

N.º 3.

Mos 163-7

163-7

+  
Conadilla General; Leg.º 16.

La Simple, y el Petimetre;

Samuel  
Paco  
U ante

Coro de payasos y payasas

Theatro de  
Navidad;

Del S.º Moral;

1791.



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

Plaza de Luján: y a la Izquierda Casa con  
Puerta:

*Cord. de Payas y Payos*

Viva la Noche buena - - - - - viva que vi  
Viva via el Alcalde - - - - - viva que vi

*va*

viva que viva - - - - - ya la mi  
viva que viva - - - - - que proca

*fe*



ca del Zallo si si si si vamos a prisa — ya la mira del  
 ra el contento si si si si de nuestra villa — que procura el con  
 Zallo — . . . . vamos a prisa — siga el con  
 tento — . . . . de nuestra villa — siga la  
 tento — . . . . questa noche el cura si si si si el tener  
 broma — . . . . ya la mira del Zallo si si si si vamos que es



pero — querta Noche es lo cura — — — el tener se  
 ora — ya la Mira del Salto — — — Vamos que es o

so  
 ra

Parola y al segno; y Parola

Parola 1<sup>a</sup> / todo / viva Payot<sup>o</sup> pero Nuestro Alcalde; todo / muchichos / ya la broma  
 gar<sup>do</sup> / ¿aveis ya los Villancicos? 1<sup>o</sup> / si señor, gar<sup>do</sup> / ¿pues cuenta ahora con no errar los,  
 Payot<sup>o</sup> / no hayamiedo; Aguacil / dos duros tienen de costar; gar<sup>do</sup> / ¿los a conguesto ugi Maes  
 tro de estilo Italiano; 1<sup>o</sup> / ola, y donde aprendis ese estilo? gar<sup>do</sup> / En Madrid; Payot<sup>o</sup> / En Madrid?  
 bola, que ~~en~~ Madrid no está en Italia; Aguacil / Voy a dejemos historias que ya son las doce:  
 todos / vamos, y repetamos la Copla; al segno ~~X~~  
 Parola 2<sup>a</sup> / gar<sup>do</sup> / ¿amario oye aparte, y voy a con el agente la fonda que aunque quieru  
 diversiones no quieru que aya otras cosas; Aguacil / decis bien: hablad Alcalde  
 de la gran villa viciosa;



*Andro poco*

La tua bisto mi hermana la ton -  
pue yo pienso q. oculto te que -  
ta Como en casa se quiere que dar se  
da y sia caro viene el perillan vie  
se



Y yo temo que el hijo del Rico que aqui vino la  
al Instante Corriendo Corrien-do me lo vaya a

Pascua a pasar la \_\_\_\_\_ me la quiere  
Comu ni car a \_\_\_\_\_ que la quiero

me la quiere la quiere:: que la quiere?  
que la quiero le quiero:: que lo quieres?



Handwritten musical score on aged paper, featuring multiple staves with lyrics in Spanish. The lyrics include:

me la quiere tal vez tal vez tal vez Engañar enga  
que le quiero al brivon brivon brivon el Camar el Ca  
nar engañar  
mar el Camar  
Pe ti me te y lo logrará y  
po reparo ya po deis marchar ya

The score includes musical notation such as notes, rests, and bar lines, along with performance markings like *for 30*, *le*, *po*, *Virtu*, *Poco*, and *le*.



que a eso de la Corte vienen al lugar  
pero estos peñimeñes no son de fiar

a Carta mal dita mal dita mal  
a Carta mal dita mal dita mal

dita Pero en el Remedio vamos a pensar  
dita que bien estarían en Ceuta los más

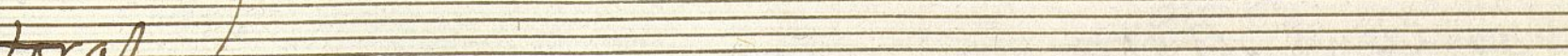


Handwritten musical score for the song "Vamos a pensar en Cielos mas". The score is written on three staves. The top staff contains a melody with eighth and sixteenth notes. The middle staff contains the lyrics "vamos a pensar" on the first line and "en Cielos mas" on the second line, with a long horizontal line indicating a sustained note or a breath mark. The bottom staff contains a bass line with eighth and sixteenth notes. The music is written in a simple, handwritten style.

A handwritten musical score on aged, yellowed paper. The score is written on two staves, both of which are five-line staves. The top staff contains a series of notes and rests, with a large, bold 'X' drawn over the middle section. The bottom staff is mostly empty, with the word 'Allegro' written in a cursive hand across it. The paper shows signs of age, including discoloration and some faint smudges.

*Sara Con Vez a que doí  
a la calle a la derecha:*

Pastoral {



Handwritten musical notation for a 'Pastoral' section. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes several measures with notes and rests, some of which are crossed out with diagonal lines.



sale la Nicolasa con una luz que pone sobre la mesa;

*p*

Nicolasa

Mi hermano Monifacio Monifacio siem

*Albortido*  
*En y Agnaci*  
Paco! Paco! Miédo! Monifacio Monifacio ya

pre Pontame llama

se miran Cernidos



pero yo con so flama con so flama le e podido enga-  
 gar / Calla que a quien con di dos a con di dos los enor de enu-  
 nar -  
 char -  
 Le  
 Y en casa mea de ja - do donde tengo ci-  
 Aco<sup>ta</sup> / Con que nos casa re - mos <sup>biz</sup> erro ya lo ve'



ta-do a mia mado D.<sup>o</sup> Juan a Lue  
 re-mos <sup>1<sup>or</sup></sup> que va liente Zorzar que <sup>2<sup>a</sup></sup> que  
 guito que guiti — ~~to~~ mi mono mi mo ni — ~~to~~ <sup>1<sup>or</sup></sup> ~~que~~ <sup>2<sup>a</sup></sup> ~~que~~  
 Novio tan vo ni — to que ga to que guiti — to <sup>1<sup>or</sup></sup> <sup>2<sup>a</sup></sup>  
 Cora me do'ra  
 bien que nos hi ra  
 ton zita que tal La



pero ay pero ay si se - ra ver

pero ay pero ay me enpa - tu sa

dad

raí

Lue alai Paya

No te confi

lor v. si a lar sue len en pa tu sar lar sue len en

bei sim plona me se ren da en pa ñar me se ren da

er sim plona por que te qui'e re en pa ñar por que te qui'e



ga tu lar lar en ga tu lar  
 en ga nar me en ga nar  
 re en ga nar por enga nar

Parola 1<sup>a</sup> Nio' Caranba iacaro  
 ami J. Juan me engatuara,  
 pero no que el mai bonito,  
 mai la seña suenaya;

Suena dentro el vando lin  
 y sigue la Musica 3/4

2<sup>a</sup> Parola Nio' Conque me quiere de veras? viz de veras; Agua y a sebera Nio' y vaya di como  
 haremos para poder nos casar? viz casarnos, Nio' y que el casarnos? viz pedirte a tu hermano  
 Nio' ya, viz Venirse con migo; Nio' bien, viz y vivir juntos, Nio' no mas? puer casemonos al punto,  
 viz para eso ay harto lugar; Salen los dos gar do no tanto que aqui al momento tomanos la bebi  
 dedar, viz Alcalde!! Nio' y hermanos; gar chitito pengamos la fiesta en paz.

Sigue al 2.



*3 Vandalin*

*Nico<sup>1a</sup>*

*Ay que bien to ca*  
*ay que ya viene*

*Ainue And<sup>te</sup>*

*ay que vien suena*  
*ay que ya entra*

*no he de Responder le por que*  
*quando nos Casemos que bien*

*to que mas*  
*nos hira*

*Vinte*

*vandalin*

*Viz<sup>e</sup>*  
*Ni*  
*Viz<sup>e</sup>*  
*Ni*



ce ta Ni ce ta amor de mi vi da riel  
~~ce ta Ni ce ta her mo ra omi ci da guet~~

ta — rai dor mi da si me a — cu cha rai — si me a cu cha  
~~ta — ba dor mi da. He gué a — ve ce lor — He gué a ve ce~~

rai — Ni ce — ta Ni ce ta si me — a cu cha rai — si  
~~lor — Ni ce — ta Ni ce ta gal le ras do que a tar — se hen~~  
 ya voi — puei aen trar — ya



Handwritten musical score for a song. The music is written on a five-line staff with a treble clef. The lyrics are written below the staff. The first line of lyrics is "me e cu charai - si me e cu charai - si me e cu cha". The second line of lyrics is "na sa qua sa sa - si me e cu charai - si me e cu cha". The third line of lyrics is "ya voi puei a entrar - ya". The fourth line of lyrics is "na sa".

