

107-4

+
Conadilla a Deus; *Larg. 5^o*

Los Tardineros Celosos

{
S^{ra} Laureana
S^r Camas

Del S^r Moral;

1799

Tardín con Arboles Corporeos

Allegretto

3/8

8

3/8

8

Andino

Tardinera

en far flores o lo rosas a mi amante ofrecer

quiero a mi Amante ofrecer quiero ofrecer quiero

Tardinerò

er re Innocente Sil

Handwritten musical notation for the first system, featuring treble and bass staves with notes, rests, and dynamic markings like *p*.

guero de di car quiero ami Amor de ... di car quie

Handwritten musical notation for the second system, including treble and bass staves with notes and rests.

ro - - ami Amor de di car quiero a mi Amor;

Handwritten musical notation for the third system, including treble and bass staves with notes and rests. Includes the tempo marking *Allegro* and time signature changes to 3/8 and 3/4.

mor quiero ami
ella

Ma no a be ni - - do

Handwritten musical notation for the fourth system, including treble and bass staves with notes and rests.

er
ma no pa re - - ze

ella
Con su tar No hi

Handwritten musical notation for the fifth system, including treble and bass staves with notes and rests.

dan za mi pena cre ce crece mi ar
 Con su tar dan za mi pena cre ce crece mi ar

dor
 dor Ven her mo sa Tar di

ne - - - ra a tem plar mi' am an te In cen - - - dio

ella
 para darme al gun a li bio ven gra cioso Tar di

nero ven gra cioso Tar di ne ro

el
 mai sien to pa dos ella
 mai Vuido sien to

mi rar in ten to. quien pue de ser

quien pue de ser

que ven tura que alegría
 que ven tura que a le gría
 que ño her

Dueño hermoso prenda mía en si fun do mi que
 mo so pren - da mía en si fun do mi que

rer
 rer en si fun do mi que rer

en - di fun do mi que rer en - di fun do
 mi que rer en di fun do mi que rer en di fun do mi que rer

Parola) el para quien es de Vamo, ella hazerle Vabiar
 prendendo, para el dueño de mi anstias, el y quien es de?
 ella un Tardinerro, que en la boca en la son Vira, en los ojos
 en el pelo, a vivo Retrato duyo, el pero soy yo, ella no por cierto,
 el Ahfiera! ella y para quien es de pintado gilguero?
 el ya que con celos me hiere, con celos herir la quiero, para otra Tardinerita

que en el donaire en el cuerpo, en la gracia en el mirar, es lo mismo que tu,
ella pero, si yo? el no por cierto, ella Ingrato, el Quel Alebrosa, ella fiero?

Allegro $\frac{2}{4}$ A *ella* Para no ser A dor no del mar Ingrato

Pecho pre ten de mi de pecho

que ojar del trozar que ojar del trozar

del trozar que ojar de trozar *el* Pa

ra no ser o bren da del objeto mas fiero tu

li bertad Si quero ya

puedes dis fru tar ya puedes dis fru tar dis fru

tar ya ella A Dios a

Dios si ra no a Dios si ra no a Dios a

Dios a rebe a Dios a rebe no ha
 bra pecho que pruebe tan bar baro pesar tan bar baro pe
 sar tan tan

Parola / el / Ingratitud semejante
 merecia mi fineza, si la merecia, si
 puesto que amaba de beras, pero yo me
 he de vengar de la vil, de que manera,
 poniendo mi amor en otra, dedicando mi ternera, en quien en cambio
 de amor, finos amores me vuelva;)

All.^o poco

d

Para vengar me de la a le
 en te vil le te que es cri bo ay

rosa Pre tendo à rosa pre tendo à
 rado eta dictado eta dic

Rosa fino es cri bir fi no - a cri bir fi
 rado por el amor por el - - - amor por

no es cridar
 el amor

Aqui ay papel aqui ay Lapiz;
 Pero ay de mi q.º el dolor agita do

Punecado

este es el unico medio: pero podre yo ofenderla? no me ofende a mi? esto es echo;
 por los celos, ale targa mi sentidos y de fallere mi a viento;

se queda dormido Resostado

Ande

en un Banco de piedra;

sale ella

The first system of the manuscript features a vocal line on a single staff and a piano accompaniment line on a grand staff (treble and bass clefs). The vocal line begins with a whole rest, followed by a series of eighth notes. The piano accompaniment consists of a simple rhythmic pattern of eighth notes.

ella

Con — si — len — cio

mi — rar qui — ero

el yo — sin du — da

me he — dor mi do

The second system continues the musical piece. The vocal line has a whole rest followed by eighth notes. The piano accompaniment continues with its rhythmic pattern.

que me dicta el a le bo — — — so

obli gado de la pe — — — na

The third system shows the vocal line with eighth notes and the piano accompaniment with its characteristic rhythmic pattern.

di su tando del Repo - - - - so en a quel a
 a que estado me con de - - - - na de los Zelos
 sienta esta en a quel a sienta esta To me
 el rigor de los Zelos el rigor Mas que y
 llego esto Mas que miro mas que
 Zel villete y el vi

mi ro mas que miro, que — papel es ~~de~~ este cielos
 lle te y el villete, pe — ro no me dà cuidado

Con — a questo mis recelos a — ebi dencias para
 pue — a qui ninguno a esta do el — am biente lle

ya a ebi dencias para ya a ebi dencias para
 bi el am biente lle bi el am biente lle

le

ya pasanya pasanya,
 bi le lle bi le lle bi,

Parola / ella / Unavez que no me abito, le dare al papel y espuesta,
 en nombre de la que adora dirimulando la letra; *Allegro*

Allegro ~~X~~

Parola / el / balbamos al ducanto, si es que der cansa el que s'ente,
 ella / Pue de nuevo se le cuesta, pueo ponerle el villete;)

Ahora quiero des per dar te

el
 quien me llama o me des pier - sa
 ella
 de estos

Vamos en cu bier ta su traicion puedo in da par su - - - traí
 c.

cion pue do in da par pero que des
 c.

ella
 sea con fun di do
 el
 quien a po di do
 c.

a mi vi lle te ves pue ta dar ami vi lle te ves
 c.

ella
puerta dar Con mi presencia sus Confusiones

quiero aumentar sus Confusiones quiero aumentar?

Sole ella
que recatas de mi vista que re

le
catas de mi vida por sorpresa mea cogido

por sorpresa me ha cogido

ella

suelta suelta se men zido Yo el papel he de mi
 Yo el pa pel no he de sol
 rar yo el papel he de mi rar he de mi rar
 rar yo el pa pel no he de sol rar no he de sol
 he de mi rar de sol
 rar

The musical score consists of four systems of staves. Each system includes a vocal line with lyrics and a piano accompaniment line. The lyrics are written in a cursive hand. The piano part features chords and melodic lines, with some markings like 'p' (piano) and 'f' (forte). The paper shows signs of age, including some staining and a slightly uneven texture.

Celos y la pena de los celos y la pena siento el
de los celos y la pena

pecho de borar siento el pecho de borar de los
siento el pecho de borar de los

Celos y la pena siento el pecho de borar de los
de los

celos de los celos de bo rar

celos de los celos de bo rar de los celos

de los celos de bo rar de los celos de bo rar de los

Celos de bo rar;

Parola, ^{ella} que dize aora alboro, me ofenderò yo defendo?
 el Ni tu me ofender ami ni yo ati: sigue que riendo a tu nuevo amor,
 que yo con el mis hare lo mesmo, ^{ella} y quien es tu nuevo amor?
 el La del papel: fingir quiero, ^{ella} y sabete de quien es? el puer no
 tengo de saberlo, de mi bora, del bien mio, ^{ella} mientras a levato fiero
 el puer de quien es? ^{ella} de quien? el dilo, ^{ella} es de quien, el no parte
 tiempo:)

Segue.

Andro

ella

es de quien obliga
 el Bien como a tu le

es de ardientes ce - los de ardientes ce los de ardientes
 tra que rido due - ño que rido due ño que rido

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ce - - - - los quiso con el ta prue - sa probar dua fec -
 Due - - - - ño ma como tu fingi' - as segui fingien -
 to probar dua fec - - - - do quiso con el ta prue -
 do segui fingien - - - - do ma como tu fingi' -
 sa probar dua fec - - - - do
 as segui fingien - - - - do

Allegro

Parola / *ello puer siendo todo fingido, y que siempre nos amamos para afirmar nuestras paces, me darás mi bien tu mano, el / tomalas porque los celos incomodan a un señorado;*

final *Allegro*

Le

el
y ya que sa ti

fecha en tau de mi a morel en tau de mi a mo re
 del pecho los de
 morel bien poder de se char del pecho los de mo re bien
 re be e h t t f f h t t

puedes de rechazar; bien - puedes de rechazar bien puedes
de rechazar; ^{ella} Mi afecto sea el premio de
tu fino cariño ya aprenda el ciego Niño ya aprenda el ciego

Niño de nosotros amar: mia sec - so se - a el

pre - mio de tu - si'no - cari -

ño ya prenda el ciepo Niño de nosotros a a

mar de no so tros à amar de no so tros à amar

Handwritten musical notation on a single staff.

Vivo
que dicha que con zento que guiso tan cumplido que

que dicha que con *vivo*

guiso tan cumplido

mi Pecho entorne *p.*

Handwritten musical score for voice and piano. The score is written on three systems of staves. The lyrics are in Spanish and describe a scene of a person enjoying a piece of food.

System 1:
 Voice: *ci do em pieza à di fru tar mi pecho en zerre*
 Piano: *g. g. g. Le*

System 2:
 Voice: *ci do en pieza à di fru tar a di fru tar em*
 Piano: *p. le p. le p. le rito Le #*

System 3:
 Voice: *pieza à di fru tar a - ella*
 Piano: *p. a -*

Musical score with four systems of staves. The lyrics are:

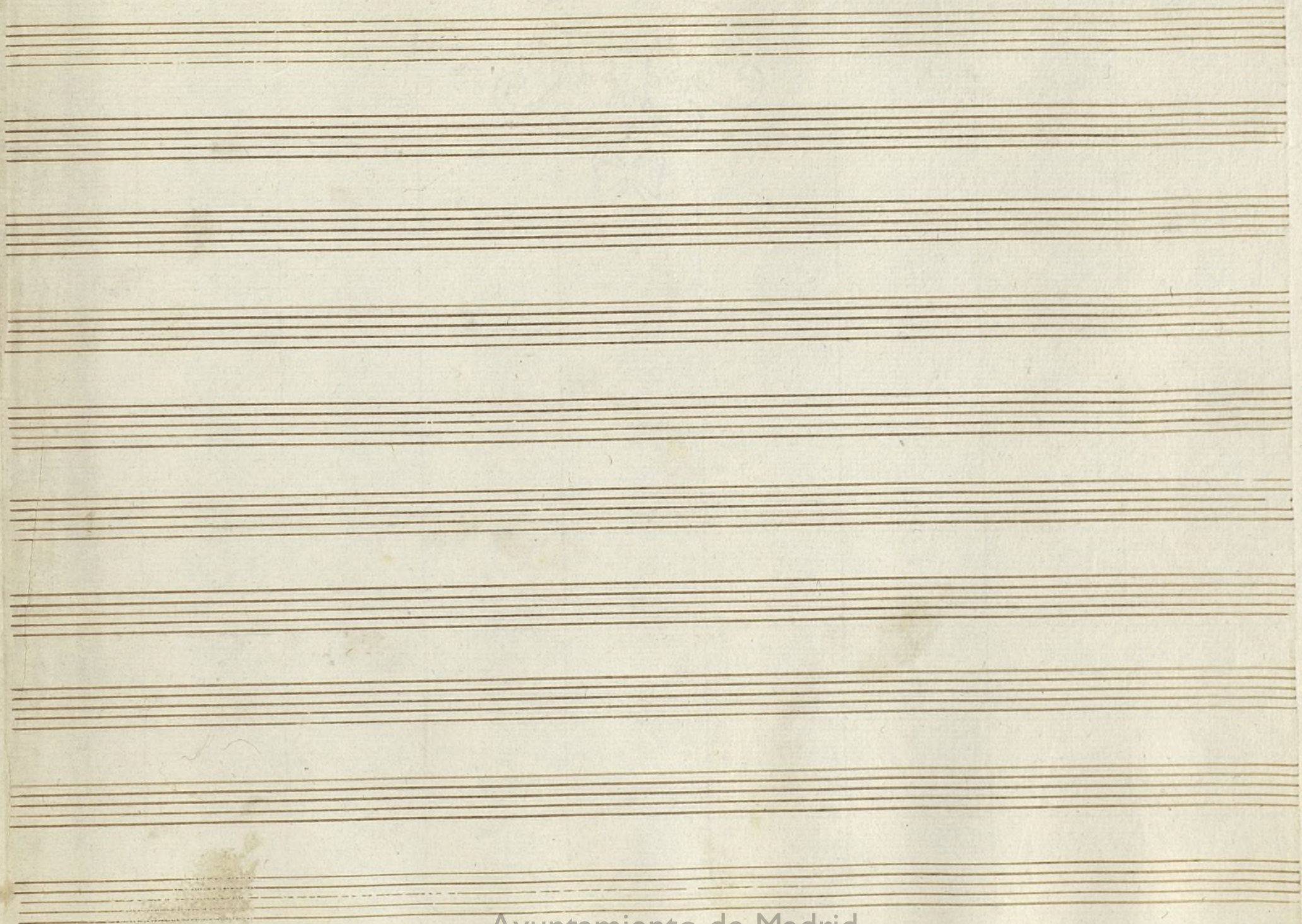
ella em pieza a di far a di fru
 em pieza a di fru far a di fru
 far a di fru far a di fru

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation consists of a single staff with a treble clef and a grand staff with two staves. The music features various rhythmic values and rests.

Handwritten musical notation for the second system, featuring vocal lines with lyrics and piano accompaniment. The lyrics are "tar em pieza a di fru tar a".

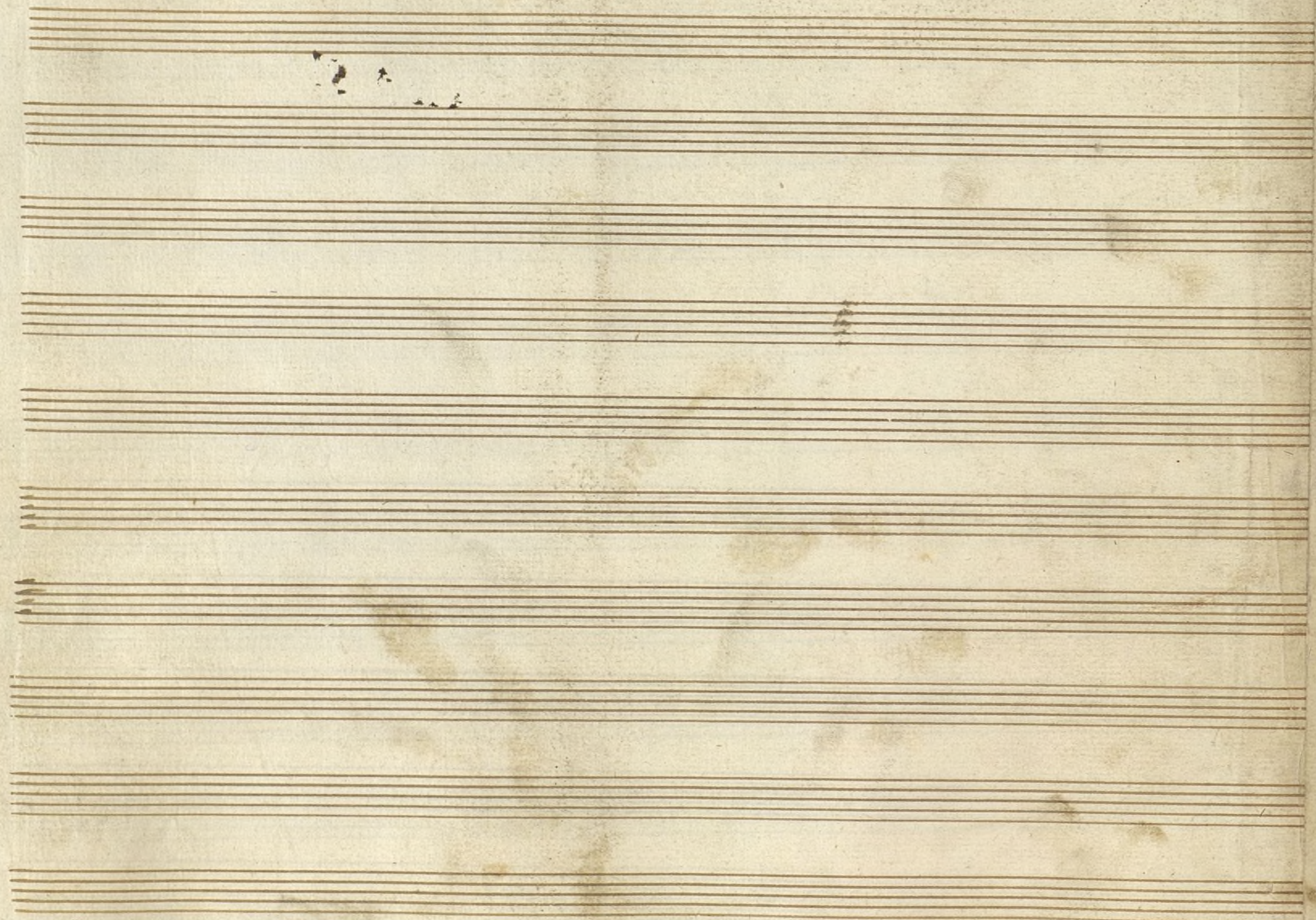
Handwritten musical notation for the third system, continuing the vocal lines and piano accompaniment. The lyrics are "du fru tar a du fru tar".

Handwritten musical notation on three staves. The top two staves are empty with vertical bar lines. The bottom staff contains a melodic line with notes and rests, ending with a double bar line.



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75



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Violin Primero

Mus 107-4

Conadilla, a Duo; Los Jardineros Celosos;

The musical score is written on ten staves. The first movement, 'Conadilla, a Duo', begins with an *Allegretto* tempo in 3/8 time, marked with a key signature of one sharp (F#). The second movement, 'Los Jardineros Celosos', starts with an *And. no* tempo in 6/8 time, also in one sharp. The score includes various musical notations such as clefs, time signatures, accidentals, and dynamic markings like *p* and *le*. The piece concludes with a double bar line and a repeat sign.

Handwritten musical score on six staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. The score features complex passages with triplets, slurs, and dynamic markings such as 'p' and 'Allegro'. The word 'Parola' is written in cursive on the first staff of the lower section.

Allegretto 2/4 \sharp \sharp $\overset{no}{3}$ $\overset{2}{3}$ $\overset{3}{3}$

Volti

Parola y al segno // y Parola

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in a cursive, historical style.

Annotations and markings include:

- Andte* (Andante) at the beginning of the second staff.
- 2^{mo}* (second movement) above the first measure of the second staff.
- rit.* (ritardando) above the first measure of the second staff.
- rit.* (ritardando) above the first measure of the third staff.
- rit.* (ritardando) above the first measure of the fourth staff.
- All.^o* (Allegro) above the first measure of the seventh staff.
- rit.* (ritardando) above the first measure of the eighth staff.
- rit.* (ritardando) above the first measure of the ninth staff.
- rit.* (ritardando) above the first measure of the tenth staff.
- rit.* (ritardando) above the first measure of the eleventh staff.
- rit.* (ritardando) above the first measure of the twelfth staff.
- rit.* (ritardando) above the first measure of the thirteenth staff.
- rit.* (ritardando) above the first measure of the fourteenth staff.
- rit.* (ritardando) above the first measure of the fifteenth staff.
- rit.* (ritardando) above the first measure of the sixteenth staff.
- rit.* (ritardando) above the first measure of the seventeenth staff.
- rit.* (ritardando) above the first measure of the eighteenth staff.
- rit.* (ritardando) above the first measure of the nineteenth staff.
- rit.* (ritardando) above the first measure of the twentieth staff.
- rit.* (ritardando) above the first measure of the twenty-first staff.
- rit.* (ritardando) above the first measure of the twenty-second staff.
- rit.* (ritardando) above the first measure of the twenty-third staff.
- rit.* (ritardando) above the first measure of the twenty-fourth staff.
- rit.* (ritardando) above the first measure of the twenty-fifth staff.
- rit.* (ritardando) above the first measure of the twenty-sixth staff.
- rit.* (ritardando) above the first measure of the twenty-seventh staff.
- rit.* (ritardando) above the first measure of the twenty-eighth staff.
- rit.* (ritardando) above the first measure of the twenty-ninth staff.
- rit.* (ritardando) above the first measure of the thirtieth staff.
- rit.* (ritardando) above the first measure of the thirty-first staff.
- rit.* (ritardando) above the first measure of the thirty-second staff.
- rit.* (ritardando) above the first measure of the thirty-third staff.
- rit.* (ritardando) above the first measure of the thirty-fourth staff.
- rit.* (ritardando) above the first measure of the thirty-fifth staff.
- rit.* (ritardando) above the first measure of the thirty-sixth staff.
- rit.* (ritardando) above the first measure of the thirty-seventh staff.
- rit.* (ritardando) above the first measure of the thirty-eighth staff.
- rit.* (ritardando) above the first measure of the thirty-ninth staff.
- rit.* (ritardando) above the first measure of the fortieth staff.
- rit.* (ritardando) above the first measure of the forty-first staff.
- rit.* (ritardando) above the first measure of the forty-second staff.
- rit.* (ritardando) above the first measure of the forty-third staff.
- rit.* (ritardando) above the first measure of the forty-fourth staff.
- rit.* (ritardando) above the first measure of the forty-fifth staff.
- rit.* (ritardando) above the first measure of the forty-sixth staff.
- rit.* (ritardando) above the first measure of the forty-seventh staff.
- rit.* (ritardando) above the first measure of the forty-eighth staff.
- rit.* (ritardando) above the first measure of the forty-ninth staff.
- rit.* (ritardando) above the first measure of the fiftieth staff.
- rit.* (ritardando) above the first measure of the fifty-first staff.
- rit.* (ritardando) above the first measure of the fifty-second staff.
- rit.* (ritardando) above the first measure of the fifty-third staff.
- rit.* (ritardando) above the first measure of the fifty-fourth staff.
- rit.* (ritardando) above the first measure of the fifty-fifth staff.
- rit.* (ritardando) above the first measure of the fifty-sixth staff.
- rit.* (ritardando) above the first measure of the fifty-seventh staff.
- rit.* (ritardando) above the first measure of the fifty-eighth staff.
- rit.* (ritardando) above the first measure of the fifty-ninth staff.
- rit.* (ritardando) above the first measure of the sixtieth staff.
- rit.* (ritardando) above the first measure of the sixty-first staff.
- rit.* (ritardando) above the first measure of the sixty-second staff.
- rit.* (ritardando) above the first measure of the sixty-third staff.
- rit.* (ritardando) above the first measure of the sixty-fourth staff.
- rit.* (ritardando) above the first measure of the sixty-fifth staff.
- rit.* (ritardando) above the first measure of the sixty-sixth staff.
- rit.* (ritardando) above the first measure of the sixty-seventh staff.
- rit.* (ritardando) above the first measure of the sixty-eighth staff.
- rit.* (ritardando) above the first measure of the sixty-ninth staff.
- rit.* (ritardando) above the first measure of the seventieth staff.
- rit.* (ritardando) above the first measure of the seventy-first staff.
- rit.* (ritardando) above the first measure of the seventy-second staff.
- rit.* (ritardando) above the first measure of the seventy-third staff.
- rit.* (ritardando) above the first measure of the seventy-fourth staff.
- rit.* (ritardando) above the first measure of the seventy-fifth staff.
- rit.* (ritardando) above the first measure of the seventy-sixth staff.
- rit.* (ritardando) above the first measure of the seventy-seventh staff.
- rit.* (ritardando) above the first measure of the seventy-eighth staff.
- rit.* (ritardando) above the first measure of the seventy-ninth staff.
- rit.* (ritardando) above the first measure of the eightieth staff.
- rit.* (ritardando) above the first measure of the eighty-first staff.
- rit.* (ritardando) above the first measure of the eighty-second staff.
- rit.* (ritardando) above the first measure of the eighty-third staff.
- rit.* (ritardando) above the first measure of the eighty-fourth staff.
- rit.* (ritardando) above the first measure of the eighty-fifth staff.
- rit.* (ritardando) above the first measure of the eighty-sixth staff.
- rit.* (ritardando) above the first measure of the eighty-seventh staff.
- rit.* (ritardando) above the first measure of the eighty-eighth staff.
- rit.* (ritardando) above the first measure of the eighty-ninth staff.
- rit.* (ritardando) above the first measure of the ninetieth staff.
- rit.* (ritardando) above the first measure of the ninety-first staff.
- rit.* (ritardando) above the first measure of the ninety-second staff.
- rit.* (ritardando) above the first measure of the ninety-third staff.
- rit.* (ritardando) above the first measure of the ninety-fourth staff.
- rit.* (ritardando) above the first measure of the ninety-fifth staff.
- rit.* (ritardando) above the first measure of the ninety-sixth staff.
- rit.* (ritardando) above the first measure of the ninety-seventh staff.
- rit.* (ritardando) above the first measure of the ninety-eighth staff.
- rit.* (ritardando) above the first measure of the ninety-ninth staff.
- rit.* (ritardando) above the first measure of the one hundredth staff.

Parola

Seguei And. no $\frac{9}{8}$

Allegro
Parola

final Allegro $\text{G} \# \text{C}$ *staccato*

The musical score consists of ten staves. The first staff begins with the word "final" and the tempo "Allegro". The key signature is one sharp (F#) and the time signature is common time (C). The first staff includes the instruction "staccato". The second staff has "p" (piano) and "vz" (forte) markings. The third staff has "p" and "fz" markings. The fourth staff has "p" and "fz" markings. The fifth staff has "p" and "fz" markings. The sixth staff has "p" and "fz" markings. The seventh staff has "p" and "fz" markings. The eighth staff has "p" and "fz" markings. The ninth staff has "p" and "fz" markings. The tenth staff has "p" and "fz" markings. The score concludes with the word "Volti" written below the final staff.

Vivo

Staccato

p

p *rinc*

p

p

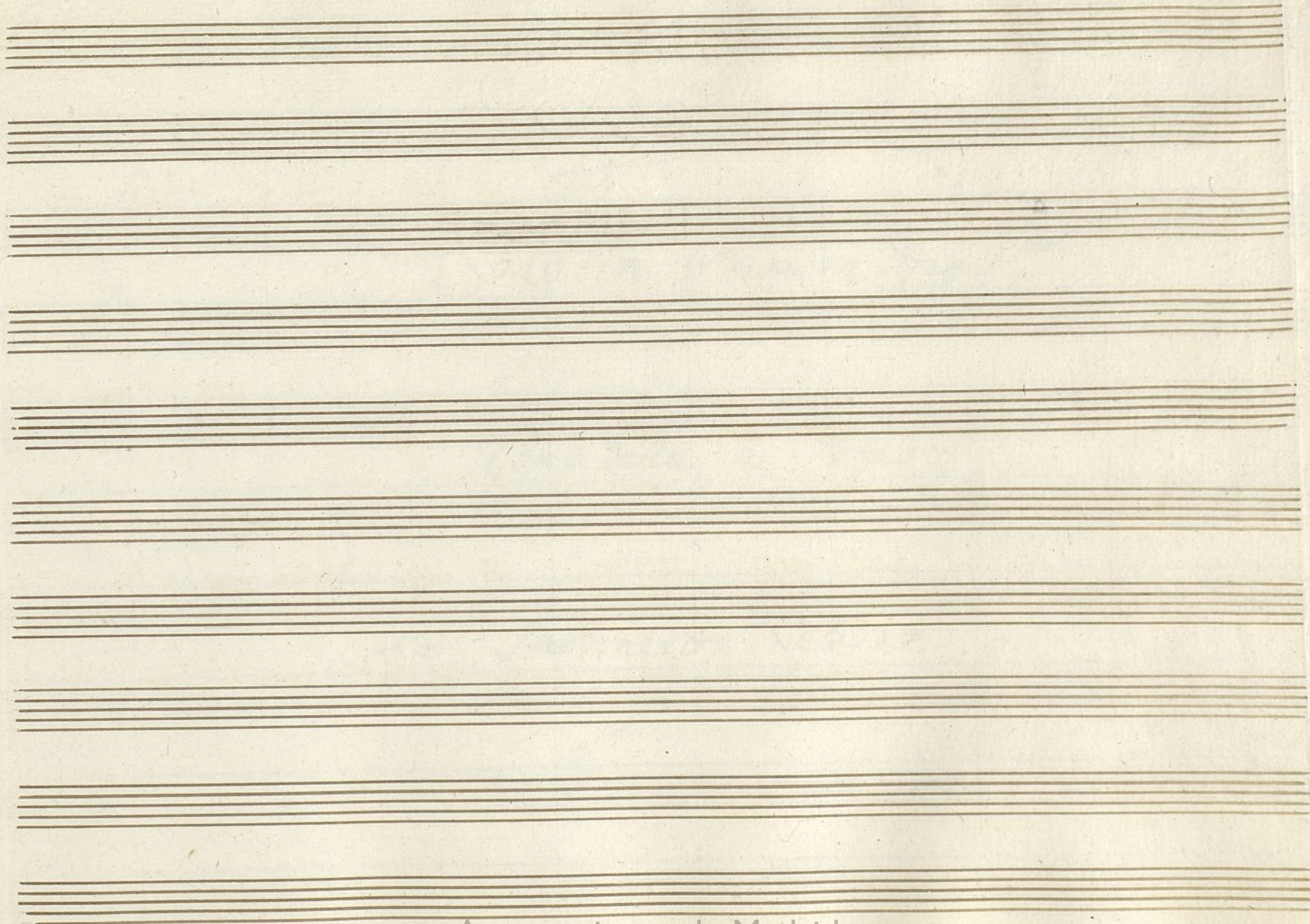
p

p

p

p

1



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Violin Primero Dupli^{do}

Conadilla à Jus;

Los Jardineros Celosos

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Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and various time signatures. The first staff is marked *Allegretto* in 3/4 time. The second staff is marked *Andro* in 6/8 time. The final staff is marked *Allegro* in 3/4 time. Dynamic markings include *f* (forte), *p* (piano), *sf* (sforzando), and *pp* (pianissimo). The score contains numerous slurs, ties, and ornaments, indicating a complex and expressive piece.

Handwritten musical score on six staves. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and ornaments. Performance markings include *p*, *f*, *Allegro*, and *Parola*. The piece concludes with a double bar line and the word *Parola* written in cursive.

Handwritten musical score on seven staves. The notation includes various rhythmic values, accidentals, and performance markings. The first staff begins with the tempo marking *Andante* and a time signature of 2/4. A double bar line with a slash is present after the first measure. The second staff contains the marking *rit.* above the first measure and *rit.* above the eighth measure. The third staff has a 4/4 time signature. The fourth staff features a 3/4 time signature. The fifth staff is marked *2 vez* above the first measure. The sixth staff includes the marking *rit.* above the first measure. The seventh staff concludes with the instruction *Paroza y al segno* followed by a double bar line with a slash, and *y Paroza* after another double bar line with a slash.

Handwritten musical score on a page with ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

Key markings and annotations include:

- And.^{te}* (Andante) at the beginning.
- 2^{mo}* (second movement) at the top left.
- voz* (voice) at the top right.
- All.^o* (Allegro) in the middle section.
- le* (likely *le* or *le*) appearing multiple times as a marking.
- po* (piano) and *rinke* (likely *rinke* or *rinke*) as dynamic or performance markings.

The score features complex rhythmic patterns, including triplets and sixteenth-note passages, and uses various clefs (treble and bass).

& J ~ || *Parola*

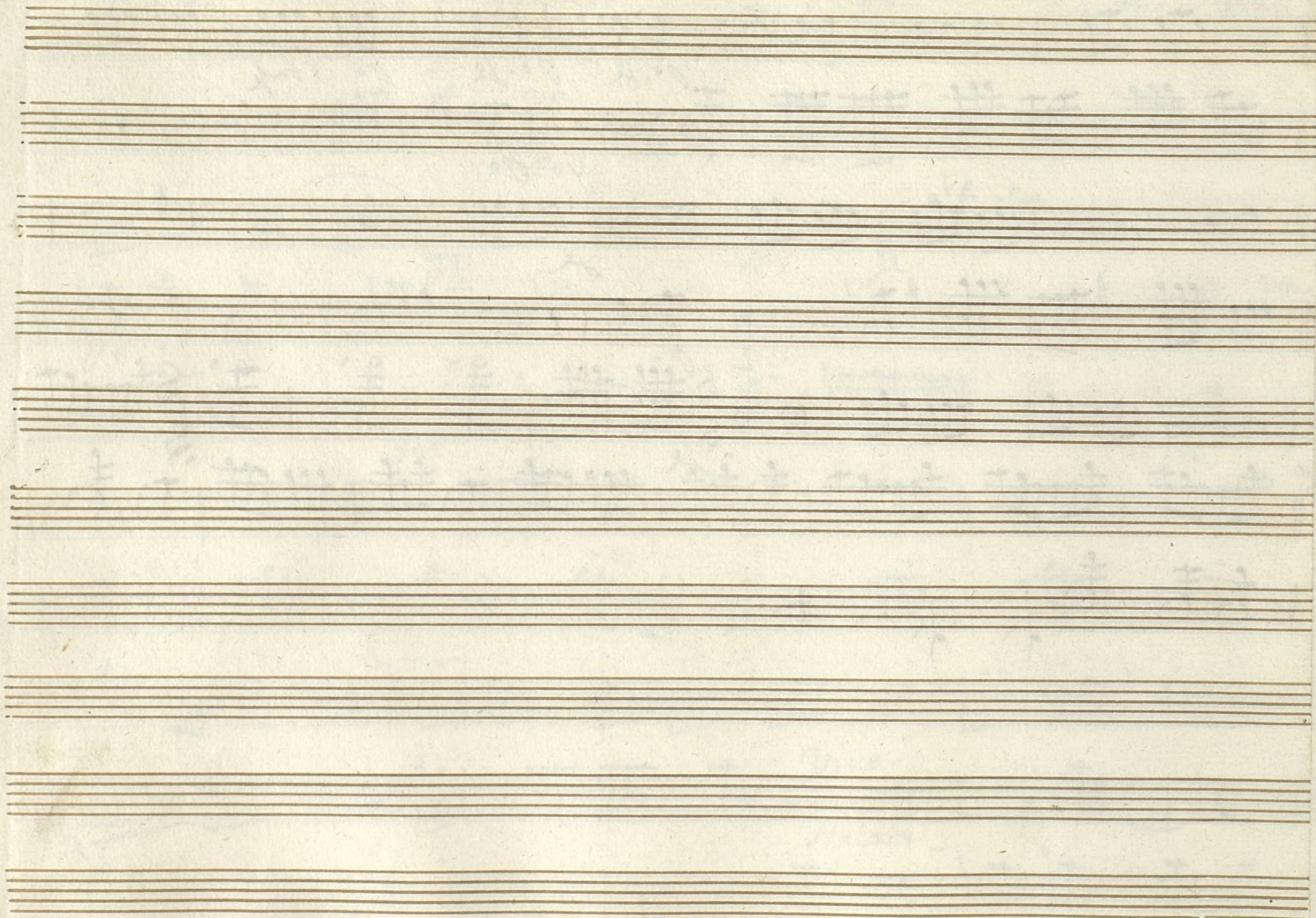
Sequi. *Andro* & $\frac{9}{8}$ *p* *le* *p* *vo*

Allegro, y Parola

final *Allegro* & $\sharp\sharp$ $\frac{6}{8}$ *Staccato*

The musical score consists of ten staves of handwritten notation. The first staff begins with the word "final" and the tempo marking "Allegro" in a 6/8 time signature with two sharps (F# and C#). The piece is marked "Staccato". The notation includes various rhythmic patterns, rests, and dynamic markings such as "p", "f", "ff", and "p_o". A "Vivo" marking appears above the eighth staff. The score concludes with a double bar line on the tenth staff.

Handwritten musical score on seven staves. The first staff has a treble clef and a key signature of one sharp (F#). The music consists of a vocal line with lyrics and several accompaniment staves. The lyrics are "po le po le po rinh" on the first line, "u po" on the second, and "2" on the fourth. The notation includes various rhythmic values, accidentals, and dynamic markings like "p" and "f".



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Violin Segundo

Conadilla a Deus;

Los Tardineros celosos;

//

Allegretto 3/4

Handwritten musical score for a piece in G major, 3/4 time. The score consists of ten staves. The first staff is marked "Allegretto" and "3/4". The second staff has a tempo change to "Andro" and a dynamic marking "p". The third staff has a dynamic marking "p" and a "V" symbol. The fourth staff has a dynamic marking "p". The fifth staff has a dynamic marking "p". The sixth staff has a tempo change to "Allegro" and a dynamic marking "p". The seventh staff has a dynamic marking "p". The eighth staff has a dynamic marking "p". The ninth staff has a dynamic marking "p". The tenth staff has a dynamic marking "p". The score includes various musical notations such as treble clefs, key signatures, time signatures, notes, rests, and ornaments.

3

c. 2

c. 2

Allegro

Andante

2

Parola

volti

Allegretto $\text{G}\sharp$ $\frac{2}{4}$

Parola

All. poco $\text{G}\sharp$ $\frac{6}{8}$

Punteado *arco*

Fisique

And.^{te} 6/8 6/8

p

2 vez

3

Parola

y al segno

y Parola

Andte & $\frac{2}{4}$ *po*

vo

All^o

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

trink *trink* *trink* *trink* *trink* *trink* *trink* *trink* *trink* *trink*

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Handwritten musical score on ten staves. The first four staves contain a piece of music with various notes and rests. The fifth staff is labeled "Segue: Andno" and contains a new section of music. The sixth and seventh staves continue this section. The eighth staff is labeled "Allegro, y Parola" and contains a final section of music. The ninth and tenth staves are empty.

Volh

Final *Allegro* $\frac{6}{8}$ *Stacatto*

vo
po

po *ni* *le* *vo*

vo

le *po* *alto* *vo*

alto *vo*

vo

le

Vivo Stacatto

vo

le *po* *le*

Handwritten musical score on six staves. The first staff has lyrics "po le po rinh le" written below it. The notation includes various rhythmic values, accidentals, and dynamic markings like "p" and "2 p".

The image shows a page from an old music manuscript book. It features ten horizontal musical staves, each consisting of five lines. The paper is aged and yellowed, with some faint blue ink markings and a small brown stain on the left side. The text 'Ayuntamiento de Madrid' is printed at the bottom center of the page.

Ayuntamiento de Madrid

Violin Segundo

Conadilla à Duo;

Los Tardíneros Celosos;

Allegretto $\frac{3}{4}$

And.^{no}

2 vers

Allegretto

Ayuntamiento de Madrid

Handwritten musical score on seven staves. The music is in G major (one sharp) and common time (C). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The word "Allegretto" is written above the third staff, and "Finis" is written below it. The word "Parola" is written on the seventh staff, followed by a double bar line. The manuscript shows signs of age, including some staining and a small yellow mark in the upper right corner.

Allegretto & $\sharp\sharp$ $\frac{2}{4}$

All. poco & $\sharp\sharp$ $\frac{6}{8}$

D. C. y sigue

Andte

Handwritten musical score on eight staves. The notation includes treble clefs, a 6/8 time signature, and various musical symbols such as slurs, accents, and dynamic markings like 'p' and 'f'. The piece concludes with the instruction 'Parola, y al segno' followed by a double bar line and a slash, and 'y Parola'.

And.^{te} 2/4 ^{pp} no

pp *c.* *p* *f. p.* *f. p.* *te*

Handwritten musical notation on three staves, featuring treble clefs and various rhythmic patterns including eighth and sixteenth notes.

Handwritten musical notation on a single staff, ending with the word "Parola" written in cursive.

Handwritten musical notation on a single staff, beginning with the instruction "Segue Andante" and a time signature of 9/6. The notation includes a double bar line with a slash through it.

Handwritten musical notation on a single staff, continuing the piece with various rhythmic figures.

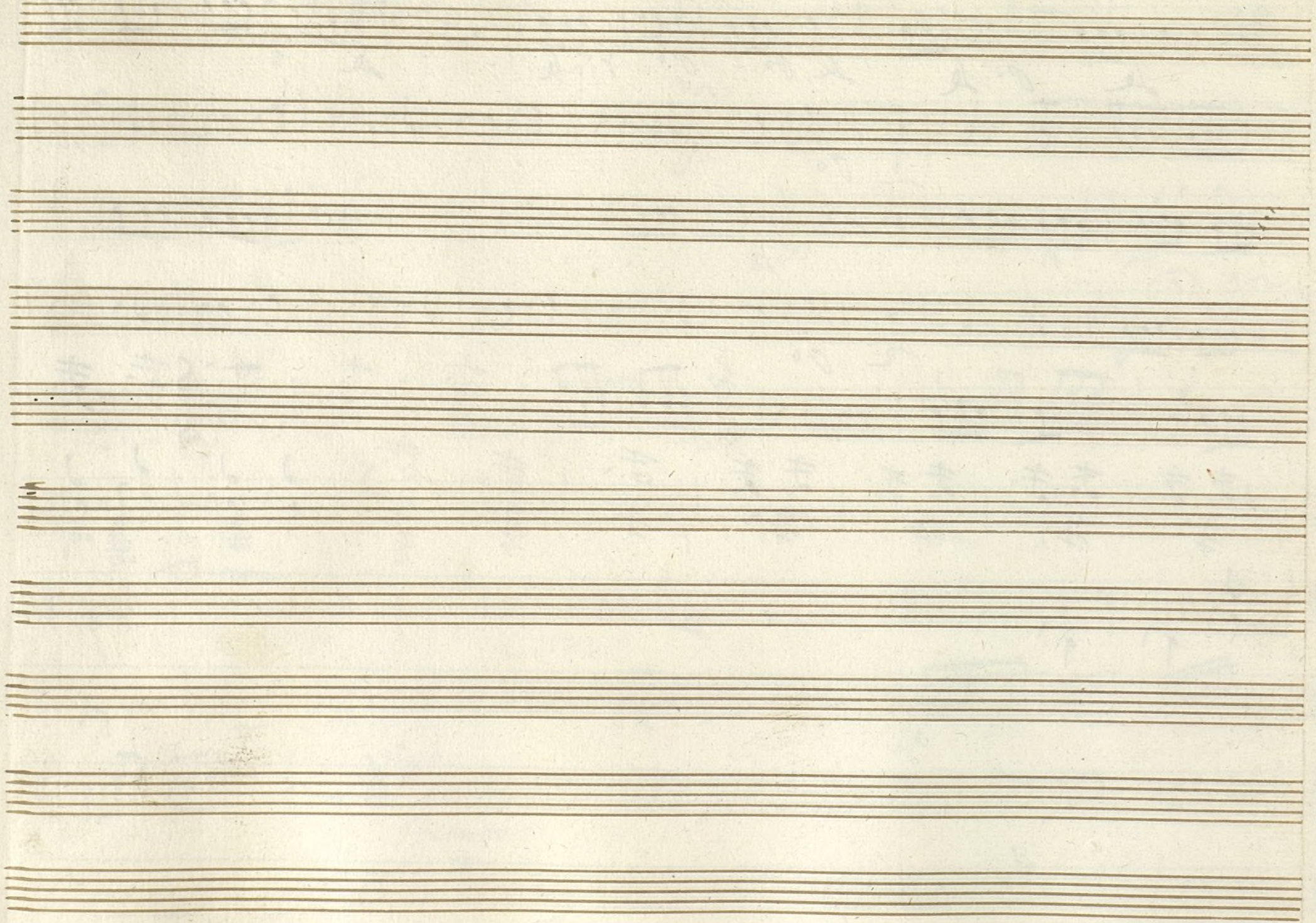
Handwritten musical notation on a single staff, continuing the piece with various rhythmic figures.

Handwritten musical notation on a single staff, ending with the instruction "Allegro" and the word "Parola" written in cursive.

final *Allegro* $\text{G} \# \# \frac{6}{8}$ *Stacatto*

p *vivo* *p* *Stacatto* *vivo* *p* *Stacatto* *vivo* *Stacatto* *p*

Handwritten musical score on aged paper, featuring multiple staves of music. 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 word "rink" is written below the first staff. The score is written in a cursive, historical style.



Ayuntamiento de Madrid

Oboe Primero

Mus 107-4

Conaditta a' Deus; Los Tardineros Celeros;

Allegretto $\frac{3}{8}$ And^{no} $\frac{6}{8}$ Alleg^{to} $\frac{3}{8}$ Solo $\frac{2}{4}$ Solo $\frac{2}{4}$ Alleg^{to} $\frac{2}{4}$ Parola $\frac{2}{4}$ Parola

The musical score consists of ten staves. The first staff begins with 'Allegretto' in 3/8 time, followed by a section marked 'And^{no}' in 6/8 time. The second staff continues with 'Alleg^{to}' in 3/8 time. The third staff includes a 'Solo' section in 6/8 time. The fourth staff has a 'Solo' section in 2/4 time. The fifth staff continues in 2/4 time. The sixth staff is marked 'Parola' in 2/4 time. The seventh staff is marked 'Alleg^{to}' in 2/4 time. The eighth staff continues in 2/4 time. The ninth staff is marked 'Parola' in 2/4 time. The tenth staff continues in 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings.

Allegro poco G^{\flat} $\frac{6}{8}$ *Sigue*

Andte G^{\flat} $\frac{6}{8}$ *dolce solo*

Andte $\frac{2}{4}$ *solo*

Parola y al segno ~~✕~~ *y Parola;*

Andte $\frac{2}{4}$ *solo*

Allo.

Handwritten musical notation on four staves. The first three staves contain rhythmic patterns with various note values and rests. The fourth staff begins with a double bar line and the word "Parola".

Segue. Tace // Parola

Final Allegro & # 6/8. Handwritten musical notation on a single staff, starting with a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on a single staff, featuring various note values and rests. Includes markings such as "voz" and "Solo".

Handwritten musical notation on a single staff, featuring various note values and rests. Includes the marking "Dolce".

Handwritten musical notation on a single staff, ending with the word "Volta" and the number "15".

Vivo

Handwritten musical score on six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p', 'f', 'solace', and 'p'. The music is written in a style characteristic of 18th or 19th-century manuscript notation.

Oboe Segundo

Mus 107-4

Tonadilla a Duo; Los Jardineros Celosos;

Allegretto $\frac{3}{8}$ *Andante*

vo

Allegro

Allegretto

17 24 c. 3 c. 10

Allegro

Parola

Parola

6
8 *All.^o poco taze* || 8 *And^{te} taze* || Parola

Handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p^o*, *All.^o*, and *le*. The piece concludes with the word "Parola" written at the end of the tenth staff.

Sequi.^s taze || Parola

final Allegro 8# 6/8

vor

vor

vivo

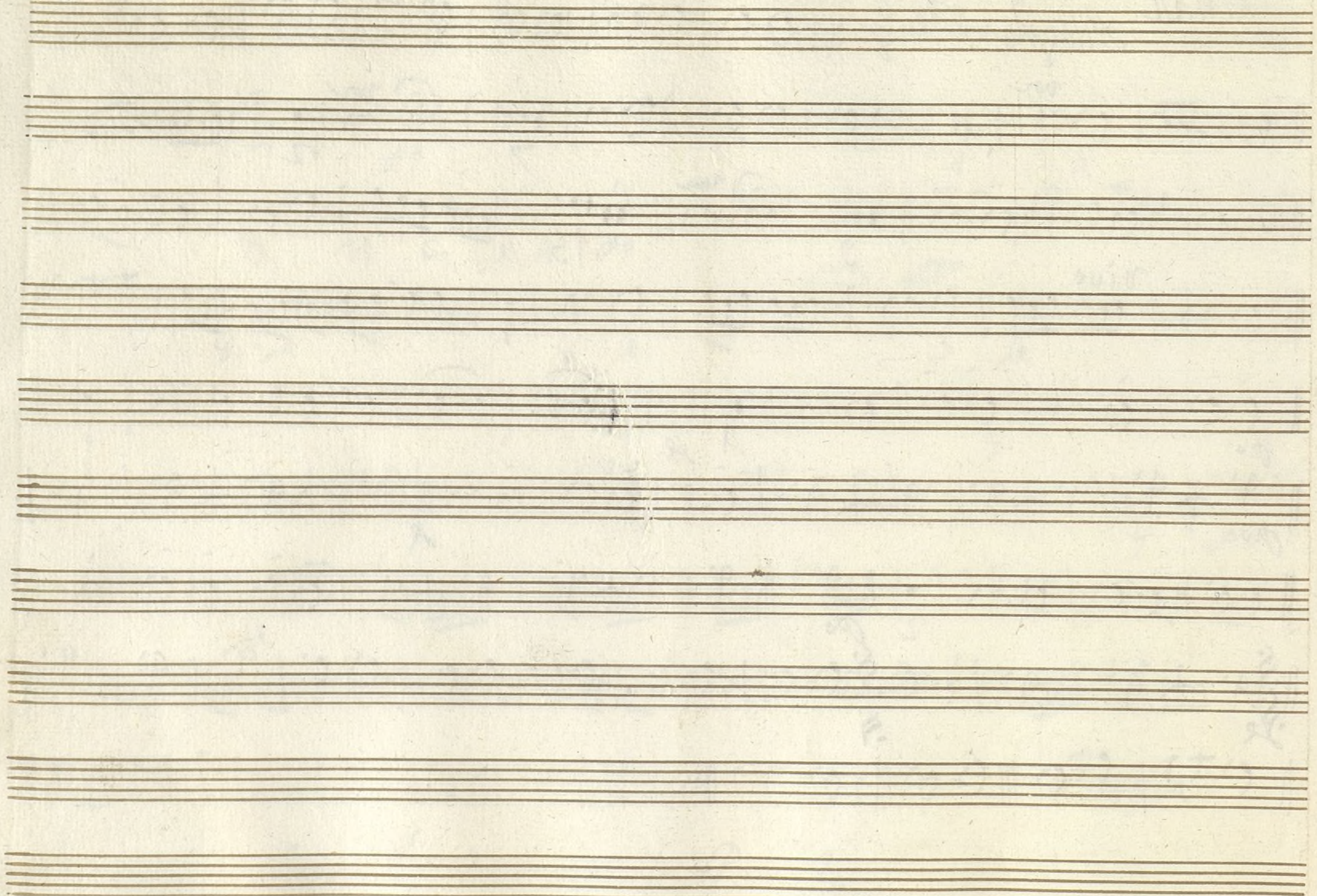
p

p

p

p

p



Ayuntamiento de Madrid

Clarinete

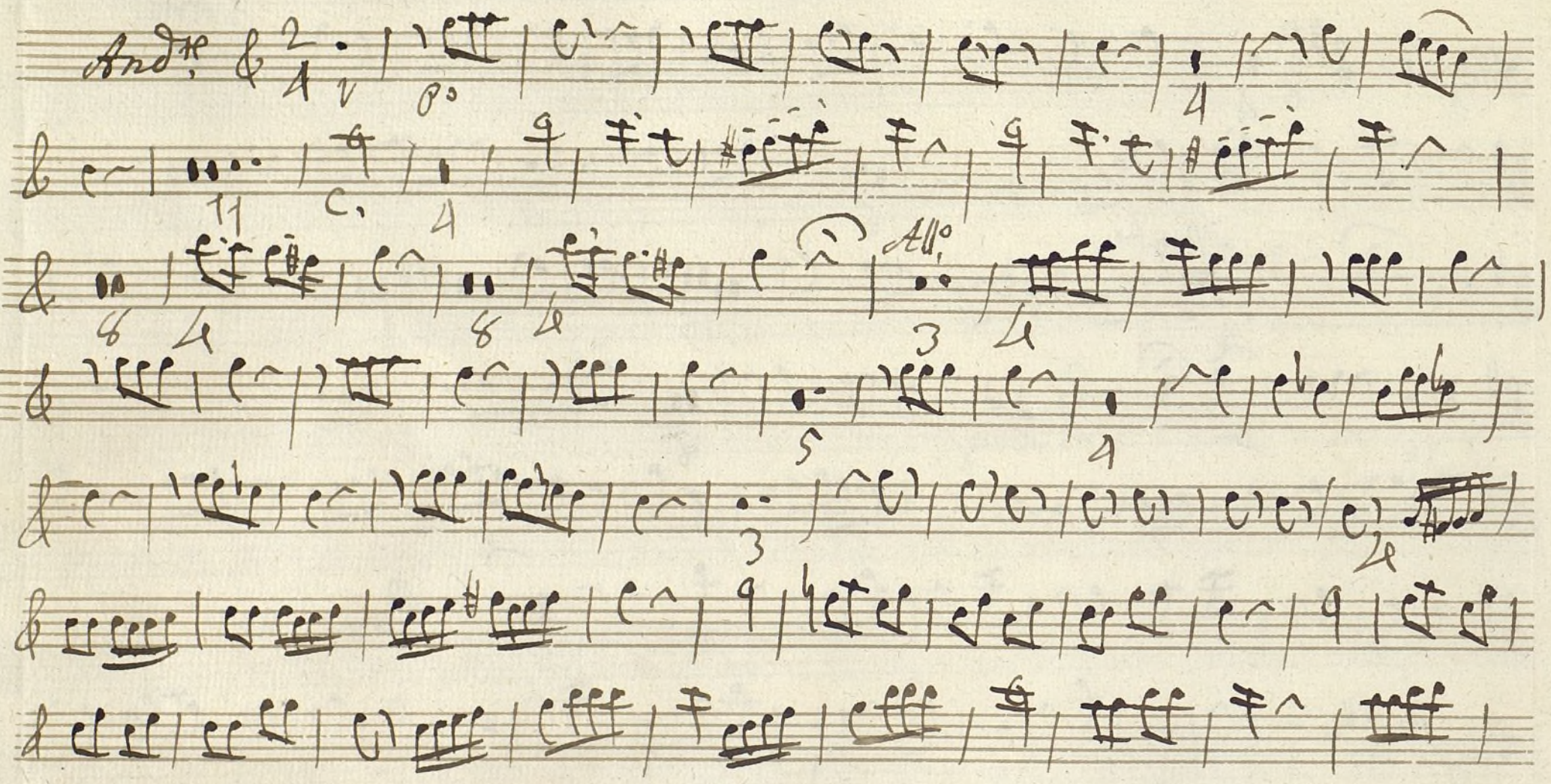
Mus 107-4

f
Sonadilla a Duo: Los Jardineros Celosos;

Allegro $\frac{3}{8}$ *And.^{no}*

3
6
17
24
3
10
4
8
4
Parola
Allegro $\frac{2}{4}$ 3
Parola

All.^o Pace // *And.^{te} Pace* // *Parolas*

And.^{te} & $\frac{2}{4}$ 

Parolas

Segue: Pace // *Parolas*

final Allegro & # 6/8 | e e r | t i m | e e r | t i m | f i m | e e r | e e t t e r |

^{vivo} | e e r | t i m | e e r | t i m | . . . | ^{vivo} | e e r | t i m | . . . | h e e r | h e e t | e e r |

| e e r | e e r | . . . | ^{vivo} | e e r | e e r | . . . | t t e e r | e e r | t e t e | t i m |

^{vivo} | e e r | e e r | t i m | e e r | e e r | t i m | . . . | ^{vivo} | t i t i | t i m | h e e r | e e r | e e r |

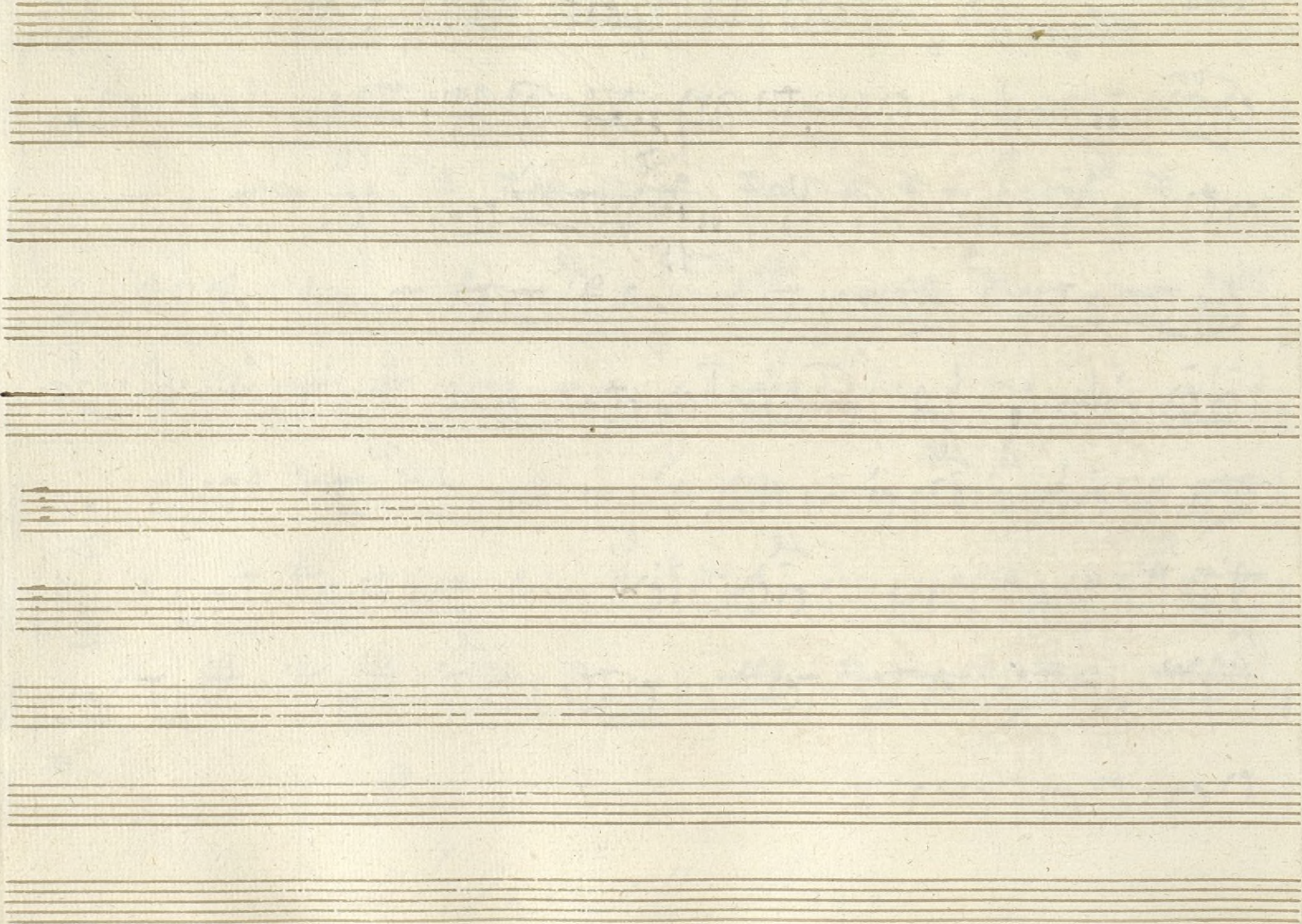
| h e e r | e e r | . . . | h e e r | e e r | e e r | e e t | e e r | . . . | q' | q' | q' | q' | q' | q' |

| q' | q' | e e r | e e r | e e r | q' | q' | q' | # q' | e e r | ^{vivo} | e e r | e e r | . . . |

| q' | q' | q' | q' | q' | e e r | e e r | e e r | q' | q' | q' | t e | q' | q' |

^{vivo} | q' | t e | e t t e | e t t e | e t t e | e t t e | e t | q' | q' | q' | t e r |

| e e r | e e r | e e r | ||



Ayuntamiento de Madrid

Crompa Primera

+

Mus 107-4

Canadilla a Duo; Los Jardineros Celeros;

In Se

Allegretto $\frac{3}{8}$

Andrno

var

Allegro

Allegro $\frac{2}{4}$

Parola

In Se

Allegretto $\frac{2}{4}$

~~Allegro~~ Allegro #0 & 6/8 yrique

Inclata Trompa solo dolce Andte & 6/8

Musical staff with notes and rests, including a 4-measure rest.

Musical staff with notes and rests, including a 2-measure rest.

Musical staff with notes and rests, including a 14-measure rest.

Parola y al segno ~~Allegro~~ Andte 2/4 Le ynce po

Musical staff with notes and rests, including a 3-measure rest.

Musical staff with notes and rests, including a 5-measure rest.

Musical staff with notes and rests, including a 3-measure rest.

Musical staff with notes and rests, including a 3-measure rest.

Handwritten musical notation on a single staff, featuring rhythmic patterns and a '3' time signature.

Handwritten musical notation with the words "Parola" and "sequi: zaze" written across the staff.

Handwritten text "finar In de" written across the staff.

Handwritten musical notation starting with the tempo marking "Allegro" and a 6/8 time signature.

Handwritten musical notation with dynamic markings "vivo" and "le" and measure numbers 14 and 15.

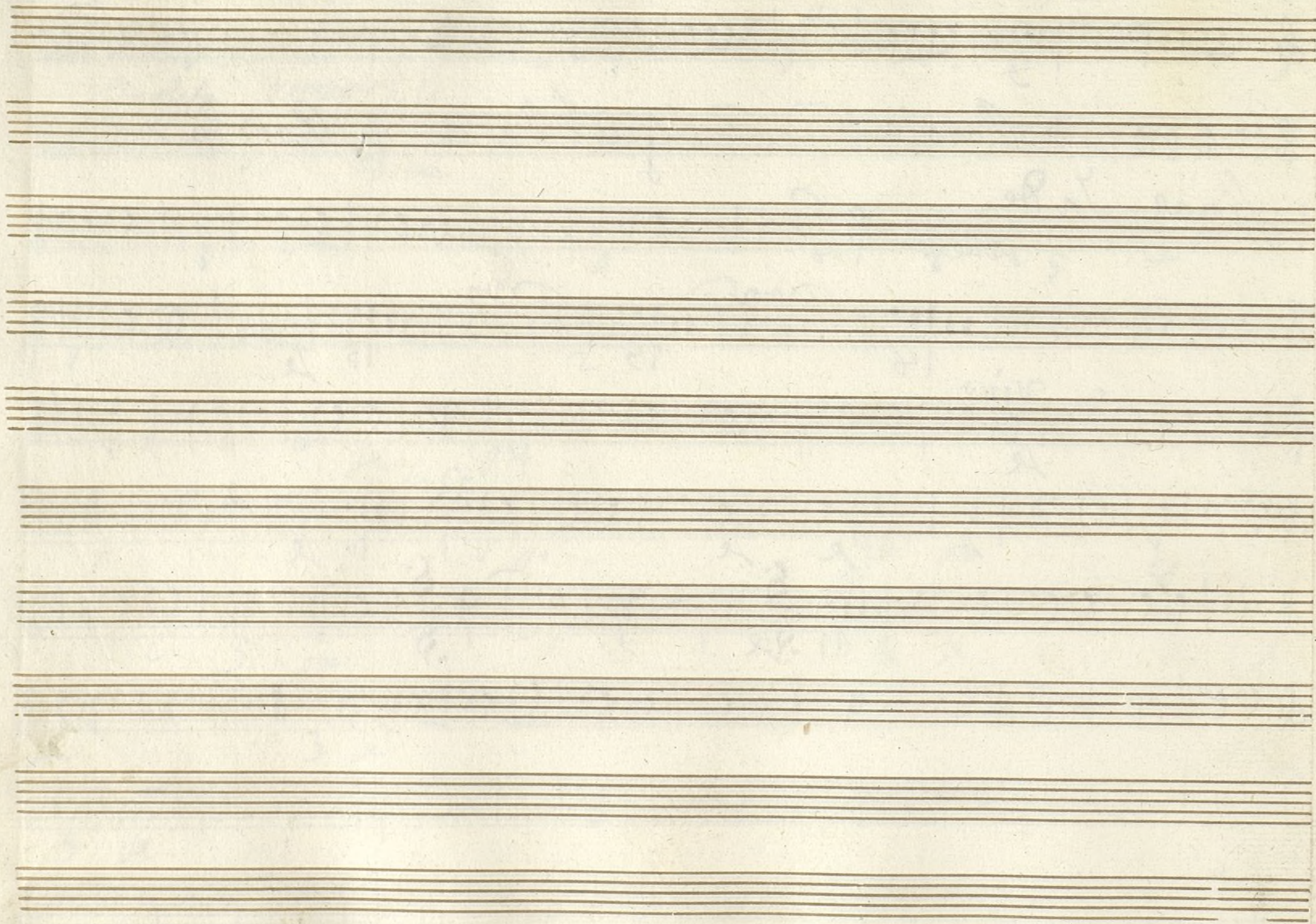
Handwritten musical notation with dynamic markings "vivo" and "le" and a 9-measure rest.

Handwritten musical notation with dynamic markings "A", "le", and "le" and a 10-measure rest.

Handwritten musical notation with dynamic markings "le" and "le" and a 11-measure rest.

Handwritten musical notation with a 9-measure rest and a double bar line.

Two empty musical staves at the bottom of the page.



Ayuntamiento de Madrid

Trompa Segunda

Mus 107-4

Conadilla à Duo; Los Tardineros Celosos;

