

Leg.^o 37. n.^o 9. / 4

MUS 121-4

Leg.^o 6.^o n.^o 8

Sallesverde

t

Joaquina Fado, 7 Paco

121-4

Fon.^a 3.

el Proyecto de la Joaquina

De Laxerna.

8

Salon con Focador.

Alleg.^{to}

Handwritten musical score for 'Salon con Focador'. The score is written on ten staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The tempo is marked 'Alleg.^{to}'. The music consists of a melody in the upper staves and a bass line in the lower staves. The melody is written in a single line, while the bass line is written in two lines. The music is in 3/8 time. The score includes various musical notations such as notes, rests, and dynamic markings like 'fe' and 'p'. The piece concludes with the tempo change 'Tadg.^a' and the lyrics 'No quiero mas tea - 170 - deide a'. The page is numbered '170' at the bottom right.

Handwritten musical score on six staves. The lyrics are in Galician. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *p*. The lyrics are written below the staves, with some words spanning across multiple staves.

ra soi Ma ja a ver si aii lo
gro estar mai me dra da
a ver si aii gro estar mai me
drada no haya mai Inglesas vengam
rede cillas a fuera pei nados

no mas cosas finas a fuera pei nados no
mas cosas finas no
al verme de esta for ma
todos se asombren puei solo de un Ca
ram ba matare un hombre

Handwritten musical score on aged paper. The score consists of six systems, each with a vocal line and a piano accompaniment line. The lyrics are in Spanish. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The paper shows signs of age, including yellowing and some staining.

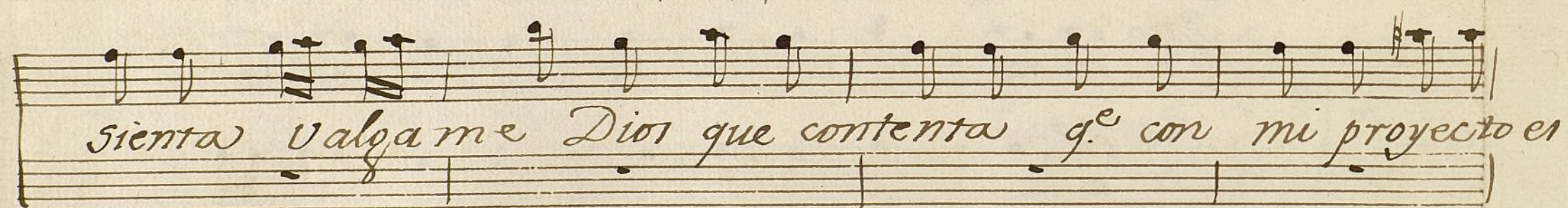
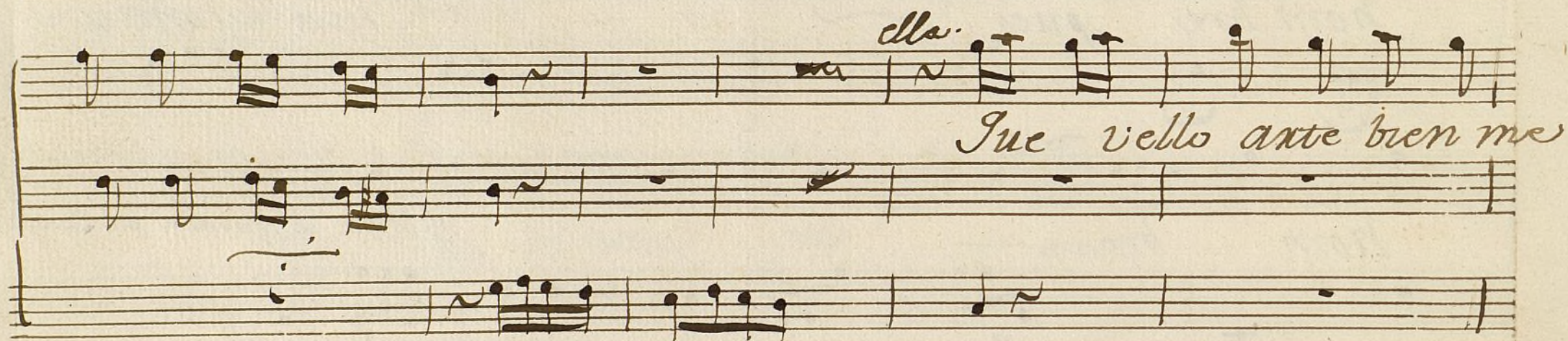
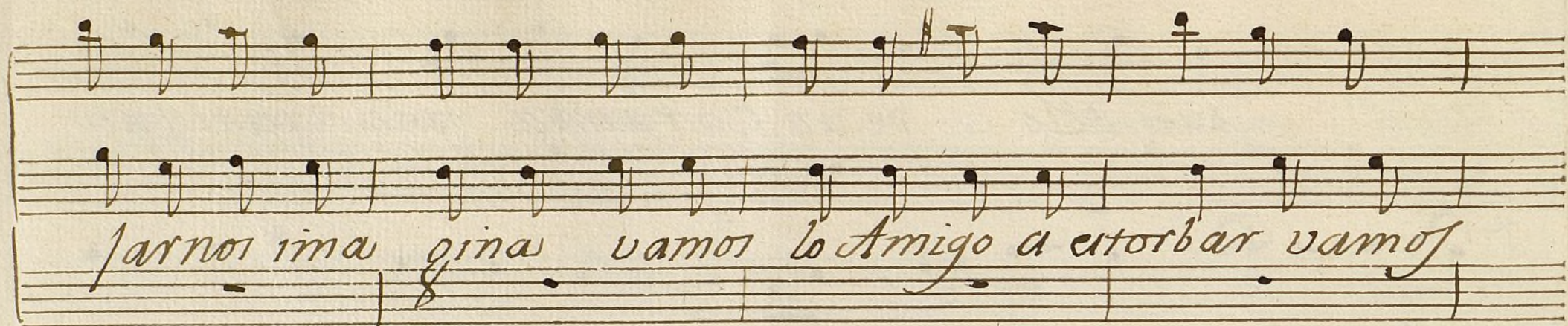
pues solo de un caramba ma tare un

hom bre pues ma tare un

hom bre se pone a mirar al espejo.

All.to Paco Ind.º al Paso

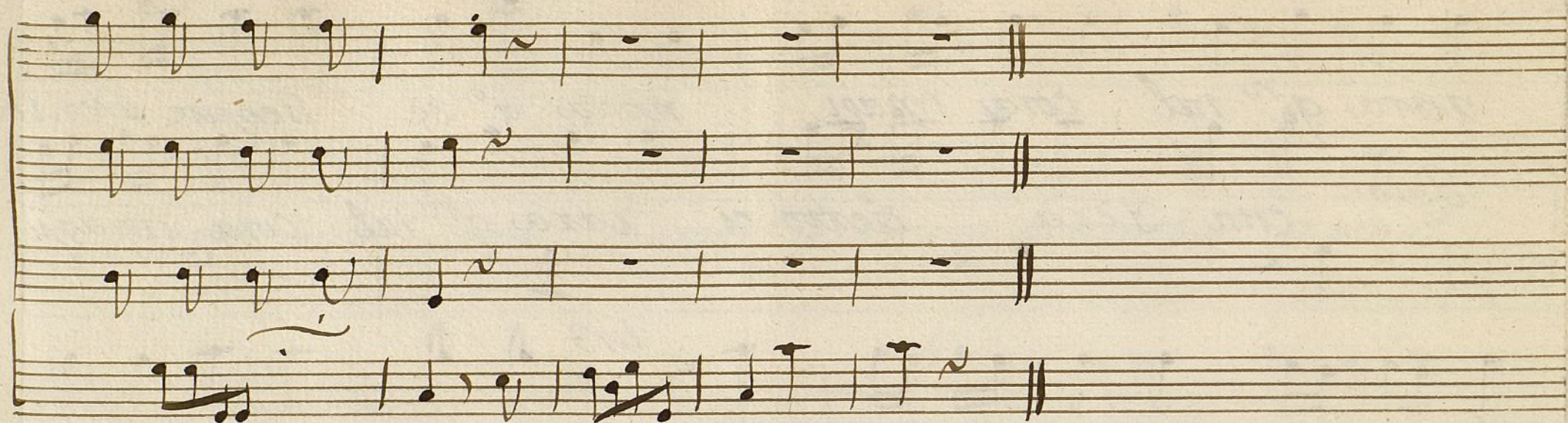
Pues es ta halli la Joaguina y de



nara q.ⁿ tal cosa imagi nara q.^e se llegase a enta
Poco. eta ydea ciento es nara q.ⁿ tal cosa imagi

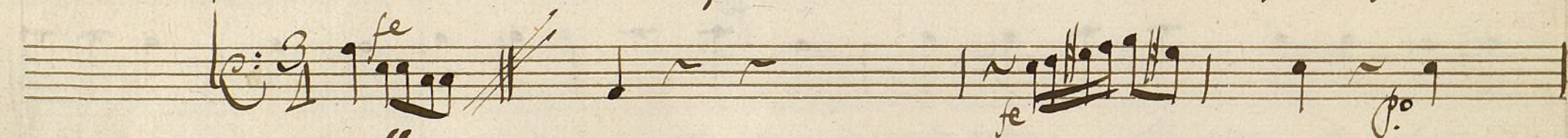
lar
nara q.^e se llegase a entablar q.ⁿ tal cosa imagi

nara q.^e se llegase a entablar q.^e se q.^e se



Alleg.^{to} *3* *Salen.* *4* *Fad.* *Poco*

Iue ei esto Joaguina Joaguina q^e es
Por q^e asi te viste por q^e irte a di



ella

esto para matar hombres bucar un pro
puerto por q^e los Po lacos estan pexe



yesto para bucar bucar
 ciendo por que estan estan
 me enfadan que necios que xabia mi yerno
 que tonta que gracia que xia su ydea
 el verlos me da que tonta me en
 lei da que pensar lei que gracia que

1013

fadan que habia el verlos me da el
 necios mi genio - veria me da el
 que nia su ydea me da que pensar me

el
 (me) *Parda.*

And.^{no} 3/4 ella.
 Yo se las premi

nencias de buena masa - de buena

mafa de de

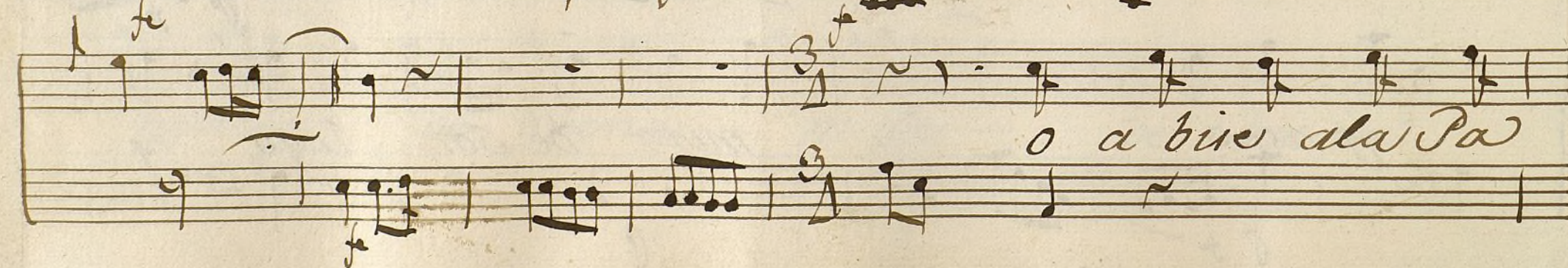
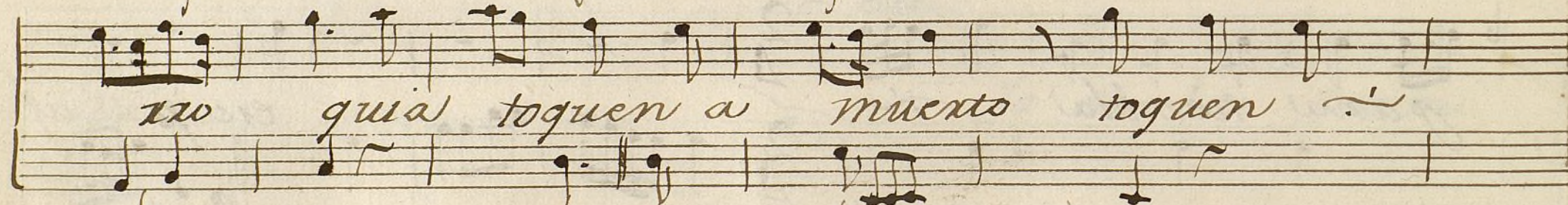
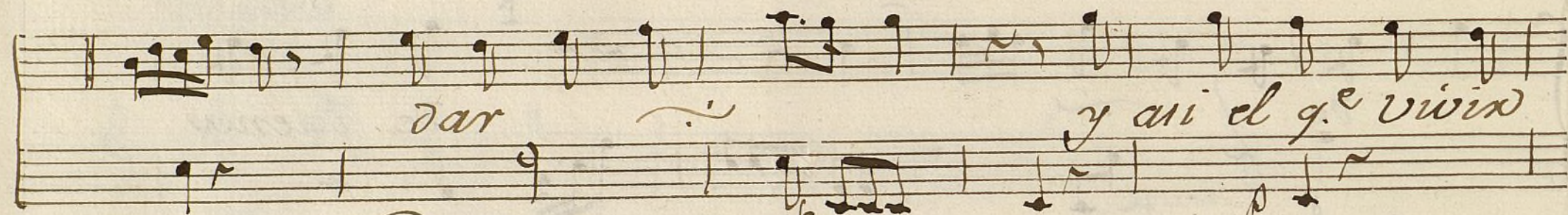
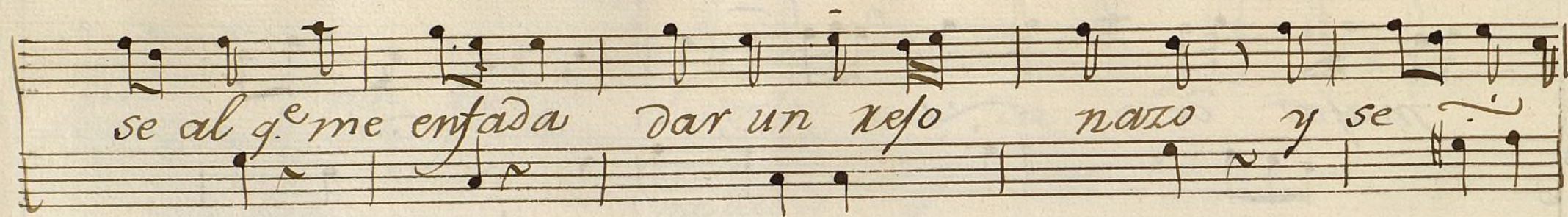
de buena