Handwritten musical score for "Tuanito Tuanito". The score is written on three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third staff has a bass clef. The lyrics are written below the staves. The first line of lyrics is "rai" and "rai". The second line of lyrics is "Tuanito Tuanito ya puede en trar" and "Tuanito Tuanito vamos pue hablar". The third line of lyrics is "Tuanito Tuanito vamos pue hablar". The score is written in a cursive style.

El Gallo

Juanito ya puede entrar

Juanito vamos a ir a la

Juan N. Valera



1or 2.

~~o Amor que consento~~ Llego a disfrutar ~~o Amor que con~~  
1or 2 ~~o Amor que consento~~

consentido Llego a disfrutar a disfrutar

~~Allegro~~  
Sigue atrá el 6º Al'legro ~~X~~ hasta el 3º

Perola



Coplas

2/4

Allegro

2/4

Coro

Viz

Dad de la mano al punto -  
que es de la sa -  
ca sen se luego al punto -

no a la Carcel  
blan ma Claro  
gen Is torias

ei to fue un pala  
no marqua ber la  
Y no se si mi



tiempo señor Alca- de mien  
 di cho que la Do la tro ya  
 Pa dre querrà esta vo da va

te vergante que an rido mui de óeras muchos pa sa  
 verde da do yo mai de Cuatro vezei pa la Grayma  
 liente co sa que ~~ramos~~ la no so tros quer lo que impor

por muchos pa sa pel;  
 no pa la Grayma no;  
 ta quer lo que impor ta;

Allegro  
 dos vezei



*Viz?*  
 To no me *f* quiero casar

*par do*  
 Agua cil *f* luego le atad agua

*Viz?* *Paco*  
 Ved que soy hijo del Rico por eso a taros mea

plico que ten dreis mai que chupar gl

*Nico<sup>1a</sup>* *par do*  
 Con que tu me en gatu sabas con que a mi hermana enga



*viz?*

ñabá, noos te ney que azer car mai

*Par. y Paco* *viz?*

Re si ren cia Yo me e curro

*2.º* *Nico<sup>1a</sup>*

Re si ren cia Yo me a burro

*todos*

por a qui pue do e ca par por a

no le de po e ca par no le



gar.<sup>do</sup> y Paco      dentro los Payos      uno;

favor al Rey; que es a questo; muchos todos entrar,

Paco;      gar.<sup>do</sup>

Ya Cayo usted en mi vñar; de mi os abeis de acordar;

Nico<sup>1a</sup>

Conque tu Pica

rue lo me pre ten der de jar      meri

Compueta y sin Novio Como dice el Refran Co



Como que  
 pena que tormentos que  
 Todos el charco a de Costar  
 el charco a de Cos tar  
 tar a de Cos tar  
 tar a de Cos tar  
 que pena que tor  
 que



mentos ~~que varían que la mentos~~ er charco a de cor  
tor el charco a de costar a - - - a - -  
el charco a de costar a - - -  
er charco a de costar  
a - - - el charco a de costar a de cor  
el charco a de costar a de cor



*Parola* <sup>dos Payos</sup> pero que elaqueito Alcalde, <sup>se</sup> ala Carcel le llebad, y  
 quatro pares de grillos de a dos a Vos le echad, <sup>viz</sup> aunque pere el Matrimo  
 nis esto a de pesarme mai, Alcalde por Dios, <sup>Nic</sup> no lo oiga que la pague.  
<sup>se</sup> no ay piedad, <sup>viz</sup> ya con mi mano el toipronto vuestra fama a restaurar  
<sup>Nic</sup> pue bien si me dai lamano, yano tenemos que hablar; <sup>se</sup> poco a poco, dadrola anoes  
 que os suelten; <sup>viz</sup> pue aqui esta; <sup>Nic</sup> ya aqui esta la mia. <sup>se</sup> tanto pensaba escapar  
 Payo! Conque esta es boda, <sup>se</sup> si Amigos, <sup>Payos</sup> Pue vamos la a celebrar con los villancicos  
 Nuevos; <sup>todos</sup> muy bien pensado empezar; )

# Villancico

Allegro



Nico y vize.

En Madrid la noche

por el paco, Yo no quiero otro aqui

buena muchos que conozco y  
naldo ena queta navidad

los d. Angeles

chi  
ca

los hom

chi  
ca



Handwritten musical score on aged paper, featuring multiple staves with lyrics in Spanish. The lyrics include:

Con perdize y Be su - - - gos hazer  
si no llenar cada di - - - a de sa  
ton chi ton  
llad ca llad  
ton chi ton  
llad ca llad  
suelen cola cion hazer suelen co - - la cion  
llina mi corral de Salina mi - - Corral  
fuego de  
Bueno se  
fuego de  
Bueno se  
fuego de  
Bueno se

At the bottom, there are additional notes: *rimo*, *le po*, *le*, and *Bueno se*.



Handwritten musical score for a song, featuring multiple staves with lyrics in Spanish. The lyrics include "Dios", "viva la noche buena", "viva viva viva", and "mañana es claro día". The score is written in a cursive style with various musical notations including notes, rests, and bar lines. There are some corrections and markings on the staves, such as a large "X" over a section of the first staff and a "v" over a section of the second staff.

*Dios*  
*viva la noche buena*

*viva viva viva*  
*mañana es claro día*  
*viva viva viva*  
*viva viva viva*



Handwritten musical score for a choir, featuring multiple staves with lyrics in Spanish. The lyrics include "viva viva viva", "en ella principi", "Ha alegría", and "pió en principio". The notation includes various musical symbols such as notes, rests, and bar lines, along with dynamic markings like *ff* (fortissimo).

Lyrics visible on the staves:

- viva viva viva*
- en ella principi*
- Ha alegría*
- en ella principio en ella principi*
- viva viva*
- en ella principi*
- viva viva*
- en ella principi*
- pió en principio*
- pió en principio*
- pió en principio*
- pió en principio*



Handwritten musical score for a piece titled "Suene el tam bor". The score is written on ten staves, with the first five staves grouped by a large brace on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *fe* (forte). The lyrics are written below the notes, featuring the phrase "Suene el tam bor" repeated several times, followed by rhythmic patterns like "tan tan tan", "ton ton", "to to ro ton ton ton ton", and "to to ro ton ton ton ton". The score concludes with a double bar line and a final note.

Suene el tam bor tan tan tan  
Suene el tam bor el tam bor ton ton  
Suene el tam bor ton to ro ton ton ton ton  
Suene el tam bor to to ro ton ton ton ton  
ton ton ton ton ton ton ton ton  
to to ro ton ton ton ton to to ro ton ton ton ton ton ton  
to to ro ton ton ton ton to to ro ton ton ton ton ton ton



Handwritten musical score for a song, featuring multiple staves with notes and lyrics in Spanish. The lyrics include "ta tara tan tan tan tan tan", "to to ro ton ton ton ton ton", "lai Campa ni", "lai Campa ni llay", "tin tin tin", and "lai Campa ni llay". The score is written in a cursive style on aged paper.

ta tara tan tan tan tan tan

to to ro ton ton ton ton ton

lai Campa ni

lai Campa ni llay

lai Campa ni

lai Campa ni llay

tin tin tin

lai Campa ni llay

lai Campa ni llay



tin tiri tin tin tin tin tin tiri tin tin tin tiri tin tin

tin tin tin tiri tin tin tin

tin tin tin tiri tin tin tin tin

tan tan tan

tin tiri tin tin tin tin tin tin tin tin tin

tin tin tin tin tiri tin tin tin tin tin

tin tin tin tin tiri tin tin tin tin

tan tan tan tan tan tan tara tan



Handwritten musical score on ten staves. The notation includes various notes, rests, and bar lines. The lyrics are written below the staves.

