

Seg.^o 7.^o N.^o 18.

Mus 164-11

Seg.^o 4.^o n.^o 33

f

Ton.^a 3.

La Ai.^a y los franceses.

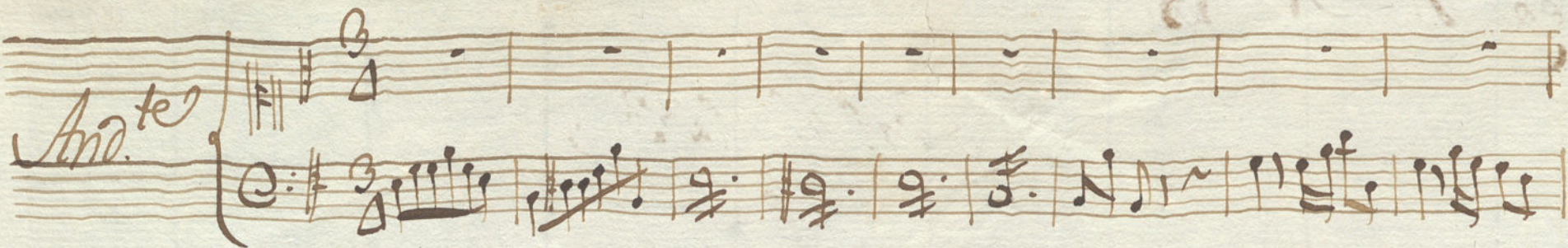
con Viol.^s Oboes

y Trompas.

Del Sr. Esteve. 1865.

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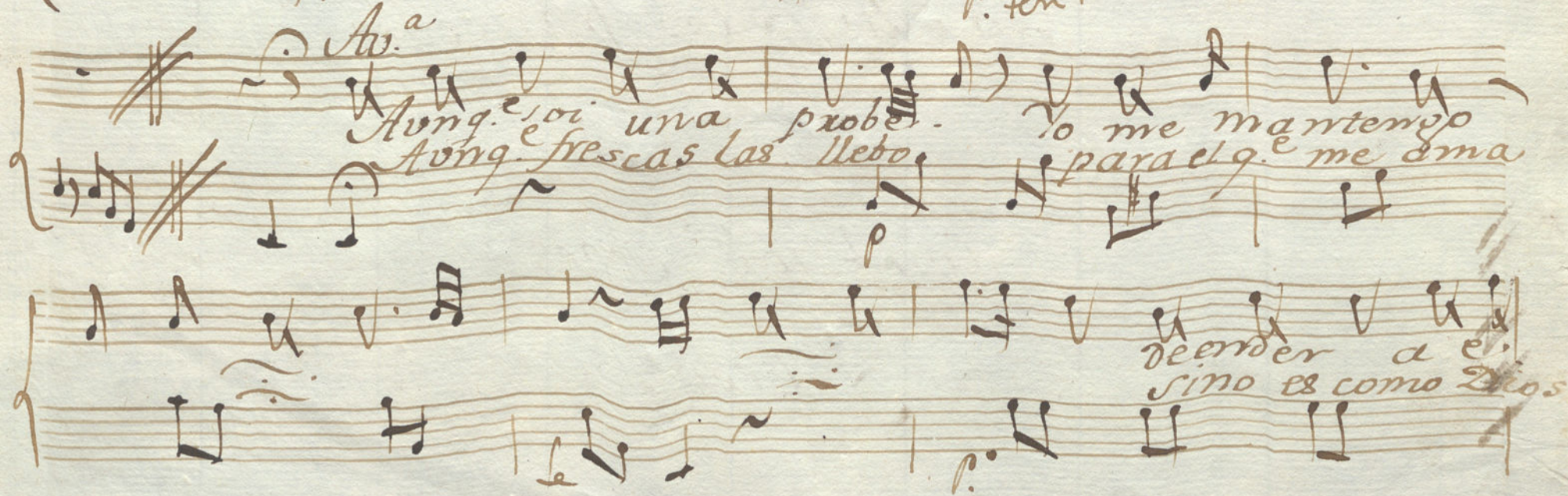
And.^{te}



And.^a

Aunque soy una pobre. Yo me mantengo
Aunque frescas las llevo. para el q.^e me ama

deender a e.
sino es como Dios



llamas en todo tiempo
quiere le salen bonitas

llamitas



quenas no di q.ⁿ llame ala Pepa q.^e las da moi ba.

ratas a e llanitas frescas. tomen de este gaz.

bito Cosita fresca.

Alto Stacato.

frances 1.^o Amular cuchillos, y liferas
frances 2.^o la linterna magique

Yeu amula.
Yeu de Pa.

dor natural de Francia tuti lo q. encontro u
 ris e vengu a engañar alus es pañoles corr.

vengu axmular tuti
 solu charlar alus

lan la rin la rin lin lan la rin la ran tuti lo q. corr.
 q. bello li-

Contao li berregu axmular.
 cor q. ayem foncarras. al segno.

Paisano querido Amigo tristran a q. es tu ve.

1.^o
nida Ye venga armular a que es

lan la rin la rin lin lan la rin la ran

g^e vello licor g^e ai en foncarral.

Av.^a
a ellamas como la leche, y g^edar como
esperiegas tomen de este gar bito

And.^e
Cosita fresca
All.^o

Farcones queridos me quieren Contax

Algo de Paris ui ui Madam. algo

lan la rin la rinlun lanlarin la

ran chito chito chito q.ese ba a empezax.

