

Alc

mus 92-24

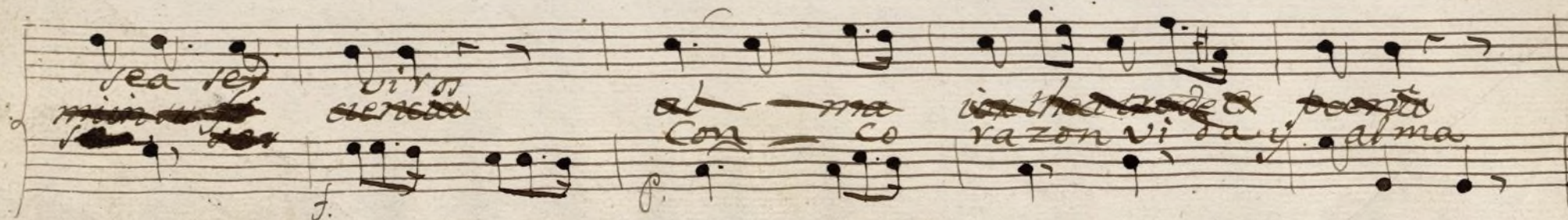
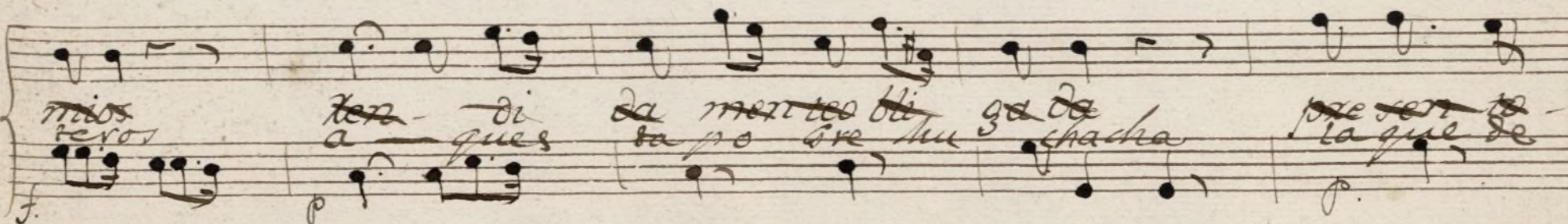
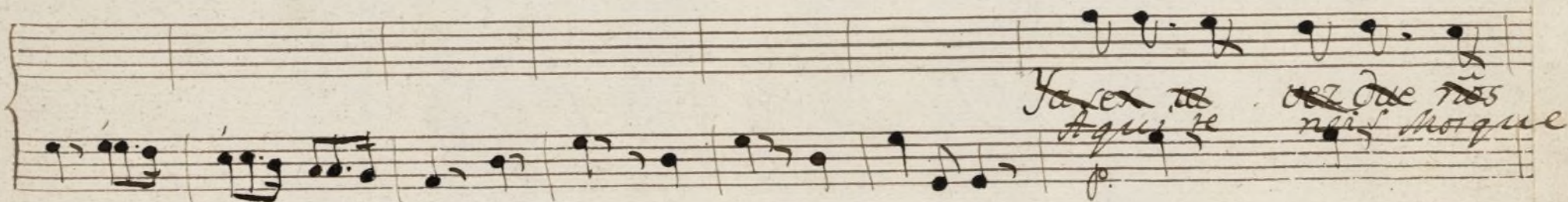
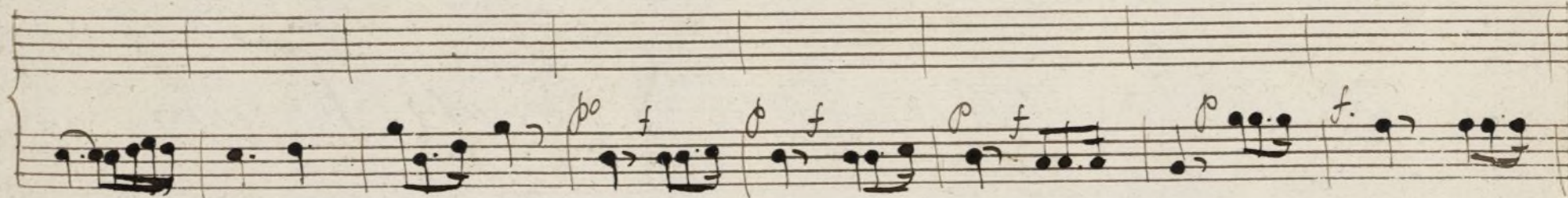
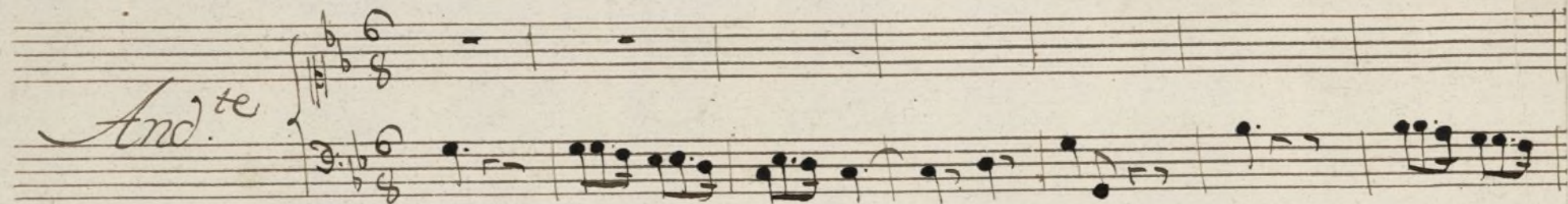
Fonadilla à solo. con Violines y Flautas.

