

Leg. 1^o. n. 1^o.

Sra. Polonia.

Leg. 5^o. n. 13

t

Conadilla.

à 5^o.

De la Modista.

13.

Polonia
La Avancera
Fades
Canción
a Polona

Del Señor Rosales.

Alleg.^o

And.^{te}

me li ton ...
me li ton ...

Mientras que la modista ... viene don-
decid como ayer tarde ... as fue don-

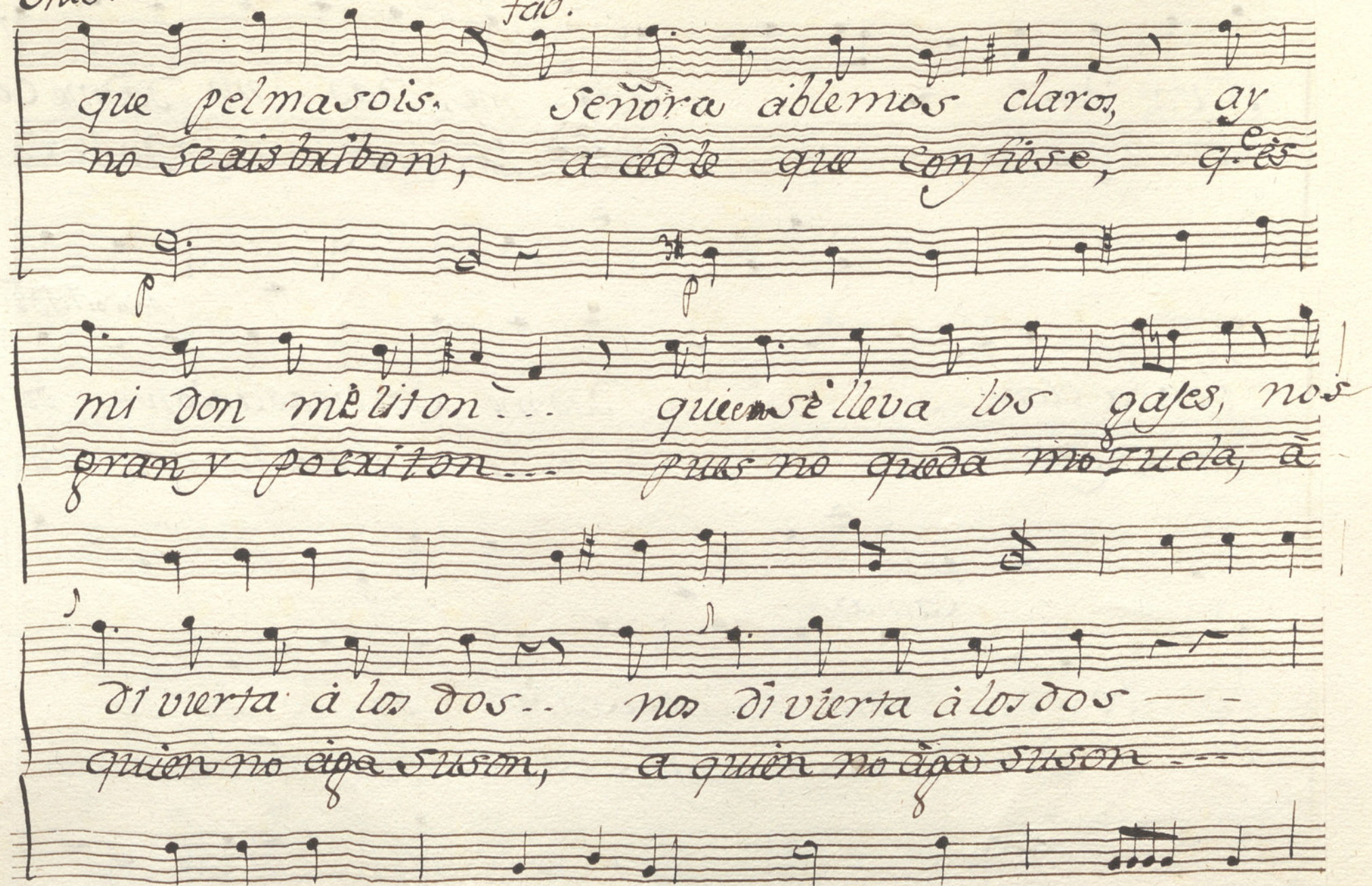
y vos don Aga pito ...
con a quella Madama ...

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Y vos don ~ dad - me, dad - me, dadme Con -
Con a quella ~ de - la, de - la, de la Ca -
versa cion ...
lle Mayor -
dadme Conversacion - bo -
de la Calle Mayor: bo -
bo . bo . bo, no seaysperado: bo bo bo bo -
bo, bo bo, nose qual sea; bo bo bo bo -

Nav^a

tad^o



que pelmasois. Señora áblemos claros, ay
no seáis bixito, a cede que confiese, q. es
mi don mēlton... quien se lleva los gajes, nos
gran y poexiton... pues no queda mozueta, a
di vuelta a los dos... no di vuelta a los dos —
quien no diga suson, a quien no diga suson —

Cam:



Nav:



xiño, q.^e mi-mositos son--- tomad vos este -
sonfada, estimad la per Dios... q.^e a todas las en

dulce- y esa pastilla vos, y esa
caja, la propia tela cion, la

los 3: ~

Que vivan que vivan, la Reyel A-

mor y vi viva la dea si tiene imber

cion; si tiene invencion:

And no

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Polonia: //

Madam, Madam, a vo treonor, Mon-
 evien, evien, Comande Mon, ^{tad.} pre-

^{tad.} siur Monsiur, abec levo t. ha, ha, ha, ha, ha, ha: Nõ-
 ne, prene -- Prene bu un pol: ^{Cam.} Nã quie-

^{tad.} seais el Diantre: ha ha, ha ha ha ha: ^{Nã?} Callad por Dios, Mon-
 to una Bata: ^{Pol?} de gran primor, for-

sivv. Monsiur. vaste es fuson emua, emua, ...
bien, forbien, et tuta lor, Comand, Comand...

Nau?

que mñ, con Dios, no no Madama, terred por Dio: q. aün
allon allon... decia las modas q. ultimadas son:

Pol. la-

Nau. y
Cam?

que se vayan; no éxa devos... Chito:

que ay en francia, a q. éstas son: Pol. y
Chito si silencio-

Não.^a y Cam.

chi: oyo oyo

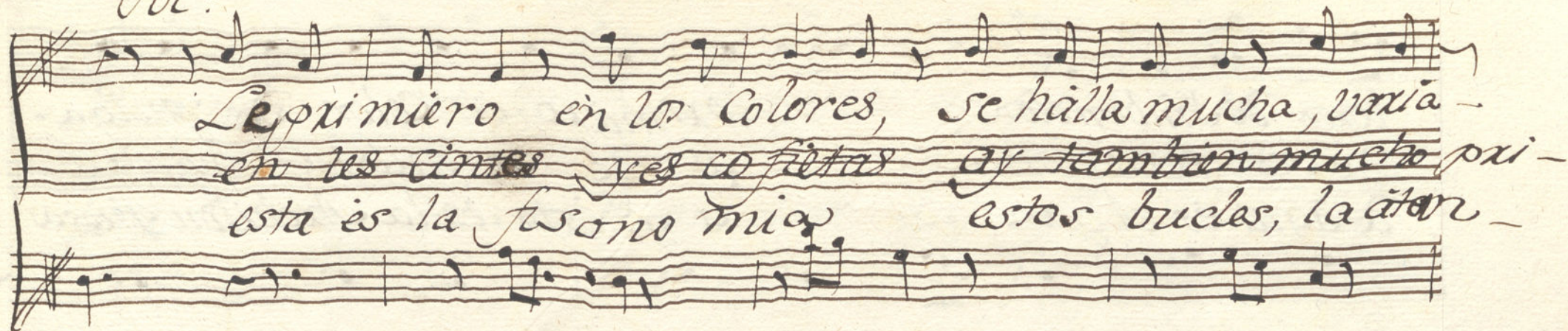
oyo aten cion: } *to.^o y pol.^a* oyo: oyo chi=

oyo aten cion, oyo aten --- cion

Allegro. *Allegro:*

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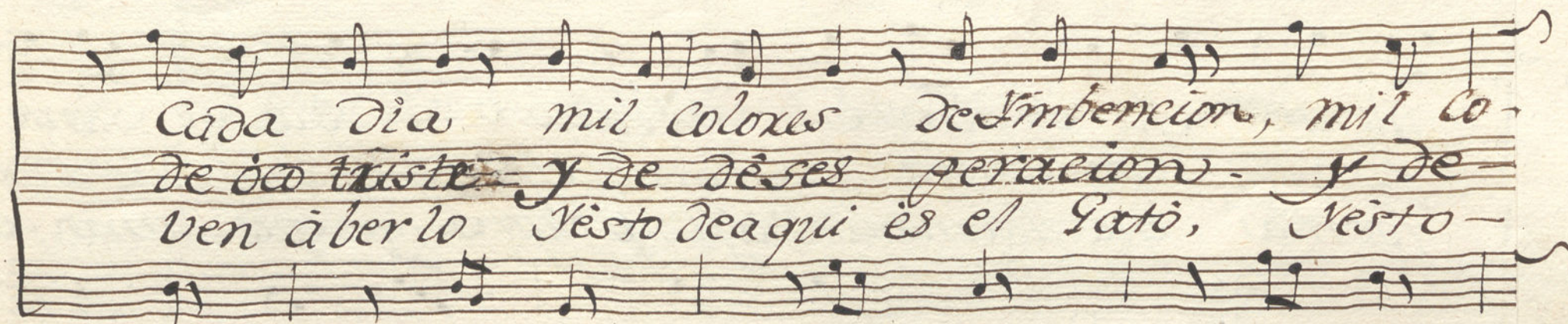
Pol. a



