

t

Fon. a 1<sup>o</sup>

el charco del Pozo.

//

La S<sup>ra</sup> Prado  
y  
Camar y Garrido

De Llerena


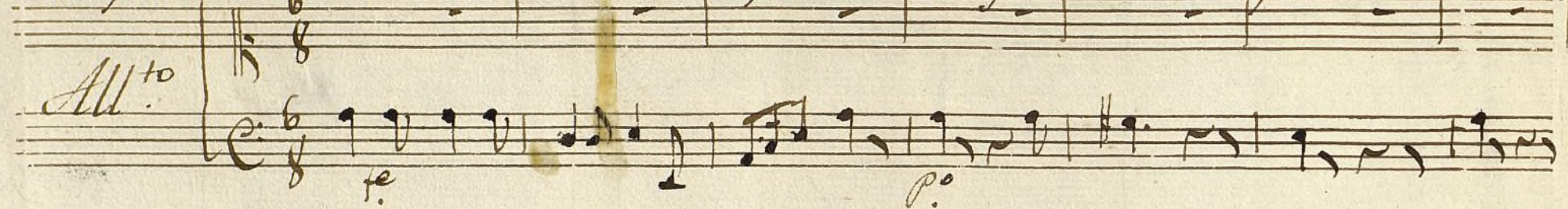
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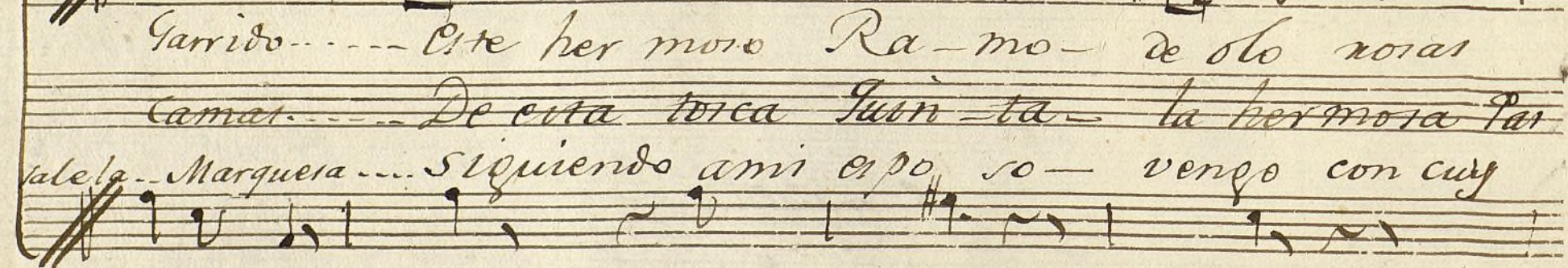
173-11

Porque con arboles, y ribarros en el foro fuente ala derecha Quinta ochava con una ventanilla  
ala izquierda: Por lo usual mas arriba de ella: aparece Garrido Pastor sentado en una peña haciendo un ramo.

All.<sup>to</sup>



Garrido..... Este her moso Ra-mo- de olo roas  
Camat..... De esta torca Quin-ta- la hermosa Pa-  
satele. Marquesa..... siquiendo ami espo- so- vengo con cuy



flo - res - de olo para mis a  
to - ra - la her q. el alma era  
da - do - vengo porq. e re ca

moref quiero preve nir quiero pre - ve - nir  
mora yo la vi salir yo la vi - sa - tir  
tado yo le vi venir yo le vi - ve nir

para mis amores quiero prevenir quiero  
q. el Alma era mora yo la vi salir yo la  
por que re ca tado yo le vi venir yo le

*quiere* *quiere preve nix*  
*vi, ~~la~~ bi salir* *yo la vi salir*  
*vi, le vi venix* *yo le vi venix*  
*la 3<sup>a</sup> vez no*

*quiere preve nir* — (se esconde camara)  
*yo la vi salir*  
*yo le vi venix* — (se oculta detras de la fuente)  
*la 3<sup>a</sup> vez no*

*Garr.<sup>do</sup>* *Marquesa*  
*Aei pa ~~cioca~~ cioca ri- ños aei*  
*camí. aei pa - cio ca*  
*Allegro*  
*dos mas.*

pa - cio re ce - los aei pa - cio re celos <sup>todos</sup> que  
xi - ños <sup>todos</sup> que

tan - tos des ve - los no pue do sufrir no  
tantos ~~des~~ des velos ~~no~~ no pue do ~~de~~ sufrir no

pue do sufrir no pue no  
pue ~~des~~ de sufrir no pue no pue do sufrir

 *Sigue*

Cancion

All<sup>o</sup>

ten

ten

ra Prado dentro.

veloz Ruy señor

Garrido: veloz Ruy señor

veloz Ruy señor

que cantando a

veloz Ruy señor

q.<sup>e</sup> in flamas ar

ten

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ten



mor vas de rama en rama vas de ra

mor ami pecho amante ami pe



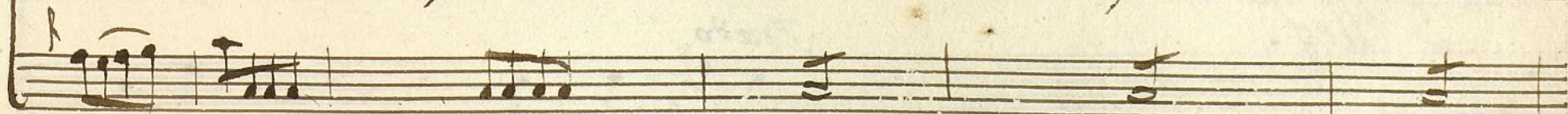
ami fiel Pastor in flama el ardor

ami dulce amor di que su Pastor



q. el amor me in flama q. el amor me in fla

le espera con tanta le espera con tan



--- ma a ---  
 --- te e ---

Pastor... De la Pastora q.º io amo  
 responder quiero al rectimo

Parola y Rep.<sup>te</sup> al segno. //

sale la Prado de Pastora, con una cantanilla delectre

*Alleg.<sup>o</sup>*

Prado,  
 toma esta canta nella  
 el mejor corde rito



toma esta de blanca le che  
el mejor darte de suel vo

*Garr.<sup>do</sup>*

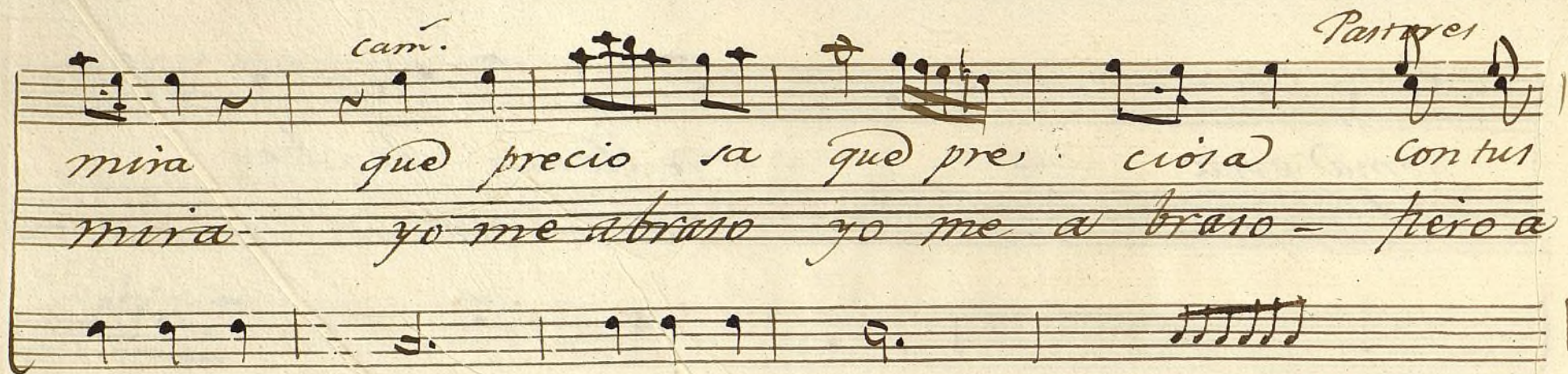
y tu toma bien mi — o y tu toma —  
yo en cambio una mati — has ioen cam —

*Marq.<sup>sa</sup>*

estor claveles estor cla veles — Cual la  
hacerte quiero hacerte quiero cual la

*can.* *Pastores*

mira que precio sa que pre cio sa con tus  
mira yo me abraso yo me a braso - fiero a



1<sup>a</sup> *Maria* con mis ce los no re po ra un in  
*can.*  
2<sup>a</sup> *Prado* con sus gra cias no re po ra un in  
1<sup>a</sup> gra cias no re po ra un in tan te el co ra lon un in  
2<sup>a</sup> mor del mal q.<sup>e</sup> pa so tu eres so lo el cruel au tor tu eres



1.<sup>o</sup> tante el cora zón un ins

2.<sup>o</sup> tante el cora zón un ins tan

1.<sup>o</sup> tante el cora zón un ins

2.<sup>o</sup> solo el cruel autor tu eres

*Allegro*

*Prado*

2/4

*All<sup>o</sup>* El pozo mio

*Garr.<sup>do</sup>*

le cuida ras — el pozo mia las co me

Prado

nas las comer as - las come re)

*Garr.<sup>do</sup>*

Prado

le cuidaré le cuida re) de alvo

poro toda el alma yome siento en ardecer yome  
de alvo poro toda el alma yome

siento en an - de alvo poro toda - yome  
siento en ardecer de alvo poro toda el alma yome

siento en — yome siento  
siento en ardecer yo me siento en arde

— yo me siento en arde cer  
cer — yo me siento en arde cer

*f.*

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

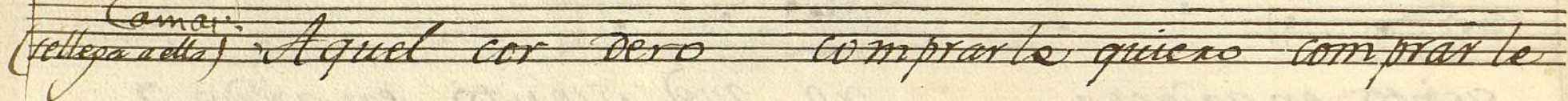
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*Cam. saliendo*



Pues se amado chado al Dueño amado al Dueño a

*Cam. (rellega a ella)*

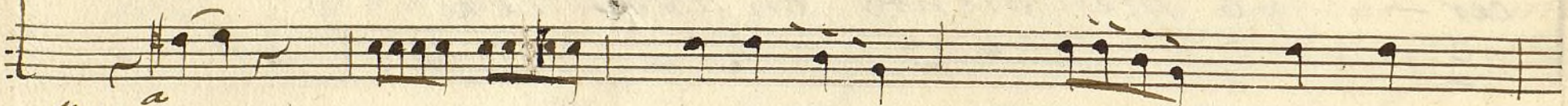


Aquel cor dero comprarlo quiero comprar le



mado me acerco a blar me me

quiero le ten dera le le

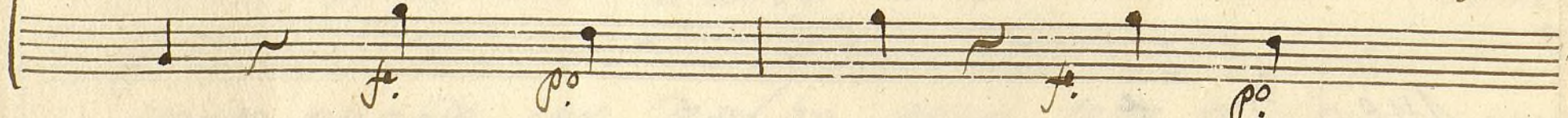


*Marq.<sup>a</sup>*



cada vez mi fiero es poro meda mas que sope

Prado. No señor porq<sup>e</sup> ami el poro selo quiero rega



char cada vez                      meda mas  
lar no señor                      seto quiero

me da mas que soi pechar                      *Allegro*  
seto quiero regalar

*All.<sup>o</sup>*                      *Cam.*                      Vamoj al re.

baño graciosa Pastora graciosa

*Marg<sup>a</sup>*

combien q.ª ora les vaya de

*p<sup>o</sup>*

tray les vaya — les — vaya de tras

(Prado) o que gozo que con tento llega mi pecho aocu

(Marq<sup>a</sup>) o que xavia que des pecho llega

(cañ.) o que guto que con tento llega mi pecho aocu



par o que gozo que con tento llega  
o que xavia que del pecho llega  
par o que guto que con tento llega mi pecho aou

o que gozo que con tento llega  
o que xavia que del pecho llega  
par o que guto que con tento llega mi - pe

Vanse

choo - cu par

Garr<sup>do</sup>.

And.<sup>te</sup>  
gracioso

Sate Garr<sup>do</sup> vela chona con  
caldero y cucharon.

