

[Rosales, Antonio].

El volcans.

Terceto a 3.

partitura.

violín 1º

violín 2º

violín 2º

Trompa 1º

Trompa 2º

Flauto 1º

Flauto 2º

contrabajo.

Conadilla a tres

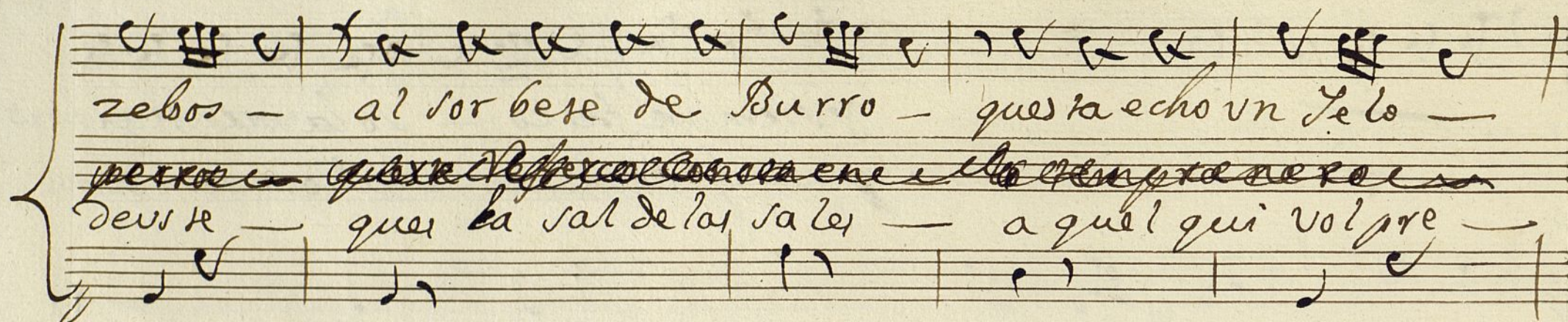
Del Balenciano

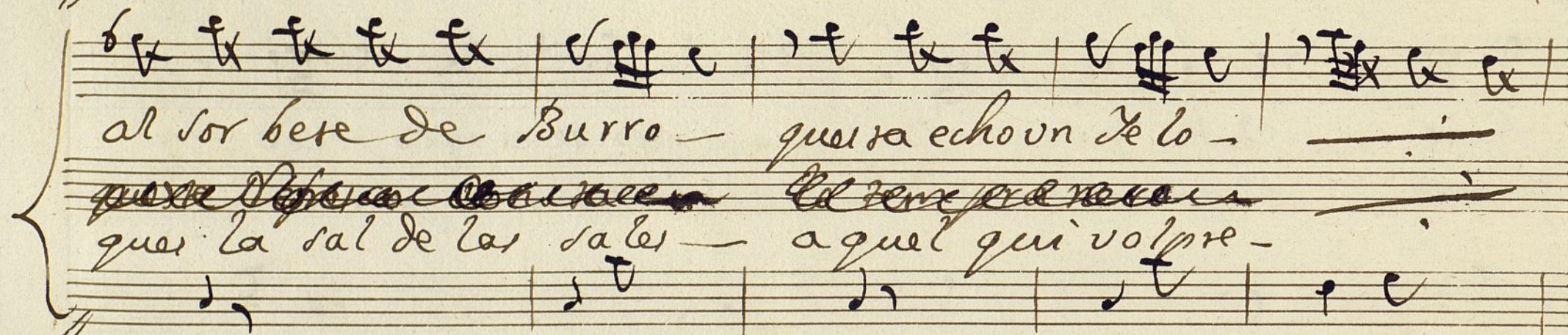
J.^{ra} May. su her. y garrido /

Handwritten musical score for a piece titled "Allegretto". The music is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo marking "Allegretto" is written above the first staff. The melody is written on the first staff, with lyrics "Je Valenciano" written below it. The second staff contains a bass line with lyrics "Ligerito de Vapa y siempre fresco". The third staff contains a bass line with lyrics "Muchos ay por la siestas quiz q' sea burren". The fourth and fifth staves contain a bass line with lyrics "Muchos ay por la siestas quiz q' sea burren". The music is written in a cursive, handwritten style.