Leprimiero en los Colores, se halla mucha, varia -
en les cintas y cofetas ay tambien mucho pri -
esta es la fisono mia, estos bucles, la atan -



cion, se halla
mor, ay tambien
cion, estos bucles
Pues seyn ventan -
pues ay cintas -
esto llaman -

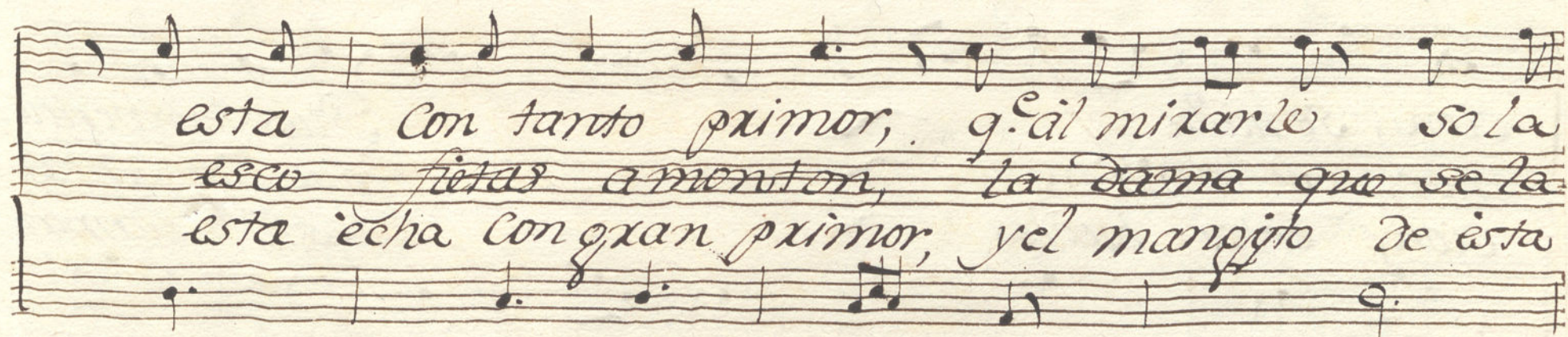


Cada dia mil Colores de Imbencion, mil co -
de oco triste y de deses geracion. y de -
ven a verlo Nesto de aqui es el Gato, Nesto -

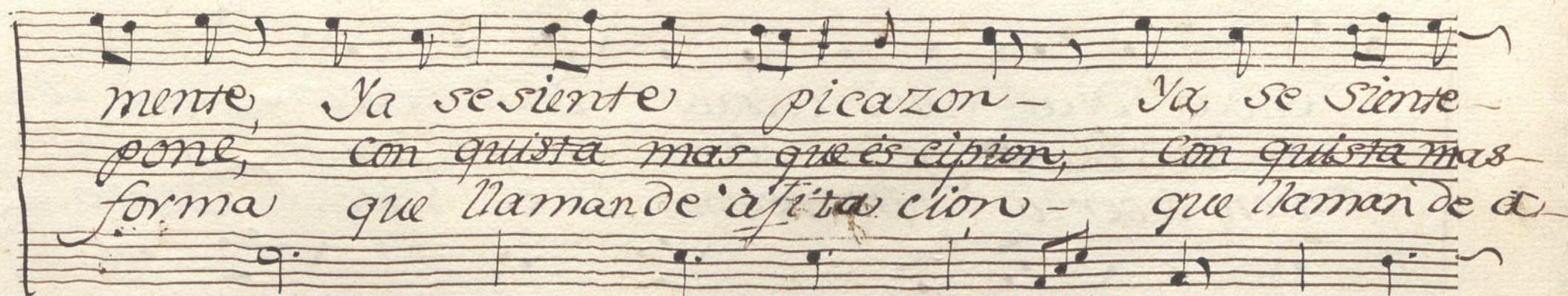


lores de Vmbencion -
de ses peracion -
de aquí es el gato - -

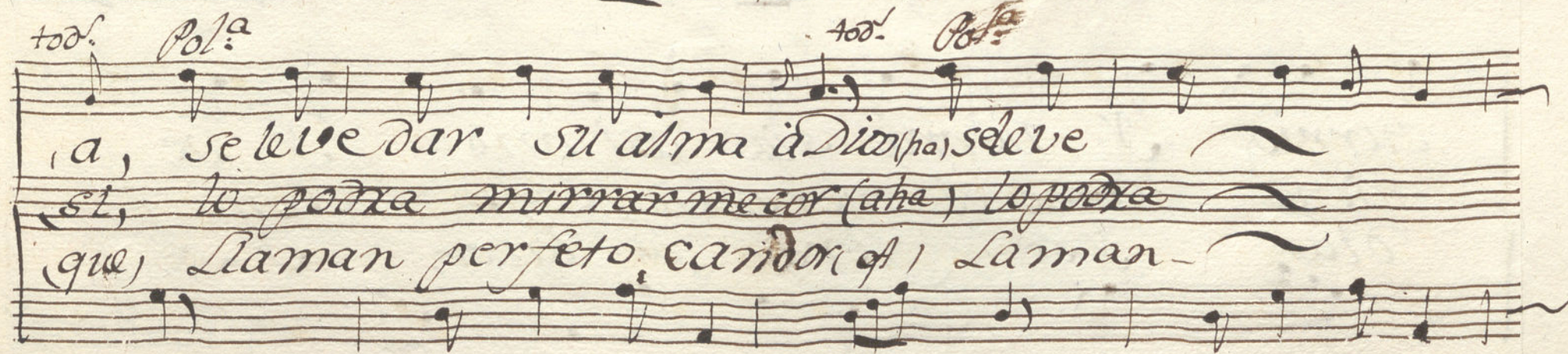
primero el color de pulpa -
ay de conquista segura -
a q.^a esta es la Archiduquesa



esta Con tanto primor, q.^a al mixarle sola
esco fletas a menton, la dama que se la
esta echa con gran primor, y el manojito de esta



mente, Ya se siente picazon - Ya se siente -
pone, Con quista mas que es cipion, Con quista mas -
forma que llaman de afitacion - que llaman de a -



homb.^o Pol.^a hablado: Não.^a

oh monsieur non: escova
oh monsieur non deida
a que éso és bromas, oh Nesto és la
Jesus que Diabla

Pol.^a hablado: canta:

maxa: (Cet e uradone) Lea baste el mer-
q. entre, (a tuta a lon) verra baste, q. ella
moda, etu talor, Pero yo viandxe oho

currio, Y verra sias asi oho = Y ve -
viene Como el mexcuxio conto, Como é
diar, Y se fera la lavor, Y se -

Handwritten musical score on aged paper, featuring six staves of music with lyrics in Spanish. The lyrics are written in a cursive script. The first staff begins with the word "tod." above it. The lyrics are: "rra", "mercucio", "fera", "Siga la buena, siga la", "vaya de fiesta, vaya de", "buena, siga la", "fiesta, vaya de", "buena y la diversion -", "fiesta y diversion -", "Siga la", "vaya de buena y la diversion:", "vaya de fiesta y diversion:". The music is written in a single system across six staves, with some staves having multiple lines of music. The paper shows signs of age, including discoloration and wear.



rra
mercucio
fera
Siga la buena, siga la
vaya de fiesta, vaya de
buena, siga la
fiesta, vaya de
buena y la diversion -
fiesta y diversion -
Siga la
vaya de buena y la diversion:
vaya de fiesta y diversion:

Una noche Señores. De este Verano...

De este Verano... De este Verano...

Paso a questa una rada... paso

Tuntito al pra... do Tunti
Tuntito al pra...
to al pra... do...
do, Tuntito al pra... do Tuntito al pra-
do: era una õr quẽsta, de hõmbxe cegatos -

Puestos en Burros - ei luminados, aten -
cion q.^{da} se empieza, tengan Cuidado - - - organo -

Minue: Brabo.