Bueltas y mas

bueltas doy al cucharon bueltas y mas

bueltas doy al cucharon doy al cucharon

que dulces q.<sup>e</sup> estan que ricas que

(se le lame)

son que ricas que son como soy que

sa-ben mejor q.e. aci tron mejor que aci

tron como soy que saben mejor q.e. aci tron me

sor q.e. aci tron como soy que saben mejor q.e. aci tron me

sor q.e. aci tron mejor q.e. aci tron mejor q.e. aci

tron  
(seuientia)

*All.<sup>o</sup>* *sale la Marq<sup>ua</sup>* *Los per di a*  
*bita que fiexo tor mento que*  
*el Corazon siento en ira abra*  
*sar en ira en ira abrasar*  
*Pero halli esta su Marido yo le*

quien examinar pero halli esta su marido yole

quien examinar pero halli esta su marido yole

quie - ro exa - mi nar - Parola.

(<sup>sa</sup>Marq.) Buenos dias (Garr.<sup>do</sup>) Buenos dias (Marq.<sup>a</sup>) por casualidad, has visto un  
Marques en esta <sup>letra</sup> ~~letra~~ (Garr.<sup>do</sup>) si señora (Marq.<sup>a</sup>) ami meandicho  
que corteja a una Pastora (Garr.<sup>do</sup>) si señora (Marq.<sup>a</sup>) y su marido q.<sup>e</sup> dice eso?  
(Garr.<sup>do</sup>) - lo que dicen infinitos calla (Marq.<sup>a</sup>) que ami mal sera!  
(Garr.<sup>do</sup>) Si señora, es preciso que sea inbubon, un vil un picano un:::  
(dentro:::) Bo::: (Garr.<sup>do</sup>) Maldito amo alla (Marq.<sup>a</sup>) deja el ganado, y oyeme,  
ami meandicho que exestu es (Garr.<sup>do</sup>) No señora  
(Marq.<sup>a</sup>) mira tu conciencia (Garr.<sup>do</sup>) digo que yo no soy  
(Marq.<sup>a</sup>) no obstante ero cela atu muger

Garr.<sup>do</sup>

*Alleg.<sup>o</sup>*  
no mucho

*p.<sup>o</sup> t.*

Po bre infe liz Ju

sepe no en valde los Carneros como asus compa

neros me llaman siempre ve me

*Marq.<sup>a</sup>*

llaman spre. ve po bre infe liz Margueta al

ber mi amor bur lado com pa de ce mies tado la



Prado

Musical staff with treble clef, 3/8 time signature, and a double bar line. The notation includes a whole rest followed by a series of eighth notes.

All.<sup>o</sup>

salen Camas y la Prado)  
y trae un corderito (cán.)

Vaya usted por o - - - -  
Mira este bol si - - - -

Musical staff with treble clef, 3/8 time signature, and a double bar line. The notation includes a series of eighth notes.

Musical staff with treble clef, 3/8 time signature, and a double bar line. The notation includes a series of eighth notes.

no q.<sup>e</sup> este es de Tu se - - - - pe puer yo e

llo el oro que tie - - - - ne (Prado) deme

Musical staff with treble clef, 3/8 time signature, and a double bar line. The notation includes a series of eighth notes.

Musical staff with treble clef, 3/8 time signature, and a double bar line. The notation includes a series of eighth notes.

se pin ta - - - - do quiero sola men - - - -

lo usted to - - - - do para mi Tu se - - - -

Musical staff with treble clef, 3/8 time signature, and a double bar line. The notation includes a series of eighth notes.



te quiero so la mente no no no  
pe para mi tu sepe (cam.) no no  
no si si si con esos o  
no (Prado) si si si (cam.) dame el corde  
jillos no me agas penar con esos o jillos no  
xito (Prado) venga el oro aca venga el oro aca venga el

me agas penar  
oro... a ca

(Marq. y Garr. 2do)  
P.

sin hacer el  
Pues la bit to

menor ruido apli car quiero el o ydo por si  
mo el di nero demis celoj yano quiero loja

loj puedo es auchar por si los pue do escuchar  
gravioj tolerar loj agravioj tolerar

Marq.<sup>ta</sup> :: Avil Epomo? (cam.) aque's vienes? (Marq.<sup>ta</sup>) ha acerte volver enti (cam.) mira:  
 Marq.<sup>ta</sup> -- Vamonos al Pueblo (cam.) y el corbero, (Prado) vedle aqui  
 Marq.<sup>a</sup> -- sabes por que tedio el oro por q. te iba a educia (Prado) y esto q. tiene demalo?  
 cam. --- pens.: (Marquesia) vamonos de aqui.: (se lo lleva tirando de el)

Parola y al segno 1<sup>a</sup>

Prado

Parola y al segno 1<sup>a</sup> Prado

far re y Des Puer Parola: Jurepò sal aca fuera  
 far re y Des Puer Parola: a de parte reduir  
 no escuchas lo q. me andado  
 para sedu urme, ami.  
 ||| ||| ||| ||| |||

do  
pac. 10  
nar el  
volillo

2<sup>a</sup> Prado: Pero q. es esto? la puerta esta cerrada yo llamo (llama)  
 Garr.<sup>do</sup> quien es: (se asoma a una resita q. abia en la puerta con una Puerecilla)  
 Prado: yo no me conoces? (Garr.<sup>do</sup>) No (Prado) habra no teas pelmaro  
 gar.<sup>do</sup> donde parate el Ymbierno vete a parar el Vexano  
 Prado: que estoy pasmada de pio (Garr.<sup>do</sup>) arto calor astomado  
 Prado: habre me monico mio (Garr.<sup>do</sup>) Monita no te abro  
 Prado: mira q. me echo en el pozo (Garr.<sup>do</sup>) bien creo q. es necesario  
 Prado: mira q. me echo (Garr.<sup>do</sup>) el refresco te bendra a ser mui del caso  
 Prado: me habres (Garr.<sup>do</sup>) no: (Gerra la ventanilla) puer alla voy: (echa lap.<sup>da</sup> en el pozo)  
 Garr.<sup>do</sup> Basilia Basilia: (to doerto arido sin abux lap.<sup>da</sup>) (ella) el pobre  
 con eiro lleva buen charco: (se esconde detras de la tapia)

Final.

All.<sup>o</sup> buscandola Garr. No parece no pa rece  
 cre. f po. crei.

por aqui ni por halli Cadaver mi susto

Marq.<sup>a</sup> sale con cam.

crece q.<sup>e</sup> es lo que sera demi sera demi el so

siego a estos Pais totes nes ti tuye el poro

Garr.<sup>do</sup> Prado  
fiexo ah Ba silia yome muero yome

muero ella  
sa came por Dios de aqui sacame.

Garr.<sup>do</sup>

por ustedes en el Pozo sea embo cado mi Mu

se entragarrido en el pozo;

ger sea embo cado mi Mujer

Marquera

rinfe

fe

que des gracia tan te rible que su

Camor

que des gracia tan te rible

po.

fe

po.

~~Acuñados~~

celo yn espe rado de la san gre el curso e  
 que su celo in espe rado de la san gre el curso e

lado en las Venas sienten ya si sienten ya  
 lado en las venas siento ya si siento ya  
 lado en las venas sienten ya si sienten ya

*Sale Prado.* *serie cam. y la Marq.*  
 que nial que nial ja/a q. e el esto que esto  
 q. e el esto q. e el esto

~~Prado~~ Prado

Garr.<sup>do</sup> temblando despis

aun hombre molesto que rex cas ti gar ba

pp.

cam.

si lia ba si lia ha

lot 3.

que xia que charco que xia que charco

Garr.<sup>do</sup> ~~searoma~~

pp.

Prado

fe p

muento ya amuento ya a muento no amuento no

Garr.<sup>do</sup> searoma

Prado

(Sale Garrido)

Garr.<sup>do</sup>

pues en donde esta aqui aqui q. buen charco



le e mo7

lo 2<sup>o</sup>

que me as dado o que bien se la as pegado o que  
o que bien se la epegado o que

lo 4<sup>o</sup>

bien se la as pegado el marido ma li cioso que sin  
bien se la epegado el marido mali cioso q. sin

Causa esta celoso siem pre aun charco es puerto esta siempre  
Causa esta celoso spre. aun charco exp. esta spre. aun

f.

Handwritten musical score on aged paper. The score consists of several staves of music with lyrics written below. The lyrics are in Spanish. Performance markings include 'Volte pto', 'Prado', 'Garr.<sup>do</sup>', 'All.<sup>o</sup>', 'Marq.<sup>a</sup>', 'Cam.<sup>o</sup>', and 'Prado y Garr.<sup>do</sup> p<sup>no</sup>'. The score is partially crossed out with a large diagonal line. The lyrics are: 'ex puerto esta ex puerto esta', 'tendras mas celos no vida mia', 'me daras celos', 'Oh que ale gria o que pla cer', and 'no dulce Duño de pon el ceño mi amado bien'.

ex puerto esta ex puerto esta

Volte pto

Prado

Garr.<sup>do</sup>

tendras mas celos no vida mia

All.<sup>o</sup>

Marq.<sup>a</sup>

me daras celos

Oh que ale gria o que pla cer

Prado y Garr.<sup>do</sup> p<sup>no</sup>

no dulce Duño de pon el ceño mi amado bien

Marq.<sup>a</sup>

ar di choro — dulce esposo al que hiciste

Can.<sup>o</sup>

Dex dichado el aumento del ganado de mi

cuenta corre ra de mi cuenta corre ra muchas

gra ci a q. no quiero por Marquetel aumentar aumentar dumen

tar aumentar por Marq.<sup>e</sup> se aumentar

~~Ma. All.~~ <sup>Ma. All.</sup>  
Cam. y Marq.<sup>ta</sup>

~~Prados y gar.~~ <sup>do</sup>

A Dios gracias Pastores a Dios viza

~~All.~~ <sup>All.</sup> <sup>todo</sup>

Nos Señores y el car miente en esto el vicio Consi

y el car miente en esto el vicio Consi

<sup>fe</sup>

derando el perjuicio que el amor suele causar

derando el per juicio q. el amor suele causar

que la mor sue le causar sue le causar

*Prado*  
en vista de la y de a in se lize mor

ta les huid los fieros males q' amor sue le causar hu

id los fieros males que amor sue le causar

*Todos*  
en vista de la y de a in se lize mor

ta les huid los fieros ma les quea mor sue le cau

sar huid los fieros ma les queamor sue le cau sar

queamor sue le cau

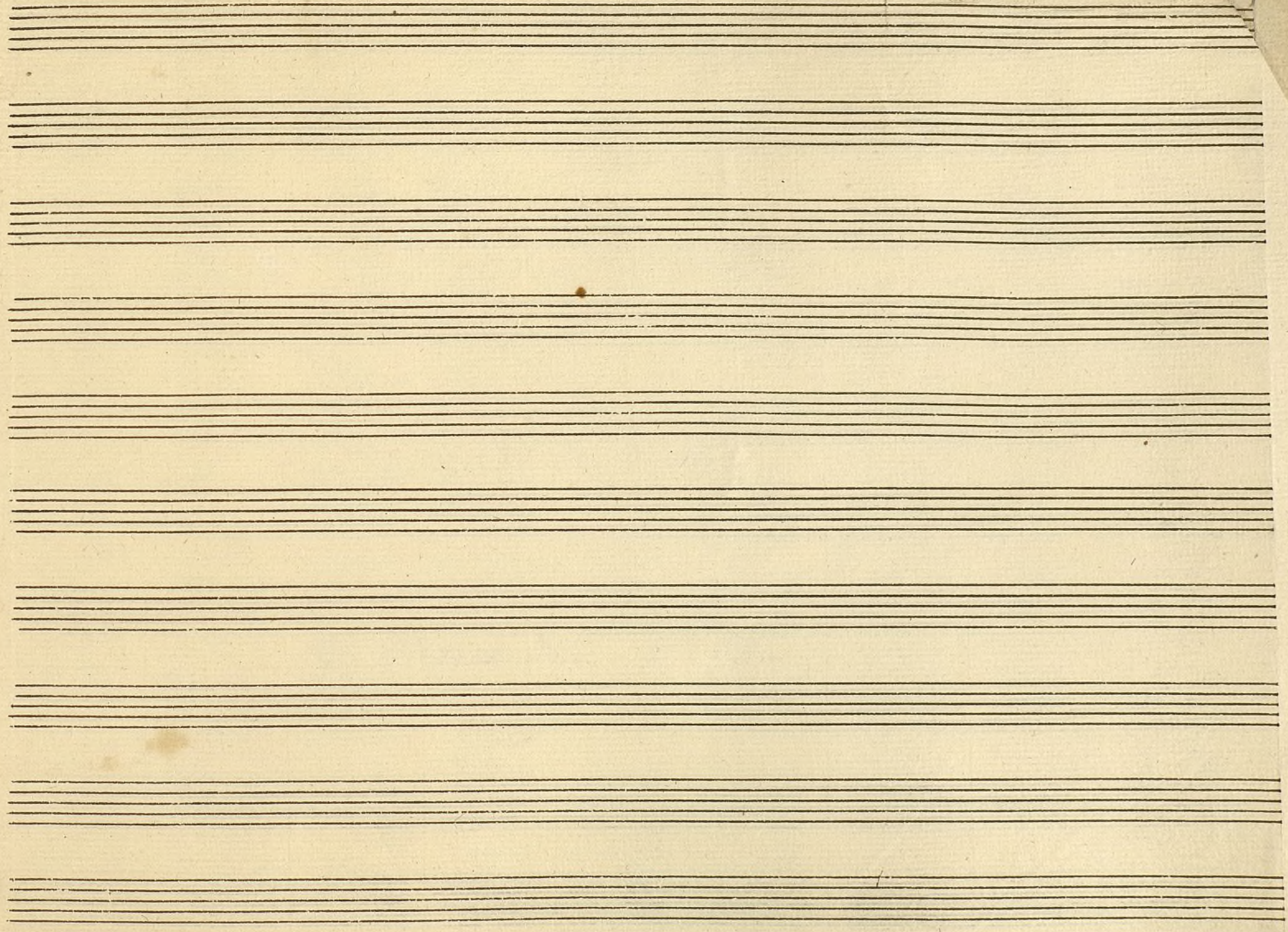
*All.<sup>o</sup>*  
sar huid los fieros ma les queamor sue le cau



a - - - - - sue le cau sar sue  
sar quea mor sue le Causar sue le cau sar sue

le cau sar,  
le cau sar





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1200055295

+

Violin Primero

Conadilla à 4.<sup>o</sup>

el charco del Pozo;

//



Cancion

*Allegro* &  $\frac{2}{4}$  *p*

Parola  
y se repite al segno

*Adagio*



*Allegro* &bb c

*Allegro* &bb 6/8

*Volti*

*And. gracioso* *oboe* *vo*

*Allegro*

*Parola*







Handwritten musical score for the first system, consisting of six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *f*. The music is written in a single system with a common time signature.

