

Leg.º 2º n.º 34

Fon.ª

S.ª Carlota

Vicenta - Eusebio y Camas

3.

El Petardista.

38

Handwritten musical notation on a five-line staff. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes a treble clef and a bass clef. The word "Alto" is written in the first measure.

*Sala Con dos taburetes; Dos Puertas laterales y una mesa con manteles
servilleta, votellas, y un Plato con Almuerzo.*

Handwritten musical notation on a five-line staff, continuing the melody from the previous staff.

Handwritten musical notation on a five-line staff, continuing the melody. The word "Cuerpo" is written above the staff.

Handwritten musical notation on a five-line staff, continuing the melody. The word "con" is written below the staff.

Handwritten musical notation on a five-line staff, continuing the melody.

es te Matri monio ten gouna gran cucaña p: porto do re

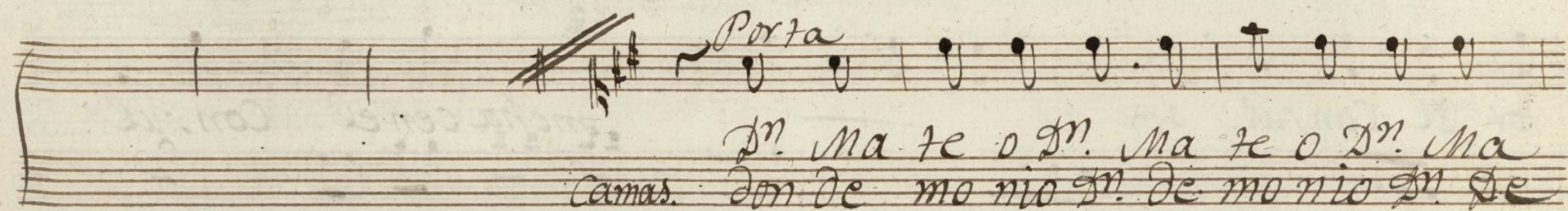
Handwritten musical notation on a five-line staff, continuing the melody.

Handwritten musical notation on a five-line staff, continuing the melody.

gañan y es tan de mal hu mor yes

Handwritten musical notation on a five-line staff, continuing the melody.

yes tan yes tan de mal humor ya
mi de sus contiendas me ha cen el Consul
tor el Consul tor el me ha cen el Consul
tor Con Sultan me Consultan me sus riñas Con
Sultan me sus Celos Con Sultan me sus



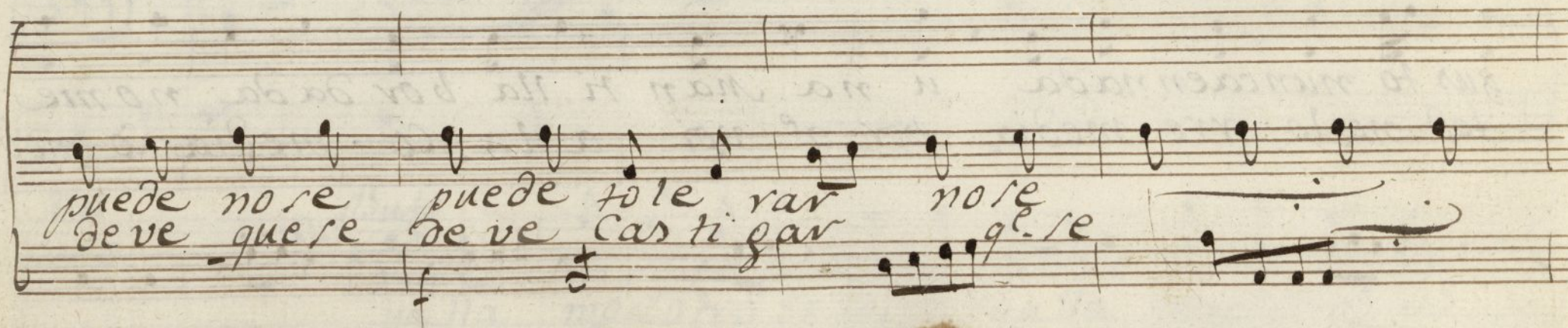
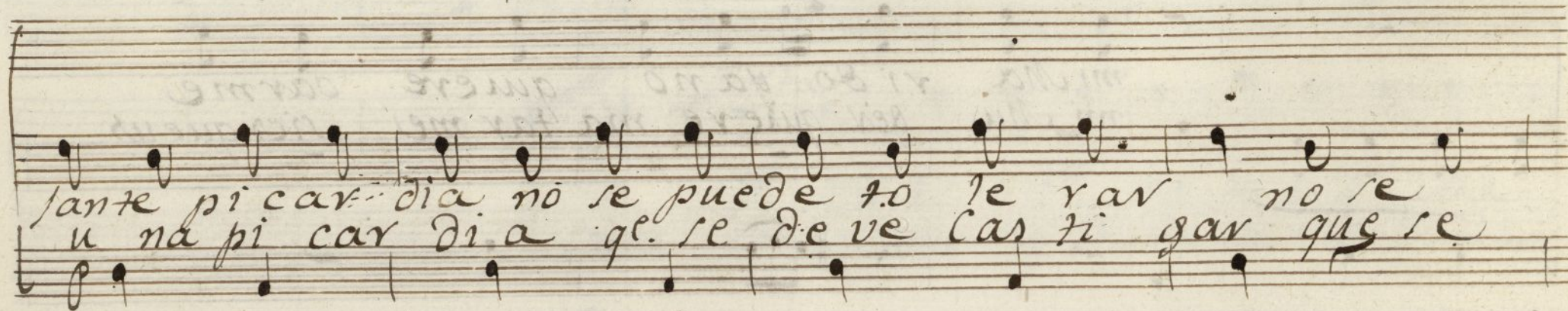
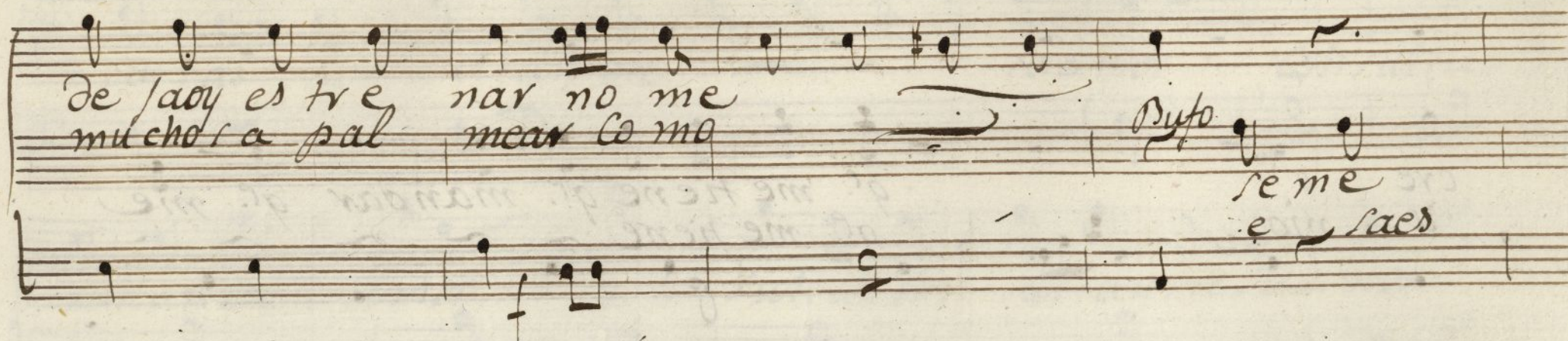
Handwritten musical score on aged paper, featuring three systems of staves. The lyrics are in Spanish and appear to be a song or a piece of music. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including discoloration and a small stain near the bottom center.

cre
lo nio

q^l. me tiene q^l. mandar q^l. me
q^l. me tiene

mi Ma ri do ya no quiere darme
mi Mu ger quiere matar me si es que us

gus to nunca en nada u na man ti lla bor da da no me
ted no lo vre media por q^l. voi a la co media co mo q



Ma

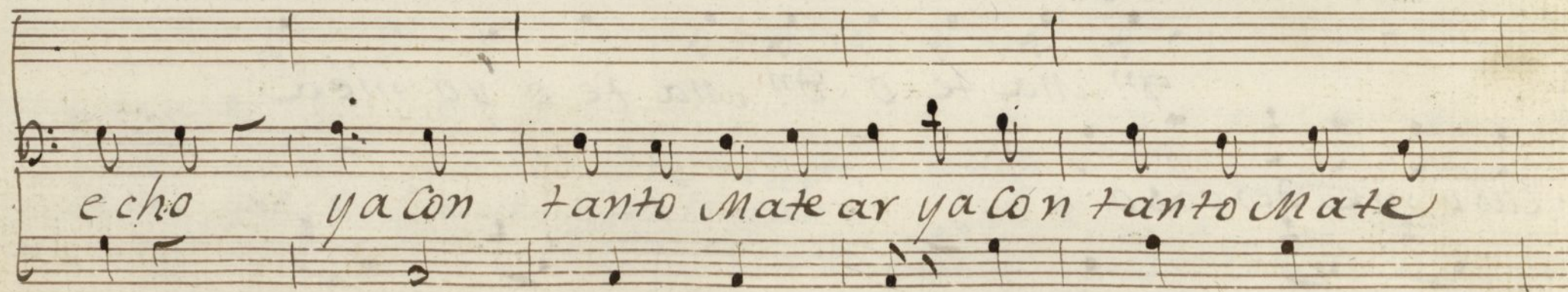
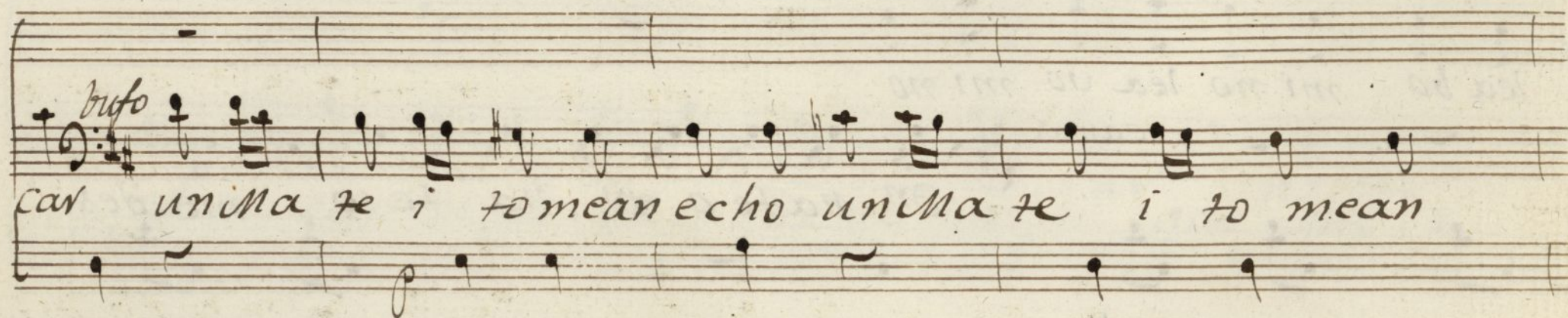
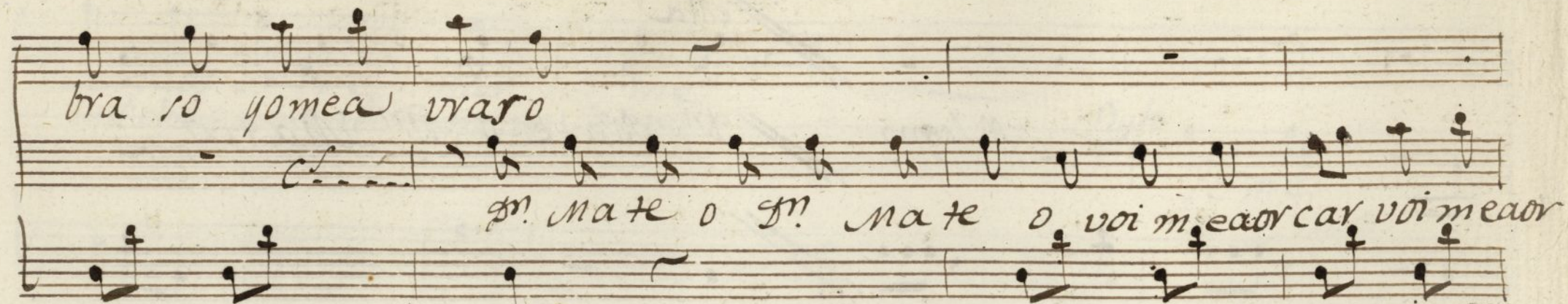
Allegro Sr. Mateo Sr. Mateo

lea bo mi no lea vo mi no

camas Sr. Mateo Sr. Ma te o me des

Sr. Ma te o Sr. Ma te o yo mea

caso me des caso



lot 2

ave con b enir le salgo - - -

ar ya

de su modo de pen sar de pen sar

Bufo

con los dos a dos carrillos me con

de su modo de pen sar de

desu

biene a mi miascar me con

me

me con

modo de su modo de su modo de pensar
 viene me con viene me conviene a mi mas car

Parola: 1.ª (ca. eres una Calavera (ella... y tu un hombre malo (ca. no me enfades
 ella... quiero, quiero (ca. A no mirar... (Bufo... Vaya vamos, desense de controversias
 ella... p. q. no sea porfiado (ca. que no se ponga Mantiella Bordada
 Bufo... en q. quedamos? (ella... en q. me la he de poner (ca. en q. he de ir...
 Bufo: a los quartos: q. sobre el asunto yo en breve tomare mano (ca. pero
 hombre... (Bufo) vaya se usted, y de jelo a mi cuidado, (camar) q. con mi queri
 da y nes no me hubiere yo casado: (ella): q. a esta ni lado mi Novio
 no hubiere dado la mano

And.^{no} Gracioso.

Busto

la Nueva man ri lla us ted ponga re us ted ponga
de e lla nohaga Ca so lue go va ya re lue go va ya re

re qe. Con su Ma ri do yo me enten de re
re qe. Con su Pa riente yo me Com pon dre

ella *Bufo.*

Pe roy ra a la co me dia no se
 Ca. se pon dra ella la Man ti na Bufo no se

ella

lo con sen ti re a pei nar me voi al pun:::
 lo con sen ti re (Ca. ...) voi co rrien do a preve nir:::

to pero antes to meus ted to meus ted pero
 me pero antes to me

antes to meus te d

1^a cad. pero deveras (Duso) deveras si laivan
a pedrear: (ad.) y si voi a la Comedia digaus
ted rcañara.

6/8 Allegro

2^a Como ser un picaron pero me voi a almorzar
q^e. con estas trapiandas, ya me empiezo
a desmayar

1^a cad.

yo me voi a la Co media p^r. el voletinto me p^r. el

vo le tin to me *ella* La man

ti lla muy gra cia es pre ci so qe me este espre

Bufo mientras ellos se rre pelan yo la

panza lle na re yo la panza yola

llen a re Cab. Jesus qe. de monio Jesus qe. e

ella monio: que s lo que te cho ca qe. es Cab eres u na

Handwritten musical score on aged paper. The score consists of several staves with musical notation and lyrics in Spanish. The lyrics are: "lo ca heres u na. lo ca: mas q^e. Negoa ber mas q^e. Negoa", "ber mas", "Busto", "mientras e llos ri ñen yo quiero ve", and "ber mientras q^e. e llos ri ñen yo quiero ve ver-". The notation includes various note values, rests, and dynamic markings like "Busto".

ella
lo ca heres u na. lo ca: mas q^e. Negoa ber mas q^e. Negoa
ber mas
Busto
mientras e llos ri ñen yo quiero ve
ber mientras q^e. e llos ri ñen yo quiero ve ver-

ella *Cap.*

Con g^e. vasa la Co media: Con g^e. llevas la mantilla

Bufo *gran &*

ella *Vol vi'*

mente aqui se en pi na aqui se em pi na

Cap.

Nete vāsgare la manti lla pateare

Bufo *since sar yo beve*

Handwritten musical score on aged paper, featuring two systems of staves with lyrics in Spanish. The notation includes various musical symbols such as notes, rests, and clefs.

Ma
re go veve re - - - - -
Ma te o Ma

cas
teo Ma te o Ma te o
Bufo *qe es lo qe me quiere usted qe es lo*

qe. *pe ro se enfrian las mapras al instante volve*

re al ins *al instante* al ins *tante* volveré *volve*

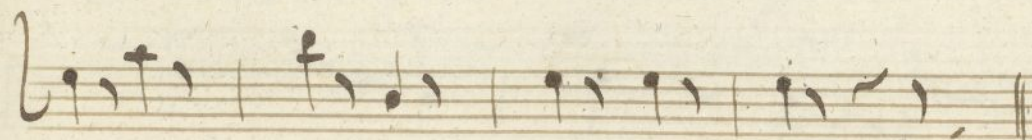
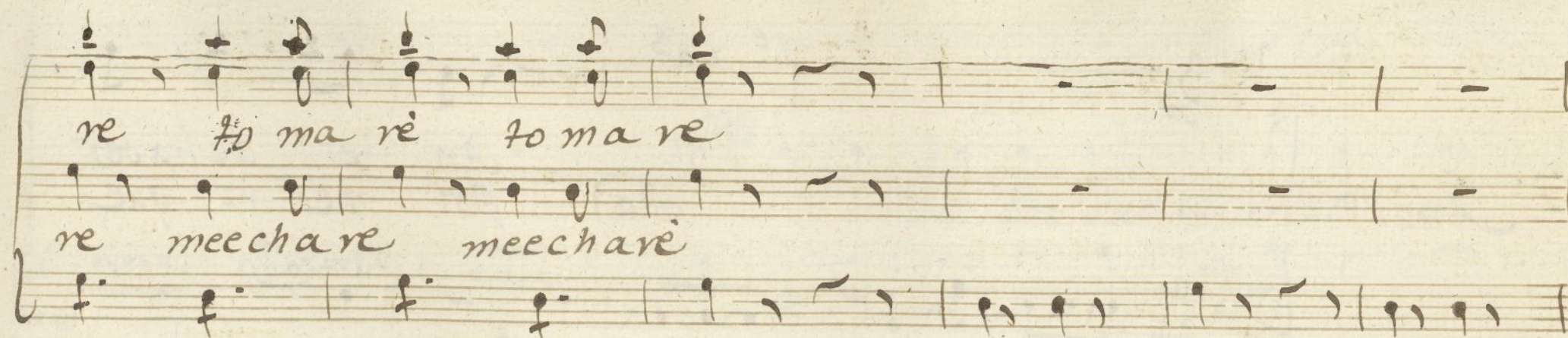
2da u na se ria provi dencia

re Bufo ala sa

so - vree el Ca so to ma re u na se ria

ud de la Mantilla o tro tra go me e cha re o tro

pro vi den cia so vree el Ca so to ma
 trago mehechare otro trago meecha
 re so bre el Ca so to ma re a u na se ria pro vi
 re o tro trago mee cha re a la sa lud de la man
 den cia so vree el Ca so to ma re so vree el Ca so to ma
 alla o tro trago otro trago meechare o tro trago meecha



Parola mientras q^e ellos se descueñan,
 llevaré los platos dentro
 y de paso a la criada
 le diré dos chicleos.

And. no *se. Cas.*

ella) An tes de ha cer
Pri me ro que

Punteado

na da pa ra di vor ciarme quieroa Con se jar me de
lla me a nin gun le tra do de mi esta nis la do mea

mido ña Y nes de Parola
Con se ja re mea y D.C.

Parola, y D.C.

Parola 3.^a voi a escribirla un Carta
mea querido con extremo
y aung. me Case con esta
apetece mi soriego

Parola 4.^a aung. le di Calavazas
segl. me estima de veras.
y como si fuera tuya
en mis dichas se ynterera

*r. Bufo. veremor Con
disimulo
engl. parò la
Contiend a*

Handwritten musical score on aged paper, featuring vocal and instrumental parts with lyrics in Spanish. The score is written on ten staves, with the first two staves containing the vocal melody and the subsequent staves containing the instrumental accompaniment.

The lyrics are:

luto
 todos en sus cuartos es
 arco
 tan escribiendo vamos previniendo un nuevo pastel un
 secas.
 to me estoy di si mu lado es te
 nue
 2^o An. Comodo

The musical notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The tempo is marked "2^o An. Comodo" (Second Movement, Ad libitum). The score is written in a cursive hand, typical of 18th or 19th-century manuscript notation.

se ella
 Pliego de bea y nes este *tomens*

rey A esta n i r la do dad le esta Carta des pues dad lees

la Cautela en es te Ca - - - -
 Cas. la Cautela en este Ca - - - -

so el mejor par ti do es la

so el mejor partido es la Cautela en es te

Ca so el me for parti do es el me for parti do

r. f

es el me *Parola*

Exs.^o... a D.^a Ines Caracoles, A Estanislao de Cañas
q.^d a pelliños tan Vultres los encumbrian::: hasta las Nubes: pero Mateo
+ queraras tu con estas cartas el darselas a sus dueños no tiene ninguna gracia
discurramos un embrollo: yo determino trocarlas, y q.^d adelante con esto?
lo mejor es dar la Carta del marido a la mujer, y la de la mujer::: basta
q.^d con esto, y mi malicia, tiró el Diablo de la manta;

mero p^{ro} 3^o

Seg^o

All^{to}

1^a ca!

en pe rar la ves pues - - - - ta quiero en la sa - - - -
1^a ena) aung^e en ve nir no tar - - - - da el Dⁿ Ma te - - - -

la quiero en la sa - - - - la
o el Dⁿ Ma te - - - - o

quiero en la sa - - - la antes q^e mi Pa rien - - -
 el d^o Ma te - - - o Con bastante impacien - - -
 ta pille la Carta - - - pille la Carta pille la Car - - -
 cia la Carta espero - - - la Carta espero la Carta es pe - - -
 ta antes que mi Pa rien - - - ta pille la
 ro Con bastante impacien cia la Carta es

Car - - - ta pille la Car - - - - - ta pi lle la Car
 pe - - - - - ro la Carta es pe - - - - - ro la Carta es pe

ta ro

fiero tor men - - -

fiero tor

to es es tar a guantan - - - do mil Contratiem pot.

mento es es tar a guantando

mento es es tar a guantando

mil Contra tiempos mil Contra tiem - - - - - pot

mil Contra tiempos mil Contra tiempos

es estar a guau tan - - - - - do mil Contra tiem - - - - -

es estar a guau tan - - - - -

do mil Contra tiem - - - - - pot

do mil Contra tiempos

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are in Spanish and include the words "Sigue", "ella", "mas el per fi'", "Do q. ravia", "mas la fiera", and "q. tor mento.".

The score is written on several staves. The first staff has a double bar line and the word "Sigue" written below it. The second staff has a treble clef and a 2/4 time signature. The third staff has a bass clef and a 2/4 time signature, with the word "Alto" written to the left. The fourth staff has a bass clef and a 2/4 time signature. The fifth staff has a bass clef and a 2/4 time signature, with the word "Cap." written above it. The sixth staff has a bass clef and a 2/4 time signature, with the words "Do q. ravia" written below it. The seventh staff has a bass clef and a 2/4 time signature, with the words "mas la fiera" written below it. The eighth staff has a bass clef and a 2/4 time signature, with the words "q. tor mento." written below it.

ella

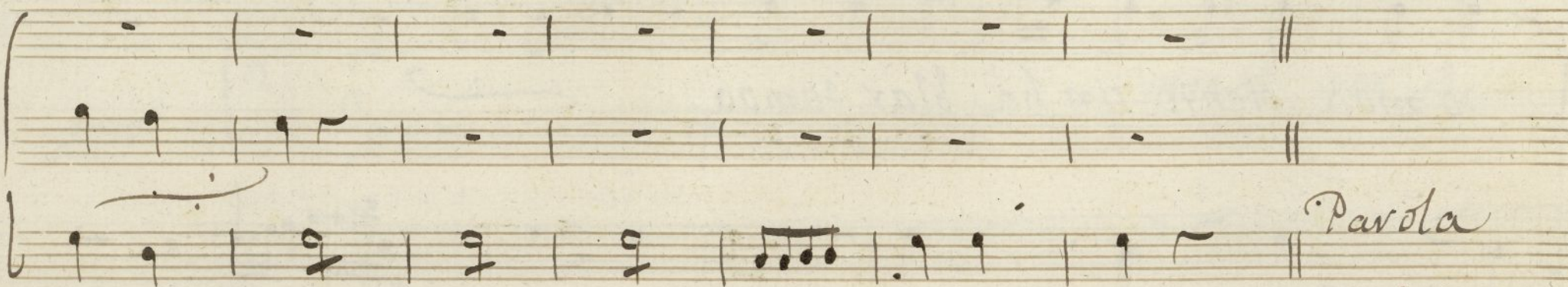
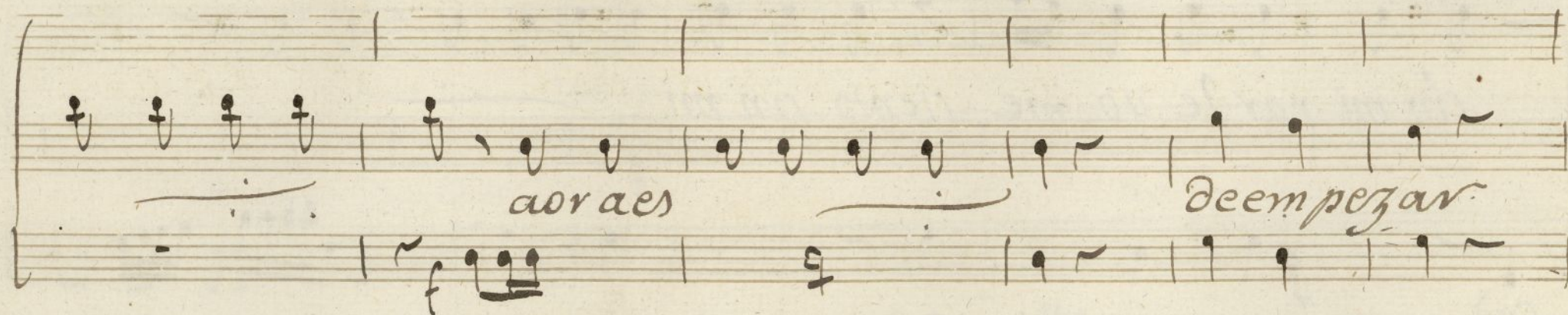
sín mi par le yo me siento sin mi

cad

to moa siento sin ha blar tomoa

Bufo

la can tela proyectada aora es tiempo de empezar aora es



Bufo) Aquiteneis la respuesta (cad... tan pronto? (Bufo... si soi el Diabolo.
 tome usted este billete (ella... de quien es? Bufo... de Estanislao
 1012... vamos a ver lo qe dice (c... me divorcio (ella... me descaso
 Bufo... yo quiero hacervla de recha una Lemanda bailando

ella ca! ella ca!

q. miro de tiro q. veo q. Leo

Ca!

Buto e res una

lan laran la ran lan la ran laran

ella

fiera e res un Ingrato ya su pe su trato ya

lan laran laran la ran la

ru pe tu tra do ya ru pe tu amor
 ran laran la ran lan laran la ran laran
 ca: mira este vi ll ete mi ra tu este pliego mea Ca baes te
 lan laran lan
 fue go mea Ca vaes te fue go mea Ca vaes te ar dor
 ran laran laran la ran la ran lan la ron laron laron

Handwritten musical score on ten staves. The lyrics are written below the notes in a cursive script. The text includes: *ella*, *a vis ma da*, *Cas.*, *Con fun*, *Bufo*, *sonrro jada*, *di do*, *deotra suerte en este caso*, *sor pren di do*, *deotra suerte en este caso*, *deotra*, and *o brar de ve su ra*. There are also dynamic markings like *r. f.* (ritardando) and *f.* (forte).

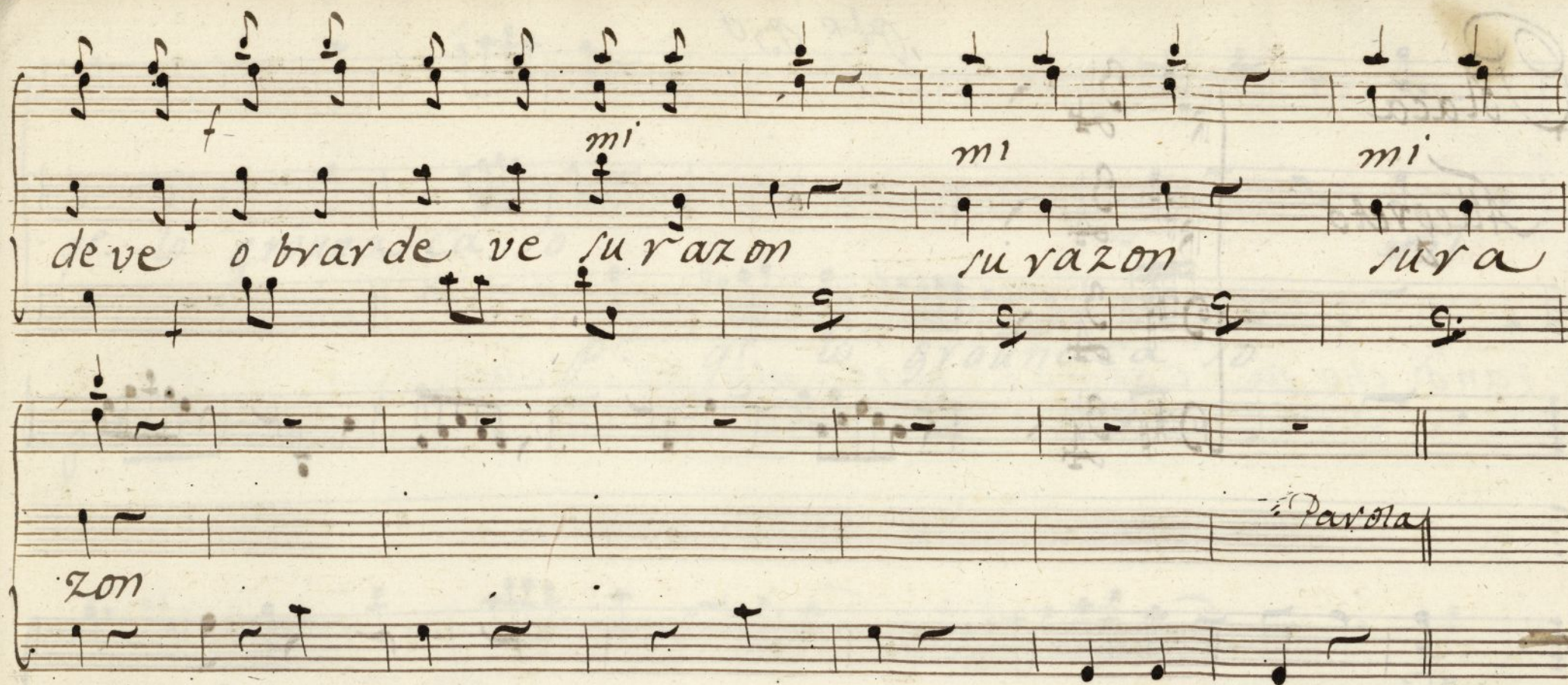
zon obrar obrar

mi

su razon de otra suerte en este caso o brar deve obrar

mi

de ve su razon de otra suerte en este caso o brar

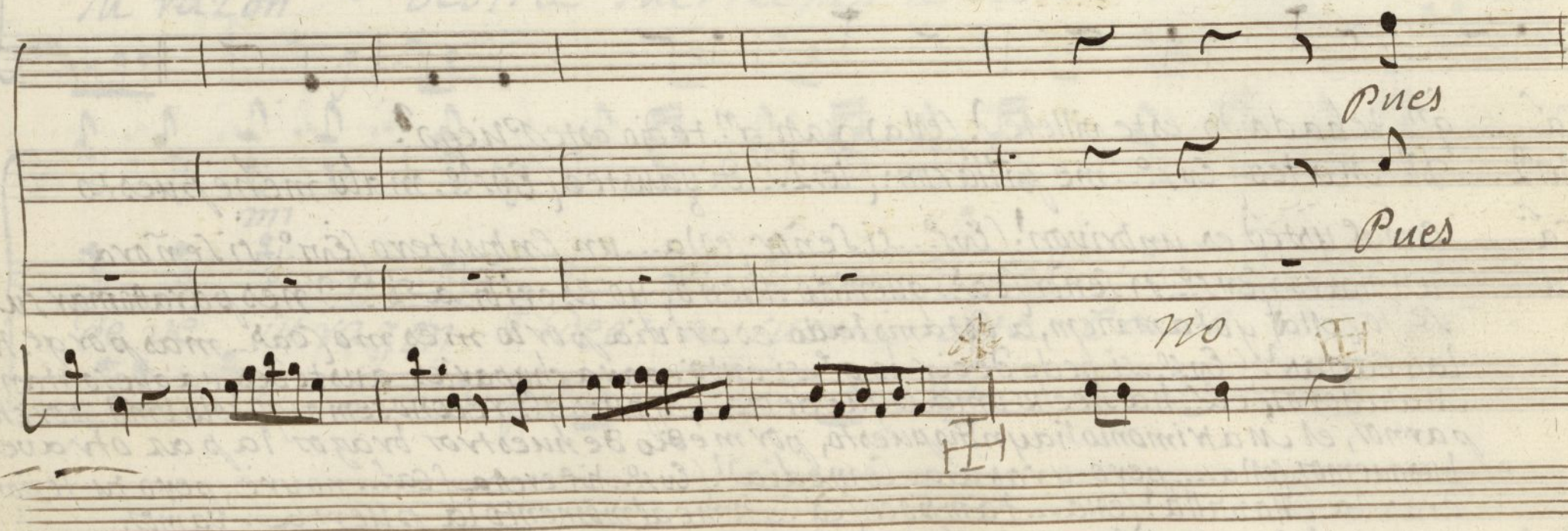
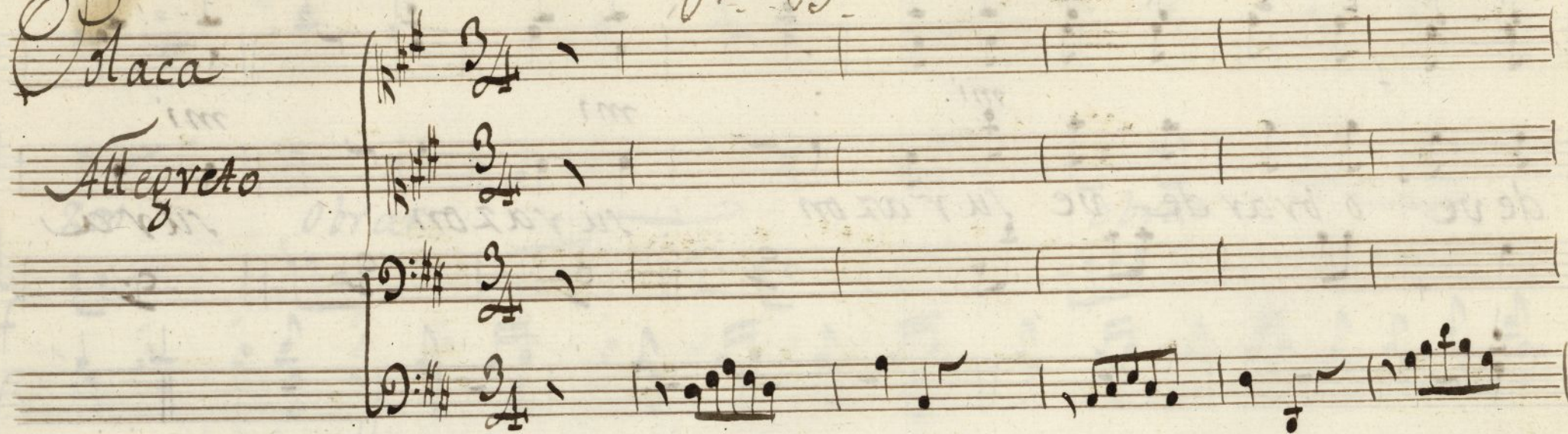


Ca. qⁿ. tchada do este villete! (ella) yati qⁿ. tedio este Puego?
 lor 2... Dⁿ. Mateo (Ev^o... me pillaron: (lor 2... di ga usted (Ev^o... malo me he puesto
 Ca... Con q^e. usted es un brivon! (Ev^o... si Señor (ella... un Embustero (Ev^o... si Señora
 Ca... un picaron (Ev^o... si Señor (Ca... querido dueño, yo escribi a D.^a y nes para tomar tu Con
 se so (ella) y o tam viem, a Estanislado escribia por lo mes mo (Ca... mas por q^e. t vo co
 las Cartas! (Ev^o... si he de decir lo q^e. siento, para chuparles a ustedes, ya que son tan
 Mafadervos, Ca... ha hecho vmd. lo que devia, y pues q^e. reconocemos q^e. solo vmd. por chu
 parnos, el Matrimonio ha yn dispuesto, por medio de nuestros brazos la paz o travez
 burquemos (ella... pero y ras ala Comedia! (Ev^o... hifereta (Ca... no yre, pero tu te pon
 dras la Mantilla! (ella... Tampoco (Ca... tome al momento la puerta: vamos.
 Ev^o... y a voy: bol averum los al muerz os.

