

186-11

+

Conadilla a Cinco; 19 = 3.

La Noche mala; en Noche Buena;

Theatro  
de Navidad.



//

{ Niv. 1a par.  
vize. y todos

Del S.<sup>r</sup> Moral;

1790.



*Allegro*

2  
4

2  
4

*Nicola*

sobre que no  
sobre que no

quièro no quièro no quièro  
quièro no quièro no quièro

sobre que vendrà so  
sobre que vendrà so



Vendra' vendra'  
Vendra' vendra'

Nico' gord,  
mira seba tiana mira sebas tian que harè q'harè q'ha  
mira seba tiana mira sebas tian que harè q'harè q'ha

Nico' 2on2.  
re' queharàs ~ q'haràs ya lo ve ras  
re' queharàs ~ q'haràs ya lo ve ras



Con bi'dando al hijo del Amo del Pueblo a cenar  
 del Lugar me hará su Padre Alcalde sin mar re  
 me dio  
 Con bi'dando al



hijo del Amo del Pueblo a cenar

tar tal vez lo que no tienes es tar es puesto

*Allegro hasta el fin*

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

*Ni sa*  
mu chacho



*Muchacha*

*ve nido a craca* *que os tengo un*

*Caro q' os tengo un capo q' con sultar que os tengo un*

~~Caro~~ *Criados*  
*Caro que con sultar mui bien esta*

*Sigue*



Nico<sup>la</sup>

el hijo del Amo  
quiere con por fía

viene oy a cenar  
mi can-dor burlar

y una gran burla y una gran burla le hemos de  
y del te modo y del te modo le he de aca



~~Allegro~~ Criados

dar una gran burla le hemos de dar muy bien el ta  
mar y de te modo le he de el camar muy bien el ta

Allegro

Parola Nio: <sup>1</sup>a más y a viene Ve tiras, luego ordire lo de mas;

1<sup>o</sup> Contar en todo Contadon, Nio: <sup>2</sup>a dadme la Vuela y marchad; (v)



Salte vizente de Petimense Calavera;

Mine

Viz: Violon

Bal Hia nilla

Preciosa

Dulce en canto de mi Amor

Du/een Can 70

de - - mi amor

fur. o. j. illos

pi' la ri'lor

me han erido el corazon

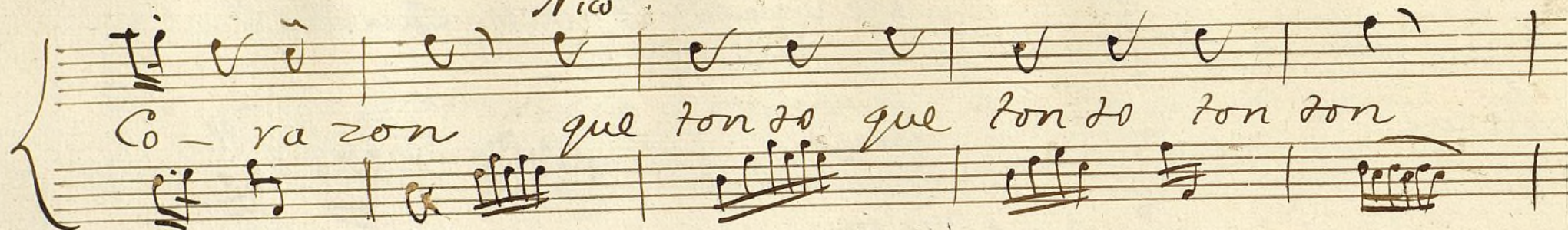
me han eri do el



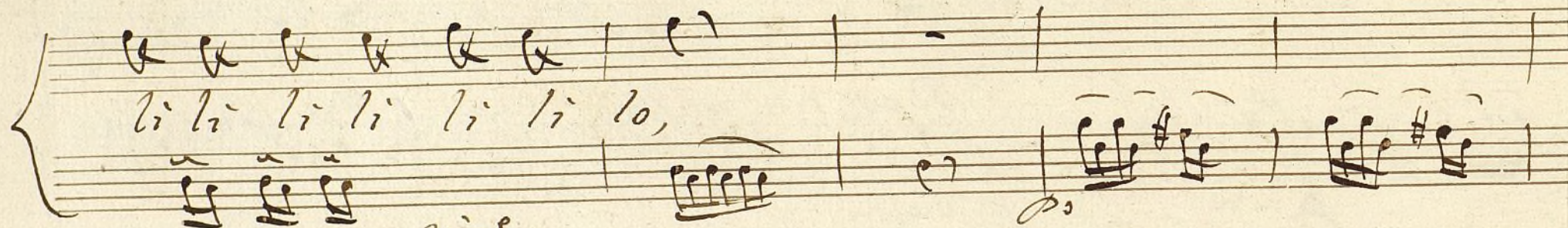
Nova

ti v o | e | e | e | e | e | e | e |

Co - ra zon que ton to que ton to ton ton

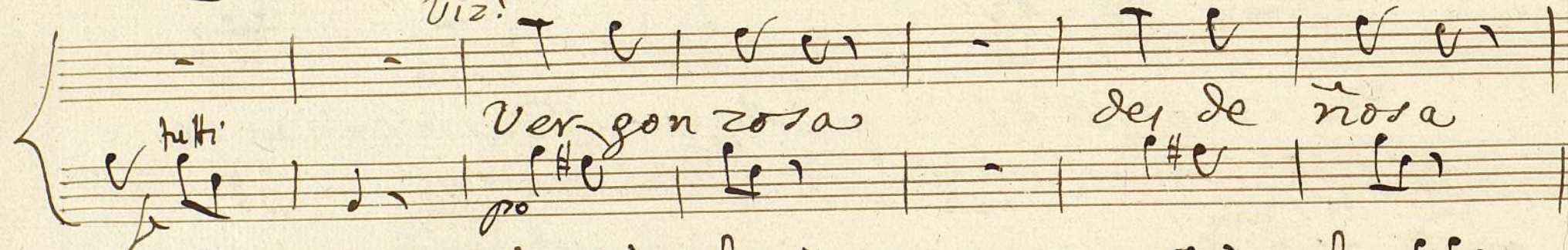


li li li li li lo,

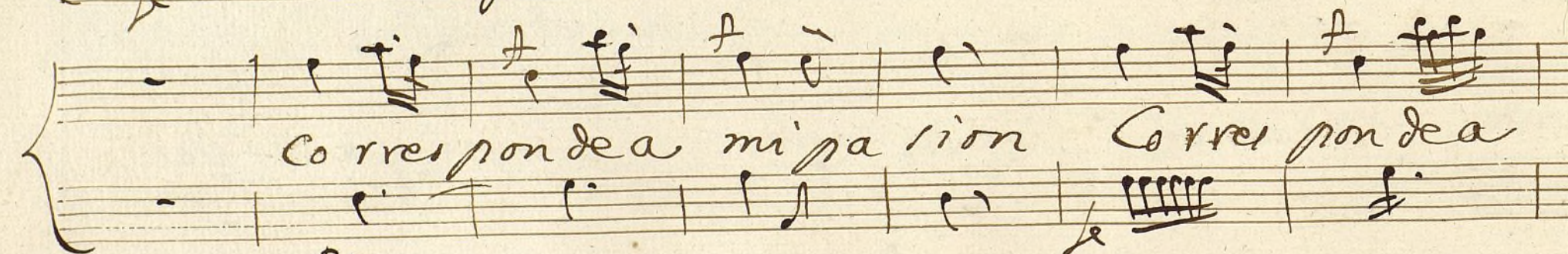


viz?

Ver gon zo sa de de ñosa



Correspon de a mi pa sion Correspon de a



mi - pa sion que agra do pro se x





de Todoroy

*na to*  
*tando*

de lo Ruega mi do lor de lo

*Nico 1a*

Ruega mi do lor que ton to que ton to ton ton

li li li li li li lo;

*All: sale garrido*

*viz: ya*

*All: a*

todo es ta di s puer to pero de cir me  
migo me eca i do y tu mujer a



me to a que santo a do xais  
~~ritto~~ por no darme favor  
 ruidoso

viz? que le di  
 por? y por que

re' lo pen sa re'  
 fue viz? yo no lo se

po



*gar<sup>do</sup>*

*por que os turbaís*

*gar<sup>do</sup> lo sabré yo*

*Allegro*

*Carola viz<sup>e</sup> fumager mea Ve uídi con mala cara y me voy; pero no serás*  
*Alcalde; gar<sup>do</sup> por la morde dios señor mirad que tu corte da: viz<sup>e</sup> di su poca*  
*Compassion; gar<sup>do</sup> vereis como yo la ablando; viz<sup>e</sup> eso es lo que quiero yo;*

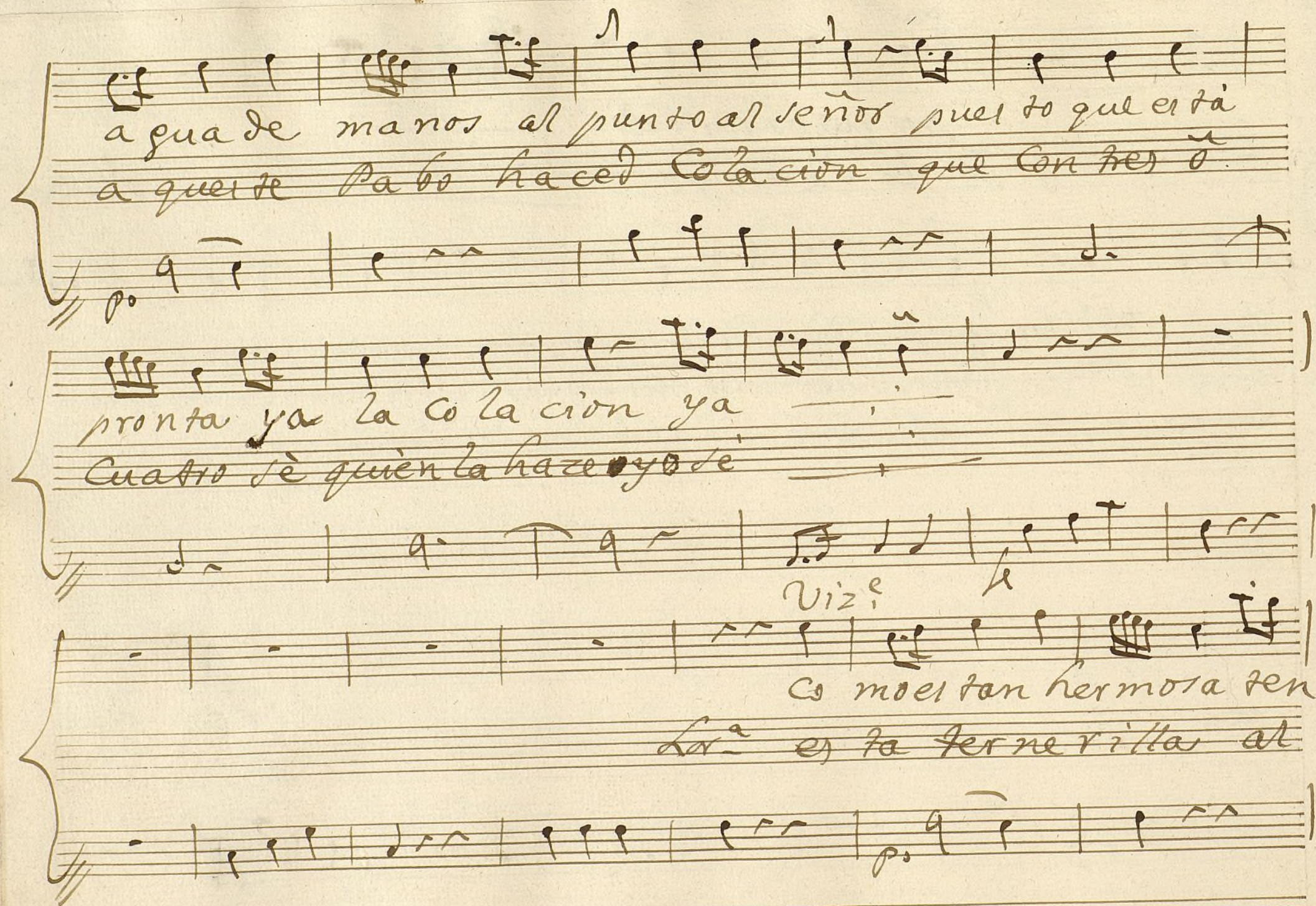
*And.<sup>te</sup>*

*gar<sup>do</sup>*

*tracó*

*Alf<sup>io</sup> Con*




  
 a gua de manos al punto al seños puel to que esta  
 a quete Pabo haced Colacion que Con her o  
 pronta ya la Colacion ya  
 Cuatro se quien la haze yo se  
 Viz  
 Co mo el tan hermosa ten  
 La es ta fer ne villa al



dra à di favor to mar en mi obsequio tal o cu pa  
 punto trinchad que otros en tal noche a yunan con

cion tal *Nico<sup>ra</sup>* Aquí tiene puer el  
 mar a *viz* en ta el carne que a

*garde* agua de ser de fa de de ño a por la  
 que to tu pre ten des so fo car me que se en