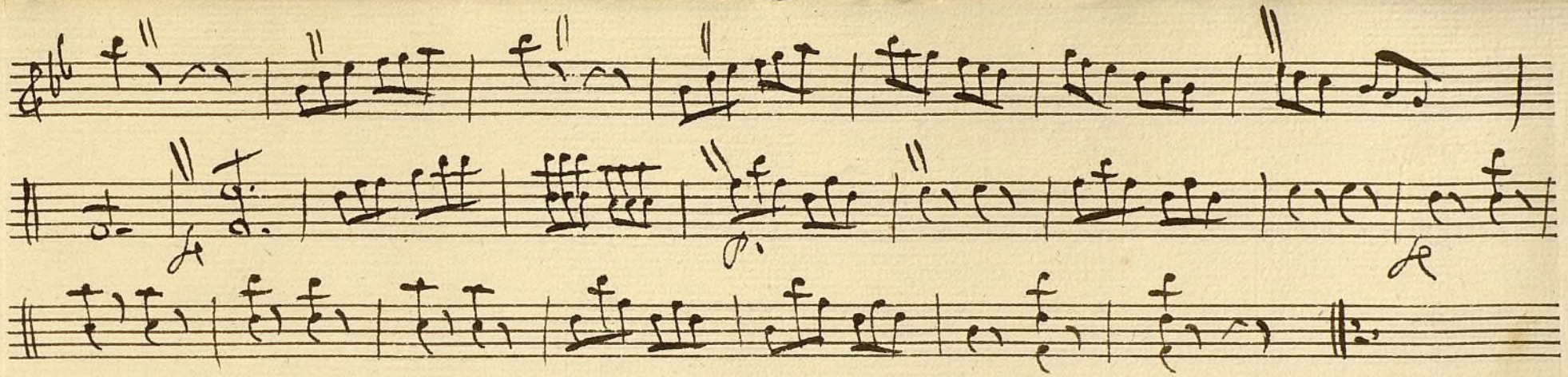
*NO*

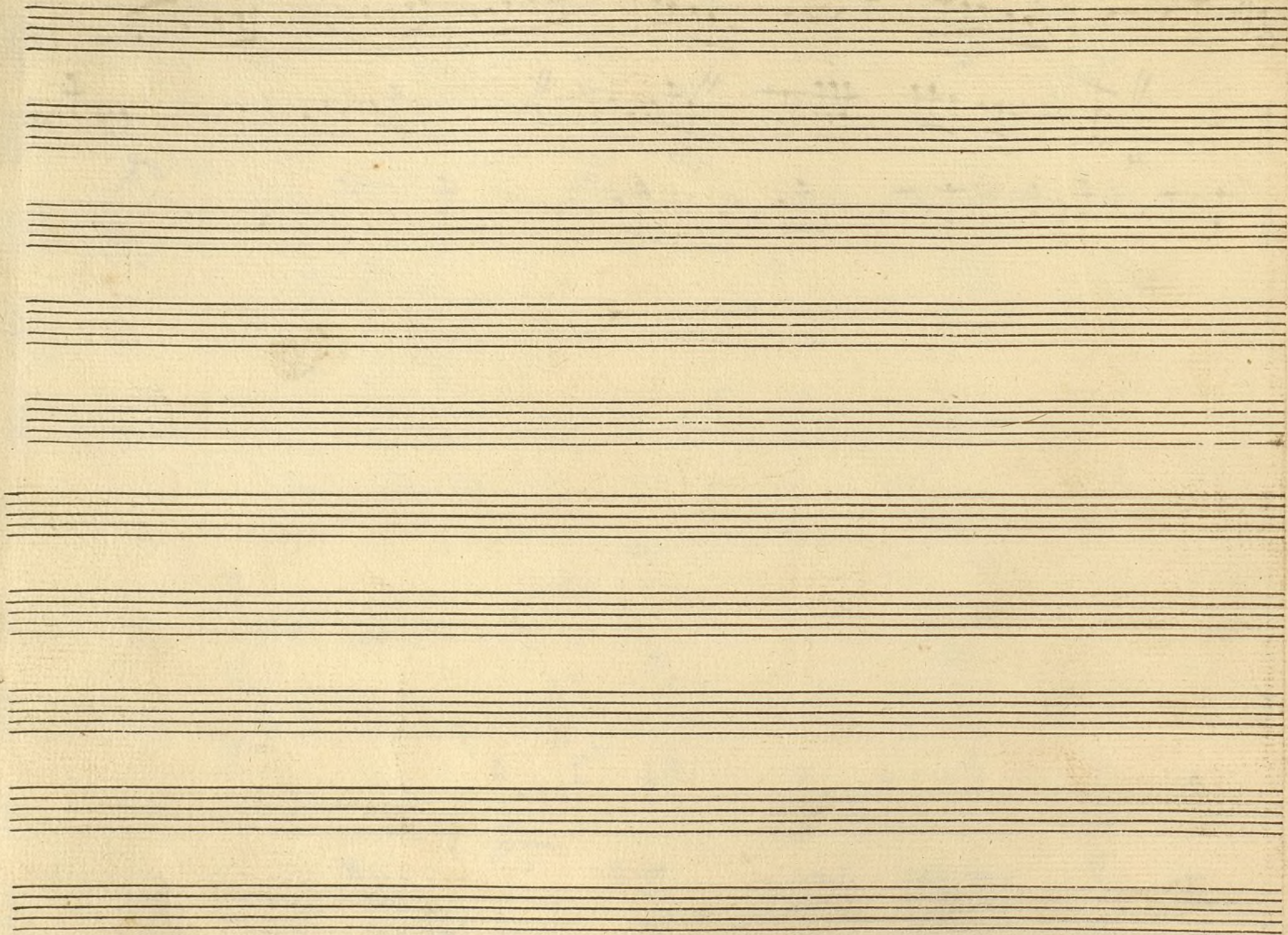
*Allegro* 2/4

Handwritten musical score for the second system, consisting of three staves. The first staff begins with the tempo marking *Allegro* and a 2/4 time signature. The entire system is crossed out with a large diagonal line.

Volti

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like 'p', 'f', 'pp', 'mf', 'pmo', and 'Cresc.'. The score is written in a cursive, historical style.



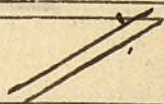


7

Violin Primer o Duplico

sonata a 4<sup>ta</sup>

el chayo del Pozo







*Cancion*

*Andante*  $\text{p}$

*Parola y lo que sigue* ~~Parola~~

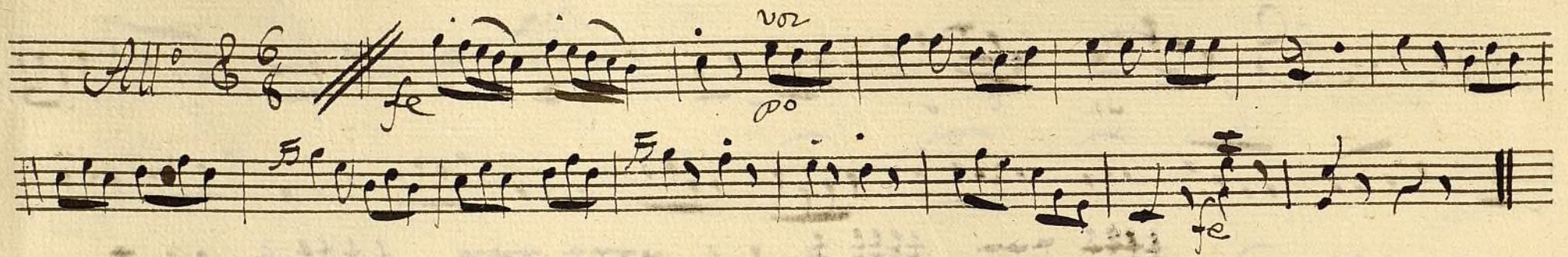
The image shows a page of handwritten musical notation on ten staves. The notation is in black ink on aged, yellowish paper. The first staff begins with the tempo marking "Allegro" and a treble clef. The music consists of various rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamics such as "p" (piano) and "f" (forte) are indicated throughout. A "vo" marking appears above the second staff. The fifth staff features a double bar line followed by the tempo marking "Melegno" and a new time signature of 2/4, with "Allegro" written above it. The notation continues with similar rhythmic complexity and dynamic markings. The piece concludes with a final double bar line and a fermata on the tenth staff.

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes dynamic markings such as *ff*, *p*, and *f*, and tempo markings including *Allegro* and *Allegro:*. A section is marked *Allegro* and *voz*. The notation includes various rhythmic values, accidentals, and articulation marks. The paper shows signs of age, including discoloration and some staining.

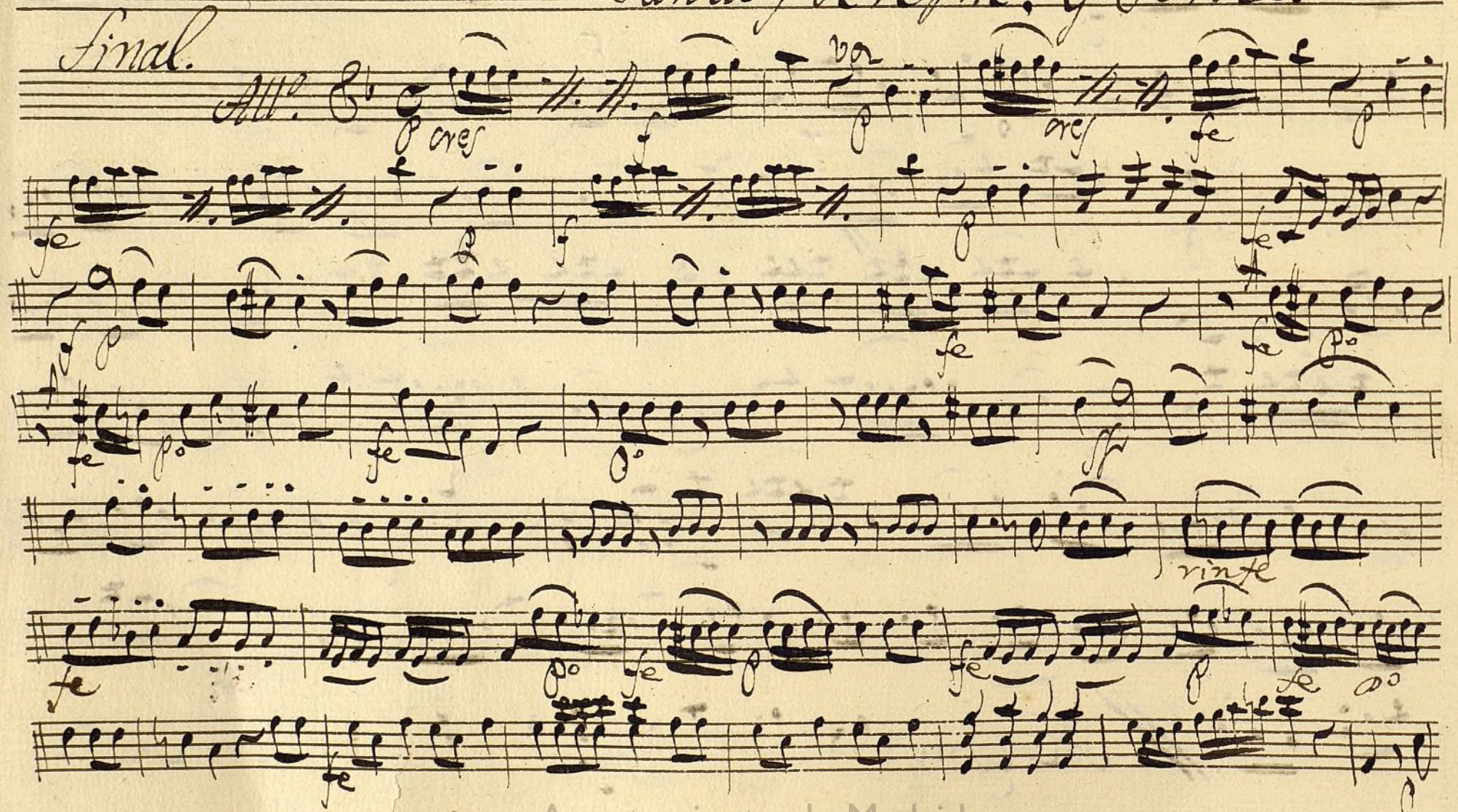
*And<sup>te</sup>o* *gracioso*, *oboes.*

*All.<sup>o</sup>* *6*

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of several systems of staves. The first system begins with the tempo marking "All. poco" and a treble clef. It features a vocal line with various notes and rests, and a piano accompaniment with dense chordal textures. Dynamic markings like "p" and "f" are present. The second system continues the piece, with a tempo change to "All." and a 3/4 time signature. It includes a section marked "voce" and another marked "ten". The notation is dense and expressive, with many slurs and ties. The piece concludes with the tempo marking "Allegro" and the word "Parola" written in a large, decorative script. The paper shows signs of age, including some staining and foxing.

