

Leg. 25. n. 17.

Mus 151-2

(Leg. 7. n. 22)

t

1781

Fon. a A.

23

El Sastre y fingido

y Abate co/o.

Polonia

Caras

Tado

Alvareza

Laseana.

All.to

Indeo Pol.^a y casas.

Sin cesar siga siga el trabajo siga

siga el afan sin cesar manesemos ligeros los

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dedos - las tijeras abusa y dedal mane,
f poco f

semos ligeros los dedos las tijeras abusa y de
dal las tijeras abusa y de dal
f ad.º sem sem
las

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Pol.^a

Casa

calla no lo vea mi hermano vamos. trabajando y cantando

Fad.

vamos mientras las tiseras van sisando.


All.^{to}

f

Pol.^a


*Una ermana tiene un sastre q. esta
Fad.^o el ermano en un bestido sin con.*

Casa.) Mi conciencia y mis tiseras son en



mui enamo rada de un marcebo picaron
ciencia esta metiendo las tijeras de sanzon.

todo compañeras quando tengo que contar



y su hermano


esta contando

y tan ciego

esta con eso

tise xitas

puli ditas



mientras se miran los dos mientras se

que no repara en los dos que no

sin piedad contad contad sin piedad



Casas.

si con mi go hiciexan eso les comaxa el cora
Segun eso el tal hermano sera un famoso la
q. el vestido es para un novio q. los podeis bien inter

lor 3
zon viva viva la ale gria y prosiga la carr.
don viva

nar. Viva

nuestro a

cion y prosiga
fan y

Handwritten musical score on aged paper, featuring six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f*, *p*, *Allo*). The lyrics are written in Spanish and appear to be a song or dance tune. The paper shows signs of wear, including creases and discoloration.

Allo *2* *3* *A* *sin cesar siga siga el tra*

bajo siga siga el afan sin cesar mane

manos ligeros los dedos las tijeras la A

huya y vedal manesemos ligeros los

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dedos las tijeras ahusa y dedal lasti

seras ahusa y dedal las

Parola.

Alto. ra

All.º asay.

Cuar.

Abur amigo marchad man

chad y aquesta casa no bolvais mas no

fad

Col.

ai pobre zita^{to}

ai pobre zi^{to} ta

g.^º haze sin verte pobre Thomas

Allegro
Cant.
Fad.
pol.

Marchad al punto con Barrabas que

Fad.
pol.

que

triste suerte pobre Thomas

(Allegro Cant.) max

p f g

triste suerte pobre Thomas pobre Fo-
cha al punto con Barza bas con Barza
mas
bas

All.^{to} $\text{K}^{\sharp\sharp} \frac{3}{4}$

Pol. a *Punt.º* *Arco*

Pa — ra — q.ª la Vida quiero
(Casas) Yo. — ne se q.ª es lo que tienen

Punt.º

Si — me — falta.
a — que — das po —

Arco *Punt.º*

la esperanza —
Hitas tiernas

de — di — lutar con mis hijos
que en lle ganso alor caton ce

a ques —
al purr

se
Arco Pura.º

Handwritten musical score on aged paper, featuring six systems of staves. The notation includes vocal lines with lyrics and a basso continuo line. The lyrics are in Spanish and include "ta pe pina", "to se poner", "Huecas", "foatu nita", and "de que me sirbe el q. de la amada". The score includes various musical markings such as "Hoc.", "Arco", "p", and "Sollorando".

ta pe pina Esta ai
to se poner Huecas. lo 2. ai

foatu nita ai foatu
foatu nita ai foatu

Sollorando
nita ai ai ai ai de que me sirbe el
nita ai ai ai ai q. de la amada



mozo famoso de los vecinos del rastro
Casas.

no ai en Madrid ninguno ninguno

que tenga mas Parroquianos
je

Ahora pól.
uno dos tres cofo es cofo

es picano nazo no lo hare mas
je

Fad.

picazo naza yo soi tomas yo

Caras.

estos muchachos son Barrabás estos

son Barrabás

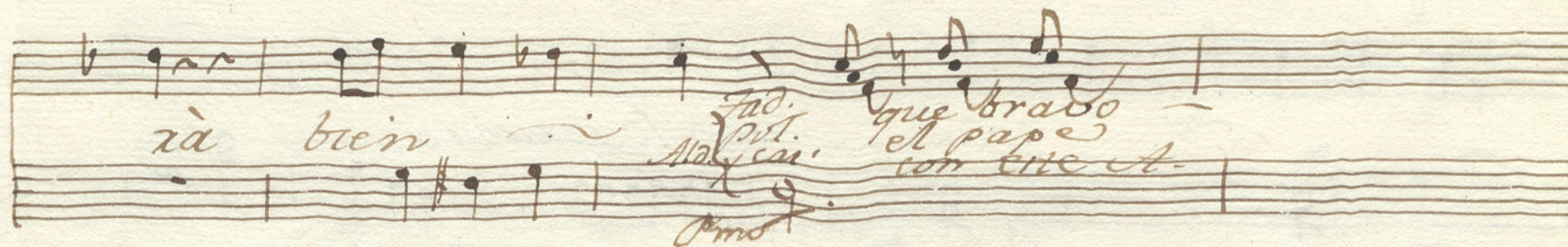
Fad. *Pol. a*

que bravo chasco le e de pegar el pape.

Caras y Al.

li to q.^e me dixá con este Abate

The musical score is written on six staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written in a cursive hand. The second staff continues the melody. The third staff has a key signature change to two flats (B-flat and E-flat). The fourth staff continues the melody. The fifth staff has a key signature change to three flats (B-flat, E-flat, and A-flat). The sixth staff continues the melody. The paper is aged and shows some staining.



Handwritten musical score on aged paper. The score consists of six systems of music, each with a vocal line and a basso continuo line. The lyrics are written in Spanish. The first system contains the lyrics: "par sino me engañó le e de pe gar", "ra saber de se o que me di ra", and "ra segun dis cu xto bien noi Vra". The second system contains the lyrics: "sino", "le", "saber", "que", "segun", and "bieri". The third system contains the lyrics: "sino", "le", "saber", "que", "segun", and "bieri". The fourth system contains the lyrics: "sino", "le", "saber", "que", "segun", and "bieri". The fifth system contains the lyrics: "sino", "le", "saber", "que", "segun", and "bieri". The sixth system contains the lyrics: "sino", "le", "saber", "que", "segun", and "bieri".

par sino me engañó le e de pe gar
ra saber de se o que me di ra
ra segun dis cu xto bien noi Vra
sino le
saber que
segun bieri

All.° Poco. *2. casa.* *7ad.*
vamos pongare usted bien: ya estoi perpendicular

cas. *Alto.* *cas.*
(trii) g! Me valdó a usted esa piedra: un dize Canicular (trii) tiene usted

Alto. *cas.*
buena cintura: Juanita g. le era: tris quereis la capa mui larga

7ad *cas. Pol.*
Asi como un delante (trii) aquella noche me espera segun dice en el corral

cas. *Alto.* *cas.* *7ad.*
(trii) como quereis el vestido: ala Polonera (trii) ya. orabei: portado a Dios, ya dios niña buenvista (trii)

Fad

All.to *Abeix sastre famoso fa*

moso *mandad a D.n epi tafio lo*

car.

misimo con mi casa yo os digo y con lo

Pol. All.

g.^e ai en el zastro uno dos

Fad.

tres co/o es co/o es picaro nazo

Alto. *Fad.*

no lo hare mas picaro naza

Can.

venne a esperar venne d'n epi-

tafio desaxlo estar don

Gru.

Fad.

desaxlo estar bien me a sali do

fmo

pd.

este disfarz. Voime corrien do azia el co

Alto. y car. *Fuo.*

rral. aquerte Abate es mui foamal bien me a sa

Pol.

lido este disfarz boyme corriendo azia el co-

Alto. y car.

rral aquerte Abate es mui foamal es

Fuo. *Pol.*

bien me a salido ya el pape lito a mi Tia-
voime corriendo por que ya es tiempo segun pa

Alto. car.

aquerte Abate segun su trape seme fi-



nita p^ude entregar a mi Juanita p^ude enre
rece deir al corral segun pa rece deir al co
guxa q^ue es mui formal seme fi gu xa q^ue es mui tor



gar a p^ude
xal segun deir
mal seme que

Parola Corra

All.^o Sentado.

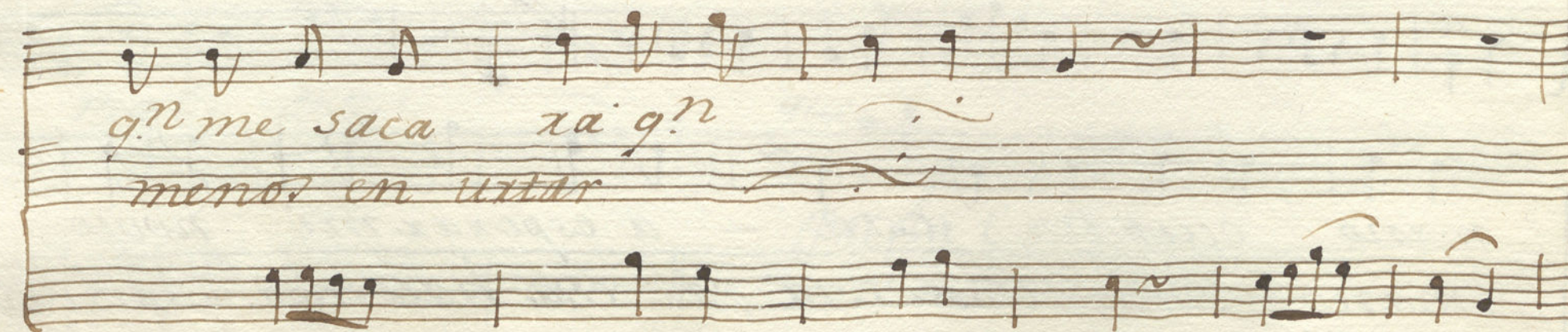
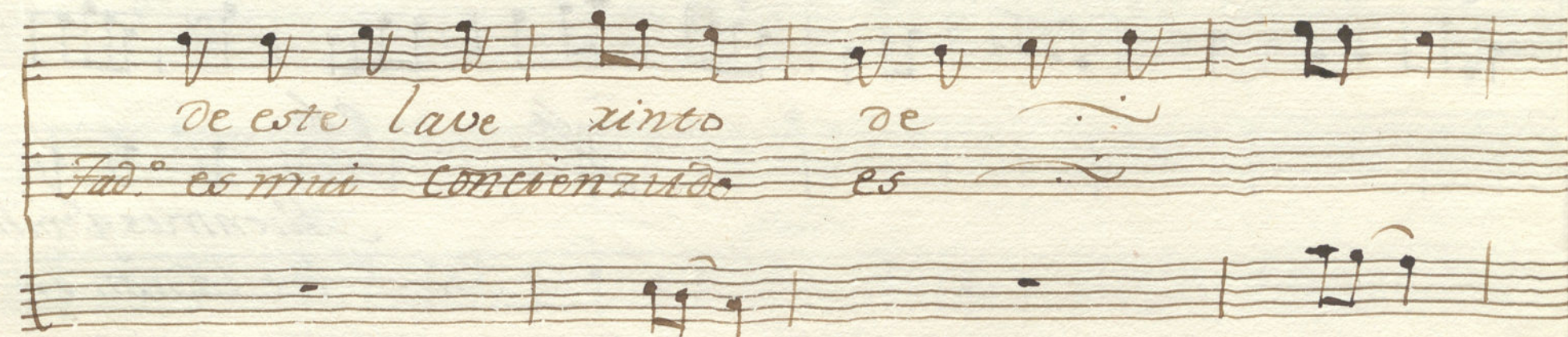
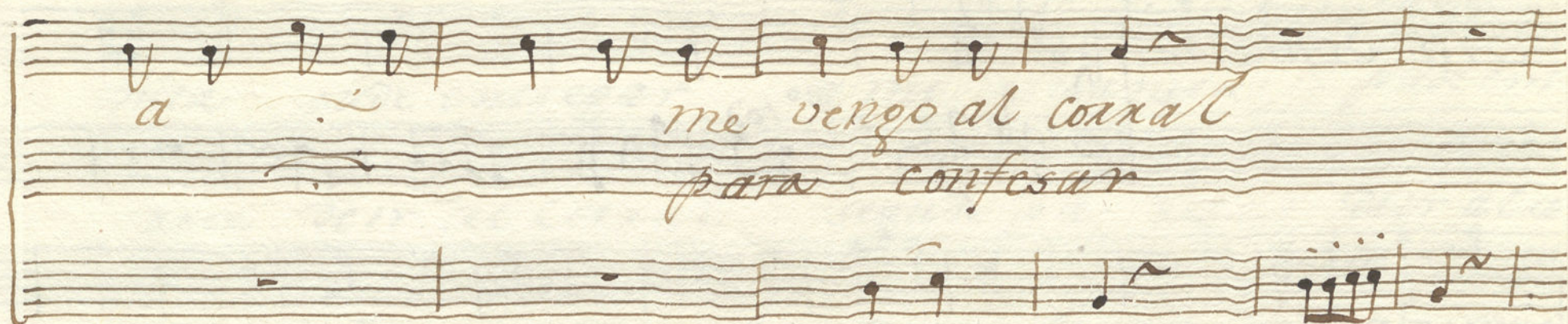
P.^o 1^o

P.^o

Mientras q.^e mi her
La. tu ladrón es

mano ocupado está — a esperar mi novio —
mano dime donde está P.^a está haciendo examen

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Fad.

por este reducto
mañana el Vicario

pretendo asaltar de este sastre infame de
te vendrá a sacar por. sacame tu antes

el fuerte coxal.
que mejor sea.

aber si a su her.