Nico<sup>1a</sup>

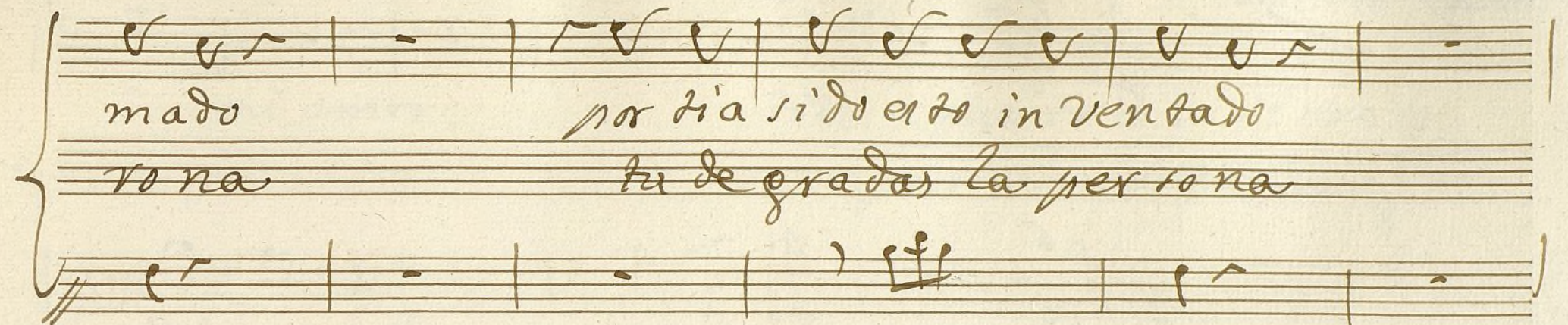
Mesa vamos Vota  
tiende Con bi'darme

Venga se vised ala  
Con carne hazer cola

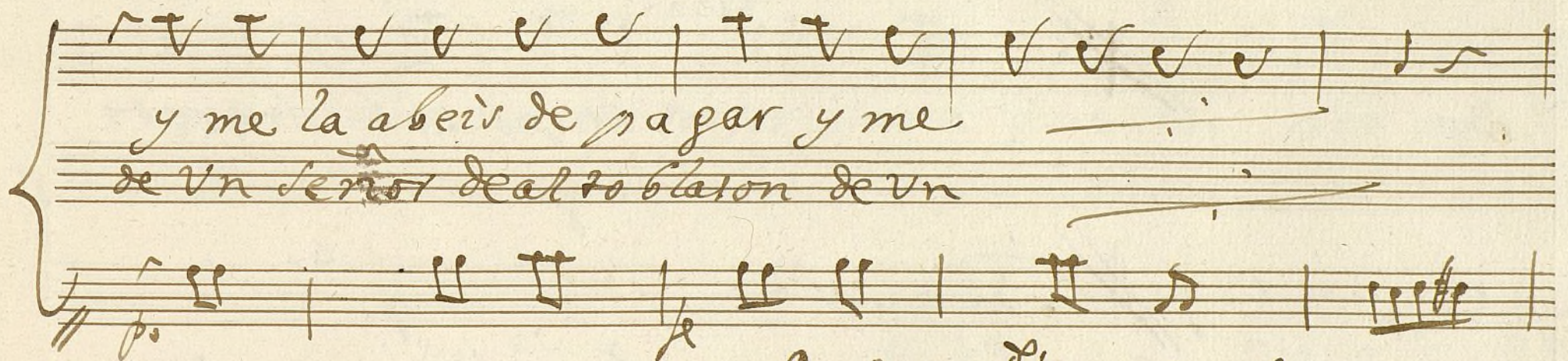
bar Venga  
cion Con carne

viz? Nio<sup>1a</sup> viz?  
valla manos ~~me~~cha el agua  
qui a questo Nio<sup>1a</sup> no se na da viz? no la Creas <sup>gar</sup>pica

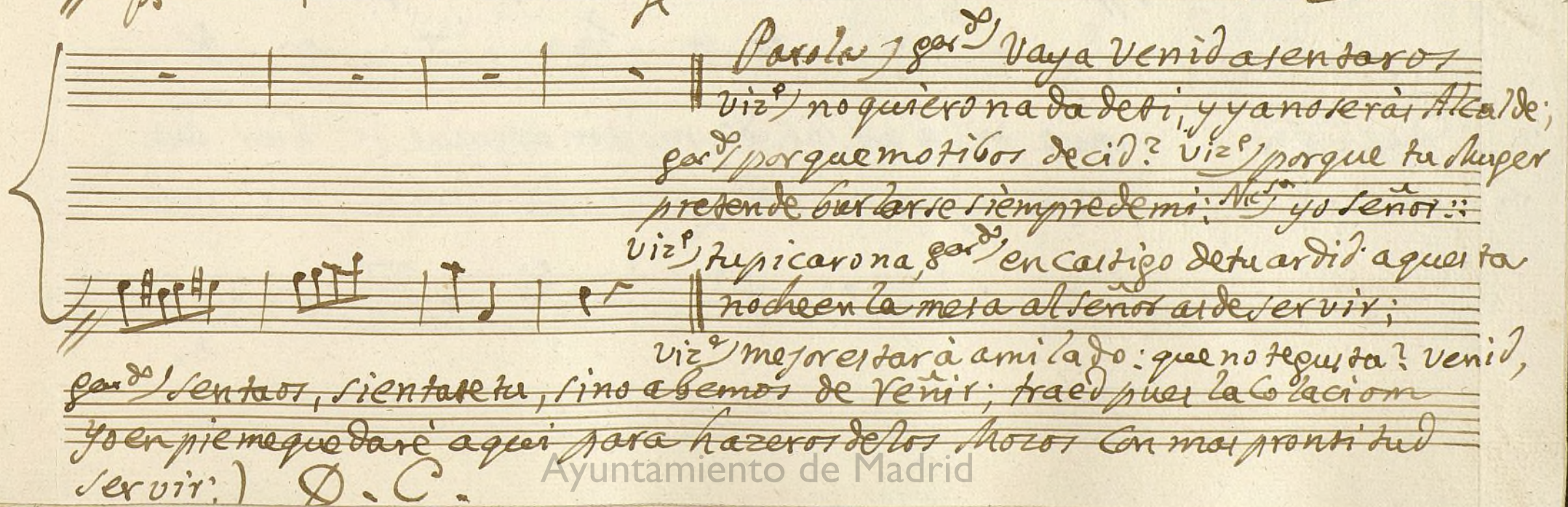




mado por dia si'do esto in ventado  
 ro na tu de gradas la per ro na



y me la abeir de pagar y me  
 de vn señor de al to blaron de vn



Parola / gar<sup>d</sup> Vaya Venid a sentaros  
 viz<sup>o</sup> no quiero nada de ti, y yo no serai Alcalde;  
 gar<sup>d</sup> porque motivos de cid? viz<sup>o</sup> porque tu super  
 pretende burlarse siempre de mi: No yo señor::  
 viz<sup>o</sup> supicaron a gar<sup>d</sup> en castigo de tu ardid: a quei ta  
 noche en la mesa al señor a de servir;  
 viz<sup>o</sup> mejor estar a mi lado: que no te quita? Venid,  
 gar<sup>d</sup> sentaos, sientate tu, sino a bemos de venir; trae puer la Colacion  
 yo en pie me quedare aqui para hazer os de los Mozos con mas prontitud  
 servir.) D. C.



Parole) al ultimo;

And.<sup>te</sup> gracioso

el no rible ingrato  
luego a sido tu de

Dueño  
pre cio

que te burles de mi amor que te burles  
un a pa ren te ficcion Una pa ren



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

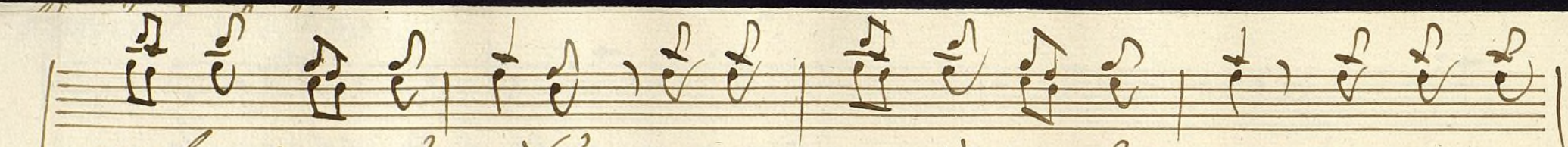
de mi amor      todo a questo ei di' si mu lo  
 te ficcion      siempre el Amor verdadero

para que ver nos mejor para que ver nos me  
 de a paciencias se ba lio de a paciencias se va

*viz.<sup>e</sup>*      *Nico<sup>1a</sup>*      *2da. 2.*

Jor      luego me amas de corazon      ô que  
 lio      quien me lo afirma; a questa flor      ô que





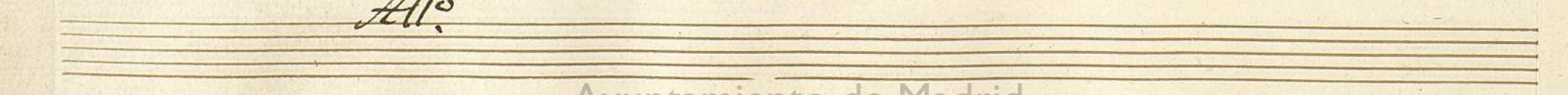
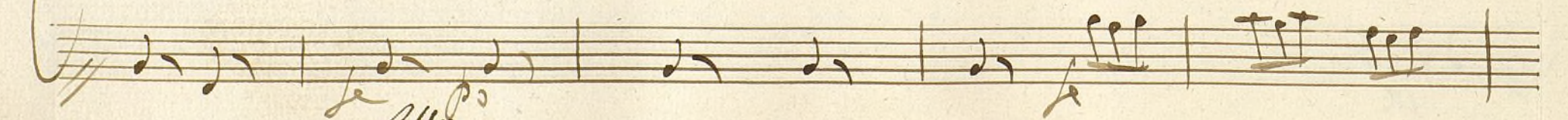
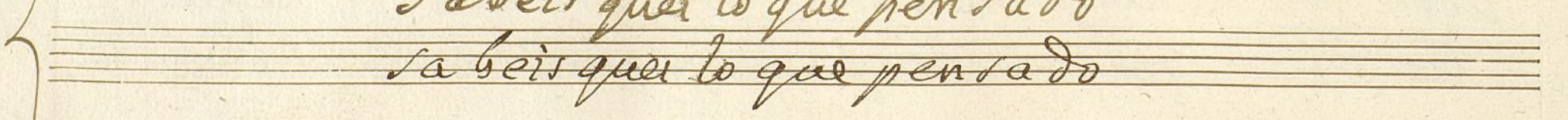
noche tan plausible nos proporciona el amor nos propor  
noche tan plausible nos proporciona el amor nos propor



ciona el amor nos  
ciona el amor nos



*sabre* *gar.<sup>do</sup>* *All.<sup>o</sup>*  
sabeis quer lo que pensado  
sabeis quer lo que pensado





e mandado q' en parrillas  
ma que beo con Barriana

en dos Cantarillas mui exqui' si' ta de miel mui ex qui' si' re ze que sea fana des de aqui lo quiero ber des de aqui lo

ta de miel  
quiero ber

Con el señor  
ay dulce amor

La Comere'  
ay dulce bien

Nico<sup>1a</sup>  
Viz<sup>1a</sup>



ba bien así a si ba vien  
 ba bien así <sup>sal</sup> ~~gar~~ no ba así bien; <sup>Parola</sup> ~~Viz~~ <sup>o que</sup>  
 ton tos <sup>gar do</sup> seré Alcalde mucho mucho mucho  
 viles <sup>Criado</sup> ~~será~~ Alcalde <sup>Viz</sup> que des caro que des  
 mucho <sup>por 3</sup> puer en val de lo pre  
 Ca ro <sup>por 3</sup> No era en val de el que Al

\* Parola la 2.ª copla;

viz <sup>o</sup> tampoco será Alcalde  
 gar <sup>o</sup> tampoco será: seré.



tenden o tros ser o tros ser;  
 cal de fuera el fuera el;

*Nico<sup>sa</sup>*

*Allegro*

señor mio Vsted que ría Con una vella que

le po le le po

ría a mi marido bur lar ami

le le po le le po le

*For<sup>te</sup>*

se mur bien mi de va nes ya ri

le po le



Renun cio el empleo q' usted me que ria dar q' usted  
 le po le <sup>2or 2.</sup>

siempre su ce de 2a  
 le po le

bur la. Cuand ay fin par ti cu lar par ti cu lar  
 le po le

La. y Alf. 101  
 le ño ri to po bre ci to si usted quiere ena mo  
 le po le

rar vaya usted a la corte porque a qui no ay no de  
~~de la corte~~ ~~mandado~~ ~~gallana~~ ~~a quien~~ ~~corte~~  
 le po le



Viz:

~~dad~~ porque  
~~far y allara~~

Ya Reconozco

mi ne ze dad mi ne ze dad

y yo la

mia

y yo la mia

pues a cenar

pues a cenar; ya di' ber tirnos pue to que el tiempo

de Navidad

de Navidad

de



Handwritten musical score for "Navidad de Navidad". The piece is written on two staves. The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment using beamed sixteenth notes. The title "Navidad de Navidad" is written in cursive across the first two measures.

Two empty musical staves, likely intended for a second part or a different instrument.

*finar*

*Canzonetta*

*Pastoral*

Handwritten musical score for "Canzonetta Pastoral". The piece begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written on a single staff with a series of eighth notes.

*Lor. y viz.*

Handwritten musical score for "Lor. y viz.". The piece is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a few eighth notes.

*Por na  
Nio. y Aff. en la  
gar. Aunque a*

Handwritten musical score for "Por na Nio. y Aff. en la gar. Aunque a". The piece is written on two staves. The upper staff features a melody with eighth notes, and the lower staff provides a rhythmic accompaniment using beamed sixteenth notes. The piece concludes with a double bar line.