In E

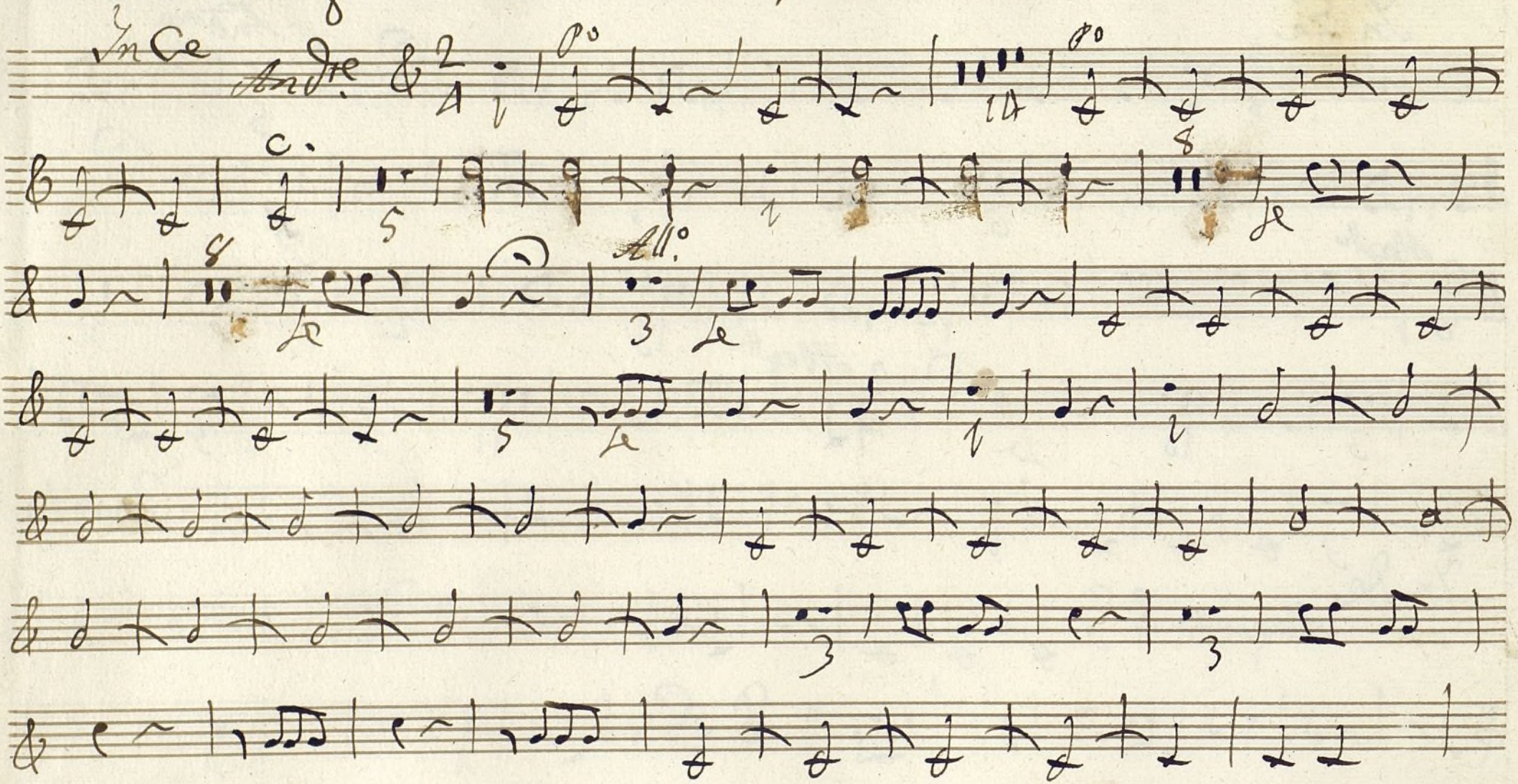
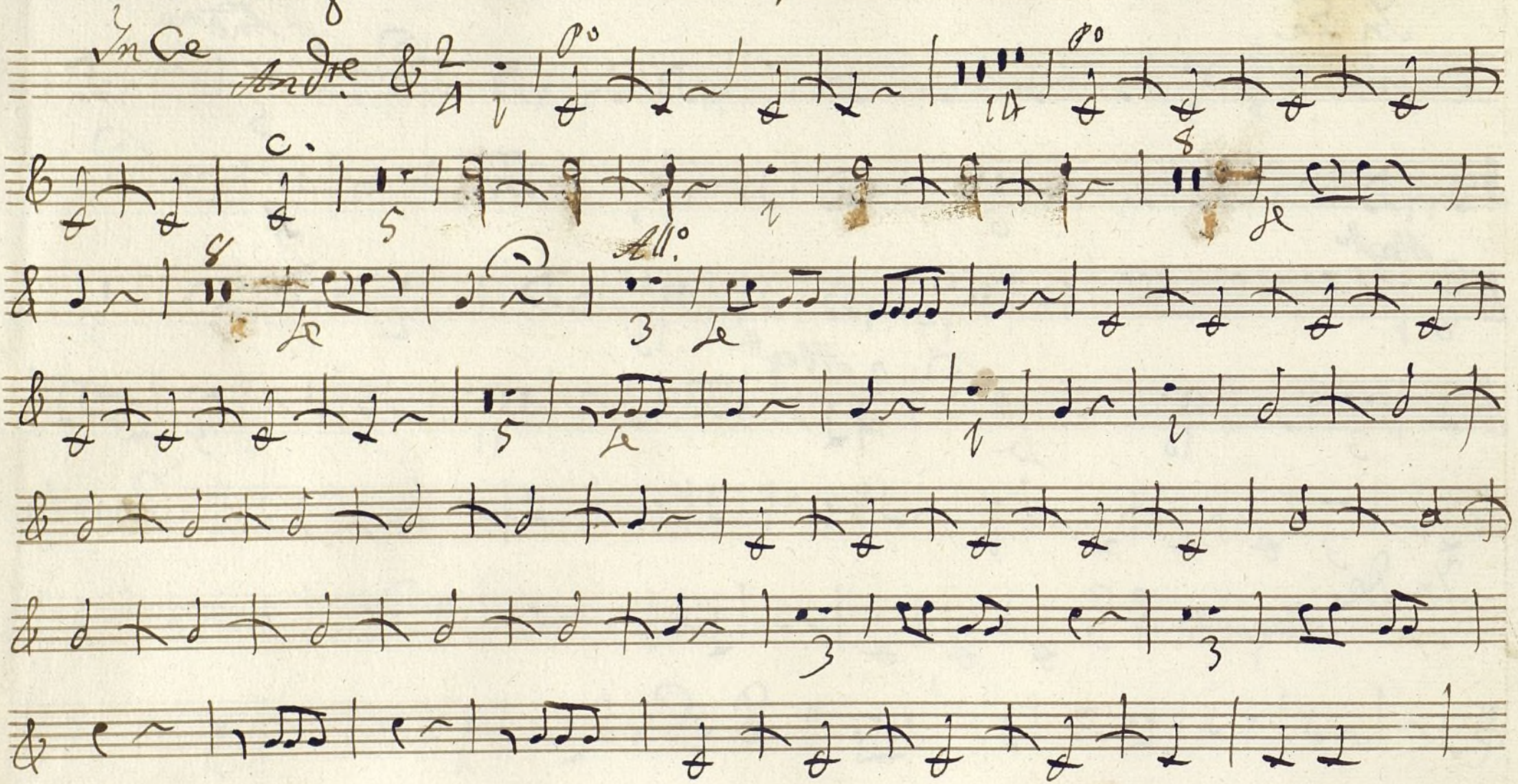
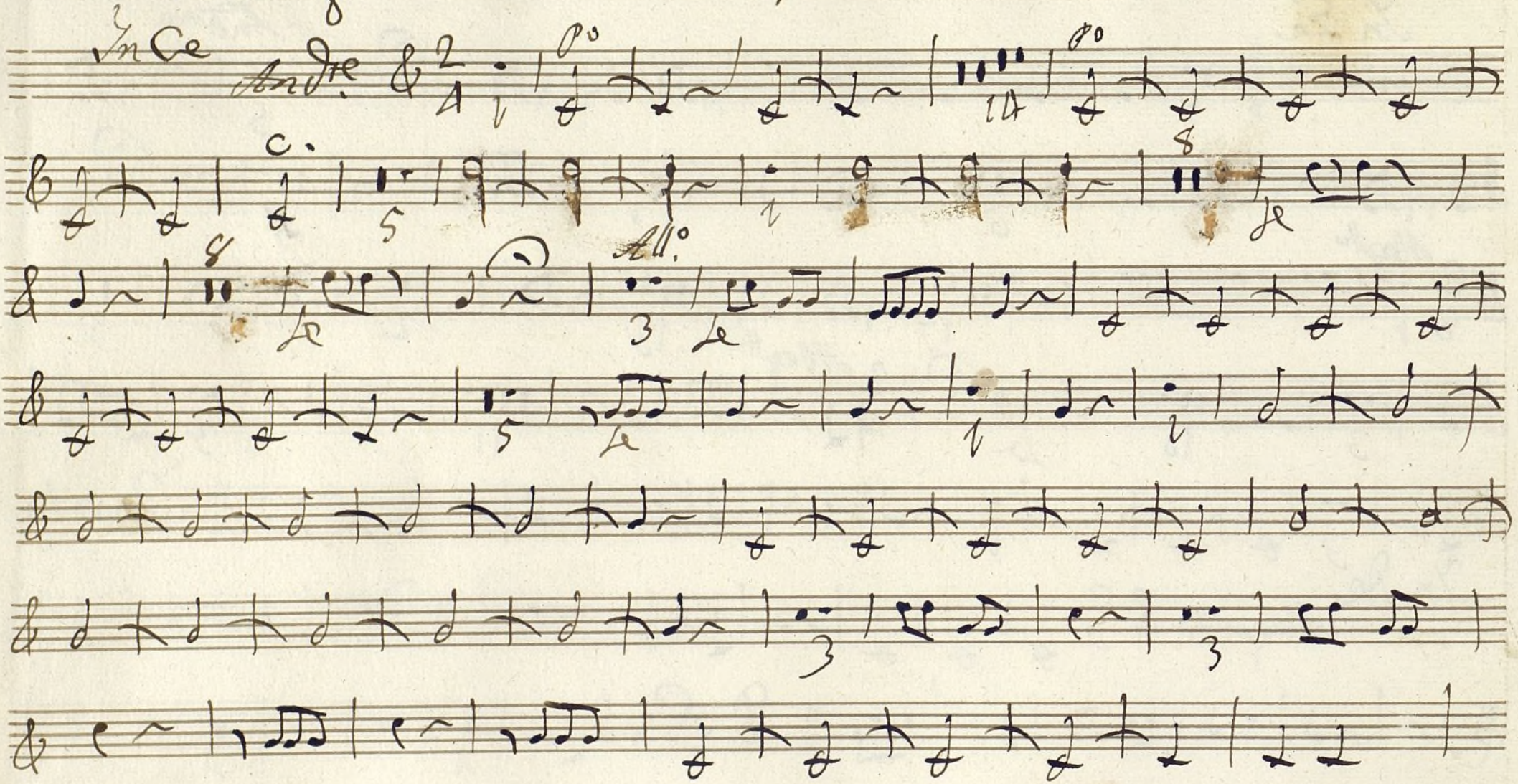
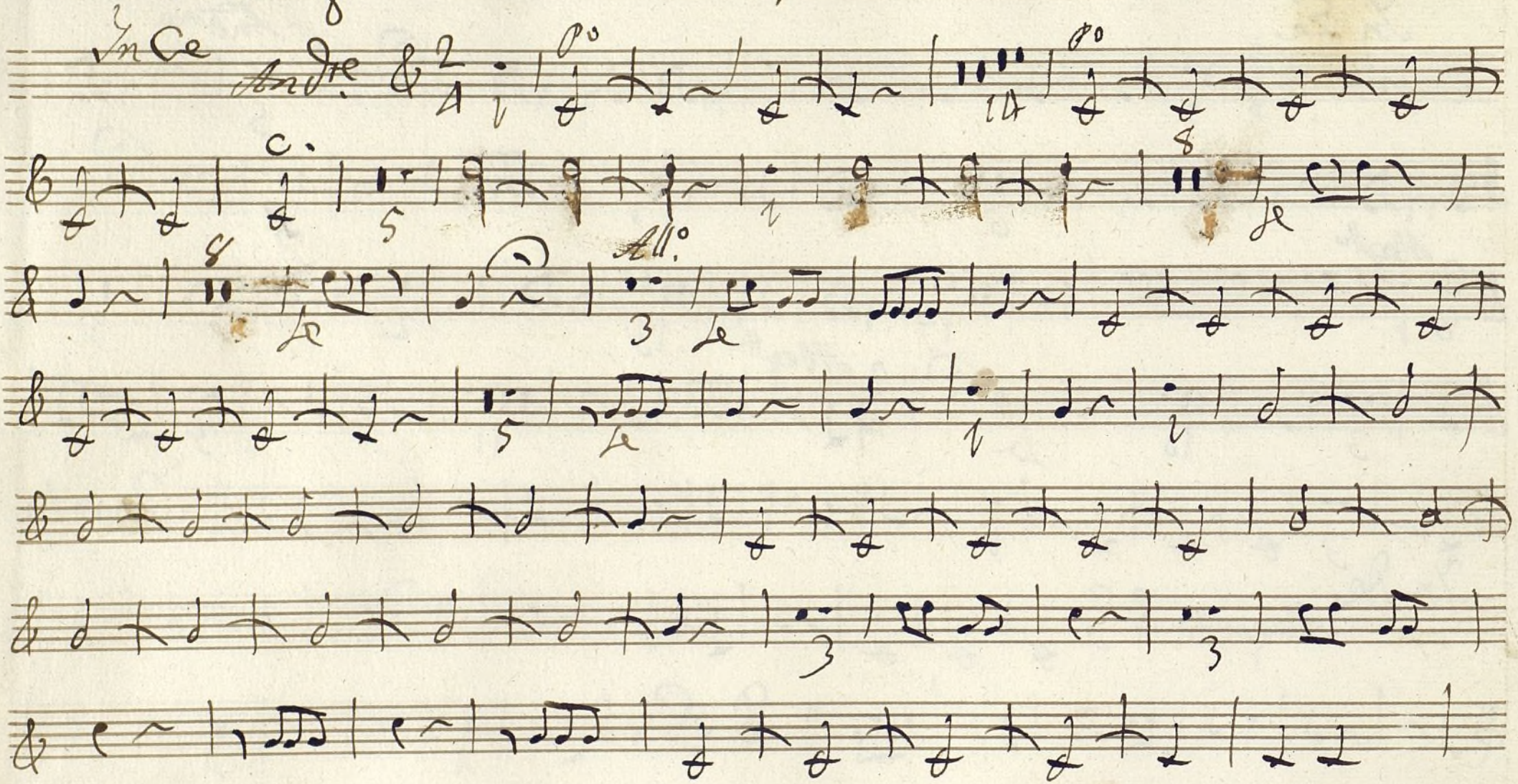
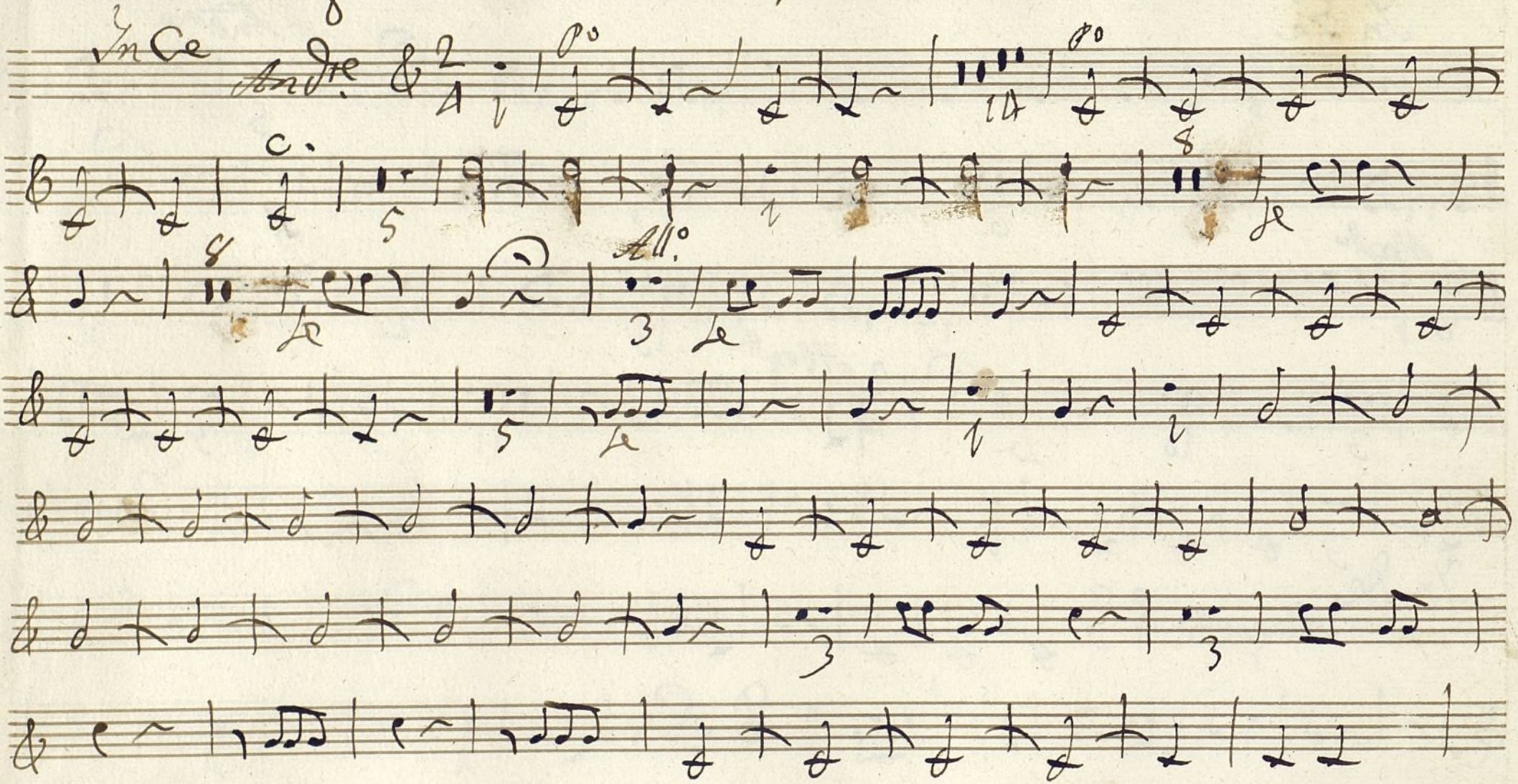
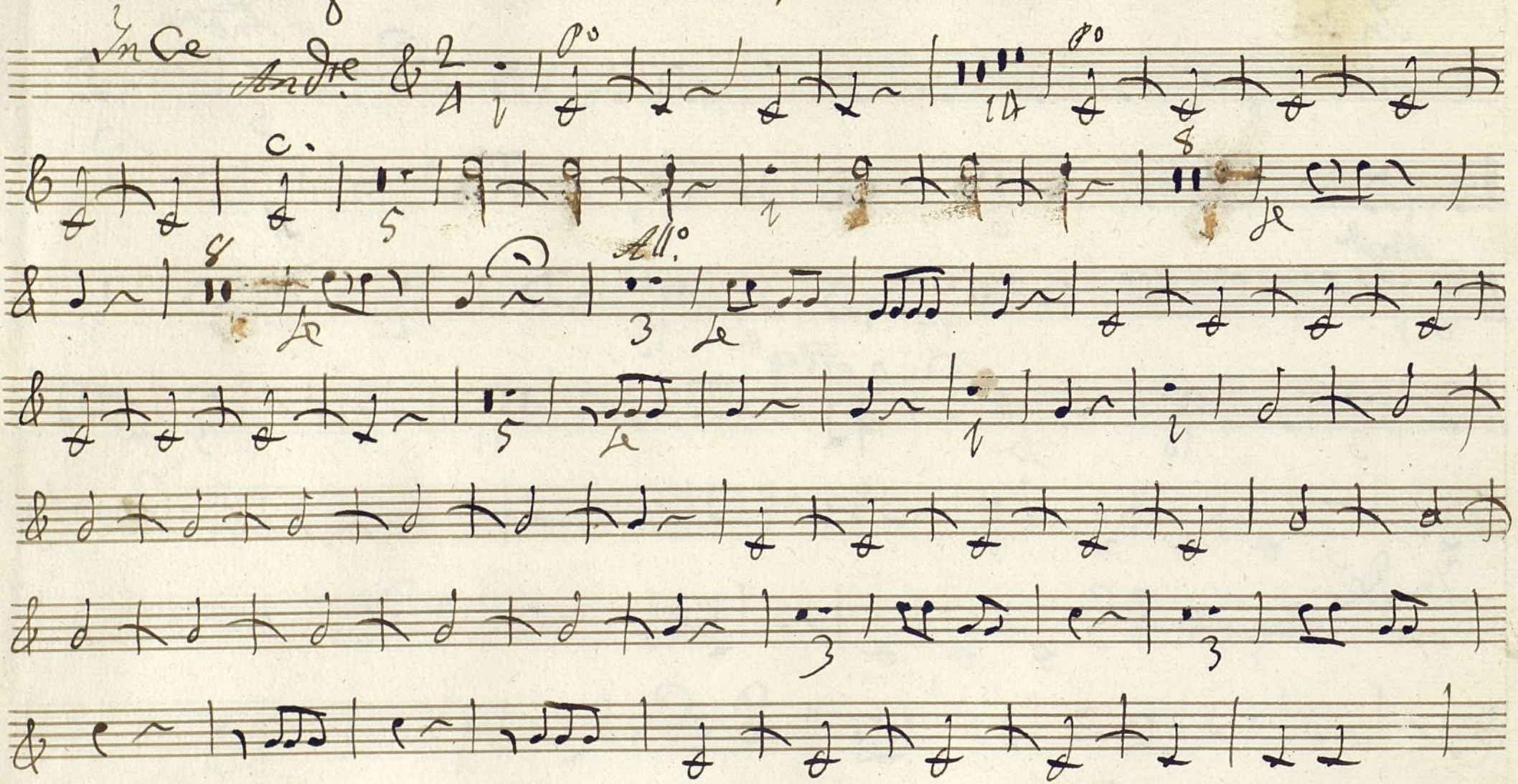
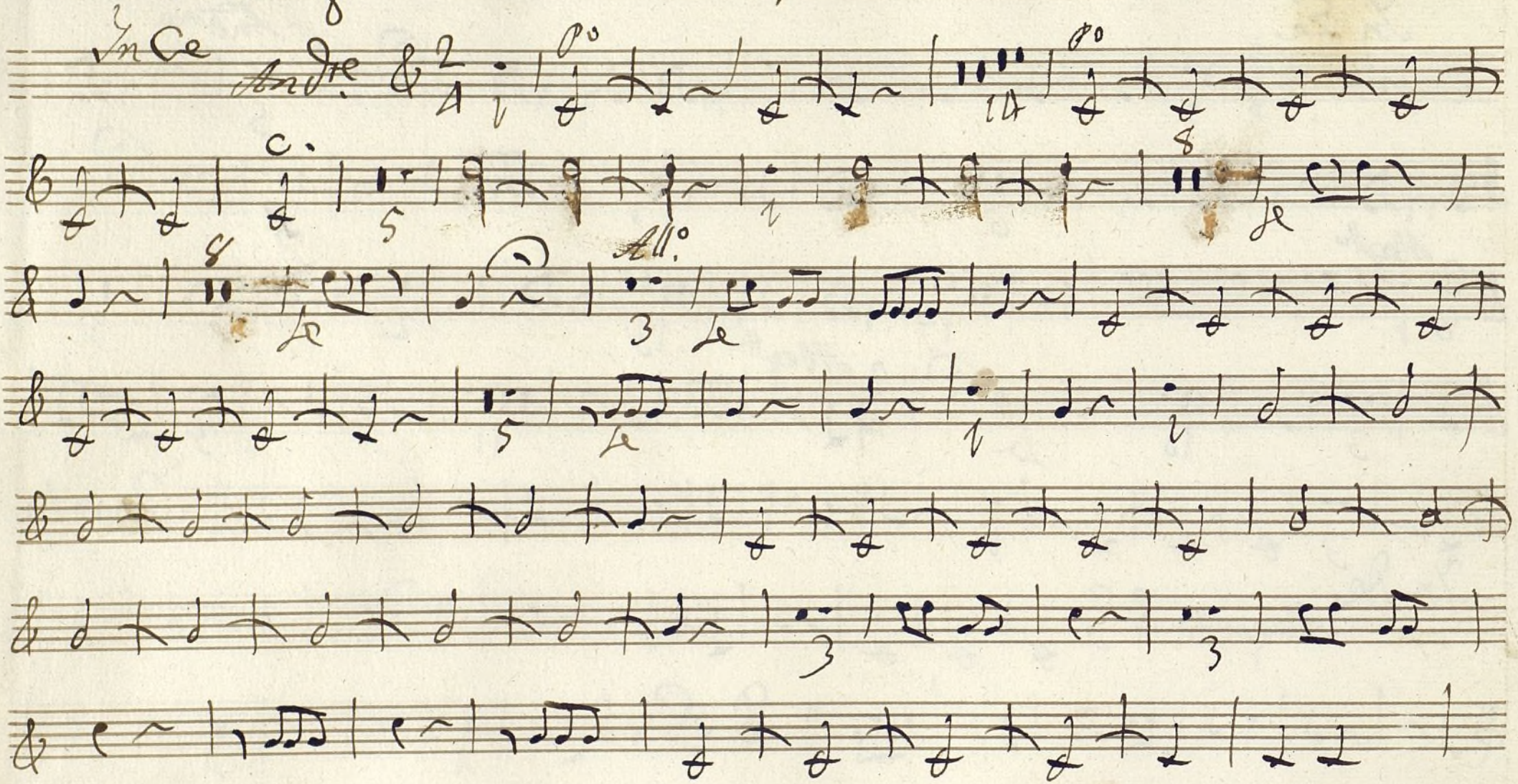
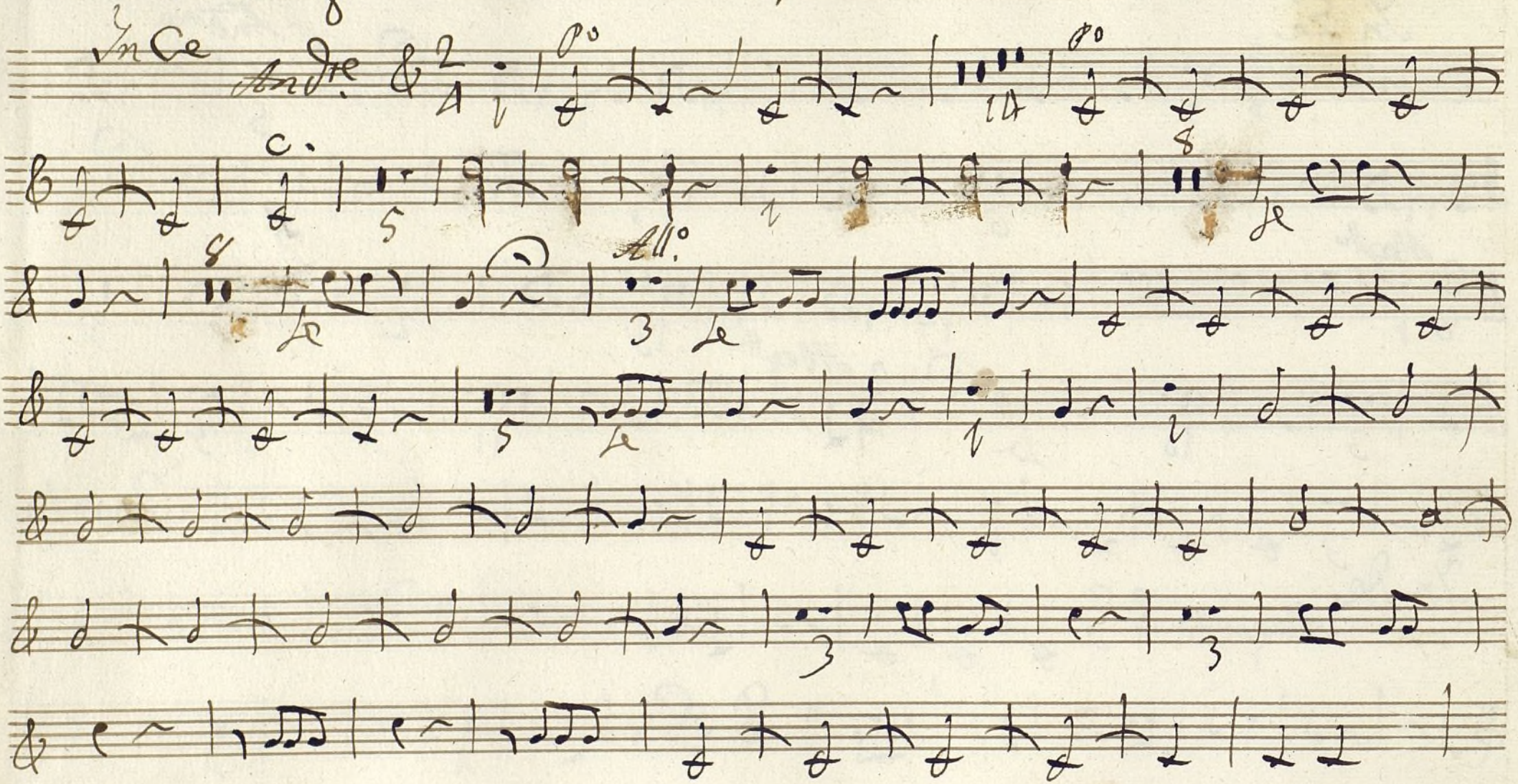
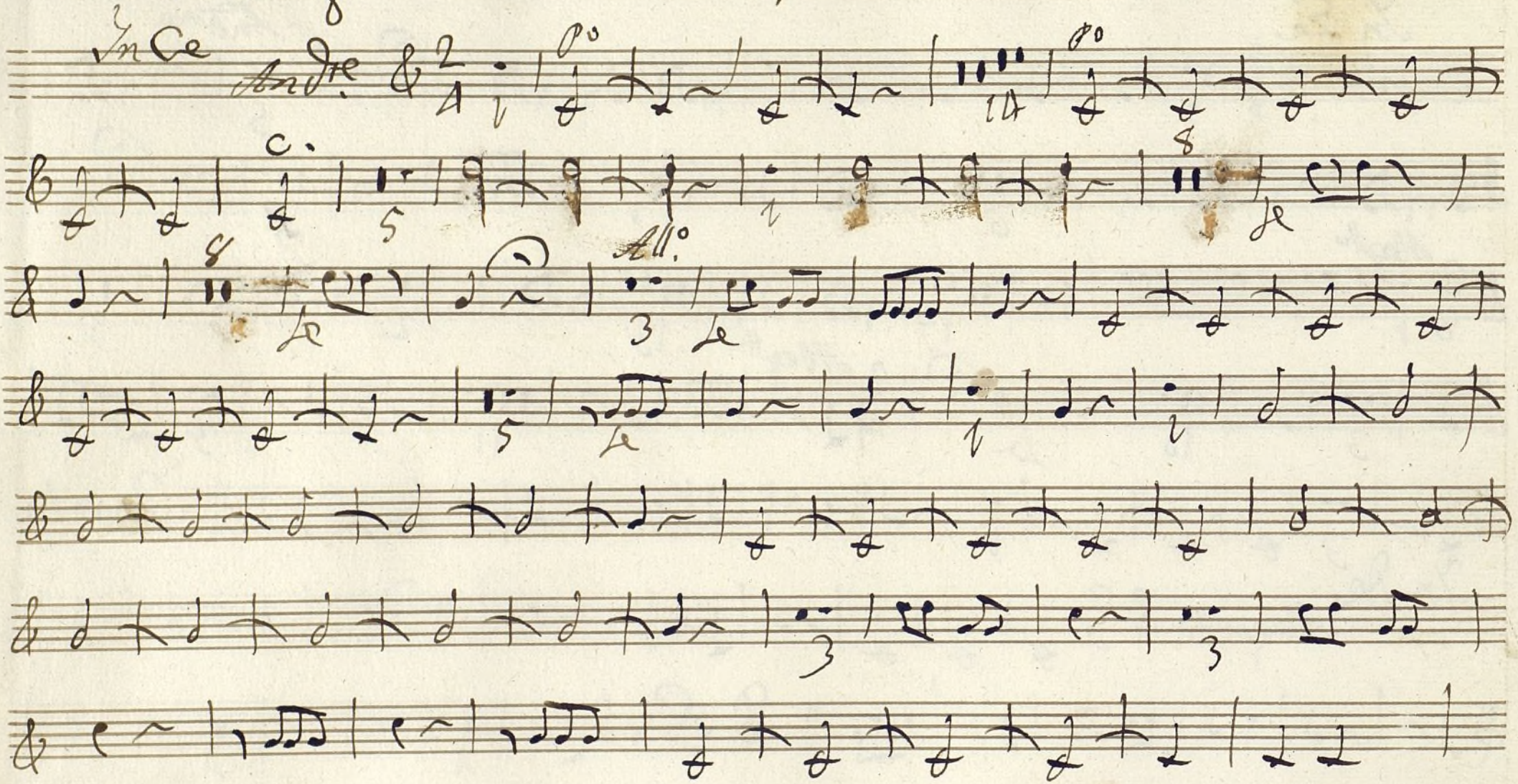
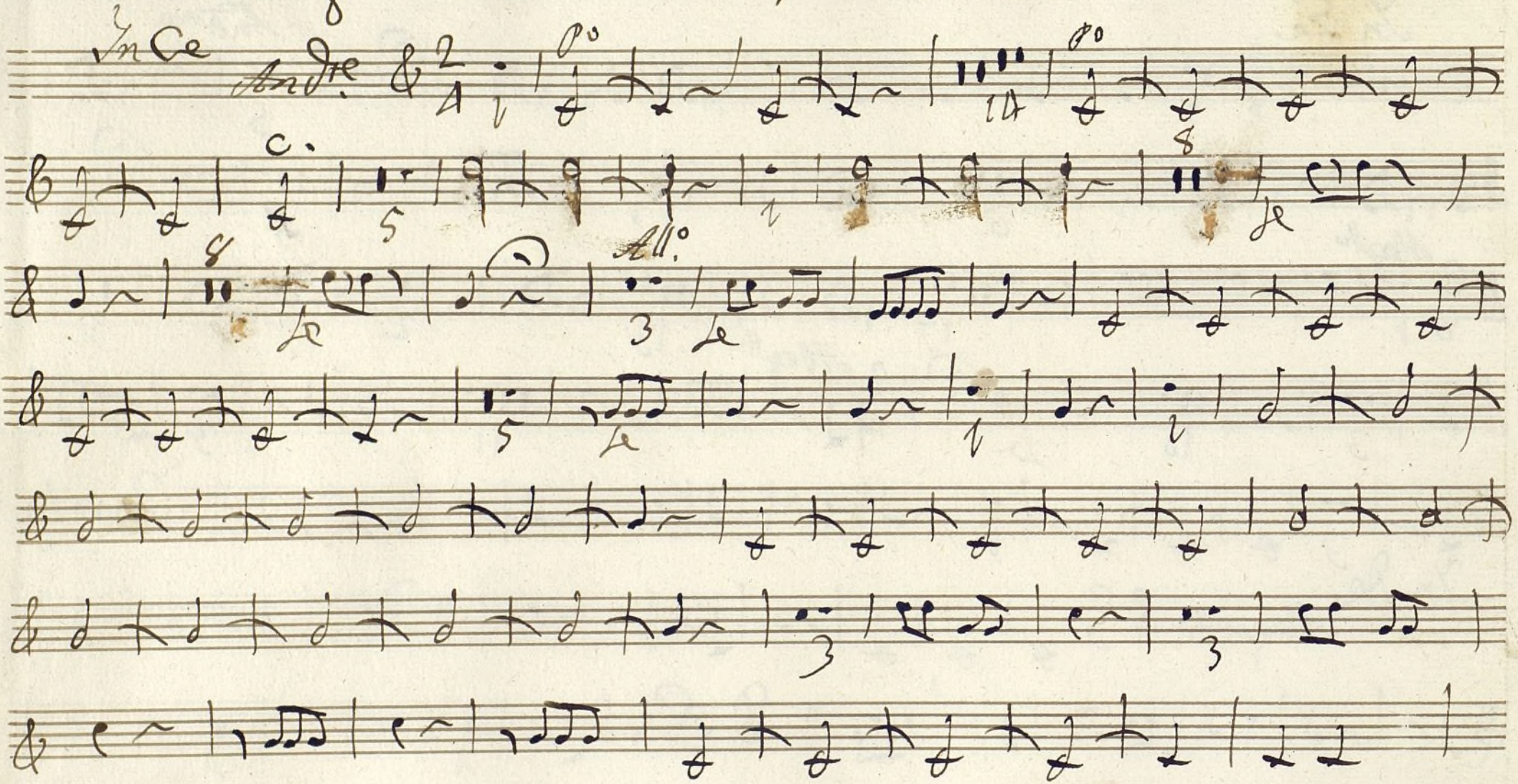
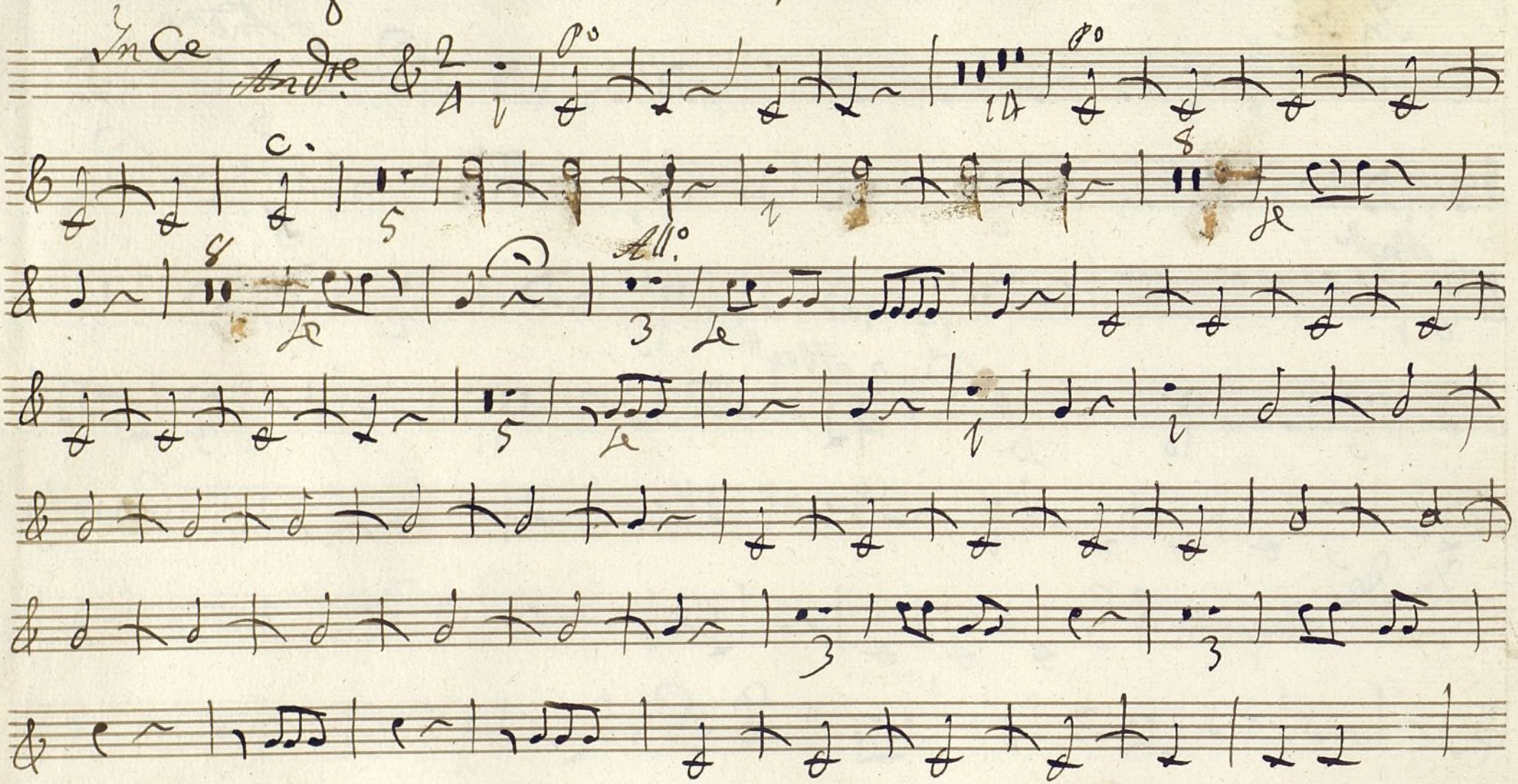
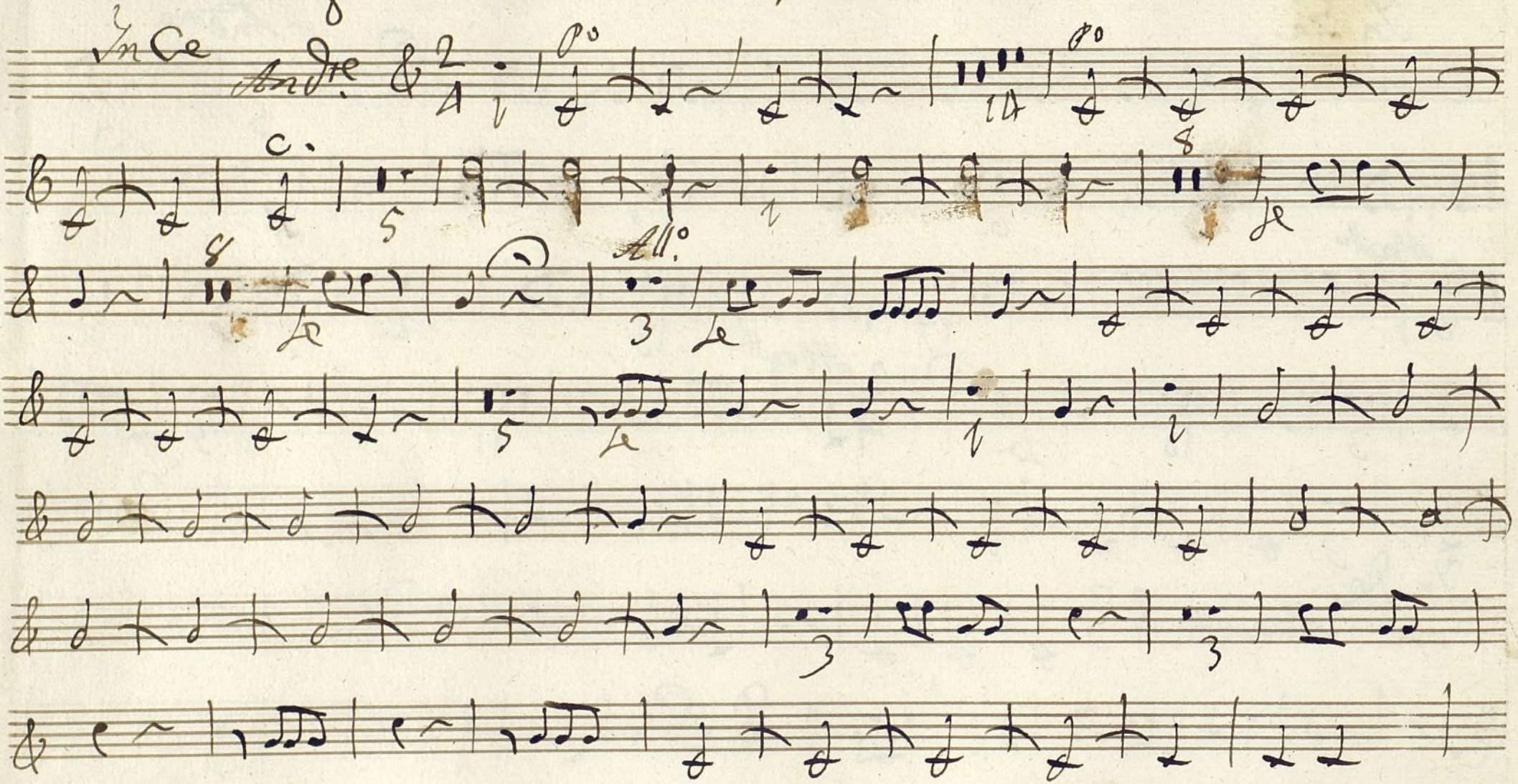
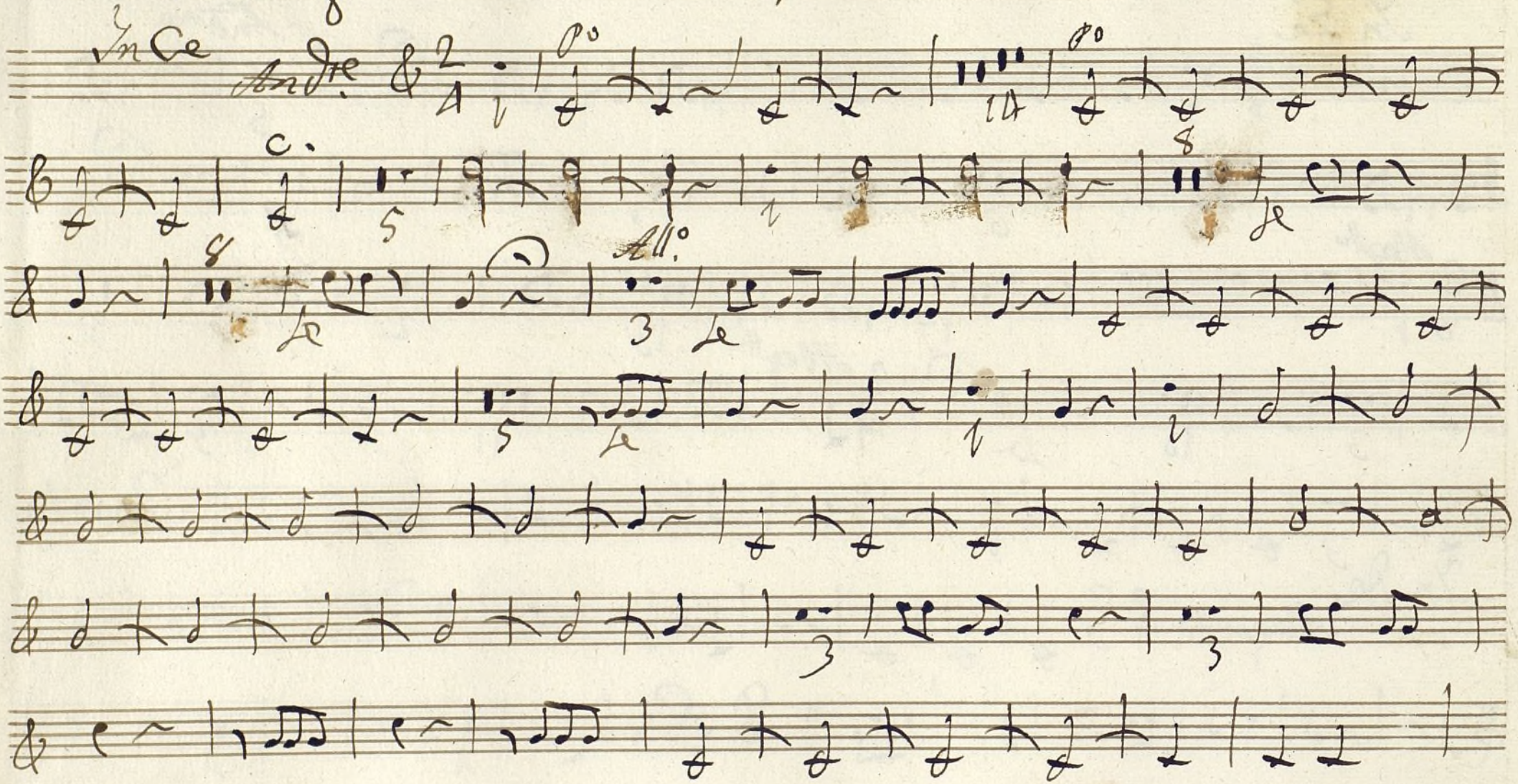
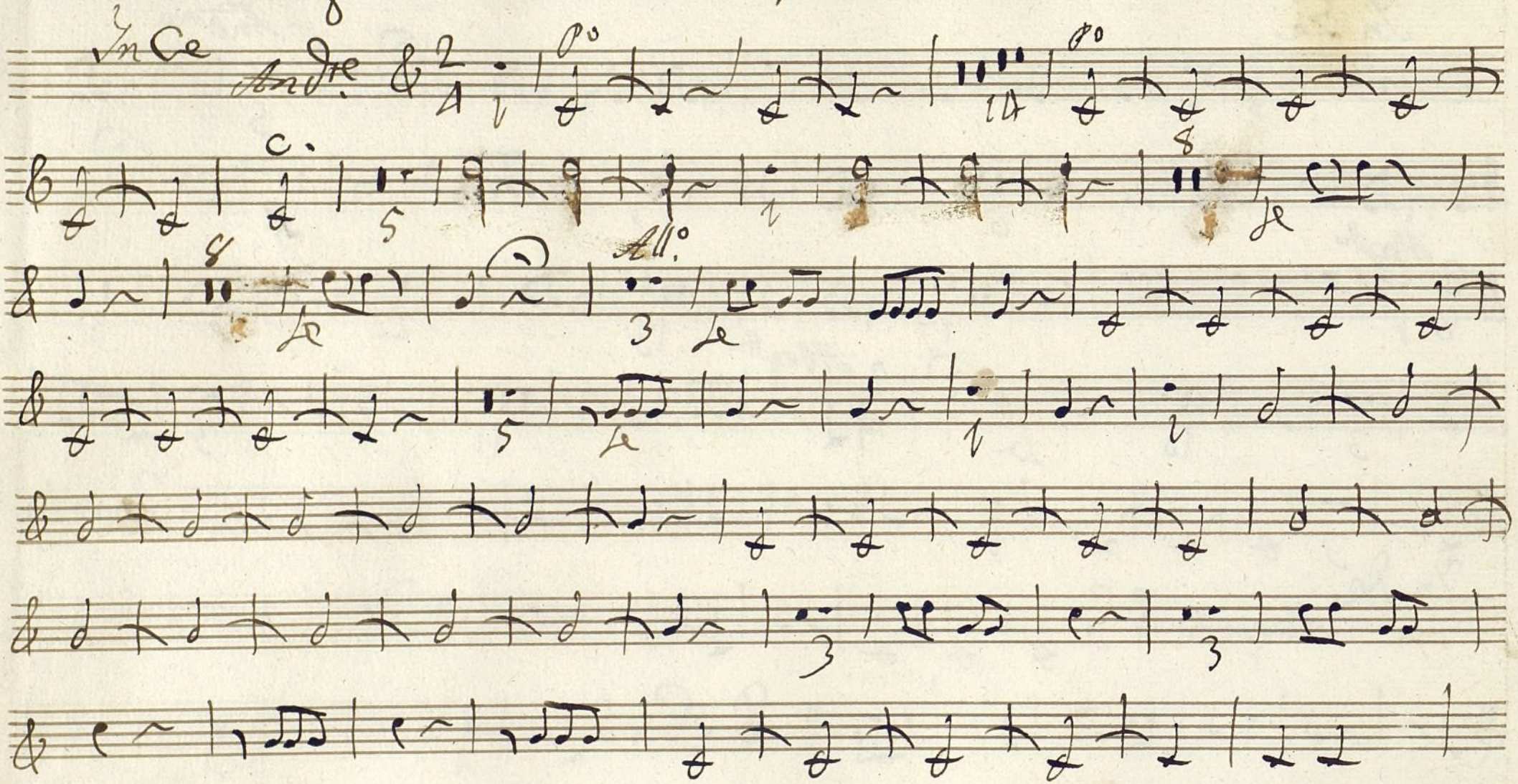
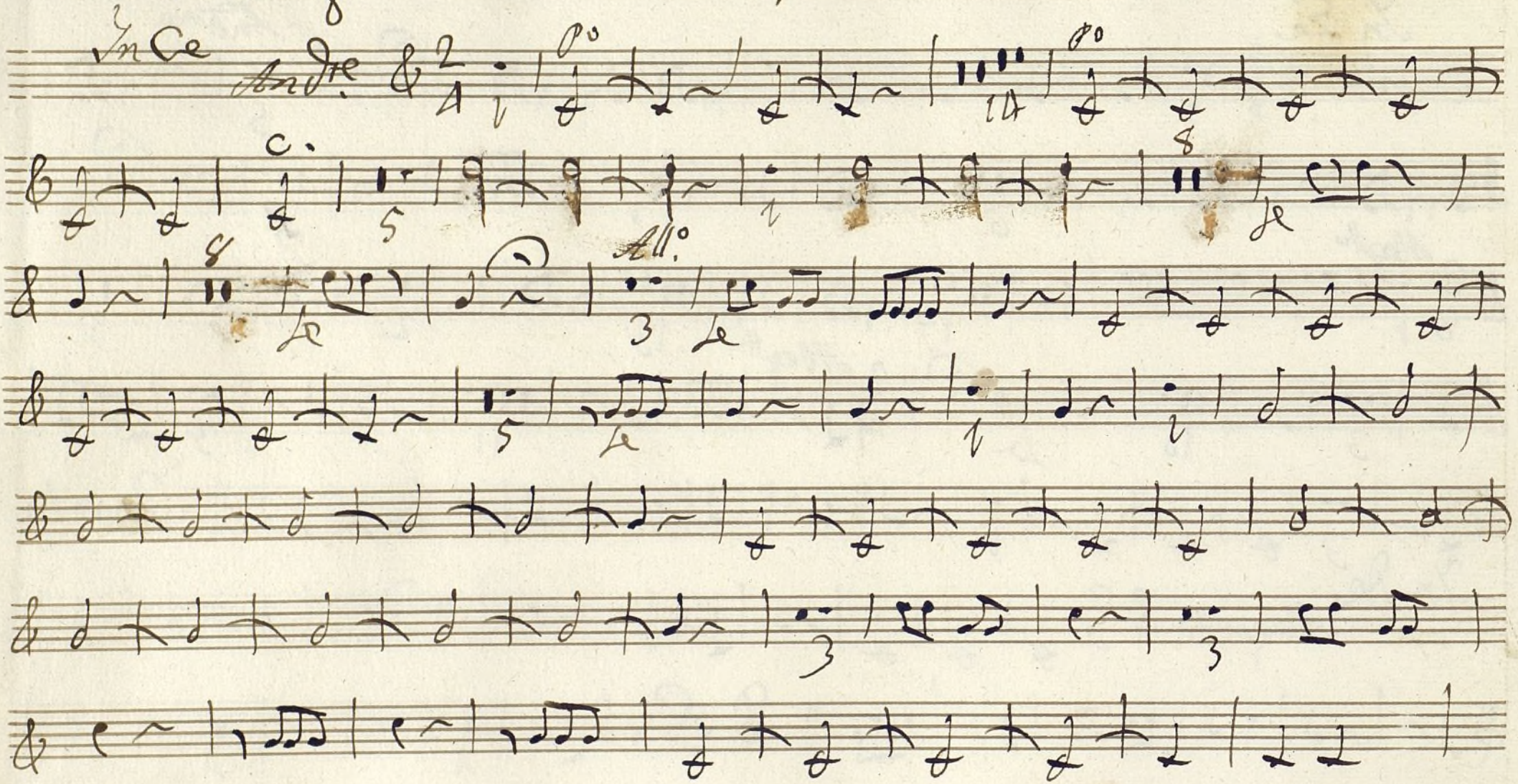
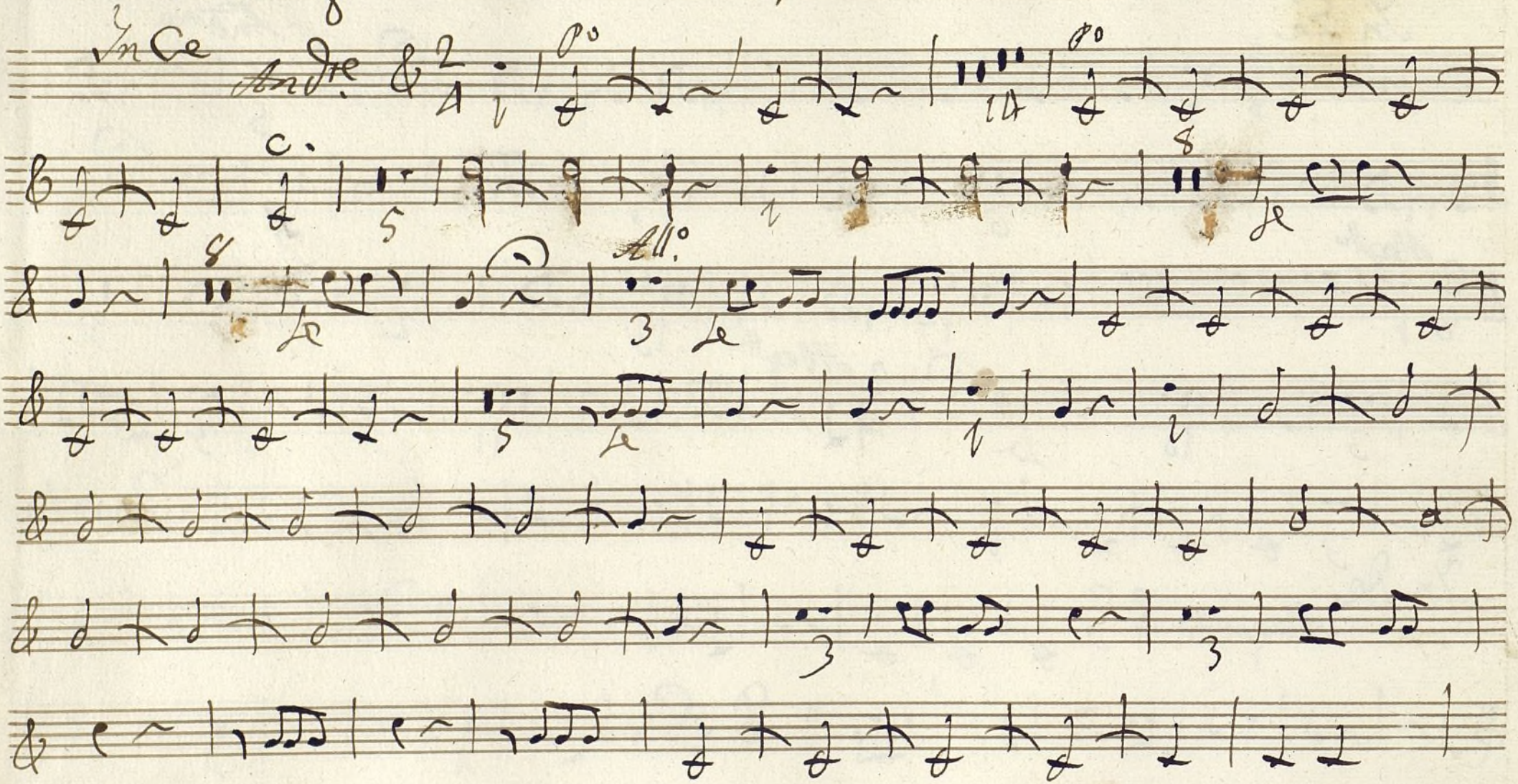
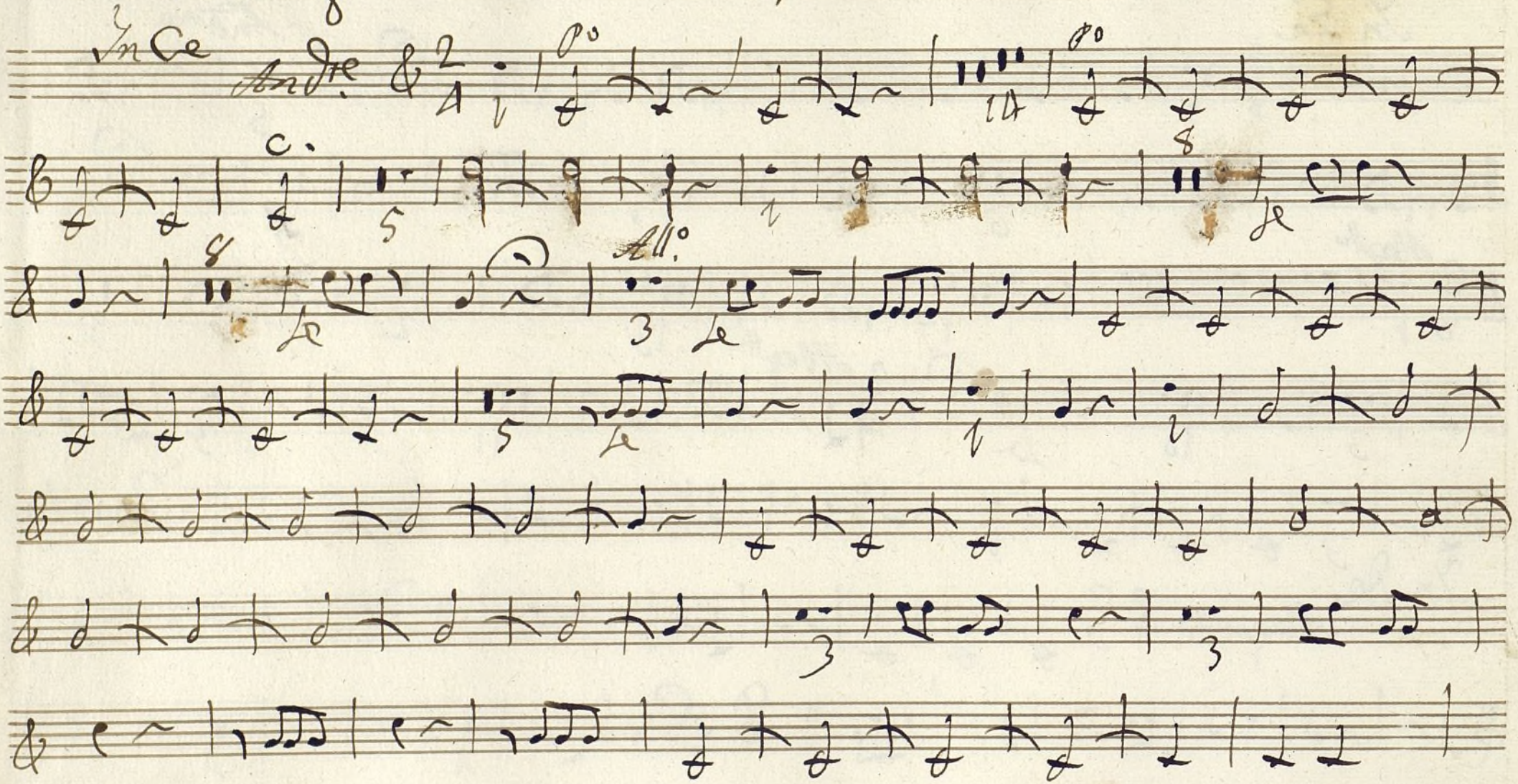
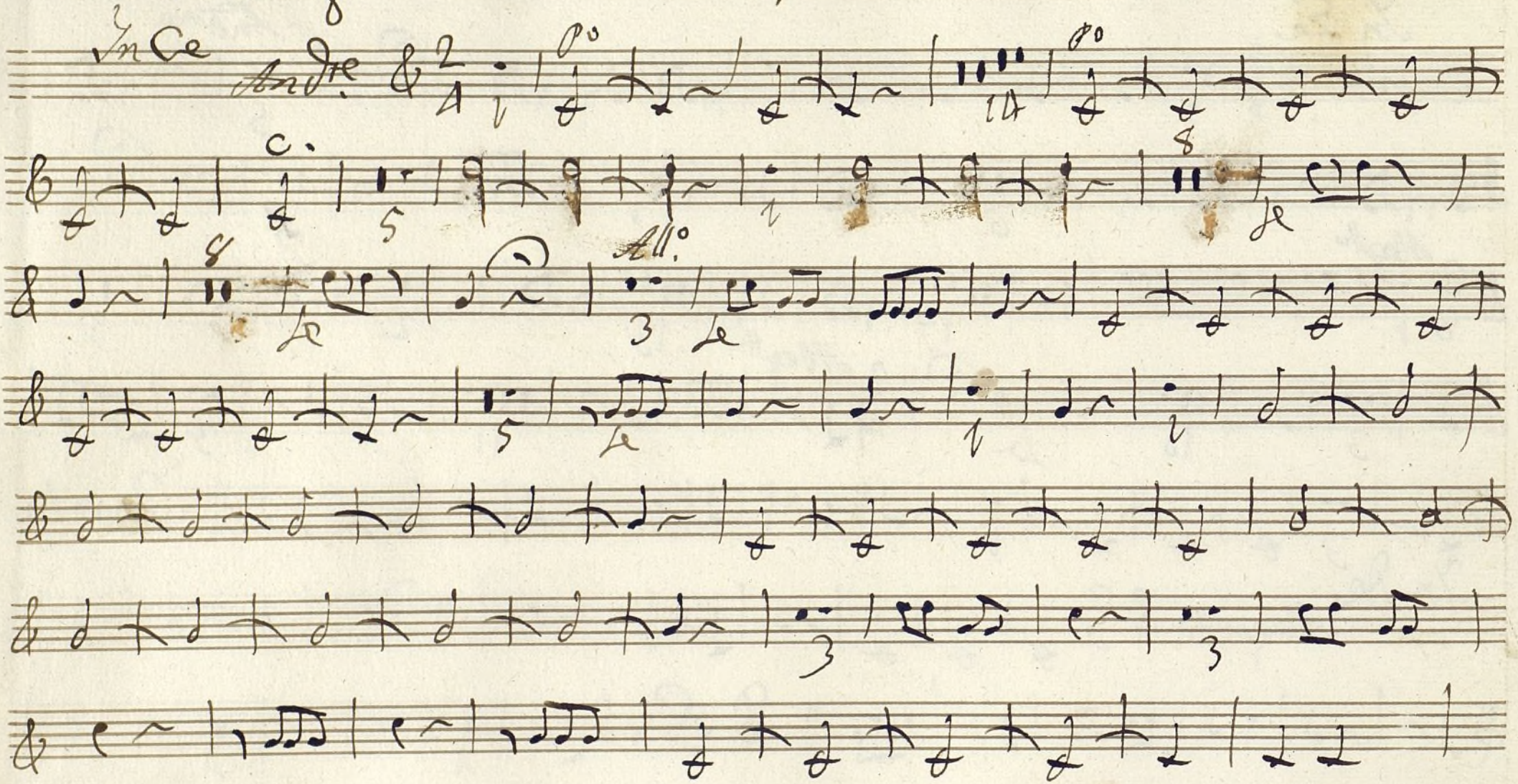
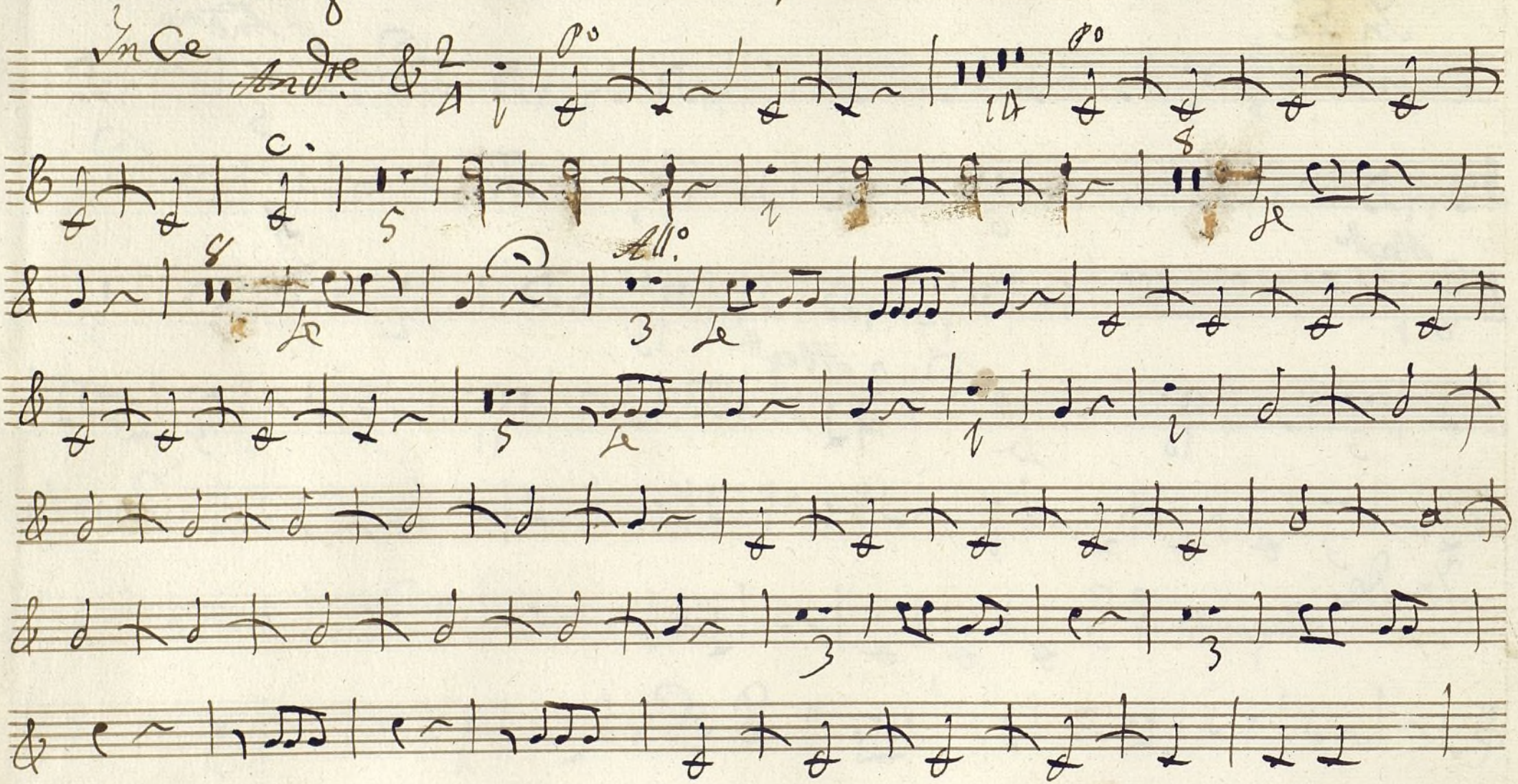
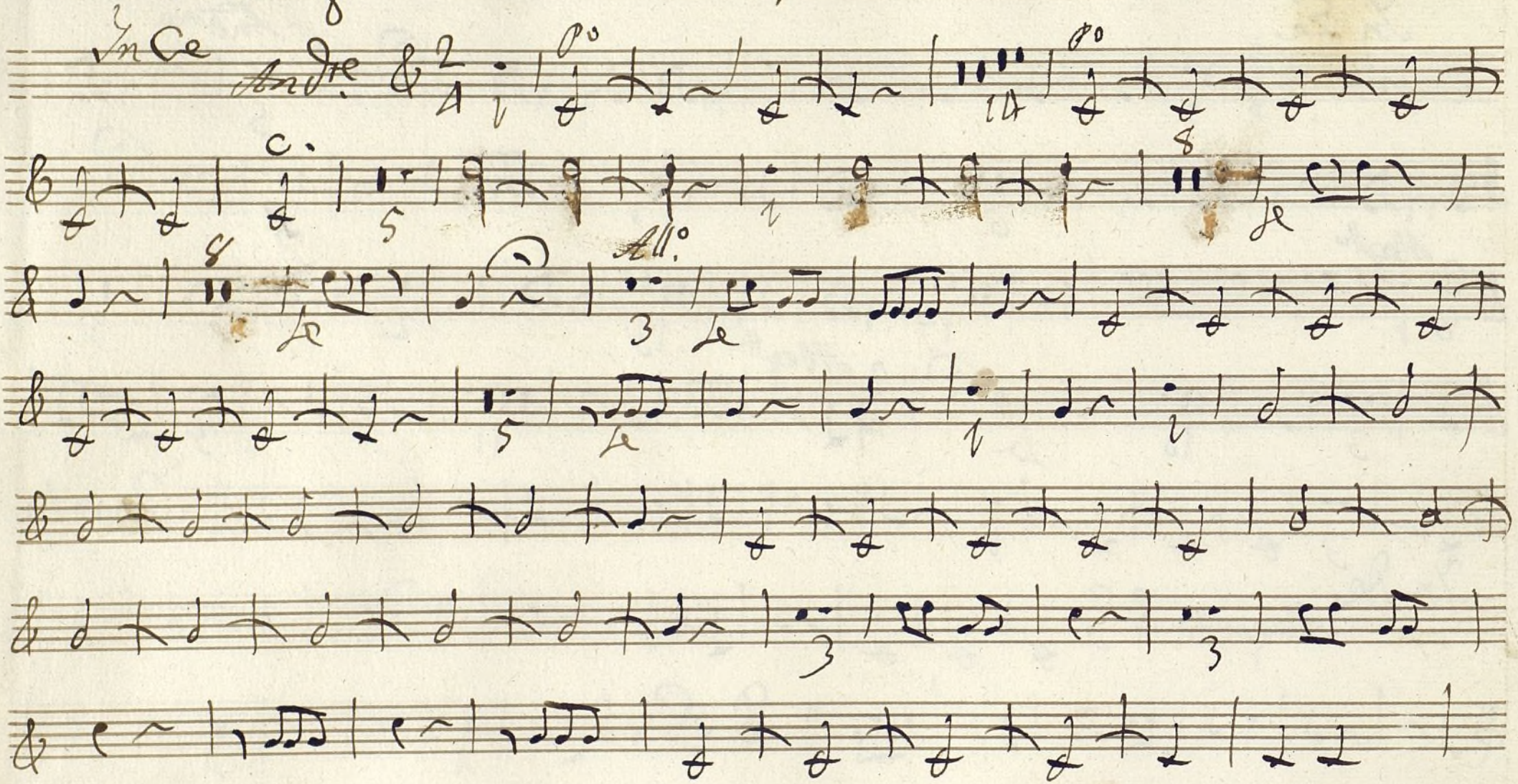
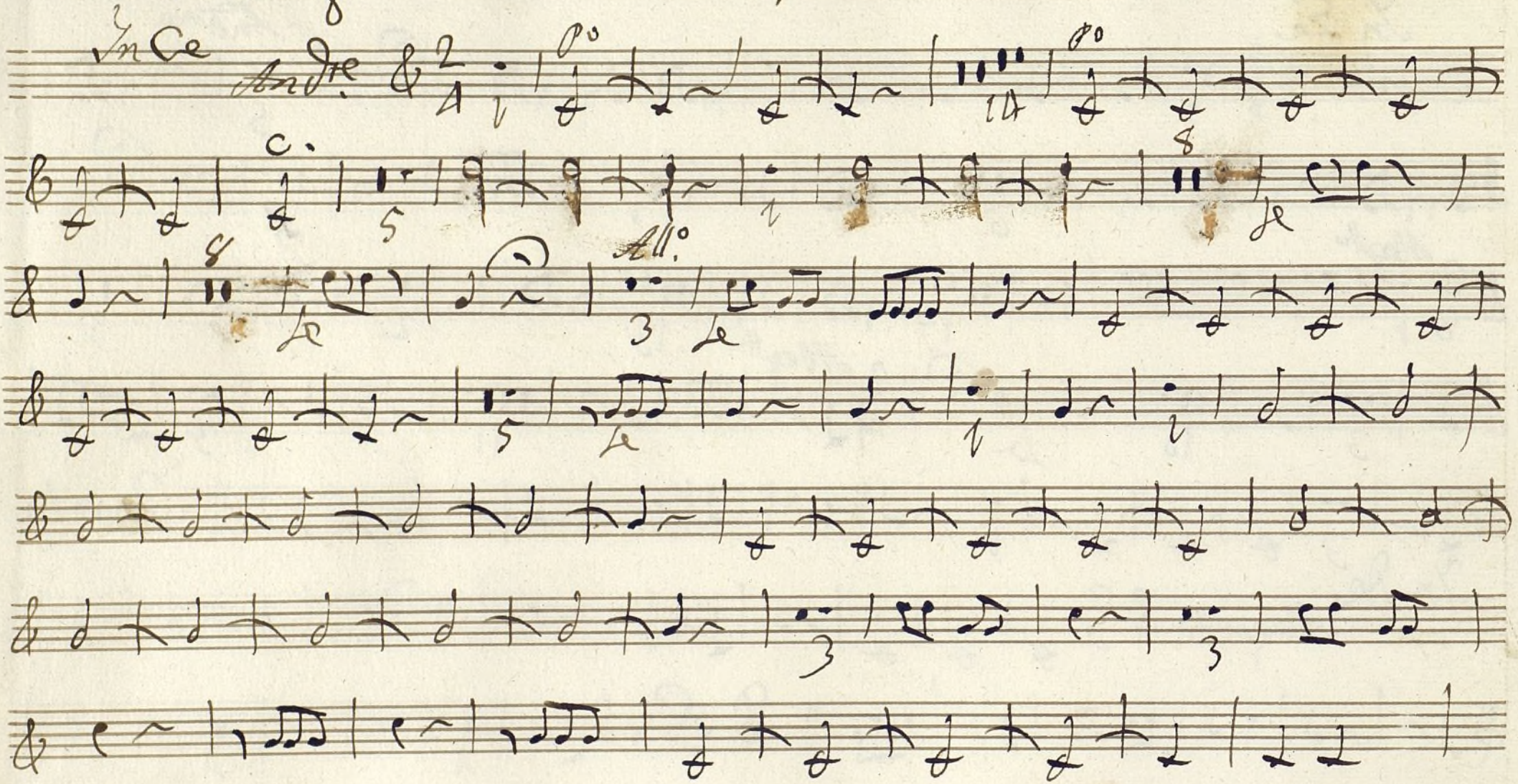
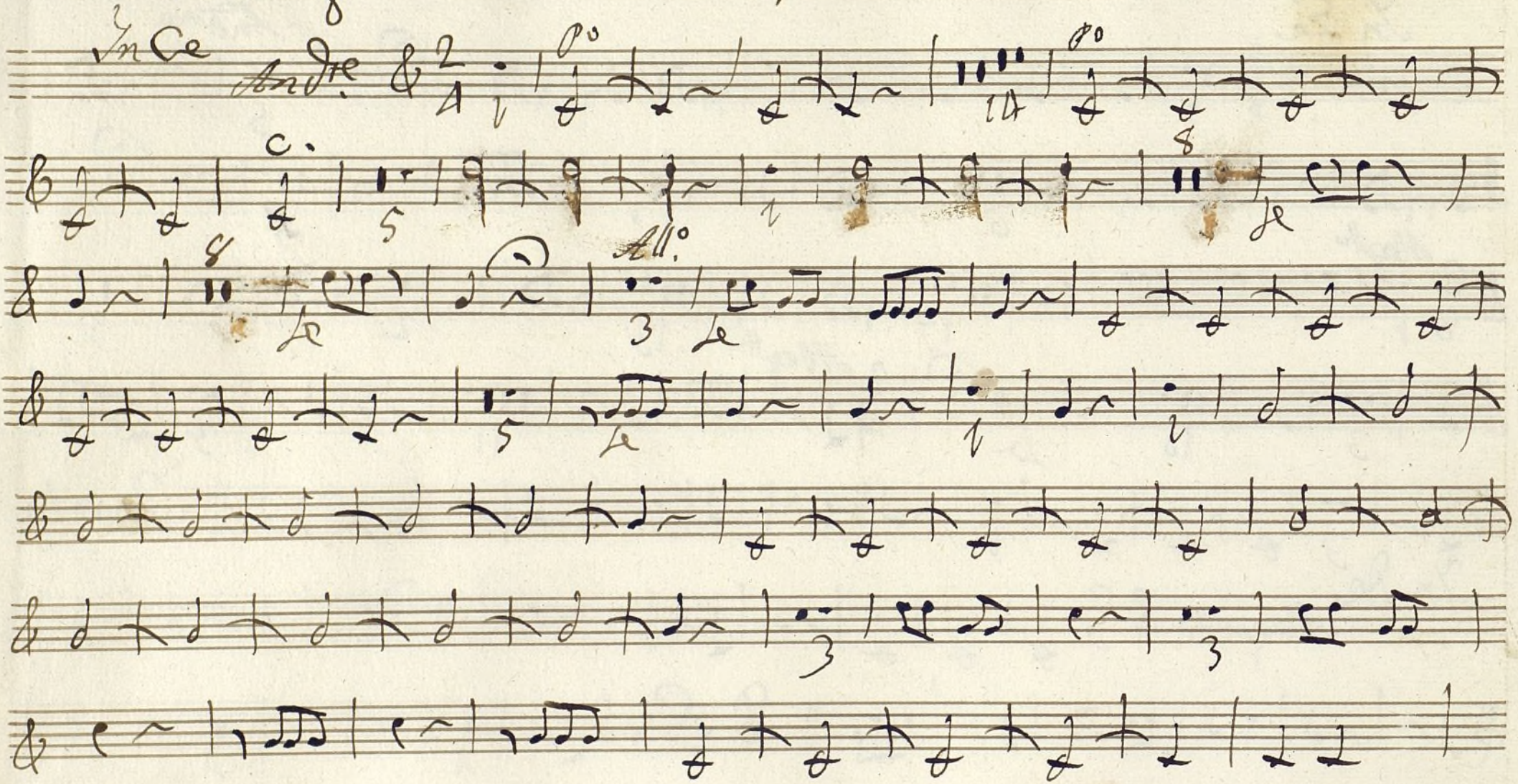
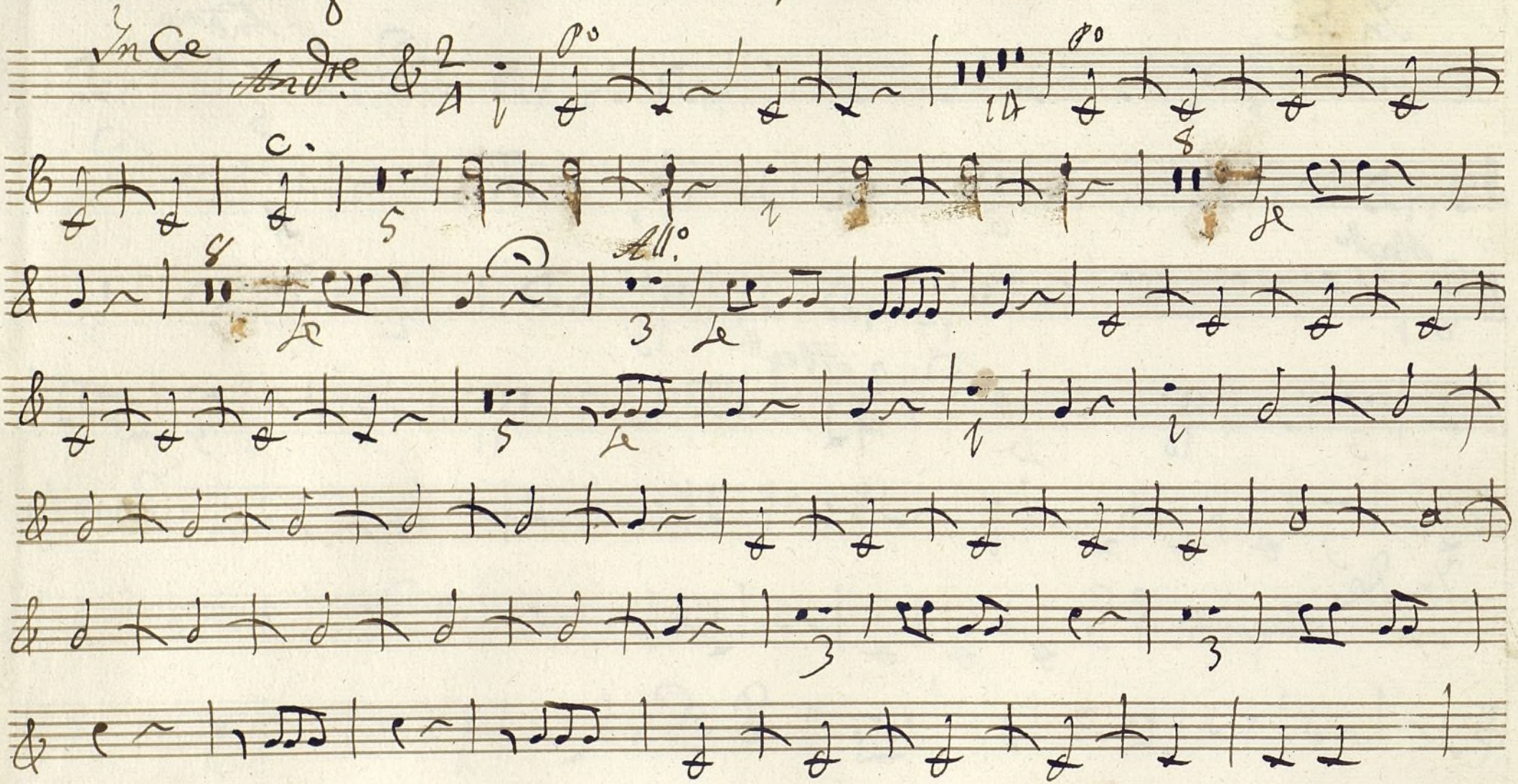
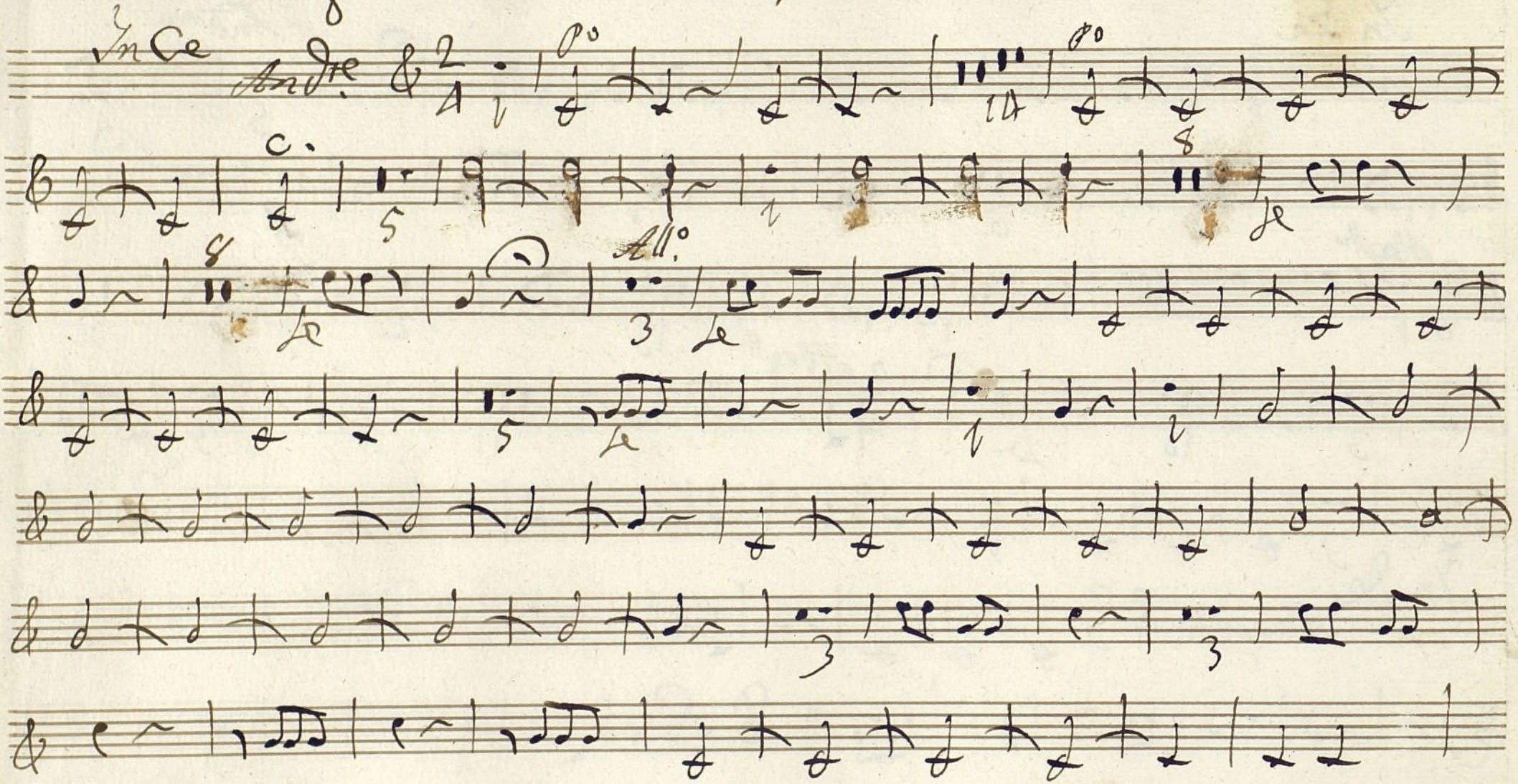
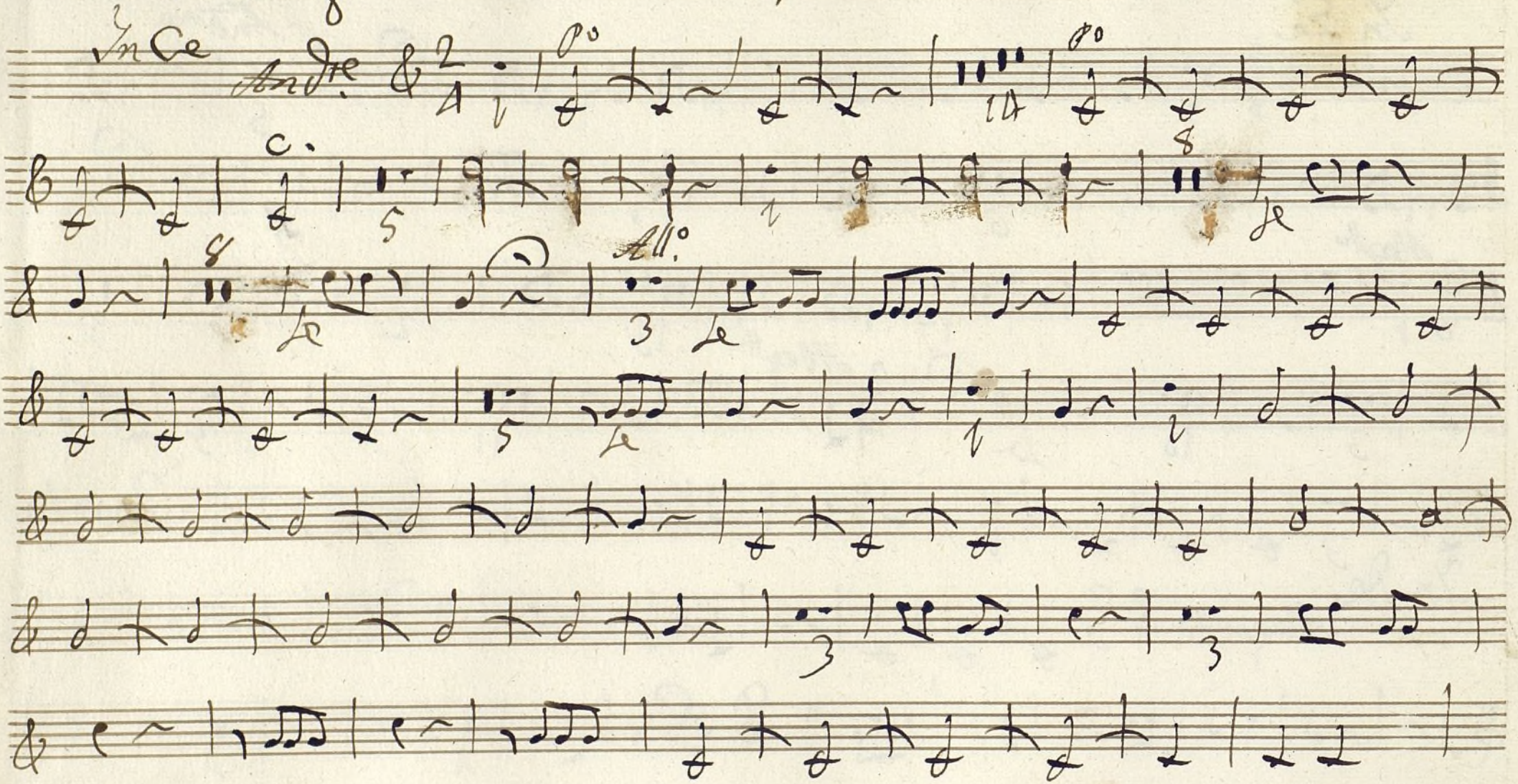
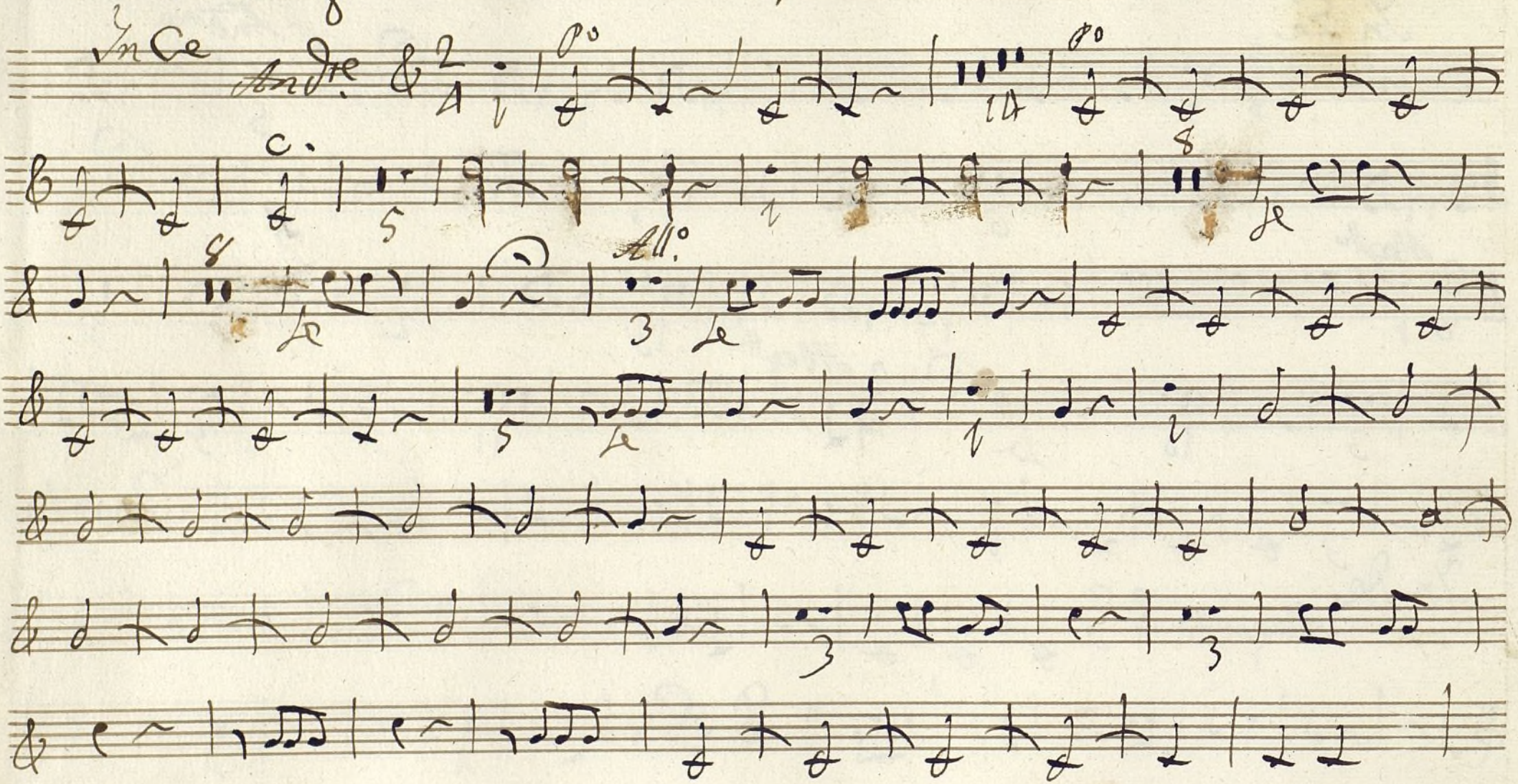
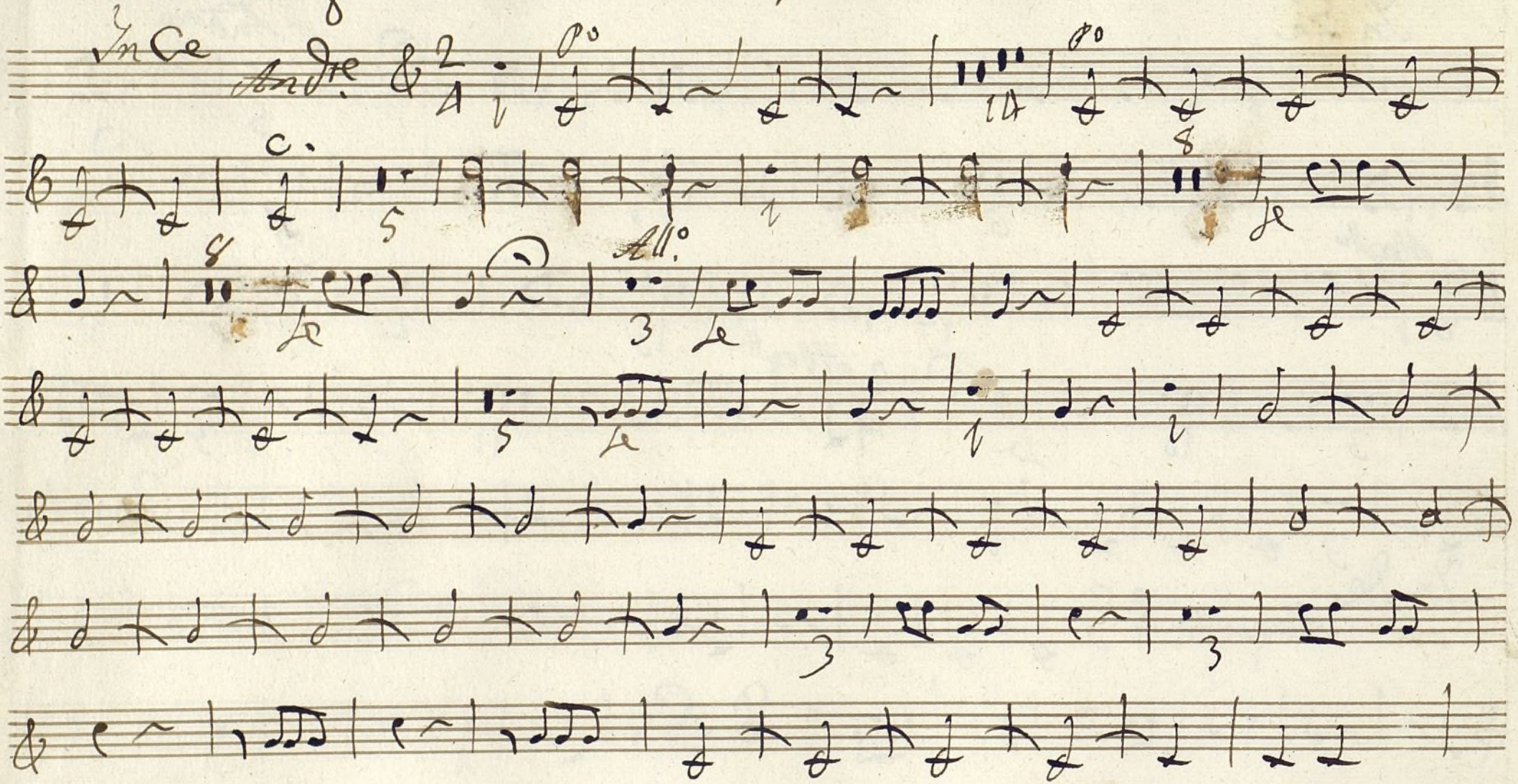
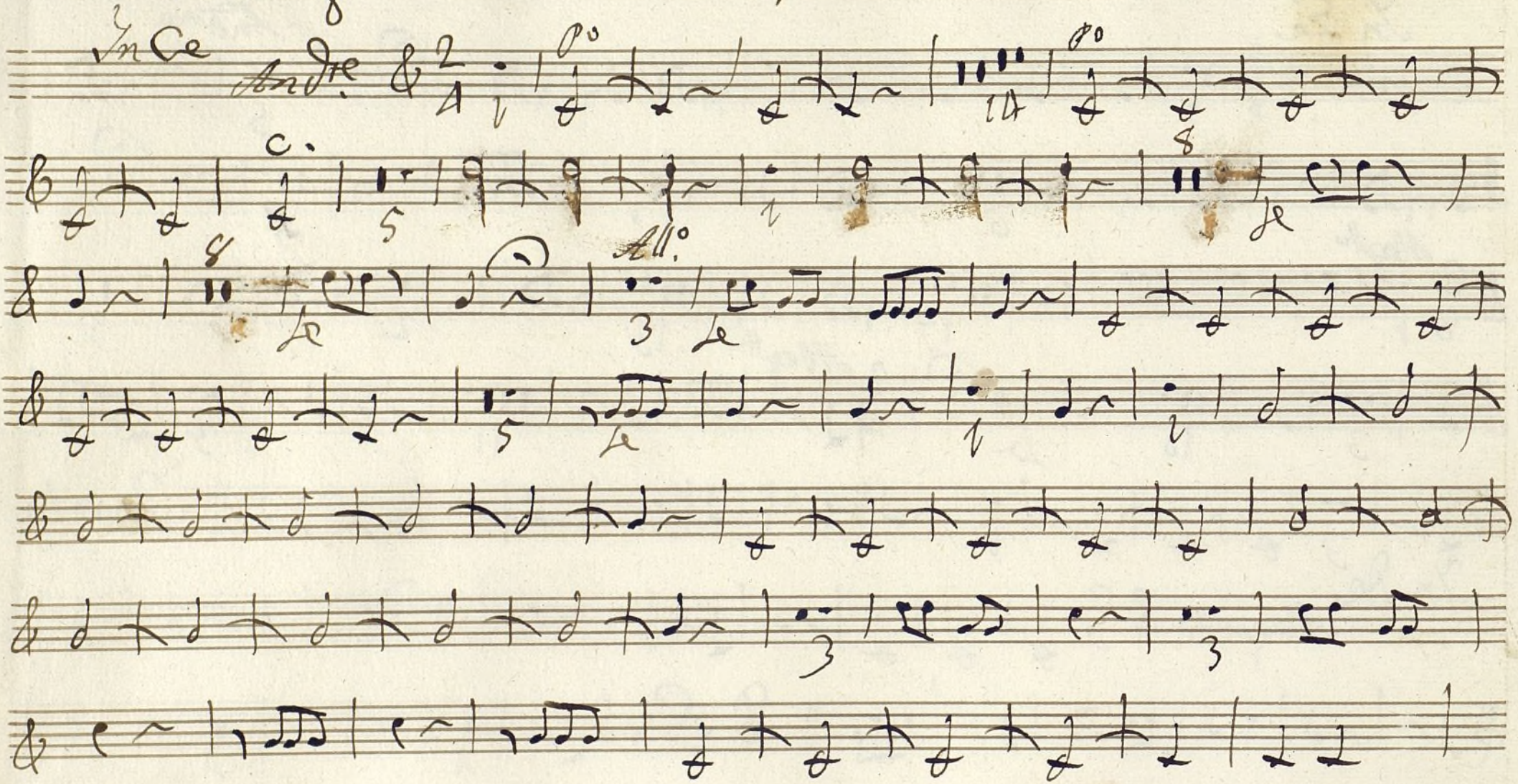
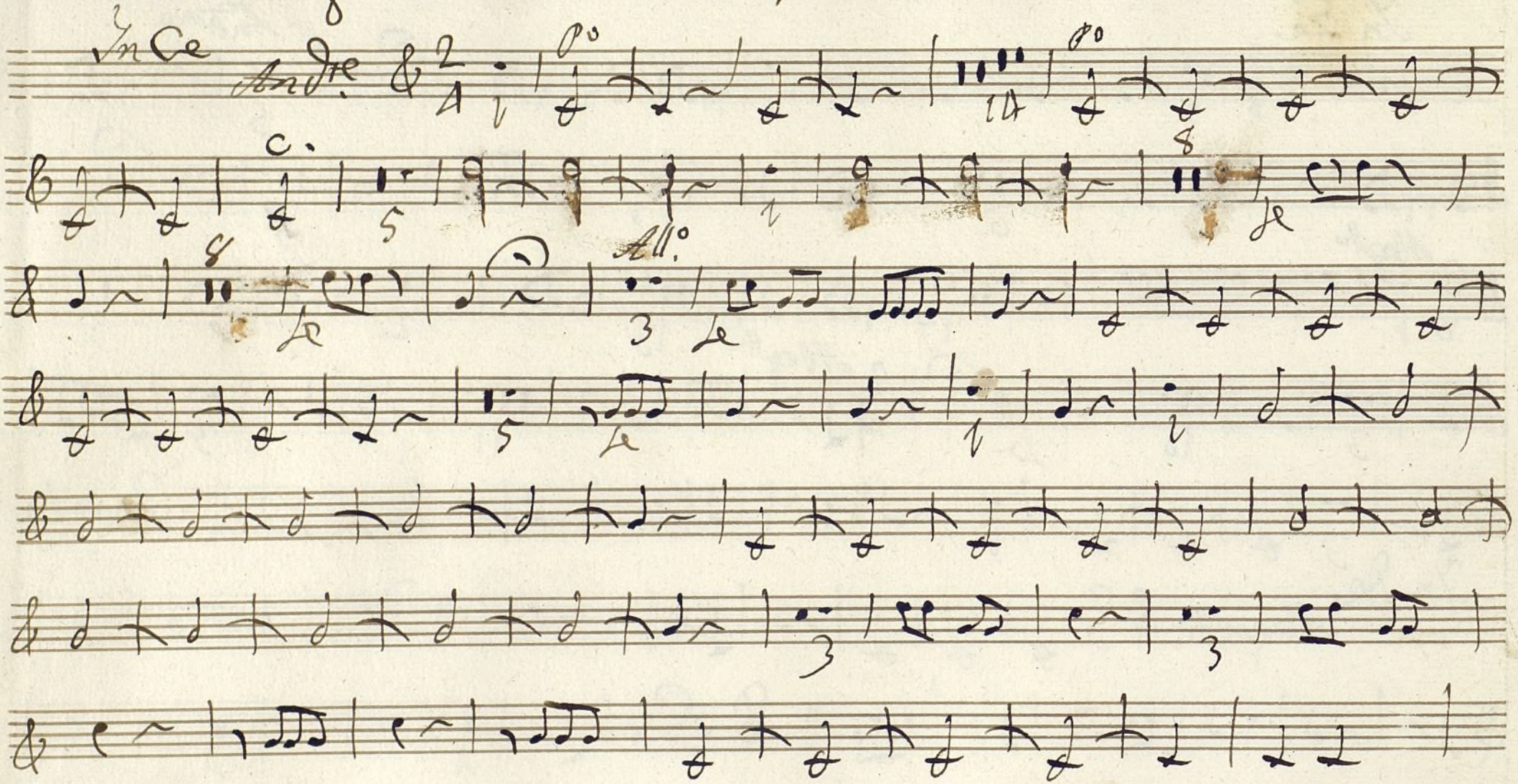
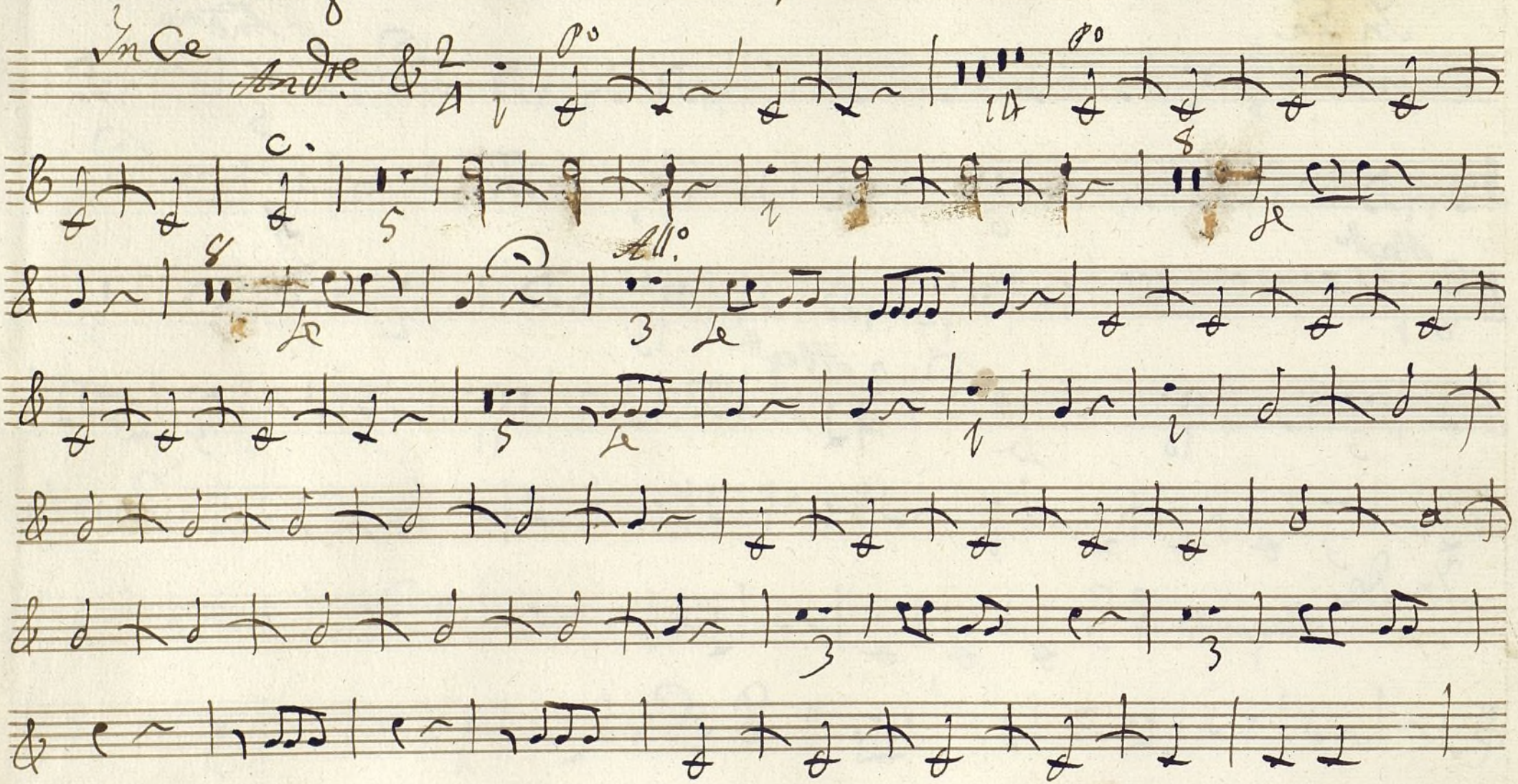
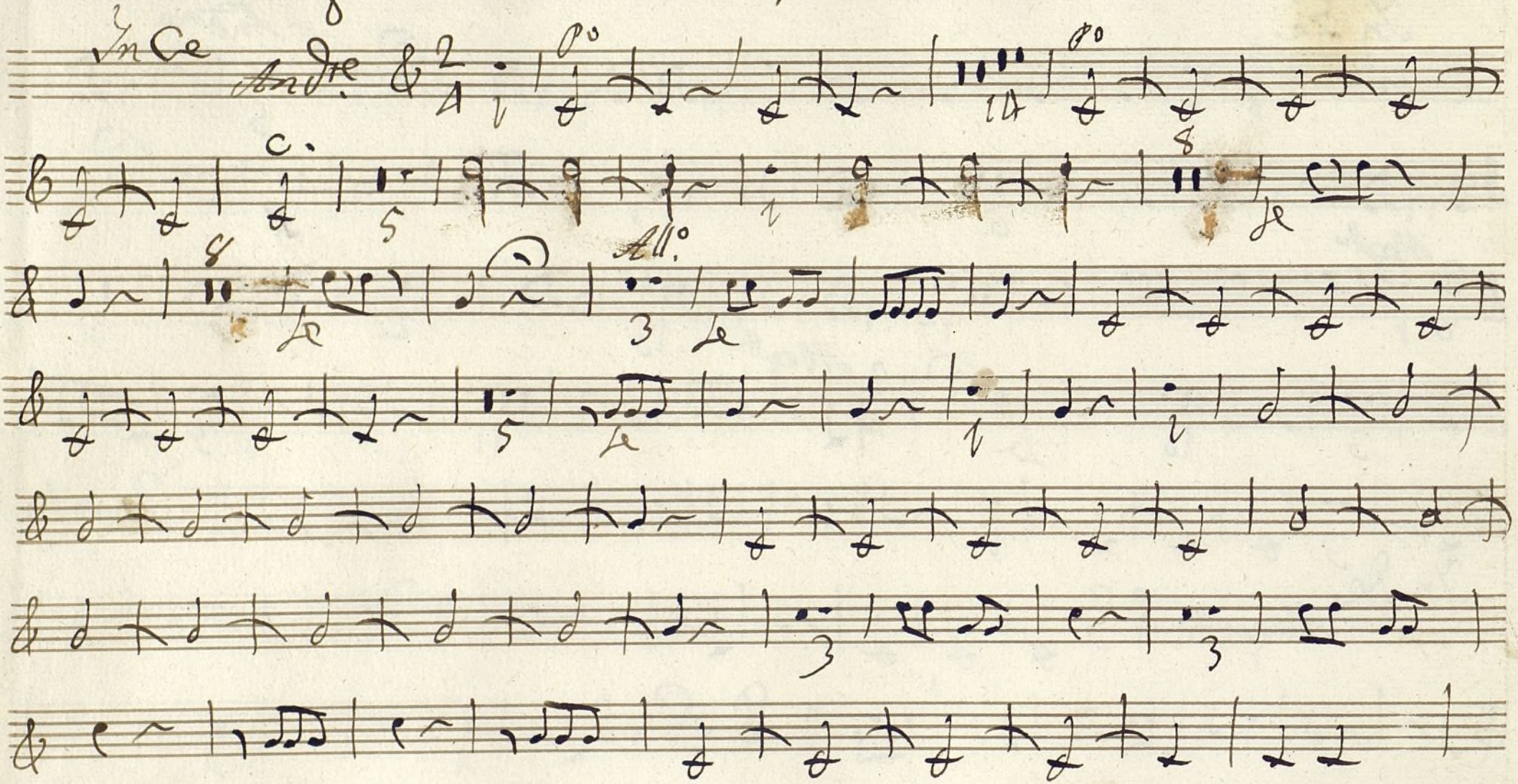