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All.^{to} *1.^o en Paris las mu-*
2.^o en Paris las mu.

th.a
geres con garbo disten pero nunca tropiezan con-
geres todas trabajan tambien son laboriosas en

los 2.
Este christe esto no es asi esto es la verdad
nuestra España es muy cierto si esto

q. el garbo de una diosa
q. en España to ricas.

no al legado, alla no no no no
saben, trabajar si si si si no-
si-

1.º
 no no no no a llegado alla *1.º* Vaya us-
 Si Si Si Saben trabajar *2.º* Vaya us-
2.º
 te amolar *2.º* Vaya us- a charlar ai q. epica
 aixe alla *1.º* Vaya us- a molar ai q. epica.
1.º
 nona no tiene igual *3* Cavallo
 nona no *3* Desp.
Mafas
 Llame usted a esotra puerta - lla.
 Sin duda en Francia no gastan sin
2.º Me desprecias, yes ~~van~~ en vano me.

me usted a votra Puerta por q. esta ya esta Ce-
 Cuidar a los niños
 por q. ya te e cono-
 rrada --- q. hombre q. no es de mi Cuerpo
 tanto --- pues siendo usted tan pe queño
 cido tu te dieras a par tido
 mal puede ser de mi alma --- mal
 ya le an sacado los brazos ya
 si lo alargara la mano. si

ala 2.^a Copla se dice
2 veces el Cavallo.

All.^o

Vello cuento

Vello cuento

chitico, y callax vello cuento

chu

tito, y callax.

al segno.

All.^o

2.^o
Y en q.^a quedamos
fuerte trabajo.

1.^o
que fuer-

Av.ª

me respondes
te desorden

q. e ni por pienso
y sobre aquesto

lor 3.

quiero saca res.
no al quedar voces.

las seguidillas

Oigan Señores.

All.

Oigan las Seguidillas de la Lir-

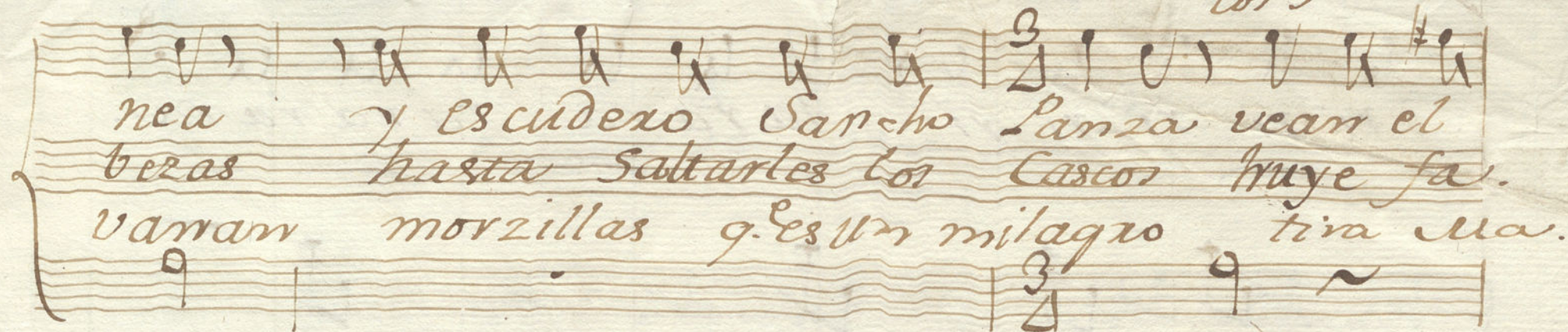
terna

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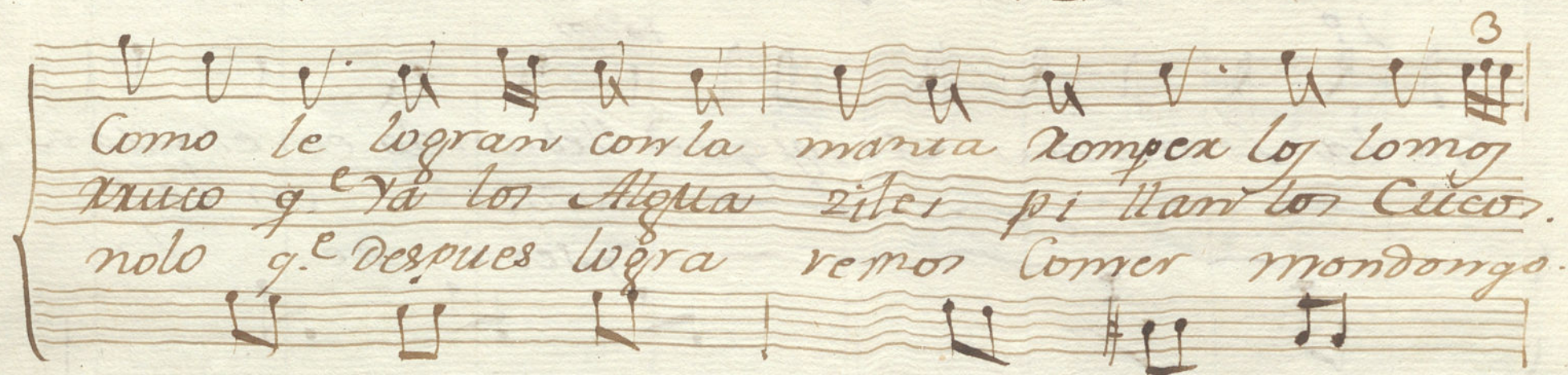
q. elar tengo, y las canto muy ala vela.

