

Leg. 2.º n.º 127, 89

Mus 69-8

Leg. 1.º n.º 6

t

Sainete

6.

Las Mahoneras

All.

Victoria Victoria

Briñ. Mar.

pues q^e se rindio a nro Monarca ya puxto Mahon Vic.

Brin. li

Mar. 2

Victoria y que Viva el Rey y el amor Victoria y que Viva y que

Viva el Rey y el amor Viva el Rey Viva Viva Viva España Viva

Viva la tropa y viva el amor *Viva la*

Viva

Viva el amor

tropa Viva viva Viva el amor Viva Viva

viva el a-

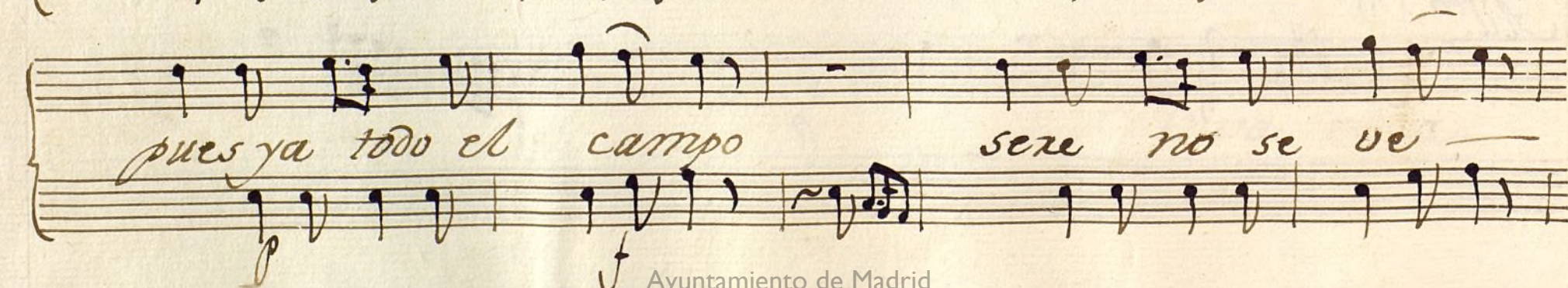
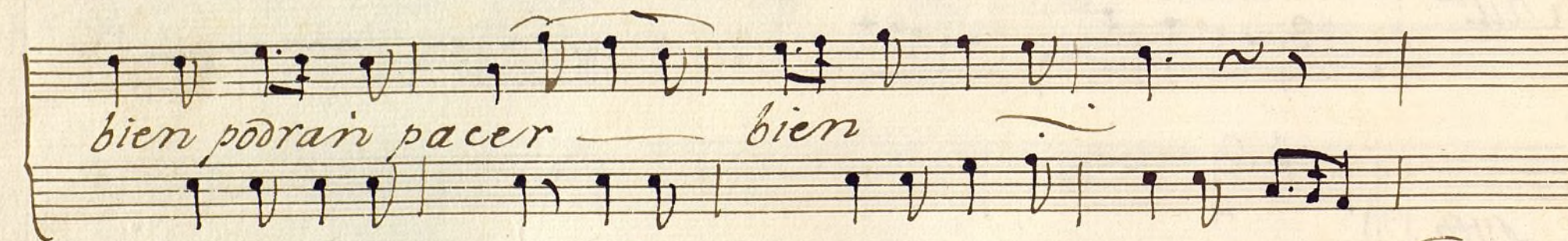
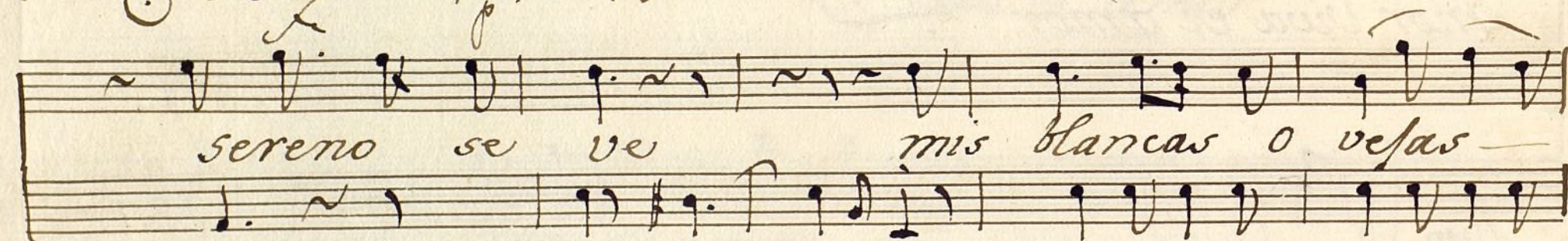
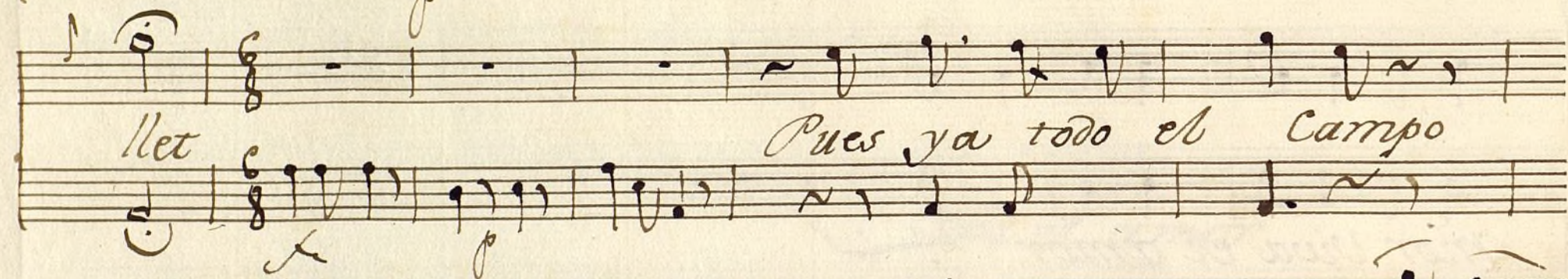
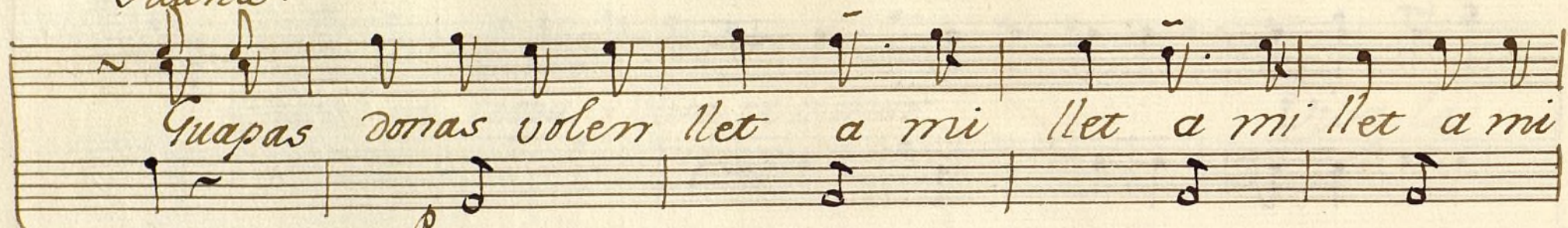
The image shows a handwritten musical score on aged, slightly stained paper. The score is written in a cursive, handwritten style. It consists of two systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish and are repeated several times. The first system has the lyrics 'Viva la tropa y viva el amor' and 'Viva la'. The second system has the lyrics 'Viva el amor' and 'tropa Viva viva Viva el amor Viva Viva'. The third system has the lyrics 'viva el a-'. The music is written on five-line staves. The notes are mostly eighth and sixteenth notes, with some rests. The piano accompaniment is indicated by double slashes (//) on the lower staves. The paper is yellowed with age and has some foxing and staining.

mor Viva el amor

Alto Valse D.C.