tin  
tin  
tin  
tan

*par do*  
y can te el gallo y can te el Gallo

Can te Can te bien bien bien  
Can te Can te bien bien bien  
Can te Can te bien bien bien

quiquiriqui quiquiriqui

le



Viz:

17

Ya ora todos Unidos si si si obsequien a Madrid a ma  
ya ora todos Unidos si si si obsequien a Madrid ama  
drid tan tan tin tin tin ton ton qui qui ri qui  
qui



tan tin tiri tin viva la noche

ton toro ton qui qui rí qui

viva viva viva

buena viva también Madrid

viva viva viva viva



*vive* *Nico<sup>1a</sup>*

*viva Madrid* *a - - - a - - -*

*viva Madrid*

*viva Madrid*

*viva Madrid* *perdo* *a - - -*

*vive* *Nico<sup>sa</sup>*

*viva Madrid* *a - - - a - - -* *viva Ma*

*viva Madrid* *viva Ma*

*viva Madrid* *perdo* *viva Ma*

*viva Madrid* *a - - - viva Ma*



viva la Noche buena y viva Madrid Madrid Ma  
 viva la Noche buena y viva Madrid Madrid Ma  
 viva la Noche  
 viva la Noche buena y viva Madrid Madrid Ma

viva la Noche buena y viva Madrid Madrid Ma  
 viva la Noche buena y viva Madrid Madrid Ma  
 viva la Noche  
 viva la Noche buena y viva Madrid Madrid Ma

Al Segno  
Ayuntamiento de Madrid











+

Conadilla General;

La simple, y el Petimetre

//



Segue

Cro de Paya<sup>t</sup> y Payos;

Allegretto

Payad

Viva la Noche Buena - - , Viva que viva

Viva viva el Alcalde - - Viva que viva

viva que viva - ya la mira del gallo si si si

Liga él con tento - - - que esta Noche es lo cura si si si

Viva que viva - - - que procura el contento si si si

si ga la broma - - - - ya la mira del pallo si si si



si vamos a prisa  
 si el tener se lo  
 si de nuestra villa  
 si vamos que es ora  
 ya la mira del gallo  
 que tanta noche es lo cura  
 que procura el contento  
 ya la mira del gallo

vamos a prisa  
 el tener se lo  
 de nuestra villa  
 vamos que es ora

Pero la y  
 se repiten al seg.º



Villancico

Nicolasa y Vizense

Allegro

Las 4.<sup>as</sup> Mujeres

Los ombres:

Alte

Paco Ramos

Ni<sup>o</sup> y viz<sup>o</sup>

En Madrid la Noche buena muchos que conozo

Spr. y Paco.. Yo no quiero otro Aguinaldo en aquesta Navi



yo o ro

dad, en a

chi ton chi ton

Con Per

dad, en a

chi ton chi ton

sino

chi ton chi ton

Dize y Be su - - - gos hazer suelen Colacion hazer

llenar cada di - - - a de Sallina, el Corral de Sa

dize



Sue len Co - - - la cion;

llina el - - - Corral;

fuego de Dios  
bueno se ra

fuego de Dios  
bueno se ra

se po

viva

viva la Noche buena

viva viva



The image shows a handwritten musical score on aged paper. The score is written in brown ink and consists of several staves. The lyrics are in Spanish and include the word "viva" repeated multiple times. The music is written in a style typical of 19th-century manuscript notation, with various note values, rests, and bar lines. The lyrics are written below the staves, and some words are written above them. The score is divided into measures by vertical bar lines. The paper shows signs of age, including some staining and wear at the edges.

*viva*  
ma quel mar Claro dia  
*viva* *viva viva viva*  
*viva*  
*viva*  
eria *en ella principio en ella princi*  
*viva viva viva* *en ella princi*



pio en principio principio  
pio en principio principio  
pio en principio principio

Suene  
Suene el tambor el tambor  
Suene el tambor el tambor



tan tan tan tan tan tan tan

ton ton ton ton ton ton ton

ton toro ton ton ton ton ton toro

ton toro ton toro ton toro

tan tan tan tan tan tan tan

ton ton ton ton ton ton ton

ton ton ton ton ton ton ton

toro ton



Handwritten musical score for a song, featuring multiple staves with lyrics and musical notation. The lyrics are written in Spanish and include the words "Lai Campani Hay", "Lai Campani", "fin tin tin tin", "Hay", "tin tin", "fin fin tin tin", "tin tin", and "tan tan". The notation includes various musical symbols such as notes, rests, and bar lines. The score is written on aged, slightly yellowed paper.

Lyrics: Lai Campani Hay, Lai Campani, fin tin tin tin, Hay, tin tin, fin fin tin tin, tin tin, tan tan.



tin tiri

tin tin tin tin tiri tin tin tin

tin tiri tin tin tin tin tiri

tan tan tan tan tan

tin tiri tin

tin tin tin tin

tan tara tan

Largo

y Canta el



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics in Spanish. The lyrics include "Cante", "gallo y Cante el gallo quiquiri qui", "bien, bien bien", and "Ya ora todos unidos siii". The notation includes various note values, rests, and dynamic markings like "p".

*Cante* *Cante*

gallo y Cante el gallo quiquiri qui

*p*

*bien, bien bien*

*Ya ora todos unidos siii*

quiquiri qui *Ya ora todos unidos siii*



Handwritten musical score for a song. The score is written on five staves. The first two staves are for the vocal melody, and the last three staves are for the guitar accompaniment. The lyrics are written below the staves. The music is in a simple, folk-like style with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are in Spanish and describe a love for Madrid.

ri obsequien a Madrid a Madrid  
a Madrid  
ri obsequien a Madrid ama driad  
tan tan tin tin tin tin tin tin tin tin tin tin  
ton tora ton ton ton ton ton ton ton ton ton ton  
qui qui ri qui qui qui qui qui qui qui qui qui



Handwritten musical score for a song, featuring multiple staves with lyrics in Spanish. The lyrics include "viva la noche", "viva viva", and "viva tambien Madrid". The score is written on aged paper with multiple staves and includes various musical notations such as notes, rests, and accidentals.

tan  
tin tin tin  
ton ton ton ton ton ton  
qui qui ri qui qui qui  
viva  
buena  
viva viva viva  
viva viva viva  
viva la noche  
viva viva  
viva tambien Madrid  
viva viva



*Viz!* *Nicosa*

*viva Madrid*

*viva*

*viva viva Madrid*

*Viz!* *Nicosa*

*viva Madrid*

*par. d.*

*a - - -*

*viva Madrid*

*a - - -*



Handwritten musical score for the first system of the song "Viva Madrid". The system consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a treble clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The lyrics "Viva Madrid viva la noche buena y viva Ma" are written across the staves. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and bar lines.

Handwritten musical score for the second system of the song "Viva Madrid". The system consists of five staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a treble clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The lyrics "drid Madrid Madrid" are written across the staves. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and bar lines.







Ayuntamiento de Madrid 1200045790



t

Violin 1<sup>o</sup>

Fon. General.

La simple, y el Petimetre





*Parola*  
*y Al segno. y*  
*Parola.*



Handwritten musical score for a piece in G major, 3/8 time, marked 'And.' (Andante). The score is written on ten staves. The key signature is one sharp (F#). The tempo is marked 'And.' and the dynamics range from piano (p) to forte (f). The piece concludes with a double bar line and the instruction 'Allegretto'.



*Pastoral.*

The musical score is written on ten staves. The first staff begins with the title *Pastoral.* and a key signature of one sharp (F#) and a 6/8 time signature. The notation is in a cursive, handwritten style. The first staff has a double bar line with a slash through it. The second staff has a *p* marking. The third staff has a *vo.* marking. The fourth staff has a *p* marking. The fifth staff has a *f* marking. The sixth staff has a *p* marking. The seventh staff has a *f* marking. The eighth staff has a *p* marking. The ninth staff has a *pmo* marking. The tenth staff has a *Parola.* marking. The score ends with a double bar line and a small circle below it.



