

Leg. 11. 27.

Arriba

1

2

Leg. 11. n. 22

Mus 99-11

t

Maguier y Garcia

Ton. a Duo

99 11

el Poeta y la Gallega.

22

De Laserna.

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

Toaq.^a con una Carta

oy tube esta Carta dela mia terra y
Como el Amo mia es tan sabi como me
seoun parece del novio es la letra q.^e fe.
La lec-tia si biniera pronto q.^e fe.

li ci dad q^e fe lici dad q^e ~ Mus 99-11

toda toda de Contento yo me lleop a enquillo trar yo me

al contemprar los re quiebroz los re
pera se pega el que cada el que

quiebro los requiebro q^e en su carta me dirá q^e en su
sado el qui sabe baile del faga a quitar baile

q^e en su baile si me dirá
si a quitar

Allegro

The image shows a handwritten musical score on aged, slightly stained paper. The score is written in a cursive hand and consists of several staves. The first two staves contain the lyrics 'quiebro los requiebro q^e en su carta me dirá q^e en su sado el qui sabe baile del faga a quitar baile'. The third staff continues the lyrics with 'q^e en su baile si me dirá si a quitar'. The fourth staff is mostly empty, with the word 'Allegro' written below it. The fifth staff contains a few notes and a double bar line. The sixth staff is also mostly empty. The paper has a yellowish tint and some foxing.

Al.

Madres q. fecun

vais el suelo Espano con Niños con muchachas y chiquillos

antes q. produzcais algun lo eta produca de ma

dad un seno rito q. en este mundo inmano los mortales

medran mas mientras son medran mas animales.

All^o Poco.

Quien me haria Po

Tanq.^a No es ~~tan~~ q^e me

eta para verme en el mundo mojado de mi
deje ansina donde ~~lucen~~ despues q^e los do-

seria y de bolsillo en /uto
ningun le ataba yo la trenza

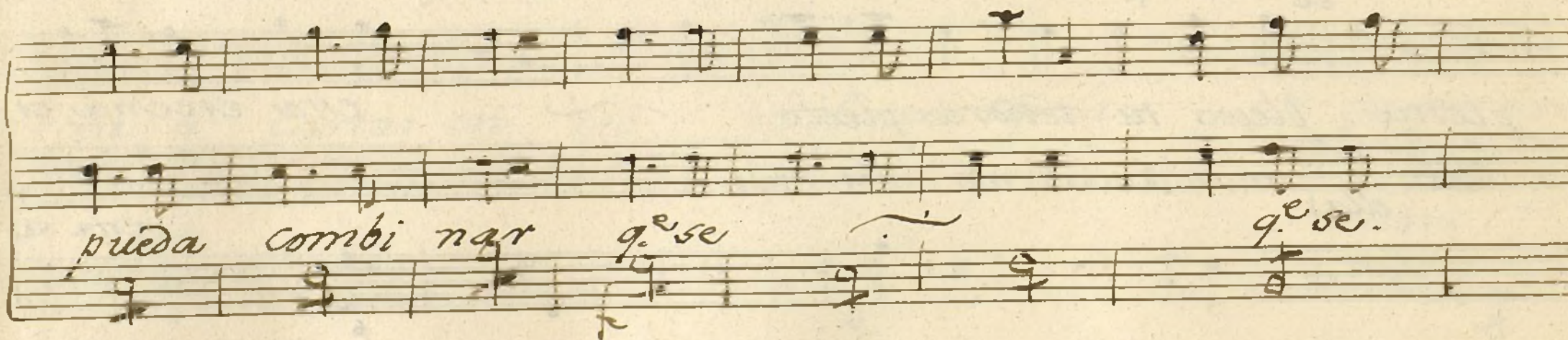
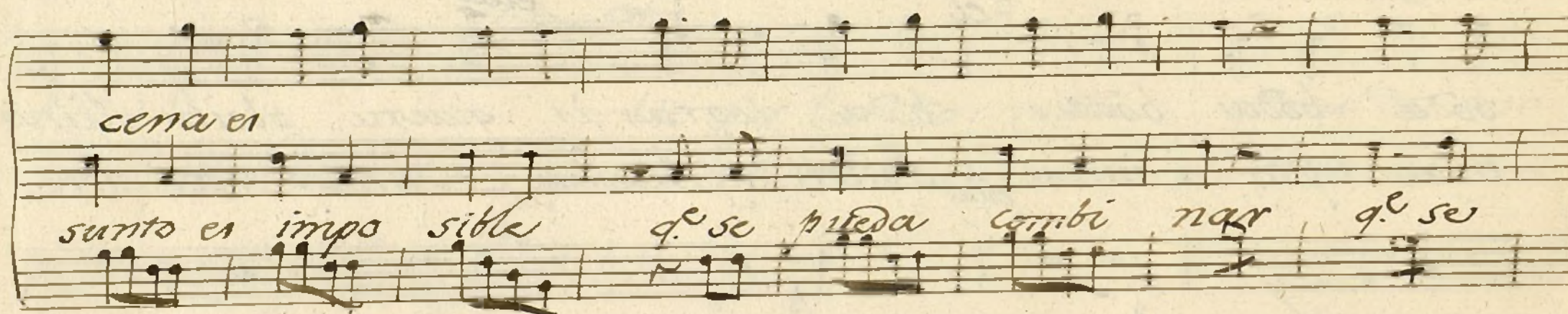
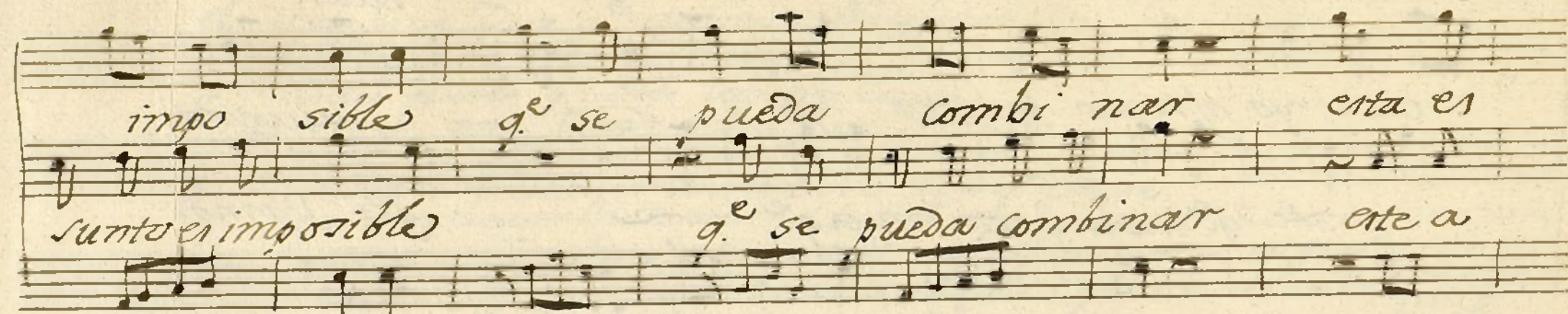
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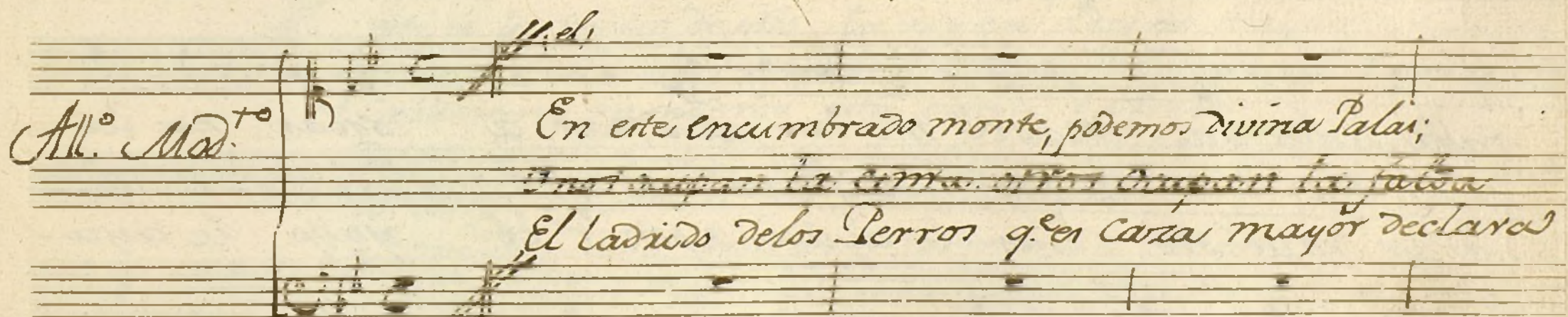
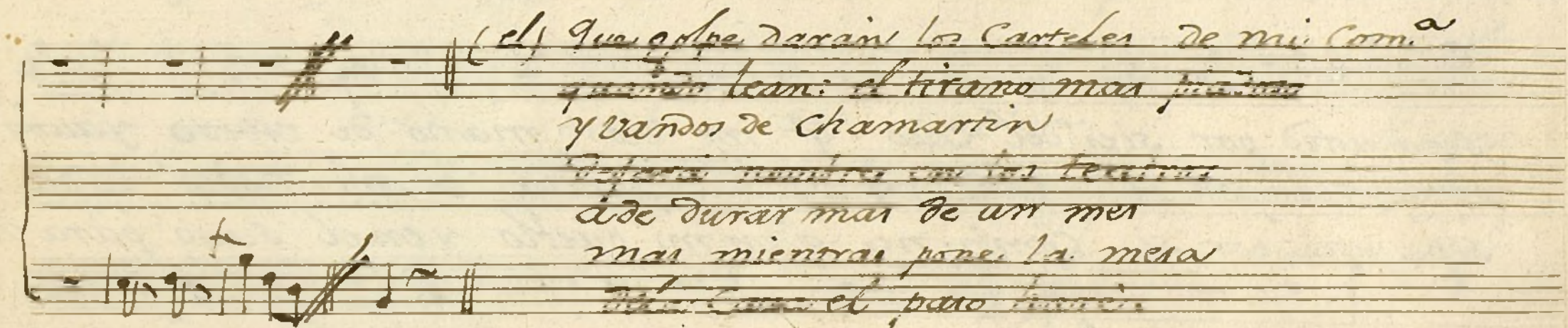
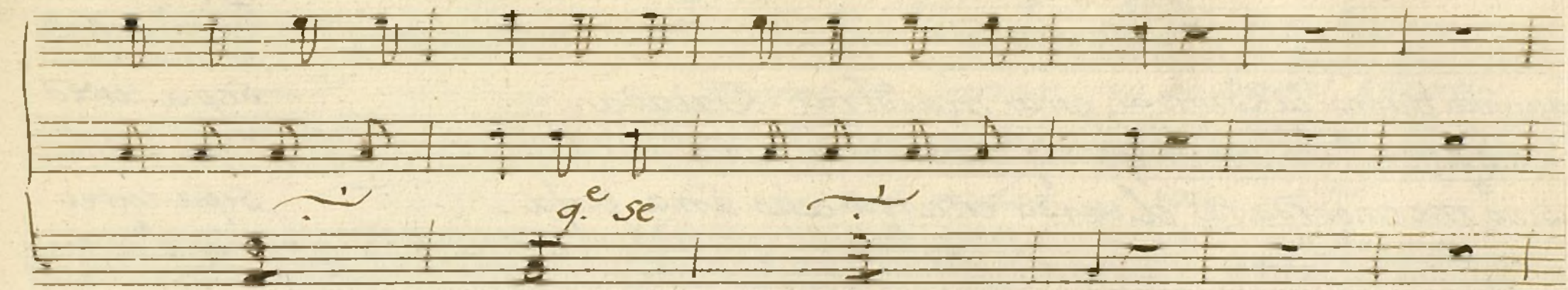
ay ay - - q.^{ue} las dichas son solo para los
ay ay tal vilera en mi Año no la cre
burros son solo para los bu rros para
yera en mi Año no la creyera no
para no la Parola

el. Valame. Dios q.^e ambre. Nicolás
 la Comida p.^{re}oer mientras Excruso
 ella antes quiero q.^e vites sea era Carta
 notengo aora lupper (ella) por S.ⁿ taxio
~~ella~~ ~~San torido~~ ~~Carta~~ ~~vergandon~~ ~~con q.^e Carta~~
 le e de arrancar llus dientes, y el fucino yu dematximunada nu nun vale
 justicia. ~~San~~ ~~Ara~~ ~~plano~~ ~~pido~~ ~~el~~ ~~Matrimonio~~ ~~es~~ ~~nulo~~
 pido plano (ella) y ~~havi~~ ~~dar~~ ~~de~~ ~~el~~ ~~(ella)~~ ~~quiere~~ ~~Matrimonio~~ ~~(ella)~~

Al.^o *Paco Garcia*
 Ve por la co mida q.^e las dos son
 Vete y la Comedia defame aca
 ya q.^e cartas en eis yo ofrezco tomar q.^e cartas en
~~dar~~ ~~quiere~~ ~~hablar~~ ~~de~~ ~~boda~~ ~~q.^e~~ ~~me~~ ~~importa~~ ~~mas~~
 (ella) ~~quiera~~

eno yo ofrezco tomar yo quieru
 q. me importa mas q. (el) vamos
 boda boda boda boda lograras quieru pleitu pleitu
 vamos por la mesa (ella) Señor boy hola (el) vamos vete vete
 pleitu pleito tu tendras pleito (ella) esta escena es
 vete (ella) muy ambiente estas muy (ella) esta a'





cuando traera la comida, esta maldita Criada.
Dalo a me Dios ena tipa q' n'anda q' me cantan
sino me engordara el verso estaria echo urra pafa -

ella.