*A*  
vida del la gente hacer suelen mil prodigios hacer  
Orma de estas noches son Unos Lunos y Vias son V  
la Mirra del Salto ban muchos ombres de forma ban mu

aunque Unos son por lo humano otros  
si los Lunos Cogen Lobos los V  
Unos ban por lo de Votos y otros

son por lo de vino otros son por lo de vi no  
Lias Cogen Aucas los Vrias Cogen Aucas  
ban por lo de Botas y otros ban por lo de Bo tar



La. Nica. y viz.

to do es agora ver ver

to do es agora bai

to do es agora ver ver

to

lar

por ser la

Navidad

la Na vi dad

si

do es agora bailar

por ser la Navidad

viz y Alf.

si

si

Co mer-

y vai lar

por

Co mer-

y vai lar

por



ser la Navi dad por ser la Navi  
 ser la Navi dad por ser la Navi  
 dad  
 dad  
 dad  
*All.<sup>o</sup>* <sup>2</sup>/<sub>4</sub> <sup>todos</sup> y toda la Compañía Con pla  
 zer Con a le gría todos las Paucuas os dan y no

*Allegro*  
*Segno*  
 dos veces



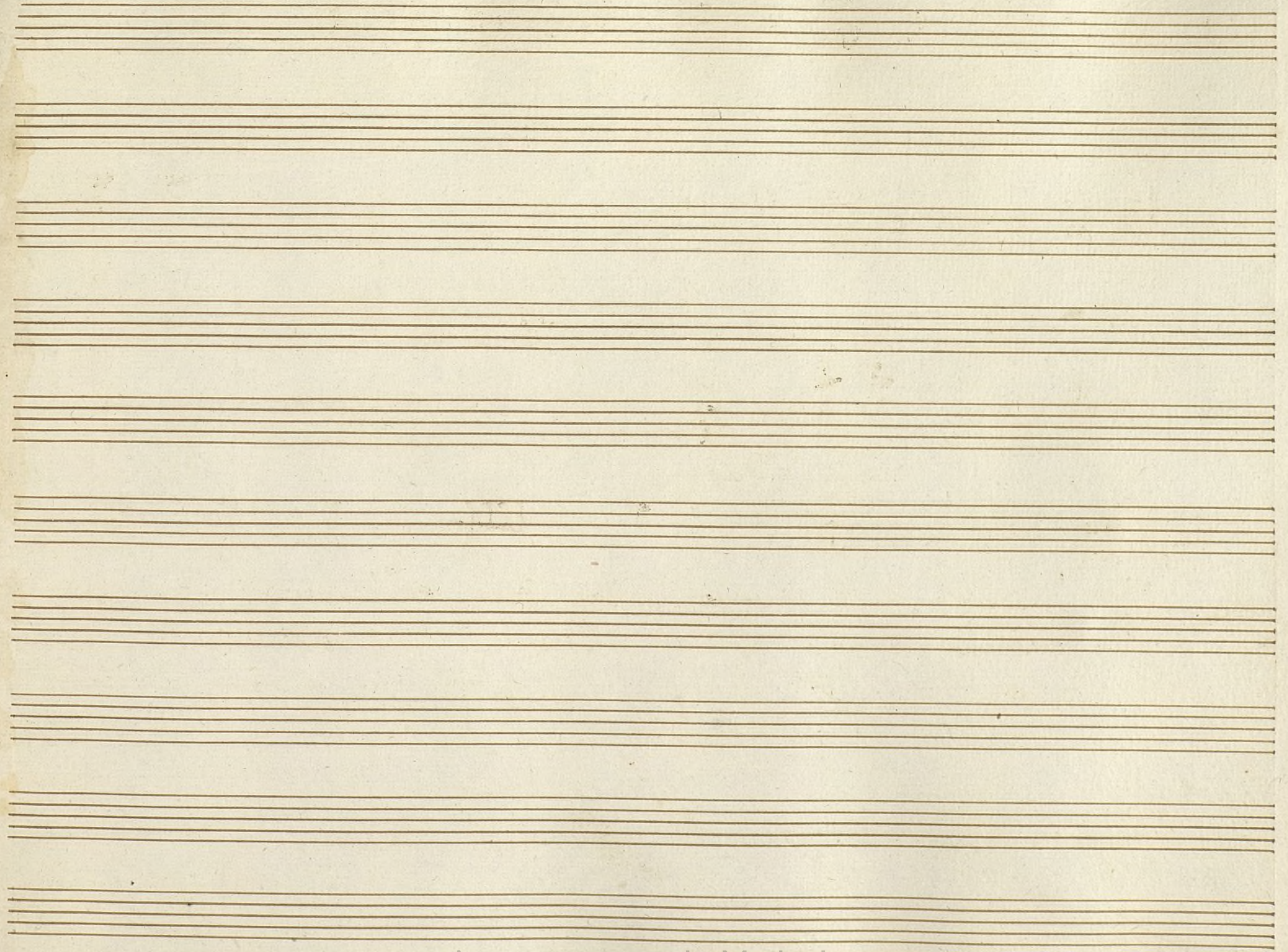
so tros miei vendidos con xantos y agredidos y mpla

ramos la piedad y mpla la pie

dad la piedad

Parola / viz<sup>o</sup> no sirven satisfaciones a dios, a dios, gar<sup>do</sup> Veparad: que pronto  
en lugar de carne otra cosa compondran; viz<sup>o</sup> pero si a tu sugeto  
todo lo de compondra; gar<sup>do</sup> hire y o mismo en persona; Como tu le trates mal  
una roba de patadas por colacion llevaras; viz<sup>o</sup> Nio<sup>ra</sup> Con la ficcion que me  
ocurre le voy a desengañar; viz<sup>o</sup> no te sientas ami lado? Nio<sup>m</sup> porque  
no me he de sentar; ~~Verientur~~ al ~~6~~ exporible daceño mio;





Ayuntamiento de Madrid



Ayuntamiento de Madrid



+

Violin Primero

Conadilla a Cinco;

La Noche mala en noche Buena;

Con Violines, Oboes, Trompas, y Bazo.



*Allegro* &  $\sharp\sharp$   $\frac{2}{4}$

*for. po* *vor* *le* *fin* *le* *po* *le* *le*

*Al Segno  
hasta el*



Handwritten musical score on eight staves. The notation is in a historical style, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo marking "Andte" is written at the beginning. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The handwriting is in a cursive script, and the paper shows signs of age and wear.

