

Seq. A3. n. A.

Ganvoxino Mus 126-9

Seq. 6.º n.º 29

t

Seq. A.º for.º 1795

126-9

Ton.ª a3.º

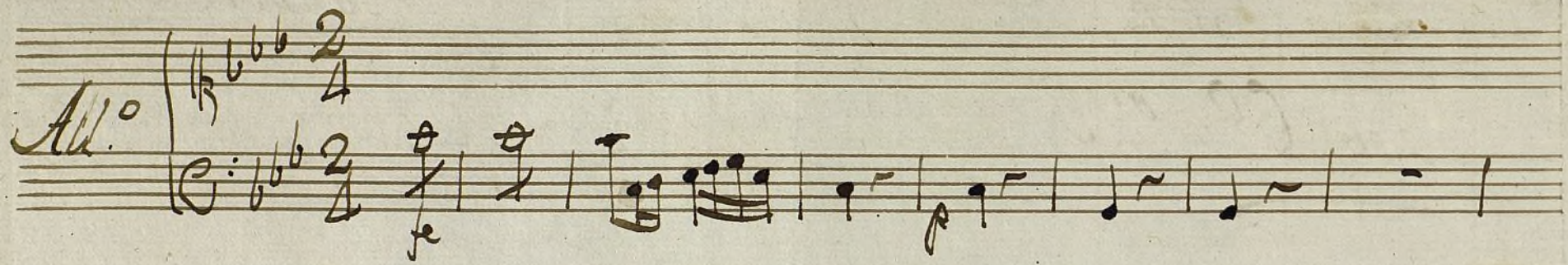
5.º que
5.º que
na.ª 2.ª o Camar

El Viejo Burlado.

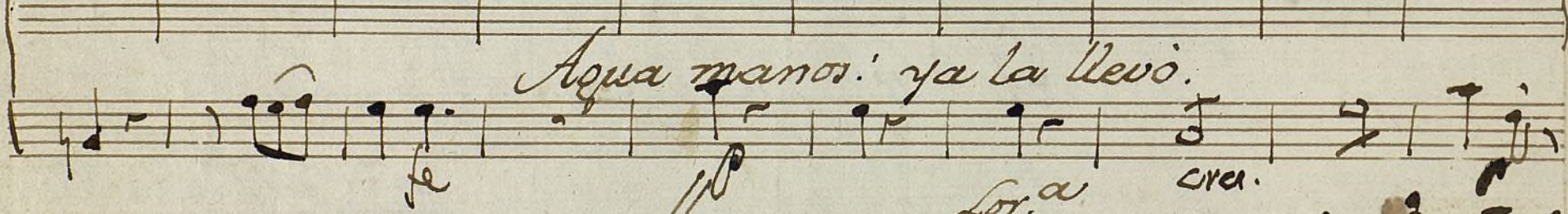
Posa
Puis.
Vagardo

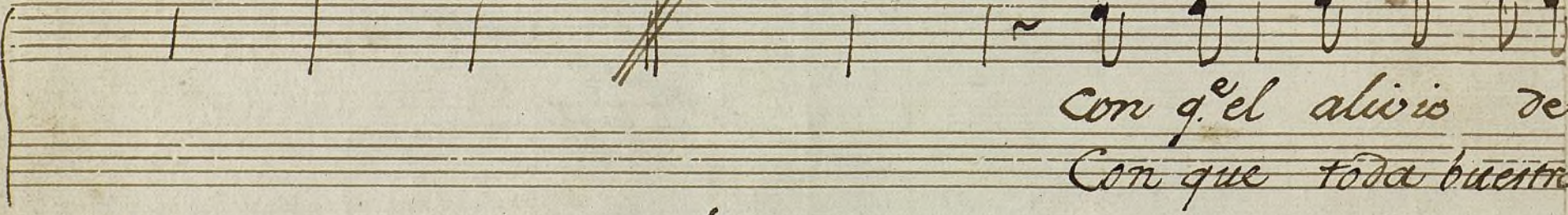
De Laserna.

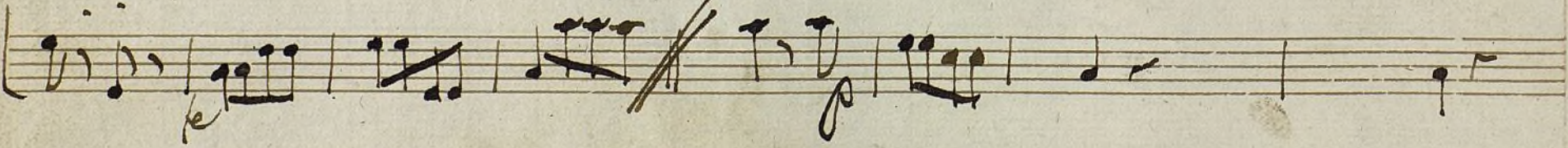
29

All.^o 


Sub. dentro. *Lor. a*

Aqua manos: ya la llevò. 

Lor. a *crea.* 
Con q.^e el alivio de -
Con que toda buentra ha

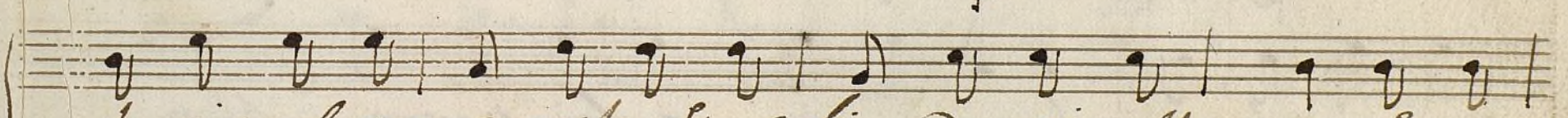




luto por fin oy se pone usted
cienda de buentto hijo viene a ser



por fin de buentto *Sub* q.^e mu-
si que es



cho si oy el mes cumple q.^e sali de mi Mujer q.^e
dote de su madre con lo demas q.^e gaste con lo



Lot.^a
q.ⁿ dirà al veros tan
mal quedais si alguna

Int.
tiero q.^e se tenta años te neis fui plan
maula le engaña y casa con el nece-

tado en buena luna y me culti varon bien
sitan mi licencia y yo no se la dare

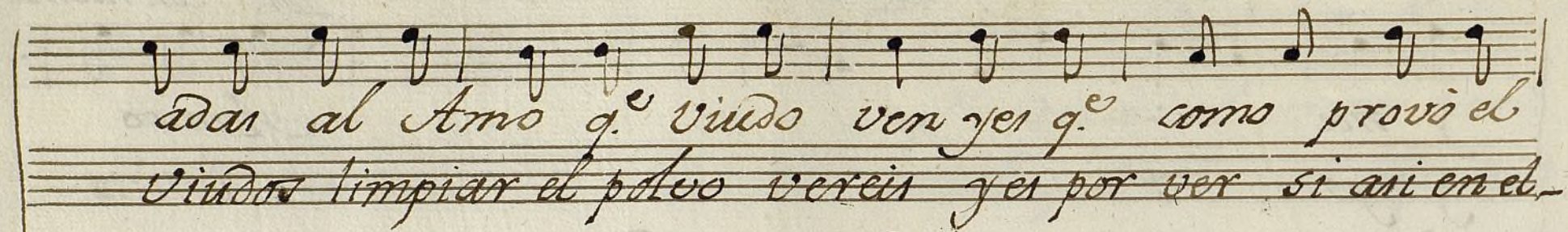
Lor.^a con mimo

y me
y yo

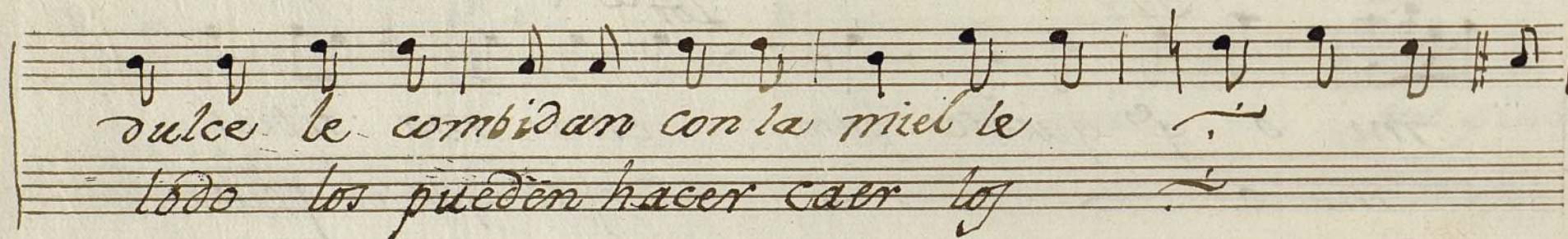
Amico
Amico

mi o q.^o quieries pues *estas mo titas*
mi o *desad que el polvo*

os quita re os *siempre cocan las Cu*
os limpiarè os *las criadas abor*



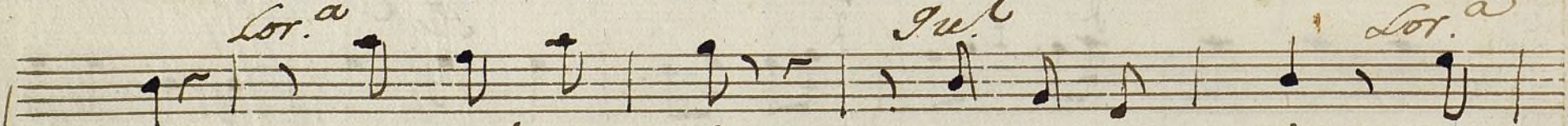
adan al Amo q.^o Viudo ven yes q.^o como provò el
viudos limpiar el polvo verèis yes por ver si asi en el



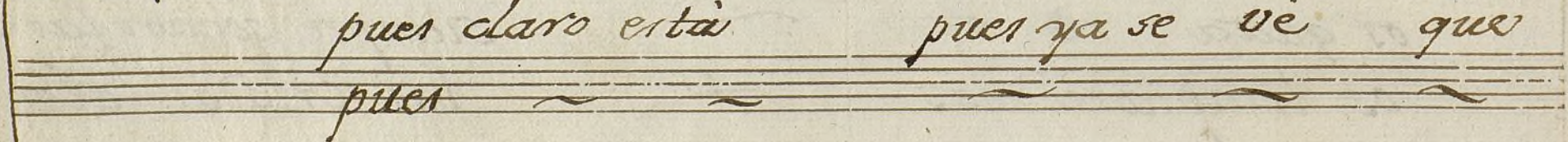
dulce le convidan con la miel le
todo los pueden hacer caer los



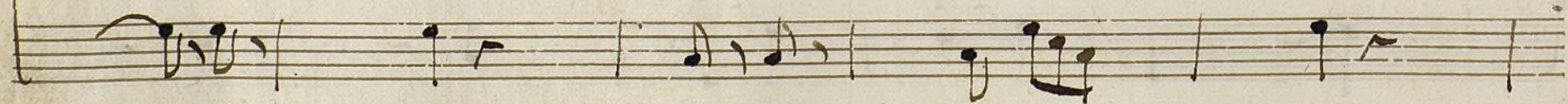
Lot.^a pues claro està *Sub* pues ya se ve *Lot.^a* que



pues



pues



lot 2

nadie se mueve sin un interes q.º nadie se

mueve sin un inte ter sin

(Lot.º) menos yo (Amigo q.º solo)
 me muevo por vuestro bien
 (Sub. lo se y por quanto es y por quanto
 nunca en mi vida peme, sino en mi diversion
 te entrego asi q.º empujude, mi hijo y mi casa)
 Parda ahora soy una Señorita a ver

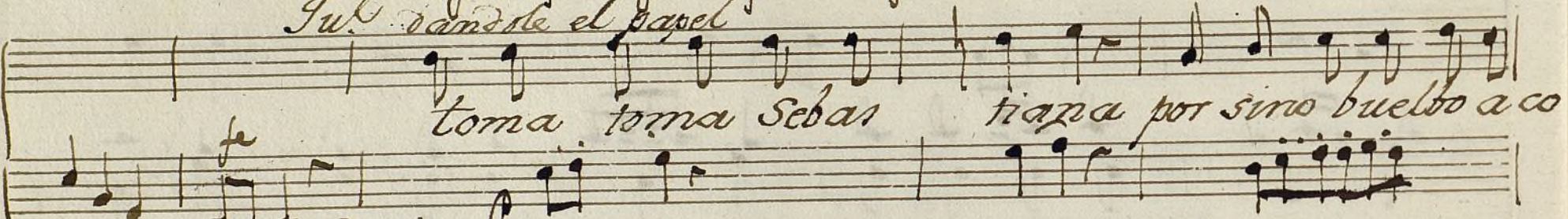
(Lot.º) que tal bonita. (Sub.º) ala ley (Lot.º) person Viejo
 (Sub.º) como un viejo aqui donde tu me ves
 (Lot.º) soy mas fuerte que diez moros delos del dia
 (Sub.º) eche tu ted. (Sub.º) a Dios a Dios, q.º el muchacho
 estudie la lección. (Lot.º) y bien. (Sub.º) la musica
 (Lot.º) no temas q.º yo te aleccionara.
 pero sabéis q.º ten dinero os tienen oy q.º traen?

Allegro

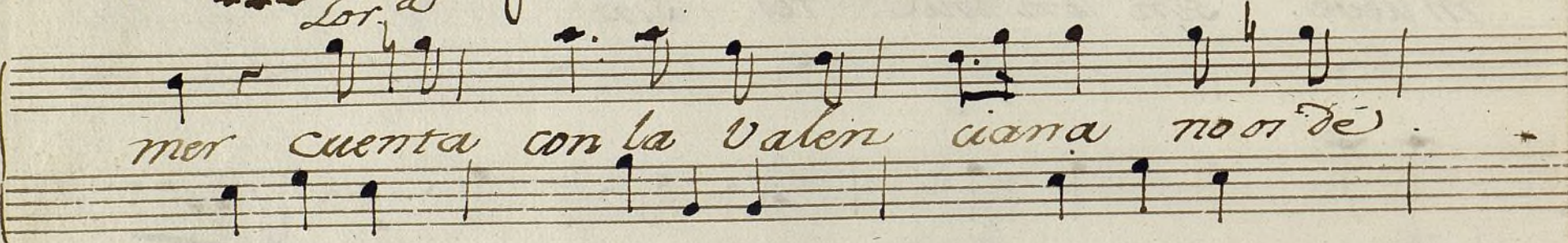
(Lot.º) q.º a de dar el recibo. (Sub.º) quanto dinero es.
 (Lot.º) no se. (Sub.º) dejare una firma en blanco
 (Lot.º) cayó el paxaro en la red.

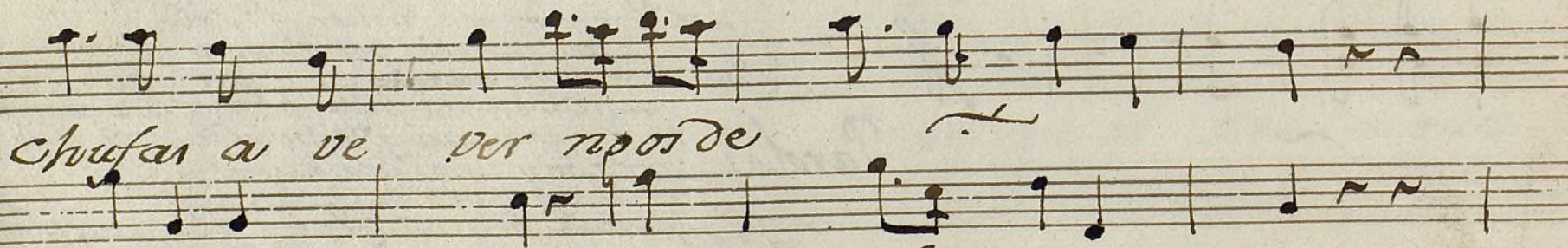
All.^o 

Sub. rando de el papel

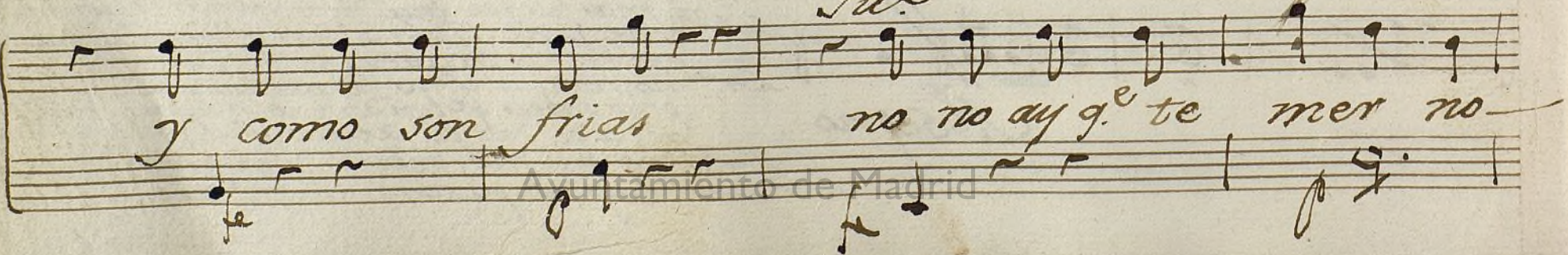
toma toma Sebas tiapa por sino buelbo a co 

Lo ra

mer cuenta con la Valen uana no oi de 

Chufas a ve ver no oi de 

Sub.

y como son frias no no ay q.^e te mer no 

Coro *gub.* *Coro*

no ai q^e temer abur abur a bur a

co

bur a bur hasta mas ver abur a
abur abur abur hasta mas ver a.

bur abur a bur hasta mas ver abur hasta mas
bur ha ta mas ver a bur

a bur asta mas ver.

