

Leg.<sup>o</sup> 22. N.<sup>o</sup> 22.

Mus. 85-7

Gas. Para el San José. (Leg.<sup>o</sup> 5.<sup>o</sup> n.<sup>o</sup> 45)

+ Vicentilla

Con.<sup>a</sup> a solo.

Para el fin de fiesta.

45.

La Bola de Gas.

De Laserna

Ayuntamiento de Madrid

1200026819

85  
7.

*And.te*

No llamo las atenciones por gracia  
Muchas gentes de estos tiempos conq. se intentan

ni por linda sino por q. todos oigan can-  
fantasia la mitad de lo que tienen sus



tar una sabandisa - cantar  
 len ser cordas postizas suelen

oiganla y veran que quizà avng.<sup>e</sup> estarr chiqui  
 atended y vereis que tal vez aunque soi chiqui

tita avng.<sup>e</sup> no se explica  
 tita aunque me explico muy

mal aunque estan chiquitita no se explica mal no  
bien aunque son chiquitita me explico muy bien me lo

se explica mal no *Allegro*  
explico muy bien me

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

*f* *p* *f*



el que a rosa ya be-  
 La q<sup>e</sup> en color y co-  
 el casado que no  
 el usia que pre-

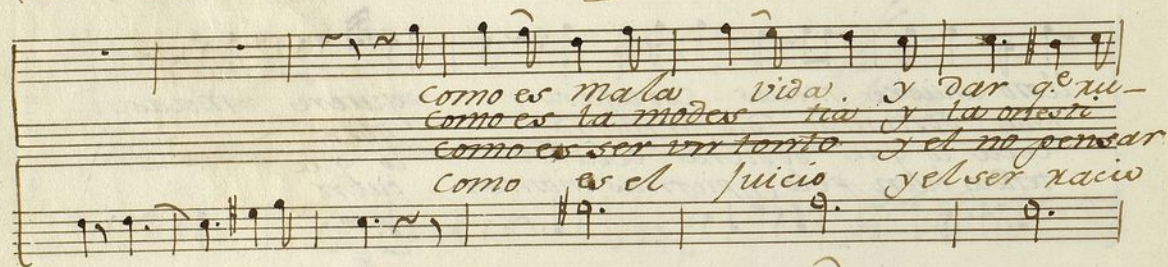
Uoro quiere mozas Cortesar quiere mozas  
 tilla distenta disformidad ohi  
 ceta lo que debiera cetar lo que  
 tenda buen pelo y piernas mostrar buerr

Cortesar  
 saca mil sustos portizos  
 tiene el color spha presto  
 tiene el nombre de Juan lamas  
 tiene los rizos portizos

y tal vez dos cosas mas y tal



como es mala vida. y dar q. nu-  
como es la modes tua y la onesti  
como es ser vir tanto y el no pensar  
como es el juicio y el ser nacio



miar  
dad  
mal  
nal.

piensan q. era otra cosa - si-

Amje





si pues piensan muy mal pues *Allegro*

*Allo* Ven como di muchas cosas ven

aqui por tizar aqui

Aqui por tizar pues aun di otras  
que no las digo por que con la ti-

*muchas mas escondidas mas*  
*rana de lo el capricho de lo* *pues*  
*por*

*avon ai otras muchas pues*  
*de con la ti rana por que*

*mas escondidas* *Allegro*  
*de lo el ca pricho*

*f*



*Tirana.*

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

Musical notation for the first system, including treble and bass staves with a 3/8 time signature and a key signature of one sharp (F#).

Empty musical staff for the second system.

Musical notation for the second system, treble staff.

Musical notation for the second system, bass staff.

*De q.<sup>o</sup> sirbe q.<sup>o</sup> en la Calle nos den los homb.<sup>o</sup>*

Musical notation for the third system, treble staff.

Musical notation for the third system, bass staff.

*- la cera si lo q.<sup>o</sup> nos ha ce falta*

Musical notation for the fourth system, treble staff.

Musical notation for the fourth system, bass staff.

en casa noi es ca sear si lo g.º noi ha.

ce falta en casa noi es ca sear

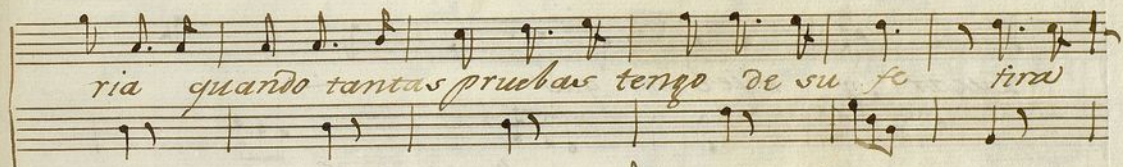
di ti rana g.º estoi afli gida por g.º m tira



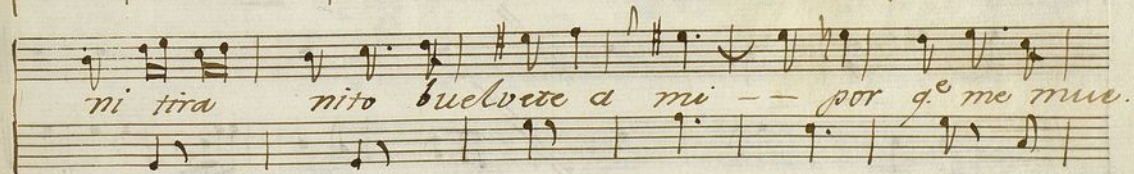
6  
nito desí mi querer ai tirana triste q.<sup>na</sup> melodi.




ria quando tantas pruebas tengo de su fe tira



ni tira nito buelverte a mi -- por q.<sup>o</sup> me mue.



so por ti tira ni q.<sup>o</sup> no quiere volver mi-



bien - fuego en la hombre amen pero no q.<sup>o</sup> a.



Handwritten musical notation on a five-line staff. The lyrics are written below the notes: "todos los quiero yo bien por q.º me parecen de a." The notation includes various note values and rests.

Handwritten musical notation on a five-line staff. The lyrics are written below the notes: "Zucar y miel por que". The notation includes various note values and rests.

Handwritten musical notation on a five-line staff. The notation includes various note values and rests, ending with a double bar line. Below the staff, the word "Allegro." is written in a cursive hand.



*Violin 1.º Toma a solo para el fin de fiesta*

*And.te*

*f* *p* *p0* *for* *Al segno*





*Firana.*

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

A handwritten musical score for a piece titled "Firana". The score is written on ten staves. The first staff begins with the tempo marking "All." and the time signature "3/8". The music is in a key with one sharp (F#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "p" (piano) and "f" (forte). A double bar line with a slash through it appears in the fourth and ninth staves. The piece concludes with the tempo marking "Allegro" in the final staff.