aora veran el fa moso
aora veran dos Sa yanes
aora veran como Sacan

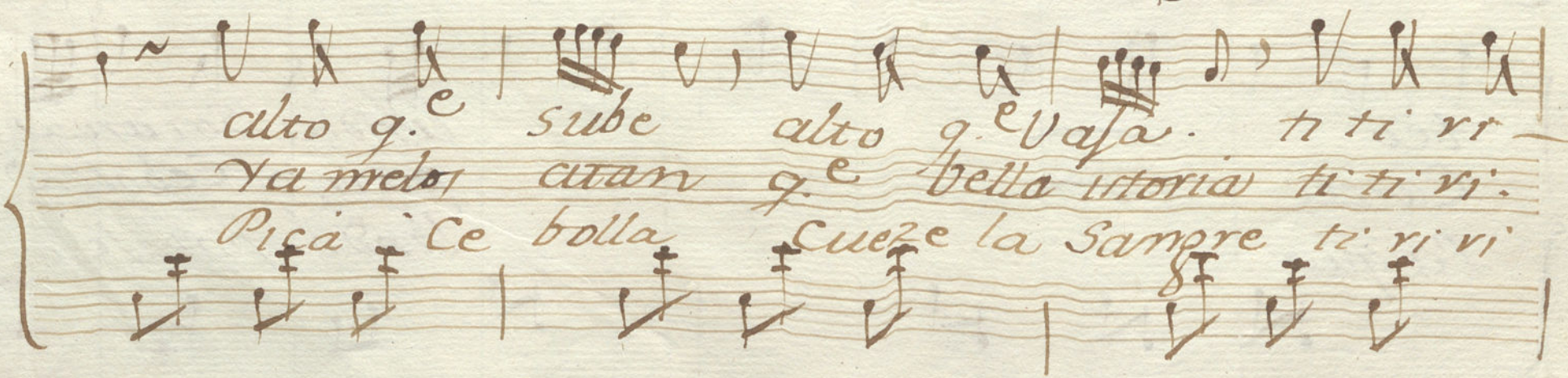
D. n. Guisote dela Mancha. la Señora Dulci-
darie quatro cientos Palos y romperie las Ca-
los brigados aun maxxano y delas tropas il-



nea y escudero Sancho Panza vean el
 bezas hasta saltarles los Cascos huye fa.
 vanan morzillas q. es un milagro tira ma.



Como le logran con la mania rompen los lomos
 mucho q. ya los Alcapa ziles pi llan los Cúcos.
 nolo q. despues logra remos Comer mondongo.



alto q. sube alto q. Vasa. ti ti rr
 Ya melos citan q. bella historia ti ti ri.
 Pica Ce bolla Cuele la Sangre ti ri ri

Handwritten musical score on aged paper, featuring four staves with lyrics in Spanish. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The lyrics are written in a cursive script.

ri ri ri ri ri ta ra ra ra ra ra ra.

2.^o ra la linterna magiqued llevando en el man
Comerán en la
y será de la

teo
Carcel
Paigua

linda Sorana.
parr, y Cebolla.
lindo potase.

la 3.^a no

y aqui se finalizan de la Linterna

la 3.^a no

Mafia las Seguidillas

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Violin 1.º Ton.^a a 3. la Avellanera.

And.^{te} 3/4

2.º mar al Vego.

Handwritten musical score on aged paper, featuring multiple staves of music in G major (one sharp) and 2/4 time. The score includes various tempo markings and performance instructions:

- Top Staff:** *All.^{to}* (Allegretto) tempo marking.
- Second Staff:** *para.* (para) marking, followed by *Allegro* tempo marking.
- Third Staff:** *al seg.^o* (al segno) marking, followed by the instruction *Allegro Repite 2 mas.* (Allegro Repeat 2 more times).
- Fourth Staff:** *And.^{te}* (Andante) tempo marking, followed by *Allegro* tempo marking.
- Fifth Staff:** *Allegro* tempo marking.
- Sixth Staff:** *Allegro* tempo marking.
- Seventh Staff:** *Allegro* tempo marking.
- Eighth Staff:** *Allegro* tempo marking.
- Ninth Staff:** *Allegro* tempo marking.
- Tenth Staff:** *Allegro* tempo marking.
- Eleventh Staff:** *Allegro* tempo marking.
- Twelfth Staff:** *Allegro* tempo marking.
- Thirteenth Staff:** *Allegro* tempo marking.
- Fourteenth Staff:** *Allegro* tempo marking.
- Fifteenth Staff:** *Allegro* tempo marking.
- Sixteenth Staff:** *Allegro* tempo marking.
- Seventeenth Staff:** *Allegro* tempo marking.
- Eighteenth Staff:** *Allegro* tempo marking.
- Nineteenth Staff:** *Allegro* tempo marking.
- Twentieth Staff:** *Allegro* tempo marking.

Additional markings include *fe* (fine) and *Allegro* tempo markings. The score is written in a cursive, handwritten style.

*ma
ake
e.*

Cav. allo.

*La Segunda Voz
Para appi y bul
de al aballo*

*Alleg.
Allegro
Repite*

Repite fe

*Alleg.
Allegro*

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Violini 2.^o Ton.^a a 3 la Avellanera.

Mus 164-11

And.te 6/8

al Vegno 2. mas.

Staccato

All.to

Handwritten musical notation on a five-line staff. The key signature has three sharps (F#, C#, G#). The time signature is 2/4. The notation consists of a series of eighth and sixteenth notes, some beamed together. There are slurs over some groups of notes. The word "Para." is written at the end of the first line.

Al Verno

And.te

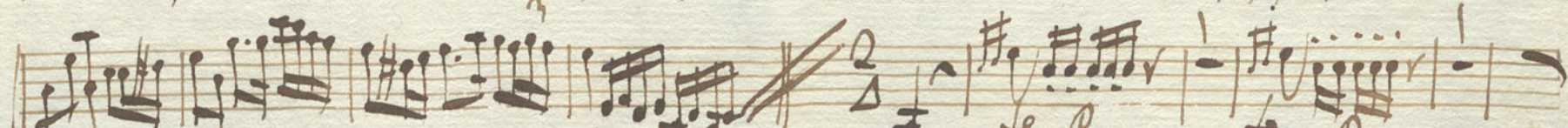
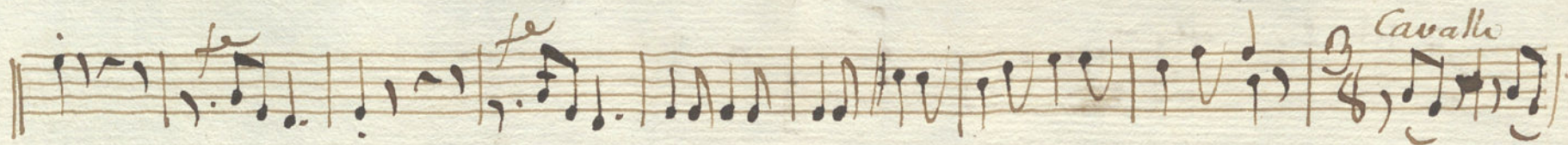
3/4

Para
después alarvor.