Parola

No 121



*Minuet*  $\text{G}\sharp\text{F}\sharp$   $\frac{3}{8}$

*Allegro*  $\text{G}\sharp\text{F}\sharp$   $\frac{2}{4}$

*Allegro*  $\text{G}\sharp\text{F}\sharp$   $\frac{2}{4}$

*Parade*

*Ayuntamiento de Madrid*

*al*  $\frac{2}{4}$



And.<sup>te</sup> 3/4

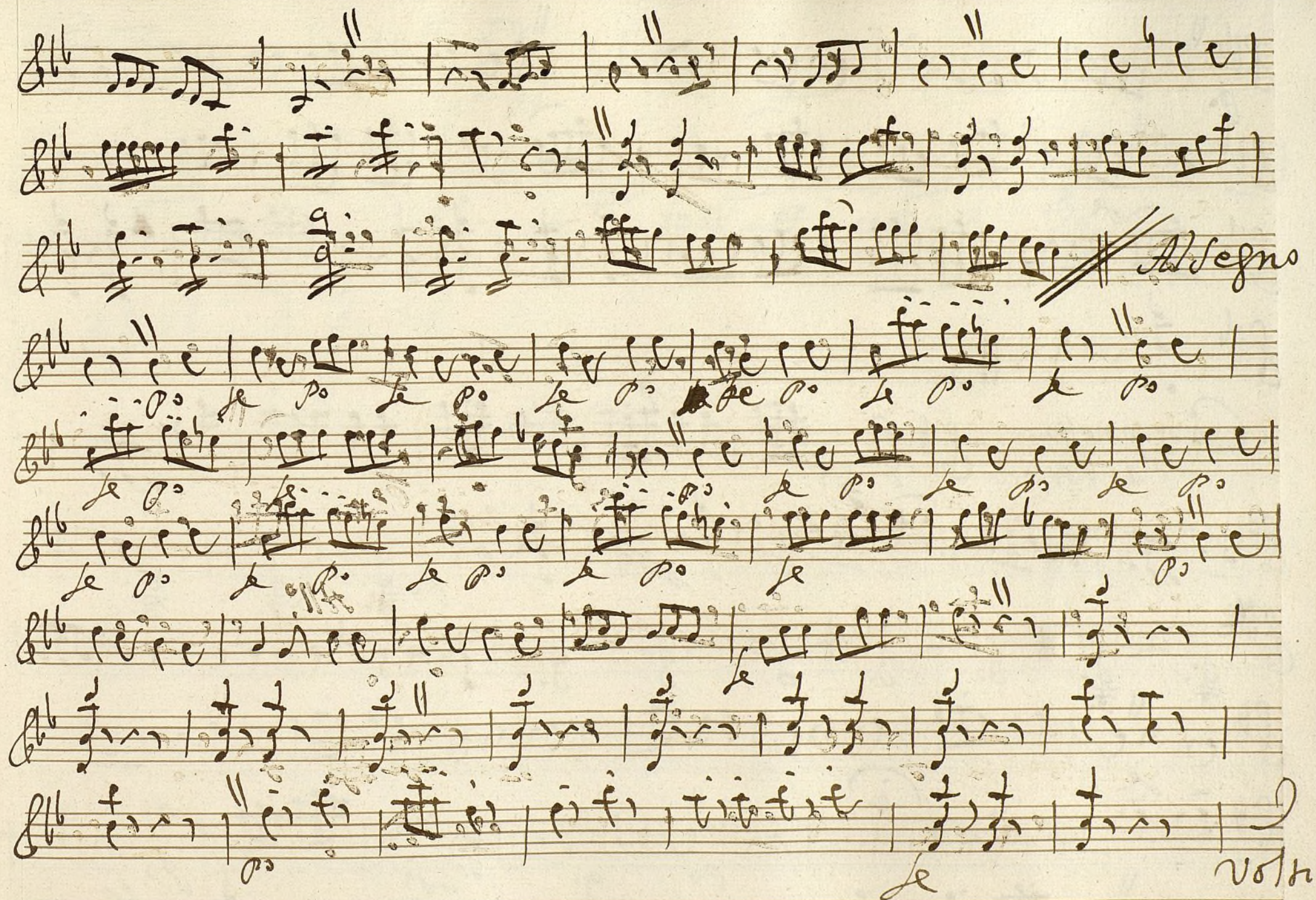
Parola; y D. C. || Parola



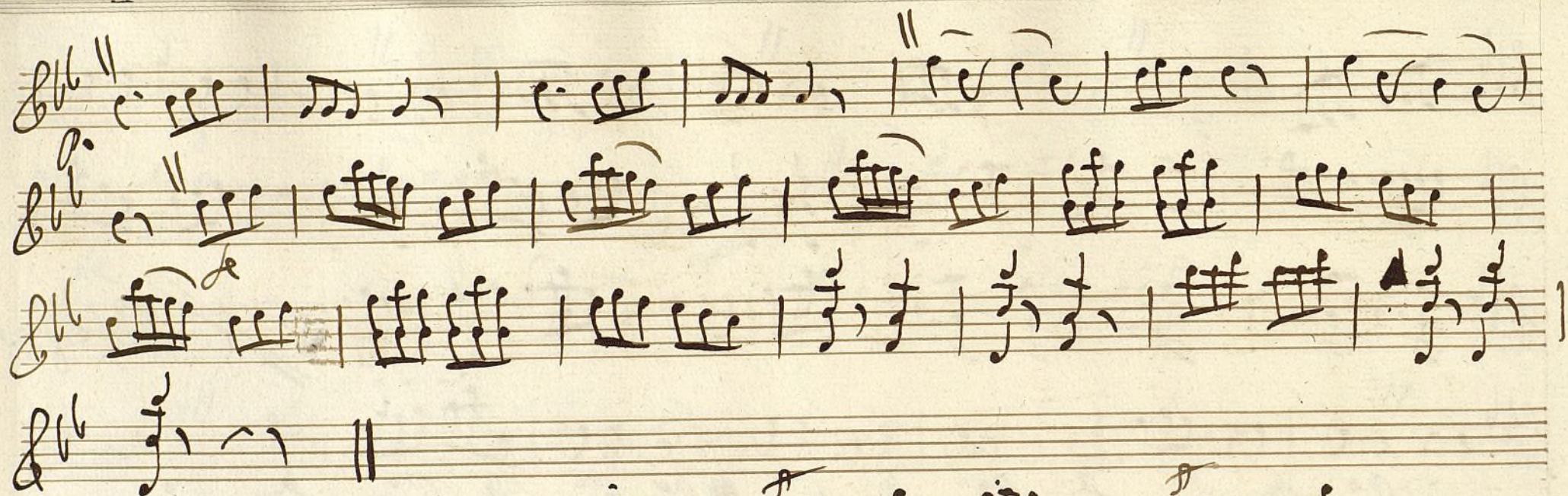
And<sup>te</sup> gracioso

2



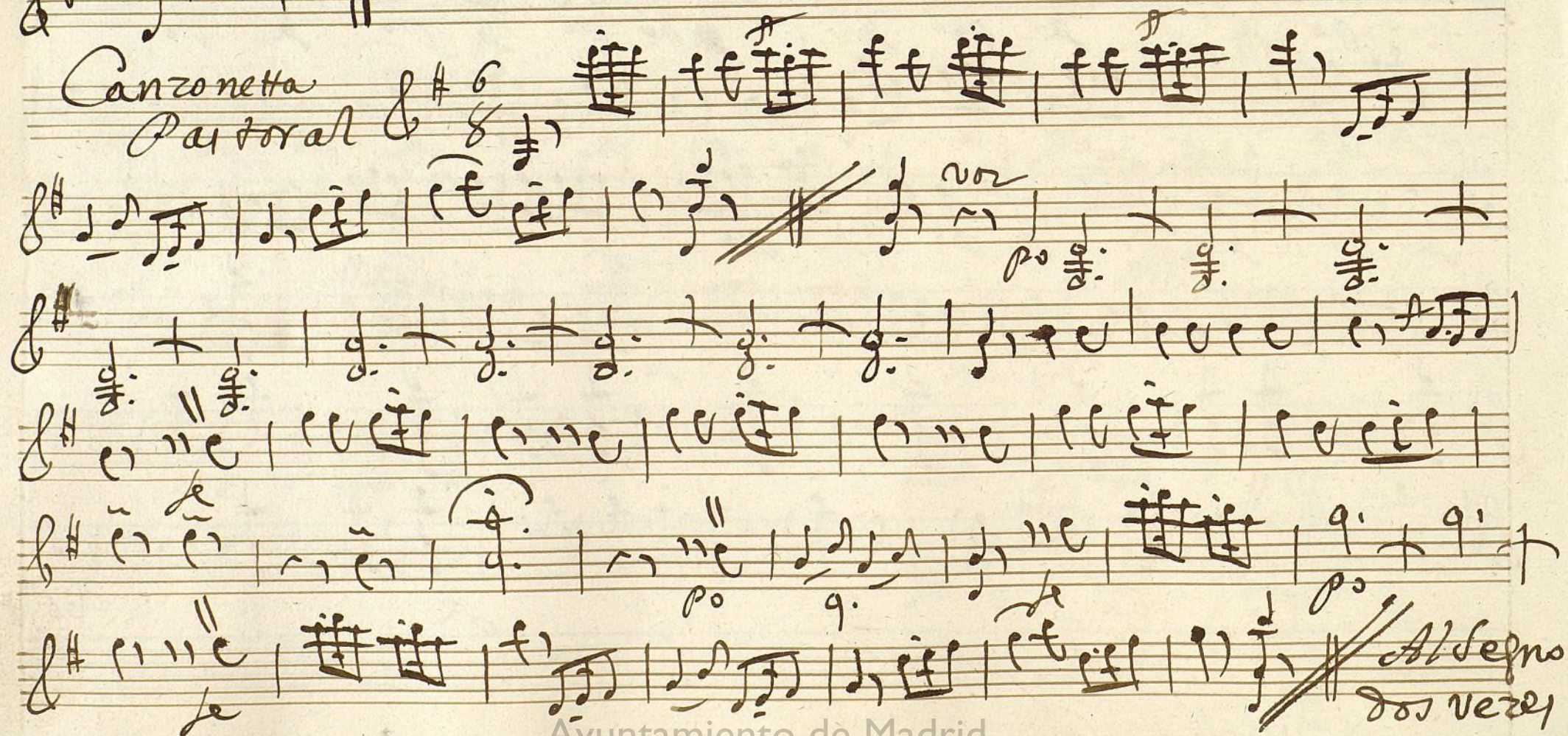






Canzonetta

Pastoral



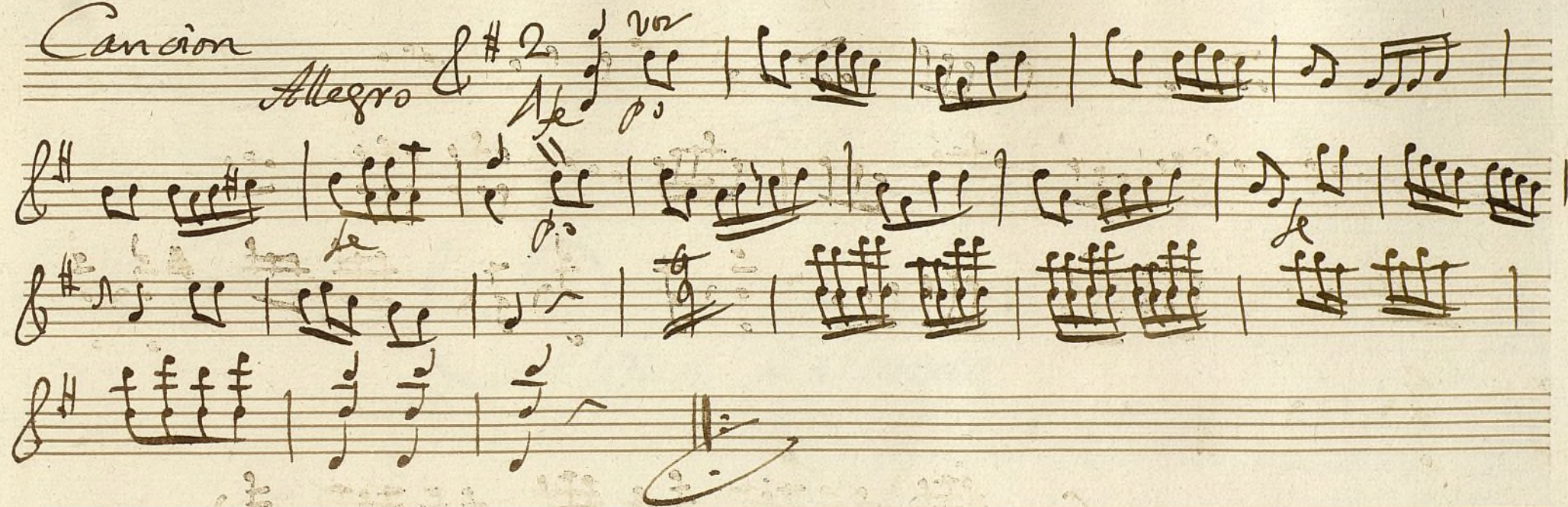


Cancion

Allegro

2/4

no





Ayuntamiento de Madrid



†

Violin Primero,

Duplicado:

tonadilla à Cinco:

La Noche mala en noche Buena:

Con Violines, Oboes, Trompas, y Bajo.



*Allegro.* 2/4

*p.* *f* *p.* *p.o.* *f* *fin.* *p.o.* *f* *p.* *f* *p.*

*Al Segno hasta el (.)*



And.<sup>te</sup>  $\text{G}^{\text{F}} \# \frac{6}{8}$

Parola)

Volti



*Minuet:*  $\text{3/8}$   $\text{F}\sharp$   $\text{C}\sharp$

*Al Segno*

*Allegro:*  $\text{2/4}$   $\text{F}\sharp$   $\text{C}\sharp$

*D.C.: al 2/4*



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

*vor*  
*p.*  
*p.*  
*p.*  
*All.<sup>o</sup>* *vor*  
*p.*  
*p.*  
*p.*  
*p.*  
*p.*  
*p.*  
*p.*  
*Parola y D.C. || Parola)*

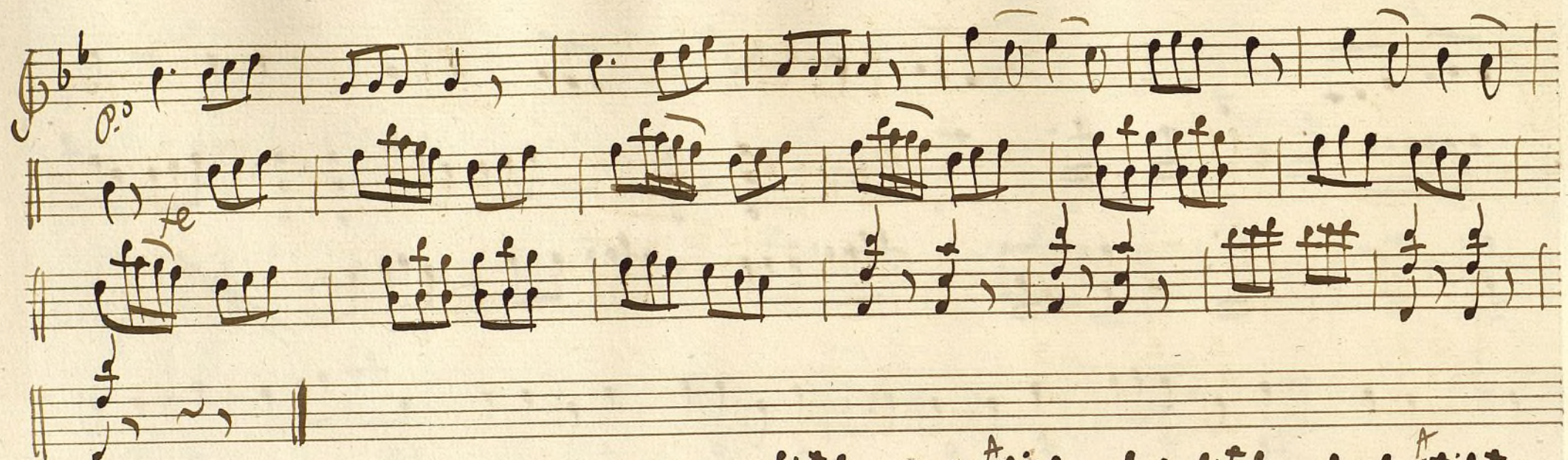


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The tempo and mood are indicated as *And.<sup>te</sup> gracioso.* in the top left. A double bar line with a slash is present on the second staff. The tempo changes to *All.<sup>o</sup>* on the seventh staff. The score concludes with the instruction *la 2.<sup>a</sup> vez parola* in a circle at the bottom right.









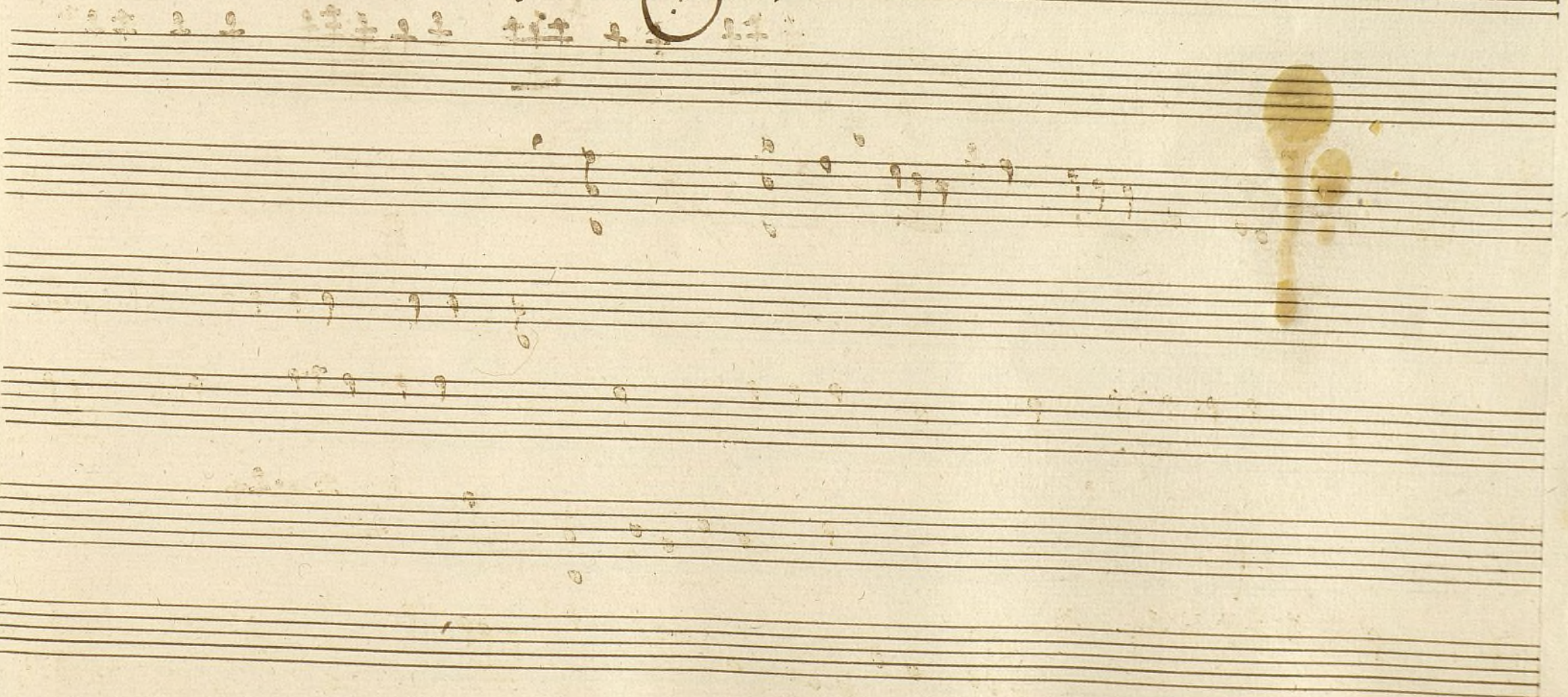
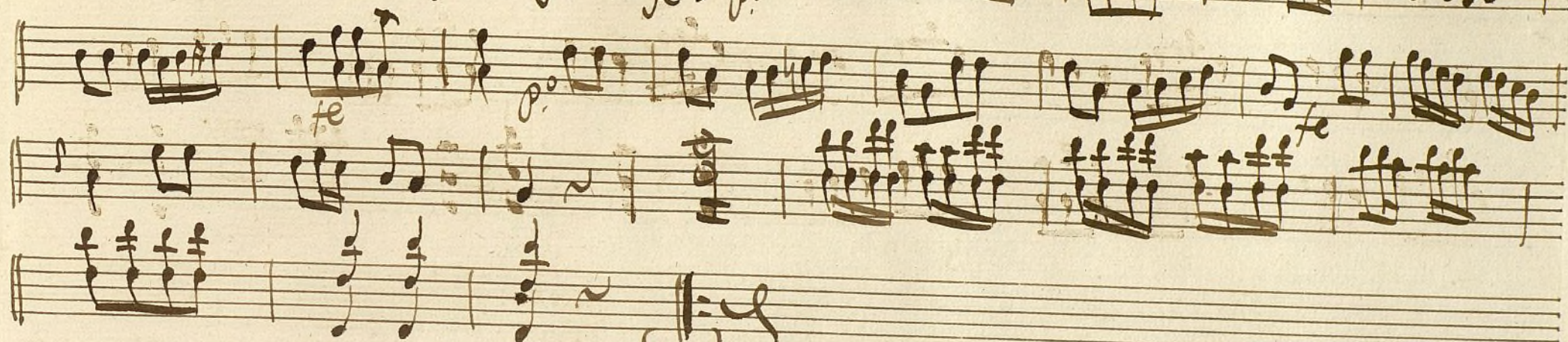
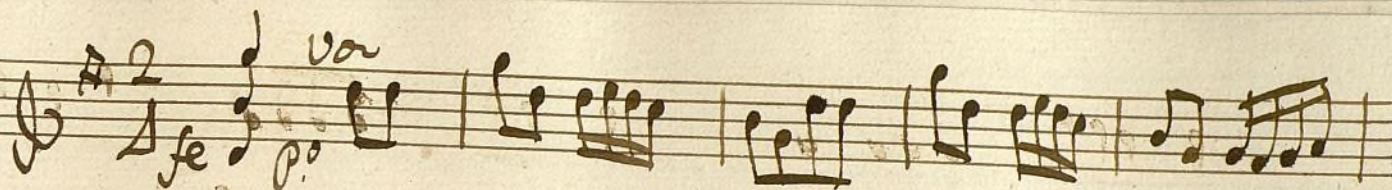
*Canzonetta Pastoral*:  $\frac{6}{8}$