Sepa urteu

Sepa urtei

Sepa urtei

sepa urteu por si es del caso q' me dio mano de esposo ya unq' es
sepa urteu por si conduce q' abra puerta de mi noble casa
sepa urtei por si combiene q' en mi pueblo y en el suyo para ir

taba halli mi madre me la quiso dar a solas me la
se un dia una hija por q' no le hagan mal de ojo por q'
atar muchos dias le ayude a poner el yugo le ayu-

el traemé de comer yo le haré pren
 despacha en hacer yo le
 qñ vio tal molar yole

Orda.

der yo le yo le ella vare.

Vare,
 vare,
 vare,

Alfepno
 sofina.

el esto es la mejor de todo lo voy en accion hacer
 primero sale la Reyna poco despues salen el Rey
 Caradores y monteros esto parece ba bien
 dentro de dentro a fueras a fueras dentro de dentro
 el lebre, quando el oro quando es oro
 qñ me defu echo pedazos y corre trau ti furioso
 ella... ay ay Santa Maria y... por comi...
 d... a Dios bodas

Hina la puer
 Vela comida

ella

All^o *fe* Yo erai medio muerta So corro se

el *p* *f* *p*

no maldita Sallega todo todo lo tiro todo

f *p* *f* *p*

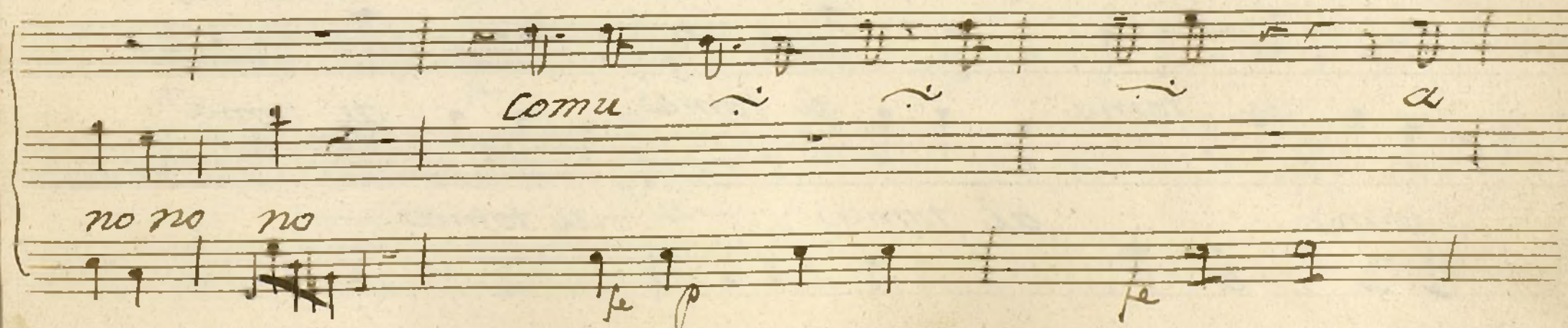
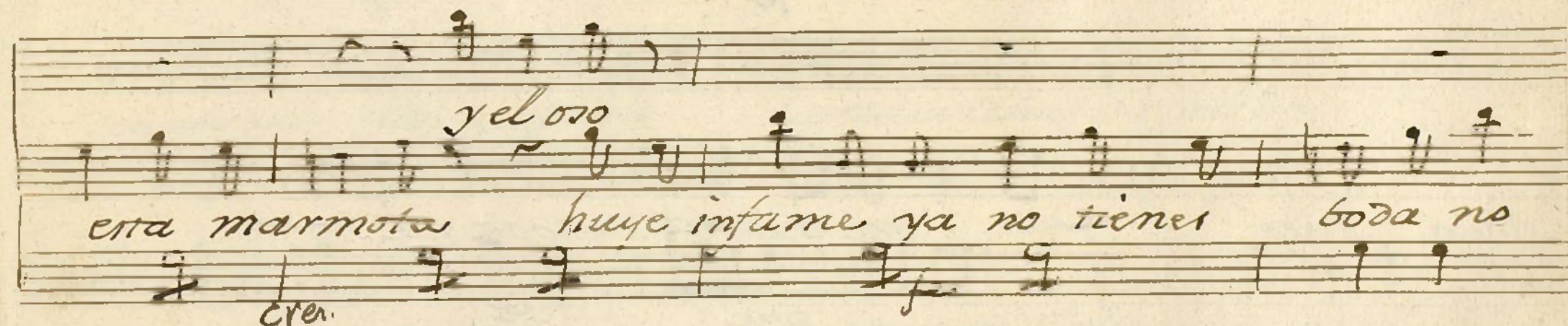
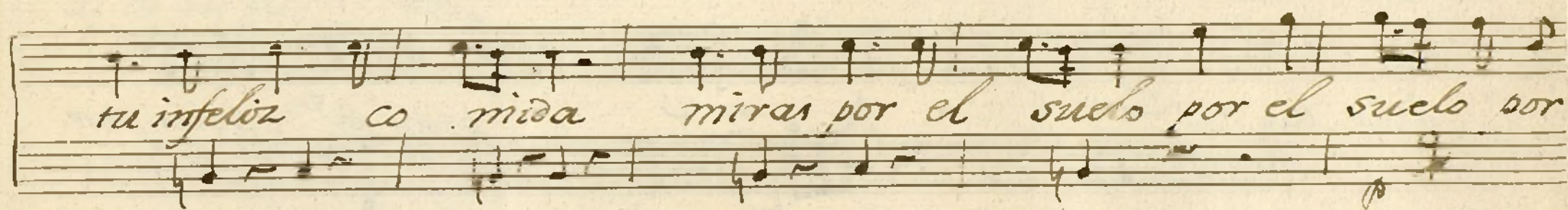
ella todo lo tiro me comera el oso me

el *p*

o ala te coma

cre. *fe*

ella ai ai ai ai ai ai ay po bre Po



Handwritten musical score on four systems of staves. The lyrics are written below the notes.

si e de Vengarme tenqu de ara nãrle le e de repe
lar le le puer q.º me as per
o do puer me quiera vengar me
ai toma ai toma ai toma
toma ai toma ai toma

Dynamic markings: *p*, *f*, *el.*, *cres.*

Handwritten musical score on five staves. The lyrics are in Spanish and Latin. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are:
ai ai ai ai - - - - -
ai ai ai ai ai
Parola para ultima oja.
mas valga por
Dencia puer este de varro fuerza el remediar fuerza
el. ella el.
es xeme diar Callemos Callemus per
semos penicemus Ia--

pre)
si' tan fiero
y así enmendáremos tan fiero pelear tan

no)
Mas Alló el
ya no quiero más co

no
medias pues ellas me matan deambre vaya la piedra a no

no
dar vaya ella
pues yu nun quiero ma

pleitos. y pues mi Abbio me dexa nunca me quieru ca
 sar nunca *(los 2.)* pues q^e cesen las qui
(Aquí)
 meras y en los dos xine la paz y en *All.*
 Repi tiendo placen teros vayan fuera las cuestiones y pues

Handwritten musical score on aged paper, featuring three systems of staves. The lyrics are written in Spanish and are partially obscured by the musical notation. The first system contains the lyrics "q.º las desazones siempre atraen el pesar digamos con ale". The second system contains "gria reine la tranquili dad. diga mos con ale". The third system contains "gria reine la tranquili dad repi tiendo placen". The notation includes various musical symbols such as notes, rests, and bar lines.

q.º las desazones siempre atraen el pesar digamos con ale

gria reine la tranquili dad. diga mos con ale

gria reine la tranquili dad repi tiendo placen

teror vayan fuera las cuestiones y puer q.^e las deia-

zones siempre atraen el pesar diga mos con ale

gría xaine la tranquili dad digamos con ale

1. *gria reine la tranquilidad repi tiendo placenteros vayan*
 2. *fuera las cuestiones y puer q. las desazones. siempre atraen el pe*
 3. *sar*
digamos con ale gria reine la tranquili dad reine

pens 99-11

La tranquilli dād xaine

la tranquilli

dad tranquili dad.

Parola) d. Yo comeremos en Gallega de los Demosios (ella) Dege buxtei q' aun se pueden
la Comedia q' es de la casa era muy limpia y no de marte muy
medio q' se barrió (el) majadera ahora te vienes con ego q' Italia y como traciende
ella - a estado de Cannon para volviendu a mi sobro digame uttei habra preitu.
el - vete con Dios (ella) Si me dices q' vete de casa de marte
y me viene a ver (ella) bien pero el salario q' tengo devengado.
el - bien esta le tendrai en haciendo la Comedia (ella) la del osu - (el) si
ella - buen salario mas quiero que me den el suyo es q' me lo
den en la casa de marte y no en el de la casa
pero alla bufa de Mecu. (al 2)

