

+

La Rodrigo

Tonadilla à Solo:

Las Invidiosas:

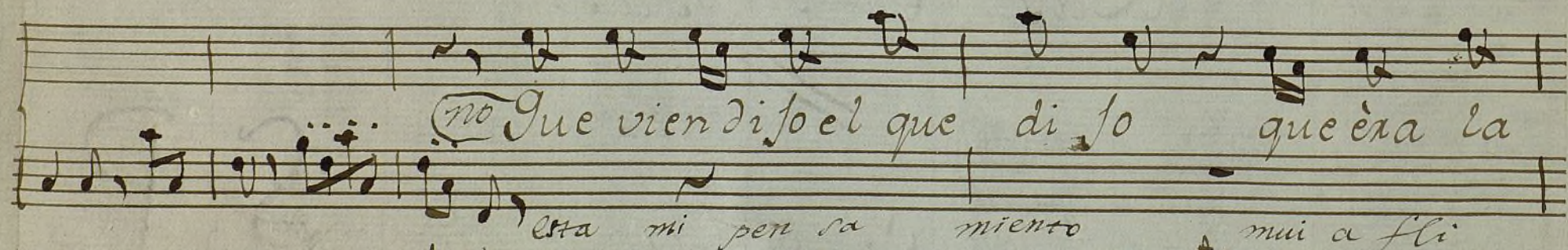
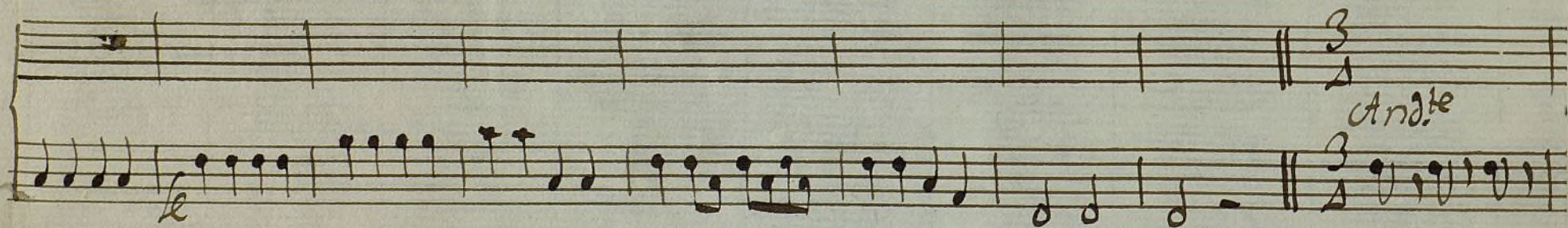
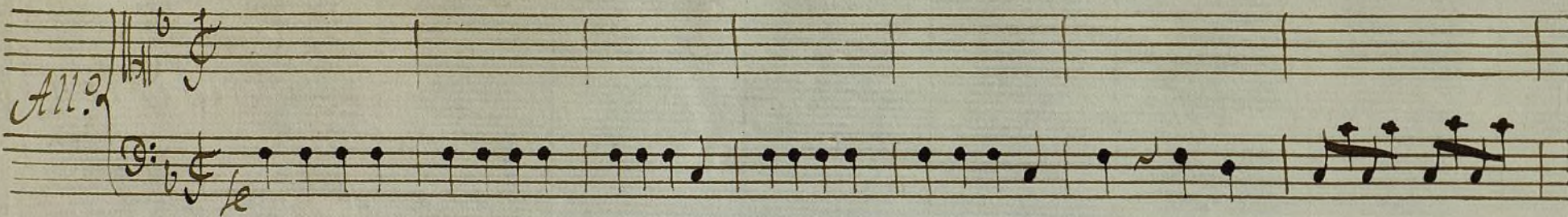
//

Del S.<sup>r</sup> Laserna: Don Antonio

//

La Torres.



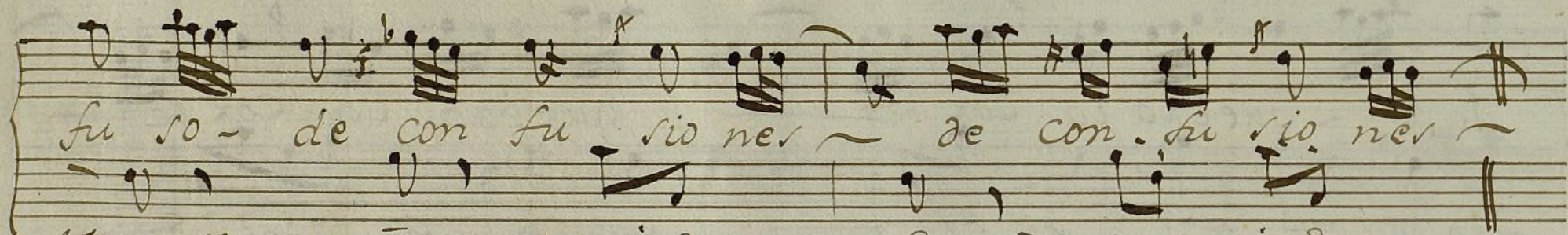


gi fo era mi pen sa mientos - era mi pen sa

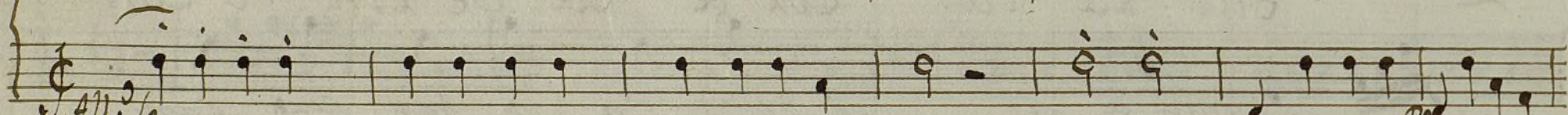
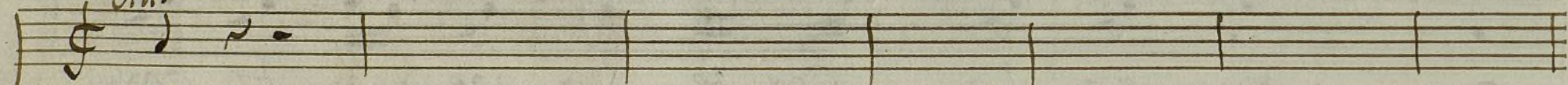


di so ~ que è xa la cox te que è xa la cox te  
 mien to mui afli ei do: mui a fli ei do-  
 Que xa la Cox te la ve xin to con  
 mui a fli ei do sin sa ber que can  
 fu so la ve xin to con fu so de con fu sioner ~  
 ta ros sin sa ber que can ta ros due ños que ri dos-  
 la ve xin to con fu so de con fu  
 po sin sa ber que can ta ros due ños que  
 sioner le ve xin to con fu so la ve xin to con-  
 ri dos sin sa ber que can ta ros sin sa ber que can-





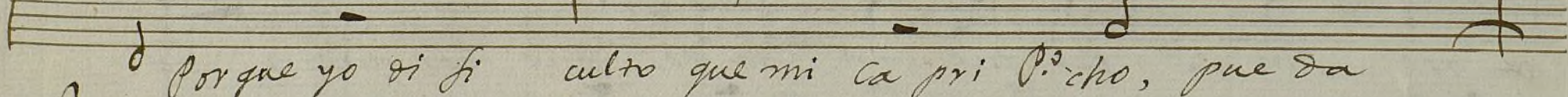
ta *All.<sup>o</sup>* ros que ñor que ri dor — que ñor que ri dor.