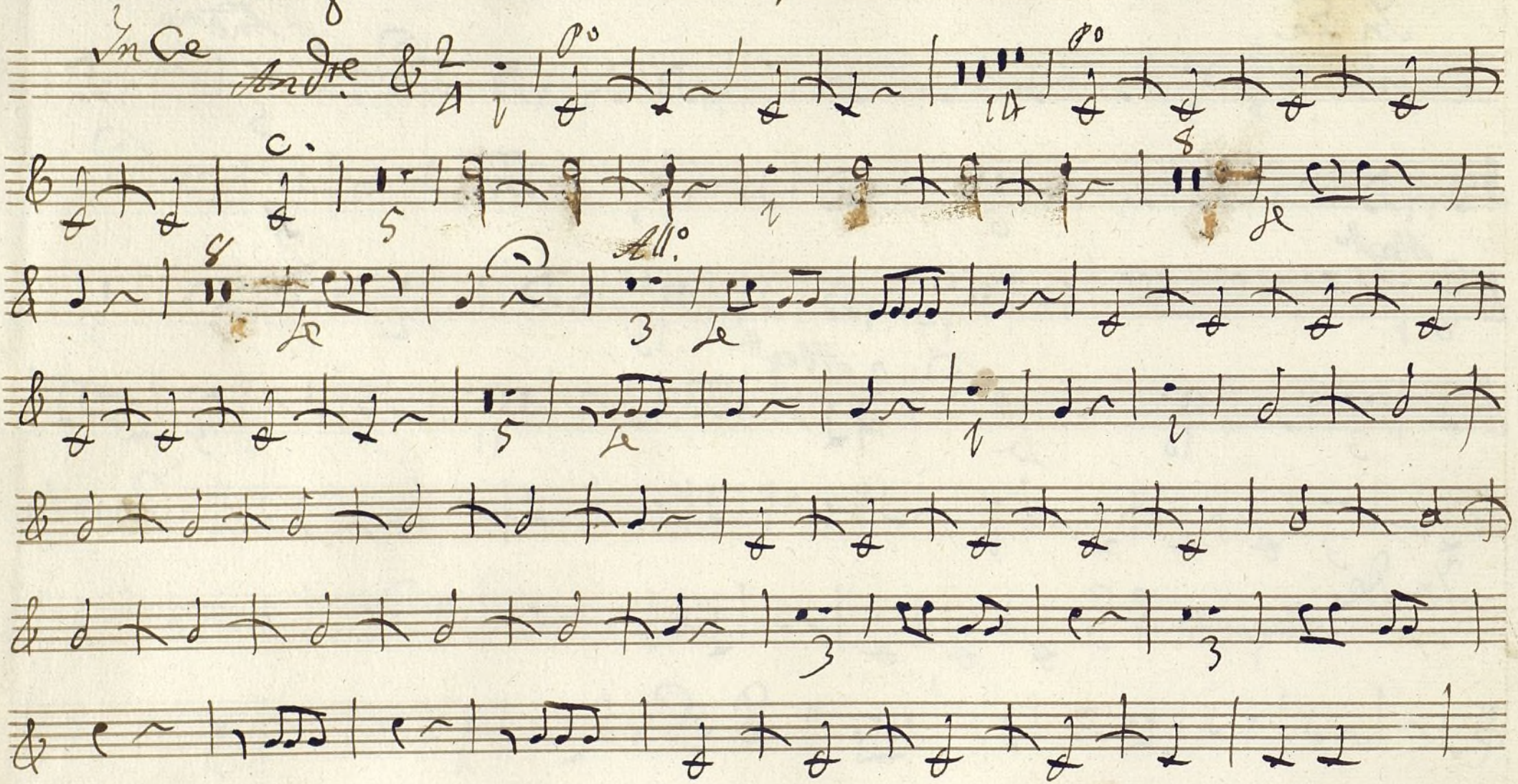
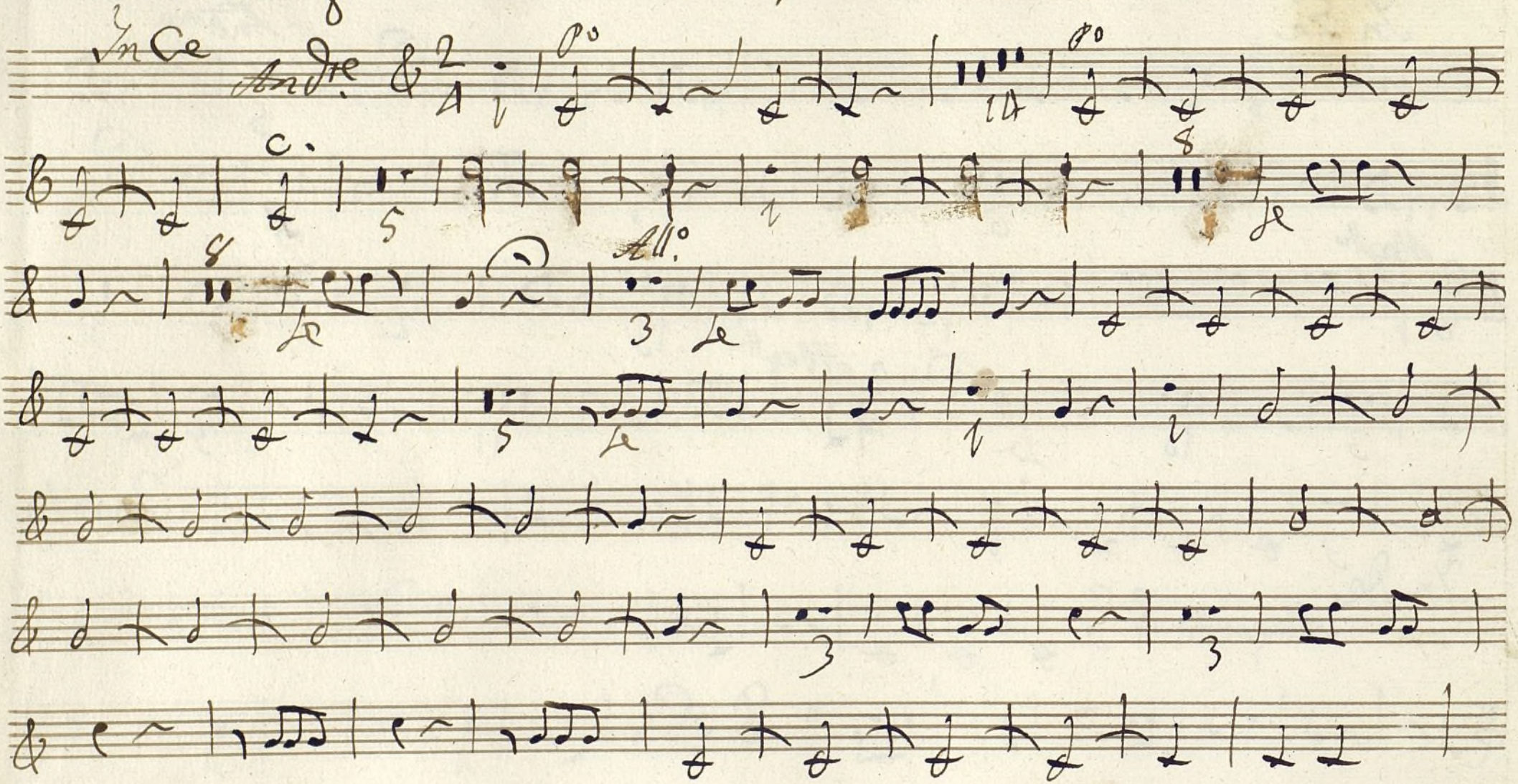
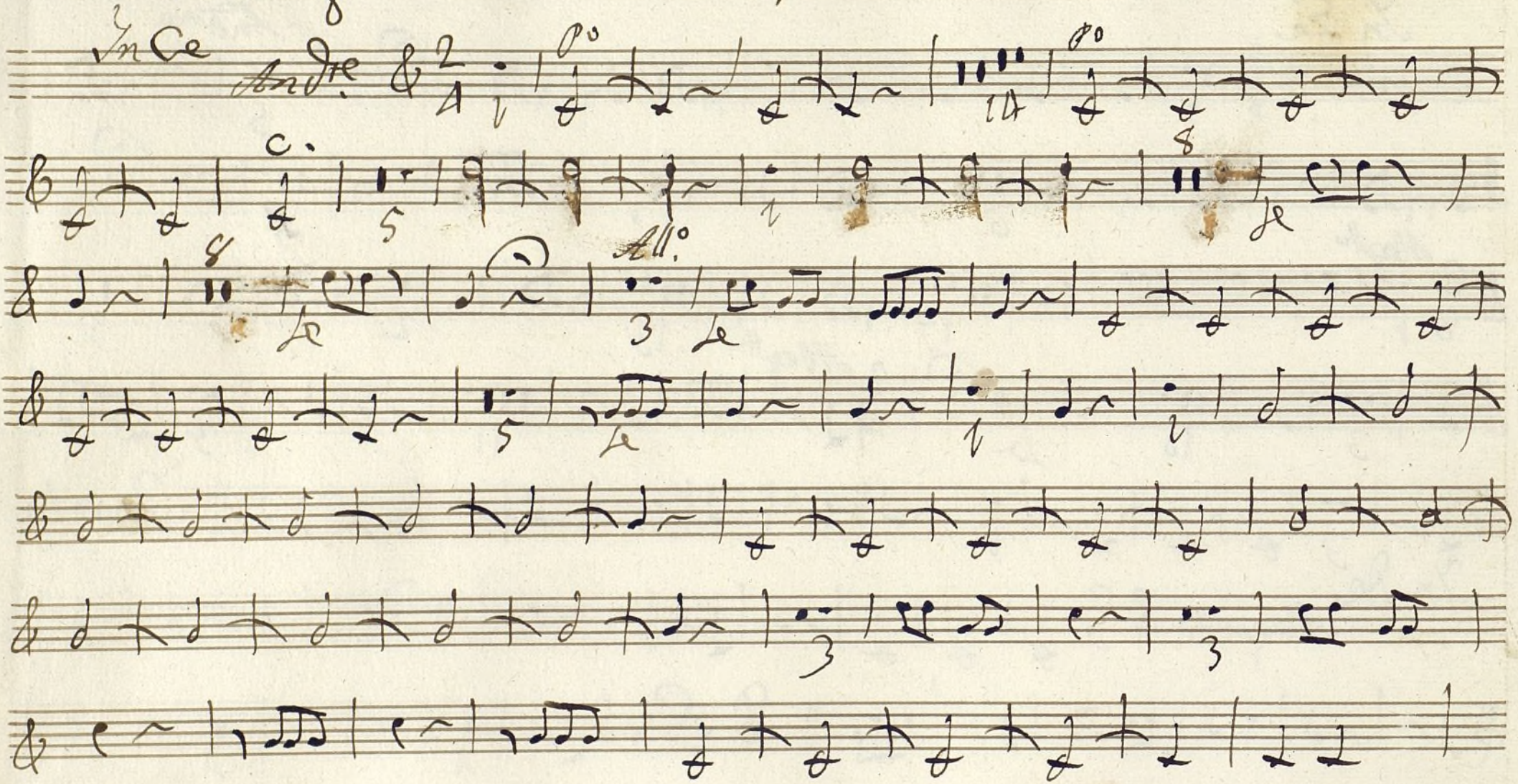
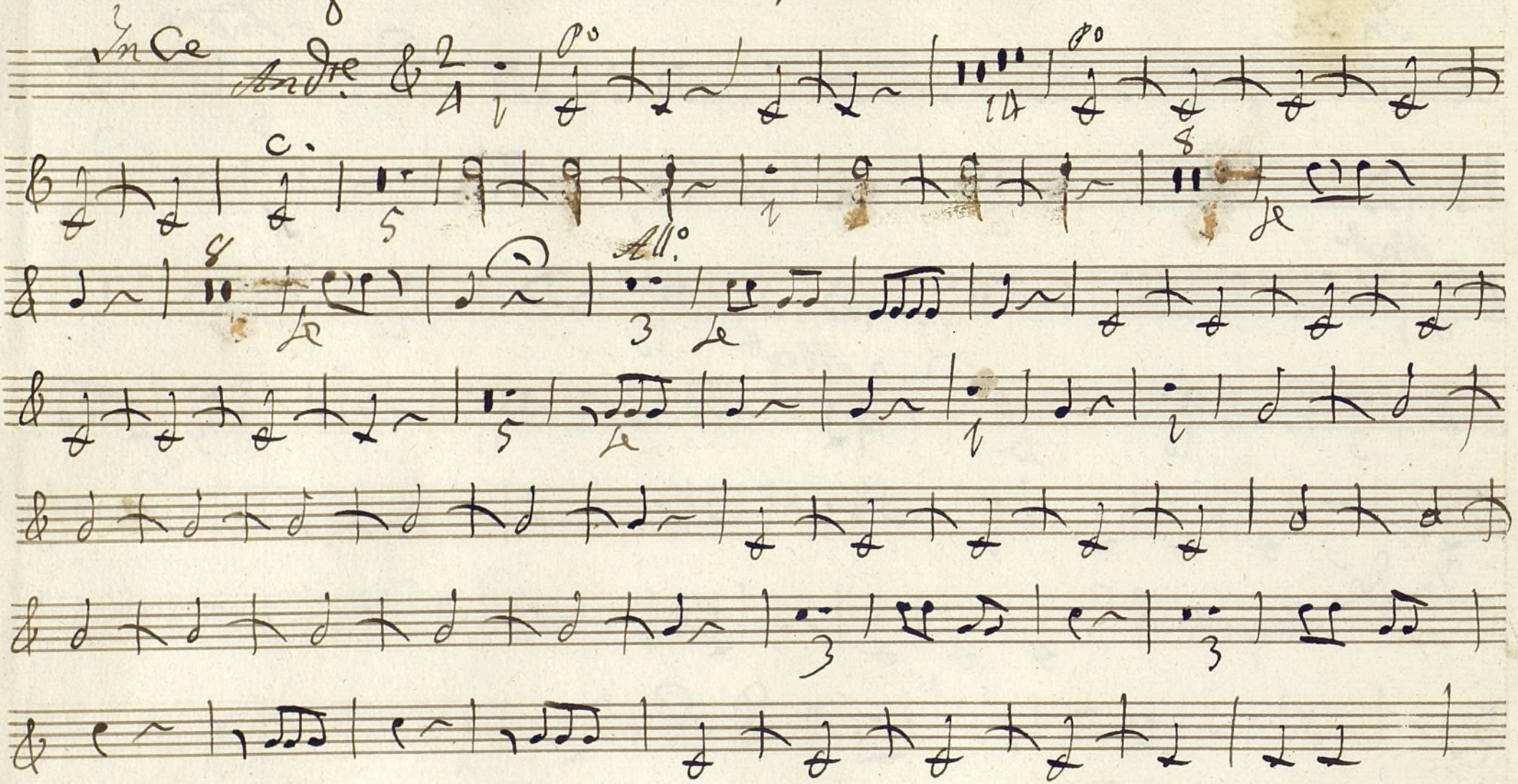
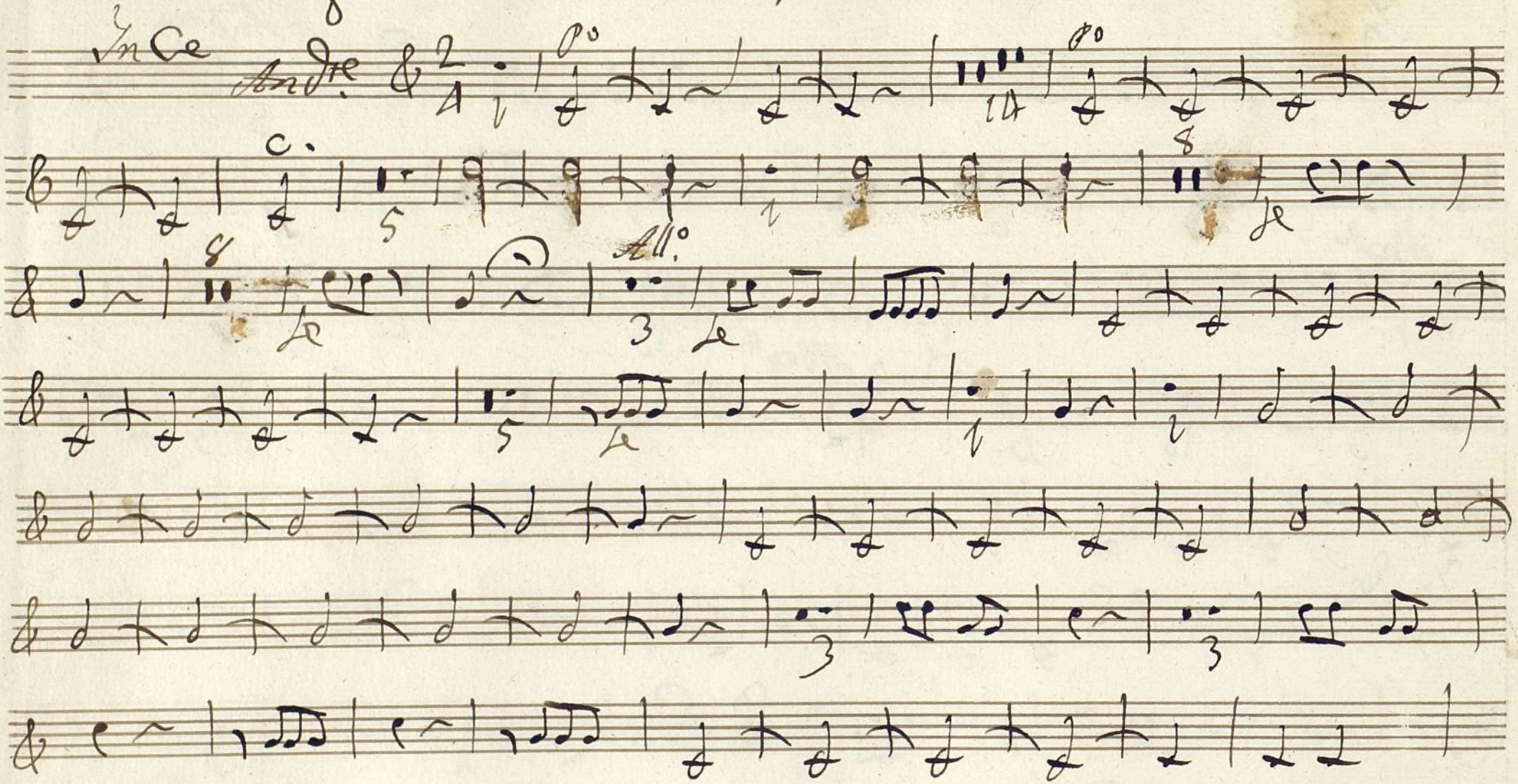
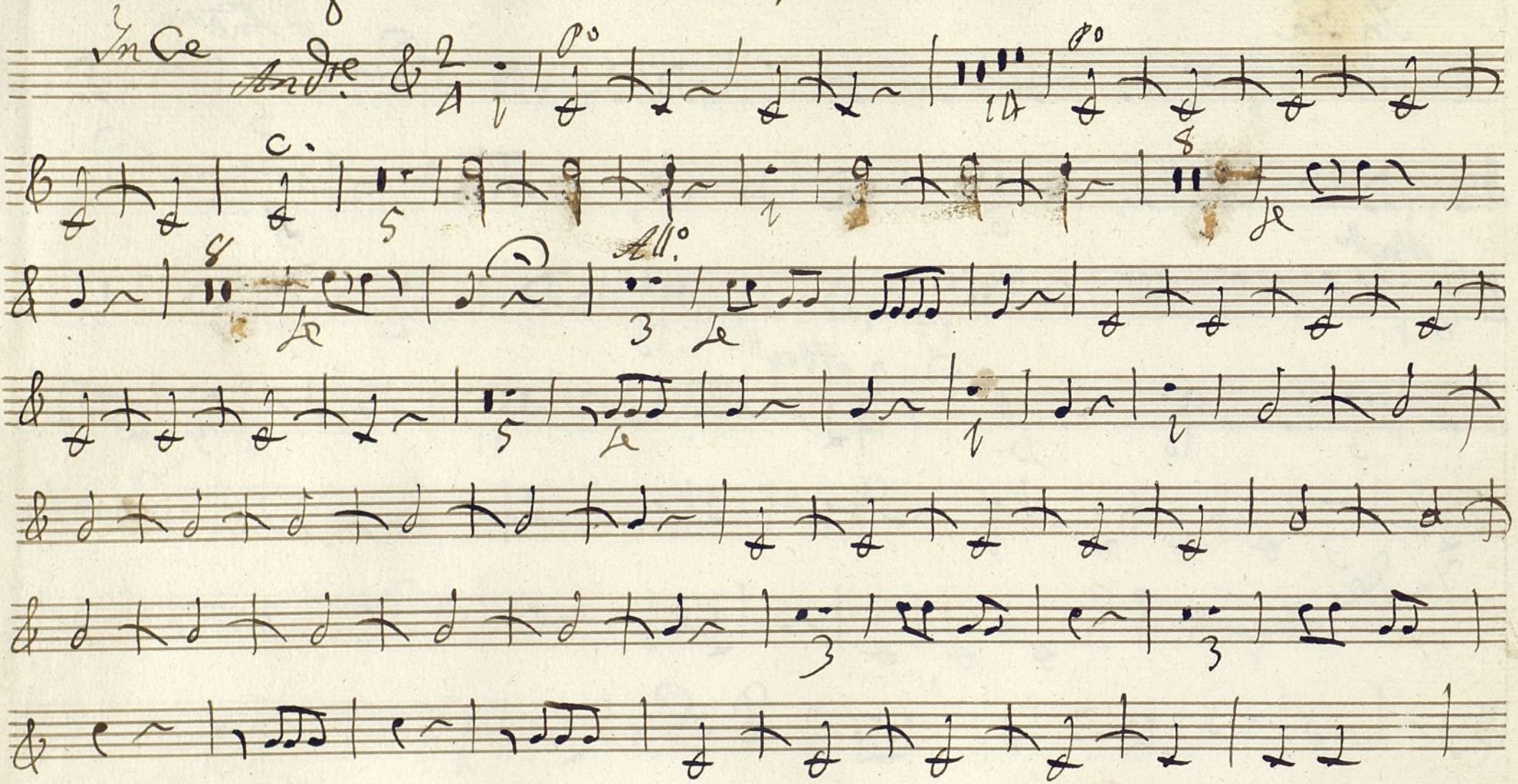
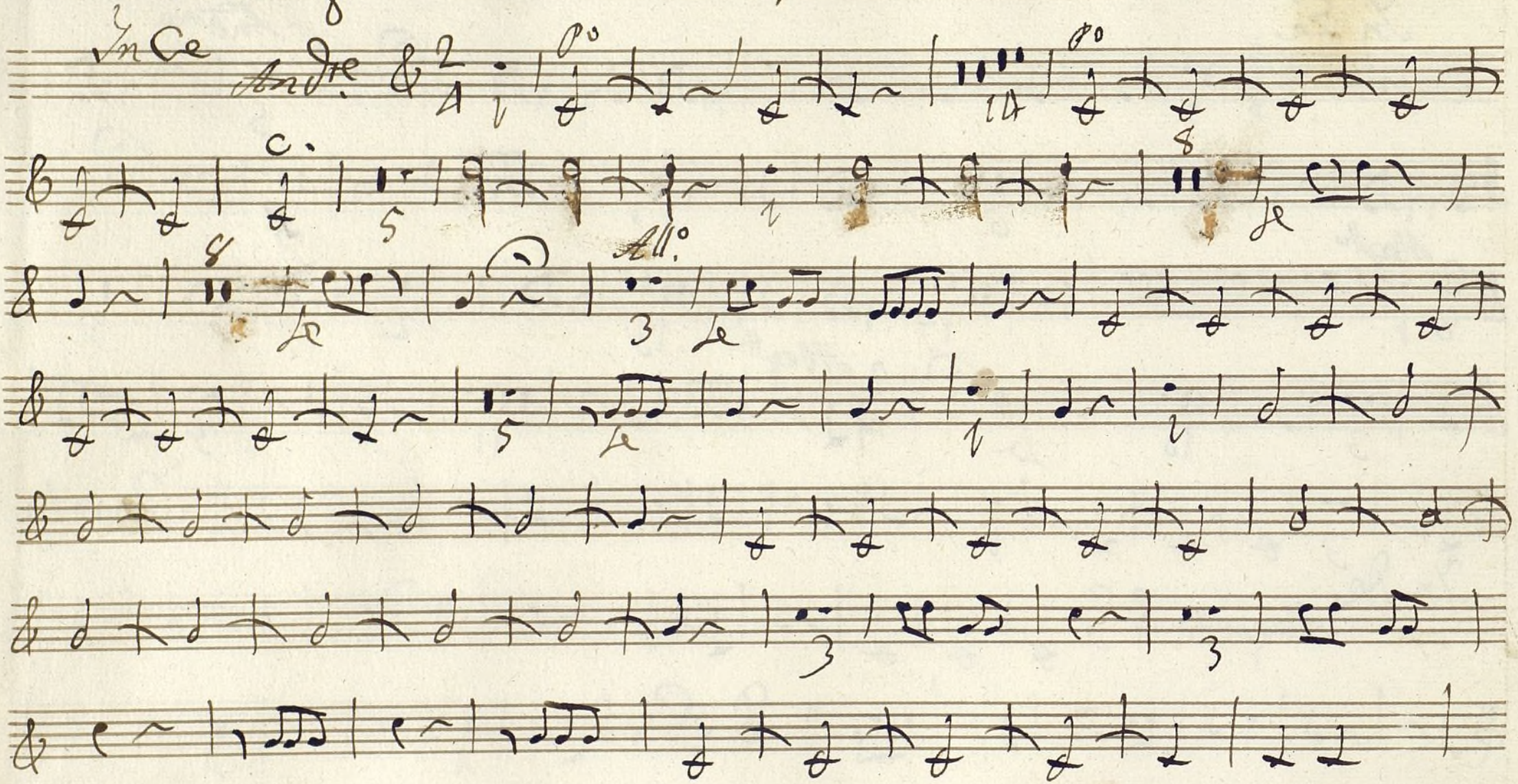
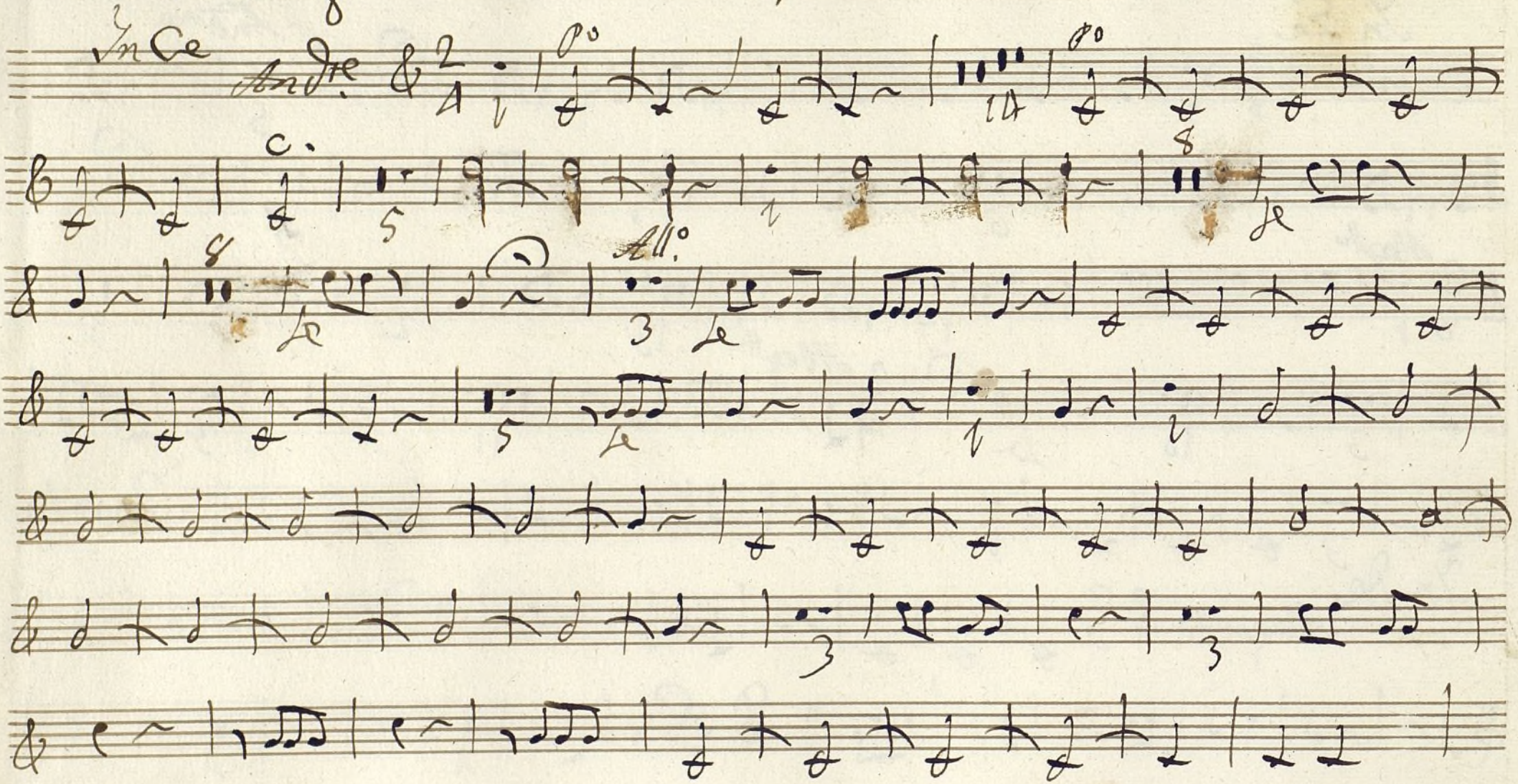
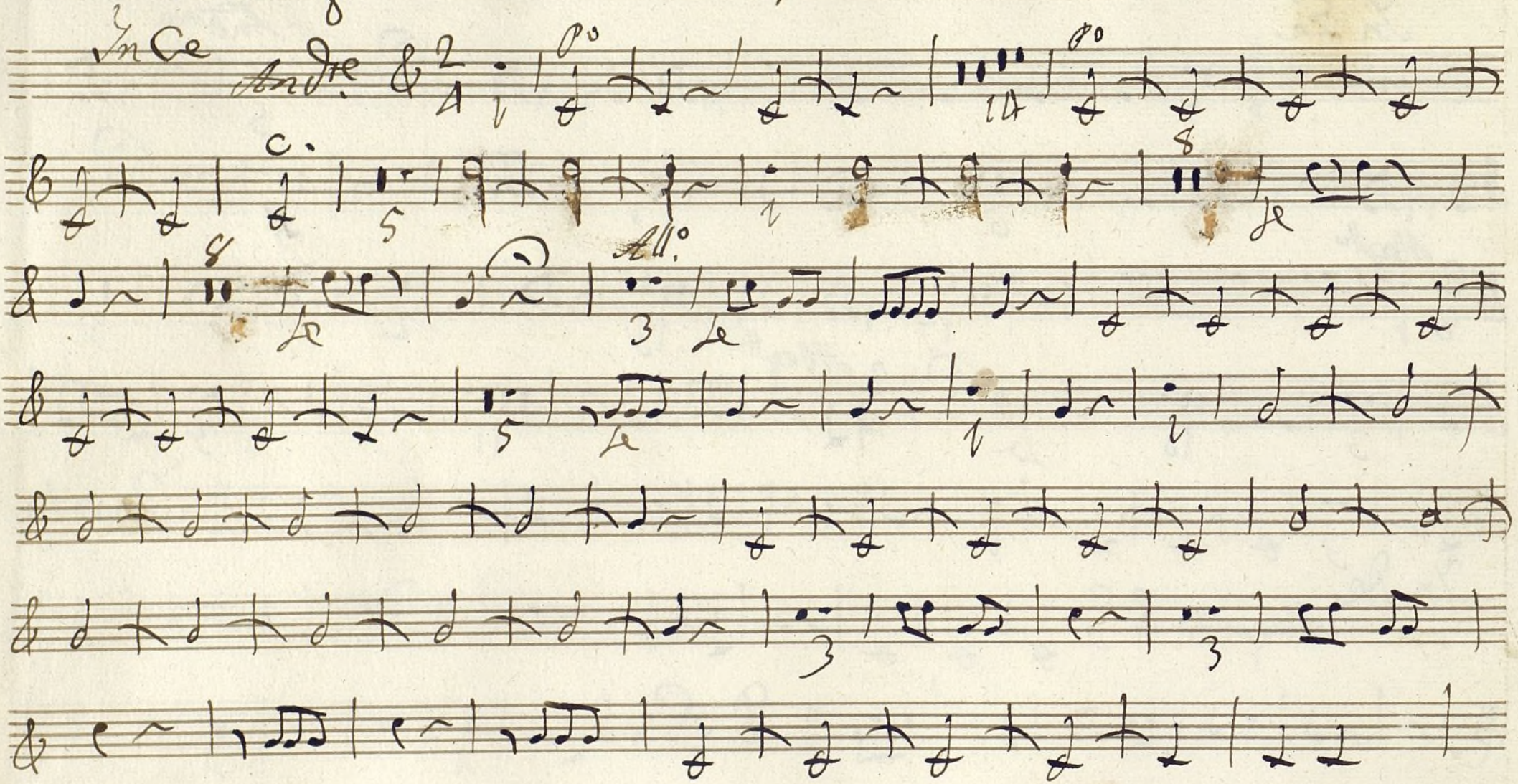
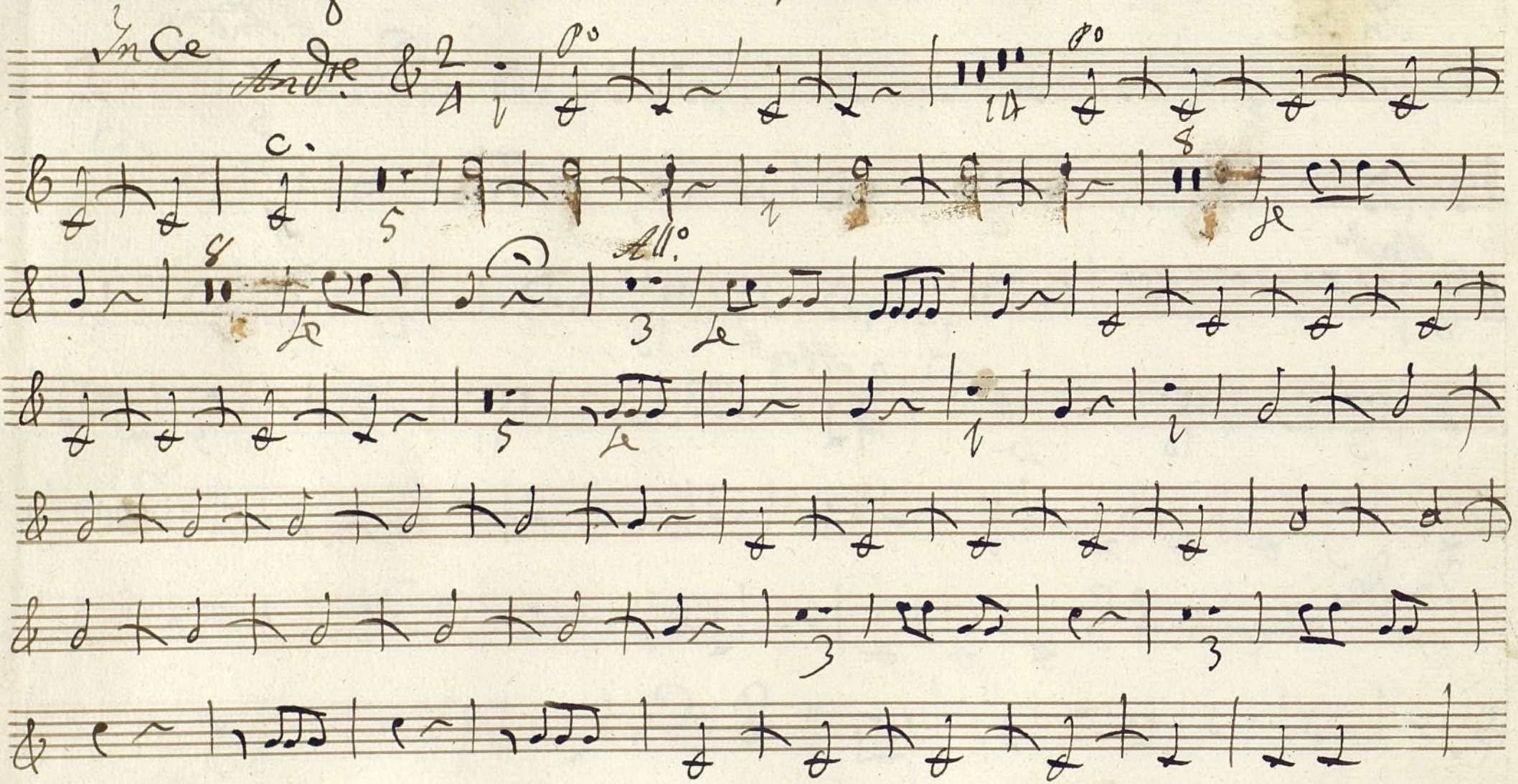
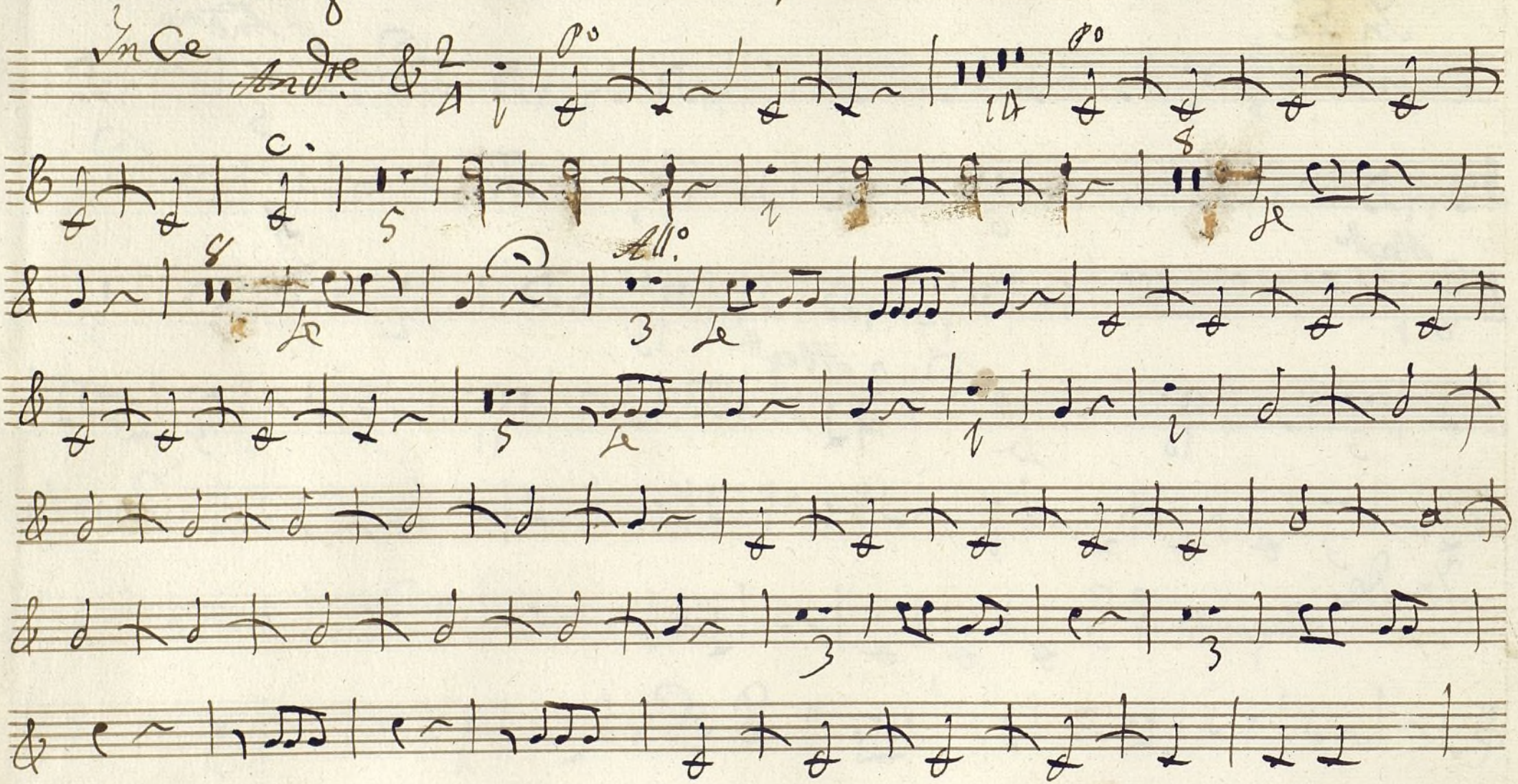
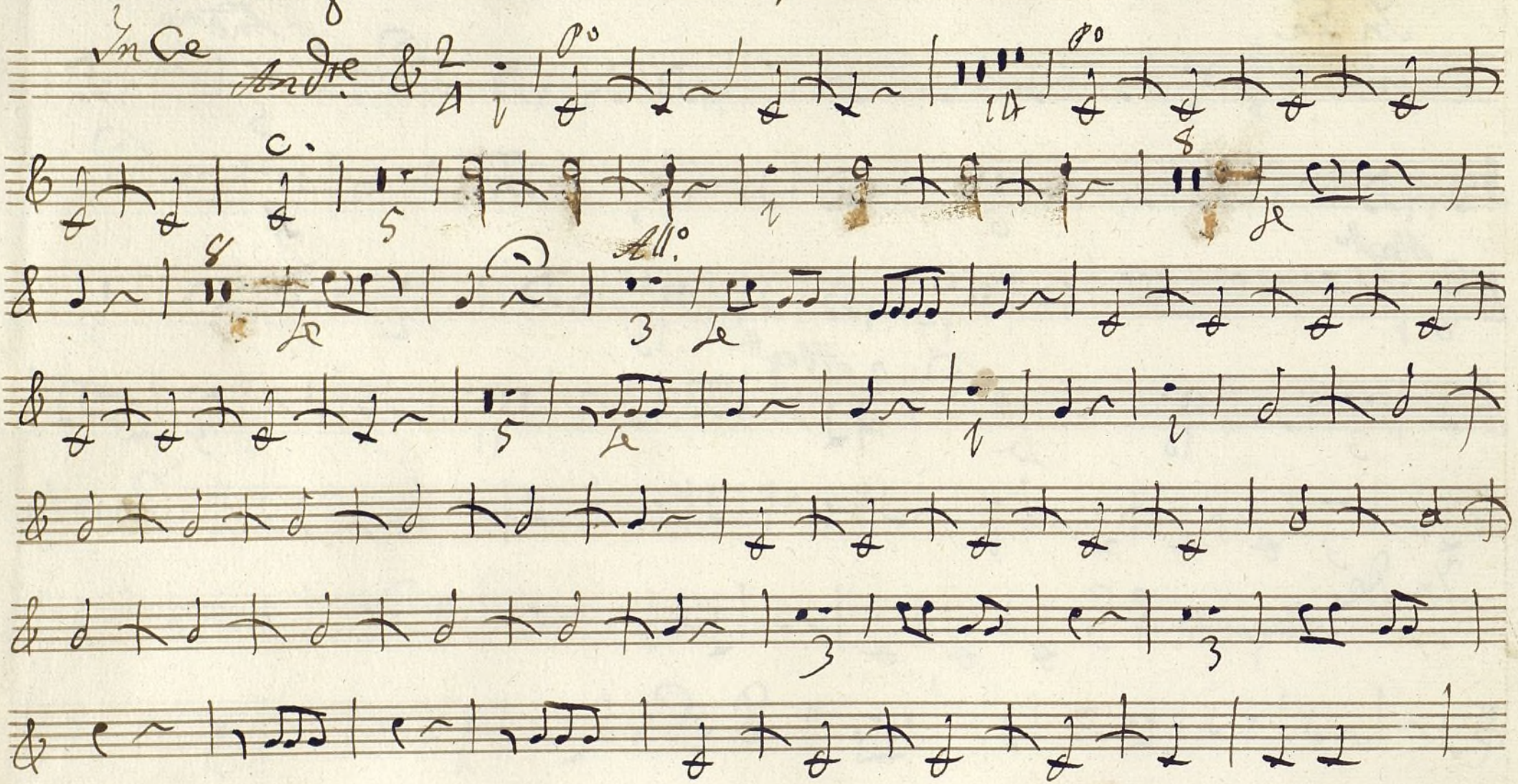
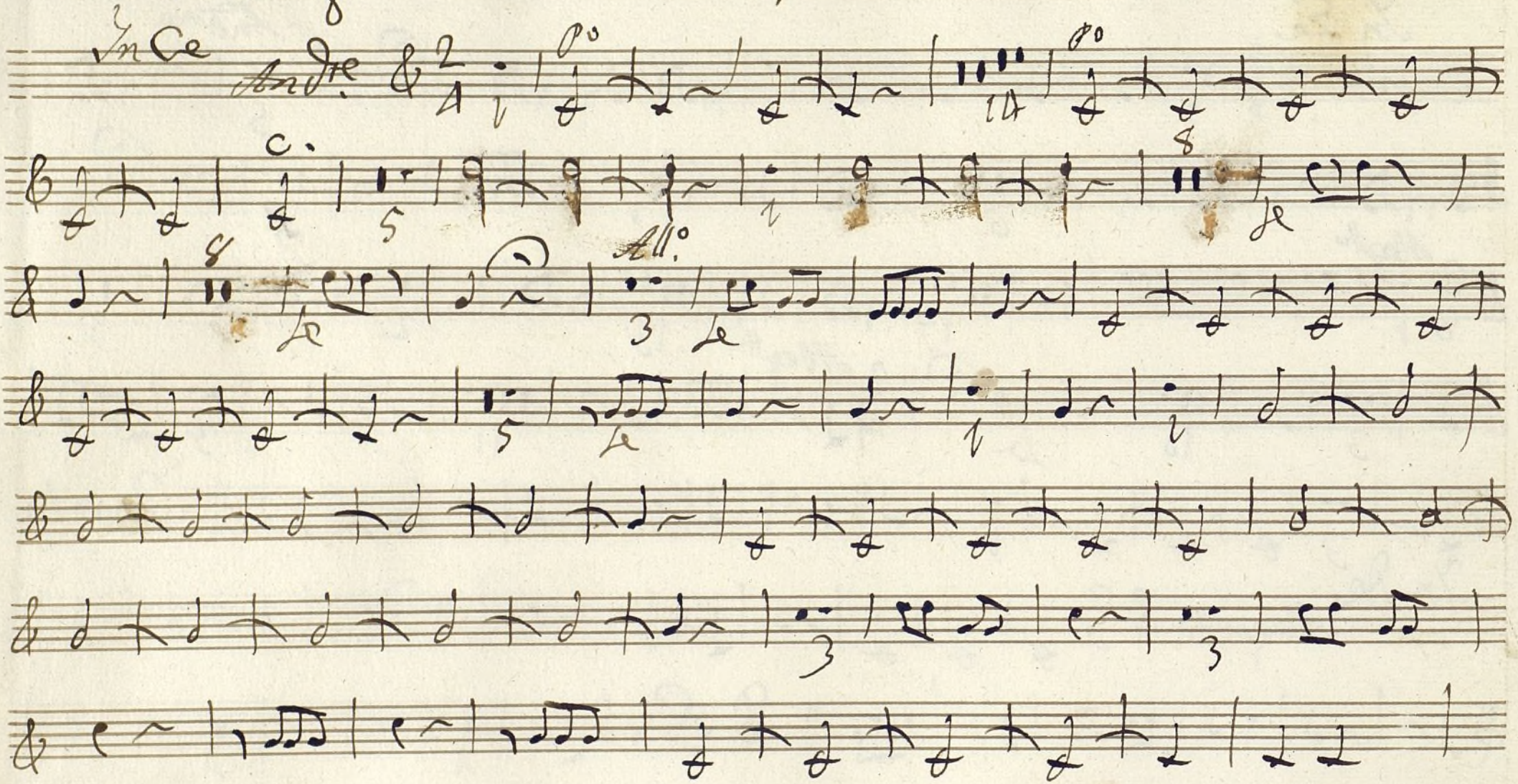
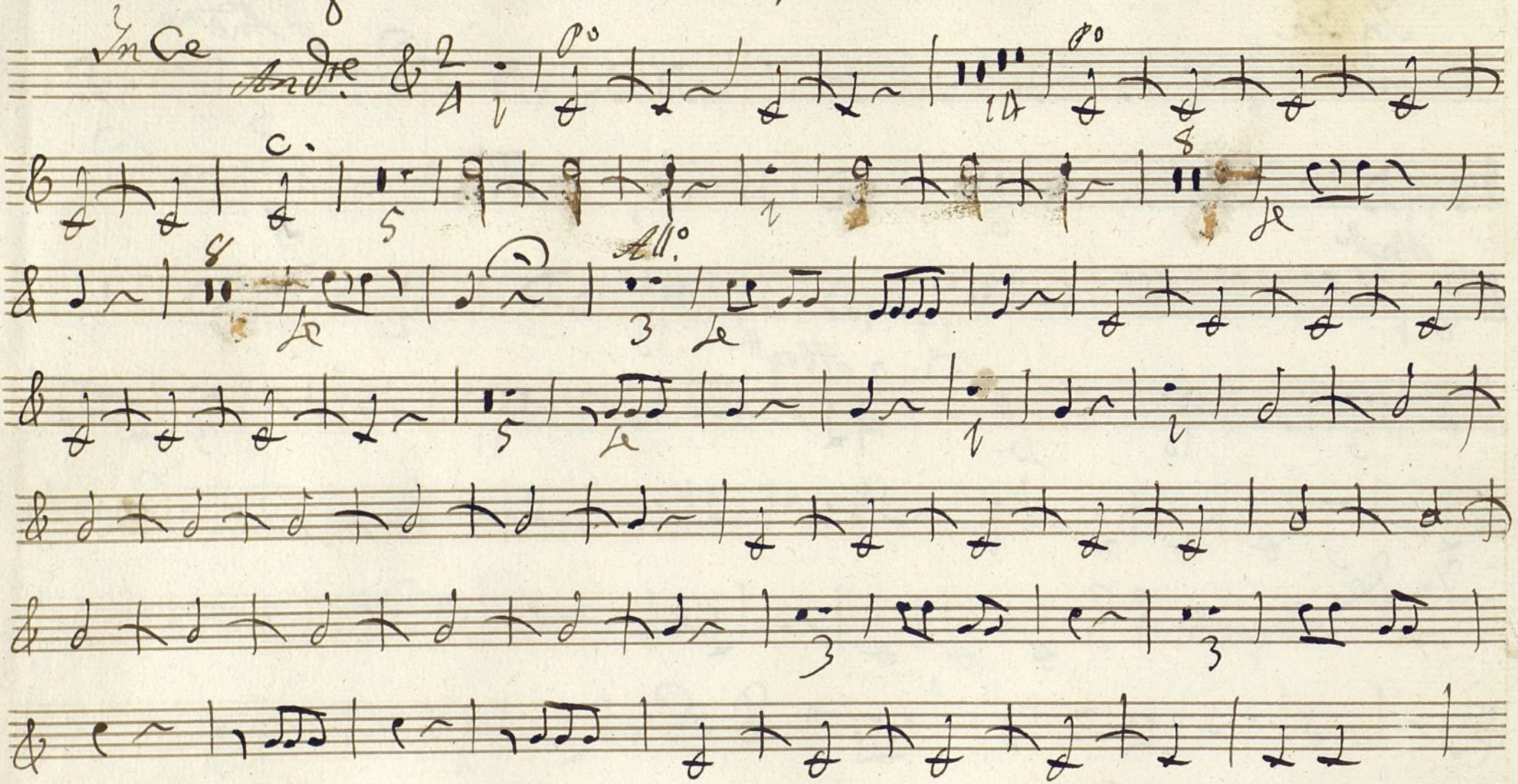
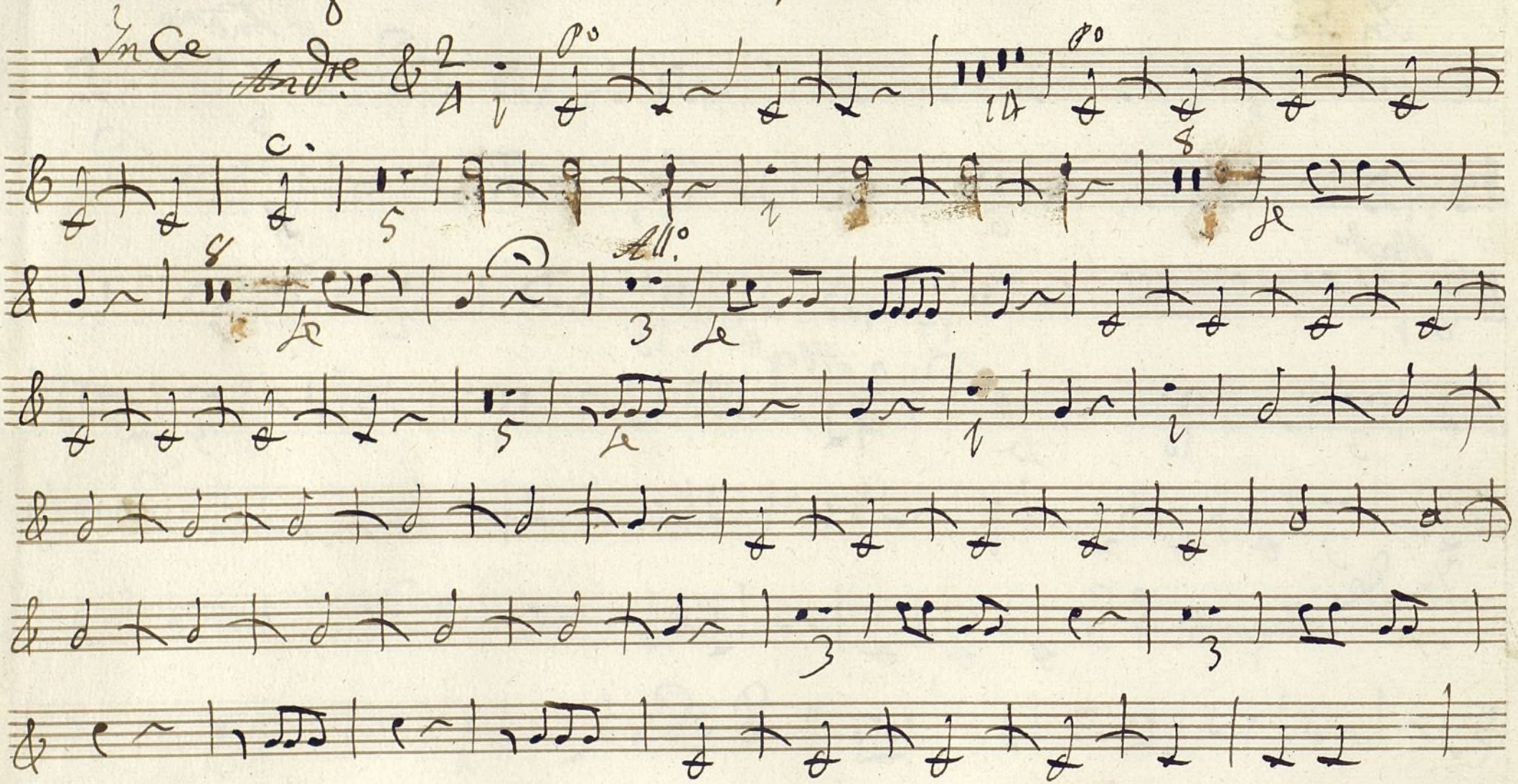
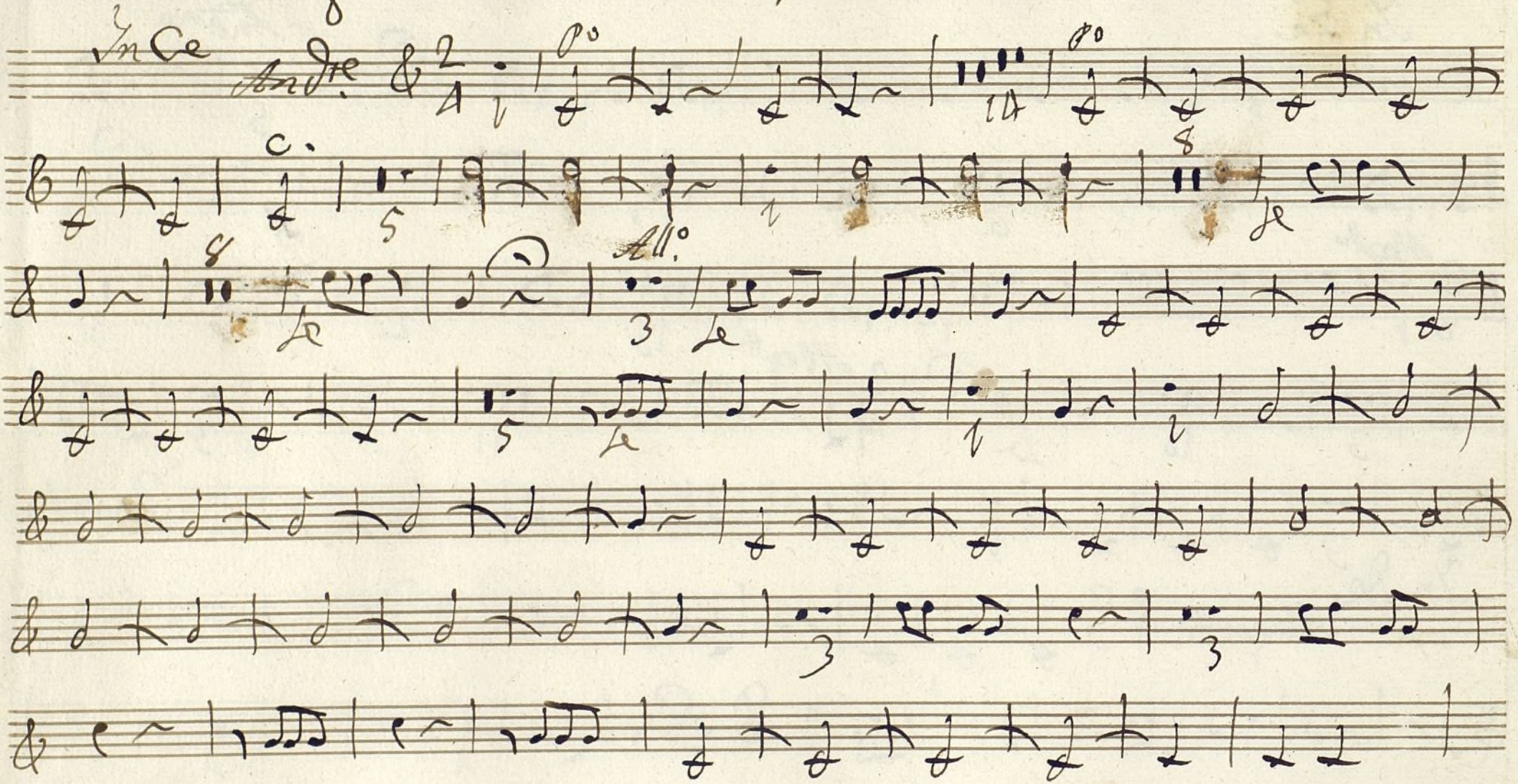
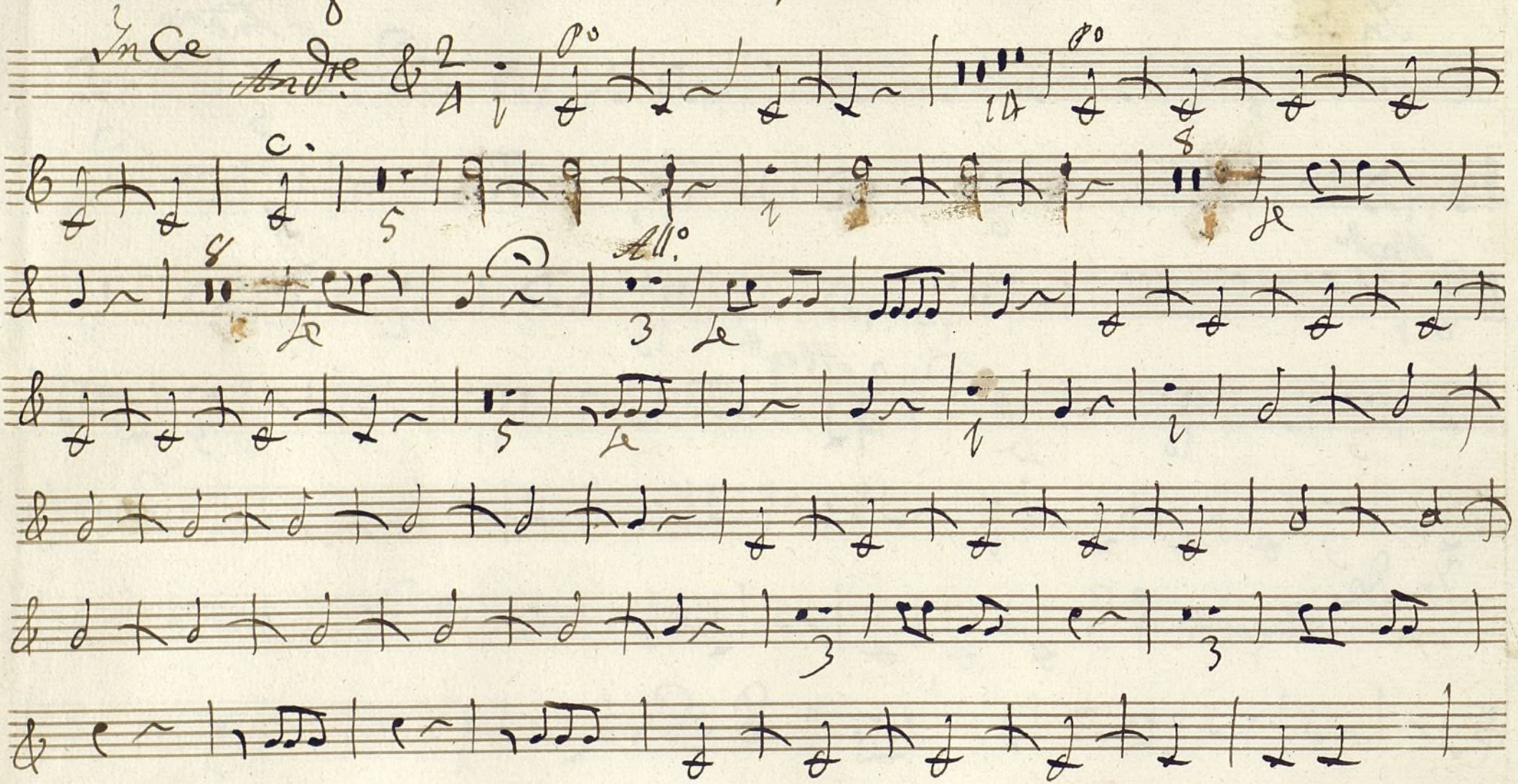
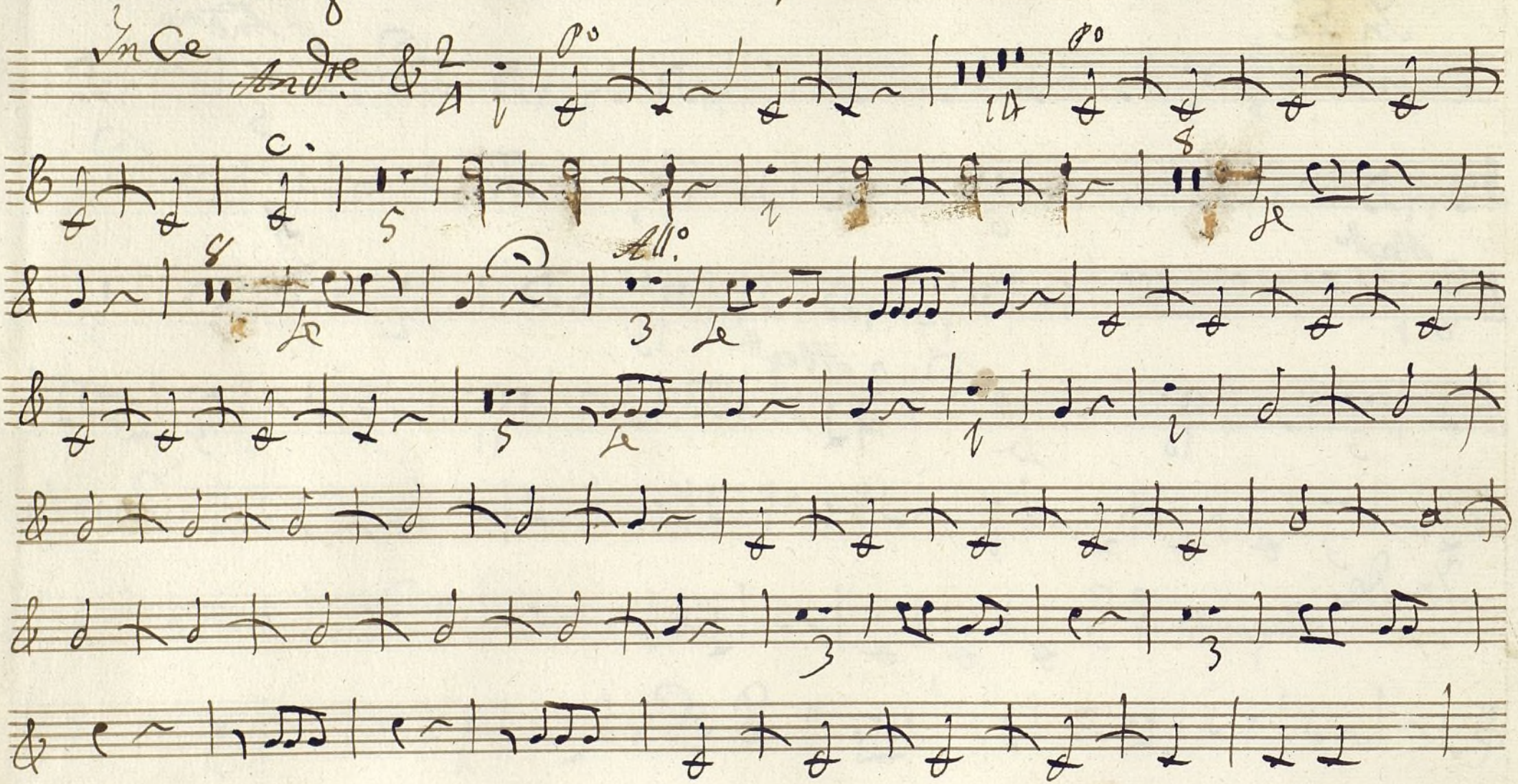
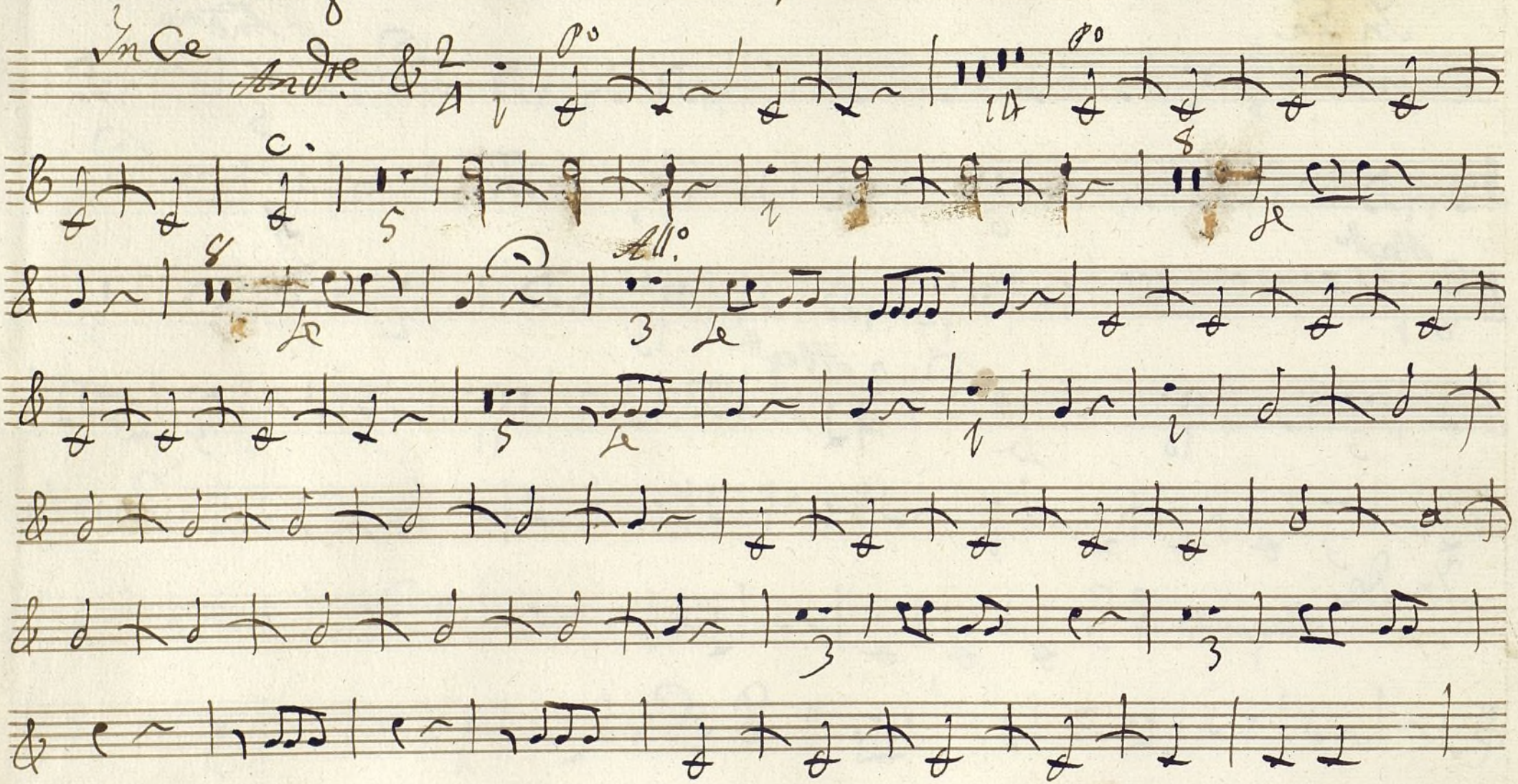
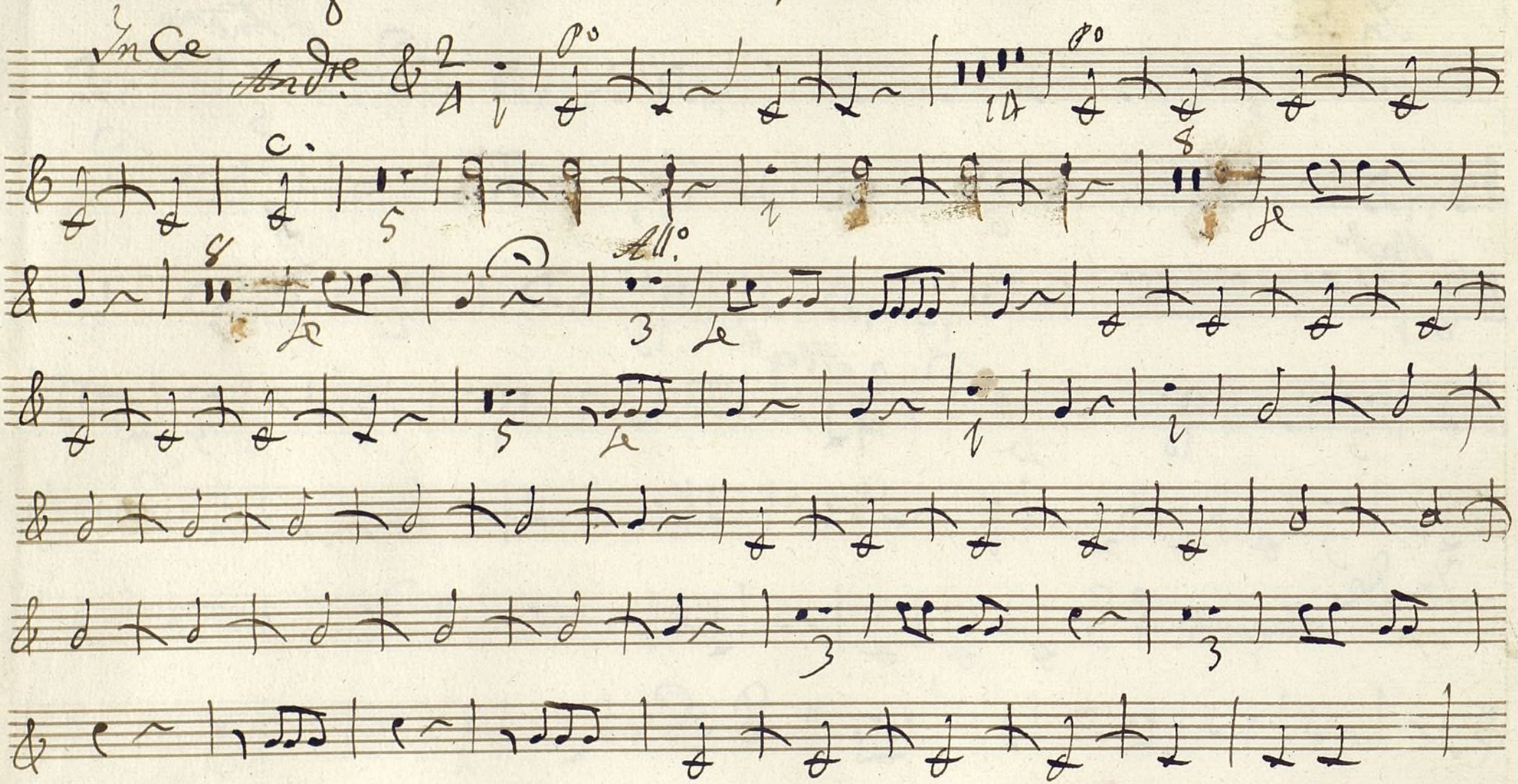
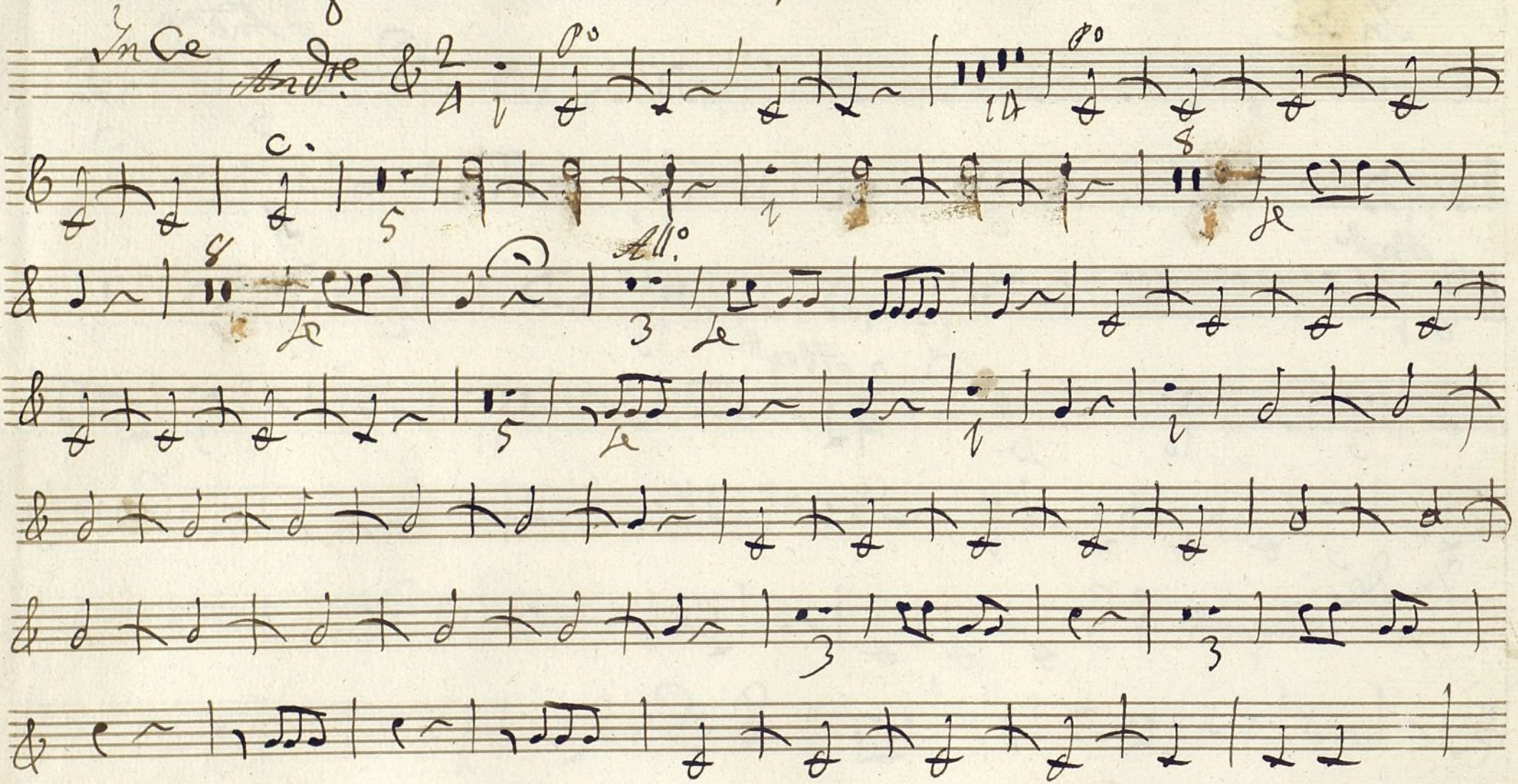
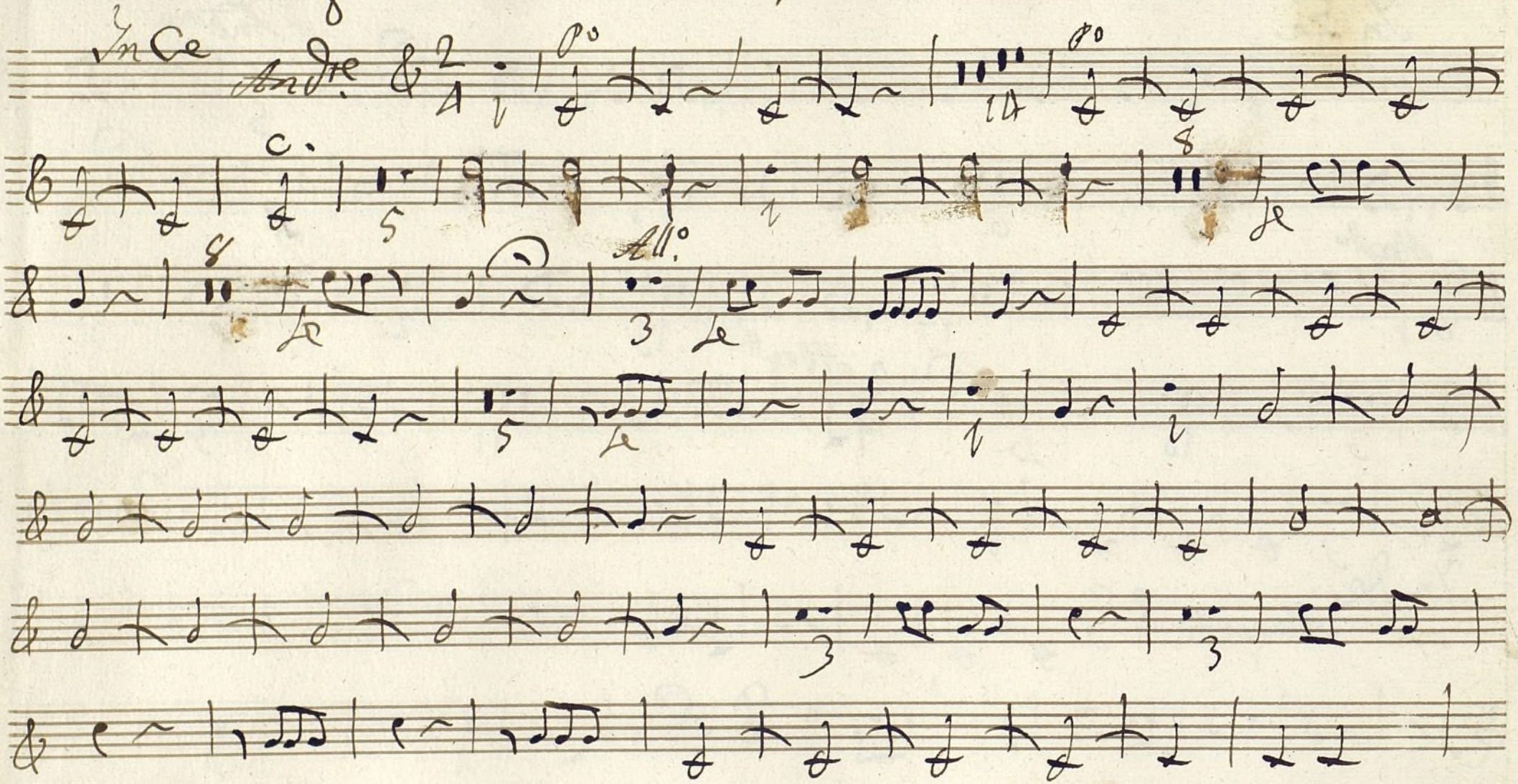
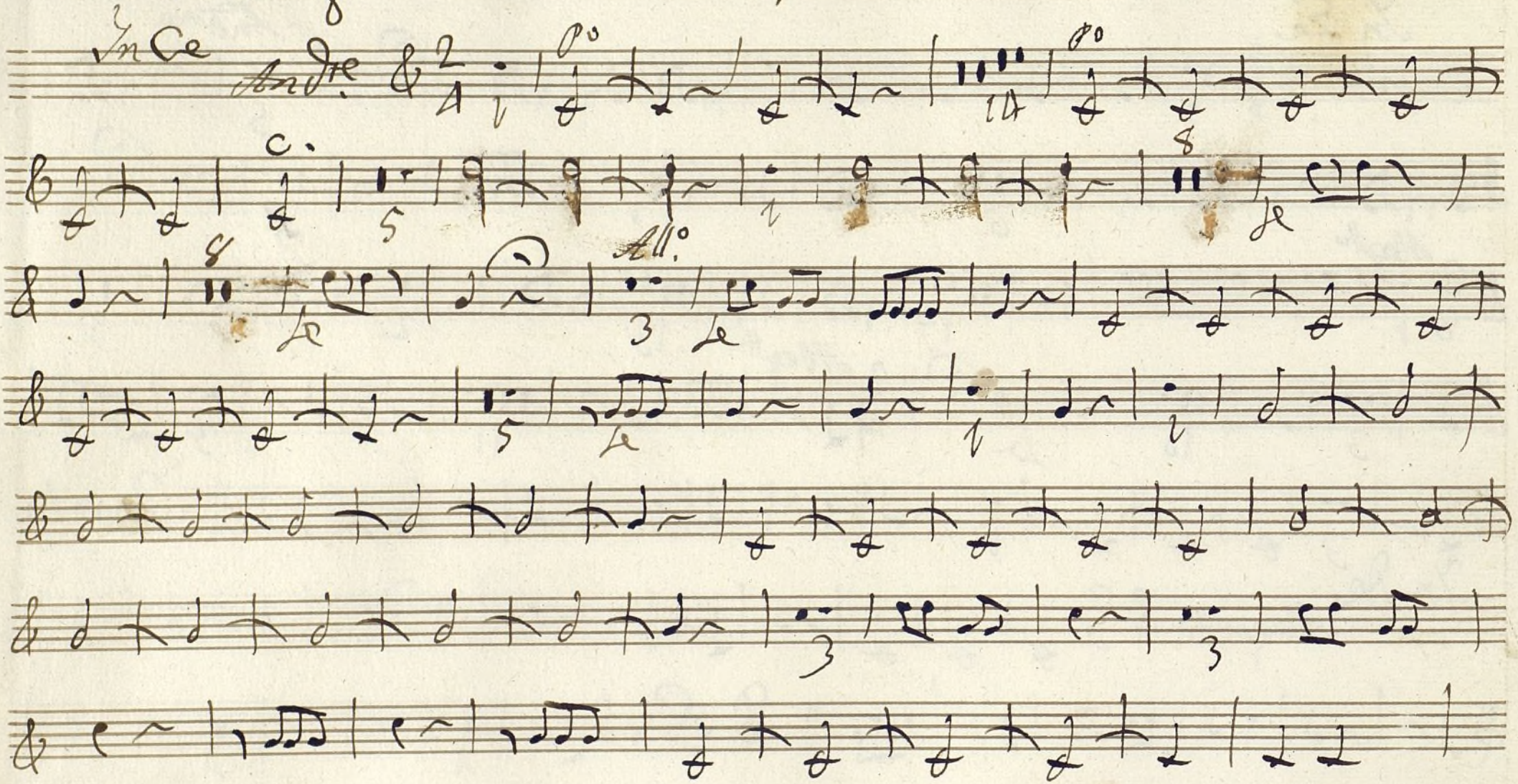
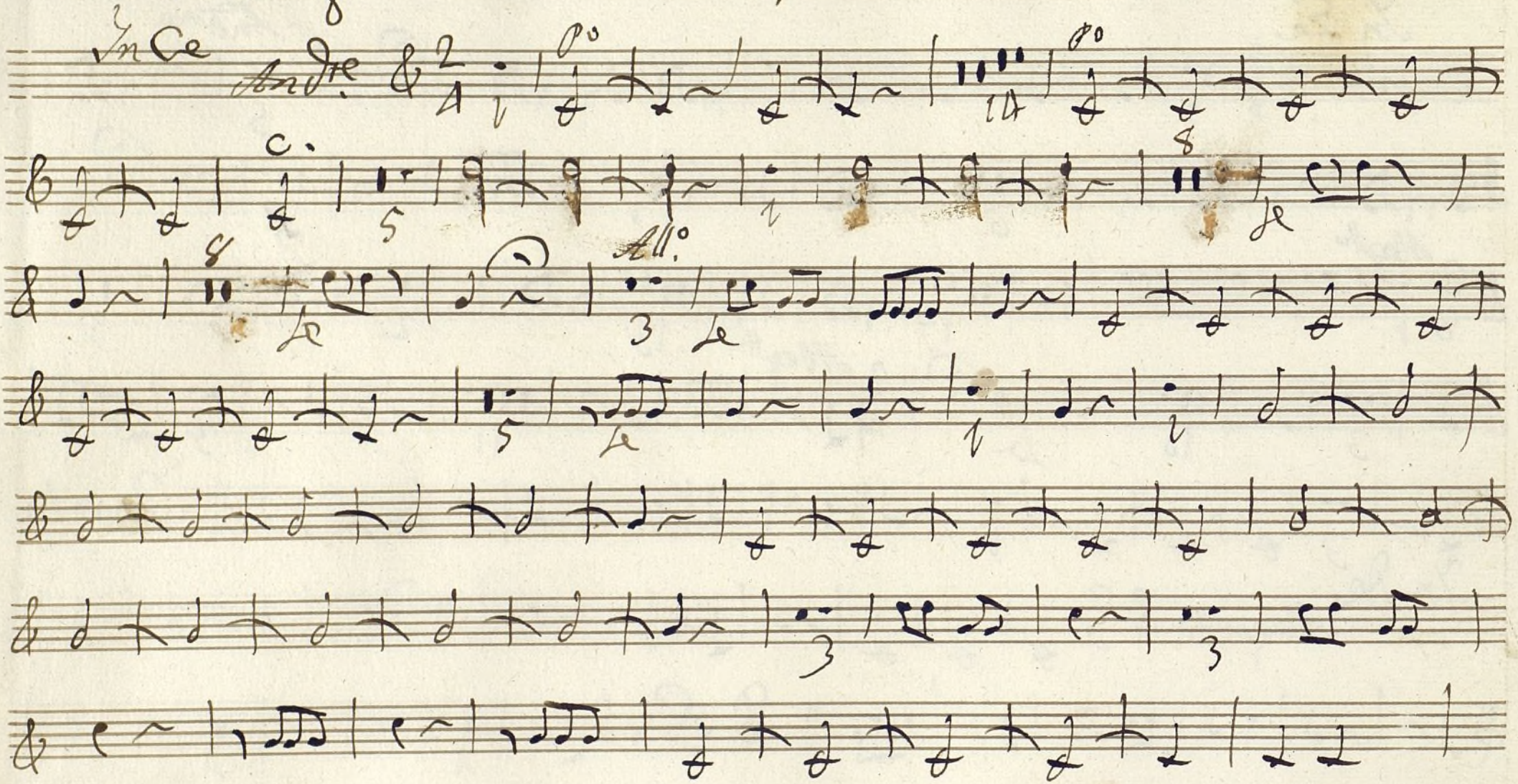
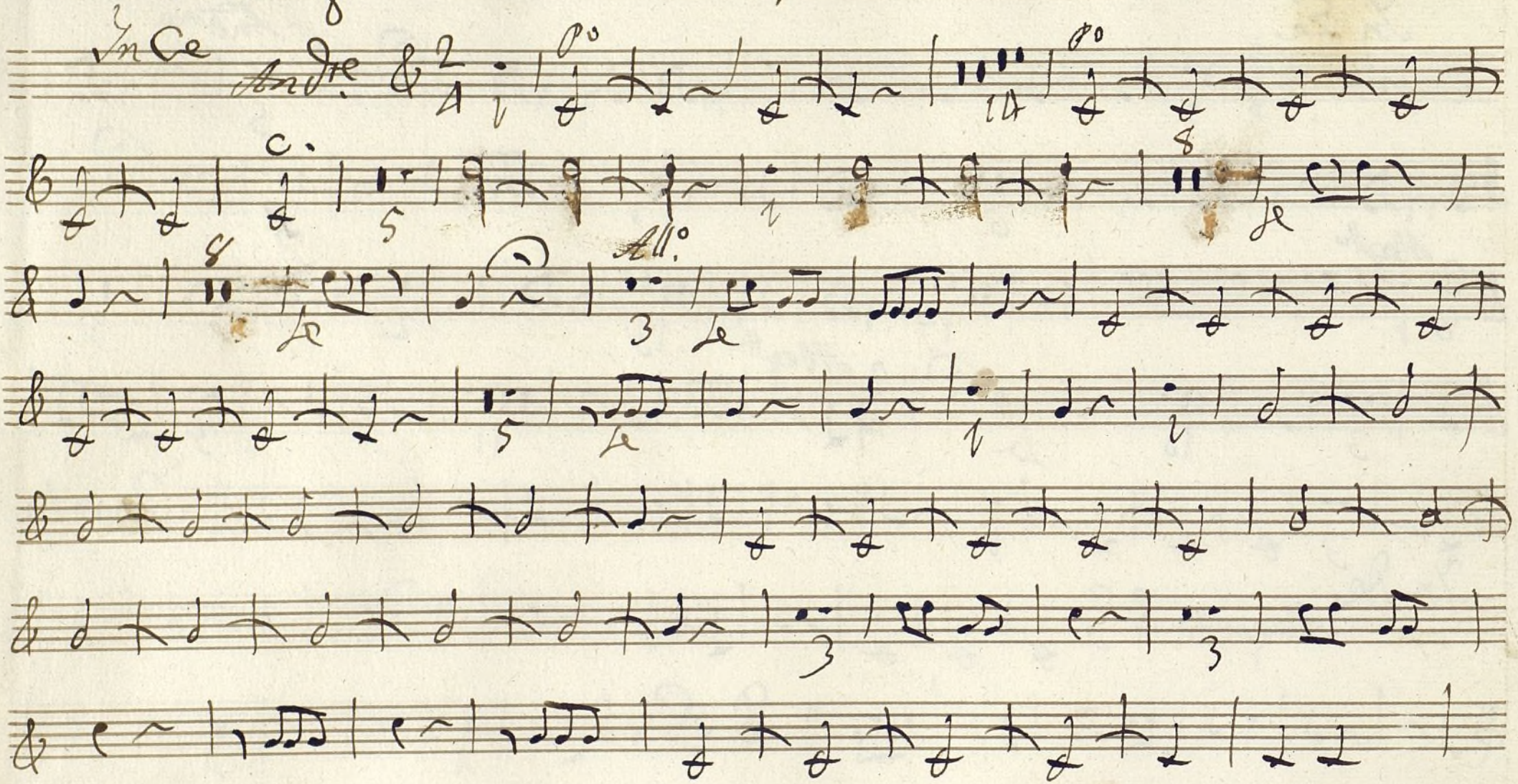
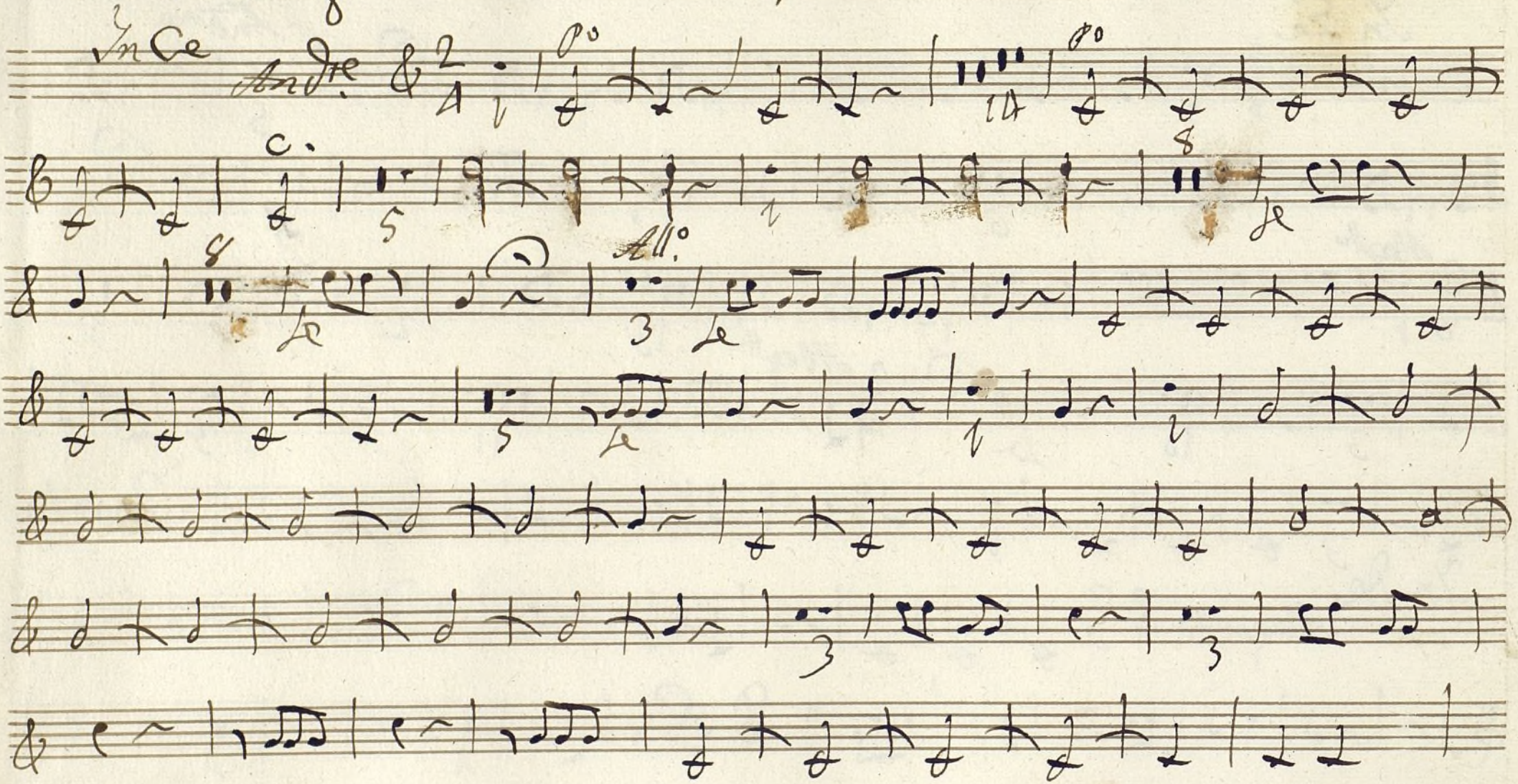
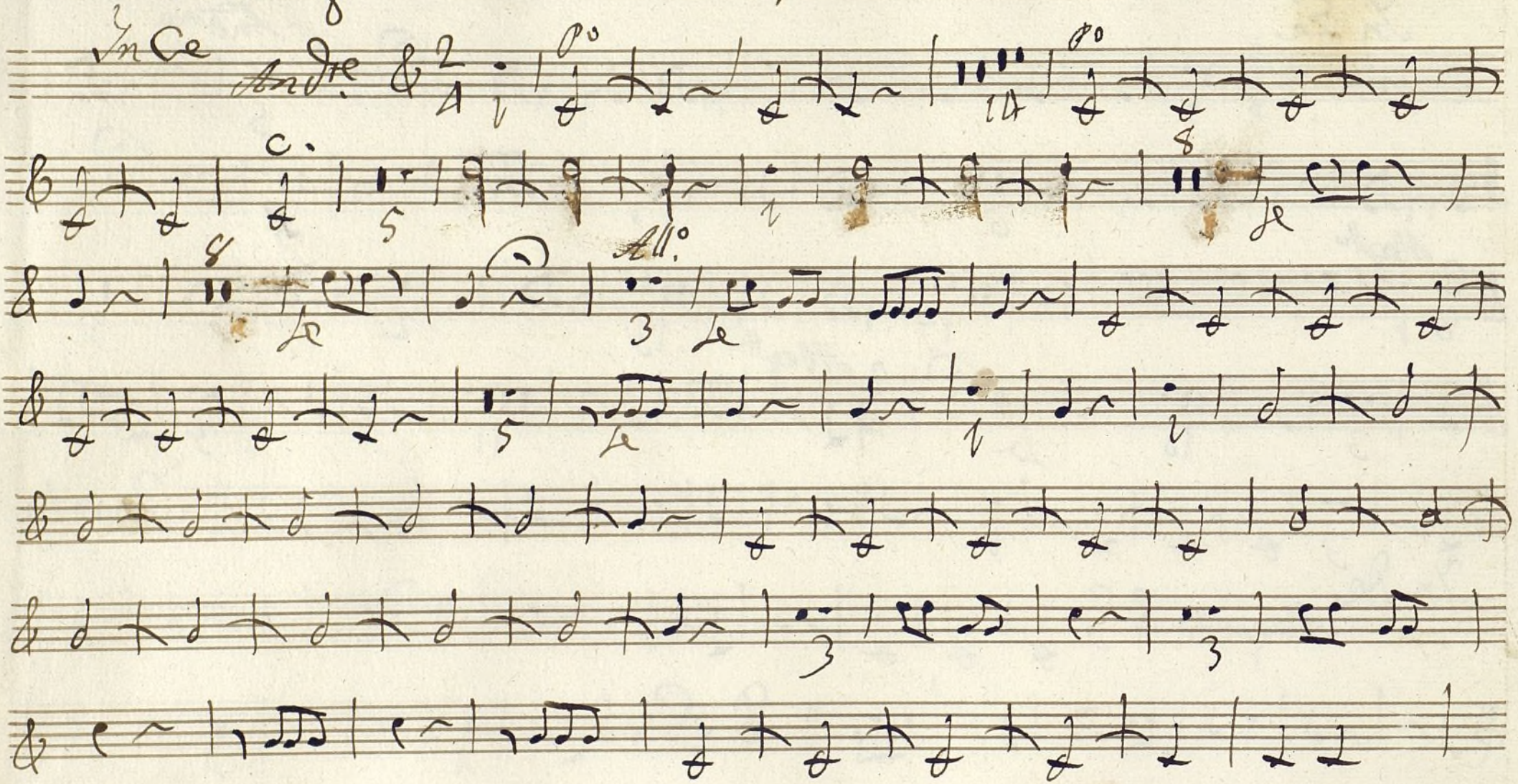
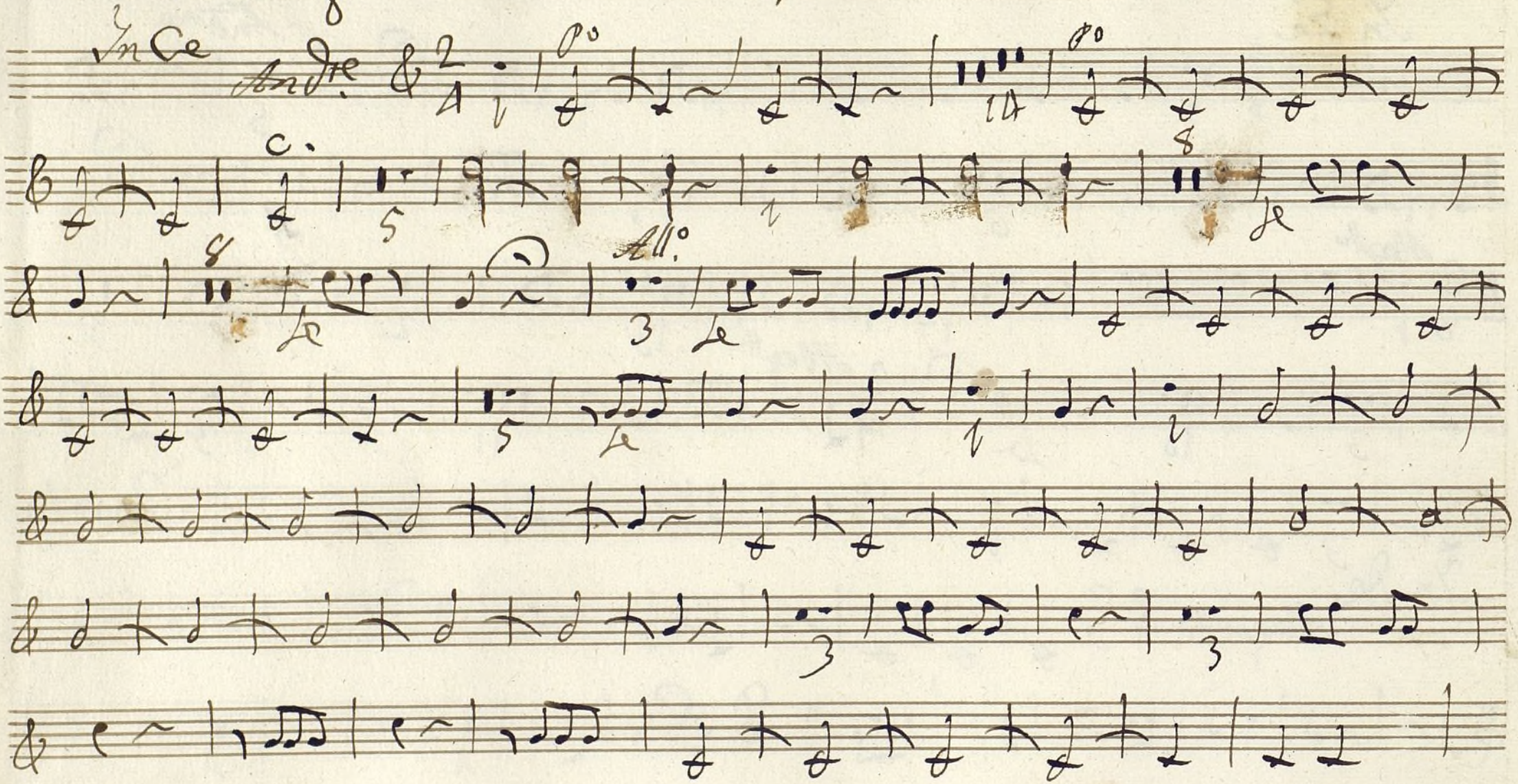
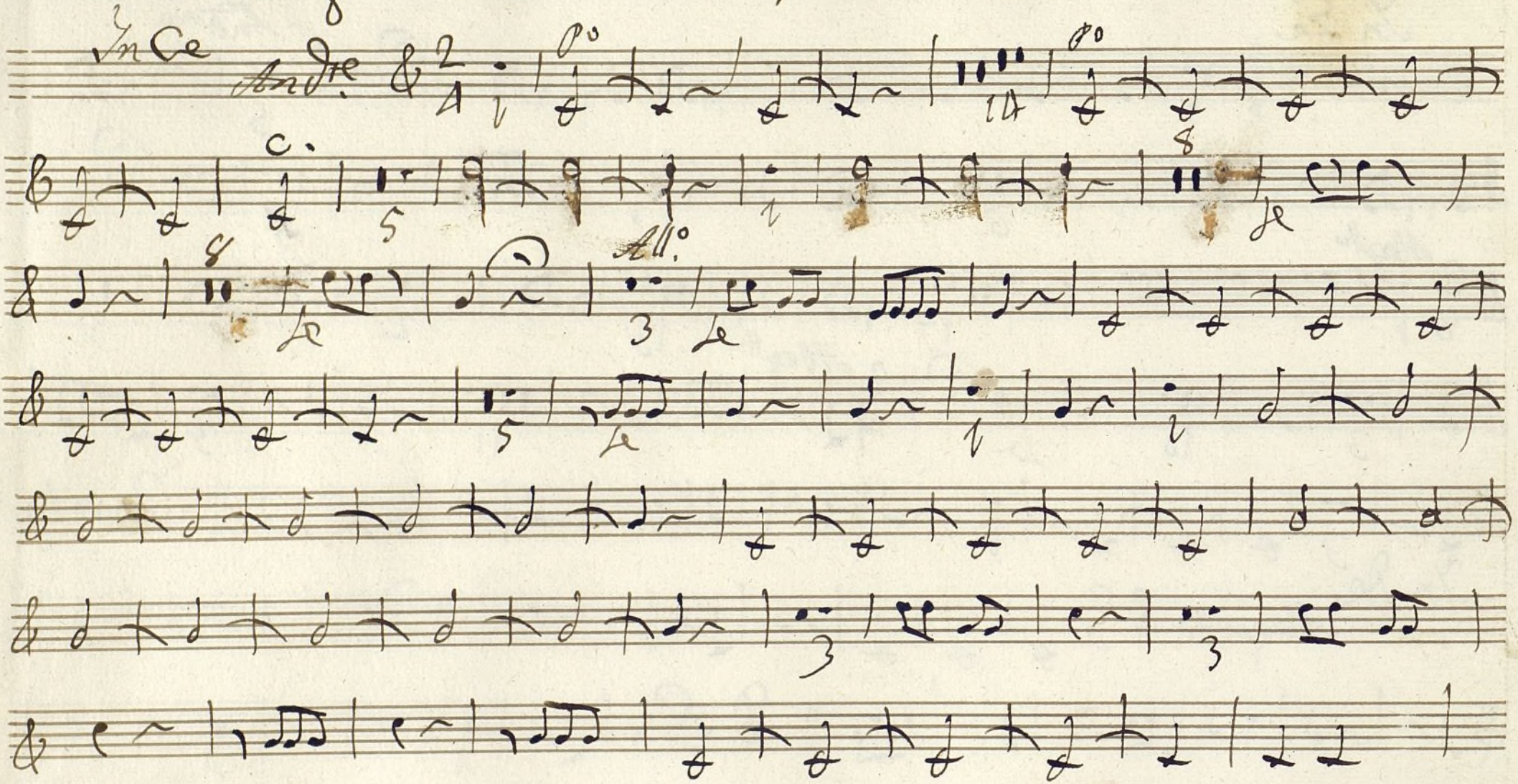
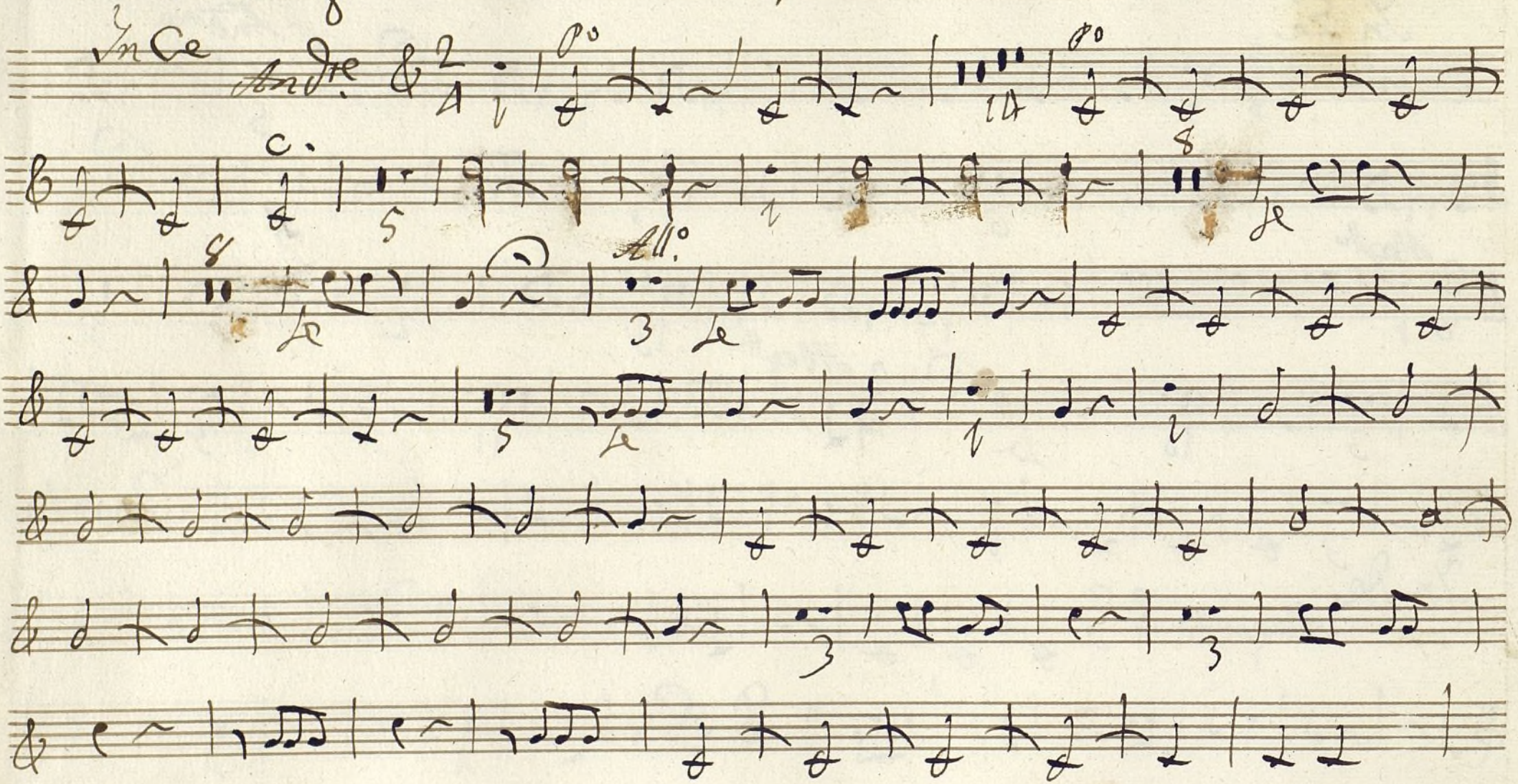
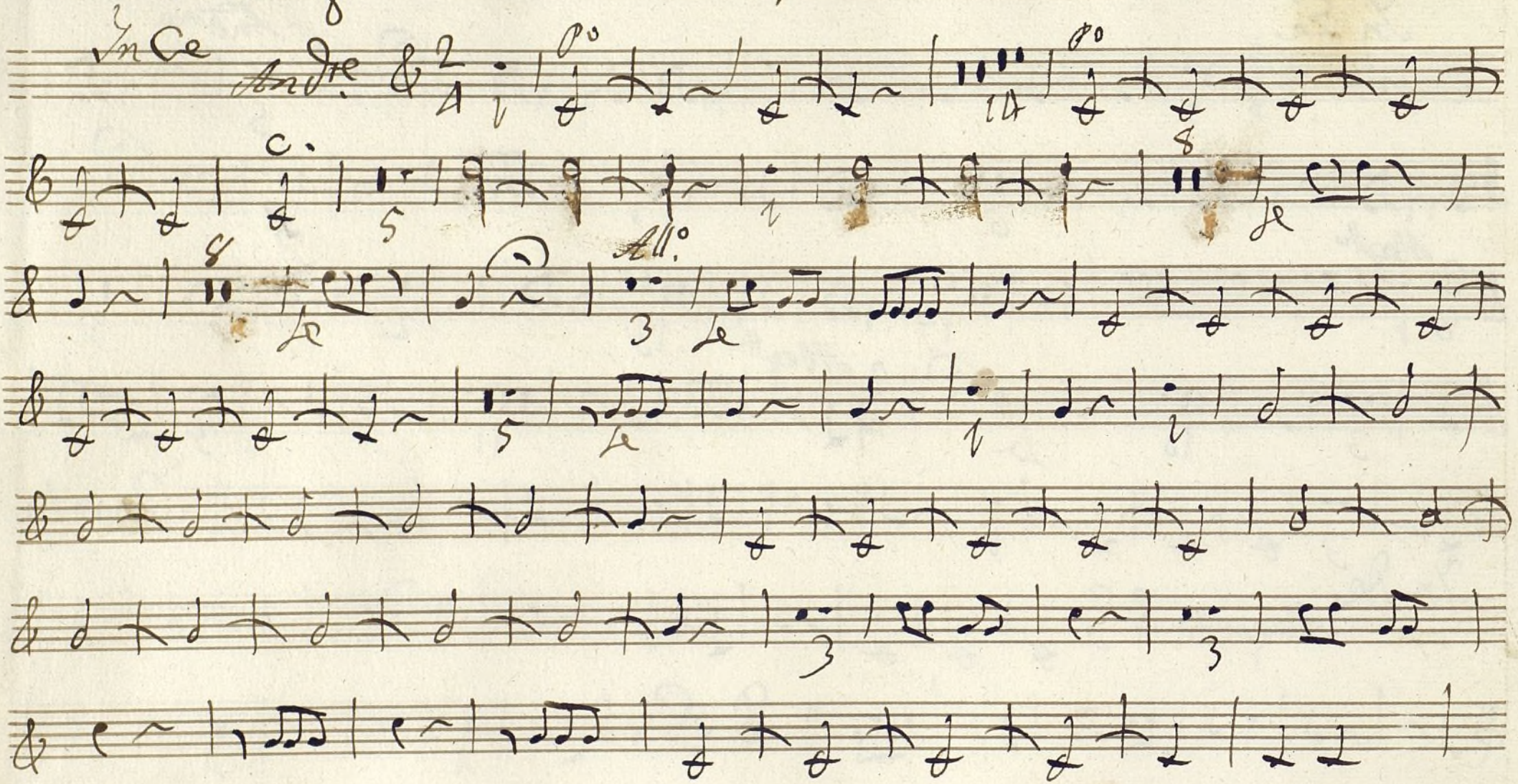
