

LASERNA, Blas de

La venida del soldado.

Tonadilla a 4.

Apte ms.

partitura (2 violines y una hoja suelta)

violin 1^o

violin 1^o

violin 2^o

violin 2^o

violin 2^o

oboe 1^o

oboe 1^o

oboe 2^o

Trompa 1^o

Trompa 1^o

Trompa 2^o

Trompa 2^o

clarín

Bajo

Bajo

Bajo

Final violin 1^o

Final violin 1^o

Final violin 1^o

Final violin 2^o

Final violin 2^o

Final violas.

Final Flauta y oboe

Final oboes

Final cornetas.

" trompa 1^o

" Trompa 2^o

" cornetas.

LASERNIS, Blas de

la venida del Soldado (continuación).

Final fogates.

Final Fgtes.

Final trombón 1º y 2º

Final violoncello y bajo.

Final violoncello y bajo.

Final tambores



Voz y Bajo 1.
 Violin 1.^o 1.
 Violin - 2.^o 1.
 Bajo 1.
 Oboes - 2.
 Trompas 2.
 Clarin 1.
 Fagot 1.

La Venida del Soldado

Sonadilla à 4.



del M^{tro} La Serna Compta
 para la Cèlebre Loren^a
 Correa

188-6

La Venida del Soldado // *Donadilla a //*

Mutacion

Callé, aparrá

All: no mucho

Handwritten musical score for 'La Venida del Soldado' and 'Donadilla'. The score is written on five staves. The first staff is the title line. The second staff is the first system, starting with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The third staff is the second system, starting with a bass clef and a key signature of one sharp (F#). The fourth staff is the third system, starting with a treble clef and a key signature of one sharp (F#). The fifth staff is the fourth system, starting with a bass clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *f*. There are also handwritten annotations like *xu* and *mis*.

Perico

Ses pues de tras ~~el~~ mesade Guerray tra ba jos Co mo en Con tra

rea - mi Due ño a ma do la de je tan po bre cuando ~~ra~~ al Can po

y ya no ten dra ni un par de ra pa tos Con un co - de

gon chi qui ~~to~~ hon rra do ga na da su vi da ~~de~~ es la do

~~de~~ Sobres ta ra fiat ta de to do y de pen sar lo

~~mucho~~ de pena llo ro y de pen sar - lo me os lo to do ro

~~y de pen sar lo~~

Alto

3^a de pen sar lo meo ~~de~~ ~~pe~~ ~~na~~ ~~do~~ ~~ro~~ ~~no~~ mea sustanna

ma la dea vintey Cua ~~tro no mea sustanna re~~ ~~der vintey Cua~~

dea vintey Cua ~~tro~~ y mea sus tan sus
y así con rien do a ver a mi ma ~~re~~

ries ru gos y sus tra ba jos jos ~~to~~ y mea sus tan sus ries
a ver a mi ma ru

gos y sus tra ba jos y mea sus tan sus res
ja marchaal mo men to a ber ami ma ru gos y sus tra
ja marchaal mo

ca men to *al. signo*

Mutacion de Casa decente

3

Allo

Lorenzo

des de q. mi sol da do se fue a la que rra

des de q. mi sol da do se fue a la que rra se fue a la guerra

se fue a la guerra e pa la donna vi da e pa la donna vi da

de una Mar q. sa de una Mar q. la me vi si tan mul ton los

y pagansu vi si tas de modo q. me en Puen to con tentay ri ca con

Wien

ten tay ri ca Los engaña to dos y de mufa vo res. nin gu no des fru ta
pues se - ña los hom - bres me - dio mas se gu ro
de su ge tar los qu ó fre cer los siem pre mas mun ca
dar los mas mun ca dar los

Parola //

Lorenza

Aun la christan y aun gallego es a quien prefiero hoy dia
uno paga con entieres; el otro paga con sisas
Pero el soldado me ha escrito q' esta tarde llegaria:
y es necesario advertirles q' mi novio sus visitas;
por q' el soldado tiene un genio q' si los pillan fraganti
pagaremos los tres con una paliza;
les dire' q' es mi marido; pues si que es novio aberigan
me embiaran novata con raxon // llaman //

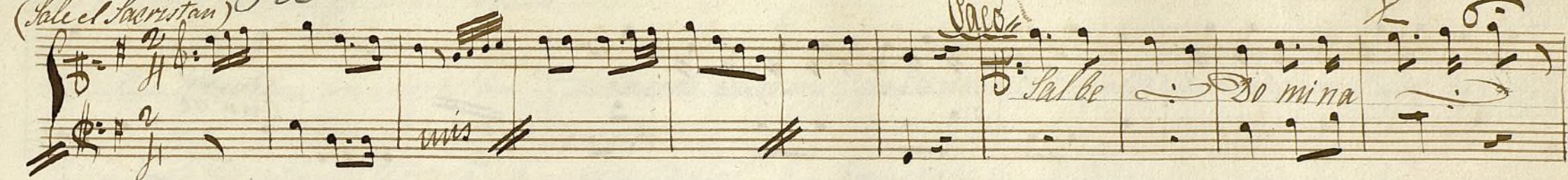
La Campanilla? Buena; sera alguno de ellos: al arma Cartela; mia;

All. non tanto
(Sale el Sacristan)

Ja

Pausa

X



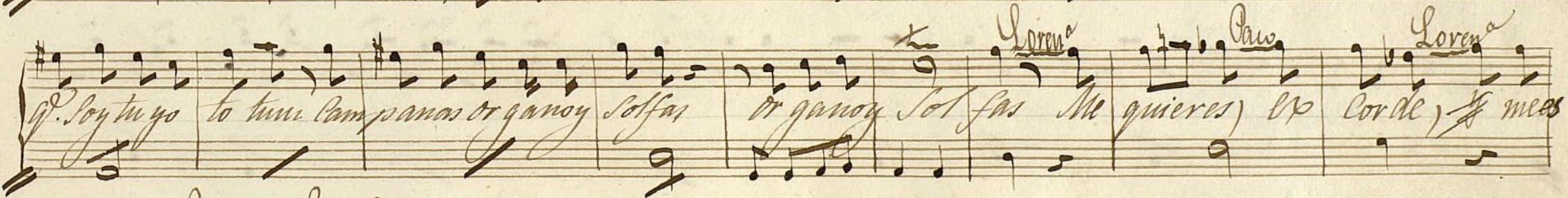
menos



X

Lorena

Pausa



Pausa

Lorena



vuerto q te marches sin tar dar q te marches sin tar dar Pase
 Cua re Com sa
 Lorena
 mi ma ri do no es su fri do ya sa vi do de la gue rra vie ne ya
 de la guerra de la guerra viene ya es sol da do y en dia bla do y en dia bla do cuando
 mis
 se lle ga en fa dar y en dia bla do cuando se lle ga en fa dar es to es malo in fe
 Lorena
 li ce sa oris tam se con te ha en es te Paso se con te ha en es te caso es in
 Lorena
 dis pen sa ble u sar es in dis pen sa ble u sar
 Sigue Parola //

Paco // Con q' tienetan mal genio
 Lor. // El peor q' se ha comido, mas de 500; Janu en la guerra a' Despachado
 Paco // Que hara con un sacristan? de miedo y acoy temblando (campanilla) deja caer el sombrero.
 Loren. // Israel, ocultate en este Quarto
 Paco // Sieste diablo enterrara; a' quien tantos a' enterrado ::

Salen un gallego
Allo. maestoso

Pepi
 Marusi na Ma-ru si na a qui tienes tres un
 mis

Loren
 Si nos dela si la acorte mis
 Galeguito de mi vida no me quita el in-ter-res

Pepi
 Co mo yo pueda mu-cho na hasta co cheas de te-ner

Loren
 peruestas triste un po lo
Pepi
 pura
Loren
 te lo di-re, mis

Es to Con mucha Can te la dis en rriw lo es me nes ter dis currir lo es me nes

A la esta lo &

ter dis lu rriw lo me nester ter

Carola

Loren el tiene trescientas muertes
 Apoc Carambola!
 Loren un vigotazo terrible, un sable muy Grande
 Apoc valgame el Señor Santiago; (Campanilla) mas llaman? el es sin duda
 Loren Multate en este Cuarto
 Apoc si me pillas este maldita, la si sa y compra a la barrena,

(Sale Perico) Perico

Es tas su casa val ga me Dios

Al poco Loren Como me mire el ca mas tron

Carola

lo da cre ci do el ro de gon es to pe ri co pi dea ten cion es to pe
u na pa ti ra me te mo yo can te la mia da me fa vor can te la

ri co pi dea ten cion
mia da me fa vor

Perico
al Signo va mos va ri ta po qui toa po co va mos pen

Paco
San do po qui toa po co va mos o yendo po qui toa po co

Pepes
va mus mi ran do po qui tua po cu

Lorenza y Perio

fo lo *temo*

por punto fo - cu de tan mal lance en este trance te mu sa car mas no me ve - a

Perio *Lorenza*

apenas cre-o - to q. ya mi ro ma - los

Yo me re ti ro

to - va ma los to - va esto en la morra vendra para es to en la morra ven



Loren^a Dame los brazos vien mio
 Perico Aparta o de un piletaro
 hago q' vaya el Zarango
 y la cabeza al tejado
 Loren^a pero hombre por q' te enfadas
 Perico Jesus y como has medrado
 eres Marq.^a Condessa o Duquesa
 Cuanto fausto cuanta rota
 cuando yo estoy todo hecho un andrajo
 Loren^a sabes como e ganado esto
 Perico ya se como lo has ganado.
 Loren^a una Señora muy rica
 q' vive en el Cuarto bajo
 viendo mi necesidad
 al qu' dinero me ha dado
 y este traje q' es de moda

Perico Eso esta muy bien forjado
 y di me ese sombrerito?
 Tambien por moda te ha dado
 Loren^a valga me dios q' deseuado
 Perico Aparta q' esta bien claro
 Siempre le toca el machuelo
 al infelice Sol dado =

Sigue Musica



Perico
Lorena
allegro
Ay to som bre ri to q' ra to ha bra
to no es na da tu to be ras

a
a
Co mo pa tu diero le
no te so que por

que api llas ay pa lide te vo ga da ra ay pa
ca ri dad (todos) va mos el caso a ter mi nar rea mos el

tiros de vo ga da ra
ca so a ter mi nar
a
a
a



Perico // Como es esto

Loren // mi vecino se le doyo a qui olvidado

ase para dentro.

Perico // Pero q. ruido es aquel

Loren // Sera el gato

Perico // Lindo caso nunca crei, q. tambien

sepa estar miedar el gato
no casara mas rato mes

Perico // Si yo al gatito atrapo

Pepe // vere si se fue mas ay q. me ha visto

Cielos Santos

Perico // Oho gatito hacia alli me paruehudivisado

Loren // asi se a verigua todo;

salga ustos a ca her mano (al gallego)

Compadrito venga vsto (al sacristan)

Perico // Por dios q. eran buenos gatos

Loren // De modo que ::::

Perico // Sientate ahi y vd aqui, (al sacristan)

y ay dado q. si se mueben
los quito las cabezas de un sablaro

Pepe // En llevandome con modu
to da cuanto quieran haqu

Paco // no molere ni los ojos
Caramba con el soldado

Fivo *Perico*

di gaus tes d'ha
~~ustedes~~ ~~ex~~ ~~de~~ ~~son~~
 M^o soy su ma

ci a dentro de ese Cuarto y ~~linda~~ con Marija tiene al go tra
 bre ~~repor~~ de se ha de ja do yes ta bres con di do dentro de ese
 ri do ny yoy soy su her ma no a los tres bri vo na, nos ha ena men ga

Pape

ta do
 Cuarto
 na do

Yo con bres traker ma na ca, tar
 Pape a vuest ra pa vien ta yo ~~se~~ no
 Loria durante la guerra tu na

me epen la do y por q'us tes vi nuha ha mea en bu ca de
 ne tra ~~atado~~ pero le a se gu ro na da ha ri do ma lo
 da meas da do ~~con~~ ~~de~~ ~~por~~ ~~que~~ ~~le~~ tra nas q' me ha yain ge nia do,

y por d'usted *ms* na na me a em bu ca du na na me a em bu
 pero es a se gu ro na da a bi do ma lo na da a bi do
 con d' por d' es tra nas d' me ha ya in ge nia do d' me ha ya in ge

ms

ca du) (*Perico* con d' a di do - Pes mi her ma na *Pepi* Si se ños bue
 ma lo na da a bi do soy su mi ri do (*Paco*) (Si se ños) *Perico* Ya en
 nia do n' es mi muger ni mi her mana (*Paco*) con d' a los tres d'

no bael ajo *X*
 tien do el caso
 en ga ña do

al Signo

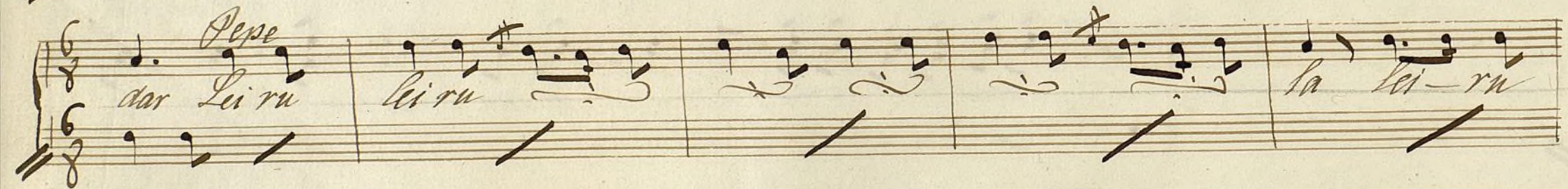
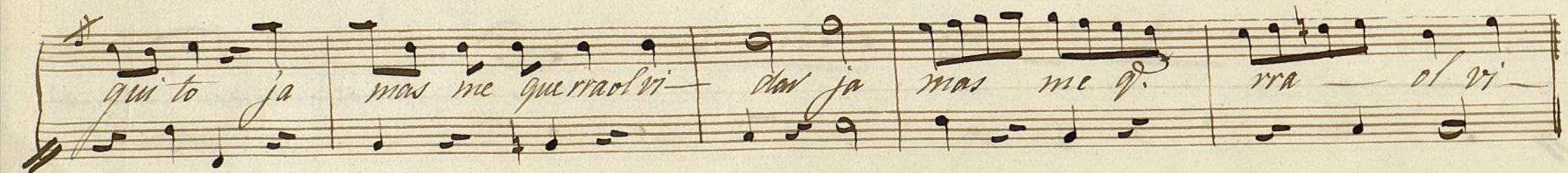
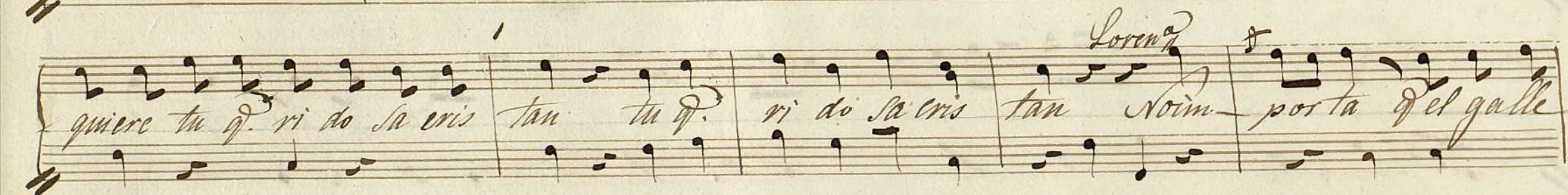
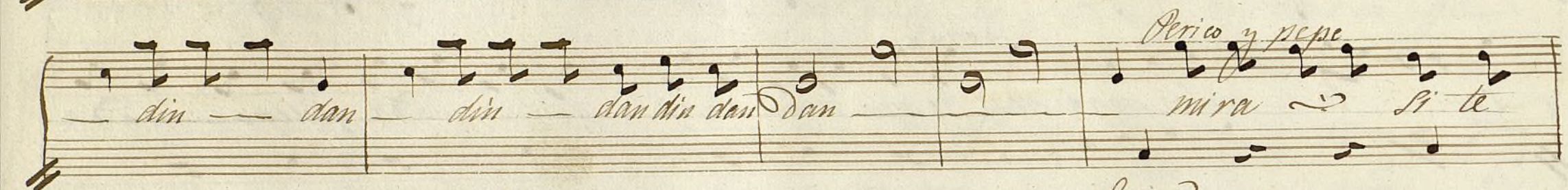
2 mas

Sigue

Allo

Pepi Suelta Suelta mi
Paco Si Sa) (venga mi

Perico
 mos ca In fame vri bo na ra in digna pi ca ro na tu me las pa ga
Lorena
 ra tu me las pa ga ras (To men na da quiero na da quiero na da
 quiero por mi sol da do me muer o ya et So lo ten go de a
 mar ya et So lo ten go de a mar (Perico) atencion ar mas
Paco y Pepe
 al hombro marchen bueno no to ha ce ca so
Lorena
 ya na da im por ta pues me es ti ma mi ri do sa cris



Loren^a Norando

Handwritten musical score for "Loren Norando". The score is written on ten staves, with the first three staves for the piano accompaniment and the remaining seven staves for the vocal line. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are written in Spanish. The score includes various musical notations such as notes, rests, and dynamic markings like "a" and "los 3". The piece concludes with a double bar line and a large stylized "J" or "G" symbol.

Loren Norando

a
los 3
ya
ja

a
ja

Perico y Pao
La mu-ger ja mu chos

Loren
quiere sule sin na die q. dar sule sin na die q. dar di es

bien y Com ben - ei da q. do de mi ye - rro

ya
q. do de mi ye - rro

Lorenz y Perico

Viva

Yel &

Yel ca so pre sen te Sir ba de es en pla

pa ra las mu

pa ra las mu geres

ge res

q mil pa re

ce res

pa re

ce res

Suelen

Suelen de mos trar. Suelen de mos trar

q mil pa re

ceres Suelen

Handwritten musical score on aged paper. The score consists of four systems of staves. The lyrics are written in Spanish and include the words "Perio", "de mos", "trar", "Suelen", and "de". The notation includes various musical symbols such as notes, rests, and bar lines. There are double bar lines indicating section breaks. The paper shows signs of age, including yellowing and some staining.

Perio *mus* *lorena* *Tras* *Suelen* *de mos* *trar* *Suelen*

de mos *trar* *de mos* *trar*

de mos *trar* *Suelen* *de* *mos* *trar* *Suelen* *de* *mos*

Perio

Handwritten musical score on two systems of staves. The lyrics "Tras de mos tras" are written in cursive across the staves. The notation includes various musical symbols such as notes, rests, and bar lines. There are some ink stains and a red wax seal on the right side of the page.

Handwritten musical score on two systems of staves. The word "Finis" is written in large, ornate cursive script across the staves. The notation includes various musical symbols such as notes, rests, and bar lines. There are some ink stains and a red wax seal on the right side of the page.

Lo.ª Partichela

en la Tonad.ª

La venida del soldado

En la mayor
allegro

13

Des pñer

que mi sol da do

Mus 188-6

se se fue ala guer ra des de que

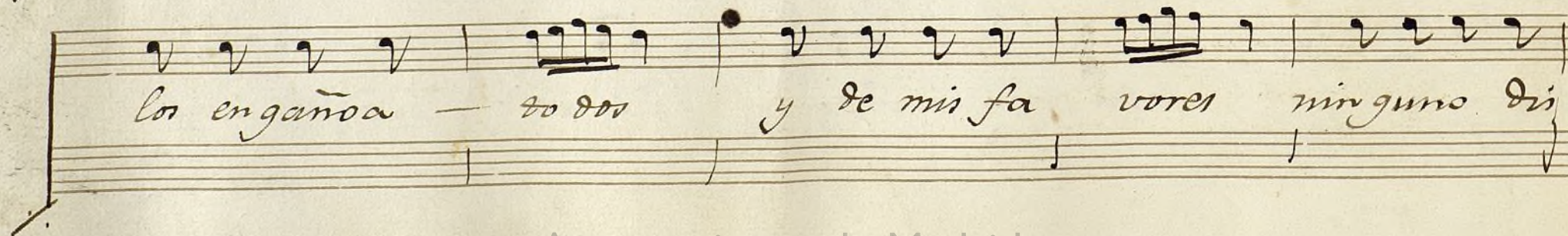
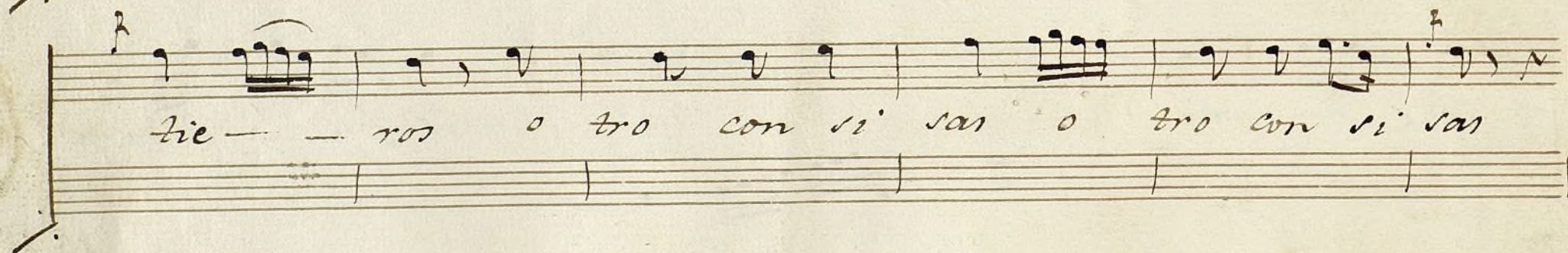
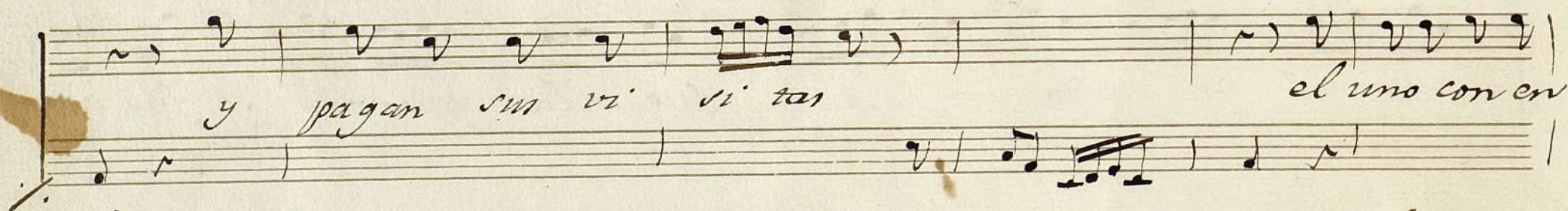
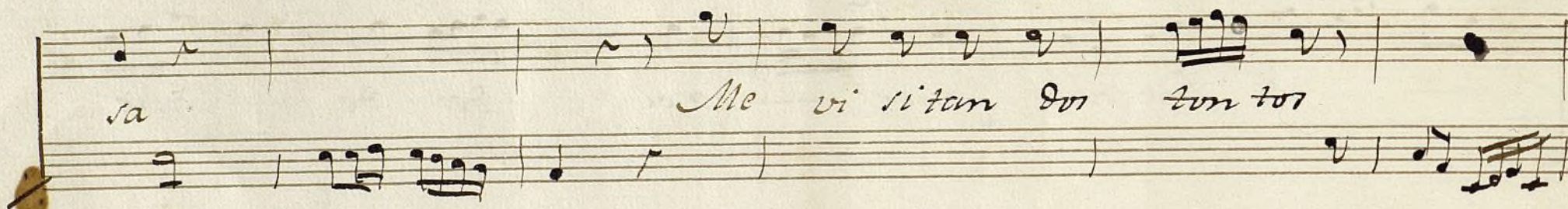
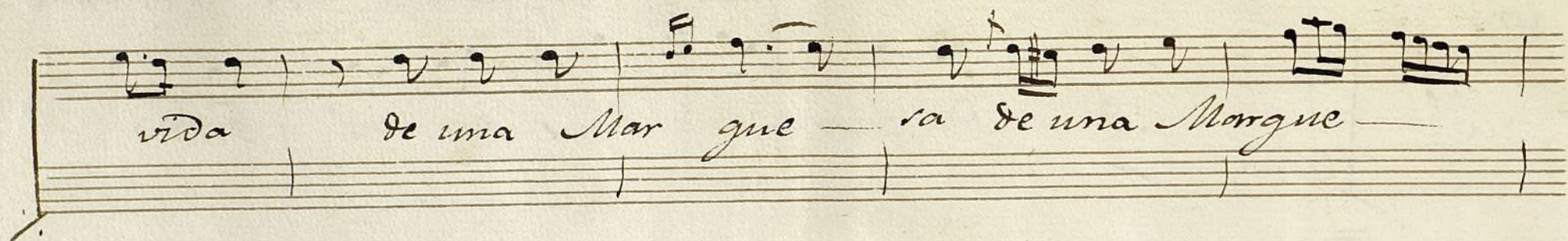
mi sol da do se fue ala guerra se fue ala

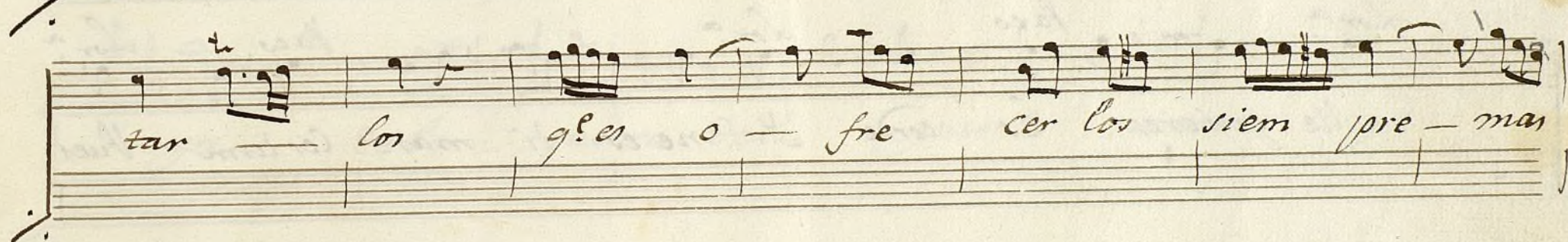
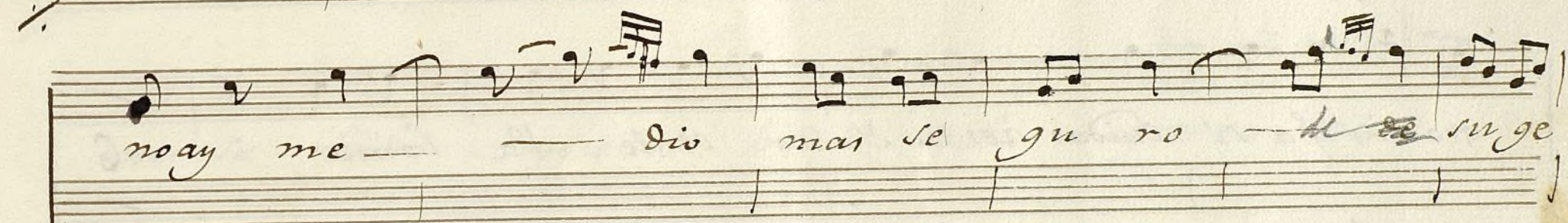
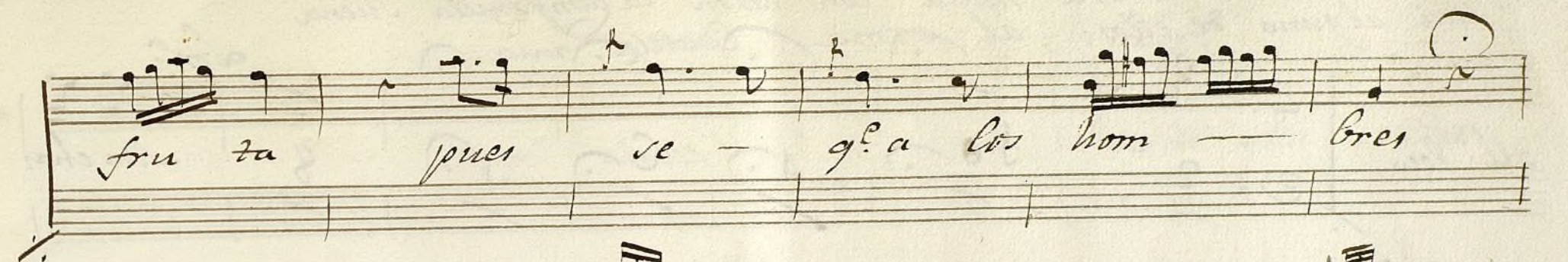
que rra

se fue ala Guerra

e pa sado una vida e pa sa do una







Parola

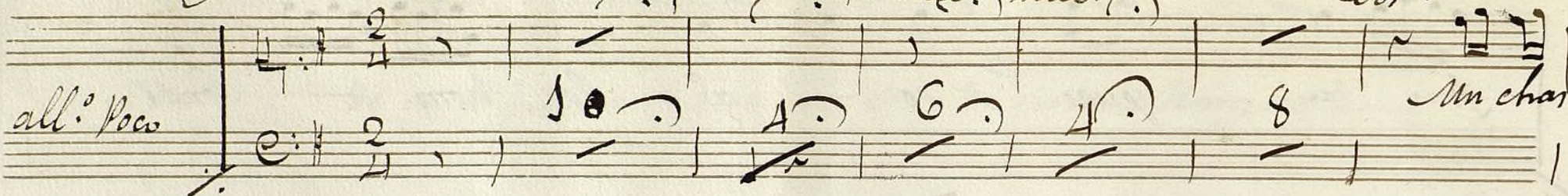
aun sacristan y aun Gallego, es a quien prefiero hoy día
 el uno paga con entierros y el otro paga con ridas
 pero el soldado me acerito q! otra tarde llegaria
 y es necesario ad vertirles q! minoren sus visitas
 por q! el tal soldado tiene un gemo que si los pilla
 in fraganti, pagaremos los tres con una paliza
 les dire q! es mi marido; pues si q! es novio averiguan