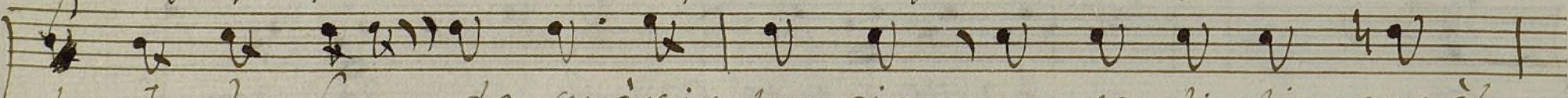
*All.<sup>o</sup> le*  
*Rez.<sup>do</sup>*



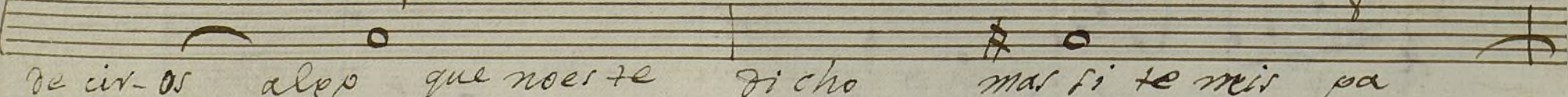
Noa de confundix veí que la apa riencia mu da á



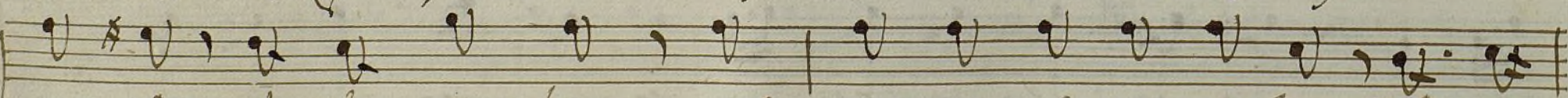
Porque yo vi fi culto que mi ca pri P.<sup>o</sup>cho, pue da



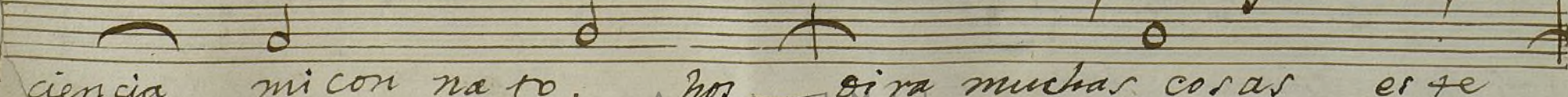
to da la faz, de su exis ten cia no se dis tin guo el



de cir - or a lgo que no es te di cho mas si te mis pa



ma cho de la em bxa ni me nos el que co se òel que



ciencia mi con na to, *por* — *gira* muchas cosas es te



Siembra, el anciano es max cial, linda la fe a Yauinquai  
 Ya to, sobre nubes tras sim pleras sera to do esto que tam-  
 Co for seigno xa el que co se a:  
 bien se  $\frac{1}{3}$  prenden en es te puer le to.

*Allegro*  $\frac{2}{4}$  esto seguido - con una letra sola - *no* Ya si  
 Lo expon to do

por sa liz de du da  
 dre, sin mas de mo xa ya que tax mas  
 a los pa, se

*P.* Cuanto yo di ge re lo expon - *P.* gre a ba  
 mi de se re los  
 y Cox re los  
 rios su que to

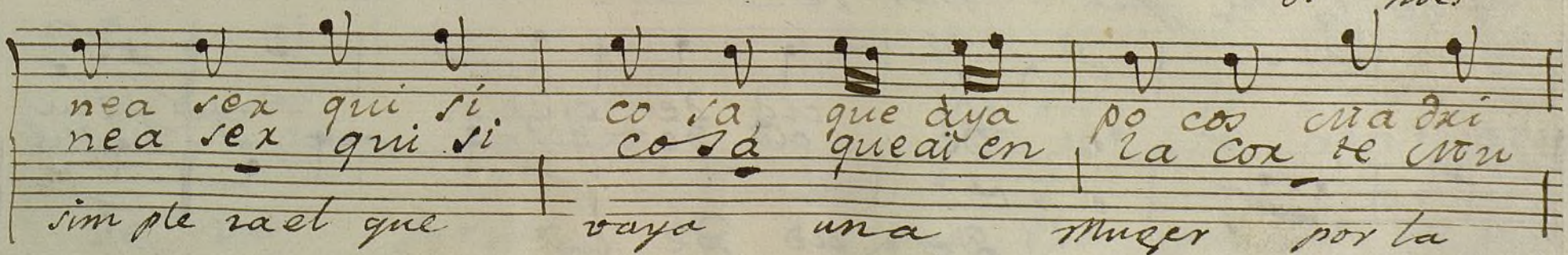
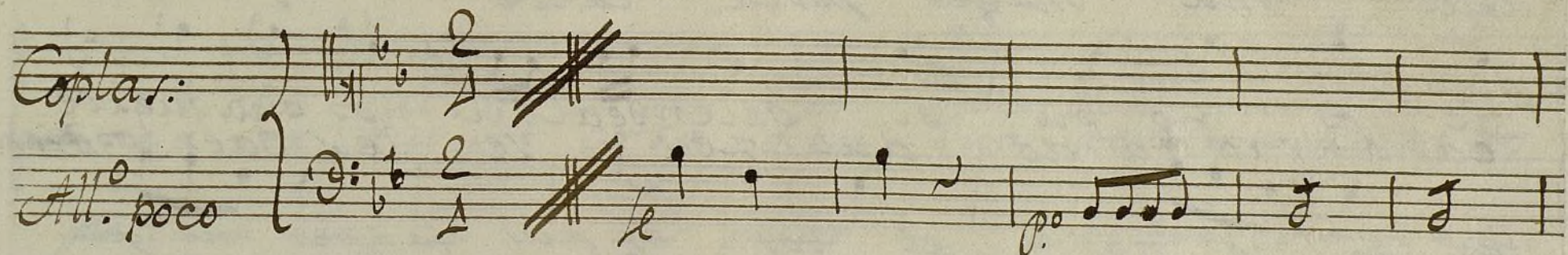
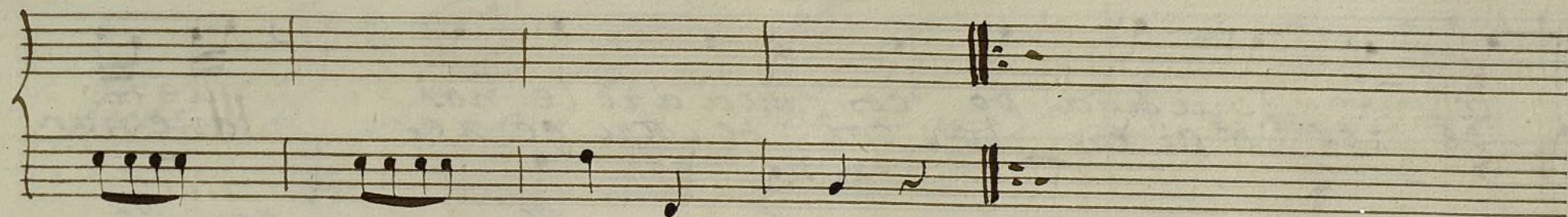
que con se *P.* ton to y -



Handwritten musical score on a single page, featuring six systems of music. Each system consists of a vocal line (upper staff) and a piano accompaniment line (lower staff). The lyrics are written in Spanish and are repeated across the systems. The notation includes various musical symbols such as notes, rests, and clefs. The ink is dark, and the paper shows signs of age and wear.

