

Leg<sup>o</sup> 1<sup>o</sup> n.º 17

MUS 79-14

Manuela-

Leg<sup>o</sup> 3<sup>o</sup> n.º 17

+

Tonadilla

à solo

+

No puedo hablar.

La Despedida

de la Navarria.

17

De Cstever.

*All.*

*dol.* *Cres. f* *fmo*

*dol* *No puedo ha*

*blar todo es penar no puedo hablar todo es penar.*

*grave dolor fiero rigor*

tal sentimiento causa

And.te  
la despe dida tal sentimiento causa la despe

dida la despe dida la despe dida q. hasta

la orquesta llora de puro fina de puro fina

oigan oigan los Instrumentos oigan

*oigan como suspiran hace el Violin el Vio-*

*lin. ay a ----- y de mi*

*dice el Violon el Vio lon a morir boy a morir*

*boy. Solo Obueses y trompas pimen y*

*Moran las dulces flautas suspiran gratas las*

*dulces flautas Suspiran gratas* *lameru*

*tandose todas con tal violencia q'el Corazon tras*

*pasan sus tiernas quejas q'el Corazon traspasan sus*

*tiernas quejas sus tiernas que xas* *Po...* *All.*

*no no no -- no monos mi no*

monos mios no mas clamor no monos mios no

mas clamor. ala francesa chus-

cos me boy - - - que soy mui tier que soy mui tierna de Cora

Zoru qe soy mui

vaya de bulla de diversion y asi que.

idos aya atencion de diversion y asi que

idos aya atencion y asi que xi dos y asi que

idos haya atencion y asi

a ya aten — cion

*Alleg<sup>to</sup>*

*La otra noche en un grande Saxao donde es.*  
*tube tambien Combiadaa concuxieron no pocas fi*  
*guras q. en la Corte las ay bien Estrañas y des—*  
*pues de un gran vaile y mil Juegos muy preciaada una cierta Ma.*

The image shows a page of handwritten musical notation on aged paper. It consists of seven staves of music. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef. The lyrics are written in a cursive hand below the staves. The text is in Spanish and appears to be a historical or literary piece. The paper shows signs of age, including some staining and wear at the edges.



dama nos canto estas seguidillas chuscas con sa

lero con donaire y gracia puso se en planta

la Señori ta q'era ganço sa y presu

mida y con mil ade manes a.

si princi pia oi gan oi gan a si princi-

*pia organ asi princi — pia*

*And.te* *Devna bol*

*sa sin blanca de* *dixo un dis*

*creto... di xo un discre* *to dixo un discre*

*to. dixo un discre* *to. q'era buena va-*

*Rmf* *p*

cia para un barbero q. era buena vacia para un barbe se

le le le le ala se ala so los valenciamitos

Comen solo arroz ala se ala so en Madrid se a

questan muchos sin cenar. la Corva ta se ajustan

la y encarnados van - - -



llaman en amor a las chicas cantando organ esto que es

Cosa salada hizo primero mil cortesi —

as y en chapurrado con següidi Mas

Solto de esta manera su taravi lla organ oi

gan su taravilla organ su taravi lla

*And.<sup>no</sup>*

Quierrreme seño

quita

quierreme por tu por tu con.

teco por tu corteco

por de yo

te darre todo que

todo do te

darre todo todo menos dinero

O Ma.

dama boste estar buñica e la sarna del amor me

pica a mondiu q. e pesar q. e rigor, yo me muerro me

muerro de amor yo me

muerro me muerro me muerro de amor o Madama boste estar bu.

ñica e la sarna del amor me pica o Ma

dam choli choli Madam choli a

lo g.e yo te diga respondeme qui Madam choli

a lo g.e yo te diga respondeme qui.

Alo Paso la noche y en conclusion



toda la bro toda la broma finali zo' to'

da la broma finali zo' y pues os'

debo tanto fuor... pagaros que pagaros

quiere mi grande amor pagaros

ba de fi neza ba de expresion en segu.

*dillas con q<sup>e</sup> fin doi ba de espresion en seguidillas*

*con q<sup>e</sup> fin doy en se guí di llas en seguidillas con*

*q<sup>e</sup> fin doi en*

*que fin doy.*

*And. no*

*Estoy agrade cida con tanto es.*

*remo q'el corazon quisiera sacar del pecho sacar del pecho*

*q'el corazon quisiera sacar del pe - - - cho*

*pecho y de farse lo a todos y los mosque. trella os e lipio por blanco os de mis f-*

*teros mis nezas de mi deseo es lograr agra solo aspiro a tener buestra*

daros  
gracia  
mis chusqui mis chusquitos amados  
monos mi monos mios del alma  
pues os quiero idolatro ya  
pues os amo os adoro y es

precio  
timo  
con tan grande tan tendido afecto  
contan fiel y tan tierno cariño  
que ciega  
gera la fuer-

mau  
za amorosa  
posa  
muere abra  
sada  
de mi Cons  
tancia  
en llamas de una au-  
nafragazi en el

sencia vuestra Navarra  
golfo de la espe ranza  
para renacer fenix despues en Pasqua despues en  
hasta boluer a veros ya Dios mis almas ya Dios mis

Pasqua para renacer fenix despues en Pas-  
almas hasta volver a veros ya Dios mis al-  
mas  
Allegro

t

Navarra.

Violin 1<sup>o</sup>

Conadilla a

Solo.

No puedo hablar.

*ff.*

*dol. ten.*

*Cres.*

*fmo*

*dol. ten.*

*Cres.*

*fmo*

*And.*

*dol. fe dol.*

*Solo.*

*g. a. alta.*

*2<sup>o</sup>*

*dol.*

A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The second staff features the tempo marking *Andante* and the dynamic marking *f*. The third staff includes the markings *solo* and *Att.<sup>o</sup>*. The fourth staff has a *p<sup>o</sup>* marking. The fifth staff has a *f* marking. The sixth staff has a *p<sup>o</sup>* marking. The seventh staff has a *f* marking. The eighth staff has a *f* marking. The ninth staff has a *f<sup>mo</sup>* marking. The tenth staff has a *p* marking. The score concludes with a double bar line and a large, stylized signature or initials *N. P.* in the bottom right corner.

