

*F^a
Fin de fiesta.*

En la segunda P.^{te} de la Cecilia.

el siglo Ilustrado;

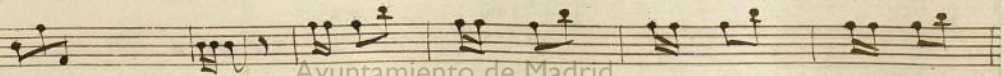
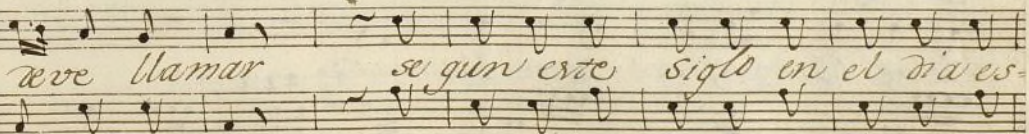
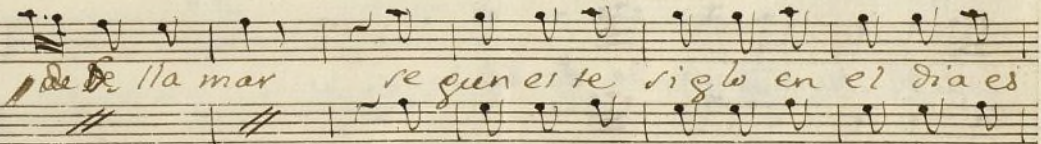
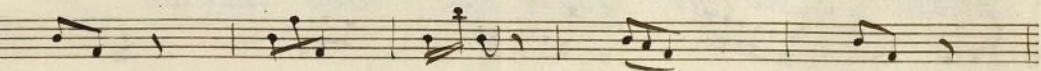
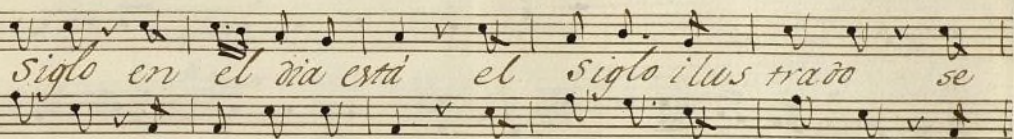
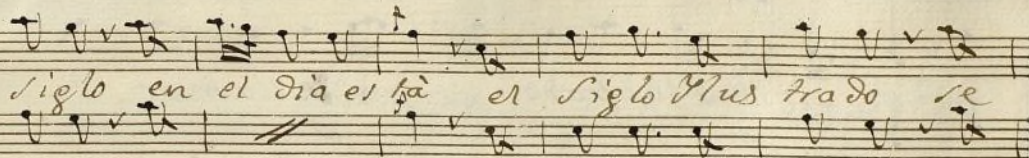
del sor Laserna;

Ayuntamiento de Madrid

Introd.^{on}

Alleg.^{ro}

A handwritten musical score on aged paper. The top section is an introduction marked 'Introd.^{on}' and 'Alleg.^{ro}'. It features a treble and bass staff with a key signature of two sharps (F# and C#) and a 3/8 time signature. The melody is written in the bass staff, while the treble staff contains rests. Below the introduction, there are four staves of music. The first two staves continue the instrumental melody. The last two staves contain a vocal line with lyrics written in Spanish. The lyrics are 'Se gun el se' on the third staff and 'Se gun este' on the fourth staff. The music is written in a cursive, handwritten style. There are some diagonal lines drawn through the staves, possibly indicating cuts or corrections. The paper shows signs of age, including yellowing and some staining.



ta el siglo Ilustrado se ~~de~~ llamar se

ta

ta el siglo ilustrado se debe llamar se

puede llamar se de ~~de~~ llamar

de

debe llamar, se debe llamar;

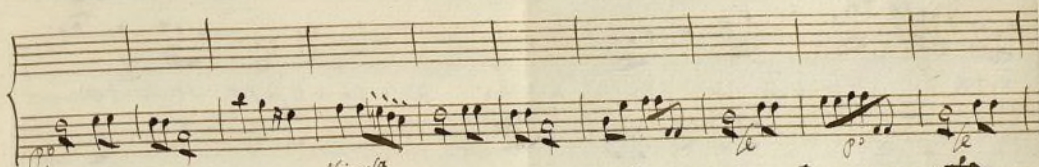
Se Repite al segno //

1^a Pieza del ciego con vista

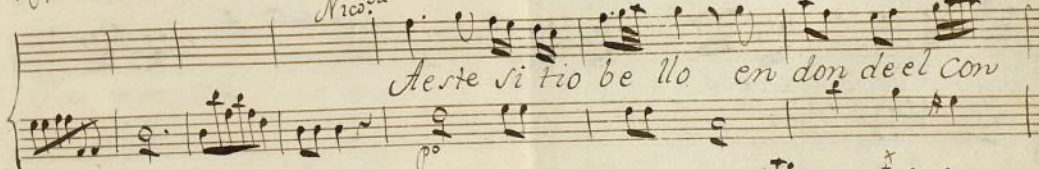
Nico^{la} y Garrido

No

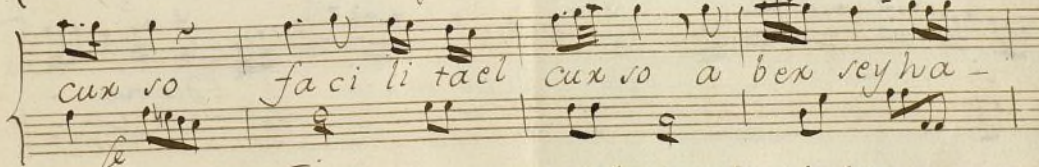
All^o



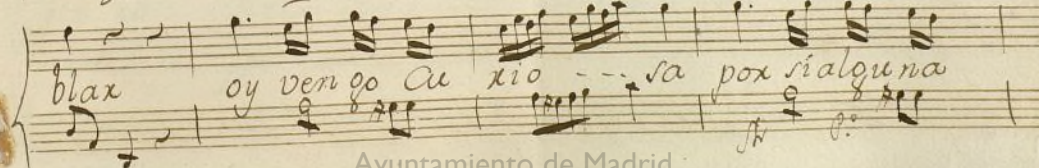
Nico^{la}



Aeste si tio be llo en don de el con



cux so faci li ta el cux so a bex sey ha -



blax oy ven go Cu xio -- sa por si alguna

Co - sa en el sephe sen ta dig na digna de admi
xax - - - dig na de ad mi xax en el sephe sen ta -
dig na de ad mi xax - - -
dig na de ad mi xax - - - dig na - -
- - -

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Piza del Ciego;
y la Vía.

Garrido.

Precomando.

Allegro.

Al ciego q. vende vista vaya hermanitos.

quien Neba.

(Nico.^a) Vista
Por q. aun

Pa xa Ma yo xaz gos Vista pa xa Ca ~ va
Ciego alor ~ que ven ~ Vender vista de ~ tex

Ue xos Vista pa xa Mex - Ca de xer y vis
mi na Gar. j por q. aun q. ay muchos ~ con o jos ay po

la pa xa ~ Cox te jos a buscan
 qui si mos ~ Con vista *Nico.^{1a}*) quienes son
 vista to dos llega d q^e el ciego a to dos la puede dar
 e sos quiero sa ber *(Gar.^{2o})* pregunta y luego te lo di xé
 q^e el ciego a to dos la puede dar q^e el ciego a
 pre gun tay luego te lo di xé pre gun tay

to do la pue de dar la
 luego te lo di xè te

Allegro

Allegro

Nico^a

En q.^e no veun cox te so de es
 (no En q.^e no veun ma xi do que

Gari^{2o}

tos de mo da de en que pa ga la
 baalos bu cos que en que fuega ha lla

fax da en que yo tra la lo gxa
 ve cor en que lo q^e no es suyo

Nico.^{ra}
 En q^e no ve un o cioso q^e es Mayo xaz go q^e es
 En q^e no ve el vi cioso q^e es Caballe ro q^e es

Savi.^o
 es q^e es un hombre inutil es q^e
 en q^e lo doo le tienen en que

Nico^{la}

Pa xael esta do — *En En q^e no veun ab*
 Por Co zine xo — *en q^e no ven las*

Sari^{do}

fe xez q^e lle ba o lo xer q^e *en*
 mo xas q^e van con vie jar q^e *en*

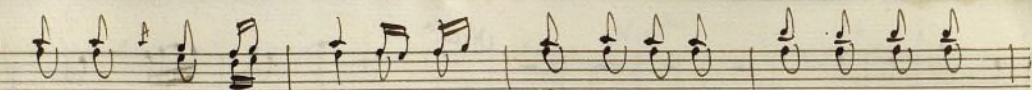
q^e piensan q^e es Da ma en q^e *los*
 q^e las vie jar di cen en que *lo*

de ma hombre
 que son e llas

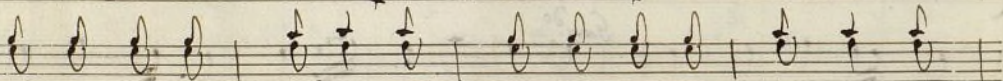
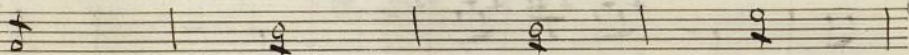
Nico.
 en q.º no veun ox
 en q.º no ve el ot

Sari. 2º
 te xa Pue sten su don ja Pue to en
 ba te que nada es tu dia que na

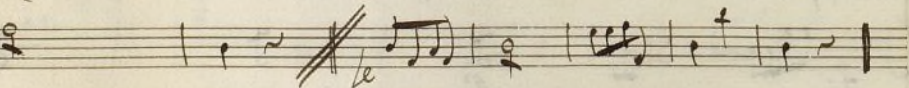
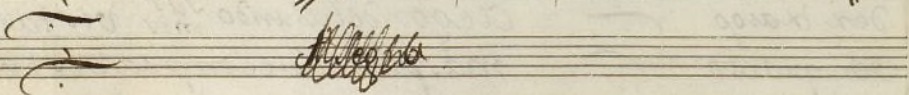
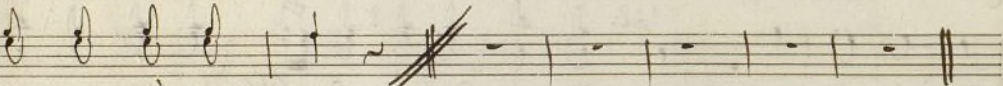
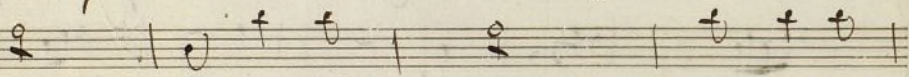
que tiene a lli un santo en que
 que es como a que la xbol en que



luego a compaña pue ciegos del mundo ^{su} vista venid
xe mos con pla cer mas pue na die compaña vista canta



luego a compaña pue venid ve nid
xe mos con pla cer canta canta

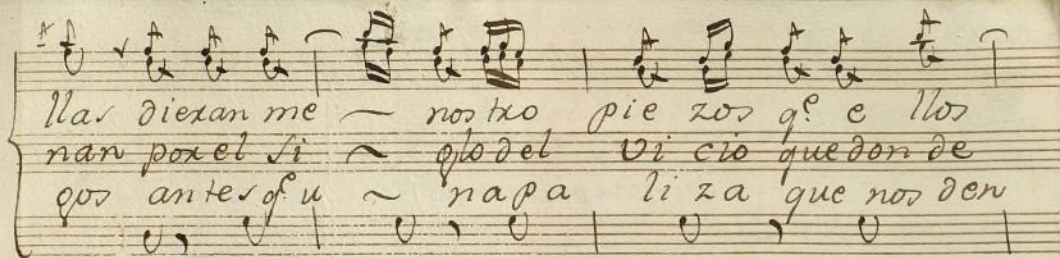


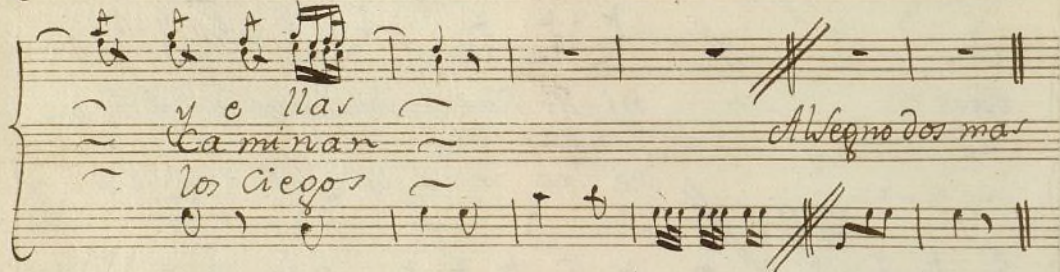
Sequi!

Alleg.^{to}

lor.

Sinohubiera ombxercie gos ni ni ñas cie
ni Xi ñas cie gar y ole o
Porque de xi san y ole o
Pe xo max chemos y ole o
le die xan menorropiezos ole o te e llos y e
le por el si glo del vicio ole o le donde ca mi
le an ter q' una pa li xa ole o le nos den los cie


 Nas diexan me ~ nostro pie zos q^e e llos
 nan por el si ~ glo del vi cio que don de
 gos ante q^u ~ napa liza que nos den


 y e llas ~
 Caminan ~ Alegres dos mas
 los ciegos ~

Vervos

2ª Pieza: Alfonso, Rosa, y Orozco. †

No se Canta

Alleg.^{ro}

sa das q^e der cui da das son mis dos Damas pa xael to ca
dox oquepe sa das q^e der cui da das son mis dos Damas pa
xael to ca dox son mis dos Damas pa xael to ca dox

Andos.

o que do no so o que pre cio so po ne la

Y xa a mi dulce amor pone la y xa a mi dulce

amor o que do no so o que pre cio so po ne la y xa a

mi dulce amor pone la y xa a mi dulce amor pone la

y xa a mi dulce amor;

And.te Alf. 2o

Con el Compas en damba mixado a
(Largo) en todo Junta o se esta el pei

Pxi sa con el compas en tamba mixa da pxi sa
 nado en to do sun tuo so esta el peina do
 mixa da pxi sa si una linea al gun pe lo de o
 Esta el peina do por fersua quitec ho xa de o
 ho di r cae pa de o ho di r cae pa
 den to Ca no de o den to Ca no

Si una li nea algun pe lo deo no di s xepa si u
 por qe s suanqui tec tu xa deo den tos ca no por
 na li nea algun pe lo deo no di s xepa - deo no di s
 f. e s suanqui tec tu xa deo den tos ca no - deo den tos
 c xepa
 Ca no ~
 Allegro ~

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3.^a Pieza Pretola Lorenza Paco Ramon y otras Mujeres:

Allegro

And.^{te} orz. y coloner *And.^{te} Tar 3* *Paco*

Be saavte d la mano be saavte d los pie

Pisfat.^a *Paco* *Orzco*

be saavte d la mano be saavte d los pie be saavte d la

Paco *Pisa.* *Paco*

ma no be saavte d los pie be saavte d la mano be saavte d los

toda

Poco

Pode nos ver

Pier Ce le bro la di cha de po dex la ver ce le bro la

Pode nos ver de

di cha de po dex la ver de

Allegro

stretto

Co mo an ve ni do buer te ar so

Ha ced que sal ga ^{fin} ~~ma~~ mas de

Loxema

Oxetola

Mi xan do g'es ta vi da un bxe bo

Mi xan do g'es ta co - fia mea dox nael

le

fo

So plo - un bxe ve so plo - mi xan - do g'es ta

xor txo - mea dox nael xor txo - mi xan - do g'es ta

vi da - un bxe ve so plo - un bxe ve so plo un bxe - ve

Co fia - mea dox nael xor txo - mea dox nael xor txo mea dox nael

Soplo un bxe - ve soplo - un bxe ve
 xos txo - me adorna el xos txo me adorna el
 Soplo en tiegola lec tu xa el tiempo to do
 xos txo en tiego en el espe jo el tiempo to do
 el en tiegola lec
 el en tiego en el es

ru xa el en
 pe - jo el tiempo to do el en
 xe - go en la lec ru xa - el tiempo to do
 xe - go en el es pe jo - el tiempo to do
 - el
 el tiempo to do el el tiem po

Si glo ar ta es chus co el aliento ~ hasta
 que yo - xer pi xor So bre q^o soi x real
 moza So bre q^o soi sa la da So bre q^o ten go
 chiste So bre q^o soi mu i ma sa y so bre q^o el bo
 le xo bailo con gra cia bailo ~ con gra cia

Ved si con esta gracia -
 Espe rax pue do Pa sar por una mo -
 La de fun da men to de fun - da men to -
 de fun - da men to -
 Allegro
 Vuestro bri na es e le

Allegro *toda*

gante er y una gran
bo da tendrá al instante y una gran bo - da

tendrá al instante tendrá

Allegro *Poco*

Esta niña es mucho

Cuento y mui grande su inuencion y mui

todas. P^o

usted ni ña ha xa for tu na con su ci bi li za

usted ni ña ha xa for tu na con su ci bi li za

cion con su ci bi li za cion

(panda) torres.) Y. Vm. sabe alguna cosa q^a su instruccion acredite
(Lorenza) se canta modesta mente un Rondo todos.) Cantale
(Lorenza.) oidle (Canta Rondo)

61

No

All.^o

foxes

Ueſta ſo bxi na e po ca

co ſa er

foxes *2a 3*
no ha bxa pa

xa eſta nin gu na bo da no a bxa pa xa eſta nin

gu na bo da nin

All.^o *Poco*

es ta na da a pro be cha do en ma
te ria de ins tr uc cion en *todas p^o* *usted*
ni ña pa xa ti a q^d da xa sin xer mi sion *y pues*
de vuest ras so bxi nas e mos fox ma do opi ni on a ve

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Vex Con a le gria Va mos luego hacia el va lon
 vamos
 luego hacia el va lon ha cia el va lon
 Versos

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Pieza 1.^a.

