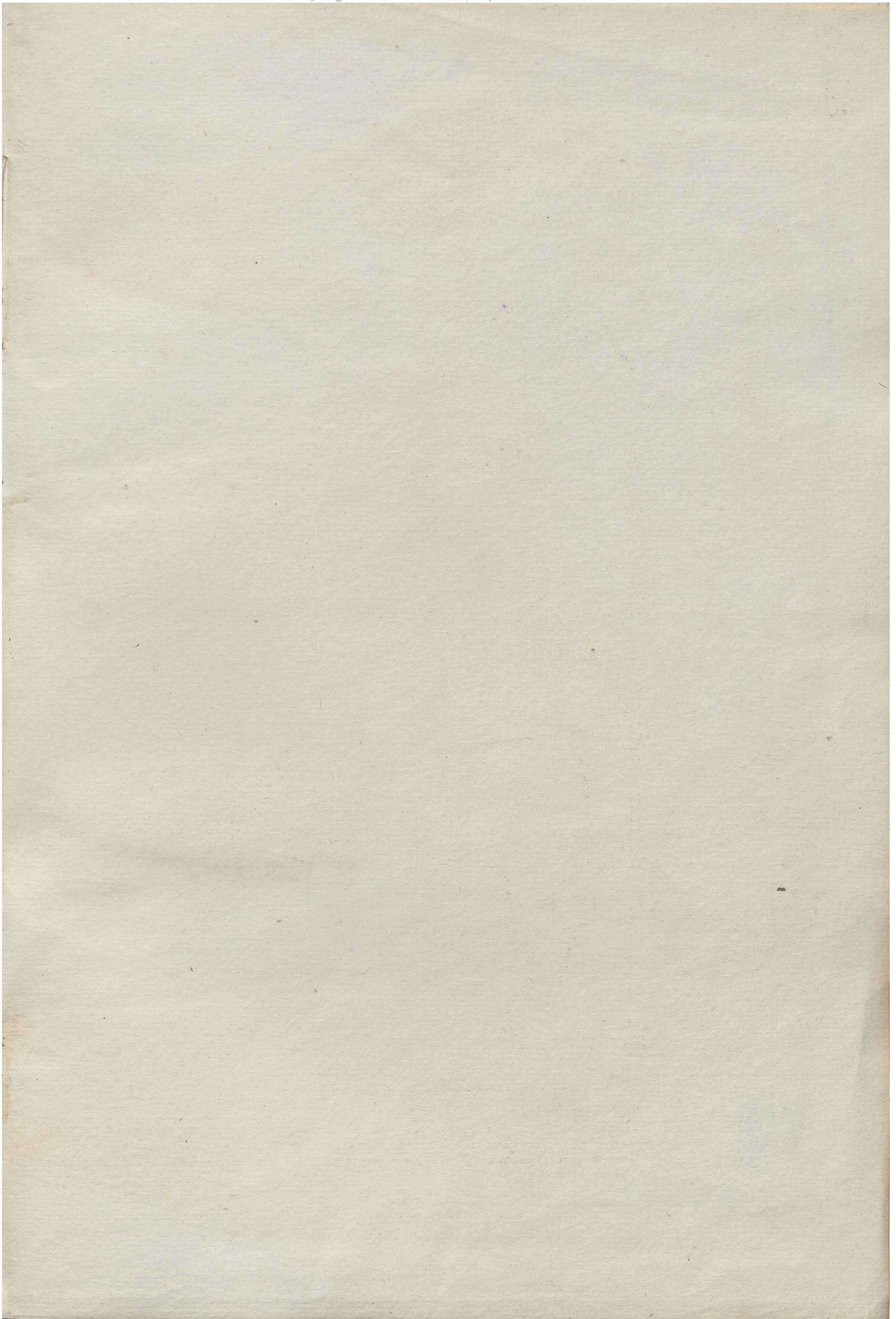


Σ

128

128



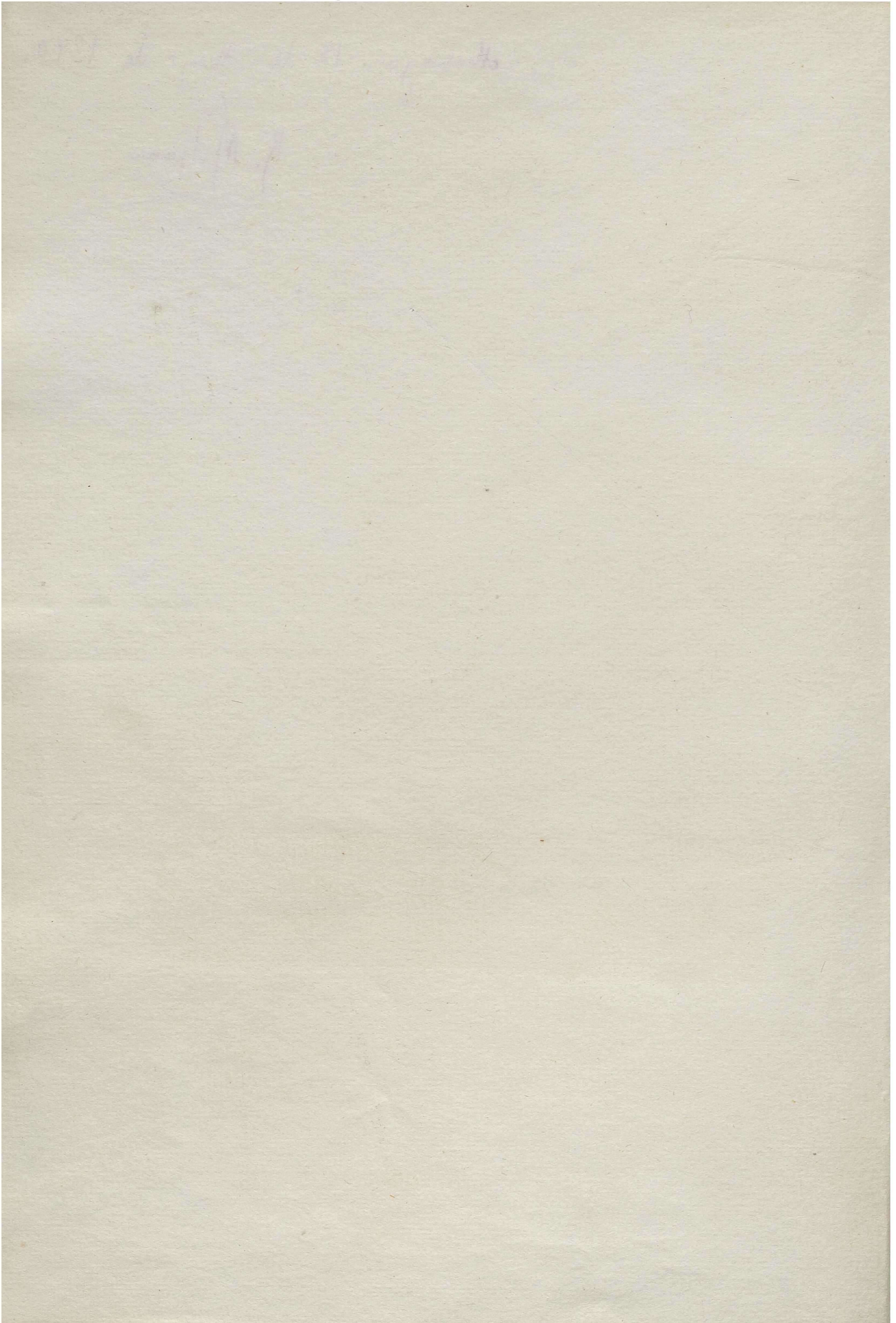
[Dedicatorias musicales de Rafael Mitjana]



Cop. 850513

Malaga. 15 de Mayo de 1890.

R. Mitjana



Handwritten musical notation on a single staff, featuring a treble clef, a common time signature (C), and a series of notes and rests.

Alma Nevada Palmer
J'ai foi!

del autor
M. Soriano Puente

La cana del corsario

Andte quasi adagio

Y Tenores 1^{os}

De oro y pur - pura ves

Y Tenores 2^{os}

MP De oro

Baritoneos

De oro y pur pura ves

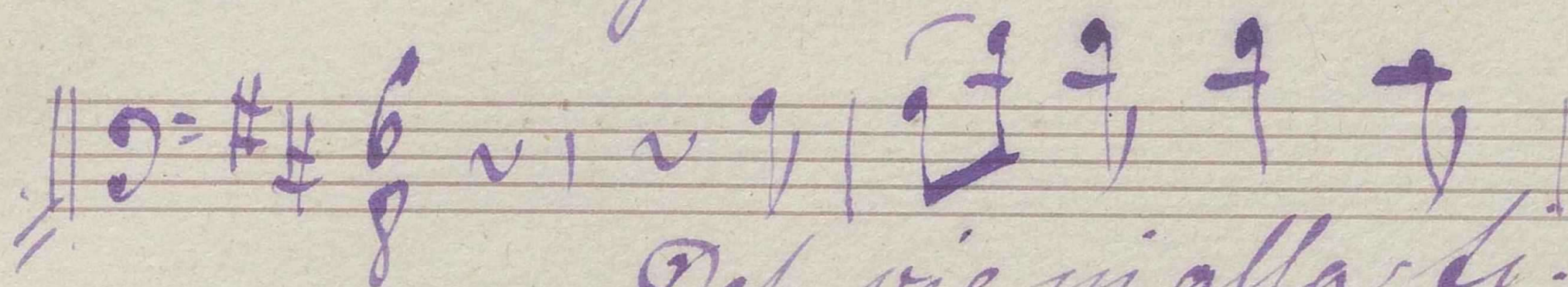
Bajon

MP De o-ro y

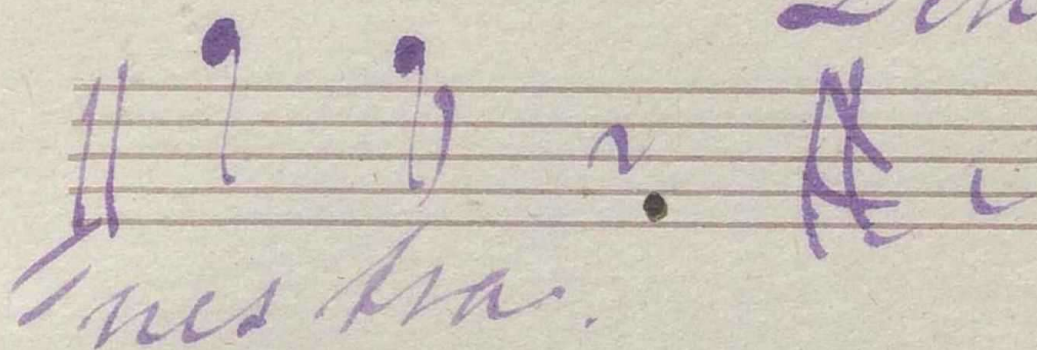
Olito Navala

Billbao 27-8-92

D. Juan



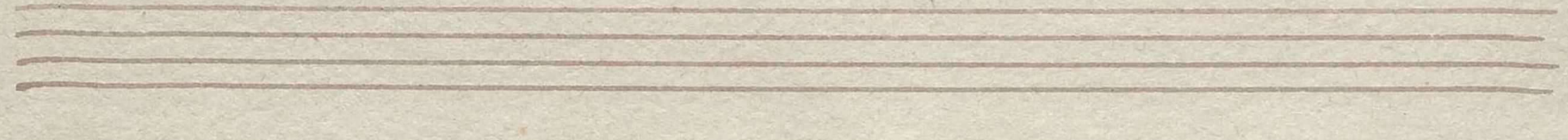
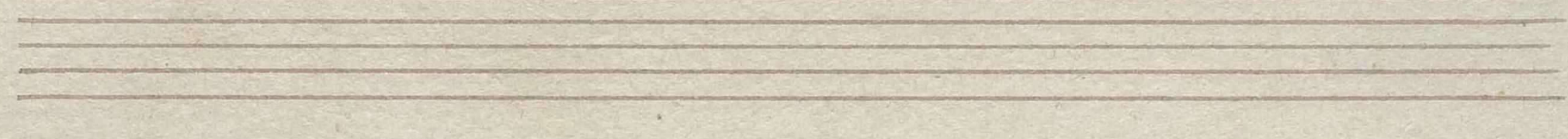
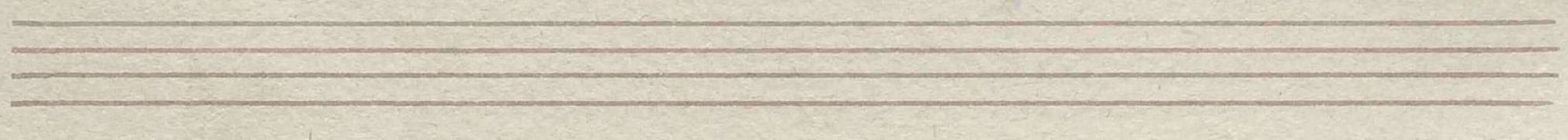
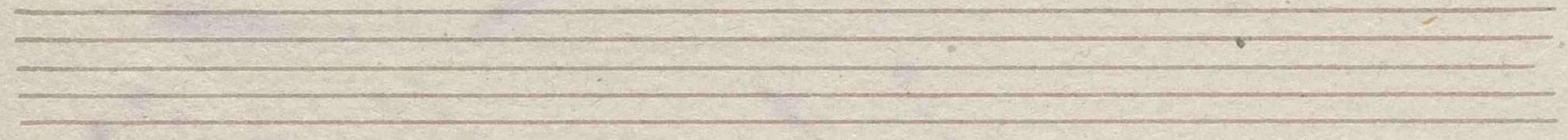
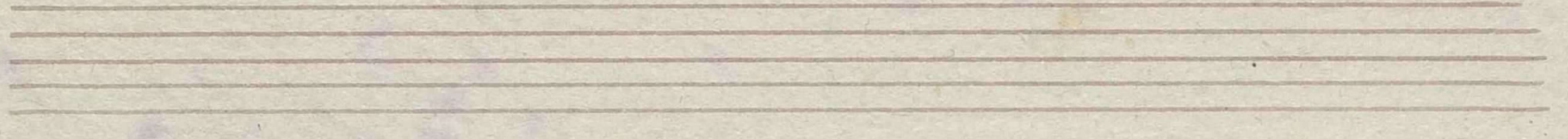
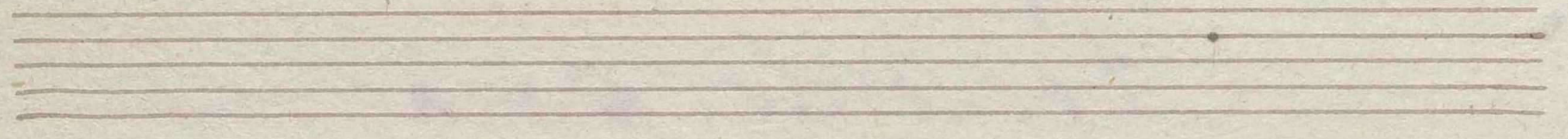
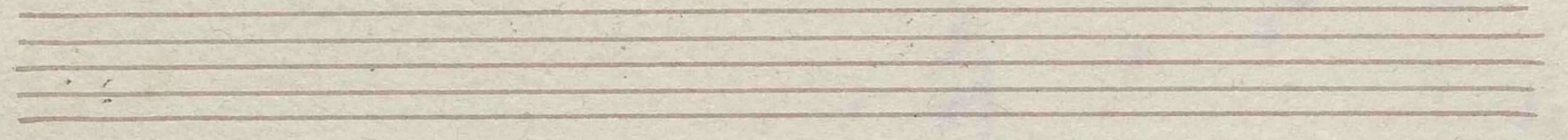
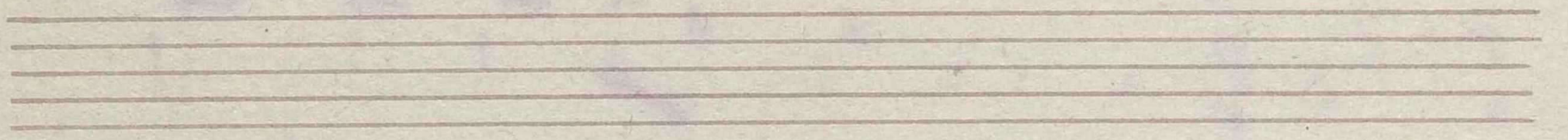
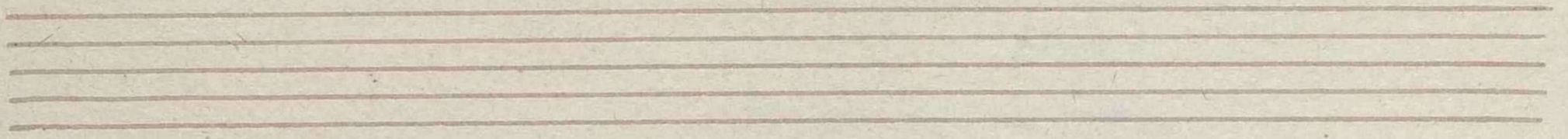
Deh vie mi alla fi...



Recuerdo para mi
amigo R. Mitjana

Mariano de Padilla

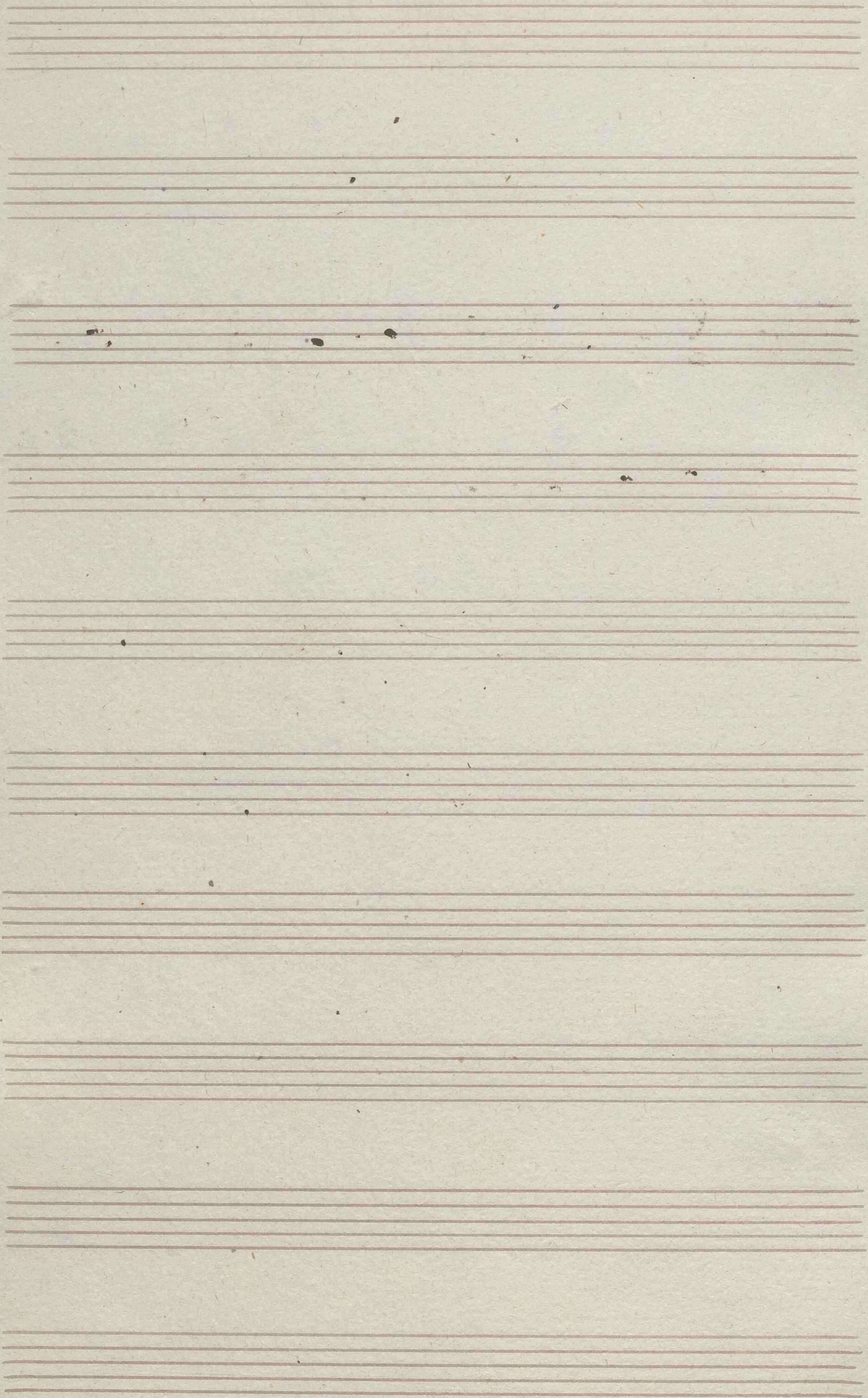
Salaga Mayo 90.

