

~~Allegretto~~

MUS 181-2

1

La Veteza

— b

Conadilla a tres

del Franzer

y Mayas;

Del Sr. Esteve.

181-2

Allegro

*sale el Aleman Con vestido de Militar e papalario, pelucon
y sombrero, con un Caxon delante Colgado de el Cuello con papeles
y chismer de canquillero;*

*que sale con un caxon, y de ayo del blanco, en el rod de la gran barra
y un caxon en la espalda;*

Aleman

Lo estar Ale mano

Vandell

que sale con un caxon

*Vendo frio leras ya les Espana no les quitar las pe
resetas ya les Espana no les quitar las pe*

resetas ya les Espana no les quitar las pe resetas

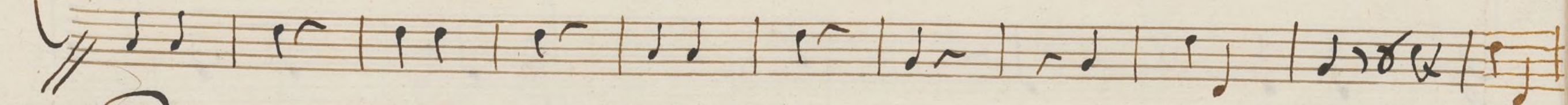
resetas ya les Espana no les quitar las pe resetas

qui tar las pe se - - - - - tas ha ha ha ha ha

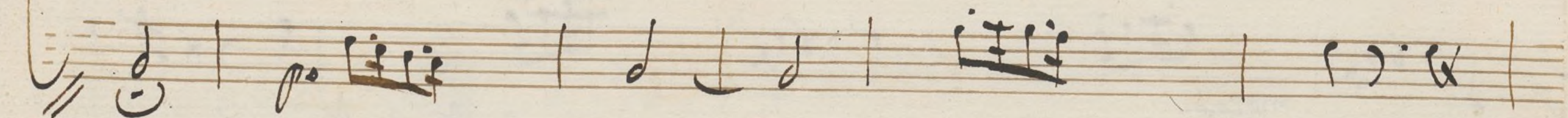
ya les can te - - - - - naes ha ha ha ha ha

ha ha ha ha ha

polvi para matar li pulgui, la Mosca Remedio para los callos
~~Alto~~; Antojos de larga bestia, polvi Cristal para la òtica;

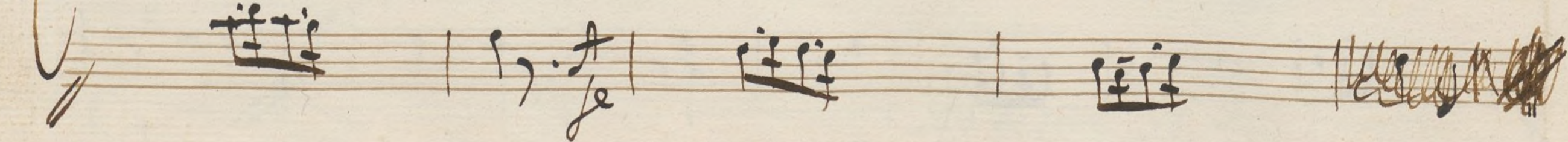


~~Alto~~ quien quiere Comprar — sino a le mano
~~quien quiere Comprar~~ ~~es un loco~~ ~~es un loco~~



~~Alto~~ baila ran la ran lan laran laran la ra...
~~Alto~~

~~Alto~~ ~~Allegro~~





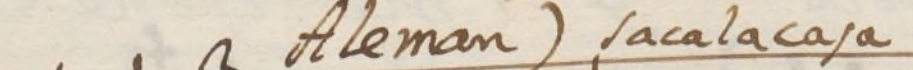
L'Espresso

L'Espresso

Valse Op. 10, No. 3

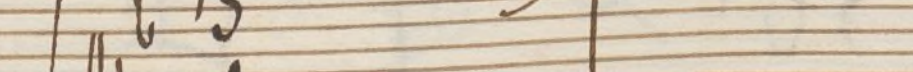
P F

Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by a quarter rest, a half note A4, and a half note Bb4. The bottom staff begins with a bass clef and a key signature of one flat (B-flat). The melody starts with a quarter note G3, followed by a quarter note F3, a half note E3, and a half note D3. The piece concludes with a double bar line. The title "Salem la Maya Ravanera" is written in cursive above the top staff.

And.^{te}  Aleman) sacalacaya

Vene.^o toma un polvo en
por candor e lo cura

Remedio para los Callos; Anteojos de larga



Ravanera

Bertia:

Sale la Perdizera)

~~Atas~~ ~~Abella~~ ~~ni tas~~
~~Atas~~ ~~Ravano~~ ~~tiernos~~

quien me Compra Perdizes

Rava^a

Dime que lo que vendes

de la Peroma

de la Te roma

que son frescas
que no pican ya

Tres cas las traigo

frescas las traigo

de aque! las que no

Sota de vasos

Nota de vado.

y sime tiene

guapas
~~brasan~~

no ay quizenla coma
a el que los coma

que son felices y guapa
que no se can ya otra con

fue len por ~~el~~ ningun lado

de aquellas que no fueren

Cuenta ha re m. o s Cambio

y si me tiene cuenta

no ay quien los no ay q m la
a el gueto Coma a el gueto Coma; Vaya alemano
por ningun lado por ningun lado; Vaya ~~alemano~~ ^{alemano}
haremos cambio haremos cambio; ~~Perdiz~~ ^{Perdiz} Responde macho

Ale. m

querer vino y ta cadas mas que ~~Ravanas~~ ^{Mellanos} querer
estar bonas mas tengo muy poco archiano estar
perma tar Pulgi, y mosqui li polvi traygo perma

vino y ta cadas mas que ~~Ravanas~~ ^{Mellanos}
bonas mas tengo muy poco archiano
tar Pulgi y mosqui li polvi traygo

tu estar picarra y mas que ^{no} ~~los~~ ^{Abre Mano} Ravaños
 e yo qui siera mecor que los pa carros
 yo por tar todo antecoco baro... Metro

^{Rava^a}
 ba le tu Cara ^{Perd^a} quien compra esta figura de la ta
 la Pa carrera ^{no son para} ~~las~~ ^{Macacos} las Madri
 2 te los copio antecoco baro metro y te los

rasca
 leñas
 copio

se ^{allegno}
 dos veces

Rav.^a Ale.^m
 bien, se lecha li polvo
Perd.^a Ale.^m bien, se pone la tacha
Rav.^a si.² Ale.^m estar picarillas
Perd.^a ya, Ale.^m y se queda morta
 bonita y hermosa
 que me nean cola

Aleman
 la la la la la
 la la la la la
 la la la la la
 ô que muchi cosa
 o que mucha cosa
 o que gracioso

le coge por la mano - al Aleman
Rav.^a
 lo del Aleman
 lo de el ~~vencido~~ *Aleman*
 las macas estan
 Lo a si te co
Perd.^a Como tus pai
Rav.^a a canogas

Ale.^m Rav.^a
fiera ya, y Con mucho bien to bien, te
sanas *Ale.^m Per.^a* ya a gusto no Compran *Ale.^m* bien, *Per.^a* puel
Pamos *Ale.^m Rav.^a* ya, ~~de la ma eavones~~ *Ale.^m* no, *Per.^a* que
Dea que ras razones

Ale.^m Rav.^a
mo liera a palos no, y Ca ta le muerto
ay entre ellas *Ale.^m* si *Per.^a* bastantes fe o tas
gastan pe lu ca *Ale.^m* si, *Per.^a* y no traen calzones

Ale.^m Rav.^a
lados *Ale.^m Per.^a* fe
ello. es engañar, no no no
ello. es engañar *Ale.^m* no no no
vete apa se ar *Ale.^m* no no no
fmo

la 2.