Ayuntamiento de Madrid



*Violin N.º 1.º a Solo para el fin de fiesta*

Mus 85-7

*And.º*

*p*

*f*

*Allegro*

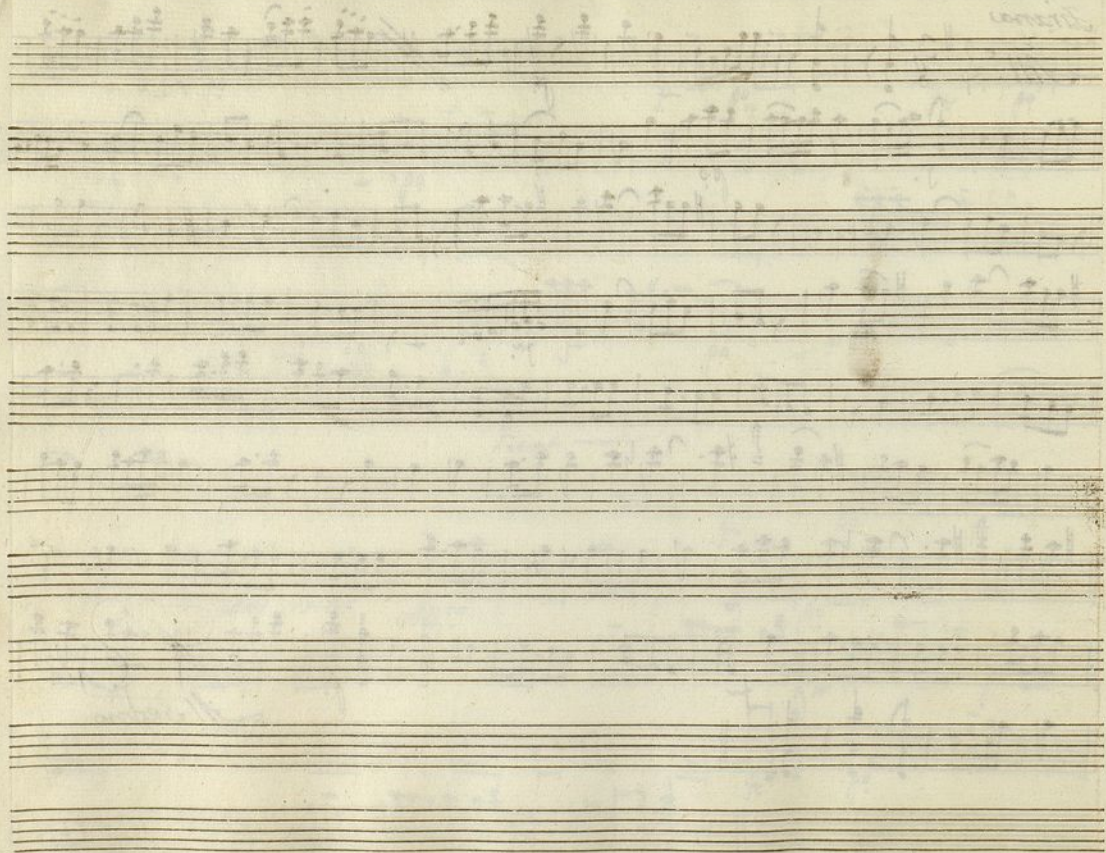




*Siriana*

*All.*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo marking 'All.' is written above the first staff. The music is characterized by frequent sixteenth-note patterns and rests. Dynamics include *pp* (pianissimo) and *f* (forte). There are several instances of slurs and accents. A double bar line with a slash through it appears in the first staff. The piece concludes with the tempo marking *Al segno* written in a larger, decorative script at the end of the eighth staff.





*Violin 2.ª Ton.ª a solo Para el fin de fiesta.*

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

*pº* *fº* *fº*

*Al segno*

Handwritten musical score on ten staves. The notation includes treble clefs, a 6/8 time signature, and various musical symbols such as notes, rests, and bar lines. The score is annotated with several dynamic markings and performance instructions:

- pp* (pianissimo) appears multiple times throughout the score.
- rit.* (ritardando) is written above the first staff.
- rit.* (ritardando) is written below the second staff.
- rit.* (ritardando) is written below the fifth staff.
- rit.* (ritardando) is written below the sixth staff.
- Allegro* is written above the seventh staff.
- Allegro* is written above the eighth staff.
- Allegro* is written above the ninth staff.
- Allegro* is written above the tenth staff.
- Allegro* is written below the tenth staff.
- Allegro* is written below the eleventh staff.
- Allegro* is written below the twelfth staff.
- Allegro* is written below the thirteenth staff.
- Allegro* is written below the fourteenth staff.
- Allegro* is written below the fifteenth staff.
- Allegro* is written below the sixteenth staff.
- Allegro* is written below the seventeenth staff.
- Allegro* is written below the eighteenth staff.
- Allegro* is written below the nineteenth staff.
- Allegro* is written below the twentieth staff.
- Allegro* is written below the twenty-first staff.
- Allegro* is written below the twenty-second staff.
- Allegro* is written below the twenty-third staff.
- Allegro* is written below the twenty-fourth staff.
- Allegro* is written below the twenty-fifth staff.
- Allegro* is written below the twenty-sixth staff.
- Allegro* is written below the twenty-seventh staff.
- Allegro* is written below the twenty-eighth staff.
- Allegro* is written below the twenty-ninth staff.
- Allegro* is written below the thirtieth staff.
- Allegro* is written below the thirty-first staff.
- Allegro* is written below the thirty-second staff.
- Allegro* is written below the thirty-third staff.
- Allegro* is written below the thirty-fourth staff.
- Allegro* is written below the thirty-fifth staff.
- Allegro* is written below the thirty-sixth staff.
- Allegro* is written below the thirty-seventh staff.
- Allegro* is written below the thirty-eighth staff.
- Allegro* is written below the thirty-ninth staff.
- Allegro* is written below the fortieth staff.
- Allegro* is written below the forty-first staff.
- Allegro* is written below the forty-second staff.
- Allegro* is written below the forty-third staff.
- Allegro* is written below the forty-fourth staff.
- Allegro* is written below the forty-fifth staff.
- Allegro* is written below the forty-sixth staff.
- Allegro* is written below the forty-seventh staff.
- Allegro* is written below the forty-eighth staff.
- Allegro* is written below the forty-ninth staff.
- Allegro* is written below the fiftieth staff.
- Allegro* is written below the fifty-first staff.
- Allegro* is written below the fifty-second staff.
- Allegro* is written below the fifty-third staff.
- Allegro* is written below the fifty-fourth staff.
- Allegro* is written below the fifty-fifth staff.
- Allegro* is written below the fifty-sixth staff.
- Allegro* is written below the fifty-seventh staff.
- Allegro* is written below the fifty-eighth staff.
- Allegro* is written below the fifty-ninth staff.
- Allegro* is written below the sixtieth staff.
- Allegro* is written below the sixty-first staff.
- Allegro* is written below the sixty-second staff.
- Allegro* is written below the sixty-third staff.
- Allegro* is written below the sixty-fourth staff.
- Allegro* is written below the sixty-fifth staff.
- Allegro* is written below the sixty-sixth staff.
- Allegro* is written below the sixty-seventh staff.
- Allegro* is written below the sixty-eighth staff.
- Allegro* is written below the sixty-ninth staff.
- Allegro* is written below the seventieth staff.
- Allegro* is written below the seventy-first staff.
- Allegro* is written below the seventy-second staff.
- Allegro* is written below the seventy-third staff.
- Allegro* is written below the seventy-fourth staff.
- Allegro* is written below the seventy-fifth staff.
- Allegro* is written below the seventy-sixth staff.
- Allegro* is written below the seventy-seventh staff.
- Allegro* is written below the seventy-eighth staff.
- Allegro* is written below the seventy-ninth staff.
- Allegro* is written below the eightieth staff.
- Allegro* is written below the eighty-first staff.
- Allegro* is written below the eighty-second staff.
- Allegro* is written below the eighty-third staff.
- Allegro* is written below the eighty-fourth staff.
- Allegro* is written below the eighty-fifth staff.
- Allegro* is written below the eighty-sixth staff.
- Allegro* is written below the eighty-seventh staff.
- Allegro* is written below the eighty-eighth staff.
- Allegro* is written below the eighty-ninth staff.
- Allegro* is written below the ninetieth staff.
- Allegro* is written below the ninety-first staff.
- Allegro* is written below the ninety-second staff.
- Allegro* is written below the ninety-third staff.
- Allegro* is written below the ninety-fourth staff.
- Allegro* is written below the ninety-fifth staff.
- Allegro* is written below the ninety-sixth staff.
- Allegro* is written below the ninety-seventh staff.
- Allegro* is written below the ninety-eighth staff.
- Allegro* is written below the ninety-ninth staff.
- Allegro* is written below the hundredth staff.