All.^o *2/4* *Loza* *Marchose* *Mai d.ⁿ sim*

llamando un Criado (Sale)

bueno Miquel Miquel lleva este
 plicio el es el es. embebe

crec. fe 2^o me

pliepp luego a mi hermano el exci-
 cido viene sol ^{estudiante} ~~juando~~ viene estu.

vano y lo q^e sabe q^e haga con el q^e ha
 diando lo q^e e en puesto *Con sordina* yo le di *Con sordina* ye yo
 ga con el y lo que sa be q^e haga con el
 le di ~~yo~~ *yo* lo q^e e en puesto *yo* *Divermuntato* le di re

Al segno. *(Parablas)*
(Lor.) aunque es como y apocado
 es mas dulce q^e una miel
 el de mi erta enamorado
 y yo de su hacienda y de el.

(no) Sale Corina con un papel de Musica Softeando

All.^o Mag.⁵⁰

sol. - 50

Handwritten musical score for a piece titled "Sale Corina con un papel de Musica Softeando". The score is written on ten staves. The first staff contains a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked "All.^o Mag.⁵⁰". The score includes various musical notations such as notes, rests, and dynamic markings like "f", "cres.", and "rit.". There are also some handwritten annotations and a "no" in parentheses at the top left. The paper shows signs of age and wear.

All.^o

All. Mod^{to}

$\text{H}^{\flat} 2$

$\text{H}^{\flat} 2$ | $\text{H}^{\flat} 2$ | $\text{H}^{\flat} 2$ | $\text{H}^{\flat} 2$ | $\text{H}^{\flat} 2$ | $\text{H}^{\flat} 2$ | $\text{H}^{\flat} 2$ | $\text{H}^{\flat} 2$ |

Solo *de* *camar* *estudiando* *en* *un* *papel* *de* *musica*

co *barde* *co* *barde* *el* *pecho* *culta* *de* *amor* *la* *ardiente* *llama* *de* *amor* *la* *ardiente*

Handwritten musical score for a multi-staff instrument, possibly a lute or guitar. The score consists of six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and dynamic markings. A double bar line with repeat dots is present in the first measure of the first staff. The notation continues across the staves with complex rhythmic patterns and some melodic lines.

Dama no se quando ami Da - - ma no se quando ami Dama descubria uador no se quando ami Dama descubria

Handwritten musical notation on a single staff, consisting of rhythmic patterns and notes. The notation includes vertical stems, flags, and beams, suggesting a specific rhythmic sequence.

Handwritten musical score for guitar, consisting of seven staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'f'.

And. no

*Corr. Dexa de estudiar solfas entre dia a dia
si la amorosa escala quieras q' en*

Handwritten musical notation for a guitar accompaniment, starting with a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a double bar line and a slash through the staff.

mores estudia amo — — — — — rei.
tone quiereres q.º ento — — — — — ne

Estudia amo — — — — — rei y tu pecho yel-
quiereres q.º ento — — — — — ne tu eres mi Maes-

mio — — — — — un duo formenr pues dy en el
trita — — — — — Dame leccio nes dispon alma

The image shows a page of handwritten musical notation on aged paper. It consists of seven staves of music. The first two staves have lyrics written below them. The third staff has lyrics below it, and the fourth staff has lyrics below it. The fifth staff has lyrics below it, and the sixth staff has lyrics below it. The seventh staff has no lyrics. The notation includes various note values, rests, and bar lines. The lyrics are in Spanish and appear to be a song or a piece of music with a religious or educational theme.

Dita mis composiciones ay si carimida los pianos y fortes ay si querimito ay si misosito pienso qe se dita ay si mi monita y veras que a lo gran como tu no te pierdas ni deserv cor des seguimos de Jimeneo los diapas fe

Sub va a salir y e derien

tones ni derien to — — — — nes. me fui sim
 soner los diapason — — — — nes. y dicen q. el Niño
 Lor.^a

Dinero, da q. puntitos, q. conformes. Al Segno.

ei Corto habra picaros mayores. *And.^{no}*

Cort.^o

Ay se bastia nita

Los. d

Gub.

ay mi Simplicito ay ay q. pica

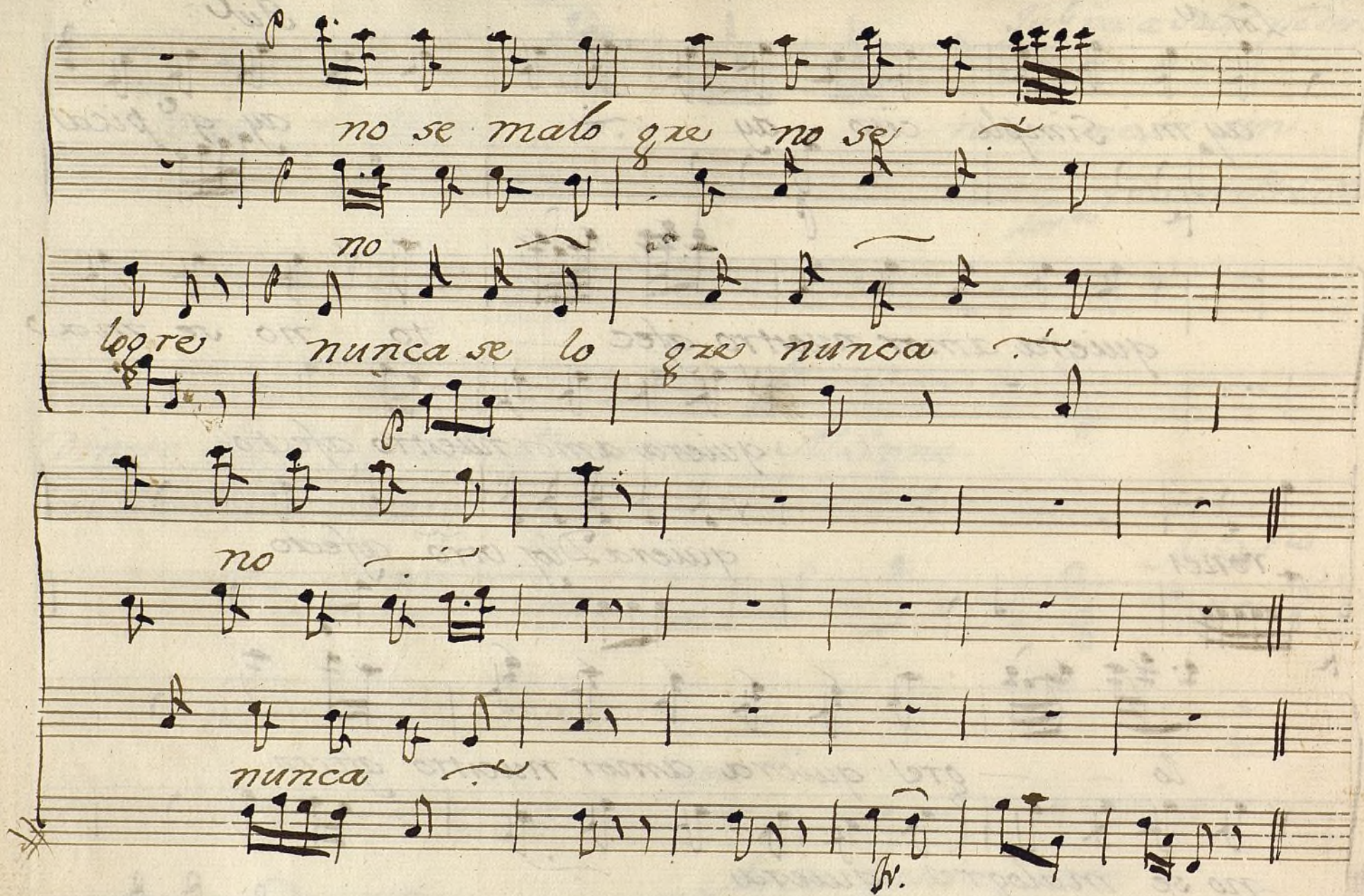
quiera amor nuestro afecto no se ma

quiera amor nuestro afecto

quiera Dios otro afecto

lo que quiera amor nuestro afecto no se malogre quiera

nunca se lo que nunca se



no se malo que no se
no
logre nunca se lo que nunca
no
nunca

br.

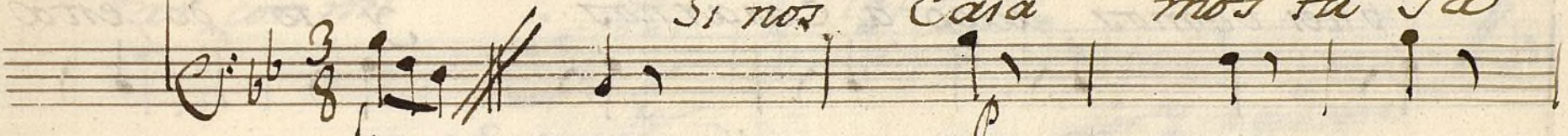
Detailed description: This is a page of handwritten musical notation on aged paper. It features six staves of music. The first two staves contain the lyrics 'no se malo que no se' and 'logre nunca se lo que nunca'. The third staff has the word 'no' above it. The fourth and fifth staves have 'nunca' above them. The sixth staff has 'nunca' below it and ends with a double bar line and the initials 'br.'. The notation includes various note values, rests, and bar lines. There are some faint pencil markings and bleed-through from the reverse side of the page.

All.^o

Lot.^a



Ya sabes Sim plicis ama
tambien sabes q. et tu Pa.
Ya q. esto sa bes el fuer
Si nos Casa mos tu Pa



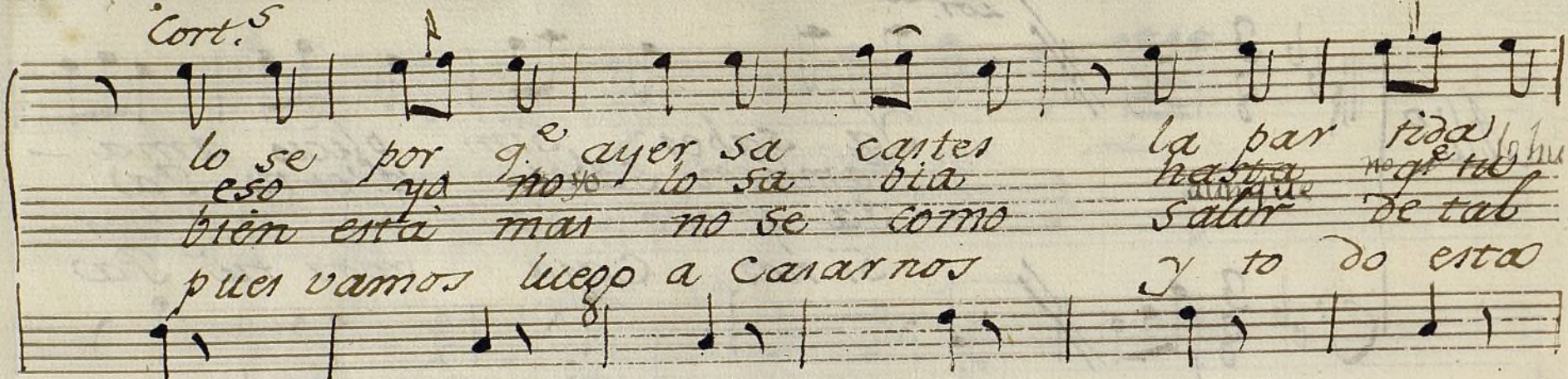
do
dre
za
dre
q. beinte años as Cum pli do-
esta Viejo chocho y per di do
q. oi Salgan de ser pu pi to
no tiene so bre ti ad vi tuis



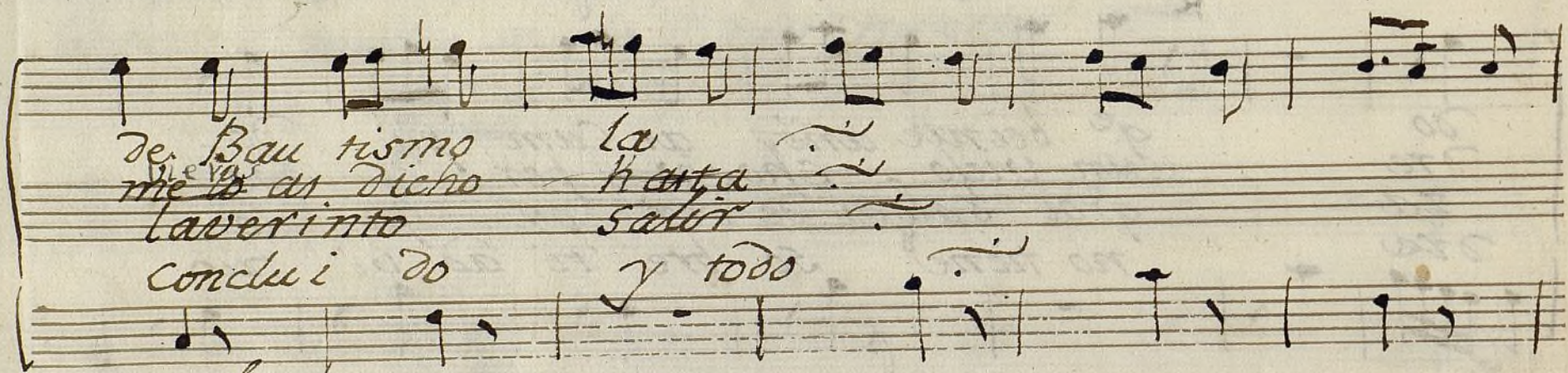
q. beinte
un Viejo
q. oy
no tiene



Cort.⁵

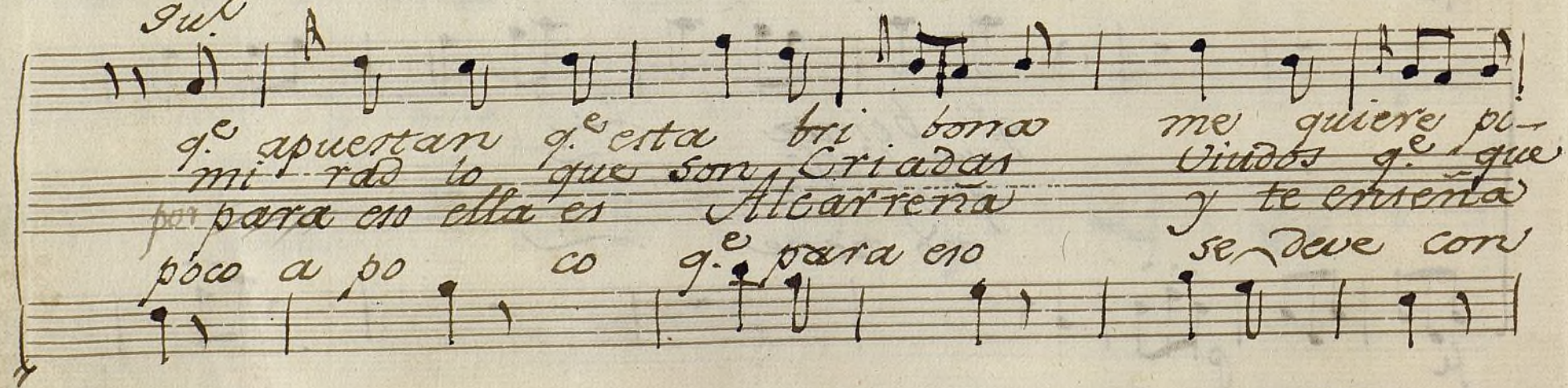


lo se por q^e ayer sa cantes la par fida
eso ya no lo sa dia hasta ^{no q^e tu}
bien esta mai no se como salir de tab
pues vamos luego a canarnos y to do esta



de Bau tismo la
me lo di dicho hasta
laverinto salir
concluido y todo

qu⁶



q^e apuertan q^e esta bri bonas me quiere pi
mi tad lo que son Criadas viudos q^e que
por para en ella es Alcarrena y te ensena
poco a po co q^e para eno se deve con

llar el Ni
van con hi
ra el cami
tar con mi

no
fos.
no.

Al Se^{no} 3 mas.

pp. *ta 4^o no.*

Cort.^s *temblando*

For.^a *siguendose*

All.^o

Padre Padre Padre pa pa

ja ai como me rio ay como me

Sub.

rio - por la escuela infame que dan a mi

chico yo te hare q. e vayas donde suegro donde
donde o traí an i do donde
todo me e cor tado no te muestres enco
gido q. e ya tengo preve nido medio
contra su uepr - temblad pues mi gruel te

por temblad

temblad

Cor.^o

Cor.^o

Pul

Siempre Contradicciones tinias y diseno

siempre encuentra los que siguen las sendas del a

mor encuentra los q.^{os} siguen las sendas del amor las

sendas siempre contradicciones niñas y dienas

Handwritten musical score for the first system, consisting of five staves. The top staff contains a treble clef and a series of notes. The second and third staves contain notes and lyrics. The fourth staff contains lyrics and notes. The fifth staff contains notes. The lyrics are: *siones encuentra los q.^e siguen las sendas del a*

Handwritten musical score for the second system, consisting of five staves. The top staff contains a treble clef and a series of notes. The second and third staves contain notes and lyrics. The fourth staff contains lyrics and notes. The fifth staff contains notes. The lyrics are: *mor encuentra los q.^e siguen las sendas del amor las*

Handwritten musical score on aged paper. The score consists of five systems of staves. The first system has four staves: the top two are vocal staves with lyrics, and the bottom two are guitar accompaniment staves. The second system has four staves: the top two are vocal staves with lyrics, and the bottom two are guitar accompaniment staves. The third system has four staves: the top two are vocal staves with lyrics, and the bottom two are guitar accompaniment staves. The fourth system has four staves: the top two are vocal staves with lyrics, and the bottom two are guitar accompaniment staves. The fifth system has four staves: the top two are vocal staves with lyrics, and the bottom two are guitar accompaniment staves. The lyrics are written in a cursive hand.

sendas del amor las del amor

que
Ve te al punto de mi casa

Parola.

All.^o No mucho.

Cor.^a

Cor.^s

No teneis q.^e sofo

caros

pues ofrece mos tratados con la de vida atencion

Sub.

si a sus deseos me opongo a q.^e se ni-

an me expongo

todos de mi indis. crecion

Cor.⁵ *Loz. a*
que deus Paterzite q.^e de us Suerre

Sub. cito *Loz. a*
ah maldita ha maldita daq nos la bendi

Sub. *Cor.⁵*
cion! ella es honrrada aunq.^e taimada

Loz. 2
del vil es todo y mio nada resoluciori resolu-

Gul.