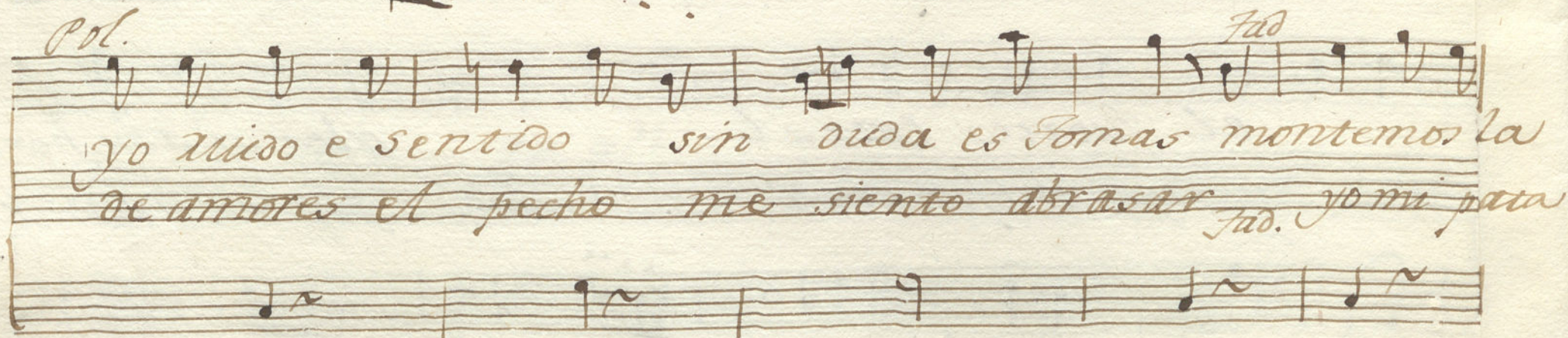
Fad. por mi no a de



mana aber puedo conquistax puedo
paxo por uenta a mi desvan uenta a

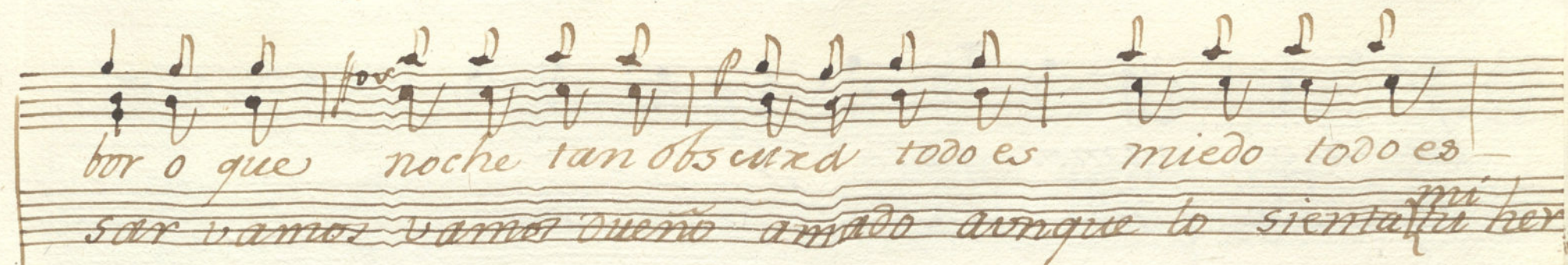


Pol.

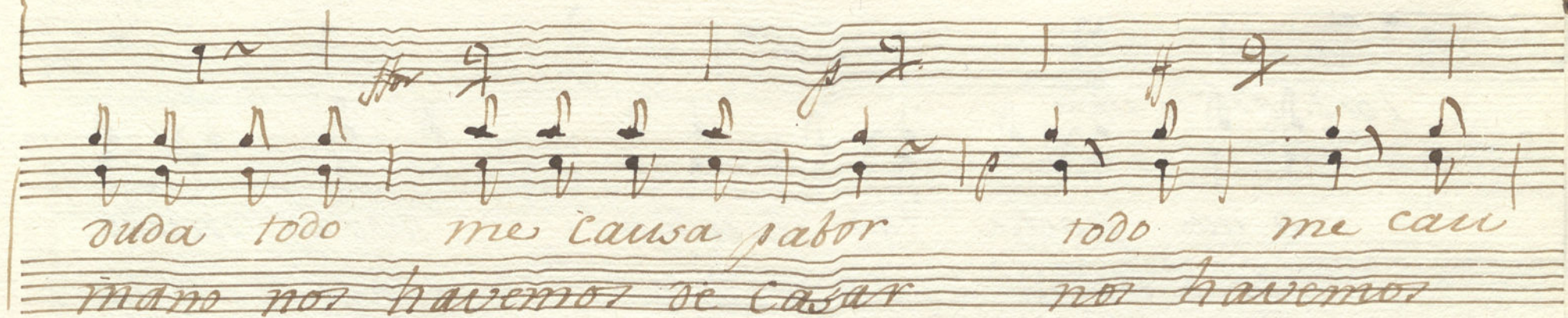


yo uido e sentido sin duda es Tomas montemos la
de amores el pecho me siento abrasar *fad.* yo mi para





bor o que noche tan obscura todo es miedo todo es
 sar vamos vamos dueño amado aunque lo sienta ^{mi} her



duda todo me causa pabor todo me cau
 mano noz havemos de casar noz havemos



sa pabor todo *Pol.^a* chis, tomas!
 de casar noz



Fad. pol. que. aqui estoi Alsegro Canai. pol. ai Dios-

ai Dios pero huyamos por a

ca pero

Adro *Fuo*
o' o' *col.*
fmo *ai Dios*
ai Dios *esto que diantres sexa esto*
esto

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is handwritten in brown ink. The lyrics are written in a cursive script above the staves. The paper is aged and slightly discolored.

Mas Vivo

Canal. y Alo.^{ra}

Picazo Abate Consario aqui

te emos de matar aqui

Pol.^a

Fad.^o de con fusa y de tur bada.

de con fuso y de tur bado no -

me atrevo a repli car no me a

car. y Alb.

Maltrato co/o co/o mal-

travo a repli car.

rito dqui moxira

Fid.

pues guardese de mi para

El que se lleque axtiman el

pol.^a

Fas.

casas y Aló.

¡pues llegad

moxixas

moxixas

pol.^a

¡pues llegad

por Dios no al

moxixas moxixas



Fad.º

deme usted pues a su hermana y hagase al purr.

Rez.º

Caras.

to la paz y

que di-

pera mi aluznia si un Abate a emparentar lle

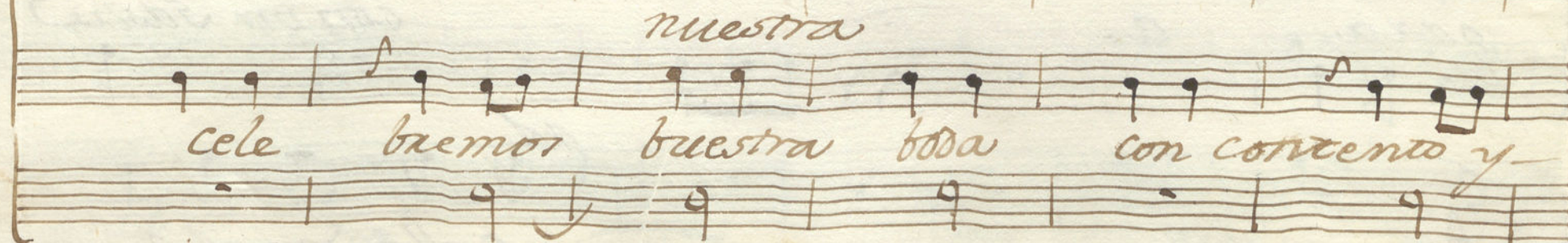
gaxa

a

con un Sastre

pol.

Calla mas



y entre todos ala novia vamos
con placex

le el dote a ofrecex y entre todos ala

novia vamos le el dote a ofre cen.

All.^o

2/4

Carai.

Ald. Para ti con mis ti—
yo nada tengo que

Fad. yo mi' para y mi' su

geas fundaxi yon mayora rep—
darte sino solo esta linterna
leta desde luego te regalo

f *p*

Pol. 1

no sexais tu el primer sastre q.^e con ellas le a fun-
dasela aquellos casados que comen de su co-
eso para mi no sirve embiala a s.ⁿ fen

do — que con
que — que
nando em

Al. Sepno
dos mas.

A lo 4.

Poco

Viva

Viva

nuestra boda y esta

blezca se la

para y de erte

para co

This is a handwritten musical score on aged, slightly stained paper. The score is written in brown ink and consists of several staves. The lyrics are written in a cursive script below the notes. The text is as follows:

mucho los de fectos perdonad
 y de este xano ca
 mucho los de fectos perdonad los de

The music is written in a simple, rhythmic style, likely for a folk or religious song. The notes are mostly eighth and sixteenth notes, with some rests. The paper shows signs of age, including creases and discoloration.

Handwritten musical score on aged paper. The top system consists of four staves. The first three staves contain a vocal melody with notes, rests, and bar lines. The fourth staff contains piano accompaniment, featuring chords and a bass line. The lyrics "fecto perdonad los" are written in cursive above the piano staff. The word "fmo" is written below the piano staff. The bottom system consists of five empty staves.

fecto perdonad los

fmo

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Violin 1.ª Ton.ª a 4.ª el Sastre y Abate Coso.

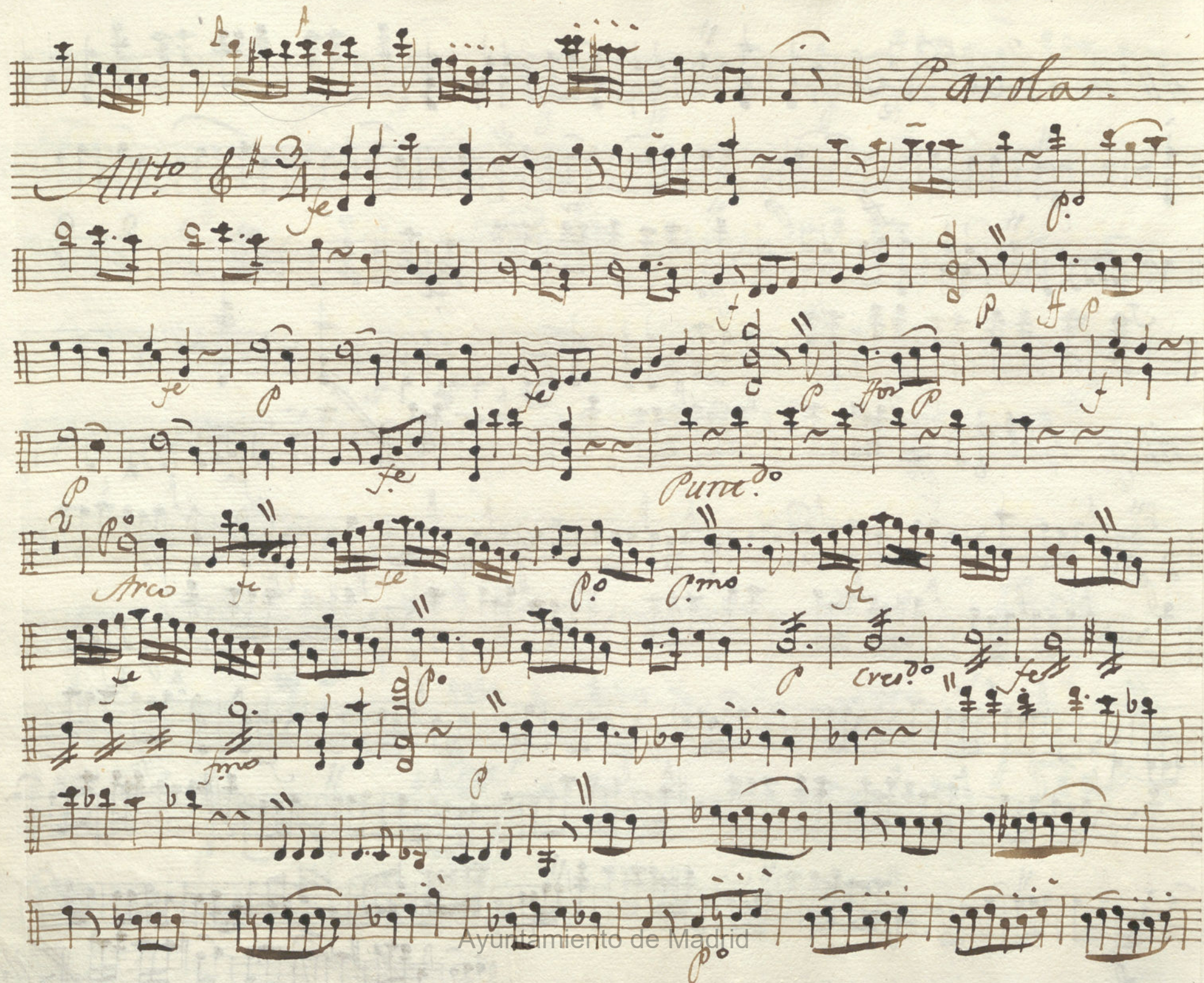


Handwritten musical score for a piece titled "All. to" (Allegretto). The score is written on five staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The music is characterized by a mix of eighth and sixteenth notes, often beamed together. Dynamics include *ff* (fortissimo), *p* (piano), and *fe* (f marcato). There are also markings for *ff* and *p* with a double bar line and a repeat sign. The notation is fluid and expressive, typical of a composer's sketch or a personal manuscript.