*Firana*

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

1877



*Violin 2.ª Ton.ª a Solo Para el fin de fiesta.*

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

*p* *f* *t* *for* *f* *for*

*Allegro*

*All.<sup>o</sup>*   
*Allegro* *tres mas*  
*Allegro.*

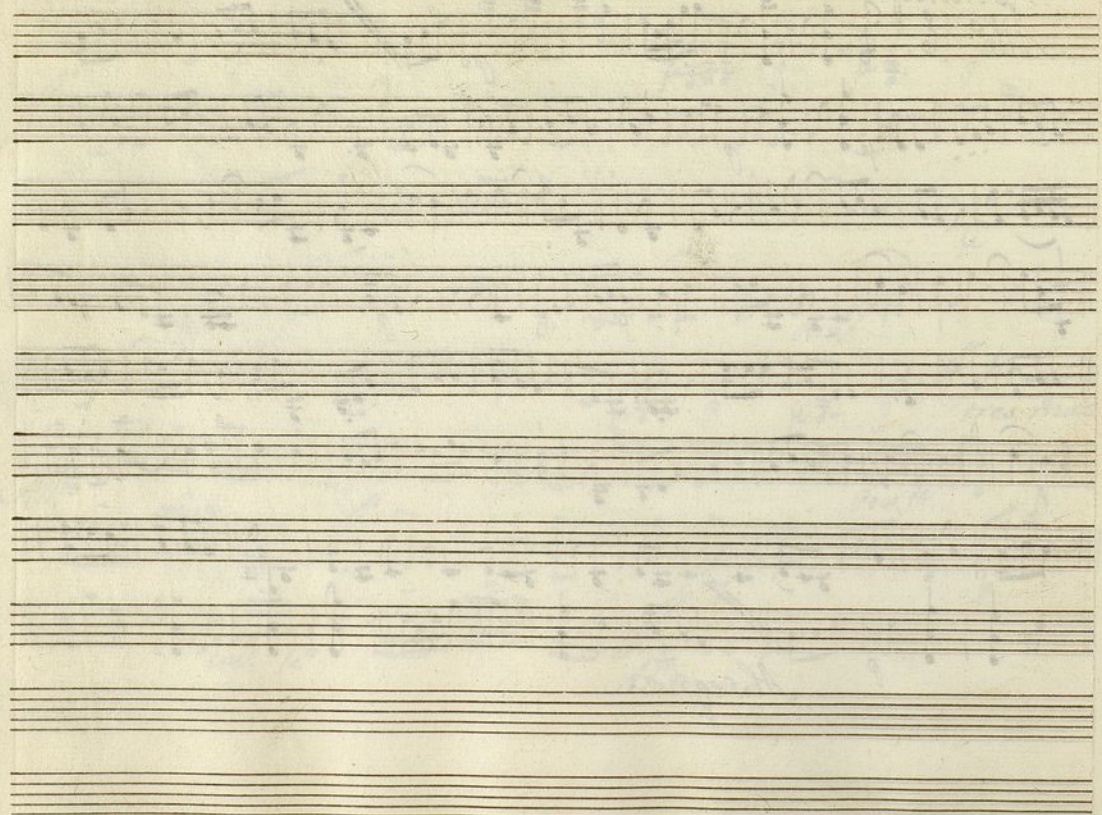


*Firana.*

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

A handwritten musical score for a piece titled "Firana". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking "All.<sup>o</sup>" is written below the first staff. The music consists of a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "p" (piano) and "f" (forte), scattered throughout the piece. The notation includes slurs, ties, and some complex rhythmic patterns. The piece concludes with a double bar line on the tenth staff.

*Allegro.*



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Oboe 1.º <sup>t</sup> *Con. a solo Para el fin de fiesta.*

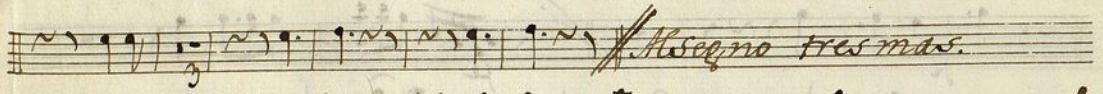
*And.<sup>te</sup>*

*solo*


*Allegro*

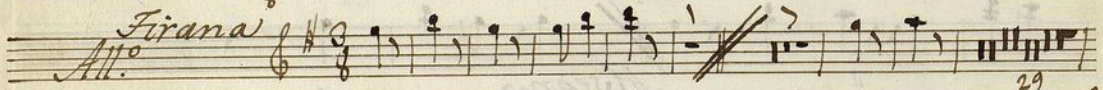
Detailed description: This block contains the handwritten musical notation for the Oboe 1.º part. It begins with the tempo marking 'And.º' and a treble clef. The music is written on six staves. The first staff contains a series of chords, with the word 'solo' written below it. The second and third staves feature melodic lines with various ornaments and slurs. The fourth and fifth staves continue the melodic and harmonic development. The piece concludes on the sixth staff with the tempo marking 'Allegro' and a double bar line. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and various musical notations such as slurs, ornaments, and repeat signs.

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





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

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





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



Oboe 2.<sup>o</sup> Ton.<sup>a</sup> a solo Para el fin de fiestas.

And<sup>te</sup>

Allegro.

Handwritten musical score, first system. It consists of three staves. The top staff begins with the tempo marking *All.<sup>o</sup>* and a treble clef with a 6/8 time signature. The music features a melodic line with various note values and rests, including a double bar line with a slash. The middle and bottom staves provide accompaniment with chords and rhythmic patterns. A dynamic marking *f* is present in the first staff, and a letter *A* is written below the second staff.

Handwritten musical score, second system. It consists of three staves. The top staff begins with the tempo marking *All.<sup>o</sup>* and the instruction *Allegro tres mas.* followed by a 3/4 time signature. The music continues with a melodic line and accompaniment. A dynamic marking *f* is present in the top staff.