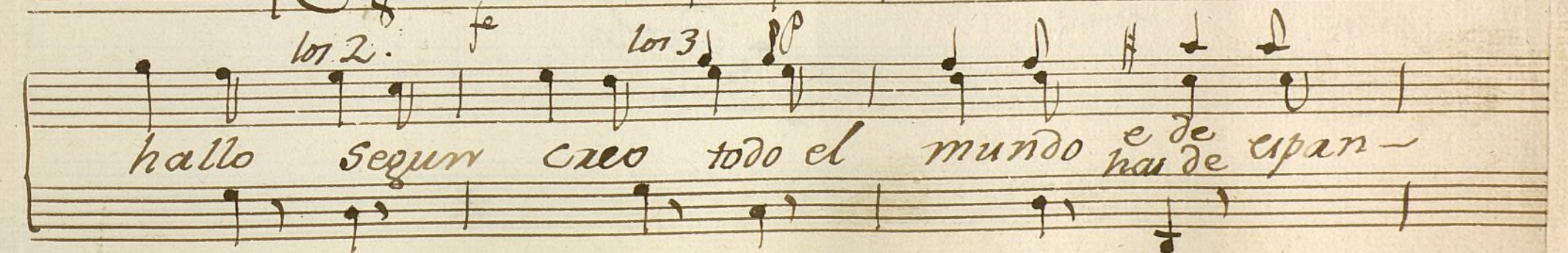
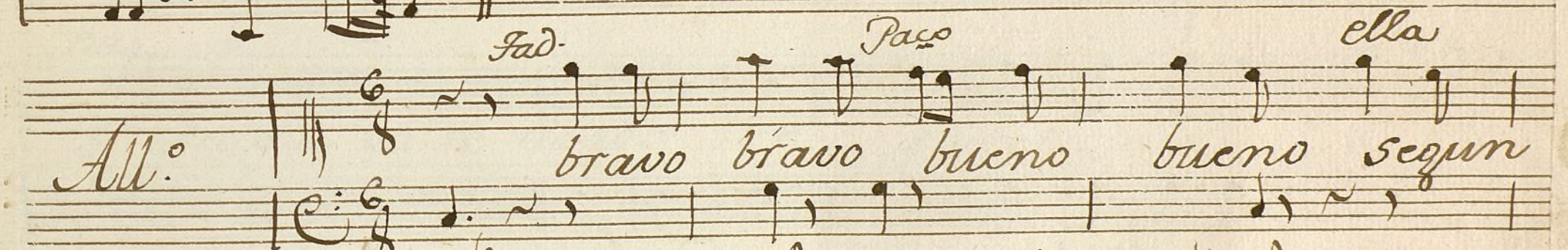
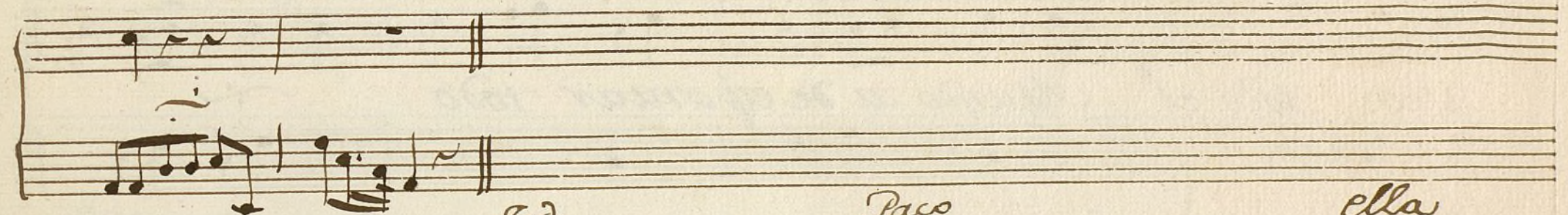
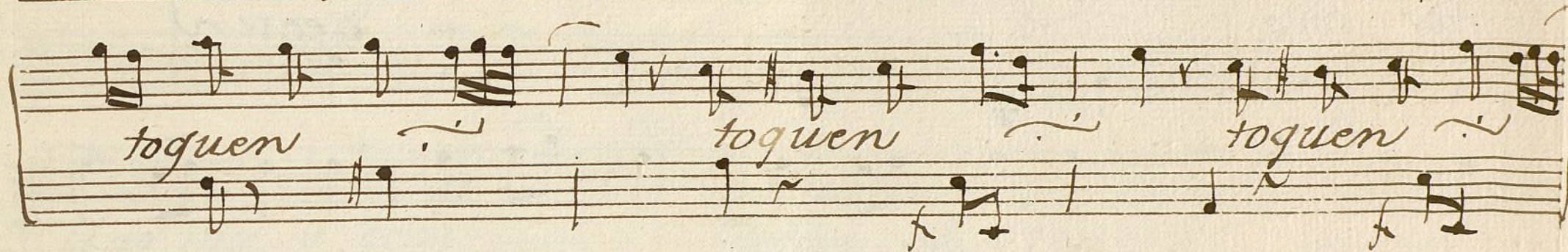
ma la y solo de mi xarme tiembla tiembla la es.

pañ tiembla escupo af-

paseo miro de sos layo y

*Handwritten musical score on aged paper, featuring six systems of staves with lyrics. The lyrics are in Spanish and appear to be a song or a dramatic monologue. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The paper shows signs of age, including discoloration and some staining.*





Handwritten musical score on ten staves. The lyrics are written in Spanish and include the following words and phrases:

ella *1or 2.*
segun hallo
tar todo *segun*
1or 3
e de
veo todo el Mundo as de espantar todo
todo
Parola.

The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in a cursive script, and the overall style is that of a handwritten manuscript.

Coplas

All.^o

ella

Para enta
Aprender

blar mi y deas

pienso el to lero

dejan el teatro pienso

puerto que es moda bien dia

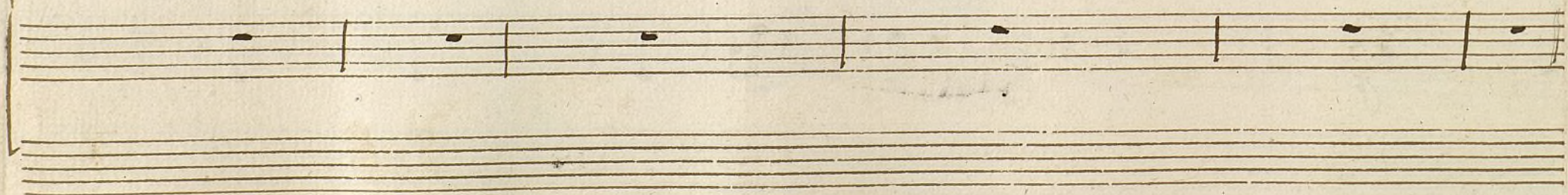
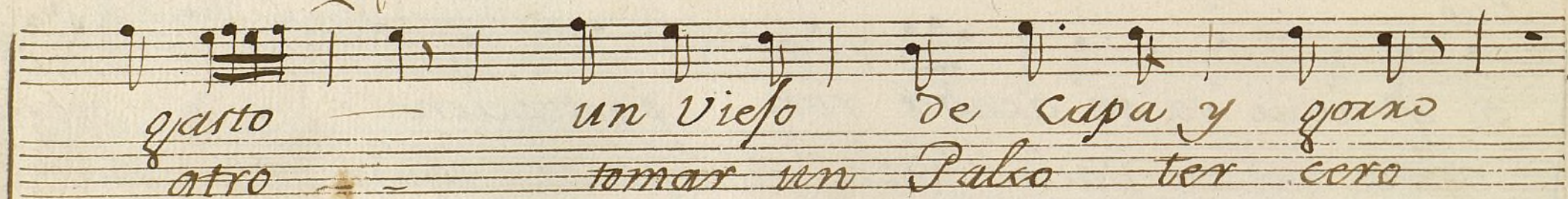
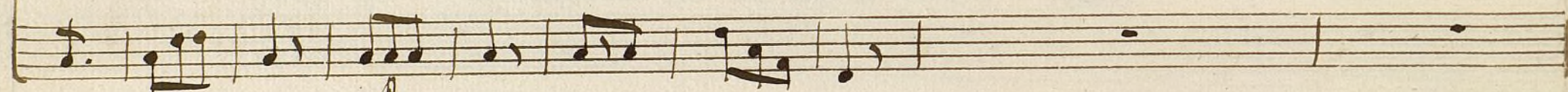
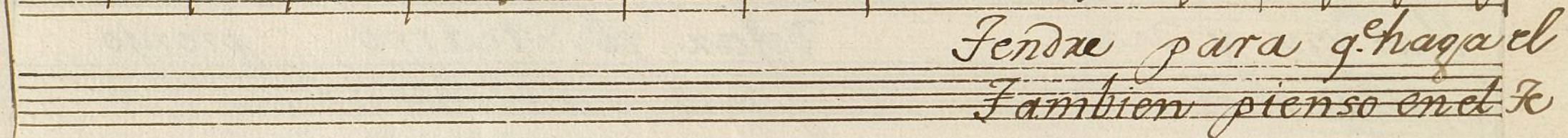
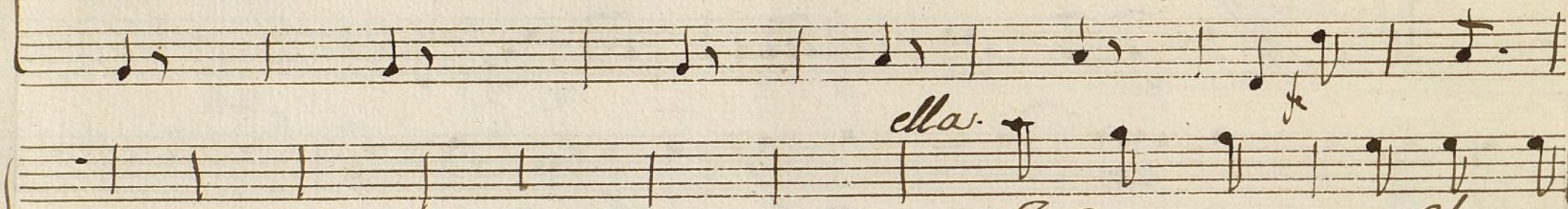
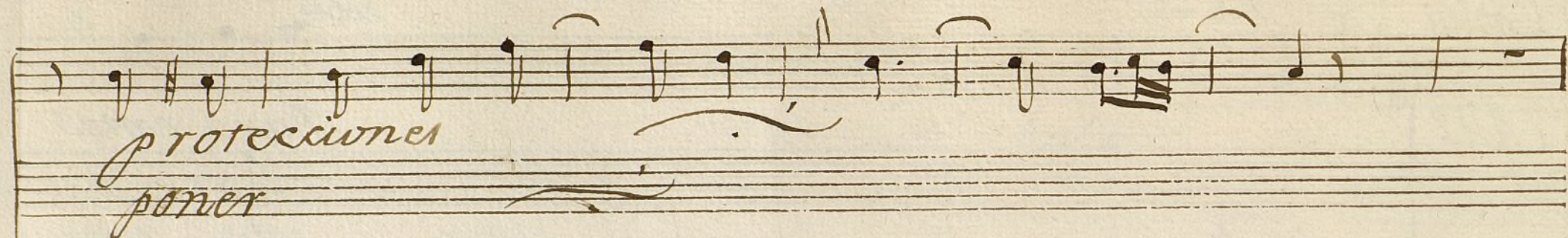
Paco

Si q. aqui ya se acaba ron

mira que se vaite solo

protecciones y di nexp.

poner cosas muchas Niñas



Ad.^o

*ellos no ocupan el tiempo yo hacen el caldo gordo
y siempre será el tal paleo el ultimo o el primero*

*ya hacen
el*

ella

*Tambien pienso con frecuencia
Por q.^e furques soy ya Maza*

Poco

salir a lucir mi gracia

mira que

siendo antes fino mi estilo

por q^e ya

por salir mucho no tengas q^e estar en casa

damas y Mañas es oi en dia lo mismo

no tengas

es oi

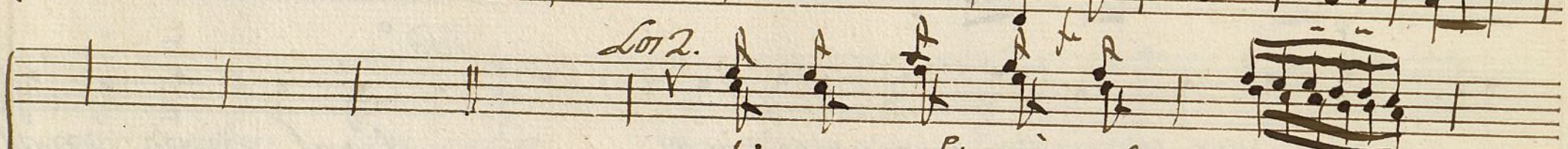
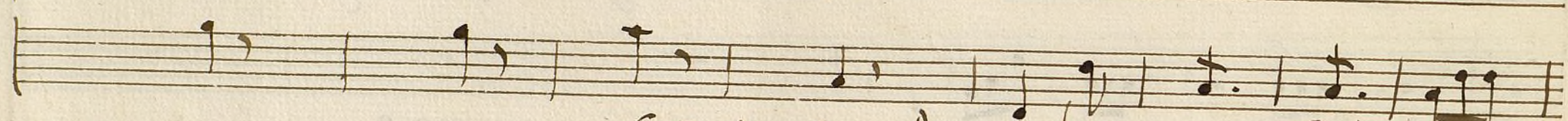
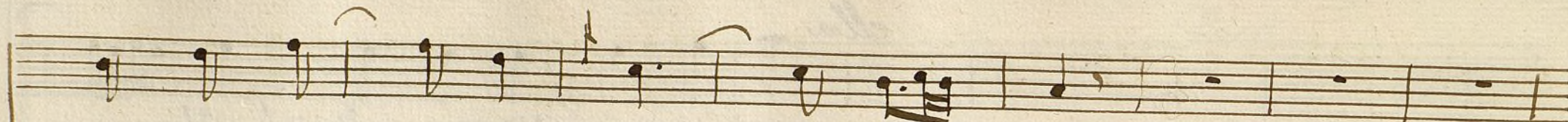
ella

Si a mi ydeas le hallano
Dime puer q.^{te} te pa rece

Fad^o

un Mafo tomare fina y el tal mafo mafas
de etas ydeas tan raras que si sigues etas es

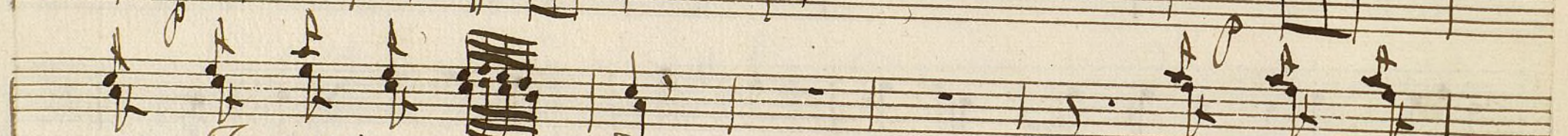
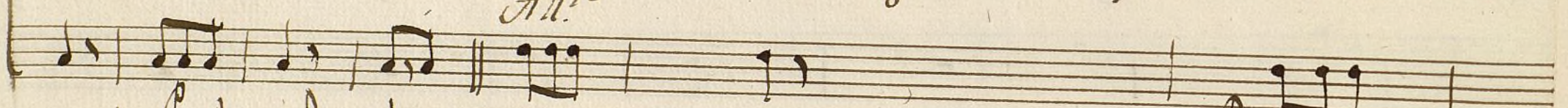
mente te mafará las costillas te
cuela pronto etaras colo cada pronto



Loz 2.

Vaya q' estai fa mo
Supongo Joaqui ni

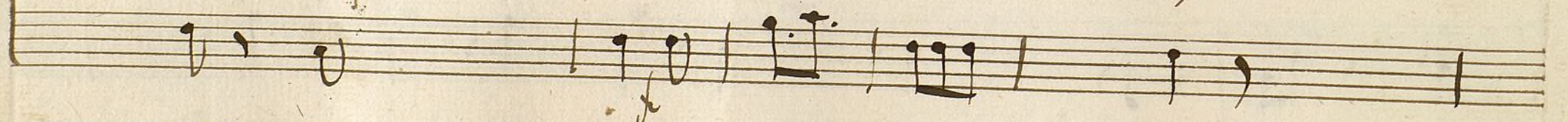
Alto



sa Joaquina ama da.


ta que todo es broma -

que



ma da y etan tus reflexio nei - llenas de gra
bro ma puer de ti no cree mas - tan malas co
cia y etan - tus reflexio - nei salada de mi vi.
sas puer
da ai ai ai - llenas de gracia
tan malas cosas

The image shows a handwritten musical score on aged paper. It consists of four systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish. The first system has two lines of lyrics. The second system has one line. The third system has two lines. The fourth system has one line. The music is written in a simple, clear hand. There are some corrections and erasures visible in the original manuscript.



Todos te teman — pues eres non plus ultra

Di nos lo claro por que de tantas dudas

de la mafeza pues ~~er~~ eres non plus ultra salada

— luego salgamos por que de tantas dudas ~

de mi vi da ai ai ai — de la ma

luego sal

Jeza *gamos* *ella* *Viva de esta mucha - -*
esta fue una locu -
cha el real sale ro el
ra pero buen vec pero
ro y vivan sus yde as - - y sus proyectos y vi
o las perversas resultas - de estos excelsos la per

van sui y deas sala da de mi vi
versas re subras

da ai ai ai - y sui y deas
de otros excelsos

y ai mucha - chos si quereis ser fe li ces -
~~para con ym~~ ~~an con unan~~ ~~zillas~~
y hablando cla ro no podia ovi dar me -

Handwritten musical score for a song. The lyrics are written in a cursive script. The first line of the song is "seguiu mis paos si que xei ser fe uice salada". The second line is "de mis Pola cor no po dia olvidar me". The music is written on a single staff with a treble clef. The notes are handwritten and correspond to the lyrics. There are some corrections and markings in the second line, such as "xai" and "xai" written above the staff.

seguiu mis paos si que xei ser fe uice salada
 de mis Pola cor no po dia olvidar me

de mi vi da ai ai ai — seguir mis paos —
 anni fox ~~anni~~
 de mis Pola coa —

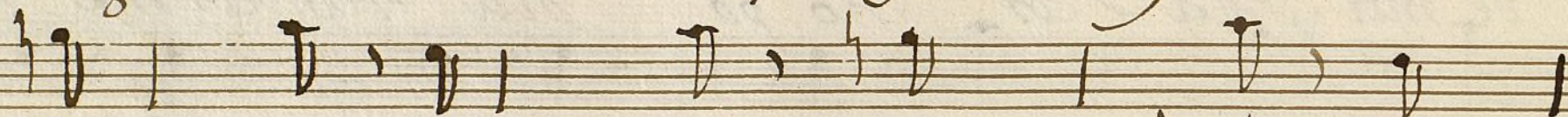
P. Cor 3.