Allegro mos. mas.

A handwritten musical score on three staves. The first staff begins with the tempo marking 'Allo' and a key signature of two sharps (F# and C#) with a 2/4 time signature. The notation is in treble clef and includes various note values, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The second staff continues the melody and includes a 'Poco' marking. The third staff is in bass clef and also features dynamic markings and rests. The handwriting is in brown ink on aged paper.

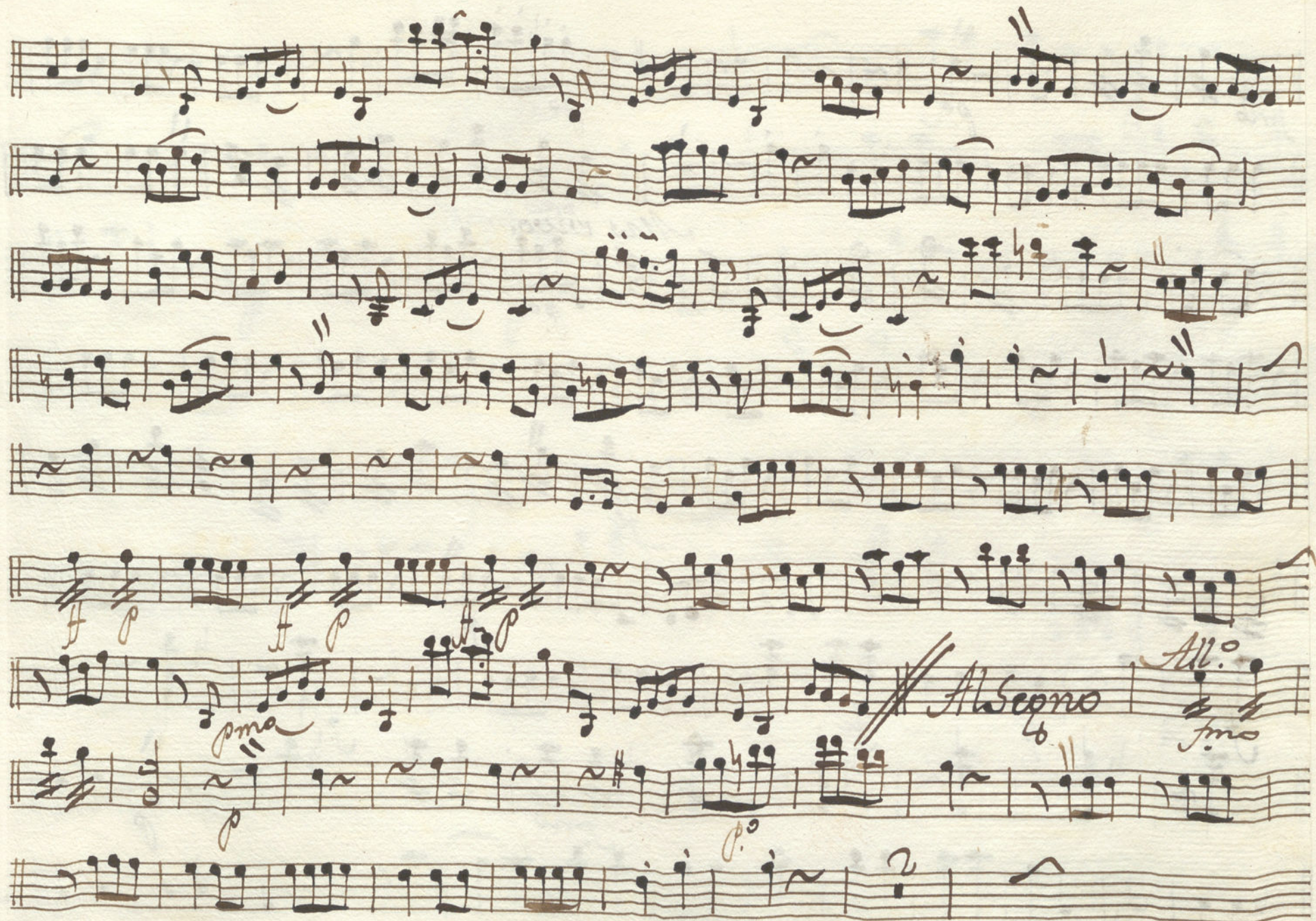
Parola.



A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. Key annotations include:
- *Allo po* (Allegro poco) written above the third staff.
- *Prmo* (Primo) written above the fourth staff.
- *for* (forzando) written above the fourth, fifth, and sixth staves.
- *f* (forte) and *p* (piano) dynamic markings scattered throughout.
- *Alto fe* (Alto forte) written above the eighth staff.
- *Punt^o* (Puncto) written below the eighth staff.
- *Arco* (Arco) written below the tenth staff.
- A double bar line with a repeat sign (||) on the eighth staff.
- A section of the sixth staff is heavily scribbled out with dark ink.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the word "Arco" and a forte dynamic "f". The second staff includes a crescendo marking "Cres." and a forte dynamic "f". The third staff begins with a piano dynamic "p". The fourth staff includes a piano dynamic "p". The fifth staff includes a piano dynamic "p". The sixth staff includes a piano dynamic "p". The seventh staff includes a piano dynamic "p". The eighth staff includes a piano dynamic "p". The ninth staff includes a piano dynamic "p". The tenth staff includes a piano dynamic "p".

Vola
Pa

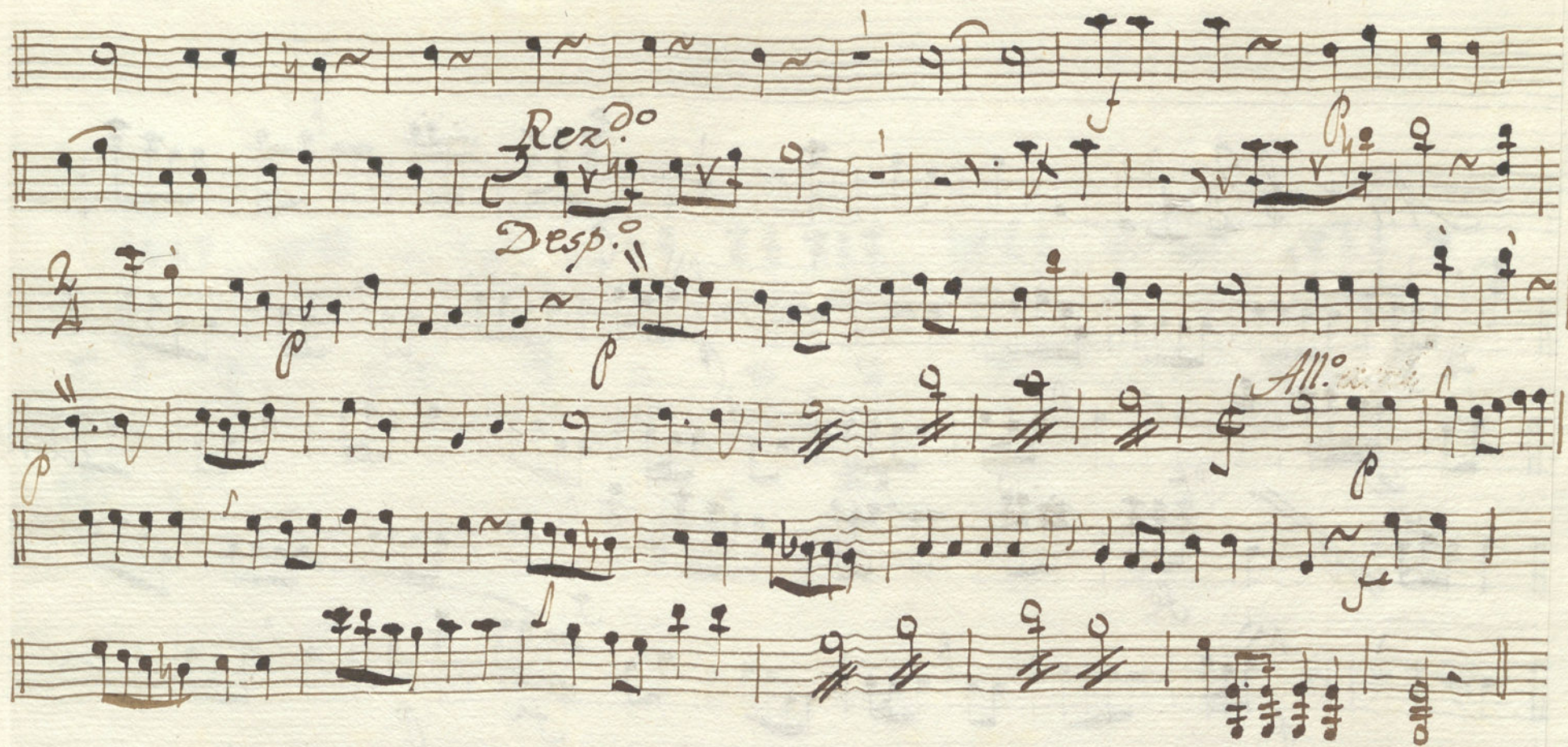


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Dynamic markings and other annotations include:

- fmo* (first movement)
- p.* (piano)
- Mas vivo.* (More lively)
- fe* (forte)
- f* (forte)
- fmo* (first movement)

The score concludes with a double bar line and a final note on the tenth staff.