Viva.

Organo:

A handwritten musical score on aged, slightly stained paper. The score is written in brown ink and consists of six staves. The first two staves contain the lyrics "Viva viva lay dea:" and "De este Vexano" respectively. The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth and fifth staves contain the lyrics "De este Vexano" and are marked with a double bar line and a diagonal slash, indicating a repeat or a section to be played multiple times. The sixth staff continues the musical notation. The paper shows signs of age, including discoloration and some foxing.

Viva viva lay dea:
De este Vexano
De este Vexano





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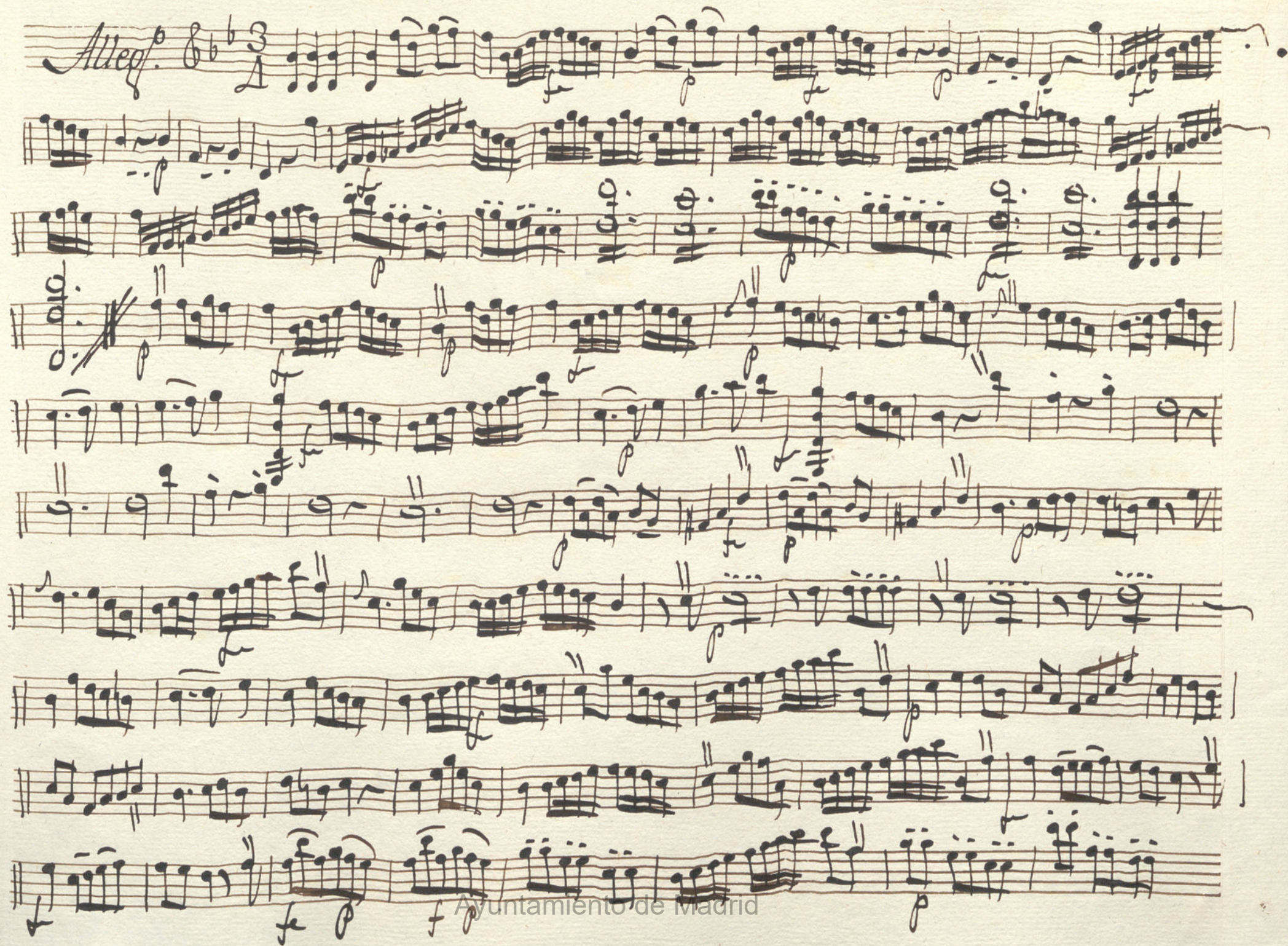
+

Violin. 1^o

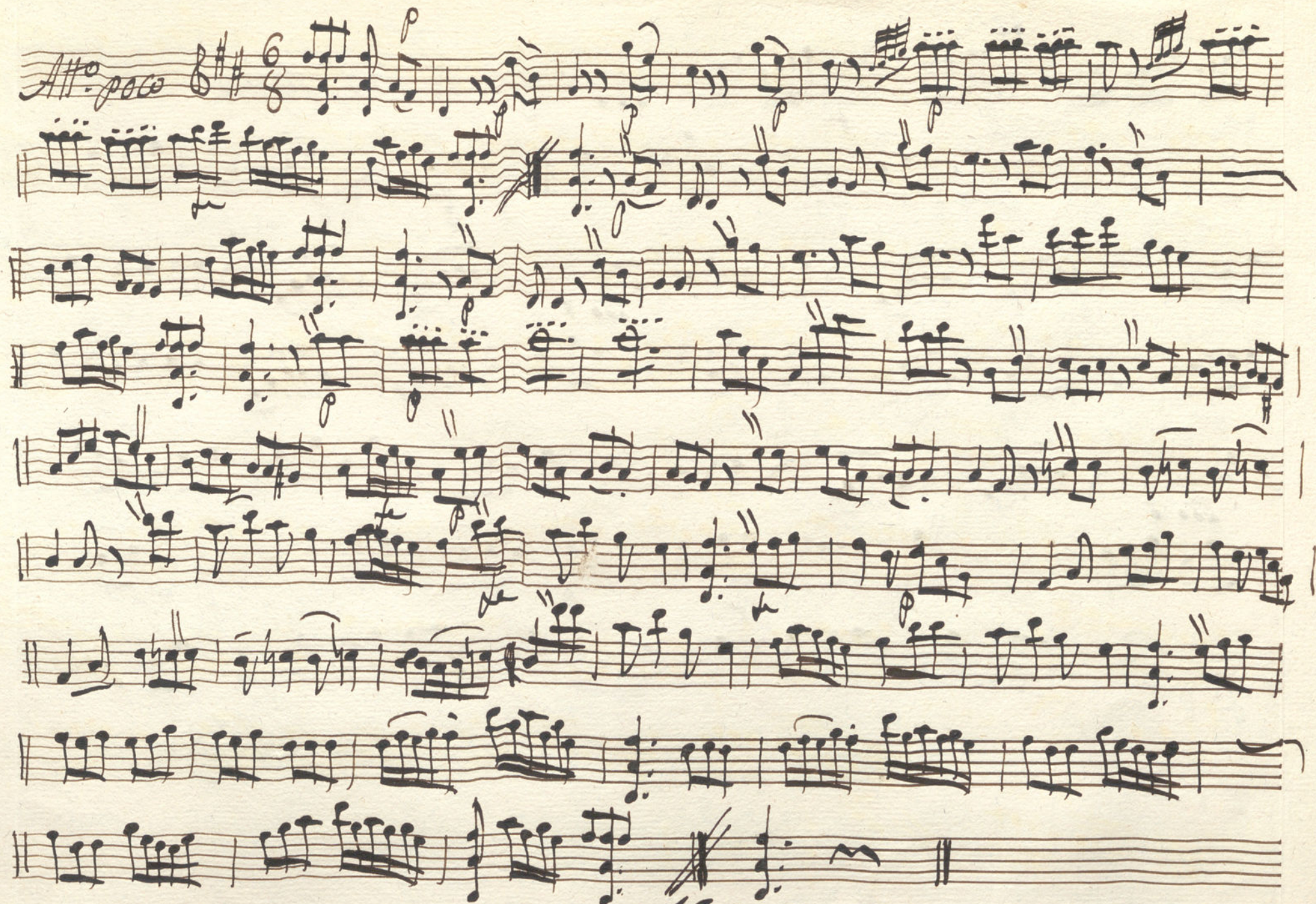
Ton^a a Cinco

De la Modista.

//



Handwritten musical score on seven staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains several measures of music with eighth and sixteenth notes, ending with a double bar line and the instruction *Al Segno.* written in cursive. The second staff starts with the tempo marking *And. no* and a key signature of two flats (B-flat and E-flat). It includes dynamic markings *p.f.* and *f*. The subsequent staves continue the musical notation with various note values and rests. The seventh staff ends with a double bar line and the instruction *Al Segno:* written in cursive. The bottom of the page features three empty staves.