Alaca

Allegretto

pt. 30



Handwritten musical score for the first system, featuring three staves. The top staff contains a vocal melody with lyrics "qe. lo gròuna Ca so" and "vol". The middle staff contains a vocal melody with lyrics "p. qe. lo gròunaca so". The bottom staff contains a piano accompaniment. The music is written in a historical style with various note values and rests.

Handwritten musical score for the second system, featuring three staves. The top staff contains a vocal melody with lyrics "de". The middle staff contains a vocal melody with lyrics "ver la Paz al al ma" and "de". The bottom staff contains a piano accompaniment. The music is written in a historical style with various note values and rests.

Handwritten musical score for the first system. It consists of four staves. The top three staves are for a vocal part, and the bottom staff is for a piano accompaniment. The lyrics are written below the piano staff.

Handi cho ra cal ma go ze moí rin ce sar *go*

Handwritten musical score for the second system. It consists of four staves. The top three staves are for a vocal part, and the bottom staff is for a piano accompaniment. The lyrics are written below the piano staff.

zar -
go
ze moí rin ce sar go ze moí rin ce sar rin ce

Handwritten musical score for the first system. The top staff contains a vocal line with a treble clef and a key signature of one sharp (F#). The bottom staff contains a basso continuo line with a bass clef. The lyrics are written in a cursive hand below the vocal line.

sar de tan di cho ra cal ma go ze mor sin ce

Handwritten musical score for the second system. The top staff contains a vocal line with a treble clef and a key signature of one sharp (F#). The bottom staff contains a basso continuo line with a bass clef. The lyrics are written in a cursive hand below the vocal line.

sar go ce mor sin ce sar go ce mor sin ce

a - - - - -
 sin - - - - - go te - - - - - mos sin ce sar
 rin ce sar go ce mos since sar
 - - - - -

p. qe. lo gròuna ca so volver la paz al al...ma
 p. qe. lo gròuna ca so volver la Paz al alma
 - - - - -

Tan dichosa Calma go cemot sin cesar go

Zemot sin cesar go ce mot sin ce

De spacio *atiempo*

gl. *Tu bi lo tan*

lar rince lar-
de spacio

gl. *Tu bi lo tan*

atiempo

lar

grande lle ga ma a pro var lle

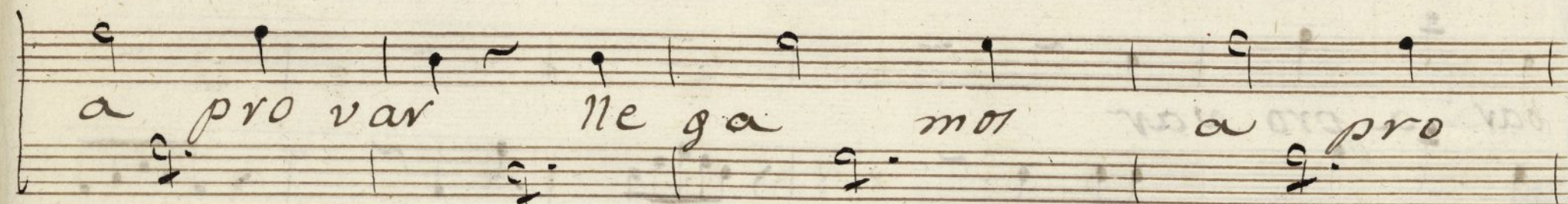
Handwritten musical score for "The Rose Tree" on five staves. The notation includes vocal lines with lyrics "a - - - - -" and "He", and piano accompaniment with chords and melodic lines. The manuscript is on aged paper with some staining.

Handwritten musical score for "Gloria" by J. Haydn. The score is written on five staves. The first staff is a vocal line with lyrics: "ga mora pro var", "lle ga mora pro var", and "a pro". The second staff is a piano accompaniment line. The third staff is a vocal line with lyrics: "ga mora pro var", "lle ga mora pro var", and "a pro". The fourth staff is a piano accompaniment line. The fifth staff is a vocal line with lyrics: "ga mora pro var", "lle ga mora pro var", and "a pro". The score is written in a cursive hand and includes various musical notations such as notes, rests, and bar lines.

Despacio

Handwritten musical score for the first system. The top staff contains a series of chords and single notes, with some notes tied across measures. The bottom staff contains a melody with lyrics written below it. The lyrics are: "ga mo ra pro var a - - - a - - - a pro", "var a pro var a - - - a - - - a pro".

Handwritten musical score for the second system. The top staff contains a series of chords and single notes, with some notes tied across measures. The bottom staff contains a melody with lyrics written below it. The lyrics are: "ne", "ne ga - - -", "var ne ga mo ra pro var ne ga mo ra".







Ayuntami

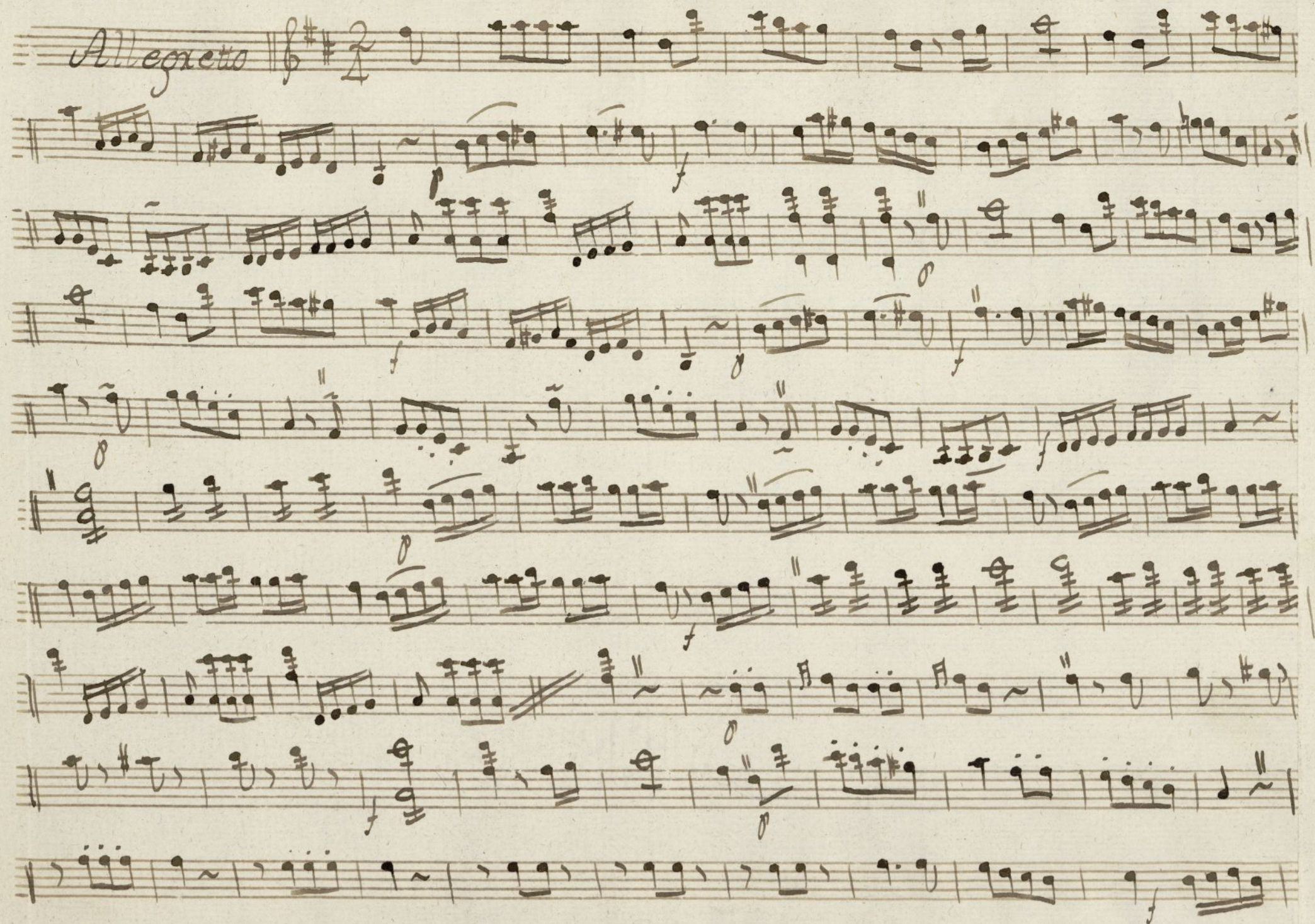


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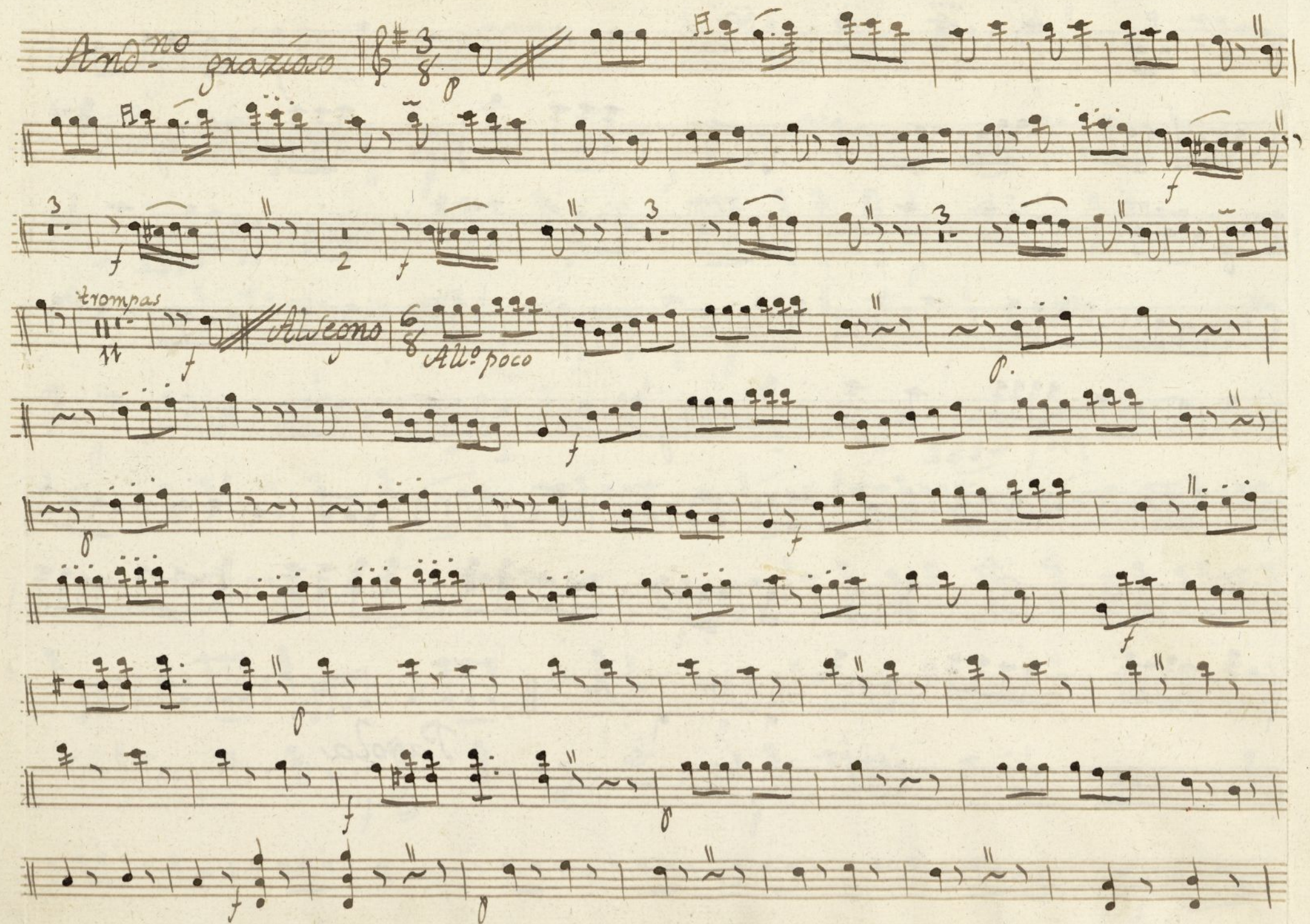
Violin 1^o

tonad.^a a 3.

El petardista



A handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and accidentals. The second staff features the instruction "Allegro" written in a cursive hand. The eighth staff concludes with the word "Parola" written in a cursive hand. The manuscript is written on aged, slightly discolored paper.





And^{no} *Piano todo*

Parola y D. C. y Parola

Poco Allo

Parola

Seg. No
Allegro No^{to} 3/4

voz

Al Segno

V. S.

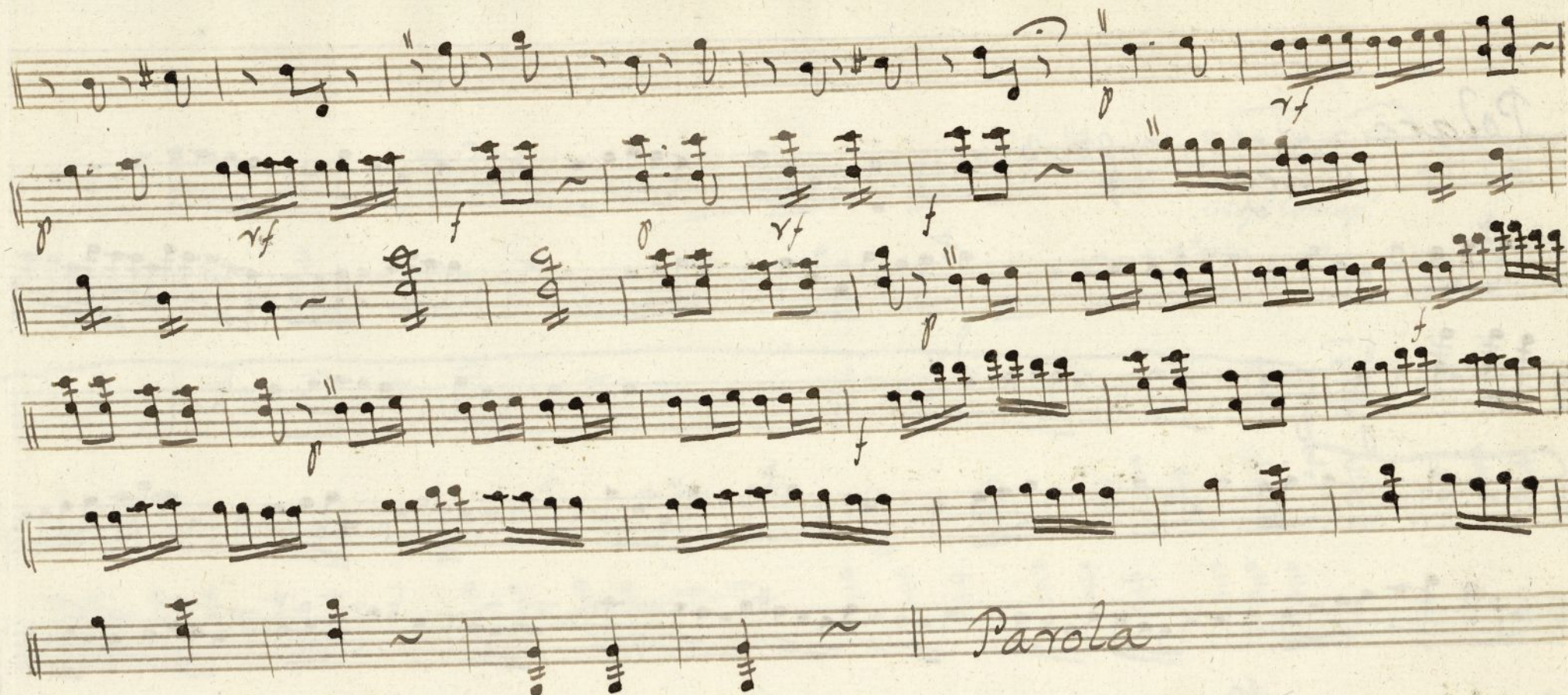
All.^o f G^\sharp 3/4

voz

Parola

trompas

Alpuente

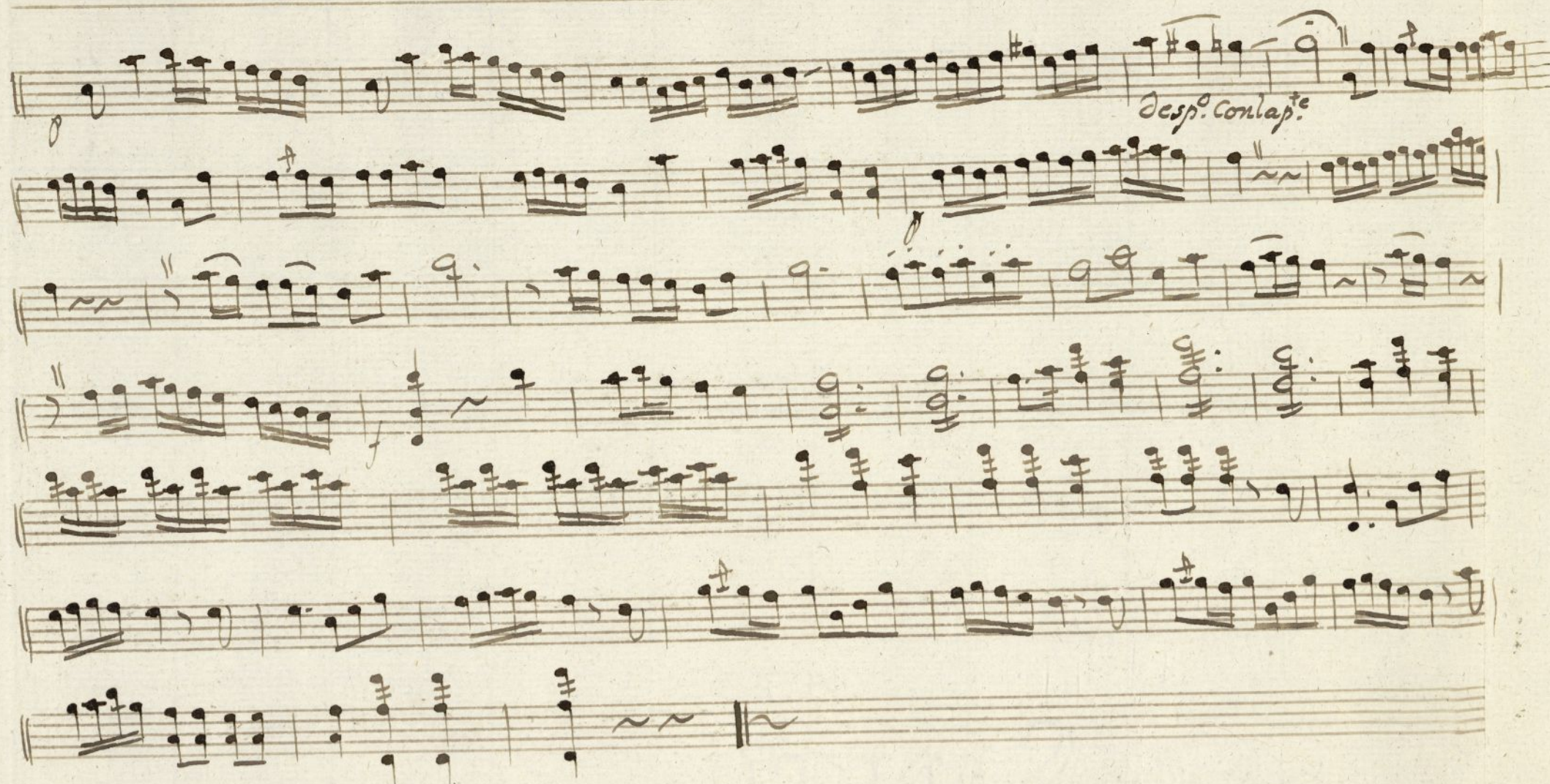


Polaca

Allegro

$\text{F}\sharp\text{C}\sharp$ 3/4





Ayuntamiento de Madrid

Violin I.

ton^a a 3

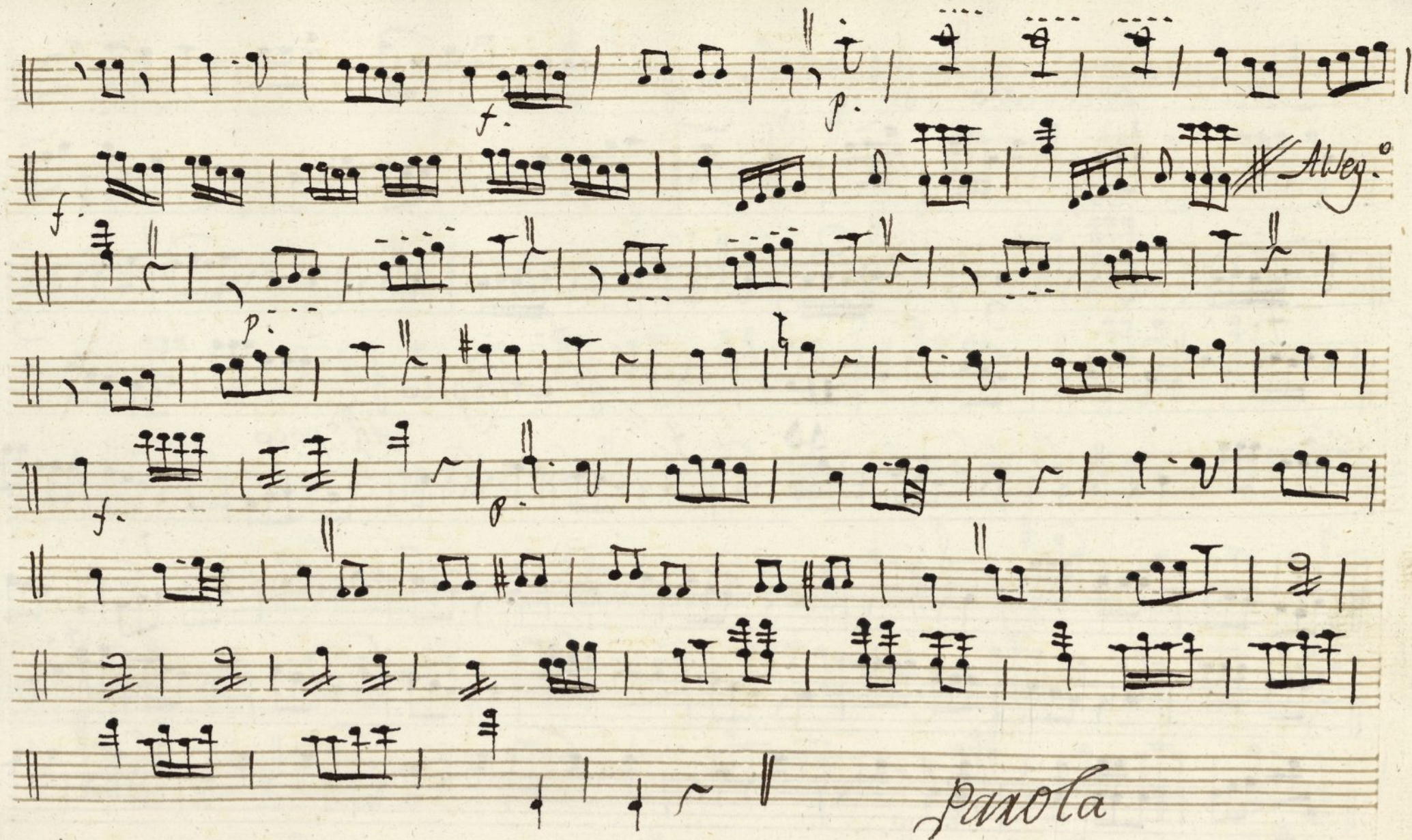
∥.

Fl; Petardista

∥.

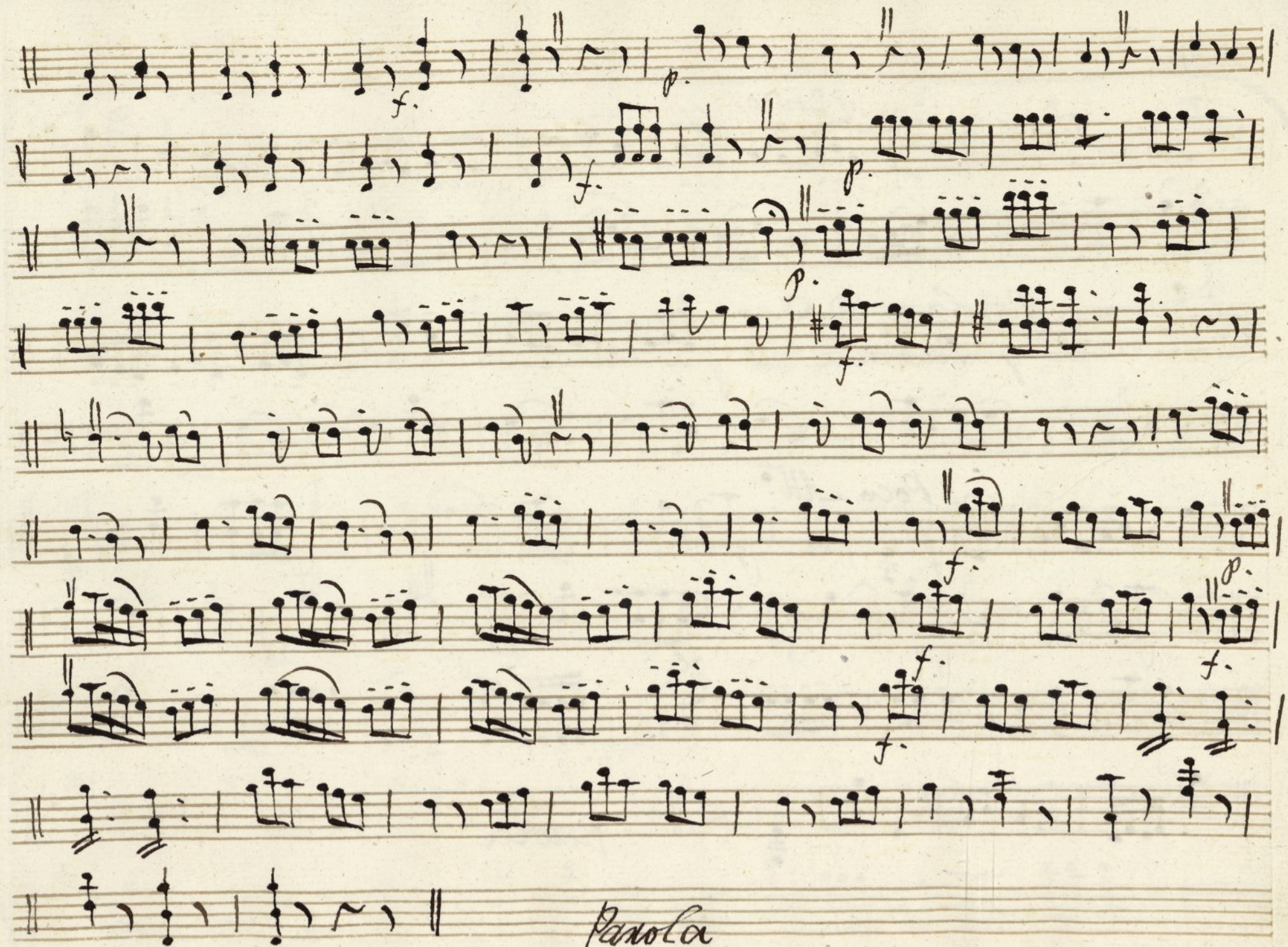
Allegretto 18# 2/4

Handwritten musical score for a piece titled "Allegretto" in 2/4 time with two sharps in the key signature. The score consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together in groups. There are several dynamic markings: "p." (piano) and "f." (forte) appear on multiple staves. The manuscript is written in a cursive style on aged, slightly discolored paper. A double bar line is present at the end of the eighth staff, and a repeat sign is visible at the beginning of the ninth staff. The piece concludes with a final double bar line on the tenth staff.



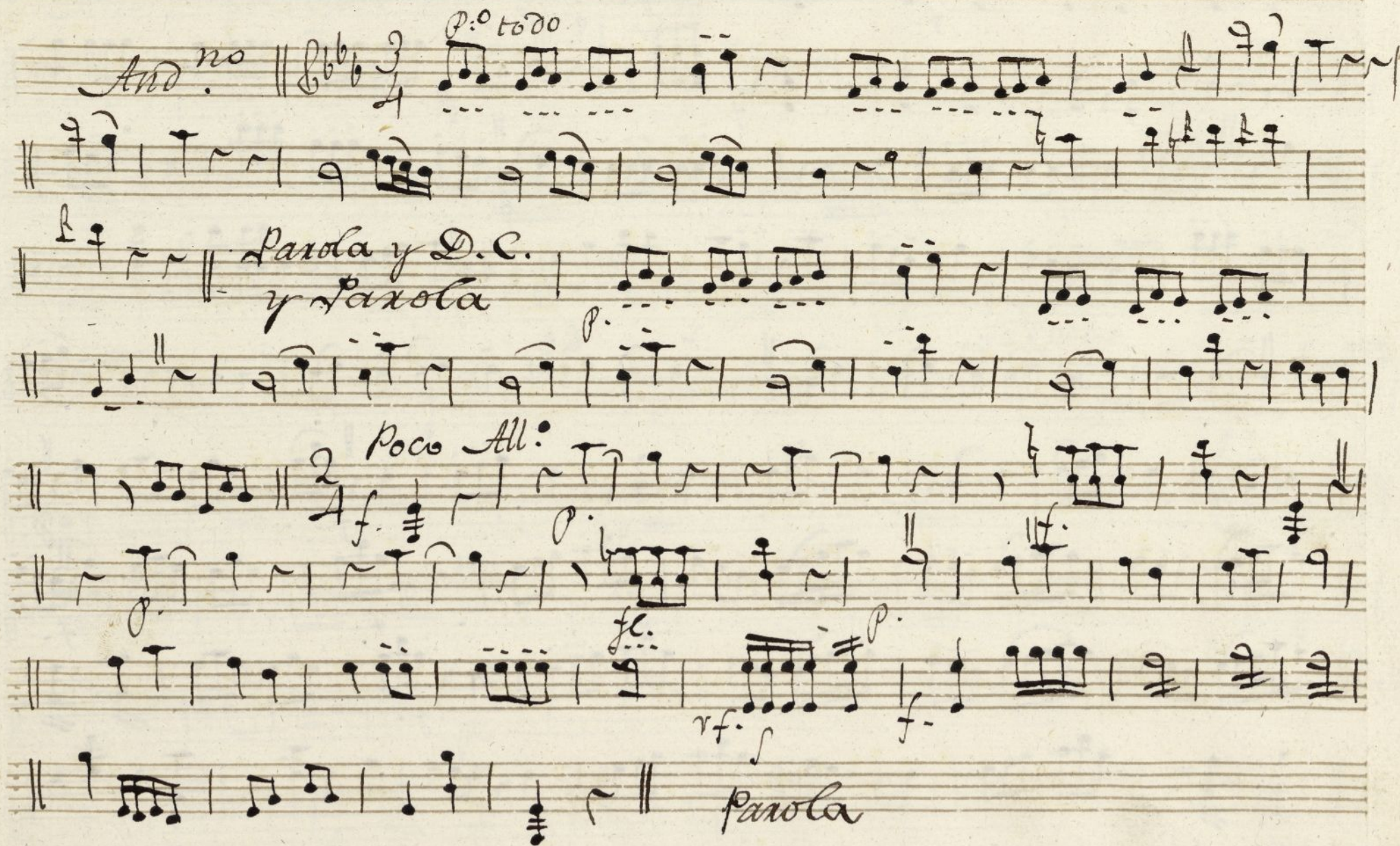
And.^{no} gracioso || 8 $\frac{3}{8}$ *p.* *f.* *trompas* *f.* *Allegro* || 6 *All.^o poco*

The musical score is written on ten staves. The first section, 'And.^{no} gracioso', is in 8/8 time and features a melody with various ornaments and dynamics like *p.* and *f.*. The second section, 'Allegro', is in 6/8 time and features a more rhythmic melody with dynamics like *p.* and *f.*. The score is written in a cursive hand with many slurs and ornaments.