Lor. a

Gul.

cion: me mantendreis si Señor, me dareis lo necesario

Lor 2. Gul.

si Señor, y tambien para tener una honesta

Lor 2os.

diversion. Si Señor,

Lor 2

All.º

Gul.

g.º de licia g.º con.

Pues casaos al momento

tento q.ª delicia q.ª contento a inun
pues caidos al momento
dado el corazon a inundado el cora zorr
Lor.ª y en el caso presente los hombres descui-
All.ª

dados q.º fian de Criados dados sus hijos y sus

Casas encontraran lec cion encontraran lec

cion
y en el caso presente los hombres descue

dados q.º fian de Criados sus hijos y sus.

Casas en contrararán lec cion encontrarán lec
 cion y en el caso presente
 dadós sus hijos y sus
 de fiam de Criados
 crei. do

Casas

Mus 126-9

en contrarararar leccion sus hijos y sus

Casas

encontra rarar leccion sus hijos y sus

Casas encontraran leccion en

los hombres descuidados
y en el caso presente que
Xeres.
sus hijos y sus casas en
fiande Criados en
contrararian leccion sus hijos y sus casas en

7. Ar. y. J.

Toda a 3. el viento buxlado para la ¹ª ópera

1.º teatro 1795

Ms 126-9

Lavin

Alto

Gabinete de casa particular con puerta transitable ala y guinda de figura de alcoba, D.^{na} Leonarda (q.^{da} era guenol.)
 Estancia de plata y porro hechadore sobre con un fuelle mirador de alcoba. Encimada una silla otra un betho de
 de alio de luto q.^{da} se pone de un mes del lavas las manos y al paso Encimada una silla otra un betho de
 de un viento de imbrado; en la suspension del vitomato, q.^{da} para para mayor y sola fue e Sebastianas q.^{da} el
 la dona / Cuada de cence.

El que! hablado Loua dentro
 agua mayor, y ala Ucho

Handwritten musical score on aged, stained paper. The score consists of approximately 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*, *ff*, *sol*, and *long*. There are also some markings that appear to be *1^a*, *2^a*, and *3^a*.

The lyrics, written in Spanish, are:

1^a *long el alvino delvato*
 2^a *por fin ay de ponevited*
 3^a *por*

Later in the score, the lyrics are:

g.^o mucho soy el me cumplig^o ali de mi suer^o y da

Other markings include *que!*, *Long*, and *quien de*.

Handwritten musical score on a five-line staff. The notation includes notes, rests, and dynamic markings such as *f.* and *pp.*. The lyrics are written below the staff in Spanish.

Lyrics:
 naal veno tantis so
 p^o se tenca and tenca
 fui plantado en bucha

Continuation of the handwritten musical score. It features more musical notation and lyrics. A large 'X' is drawn over the right side of the page, crossing through the music.

Lyrics:
 una y me cultura con bien y me
 Loua con mi ma
 amigo mi -- o q^o quiere puer
 esta mo

Handwritten musical notation on a five-line staff, featuring various rhythmic values and clefs.

relarguina
fitar orguitaxe or
quell
 Siempre ocan la criada a la mo^g viudo ven y e^g como probo el dulce te con bida con la miel
 (te can)

Handwritten musical notation on a five-line staff, including notes and rests.

sol
 Handwritten musical notation on a five-line staff.

sol
 Handwritten musical notation on a five-line staff.

lona
puer clano esta
quell
lona
 que nadiere muete sin un ino nes ge nadiere muete
 que

Handwritten musical notation on a five-line staff, including notes and rests.

Lora
 Cua
 mex Cua con la valenciana noo de Chufar abe bo noo
 y como son fuia nonoagg. temer no

Lora
 Lora
 Lora
 noay go te mex abux abura a bu abura a bu ar tamar bu abura abura ar tamar
 abux ar tamar bu ar ta mar

A. W. 0.

Handwritten musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings such as *f.* and *p.* The lyrics "lex a buarta a bu ar" are written below the staves.

Handwritten musical score for the second system, including lyrics: "Lona", "La mano un cuado", "(Sale)", "Lona", "La mano se bueno", "Miguel mi", and "Llavo a te pliego". The score includes various musical notations and dynamic markings.

- luego ami hermano el escribano y log. sa ve g. a con el g. a y log. sa be g. a con el

(Parola) Loua) aung^e el conto y apocado,
 es mas dulce que una miel
 el de mi era en amonado
 y yo de suacienda y de est.

al segno y Parola.

Handwritten musical notation for the first system, consisting of four staves. The notation includes various rhythmic values and clefs.

mf. *Andante*
Sale con un papel de musica
solfeando y se de lo van
escrito el solfeo

Handwritten musical notation for the second system, including vocal lines and piano accompaniment.

Handwritten musical notation for the third system, featuring piano accompaniment with various dynamics and articulation marks.

Handwritten musical notation for the fourth system, including piano accompaniment and dynamic markings.

Handwritten musical notation for the fifth system, concluding the page with various notes and rests.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The notation is dense and includes various musical symbols such as notes, rests, beams, and dynamic markings. The paper shows signs of wear, including stains and foxing. The handwriting is in dark ink, and the overall appearance is that of an old, working manuscript.

Ayuntamiento de Madrid

And.^{te}

And.^{te}

And^{no}

Handwritten musical score for the first system. It features a vocal line with lyrics and piano accompaniment on multiple staves. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics include: "deja de estudiar solfas estudia a moner estudia a mo - - - - - zer - - - - -".

And^{no}

Handwritten musical score for the second system. It continues the vocal line and piano accompaniment. The lyrics include: "Lora... de la de estudio... estudia a moner... estudia a mo... zer...".

Handwritten musical score for the third system. It continues the vocal line and piano accompaniment. The lyrics include: "no - - - - - zer y tu pe cho y el mio - - - - - un duos fon mon puer oy en el dia mi composicion e".

Handwritten musical notation on a five-line staff, including notes, rests, and dynamic markings such as *pp* and *ppp*.

ay si cari nito ay si mi sarito piango p.^o solo - - - gran como tu no te pierda ni de rentones ni de en

Handwritten musical notation on a five-line staff, including notes, rests, and dynamic markings such as *pp*, *ppmo*, *al segno*, and *And.^{no}*.

to - - - nel -

gr.^o al ludo dentro, caralix, detiene.
me fui in dinoro, da g.^o lantico, g.^o con forme.

Handwritten musical notation on a five-line staff, including notes, rests, and dynamic markings such as *ppmo*, *al segno*, and *And.^{no}*.

Ayuntamiento de Madrid

Handwritten musical score on aged paper, featuring multiple staves. The notation includes various musical symbols, clefs, and dynamic markings such as *rit.*, *no.*, *rit.*, and *no.*. There are also some illegible markings and symbols, possibly representing performance instructions or specific musical techniques. The paper shows signs of age, including discoloration and wear.

Coplar

polar
tuo.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score includes dynamic markings such as *f.* (forte) and *pp.* (pianissimo), and performance instructions like *tacet*, *Loud*, *solo*, and *Cont.* (continuo). The lyrics are written in Spanish and include the following phrases:

La Sabes Simplicidama - do
 9.º de me a n a r a s c u m p l i d o
 Lo se pon g.º ayer Sa cartas la partida de bautismo la par
 g.º a g u e r t a n g.º e s t a b r i b o n a

The musical notation includes various note values, rests, and articulation marks. The paper shows signs of age, including staining and a small tear on the right edge.

2da. no

me gustarepi llave ni... no

ab. epuo 3. mar.

3da. no

in elafa

Cont. tamblando

padre padre padre Jaja - ay como me xio ay como me xio que!

por la es que la infame que

Musical score with multiple staves. The lyrics are written in Spanish. The score includes various musical notations such as notes, rests, and dynamic markings.

Lyrics:
 das ami Chico yote hare q bayas donde Sueno donde don de tra ar anido don todo todo me he con -
 tado no te muertuer en con gido y atengo preve nido medio Contra su riox tem bla que mi cauel riox tem

Musical Notations and Markings:
 - *f.* (forte)
 - *00*
 - *Querido*
 - *Cont.* (Canto)
 - *Como hablado*
 - *que conenojo*
 - *Lora*
 - *que!*
 - *EH.*
 - *f.f.*
 - *f.p.*
 - *FFF*
 - *9 9 9* (repeated notes)

This page contains a handwritten musical score on aged, yellowed paper. The score is organized into two systems, each consisting of five staves. The notation includes various rhythmic values, stems, and beams. There are several annotations and markings throughout the piece:

- Staff 1 (top):** Features complex rhythmic patterns with stems and beams.
- Staff 2:** Contains rhythmic notation with stems and beams.
- Staff 3:** Shows rhythmic notation with stems and beams.
- Staff 4:** Includes the instruction "por tem" and "Kor. y Contr." with corresponding rhythmic notation.
- Staff 5 (bottom):** Contains rhythmic notation with stems and beams.

A large, handwritten note is written across the middle of the page, spanning several staves:

Siempre Contradición / rina y divisiones Encuentral y Siguen la Senda de la...

Other markings include "pno" (piano) and "8a" (octava) written in various places. The paper shows signs of age, including foxing and some staining.

Handwritten musical score for guitar and voice. The score consists of six staves. The top two staves are for guitar, showing chords and arpeggios. The bottom four staves are for voice, with lyrics written below the notes. The lyrics include "non en", "tar", "delaron dela mora", and "Parola longa". The music is written in a historical style with various rhythmic values and clefs.

Parola, Leo²⁰) vete al punto de mi casa W.C. (ala letra)

Final
 mucho

no. C.

note neis g. sofo canor
 para ofrecer a tu amor
 con la de
 vidua tencion
 que reflexio
 nando
 Si asus de

vos meo pongo
 a que se xian meo pongo
 a mayox xigo me pongo
 todo de mi in discrecion
 mal haya mi in discrecion
 Cont.
 que de a spadrecito
 Loua
 g. de

Cris Suegrecito
 Dad nos la bendicion
 que minasola a ella
 mixando a el
 ah malata
 ah un paito
 ella es honrada aung tamada del vil es
 todo y mio nada de alucion xe
 hablado que
 ello que
 ello que
 y tambien para tener una ho...
 fadien...
 don...
 ello...
 Sisen

Allo.

que! *lo* *do*
 que caros almo q^o Delicias q^o contento q^o de vida q^o contento a humada de la conyon ainen
mentos *que caros* *al momento*

Allo.

y en el caso preento lo hombre de unidad q^o fian de un ados su hijory sus casa en contravan laccion en con
 las B. f.
 y en el caso pre

en
 na ho
 adiver
 ou
 (1)
 Siven

sigue

tor
señe los hombres descuidados fiandese
sur hijos y sus caros encontraran lección en
en con
los hombros de los
y en el caro presente

sigue

dad
de fiandese
sur hijos y sus caros en continuaban lección sur hi
en con

Ayuntamiento de Madrid

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Tauxeyri

Mus 126-9

+

Violin 1.^o

Ton.^a a 3.

El Viejo burlado.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a cursive, historical style. The first staff begins with the tempo marking "Allo." and a dynamic marking "p". The score features a variety of rhythmic values, including eighth and sixteenth notes, and rests. There are several instances of slurs and accents. A dynamic marking "Cres." is visible on the fourth staff. The manuscript shows signs of age, with some ink bleed-through and slight discoloration of the paper.

Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings. The second staff contains the text "Allegro." and "Parola." written in cursive. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.

Ayuntamiento de Madrid

All.^o Mod.^o $\text{G}^{\#} \text{C}$

The image shows a page of handwritten musical notation on six staves. The notation is in a cursive style, characteristic of 18th or 19th-century manuscripts. The first staff begins with the tempo marking "All.^o Mod.^o" and the key signature "G[#] C". The music consists of a single melodic line with a complex rhythmic structure, featuring many beamed notes and rests. Dynamics markings "f" and "p" are present. The piece ends with a double bar line and a fermata. A faint watermark "Biblioteca de Madrid" is visible at the bottom of the page.

And. no $\frac{3}{4}$

Rit.

Allegro

And. no

Coplas

All.º

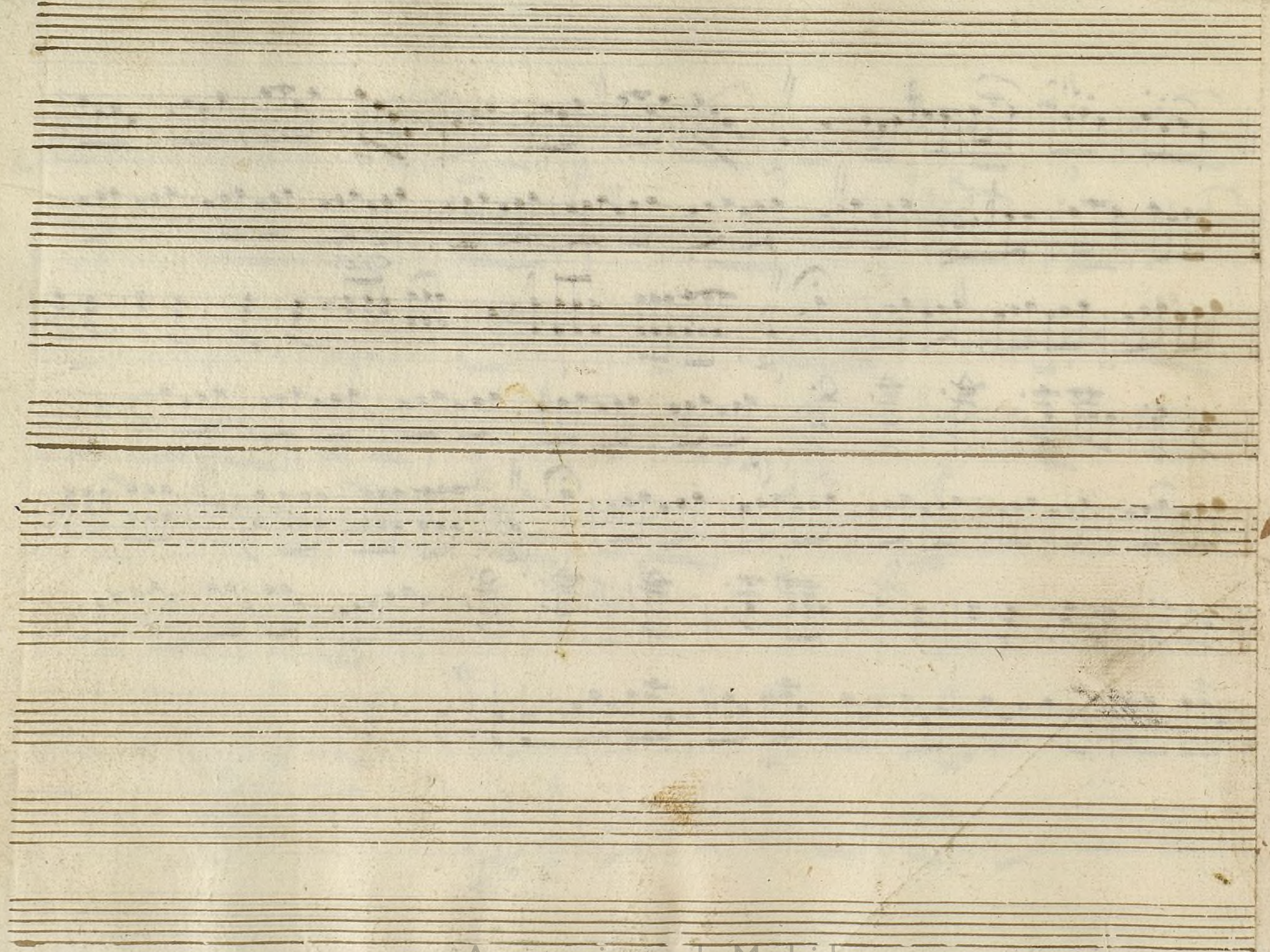
largo

Allegro
~~Adagio~~
207-

All.^o No mucho. $\frac{3}{4}$

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

A handwritten musical score consisting of seven staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system. The second staff contains the word "cres." written above the notes. The third staff contains the word "cres." written below the notes. The fourth staff contains the word "cres." written below the notes. The fifth staff contains the word "cres." written below the notes. The sixth staff contains the word "cres." written below the notes. The seventh staff ends with a double bar line and a fermata. The paper is aged and shows some staining.



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t

Violin 1^o

Ton. a 3.

el Viejo burlado.
//



Handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp*, *f*, and *ff*. The second staff features the tempo marking *Allegro* and the word *Parola*. The score concludes with a double bar line and a repeat sign on the tenth staff.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *And no. 3*, *Rinf.*, *p.*, and *f.*. The piece concludes with a double bar line and the instruction *Al seg. no.* written below the staff.

All.^o No mucho. $\frac{3}{4}$ *fe.* *po.* *fe.* *po.*

fe. *po.* *fe.* *po.* *fe.* *po.*

mo

All.^o $\frac{3}{4}$ *fe.* *po.*

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

A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, slurs, and dynamic markings. The dynamics include *f* (forte), *po.* (piano), and *cref.* (crescendo). There are also markings for *rit.* (ritardando) and *dim.* (diminuendo). The score is written in a cursive hand on aged, slightly stained paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

A page of handwritten musical notation on ten staves. The notation is dense and appears to be a single melodic line, possibly for a vocal or instrumental part. The ink is dark brown or black, and the paper is aged and slightly yellowed. The notation includes various note values, stems, and rests, though the specific rhythmic values are difficult to discern due to the handwriting and the age of the document. The staves are arranged vertically, with some faint markings between them.

Galino

Mus 126-9

t

Violín 2.º

Tom. a. 3.

el Nieso Burlado.

||.

A handwritten musical score on ten staves, likely for a piano or similar instrument. The score is written in a historical style, possibly from the 18th or 19th century. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The music is characterized by intricate melodic lines and rhythmic patterns, including many sixteenth and thirty-second notes. Dynamic markings are used throughout, including *p* (piano), *f* (forte), and *cres.* (crescendo). There are also some markings that appear to be *pp* or *ppp*. The notation includes slurs, ties, and various articulation marks. The paper shows signs of age, with some staining and wear, particularly at the bottom edge. A faint watermark or stamp is visible at the bottom center of the page, reading "Ayuntamiento de Madrid".