Allegro poco

Seg.^o

Para.

Annie.

Para.

Al Sepno:

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5^{ra} p^{ta}

Monjui: Mus 159-13

+

Violin 1^o

Ton^o a Cinco

de la Modista

//

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff*, *f*, *p*, *mo*, and *pp*. The score is written in a historical style, possibly from the 18th or 19th century. The first staff begins with the tempo marking *All.^o* and a 3/4 time signature. The notation is dense, with many beamed notes and slurs. The paper is aged and shows some staining.

All.^o 3/4

ff *f* *p* *mo* *pp*

se. p. Ayuntamiento de Madrid *pp*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *f*, and *p.f.*. The first staff concludes with the instruction *Al segno:*. The second staff begins with the tempo marking *And no* and a 3/4 time signature. The score continues with complex rhythmic patterns and articulation marks across the remaining staves. The final staff of the musical notation also concludes with the instruction *Al segno:*.

Poco
All.^o 8/8

2a 3a

Coro

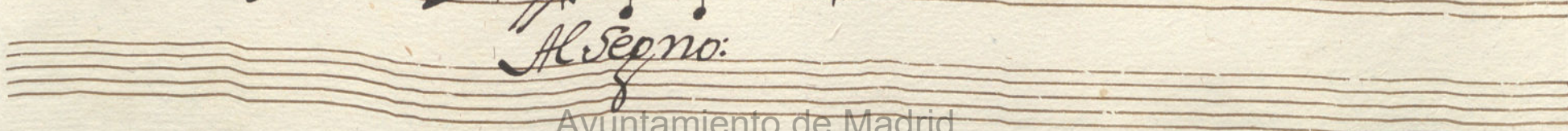
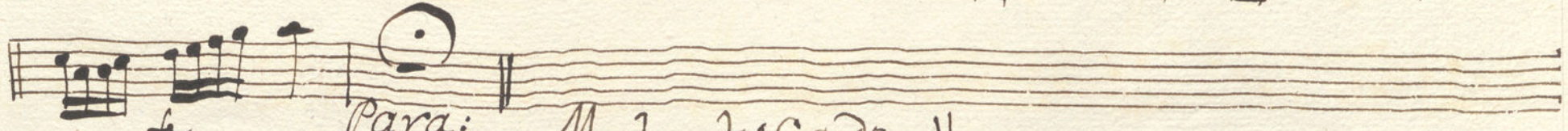
Coro

Allegro dos mas:

Sep. 5

Alleg.

$\text{G}^{\#} \text{A} \text{B}$



Para:

Mal tocado

Para.

$\text{A}^{\#} \text{B}$

$\text{A}^{\#} \text{B}$

$\text{A}^{\#} \text{B}$

$\text{A}^{\#} \text{B}$

$\text{A}^{\#} \text{B}$

$\text{A}^{\#} \text{B}$

$\text{A}^{\#} \text{B}$

$\text{A}^{\#} \text{B}$

$\text{A}^{\#} \text{B}$

$\text{A}^{\#} \text{B}$

$\text{A}^{\#} \text{B}$

Al Segno.

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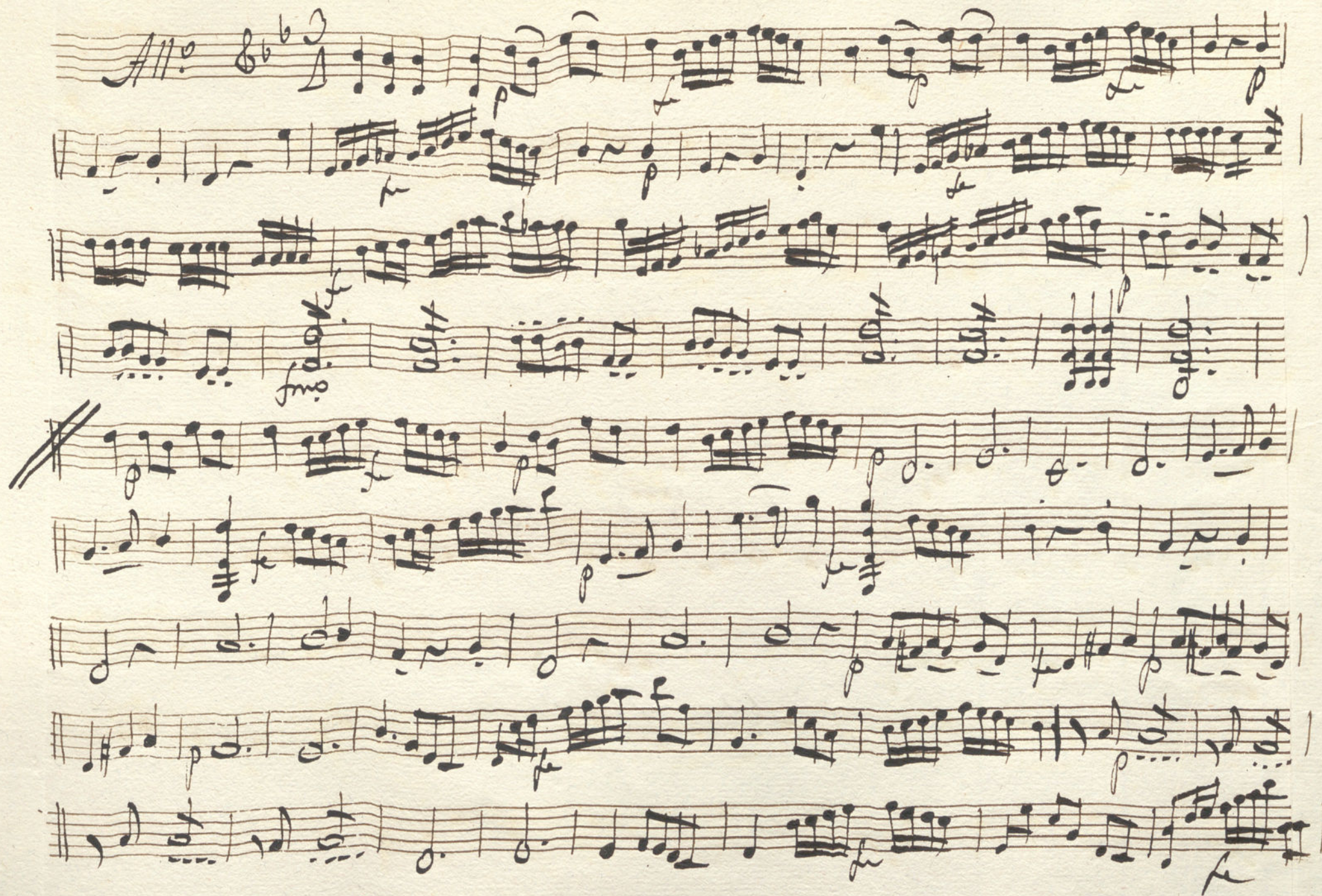
+