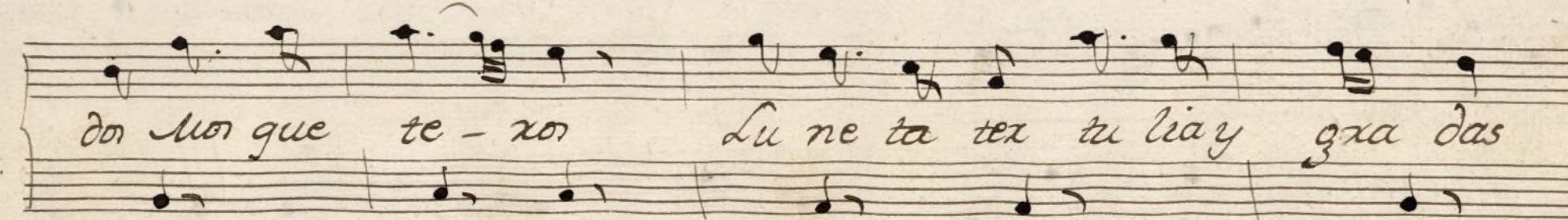
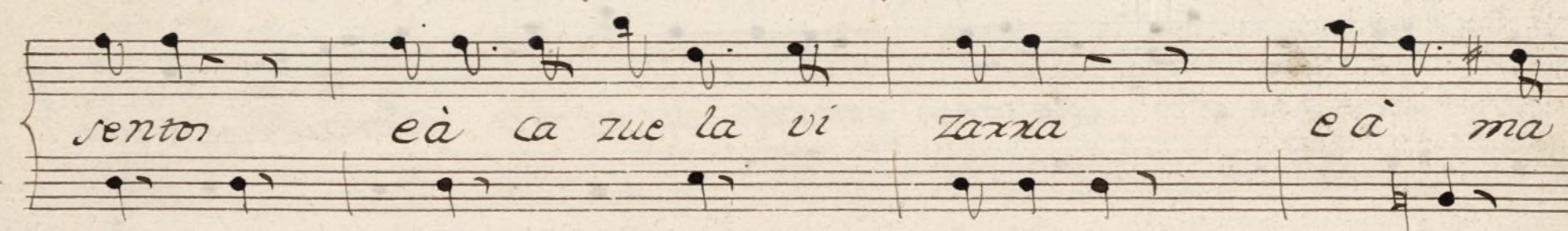
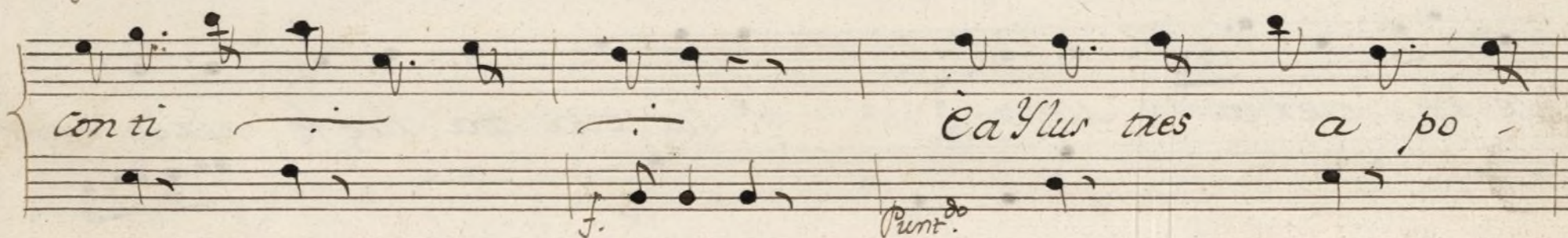
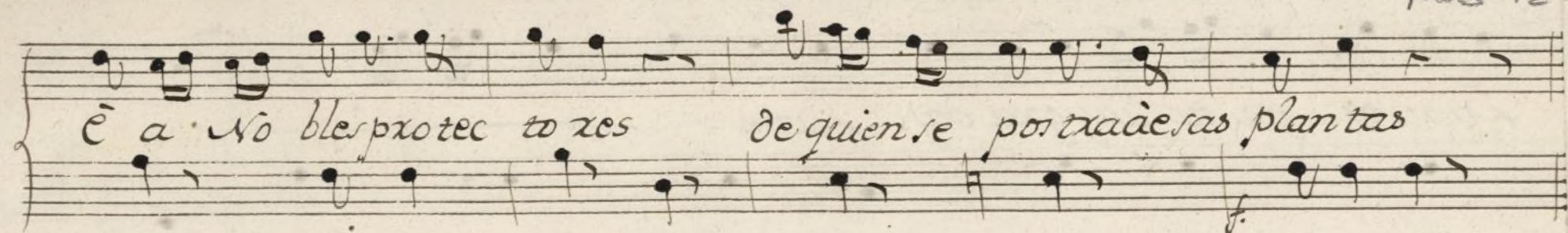
La Maya sin Patria.