# Preludio al Vandalin

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

The musical score is written on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'And.<sup>te</sup>'. The notation includes various musical symbols such as notes, rests, and dynamic markings. The second staff has a 'rit.' marking at the beginning. The third staff has a 'f.' marking. The fourth staff has a 'p.' marking. The fifth staff has a 'fmo' marking. The score concludes with a double bar line and a final flourish.

Se rep.<sup>te</sup> al segno  $\times$  al 6  
era el 3

Parola.



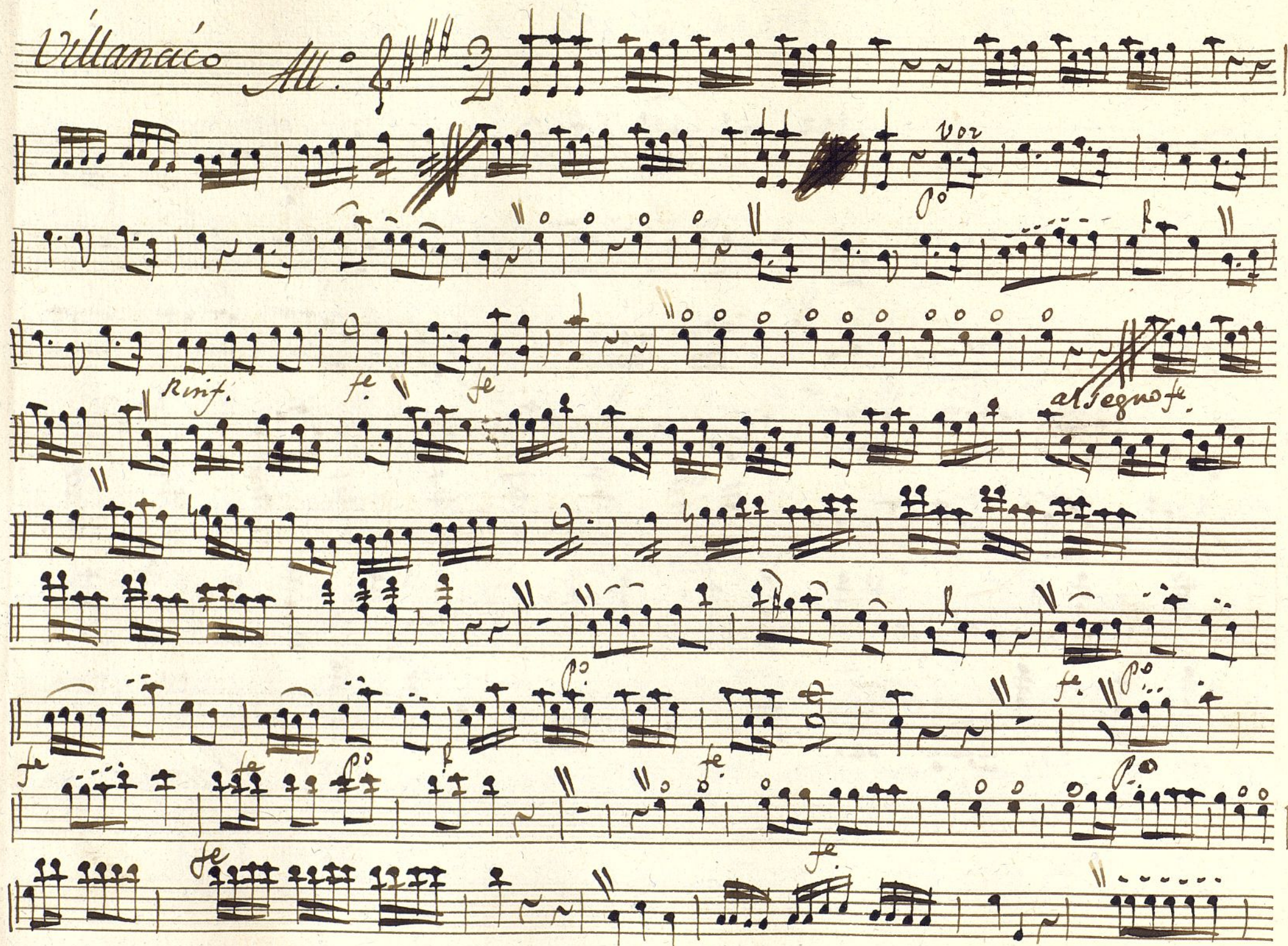




*po.* *ring.* *fe* *ma vivo* *fe*

*Parola.*



*Villancico* *All.* 



A handwritten musical score on six staves. The notation is in brown ink and includes various musical symbols such as notes, rests, and dynamic markings. The first five staves contain dense musical notation with frequent beamed notes and slurs. The sixth staff begins with some notation but is followed by a large, dark, scribbled-out section. Dynamic markings like *fe* and *po* are visible throughout the score.







Violin Primero

Conadilla General;

La Simple, y el Petimetre;



*Allegretto*  $\text{H}\flat$   $\frac{3}{8}$

Handwritten musical score for a piece titled "Allegretto" in F major and 3/8 time. The score consists of eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is written in a cursive, handwritten style. The first four staves contain dense, fast-moving melodic lines with many beamed notes. The fifth staff has a double bar line and a repeat sign. The sixth staff continues the melody. The seventh staff ends with a double bar line and a repeat sign. The eighth staff is a single measure. The score is written on aged, slightly yellowed paper.

*Parola*  
*y al segno #*

*Parola*



And no 3

Allegro

Vola



*Pastoral*

*Parola*



Preludio del Vándilín

[illegible]

Se ne sia al segno ~~X~~ del 8  
asta el  $\frac{3}{4}$ .

asta el 3  
4.

Pavlova



*Allegretto* 2/4

*staccato*

*Allegro*  
*dos vezes*

*pmo*





Parola

Voti



*Villancico* *Allegro*  $\text{G}\sharp\text{F}\sharp$  3/4

The musical score is written on 12 staves. The first staff begins with the title 'Villancico' and the tempo 'Allegro', followed by the key signature of two sharps (G major) and the time signature of 3/4. The notation is dense, with many beamed notes indicating a fast tempo. A large portion of the second staff is obscured by heavy black ink. Various musical symbols are present, including slurs, accents, and dynamic markings like 'p' and 'f'. Some non-standard markings, such as 'le' and 'se', are also visible, possibly indicating ornaments or specific performance instructions. The paper is aged and shows signs of wear.



A handwritten musical score on six staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are several double bar lines with repeat signs (two vertical lines with dots) throughout the piece. Dynamic markings such as 'p' (piano) and 'f' (forte) are visible. The second staff continues the melodic and harmonic development. The third and fourth staves show more complex rhythmic patterns with frequent beaming. The fifth staff ends with a large, dark, scribbled-out section, possibly indicating a correction or a deletion. The sixth staff contains a few notes and rests, followed by a double bar line.



Ayuntamiento de Madrid 10

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Violín Segundo

Conadilla General:

La Simple, y el Petimetre



*Allegretto* 3/8

Parola ya! segno & Parola



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking "And<sup>te</sup>" and the time signature "3/8". The score contains several measures of music, some of which are crossed out with a diagonal line. The final staff concludes with the tempo marking "Allegro" and a double bar line. The word "Vinti" is written in the right margin below the final staff.



*Allegretto* &# 6/8

Parola



Preludio del Vandalin:

3

*Allegro Andte* 3/4

*ps* *voz* *Virle*

*Virle*

*ps*

30

*fmo*

se despierte al segno ~~del~~ 8.  
hasta el 3/4

Parola



*Coplas* Allegretto & # 2/4

*Stacatto* *voz*

*Allegro* *dos veces*

Handwritten musical score for a piece titled "Coplas". The score is written on ten staves. It begins with the title "Coplas" and the tempo "Allegretto" in 2/4 time with a key signature of one sharp (F#). The first staff has a "Stacatto" marking. The second staff has a "voz" marking. The third staff has a "p" marking. The fourth staff has a "f" marking. The fifth staff has a "p" marking. The sixth staff has a "p" marking. The seventh staff has a "p" marking. The eighth staff has a "p" marking. The ninth staff has a "p" marking. The tenth staff has a "p" marking. The score ends with a double bar line and a repeat sign. The tempo changes to "Allegro" and "dos veces" at the end of the fourth staff.