*All.<sup>o</sup>* 

*Parola y de repite; y Parola.*

*Sinal.* *All.<sup>o</sup>* 

A handwritten musical score consisting of six staves. The notation includes various rhythmic values, slurs, and dynamic markings such as *fe* and *po*. The music is written in a cursive style typical of 18th or 19th-century manuscripts. The first five staves contain the main body of the piece, while the sixth staff concludes with a double bar line and a fermata.

Volti. *po*

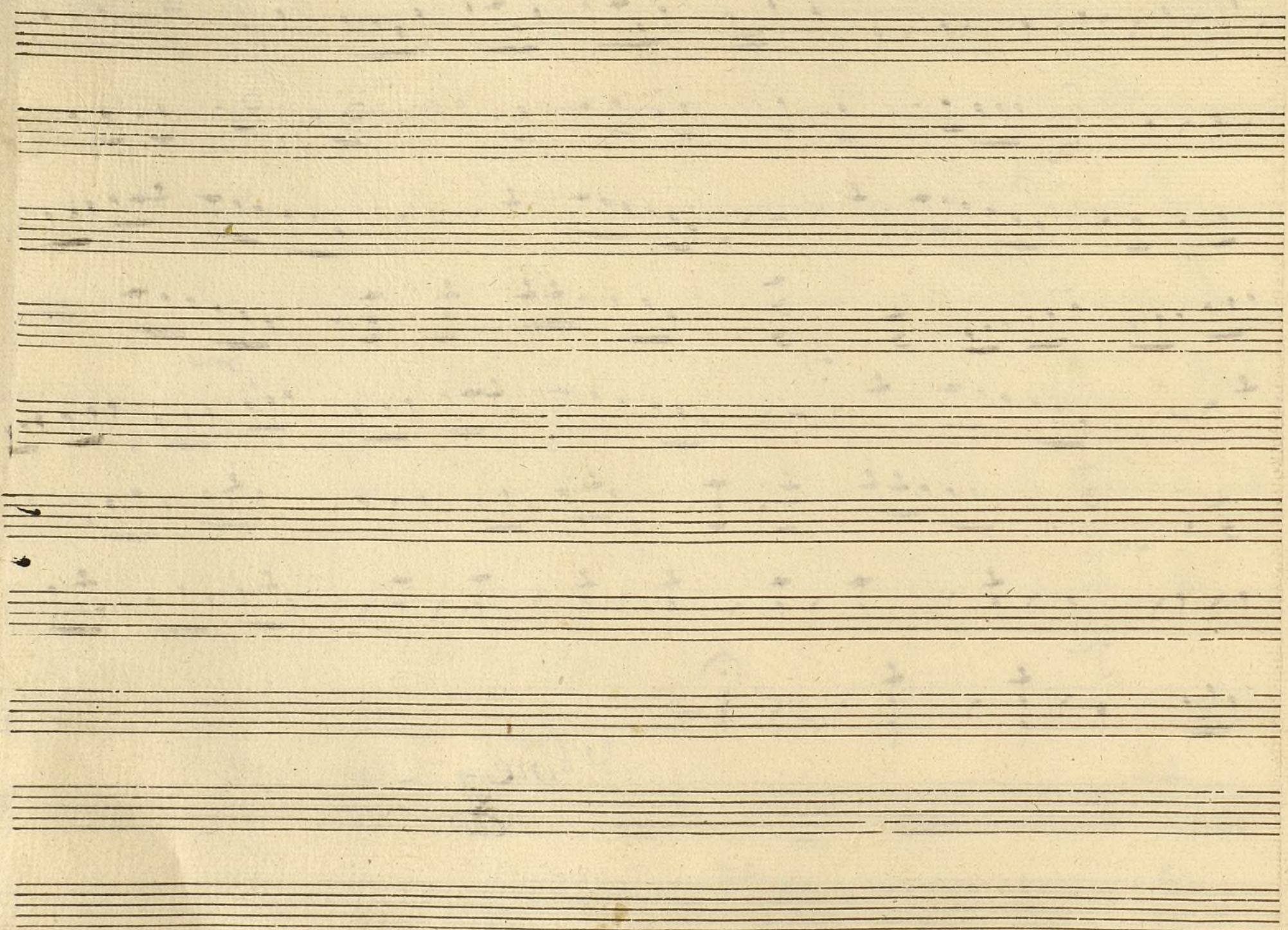
*No. 11* *All.<sup>o</sup>* *8/16* *2* *vo2*

*over.* *vo2* *3* *Alleg.<sup>o</sup>* *vo2* *In. vor.*



A handwritten musical score consisting of eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a common time signature. The second staff starts with a treble clef and a 6/8 time signature. The score concludes with a double bar line and a repeat sign on the eighth staff.

*Fine*



5

Violin Segundo

Concilla a 4<sup>o</sup>

el charco del Pozo;

*Allegretto* & 6/8

*p*

*p*

*p* *v*

*p*

*p*

*p* *p*

*p* *p*

*p*

*p*

la 3 vez no se dice ornamica

al segno do vey

Cancion

All.<sup>o</sup> & <sup>2</sup> Ap.<sup>o</sup>

voz

Parola y al segno

P. S. S. i

*Allegro*  $\frac{3}{4}$  *p*

*2. All.* *Allegro*  $\frac{2}{4}$  *p*

*Allegro* &bb C

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics 'Je po Je po Je' and dynamic markings 'f' and 'p'. The second staff is a piano accompaniment line with dynamic markings 'p' and 'f'. The third and fourth staves continue the piano accompaniment. The system concludes with a double bar line and the word 'Allegro' written below the staff.

*Allegro* &bb 6/8

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics 'Je po Je po Je' and dynamic markings 'f', 'p', and 'tenu'. The second staff is a piano accompaniment line with dynamic markings 'tenu' and 'f'. The third and fourth staves continue the piano accompaniment.

*Volta*

Handwritten musical score for the third system. It consists of two staves. The top staff is a vocal line with a double bar line and the word 'Volta' written below it. The bottom staff is a piano accompaniment line.

*Ando. gracioso* &  $\frac{6}{8}$  *p*  
*Allegro* &  $\frac{6}{8}$  *vo* *p* *ten* *le* *p*  
*Parola*







Handwritten musical score for five staves. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *p* and *pp* are present throughout the score. The piece concludes with a double bar line and the instruction *Volte*.

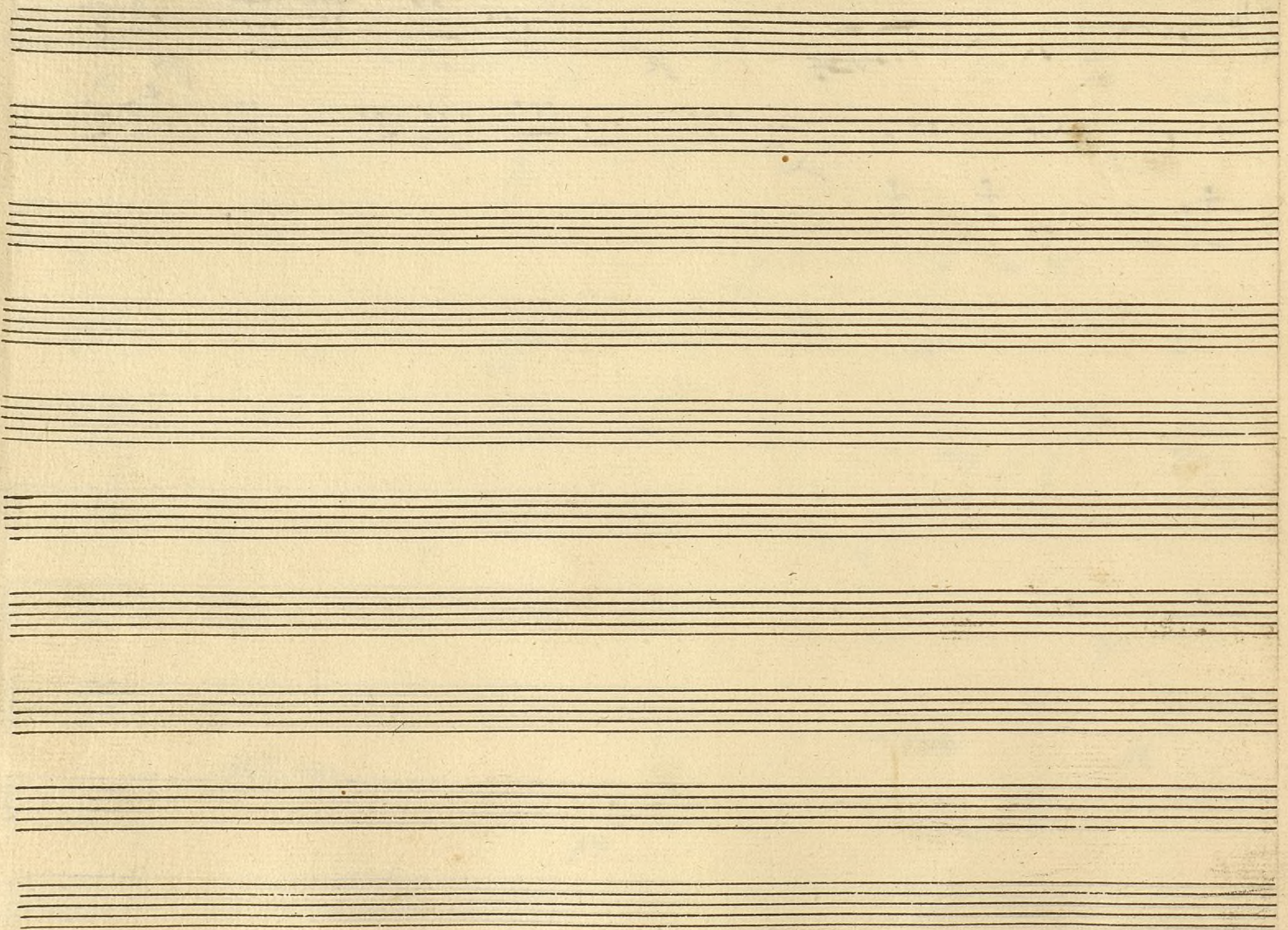
*No*

Handwritten musical score for five staves. The first staff begins with the tempo marking *Allegro* and the time signature  $\frac{2}{4}$ . The notation includes various rhythmic patterns and rests. Dynamic markings such as *p* and *pp* are present. The piece concludes with a double bar line and the instruction *Volte*.

*Mar. All<sup>o</sup>*

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a 2/4 time signature, and the tempo marking "Mar. All<sup>o</sup>". The notation includes various note values, rests, and dynamic markings such as "p", "p0", and "le". The second staff includes a vocal line indicated by "voz" above the staff. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Handwritten musical score on three staves. The first staff begins with a treble clef and a 6/8 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A dynamic marking 'p' is present in the first measure of the first staff, and 'pp' is present in the first measure of the second staff. The second staff continues the melodic line with similar rhythmic patterns. The third staff contains a few measures of music, including a measure with a fermata, and ends with a double bar line. Below the first three staves, there are seven more empty staves.



7

Violin Segundo Duplice,

tonadilla a 4<sup>to</sup>

el chasco del Pozo

//

*Allegretto*

*p*

*p* *f*

*p* *f*

*p* *f*

*V*

*p* *f*

*p* *f*

*la tercera vez no se dice nada de esta musica*

*Allegro 2º mayor*

*f*

*f*



*Cancion*

*Alto*

*von*

*Parola y al segno*

Handwritten musical score on ten staves. The notation includes various rhythmic values, slurs, and dynamic markings such as "Allegro" and "Allegro" with "Allo" below it. There are also some handwritten annotations like "le" and "vz". The paper shows signs of age and wear.