Ayuntamiento de Madrid

Mus 99-11

t

Violin 1^o

Ton^a a Duo

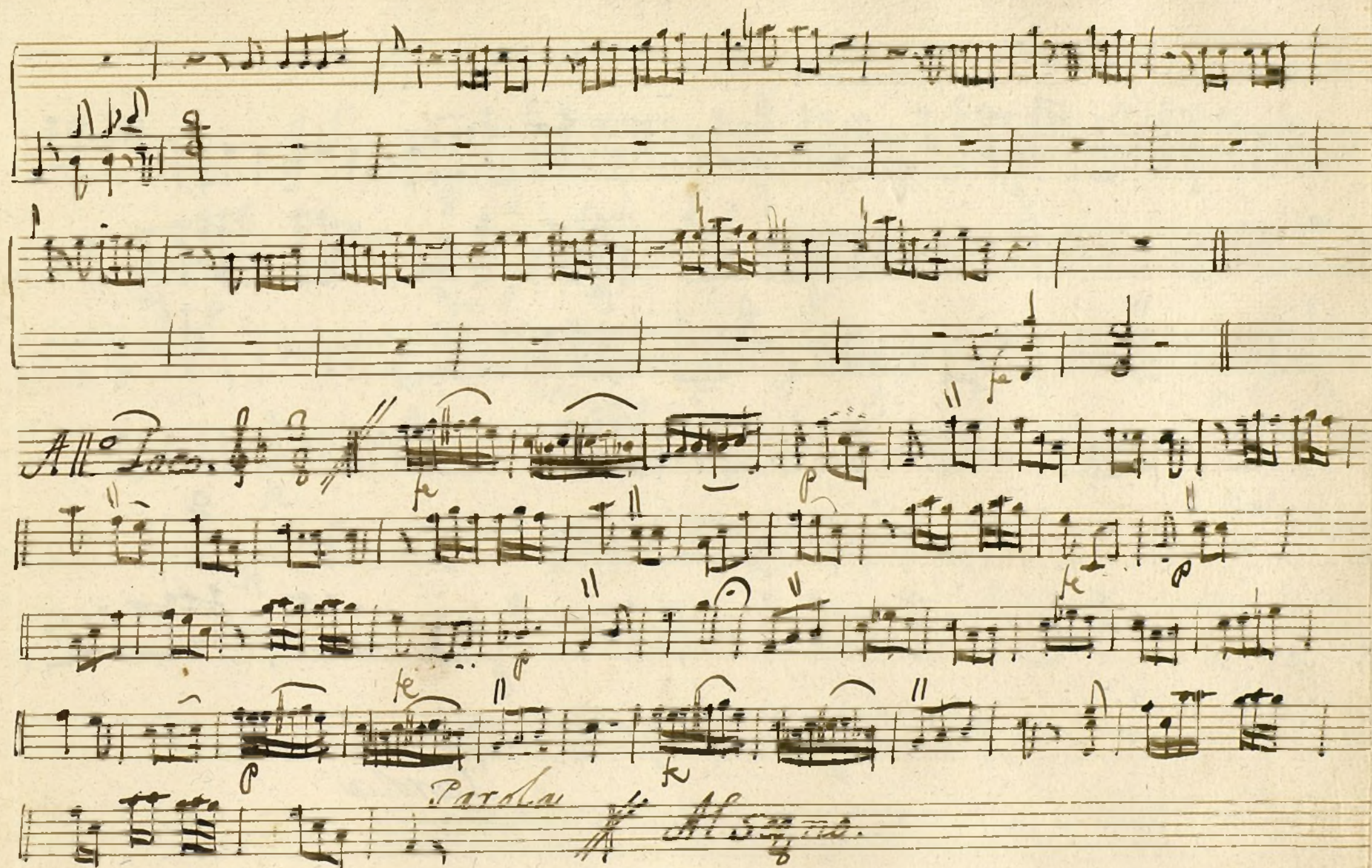
el Poeta y la Gallina.

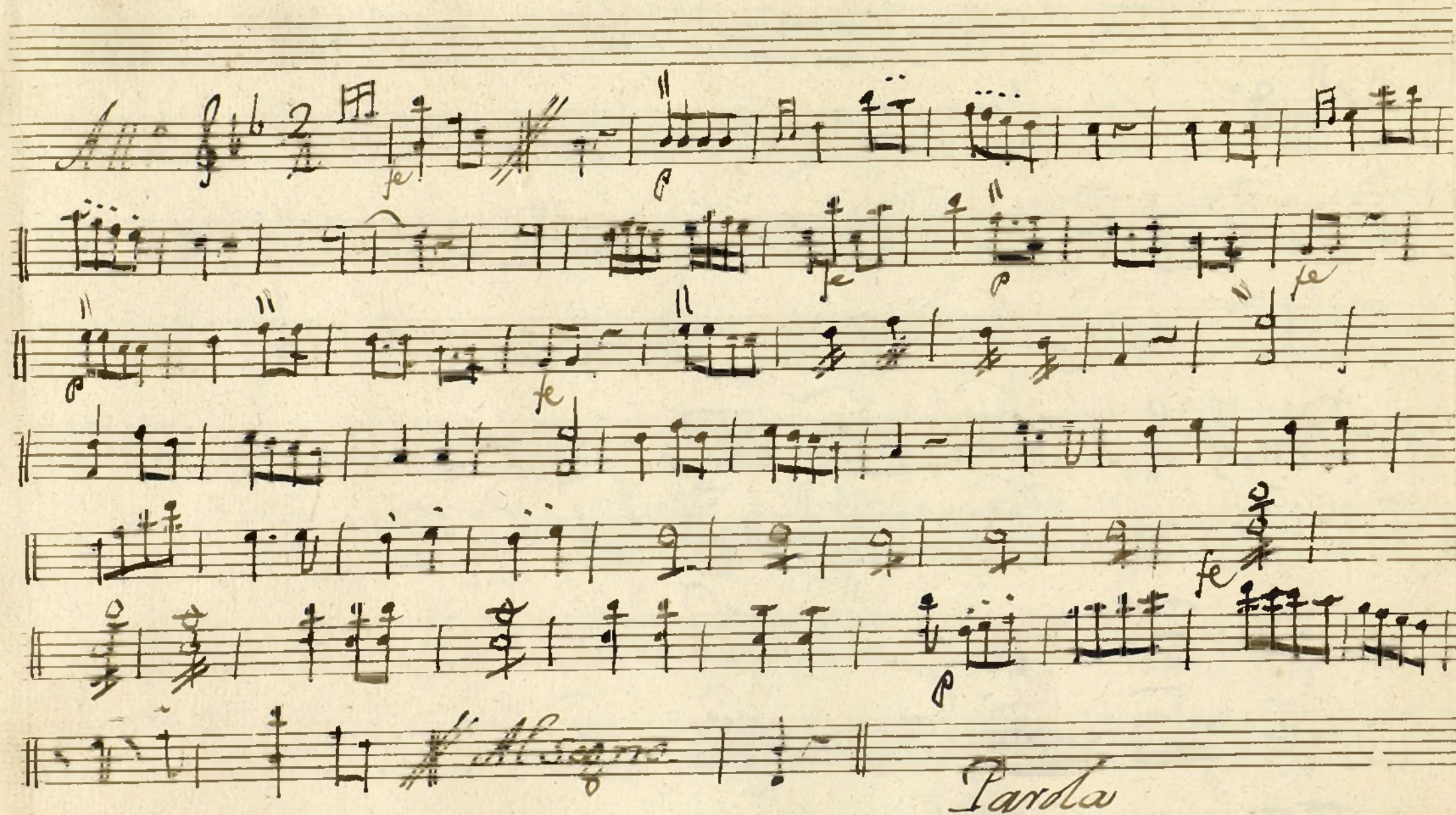
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- All.^o* (Allegro) at the beginning of the first staff.
- Allegro* at the beginning of the last staff.
- Allegro* written below the last staff.
- Allegro* written below the last staff.
- Allegro* written below the last staff.
- Allegro* written below the last staff.
- Allegro* written below the last staff.
- Allegro* written below the last staff.
- Allegro* written below the last staff.
- Allegro* written below the last staff.
- Allegro* written below the last staff.

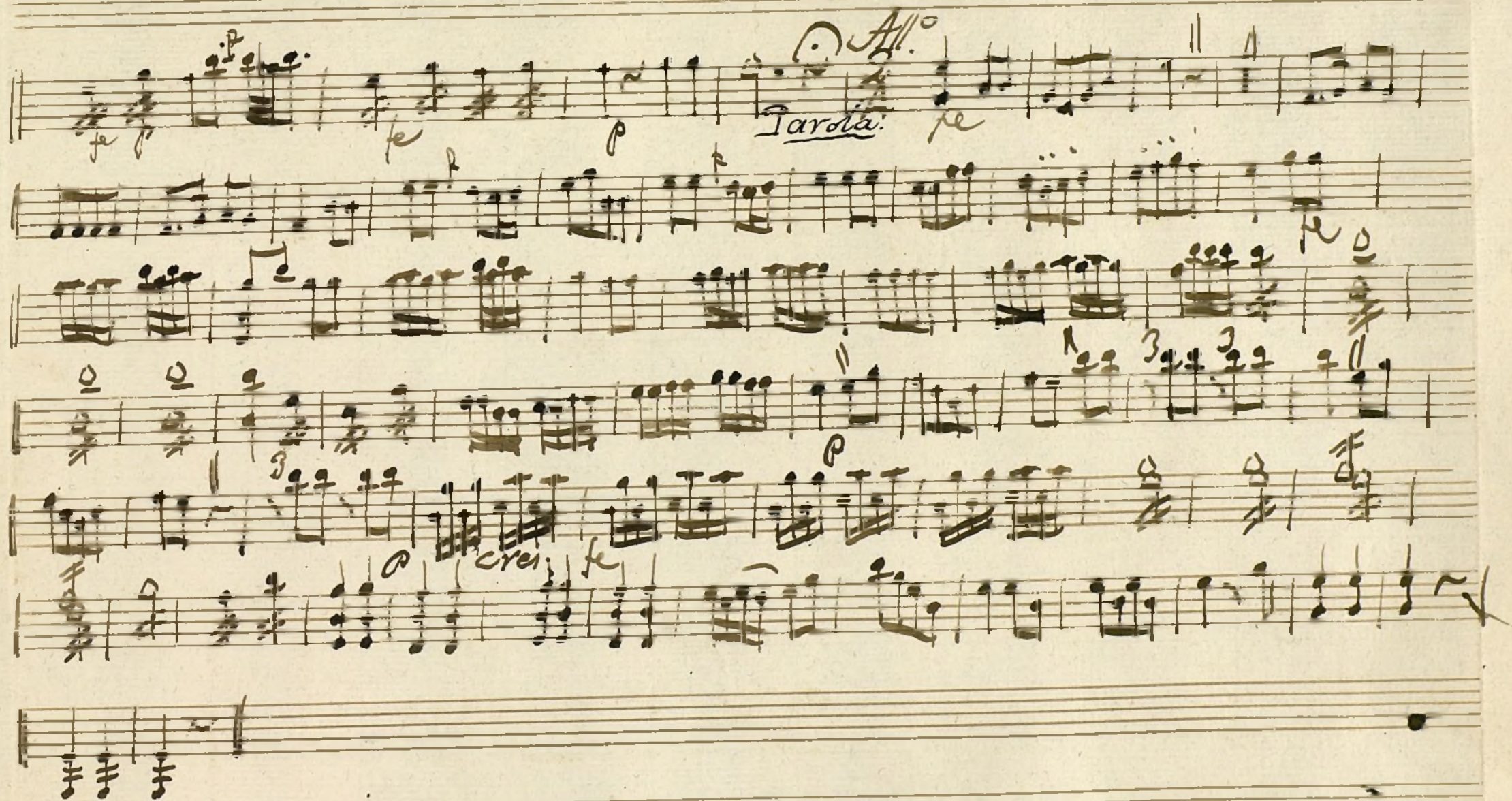
The score is a single system, with the music written on ten staves. The notation is in a historical style, likely from the 18th or 19th century. The paper is aged and shows some staining.