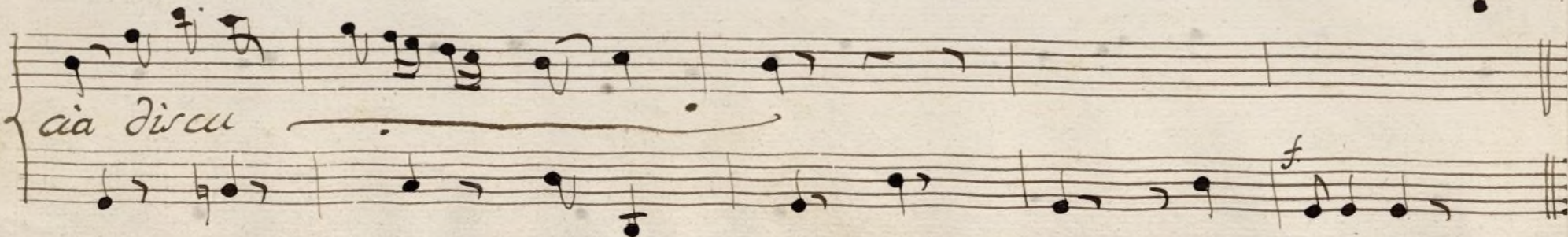
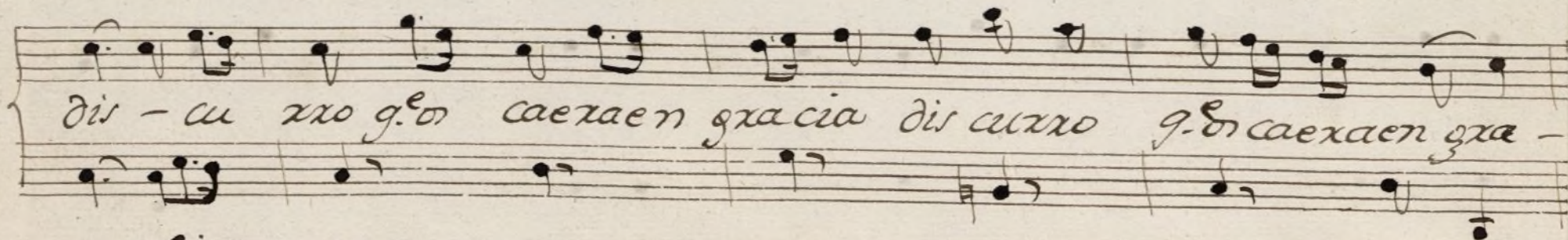
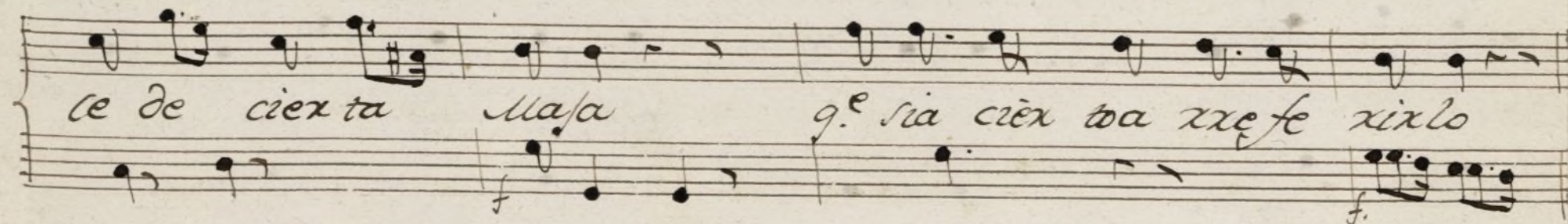
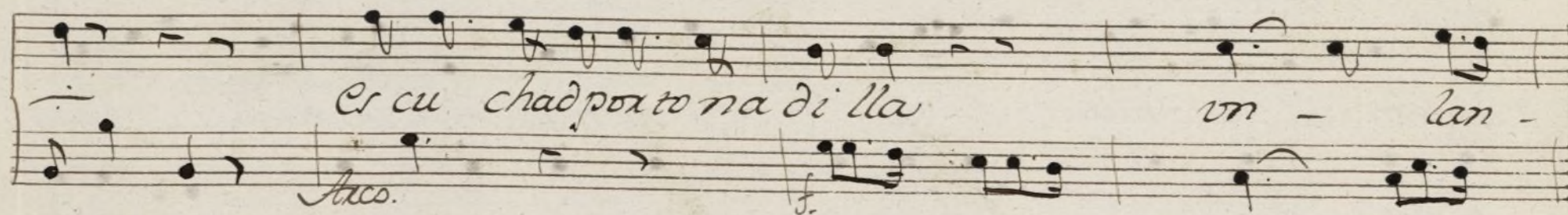
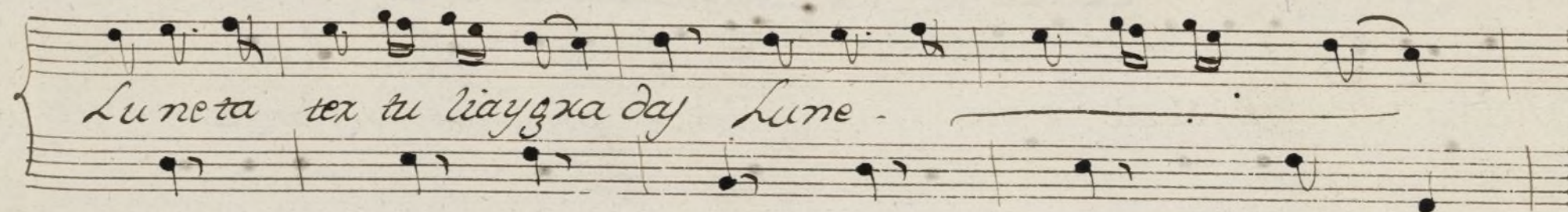
92-24
p.^a Mi Sra D.^a Maria Ant.^a Fernandez

La Boraleva
La Boralia

And.^{te}







Allegro

3/8

y - ba puer - por -
 e - lla si - guio -
 no fue - goun sol - da -

el - pa se -- o v - na muy - re cien - lle -
 su - pa se -- o y - vien do - la uno - de -
 no (do - muy chu - co vien - do la - so lay - tan -

ga - da. Con - la man - ti lli - ta ne - - gra.
 ca - pa. g.^e - se co - no cia - que he - - ra.
 no Ma - ja. la - di jour - ted key - na mi - - a.

y - suai ze - de pie - de na - - car,
 v - ri a - de lon - de max ca.
 no noay - du da - g.^eer va - len cia na.

a xxi mo seleunca de te que - lle va va dor po -
 com ponien do seel xe bo zo y - limpiando la gar -
 no Yo lehe de hacex centi ne la por - g.^eyo coner ta -

lai - nas en figu xa de ca de nay de -
gan - ta con una flemag. ei cu pe pa -
no (plan - ta soy del Rey no g.º pro du - ce el -

- larque xe lox se ña - lan y la di so
- xag.º buelbala ca - xa e a di so: u -
no (Axox y la ña xan - las vaya chus ca

pexla mia — sobre q.ºsted ei se vi lla - - na y so -
ted se ño - xa ei A xa go ne ja, va - ya y ha de -
no (g.º xe pon - der a mi nada se mee ca - pa en el -

brege yo la quie - ro por ser tambien de la Tan - da por ser
 ser mi a ge - to - do somer de la vi dai xa - da somer
 no (prae te virna tax - de ye xei la pex la dees pa - ña yeres

tambien de la Tanda. (Yella responde)
 de-la vi dai xa da. (Yella ledijo.)
 no (la pex la de Espana. (Ella se xue y ledijo.)

And^{no} 3/8 Muy - po cain te li gen - cia
 No - tiene La xa go - za -
 no (La - cen ti ne laer ti - mo -

- tiene de es pa - ña tie ne de es pa ña -
 - Za xago Za - na Za xago Za na -
 no (pue cama xa - da pue ca ma xa da -

tienede es pa - ña porq. yo se ñor mi - o porq. yo -
 Za xago Za - na g. an rina se co lum pie g. an rina -
 no (pue cama xa - da pa xa mi soy io so la pa xa mi -

se ñor mi - o so de Na ba xa -
 se co lum pie quan de an rina abla -
 no (soy io so - la vai tan te gua xa da -

pox - g.^e yo seño^x mi - o — soy de Na va - xa soy
 g.^e an rina se co lum - pie — quan do a^{ri} na ha^o — bla guar
 no (pa - xa mi soy io so - la — va tan te qua x - da vas -

de na ba xa — soy de la tie xa
 do an rina a bla — Yo soy man che - ga
 no (tan te qua x da - Y en quan to tie - xa

donde es el pase rei - to donde es el pase rei - to
 mixe um: g.^e buen ta - lle mixe um: g.^e buen ta - lle
 no (de se um: g.^e en Ar tu - xias de se um: g.^e en Ar tu - xias

la ta co ne xa don - de es el pave-
 dea xago nera mi xcom: que buer
 no (ha ya va lencia. de - seum: q. en As -

i - to - la ta co ne - xala - ta co ne xa -
 ta - lle de A xago ne - xadea xago nera -
 no (tu - xia - ha ya va lencia ha ya va lencia -