*Alleg.<sup>ro</sup>*

*p* *f* *poco* *f* *fmo* *voz* *poco* *Credo* *fmo*

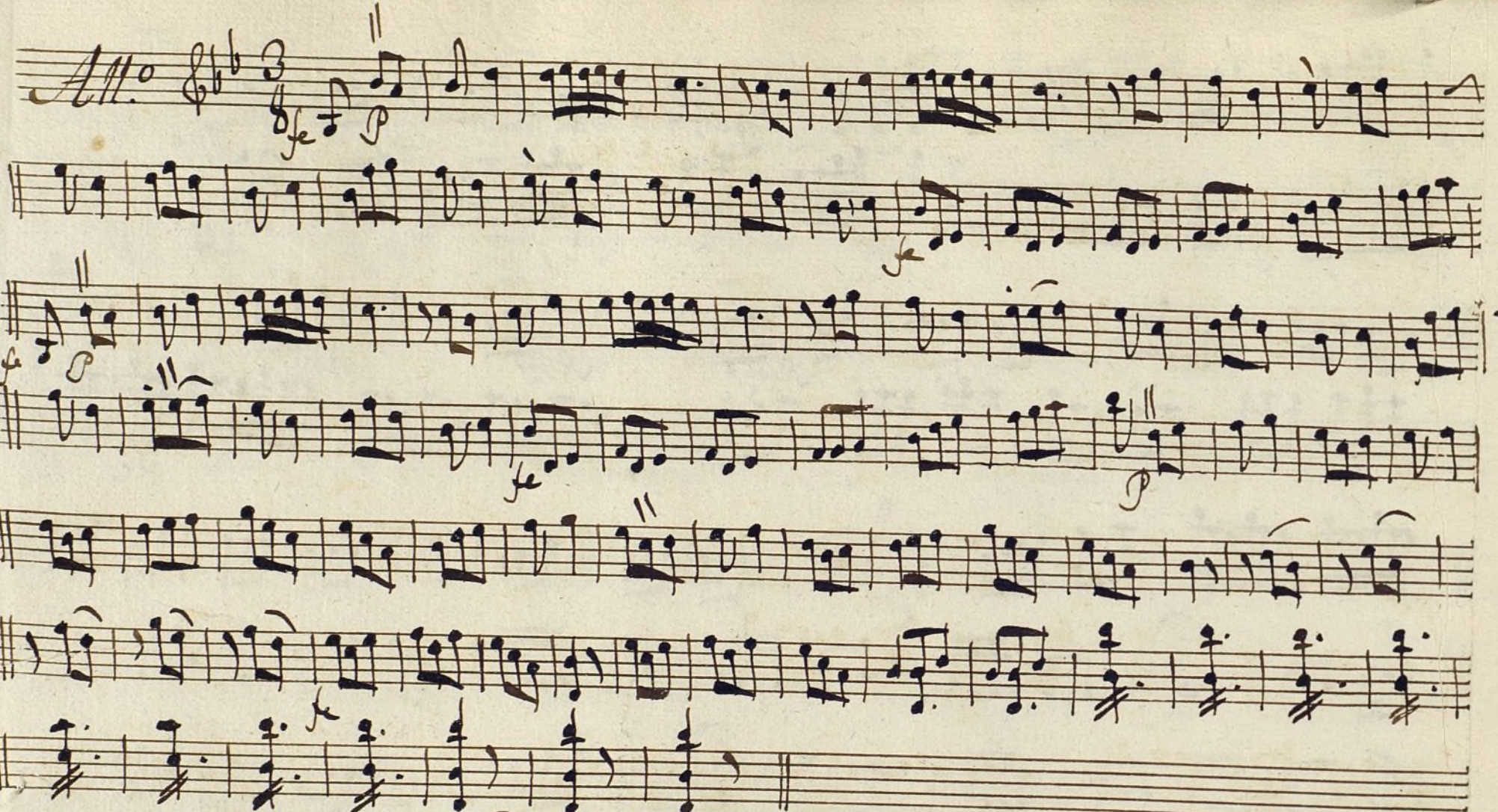



*And.<sup>te</sup>*  $\text{f}\#\#\text{g}$   $\frac{3}{4}$

*Segue*



A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music. The notation is dense, featuring many beamed notes and rests. The music is written in a single system. The first staff begins with a treble clef and a common time signature. The second staff has a *P.<sup>o</sup>* marking. The third staff has three *Rinf* markings. The fourth staff has an *fmo* marking. The fifth staff has a *u* marking. The sixth staff has a *u* marking. The seventh staff has a *u* marking. The eighth staff has a *u* marking. The ninth staff has a *u* marking. The tenth staff has a *u* marking. The score ends with a double bar line and a *V. P.* marking. The paper shows signs of age, including a tear on the right edge.

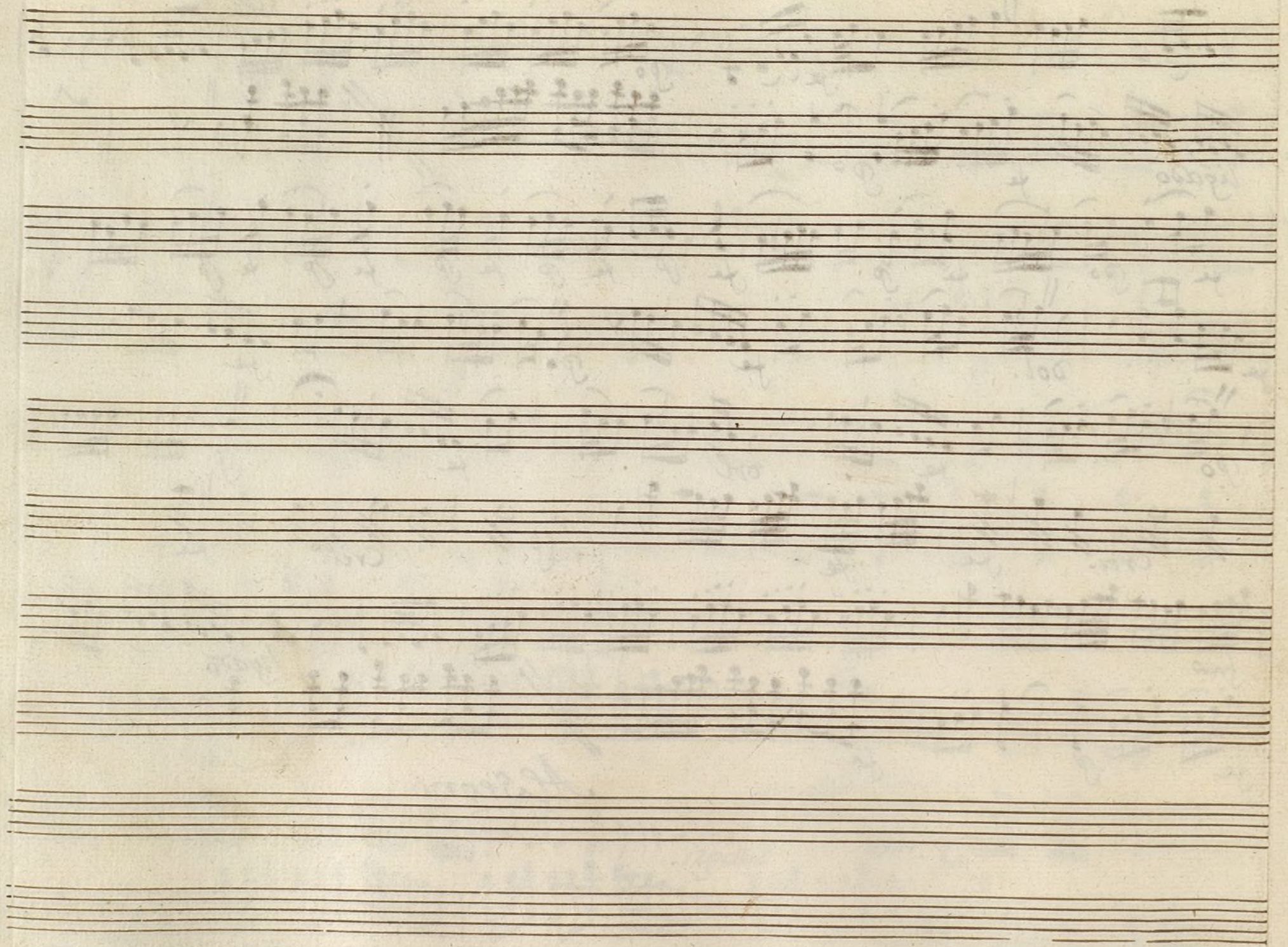
*All.<sup>o</sup>*  $\text{G}\flat$   $\frac{3}{4}$  

*All.<sup>o</sup> Seq.<sup>o</sup>*  $\text{G}\flat$   $\frac{3}{4}$  

Handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a cursive hand. The annotations include:

- ligado* (written on the second staff)
- dol.* (written on the fourth staff)
- Crei.* (written on the sixth staff)
- fmo* (written on the seventh staff)
- ligado* (written on the eighth staff)
- Allegro* (written below the eighth staff)

The score concludes with three empty staves at the bottom of the page.



Ayuntamiento de Madrid

Violin 1.º Ton.ª a Solo, no puedo hablar.

MUS 39-14

Handwritten musical score for Violin 1st part, titled "a Solo, no puedo hablar". The score consists of ten staves of music. The first staff begins with "All.º" and a treble clef. The music is written in a key with one flat (B-flat) and a common time signature. The score includes various musical notations such as slurs, accents, and dynamic markings. The second staff has "ten" written above it. The third staff has "dol." below it. The fourth staff has "fmo" below it. The fifth staff has "dol." below it. The sixth staff has "Cres." below it. The seventh staff has "And.º" below it. The eighth staff has "Solo" and "8.ª alta." below it. The ninth staff has "dol." below it. The tenth staff has a "2" below it. The score ends with three empty staves at the bottom of the page.

A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Solo.* in the first staff.
- All.<sup>o</sup>* in the second staff.
- f* in the third staff.
- f* in the fourth staff.
- f* in the fifth staff.
- f* in the sixth staff.
- f* in the seventh staff.
- f* in the eighth staff.
- f* in the ninth staff.
- f* in the tenth staff.

The score is written in a historical style with clear, legible handwriting.



A handwritten musical score consisting of ten staves. The notation is in a single system, likely for a piano or similar instrument. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: "Poco fe" (Poco forte) at the top right, and "And." (Andante) on the fourth staff. The score includes various musical symbols such as clefs, key signatures (sharps), and articulation marks like slurs and accents. The handwriting is in dark ink on aged, slightly yellowed paper.



A handwritten musical score on ten staves. The notation is in black ink on aged, yellowed paper. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The music consists of various rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several measures with a '6' written above them, possibly indicating a measure rest or a specific tempo marking. The score concludes with a double bar line and repeat dots. The bottom of the page features three empty staves.