Handwritten musical score, third system. It consists of three staves. The top staff begins with the tempo marking *All.<sup>o</sup>* and the instruction *tirana.* followed by a treble clef with a 3/8 time signature. The music features a melodic line with various note values and rests. A dynamic marking *f* is present in the top staff.

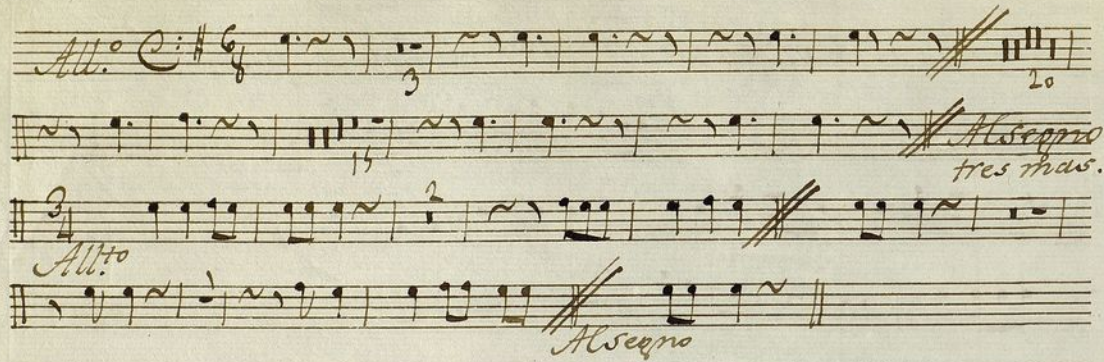
Handwritten musical score, fourth system. It consists of three staves. The top staff begins with a double bar line with a slash. The music continues with a melodic line and accompaniment. A dynamic marking *f* is present in the top staff. The bottom staff ends with the tempo marking *Allegro*.

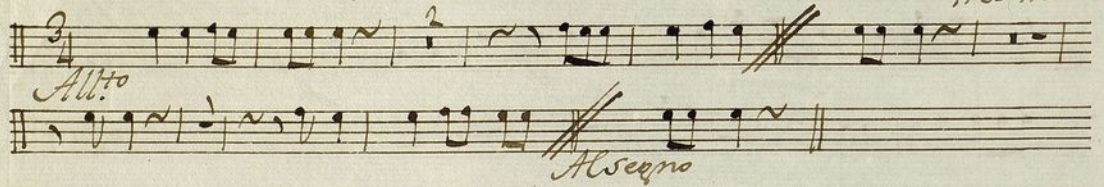


*Crompa 1.<sup>a</sup> Con.<sup>a</sup> a solo Para el fin de fiesta*

*And.<sup>te</sup>*  $\text{C}:\#$   $\frac{6}{8}$

*Allegro*

*All.<sup>o</sup>*  $\text{C}:\#$   $\frac{6}{8}$   *Mseguero*  
*tres mas.*

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

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



*Trompa 2.<sup>a</sup> Con<sup>da</sup> solo Para el fin de fiesta.*

*And.<sup>te</sup>* *C:*  $\frac{6}{8}$   $\text{v}$

*Al segno*

*All.<sup>o</sup>*  $\text{C}:\# \text{G}$   $\frac{6}{8}$    
  
*Allegro tres mas.*  $\frac{3}{4}$  *All.<sup>to</sup>* 

*Firana* *All.<sup>o</sup>*  $\text{C}:\# \text{G}$   $\frac{3}{8}$  *Allegro*   
  
*Allegro* 



Bajo Tom. a solo Para el fin de fiesta.

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

Handwritten musical score for 'Bajo Tom. a solo Para el fin de fiesta.' The score is written on seven staves. The first staff contains the title and the tempo marking 'And.<sup>te</sup>'. The music is in 6/8 time with a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings such as 'p' (piano) and 'for' (forte). There are several measures with a double slash through them, indicating cuts or corrections. The piece concludes with a fermata on the final note of the sixth staff.

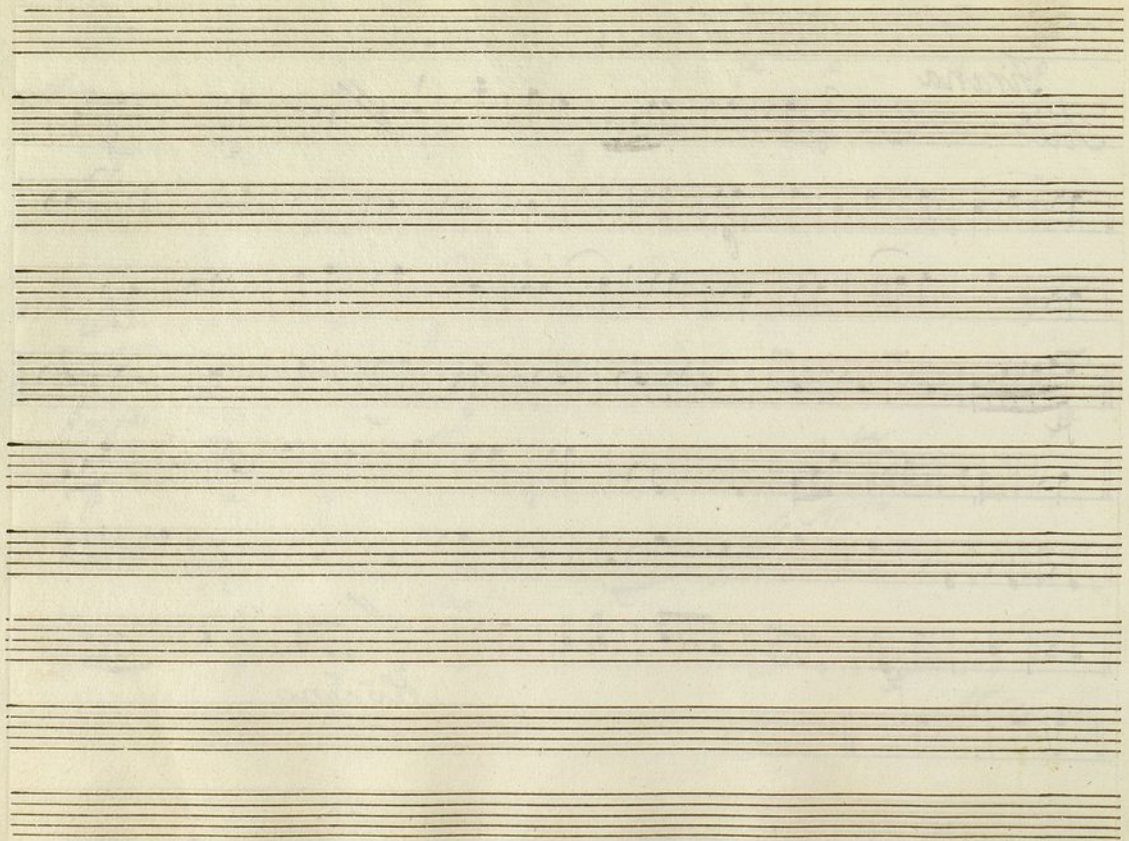
*Allegro*





*Sirana*  
*All.*  $\text{C} \# \text{ 3/8}$

The musical score consists of eight staves of music. The first staff begins with the title 'Sirana' and the tempo marking 'All.' followed by the key signature 'C#' and the time signature '3/8'. The music is written in a single melodic line. The first staff contains a double bar line with a slash through it, indicating a section change. The second staff has a 'p' dynamic marking. The third staff has a 'p' dynamic marking. The fourth staff has a 'p' dynamic marking. The fifth staff has a 'p' dynamic marking. The sixth staff has a 'p' dynamic marking. The seventh staff has a 'p' dynamic marking and ends with a double bar line. The eighth staff has a 'p' dynamic marking and ends with a double bar line. The tempo marking 'Allegro' is written in the lower right of the page.