Allegro ~~Allegro~~ *Allegro*

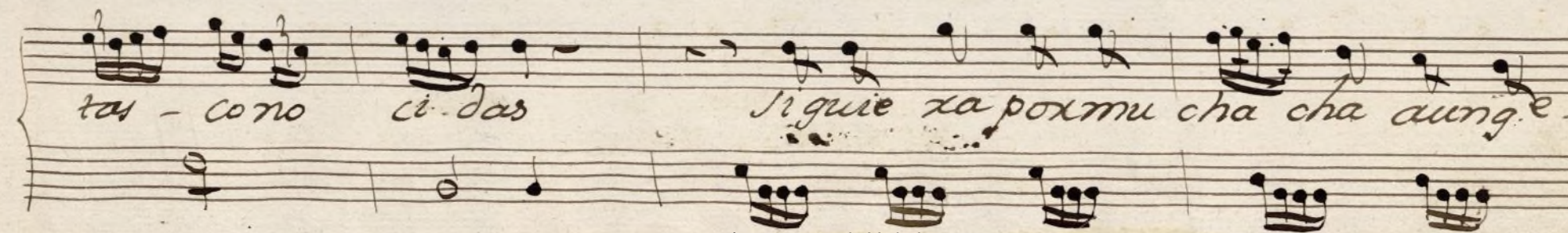
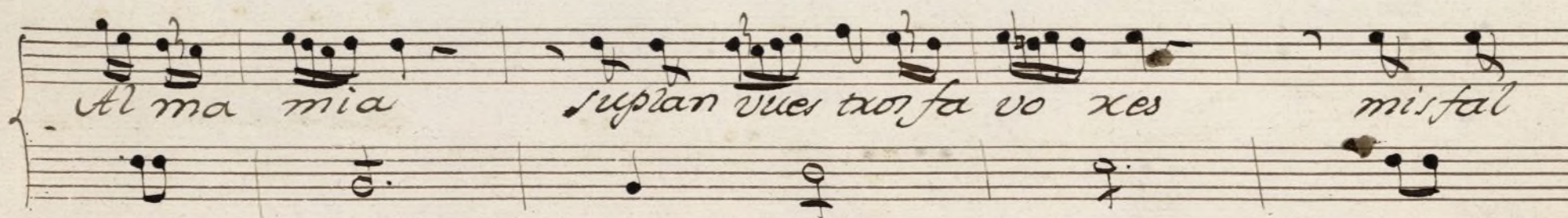
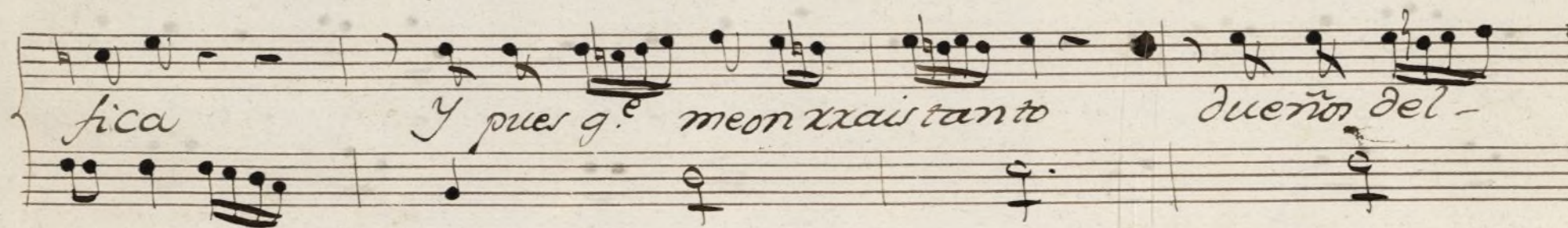
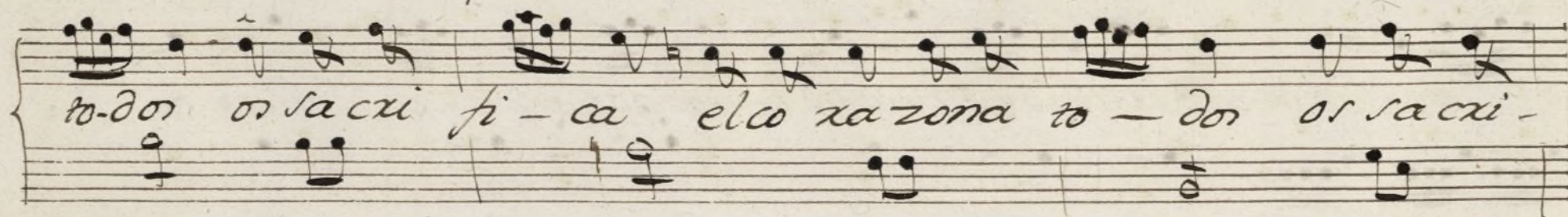
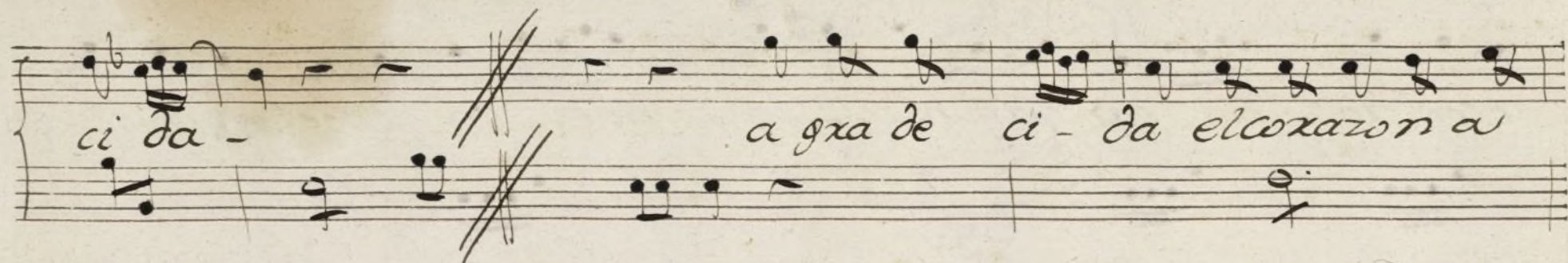
Allegro Ya - qui q. e xi di ton mi - os