2

*Navarra.*

*Violin 2°*

*1<sup>a</sup> a Solo.*

*No puedo hablar*

A handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat, and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *cres.*, *fmo*, *dol*, *And<sup>te</sup>*, and *mol* are used throughout. There are also some markings that appear to be *for* and *po*. The score is written in black ink on aged, slightly yellowed paper.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics "Je dol for dol for dol for" are written below the first staff. The score concludes with a double bar line and repeat dots. The paper shows signs of age and wear.

*Alleg.<sup>ro</sup>*

*p<sup>o</sup>*

*de*

*mo*

*p<sup>o</sup>*

*de*

*p<sup>o</sup>*

*Poco fe*

*de*

*mo*



*And. te*

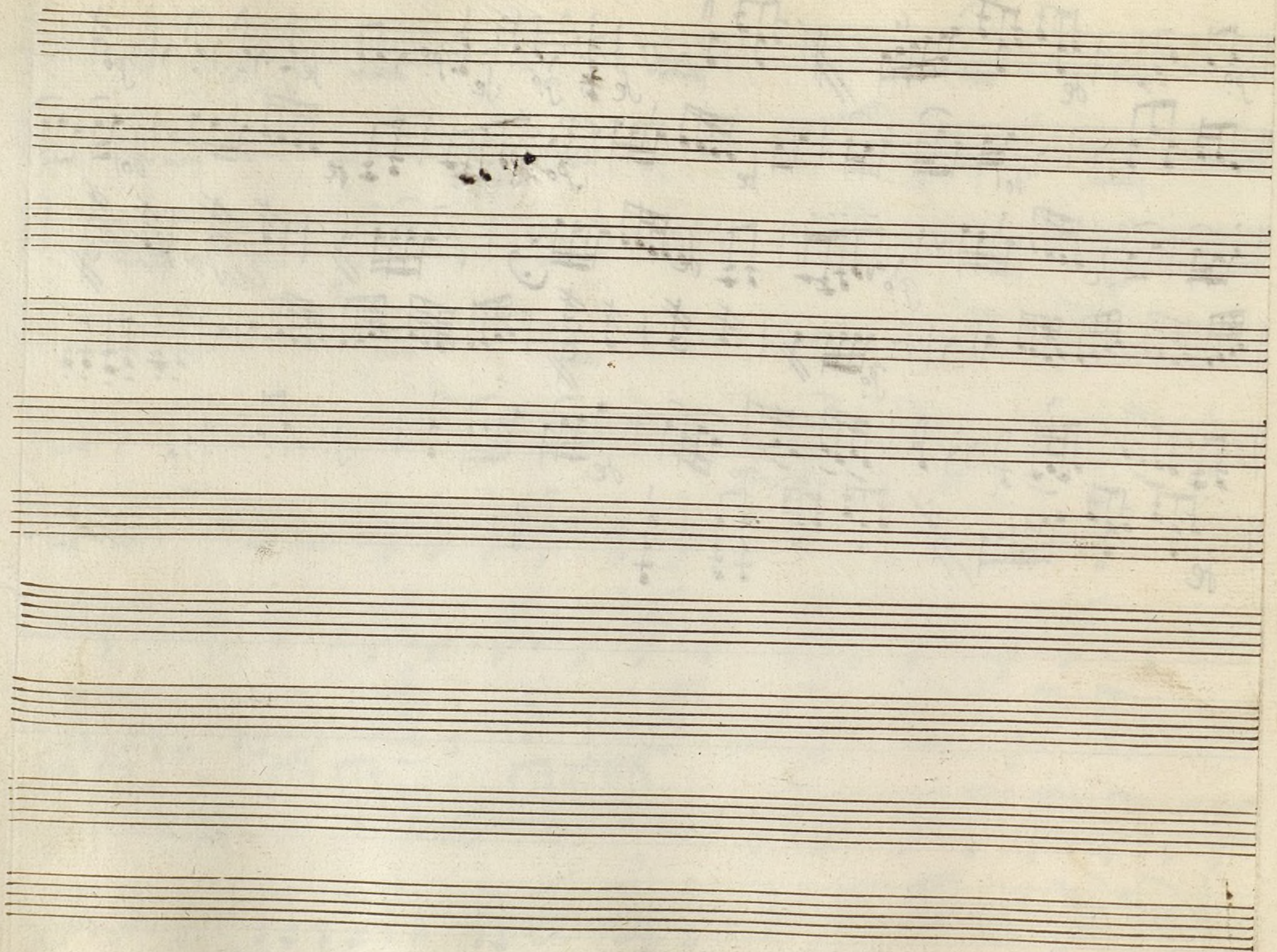
Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music features complex rhythmic patterns with many beamed notes and rests. Dynamic markings such as 'p' and 'p.' are visible throughout the score. The paper is aged and shows some staining.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble clefs, a key signature of one flat, and various time signatures (6/8, 3/4, 3/8). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Performance markings such as *Allegro*, *p.*, *Cresc.*, and *mo.* are present. The paper shows signs of age, including yellowing and some staining.

A handwritten musical score consisting of ten staves. The notation is dense, featuring many sixteenth and thirty-second notes, often grouped in beams. The music is written in a single system across the page. There are several dynamic markings, including *te p.º* (piano) and *rin* (ritardando). Some notes have a '6' written above them, possibly indicating a fingering or a specific rhythmic value. The paper is aged and shows some staining and wear, particularly along the left edge.

The image shows a page of handwritten musical notation on ten staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of various rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several dynamic markings, including *pp* (pianissimo) and *ve* (likely *forte*). The second system of staves continues the piece. The third system begins with the tempo marking *Alleg.<sup>ro</sup> seq.* and a 3/4 time signature. This section features more complex rhythmic figures, including triplets and sixteenth-note runs. There are additional markings such as *ve*, *pp*, and *ligado* (written in brown ink). The notation is dense and detailed, with many slurs and accents. The paper is aged and shows some staining, particularly at the bottom.





Ayuntamiento de Madrid

Violin 2.<sup>o</sup>

Ton.<sup>a</sup> a solo

No puedo hablar

Handwritten musical score for a piece titled "Ayuntamiento de Madrid". The score consists of ten staves of music. The first staff is in treble clef with a key signature of one flat and a common time signature. The music is written in a dense, rhythmic style with many sixteenth and thirty-second notes. There are various performance markings throughout, including "Cresc.", "smo", "And.te", "for", and "p". The paper is aged and shows some staining.



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 key signature of one sharp (F#). The score contains several measures of music, including a section marked '3' (triplets) and another marked '8' (octuplets). Dynamic markings include 'p<sup>o</sup>' (piano), 'f<sup>o</sup>' (forte), and 'All.<sup>o</sup>' (Allegro). There are also some handwritten notes like 'de' and 'for' interspersed among the notes. The paper is aged and shows some wear at the edges.

Allegro

*p*

*de fmo*

*Poco fte*

*fmo*

*And.te*

Handwritten musical score on eight staves. The notation includes treble clef, key signature of two sharps (F# and C#), and various musical symbols such as notes, rests, and dynamic markings like 'p' and 'p.o.'. The music is written in a cursive, historical style.