Nicolasa Alfonso y Romero:

Alleg.^{ro} Poco

Handwritten musical score for a piece titled "Pieza 1.^a. Nicolasa Alfonso y Romero:". The tempo is marked "Alleg.^{ro} Poco". The score is written on a grand staff with a treble and bass clef. The time signature is 3/4. The music is in G major (one sharp). The score includes several measures of music, with some measures crossed out with diagonal lines. The lyrics are written below the staff, and the piece concludes with the text "Ayuntamiento de Madrid".

le

le

~~Nicolasa~~
Un Max
En vi

que's me pex si que de ~ di ay no che ~
nien doqui sie xa er ~ caxmentaxle ~

Ayuntamiento de Madrid

le

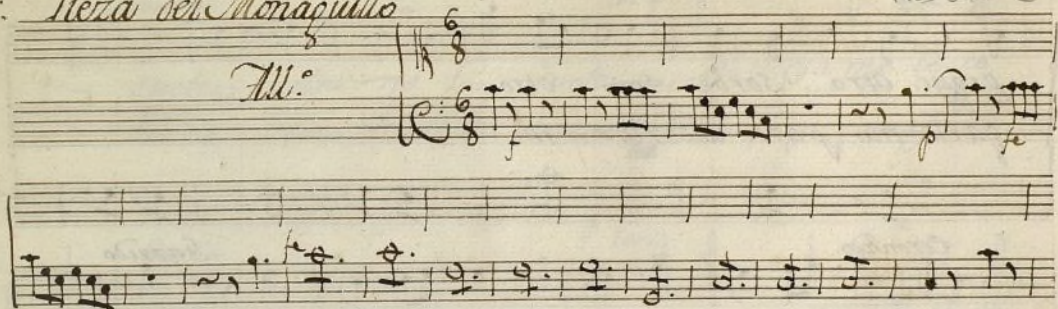
esto se ba con Con esto se

ba:

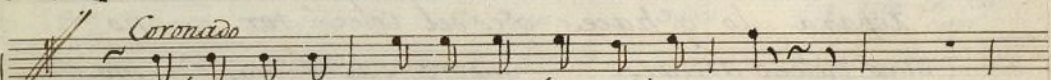
5.^a Pieza del Monaguillo

Mus 645-2

All.^o



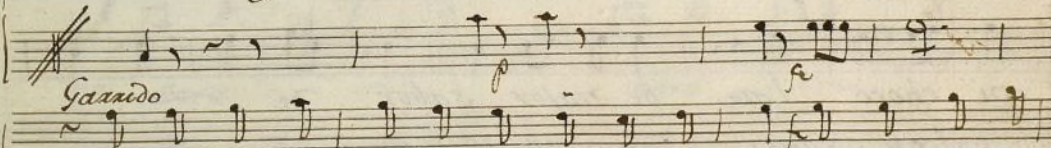
Coronado



el chocola tero suelta pica ron

De tu infamia cuenta dare al colector

Garrido



dege usted que peque otro sorbe ton dege usted que
ved q^a de pagarlo mi parte ulterior ved q^a de pa

peque otro sorbe ton otro

garto mi parte ulterior mi

Coronado

Gazado

repara lo q. haces q. es del colec tor no

si es dulce o amargo quiero saber yo mas

vi choco late de mejor sabor de

dulce y suave es q. un azitron es

Coronado

Garrido

los 2.

suelta suelta no le suelto pero ya me le co
toi a verlo nora buena mela pagarás bri

Garrido

los 2.

gio pero ya me le co gio pero ya me le co
bon toi a verlo nora buena mela pagarás bri
(Cor. do)

Garrido

gio pero

pero

bon me la

me la

Garrido: al Confesion Confesion
q' me la muerdo el Sacristan.
Cor^{do}: De que de havemos tu dado, te, que sea?

Garrido: por Dios no me
q' yo no vine a ninguno
que el chocolate quita al Coleccion
Cor^{do}: na canalla, pero de el me da vengar.
dime el Villancico mudo
te tienes sabido ya? (Garrido) qual?

Cor^{do}: el vela tu cancela
Garrido: lo se como el besas
Cor^{do}: pues como tu nales, copas
una tuerca q' de estar
Cantale. Garrido: tocado
Cor^{do}: Cuidado q' lleber te el compas

Garrido: O sea el juo o demasura?
Cor^{do}: no se, se preguntan
q' no lo se.

Garrido: Por no em bueno
no se mi alquero!
Cor^{do}: O me mal en el dia

Garrido: O la gran mala
lo que le lo nona enienan
Cor^{do}: O la mala
Cor^{do}: O la mala
Cor^{do}: O la mala

Garrido

Son como las tarantolas

Garrido

Para.

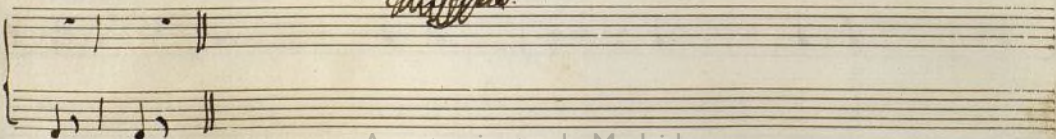
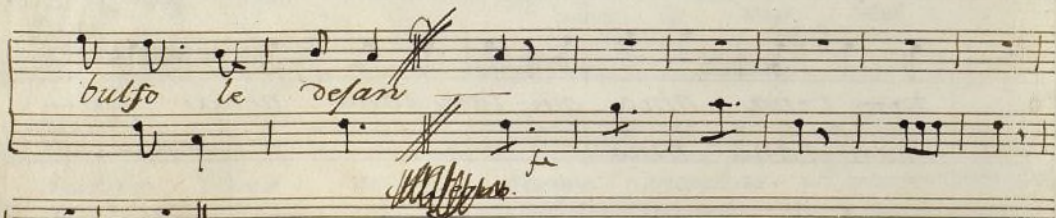
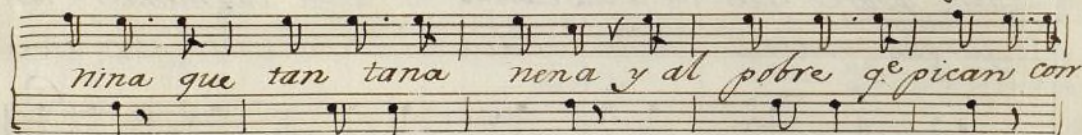
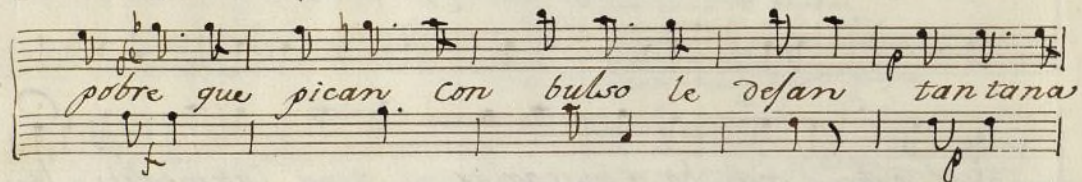
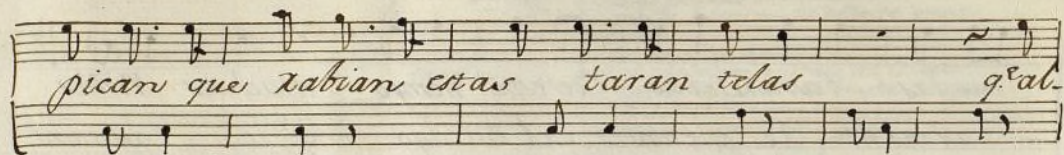
Son como las
regu larmen

taran telas de este tiempo muchas Ninas son co-
te le pican y el es trago q' te causan regu-

mo las tarantelas de este tiempo muchas Niñas
lamente le pican y el estrago q^e le causan

q^e al pobre que ha a buscarlas legu lamente le
la qui tarra no le cura sino tan solo una

tan tana nina que tan tana nena que-
tan tana nina!



All.^o *Garrido* *Cor.^{do}*
Me portado bien tu te lo sa-
bras esto si se llama saber ense ñar
los 2.
pero uni dos placen teros pero unidos placen-
teros diga mos para acabar diga mos para aca-

3. M.^o

bar para acabar fue tan tana nina que
tan tana na de ctas - taran telas quanto aqui ha
bra q.^e por beinte reales se ^{de/en} ~~de/en~~ picar que por
- beinte reales se ^{de/en} ~~de/en~~ picar que tan tana

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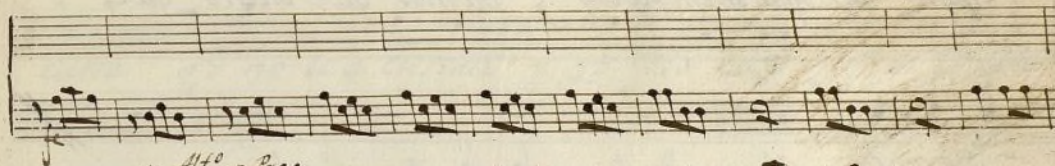
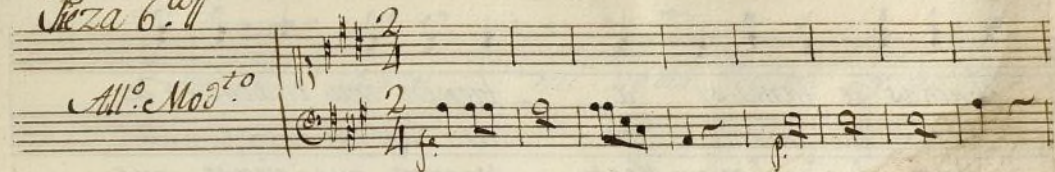
nina q.^e tan tana na q.^e tan tana nina que
 tan tana na que por beinte reales se degen picar que
 por beinte reales se degen picar
 se de gen pi-
 car se degen picar se se



Versos

Peza 6.^a

All.^o Mod.^{to}



Alf.^o y Poco:

Fras los tambores to dos los días

Poco: Ya aquí vos llegan vertiendo garbo

Poco: Vamos ha blarlas por si nos quierem

bienen muchachas de fanta sia bienen mu

Alf.^o un Rey merece su gara caro un Rey me

Alf.^o Vamos q.^e siento que mal se empleen vamos que

chachas de fanta si a bienen mu chachas de
 rece su gara ba ro un Rey me rece su
 sientro que mal se empleen vamos que sientro que

fanta si ai
 gara ba ro;
 mal se empleen;

Al Segno
 vos mas:

Parola;

doz 2:

Por el suizo mi vóda dejan y go vis
curro q. no lo a ciertan y go vis curro q. no lo acier
tan y go vis curro que no lo a ciertan;

Alleg.^{to}

Man.¹ Gar.^a

Far taife tar taife de

¡adme á mi estar,

q. brazos del to do que

brazos del to do tu desquarti zar, tu

tu desquarti zar.

~~Monteij.~~

Ote: Suelta el Sui-

(tirana) Fu si q. has

zo al instante q. sies que - no quieres -

de sol rarte que sies que - de seas -

sies q.^e no quieres yo le o le que yo estampe mis
sies que de seas yo le o le conservar en su

dedos que y en tus - embe - ses que yo - es tampe mis
puesto que la fal - da men - ta conser - bar en su

de dos q.^e y en tus - embe ses -
puesto q.^e la fal - da men - ta - - -

deja le luego y olé olé antes que te vi
mira no suegues y olé o le q.^e mi aire aquestos

site que el glo - bo aere..... o antes -
días que sopla - a ponien... te q.^e mi ai -

- q.^e te vi site q.^e el glo - bo a e reo...
- re a aquestos días que sopla a - poniente -



All.^o poco: $\frac{2}{4}$

Mmanuel.

Mira maca

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Cari ñosa *tu amon tones Xega lar*

tu amon tones Xega lar *mira*

maca sale rosa *tu amon tones combi*

dar *tu amon tones combi dar.*

al Magraf tambor mayor, al Magraf tambor mayor

po *fe*

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Handwritten musical score on six staves, featuring lyrics in Spanish. The lyrics are written in a cursive script. The music includes various notes, rests, and dynamic markings such as *ps* (piano) and *f* (forte). There are also numerical markings like '3' above some notes, indicating triplets. The lyrics are:

con las dos en Maudo con sardina y
pain to di tas las tardes bever el trinc bain
to di tas las tardes vever el trinc bain to
di tas las tardes vever el trinc bain, vever el trinc
bain vever trinc bain trin bain

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Handwritten musical score on five staves, featuring lyrics in Spanish. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *p*, *f*, *ff*).

Lyrics:

y así achi achi dar comer tomar co-
mer dar verer tomar verer pero a ninguna que
rer nix nox nix nox pero a ninguna querer
nix nox nix nox un margraf tambor ma
yor, un margraf tambor mayor fumar bailar

Watermark: Ayuntamiento de Madrid

vever Comer Cantar tocar vever co
 mer Cantar tocar vever comex Cantar tocar, Can
 pero a ningu na que rer. nix nox
 nix nox. pero a ningu na que rer. nix nox
 nix nox q. un Margraf tambor maior, q. un
 se

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con las dos en Maudo con sardina y pain con
 la Ca la vaza ver el trinbain con la Cala
 vaza ver el trinc bain, dar Comer tomar Comer
 dar ver ver tomar ver pero a' ningu na que ver
 el Margraf Fambor maior el mar

el Margraf tambor Mayor, el mar *el mar*

fe

graf tambor maior tambor mayor tam

Alleg.^{to}

tirana:

Nõ me estimas

los dor: Que vais bien bur

*Var.^a**Monreij:**Var.^a**las 2.*

nix no me quieres nox pues muere amis
la das las la tie de furor los: de mas de el co

u ñas, pues
rramos, de

in fame bri
sin mas de ren

bon in fa me bri bon, in fa me bri bon;
cion sin mas de ren cion, sin mas de ren cion;



Al segno:

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final;

All.^o

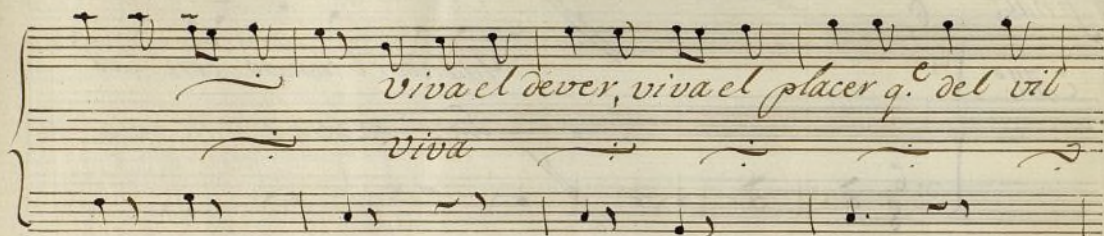
doxenza.