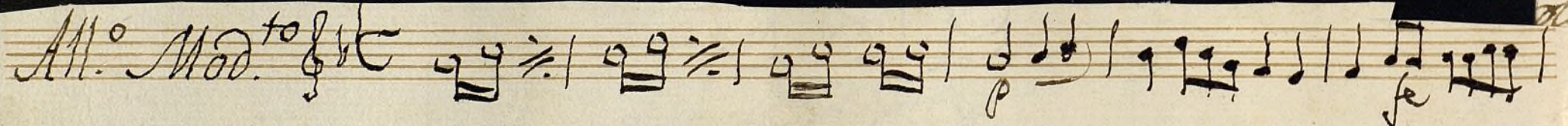
Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings like *p.* and *f.*. A section is marked *All.* and another *All.*. A double bar line is followed by the word *Parola.* in cursive. The manuscript shows signs of age with some staining and ink bleed-through.

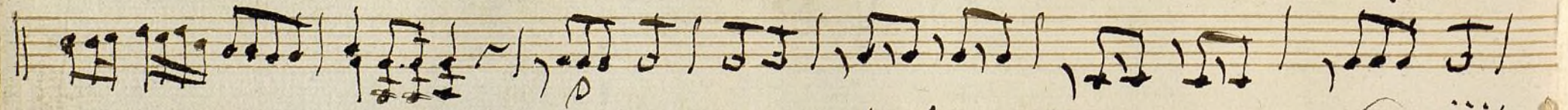
This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in brown ink and consists of several systems of staves. The first system begins with the tempo marking *All.^o* and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Dynamic markings are used throughout, including *pp.*, *cres.*, *f.*, and *ff.*. A section of the first system is crossed out with a double slash. The second system concludes with the tempo marking *Allegro* and the word *Parola*. The third system starts with *All.^o And.^o*. The final system features a large, sweeping slur under a series of notes. The paper shows signs of age, including some staining and foxing.

Card

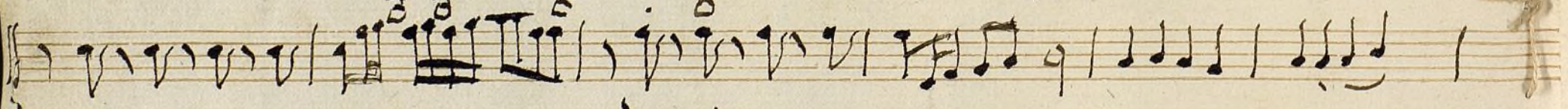
10

Ayuntamiento de Madrid

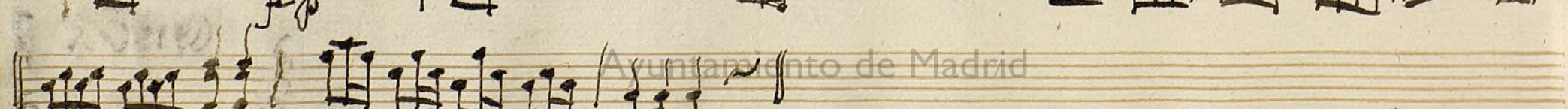
All.^o Mod.^{to} 











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Handwritten musical notation on two staves. The top staff is circled in brown ink. It contains a melodic line with notes and rests, and a bass line with chords. Dynamics include *fe*, *p*, and *f*.

Handwritten musical notation on seven staves. The first staff begins with *And no* and a 3/4 time signature. It features a melodic line and a bass line with various dynamics and articulation marks.

Al segno

And. no 3/8

Coplas. All.º 3/8

La 1ª vez no.

Allegro
tres mat.

All.

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

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

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

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

f. *f.*

p.

f. *pmo*

Parola

All.^o Non molto.

Handwritten musical score for the first system, consisting of six staves. The music is in 3/4 time and features dynamic markings such as *f.* and *p.*. The notation includes various note values, rests, and phrasing slurs.

Handwritten musical score for the second system, consisting of two staves. The second staff begins with a 2/4 time signature and includes the tempo marking *All.*. The notation includes various note values, rests, and phrasing slurs.

A handwritten musical score on ten staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings. The score is written in a cursive style characteristic of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is organized into measures by vertical bar lines. Dynamic markings include *cref.* (crescendo), *pp.* (pianissimo), and *ff.* (fortissimo). There are also markings for *rit.* (ritardando) and *se.* (sempre). The notation is dense, with many beamed notes and slurs. The paper shows signs of age, including some staining and discoloration.

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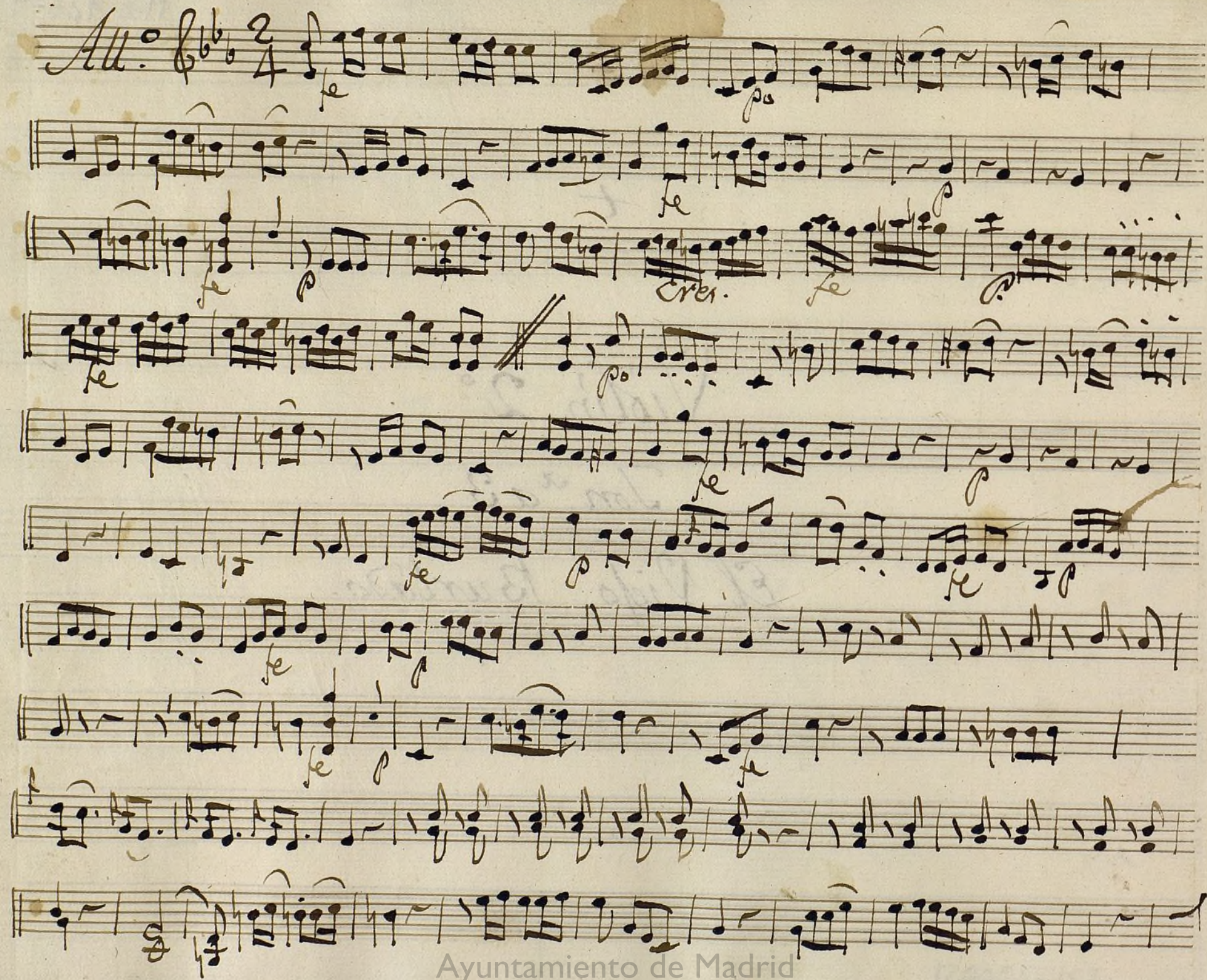
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t

Violin 2^o

Ton.^a a 3

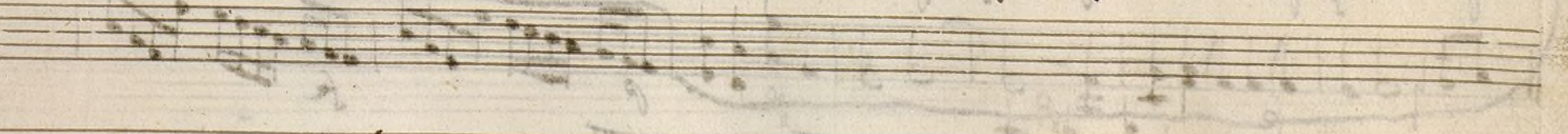
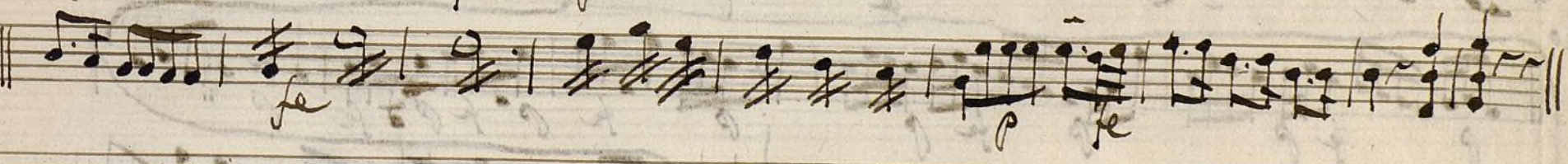
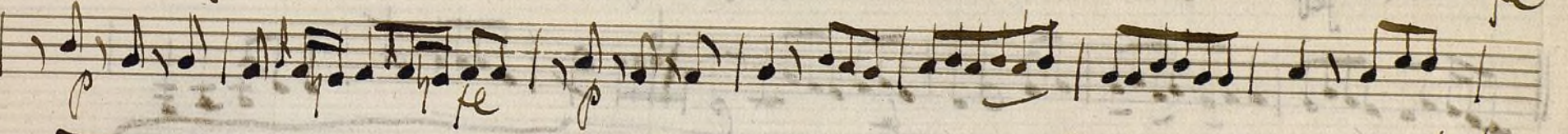
El Viejo Burlado.

All.^o 

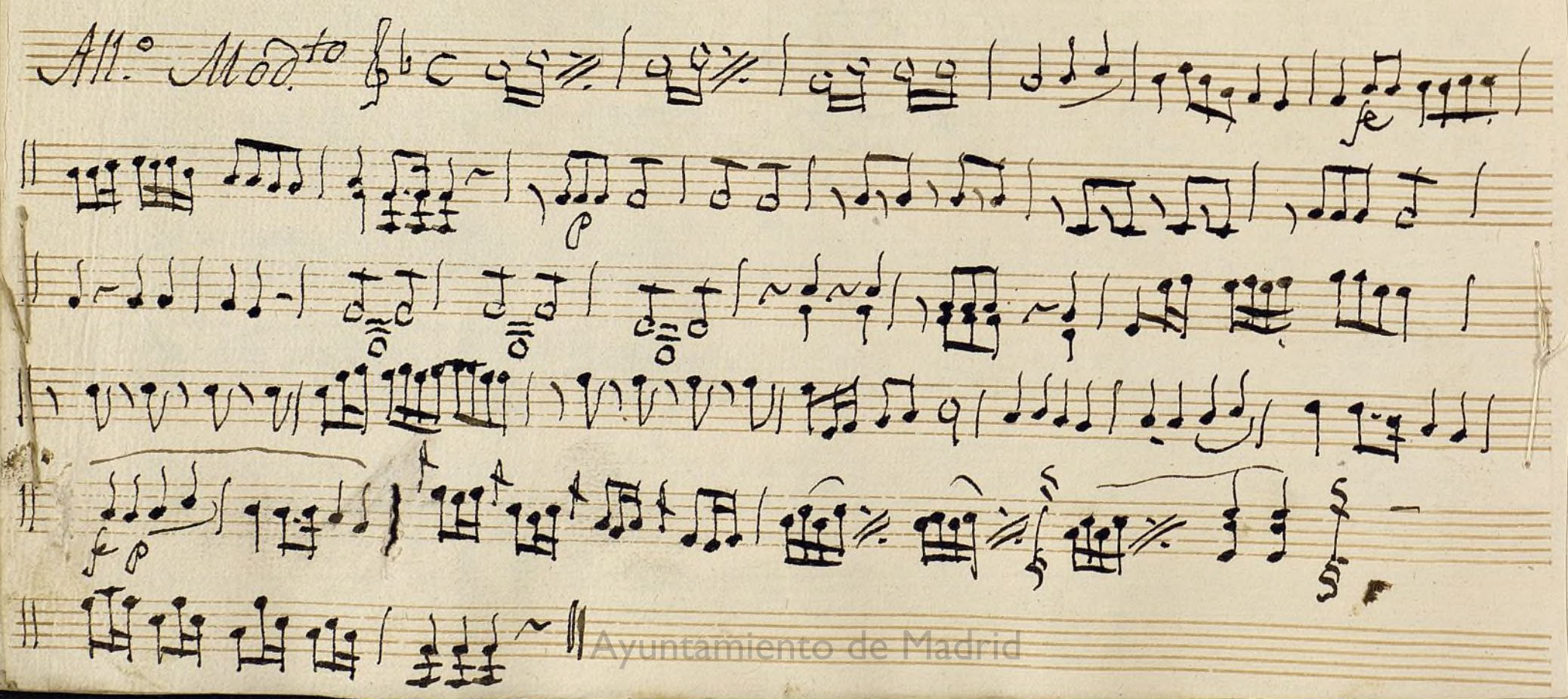
Ayuntamiento de Madrid



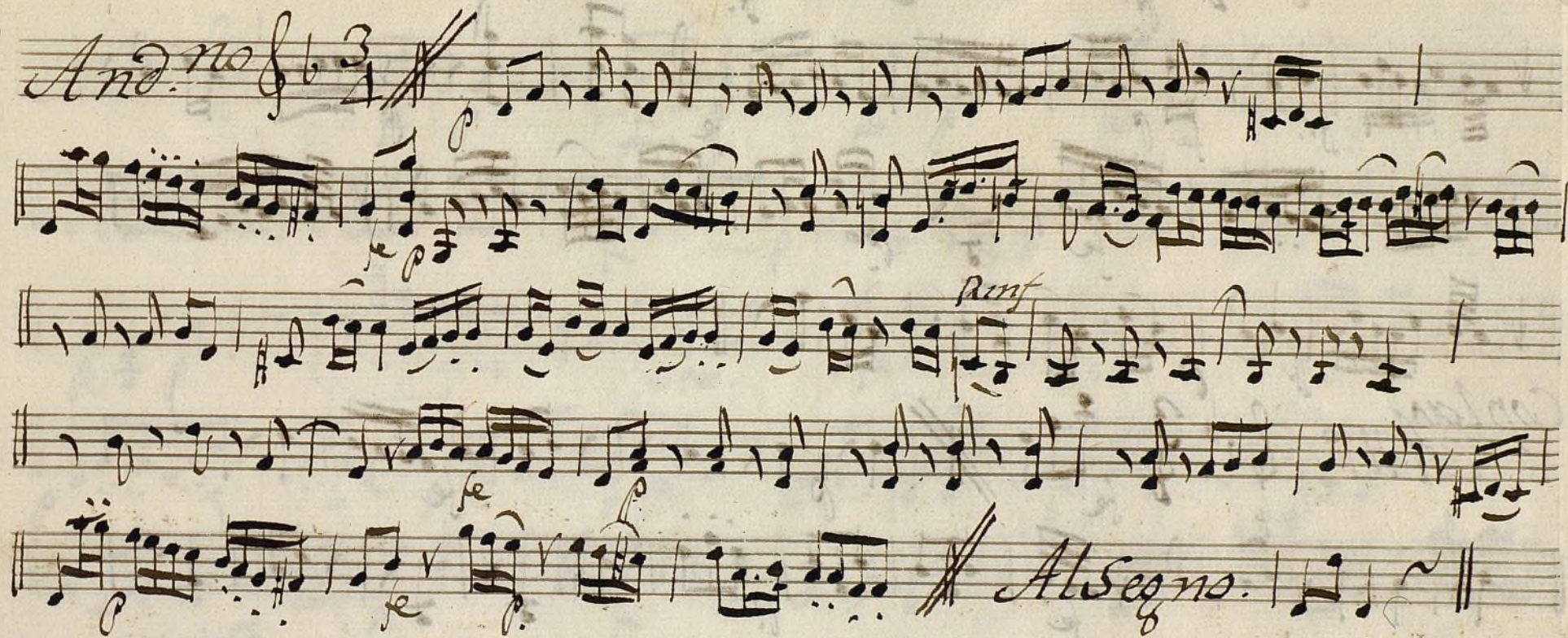
Al Segno. | *Parola.*



All.^o 
cres. *p* *te* *te*
Allegro *Parata.*

All.^o Mod.^{to} 
p

7

And. no $\frac{3}{4}$ 

Allegro no.

And. no

Coplas
All.º

t. a. no

Al segno
Hei mar.

All. No mucho.

p

All.

All.

A handwritten musical score consisting of ten staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings. The score is annotated with several terms: 'Cres.' (Crescendo) appears on the third and fifth staves; 'Volo.' (Volo) appears on the fourth and sixth staves; and 'p' (piano) appears on the second and fifth staves. The music concludes with a double bar line on the tenth staff.

A page of handwritten musical notation on aged, yellowed paper. The page contains ten horizontal staves. The notation is written in dark ink and includes various musical symbols such as notes, stems, beams, and rests. The handwriting is somewhat faded and the paper shows signs of age, including stains and discoloration. The notation appears to be a single melodic line, possibly for a vocal or instrumental part. The staves are numbered 1 through 10 from top to bottom.