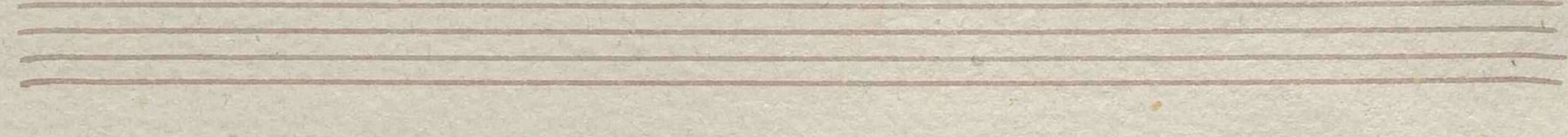
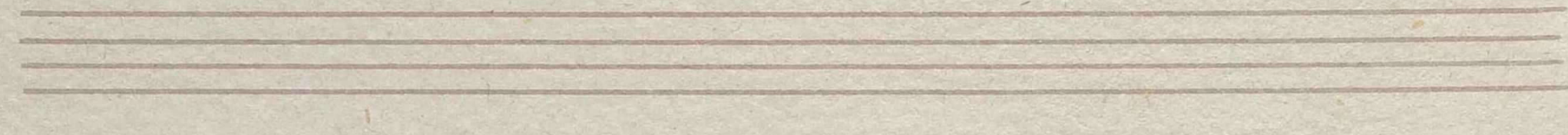
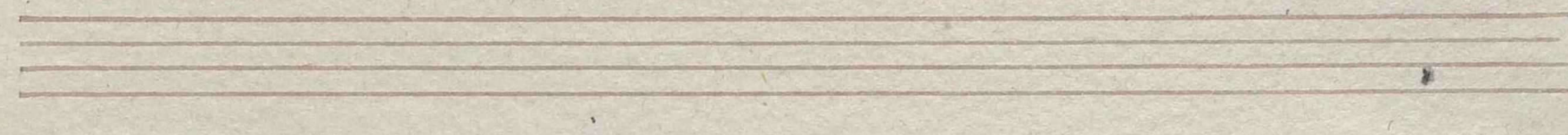
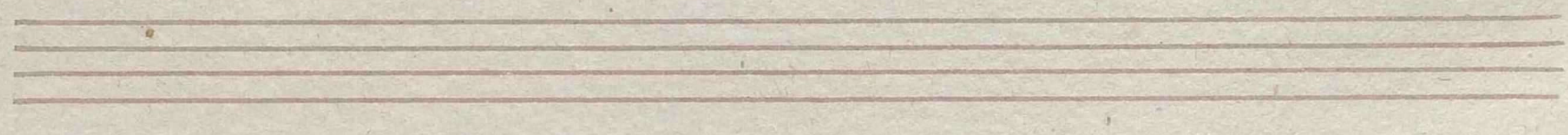
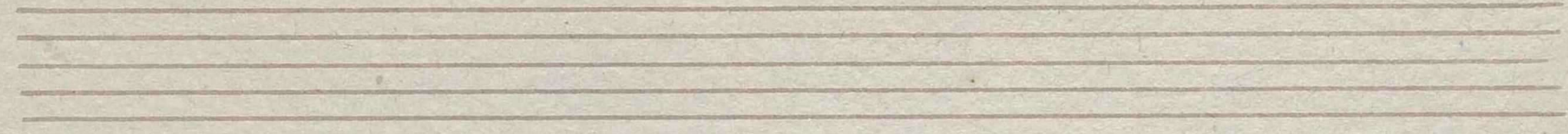
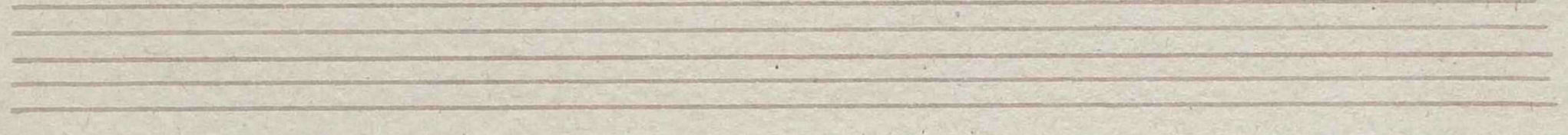
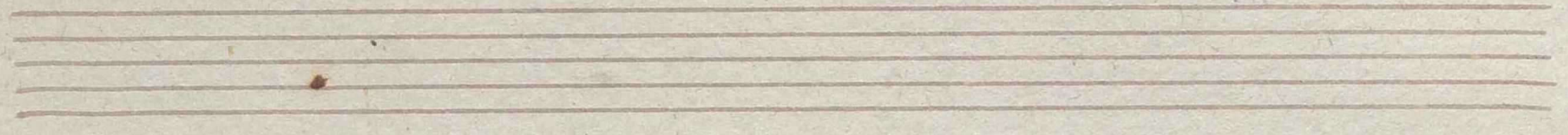
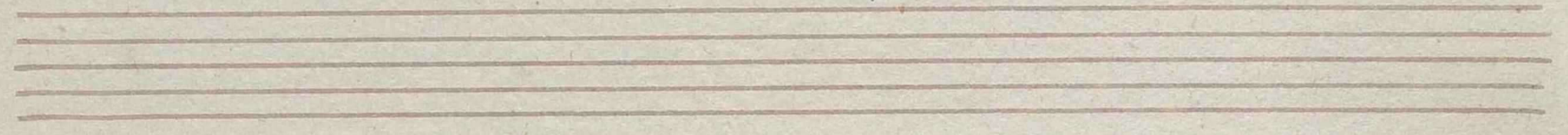
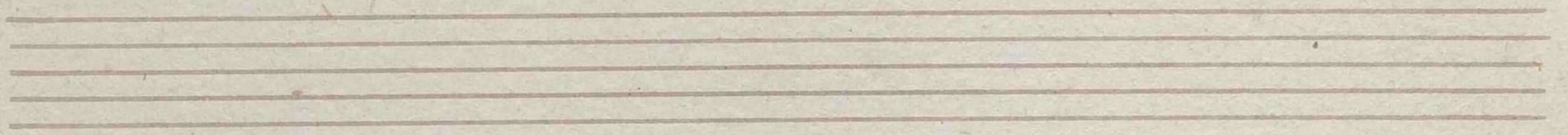
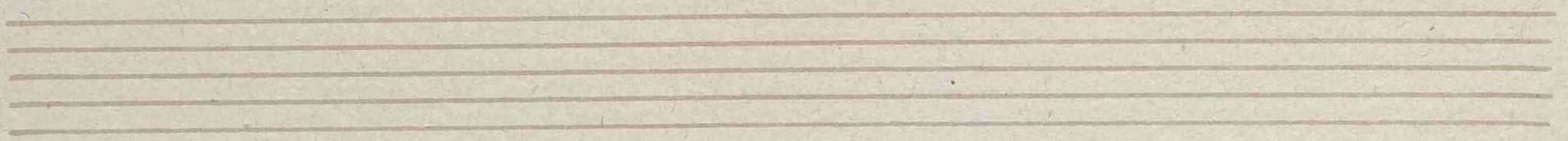


Handwritten musical notation on two staves. The top staff is in treble clef with a common time signature. The bottom staff is in bass clef. The music consists of four measures, with notes and rests written in ink.

Agosto 6 1890

Eduardo Ocon



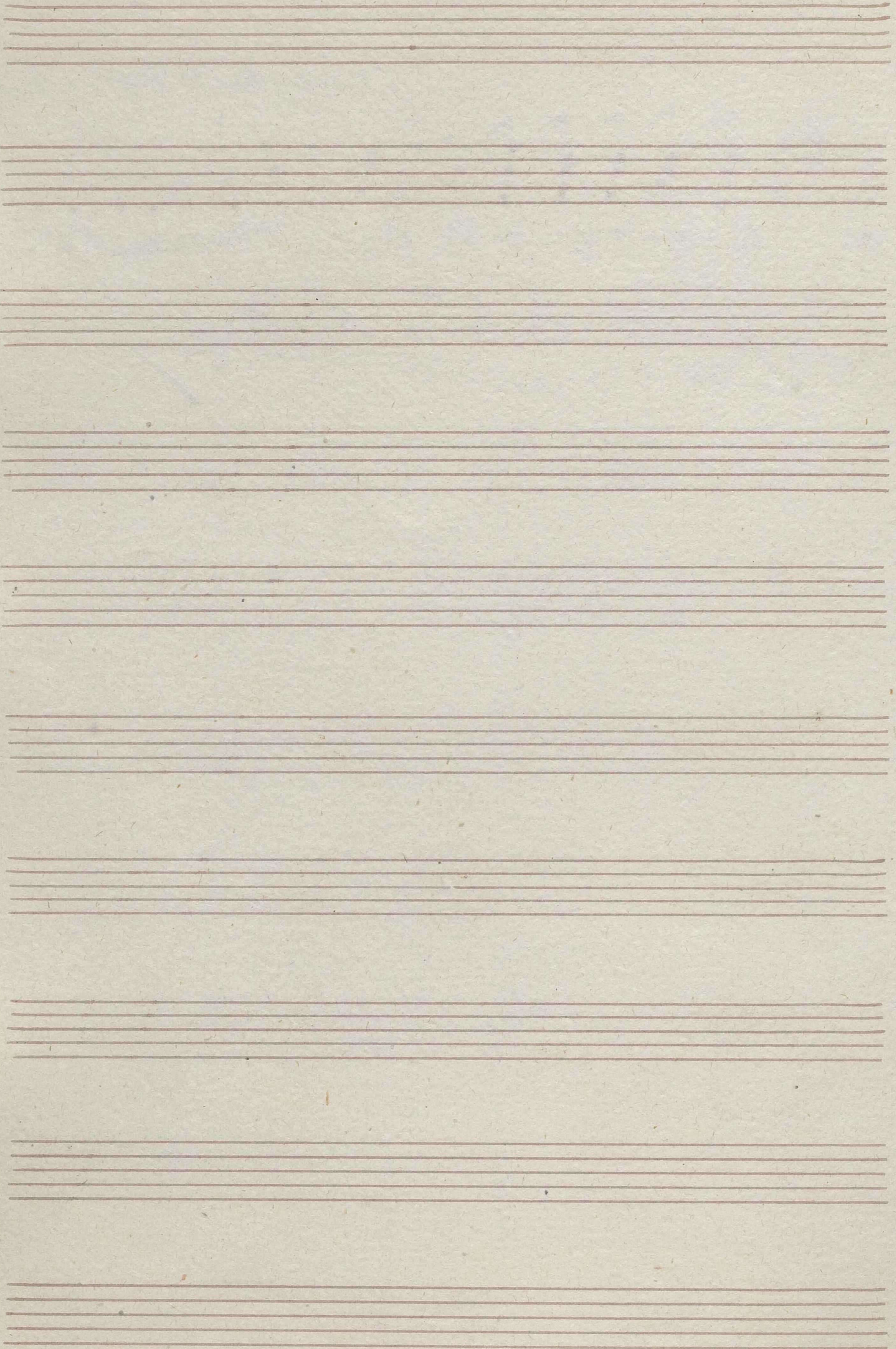


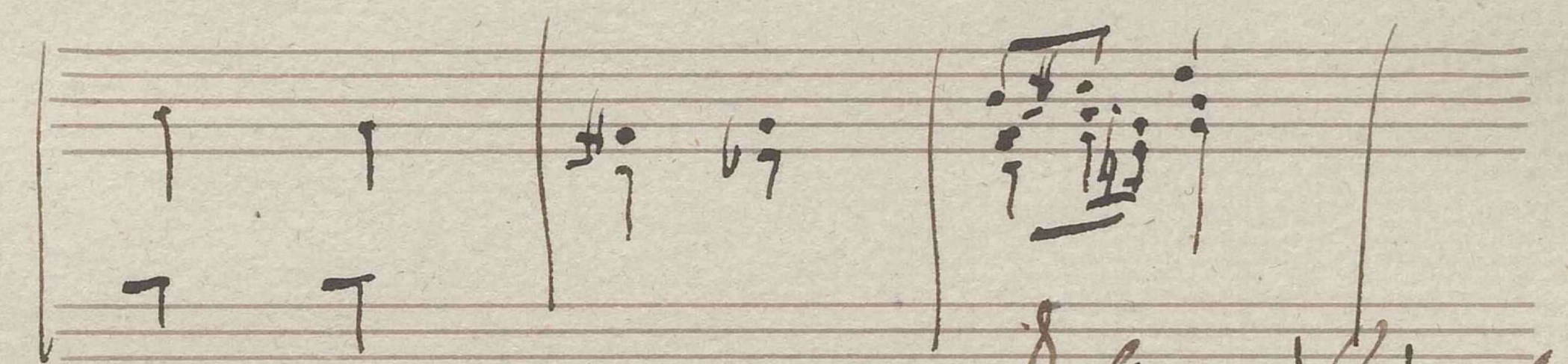
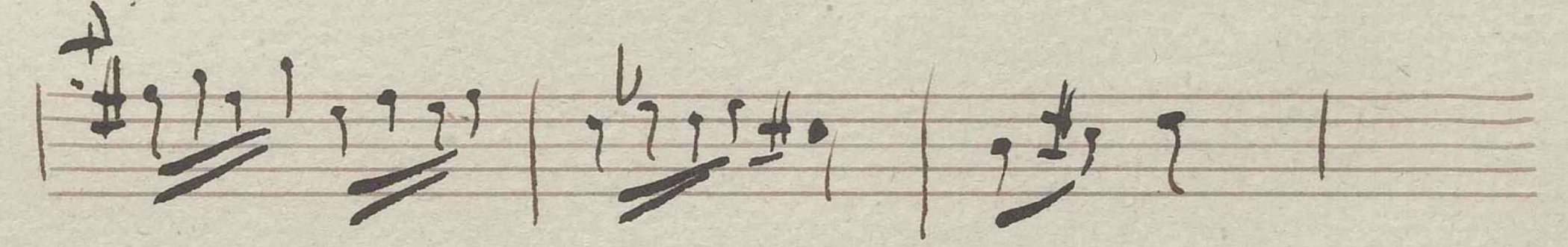
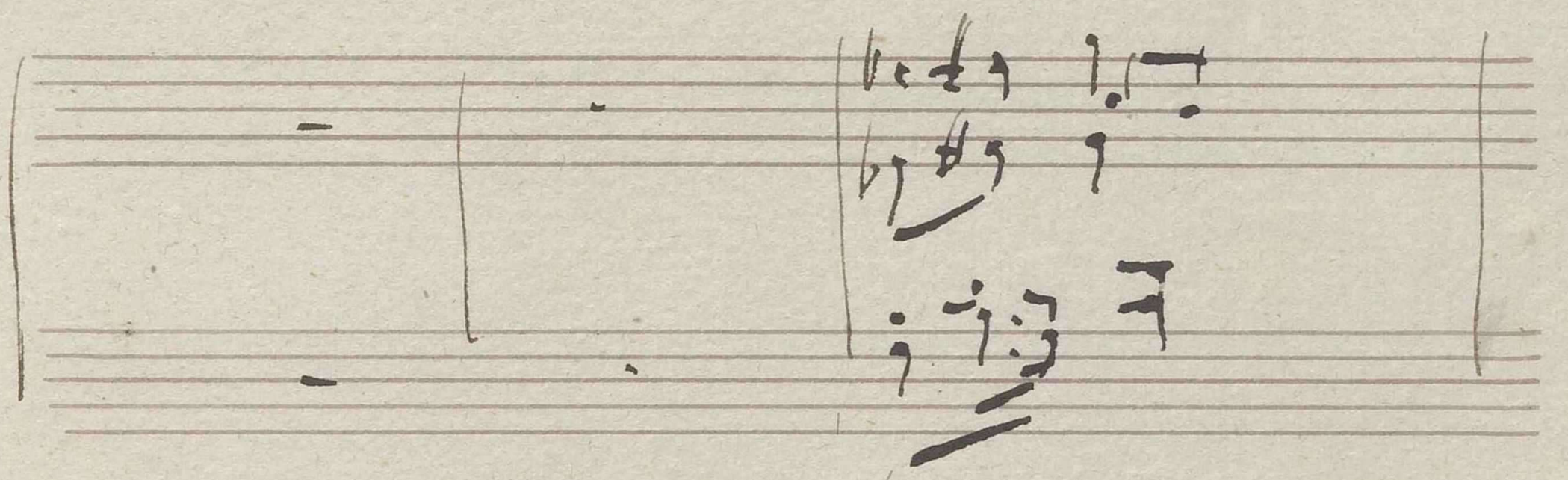
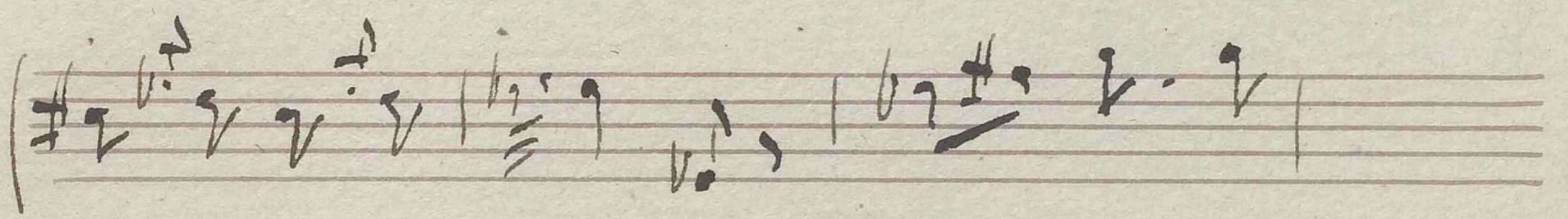
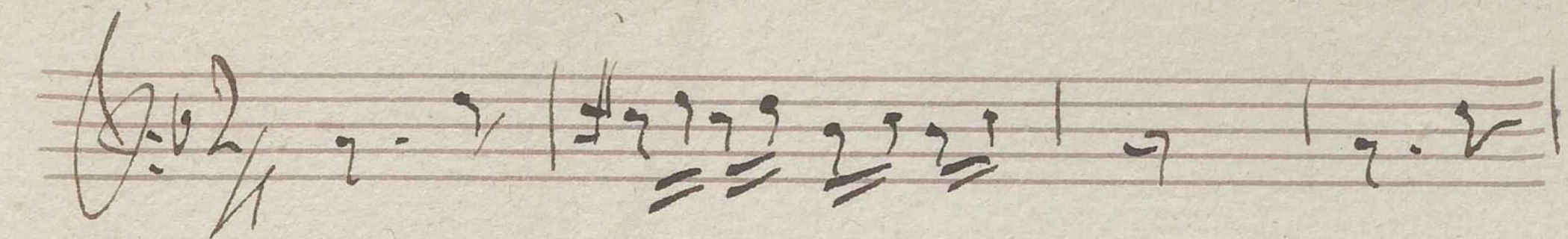
(Triomphe de Venus / ^{1^{re}} partie)

