

Leg^o 26. N.º 13.

Mus 132-3

Leg^o 26. N.º 13

+

Conadilla

ã 3.

Los Amantes Chasqueados:

Sra Man^{ta} Guerrero. todos y 13 Aldecoa

De D. Blas Laserna

Ayuntamiento de Madrid

All.^o | $\text{B} \quad \sharp \quad 2$ | | | | | | | | | |

$\text{C} \quad \sharp \quad 2$ | | | | | | | | | |

p^o *fmo* *p^o*

| | | | | | | | | |

| | | | | | | | | |

fmo

| | | | | | | | | |

| | | | | | | | | |

f^o y des minu yendo hasta el *f^o*

| | | | | | | | | |

| | | | | | | | | |

p^{mo} *p^{mo}* *cre^{do}*

| | | | | | | | | |

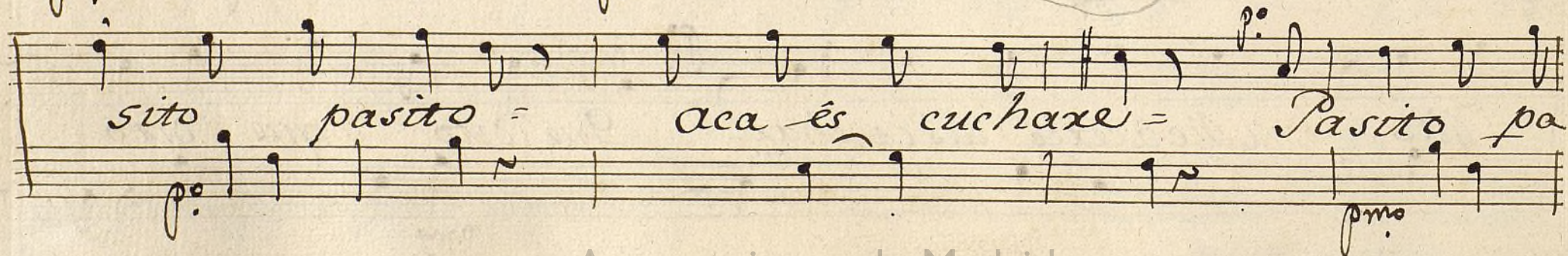
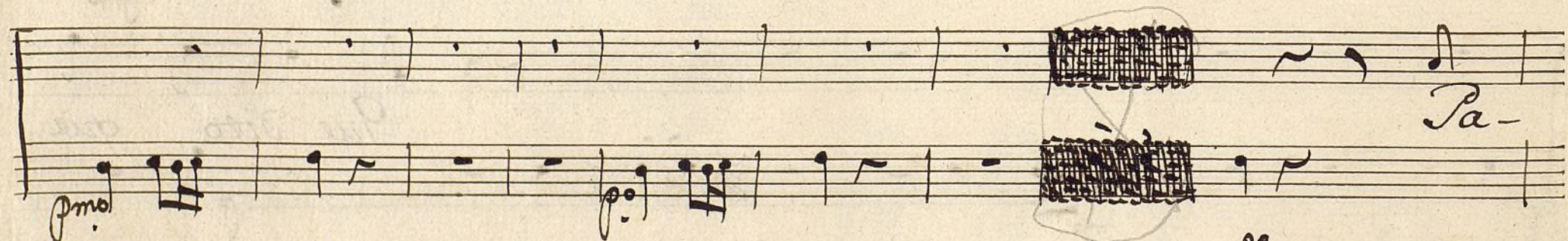
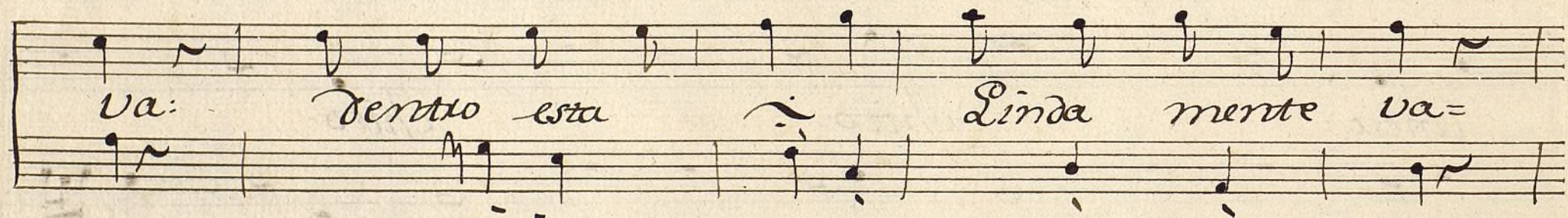
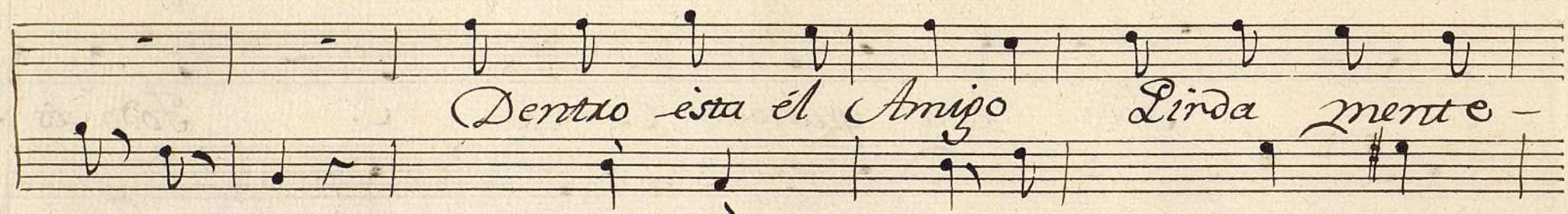
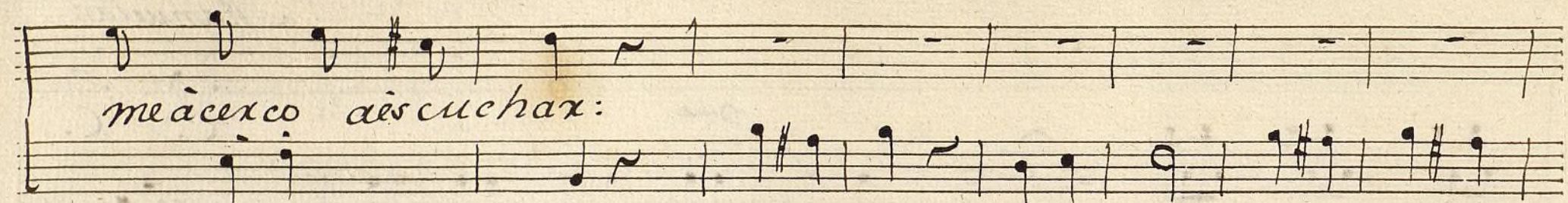
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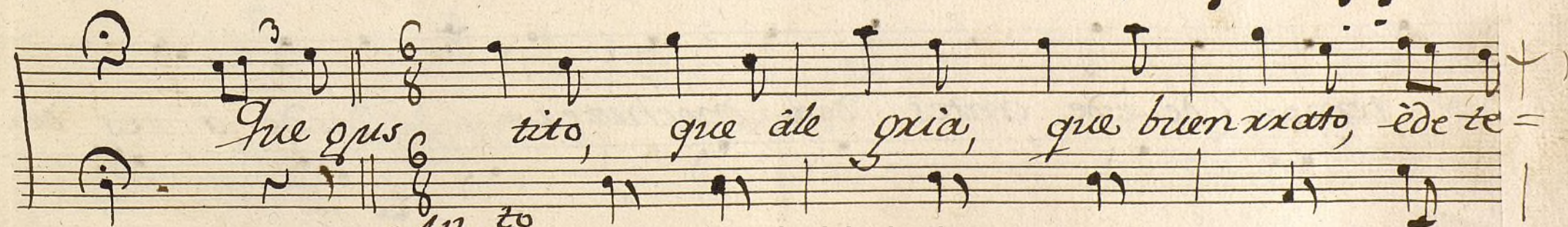
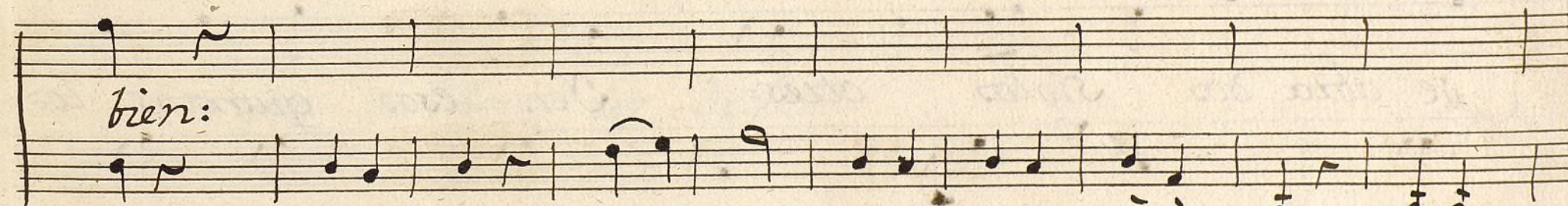
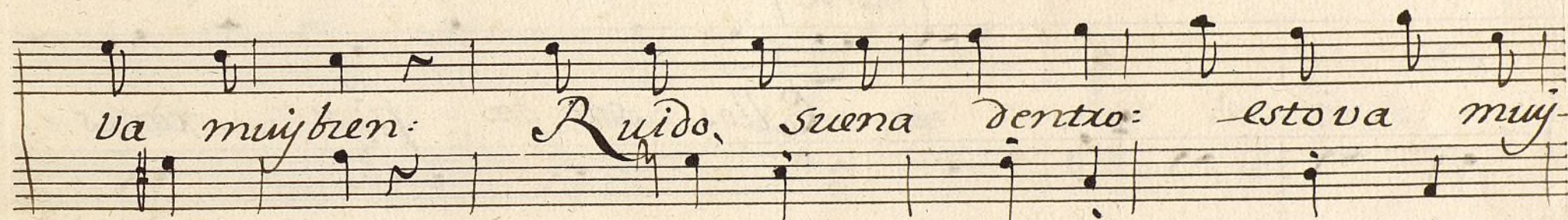
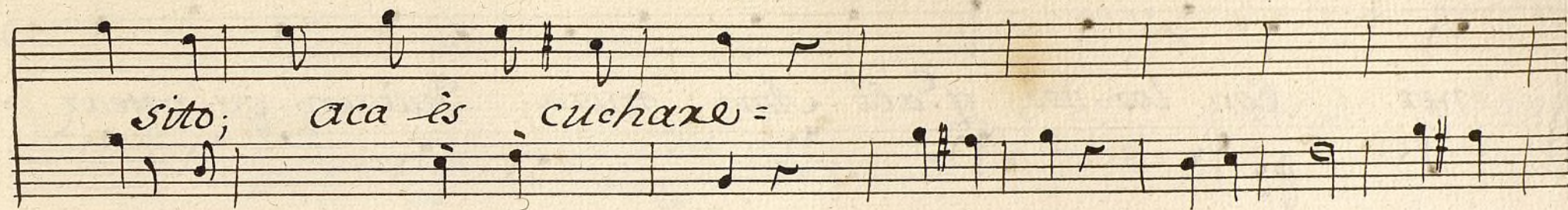
f^o *fmo* des minu yendo.

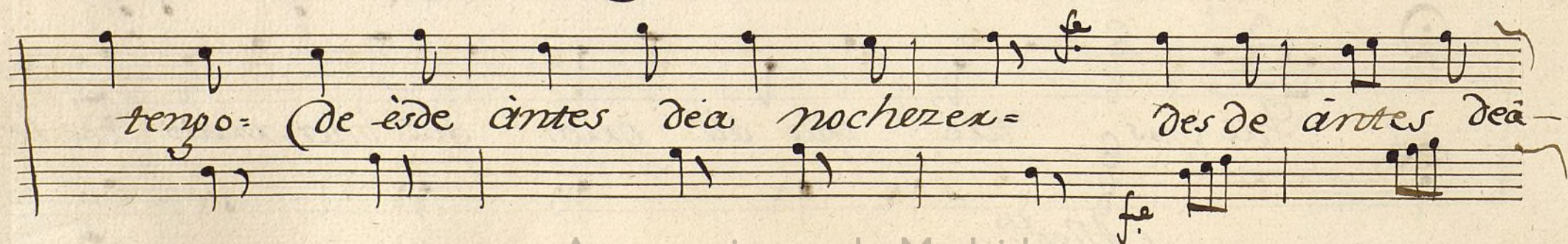
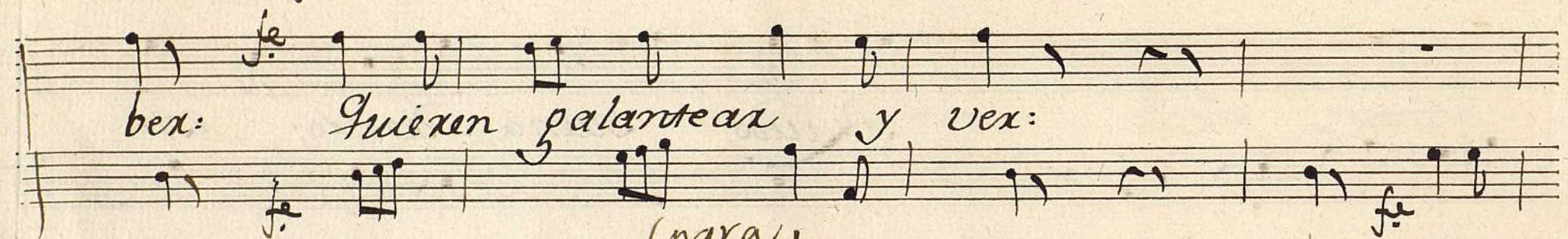
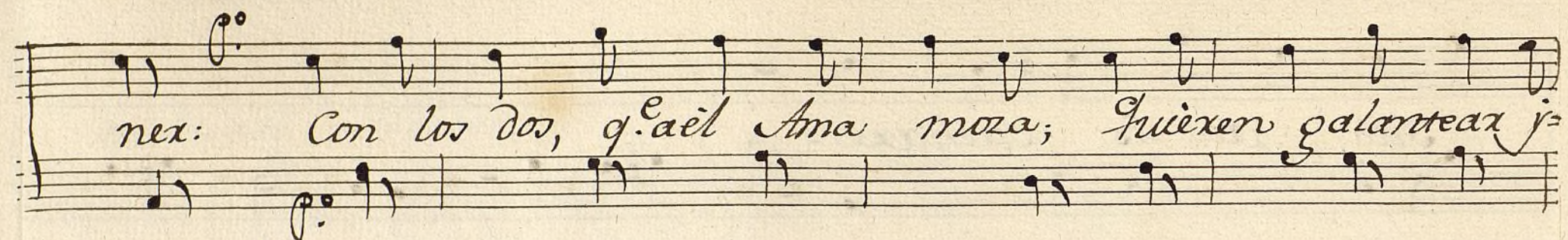
Handwritten musical score for a piece titled "Manuela". The score is written on ten staves, with lyrics in Portuguese. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pmo* (piano) and *fmo* (forte). The lyrics are: "C. C. C. C. C. Fodo esta quieto: C. C. C. Fodo es si- lencio: chito. chito. Que dito que dito Meâcexco aês cuchar- Que dito que dito -". The score is signed "Ayuntamiento de Madrid" at the bottom.

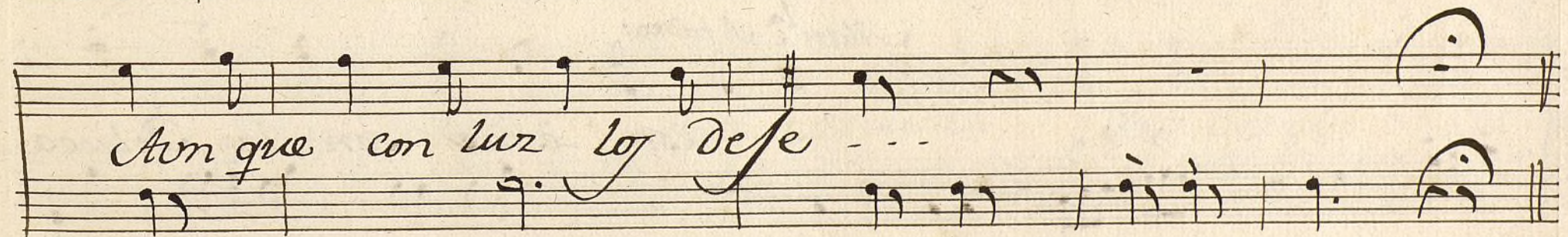
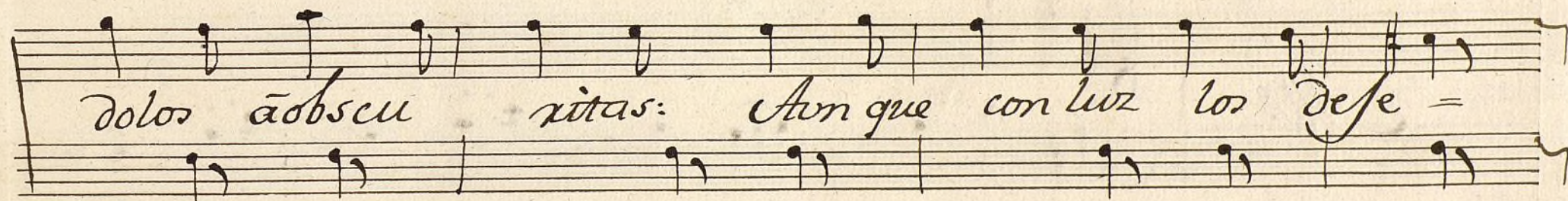
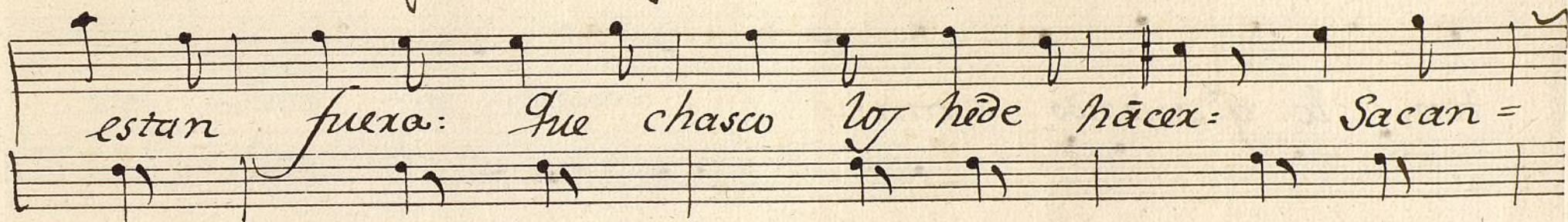
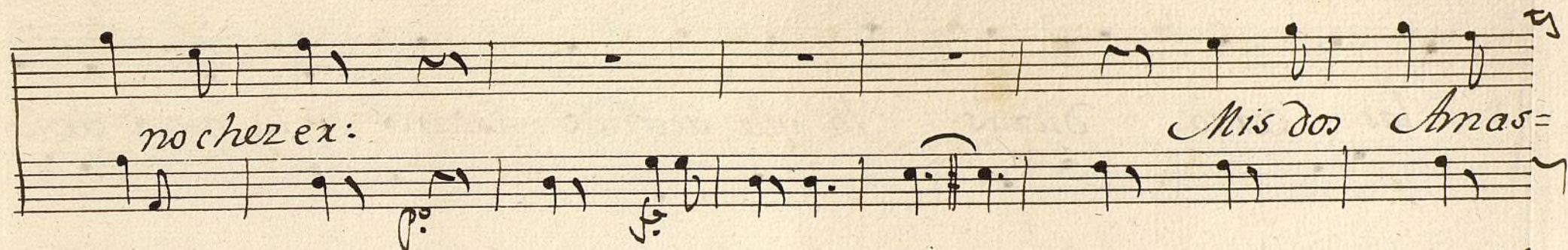
C. C. C. C. C. Fodo esta quieto: C. C. C. Fodo es si-
 lencio: chito. chito.
 Que dito que
 dito Meâcexco aês cuchar- Que dito que dito -

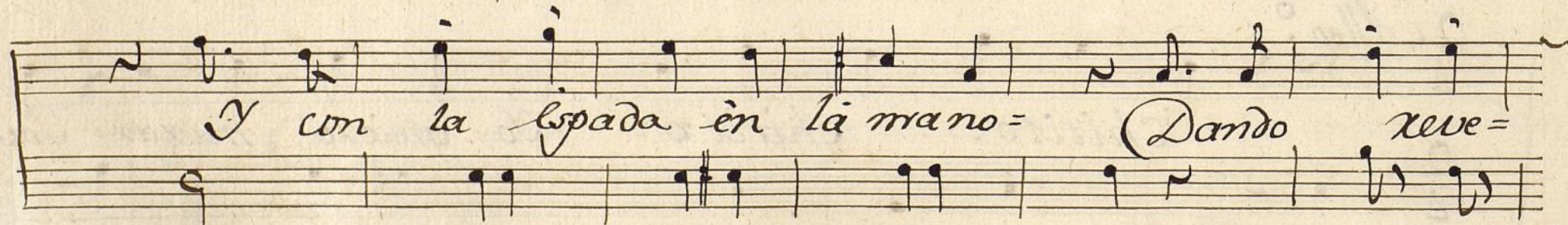
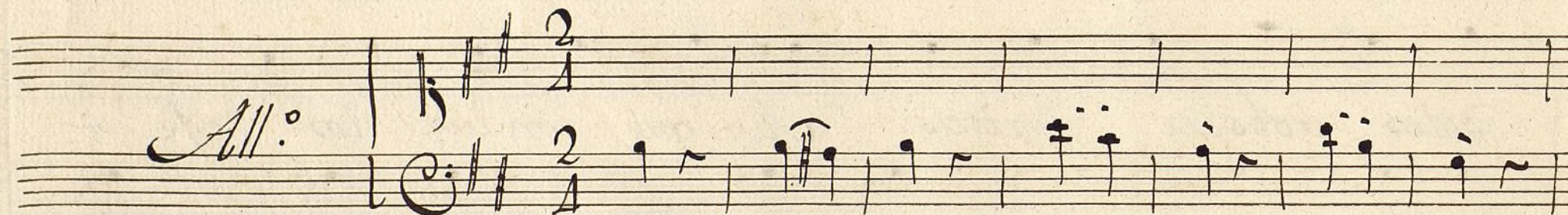
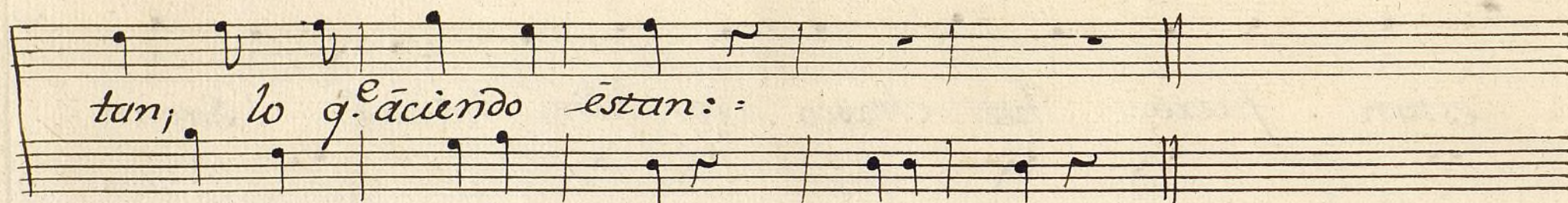
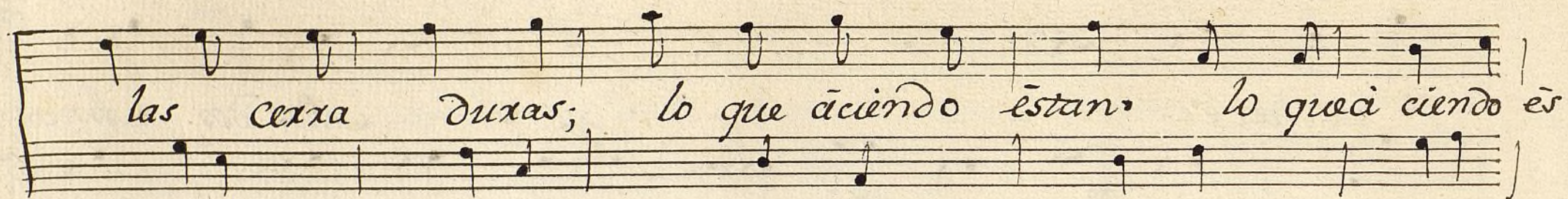
Ayuntamiento de Madrid