di do a ex po nex boi al mo  
co sas son por el em pleo ex  
bo lebor les pa re P<sup>o</sup> ce ser dis  
men to la que mar me an con fun-  
pex tos que estor en la qui si-  
cre los que con ser P<sup>o</sup> ton tor y  
di do a ex po nex boi al mo men to:  
co sas son por el em pleo ex pex tos:  
vo vos les pa re ce ser dis cre tos  
a quien lo ex pon dxe:  
va ya por mer ced:  
vaya por mer ced, le P<sup>o</sup> todoi No pon  
dxe:  
ced:  
ya lo xer pon ded  
ya lo xer pon ded  
ded xer pon ded



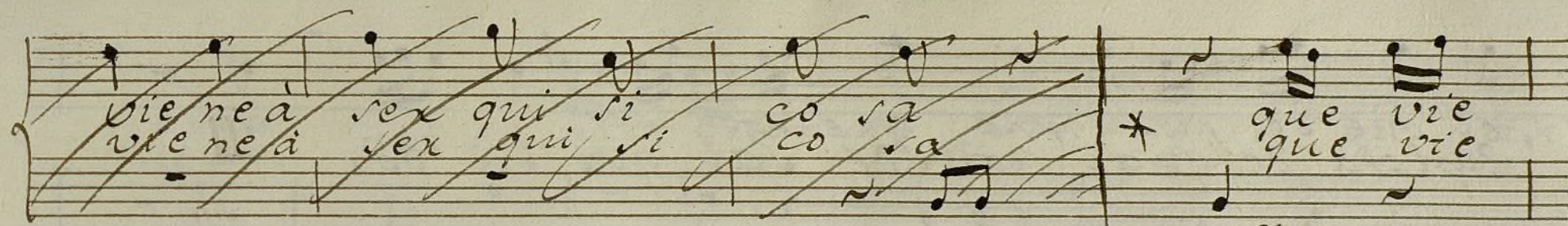




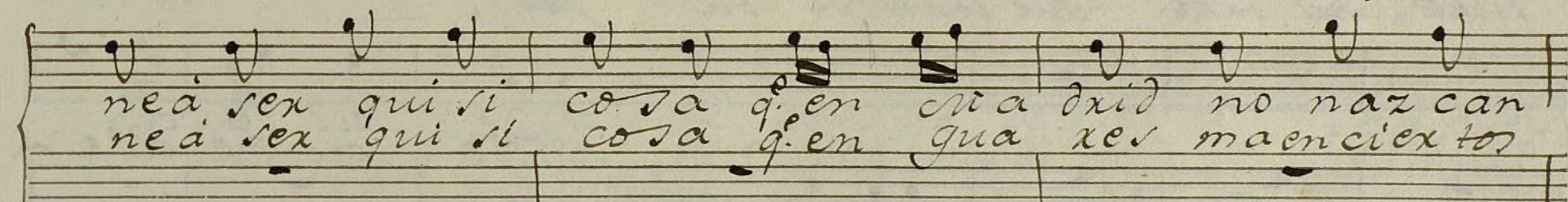
le ños que áya po cos ma áxi le ños que ho  
 ge xer q' ai en ta, cox de mu ge xer que nun  
 calle una mujer por la calle por lle  
 se os no pu bli quende alon nos cho quer de  
 eahan pro va do dul zez y se le caen los ~~dien~~  
 bar ta co nes al tos ex puer ta aper ni que  
 ve nur que ho se os deal qu  
 dien ter que nun ca y se  
 brar se, le por lle bar ta co nes al tos ex puer  
 nos cho quer de ve nur  
 le ca en los dien ter  
 ta aper ni que brar se — — —  
 De cid de cid de cid  
 De cid de cid de cid  
 De cid de cid

que  
 que

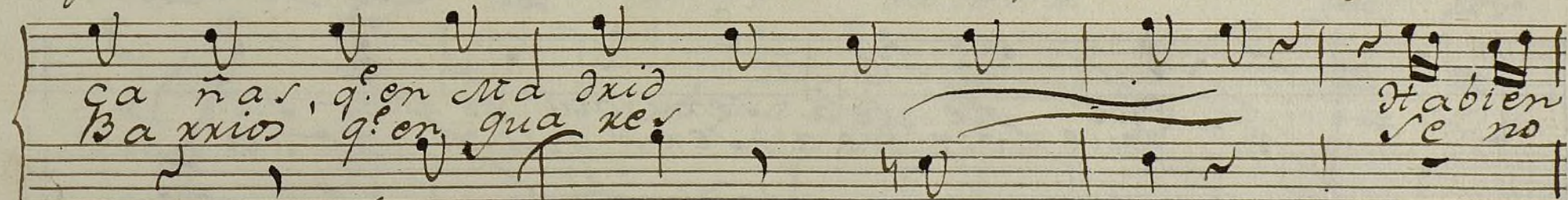




mes sim

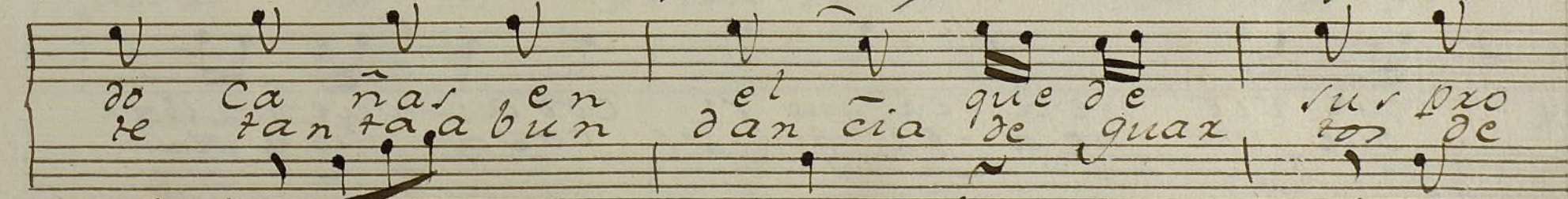


ple raen las ca sa car delos — hom bres va so el



Ha bien  
se no

ta lle de los hom bres va so el ta lle puer pa



ra hallar los vol si los har tael fue lo an



Ha bien do ca ñas en  
se no de ta n ta a bu n

de va jar se puer opa ra hallar los vol



el que de sur pro que los  
dan'cia de quax tos de sal qui ta tan  
si Nor has tael me loan de ba farse

De cid de cid  
De cid de cid  
De cid de cid

\* ~~que vie ne a rex qui ri cosa~~  
~~que vie ne a rex qui ri cosa~~

\* que vie ne a rex qui ri cosa: que vullax  
que vie ne a rex qui ri cosa que a vis

no es sin ple ra el que otros muchos el ta  
que en es ta tie xpa q. v. n. a. x. q. en es ta  
ta de to do el Pueblo q. a. v. i. s. ta de to do el  
lle lle ben tan al to el ta lle lle ben tan



tierra que blo sea cues te sin panto xxi llas  
 el mal bruck en es te sea ho  
 al to que lor vol si llor lor lle ban  
 y se le van te con e llas sea cues  
 ha bla se des puer de muex to el mal  
 de va so de lor so ba cor le quel. lor  
 te sin panto xxi llas y se le van te con  
 bruck en en es te te ano habla se des puer de  
 ped si llor lor lle ban de va so de lor so  
 e llas muex to  
 ba cor  
 al to que pre gun to que me res pon  
 puer mis qui si co sa no me de ci  
 a lo que pre gun to quel. me res pon