Paxolá

Ayuntamiento de Madrid

And.^{no} || *p.^o todo* 

*Parola y D.C.
y Parola*

Poco All.

A f.

f.

rf.

f.

p.

Parola

No Sep. *All. to* $\text{♩} \text{♩} \text{♩}$ $\frac{3}{4}$ *p.*

f. *p.* *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.*

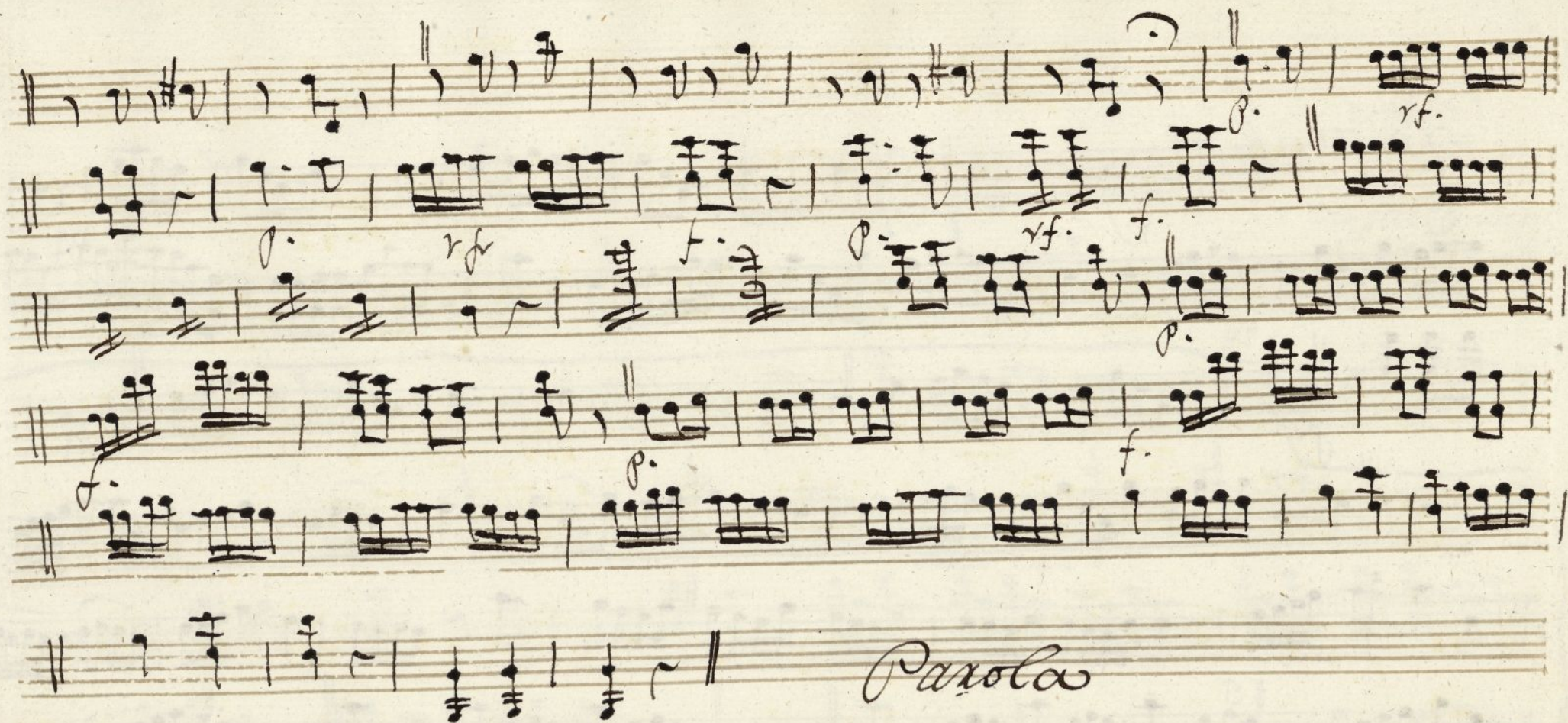
Allegro

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.

Key markings and annotations include:

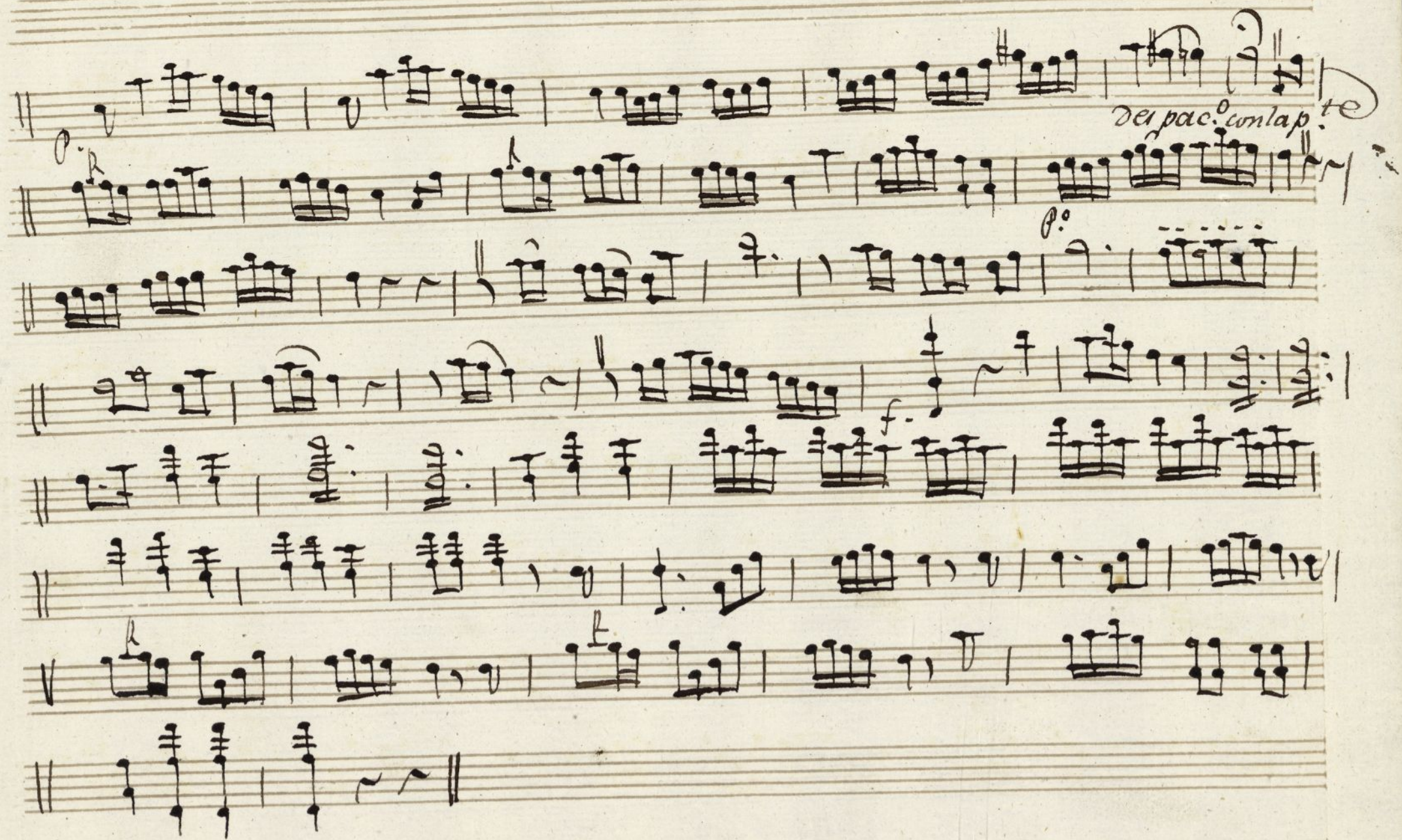
- All.* (Allegro) at the beginning.
- f.* (forte) and *p.* (piano) dynamic markings.
- Parola* (Text) written above the fifth staff.
- trumpet* written above the sixth staff.
- Alpre* (Allegro) written above the seventh staff.

The score concludes with a double bar line and repeat dots on the tenth staff.



Polacca. Allegro 3/4

tutti *solo* *tutti*



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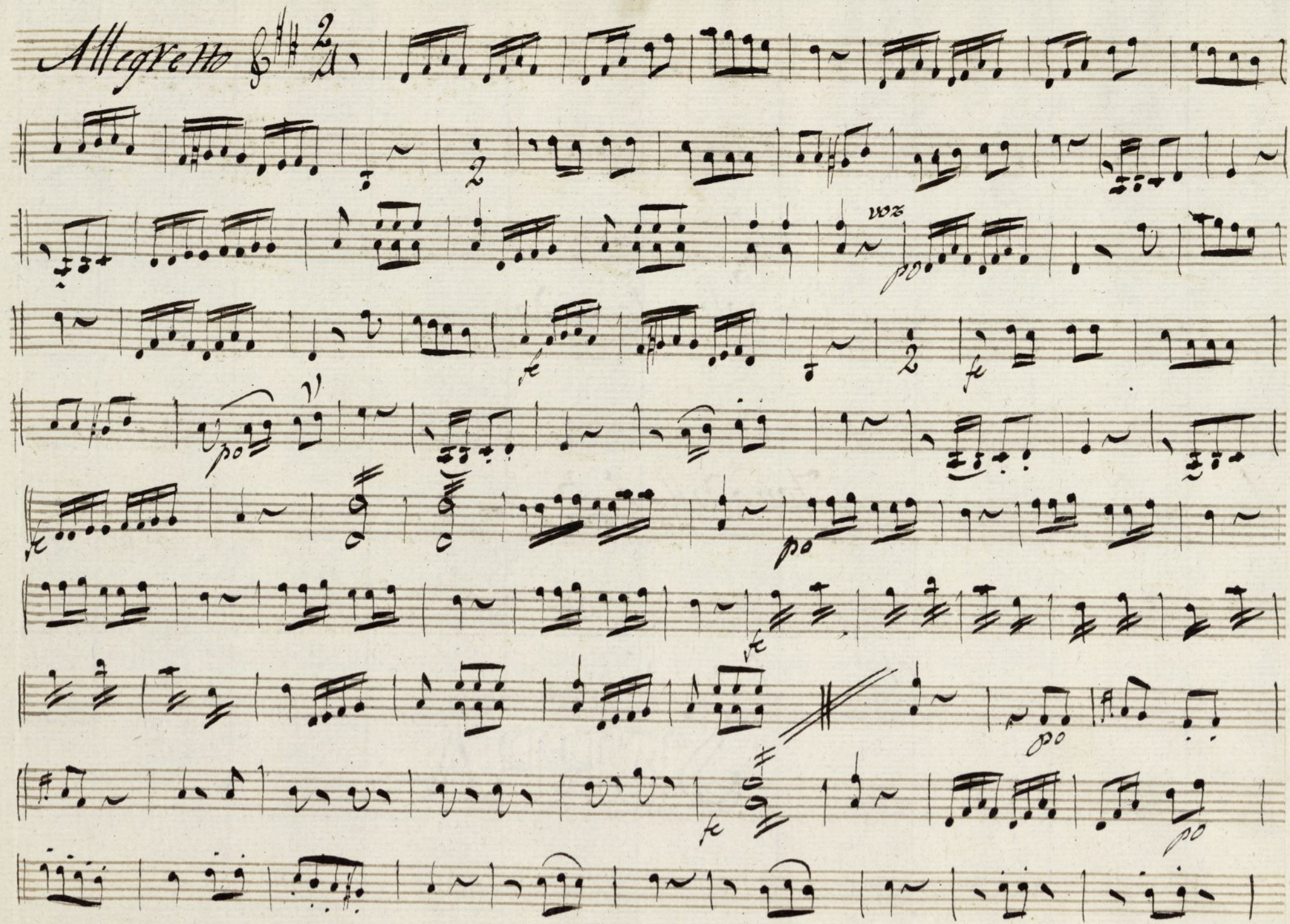
— 2 —

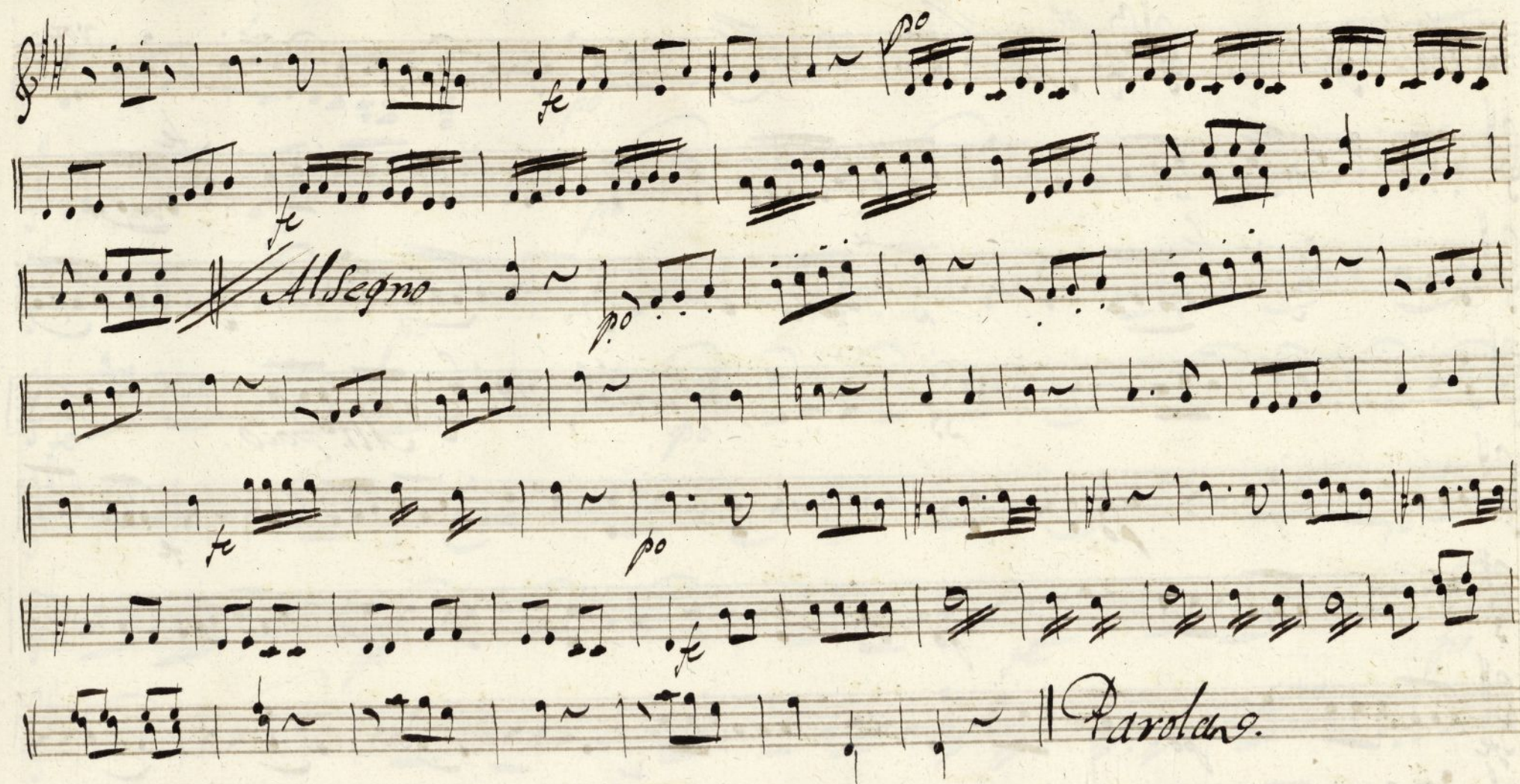
Violin Segundo.

Tonadilla a 3.

el Petardista ~

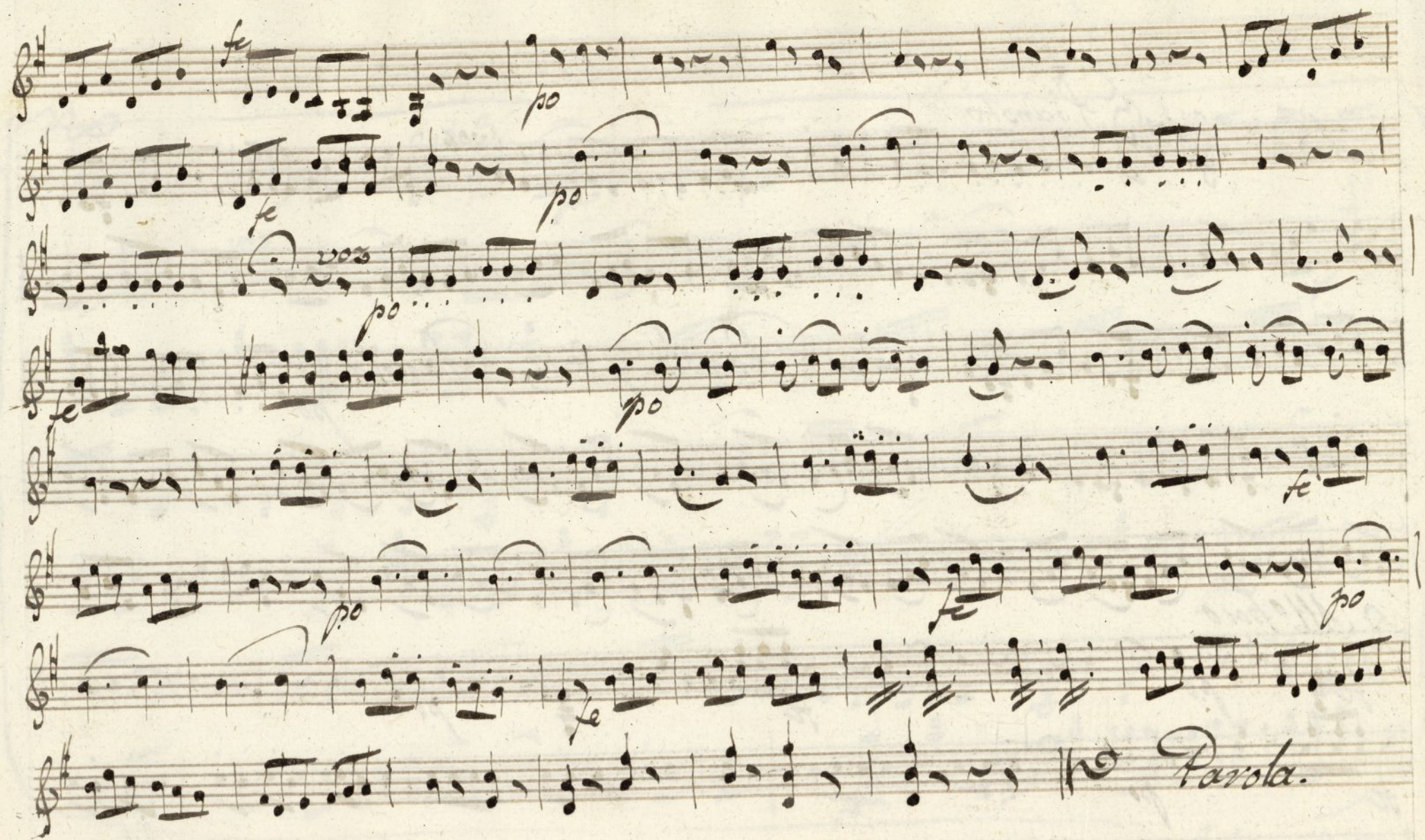
//.





And.^{te} gracioso 3/8 *po* *voz*

Allegro *Allo poco*



And.^{no} *Pianotodo*

voz

Parola, y d. C. y Parola

2. All.^o poco

Parola.

No Segui Allegretto 3/4

voz

Allegretto

Al Segno

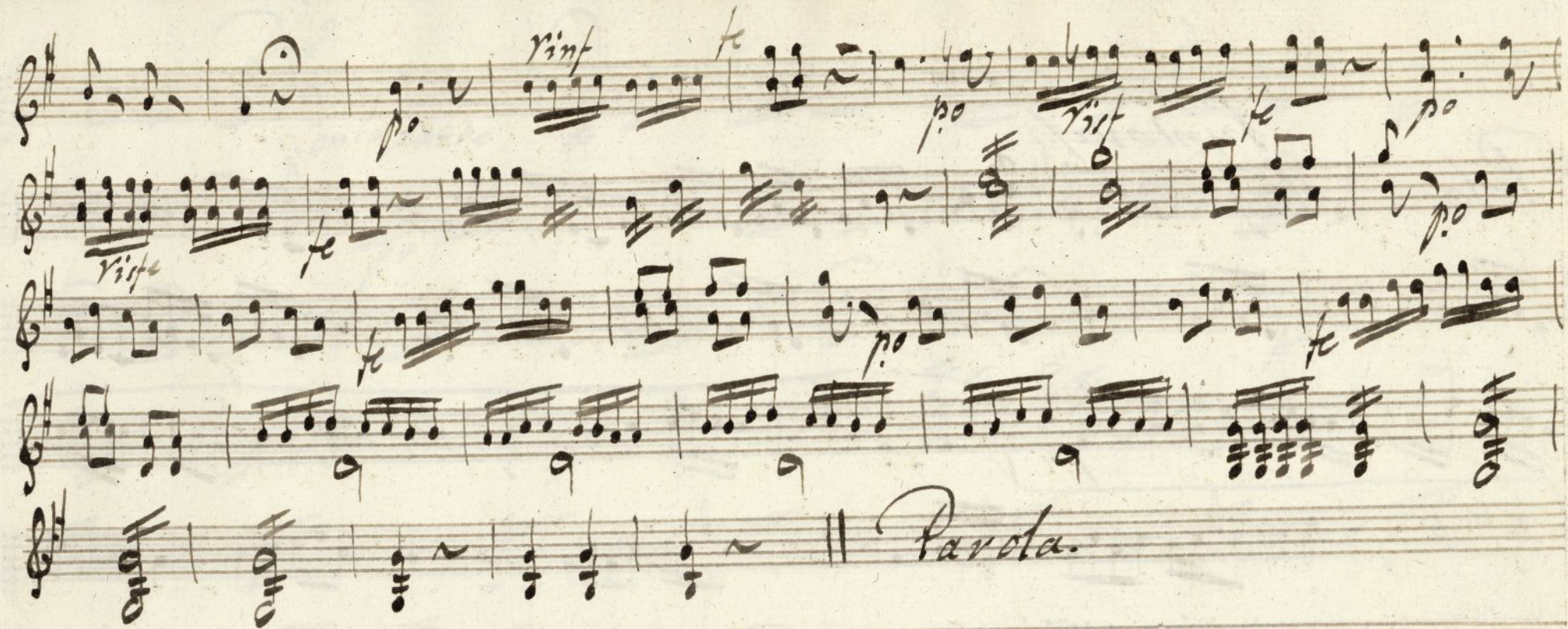
Soliti p

Allegro $\frac{2}{4}$

voz

Parola

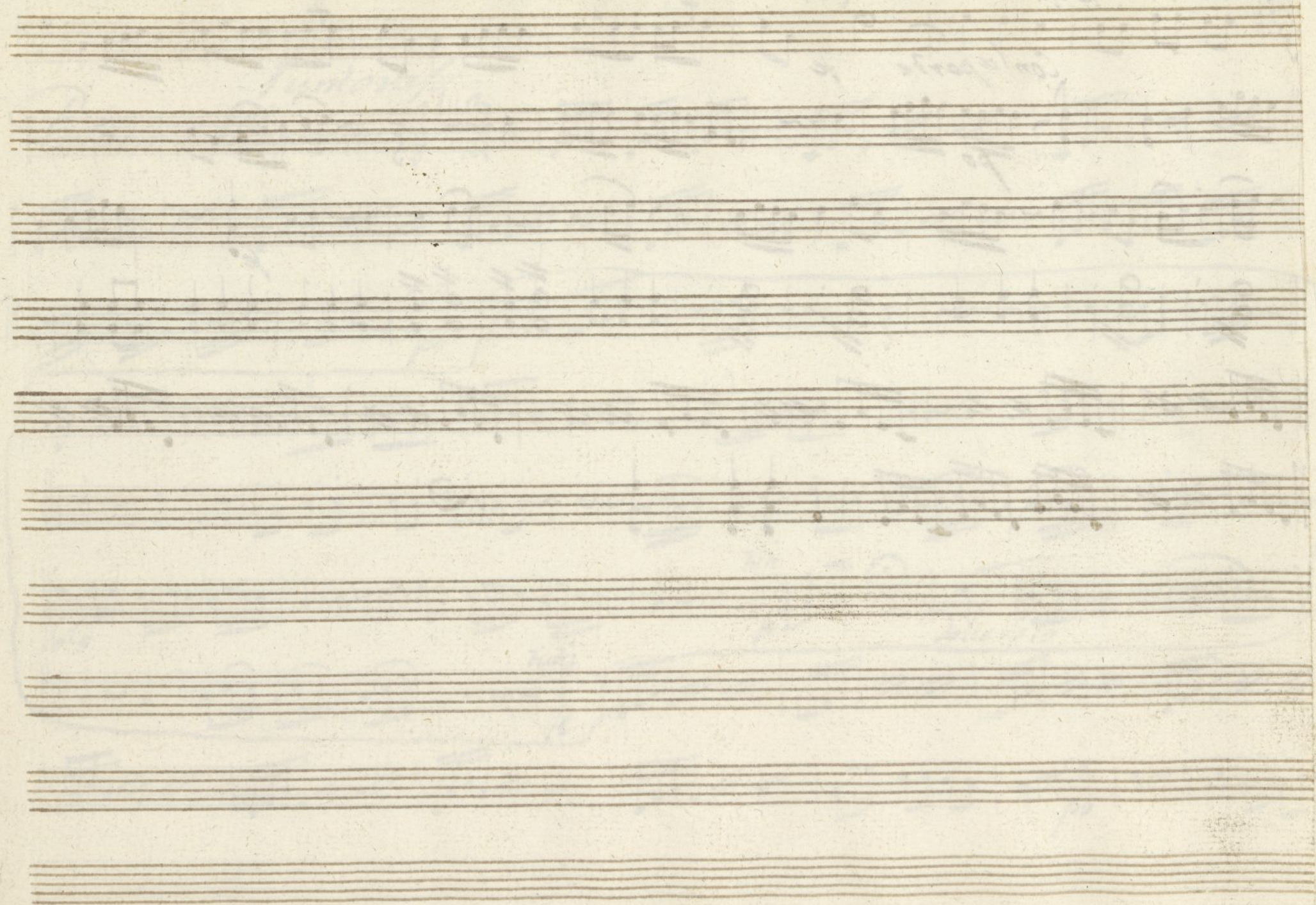
al punto



Puntovaf
Polaca Allegretto

The musical score is written on seven staves. The first two staves contain the melody, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is characterized by eighth-note patterns and rests. The third staff begins the piano accompaniment, marked with a piano (*p*) dynamic and a *tr* (trill) marking. The fourth and fifth staves continue the accompaniment, with the fifth staff marked *for* (forte). The sixth and seventh staves conclude the piece, with the seventh staff marked *p* (piano). A large bracket groups the third through sixth staves. The word *sol* (solo) is written above the first staff of the piano part, and *dolce solo* is written above the fifth staff of the piano part.





Segu. Priz. Mus 130-3

7

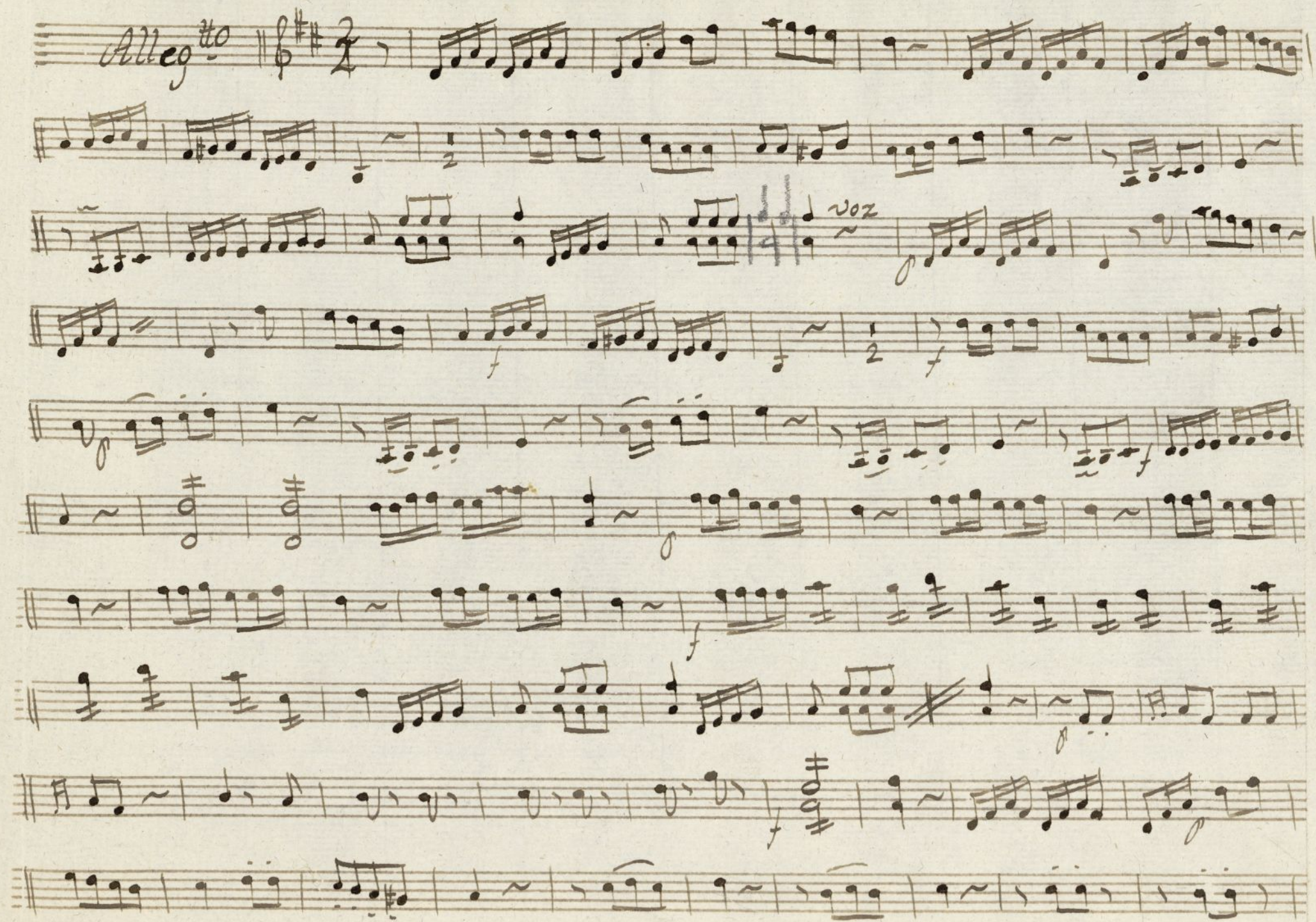
Monjui

Violin 2º

Basas

Tonad^a a 3.

El Petardista





And.^{no} gracioso 3/8 $\text{F}\sharp$

Allegro *Allo Poco* 6/8



Parola

Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo marking "And^{no}" is written at the beginning. The score features various musical notations such as eighth notes, sixteenth notes, and rests. A section marked "Parola y D. C. y Parola" appears on the fourth staff, and another "Parola" is at the end of the eighth staff. A tempo change to "Allo. Poco" is indicated on the sixth staff. The manuscript is written in brown ink on aged, slightly stained paper.