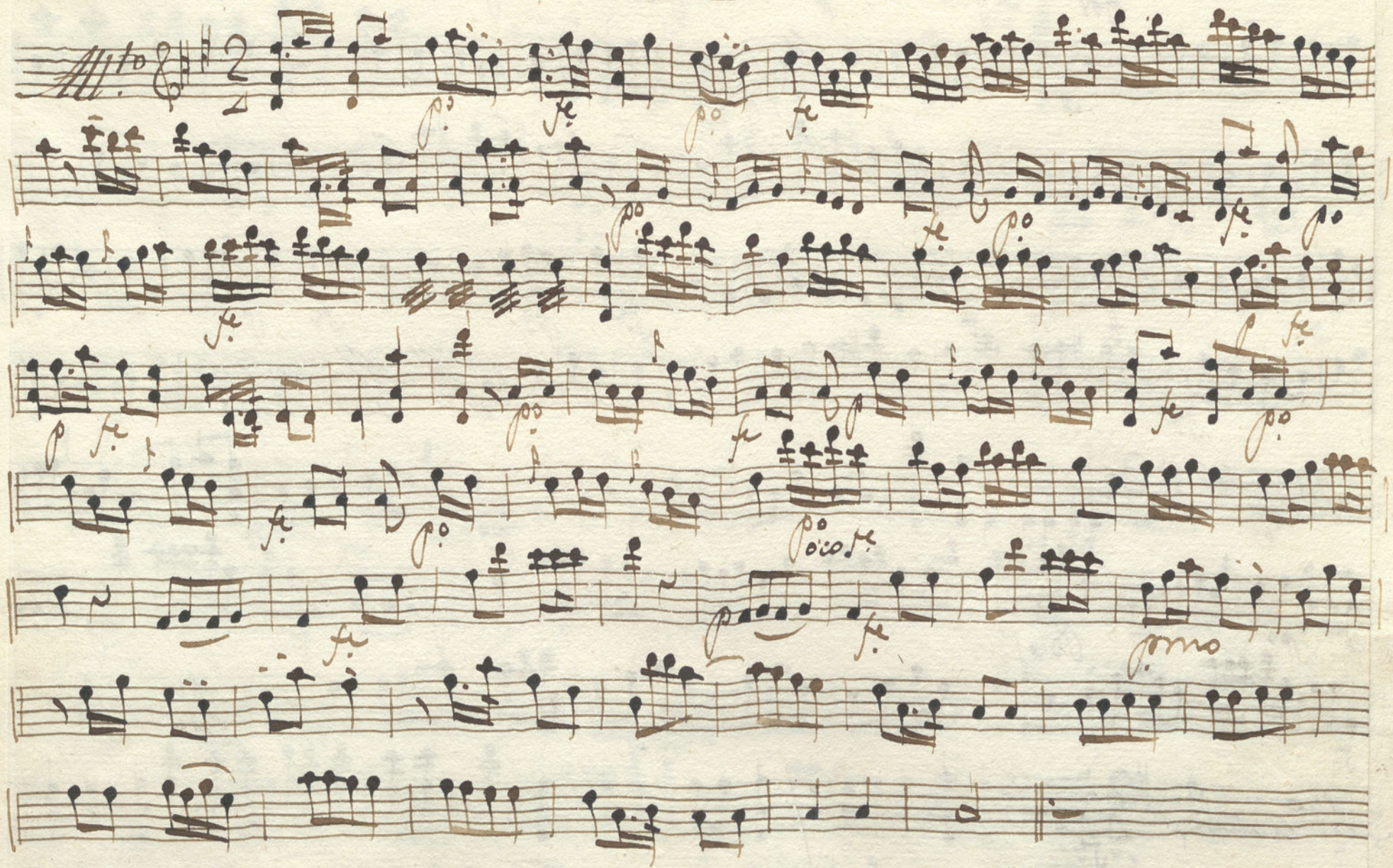




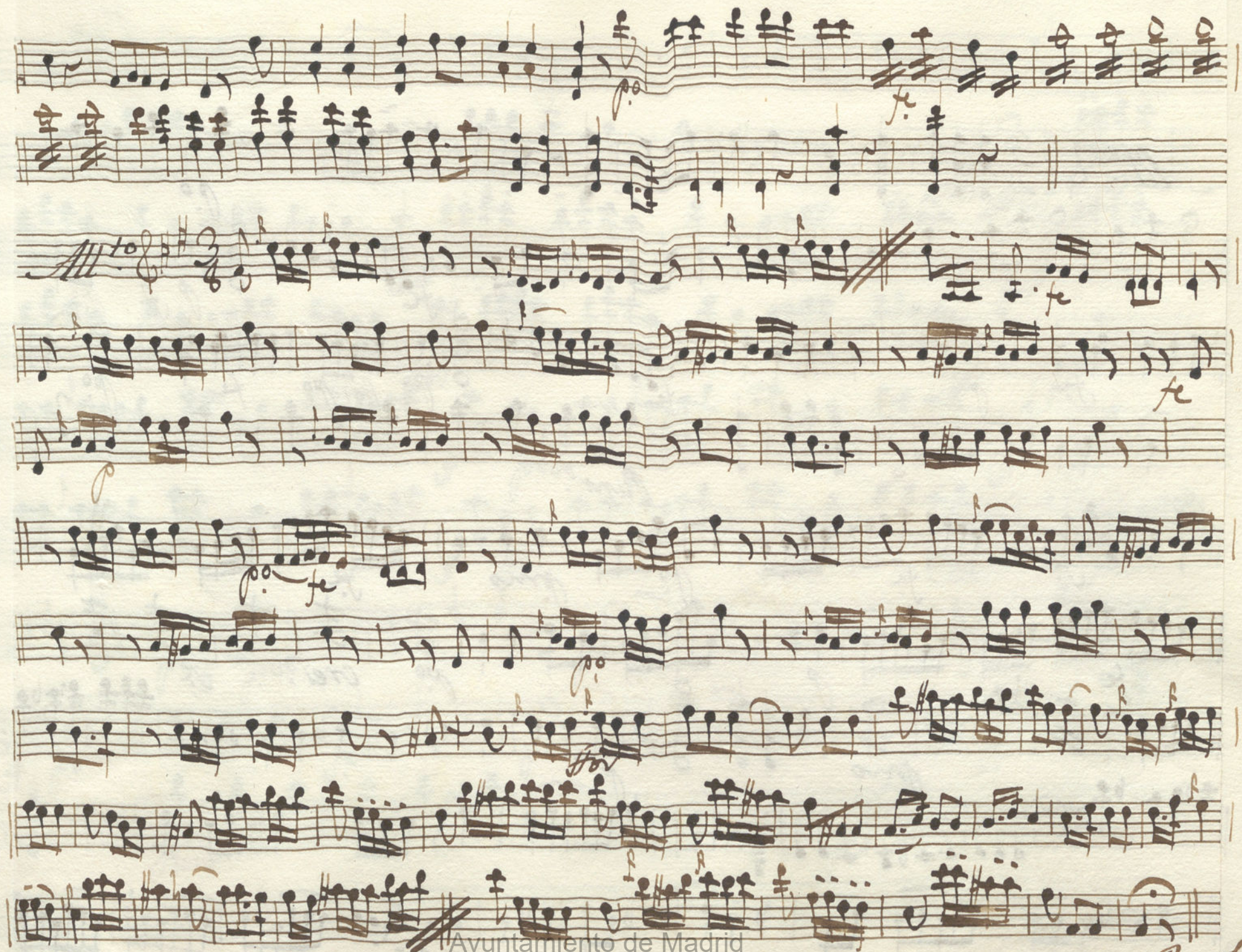
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Violin 1.ª Ton. a A.º Al. sarrre y Abate Cofe



[illegible]



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Allegro

Allegro

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in brown ink on aged, slightly stained paper. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in brown ink on aged, slightly stained paper.

Dynamic markings and performance instructions visible in the score include:

- fe* (forte)
- p* (piano)
- Punt^{do}* (Punctum)
- primo*
- cre^{do}* (Credo)

The score concludes with a double bar line and a repeat sign at the end of the final staff.

A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The score is written in brown ink on aged, slightly stained paper. The following annotations are present:

- All. poco* (Allegretto poco) written above the third staff.
- for po* (for piano) written above the fourth staff.
- for po* (for piano) written above the fifth staff.
- ff* (fortissimo) and *po* (piano) markings are scattered throughout the middle staves.
- All. to* (Allegretto to) written above the eighth staff.
- Punt. do* (Punctum do) written below the ninth staff.
- Arco* (arco) written below the tenth staff.
- V. p.* (Vivace poco) written below the tenth staff.

The score concludes with a double bar line and a final measure on the tenth staff.

p.o.
Arco

p.o.
Violino
p.o.
cres.

All.^o Sentado $\text{F} \text{ major}$ 2/4
p.o. todo

A handwritten musical score on ten staves. The first staff is marked 'p.o.' and 'Arco'. The second staff is marked 'p.o.' and 'Violino'. The third staff is marked 'p.o.' and 'cres.'. The fourth staff is marked 'p.o.'. The fifth staff is marked 'p.o.'. The sixth staff is marked 'p.o.'. The seventh staff is marked 'p.o.'. The eighth staff is marked 'p.o.' and 'cres.'. The ninth staff is marked 'p.o.' and 'cres.'. The tenth staff is marked 'p.o.' and 'cres.'.

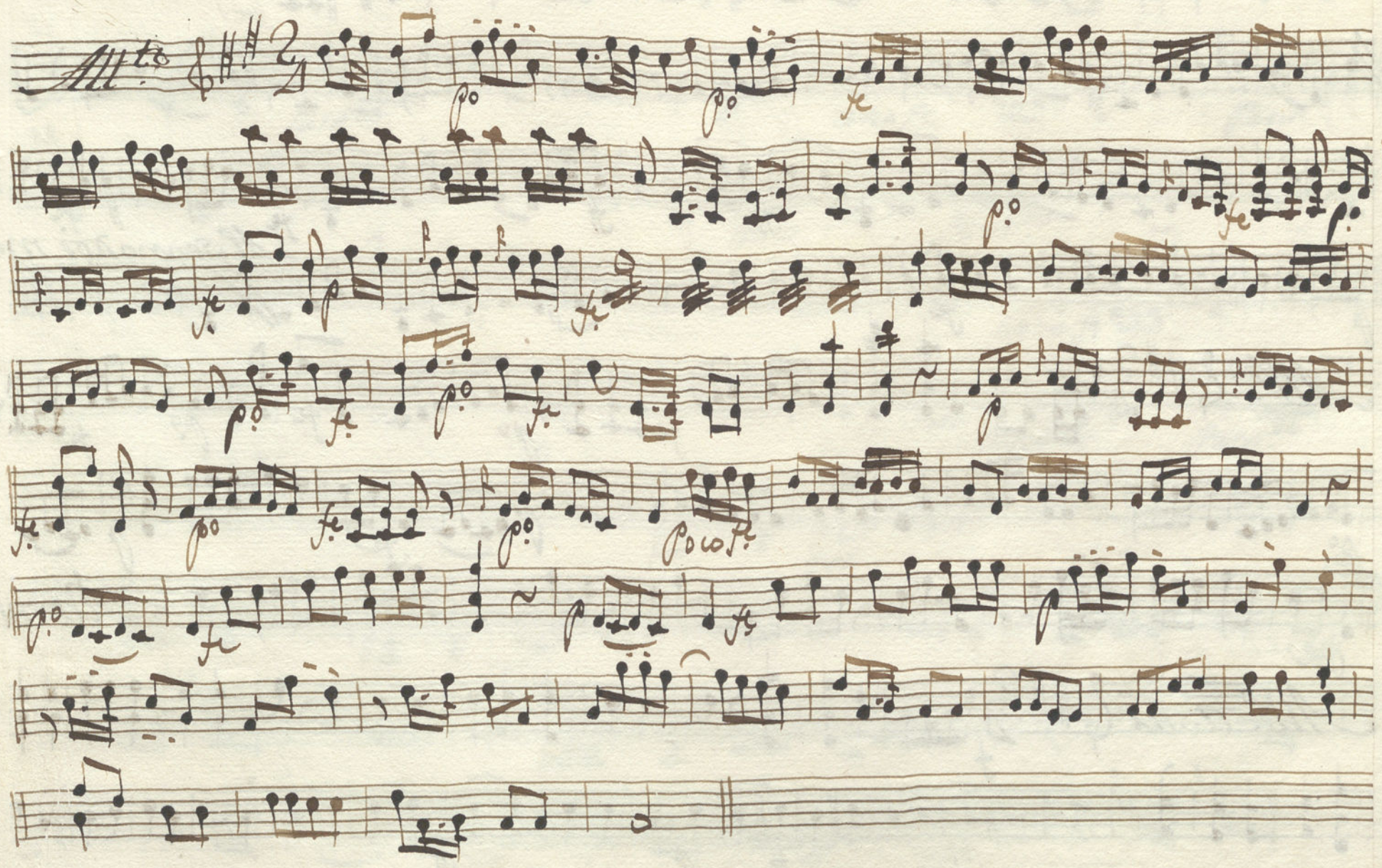




Handwritten musical score on aged paper, featuring ten staves. The notation includes various notes, rests, and dynamic markings. The first staff has a common time signature. The second staff has "Rer. 80" and "Dexp." written above it. The third staff has a 3/4 time signature and "p." markings. The fourth staff has "p." markings. The fifth staff has "Al." and a crossed-out section. The sixth staff has "f." markings. The seventh staff has "V." and "p." markings. The eighth staff is empty. The ninth and tenth staves are also empty.



Violin 2.º. Fon. a 4.º et sastrre

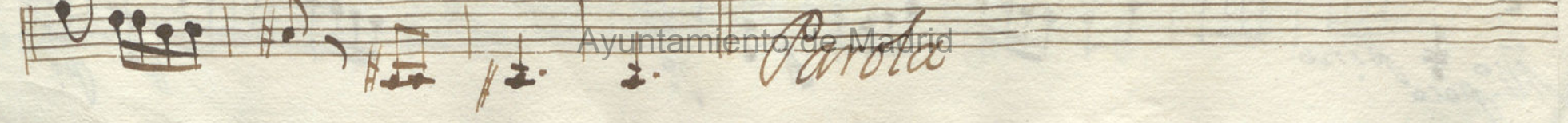
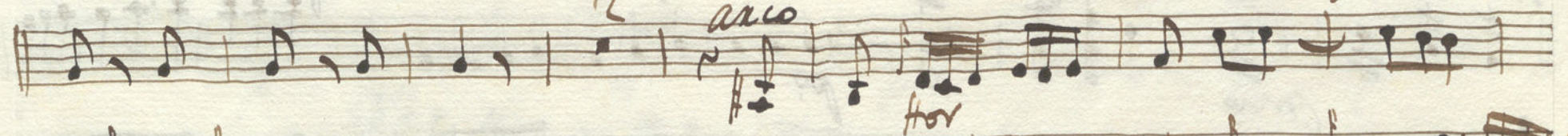
All. to 

Handwritten musical score on ten staves, featuring various musical notations, clefs, and dynamic markings.

The score is written in brown ink on aged paper. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The first staff includes a *to* marking and a *p.o.* (piano) dynamic. The second staff has a *for* marking. The third staff features a *p* (piano) dynamic. The fourth staff includes a *je* marking and the text *Al seño dei mas*. The fifth staff has a *je* marking and a *p.o.* dynamic. The sixth staff includes a *je* marking and a *p.o.* dynamic. The seventh staff has a *je* marking and a *p.o.* dynamic. The eighth staff includes a *pe* marking and the text *Parola*. The ninth staff has a *pe* marking and the text *All.º asai*. The tenth staff includes a *pe* marking and a *p.o.* dynamic.

The score concludes with a double bar line and a key signature change to one sharp (F#).

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Parola

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in brown ink on aged paper.