Bafo Com.<sup>a</sup> a solo Para el fin de fiesta

And.<sup>te</sup>

Allegro

Handwritten musical score on ten staves. The first staff begins with the tempo marking *All.<sup>o</sup>* and a common time signature *C*. The music is written in a single system with various dynamics such as *fe*, *p*, and *pp*. A section of the score is marked *Allegro* and *tres mas.* (three more), with a 3/4 time signature and a *fe* dynamic. This section is followed by a section marked *All.<sup>o</sup>* and *Allegro*. The score concludes with a double bar line and a final *Allegro* marking.



*Firana*

*All.*

Handwritten musical score for 'Firana' in 3/8 time, marked 'All.' (Allegretto). The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is written in a cursive hand. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and a double bar line with a slash through it. The piece concludes with the marking 'Allegro' and a final double bar line with a slash through it.





Firana.

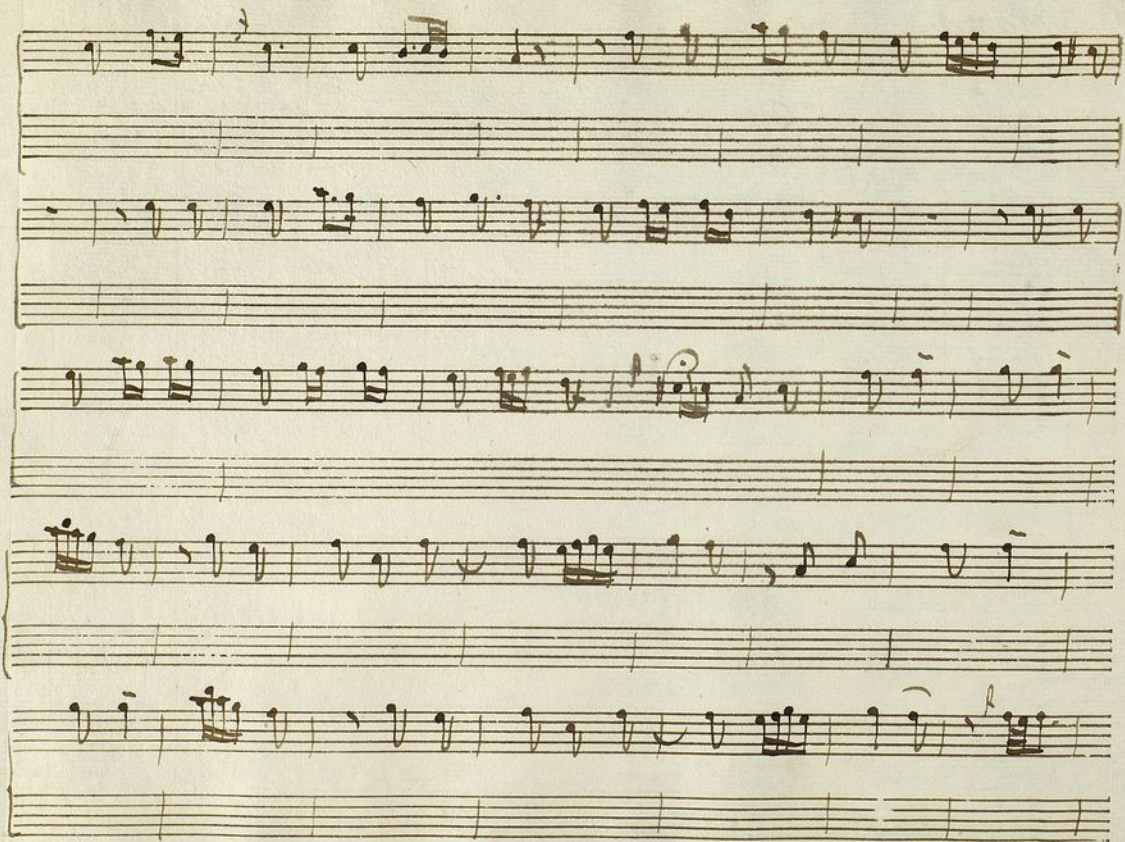
z

Mus 85-7

1

All.<sup>o</sup>

A handwritten musical score on aged paper. The title 'Firana.' is written at the top left. The tempo marking 'All.<sup>o</sup>' is written below the title. The score consists of ten staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. A double bar line with a slash through it is present in the first staff. The second staff has a bass clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is written in a cursive hand with various note values and rests. The paper shows signs of age, including yellowing and some staining.