Aleman

ero ei en gañar no estar mama loco mi ami

ero

vete

apa rear

no estar tan Ingratas con el

la 2. haciendo burla

Aleman

go Paisan

xa xa xa
que que que

o diablitas perque mo far

Aleman

xa xa xa
que que que

perque mo far

perque mo far

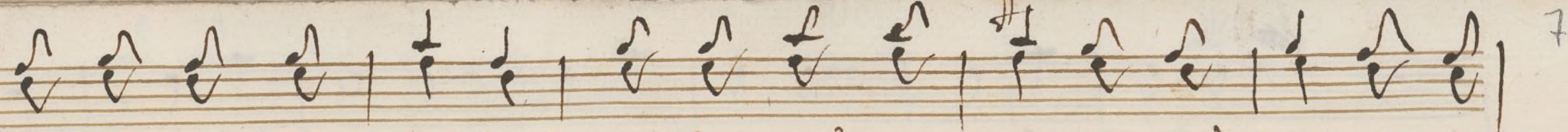
la 3. dos

xa xa xa
que que que

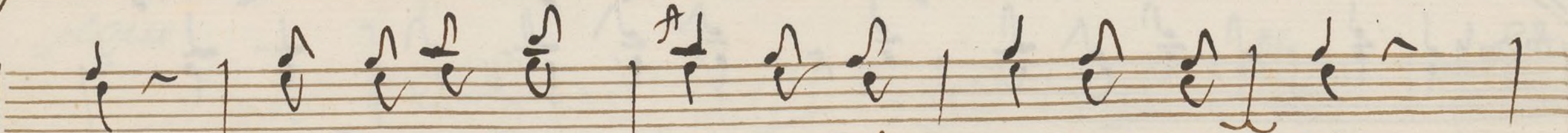
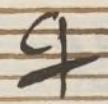
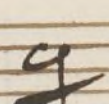
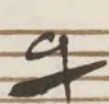
la 3. ven

alabuelta

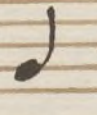
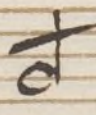
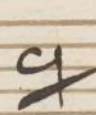
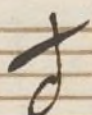
103.



estos pica rones estos pica rones vienen aenga
aqui picarronas aqui picarronas las ~~maadas~~ es
payas



ñar estos pica rones vienen aenga ñar
tan a que picarronas las ~~maadas~~ es tan
payas



Parola,

Perdizera.

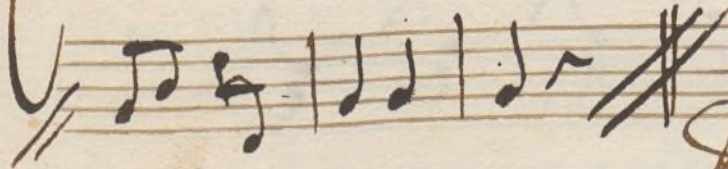
traes?

Ale^m

Vaya Alema^m y que mar^{ta}
equanti llevo doy. e vendo, e coltate
eberra la Señorra Pacarrana

Perdi^a

Vaya pronto, o te sacudo sobre
el forro de las ruedas;



D.C. allegro

dos veces

eitar fiera no que verne pue te de o
 las dos ^{xa xa} ^{que que} no no ^{xa xa} ^{que que}

Vamos vamos a cabar y las segui dillas

todos es cuchar y las segui dillas todos es cu

char todos todos es cuchar todos todos es cu

char todos escu char todos escuchar;

Segu.
Allegro

Allegro

oygan las segui' di' llas

de la Re' teta

teta Con todo el apa' ra to Con que la

lleban oye lo nos queremos que ya sea zerca;
 #g.

Marcha ² ^{valen}
 4

2
 4

Belli co el ruendo arzen las Caxas a compa

2
 4

nada de Clari dad marchan en horden

2a vez
 repiten los suizos

Con gen ri leza y con del treza ^{gan} le ri

3
 4

3
 4

dad; el co sa linda el co sa guapa Viva viva la

9

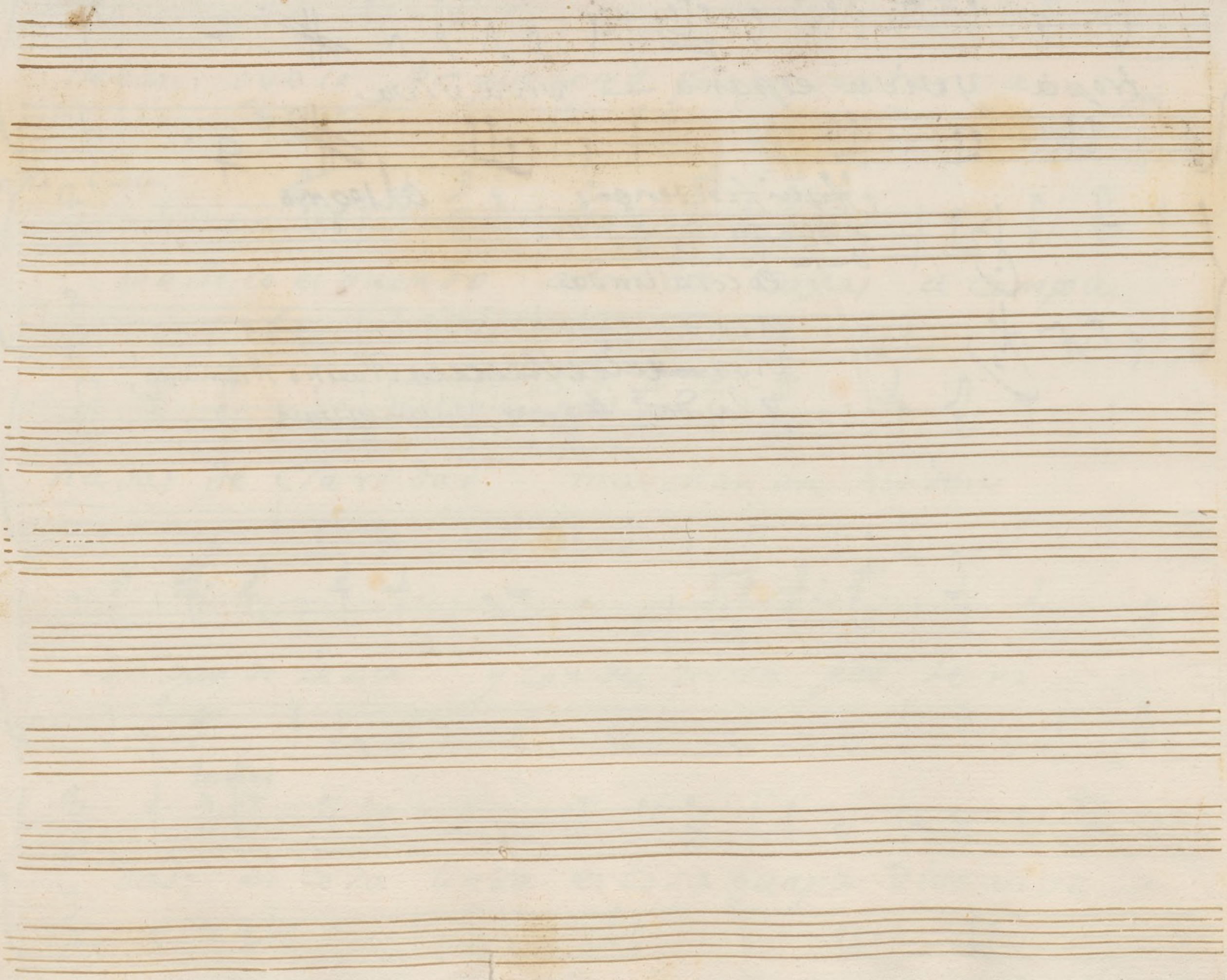
troupa yviva eipaña — viva viva

Aqui fin tenga
a questa sequidilla
de la Veneta;
E cosa Linda

allegro

El cordón

Vivan los ~~Reyes~~ ^{Príncipes} de España, nuestro hermano,
y la dos ~~Mujeres~~, vivan vivan
reyas