glis. sans soufflé de ze phy. --- re Descendant de vé-

Agosto 13/96

Antonio Nicolson

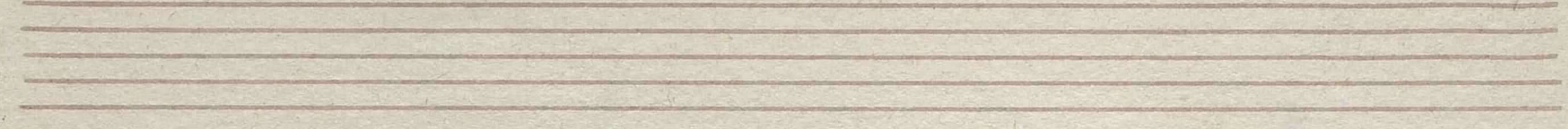
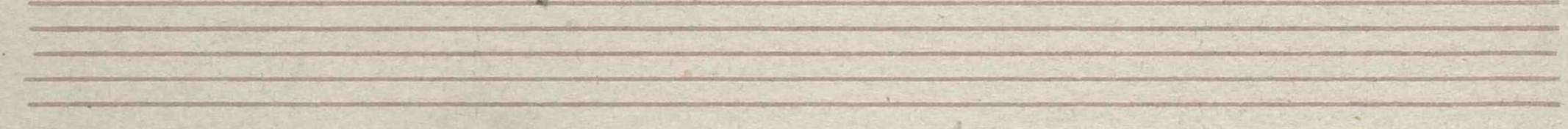
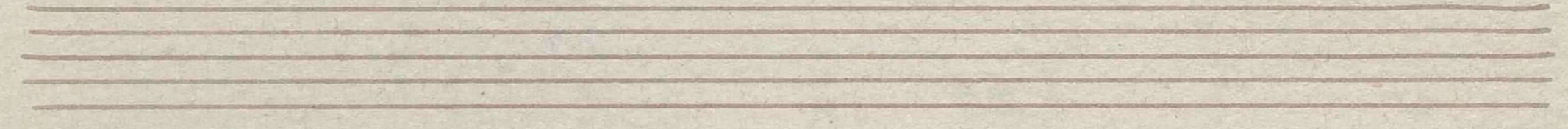
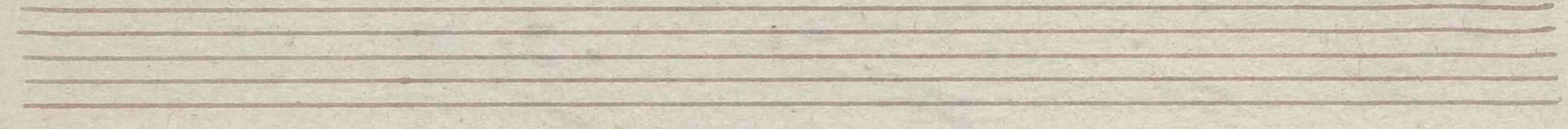
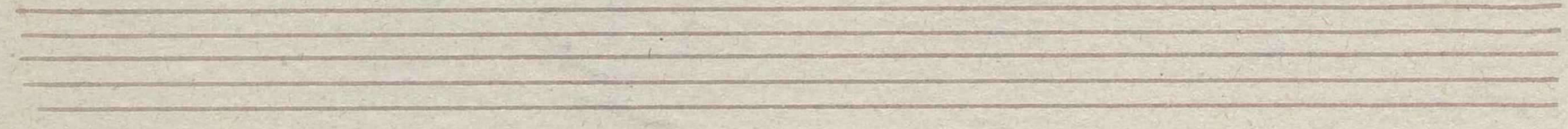
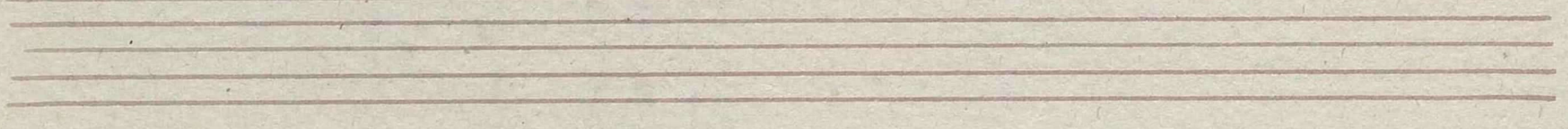
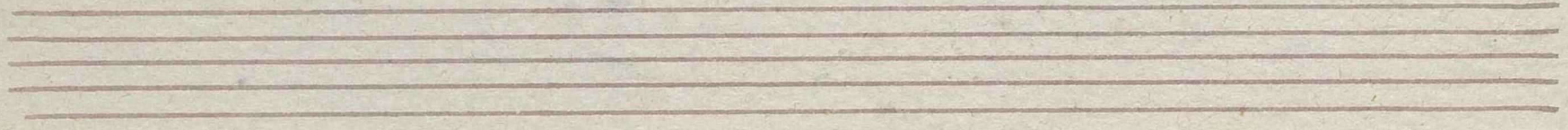
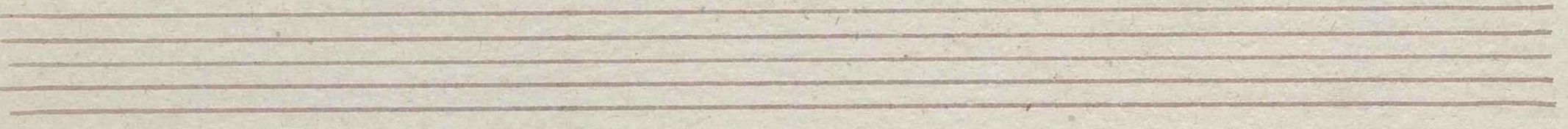
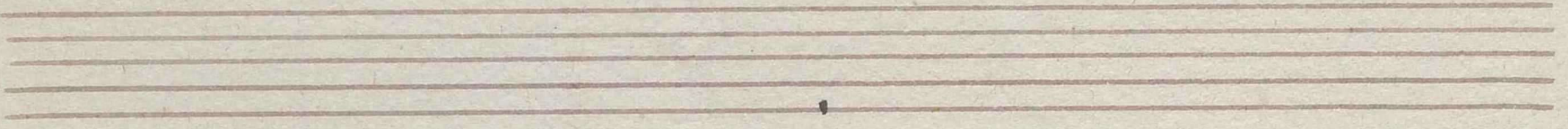
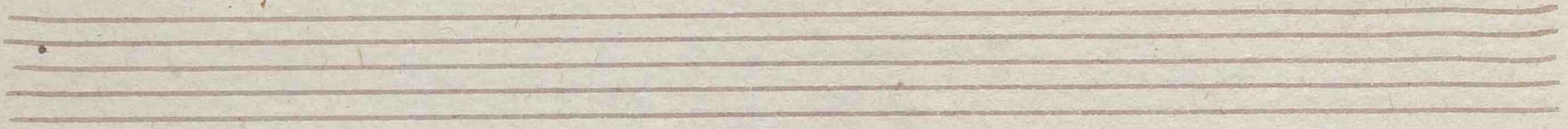


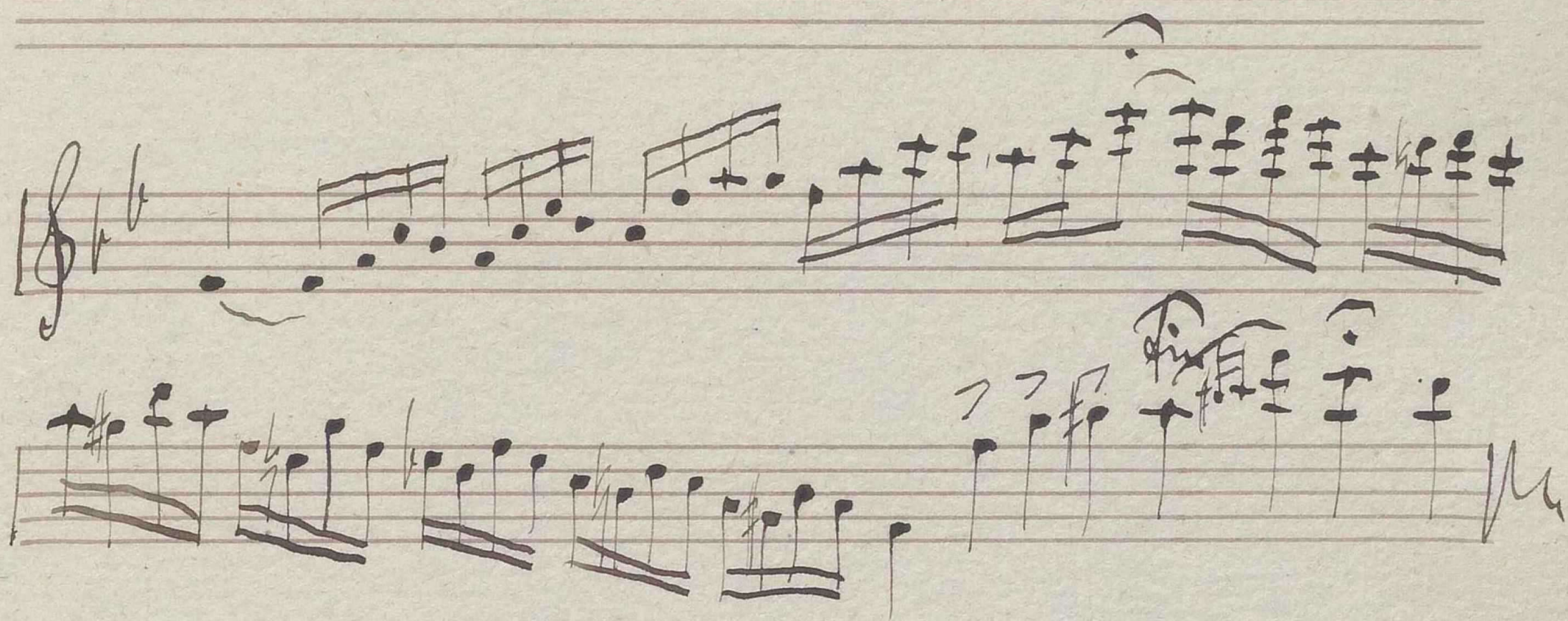


Feliza Pedrell

Agosto 13 de 1890

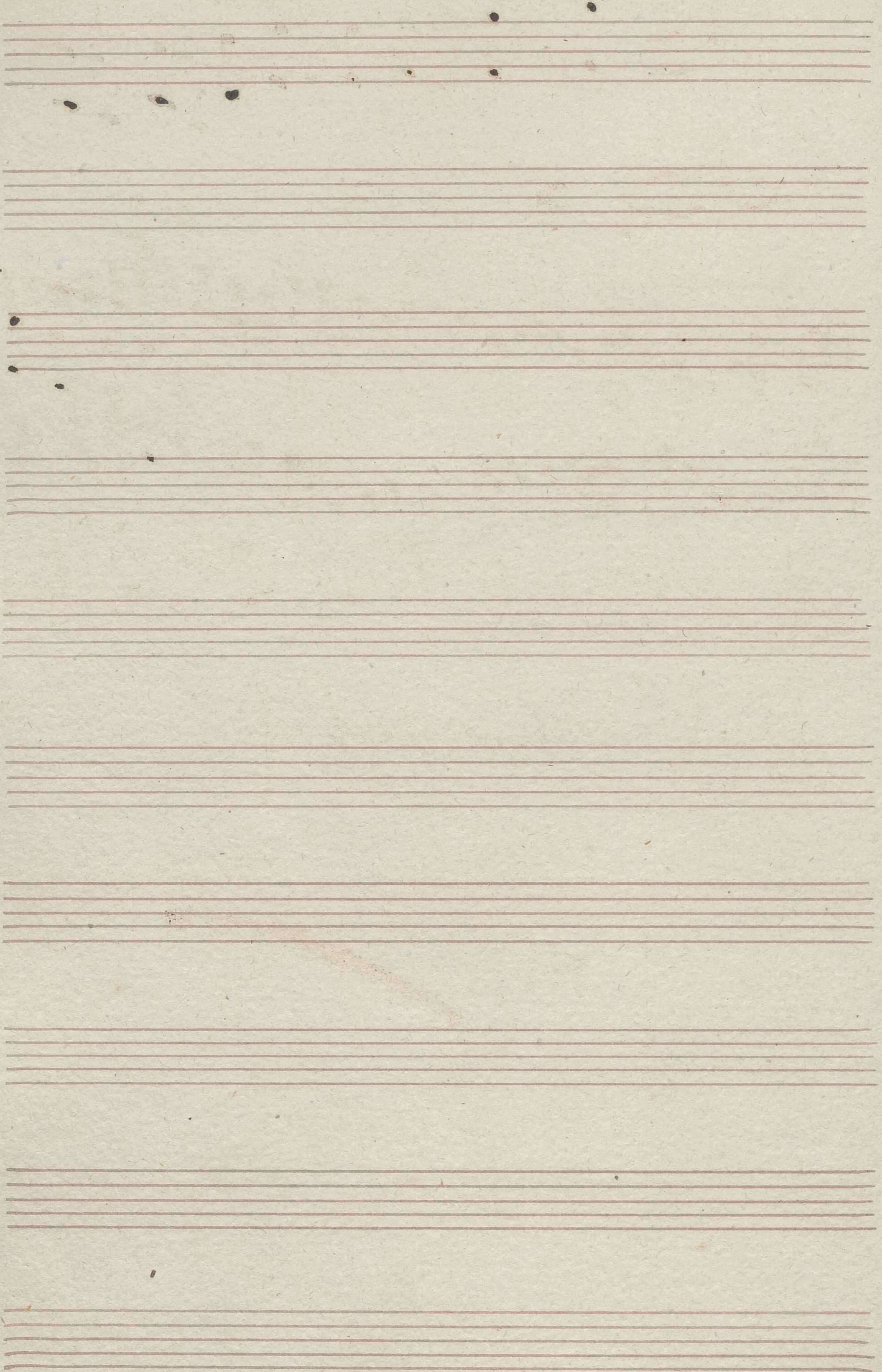
De la ópera *Comde Fox*





Souvenir de

Marcella Lembridi-Hengel.



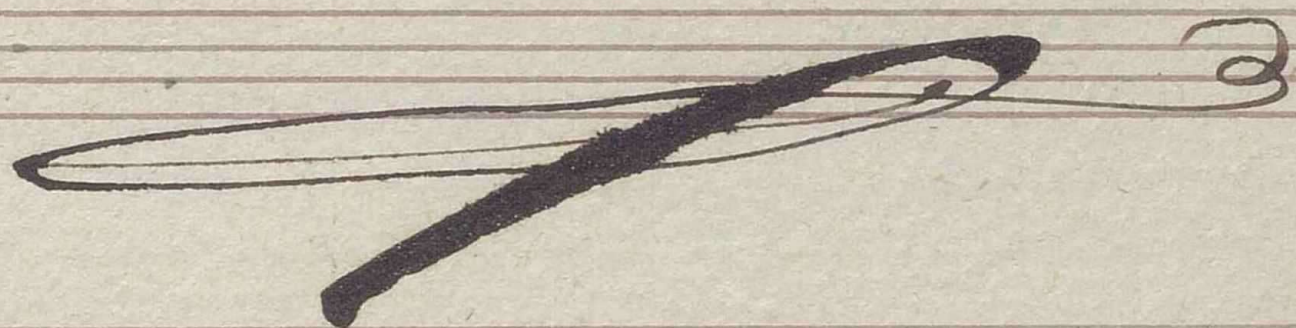
Mov^{to} *gr*

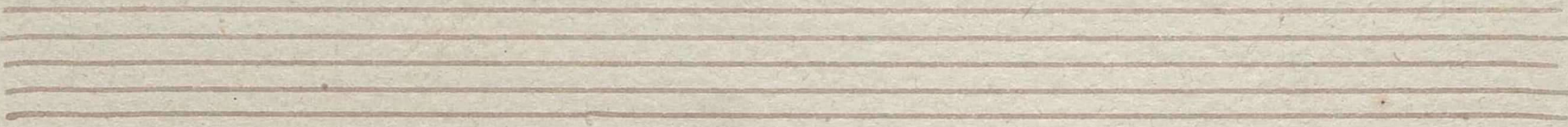
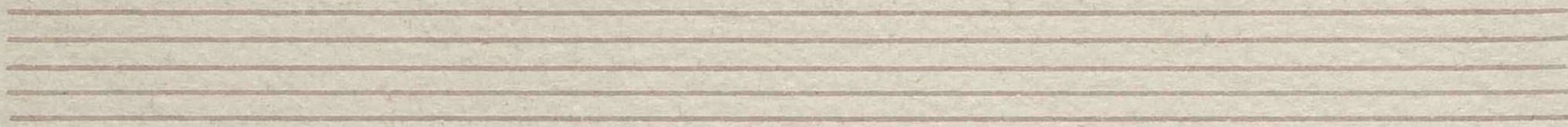
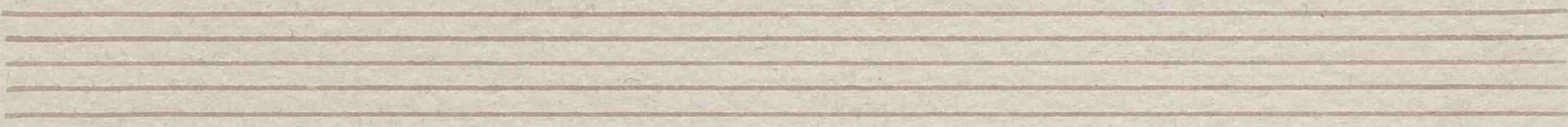
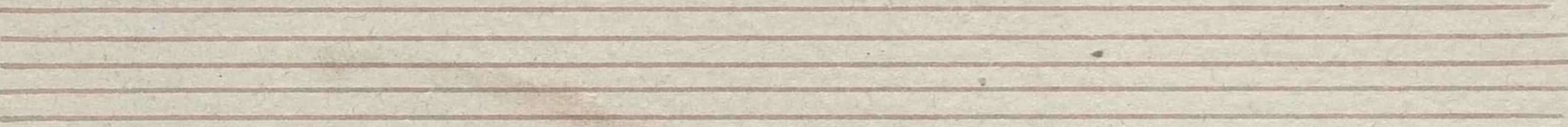
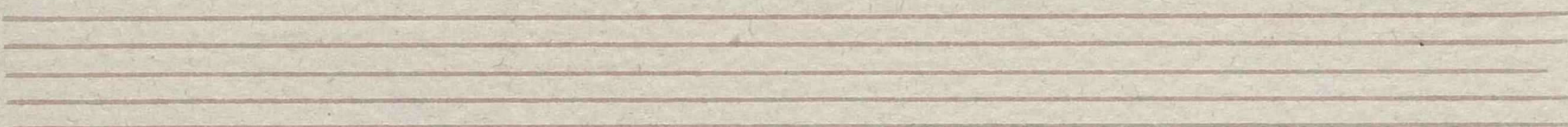
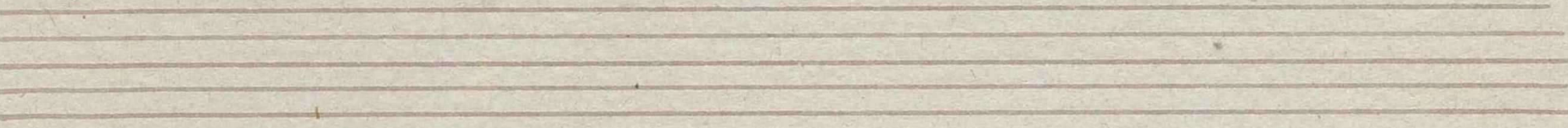
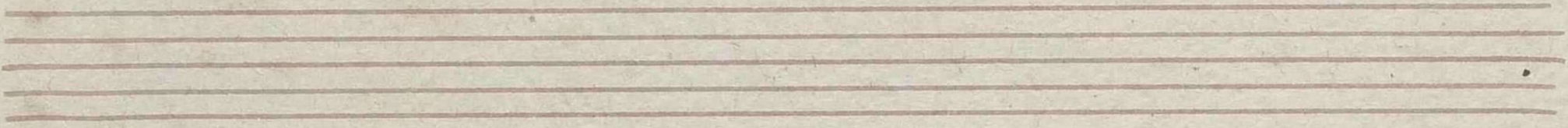
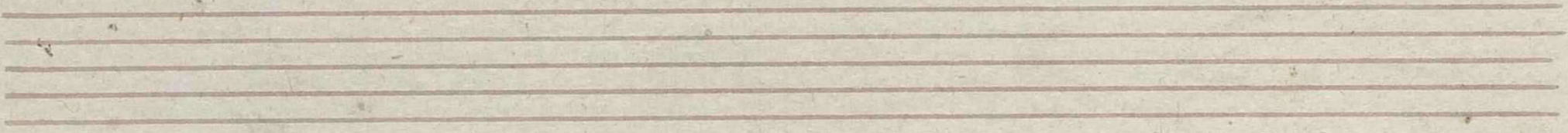
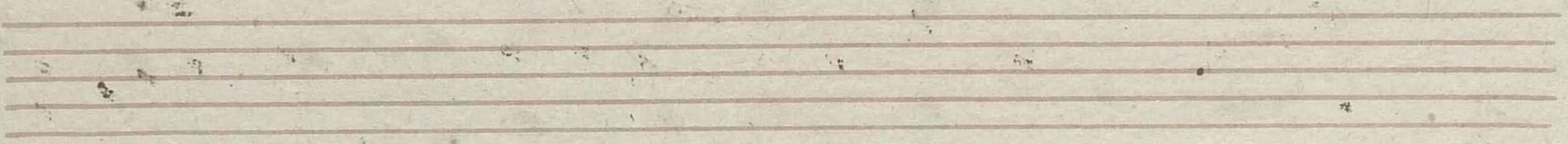
The first system of the handwritten musical score consists of two staves. The upper staff is a vocal line in treble clef, starting with a C-clef and a common time signature. It begins with a whole note chord, followed by a series of eighth and sixteenth notes. The lower staff is a piano accompaniment in bass clef, starting with a C-clef and a common time signature. It features a bass line with eighth and sixteenth notes, and a right-hand part with chords and single notes.