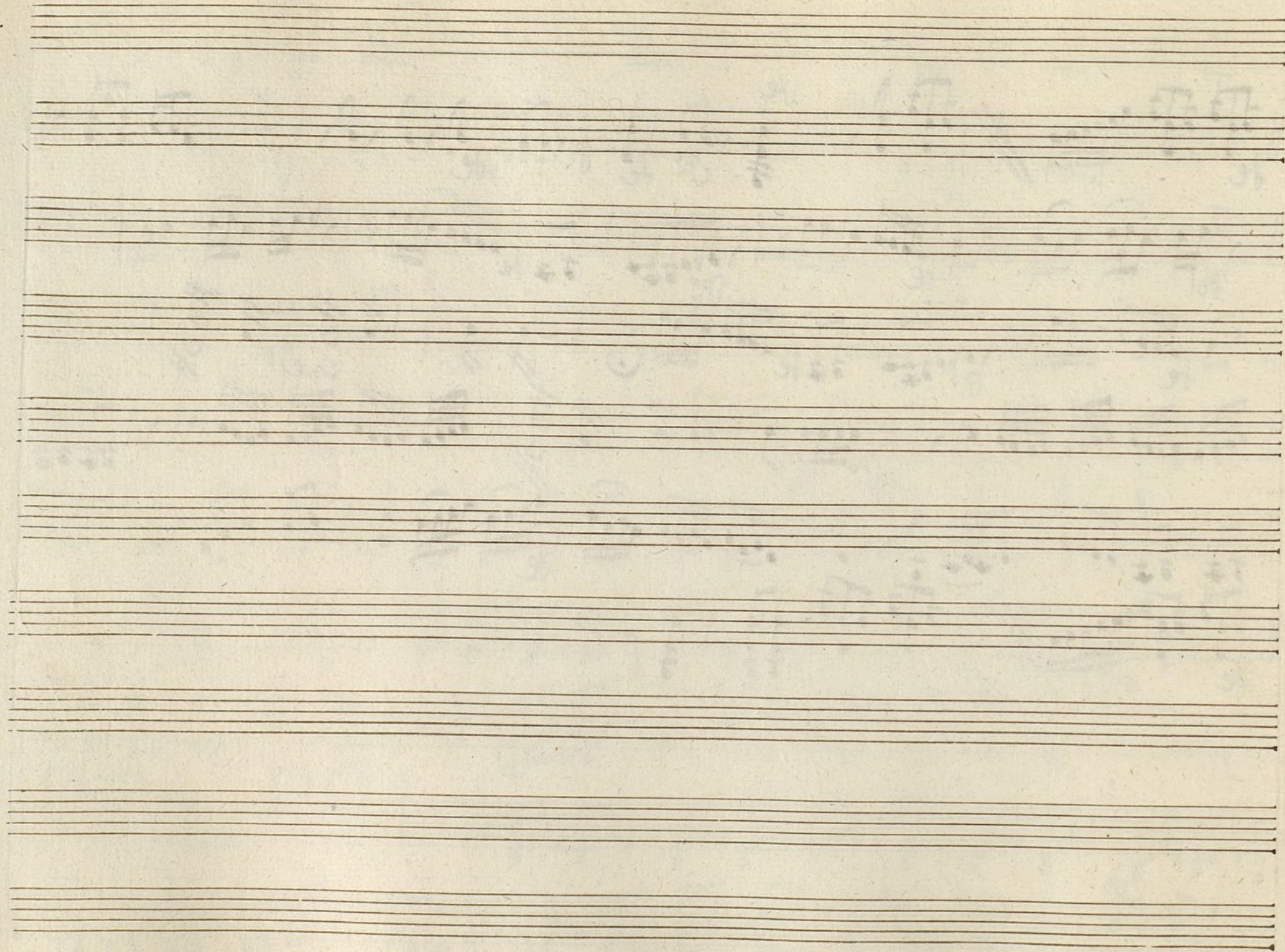
This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of ten staves. The notation includes various note values, rests, and dynamic markings. The first staff is marked 'Alto' and begins with a treble clef and a 6/8 time signature. The second staff has a 've' marking. The third staff has a 've' marking. The fourth staff has a 've' marking. The fifth staff has a 've' marking. The sixth staff has a 've' marking. The seventh staff has a 'crescdo' marking. The eighth staff has a 'pno' marking. The ninth staff has a 'pno' marking. The tenth staff has a 'pno' marking. The score concludes with a double bar line.

A handwritten musical score on aged, yellowed paper. 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 tempo marking of *Allegro*. The music is written in a cursive, historical style. The second staff includes the marking *rit.* above several measures. The third staff features several measures with a '6' written below the notes, likely indicating a sixteenth note. The notation includes various note values, rests, and dynamic markings. The paper shows signs of age, including some staining and foxing.

Handwritten musical score on a single page, consisting of ten staves. The notation is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/8 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: *p* (piano) appears on the first, fourth, and seventh staves; *ce* (crescendo) is written on the second and third staves. The notation includes slurs, ties, and some complex rhythmic groupings.

A section of the handwritten musical score, starting with the tempo marking *Allegro 5to* and the 3/8 time signature. This section consists of five staves of music. The notation is characterized by dense, rapid sixteenth-note passages. There are two instances of the word *Ligado* written below the staves, indicating slurs or ties. Dynamic markings *p* and *ce* are also present in this section.

A handwritten musical score on six staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The word "Allegro" is written in cursive at the bottom left of the first staff. The word "Cresc." is written above the fourth staff. The paper is aged and shows some wear, including a tear on the right edge.







Oboe 1.ª Ton.ª

à solo

No puede hablar.

A handwritten musical score for flute, consisting of ten staves. The notation is in a single system, starting with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of the 18th or 19th century, featuring a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes several dynamic markings and performance instructions: *for* (forte), *Andate* (Andante), *Solo*, and *Flauta*. The piece concludes with a double bar line and a final cadence. The paper shows signs of age, with some staining and wear.

*Flauto*

*Flauto*  
*Oboe solo*

9. 16 14

*Andate*

*Solo*

9. 10

*Solo*

This page contains a handwritten musical score for two instruments: Flute and Oboe Solo. The score is written on ten staves. The top two staves are for the Flute, and the remaining eight staves are for the Oboe Solo. The music is in 6/8 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are several dynamic markings and performance instructions: 'Flauto' at the top, 'Andate' above the Oboe staff, and 'Solo' written twice. Measure numbers 9, 10, 14, and 16 are indicated. The notation includes various note values, rests, and articulation marks.

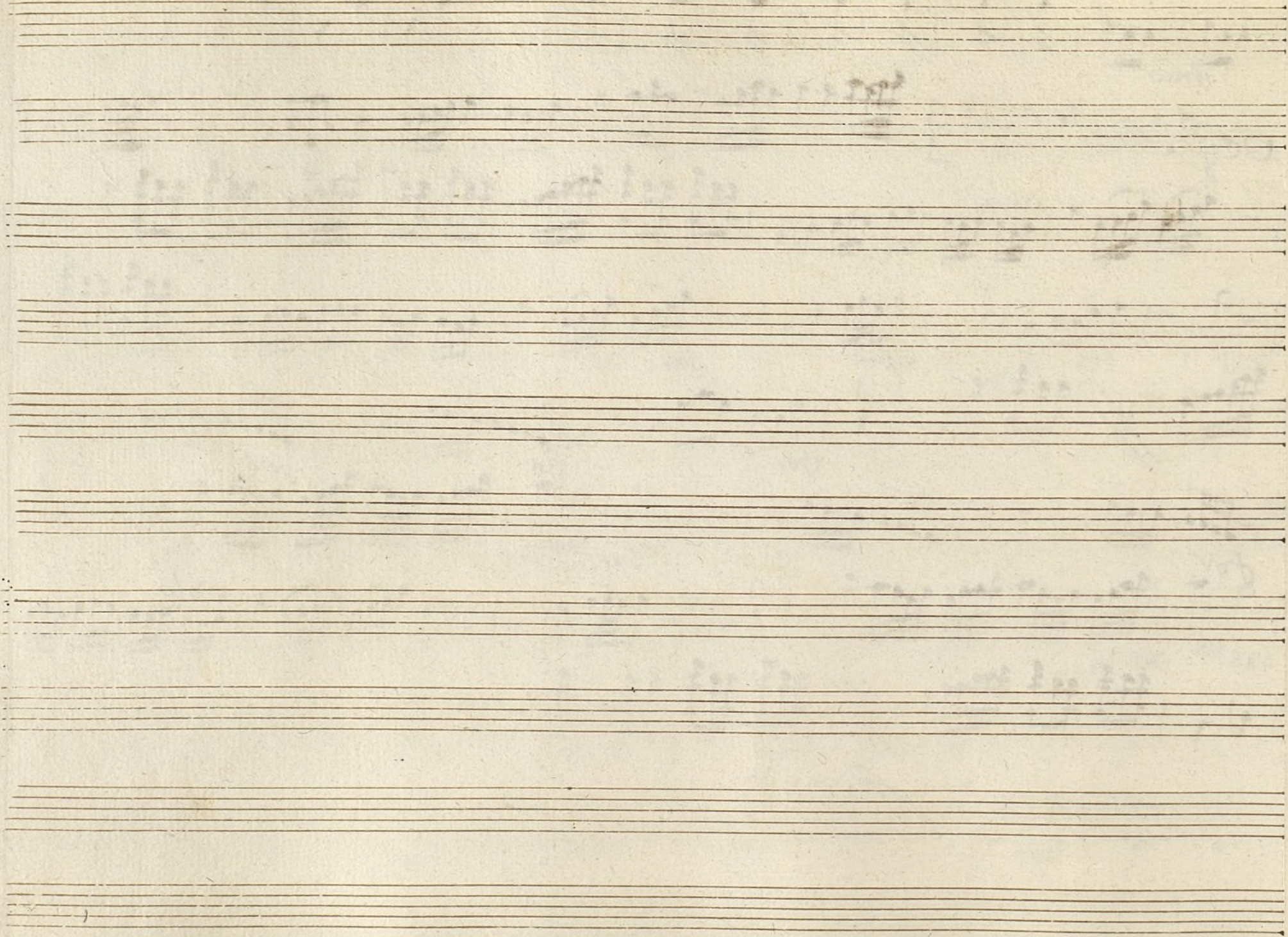
Handwritten musical score, first system. It consists of three staves. The top staff is in treble clef with a 6/8 time signature and an *All.<sup>o</sup>* marking. The middle staff is in bass clef with a 16-measure rest at the beginning, followed by the word *Solo*. The bottom staff is a single-line staff with a 14-measure rest at the end. The music features complex rhythmic patterns and dynamic markings such as *pp* and *for*.