Parola



Ayuntamiento de Madrid

Mus 99-11

t

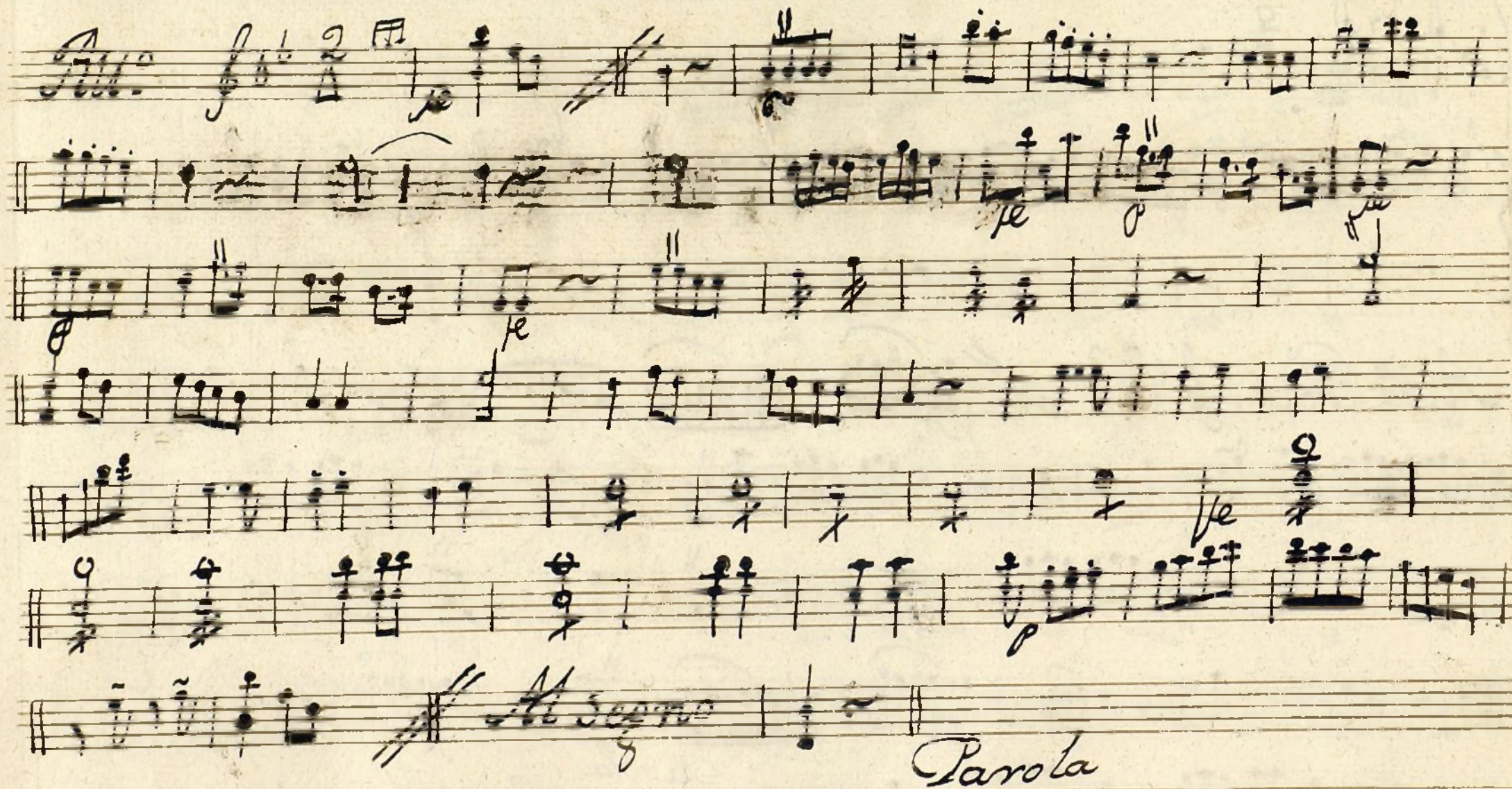
Violin 1.^o

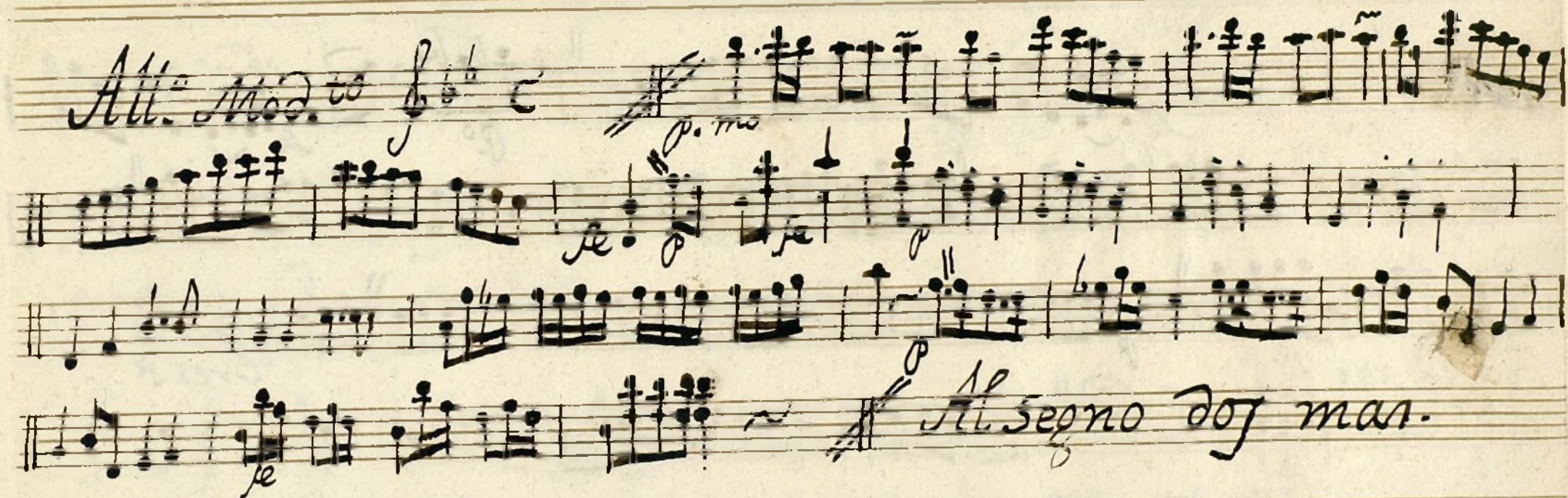
Ton.^a a Duo

El Poeta y la Gallega.

Handwritten musical score for a piece titled "Allegro" in 2/4 time. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by complex, often tripled, rhythmic patterns and slurs. Dynamic markings such as "p" (piano) and "cres." (crescendo) are used throughout. The piece concludes with a double bar line and a fermata. Below the main score, there is a section labeled "Allegro" in a different key signature (one sharp) and time signature (3/4), which begins with a treble clef and a key signature of one sharp. The handwriting is in dark ink on aged, slightly yellowed paper.

Handwritten musical score on aged paper, featuring two systems of staves. The first system has two staves with various musical notations including notes, rests, and dynamic markings like 'p' and 'se'. The second system is more complex, starting with 'All: Poco.' and '3/8' time signature, followed by multiple staves with dense musical notation, including many beamed notes and slurs. It concludes with the word 'Parola' and 'Al segno.'



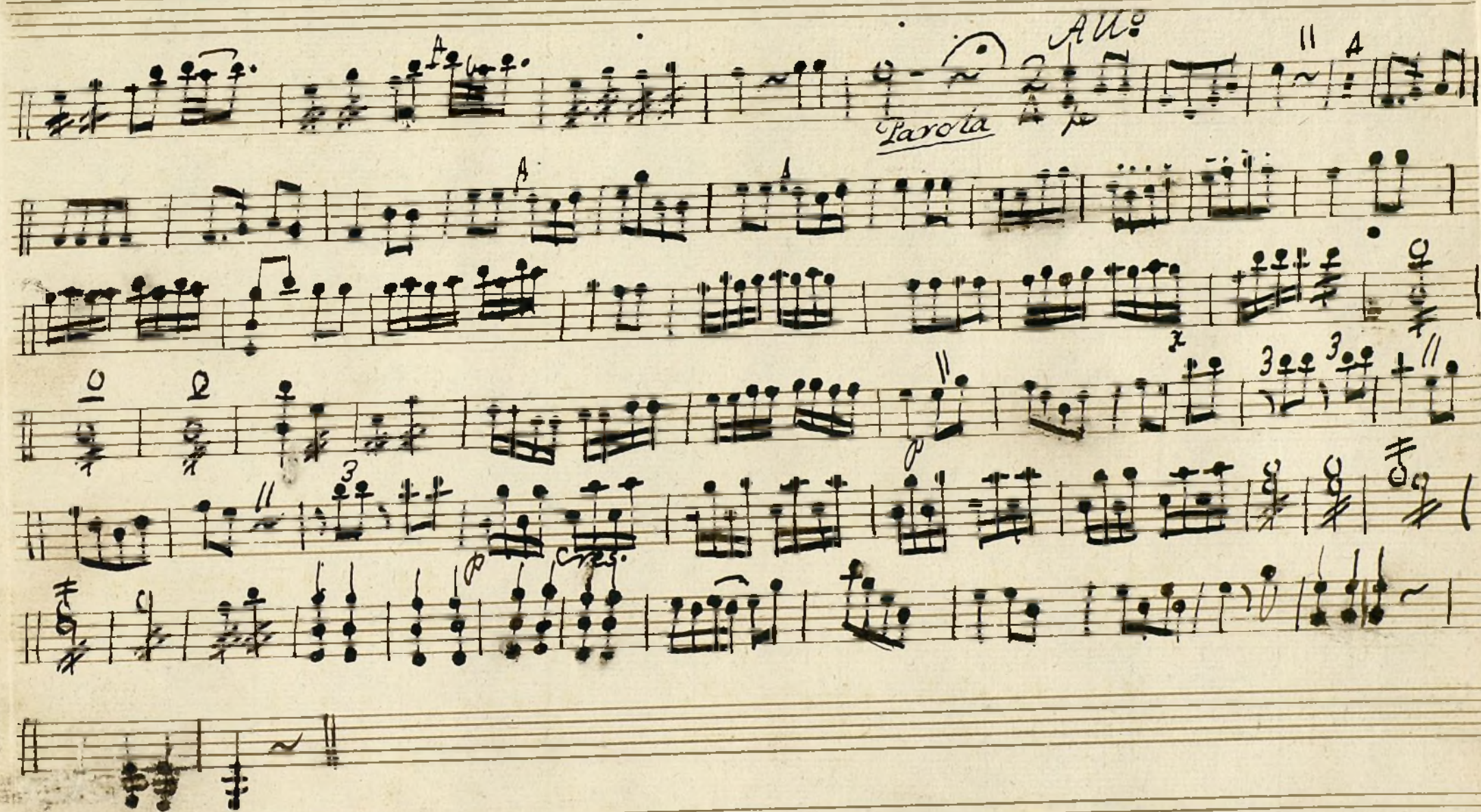


Parola

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a style characteristic of 19th-century manuscript notation.

Key markings and features include:

- Allegro** (Alleg.) at the beginning of the first staff.
- Dynamic markings: *le*, *p*, *cres.*, *Am*, *Je*, *p*.
- Rehearsal marks (double bar lines with repeat dots) are present throughout the score.
- The notation includes various note values, rests, and slurs.