Sec. NO
Allegro 3/4

Allegro

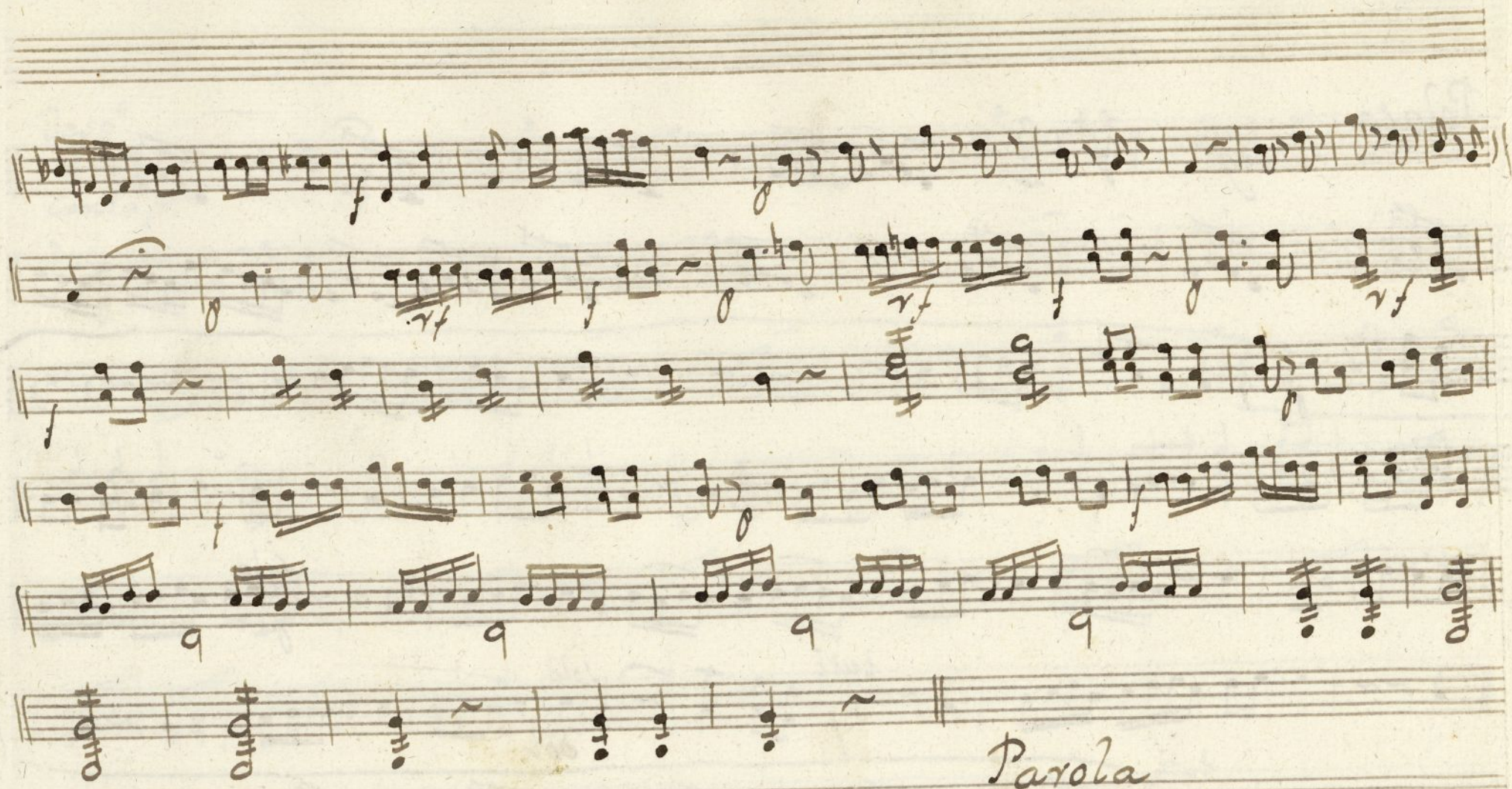
v. s.

Allegro 8^{va} 3

fmo

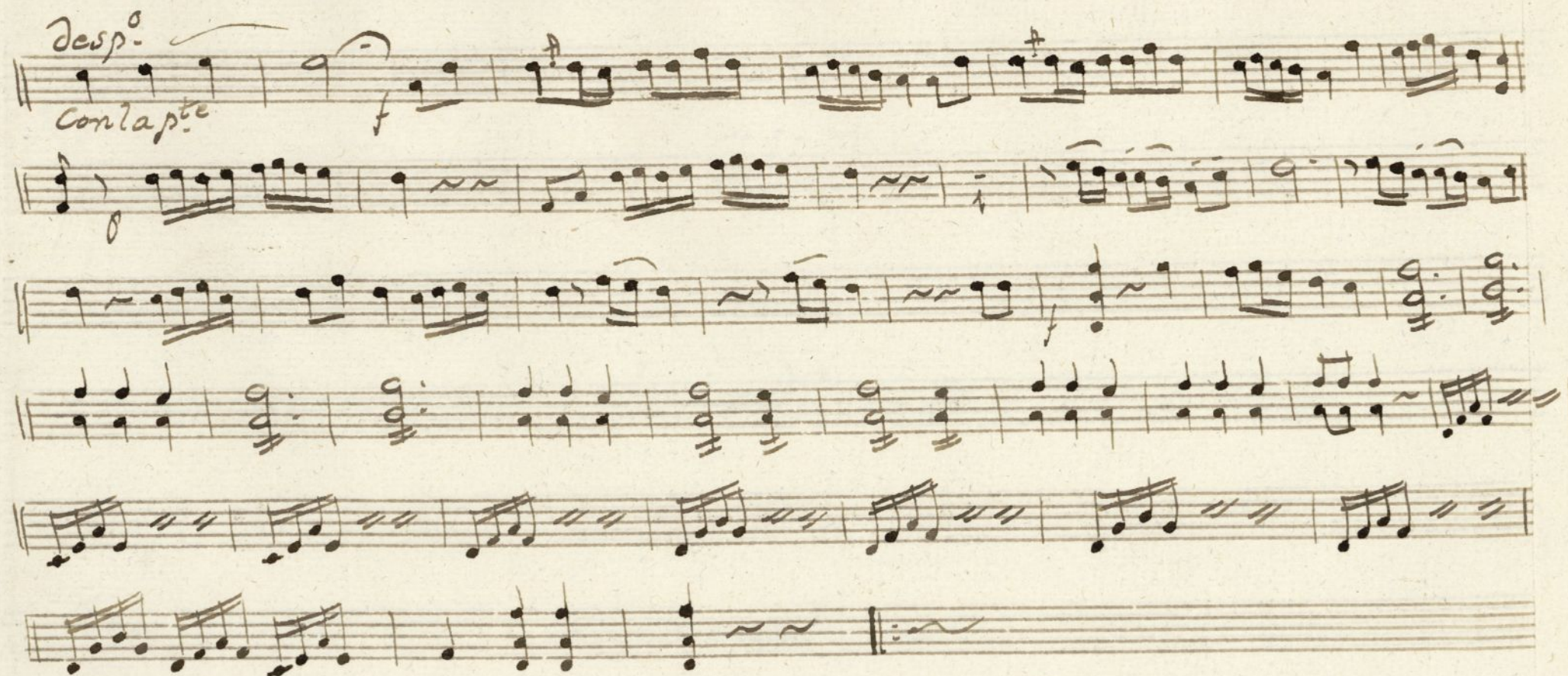
Parola

al puente



Polaca Alleg^{ro}

The musical score is written on ten staves. The first staff is titled "Polaca Alleg^{ro}" and features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation is handwritten and includes various note values, rests, and slurs. A large bracket on the right side of the score groups the staves from the third to the eighth. Within this bracketed section, there are markings for "tutti" and "solo" on several staves, indicating changes in dynamics or performance style. The paper is aged and slightly discolored.



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Carlota.

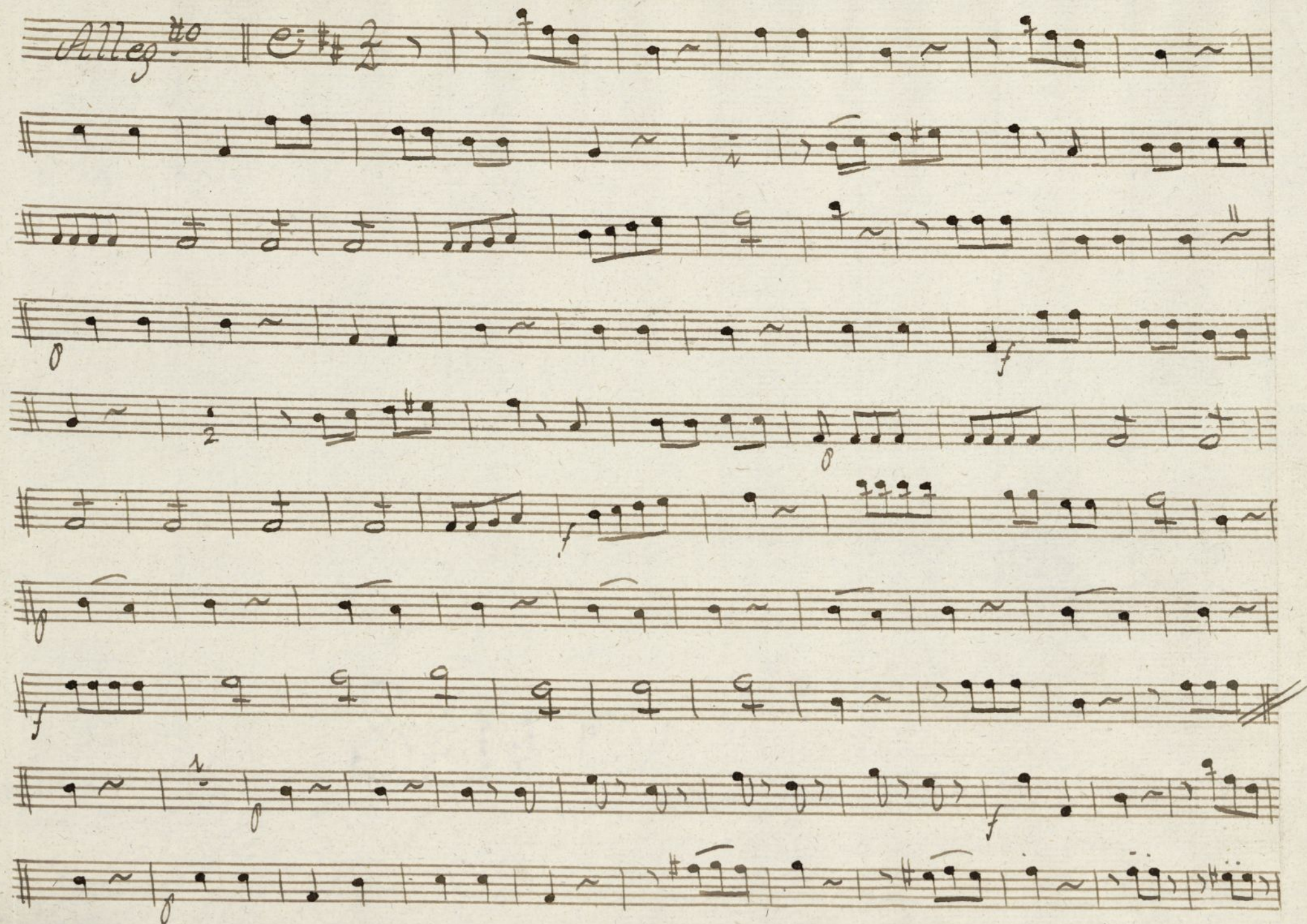
MVJ 130-3

7

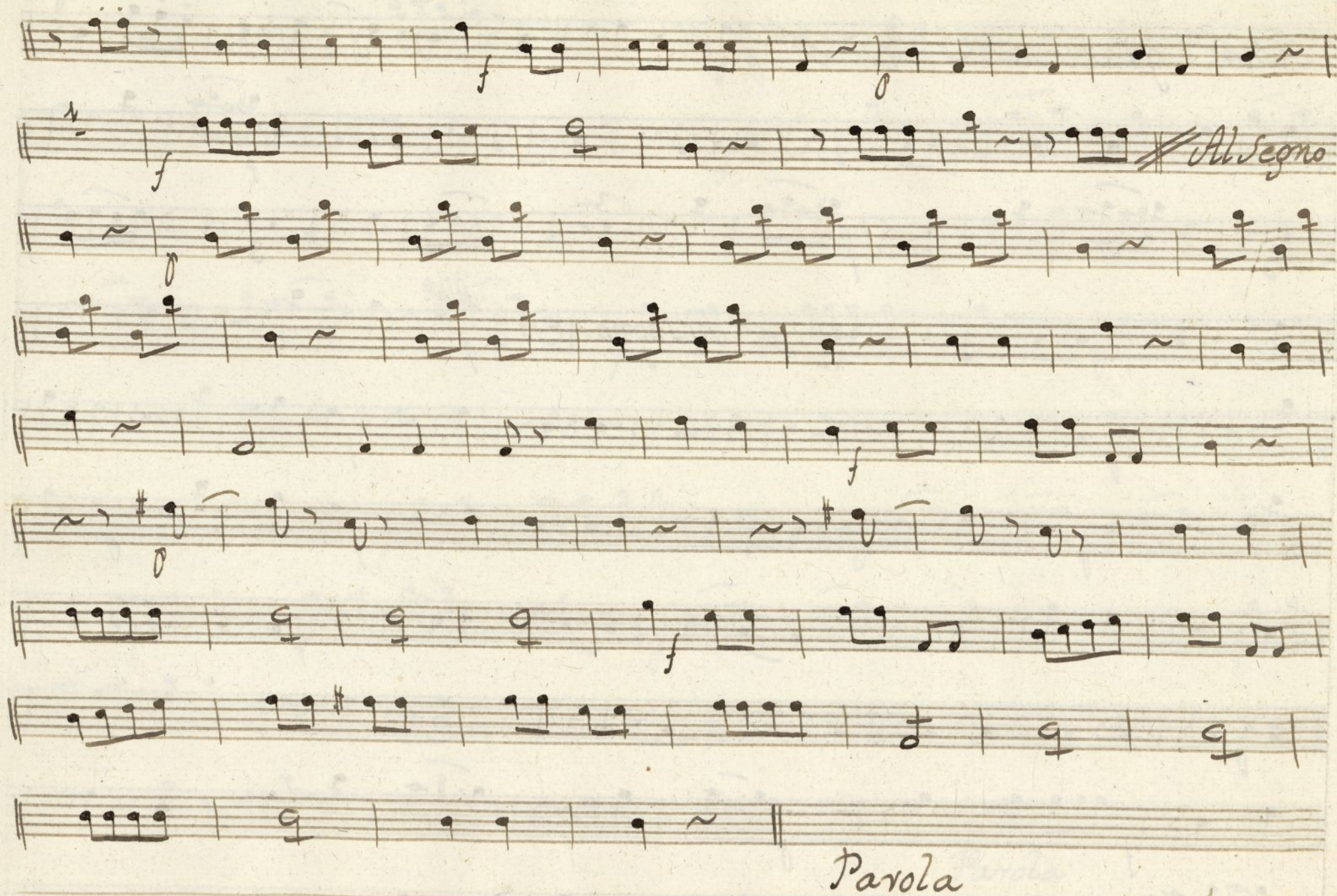
Viola

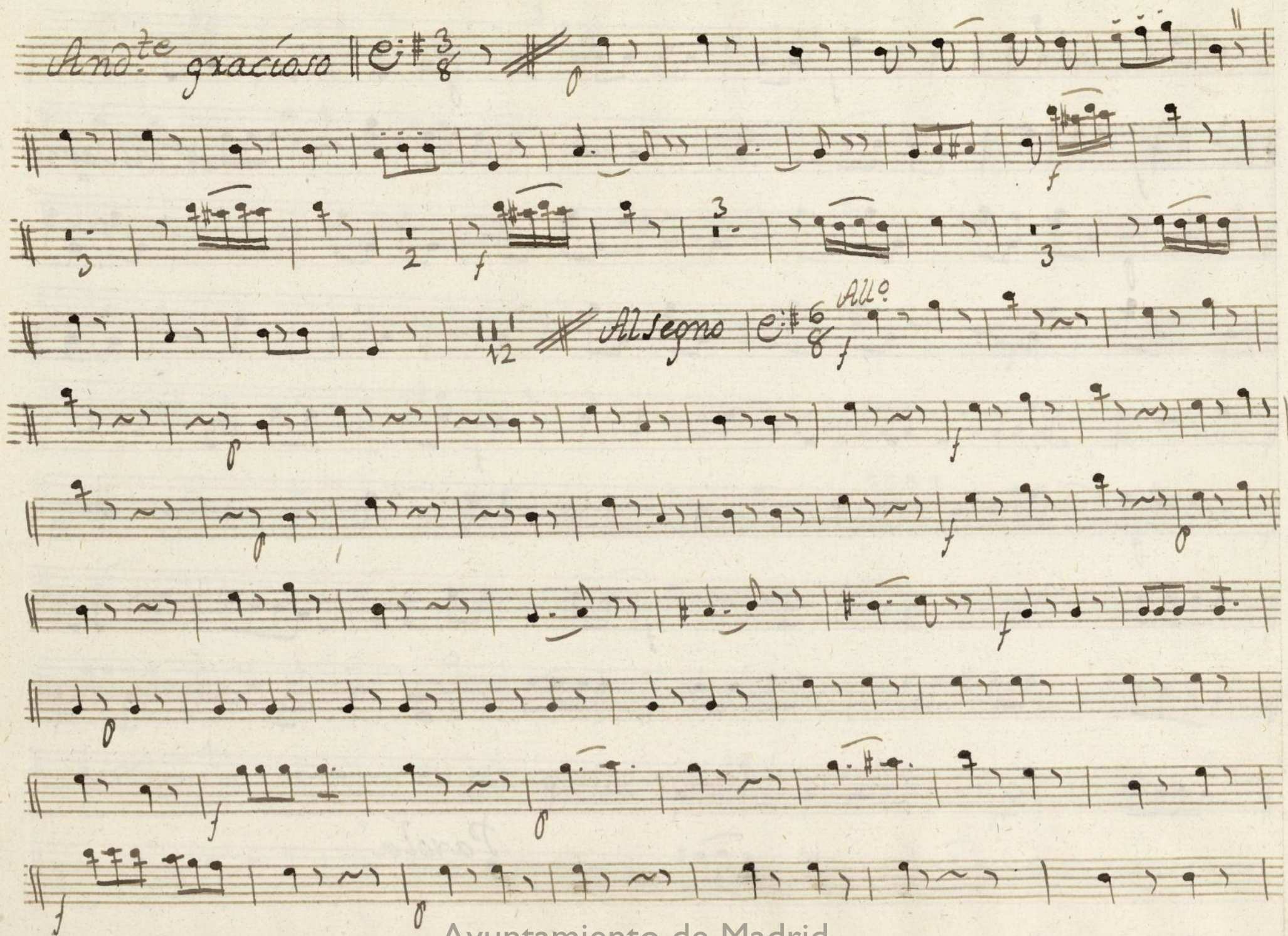
tonad.^a a 3.