Handwritten musical score, second system. It consists of five staves. The top staff is in treble clef with a 3/8 time signature and an *All.<sup>o</sup>* marking. The music is characterized by dense, rapid passages. The word *for* is written below the second and fourth staves. The system concludes with a double bar line.

Handwritten musical score, third system. It consists of two staves. The top staff is in treble clef with a 3/8 time signature and an *All.<sup>o</sup>* marking. The bottom staff contains a 21-measure rest. The word *for* is written below the first and third staves. The system concludes with a double bar line.

And.  
Seg. And.  
Solo  
For  
Solo  
For  
For  
For  
For  
Cres.  
Cres.  
Solo  
p.o.  
Cres.  
For  
Solo  
p.o.

*Allegro*



*At*

Oboe 2<sup>o</sup>

1<sup>a</sup> Ton. a solo

No puedo hablar.

*All.*

*Solo*

*And.te*

*Solo*

*Flauto solo*

*Jov*

*All.*

*Jov*



14

*For*

*mo*

9

*mo*

*p*

*f*

16

*Solo*

*p*

*f*

14

*And. te face*

*p*

*f*

16

*Solo*

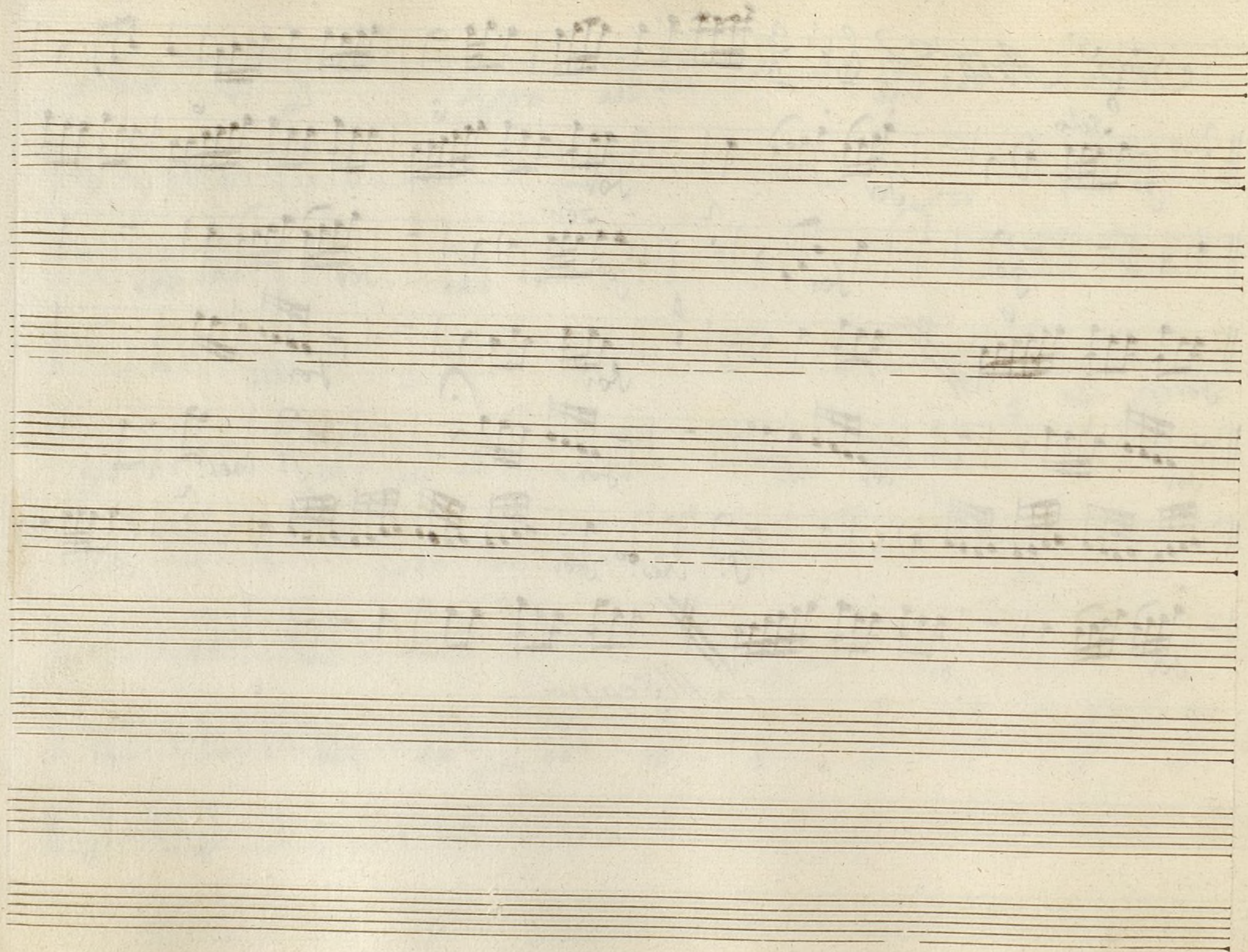
*p*

*f*

A handwritten musical score on aged paper, consisting of ten staves. The notation is in treble clef with a key signature of one flat (B-flat) and a 3/8 time signature. The score begins with the tempo marking 'Mod.<sup>to</sup>' and the dynamic 'Allegro'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'Allegro' at the beginning, 'For' (forte) in several places, and 'mo' (piano) in the lower staves. The notation includes slurs, accents, and some specific markings like '2<sup>o</sup>' and '2<sup>1</sup>'. The paper shows signs of age, with some staining and wear at the edges.