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Mus 99-11

t

Violin 2^o

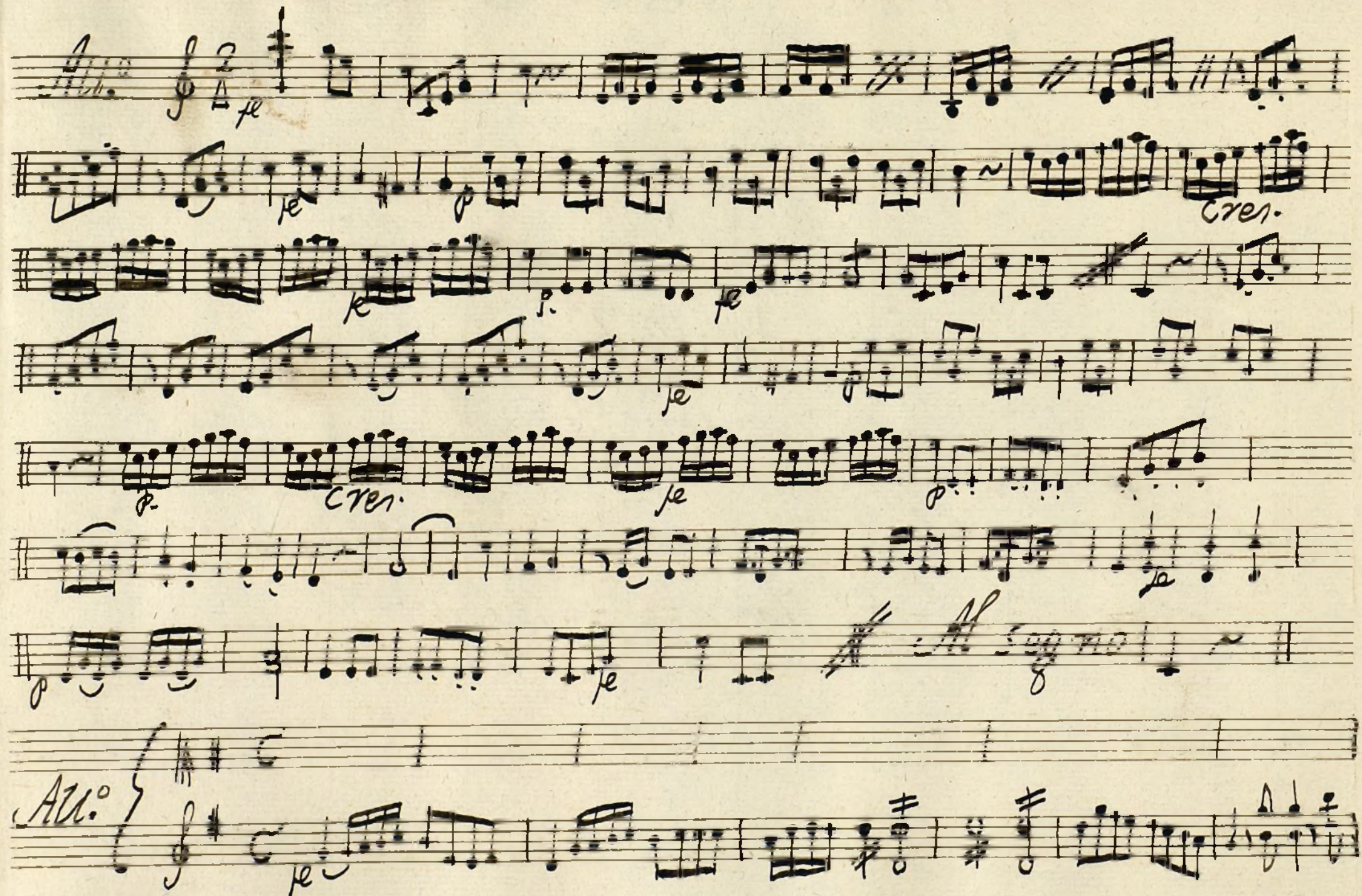
Ton^a a Duo

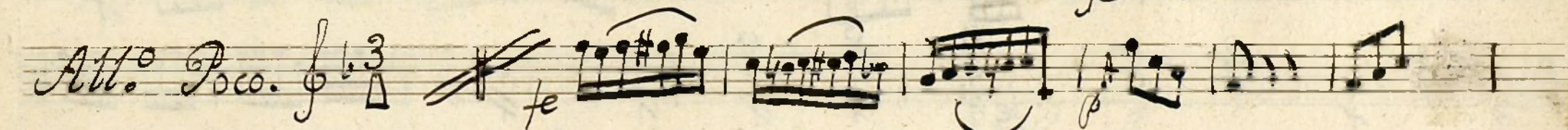
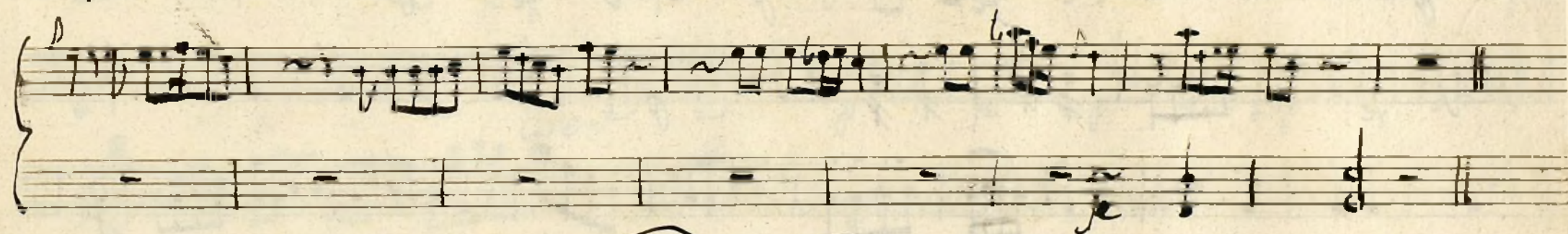
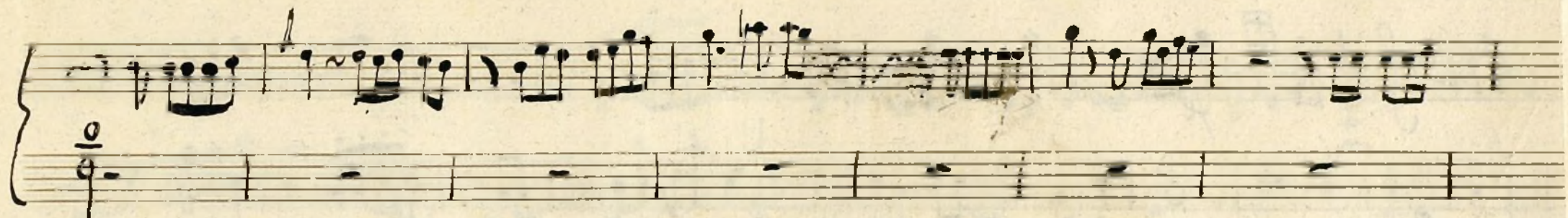
El Poeta y Gallega.

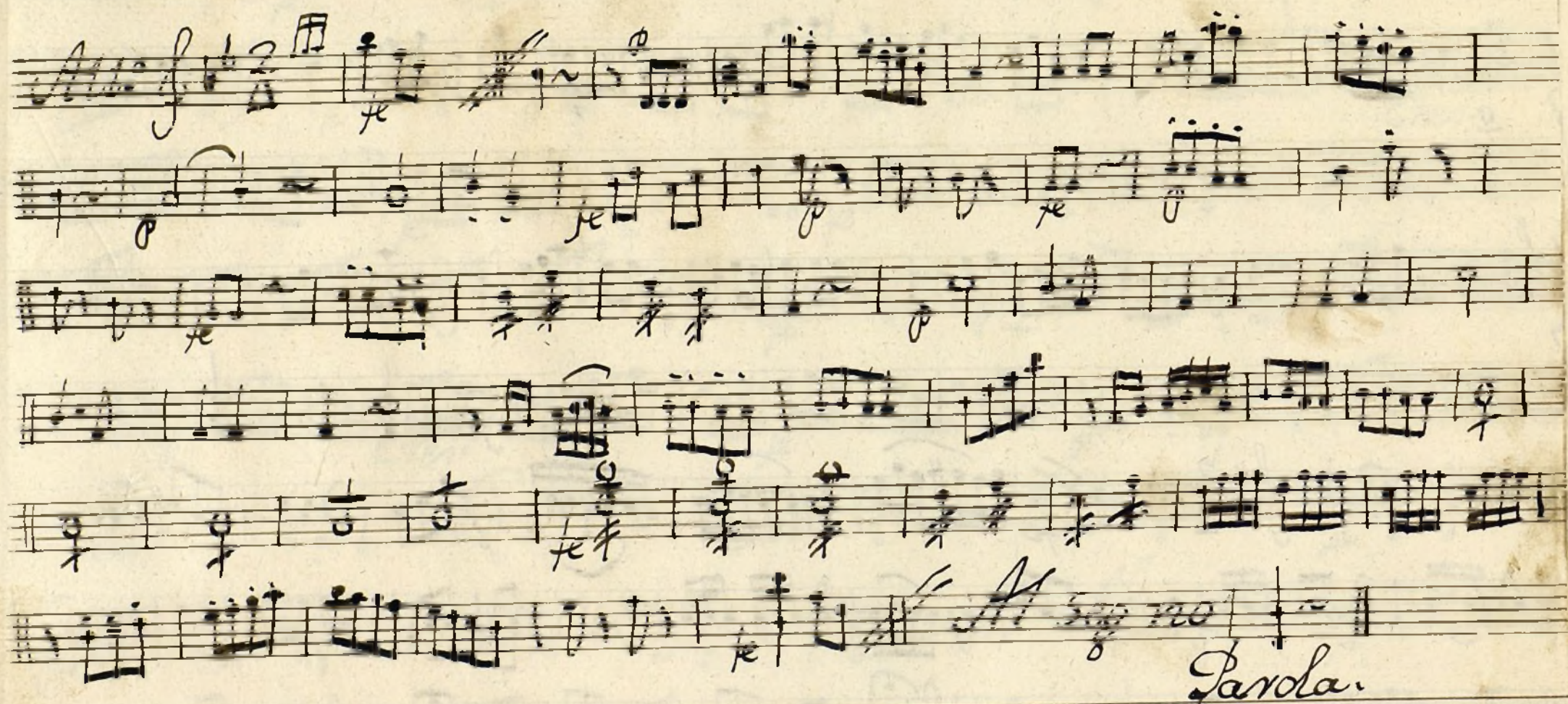
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

Key markings and dynamics include:

- Al.* (Allegro) at the beginning.
- fe* (forte) markings.
- cr.* (crescendo) markings.
- Allegro* (Allegro) at the end of the system.