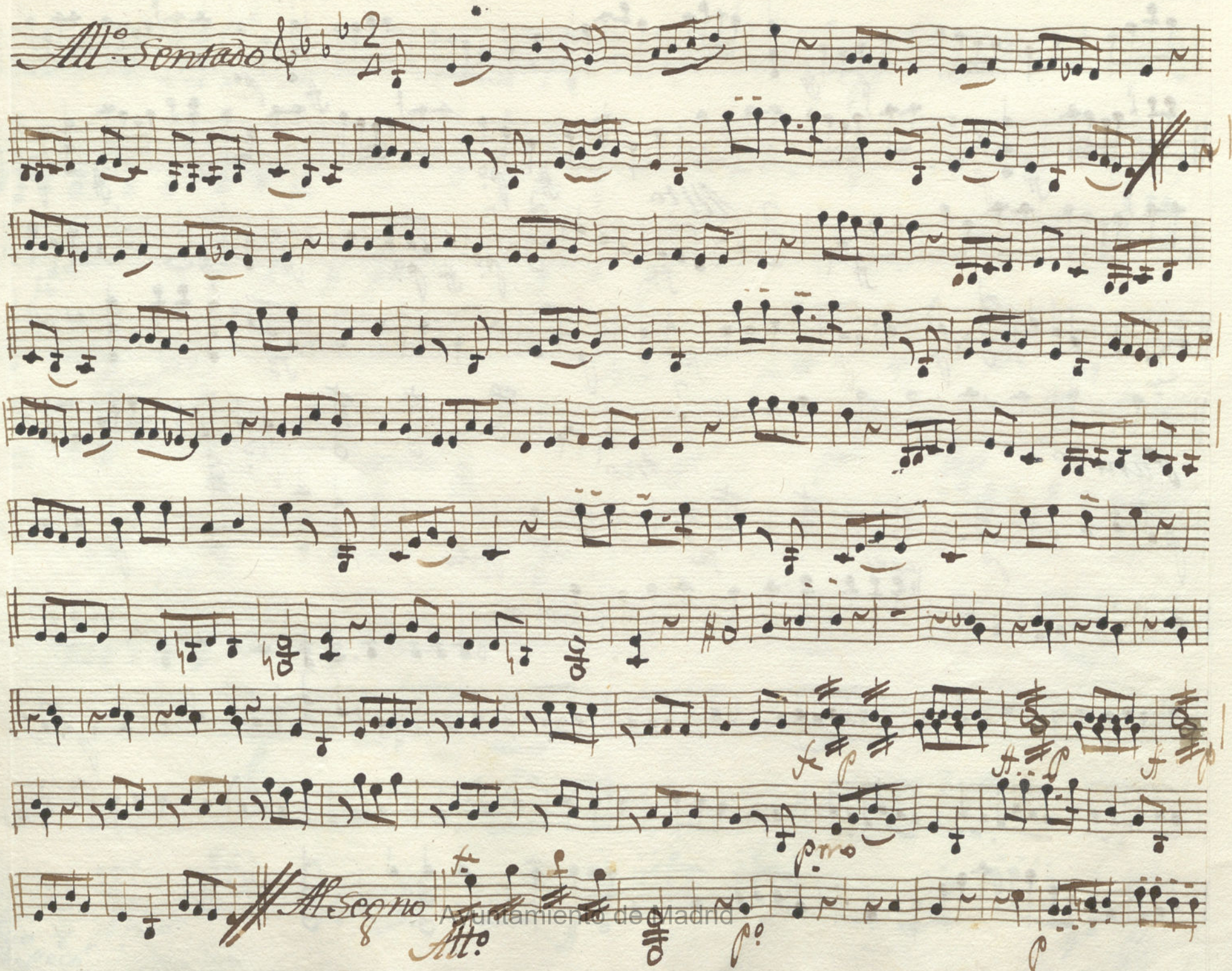
Key markings and annotations include:

- All.^o* (Allegro) at the beginning of the first staff.
- 3* (Time signature) at the beginning of the first staff.
- p^o* (piano) markings throughout the score.
- f* (forte) markings.
- trio* marking above the fifth staff.
- primo* markings below the fifth and sixth staves.
- prel* (prelude) marking above the sixth staff.
- 2* (Time signature) at the beginning of the tenth staff.
- All. poco* (Allegro poco) at the beginning of the tenth staff.
- primo* marking below the tenth staff.

The score concludes with a double bar line at the end of the tenth staff.

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A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is annotated with several handwritten instructions in brown ink: *All.to* (Allegretto) is written above the third staff; *Punt. do* (Punctum do) is written below the fourth staff; *Arco* is written below the fifth staff; *crei* (crescendo) is written above the sixth staff; and *pino* (piano) is written above the seventh staff. The manuscript is on aged, slightly torn paper.

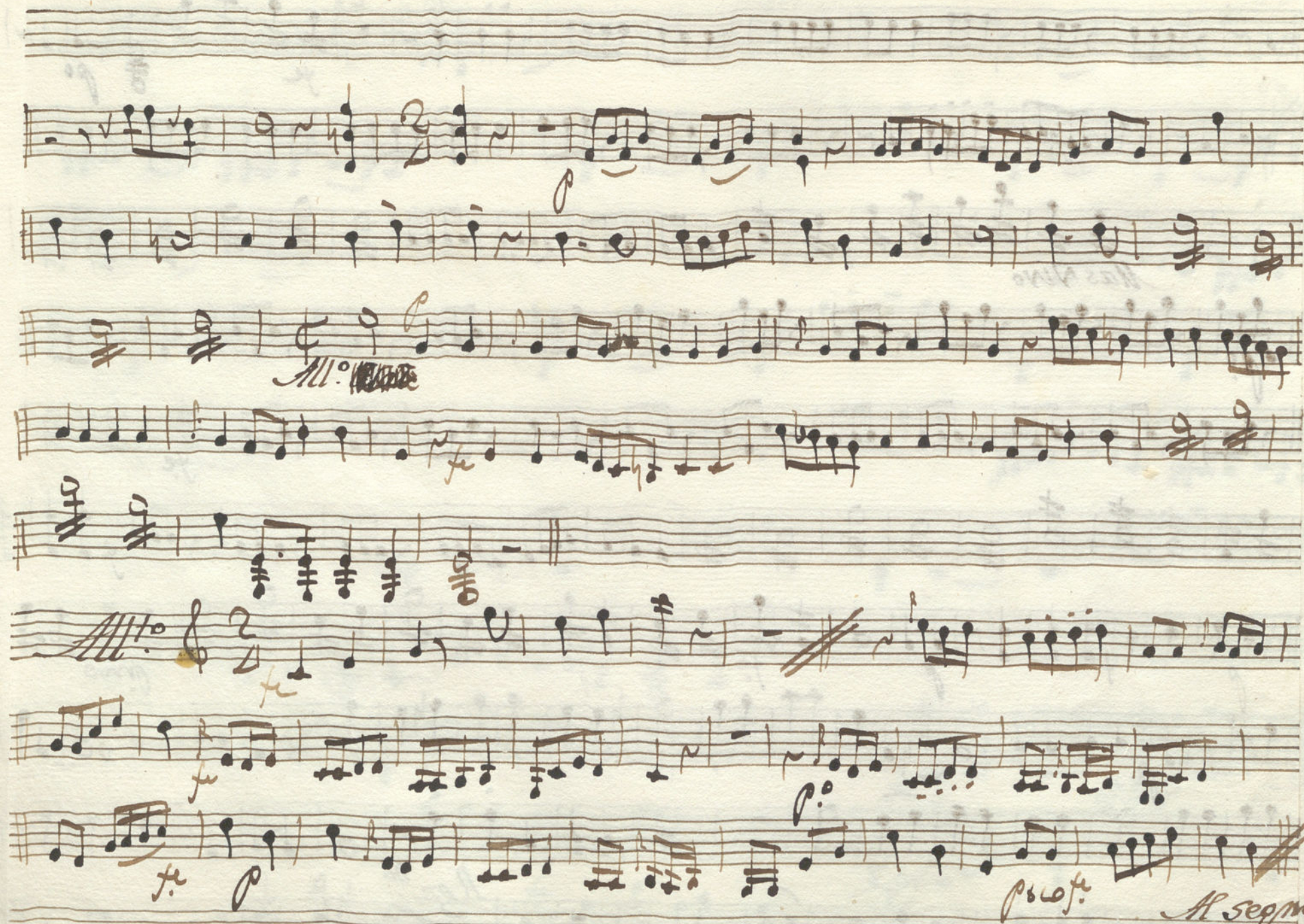


A handwritten musical score on ten staves. The notation includes various note values, rests, and accidentals. Dynamic markings such as *pp*, *f*, *mo*, *Res.^{do}*, and *Desp.^{do}* are present. A tempo marking *Mas Vivo* is written on the third staff. A watermark "Ayuntamiento de Madrid" is visible at the bottom center.

Mas Vivo

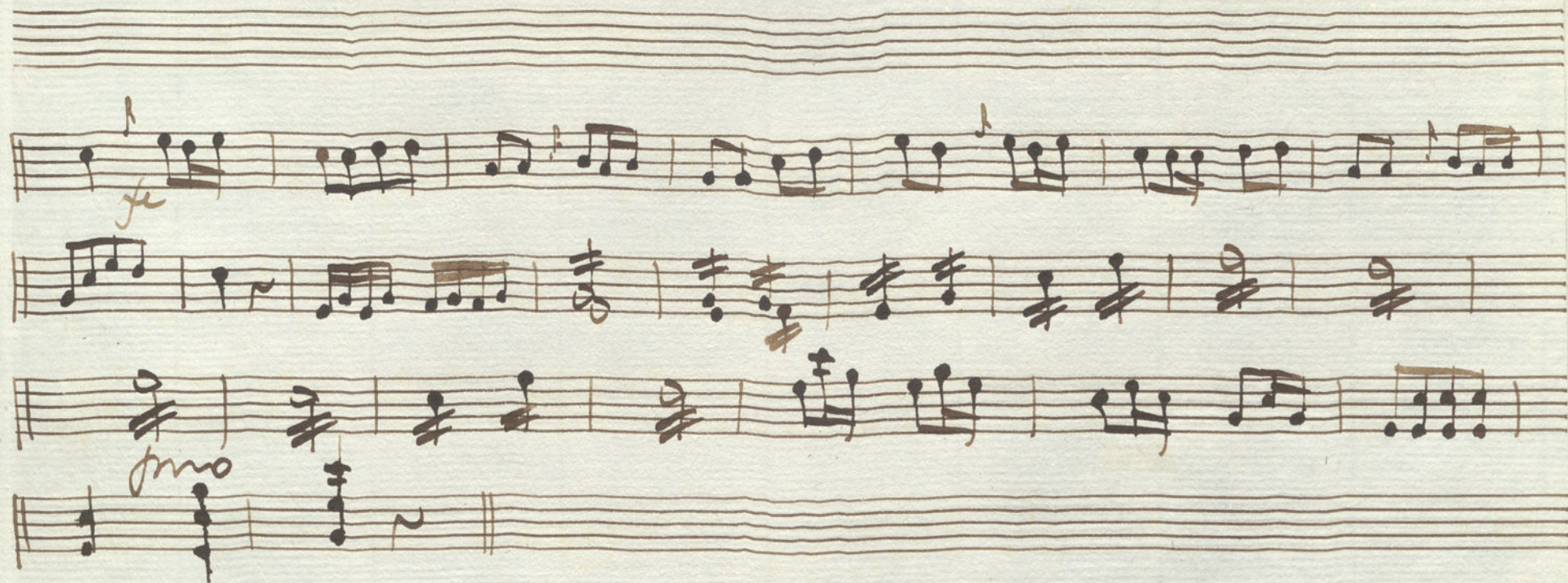
pp *f* *mo* *Res.^{do}* *Desp.^{do}*

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Al segno
Don mas



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1200055289

Violin 2.º Fon.ª a 4.ª ^t A 5aste

All.^o 8 $\sharp\sharp$ 2/4

The musical score is written on ten staves. The first staff has a tempo marking 'All.^o' and a key signature of two sharps (F# and C#) with a 2/4 time signature. The music is written in a cursive, handwritten style. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some markings that look like 'je' or 'je' with a dot. The score ends with a double bar line on the tenth staff.

Handwritten musical score on ten staves, featuring various musical notations, clefs, and dynamic markings.

The score is divided into several sections:

- Section 1 (Staves 1-4):** Marked *All.^{to}* and $\#6$. It includes dynamic markings *f*, *p*, and *ov*.
- Section 2 (Staves 5-7):** Marked *All.^{to}* and $\#2$. It includes dynamic markings *f*, *p*, and *poct*.
- Section 3 (Staves 8-10):** Marked *All.^o assai* and $\#2$. It includes dynamic markings *f*, *p*, and *f*.

Additional markings include *Allegro moderato* and *Parola*.

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Handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff begins with the tempo marking *All.^{to}* and a 3/8 time signature. Subsequent staves feature markings such as *Punt.^{do}*, *Arco*, *ffor*, and *Allegro*. The notation includes many beamed sixteenth and thirty-second notes, as well as rests and slurs. A double bar line with a repeat sign is present on the second staff. The eighth staff ends with the tempo marking *Allegro*.

Parola

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in brown ink on aged, slightly stained paper.

Key markings and annotations include:

- All.^{to}* (Allegretto) at the top left.
- Pura.^{do}* (Pura do) written above the fourth staff.
- Arco* (Arco) written above the fifth staff.
- p^{mo}* (piano) written below the fifth staff.
- crei.* (crescendo) written below the sixth staff.
- fmo* (finito) written below the sixth staff.
- p^{mo}* (piano) written below the seventh staff.
- M^o Poco* (Molto Poco) written below the tenth staff.
- p^{mo}* (piano) written below the tenth staff.
- f* (forte) written below the tenth staff.

The score concludes with a double bar line and a final note on the tenth staff.