Ayuntamiento de Madrid

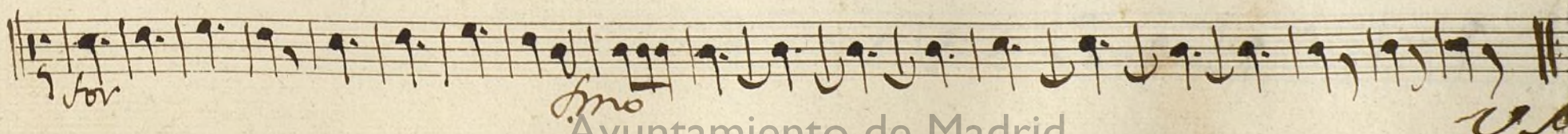
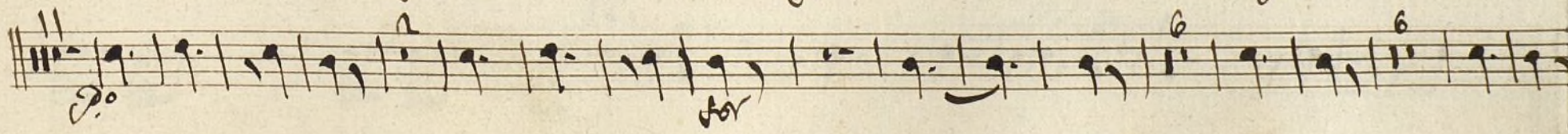
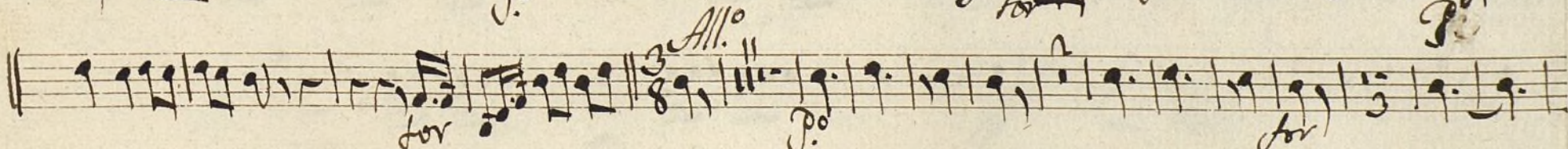
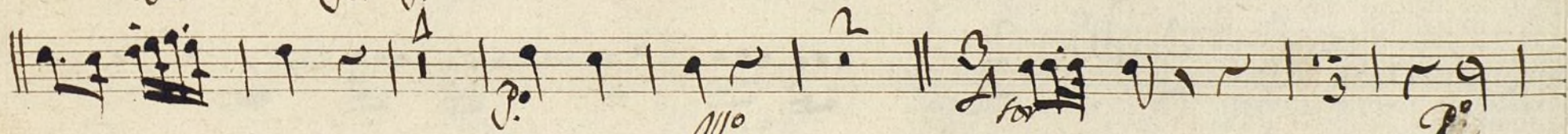
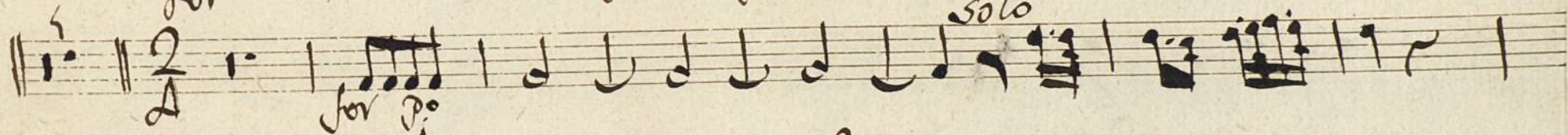
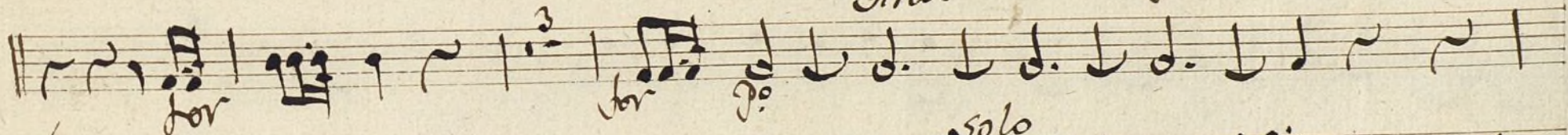
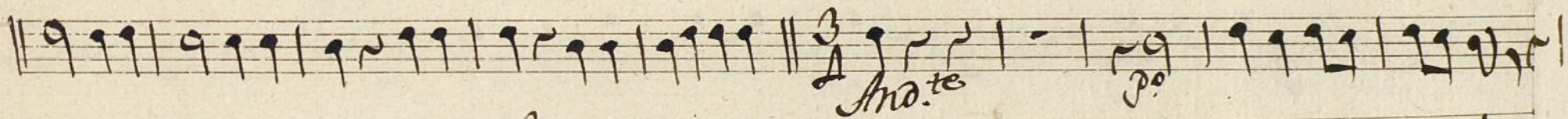
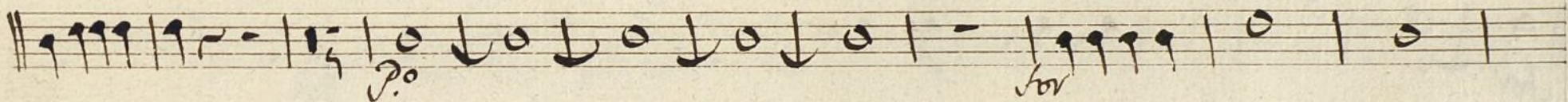
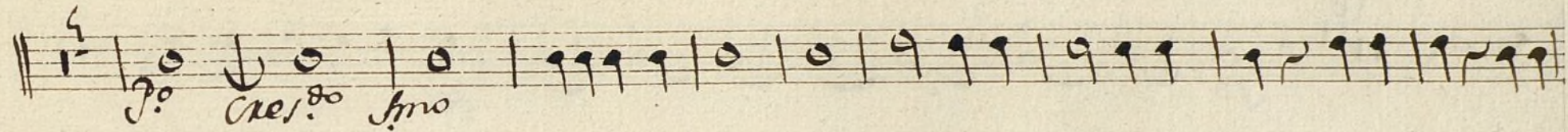
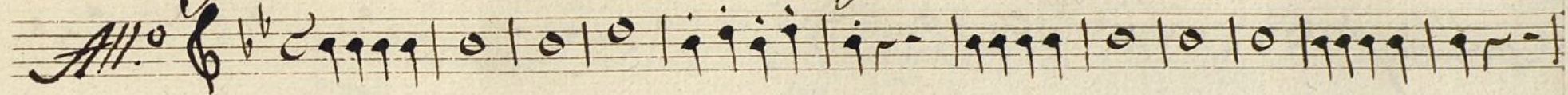




Ayuntamiento de Madrid

Trompa 1.<sup>a</sup> Ton.<sup>o</sup> a solo No puede hablar

Mus 99-14



U.º

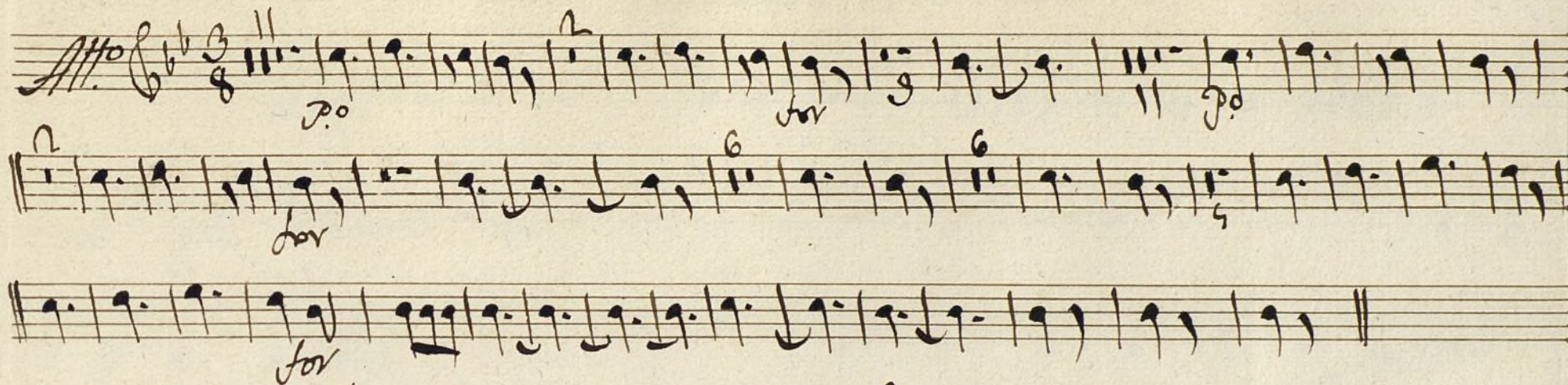
Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is divided into sections by tempo and dynamics.