Quando el tiempo con las

Artes Las raras Va cio

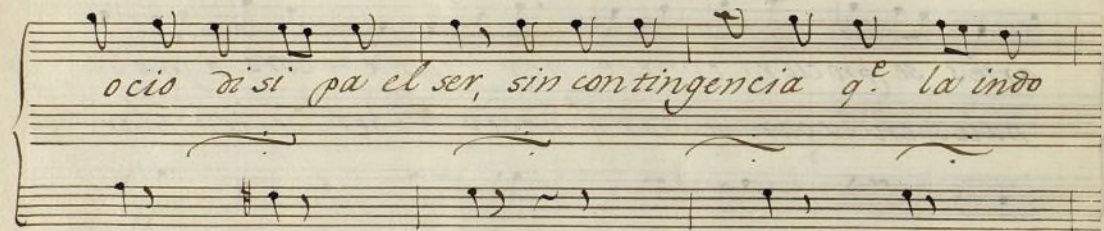
artes se procura entrete ner con de coro d'probe
nales en lugar de dar q. hacer sirben de templar del

chado se disfruta el placex se dis
ocio ba indo lente esta pidez la indo

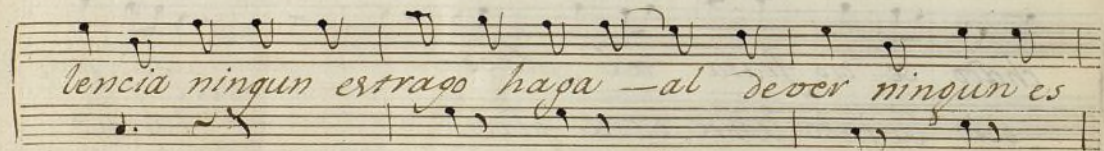


viva el deber, viva el placer q.º del vil

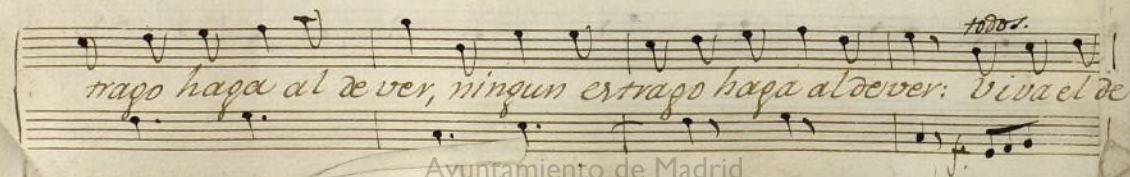
viva



ocio de si pa el ser, sin contingencia q.º la indo



lencia ningun extrago haga - al deber ningun es



rago haga al deber, ningun extrago haga al deber: viva el de

ver viva el placer q.^e del vil ocio di si pael sex sin contin-

gencia q.^e la inco lencia ningun estrago haga al de ver, nin

gun estrago haga al de ver, ningun estrago haga al de

ver;

Al Segno:

Fin de fiesta
En 2a segunda P.^a de la Cecilia;
el Siglo ilustrado

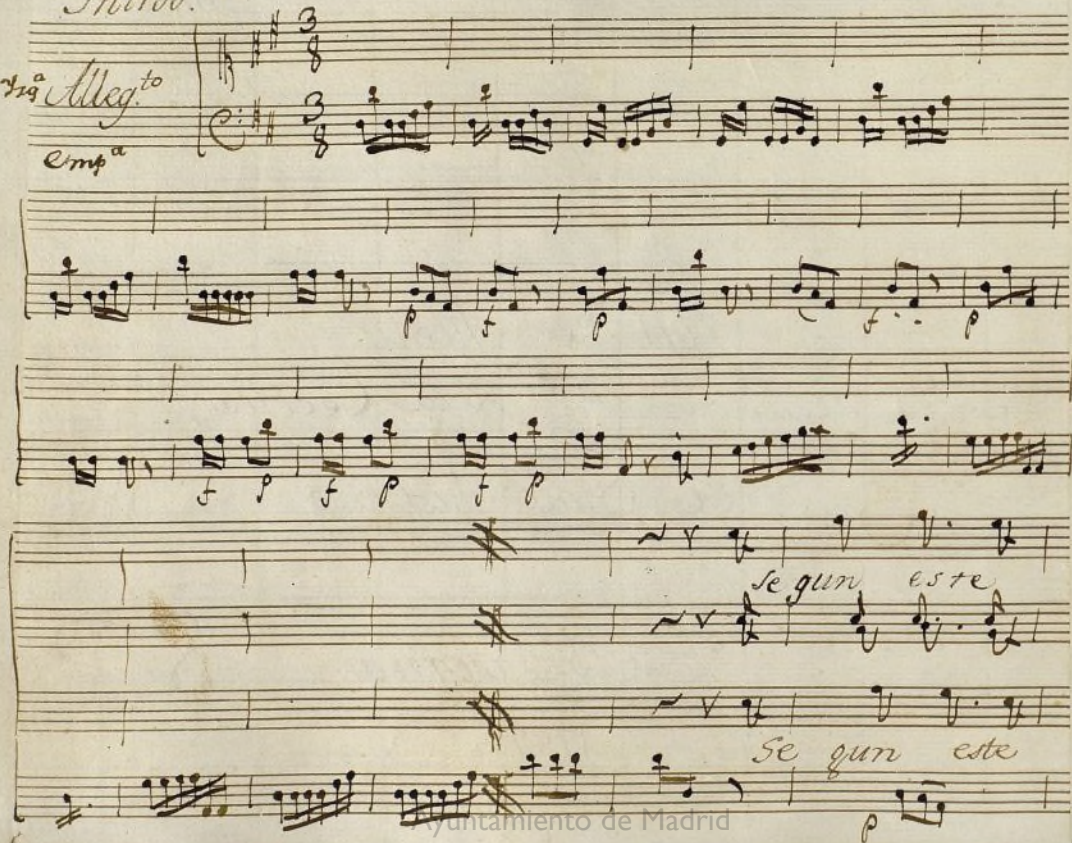
Del S.^r Laserna.

1787

Introd.^{on}

219^a Alleg.^{to}

Emp^a



Handwritten musical score on aged paper, featuring two systems of music. Each system consists of a vocal line and a basso continuo line. The lyrics are written in Spanish and are repeated across the systems. The notation includes various musical symbols such as notes, rests, and clefs.

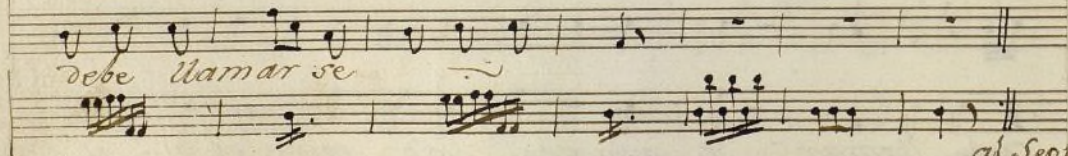
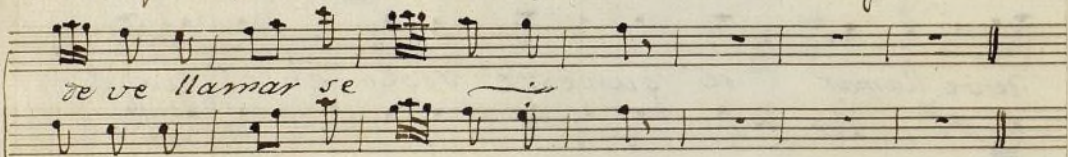
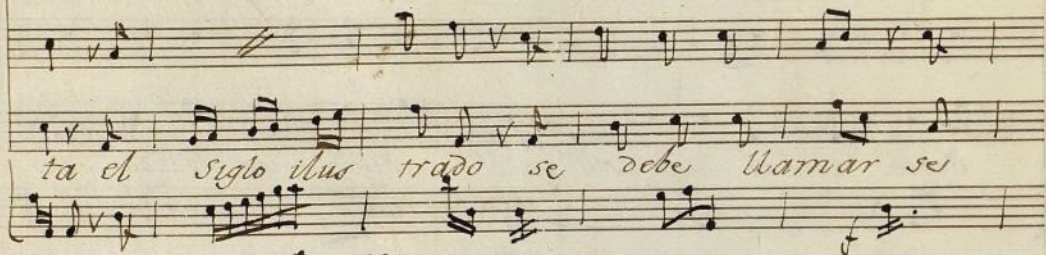
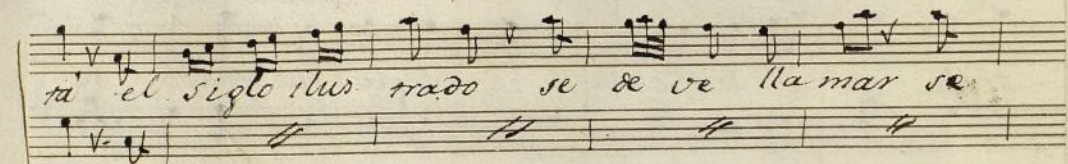
siglo en el dia está el siglo ilustrado se

siglo en el dia está el siglo ilustrado se

debe llamar se gun este siglo en el dia es

debe llamar se gun este siglo en el dia es

Ayuntamiento de Madrid



al Segno

1.^a Pieza del Ciego con Vista

Nico.^o y Larrido

No^{no}

All.^o

Nicolasa,
Aeste sitio bello en
donde el concurso faci lita el curso a verse y ha
Mar oy vengo cu rro sa por si alguna

Co sa en el se presen ta digna digna de admi
rar digna de admirar en el se presen ta
digna de admirar
digna de admirar digna
digna de admirar digna

Ayuntamiento de Madrid

Garrido. Pragonando.

All.^o *Al ciego que vende vista) vaya hermanitos*

quien lleba. *Vista (Nicolasa) Por q'gun*

para Ma yo rargos vista para ca ba

Ciego a los que ven vender vista de ter

llos vista para Mer ca deres y vis

mina. Gar.^{do} por que aunque ai muchos con olos de po

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ta para Cor todos a buscar
quisimos con vista Nico.^a quienes son

vista todos llegad q.^e el ciego a todos la puede dar
esos quiero saber ^{San.} pregunta y luego te lo di re

q.^e el ciego a todos la puede dar q.^e el ciego a
pregunta y luego te lo di re pregunta y

todos la puede dar la

luego te lo di re te

Allegro

Nicolaia

All. En que no ve un Cortejo de es.

En que no ve un Marido que

tos de mo da de

ba a los trucos que

Var.^o en que paga la

en que juega halli a

farda en que y otra la logra.
Veces en que lo q^e no es suyo

Nicol.^a

en que no ve un ocioso q^e es mayor az go q^e es
en q^e no ve el vicioso q^e es Caballe ro q^e es

Gaz.^o

es q^e es un hombre inutil en q^e
en que todos le tienen en que

para el esta do. *Nie.^o* en q.^e no veun Al
por ~~Carnicero~~ *cozinero* en que no ven las

feroz q.^e lleba olo res que ~ *Far.^o* en.
molas que van con vie las que ~ en

q.^e piensan que es Dama en que ~ lo
que las vie las dicen en que ~ lo

Nicol.^a

demas hombres

en q.^e no ve un ox

q.^e son ellas

en que no ve el A

Gai.^{do}

tera puesto en su lon la puesto

en

bate que nada esta dia que

en

q.^e tiene halli un santo en que

que-

que es como aquel arbol en que

que

ve g.^e roba. buenas vistas vendes
no da frutas mucho contra vista

quanto tanto ven pues otras mejores traigo q.^e ven
alcanzas a ver los ojos del alma quanto quieren

der traigo ~ Ciego del Mundo ^{sus} mis vistas venid
ven quanto ~ mas pues nadie compra vista tanta

luego a comprar pues ciegos del mundo ^{sus} vistas venid
remos con placer mas pues nadie compra vistas canta

luego a comprar pues venid Venid
remos con placer canta canta.

Al Segno

Segui:

los 2

Alleg.^{to}

Sino hubiera hombres ciegos ni niñas cie

gas.

ni Niñas Ciegas y ole o

Porque ve rian yole o

Pero mar chemos yole o

le dieran menos tro pteos o le ole cllor y e
le por el siglo del vicio ole ole donde cami
le antes q' una pa liza ole ole nos den los cie

llas dieran me — nos tro piezos q^e ellos
 nan por el si glo del vicio que donde
 gos antes que u na pa liza que nos den
 y ellas — *Al Segno dos mas.*
 caminan
 los ciegos

2.^a Pieza Alfonso

Rosa, y Orozco.

Allegro

Alfonso

O que pe.

sadas q.^e descuí dadas son mis dos Damas para el toca.

dor o que pe sadas que descuí dadas son mis dos Damas pa-

ra el toca dor son mis dos Damas para el toca dor

las pos.

O que donoso O que pre cioso pone la

Vra a mi dulce amor pone la Vra a mi dulce a

mor O que do noso O que pre cioso pone la Vra a-

f p f p f

mi dulce amor pone la Yra a mi dulce amor pone la

Yra a mi dulce amor.

Alfonso Solís
And.te Con el Compas Entrambas mirad a
(Las dos) en todo sentid oco etta el pe-

prisa con el compas en trambas mirad apriesa
nado en todo suntu eso está el peinado
mirad a priesa si una linea algun pelo de o
está el peinado por que es su arquitectura de or
tro dis crepa de otro dis crepa
den las cano de orden las cano

si una linea algun pelo de otro dis crepa si u
 por que es su arquitectura de orden tos cana por
 na linea algun pelo de otro discrepa — de otro dis
 que es su arquitect tura de orden toscano — de orden tos
 crepa — M. Segue
 cano.

Alfonso.

Allo. o que pe sadas q.^o desciui

dadas son mis dos Damas para el toca dor o que pe

sadas que desciui dadas son mis dos Damas para el toca

te dor son mis dos Damas para el toca dor

las 2. o que do noso o que pre cioso con el pei-

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nado se obrenta mi amor con el pei nado se obrenta mi a.

mor O que do noso O que pre cioso con el pei

nado se obrenta mi amor con el pei nado se obrenta mi a.

mor con el

Parola. *Alf.º* una vez q' estoi peinando
boi avisar me al momento
para si esta fofa la, conitas, tal dese la apuraremos
Alf.º Co no que empamarian me pldor con tal excedo.
mirad, esta la caraca, bien puestas (ornes) lo mixuremos
que lado haze mas q' el otro medio cabelle.
Alf.º pues baxadla (Rosa) ya lo emi (Alf.º) aom me boi a pasear

All.º

Rosa: Quieres q' sir biendo vaya tu vol-

Rosa. Si esa a deir contigo yo me quedo

dad vaya

re yo

Alfonso

si lo ve mi Madre me regaña

calla q' a ti solo te quiero yo

ra si lo me
bien calla te

(Orzco) Ve que si vas solo puedes peti grar puedes
(Orzco) sino dejas a esa mira q^e me toi mira

Al:
para eso con amigo va mi onesti da
Calla q^e me reces tu sola mi amor

para ba
Calla tu

Rosa, toma esta Sor tifa
Rosa, vete de aqui o muere

de ese modo vengan con migo las dos de ese modo
de verlas armadas me da a mi el bapor de verlas ar

Vengan con migo las dos.

madras me da a mi el vapor.

los 3.

la Causa que

las 2. la xuda el su-

Causa tan extraño amor todo es puro efecto de la ilustración
sino saquemos las dos para q. en si vuelva nuestro tierno a-

cion la Causa que Causa tan extraño amor — toda es —
mor la xuda el su sino saquemos las dos para

puro efecto de la ilustración toda es puro e —
 queen si vuelva nuestro tierno amor para q. en si
 efecto de la ilustración de la *Allegro*
 vuelva nuestro tierno amor nuestro
Allegro *1a 2* *Allegro* *1a 2*
Rez.º *Al de mi* *mejor me siento*
Estas mejor *pues.*

otra vez mi bien pues otra ~ recobra aliento.

Alfonso.
degen el enojo y

sepan q' esies q' me an de querer a de ser bajo el su-

puesto q' an de querermela a la vez q' an de

Larg.

una vez q' es asi moda asi lo prometio ha.

los 3.

cer puesto q' estamos Con formes finos cantemos los-

tres finos

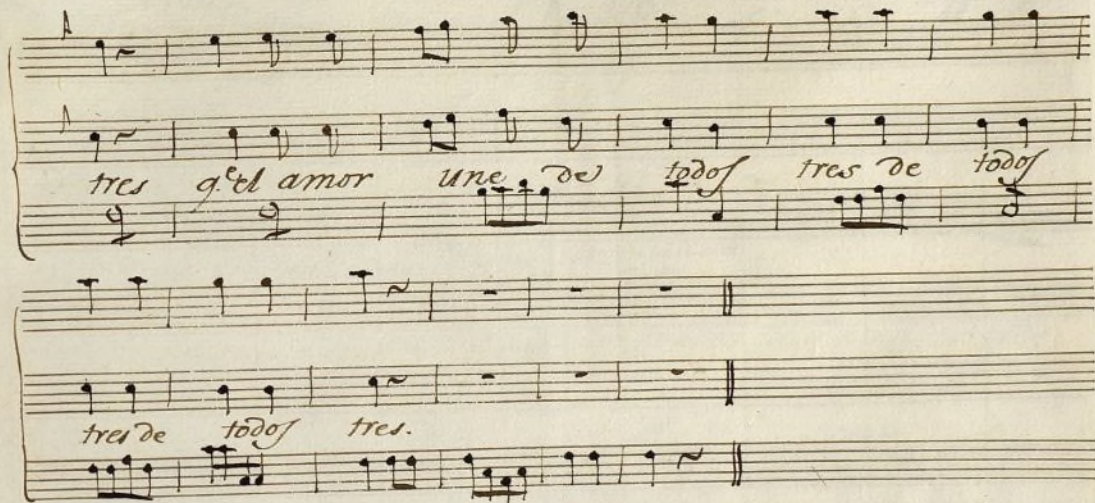
All.^o vivo

Viva la

moda Viva el placer q' el amor une de todos.

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Handwritten musical score on a single page, featuring two systems of staves. The first system consists of two staves, with the lower staff containing the lyrics: *tres q'el amor une de todos tres de todos*. The second system also consists of two staves, with the lower staff containing the lyrics: *tres de todos tres.*



The musical notation is handwritten in black ink on aged, slightly yellowed paper. The first system has two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The lyrics are written in a cursive hand below the lower staff. The second system also has two staves, continuing the musical notation and lyrics. The paper shows signs of wear, including creases and discoloration.

3^a Pieza 3^a Pretala. Lorenza Pazo Ramos y otras Muj.^s

Alleg.^{to} 

~~otras. Lore.~~ *P. Rodri: oroz. y Colomer* *Pazo*

Beso a usted las manos beso a usted los pies

Ritac.^o *Pazo* *Orozco*

~~beso a usted las manos beso a usted los pies beso a usted las~~

Pazo *Pazo* *Pazo*

~~manos beso a usted los pies beso a usted las manos beso a usted los~~

todas

Pase

poderos ver

pie ce lebro la dicha de poderlas ver ce lebro la

poderos ver de

dicha de poderlas ver de

f

All.^o

Orzoco

Como an veni do buestras do

Itaced que Salgan sin mas de

f

Amiengo de Madrid

Laenza

Prælas.

Mirando q' es la Vi da un breve

Mi rando q' esta Co fia me adorna el

soplo — un breve soplo — miran do q' esta

rostro — me adorna el rostro — miran do que esta

vida un breve soplo — un breve soplo un breve

Cofia me adorna el rostro me adorna el rostro me adorna el

soplo — un bre ve soplo — un breve
ros tro — me ador na el ros tro me adorna el
soplo entrego la lec tu ra el tiempo todo
ros tro entrego en el es pe jo. el tiempo to do—
el entrego la lec—
el entrego en el es—

tu ra el en
pe so. el tiempo todo - el en

tre go en la lec tura - el tiempo todo
tre go en el es peso - el tiempo to do

- el
- el tiempo todo el el -

torres.
 Con que todos Señores
 tienen much. habilidades.
 Parola. 3^{ra} Si quieren oia las mias
 se las mostrare al instante.
 tiempo to do.