*Al Segno dos vez.*



# Cancion

*Allegro.*





Ayuntamiento de Madrid



+

Violin Segundo

Conadilla à Cinco;

La Noche mala en noche Buena;

//







Andte 8<sup>va</sup> 6<sup>va</sup>

Parola  
volti







no

And.<sup>te</sup> 3/4

Parola, y D. C. // Parola



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

Handwritten musical score for a piece titled "And.<sup>te</sup> gracioso". The score consists of ten staves of music. The first staff begins with the tempo and mood marking. The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). There are also some performance instructions like "voz" (voice) and "la 2ª vez. parola" (the 2nd time, the word). The manuscript shows signs of age, with some ink bleed-through and corrections.



Handwritten musical score on ten staves. The notation includes treble clefs, key signatures of one sharp (F#), and various musical notes, rests, and bar lines. The first staff concludes with the instruction *Al Segno*. The final staff ends with a double bar line and the word *Volte*.



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

*Allegro*  $\frac{2}{4}$

*Allegro*  $\frac{2}{4}$

*Allegro*  $\frac{2}{4}$

*Allegro*  $\frac{2}{4}$

*Allegro*  $\frac{2}{4}$

*Allegro*  $\frac{2}{4}$

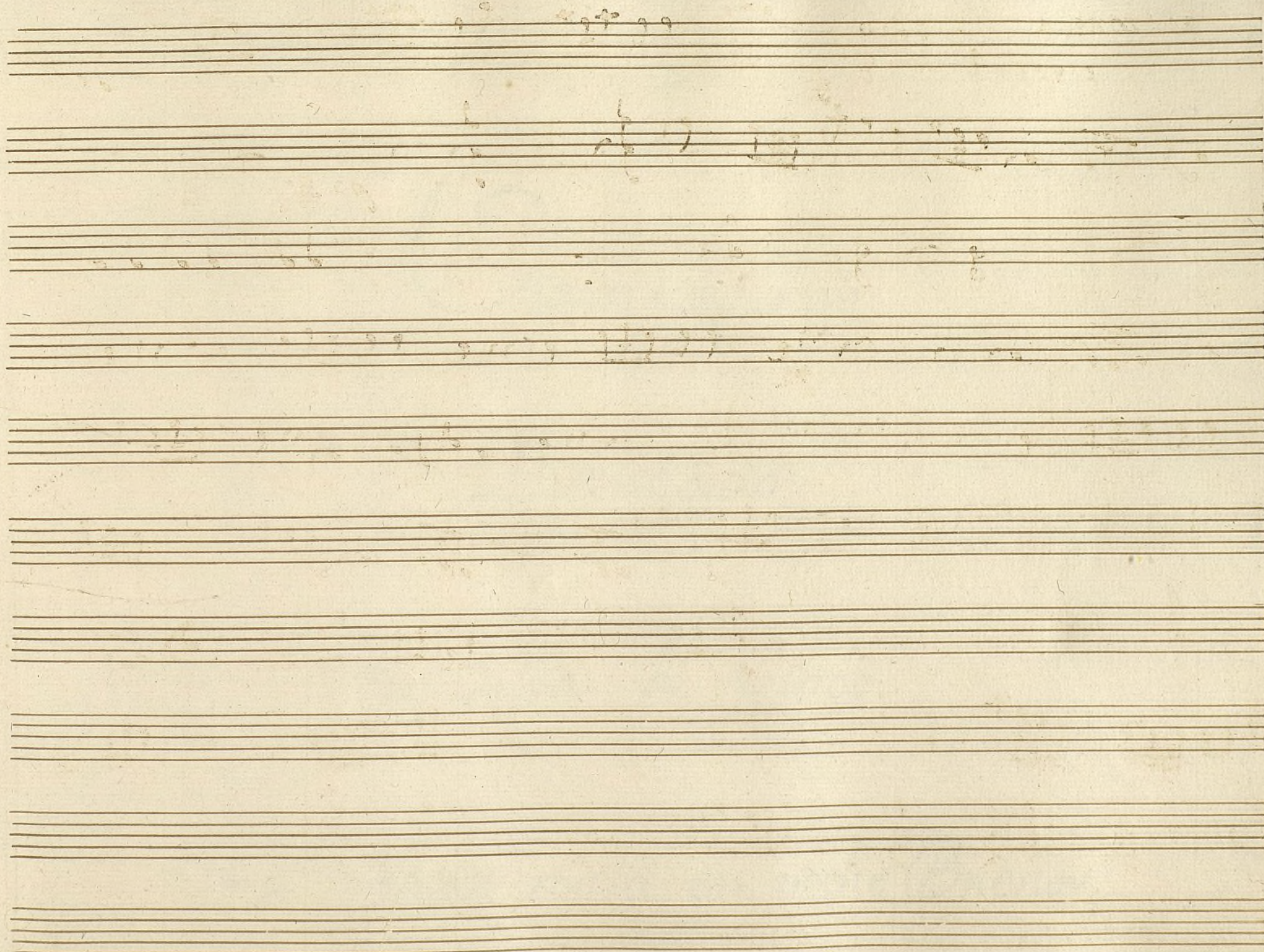
*Allegro*  $\frac{2}{4}$

*Allegro*  $\frac{2}{4}$

*Allegro*  $\frac{2}{4}$

*Allegro*  $\frac{2}{4}$











7

Violin Segundo;

Duplicado:

tonadilla â Cinco:

La Noche mala en noche Buena;



*Allegro:*  $\text{G major}$   $\frac{2}{4}$

*fin*

*Allegro hasta el fin*



*And.<sup>te</sup>*  $\text{6/8}$

*Parola.*  
*Volti*



*Minuet*  $\frac{3}{4}$  *p.*

*Allegro*  $\frac{2}{4}$  *f.*

*2. C. al 2*

*Pavola*

A handwritten musical score on aged paper. The first section, titled 'Minuet', is in 3/4 time and marked 'p.' (piano). It consists of four staves of music. The second section, titled 'Allegro', is in 2/4 time and marked 'f.' (forte). It consists of four staves of music. The third section is marked '2. C. al 2' (Coda alla 2). The fourth section is titled 'Pavola' and consists of a single staff of music. The notation includes various musical symbols such as notes, rests, and dynamic markings.











Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *p.* (piano) and *f* (forte). The score concludes with the instruction *Al Segno* and a double bar line, followed by the word *Volti* at the bottom right.

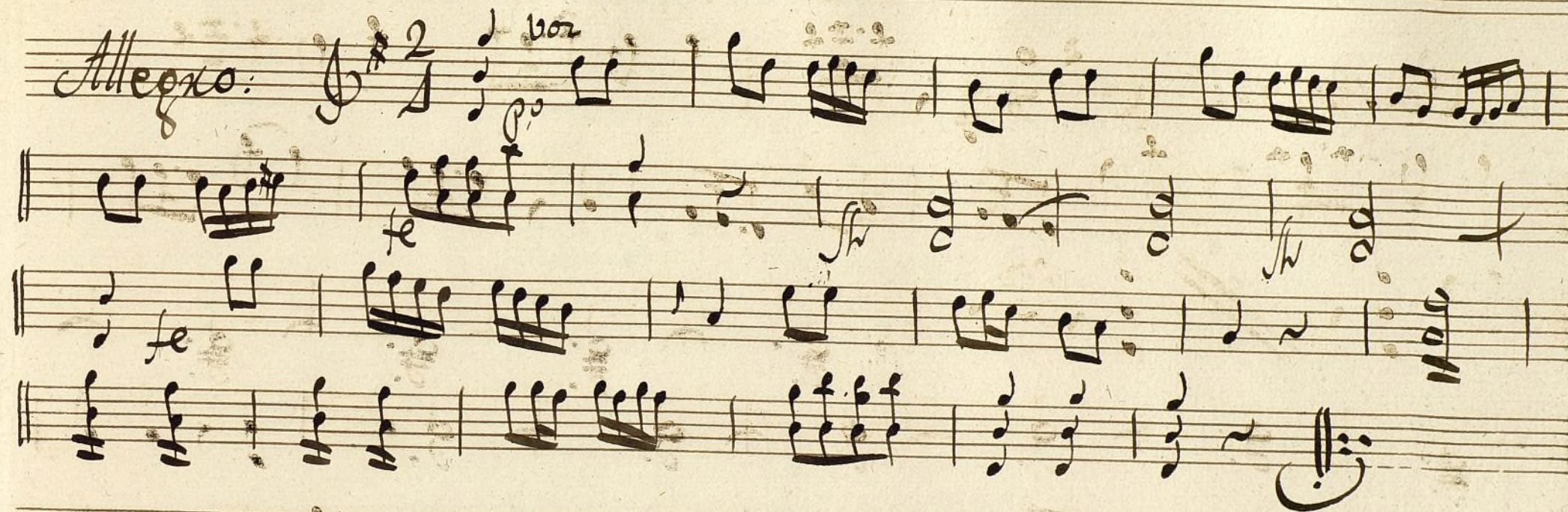


Canzoneta:

Pastoral:

Handwritten musical score for a Canzoneta in G major, 6/8 time. The score consists of 10 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is written in a single melodic line. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are several dynamic markings: 'p.' (piano) appears on the third, fourth, and seventh staves; 'f' (forte) appears on the first, second, and eighth staves. A 'va' (viva) marking is present above the third staff. The piece concludes with a double bar line and the instruction 'Al Segno 2 Vezes:' on the tenth staff.







Ayuntamiento de Madrid



+

Boe Primero

Conadilla a Cinco

La Noche mala en Noche Buena;

//



*Alta*

*Allegro*

Handwritten musical score for a piece titled "Alta" in "Allegro" tempo. The score is written on six staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation is dense, featuring many beamed sixteenth and thirty-second notes, often grouped in clusters. There are various musical markings throughout, including accents (^), slurs, and dynamic markings like "f" (forte). Some measures are crossed out with a large "X". The score concludes with a double bar line on the sixth staff. Below the main score, there are four empty staves.



oboe

Andte & # # 6/8

Handwritten musical score for oboe, marked "Andte" (Andante) in 6/8 time. The score consists of six staves. The first five staves contain musical notation with various notes, rests, and dynamic markings like "f" and "ff". The sixth staff is empty. The notation is in a single system with a key signature of two sharps (F# and C#).

Volti



*Minne*  $\text{G}\sharp\text{G}$   $\frac{3}{8}$

*Allegro*  $\text{G}\sharp\text{G}$   $\frac{2}{4}$

*Parola*



Handwritten musical score on five staves. The first staff begins with the tempo marking "Andte" and a 3/4 time signature. The notation includes various rhythmic values, some with accents (^), and some staves are heavily crossed out with brown ink. The fifth staff ends with the handwritten text "Parola;" and "D.C." below it.

Four empty musical staves at the bottom of the page, with some faint, illegible markings.