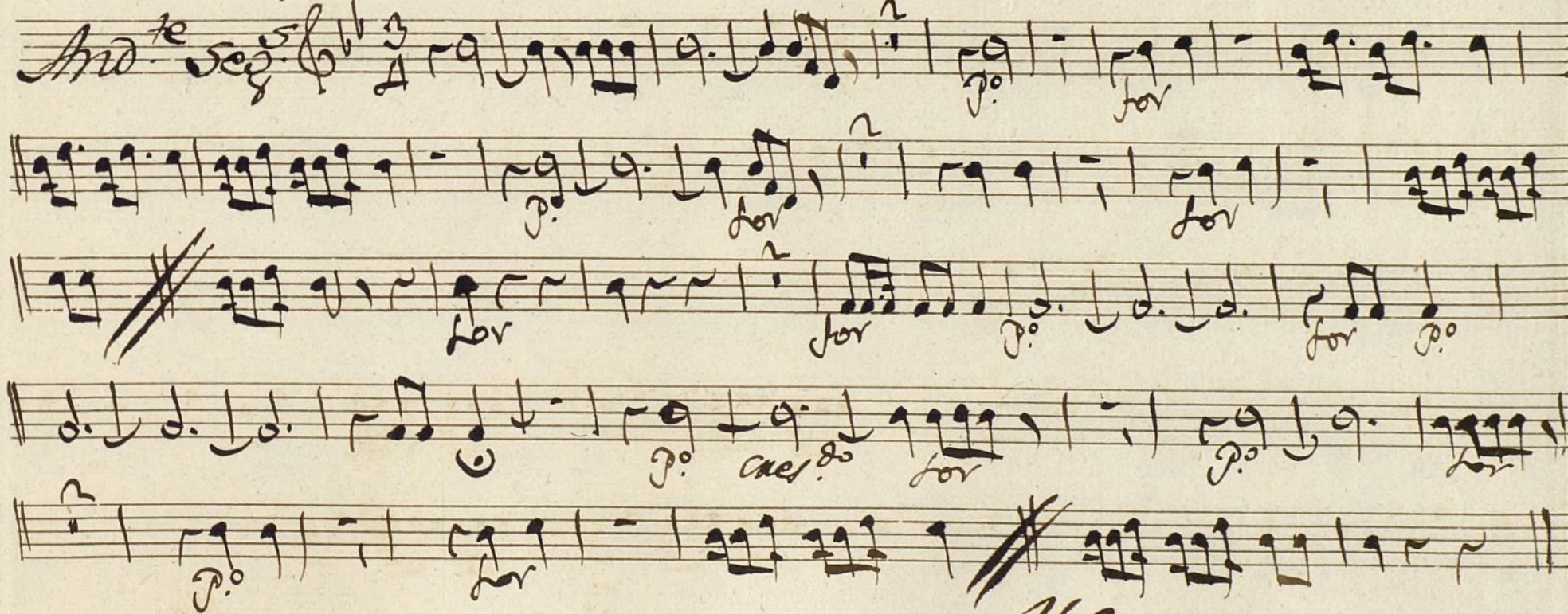
**Section 1: Allegro**  
Tempo: *Allegro*  
Time Signature:  $\frac{6}{8}$   
Measure numbers: 12, 16  
Dynamic markings: *for* (forte)

**Section 2: Andante**  
Tempo: *And.<sup>te</sup>*  
Text: *tace y siene*

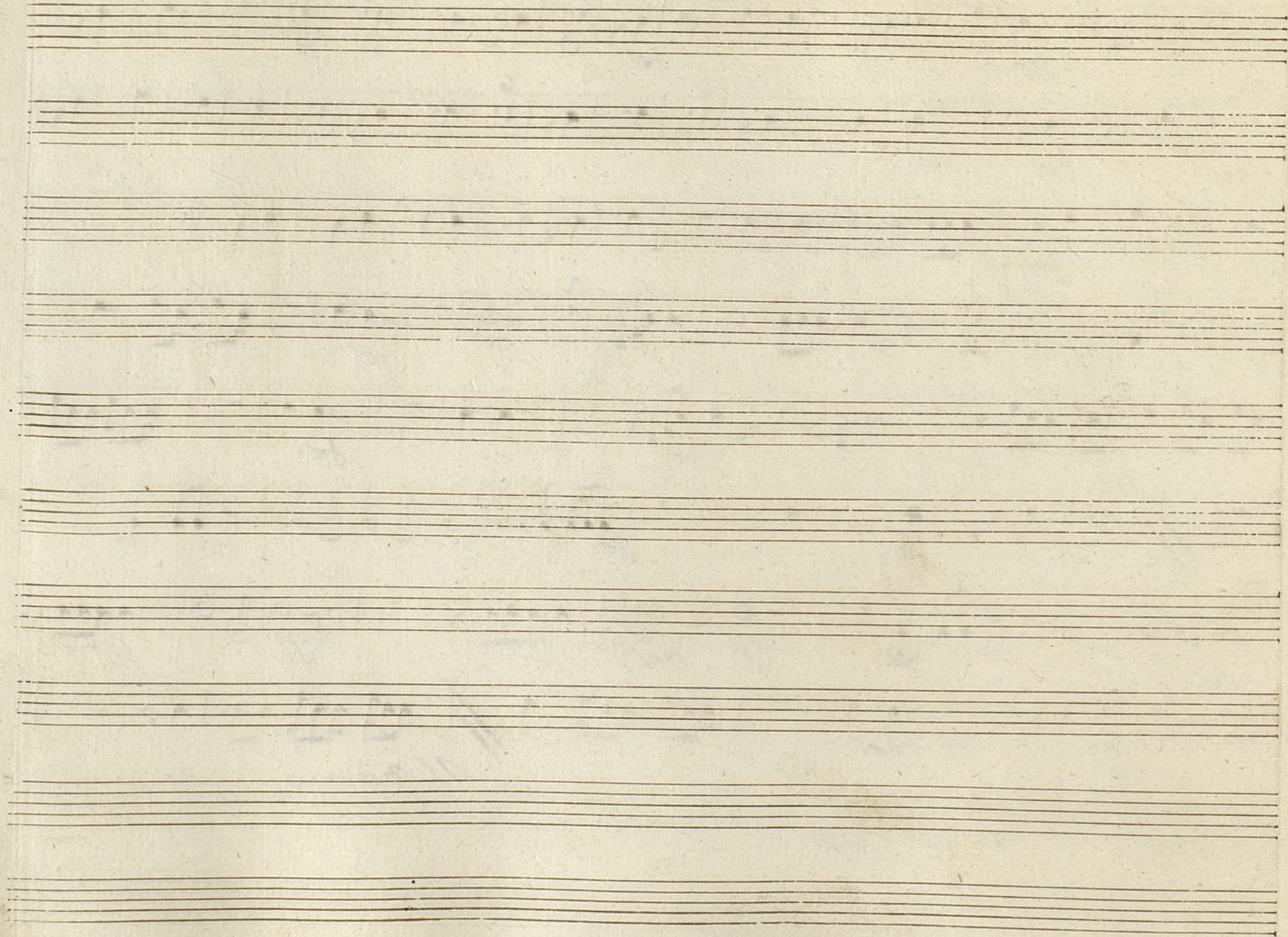
**Section 3: Allegro**  
Tempo: *Allegro*  
Time Signature:  $\frac{6}{8}$   
Measure numbers: 16  
Dynamic markings: *for* (forte)

**Section 4: Moderato**  
Tempo: *Mod.<sup>to</sup>*  
Time Signature:  $\frac{3}{4}$   
Measure numbers: 20  
Dynamic markings: *for* (forte), *All.<sup>o</sup>* (Allegro)

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

*And.<sup>te</sup> seg.* 

*Allegro*



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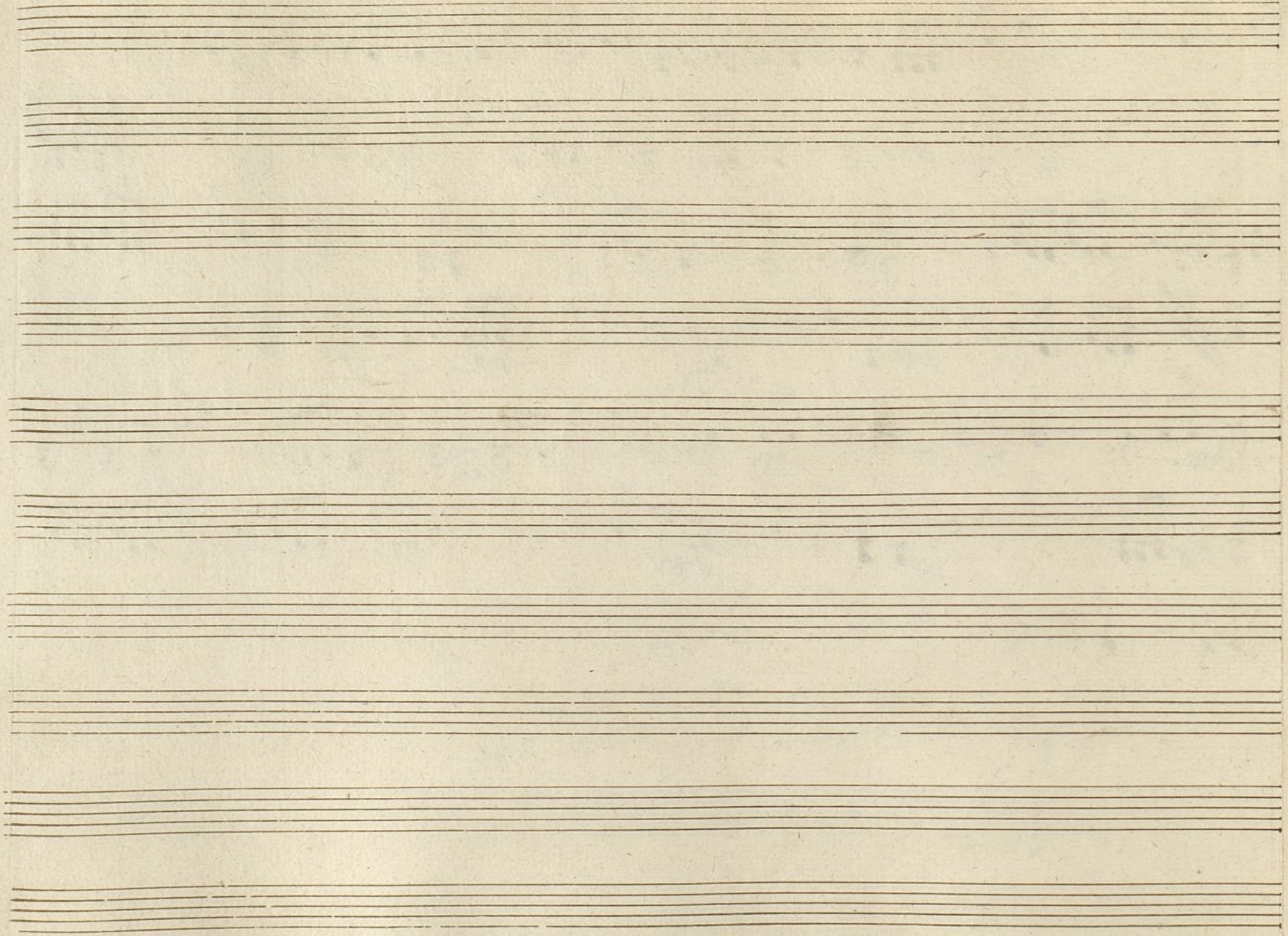