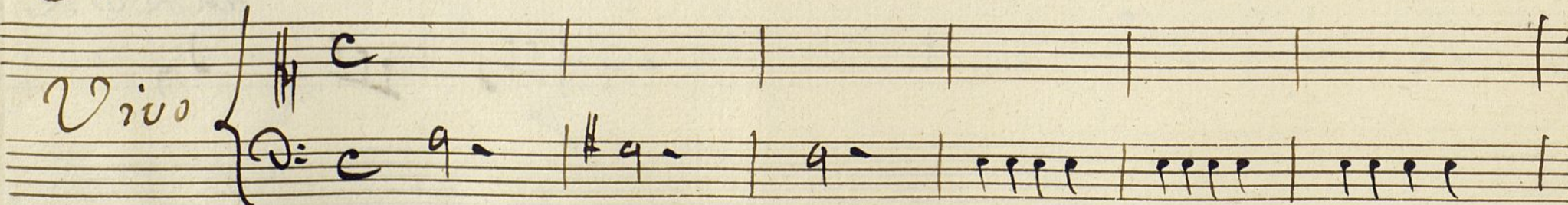
y siempre se co — sola mente e mis
 quiz q sea burren — al oír tan tem
 ficio — es re qui ve o — sola mente e mis ficio —
 prano — el qui vol beure — al oír tan tem prano —
 es re qui ve o —
 el qui vol beure —

Vaya Man
~~Donde alba~~
 ande vire an


 zebos — al sor bese de Burro — queta echo un le lo —
~~perros — queta echo un le lo —~~
 deus re — que la sal de las sales — a quel qui vol pre —


 al sor bese de Burro — queta echo un le lo —
~~perros — queta echo un le lo —~~
 que la sal de las sales — a quel qui vol pre —


 (Aqua ezevada q.^{ta} Repica qui ven)
 Para


 Vivo

Salon

Dama

no no no sus pires mas

g^o me olvi daras no tieneu bien mio por que te re

lar ah! g^o ereu yngrato y me olvi daras a

ma — do bien mio Dulzi si me Iman — siem

Volte

ga

Siempre tu fiel pecho mi nor se será

pre tu fiel pecho mi nor se será

ay q^º amable pena q^º dulce pesar Dulci

(rabe) Valen^º

si mo Dueño a dora dymon; al agua ese

va a q^{te} vol Refre car al agua ez evaa q^{te} vol Refre

Car;

Allegro poco
Ja
Aguador zi to echame En ba so
Dime kea visto Ena mo ra do

Sal. n
fe
Va.
Sal. n
echame a mi o tro echame vixe a grio echame a mi o tro
Vaya de veras, malaya el diablo, Vaya de veras

Val.^o Ga

echeme vñe agrio de que te vries eres taimado
malaya el dia blo oy pan vñe des q^l ede Contarlo

Sal.^o Val.^o Sal.^o

1^o ya es buena pesca no es vñe malo 2^o ya es buena pesca
Vaya de Cuento Vuelto los rastos Vaya de Cuento

Val.^o 1^o 3.

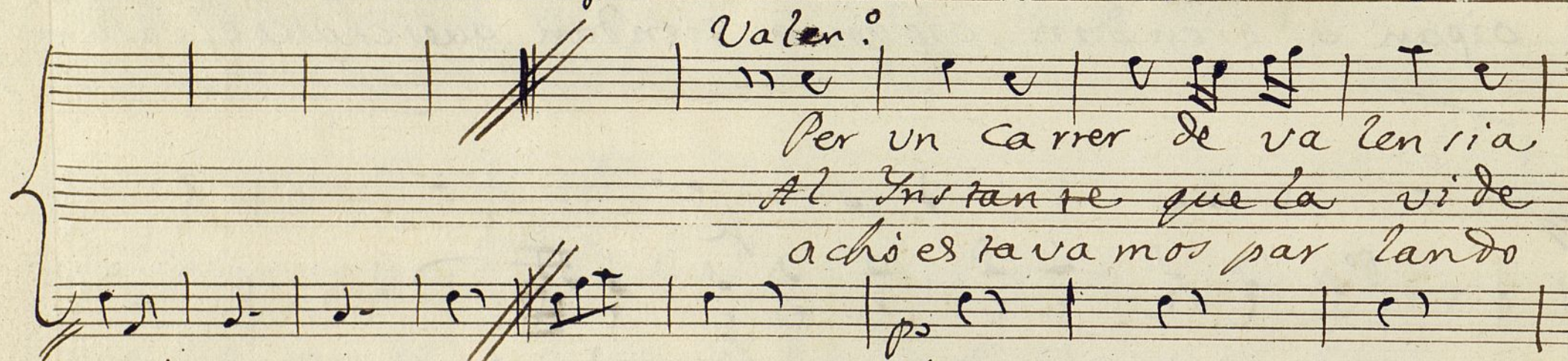
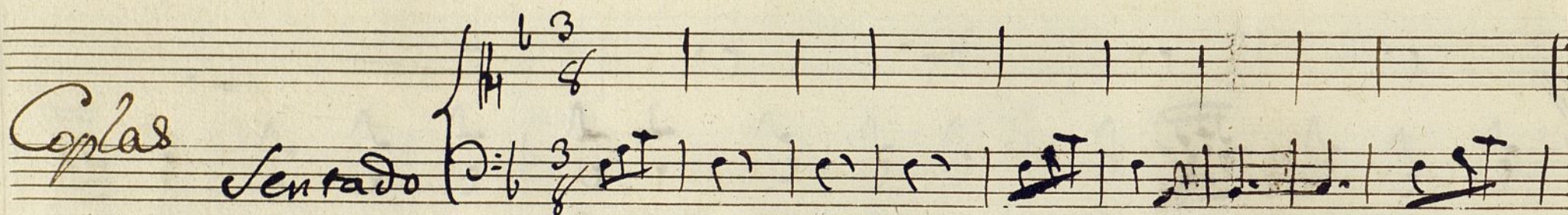
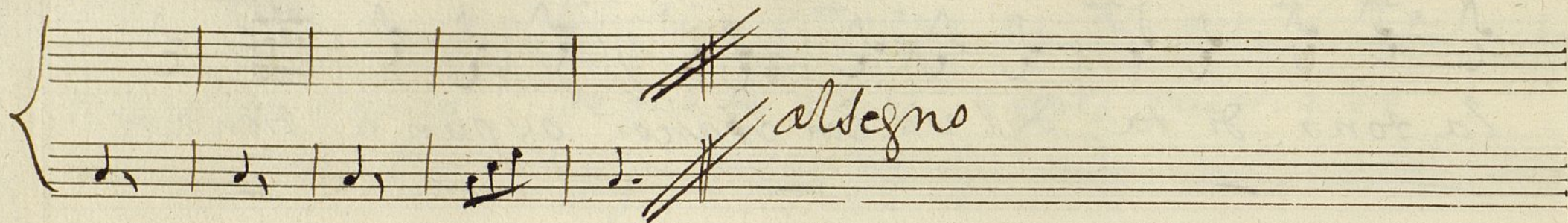
no es vñe malo; si pa la bulla pro si pa el caso
Vuelto los rastos; si pa la bulla pro si pa el caso