And.te gracioso 6/8

All.<sup>o</sup>

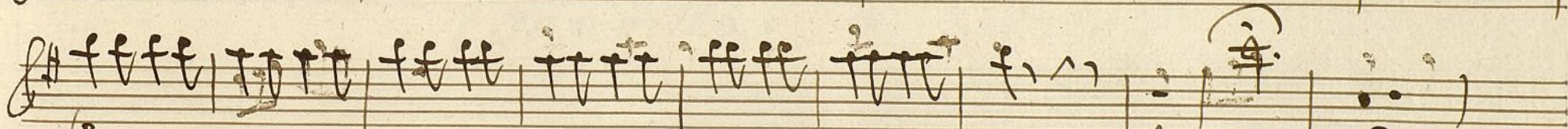
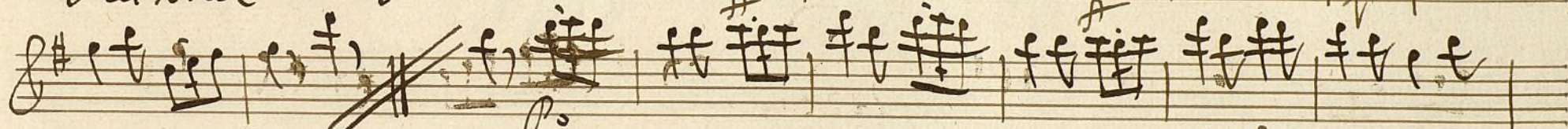
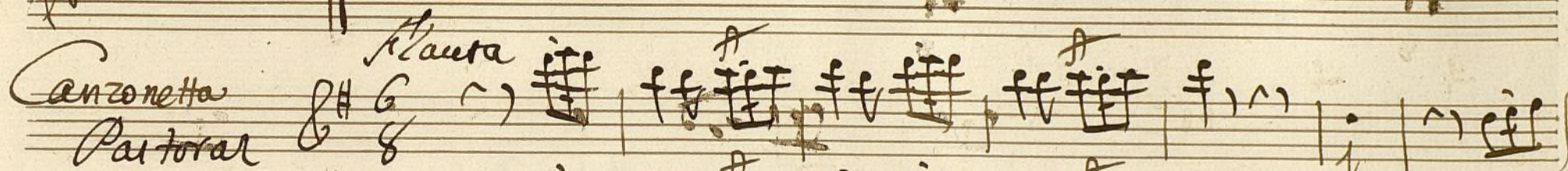
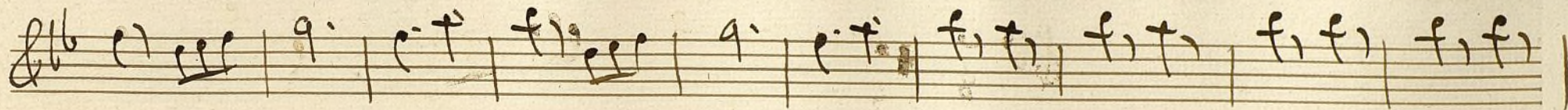
la 2<sup>a</sup> vez  
porola

13

Allegro

Ayuntamiento de Madrid











Obse Segundo

Tonadilla à Cinco;

La Noche mala en Noche Buena;



Flauta

Allegro

Handwritten musical score for Flute (Flauta) in G major, 2/4 time, marked Allegro. The score consists of eight staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'vo' (piano) and 'lo' (piano). There are also some handwritten annotations like '2', '3', '4', and '8' above certain notes. The manuscript shows signs of age, including a large brown stain on the lower right and some ink bleed-through from the reverse side.



*oboe*  
*Andte.*  $\text{G}\sharp\sharp$   $\frac{6}{8}$

2 8 2 4 4 1

*Volti*







Andte 3/4

vor

9

7

9

4

Allo.

10

10

Parola; D. C.

Parola



And.<sup>te</sup> gracioso 8<sup>va</sup> 6/8

All.<sup>o</sup>

13 2<sup>a</sup> vez parola

All.<sup>o</sup> gran



Canzonetta Flauta  
Pastoral 6/8

Handwritten musical score for a flute piece titled "Canzonetta Pastoral" in 6/8 time. The score consists of eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is written in a simple, pastoral style with many beamed eighth and sixteenth notes. The second staff has a double bar line with a repeat sign. The third staff has a "p" (piano) dynamic marking. The fourth staff has an "f" (forte) dynamic marking. The fifth staff has a "3" (triple) marking. The sixth staff has a double bar line with a repeat sign, followed by the tempo change "Allegro" and a 2/4 time signature. The seventh staff has a "3" (triple) marking. The eighth staff ends with a double bar line. The paper is aged and yellowed.







Trompa Segunda

+

Tonadilla a Cinco; La Noche mala en noche Buena;

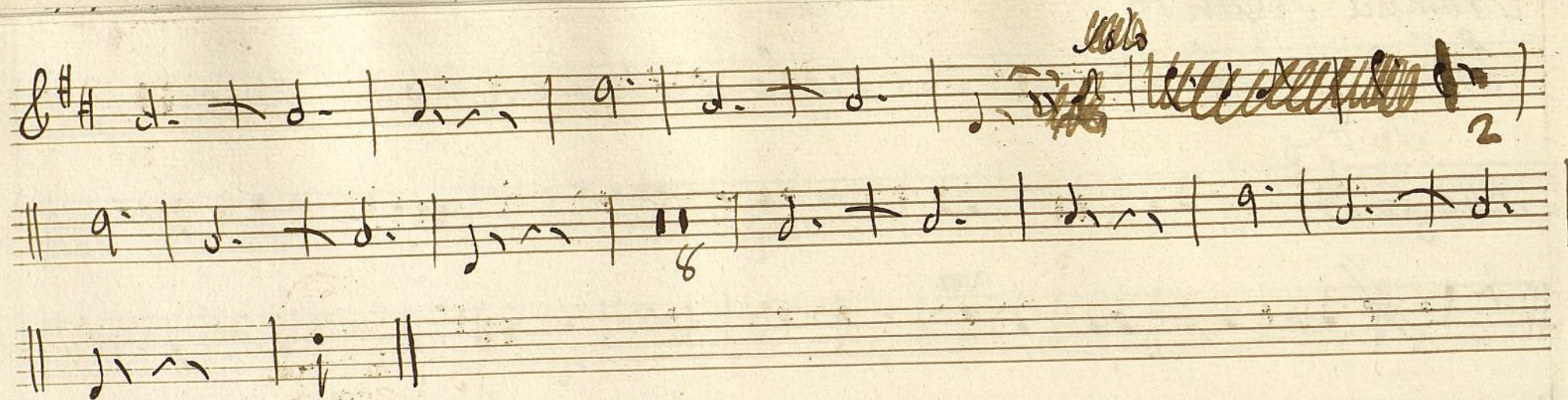
In de

Allegro

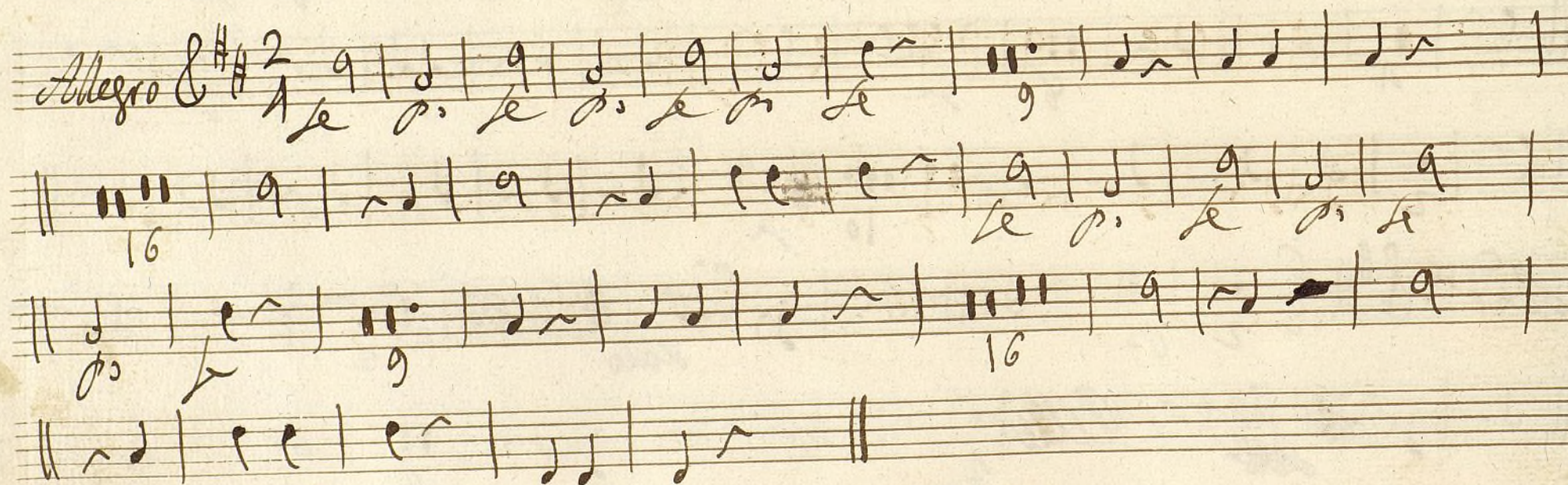
Handwritten musical score for Trompa Segunda, featuring a 2/4 time signature and a key signature of one sharp (F#). The score consists of nine staves. The first staff begins with a treble clef and a key signature of one sharp. The tempo is marked 'Allegro'. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are several measures of music that have been heavily crossed out with diagonal lines, indicating deletions or corrections. The score concludes with a double bar line on the ninth staff.

Volta





$\frac{3}{8}$  Minuetare //



$\frac{3}{4}$  And. tare



*In fe*

*voz*

*And.<sup>te</sup> gracioso*  $\text{C}:\flat \frac{6}{8}$

5 4 13 14

*la 2ª vez para la*

*Allegro* 7

*Volte*



# Canzonetta

Pastoral

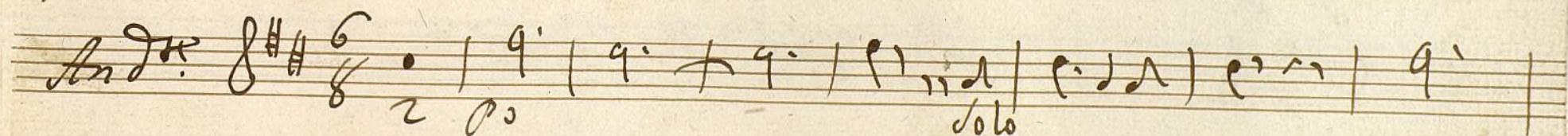
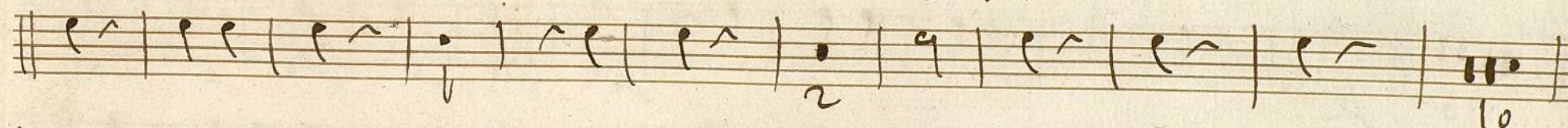
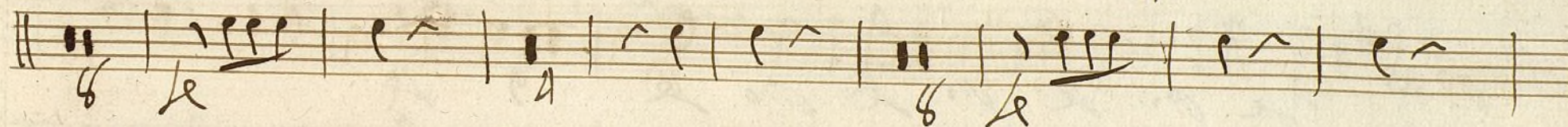
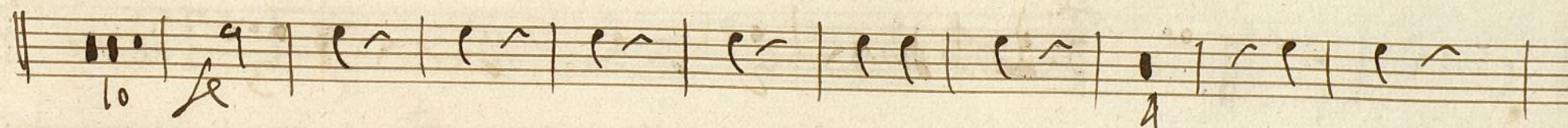
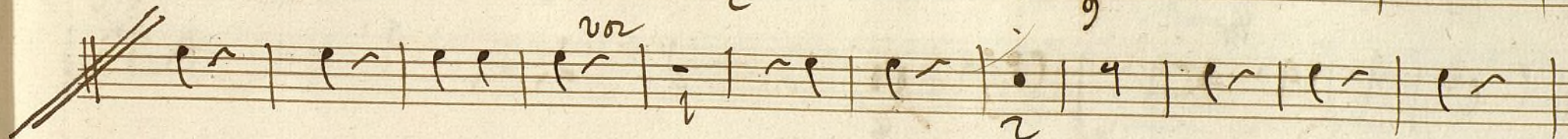
Handwritten musical score for a Canzonetta in G major, 6/8 time, marked Pastoral. The score consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The second staff has a double bar line and a repeat sign, with a 'voz' (voice) instruction above it. The third staff continues the melody. The fourth staff includes a 'se' (sempre) instruction. The fifth staff is marked 'Allo.' and changes to a 2/4 time signature. The sixth staff concludes the piece with a double bar line. There are some corrections and annotations throughout, including a 'Segn' (Segno) instruction and a 'dos veces' (two times) note on the right side of the fourth staff.