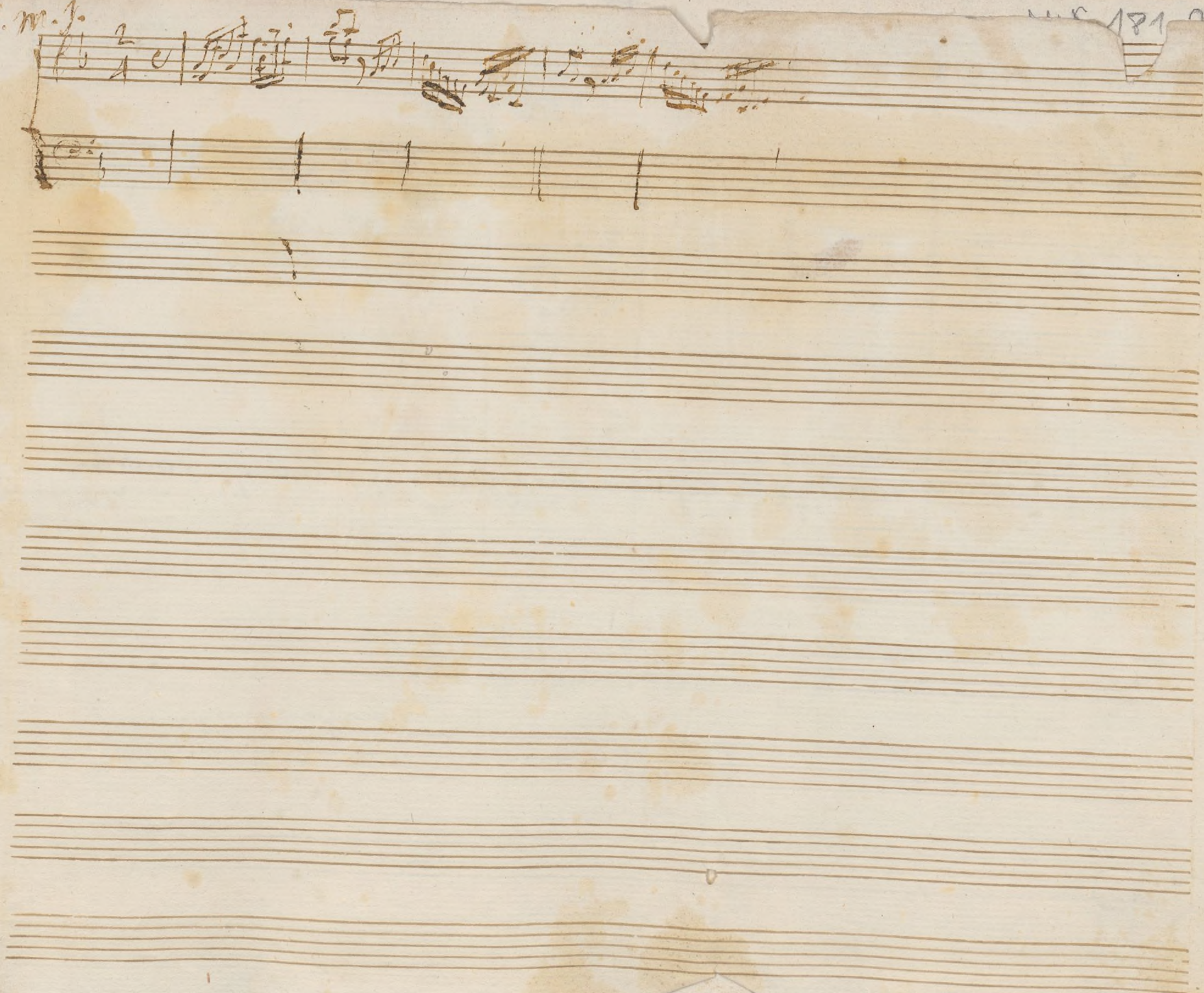


J. m. J.

1810

1

10



me cago en quien me canne y yo lo digo y varia

+

Violin Primero

Sonadilla à tres

de la Franzer. y Mayas y.

//

Allegro Staccato sempre

fmo *se* *po* *no* *mezzo* *feru* *arpegio* *mezzo* *Allegro*

Handwritten musical score for a single melodic line, likely for a violin or flute. The score is written on ten staves. The first staff begins with the tempo marking "And^{te}" and the time signature "3/4". The notation is in treble clef and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are several dynamic markings, including "p" (piano) and "f" (forte), and articulation marks such as slurs and accents. The score concludes with a double bar line and a fermata. The handwriting is in dark ink on aged, slightly yellowed paper.

Parola,

Vol. 2. P. 20

Coplas Allegro Brillante G^{\flat} 2^{da} *seu*

fe

voz

Poco fe

fe

Poco fe

fe

Poco fe

fe

mo

fe

mo

sempre

mo

fe

mo

Parola

voz

fe

mo

Handwritten musical score for 'L'Espresso' by Liszt, featuring ten staves of music. The notation includes various dynamics such as *fe* (forte), *po* (piano), *fmo* (finito), and *sempre*. The score is written in a single system with ten staves, each containing a different musical part. The notation is dense and expressive, with many slurs and accents. The piece concludes with a final measure marked with a '3' over a '4' time signature.

Vol. 10

Segui. Allegro $\text{G}\sharp\text{F}\sharp$ $\frac{3}{4}$

NOZ

Marcha

la 2.ª vez la
repiten los suizos

allegro





+

*Violin Segundo**tonadilla a tres**de la frances, y Maja's.*

Allegro Staccato $\text{G}^{\flat} \frac{2}{4}$

Handwritten musical score for a piece titled "Allegro Staccato" in G-flat major, 2/4 time. The score consists of ten staves. The first staff begins with the title and key signature. The music is written in a single melodic line. The notation includes various note values, rests, and dynamic markings such as "p", "f", "mezzo", "arpeggio", and "tenute". There are also some handwritten corrections and annotations. The score ends with a double bar line on the tenth staff.

Coplas, Allegro Brillante $\text{G}^b \frac{2}{4}$ *seco...*

fe

po

le

Poco fe

le

po

le

le

fmo.

le siempre

fmo

Parola

al segro

fmo

po

Je *Poco Je* *Je*

fmo *Je sempre*

fmo *fmo*

Vol. P. 70 Sequid. 5

Seguimiento Allegro 3/4 *Marcha*

Allegro

Marcha

allegro.

falta labor.

Mus 181-2

+

Violin Segundo

tonadilla a tres

del Fianza y Mayas'.

Handwritten musical score for "Allegro Staccato" in B-flat major, 2/4 time. The score consists of ten staves. The first staff is the title and key signature. The second staff has a "3" under the first measure. The third staff has a "9" under the first measure. The fourth staff has a "9" under the first measure. The fifth staff has a "9" under the first measure. The sixth staff has a "9" under the first measure. The seventh staff has a "9" under the first measure. The eighth staff has a "9" under the first measure. The ninth staff has a "9" under the first measure. The tenth staff has a "9" under the first measure. The score includes various musical notations such as notes, rests, and dynamic markings like "p", "f", "mezzo", "arco", and "pizzicato".

Segui. And.