fe

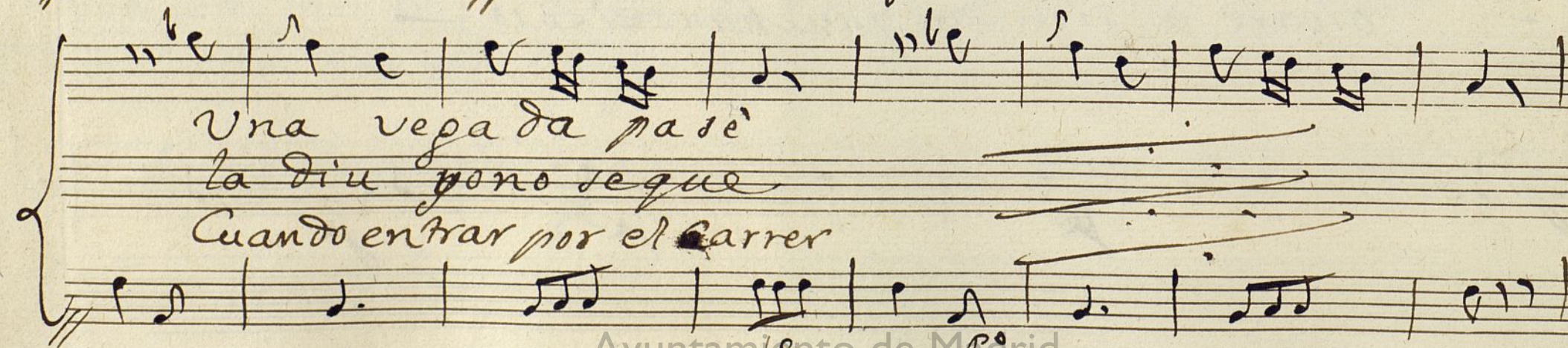
la tona di ta del va len ciano sy pan a tiendan

oipan a tien dan oipan a tiendan que chusco el caso

oipan a tien dan que chusco el caso



Al Instante que la vide
achis tavamos par lando



a! siantes q.^e yo pa sara mea vie sen
 en ten diome la tay mada yal mo men
 el sou Pare que la vido echo vn mi
 aor car amen Vaya
 to mas anem Vaya
 mo lu zi fer Vaya
 Vaya pro sigue q.^e ba mui bien y lo Cuentas con
 Vaya pro sigue
 Vaya pro sigue q.^e ba mui bien y ero sera mui

val.
 gracia, a col ten puer y lo Cuentas con gracia, a col ten
 bueno a col ten puer y es ser a mui bueno a col ten
 puer
 En un umbral de una Porta una
 pala brayma no nos dimos de ma
 puer el dimo ni de su Pare Raiyavn
 Do na me truvè - - q^e si no la vei en tierra
 ri dar nos en ley puer avn q^e lo la - que ria
 fuer le Bas to net - y nos pegò que - tu bimos
 po

la luz para el sol - o mès -
no se me dona - ba un rès -
q^e curar los dos - un mèi -