Alleg.^{to} *Pretola*
 Como dela chus.

cada Como Como

nadie en el siglo nadie en el

Siglo — *asta es chusco el a liento* — *hasta* ~

que yo *respi ro* *sobre q.^e soi real.*

ma a *sobre q.^e soi sa lada* *sobre q.^e tengo*

chute *sobre q.^e soi mui mafa* *y sobre q.^e el bo*

lero — *vailo con gracia* *vailo* — *con gracia*

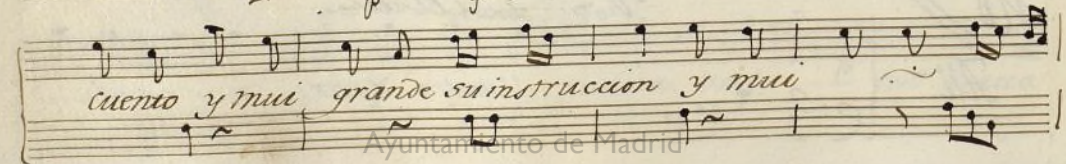
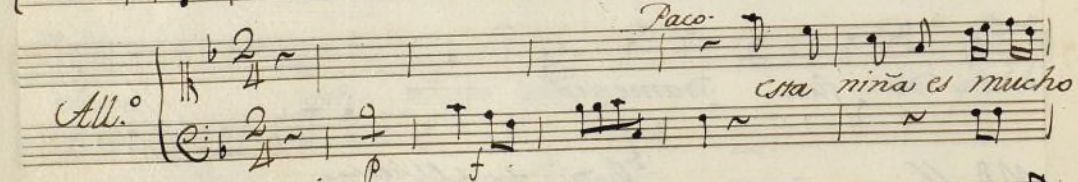
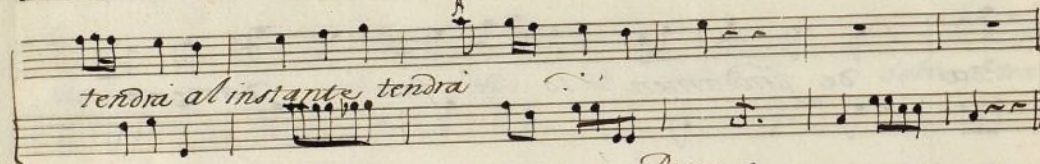
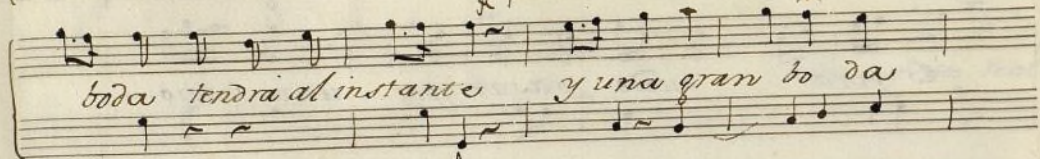
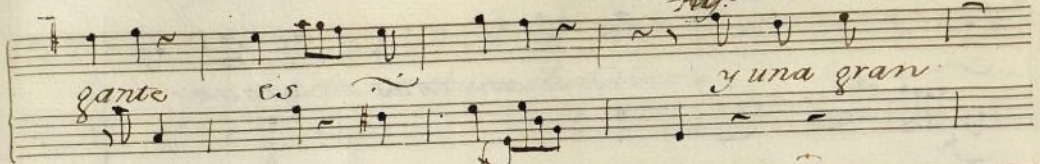
Ayuntamiento de Madrid

Ved si con estas gracias
 esperar puedo pasar por una mo-
 za de fundamen to de fun - damento -
 de fun damento
 No // *Allegro*
 vuestra sobri na es ele-

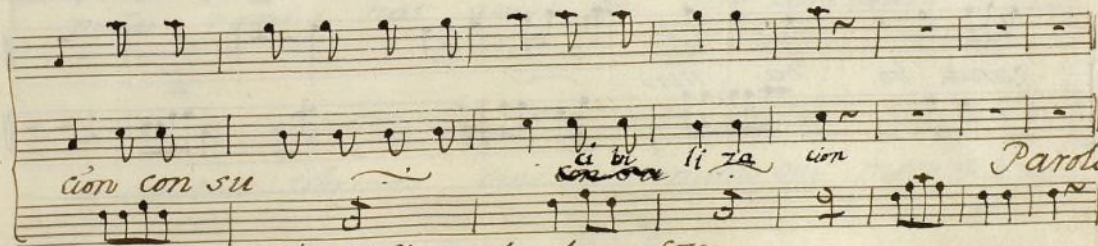
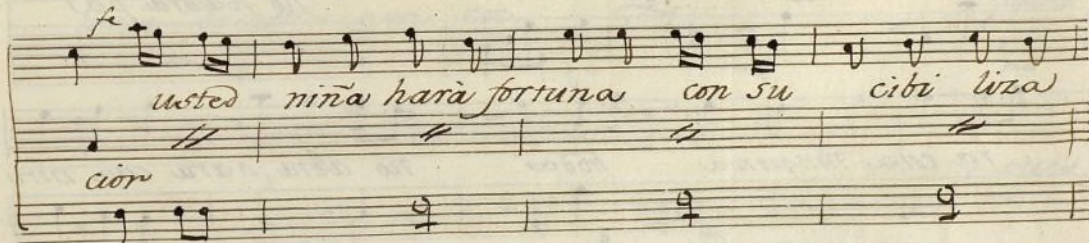
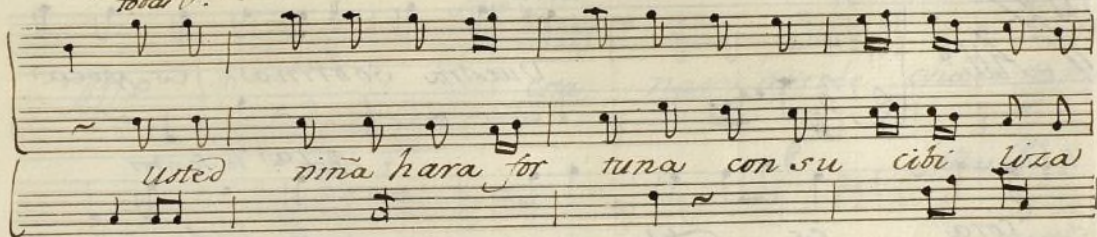
Rodri. ~~Allegro~~ ~~Allegro~~

Ayuntamiento de Madrid

Rep. de la escuela Colomer



Toda P.



(torres:) Xpm. sabe alguna cosa.

que su intruccion acudite
for ta se cantar inderadamente

Indor ^{un rondo} ~~Camale~~ (Canta Rondo)
for a ~ Oble

No.
All.

terres la Colombe

Vuestra sobrina es poca

Ref. a la Santos

cora

es

no habra pa

ra esta ninguna

boda

no abra para esta nin

guna bo

da

nin

All.^o *Poco* *esta nada aprobe chado en ma*
teria de instruccion en *usted*
y pues
niña para tia queda ra sin remision
de vuestras sobrinas como formado opi nion a ve.

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ver con ale, gria vamos luego hacia el salon
vamos

luego hacia el salon hacia el salon

Versos

Ayuntamiento de Madrid

Ayuntamiento de Madrid

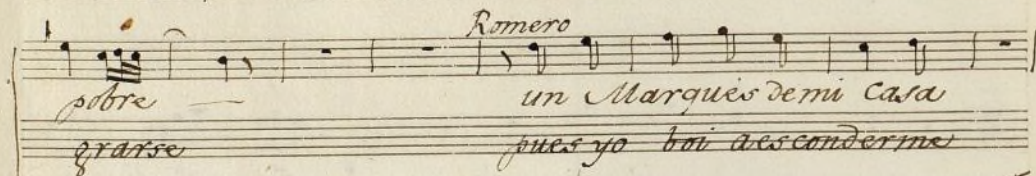
Pieza 4.^a Nicolasa Alfonso y Romero.

Alleg.^{ro} 3/8

Nicolasa
Un Mar
en vi

quies me per sigue de dia y noche —
niendo qui fiera es carmentar lo —

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rra ami Anto ñita hacer Marquesa si' que
 pues quando salga verás mi ydea quedas

rra ami Anto ñita ha cer Marquesa hacer
 pues quando salga ve rás mi ydea verás

Allegro

All. poco.

Alfonso

po

Vengo visita Lado de majo sa lado a
Dime tu Ma rido a donde sea ido qui

Nic^o

ver mi querer a ver

stera: Sabor qui

ved q'es yerro

como el es chis

dolla q' venga asi un Noble una pobre a ver

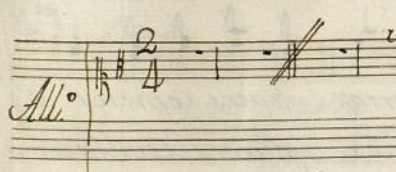
pero fue a ver un he rrero si le da q' hacer


lot 2.

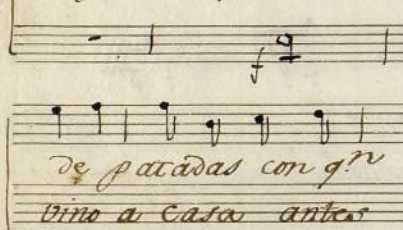
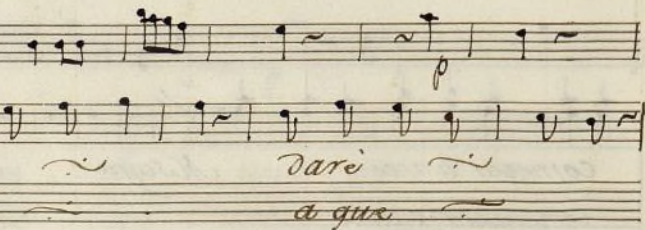
una amor quantos yerros haces cometer a
 si a si mi Carinõ puedes complacer a

mor haces amor quantos yerros haces
 si puedes asi mi Carinõ puedes

cometer haces *Mesgno* (Parola)
 complacer puedes

All.^o  *Alleg.^o*
 Hombre vil y bajo sabes con q.^{ra}
 Bribon nos veremos despues q.^{me}

 *Rom.^o*
 hablas sabes ~~~~~ Con q.^{ra} si me enfado dare
 vaya despues ~~~~~ antes saber quiero a que

 *f*  *p*
 de patadas con q.^{ra} ~~~~~ Dare ~~~~~
 vino a casa antes ~~~~~ a que ~~~~~

Allegro Nicolo

Mira no te pierdas q'es un Marquesito
Defalta no sea te metan en la Carcel

Rom.

q'es

te

los Marqueses no andan vesti
esa schizo solo para

dos de pillos los
tales trages era

vestidos de pillos
para tales trages

*Al.**Rom.*

mira que soi Marquès y meas de respe tar co.

Como así aun Cavallero te atreves a insultar yo

mo se entiende un tano tal título tomar tal

solo insulto aun hombre vestido de tuan ves

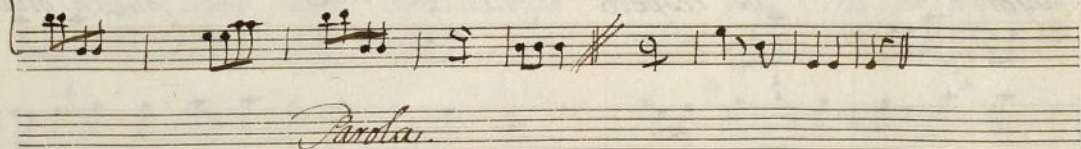
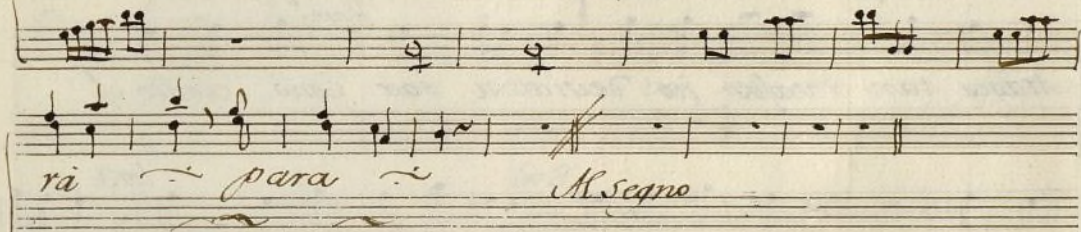
tal

ves

*Nic.**los 2.*

aya prudencia y no aipa

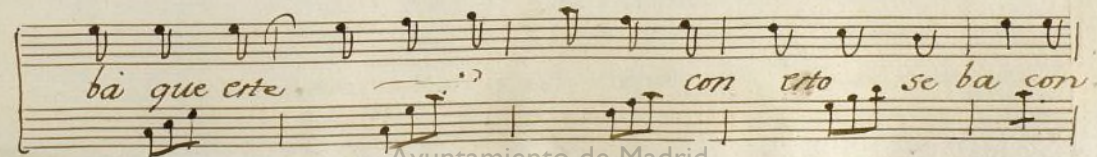
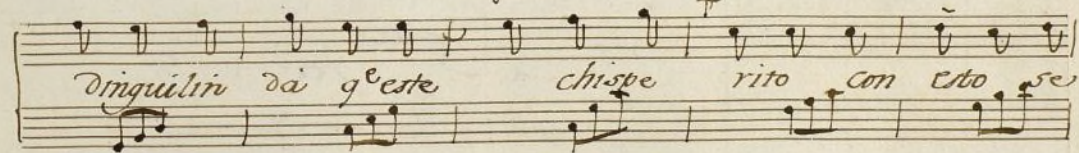
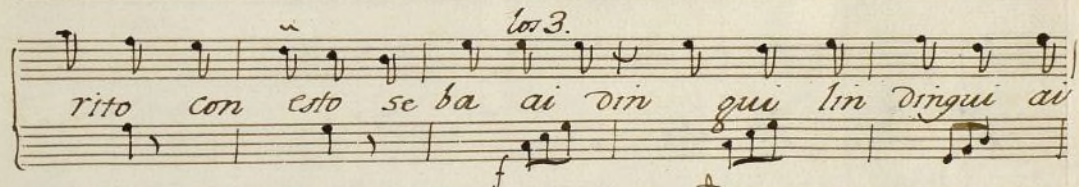
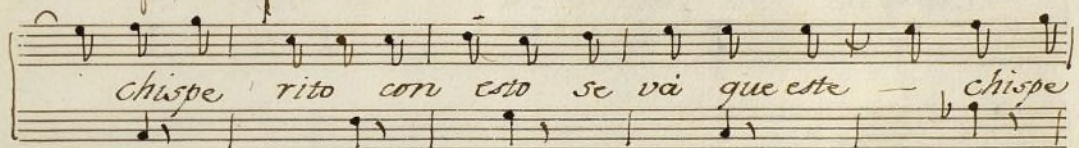
tened



All.^o *3/4* *Alf.^o* Me está bien empleado pues mi Cali dad de
trages tan vasos no devia u sar como ciendo el
yerro. *f* os respeto ya os *los 3.* pues a divi
dirnos vamos sin tardar diciendo fes tivos con gracia y con
sal diciendo fes tivos con gracia y con sal.

All.^o

Ron.^o





Pieza 5.^a Taze. //
de Garrido, y Coronado:
//

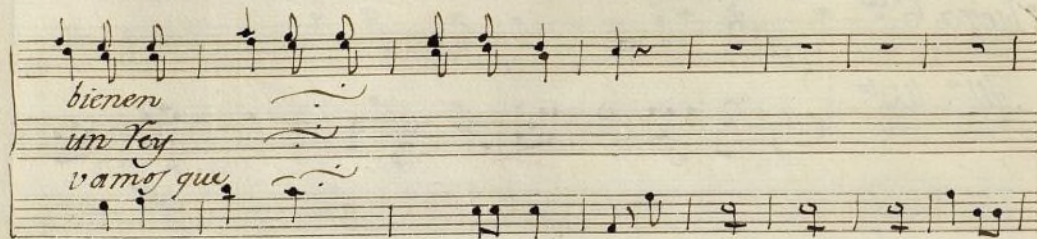
Pieza 6.^a

All.^o Mod.^{to}

All.^o y Pace

tras los tambores todos los dias bienen muchachas
 Pao, va aqui dos llegan vertiendo garbato, un Rey merece
 Pao, vamos hablarlas por si nos quieren. *All.^o* vamos q.^e siento

de fanta sia bienen muchachas de fantasi a
 su gara bato un Rey merece su garaba to
 q.^e mal se empleen vamos q.^e siento q.^e mal se empleen