Alto

Juana.



mis blancas o ve las bien podrán pa-
 cer bien podrán pacer bien
 y podrá sin sueto
 salir a vender q.e los espa ñoles
 son homb.º de bien q.e los espa ñoles-

g.^e los son hombres de bien

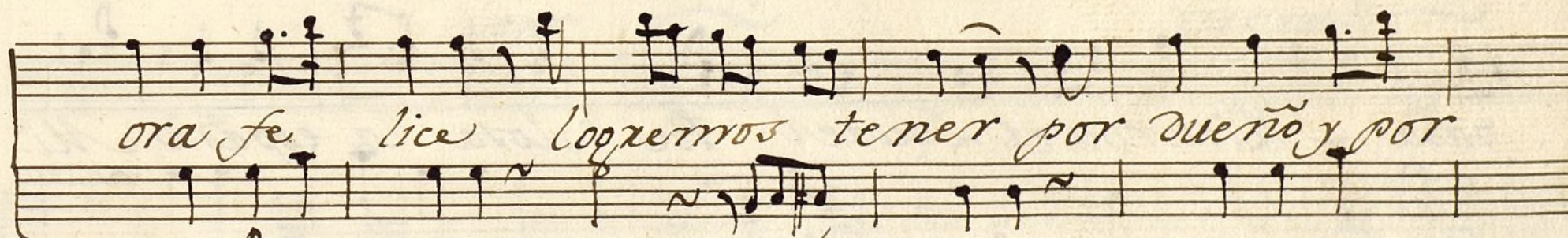
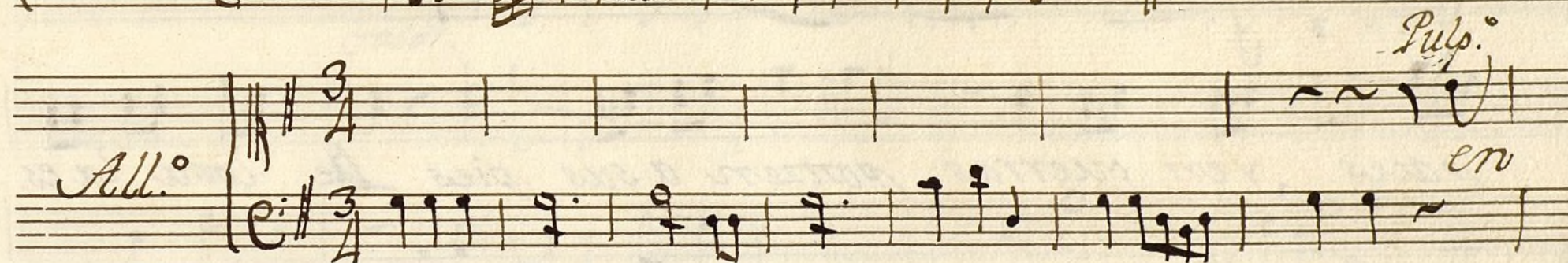
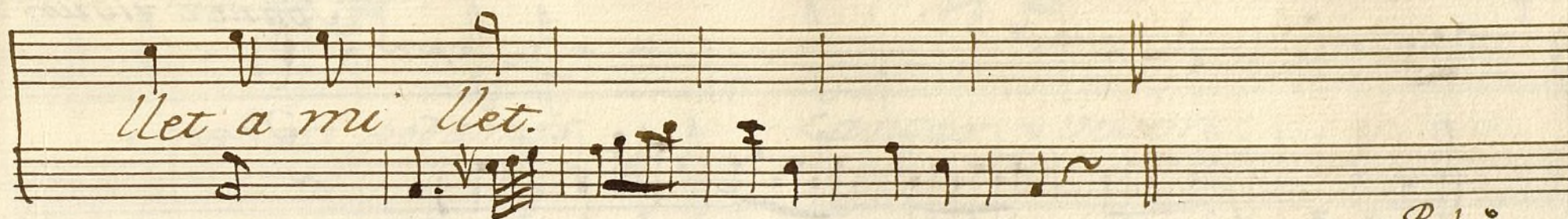
y podrá sin susto salir a vender g.^e los espa

ñoles son homb.^s de bien son son

son son

fino

Guapas donas volen llet a mi llet a mi-



Abañez y Brinli

Ven

paces y en guerras portren a sus pies Be losa la es.

pada Minerva el Lauzel Be losa la espada Mi.

nerva el lauzel Belosa

Pulp. y Mar.º

por q.^e asi podamos cantar y ver

Fodor.

por cantar

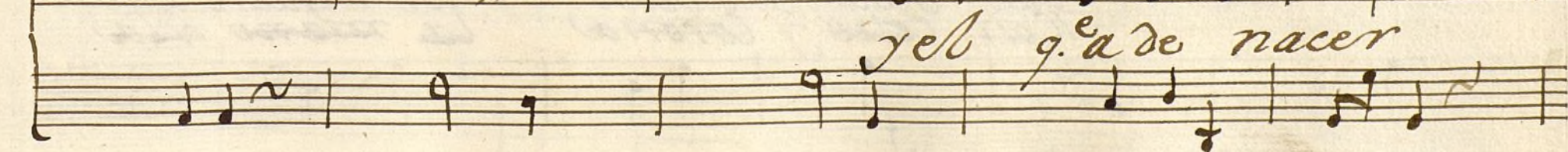
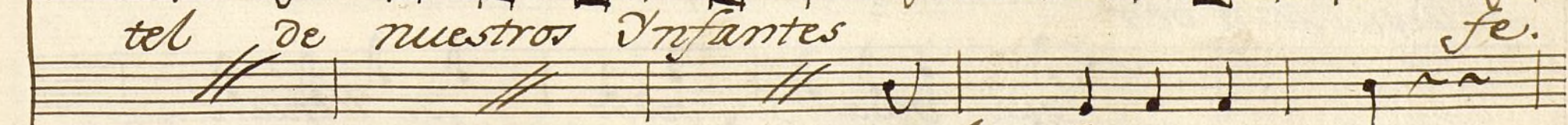
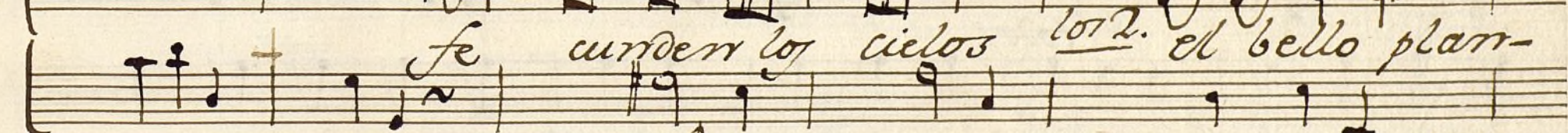
por q.^e asi podamos cantar y ve ver por q.^e asi po

damos cantar y ver

Cantar y ver

Mar.^o
De Carlos y

Luisa la orion llegue a ser segun lo merecen e



cunden los cielos el bello plantel de nñros Infantes, y el
 g.^{ta} de nacer. *Al.^o* *Ibáñez* que vivan y todos
 se lleguen a ver *todos.*
 que vivan y todos *Coro Ceteo y Corotta* se lleguen a
 la mano y la

las 2.

todos.