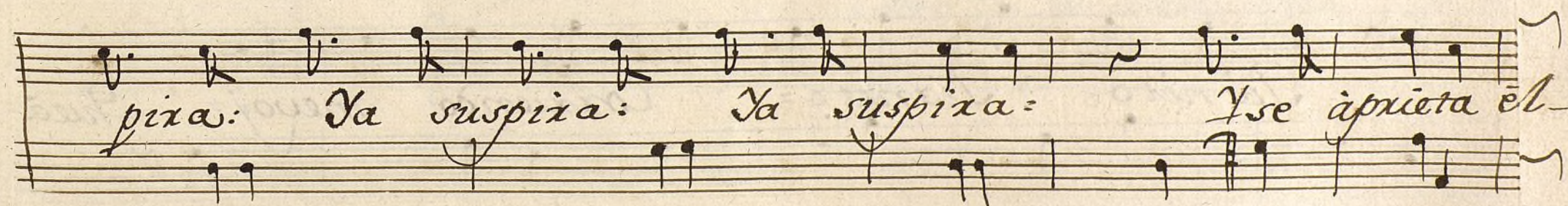
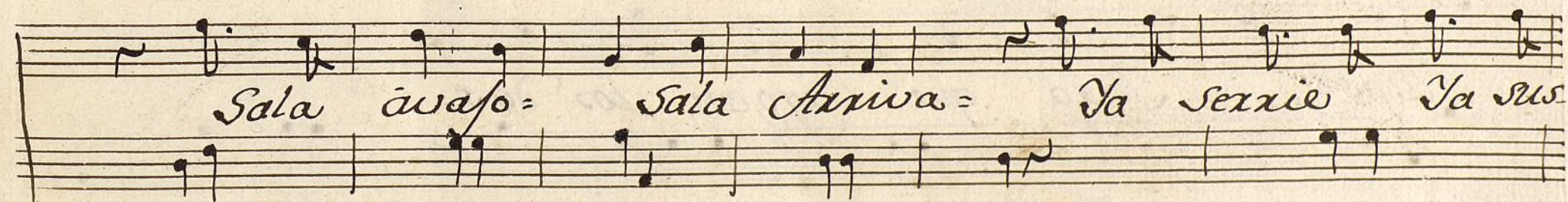
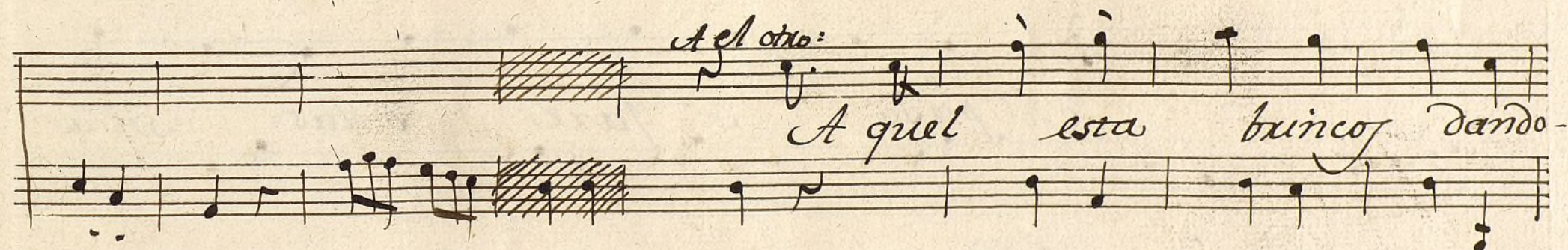
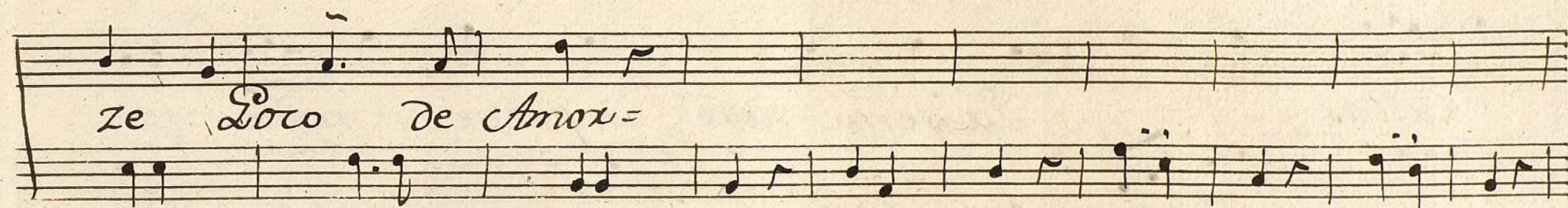
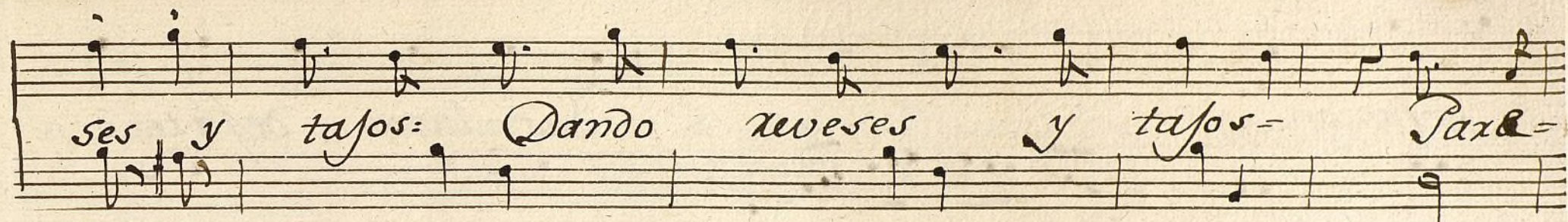


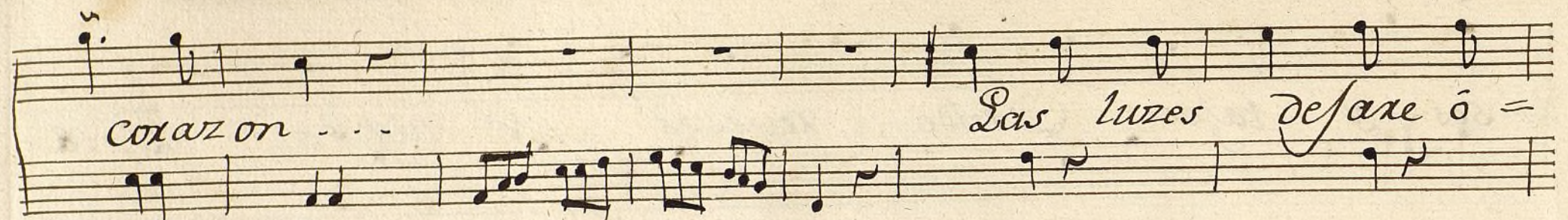






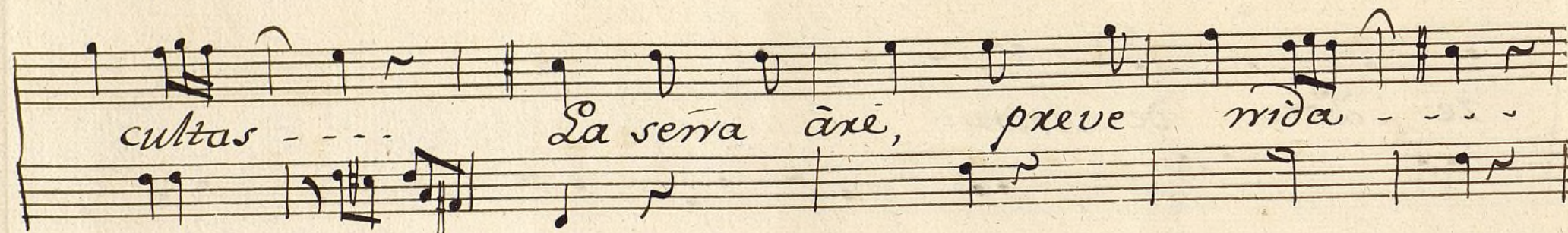






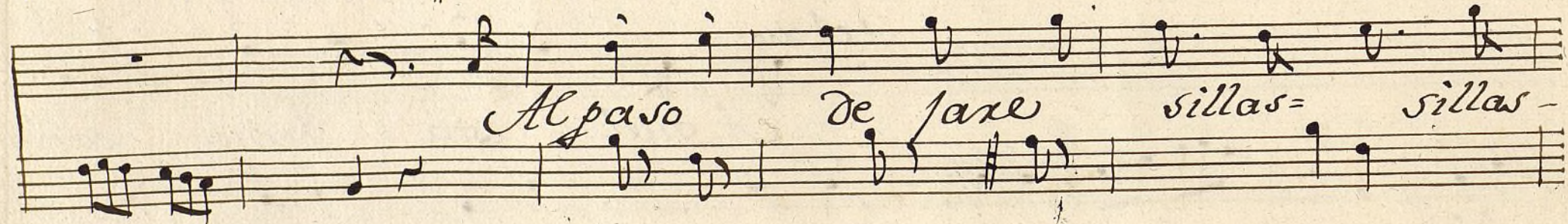
Coxazon - - -

Las luzes deaxe ô =



cultas - - -

La serra âre, pveue rida - - -

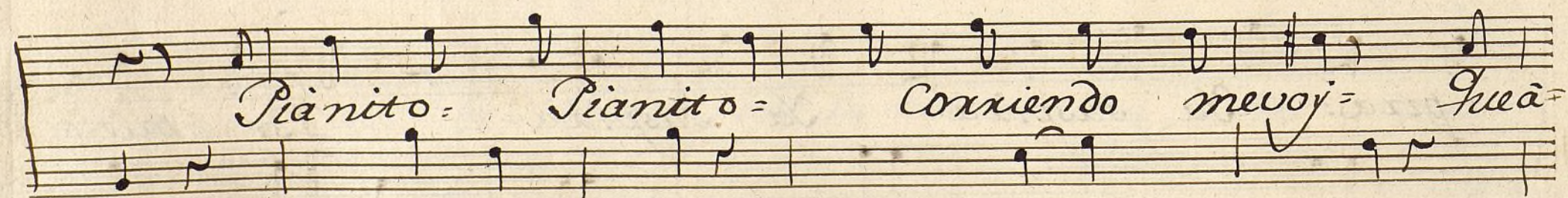


Al paso de jaxe sillas = sillas -



sillas =

Para que Ceygan los dos:



Pianito:

Pianito:

Corriendo mevoj =

Queâ

de âver un xato = de gran diversion; de gran diversion =

Pone una Silla en Capueta, y
se esconde de tras de la Papetera =

Sion: de gran diversion: Sion:

Alleg.^{to}

Fad.^o

Bernardita Bern-
Al^{ra} Bernardita gra-
Man^{la} que âran estos fan-

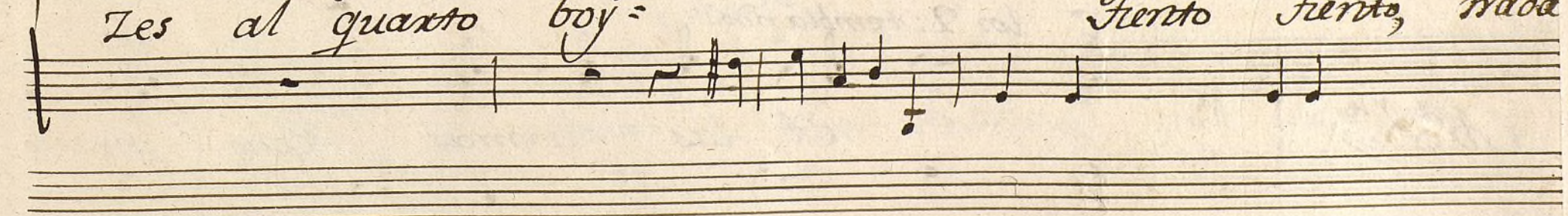
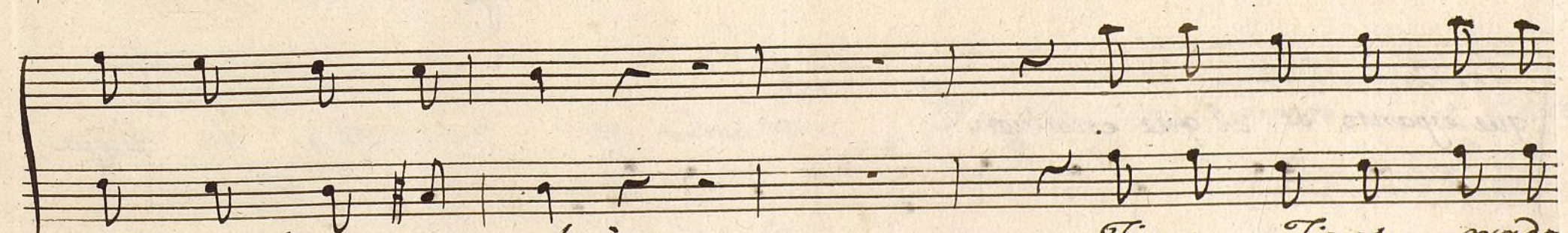
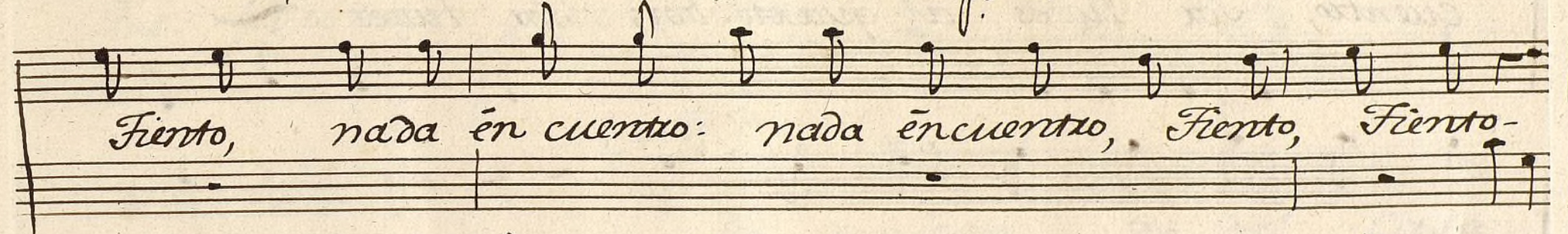
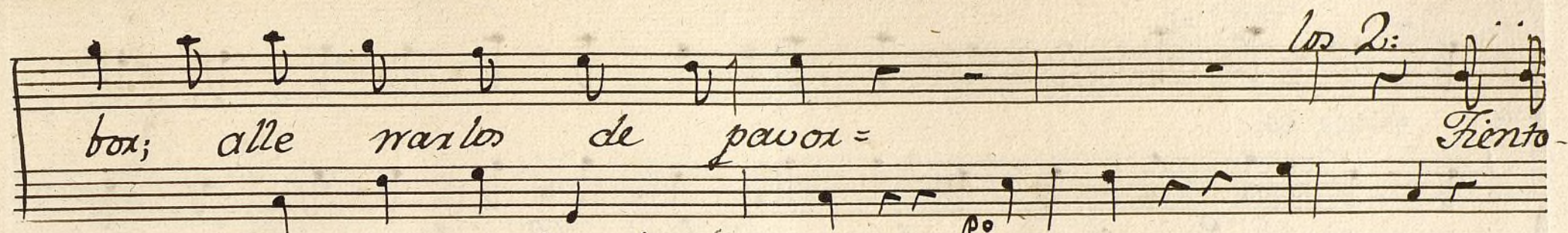
nada: Asecho seña. (no me respondes) De que-
 ciosa As avi sado. (di mona mia) Que sa-
 tasmás: los 2 Pasos pexcivo --- (Viene la consola toxia) ^{1a} Boj a
 Salpa este cuervo. De la nidera --- (Acercate-
 que la Caverna --- Ya este lagarto --- (que te xies
 morti fi carlos. los 2: Ay que gustito --- Man^{1a} Nao ---
 mas --- Que perversos de trastos, Ay
 Reniego de mis patas, q^e
los 2: Zape: Man^{1a}... con el Alfilex larro, a-

mi Cave = Za = (Si me la exxoto) Estos provechos saca, quien =
 txopenza = do- (ay mis piexnas) estos son los provechos, de e-
 los dos pincho: (nao: lo 2: Zape, lo 2: Que los gatos meaxan, a-

galan te = a = Quien galan te = a = (chica y la =
 namoxa = dos, de e namo xados = (o yes no =
 xre maldi = tos, axre maldi = tos - Max^{1a} nao, nao.

Novia, callas! a Pexxa = Al segno
 Llegas, q. teda empachro. dos mas
 lo 2: torra torra michito =

All.^o *Man^{la}* chito, chito, boy que -
dito; voi, voi, chito, chito,
Allenaxlos, Alle naxlos, Alle naxlos -
de pavor: chito, chito, voi que -
dito alle naxlos de pavor, alle naxlos de pa-



cuento, Pox luzes al quarto boy; Pox luzes

Pox luzes

Man.
Aquí ay luzes de tenebras

los 2:
que espanto es el que estoibian

los 2: temblando:
A las axmas hecho mano

Fad.º
Yo nose lo

que figura que bision:

f. p. Alora
que me pasa = De xeriego de tal casa =

los 2.º
de la Criada = la Criada = y de mi amor. la cria =

Man.ª
da, y de mi amor = que Gallinas que Cobardes =

Fad.^o *Ma.^{1a}*

Como tiemblan de temox= Si áva duende; Que teáparan-

Ad.^{ra} *Ma.^{1a}* *Ma.^{1a}* *lo do:*

Quien áblado: ~~de~~ la fantasma-- Ay que

Punt.^o

miedo que meda-- Ay que miedo ay que.

miedo que meda= Yo nose lo que me pasa-

Man^{la}

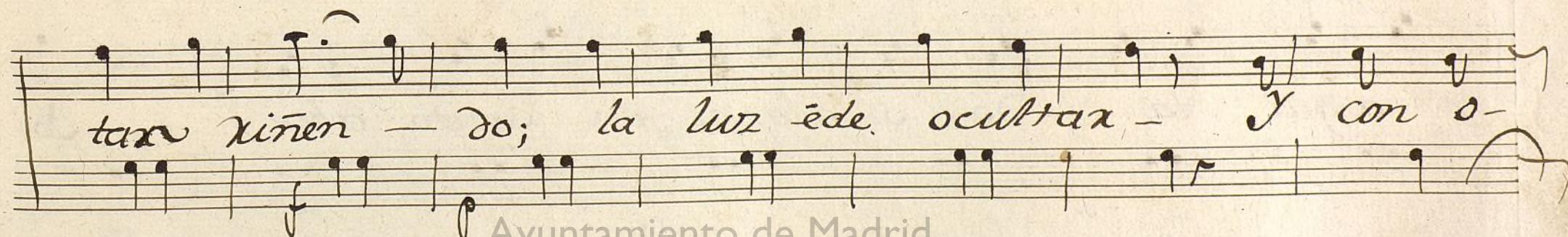
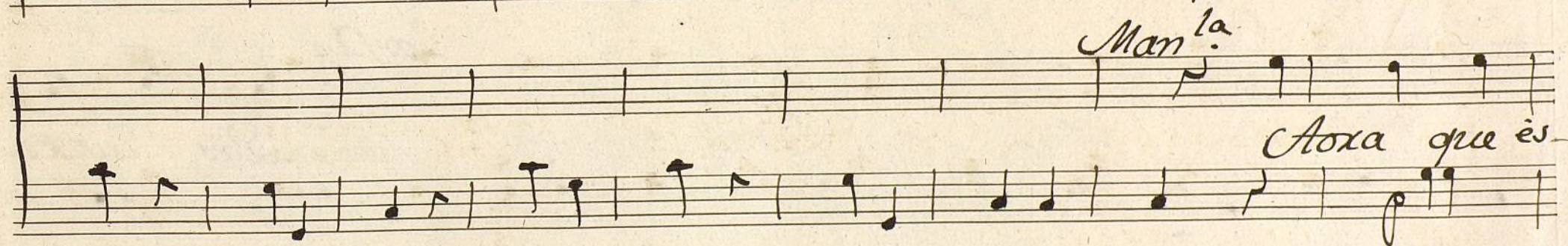
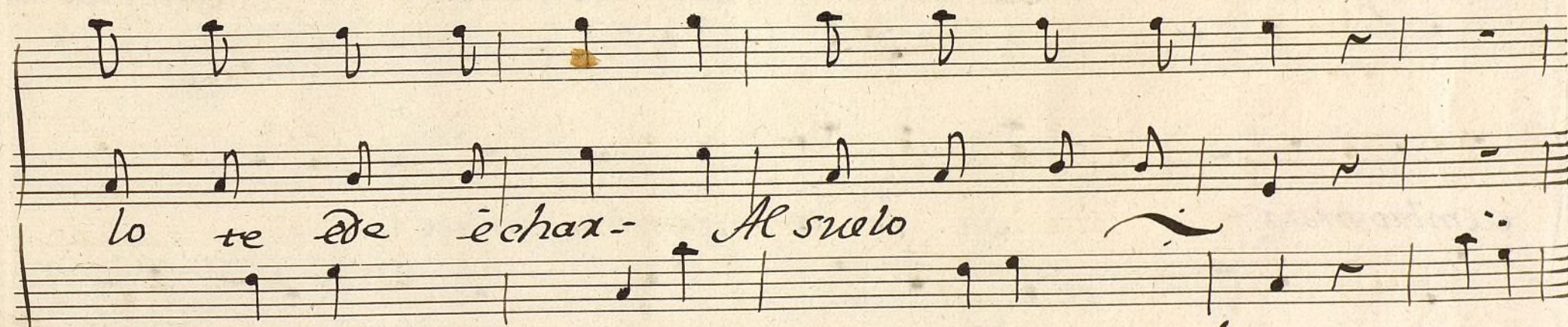
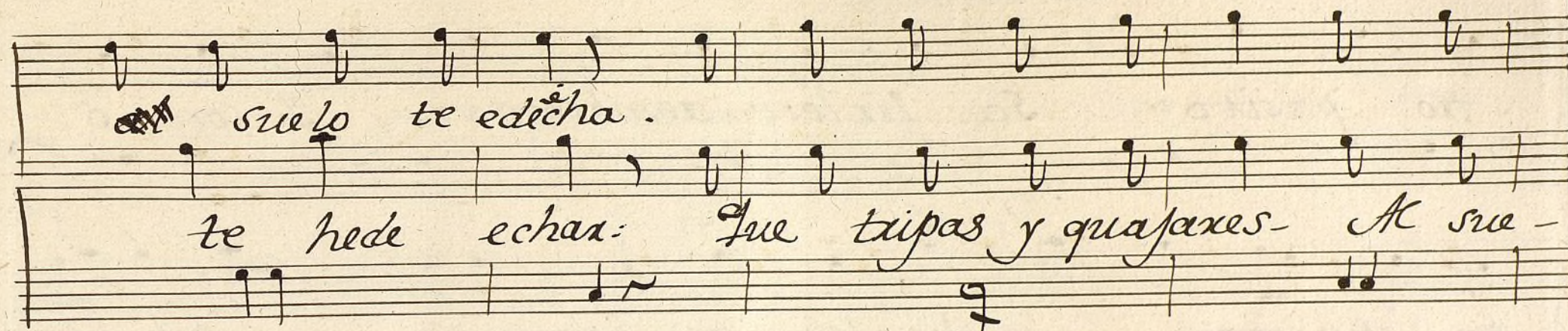
De temoz muertos estan =
nunca bi niexa átal casa; ^{1o 2o} Que diantres esto sexa =