All.to

Handwritten musical notation on a five-line staff. The key signature has three sharps (F#, C#, G#). The time signature is 2/4. The notation consists of a series of eighth and sixteenth notes, some beamed together. There are slurs over some groups of notes. The word "Para" is written above the staff, and "después alarvor." is written below it.

Handwritten musical notation on a five-line staff. The key signature has three sharps (F#, C#, G#). The time signature is 6/8. The notation consists of a series of eighth and sixteenth notes, some beamed together. There are slurs over some groups of notes.



Cavalle

le All.^o

al segno
Otra mas.

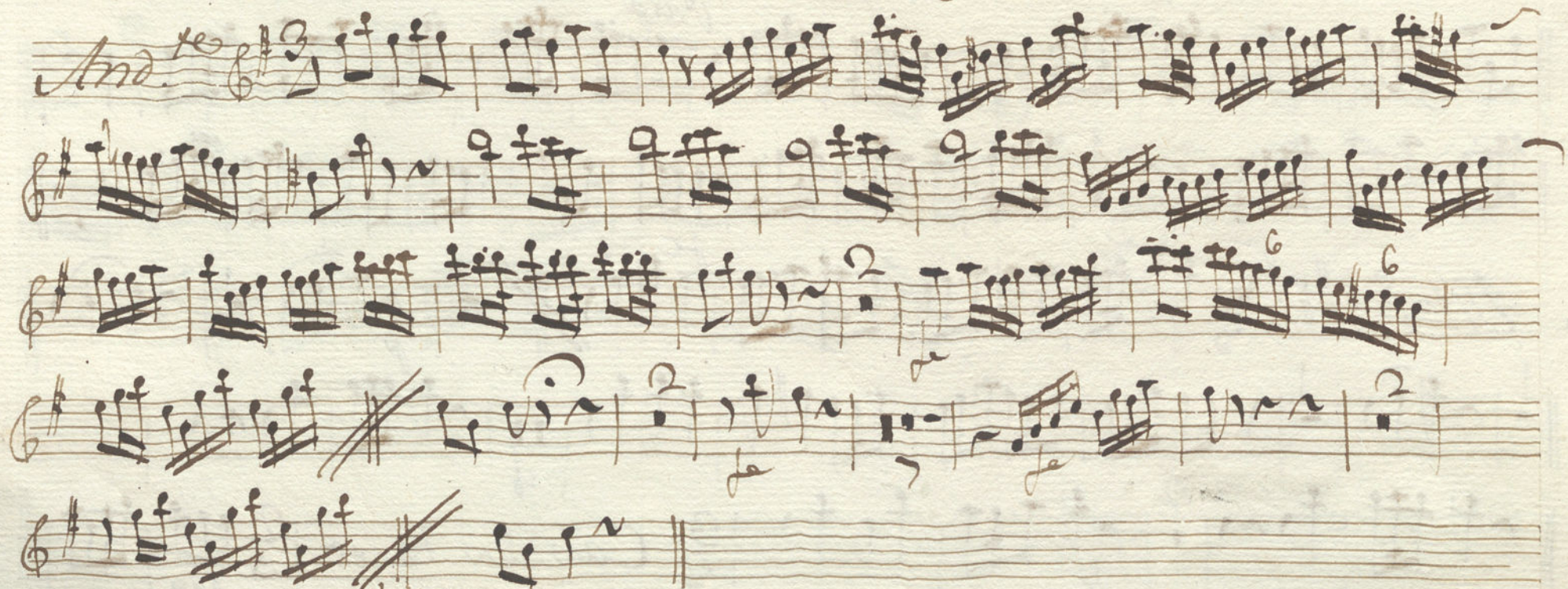
All.^o

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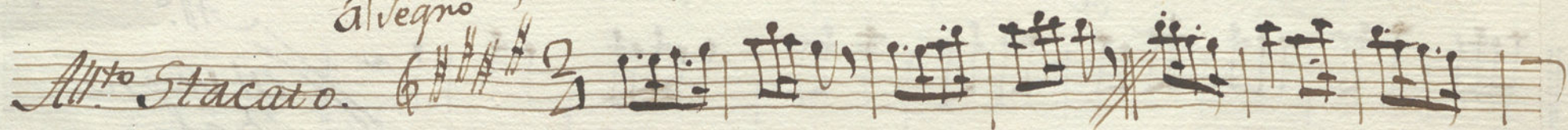
la 3.^a no al segno
Otra mas.



Mus 164-11

Oboe 1^o Ton^a a Tre la Av. a glos franceses.

Allegro



Para.



allegro.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The word *Para* is written above the third staff. The word *Cavallo tacet.* is written across the seventh staff. The word *Allegro* is written below the seventh staff. The word *Allegro* is written below the eighth staff. The word *Allegro* is written below the eighth staff. The word *Allegro* is written below the eighth staff.

All.^{to} Tacet

Handwritten musical score on one staff. The notation includes various rhythmic values, accidentals, and dynamic markings. The word *Seq.* is written at the beginning. The word *All.^{to}* is written at the beginning. The word *Allegro* is written at the beginning.

A handwritten musical score on five staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' above it. The second staff features a double bar line with a '2' below it, indicating a measure rest. The third staff starts with a '2' below the first measure, followed by a series of eighth notes. The fourth staff contains a circled section of music with the handwritten text '1a 3a no' written below it. The fifth staff continues the melodic line. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

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Oboe 2.^o Ton^a a 3. la Avellana vera.

And.^{te} $\text{G}\sharp\text{ 2/4}$

le *2* *6* *2*

le *2* *allegro* *repite.*

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

Para *4* *Para*

4

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second staff has a '2' above the first measure. The third staff ends with a double bar line. The fourth staff begins with 'All.^o' and a 6/8 time signature. The fifth staff has a '4' above the first measure. The sixth staff begins with a '2' above the first measure. The seventh staff contains the instruction 'Cavallo Tacet.' followed by a 3/4 time signature and 'All.^o'. The eighth staff contains the instruction 'al segno' and 'Cesure' with a double bar line. The ninth staff is empty.