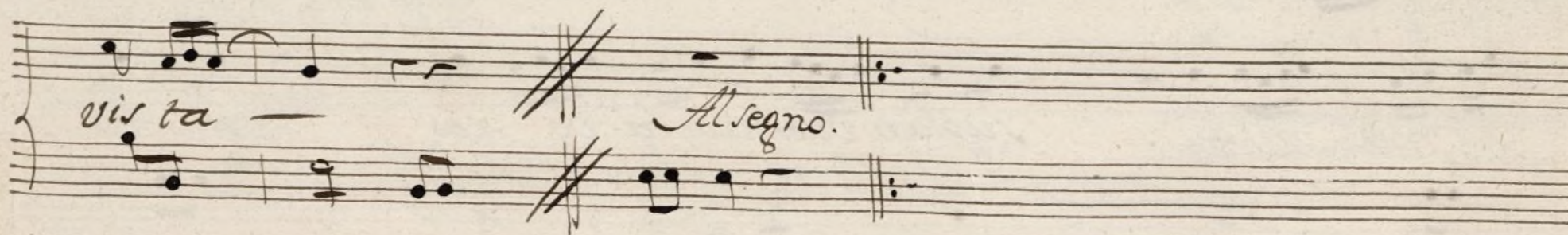
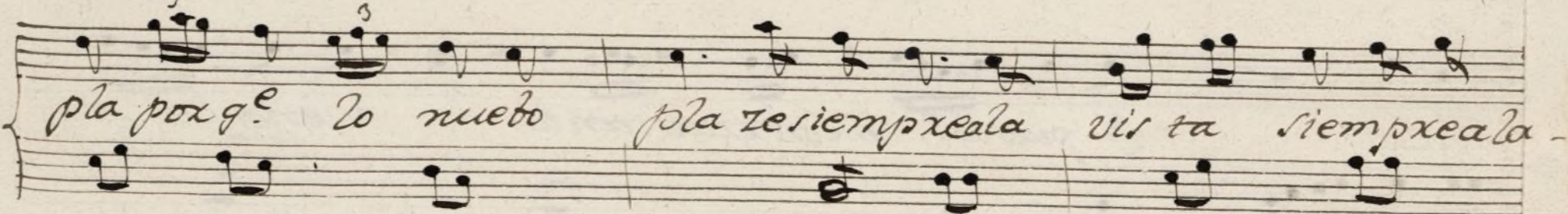
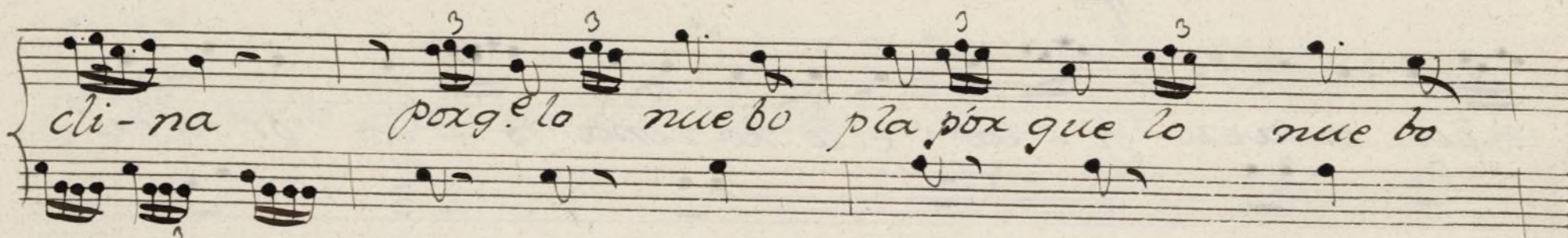
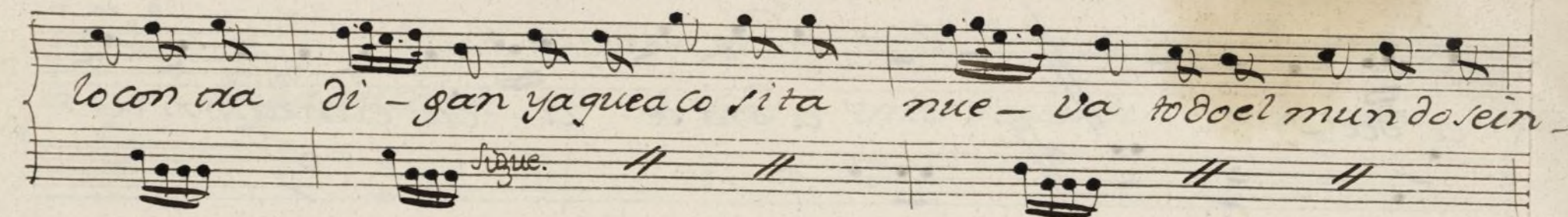
la-to nada sea ca to Con - una se guí di Mi tas

g.^e six van de conclusion g.^e six van de conclusion g.^e

And.^{te} lo ten guito La Ro sa que
Seguid. *All.^{ro}* Ma li an to to ma que
Bos si li gas

di tos La Ro sa que ri di tos
a gra de ci da ~~ma li an to to ma que~~ a gra de -





finij.

Ar

Violin 1^o

tonadilla à solo;

La Maya sin Patria

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.

Key markings and annotations include:

- And.^{te}* (Andante) at the top left.
- po* (piano) and *fe* (forte) dynamic markings.
- Voz* (voice) marking on the second staff.
- Punt.^{do}* (Puntamento) marking on the fourth staff.
- arco* (arco) marking on the fifth staff.
- le* (le) marking on the tenth staff.
- po* (piano) and *fe* (forte) markings on the tenth staff.

The score is written in a historical style, likely from the 18th or 19th century. 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.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- And.^{no}* (Andantino) and *Punt.* (Punctum) on the third staff.
- Allegro* on the seventh staff.
- Allegro* and *And.^{no}* on the eighth staff.
- Allegro* and *And.^{no}* on the ninth staff.
- Allegro* and *And.^{no}* on the tenth staff.
- Allegro* and *And.^{no}* on the eleventh staff.
- Allegro* and *And.^{no}* on the twelfth staff.
- Allegro* and *And.^{no}* on the thirteenth staff.
- Allegro* and *And.^{no}* on the fourteenth staff.
- Allegro* and *And.^{no}* on the fifteenth staff.
- Allegro* and *And.^{no}* on the sixteenth staff.
- Allegro* and *And.^{no}* on the seventeenth staff.
- Allegro* and *And.^{no}* on the eighteenth staff.
- Allegro* and *And.^{no}* on the nineteenth staff.
- Allegro* and *And.^{no}* on the twentieth staff.
- Allegro* and *And.^{no}* on the twenty-first staff.
- Allegro* and *And.^{no}* on the twenty-second staff.
- Allegro* and *And.^{no}* on the twenty-third staff.
- Allegro* and *And.^{no}* on the twenty-fourth staff.
- Allegro* and *And.^{no}* on the twenty-fifth staff.
- Allegro* and *And.^{no}* on the twenty-sixth staff.
- Allegro* and *And.^{no}* on the twenty-seventh staff.
- Allegro* and *And.^{no}* on the twenty-eighth staff.
- Allegro* and *And.^{no}* on the twenty-ninth staff.
- Allegro* and *And.^{no}* on the thirtieth staff.
- Allegro* and *And.^{no}* on the thirty-first staff.
- Allegro* and *And.^{no}* on the thirty-second staff.
- Allegro* and *And.^{no}* on the thirty-third staff.
- Allegro* and *And.^{no}* on the thirty-fourth staff.
- Allegro* and *And.^{no}* on the thirty-fifth staff.
- Allegro* and *And.^{no}* on the thirty-sixth staff.
- Allegro* and *And.^{no}* on the thirty-seventh staff.
- Allegro* and *And.^{no}* on the thirty-eighth staff.
- Allegro* and *And.^{no}* on the thirty-ninth staff.
- Allegro* and *And.^{no}* on the fortieth staff.
- Allegro* and *And.^{no}* on the forty-first staff.
- Allegro* and *And.^{no}* on the forty-second staff.
- Allegro* and *And.^{no}* on the forty-third staff.
- Allegro* and *And.^{no}* on the forty-fourth staff.
- Allegro* and *And.^{no}* on the forty-fifth staff.
- Allegro* and *And.^{no}* on the forty-sixth staff.
- Allegro* and *And.^{no}* on the forty-seventh staff.
- Allegro* and *And.^{no}* on the forty-eighth staff.
- Allegro* and *And.^{no}* on the forty-ninth staff.
- Allegro* and *And.^{no}* on the fiftieth staff.