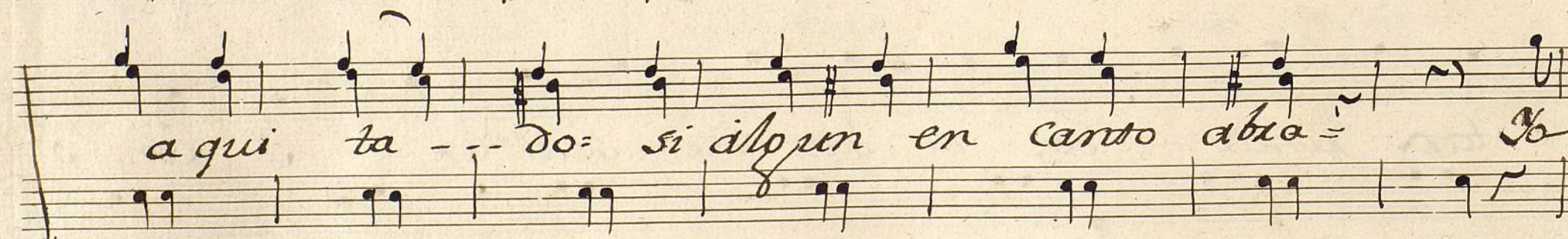
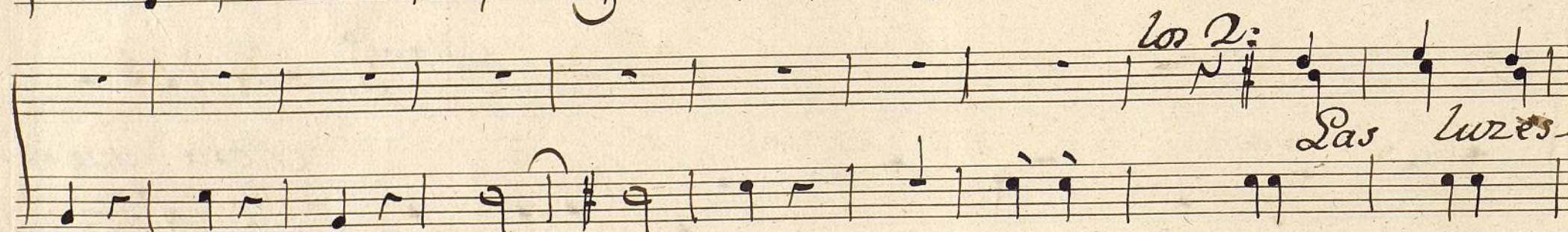
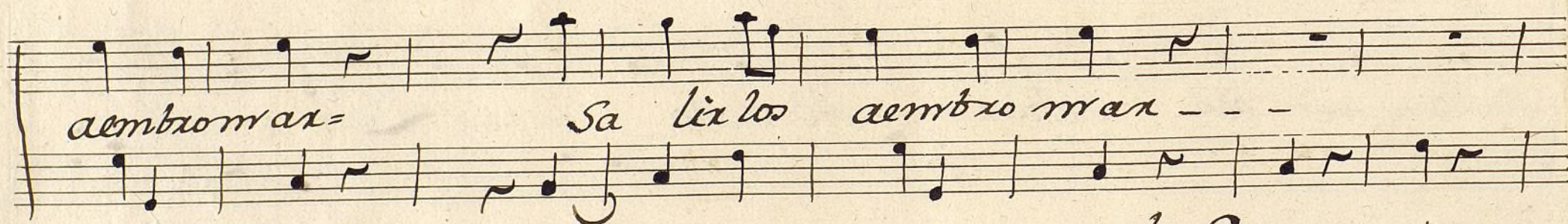
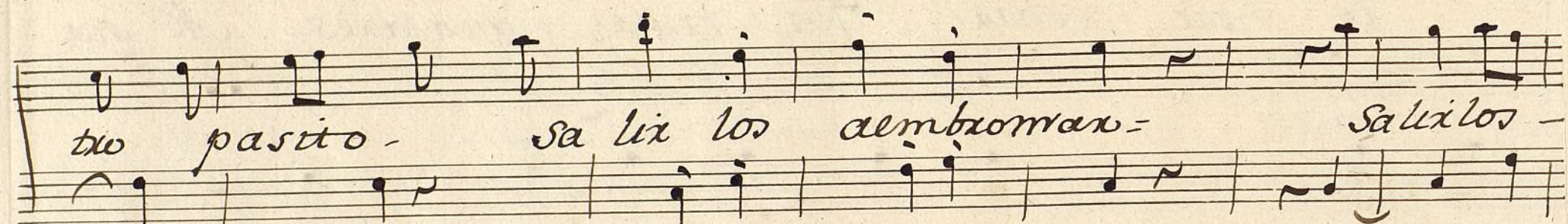
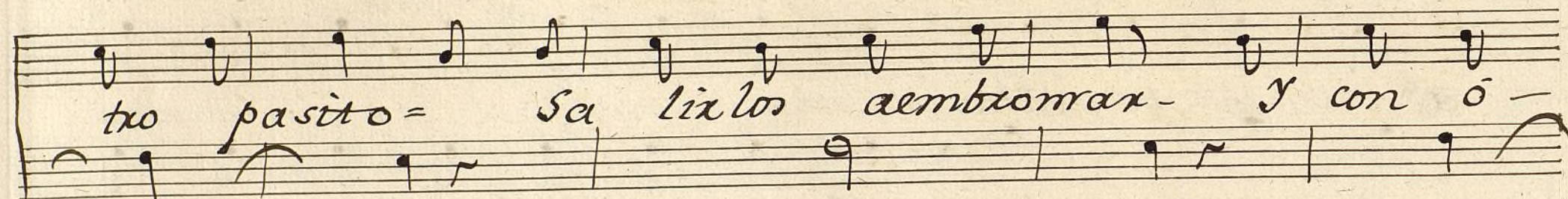
de temoz muertos estan =
Que diantres esto sexa =

Vivo. ²/₄ ^{Fad.} ²/₄ Que hãce umõ. a qui êscondido: Yo-

^{Fad.} ²/₄ benço á Galanteax = ^{Alora} ²/₄ Ami Luisita mucho-

Fad.º mucho: a *Pexxo* moixas: *los 2.* Rinamos y ca:
 llemos, Vinagre in fame can; Que tripas y qua-
 saxes; al suelo te hede echax = *Aldra* Que tripas-
 y quasaxes- *Al Suelo* te hñ de chax- *Al Suelo* al
tad.º Que tripas y quasaxes = *Al Suelo* -





desanquen las Armas -

Creo que me agarran = No creo que me a-
garran: ay que mie do me da -
Que miedo meda -
Man la lo 2: Otro día blato -
Galantea doxes - (chis) De /axos de xeze - lo; no
(ay) fmo

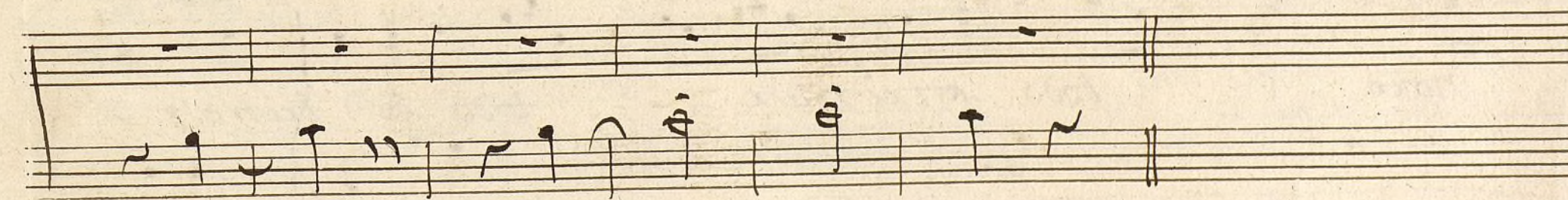
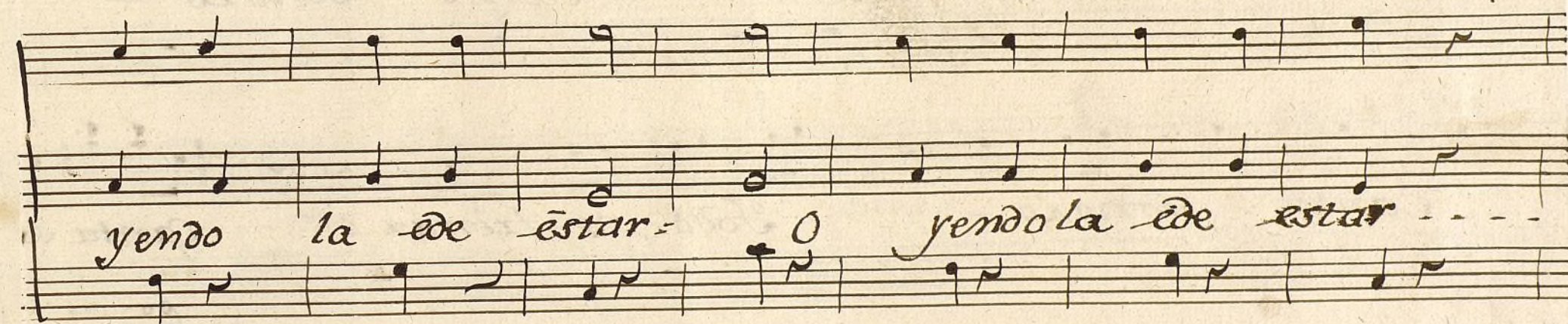
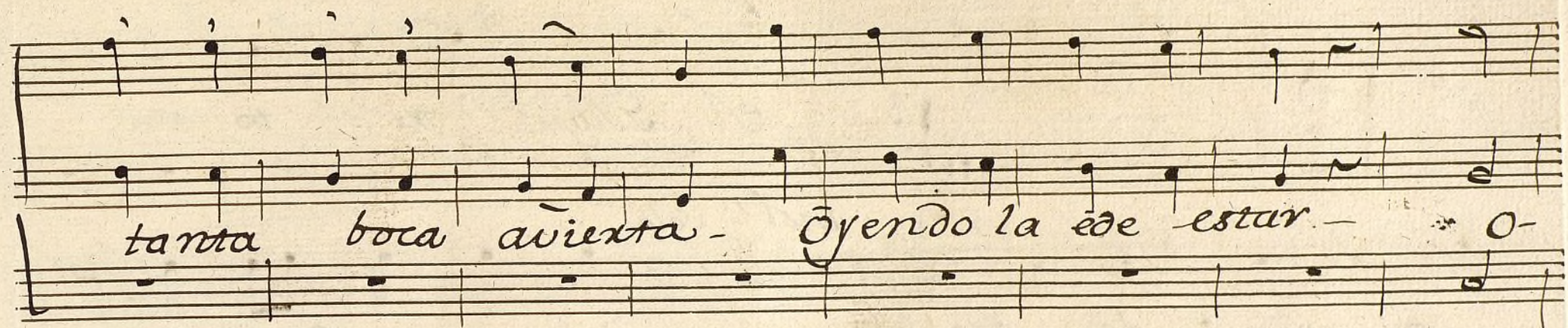
teneis q^e temblax -- Que aora viene la no --

bia, al Salterio acantax --- *fmo*

escuchax - y chiti to; q^e ignora q^e aqui es

tais = Que ignora los 2: este si -

ques gusti --- to: Quiero acercarme mas. Con



Minueto

Al Golope xi = to -

viol'n solo

Con pico de oro - - - Canta Sonoro -

Canta Sonoro - Todo es tirar - Canta So

noxo y todo estirar - - - todo es tirar -

A - - - A - - - Canta So -

Handwritten musical score on six staves. The lyrics are in Basque. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics are written below the staves, with some words spanning across multiple staves. The handwriting is in a cursive style, typical of historical musical manuscripts.

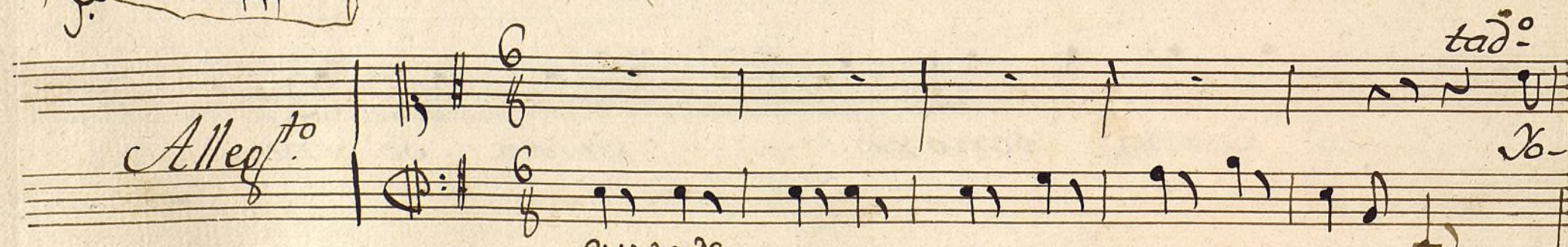
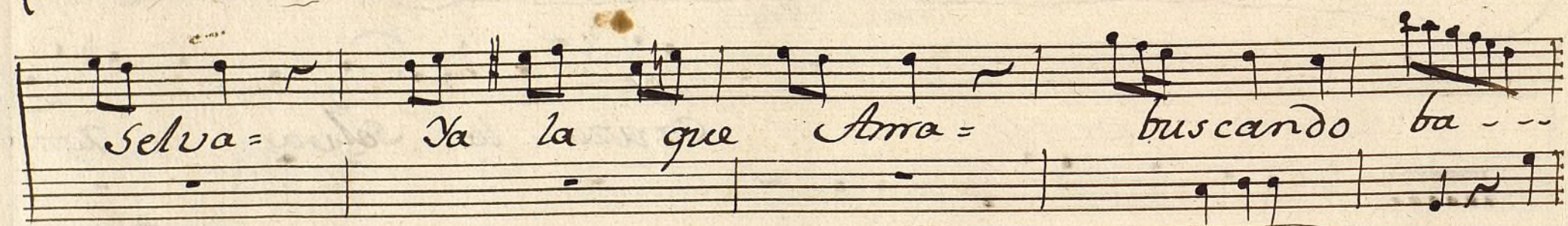
noxo todo *estirrai* - - - - - todo *es txirax* -

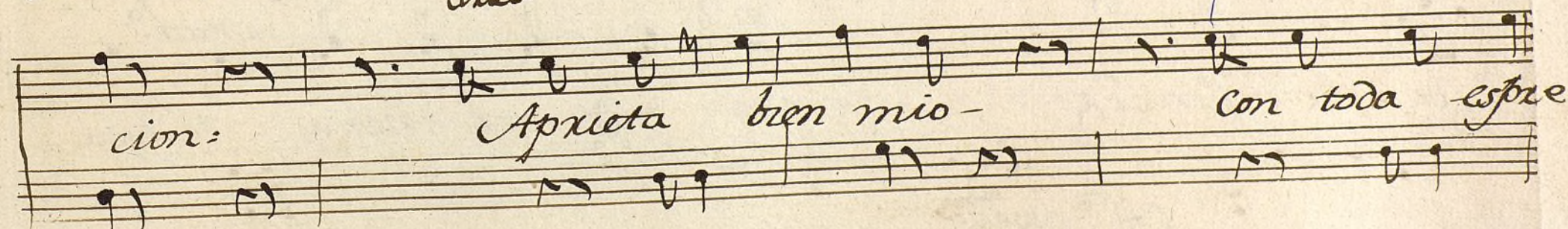
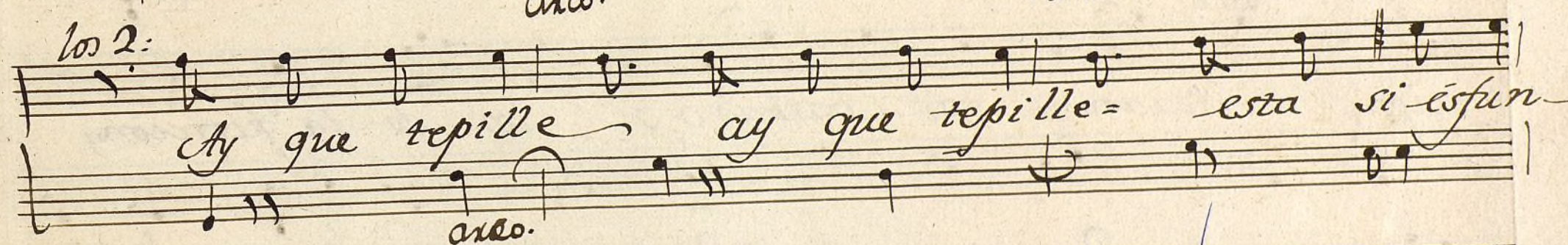
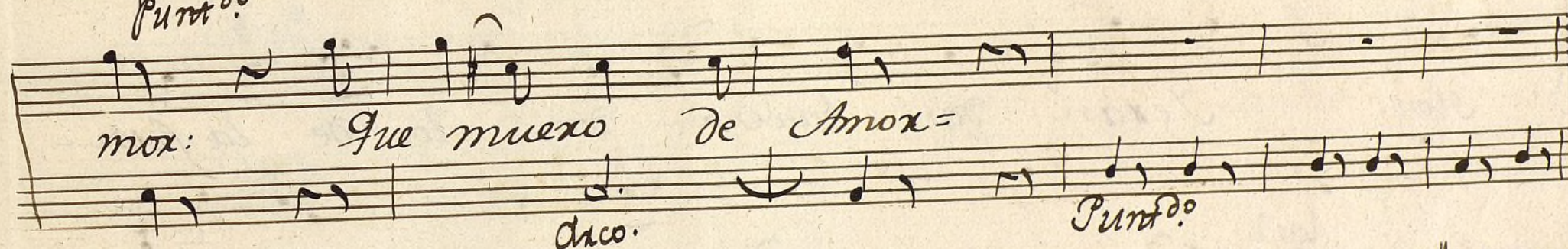
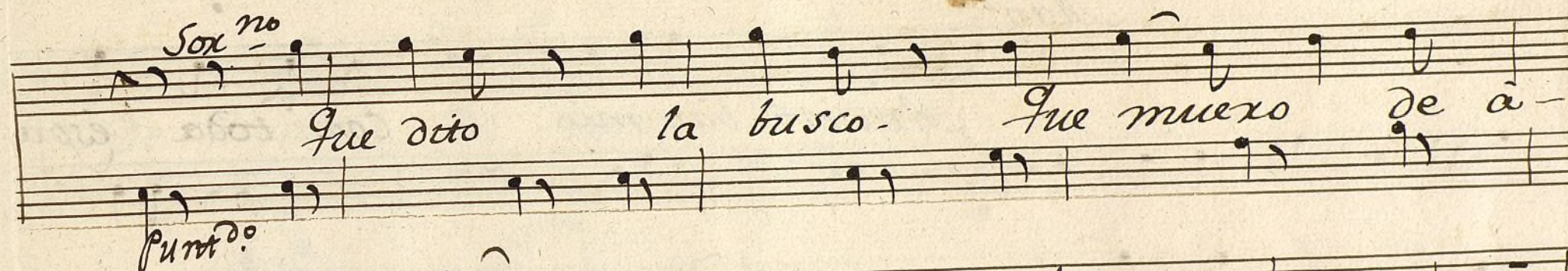
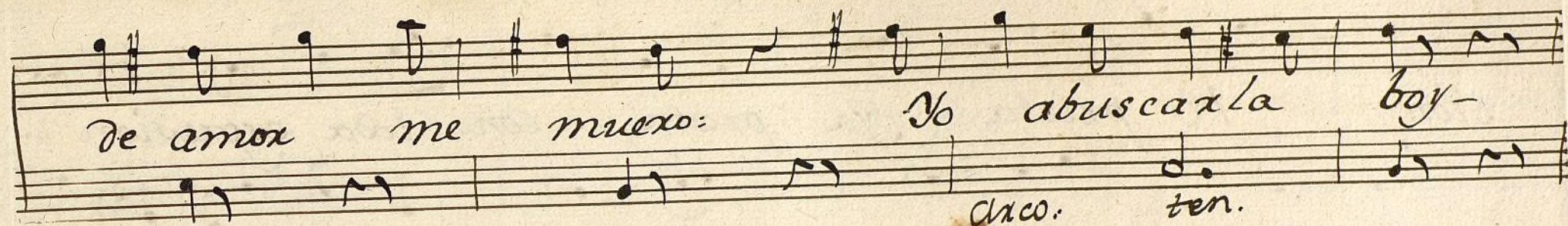
Cruza la *Selva* - de *lama* en -