Da Juana la loca 2do acto

final instrumental

Orlando Serrano



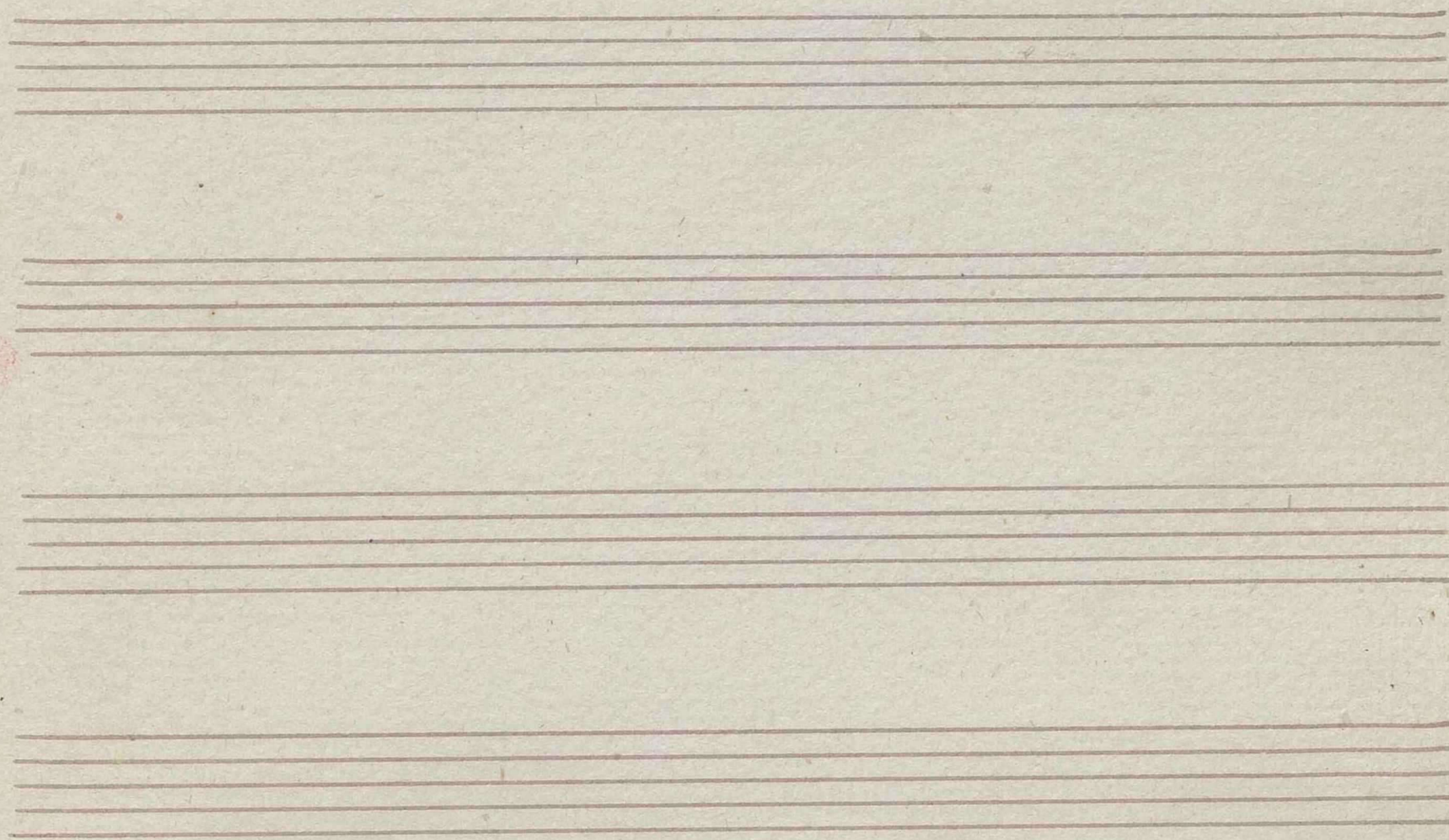
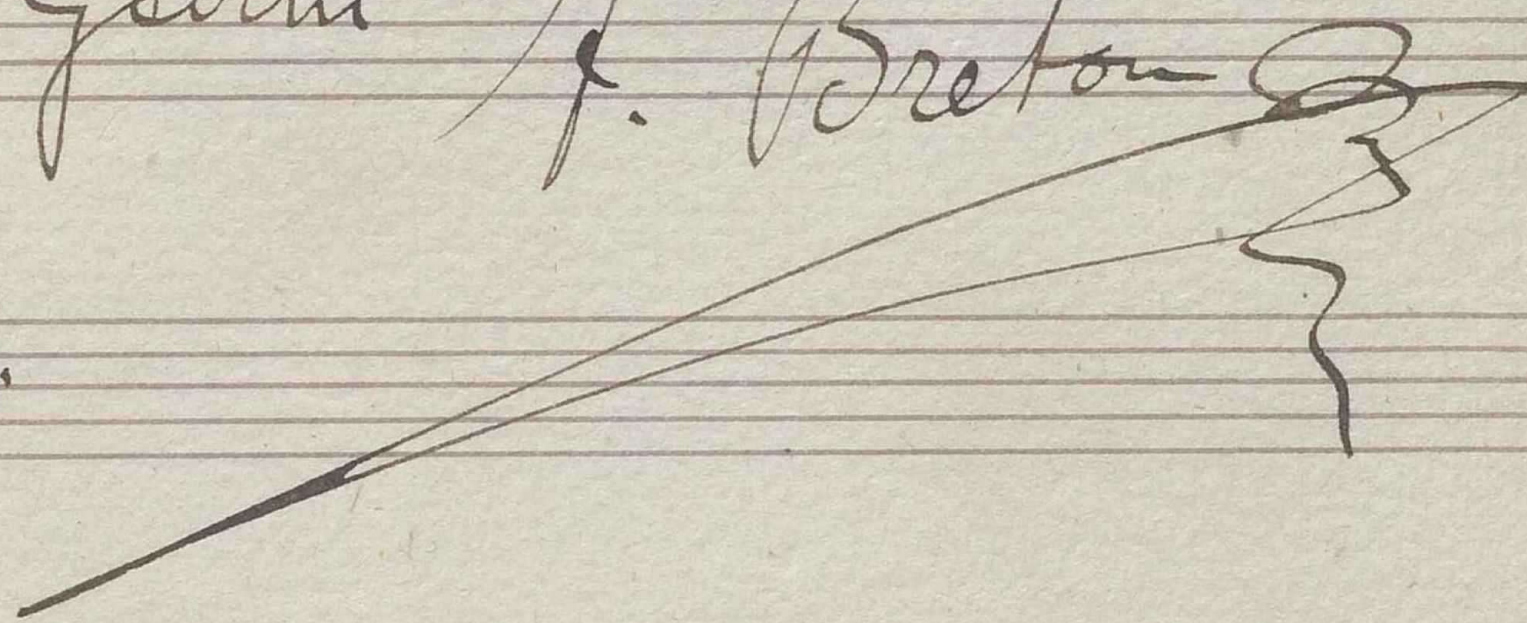


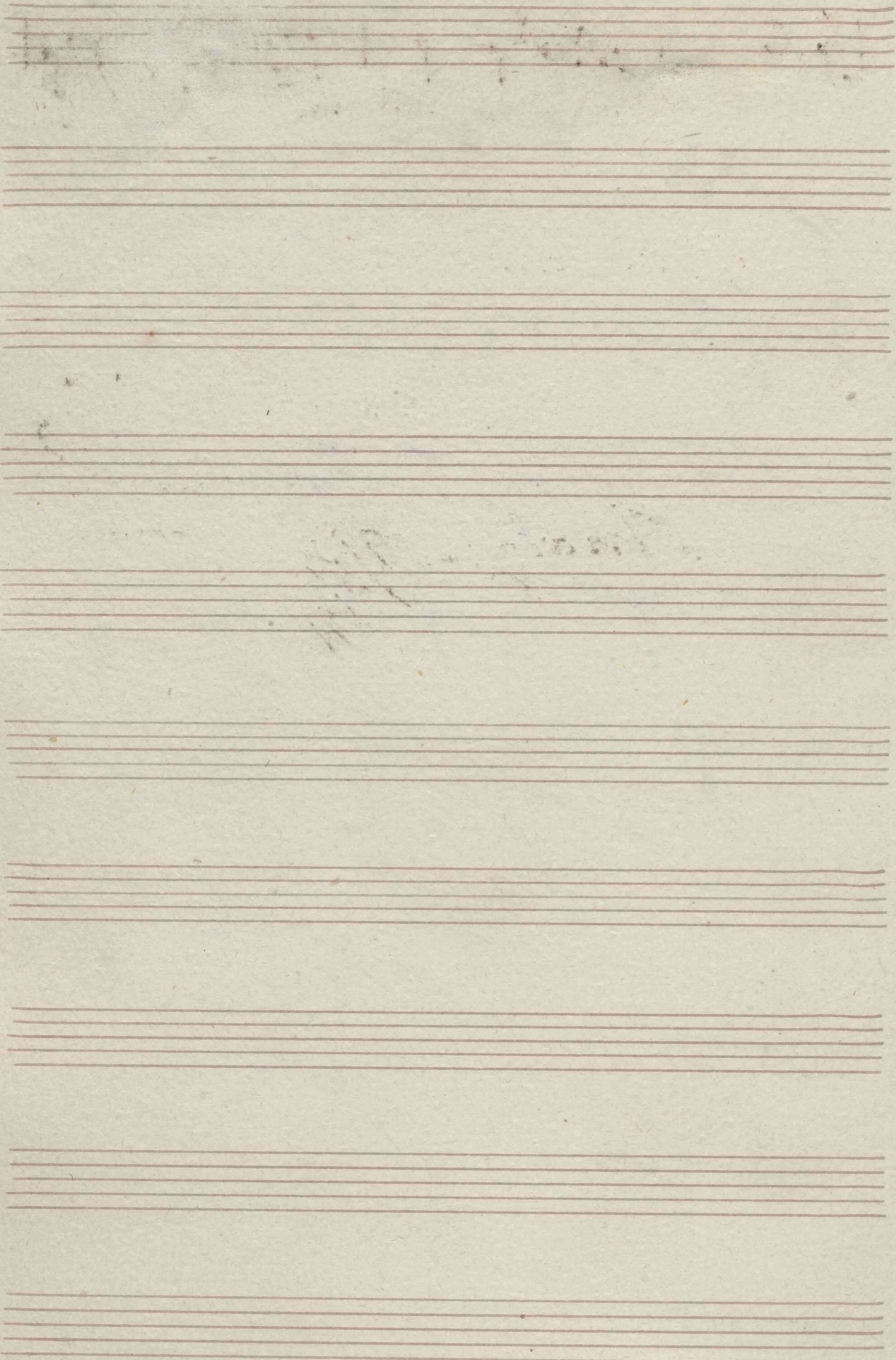
The first system of handwritten musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The time signature is 2/2. The music begins with a double bar line and a repeat sign. The first measure contains a whole note chord in the treble and a whole note chord in the bass. The second measure contains a whole note chord in the treble and a whole note chord in the bass. The third measure contains a whole note chord in the treble and a whole note chord in the bass. The fourth measure contains a whole note chord in the treble and a whole note chord in the bass. The fifth measure contains a whole note chord in the treble and a whole note chord in the bass. The sixth measure contains a whole note chord in the treble and a whole note chord in the bass. The system ends with a double bar line and a repeat sign.

The second system of handwritten musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. The first measure contains a whole note chord in the treble and a whole note chord in the bass. The second measure contains a whole note chord in the treble and a whole note chord in the bass. The third measure contains a whole note chord in the treble and a whole note chord in the bass. The fourth measure contains a whole note chord in the treble and a whole note chord in the bass. The system ends with a double bar line and a repeat sign.

1^{er} Acto. "Garin" J. Breton

Enero. 1891.



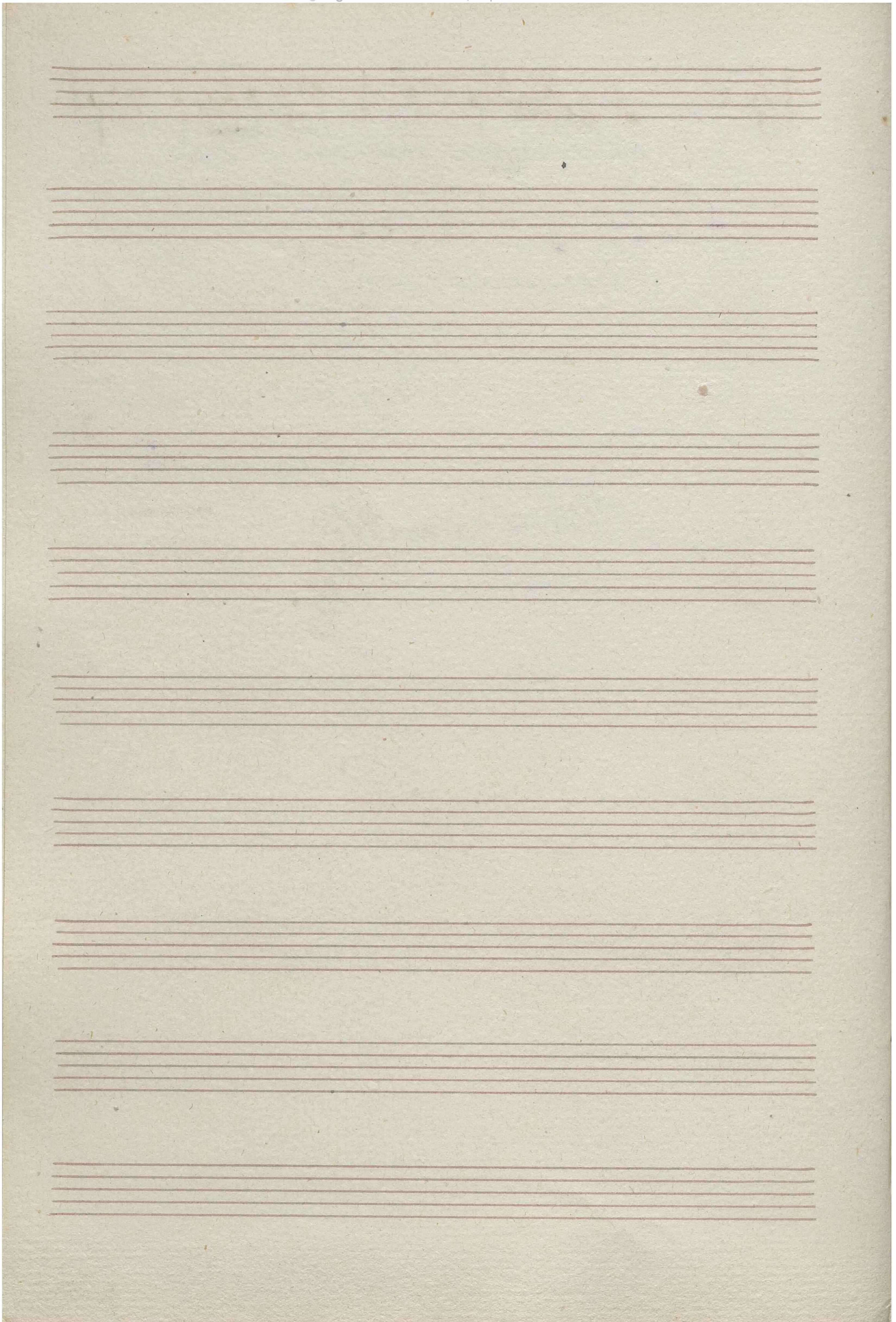


Ah! non credea mi cor - ti si

Recuerdo de

Regina Pacini

Malaga 9/3/94



Ah! se tu dor-mi sve-glia-ti!

Ricardo di Giuseppina Pasqua
Riacomelli

Blank musical staff with five red lines.

Blank musical staff with five red lines.

Blank musical staff with five red lines.

Blank musical staff with five red lines.

Blank musical staff with five red lines.

Blank musical staff with five red lines.

Blank musical staff with five red lines.

Blank musical staff with five red lines.

Blank musical staff with five red lines.

Blank musical staff with five red lines.

Shakespeare

dolce

p.p.

Handwritten musical notation for the first system. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a series of eighth notes, followed by a quarter note and a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Où suis-je ?

Où

Handwritten musical notation for the second system. The vocal line continues with a quarter note followed by a half note. The piano accompaniment continues with the same eighth-note pattern. The system ends with a double bar line.

ditte

p.

suis-je ?

Est-ce un pres-

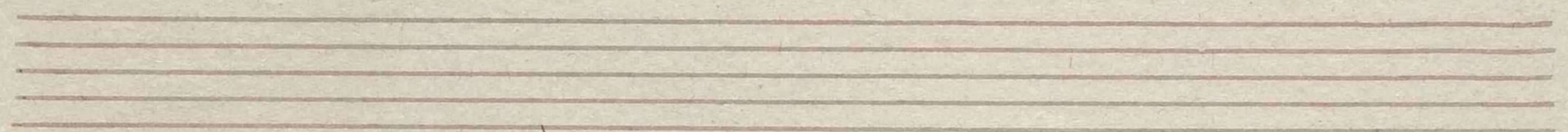
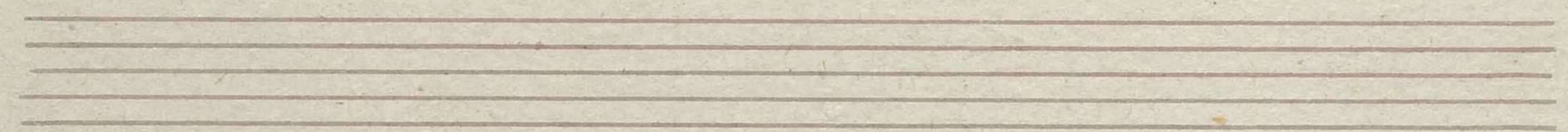
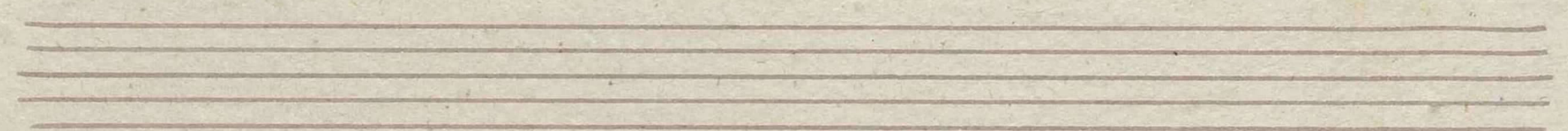
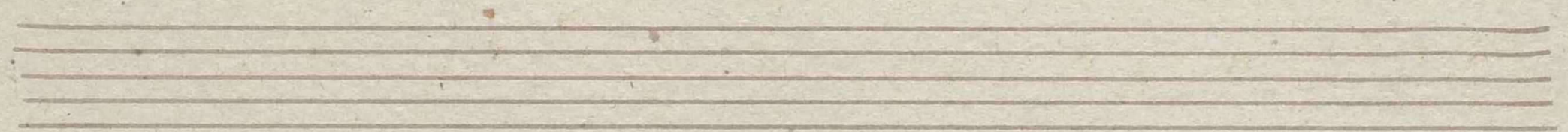
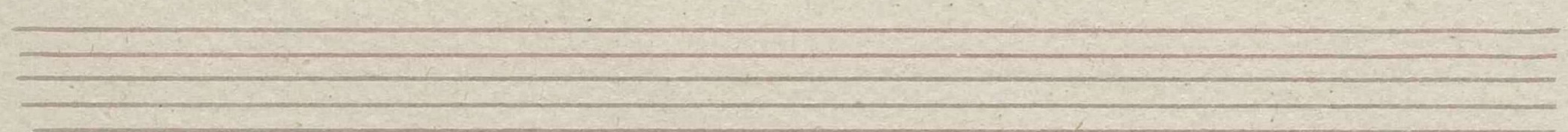
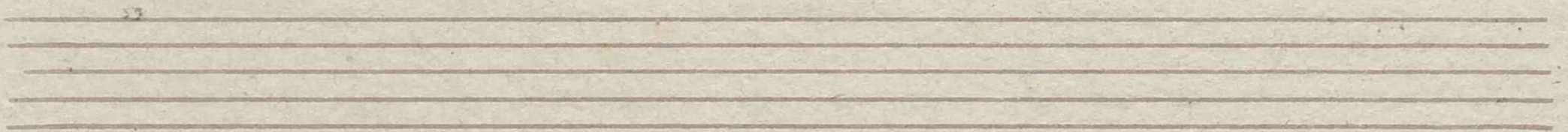
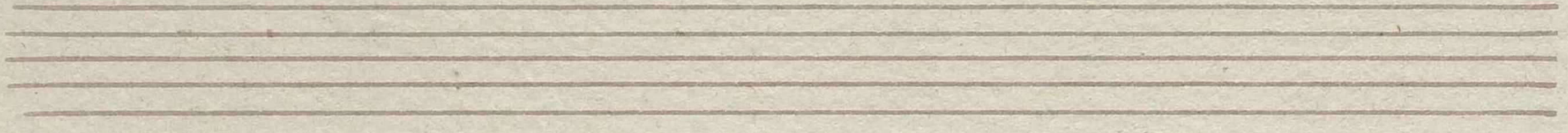
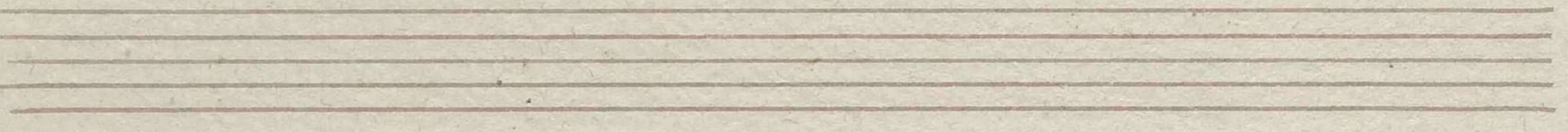
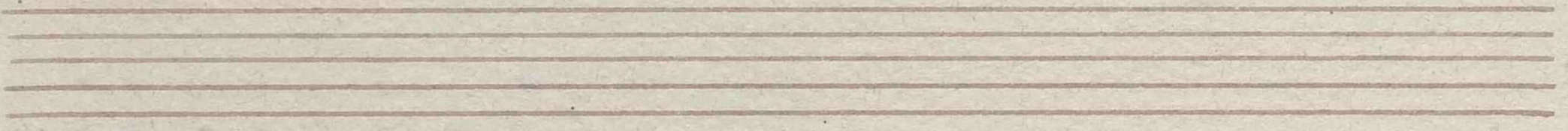
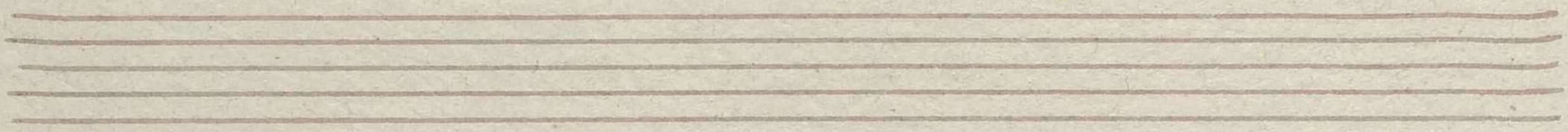
Handwritten musical notation for the third system. The vocal line continues with a quarter note followed by a half note. The piano accompaniment continues with the same eighth-note pattern. The system ends with a double bar line.