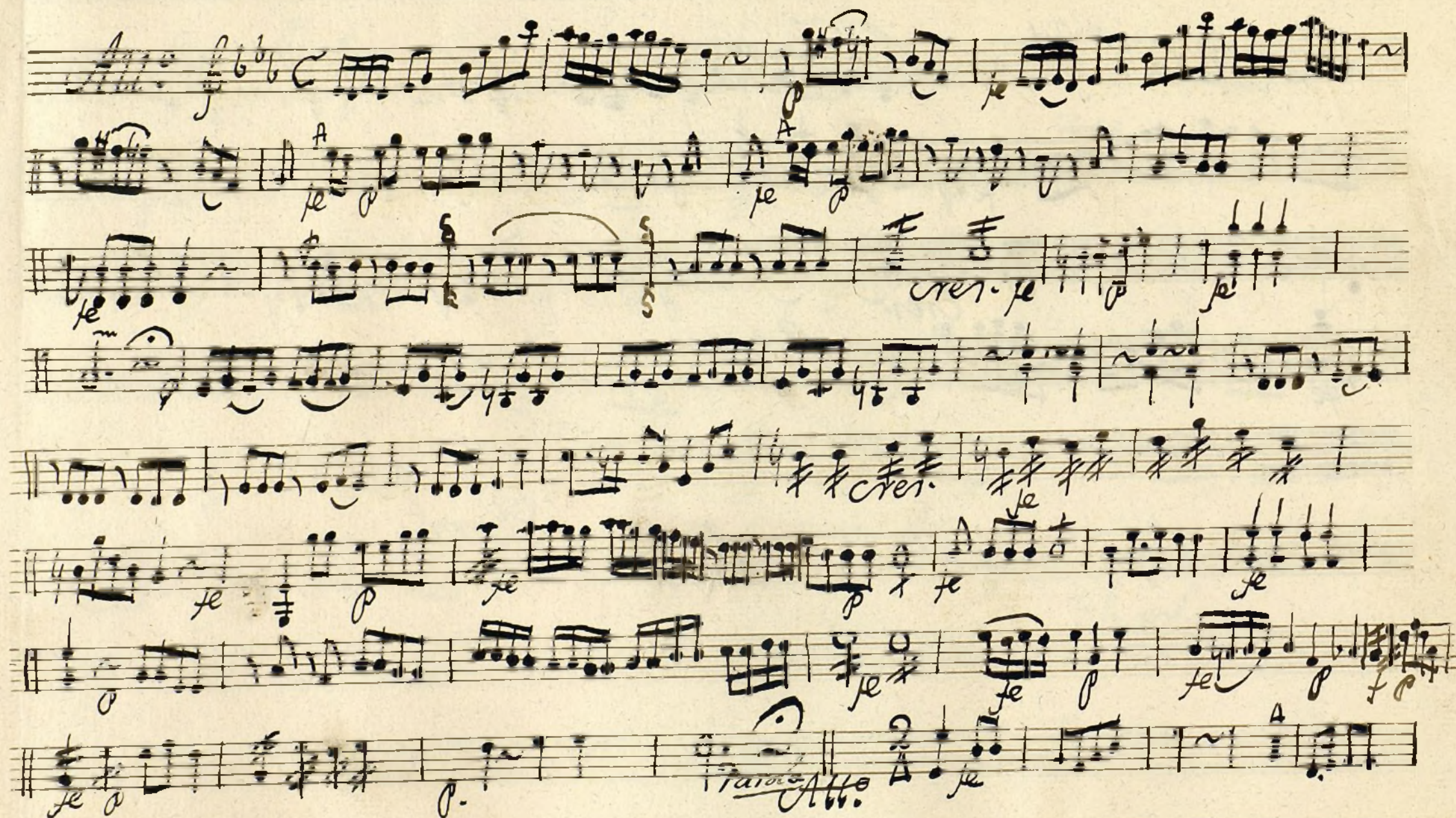


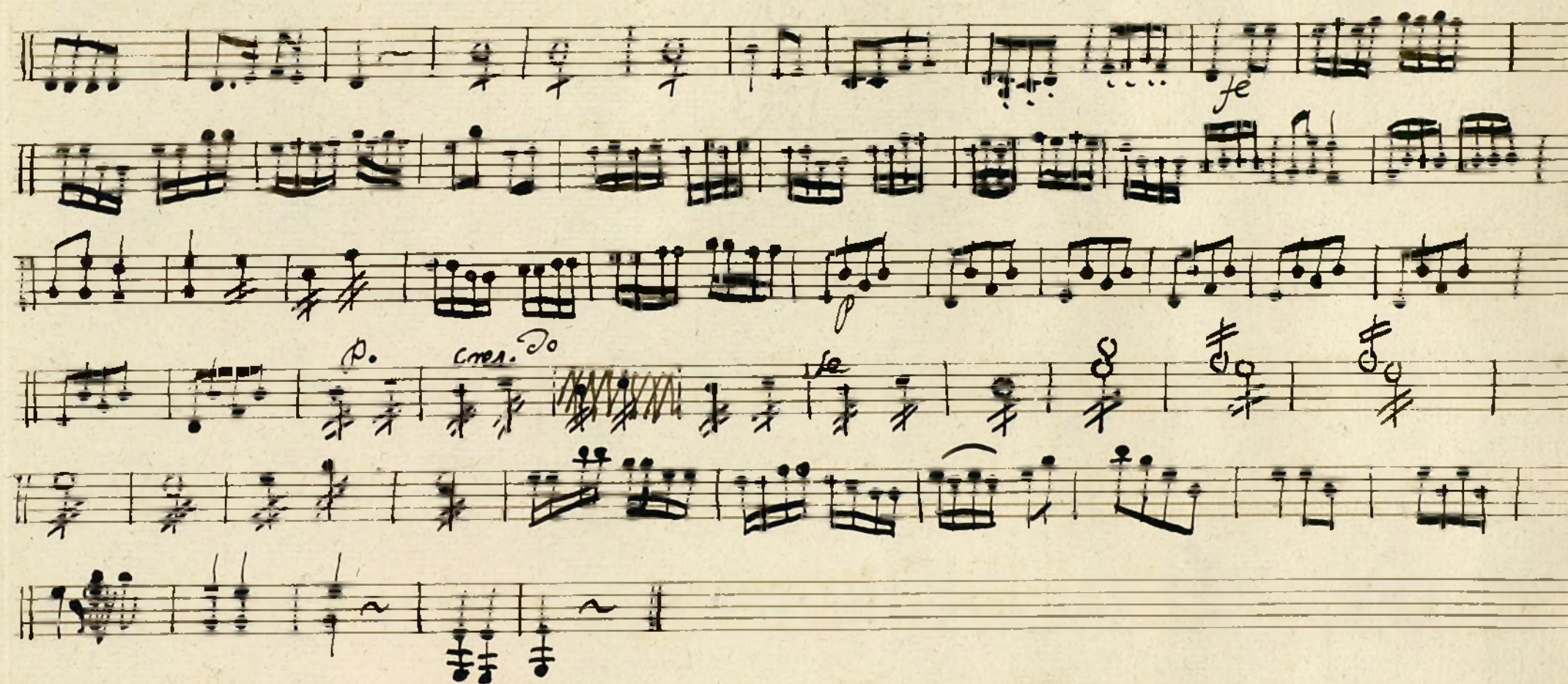




Handwritten musical score on four staves. The first staff begins with the tempo marking *Allegro* and the key signature of two sharps (F# and C#). The music is written in treble clef with a common time signature (C). The first staff includes the marking *P. mo* above the notes. The second staff includes the marking *p* below the notes. The third staff includes the marking *Cres.* above the notes. The fourth staff includes the marking *fe* below the notes and ends with the tempo marking *Allegro*. The music is written in a style characteristic of 19th-century manuscript notation.

Parola





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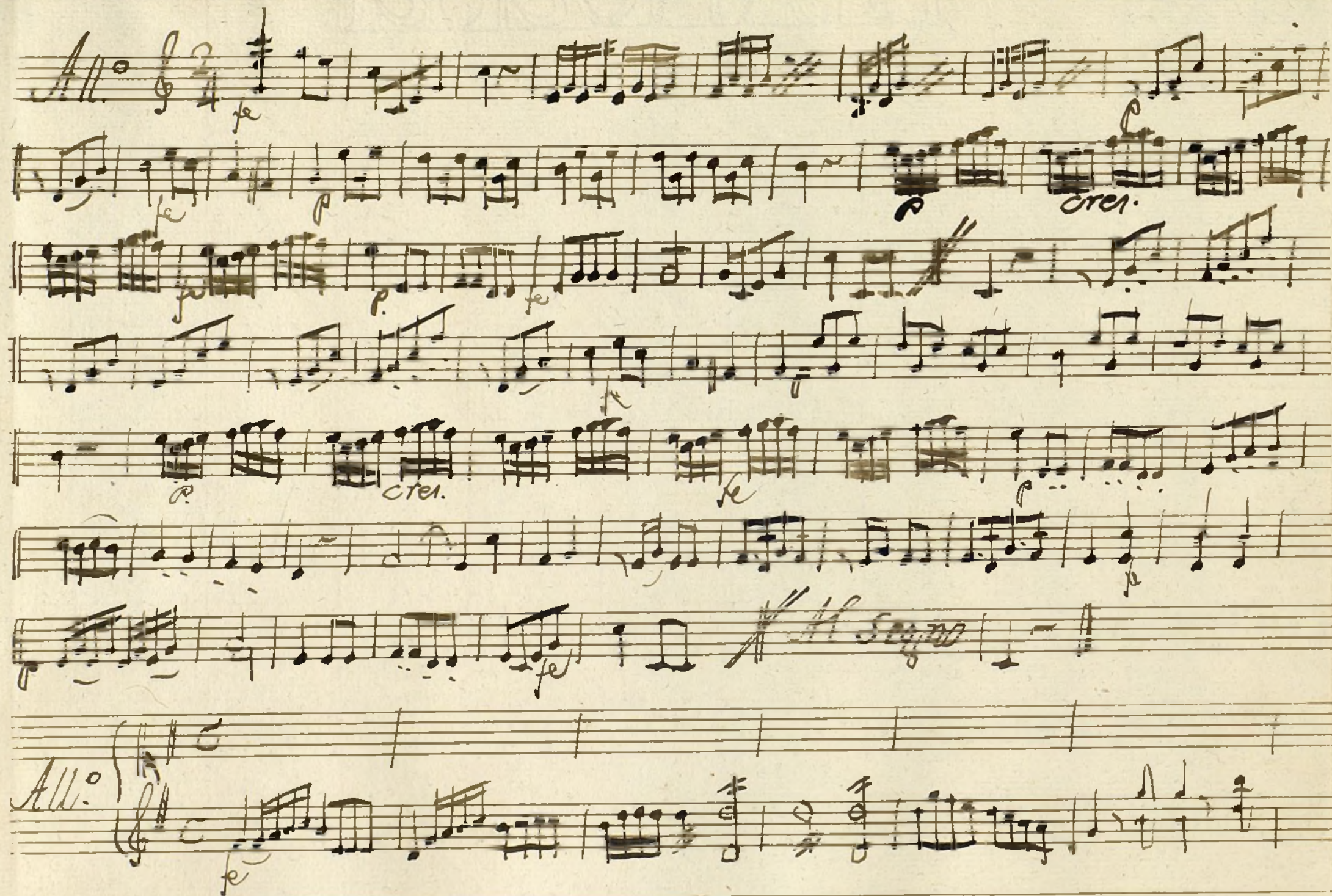
Mus 99-11