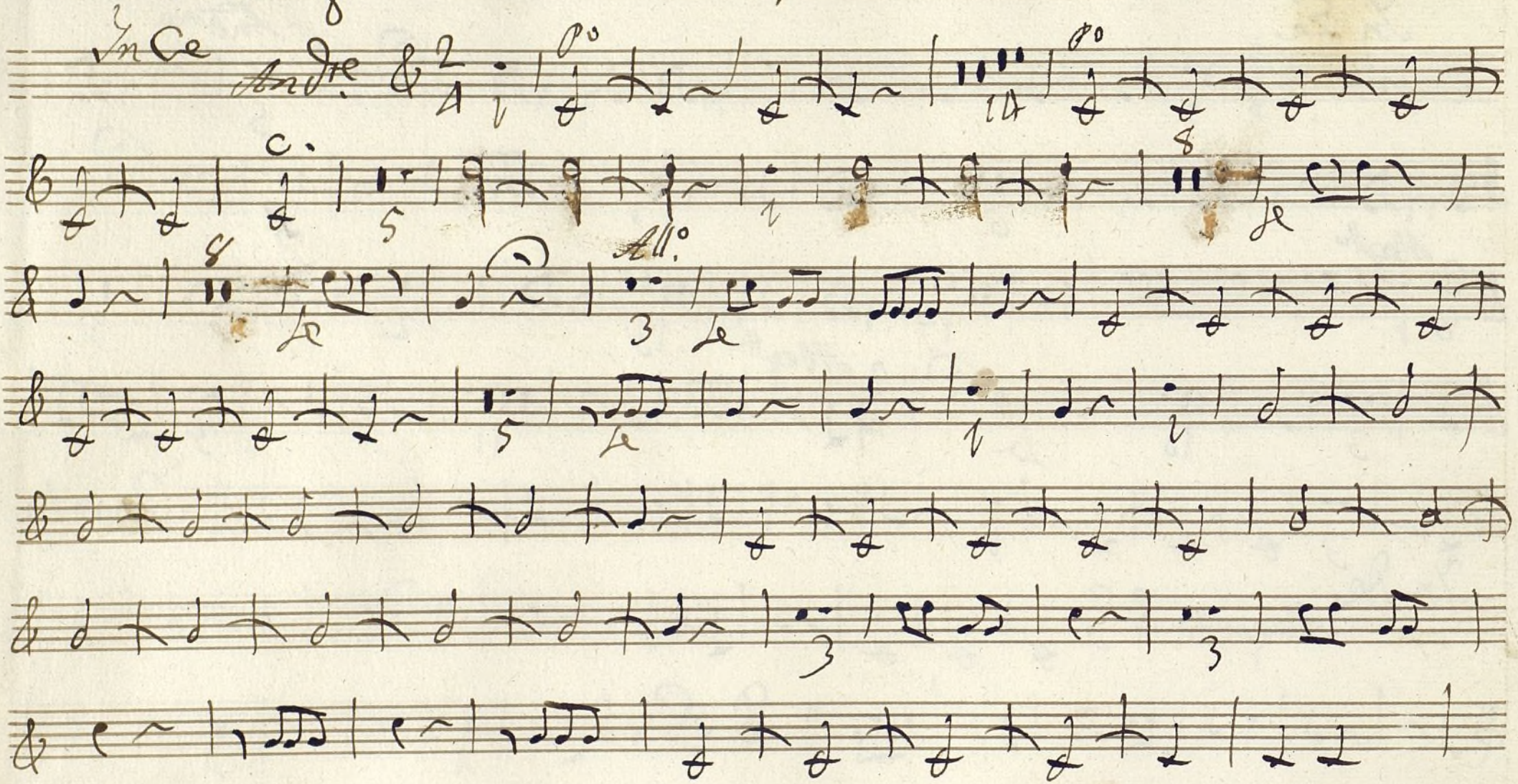
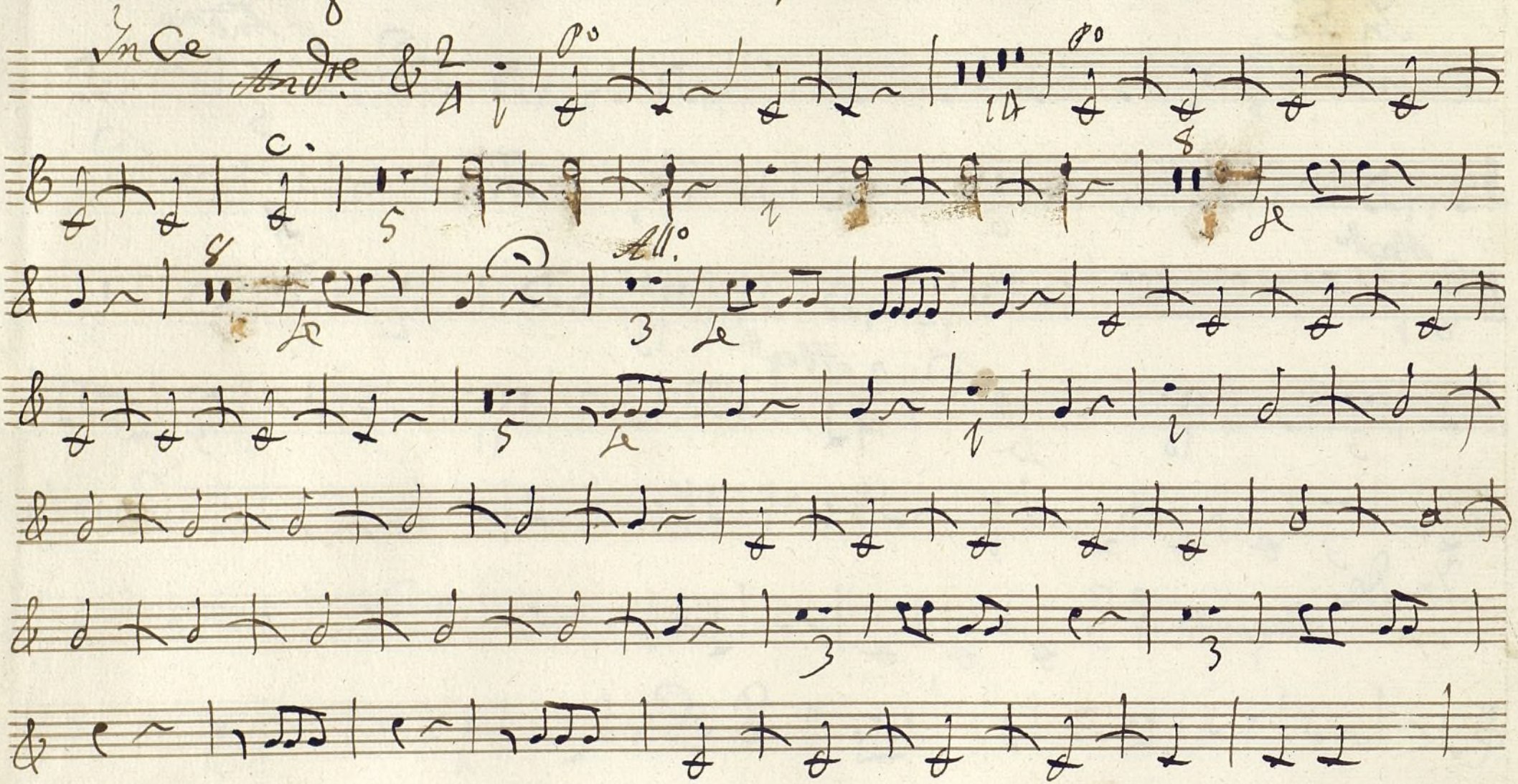
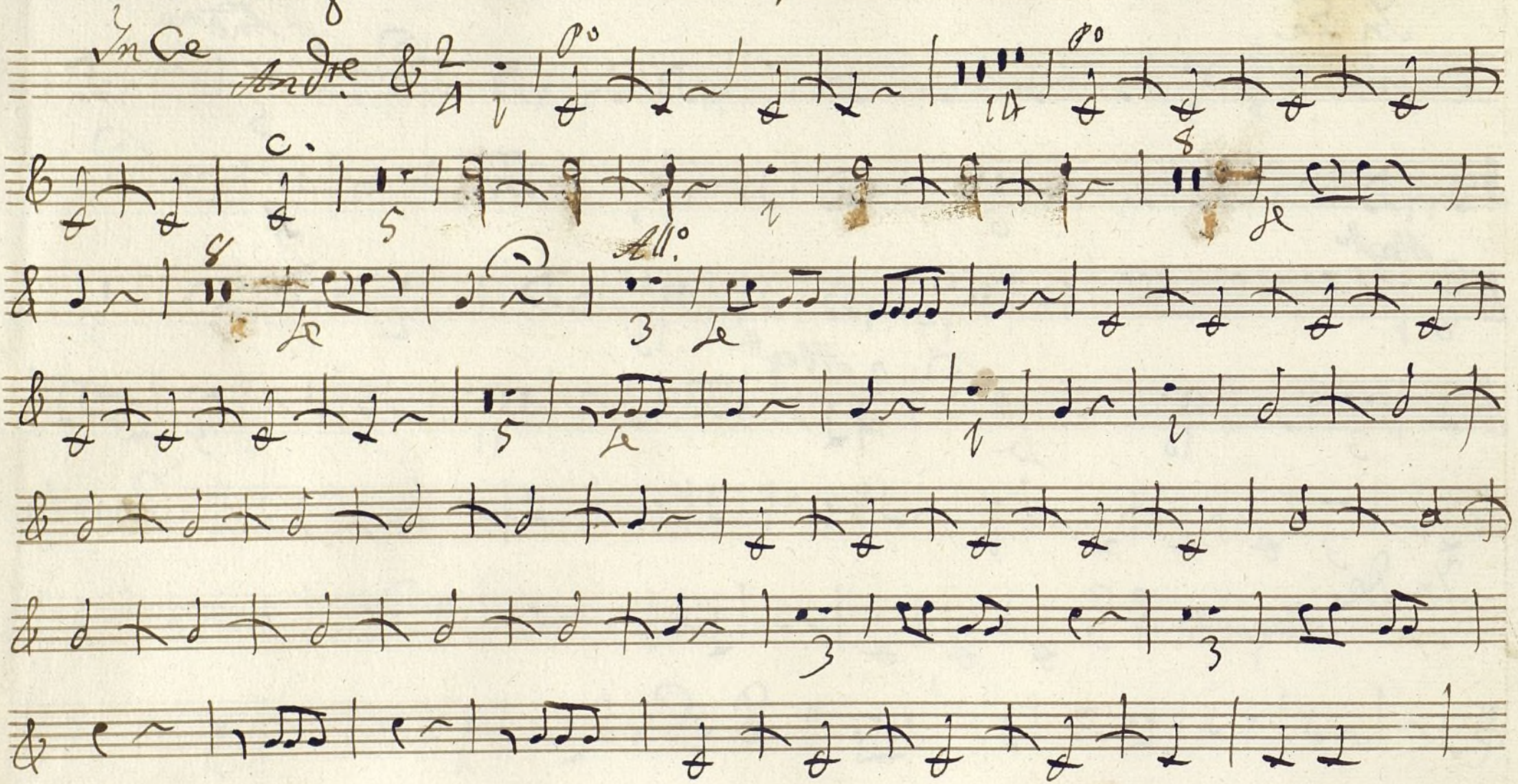
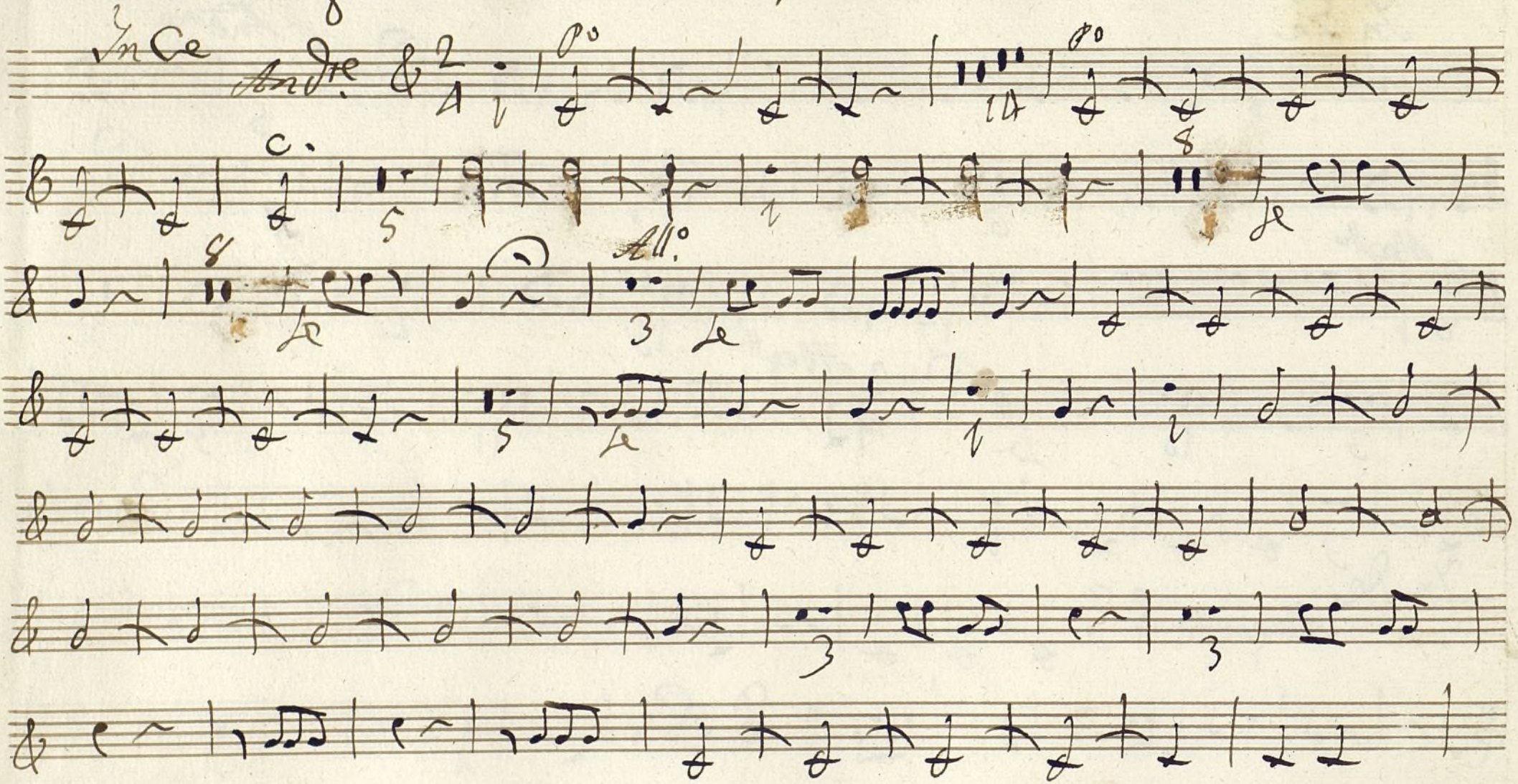
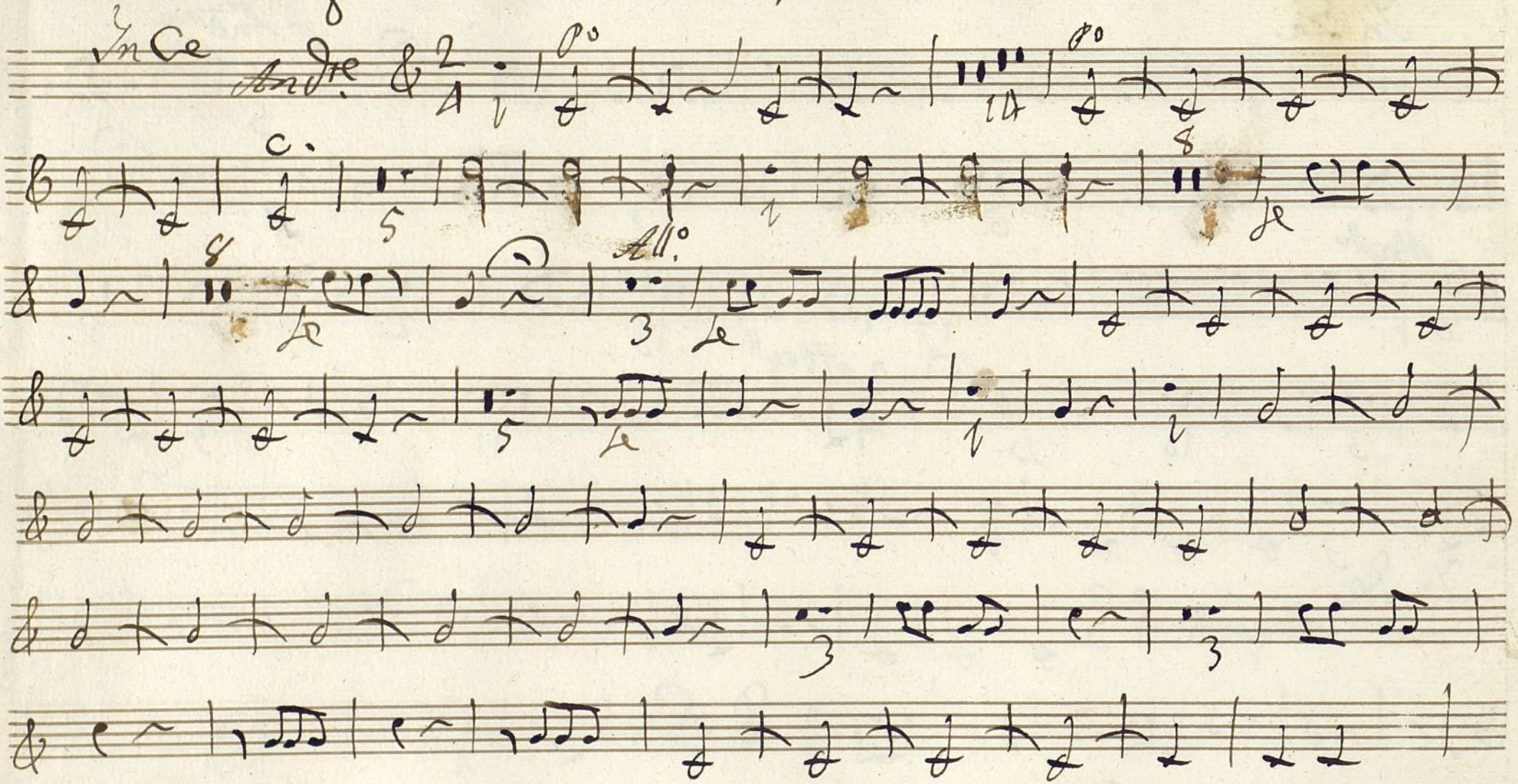
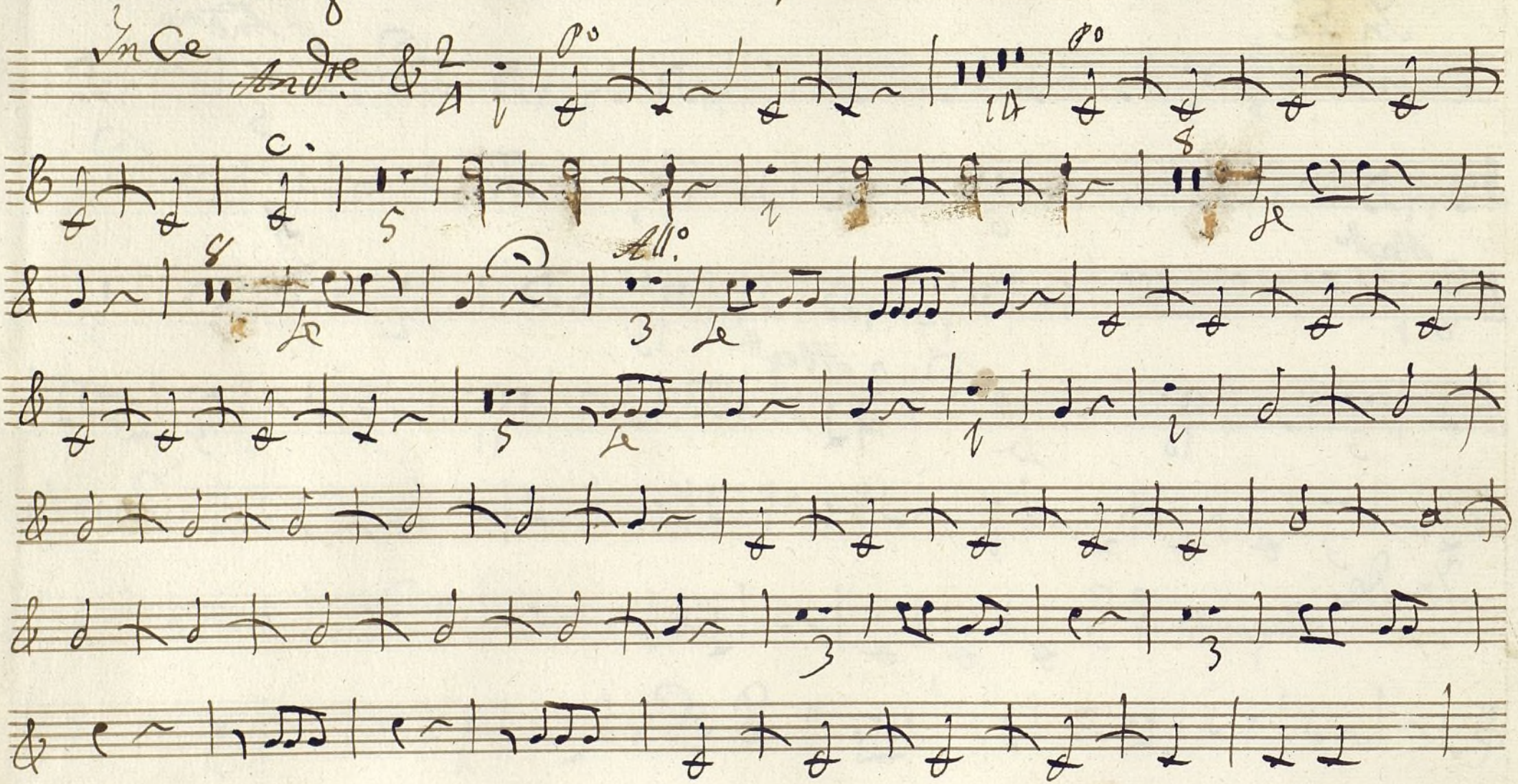
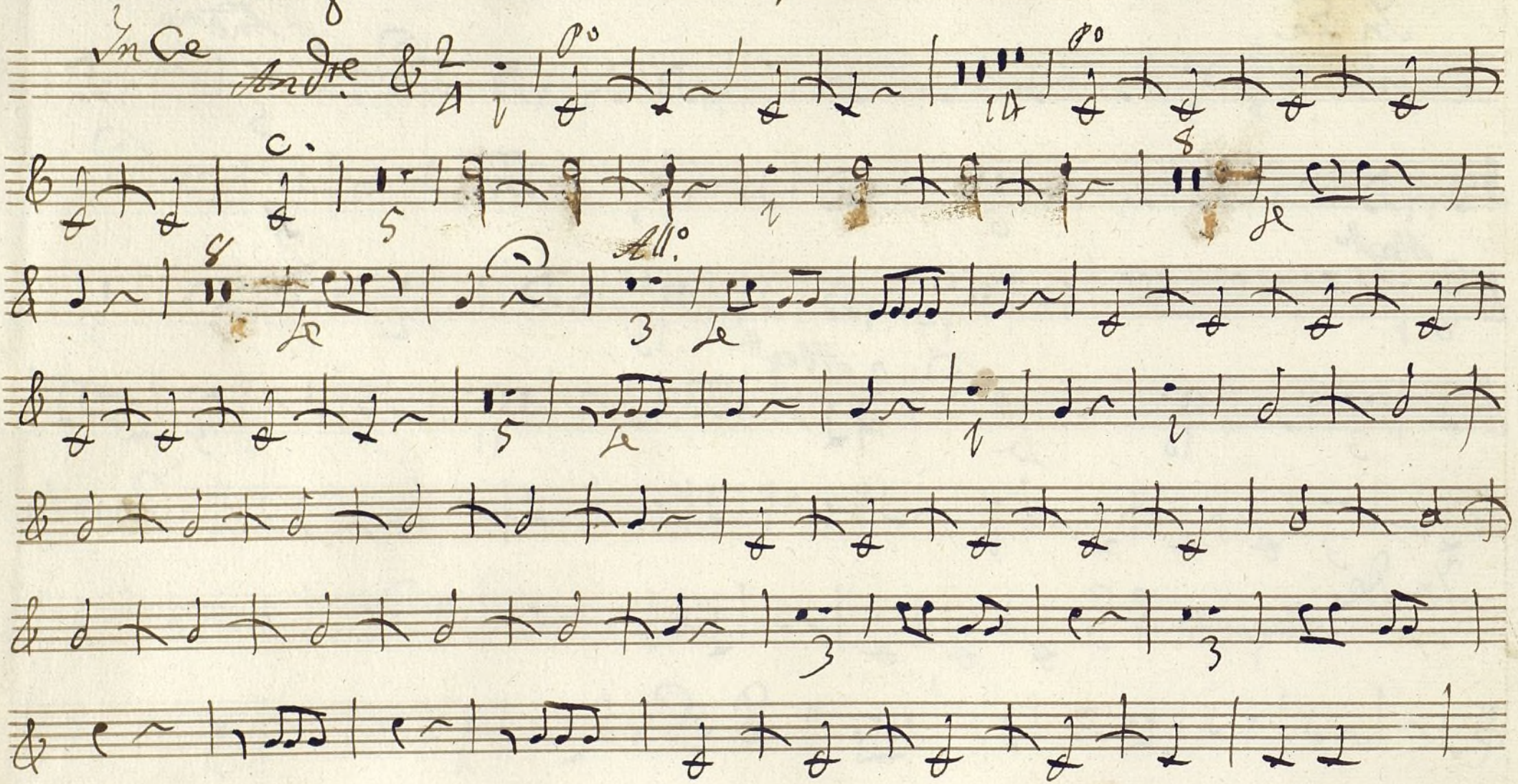
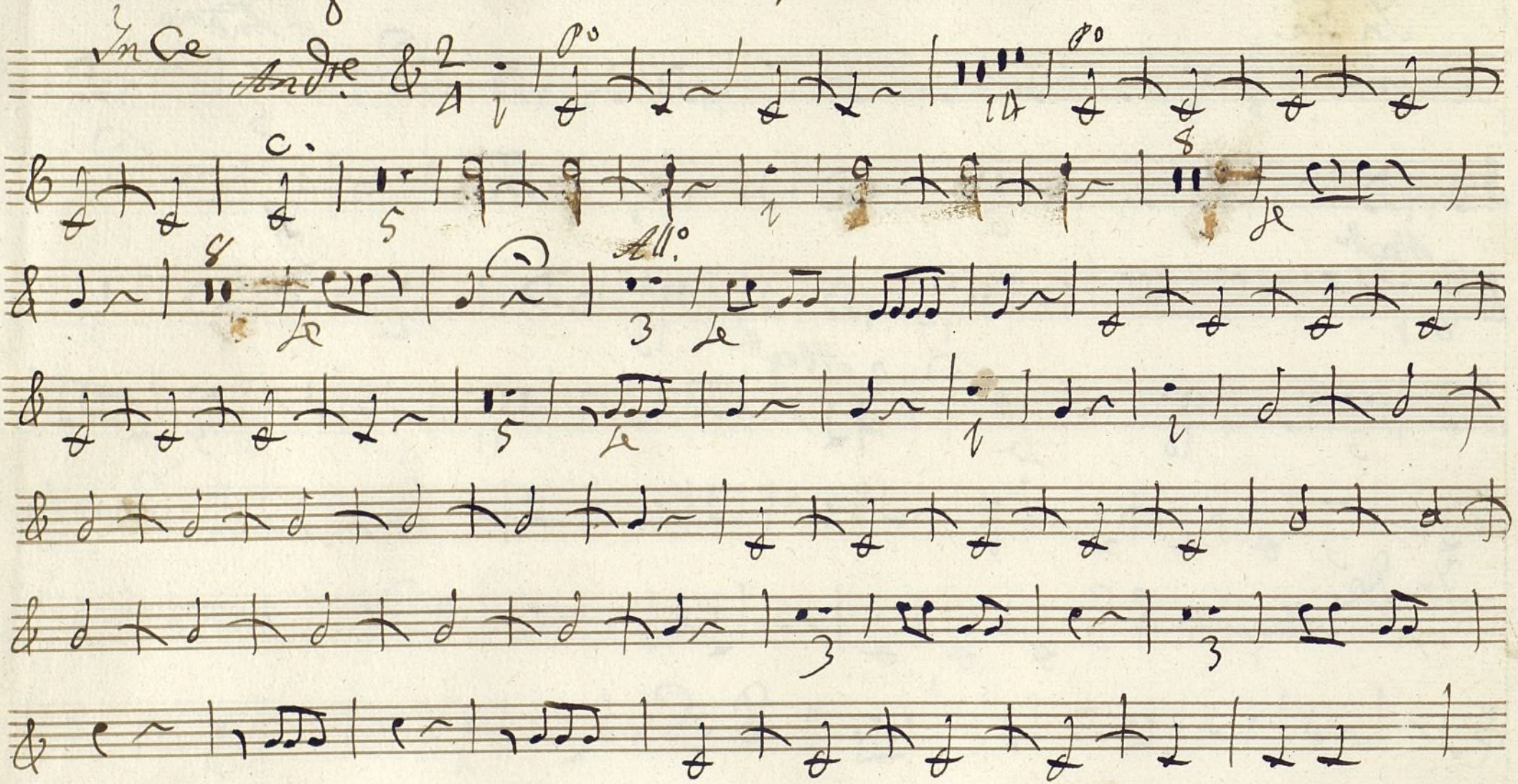
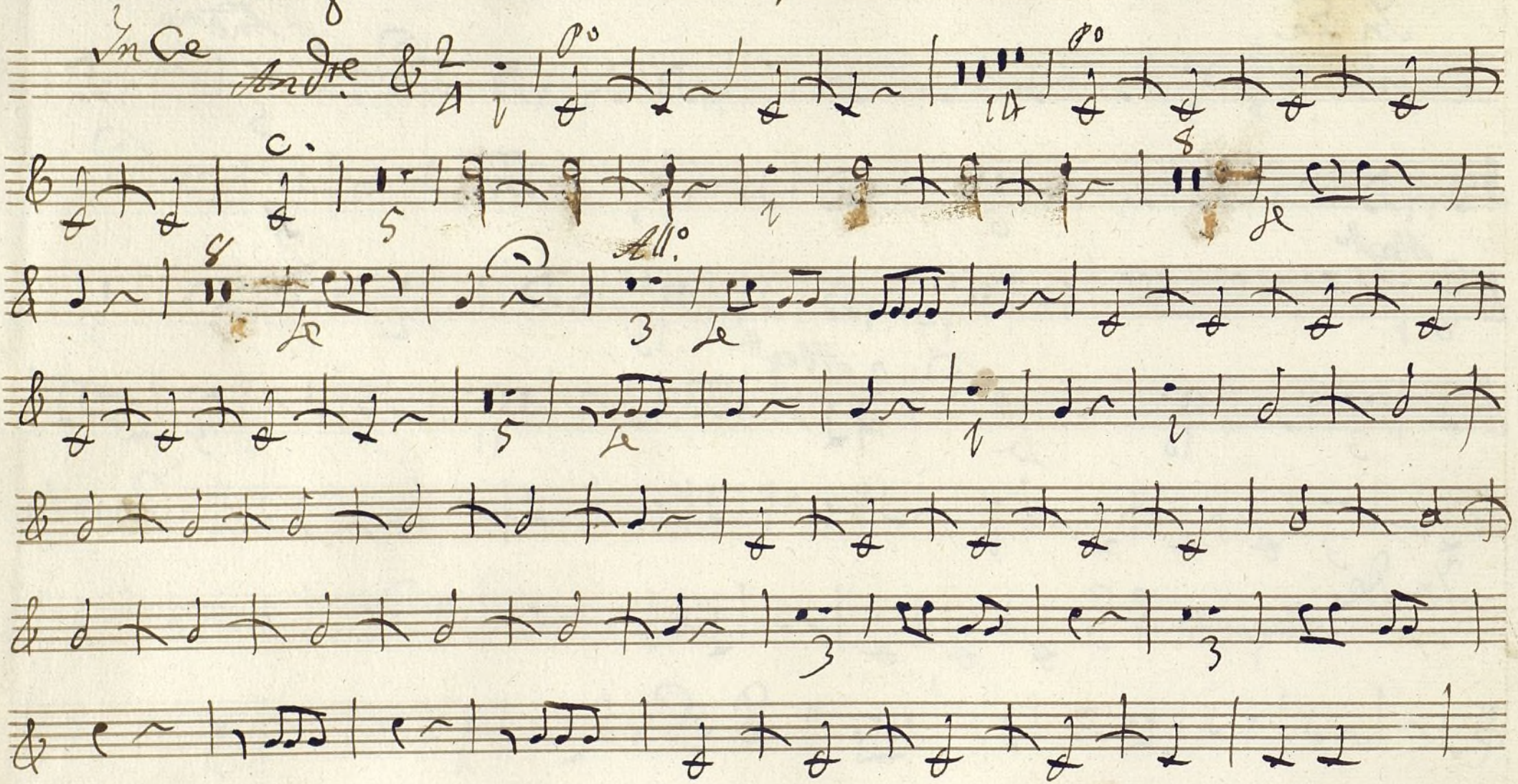
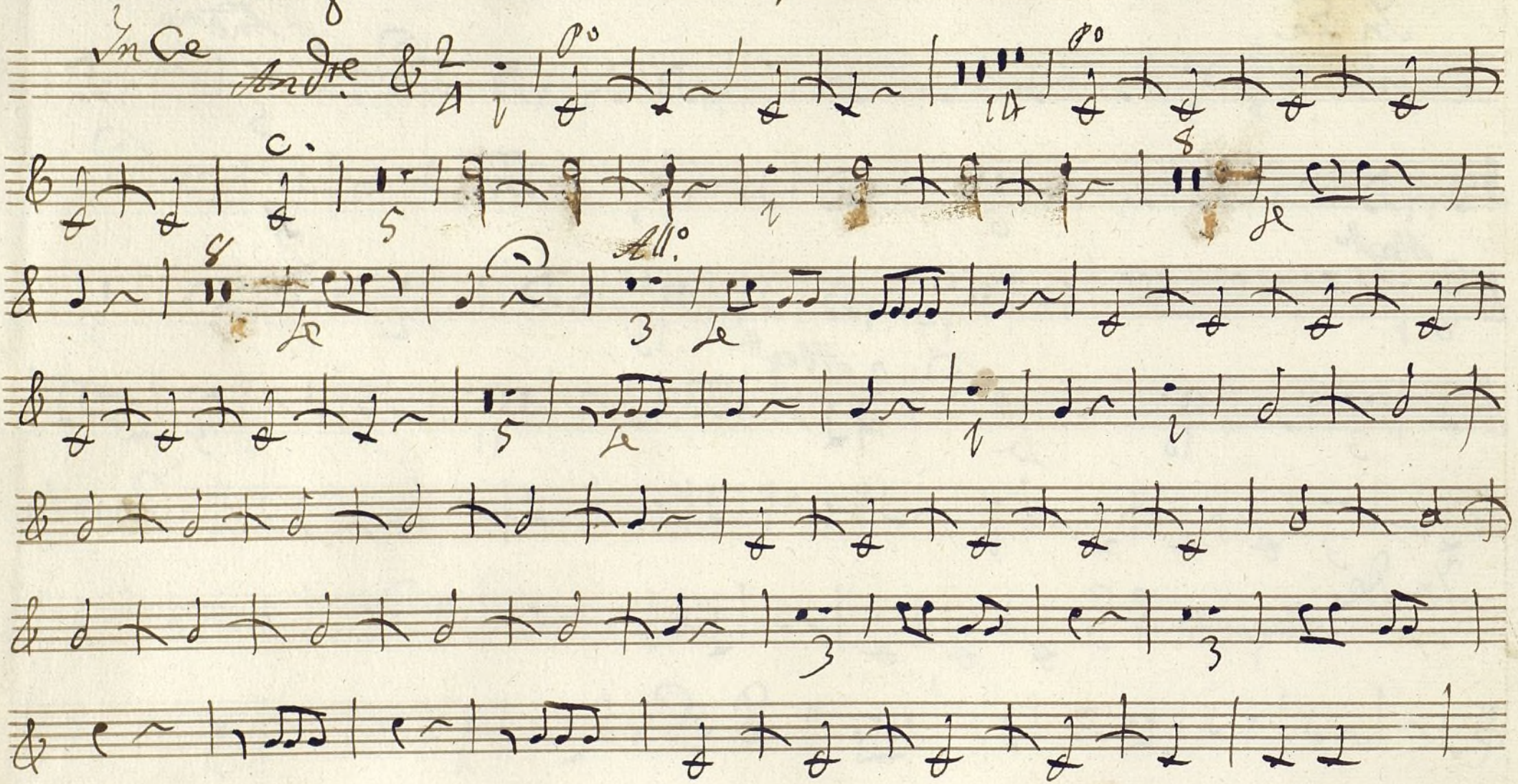
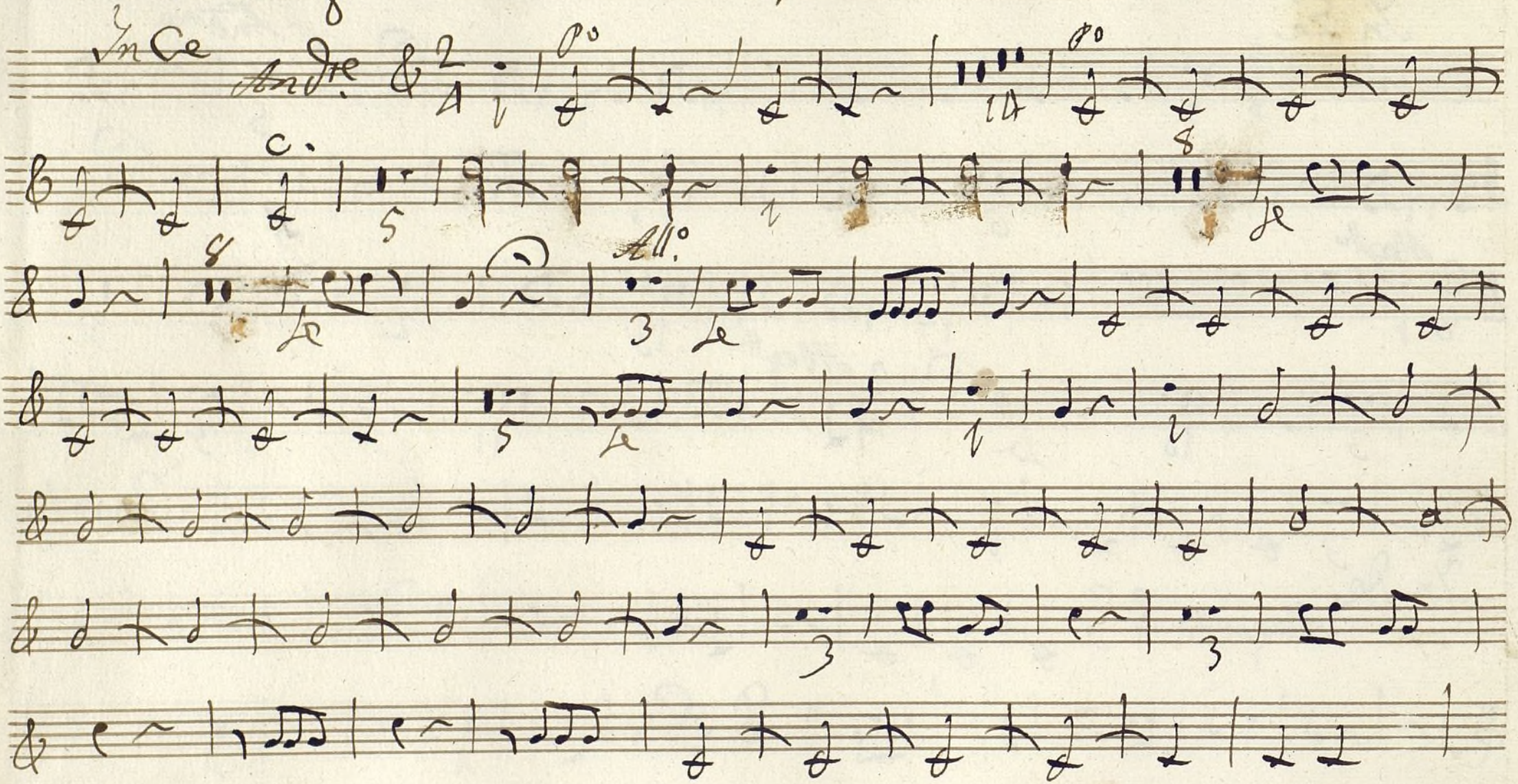
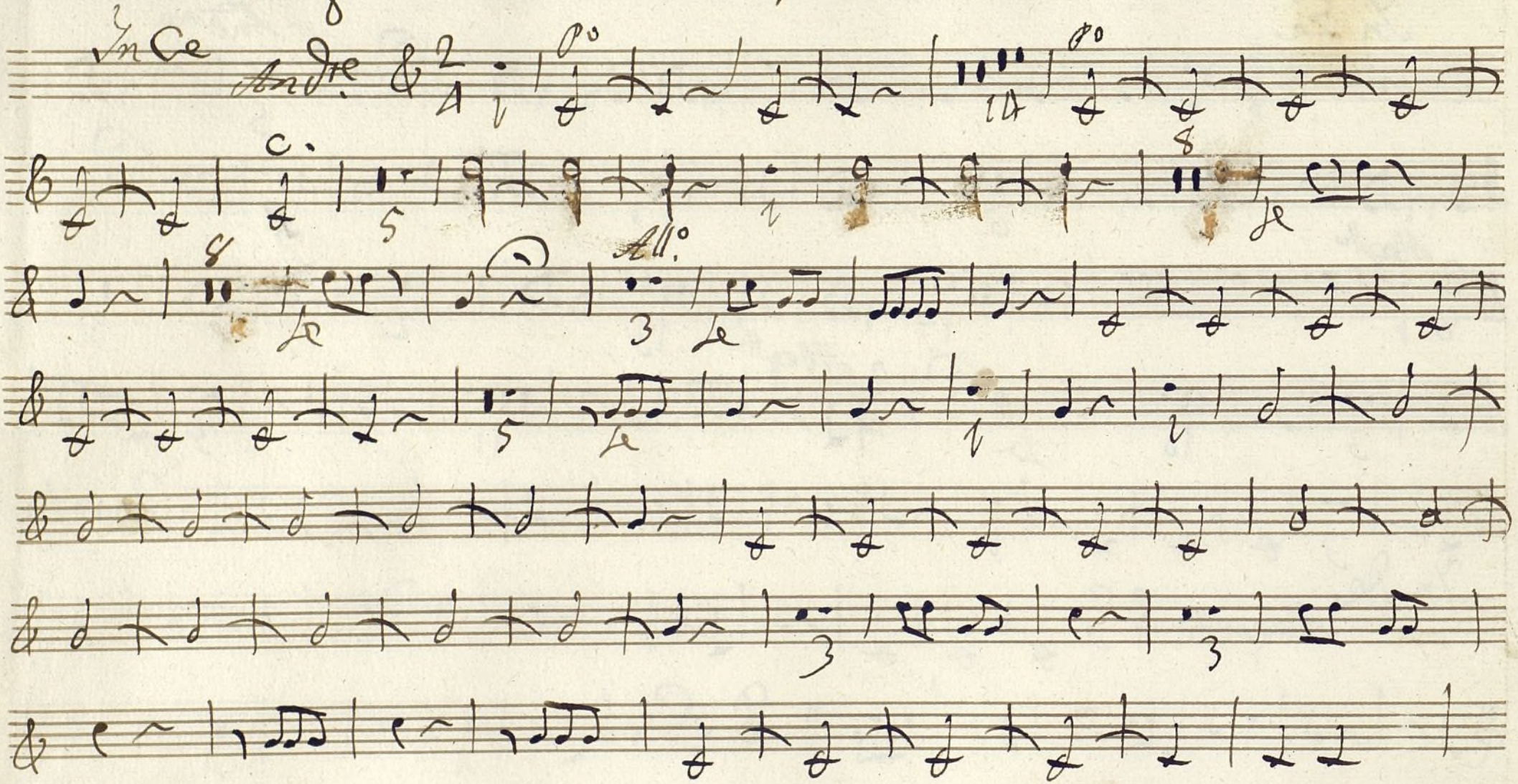
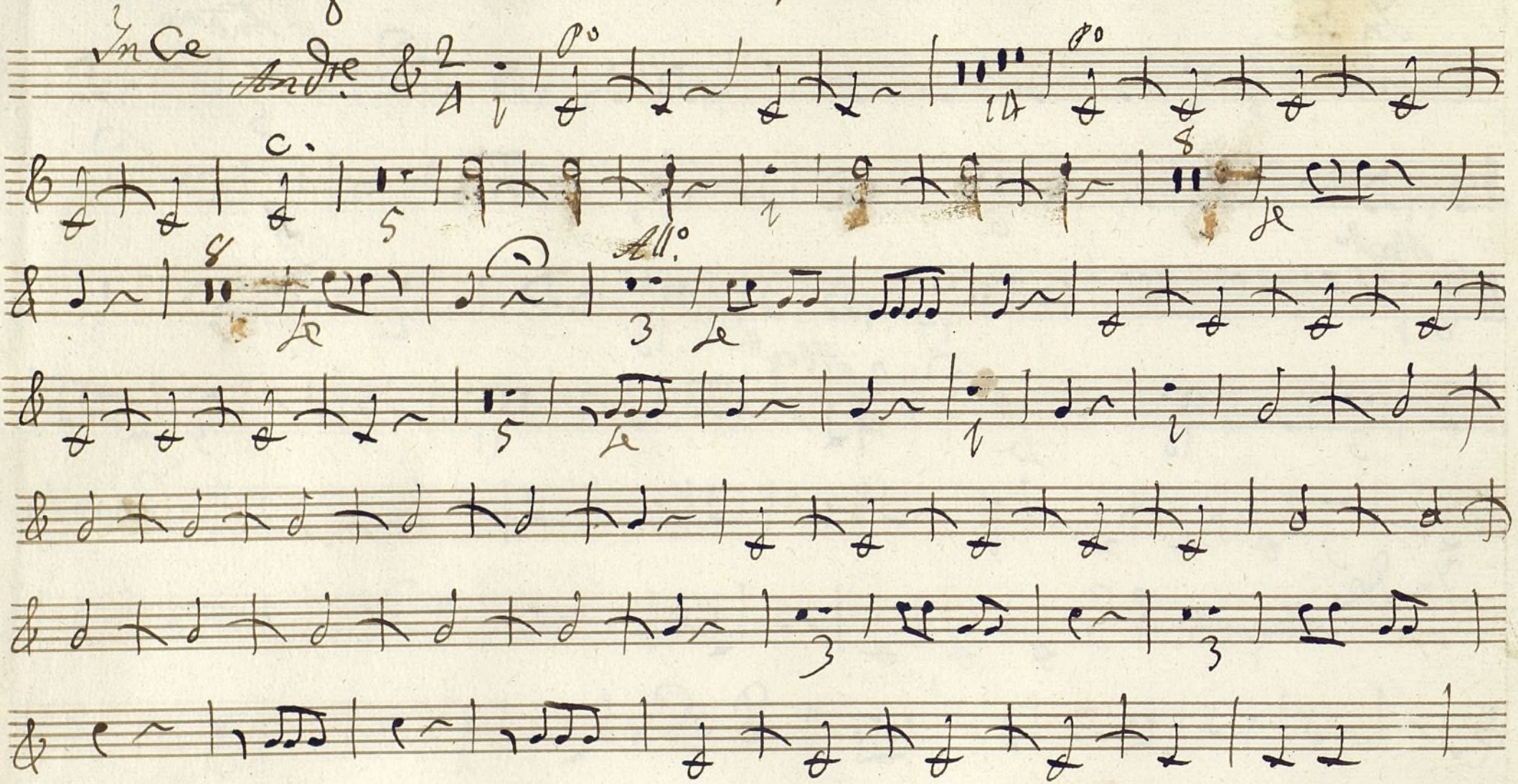
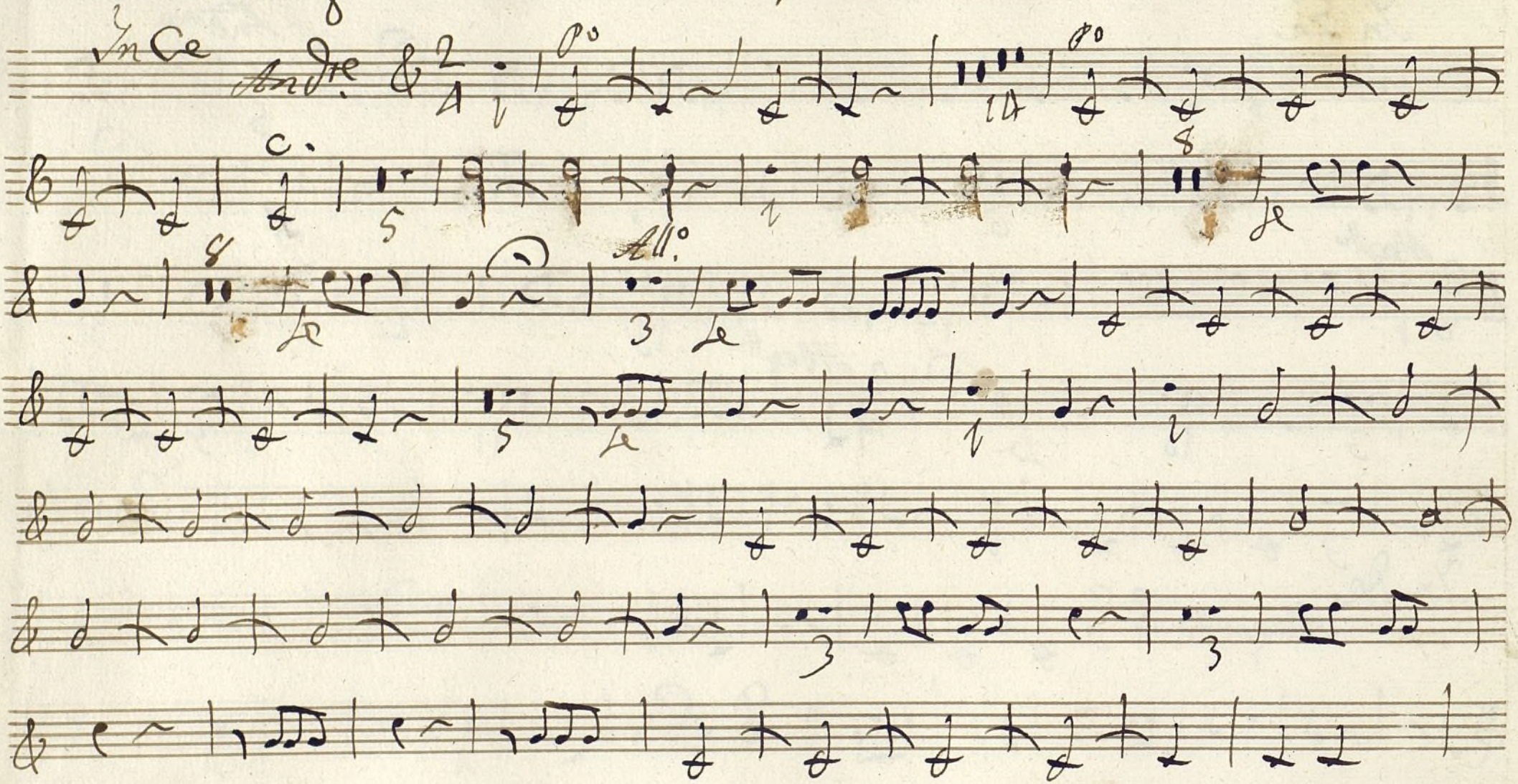
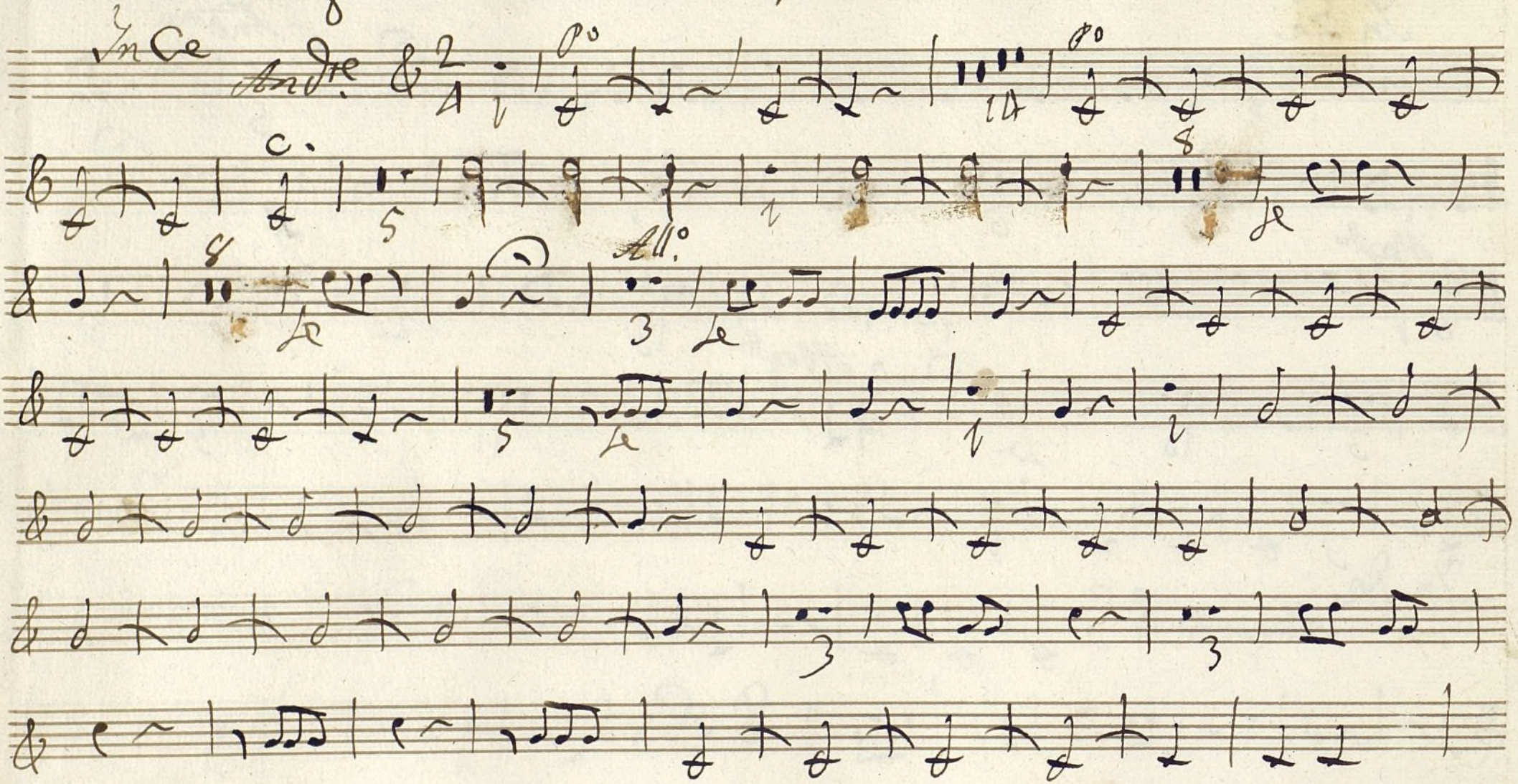
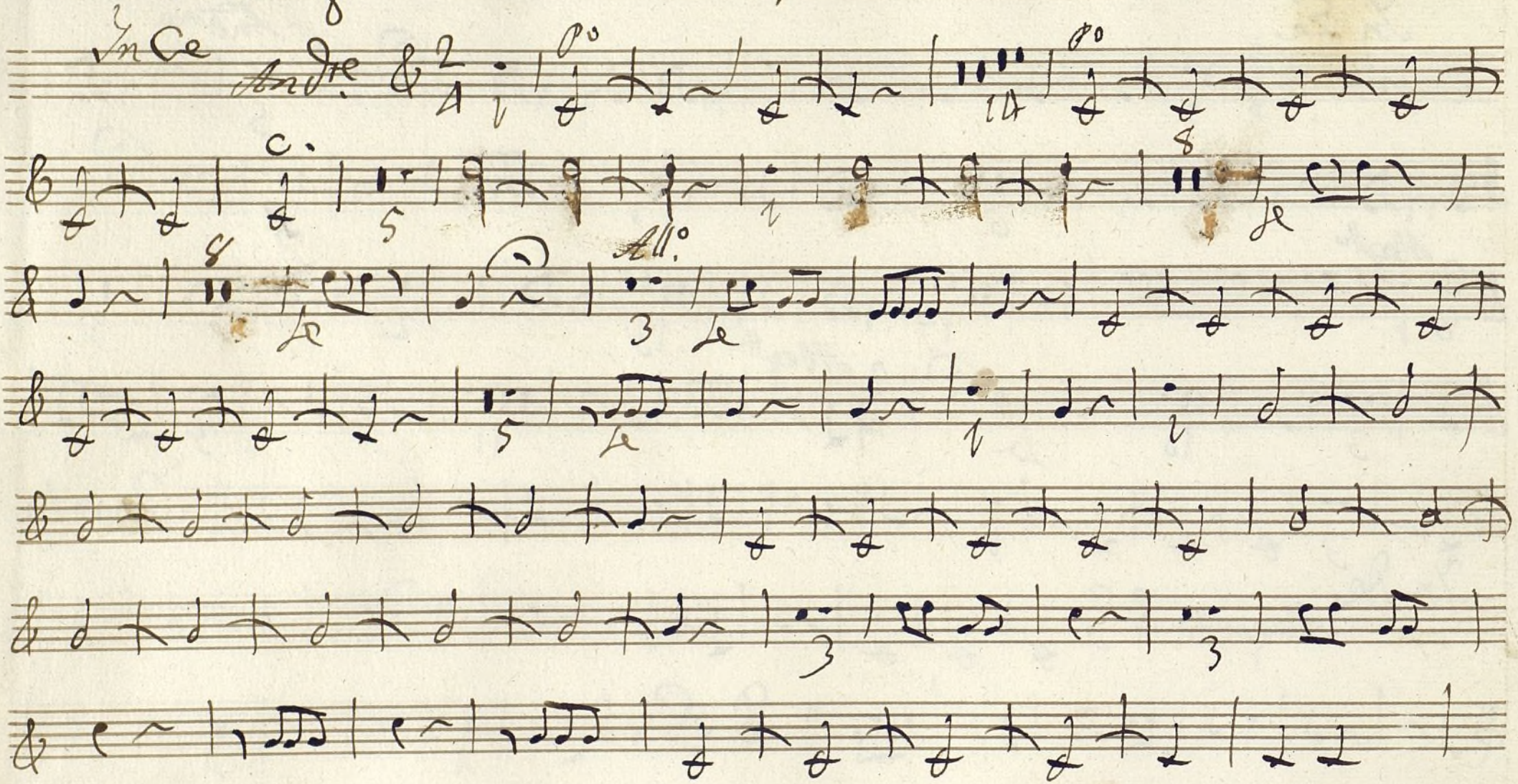
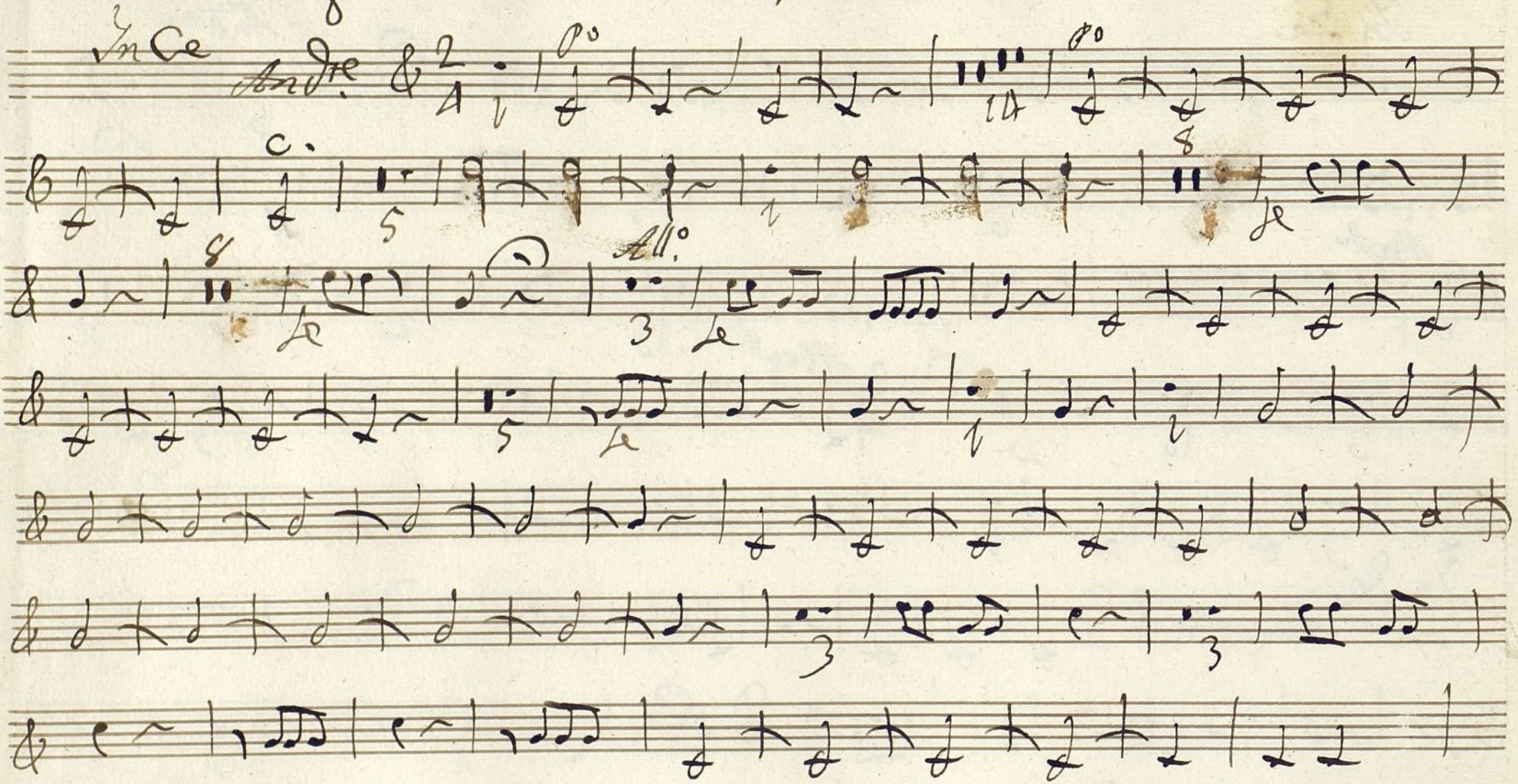
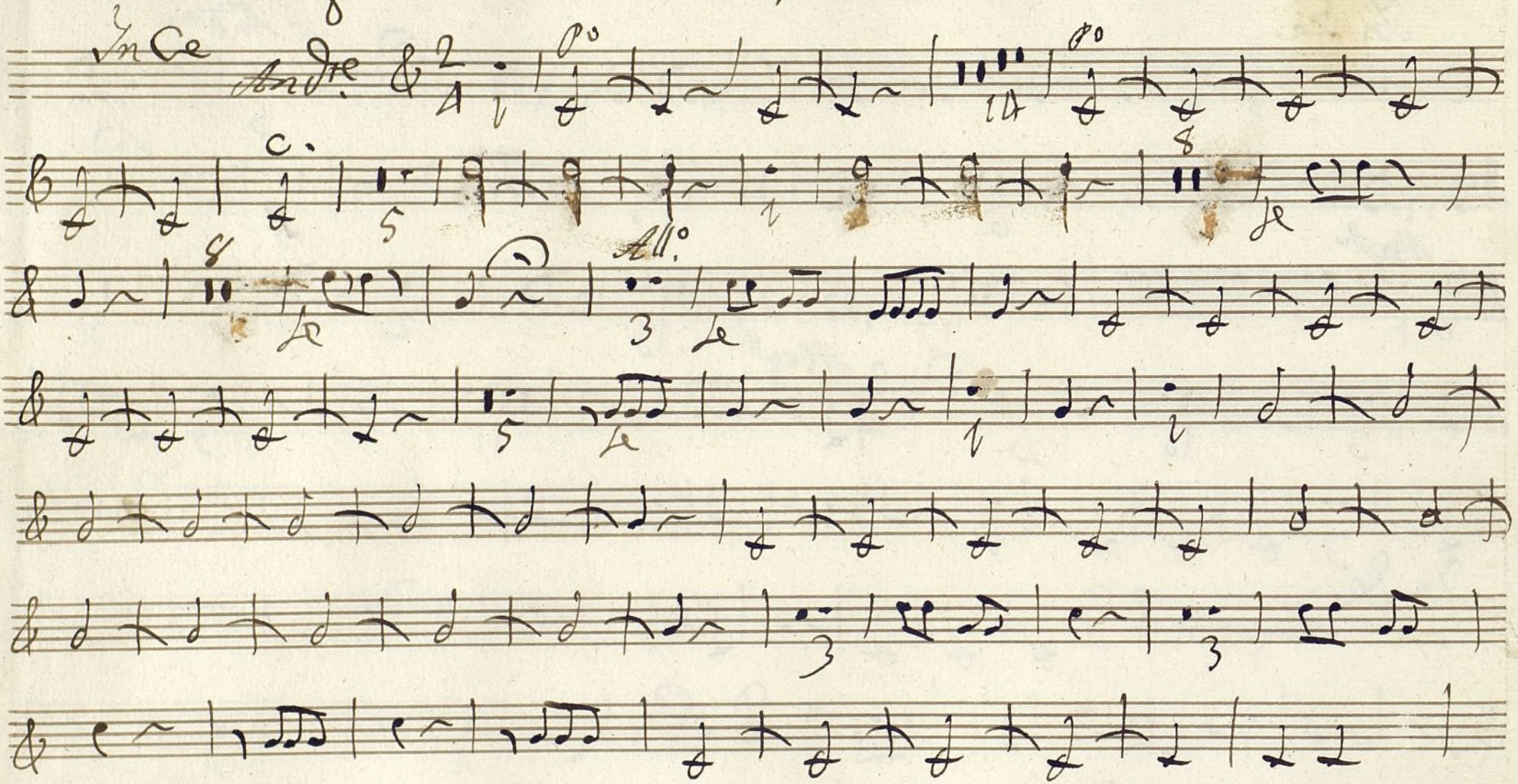
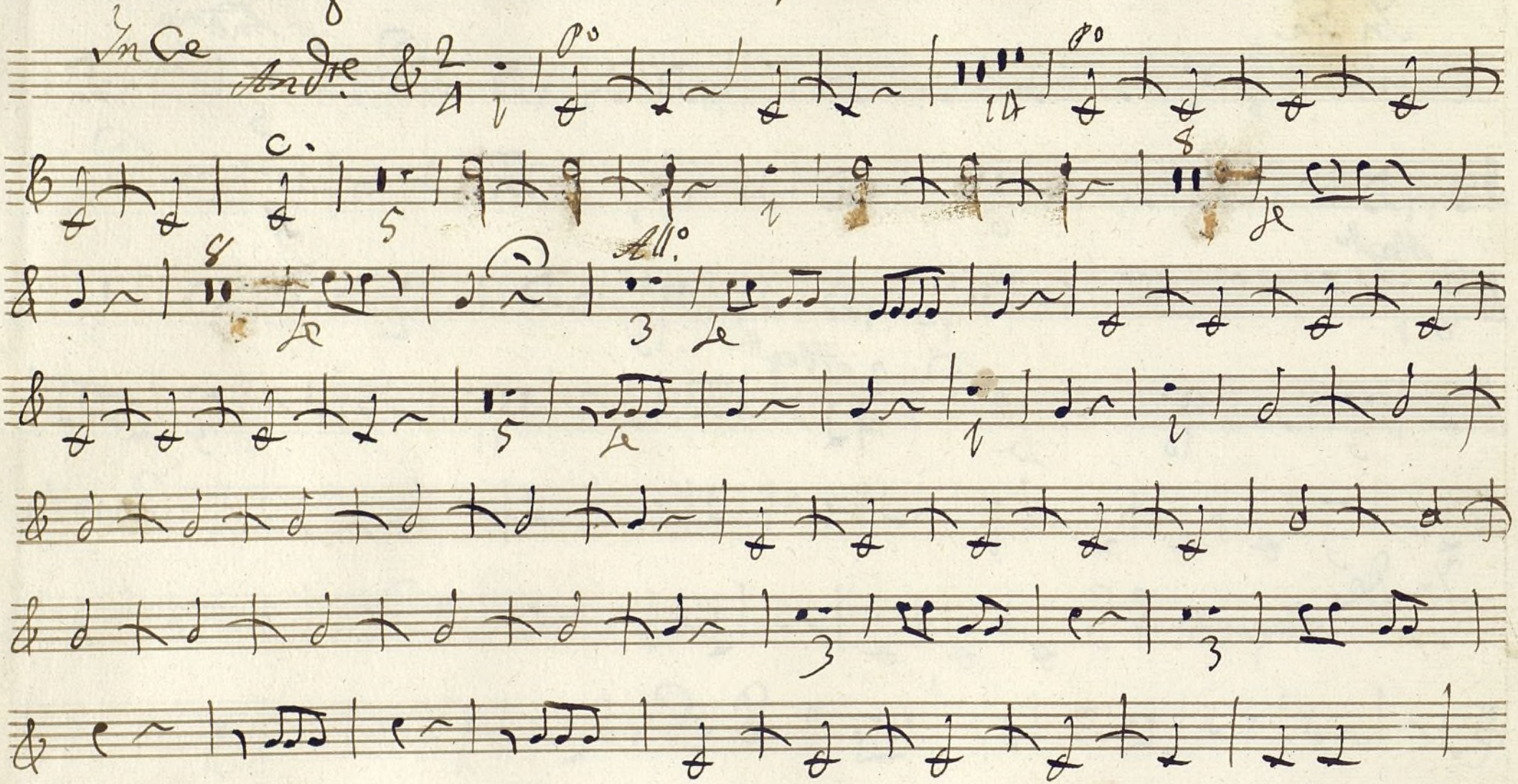
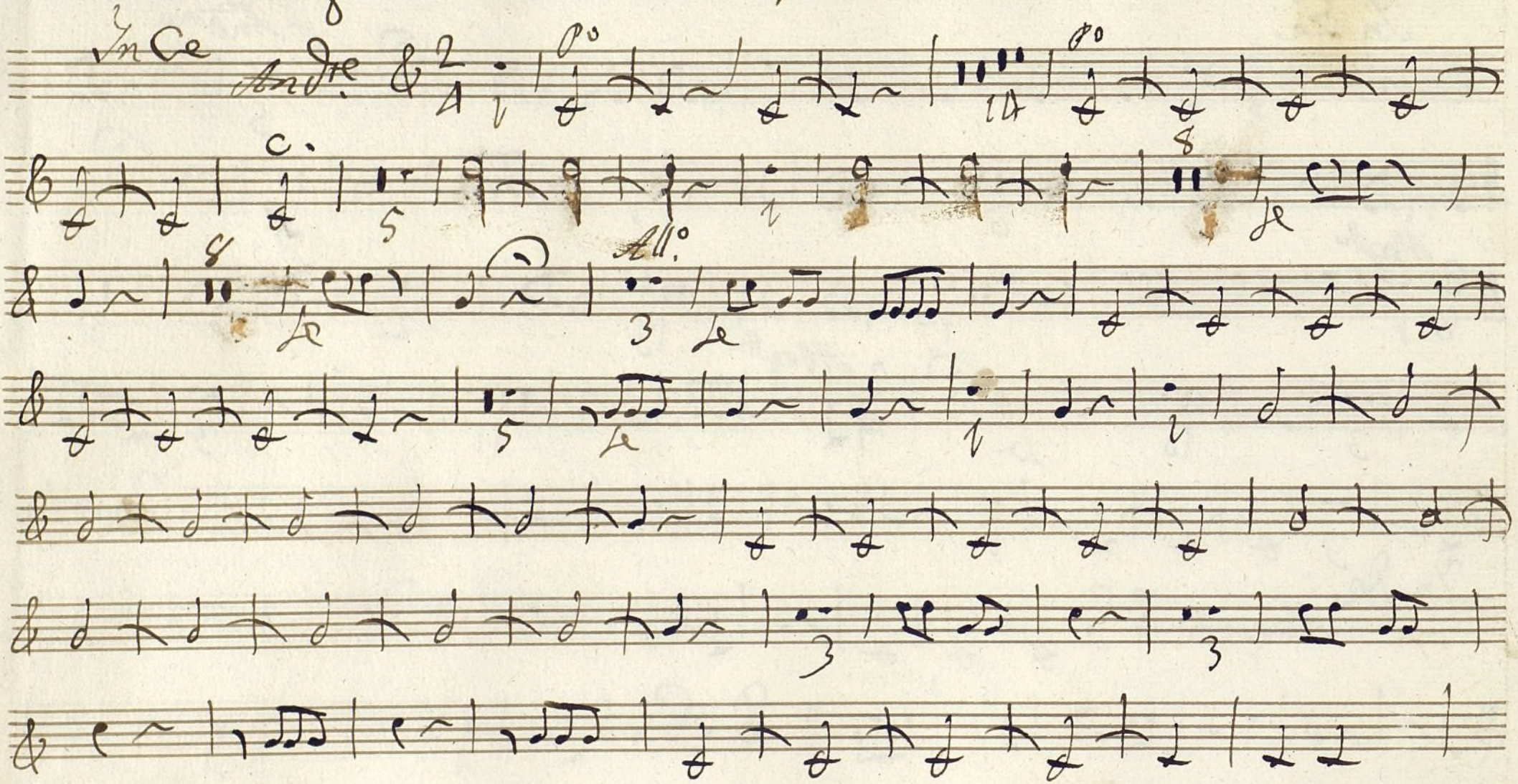
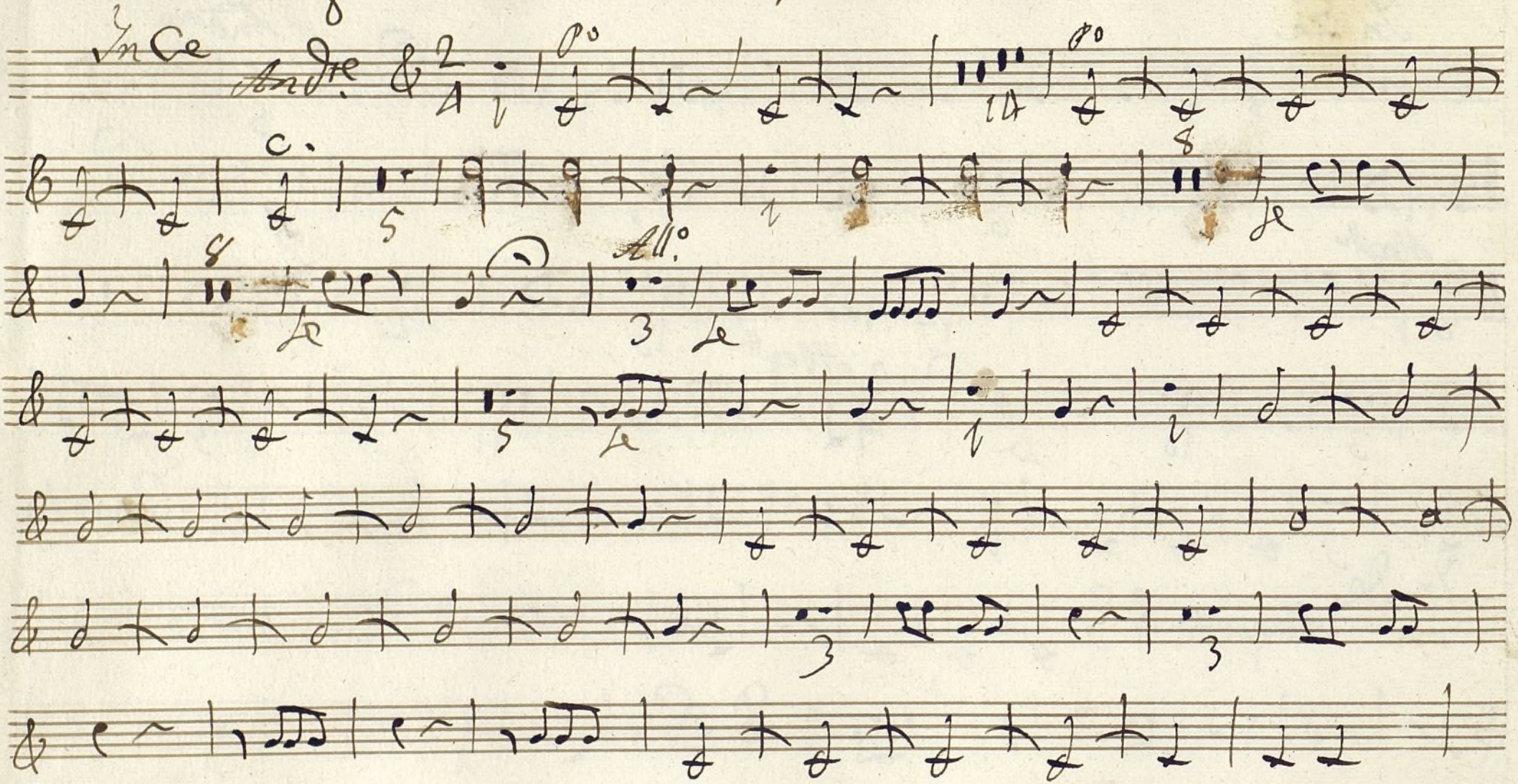
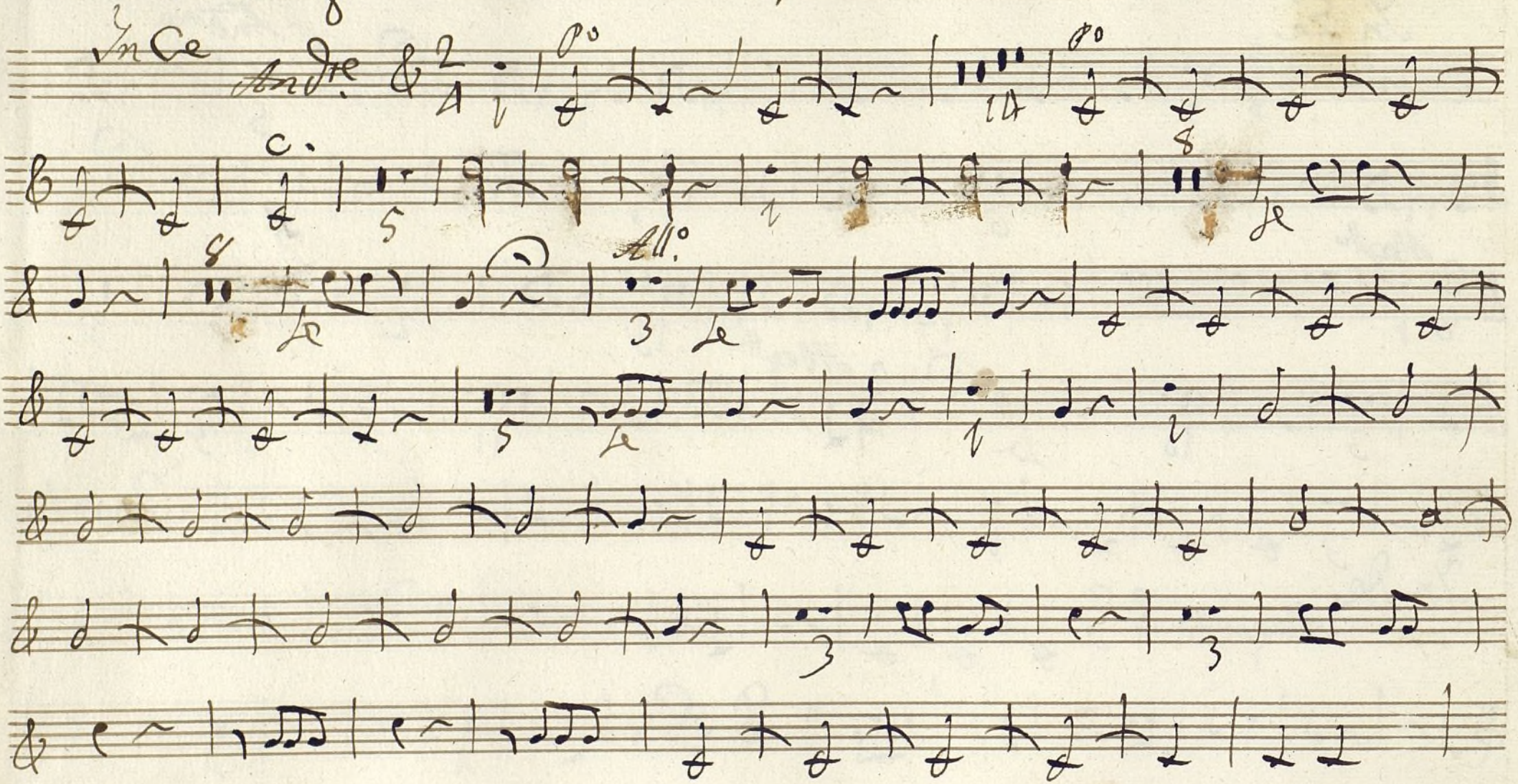
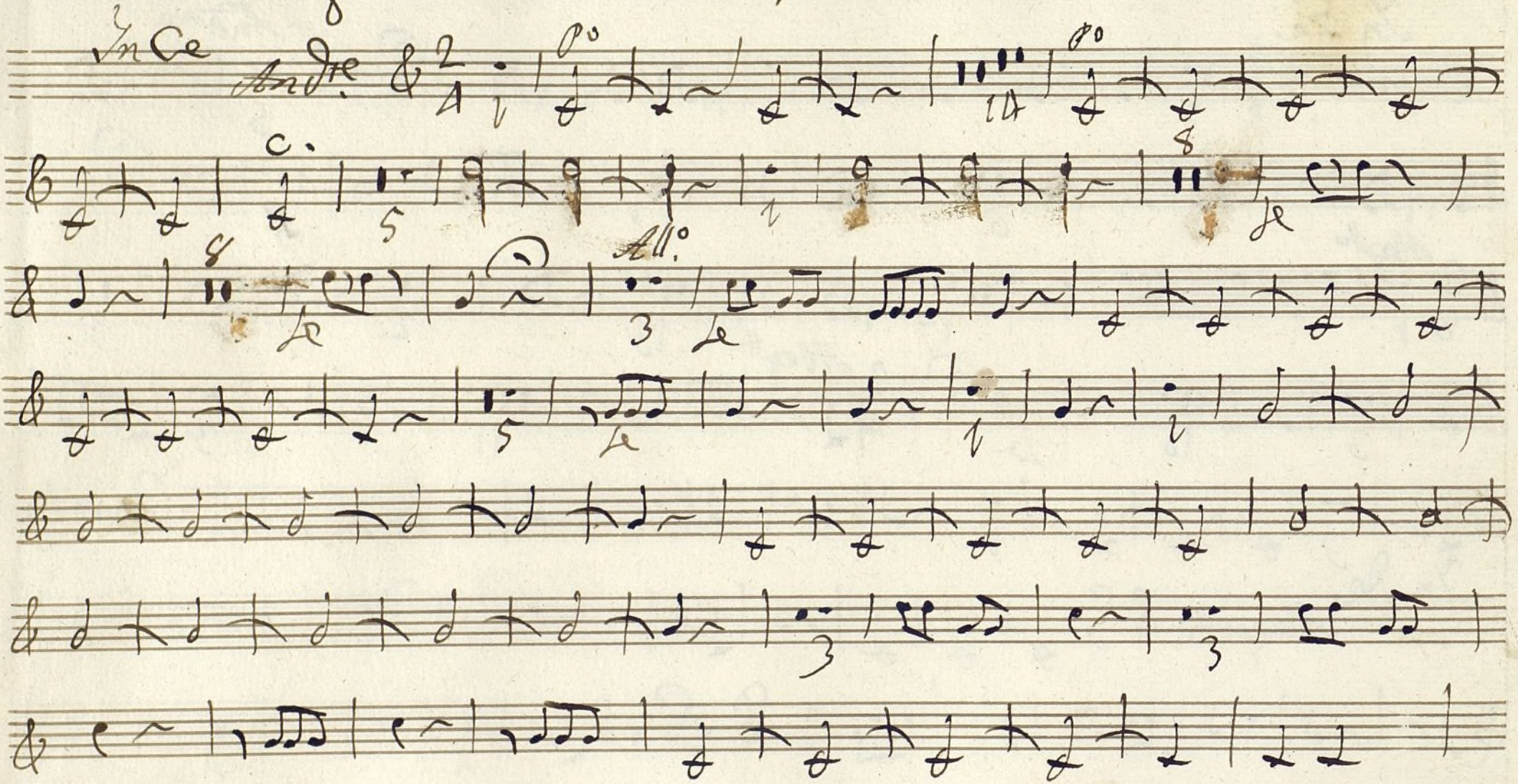
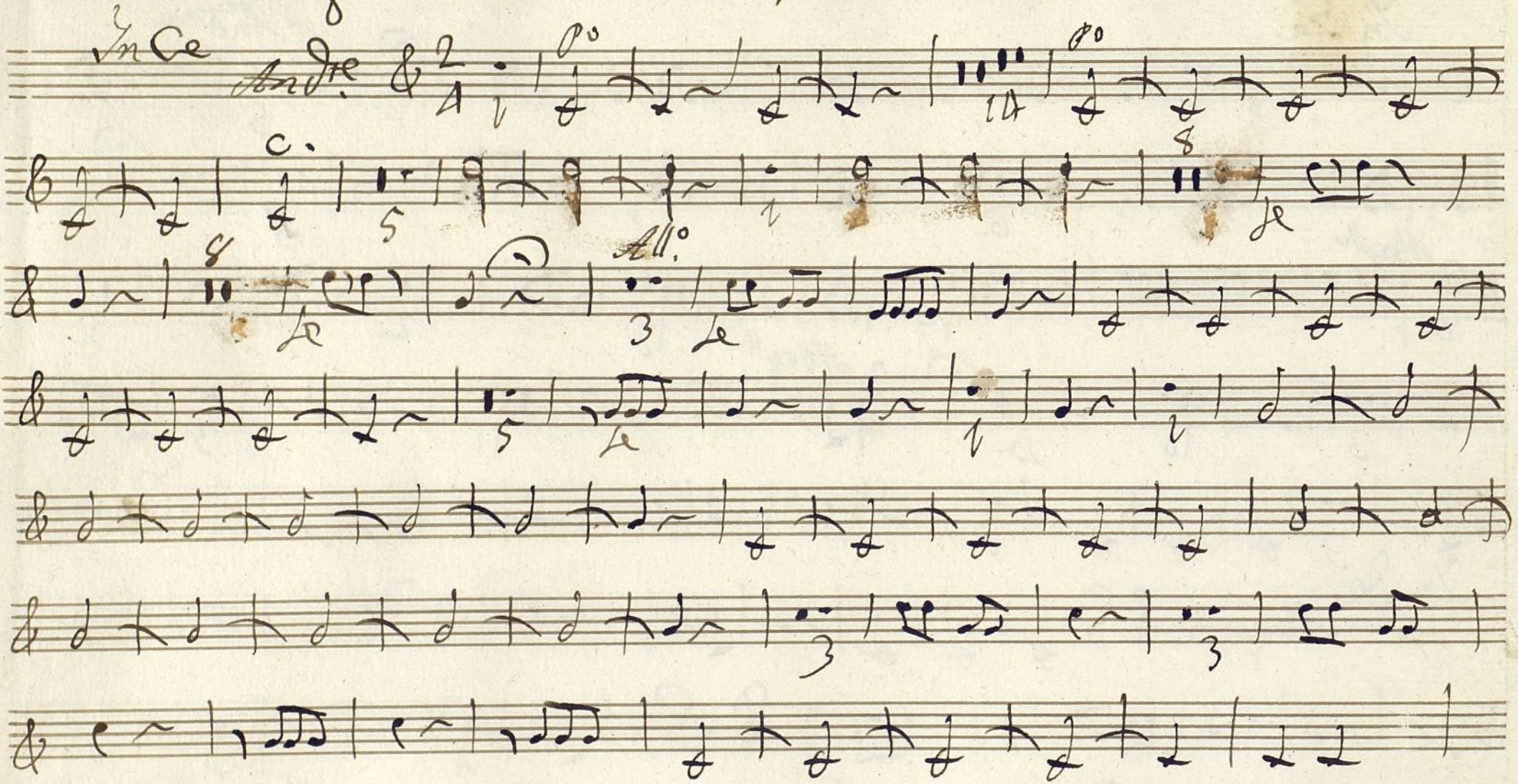
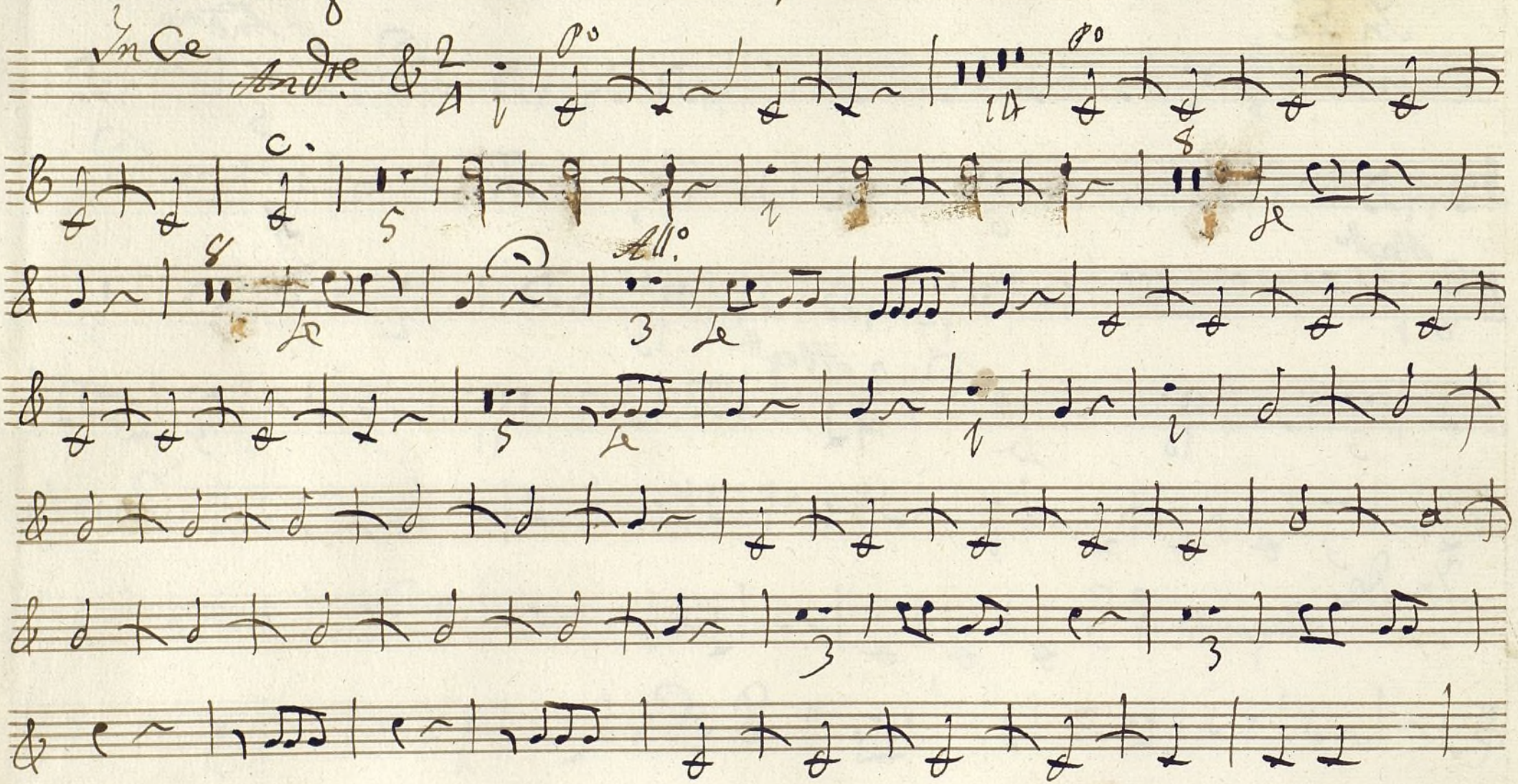
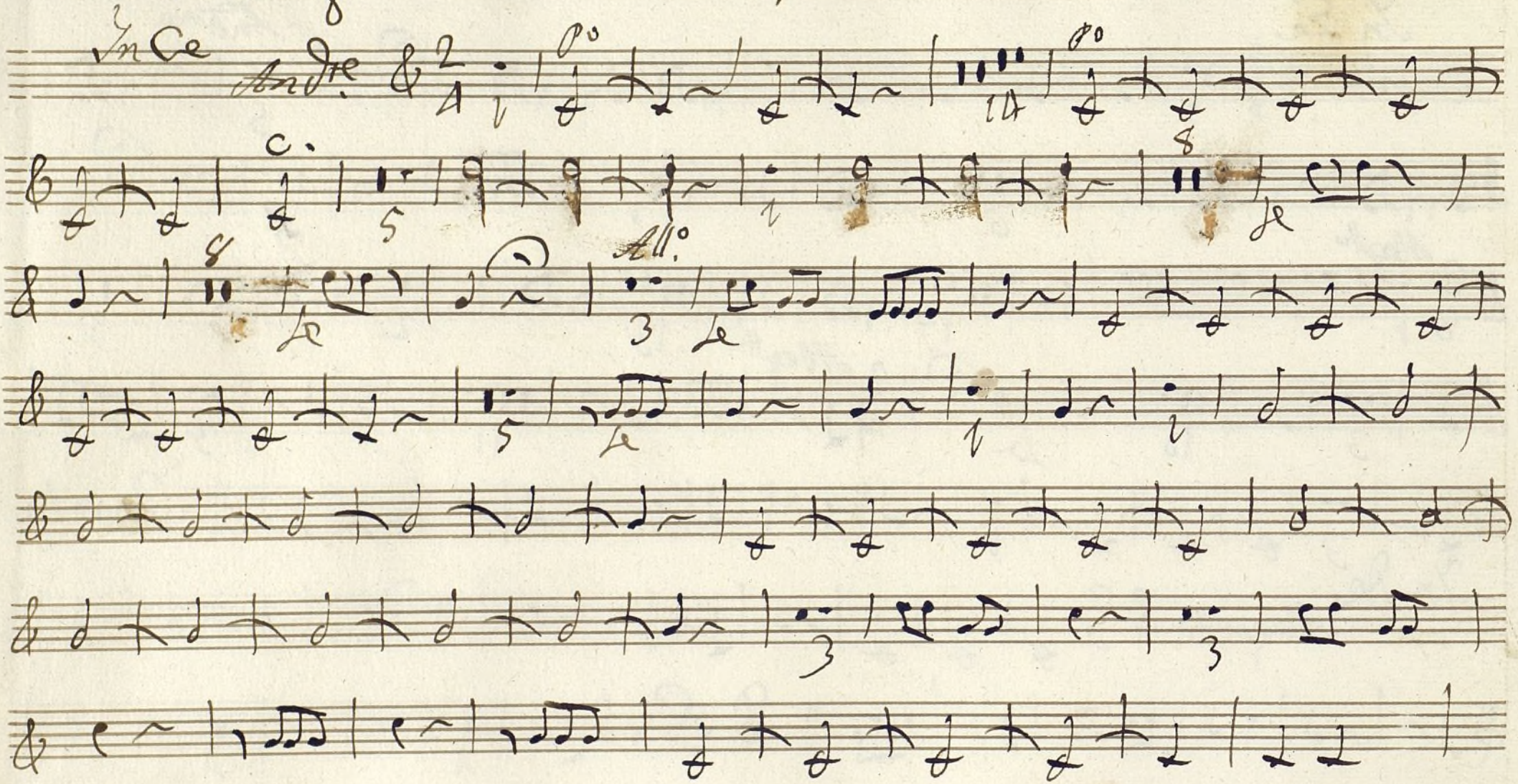
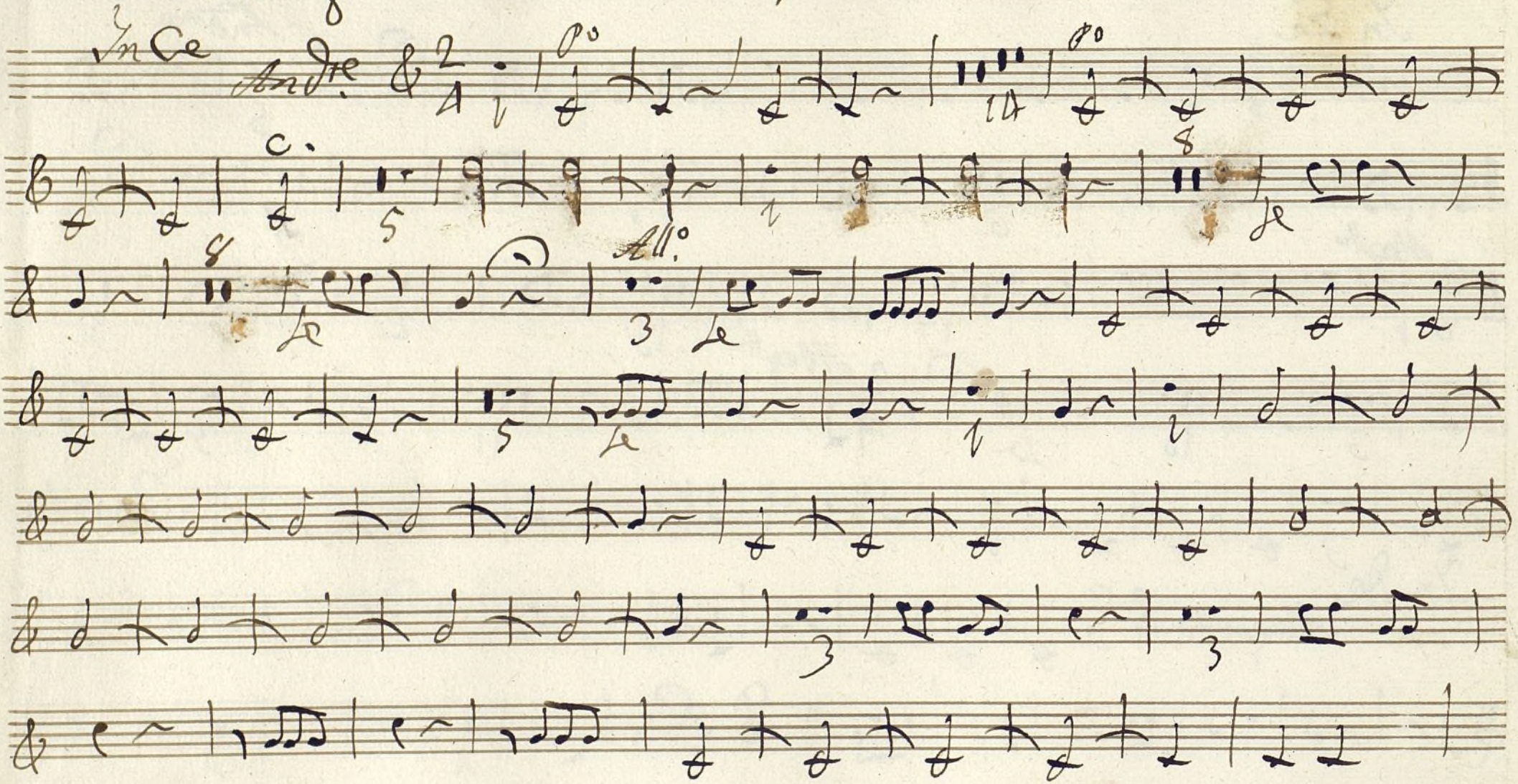
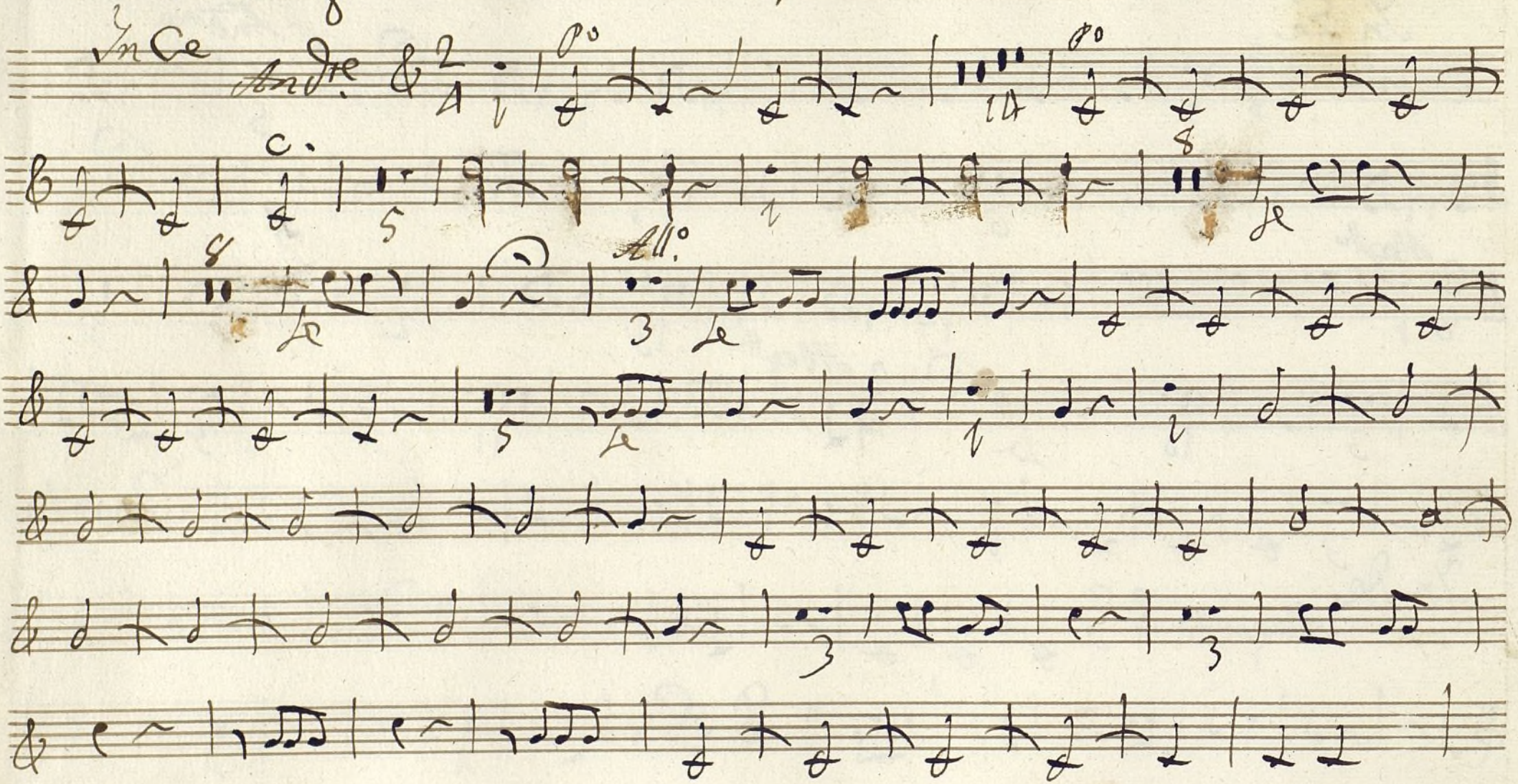
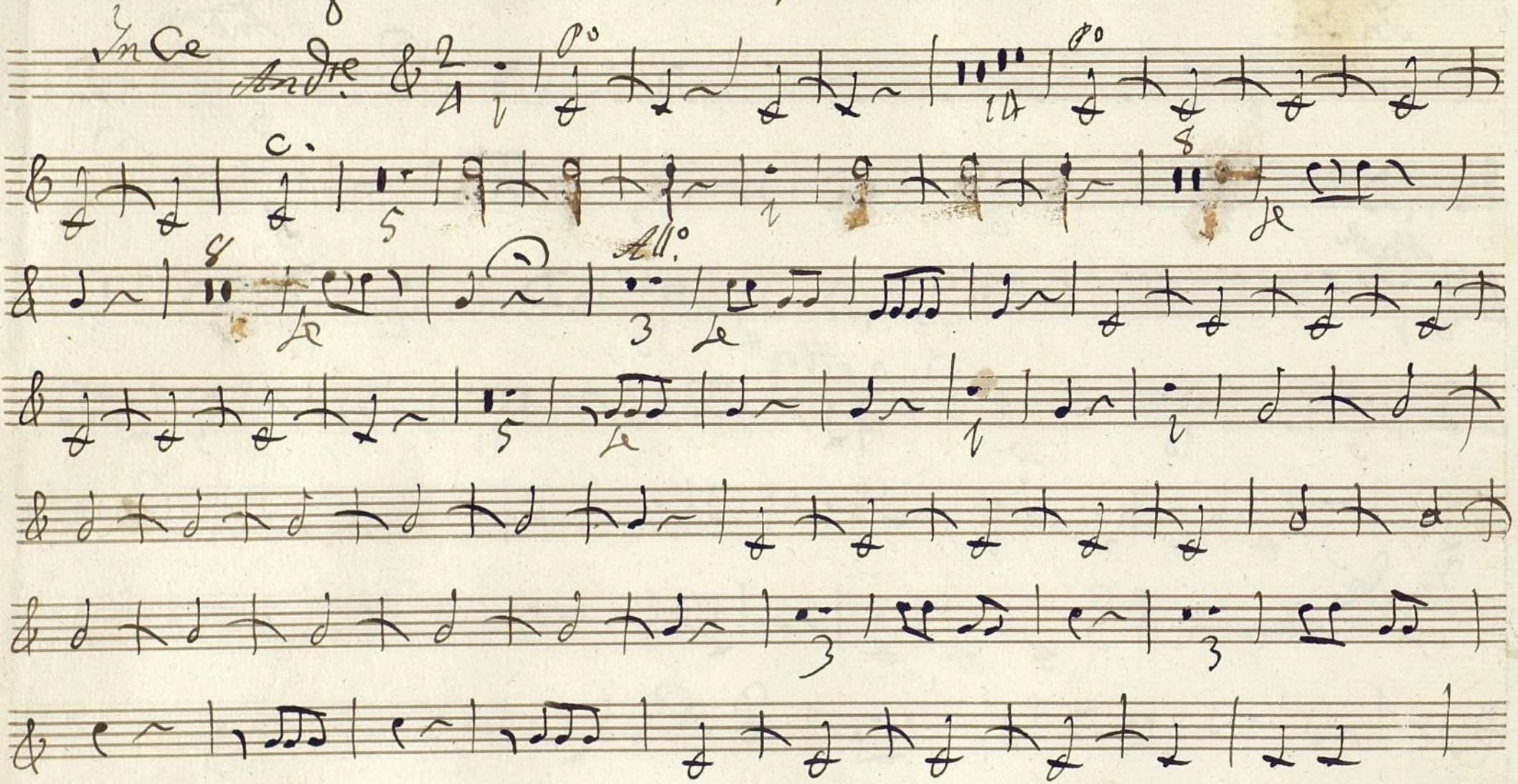
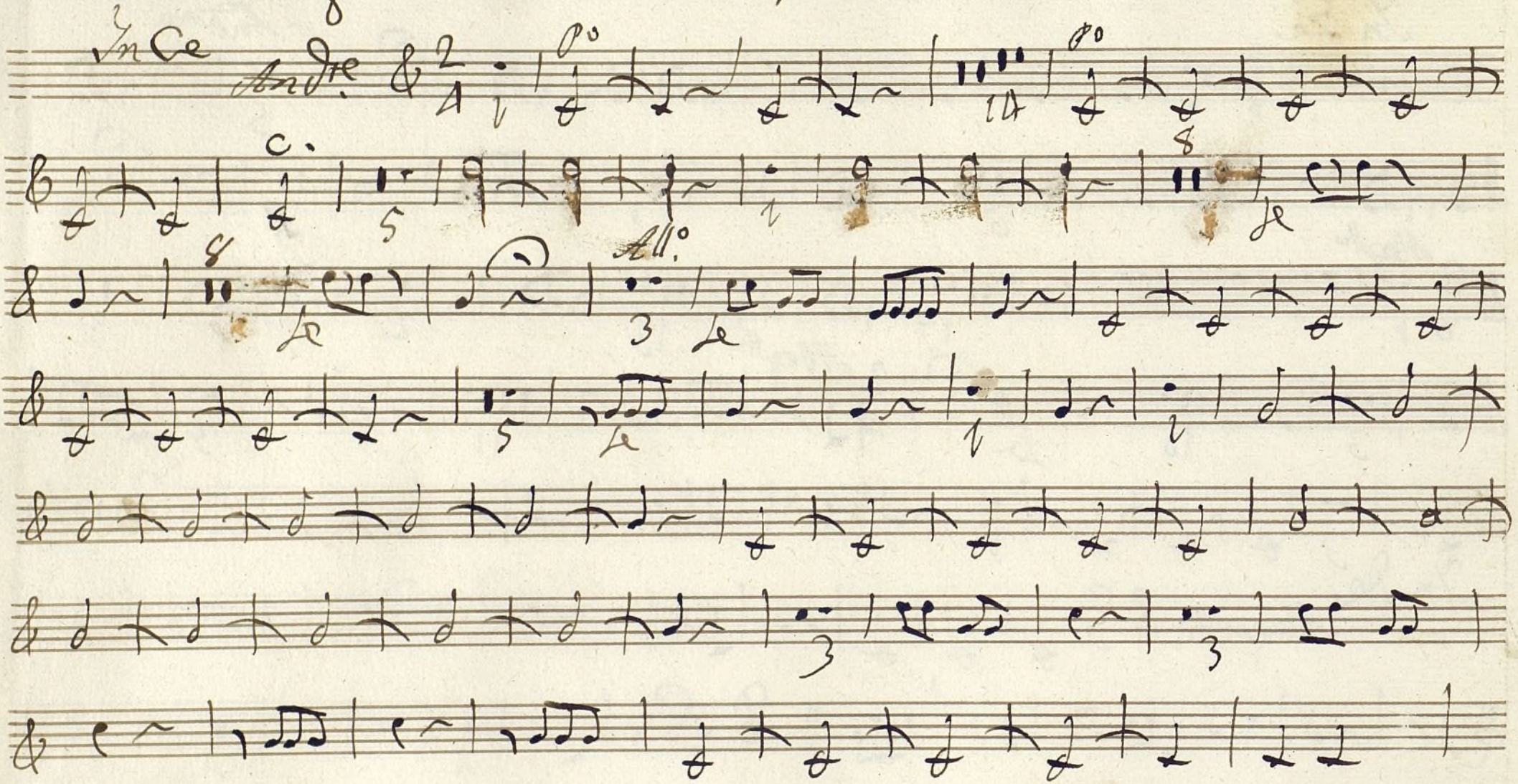
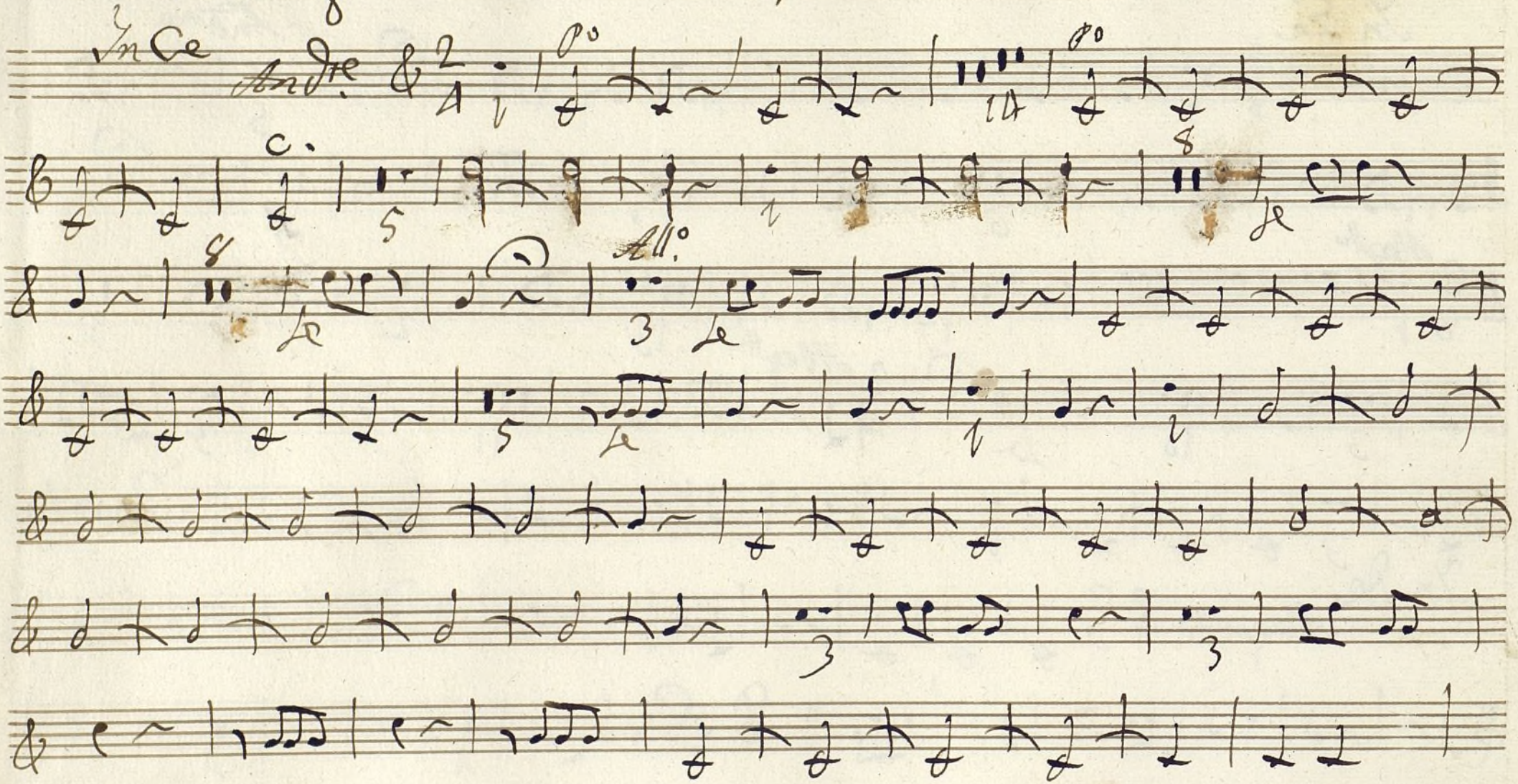
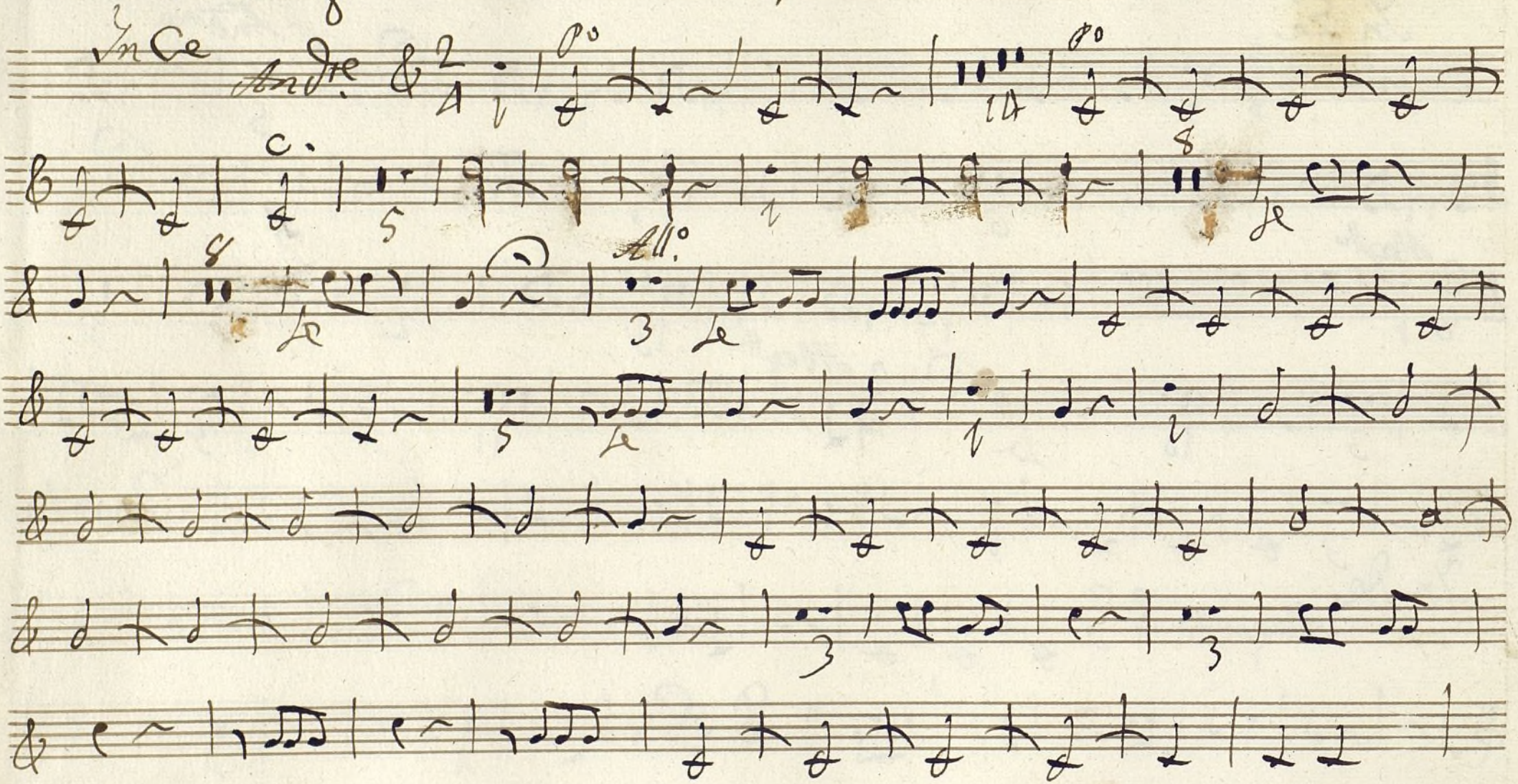