= ti-ge !

Le Veuve de Malherbe

Malaya Mai 1891

Handwritten musical notation for the fourth system. The vocal line continues with a quarter note followed by a half note. The piano accompaniment continues with the same eighth-note pattern. The system ends with a double bar line.



! Quanto amor!

Handwritten musical score for the piece "Quanto amor!". The score is written on ten staves. The first staff contains the title. The second staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The tempo marking "mod.^{to}" is written above the first few notes. The music consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. The score concludes with a double bar line on the tenth staff.

Enrique Barrera

Bilbao 28 de agosto
de 1892

Blank musical staff with five red lines.

Blank musical staff with five red lines.

Blank musical staff with five red lines.

Blank musical staff with five red lines.

Blank musical staff with five red lines.

Blank musical staff with five red lines.

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Blank musical staff with five red lines.

Blank musical staff with five red lines.

Blank musical staff with five red lines.

Scherzo (1)

Balka 27/8/92

J. A. G. *San Sebastián*

Blank musical staff with five red lines.

Blank musical staff with five red lines.

Blank musical staff with five red lines.

Blank musical staff with five red lines.

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Allegretto *Amigüino Rafael* *J. Stanady*

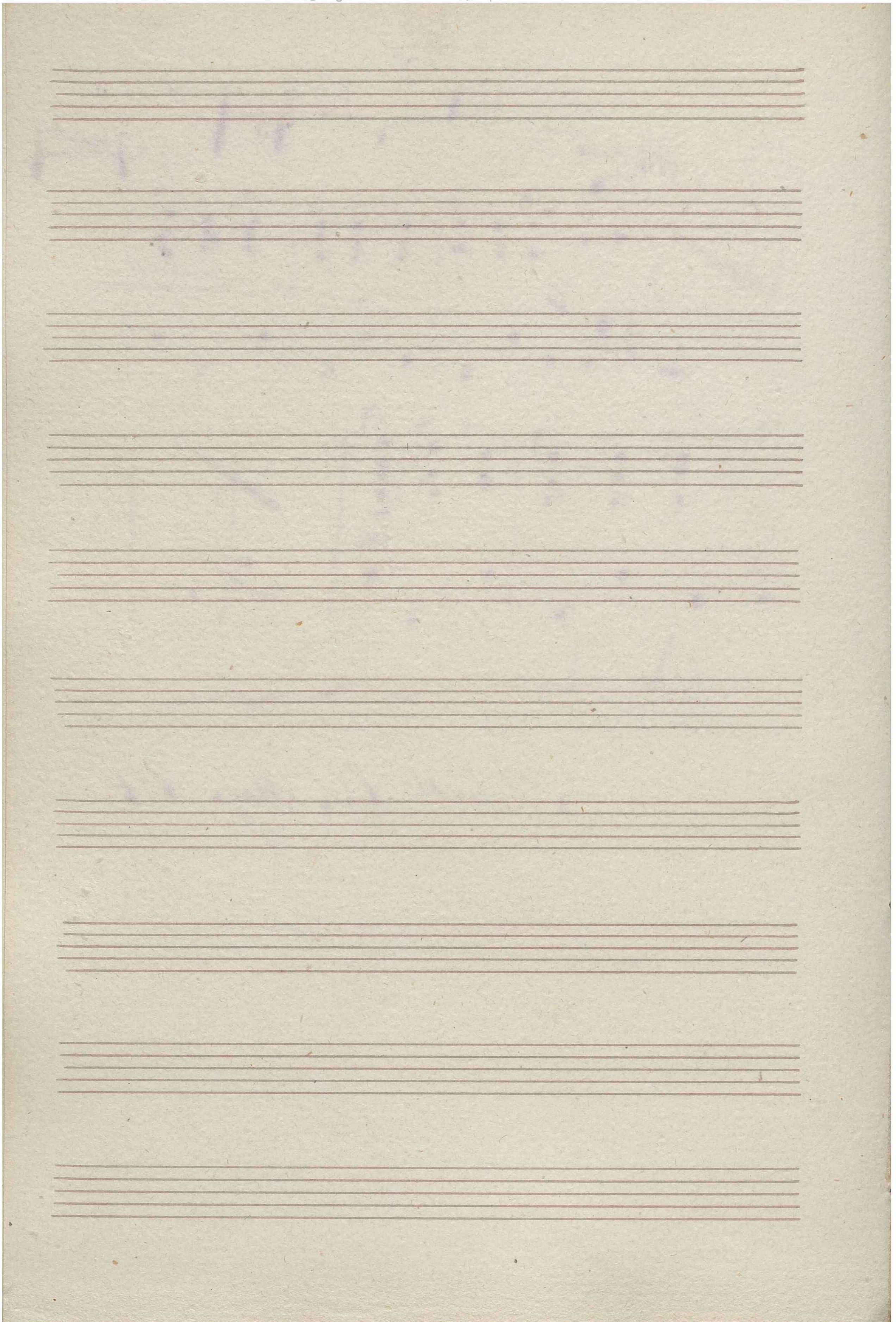
Salenciano

p

sfz

et al

Leads R. May. 94



Andante

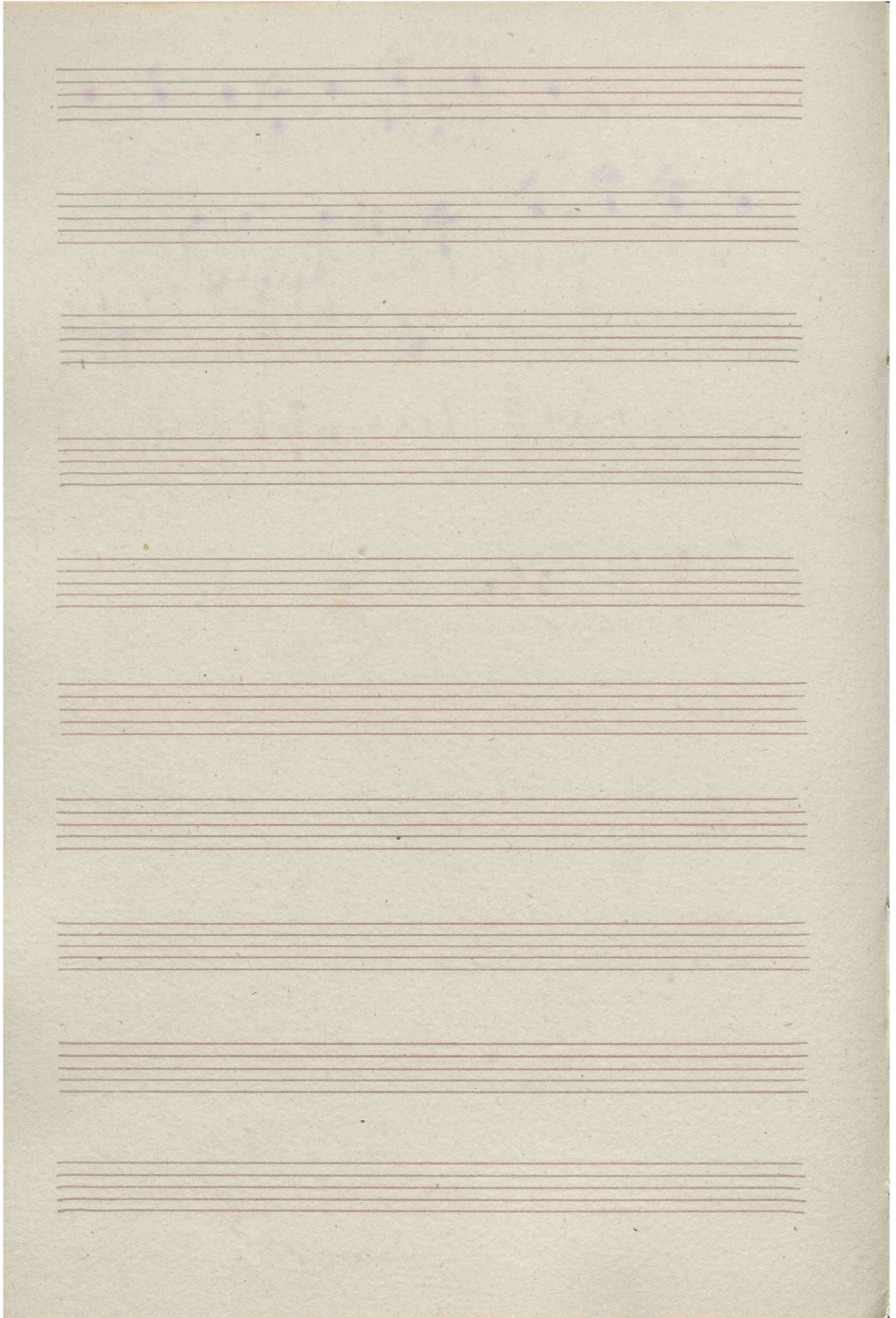
Handwritten musical notation on a staff with a treble clef and common time signature. The notes are: C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Handwritten musical notation on a staff with a bass clef and common time signature. The notes are: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2.

Andante

Madrigal Maggio 94

A series of ten empty musical staves for notation.



[Faint, illegible handwriting on a set of five red musical staves]

[Faint, illegible handwriting on a set of five red musical staves]

[Faint, illegible handwriting on a set of five red musical staves]

[Faint, illegible handwriting on a set of five red musical staves]

[Faint, illegible handwriting on a set of five red musical staves]

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[Faint, illegible handwriting on a set of five red musical staves]

Al buen amigo R. Mitjana

Mazurka

Guitarra

Handwritten musical notation for a guitar piece. It starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The notation includes several measures with notes, rests, and accidentals, including a sharp sign in the second measure.

Handwritten musical notation consisting of two staves. The first staff has a treble clef and a 3/4 time signature. The second staff has a bass clef and a 3/4 time signature. There is a double bar line between the two staves.