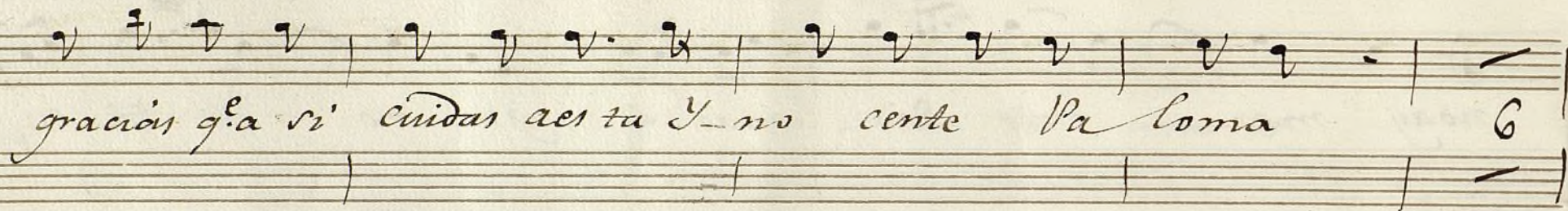
me embiáran en ora mala con raxon la campanilla buena
será alguno de ellos: al arma *Cautela mia.*

Lor^a

all.^o Poco



Un char



gracias q^{da} si cuidas a esta y no cente Pa loma

6

Lor^a

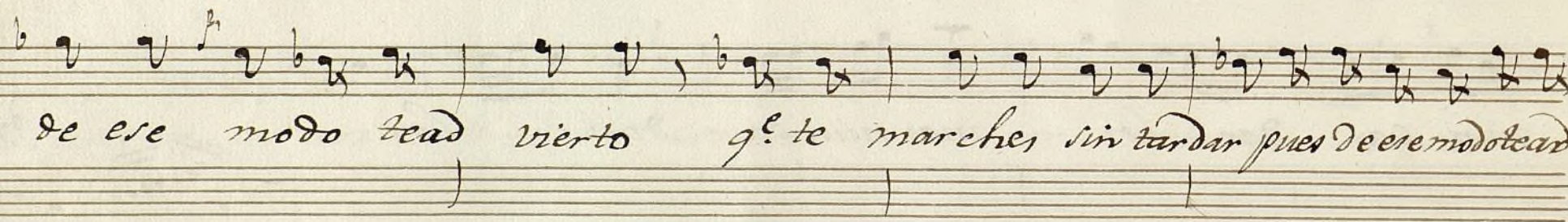
Paso

Lor^a

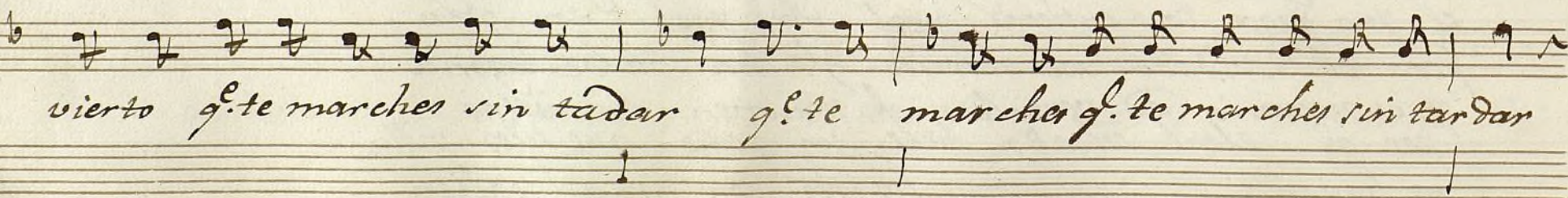
Paso

Lor^a

Me quieres Es corde y me es ti mas Certum Pues



de ese modo tead vierto q^{da} te marches sin tardar pues de ese modo tead



vierto q^{da} te marches sin tardar q^{da} te marches q^{da} te marches sin tardar

Poco *Por g^{te} Canse.* *Lor^a* *Mi Ma rido*

noes su frido yhe sa bido dela guerra viene

ya dela guerra dela guerra viene ya

es sol gado yen dia blado yen dia — blado cuando

se llega aen fa — dar yen dia blado cuando



se lle gaen fadar y tan de Can tela enes te

caso de Can tela enes te caso es in di pen sable u

sar — es in di pen sable u sar. 2.

Lor^a
Baroba // el peor q^l sea en conrado
 mas de quinientos franceses
 en la guerra ha de trozado
 Si sera el, ocultate en este Quarto.

*all.
Mag.^{so}* 14.

Lor.^a Cuanto mi cari ño es

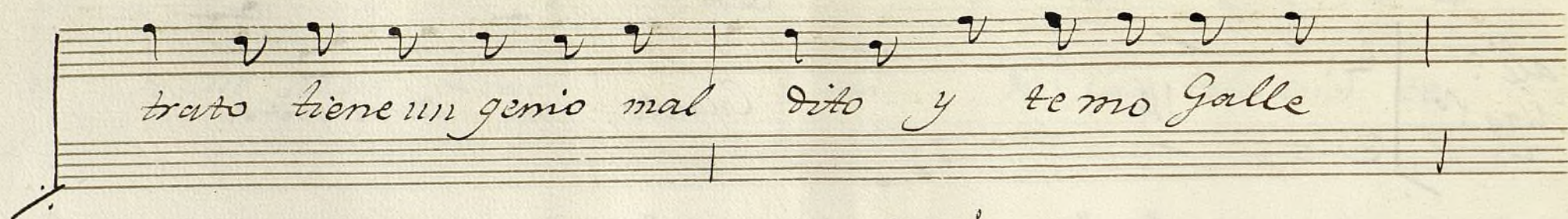
ti ma ver q^e tan cum plido es te er *Lor.^a* un

vege poco un poco purque purque te lo dire *Lor.^a* Mi her

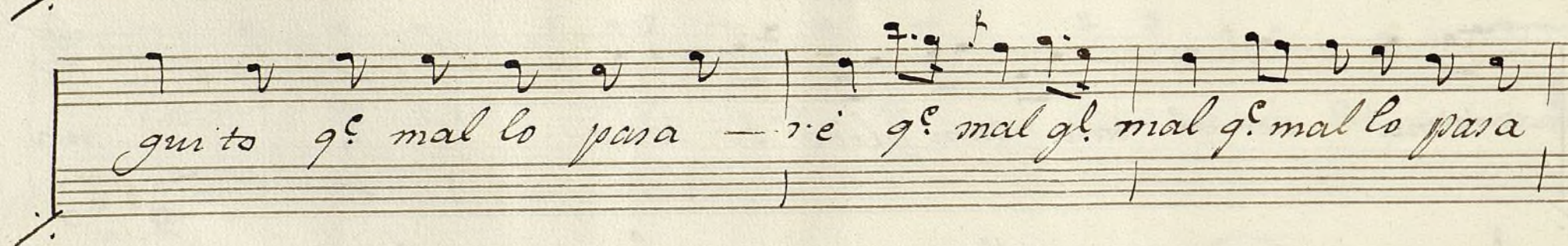
mano q^e es sol dado — de la Guerra hal le gado *Lor.^a* me

go me vendra a ver. lue go me vendra a ver si sabe nues tro

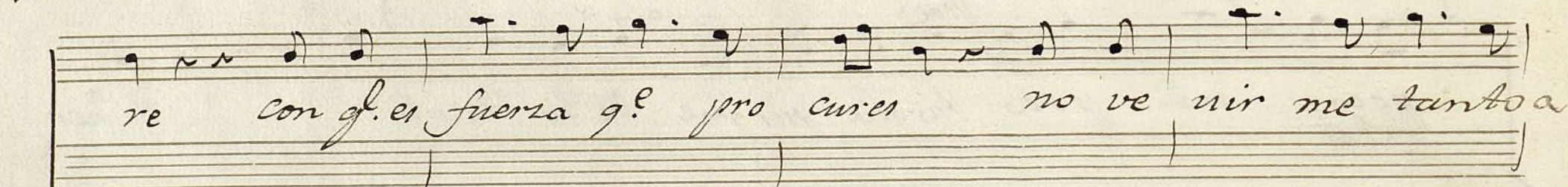




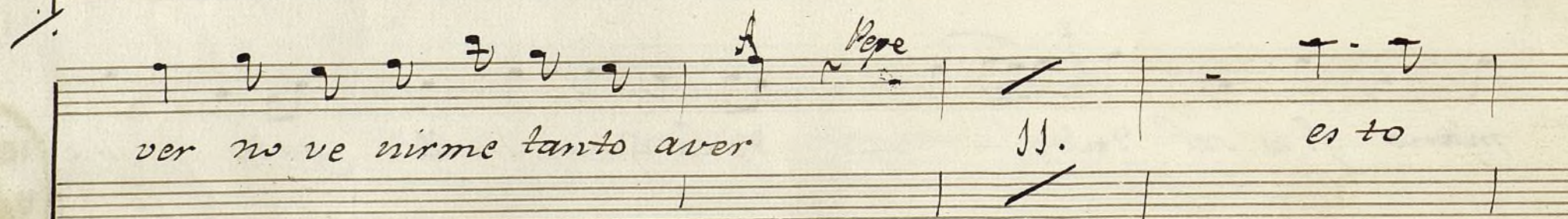
trato tiene un gemio mal dito y te mo Galle



gui to q. mal lo pasa — re q. mal q. mal q. mal lo pasa



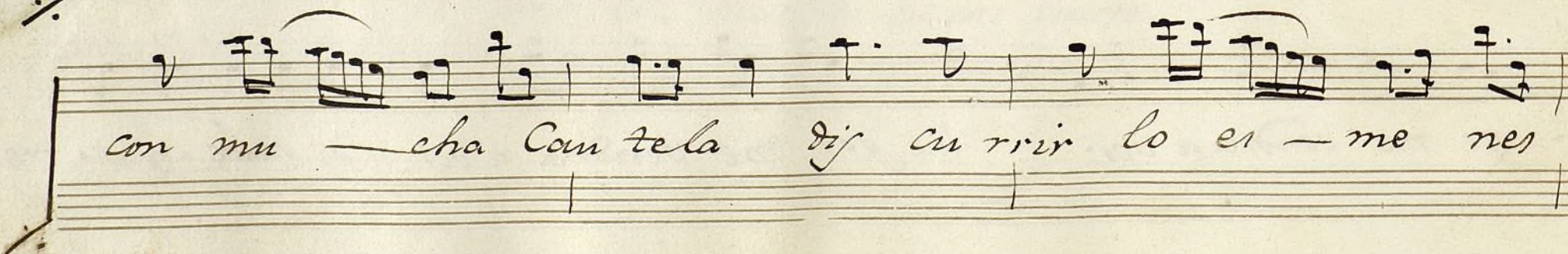
re con q. es fuerza q. pro cures no ve uir me tanto a



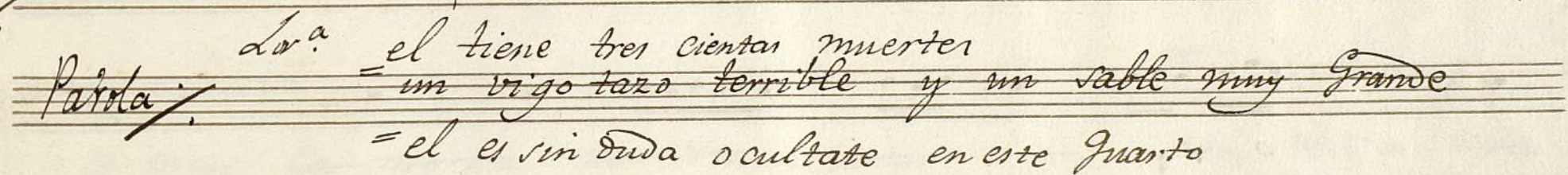
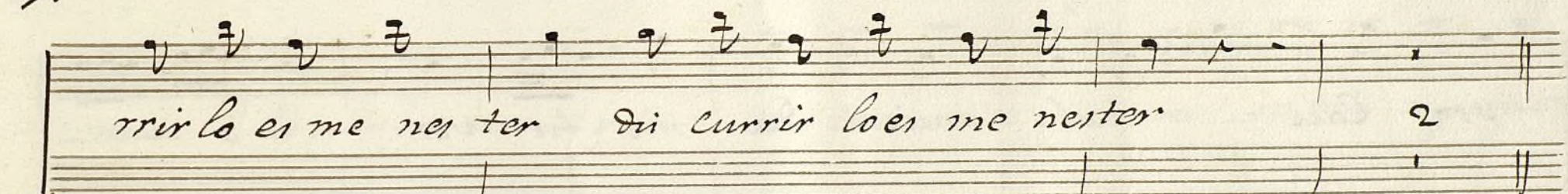
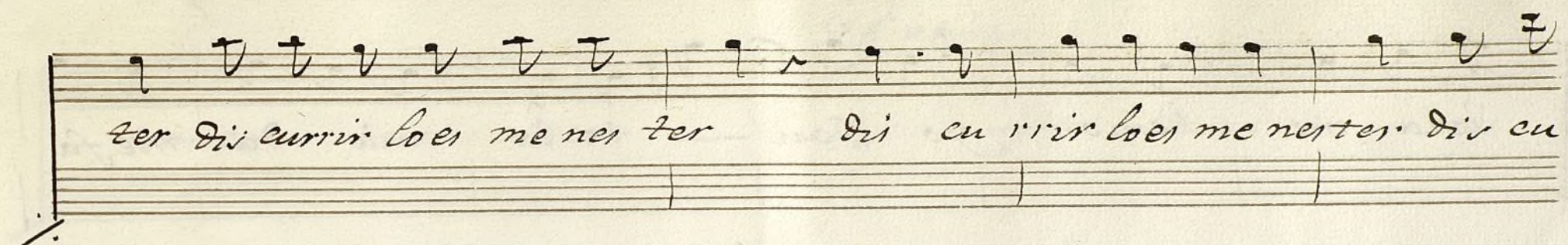
ver no ve uirme tanto aver

II.

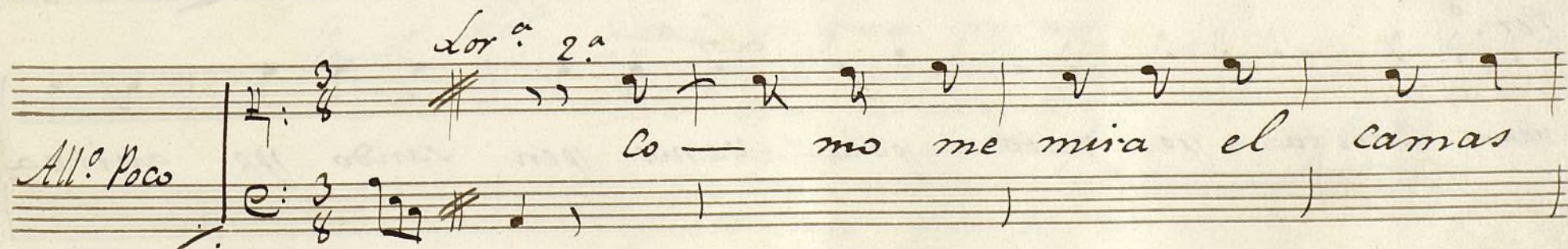
esto

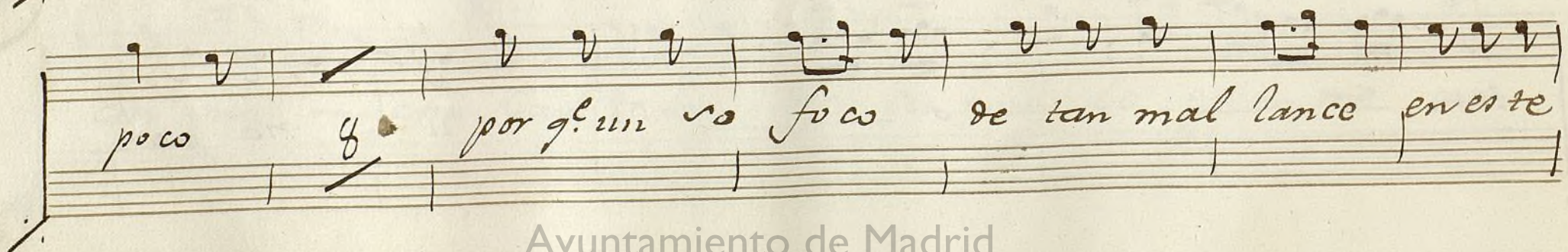
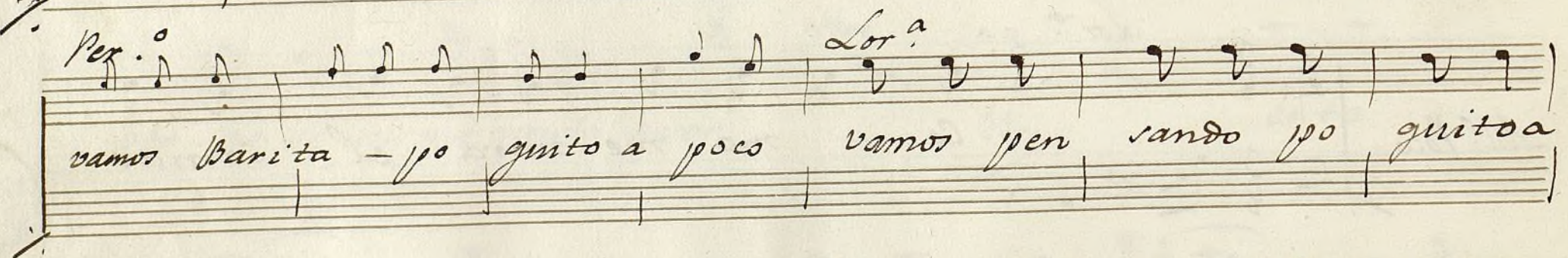
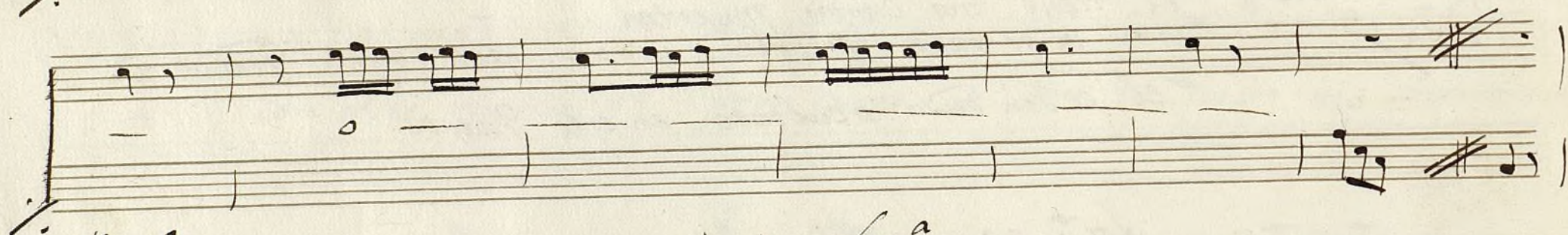
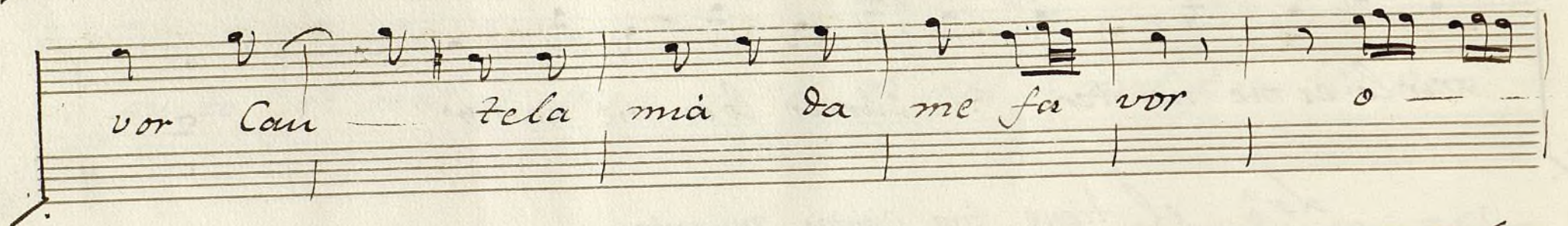
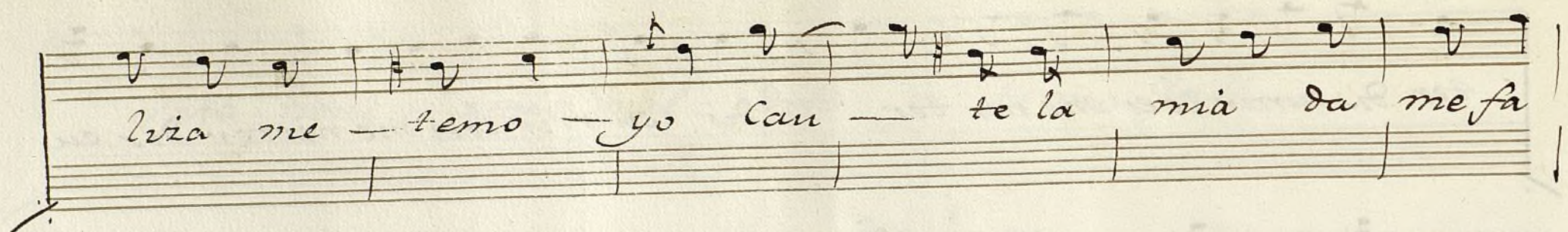


con mu — cha Can tela dij cu rrir lo es — me nes



un vigo taza terrible y un sable muy Grande
el es sin duda o cultate en este Cuarto





lo g. i. o miro

trance temo sacar

12

Ma lo ei to va

ma lo ei to va

Es to en Ca morra ven dra a parar

es to en Ca morra ven dra a parar

ven dra a pa

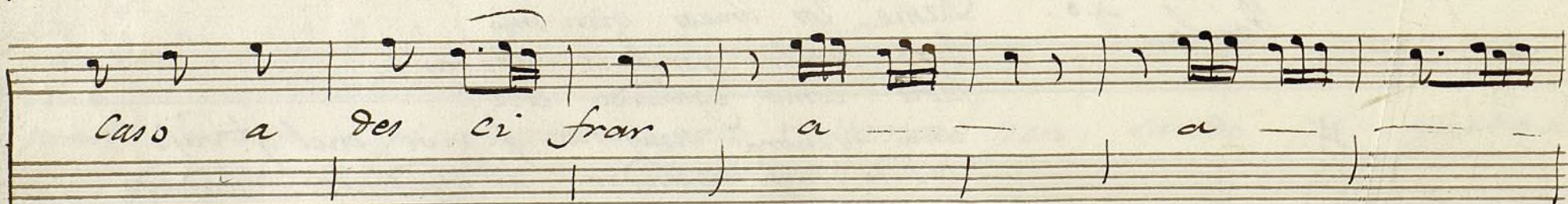
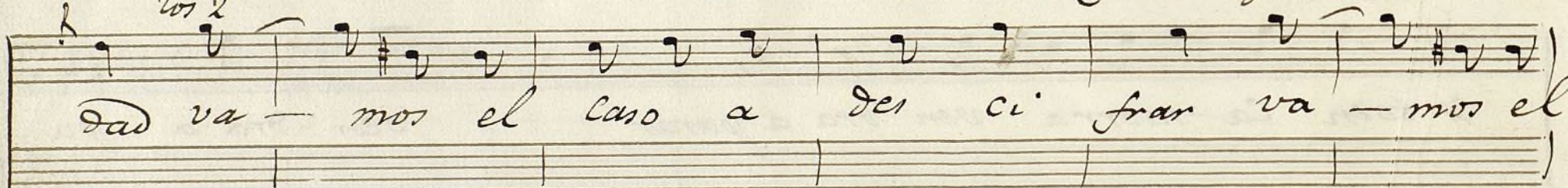
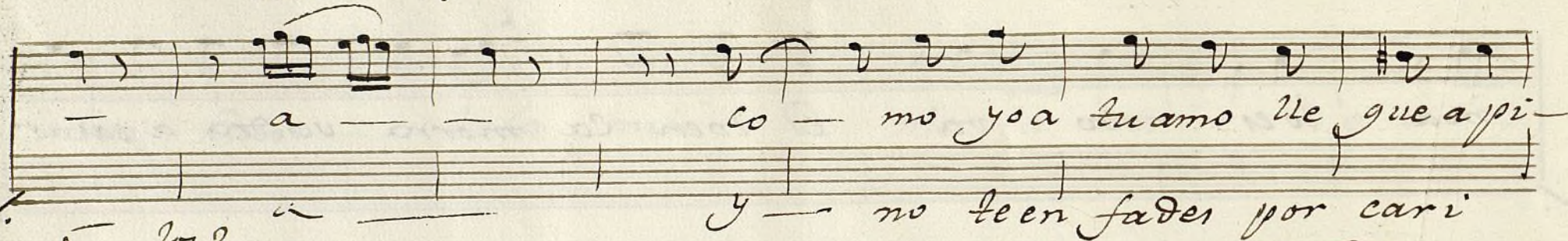
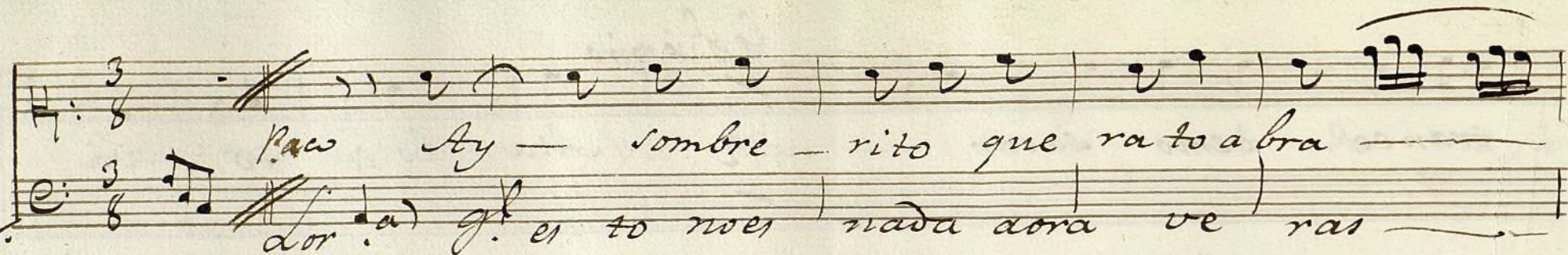
Parola Lo.^a