*Trompa Primera*

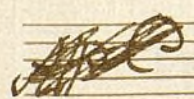
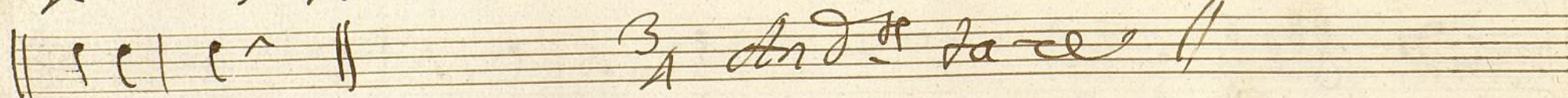
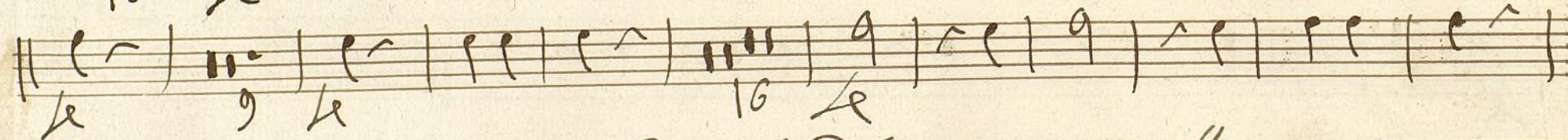
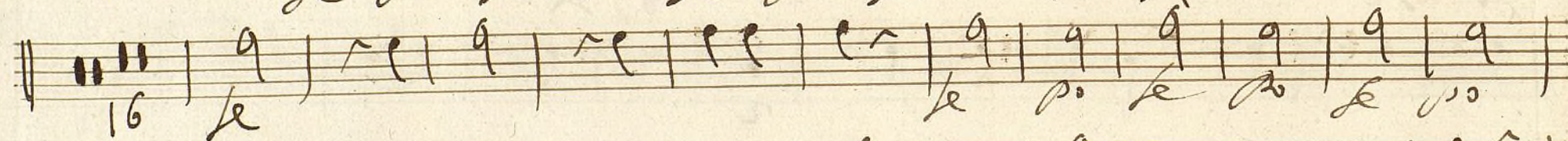
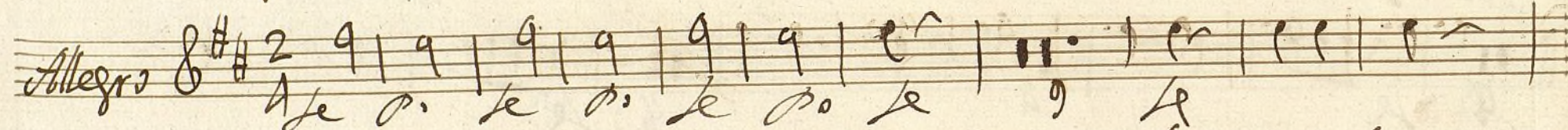
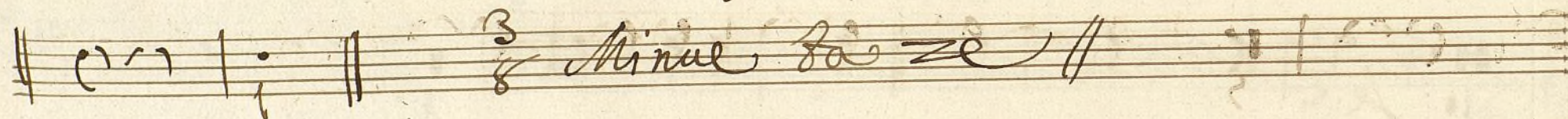
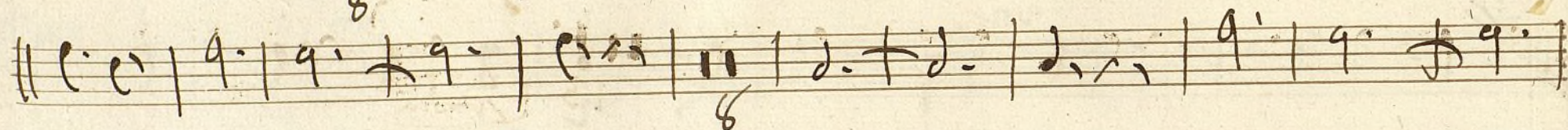
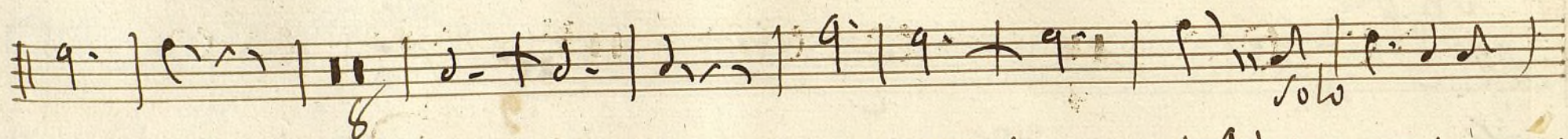
*Conadilla à Cinco; La Nochemala en Noche Buena;*

*Yn de*



*6 Volta*







*Infe*

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

5 8 14 13 *la 2ª vez parola*

*Volte*



Canzonetta

Pastoral

Handwritten musical score for a Canzonetta in G major, 6/8 time, marked Pastoral. The score consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes quarter notes, eighth notes, and rests, with a 3-measure rest at the end. The second staff features a repeat sign and a double bar line, with a 'vor' (before) marking above and a 'do' (do) marking below. The third staff continues the melody with quarter and eighth notes, and a 3-measure rest. The fourth staff includes a 3-measure rest and a 'do' marking. The fifth staff is marked 'Allegro' and 'dos vezes' (two times), with a 2/4 time signature and a 'do' marking. The sixth staff concludes the piece with a double bar line and a key signature change to one sharp (F#).



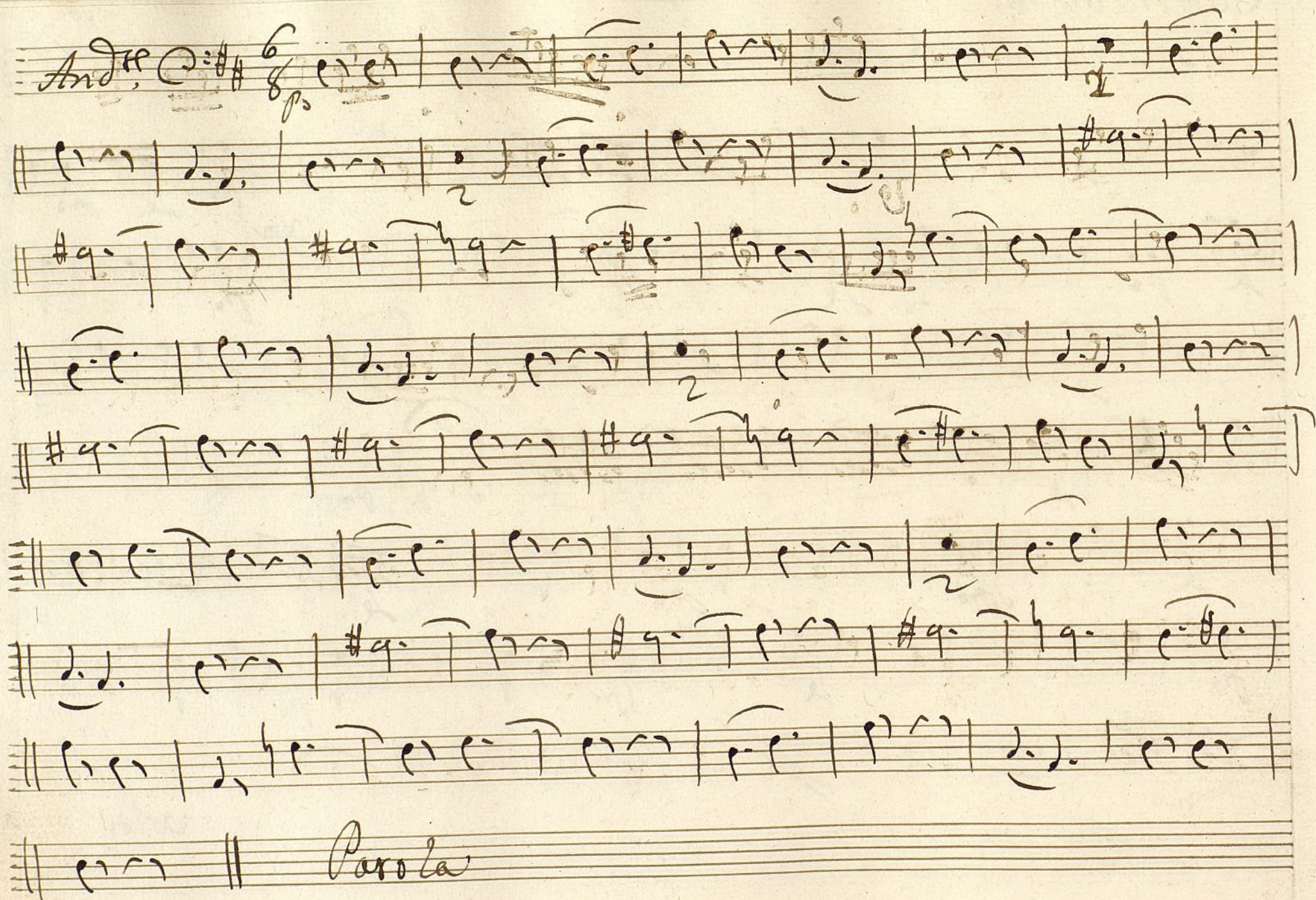
Contrabajo

Conadilla: a Cinco; La Nochemala en noche Buena;

Handwritten musical score for Contrabajo (Double Bass). The score is written on seven staves. The key signature is one sharp (F#) and the time signature is 2/4. The music includes various notes, rests, and dynamic markings such as *p*, *le*, *fin*, *sfz*, and *vol*. The piece concludes with the instruction "Allegro, hasta el" followed by a fermata.

volte















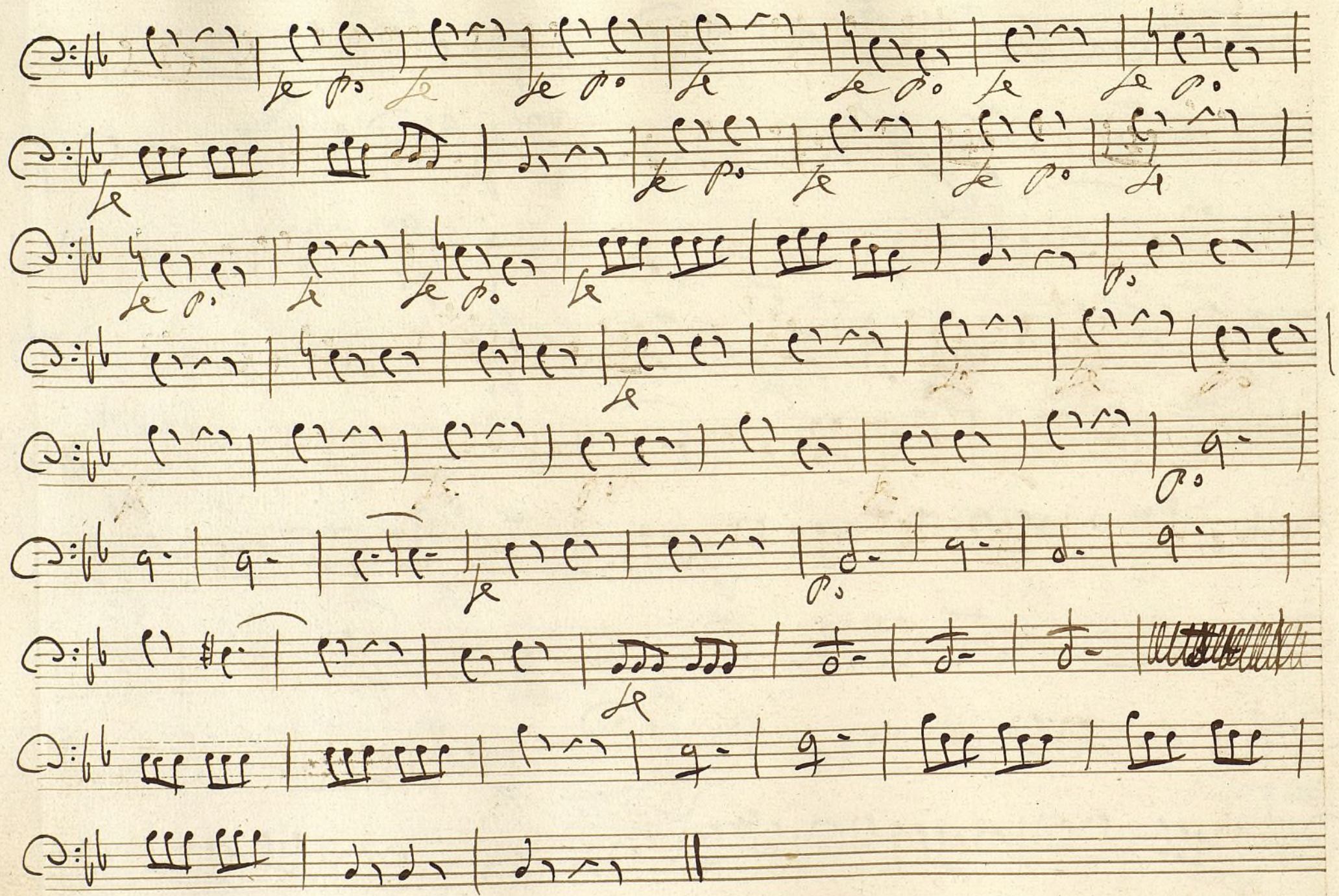
And<sup>te</sup> gracioso

10

la 2<sup>a</sup> vez  
parola

Allegro







# Canzonetta

Pastoral

Handwritten musical score for "Canzonetta Pastoral". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is written in a simple, flowing style with many beamed eighth and sixteenth notes. The second staff has a "voz" marking above it. The third staff has a "p" (piano) marking below it. The fourth staff has a "p" marking below it. The fifth staff has a "p" marking below it. The sixth staff has a "p" marking below it. The seventh staff has a "p" marking below it. The eighth staff has a "p" marking below it. The ninth staff has a "p" marking below it. The tenth staff has a "p" marking below it. The score ends with a double bar line and repeat dots. There are some additional markings like "Allegro" and "dos vez" in the seventh staff, and "ff" (fortissimo) in the eighth and ninth staves.