Melaza 5 Mayo

M. Llobet

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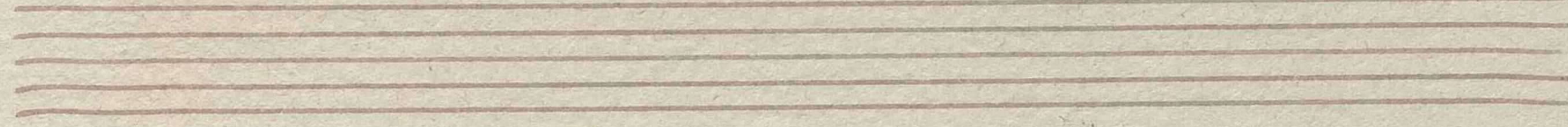
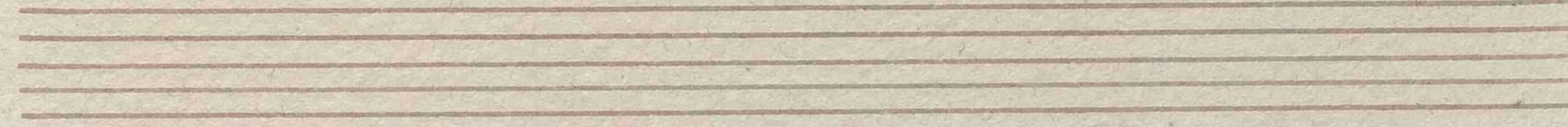
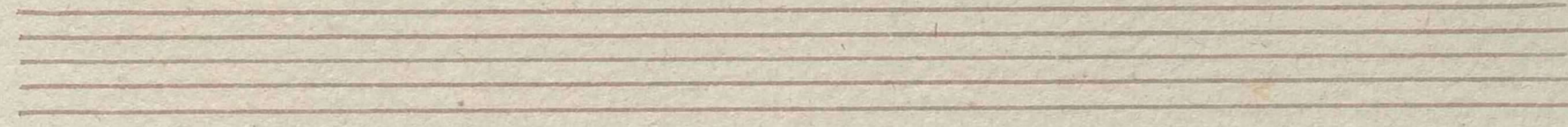
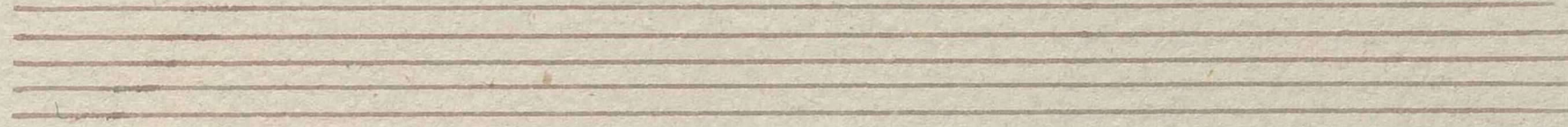
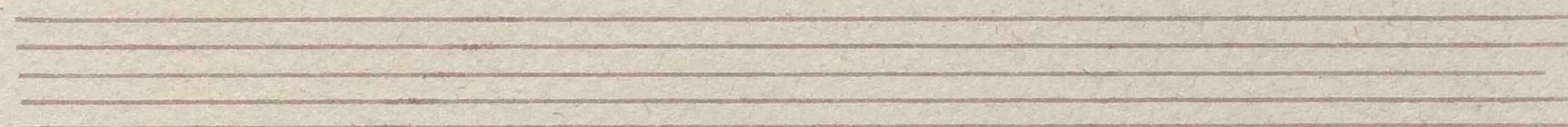
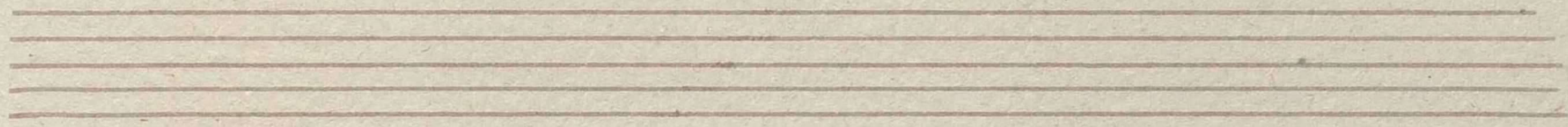
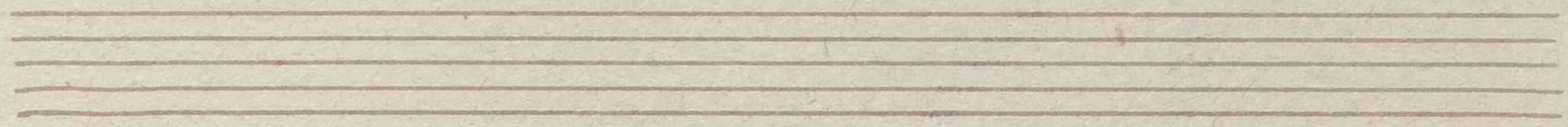
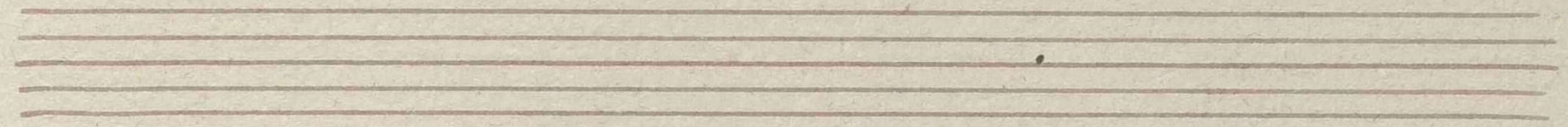
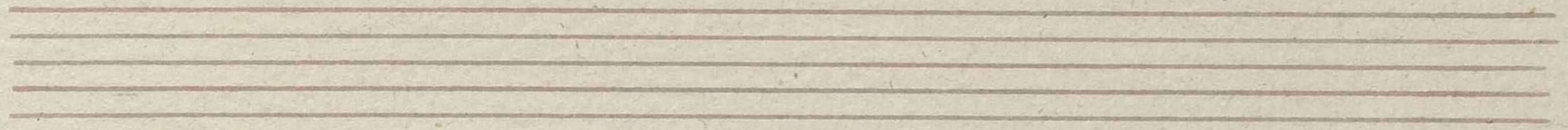
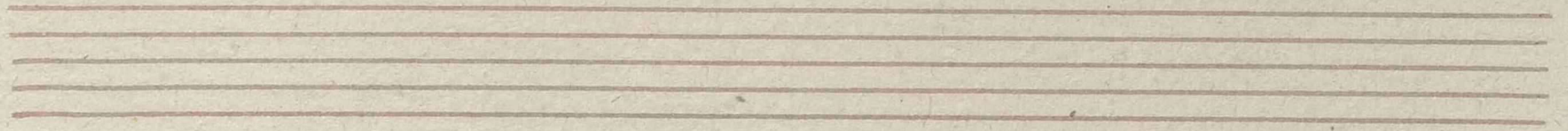
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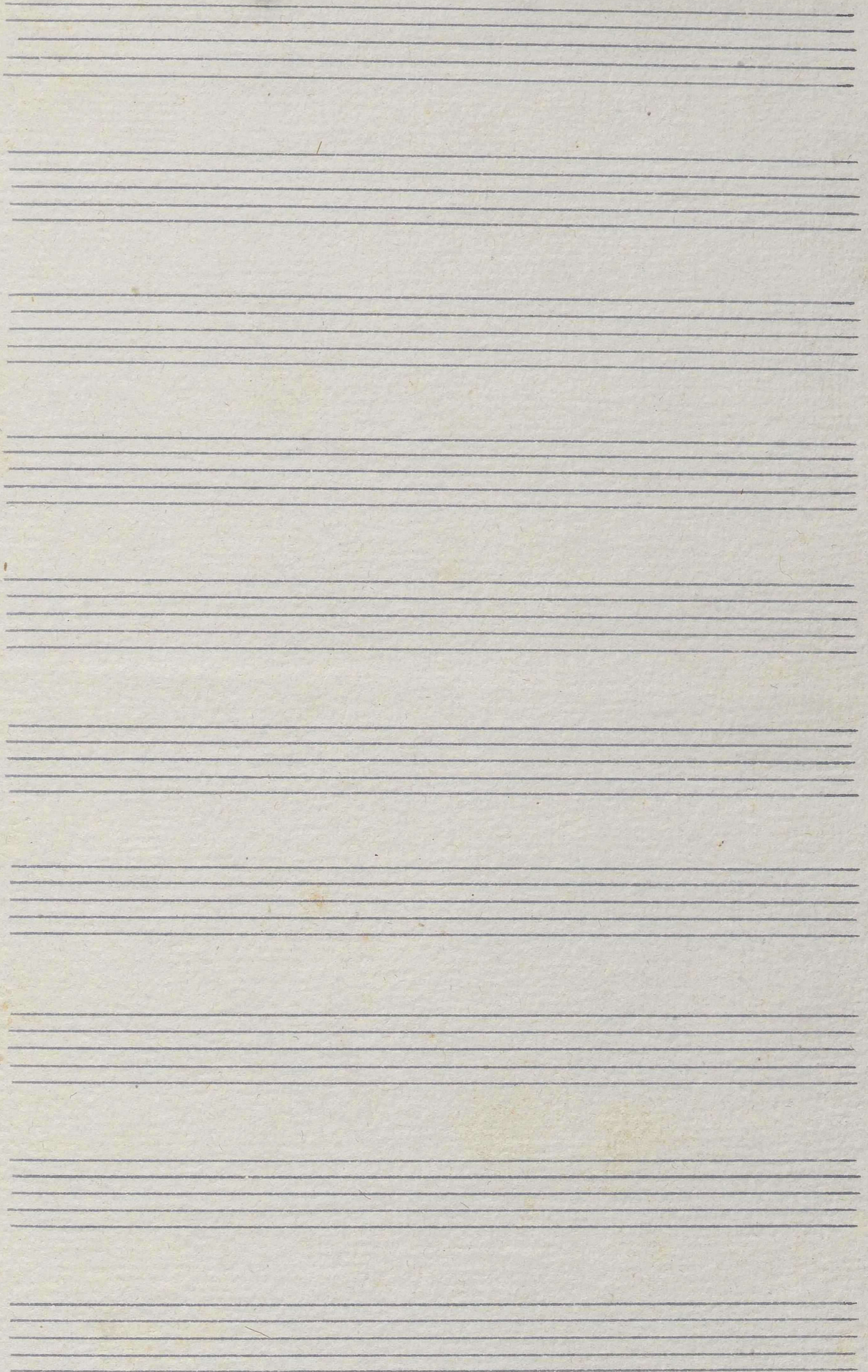
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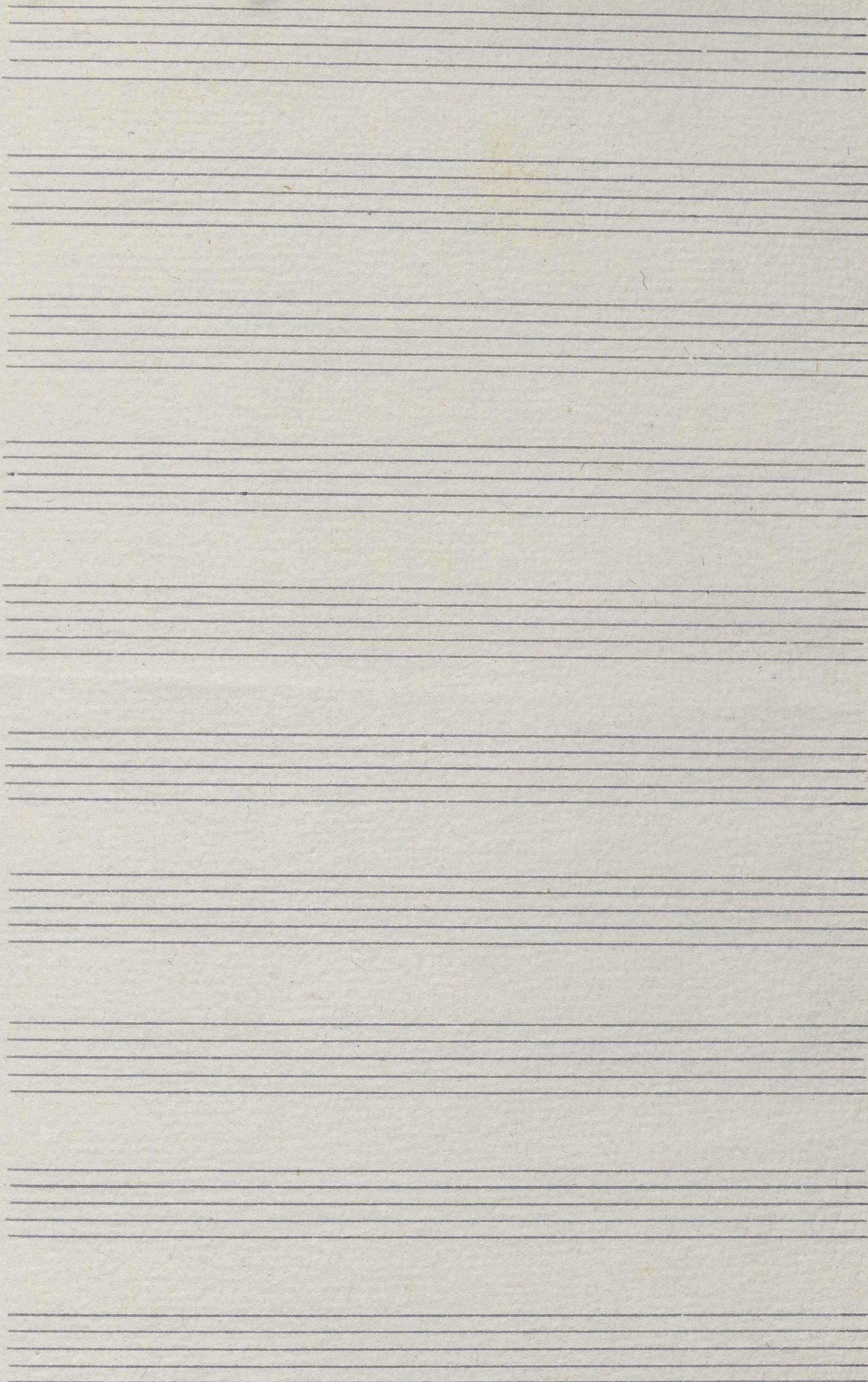
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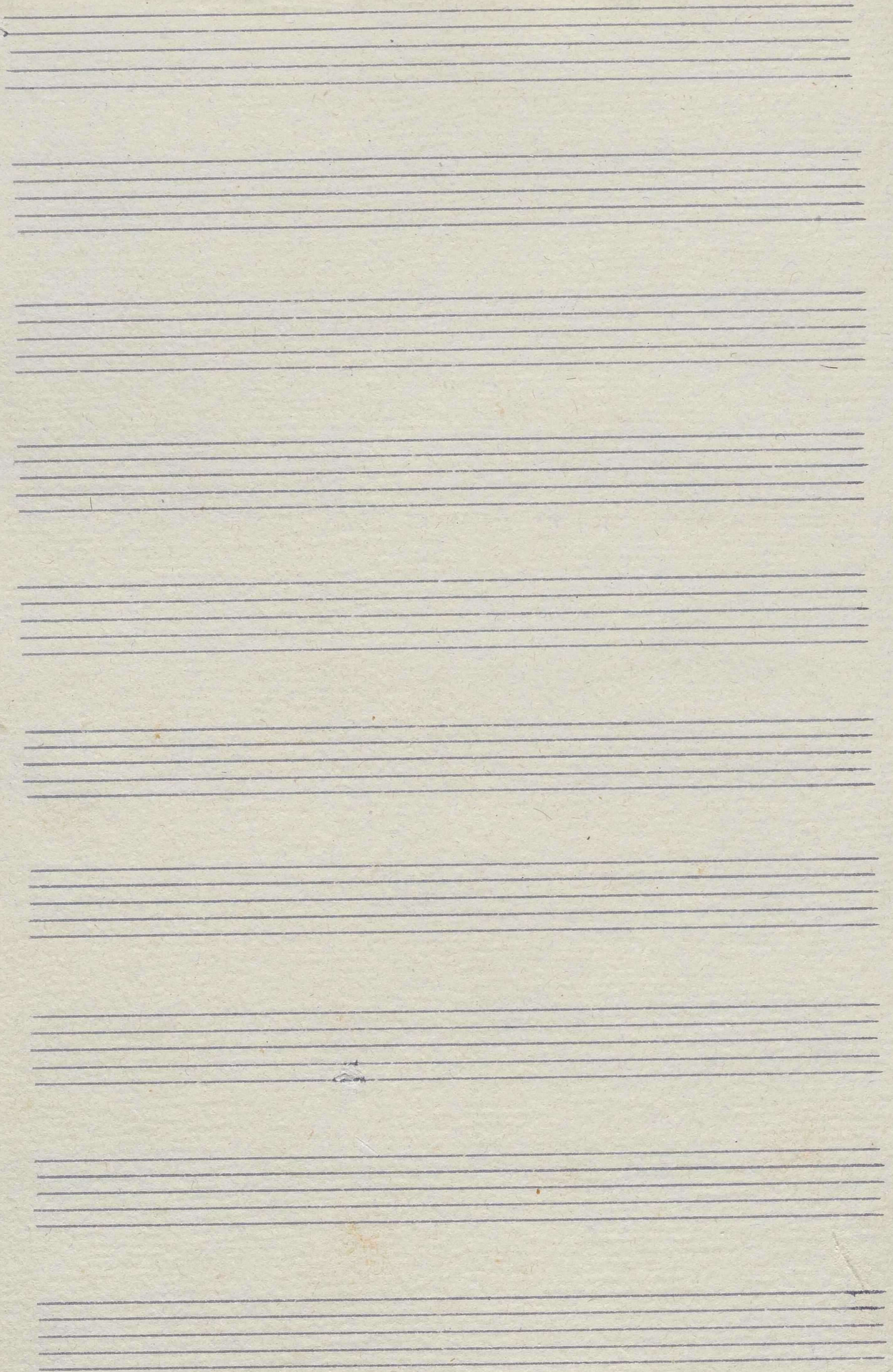
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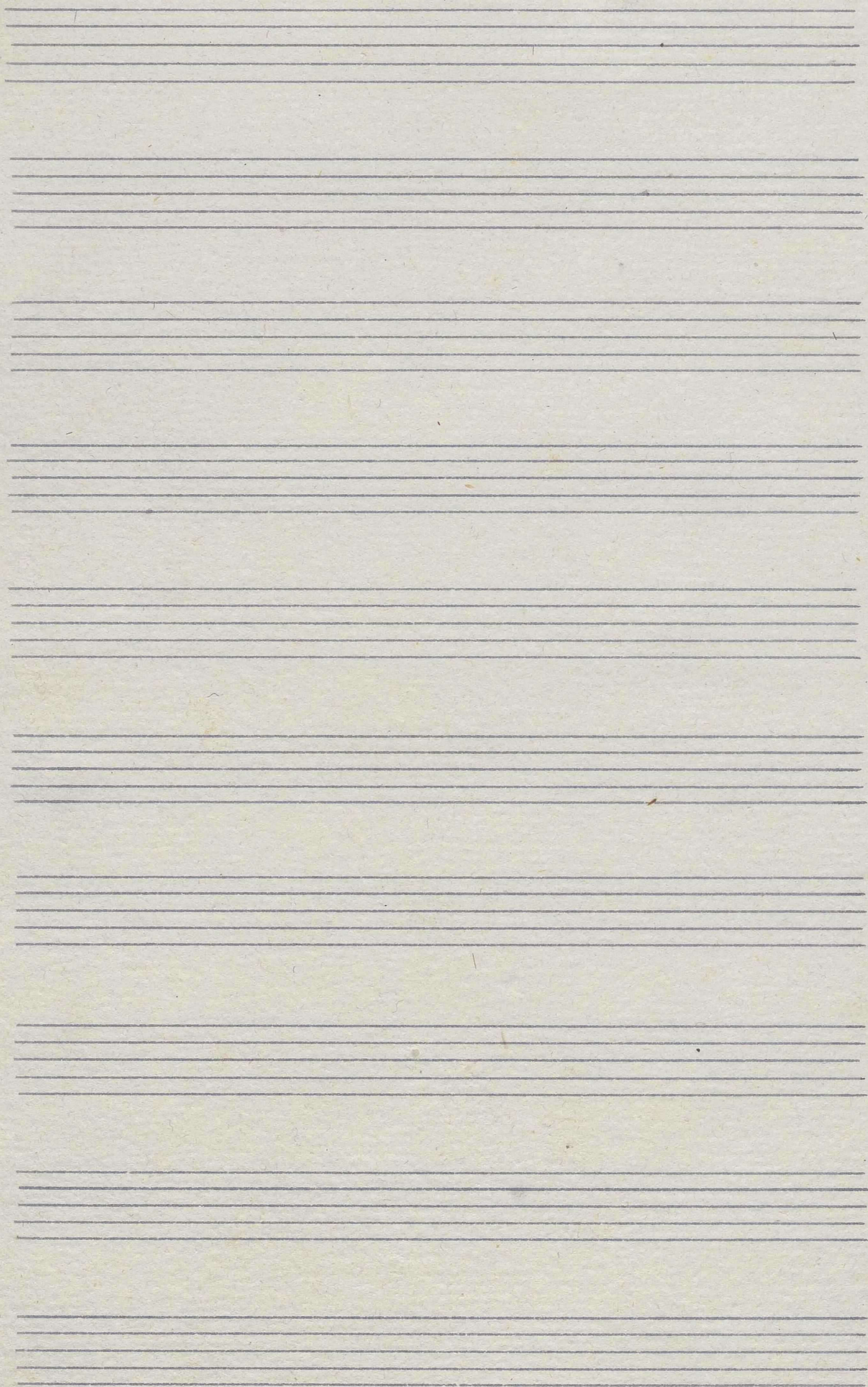
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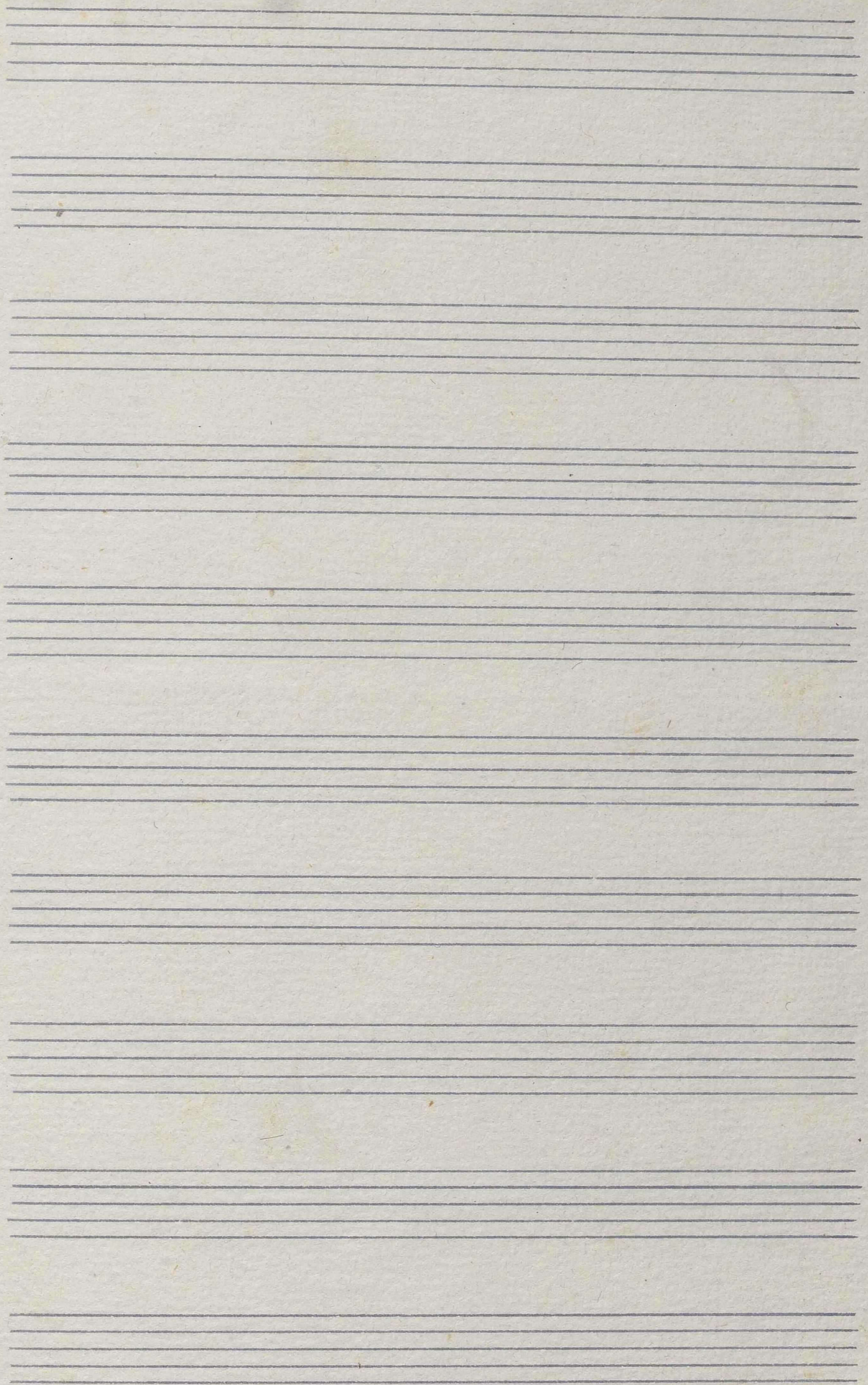
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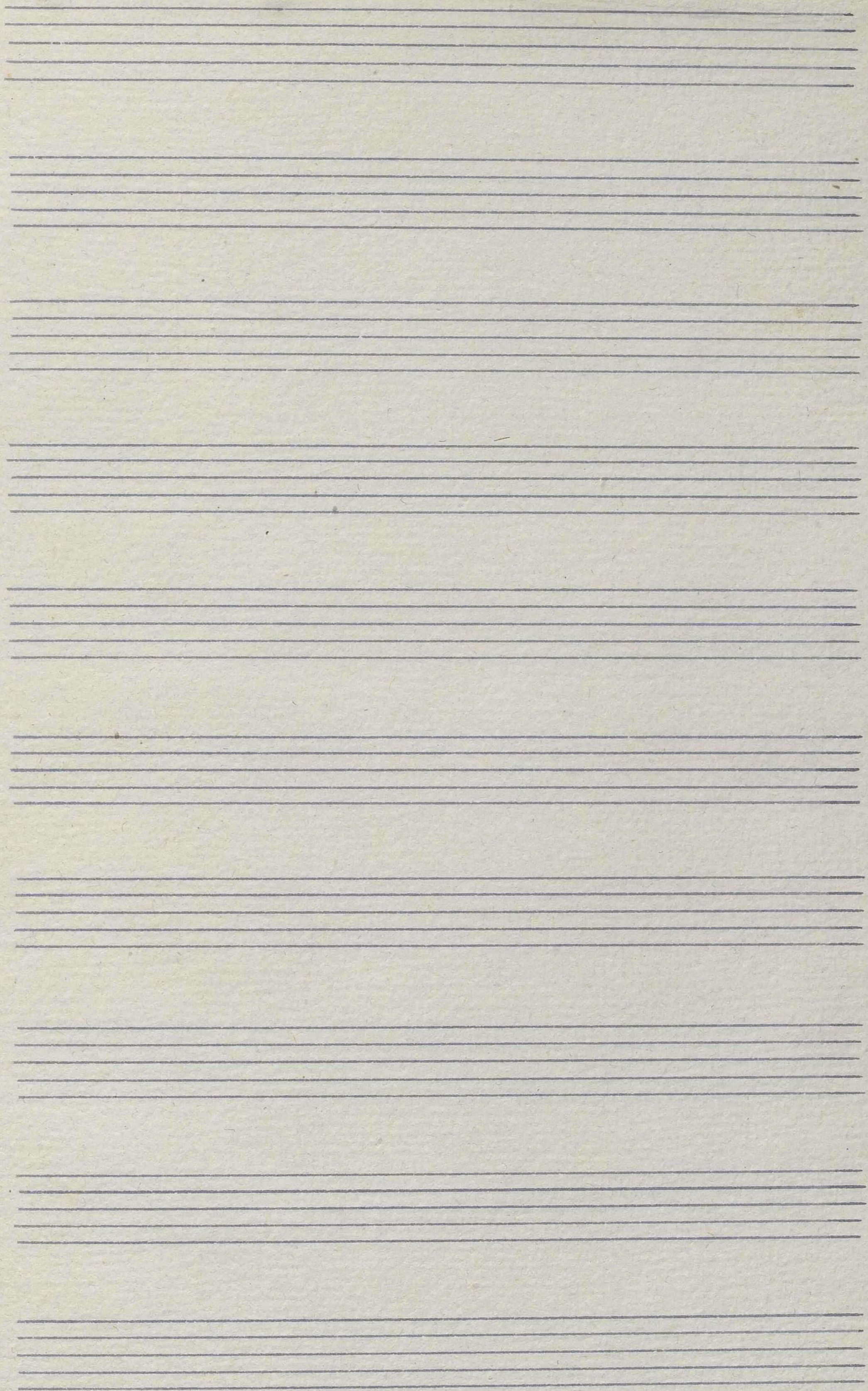
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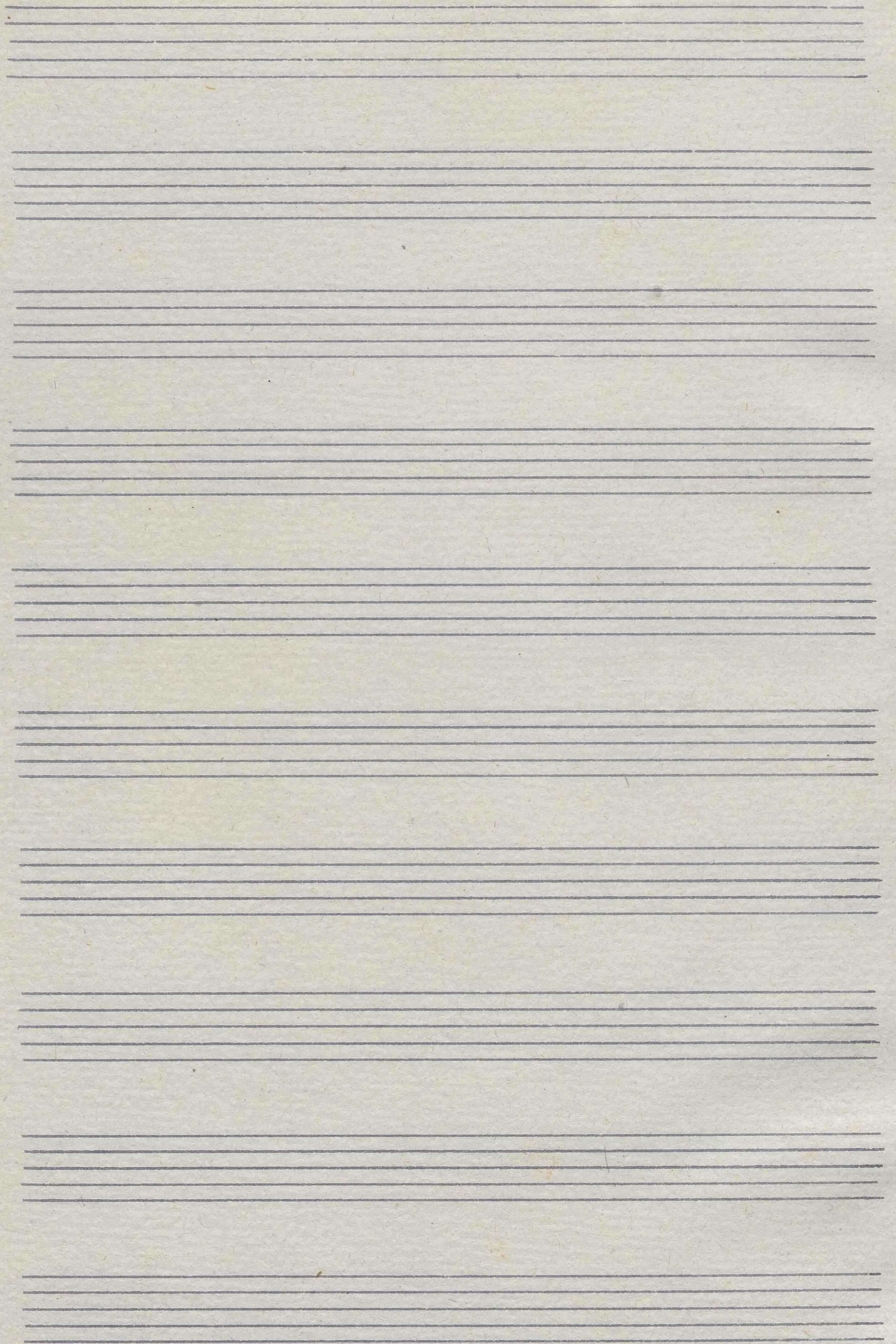