Dame los brazos vien mio
pero hombre por q. te enfadas?
sabes como eganado esto?

una señora muy rica q. vive en el q. tabajo
biendo mi necendar al gordinero mecadado
y este traje q. es de moda
valgame dios que des cuído!



all.º Poco



7
Lor.^a - mi vecino Selo dejó aquí olvidado, / Sera el Gato
Es cucha, // Demodo que::



Coplas
vibo

2 2 16 3.^a

Du rante la Guerra tu na da me has

dudo con q.^e por q.^e es trañas q.^e mea ya in ge niado

Con q.^e por q.^e es trañas q.^e mea ya in ge niado q.^e mea ya in ge

ma do

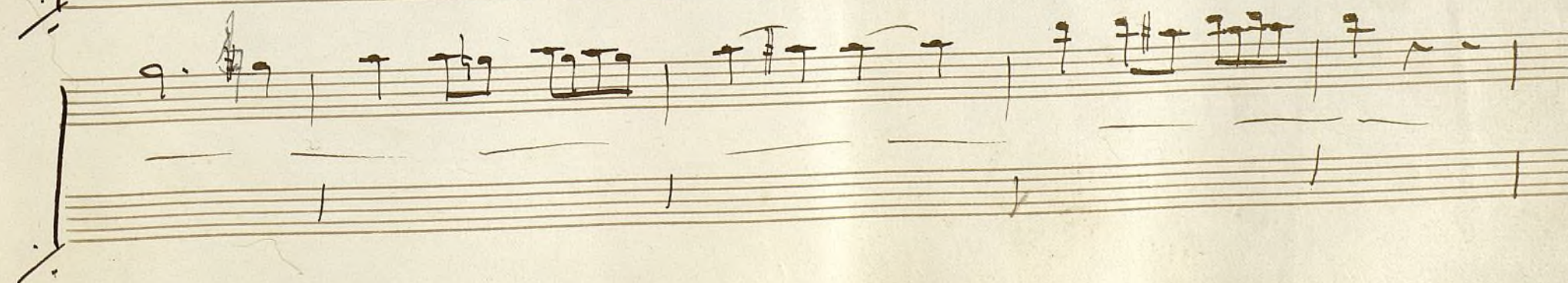
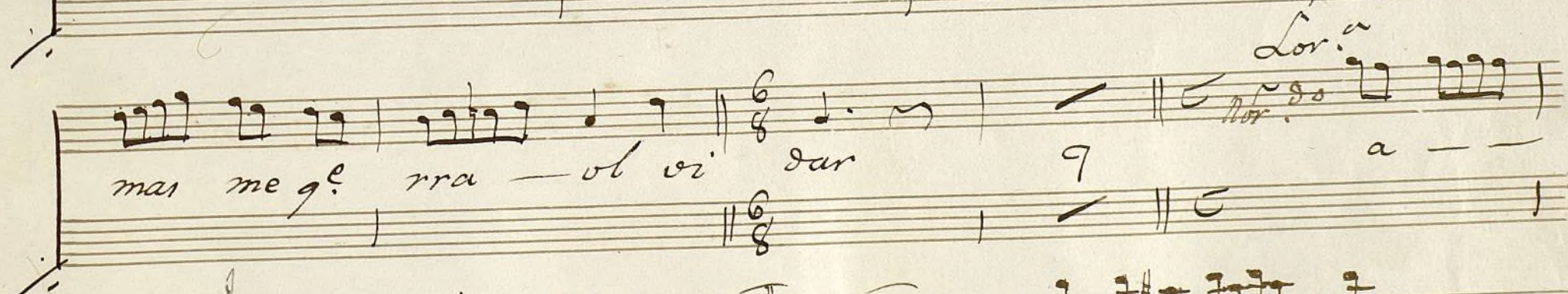
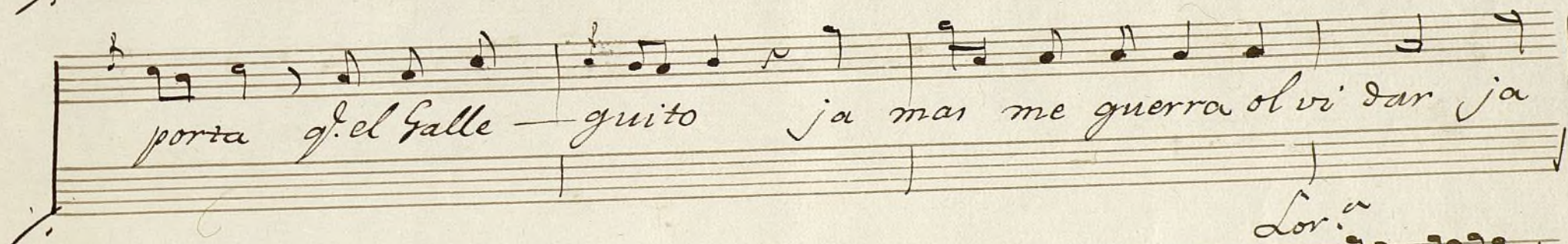
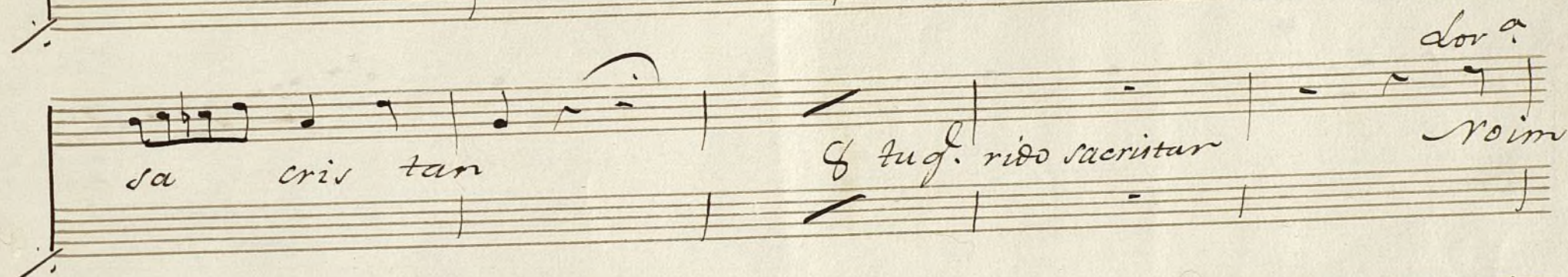
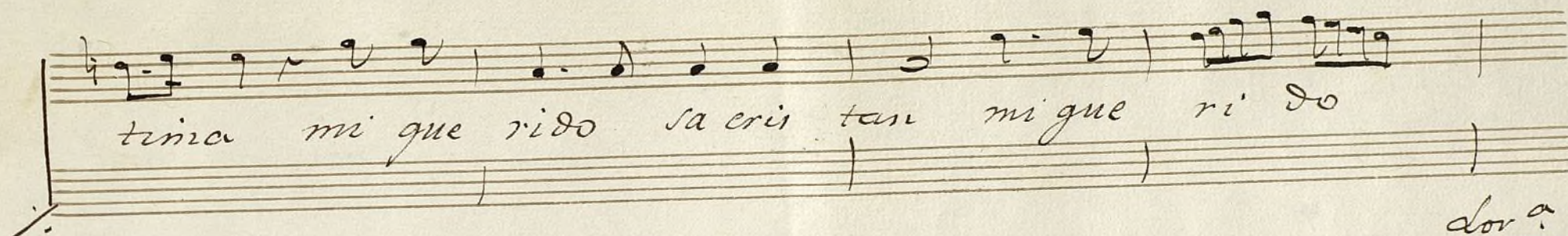
Lor a
 tomen tomen nada quiero nada

all.
 me la, pagaren

quiero nada quiero por mi sol da - do me muero ya el

solo tengo de amar ya el so - lo ten go de amar

Lor a
 que no le hace caso ya Va da im porta pues me es



Mus 188-6

1

Violin I.



Conadilla a 4. La Venida del Soldado. Del S.^{or}

La Serna

Con Violines Oboes Trompas y Basso = Son 2 Capriles =

L.R.

Perico el Soldado N.º 1

All.^o En fa=

Handwritten musical score for a piece titled "All, no mucho" in 3/8 time, marked "En fa=" and "Allegro". The score is written on ten staves. The first staff begins with the title "All, no mucho" and the time signature "3/8". The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). There are also handwritten annotations like "tr" (trill) and "sober" (sober). The notation is dense, with many sixteenth and thirty-second notes, suggesting a fast and intricate melody.



V. L.



Lorenza n.º 2
En Si b

en Si b.

All. ~~En b.~~

Voz



Parola



Paco = o el Sacristan n.º 3

En fa =

All. no tanto

Handwritten musical score for a piece titled "Paco = o el Sacristan n.º 3". 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 tempo marking "All. no tanto" is written above the first staff. The score includes various musical notations such as notes, rests, and dynamic markings like "t", "may", "meno", and "vis". The piece concludes with a double bar line and the word "Parola" written in a large, stylized script. The manuscript is on aged, slightly discolored paper.

Pepe o el Gallego - n.º 4

en Si B.

4

All. mag.^{to}

Parola

Perico el Soldado y Cuarteto Detodos N.º 3

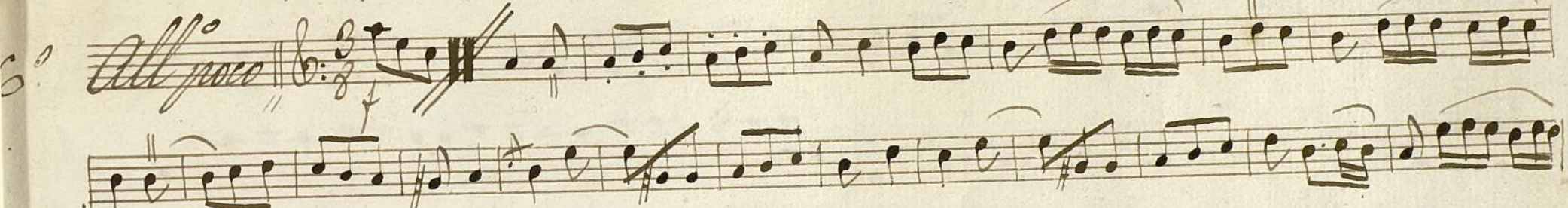
All. poco 3/8 *Voz*

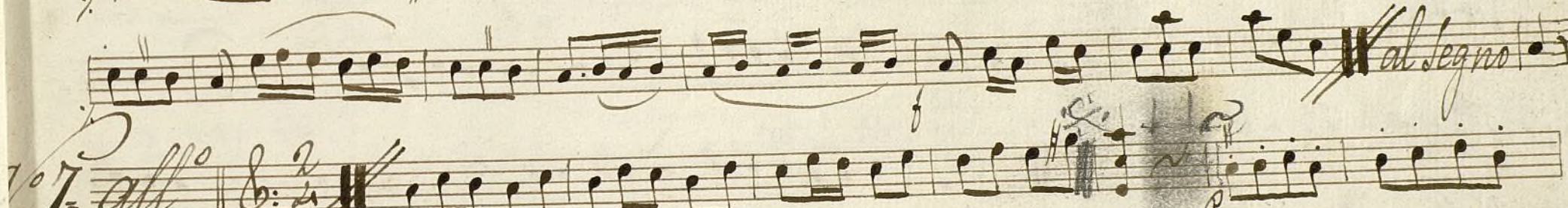
al Segno


Parola

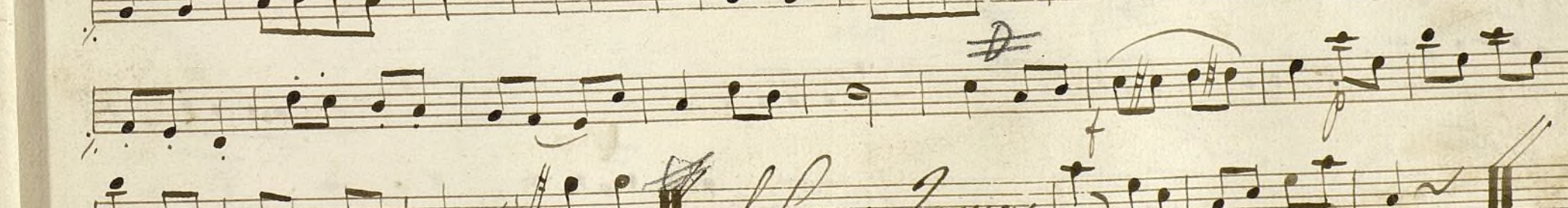
fr

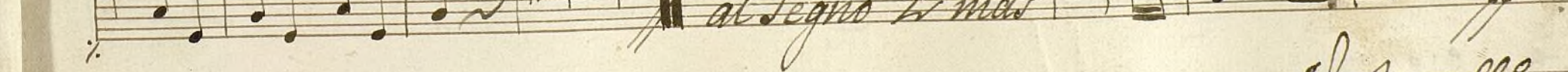
Perico solo, y luego Ella

6^o *All^o poco* 

7^o *all^o* 

 *al Segno*



 *al Segno 2 mas*



V Pa all^o

No. 8 Cuarteto

En Re, All.^o

Fin *menos tiempo*

all.^o vivo. *no.* *Fin* *menos tiempo*

Oboe: mas lento *Poco*

vivo

Gaita *menos tiempo*

all.^o

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

- all. vivo* (Allegro vivo) written above the third staff.
- meno mos* (meno mosso) written above the third staff.
- 2/4* time signature on the third staff.
- p* (piano) dynamic marking on the third staff.
- Mo* (Molto) dynamic marking on the third staff.
- cres.* (crescendo) marking on the seventh staff.

The score concludes with a double bar line and a fermata on the eighth staff.



Evana all 8. 25 5

Handwritten musical score for 'Evana all' in 8/25 time. The score consists of seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 8/25. The music is written in a cursive, handwritten style. The first staff contains a melodic line with various notes and rests. The second staff continues the melody, with a 'p' (piano) dynamic marking. The third staff features a 'fmo' (finito) marking. The fourth staff has a 'ligados' (ligated) marking. The fifth staff includes a 'Cmo' (Canto) marking. The sixth staff has a 'fmo' marking. The seventh staff concludes with a double bar line and the text 'Cala señal' written in a large, decorative script. The paper is aged and shows some staining.

p *fmo* *ligados* *Cmo* *fmo*

Copla *rim*

Cala señal

Puerto Buzote

Calahorra

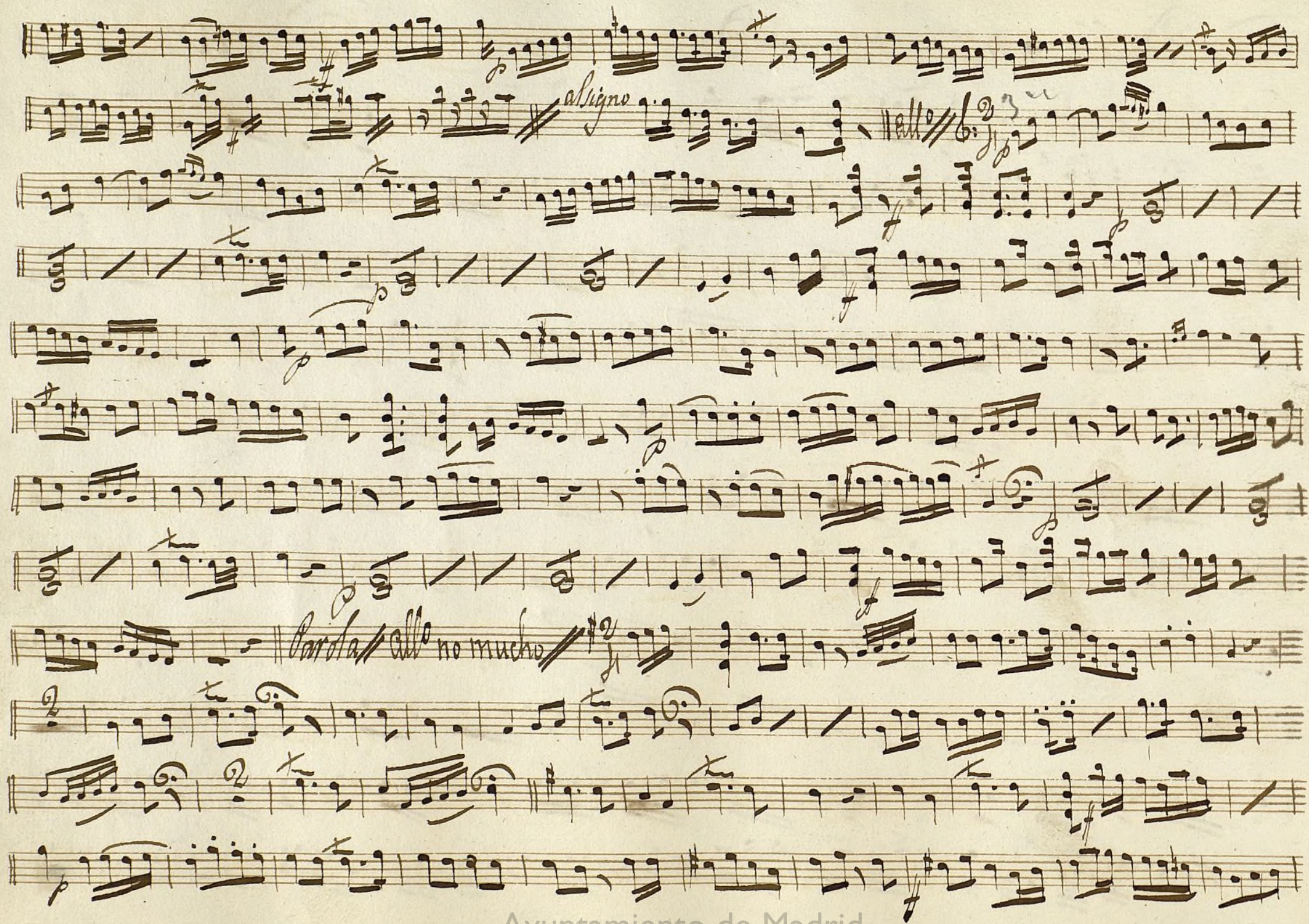
Mus 188-6 1

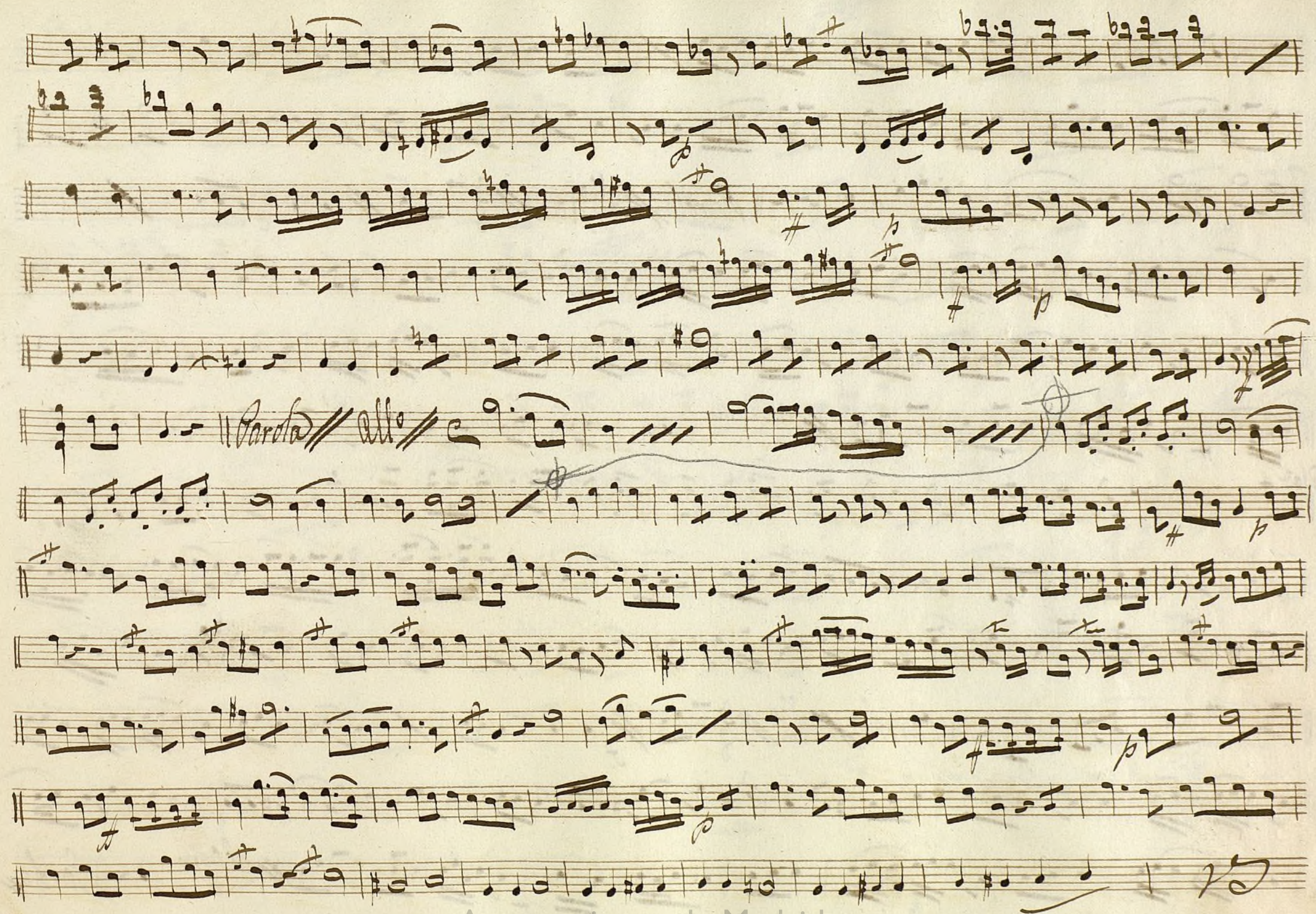
Sonadilla a H. La Venida Del Soldado //

Violin I^{ro} //

All: no mucho //

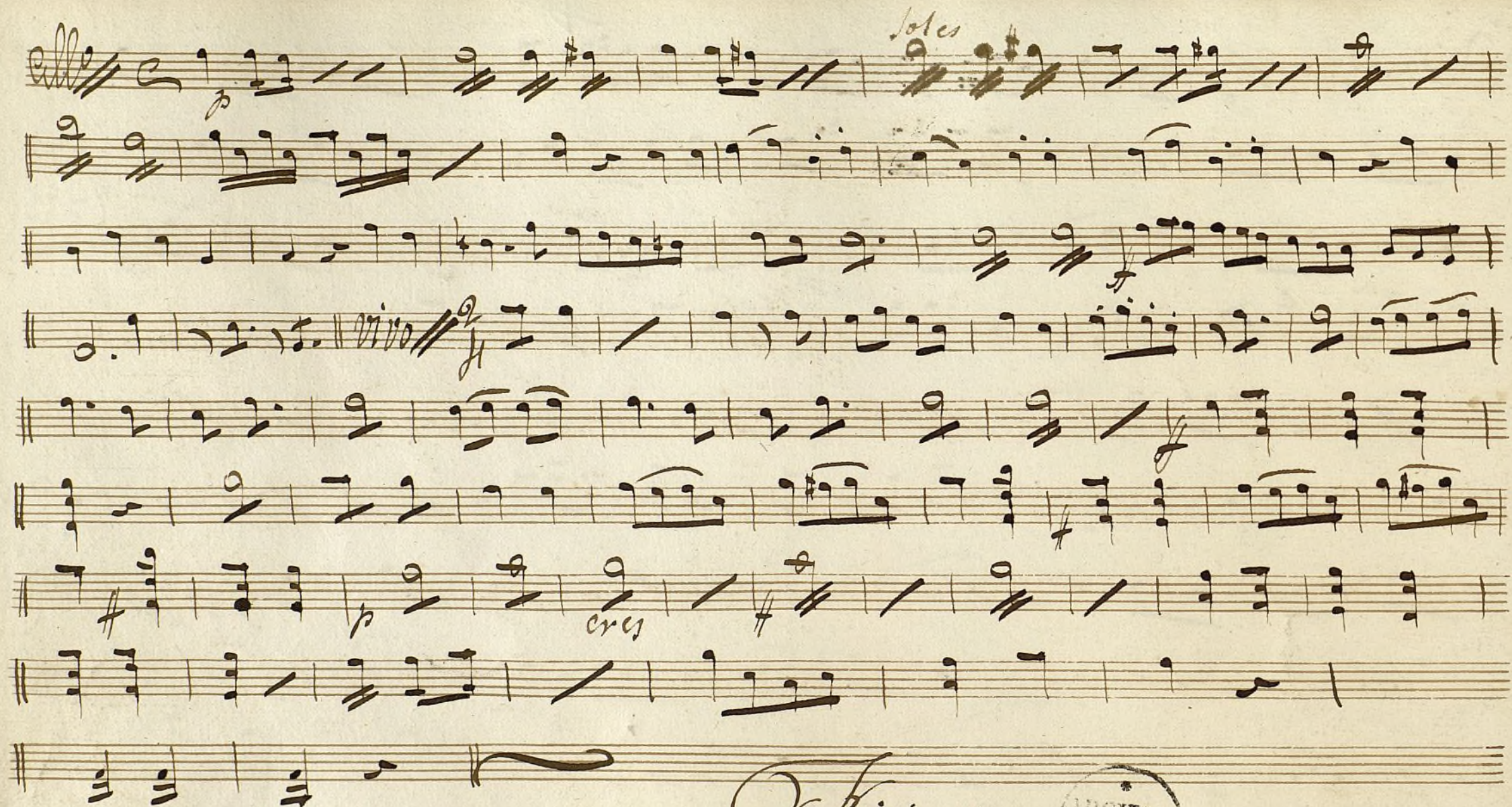
Handwritten musical score for Violin I, titled "Sonadilla a H. La Venida Del Soldado". The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo marking "All: no mucho" is written above the first staff. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several "x" marks above certain notes, possibly indicating bowing or breath marks. A section of the score is crossed out with a large "X" in the middle. The piece concludes with a double bar line and repeat dots. The manuscript is on aged, slightly stained paper.





A handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. Key annotations include:

- Staff 3: *Parola* // *All. poco* // 3/8
- Staff 6: *al segno* (with a 2^{da} marking above the staff)
- Staff 7: *Clav.* (written vertically on the left)
- Staff 9: *Parola* // *alle* // 3/8
- Staff 10: *al segno* and *Parola*



Solo

Vivo

cres

Finis //



Mus 188-6

1

Violin 2^o

Conadilla a La Venida del Soldado



LB

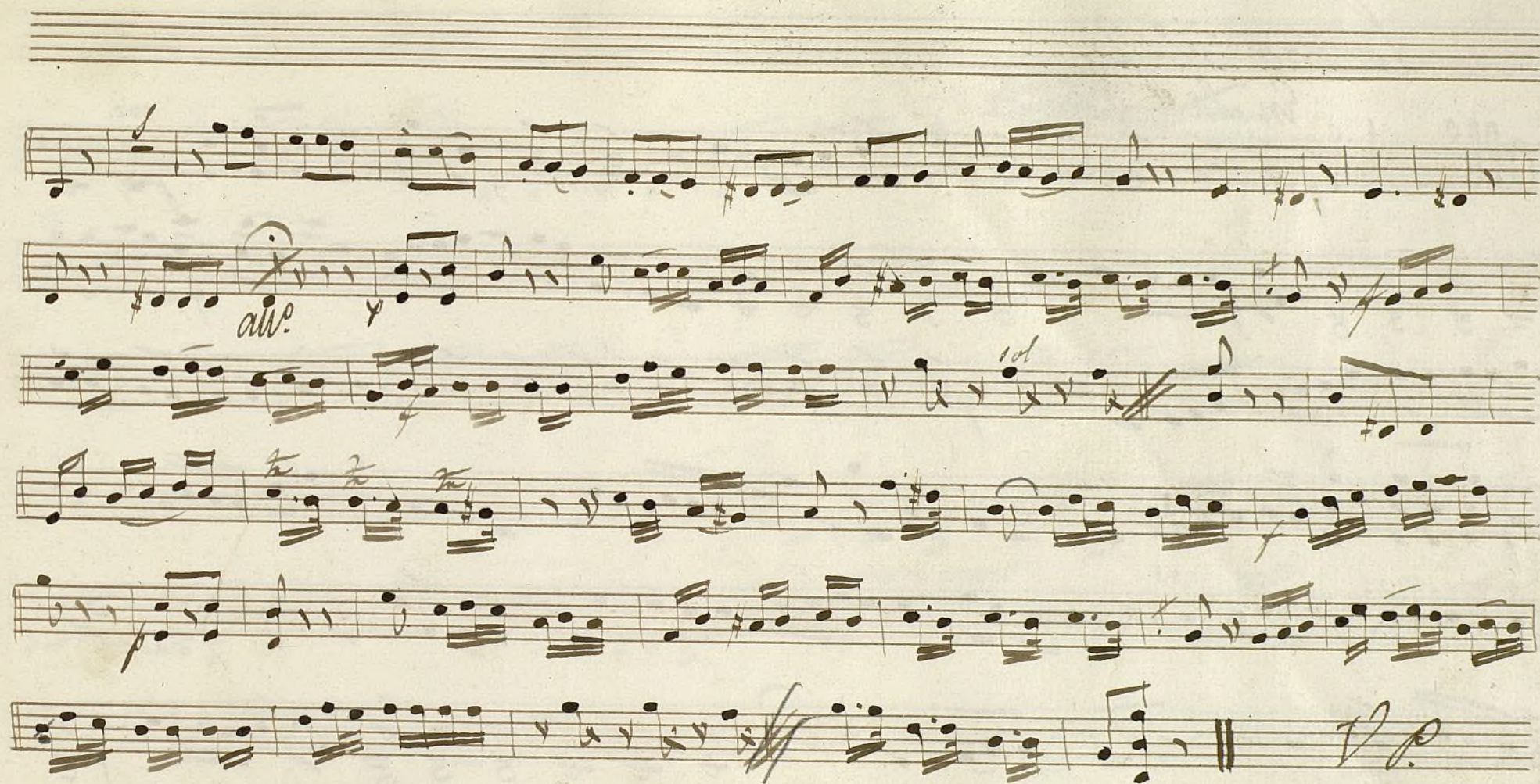
Nº 1

all^o no mucho

mf

oboes

voz



2.^o *Lorenza n.º 2*
En La. ~~*En La.*~~
All^o *6:4* *102.*
Enfa:
All^o non tanto *6:4* *Parola.*

Handwritten musical score for "Lorenza n.º 2". The score is written on two systems. The first system consists of six staves of music, featuring various musical notations including notes, rests, and dynamics such as "cres." and "p". The tempo is marked "All^o" and the time signature is "6:4". A "102." marking is present. The second system consists of one staff of music, marked "Enfa:" and "All^o non tanto", and ends with a double bar line and the word "Parola.".

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The first staff is empty. The second staff begins with a treble clef and a key signature of one sharp (F#). The music continues across the remaining staves with complex rhythmic patterns and phrasing. The final staff is empty and contains the word *Parola* written in cursive at the end.

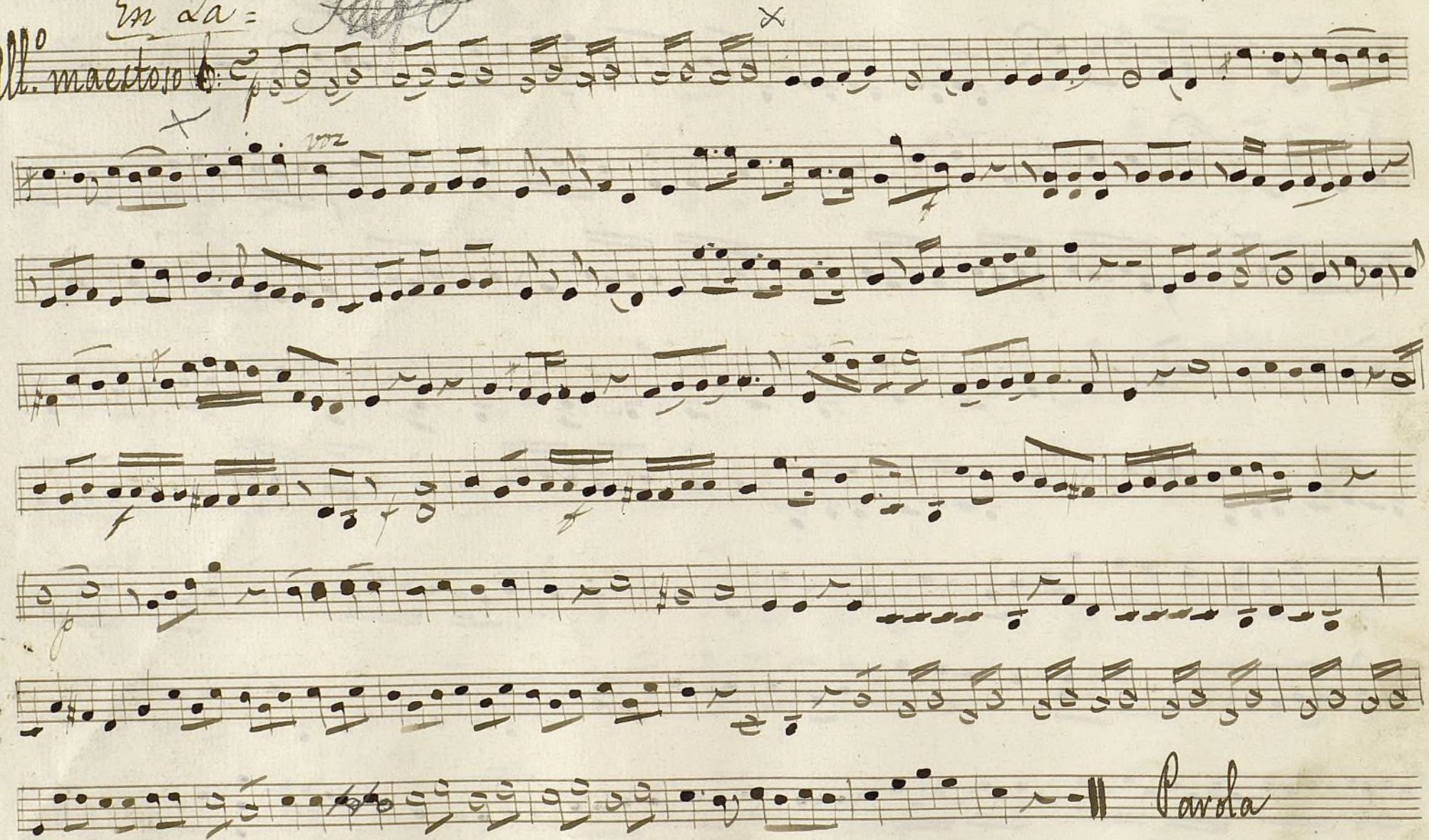
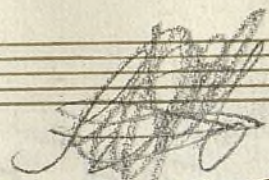


la.

L.^o

All.^o maestro

En la =



540

all^o Poco

al Segno



Parola

6.^o *All.^o poco* $\flat: \frac{3}{2}$

al segno Parola

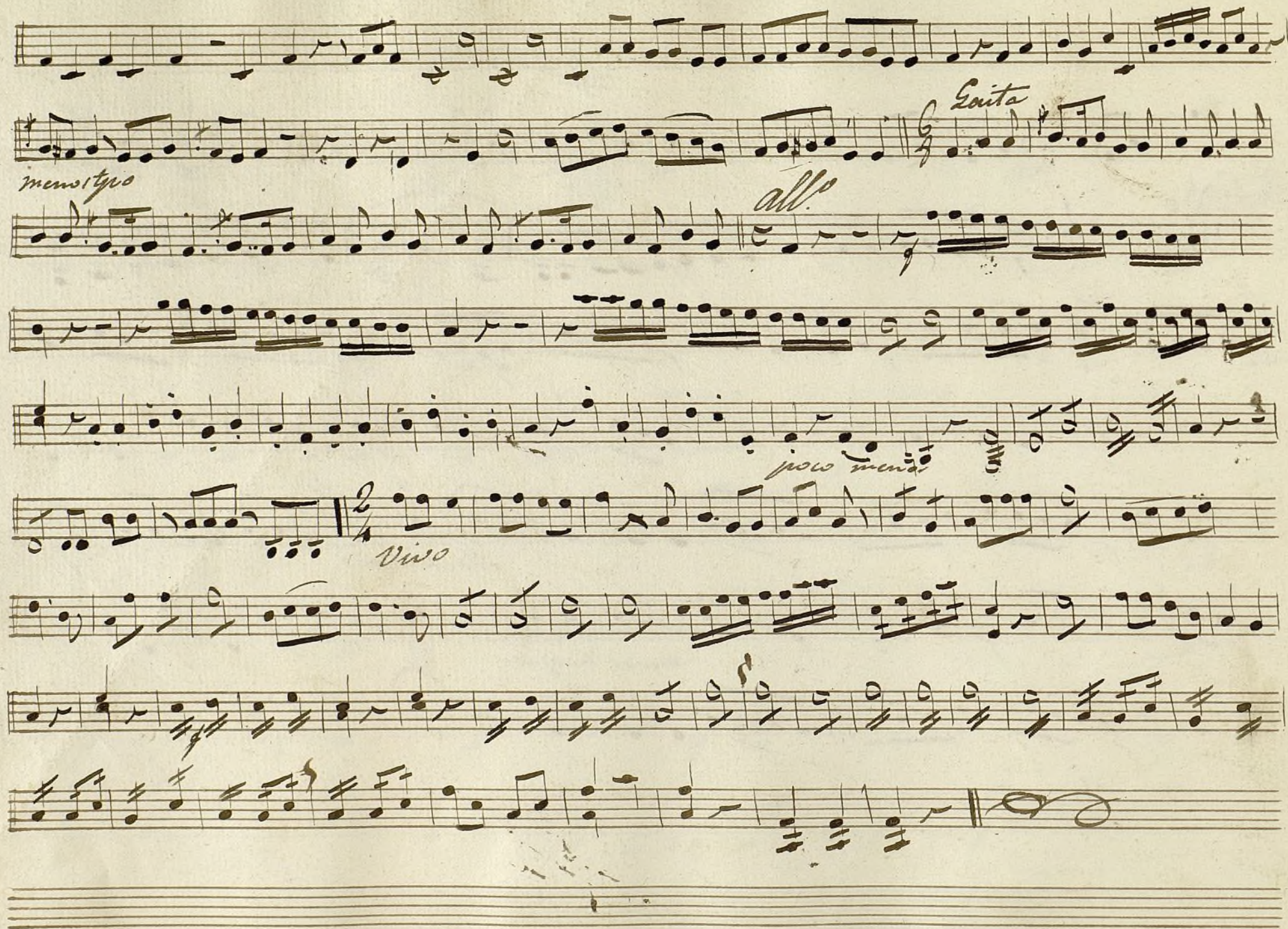
7.^o *Divo* $\sharp: \frac{2}{2}$

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

- En Re^{do}* (written vertically on the left side of the second staff)
- All^o* (written below the second staff)
- al Segno 2^a mar* (written above the first staff, with a double bar line and a sharp sign preceding it)
- vi* (written above the second staff, near a slur)
- 3* (written above the fifth staff, near a triplet)
- All^o* (written above the fifth staff, near the triplet)
- Mas sentado* (written below the fifth staff)
- menos tiempos* (written below the sixth staff)

The score concludes with a double bar line and a sharp sign on the first staff.





Sivana. M. 6/8

fmo

ligado

cinf

la

El. 2. mar.



Handwritten musical score on a single page, featuring a single melodic line with lyrics in Spanish. The score is written on a system of five staves. The first staff begins with a treble clef and a common time signature (C). The second staff changes to a 3/4 time signature. The lyrics are written below the notes, with some words in italics. The score includes various musical notations such as notes, rests, and dynamic markings like *soló* and *todos*. The lyrics are:

Vi en te su ga por no *soló* *Per mon tu pi da es pe ro* *todos* *fi en te su ga por no* *soló* *fi en te*
su ga su ga por no *todos* *O comen tu pi da es pe ro* *soló* *comen tu pi da es pe ro* *todos* *fi en te su ga por*
no *soló* *fi en te su ga su ga por no* *todos* *O comen tu pi da es pe ro* *comen tu pi da es pe ro* *es pe ro*

Punto Cyo

Nº 188-6

1

Fonauidulla, a su La Venida del Soldado // Violin 2º //

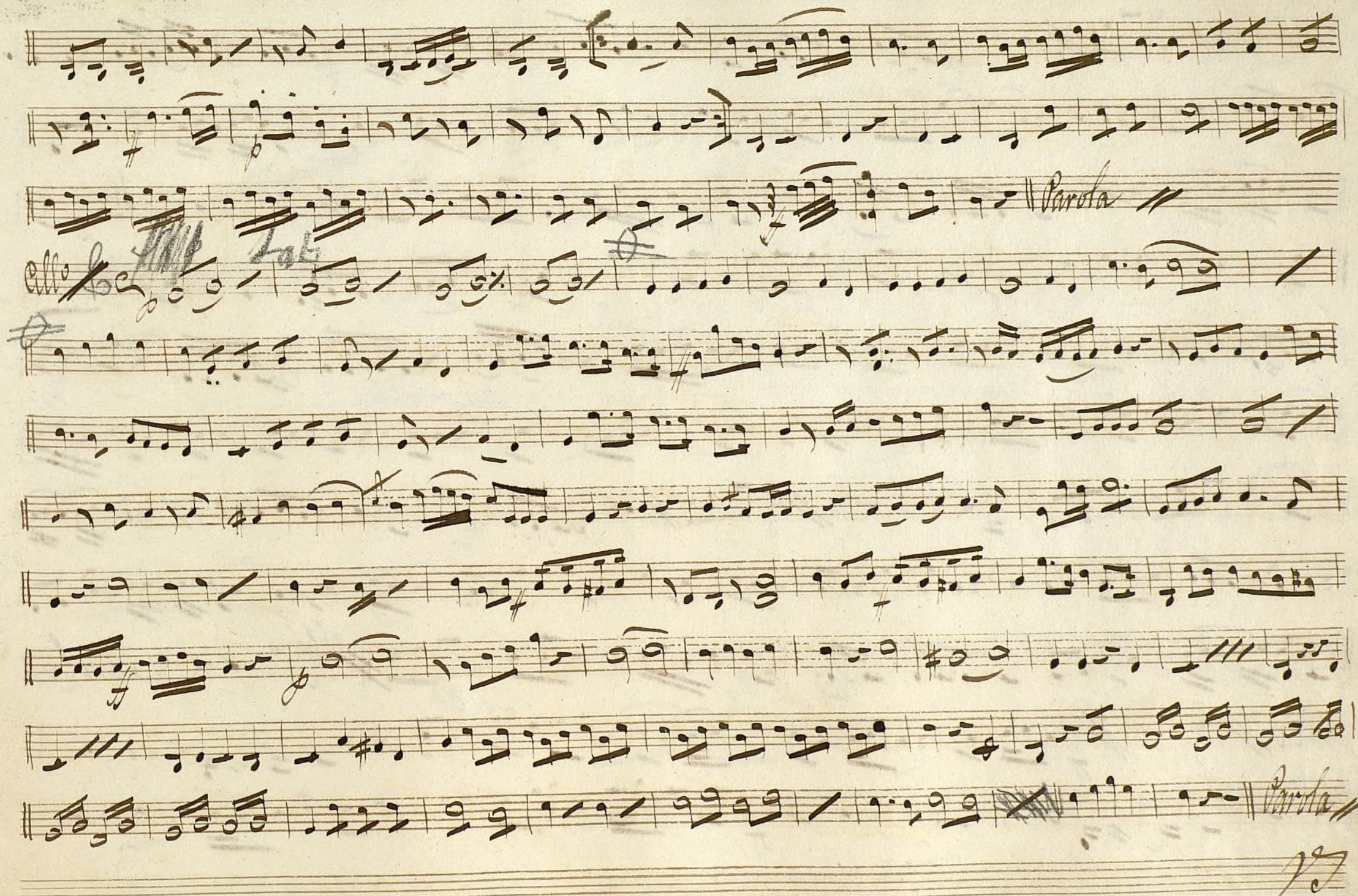
all' no mucho *In Fa*

all'

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

- al segno* (written above the first staff)
- all^o* (written above the first staff)
- en fa* (written above the eighth staff)
- Parola* (written above the eighth staff)
- all: no mucho* (written above the eighth staff)
- allegando* (written above the sixth staff)
- Cres* (written above the sixth staff)

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



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

Key markings and tempo changes include:

- All: Poco* (top left)
- pp* (first staff)
- allegro* (third staff)
- Parola* (seventh staff)
- allegro* (ninth staff)
- Parola* (tenth staff)
- Vivo* (bottom left)

The score is written in a cursive, handwritten style on aged paper.

A handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The score is written in brown ink on aged paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff features a key signature change to two sharps (F# and C#) and includes the handwritten instruction "al Signo" above the staff. The fourth staff begins with a double bar line and the tempo marking "Allo". The fifth staff continues the melody. The sixth staff features a key signature change to one sharp (F#) and includes the tempo marking "Allo" at the beginning. The seventh staff continues the melody. The eighth staff features a key signature change to two sharps (F# and C#) and includes the tempo marking "Allo" at the beginning. The ninth staff continues the melody. The tenth staff features a key signature change to one sharp (F#) and includes the tempo marking "Allo" at the beginning. The score concludes with a double bar line and a decorative flourish.

al Signo

Allo

Allo

Allo

Allo

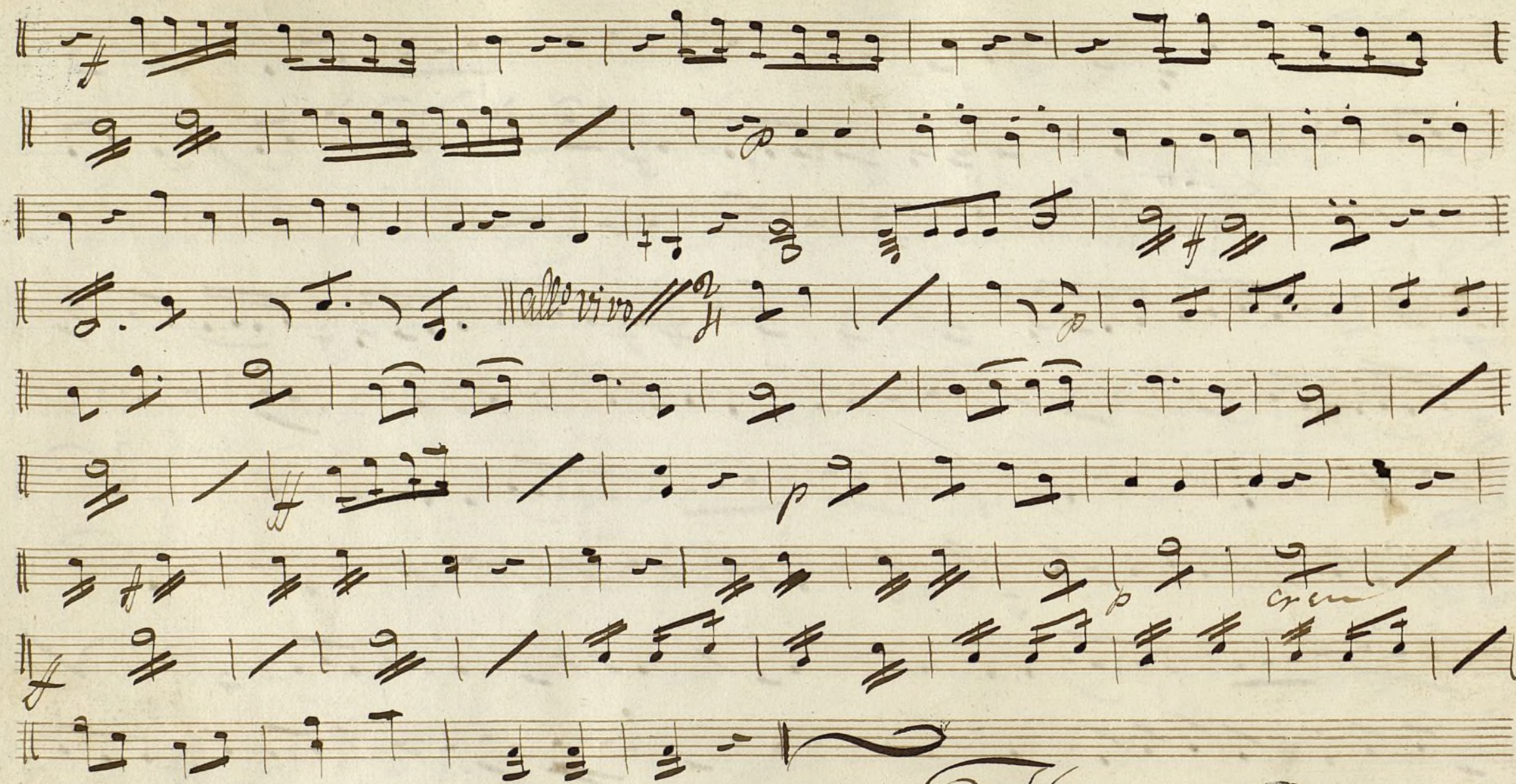
Allo

Allo

Allo

Allo

Allo



Finis //

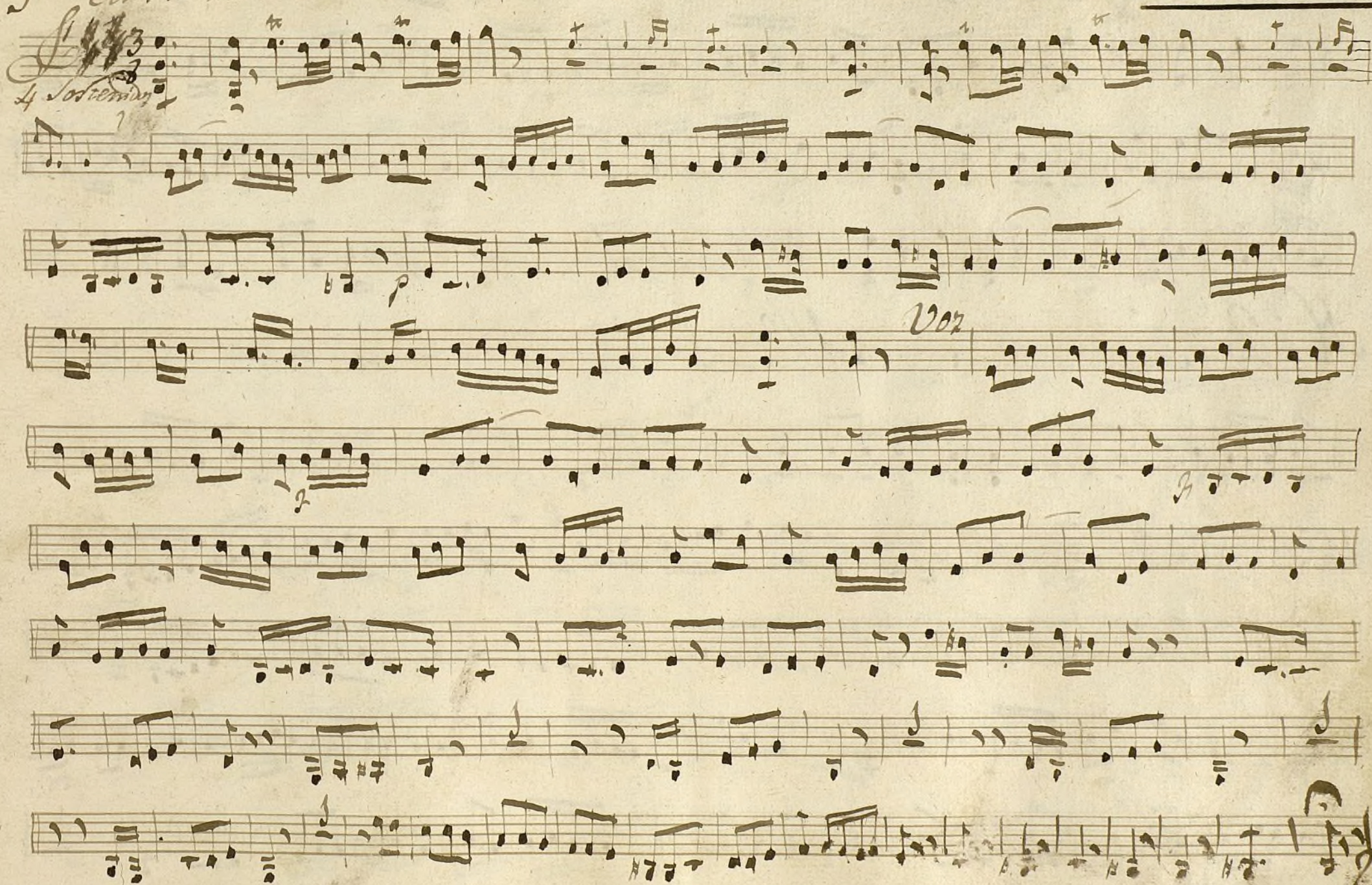


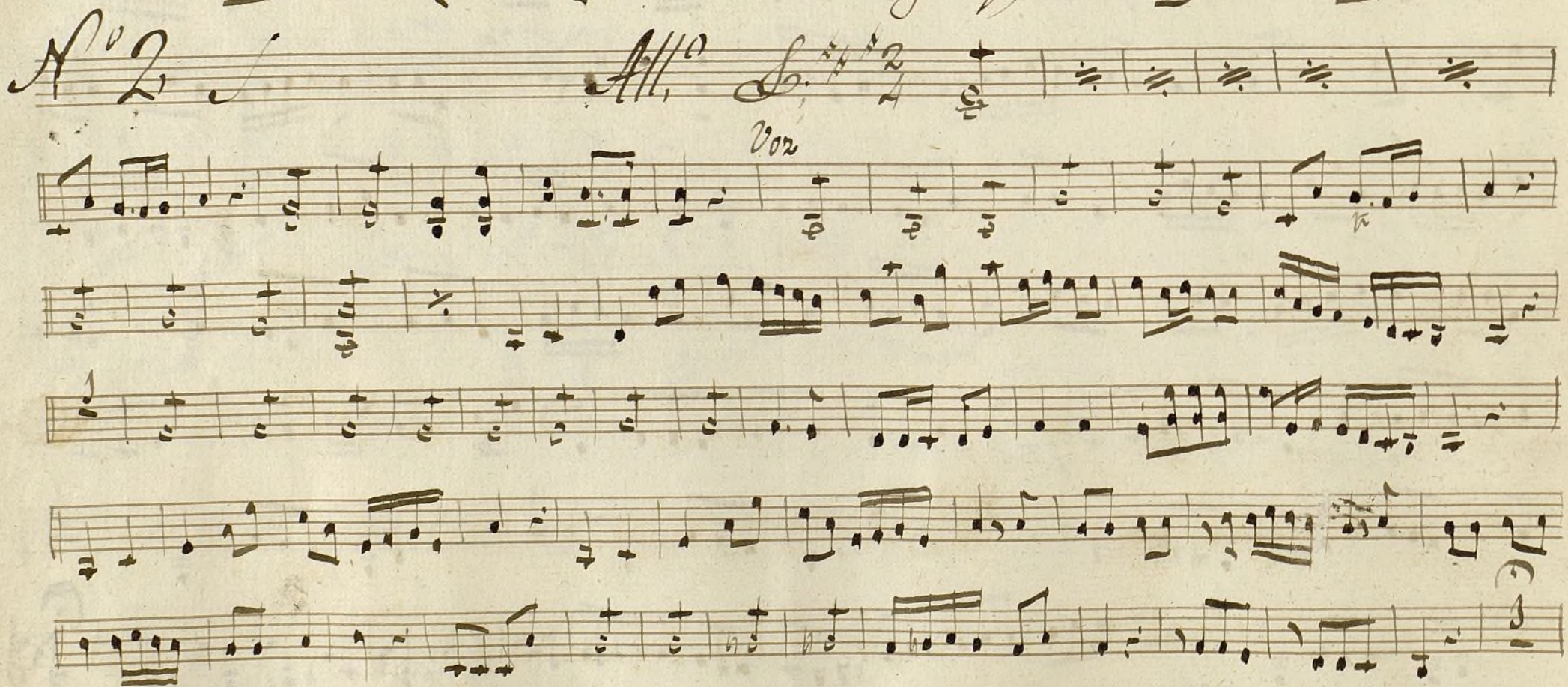
Sonadilla, de la venida del Soldado

Mus 178-6

Violin 2^o

N.º 30 All.º no molto





No 3

Allegro non tanto

Introducción

Parola

Al. Maestros

Voz.