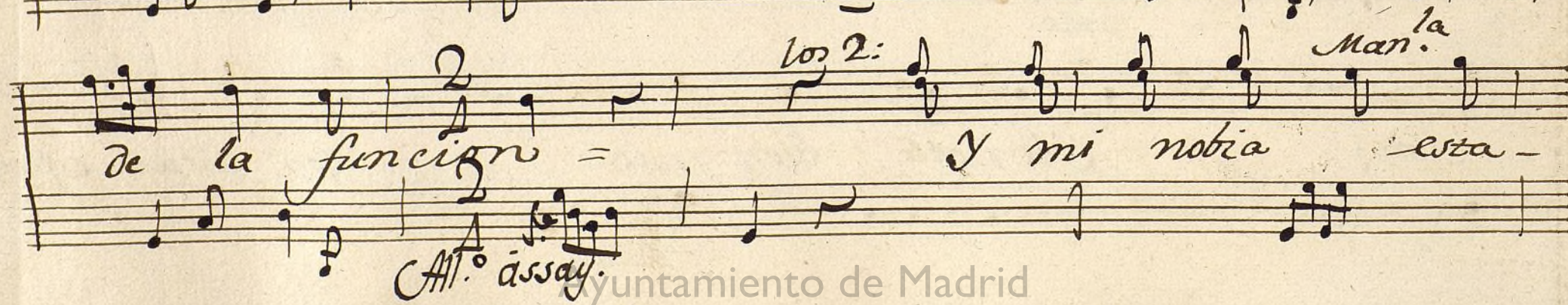
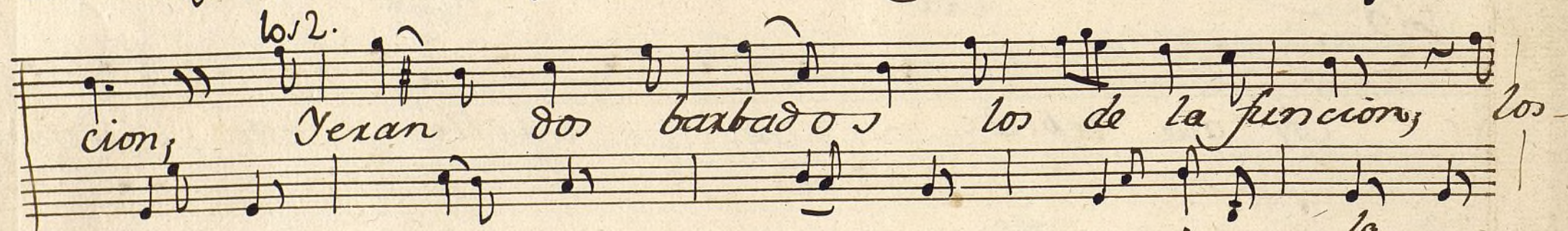
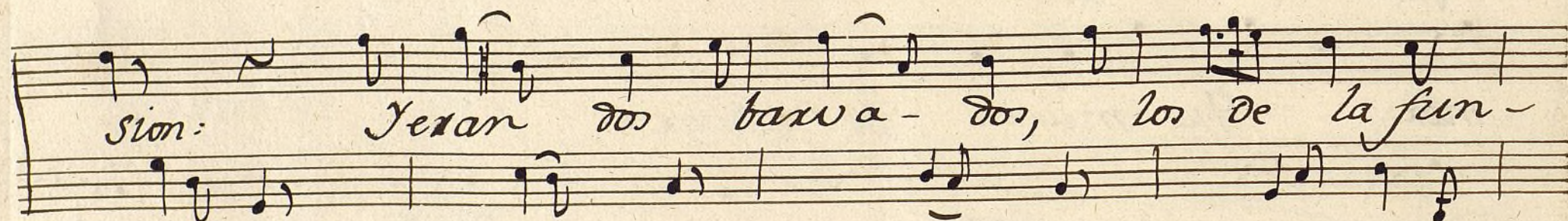
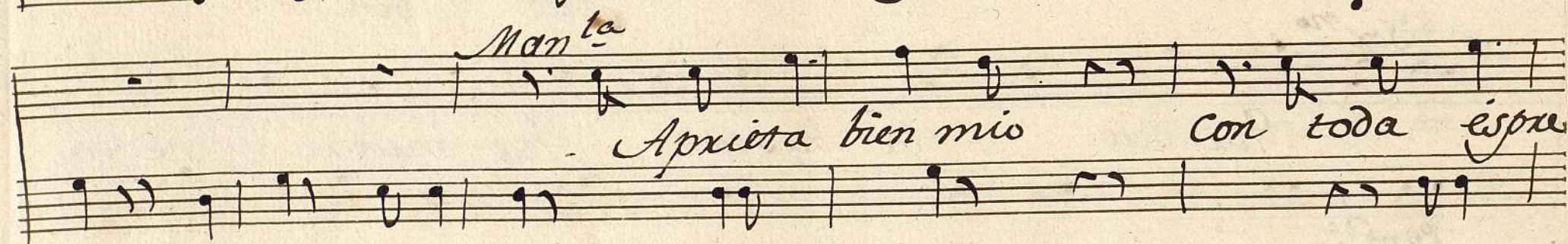
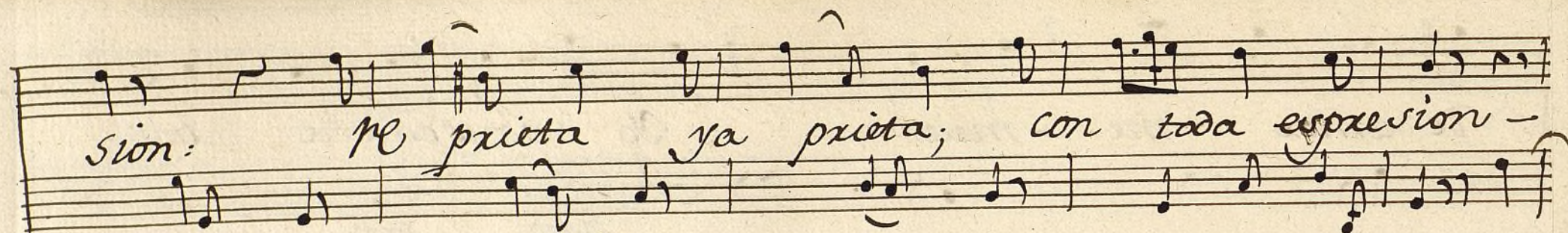
la *ma*; *Ya* la que *Anra* = buscando *ba* -

el *gile* *xi* - to *Con* *pico* de *oro* -

Canta *sonoxo* - *Canta* *so* *noxo* -







Los 2:
 fuxa: Navio Navio de fuxa: Navio Navio -
 de fuxa: de fuxa, de fuxa =
 Man^{la} la
 callad queri ditos mios callad por a
 mor de Dios. Que todo esto aido in-
 tad:
 chasco: Que equecido ymbentax yo: Ferma taxa

Sor no *los 2:*

Fe mataxa te mataxa =

fmo

Que Muger como un piñon = aya engaña

do aünos hombres. de la maxca de los dos = de la

Man^{la}

maxca de los dos = esto es chanza que otro

dia Goza xeis de buestro Amor- Goza -

xeis de buestro Amor- Siendo asi agamos y apares-
los 2:

Poco fe *Man-1a* aya

Fue en xredo tenga perdori: *los 2:* aya Pares-

pe paces y siga la diuex sion -

Man^{la}

aya

Aya

pares

paces

paces

y siga

la-

diver

sion:

y

Siga

la

diversion-

con fi-

tenfor

con
nal

final
muerto

may
gusto

sito
est cu

ex
chad

exchad
te ya

ten cion

Handwritten musical score for a piece titled "es cuchadle y atencion - C. p. C. C. atencion -". The score is written on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests. The second staff continues the melody. The third staff features the title written in cursive: "es cuchadle y atencion - C. p. C. C. atencion -". The fourth staff continues the melody and ends with a double bar line.

Handwritten musical score for a piece titled "C. C. C. Atencion:". The score is written on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests. The second staff continues the melody. The third staff features the title written in cursive: "C. C. C. Atencion:". The fourth staff continues the melody and ends with a double bar line.

Handwritten musical score for a piece titled "Sep. 5. All. 11. 3". The score is written on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests. The second staff continues the melody. The third staff features the title written in cursive: "Sep. 5. All. 11. 3". The fourth staff continues the melody and ends with a double bar line.

los B...

Al

diver tixos siempre el diver tixos siempre

Man la

fmo

los 2:

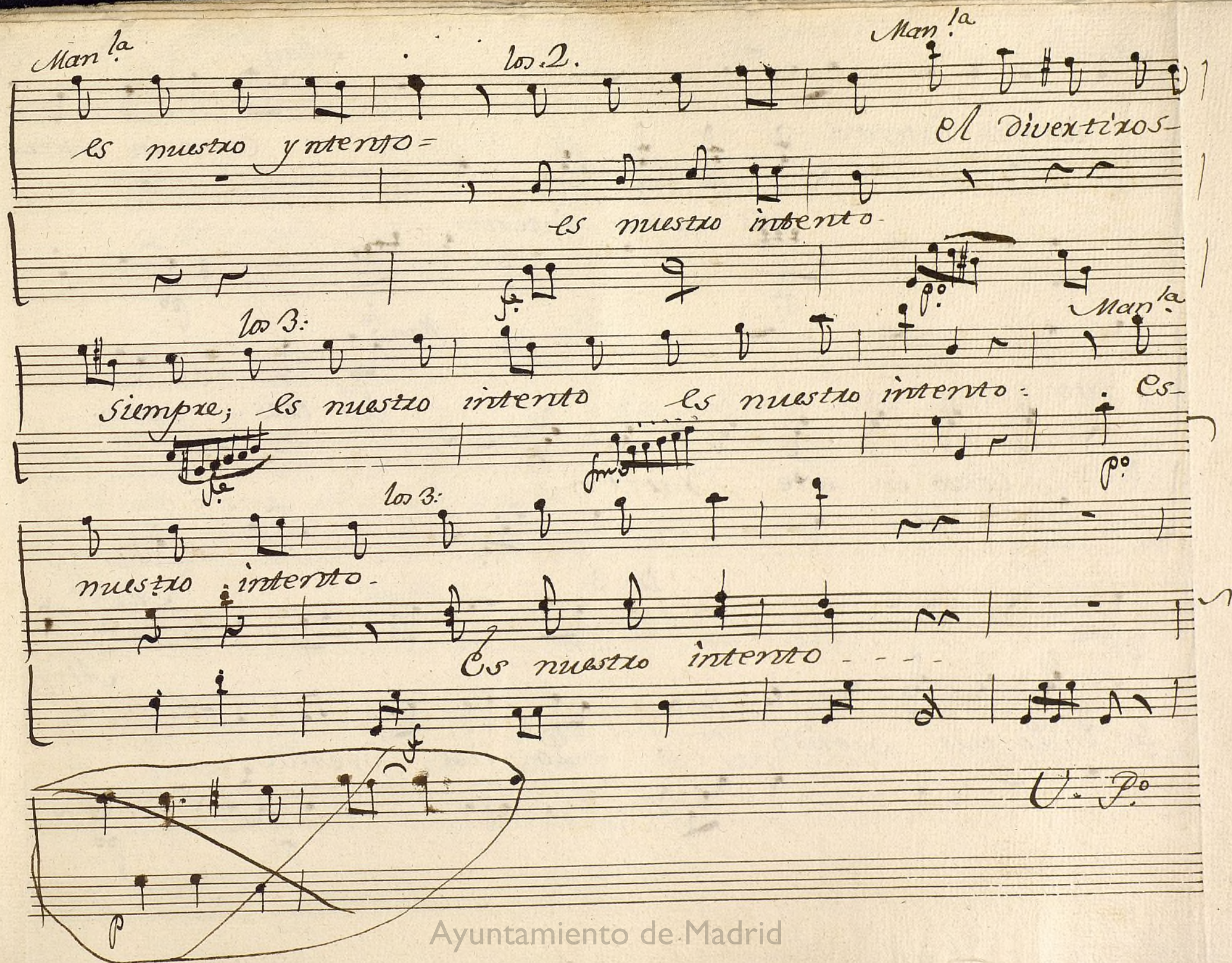
fmo

Al diver tixos siempre

Al diver tixos siempre

fe

Man^{1a} *los 2.* *Man^{1a}*
Es nuestro y nterno = El divextiros
Es nuestro inbento
los 3. *Man^{1a}*
Siempre; Es nuestro intento Es nuestro intento. Es
los 3.
nuestro intento.
Es nuestro intento
U. P.
p



Man^{la} *Es nuestro intento* *Man^{la}* *Como en esterra*

Es nuestro intento *Man^{la}* *Lo ixes oyen*

tito: *los 2:* *Como en este Natido*

los 3: *Man^{la}* *Aten*

do: *los 2:* *Lo ixes oyendo =* *Lo ixes oyendo*

los 2: *Man.^{la}* *Sol.^{no}*
ded, escuchad. como a los pasaj-
Atended- escuchad:
Sol.^o
xitos: En señan acantur-
Man.^{la} y tad.^o como a los Pasajitos- *Man.^{la} y tad.^o* En señan-
los 3:
a cantar = es bonito es gracioso; atended escu-

Salterio:

chad: *atended.* *escuchad:*

no

los 2:

aquí *Que bonito* *Que guiso =*

All.º assay.

Man^{1a}

Que bonito que gustoso es co-
toso:

los dos:

Sa paxticu lar =

ãora vaya =

Man^{1a}

Cançar suelen y baylar -
como en Londres. ---

los 3:

Cantar sue len y e Vailax - All^{to}

Man^{la}

Quiero sex libro no quiero

Sox^{no}

mar; Si que los Otombres mal pappdan - este es el

Man^{la}

bayle Para a leguar - viva la inglesa Cosa espe

Man^{la} tad^o

cial - latoma dilla fin aquida a dios que

los 3:

Handwritten musical score on aged paper. The score consists of seven staves. The first staff contains the lyrics "ñidos y perdo nar=" and is followed by a series of notes. The second staff contains the lyrics "y Per do nar: y" and is followed by a series of notes. The third staff contains the lyrics "per do nar: y perdonar; y perdo nar=" and is followed by a series of notes. The fourth staff contains the lyrics "per do nar: y perdonar; y perdo nar=" and is followed by a series of notes. The fifth staff contains the lyrics "per do nar: y perdonar; y perdo nar=" and is followed by a series of notes. The sixth staff contains the lyrics "per do nar: y perdonar; y perdo nar=" and is followed by a series of notes. The seventh staff contains the lyrics "per do nar: y perdonar; y perdo nar=" and is followed by a series of notes.

ñidos y perdo nar=

y Per do nar: y

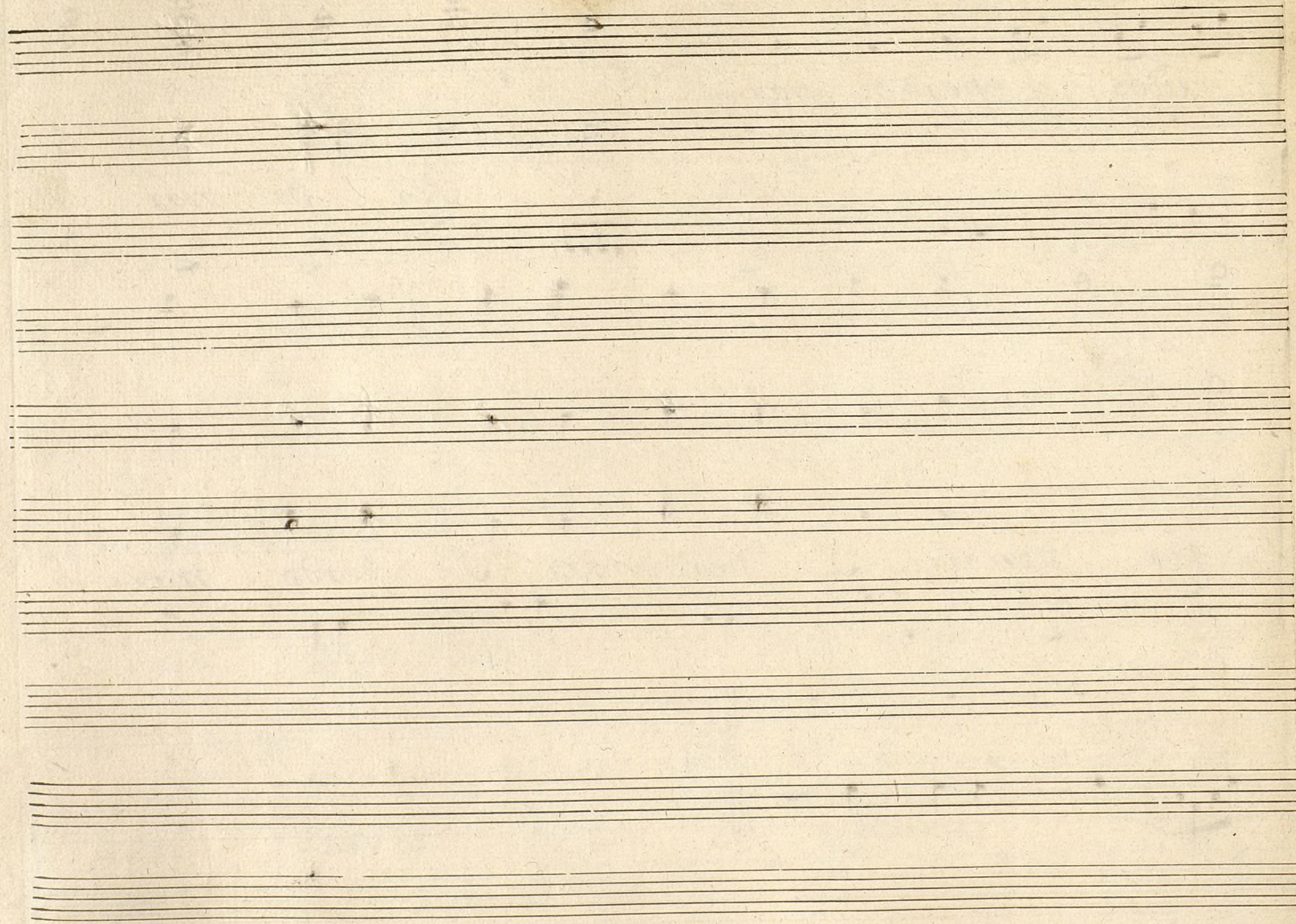
per do nar: y perdonar; y perdo nar=

per do nar: y perdonar; y perdo nar=

per do nar: y perdonar; y perdo nar=

per do nar: y perdonar; y perdo nar=

per do nar: y perdonar; y perdo nar=



Ayuntamiento de Madrid

Ayuntamiento de Madrid



Ayuntamiento de Madrid

12000 55/77

7

S^{ra} Manuela //

Violin 1^o

Ton.^a à 3.

Dos Amantes Charqueados.

//

Alleg.^o 2/4

Se Vdeterminuyendo hasta el P.^{mo}

derminuiendo hasta el P.^{mo}

Ayuntamiento de Madrid

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by a large bracket on the left side, which encompasses the first seven staves. The eighth staff begins with a new section marked "Al. A" and a "2" above the staff. The ninth and tenth staves continue the musical notation. The manuscript is written in ink on aged paper.

Dynamic markings: *p^{mo}*, *p^o*, *f*, *Al. A*, *2*.

All.^o 8 *2* *3*
Picaído:

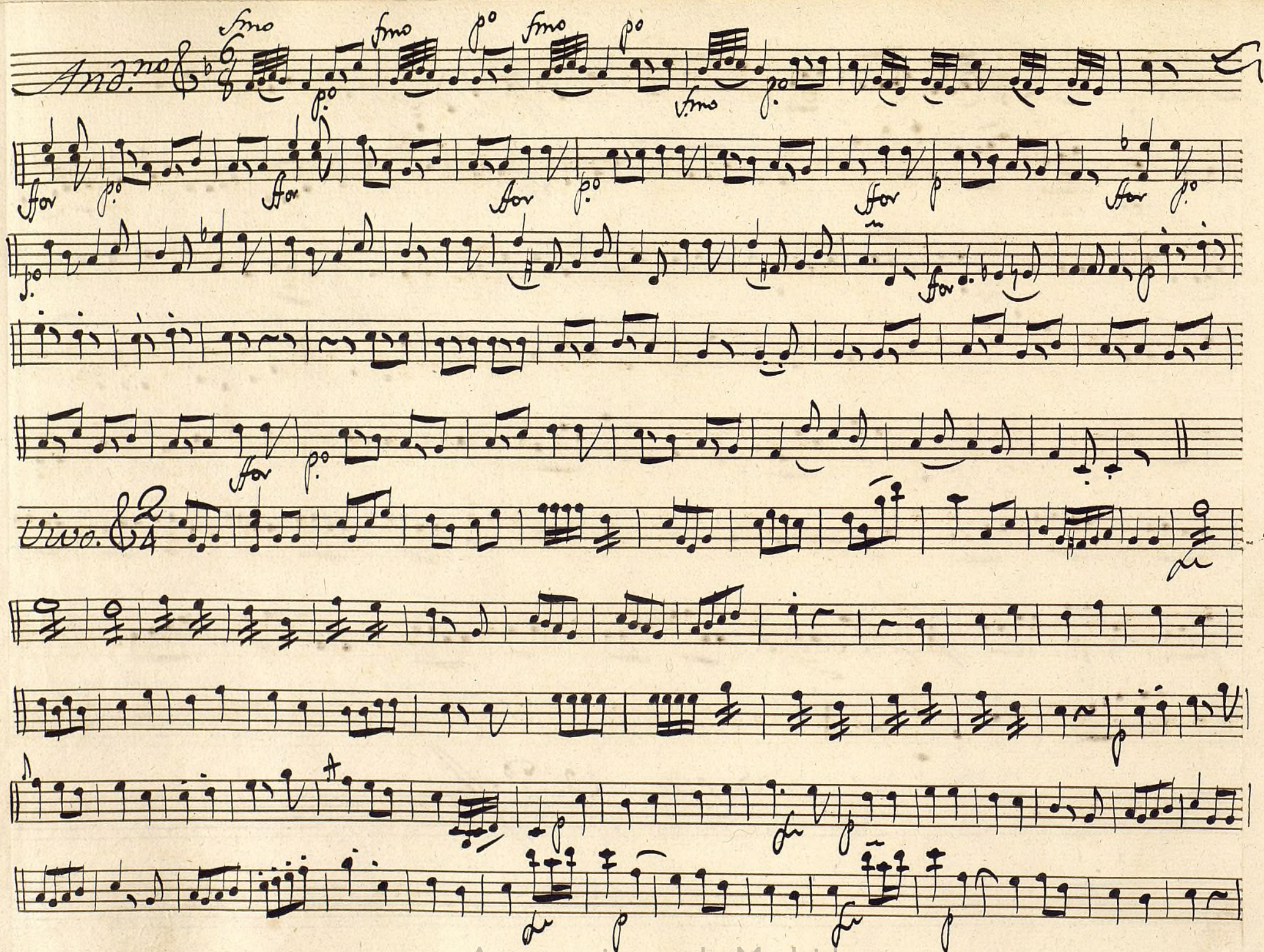
fine

Allegro $\frac{6}{8}$ *ten* *po.* *Allegro* *Dormar*

Allegro *po.* *Allegro*

Segue U. P.

Handwritten musical score on ten staves. The first staff is marked *And. no* and the sixth staff is marked *Vivo.* The notation includes various musical symbols such as notes, rests, and dynamic markings like *fmo*, *po*, and *for*.



The score is written on ten staves. The first five staves are in 6/8 time, and the last five staves are in 2/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fmo*, *po*, and *for*. The first staff is marked *And. no* and the sixth staff is marked *Vivo.*



J. L. to //

Minuet 3/4 *pno*

pno

pno *dos veces*

Alleg.^{to} 6/8 *Punt.^{do}* *arco P.^{do}* *Punt.^{do}* *arco.* *Punt.^{do}* *arco.*

All.^o assai Poco f

Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as *f*, *p*, *fmo*, and *poco f*. The key signature has one sharp (F#). The score concludes with a double bar line on the eighth staff.

V. seg.

Seruidillas.

Allegro.

A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *f* (forte), *mo* (molto), and *Allo*. The score is written in a cursive, historical style. A large, hand-drawn oval encircles the final two staves of the piece. The paper shows signs of age, including slight discoloration and wear along the edges.



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Mus 132-3
S.^{or} Monsui:

t

S.^{ra}

Violin Primero

Tonad.^a a 3.

Los Amantes chas que a dos.