Con cetro y corona la mano y la sien

ver
sien

Con cetro y co

la mano y la sien

y así sus vasallos antes y

romba la

Pulp. *todos*

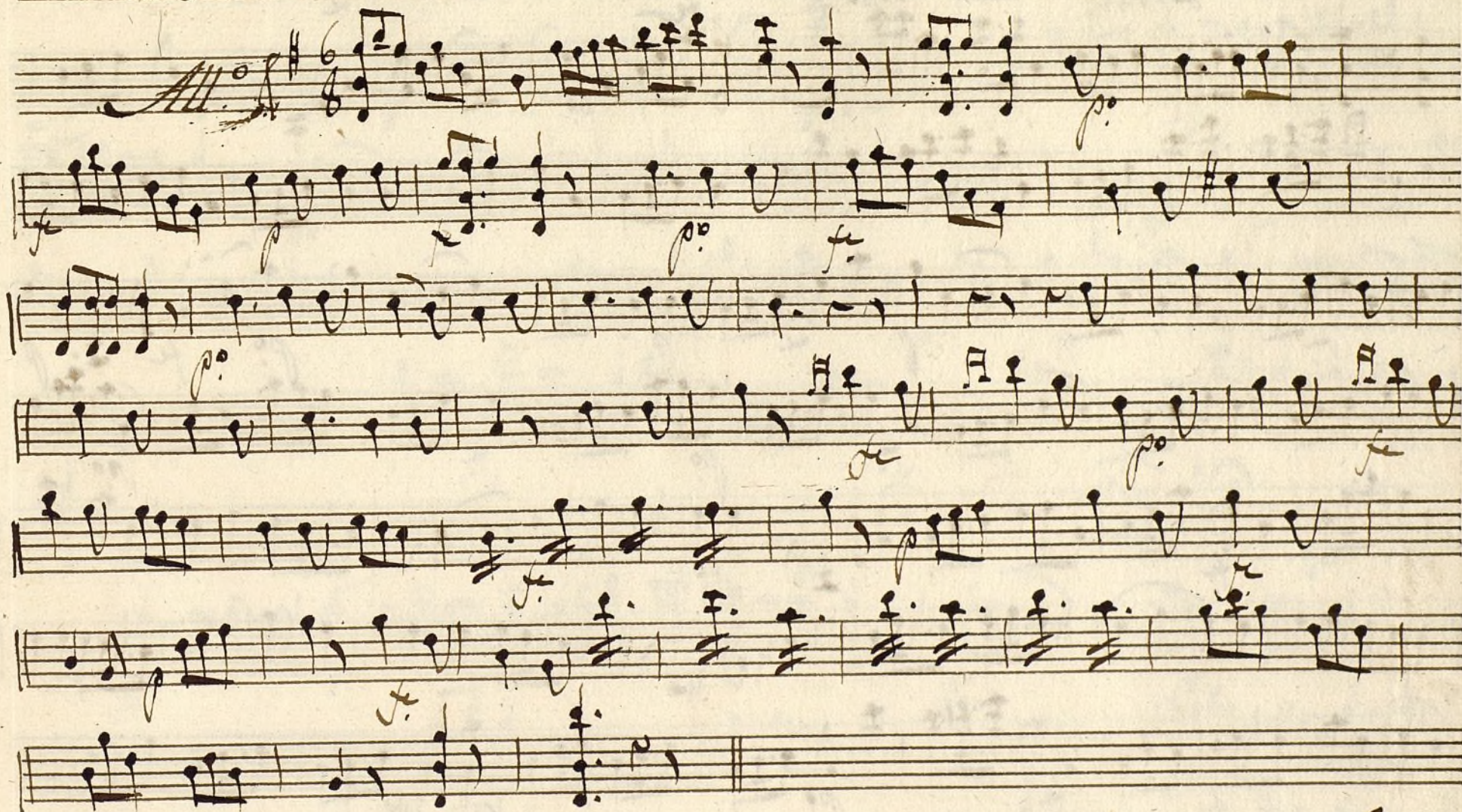
Buñ.