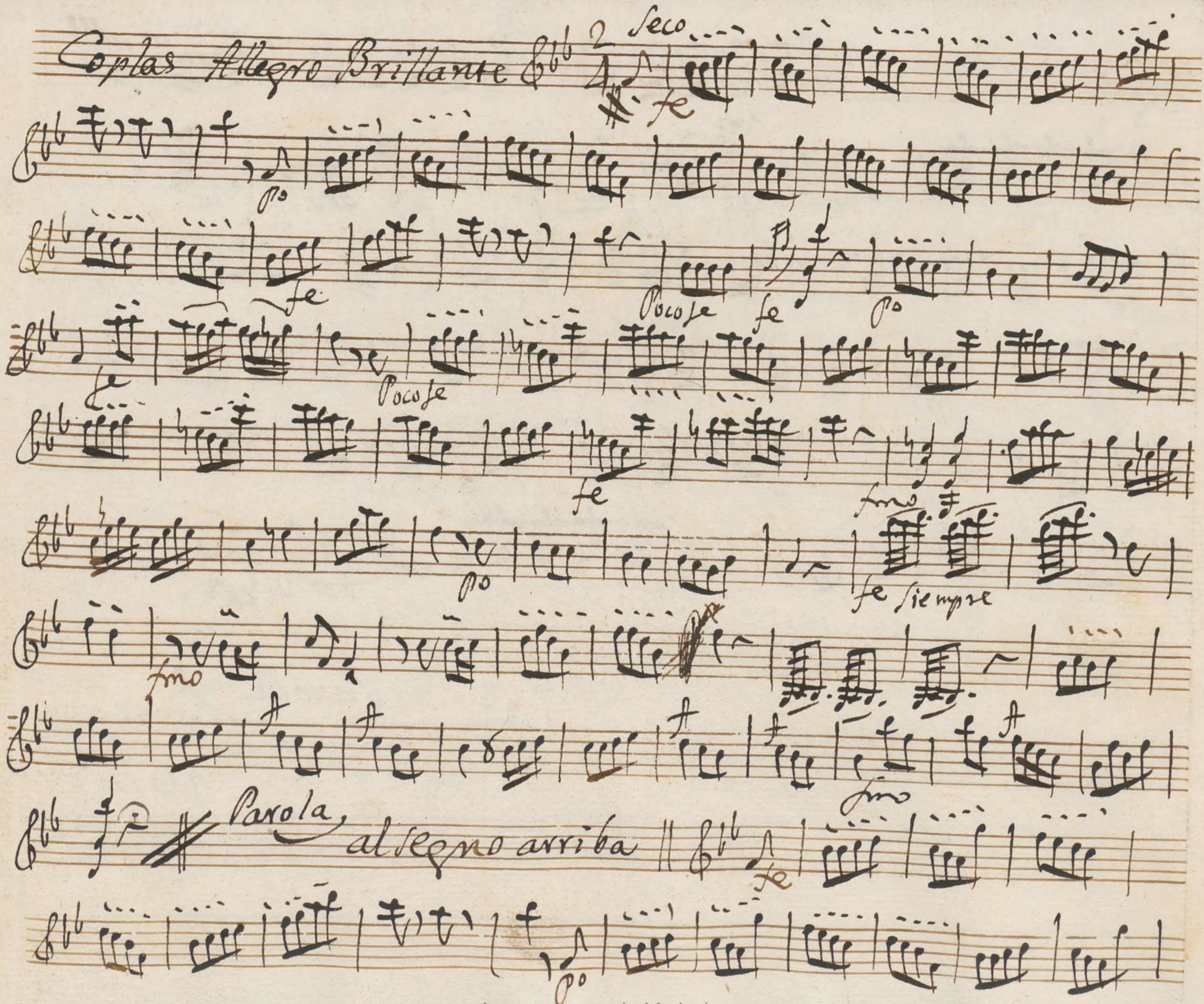
Allegro dos vezes

Parola

Vol. n.º 10

Coplas Allegro Brillante

2 Seco



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 annotations include:

- se* (first staff, measure 7)
- Poco se* (second staff, measure 7)
- se* (second staff, measure 4)
- Poco se* (third staff, measure 4)
- fmo* (fourth staff, measure 1)
- fmo* (fifth staff, measure 7)
- se sempre* (sixth staff, measure 1)
- fmo* (seventh staff, measure 1)
- fmo* (eighth staff, measure 4)

The score concludes with a double bar line and the number 3, followed by the text *Volni po* on the bottom staff.

Segui. Allegro $\text{G}\sharp\text{G}\sharp$ $\frac{3}{4}$

p *f* *2. Marcha* *p* *3. All.* *f* *p*

+

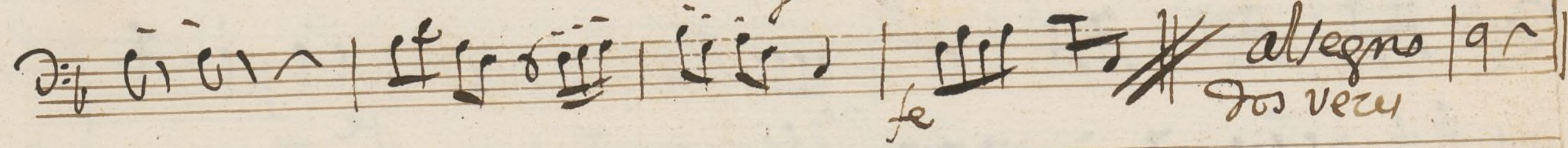
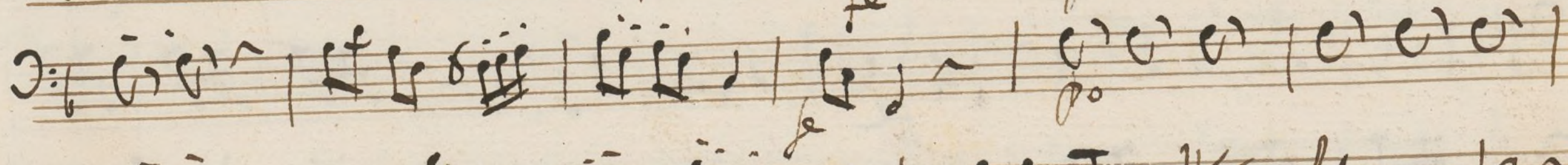
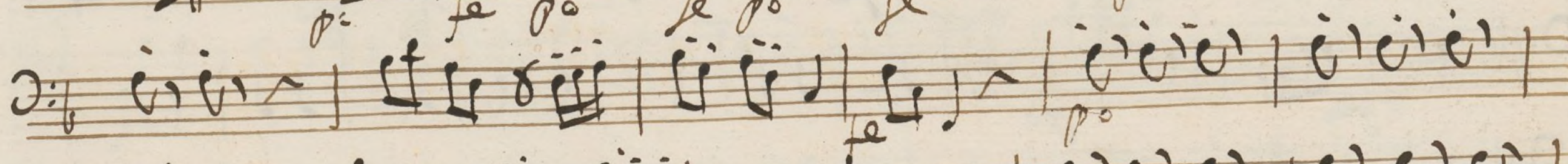
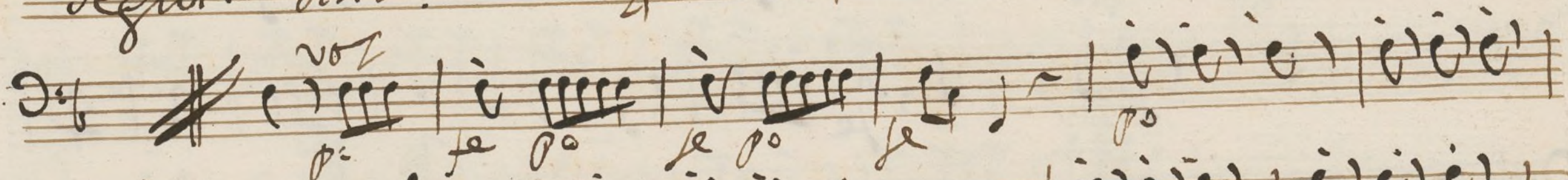
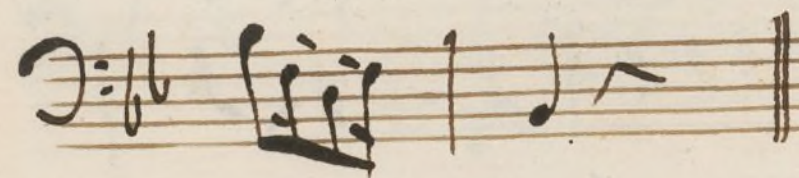
Violon.

sonadilla a tres

de Lanzani, y Moyas y.