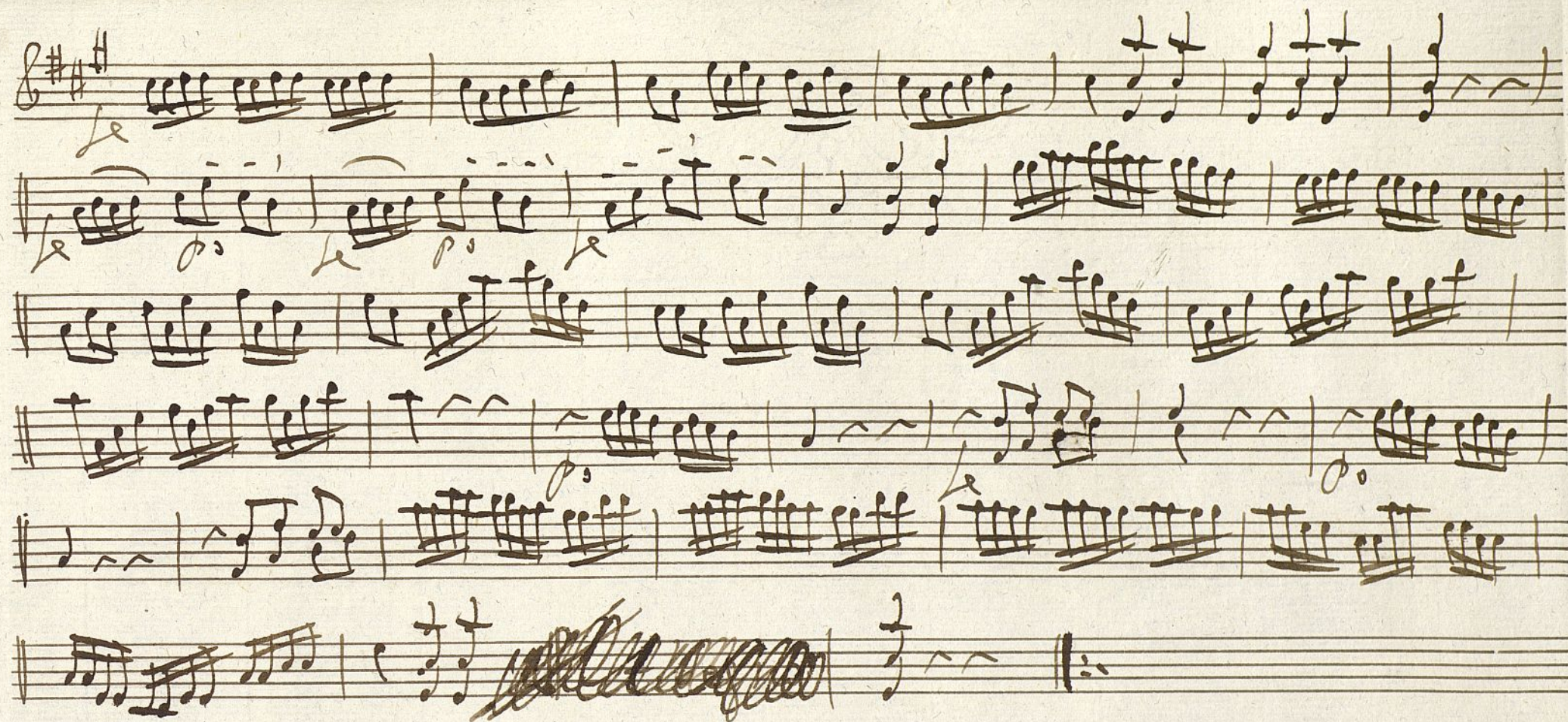
Handwritten musical score on seven staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a "Vire" marking. The fourth staff has a "Mou vivo" marking. The sixth staff has a "3" marking. The seventh staff ends with a double bar line and a "Parola" marking.

Parola vatti



*Villancico* *Allegro*  $\text{G}\sharp\text{G}\sharp$   $\frac{3}{4}$











t

Violin 2.

Son. General

La simple, y el Petimetre  
ff.



*Alleg<sup>ro</sup>*

*Parola y al segno X y Parola.*



*And no* 3/8 *fe po fe po fe*

*voz*

*Inf.*

*Allegro.*



*Allegro*  $\text{70}$   $\frac{6}{8}$

*von*

*fe*

*fe*

*p*

*p*

*p*

*p*

*p*

*p*

*Parola*



*Preludio del Vandalin*

*Menuet And.<sup>te</sup>*  $\text{3/4}$  *p<sup>o</sup>* *no* *Rinfe*

*Rinfe* *fe*

*no* *p<sup>o</sup>*

*fe*

*p<sup>o</sup>*

*Walter Part*

*Rep.<sup>te</sup> al Segno  $\text{6/8}$*   
*hasta el 3*

*Parola.*



*Coplas Allegro*

Handwritten musical score for a piece titled "Coplas" in 2/4 time, marked "Allegro". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "Stao von po fe po" are written above the first staff, and "Allegro no for mai" is written above the fourth staff. The score concludes with a double bar line and a repeat sign.

Stao von po fe po

Allegro no for mai



Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Parola." is written in cursive below the sixth staff.

Dynamic markings and text within the score include:

- fe.* (first staff, first measure)
- po* (first staff, second measure)
- Rinf.* (second staff, first measure)
- fe* (second staff, fifth measure)
- po* (second staff, eighth measure)
- mas vivo* (third staff, eighth measure)
- fe.* (third staff, ninth measure)
- fe.* (fourth staff, eighth measure)
- fe.* (fourth staff, ninth measure)



*Villancico* *All.*  $\text{G major}$   $\frac{3}{2}$

The musical score is written on ten staves. The first staff begins with the title *Villancico*, the tempo marking *All.*, the key signature of G major (one sharp), and the time signature of 3/2. The notation includes a variety of note values, rests, and articulation marks. Dynamic markings such as *p* (piano), *f* (forte), and *pizz* (pizzicato) are used throughout. Performance instructions like *Ritmo* and *arpeggio* are also present. The manuscript shows signs of age, including ink bleed-through and some corrections.



A handwritten musical score on six staves. The notation is in brown ink and includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a forte (*f.*) marking. The second staff contains several dynamic markings, including *f.*, *pp.*, and *f.*. The third staff continues the melodic line. The fourth staff features a *pp.* marking. The fifth staff has *f.* and *pp.* markings. The sixth staff concludes with a large, dark scribble over the final notes, possibly indicating a correction or deletion. The paper is aged and shows some staining.







Oboe Primero

Mus 163-7

Conadilla General; La simple, y el Petimetre

Allegretto  $8\frac{3}{4}$

Parola ya! Segno;