Violin 2º

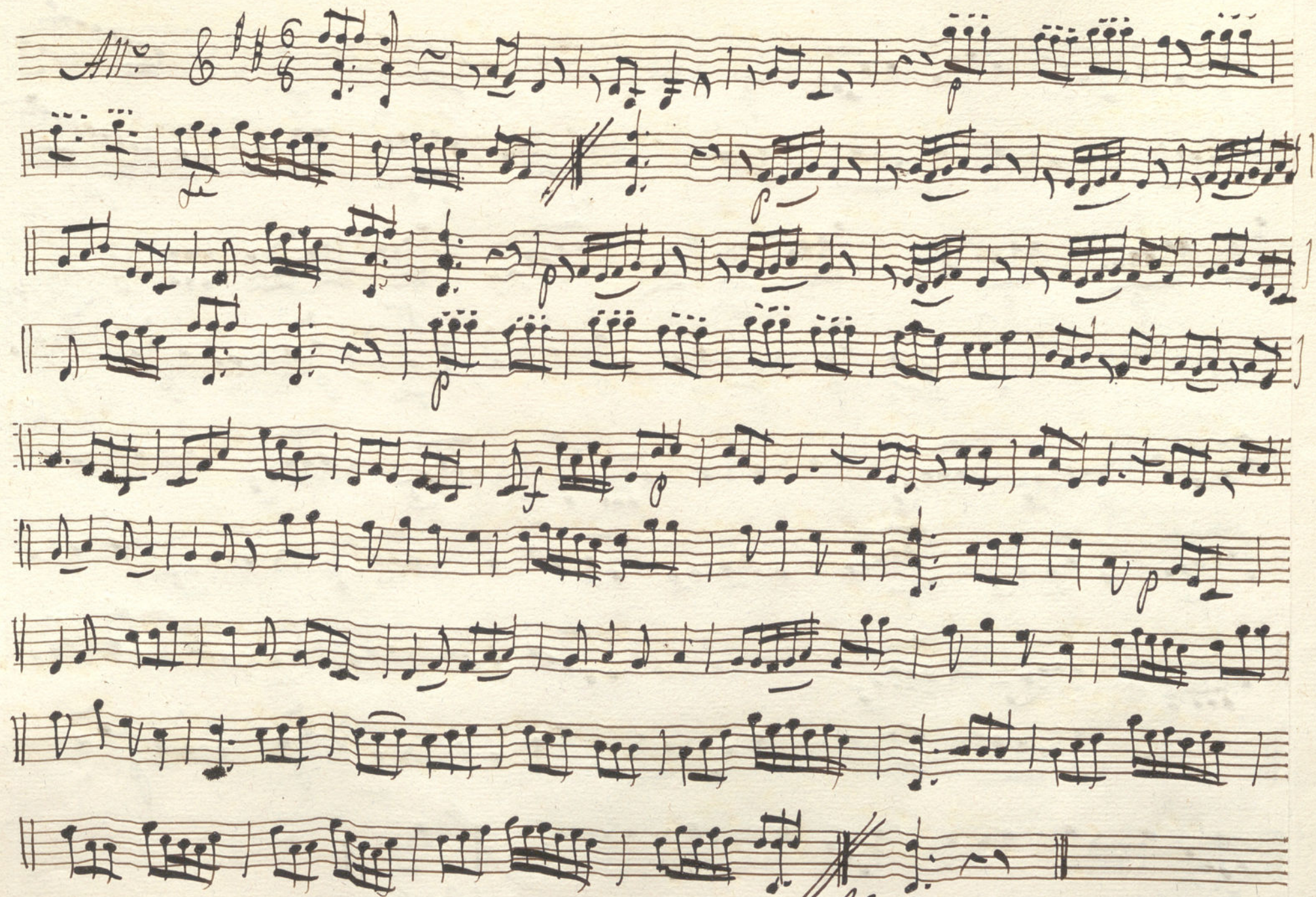
Ton.ª a cinco.

Della Modista

//



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score is divided into sections by double bar lines. The word 'Andro' is written on the fourth staff, and 'Allegro.' is written on the right side of the third staff. The word 'Allegro' is also written at the bottom right of the page.



Al Segno vos mas

Seg.^o *All.^o* 8 \sharp 3

Minue 8 \sharp 3

Para.

Al Segno.