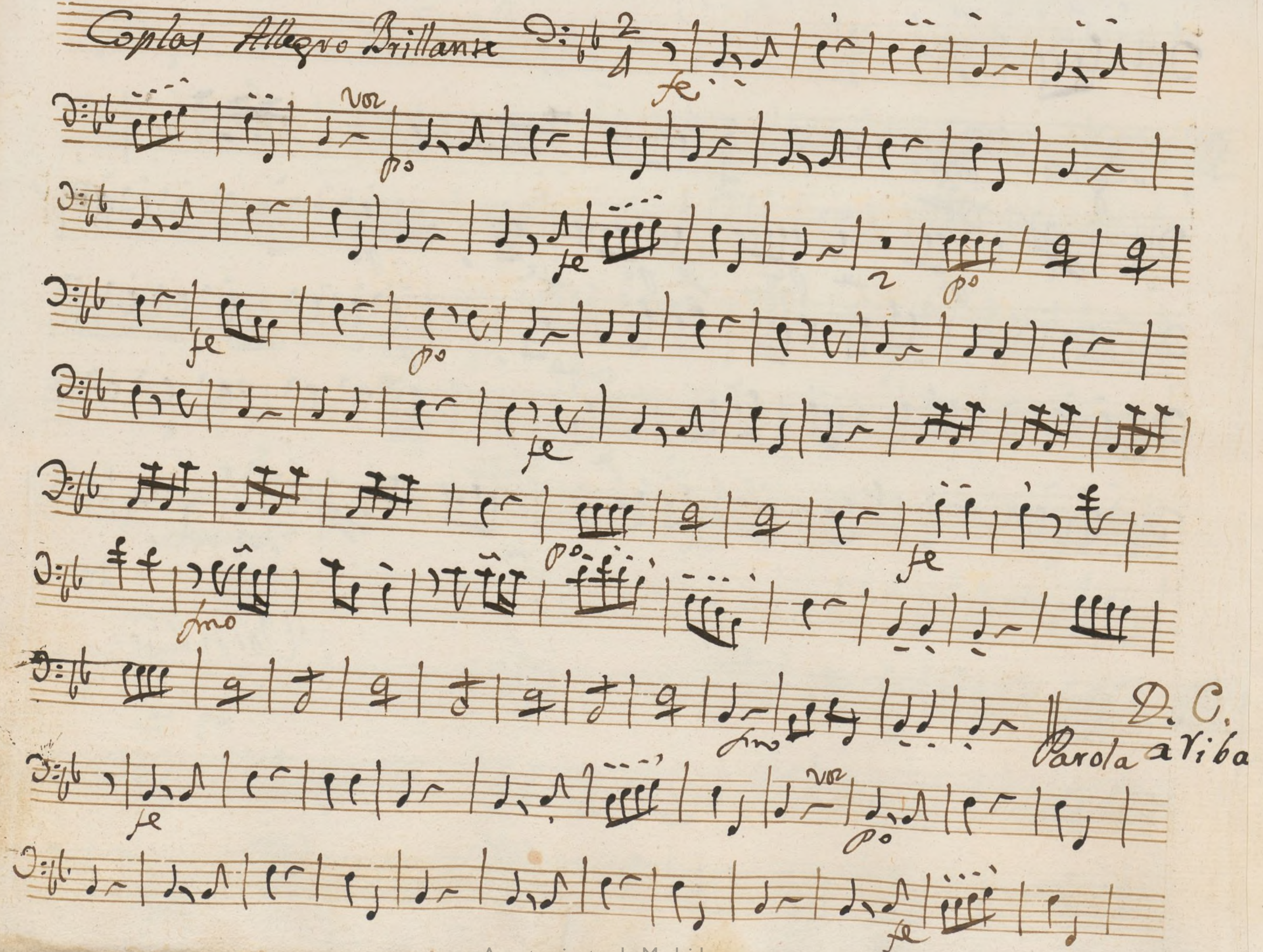
Allegro Staccato 2/4

Handwritten musical score for a piece titled "Allegro Staccato" in 2/4 time. The score consists of ten staves. The first staff begins with the tempo and time signature. The notation includes various note values, rests, and dynamic markings such as "fmo", "p", "mezzo", and "tenu". There are several instances of crossed-out or heavily scribbled-out passages, particularly in the second, third, and ninth staves. The manuscript is written in brown ink on aged, slightly discolored paper.



Volte p^{to}

Coplas Allegro Brillante



Handwritten musical score for guitar, consisting of seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp*, *f*, *fmo*, and *Volte Pto*. The score concludes with a double bar line and a final key signature change to one sharp.

D. C.
a Viba

Handwritten musical score for a piece titled "Marcha". The score is written on seven staves. The first staff begins with the tempo marking "Segui. Allegro" and a key signature of two sharps (D major) and a 3/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The word "Marcha" is written below the fourth staff. The piece concludes with a double bar line and a final note. The word "allegro" is written at the bottom of the page.

oboe 1.^o sonadilla ~~de~~ á tres + el tranco y la última

Nos 181-2

Handwritten musical score for oboe 1. The score is written on ten staves, each beginning with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 2/4.

The first staff is marked "All.^o" and "Solo". It contains a series of chords and single notes, ending with a double bar line.

The second staff contains a series of chords and single notes, ending with a double bar line.

The third staff contains a series of chords and single notes, ending with a double bar line.

The fourth staff contains a series of chords and single notes, ending with a double bar line.

The fifth staff contains a series of chords and single notes, ending with a double bar line.

The sixth staff is marked "Allegro" and "p". It contains a series of chords and single notes, ending with a double bar line.

The seventh staff contains a series of chords and single notes, ending with a double bar line.

The eighth staff is marked "Segue And.^o" and "p". It contains a series of chords and single notes, ending with a double bar line.