Salⁿ *Valenⁿ;*

Con que di go se - gur ta va mar di
Con que di go era - de mi alma Una
Con que al fin se la - llevaron si se

3^a *Je* *ps* *Da*

mo ni' (ya se vè) no se ria tan - ex m o s a
mo za era (a la ley) ya se ria bu e - na pie za
ñor - y (voto arrex) seria alguna mu - per u lla

Valen.^o

103.

e mol mai q.^o (to ta uiet)

e mol mai q.^o (to ta uiet)

e mol mai q.^o (to ta uiet)

pro

pro

va

sipa pro ríga que tiene que ber el va len cia

mo q.^o ya es ora a ca ve se pues voy an se pur

ni to to dos a ten der si len cio si len cio si

dilla de gus to tam bien si len cio si len cio si

lencio arender si lencio si lencio si lencio arended si

lencio arender si lencio si lencio si lencio arended si

allegro

se

Segui All.^o

Vayan las segui di llas

Po. d. | d. | fe d. | ~~1~~ ~~2~~ ~~3~~ ~~4~~ ~~5~~ ~~6~~ ~~7~~ ~~8~~ ~~9~~ ~~10~~ ~~11~~ ~~12~~ ~~13~~ ~~14~~ ~~15~~ ~~16~~ ~~17~~ ~~18~~ ~~19~~ ~~20~~ ~~21~~ ~~22~~ ~~23~~ ~~24~~ ~~25~~ ~~26~~ ~~27~~ ~~28~~ ~~29~~ ~~30~~ ~~31~~ ~~32~~ ~~33~~ ~~34~~ ~~35~~ ~~36~~ ~~37~~ ~~38~~ ~~39~~ ~~40~~ ~~41~~ ~~42~~ ~~43~~ ~~44~~ ~~45~~ ~~46~~ ~~47~~ ~~48~~ ~~49~~ ~~50~~ ~~51~~ ~~52~~ ~~53~~ ~~54~~ ~~55~~ ~~56~~ ~~57~~ ~~58~~ ~~59~~ ~~60~~ ~~61~~ ~~62~~ ~~63~~ ~~64~~ ~~65~~ ~~66~~ ~~67~~ ~~68~~ ~~69~~ ~~70~~ ~~71~~ ~~72~~ ~~73~~ ~~74~~ ~~75~~ ~~76~~ ~~77~~ ~~78~~ ~~79~~ ~~80~~ ~~81~~ ~~82~~ ~~83~~ ~~84~~ ~~85~~ ~~86~~ ~~87~~ ~~88~~ ~~89~~ ~~90~~ ~~91~~ ~~92~~ ~~93~~ ~~94~~ ~~95~~ ~~96~~ ~~97~~ ~~98~~ ~~99~~ ~~100~~ ~~101~~ ~~102~~ ~~103~~ ~~104~~ ~~105~~ ~~106~~ ~~107~~ ~~108~~ ~~109~~ ~~110~~ ~~111~~ ~~112~~ ~~113~~ ~~114~~ ~~115~~ ~~116~~ ~~117~~ ~~118~~ ~~119~~ ~~120~~ ~~121~~ ~~122~~ ~~123~~ ~~124~~ ~~125~~ ~~126~~ ~~127~~ ~~128~~ ~~129~~ ~~130~~ ~~131~~ ~~132~~ ~~133~~ ~~134~~ ~~135~~ 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~~1342~~ ~~1343~~ ~~1344~~ ~~1345</~~

Salⁿ

sino el aplauso —

Como baila dar fiestas allí a las
será gran cosa veros Cuando estais

Val^o

Moza
Juntos

Con san bor y du (rainas)
en el grande va (lenria)

ga

— que una gloria —
— si que un gusto —

Como sois tan ligeros los valen
Como pasais a legres siempre la

Val.^o

cianos (e) morg.^o Con las boljetas

vida Vendiendo agua (e) va a

fe

fe lo 2.^o

morg.^o Con las boljetas / no desistamos - aver pues

Vendiendo agua (e) va a) y esta mañana lo 2.^o voy a otra

fe

Como asencion chaitos

~~buelta asencion chaitos~~

~~(haqui va la el Valen^o)~~

All.^o

fe

todos

y perdonad aydea
y perdonar aydea

si sino agustado
si sino agustado

fe
allegro

164-20

Ayuntamiento de Madrid

Violin Primero

J

Mus 144-20

Conadilla à 3. del Valenciano.