Parola

Nº 5

Al. Maestros

3.º Violoncello

De à la dénal

Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a '12' written above it. The third staff continues the melody.

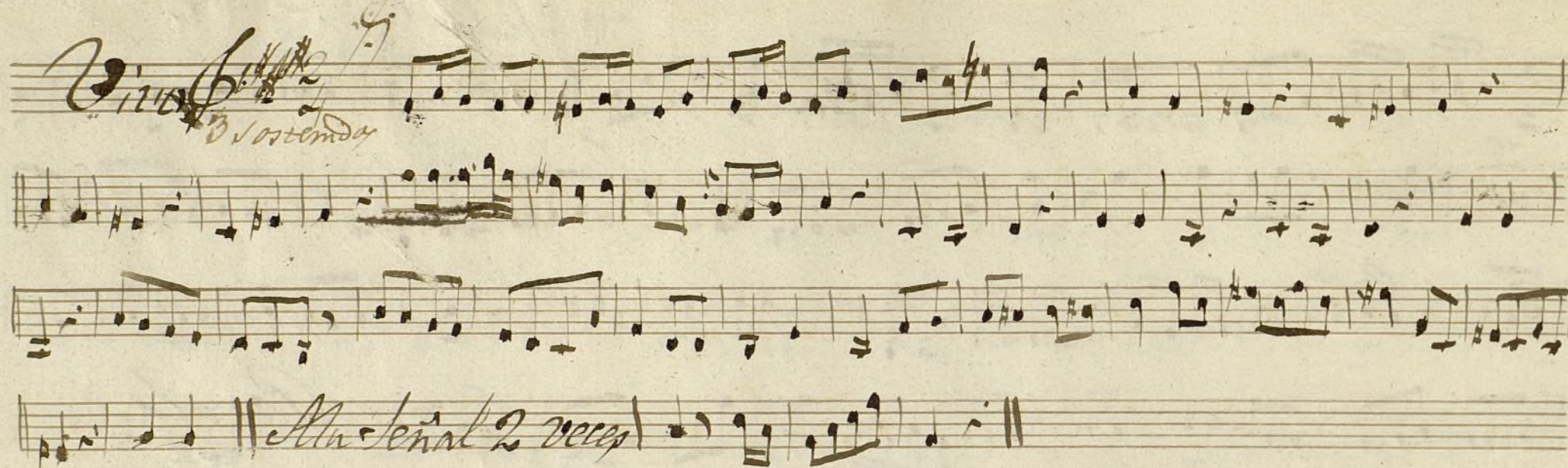
Parola

6

Handwritten musical notation on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and the tempo marking 'Allegro'. The notation continues across the three staves.

De à la dénal fin

7



A handwritten musical score on seven staves. The notation includes various note values, rests, and bar lines. The third staff contains the handwritten word "Vivo" above the first measure and "da pa" above the fifth measure. The sixth staff has a large, dark, scribbled-out section in the middle. The seventh staff ends with a double bar line. Below the seventh staff are three empty staves.

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

Copia

Coro

1200055200

Oboé 1.^o

Jonadilla a 4.

La venida del Soldado

Del Sr

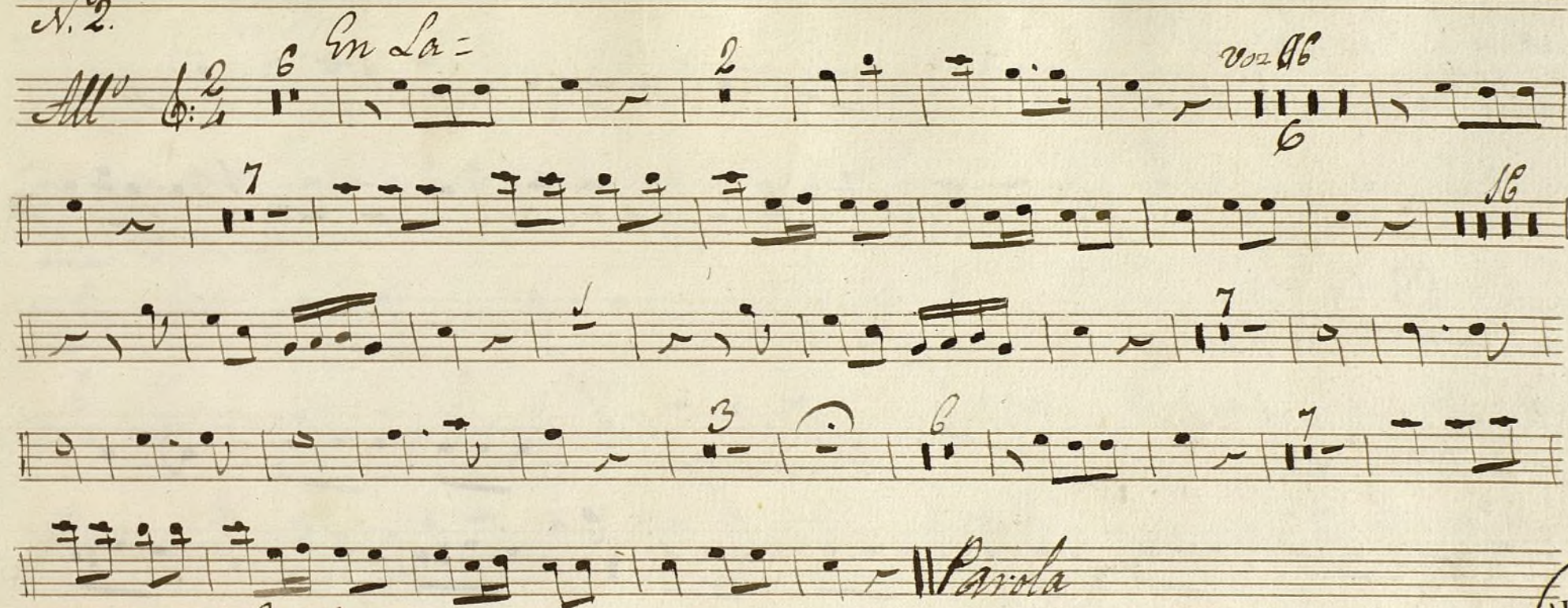
Laserna



N.º 1. All no mucho. 6: 3/4 *En fa=*

The musical score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is 'All no mucho'. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. There are several measures with repeat signs and first/second endings. The piece concludes with a double bar line and the instruction 'Allegro'.

N. 2.



N. 3.



N.º 4 En La: *Punto bajo*
All. maestoso $\text{C} \frac{14}{8}$

28 || *Parola*

N.º 5 *All. poco* $\text{C} \frac{3}{4}$ 29 *All. segno*

26 || *Parola* $\text{C} \frac{3}{4}$ *Facet*

N.º 7 *Vivo* $\text{C} \frac{2}{4}$ 22 *All. segno* *dos mas*

N.º 8 En Re:

Handwritten musical score for N.º 8 in D major. The score consists of eight staves. The first staff begins with the tempo marking "Allo" and a treble clef. The second staff includes the tempo marking "mas sentido". The third staff includes the tempo marking "Allo" and the word "Gaita". The fourth staff includes the tempo marking "Allo". The score concludes with a double bar line and a large, ornate flourish. The manuscript is written in brown ink on aged paper.



Finana.

Handwritten musical score for a piece titled "Finana." The score is written on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/8. The notation includes various musical symbols such as notes, rests, and accidentals. Handwritten annotations in the margins and between staves include "pmo", "Copia", "duo", "ligado", "Coro", and "fmo duo". The score concludes with a double bar line and the instruction "2 mas alta sena" followed by a final cadence symbol.

Manuel de Falla

Avuntamiento de Madrid

1200055200

Furana.

M^o 8: 3/8

p^{mo}

Copla

duo

duo

Coro

fmo duo

2 mas de sena

Sonadilla // La Venicla del Soldado //

Mus 188-6
Oboe 1^{ro}



Allo. no mucho //

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

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

- Staff 1: Measure 22.
- Staff 2: Measure 8, *Parola*.
- Staff 3: *Allo* (with a clef change), measures 14, 15, and 22.
- Staff 4: Measure 28, *Parola*, *allegro* (with a clef change), measure 29, *allegro*.
- Staff 5: *Solo*, measures 26 and 27.
- Staff 6: *Parola*, *tacet*, *Parola*, *vivo* (with a clef change), measures 7 and 8.
- Staff 7: Measure 22, *dos mas*, *allegro*.
- Staff 8: *Allo* (with a clef change), measure 12, *Solo*.
- Staff 9: *Allo* (with a clef change), measures 13 and 14, *allegro*.
- Staff 10: *vivo* (with a clef change), measures 2 and 3.
- Staff 11: Measure 3.
- Staff 12: *Fin*.



Mus 188-6

Oboc 2º

Tonadilla a 4

La benida del Soldado

del Sr

Lacerna



N.º 1. *En fa; Punto Bajo =*

All^o no mucho $\text{G}:\text{F}\#$

f *sf* *p*

All^o

sf *6*

alleg^{ro}

N.º 2. m La:

N.º 3. m fa=

ARCHIVO DE MADRID

Handwritten musical score for a piece titled "Parola". The score is written on four staves. The first staff is for the first voice (V. 1) in G major (one sharp) and common time. The second staff is for the second voice (V. 2) in G major and common time. The third staff is for the piano (P. 1) in 3/2 time, marked "Allegro poco". The fourth staff is for the piano (P. 2) in 3/2 time, marked "Allegro". The piece ends with a double bar line and the word "Parola" written in a decorative script.

N. C. Face

The image shows a handwritten musical score on two staves. The title 'N. C. Face' is written in a cursive hand above the first staff. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The word 'vivo' is written in a cursive hand at the beginning of the staff. The music consists of a series of eighth and sixteenth notes, with some rests. The second staff begins with a treble clef and a key signature of one sharp (F#). The word 'tutti' is written in a cursive hand at the beginning of the staff. The music continues with eighth and sixteenth notes, and ends with a double bar line. The number '22' is written above the first measure of the second staff.

N. 9 En Re=

All.

mas sentido

N. 9. All.

All.

All. vivo

Canta

3

5

3

5



Fuena

Handwritten musical score for a piece titled "Fuena". The score is written on a single system of seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is divided into sections labeled "Solo", "Canto", "Duo", and "Coro". The final staff concludes with the instruction "2 mas ala Señal" followed by a double bar line and a repeat sign.

Solo

Canto

Duo

Coro

Coro

fmo

2 mas ala Señal

Fonadilla, La Venida del Soldado //

Oboè 2^{do} //

Handwritten musical score for Oboe 2^{do}. The score is written on ten staves. The first staff begins with the tempo marking "Allegro no mucho" and the key signature of one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "Solo" and "allegro". The score includes two sections marked "Parola" (word), indicating where the lyrics would be placed. The notation is in a clear, handwritten style typical of 19th-century musical manuscripts.

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

- Staff 1: Measure 22
- Staff 2: Measure 8, *Parola*
- Staff 3: *Allo*, Measure 28, *Parola*, *Allo loco*, Measure 29, *allino*, Measure 17
- Staff 4: Measure 26, *Parola*, *3 tacet*
- Staff 5: *Vivo*, Measure 22, *alligno*
- Staff 6: *Allo*, Measure 7, *Allo*, Measure 8
- Staff 7: *Solo*, *mas sentido*, Measure 13, *Solo*, Measure 8
- Staff 8: *Allo*, Measure 7, *Vivo*, Measure 5
- Staff 9: Measure 3
- Staff 10: *Vin*



Trompa 1ª La Venida del Soldado. No. 1.

No. 1. All.^o 3/8 2/4 4/4 6/8

No. 2 En Do. All.^o 2/4 6/8 4/4 2/4 6/8

mi 6 fa en 3a

Parola.



No 3 *All* *2/4* *fa* *402* *p*

sol

Parola.

No 4 *Enl.* *All* *8* *2*

Parola.

No 5 *All* *8* *29* *Allegro* *37* *38*

No 6 *Face y Parola.*

2

Nº 7 *Viv. 8:2#* *M.igno*
80mas.

Nº 8 *Allo* *Un fa. punto bajo*

mas sentido *Allo*

Allo



Sirana

en Sol.

M. 8. 2 #

m

Cyber

Ferr

Fin








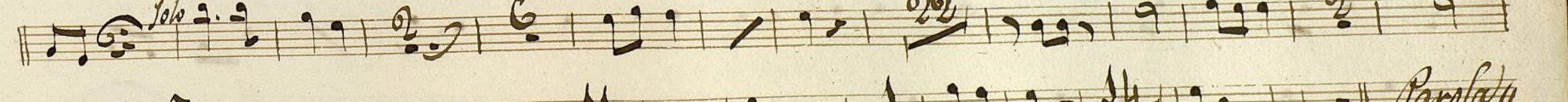


10/10

Fern

Създа

Dec. 2. Mas.

Tomadilla a H. La Venida del Soldado // Trompa 1ra //

Allegro // 3/8 



Allegro // 2/4 


Allegro // 2/4 

Allegro // 2/4 

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

- Parola* (multiple occurrences)
- allegro*
- al signo*
- Parola* / *tace* / *3* y *Parola*
- Vivo* / *6* / *22* / *al signo*
- allegro* / *Inf*
- (mas Sentado)*
- allegro* / *7*
- allegro* / *12*
- Fin* (written in large, stylized script)

A circular library stamp is visible in the bottom right corner, reading "ARCHIVO DE MADRID".

Trompa 2.^a Conadilla la Venida del Soldado N.º 7

Handwritten musical notation for Trompa 2.^a. The notation is in treble clef with a key signature of one sharp (F#) and a time signature of 3/8. The music consists of several staves with various notes, rests, and dynamic markings. Measure numbers 24, 43, 51, and 20 are indicated. The piece concludes with a double bar line and the word *Allegro*.

Handwritten musical notation for Trompa 2.^a. The notation is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The music consists of several staves with various notes, rests, and dynamic markings. Measure numbers 17, 3, 4, 6, and 7 are indicated. The piece concludes with a double bar line and the word *Parola*.



Nº 5 Enj. All. 3/4 *La*

Solo.

Nº 4 En. C. 6/8 *Parola.*

Parola.

Nº 6 Mto 3/8 *Allegro*

Face y Parola.

Nº 7. Vno. & 2/4 #

2/2 # Allegro

Nº 8. En. F. Allº

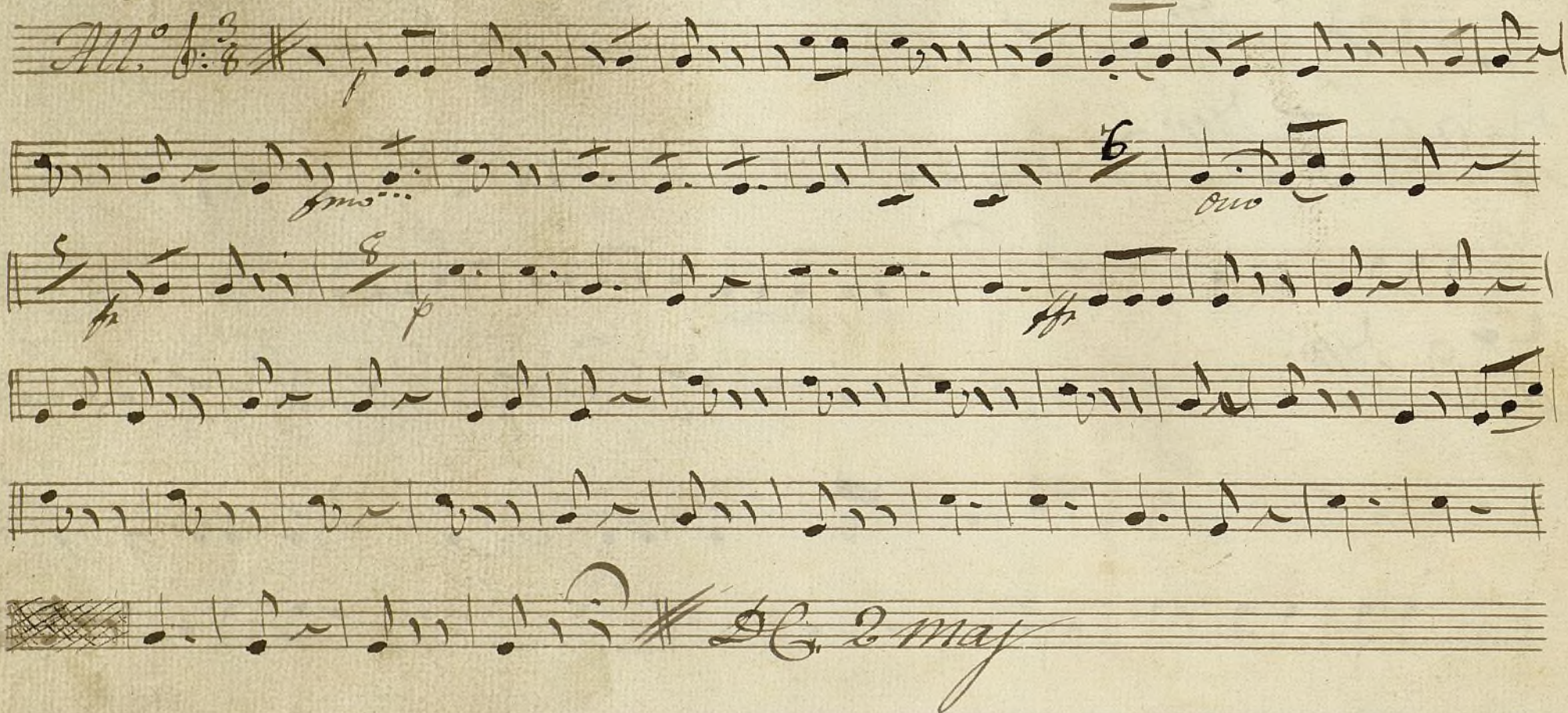
mas. lento.

Nº 9 Allº

2 allº



Sirana
en Sol.



Sonadilla a 1^a La Venida del Soldado // Trompa

Allegro

13

20 *allegro*

7 *allegro* // Parola //

En Do 6

17

7

Parola //

Allegro 106

22

7

Parola

En Ut 3

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

- Staff 1: Measure 2.
- Staff 2: Measure 26, followed by the word *Parola*.
- Staff 3: *allegro*, measure 29, *allegro*, measure 37, measure 38, followed by *Parola*.
- Staff 4: *taca*, *Parola*, *vivo*.
- Staff 5: Measure 22, *allegro*, *dos veces*, measure 3, *allegro*, *Inf.*
- Staff 6: *mas sentido*, *allegro*.
- Staff 7: Measure 7, measure 16, measure 8, *allegro*, measure 7, measure 12.
- Staff 8: *allegro*, *vivo*.
- Staff 9: Measure 3.
- Staff 10: *Finis*.






Fonadilla, a 4 // La venidada del Soldado // Clarin

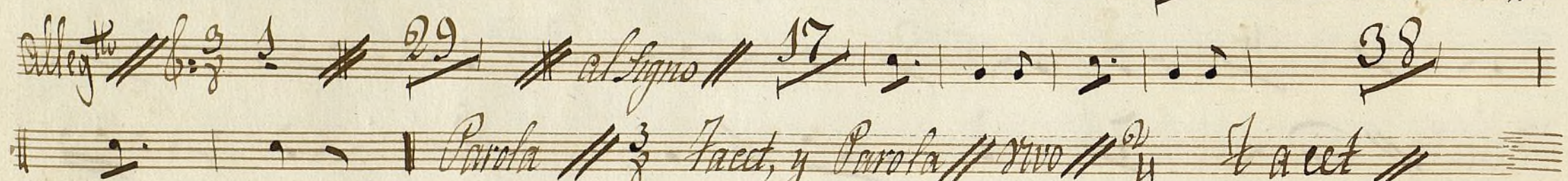
Sib Allegro // 3/8

al Signo Parola


La *En Sol* *allegro* // 2/4

Sib *En Sol* *allegro* // 2/4

All.^o In C:  *Parola //*

Alleg.^{ro}  *al Signo //*

Parola // *Tacet, y Parola //* *vivo //* *Tacet //*

All.^o // *Tacet //* *6/8 Tacet //* *all.^o //* *Tacet //* *vivo //* 

Fin //

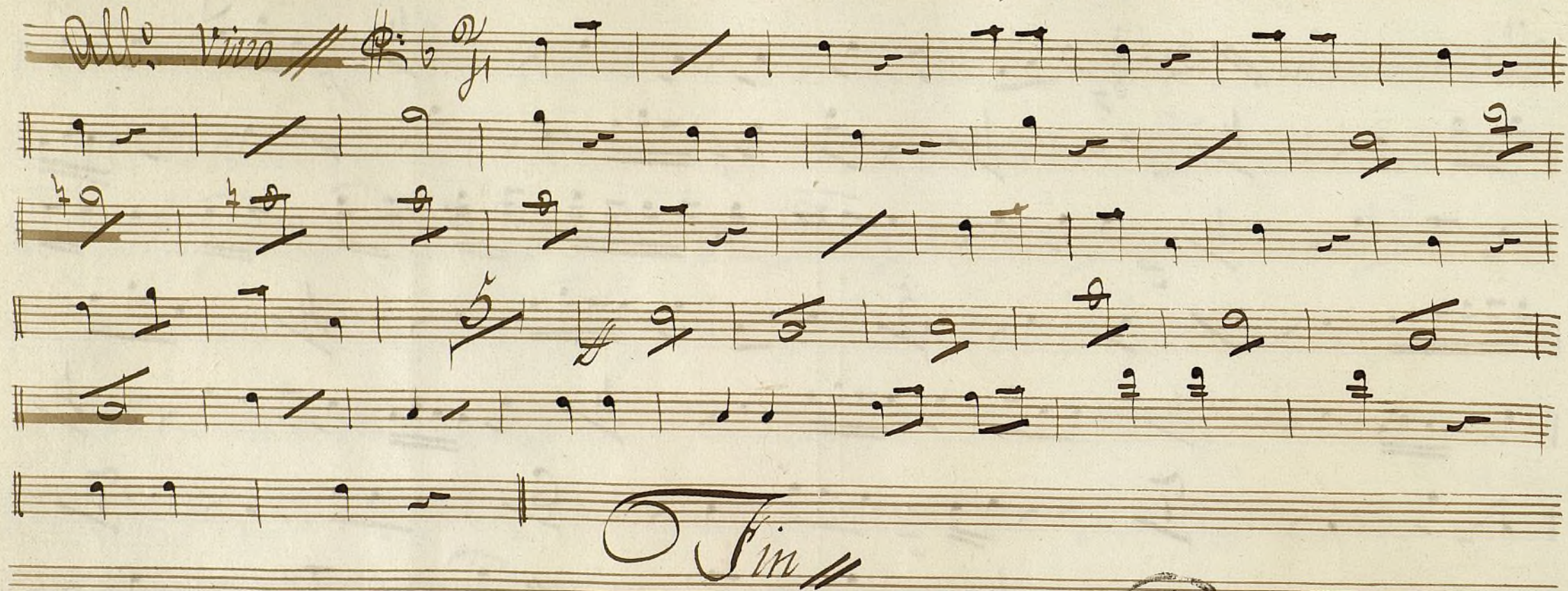


Sonadilla a 4^a La Venida del Soldado // Bagott //

All: no mucho //

al Signo

Todo; Facet. hasta el Fin q. dice, all.º vivo //



Mus 188-6

1

Baxo.

Fonadilla

a 4

La Venida del
Soldado.



[illegible]

En fa; punto bajo =

4

Ayuntamiento de Madrid

1^o 2^o 3^o 4^o 5^o 6^o 7^o 8^o 9^o 10^o 11^o 12^o 13^o 14^o 15^o 16^o 17^o 18^o 19^o 20^o 21^o 22^o 23^o 24^o 25^o 26^o 27^o 28^o 29^o 30^o 31^o 32^o 33^o 34^o 35^o 36^o 37^o 38^o 39^o 40^o 41^o 42^o 43^o 44^o 45^o 46^o 47^o 48^o 49^o 50^o 51^o 52^o 53^o 54^o 55^o 56^o 57^o 58^o 59^o 60^o 61^o 62^o 63^o 64^o 65^o 66^o 67^o 68^o 69^o 70^o 71^o 72^o 73^o 74^o 75^o 76^o 77^o 78^o 79^o 80^o 81^o 82^o 83^o 84^o 85^o 86^o 87^o 88^o 89^o 90^o 91^o 92^o 93^o 94^o 95^o 96^o 97^o 98^o 99^o 100^o

En La: Dos puntos bajos

Voz

1^o 2^o 3^o 4^o 5^o 6^o 7^o 8^o 9^o 10^o 11^o 12^o 13^o 14^o 15^o 16^o 17^o 18^o 19^o 20^o 21^o 22^o 23^o 24^o 25^o 26^o 27^o 28^o 29^o 30^o 31^o 32^o 33^o 34^o 35^o 36^o 37^o 38^o 39^o 40^o 41^o 42^o 43^o 44^o 45^o 46^o 47^o 48^o 49^o 50^o 51^o 52^o 53^o 54^o 55^o 56^o 57^o 58^o 59^o 60^o 61^o 62^o 63^o 64^o 65^o 66^o 67^o 68^o 69^o 70^o 71^o 72^o 73^o 74^o 75^o 76^o 77^o 78^o 79^o 80^o 81^o 82^o 83^o 84^o 85^o 86^o 87^o 88^o 89^o 90^o 91^o 92^o 93^o 94^o 95^o 96^o 97^o 98^o 99^o 100^o

En fa: Punto bajo =

Voz

Parola



Parola.