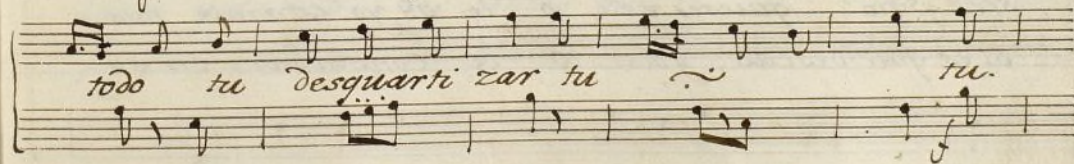
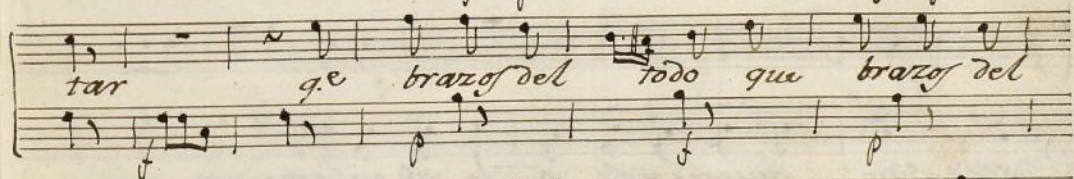
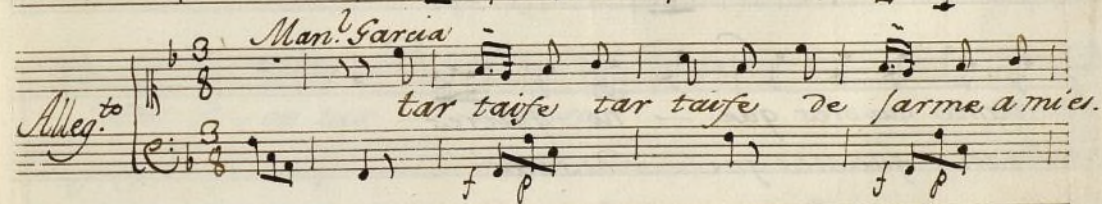
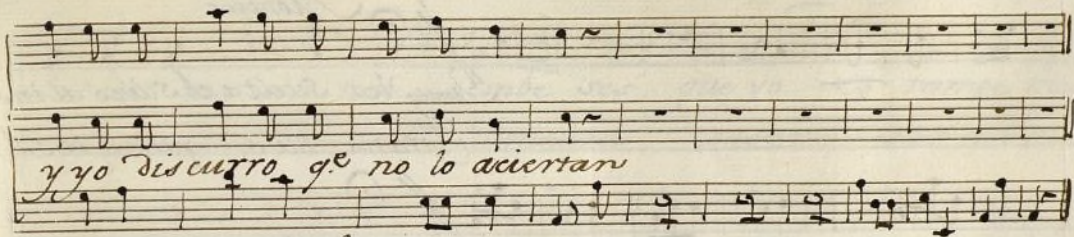
<i>Allegro</i>	<i>Parola.</i>	<i>(Man. Garcia)</i> <i>Alt.</i>	<i>alto</i>
<i>Ref. mar.</i>		<i>atunxi.</i>	<i>atencions</i>
		<i>fur verti.</i>	<i>de frente</i>
		<i>marchi.</i>	<i>marchen.</i>
		<i>En suai.</i>	<i>uno dos</i>
		<i>En suai</i>	<i>lo mismo</i>
		<i>alt.</i>	<i>alto</i>
		<i>no eig</i>	<i>y quala no</i>

<i>ho ho! suiza tova</i>	<i>ho ho! suiza tova</i>	<i>no eig</i>	<i>no eig</i>
<i>cude marel</i>	<i>cude marel</i>	<i>nexto um quere eig</i>	<i>nexto um quere eig</i>
<i>bonas bonas machachas.</i>	<i>bonas bonas machachas.</i>	<i>long. um. quere. eig</i>	<i>long. um. quere. eig</i>
		<i>Altre. eig. +</i>	<i>Altre. eig. +</i>
			<i>m. vuelta ala derecha</i>
			<i>m. vuelta ala izquierda</i>
			<i>marchenve utdes.</i>

los 2.

Por el suizo mi boda desan y yo discurto

q^e no lo aciertan y yo discurto q^e no lo aciertan



Monceis
Monte: Te: suelta el Suizo al ins
(Tirana) tu si queas desol.

tante que sies que — no quieres
tarte que sies que deseas

sies q' no quieres y ole o le q' yo estampe mis
sies que desear y ole o le conserbar en su-

dedos que y en tus embe ser que yo - es tampe mis
puesto que la fal damenta conser bar en ou

dedos q.^e y en tus — embeser — desale.
puesto q.^e la fal damenta mirano

luego y ole o la antes que te vi site que el glo.
luegues y ole o la q.^e mi dire aquestos dias que septa.

bo ae reo antes — q.^e te vi site q.^e el glo
a poniente q.^e mi di te aquestos dias q.^e sopla a

bo ae reo — *Allegro* *Panda. grande.*
poniente

All.º poco. *Manuel.* *Mira maca Cari ñosa*

tu amontones llega lar tu amontones llega
 lar. mira maca sale rosa tu amon-
 tones combi dar tu amontones combidar
 al Magraf tambor mayor al
 con lados en Maudo con sardina y

Handwritten musical score on five staves. The lyrics are in Spanish and appear to be a song about daily activities. The notation includes various musical symbols such as notes, rests, and a triplets sign.

pain toditas las tardes beber el trinc bain

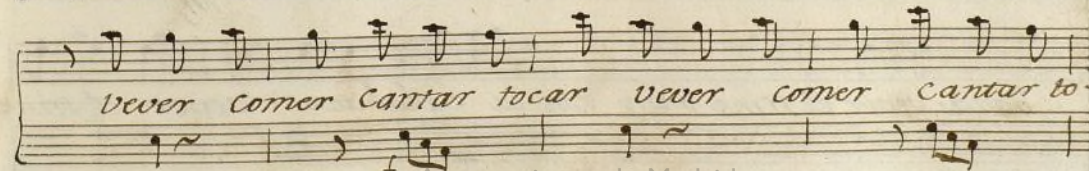
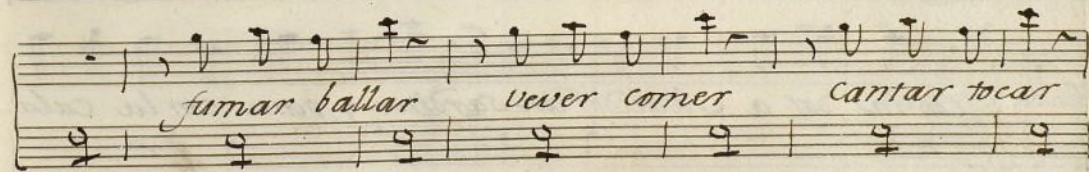
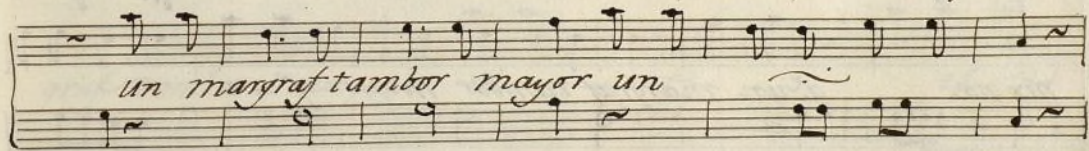
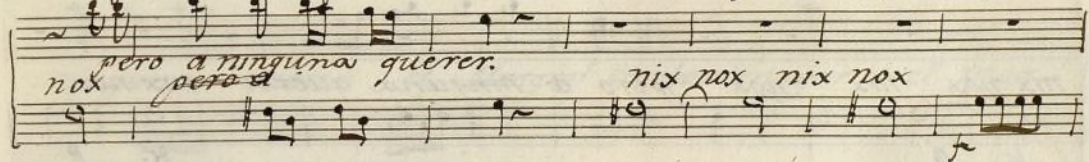
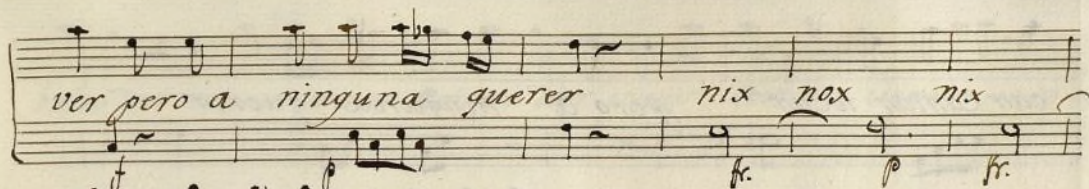
toditas las tardes vever el trinc bain toditas las

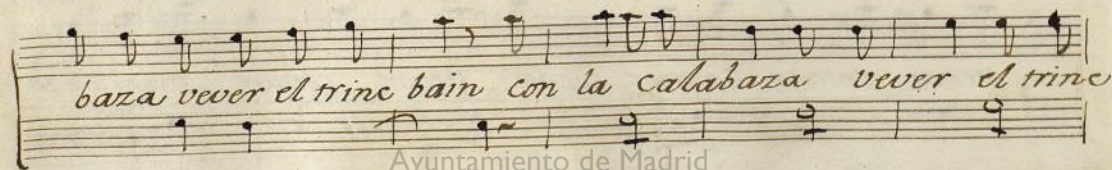
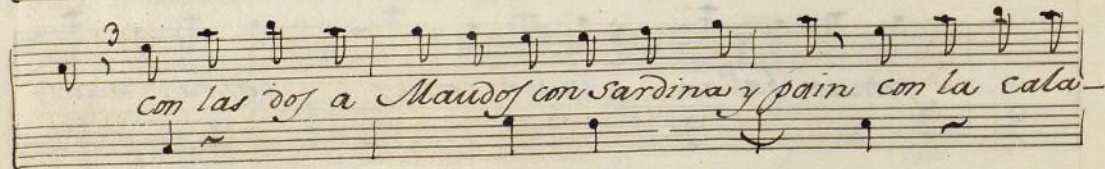
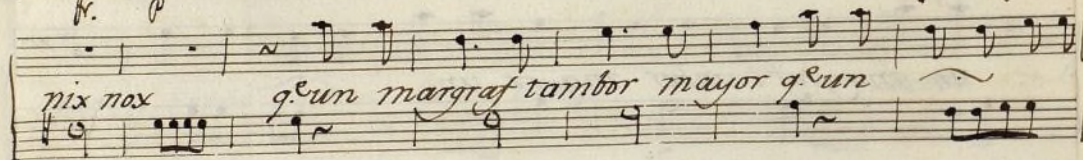
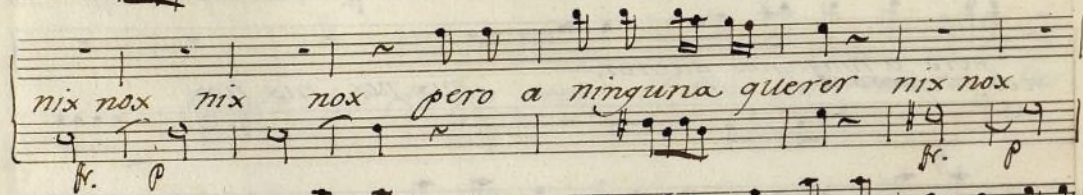
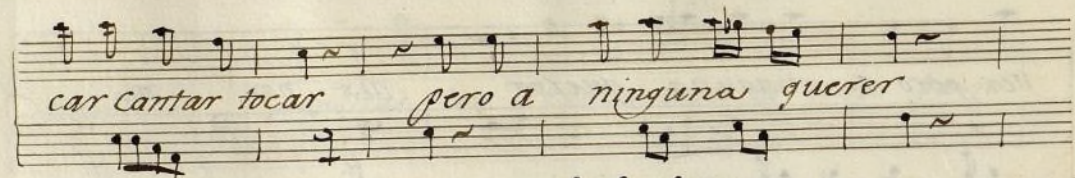
tardes vever el trinc bain vever vever

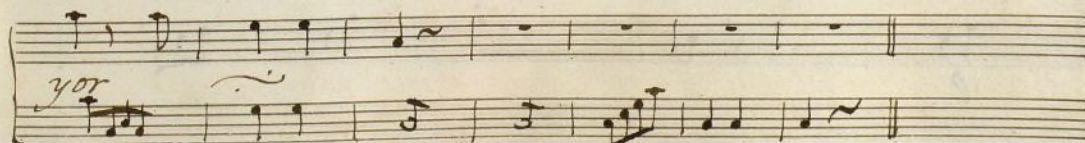
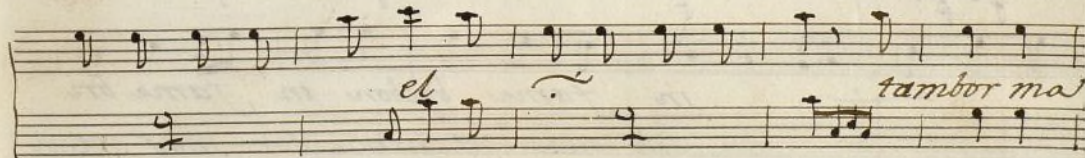
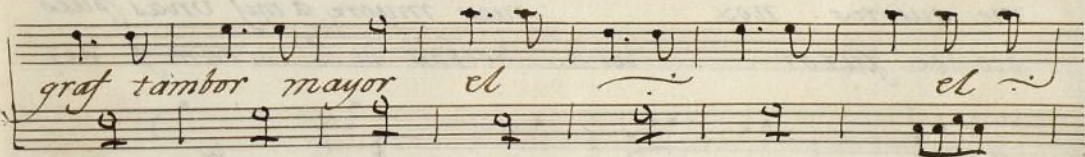
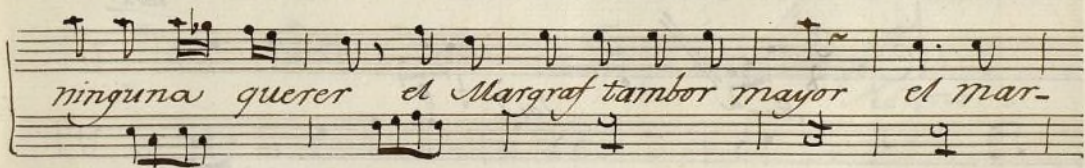
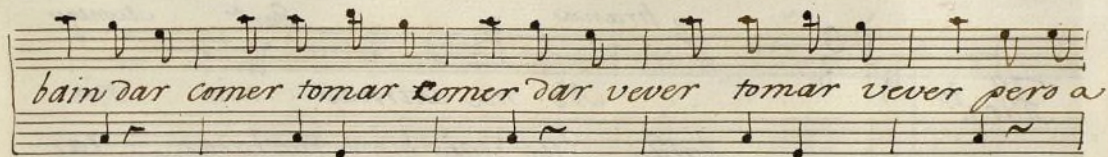
trin bain trin bain y asi/o achi

achi dar comer tomar comer dar vever tomar ve

Ayuntamiento de Madrid







Alleg.^{to}

tirana

Gar.^a

Montes

No me estimas niñ no

Los 2. Que dais bien burladas la 2. Ya

me quieres nox

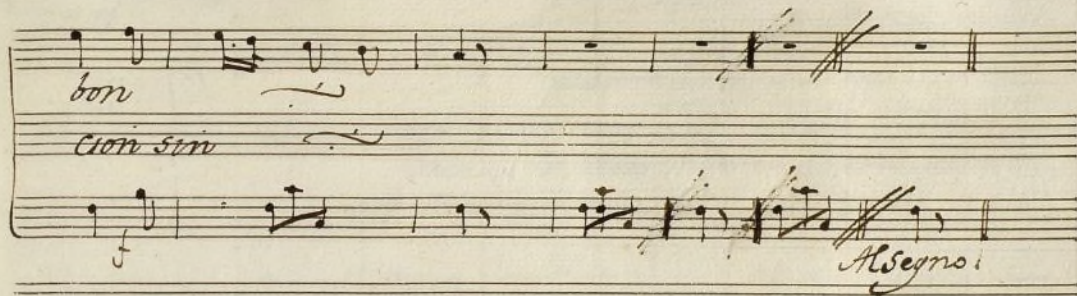
pues muere a mis vñas pues

bio de furor

los A. detrás de él corramos de

in fame buhon in fame bri

sin mas detencion sin mas deterr



final.

All.^o

Lorenza

~~Vicinia Lorenza~~ Cuando el tiempo con las
Las tareas raso
~~Vicinia~~ todo xato q' alas

artes se procura entrete ner con de coro aprobe
nates en lugar de dar q' hacer sirven de templar del
musas se de dica con placer es lo able sino o

chando se dis fruta del placer se dis
ocio la indolente esta piden la inda-
fende del candor la senzillez del can

viva el dever viva el placer q.^e del bñ

viva

viva

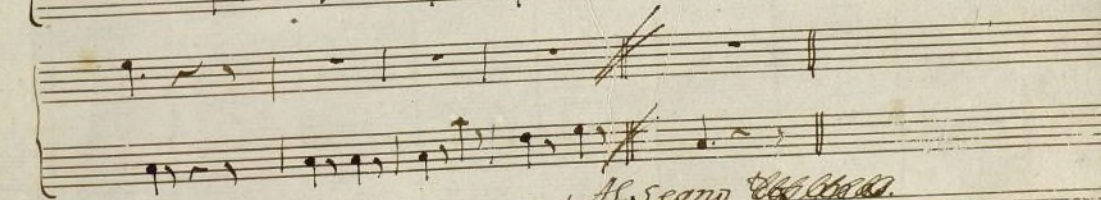
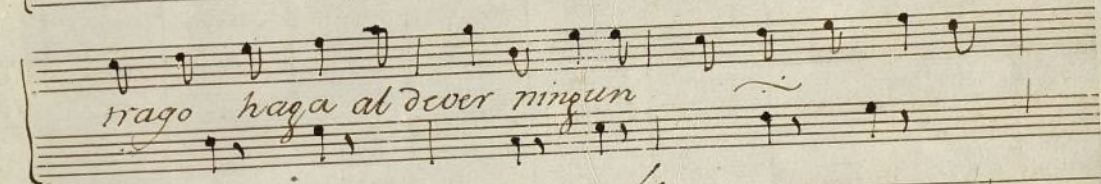
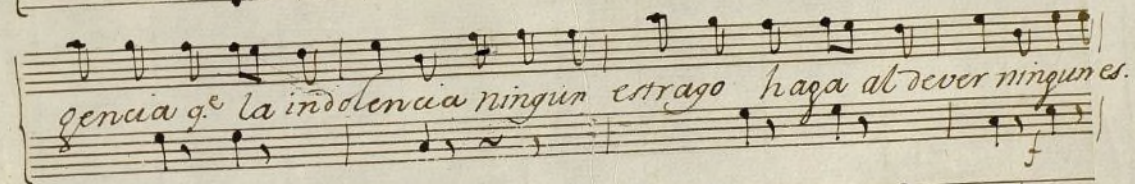
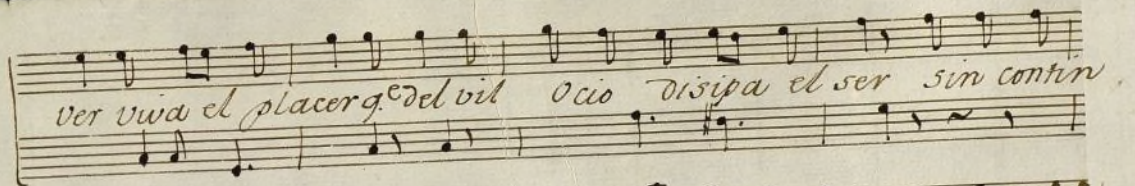
ocio disipa el ser sin contingencia q.^e la indo