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+

Viola

Tom.º 3

el Viejo Burlado

All.^o $\text{♩} = 2$

cres.

p

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff, including the instruction *Al Segno.* and the word *Parola.*

Handwritten musical notation on a single staff, starting with the tempo marking *All.* and a 3/4 time signature.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical score on aged paper, consisting of two systems of staves. The first system begins with the tempo marking "Allo." and a 2/4 time signature. It contains three staves of music, with a double bar line and the instruction "Allegro" written above the second staff. The second system begins with the tempo marking "Allo. Mod.to" and a 3/4 time signature. It contains five staves of music, with a double bar line and the instruction "Allegro" written above the second staff. The word "Parola" is written at the end of the second system. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p" and "f".

And. no 3/2 *Allegro* *And. no* 3/8 *Allegro* *And. no* 3/8 *Allegro* *And. no* 3/8 *Allegro*

The manuscript consists of five staves of handwritten musical notation. The first staff begins with the tempo marking *And. no* and a time signature of 3/2 . The second staff continues the notation. The third staff features a *Allegro* marking and a time signature of 3/8 . The fourth staff starts with *Al Segno* and a 3/8 time signature. The fifth and final staff concludes with *And. no* and a 3/8 time signature. The notation includes various rhythmic values, rests, and articulation marks.

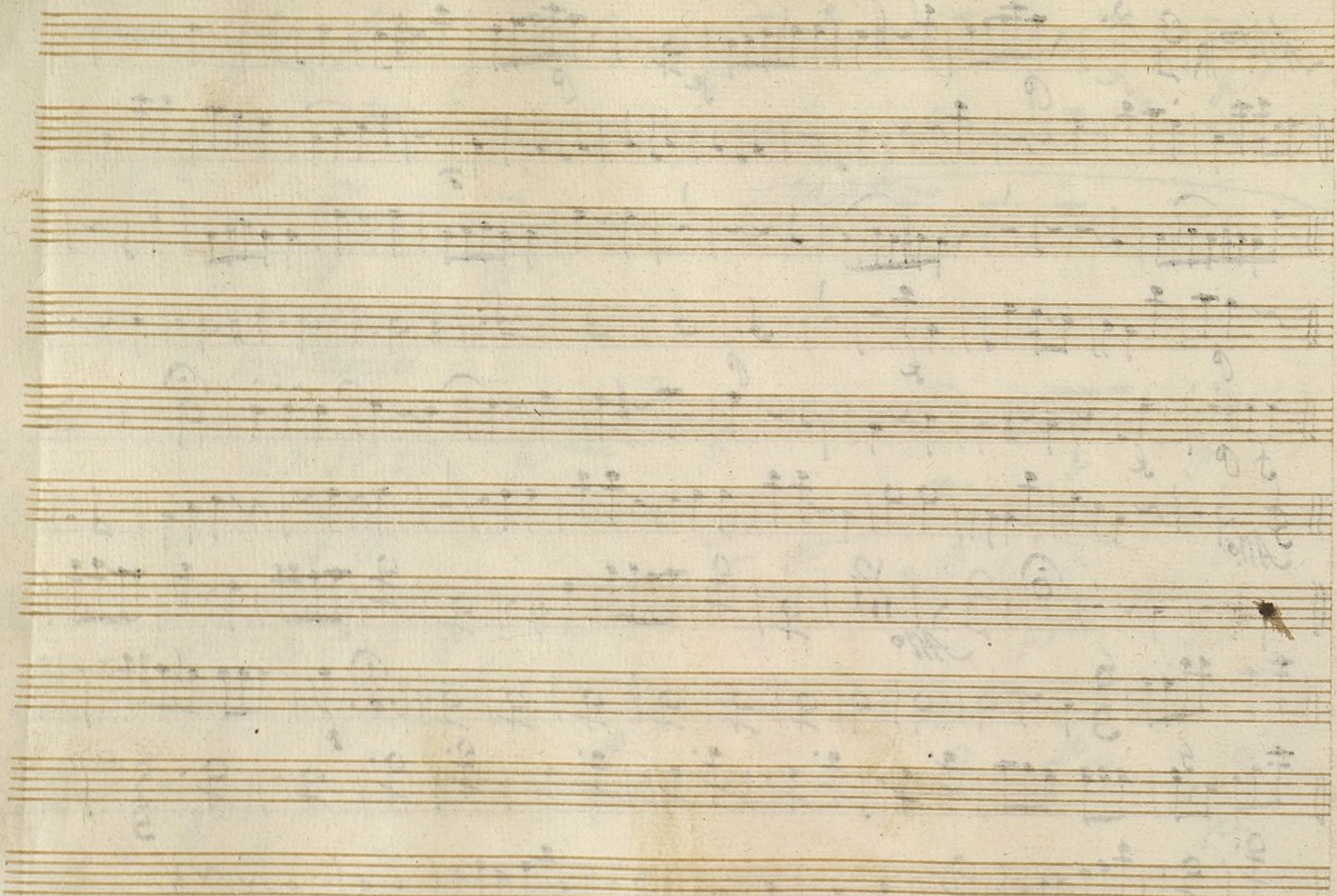
All. 3/8 G major

Al Segno
tres mas.

All. C major

Parola

A handwritten musical score on ten staves. The notation is in a historical style, likely from the 17th or 18th century. It features a variety of note values, including minims, crotchets, and quavers, along with rests and bar lines. The score is written in black ink on aged, yellowish paper. The first staff begins with the tempo marking 'Allegro' and a 3/4 time signature. There are several dynamic markings, including 'Allegro' and 'Alto', scattered throughout the piece. The notation includes many beamed notes and rests, suggesting a complex rhythmic structure. The staves are numbered 1 through 10 from top to bottom.



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Oboe 1.ª Ton.ª a 3.ª el Viejo burlado.

Mus 126-9

Musical staff 1: Treble clef, 2/4 time signature, *All.^o* tempo marking. Contains notes with slurs and accents.

Musical staff 2: Bass clef, contains notes with slurs and accents. Includes the word *Solo.* written above the staff.

Musical staff 3: Treble clef, contains notes with slurs and accents. Includes the word *Solo* written below the staff.

Musical staff 4: Treble clef, contains notes with slurs and accents. Includes the word *Solo* written above the staff and the word *Allegro* written below the staff.

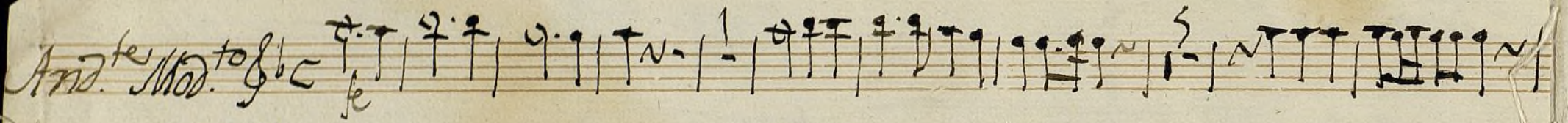
Musical staff 5: Treble clef, 3/4 time signature, *All.^o* tempo marking. Contains notes with slurs and accents.

Musical staff 6: Bass clef, contains notes with slurs and accents.

Musical staff 7: Treble clef, 2/4 time signature, *All.^o* tempo marking. Contains notes with slurs and accents.

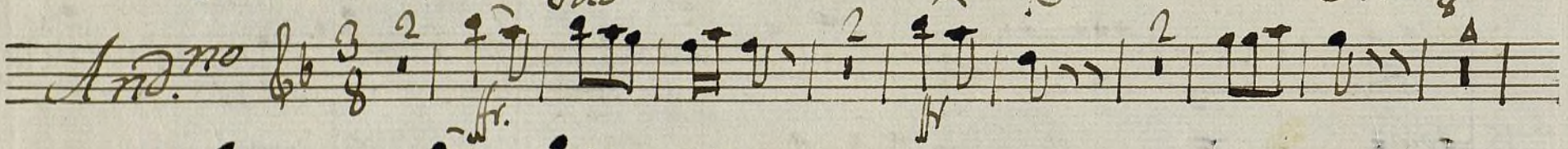
Musical staff 8: Bass clef, contains notes with slurs and accents. Includes the word *Allegro* written above the staff and the word *Parola.* written below the staff.

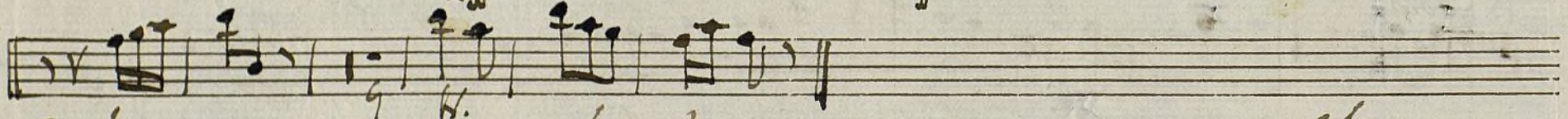
Empty musical staff at the bottom of the page.

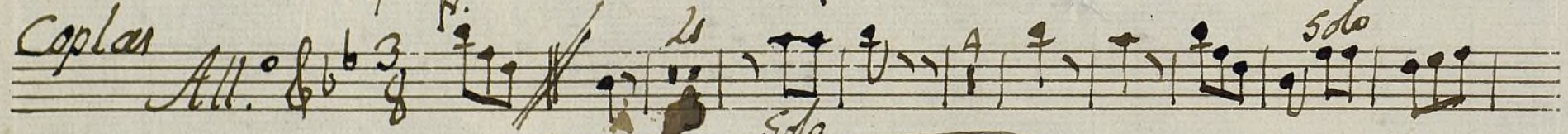
And. te Mod. to 

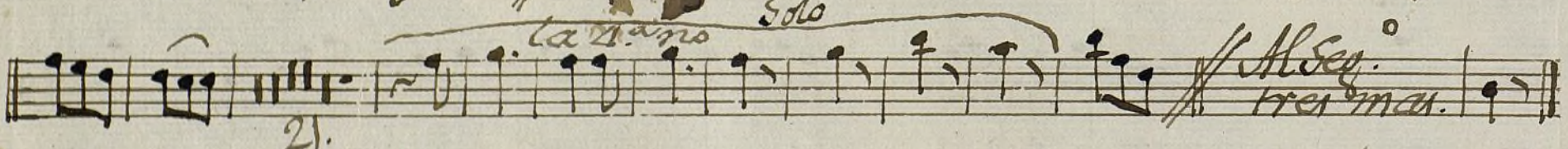


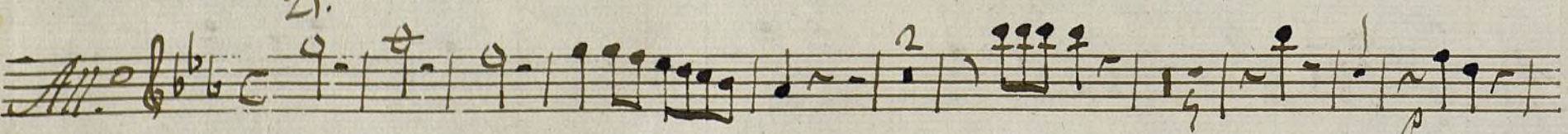
And. no  *Solo* *Al Segno*

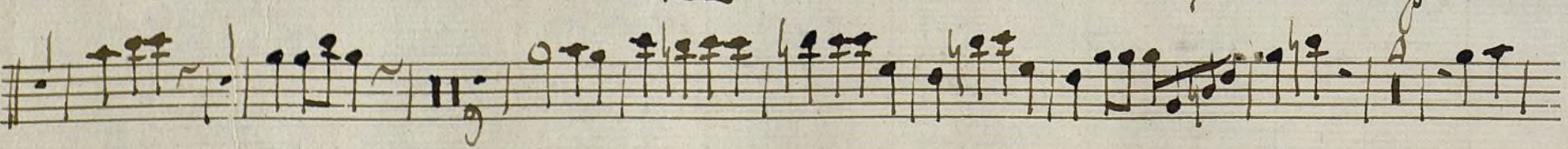
And. no 



Coplas *All.*  *Solo*

l'ultimo  *Al Seg.* *tre ma.*

All. 



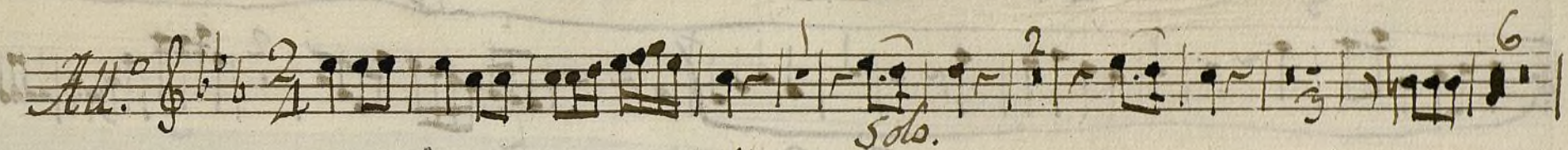
 *Parola.*

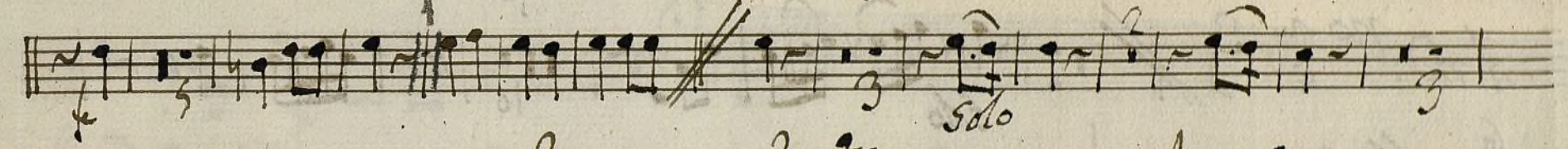
Handwritten musical score on seven staves. The notation includes treble clefs, a 3/4 time signature, and various musical symbols such as notes, rests, and bar lines. The score is annotated with several performance markings: *All.^o* appears at the beginning and in the middle; *Solo* is written in the upper right; *f* (forte) and *p* (piano) dynamics are used; and the number *23.* is written above the first staff. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some rests and fermatas.

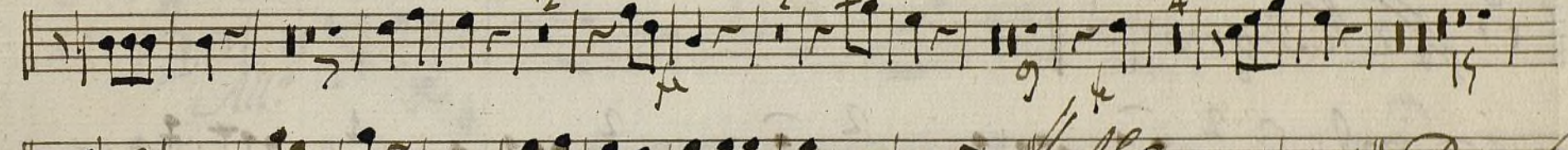
Ayuntamiento de Madrid

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Boe 2.º Ton.ª a 3.º el Viejo Burlado.