En La; Dos Puntos bajos =

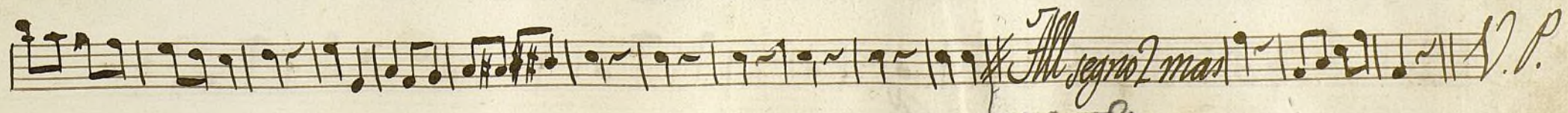
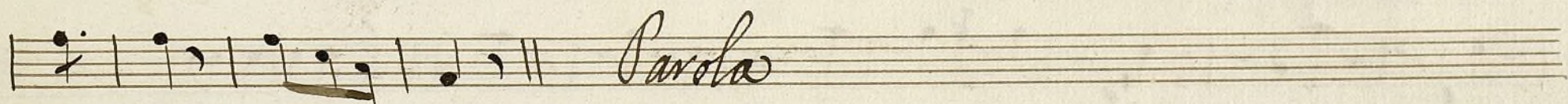
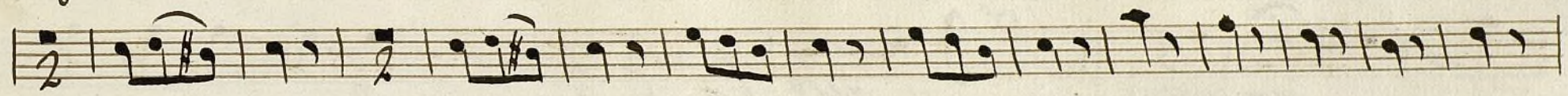
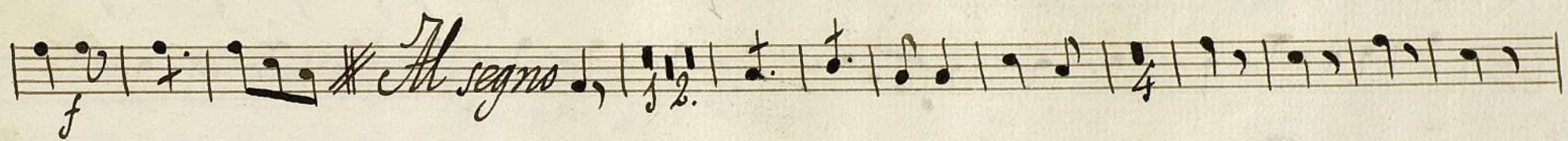
Allegro

f *p*

Parola

Allegro Poco

p



En Re; Dos Puntos bajos:

Nº 4 *All.^o*

mas lentado *all.^o* *f* *p* *f* *p* *p*

Sol

Vivo $\frac{2}{4}$

tirana

Ayuntamiento de Madrid

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a forte (*f*) marking. The second staff ends with a double bar line. The third staff is marked *Fina* and begins with a treble clef and a key signature of one sharp (F#). The fourth staff contains a section of music that has been heavily crossed out with dark ink, with the word *staca* written above it and *fmo* below. The fifth staff includes a piano (*p*) marking and a fortissimo (*ff*) marking. The sixth staff features a fortissimo (*ff*) marking and the phrase *ffr ligada*. The seventh staff begins with a fortissimo (*fmo*) marking and a fortissimo (*ffr*) marking. The eighth staff continues the musical notation. The ninth staff ends with the instruction *2 mos.* (two measures). The manuscript shows signs of age, including some staining and a small circular stamp on the right margin.



Adagio

Queres fidel me d'a nera en tre los hombrs y - sio *Di ante rue ga por nos bi*

ante rue ga rue ga por nos co mo en tu pie dad es pe ro con mo en tu pie dad es pe ro es pe - ro

Auna borto sin si ga - ra bustraveli quia to ca - von

1 *3 8* *2* *4*

6 *8* *10* *12*

8 *10* *12* *14*

16 *18* *20* *22*

24 *26* *28* *30*

32 *34* *36* *38*

40 *42* *44* *46*

48 *50* *52* *54*

56 *58* *60* *62*

64 *66* *68* *70*

72 *74* *76* *78*

80 *82* *84* *86*

88 *90* *92* *94*

96 *98* *100* *102*

104 *106* *108* *110*

112 *114* *116* *118*

120 *122* *124* *126*

128 *130* *132* *134*

136 *138* *140* *142*

144 *146* *148* *150*

152 *154* *156* *158*

160 *162* *164* *166*

168 *170* *172* *174*

176 *178* *180* *182*

184 *186* *188* *190*

192 *194* *196* *198*

200 *202* *204* *206*

208 *210* *212* *214*

216 *218* *220* *222*

224 *226* *228* *230*

232 *234* *236* *238*

240 *242* *244* *246*

248 *250* *252* *254*

256 *258* *260* *262*

264 *266* *268* *270*

272 *274* *276* *278*

280 *282* *284* *286*

288 *290* *292* *294*

296 *298* *300* *302*

304 *306* *308* *310*

312 *314* *316* *318*

320 *322* *324* *326*

328 *330* *332* *334*

336 *338* *340* *342*

344 *346* *348* *350*

352 *354* *356* *358*

360 *362* *364* *366*

368 *370* *372* *374*

376 *378* *380* *382*

384 *386* *388* *390*

392 *394* *396* *398*

400 *402* *404* *406*

408 *410* *412* *414*

416 *418* *420* *422*

424 *426* *428* *430*

432 *434* *436* *438*

440 *442* *444* *446*

448 *450* *452* *454*

456 *458* *460* *462*

464 *466* *468* *470*

472 *474* *476* *478*

480 *482* *484* *486*

488 *490* *492* *494*

496 *498* *500* *502*

504 *506* *508* *510*

512 *514* *516* *518*

520 *522* *524* *526*

528 *530* *532* *534*

536 *538* *540* *542*

544 *546* *548* *550*

552 *554* *556* *558*

560 *562* *564* *566*

568 *570* *572* *574*

576 *578* *580* *582*

584 *586* *588* *590*

592 *594* *596* *598*

600 *602* *604* *606*

608 *610* *612* *614*

616 *618* *620* *622*

624 *626* *628* *630*

632 *634* *636* *638*

640 *642* *644* *646*

648 *650* *652* *654*

656 *658* *660* *662*

664 *666* *668* *670*

672 *674* *676* *678*

680 *682* *684* *686*

688 *690* *692* *694*

696 *698* *700* *702*

704 *706* *708* *710*

712 *714* *716* *718*

720 *722* *724* *726*

728 *730* *732* *734*

736 *738* *740* *742*

744 *746* *748* *750*

752 *754* *756* *758*

760 *762* *764* *766*

768 *770* *772* *774*

776 *778* *780* *782*

784 *786* *788* *790*

792 *794* *796* *798*

800 *802* *804* *806*

808 *810* *812* *814*

816 *818* *820* *822*

824 *826* *828* *830*

832 *834* *836* *838*

840 *842* *844* *846*

848 *850* *852* *854*

856 *858* *860* *862*

864 *866* *868* *870*

872 *874* *876* *878*

880 *882* *884* *886*

888 *890* *892* *894*

896 *898* *900* *902*

904 *906* *908* *910*

912 *914* *916* *918*

920 *922* *924* *926*

928 *930* *932* *934*

936 *938* *940* *942*

944 *946* *948* *950*

952 *954* *956* *958*

960 *962* *964* *966*

968 *970* *972* *974*

976 *978* *980* *982*

984 *986* *988* *990*

992 *994* *996* *998*

1000 *1002* *1004* *1006*

1008 *1010* *1012* *1014*

1016 *1018* *1020* *1022*

1024 *1026* *1028* *1030*

1032 *1034* *1036* *1038*

1040 *1042* *1044* *1046*

1048 *1050* *1052* *1054*

1056 *1058* *1060* *1062*

1064 *1066* *1068* *1070*

1072 *1074* *1076* *1078*

1080 *1082* *1084* *1086*

1088 *1090* *1092* *1094*

1096 *1098* *1100* *1102*

1104 *1106* *1108* *1110*

1112 *1114* *1116* *1118*

1120 *1122* *1124* *1126*

1128 *1130* *1132* *1134*

1136 *1138* *1140* *1142*

1144 *1146* *1148* *1150*

1152 *1154* *1156* *1158*

1160 *1162* *1164* *1166*

1168 *1170* *1172* *1174*

1176 *1178* *1180* *1182*

1184 *1186* *1188* *1190*

1192 *1194* *1196* *1198*

1200 *1202* *1204* *1206*

1208 *1210* *1212* *1214*

1216 *1218* *1220* *1222*

1224 *1226* *1228* *1230*

1232 *1234* *1236* *1238*

1240 *1242* *1244* *1246*

1248 *1250* *1252* *1254*

1256 *1258* *1260* *1262*

1264 *1266* *1268* *1270*

1272 *1274* *1276* *1278*

1280 *1282* *1284* *1286*

1288 *1290* *1292* *1294*

1296 *1298* *1300* *1302*

1304 *1306* *1308* *1310*

1312 *1314* *1316* *1318*

1320 *1322* *1324* *1326*

1328 *1330* *1332* *1334*

1336 *1338* *1340* *1342*

1344 *1346* *1348* *1350*

1352 *1354* *1356* *1358*

1360 *1362* *1364* *1366*

1368 *1370* *1372* *1374*

1376 *1378* *1380* *1382*

1384 *1386* *1388* *1390*

1392 *1394* *1396* *1398*

1400 *1402* *1404* *1406*

1408 *1410* *1412* *1414*

1416 *1418* *1420* *1422*

1424 *1426* *1428* *1430*

1432 *1434* *1436* *1438*

1440 *1442* *1444* *1446*

1448 *1450* *1452* *1454*

1456 *1458* *1460* *1462*

1464 *1466* *1468* *1470*

1472 *1474* *1476* *1478*

1480 *1482* *1484* *1486*

1488 *1490* *1492* *1494*

1496 *1498* *1500* *1502*

1504 *1506* *1508* *1510*

1512 *1514* *1516* *1518*

1520 *1522* *1524* *1526*

1528 *1530* *1532* *1534*

1536 *1538* *1540* *1542*

1544 *1546* *1548* *1550*

1552 *1554* *1556* *1558*

1560 *1562* *1564* *1566*

1568 *1570* *1572* *1574*

1576 *1578* *1580* *1582*

1584 *1586* *1588* *1590*

1592 *1594* *1596* *1598*

1600 *1602* *1604* *1606*

1608 *1610* *1612* *1614*

1616 *1618* *1620* *1622*

1624 *1626* *1628* *1630*

1632 *1634* *1636* *1638*

1640 *1642* *1644* *1646*

1648 *1650* *1652* *1654*

1656 *1658* *1660* *1662*

1664 *1666* *1668* *1670*

1672 *1674* *1676* *1678*

1680 *1682* *1684* *1686*

1688 *1690* *1692* *1694*

1696 *1698* *1700* *1702*

1704 *1706* *1708* *1710*

1712 *1714* *1716* *1718*

1720 *1722* *1724* *1726*

1728 *1730* *1732* *1734*

1736 *1738* *1740* *1742*

1744 *1746* *1748* *1750*

1752 *1754* *1756* *1758*

1760 *1762* *1764* *1766*

1768 *1770* *1772* *1774*

1776 *1778* *1780* *1782*

1784 *1786* *1788* *1790*

1792 *1794* *1796* *1798*

1800 *1802* *1804* *1806*

1808 *1810* *1812* *1814*

1816 *1818* *1820* *1822*

1824 *1826* *1828* *1830*

1832 *1834* *1836* *1838*

1840 *1842* *1844* *1846*

1848 *1850* *1852* *1854*

1856 *1858* *1860* *1862*

1864 *1866* *1868* *1870*

1872 *1874* *1876* *1878*

1880 *1882* *1884* *1886*

1888 *1890* *1892* *1894*

1896 *1898* *1900* *1902*

1904 *1906* *1908* *1910*

1912 *1914* *1916* *1918*

1920 *1922* *1924* *1926*

1928 *1930* *1932* *1934*

1936 *1938* *1940* *1942*

1944 *1946* *1948* *1950*

1952 *1954* *1956* *1958*

1960 *1962* *1964* *1966*

1968 *1970* *1972* *1974*

1976 *1978* *1980* *1982*

1984 *1986* *1988* *1990*

1992 *1994* *1996* *1998*

2000 *2002* *2004* *2006*

2008 *2010* *2012* *2014*

2016 *2018* *2020* *2022*

2024 *2026* *2028* *2030*

2032 *2034* *2036* *2038*

2040 *2042* *2044* *2046*

2048 *2050* *2052* *2054*

2056 *2058* *2060* *2062*

2064 *2066* *2068* *2070*

2072 *2074* *2076* *2078*

2080 *2082* *2084* *2086*

2088 *2090* *2092* *2094*

2096 *2098* *2100* *2102*

2104 *2106* *2108* *2110*

2112 *2114* *2116* *2118*

2120 *2122* *2124* *2126*

2128 *2130* *2132* *2134*

2136 *2138* *2140* *2142*

2144 *2146* *2148* *2150*

2152 *2154* *2156* *2158*

2160 *2162* *2164* *2166*

2168 *2170* *2172* *2174*

2176 *2178* *2180* *2182*

2184 *2186* *2188* *2190*

2192 *2194* *2196* *2198*

2200 *2202* *2204* *2206*

2208 *2210* *2212* *2214*

2216 *2218* *2220* *2222*

2224 *2226* *2228* *2230*

2232 *2234* *2236* *2238*

2240 *2242* *2244* *2246*

2248 *2250* *2252* *2254*

2256 *2258* *2260* *2262*

2264 *2266* *2268* *2270*

2272 *2274* *2276* *2278*

2280 *2282* *2284* *2286*

2288 *2290* *2292* *2294*

2296 *2298* *2300* *2302*

2304 *2306* *2308* *2310*

231

Sonadilla La venida del Soldado

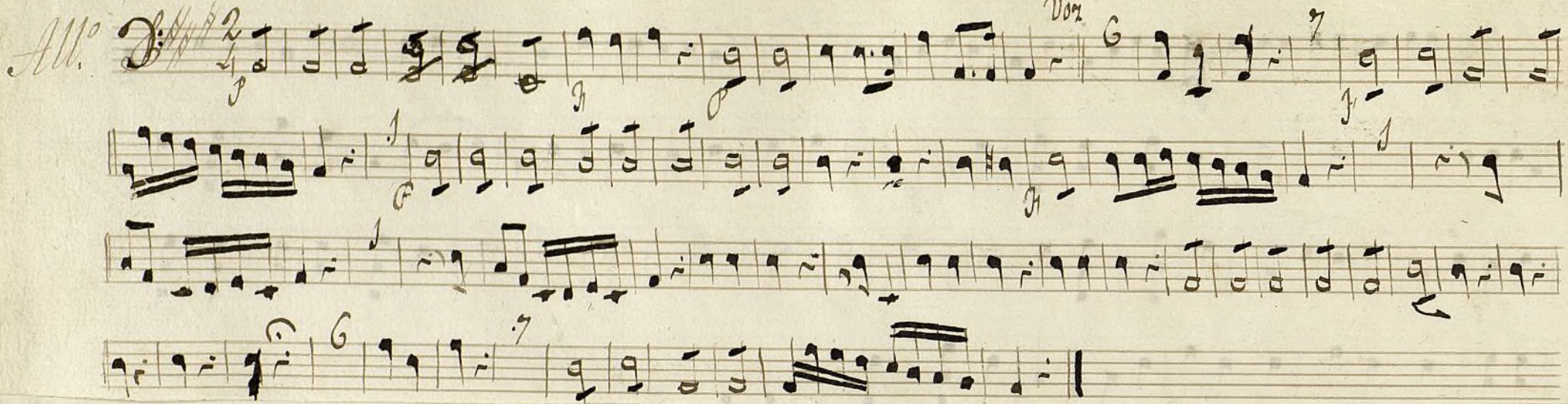
Bajo

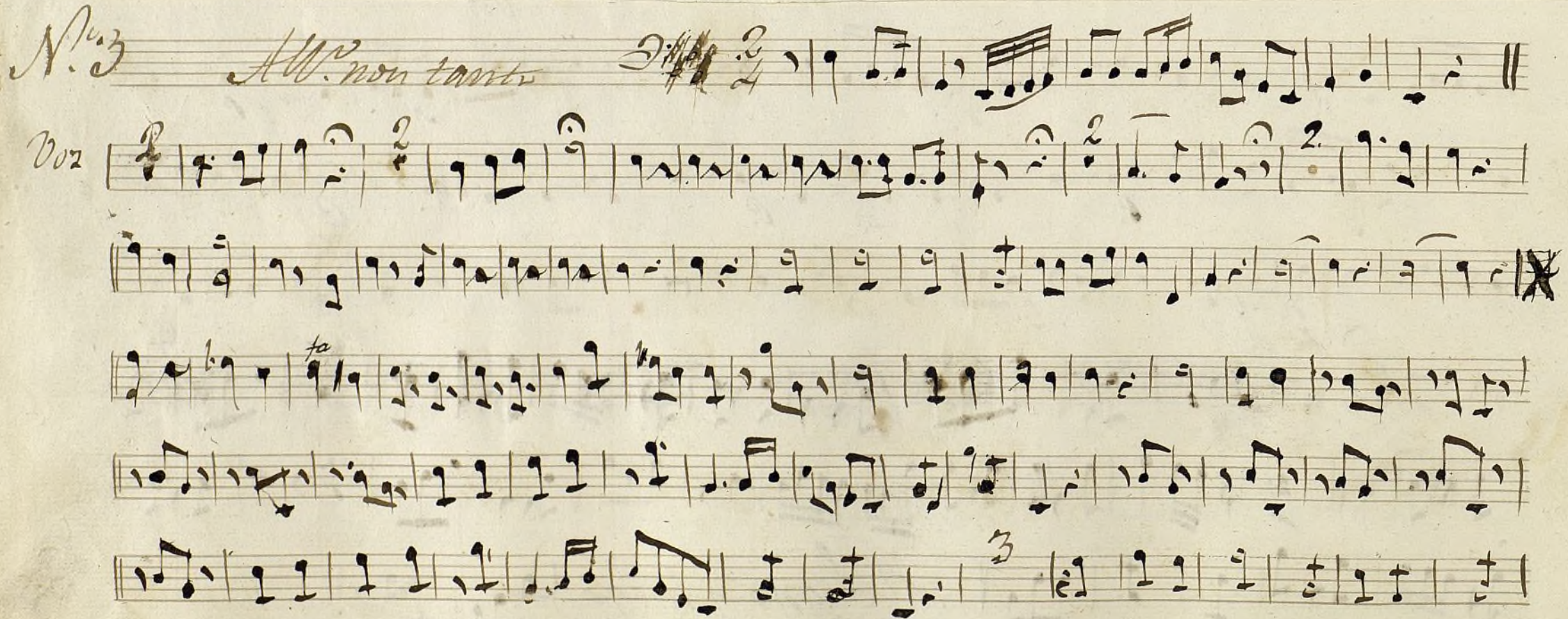
No. 1.º *All.º non molto*

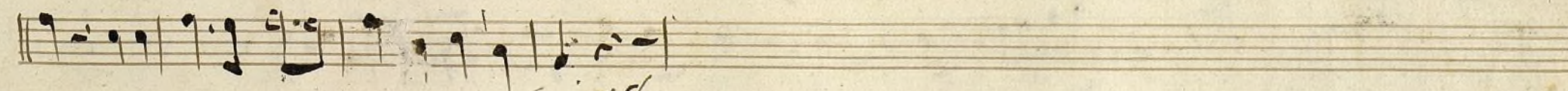
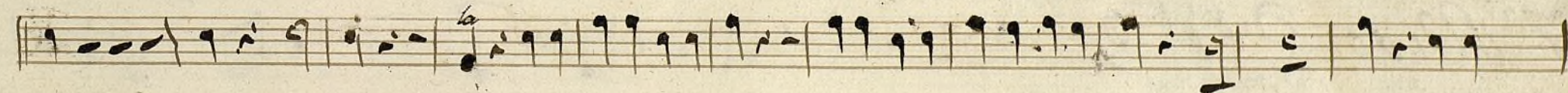
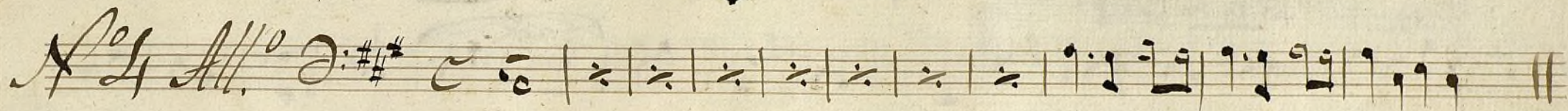
Mus 188-6

Handwritten musical score for "Sonadilla La venida del Soldado" in Bass clef, 3/8 time, key of D major. The score consists of ten staves. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked "All.º non molto". The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as "p" (piano) and "f" (forte). A "Voz" (voice) part is indicated on the third staff. The piece concludes with the instruction "Al Segno y luego".

Lorenza N.º 2.º

All.º 

N.º 3 *All.º non tanto* 



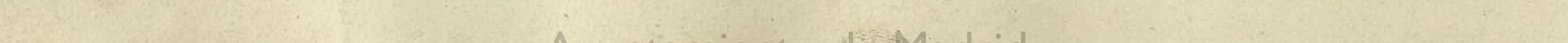
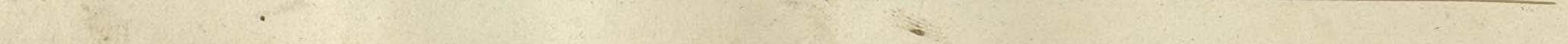
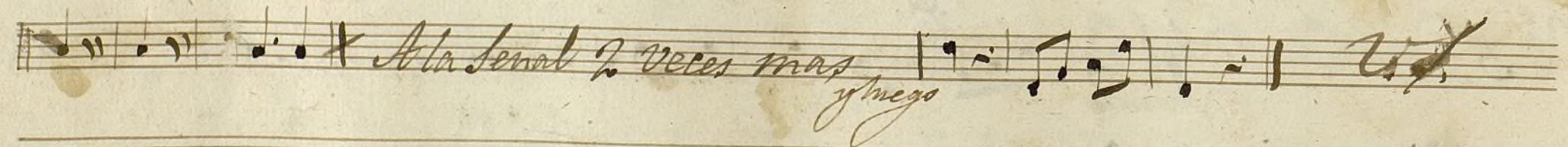
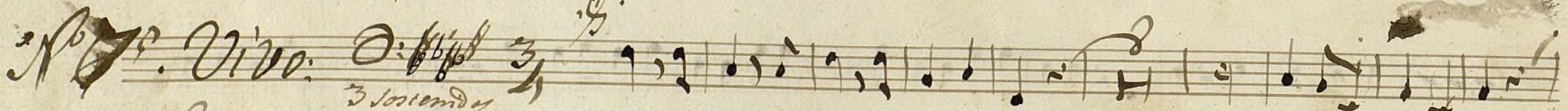
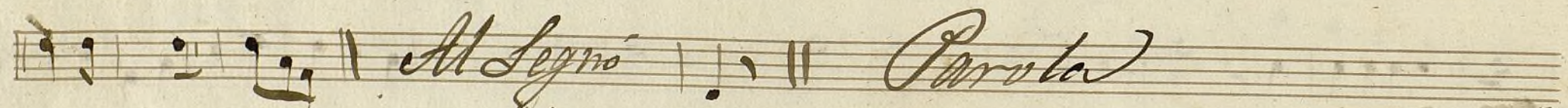
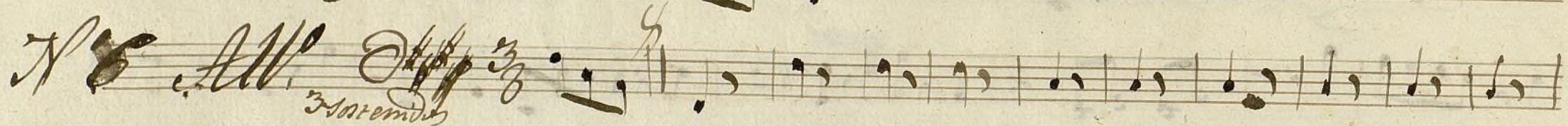
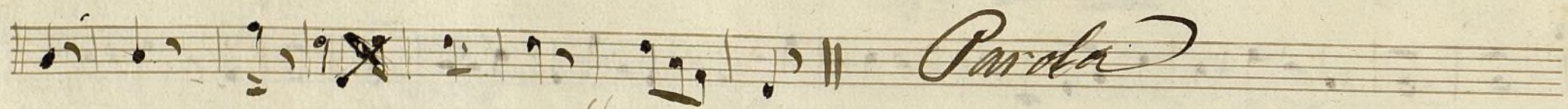
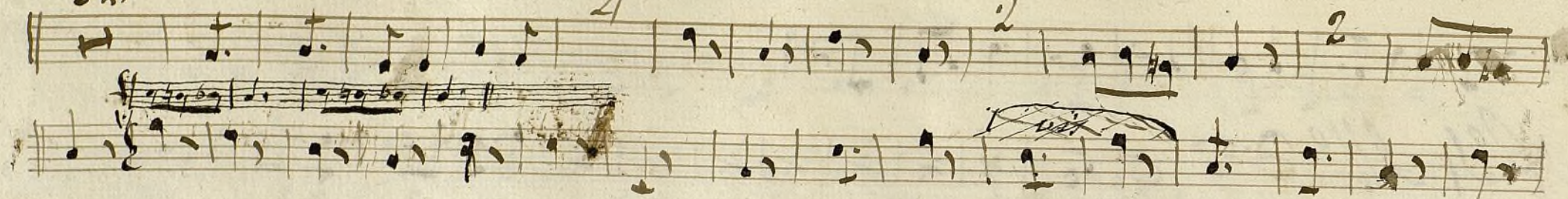
12