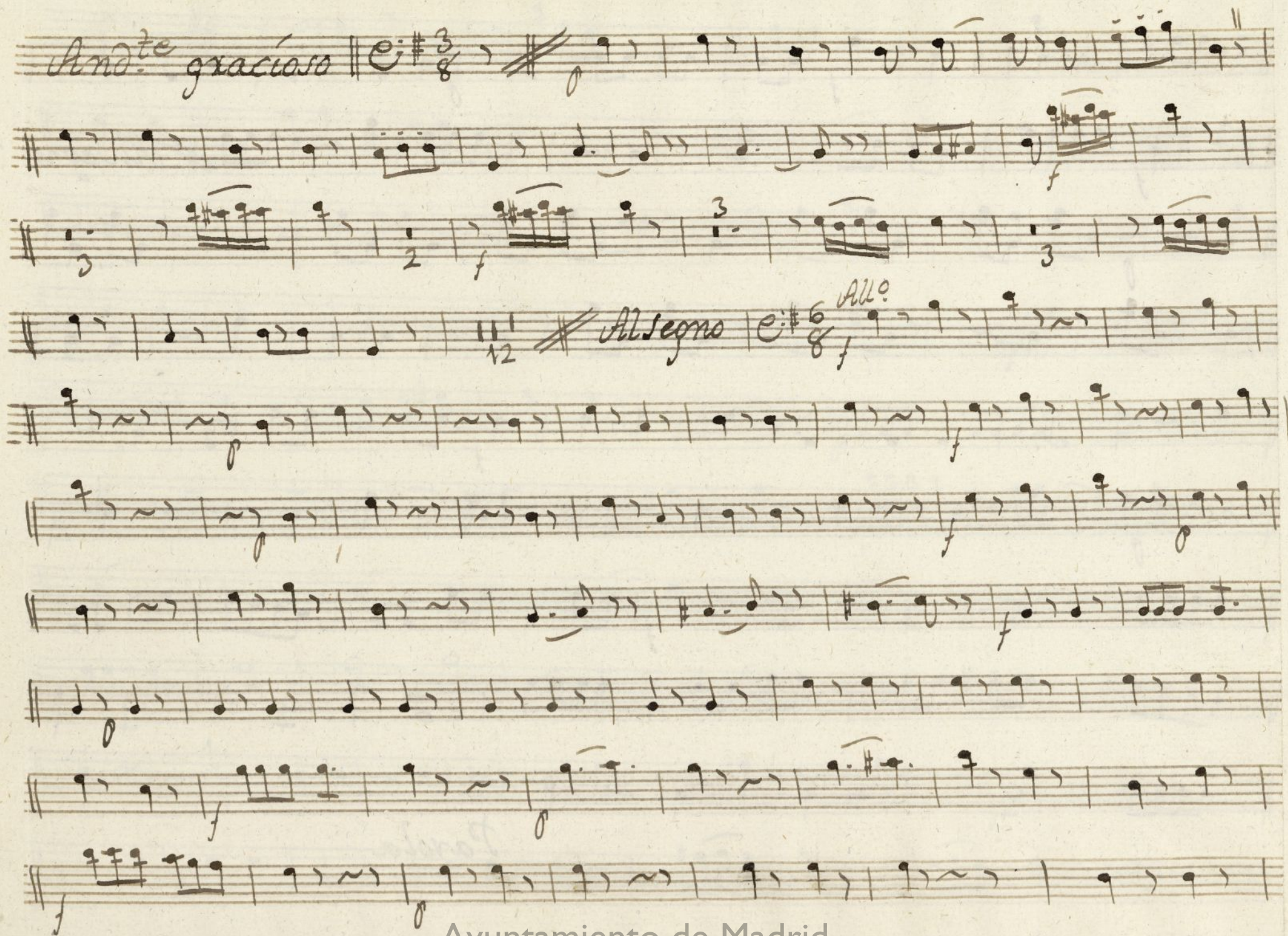
El petardista

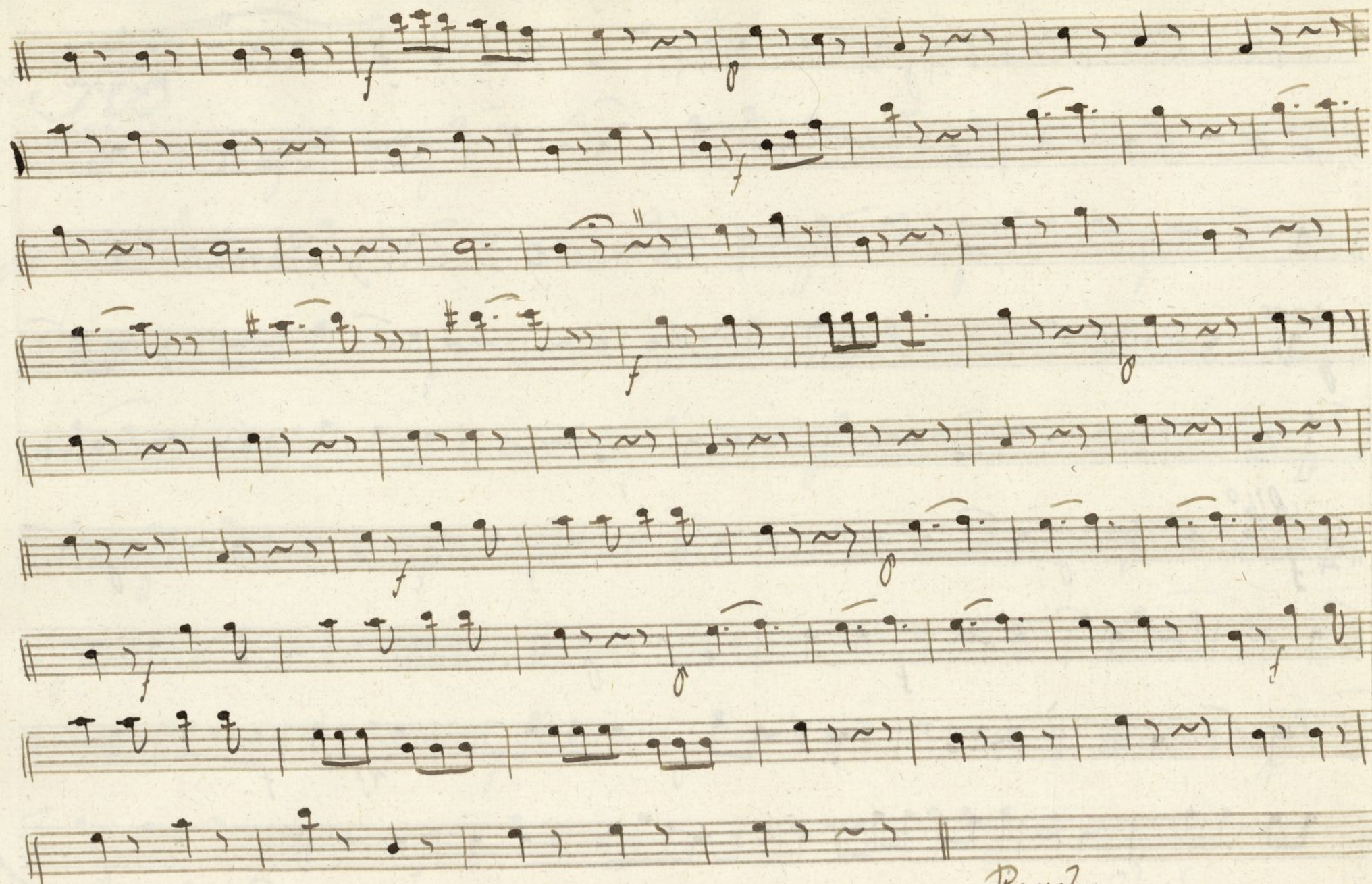


Ayuntamiento de Madrid



And^{te} gracioso || $\text{C}\sharp \frac{3}{8}$ 

Allegro || $\text{C}\sharp \frac{6}{8}$ 



Parola

And^{no} || C: $\flat\flat$ $\frac{3}{4}$ Punt. do

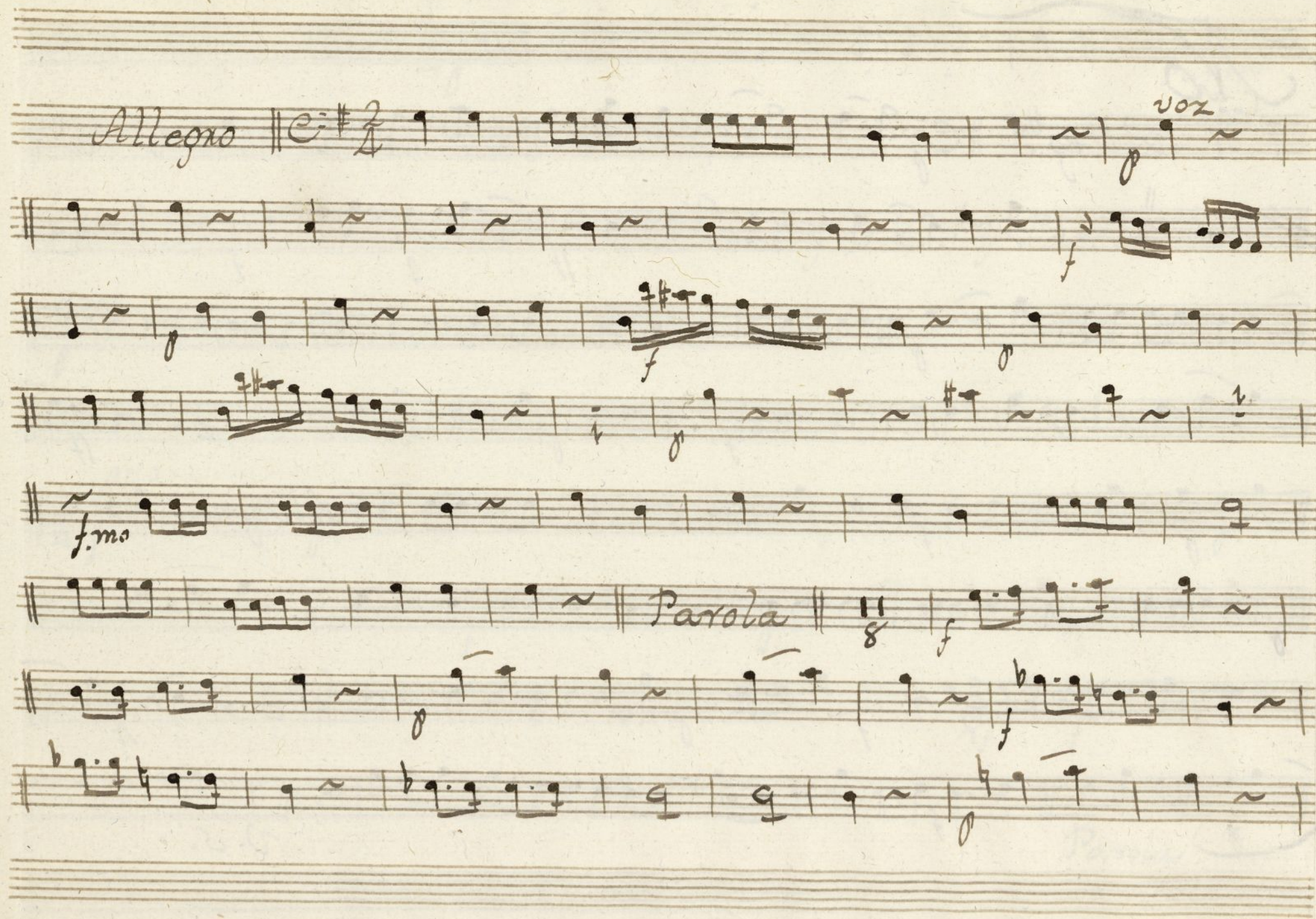
arco

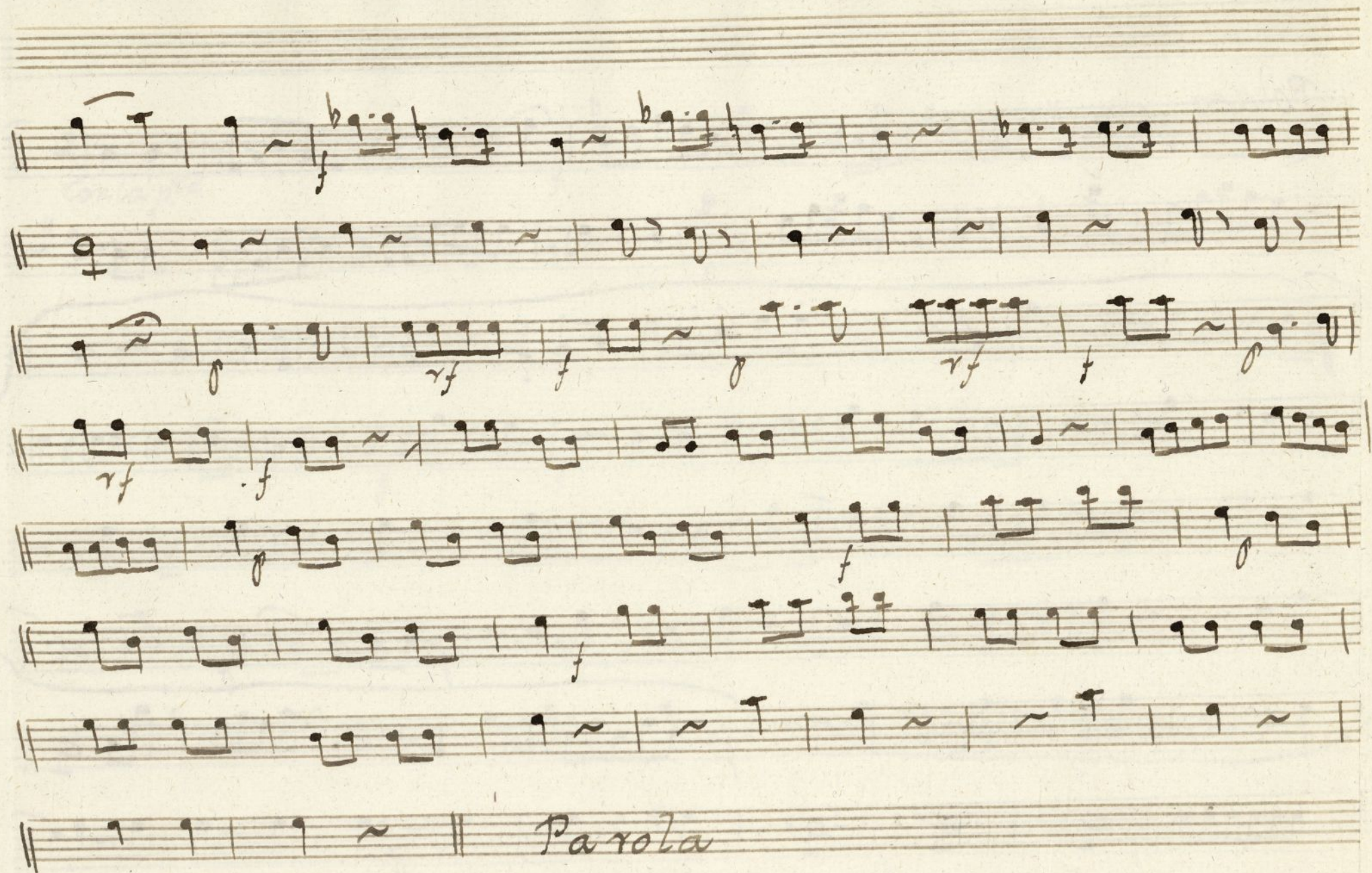
Parola y D.C. y Parola

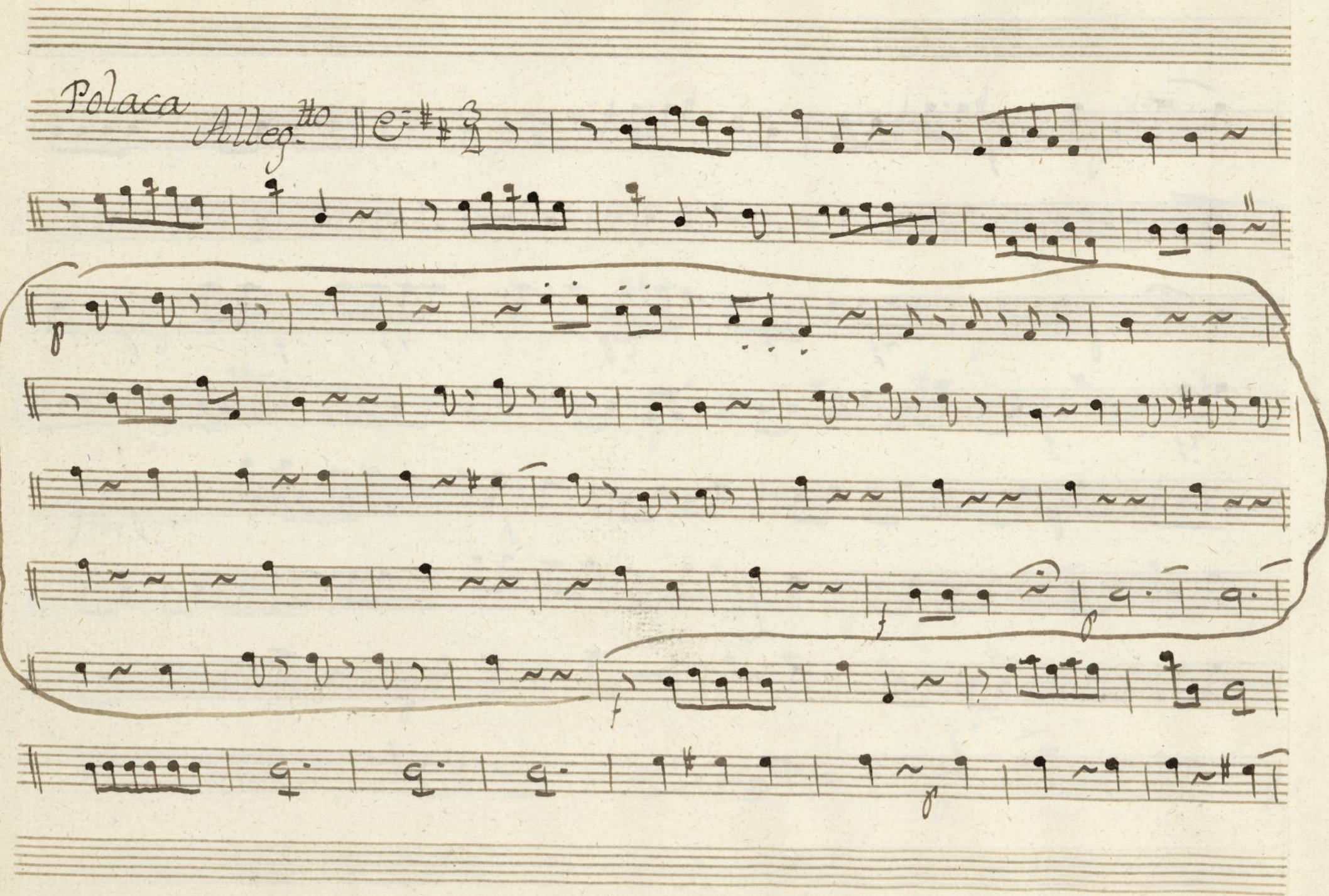
All.^o $\frac{2}{4}$ *f*

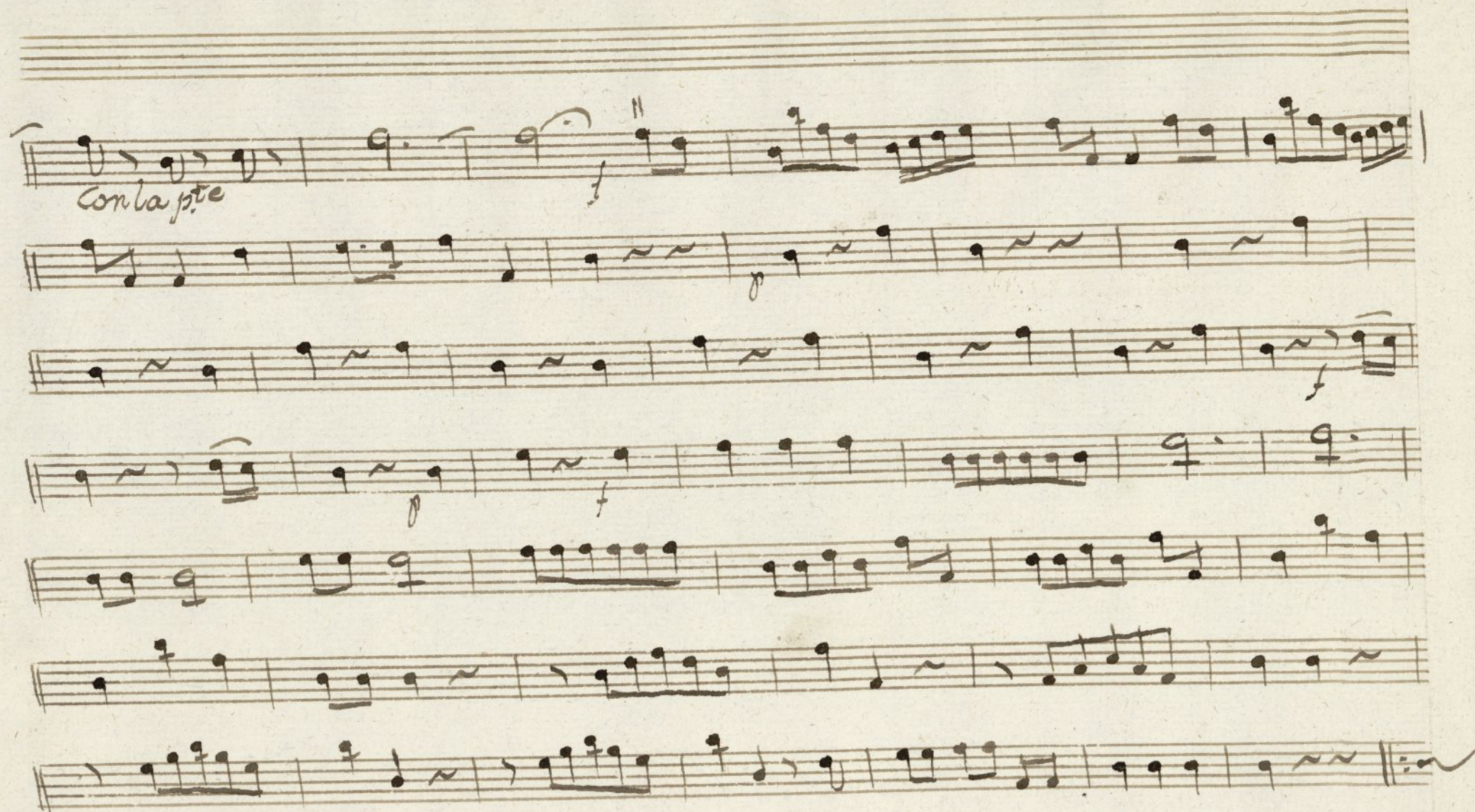
f *rf* *f*

Parola

Allegro || $\text{C}\sharp$ $\frac{2}{4}$ 







Ayuntamiento de Madrid

Julia. don 13, Cerezo
1906

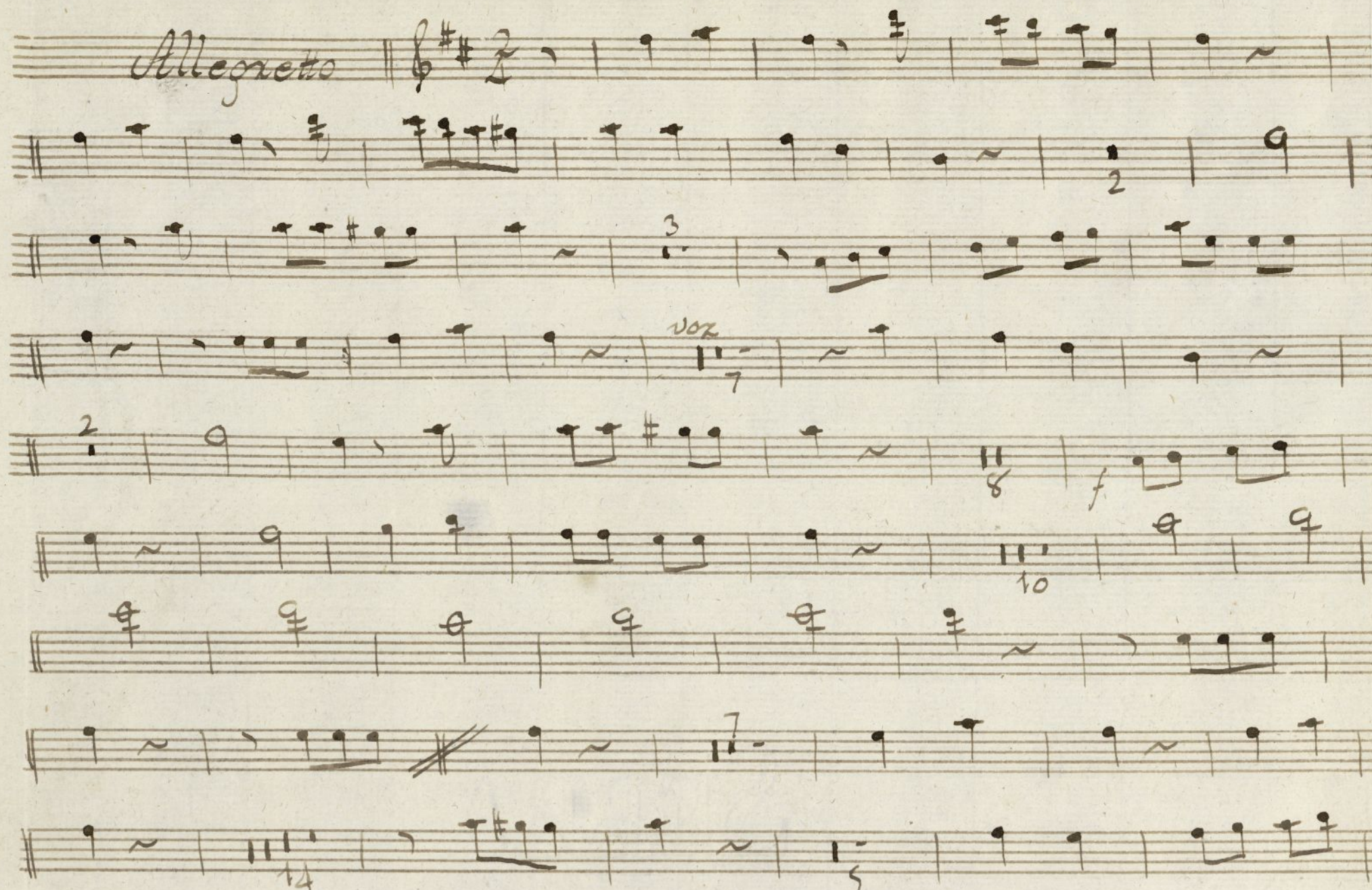
7

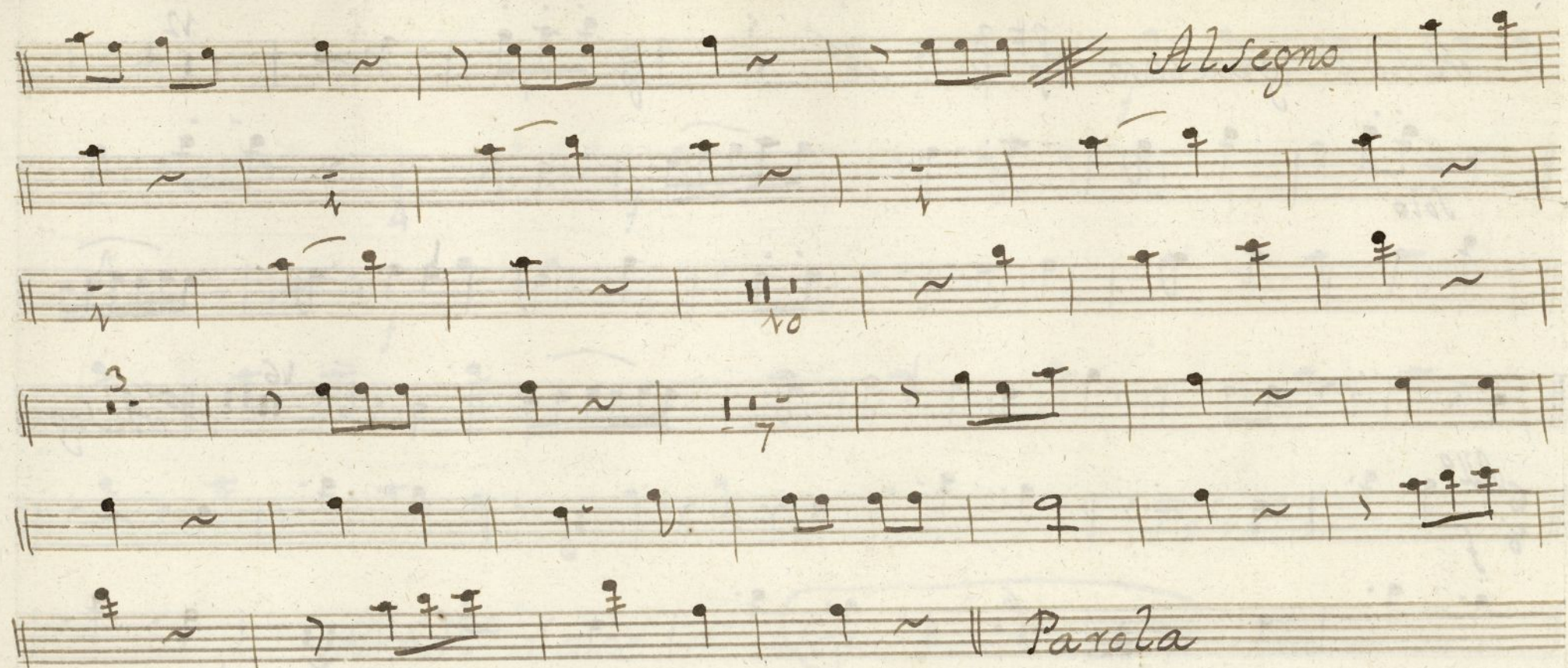
MUS 130-3

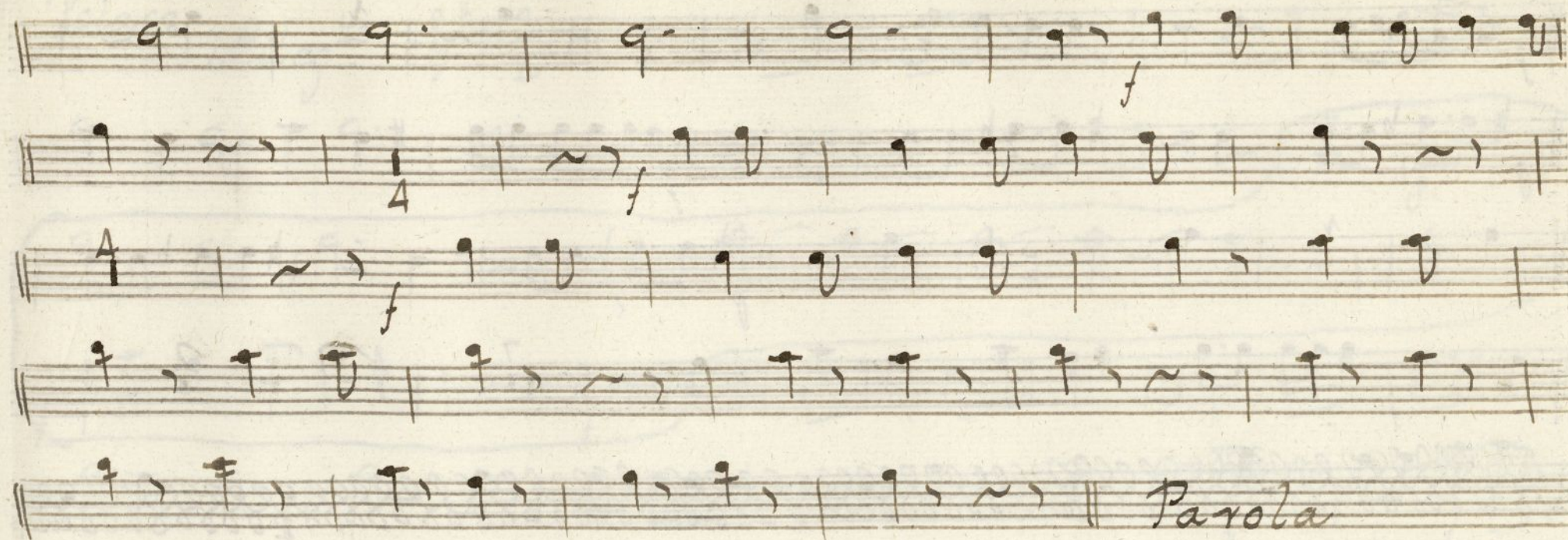
oboe 1º

tonada a 3.

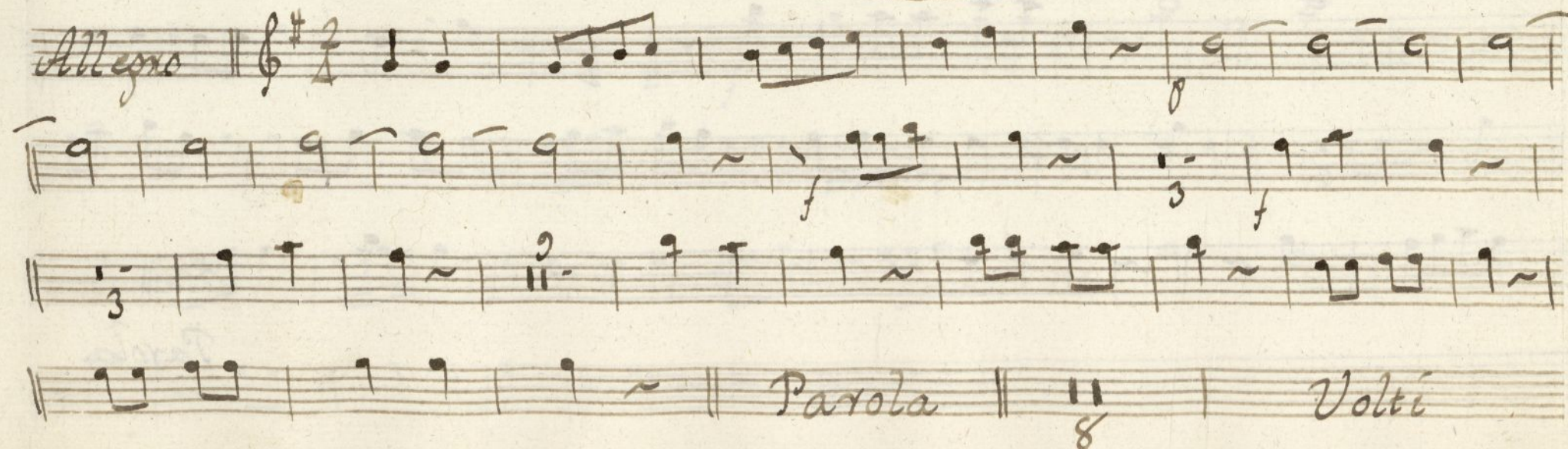
el petardista

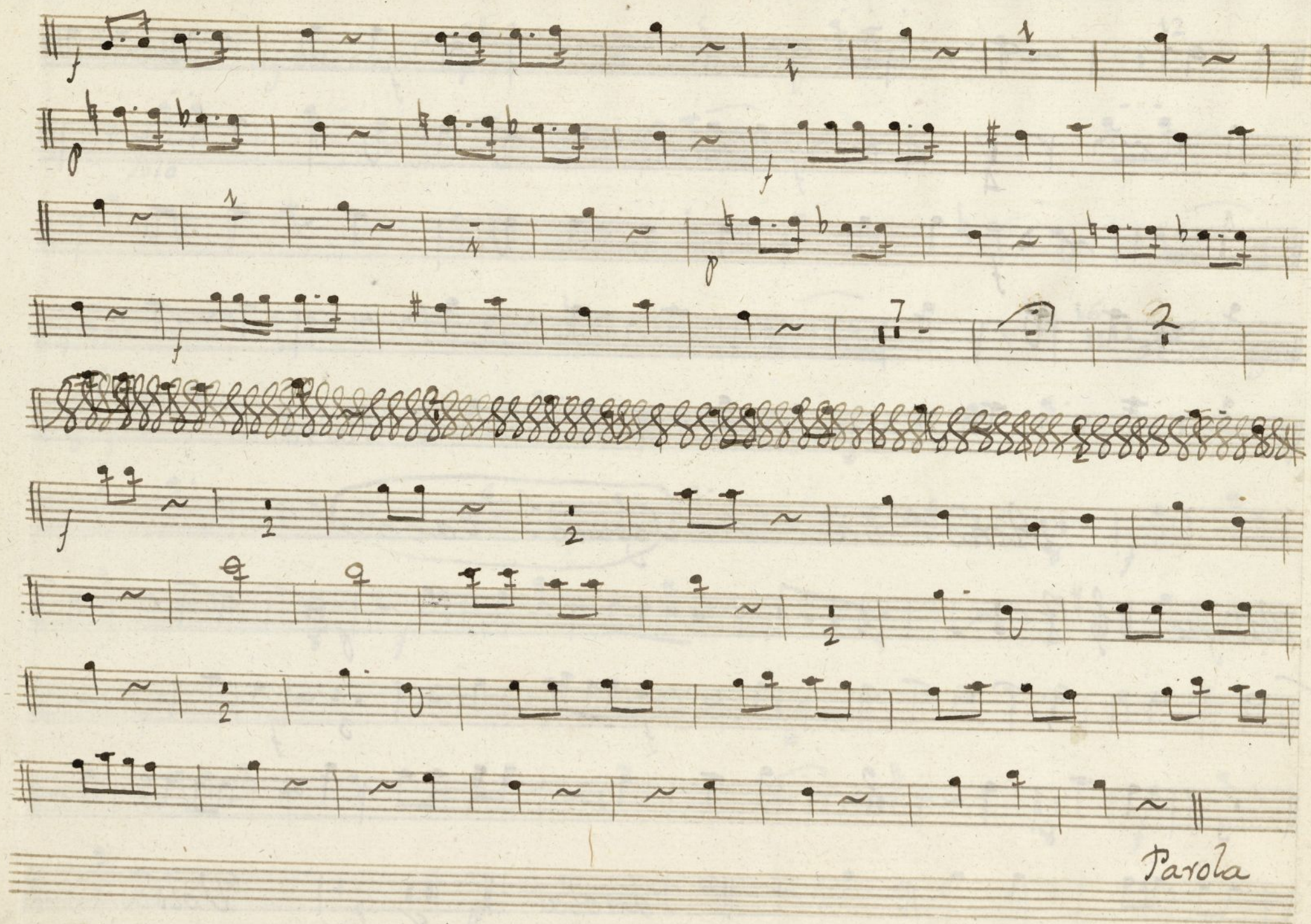






And^{te} tace // Sequid^s tace





Polaca Allegro $\text{♩} \# \# \frac{3}{4}$

Handwritten musical score for a Polka in 3/4 time, key of D major. The tempo is marked *Allegro*. The score consists of ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A large bracket groups the first four staves. The fifth staff has the instruction *Con la parte* written above it. The score ends with a double bar line and a wavy line.