All.º 

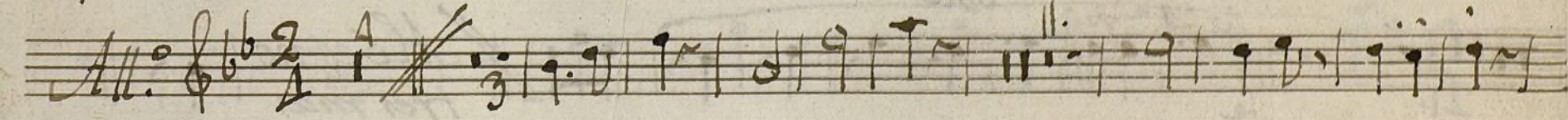


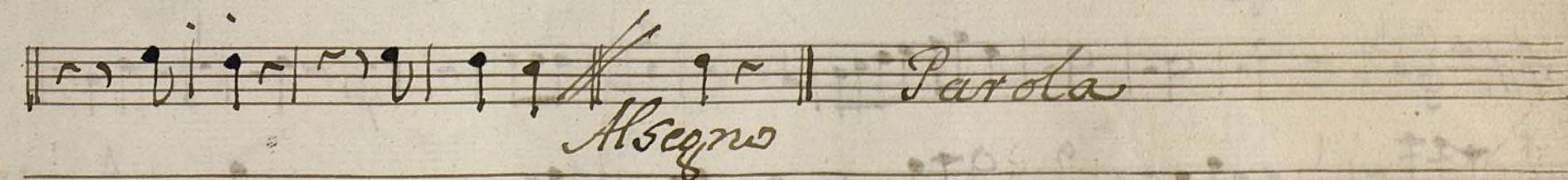


Solo  *Allegro*

All.º 

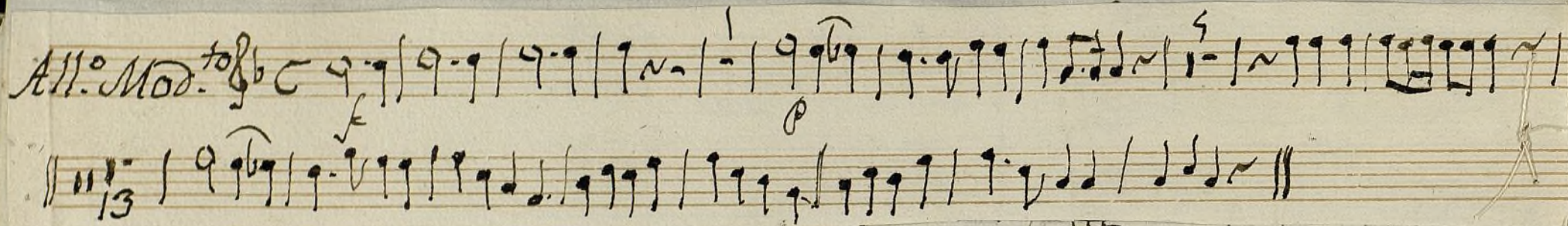


All.º 

 *Allegro*

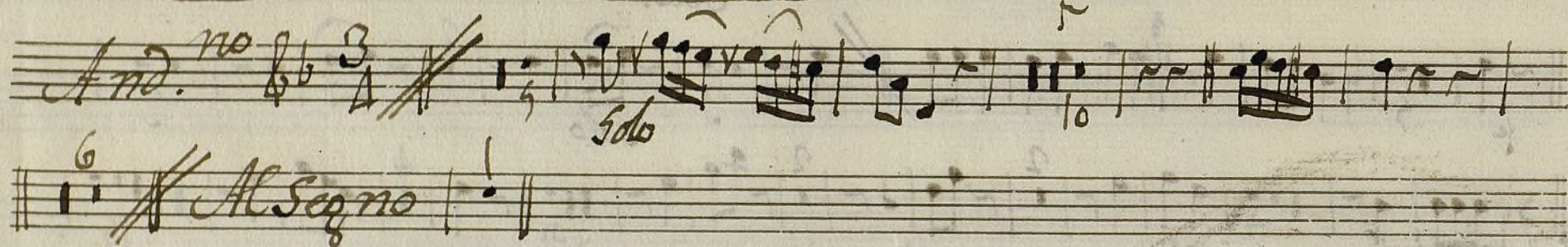


All. Mod. f p

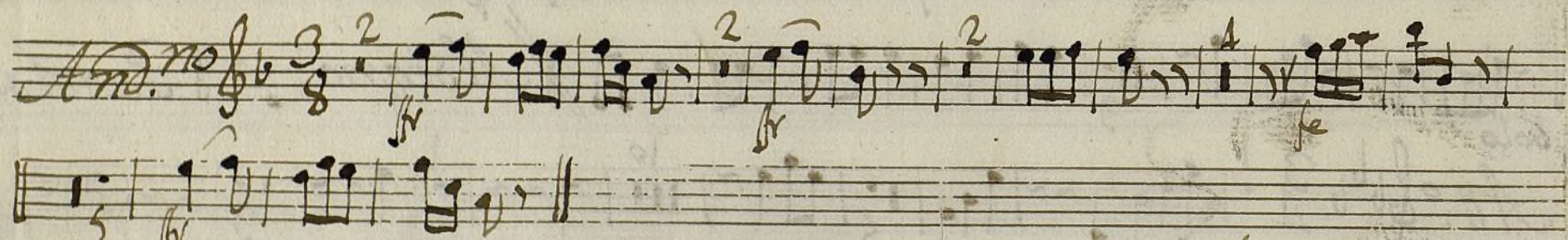


And. no f Solo

Al Segno



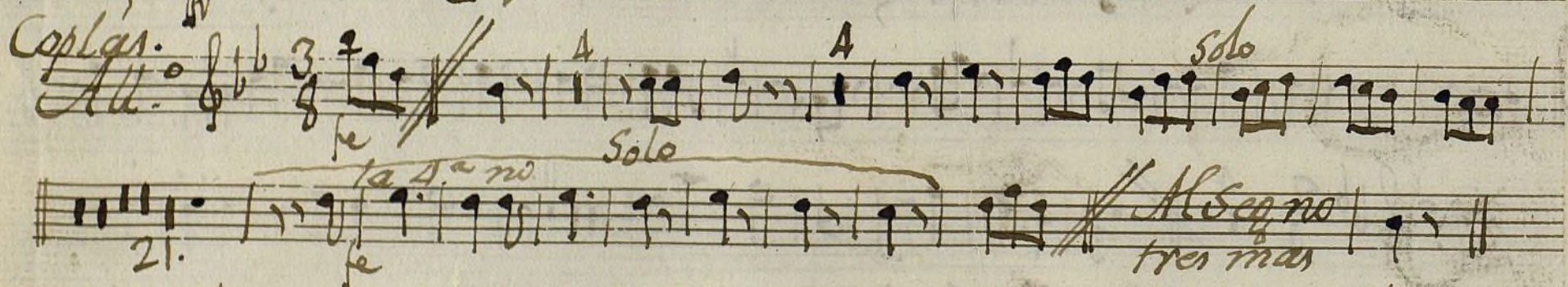
And. no f



Coplas. All. f Solo

la 2.ª no Solo

Al Segno tres mas



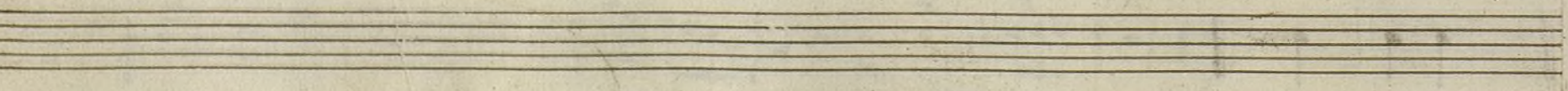
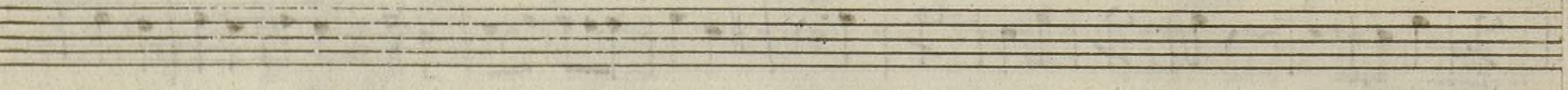
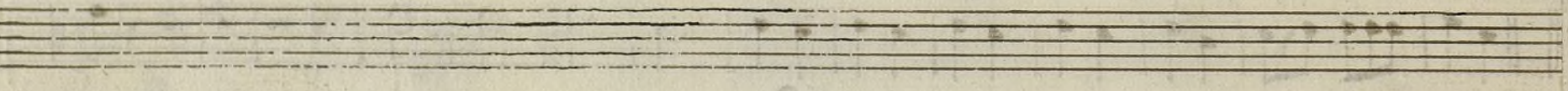
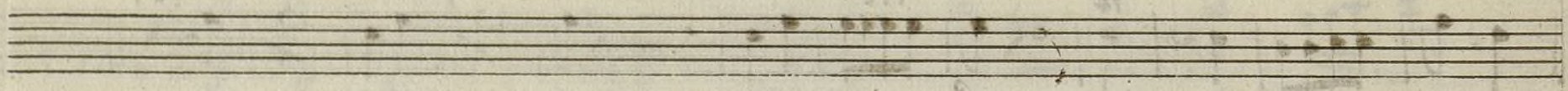
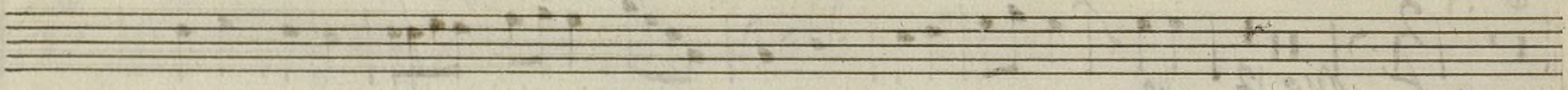
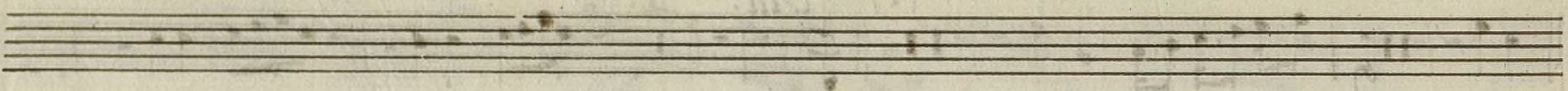
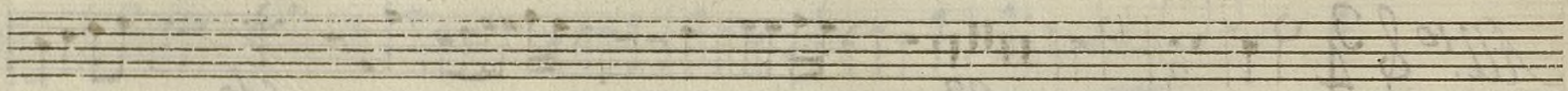
All. f



Handwritten musical notation on the left edge of the page.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as "All.", "Solo", and "Parolas". The manuscript is written in brown ink on aged paper.

Alto



Clarinete Ton.^a 3. el Viejo Burleado.

All.^o 2/4

Allegro Parola.

All.^o 3/4

Handwritten musical notation on a five-line staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a five-line staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a five-line staff, ending with the word *Parola.*

Handwritten musical notation on a five-line staff, starting with *All.^{to}* and a treble clef. Includes a measure with a '3' above it and a measure with '23.' below it.

Handwritten musical notation on a five-line staff, featuring a treble clef and a '4' above a measure. Includes the marking *All.^o*.

Handwritten musical notation on a five-line staff, featuring a treble clef and a '2' above a measure. Includes the marking *All.^o* and the number '12' below a measure.

Handwritten musical notation on a five-line staff, featuring a treble clef and a 'p' dynamic marking.

Handwritten musical notation on a five-line staff, featuring a treble clef and a 'p' dynamic marking.

Handwritten musical notation on a five-line staff, featuring a treble clef and a 'p' dynamic marking.

Handwritten musical notation on a five-line staff, featuring a treble clef and a 'p' dynamic marking.

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Trompa 1.^a Ton.^a a 3. el Viento Burlado.

Handwritten musical notation for the first section of the piece. It consists of five staves of music. The first staff begins with the tempo marking "Al.^o" and the time signature "C" (Common time). The key signature has two flats (B-flat and E-flat). The music is in 2/4 time. There are various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as "f" (forte) and "p" (piano). There are also some handwritten numbers above the notes, possibly indicating fingerings or measures.

A staff of music containing the instruction "Allegro." followed by a double bar line and the word "Parola." (Crescendo).

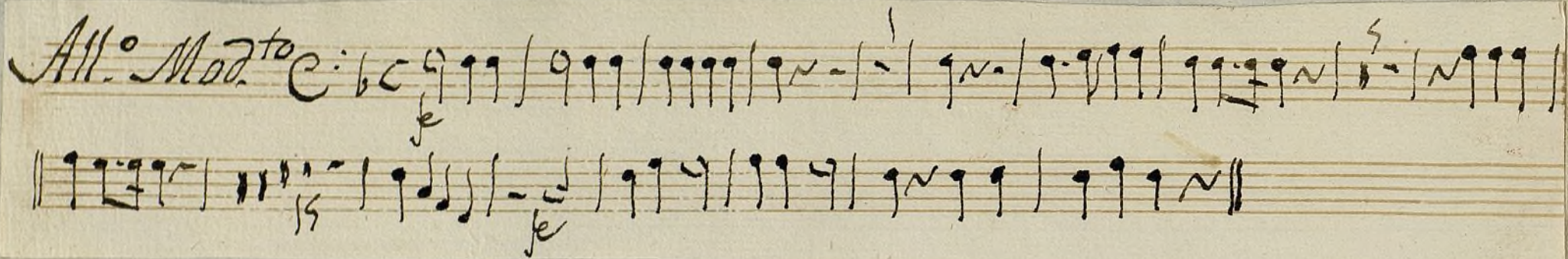
Handwritten musical notation for the second section of the piece. It consists of two staves of music. The first staff begins with the tempo marking "Al.^o" and the time signature "C". The key signature has two flats. The music is in 3/4 time. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings like "f".

A staff of music containing the instruction "Allegro." followed by a double bar line and the word "Parola." (Crescendo).

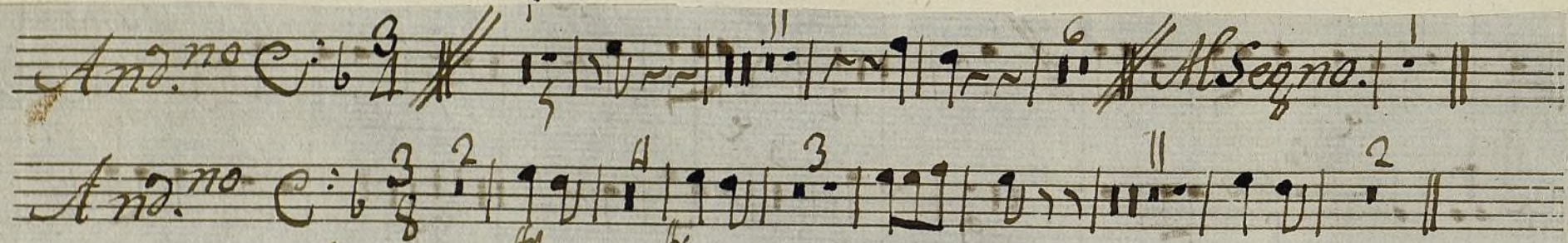
Handwritten musical notation for the third section of the piece. It consists of two staves of music. The first staff begins with the tempo marking "Allegro." and the time signature "C". The key signature has two flats. The music is in 2/4 time. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings like "f".

A staff of music containing the instruction "Allegro" followed by a double bar line and the word "Parola." (Crescendo).

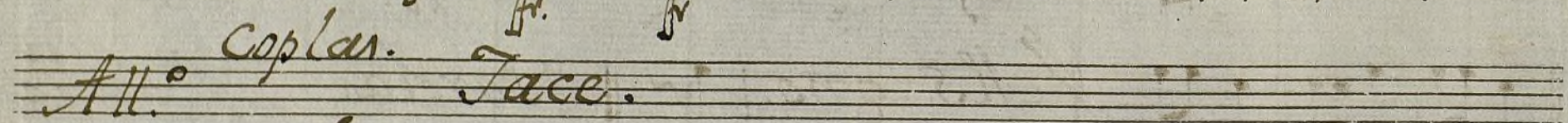
All.^o Mod.^{to} *f*



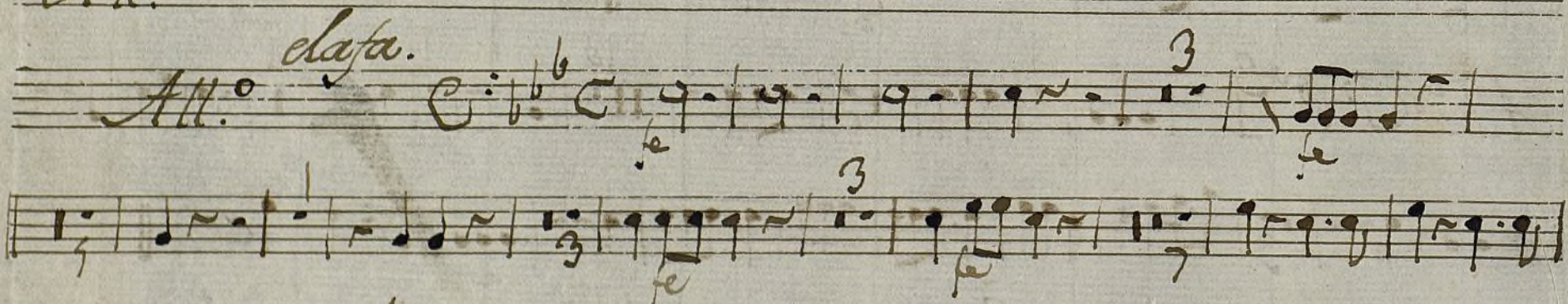
And.^{no} *f*



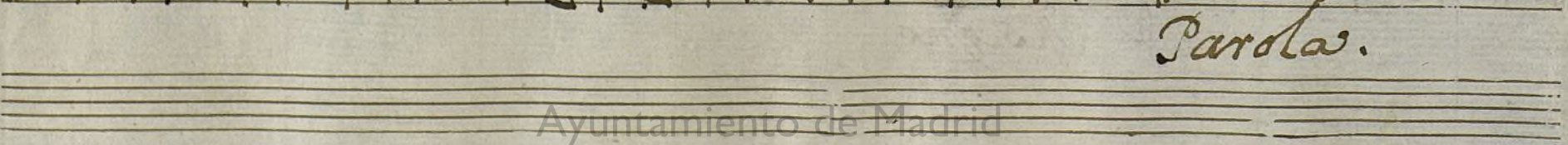
All.^o Coplas. Tace.



All.^o clava. *f*



Parolas.



19

*And.
All.^{to}*

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as "Solo" and "All.". There are also numerical annotations like "3", "6", "10", "12", "2", and "3" placed above or below notes. The score concludes with a double bar line on the seventh staff.

