score.

6

A handwritten musical score for piano, featuring five staves of music. The first four staves are in common time (indicated by 'C') and the last staff is in 3/4 time (indicated by '3'). The music consists of various notes and rests, primarily in the treble clef. The score is written on a light-colored background with dark ink.

A handwritten musical score for a string quartet, featuring four staves of music on a single page. The music is written in brown ink on light-colored paper. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature.

A handwritten musical score on a single staff. The music consists of a series of eighth notes and sixteenth note pairs, primarily in common time. There are several fermatas (dots over notes) and a repeat sign with a 'C' above it. The score is written in brown ink on a light-colored background.

Recitado | Allegro ^{Allegro}
Allegro ^{Allegro}
Allegro ^{Allegro}
Allegro ^{Allegro}

tace
charola

1200055355

Bajotonad^a a 3 La Mapa y el Torero.

And. $\frac{6}{8}$

b. 188 - 9

(- 0000 ch | - | Recorrido - And.

2 9 - | ~ b9 9 9 | +. r - f | o - f

C A 11 D G = F C 1 | P o e n | e n - e n e n | e e e e | d o d | e e e e | h o d

9 9 | 9 9 | d T s . . - | * e n i n | e n e n | e n e n |

9 9 | 9 9 | | d o d | d T | 9 9 | e T s | 9 9

e e e | 9 9 | e n . . | d o d | d o d | e n e n | d n | d n o

. . . . | e n e n | d o d | d o d | d o d | e n e n | 9 9 9 9 | 9 9 9 9

Batería. G = 60 // 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3

d T | 9 9 9 | d o d | d o d | d o d | d o d | d o d | d o d

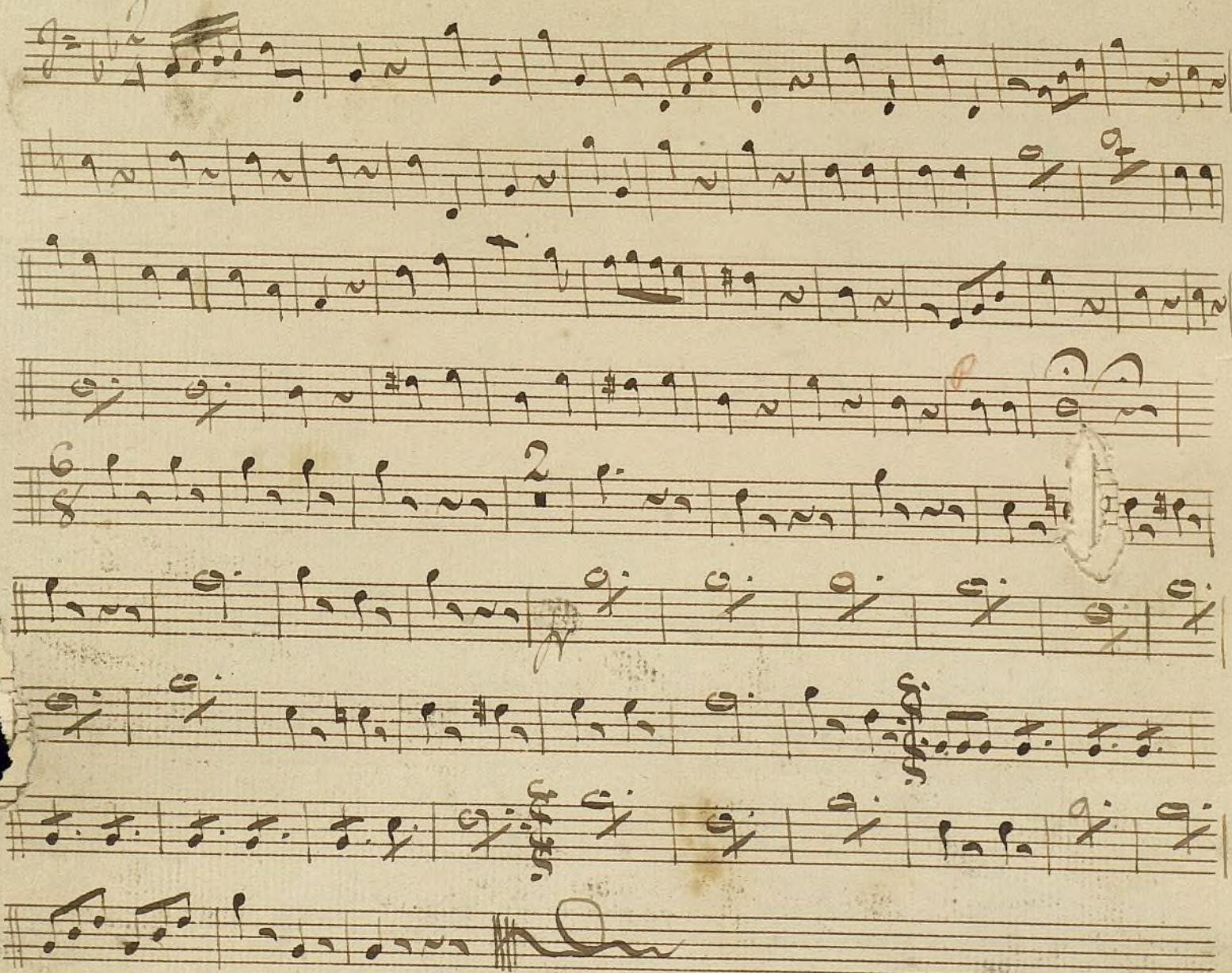
d o d | 9 9 9 | 9 9 9 | - | d T | 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3

~ 2 2 2 | ~ 2 2 2 | ~ 2 2 2 | ~ 2 2 2 | ~ 2 2 2 | ~ 2 2 2 | ~ 2 2 2 | ~ 2 2 2

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

Parada al t y Garon

Final.



Al M.

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R