despues podran venturo sos cantar y veuer podran ventu

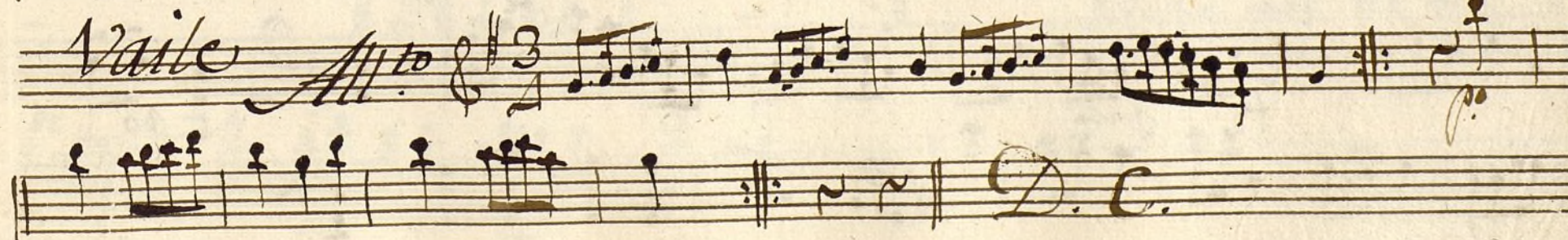
rosos cantar y veuer

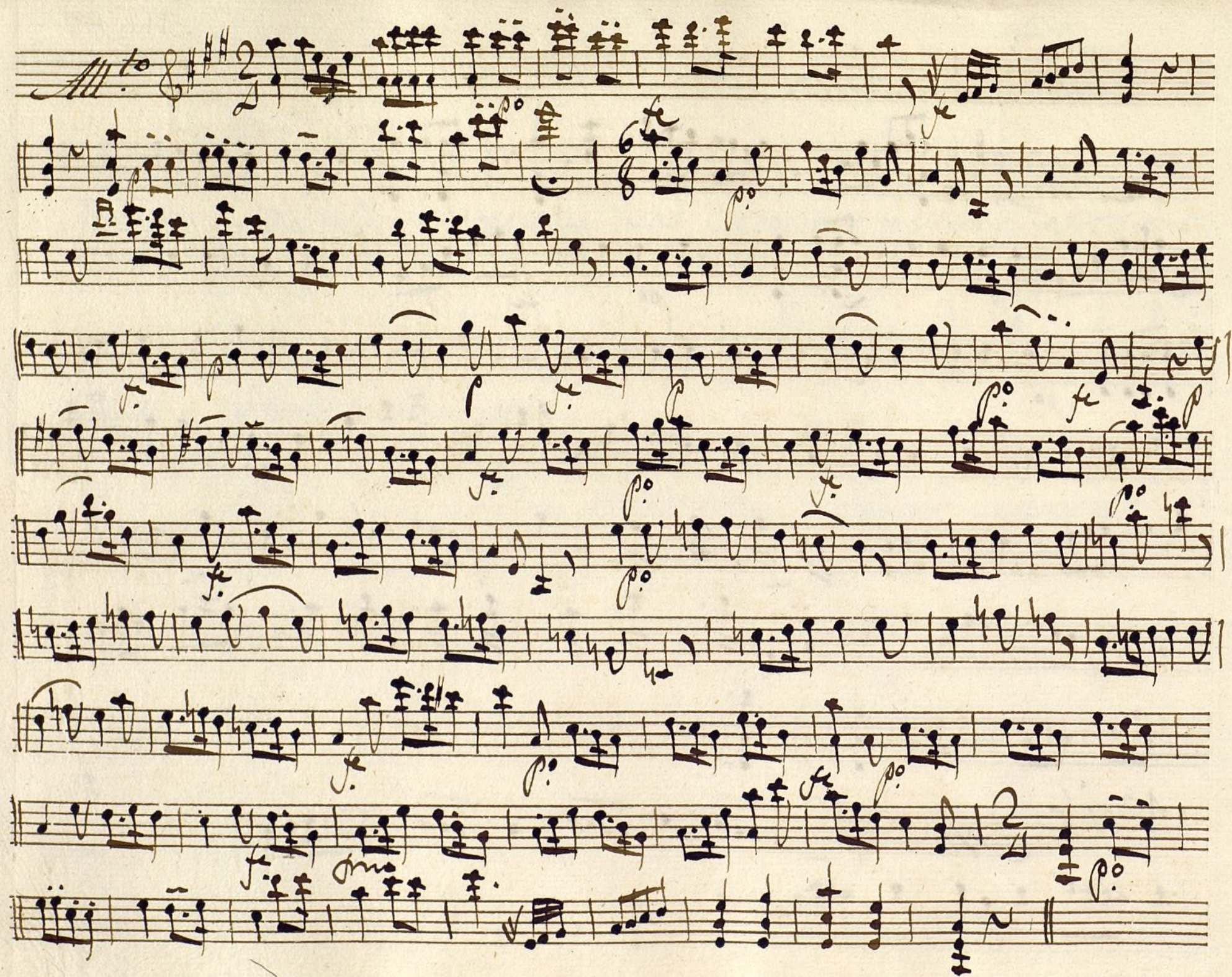
cantar y veuer cantar

Violin 1.º Sainete



Vaile





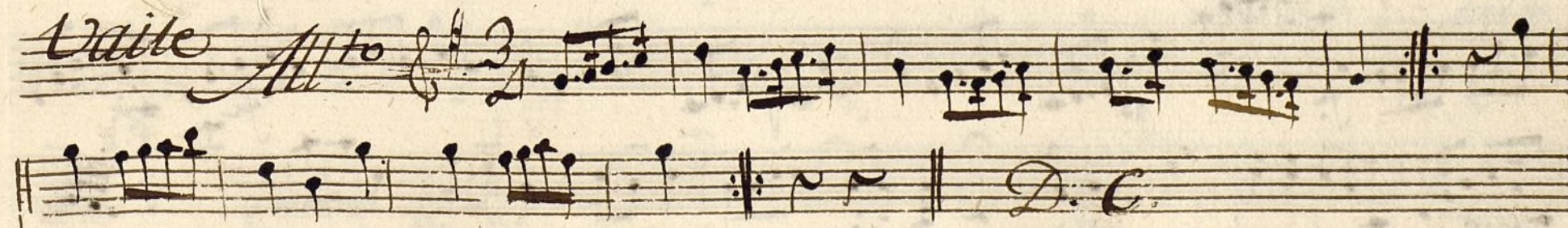


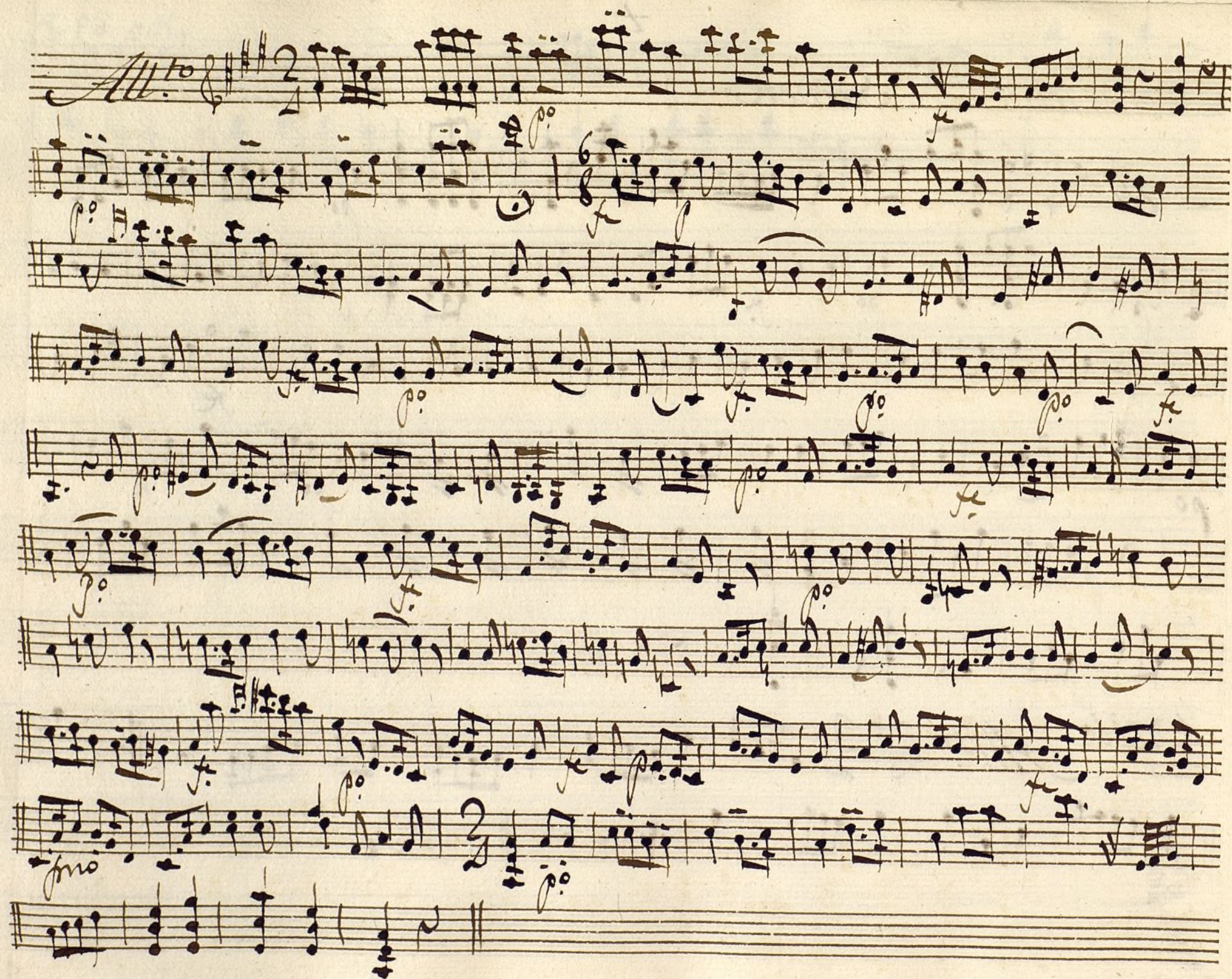


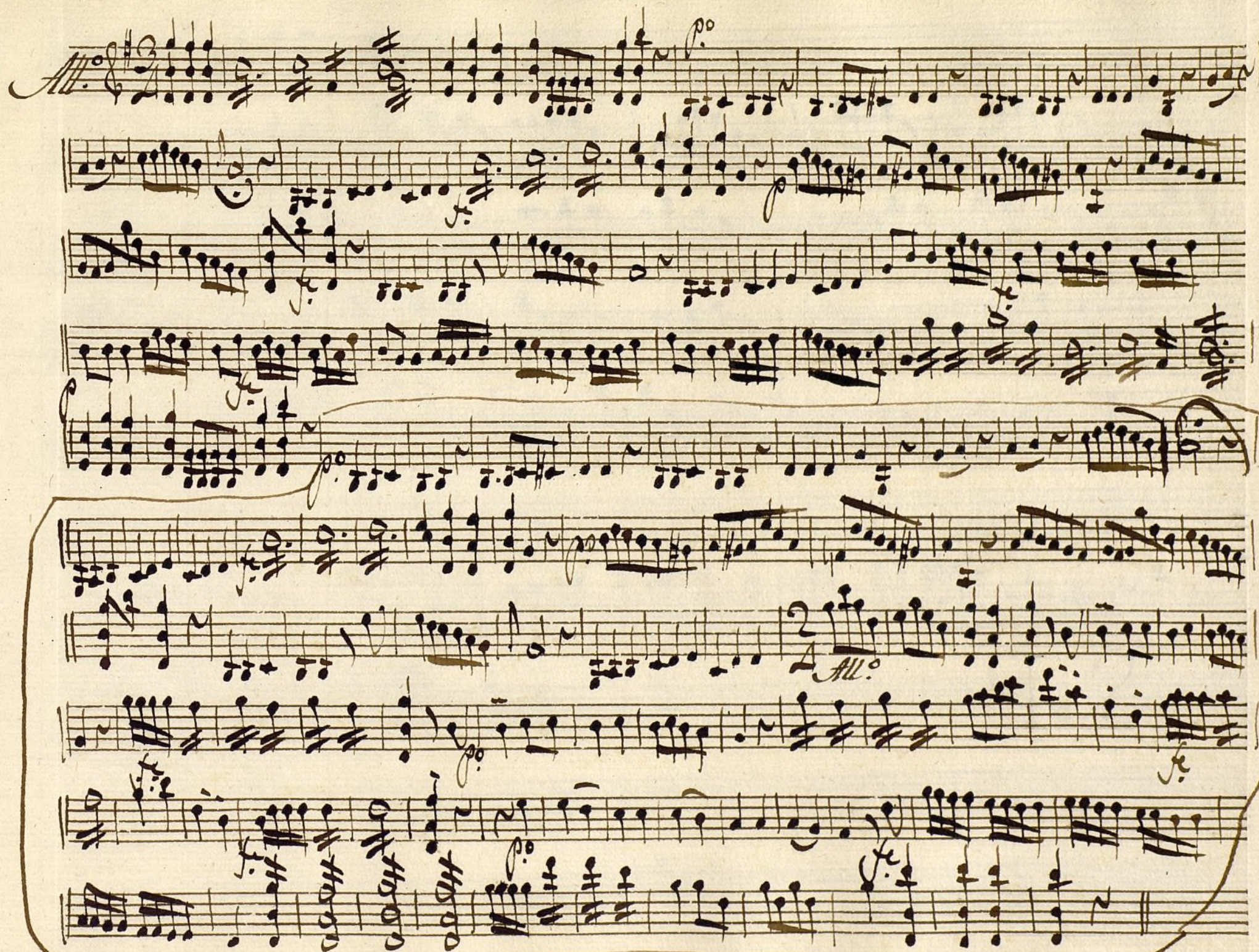
t