$\frac{2}{4}$  And.<sup>ro</sup> fare 1 //



*Pastoral*  $\text{G}\sharp$   $\frac{6}{8}$

*Parola*

$\frac{3}{4}$  *Mimosa del Vandalin fa ce //*

*Se repite al segno ~~X~~ del  $\frac{6}{8}$ .* *Parola*



*Coplas* *Allegretto*  $\text{G}\sharp\text{A}$   $\frac{2}{4}$

*Allegro dos veces*

*Volte*



*Mar vivo*

*Solo*

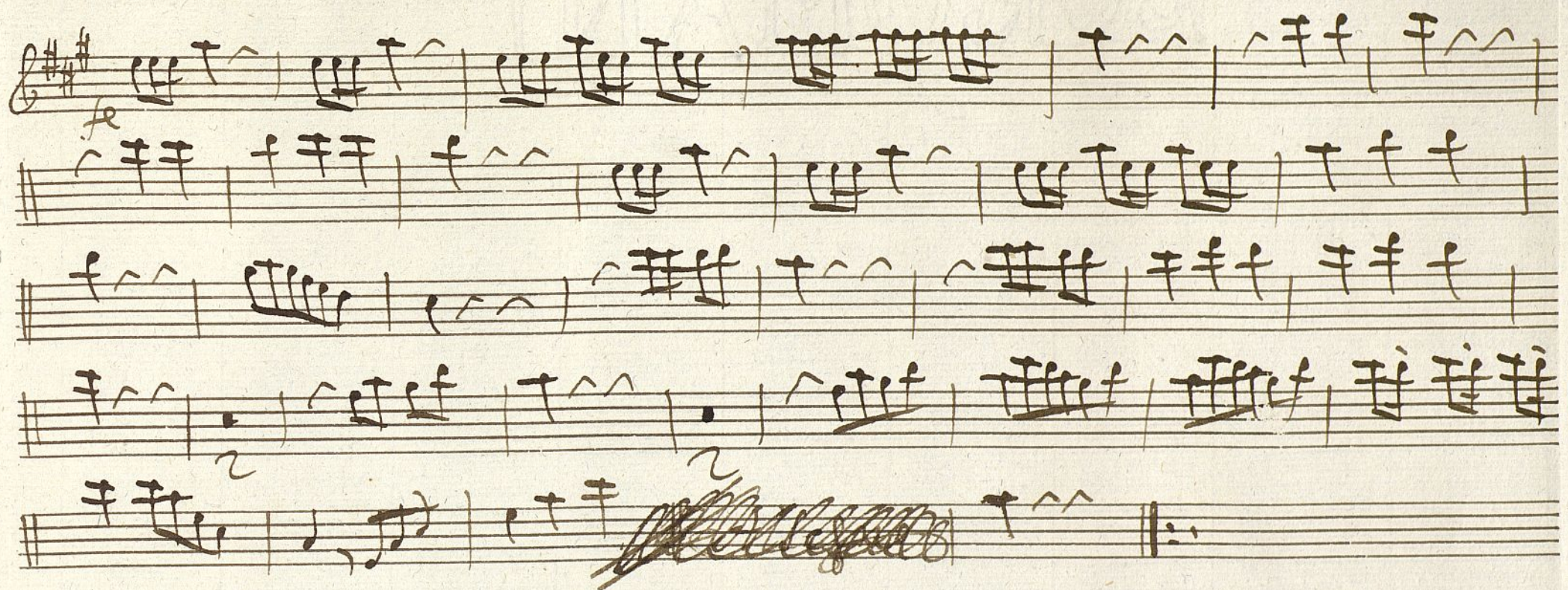
*Parola*

*Villancico Allegro*

*Allegro*

*Solo*











Oboe Segundo

Mus 163-71

Conadilla General; La Simple, y el Petimetre;

*Allegretto*  $\text{G} \# \frac{3}{4}$

no

2

6

Parola, y al Segno;