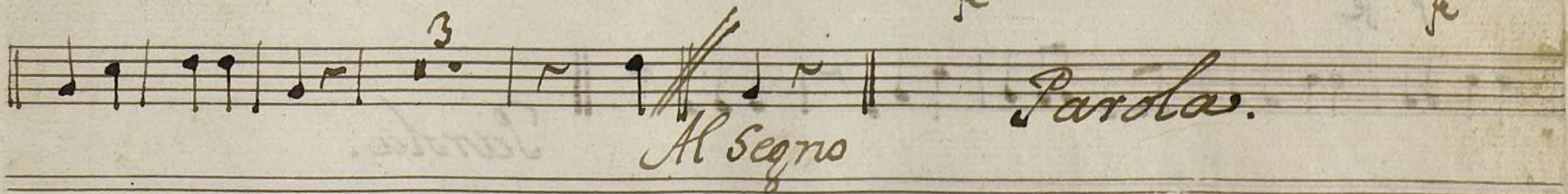
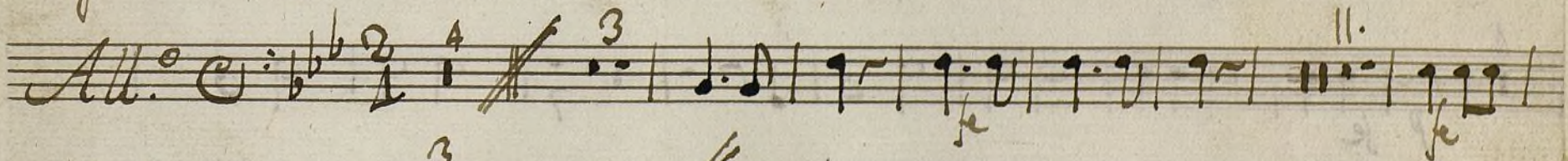
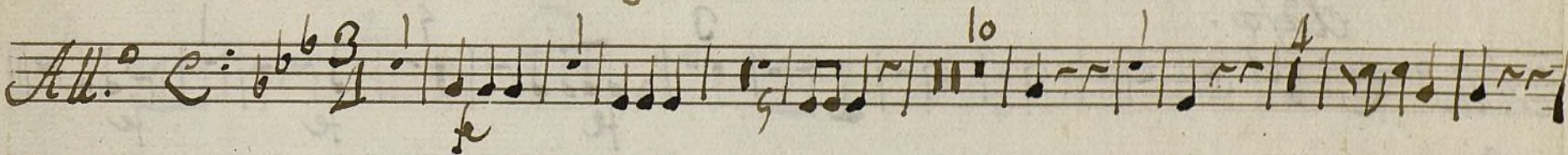
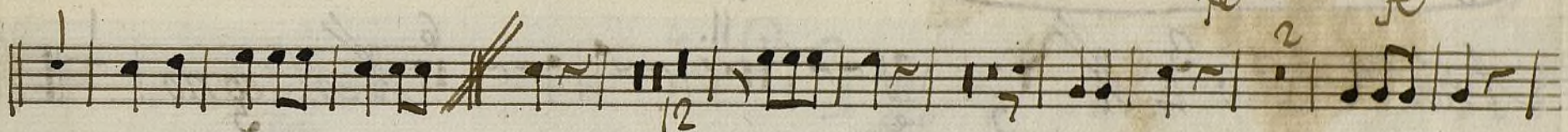
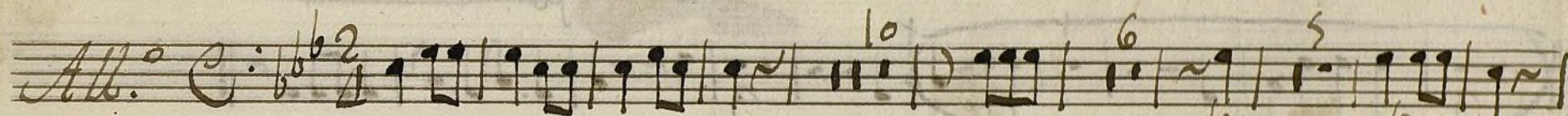
Handwritten musical notation on ten staves. The notation is very faint and difficult to read, but appears to be a single melodic line. There are some faint markings and possibly a signature or name written across the staves, but they are illegible.

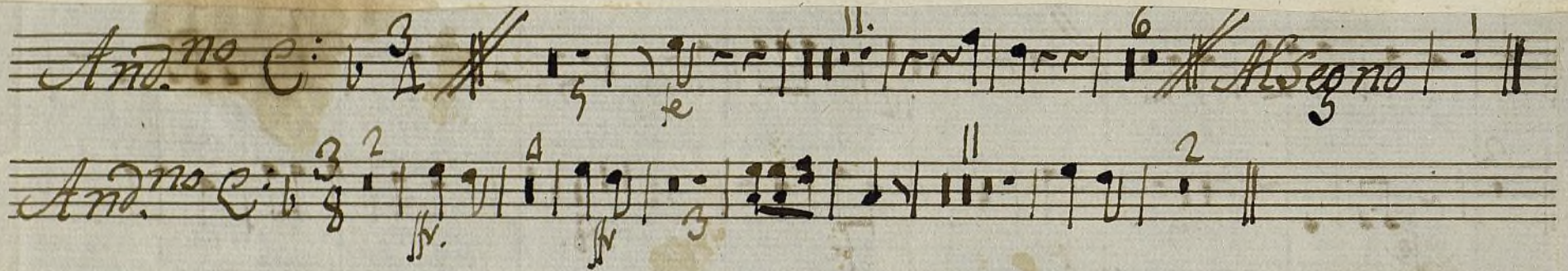
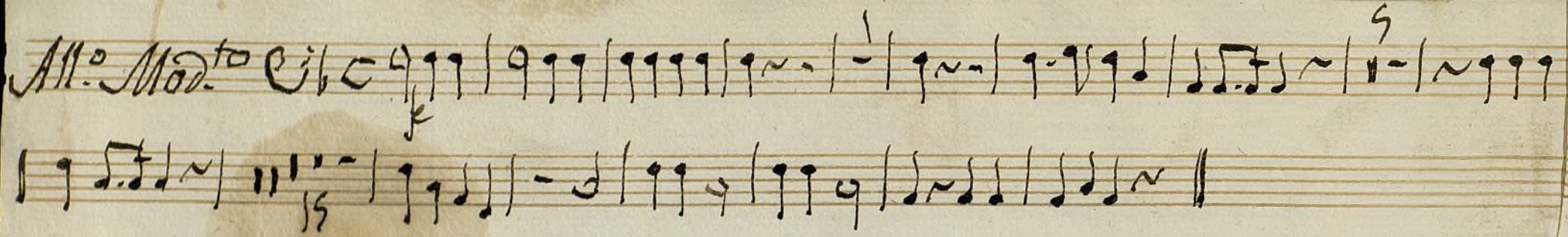
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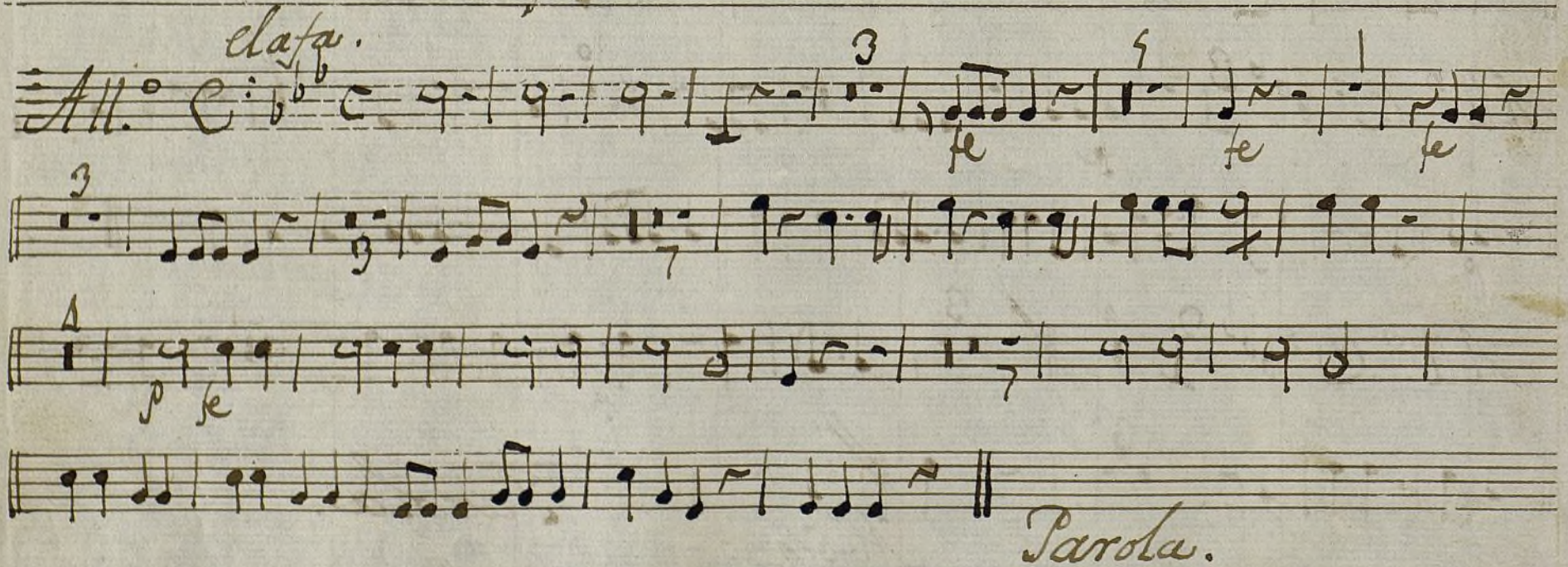
Trompa 2^a Ton.^a a 3.^t el Viejo Burlado.

Mus 126-9





Coplas Tace.

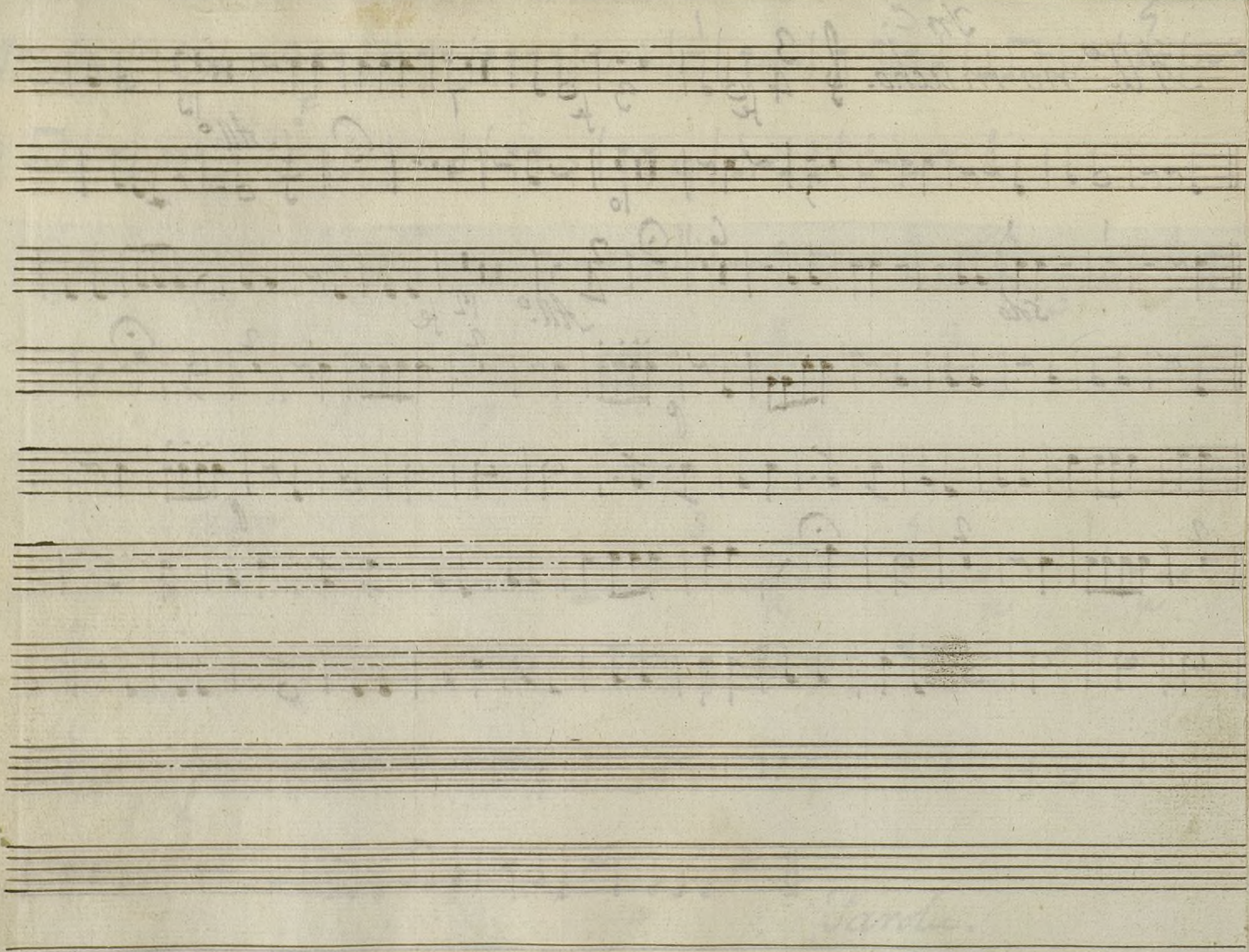


Parola.

In C.

All.^o no mucho.

Handwritten musical score on seven staves. The notation includes treble clefs, a 3/4 time signature, and various musical symbols such as notes, rests, and ornaments. Performance markings include "Solo", "All.^o", and "f". Fingerings are indicated by numbers 1-5. The score concludes with a double bar line on the seventh staff.



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fagot

Ton. a 3.

el Viejo Burlado

Handwritten musical score on ten staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with the tempo marking "Al." and a time signature of 2/4. The music consists of a single melodic line with various note values, rests, and ornaments. A double bar line with repeat dots appears on the third staff. The word "Cresc." is written above the eighth staff. The manuscript shows signs of age, including some ink bleed-through from the reverse side.

Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings. The second staff contains the text "Al Segno" and "Parola". The third staff begins with "All." and a treble clef. The score concludes with a double bar line on the eighth staff.

Handwritten musical score on a page with five staves. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with the tempo marking "Al.º" (Allegro) and a 2/4 time signature. The second staff contains a double bar line followed by rhythmic markings. The third staff features a double bar line, the tempo marking "Al.º", and the word "Parola." written in a decorative script. The fourth staff begins with the tempo marking "Al.º". The notation includes various note values, rests, and bar lines. The fifth staff concludes with a double bar line.

Handwritten musical notation on five staves. The first staff begins with the tempo marking *And.^{no}* and the time signature $\frac{3}{4}$. The notation includes various rhythmic values, rests, and dynamic markings such as *p* and *f*. A double bar line is present on the fifth staff, followed by the tempo marking *Al segno.* and a treble clef.

Handwritten musical notation on four staves. The first staff begins with the tempo marking *And.^{no}* and the time signature $\frac{3}{8}$. The notation includes various rhythmic values, rests, and dynamic markings such as *p* and *f*.

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

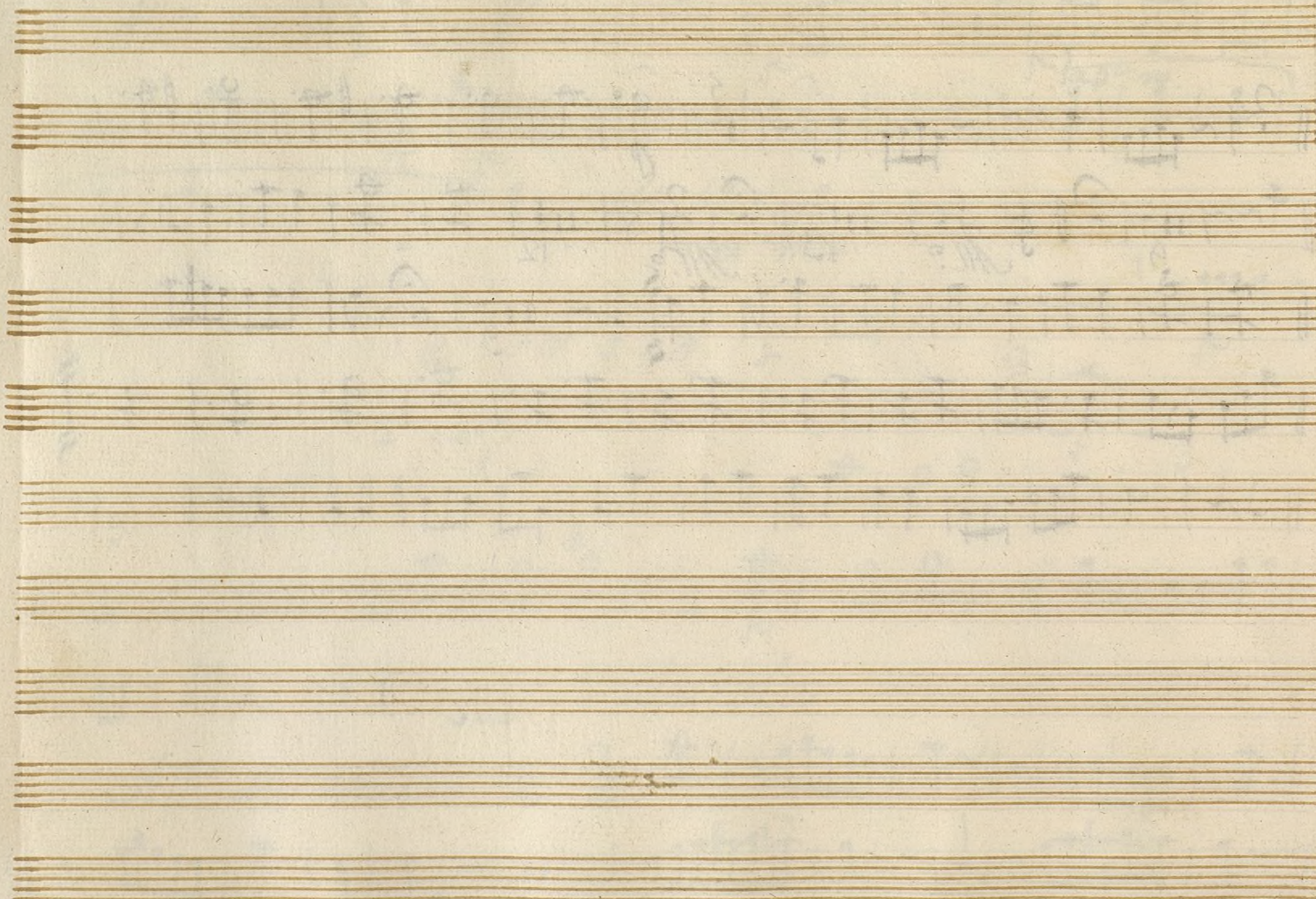
Al. Seg.^o
tres ma.

All.^o $\text{C}:\flat\flat\text{C}$

Parola

All.^o No mucho $\text{C}:\frac{3}{4}$

A handwritten musical score on five staves. The notation is in a cursive style, characteristic of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a 2/4 time signature. The second staff contains the word "All." written twice, with a 3/4 time signature and a 12-measure rest. The third staff continues the notation with various rhythmic values and rests. The fourth and fifth staves complete the piece with melodic lines and rests. The paper is aged and shows some staining.



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Bajo
Ton.^a a 3.

el Viejo burlado.

All.^o

A handwritten musical score on aged paper, consisting of eight staves of music. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with the tempo marking 'All.^o' and a treble clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'cres.' (crescendo). There are also some slurs and phrasing marks throughout the piece. The paper shows signs of age, including some staining and discoloration.

Handwritten musical notation on a single staff, concluding with the tempo marking *Allegro*.

|| ~ || *Parola.*

Handwritten musical score for a piece marked *All.^o* in 3/4 time. The score consists of six staves of music, including a vocal line and piano accompaniment. The notation includes various note values, rests, and dynamic markings such as *p* (piano).