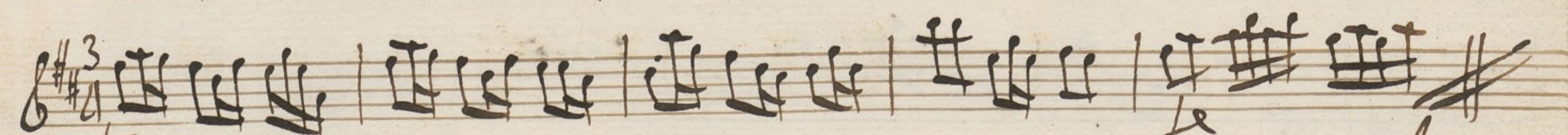
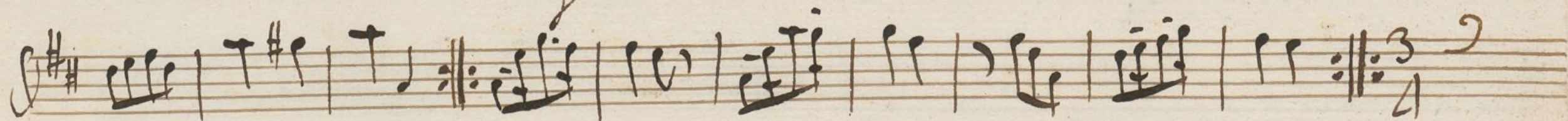
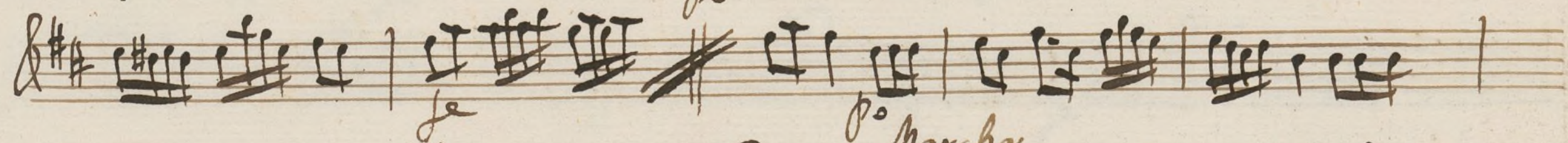
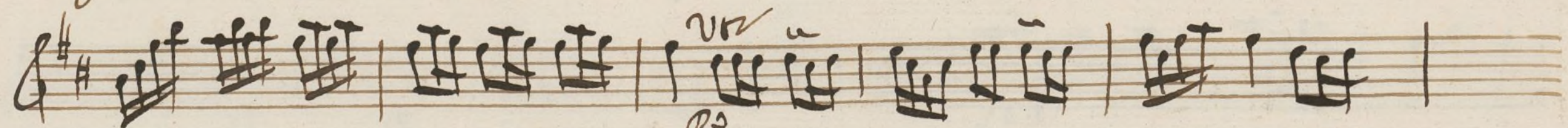
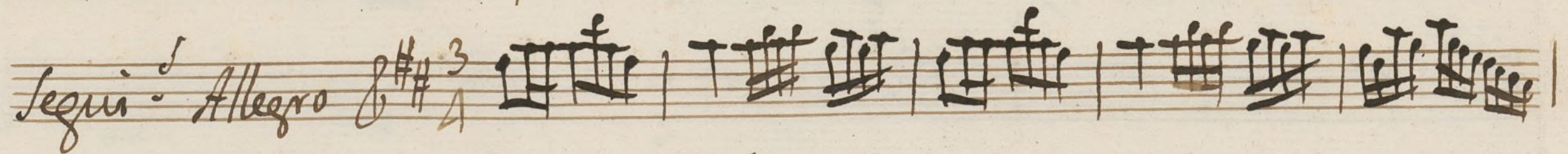
The ninth staff contains a series of chords and single notes, ending with a double bar line.

The tenth staff contains a series of chords and single notes, ending with a double bar line. It is marked "Allegro" and "p".

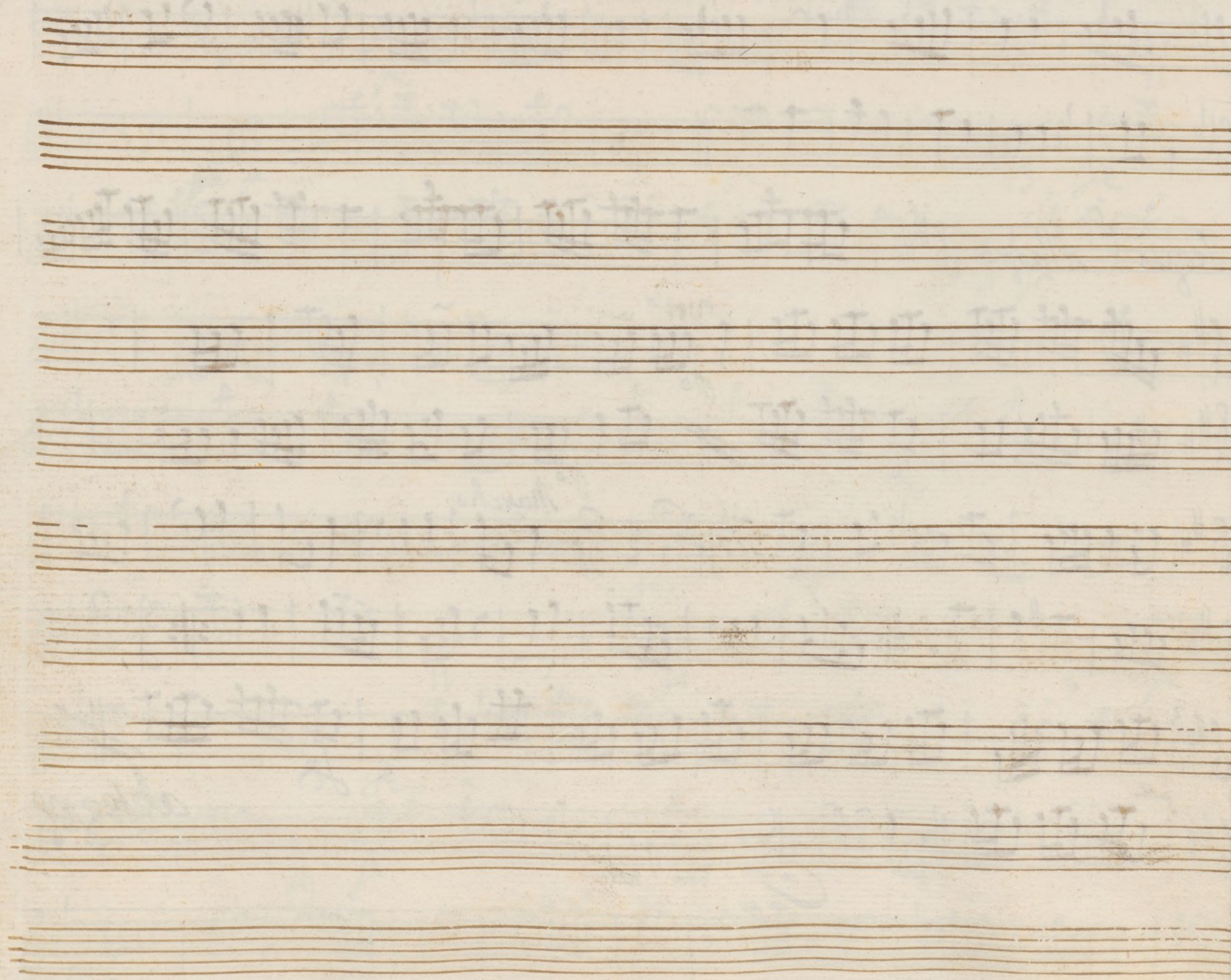
The score concludes with the word "Parola" written in the bottom right corner.

Coplas Allegro G^{\flat} $\frac{2}{4}$ *Seco*

Parola D.C. a Viba



allegro



Oboe 2.^o tonadilla ~~all.~~ a 3. + el franc y la uaja

Mus 181-2

Allegro 2/4

Measures 1-10 of the musical score. The notation includes eighth notes, quarter notes, and rests. There are markings for 'solo' and 'fe' (forte) throughout the passage.