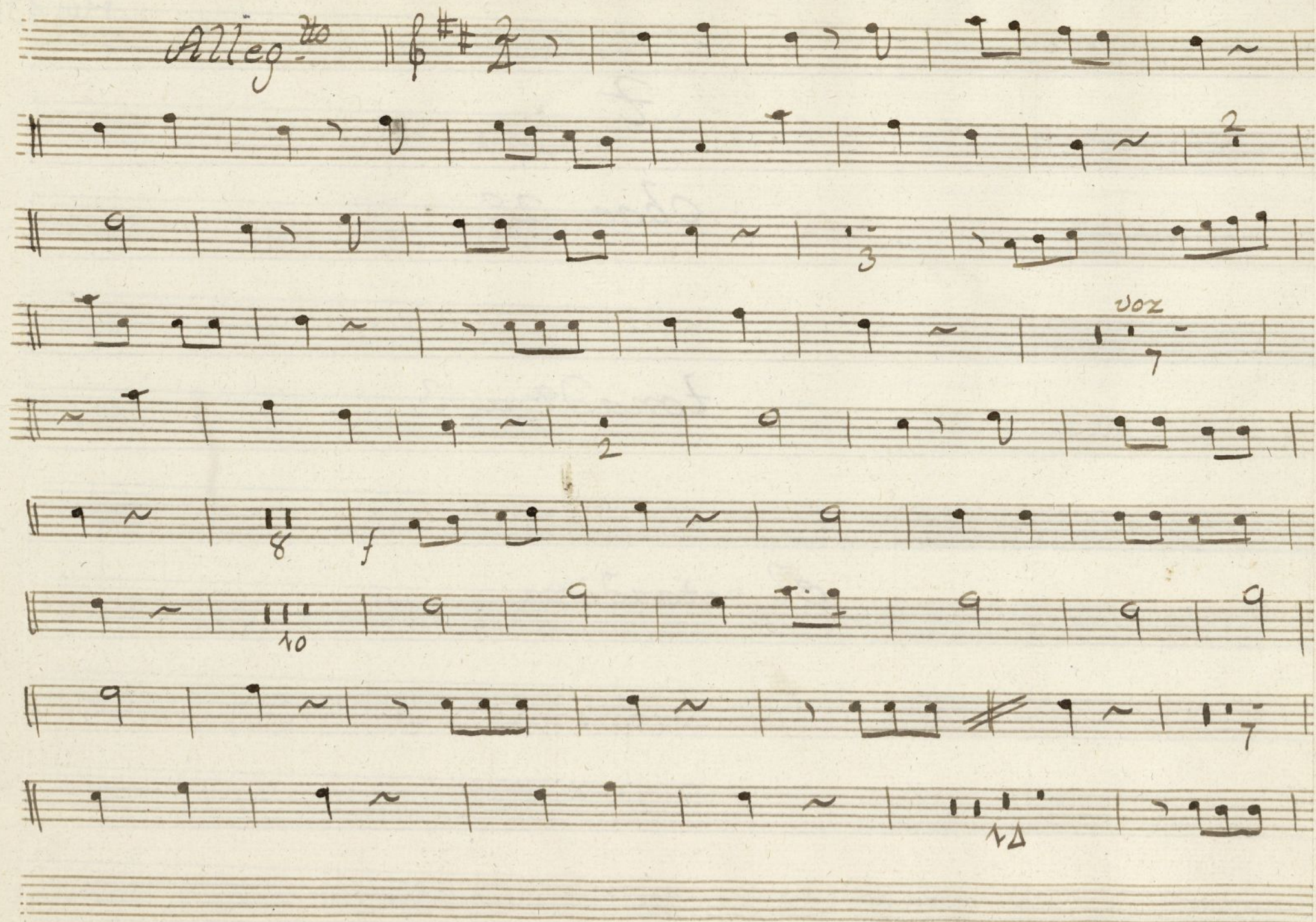
Ayuntamiento de Madrid

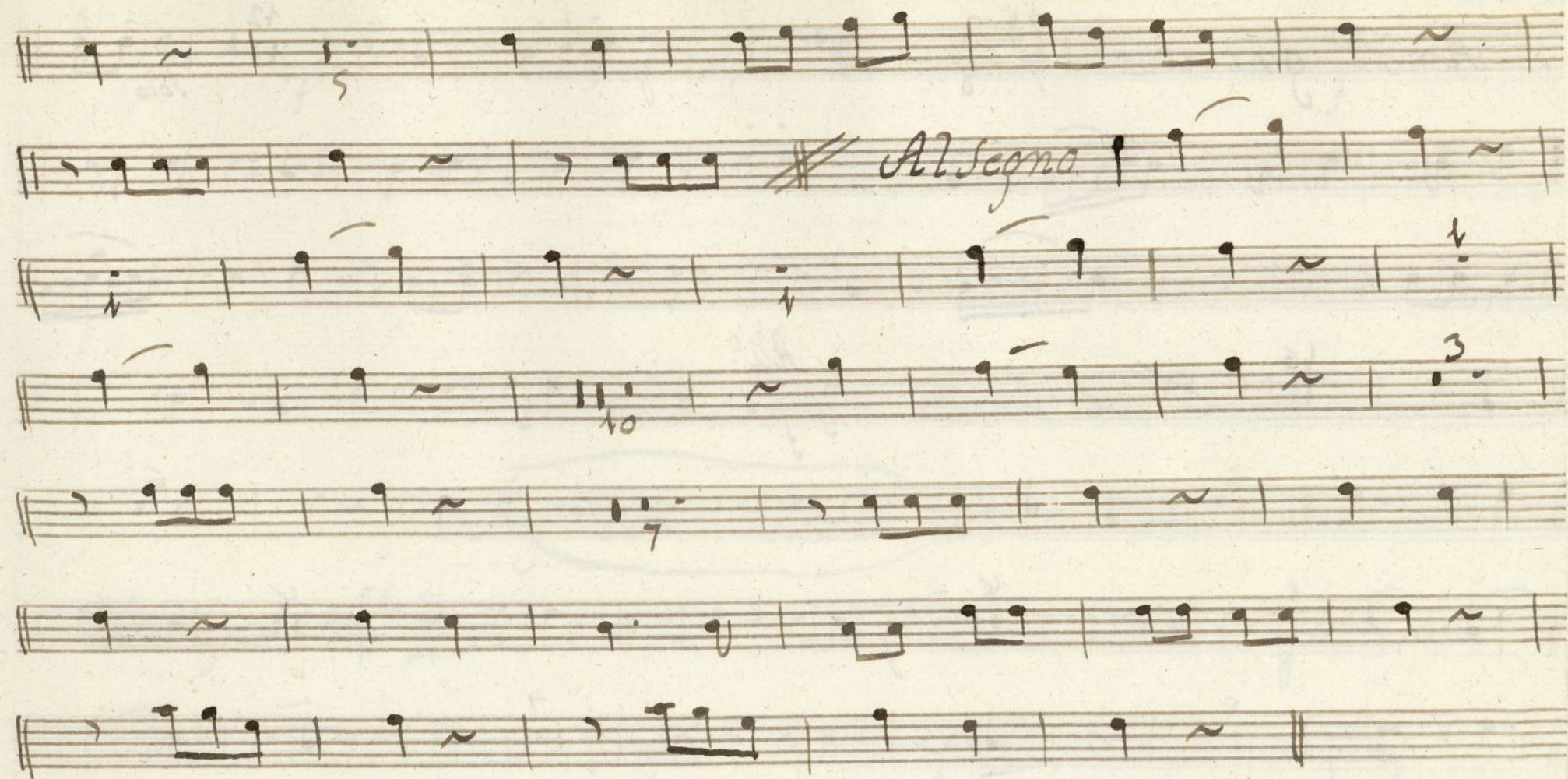
7

Oboe 2º

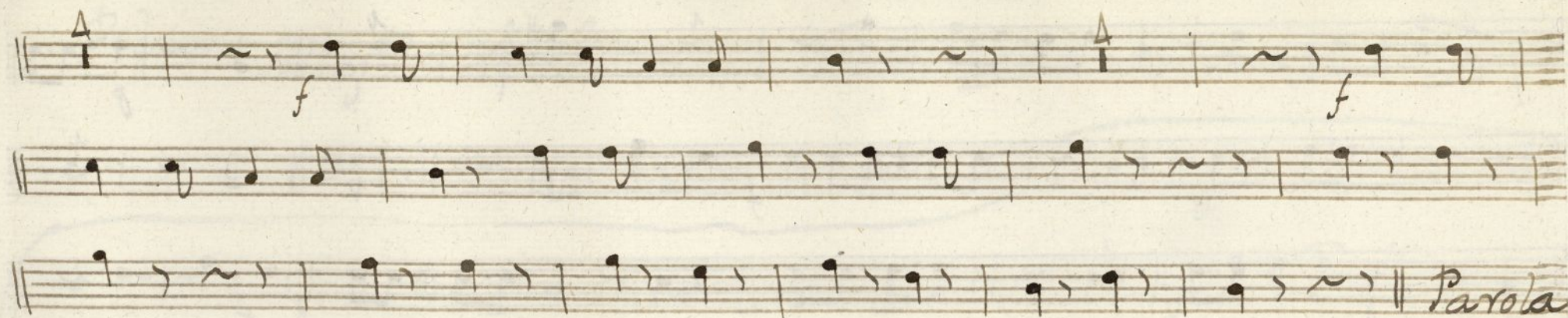
tonada a 3

el petardista



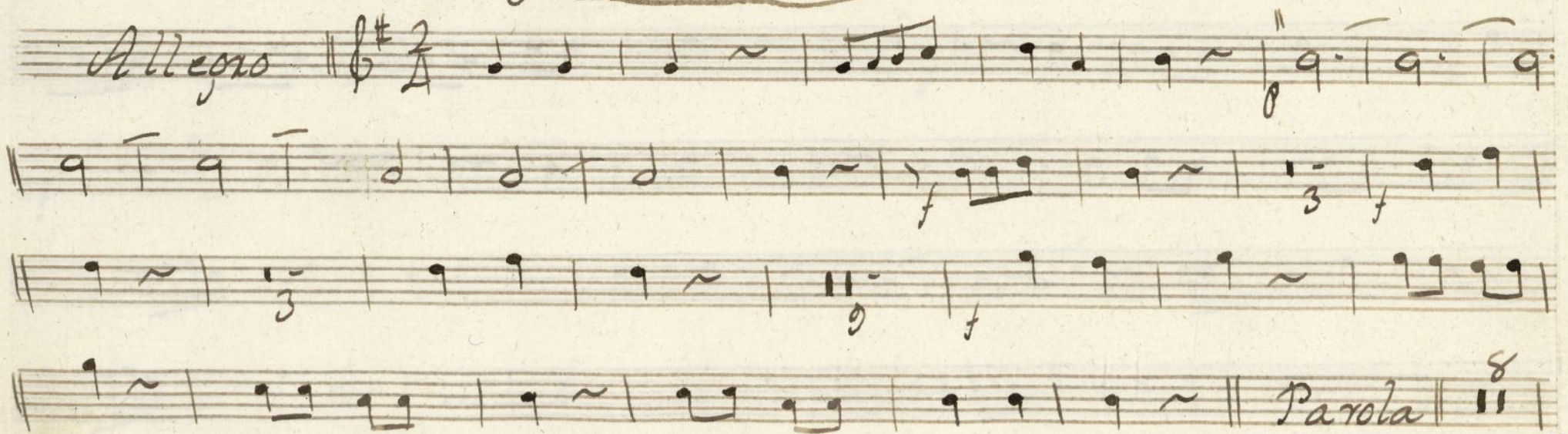


Parola

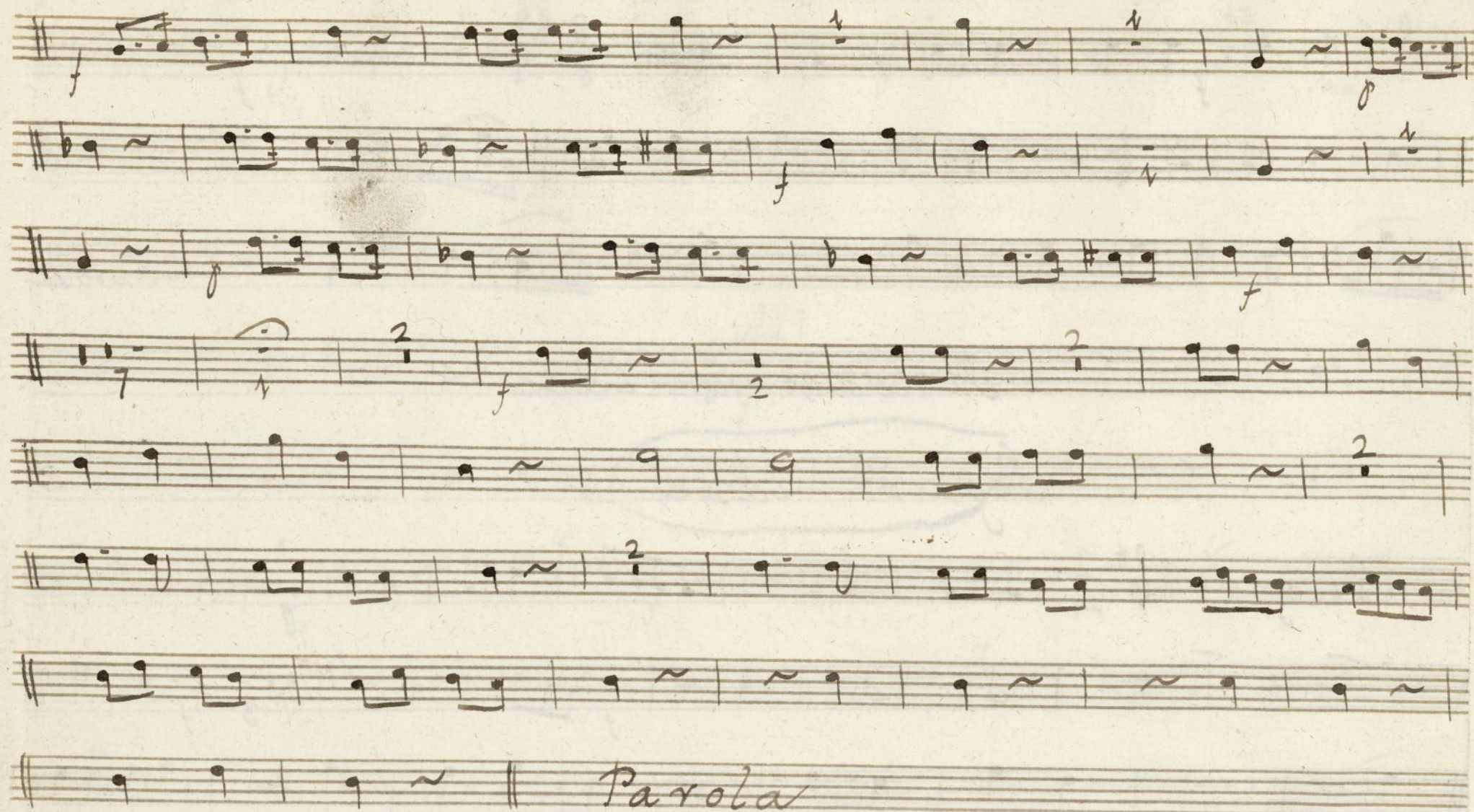


Andantino tace //

Ritard. tace //

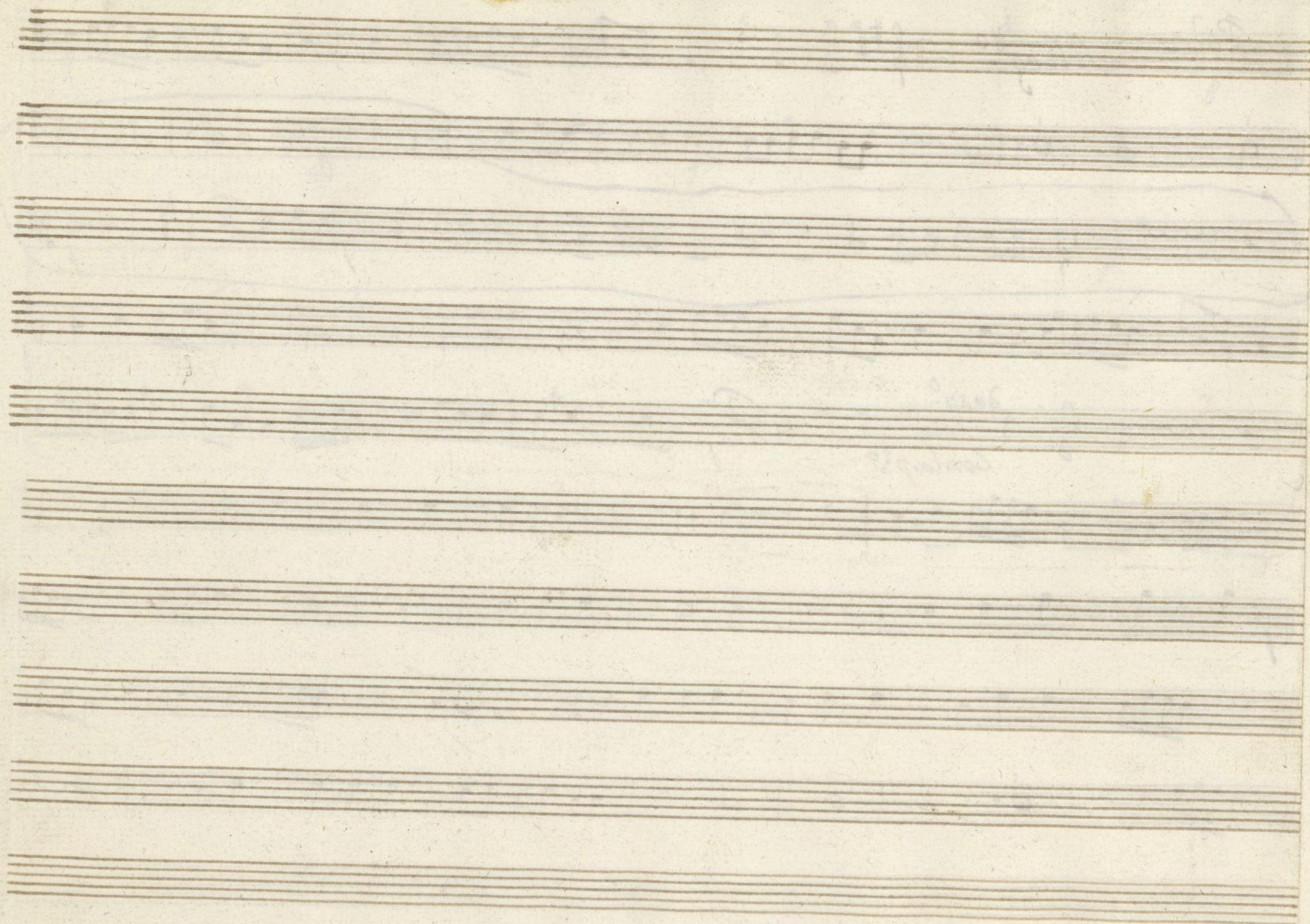


Volto



Polaca Allegro $\#^o$ $\frac{3}{4}$

Handwritten musical score for a Polka in 3/4 time, marked Allegro. The score is written on ten staves. The first staff begins with the title "Polaca Allegro" and the tempo marking "Allegro" with a first ending symbol. The key signature has one sharp (F#). The time signature is 3/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A large bracket groups the second, third, and fourth staves. The fifth staff has the marking "desp." (ad libitum) and "con la pte" (with the part). The sixth staff ends with a double bar line and a "2" below it. The seventh staff begins with a forte "f" marking. The eighth staff has a "4" below it. The ninth staff ends with a double bar line and a repeat sign. The tenth staff is empty.

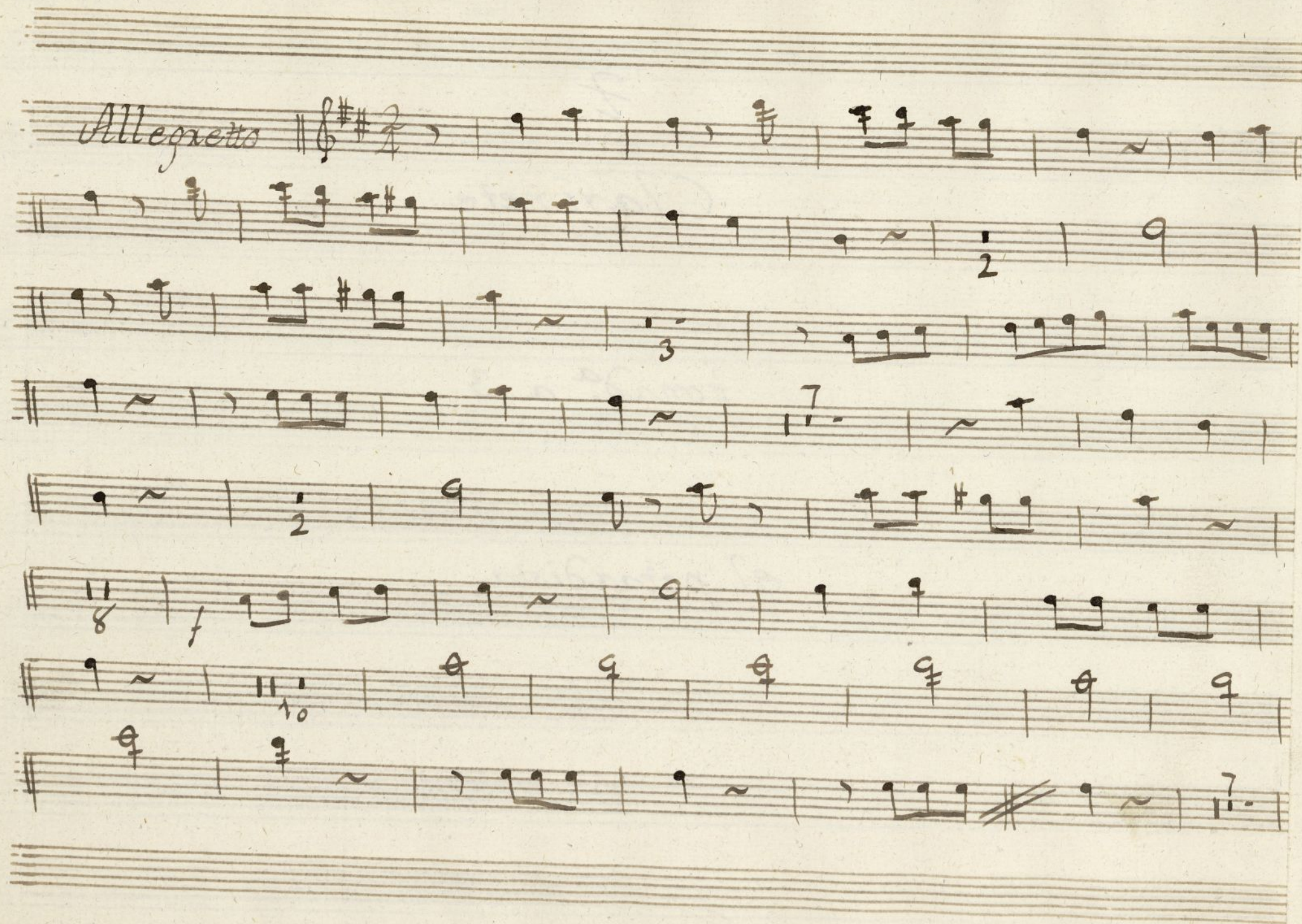


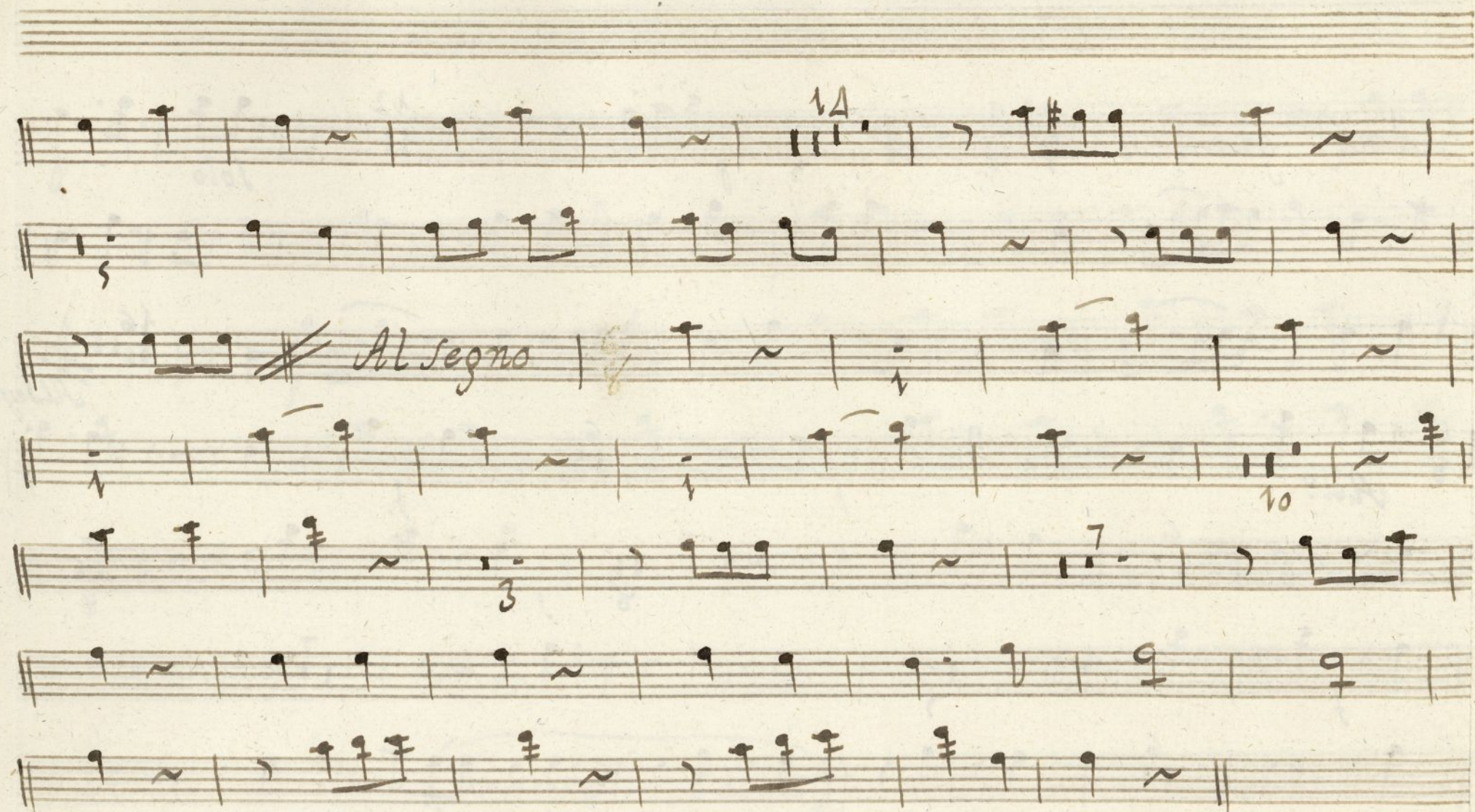
7

Clarinete

tonad.^a a 3

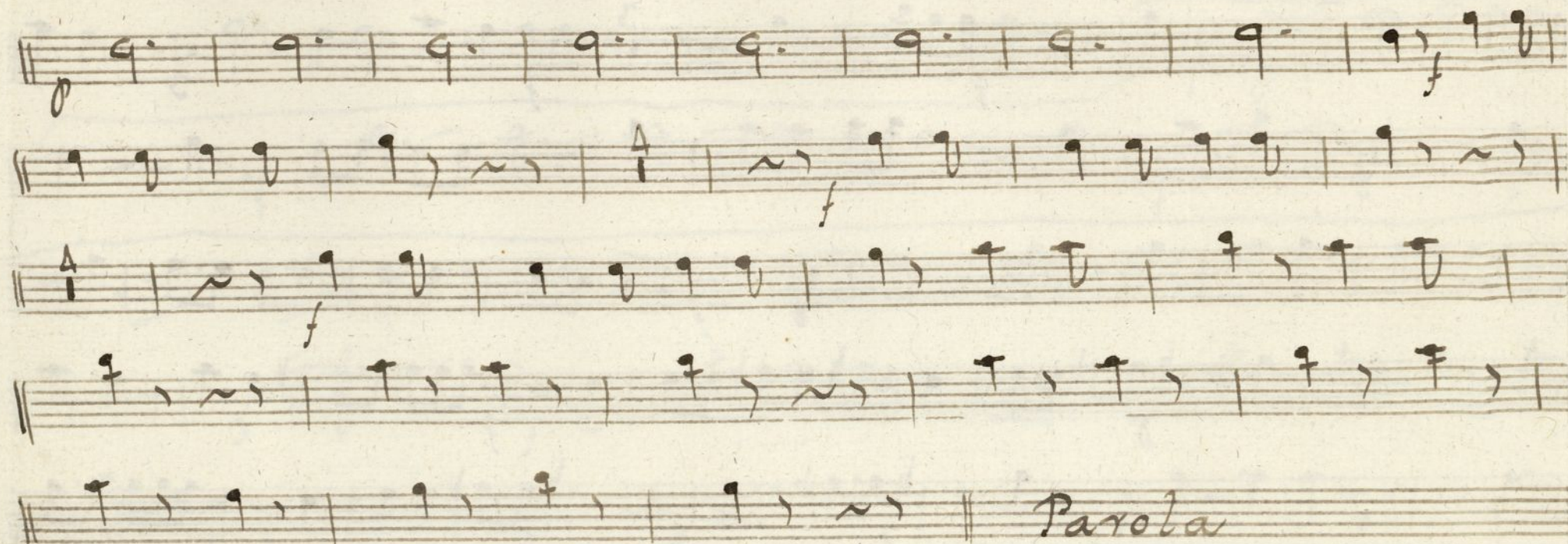
el petardista





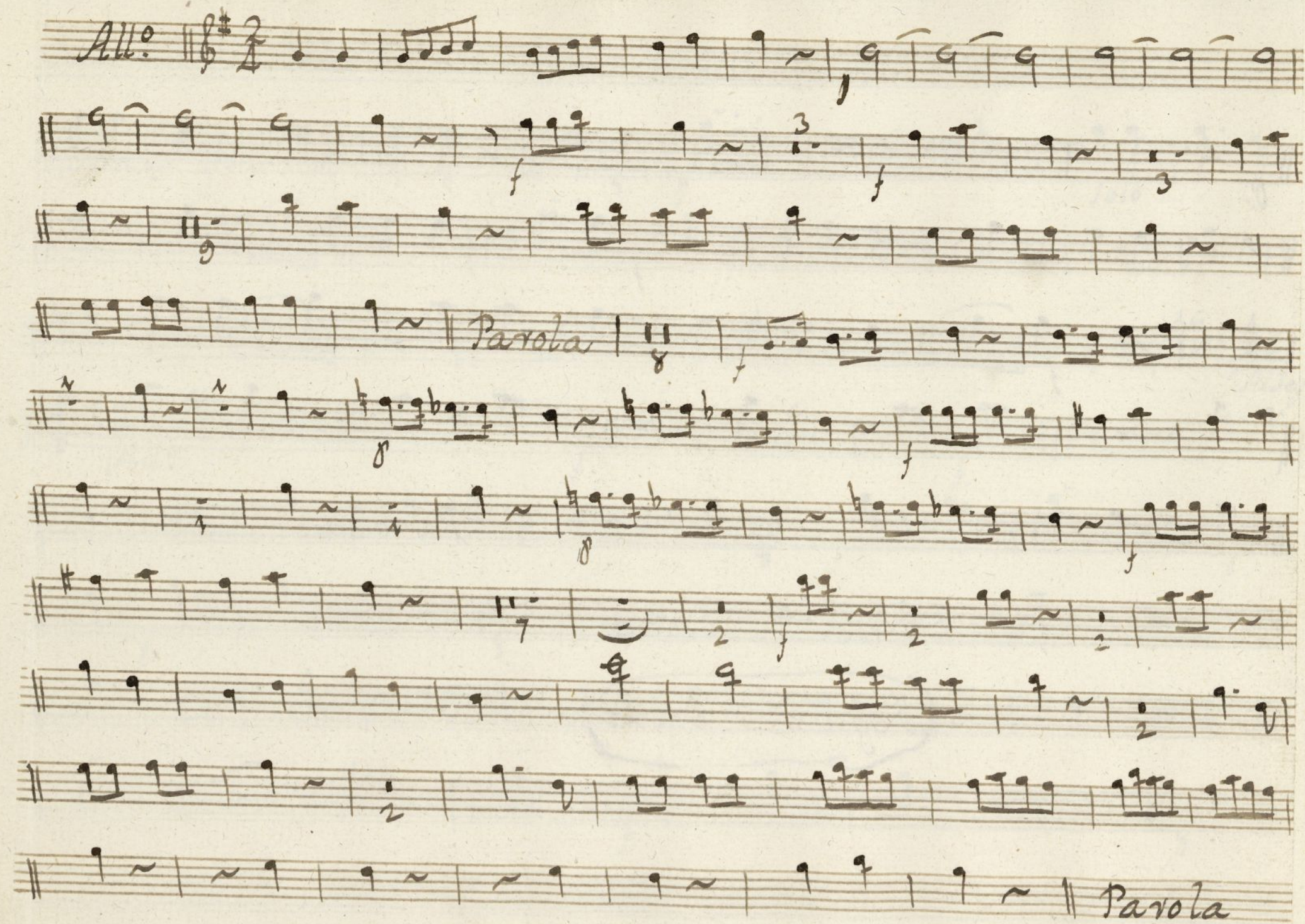
Parola

Handwritten musical score on aged paper. The first section is titled "And no gracioso" in a cursive hand, with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music features various note values, rests, and a double bar line. A "Solo" marking is present. The second section is titled "Allegro" in a cursive hand, with a treble clef and a 6/8 time signature. It includes dynamic markings like "f" (forte) and "ff" (fortissimo), and a "Voz" (voice) marking. The score is written on ten staves, with some staves containing multiple systems of music. The paper shows signs of age, including discoloration and some staining.



And.^{te} tace

Seguid.^a tace



Polaca

Con la parte



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7

Trompa 1^a

tonad.^a a 3

el petardista

3rd.
Allegretto || 2/4

12

10

10

7

14

11

Allegro

11

3 7

Parola

And. no 3/8

4

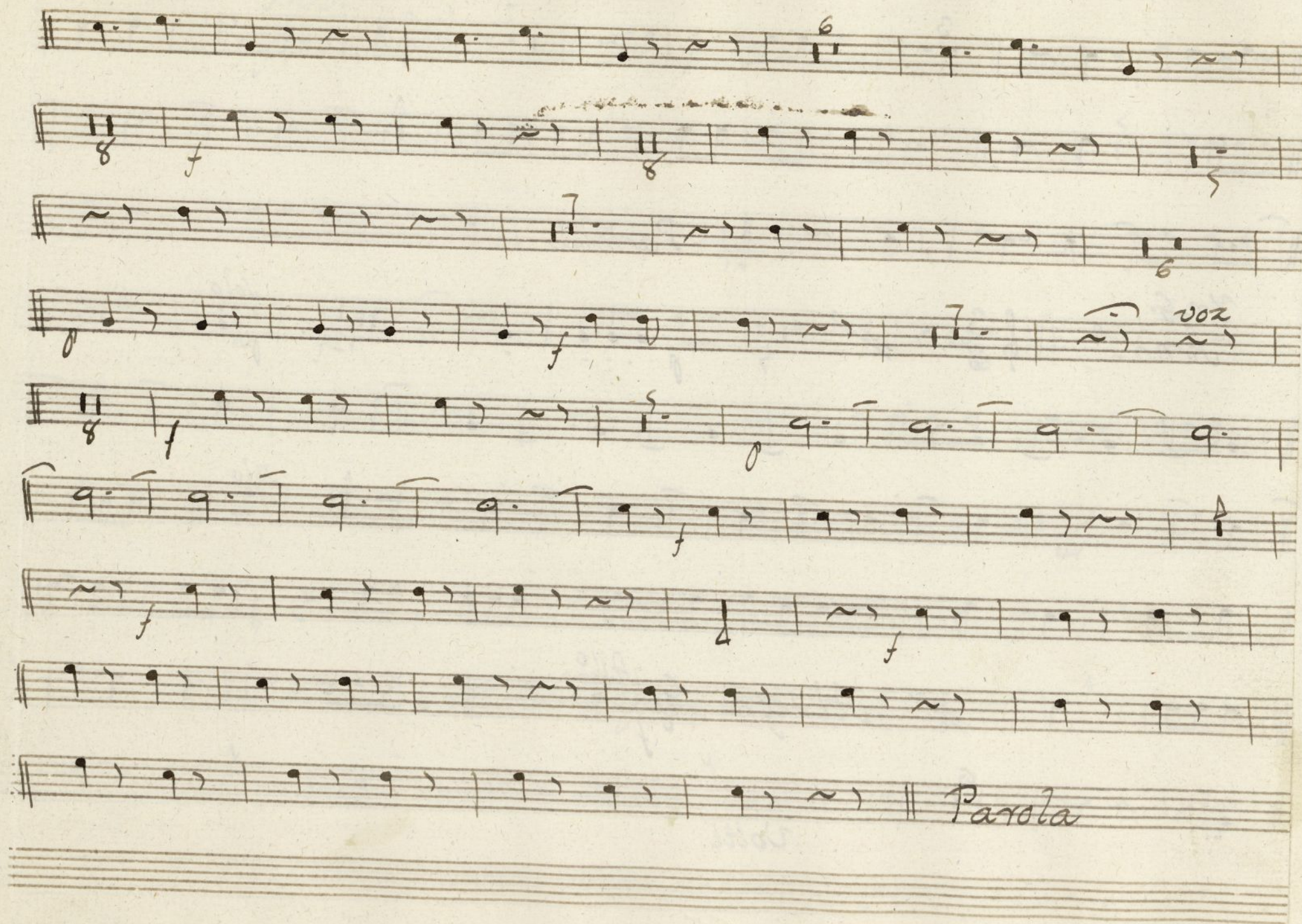
4

4

Allegro 6/8

6

Volti



And^{no} - taze

Segu^{id} - taze

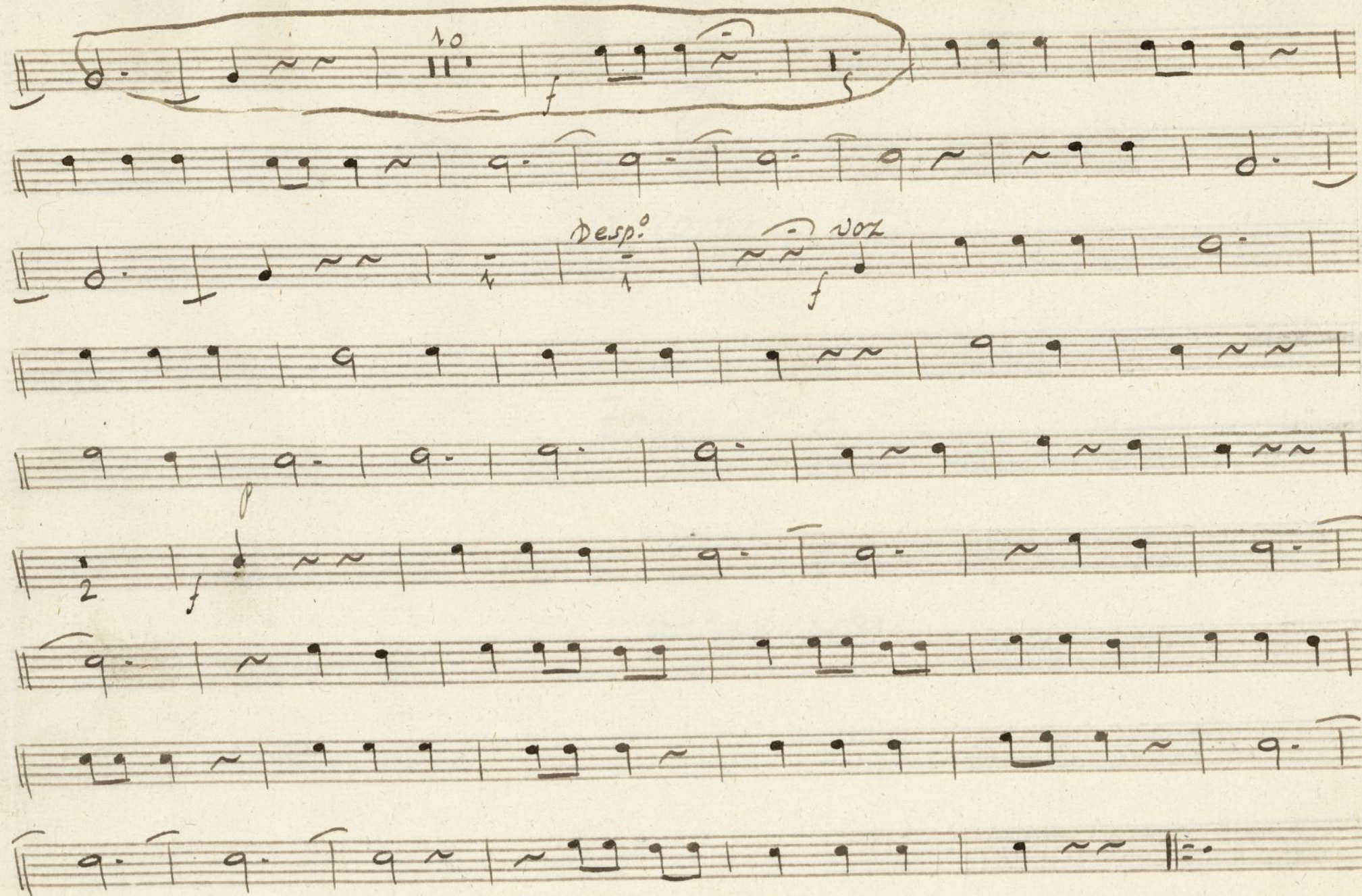
yn 9.

Allegro

Handwritten musical score for a piece titled "And no taze" and "Seguid taze". The score is written on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Allegro". The notation includes various note values, rests, and dynamic markings such as "f" (forte) and "p" (piano). There are also markings for "3" (triplets) and "5" (quintuplets). The word "Parola" is written on the fourth staff, followed by "voz" and "solo". The piece concludes with the initials "V. S." on the sixth staff.

Handwritten musical score for a piece titled "Polaca Allegro y n.º 3". The score is written on ten staves. The first seven staves contain a single melodic line with various ornaments and dynamics. The eighth staff is a repeat sign followed by the word "Parola". The ninth and tenth staves are for a second melodic line, with the tenth staff featuring a large slur over a series of notes.