Anto { 3 4 deis: que vax gar a ve xi que, la, qui si co sa -  
 3 4 fhai. Di ze Bax gar que di zen, sin de cix na da -  
 4 6 deis: Gueson to dar las mo par si se — e para —

La, qui si co sa ya ve  
 Sin de cix na da mar que

si se e para so lo —

xi guadar bax gar que la tie — ne to —  
 de cix po di a el mismo — Bax —

di cu le cer que de la — i g no ran —

dar ya ve xi guadar bax gar la tie —  
 gar — mar que de cix po di a el mis —

cia — so lo xi di cu le cer de la ye —

ne to dar mar e tan  
 mo Bax gar De xo lo

no rancia — le — to do a —



cuando que no quiere de cix las que ya sta  
 de lo dando a las se qui di llas prin ci pio  
 tien dan por que de las sim pleras que si que  
 su tiem po que no quiere de  
 fue go dando a la s segui  
 la y de a por que de las sim  
 cix las as ta su tiempo  
 di llas, prin ci pio luego  
 ple ras si que la y de a

*Al Segno*

*Segm.*  
*All.*

3/4  
 3/4

3/4  
 3/4



U nos co x a les  
vn su ge to se  
Les via pex dio en vn bay le pex dio en vn bay le: pex.  
no res se la men ta ba se la men ta ba  
dio en vn bay le v nos co x a les  
se la men ta ba vn su ge to se  
Les via, v nos co x a les Les via pex  
no res vn su ge to se no res se  
dio pex dio en vn bay le pex dio en vn  
la men ta ba se la men







mas lo xando buelben di  
 Gal mi xax la do b lo con  
 ay de mi de cia po  
 cien do Con tan te: que de xxa me  
 vo Les sin ce xas: a quantas La  
 si Heer yn gra ta que arias de pa  
 per lar quien bus ca co xa les quien  
 ga lar des be la va Les via der  
 gar me mi fir me cons tancia mi  
 bus ca co xa les - - - viendo que no vos  
 ve la va Les bia - - - si vos cais los co  
 fir me cons tancia Mar vien Poel po tre  
 ha nar le via al ins tan te le via al ins tante le  
 xales ve nid vo lan do ve nid vo lan do de  
 ai ro que no ai R Ayuntamto de Madrid me dio



bia al ins tan te por q. de crist al  
 nid vo lan do y vexei que los  
 que noai re me dio ao trapar <sup>rei</sup> tea lins  
 fue sen pon quede fue sen No  
 tie ne y vexei tie ne  
 tan te ao trapar tea lins tan mo te le  
 no No no cris ta les No no cris  
 des via en su la bios des <sup>g</sup> bia en su  
 dan o roel buelo le bantael  
 ta la les bios: Al Segno  
 fue o blo.







†

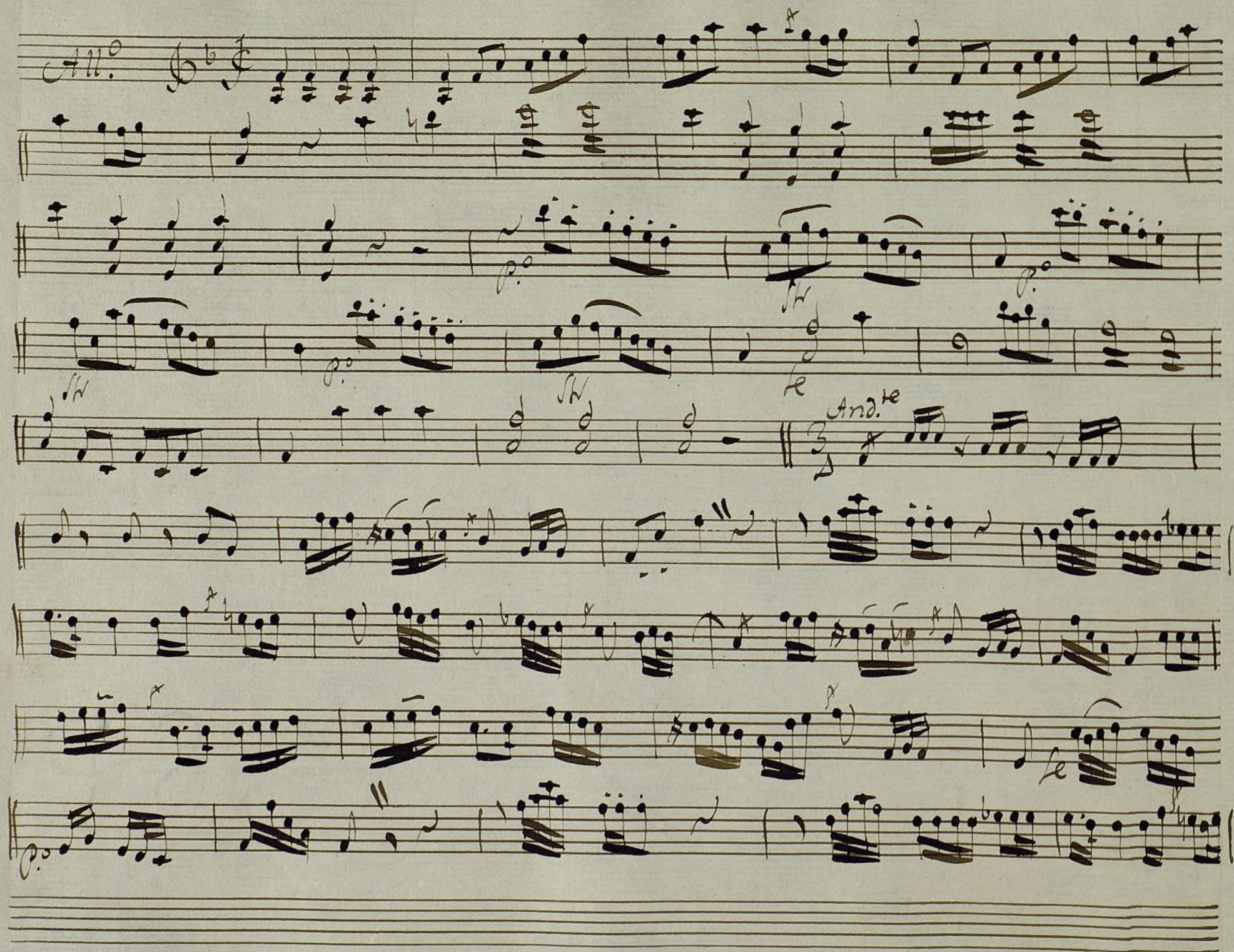
Violin Primero; Duplicado

Tonadilla à Solo;

Las Simplezas.  
~~quiere decir;~~

//







Handwritten musical score on a single page, featuring six systems of staves. The notation includes treble and bass clefs, key signatures (one flat), and various musical symbols such as notes, rests, and accidentals. The score is written in a cursive, handwritten style.

Annotations within the score include:

- All<sup>o</sup>* (Allegro) written above the first system.
- Rezi<sup>do</sup>* (Rezzo) written above the second system.
- ten* (Tenero) written above the third system.

The score concludes with a double bar line and repeat dots at the end of the sixth system.

*Volti*



Handwritten musical score for 'L'Alceste' by Gluck, featuring six staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p.<sup>o</sup>* (piano) and *le*. There are several annotations in the left margin, including 'All.' and '2'. A large section of the score is crossed out with heavy black ink, indicating a deletion or correction. The manuscript is written on aged, slightly discolored paper.