Allo

*se*

*voz*

*f*

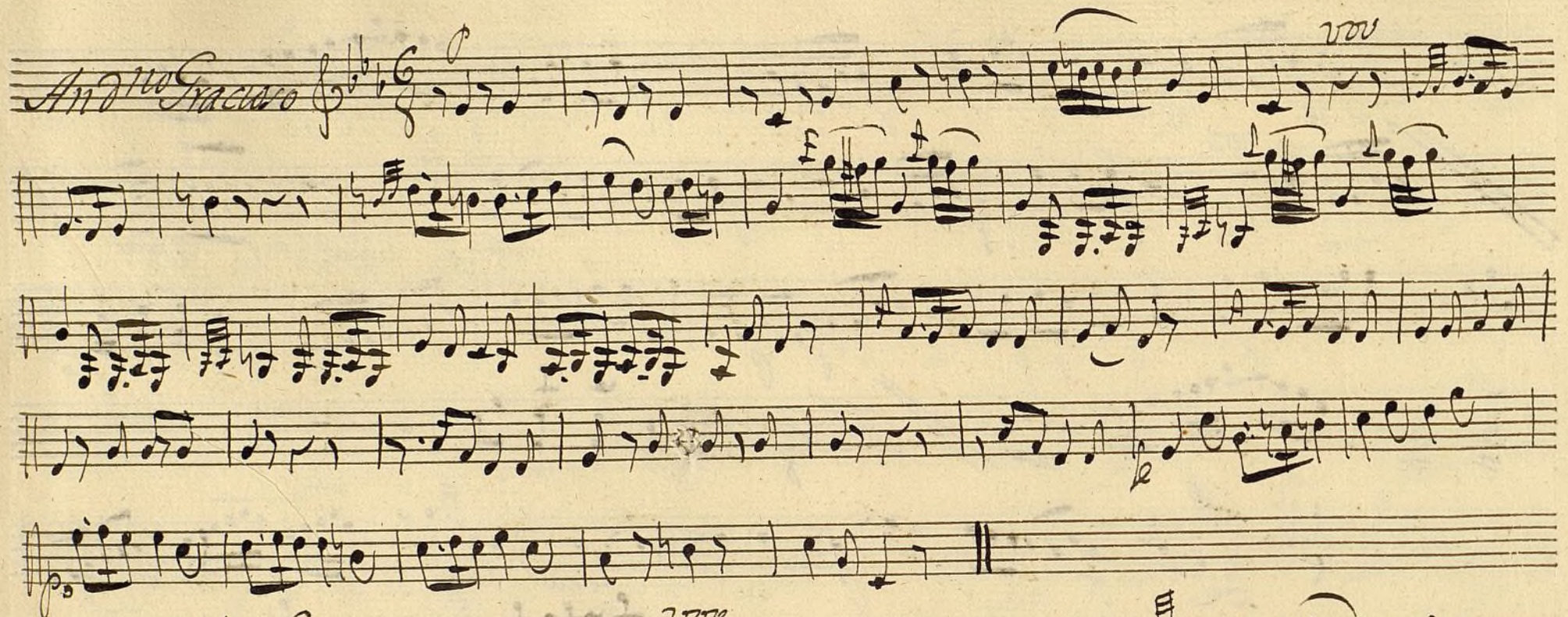
*Mozz*

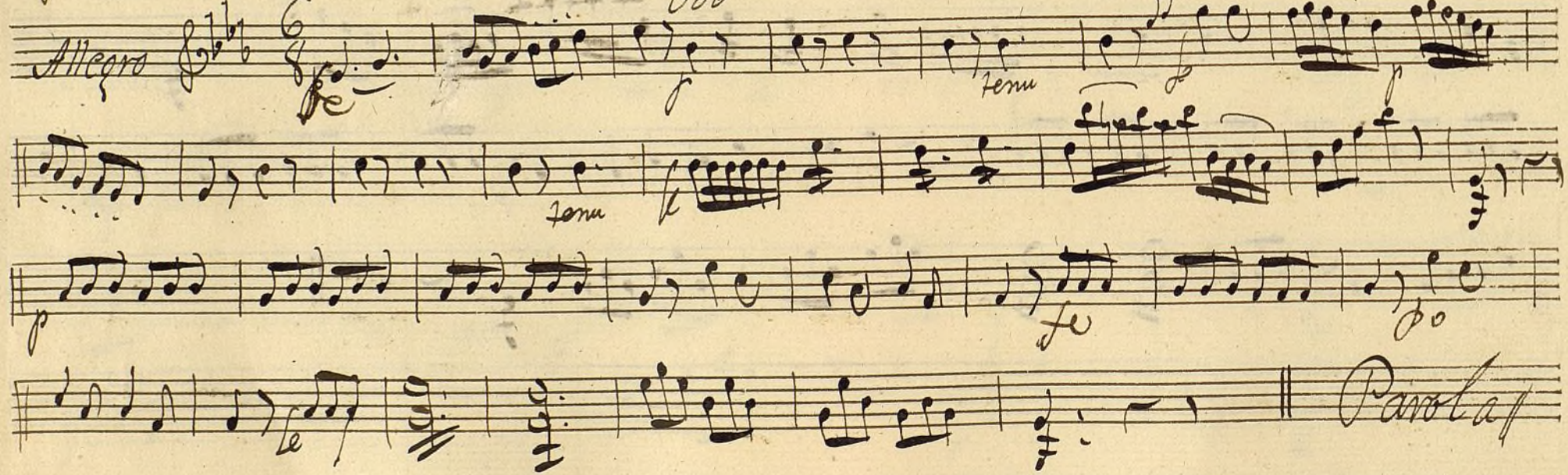
*fenu*

*fenu*

*f*

*f*

*And<sup>te</sup>o* *Gracioso* 

*Allegro* 

*Parola*

*All'opoco*

*vivo*

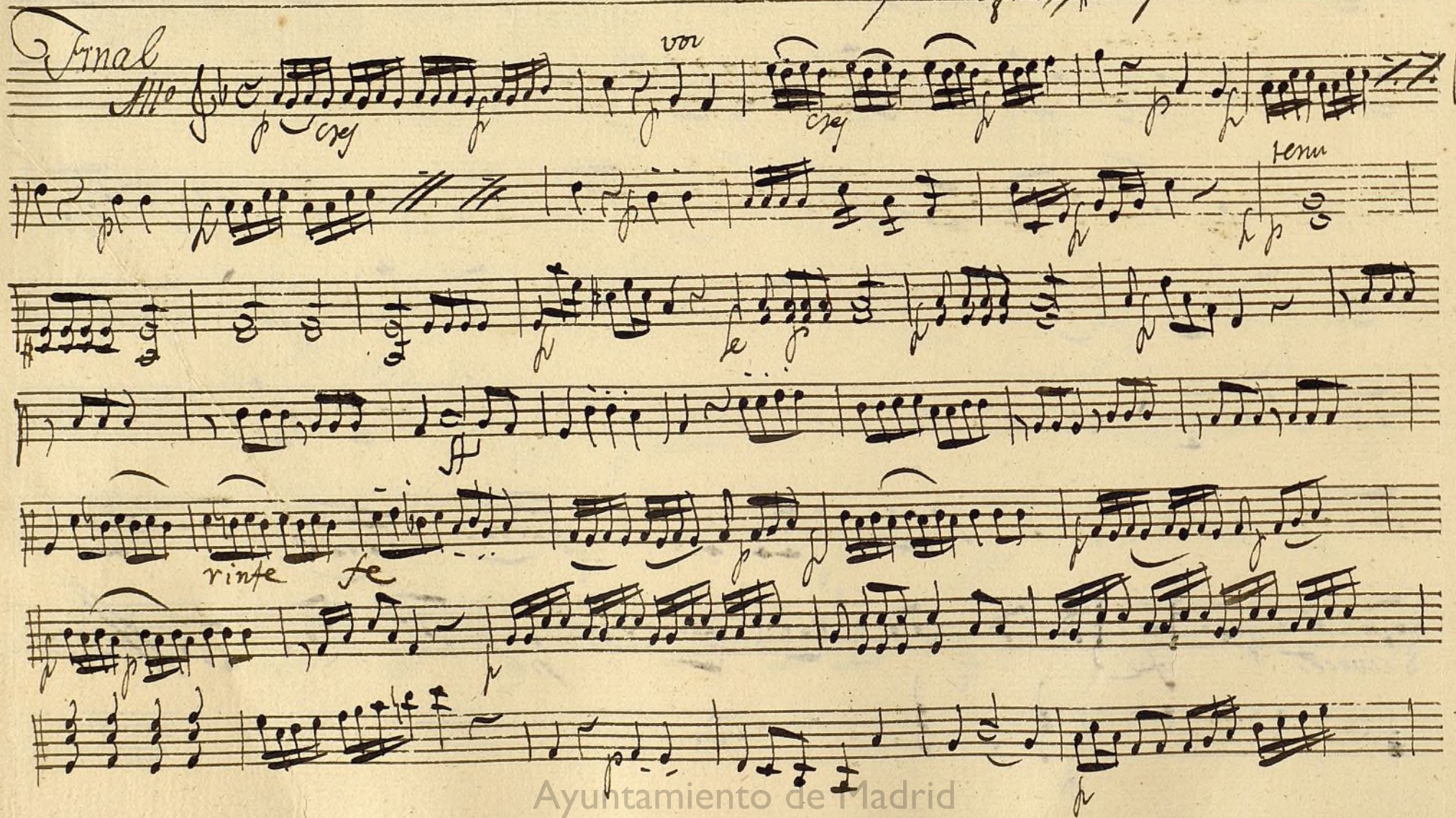
*tenu*

*vivas*

*Parola*

*Allo* 

*Parola y al segno // y Parola*

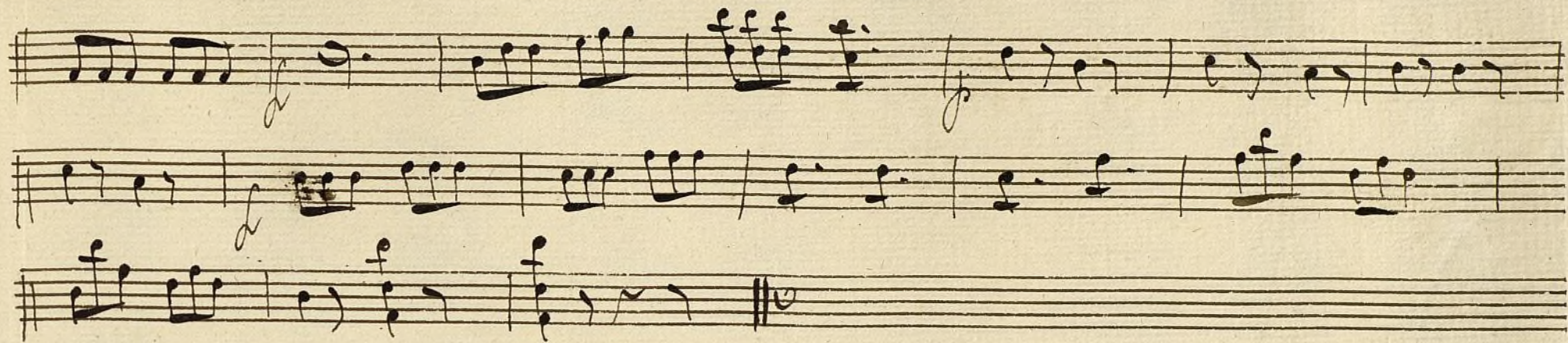
*Final* 

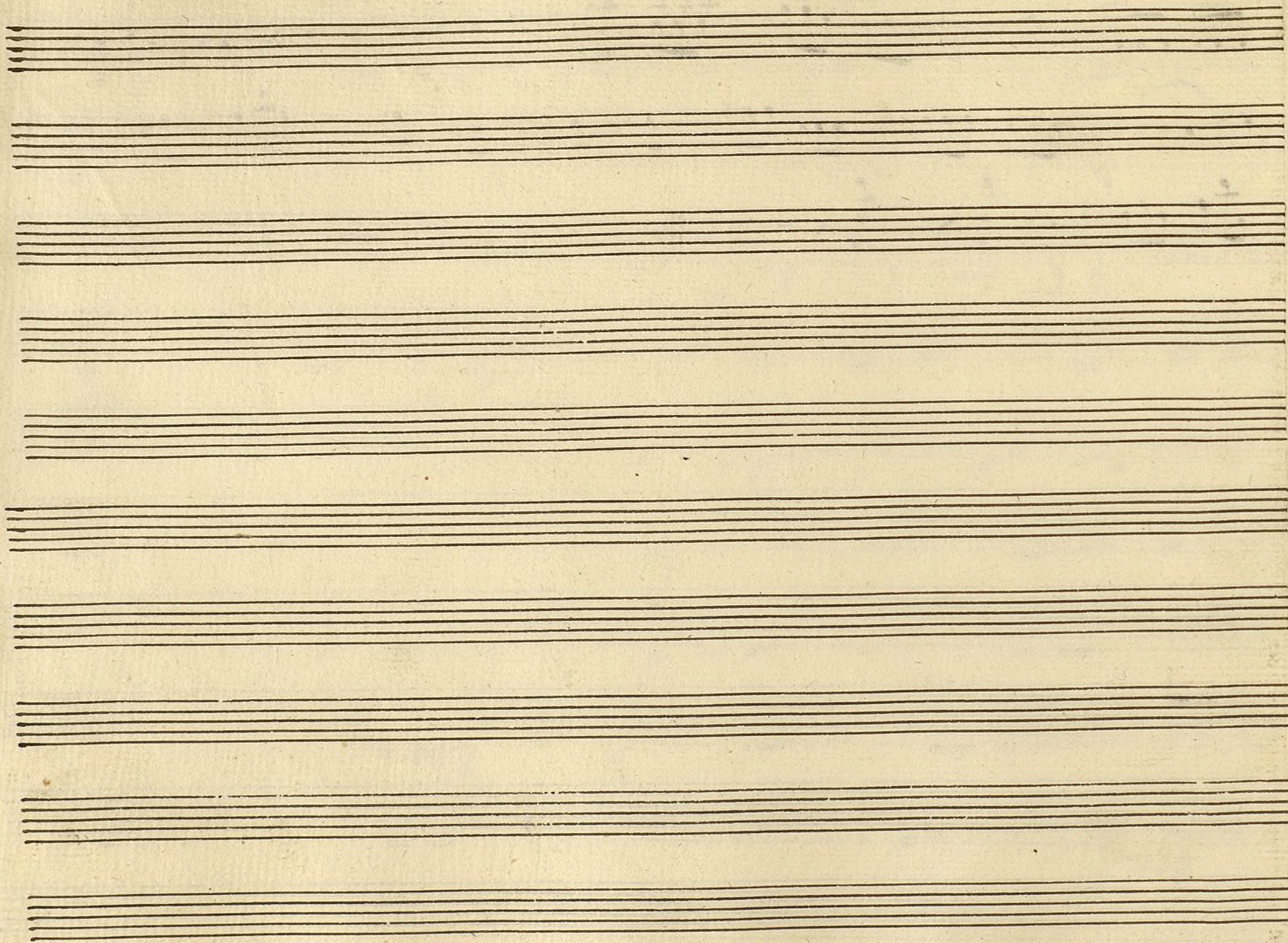
A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and 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 ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The score includes dynamic markings such as *se*, *Voltejo*, *viva*, and *crec.*. There are also some handwritten annotations, including a large 'No' written across the sixth and seventh staves, and a large '8' written at the end of the tenth staff. The paper is aged and shows some staining.

Ma. All.

A handwritten musical score consisting of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking 'Ma. All.' is written above the first staff. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte), scattered throughout the score. A 'VOZ' marking is present above the second staff. The music is written in a cursive, historical style. The bottom of the page features three empty staves.







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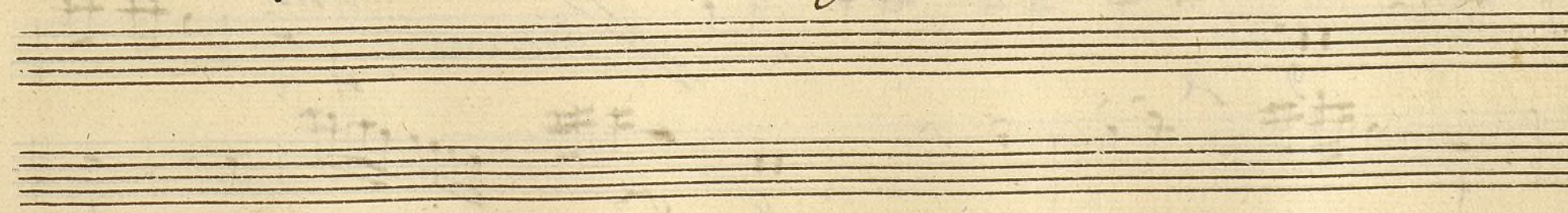
1200055295

Oboe Primero

Mus 173-11

Conadilla a 4. el charco del Pozo;

Flauta  
 Allegretto & 6/8



*Cancion* *Allegro*  $\frac{2}{4}$

*Parola y al segno* \*

*Allegro*  $\frac{3}{4}$