Deus meus *Pues prosiga* *mos puesto que*
algun feo tema *ga con unas*
Pues esta y de *as*



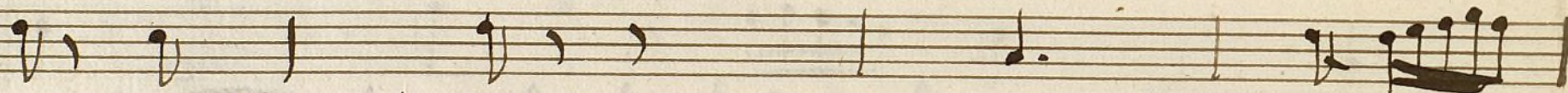
diven ti do — ei este nato puesto

seguí di llas — aquí fin tenga con u.



g.^e diven tido salada de mi vida ai ai ai

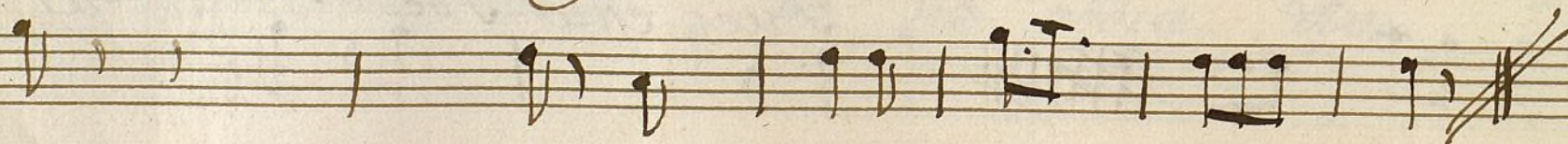
nas Seguí dillas



— ei este nato

Allegro

aquí fin tenga



All.^o

ella

que in cre -

mento el cortejo tie ne tan raro *Fad.^o*

g.^e incre

raro tiene tan raro

mento el cortejo tie ne tan raro

9.^o incremento el Corteso ^{lo 3} tiene
tiene tan raro tiene tan
ella ^{lo 3} tiene
ra ro tiene
tiene tan raro tiene tan ra

no di frazandote asty to de nombres bajos - de
ella es amigo en los Maxidos
es para tiempo en las
Niñas es en las Casadas trato y en las Viudas compa
ña es tonta q.ⁿ le de sa q.ⁿ no le busca

ella 1or 2.

sota q.^{ra} lo repueba para el q.^o lo huye garzona el

ella

el q.^o lo huye garzona

ella

pe - ro el nombre mas propio - de su en xedos

Toag.^a And.^o

es arca duz cons tante delos In fier nos delos In

1or 3.

fier nos es arca duz constante delos In

ella

delos In

fiernos delos In fier

nos

los 3

fiernos

de los delos In fier nos.

fu

Allegro

CB 1200055079

S. monja

Violin 1.ª Fon.ª a 3 el Proyecto de la Joaquina

Mus 121-4

Alleg.º 3/8

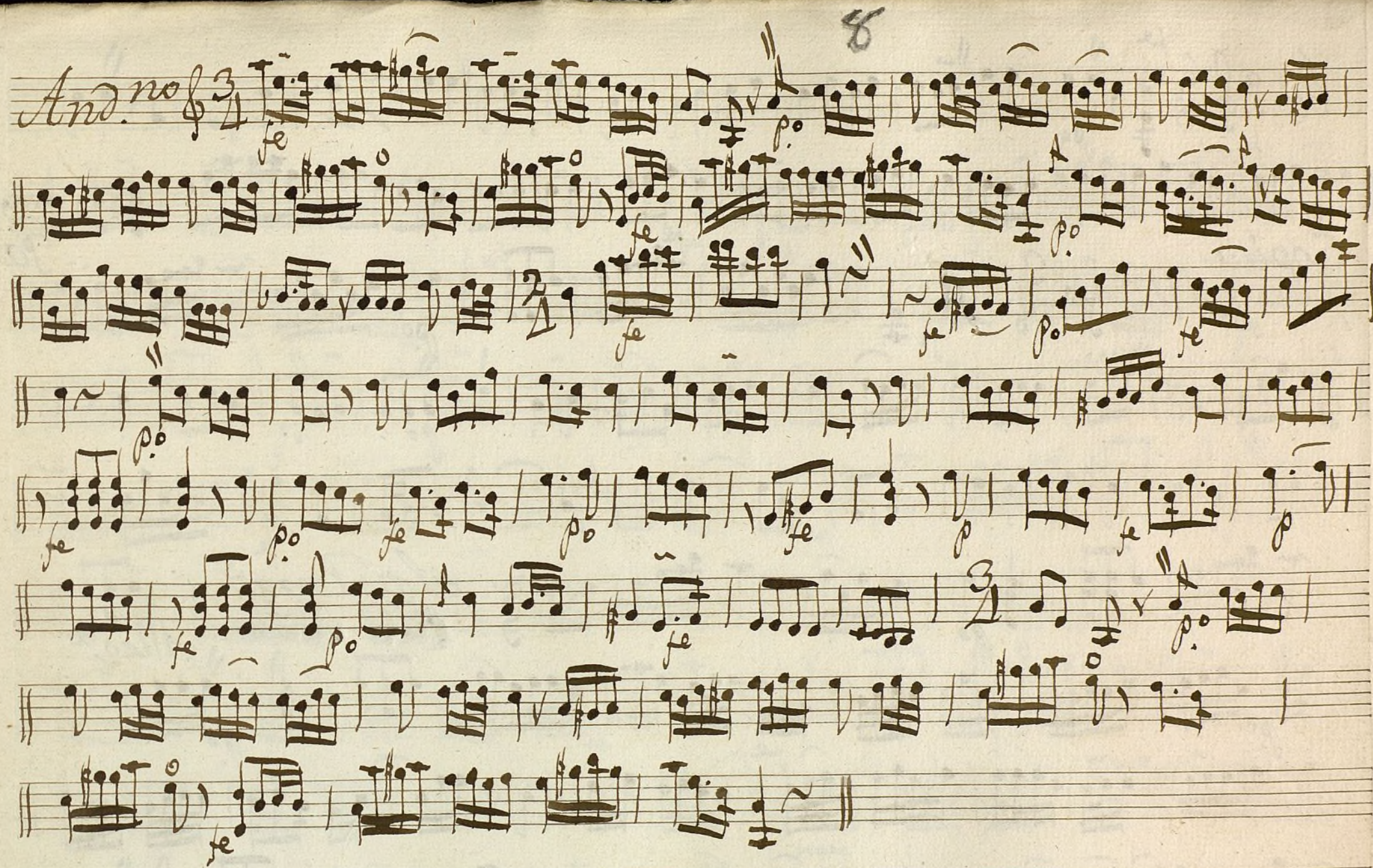
79

A handwritten musical score on aged paper, titled "Alleg. to" in the top left corner. The music is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking "Alleg." is written in a cursive hand. The score contains various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). The handwriting is elegant and characteristic of the 18th or 19th century. The paper shows signs of age, including slight discoloration and a small tear near the bottom right corner.

A handwritten musical score on aged paper. The first staff is marked 'All.^{to} 3/4' and begins with a treble clef. The music consists of several measures of eighth and sixteenth notes, with dynamic markings 'p.' (piano) and 'f.' (forte) interspersed. A double bar line with a diagonal slash appears after the second measure. The second staff continues the melody with similar note values and dynamics. The third staff shows a change in rhythm with more eighth notes. The fourth staff concludes the piece with a double bar line and the word 'Parola.' written in a cursive hand.

Al Segno.

Parola.



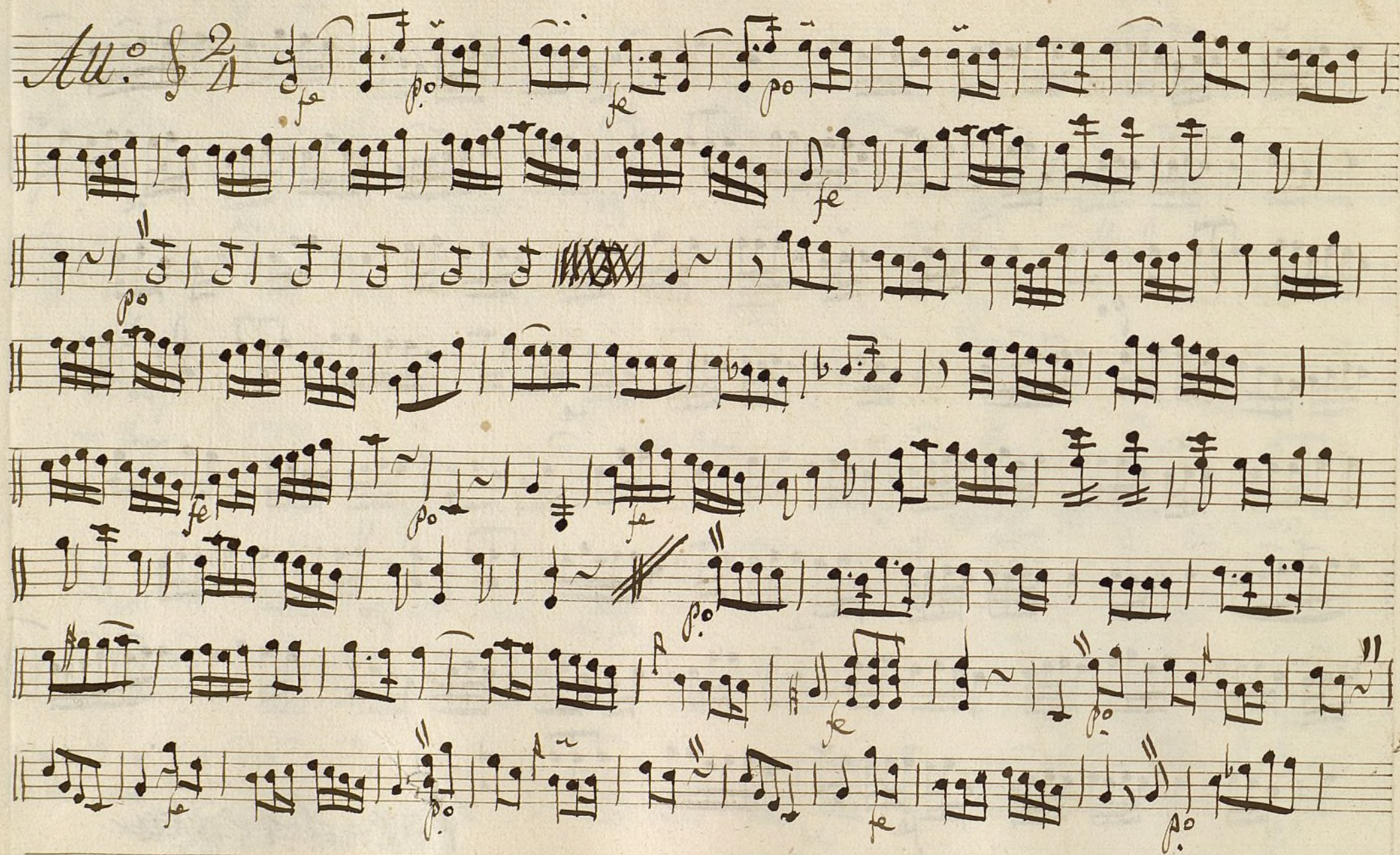
All.^o

Coplas. *All.^o* *Parola*

alos Parais
rei mai *Alleg.^{ro}*

la







Violin I.

Fond.^a à 3.