*2<sup>a</sup> And.<sup>no</sup> tarce.*



*Pastoral*  $\text{G}^\#$   $\frac{6}{8}$

7

16

9

9

9

9

9

Parola

*Minne del Vando lin farce //*

*Se repite al segno ~~X~~ del 6*

*Parola*



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

*Segno* *dos vezes*

*Solo*



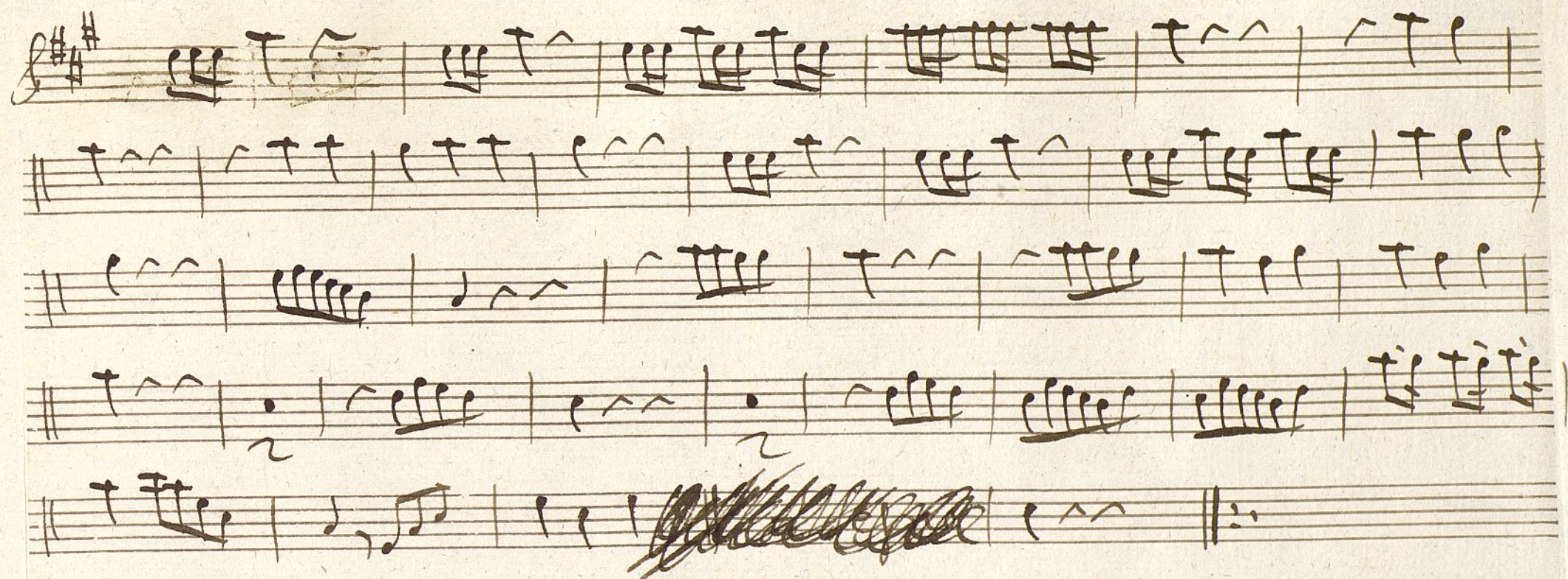
*Mau vivo*

*Parola*

*Villancico Allegro*

*argento*











*Trompa Primera*

Mus 163-7 1

*Conadilla: General, La simple y el Petimetre*

*Allegretto*  $\text{C}:\sharp \frac{3}{4}$

$\text{C}:\sharp$

$\text{C}:\sharp$  *non*

$\text{C}:\sharp$

$\text{C}:\sharp$

$\frac{2}{4}$  *And<sup>no</sup> tore*



*Pastoral*  $\text{C}=\sharp \frac{6}{8}$

*Parola*

*Minue del Vandalin taze //*

*Se Vespere al segno  $\times \frac{6}{8}$  y Parola*

*Coplas Allegretto*  $\frac{2}{4}$

*Allegro dos veces*

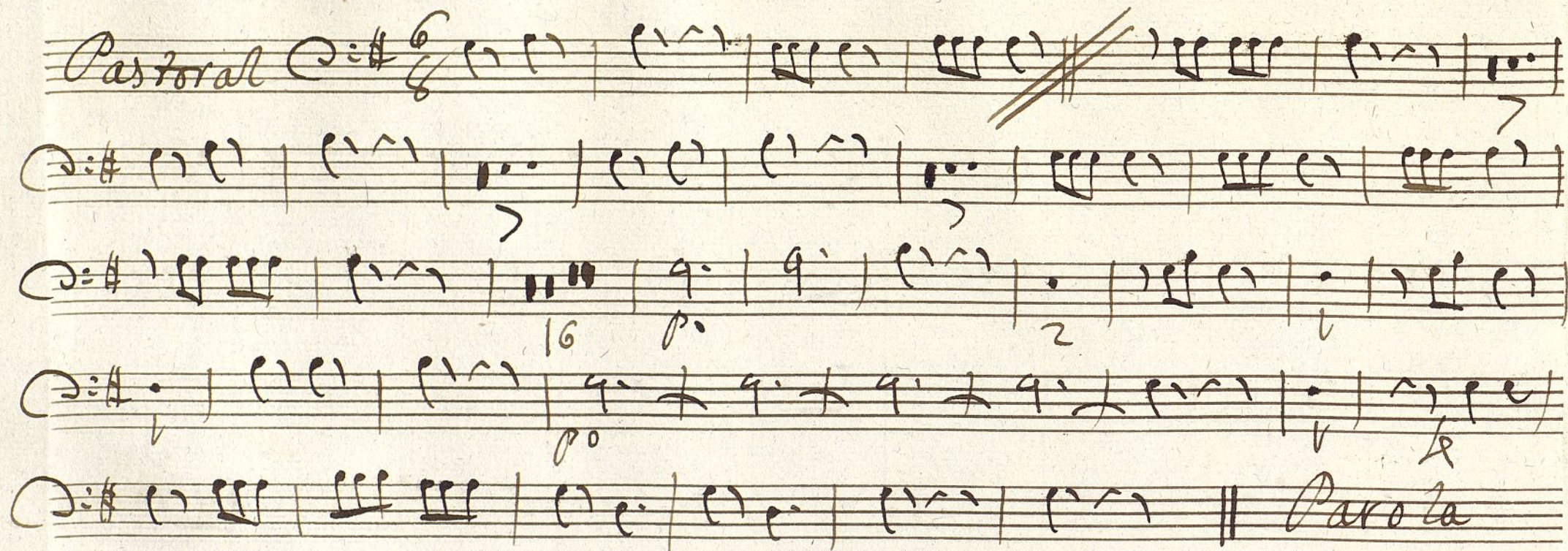


Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The score contains several measures of music, including a triplet of eighth notes in the first staff and a triplet of eighth notes in the fifth staff. The notation is written in a cursive, handwritten style.

Parola  
Volsi



Pastoral

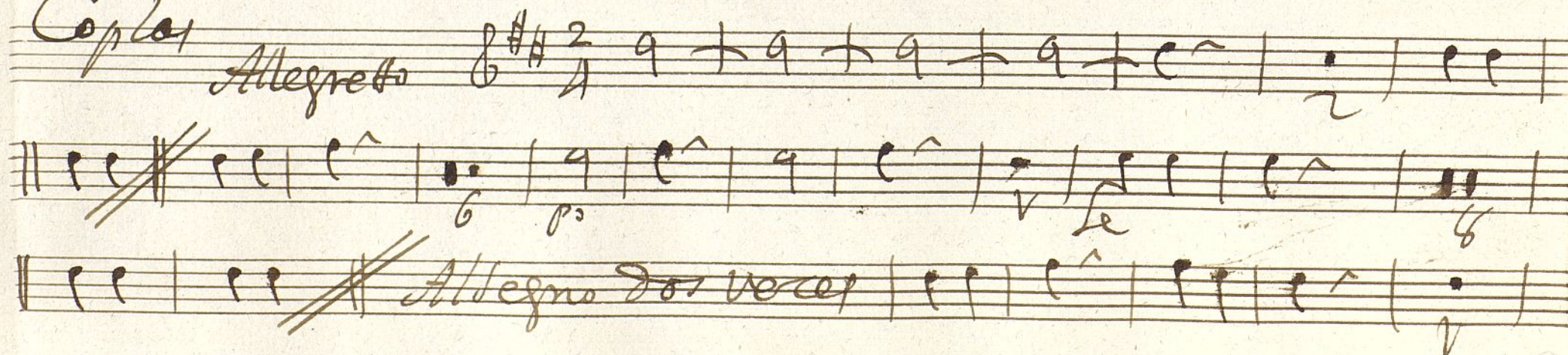


Minue del Vandalin fa ze //

Se Vespite al segno ~~X~~ 8. y Parola

Copied

*Allegretto*





Handwritten musical score for a piece titled "Ayuntamiento de Madrid". The score is written on seven staves. The first staff is in treble clef with a key signature of two sharps (F# and C#). The music consists of various note values, rests, and dynamic markings. The second staff begins with a "p" (piano) marking. The third staff has a "p" marking. The fourth staff has a "p" marking and a "Mauvivo" (Mauvivo) marking. The fifth staff has a "p" marking and a "Mauvivo" marking. The sixth staff has a "p" marking and a "Mauvivo" marking. The seventh staff has a "p" marking and a "Mauvivo" marking. The score ends with a double bar line and the word "Parola" written in a large, stylized script.

Parola

Volta



Villancico Clarines

Handwritten musical score for Clarines, titled "Villancico". The score is written on ten staves. The first staff includes the title "Villancico" and the instrument "Clarines". The key signature is G major (one sharp) and the time signature is 3/4. The score contains various musical notations, including notes, rests, and dynamic markings such as *pp*, *po*, and *allegro*. There are also some crossed-out sections and a large, illegible scribble at the bottom of the page.



Trompa segunda

+

Mus 163-7

Conadilla General, La simple y el Petimetre

Allegretto  $C \sharp \frac{3}{4}$

Parola y al segno

$\frac{2}{4}$  Andante fare //



*Pastoral*  $\text{C}:\sharp$   $\frac{6}{8}$

*Minue del Vando lin farze //*

*Se Repite al Segno*  $\times \frac{6}{8}$  *Parola*

*Coplas Allegretto*  $\text{C}:\sharp$   $\frac{2}{4}$

*Allegretto*  
*dos veces*



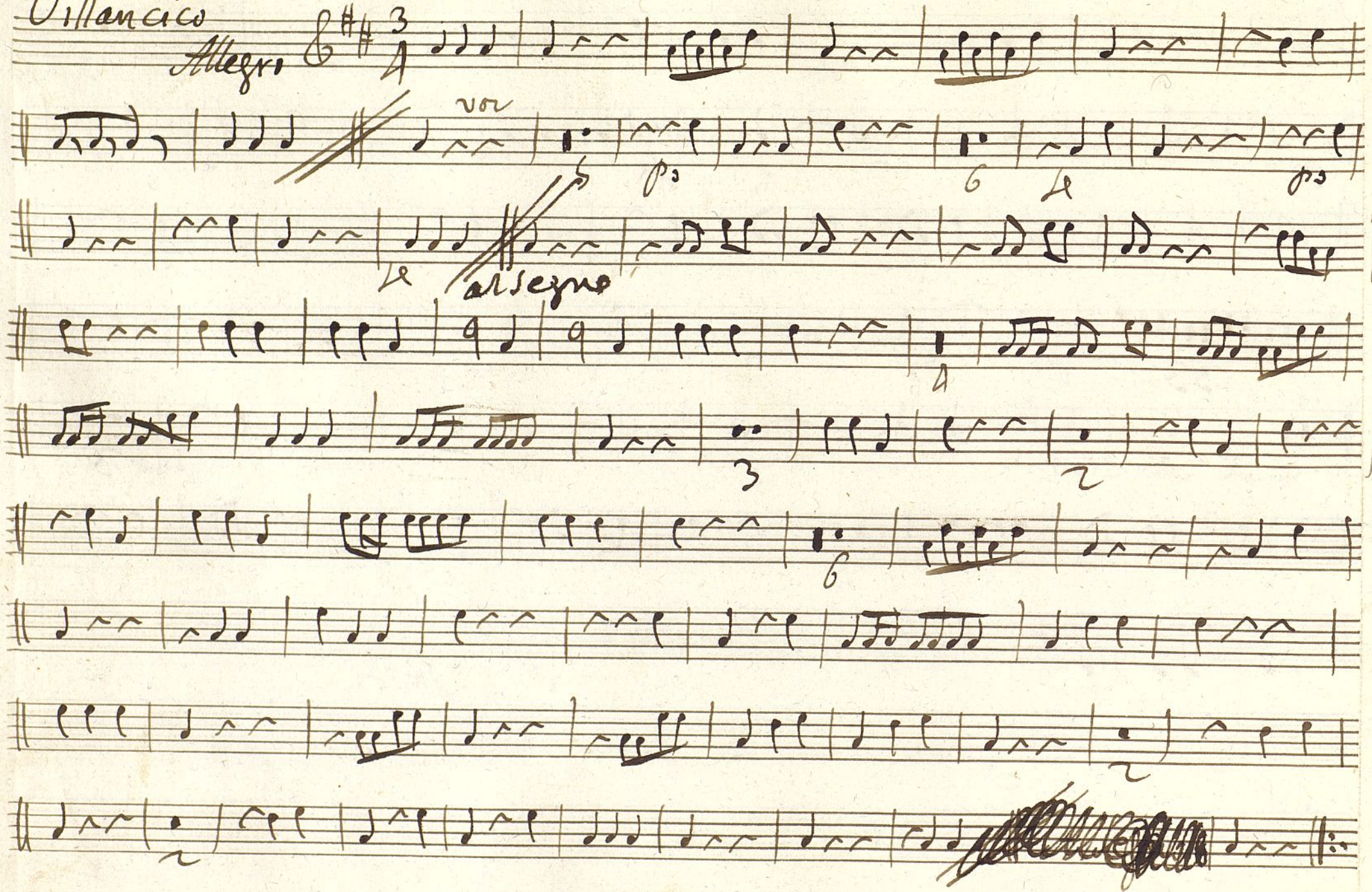
Handwritten musical score on seven staves. The first staff has a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings like 'p' and 'f'. The fifth staff has the tempo marking 'Allegro vivo' and the number '33'. The sixth staff ends with the word 'Parola' and the seventh staff with 'Volti'.