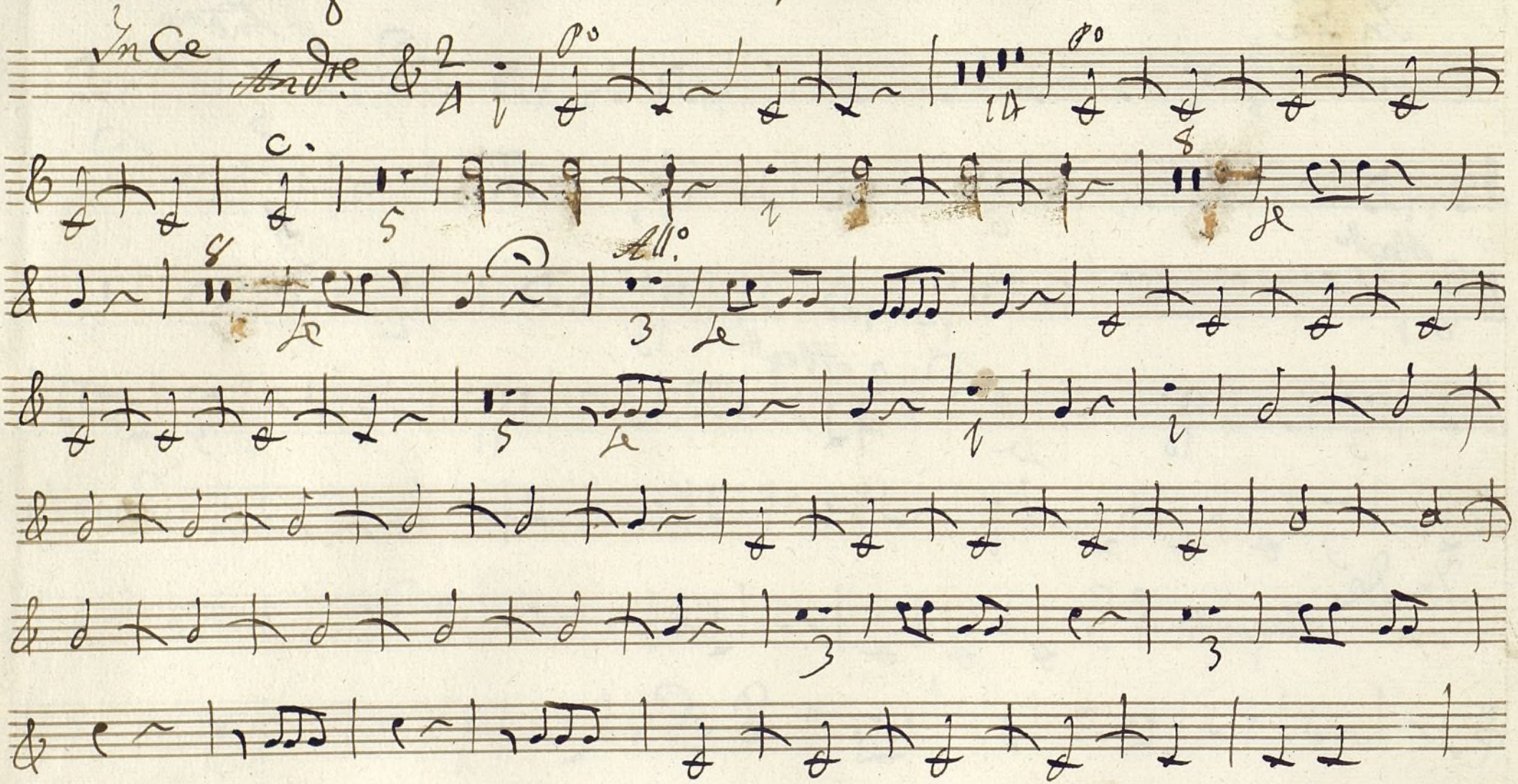
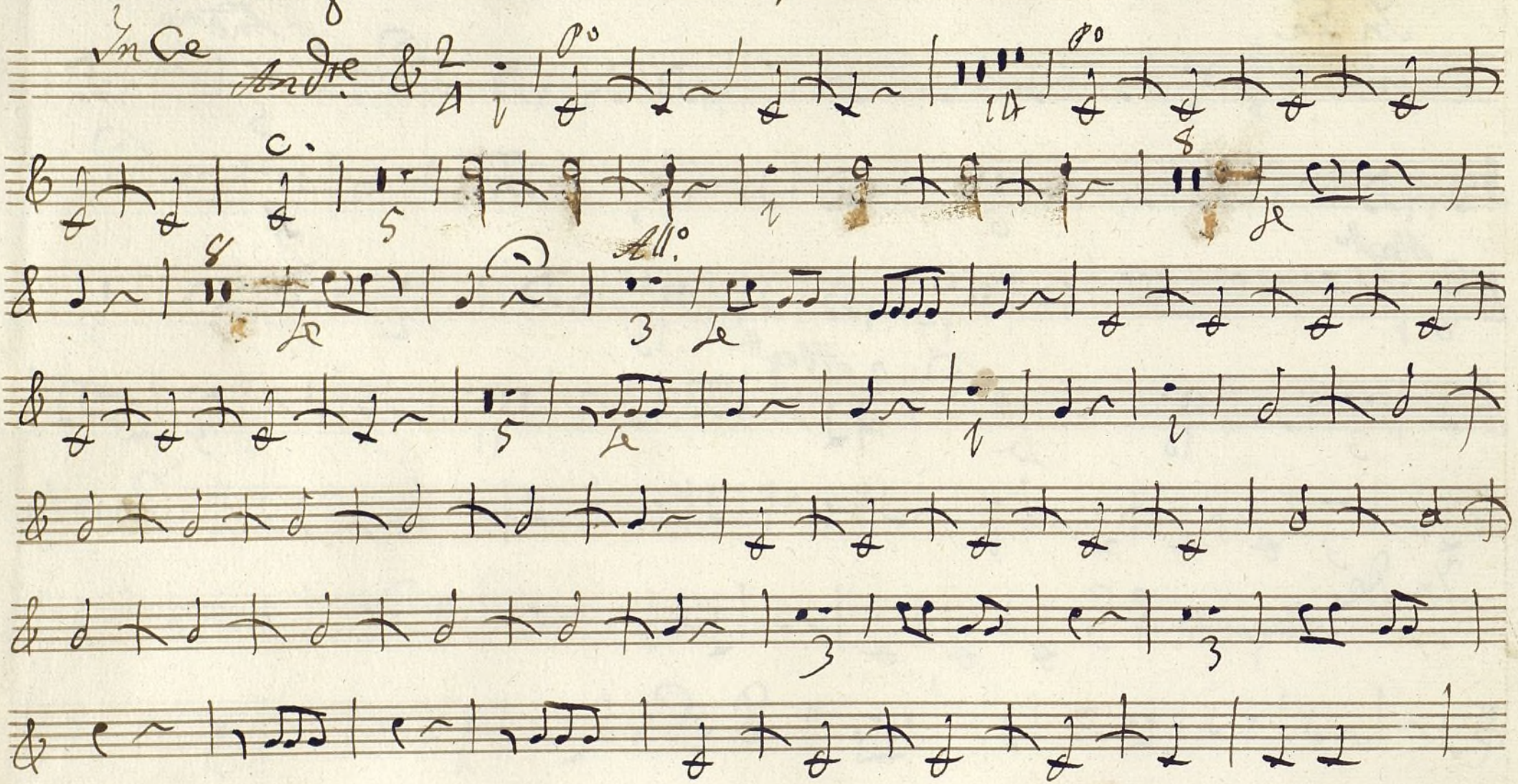
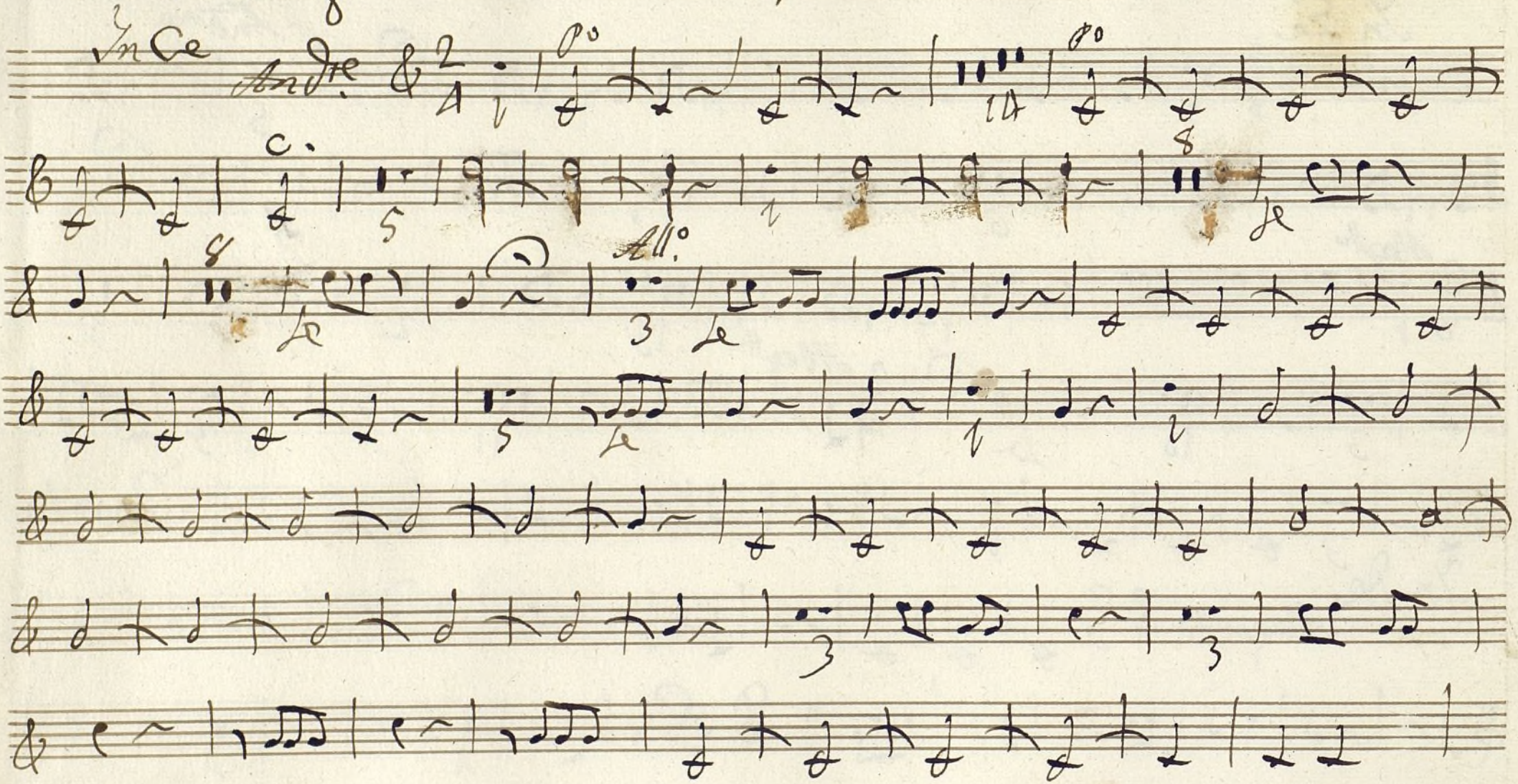
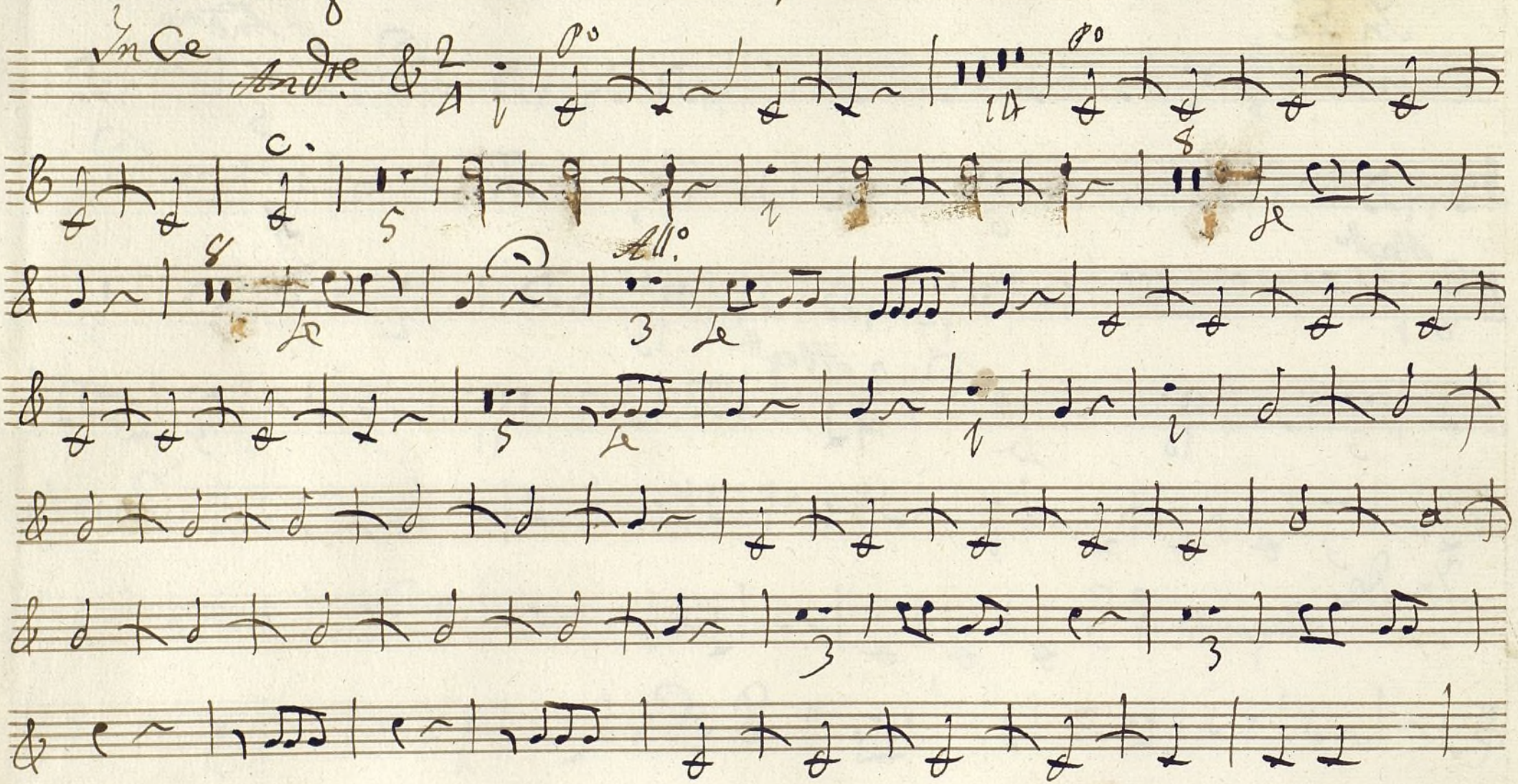
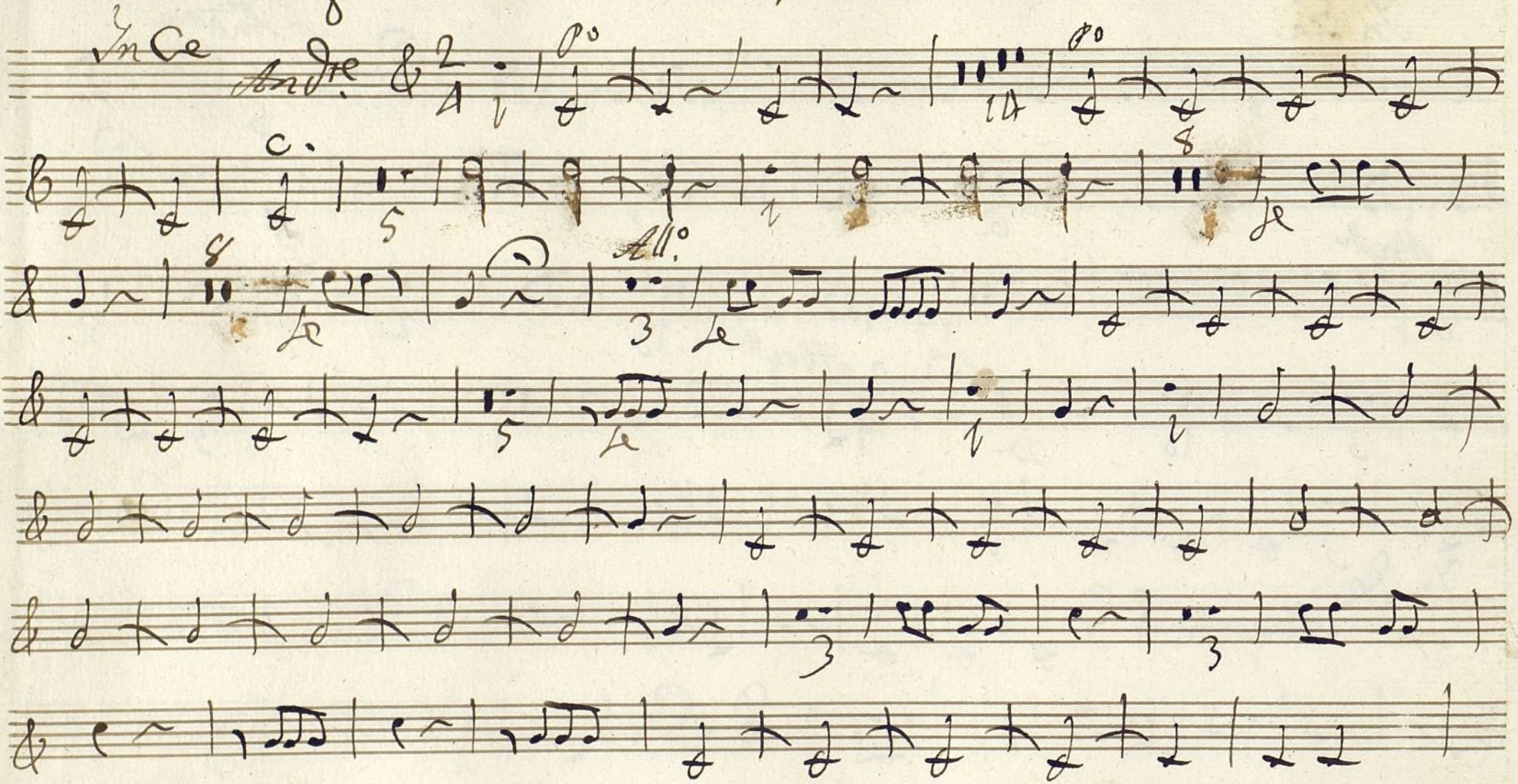
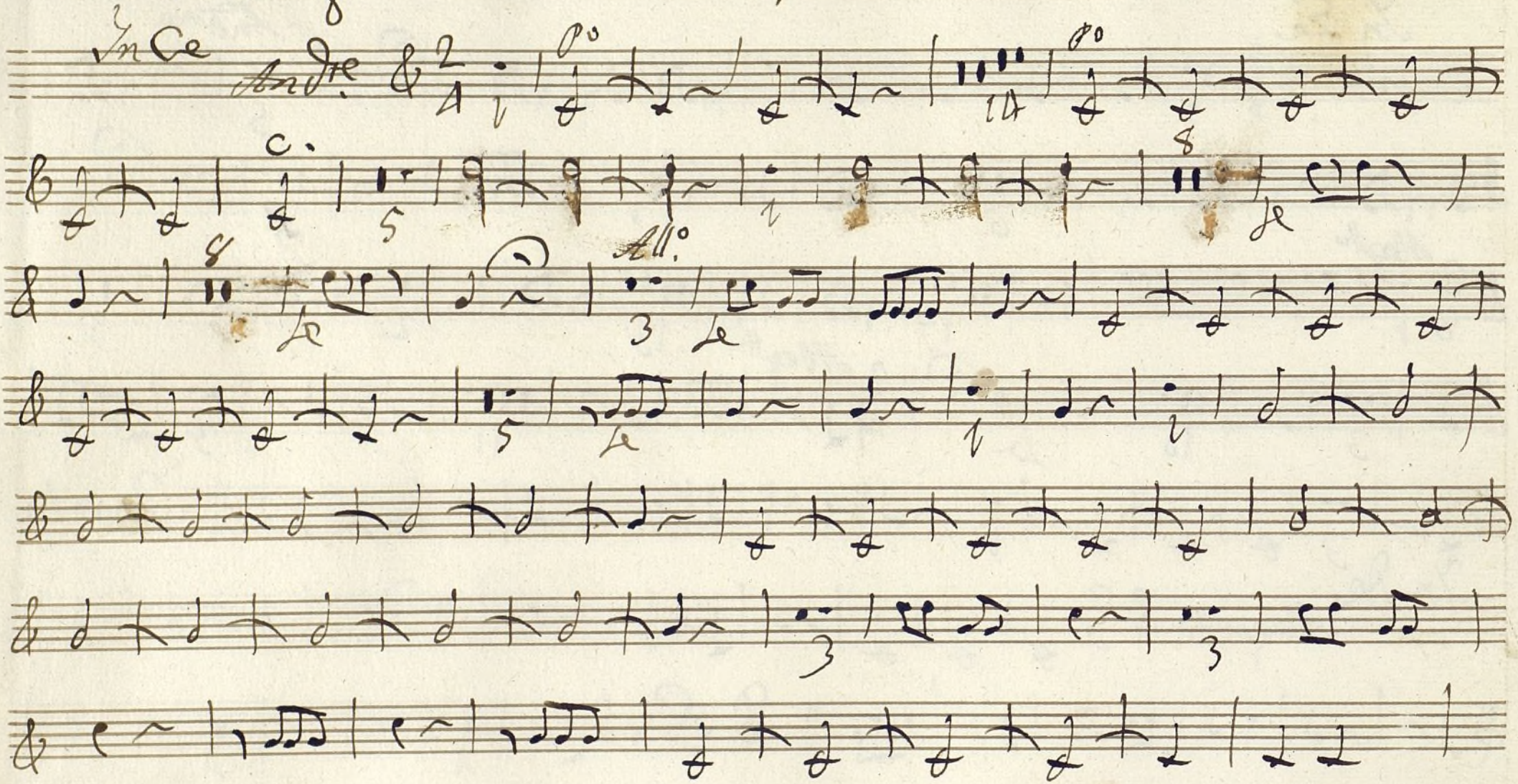
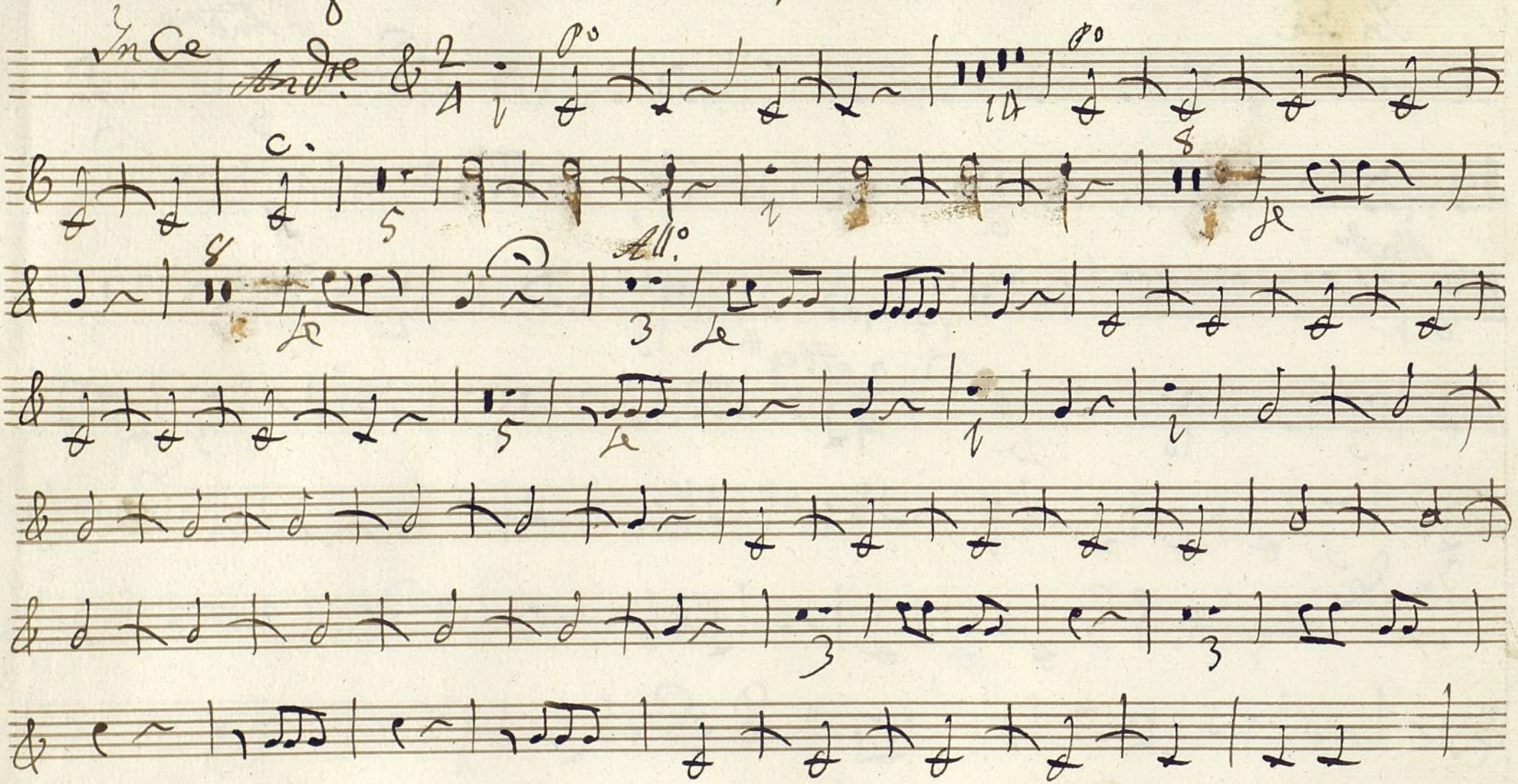
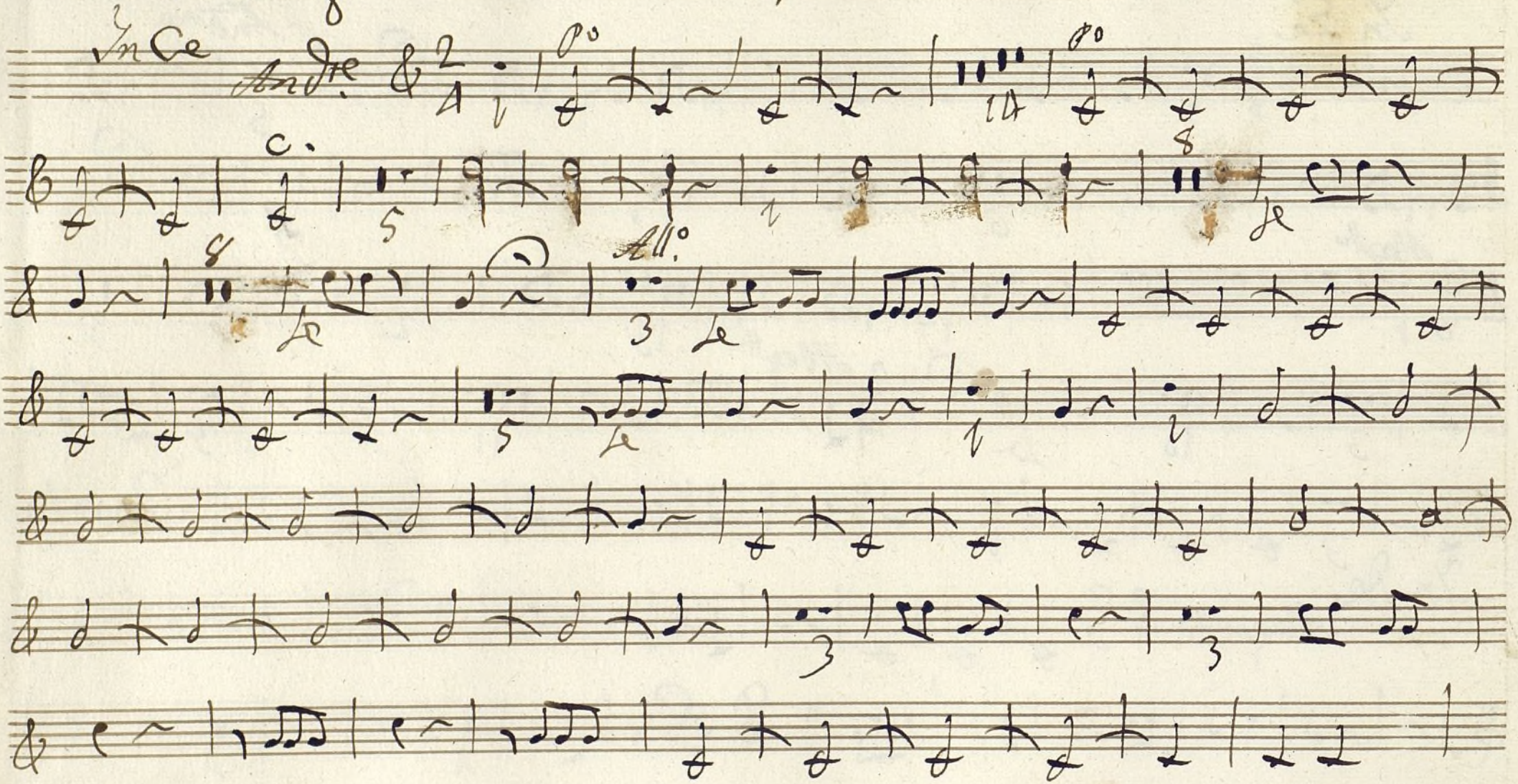
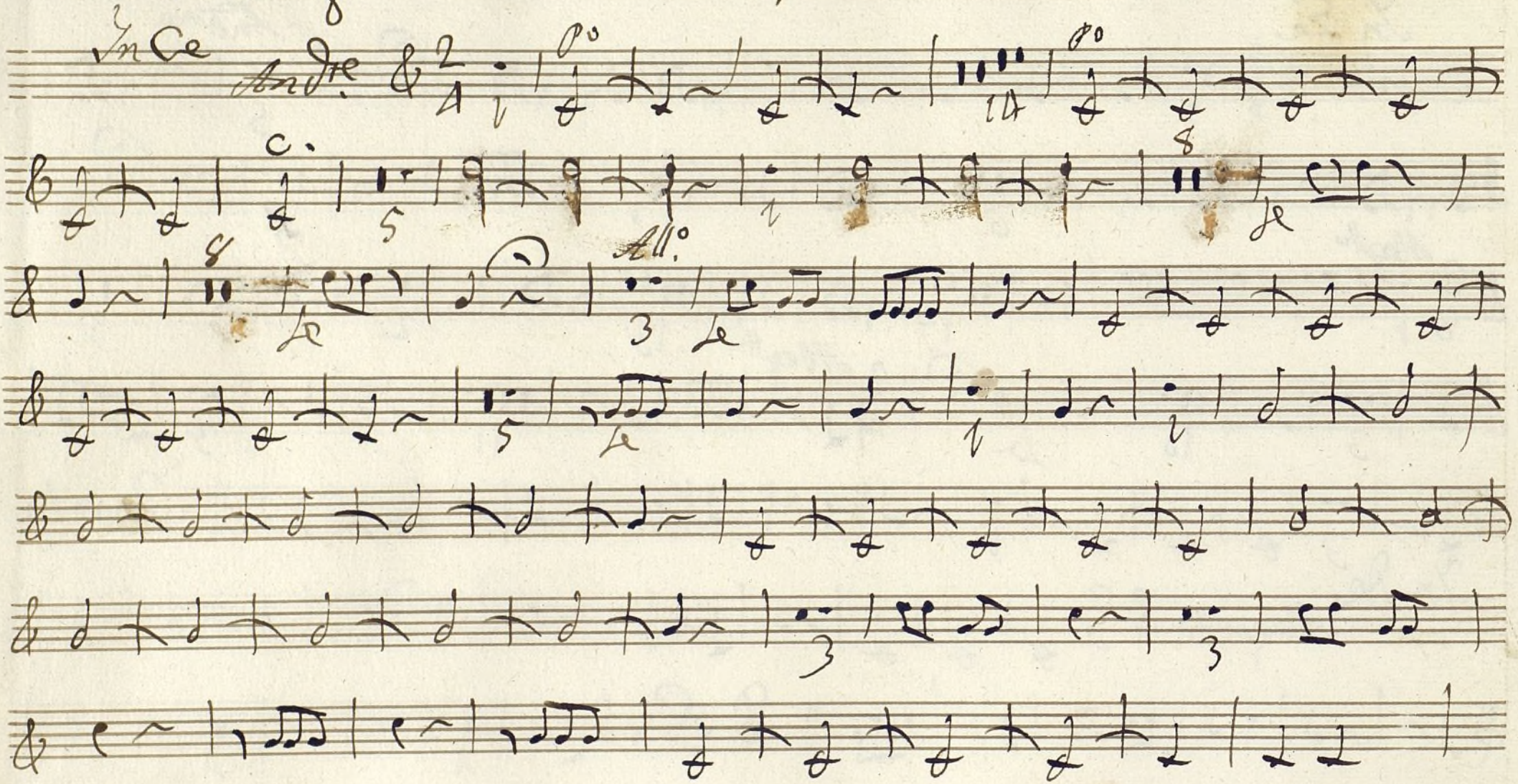
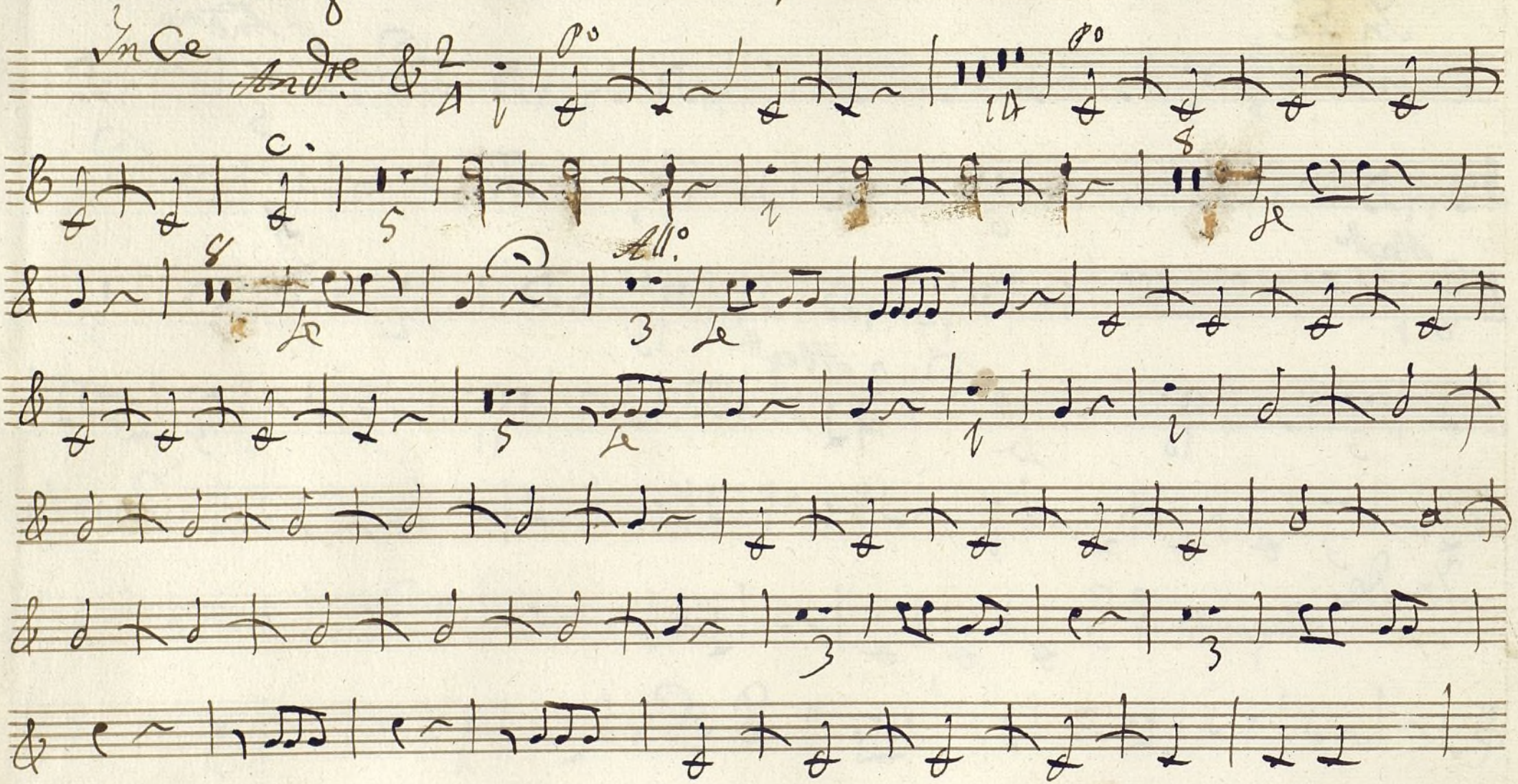
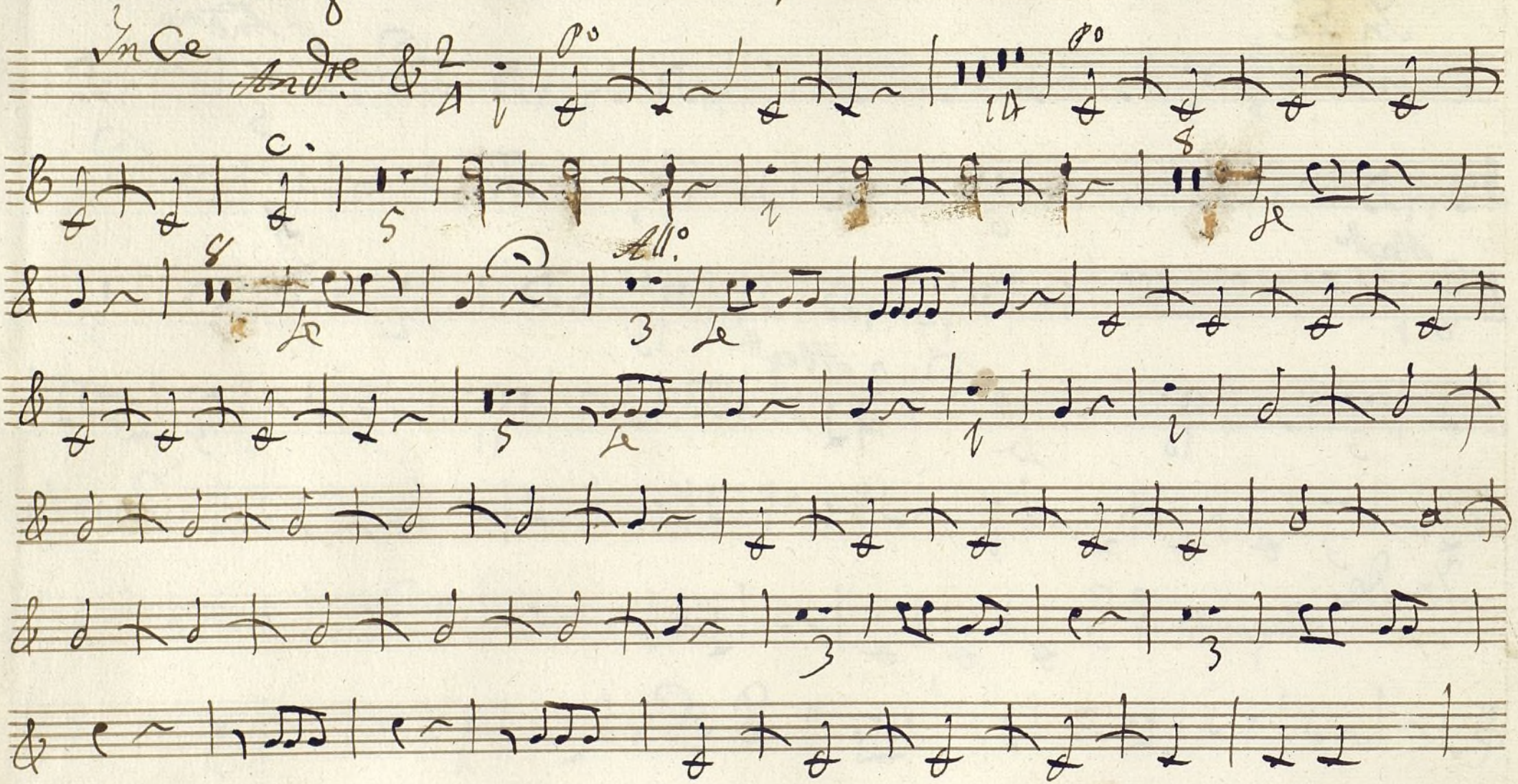
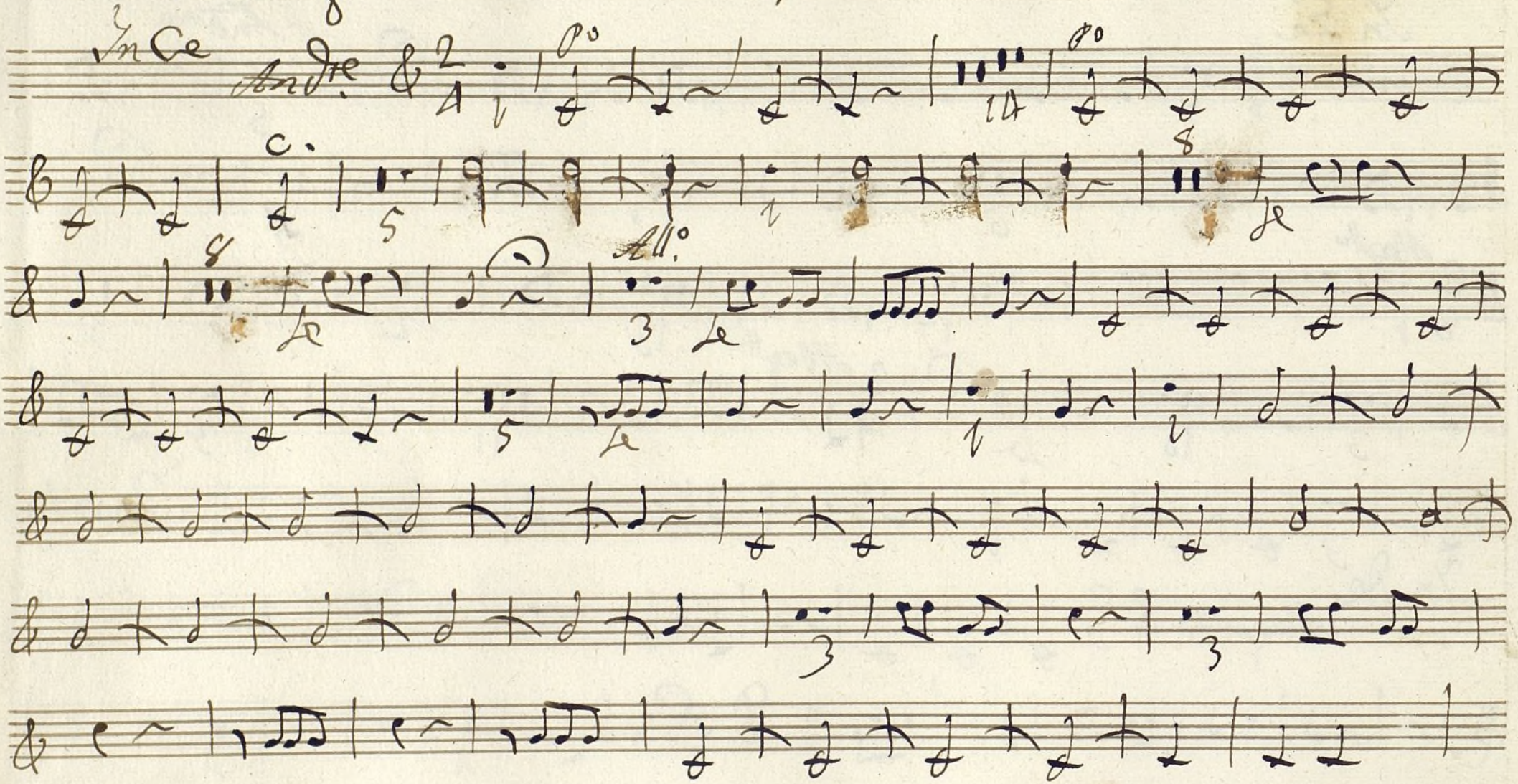
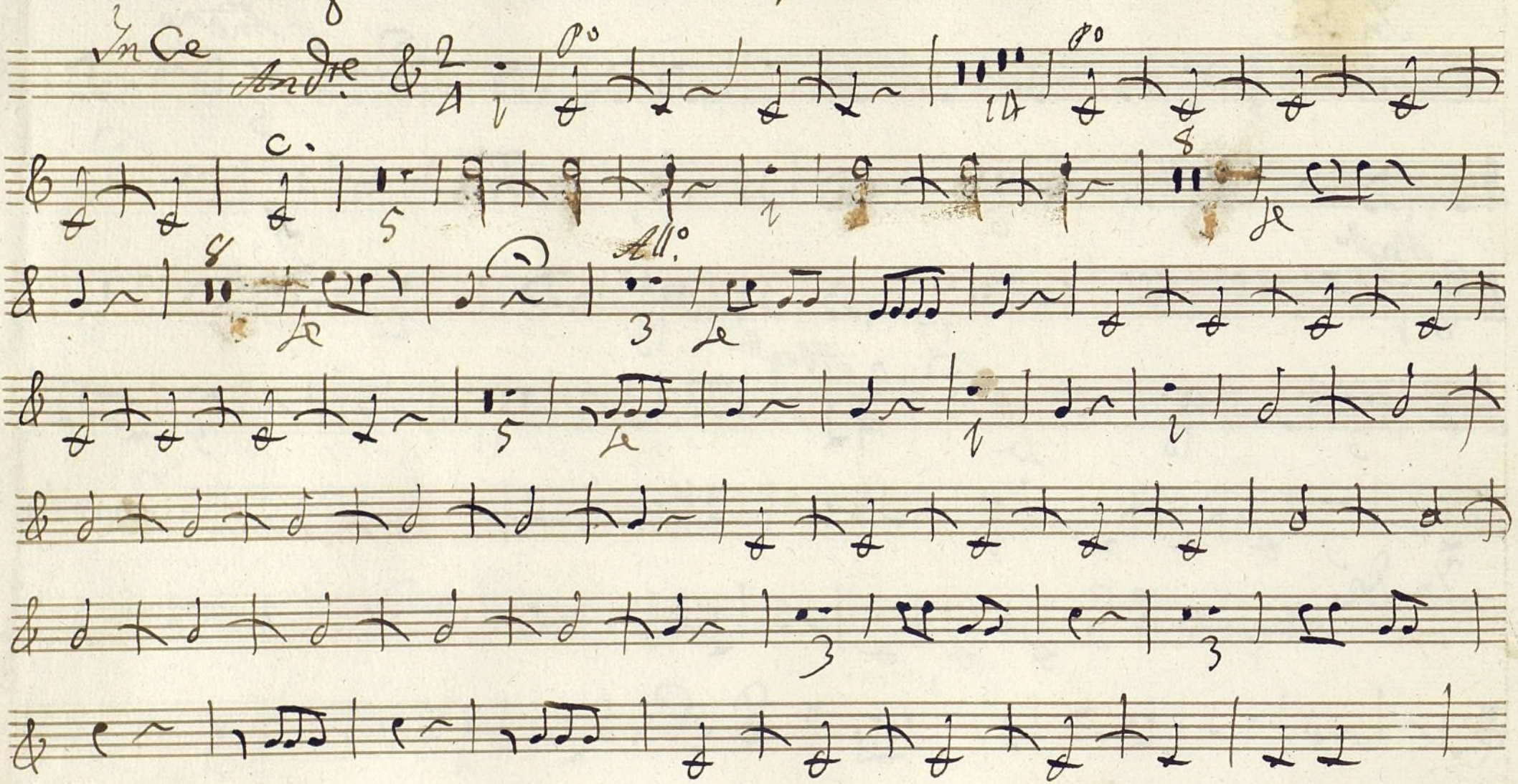
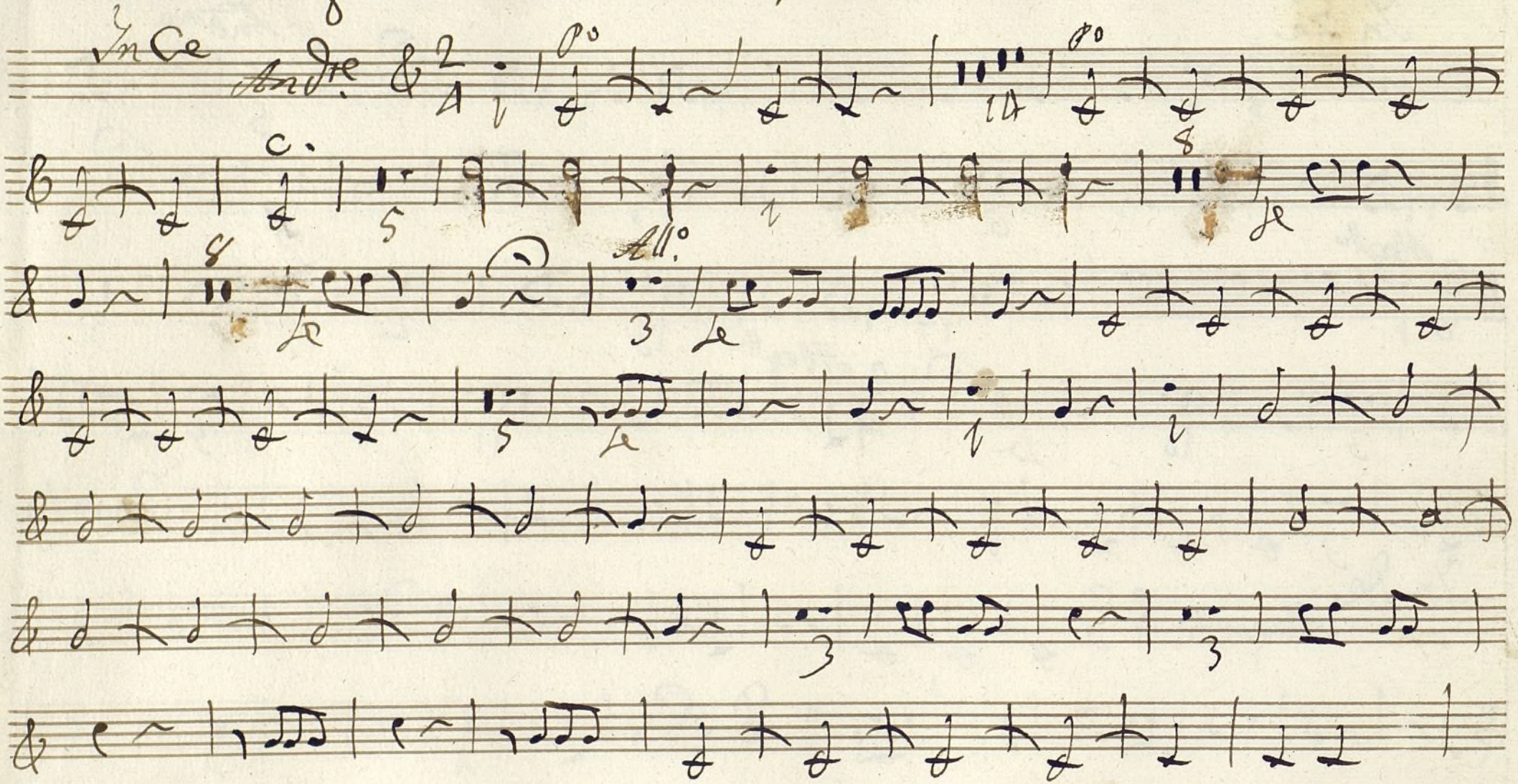
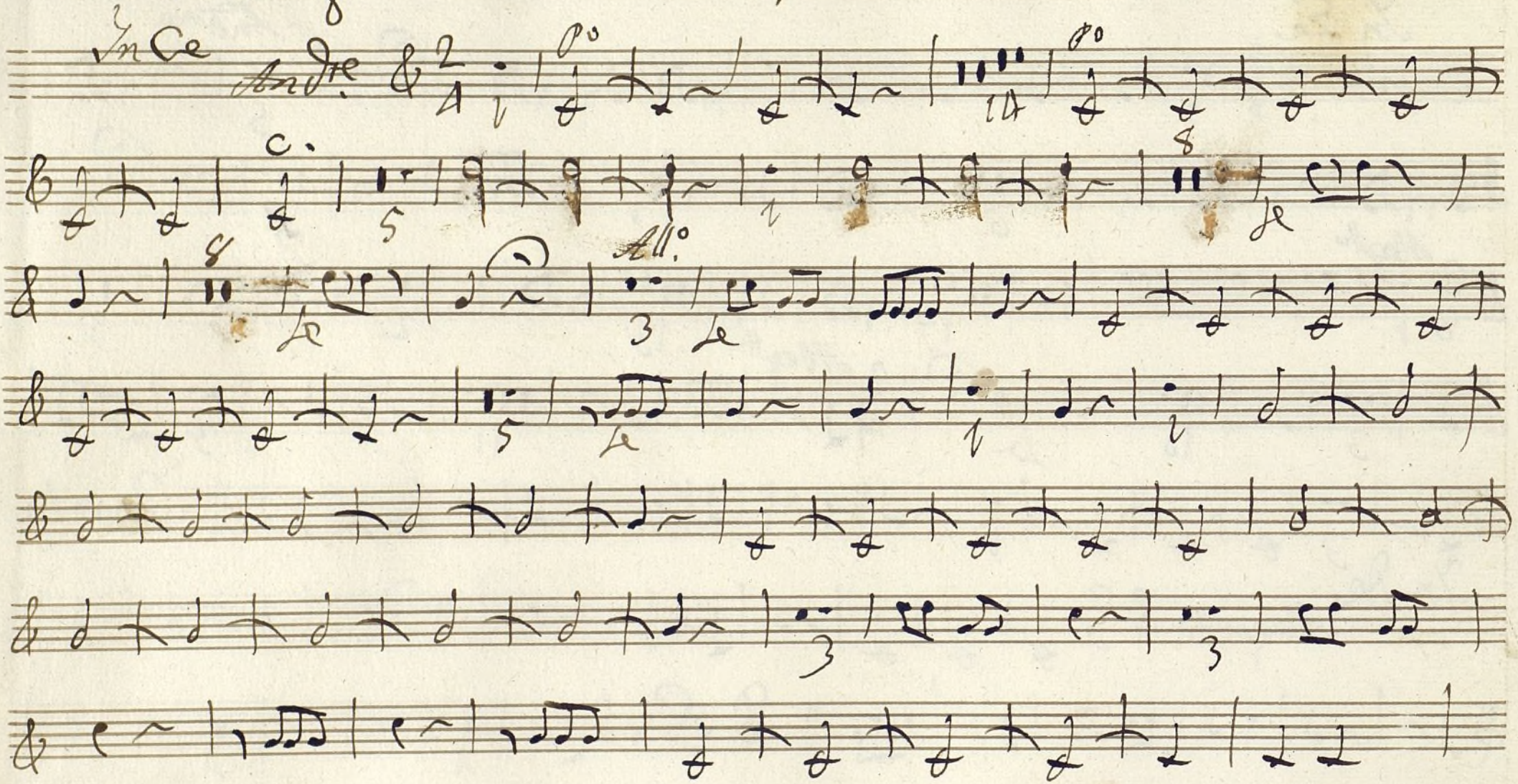
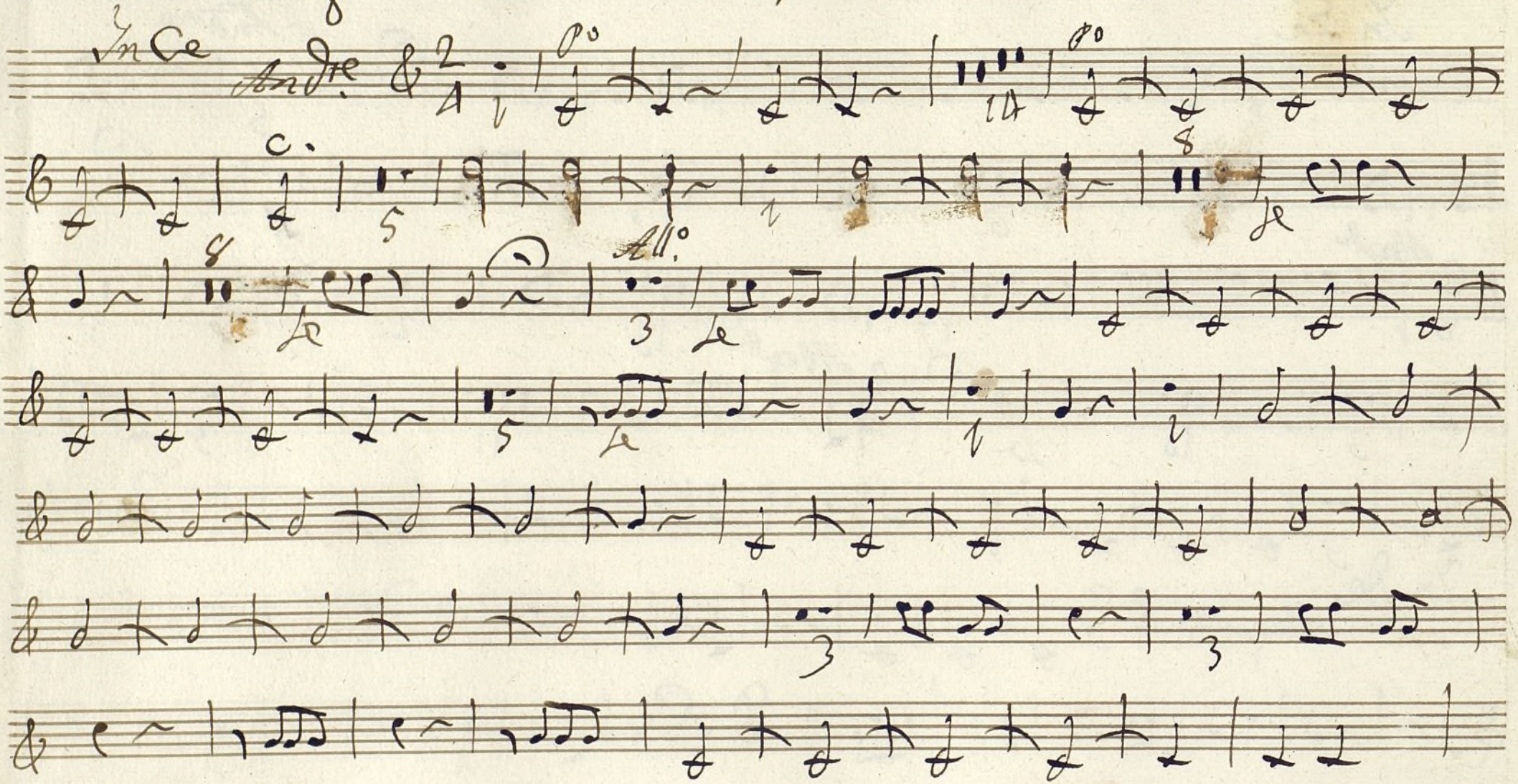
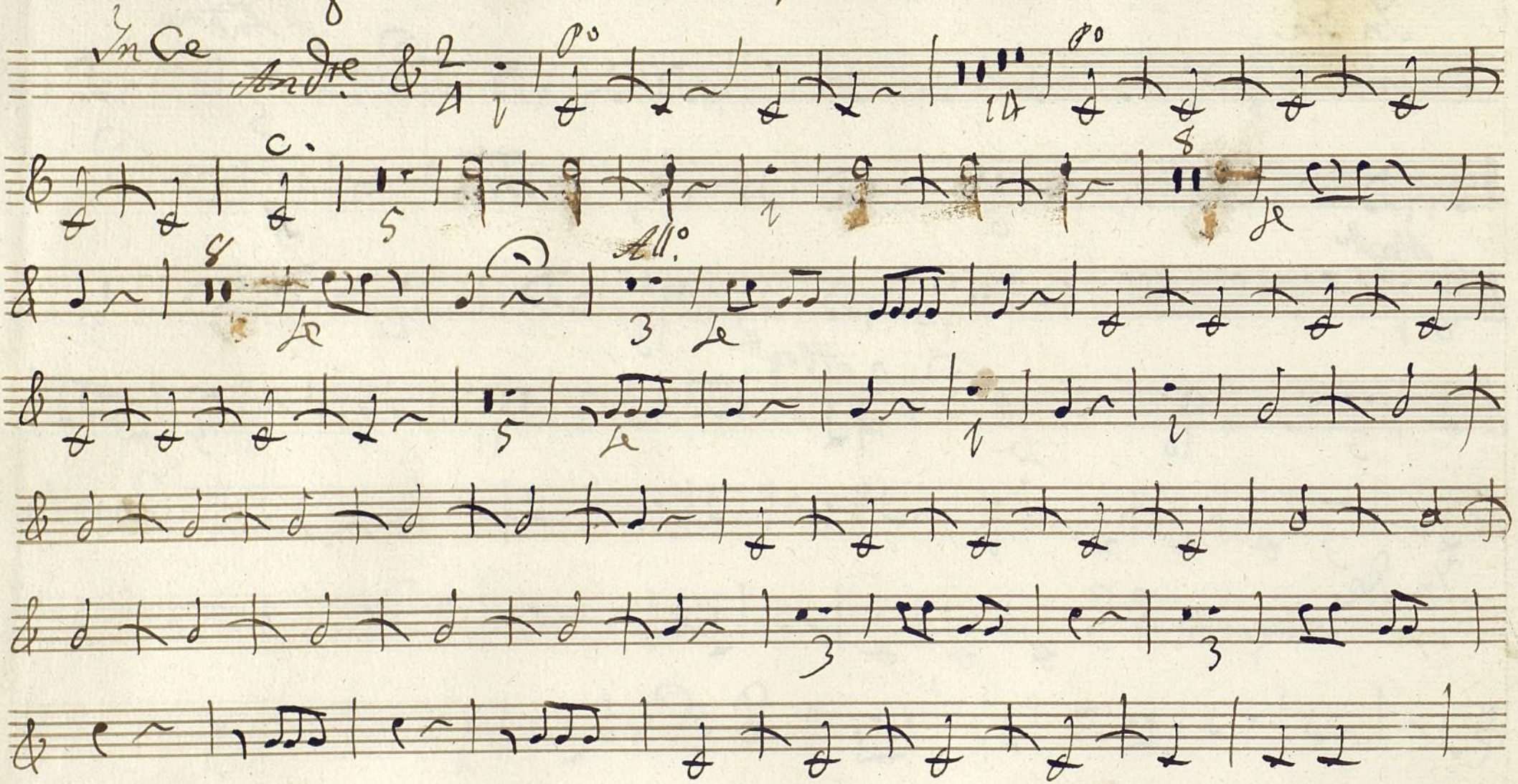
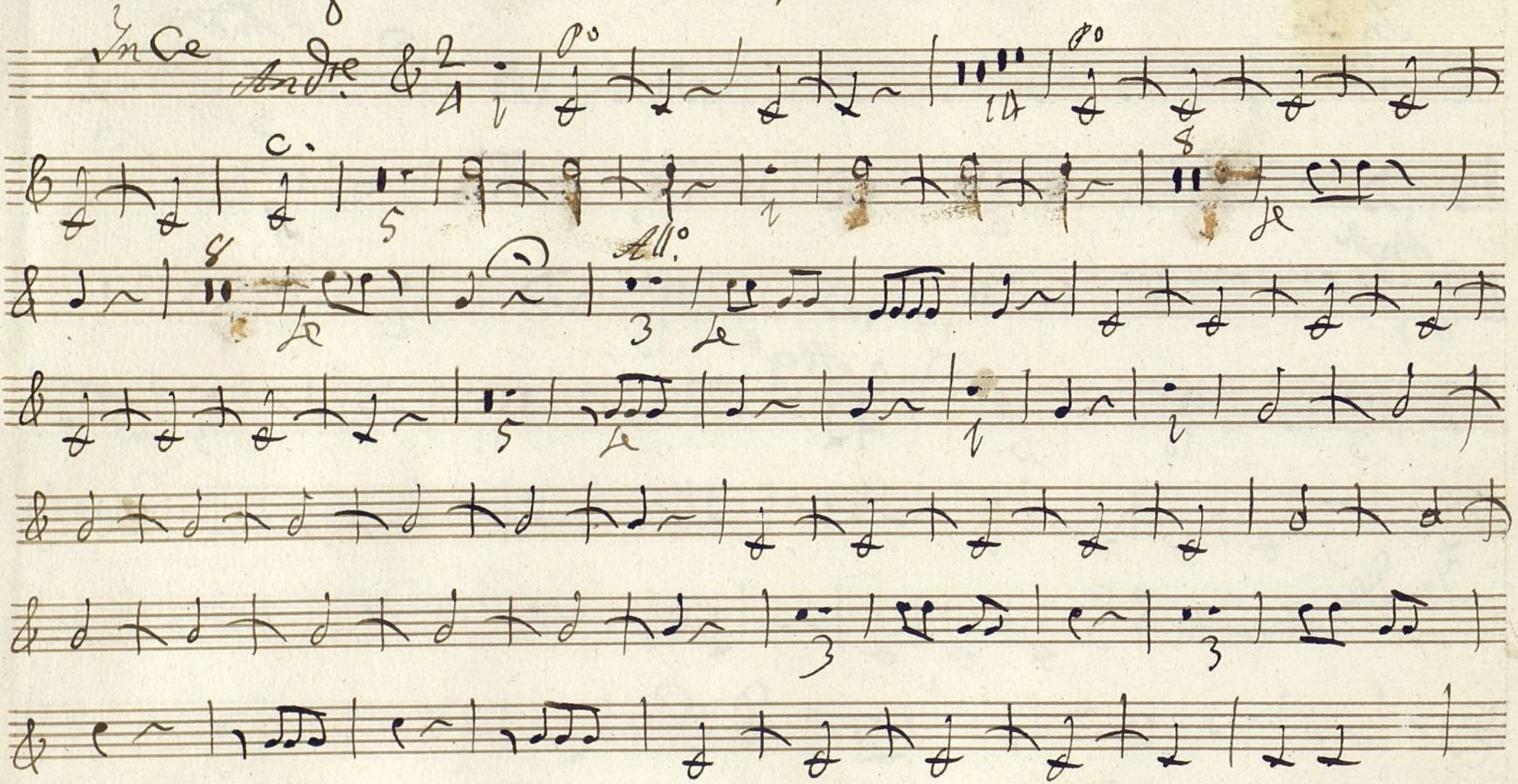
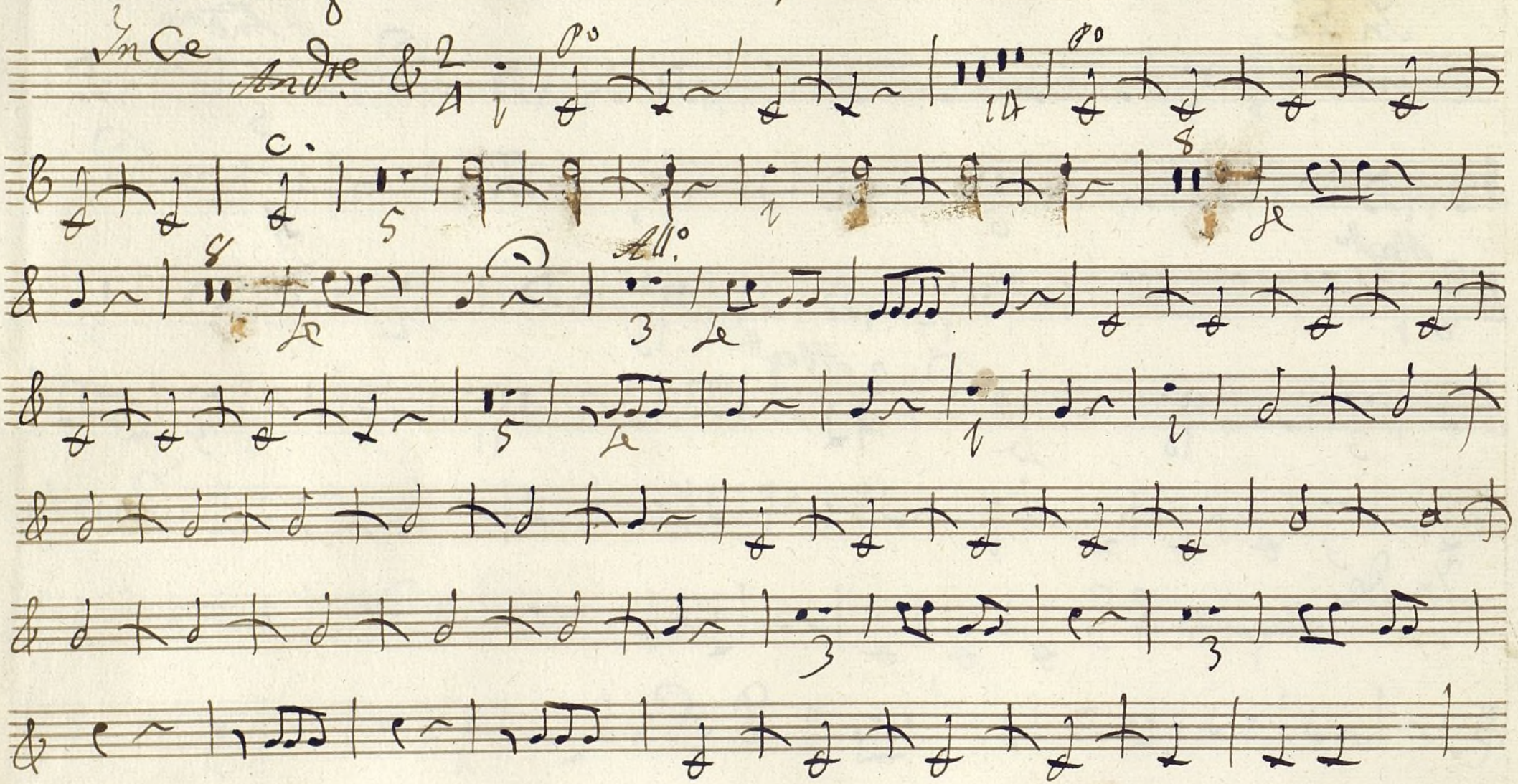
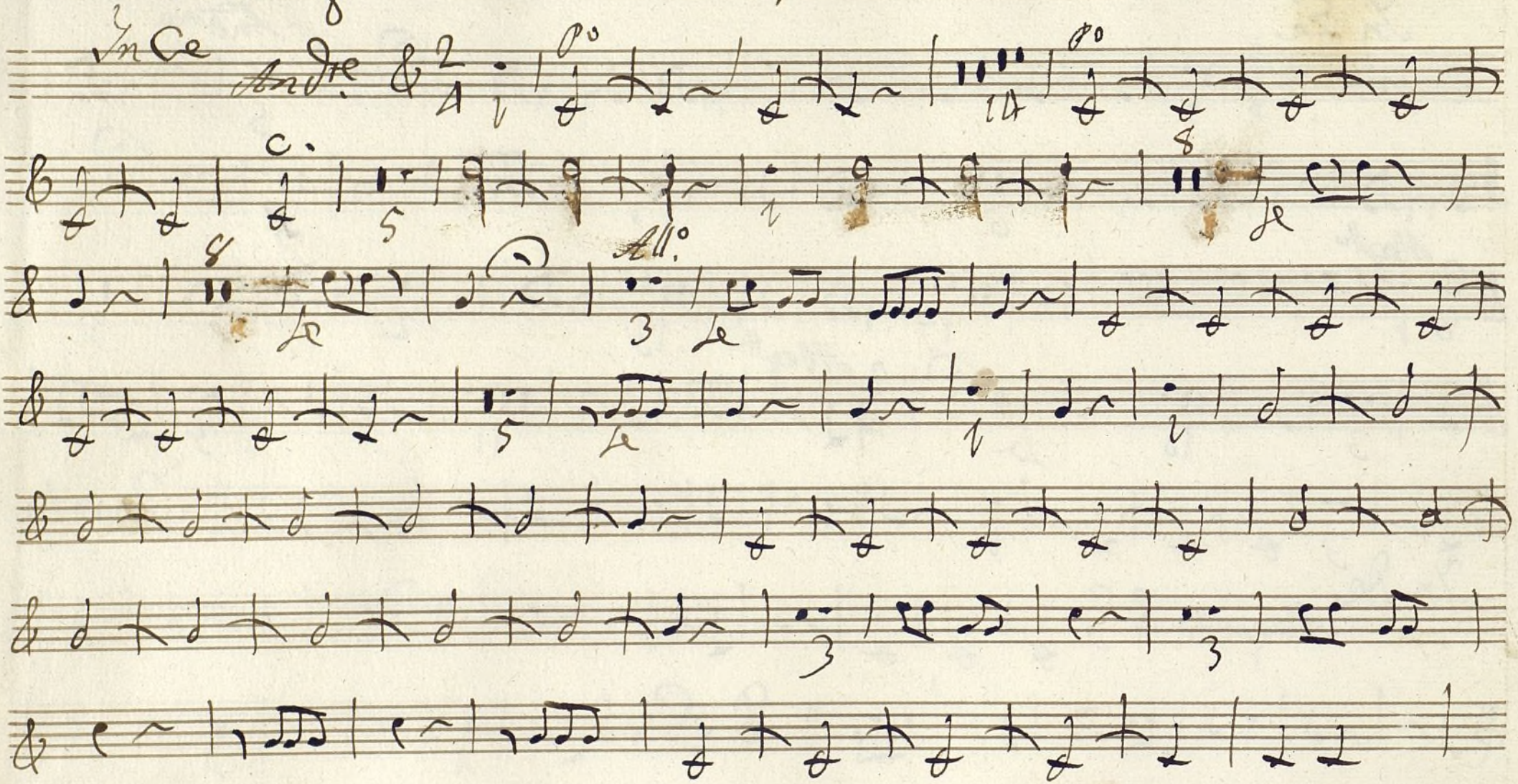
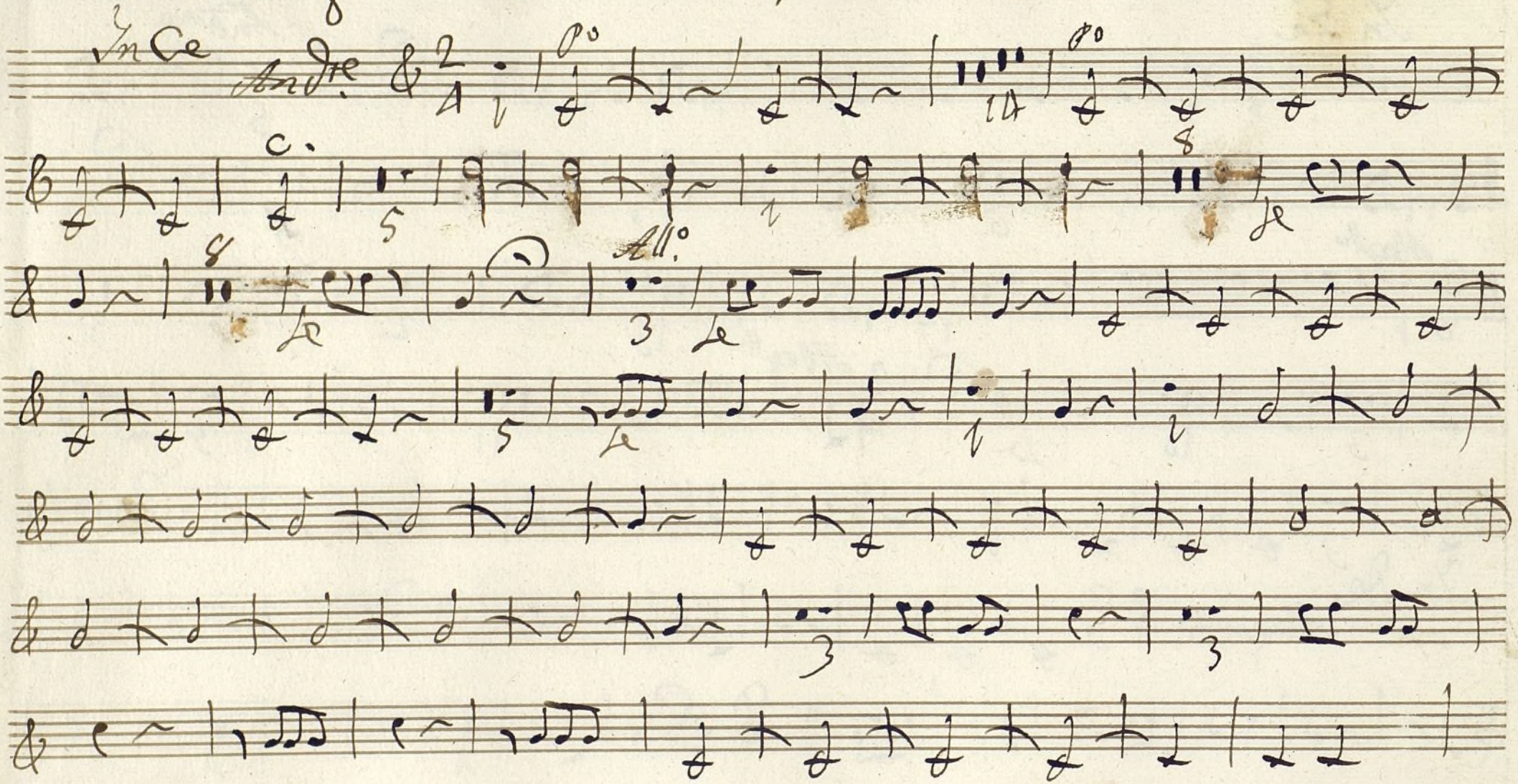
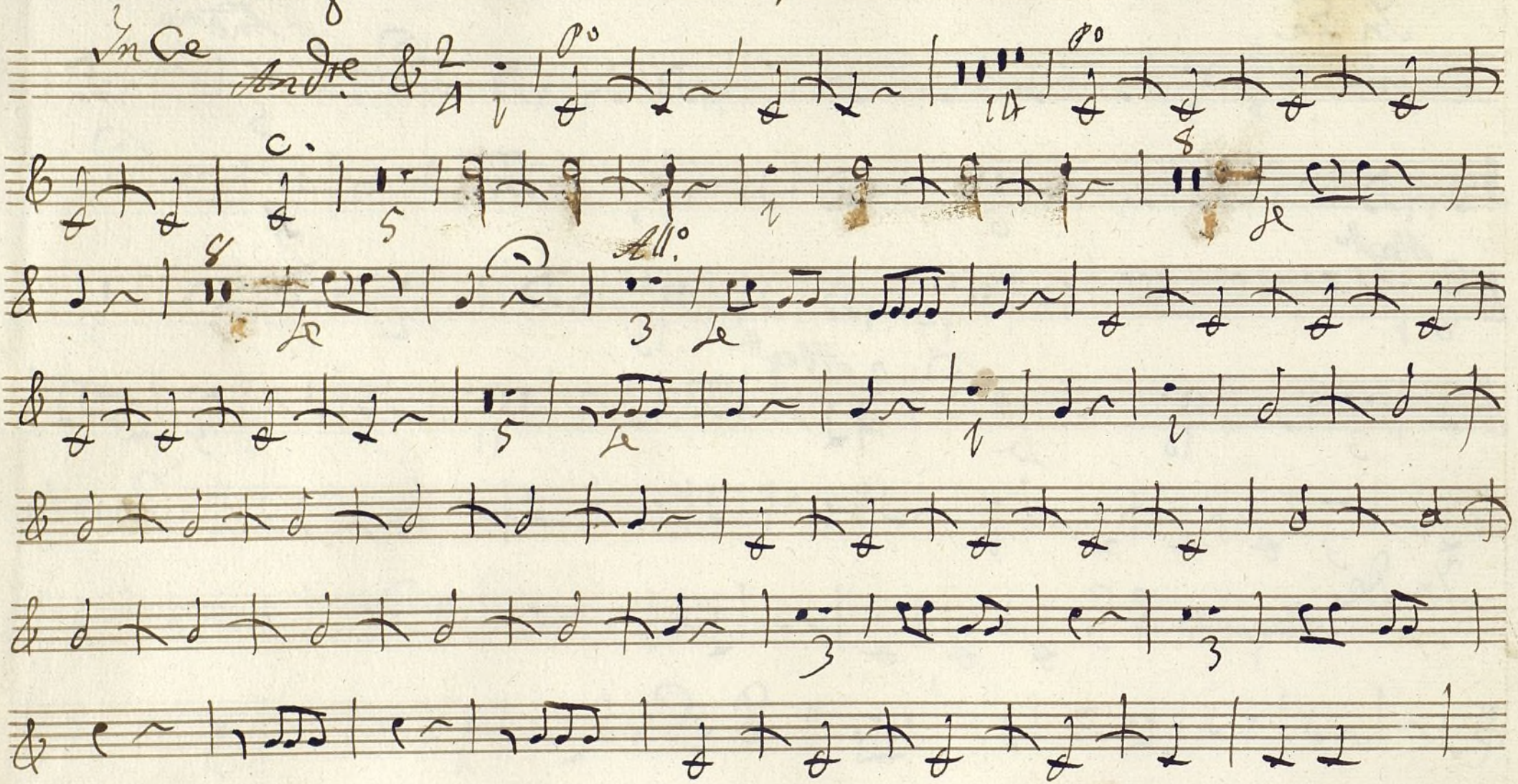
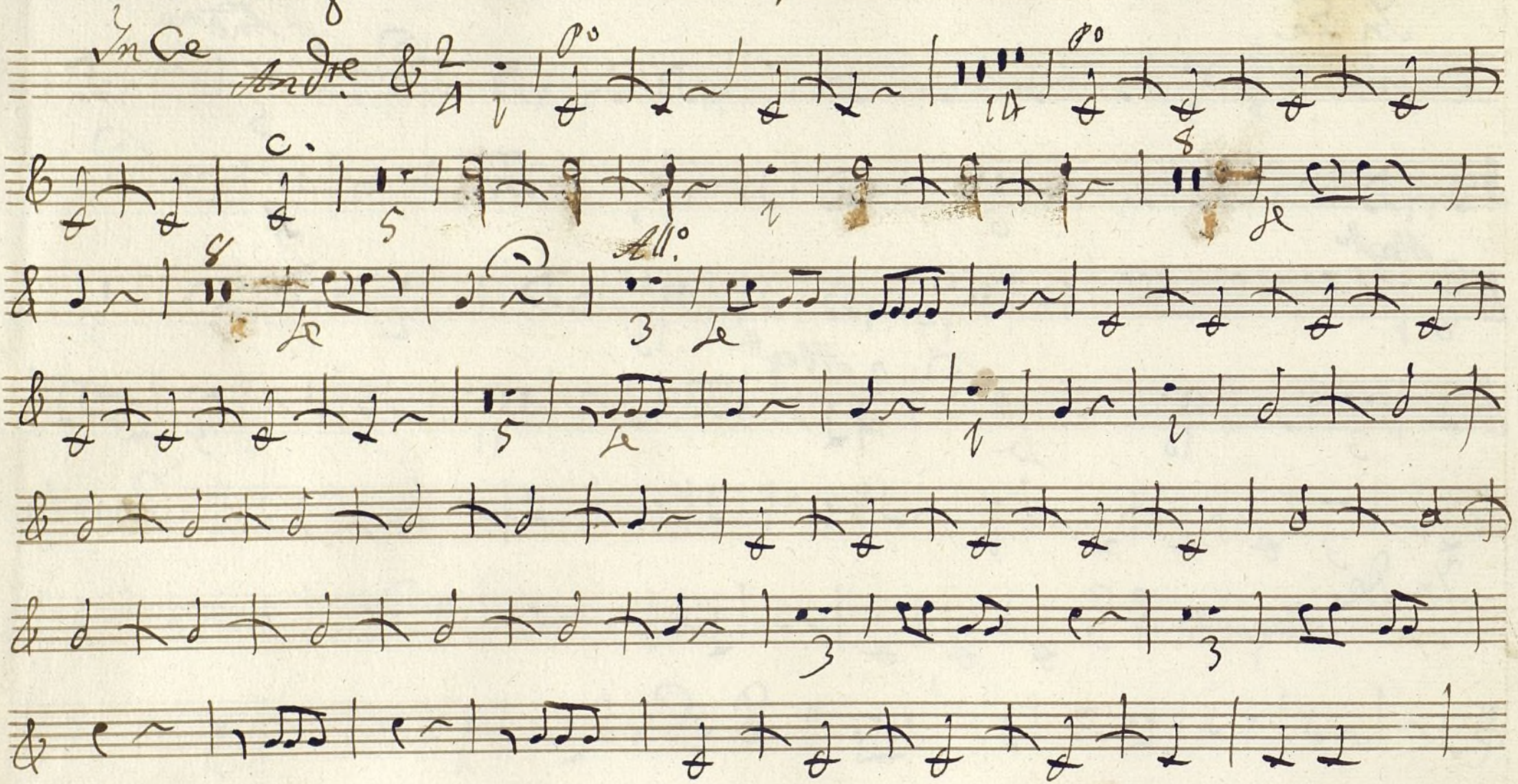
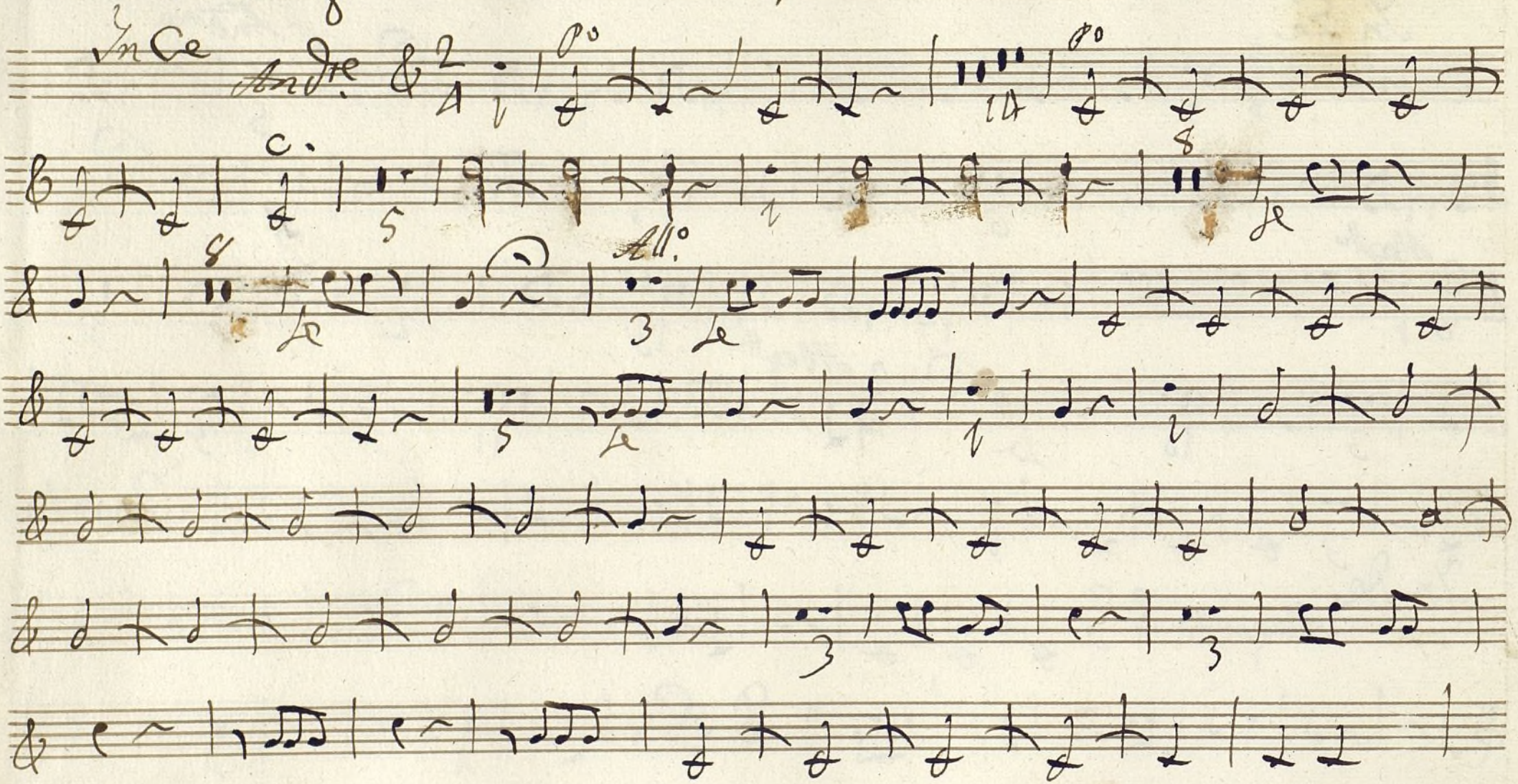
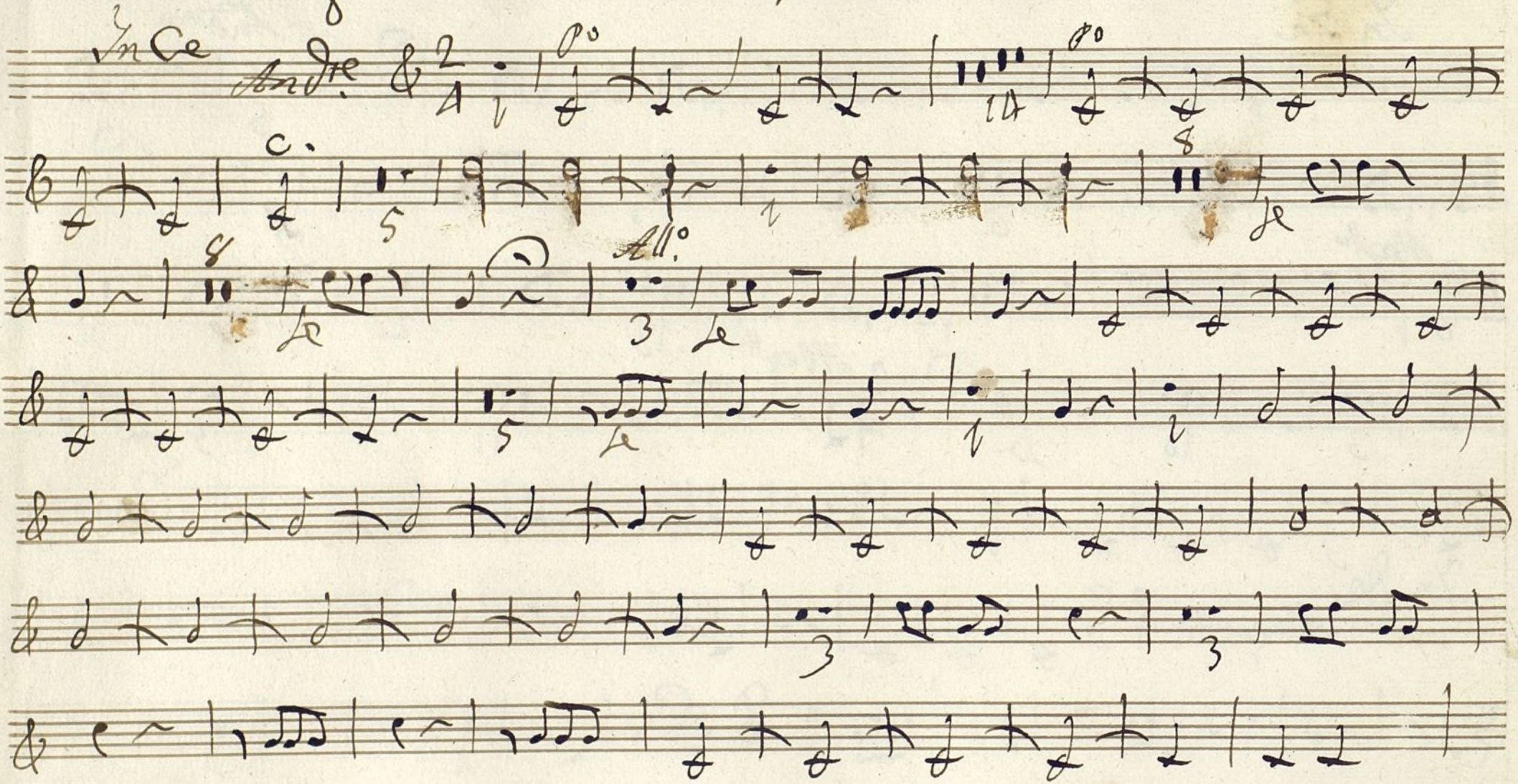
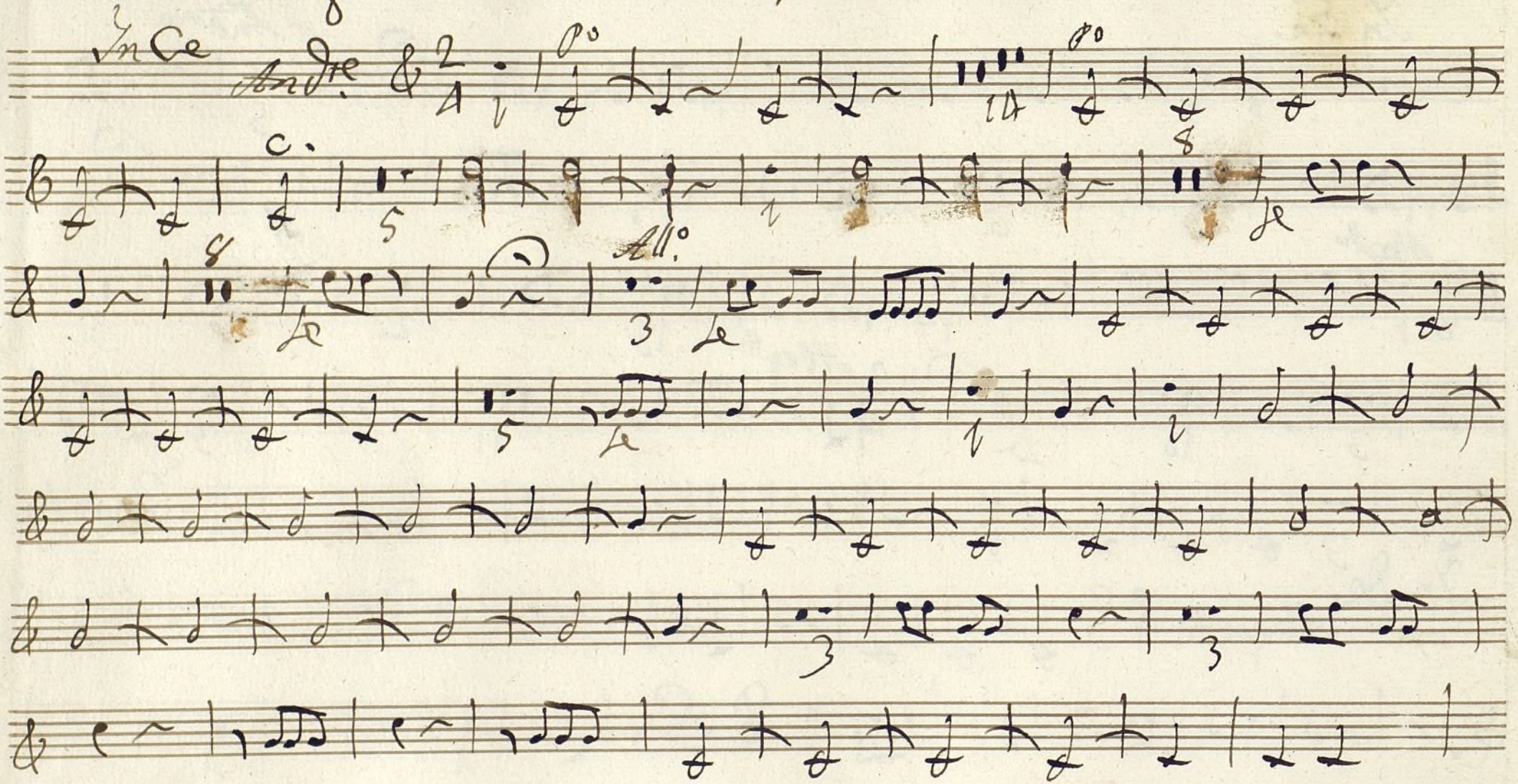
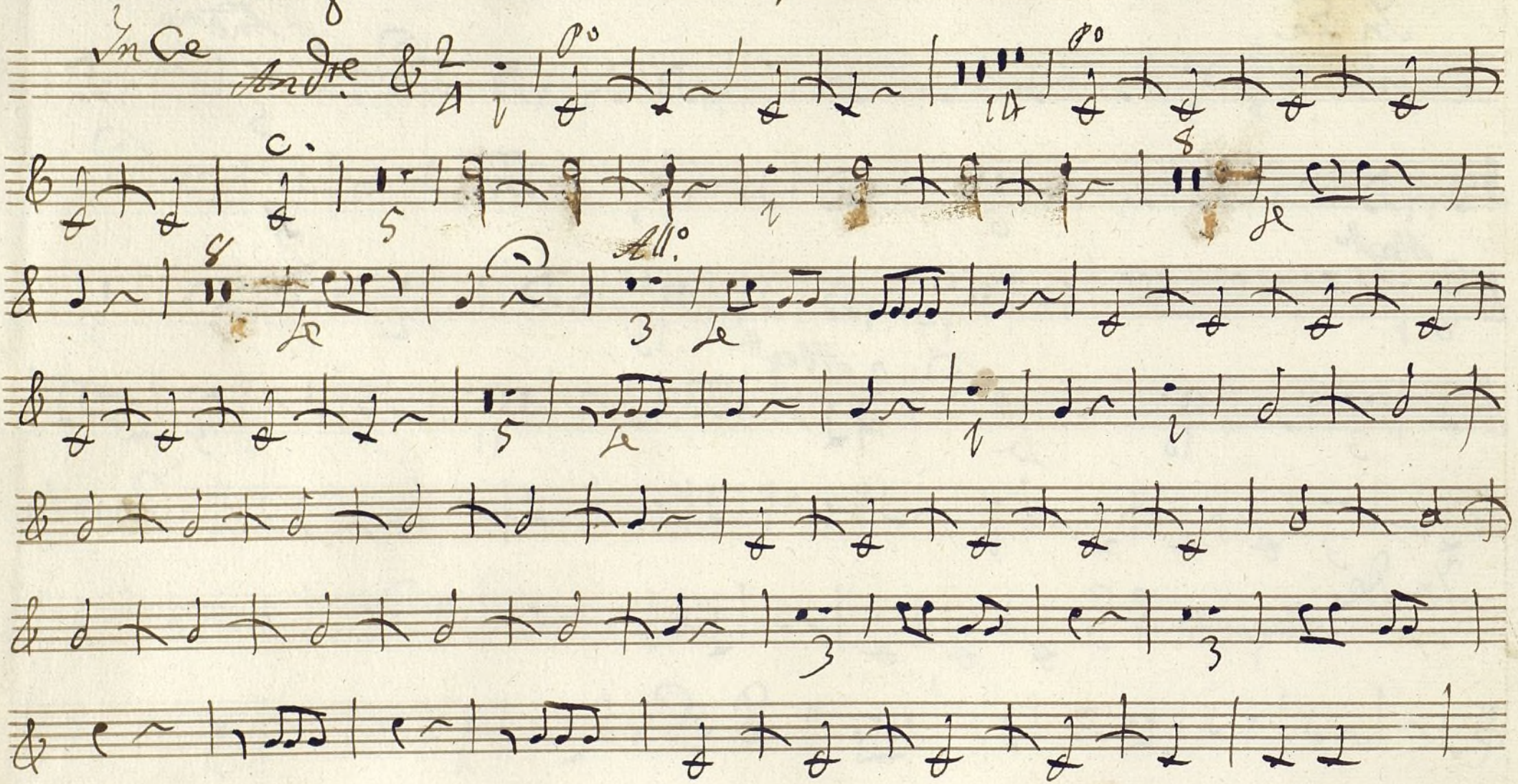
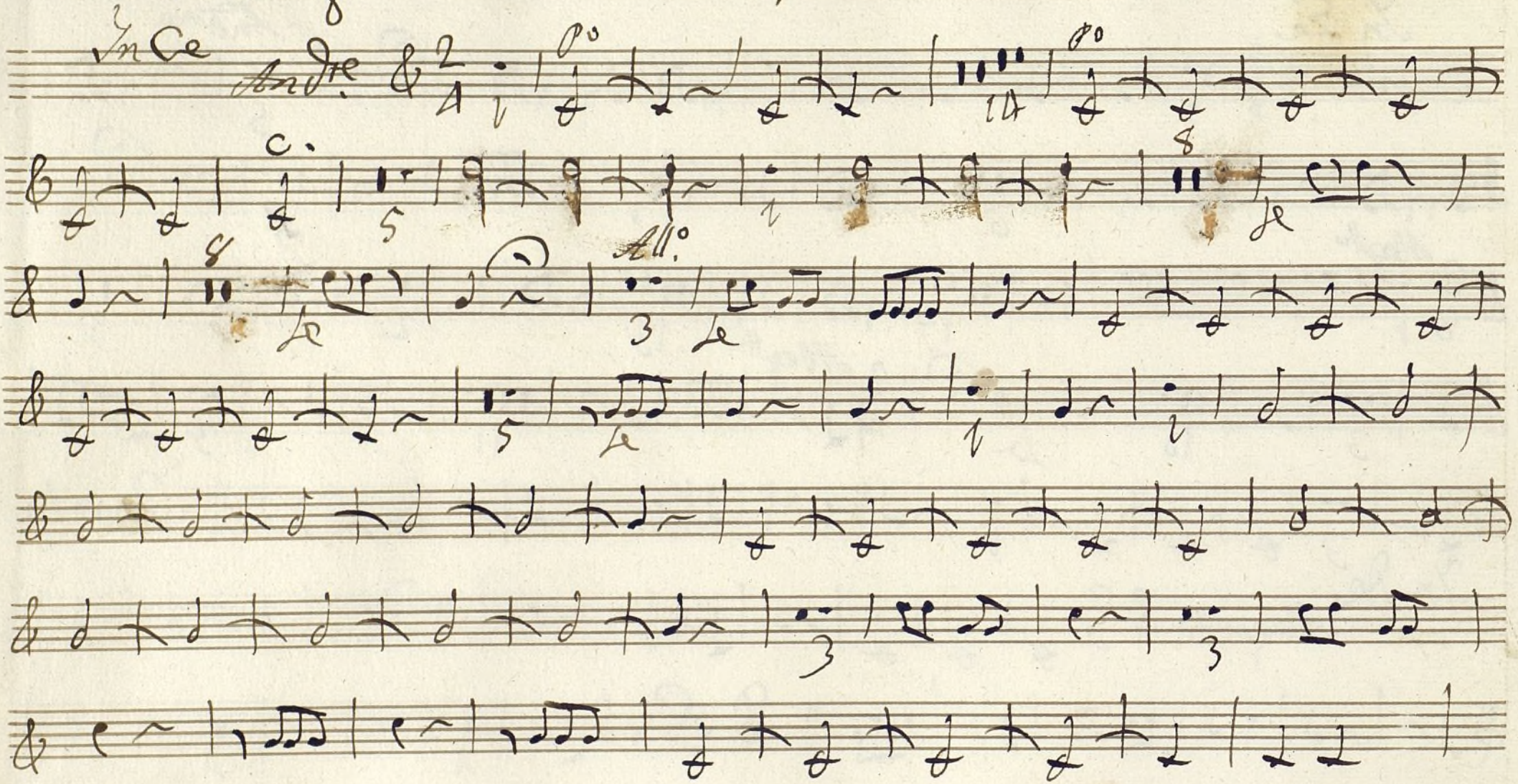
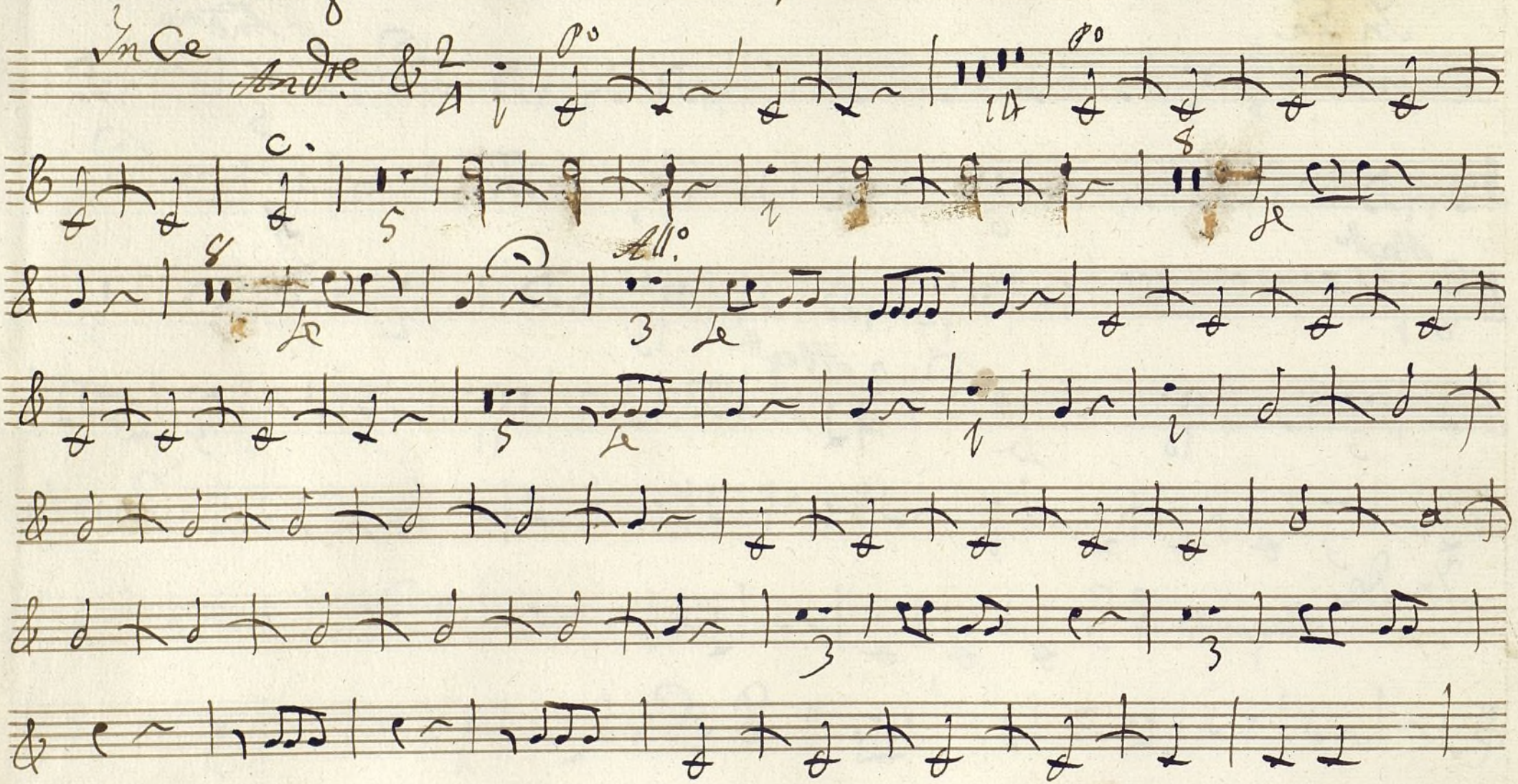
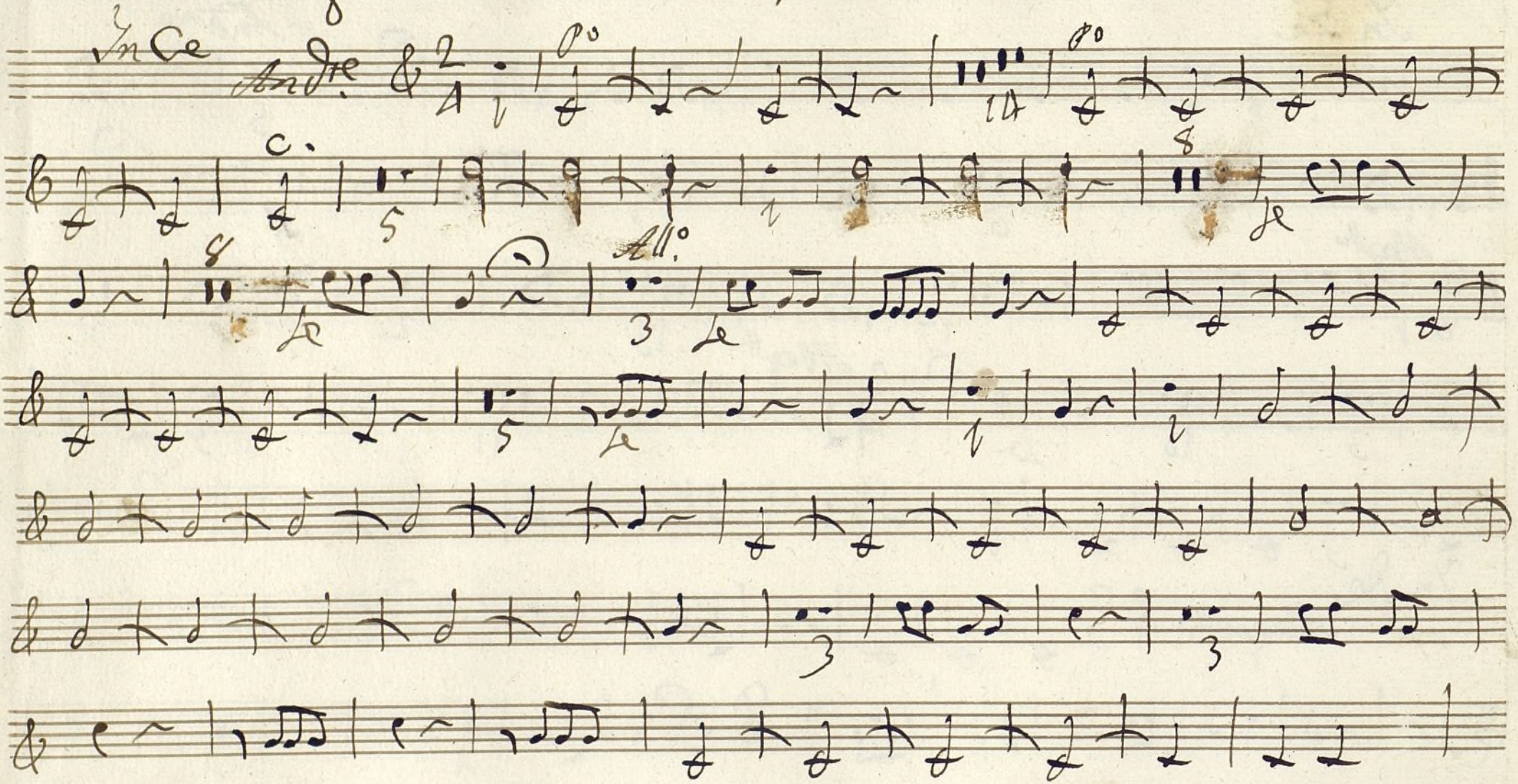
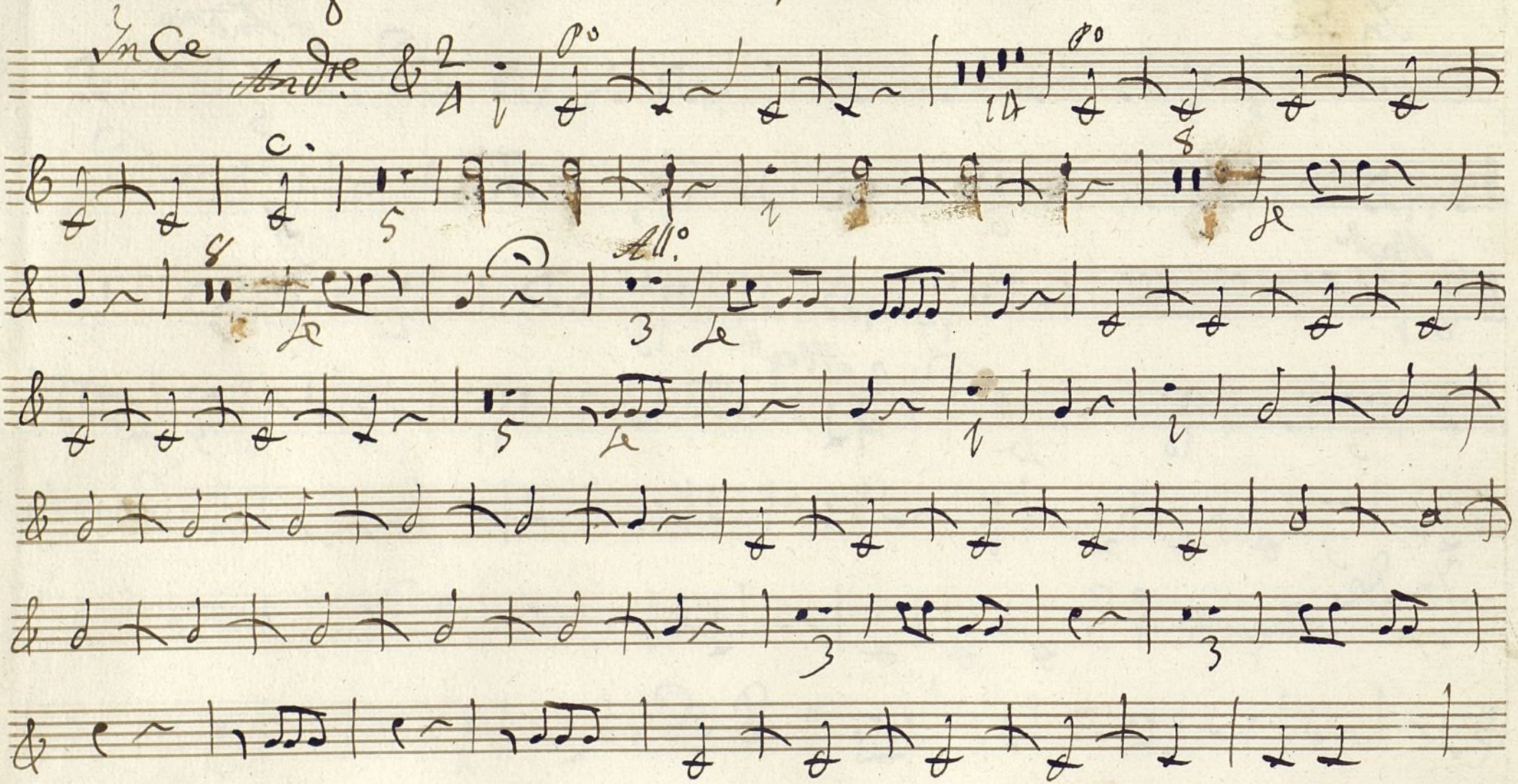