Handwritten musical score for Oboe 3. The score consists of several staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 9/8 time signature. The second staff continues the melody. The third staff is marked "Allegro" and includes dynamic markings like "le" and "Solo". The fourth staff has a double bar line with a slash through it, indicating a section cut. The fifth staff continues the piece. The sixth staff is marked "Allegro" and includes the number "3" above the staff, possibly indicating a third ending or a specific measure. The seventh staff continues the melody. The eighth staff ends with the word "Volta" written below the staff. The score is written in ink on aged, slightly yellowed paper.



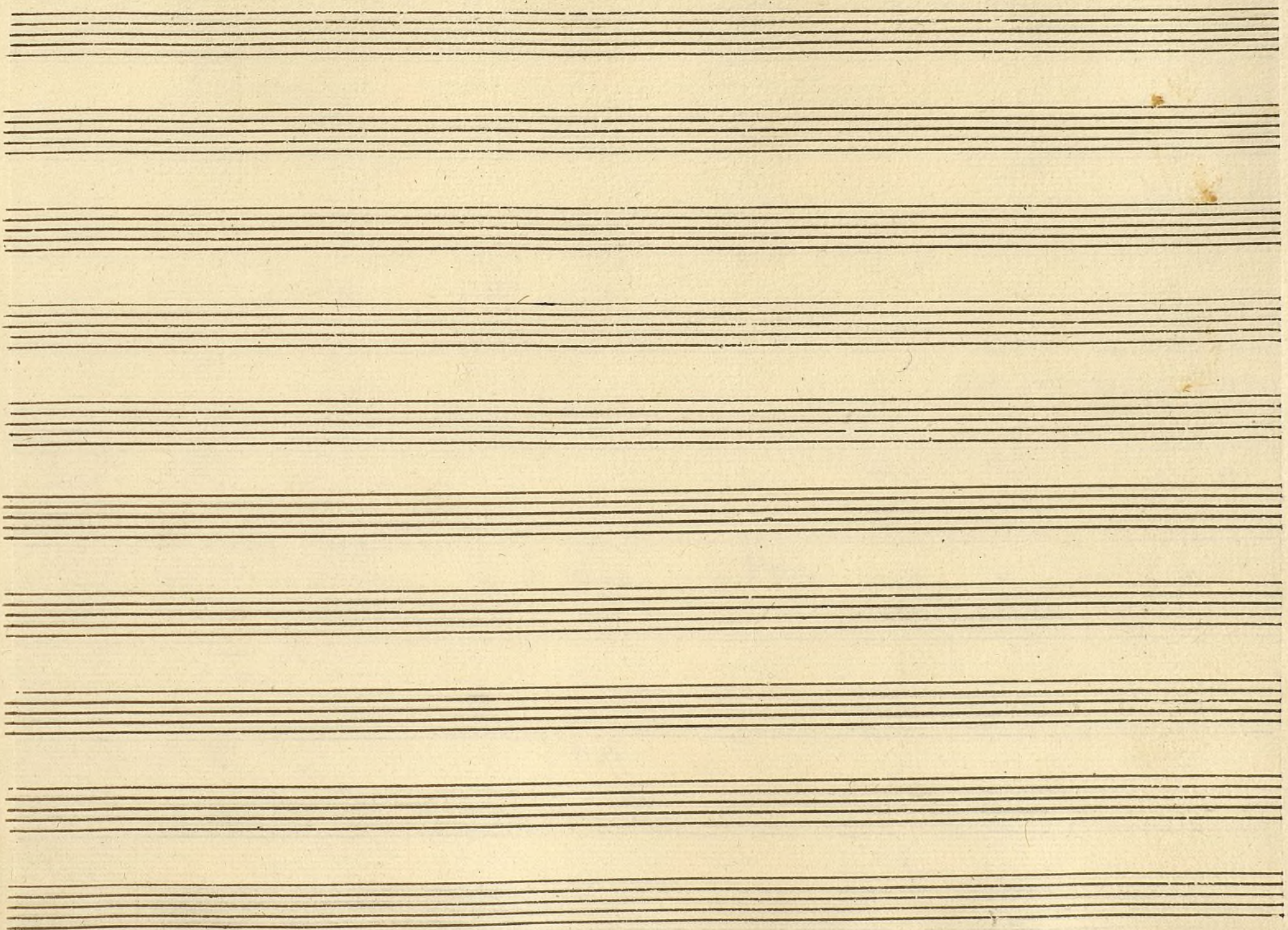
*final* *Allegro* & *6/8*

The musical score consists of eight staves of music. The first staff begins with the word "final" and the tempo "Allegro" in a 6/8 time signature. The music is written in a treble clef with a key signature of one flat. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Dynamic markings like *pp* (pianissimo), *mf* (mezzo-forte), and *f* (forte) are used throughout. There are also performance instructions such as *vo* (voice), *sol* (solo), and *rit* (ritardando). The score concludes with a double bar line and repeat dots.

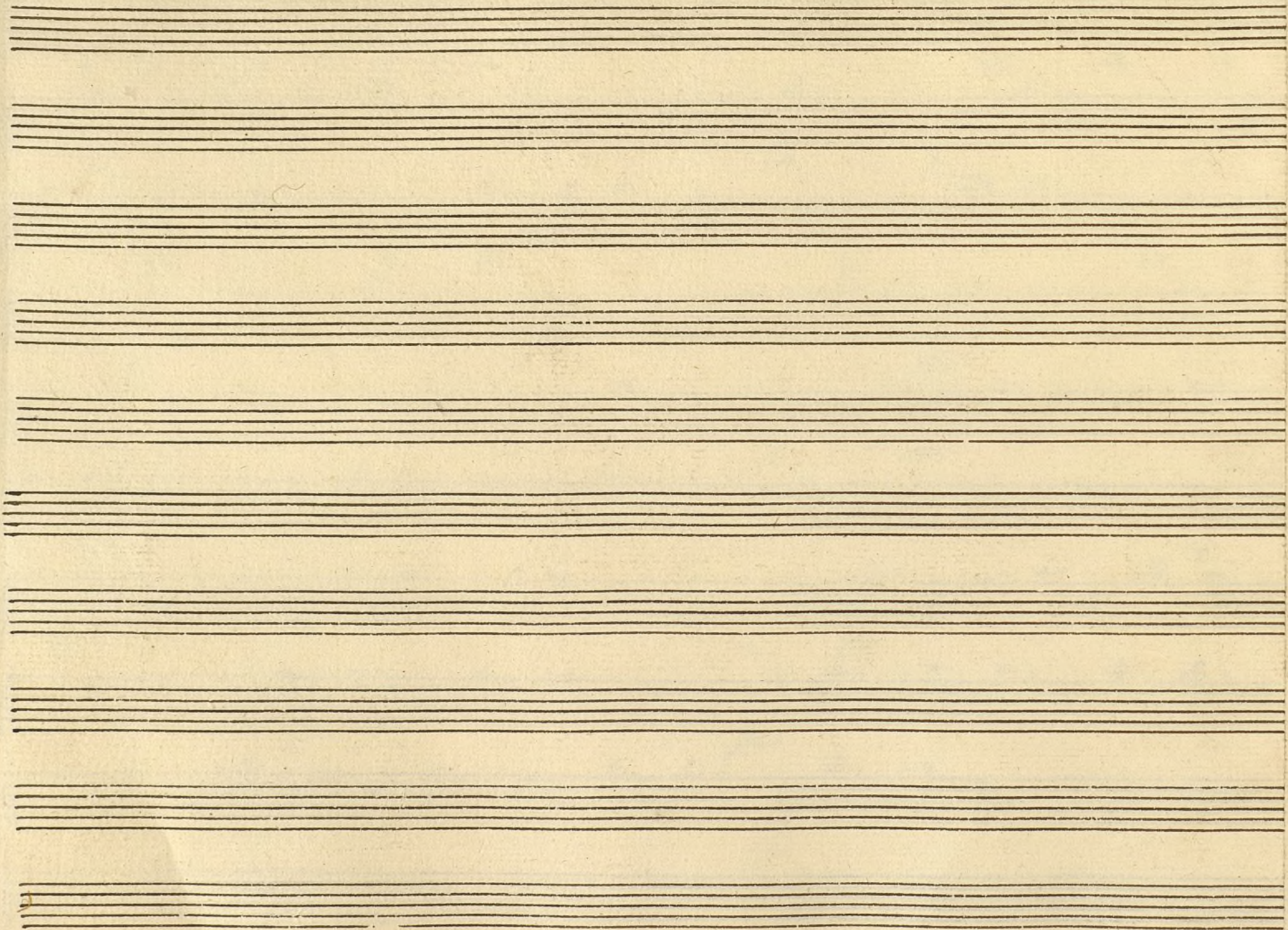
*Volti*







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Oboe Segundo

Mus 173-11

Sonadilla a 4. el Charco del Pozo;

Alauta

Allegretto & 6/8

Canção Allegro  $\frac{2}{4}$

*p* *f* *vo* *lo* *vo* *3* *4* *11* *3* *11* *Perotea, y se Repite al Segno*

*Allegro*  $\frac{3}{4}$  *vo* *p* *f* *Allegro*  $\frac{2}{4}$  *All<sup>o</sup>*

Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 7/8 time signature. It contains several measures of music, including a complex sixteenth-note passage. The second staff continues the notation. A page number '17' is written in the right margin.