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7

trompa 2^a

tonad^a a 3

el petardista

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The tempo is marked *Allegro* and the time signature is 2/4. The score includes several measures with repeat signs and some measures with a double bar line and a repeat sign. The notation is written in a cursive style.

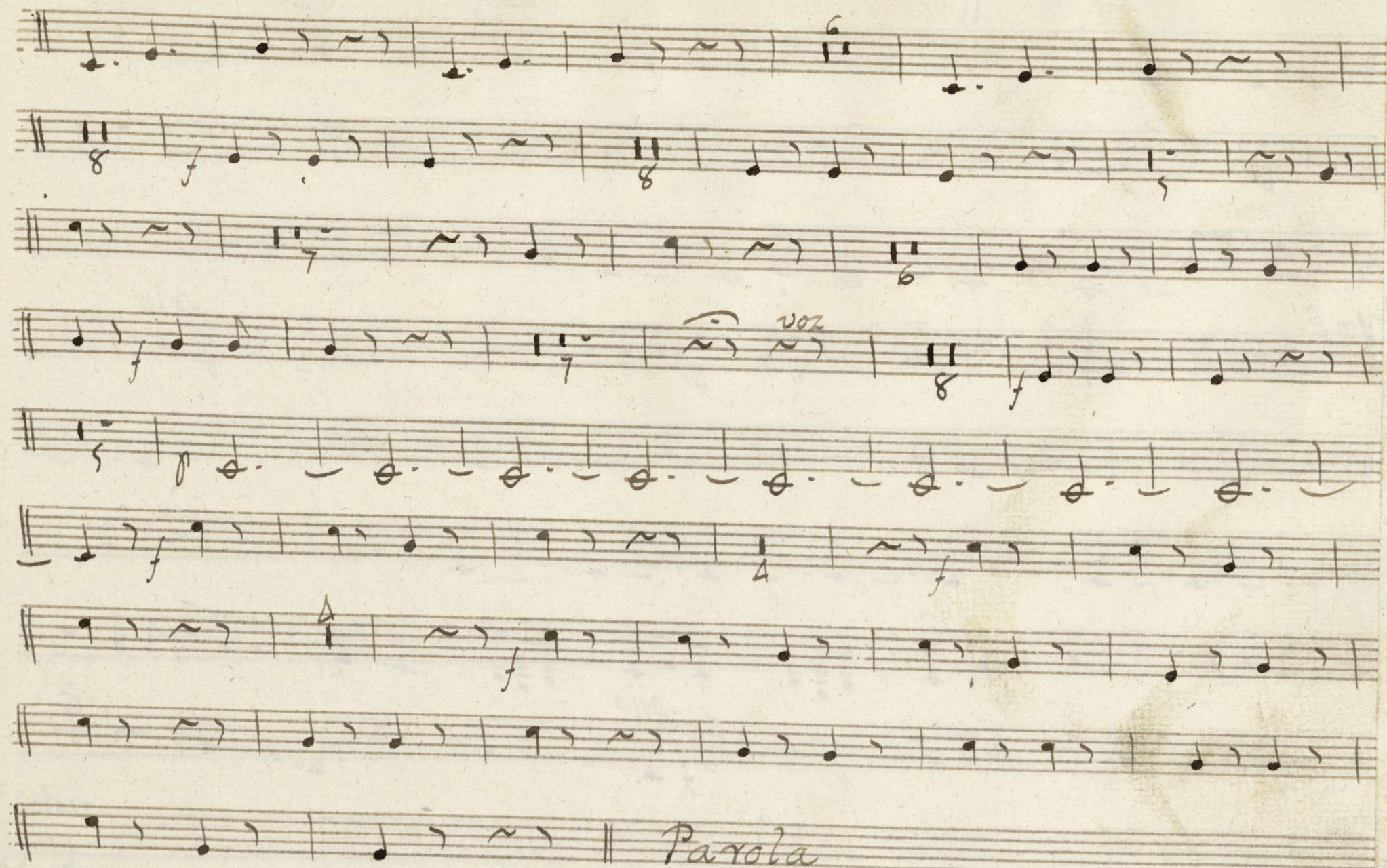
Handwritten text at the top left: *And.* *Allegro*

Handwritten text at the bottom right: *Allegro*

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

- Staff 1: A double bar line with a repeat sign and a fermata above it.
- Staff 2: A double bar line with a repeat sign and a fermata above it.
- Staff 3: The word "Parola" written in a large, elegant script.
- Staff 4: The tempo marking "And^{no}" (Andante) and the time signature "3/8".
- Staff 5: The tempo marking "Allegro" (Allegro) and the time signature "6/8".
- Staff 6: The tempo marking "Allegro" (Allegro) and the time signature "6/8".
- Staff 7: The tempo marking "Allegro" (Allegro) and the time signature "6/8".
- Staff 8: The tempo marking "Allegro" (Allegro) and the time signature "6/8".

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts.

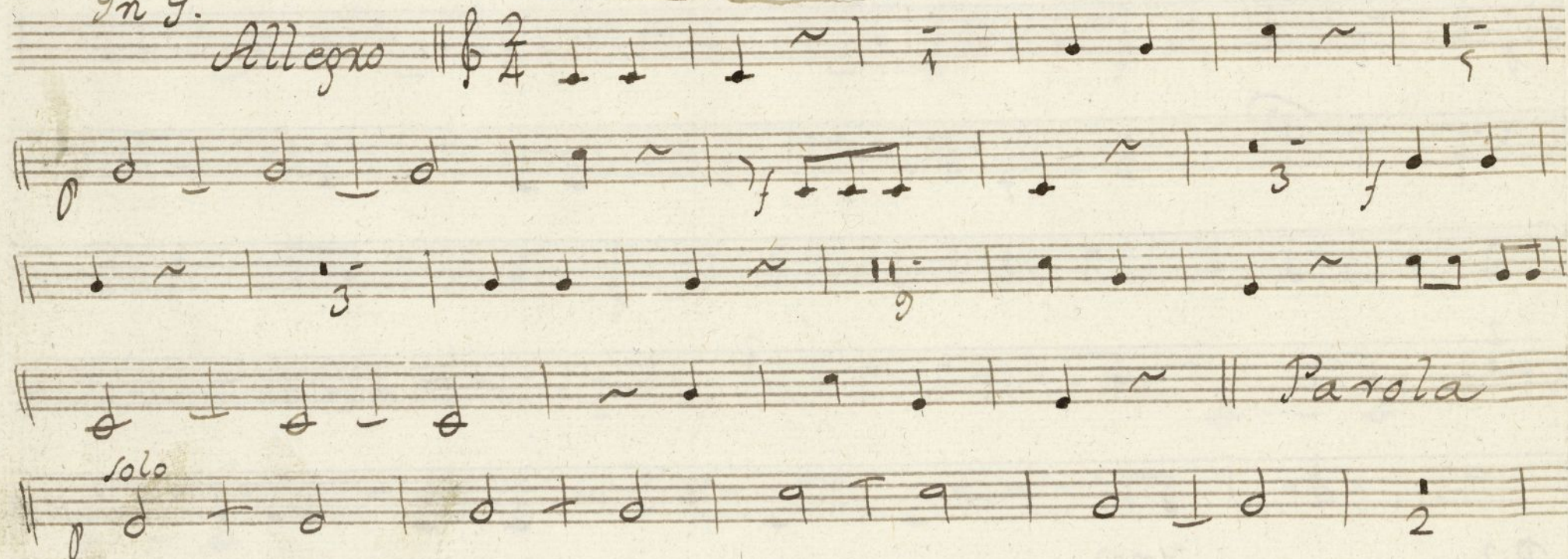


And.^{no} tacet

Seguid.^o tacet

yn G.

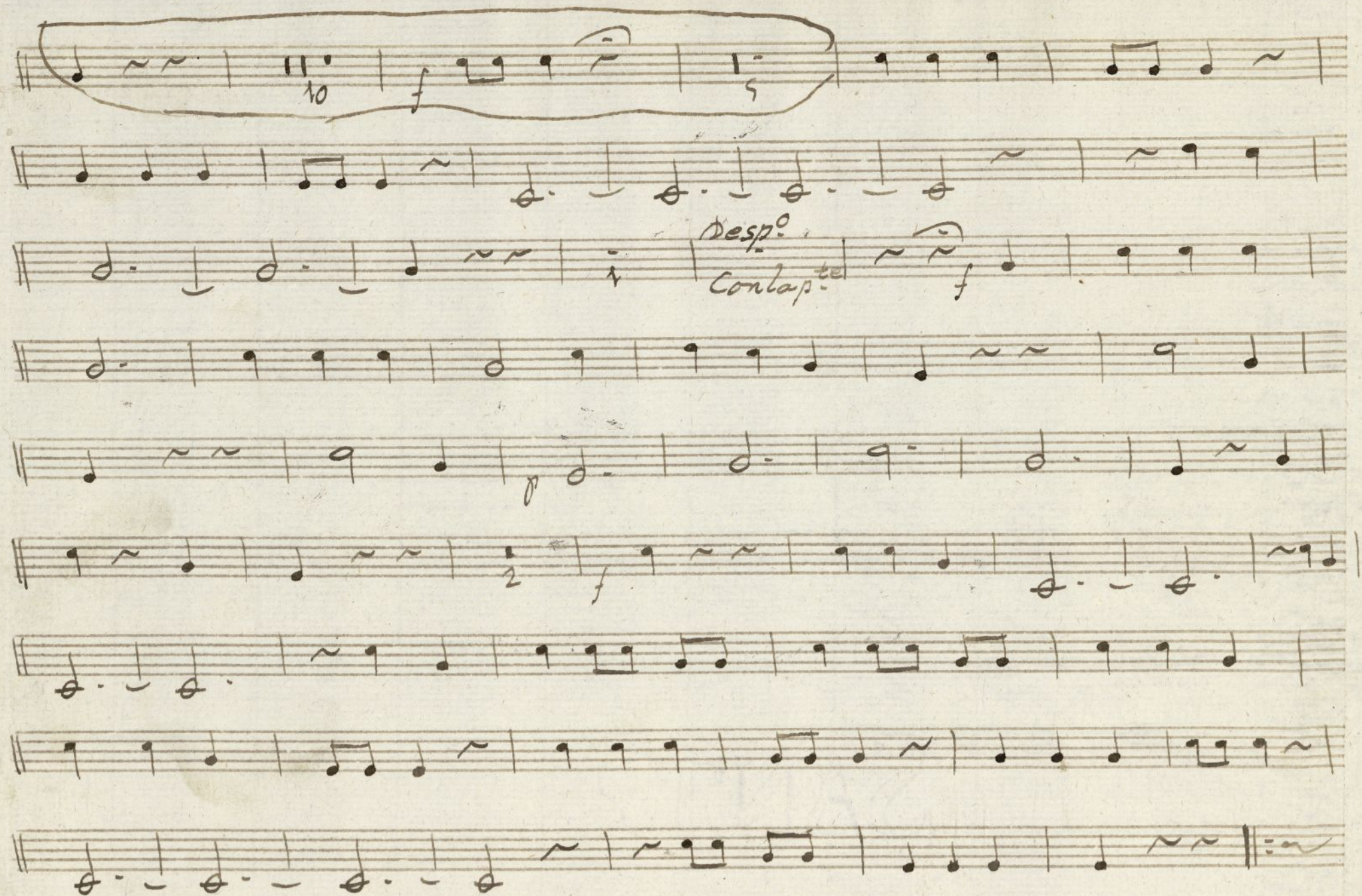
Allegro



v.s.

Handwritten musical score for a Polaca in 3/4 time. The score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a forte (f) dynamic. The music is written in a style characteristic of 19th-century manuscript notation, with many notes beamed together and frequent use of slurs and accents. The second staff continues the melody, with a piano (p) dynamic marking. The third staff features a piano (p) dynamic marking and a forte (f) dynamic marking. The fourth staff includes a piano (p) dynamic marking and a forte (f) dynamic marking. The fifth staff has a piano (p) dynamic marking and a forte (f) dynamic marking. The sixth staff has a piano (p) dynamic marking and a forte (f) dynamic marking. The seventh staff has a piano (p) dynamic marking and a forte (f) dynamic marking. The eighth staff has a piano (p) dynamic marking and a forte (f) dynamic marking. The ninth staff has a piano (p) dynamic marking and a forte (f) dynamic marking. The tenth staff has a piano (p) dynamic marking and a forte (f) dynamic marking. The score concludes with a double bar line and a repeat sign.

Polaca *And.^{te}* Allegretto $\frac{3}{4}$ Parola





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Fagot

ton. \hat{a} 3

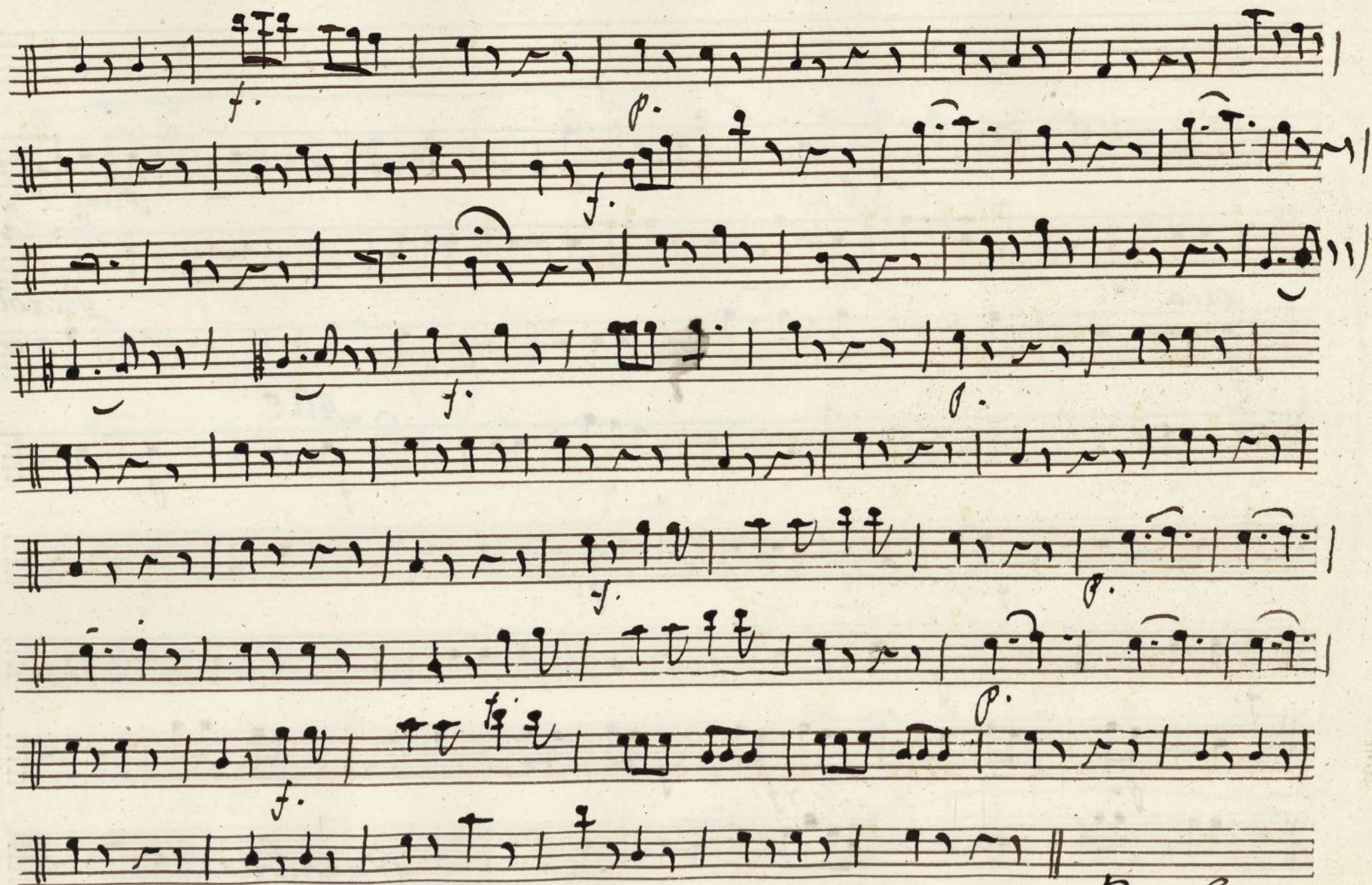
el Petardista

1.

And.^{te} gracioso || $\text{D}:\sharp\frac{3}{4}$ ~~1~~ G. f.

Allegro f. All.° f.

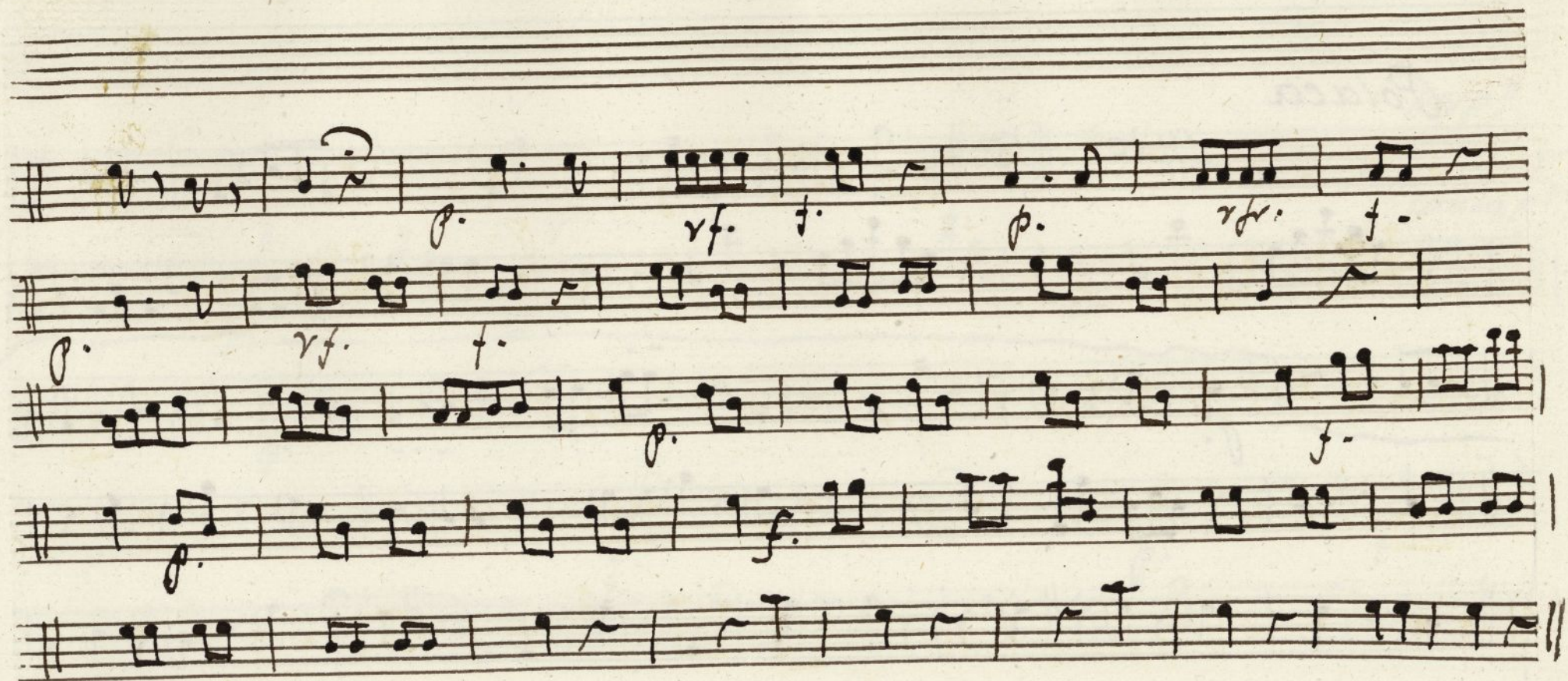
Ayuntamiento de Madrid



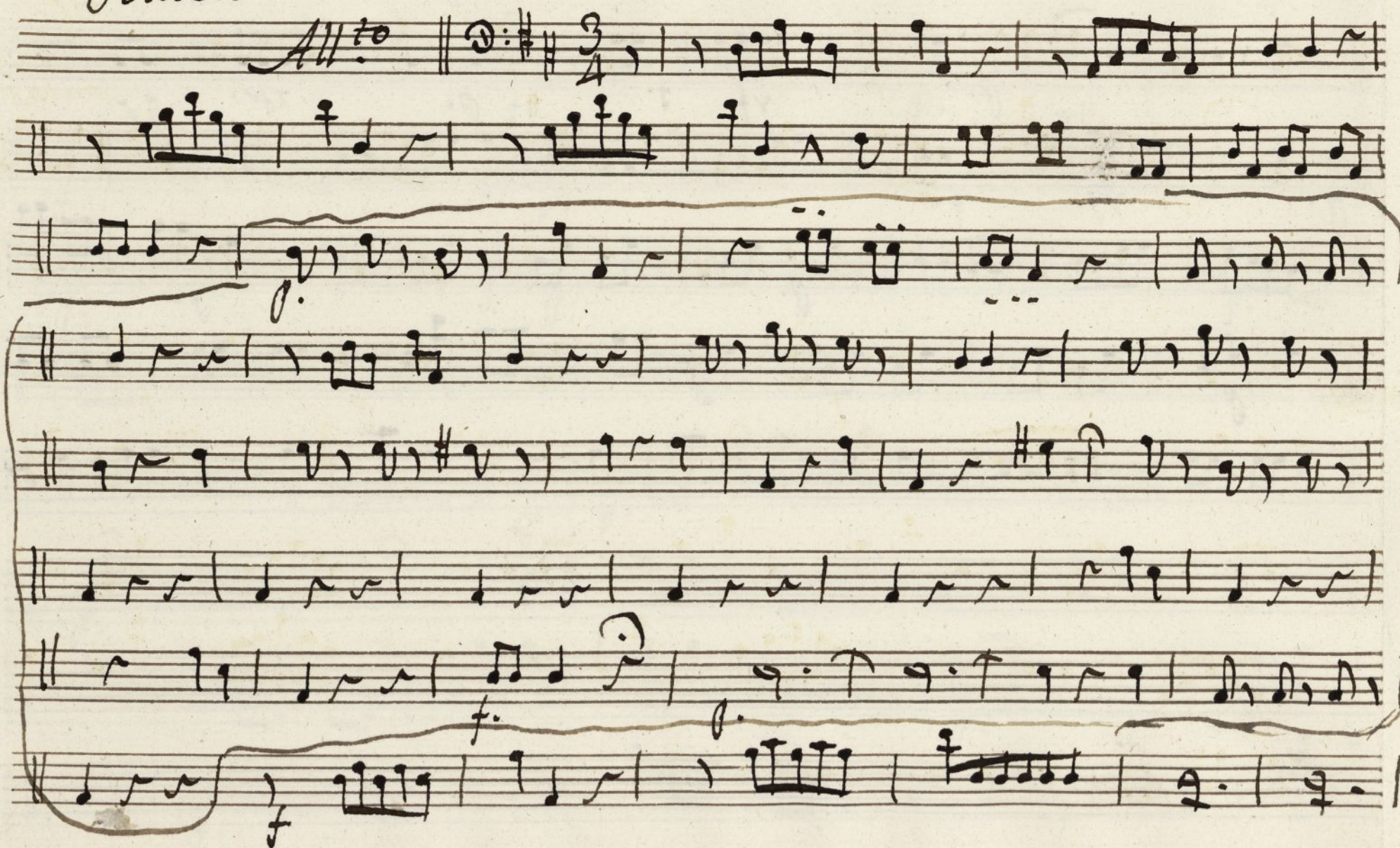
Parolo

Handwritten musical score for "Pavane" by Chopin, Op. 9, No. 2. The score is written on ten staves. It begins with "And. no" and a 3/4 time signature. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef and is marked "arco". The fourth staff has a bass clef and is marked "p.". The fifth staff has a treble clef and is marked "f.". The sixth staff has a bass clef and is marked "p.". The seventh staff has a treble clef and is marked "f.". The eighth staff has a bass clef and is marked "p.". The ninth staff has a treble clef and is marked "p.". The tenth staff has a bass clef and is marked "p.". The score ends with a double bar line and the word "Pavane".

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (f., p.). The third staff contains a section of music that has been heavily crossed out with diagonal lines. The word "Parola" is written in the middle of the sixth staff. The score is written in a historical style, likely from the 18th or 19th century.

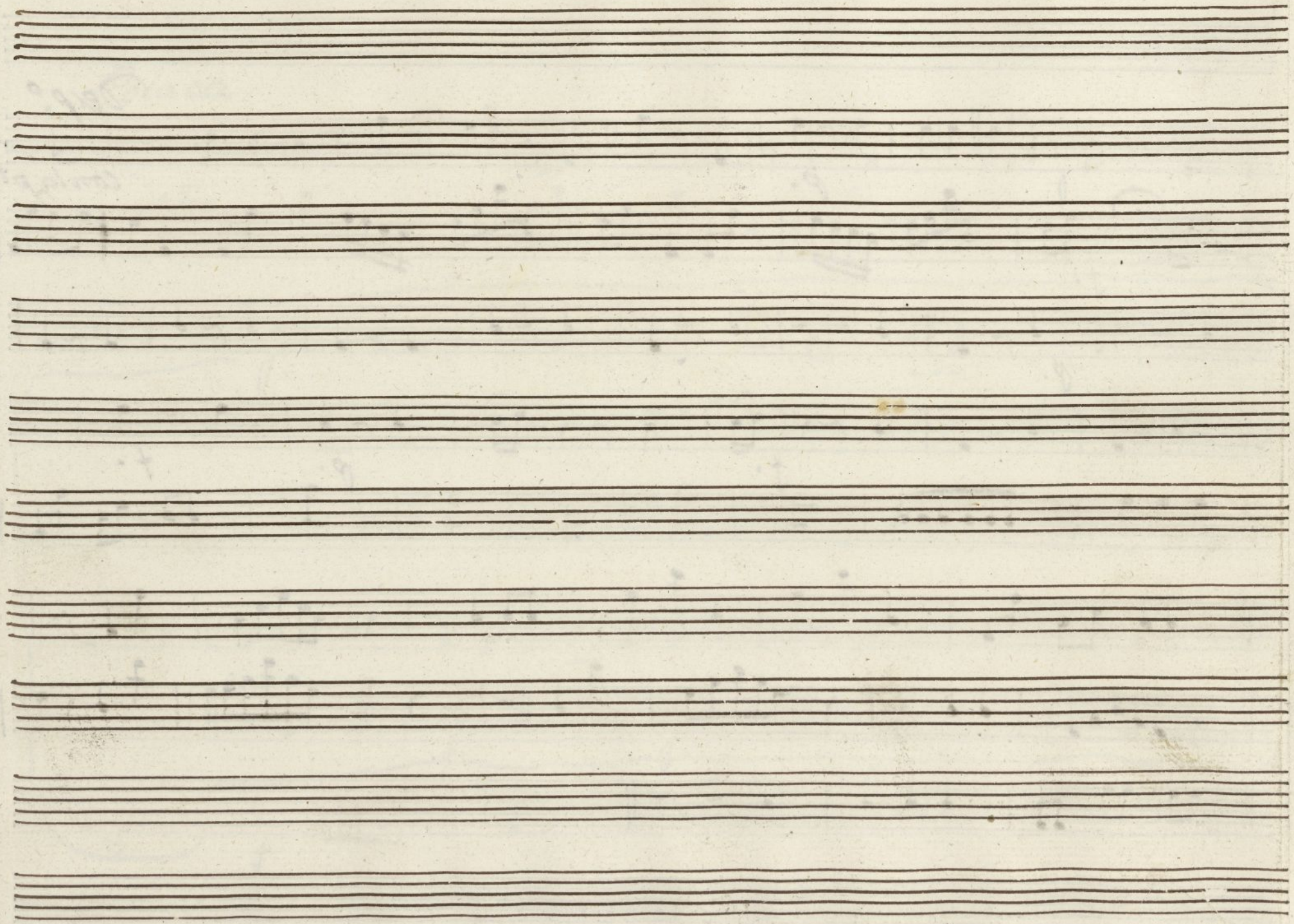


Polaca





Desp.^o
con la pte.



Ayuntamiento de Madrid

Boxo

ton a 3

||

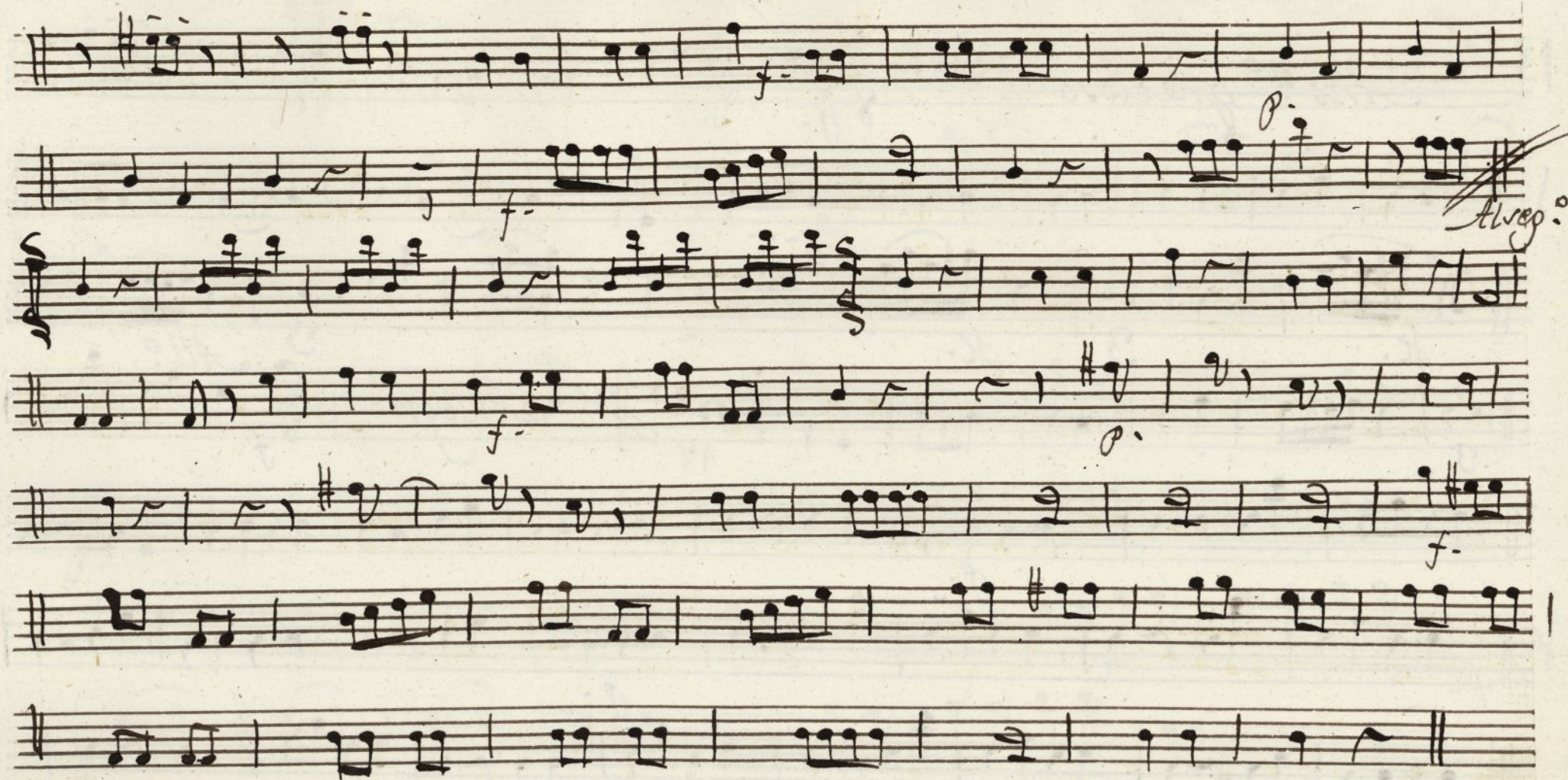
el Perardista

||

All.^o $\text{C}:\sharp$ $\frac{2}{4}$

p. *f.* *p.* *p.* *f.* *p.* *f.* *p.* *f.*

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Panola

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive style, typical of 18th or 19th-century manuscripts.