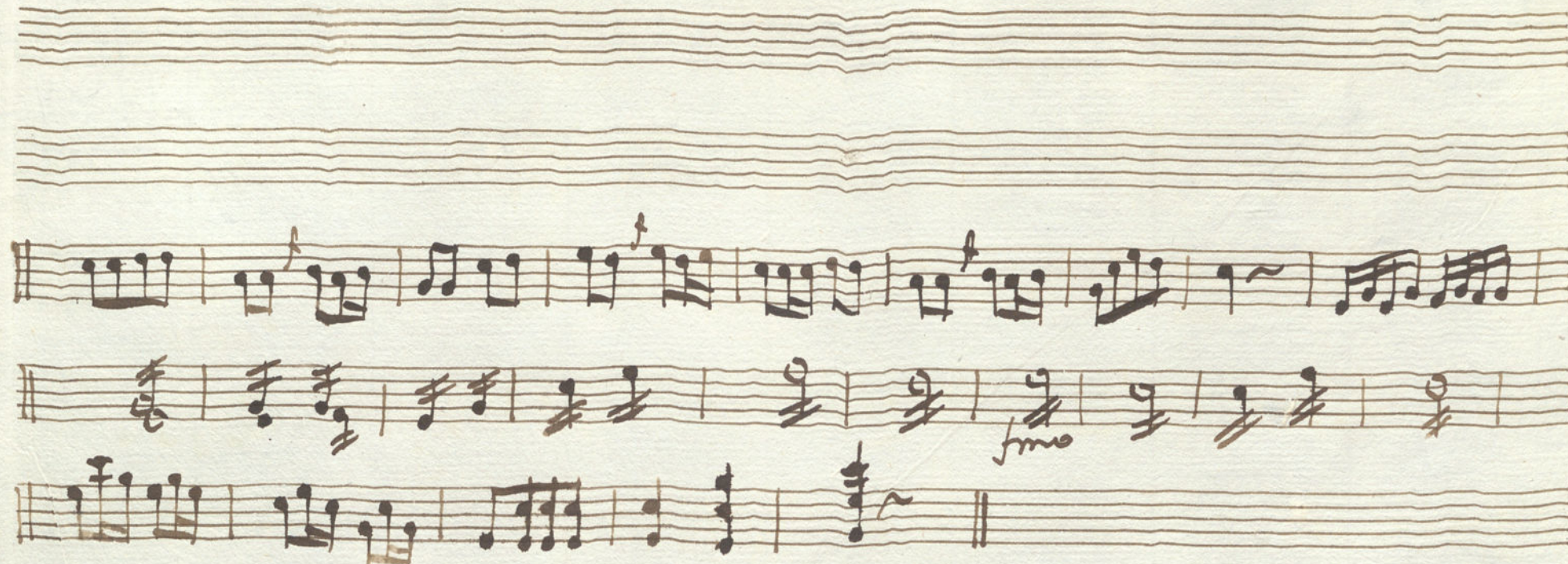
All.^o Sentado. $\text{G}^{\flat}\text{B}^{\flat} 2/4$ *P.^o todo*

Al Segno

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A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *ff*, *pp*, *f*, *ffmo*, *Rea^{do}*, and *Desp.^o*. The third staff features the instruction *Mas vivo.* written in a cursive hand. The manuscript is on aged, slightly stained paper.





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Oboe 1.^o Ton.^a a 4.^o el Saxo.

Handwritten musical score for Oboe 1. The score is written on ten staves, organized into two systems of five staves each. The first system begins with the tempo marking "Alto" and a 2/4 time signature. The music is in G major (one sharp) and features a variety of note values, including eighth and sixteenth notes, as well as rests. The second system begins with a 6/8 time signature and includes a key signature change to F major (one flat). The notation includes many beamed notes and rests, with some measures containing a "3" indicating a triplet. The score concludes with a double bar line.

Allegro dos mas.

All.^o $\text{G}\sharp\text{F}\sharp$ $\frac{2}{4}$  *Parola*

All.^o assai $\text{G}\sharp\text{F}\sharp$ $\frac{2}{4}$ 

Face All.^o $\frac{3}{8}$ Parola.

All.^o $\text{G}\sharp\text{F}\sharp$ $\frac{3}{4}$ 

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

Staff 1: Musical notation with dynamic markings *p*, *Crei.*, *f*, and *fmo*.

Staff 2: Musical notation with the instruction *All.^o tace.* and the number *26.* written above the staff.

Staff 3: Musical notation with the instruction *All.^o* and the number *26.* written above the staff.

Staff 4: Musical notation with dynamic markings *p*, *Crei.*, *f*, and *fmo*.

Staff 5: Musical notation with dynamic markings *p*, *Crei.*, *f*, and *fmo*.

Staff 6: Musical notation with the number *29* written below the staff.

Lento.

All.^o Sentado

Allegro

Lento.

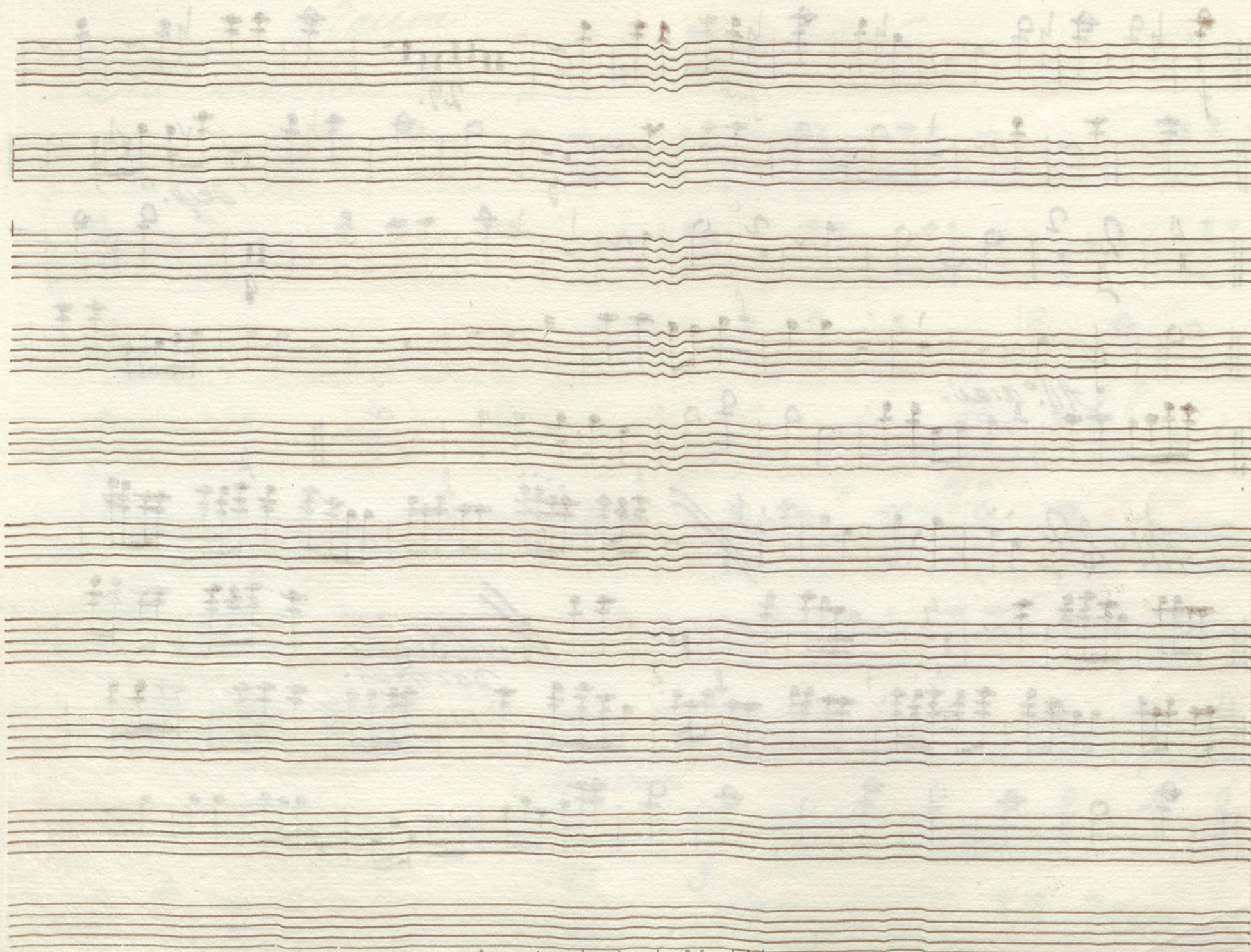
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A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. Key annotations include:

- fmo* (first movement) above the second staff.
- 29.* above the second staff.
- Deip.* (Dilemma) above the third staff.
- All.º gai.* (Allegretto gai) above the fourth staff.
- All.º* (Allegretto) above the fifth staff.
- Allegro* above the sixth staff.
- Allegro* above the seventh staff.
- Allegro* above the eighth staff.
- Allegro* above the ninth staff.
- Allegro* above the tenth staff.

The score is written in brown ink on aged paper. The notation is a mix of whole, half, quarter, and eighth notes, with some triplets and rests. The staves are numbered 1 through 10.



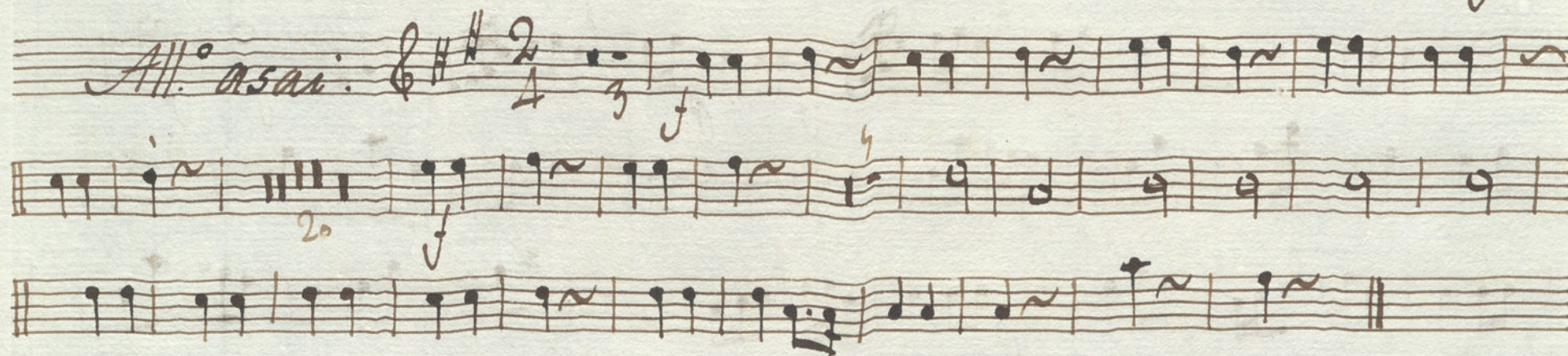
Oboe 2.^o Ton.^a a Δ . et *Sastre*.

All.^{to} $\text{G}\sharp\text{F}\sharp$ 2/4

The musical score is written on ten staves. The first system consists of six staves, and the second system consists of four staves. The key signature is G major (one sharp) and the time signature is 2/4. The music features various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some handwritten annotations in orange ink, including 'p' and 'f' markings. The score ends with a double bar line and a repeat sign.

Allegro molto

All.^{to} $\text{G} \# \# \frac{2}{4}$  *Parola.*

All.^o assai. $\text{G} \# \# \frac{2}{4}$ 

All.^{to} 3/4. tace: Parola.

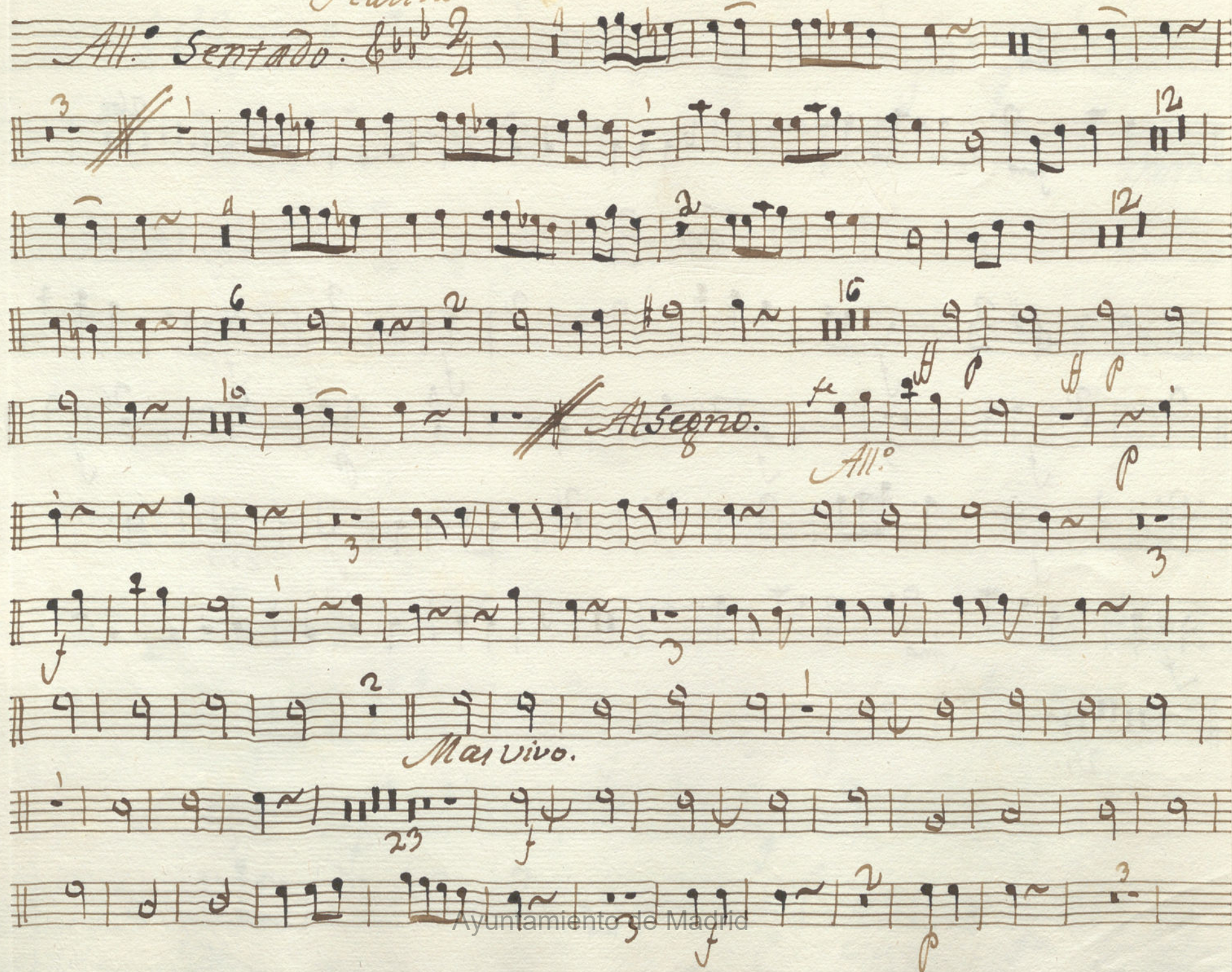
All.^{to} $\text{G} \# \frac{3}{4}$  *Creu. fe*



Tace 2₄



Flauta.