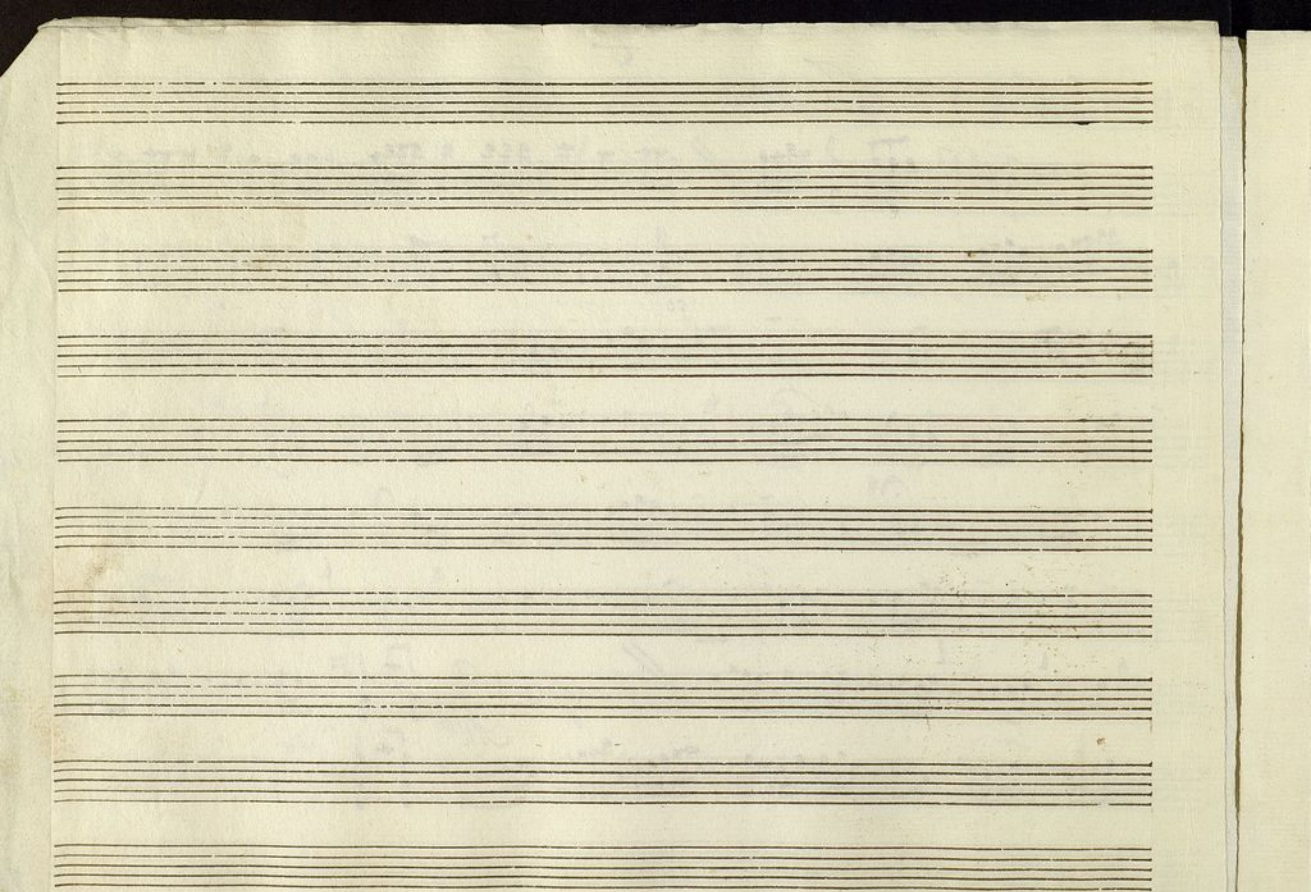


Violin 1.ª *Trana.*

*All.*  $\text{G major}$   $\frac{3}{8}$

*p*

*Allegro*  $\frac{3}{8}$  *p*

The image shows a page of ten blank musical staves. Each staff consists of five horizontal lines. The paper is aged and yellowed, with some faint, illegible markings and stains. The staves are arranged vertically, filling most of the page. At the bottom, there is a line of text.