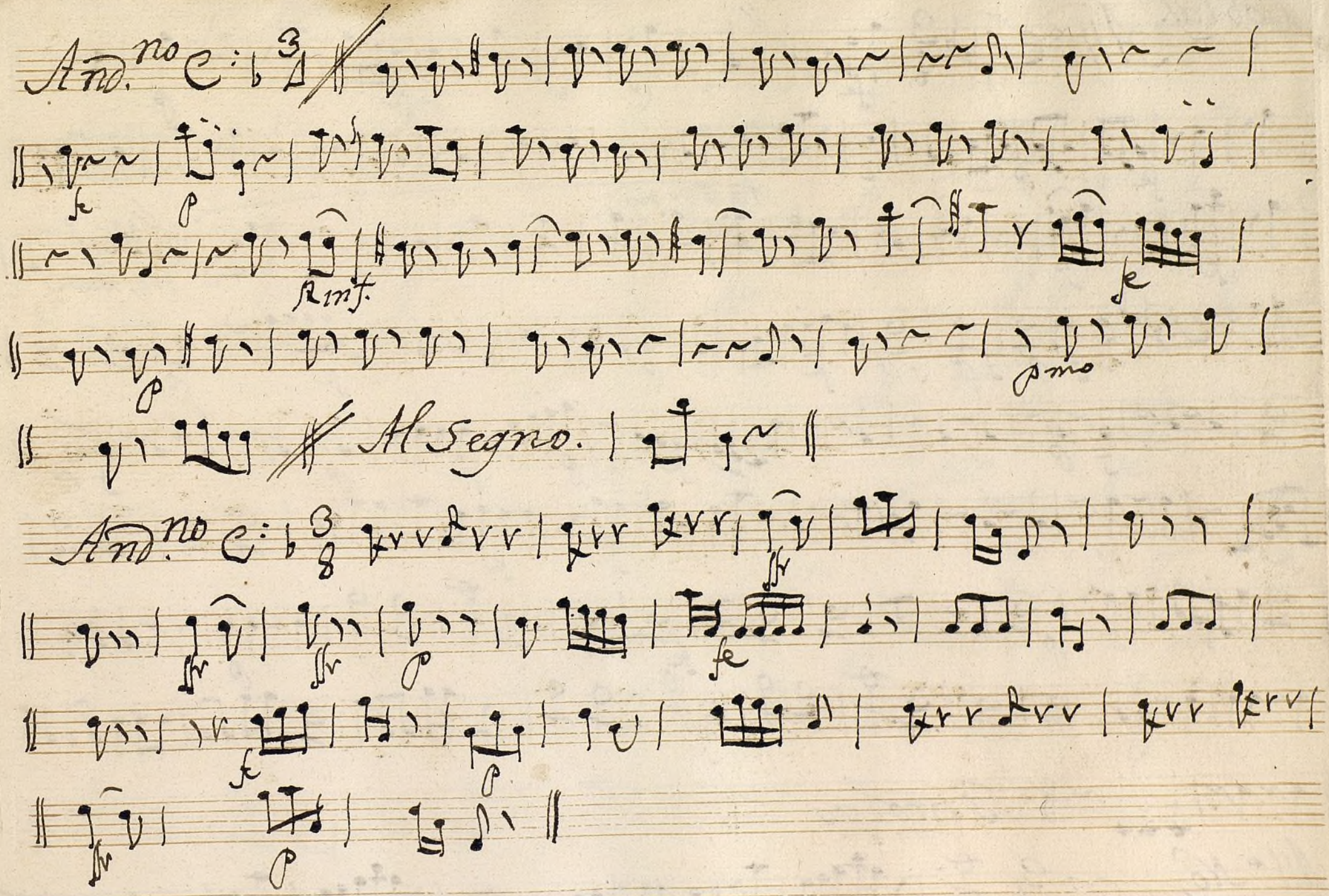
Handwritten musical score on a page with ten staves. The notation is in a cursive style, characteristic of 18th or 19th-century manuscripts. The score includes various musical notations such as notes, rests, and dynamic markings.

Key markings and text within the score include:

- All.^o* (Allegretto) at the beginning of the first system.
- Crei. f p* (Crescendo from forte to piano) in the first system.
- Allegro* in the third system.
- Parola.* (Parola) in the third system.
- All.^o Mod.^{to}* (Allegretto Moderato) at the beginning of the fourth system.

The score is divided into several systems, with a double bar line indicating a section change between the third and fourth systems. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano).

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes notes, rests, and dynamic markings such as *And. no*, *mf.*, and *Allegro*. The score is divided into sections by double bar lines and includes a section marked *Allegro*.



Caplas.

All.^o 3/8

Talano

Alleg.^o
fres. mar.

All.^o 3/8

Parola

All.^o No mucho. 3/8

A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *p*, and *All.^o*. The score is written in a cursive style characteristic of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, as well as rests and slurs. The second staff contains a dense passage of sixteenth notes. The third staff includes a measure with a fermata and a measure with a *f* dynamic marking. The fourth staff has a *All.^o* marking and a measure with a fermata. The fifth staff features a measure with a *f* dynamic marking and a measure with a *p* dynamic marking. The sixth staff has a *f* dynamic marking and a measure with a fermata. The seventh staff has a *f* dynamic marking and a measure with a fermata. The eighth staff has a *f* dynamic marking and a measure with a fermata. The ninth staff has a *f* dynamic marking and a measure with a fermata. The tenth staff has a *f* dynamic marking and a measure with a fermata.

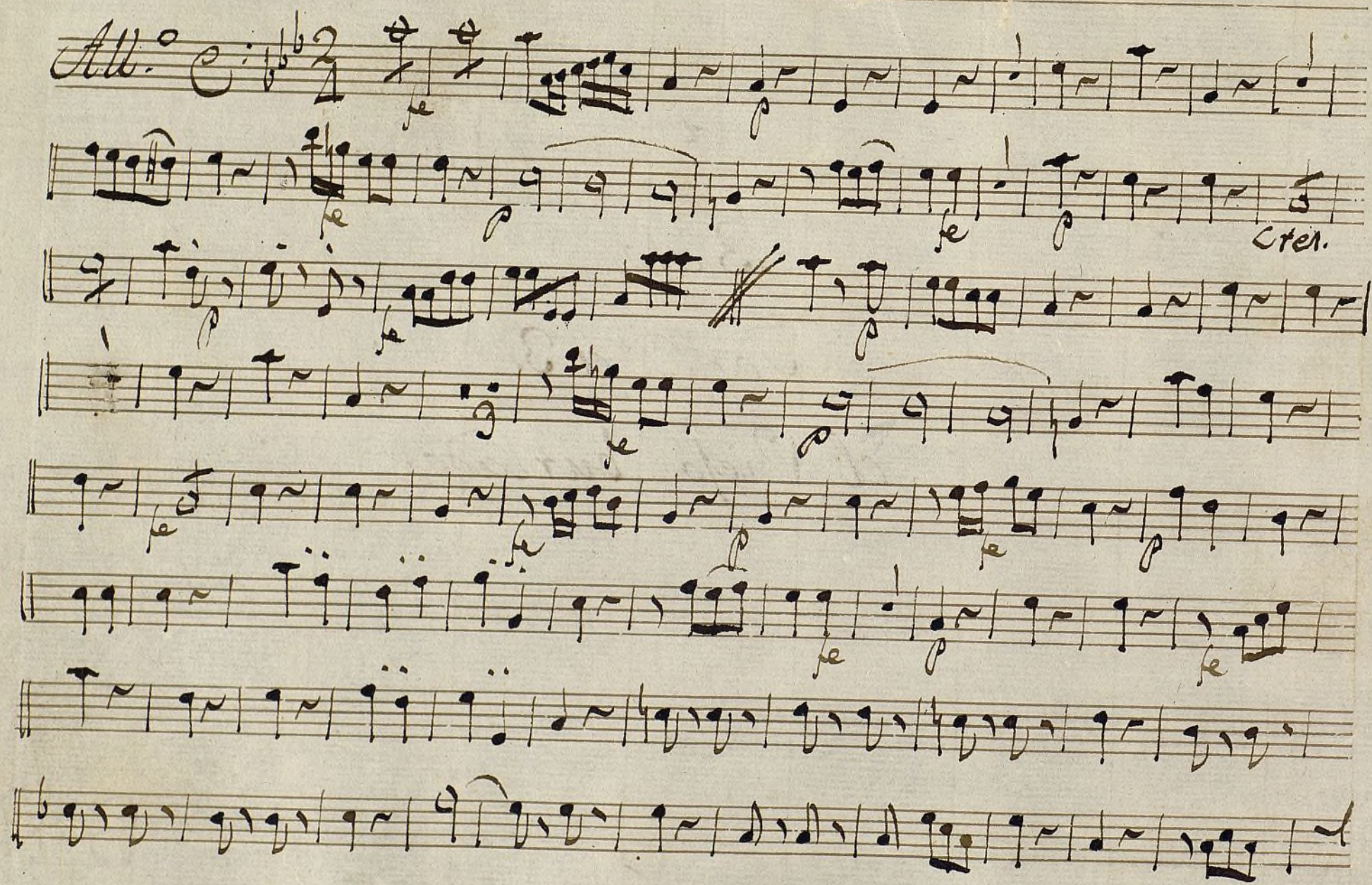
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t

Bajo.

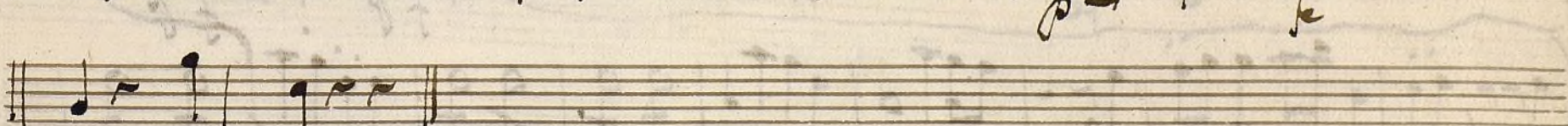
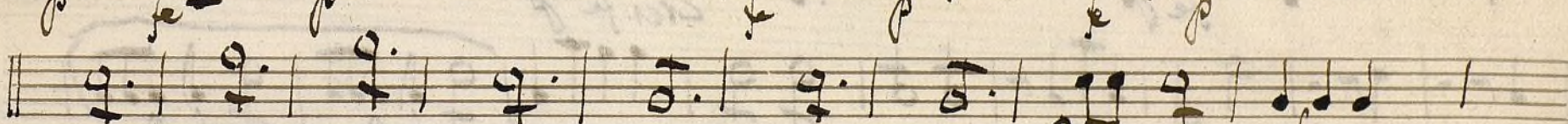
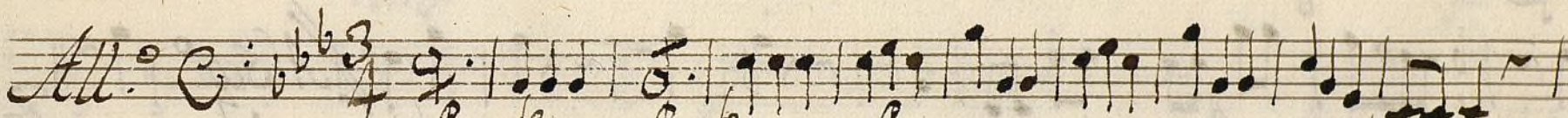
Ton.^a a 3.

el Viejo burlado.

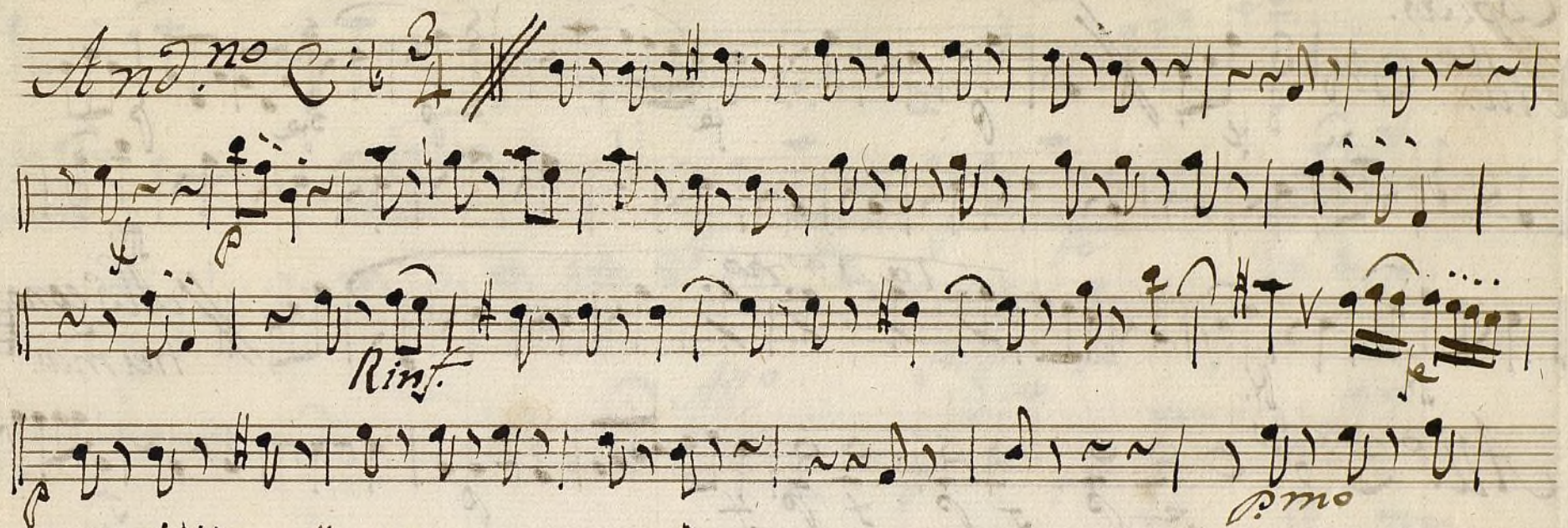
All.^o 



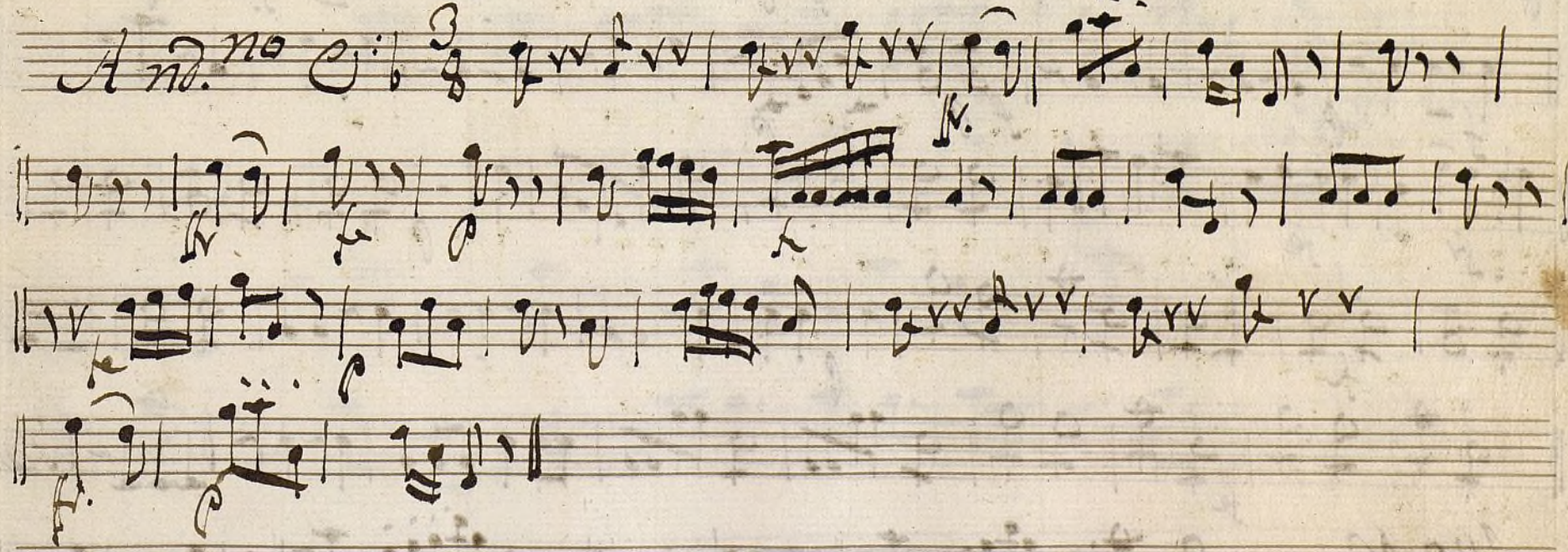
Allegro. *Parola.*



The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of several systems of staves. The first system begins with the tempo marking "All.^o" and a 3/4 time signature. It features a melodic line on a single staff and a bass line on a grand staff. Dynamic markings include "p" (piano) and "Cres. f" (crescendo to forte). A double bar line with a repeat sign is present. The second system continues the piece, with a tempo change to "Alleg.^o" and the word "Parola" written at the end. The third system starts with "All.^o Mod.^{to}" and a common time signature. It includes a variety of rhythmic patterns and dynamic markings such as "p", "f", and "ff". The notation is dense and characteristic of 18th or 19th-century manuscript notation.

And. no $\text{C} \frac{3}{4}$ 

Allegro 

And. no $\text{C} \frac{3}{4}$ 

Coplas.

All.^o $\text{C}:\flat\text{B}$ $\text{3}/4$

Ta 4. a no. *Allegro*
her mar.

All.^o $\text{C}:\flat\text{B}$

All.^o No. $\text{C}:\flat\text{B}$ $\text{3}/4$
mucho.

A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score contains several dynamic markings: *ff* (fortissimo) on the second staff, *ppmo* (pianissimo) on the third staff, and *All.* (Allegro) on the fourth and sixth staves. There are also some handwritten annotations, possibly *se* or *se*, near the end of the sixth and seventh staves. The notation is dense, with many beamed notes and slurs. The paper is aged and shows some staining.

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