El Proyecto de la Joaquina

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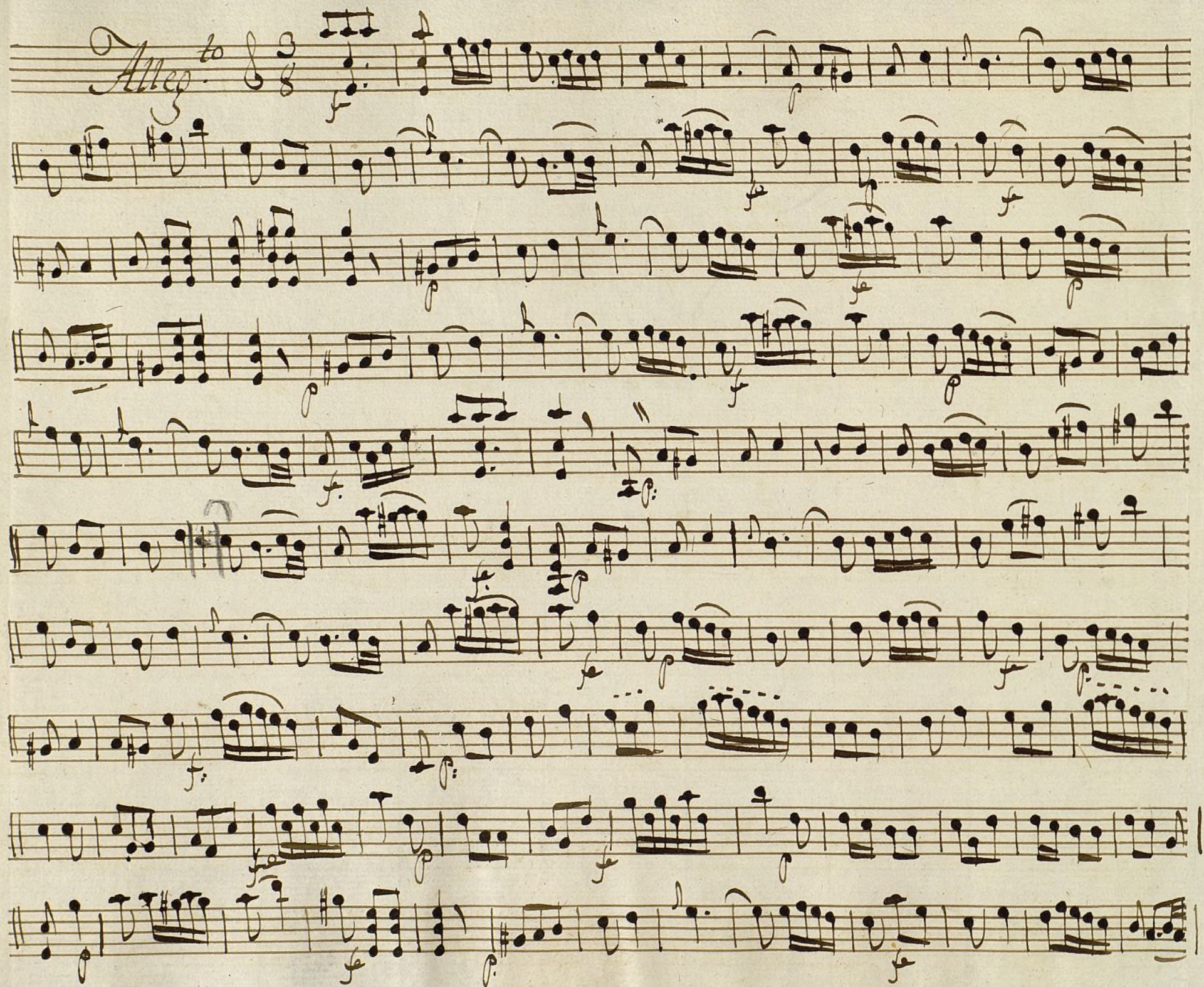
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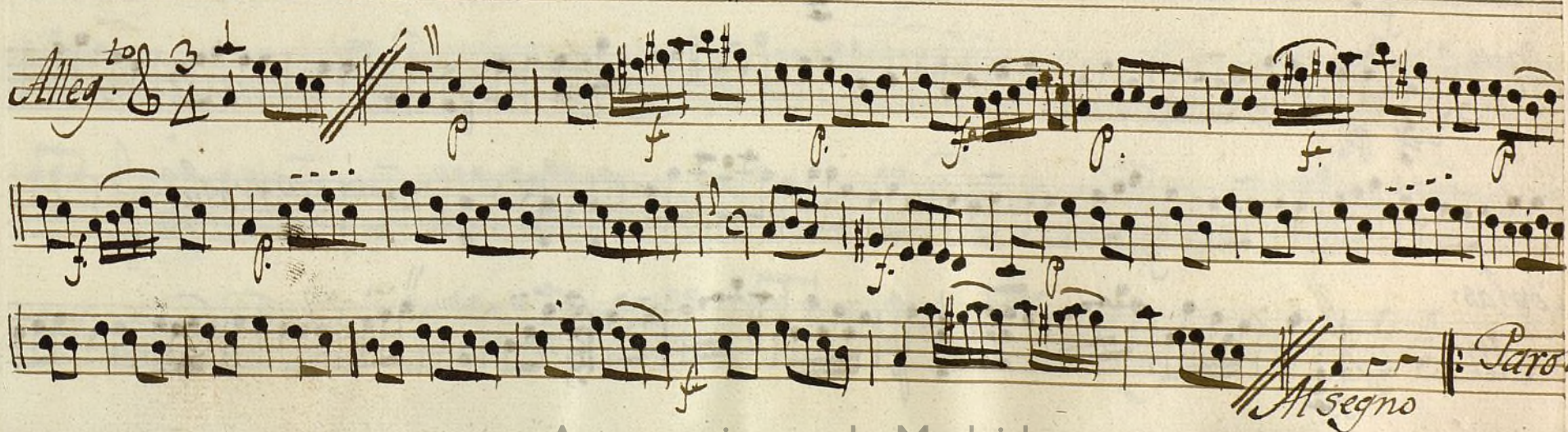
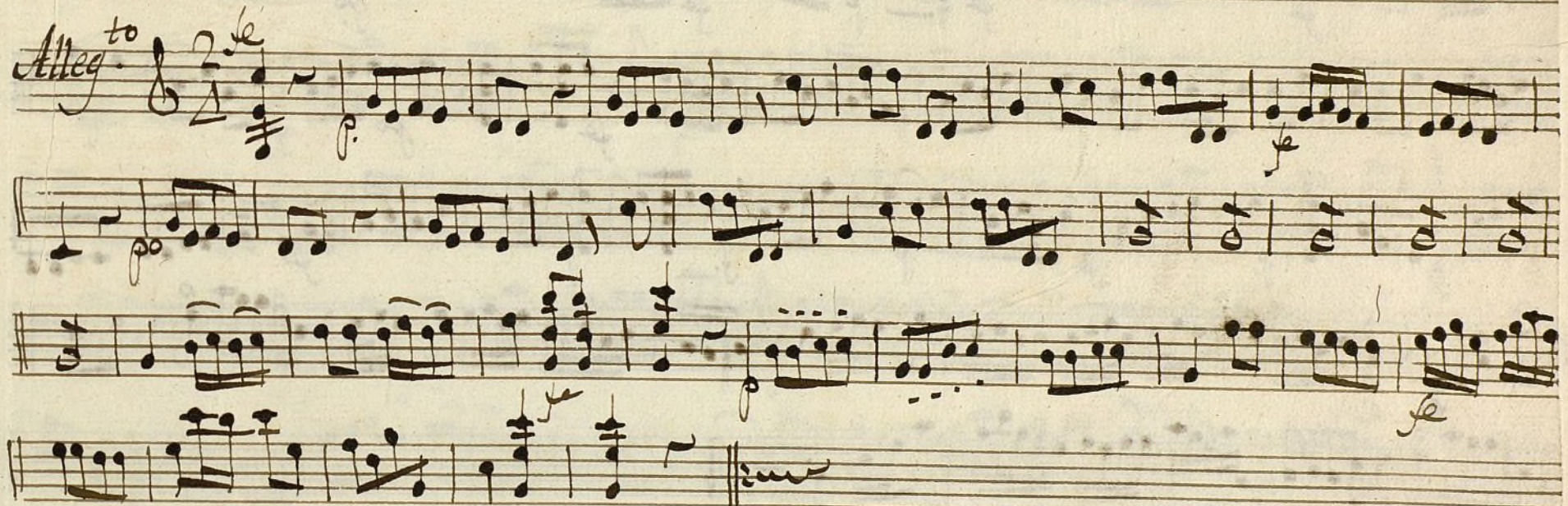
Violin I.

Fond.^a a 3.

El Proyecto de la Joaquina

||





And.^{no}

Handwritten musical score for the first section, marked *And.^{no}*. The notation includes various musical symbols such as notes, rests, and accidentals, arranged across nine staves. The piece concludes with a double bar line on the eighth staff.

All.^o

Handwritten musical score for the second section, marked *All.^o*. The notation includes various musical symbols such as notes, rests, and accidentals, arranged across two staves. The piece concludes with a double bar line on the second staff.

Coplas:

All.^o

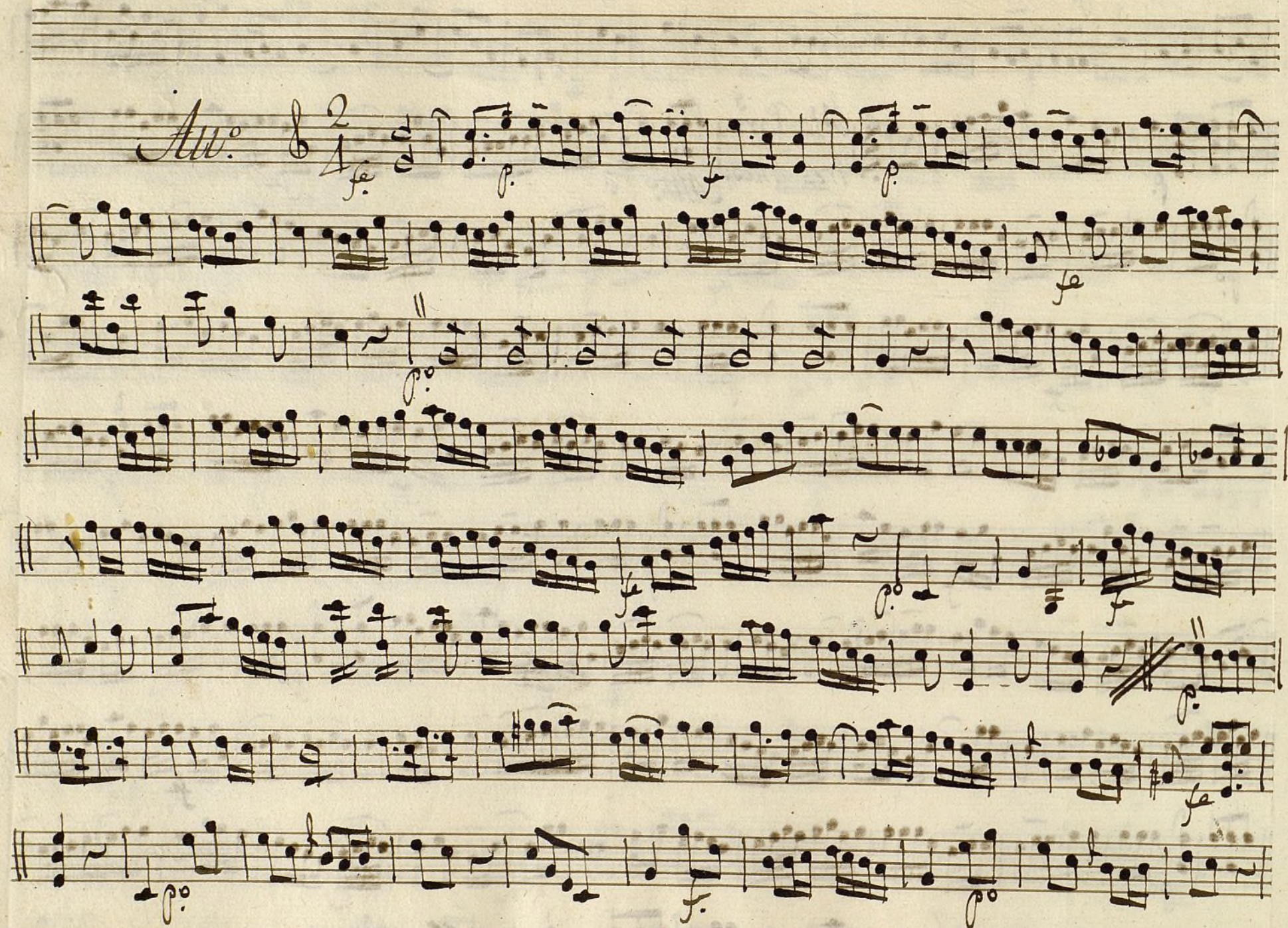
Handwritten musical score for the third section, marked *Coplas:* and *All.^o*. The notation includes various musical symbols such as notes, rests, and accidentals, arranged across one staff. The piece concludes with a double bar line.

Parola:

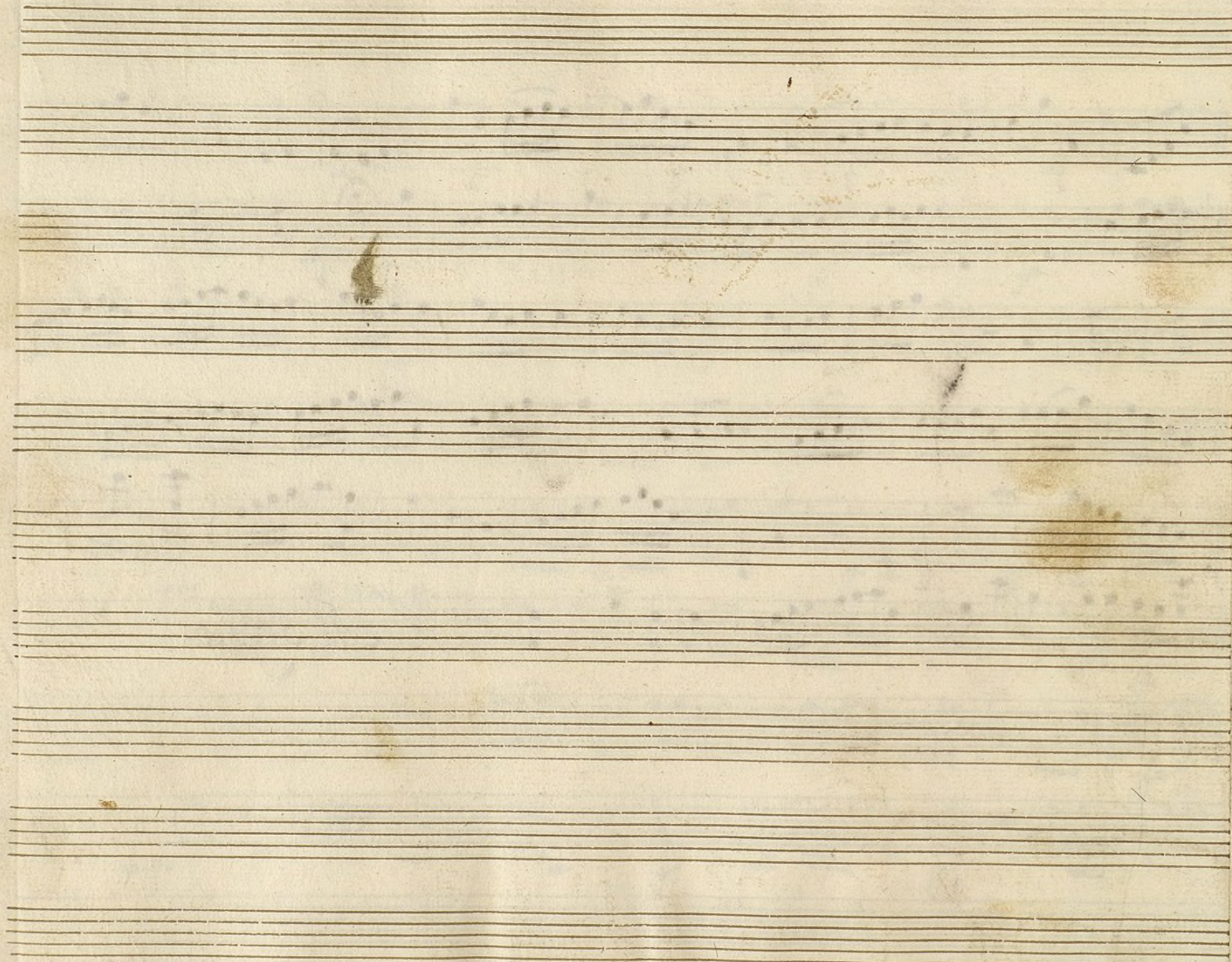
A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains the instruction "Alto Parr." and "tres mas." followed by "Alto". The final staff ends with a double bar line and the instruction "Al segno:". The paper is aged and shows some staining.

Alto Parr.
tres mas. *Alto*

Al segno:







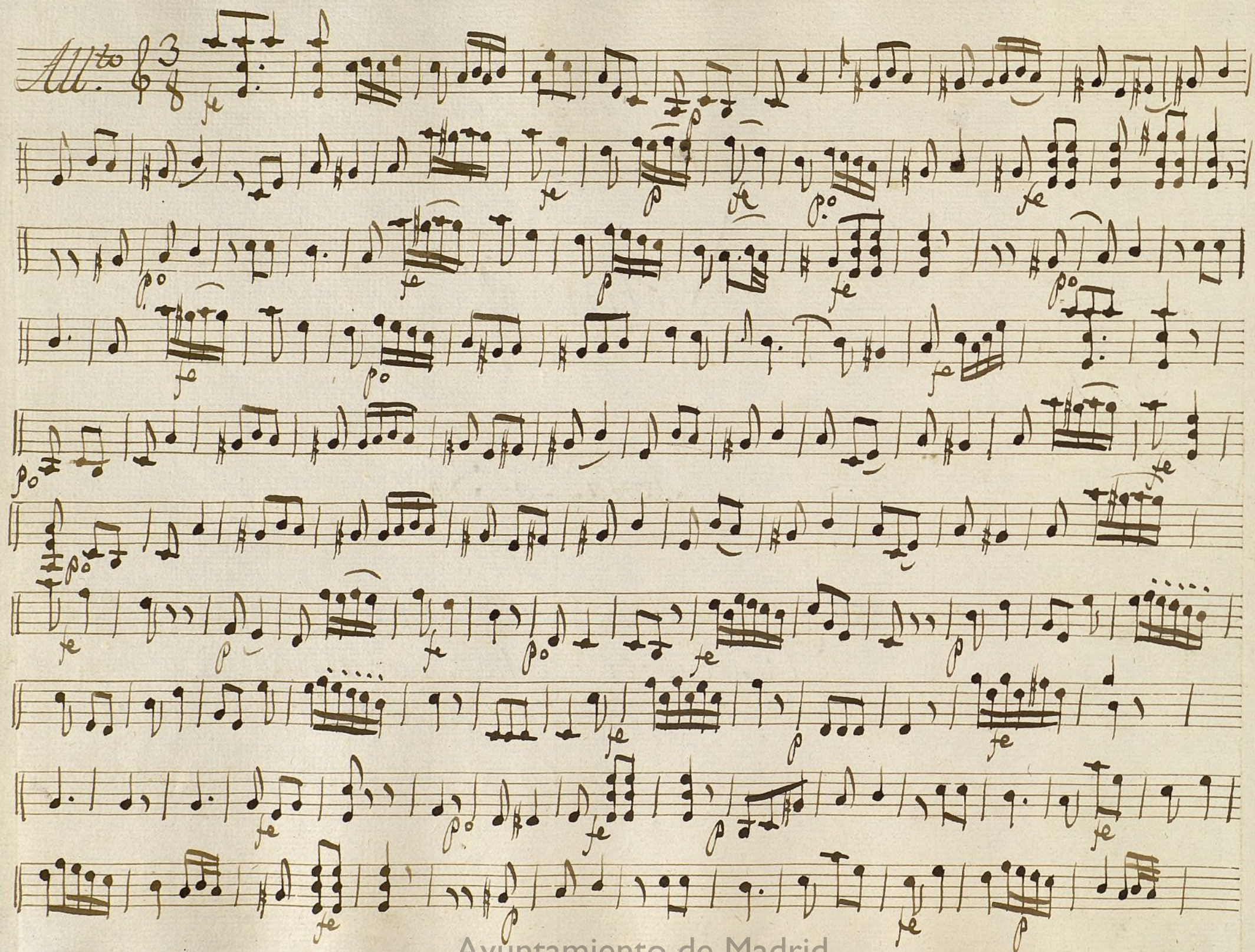
CB 1200055079

Violin 2.^o

Fonad.^a à 3^o

El Proyecto de la Joaguina.

ff.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like "fe" and "p". The score is divided into sections by "All." and "Allegro" markings. The final section is labeled "Parola." and "Allegro".