*Coplas.*  
*All. poco.*  $\text{G}^{\flat} 2$

*le non le po*



A 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 treble clef and a key signature of one flat. The score contains several dynamic markings: *po* (piano) appears on the first, fourth, fifth, sixth, and seventh staves; *le* (forte) appears on the first, second, third, fourth, and sixth staves; *aloparr* (all'opere) appears on the fourth staff. A double bar line with a repeat sign is present on the fifth staff. The eighth staff is marked *Allegro* and features a large diagonal slash through it. The tenth staff is marked *Volte*. The manuscript is written in dark ink on aged, slightly yellowed paper.



*Sequi.* *All.<sup>o</sup>* *3/4* *Le* *p.<sup>o</sup>*

*simile* *le* *p.<sup>o</sup>* *crec.* *le* *mo* *p.<sup>o</sup>*

*p.<sup>o</sup>* *le* *simile.* *le*



A handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff has a double bar line with repeat dots. The third staff contains a handwritten 'p.o.' below the first measure. The fourth staff has 'cres.' written above the first measure and 'le' above the second measure. The fifth staff has 'cres.' written above the first measure and 'le' above the second measure. The piece concludes with a double bar line and the handwritten text 'Al Segno' followed by a stylized '8'.







+

Violin Segundo.

tonadilla à Solo;

Las ~~simples~~ ~~que~~ ~~se~~ ~~de~~ ~~las~~; quisicoras

//



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo marking "All.<sup>o</sup>" is present at the beginning. The key signature is one flat (B-flat). The score is written in a cursive, handwritten style.

Key markings and annotations include:

- All.<sup>o</sup>* (Allegro) at the beginning.
- p* (piano) dynamic markings on the third and fourth staves.
- And.<sup>te</sup>* (Andante) marking on the fifth staff, with a key signature change to two flats (B-flat and E-flat).
- ten* (tenu) markings on the seventh and tenth staves.



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in ink on aged paper.

*Allegro*

*pp*

*Rezi?*

*len*

*Volti*



727  
All.<sup>to</sup>  $\text{G}^{\flat}\text{A}^{\flat}2/4$

le p.o. le p.o. le p.o. le p.o. le p.o. le p.o. le p.o. le p.o. le p.o.

Coplas. All.<sup>o</sup> poco  $\text{G}^{\flat}\text{A}^{\flat}2/4$

le p.o. le p.o. le p.o. le p.o. le p.o. le p.o. le p.o. le p.o. le p.o. le p.o.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a large, dense, crossed-out section at the beginning. The fourth staff contains the handwritten text "a los parr." followed by musical notation. The fifth staff is marked "Allegro" and "p.". The eighth staff is marked "Allegro" and "p.". The ninth staff is marked "Allegro" and "p.". The tenth staff is marked "Allegro" and "p.". The piece concludes with a double bar line and the text "Al Segno".



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

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features various note values, rests, and dynamic markings such as *le*, *p.*, *Cres.*, and *fmo*. A large section of the score is crossed out with multiple diagonal lines. The handwriting is in brown ink on aged paper.











Oboe Primero

Mus 168-1

Conadilla à solo; Las quiricosas;

Allegro

p

3

And. solo

Allegro

Resid. tarzet



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.

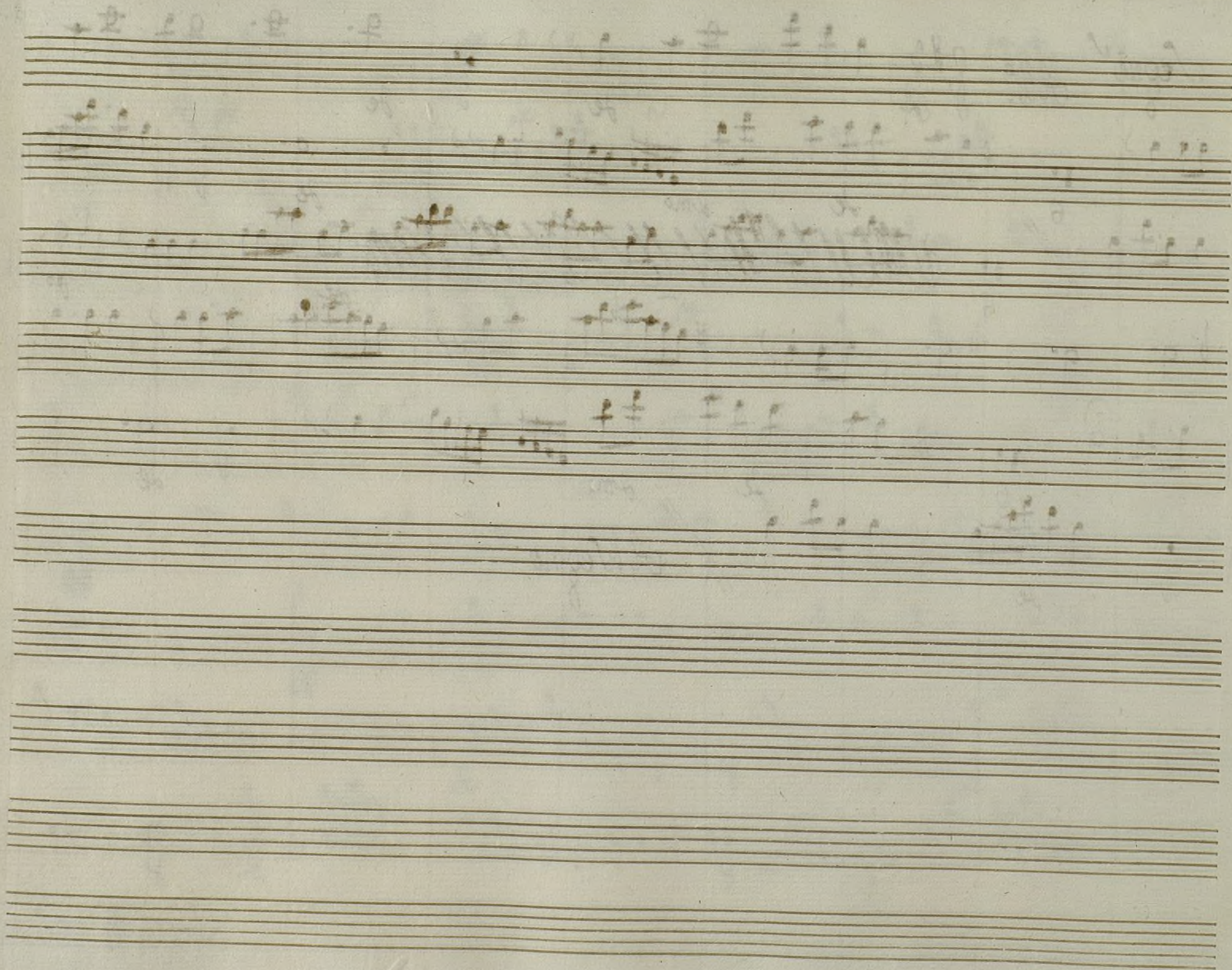
Key markings and annotations include:

- de* (written multiple times)
- All. poco* (Allegretto poco)
- Allegro* (crossed out)
- Allegro* (written at the bottom right)
- Rehearsal marks: *1A*, *2A*, *3A*, *4A*, *5A*, *6A*, *7A*, *8A*, *9A*, *10A*, *11A*, *12A*, *13A*, *14A*, *15A*, *16A*, *17A*, *18A*, *19A*, *20A*, *21A*, *22A*, *23A*, *24A*, *25A*, *26A*, *27A*, *28A*, *29A*, *30A*, *31A*, *32A*, *33A*, *34A*, *35A*, *36A*, *37A*, *38A*, *39A*, *40A*, *41A*, *42A*, *43A*, *44A*, *45A*, *46A*, *47A*, *48A*, *49A*, *50A*, *51A*, *52A*, *53A*, *54A*, *55A*, *56A*, *57A*, *58A*, *59A*, *60A*, *61A*, *62A*, *63A*, *64A*, *65A*, *66A*, *67A*, *68A*, *69A*, *70A*, *71A*, *72A*, *73A*, *74A*, *75A*, *76A*, *77A*, *78A*, *79A*, *80A*, *81A*, *82A*, *83A*, *84A*, *85A*, *86A*, *87A*, *88A*, *89A*, *90A*, *91A*, *92A*, *93A*, *94A*, *95A*, *96A*, *97A*, *98A*, *99A*, *100A*











Oboe Segundo.