V. P. Seguidilla.

~~Allegro~~ And. espansivo.
Segue.

Handwritten musical score for a piano piece, featuring six staves of music. The notation includes complex chords, triplets, and dynamic markings such as 'f' and 'p'. The piece is marked 'And. espansivo.' and 'Segue.' at the beginning, and 'Allegro' at the end. There are also markings like '3' and 'Voz.' above the first staff, and 'f. p.' below the fifth staff.

Allegro.

+

Violin 1^o

Sonad.^a á Solo

La Maja sin Patria.

Handwritten musical score for "L'Allegro con Brio" by Beethoven. The score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages and dynamic markings such as *f.* (forte) and *p.* (piano). The tempo marking "Allegro con Brio" is written in the right margin. The score includes various musical notations, including slurs, ties, and repeat signs. The handwriting is in dark ink on aged, slightly stained paper.

Segue. *Andte* *expressive.* G major $\frac{3}{4}$

Cres.
p.
f.
ritua
f. p.
f. p.
f. p.
f. p.

Al Segns.

Al

Violin 2.^o

tonadilla a solo;

La Maya sin Patria

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is marked *Pymd.* and features a 3/4 time signature. The third staff includes a *f* dynamic marking. The fourth staff includes a *f* dynamic marking. The fifth staff includes a *f* dynamic marking. The sixth staff includes a *f* dynamic marking. The seventh staff includes a *f* dynamic marking. The eighth staff includes a *f* dynamic marking. The ninth staff includes a *f* dynamic marking. The tenth staff includes a *f* dynamic marking.

V. P. Sequid.

Seguidillas.

And.^{te} expresivo.

Handwritten musical score for Seguidillas. The score is written on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo/mood is marked "And.^{te} expresivo." The notation includes various rhythmic figures, including eighth and sixteenth notes, and rests. There are dynamic markings such as "p." (piano) and "f." (forte). The word "Segue." is written above the third staff. The score concludes with a double bar line and a fermata. Below the fifth staff, the tempo changes to "Allegro." indicated by a handwritten note.

Flauta 1ª Tonadilla a solo.

And.^{te} 6/8

Mus
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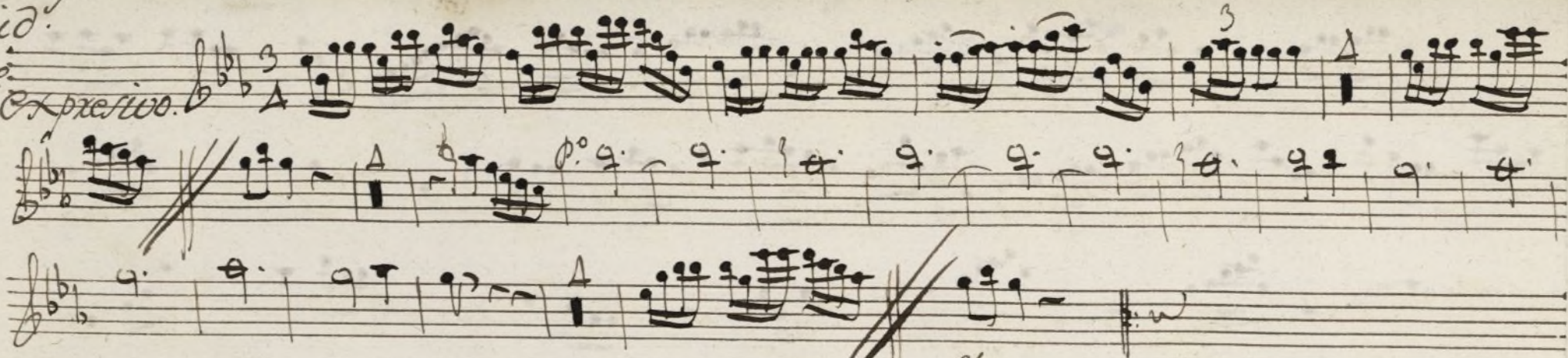
Coplas. Allegro. 3/8

Allegro 7/8

V.P. Leguía

Segue!

And.^{te} Expressivo.



Allegro.

Flauta 2ª tonadilla a solo.