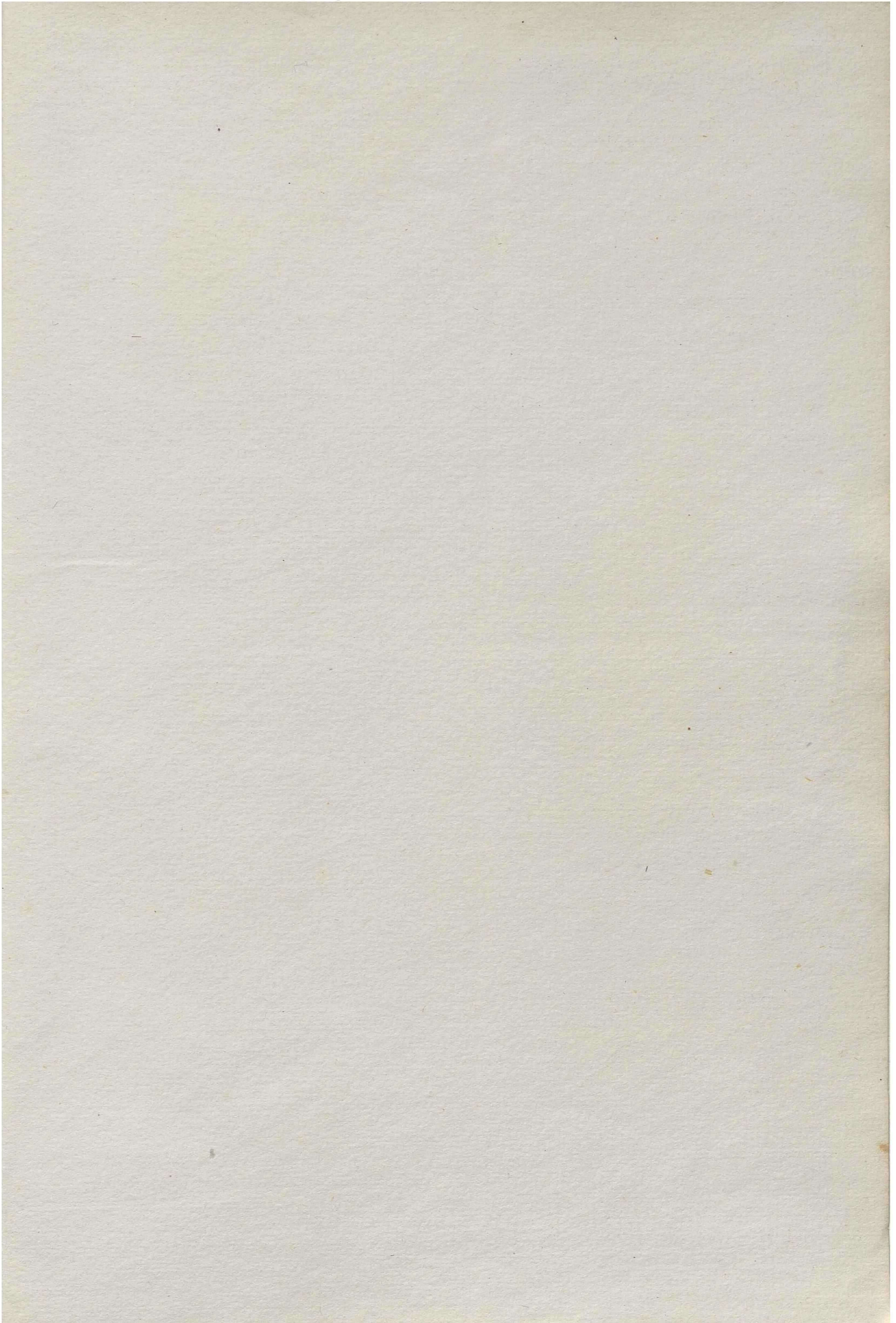
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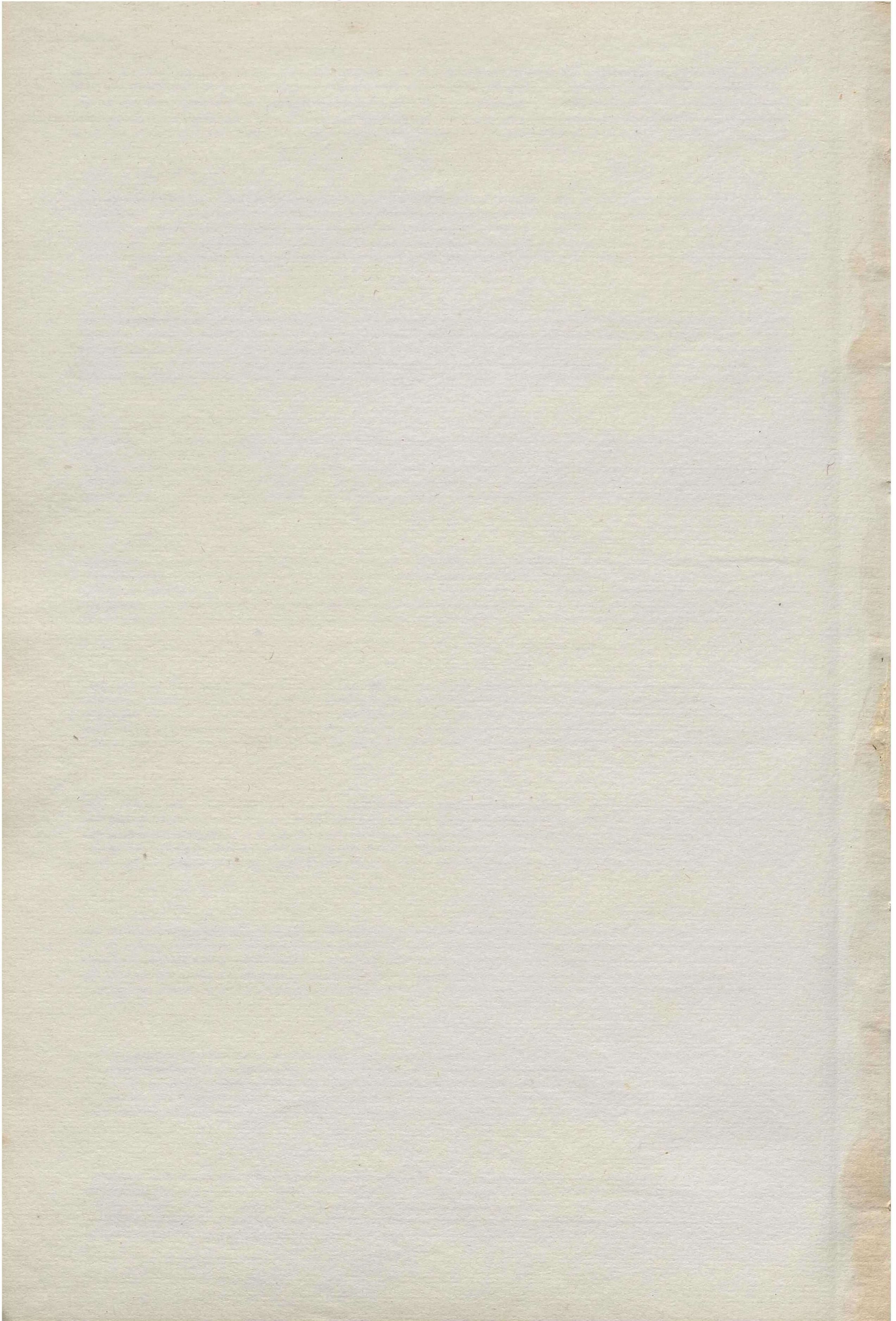


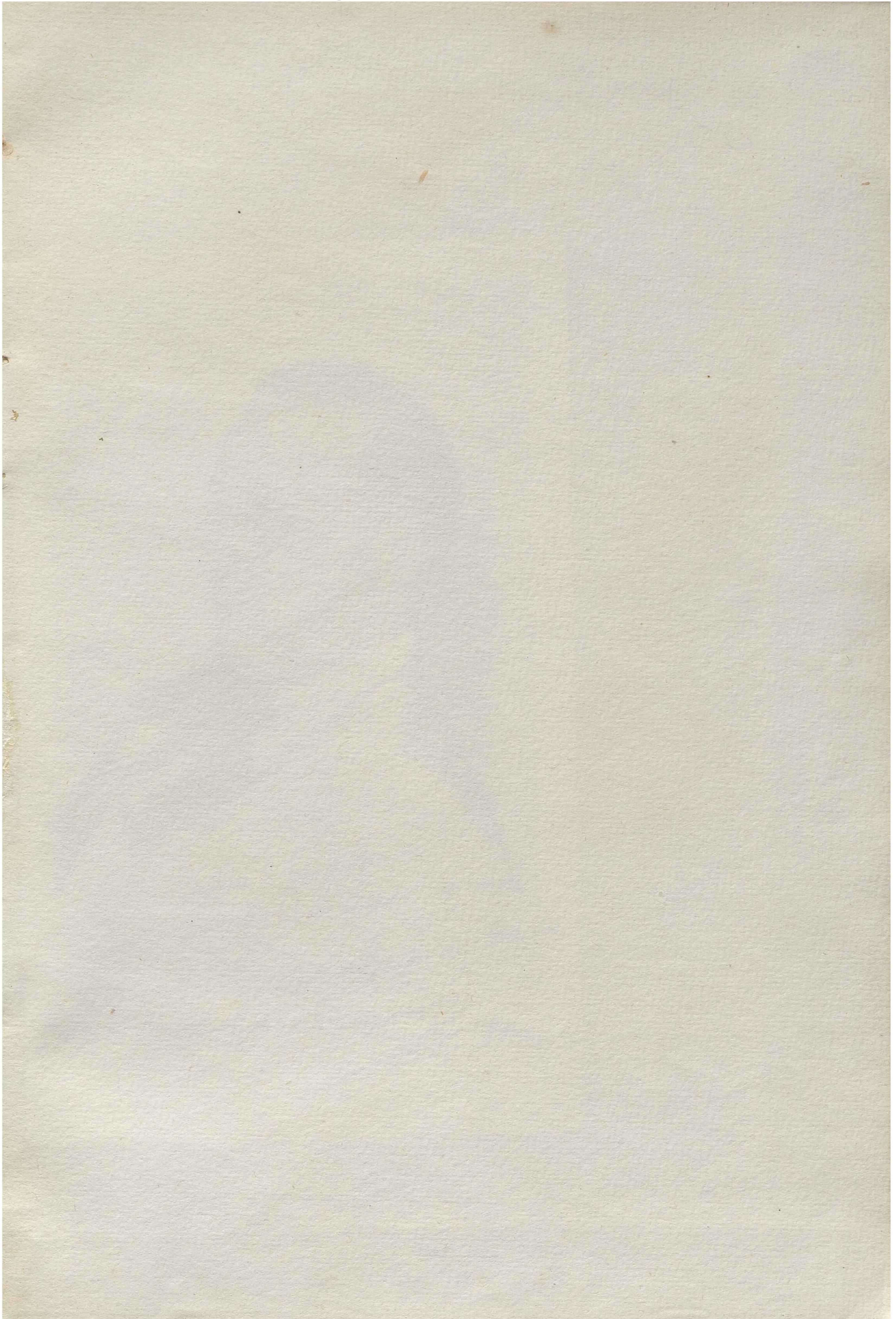
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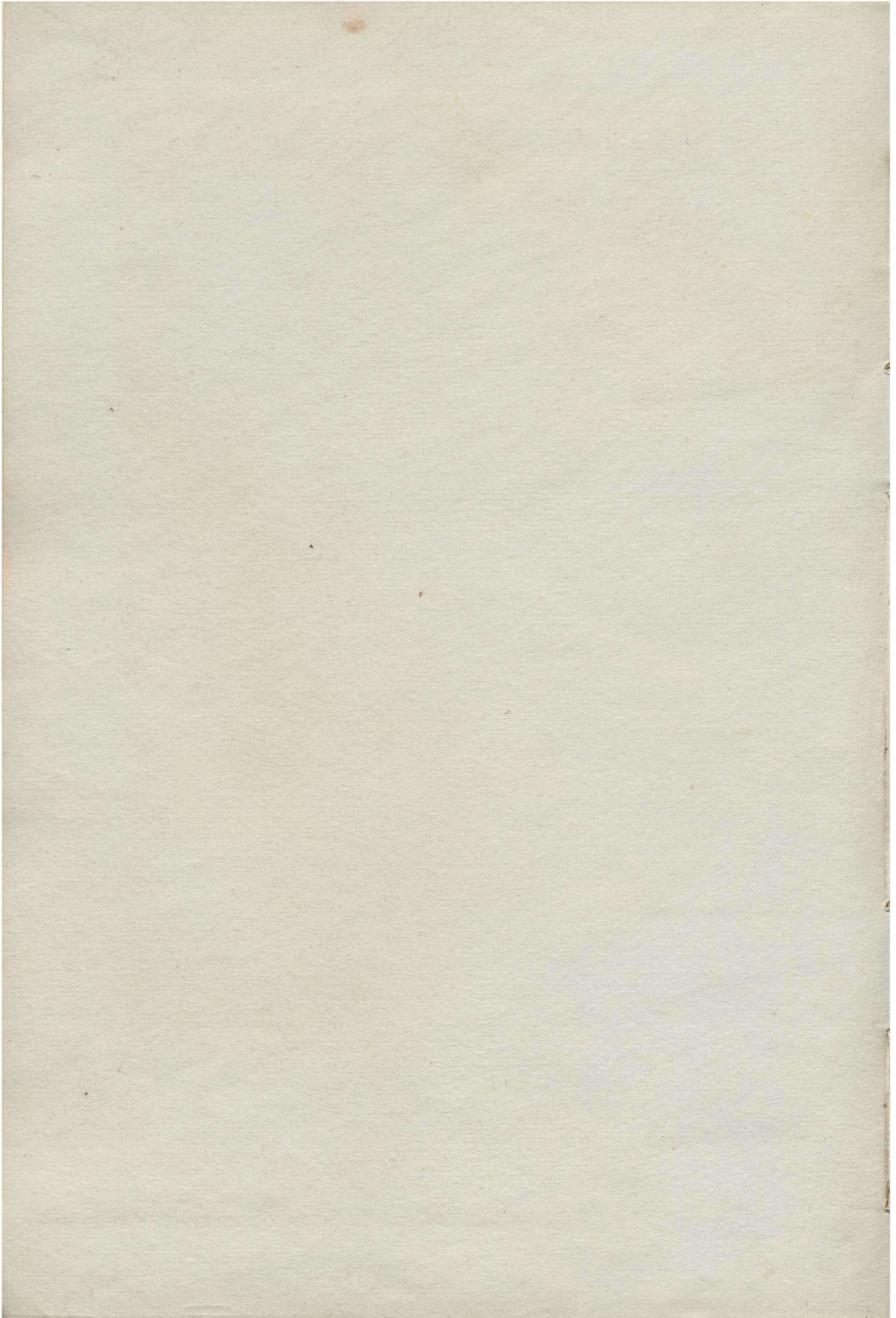


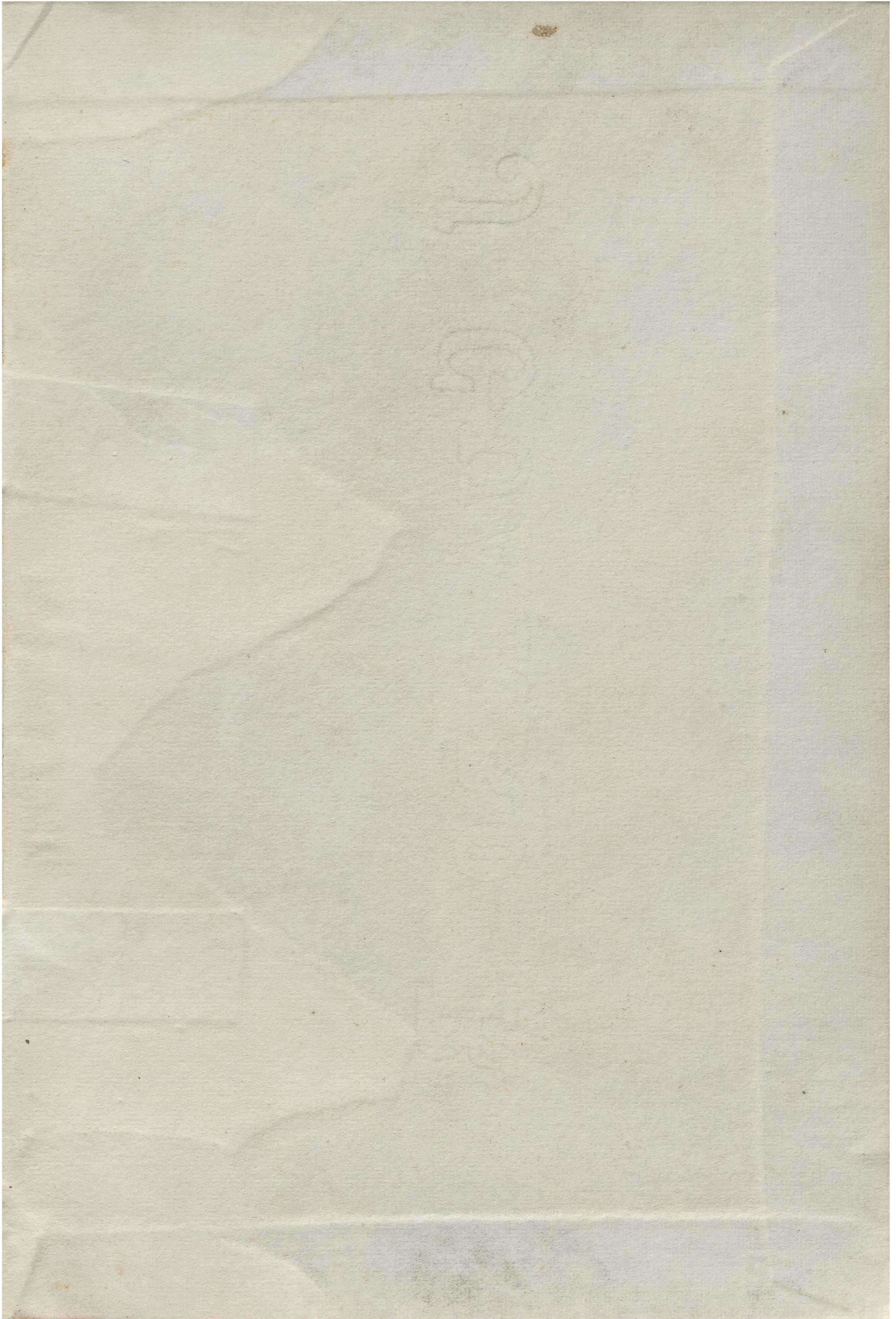












Soriano Fuente

Zavala

Mariano de Padilla 1890

Eduardo Ocon

Angelo Pettenglu'

Antonio Nicolau

Felipe Pedrell

Marcella Sembroidi Stengel

Emilio Serrano

F. Brefous

Regina Pacini

Giuseppina Pasqua Giacconelli

Enrique Barrera

J.A. Esteban

E. Granados (Valencia)
A. Pabloskeri 1894

Tebaldoni

M. Llobet

60

Glazov, V.M.