Handwritten musical notation on three staves. The first staff is marked 'Allegro' and has a key signature of two flats and a common time signature. It includes dynamic markings 'se', 'solo', and 'p'. The second staff has a large diagonal slash through it. The third staff is marked 'oboe' and includes a '3' indicating a triplet, and a 'rit' marking.

Handwritten musical notation on three staves. The first staff is marked 'Allegro' and has a key signature of two flats and a 6/8 time signature. It includes dynamic markings 's', 'A', and 'A'. The second staff includes a '5' and 'se'. The third staff includes a '5' and 'se'. The page concludes with the signature 'V. H.' in the bottom right corner.

*And<sup>no</sup> gracioso*  $\text{6/8}$  *Solo*

*non*

*Allegro*  $\text{6/8}$

Parola

*Allegro Poco*  $\text{2/4}$

*Allegro*  $\text{6/8}$  *tare* // Parola

*Allegro*  $\text{6/8}$  *tare* // Parola

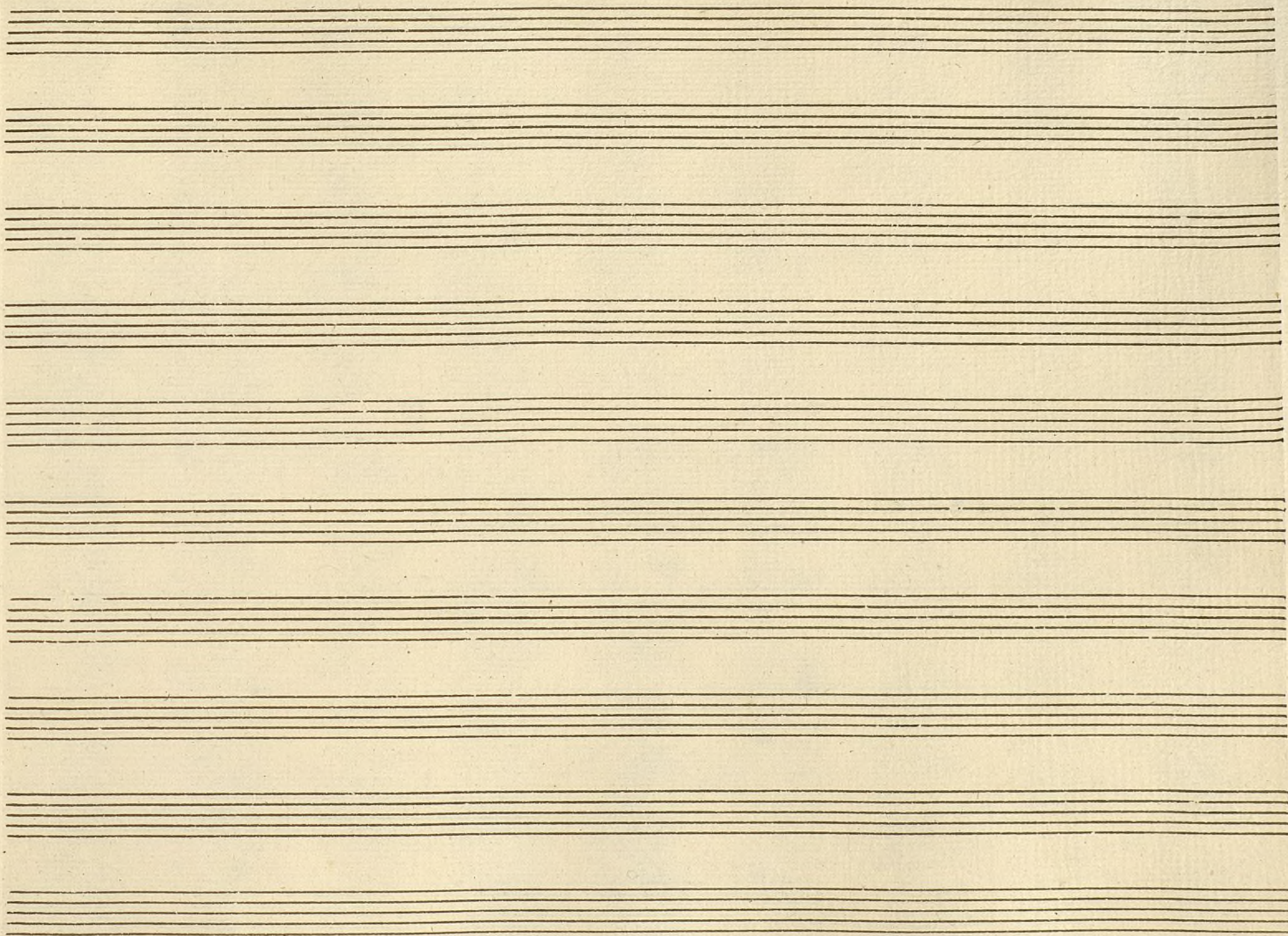
*final* *Allegro*  $\text{86}$   $\text{c}$

*Voz*  
po cre de po ca de po  
le  
le po de po de lo de p  
le po de  
3 2 le  
7 4  
le  
le

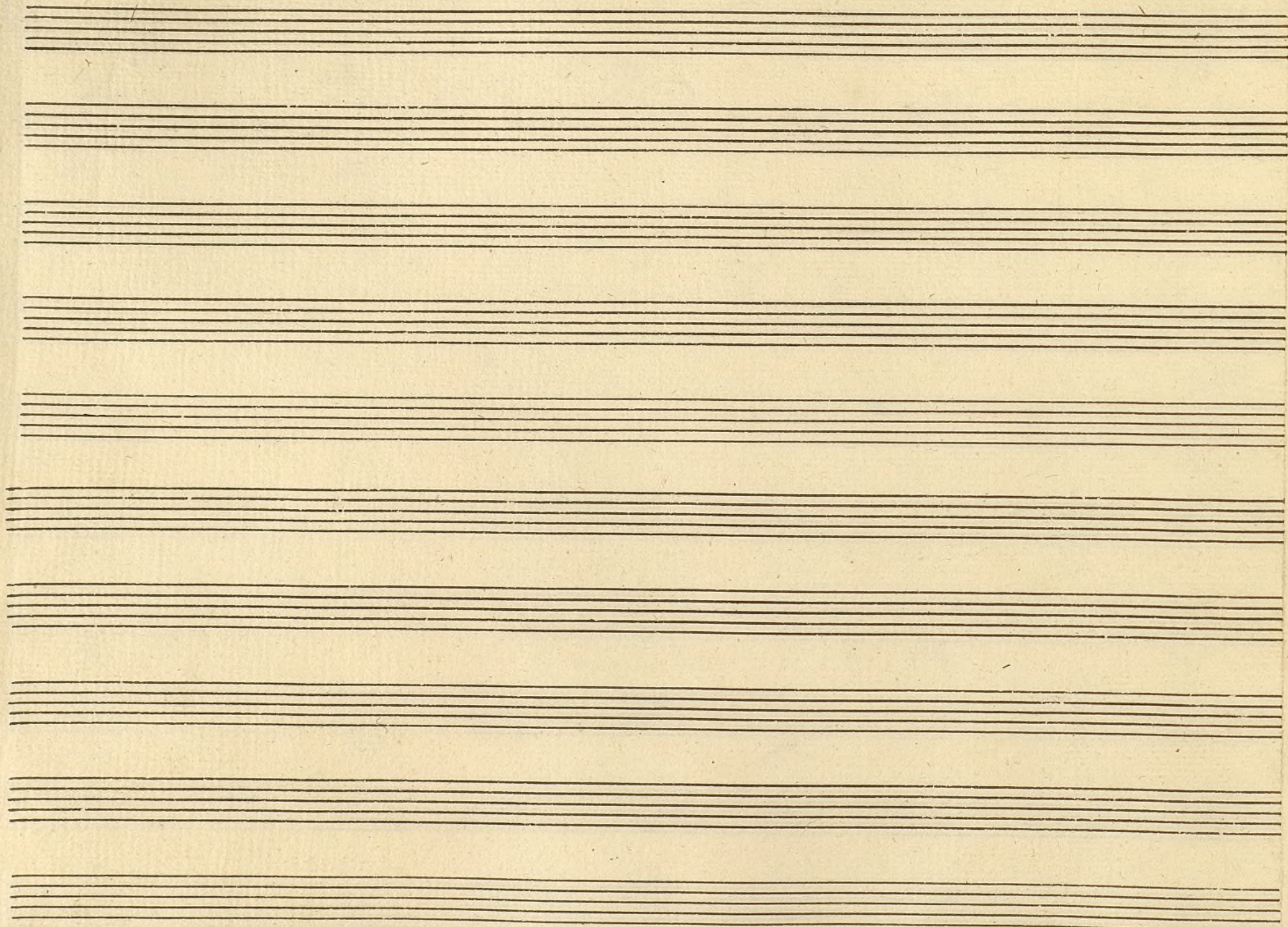
*Volti*







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*Trompa Primera*

Mus 173-11

*Londilla a 4.º el charco del Pozo;*

In Ce

*Allegretto*  $\frac{6}{8}$

$\frac{2}{4}$  *canzoneta fare //*

In fe

Alleg. #0

Handwritten musical notation on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains several measures of music, including a double bar line with a slash through it. Below the first staff are the numbers 'A', 'A', '9', and '5 00'. The second staff has a bass clef and contains notes with a '2' and '00' below it. The third staff has a treble clef and contains notes with a '2' and 'All.' below it. The fourth staff has a treble clef and contains notes with a '12' and '00' below it. The fifth staff has a treble clef and contains notes with a '13' and '11' below it.

*Inclata*

Allegro

Handwritten musical notation on three staves. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a common time signature (C). It contains several measures of music, including a double bar line with a slash through it. Below the first staff are the numbers '5', '3', and '4'. The second staff has a treble clef and contains notes with a '5' and '3' below it. The third staff has a treble clef and contains notes with a '3' and '4' below it.

Al Segno

Two empty musical staves at the bottom of the page.

*Allegro*  $\text{C}:\flat$   $\frac{6}{8}$   $\text{5}$   $\text{4}$   $\text{3}$   $\text{2}$

*Ando. Baze* //

*Allegro*  $\text{C}:\flat$   $\frac{6}{8}$   $\text{5}$   $\text{4}$   $\text{3}$   $\text{2}$