Mus
92-24

And.^{te}

Coplas.
All.^o

And.^{no}

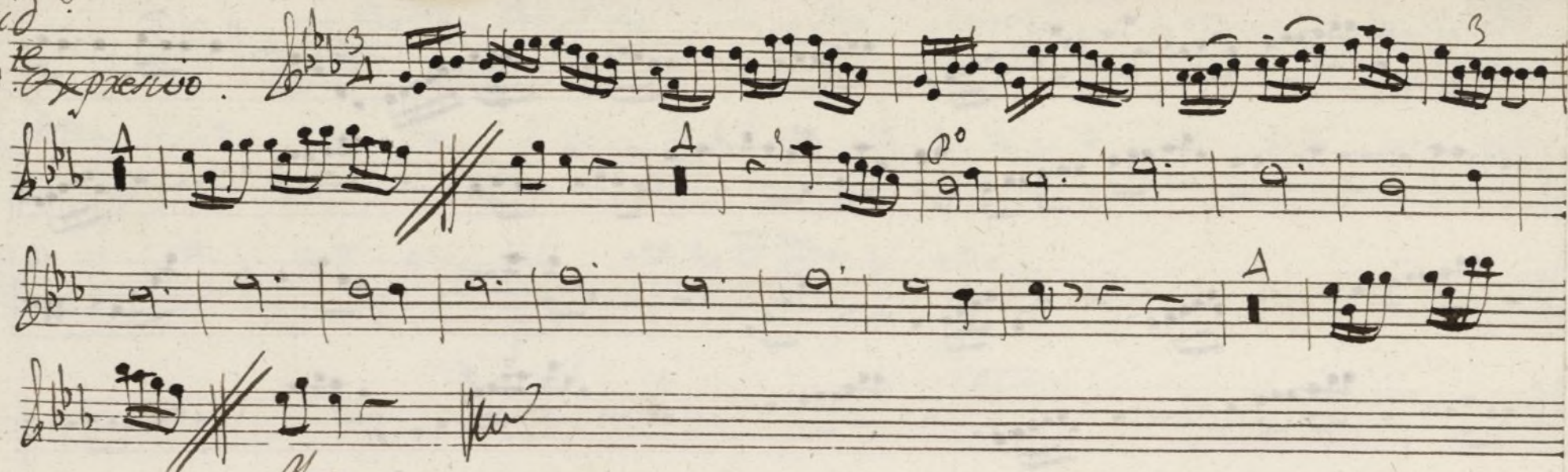
Alleg.^{ro}

V. P. Sequid.

Allegro don mas.

Sequid?

And. ^{te} Expressivo.



Allegro.

Trompa Primera

Mus 92-24

tona dilla à solo; Lallaya sin patria

Inclapa

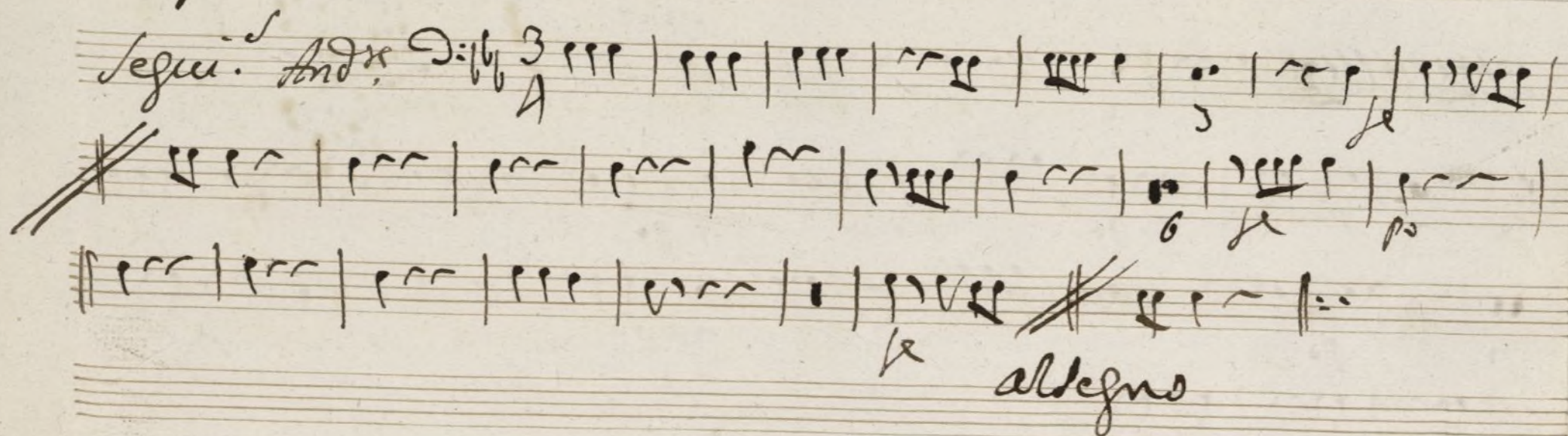
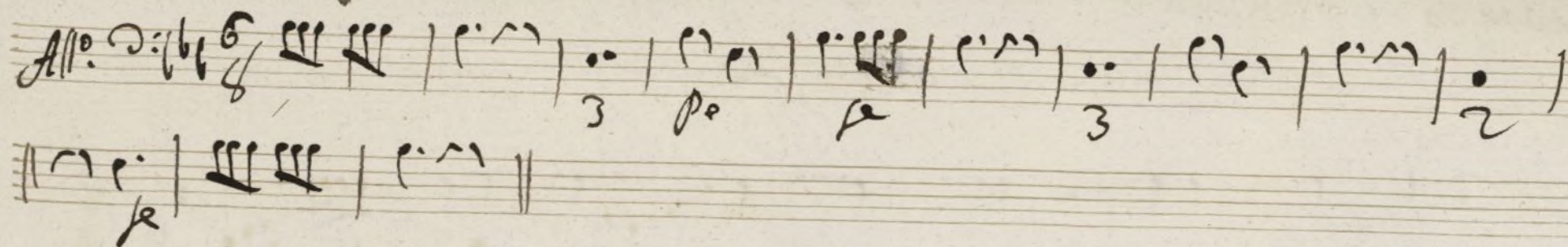
And.^{te} $\text{C}:\flat\flat\frac{6}{8}$

Handwritten musical notation for the first system, featuring a treble clef, a key signature of two flats, and a 6/8 time signature. The notation includes various note values, rests, and dynamic markings like 'f' and 'p'.

Coplas All.^o $\text{C}:\flat\flat\frac{3}{8}$

Handwritten musical notation for the second system, featuring a treble clef, a key signature of two flats, and a 3/8 time signature. The notation includes various note values, rests, and dynamic markings like 'f' and 'p'.

allegro *molto*



Tronpa Segunda

+

Mus 92-24

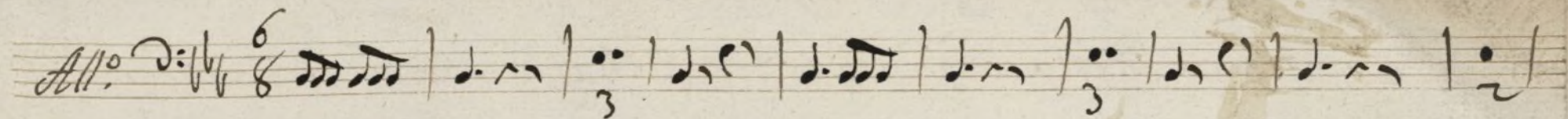
Tona dilla à sob; La Maya sin Patria!