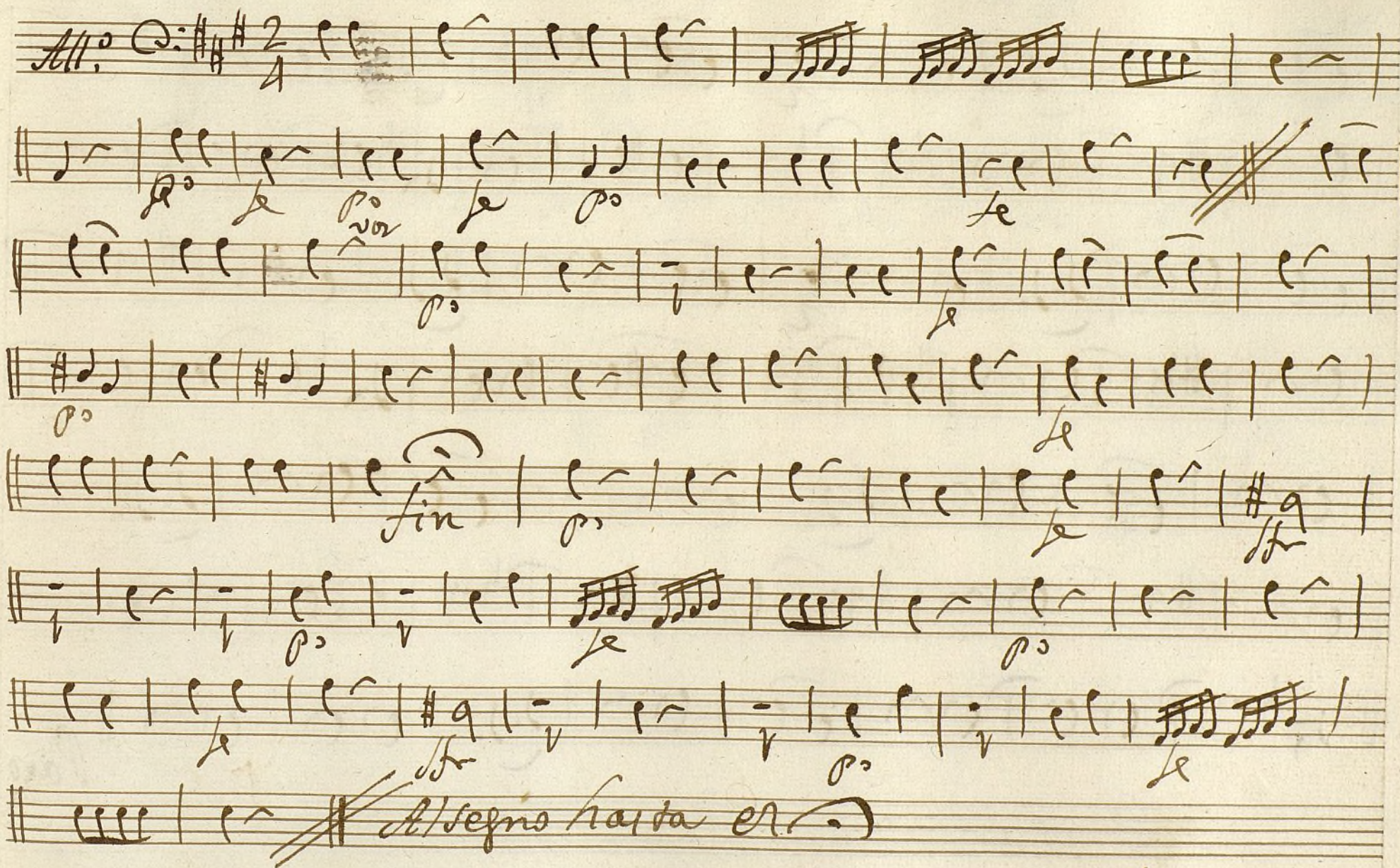
Ayuntamiento de Madrid



Contrabajo: Duple;

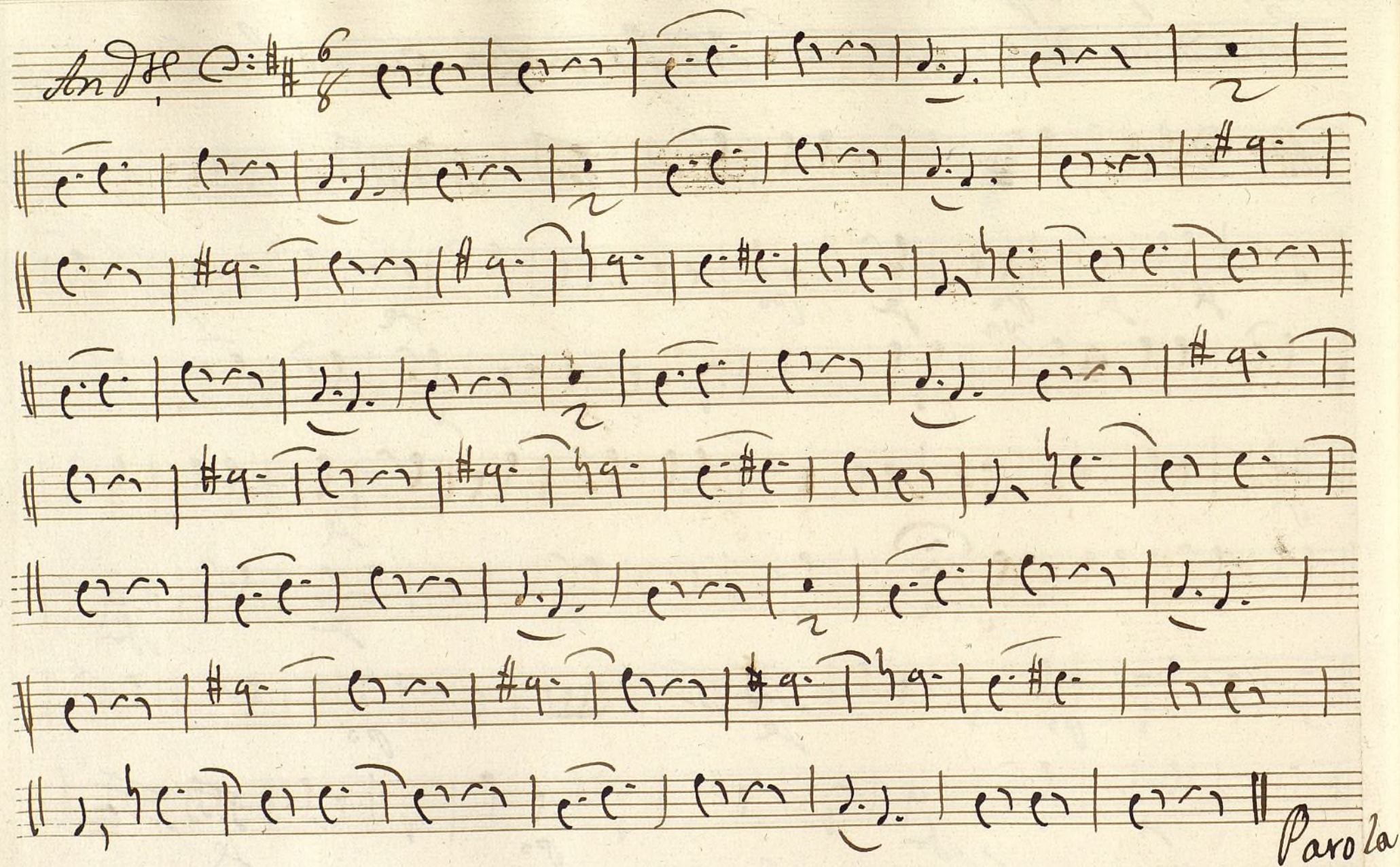
Conadilla à Cinco; La Noche mala en noche Buena;

Handwritten musical score for Contrabajo (Double Bass) in 2/4 time, key of D major. The score consists of 10 staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes, rests, and beams), accidentals (sharps and naturals), and dynamic markings (p, f, sf, sfz). The piece concludes with a double bar line and the instruction "Allegro hasta el fin".



Volte







Allegro

Parola



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

*Parola*

*D. C.*

*Parola*



*And. gracioso*  $\text{C} \frac{6}{8}$

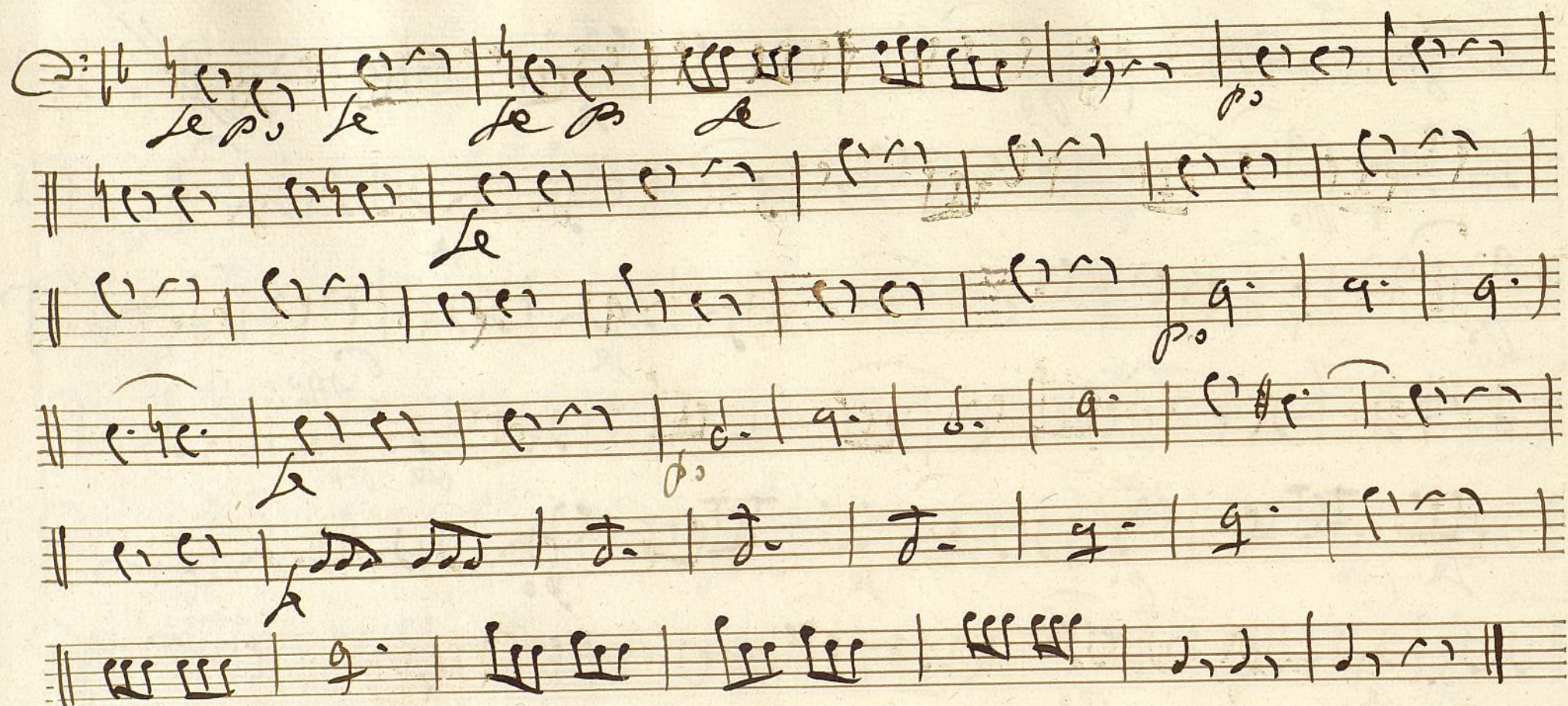
*la 2.ª vez  
parola*

*All.*

*Allegro*

Ayuntamiento de Madrid







# Canzonetta

Pastoral

Handwritten musical score for 'Canzonetta Pastoral'. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. There are several annotations in the score: 'vo' (voice) is written above the second staff; 'p' (piano) is written below the second staff; 'f' (forte) is written below the third staff; 'le' (legato) is written below the fourth staff; 'p' (piano) is written below the fifth staff; 'le' (legato) is written below the sixth staff; 'Allegro' is written above the seventh staff; 'dos veces' (two times) is written below the seventh staff; 'ff' (fortissimo) is written below the eighth staff; 'fin' (fine) is written below the eighth staff; 'le' (legato) is written below the ninth staff; and 'ff' (fortissimo) is written below the tenth staff. The score concludes with a double bar line and repeat dots.