lencia ningun estrago haga al dever ningun es-

trago haga al dever ningun

todo^s como fina^l

viva el de-



Ayuntamiento de Madrid

120005228

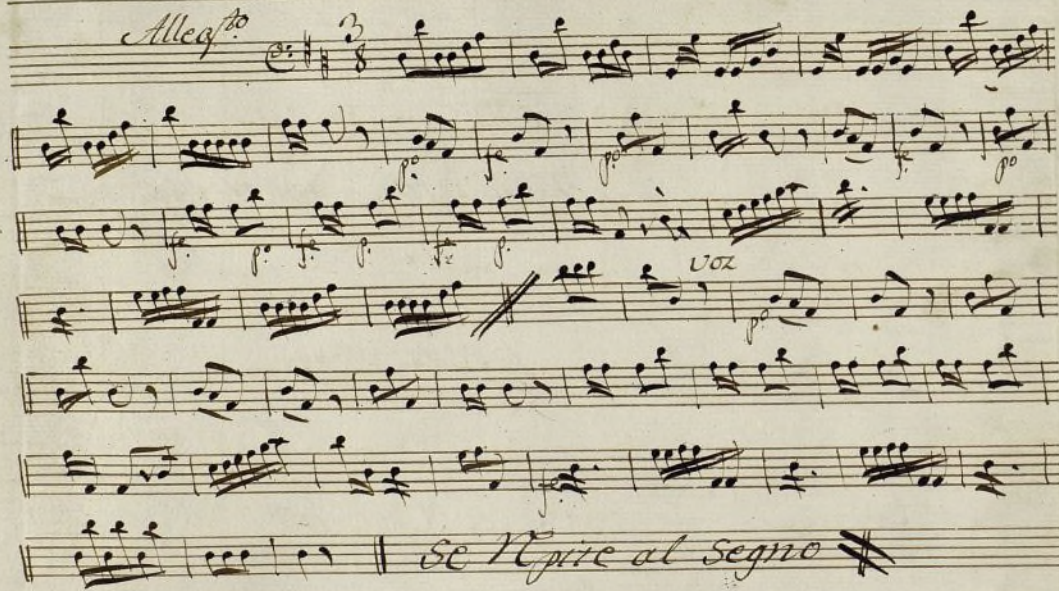
⁺
Contra Vaso; Duplicado:

fin de fiesta:

En la 2.^a P.^{te} de la Cecilia;
el Siglo Murado;
//

Finis.^{on}

Allegro

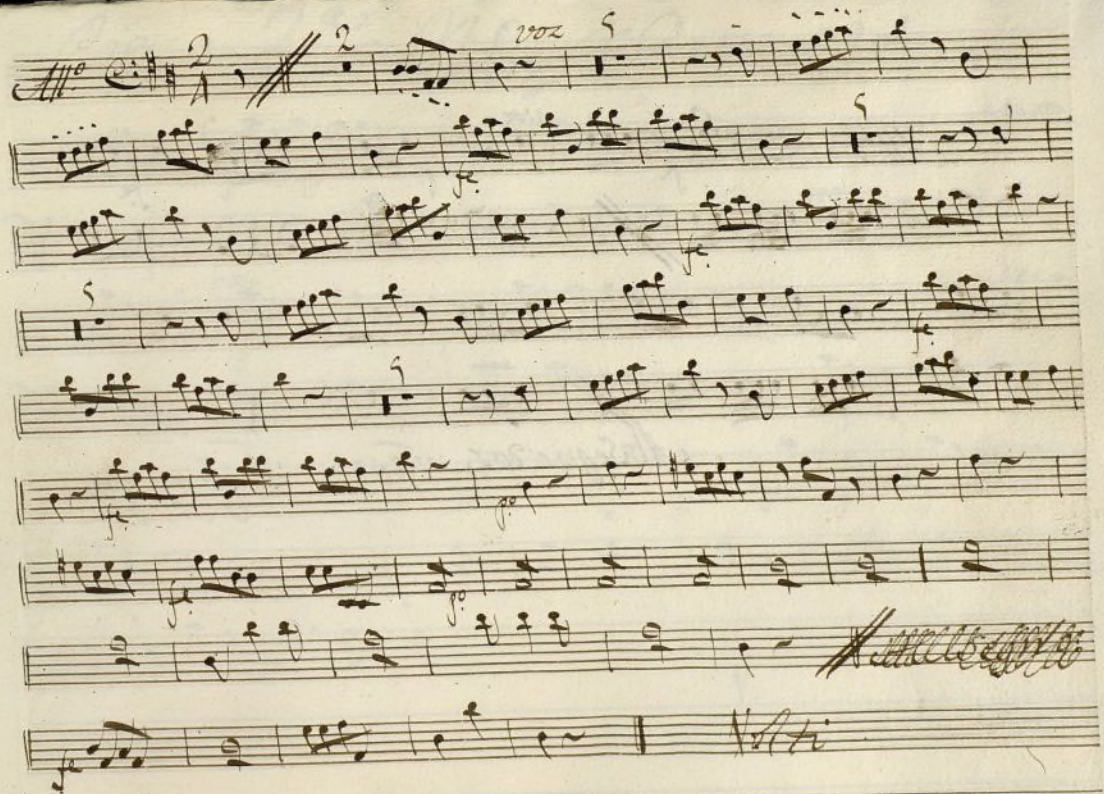


Pieza 1.^a

No. 70

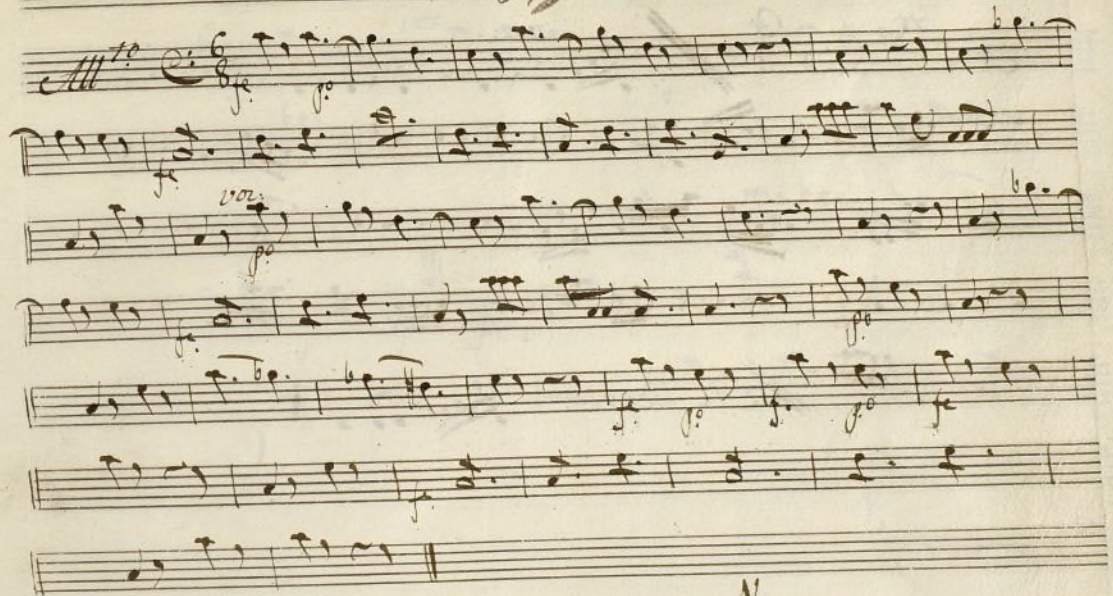
Handwritten musical score for 'Pieza 1.a'. The score is written on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, handwritten style. The first staff contains a series of eighth and sixteenth notes, followed by a measure with a 'p' dynamic marking. The second staff continues the melody with similar note values. The third staff features a 'Voz' (voice) marking above the staff and a 'p' dynamic marking below. The fourth staff shows a 'p' dynamic marking and a 'f' dynamic marking. The fifth staff continues the melody. The sixth staff shows a 'p' dynamic marking. The seventh staff concludes the piece with a final note and a 'p' dynamic marking. The score is written on aged, slightly yellowed paper.





Handwritten musical score on four staves. The first staff begins with the tempo marking *All.^{to}*, the key signature of one sharp (F#), and the time signature of 3/8. The notation includes various notes, rests, and dynamic markings such as *sf* and *pe*. Above the first staff, the word *voz* is written. The second staff contains a double bar line with a slash through it, indicating a section break. The third staff continues the musical notation. The fourth staff also features a double bar line with a slash. Below the fourth staff, the instruction *Al Segno 2do, mas.* is written. To the right of this instruction, the word *Versos* is written in a cursive hand.

Pieza 2^a No Sirve esta

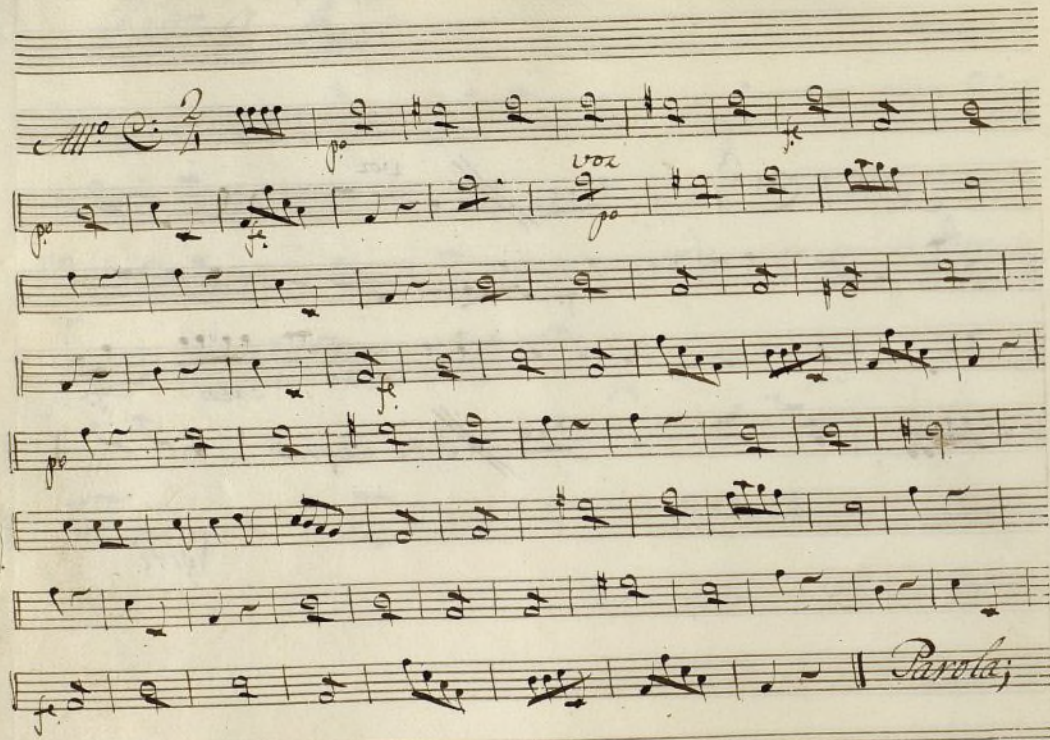


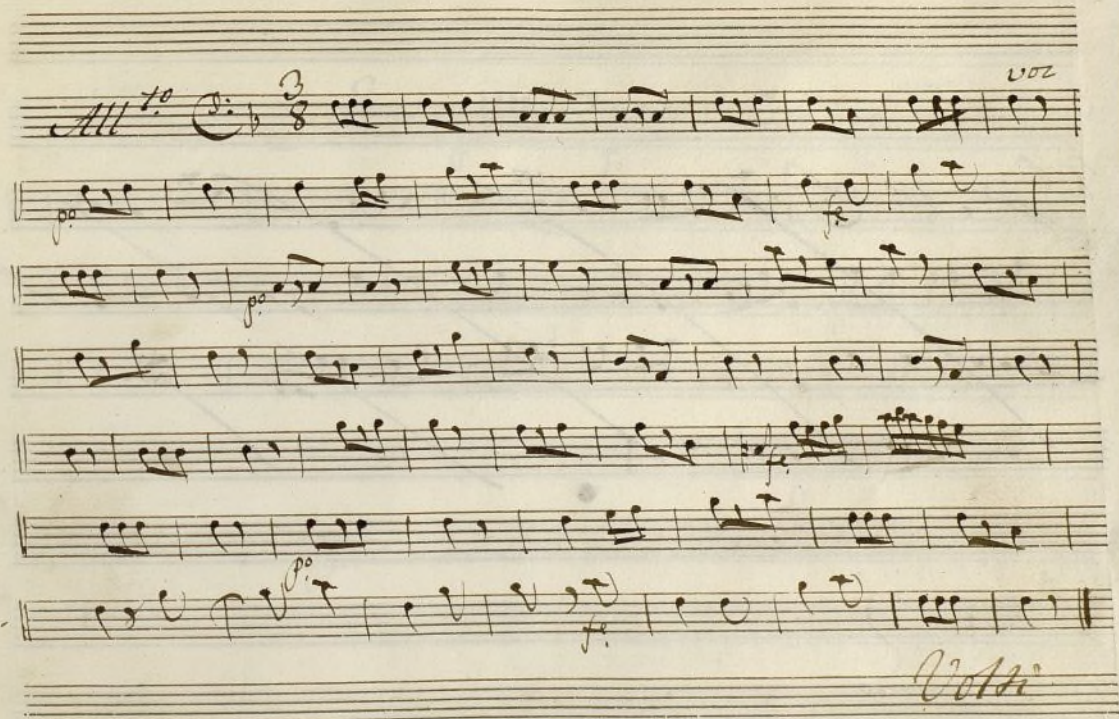
Pieza 2^a

Handwritten musical score for a piece titled "Pieza 2^a". The score is written on six staves. The first staff begins with the tempo marking "Allegro" and the time signature "3/4". The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The third staff has a vocal line labeled "Voz" and a piano line labeled "p". The fourth staff features a piano line with a "te" marking. The fifth staff includes a "so" marking. The sixth staff concludes the piece with a double bar line. The manuscript is written in ink on aged, slightly discolored paper.



Volti



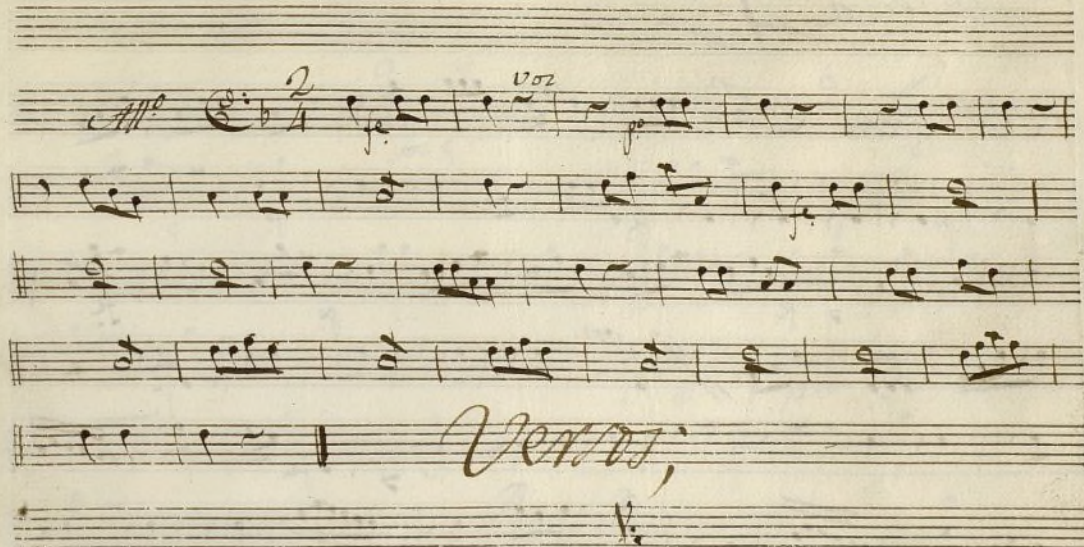






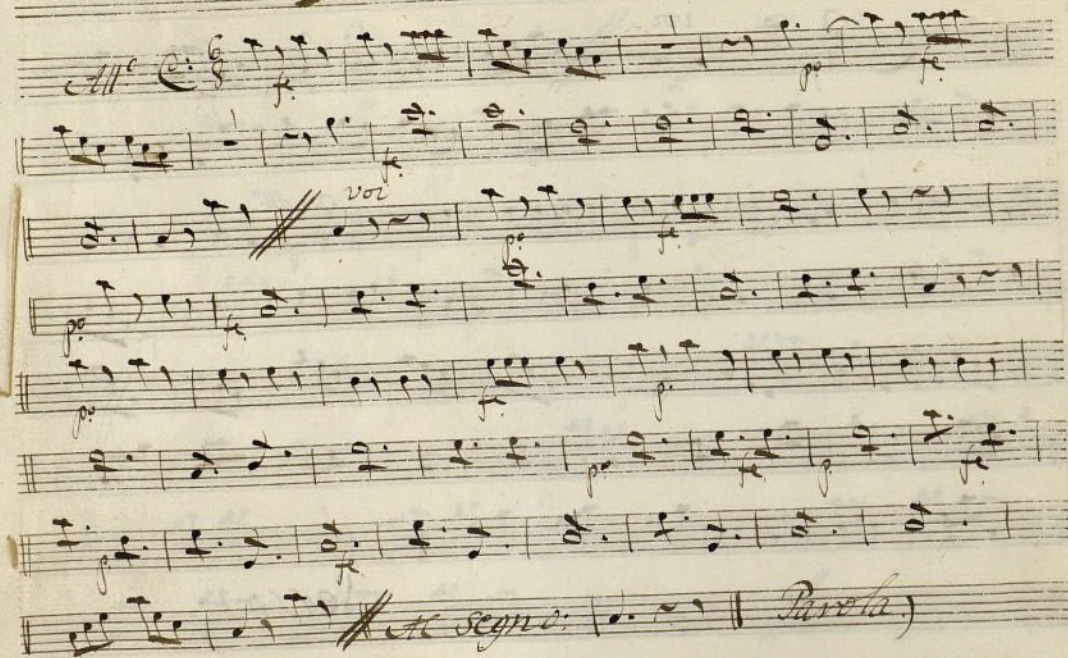
Sigue Sueto un Ronde.