And.^{no} 3

All.^o 6/8

Parola

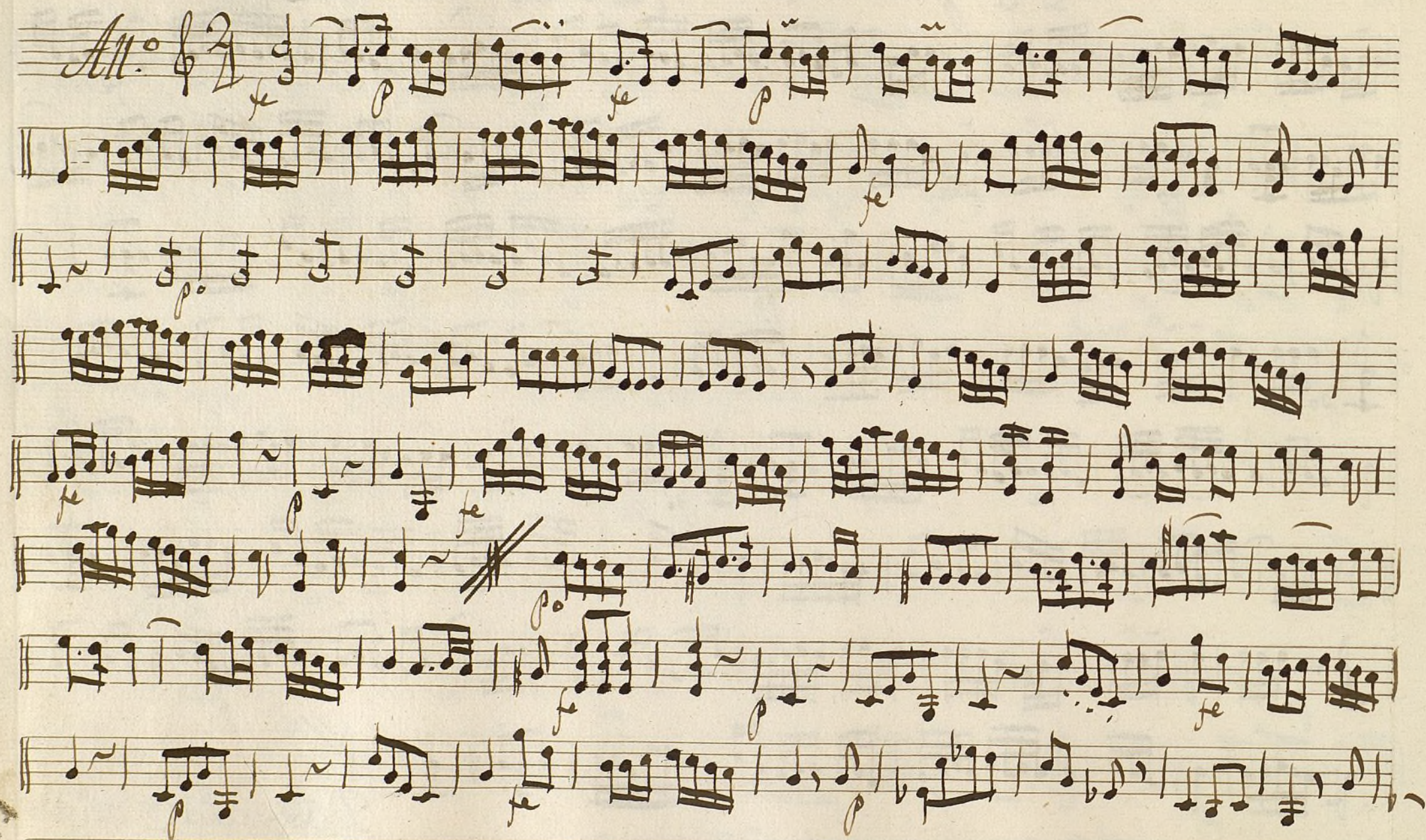
Coplas

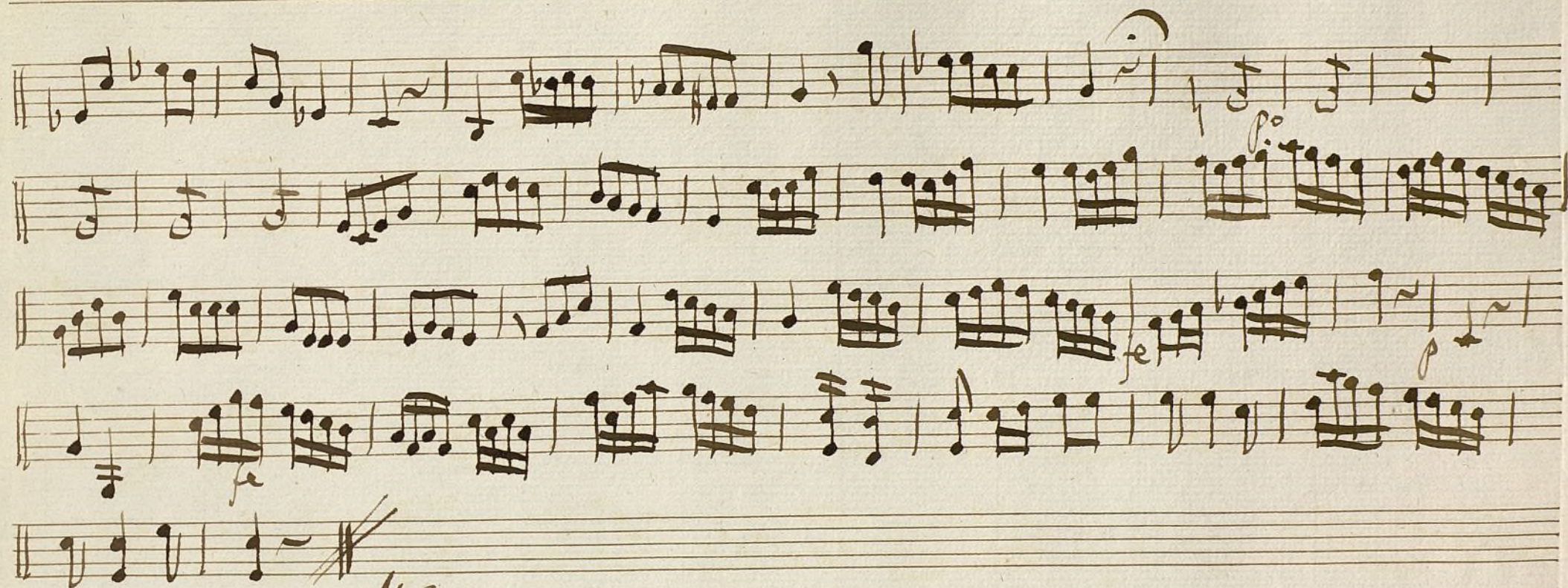
All.^o 3/8

tres mas
alos Para.

Alleg.^{to}

Desidero copias





Al Segno

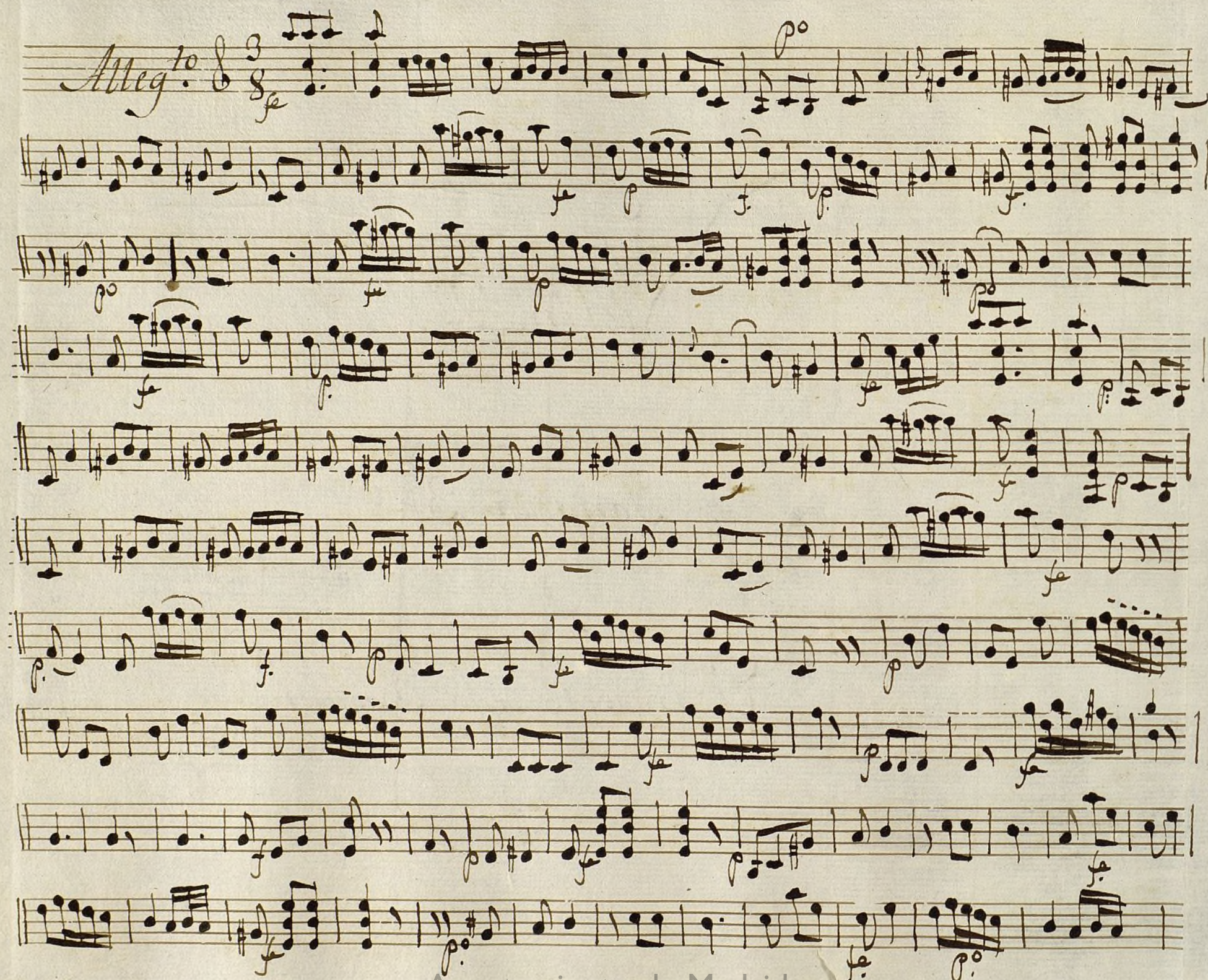
t

Violín 2.º

Jonad.ª 3.º

El Proyecto de la Joaquina

||





Parolas.
Al segno.

And.^{mo}

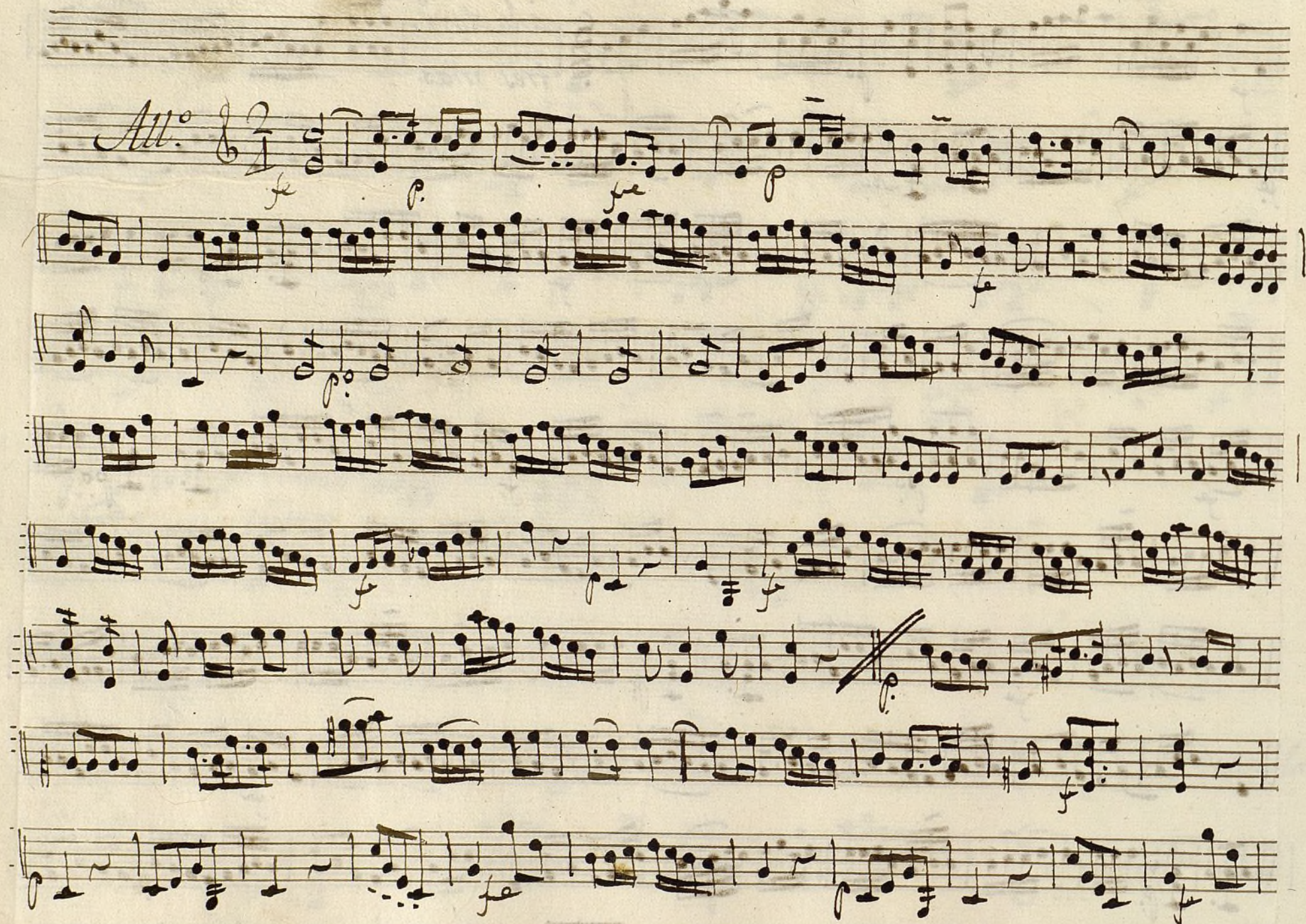
All.^o

Parola:

Coplas:

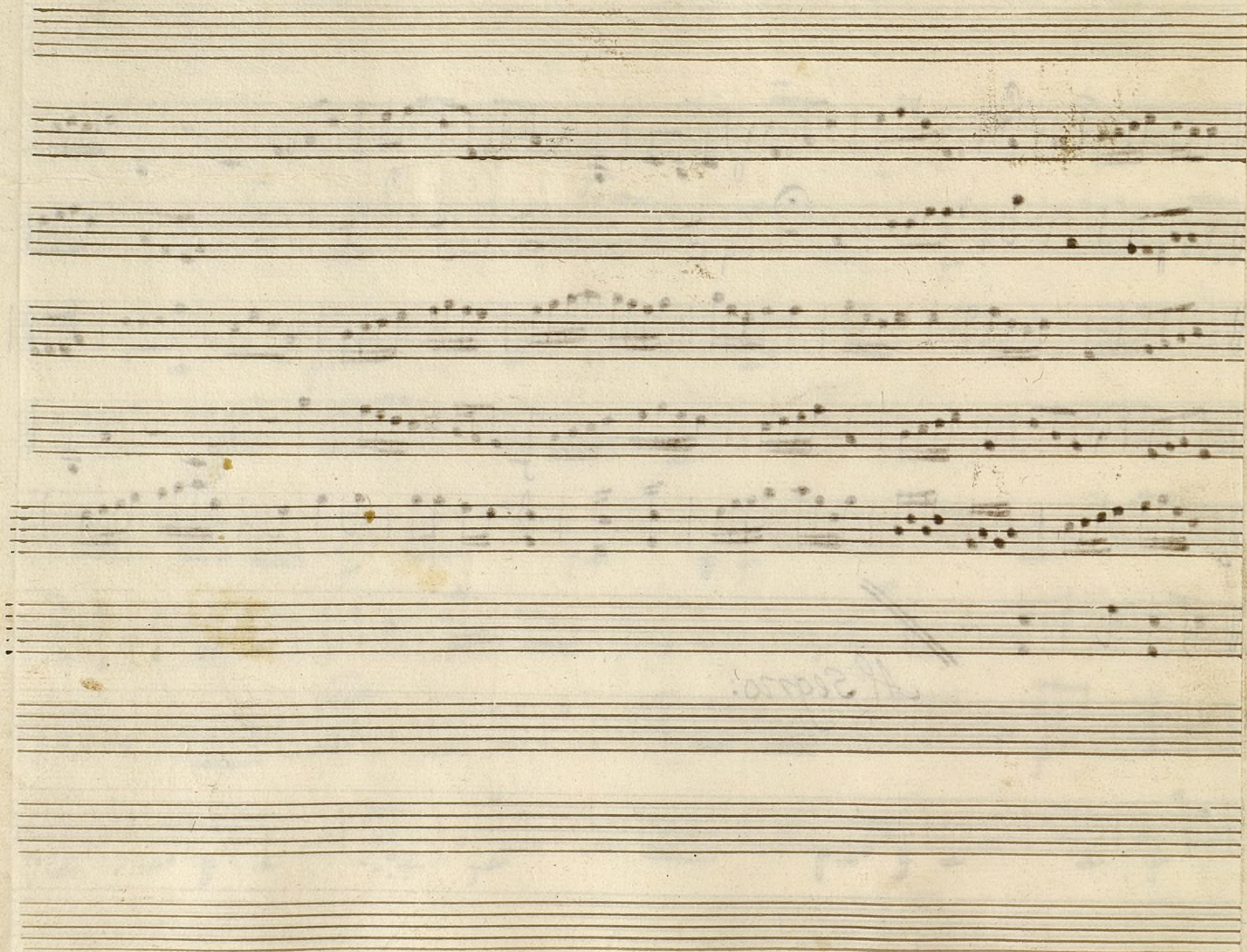
All.^o

A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music, written in a cursive, handwritten style. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking 'Alto' and the instruction 'tres mas.' (three more). The final staff ends with the tempo marking 'Allegro' and a double bar line. The paper shows signs of age, including foxing and staining.





Al Segno:

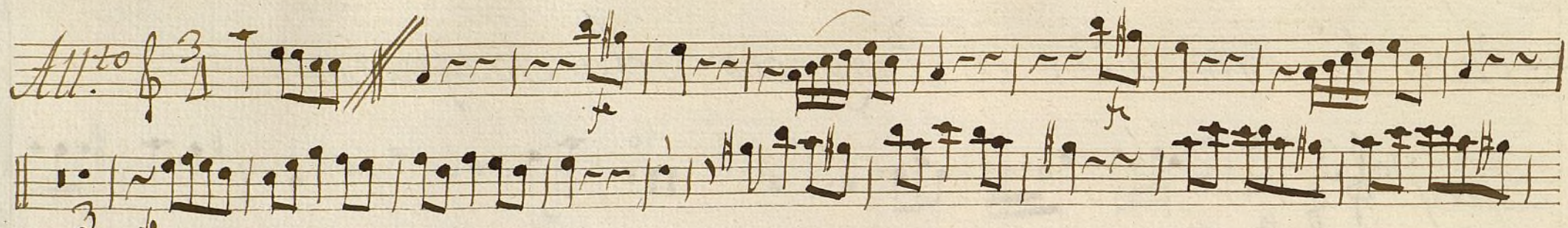
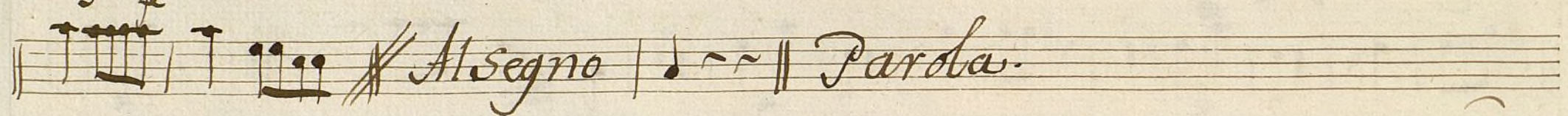


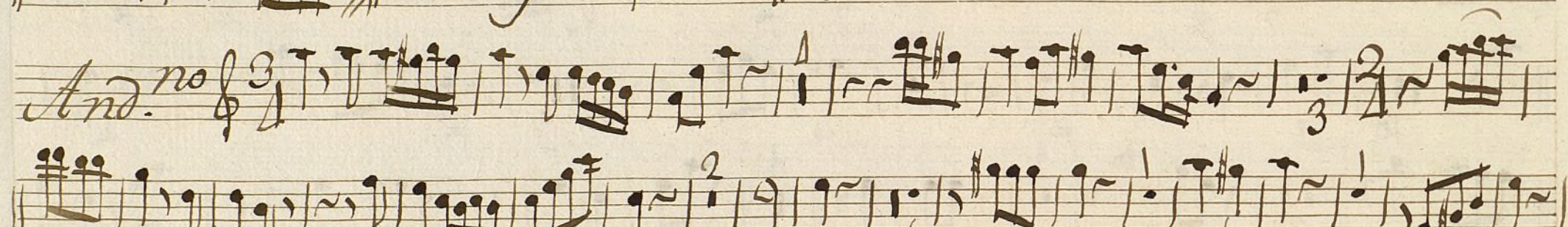
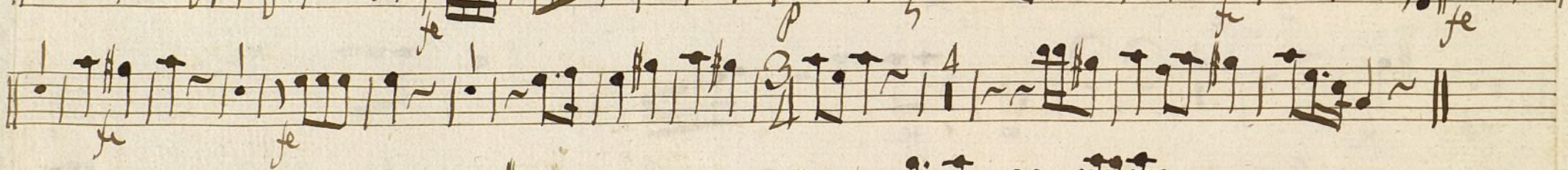
Oboe 1.ª Fon.ª a 3: el Proyecto de la Joaguina.

Alleg.^{to} 3/8

Alleg.^{to} 2/4

Solo

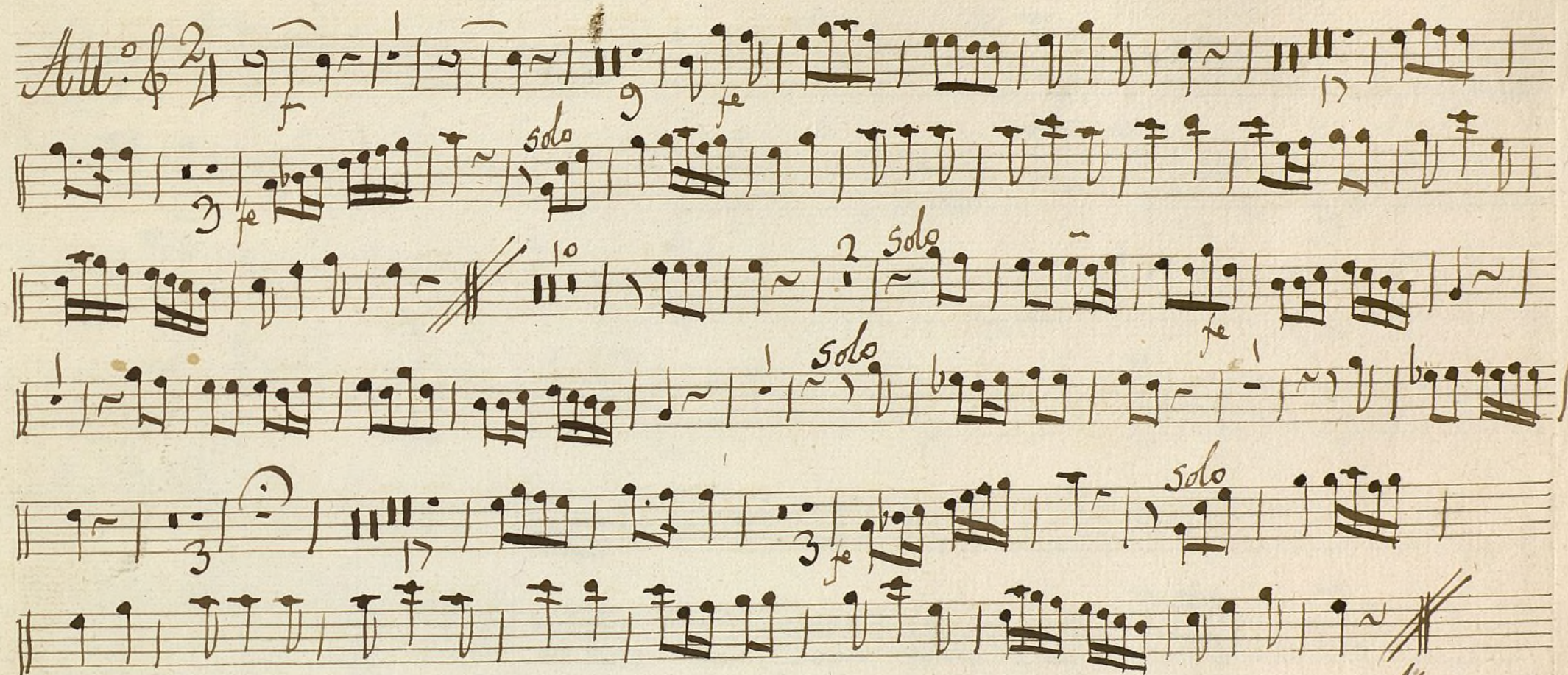
All.^{to} 3/4 
Allegro 3/4  *Allegro* | *Parola.*

And.^{no} 3/4 


All.^o 6/8  *Parola.*

Coplas *All.^o* 3/4 
 *Alas Paix.⁵*
tres mas. *Alleg.^{to}*

D.C. alas Coplas.

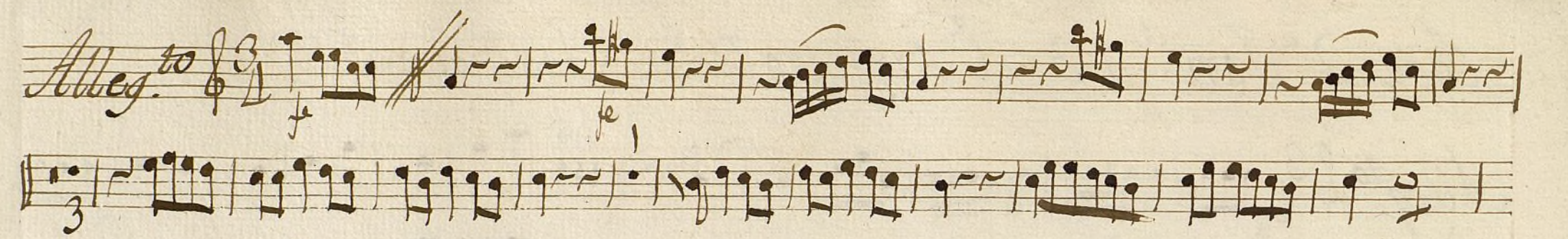


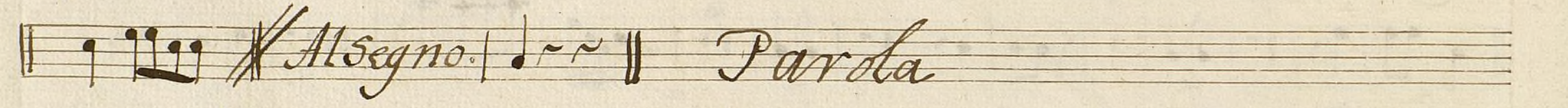
Al segno

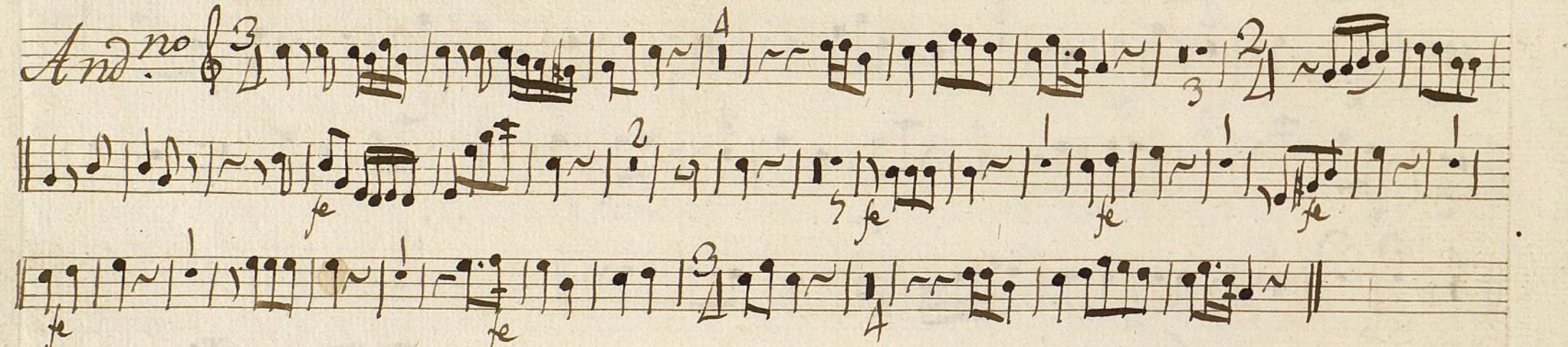
Oboe 2.^o Fon.^a a 3 el Proyecto de la Joaquina


Alleg.^{to} 3/8

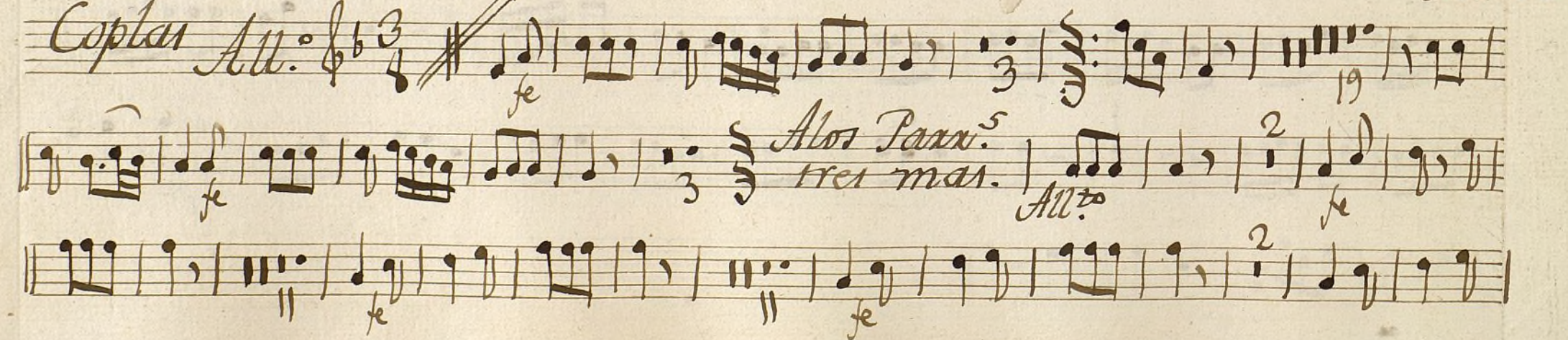
Alleg.^{to} 2/4 *solo*

Alleg.^{to} 3/4 

Allegro.  *Parola*

And.^{no} 3/4 

All.^o 6/8  *Parola*

Coplas All.^o 3/4 

Alos Paax.⁵
trei mas. *All.^{to}*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *Solo*. The score is divided into sections by double bar lines and includes tempo markings: *Allegro* (All.) and *Allegro* (Allegro). The final section is marked *Allegro*.

Staff 1: Musical notation with notes and rests.