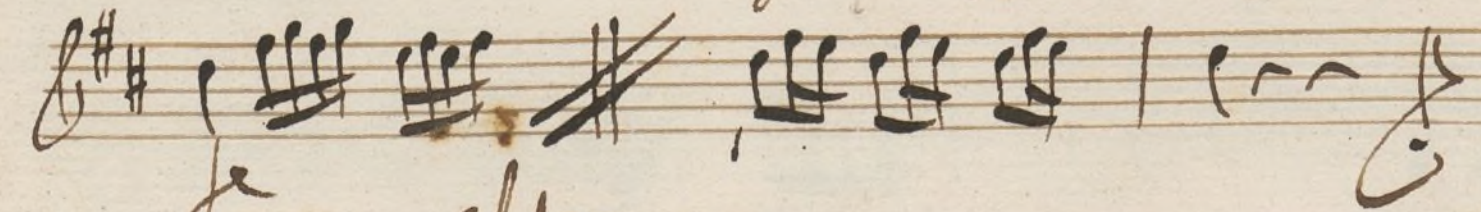
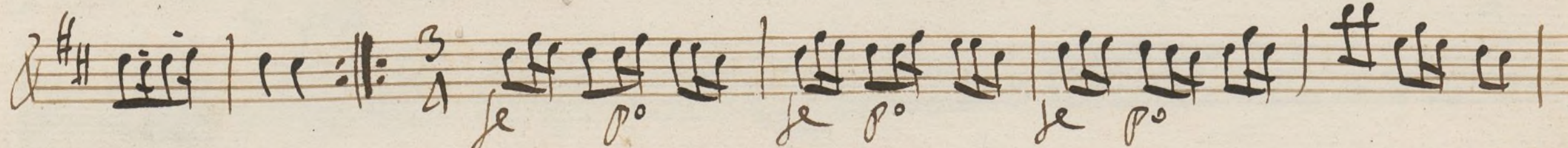
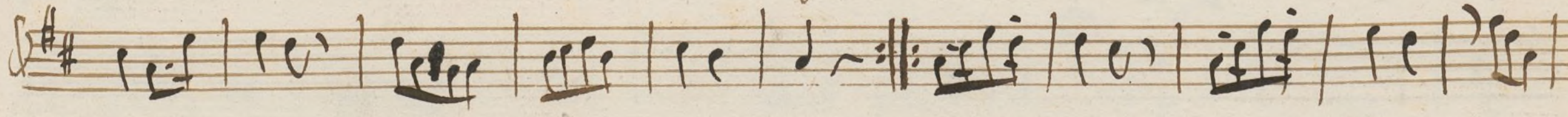
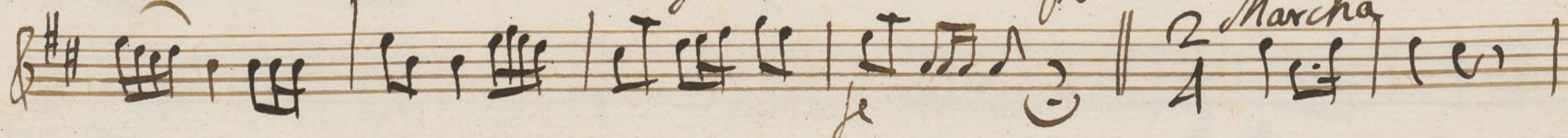
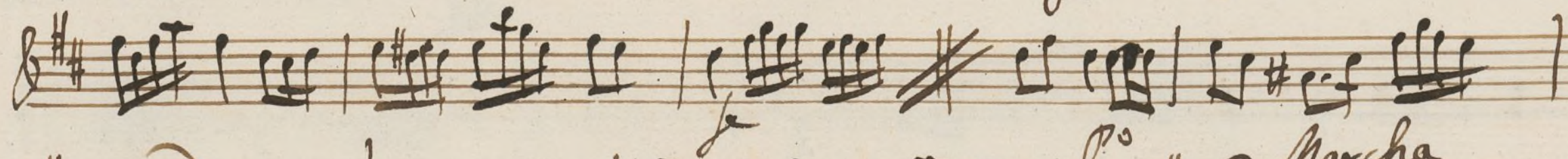
Measures 11-12 of the musical score. The notation includes eighth notes, quarter notes, and rests. There are markings for 'p' (piano) and 'fe' (forte) throughout the passage.

Segui. And. 3/4

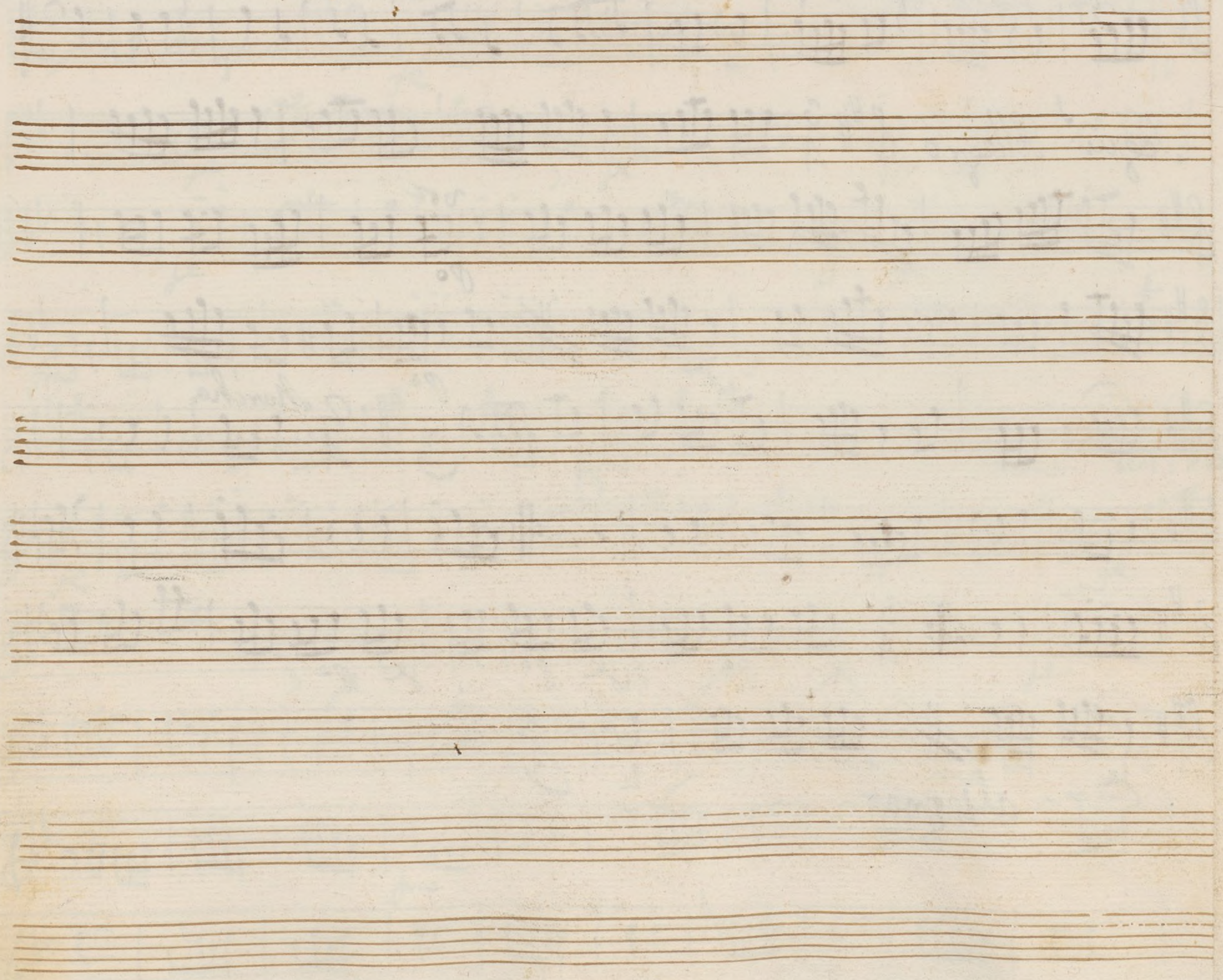
Measures 13-16 of the musical score. The notation includes eighth notes, quarter notes, and rests. There are markings for 'p' (piano) and 'fe' (forte) throughout the passage. The tempo marking 'Segui. And.' is present.



Segui. Allegro ♦ 3/4



allegro



Trompa Primera

Tonadilla a tres; de los franceses

Mus 181-2

In Befa

Allegro Staccato $\text{G}^{\flat} \text{ } 2/4$

Handwritten musical notation on a staff, including notes and rests.

Handwritten musical notation on a staff, including notes and rests.

Handwritten musical notation on a staff, including notes and rests.

Handwritten musical notation on a staff, including notes and rests.

Handwritten musical notation on a staff, including notes and rests.

Handwritten musical notation on a staff, including notes and rests.

Segu. faze.