Sra. 1^a

+

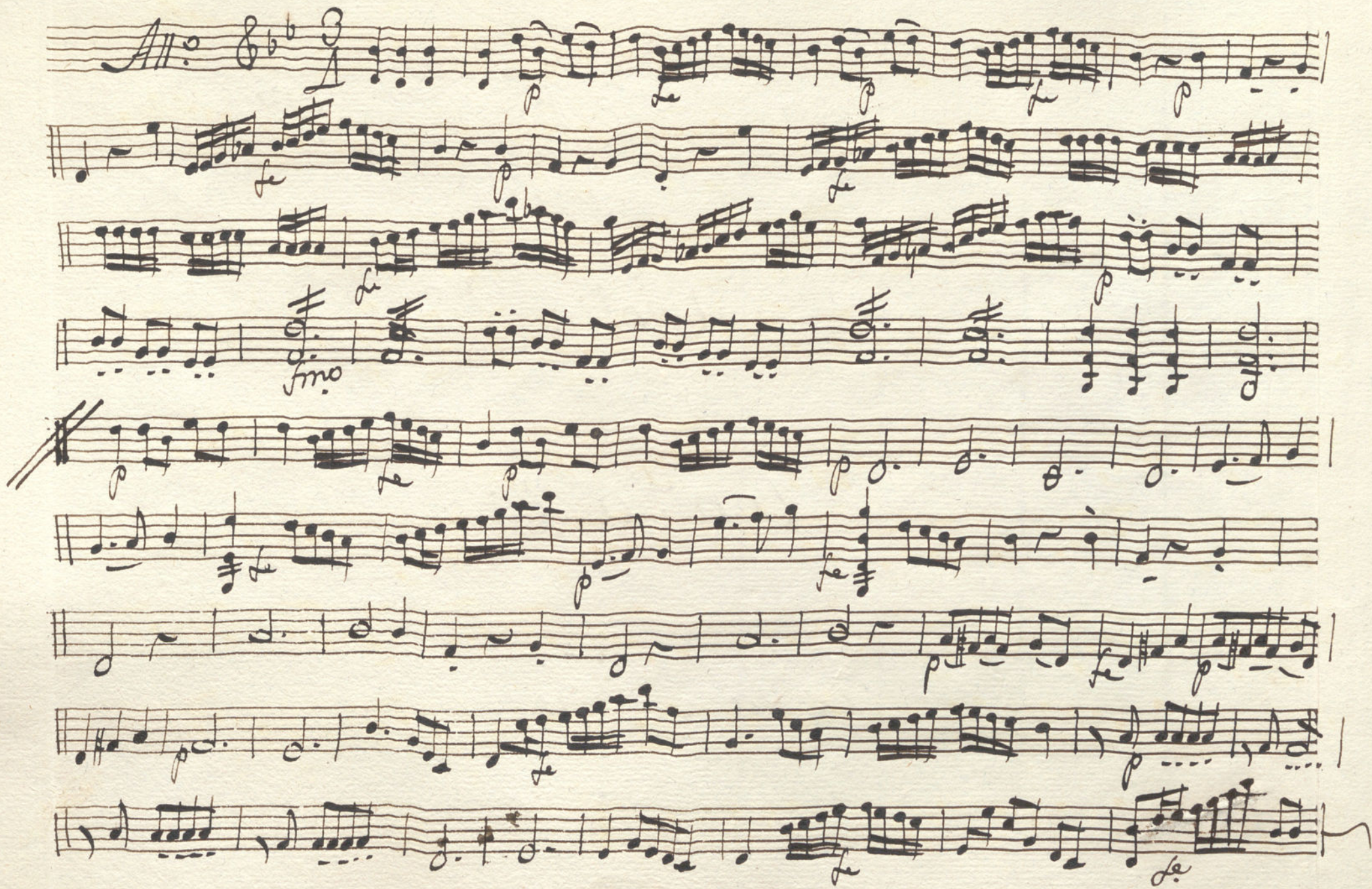
X

Violin 2^o

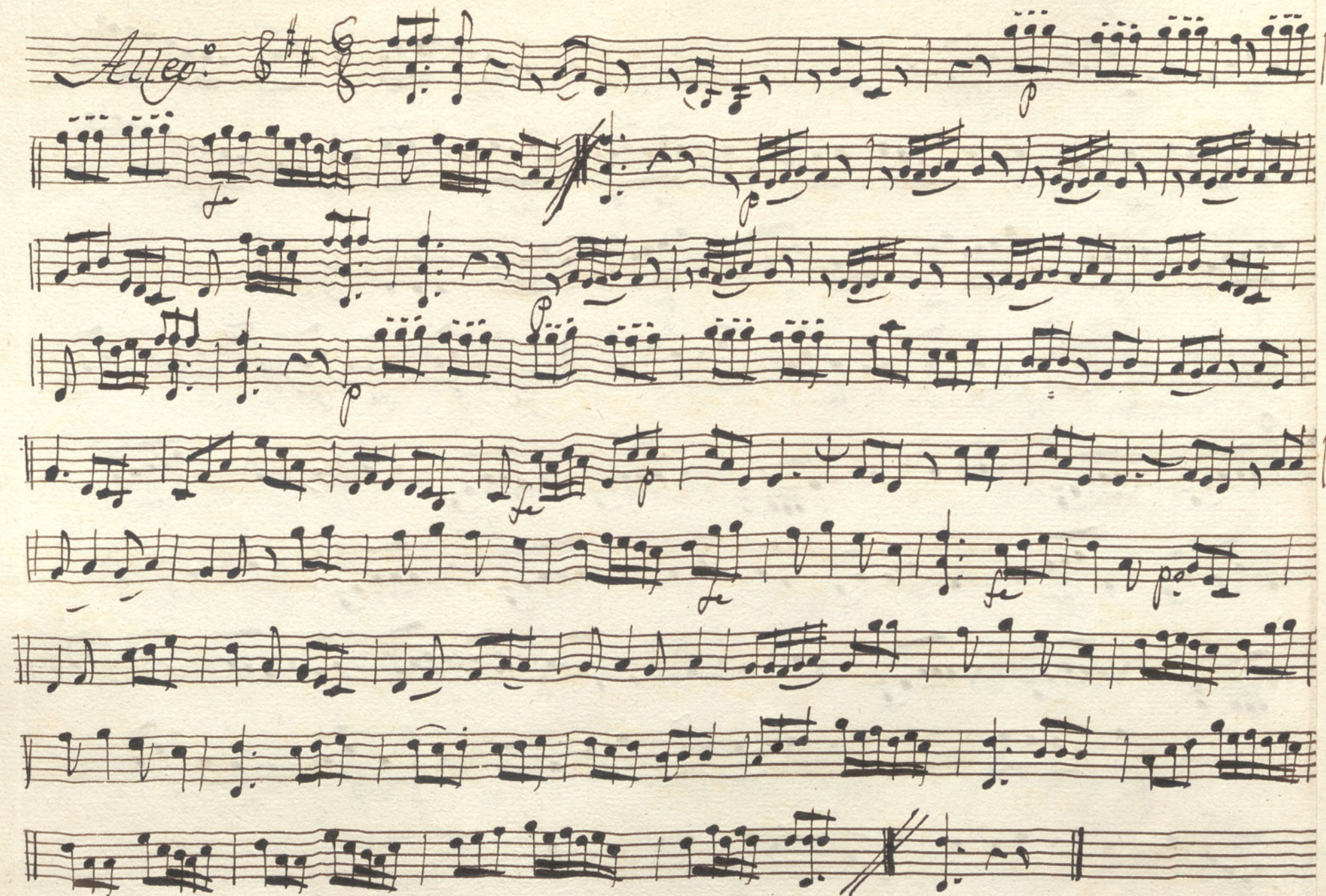
Con.^a a Cinco

de la Modista.

//.

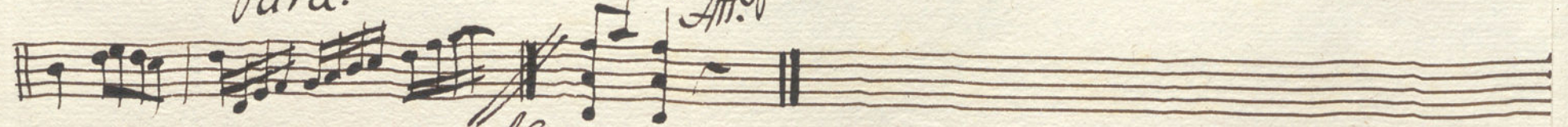
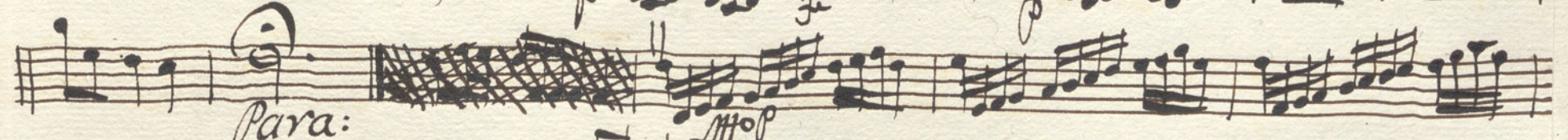
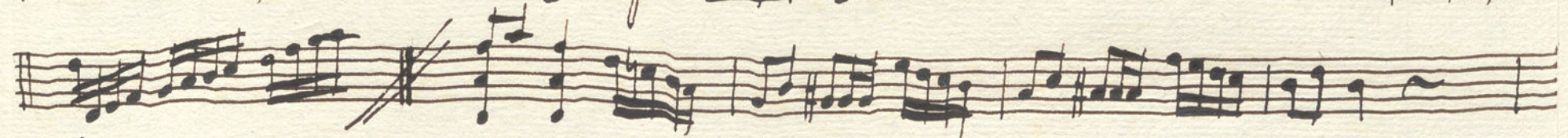


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Allegro" is written on the third staff, and "Allegro" is written below the eighth staff. The manuscript is on aged, slightly torn paper.



Allegro dos mas:

Seg. 5. //



Al Segno:

1800



Viola // *Ton.^a a cinco de la Modista* //

Allegro

fmo

Fine

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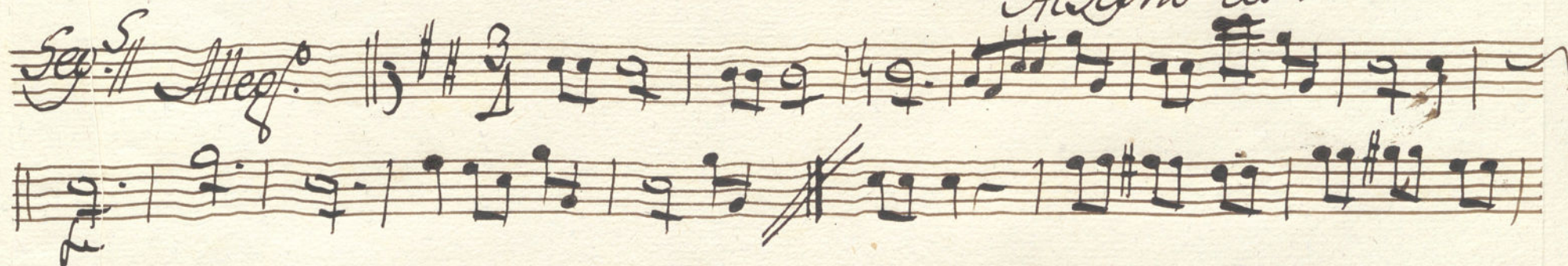
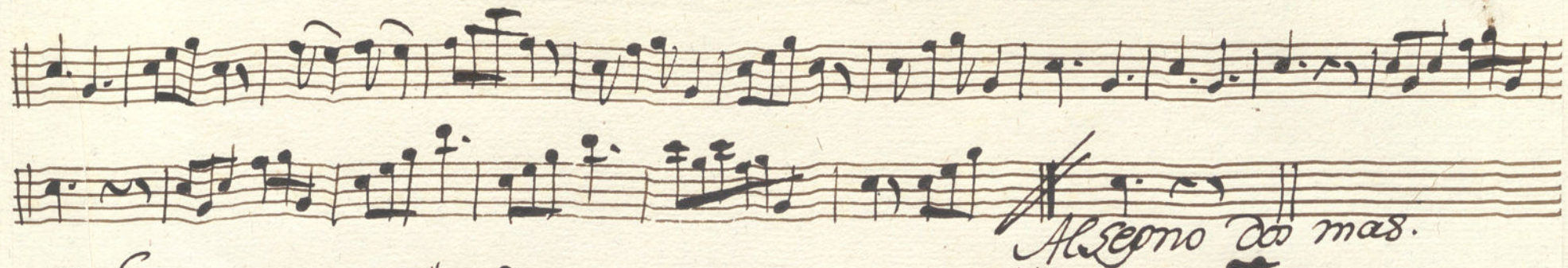
Responso:

And^{te}mo

Handwritten musical score for the first section, marked *And^{te}mo*. The notation is in a cursive style, featuring various note values, rests, and bar lines. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The second staff begins with a bass clef. The third staff contains a double bar line followed by a repeat sign. The fourth staff contains a double bar line followed by a repeat sign. The fifth staff ends with a double bar line.

Allegro.

Handwritten musical score for the second section, marked *Allegro.*. The notation is in a cursive style, featuring various note values, rests, and bar lines. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The second staff begins with a bass clef. The third staff contains a double bar line followed by a repeat sign. The fourth staff contains a double bar line followed by a repeat sign. The fifth staff ends with a double bar line.



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Choe. 1.º Ton.ª a Cinco de la Modista

Allegro

Allegro

Allegro:

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Flauta: //



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Seg. 8

Solo.

Para:

Allegro

siml.

Para:

Allegro.

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Oboe 2.^o Ton.^a a Cinco# de la Modista //

Alleg^o 8/6 3

Al segno //

Flauta //

And^{no} 8 6 6 3

Oboe: // Allegro

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Al segno, dos mas:

Seg. 8.

Alleg.



Para.