Mus 168-1

+  
Tonadilla à solo: Lasqui'ricas;

Handwritten musical score for Oboe Segundo, titled "Tonadilla à solo: Lasqui'ricas;". The score is written on six staves. The first staff begins with the tempo marking "Allo" and a key signature of one flat. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The fourth staff includes the tempo marking "And.te solo" and a time signature change to 3/4. The fifth staff ends with the tempo marking "Allo de". The sixth staff concludes with the tempo marking "And.te solo".



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (2/4, 3/8, 6/8), notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- de* (written multiple times)
- Allegro* (written in the third staff, crossed out)
- Allegro poco* (written in the fourth staff)
- Allegro* (written in the tenth staff, crossed out)
- Rehearsal marks labeled *14* (appearing in the fifth, sixth, and seventh staves)
- Time signatures:  $2/4$ ,  $3/8$ ,  $6/8$
- Other markings:  $6$ ,  $3$ ,  $8$ ,  $14$

The score concludes with a double bar line in the tenth staff.



*Sequi.* *All.*  $\text{G} \# \text{3}$

6 *se* *2mo* *se* *se*

6 *se* *2mo*

*Allegro*







*Trompa Primera*

Mus 168-1

*Conadilla à Solo; Lasqueiricosas;*

Handwritten musical score for Trompa Primera. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allo" (Allegro). The piece is titled "Conadilla à Solo; Lasqueiricosas;". The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by double bar lines. The first section is marked "Allo" and the second section is marked "And.te" (Andante). The score ends with a double bar line and the text "Rezid: tazet //".



The image shows a handwritten musical score on aged paper. The first system is titled 'Ynela fa' and features a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music consists of four staves. The first staff has a large 'A' and 'Le' written below it. The second staff has a 'Le' below it. The third staff has a 'Le' below it. The fourth staff has a 'Le' below it. The second system is titled 'Allegro poco' and also features a treble clef, a key signature of two flats, and a 2/4 time signature. The music consists of six staves. The first staff has a 'Le' below it. The second staff has a 'Le' below it. The third staff has a 'Le' below it. The fourth staff has a 'Le' below it. The fifth staff has a 'Le' below it. The sixth staff has a 'Le' below it. The score ends with a double bar line and the word 'finez' written below it. The page number '26' is written at the bottom center. The text 'Ayuntamiento de Madrid' is printed at the bottom center.