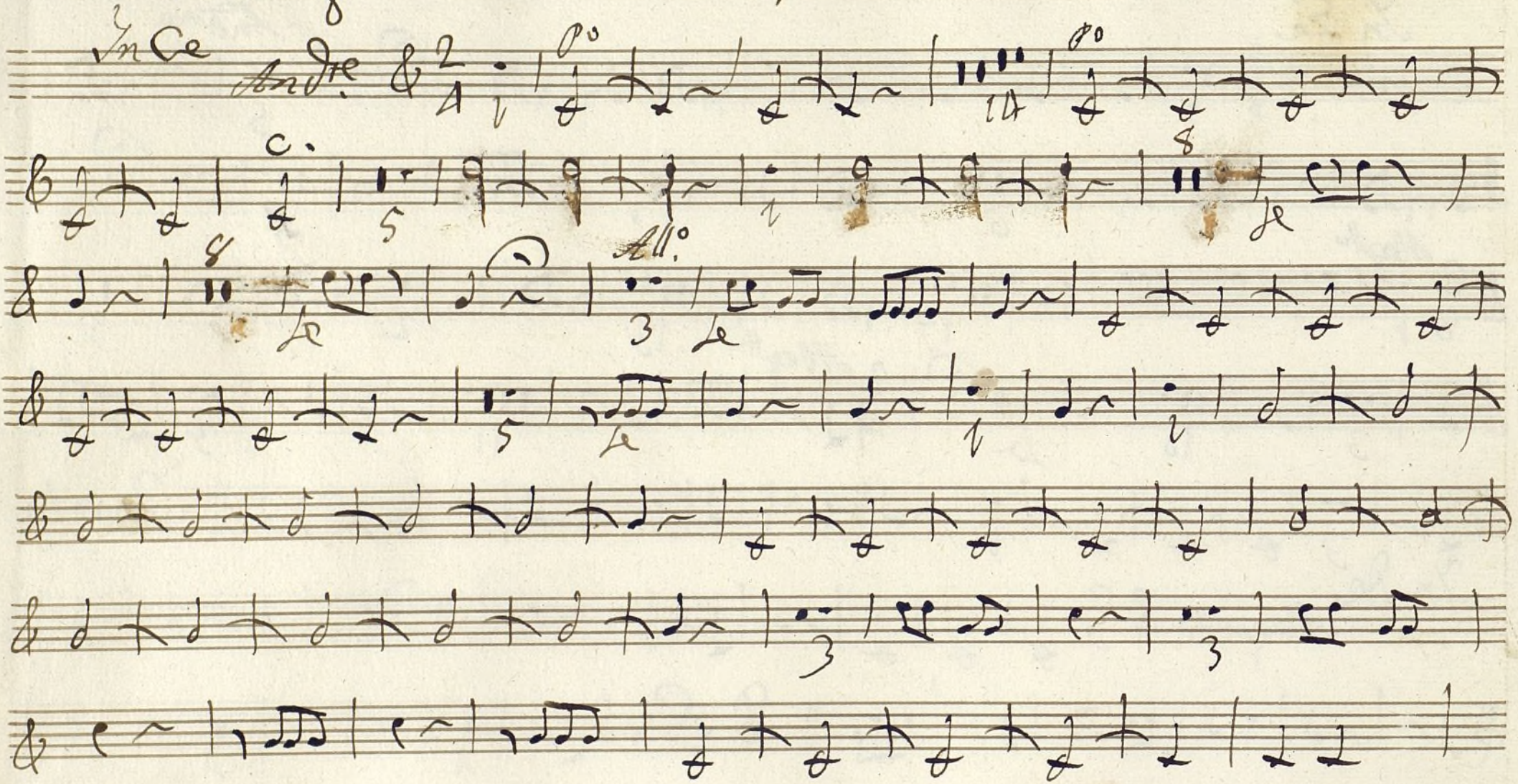
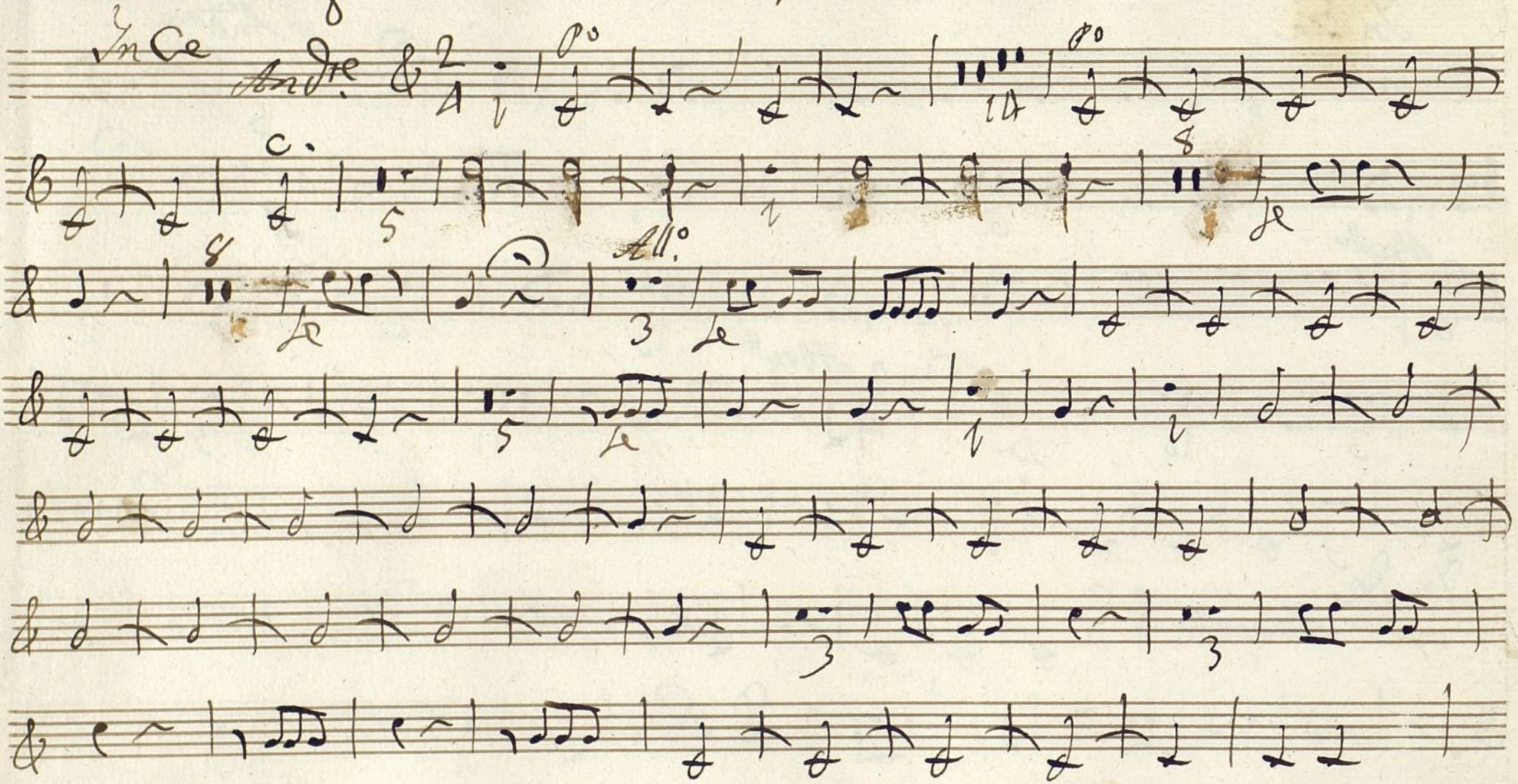
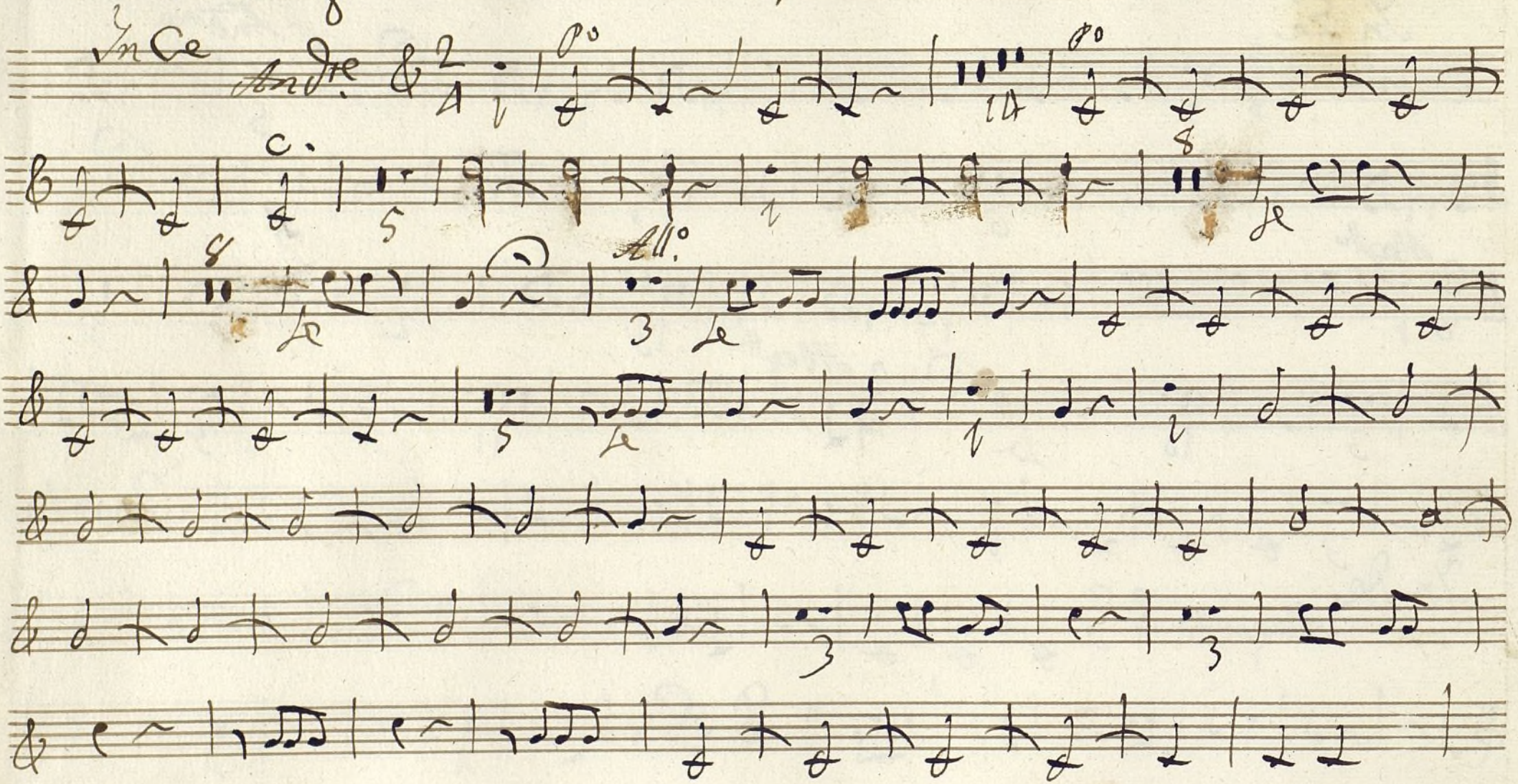
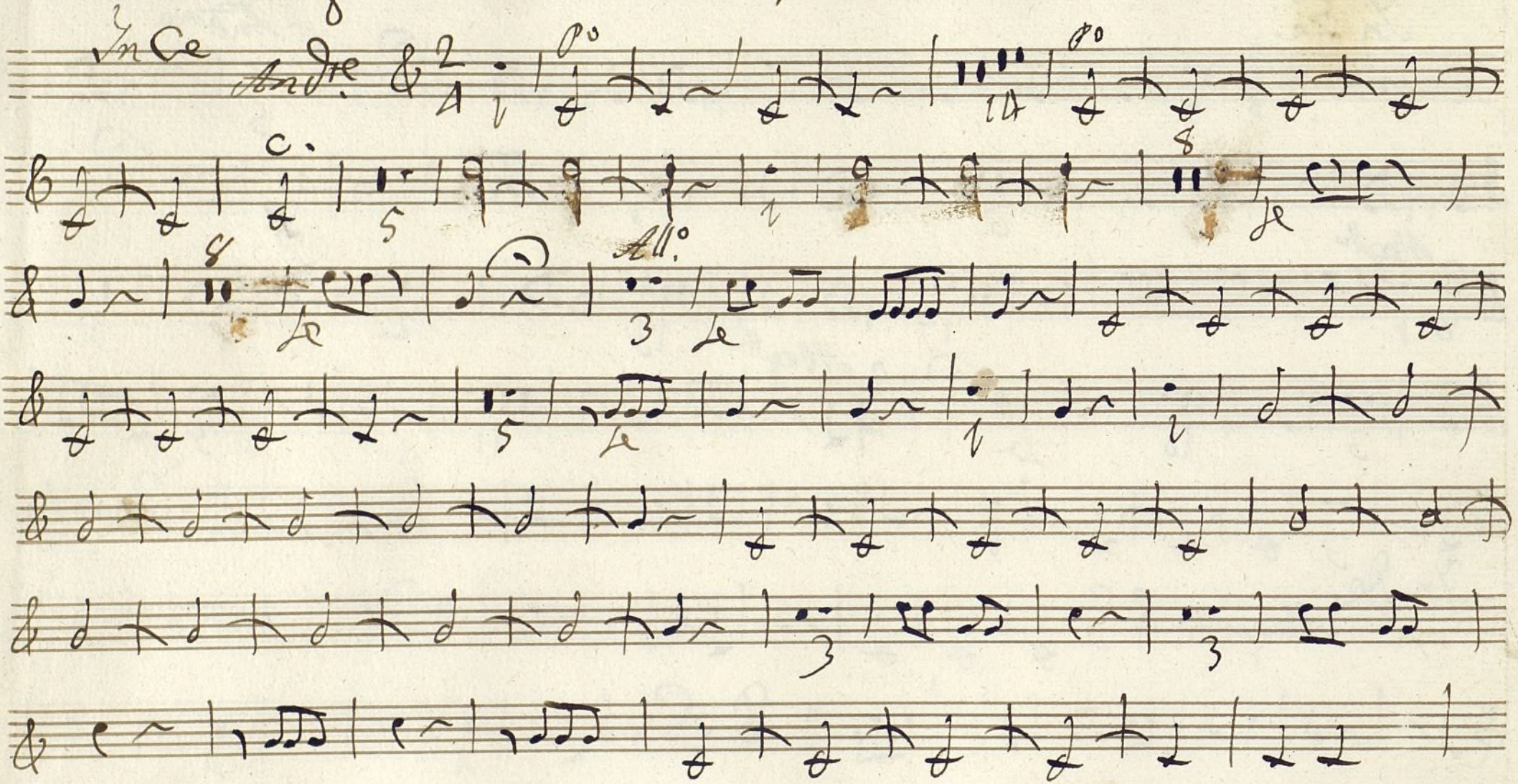
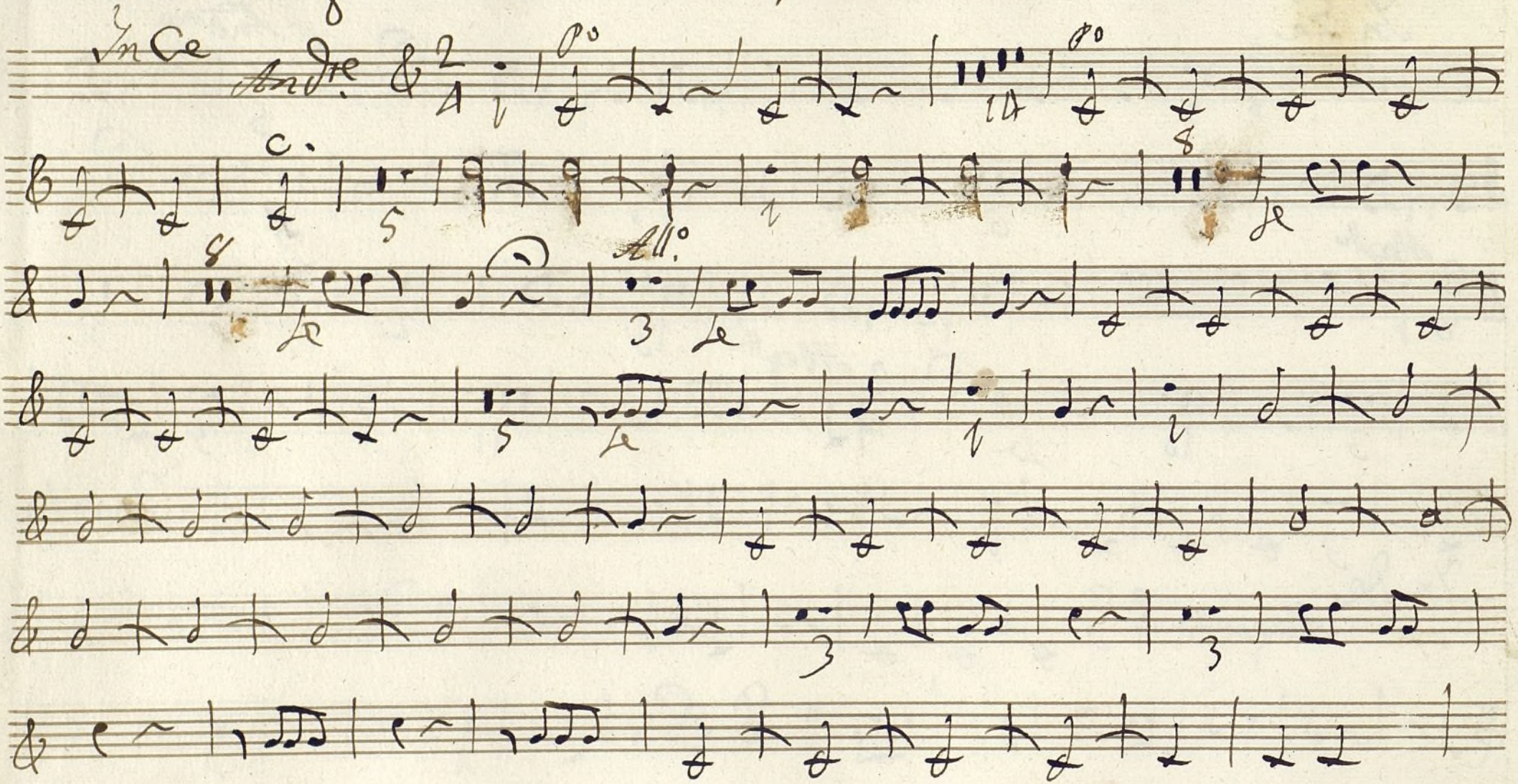
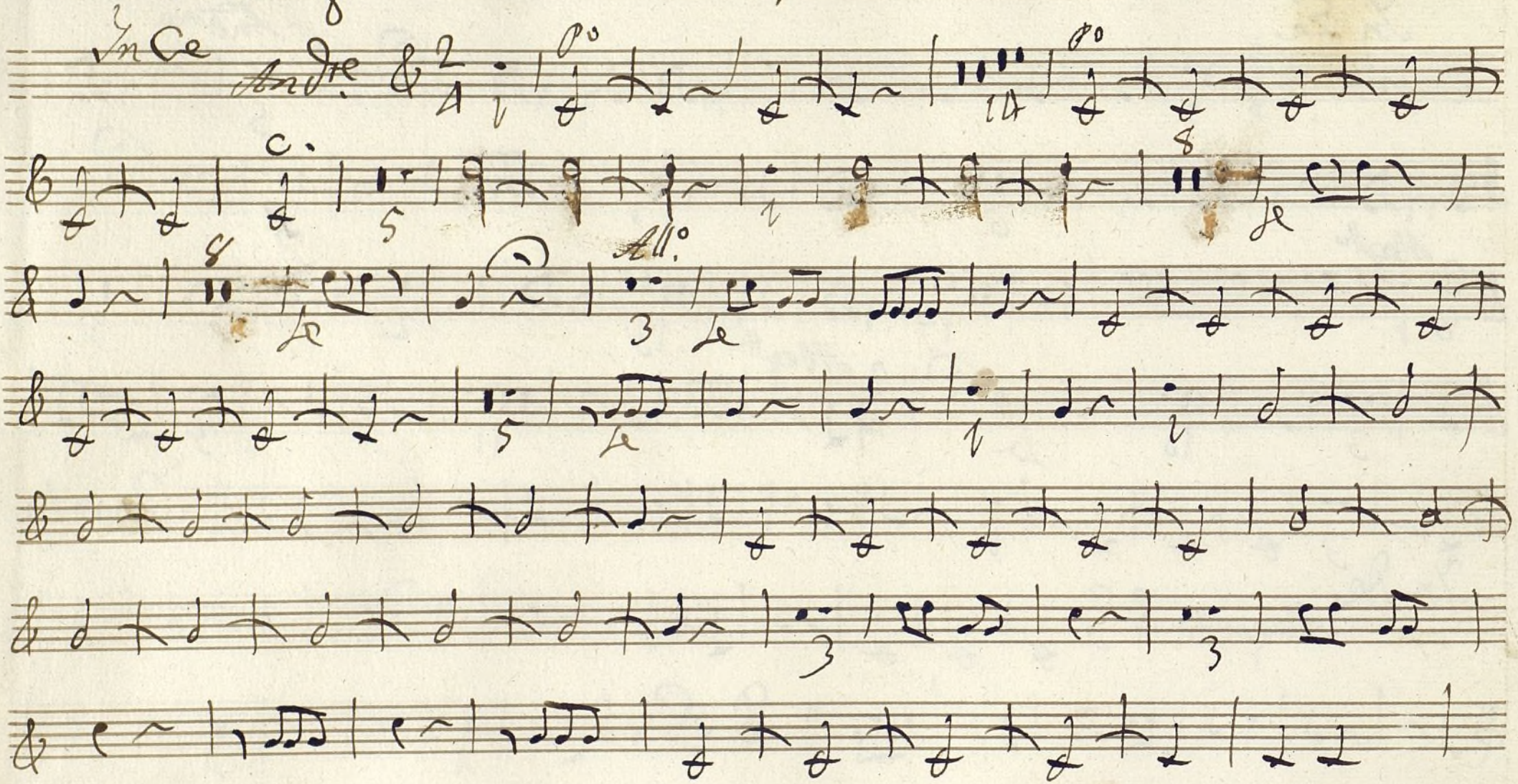
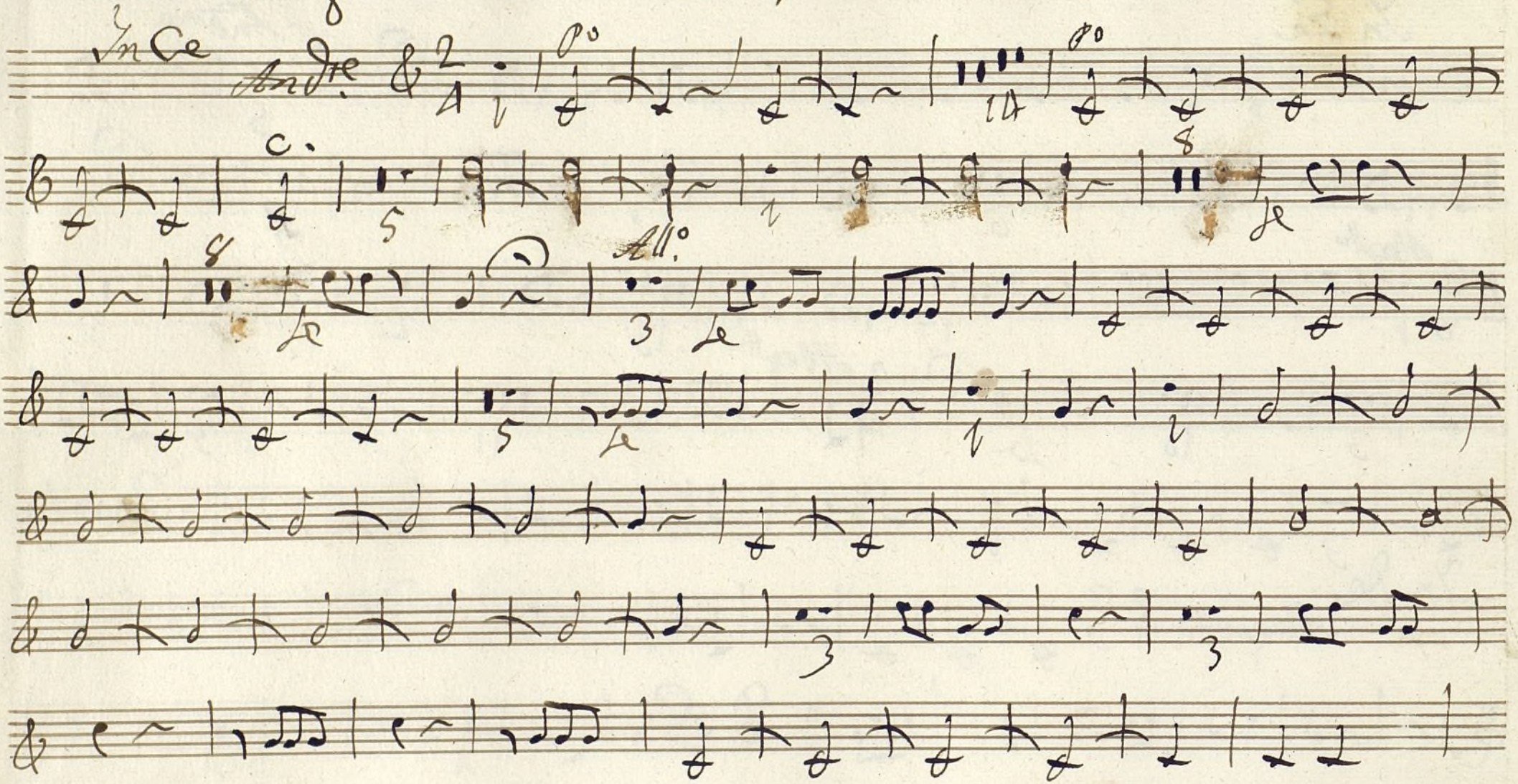
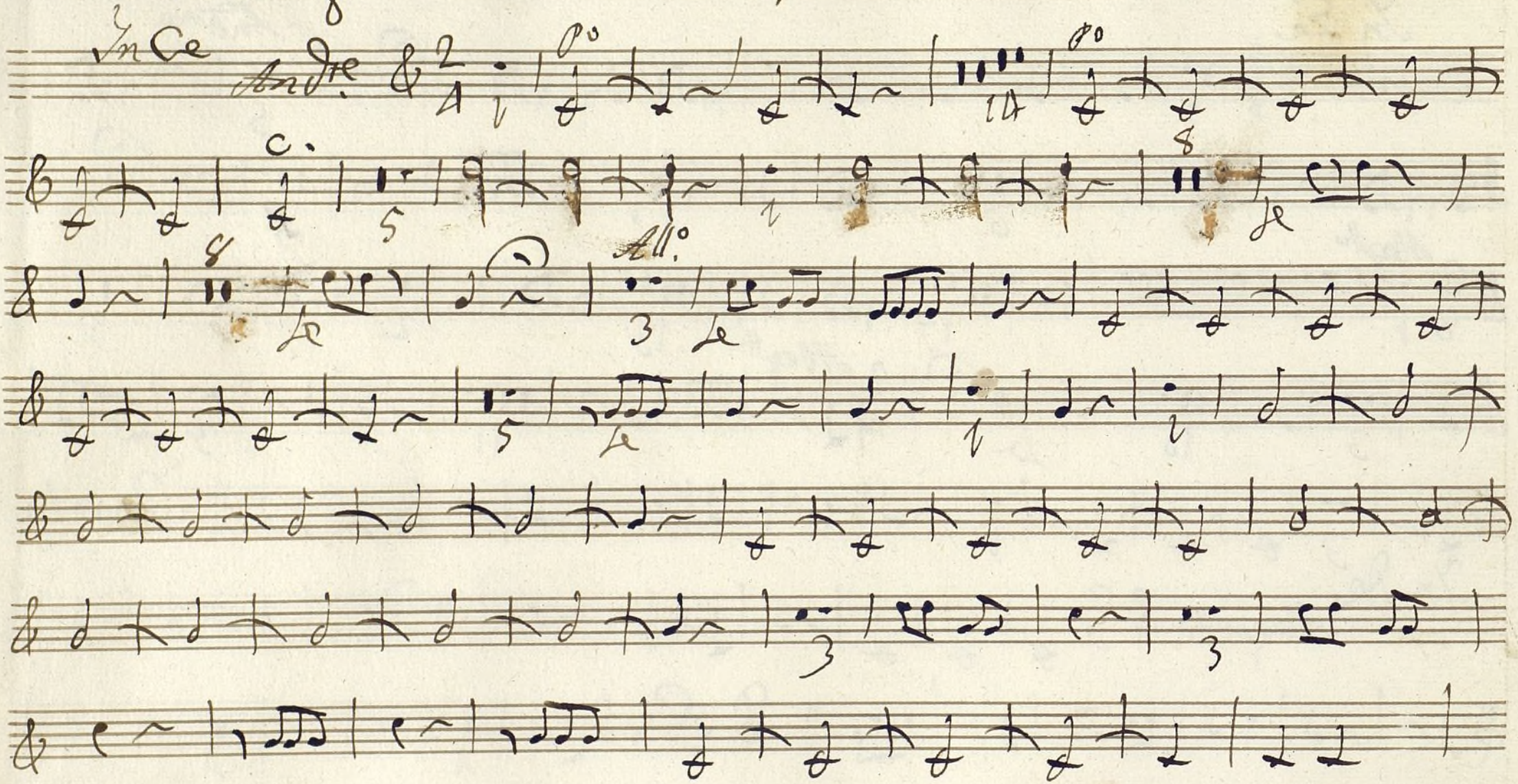
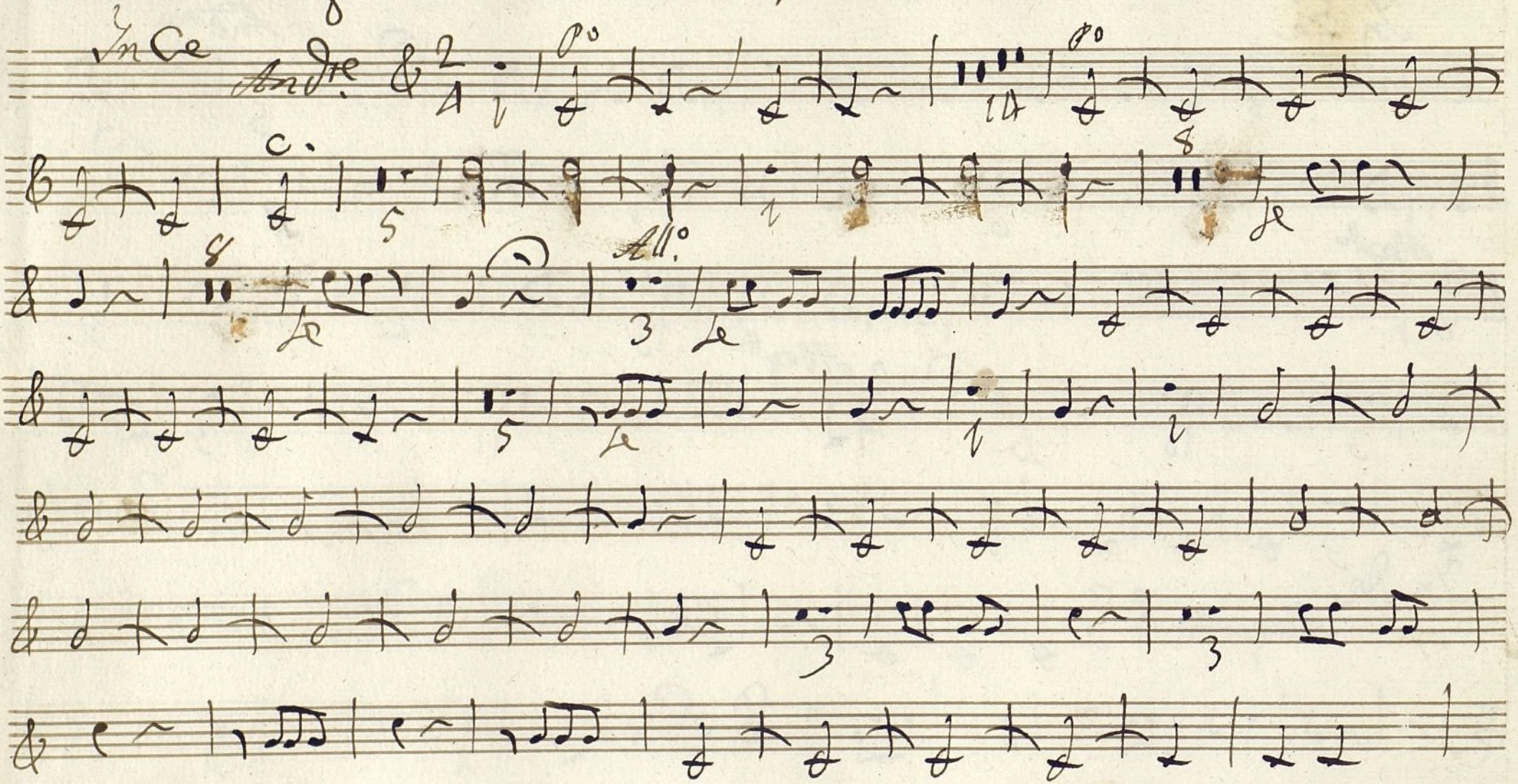
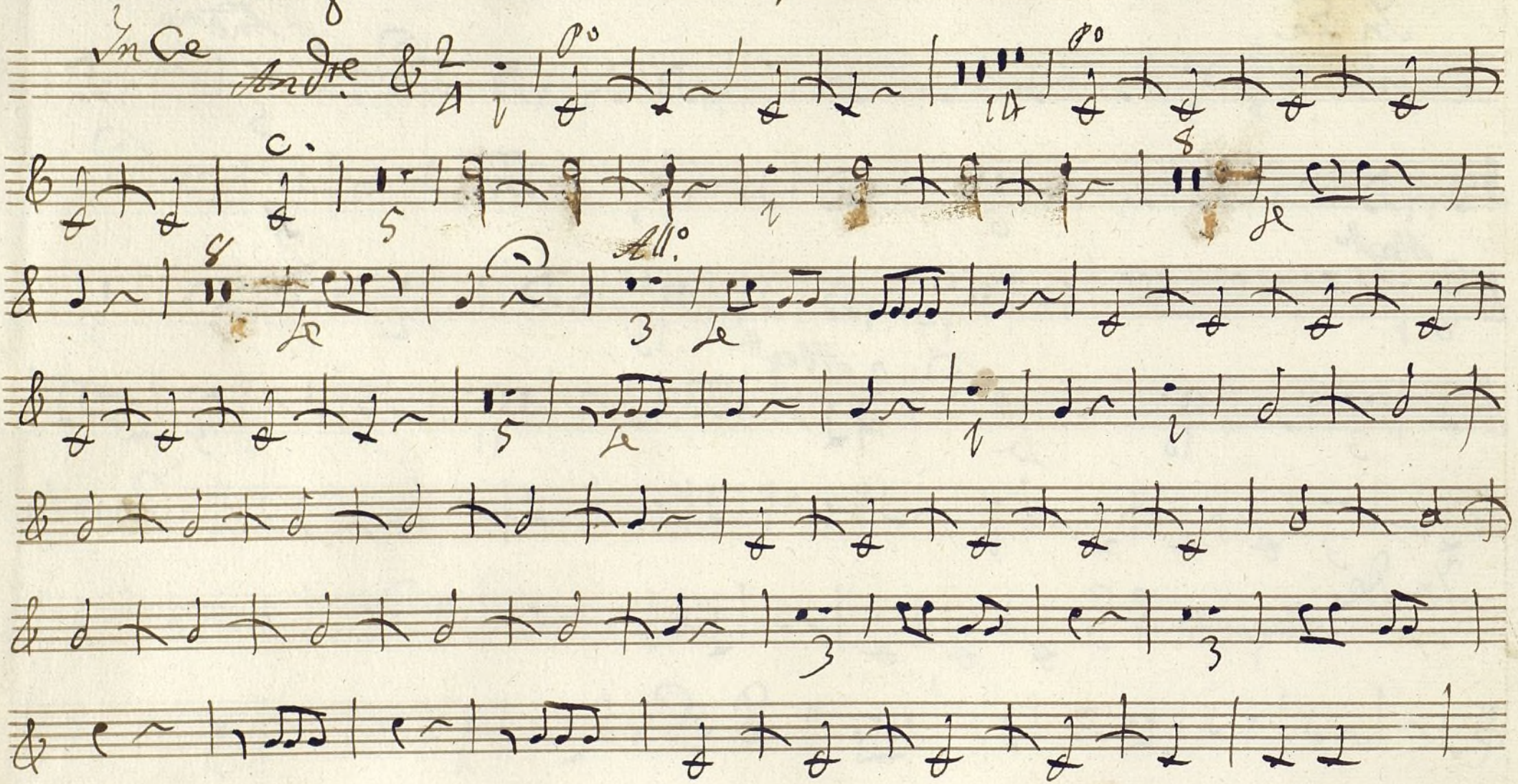
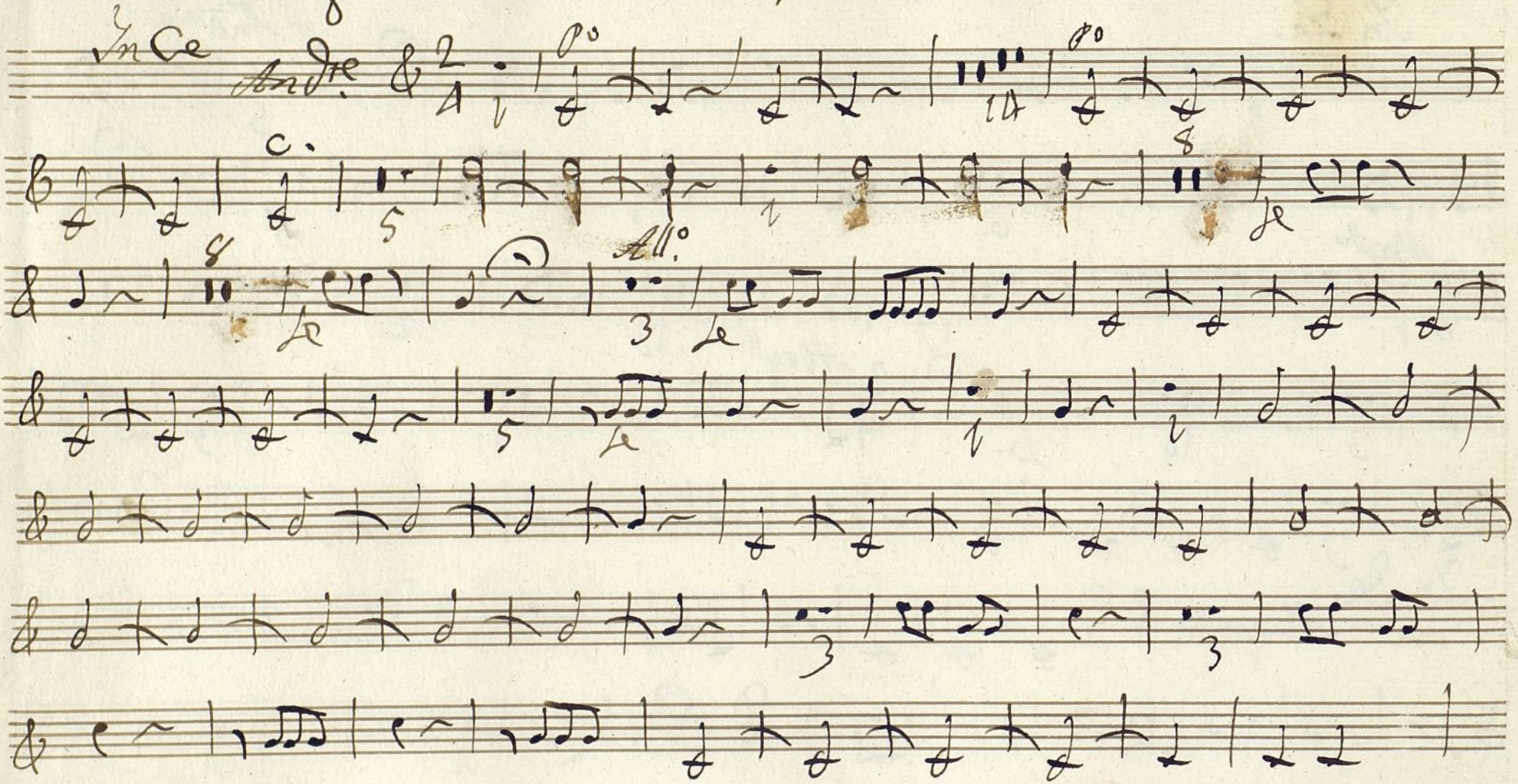
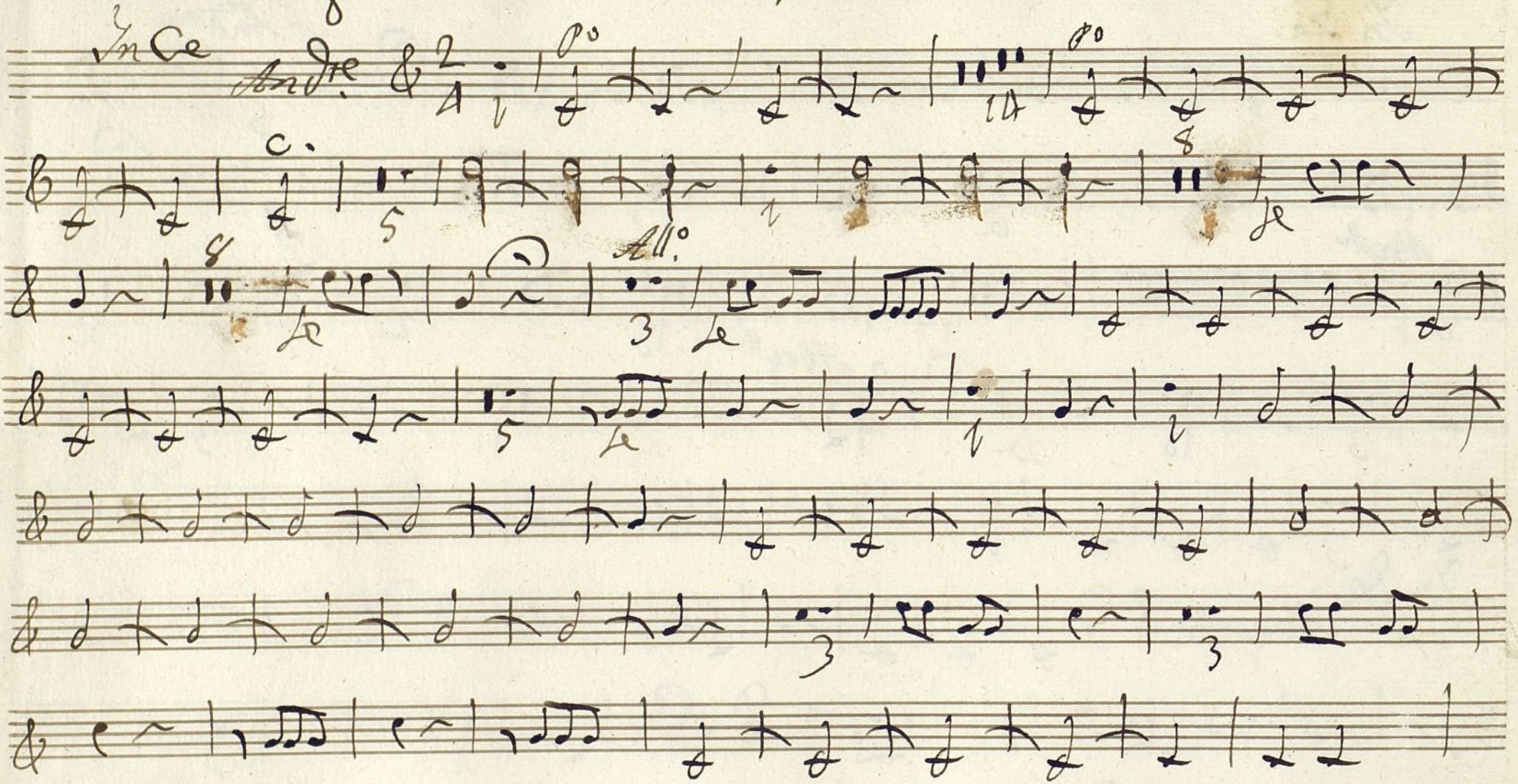
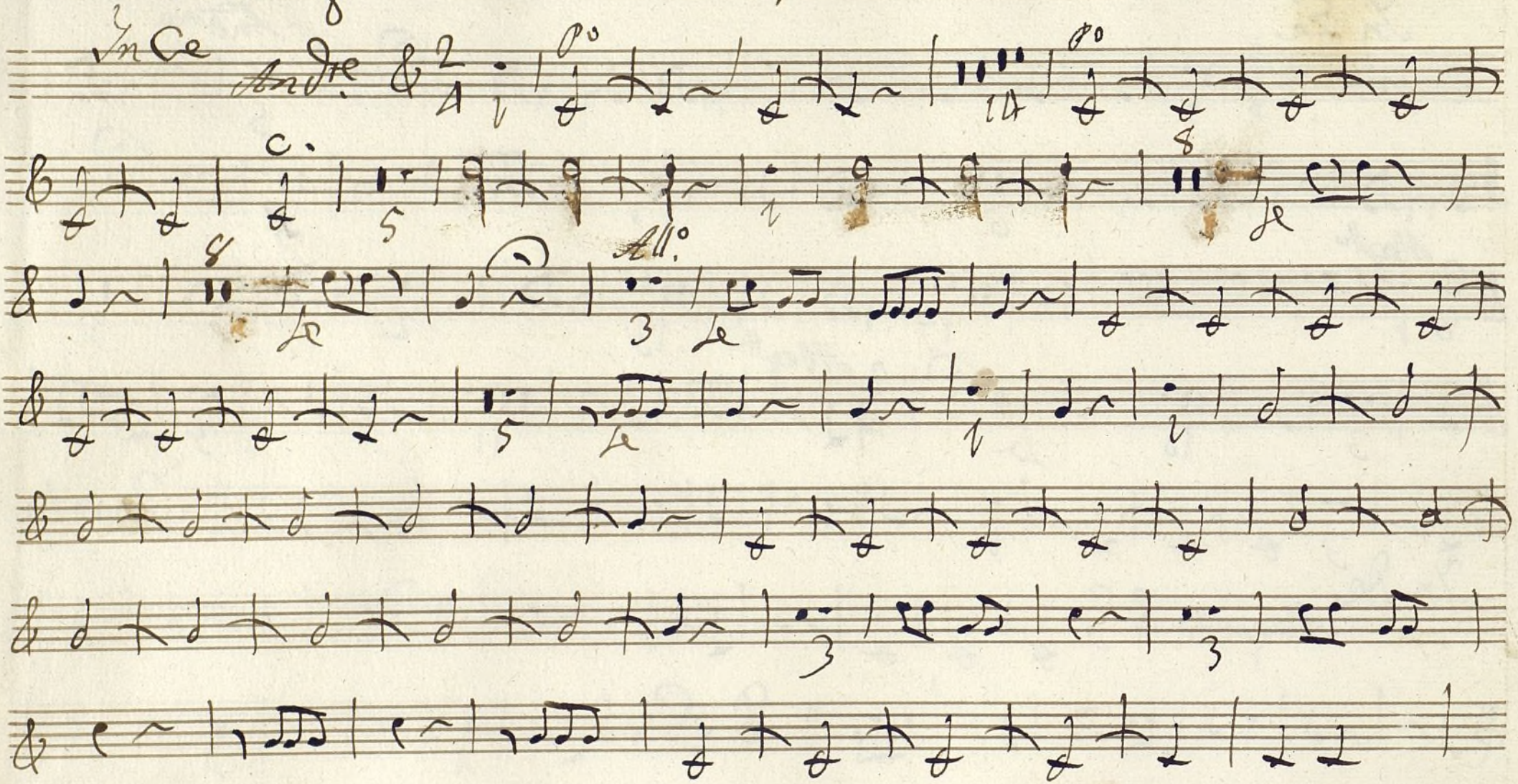
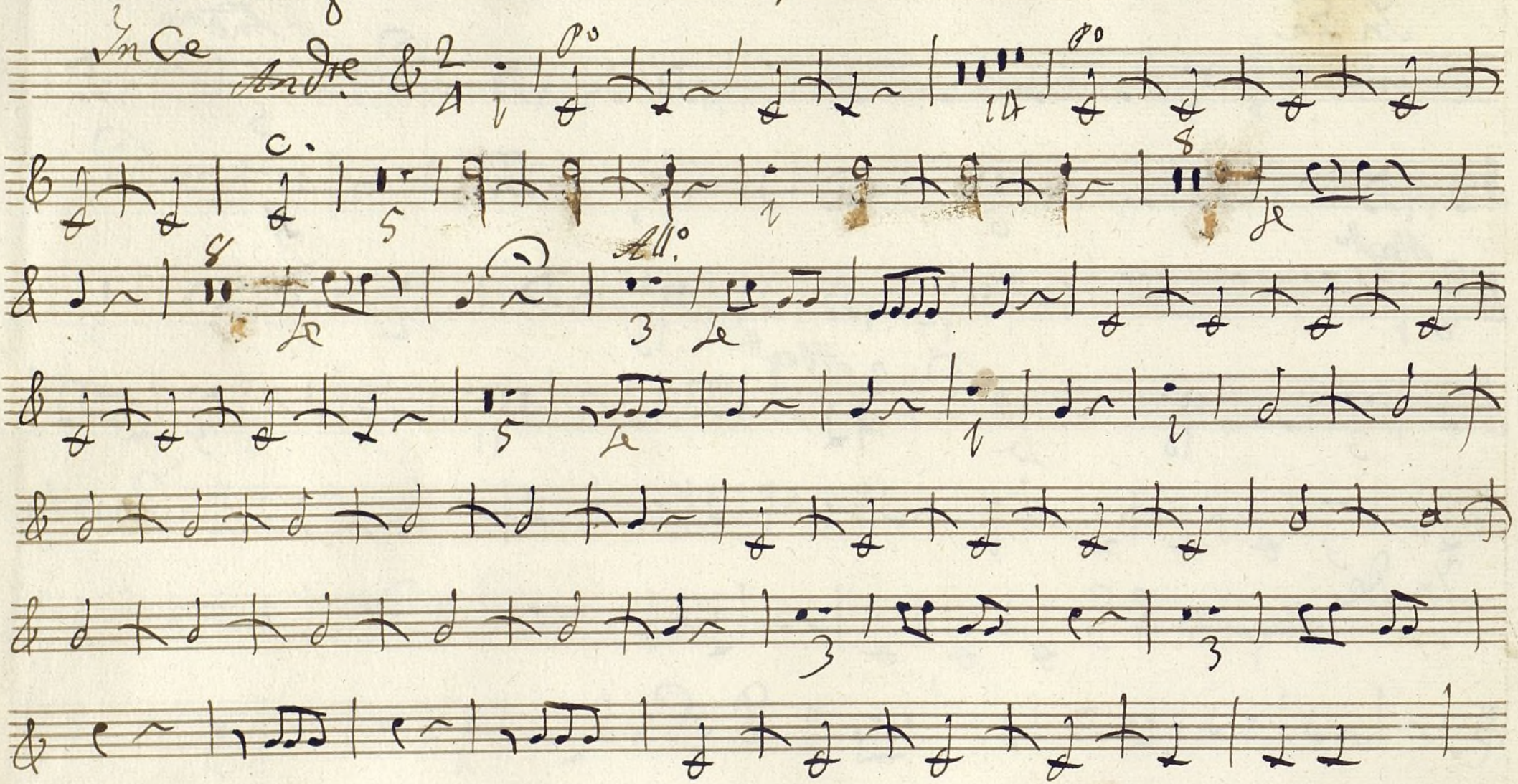
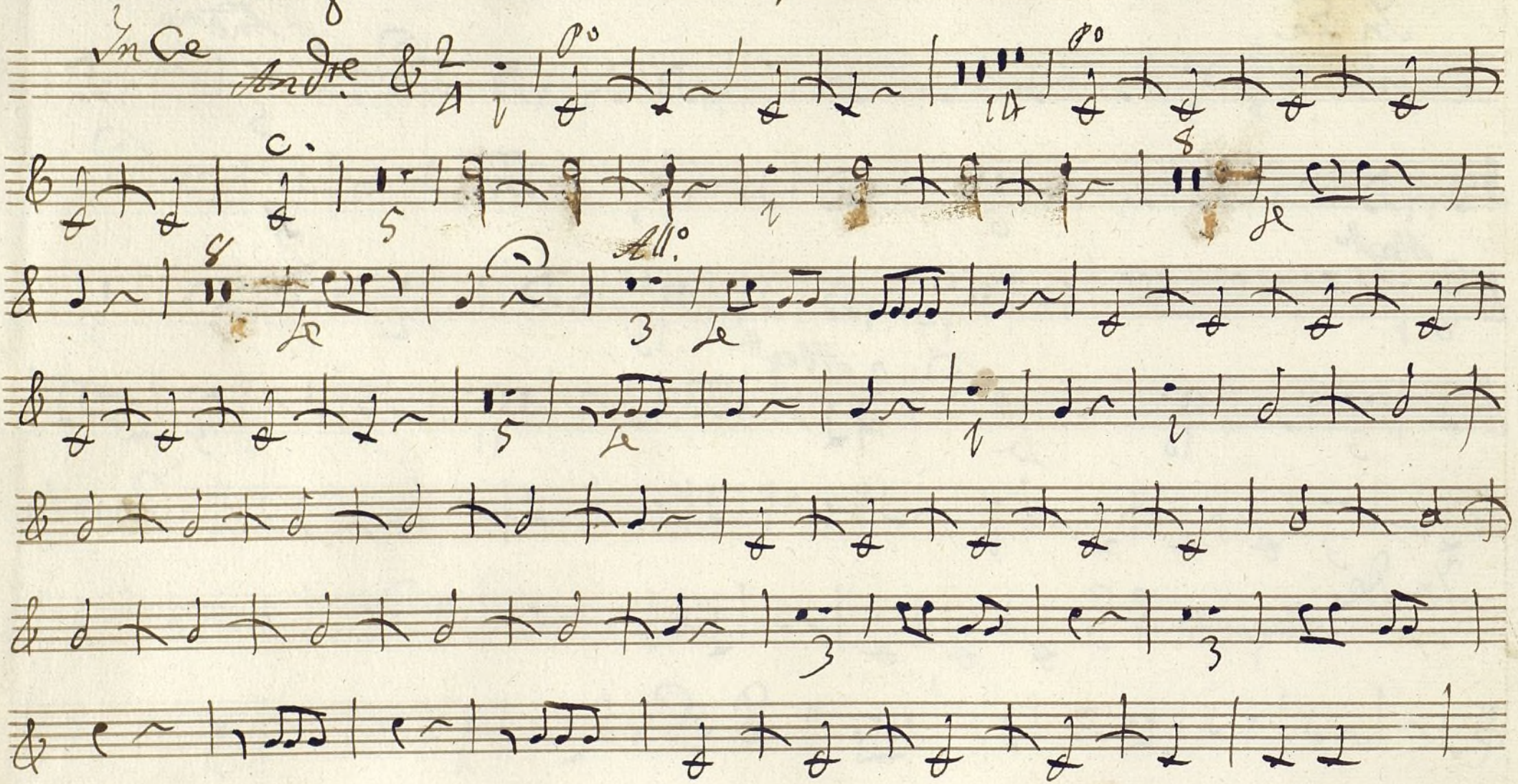
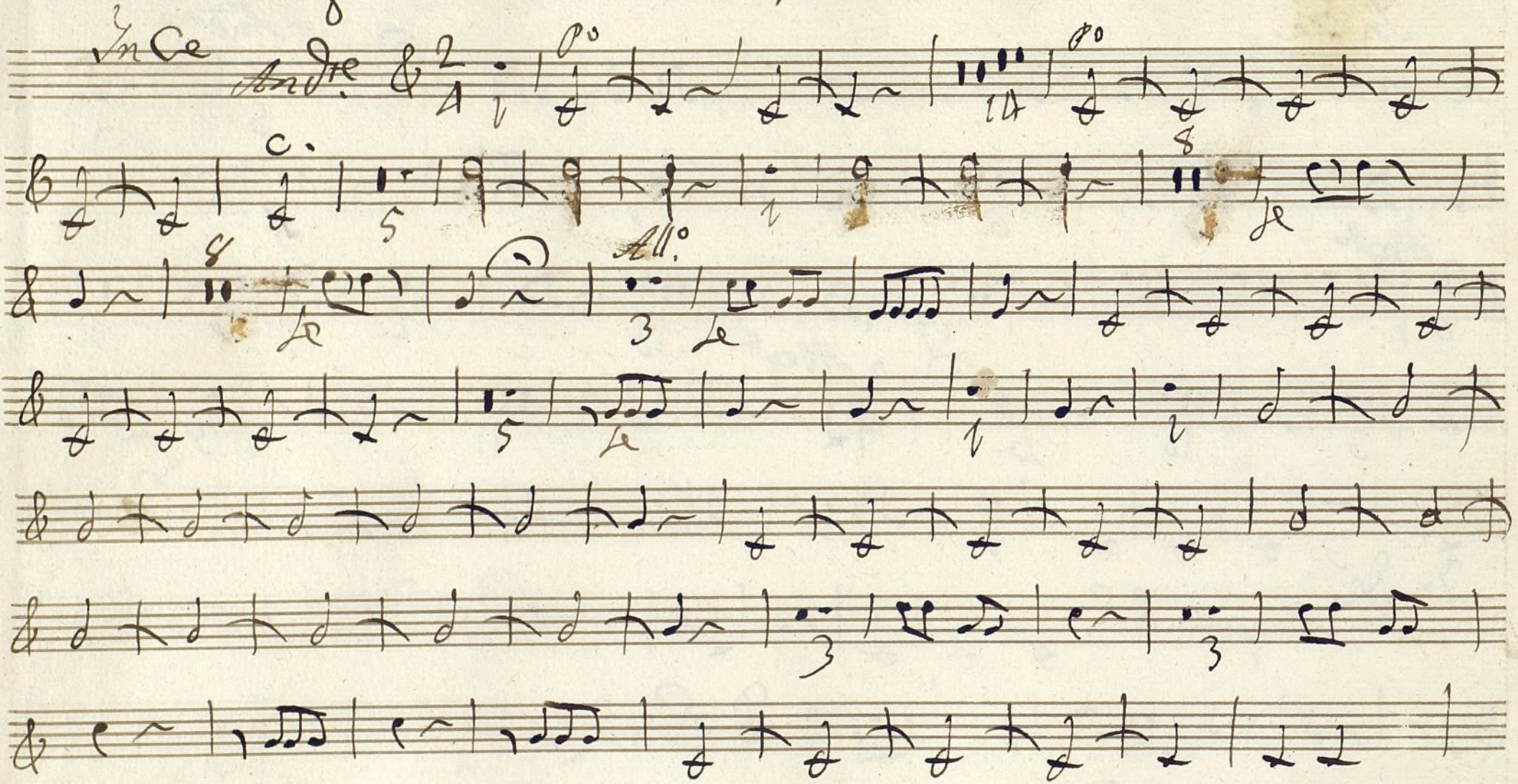
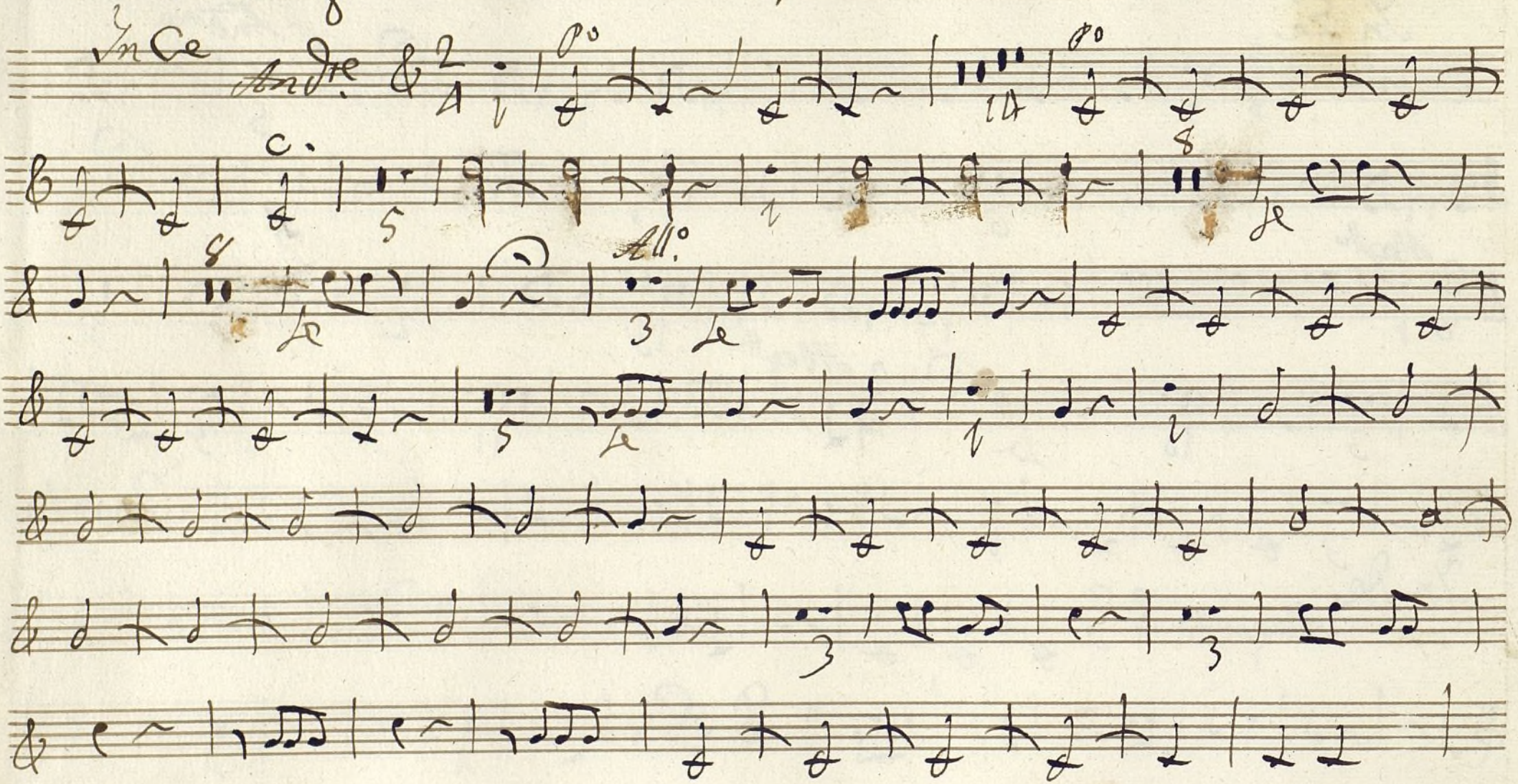
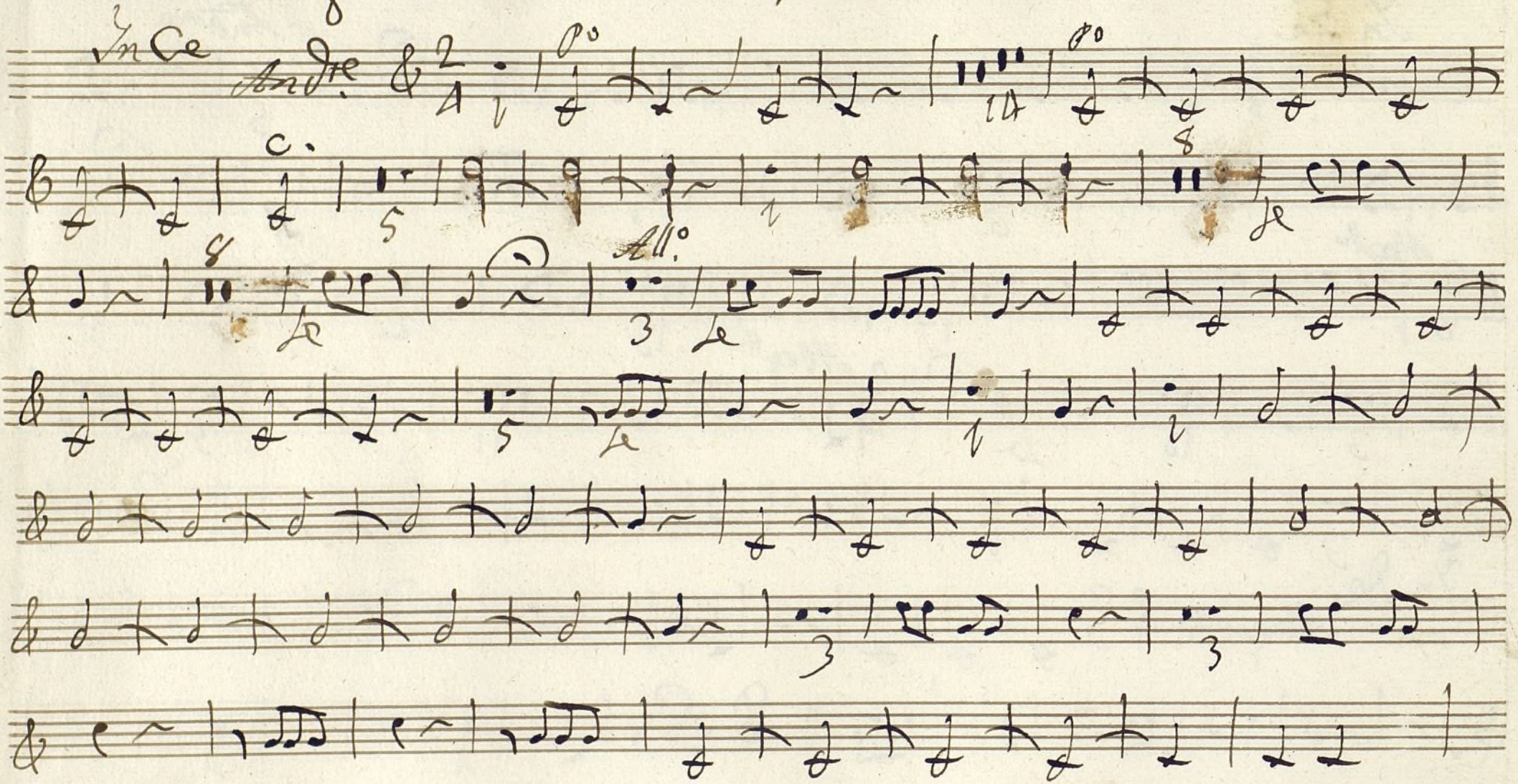
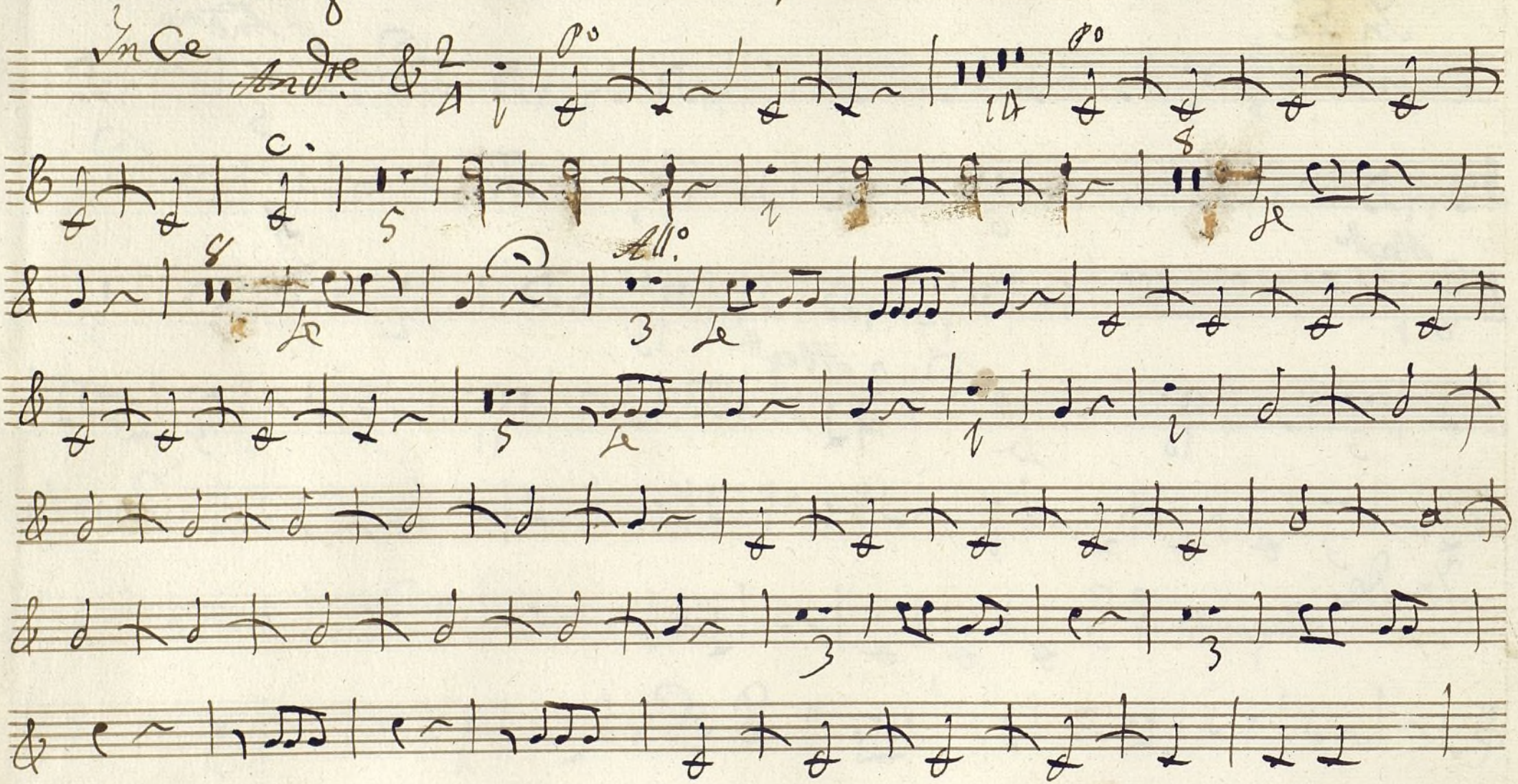
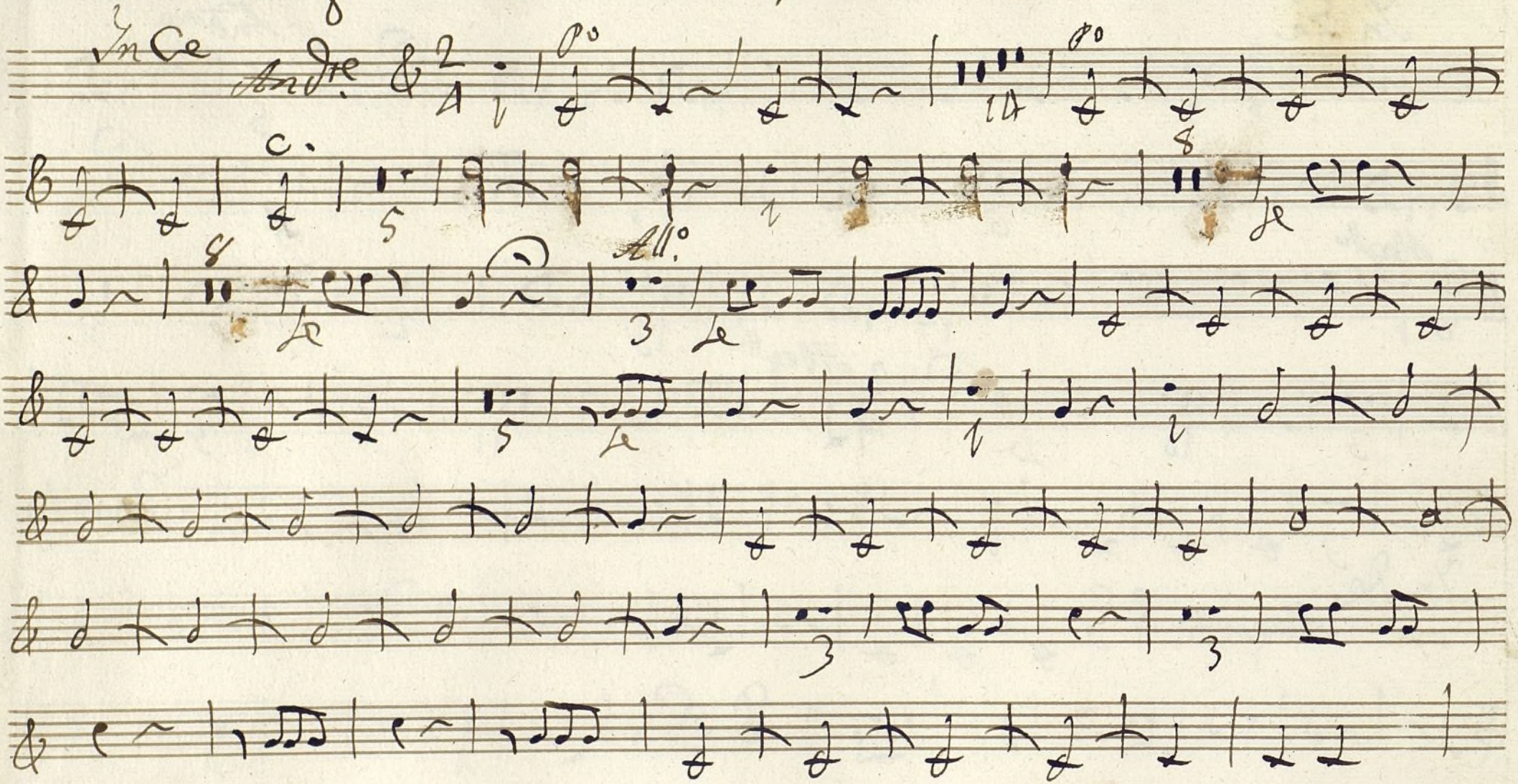
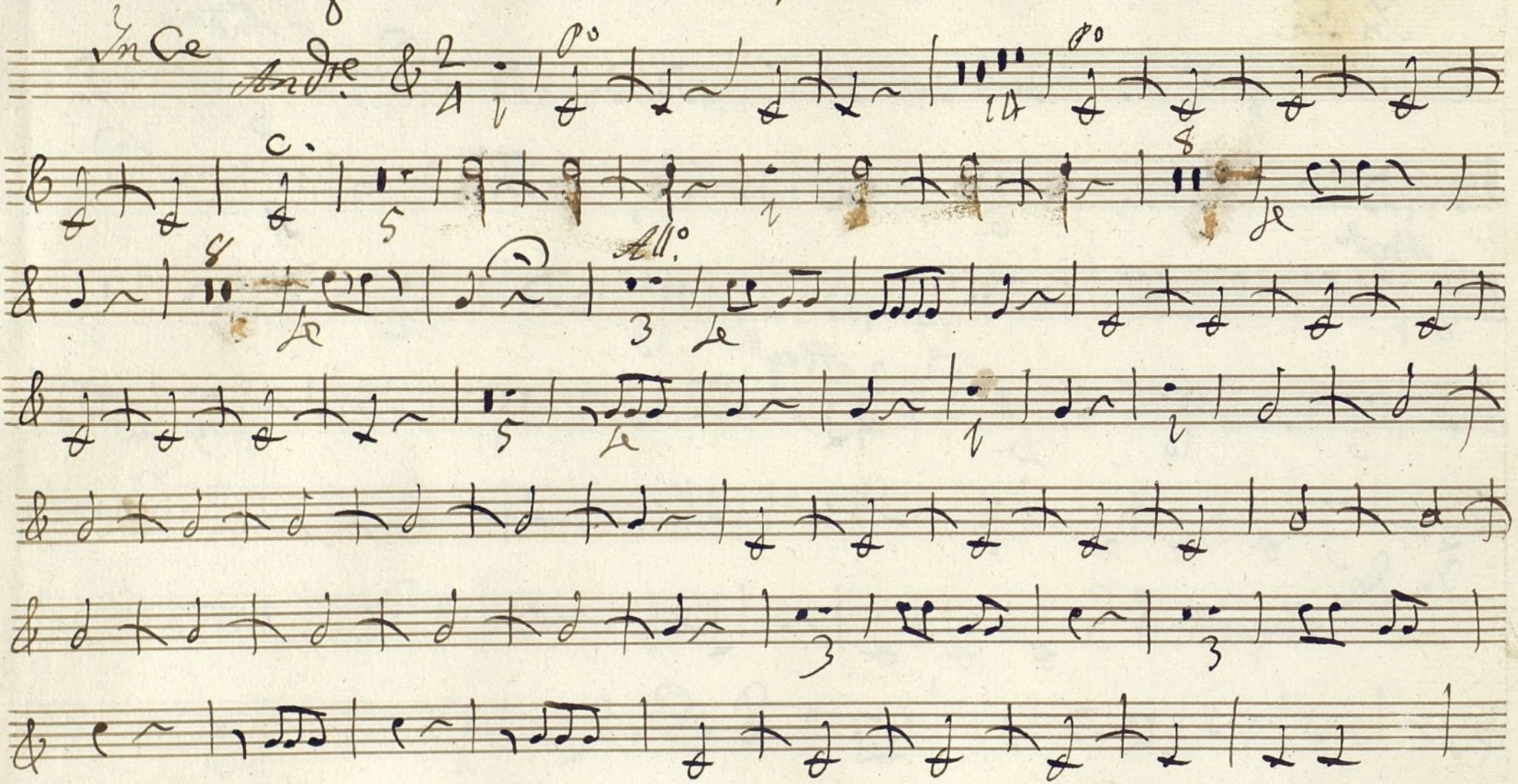
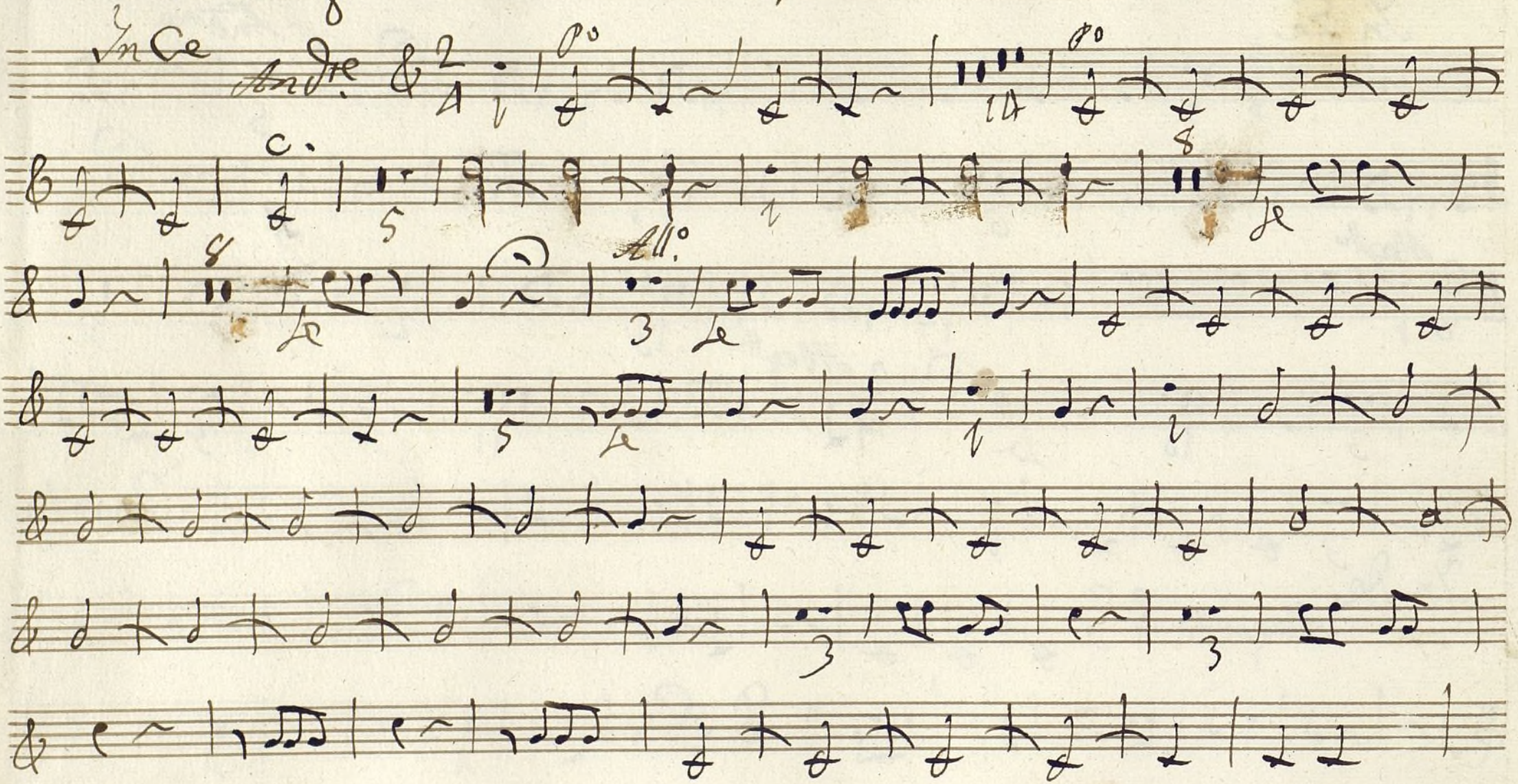
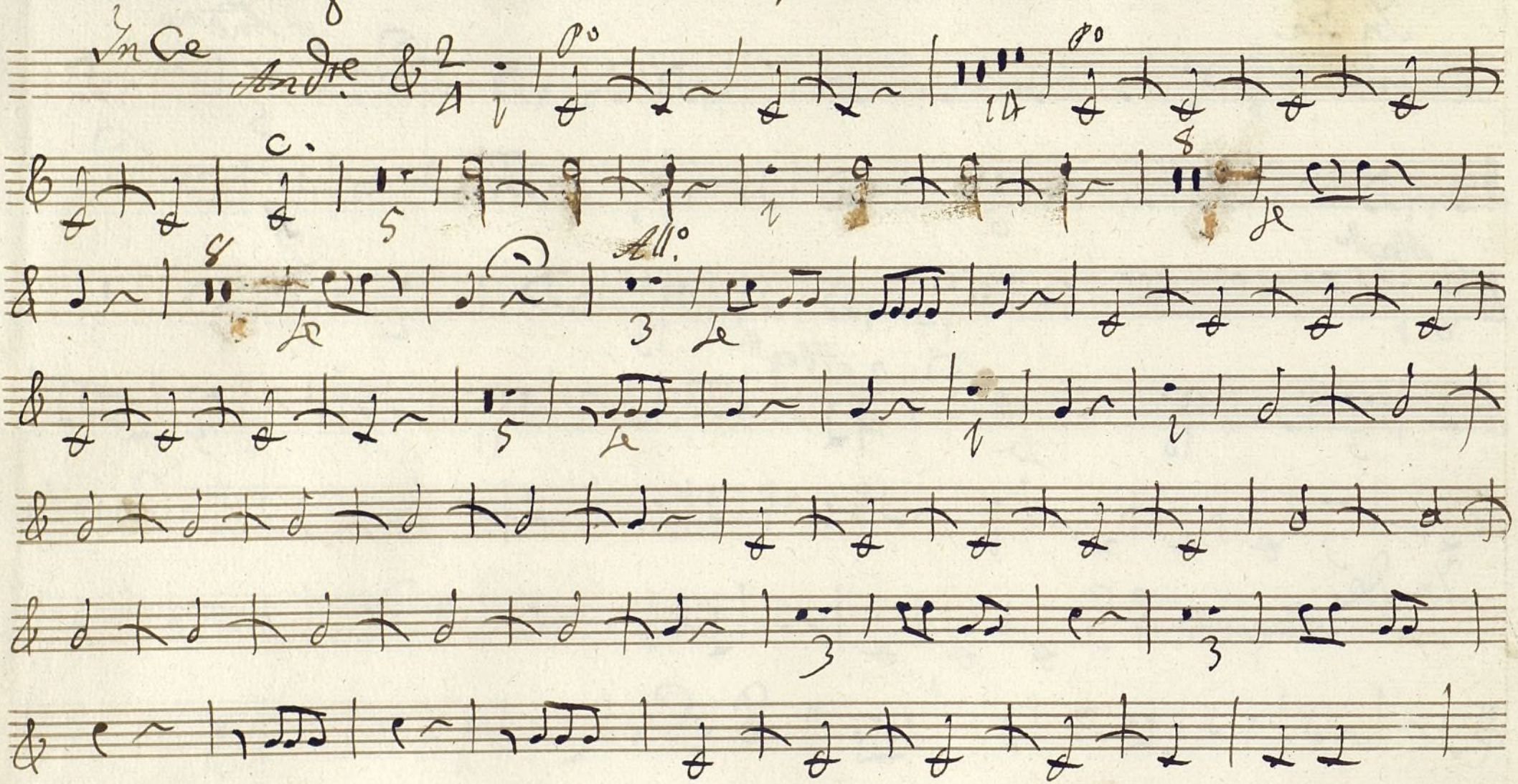
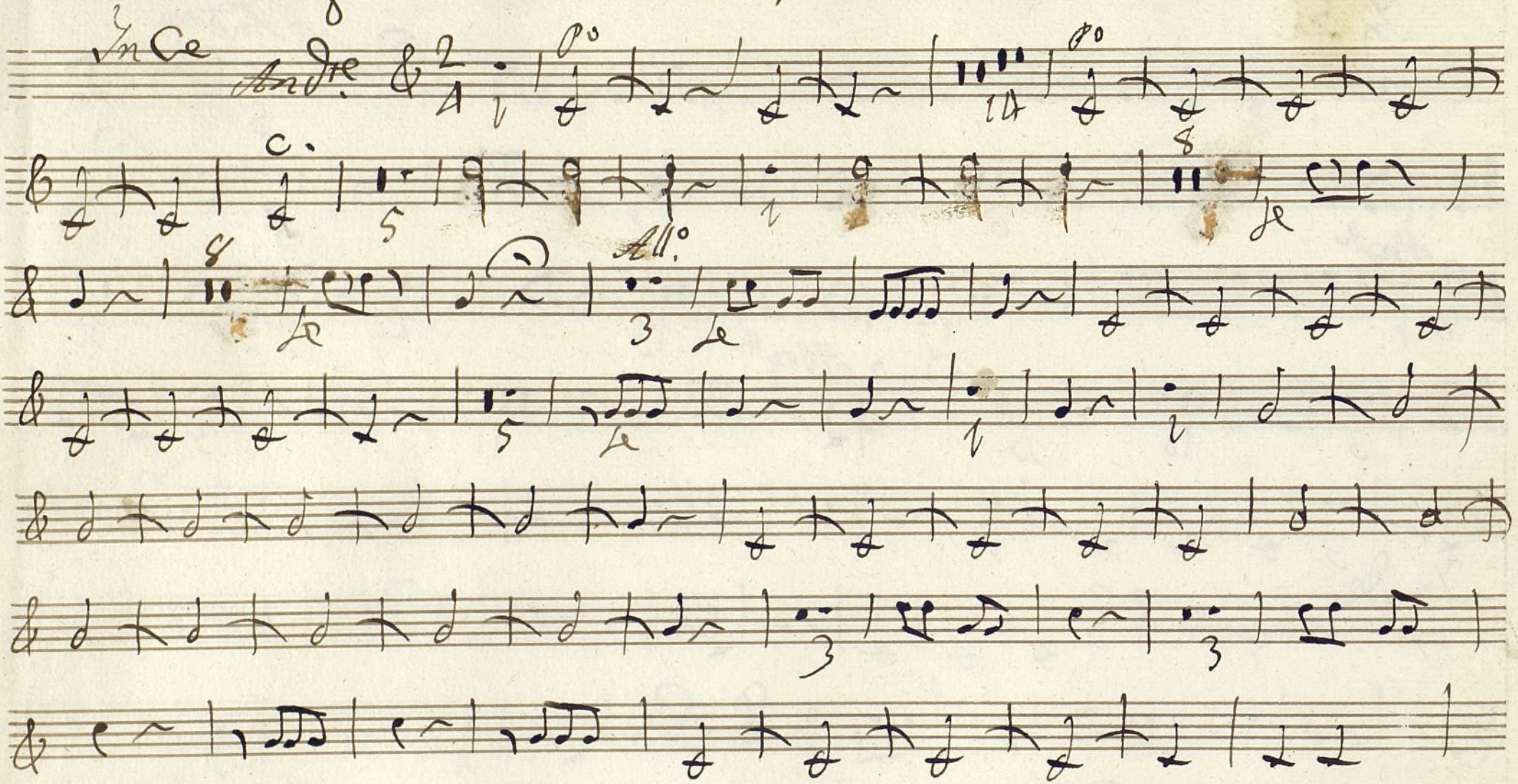
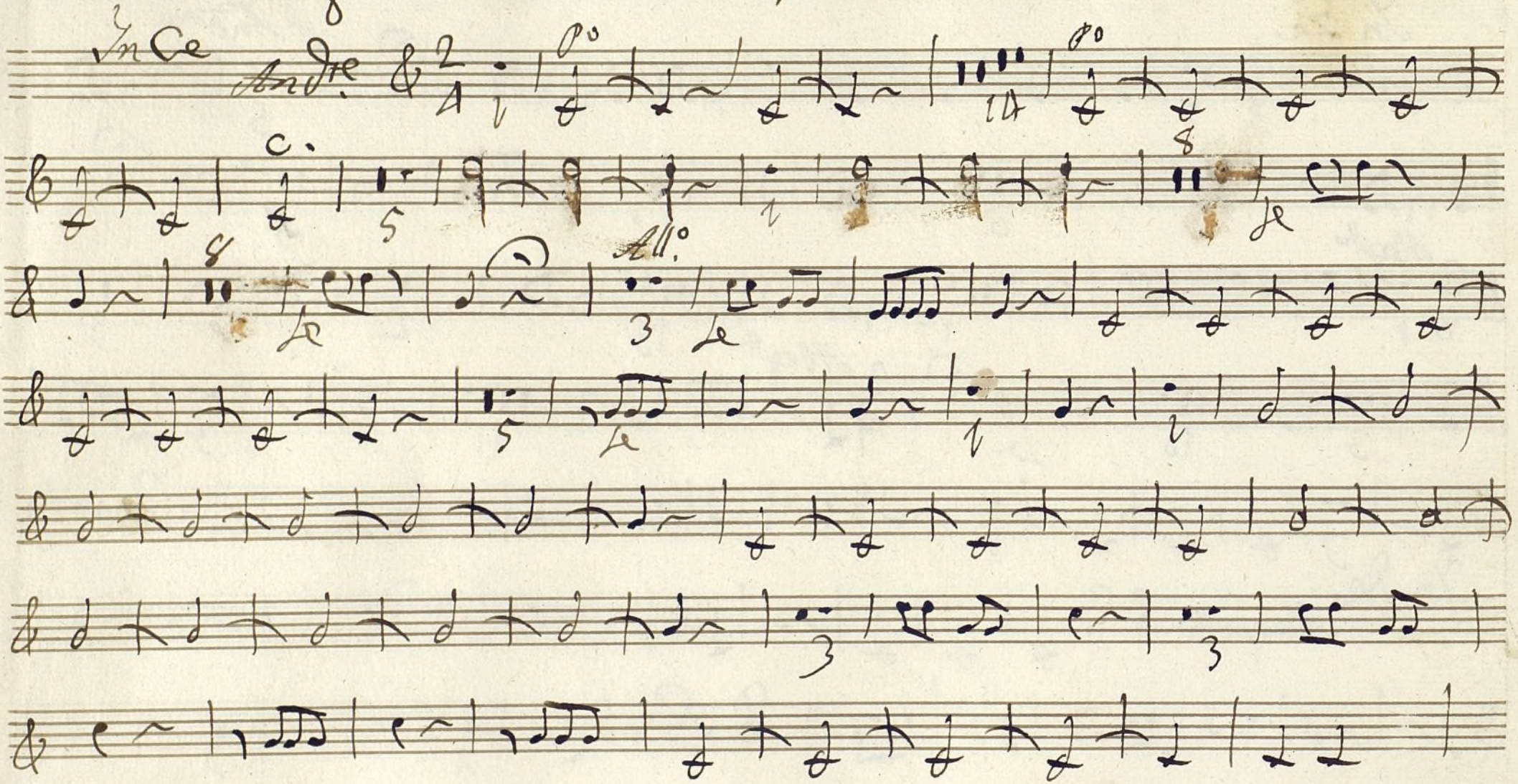
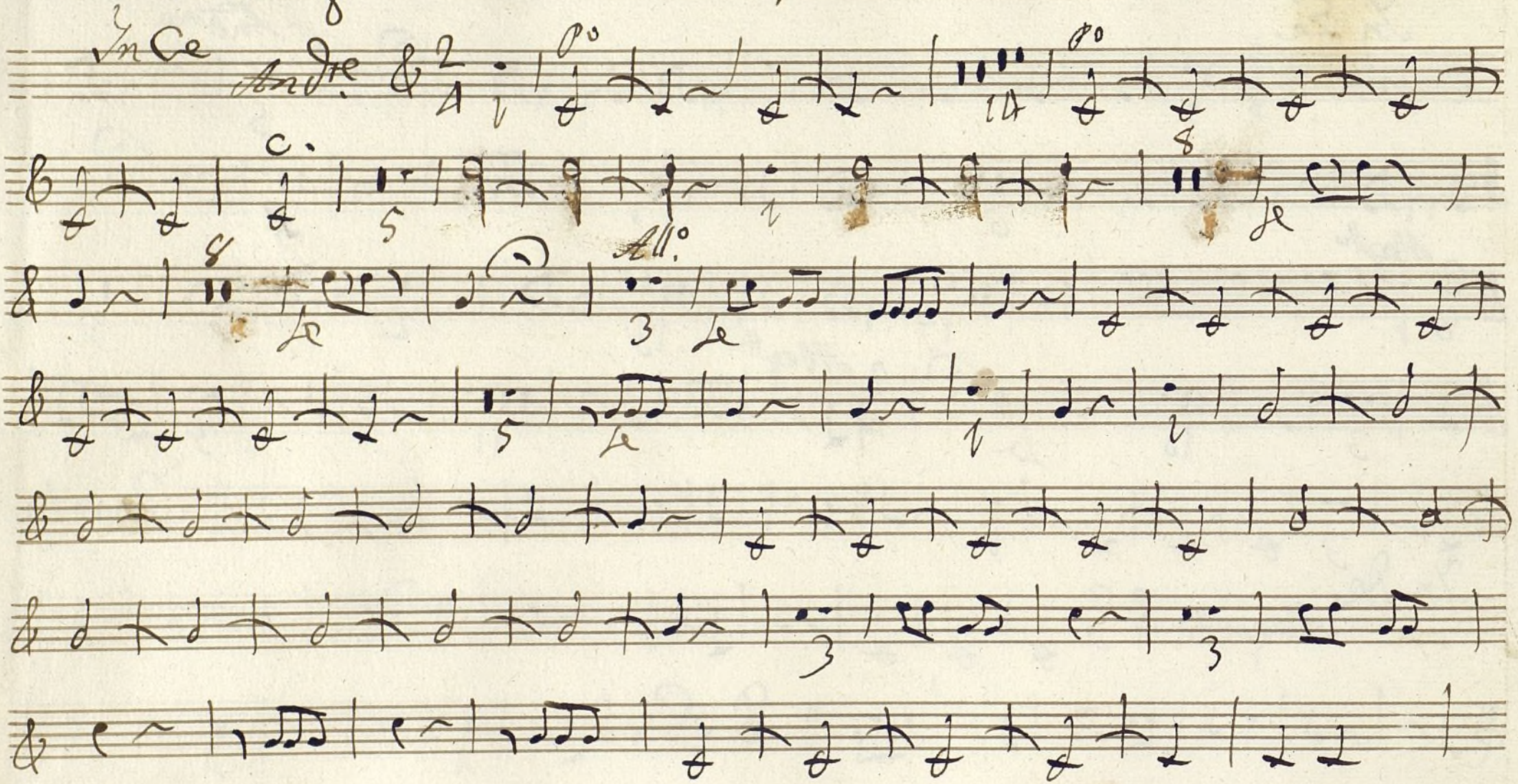
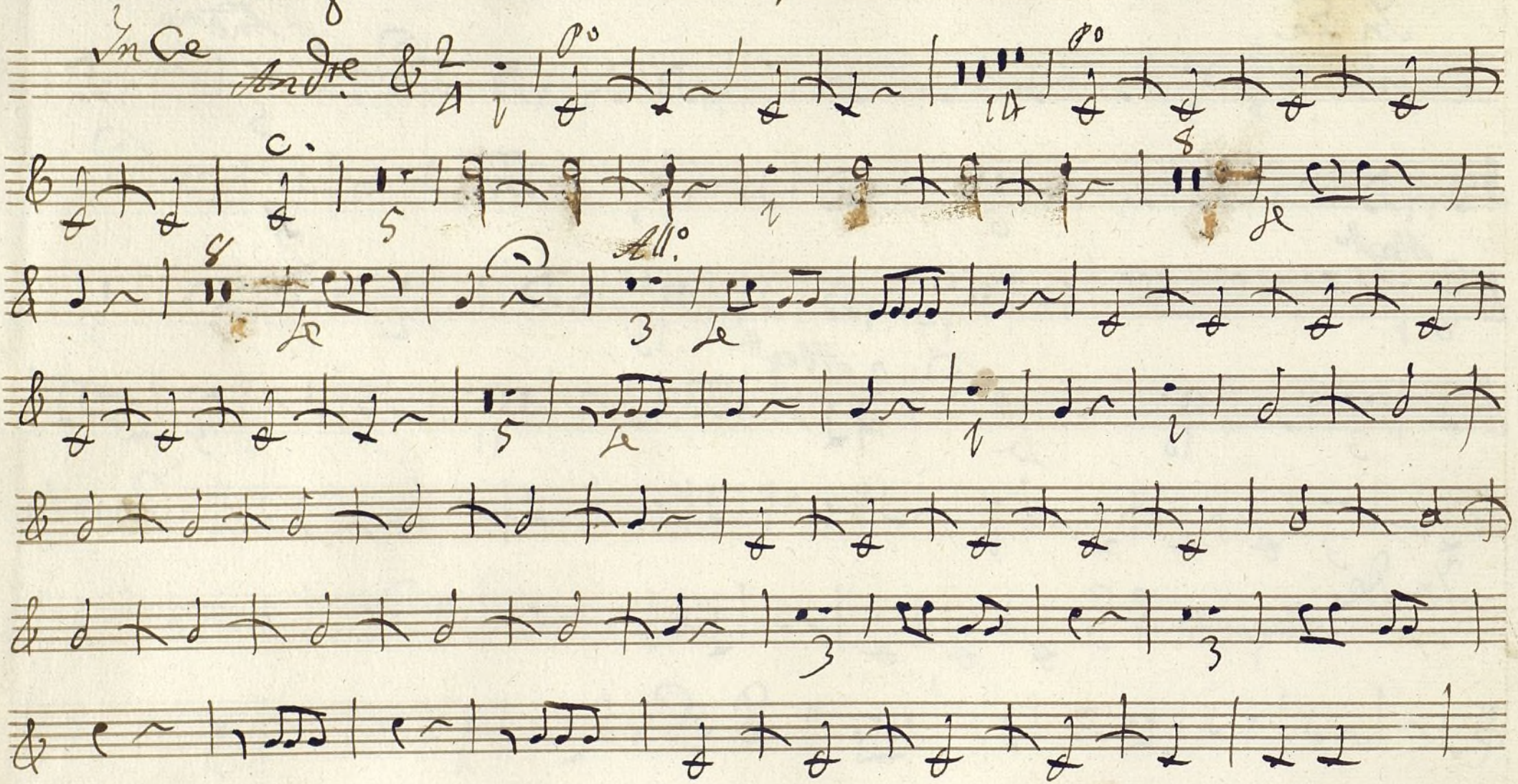
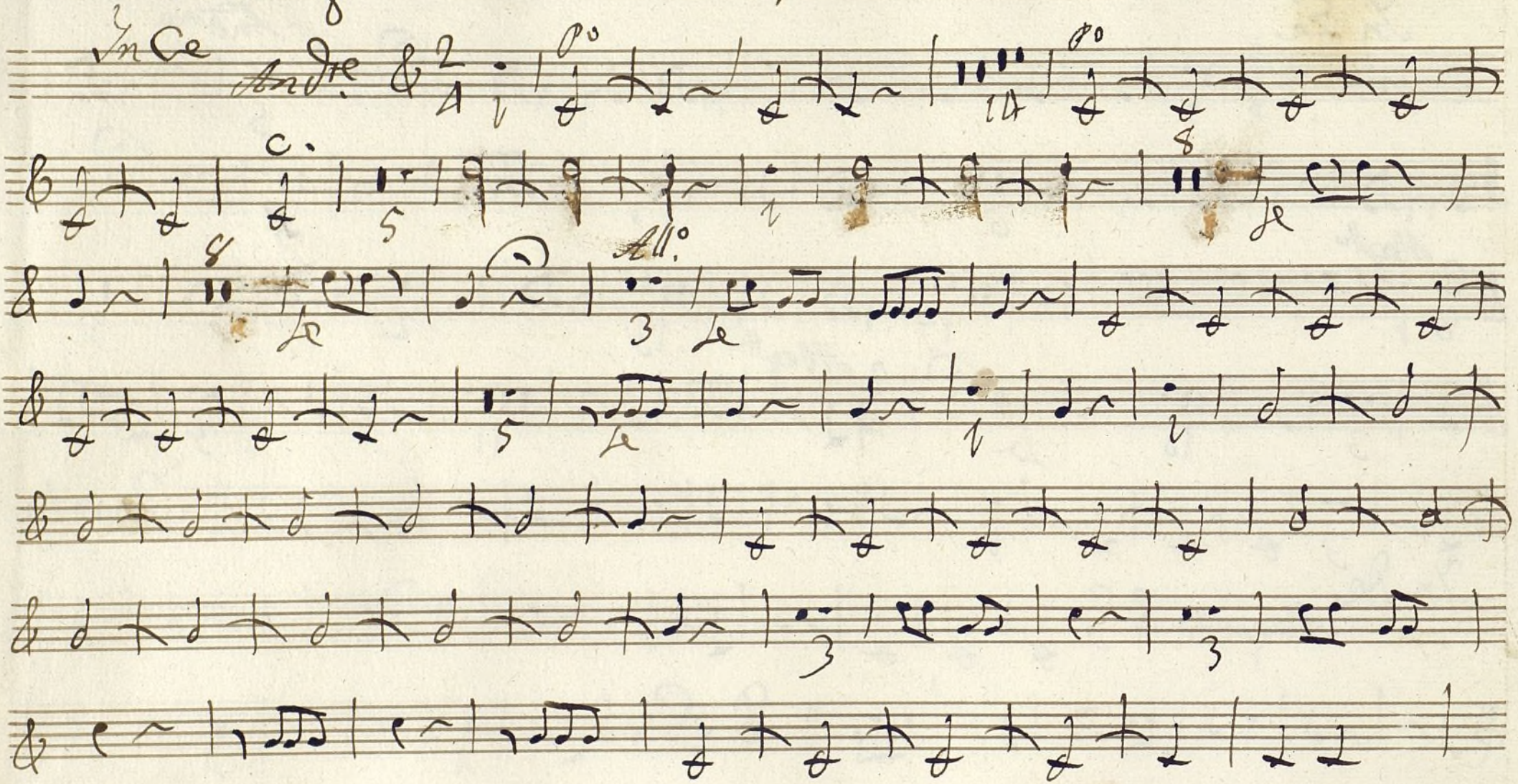
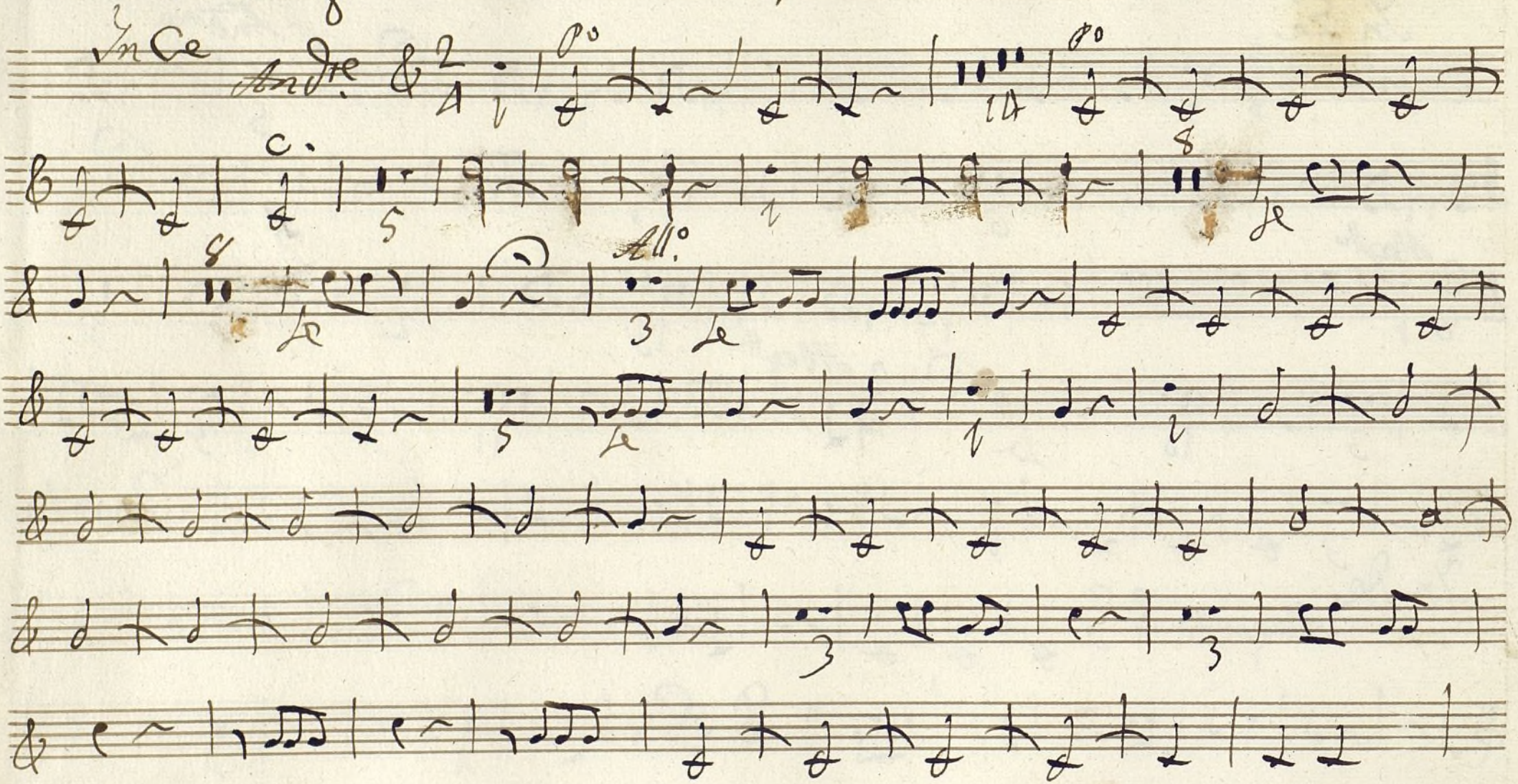
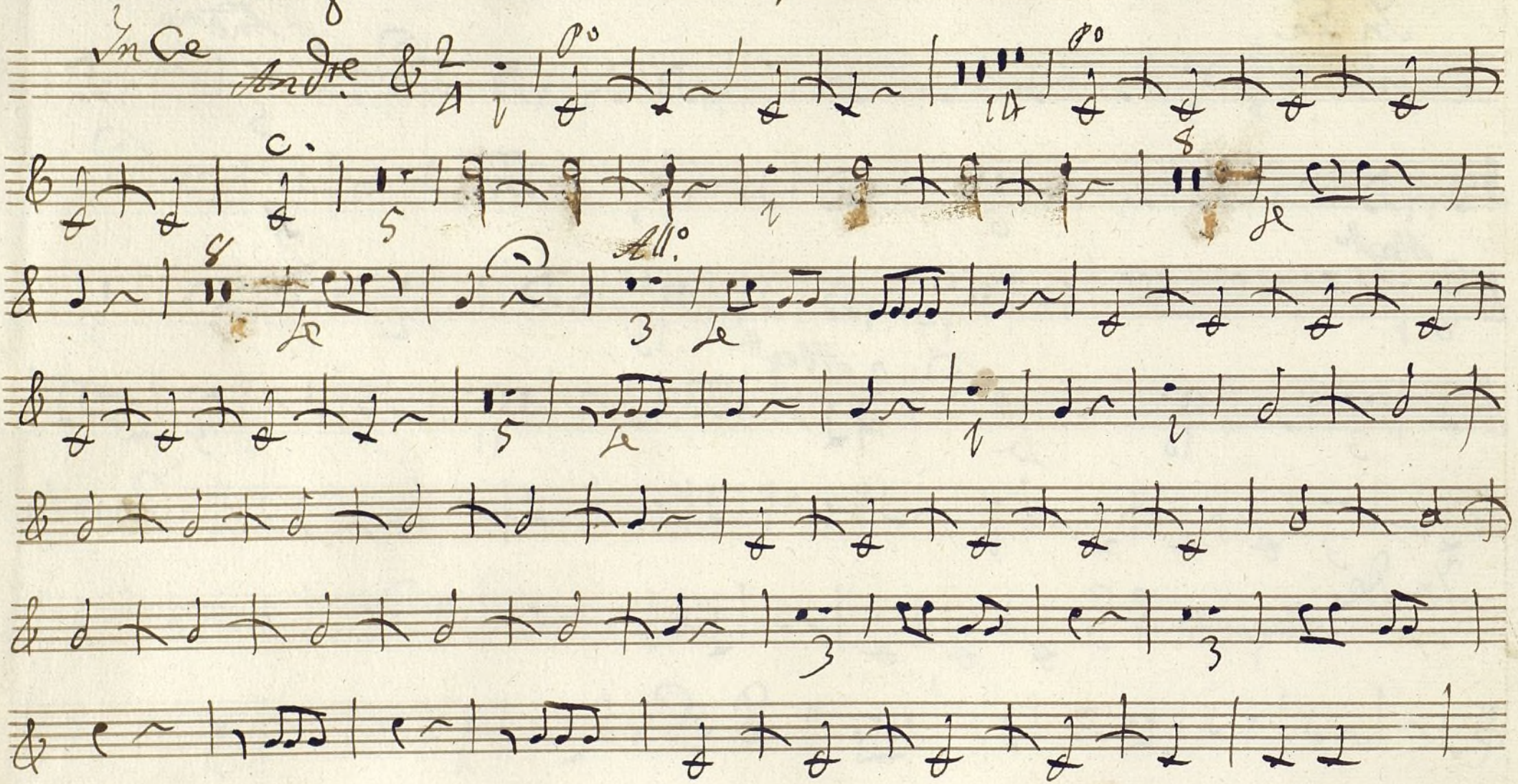
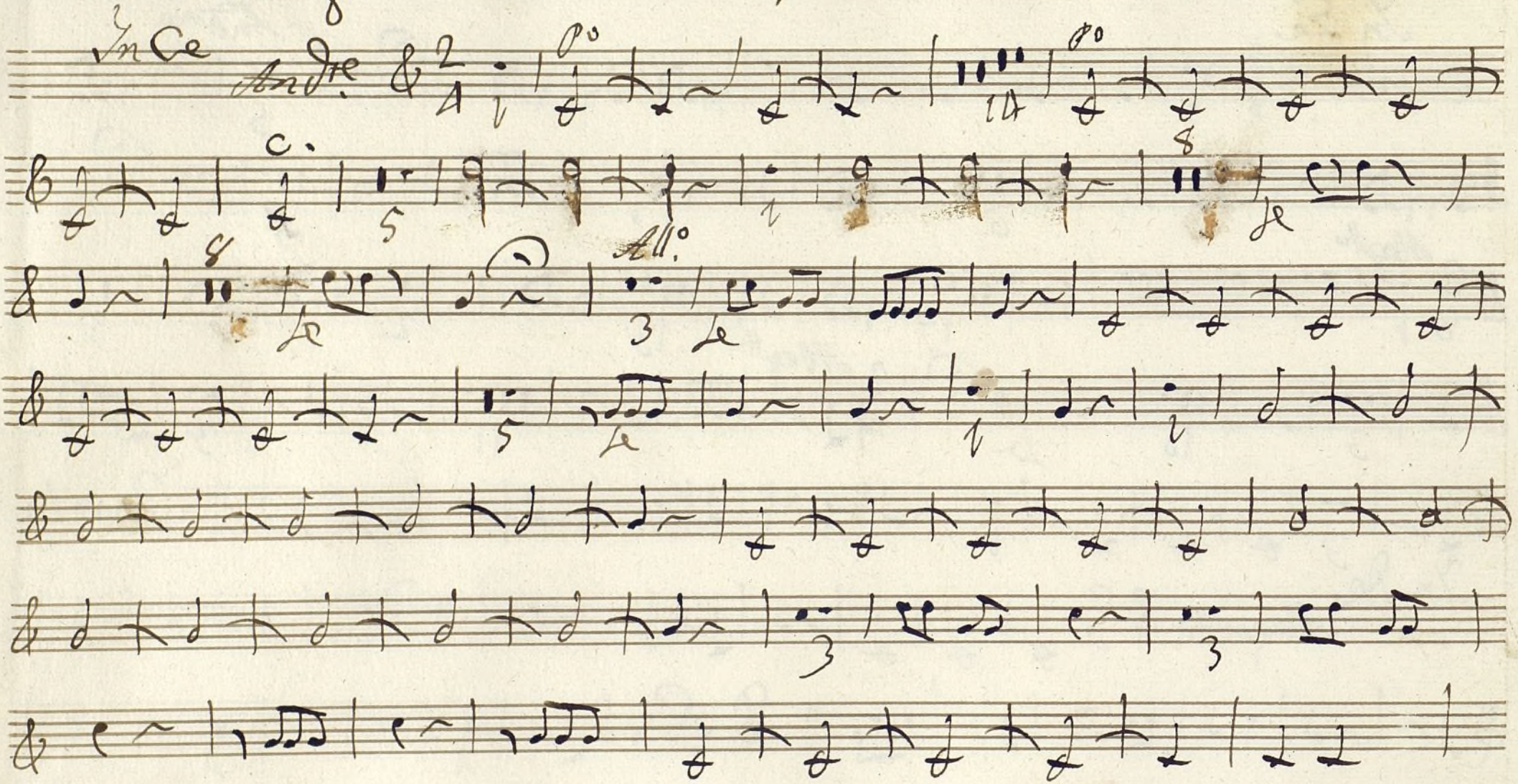