//

Allegro 2

fmo *se y desminuyendo hasta el pmo.*

pmo *ex do*

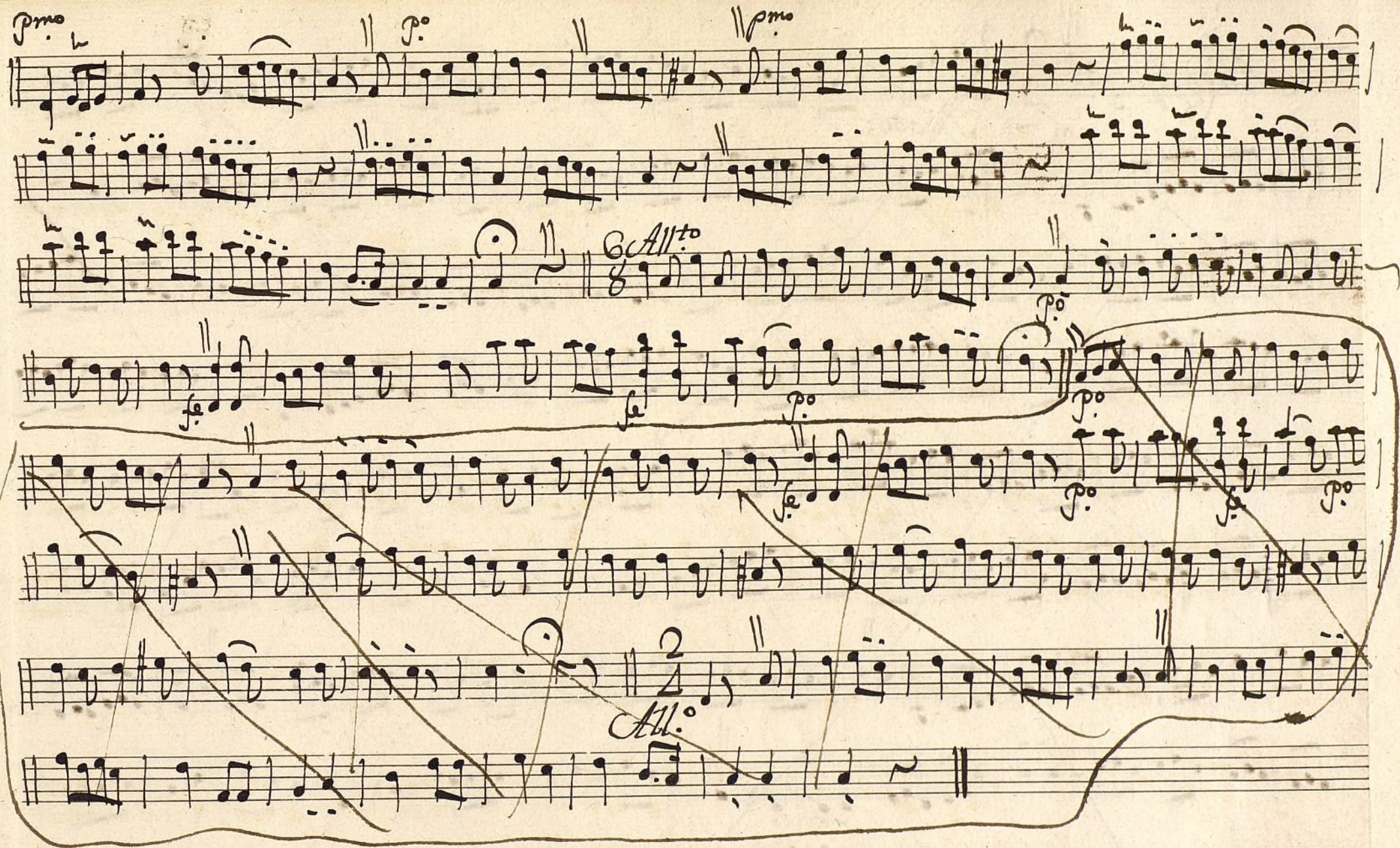
fmo *des minuyendo hasta el pmo*

pmo

fmo *p.*

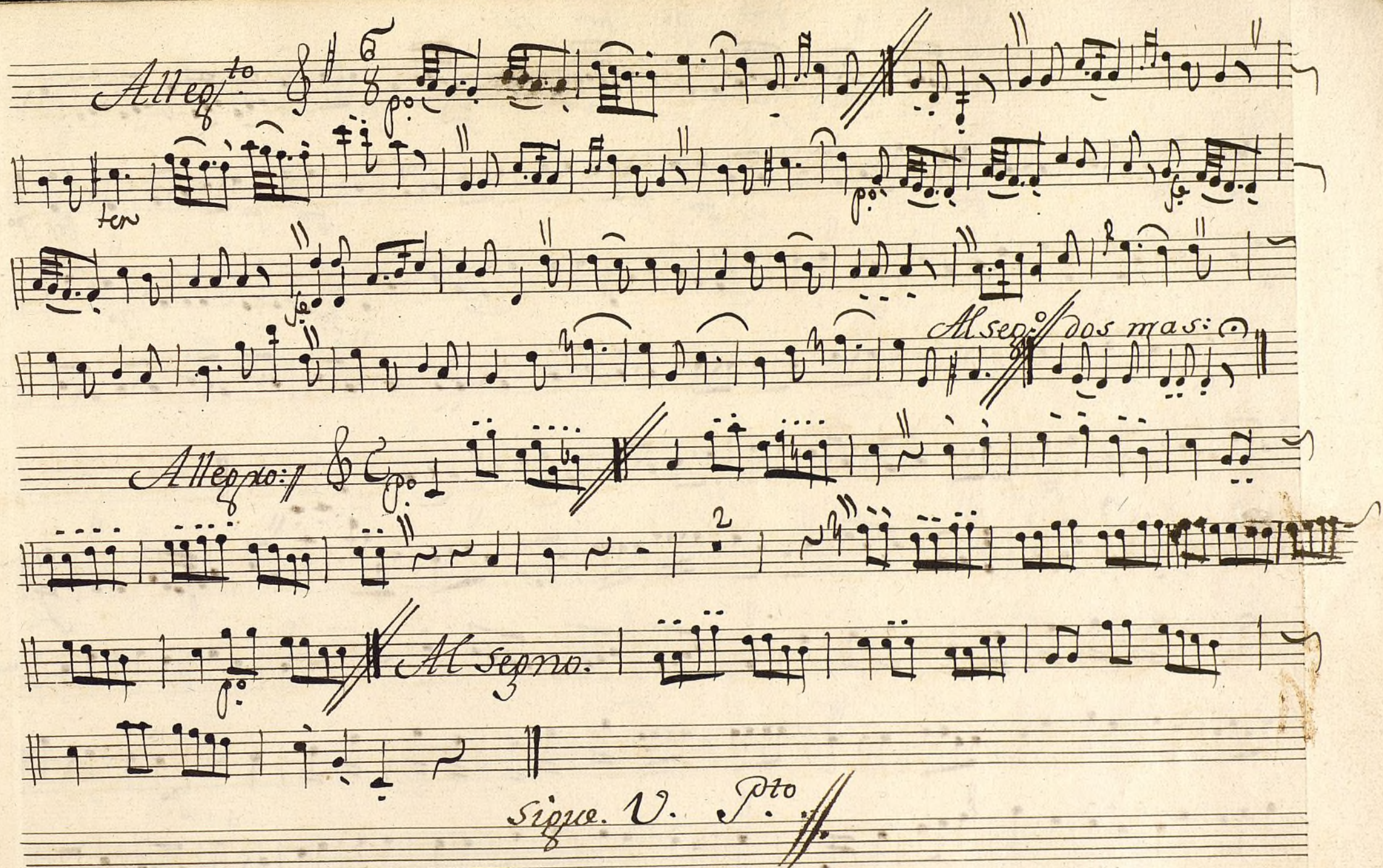
pmo *fmo*

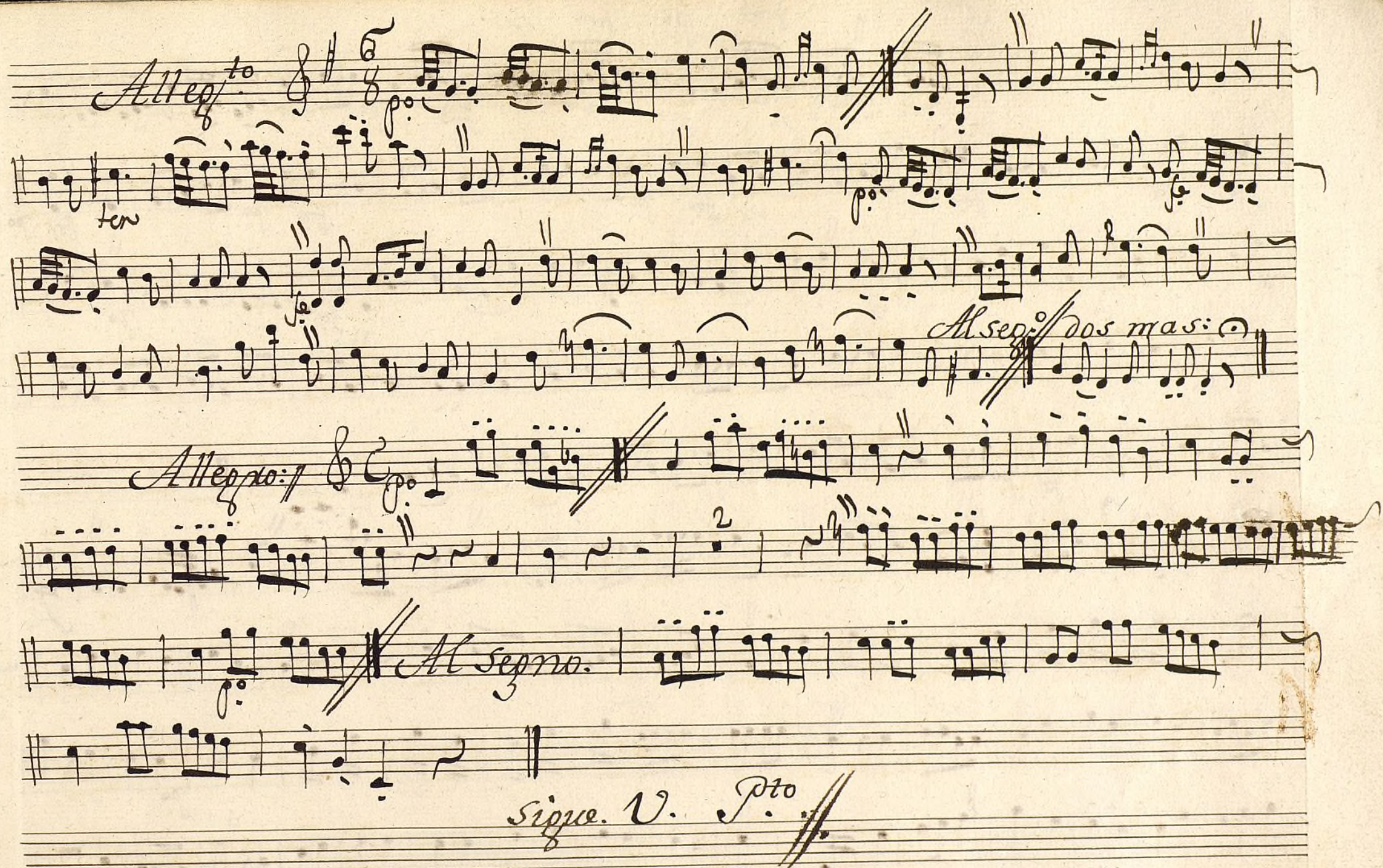
p. *fmo*



Allegro 2/4 *Picado:*

p

Allegro 

Allegro 

Segue. V. Pro

A handwritten musical score on aged paper. The first section, titled 'And no', is in 6/8 time and features a melody with various dynamics including *fmo*, *po*, and *for*. The second section, titled 'Vivo', is in 2/4 time and includes a bass line with many accidentals. The score is written in a cursive, handwritten style. At the bottom center, there is a faint watermark that reads 'Ayuntamiento de Madrid'.



U. Pto //

Minuet. 3/4 *p^{mo}*

p^{mo} *dos vezes.*

Alleg.^{ro} 6/8 *Punt.* *arco. P.* *Punt.*

The image shows a handwritten musical score on aged paper. The first section is a Minuet in 3/4 time, marked 'pmo'. It consists of 10 measures. The second section is an Allegro in 6/8 time, marked 'Alleg.ro'. It consists of 10 measures. The score includes various musical notations such as notes, rests, and dynamic markings like 'pmo' and 'arco.'.

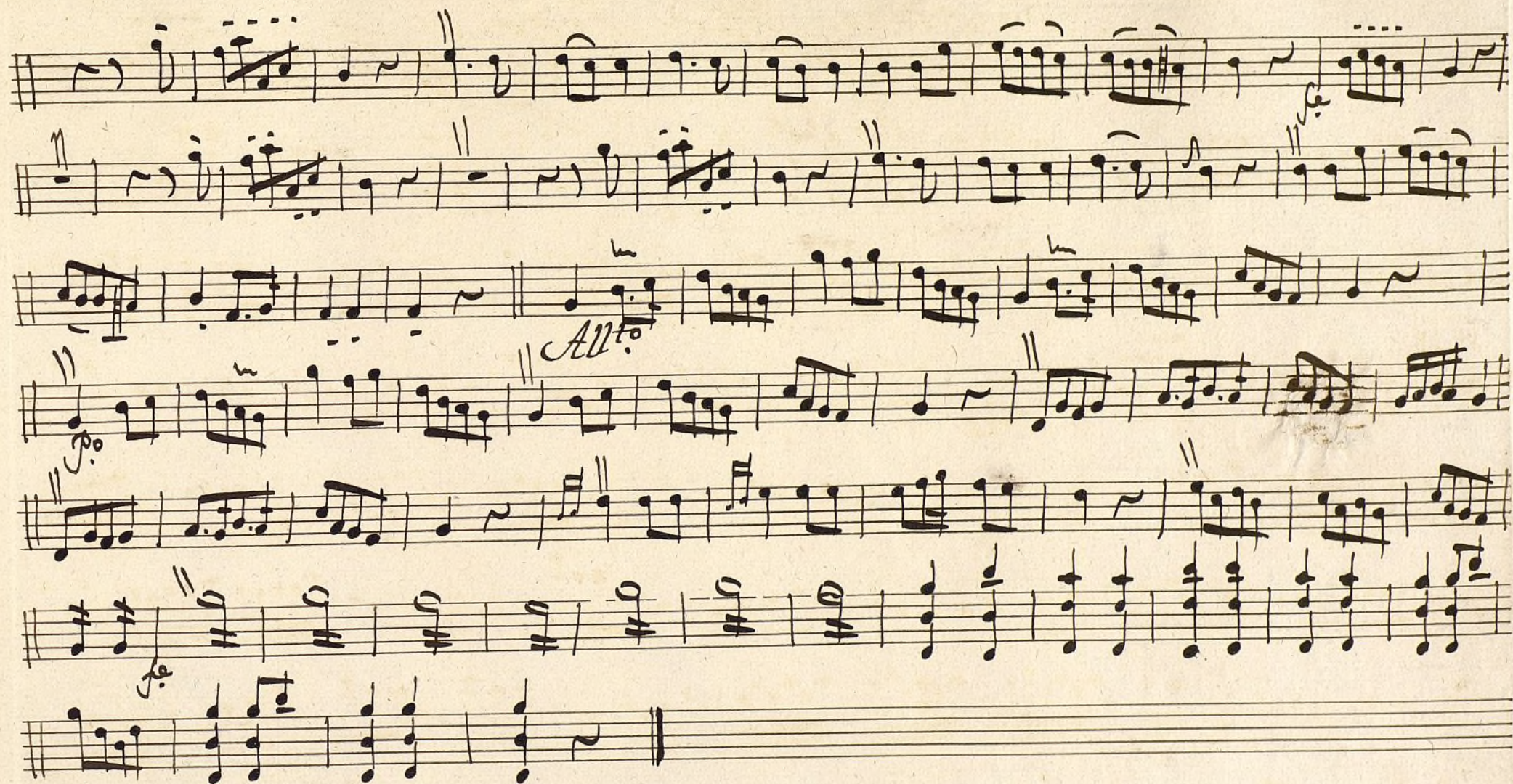
All. assai: Poco fe.

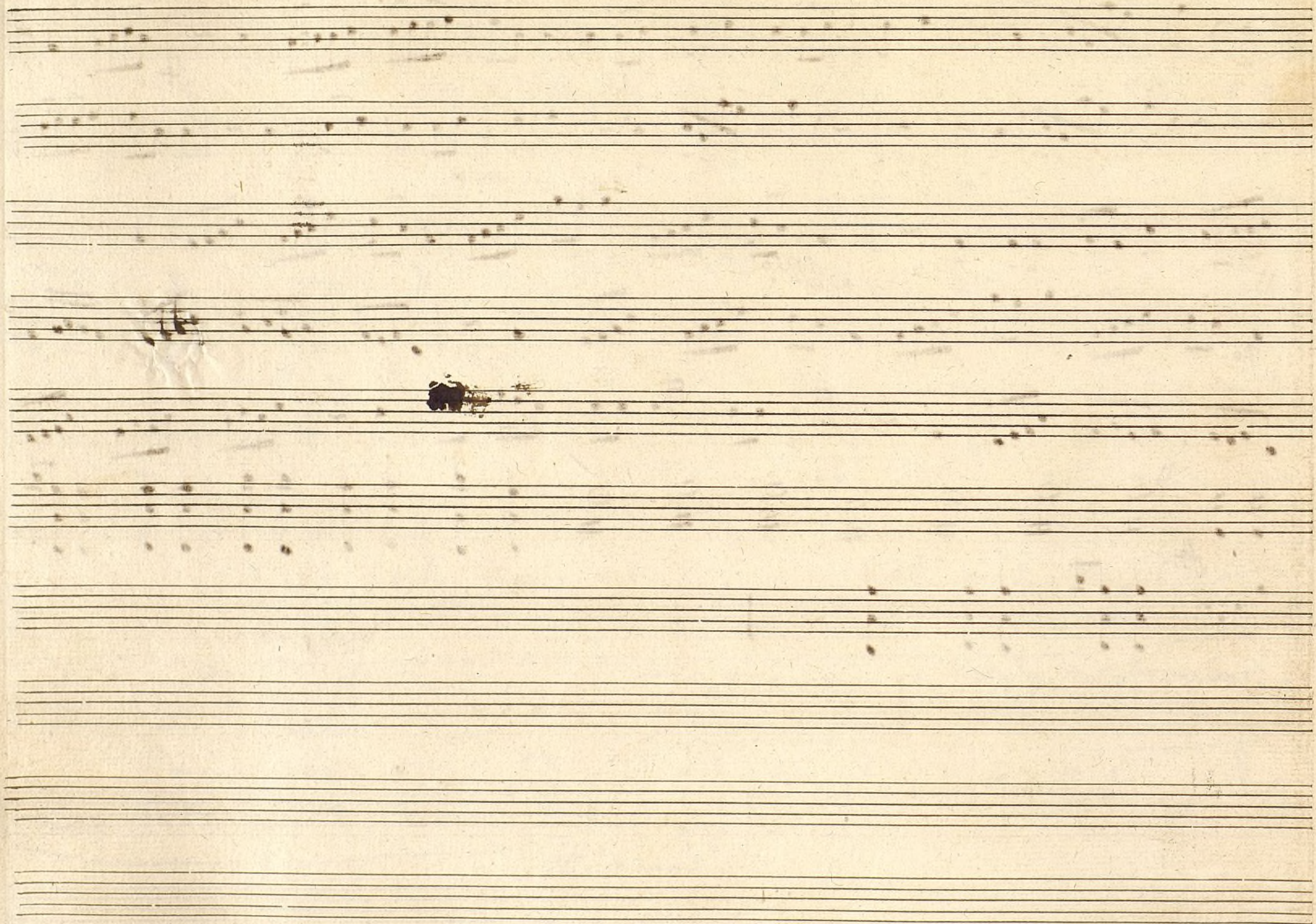
The musical score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated by the handwritten text "All. assai:" and "Poco fe." at the top right. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as "p" (piano) and "f" (forte) are used throughout the piece. The handwriting is in a cursive style, typical of 19th-century musical notation. The paper shows signs of age, including some staining and wear.

U. Sep 5.

Seq. 5
All.º 3/4

All.º asaj:





S^{ra} Manuela:

+

Violin 2:

Tonad.^o a 3.

Los Amantes chasqueados

||

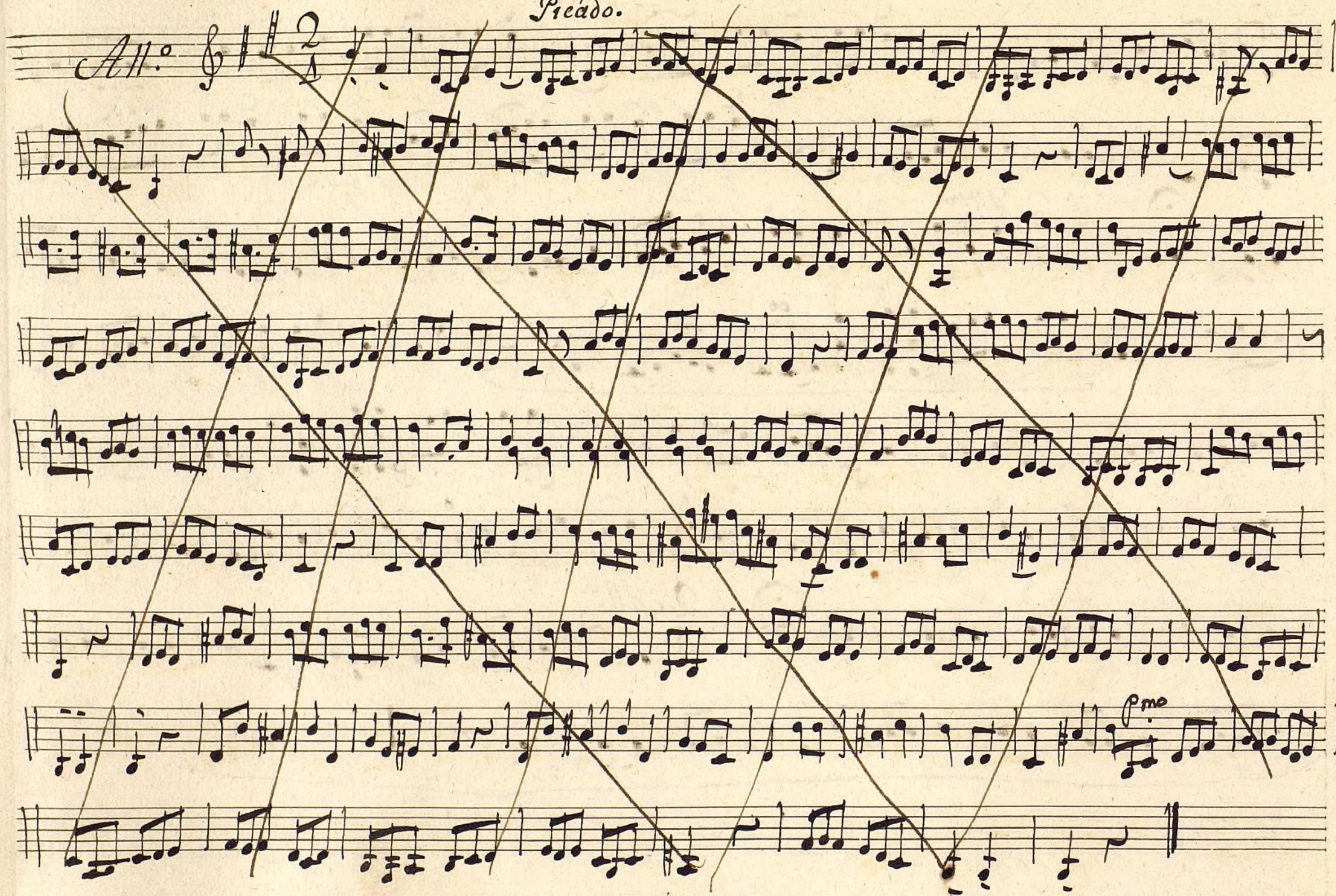
Handwritten musical score for a piece titled "Allegro" in 2/4 time. The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and the time signature "2/4". The music is written in treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). The score is divided into measures by vertical bar lines. The handwriting is in dark ink on aged, slightly yellowed paper. The overall style is that of a personal or working manuscript.