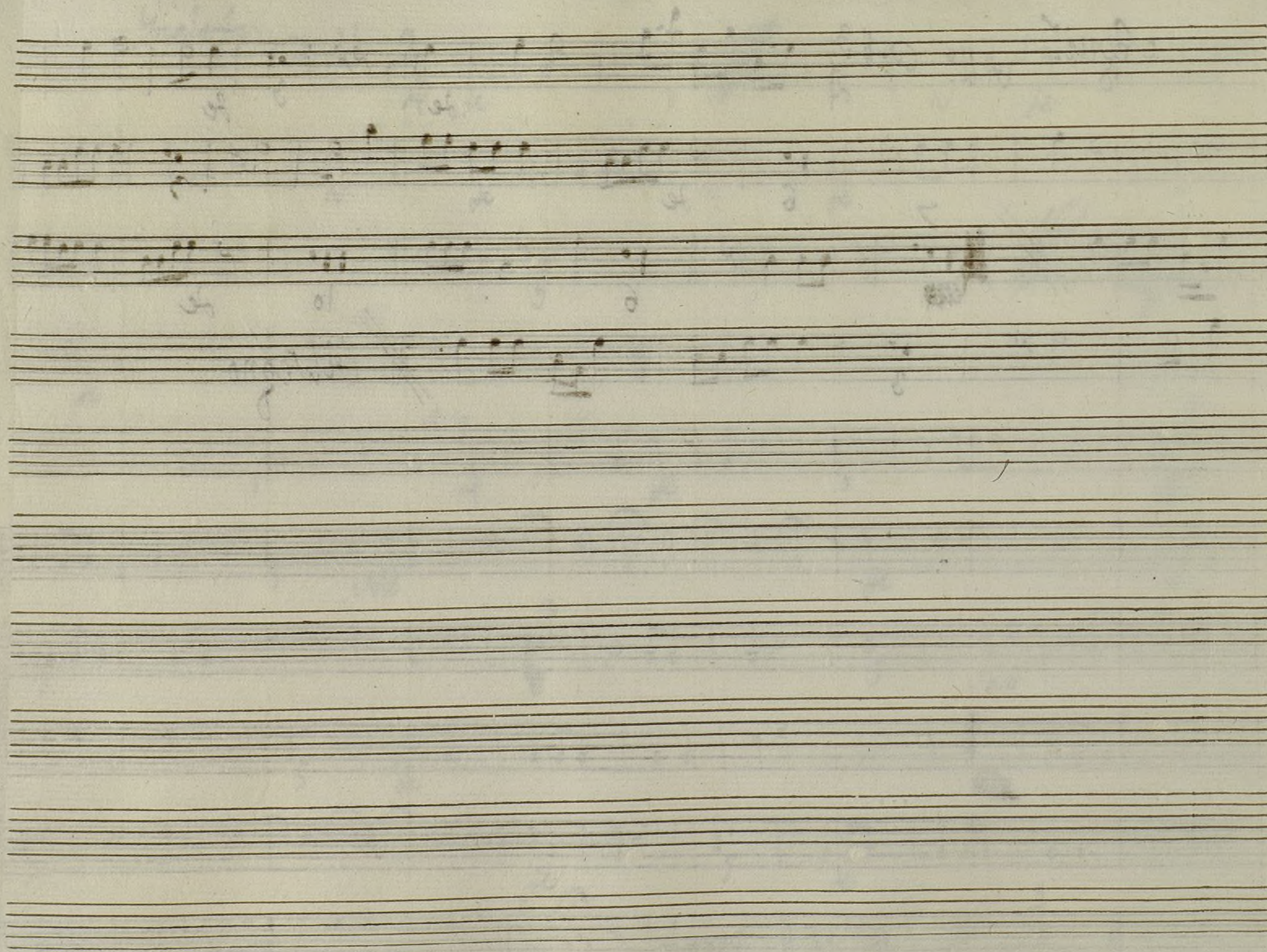


*Segui.* *All.* *Op. 3* *4*

6 7 10 le

*Allegro*



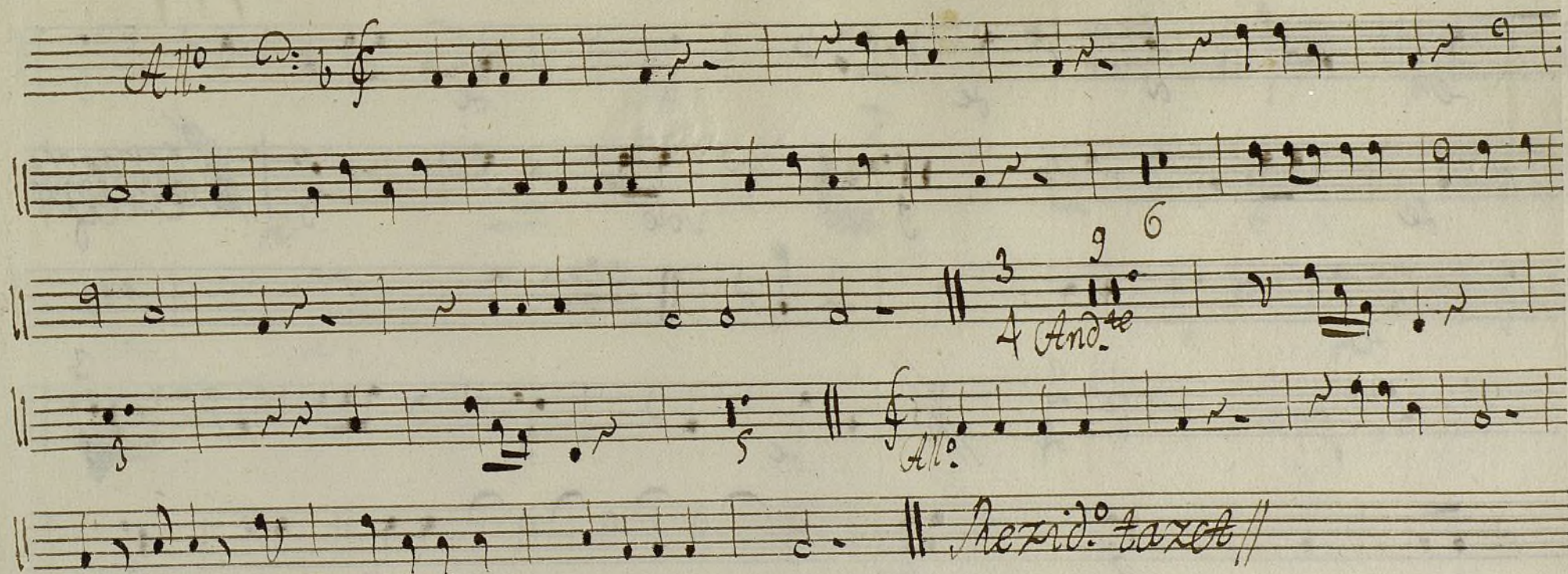




*Trompa Segunda*

Mus 168-1

*Tonadilla à Solo; Lasquisicoras;*





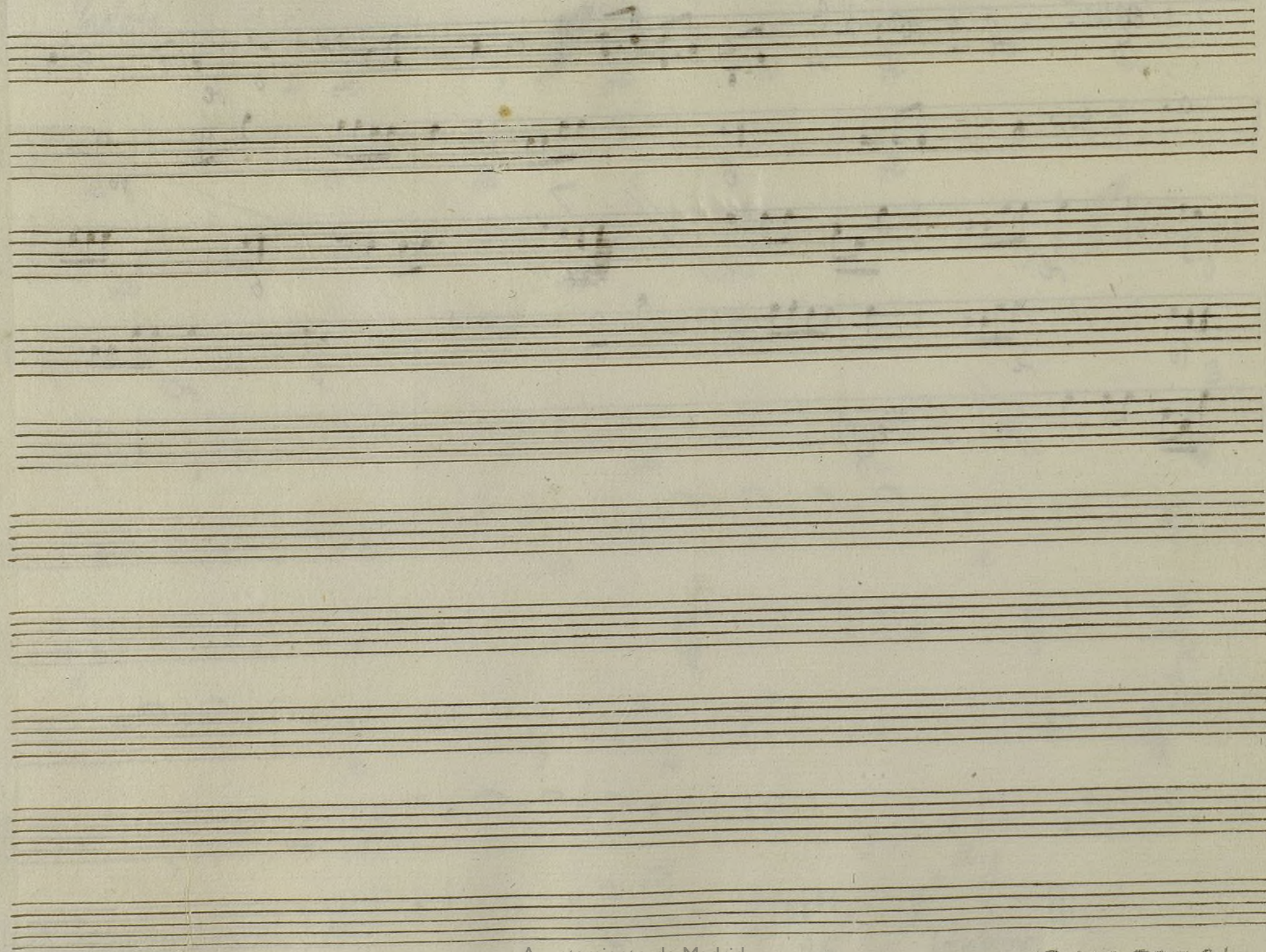




*Segu.* *All.*  $\text{G} \# \frac{3}{4}$

Handwritten musical score for a piece titled "Segu." in "All." tempo, key of G major (one sharp), and 3/4 time. The score consists of five staves. The first four staves contain musical notation with various notes, rests, and fingerings (3, 6, 7, 10). The fifth staff begins with a double bar line and the word "Allegro" written in a cursive hand. The paper is aged and shows some staining.