Staff 2: Musical notation with notes and rests.

Staff 3: *All.* Musical notation with notes and rests.

Staff 4: Musical notation with notes and rests.

Staff 5: Musical notation with notes and rests.

Staff 6: Musical notation with notes and rests.

Staff 7: Musical notation with notes and rests.

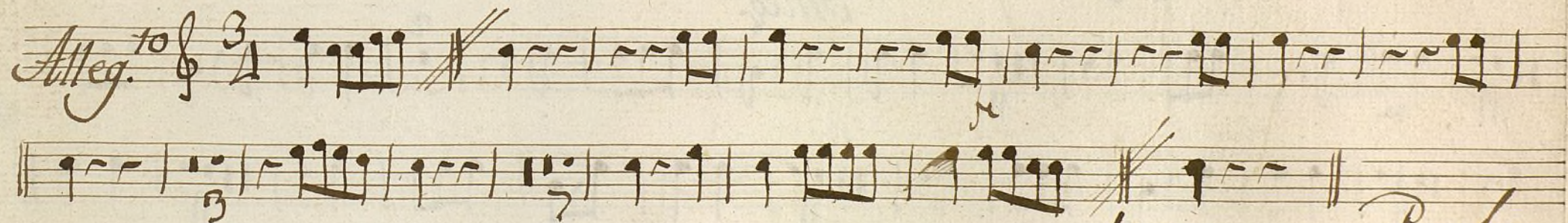
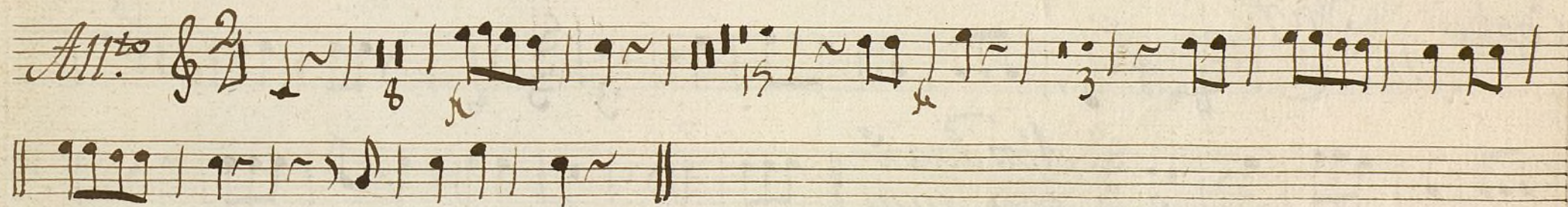
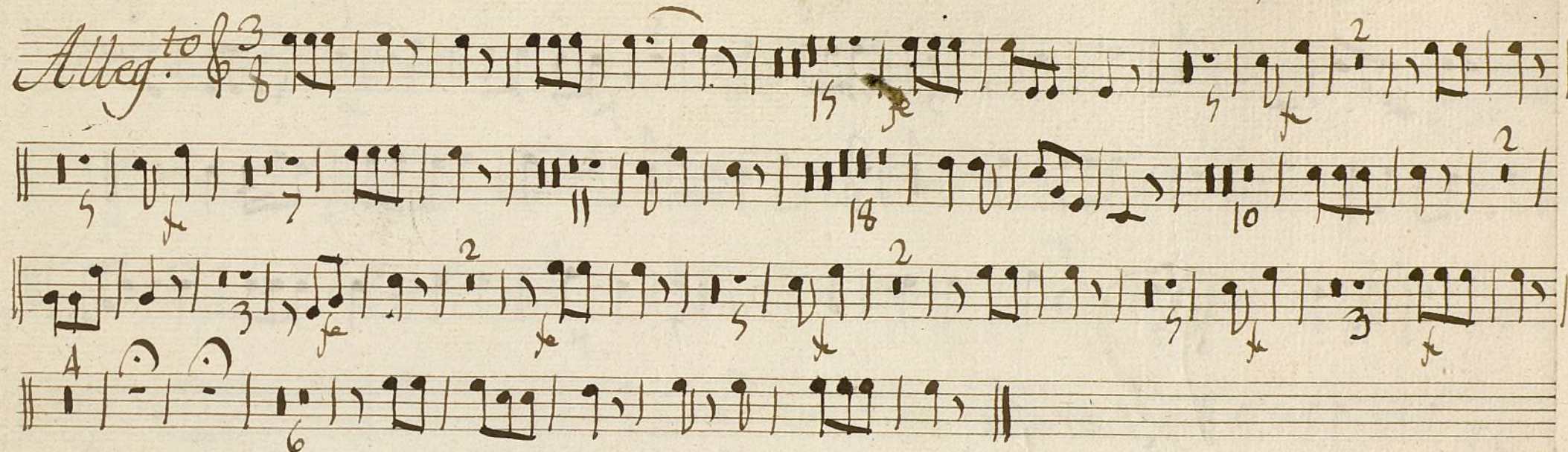
Staff 8: Musical notation with notes and rests.

Staff 9: Musical notation with notes and rests.

Staff 10: Musical notation with notes and rests.

Tronpa 1.^a Ton.^a a 3. el Proyecto de la Joag.^{na}

Mus 121-4



Al Segno. Parola.

And.^{no} 3/4

All.^o 6/8

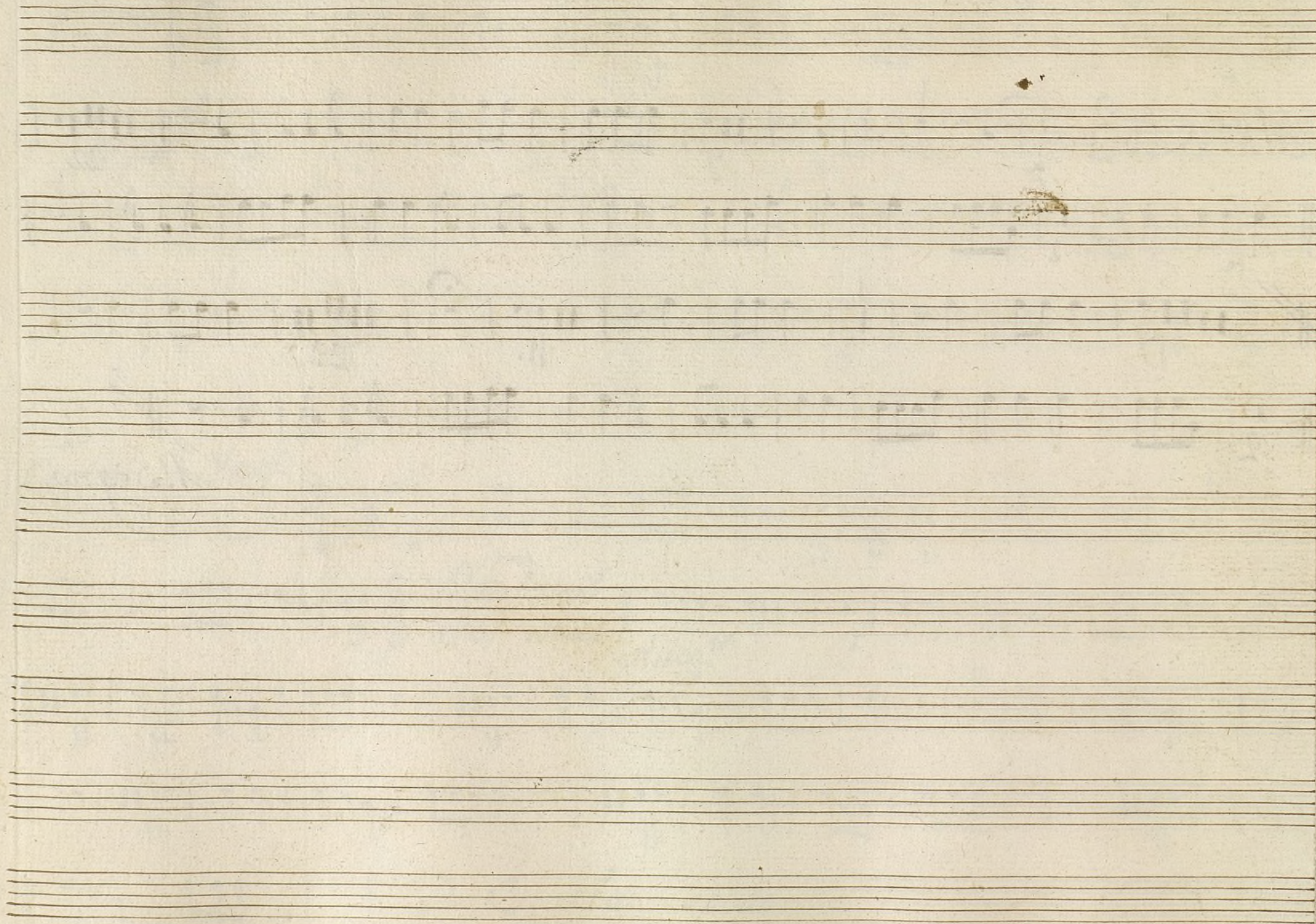
Parola

Coplas *Inf.* *All.^o* C 3/8

Alor Paxe *fres mat.* *Alleg.^{to}* 2/4

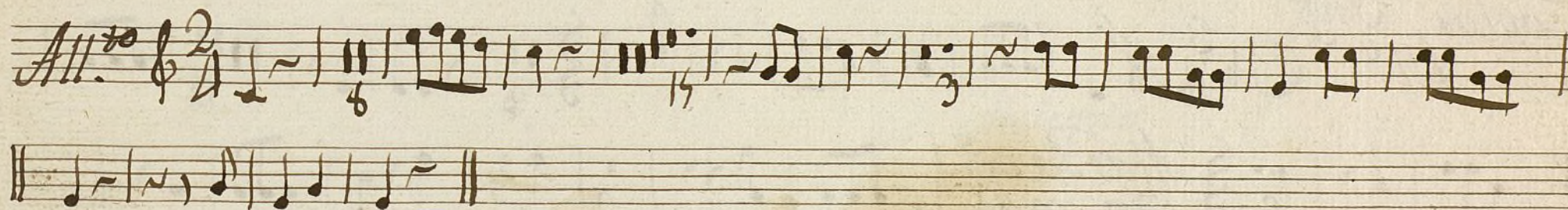
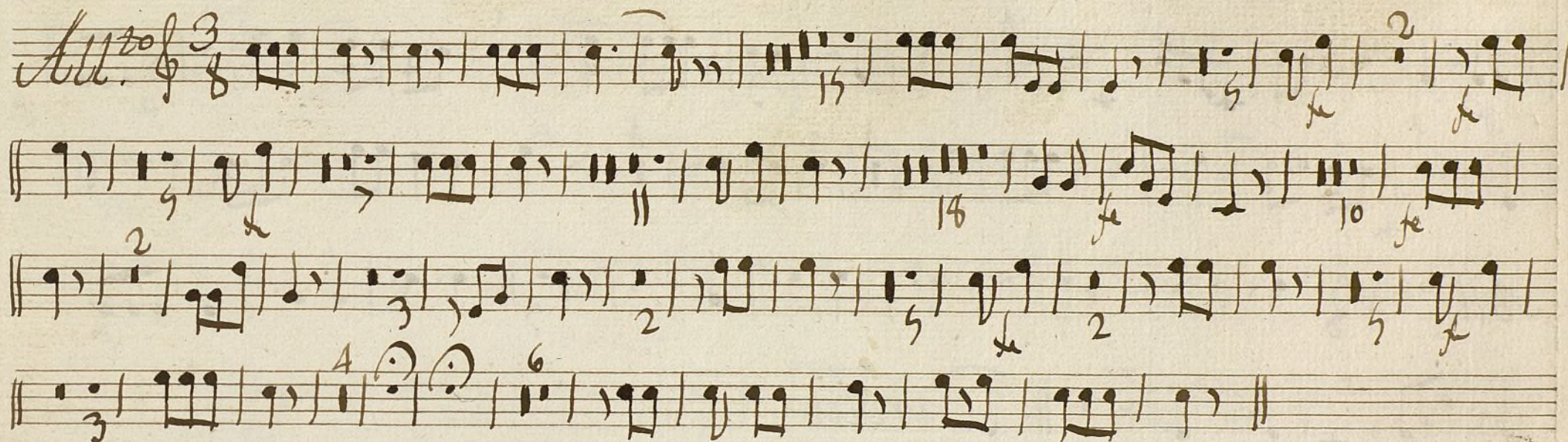
D. C. alas Coplas

Handwritten musical score on four staves. The first staff begins with the tempo marking *All.^o* and the time signature $\frac{2}{4}$. The notation includes various musical symbols such as notes, rests, and bar lines. The second staff contains a measure with a '2' below it. The third staff features a measure with a '17' below it and another with a '22.' below it. The fourth staff ends with a double bar line and the instruction *Al Segno* written below it.



t
Crompa 2^a Ton.^a a 3. el Proyecto de la Joay. na

Mus 121-4



Al Segno

Parola.

And. no $\frac{3}{4}$

All.º $\frac{6}{8}$

Parola.

Coplas Inf. All.º $\frac{3}{8}$

A los Pañós
dos mat. Alleg.º

D. C. alas coplas.

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* and *f*. The score concludes with the instruction *Al Segno*.



t

Bafo.

Fon.^a à 3.

El Proyecto de la Joaguina

Allegro $\text{C} \frac{3}{4}$

Handwritten musical score for a piece in 3/4 time, marked *Allegro*. The score consists of eight staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *fe.* (forte) and *p.* (piano). The key signature has one sharp (F#). The music is written in a cursive, handwritten style. The first staff begins with the tempo and time signature. The subsequent staves contain the musical notation, with dynamics and articulation marks placed below the notes. The eighth staff ends with a double bar line. Below the eighth staff, there are two empty staves.



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

Handwritten musical score for the first system, marked *Allegro* in $\text{C} \frac{2}{4}$ time. It consists of four staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a common time signature. The fourth staff has a treble clef. Dynamics include *fe* (forte) and *p* (piano).

Allegro $\text{C} \frac{3}{4}$

Handwritten musical score for the second system, marked *Allegro* in $\text{C} \frac{3}{4}$ time. It consists of four staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a common time signature. The fourth staff has a treble clef. Dynamics include *f* (forte), *fe* (forte), and *p* (piano).