All.^o tacet.

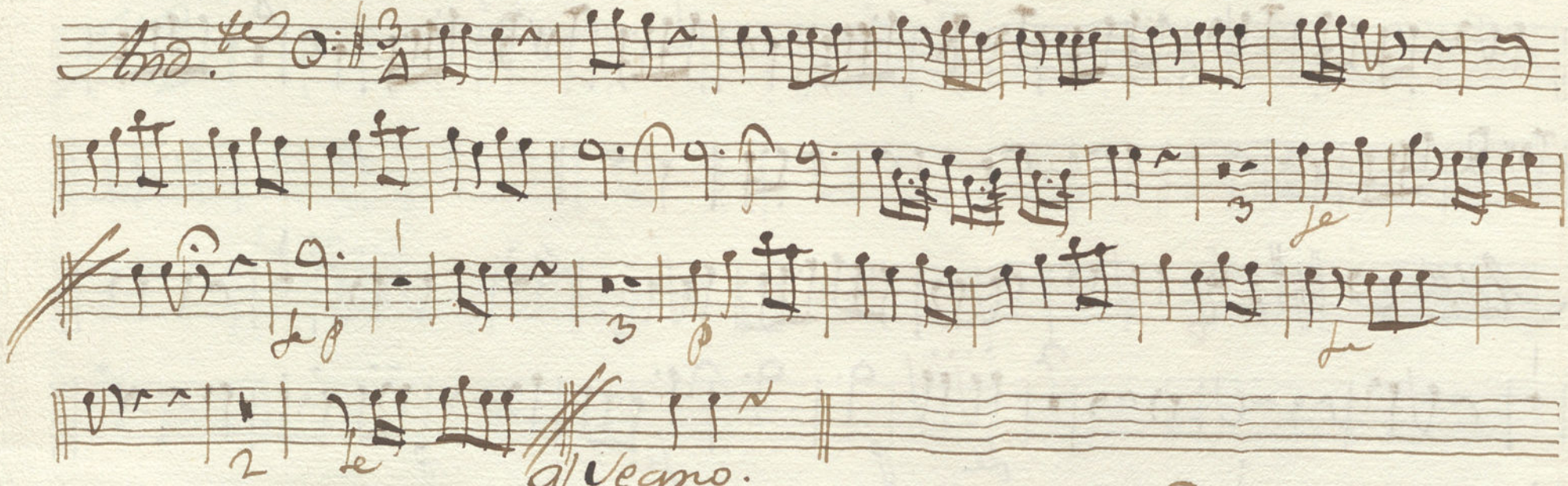
Handwritten musical score on two staves. The first staff begins with 'All.^o Seq.' and a 3/4 time signature. The second staff begins with a '3' above the first measure. A faint watermark 'Biblioteca de Madrid' is visible across the bottom of the page.

Handwritten musical score on four staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. It contains several measures of music, including rests and quarter notes. The second and third staves feature dense, rapid sixteenth-note passages. The fourth staff continues with similar fast passages. A double bar line with a diagonal slash appears after the third staff, with the handwritten text "Allegro 2. mas." written to its right. Below this, the text "la 3a. no" is written under a bracket spanning the end of the third staff and the beginning of the fourth. The bottom half of the page contains five empty staves.

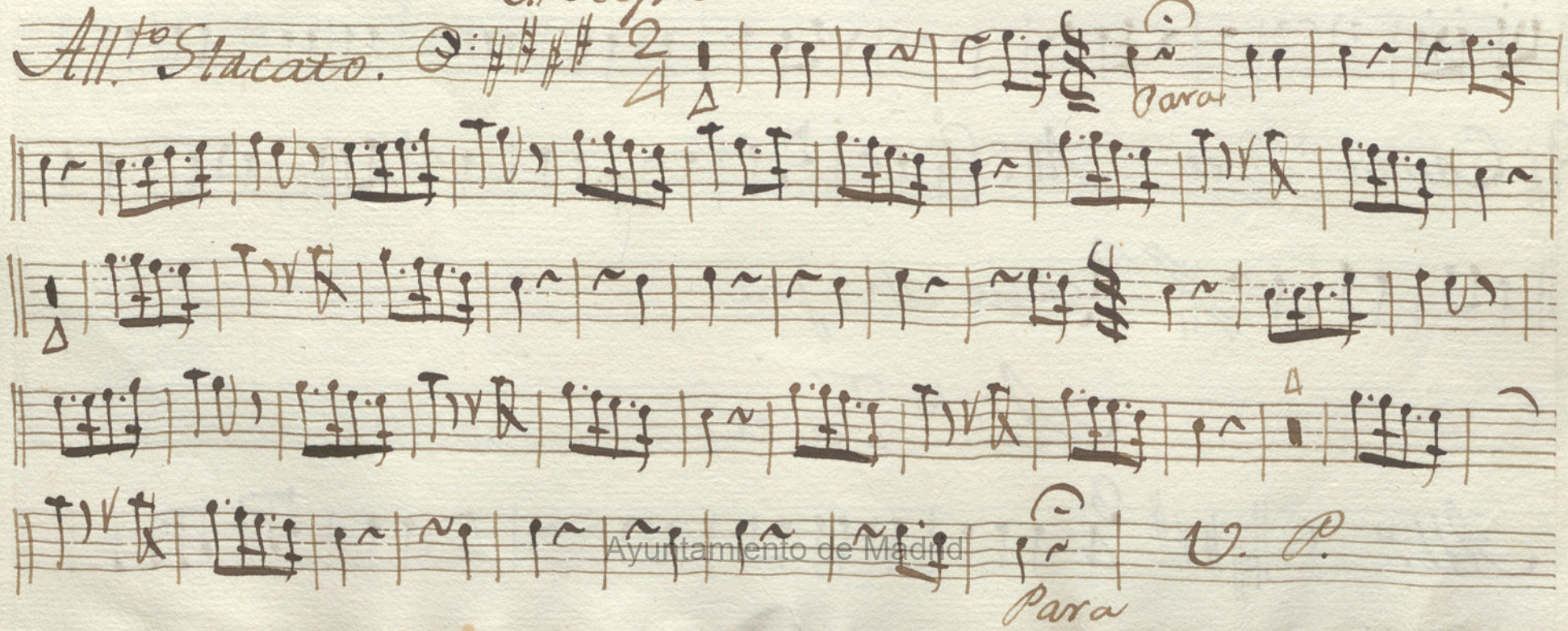


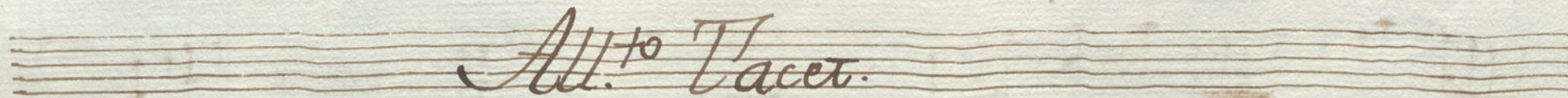
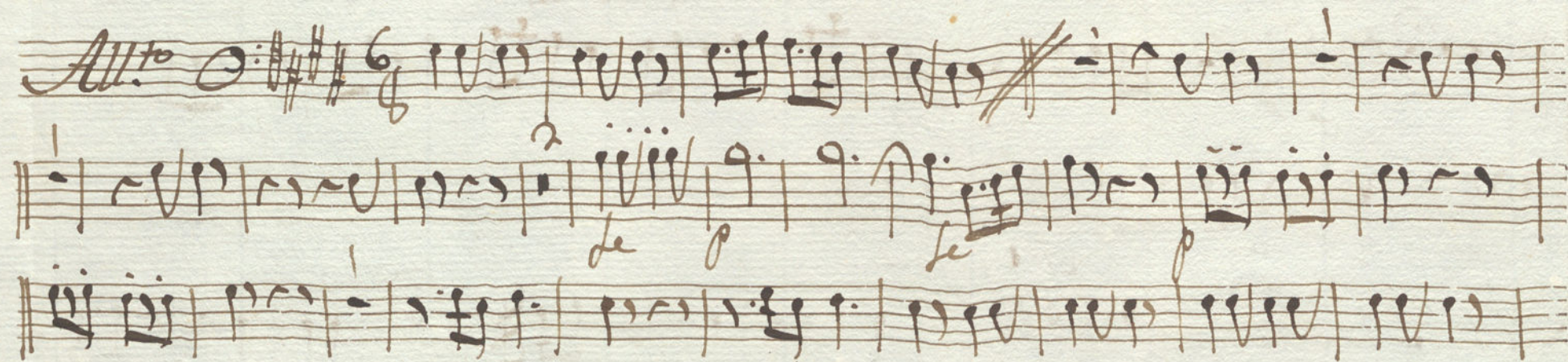
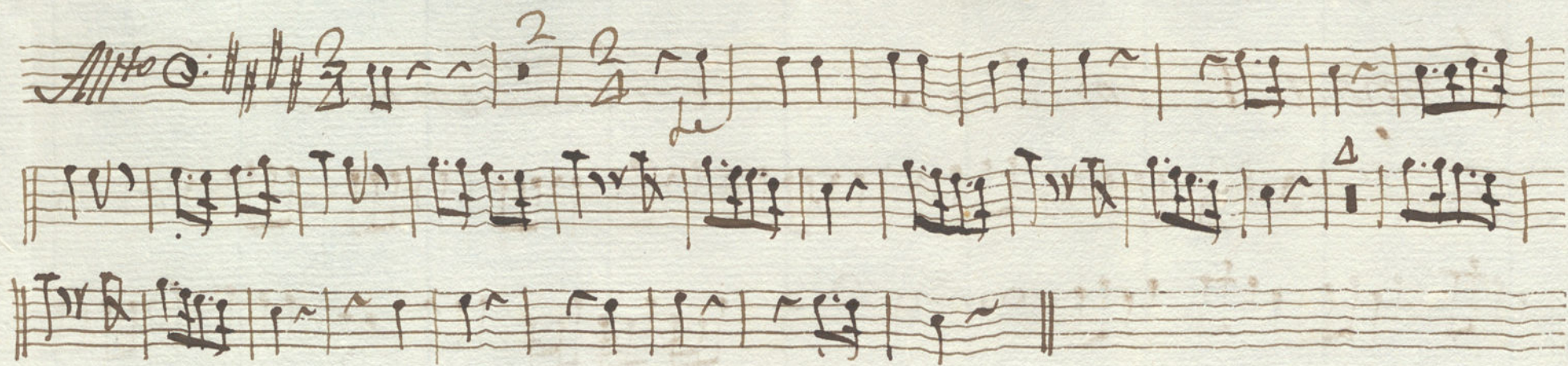
Trompa 1.^a ton. a 3. la Avellanera.