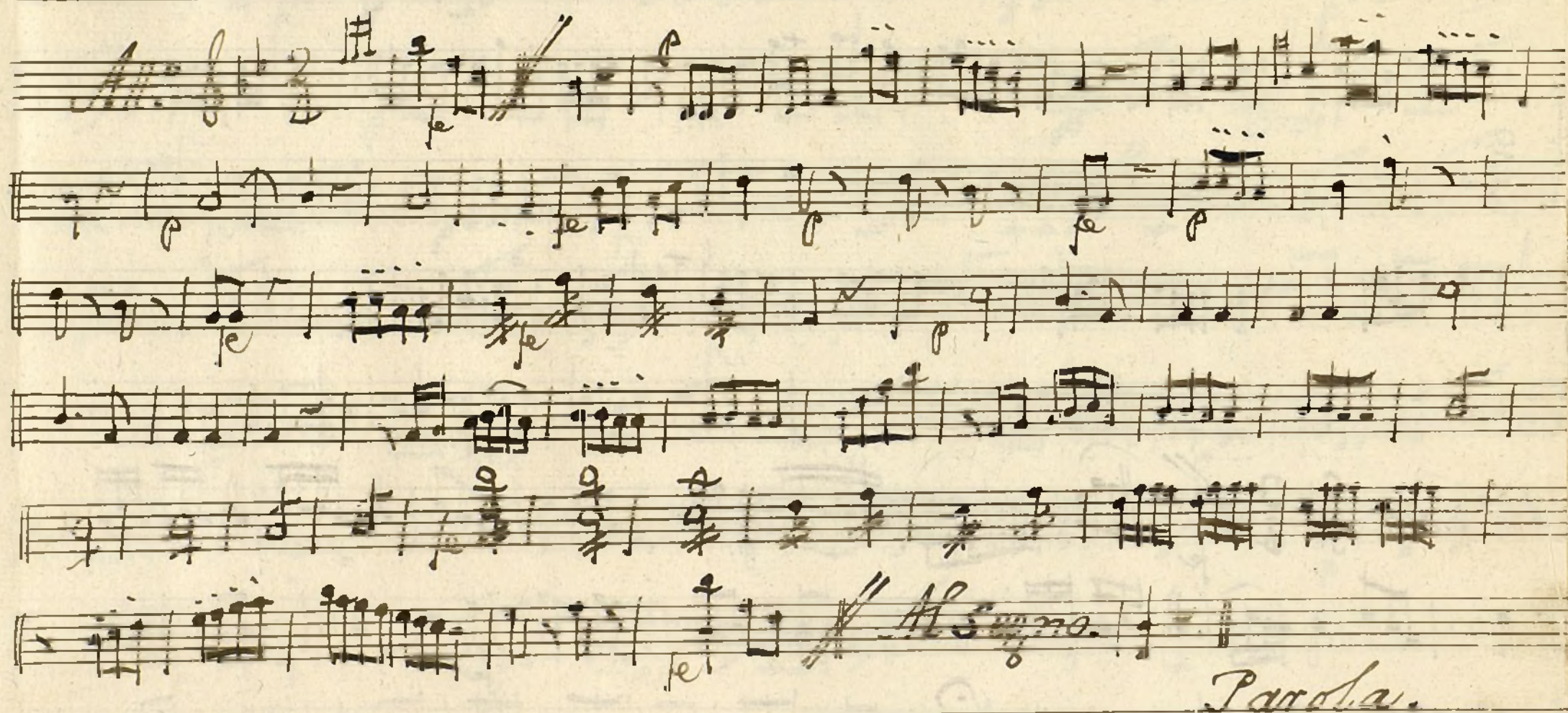
t

Violin 2.^o

Son^a a Duo

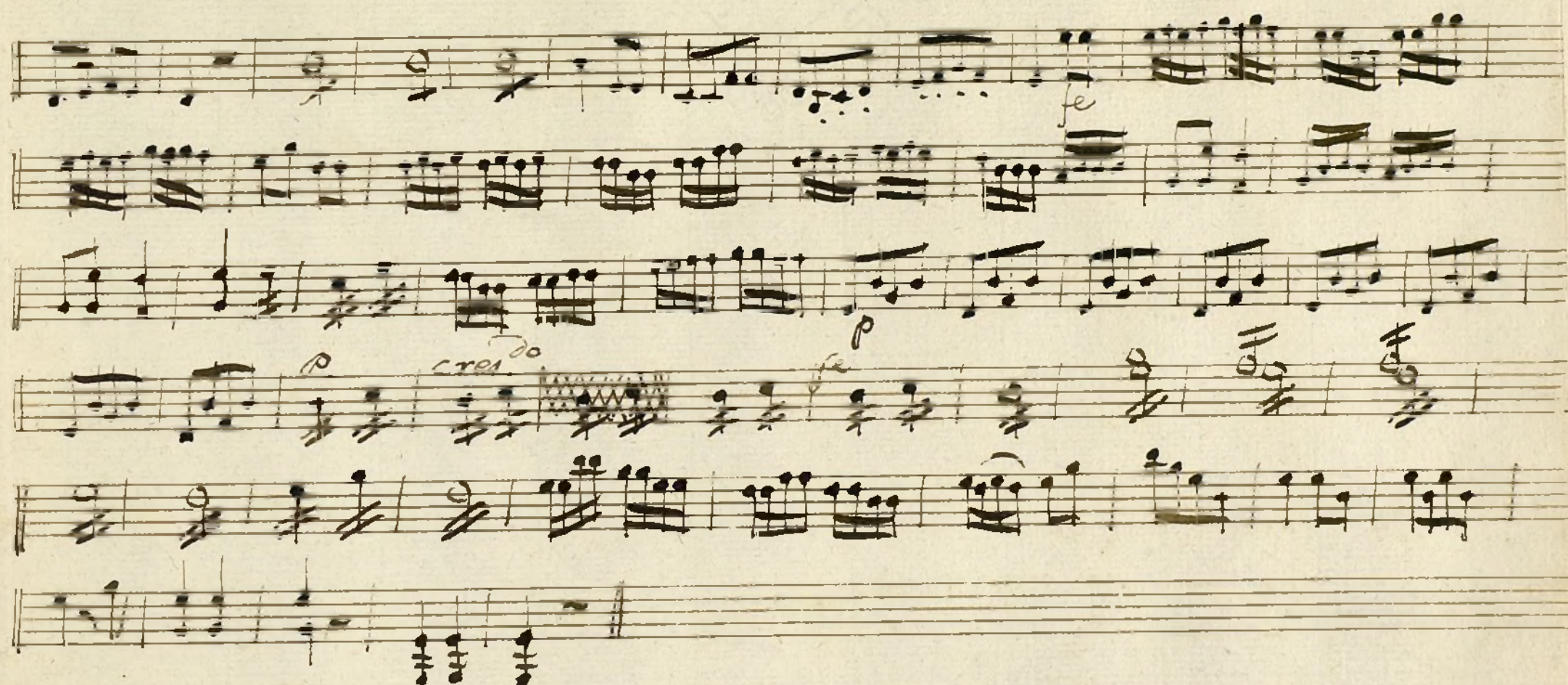
el Poeta y la Gallega.







Parola.



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Obus 1.º Ton.ª de Terra y la Gallegas

All.º

Al Segno.

All.º

Res.º Tace.

All.º Tace.

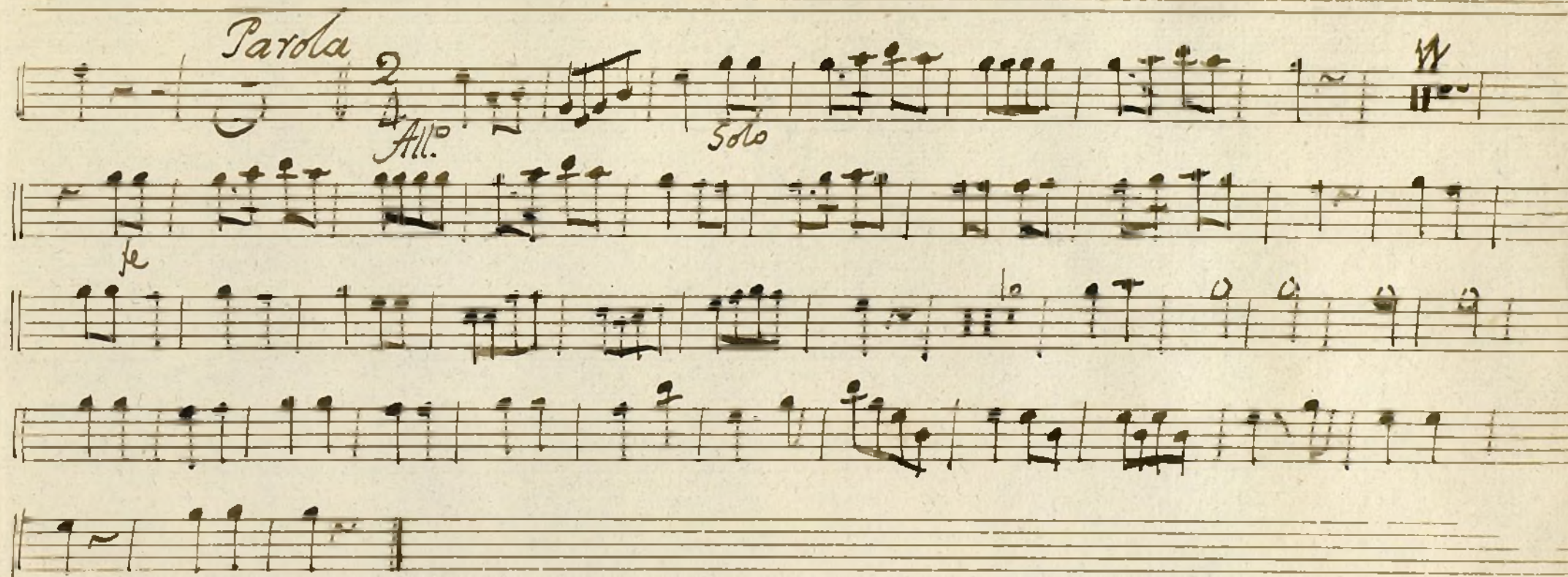
Parola

Al Segno.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is divided into sections by double bar lines and includes the following markings:

- All.* (Allegro) at the beginning of the first system.
- M. Segno* (Molto Segno) at the beginning of the third system.
- Parola* (Parola) at the end of the third system.
- M. Segno* (Molto Segno) at the beginning of the fifth system.
- Parola* (Parola) at the end of the fifth system.
- 007 mas.* (007 mas.) written below the fifth system.

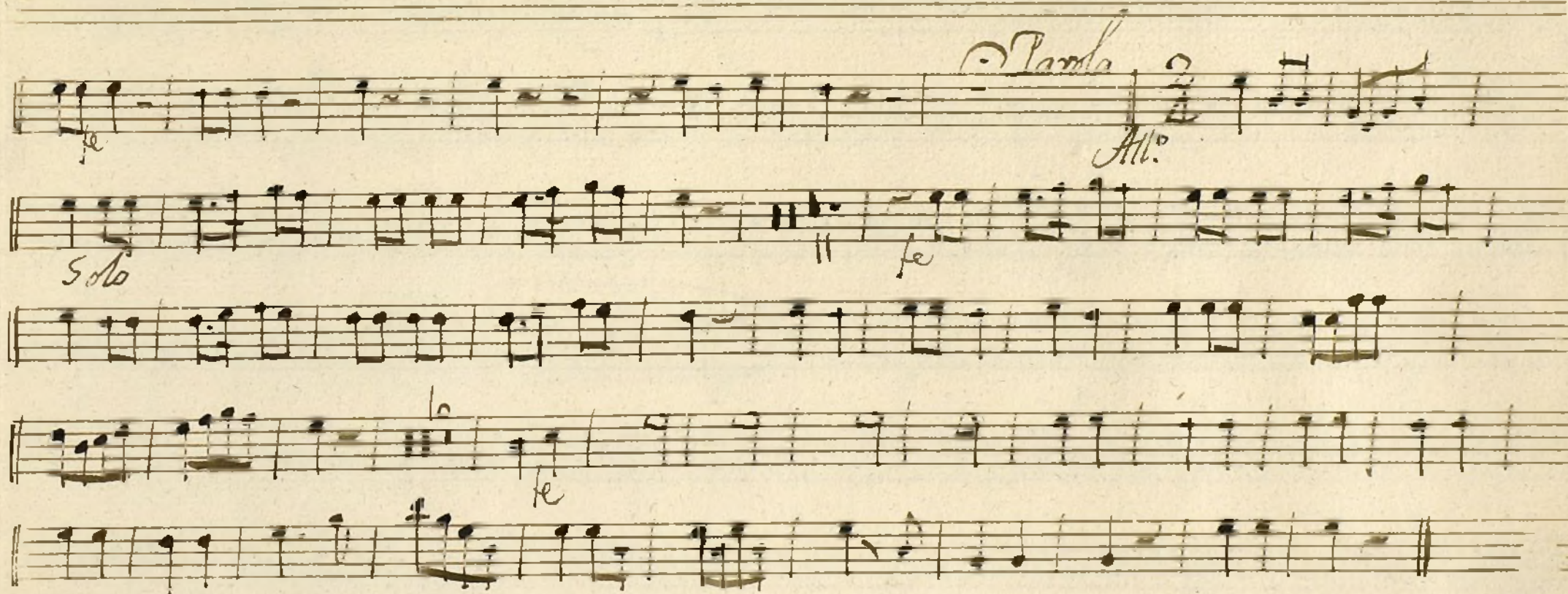
The score is written in a single system across ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is divided into sections by double bar lines and includes the following markings:



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Aboc 2.ª Ton. a Duo el Para y la Calleja.

Handwritten musical score for a piece titled "Aboc 2.ª Ton. a Duo el Para y la Calleja." The score is written on eight staves. The first staff is the title line. The second staff begins with "Allo" and a treble clef, followed by a 2/4 time signature and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests. The third staff continues the melody, featuring a double bar line and a repeat sign. The fourth staff has a treble clef and a 6/8 time signature, with a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp, followed by the instruction "Al Segno." and a repeat sign. The sixth staff continues the melody, with a treble clef and a key signature of one sharp. The seventh staff begins with "Al loco" and a treble clef, followed by a 3/8 time signature and a key signature of one sharp. The music features a double bar line and a repeat sign. The eighth staff continues the melody, with a treble clef and a key signature of one sharp, followed by the instruction "Parola, Al Segno." and a repeat sign. The score is written in a cursive, handwritten style.



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Trompa 1.^a Ton.^a a Dos el Portavoz Gallego.

Mus 99-11

In C.

Handwritten musical score for Trompa 1.ª. The score is written on ten staves. The first staff is the title line. The second staff begins with the key signature 'In C.' and the tempo 'Allegro'. The music is in 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'fe' (forte). There are also performance instructions like 'Allegro' and 'Res. Face'. The score ends with a double bar line and a final note.