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Violin 1.º *Frano.*

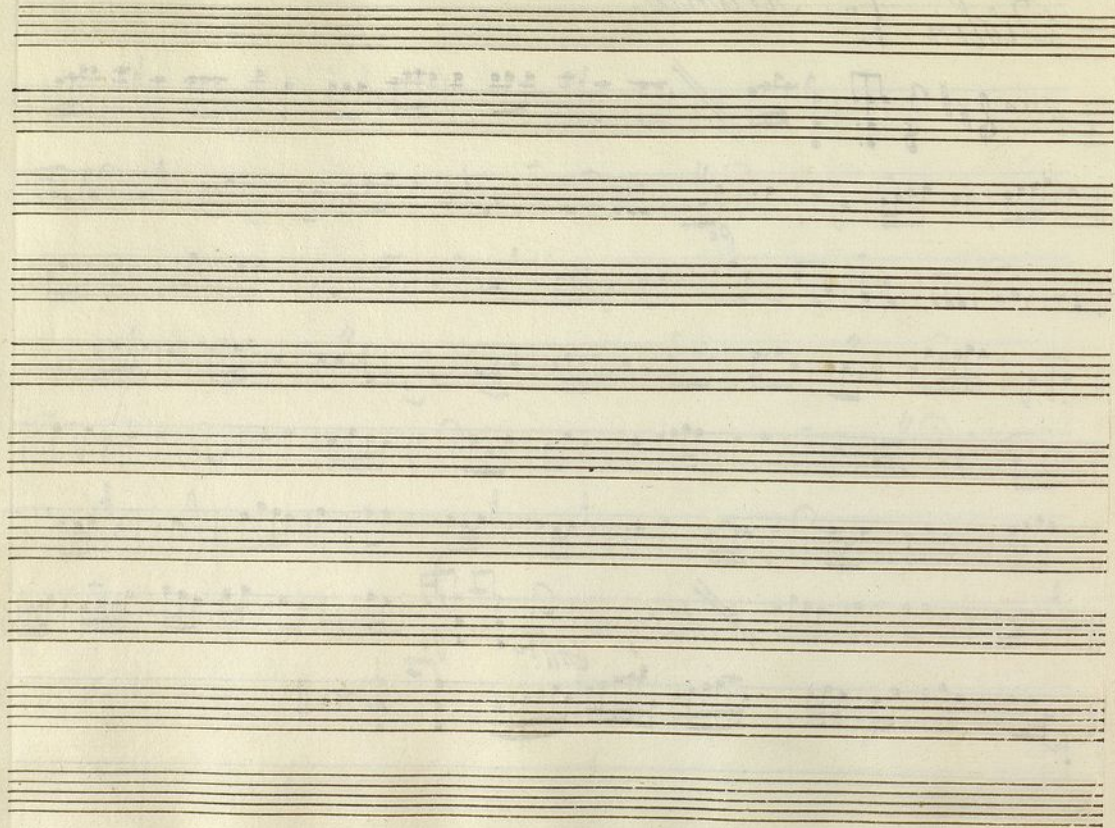
*All.º*

*p.º*

*Allegro*

*All.º*

*p.º*

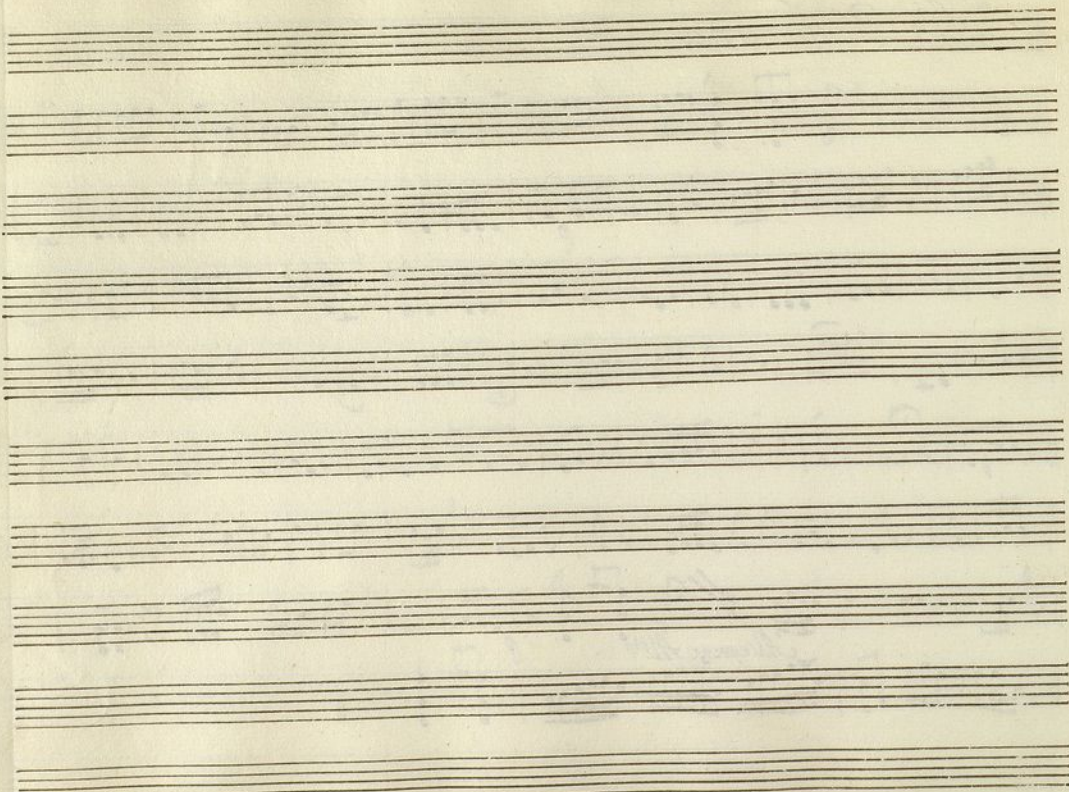




*Violin 2.<sup>a</sup> Girana.*

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

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



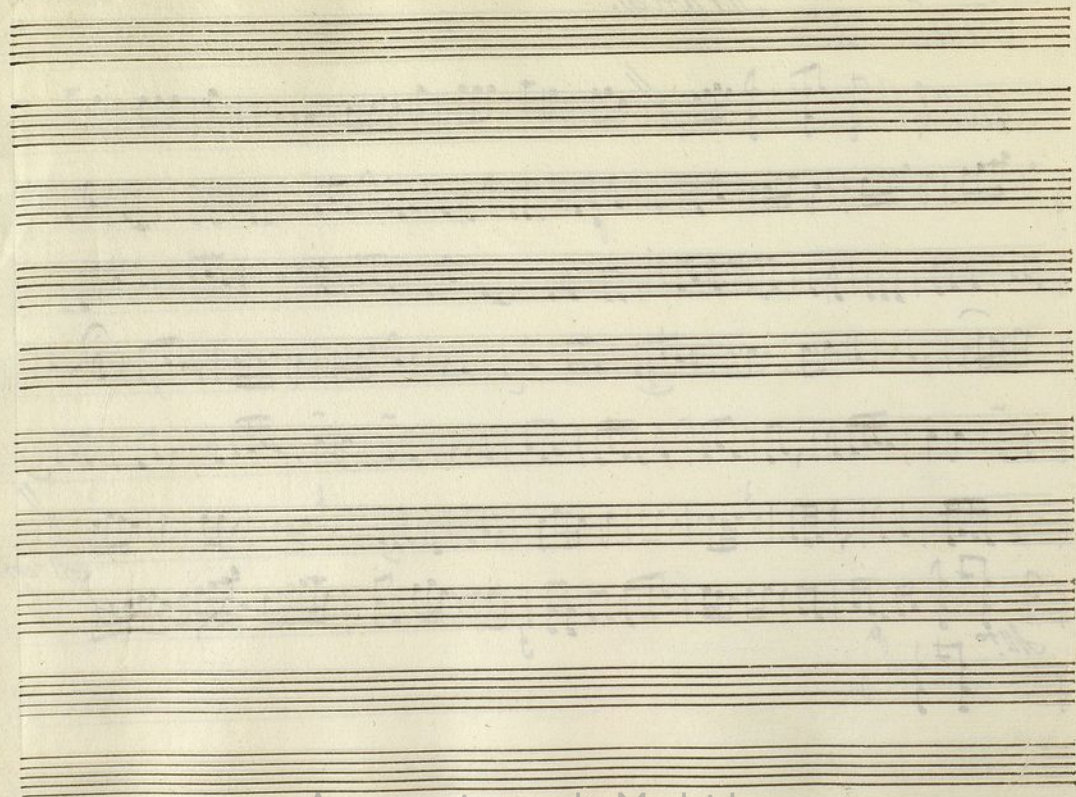
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Violin 2.º *Frana. t*

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

*Allegro*



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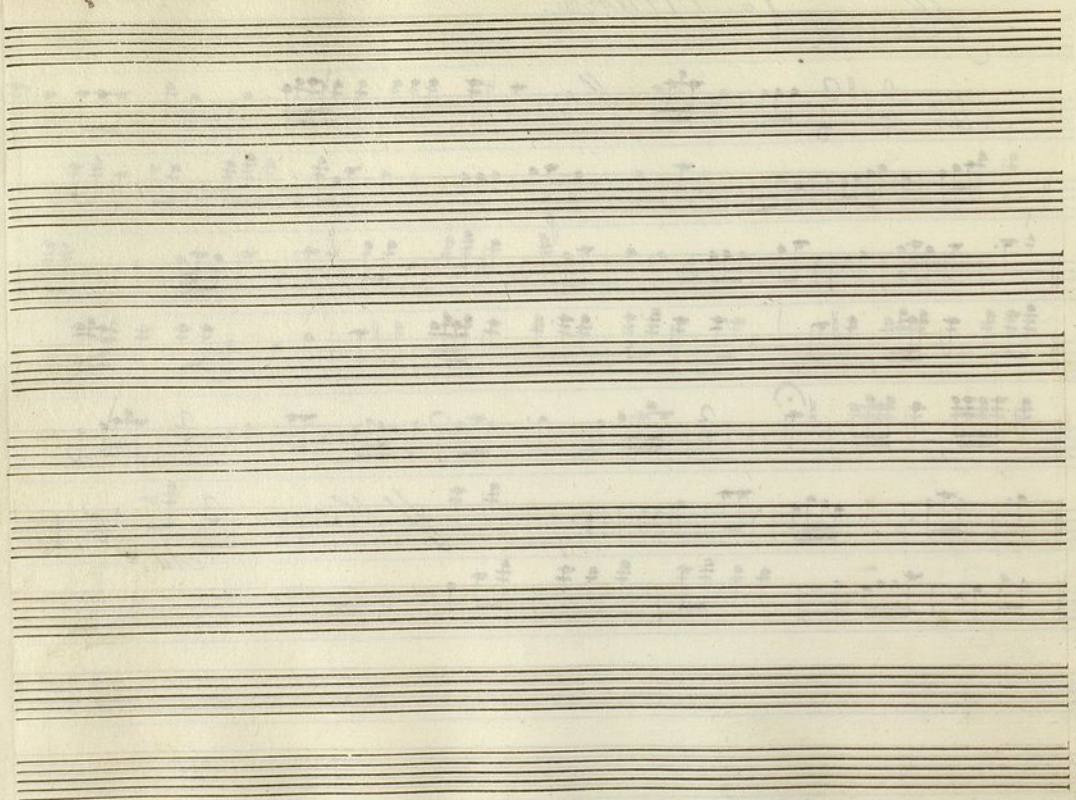
Flauto 1.<sup>a</sup> Firana.