Andro $\text{C} \frac{3}{4}$

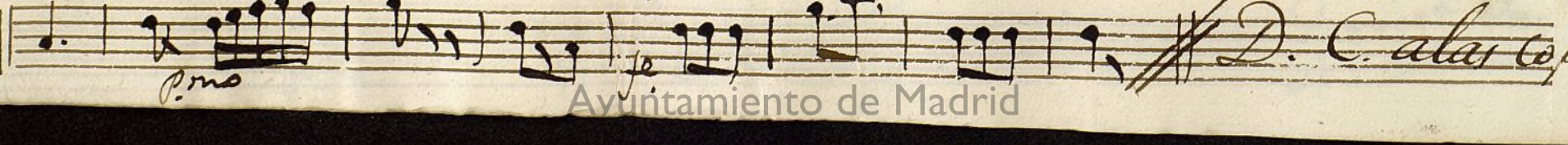
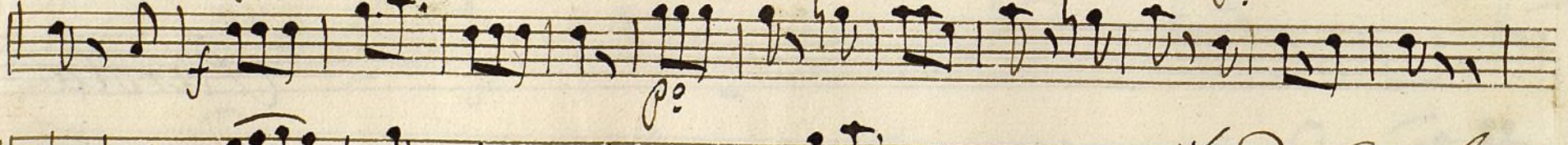
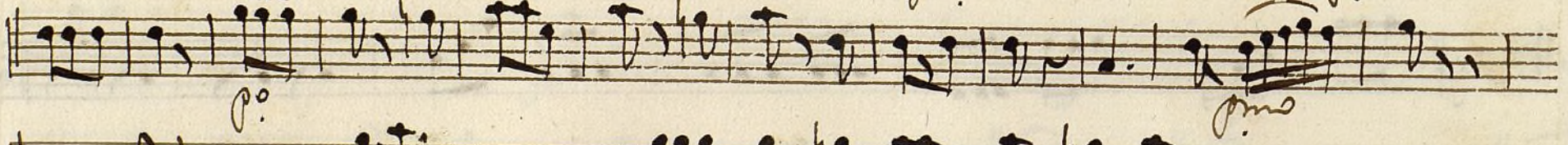
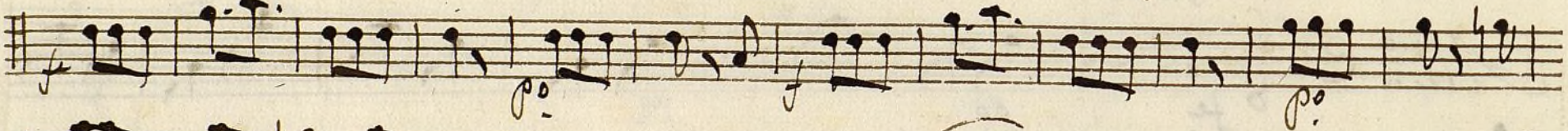
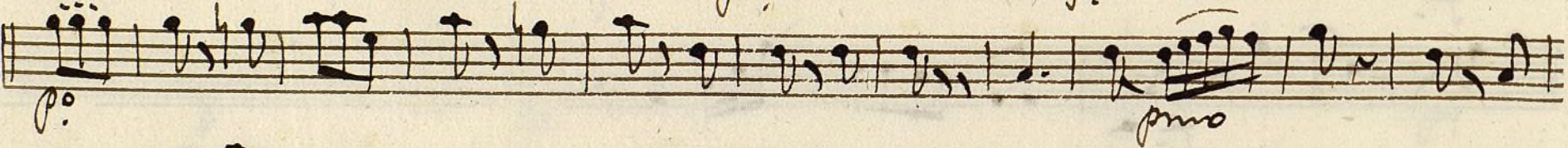
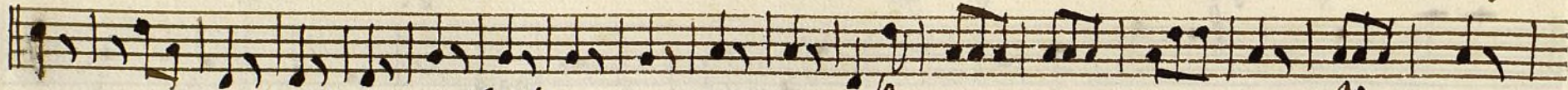
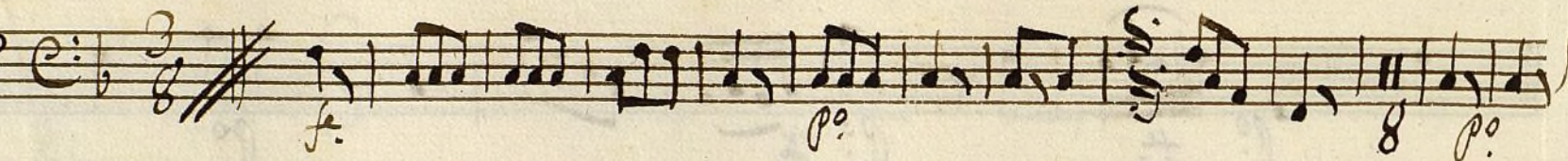
Handwritten musical score for the third system, marked *Andro* in $\text{C} \frac{3}{4}$ time. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef. Dynamics include *fe* (forte) and *p* (piano).

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p^o* and *f*. The score is written in a cursive style. The first five staves contain a complex melodic line with many slurs and ties. The sixth staff begins with the tempo marking *All.^o* and a 6/8 time signature. The seventh and eighth staves continue the melodic line. The ninth staff ends with a double bar line and the word *fin* written in the right margin. The tenth staff is empty.

Parola.

Cop. 8

All.º

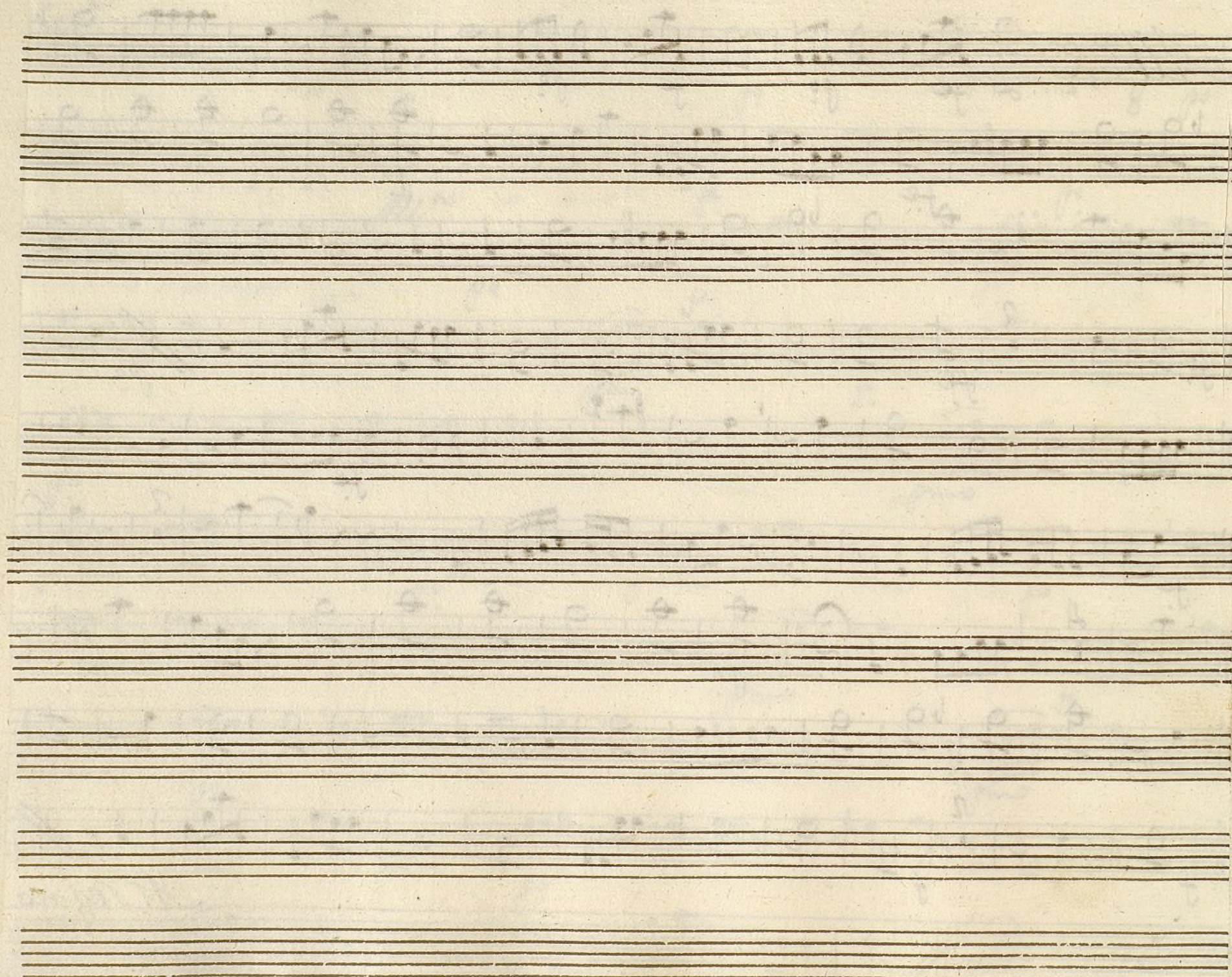


D. C. alar coplas.

All.^o $\text{C} \frac{2}{4}$

The musical score is written on nine staves. The first staff begins with the tempo marking 'All.^o' and the time signature 'C' with a '2' over it, indicating 2/4 time. The notation includes various note values, rests, and dynamic markings such as 'f' (forte), 'p' (piano), and 'p^o' (pianissimo). There are also articulation marks like slurs and accents. The piece concludes with a double bar line and a repeat sign. The bottom of the page features the text 'Ayuntamiento de Madrid'.

Allegro



t

Mus 121-4

Bajo Fon.^a 3. el Proyecto de la Joaquina

Handwritten musical score for Bass (Bajo Fon.^a 3.) in 3/8 time. The score consists of eight staves of music, featuring various notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The notation is in a historical style, with some notes beamed together and others written as individual stems. The music appears to be a single melodic line for a bass instrument.

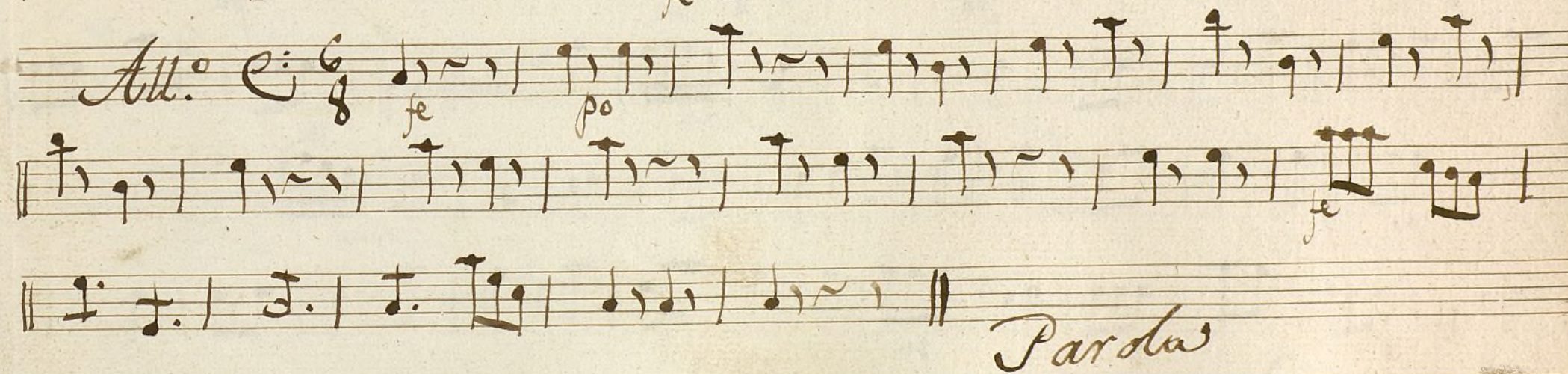
All.^{to} $\text{C} \frac{2}{4}$

Handwritten musical score for the first system, marked *All.^{to}* in 2/4 time. The score consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a bass clef. The music features various notes, rests, and dynamic markings including *fe* and *p.o.*.

Alleg.^{to} $\text{C} \frac{3}{4}$

Handwritten musical score for the second system, marked *Alleg.^{to}* in 3/4 time. The score consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a bass clef. The music features various notes, rests, and dynamic markings including *fe* and *p.o.*. The system ends with a double bar line and a diagonal slash.

Allegro. Parola



Coplas

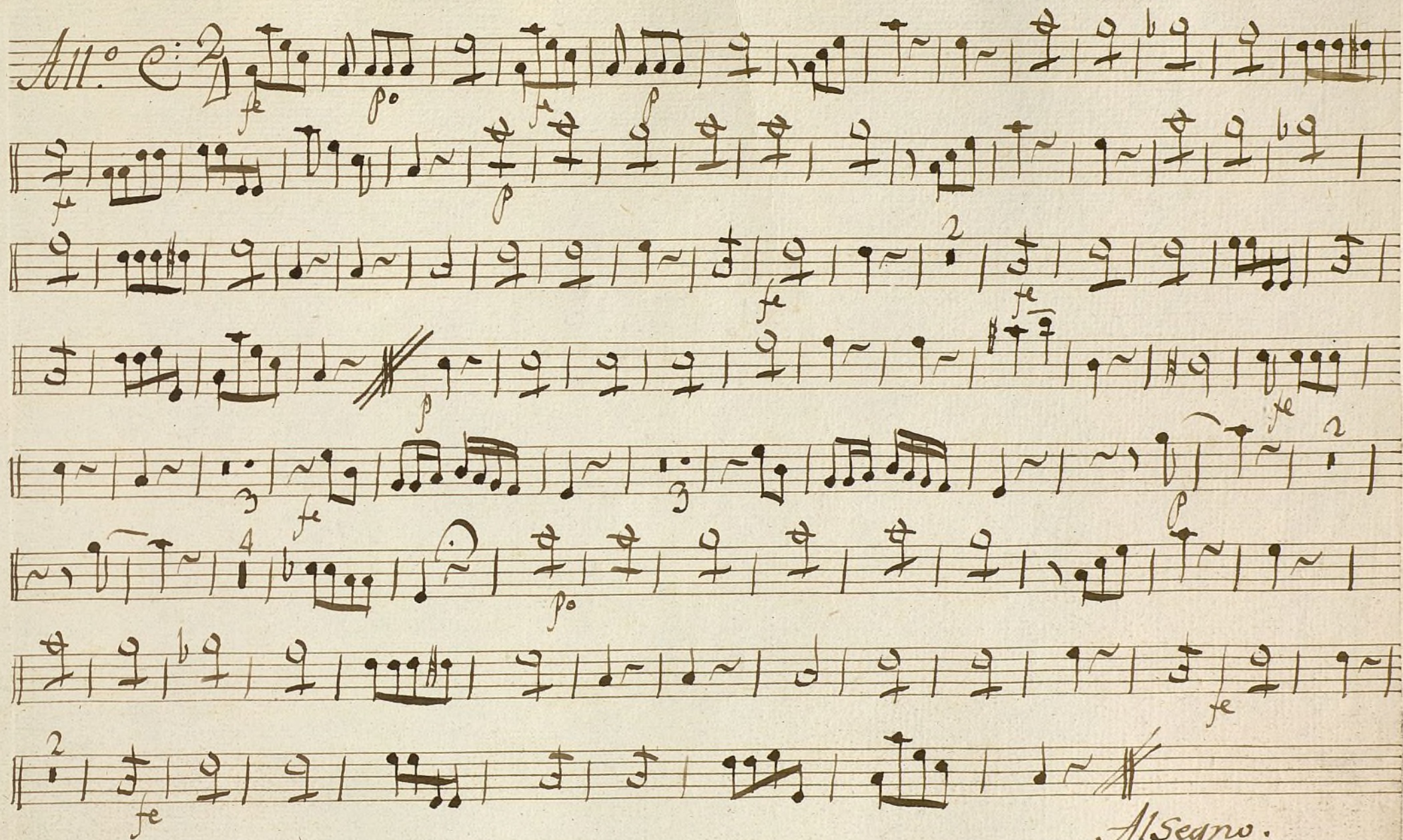
All.^o

3/8

A handwritten musical score on aged paper, consisting of ten staves. The notation is in brown ink. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The tempo is marked 'All.^o' and the meter is '3/8'. The music features various note values, including eighth and sixteenth notes, and rests. Dynamic markings such as 'fe' (forte), 'p' (piano), 'p^o' (piano), and 'p^{mo}' (piano) are placed throughout the score. The second staff has a treble clef and a key signature of one flat. The tempo is marked 'Alleg.^{to}' and the meter is '3/8'. The music continues with similar notation and dynamic markings. The third staff has a treble clef and a key signature of one flat. The tempo is marked 'Alleg.^{to}' and the meter is '3/8'. The music continues with similar notation and dynamic markings. The fourth staff has a treble clef and a key signature of one flat. The tempo is marked 'Alleg.^{to}' and the meter is '3/8'. The music continues with similar notation and dynamic markings. The fifth staff has a treble clef and a key signature of one flat. The tempo is marked 'Alleg.^{to}' and the meter is '3/8'. The music continues with similar notation and dynamic markings. The sixth staff has a treble clef and a key signature of one flat. The tempo is marked 'Alleg.^{to}' and the meter is '3/8'. The music continues with similar notation and dynamic markings. The seventh staff has a treble clef and a key signature of one flat. The tempo is marked 'Alleg.^{to}' and the meter is '3/8'. The music continues with similar notation and dynamic markings. The eighth staff has a treble clef and a key signature of one flat. The tempo is marked 'Alleg.^{to}' and the meter is '3/8'. The music continues with similar notation and dynamic markings. The ninth staff has a treble clef and a key signature of one flat. The tempo is marked 'Alleg.^{to}' and the meter is '3/8'. The music continues with similar notation and dynamic markings. The tenth staff has a treble clef and a key signature of one flat. The tempo is marked 'Alleg.^{to}' and the meter is '3/8'. The music continues with similar notation and dynamic markings.

A los Parn.^s
tres mas.

Fin de las Coplas



Allegro.