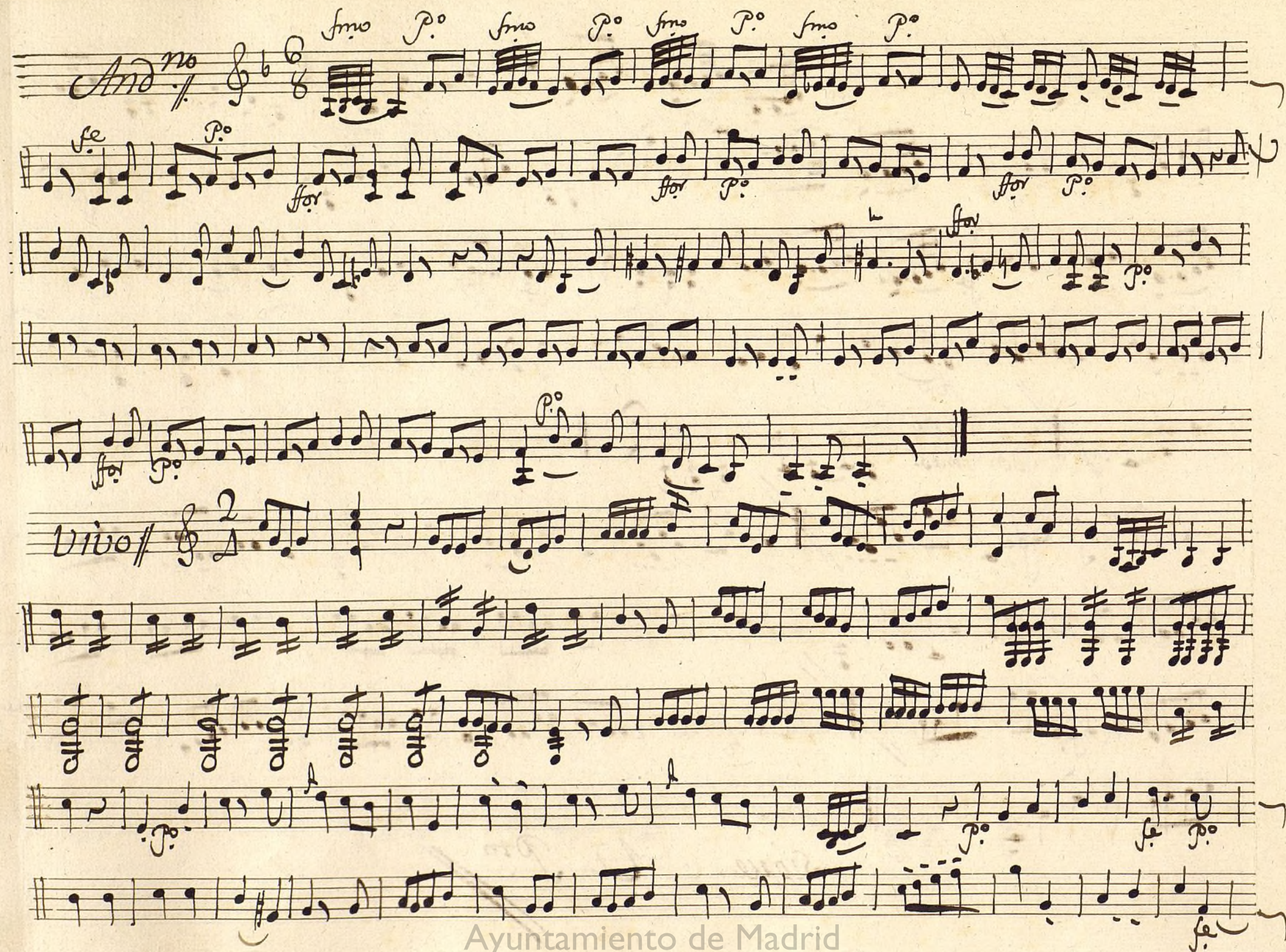
Primo

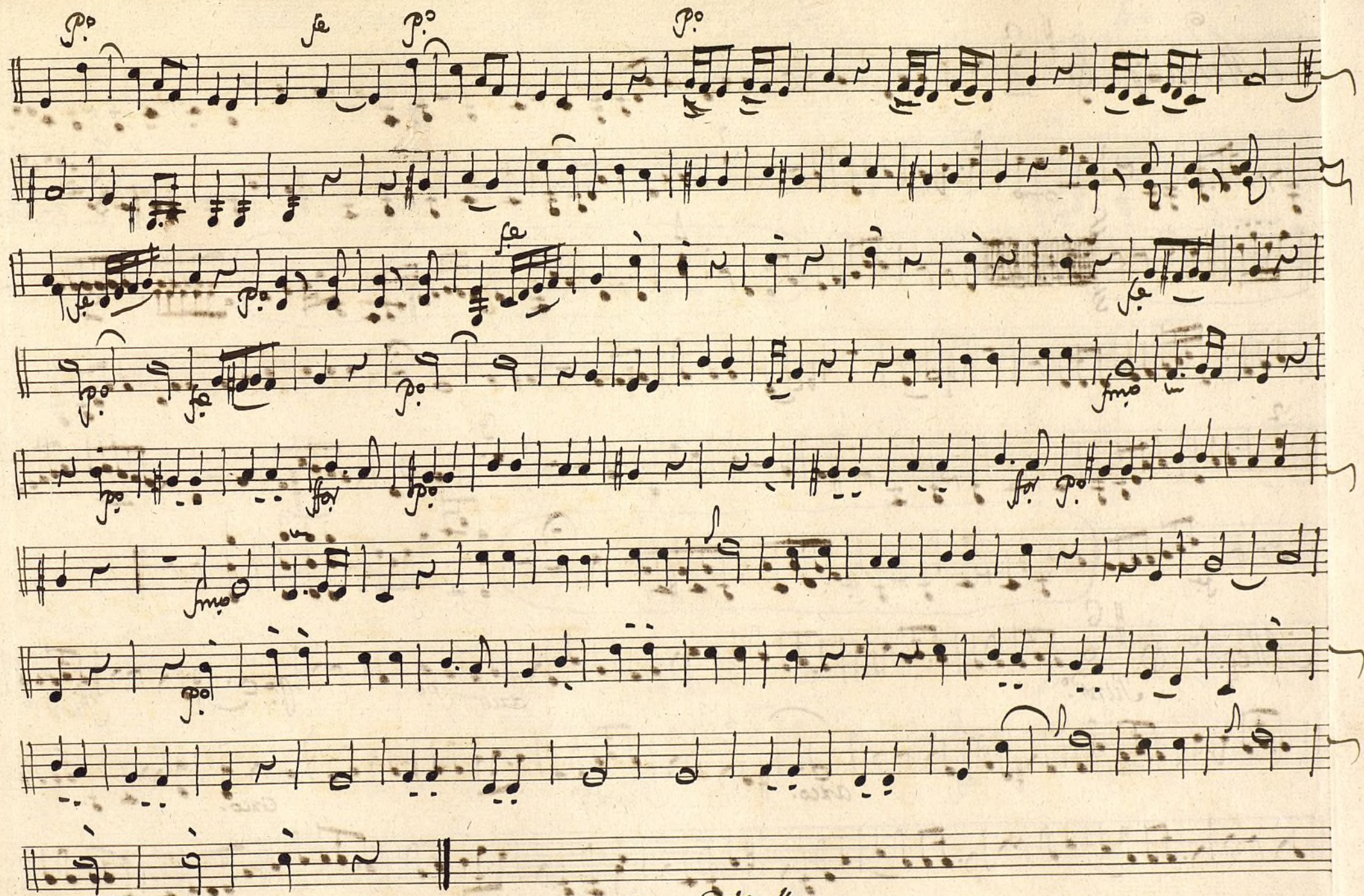
All^{to}

2^o All^o

Picado.







V. Pto. //

Minuet 9 $\frac{3}{4}$

pmo *4* *2* *3* *2*

dos veces

Allegro 6 $\frac{6}{8}$

Punt. *arco* *Punt.* *arco*

All.^o assai: Poco fe

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated by the text 'All.^o assai: Poco fe' at the top. The score is divided into measures by vertical bar lines. There are several dynamic markings and articulation marks throughout the piece. The handwriting is elegant and typical of 19th-century musical notation.

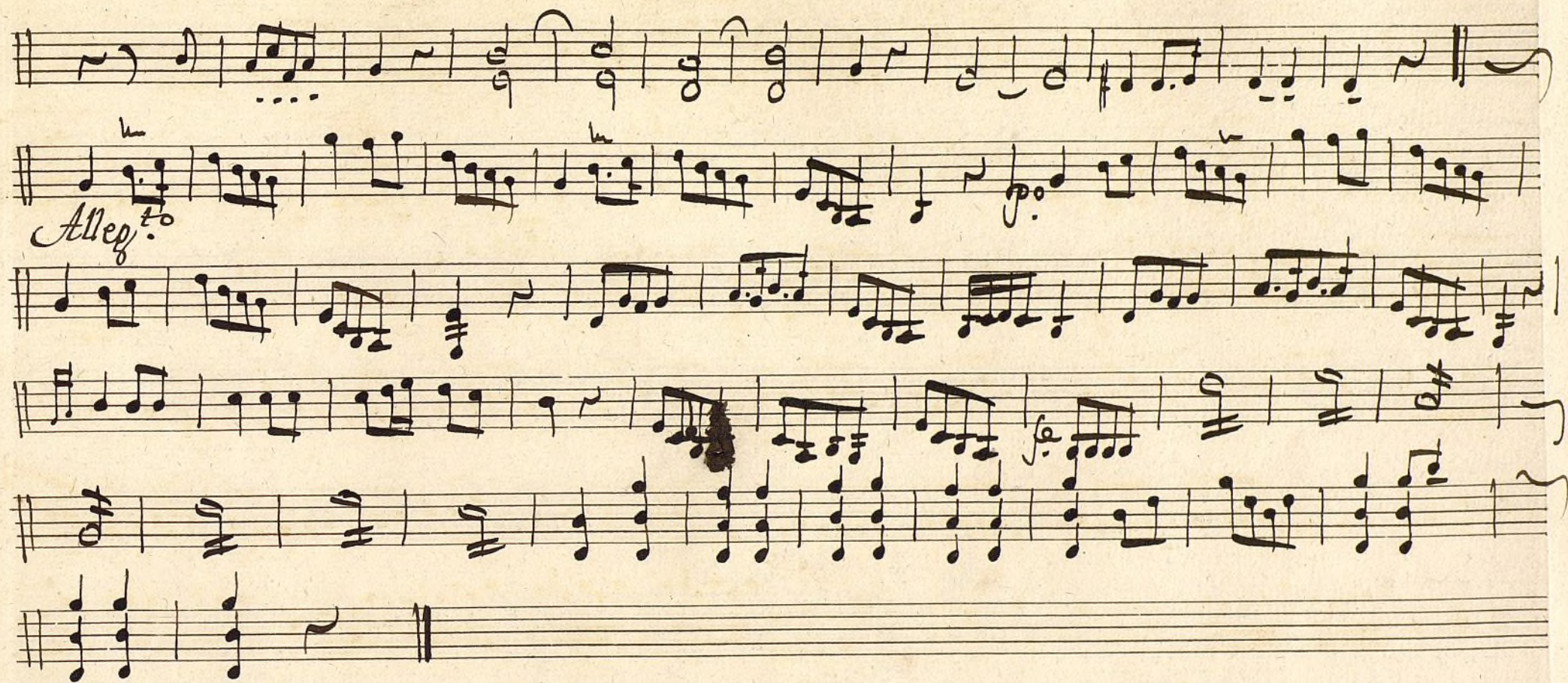
V. Sep.^o //

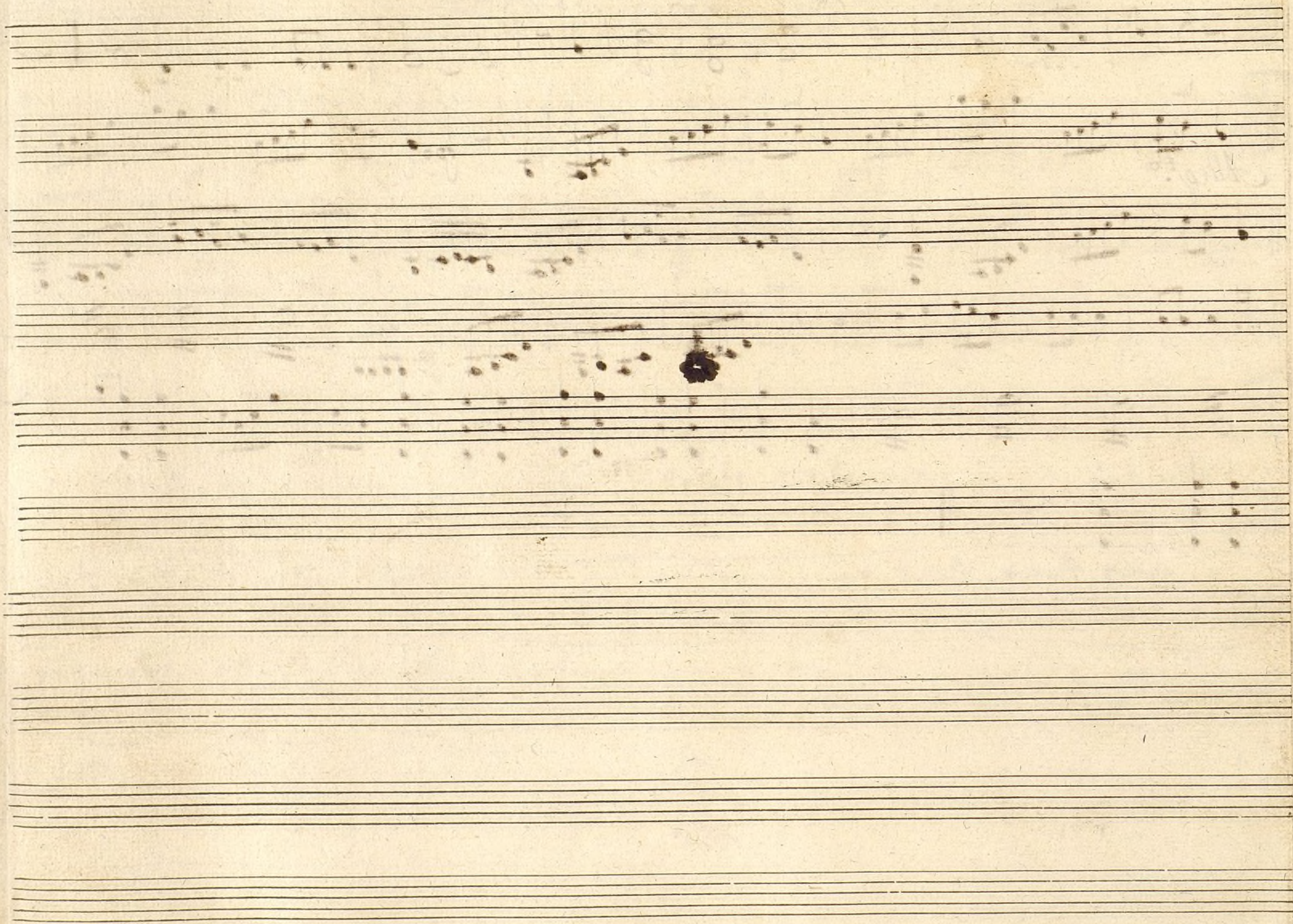
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- Seq. 5* (top left)
- All.º* (top left, below *Seq. 5*)
- creºº* (top right)
- le* (second staff, first measure)
- fmo* (second staff, second measure)
- fmo* (second staff, third measure)
- fmo* (second staff, fourth measure)
- fmo* (second staff, fifth measure)
- fmo* (third staff, first measure)
- fmo* (third staff, second measure)
- fmo* (third staff, third measure)
- fmo* (third staff, fourth measure)
- fmo* (third staff, fifth measure)
- fmo* (third staff, sixth measure)
- fmo* (third staff, seventh measure)
- fmo* (third staff, eighth measure)
- fmo* (third staff, ninth measure)
- fmo* (third staff, tenth measure)
- fmo* (third staff, eleventh measure)
- fmo* (third staff, twelfth measure)
- fmo* (third staff, thirteenth measure)
- fmo* (third staff, fourteenth measure)
- fmo* (third staff, fifteenth measure)
- fmo* (third staff, sixteenth measure)
- fmo* (third staff, seventeenth measure)
- fmo* (third staff, eighteenth measure)
- fmo* (third staff, nineteenth measure)
- fmo* (third staff, twentieth measure)
- fmo* (third staff, twenty-first measure)
- fmo* (third staff, twenty-second measure)
- fmo* (third staff, twenty-third measure)
- fmo* (third staff, twenty-fourth measure)
- fmo* (third staff, twenty-fifth measure)
- fmo* (third staff, twenty-sixth measure)
- fmo* (third staff, twenty-seventh measure)
- fmo* (third staff, twenty-eighth measure)
- fmo* (third staff, twenty-ninth measure)
- fmo* (third staff, thirtieth measure)
- fmo* (third staff, thirty-first measure)
- fmo* (third staff, thirty-second measure)
- fmo* (third staff, thirty-third measure)
- fmo* (third staff, thirty-fourth measure)
- fmo* (third staff, thirty-fifth measure)
- fmo* (third staff, thirty-sixth measure)
- fmo* (third staff, thirty-seventh measure)
- fmo* (third staff, thirty-eighth measure)
- fmo* (third staff, thirty-ninth measure)
- fmo* (third staff, fortieth measure)
- fmo* (third staff, forty-first measure)
- fmo* (third staff, forty-second measure)
- fmo* (third staff, forty-third measure)
- fmo* (third staff, forty-fourth measure)
- fmo* (third staff, forty-fifth measure)
- fmo* (third staff, forty-sixth measure)
- fmo* (third staff, forty-seventh measure)
- fmo* (third staff, forty-eighth measure)
- fmo* (third staff, forty-ninth measure)
- fmo* (third staff, fiftieth measure)
- fmo* (third staff, fifty-first measure)
- fmo* (third staff, fifty-second measure)
- fmo* (third staff, fifty-third measure)
- fmo* (third staff, fifty-fourth measure)
- fmo* (third staff, fifty-fifth measure)
- fmo* (third staff, fifty-sixth measure)
- fmo* (third staff, fifty-seventh measure)
- fmo* (third staff, fifty-eighth measure)
- fmo* (third staff, fifty-ninth measure)
- fmo* (third staff, sixtieth measure)
- fmo* (third staff, sixty-first measure)
- fmo* (third staff, sixty-second measure)
- fmo* (third staff, sixty-third measure)
- fmo* (third staff, sixty-fourth measure)
- fmo* (third staff, sixty-fifth measure)
- fmo* (third staff, sixty-sixth measure)
- fmo* (third staff, sixty-seventh measure)
- fmo* (third staff, sixty-eighth measure)
- fmo* (third staff, sixty-ninth measure)
- fmo* (third staff, seventieth measure)
- fmo* (third staff, seventy-first measure)
- fmo* (third staff, seventy-second measure)
- fmo* (third staff, seventy-third measure)
- fmo* (third staff, seventy-fourth measure)
- fmo* (third staff, seventy-fifth measure)
- fmo* (third staff, seventy-sixth measure)
- fmo* (third staff, seventy-seventh measure)
- fmo* (third staff, seventy-eighth measure)
- fmo* (third staff, seventy-ninth measure)
- fmo* (third staff, eightieth measure)
- fmo* (third staff, eighty-first measure)
- fmo* (third staff, eighty-second measure)
- fmo* (third staff, eighty-third measure)
- fmo* (third staff, eighty-fourth measure)
- fmo* (third staff, eighty-fifth measure)
- fmo* (third staff, eighty-sixth measure)
- fmo* (third staff, eighty-seventh measure)
- fmo* (third staff, eighty-eighth measure)
- fmo* (third staff, eighty-ninth measure)
- fmo* (third staff, ninetieth measure)
- fmo* (third staff, ninety-first measure)
- fmo* (third staff, ninety-second measure)
- fmo* (third staff, ninety-third measure)
- fmo* (third staff, ninety-fourth measure)
- fmo* (third staff, ninety-fifth measure)
- fmo* (third staff, ninety-sixth measure)
- fmo* (third staff, ninety-seventh measure)
- fmo* (third staff, ninety-eighth measure)
- fmo* (third staff, ninety-ninth measure)
- fmo* (third staff, one hundred measure)

The score concludes with a double bar line and a final key signature change to two sharps (F# and C#).





t

S^{ra} Manuela ff.

Violin 2^o

Tonad.^a à 3.

Los Amantes Charqueados.

Allo

2/4

p

f

Crescdo

diminuyendo hasta el Pmo

diminuyendo

hasta el Pmo

fmo

p

fmo

p

Ayuntamiento de Madrid

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the marking *prmo*. The third staff contains the marking *All.^{to}*. The fourth staff has a *po* marking. The sixth staff features a *2^o All.^o* marking. A large bracket spans the fourth, fifth, sixth, and seventh staves. The manuscript is written in dark ink on aged, slightly stained paper.

Picado.

prmo

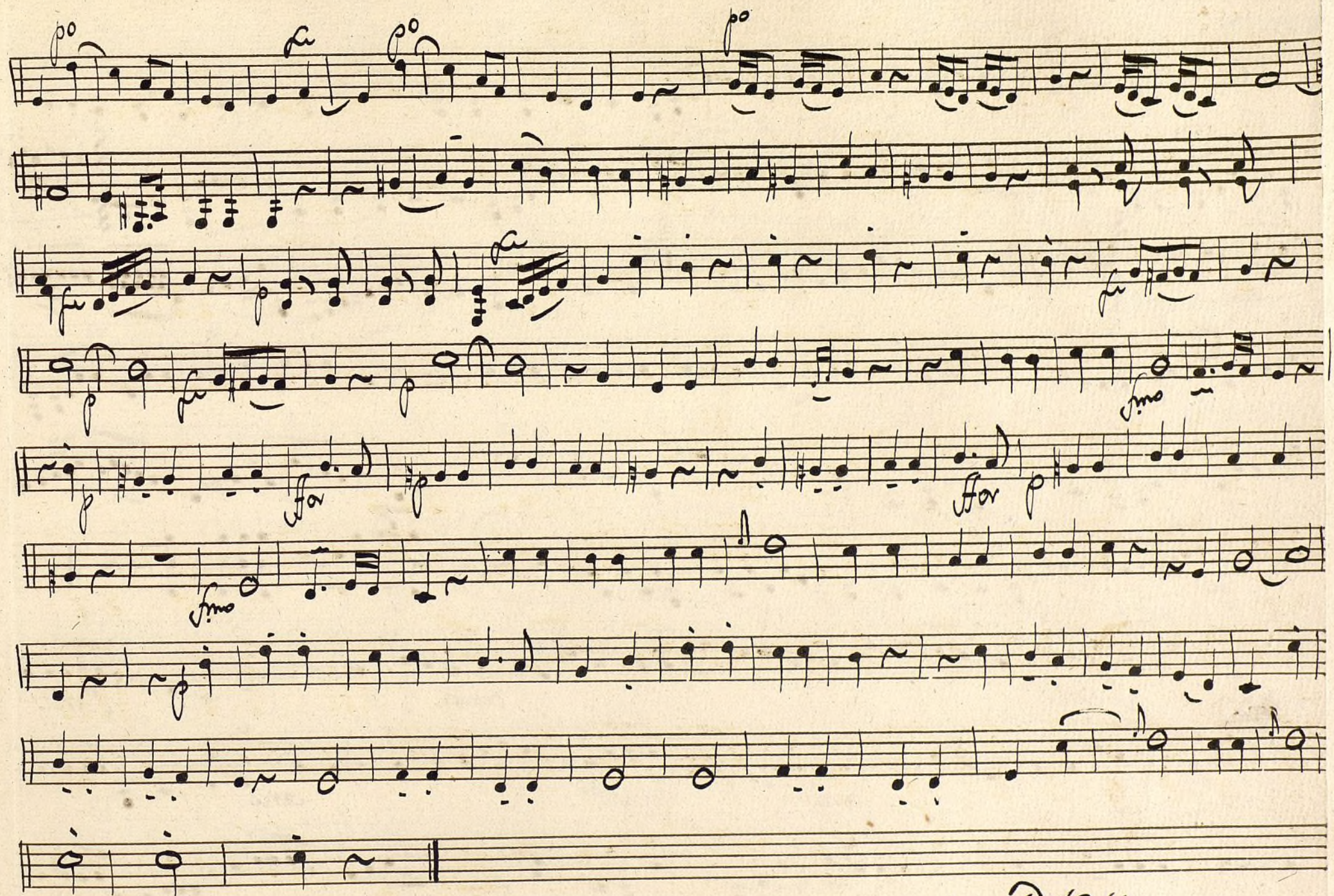
Handwritten musical score for a piece. The first section is marked *Allegro* in 6/8 time, featuring a melody with a double bar line and a repeat sign. The second section is marked *Allegro* in 2/4 time, featuring a melody with a double bar line and a repeat sign. The score is written on ten staves, with various musical notations including notes, rests, and dynamic markings.

And. no *fmo* *p^o* *fmo* *p^o* *fmo* *p^o* *fmo* *p^o*

for *p^o* *for* *p^o*

Vib. *2*

Ayuntamiento de Madrid



V. P. 40 //

Finale $\frac{3}{4}$

primo *dos veces*

Alleg.^{ro} $\frac{6}{8}$ *Punt.^{do}* *arco* *Punt.^{do}* *arco* *Punt.^{do}* *arco*

Ayuntamiento de Madrid

Sequidillas.

Handwritten musical score for a piece titled "Scherzetto." The score is written on ten staves. The first staff begins with the tempo marking "Allo." and the time signature "8/4". The music is in G major, indicated by two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). A section of the score is enclosed in a large, hand-drawn oval. The piece concludes with the tempo marking "Allo. a' ray." and a final time signature change to "2/4".