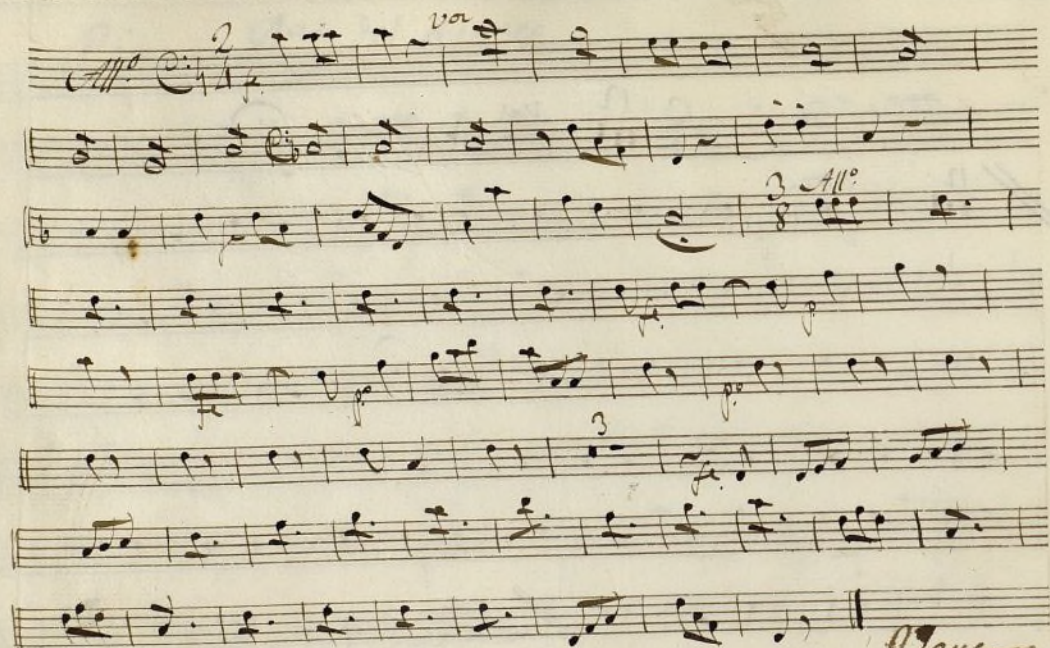


Miguel de Cervantes

Pieza *da* del monago

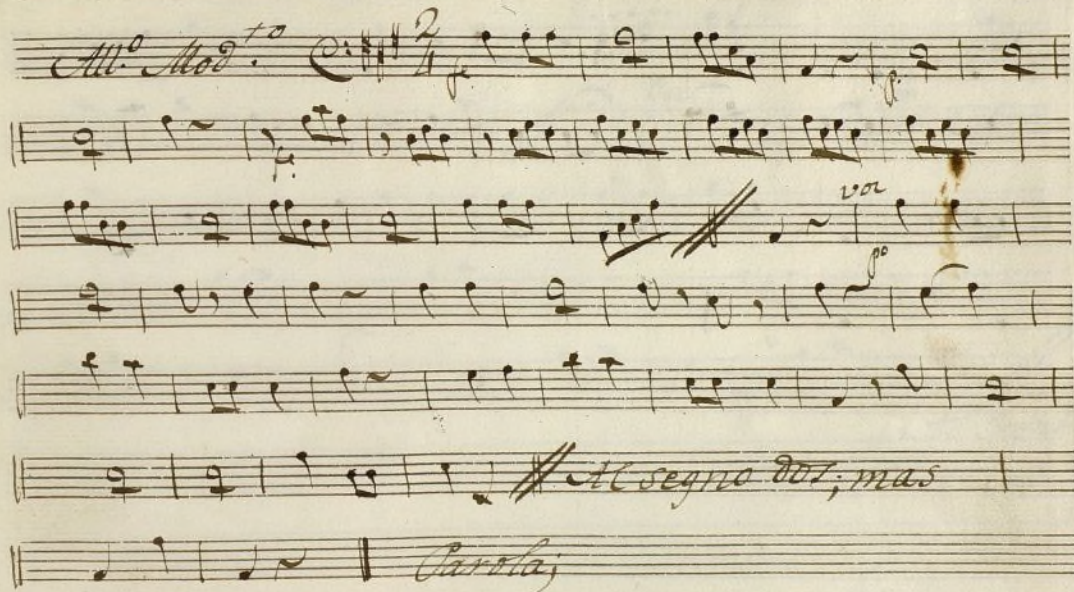


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (e.g., 3/8, 12/8), and notes. The word "Parola" is written in the first staff, and "Hallelujah" is written in the seventh staff. The score is written in ink on aged paper.



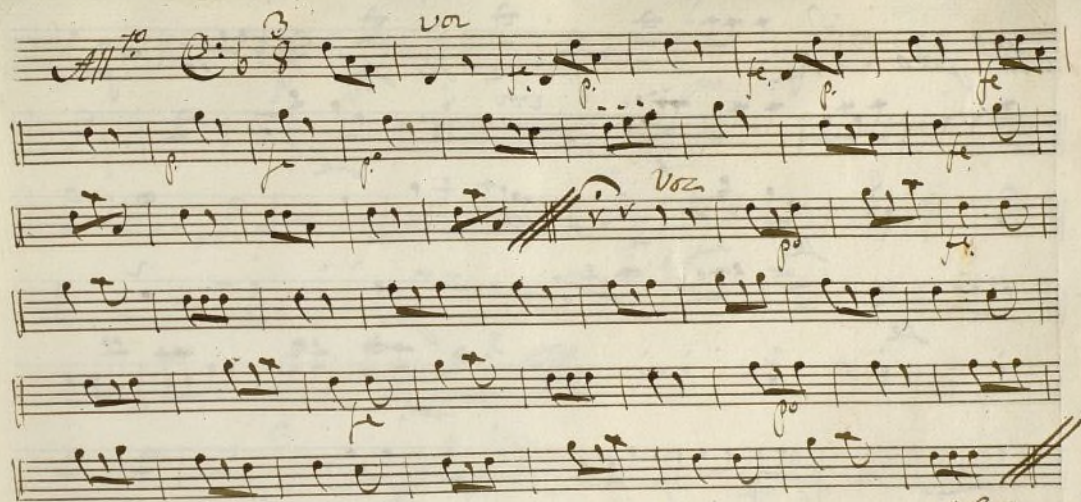
Vento

Pieza Fa



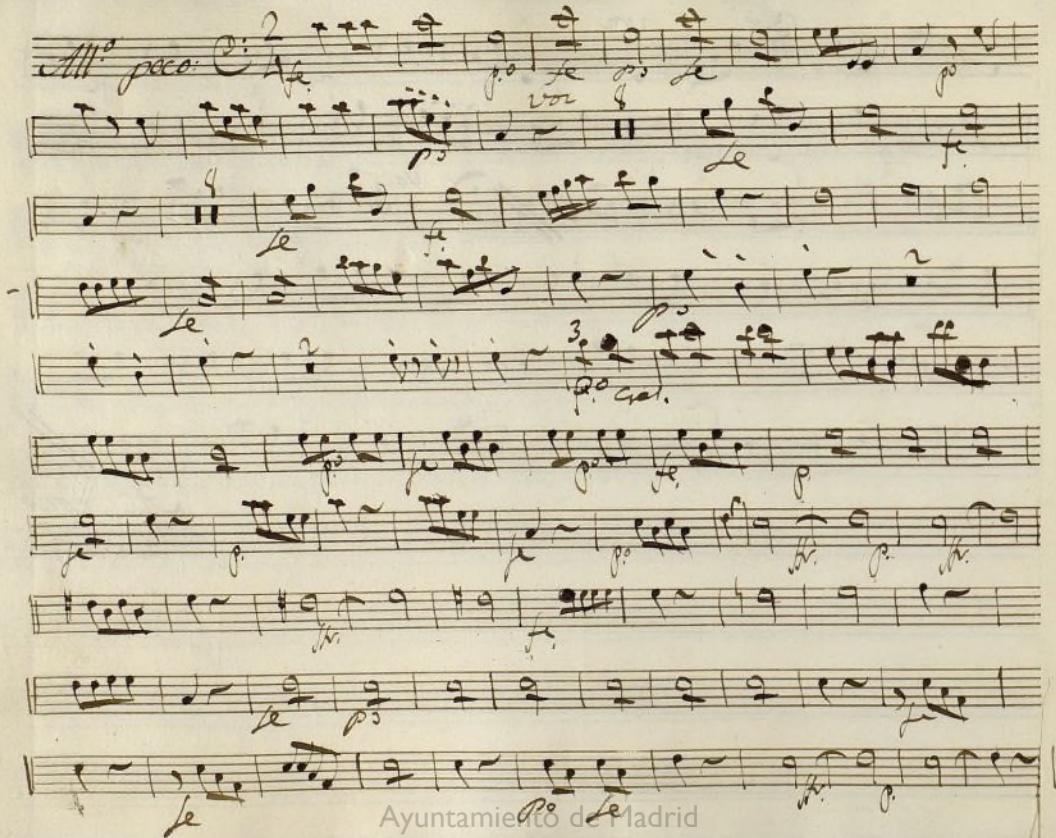
V. p.º sin parrr.



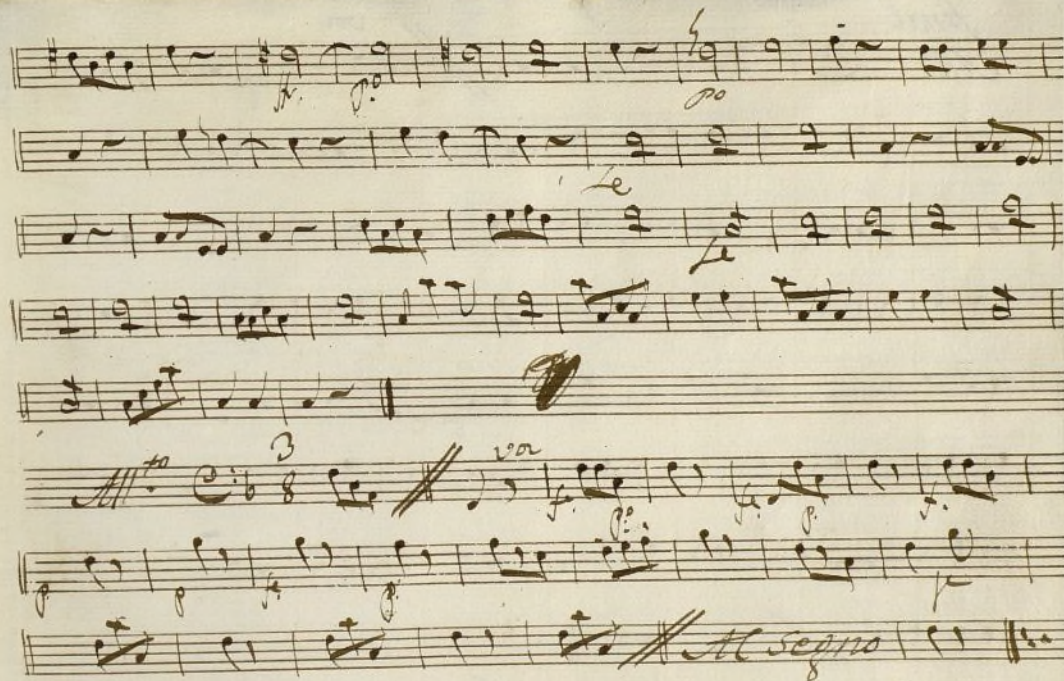


*Al Segno
y Parola*

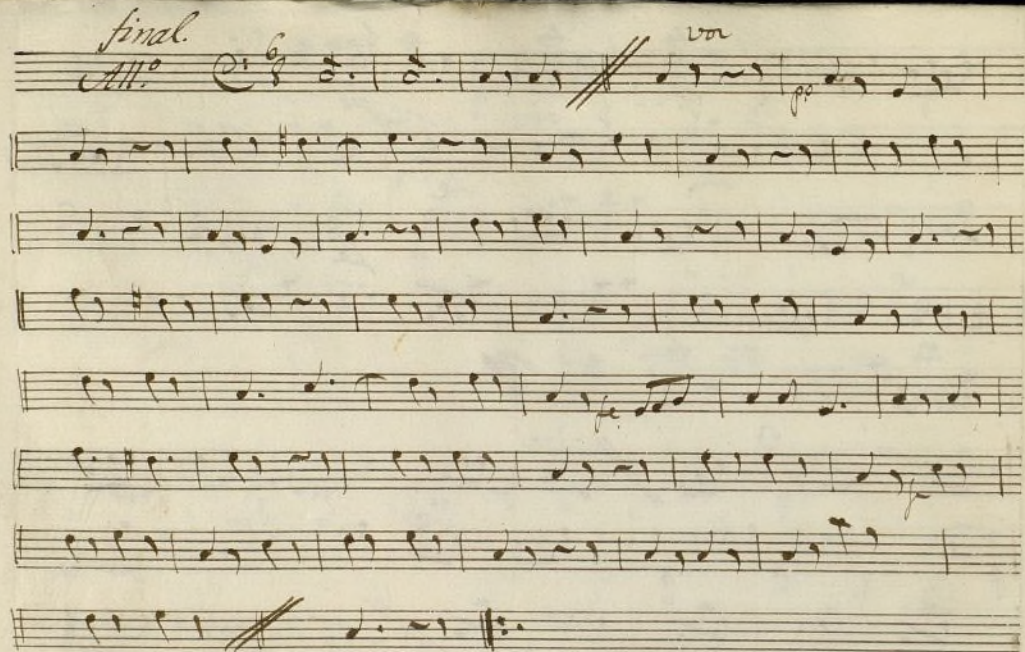
Nº:



Ayuntamiento de Madrid



Venor; y sigue final



Allegro:

fin;

Ayuntamiento de Madrid

92
Ayuntamiento de Madrid

Ayuntamiento de Madrid

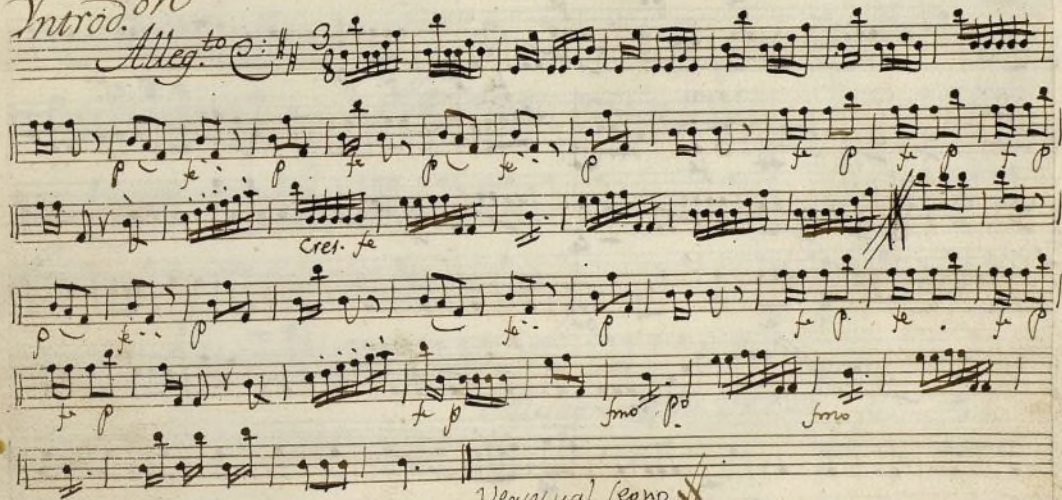
Ayuntamiento de Madrid

1200055228

Bafo sin de fiesta el siglo Ilustrado.

Introd. on

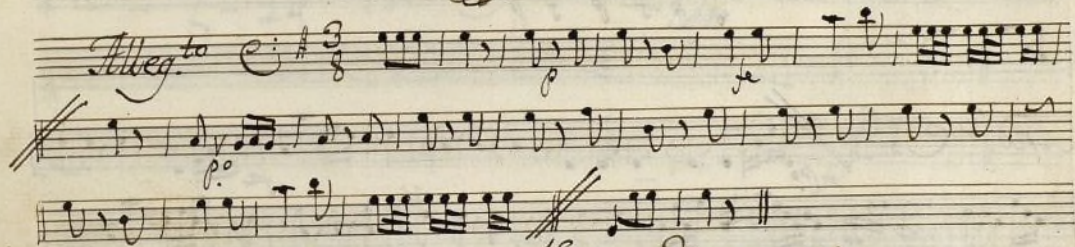
Alleg.^{to}



Pieza 1.^a No.