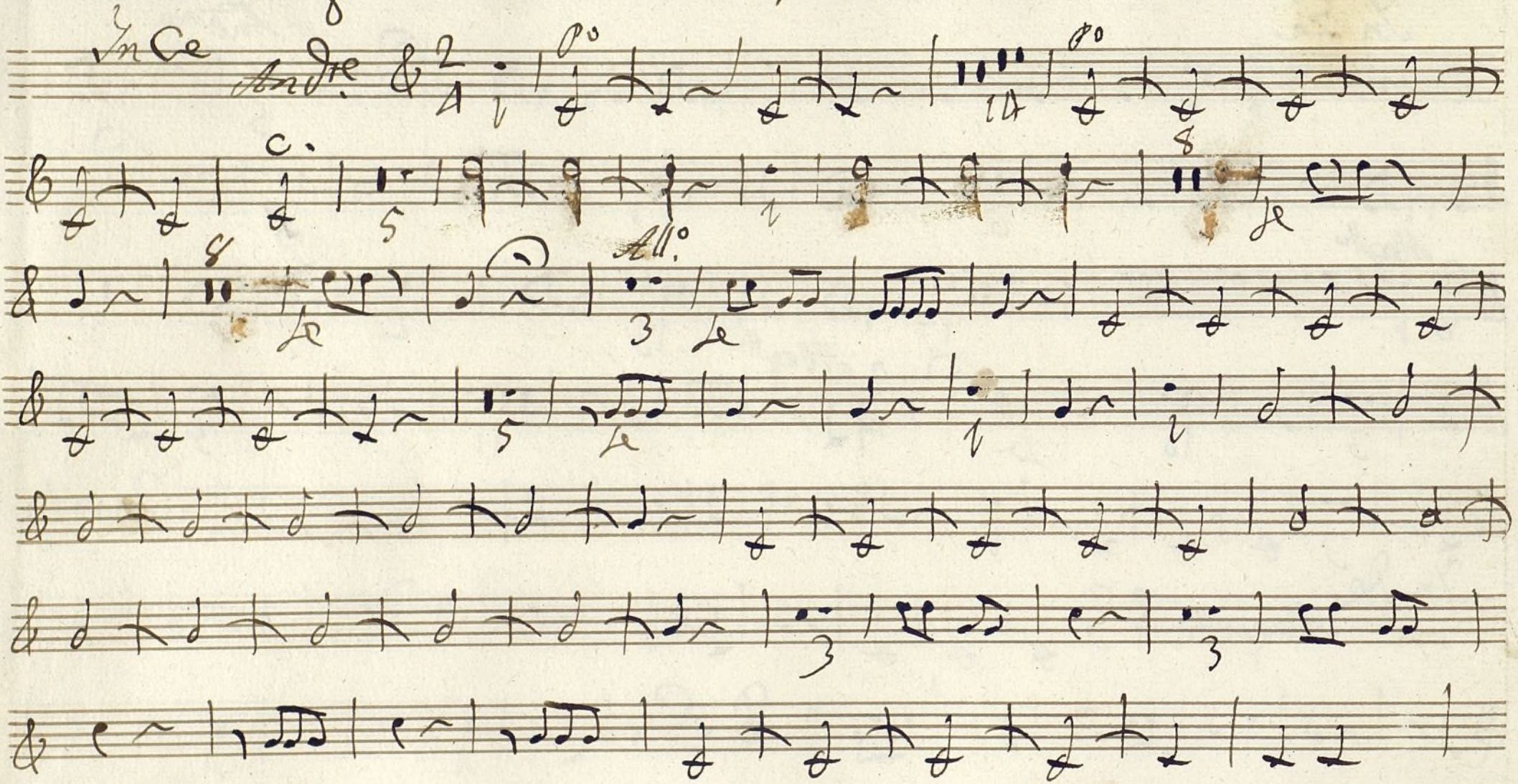
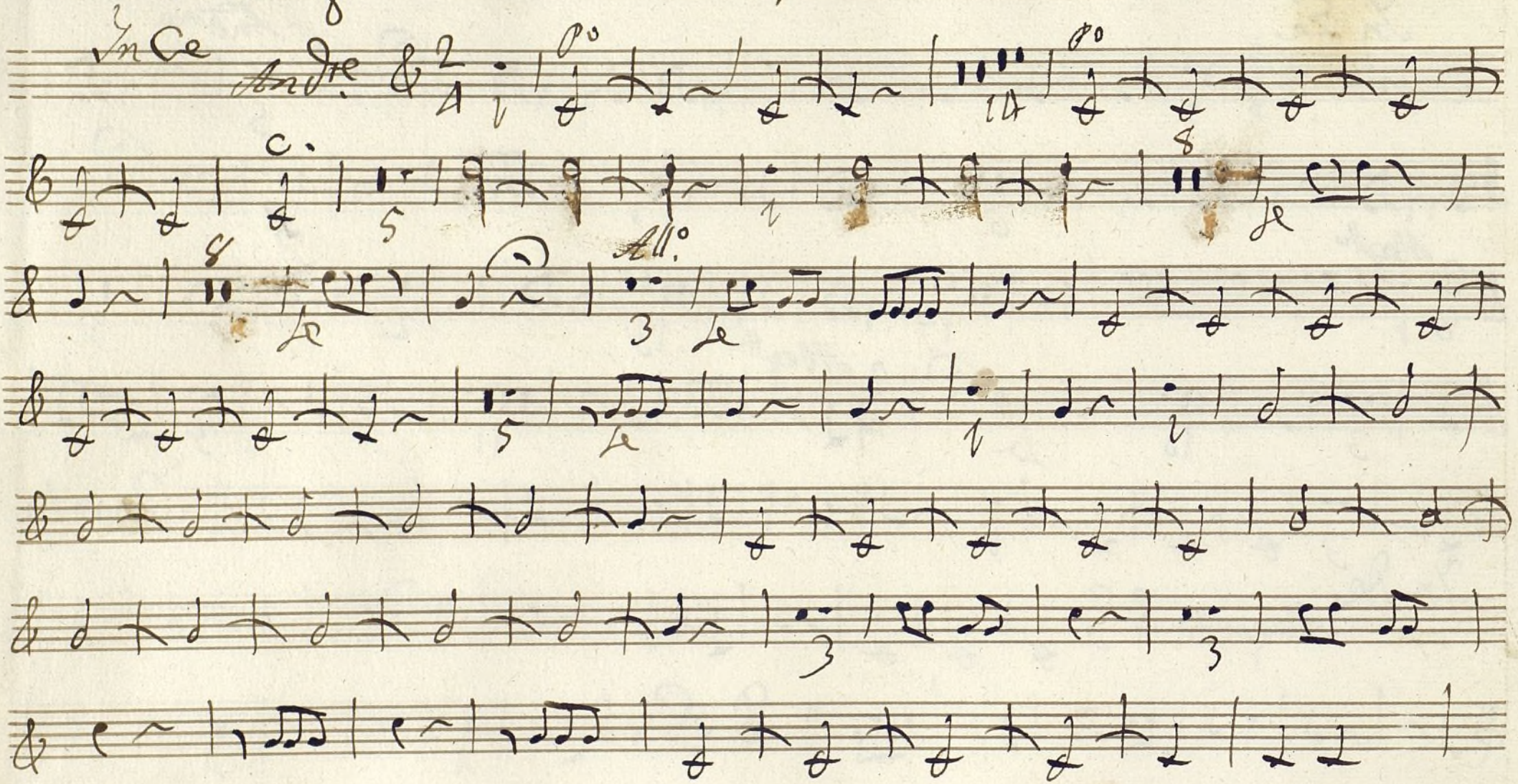
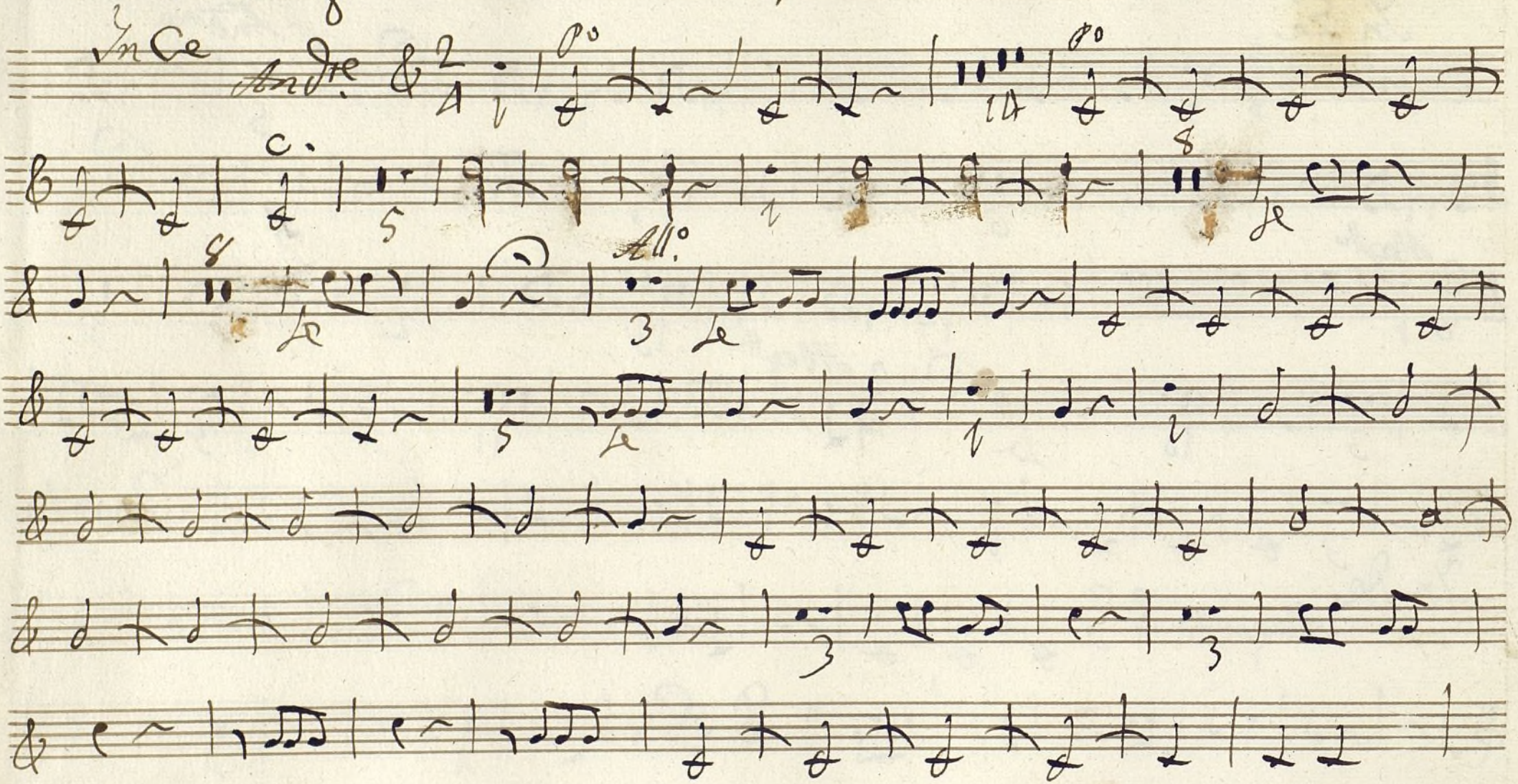
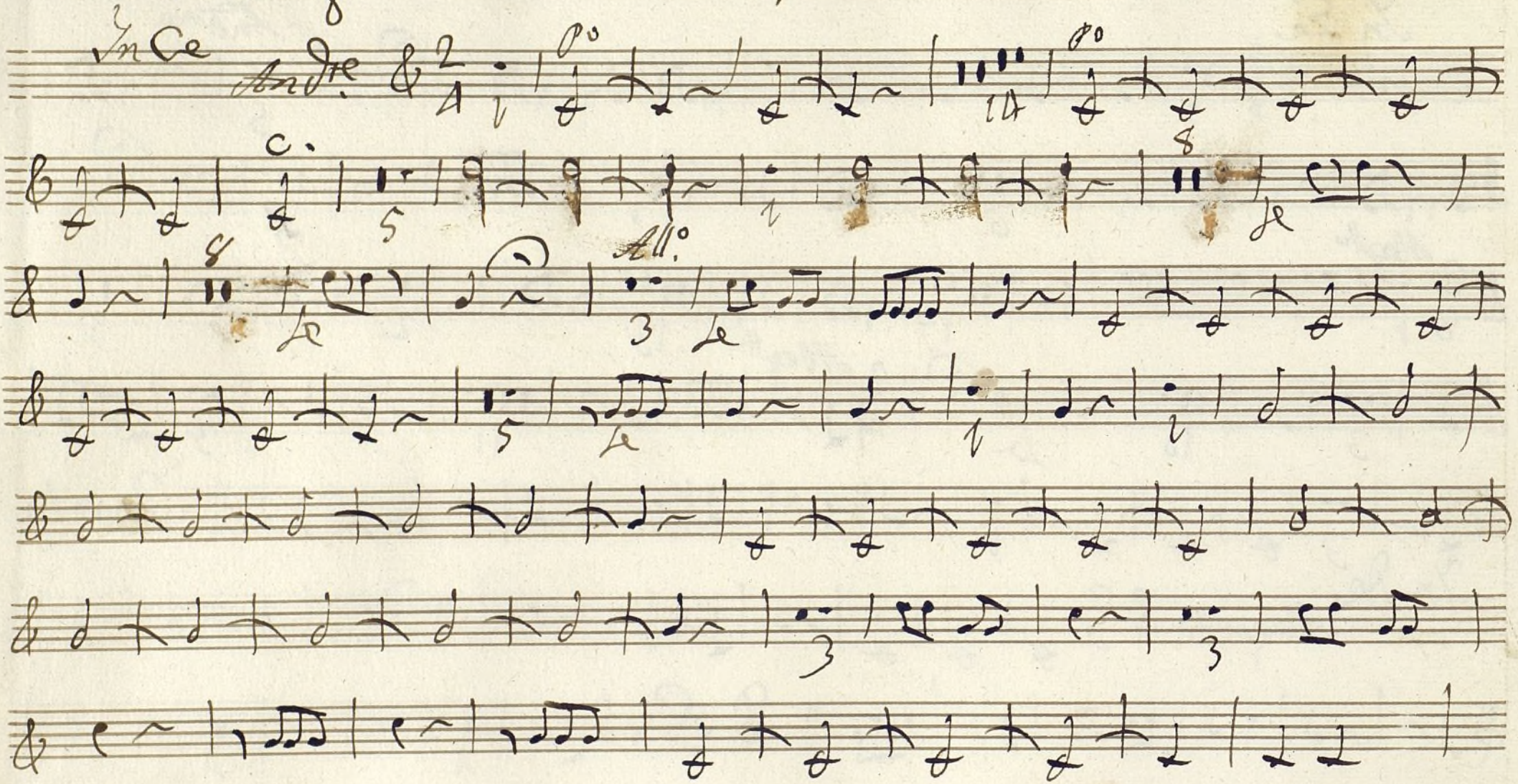
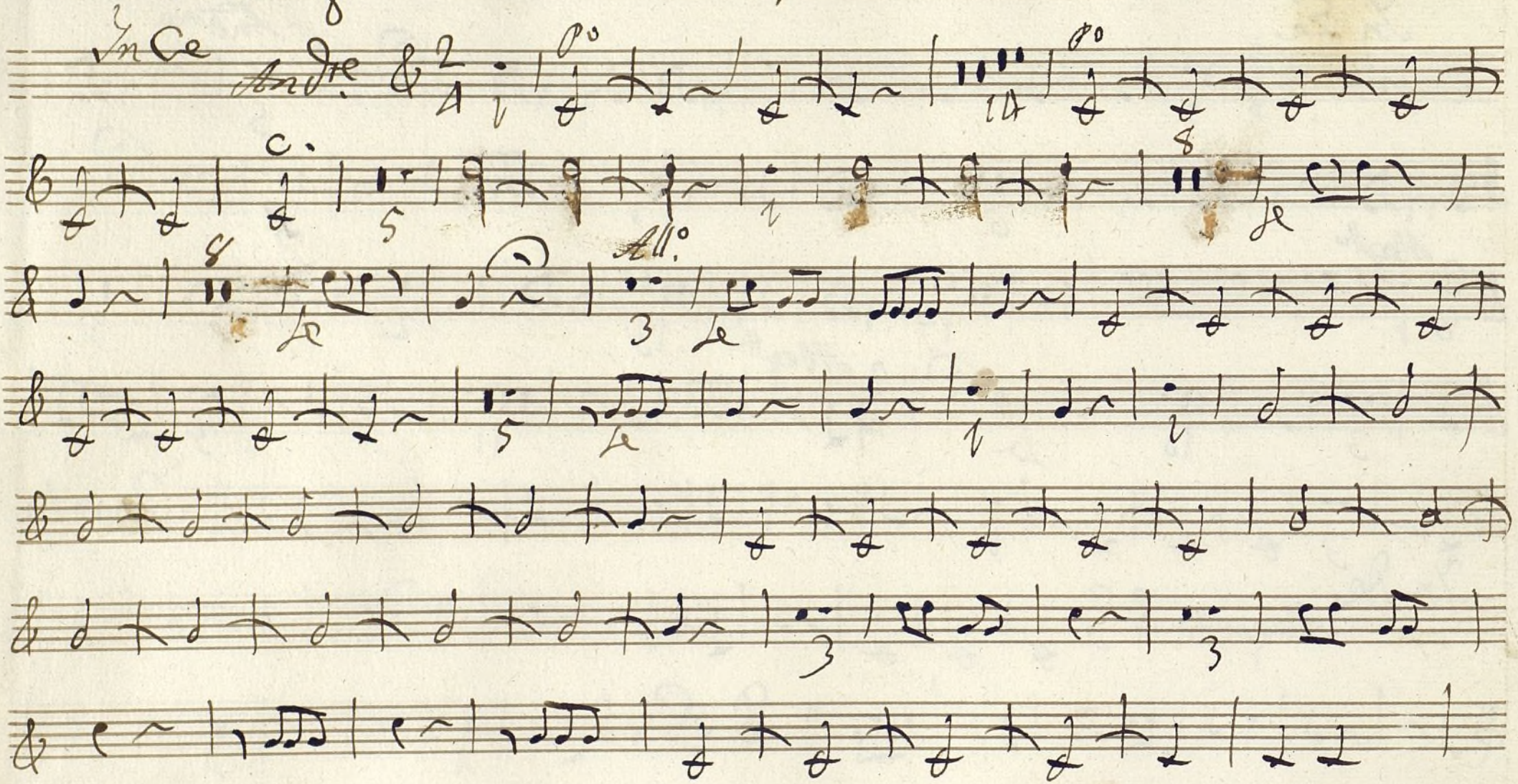
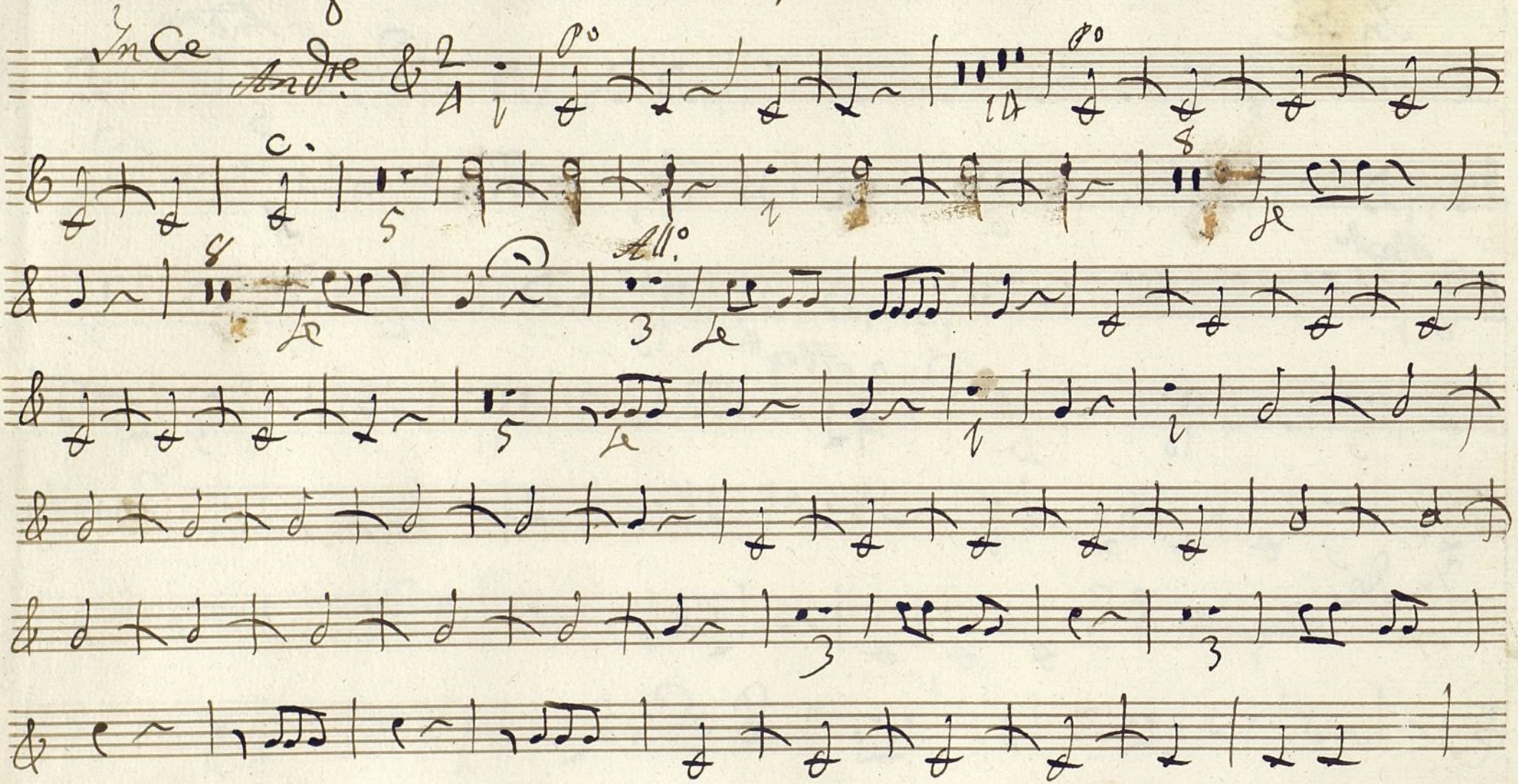
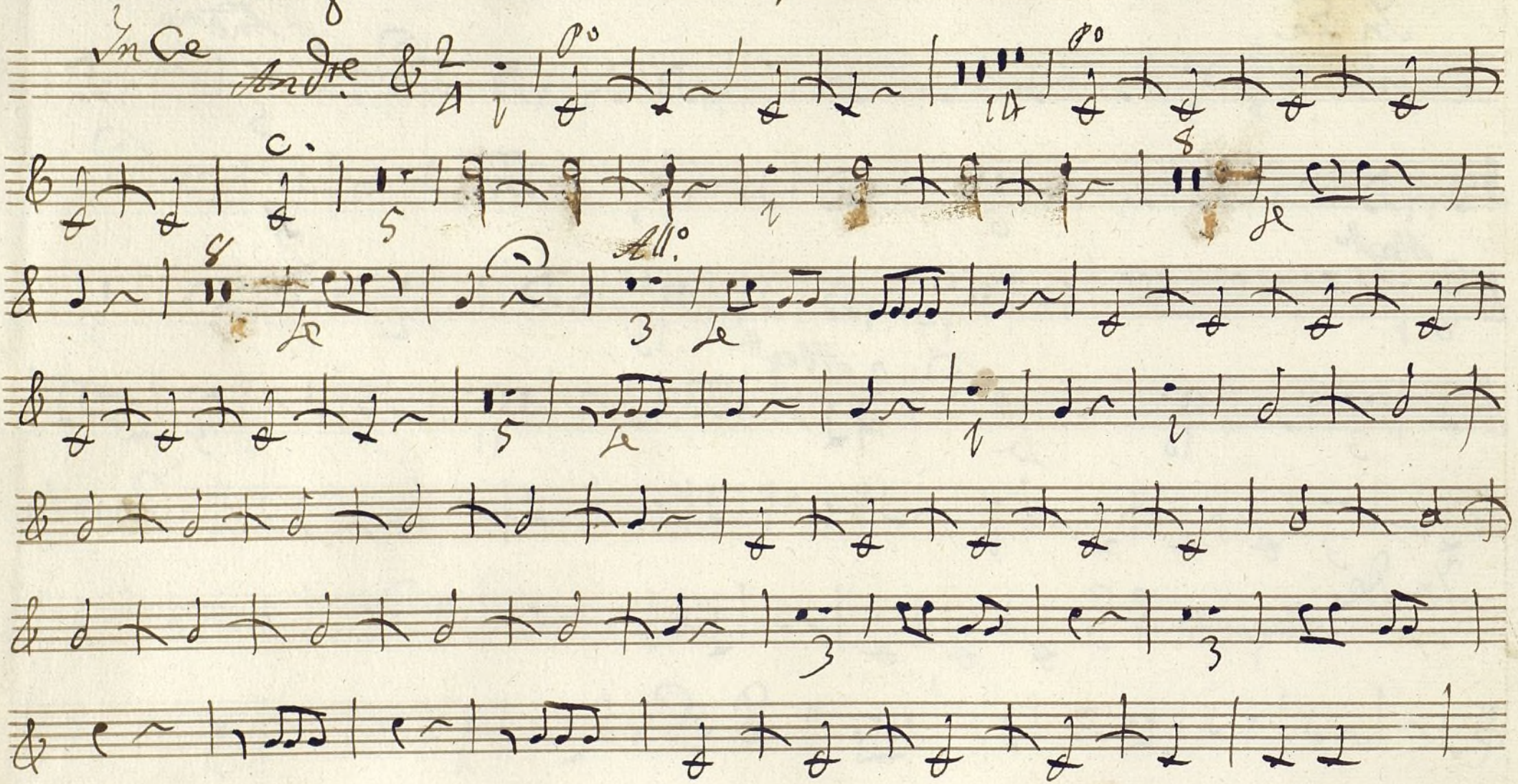
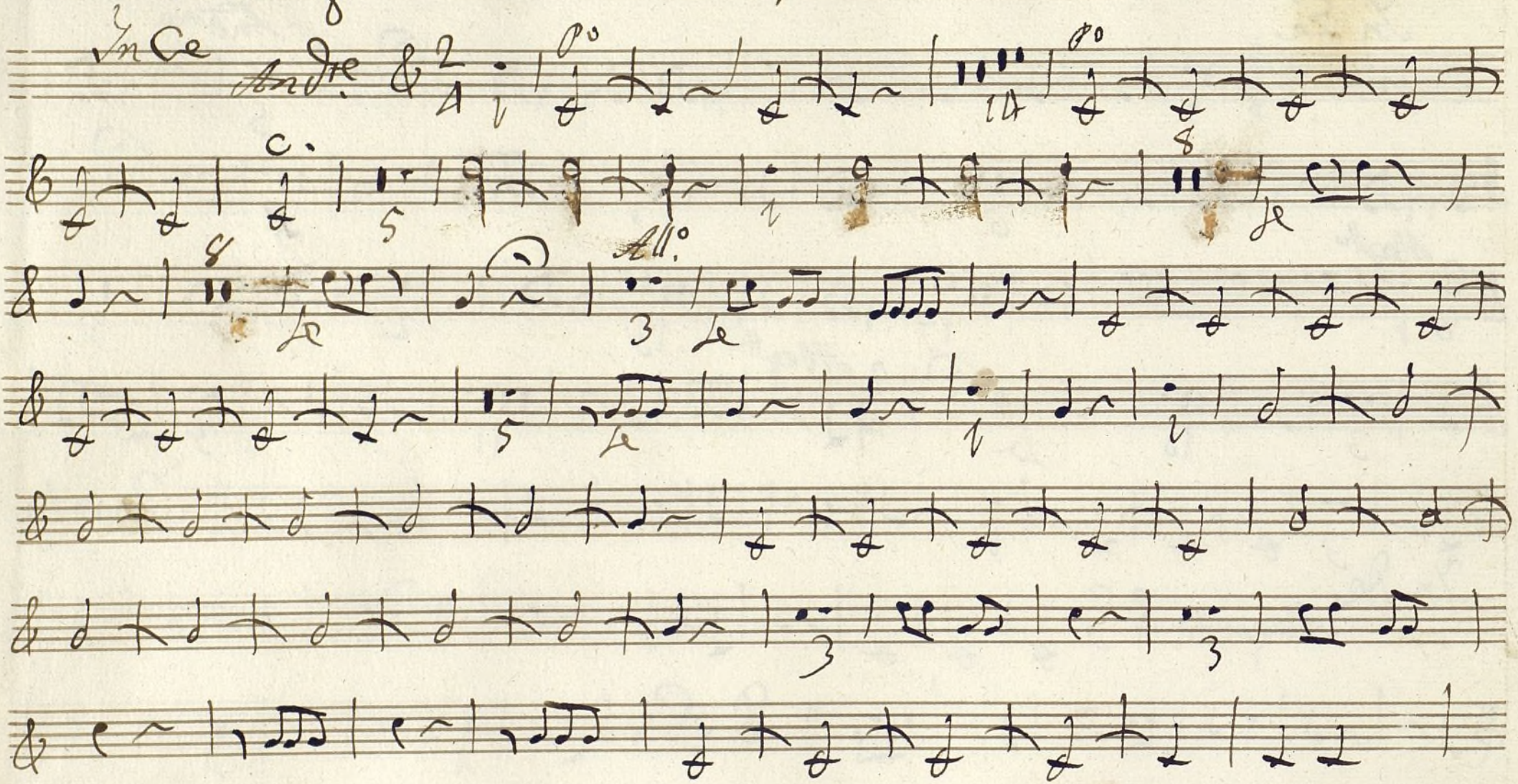
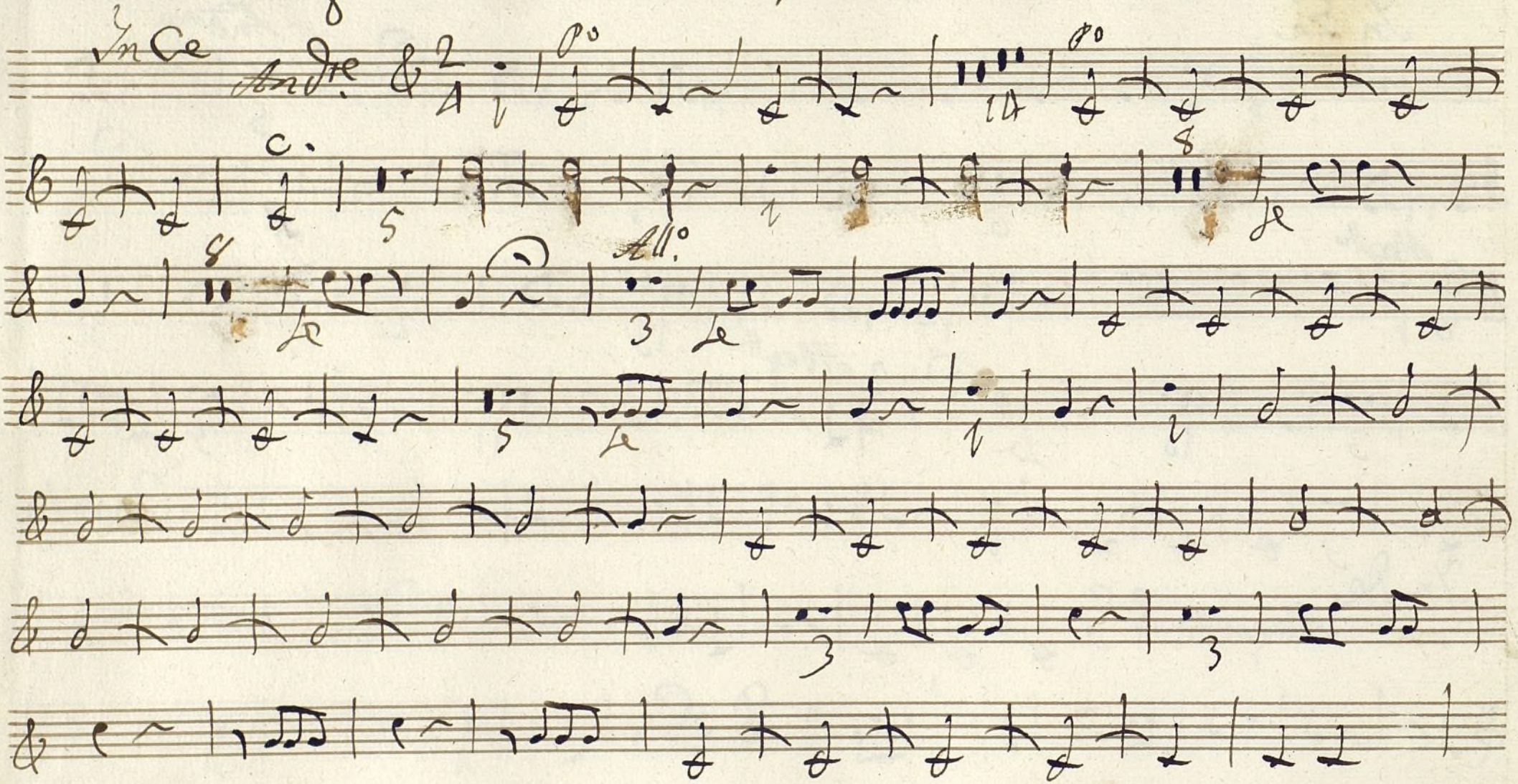
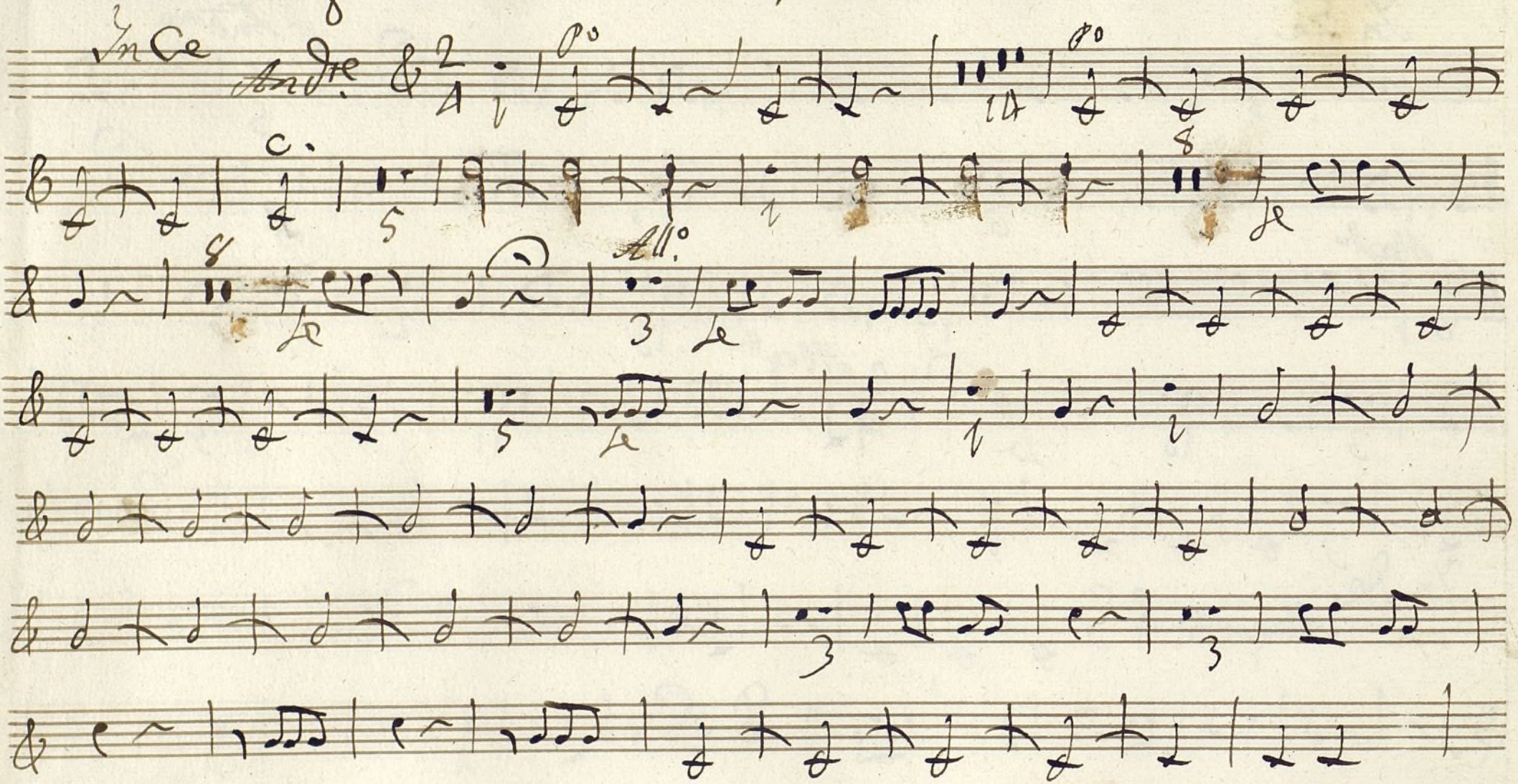
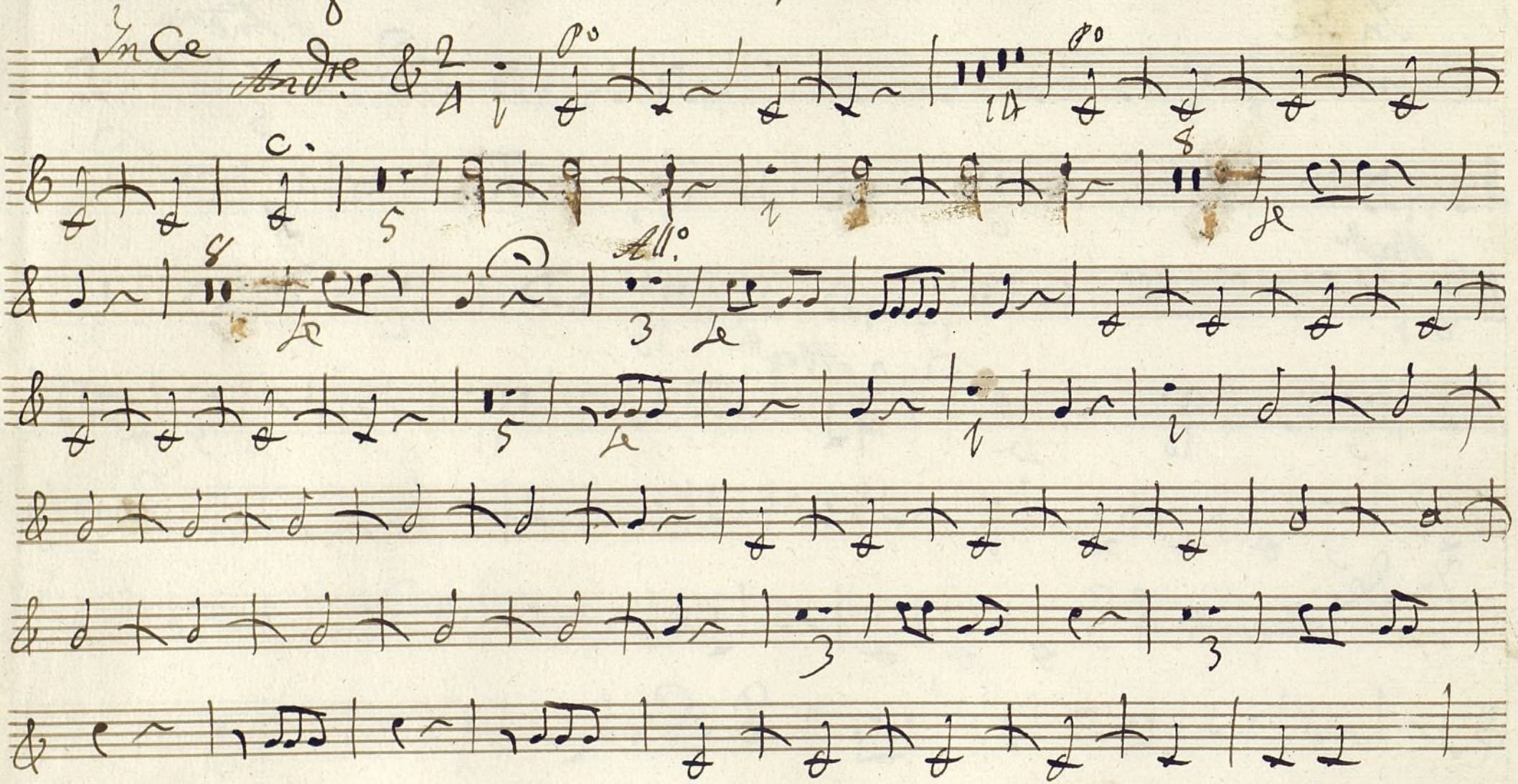
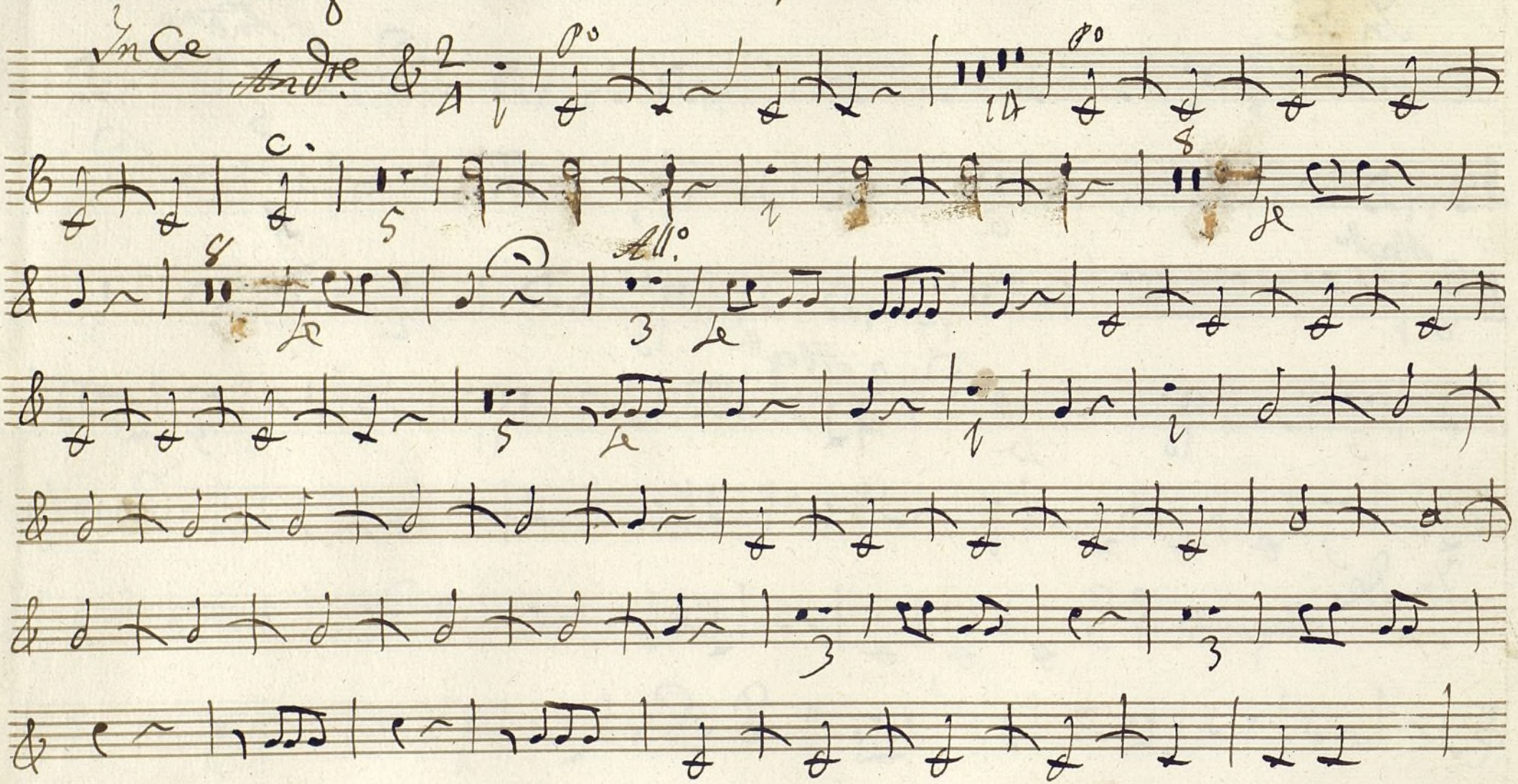
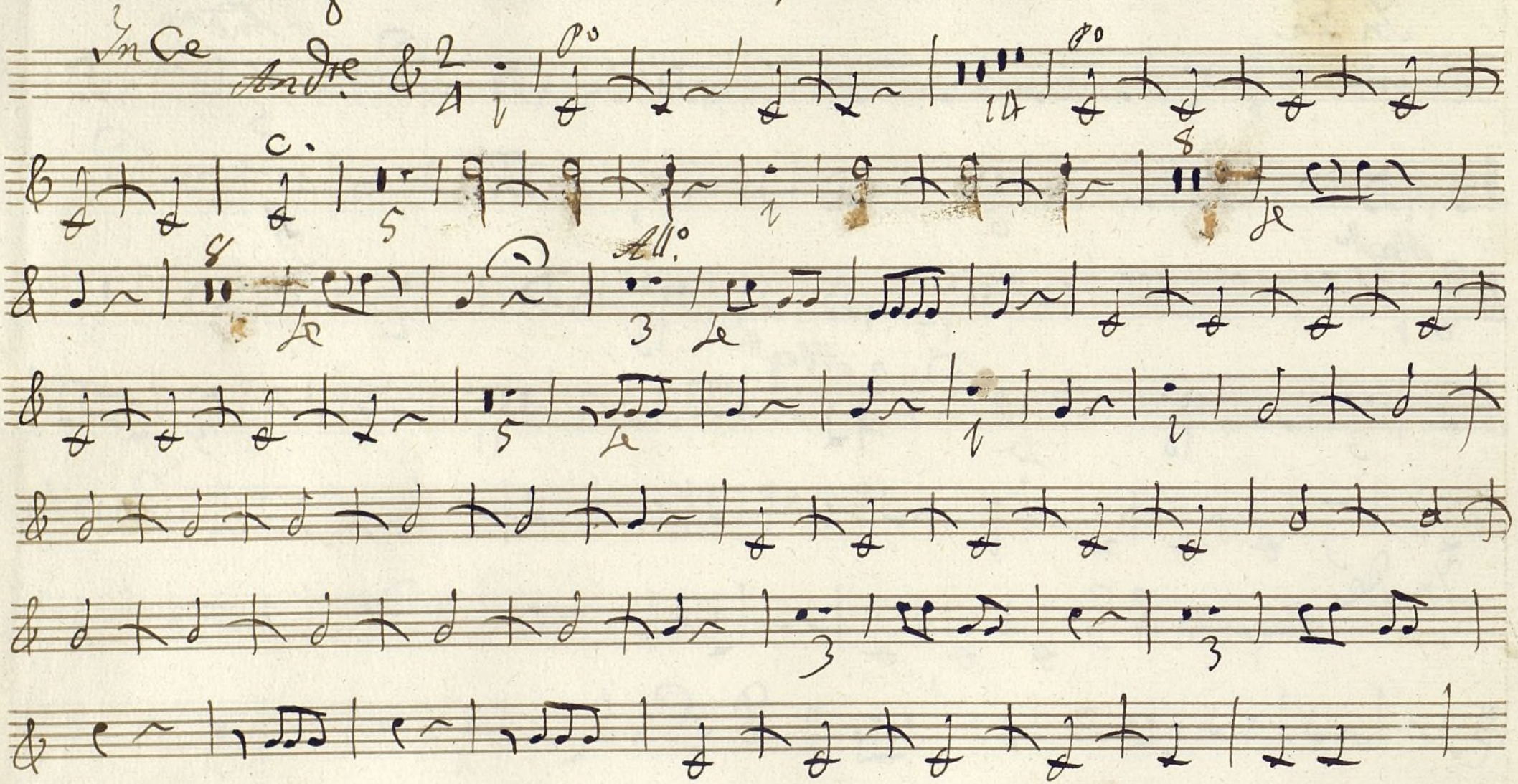
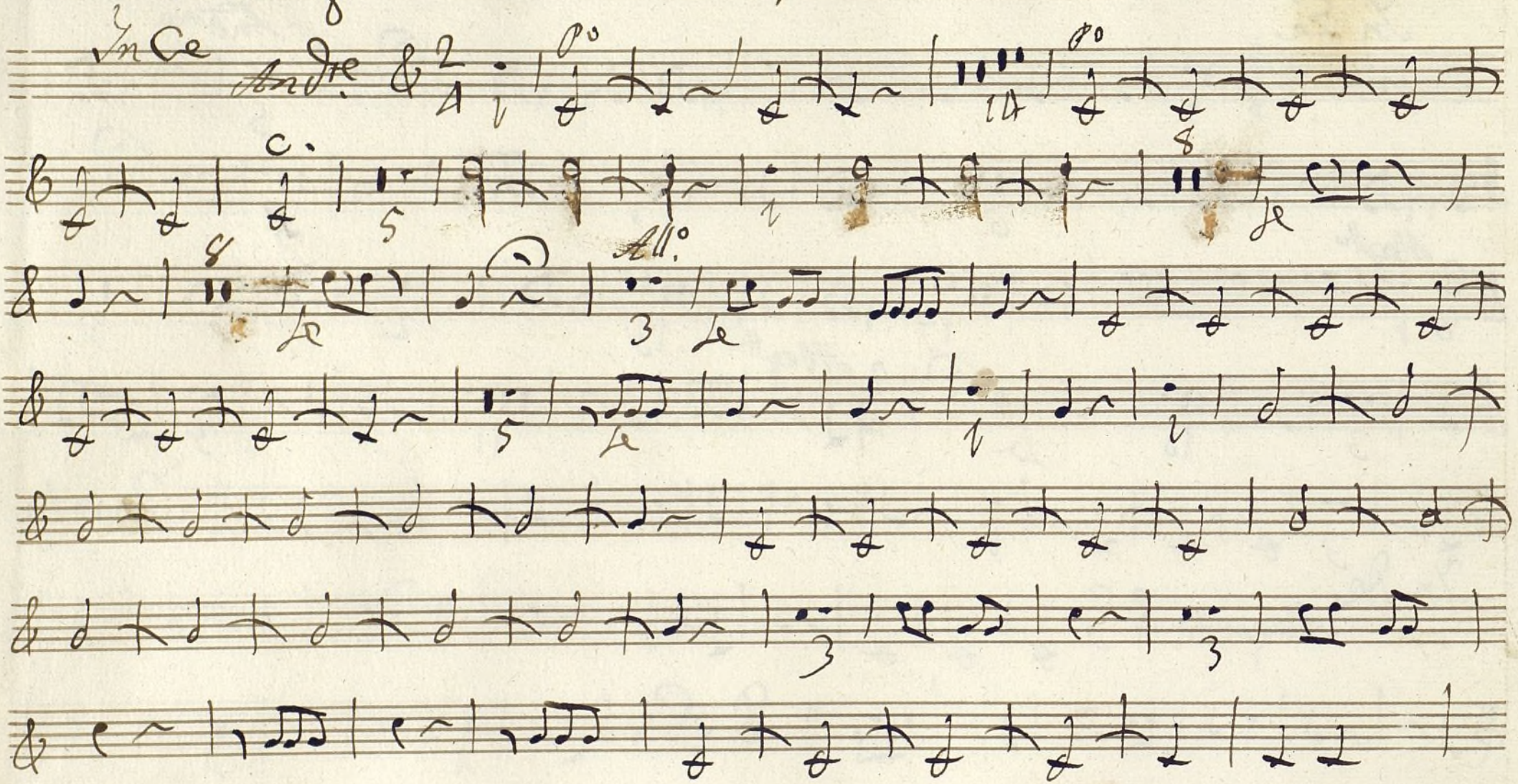
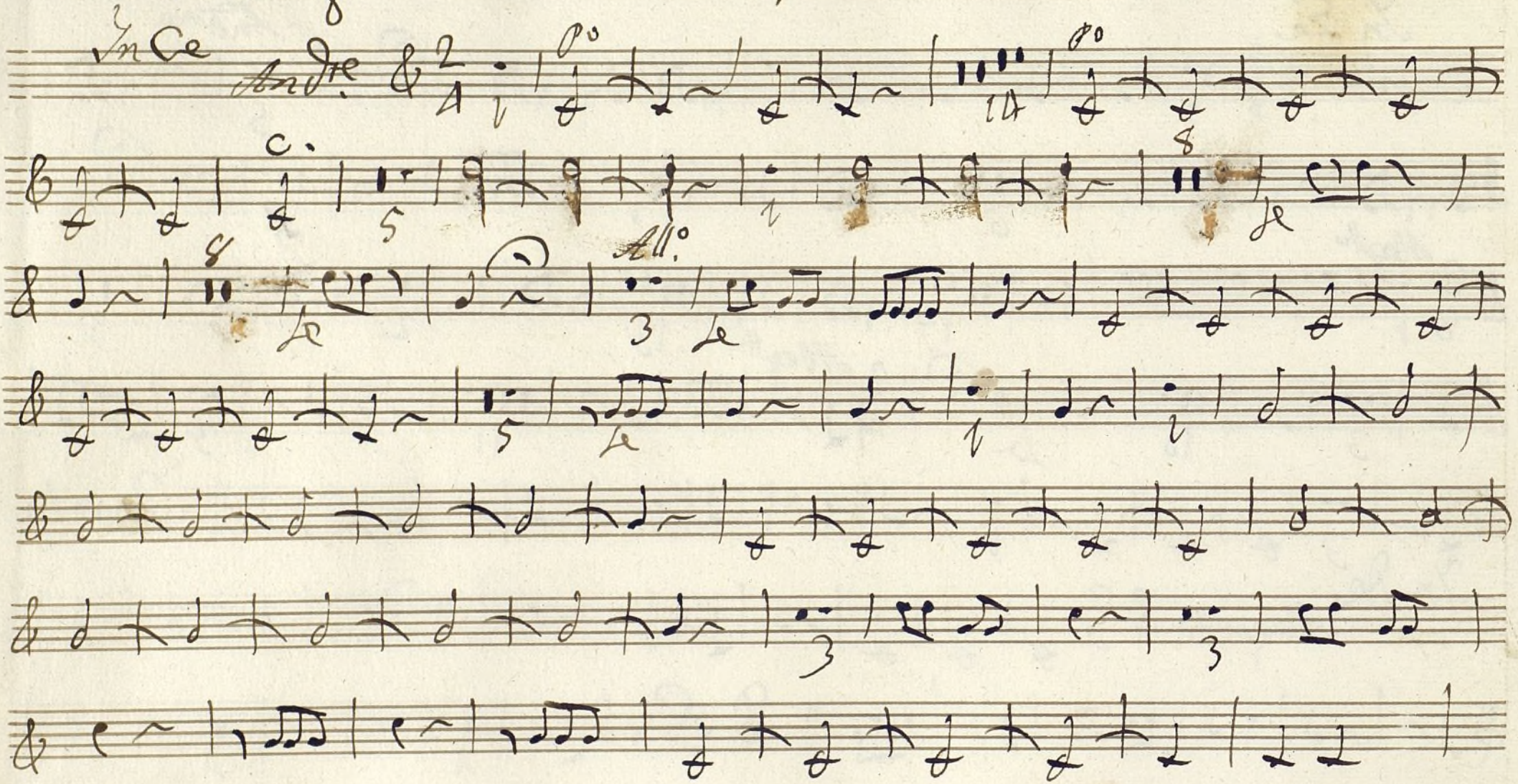
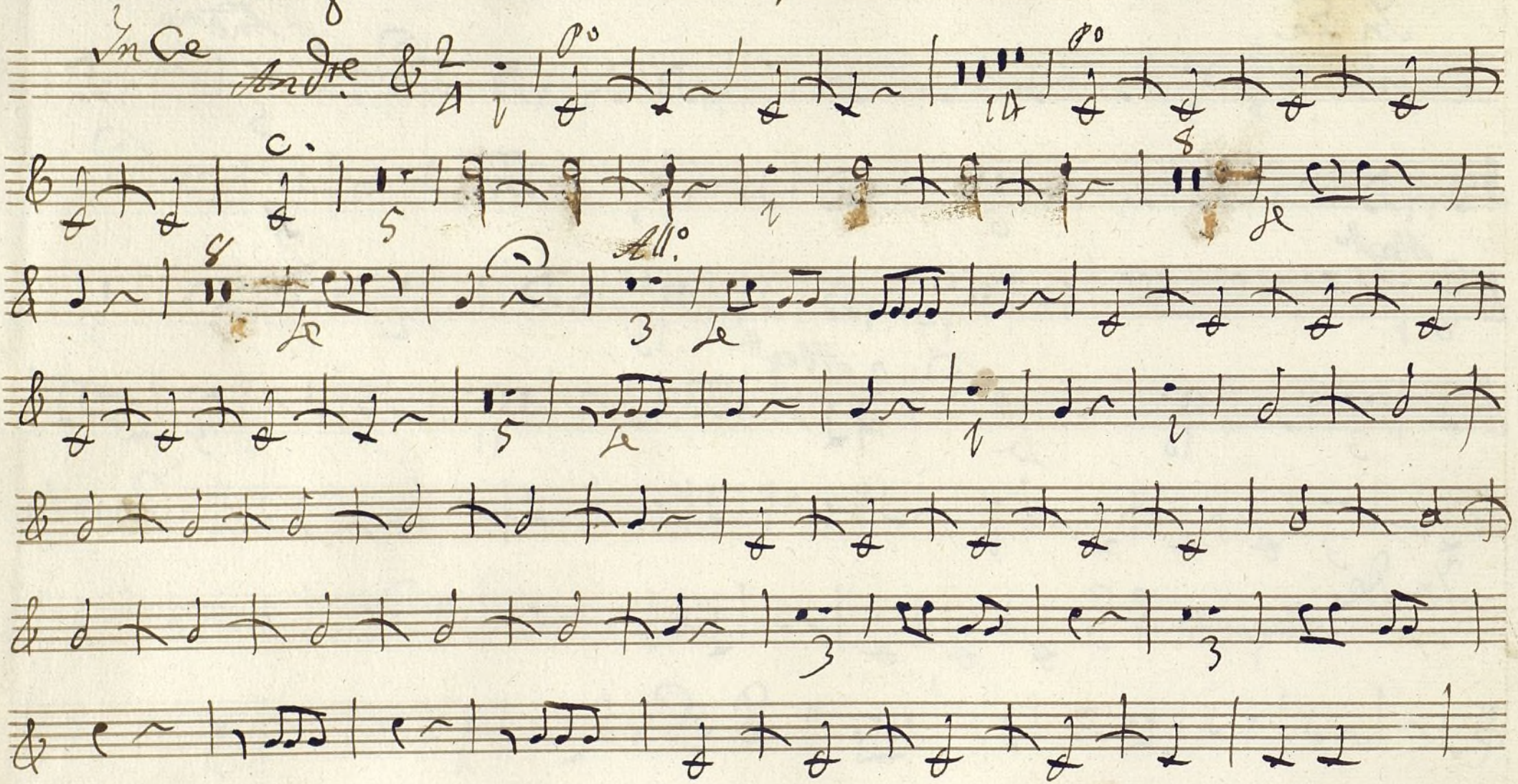
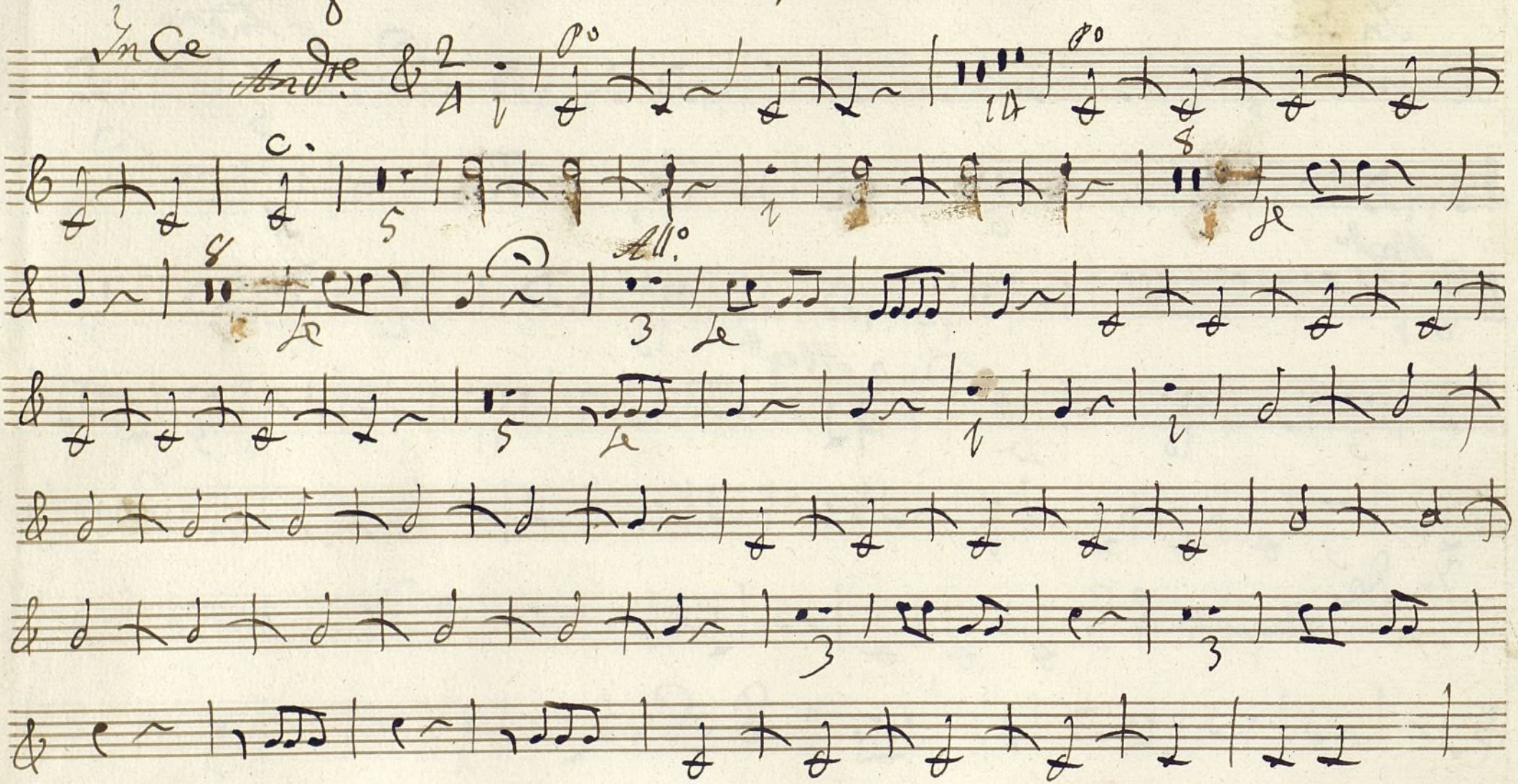
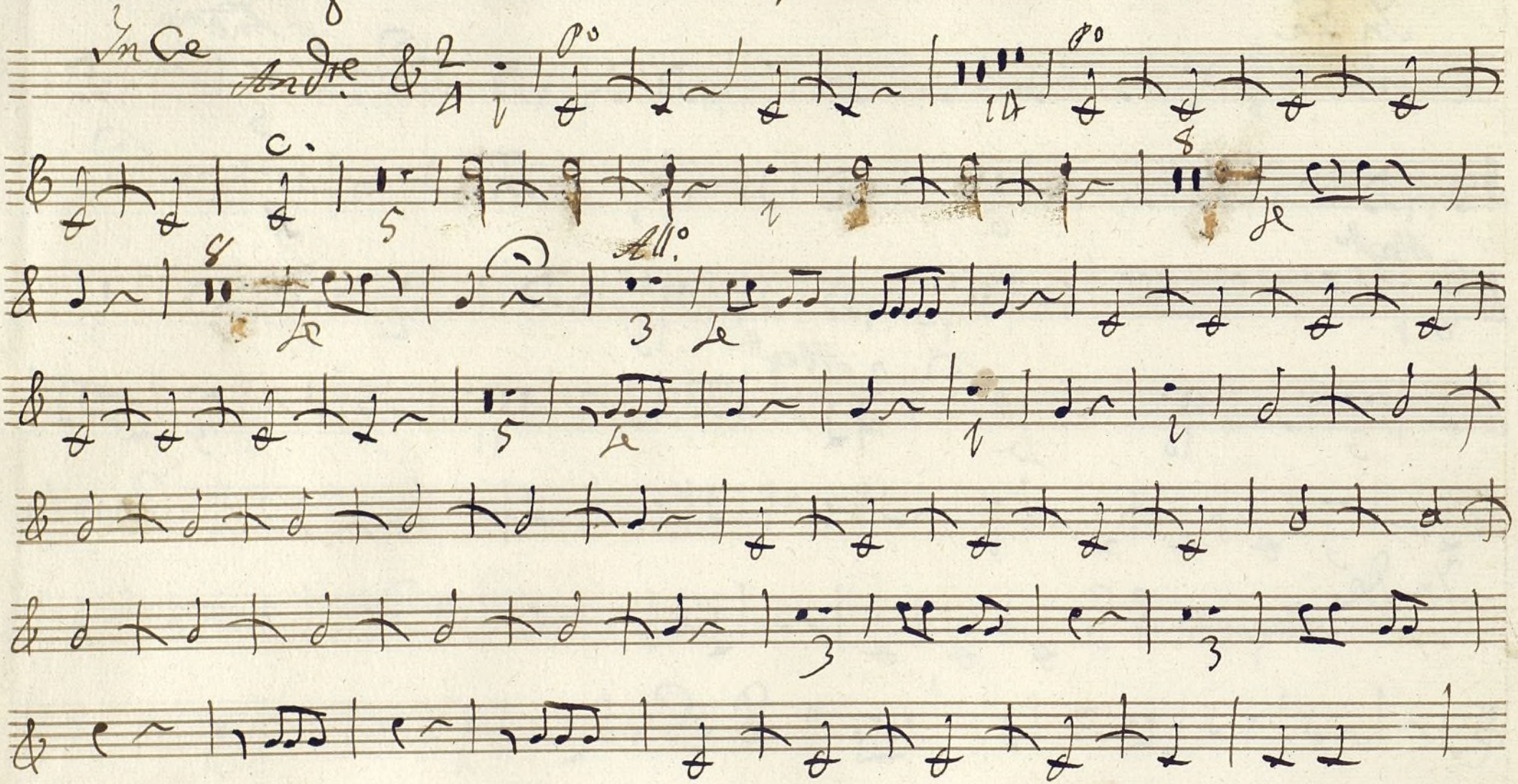
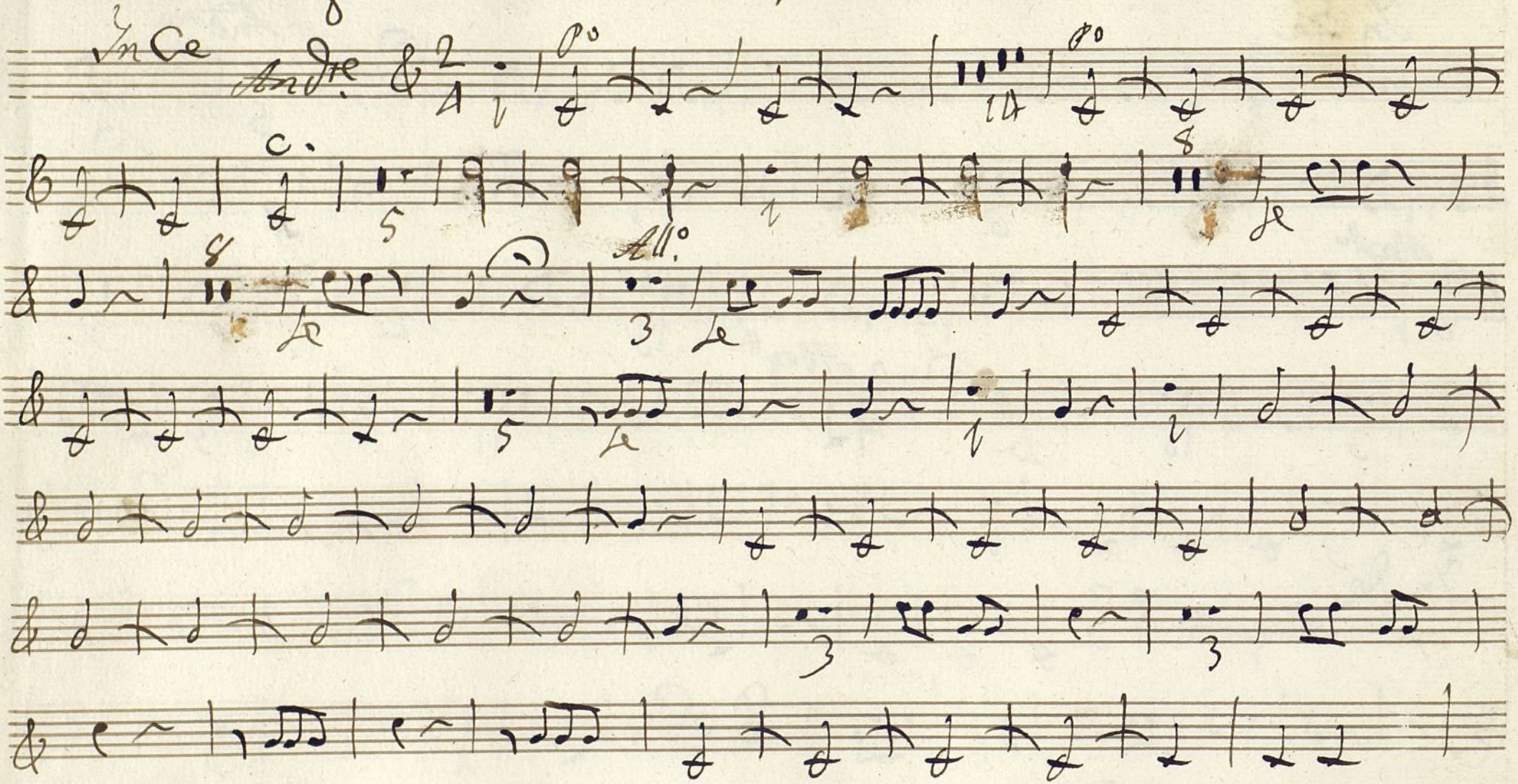
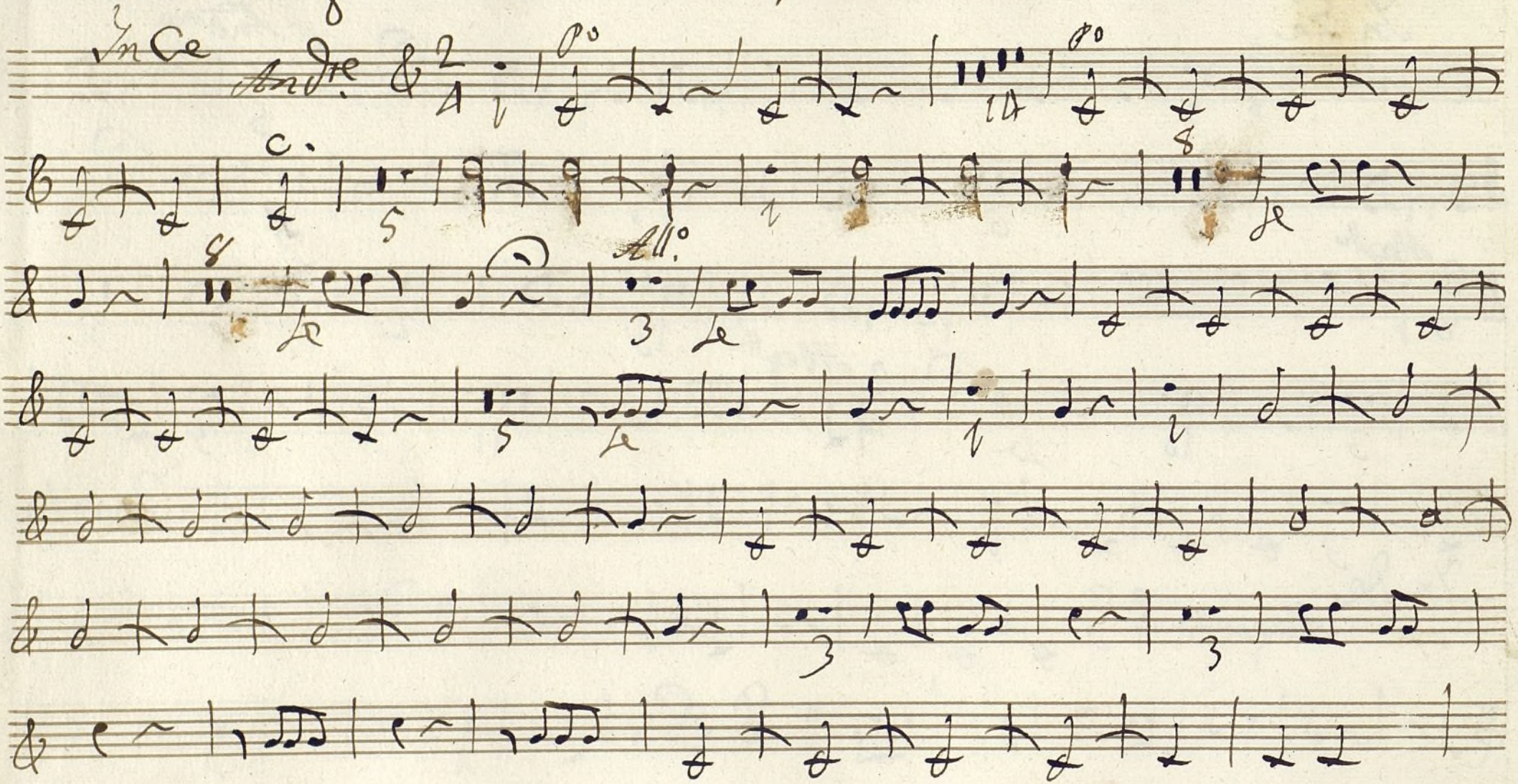
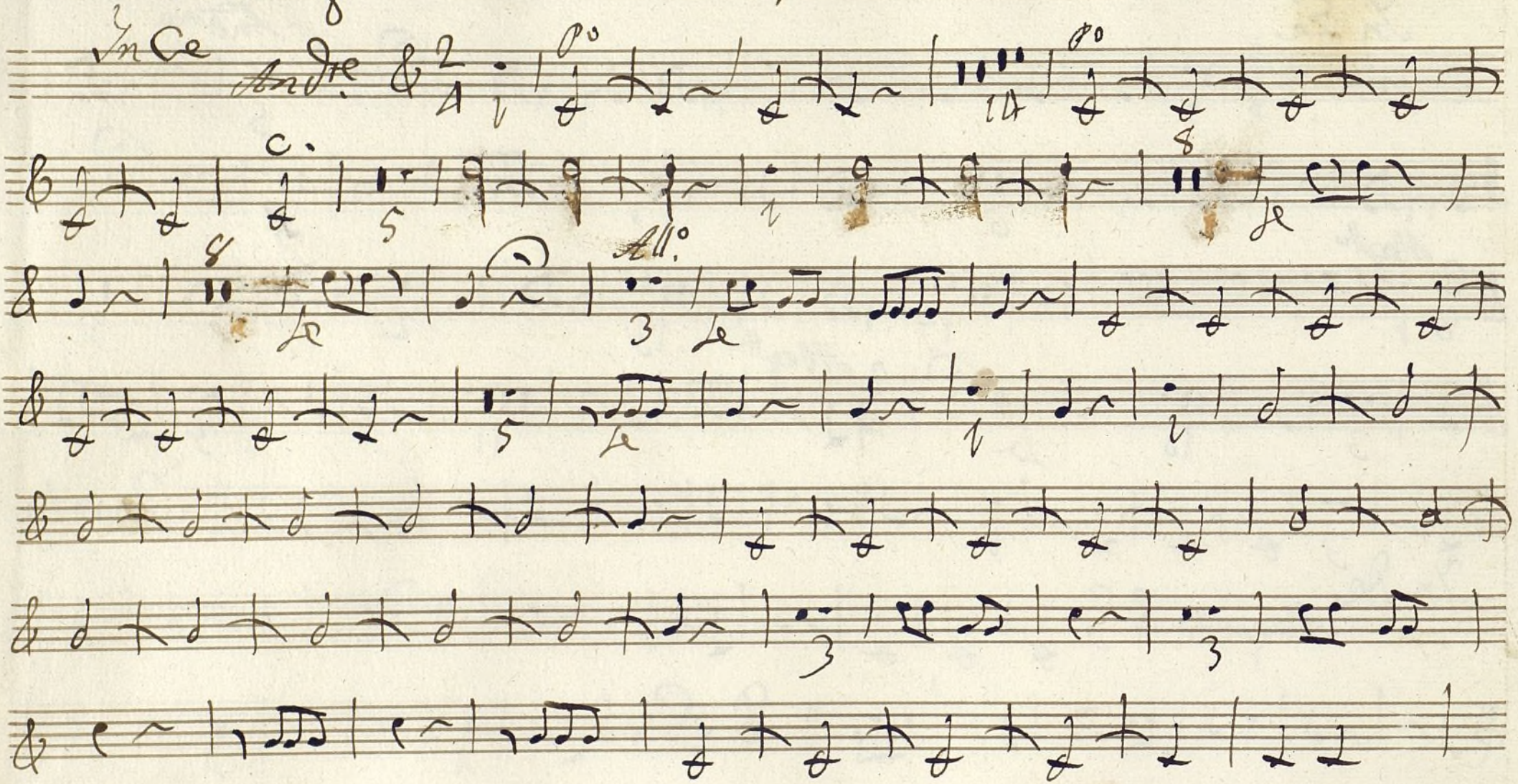
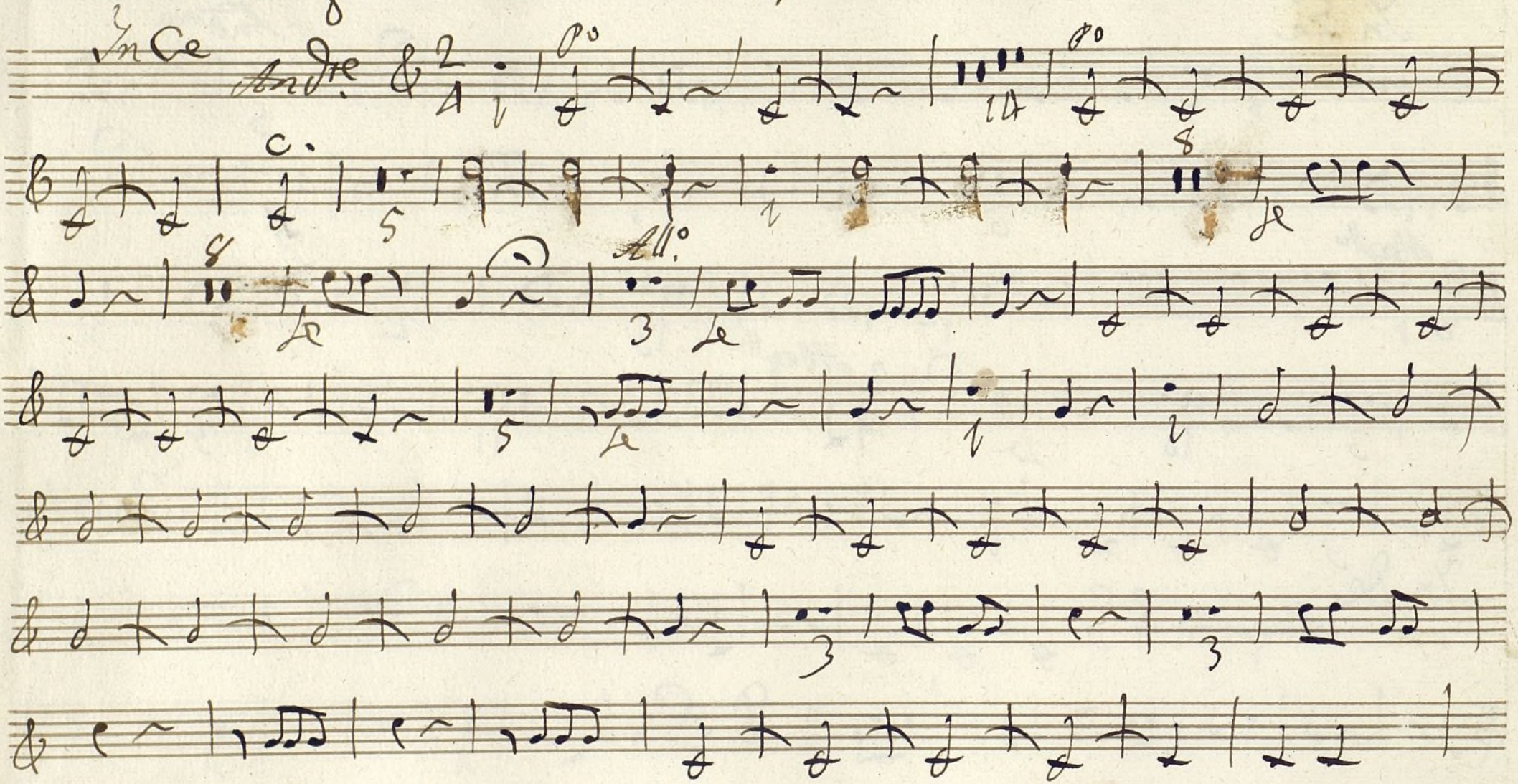
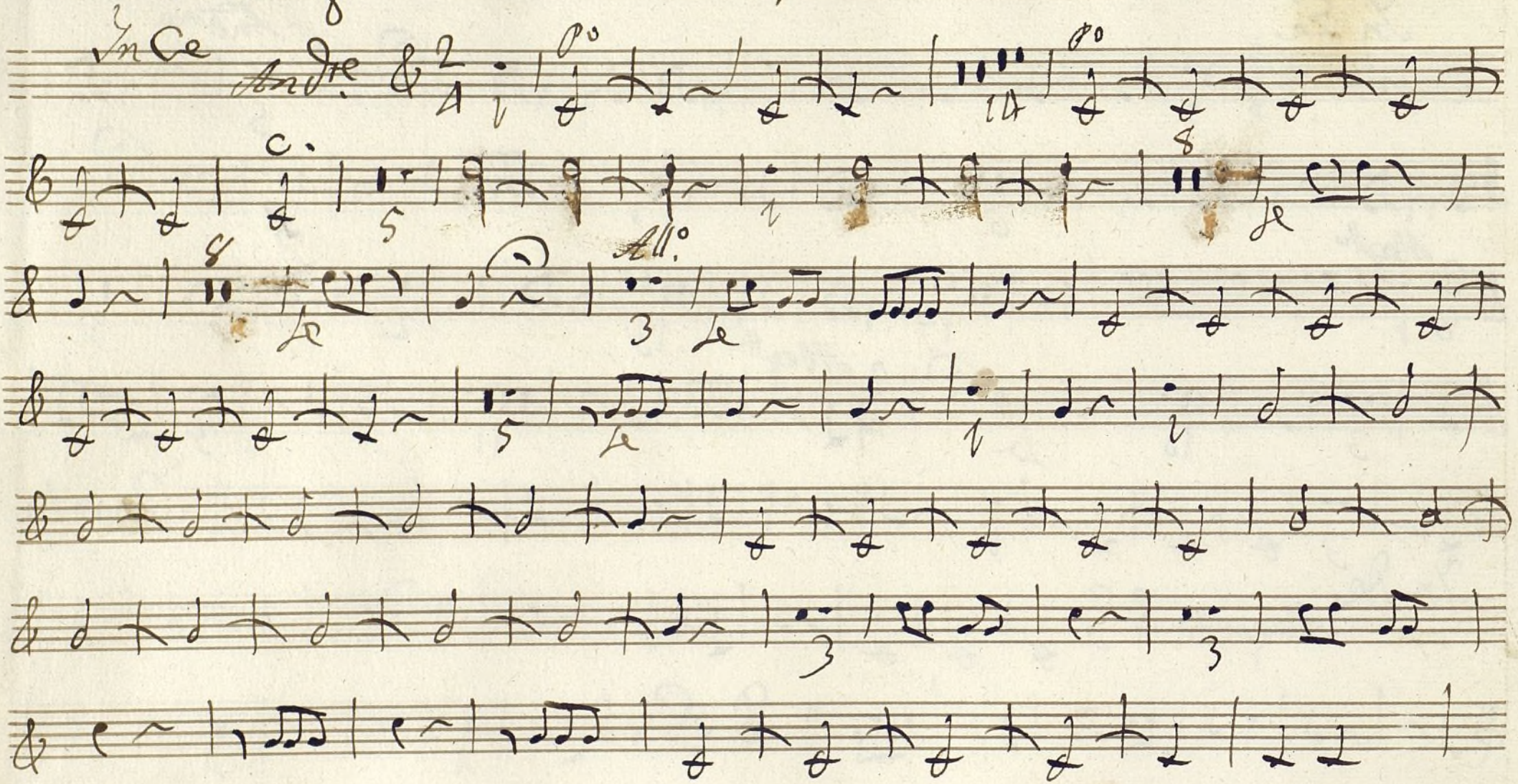
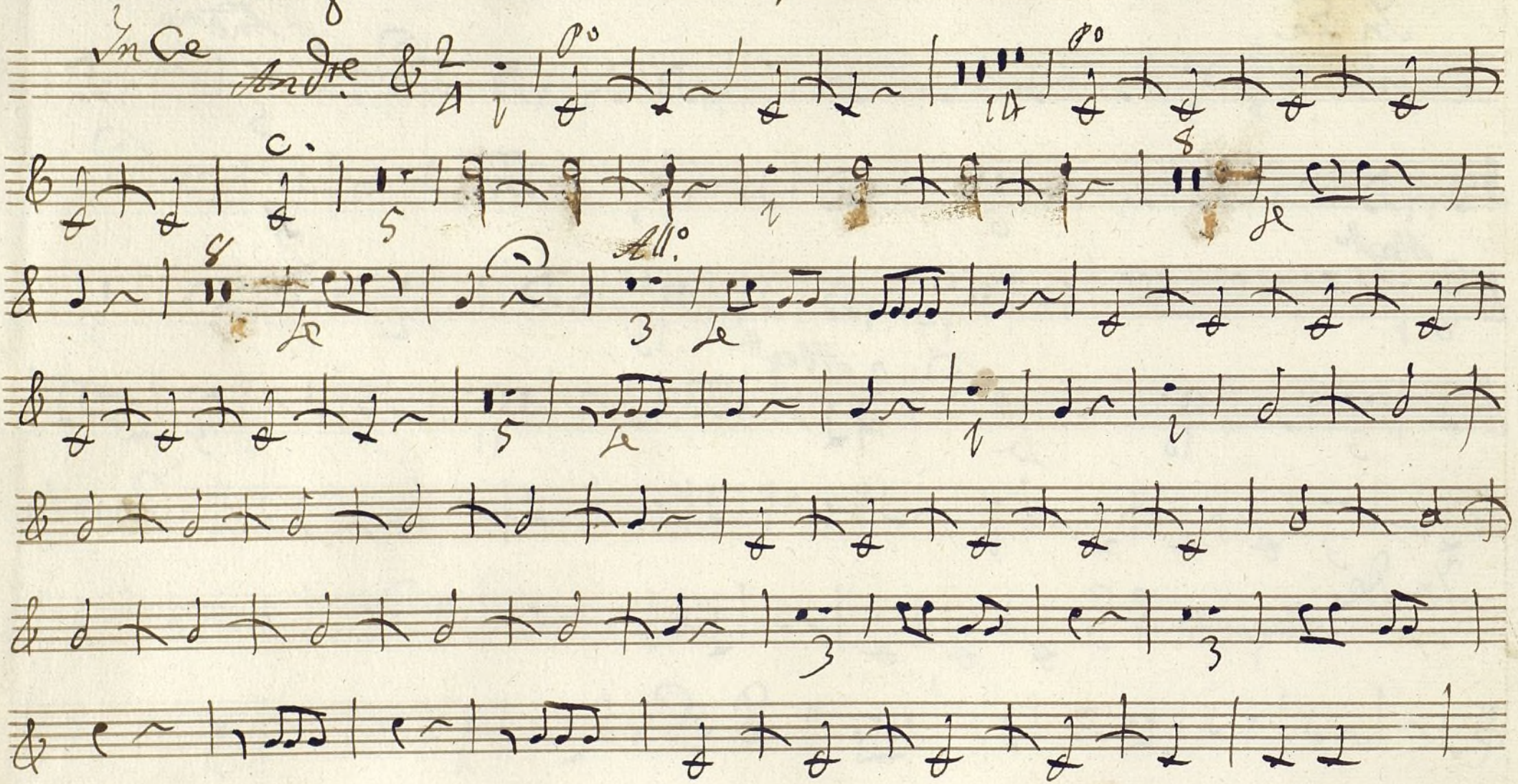
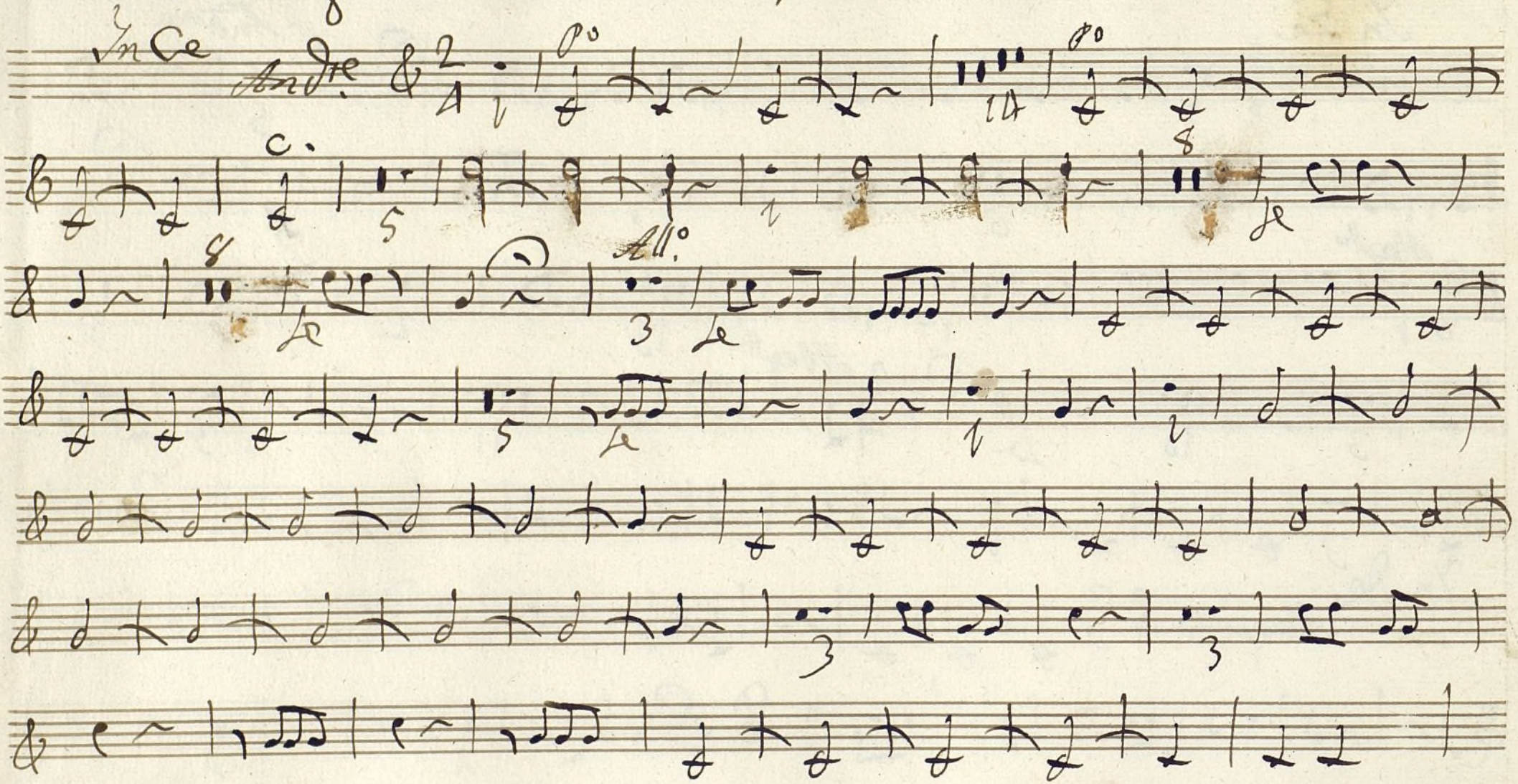
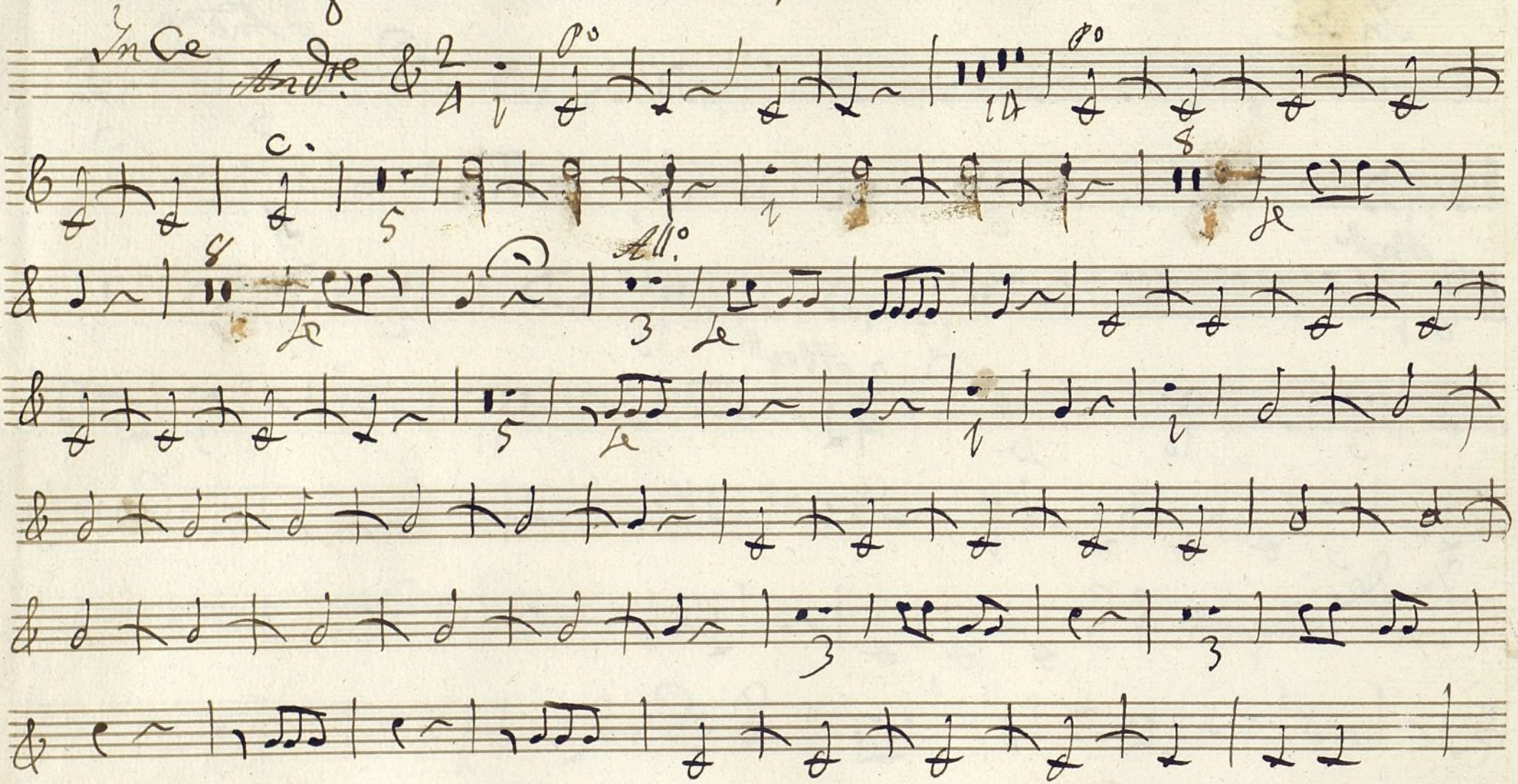
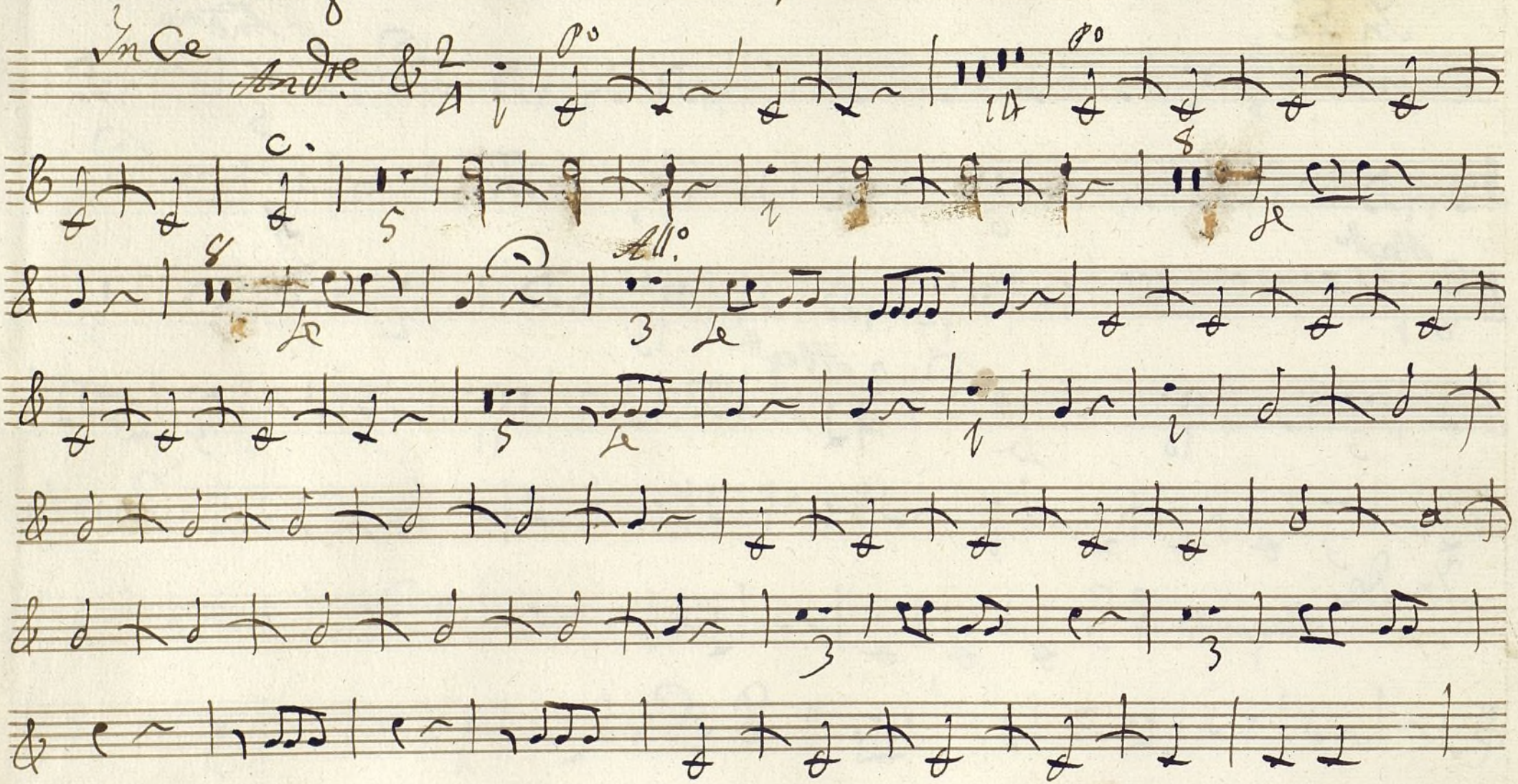
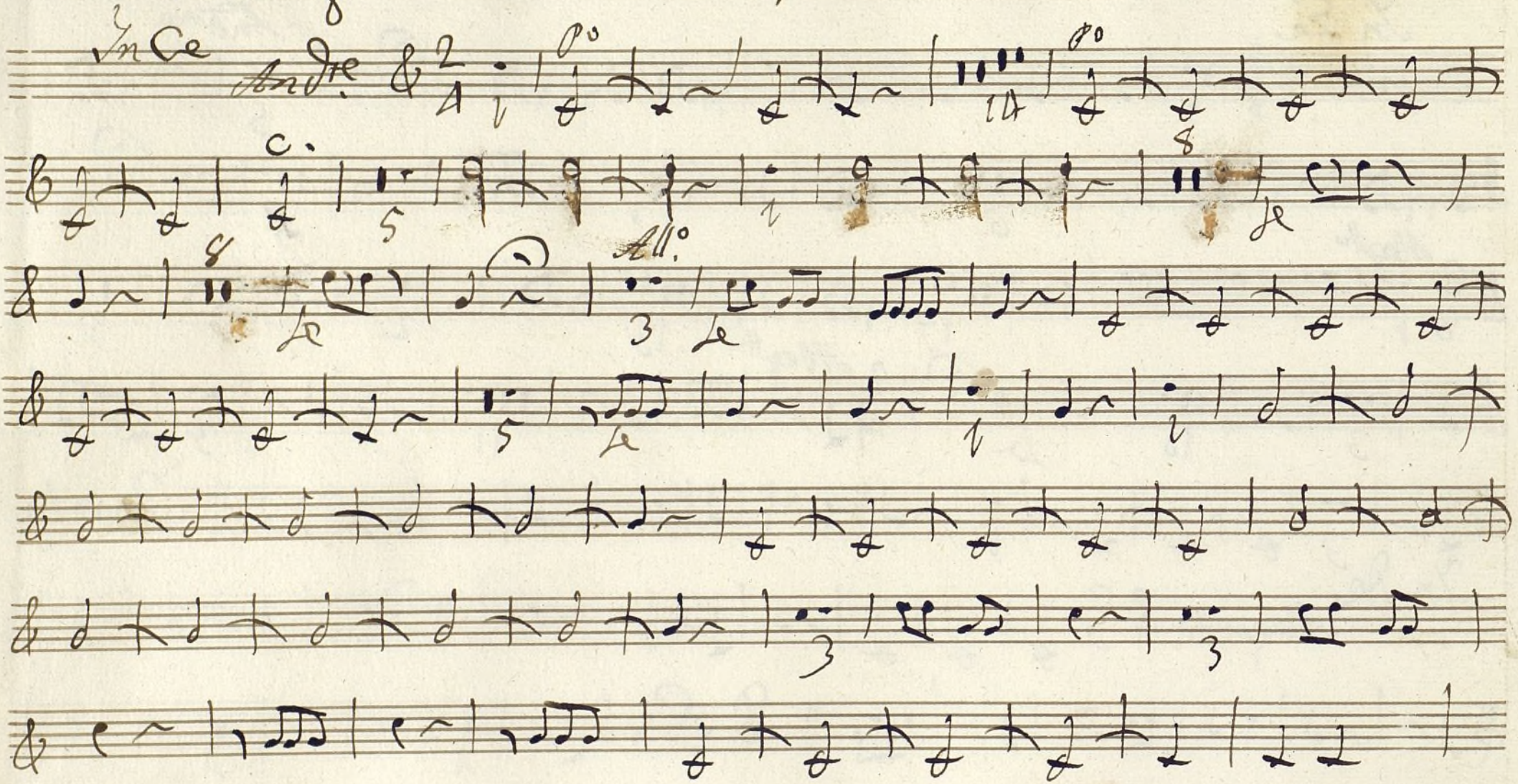
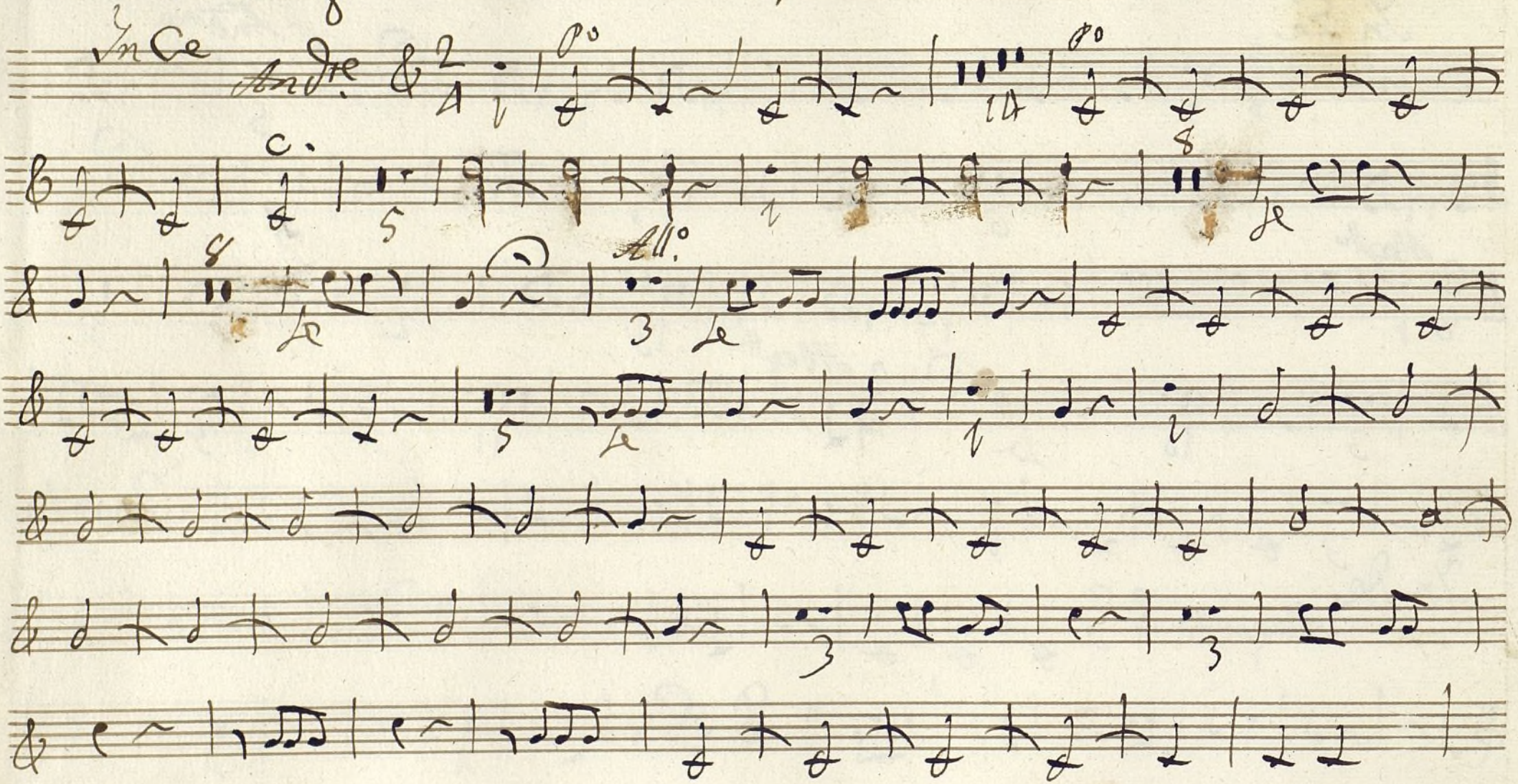
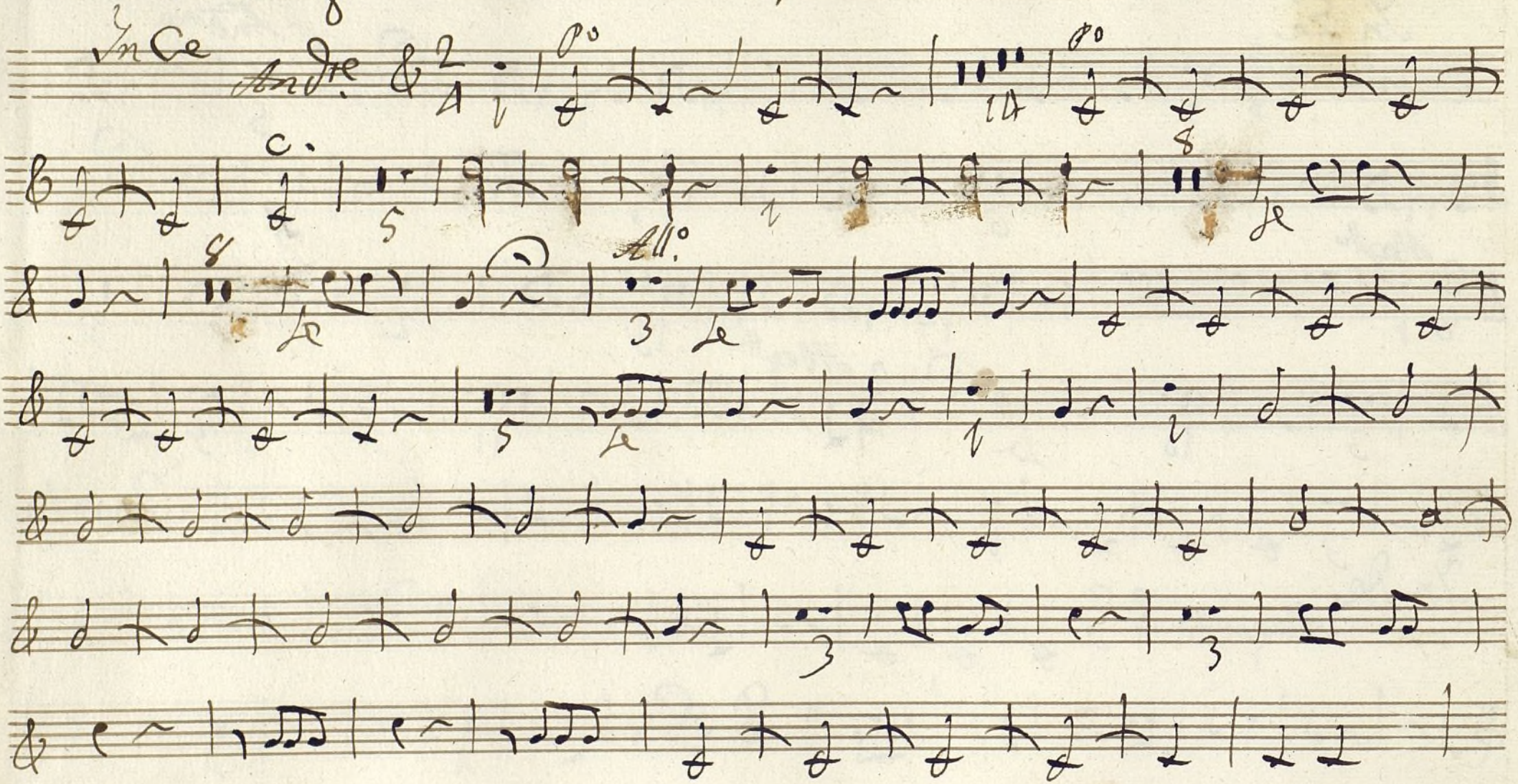
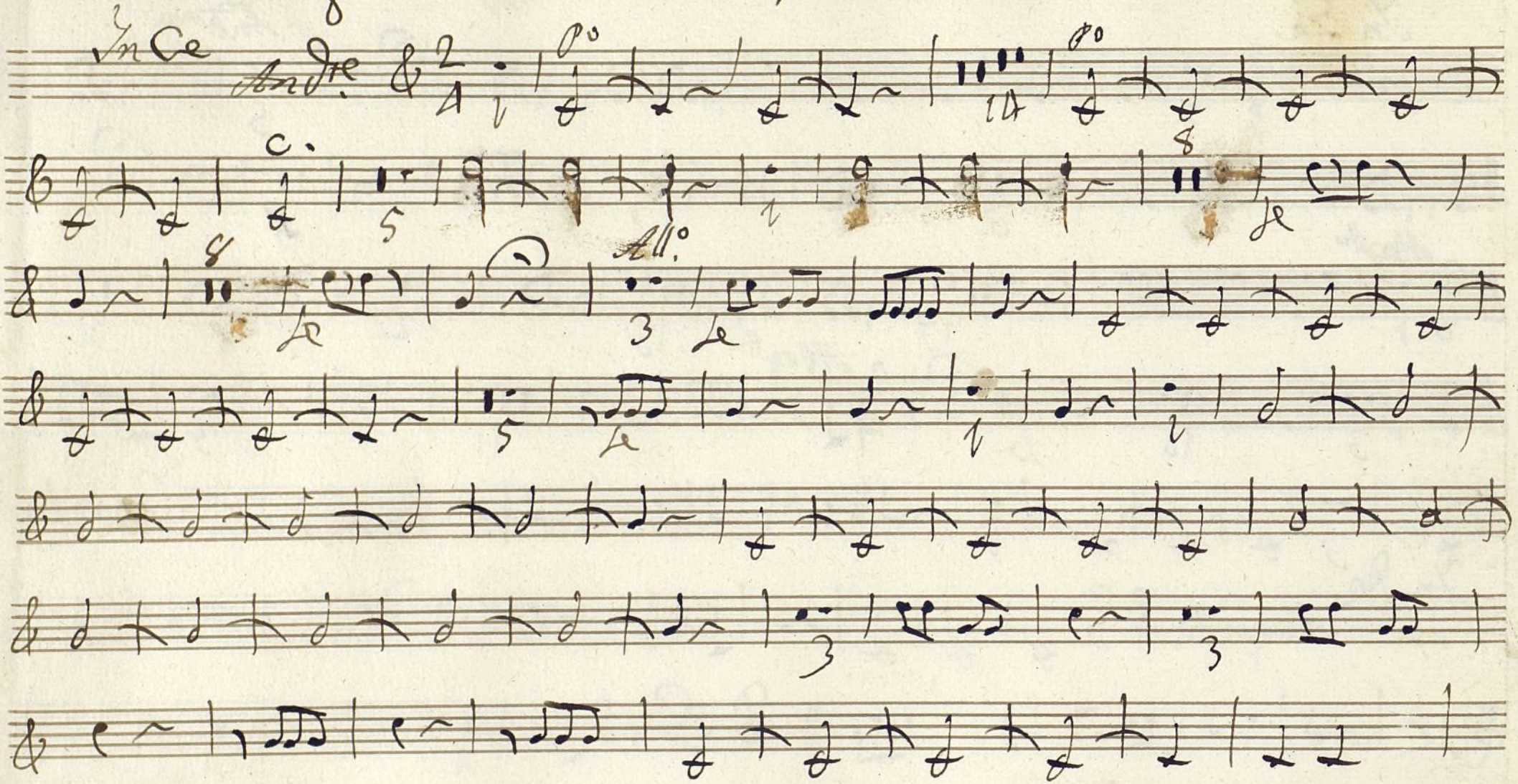
Allegretto & $\frac{3}{8}$