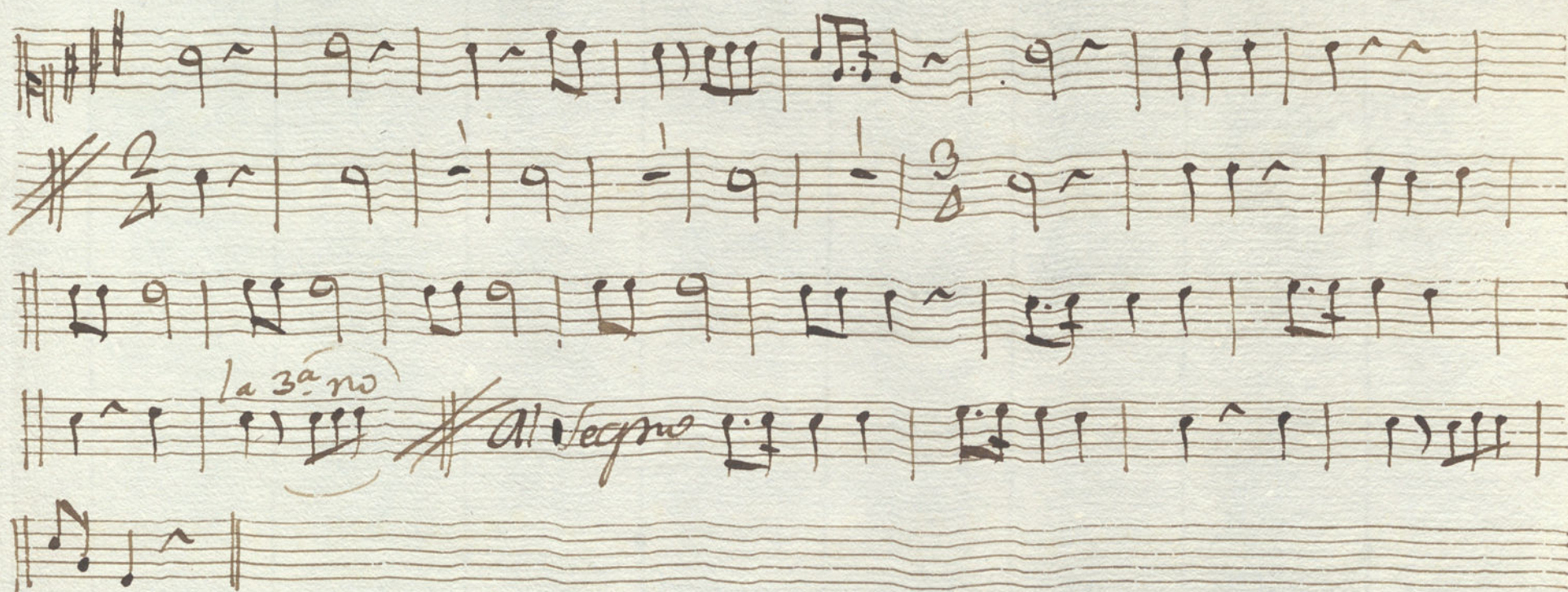
And.^{te} *3/4*



All.^{to} Staccato. *2/4*







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Trompa 2.^a Tona a 3. la Av.^a

And.^{te} 3/4

Musical notation for Trompa 2.^a Tona a 3. la Av.^a

Musical notation for Trompa 2.^a Tona a 3. la Av.^a

All.^{to} Staccato 3/4 Para

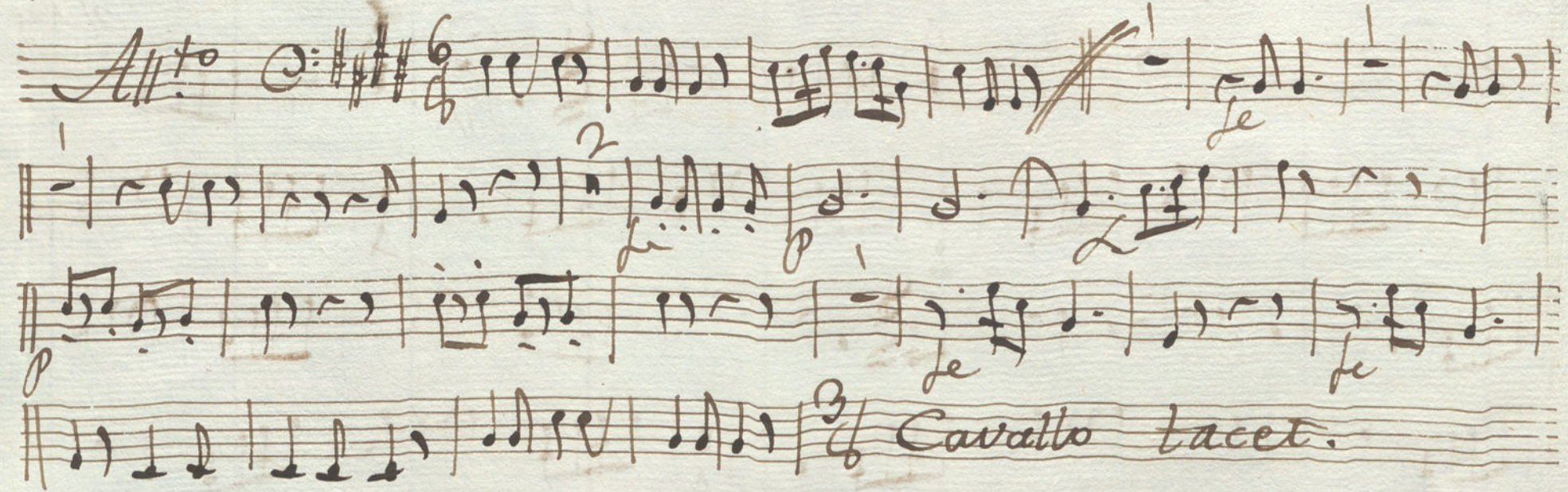
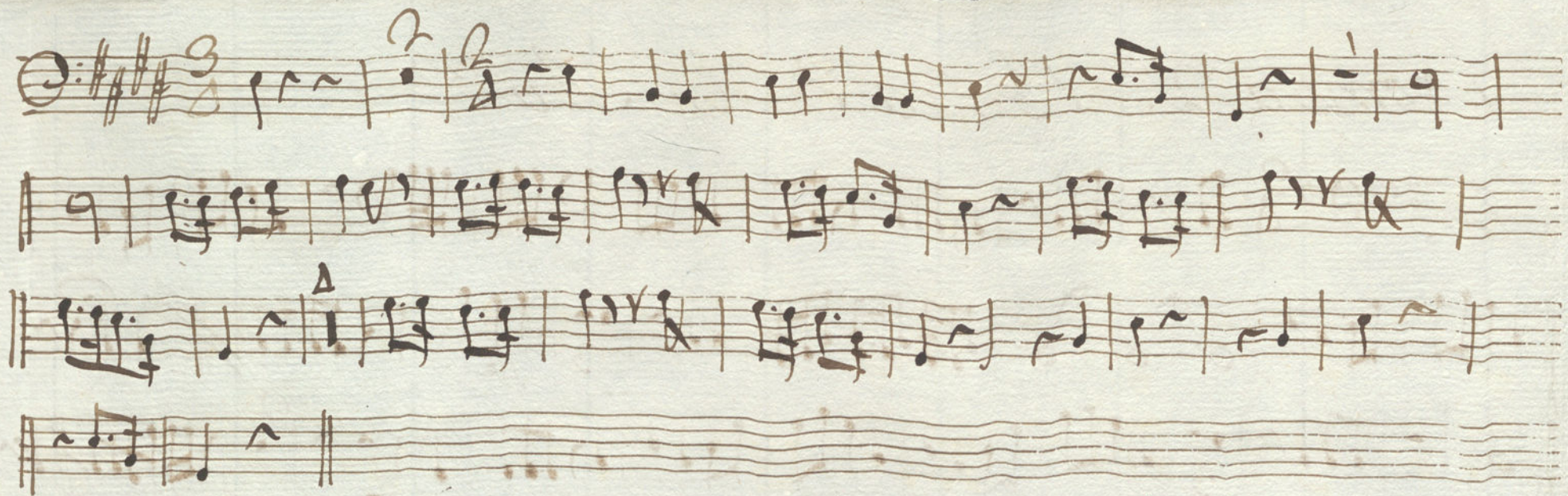
Musical notation for Trompa 2.^a Tona a 3. la Av.^a