Trompa 2.<sup>a</sup> Ton.<sup>a</sup> a solo no pueden hablar

The musical score is written on ten staves. It begins with the tempo marking *All.<sup>o</sup>* and the dynamic *mbfz*. The first staff contains a series of eighth notes and rests. The second staff includes dynamics *crs* and *fmo*. The third staff features *for* and *And.<sup>te</sup>*. The fourth staff has *p.* and *for*. The fifth staff includes *for* and *p.*. The sixth staff has *for* and *p.*. The seventh staff includes *And.<sup>o</sup>* and *p.*. The eighth staff has *for*. The ninth staff includes *fmo*. The piece concludes with a double bar line and a fermata.

Handwritten musical score on ten staves. The score includes tempo markings such as *Allegro* and *Andante*, dynamic markings like *p* and *f*, and performance instructions such as *Tace* and *for*. The music is written in various time signatures including 6/8, 3/4, and 2/4. There are also numerical markings (12, 16, 6) above some notes.

Handwritten musical score on seven staves. The first staff has a treble clef and a key signature of one flat. The second staff begins with the tempo marking *And.te seg.* and a 3/2 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *for*, *p.o.*, and *Cres.*. There are also some slanted lines through parts of the staves, possibly indicating corrections or deletions.



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t

Bajo

Tonadilla à Solo.

No puedo hablar.

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

*Cres.<sup>do</sup> dol. fmo*

*Cres.<sup>do</sup> fmo*

*And.<sup>te</sup> dol. fe*

*dol. fe p.o.*

*p.o. fe p.o.*

*dol. Solo.*

Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as *p.*, *f.*, *fmo*, and *All.*. A *2* is written above the first staff, and *Voz.* is written above the second staff. The score concludes with a double bar line and a large *P.* symbol on the eighth staff.

*Alleg.<sup>to</sup>* C: 6/8

Handwritten musical score for the first section, marked *Alleg.<sup>to</sup>*. The music is written on ten staves in common time with a 6/8 time signature. The notation includes various note values, rests, and dynamic markings such as *p* and *f*.

*And.<sup>te</sup>* C: 3/4

Handwritten musical score for the second section, marked *And.<sup>te</sup>*. The music is written on three staves in common time with a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *p*, *Cres. do*, and *Rinfe*.



Handwritten musical score on ten staves. The top three staves feature complex rhythmic patterns with triplets and sixteenth notes. The fourth staff begins with *Alleg. to* and a common time signature. The remaining staves consist of rhythmic patterns of eighth and sixteenth notes. The piece concludes with dynamic markings: *Cres. do*, *fe*, and *fmo*.

Mod.to

p

All.o

Rmf

p.o

f

f

p.o

f

p.o

All.o

Voz

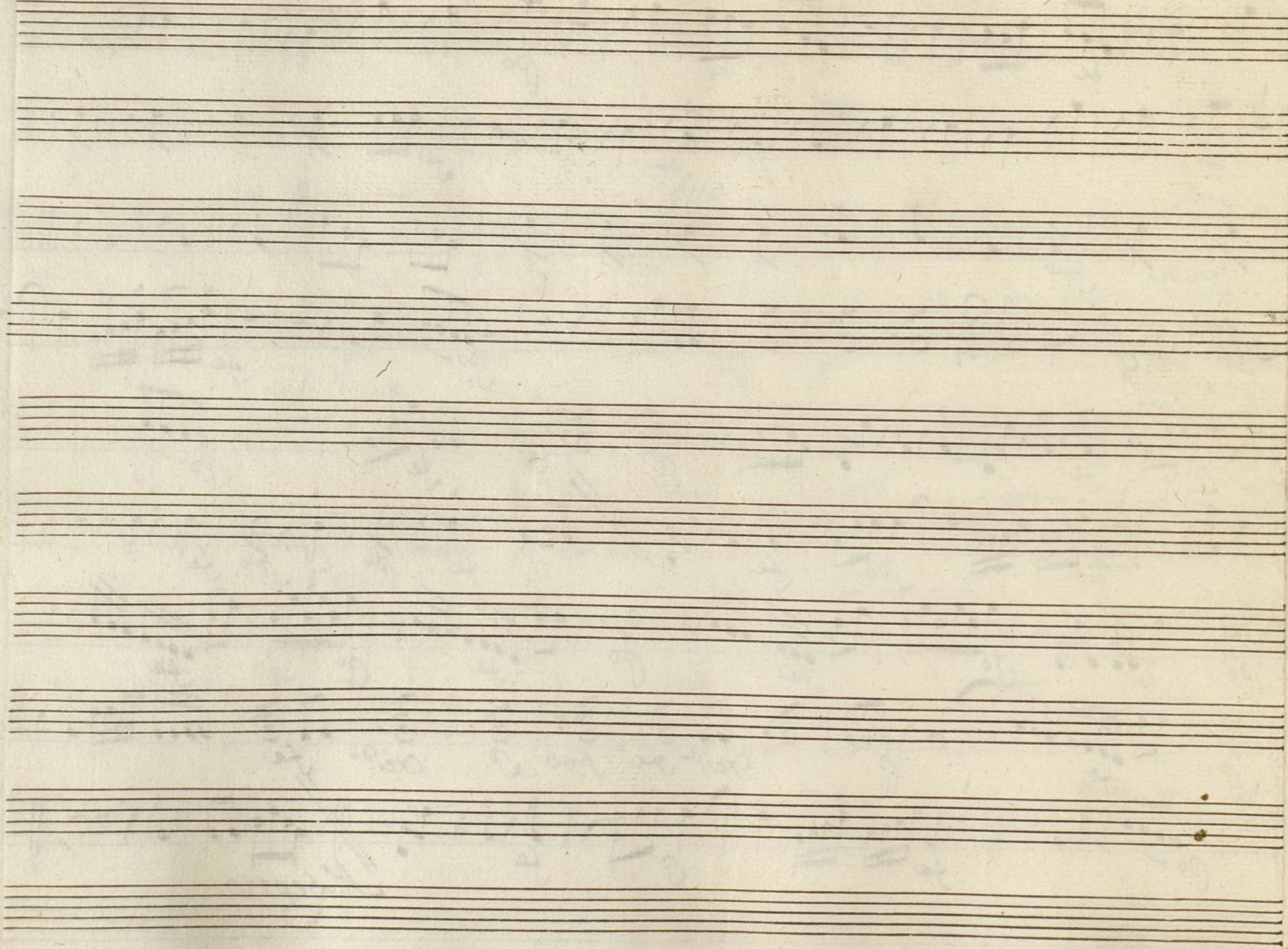
p.o

f

f

p.o

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *f*, *p*, *ff*, *p<sub>0</sub>*, *fmo*, *Allegro*, *Seq.*, *Cresc. fmo p*, and *Allegro*. The piece concludes with a double bar line and the word *Allegro* written below the staff.



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