Key markings and annotations include:

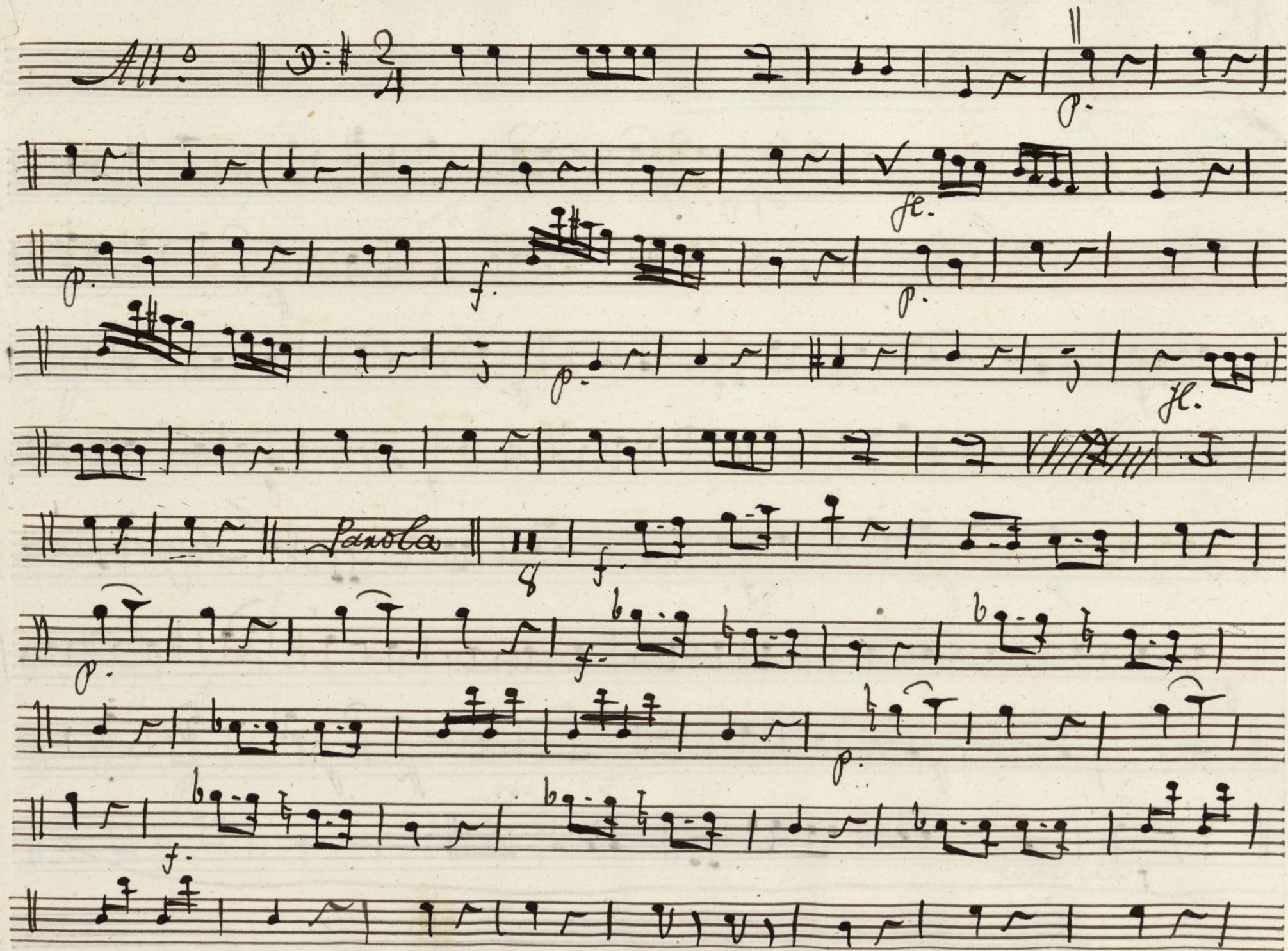
- And^{te}* (Andante) at the beginning of the first staff.
- Punt^{do}* (Punctum) at the end of the first staff.
- Paxola y D.C.* (Paxola y Da Capo) at the end of the second staff.
- arco* (arco) above the third staff.
- All.^o* (Allegro) above the fourth staff.
- f.* (forte) and *p.* (piano) dynamic markings throughout the score.
- Paxola* written at the end of the eighth staff.

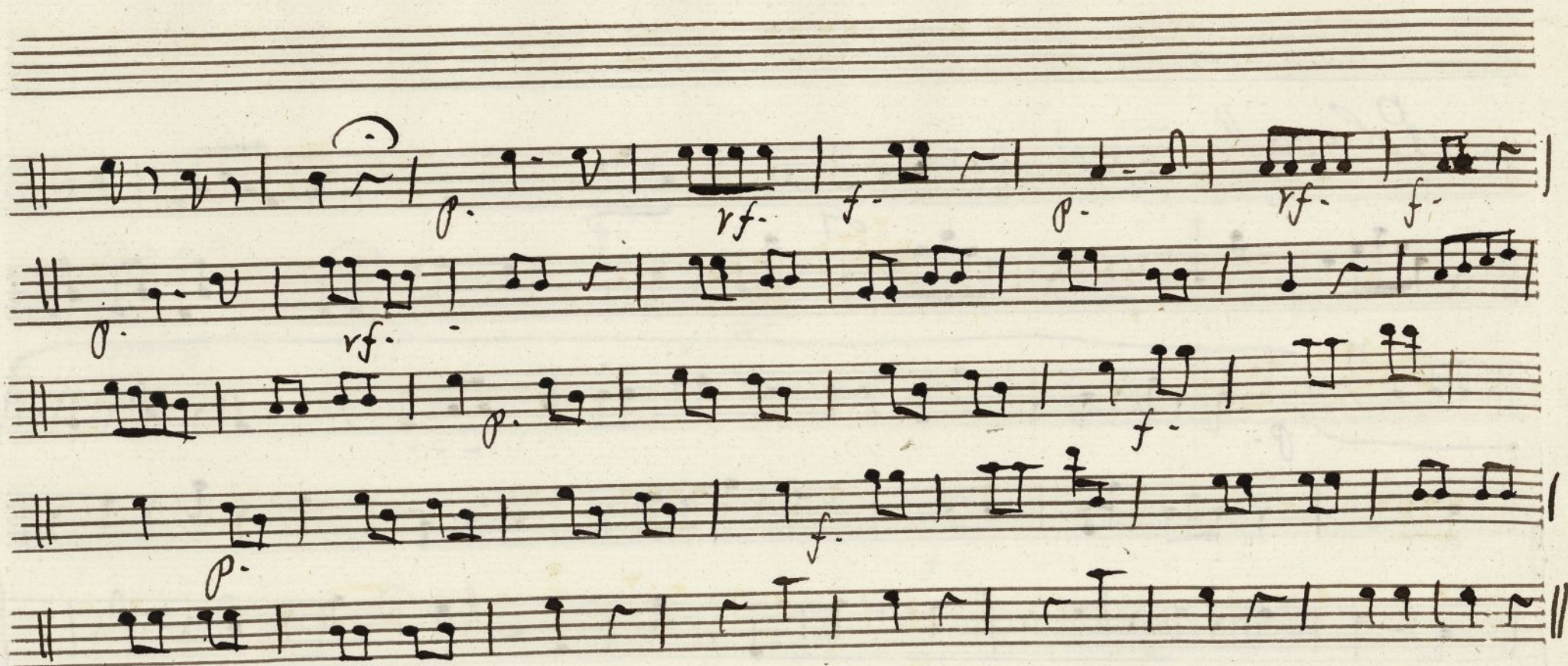
No. 1

Handwritten musical score for a single system, consisting of eight staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The score is enclosed in a large, decorative bracket on the left side.

Key markings and features include:

- Tempo/Character:** *Seg. Allegro* (indicated at the beginning of the first staff).
- Key Signature:** One sharp (F#), indicating the key of D major or A minor.
- Time Signature:** 3/4 (indicated at the beginning of the first staff).
- Dynamic Markings:** *f.* (forte), *p.* (piano), and *Allegro* (indicated at the end of the sixth staff).
- Notation:** The score uses various note values, including minims, crotchets, and quavers, along with rests and bar lines.

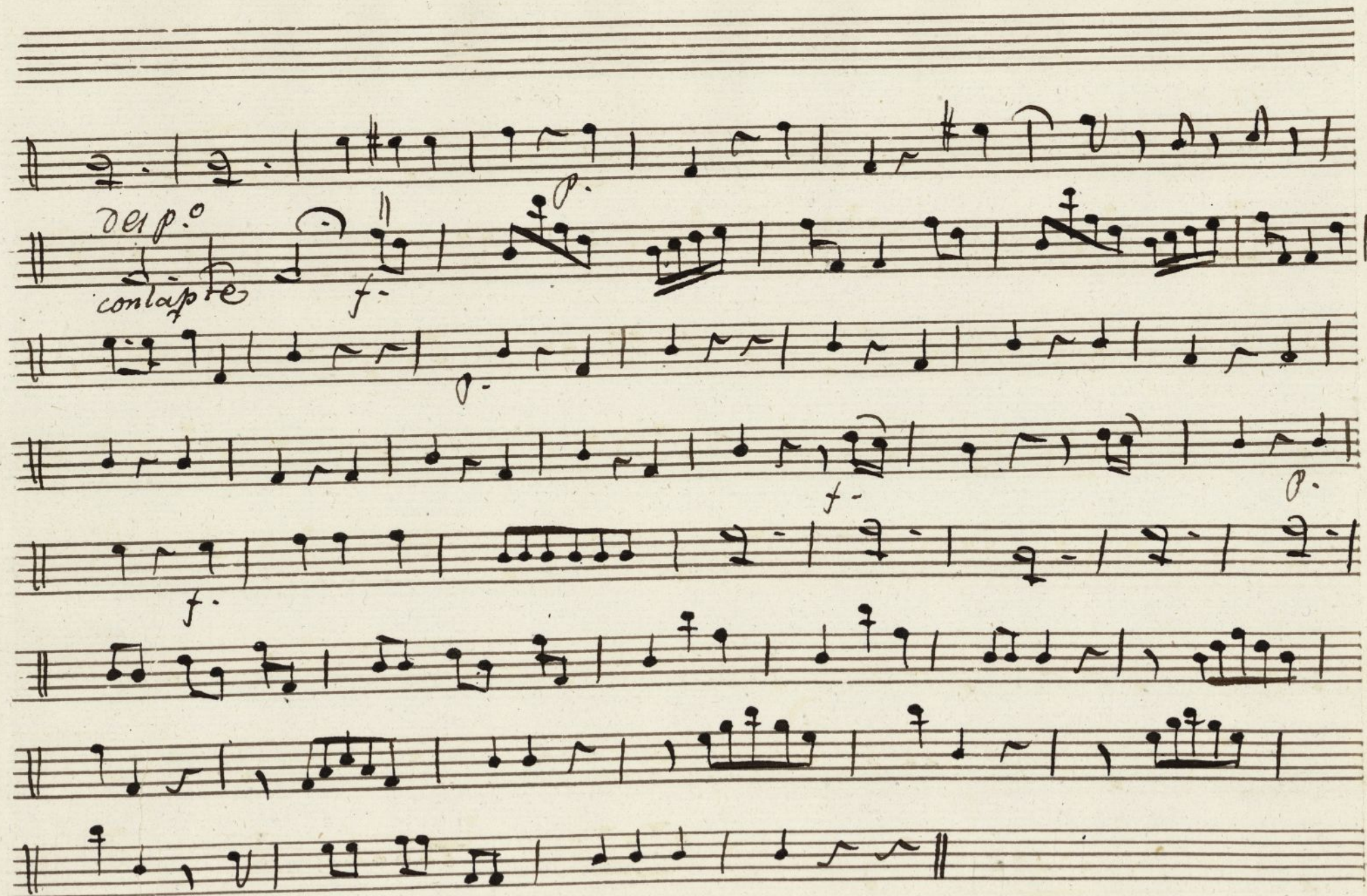




Paxola

Polaca // *All.^{ro}* || *C* *♯* *3* / *4*

The musical score is written on eight staves. The first staff contains the title "Polaca" and the tempo marking "All.^{ro}". The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a single system with a brace on the left. The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). The piece concludes with a double bar line on the eighth staff.





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Valdes con letra

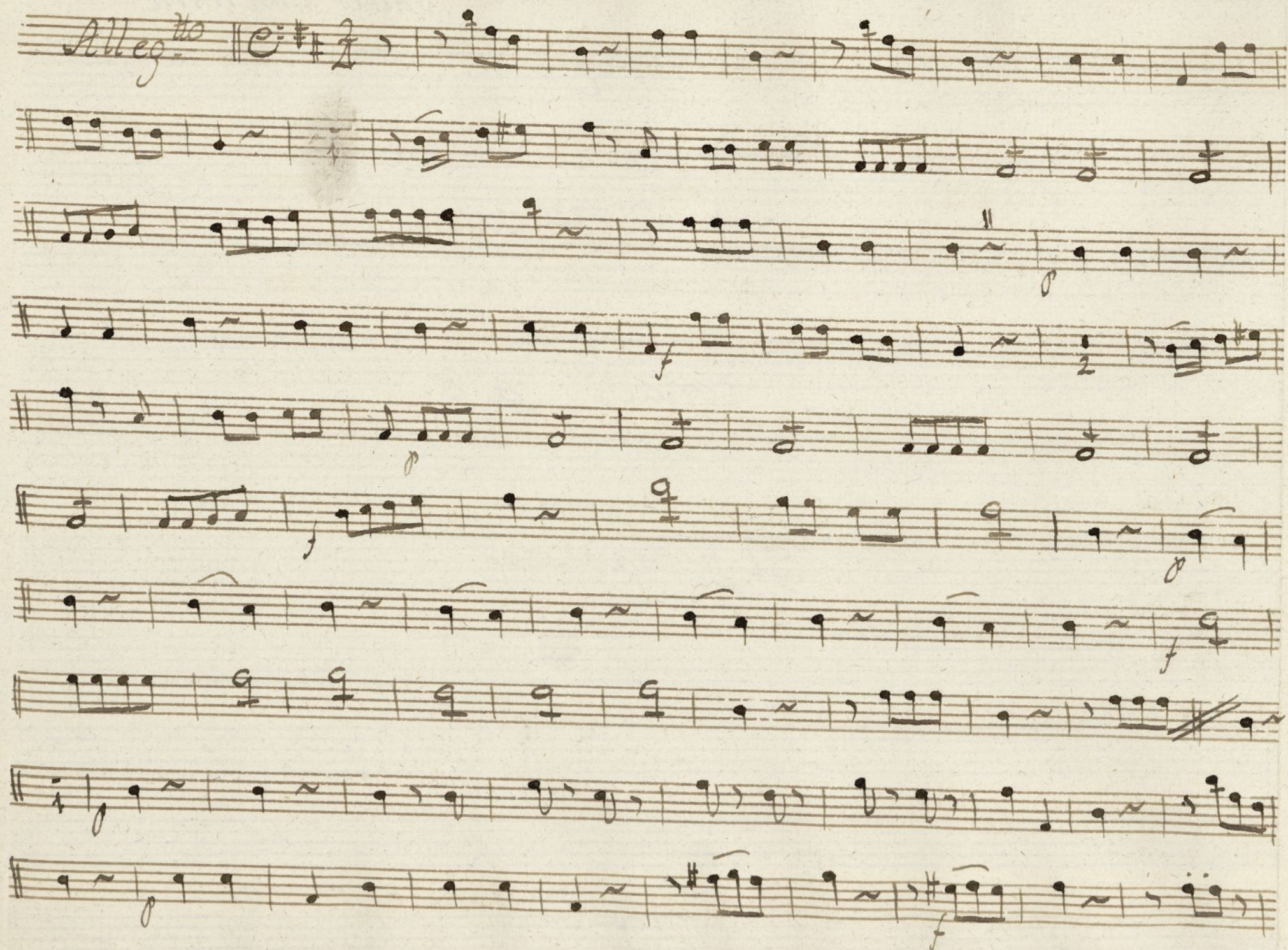
Mus 130-3

7

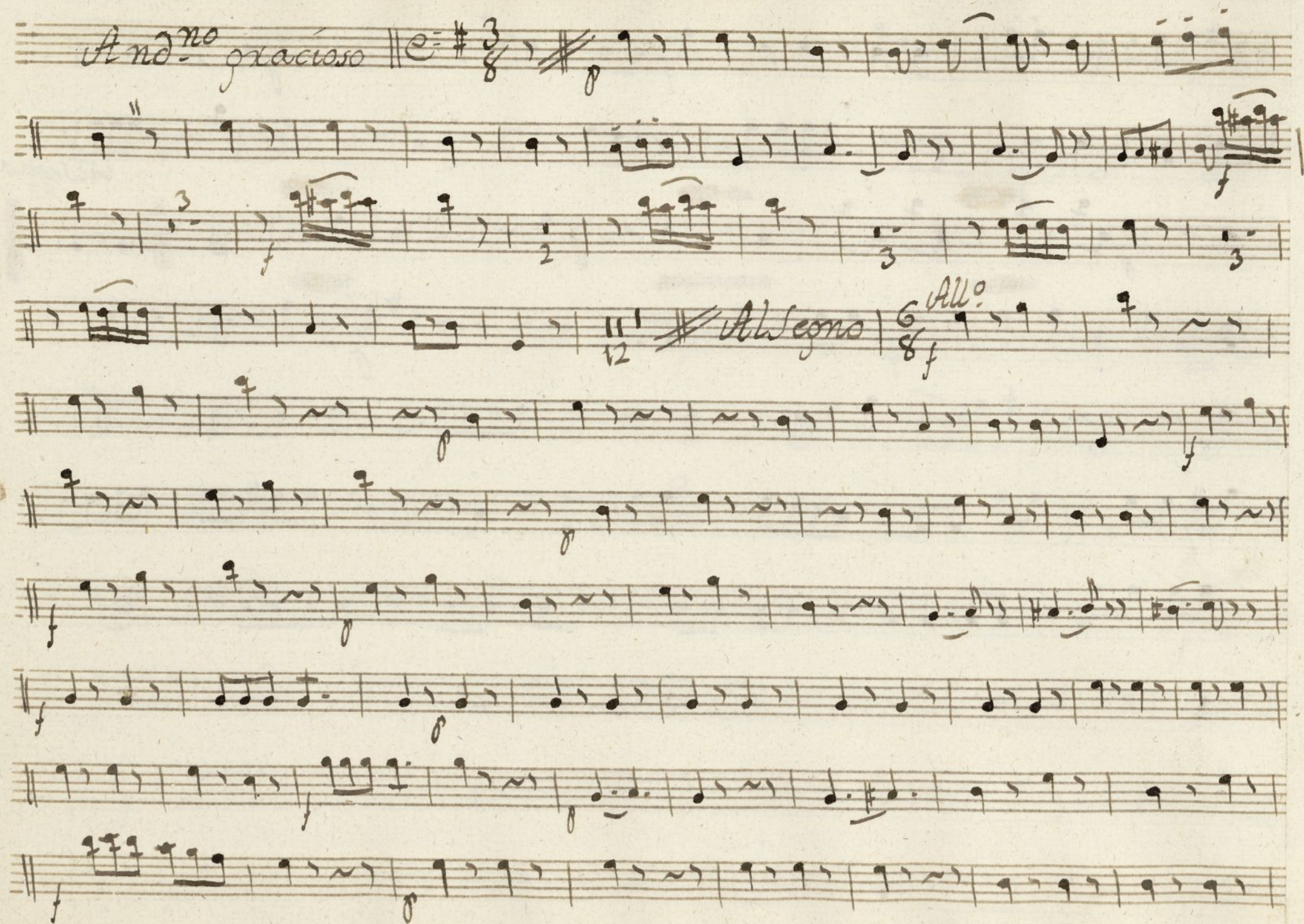
Contrabajo

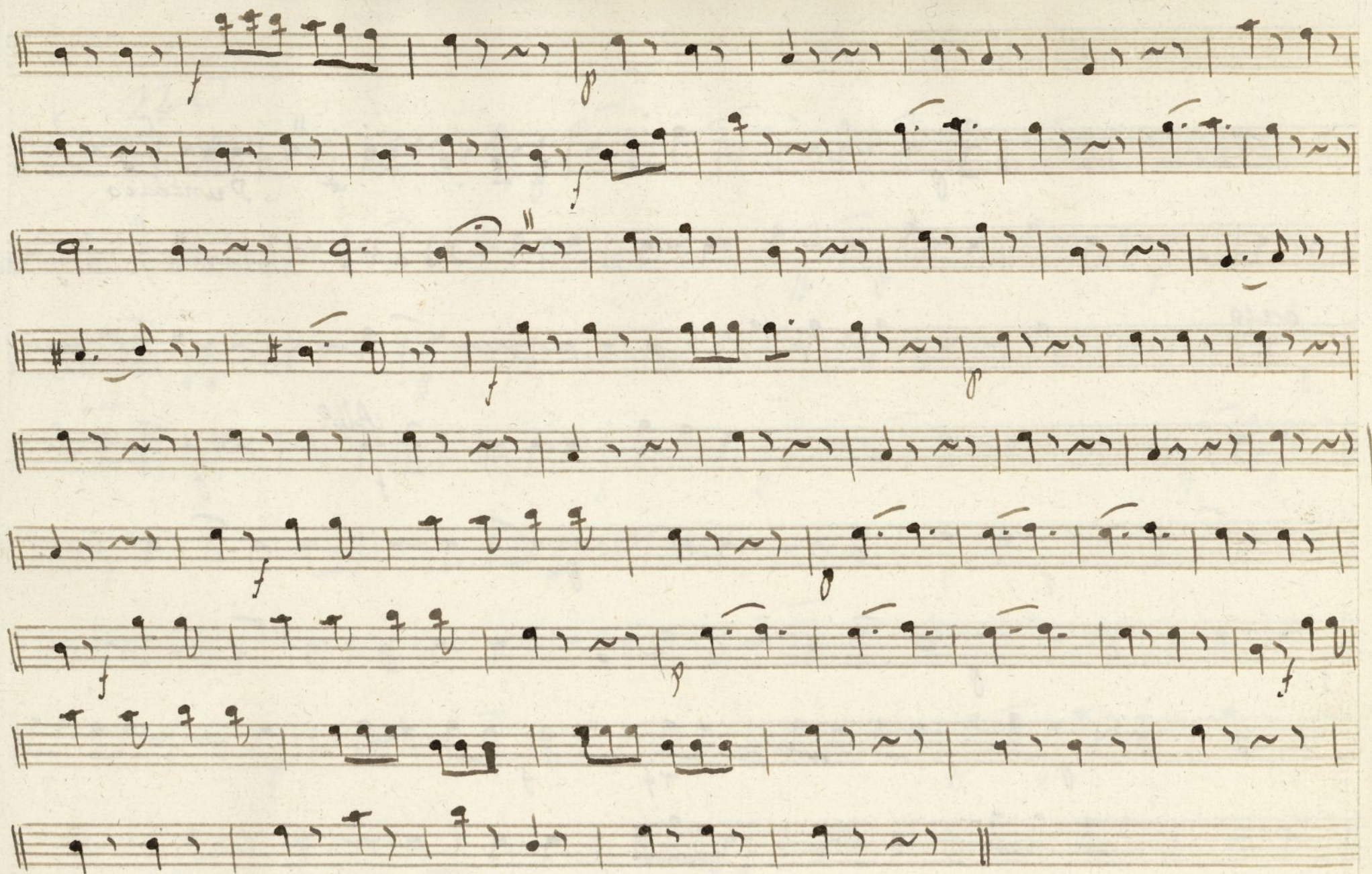
tonad.^a a 3.

El petardista









Parola

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

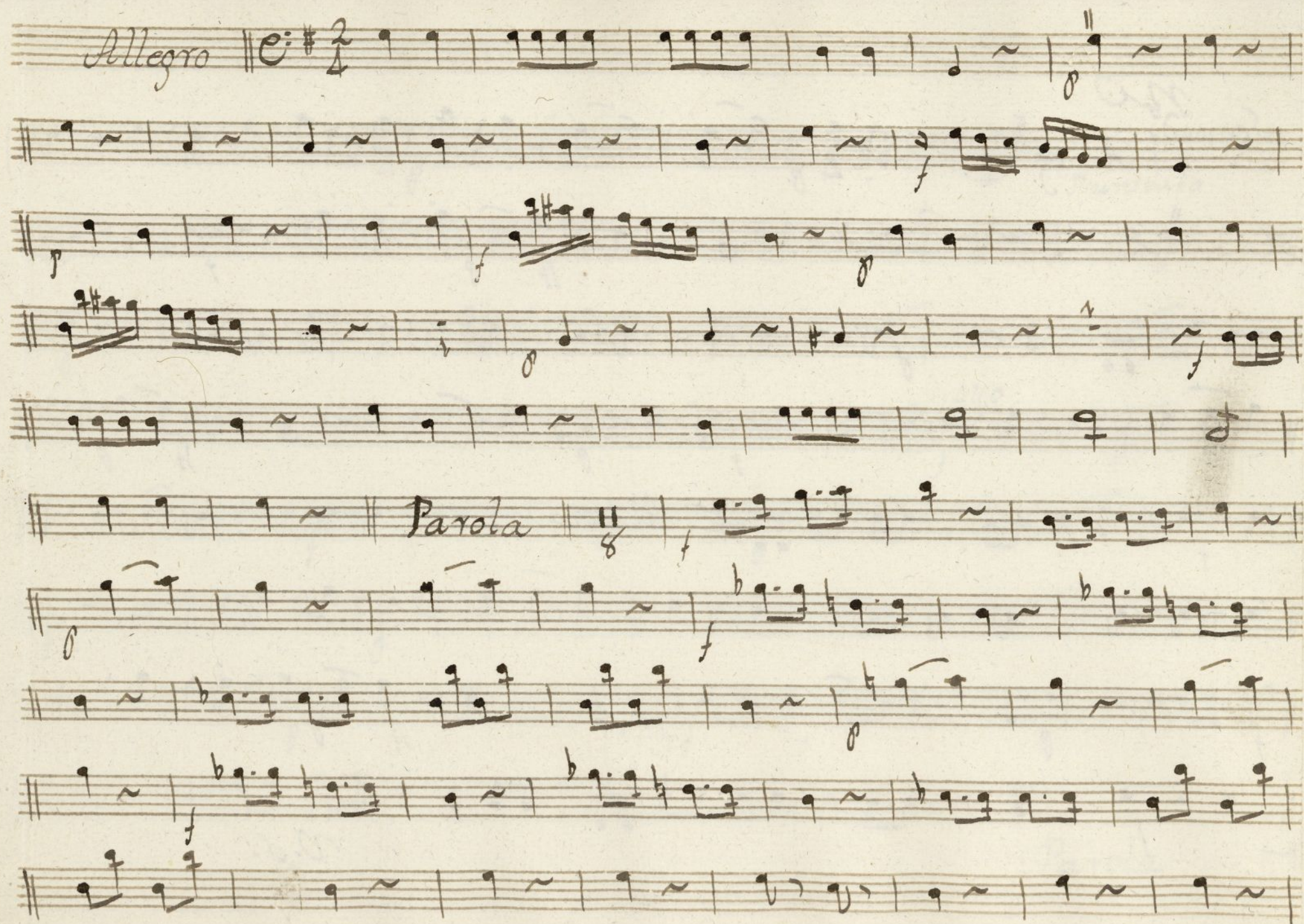
- And^{no}* (Andante) at the beginning.
- 3/4* time signature.
- punteado* (punctuated) near the end of the first staff.
- Parola y D.C. y Parola* (Parola and Da Capo and Parola) at the end of the second staff.
- arco* (arco) above the third staff.
- Allo* (Allegro) above the fourth staff.
- f* (forte) and *p* (piano) dynamic markings throughout the score.
- Parola* at the end of the eighth staff.

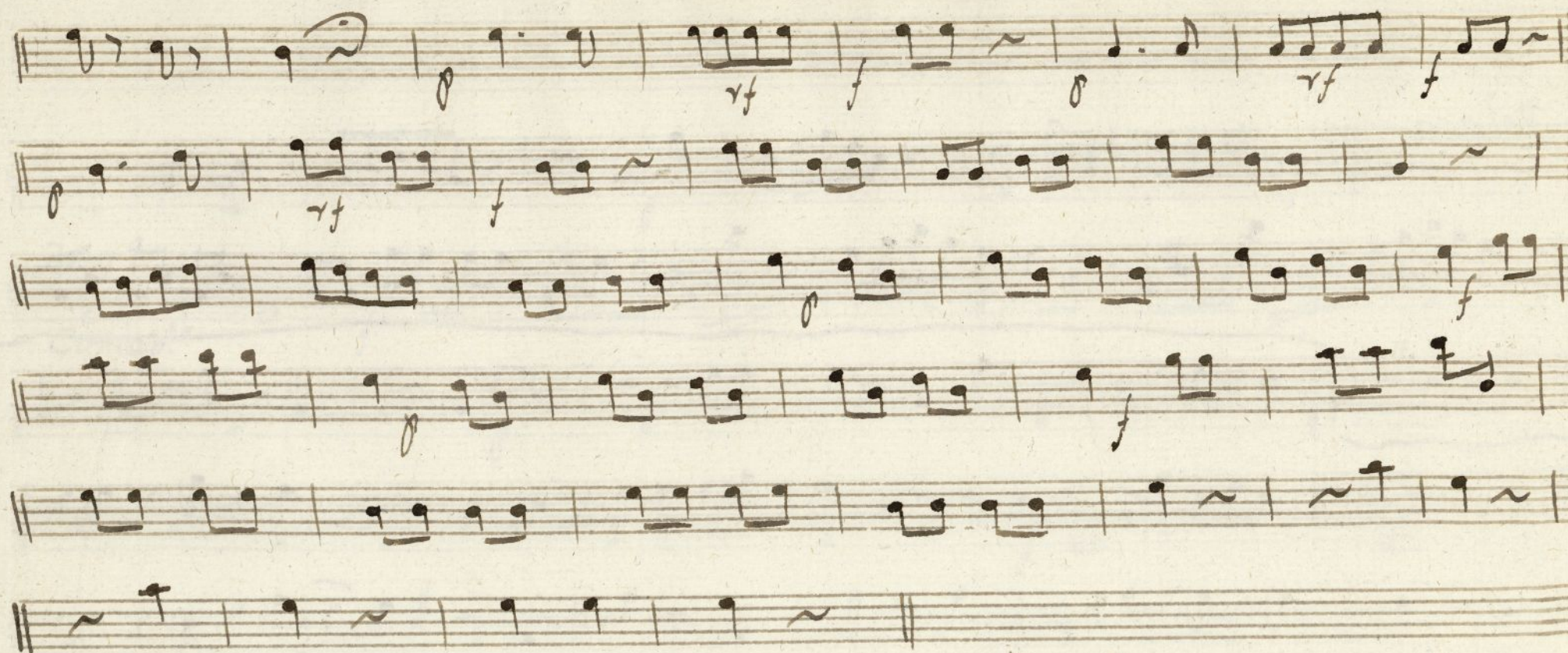
Seguidilla ^W *Allegro* [♯] $\frac{3}{4}$

Allegro $\frac{3}{4}$

Allegro

V.S.

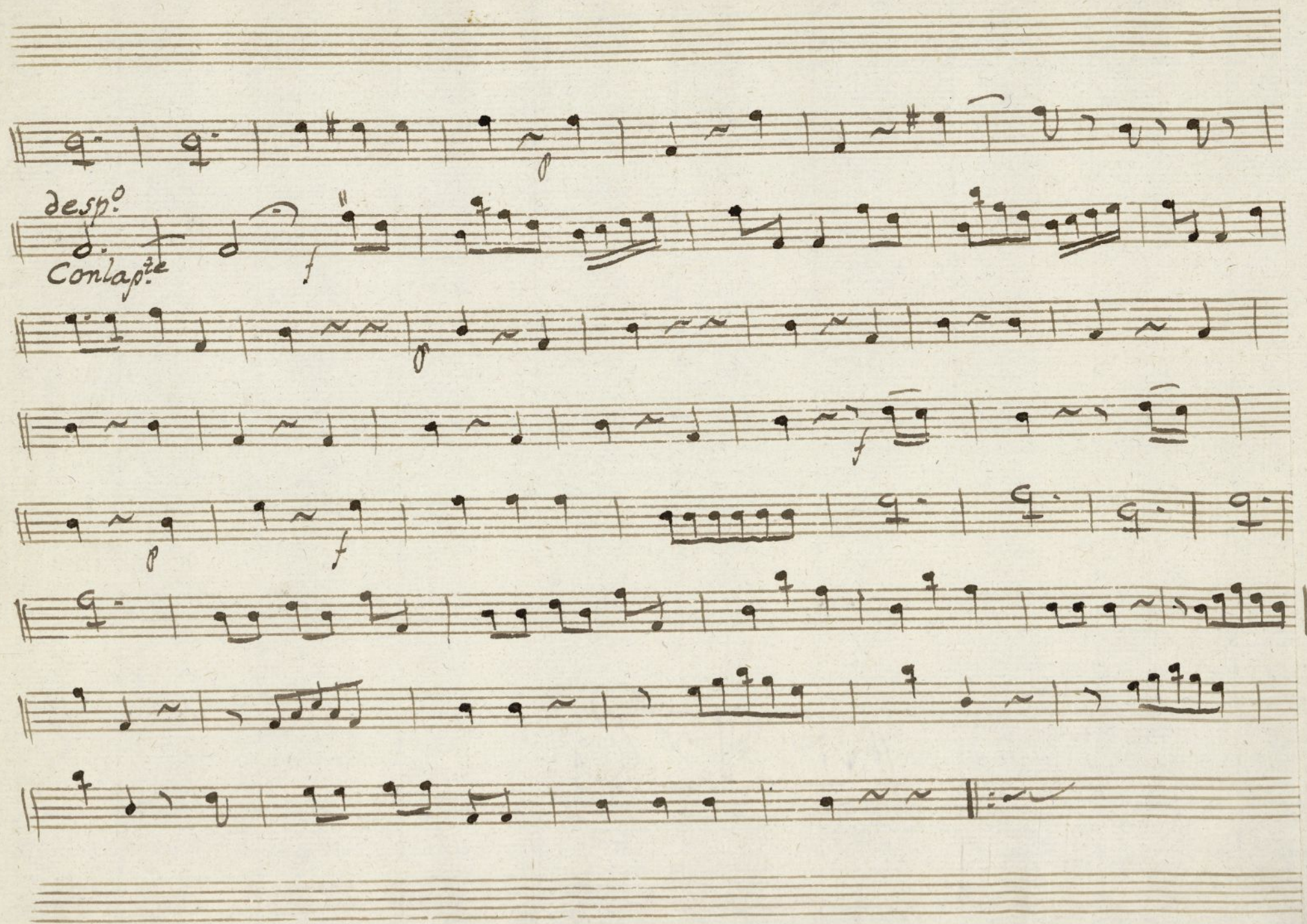




Parola

Polaca Alleg.^{to} || C# 3/4

The musical score is written on eight 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 six staves are grouped together by a large, hand-drawn bracket on the left side. The seventh and eighth staves are not bracketed. The notation includes various note values, rests, and bar lines. The paper is aged and shows some staining.



Ayuntamiento de Madrid