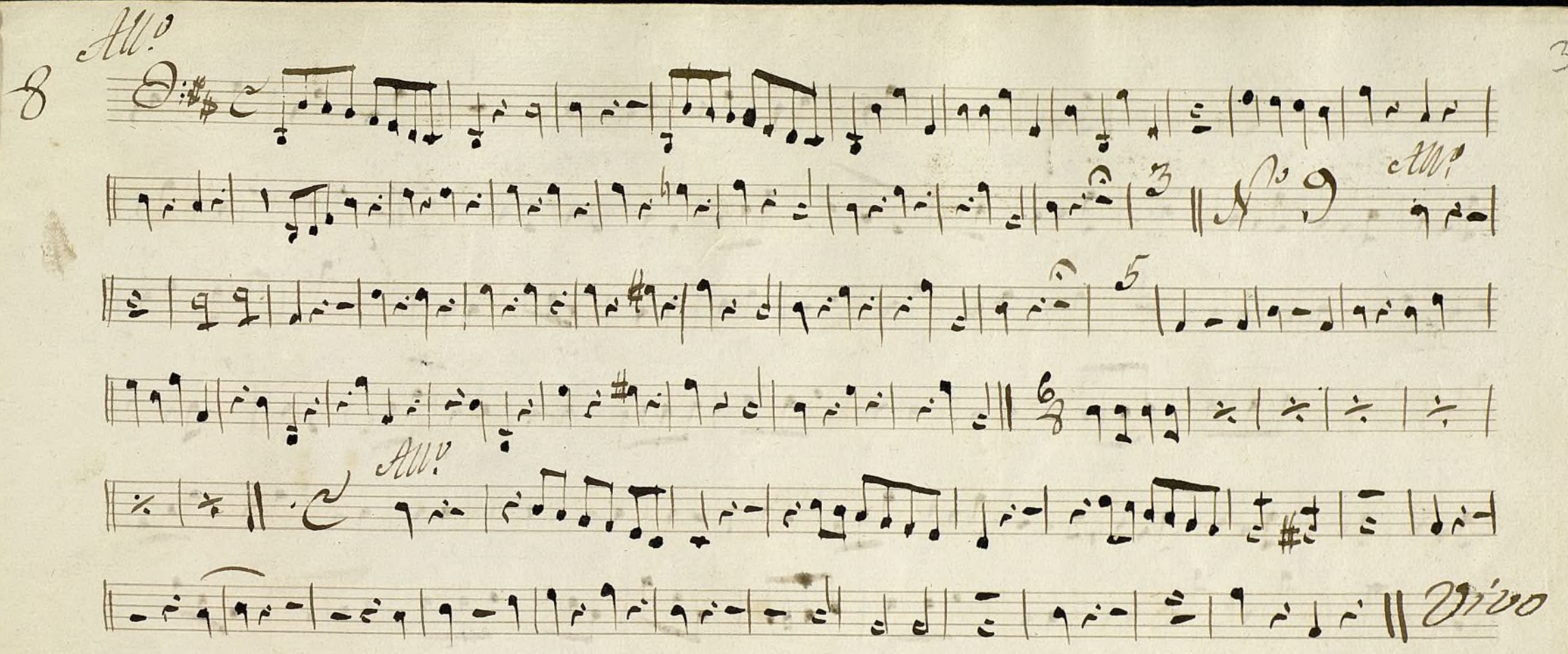
4

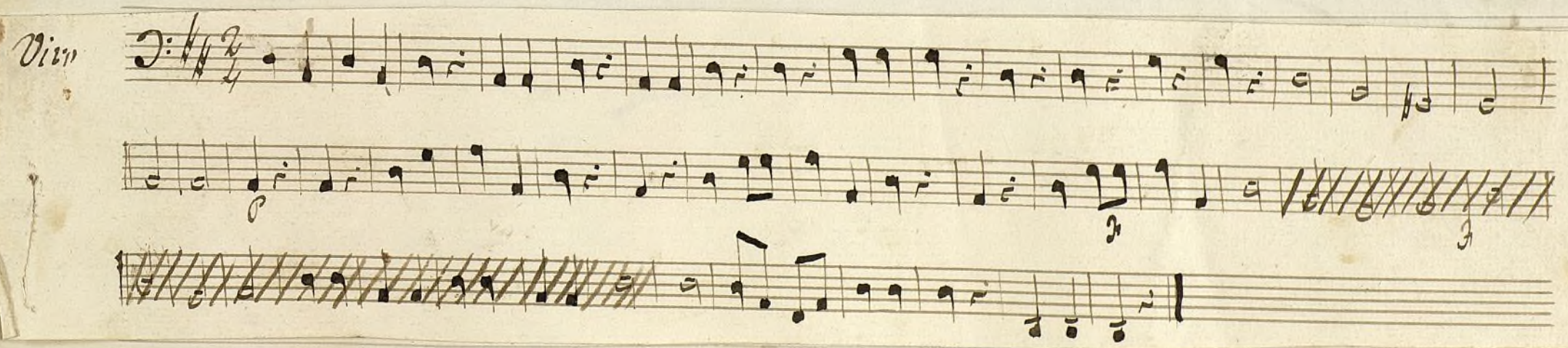
2

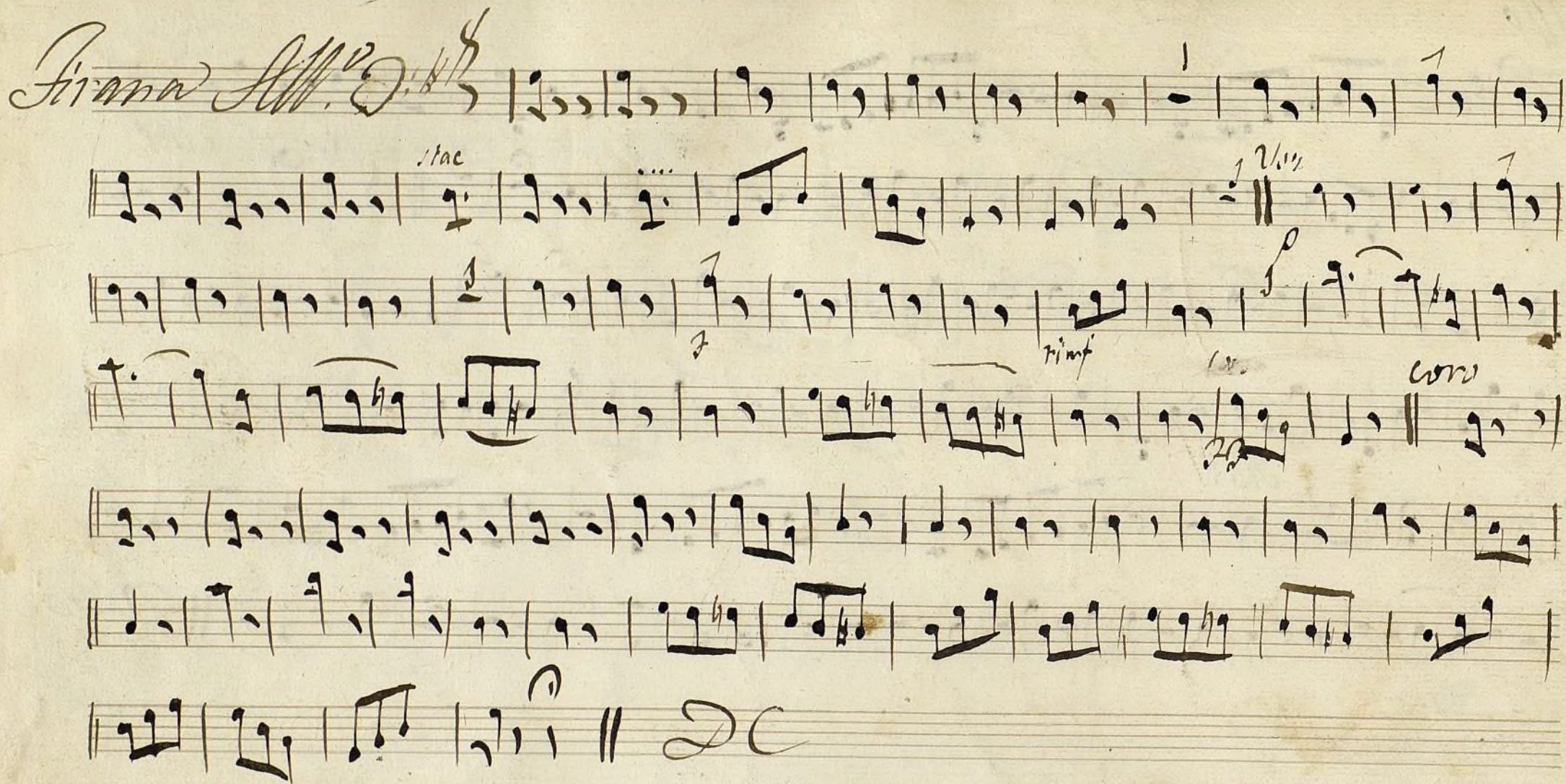
2

8



8 *All.^o* 

Vivo 

Firana *All.^o* 



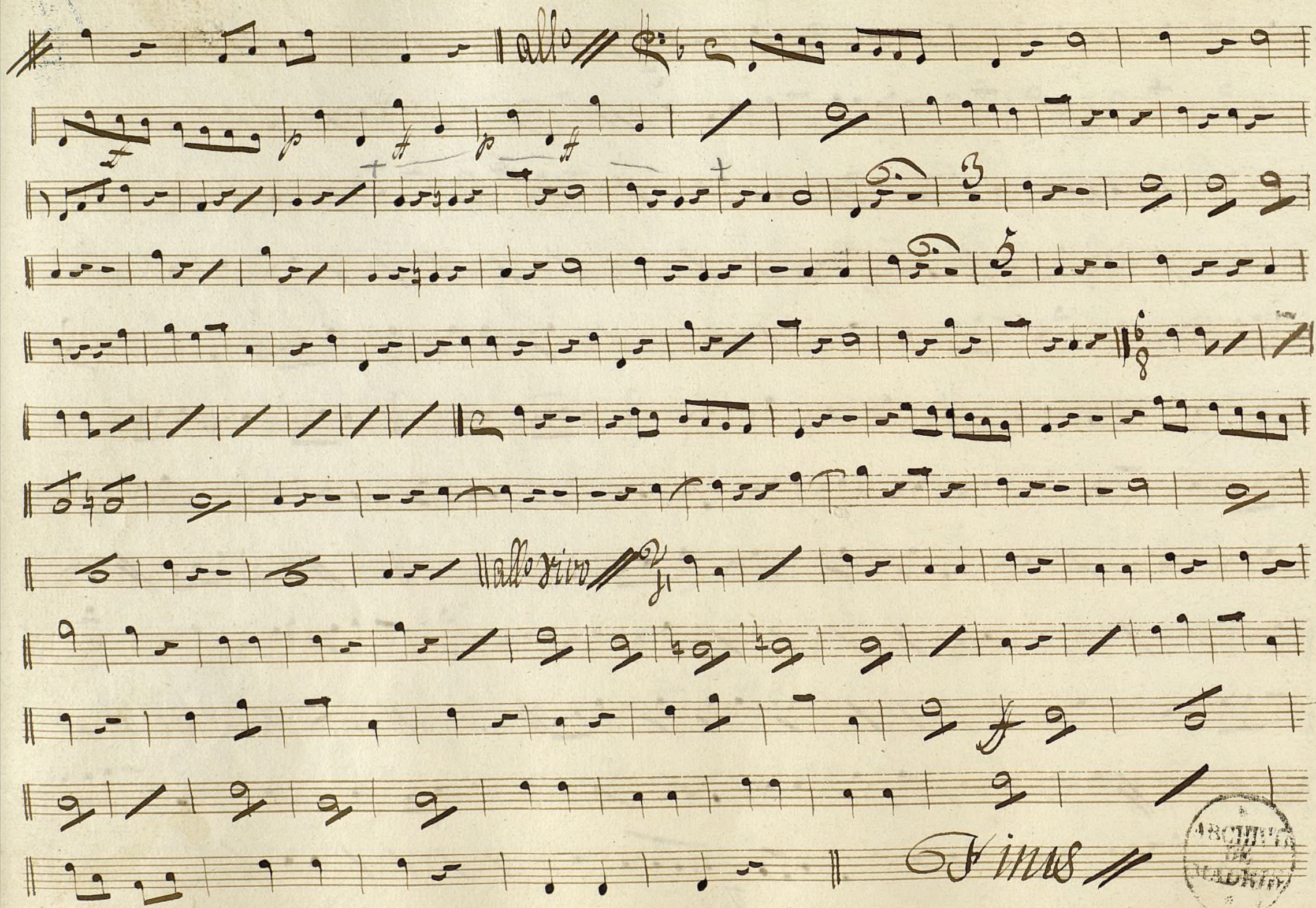
Sonadilla a 4 La Venida del Soldado //

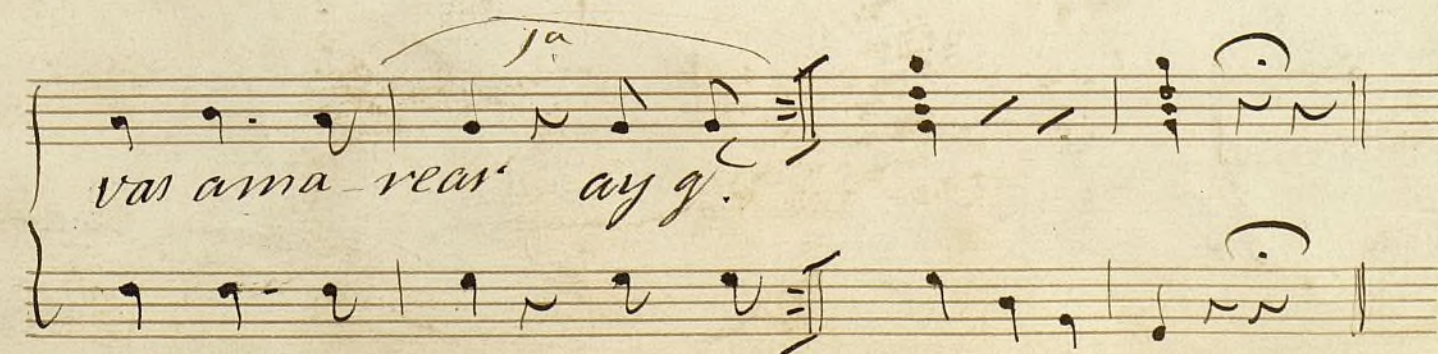
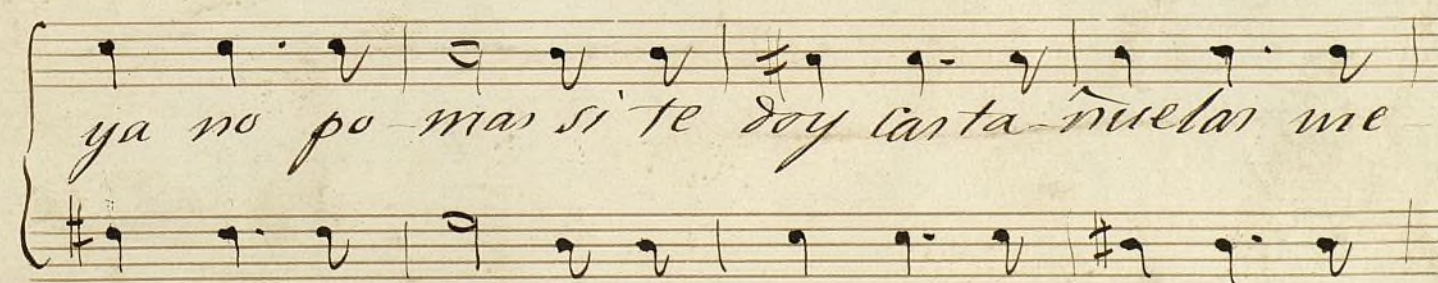
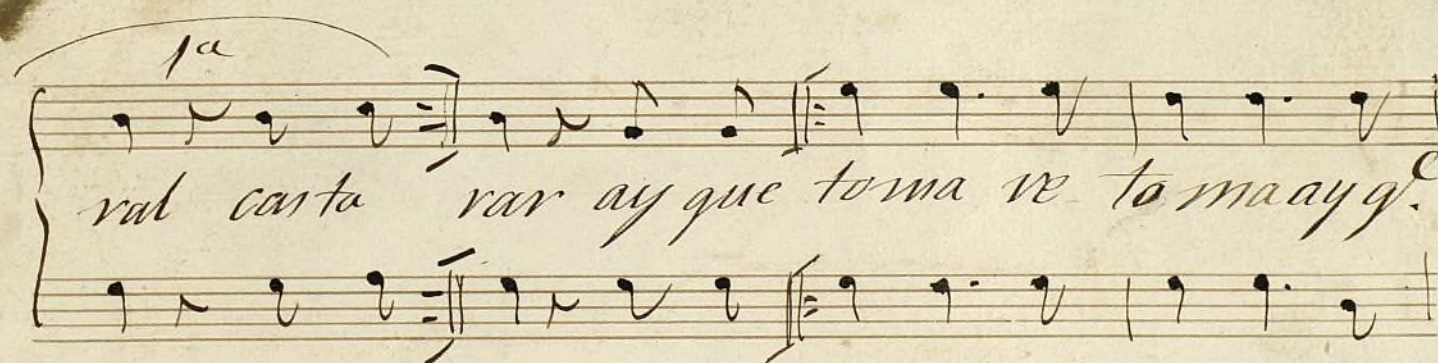
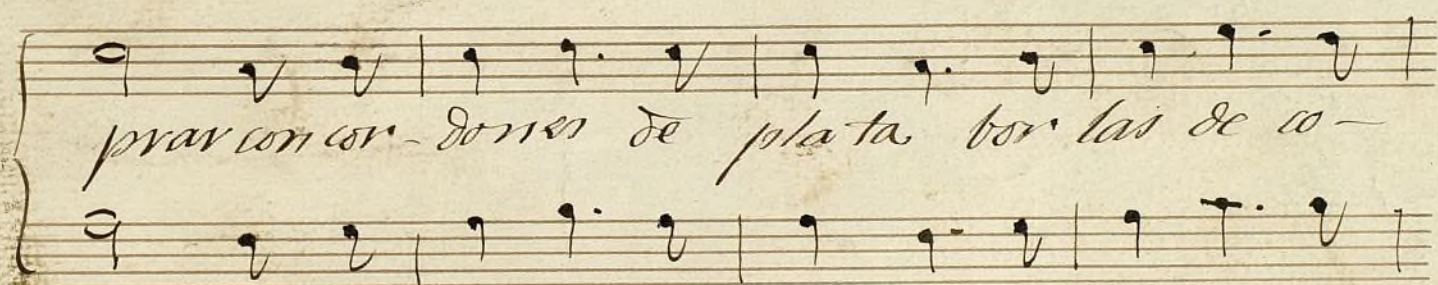
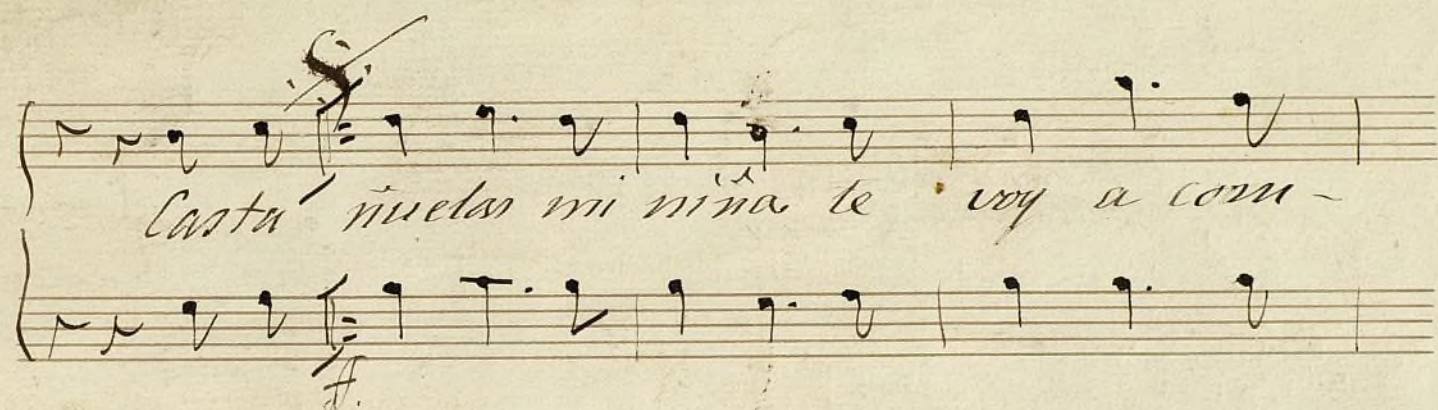
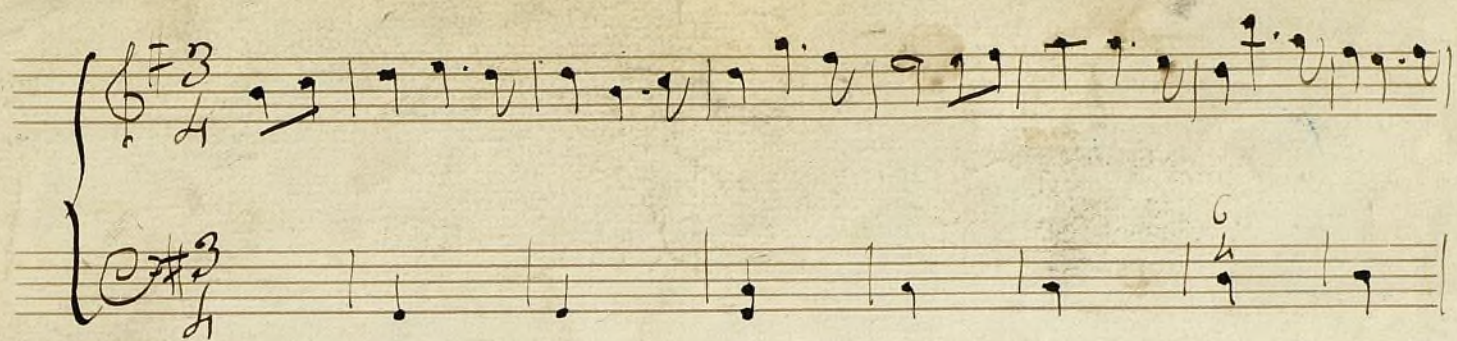
Mayo //

En 2a *Allo no mucho* //

Allo *pp* *cresc.* *allegro* *Lib.* *2/4* *pp* *no*

Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. Key markings include "Parola" at the end of the third staff, "Allo Pro" at the start of the fourth, "al signo" at the end of the fifth, "Parola" at the end of the seventh, "al signo" at the end of the eighth, and "Vivo" at the start of the ninth. The final staff ends with "al signo 2 mas" and a double bar line. The manuscript is written in brown ink on aged, slightly stained paper.





Voces gra tas y so-noras

se en cuentran por el di-ne-ro pero el

a-san de agra-dar no vie-ne del-

es tran-je-ro no viene del es-tran-

je-ro no viene del es tran-je-ro casta-

D. C. al *f*.
tres Veces y fin.

Final.

Violin 1^{ro}

Handwritten musical score for Violin 1, Final section. The score consists of 10 staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, handwritten style. The second staff begins with a repeat sign and a first ending bracket labeled "1a ver". The third staff continues the first ending with a second ending bracket labeled "2a ver". The fourth staff has a first ending bracket labeled "1a ver" and a second ending bracket labeled "2a". The fifth staff begins with a piano (pp) dynamic marking. The sixth staff continues the melody. The seventh and eighth staves show a more complex rhythmic pattern with many beamed notes. The ninth staff ends with a double bar line and the instruction "D.C. al Fine 3 veces y Fin". The tenth staff is empty.

Final

Violin 1^{ro}

Handwritten musical score for Violin 1, titled "Final". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as "pp" (pianissimo) and "f" (forte). There are also performance instructions like "1^a. vez" (first time) and "2^a." (second time) with repeat signs. The piece concludes with a double bar line and the instruction "D.C. al 3.ª vez y fin" (Da Capo, repeat 3 times and finish). The manuscript is on aged, slightly stained paper.

Final

Violin 1^{ro}

Handwritten musical score for Violin 1, titled "Final". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "pp" (pianissimo). There are also handwritten annotations: "1ª vez" (first time) and "2ª" (second time) with dashed lines indicating repeat sections. The score concludes with the instruction "Dea 3 veces mas y fin" (Repeat 3 times more and end).

Ayuntamiento de Madrid

1200055200

Final

Mus 188-6

Violin 2^{do}

1a vez

2a

D. C. al F. 3. vez y fin

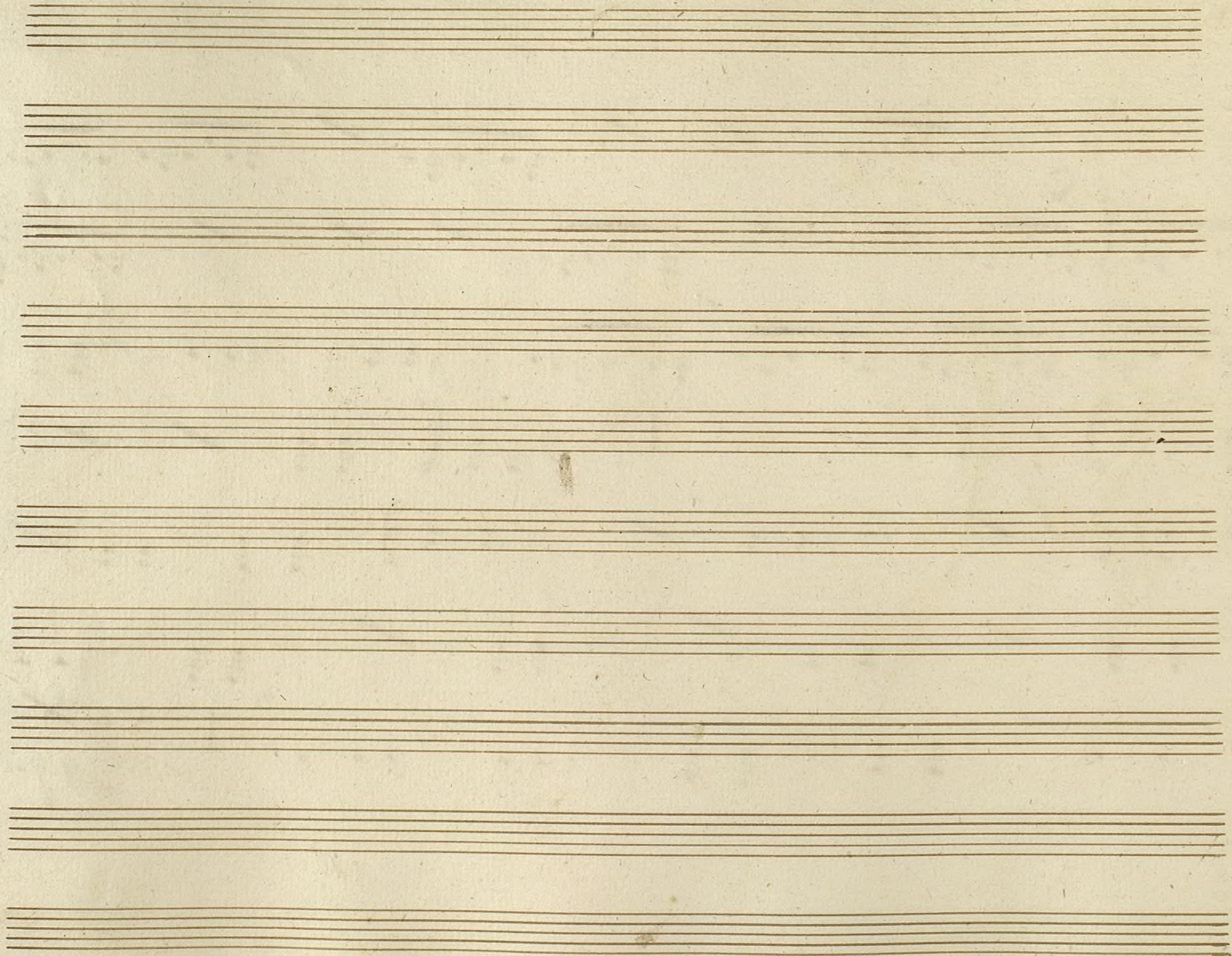
52

Final

Violin 2^o

1^a vez 2^a vez

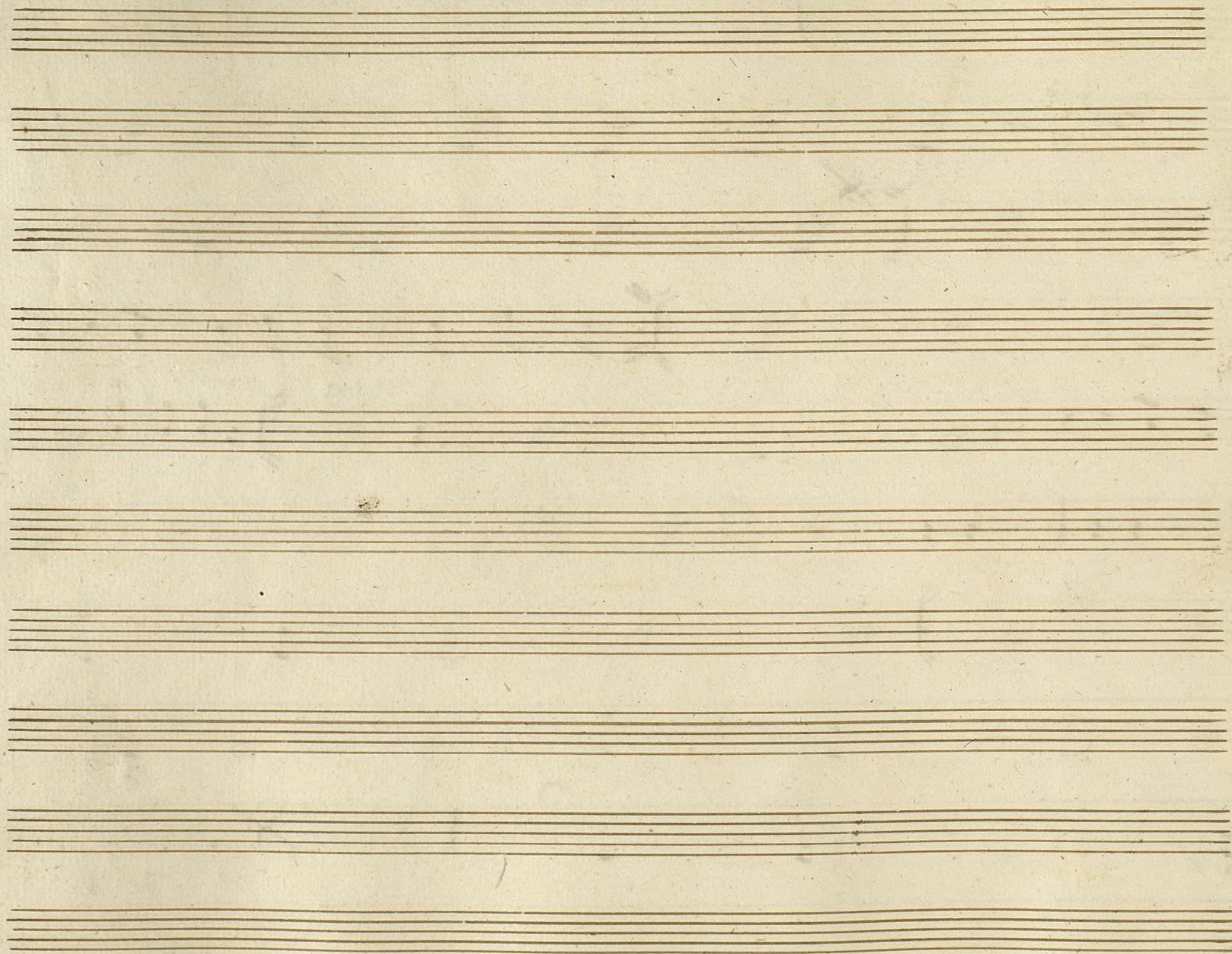
D.C. al 3. vez y fin.