All.^o Sentado. 

Allegro.

All.^o

Ma. vivo.

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Handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings. The first staff has a *fmo* marking. The second staff has a *29* marking. The third staff has a *Dep.* marking. The fourth staff has an *All.º arai* marking. The fifth staff has a *1* marking.

Handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings. The first staff has an *Allegro* marking. The second staff has an *Allegro* marking. The third staff has an *Allegro* marking. The fourth staff has an *Allegro* marking. The fifth staff has an *Allegro* marking.

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Trompa 1.^a Ton.^a a 4.^o A Sastre.

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

Al Segno doz mas.

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

Parola

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

All.^o tacer.

All.^o $\text{C}:\sharp$ $\frac{3}{4}$

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Handwritten musical notation on two staves. The first staff contains a series of notes with various dynamics and articulations. The second staff continues the melody, featuring a triplet of eighth notes marked with a '3' and a 'p' (piano) dynamic, followed by a crescendo marking 'cres' and a fortissimo 'f'. The staff concludes with a double bar line and the number '34'.

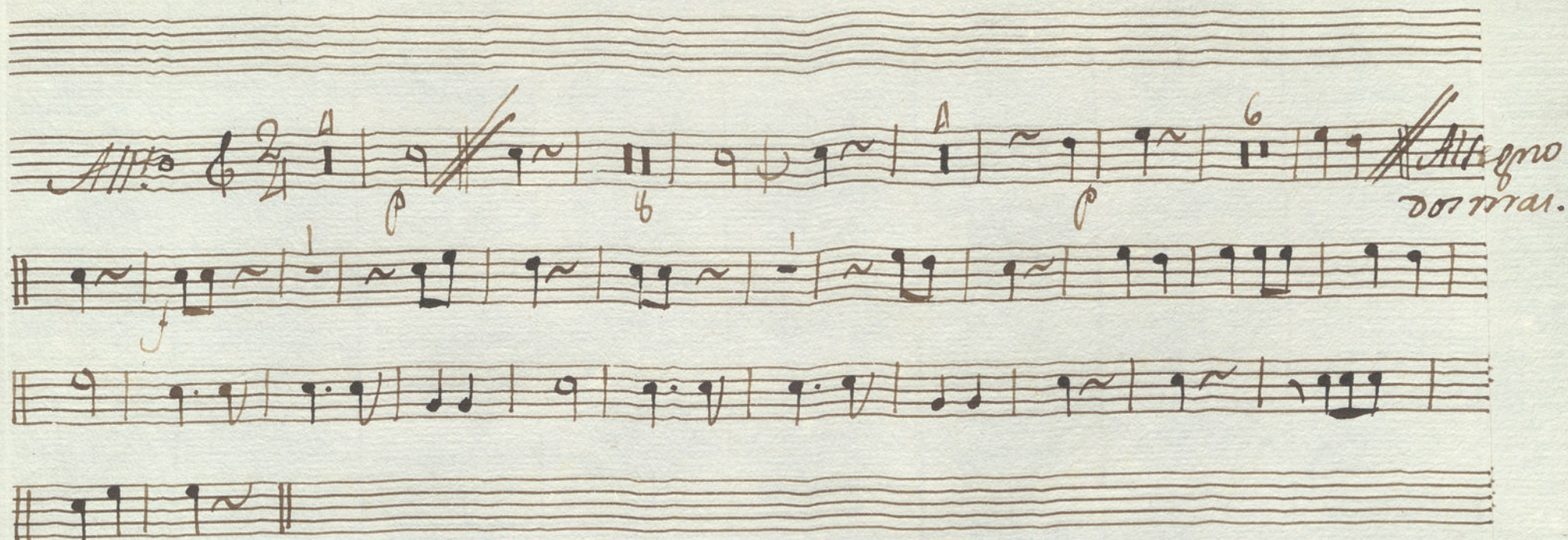
All.^o tace 2.

Handwritten musical notation on three staves. The first staff begins with a treble clef, a common time signature 'C', and a key signature of one sharp (F#). It contains notes with dynamics like 'f' (forte) and 'p' (piano). The second staff continues the piece, with a 'p' dynamic and a 'cres.' (crescendo) marking. The third staff ends with a double bar line and the number '37'.

All.^o Sentado *E* b $\frac{2}{4}$

Solo. *Allegro* *Mar Vivo* *Res.*

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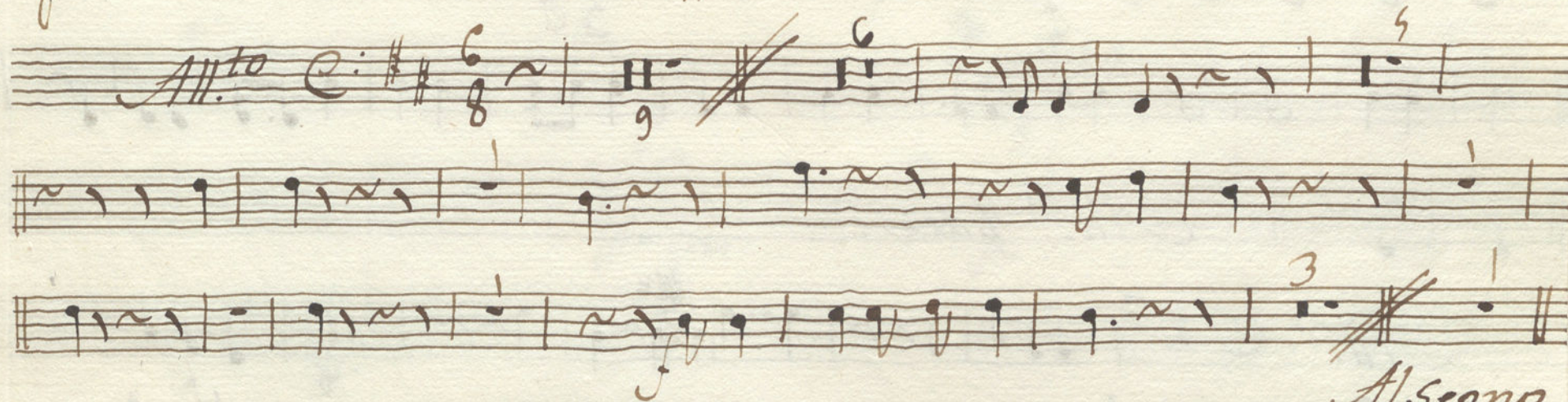
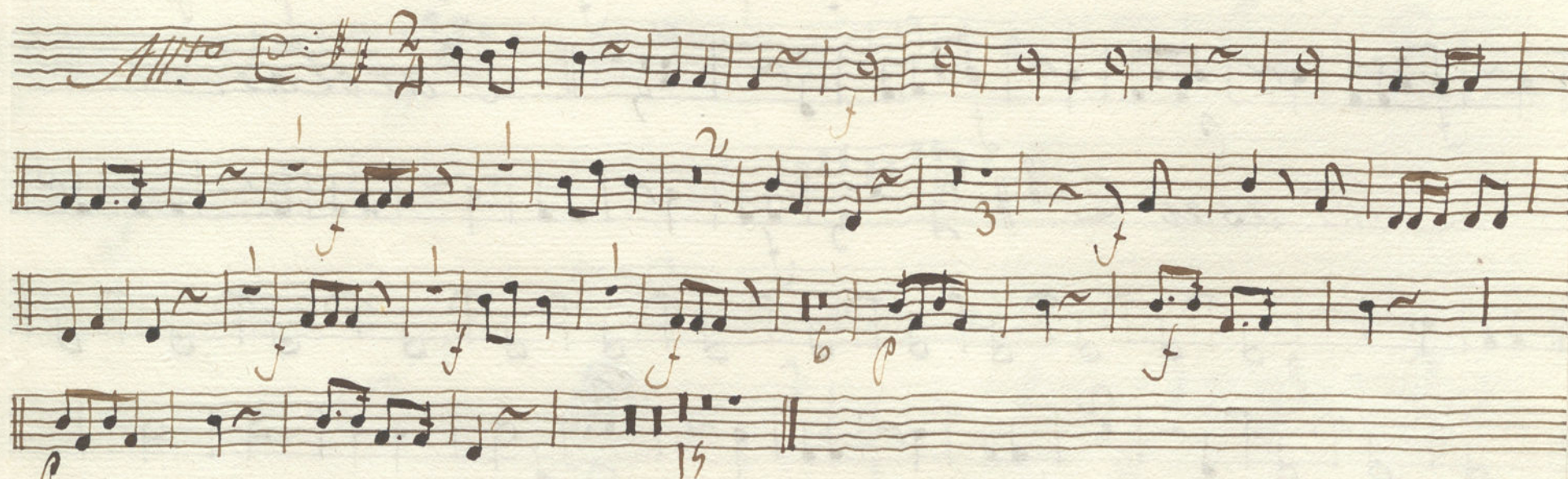


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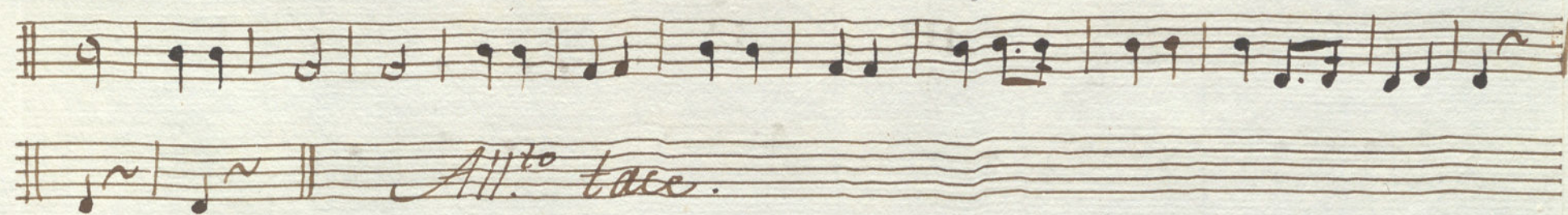
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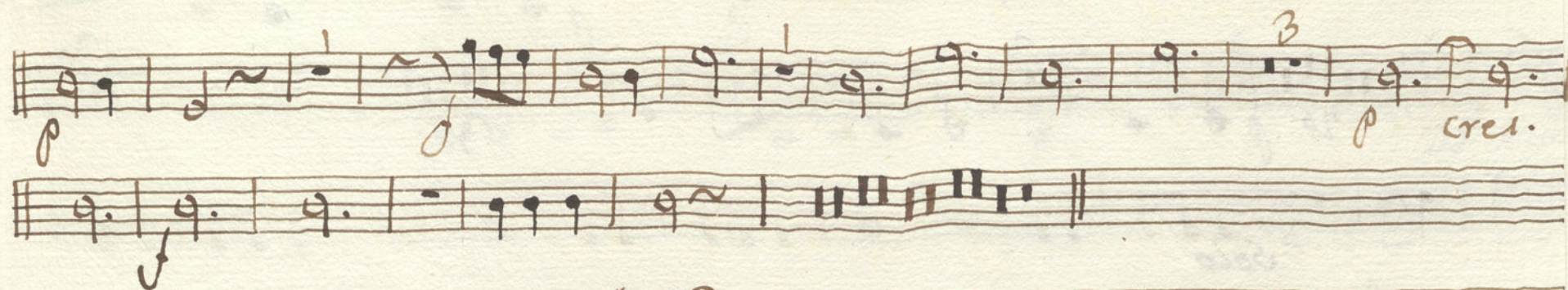
Trompa 2^a Ton.^a a 4.^o el Sastre.