*Parola* //

~~Allegro~~

In Ce

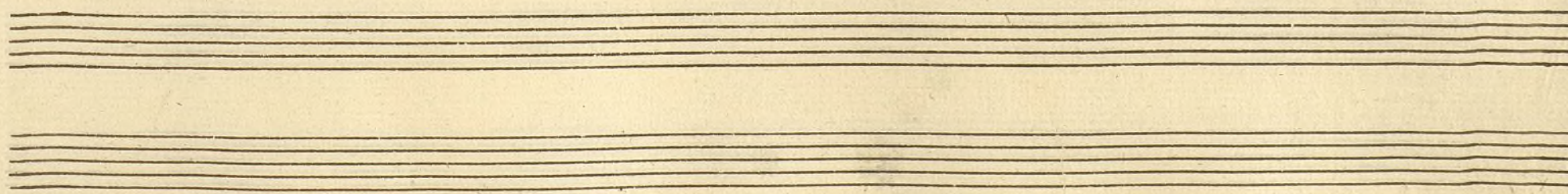
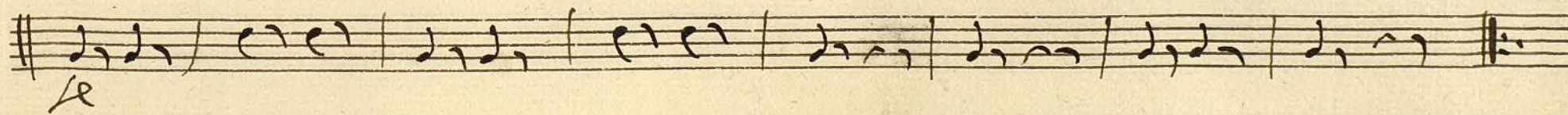
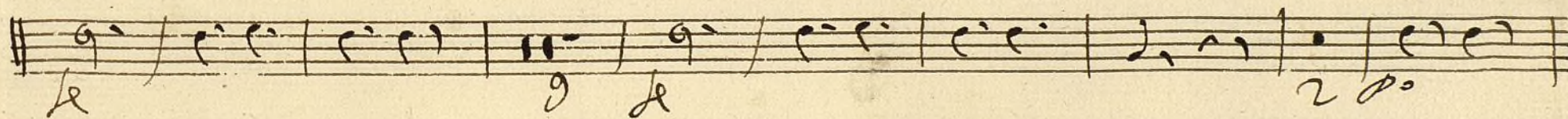
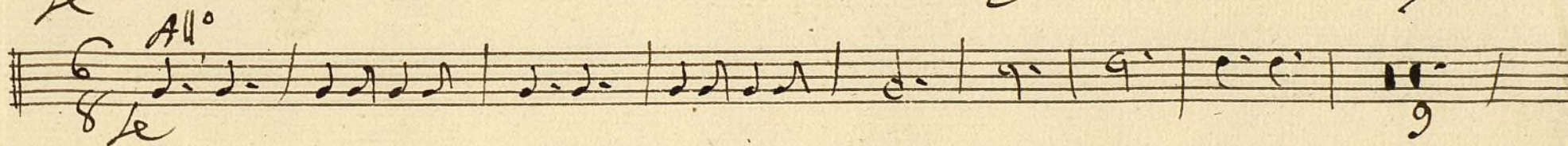
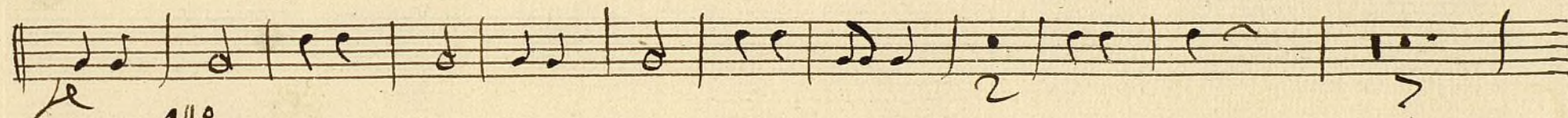
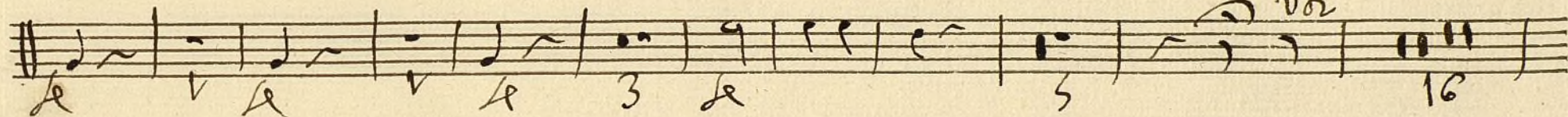
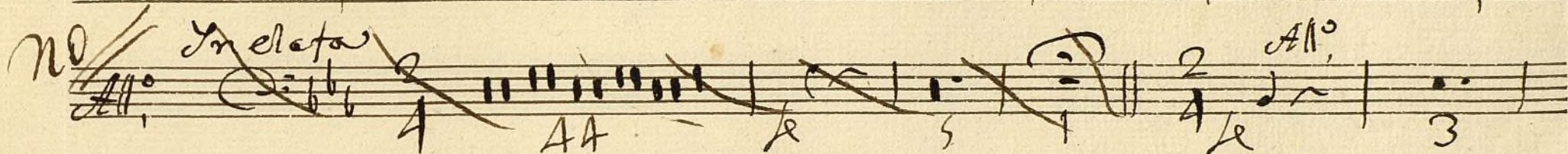
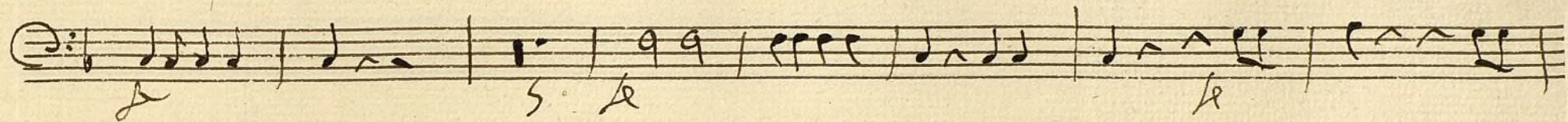
*All. poco*  $\frac{2}{4}$

*Allegro*  $\frac{3}{8}$  *largo* // *Parola*

*Allegro*  $\frac{6}{8}$  *largo* // *Parola*

final In fe

*Allegro*



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Trompa Segunda.

Mus 173-11

Concetta a 4.º el charco del Pozo;

In Ce

Allegretto  $\frac{6}{8}$   $\frac{6}{8}$

Musical notation staff 1

Musical notation staff 2

Musical notation staff 3

Musical notation staff 4

Musical notation staff 5

$\frac{2}{4}$  Canzonetta fare

Infe

*Allegretto*  $\text{C} \frac{3}{4}$   $\frac{4}{4}$   $\frac{9}{4}$   $\frac{5}{4}$

$\frac{2}{4}$   $p$   $\frac{3}{4}$   $A$

*Allegro*  $\frac{2}{4}$   $\text{All}^o$   $\frac{13}{4}$   $\frac{12}{4}$

$p$

*Inclafa* *Allegro*  $\text{C} \frac{6}{8}$

*Allegro*  $\text{C} \frac{6}{8}$   $\frac{5}{8}$   $\frac{2}{4}$

*Allegro*  $\frac{5}{8}$   $\frac{2}{4}$

And. Tare ||

Allegro  $\frac{6}{8}$

Parola

~~Allegro Tare~~

In ce

Allegro  $\frac{2}{4}$

Parola

Allegro  $\frac{3}{8}$  Tare || Parola

Allegro  $\frac{6}{8}$  Tare || Parola

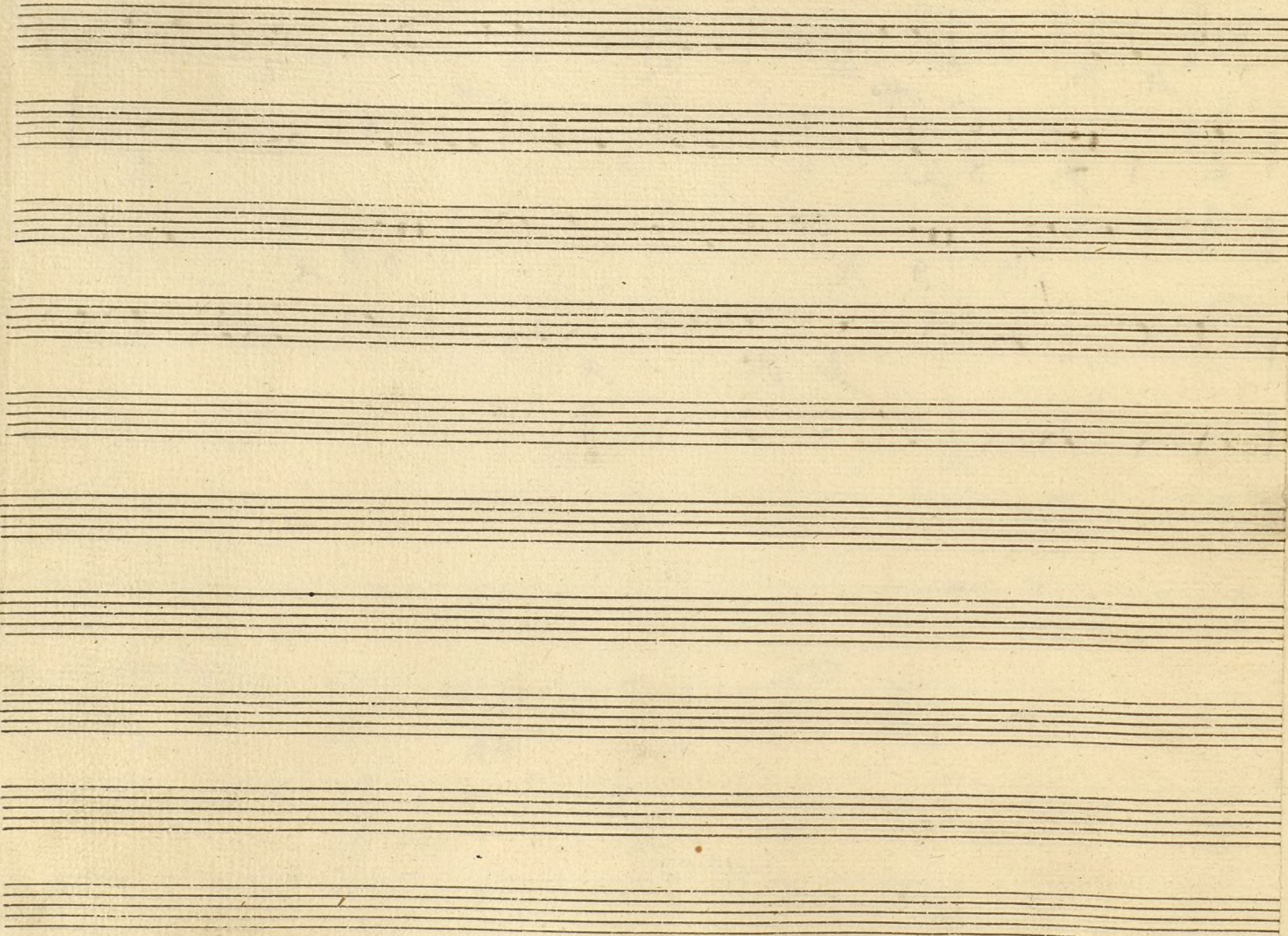
final *Ink*  
*Allegro*

Handwritten musical score for the 'final' section, consisting of eight staves of music in 2/4 time. The notation includes various note values, rests, and dynamic markings such as 'p', 'f', and 'cresc.'. The piece concludes with a double bar line.

~~No~~ *Inclata*  
*Allegro*

Handwritten musical score for the 'Inclata' section, consisting of three staves of music in 2/4 time. The notation includes various note values, rests, and dynamic markings such as 'f' and 'cresc.'. The piece concludes with a double bar line.

Handwritten musical score on five staves. The first staff is in treble clef with a common time signature. The second staff has a 6/8 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'A' and 'Allo'. There are also some numerical markings like '2', '7', '8', '9' and a 'k' symbol.



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+

Contrabajo

Conadilla a 4°.

el charco del Pozo;





Canzonetta

*Allegro*

$\text{C} = \frac{2}{4}$  *po*

Handwritten musical score for 'Canzonetta' in 2/4 time, marked 'Allegro'. The score consists of seven staves. The first staff begins with a treble clef and a common time signature, followed by a 2/4 time signature. The music is written in a single melodic line. The second staff includes the instruction 'tenu' above the first measure. The third staff includes 'voz' above the fifth measure. The fourth staff includes 'tenu' above the first and fifth measures. The fifth staff contains a series of rhythmic figures, possibly for a keyboard accompaniment. The sixth staff continues the melodic line. The seventh staff concludes with the instruction 'Parola y al segno' and a double bar line with a star symbol. The piece ends with a double bar line and a star symbol.

Parola y al segno

*David*

Allegretto 3/4

f p

p

f

p Allegro 2/4

p

f

p

f

f

Handwritten musical score on aged paper, consisting of two systems of staves. The first system begins with the tempo marking "Allegro" and a common time signature (C). It features a vocal line with lyrics "vor" and several staves of accompaniment. The second system also begins with "Allegro" and a 6/8 time signature, with a vocal line and accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are some corrections and markings throughout, including a large diagonal slash through the first staff of the second system and the word "Vofte" written on a staff at the bottom.

*And<sup>no</sup> gracioso*  $\text{C} \flat \text{ major}$   $\frac{6}{8}$  *p<sub>o</sub>*

*non*

*p.*

*Allegro*  $\text{C} \flat \text{ major}$   $\frac{6}{8}$  *p<sub>o</sub>*

*non*

*Parola*

*Allegro Poco*  $\text{C} = \frac{2}{4}$  *pp* *fe* *pp* *ff* *pp*

*Allegro*  $\text{C} = \frac{3}{8}$  *pp* *fe* *pp* *ff* *pp*

*Allegro* *pp* *ff* *pp* *Parola*



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic patterns, dynamic markings (e.g., *p*, *f*), and performance instructions such as *Volta* and *Allegro*. The score is written in a historical style, possibly for a keyboard instrument.

A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a treble clef and a common time signature. The fourth staff has a treble clef and a common time signature, with the annotation "All." above it. The fifth staff has a treble clef and a common time signature. The sixth staff has a treble clef and a common time signature, with the annotation "16" below it. The seventh staff has a treble clef and a common time signature, with the annotation "3" below it. The eighth staff has a treble clef and a common time signature. The ninth staff has a treble clef and a common time signature. The tenth staff has a treble clef and a common time signature. The score is annotated with various markings, including "p", "f", "All.", "16", and "3".



Handwritten musical score on four staves. The first staff is in bass clef with a common time signature. The second and third staves are in treble clef with a common time signature. The fourth staff is in treble clef and contains a few notes followed by a double bar line. The notation includes various note values, rests, and dynamic markings such as *le* and *ps*.

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