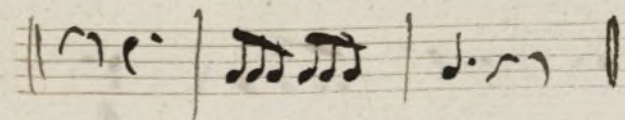
Inclafa

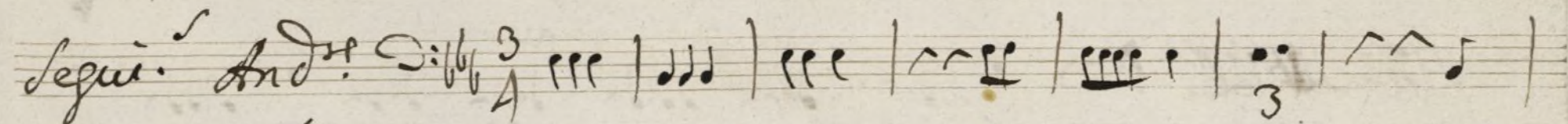
And.^{te} *C:* *6/8*

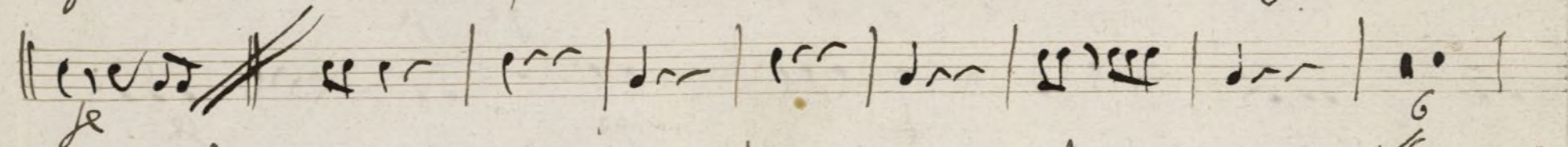
Coplas All.^o *C:* *3/8*

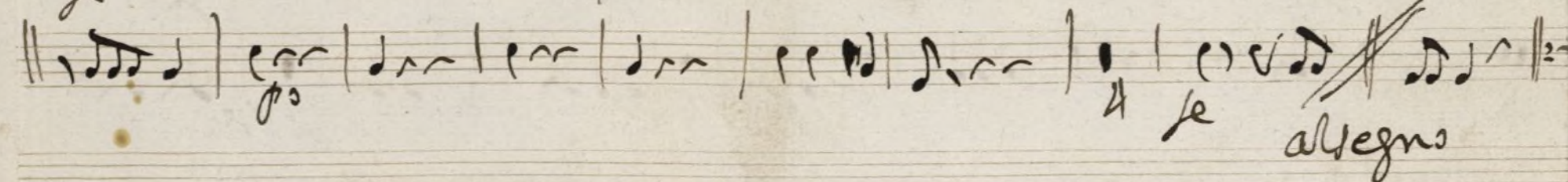
allegro

All.^o 6/8 



Segu.^o And.^{te} 3/4 




allegro

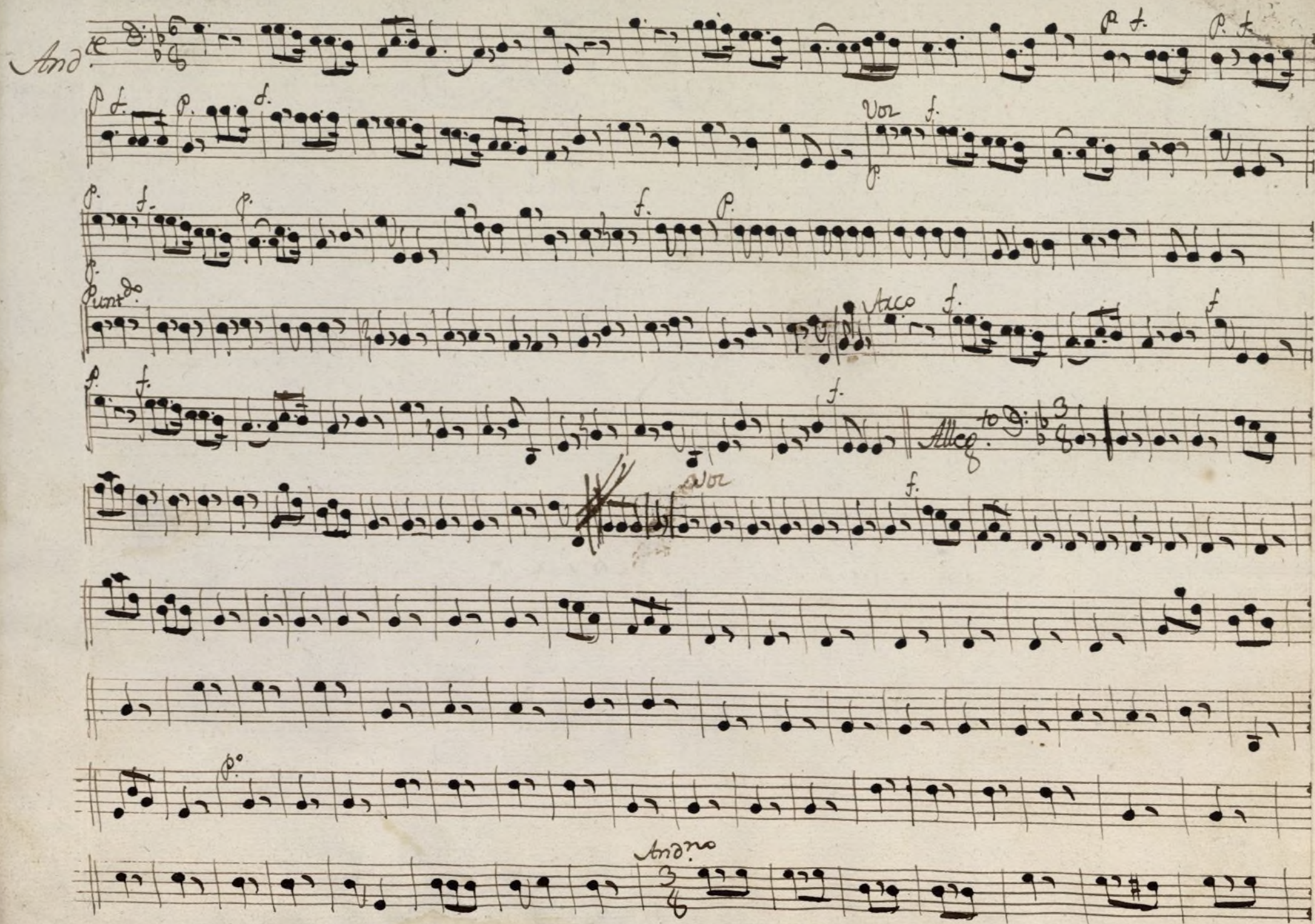
falta una oja de la voz.

etc

mus 92-24

Saxo.

La Maya sin Patria



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings.

Key markings and sections include:

- Molto allegro* (written across a staff with a double bar line).
- Meg.* (written at the beginning of a staff).
- Segue. Alleg.* (written at the beginning of a staff).
- Allegro* (written below a staff).
- Allegro* (written below a staff).
- Allegro* (written below a staff).

The score is written in a historical style, likely from the 18th or 19th century, and includes various musical notations such as clefs, notes, rests, and dynamic markings.