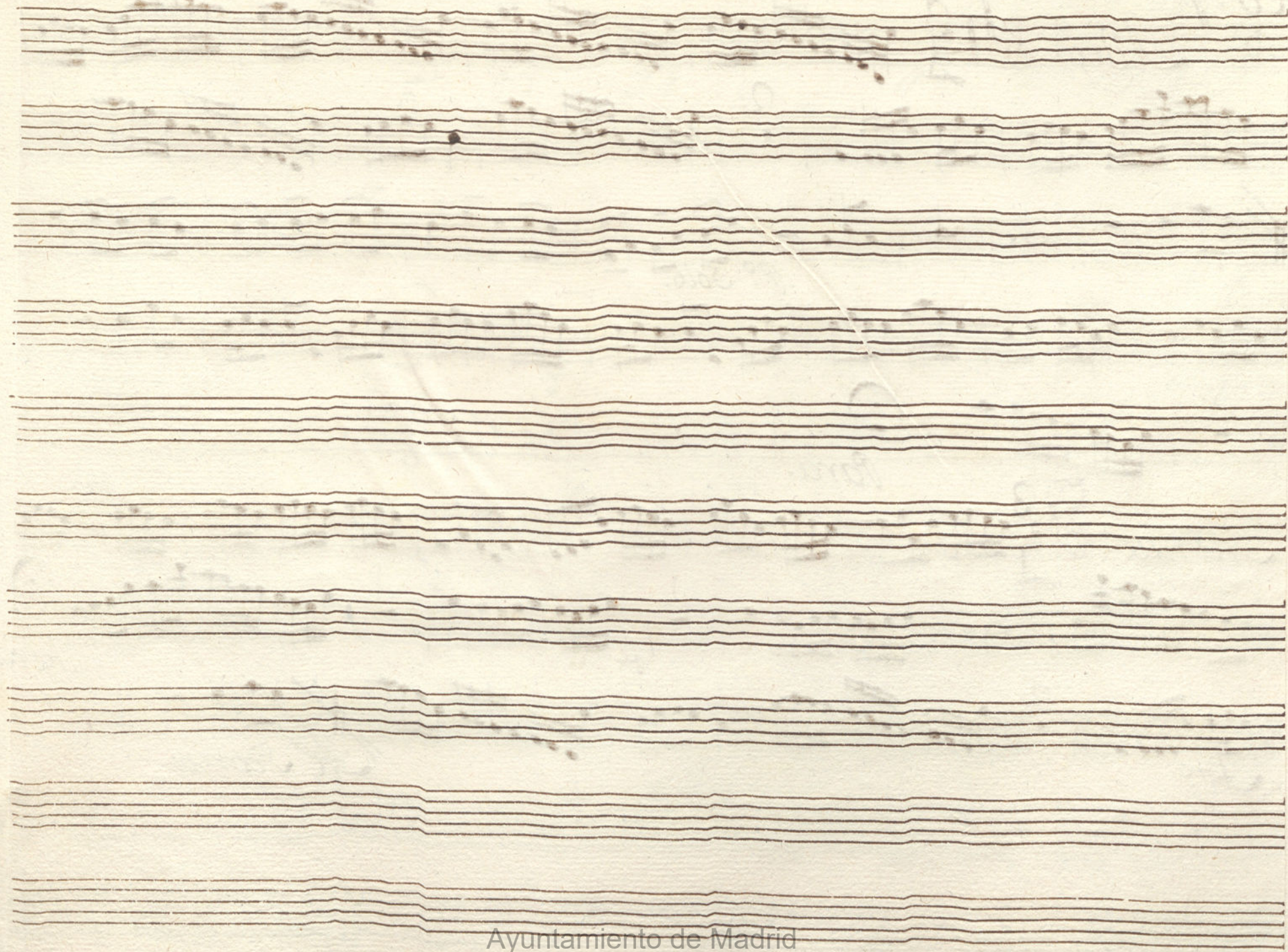
Finale

fin.

Para:

Al Segno:

18026



†

Mus 159-13

Trompa 1^a Ton.^a à Cinco de la Modesta

Alleg^{ro} *In b.f.*

The musical score is written on ten staves. The first staff contains the title and tempo/mood markings. The subsequent staves contain musical notation with various notes, rests, and dynamic markings (f, p). The notation includes slurs, accents, and fingerings. The piece concludes with a double bar line and a repeat sign on the eighth staff.

Al Segno =

Un clar.

And^{te} no C^{\flat} 3/4

Allegro

All.^o C^{\sharp} 6/8
In 2.

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive style.

Key markings and annotations include:

- Allegro dos mas:* (Allegro dos mas:)
- Sep. 5* (Sep. 5)
- Mime:* (Mime:)
- Para:* (Para:)
- Para* (Para)
- Allegro.* (Allegro.)

The score concludes with a double bar line on the seventh staff.



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NW 159-13

Trompa 2.^a Lon.^a a Cinco, de la Modista //

Alleg.^{ro} *In b.f.* *3*

2

1

5

2

2

4

2

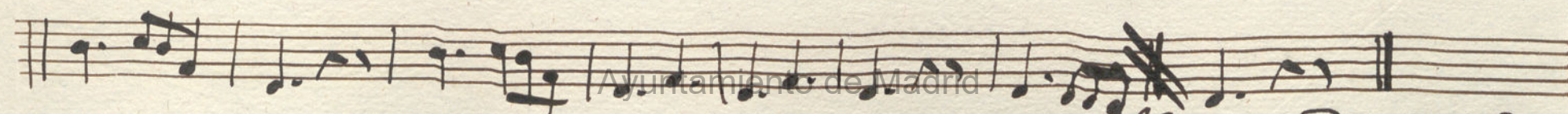
Allegro:

In Clafa:

And^{no}



In 2.



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Al segno do mas.

Seg. 5. *Allegro* *8* *8* *3*

Minue: *8* *8* *3*

Para.

Para. *Allegro*

Al Segno:

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Mus 159-13

Mus 150

Bajo, Lan, a cinco, de la Modista.

Handwritten musical score for a piece titled "Allegro". The score is written on ten staves. It begins with the tempo marking "Allegro" and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as "f" (forte) and "fmo" (fortissimo). The piece concludes with a double bar line and the word "Allegro" written again.

And^{no} $\text{C} \flat$ $\frac{3}{4}$

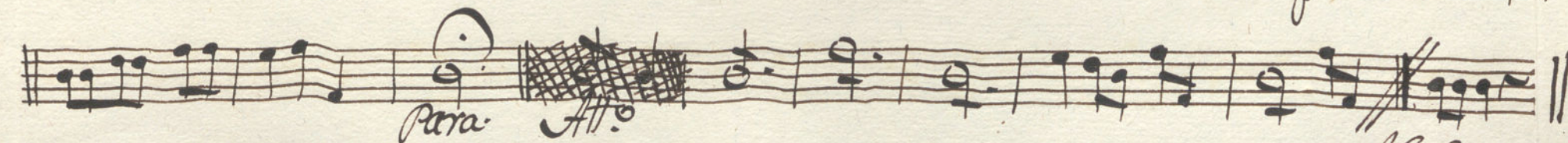
Allegro $\text{C} \sharp$ $\frac{6}{8}$



Al Segno dos mas:



para:



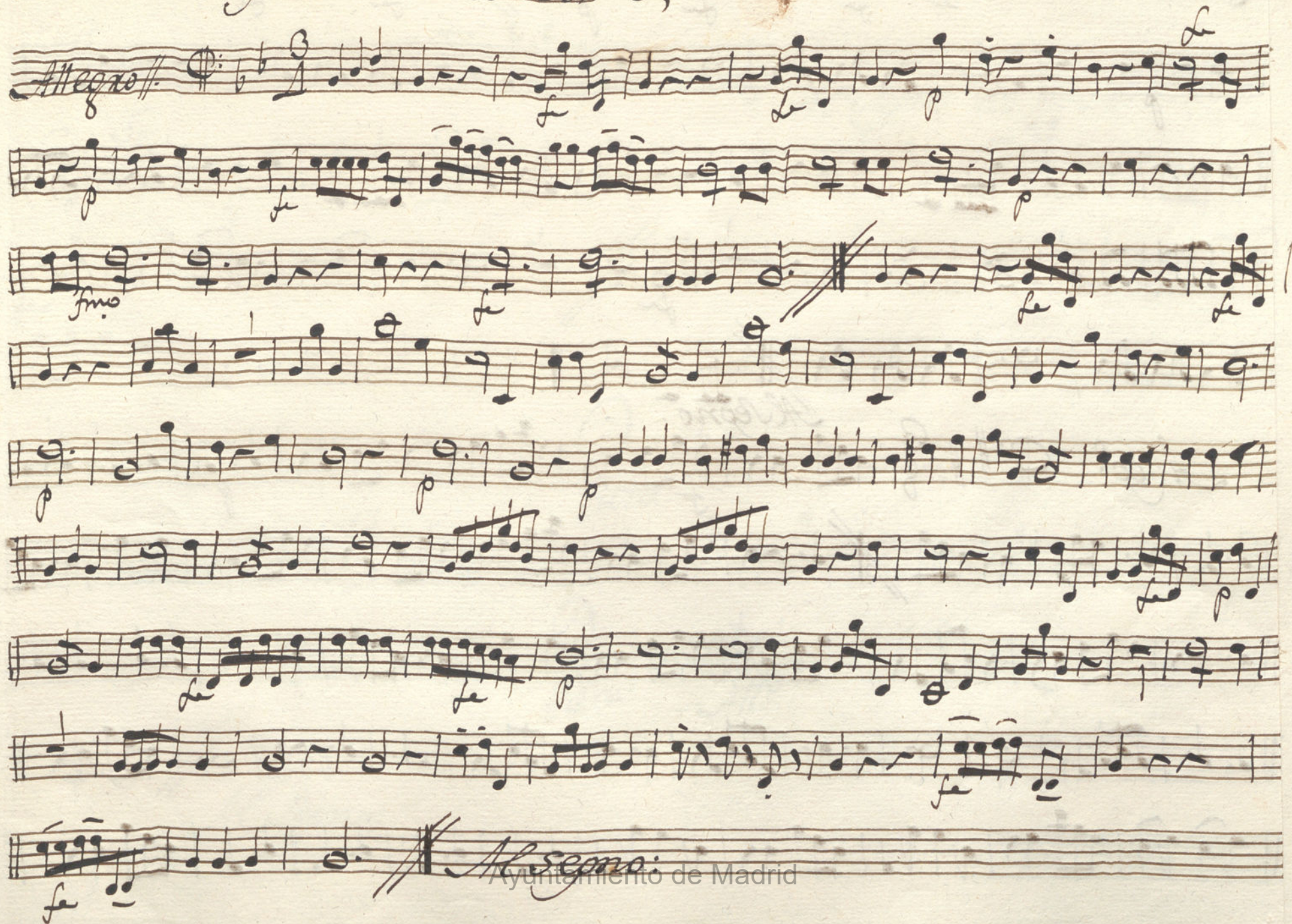
para

Alleg.