55

144-20

Allegro

Voln'

Handwritten musical score for a piece titled "Vivo". The score is written on ten staves, organized into five systems of two staves each. The first system begins with the tempo marking "Vivo" and a common time signature "C". The music is written in treble and bass clefs. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as "p" (piano) and "f" (forte) are present throughout. The second system continues the piece, featuring a key signature change to one sharp (F#) in the third measure. The third system includes a section marked "Poco" (Poco) and a 3/4 time signature. The fourth system continues the piece, and the fifth system concludes with a section marked "Allegro". The handwriting is in dark ink on aged, slightly yellowed paper.



Violin segundo

Gonadilla a 3. del Valenciano.

Mus 144-20

13

Allegro

p *f* *dol.* *mo* *f* *p* *f* *p* *f* *Para* *allegro* *Vol 21*

A handwritten musical score on aged paper, titled 'Vivace' in the top left corner. The score is written in 2/4 time and consists of six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The second staff starts with a different clef and continues the melodic and harmonic development. The third and fourth staves show dense rhythmic patterns with many beamed notes. The fifth staff introduces a change in key signature, indicated by a new sharp sign. The sixth staff concludes the piece with a double bar line. The handwriting is fluid and characteristic of 19th-century musical notation.

Handwritten musical score for a piece titled "Poco Allegro". The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music consists of eighth and sixteenth notes, with some rests. The second staff continues the melody. The third staff features more complex rhythmic patterns, including sixteenth-note runs. The fourth staff concludes the piece with a double bar line and the word "allegro" written in a cursive hand.

Adagio

And^{te}
Coplas / Barroco

And^{te}
Coplas / Barroco

allegro
dos vezes

vol.

Segue All.^o $\frac{3}{4}$

The musical score consists of ten staves. The first staff begins with the instruction "Segue All.^o" and a 3/4 time signature. The notation is dense, featuring many beamed notes and rests. Dynamic markings such as "p" (piano) and "f" (forte) are scattered throughout. A "cresc." (crescendo) marking appears on the second staff. The score includes several measures with complex rhythmic patterns, including triplets and sixteenth notes. A section of the score is crossed out with a large 'X' on the seventh staff. The piece concludes with the word "allegro" written below the eighth staff. The manuscript shows signs of age, with some ink bleed-through and minor staining.