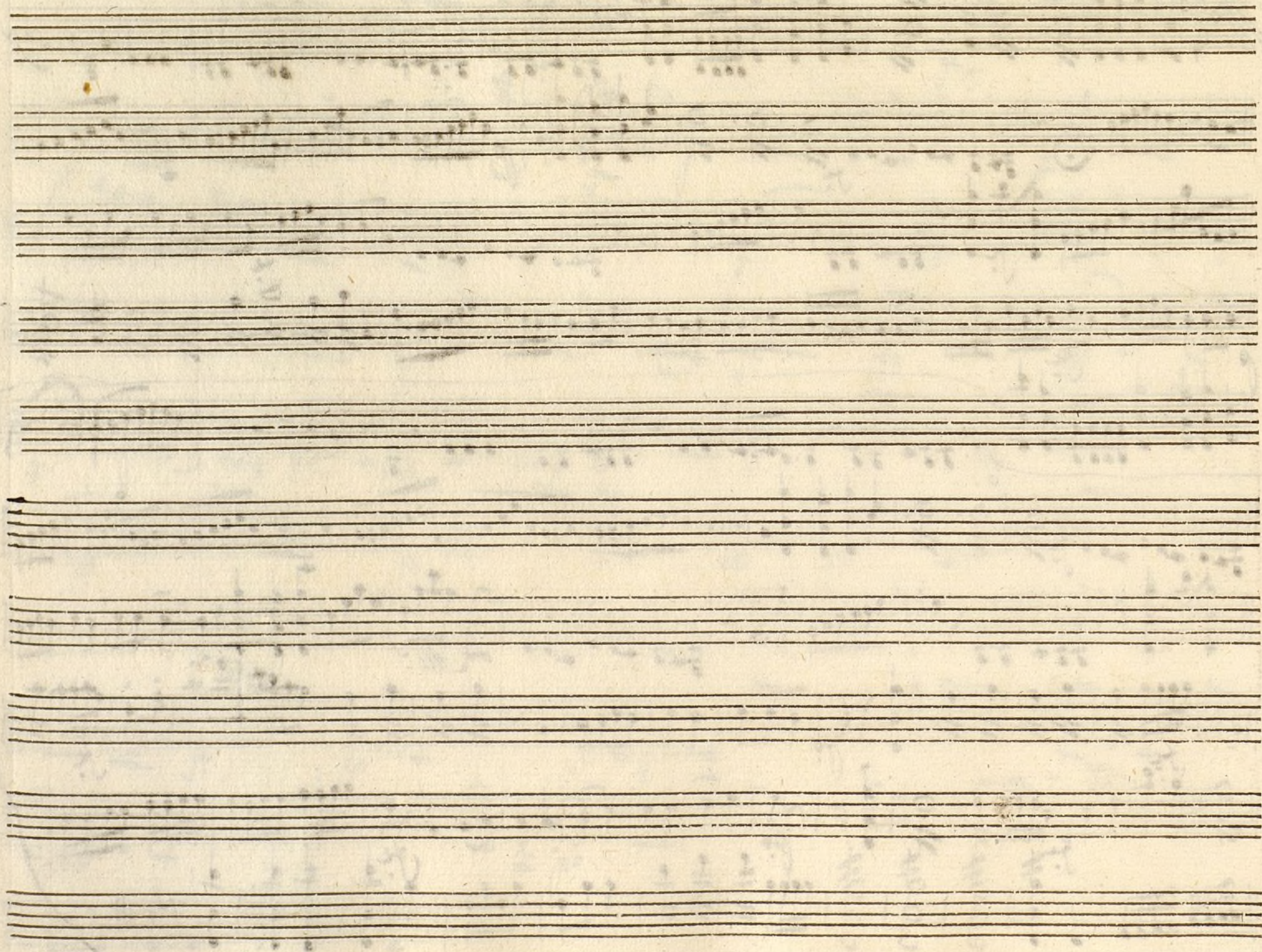
Mus 69-8

Violin 2^o Sainete

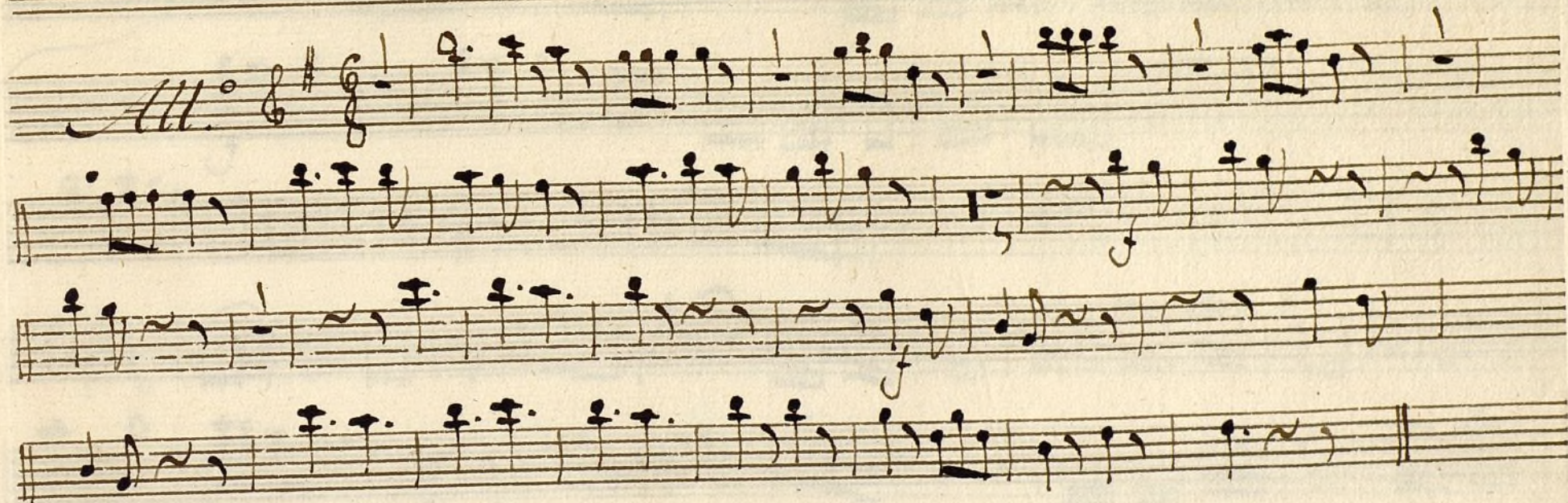








Oboe 1.° Sancte

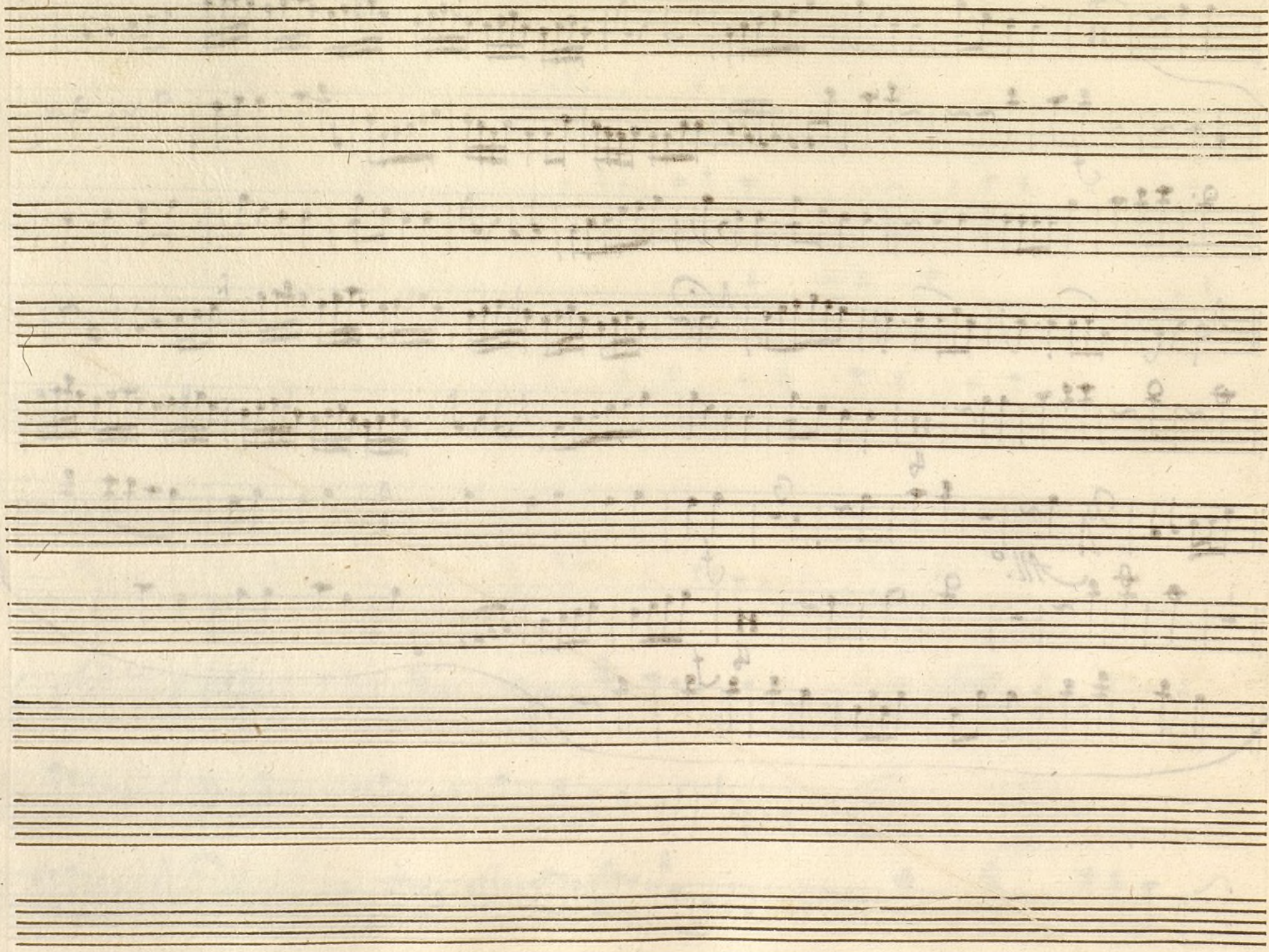


Vaile Flautin
Allegro

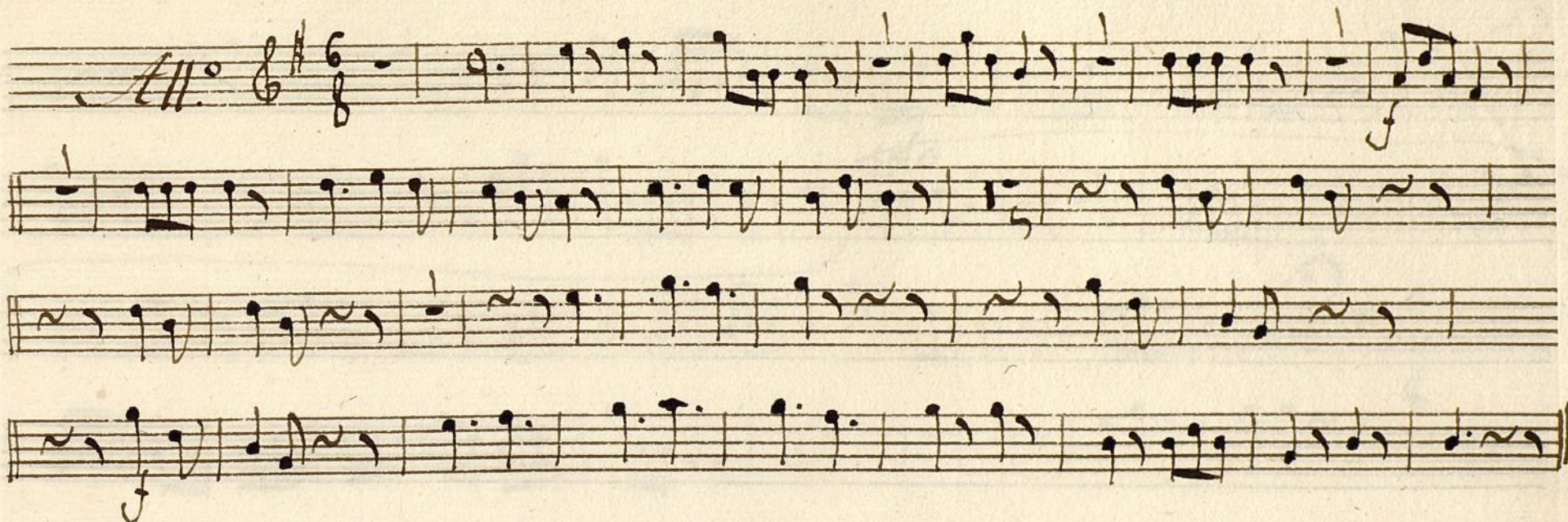


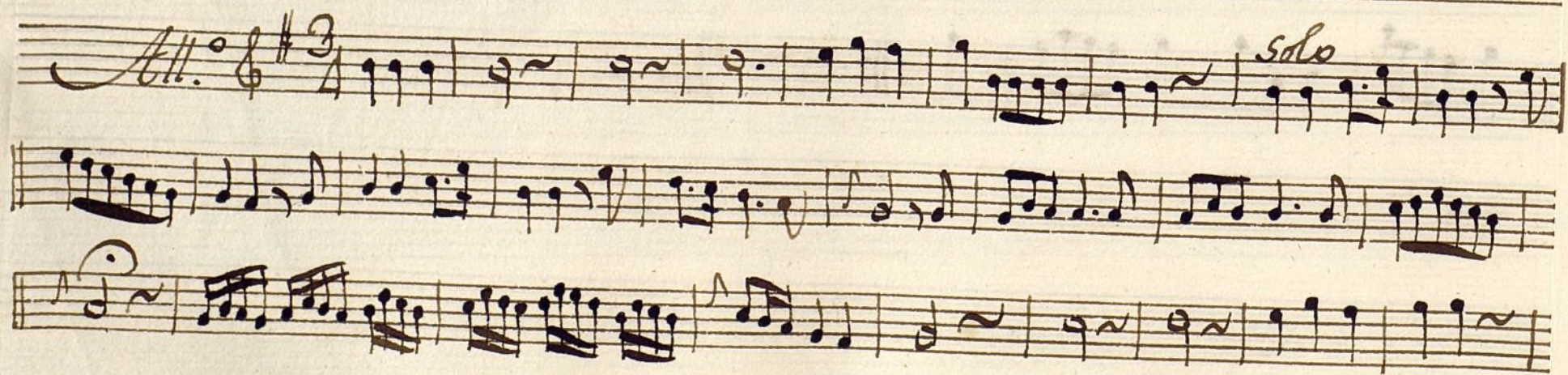
Handwritten musical score on three staves. The first staff begins with the tempo marking *All.^o* and the key signature of one sharp (F#). The music is written in treble clef with a 3/4 time signature. The notation includes various note values, rests, and dynamic markings. A section of the first staff is marked *Solo*. The second and third staves continue the musical composition with complex rhythmic patterns and melodic lines.