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t

S^{ra} Man^{la}

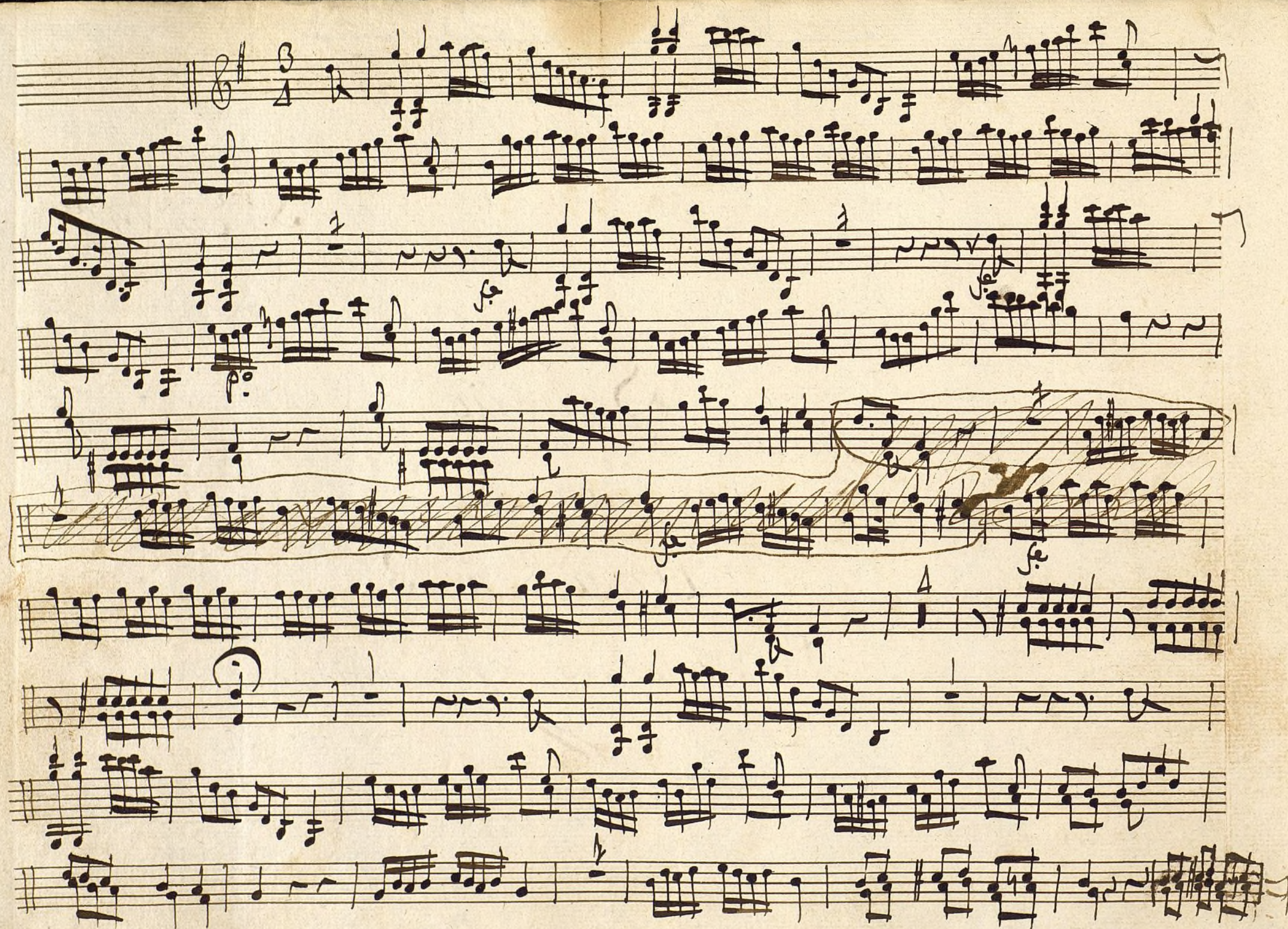
Saltério.

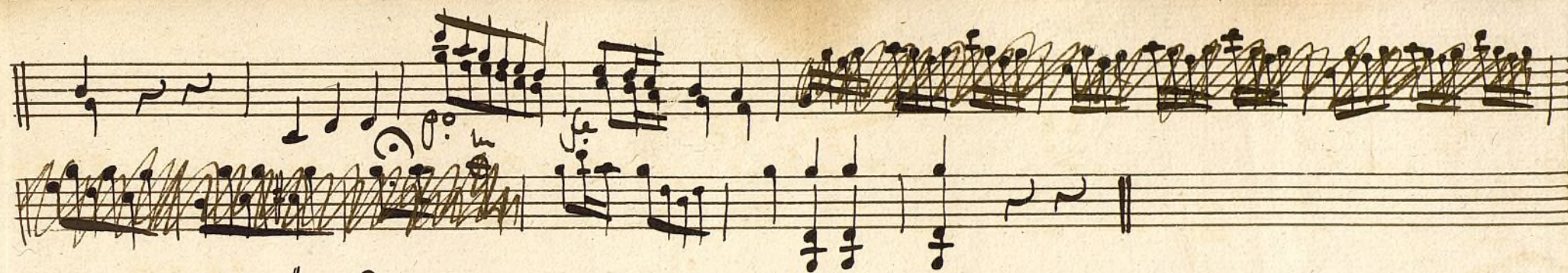
en la

Tonad^a ã 3

Los Amantes chasqueados:

//





Sep 5 8 3





t

Oboe 1^oTonad.^a a 3

Los Amantes chasqueados

//

Oboe:
All.^o

Handwritten musical score for Oboe, featuring ten staves of music. The notation includes treble clef, key signature of two sharps (F# and C#), and a tempo marking of *All.^o*. The score contains various musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). There are also fingerings indicated by numbers 1-2. The piece concludes with a double bar line and a final measure marked 12. and *All.^o*.

All.^o 2/4 Tacet:

Flauta:

Alleg.^{ro}

Al Segno do, mas.

Oboè:

Alleg.^{ro}

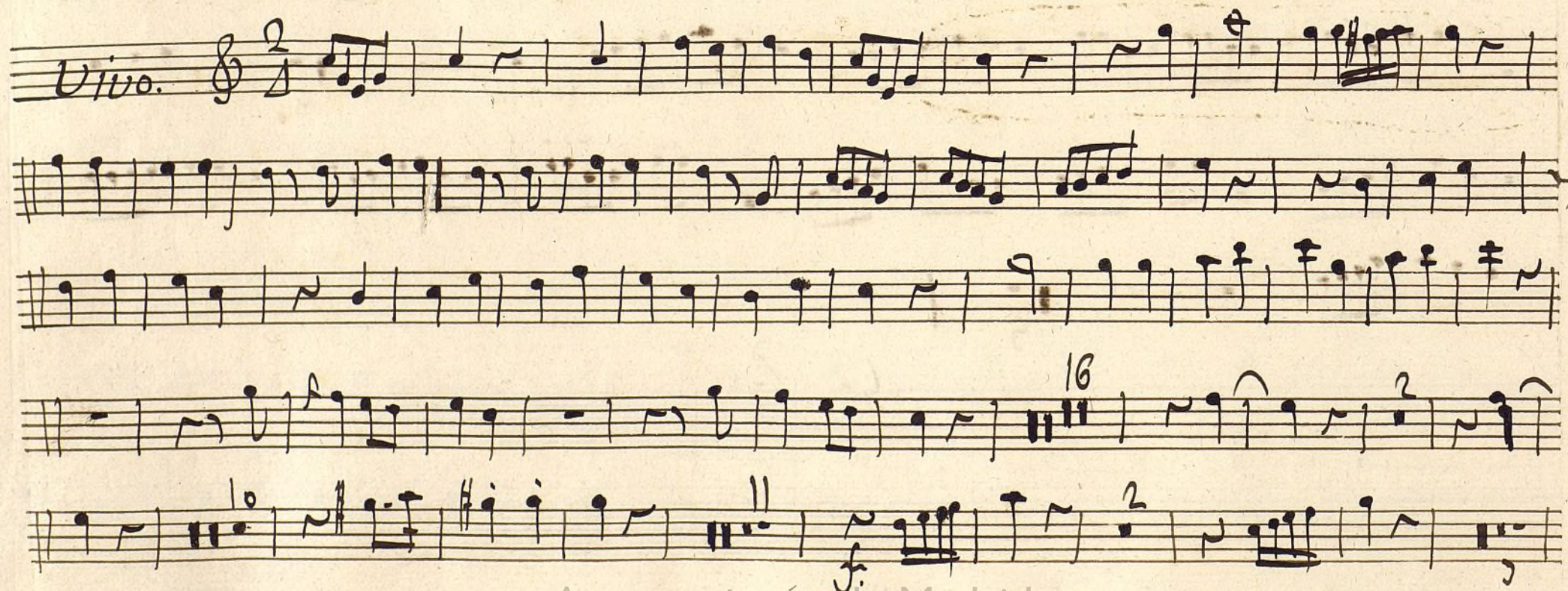
U. P.

Flauta:

And^{no}



Vivo.



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

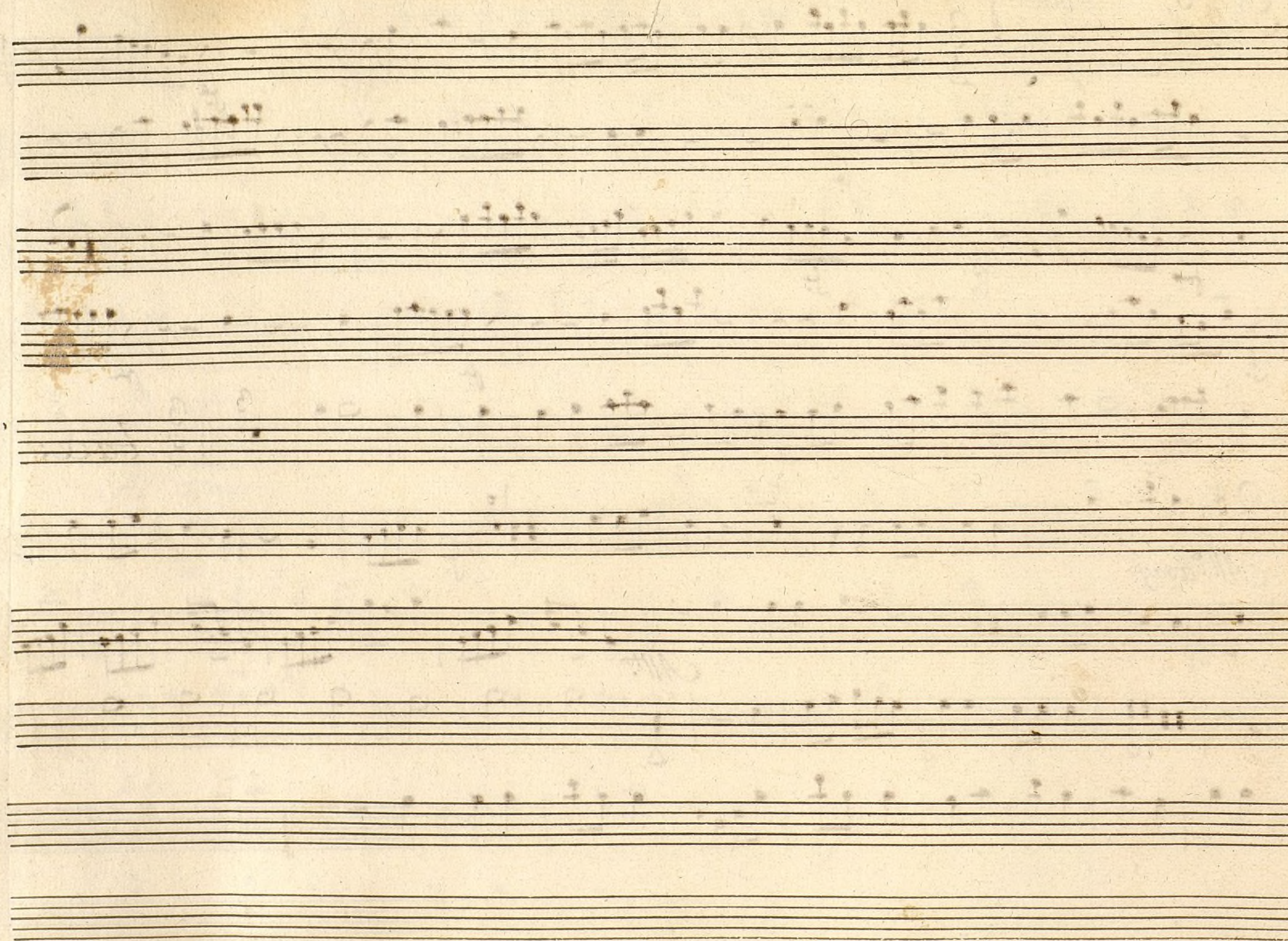
- fe* (first ending) above the first staff.
- 4* and *6* above the second staff.
- 25* above the second staff.
- Kanta:* and *Minue:* above the third staff.
- Solo.* above the third staff.
- 8* and *prmo* above the third staff.
- Solo. con cuidado y finito* above the third staff.
- 6* and *4* above the fourth staff.
- Solo.* above the fifth staff.
- 11* and *2* above the fifth staff.
- ff* (fortissimo) below the fifth staff.

U. P. to //

A handwritten musical score for a flute solo, titled "Flauta: Solo". The tempo is marked "Allegro". The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values such as eighth notes, sixteenth notes, and quarter notes, often grouped with beams. There are several dynamic markings throughout, including "p." (piano) and "f" (forte). A section starting at measure 9 is marked "All: asaj.", which likely stands for "Allegretto assai". Measure numbers 2, 4, 8, 16, and 20 are clearly visible above the staves. The handwriting is elegant and typical of 19th-century manuscript notation. At the bottom center, there is a faint stamp that reads "Ayuntamiento de Madrid".

Sep.⁵ oboe:
All.^o

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'All.^o'. The music consists of a series of eighth and sixteenth notes, with some rests. There are several dynamic markings: 'f' (forte) and 'p' (piano). The score includes various musical notations such as beams, slurs, and accents. The fifth staff ends with a double bar line and the tempo change 'Tace:'. The sixth staff begins with a new key signature of two sharps (F# and C#) and a 2/4 time signature, with the tempo marked 'All.^o a say:'. The music continues with eighth and sixteenth notes, and includes a measure with a '16' below it. The score concludes with a double bar line on the tenth staff.



t

Oboè 2^oTonad.^a a 3

Los Amantes Chasqueados.

||

Oboè

All.^o

Handwritten musical score for Oboe, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f*, *p*). The score is written in 2/4 time with a key signature of two sharps. Measure numbers 12, 13, and 14 are indicated. The piece concludes with a double bar line and a final measure marked 14.

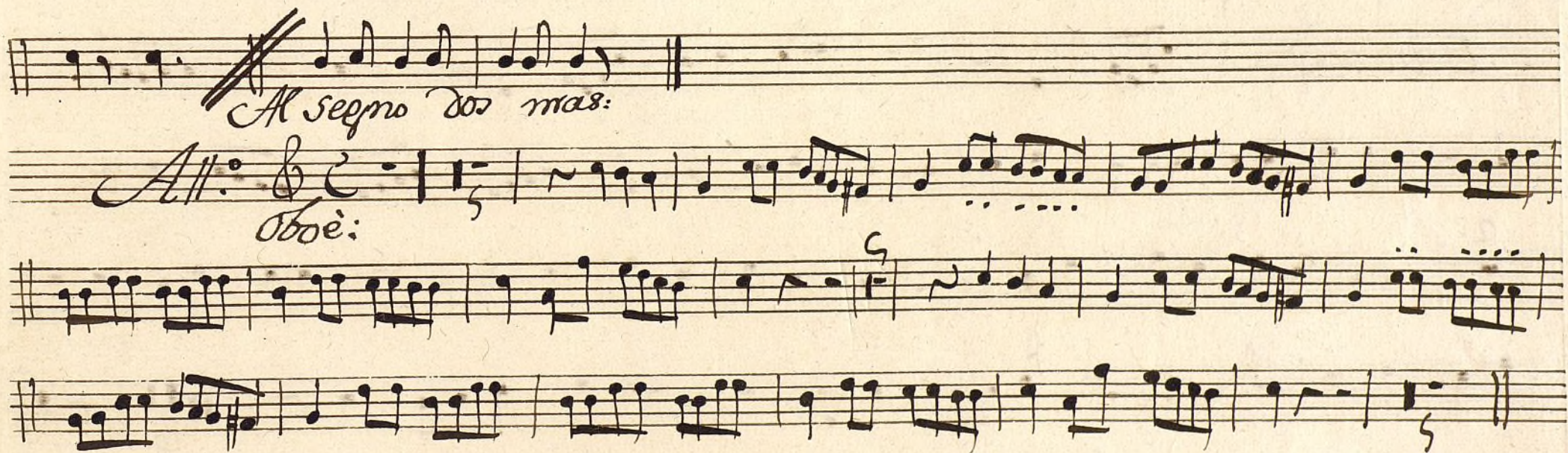
Allegro 2/3 Tacet

Flauto II.



Allegro 2/3

Oboe:



U. P.

Allegro:

And no

for p.

Vivo.

10 12

11

2

7

3

4

16

Handwritten musical score on five staves. The notation includes various notes, rests, and accidentals. The first staff has a measure marked with a '6'. The second staff begins with the word 'Ainue' and contains a measure marked with a '6'. The third staff has a measure marked with a '6'. The fourth staff has a measure marked with a '6'. The fifth staff has a measure marked with a '2'. The score concludes with a double bar line and a fermata. There are some markings like 'Solo' and 'Solo.' in the score.

U. Pto.

Flauto:
All.^o

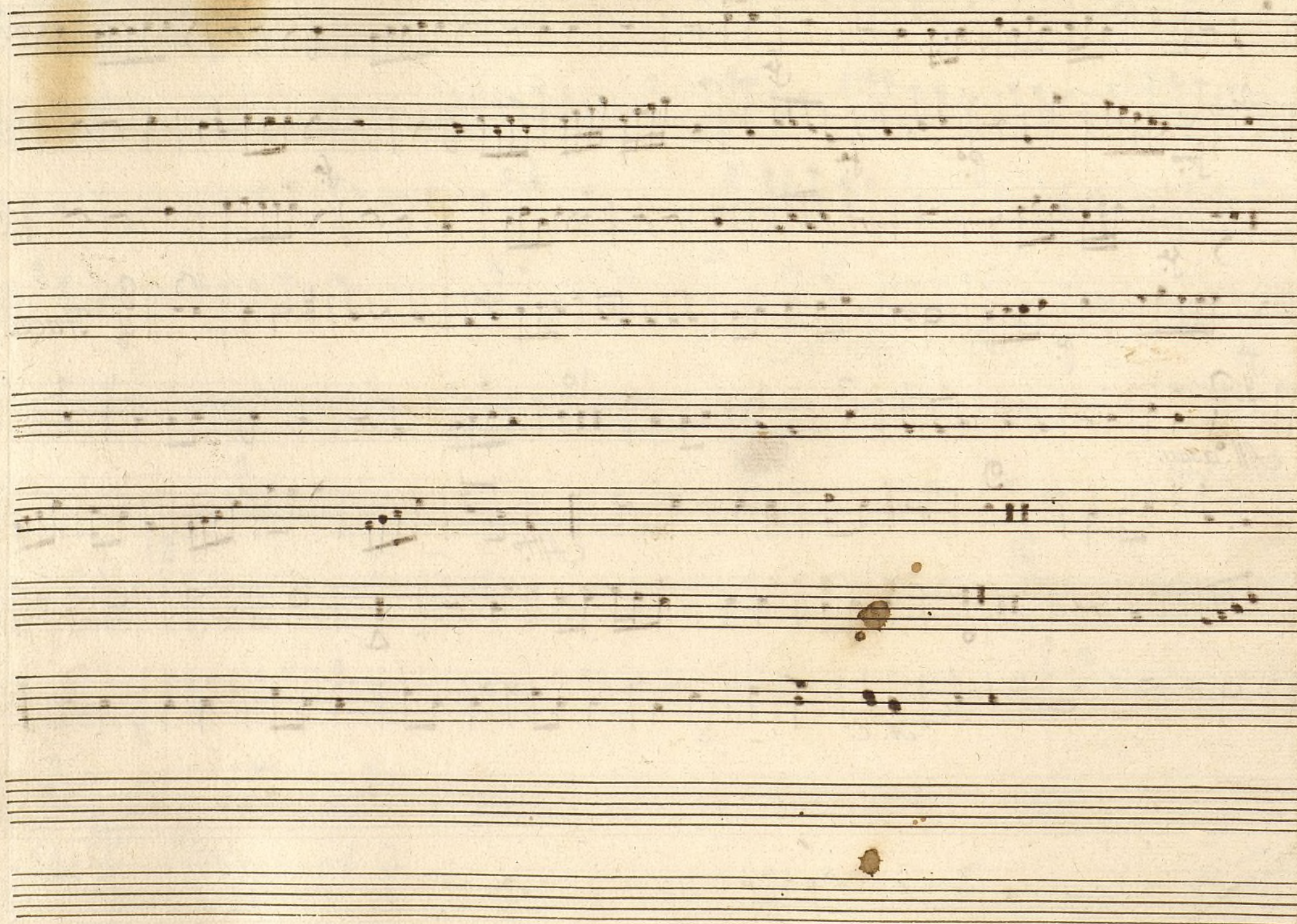
All.^o asay. pocf. f.