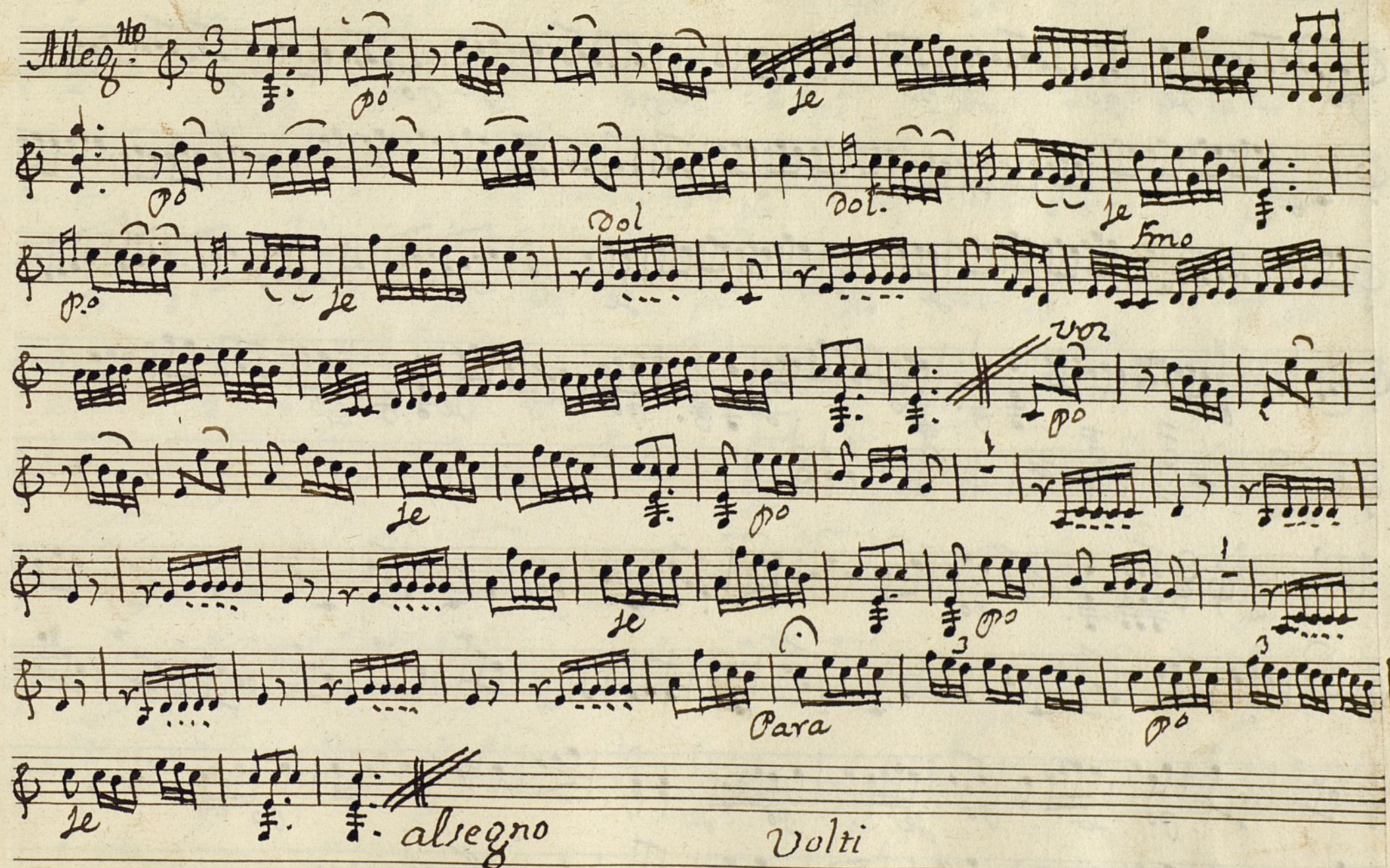
Violin Segundo

Mus 144-20

tonadilla a 3/4 del Valenciano y.

5

Handwritten musical score for Violin Segundo, featuring a 3/4 time signature and a key signature of one flat (B-flat). The tempo is marked *Alleg.^{ro}*. The score consists of eight staves of music, with various dynamics and articulations. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system. The score includes various dynamics such as *p*, *le*, *dol.*, *fmo*, *vor*, *Para*, and *allegro*. The piece concludes with the word *Volti*.



Alleg.^{ro} 3/4 *p* *le* *dol.* *fmo* *vor* *p* *le* *p* *le* *Para* *p* *le* *allegro* *Volti*

Vivo & C

po *le* *po* *le* *po* *le* *po*

le *po* *le* *po* *le* *po* *le* *po*

le *po* *le* *po*

mo

All. poco & 3

po *le* *po* *le* *po* *le* *po*

al segno

[illegible]

Handwritten musical score for a piece titled "Segui". The score is written on ten staves. The first staff begins with the tempo marking "Segui" and the time signature "3/4". The music is written in a single melodic line with various note values, including eighth and sixteenth notes, and rests. The lyrics "credo" and "le po" are written below the notes. The score includes a key signature change to one sharp (F#) and a section marked "allegro". The notation is in a cursive, handwritten style.

Trompa Primera

tonadilla à 3. del Valenciano %

Mus 144-20

17

In se faus

Handwritten musical score for Trompa Primera, featuring seven staves of music. The notation includes various notes, rests, and dynamic markings such as *ps*, *se*, *para*, and *Vivo*. The score is written in a 3/8 time signature and includes a key signature of one sharp (F#). The music is divided into sections by bar lines and includes a repeat sign. The final staff ends with the word "Volte" and a key signature change to one flat (F).

Handwritten musical score for "The Rose Tree". The score is written on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The melody is written on a single line. The second staff continues the melody. The music is written in a cursive, handwritten style.

$\text{D} = 1$ () ~~allegro~~

[illegible]

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff concludes with the tempo marking *allegro* and the instruction *dos veces* (two times). The second staff begins with the tempo marking *All.^o* and the time signature $\frac{3}{4}$. The sixth staff concludes with the tempo marking *allegro*. The manuscript is written in brown ink on aged paper.