Contrabajo:

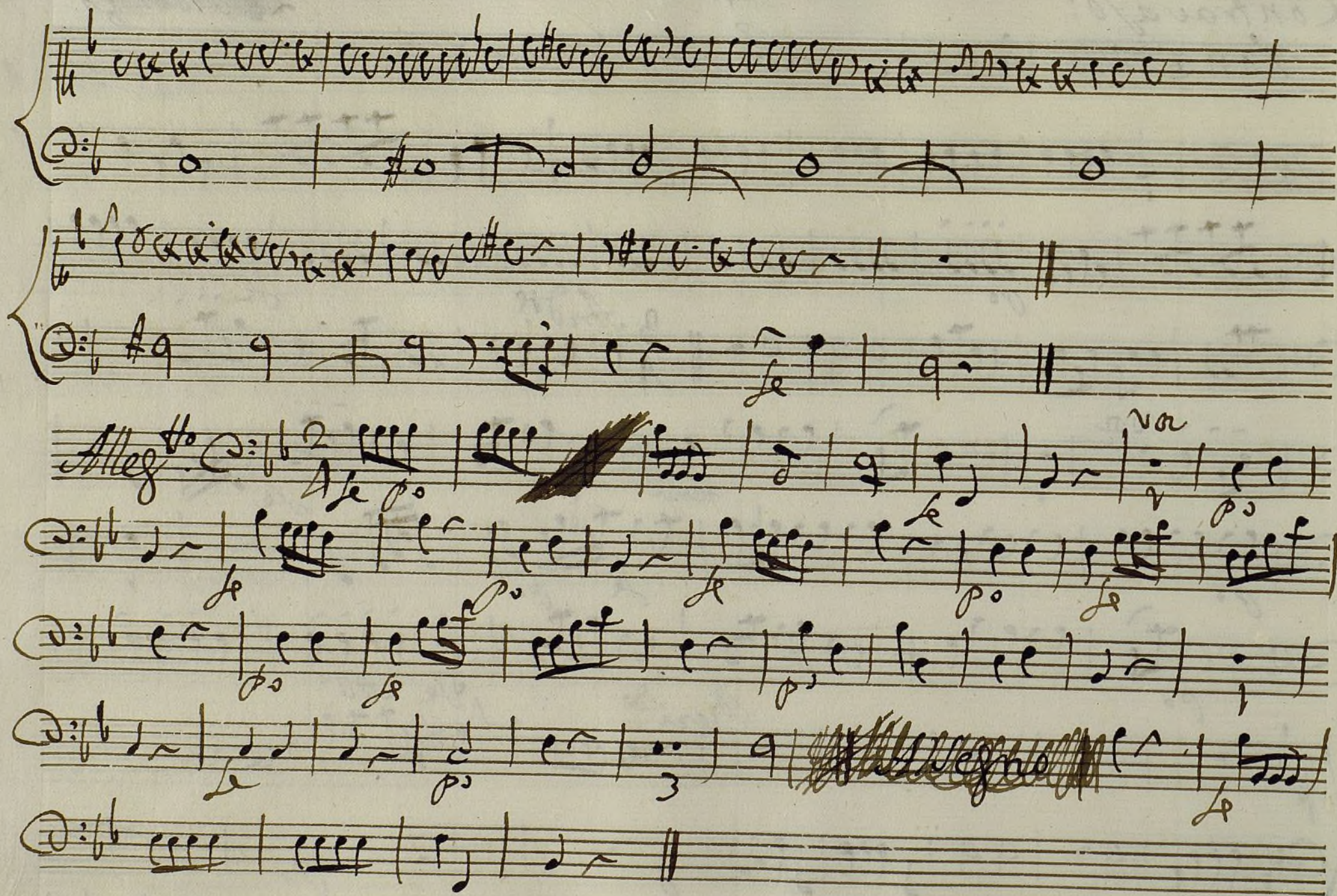
~~Alonso~~ *Alonso*

Tonadilla à Solo: La guiricosa:

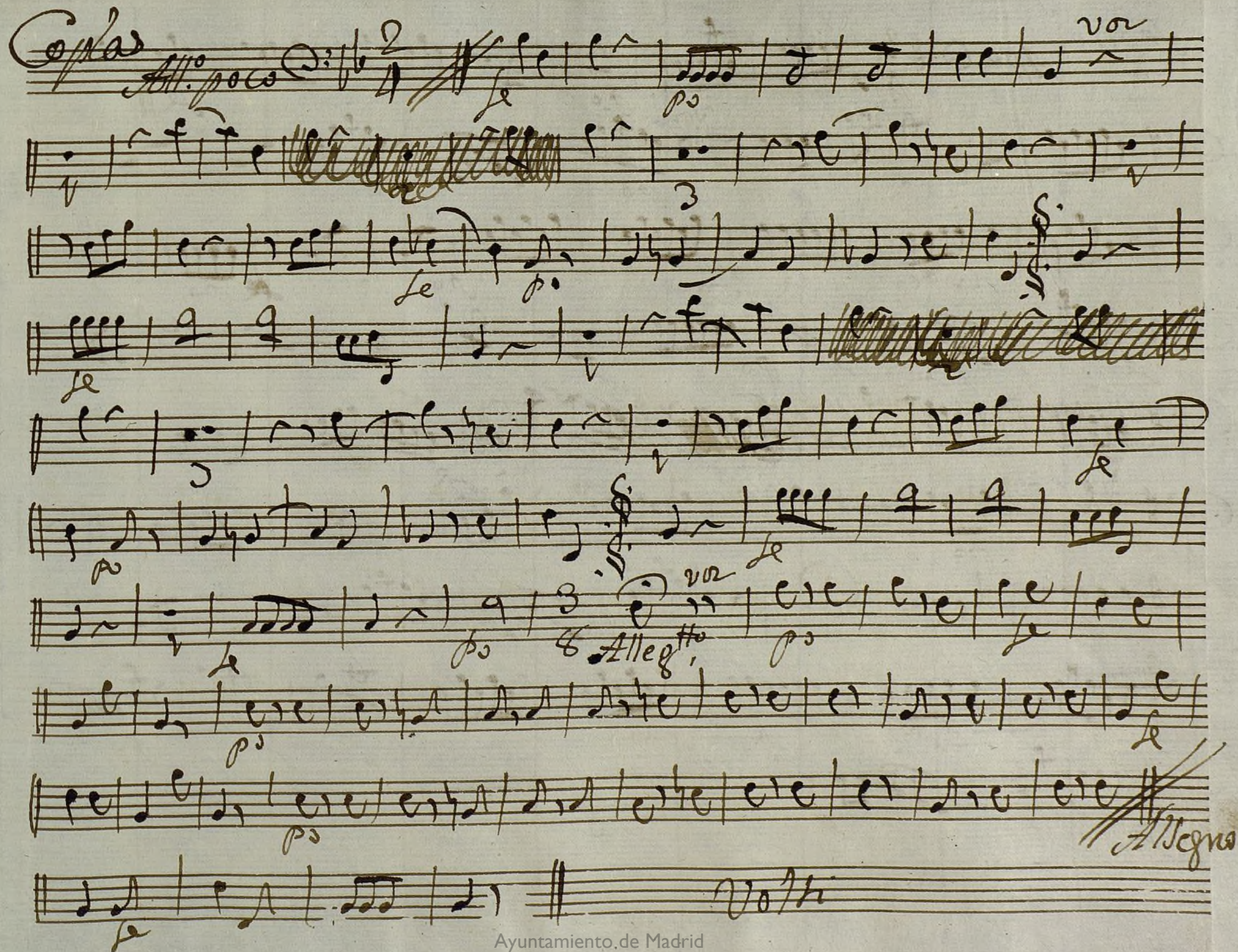
mus 468-1

Handwritten musical score for Contrabajo (Double Bass) titled "Tonadilla à Solo: La guiricosa:". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: "p" (piano) appears multiple times, and "Andte" (Andante) is written above a staff change. A "Vol" (Volante) marking is present above a staff. The score concludes with a double bar line and a final note. The bottom of the page shows empty staves and the text "Ayuntamiento de Madrid".











Handwritten musical score for a piece titled "Sexti. All." in 3/4 time. The score consists of ten staves of music. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano), *f* (forte), *cresc.* (crescendo), and *decresc.* (decrescendo). The piece concludes with the instruction "Allegro".