Sinal

Viola

Handwritten musical score for Viola, titled "Sinal". The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, handwritten style. The fifth staff contains the lyrics "1a. vez" and "2da." above the notes. The final staff ends with the instruction "D.e.al 3 veces y fin".



Final

Flauta y Oboe

8va

2a

1a vez

2a

1a

2a

3

Solo

2

2

D.C. al 3 veces mas.

Final *Oboe*

1ª. vez 2ª.

Solo

2

2

2

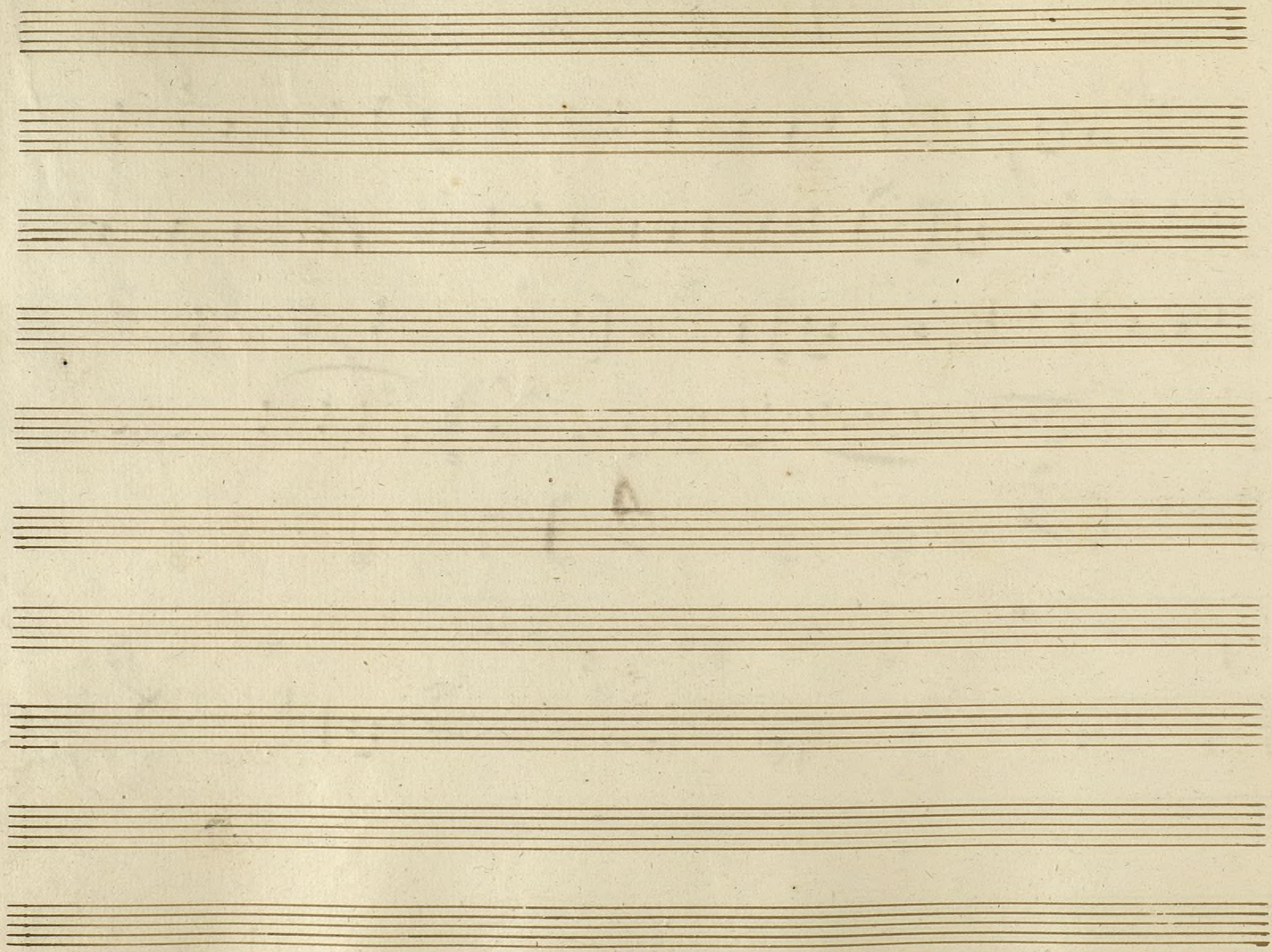
D. Cal. 3 veces y Fin



Final

Clarinetes.

Handwritten musical score for Clarinetes, titled "Final". The score consists of eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, handwritten style. The second staff contains a measure with a "3" above it. The third staff has a measure with a "1a vez" (1st time) marking. The fourth staff has a measure with a "2a" (2nd time) marking. The fifth staff has a measure with a "Solo" marking. The sixth staff has a measure with a "2" marking. The seventh staff has a measure with a "4" marking. The eighth staff ends with a double bar line and the text "D.C. al 3 veces mas y fin" (Da Capo, 3 times more and finish).



Final

Trompa 1.^a

Sol

1.ª ver *2.ª*

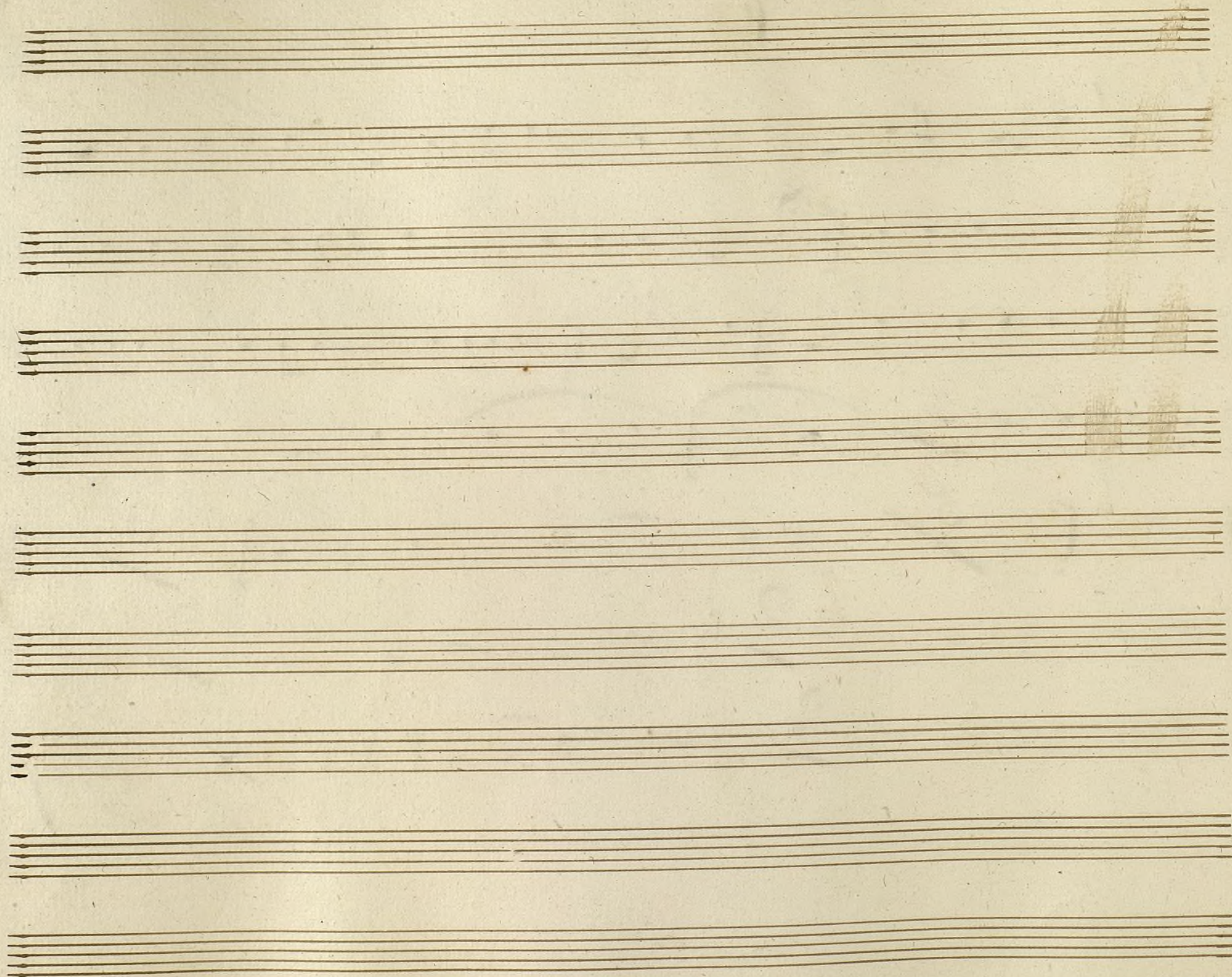
1.ª ver *2.ª*

5 *3*

2 *2*

2

D.C. al 3.ª vez y fin



Final

Trompa 2.^{da}

Handwritten musical score for Trompa 2.^{da}, titled "Final". The score is written on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of eighth and quarter notes. The third staff has a first ending bracket labeled "1a vez" and a second ending bracket labeled "2a". The fourth staff has a first ending bracket labeled "1a solo" and a second ending bracket labeled "2a". The fifth staff has a first ending bracket labeled "5" and a second ending bracket labeled "3". The sixth staff has a first ending bracket labeled "2" and a second ending bracket labeled "2". The seventh staff has a first ending bracket labeled "2" and a second ending bracket labeled "D.C. al 3 veces y fin". The score ends with a double bar line and a repeat sign.

Final

Cornetino I.

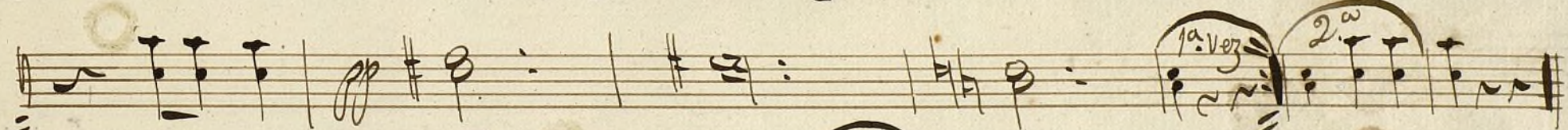
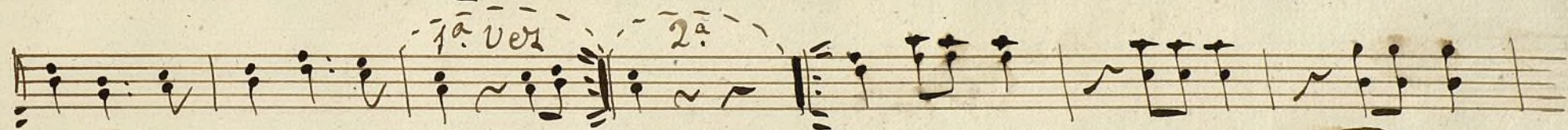
Handwritten musical score for Cornetino I, titled "Final". The score is written on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of eighth and sixteenth notes. The second staff continues the melody. The third staff has a first ending bracket labeled "1ª vez" and a second ending bracket labeled "2ª" with a "Solo" marking. The fourth staff has a triplet of eighth notes marked "3" and a dynamic marking "f". The fifth staff has a key signature change to two flats (B-flat and E-flat), a measure with a "3" above it, and a measure with a "46" above it. The piece concludes with a double bar line and the instruction "D.E. al 3 veces y fin".

Ayuntamiento de Madrid

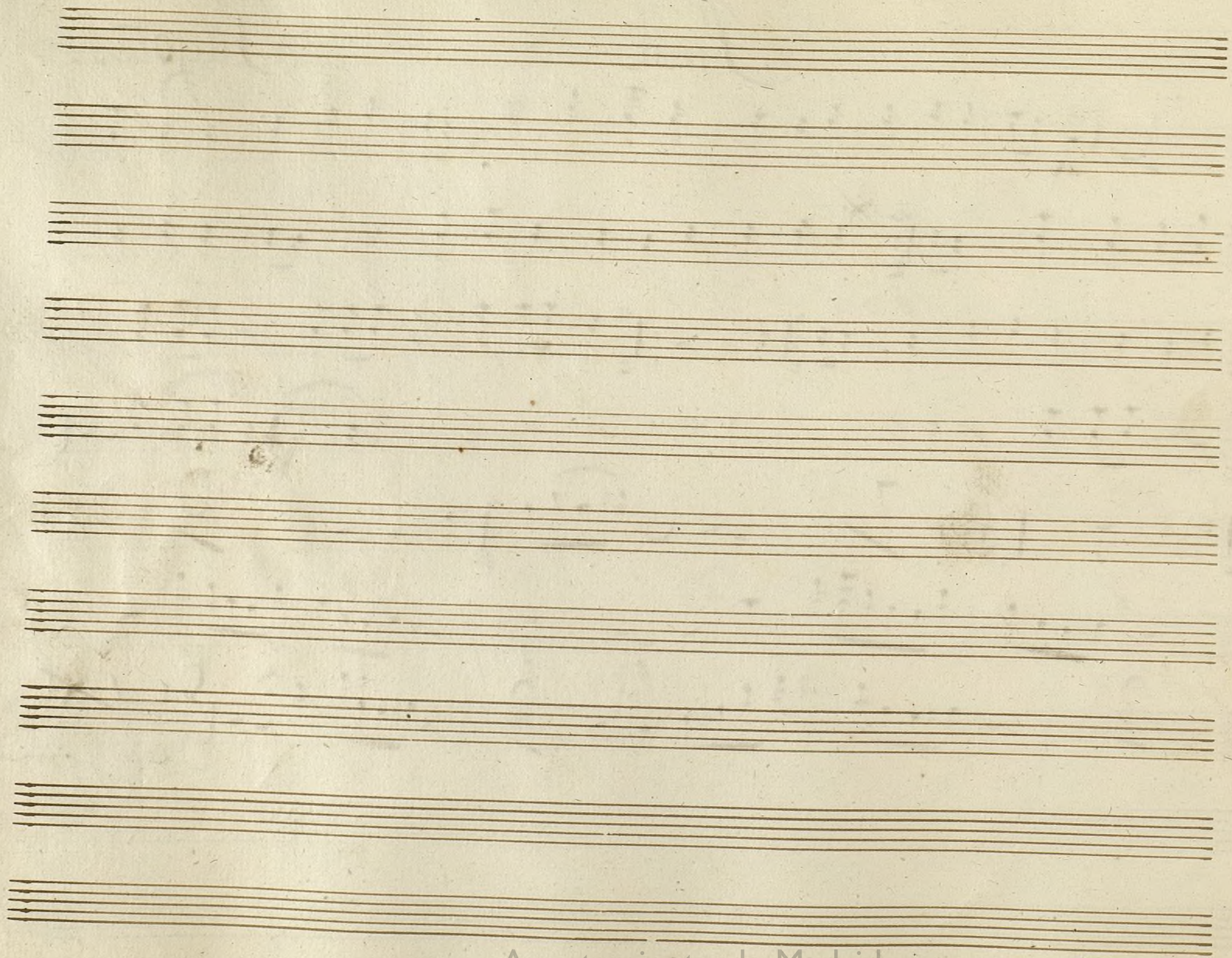
/200055200

Final

Sagotes.



D.C. al ~~S.~~
3. veces y fin



Final

Pigle

Handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The notation includes various note values, rests, and bar lines. The second staff contains a measure with a crossed-out note. The third staff has a measure with a crossed-out note and a measure with a note marked '14. vez'. The fourth staff has a measure with a note marked '14. vez' and a measure with a note marked '2. vez'. The fifth staff has a measure with a note marked '8' and a measure with a note marked '16'. The score concludes with the text 'D. e. al. 3 veces y fin'.

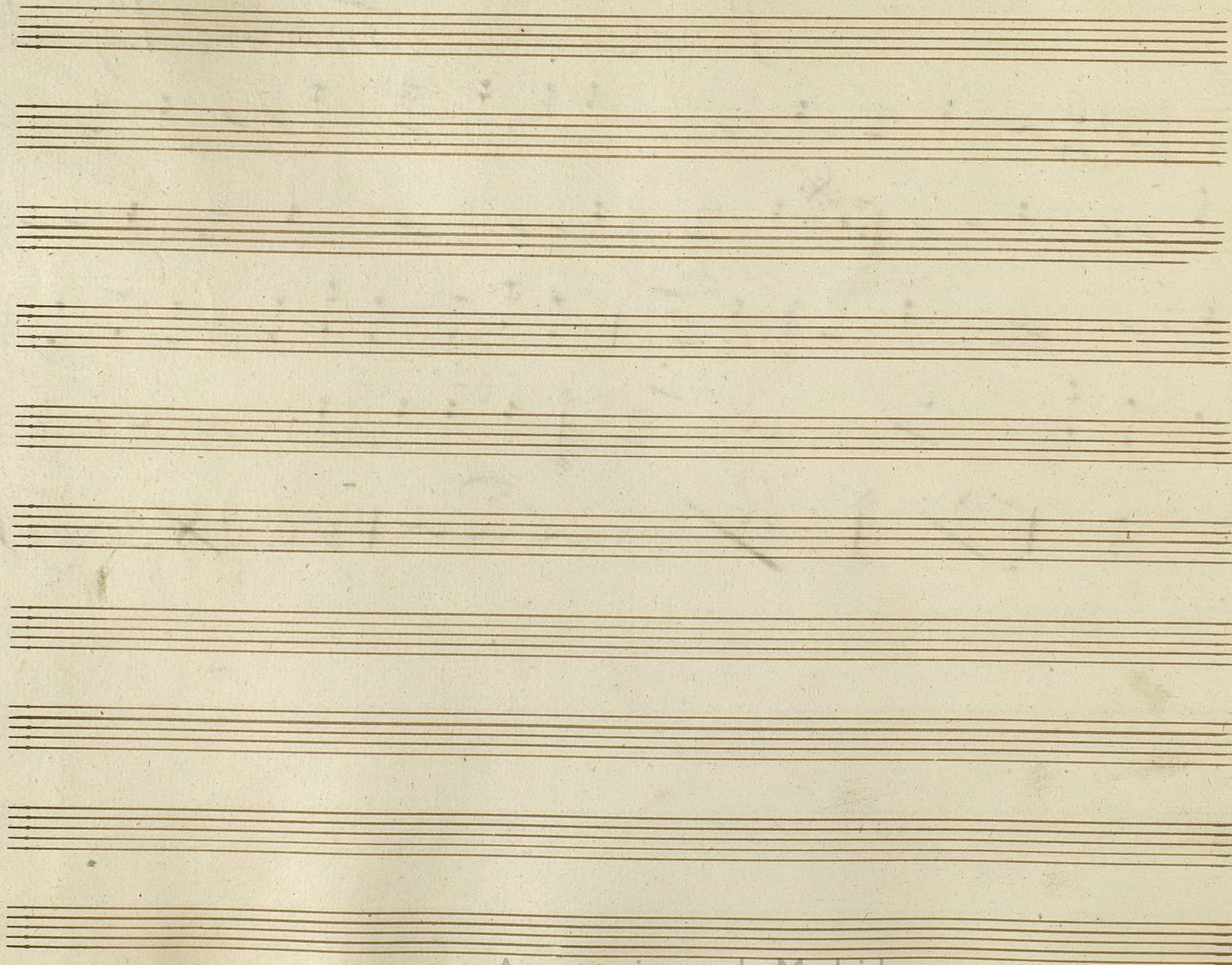
Ayuntamiento de Madrid

1200055200

Final

Trombon 1.^o y 2.^o

Handwritten musical score for Trombon 1.^o y 2.^o. The score consists of five staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. It contains several measures of music with notes and rests. The second staff continues the melody. The third staff has a section marked "1ª vez" (first time) and "2ª" (second time) with repeat signs. The fourth staff also has a "1ª vez" and "2ª" section. The fifth staff ends with a double bar line and the instruction "D. C. al. 3 veces y Fin." (Da Capo, 3 times and End). There are also markings "8" and "16" above some measures in the fifth staff.



Ayuntamiento de Madrid

/2000 55 200.

Final

NW 188-6

Vello e Basso

A handwritten musical score on aged paper, titled "Final". The score is written for two voices, "Vello" and "Basso", as indicated by the text in the top right corner. The notation is in 3/2 time, with a key signature of one sharp (F#). The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a bass clef and a key signature of one sharp. The seventh staff begins with a treble clef and a key signature of one sharp. The eighth staff begins with a bass clef and a key signature of one sharp. The ninth staff begins with a treble clef and a key signature of one sharp. The tenth staff begins with a bass clef and a key signature of one sharp. The score concludes with the text "D. C. al. ~~Fin~~ I'veer mas y fin" written in the right margin.

Final

V. Mo e Baño

Handwritten musical score for a final section, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings. The final staff concludes with the instruction "D. c. al 3 veces y Fin".

Ayuntamiento de Madrid

1200055200

Final

Timbales.

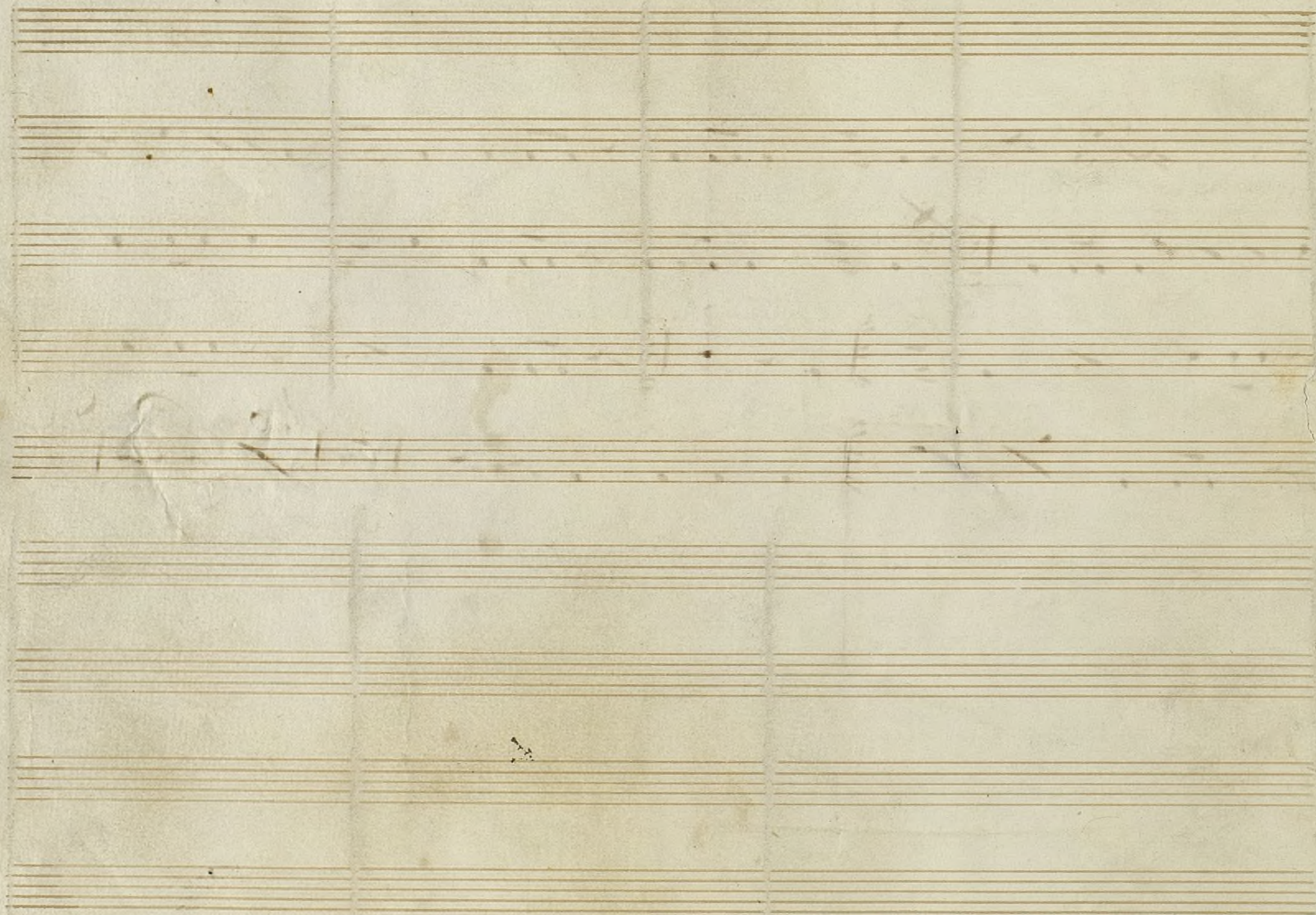
Solo y Re

1ª vez 2ª

1ª vez 2ª

46

D.C. al. 3ª vez y fin



Ayuntamiento de Madrid

1200055200