Al Segno.

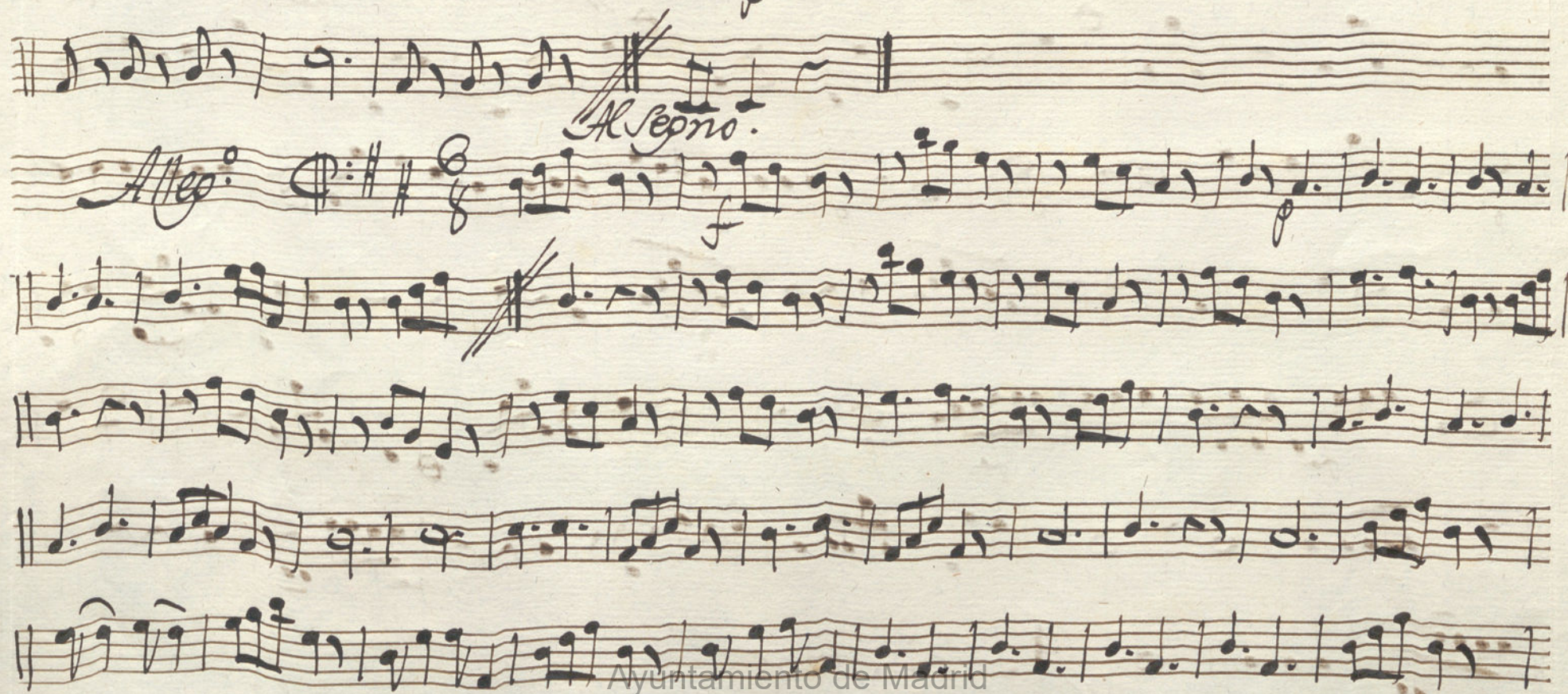
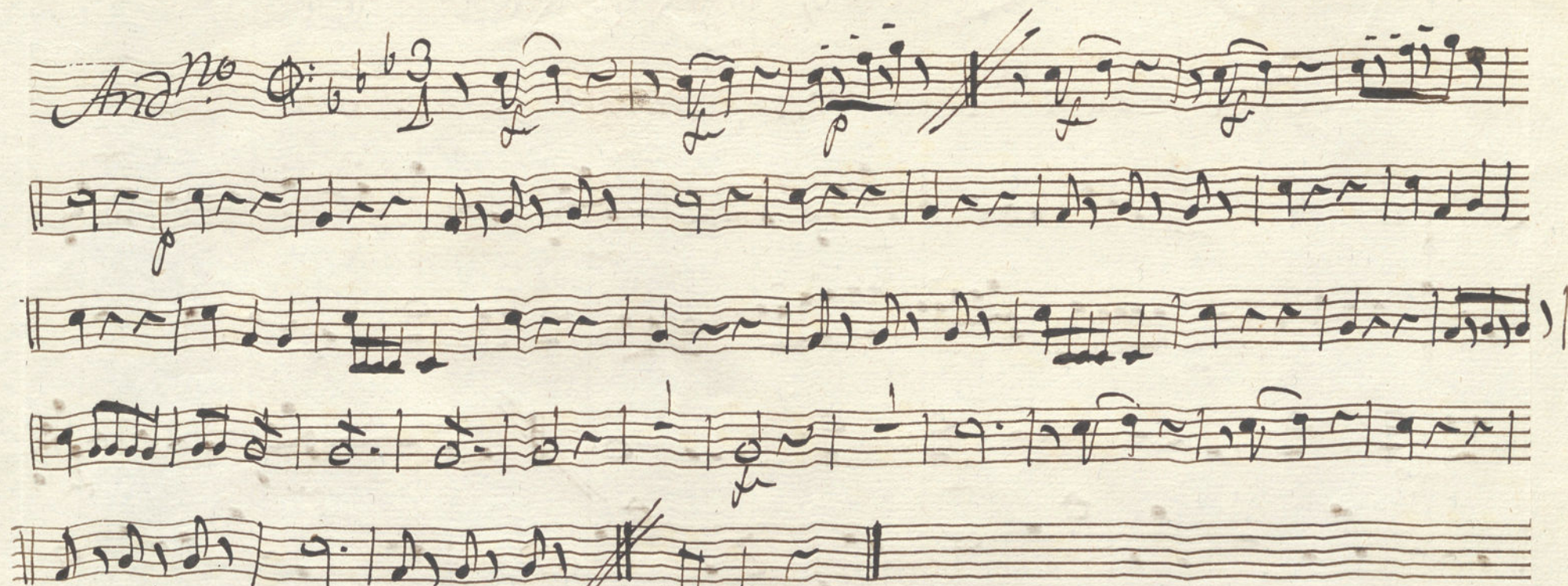


Bajo Ton^a a Cinco, de la Modista:

Allegro // The musical score is written on ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Allegro' with a double bar line. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'p' (piano). A 'finis' marking is present on the fourth staff. The piece concludes with a double bar line and the tempo change to 'Adagio'.

finis

Adagio

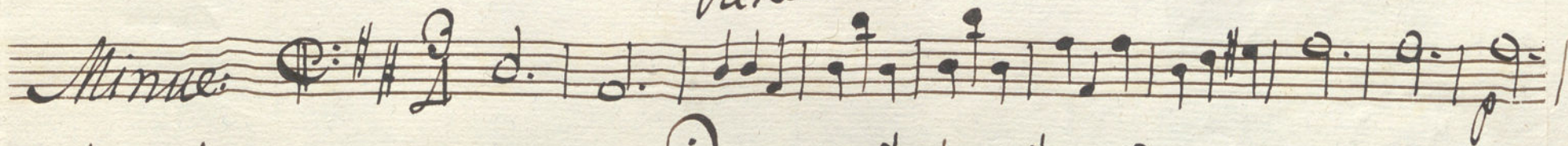




Al Segno da mas.



Para:



Para:



Al Segno:

