

Ton. a 3. el frances y las Naranjas.

And. no

Leg. 7. 4. 38.

Mus 165-1

(Leg. 4. n. 4)

Ram. a

A vender Rami lletes al prado vengo q. e aqui se

Naranjeras

gastan flores en todos tiempos A vender ~~Naranjas~~

Naranjas

vengo azia el Prado q. e aqui para lo



*Bueno como lo malo*

a quarto Rami Ne



tes a los de la Ca po ma vaia)

si si si si q.<sup>ra</sup> compra va ia si si —

g.<sup>n</sup> compra va ia *Nar.<sup>o</sup>* oyes. *Alu* Pepa oyes-  
biene vn v-



Ram.<sup>a</sup>

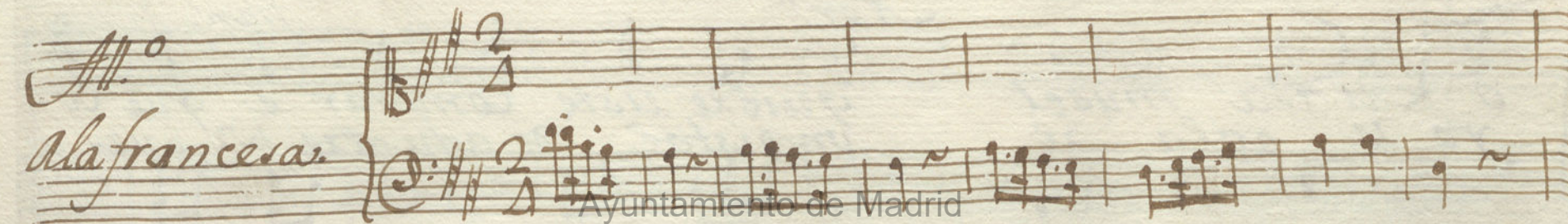
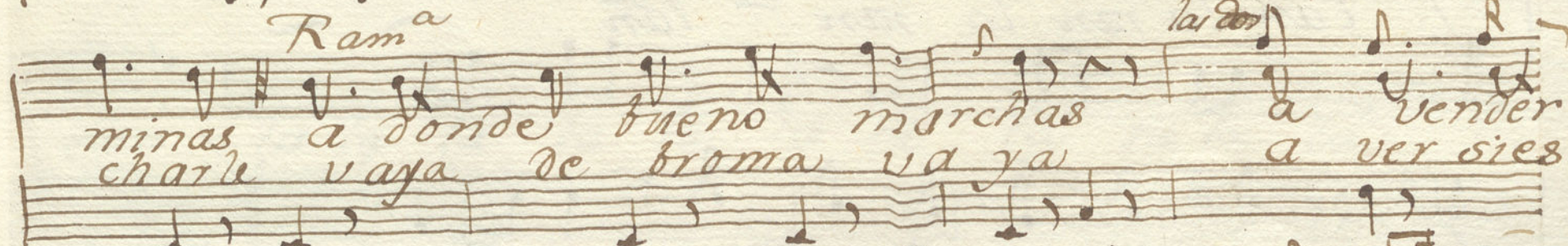
Nar.<sup>ra</sup> MUJ 165-1

2



Ram.<sup>a</sup>

la don





frances.

Lan la ran la ran lan  
Apæde la tabla e la vel sante  
lan la ran la ran lan

lan la ran la ran  
prene le tabaco uever el Cafe.  
lan la ran la ran

A seño  
dos mar.

Ran.  
Señor Mili tar-  
fran. Si me quier Cantar

fran.  
O Mada musel  
yo se gala xi  
Nar.  
quiexe uste Comprar e que co-  
un pistol de aquatre lar. puer a  
fran.



*Ram.<sup>a</sup>* *fran!* *Mar.<sup>a</sup>*

sa e vender *Rami* *lletes* *qui* *a* *be* *llanas*  
*tienda* *uste* *todo* *lan* *la* *ran* *la* *ran* *lan* *la* *ran* *la*

*fran!*

bien *la* *la* *la* *la* *ra* *la* *ra* *la* *ra* *la* *la*.  
*ran* *lan* *la* *ran*

*alos* *Parrasos*.

*Mod.<sup>to</sup>*

*fe*

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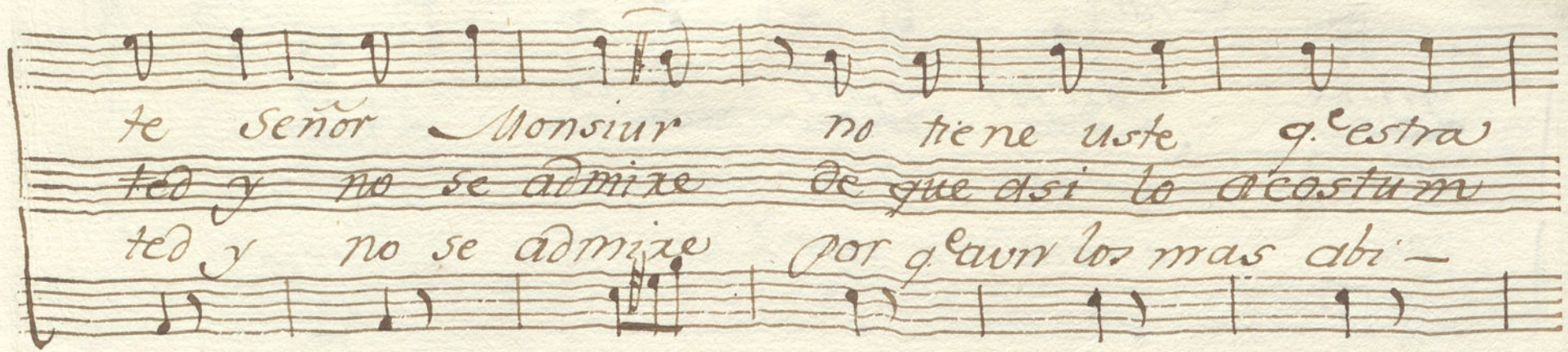
Ram.<sup>a</sup>

un frances miro a una chica — de aques.  
Quiso pues e namo rarla y la hi-  
una noche el france sito — inter

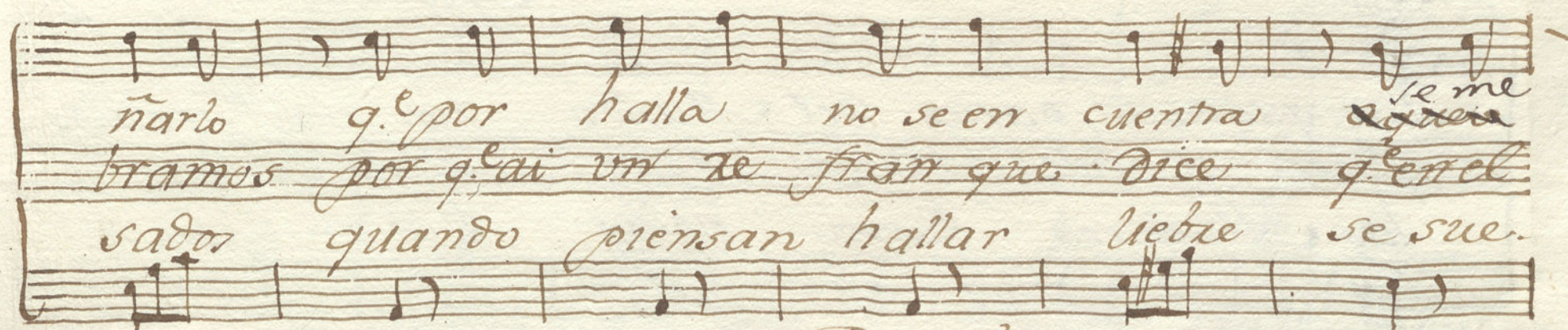
tas de todo garbo y al ins tante q.<sup>e</sup> la  
zo algunos de galos de co sitas Exqui-  
to no se q.<sup>e</sup> asalto mas aunque fue a buscar.

vido — se quedo des gali chao Mireus.  
sitas y ella se los fue pi llando mire us-  
lana bolbio el pobre trasqui lado. mire us-

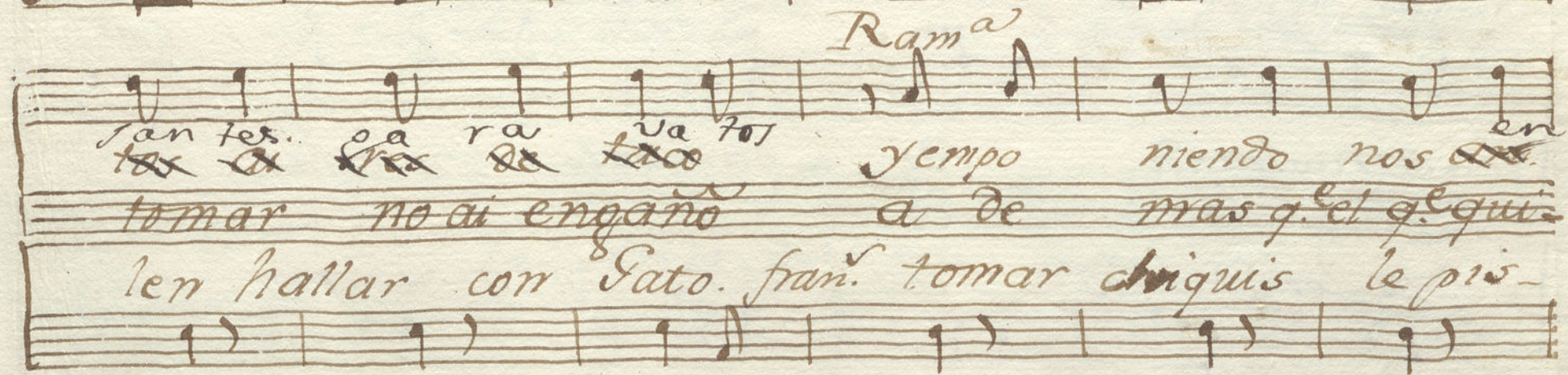




te Señor Monsiur no tiene uste q.<sup>e</sup> estrat  
 ted y no se admixe de que así lo acostun  
 ted y no se admixe por q.<sup>e</sup> aun los mas abi-



ñarlo q.<sup>e</sup> por halla no se en cuenta <sup>se me</sup> ~~agrade~~  
 bramos por q.<sup>e</sup> ai un ze fran que dice q.<sup>e</sup> en el  
 sador quando piensan hallar liebre se sue.



<sup>Rama</sup>  
~~tan tes.~~ ~~ca~~ ~~ra~~ ~~ta~~ ~~to~~ yempo niendo nos ~~en~~  
 tomar no ai engaño a de mas q.<sup>e</sup> el q.<sup>e</sup> qui  
 len hallar con Sato. fran. tomar ~~chiquis~~ le pis-



Var.<sup>a</sup>

Yr 11 Re  
~~5120~~

Sicre

to be

Con los

estar

~~Ch. 10~~

La Paba



PP

rain

100

e quedar con Dios Ca narrio

Ram.<sup>a</sup>

las quatro partes del Mundo

g. l. e

Cueste

5th

*Aero*

nos trae

remos

g. e no

dan de

las Mujeres

Esra

*Polas*

Hablan

can to

la 2.

arrastrando.

Di.

ga uste

no esta

class =

valde malos

87.

8  
ga

dos los Diakos

a

bur

500

Pirro

quia



ro si si no es esto cla ro. *Allegro*  
*do mas.*

no a bur seo Pirro quiano.

*All.<sup>to</sup>* *Quando van por la*

*Calle* la Jente guapa *si* la Jente guapa

pa la Jente guapa asi  
asi se ban di-  
fe



ciendo así con gran chula

da y con ~~ses~~ ~~ca~~ ~~ra~~ ~~lupa~~ puestas en ~~planta~~ ~~lupa~~

torciendo el gesto dicen con gracia



Malcocha que lo poo ser

turron y que <sup>chusca</sup> ~~Ala~~ es uste

dos xa<sup>6</sup> tengo

pero no son pa uste. y si en cuentan al guño q<sup>e</sup> las en-

fada echando le un ca mario luego lo espantan.

Vivan y uevan A esegno  
la Ramilletterita

Ayuntamiento de Madrid

y la ~~Ramilletterita~~  
Abellanera



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*Violin 1. Oboe Ton. a 3 el frances, y las Naranjeras.*

*And. no poco.*

*A segno.*



*Ala*  
*francesa.* &#2  *Allegro*  
*3 mas.*





6

*A segno Dos mas.*

*A segno Dos mas.*



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Violin 1.º Ton.<sup>a</sup> a 3 el frances y las Varangeras.

And.<sup>no</sup> poco. 6/8

Adeseqno.



*All: ala francesa.* 8  $\sharp\sharp$  2 

 *Al segno tres mas.*

*fe*  *p.o.*



*fe* 

*Mod.to* 8  $\sharp\sharp$  3 

*fe* 

*fe*  *p.o.*



 *6*



*Al Segno dos mas.*

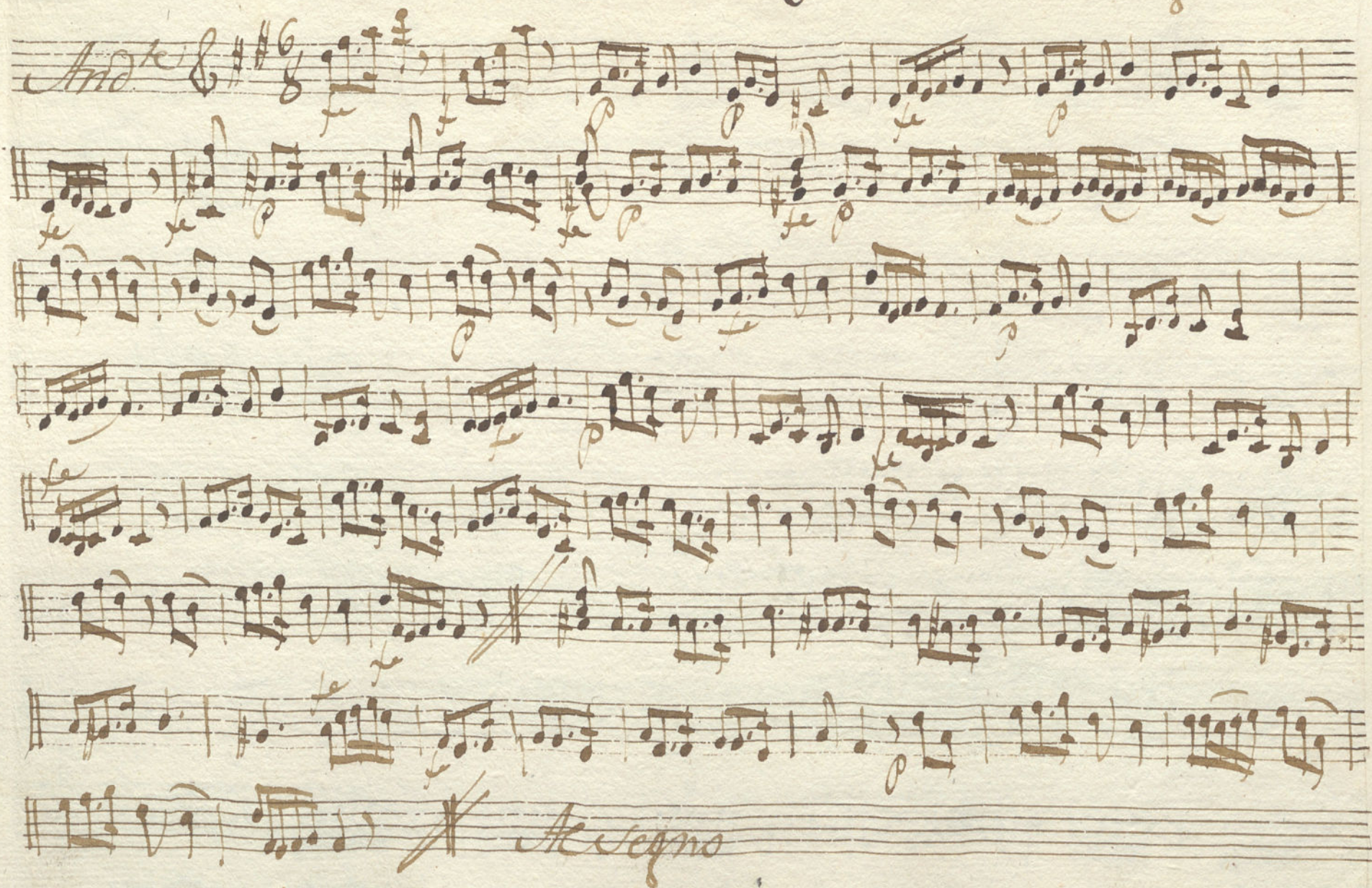
*Al Segno dos mas.*



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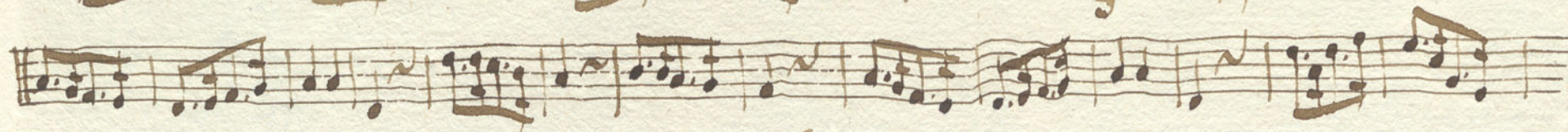


*Violin 2<sup>o</sup> ton<sup>a</sup> 3 el frances y las Naranjeras.*

*And<sup>te</sup>* 



*Alto da*  
*francesa.*  $\text{G} \# \text{F} \# \text{C}$   $\frac{2}{4}$  *D. C.*  
*tres mas.*





Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings. The first staff has a '6' above it. The third staff ends with *Al segno con mas.* The fourth staff begins with *Allo* and a treble clef. The eighth staff ends with *Al segno con mas.* The bottom of the page has three empty staves.



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Violin 2.º <sup>t</sup> Tona a 3.ª d' frances y las Varangeras.

*And.<sup>te</sup>* 6/8

fe fe p fe p fe p

fe p fe p fe p

po fe po fe po

fe


fe

fe

fe p

Al segno.



*Al. ala*  
*francesa.*  *D. C. tres mas.*





Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *f* and *p*. The piece concludes with the instruction *Allegro dos mas.* written twice. The bottom of the page contains the text *Ayuntamiento de Madrid*.



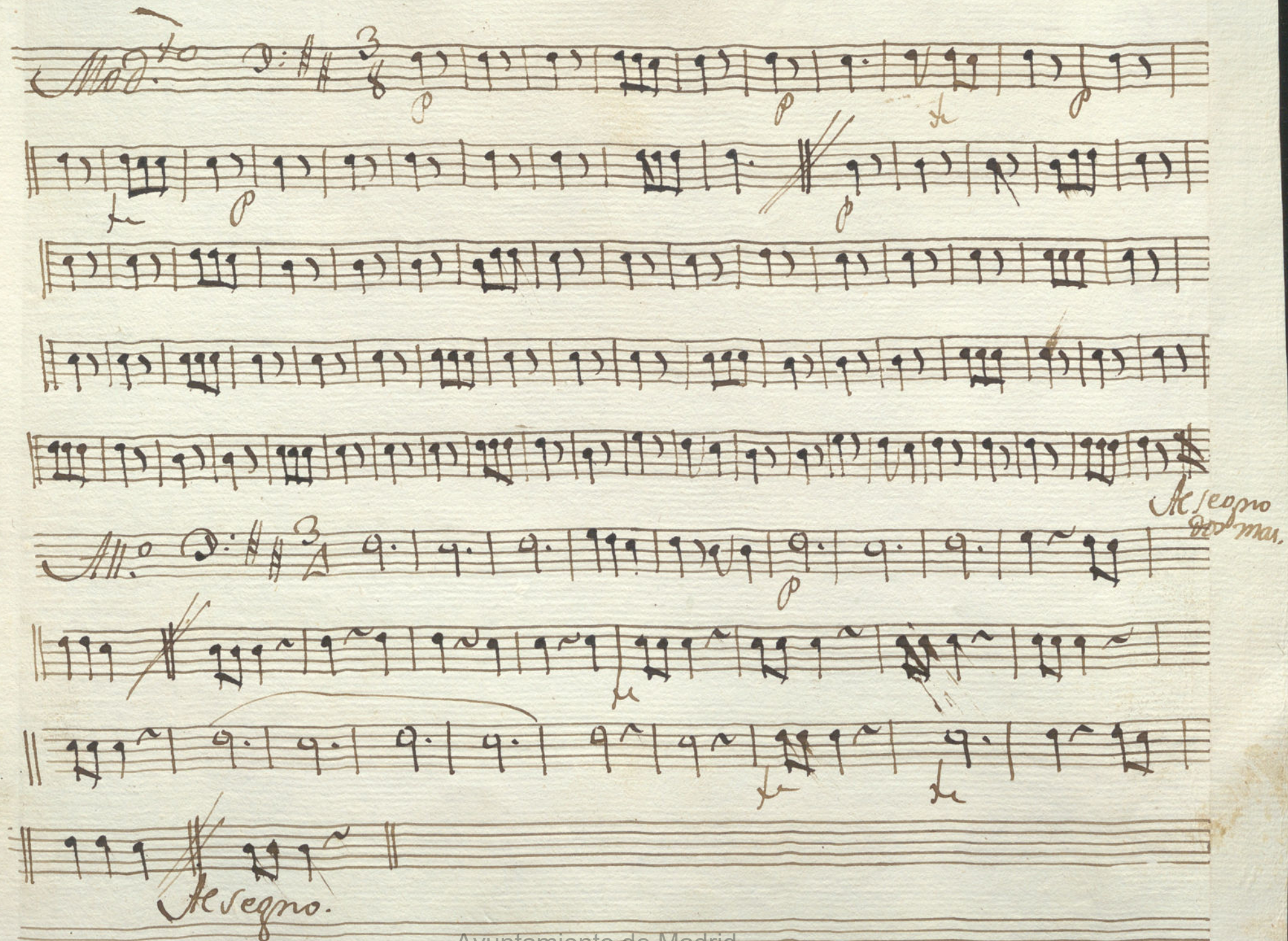
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*Trompa 1.<sup>a</sup> Ton. a 3.ª la Ramilletea y Naranjera* Muz 165-1  
*And. no*

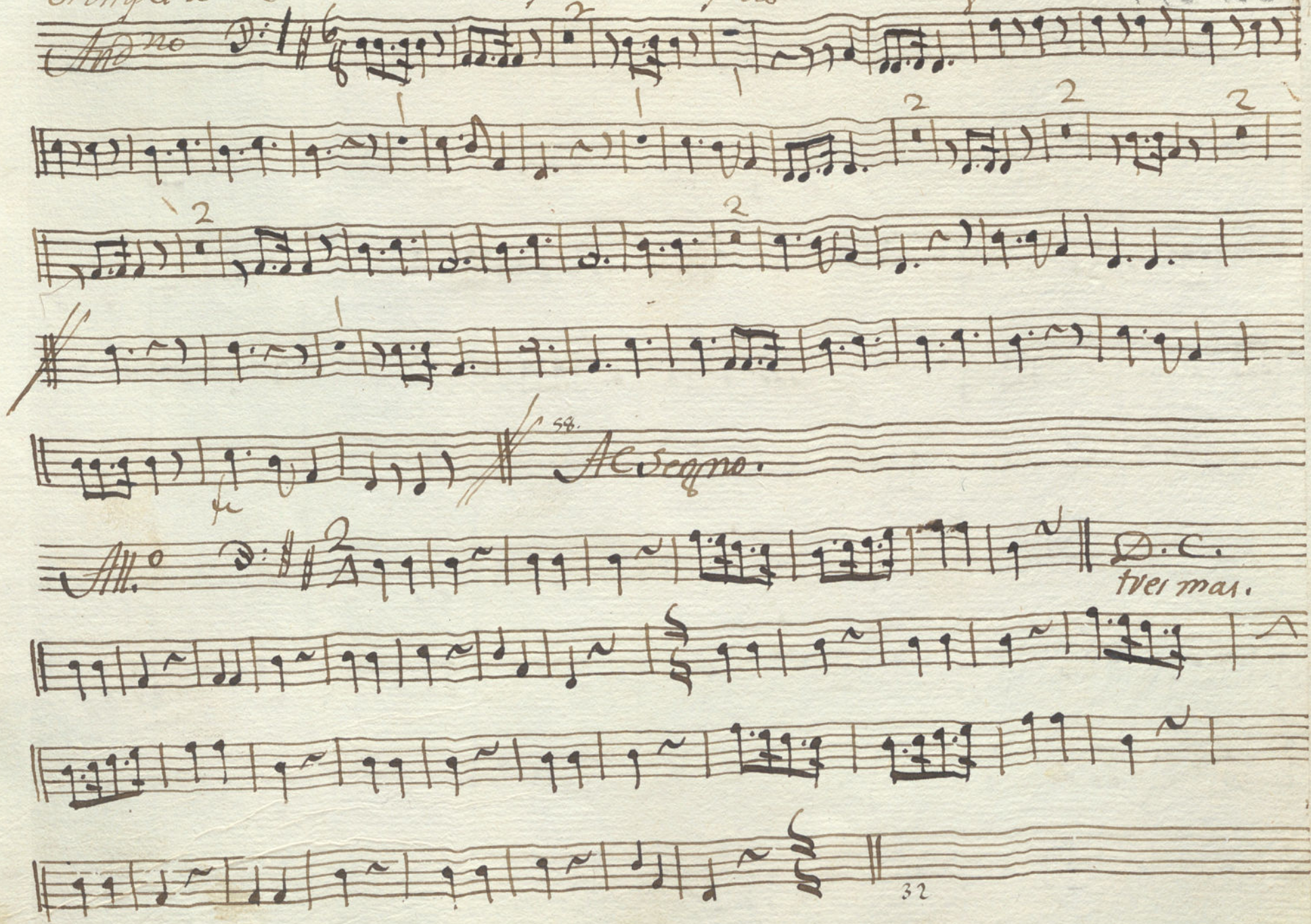
The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking 'And. no' is written below the staff. The notation includes various note values, rests, and dynamic markings such as 'p' and '2'. A double bar line with a diagonal slash appears after the fourth staff, followed by the instruction 'al segno.' written below the staff. The score concludes with a final double bar line and a repeat sign on the tenth staff.







Trompa 2.<sup>a</sup> ton.<sup>a</sup> a 3. el frances y las Naranjeras. Mu 165. 1

And<sup>no</sup> 



Handwritten musical score for a piece titled "Mod. 10". The notation is in 3/8 time, indicated by the "3" over the "8" in the first staff. The music is written on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and a double bar line with a repeat sign. The piece concludes with the text "Allegro Mos. Mos." and the page number "81".

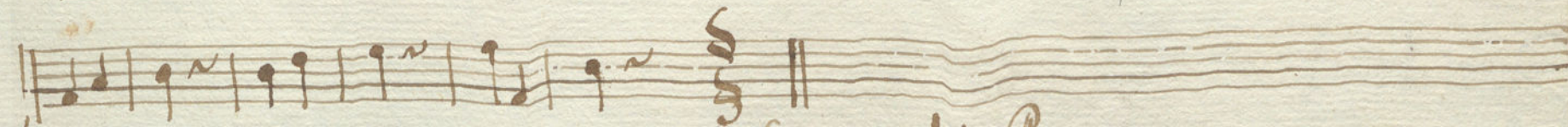
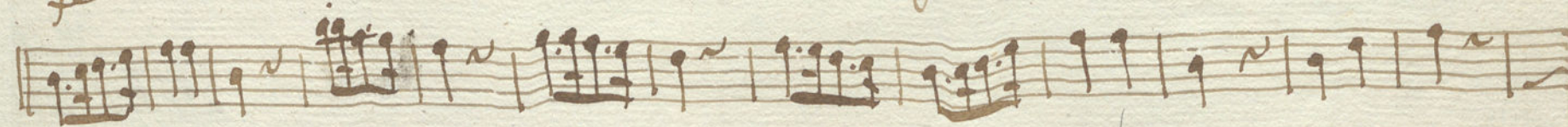
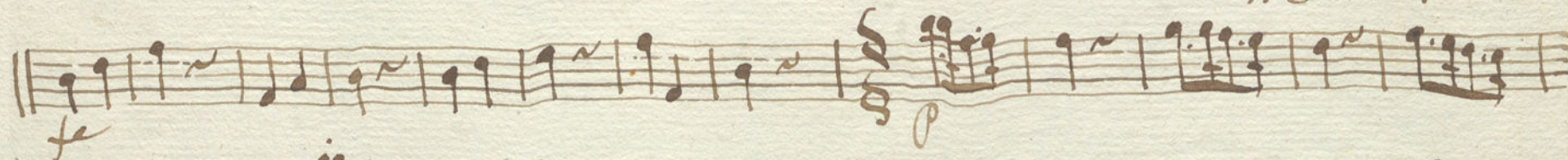
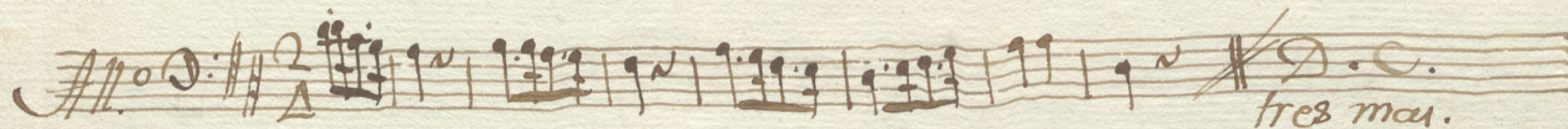
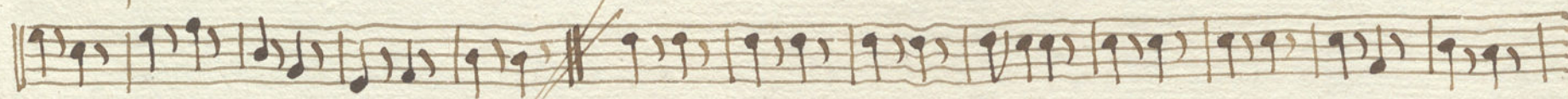
Handwritten musical score for "The Bird Song" by George F. Root, 1834. The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, handwritten style. The first staff contains a series of quarter and eighth notes. The second staff features a large 'X' mark over the first measure, followed by a series of eighth notes. The third staff contains a series of quarter and eighth notes. The fourth staff contains a series of quarter and eighth notes, ending with a double bar line. The paper is aged and yellowed.

Allegro

30.



Bajo Ton.<sup>a</sup> a 3. el francet y las Naranjeras.



alo Parr.

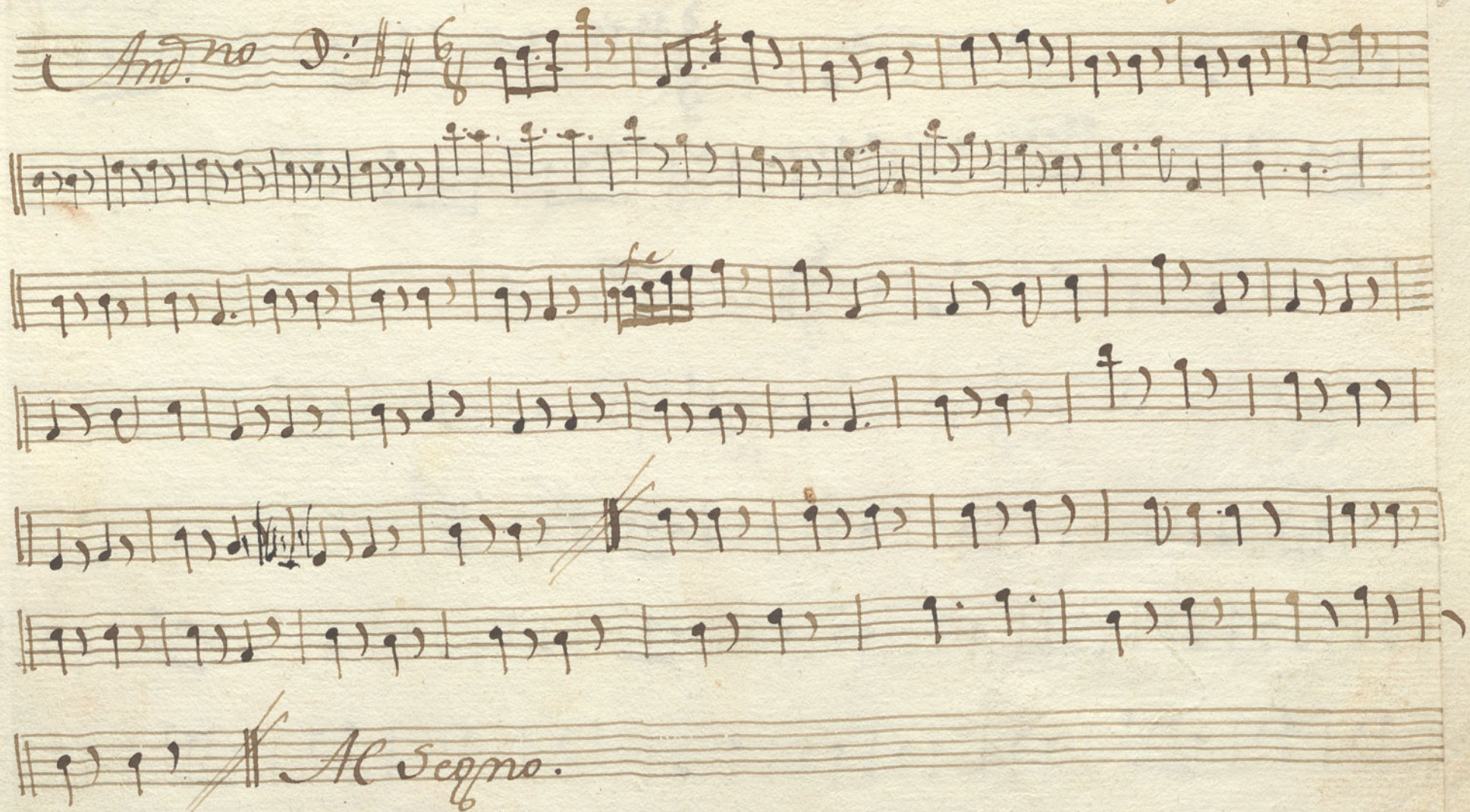
V P.