Villancico Clarinet

Allegro

3/4





— + —  
Contrabajo, y Violon

Conadilla General

La Simple, y Petimetre;  
//



*Allegretto*  $\text{C}:\sharp$   $\frac{3}{4}$

Parola y al segno; Parola



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/8, 2/4), and dynamic markings (p, f, p<sub>o</sub>, *for*, *le*, *rinke*). The score is written in a cursive, handwritten style. The first staff begins with the tempo marking "And<sup>te</sup>". The second staff has a double bar line and the word "for" written above it. The third staff has "p<sub>o</sub>" written below it. The fourth staff has "le" written below it. The fifth staff has "rinke" written below it. The sixth staff has "p<sub>o</sub>" written below it. The seventh staff has "le" written below it. The eighth staff has "rinke" written below it. The ninth staff has "Allegro" written below it and "Volte" written to the right. The tenth staff is empty.



*Allegretto Pastoral*

A handwritten musical score on ten staves. The first staff is titled 'Allegretto Pastoral' and begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score is written in a cursive, handwritten style. The final staff contains the text 'Pastoral, y Preludio del Vandalin;' followed by a double bar line.



*Minue Andte*  $\text{C}:\flat$   $\frac{3}{4}$

*Se Repite al segno  $\times$  el  $\text{C}$ , hasta el  $\frac{3}{4}$ .*

*Parola*



*Coplas* Allegretto C: # 2/4

Handwritten musical score for "Coplas" in C major, 2/4 time, marked Allegretto. The score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as "fe" (forte), "p" (piano), and "f" are present. A double bar line with a slash appears after the fourth staff. The fifth staff contains the instruction "Al Segno dos vezes". The score concludes with a final cadence on the tenth staff.



Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'p' and 'f'. The key signature has two sharps (F# and C#). The piece concludes with the word 'Parola' written in a large, cursive hand.



# Villancico

*Allegro*

$\text{C} \sharp \sharp \frac{3}{4}$

Handwritten musical score for Villancico, Allegro, 3/4 time, C major. The score consists of 10 staves. It features various musical notations including notes, rests, and dynamic markings such as *p*, *f*, *ff*, *p0*, *le*, *vz*, *vib*, and *allegro*. There are also some crossed-out sections and a *vz* marking above a staff. The notation is in a historical style with some ink bleed-through and corrections.







Ayuntamiento de Madrid<sup>10</sup> 120005790



Contrabajo Soprano

Conadilla General

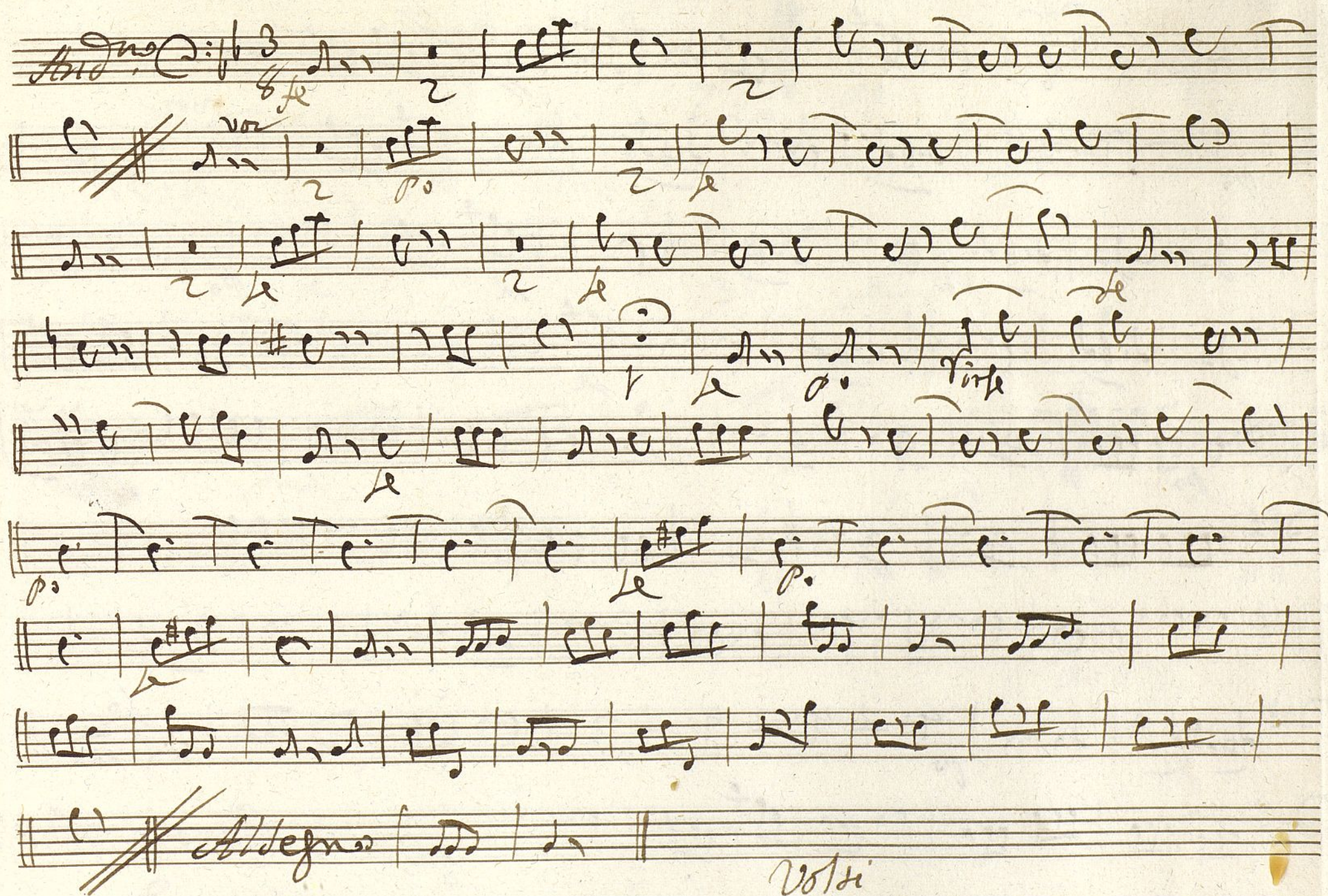
La Simple, y Petimetre;



*Allegretto*  $\text{C}:\sharp$   $\frac{3}{4}$

*Parola y al segno; Parola*







*Pastoral*

*Parola y Preludio  
del Van Dolin*



*Minue And.<sup>te</sup>*  $\text{C}=\flat$   $\frac{3}{4}$

*Violle* *Violle* *le* *30* *le* *po*

*mo*

*Se Repite al segno  $\frac{6}{8}$  hasta el  $\frac{3}{4}$*

*Parola*



*Coplas* *Allegretto*  $\text{C}=\text{F}\#$   $\frac{2}{4}$

*Allegretto*  
*dos versos*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

Key markings and annotations include:

- ps* (piano) at the beginning of the first staff.
- 3* (triplets) above the first and fourth measures of the first staff.
- Virte* (virtuoso) written below the first staff.
- ps* (piano) written below the second staff.
- Ma vivo* (Molto vivo) written above the fifth staff.
- 3* (triplets) above the sixth measure of the sixth staff.
- 3* (triplets) above the first measure of the seventh staff.

The score concludes with a double bar line and the word *Parola* written in large, cursive script.



Villancico