Allegro

Allegro

Allegro

Allegro



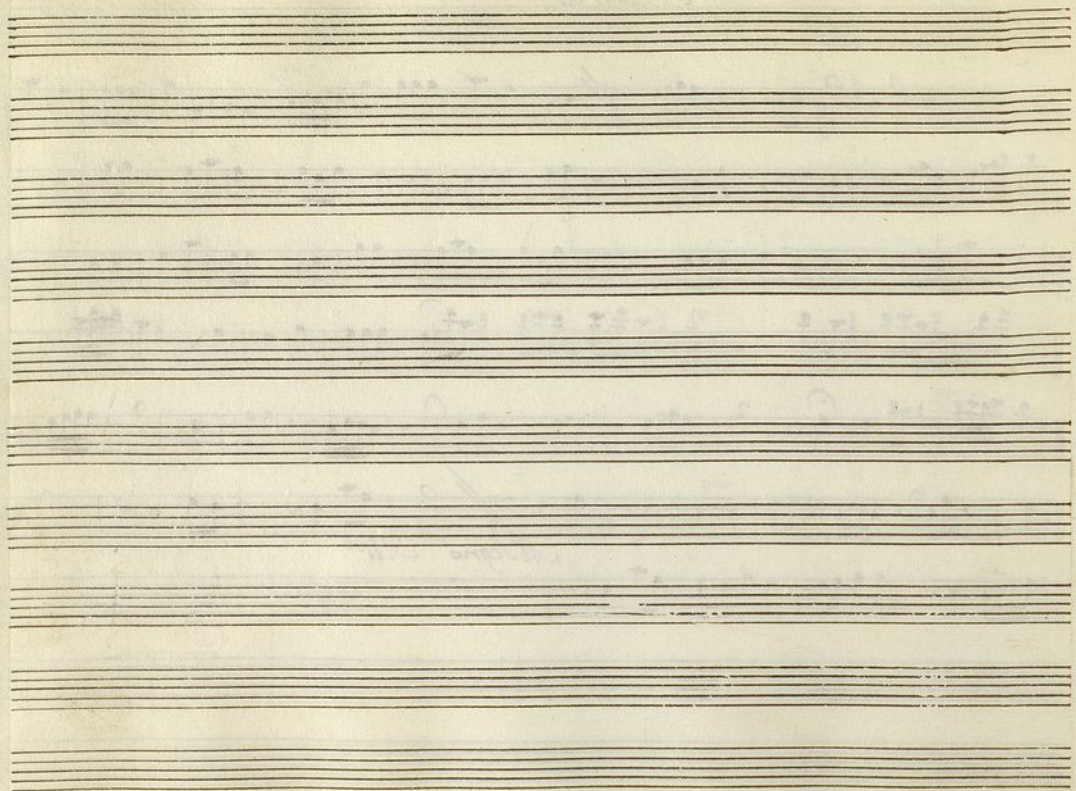
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*Franca*

*Clav. 2<sup>o</sup>*

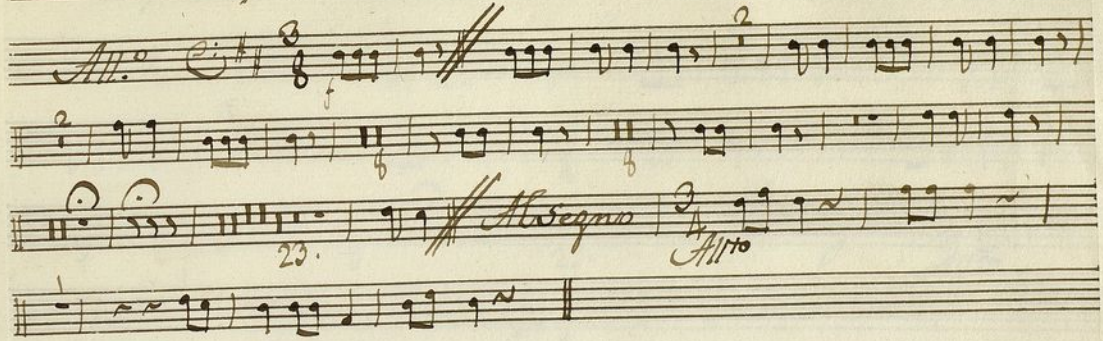
*All.<sup>o</sup>*

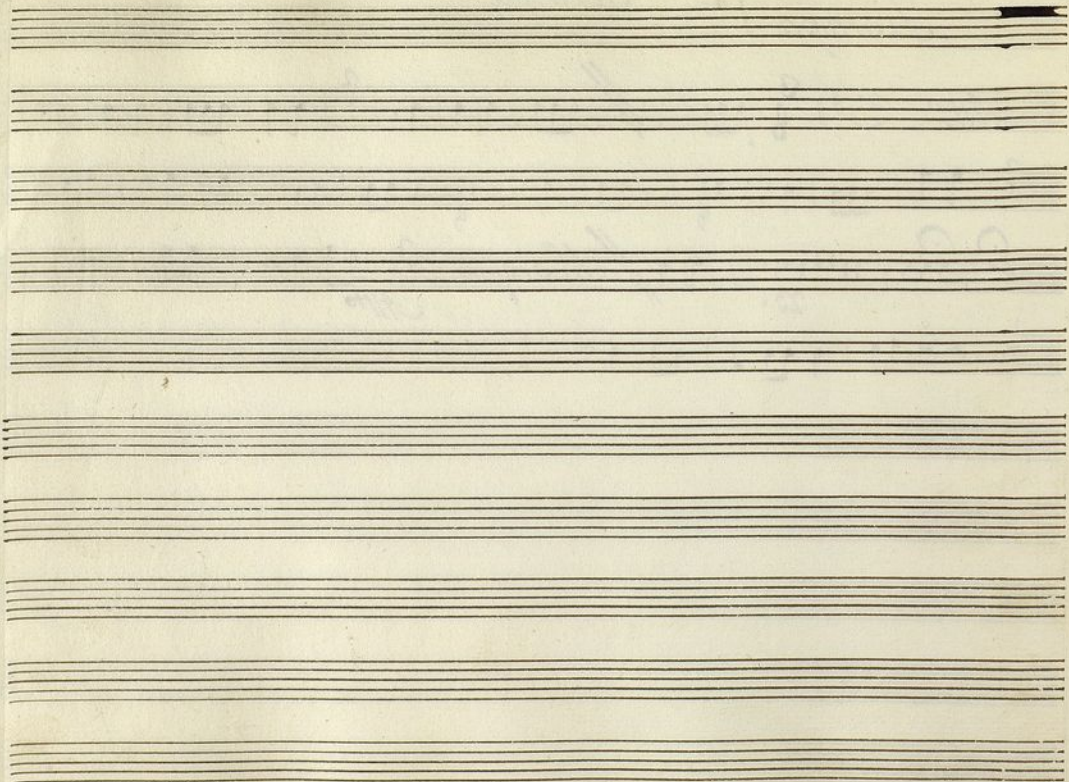


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*Trompa 1<sup>a</sup> Tirana<sup>t</sup>*

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



Ayuntamiento de Madrid



*Trompa 2.<sup>a</sup> Firana.*

*t*

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



Ayuntamiento de Madrid



*Sirana.*

*Bafo.*

*All.<sup>o</sup>*  $\text{E} \#$   $\frac{3}{8}$

*M. segno* *All.<sup>o</sup>*  $\frac{3}{8}$



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Handwritten musical score on aged paper, consisting of five systems of staves. The first system contains a single staff 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 18th or 19th century, featuring complex rhythmic patterns and many beamed notes. The second system is a blank staff. The third system contains a single staff with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The fourth system contains a single staff with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The fifth system consists of two blank staves. The paper shows signs of age, including discoloration and some wear at the edges.



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