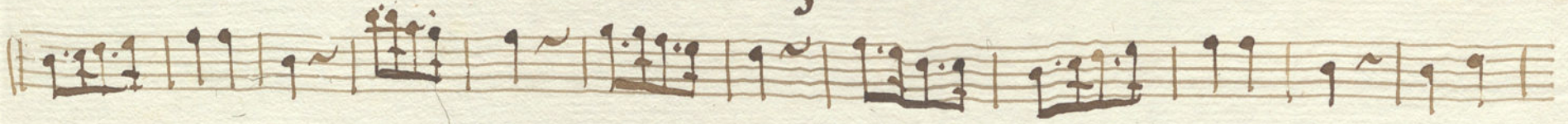
*Bajo Ton. a 3. el frances y las Naranjeras.*

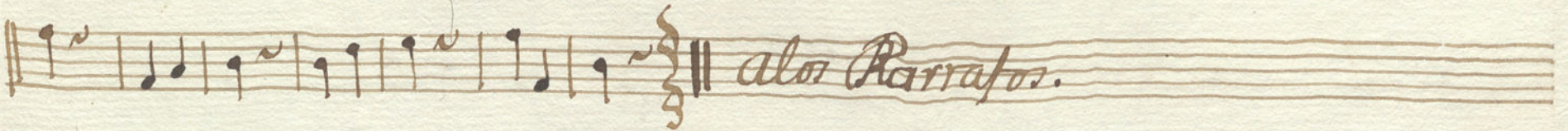


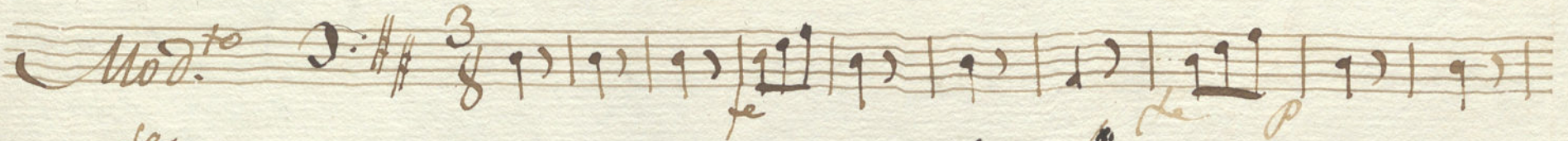


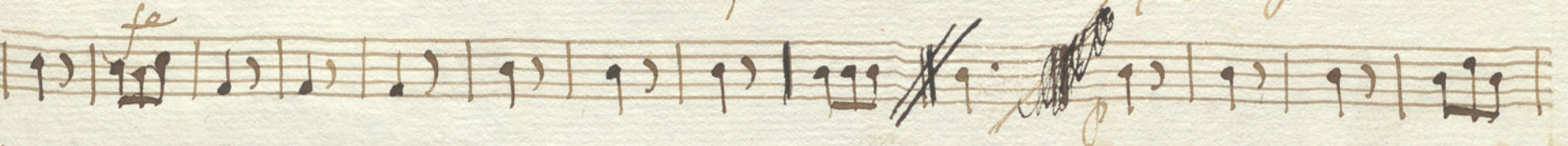
*All.<sup>o</sup>*  $\text{D}:\sharp\sharp\frac{2}{4}$   *D.C. tres mai.*



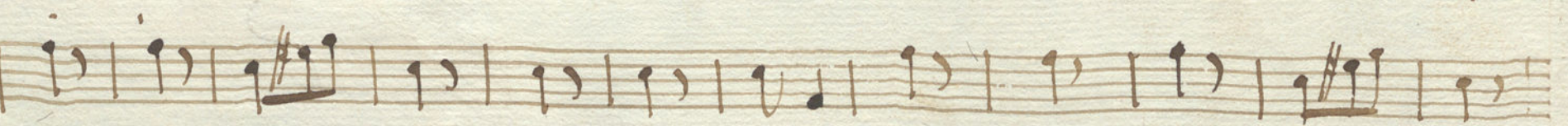


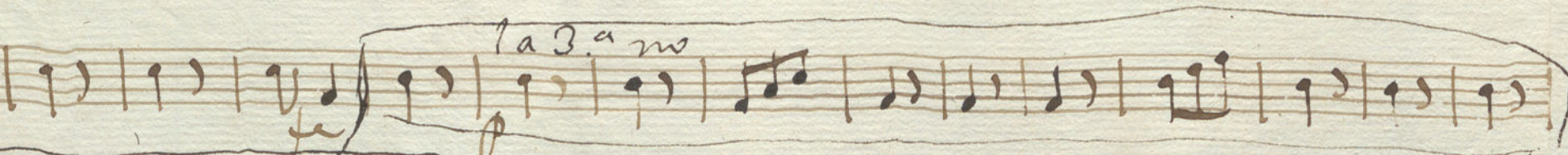
 *alor Parrafos.*

*Mod.<sup>to</sup>*  $\text{D}:\sharp\sharp\frac{3}{8}$  

*fe* 





 *1 a 3.ª no*



*parola.*  
*Al seg.<sup>do</sup>*  
*2.ª ma.*



*Cavallo*  
♩: # # # 3/8 *Allegro* dos más.

2

*All.<sup>to</sup>* ♩: # # 3/4 *Allegro*

*Allegro*

*Allegro*

*Allegro*  
*Allegro*



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