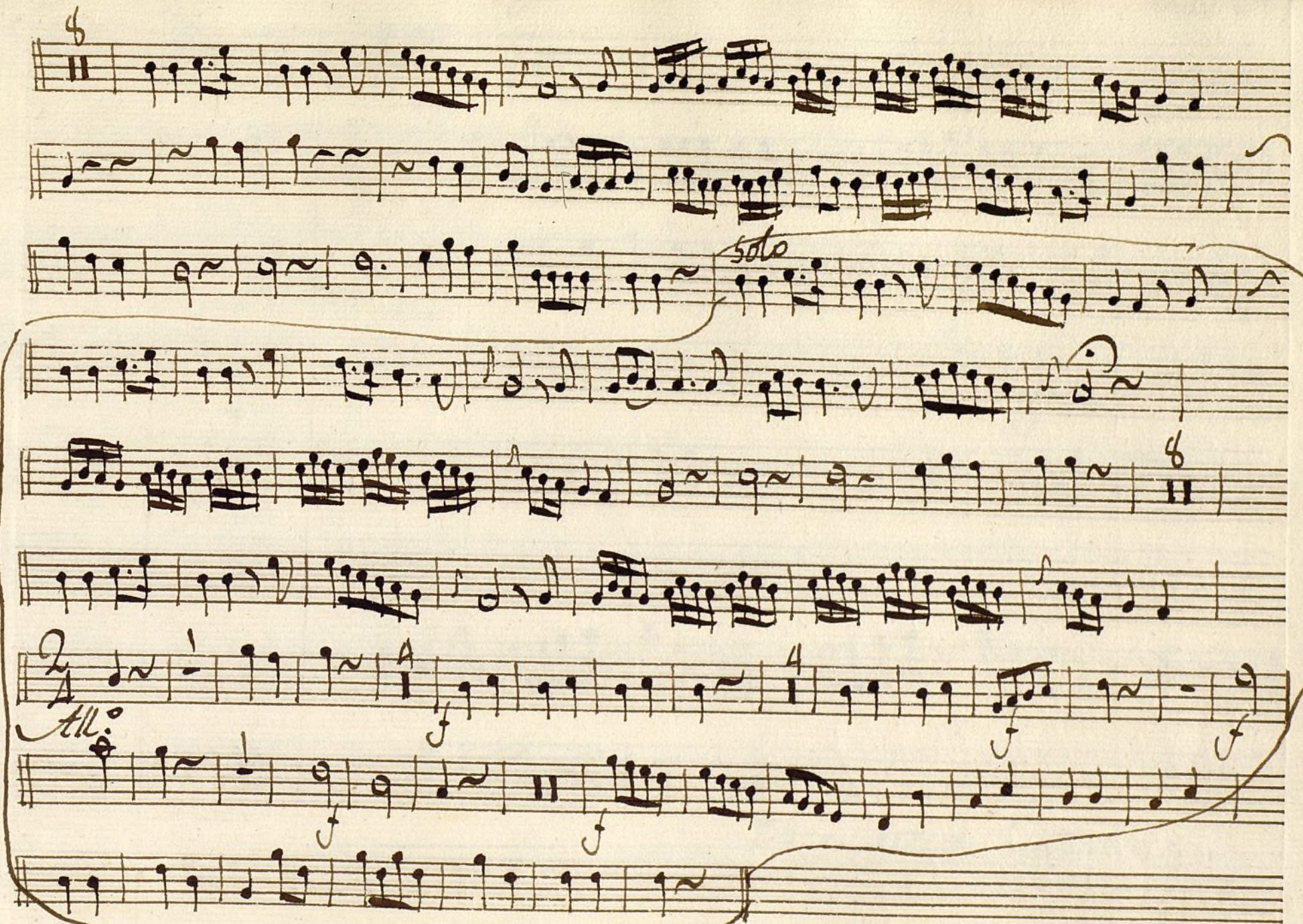


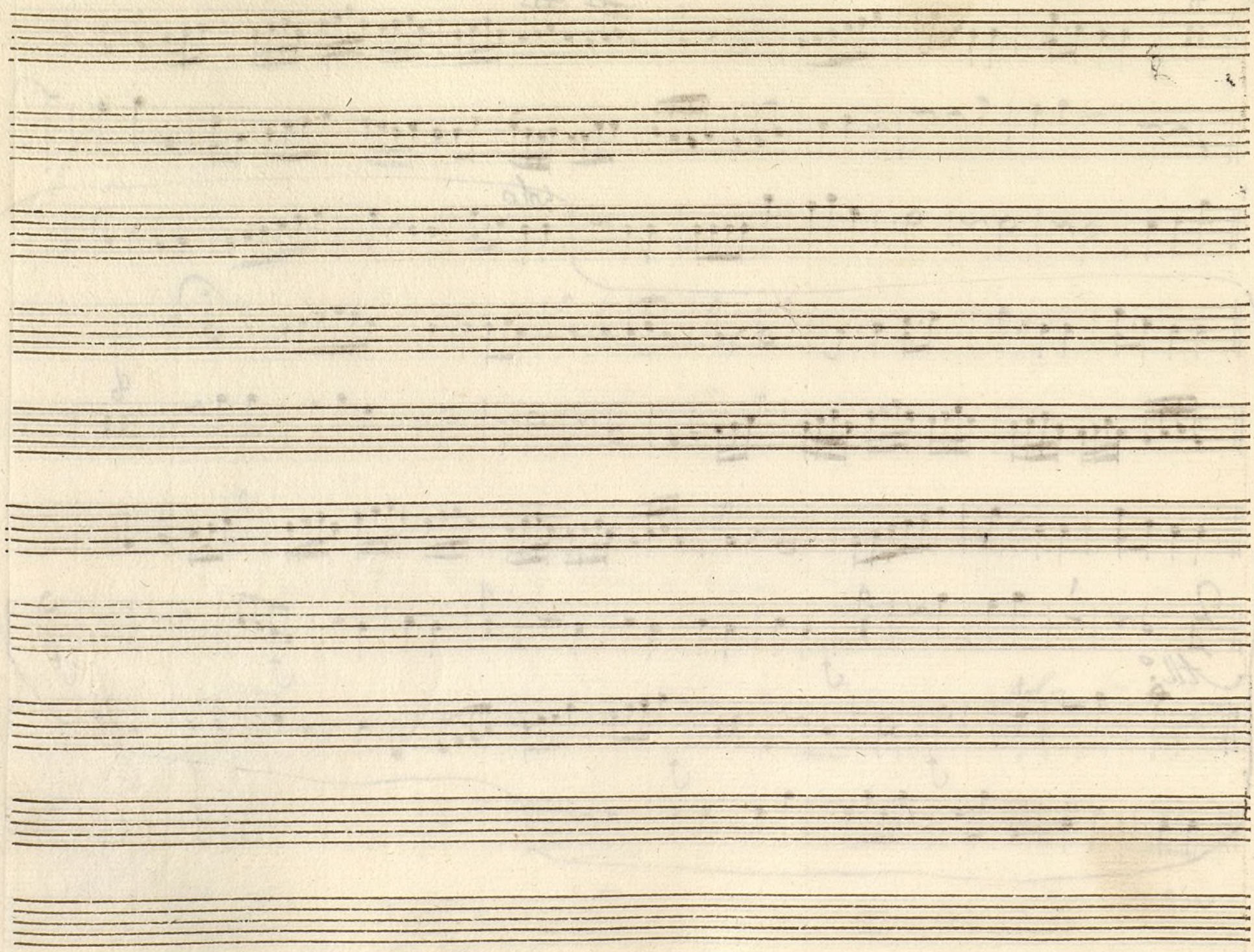


Oboe 2^o Sainete

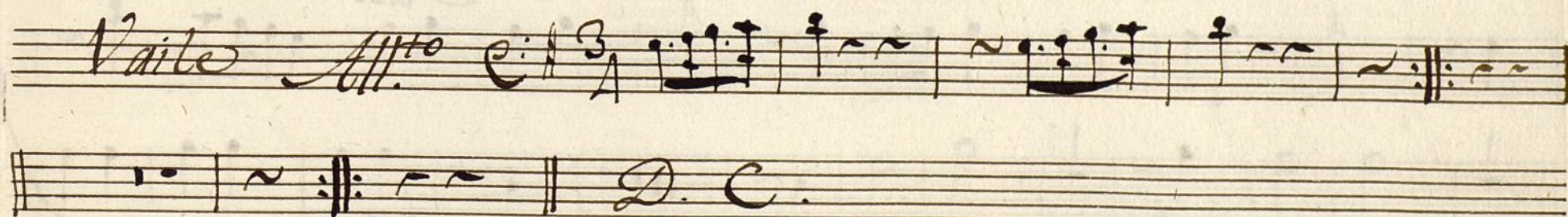
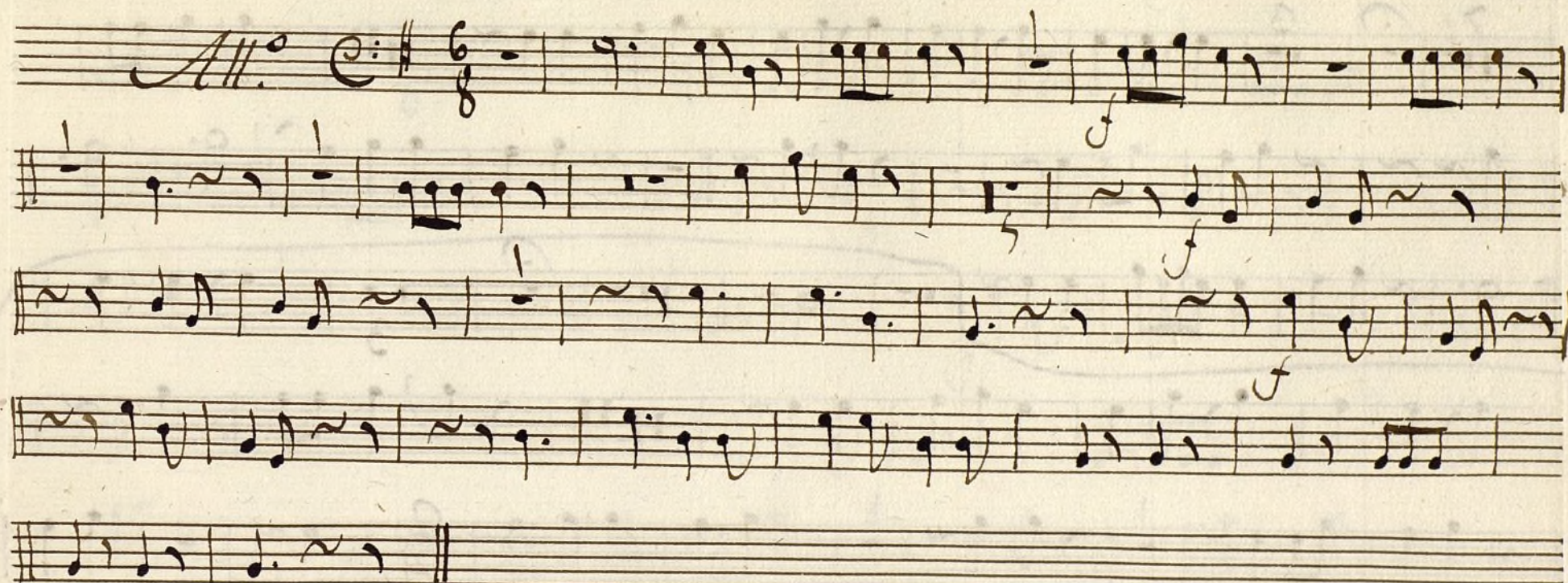








Fronpa 1.^a Sainete

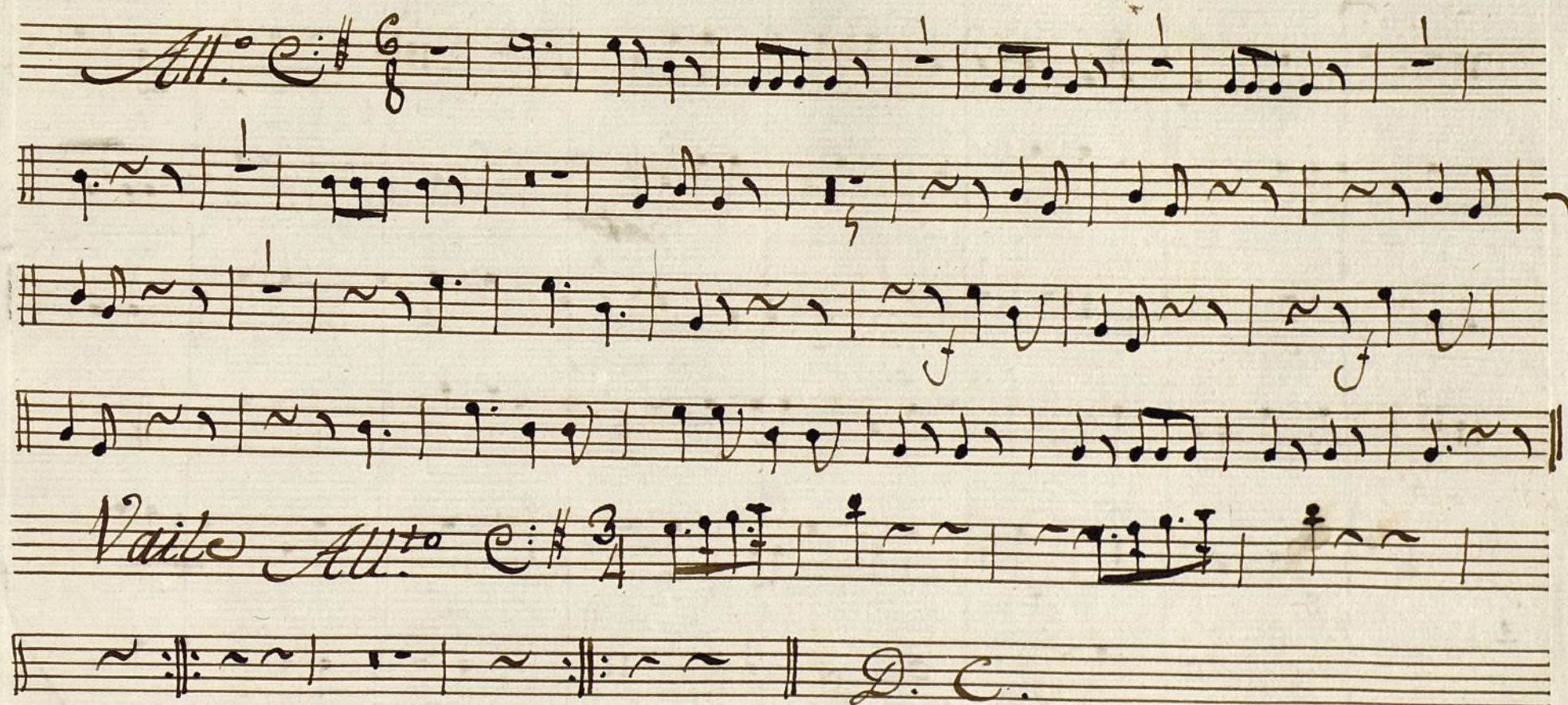


tace una Copla.

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

Handwritten musical score on ten staves. The first staff begins with *All.^o* and a key signature of one sharp (F#) and a 3/4 time signature. The music is written in a cursive, handwritten style. A large, hand-drawn oval bracket encompasses the staves from the second to the eighth. Various musical notations are present, including eighth and sixteenth notes, rests, and accidentals. There are also some markings above the notes, possibly indicating fingerings or breath marks. The eighth staff has a 2/4 time signature change and the word *All.^o* written above it. The ninth staff has a *fmo* marking. The piece ends with a double bar line on the eighth staff. The bottom two staves are empty.

t
Fronpa 2.^a Sainete



Tace una Copla.

All. $\text{C} \#$ $\frac{3}{4}$

16

All. $\frac{2}{4}$

fmo