Mus. 151-2

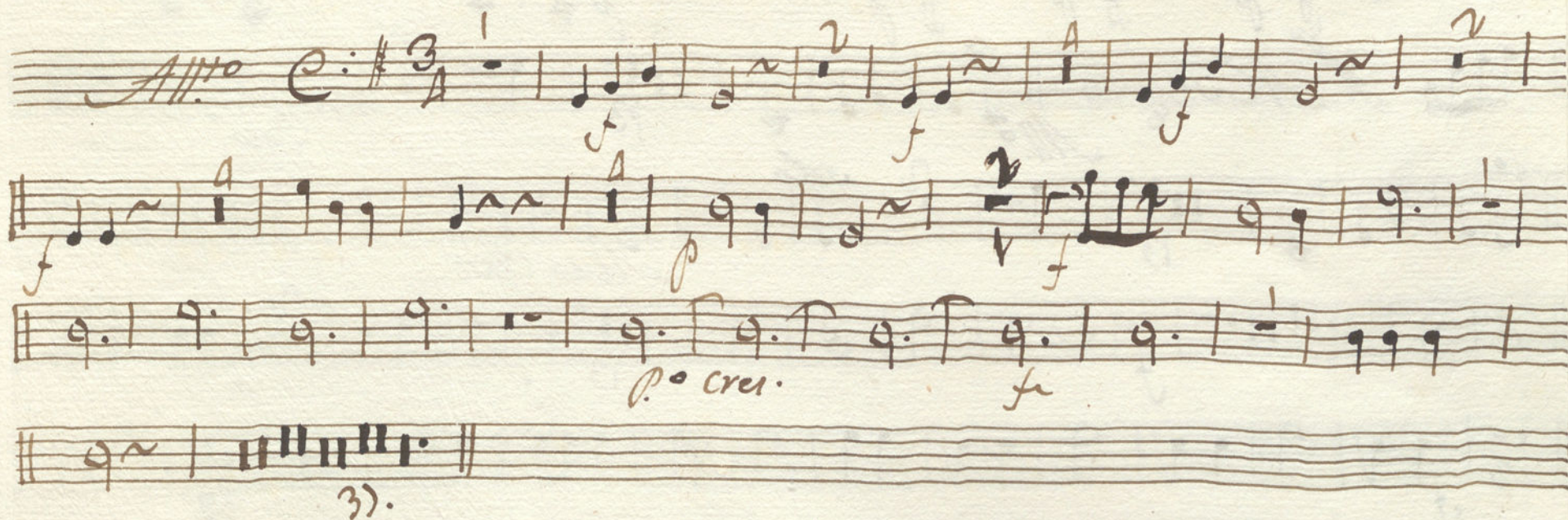


*Al Segno
doz mas.*

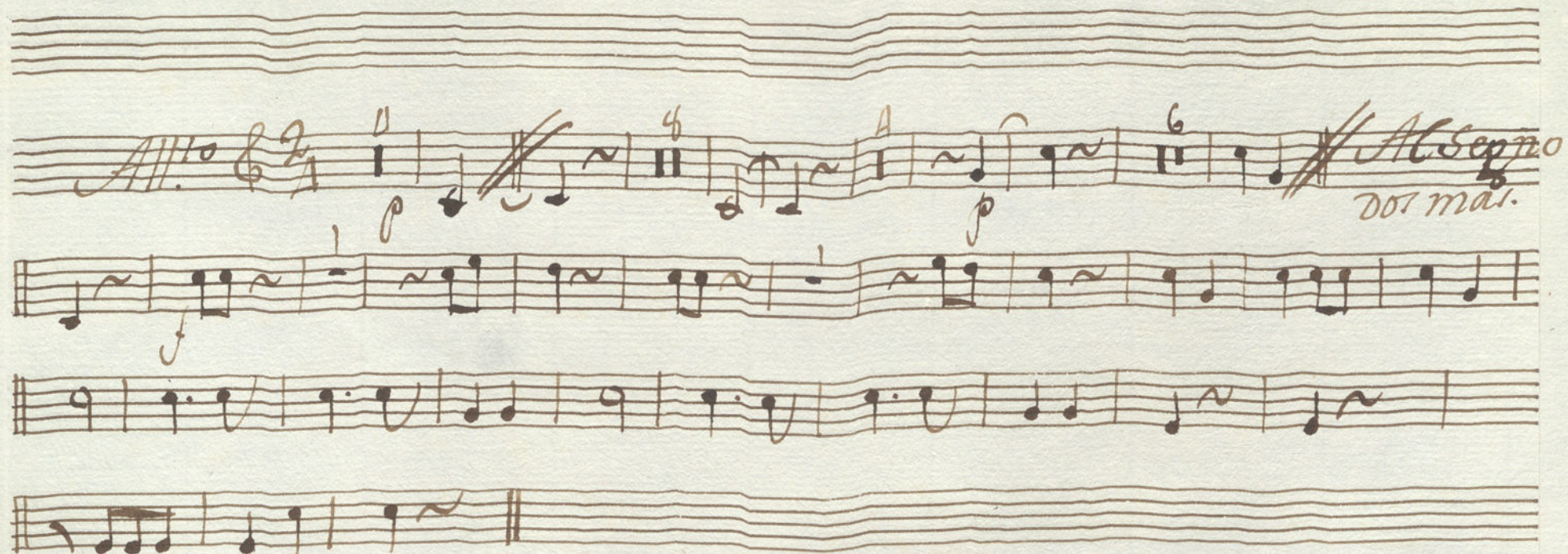




All.^o 2/4 tace.



Handwritten musical score for "Marcha de la Guardia Civil" by Juan José Rodríguez. The score is written on ten staves. It begins with "Allegro Sentado" in 2/4 time, marked "C" (Crescendo). The first staff has a "2" above it. The second staff has a "20" below it. The third staff has a "Solo" marking. The fourth staff has a "2" above it. The fifth staff has a "Solo" marking. The sixth staff has a "Solo" marking. The seventh staff has a "Solo" marking. The eighth staff has a "Solo" marking. The ninth staff has a "Solo" marking. The tenth staff has a "Solo" marking. The score ends with a double bar line and a "39" below it. The title "Marcha de la Guardia Civil" is written in the top right corner. The signature "Juan José Rodríguez" is in the bottom right corner. The text "Ayuntamiento de Madrid" is at the bottom center.



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^t
Bajo Fon.^a a 4.^o A Sastre y Abate co/o.

III.^o C: \sharp \sharp 2

V. P.

All.^{to} $\text{C}:\sharp\sharp\frac{6}{8}$ *ffor* *p* *ffor*

Allegro dormas

All.^{to} $\text{C}:\sharp\sharp\frac{2}{4}$ *poco f* *p* *f* *p* *f* *p* *f* *p*

Parola

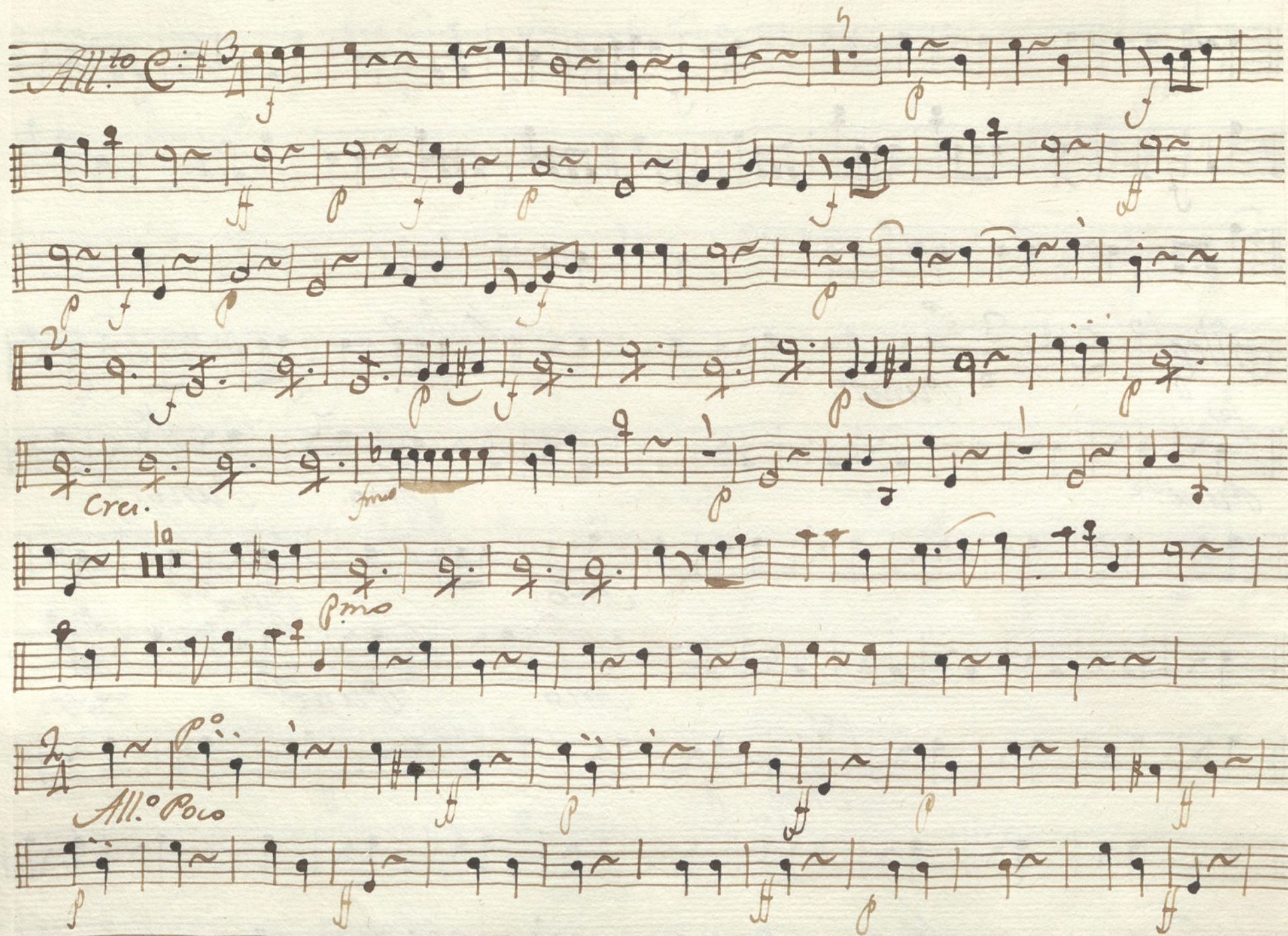
All.^o asay. $\text{C}:\sharp\sharp\frac{2}{4}$ *p* *ffor* *ffor*

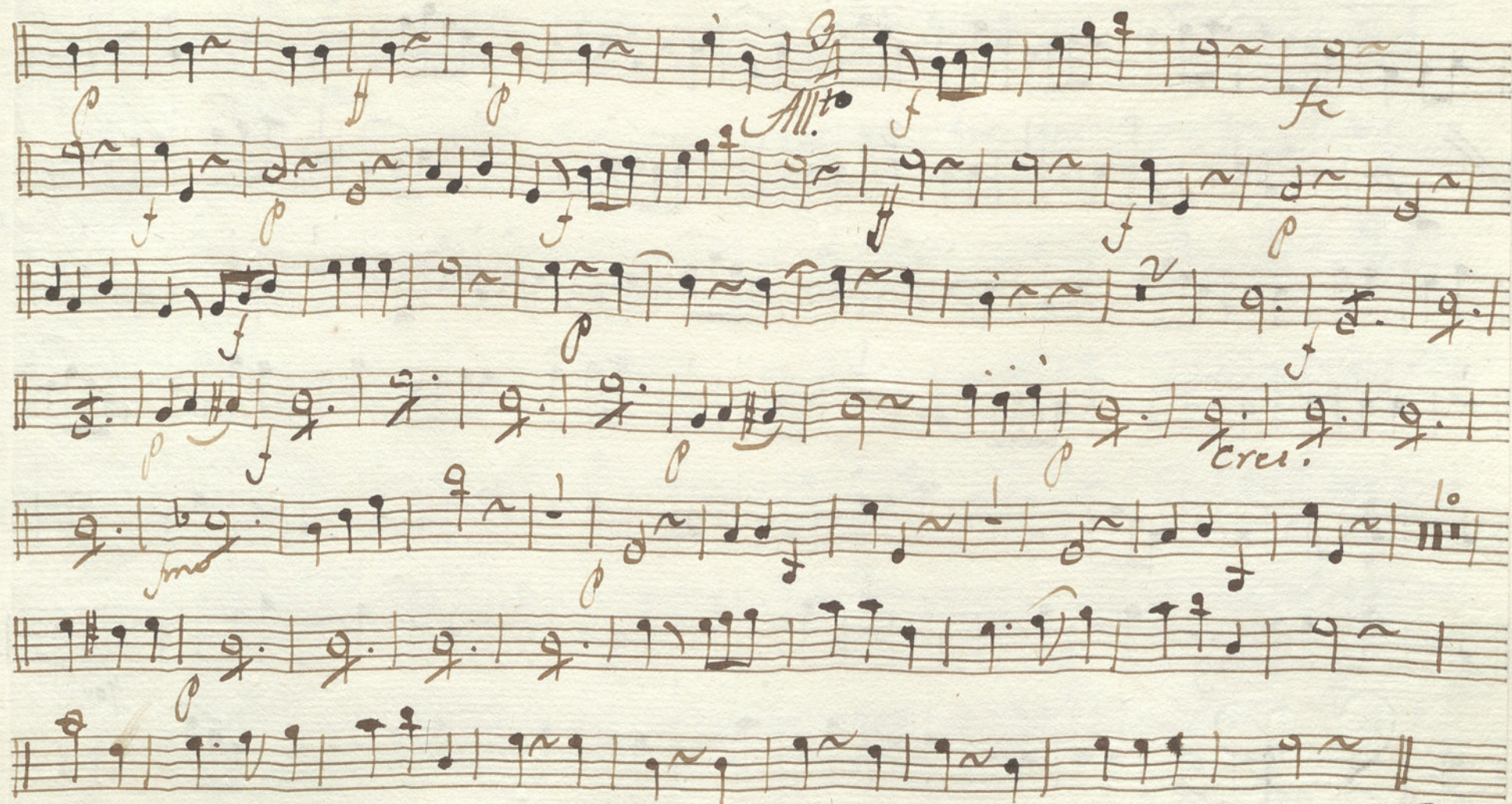


Allegro

Ayuntamiento de Madrid

Parola.





Para

All.^o Sentado. C: $\flat\flat$ 2/4 *p.^o todo*

ffov

All.^o Al Segno

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