12 16

Sep.^{te} Oboe: All.^o

3

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and bar lines. There are several annotations in Arabic script (likely 'عزف' for 'play') and numbers (2, 10, 3) above the staves. The piece concludes with a double bar line and the word 'Face.' in the fourth staff. The bottom of the page features two empty staves and the text 'A. C.' below the seventh staff.



t

Trompa 1.^o Ton.^a a 3. los Amantes Chasqueados //

All.^o C: 2/4 In D. 2

13

26

Tace hastael All.^o 6

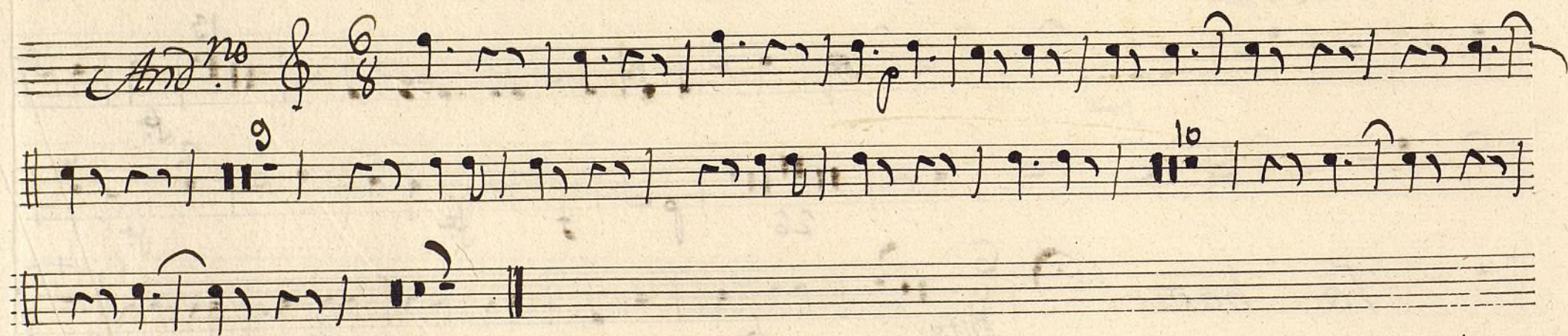
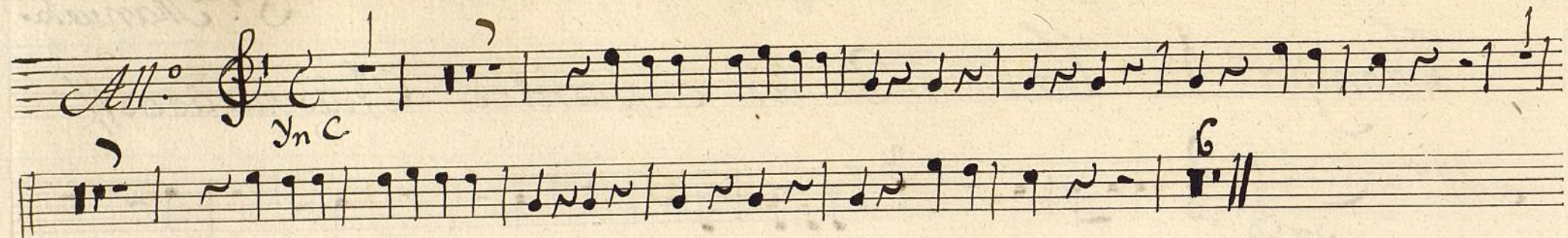
14 12

All.^o 2/4 Tace All.^o 3:

All.^o C: 3/4 In G. 3

2

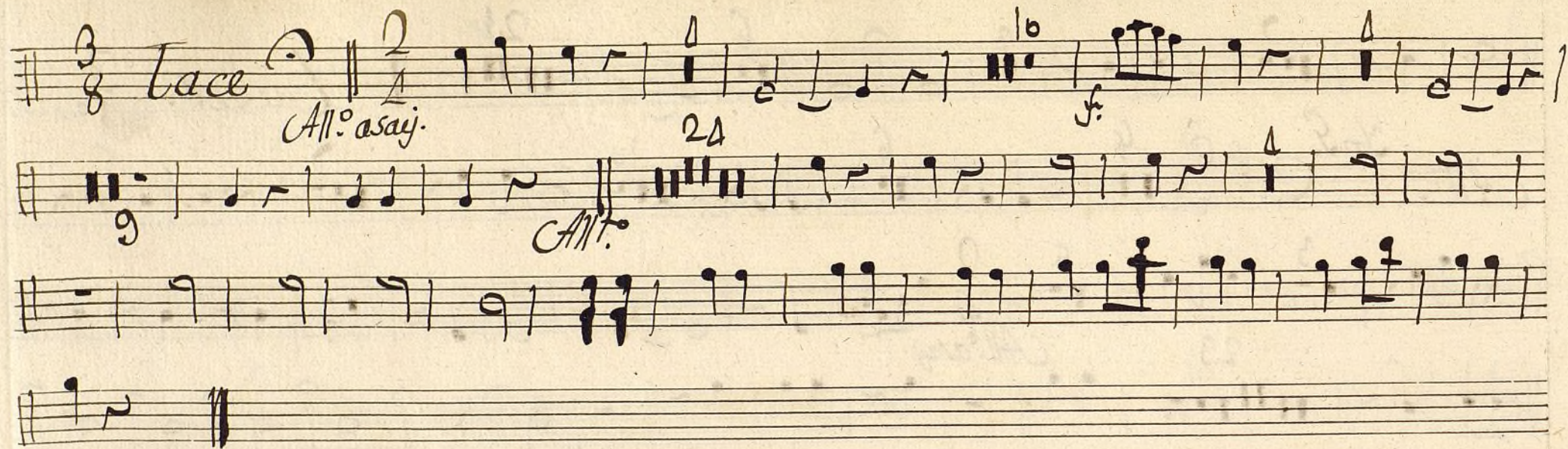
Al segno dos mas:



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. Fingerings (e.g., 2, 3, 4, 5, 6, 21, 23, 10, 9) are indicated above certain notes. The score is divided into sections by tempo and key changes:

- Section 1:** First staff, ending with *Tacet. 3/4*.
- Section 2:** Starts with *All.^o In G.* (second staff), followed by a key signature change to C major (third staff).
- Section 3:** Includes the instruction *All.^o araj.* (fourth staff).
- Section 4:** Includes the instruction *Powt.* (fifth staff).
- Section 5:** Starts with *Seq.⁵ All.^o* (seventh staff), followed by a key signature change to C major (eighth staff).

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



t

Mus 132-3

Sra. Manue? a =

Trompa 2.^a Ton.^a a 3. los Amantes Chasqueados.

Handwritten musical score for Trompa 2.^a (Horn 2nd). The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The first staff contains the tempo marking "Allo." and the key signature "In D.". The music features various note values, rests, and dynamic markings such as "fmo" (fornissimo). There are several measures of silence indicated by double bar lines. The score includes a section labeled "Tace hasta el" followed by a measure of music. Another section is labeled "Tace Allo. 2:" with a repeat sign. The final staff ends with a double bar line and a fermata.

Al segno dos mas.

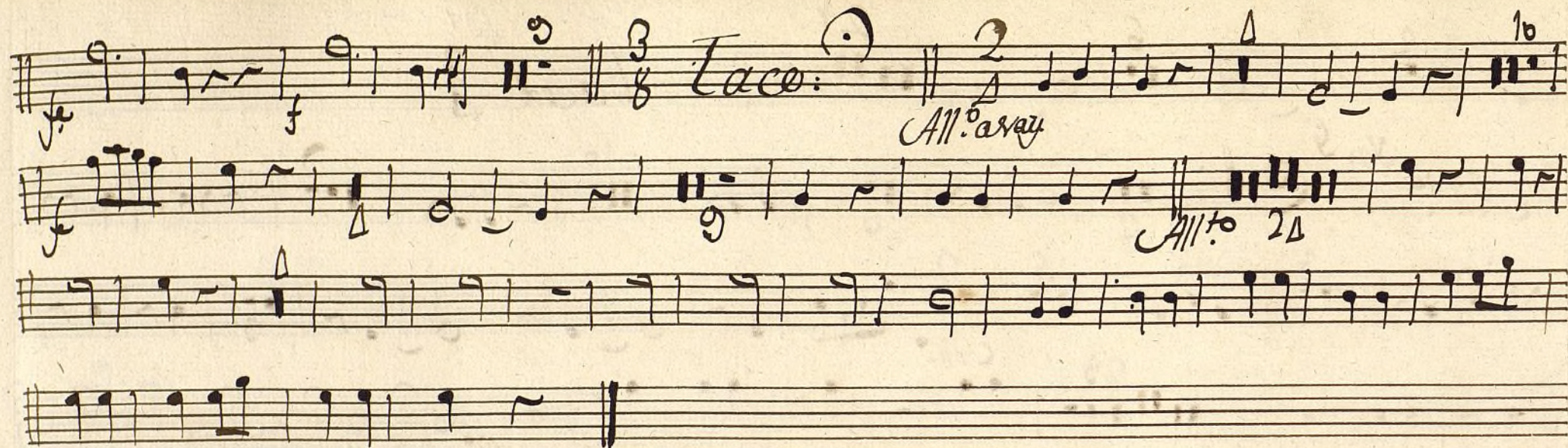
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and notes. Key markings include:

- All.^o* (Allegro) at the beginning of the first staff.
- In C.* (In C major) written above the first staff.
- And.^{no}* (Andante) at the beginning of the third staff.
- Viv.* (Vivace) at the beginning of the sixth staff.

Measure numbers are indicated by small numbers above the staves: 6, 9, 10, 12, 16, 21, 24, 27, 30, 33, 36, 39, 42, 45, 48, 51, 54, 57, 60, 63, 66, 69, 72, 75, 78, 81, 84, 87, 90, 93, 96, 99, 102, 105, 108, 111, 114, 117, 120, 123, 126, 129, 132, 135, 138, 141, 144, 147, 150, 153, 156, 159, 162, 165, 168, 171, 174, 177, 180, 183, 186, 189, 192, 195, 198, 201, 204, 207, 210, 213, 216, 219, 222, 225, 228, 231, 234, 237, 240, 243, 246, 249, 252, 255, 258, 261, 264, 267, 270, 273, 276, 279, 282, 285, 288, 291, 294, 297, 300, 303, 306, 309, 312, 315, 318, 321, 324, 327, 330, 333, 336, 339, 342, 345, 348, 351, 354, 357, 360, 363, 366, 369, 372, 375, 378, 381, 384, 387, 390, 393, 396, 399, 402, 405, 408, 411, 414, 417, 420, 423, 426, 429, 432, 435, 438, 441, 444, 447, 450, 453, 456, 459, 462, 465, 468, 471, 474, 477, 480, 483, 486, 489, 492, 495, 498, 501, 504, 507, 510, 513, 516, 519, 522, 525, 528, 531, 534, 537, 540, 543, 546, 549, 552, 555, 558, 561, 564, 567, 570, 573, 576, 579, 582, 585, 588, 591, 594, 597, 600, 603, 606, 609, 612, 615, 618, 621, 624, 627, 630, 633, 636, 639, 642, 645, 648, 651, 654, 657, 660, 663, 666, 669, 672, 675, 678, 681, 684, 687, 690, 693, 696, 699, 702, 705, 708, 711, 714, 717, 720, 723, 726, 729, 732, 735, 738, 741, 744, 747, 750, 753, 756, 759, 762, 765, 768, 771, 774, 777, 780, 783, 786, 789, 792, 795, 798, 801, 804, 807, 810, 813, 816, 819, 822, 825, 828, 831, 834, 837, 840, 843, 846, 849, 852, 855, 858, 861, 864, 867, 870, 873, 876, 879, 882, 885, 888, 891, 894, 897, 900, 903, 906, 909, 912, 915, 918, 921, 924, 927, 930, 933, 936, 939, 942, 945, 948, 951, 954, 957, 960, 963, 966, 969, 972, 975, 978, 981, 984, 987, 990, 993, 996, 999, 1002, 1005, 1008, 1011, 1014, 1017, 1020, 1023, 1026, 1029, 1032, 1035, 1038, 1041, 1044, 1047, 1050, 1053, 1056, 1059, 1062, 1065, 1068, 1071, 1074, 1077, 1080, 1083, 1086, 1089, 1092, 1095, 1098, 1101, 1104, 1107, 1110, 1113, 1116, 1119, 1122, 1125, 1128, 1131, 1134, 1137, 1140, 1143, 1146, 1149, 1152, 1155, 1158, 1161, 1164, 1167, 1170, 1173, 1176, 1179, 1182, 1185, 1188, 1191, 1194, 1197, 1200, 1203, 1206, 1209, 1212, 1215, 1218, 1221, 1224, 1227, 1230, 1233, 1236, 1239, 1242, 1245, 1248, 1251, 1254, 1257, 1260, 1263, 1266, 1269, 1272, 1275, 1278, 1281, 1284, 1287, 1290, 1293, 1296, 1299, 1302, 1305, 1308, 1311, 1314, 1317, 1320, 1323, 1326, 1329, 1332, 1335, 1338, 1341, 1344, 1347, 1350, 1353, 1356, 1359, 1362, 1365, 1368, 1371, 1374, 1377, 1380, 1383, 1386, 1389, 1392, 1395, 1398, 1401, 1404, 1407, 1410, 1413, 1416, 1419, 1422, 1425, 1428, 1431, 1434, 1437, 1440, 1443, 1446, 1449, 1452, 1455, 1458, 1461, 1464, 1467, 1470, 1473, 1476, 1479, 1482, 1485, 1488, 1491, 1494, 1497, 1500, 1503, 1506, 1509, 1512, 1515, 1518, 1521, 1524, 1527, 1530, 1533, 1536, 1539, 1542, 1545, 1548, 1551, 1554, 1557, 1560, 1563, 1566, 1569, 1572, 1575, 1578, 1581, 1584, 1587, 1590, 1593, 1596, 1599, 1602, 1605, 1608, 1611, 1614, 1617, 1620, 1623, 1626, 1629, 1632, 1635, 1638, 1641, 1644, 1647, 1650, 1653, 1656, 1659, 1662, 1665, 1668, 1671, 1674, 1677, 1680, 1683, 1686, 1689, 1692, 1695, 1698, 1701, 1704, 1707, 1710, 1713, 1716, 1719, 1722, 1725, 1728, 1731, 1734, 1737, 1740, 1743, 1746, 1749, 1752, 1755, 1758, 1761, 1764, 1767, 1770, 1773, 1776, 1779, 1782, 1785, 1788, 1791, 1794, 1797, 1800, 1803, 1806, 1809, 1812, 1815, 1818, 1821, 1824, 1827, 1830, 1833, 1836, 1839, 1842, 1845, 1848, 1851, 1854, 1857, 1860, 1863, 1866, 1869, 1872, 1875, 1878, 1881, 1884, 1887, 1890, 1893, 1896, 1899, 1902, 1905, 1908, 1911, 1914, 1917, 1920, 1923, 1926, 1929, 1932, 1935, 1938, 1941, 1944, 1947, 1950, 1953, 1956, 1959, 1962, 1965, 1968, 1971, 1974, 1977, 1980, 1983, 1986, 1989, 1992, 1995, 1998, 2001, 2004, 2007, 2010, 2013, 2016, 2019, 2022, 2025, 2028, 2031, 2034, 2037, 2040, 2043, 2046, 2049, 2052, 2055, 2058, 2061, 2064, 2067, 2070, 2073, 2076, 2079, 2082, 2085, 2088, 2091, 2094, 2097, 2100, 2103, 2106, 2109, 2112, 2115, 2118, 2121, 2124, 2127, 2130, 2133, 2136, 2139, 2142, 2145, 2148, 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5139, 5142, 5145, 5148, 5151, 5154, 5157, 5160, 5163, 5166, 5169, 5172, 5175, 5178, 5181, 5184, 5187, 5190, 5193, 5196, 5199, 5202, 5205, 5208, 5211, 5214, 5217, 5220, 5223, 5226, 5229, 5232, 5235, 5238, 5241, 5244, 5247, 5250, 5253, 5256, 5259, 5262, 5265, 5268, 5271, 5274, 5277, 5280, 5283, 5286, 5289, 5292, 5295, 5298, 5301, 5304, 5307, 5310, 5313, 5316, 5319, 5322, 5325, 5328, 5331, 5334, 5337, 5340, 5343, 5346, 5349, 5352, 5355, 5358, 5361, 5364, 5367, 5370, 5373, 5376, 5379, 5382, 5385, 5388, 5391, 5394, 5397, 5400, 5403, 5406, 5409, 5412, 5415, 5418, 5421, 5424, 5427, 5430, 5433, 5436, 5439, 5442, 5445, 5448, 5451, 5454, 5457, 5460, 5463, 5466, 5469, 5472, 5475, 5478, 5481, 5484, 5487, 5490, 5493, 5496, 5499, 5502, 5505, 5508, 5511, 5514, 5517, 5520, 5523, 5526, 5529, 5532, 5535, 5538, 5541, 5544, 5547, 5550, 5553, 5556, 5559, 5562, 5565, 5568, 5571, 5574, 5577, 5580, 5583, 5586, 5589, 5592, 5595, 5598, 5601, 5604, 5607, 5610, 5613, 5616, 5619, 5622, 5625, 5628, 5631, 5634, 5637, 5640, 5643, 5646, 5649, 5652, 5655, 5658, 5661, 5664, 5667, 5670, 5673, 5676, 5679, 5682, 5685, 5688, 5691, 5694, 5697, 5700, 5703, 5706, 5709, 5712, 5715, 5718, 5721, 5724, 5727, 5730, 5733, 5736, 5739, 5742, 5745, 5748, 5751, 5754, 5757, 5760, 5763, 5766, 5769, 5772, 5775, 5778, 5781, 5784, 5787, 5790, 5793, 5796, 5799, 5802, 5805, 5808, 5811, 5814, 5817, 5820, 5823, 5826, 5829, 5832, 5835, 5838, 5841, 5844, 5847, 5850, 5853, 5856, 5859, 5862, 5865, 5868, 5871, 5874, 5877, 5880, 5883, 5886, 5889, 5892, 5895, 5898, 5901, 5904, 5907, 5910, 5913, 5916, 5919, 5922, 5925, 5928, 5931, 5934, 5937, 5940, 5943, 5946, 5949, 5952, 5955, 5958, 5961, 5964, 5967, 5970, 5973, 5976, 5979, 5982, 5985, 5988, 5991, 5994, 5997, 6000, 6003, 6006, 6009, 6012, 6015, 6018, 6021, 6024, 6027, 6030, 6033, 6036, 6039, 6042, 6045, 6048, 6051, 6054, 6057, 6060, 6063, 6066, 6069, 6072, 6075, 6078, 6081, 6084, 6087, 6090, 6093, 6096, 6099, 6102, 6105, 6108, 6111, 6114, 6117, 6120, 6123, 6126, 6129, 6132, 6135, 6138, 6141, 6144, 6147, 6150, 6153, 6156, 6159, 6162, 6165, 6168, 6171, 6174, 6177, 6180, 6183, 6186, 6189, 6192, 6195, 6198, 6201, 6204, 6207, 6210, 6213, 6216, 6219, 6222, 6225, 6228, 6231, 6234, 6237, 6240, 6243, 6246, 6249, 6252, 6255, 6258, 6261, 6264, 6267, 6270, 6273, 6276, 6279, 6282, 6285, 6288,

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

- Staff 1:** Measure numbers 2, 6, and 21. The word *Lacet* is written above the staff.
- Staff 2:** Marked *All.^o* and *Un 5.* The time signature is 6/8.
- Staff 3:** Measure numbers 3, 5, and 2. Marked *All.*
- Staff 4:** Measure number 23. Marked *All.*
- Staff 5:** Measure number 11. Marked *Pont.*
- Staff 6:** Measure number 16. Marked *f*.
- Staff 7:** Measure number 2.
- Staff 8:** Marked *Seq.⁵* and *All.^o*. The time signature is 3/4.
- Staff 9:** Measure number 1. Marked *f*.
- Staff 10:** Measure number 5. Marked *f*. The word *V. P.* is written at the end.



t

Bafo

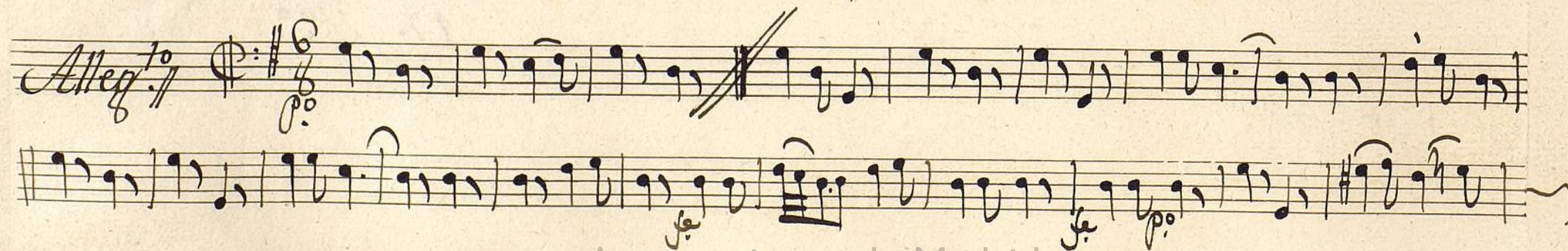
Tonad.^a a 3

Los Amantes chasqueados:

||

Handwritten musical score on eight staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The music is written in a historical style with various note values and rests. There are several dynamic markings: 'p' (piano) and 'All.to' (Allegretto). The music is enclosed in a large bracket on the right side.

V. *p^{to}*



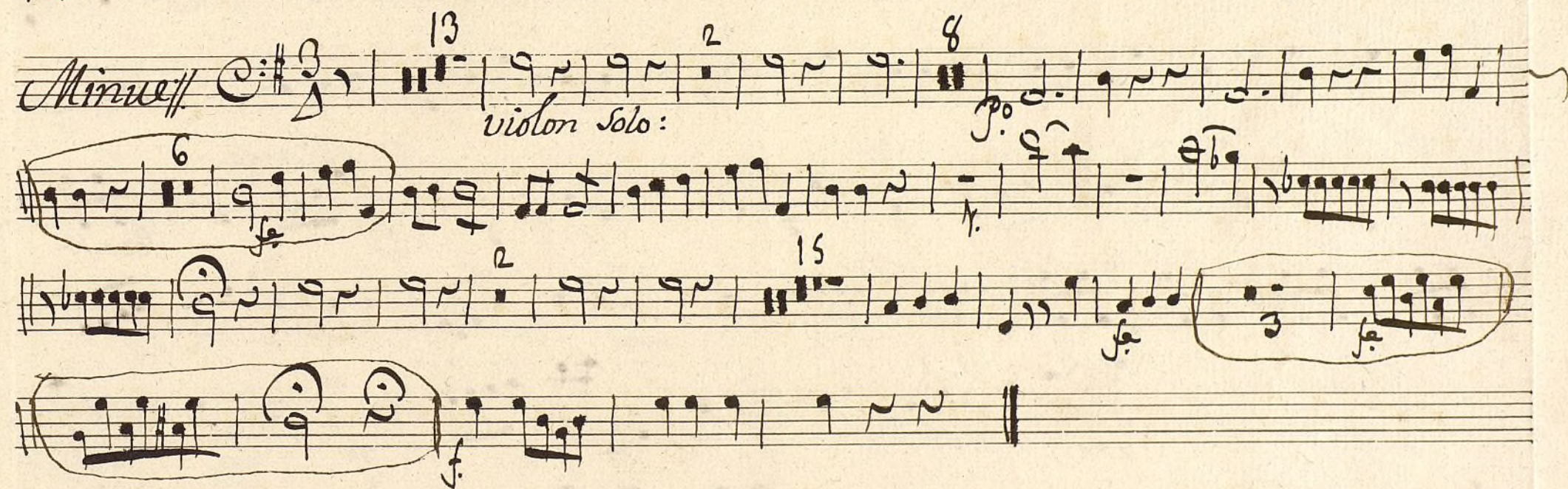
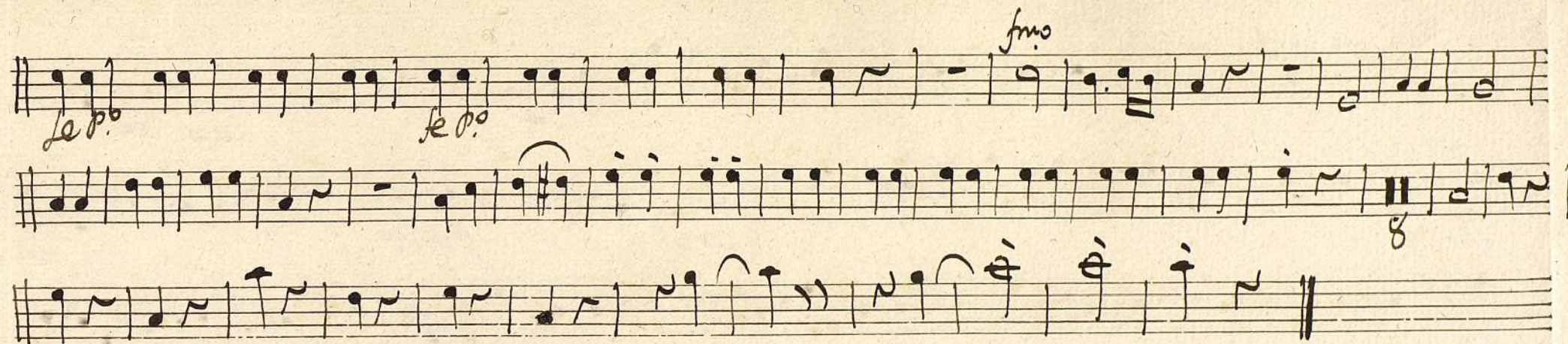
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by double bar lines and includes tempo and performance instructions.

Key markings and instructions visible in the score include:

- Allegro* (top left)
- Allegro* (second staff)
- Allegro* (third staff)
- Andante* (fourth staff)
- Pura* (seventh staff)
- Arco* (seventh staff)
- f* (forte) and *ff* (fortissimo) markings are scattered throughout the score.

The score concludes with a final double bar line on the eighth staff, followed by two empty staves at the bottom of the page.

Vivo //



U. P.^{to}

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

Key markings and annotations include:

- fe* (first staff)
- ten* (second staff)
- for ten. p.* (third staff)
- Seq. 5* and *All.* (fourth staff)
- ex. 2* (fifth staff)
- U. p. 10* (tenth staff)

The manuscript shows signs of age, including staining and wear at the edges.