Volte

Coplas Allegro $\text{G}^{\flat} \frac{2}{4}$

fe *voz*

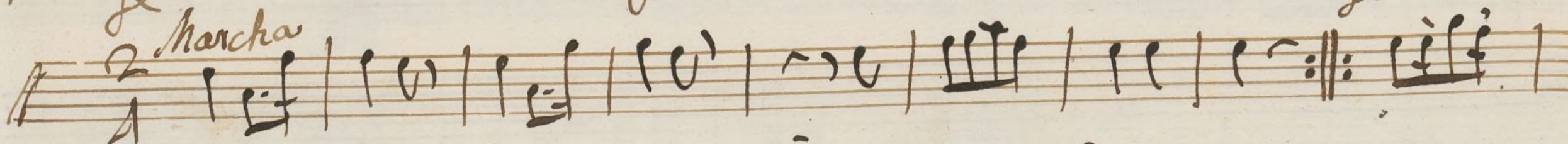
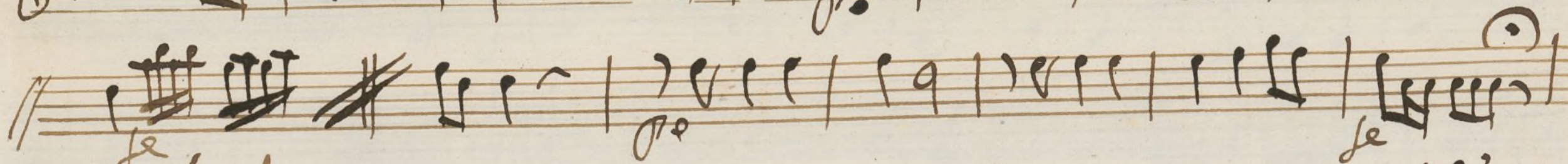
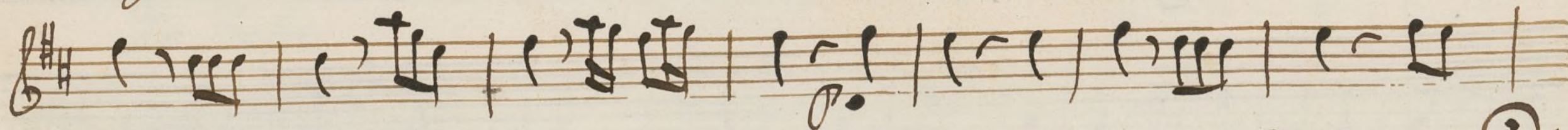
Parola, D. C. a Triba *fe*

25 *27*

Clarinet

Segui! Allegro $\text{G}\sharp\text{F}\sharp$ $\frac{3}{4}$

2



allegro

Clarinet

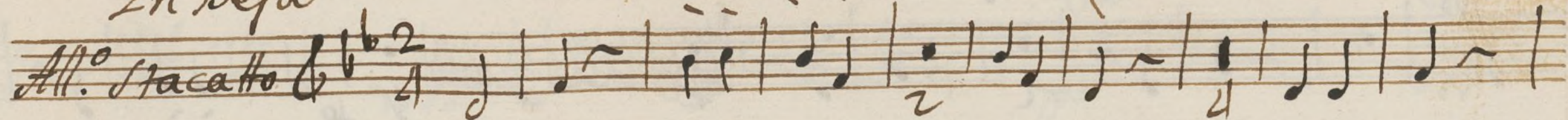
Handwritten musical notation on ten staves. The notation is extremely faint and illegible, appearing as light brown or grey marks on the aged paper. The staves are evenly spaced and run horizontally across the page.

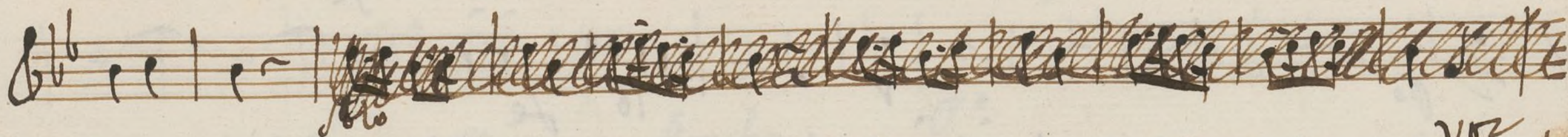
Trompa 2^a

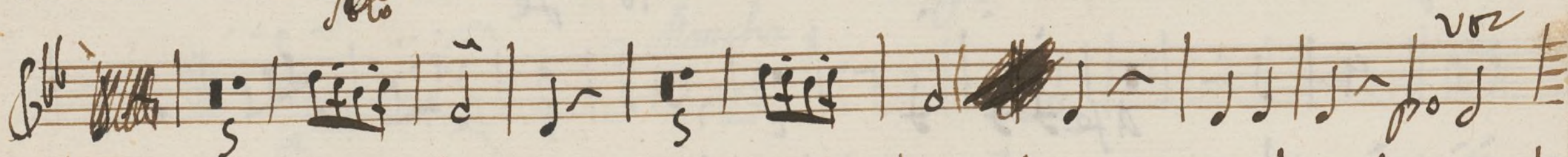
Mus 181-2 1

Sonadilla à tres; de los franceses. Mayas 7.

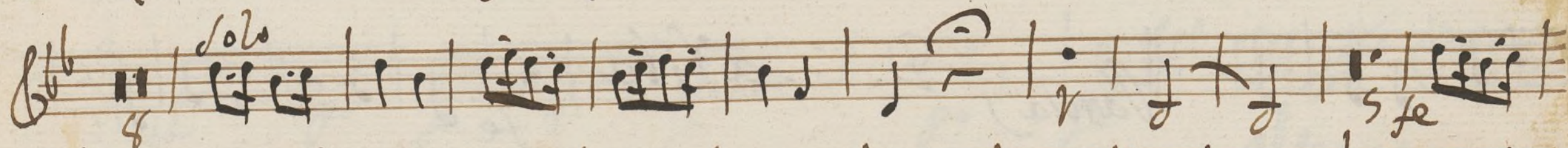
In Befa

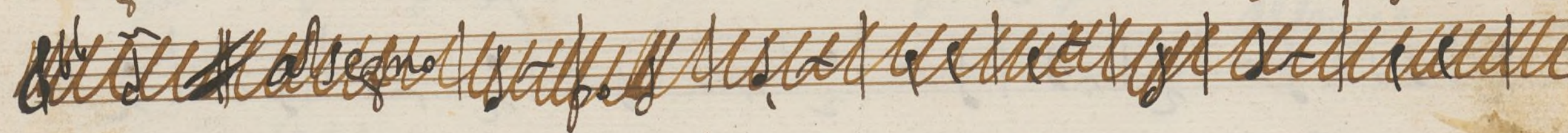
All.^o Stacatto 

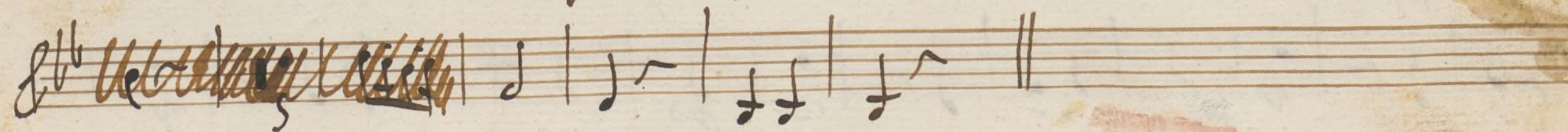






solo 

allegro 



Segui. fare //

Vol. II

Coplas Allegro 8⁶ 2

fe

no

po

16

fe

fe

fe

Parola D. C. a Viba

fe

fe

po

16

fe

27

25

Clarines

Sequi. Allegro $\text{G}\sharp\text{G}\frac{3}{4}$

Marcha

allegro