Parolai

fe *fe p*

All. *Solo*

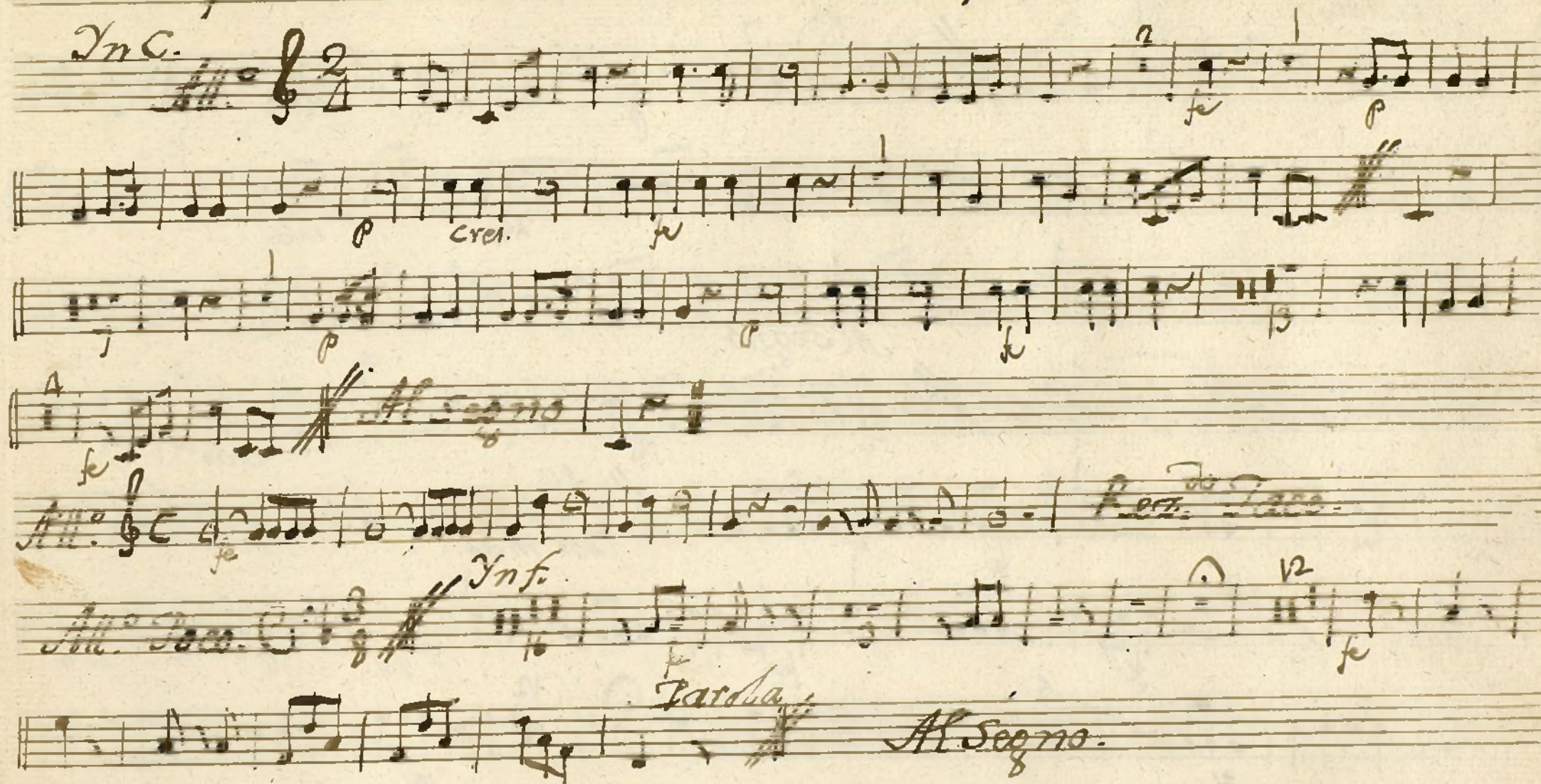
fe *2* *p* *fe*

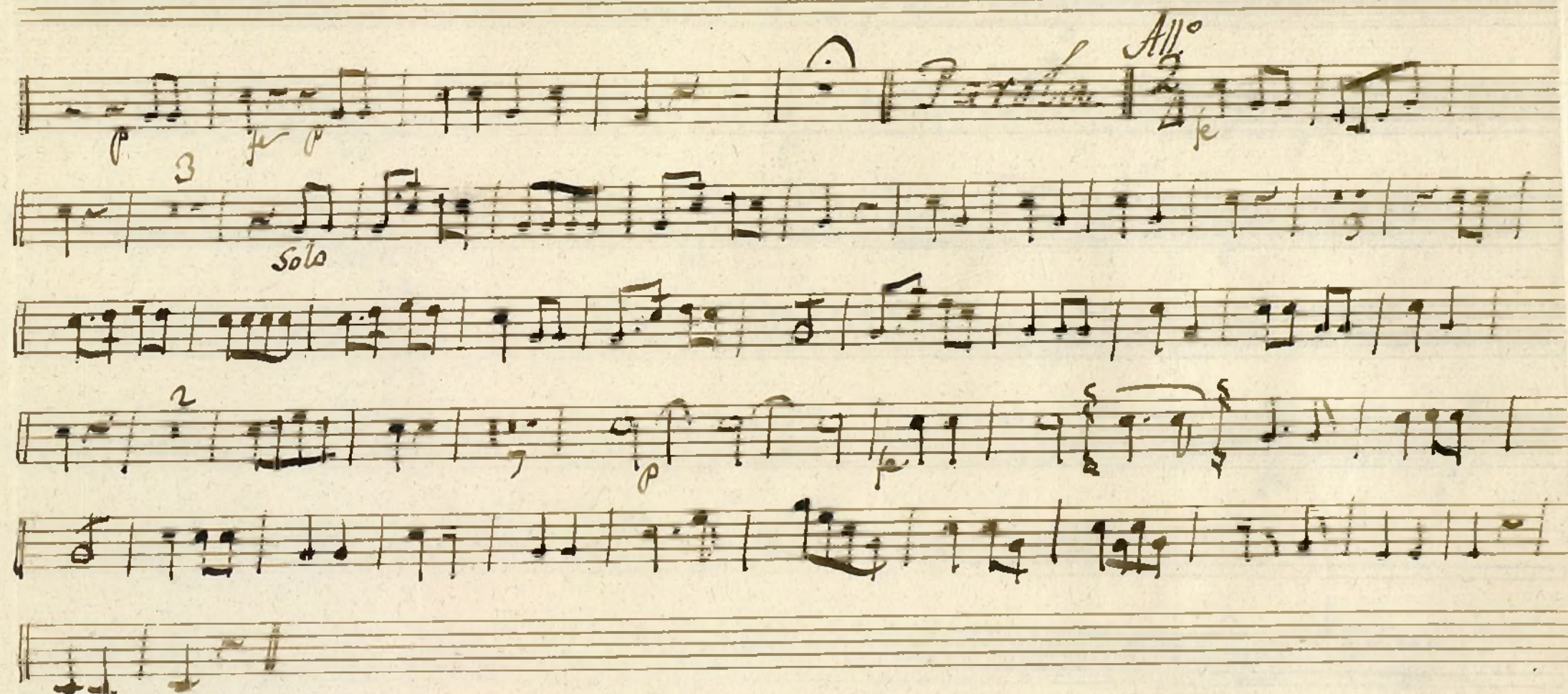
Ayuntamiento de Madrid

mus 99-1

Frontera 2^a Ter. a Dos el Pacta y la Collage.

In C.





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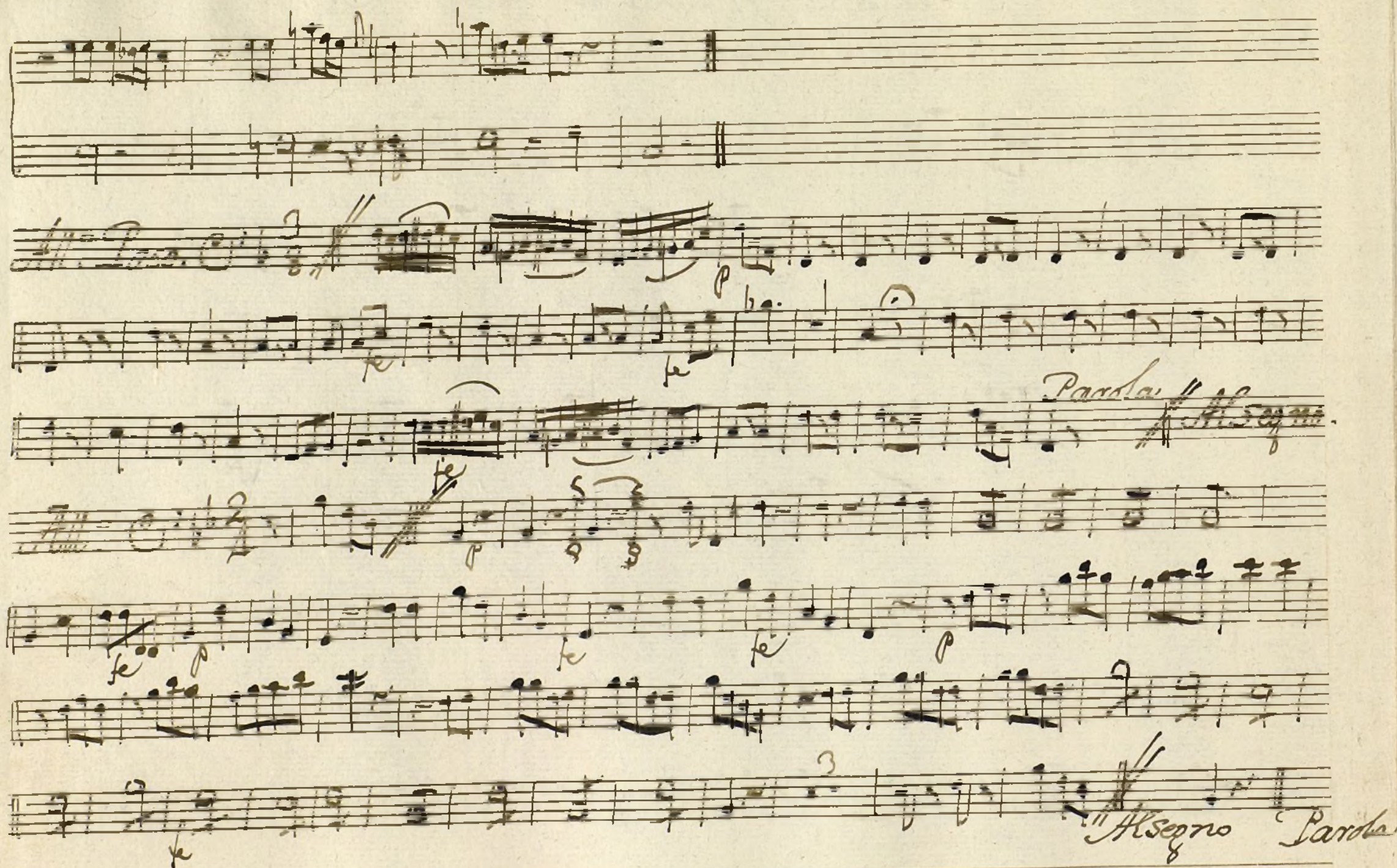
Bajo Ton.^a a Duo al Tota y la Fallega.

Alleg.^{ro} 2/4

Handwritten musical score for 'Bajo Ton.ª a Duo al Tota y la Fallega.' The score is written on six staves. The first staff begins with 'Alleg.^{ro} 2/4' and a treble clef. The music is in G major (one sharp) and 2/4 time. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'cres.' (crescendo). A double bar line with a repeat sign is present in the fourth measure of the first staff. The sixth staff ends with the tempo change 'Al Segno.' and a double bar line.

Alleg.^{ro}

Handwritten musical score for 'Al Segno.' The score is written on two staves. The first staff begins with 'Alleg.^{ro}' and a treble clef. The music is in G major (one sharp) and 2/4 time. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'cres.' (crescendo). A double bar line with a repeat sign is present in the fourth measure of the first staff. The second staff continues the melody and includes a double bar line at the end.



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following elements:

- Staff 1:** Begins with a treble clef and a key signature of one flat (B-flat). The tempo/mood is marked *All. mod. O*.
- Staff 2:** Features a *cres.* (crescendo) marking and a section labeled *Allegro* with a double bar line.
- Staff 3:** Continues the musical notation with various note values and rests.
- Staff 4:** Includes a section marked *A* and a *cres.* marking.
- Staff 5:** Features a *cres.* marking and a section labeled *Parola.* (Parola).
- Staff 6:** Continues the musical notation.
- Staff 7:** Features a *cres.* marking and a section labeled *Parola.* (Parola).

The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *cres.* (crescendo) and *Parola.* (Parola).