Ayuntamiento de Madrid

Trompa Segunda

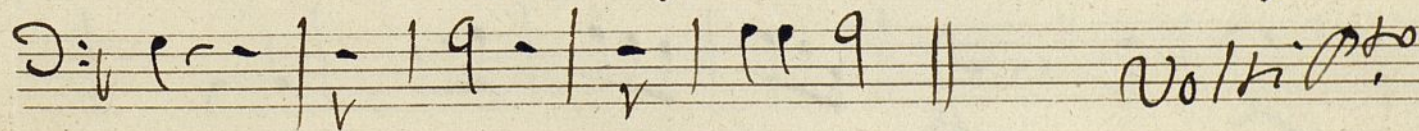
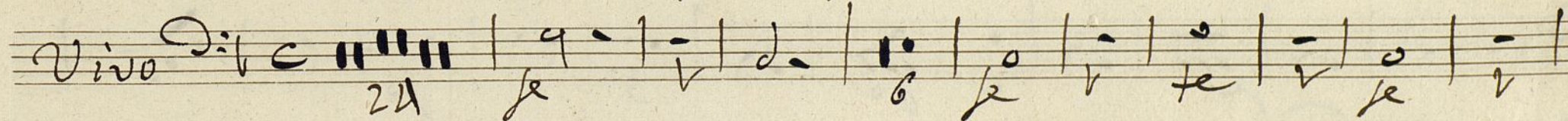
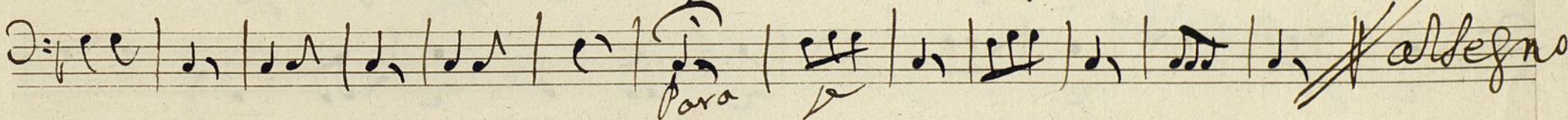
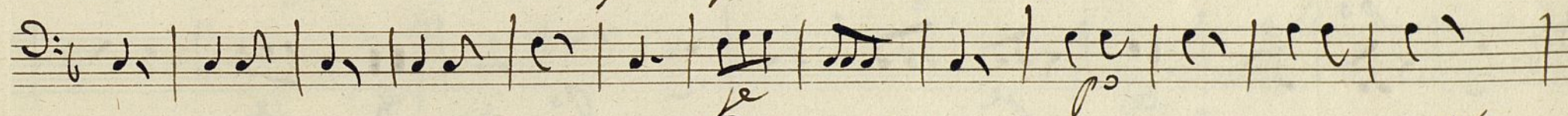
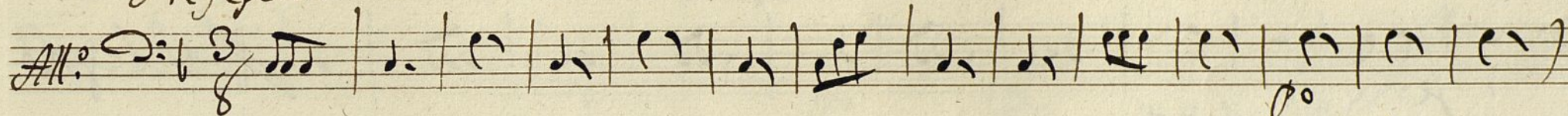
+

Mus 144-20

19

Sonadilla à 3. del Valenciano.

In fante



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Staff 1: *All.^o* 3/8. Includes a repeat sign and a section marked *33* with a *se* marking.

Staff 2: Ends with a double bar line and the word *allegro*.

Staff 3: Labeled *Coplas* and *And.^{te}*. Includes a 3/8 time signature.

Staff 4: Includes a *se* marking and a *no* marking.

Staff 5: Includes a *se* marking and a *no* marking.

Staff 6: Includes a *se* marking and a *no* marking.

Staff 7: Includes a *se* marking and a *no* marking.

Staff 8: Includes a *se* marking and a *no* marking.

Staff 9: Includes a *se* marking and a *no* marking.

Staff 10: Ends with a double bar line and the word *allegro* and *dos vez*.

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Segue" is written at the beginning of the first staff. The tempo marking "Allo." appears above the fourth staff, and "allegro" is written below the fifth staff. The score concludes with a double bar line and repeat dots. There are some corrections and deletions visible in the notation, particularly in the second and fifth staves.

Ayuntamiento de Madrid

Alta Primera

gnadilla à 3, del Valenciano 1/2

Mus 144-20

21

Handwritten musical score for a piano piece. The score is written on multiple staves, featuring complex notation including triplets, slurs, and dynamic markings. The tempo markings include "Allegro", "Vivo", and "allegro". The notation is dense, with many beamed notes and slurs, suggesting a fast and technically demanding piece. The score is written in a cursive, handwritten style, typical of 19th-century musical manuscripts.

Handwritten musical score for a piece in 3/8 time, marked *Allegro*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The piece concludes with the word *allegro* written across the staves.

Handwritten musical score for a piece in 3/8 time, marked *Coplas And.^{te}*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The piece concludes with the word *allegro* written across the staves.

Handwritten musical score for "L'Allegretto" by Beethoven. The score is written on ten staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo marking "L'Allegretto" is written at the beginning. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also tempo markings like "Allegretto" and "Allegro". The score is written in a cursive, handwritten style.

Ayuntamiento de Madrid

Flauta segunda

Mus 144-20

tonadilla a 3. del valenciano

23

Allegro 3/8

Para *Je* *Volta*

Allegro *Allegro*

Handwritten musical score for a piece in 3/8 time, marked *Allegro*. The notation includes various rhythmic values (eighth, sixteenth, and thirty-second notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a double bar line.

Handwritten musical score for a piece in 3/8 time, marked *Coplas Andte*. The notation includes various rhythmic values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a double bar line.

Handwritten musical score for "Allegretto" by Franz Schubert. The score is written on ten staves. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegretto" and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also handwritten annotations in red ink, including "allegretto" and "poco".