In E

Allegretto & $\frac{2}{4}$

Parola

6/8 Allegro Poco tace // 2/4 Andte tace // Parola

In Ce Andte & 2/4 *p^o* |  *p^o* |  *All.^o* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |  *p* |

Finale In de

Allegro & 6/8

The musical score consists of seven staves of handwritten notation. The first staff begins with a treble clef and a 6/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams. There are several dynamic markings and performance instructions: 'vivo' appears on the second and third staves, and 'va' (ritardando) appears on the second staff. Measure numbers 14, 15, and 10 are written below the notes. The score concludes with a double bar line on the seventh staff. The paper shows signs of age, including some staining and discoloration.



Ayuntamiento de Madrid

Handwritten musical notation on a single staff, featuring various rhythmic values and dynamic markings such as *pp* and *le*.

Handwritten musical notation on a single staff, concluding with the word "Parola" written in a cursive hand.

Handwritten musical notation on a single staff, beginning with the tempo marking "Allegretto" and a time signature of 2/4. It includes dynamic markings like *pp* and *le*.

Handwritten musical notation on a single staff, featuring a section marked "D. C." (Da Capo) and dynamic markings such as *f* and *pp*.

Handwritten musical notation on a single staff, characterized by dense rhythmic patterns and dynamic markings including *f*, *pp*, and *le*.

Handwritten musical notation on a single staff, continuing the rhythmic and dynamic patterns from the previous staff.

Handwritten musical notation on a single staff, concluding with the word "Parola" written in a cursive hand.

Handwritten musical notation on a single staff, beginning with the tempo marking "Allegro poco" and a time signature of 6/8. It includes dynamic markings like *pp* and *le*.

Handwritten musical notation on a single staff, featuring various rhythmic values and dynamic markings such as *pp* and *le*.

Handwritten musical notation on a single staff, featuring a section marked "D. C." (Da Capo) and dynamic markings such as *pp*.

pp

Andte. $\text{C} = \text{b}$ $\frac{6}{8}$ ~~F~~ p^o

Musical notation on six staves, including dynamic markings (*p*, *f*, *ff*) and performance instructions.

Parola y al Segno ~~F~~ y Parola

Handwritten musical score on ten staves. The first staff begins with the tempo marking "And." and the time signature "2/4". The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like "p", "f", and "pp". There are also performance instructions such as "Allo" and "Poco". The score concludes with the word "Parola" written in the final staff.

Seguía Andno $\text{C}:\#$ 9 4 fff Vo ereren | ereren |
 $\text{C}:\#$ ereren | ereren | ereren | ereren | ereren |
 $\text{C}:\#$ ereren | ereren | ereren | ereren | ereren | ereren |
 $\text{C}:\#$ ereren | ereren | ereren | Allegro

Parola

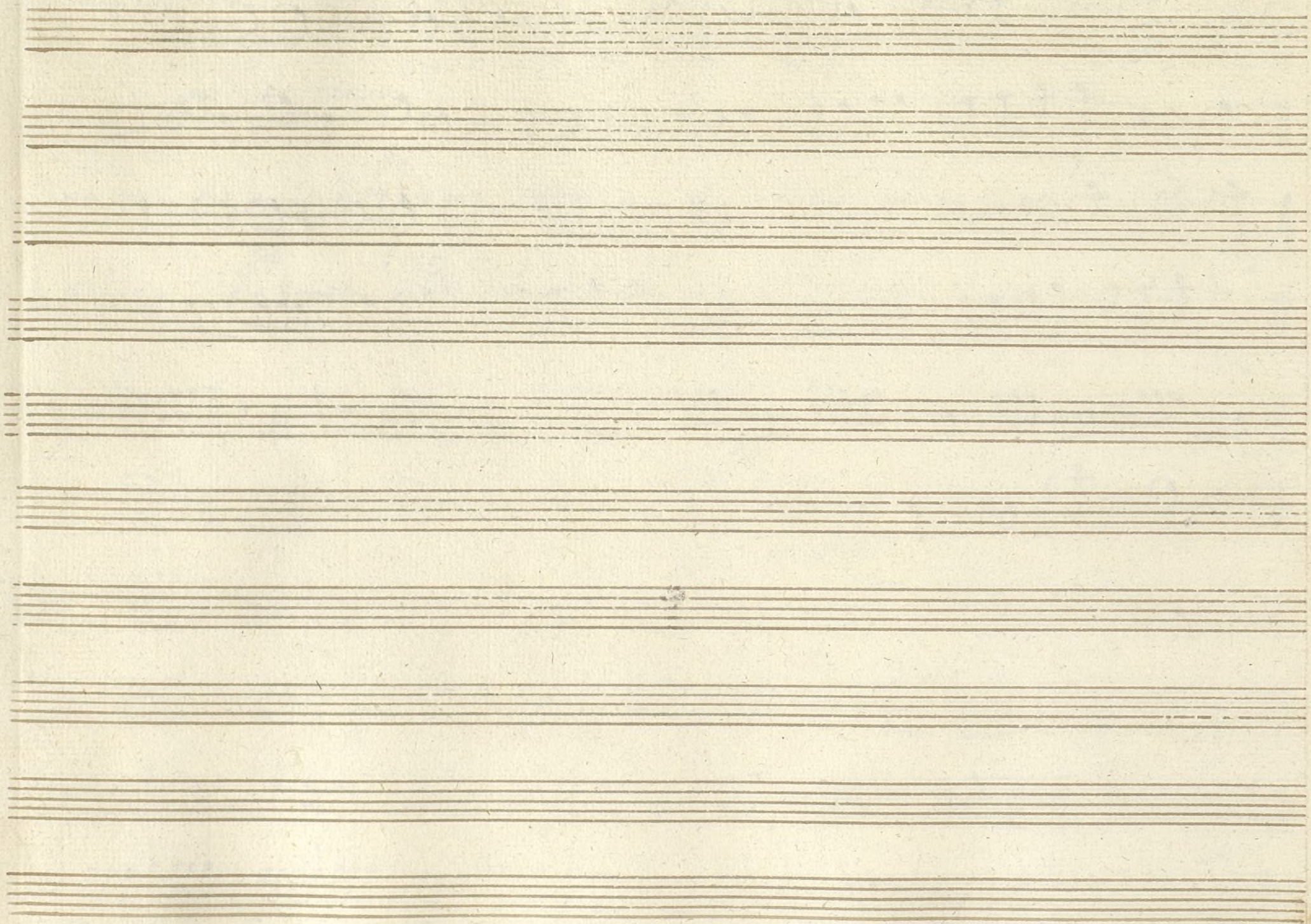
final

Allegro

p. f p. f p. f

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Handwritten musical notation on a page with six staves. The notation is in a single system, likely for a piano or similar instrument. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *pp* and *f*. The first staff begins with a treble clef and a key signature of one sharp. The notation is dense and appears to be a study or exercise piece. The first staff contains notes: *pp* f m, f m, e m, e m, # e m, e m, e e e, e e e. The second staff contains notes: e m, f f f, e e e, e e e, e e, e - e, e - e, e m, . 2. The third staff contains notes: *pp* f m, f m, e m, e m, # e m, e m, e e e, e e e, e m. The fourth staff contains notes: f f f, e e e, e e e, g', f f f, e e e, e e e, g'. The fifth staff contains notes: e e e, e e e, e e e, e e e, g', g', g', g', e e. The sixth staff contains notes: e e, f' e, e m ||.



Ayuntamiento de Madrid

Contrabajo

Conadilla a Dios; Los Jardineros Celosos;

Handwritten musical score for Contrabajo (Double Bass) in G major, 3/4 time. The score consists of ten staves of music with various annotations.

- Staff 1:** *Allegretto* 3/4. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Staff 2:** *And. no*. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Staff 3:** *Vol*. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Staff 4:** *p^o*. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Staff 5:** *2. vez*, *Allegretto* 3/4. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Staff 6:** *c.*, *2*, *p^o*. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Staff 7:** *p^o*. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Staff 8:** *c.*, *3*. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Staff 9:** *c.*, *3*. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Allegretto

var

p

le

3fe

le

Allegretto

2/4

p

f

p

le

f

p

f

p

le

p

le

Paro la

Allegro poco

6/8

var

le

p

le

Ayuntamiento de Madrid

Punteado
e e e | e e e | e e e | e e e | e e e | e e e | e e e | e e e

|| *Q. C.* || y sigue

And. Op. *Punteado*
e e e | e e e | e e e | e e e | e e e | e e e | e e e | e e e

voz
e e e | e e e | e e e | e e e | e e e | e e e | e e e | e e e

arco ffor
e e e | e e e | e e e | e e e | e e e | e e e | e e e | e e e

ffor
e e e | e e e | e e e | e e e | e e e | e e e | e e e | e e e

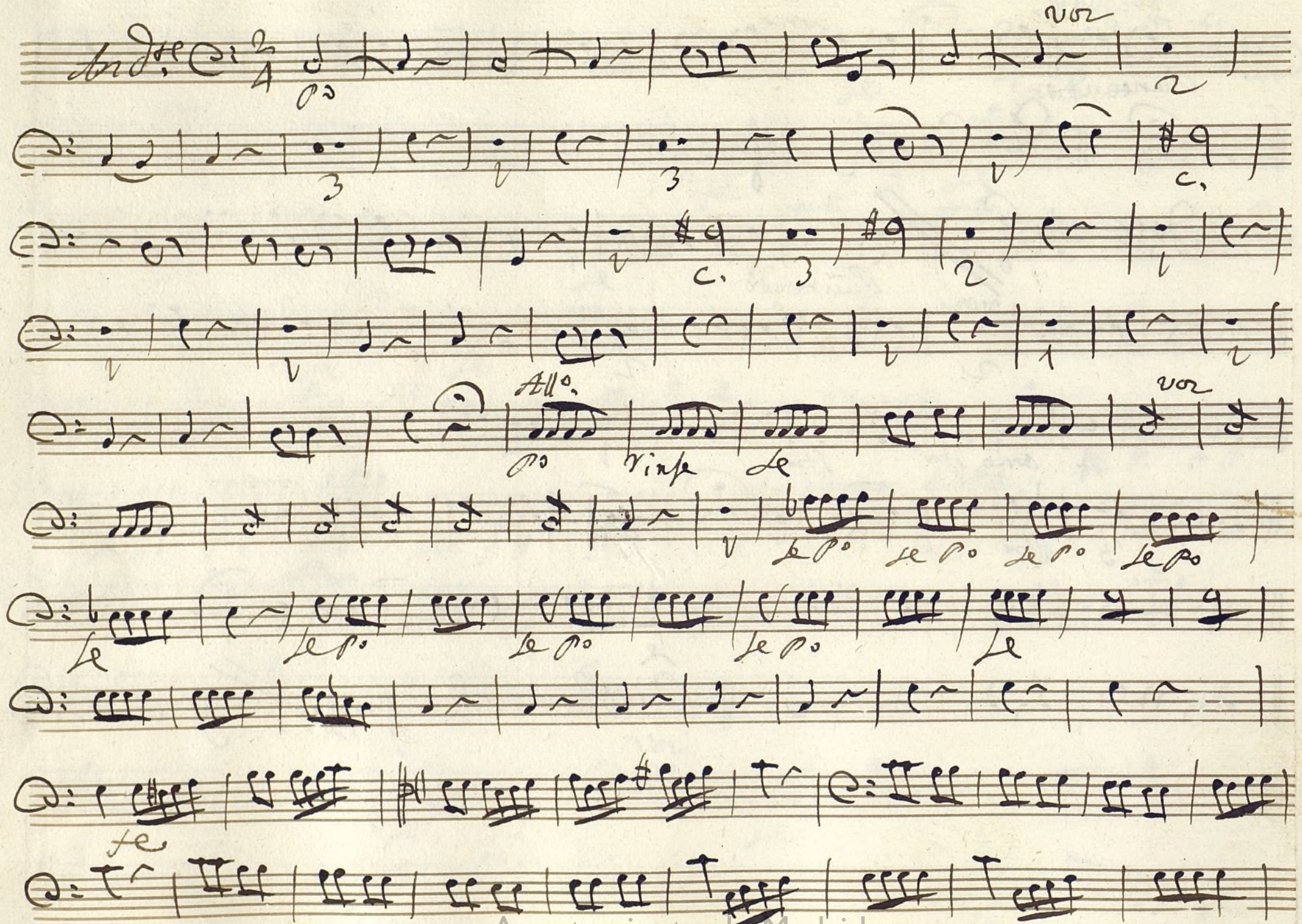
e e e | e e e | e e e | e e e | e e e | e e e | e e e | e e e

|| *Parola y al segno* || y *Parola*

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- And.^{te}* (Andante) at the beginning.
- vo* (voice) written above the first staff.
- Allo.* (Allegro) marking above the fifth staff.
- po* (piano) markings below the fifth and sixth staves.
- vinse le* (text) written below the fifth staff.
- vo* (voice) written above the fifth staff.
- le* (text) written below the sixth staff.
- te* (text) written below the eighth staff.



Final

Allegro

Handwritten musical notation on a five-line staff, starting with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes several measures of music with various note values and rests.

Handwritten musical notation on a five-line staff, continuing the piece. It features a melodic line with notes and rests, and some dynamic markings like *vo* and *po*.

Handwritten musical notation on a five-line staff, showing a more complex rhythmic pattern with many beamed notes. Includes dynamic markings *po* and *vo*.

Handwritten musical notation on a five-line staff, featuring a melodic line with notes and rests. Includes dynamic markings *po* and *vo*.

Handwritten musical notation on a five-line staff, showing a melodic line with notes and rests. Includes dynamic markings *po* and *vo*.

Handwritten musical notation on a five-line staff, featuring a melodic line with notes and rests. Includes dynamic markings *po* and *vo*.

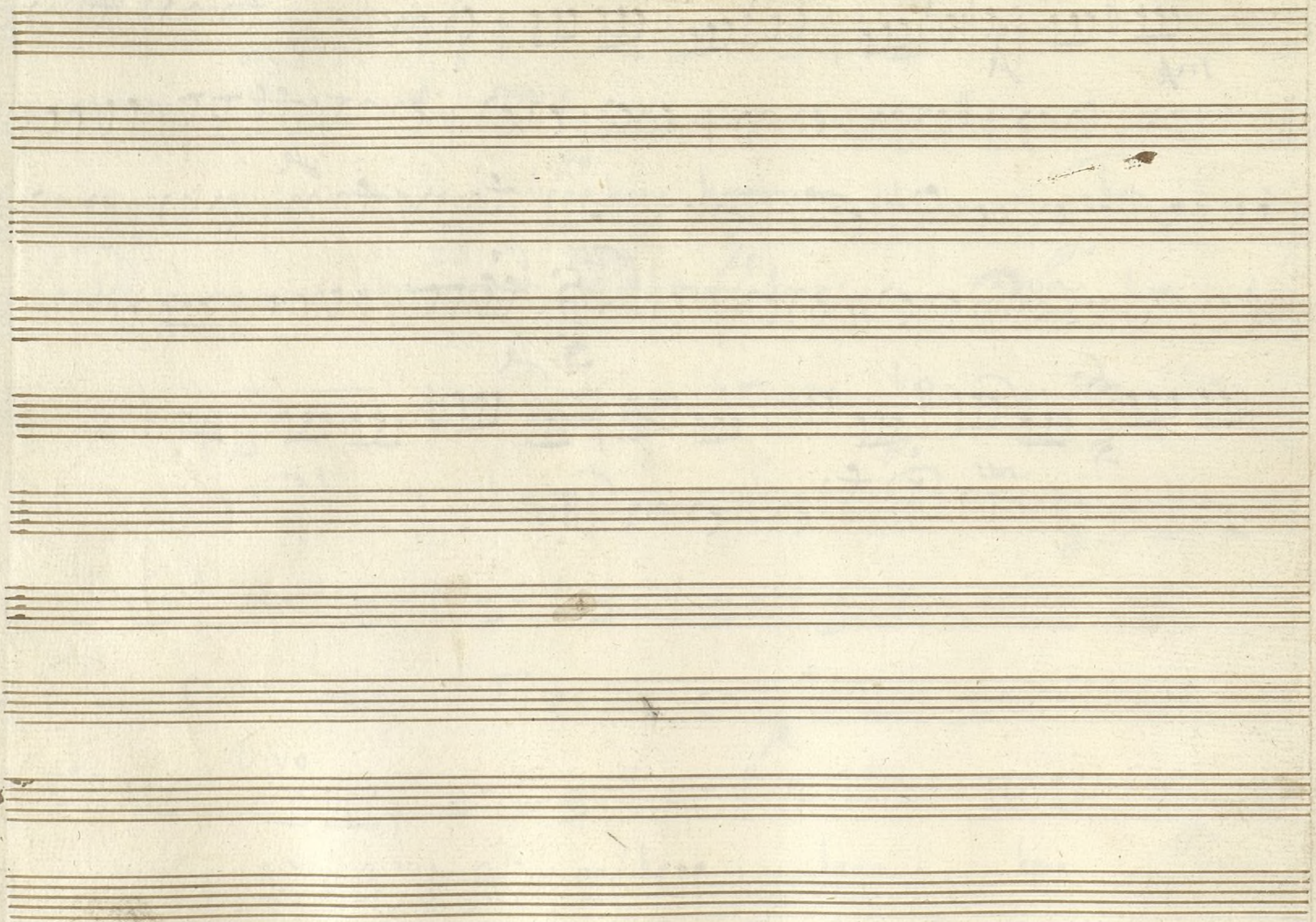
Handwritten musical notation on a five-line staff, showing a melodic line with notes and rests. Includes dynamic markings *po* and *vo*.

Handwritten musical notation on a five-line staff, featuring a melodic line with notes and rests. Includes dynamic markings *po* and *vo*.

Handwritten musical notation on a five-line staff, showing a melodic line with notes and rests. Includes dynamic markings *po* and *vo*.

Handwritten musical notation on a five-line staff, featuring a melodic line with notes and rests. Includes dynamic markings *po* and *vo*.

Handwritten musical score on six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as "rinf", "f", "p", and "ff". The score concludes with a double bar line on the sixth staff.



Ayuntamiento de Madrid

Contrabajo. Dopp. li. 2

Mus 107-4

Conadilla a duo; Los Jardineros Celosos;

Allegro 3/8

Andro

vo

Allegro

Allegro

Allegro

Allegro

Allegro

Allegro

Allegretto
Lmo

C. 3 2 p le Parola

Allegretto

2 no f p f.p. le Parola

Allegro poco $\text{C}:\flat$ $\frac{6}{8}$

vo

le

le

fo

Punteado

D.C. y sigue

Andte $\text{C}:\flat$ $\frac{6}{8}$

Punteado

vo

2

2

A arco *ffr*

ffr

3

ffr

Tempo

Paroza y al segno

y Paroza

Handwritten musical score on ten staves. The first staff is marked *And.* and $\text{C} = \frac{2}{4}$. The second staff has a *3* below it. The third staff has a *3* below it. The fourth staff has a *2* below it. The fifth staff is marked *All.* and *pp*. The sixth staff has *pp* and *rit.* below it. The seventh staff has *pp* below it. The eighth staff has *rit.* below it. The ninth staff has *rit.* below it. The tenth staff has *rit.* below it. The word *Voz* is written above the first and fifth staves. The word *rit.* is written above the eighth staff. The word *rit.* is written above the ninth staff. The word *rit.* is written above the tenth staff.

Parola

Segue! And no $\text{C}=\#$ $\frac{9}{8}$ p voz

p

p

f Al segno

Parola

Handwritten musical score on a page with seven staves. The notation is dense and includes various musical symbols such as clefs, notes, rests, and dynamic markings. The lyrics are written below the notes.

Staff 1: *po le po le rinde le*

Staff 2: *po*

Staff 3: *le*

Staff 4: *po*

Staff 5: *le*

Staff 6: *le*

Staff 7: *le*

Comedia / La Princesa

Allegretto

2/4

voz

Handwritten musical notation for the first section. It consists of three staves. The top staff is a vocal line with a treble clef and a 2/4 time signature. It begins with a treble clef and a 2/4 time signature. The notes are mostly quarter and eighth notes. The second and third staves are accompaniment lines, also with treble clefs and 2/4 time signatures. They feature a mix of quarter, eighth, and sixteenth notes, with some rests and accidentals.

Coro

Allegro

voz

Handwritten musical notation for the second section. It consists of two staves. The top staff is a vocal line with a treble clef and a 2/4 time signature. It begins with a treble clef and a 2/4 time signature. The notes are mostly quarter and eighth notes. The bottom staff is an accompaniment line with a treble clef and a 2/4 time signature. It features a mix of quarter, eighth, and sixteenth notes, with some rests and accidentals. The section ends with a double bar line and a repeat sign.

de Repite; y luego la Princesa