Ferho

ACADÉMIE
DE
CAEN

Caen, le 5 Septembre 1915.
(4, rue Pasteur)

Mon cher ami,

Votre lettre du 16 juillet vient de me parvenir. Je vous en remercie bien cordialement. Vous savez le sincère plaisir que j'ai toujours à recevoir de vos nouvelles; je souhaite seulement que vous soyez bien vite libéré de votre dangereuse captivité à Constantinople et que nous puissions nous revoir avant longtemps.

Puisque ma lettre antérieure s'est égarée, j'ajoute quelques renseignements à ceux qui a bien voulu vous transmettre Madame Mitjana, espérant que cette fois nous serons plus heureux dans notre essai de correspondance.

J'ai passé ma thèse - enfin! - en mars 1914. Si vous ne l'avez pas encore reçue, c'est qu'alors je ne disposais d'aucun exemplaire; je ne les ai eus qu'en juin, et vous m'excuserez d'avoir été à cette date trop occupé de mon prochain mariage pour penser à vous faire cet envoi. Dès que je serai rentré à Liverpool où sont mes exemplaires, je vous en ferai parvenir un. L'Institut vient de me décerner le prix Volney (linguistique générale) pour ce travail dont nous avons si souvent parlé ensemble.

Je me suis marié le 11 juillet 1914 et vous ai adressé à Saint Pétersbourg un faire-part que vous n'avez pas reçu. J'ai épousé M^{lle} Moniez, fille du Recteur de Caen, que j'avais rencontrée par hasard en Angleterre dans l'automne de 1913. Je vous remercie bien cordialement de vos félicitations et de votre gracieuse pensée. Ma femme, à qui j'ai beaucoup parlé de vous, se fait un vrai plaisir de vous connaître, et nous souhaitons l'un et l'autre que le jour où nous nous rencontrerons ne soit pas trop éloigné.

Nous sommes rentrés à Caen le 2 août 1914, chez mon beau-père. Ma femme s'est employée comme infirmière et s'est beaucoup occupée d'œuvres d'assistance. Quant à moi, maintenu à plusieurs reprises dans les services auxiliaires à cause de ma vue, je me suis occupé comme interprète volontaire à la police mobile et au service de contre-espionnage, et j'ai organisé le service de renseignements sur les blessés dont Madame Mitjana vous a parlé; de

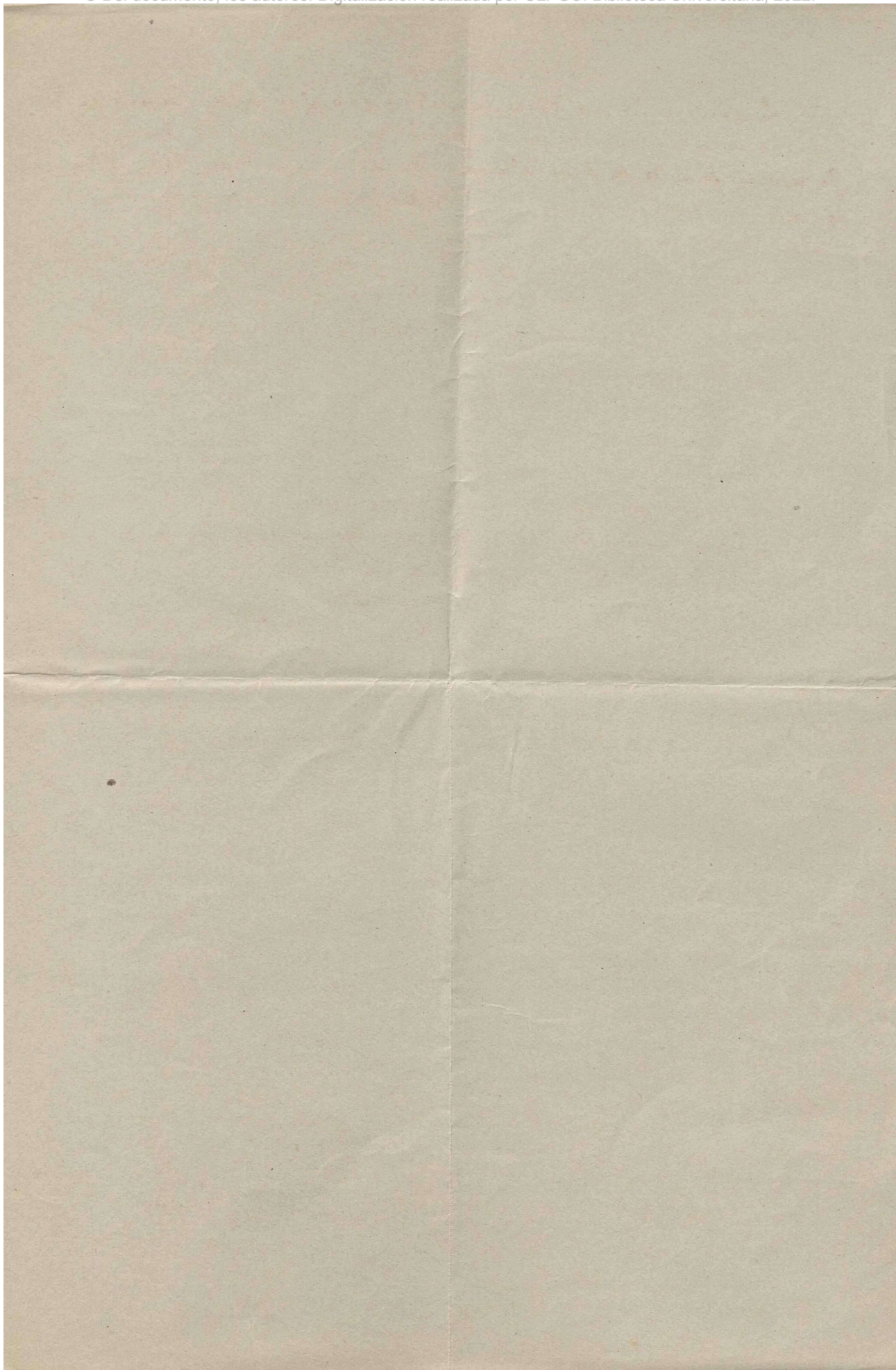
puis le 10 avril, je suis mobilisé et attaché comme interprète à un camp de prisonniers allemands qui se trouve à Vire, à 60 Kilomètres d'ici. Le principal de ma tâche consiste à examiner à la Préfecture de Caen la correspondance de ces "indésirables", qui sont des prisonniers civils. Je resterai sans doute dans cette fonction jusqu'au jour où l'on voudra bien envoyer des auxiliaires dans la zone des armées pour les divers services d'arrière (avitaillement, etc.).

Staaff m'a écrit récemment. Il m'apprend le mariage de Collijn et la présence au front de Maury et de Chevaillier.

Ce que vous me dites de Constantinople m'a vivement intéressé. Et je suis heureux que vous ayez pu rendre à nos compatriotes de là-bas des services que vos sentiments pour la France ont faits, j'en suis bien sûr, très considérables et très doux.

A bientôt votre libération, j'espère. Et à bientôt aussi la vraie joie de vous revoir, en France ou en Espagne. Ma femme vous assure de toute sa sympathie et je vous prie de me croire toujours, mon cher ami, votre très fidèlement et cordialement dévoué,

A. Terracher



Recibido en este
momento 18/9 1915

fecha

Perma, 16 de Febrero 1946.

Señor Don

Rafael Mitjana.

Duchy - Lausanne.

Mi distinguido y estimado amigo:
Esta mañana he recibido
su amable carta, con las notas histo-
ricas acerca de la fundacion del Hospicio
Español de Constantinopla. Son muy
interesantes y se las agradezco mucho.
Me prometo aprovecharlas lo mejor que
pueda y hacer con ellas un bonito as-
tuculo. No podre olvidarme nunca de aquel
bendito Padre Juan ni de aquella ca-
pillita, donde se sentia tan cerca a la pa-
tria, aun estando tan lejos de ella.

Re estimo y le agradezco mucho
su amable invitacion. Mi esposa se ale-

grí mucho con ella y en el acto decidí-
mos aceptarla, prometiéndonos un agra-
dable día en compañía de Vds. Sin tem-
bargo no sé si nos va a ser posible. Hace
una media hora he recibido un telegra-
ma de mi periódico que estaba esperando
desde hacía muchos días y tengo que
salir cuanto antes posible para Berlín.
Pensamos partir el lunes próximo. Tene-
mos muchas cosas que arreglar y a
mí me queda aún mucho que escribir.
Si el sábado por la noche lográsemos
tenerlo todo listo, entonces iríamos a
pasar el día del domingo con Vds. Hoy
no puedo asegurárselo aún. El sábado
por la noche le telegrafiaré en un
caso ó en otro.

Comprendo que le disguste a Ud. algo
la idea de tener que regresar a aquel des-
tierto; pero, en fin, no hay mal que
por bien no pida y también tendrá término
el tiempo algún día. Además, que la es-
tancia ahora en ese paraiso, al lado

de su señora esposa, le dará nuevas energías para seguir bregando con aquella gentecita. Por otra parte, se acerca ya la primavera y aquello se pondrá muy hermoso.

Tendré mucho gusto en mandarle allí las Vanguardias que contengan mis trabajos. No se olvide Ud. al leerlos que van a ser escritos en Berlin y que pasarán por el tamiz de la censura. Sin embargo, Ud. verá como no me cura gran cosa de ella.

Por si me fuera imposible verle el Domingo, le deseo desde luego se restablezca del todo y regrese con felicidad a su puesto... lo más tarde que sea posible. Y constele que con su amistad he hecho una de las mejores adquisiciones de mi vida. Y que tendré una gran alegría cada vez - Dios haga que sean muchas - que no encontremos en el camino.

Cariñosos recuerdos a todos aquellos buenos amigos. Desde Berlin mandaré algo al Padre Juan para la caja de

hospital. Cuando estuve allí no lo hice
porque anduve junto de cuartos.

Rogándole salud a su señora
espera en nombre de la mía y que
fue prongo a sus pies, le escriba un
fuerte apretón de manos en affmo.

Amigo

Henrique ^{Henrique} Rodin

Hotel Naeren, Berna.

En Berlin me tendrá, como por donde
quiera que yo vaya, por entera a su
disposición, y si en algo puedo
serle útil sepa que tendrá en
ello una gran satisfacción.

En Berlin, en la Embajada de ^{Don Juan Rodin}
España. —

3-40 madrugada del
31 enero 1905

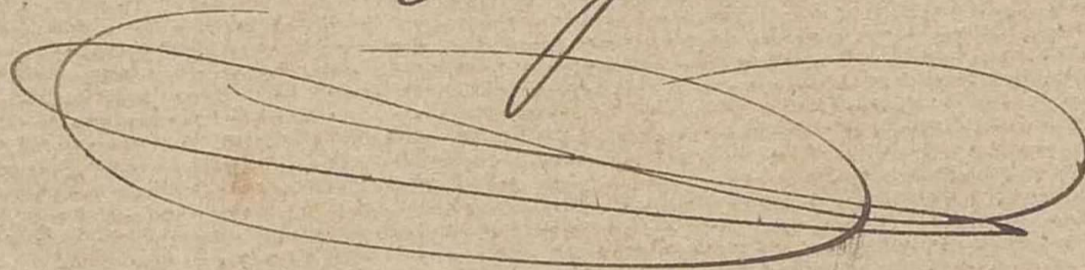
Querido amigo Rafael
Ahí van los tres libros
como deseaba Vd., fijese
en la lomena del de Car-
mena y verá que lo he
variado y así me pare-
ce el mejor. ¿Le gusta a V.?
Cuando lo vean en
madrugada puede enviar
lo por correo del Cou-
pero bien envuelto y
viene mas seguro
Dígale a Enrique, que
supongo verá, que en
libro se lo entregaré
a su padre cuando
este que verá bien

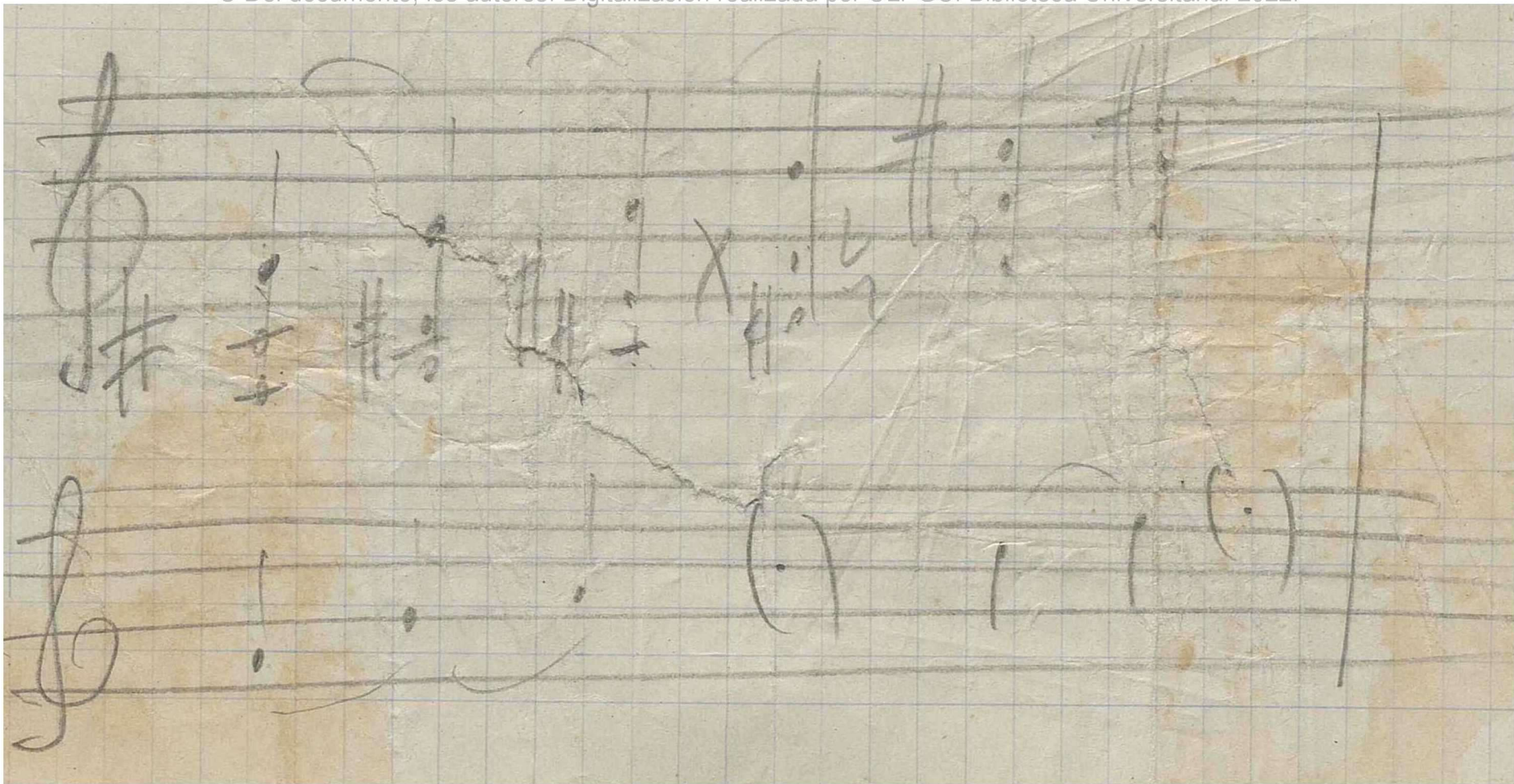
pronto.

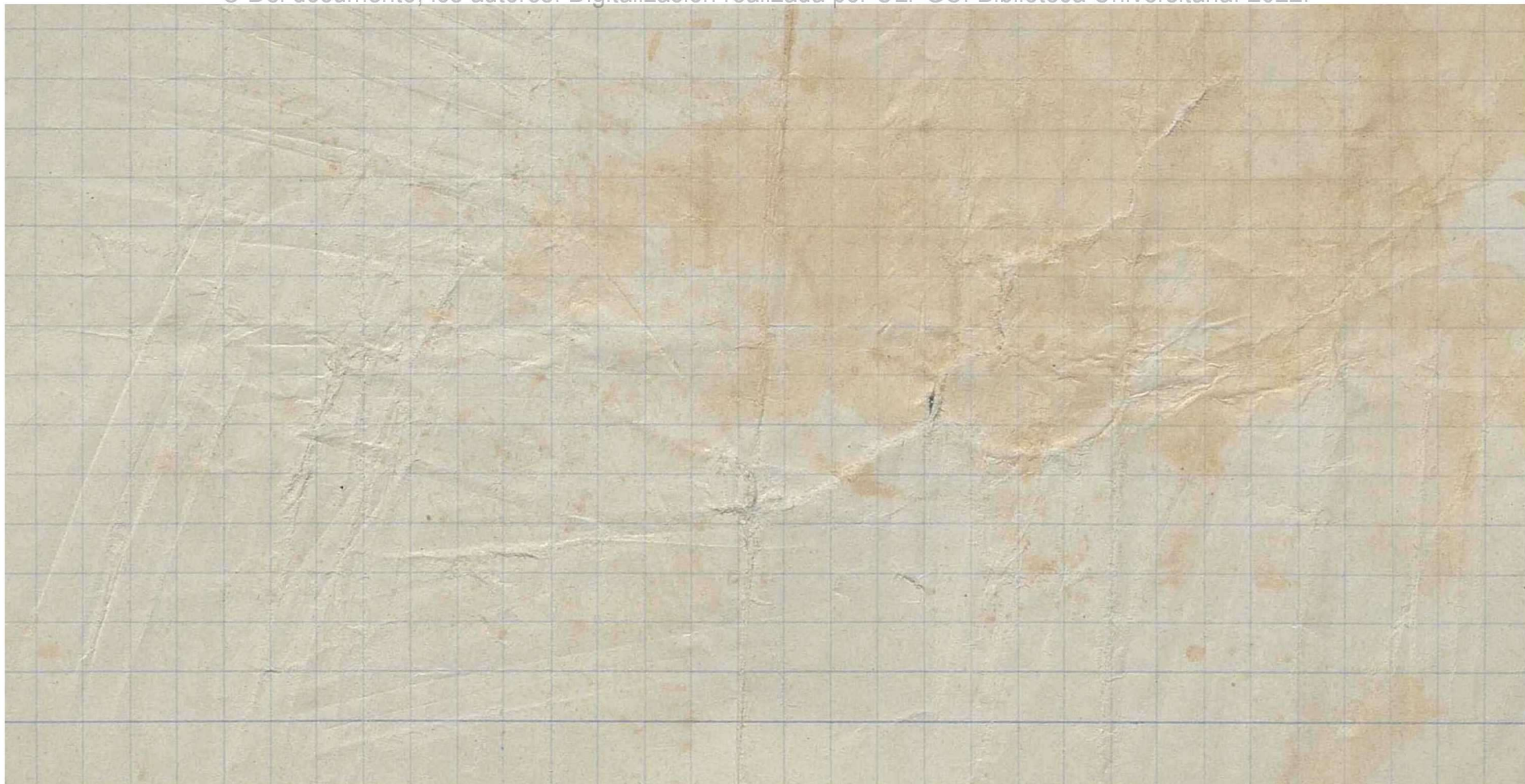
Deseandole feliz via-
je u despide de mu-
cho su verdadero ami-
go

go

Pepe







ARRIETA
EMILIO.

Visto



Excmo. Sr. D. Antonio Romero
Ortiz

Queridísimo Presidente: están
encargados los ramos de flores para
obsequiar esta noche a las Personas Reales.

Estoy con un fuerte dolor en la
espalda y le suplico me me nombre
U de la comisión para recibir a
S. M. Reinas al frac y a los pa-
ñuelos del Real como al aire de Guade-
rama en una noche de Enero.

Siempre suyo admirador y amigo

G. M. de

Emilio Arrieta

Mayo 22
1881



CONSERVATORIO

B.

DE

MÚSICA Y DECLAMACIÓN

—*—
Quinto. Tr.

Conde de las Navas

Mi distinguido ami-

- go: por dos veces han diri-

- gido a este Centro por to-

- mos de la importante

obra que verá por el que
lleva un ordenanza.

La dirección plaza

de Oriente me hace pen-

- sar si se trata de la Bi-

- blioteca de Palacio....

¿Quieren Vd. decirme

si es así? — Como con.

-Travieso los llevaré a la
Nacional.

Joy de No. afines. a.
y d. g. b. l. m.

J. Bretón

10-VIII-907.



J. Monzó
1930.

Con mis mejores
deseos de felicidad para
1945.. Su afmo. y buen

MANÉN *equipo*
Dawey

TARJETA POSTAL