Ayuntamiento de Madrid

Contrabajo;

+

Mus 144-20

25

tonadilla a 3. del Valenciano 1/2

Allegro 3/8

p *f* *v* *cresc.*

Vivo C

p *f* *cresc.*

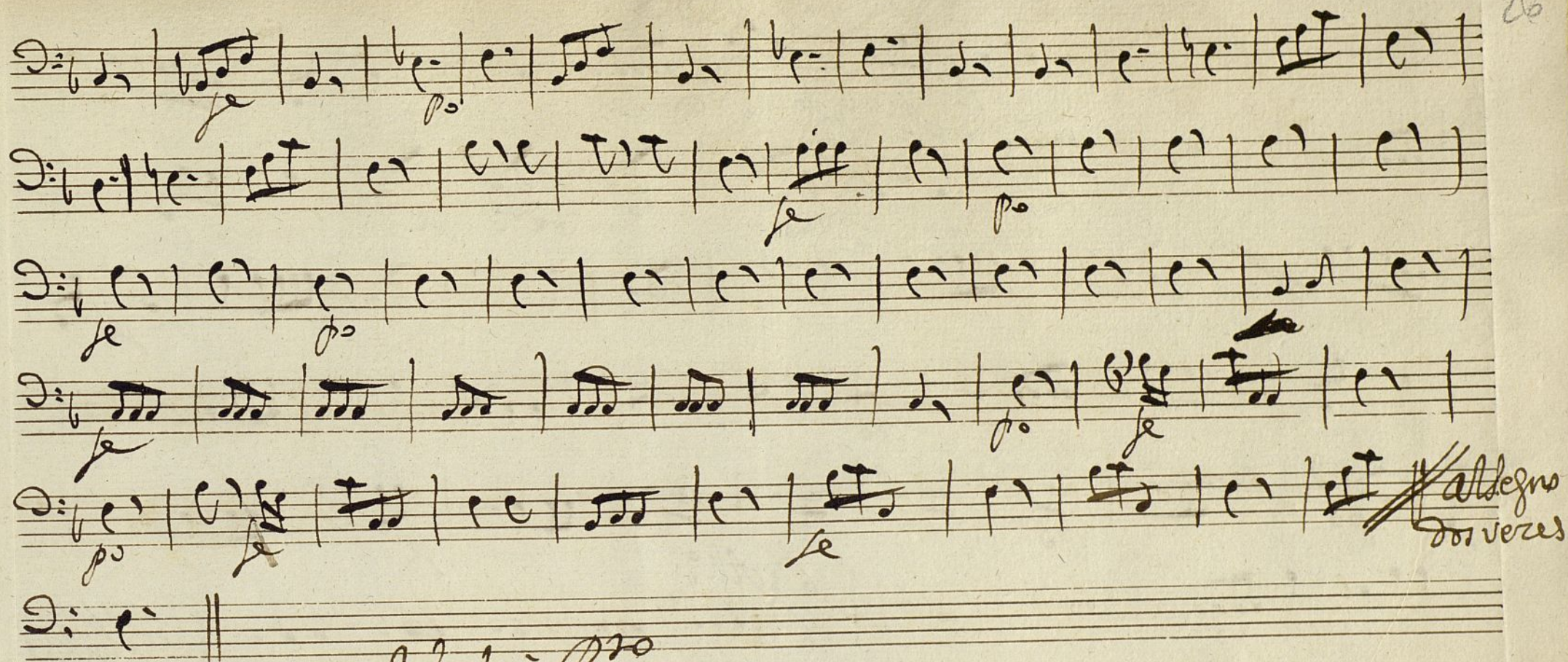
volte

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

The score includes the following sections and markings:

- First Section:** Starts with a treble clef and a key signature of one flat. It contains several measures with notes and rests, marked with *pp* (pianissimo) and *se* (sforzando).
- Second Section:** Continues the first section, ending with a double bar line. It includes a *fmo* (finito) marking.
- Allegro Section:** Marked *Allegro* in 3/8 time. It begins with a treble clef and a key signature of one flat. The music is characterized by rapid sixteenth-note passages, marked with *pp* and *se*.
- Andante Section:** Marked *Andante* in 3/8 time. It begins with a treble clef and a key signature of one flat. The music is slower and features more sustained notes, marked with *pp* and *se*.
- Coplas Section:** Marked *Coplas* in 3/8 time. It begins with a treble clef and a key signature of one flat. The music is in a 3/8 time signature and features a mix of note values, marked with *pp* and *se*.

The score is written in a clear, elegant hand, with some corrections and additions visible. The paper shows signs of age, including discoloration and wear along the edges.



*Allegro
dos veces*

Volta

Segu. All.^o $\text{D} = \frac{3}{4}$

Allegro