Musical notation for Trompa 2.^a Tona a 3. la Av.^a

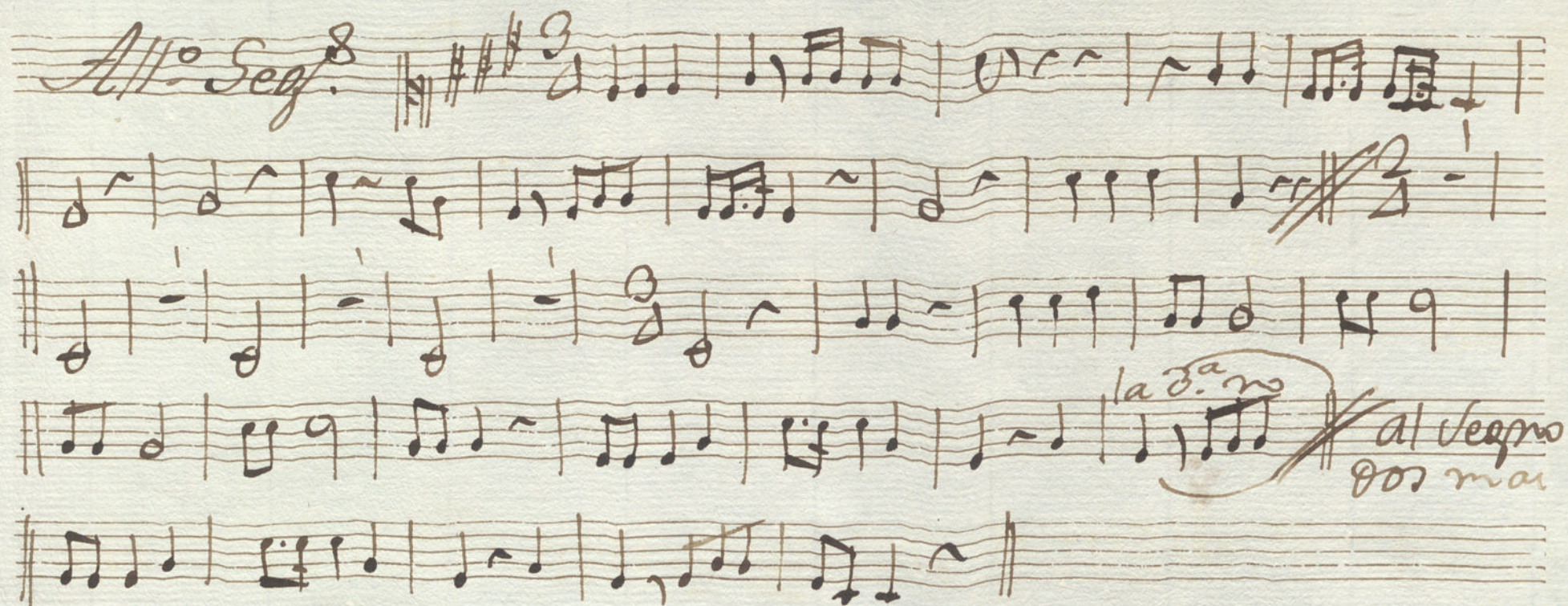
Musical notation for Trompa 2.^a Tona a 3. la Av.^a

Musical notation for Trompa 2.^a Tona a 3. la Av.^a

Para



Alto tacet
Montamier de Madrid



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Caso Ton.ª a 3. Dela Avellanera.

And.^{te} 0: 3/4

The musical score is written on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking 'And.^{te}' is written above the first staff. The notation includes various note values, rests, and dynamic markings such as 'p' (piano), 'f' (forte), and 'p^oten' (piano sostenuto). There are also some slurs and ties. The piece concludes with a double bar line and a fermata.

Allegro dos mas.

Handwritten musical score for guitar, featuring multiple staves with notes, rests, and dynamic markings. The score includes tempo markings like "Allegro" and "Andante", and performance instructions such as "Tacet" and "Allegro". The manuscript is on aged paper with some staining and a watermark at the bottom.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/8, 2/4, 3/4, 4/4), and notes. The score is divided into sections by double bar lines and includes several annotations in Italian:

- All.^o* (Allegro) appears above the third staff.
- Al Segno* and *Repric.* (Reprise) are written across the fourth staff.
- Alor Parr.* (Alor Parr.) and *Repric.* are written across the fifth staff.
- All.^o* appears below the sixth staff.
- la 3.^a no* (the 3rd number) is written below the eighth staff.

The manuscript is written in brown ink on aged, slightly stained paper.

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