Alleg.^{to}

Handwritten musical score for a piece titled "Pieza 1.^a No." in 3/4 time, marked "Alleg.to". The score consists of two systems of staves. The first system has five staves, and the second system has five staves. The music is written in treble and bass clefs with various dynamics like "fe" and "p." and articulation marks like "acc." and "stacc.". The piece concludes with a double bar line and the marking "Allegro".



Alleg.to 2.º vez

Verlos

Pizz ~~2~~ 2^a

Alleg^{ro}

This page contains a handwritten musical score for a piece titled "Pizzicato 2^a". The tempo is marked "Alleg^{ro}". The score is written on ten staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). Dynamics include *fe* (forte), *po* (piano), and *cres.* (crescendo). The second staff has a *voz* (voice) marking. The third staff is heavily crossed out with a large 'X'. The fourth staff is marked *All.^o* (Allegretto) and 4/4 time. The fifth staff includes a *Allegro* marking and a double bar line. The sixth staff is marked *All.^o* and 2/4 time. The seventh staff has a *ten* (tension) marking. The eighth staff has a *ten* marking and a *f* (forte) marking. The ninth staff has a *ten* marking. The tenth staff has a *f* marking. The score is signed "Ayuntamiento de Madrid" at the bottom.

Parola.

Alleg.^{ro} *E* *3/8*

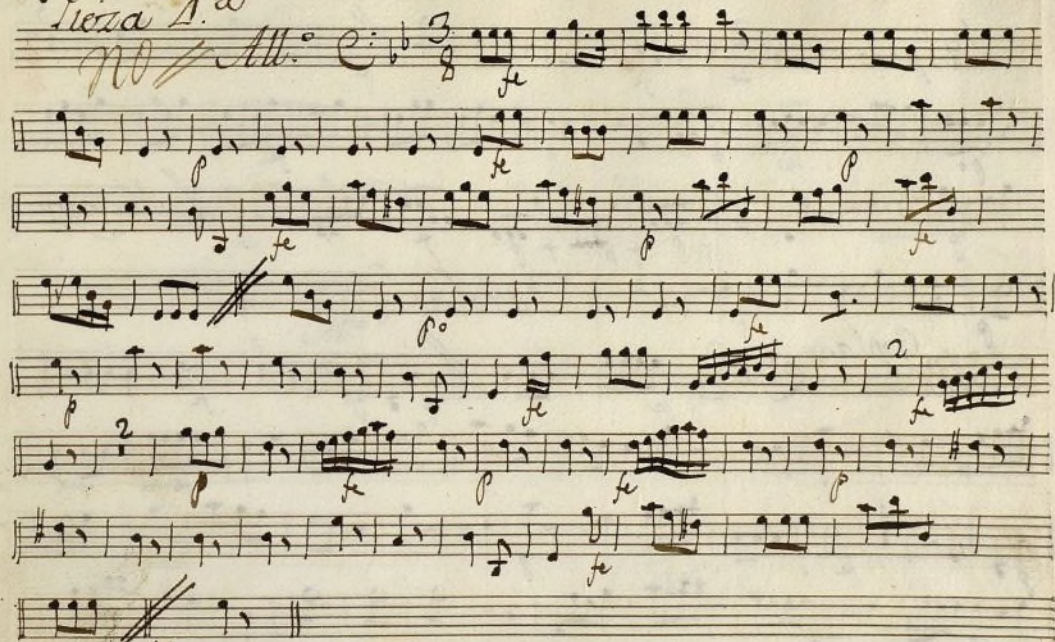
Volte.

~~*All.^{ro}* *E* *3/8*~~

Pieza 1.^a

No

All.^o



Allegro.

Pieza Quarta
del Monago:

All.^o $\text{C} \frac{6}{8}$ *fe* *p* *fe*

Alleg.^{to} $\text{C} \frac{3}{8}$ *13* *Parola.*

Alleg.^{to} $\text{C} \frac{3}{8}$ *13* *p*

Bayon En el siglo Ilustrado;

Pieza 5.^a del monago; All.^o C: 6/8 Fare //

Alleg.^o C: 3/8

Parola //

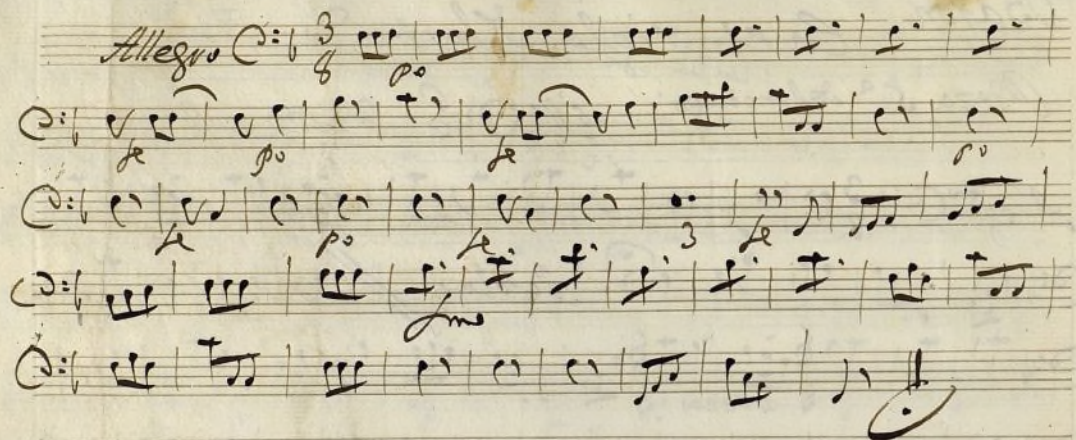
2 veces

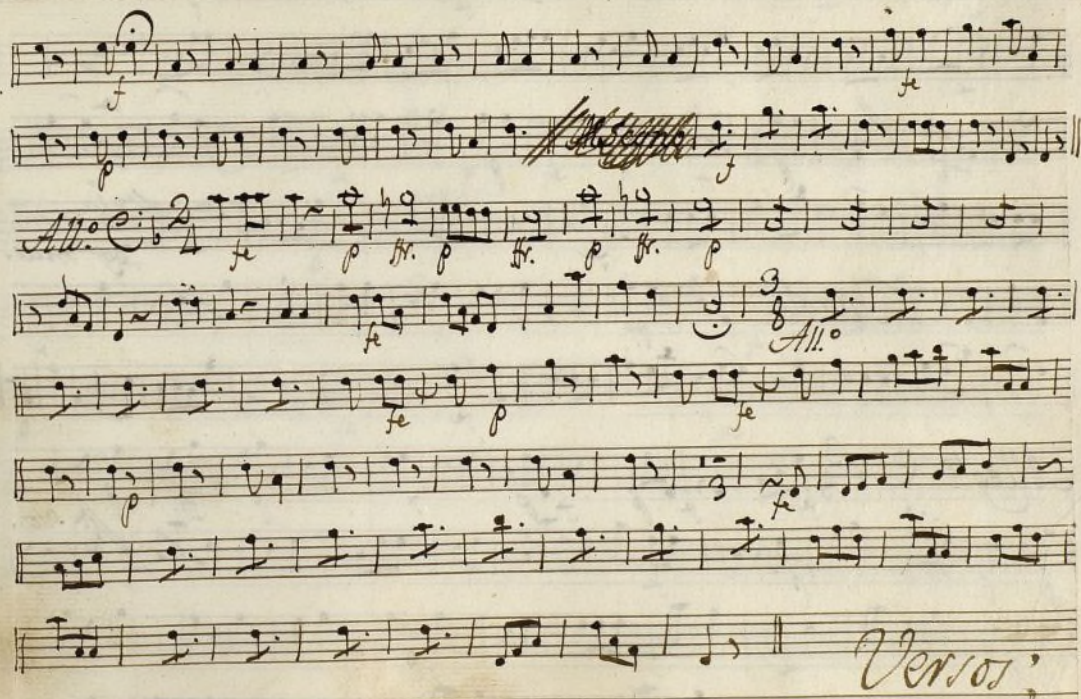
Allegro 3/8 Fare //

Volte

Allegro 3/8 Fare //

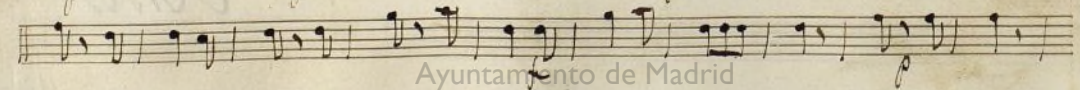
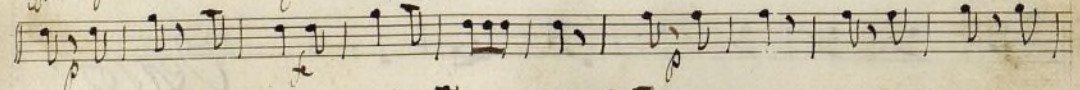
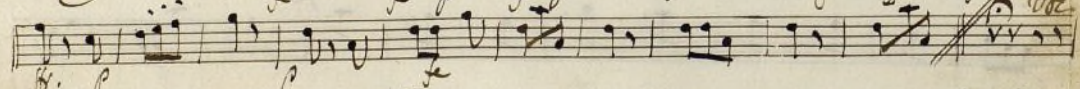
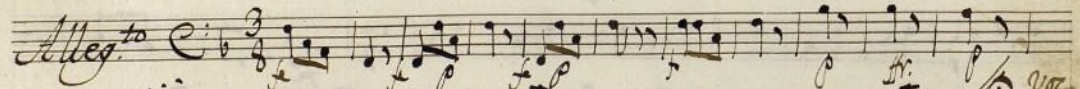
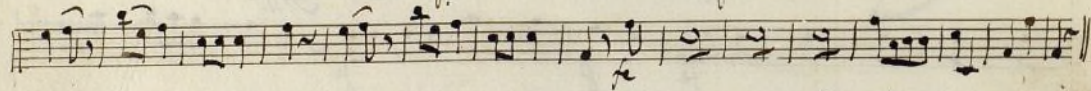
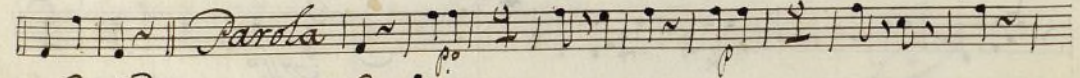
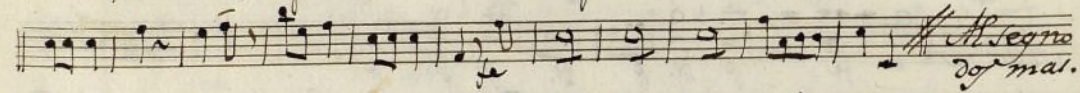
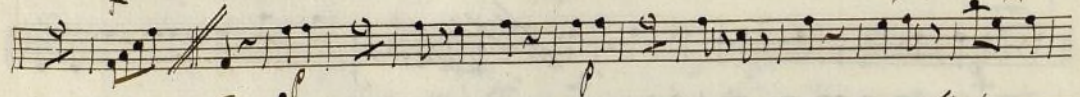
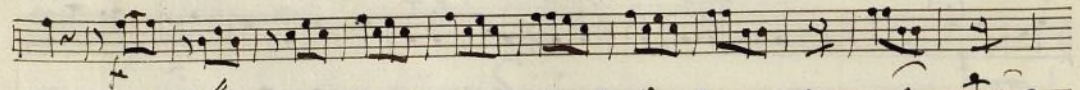
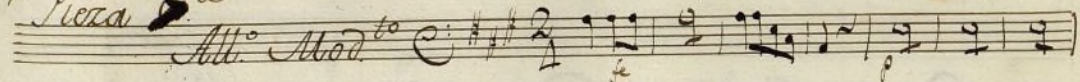
Volte

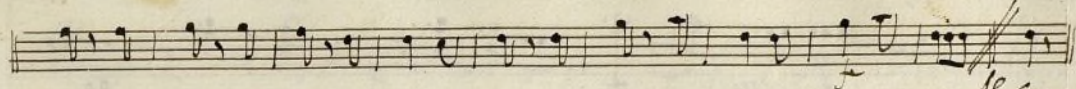




Pieza 5^a

All.^o Mod.^o

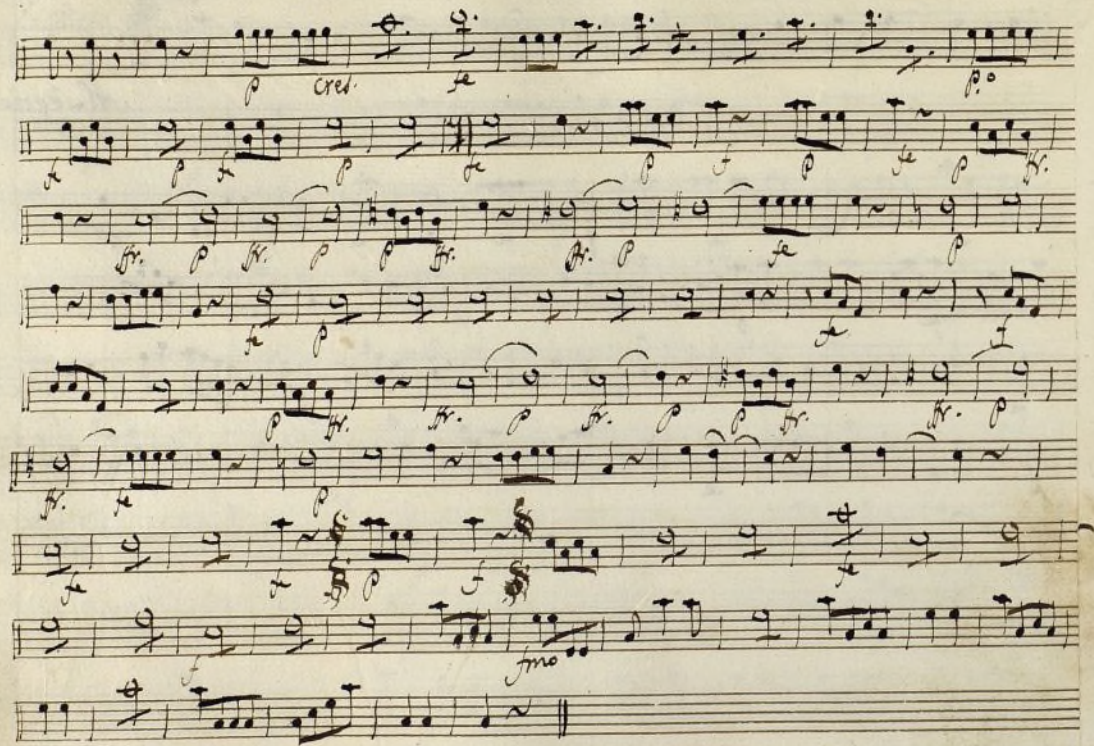


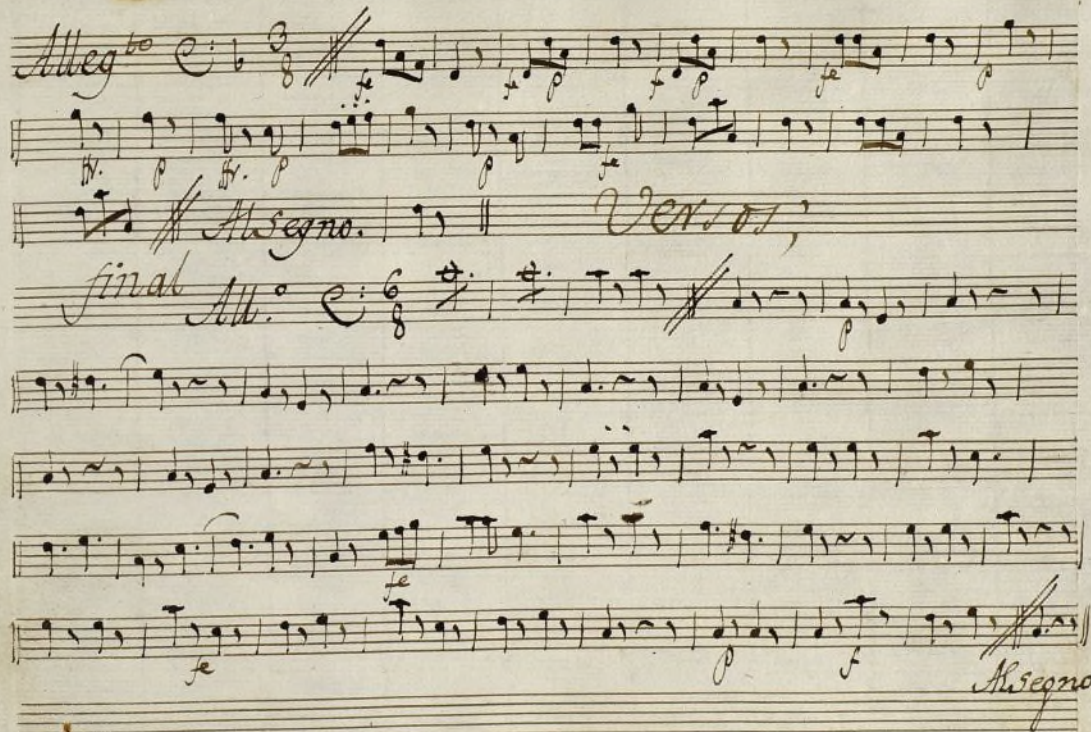


Allegro

Parda.





Alleg^{ro} $\text{C} \frac{6}{8}$ $\text{F} \sharp$ 

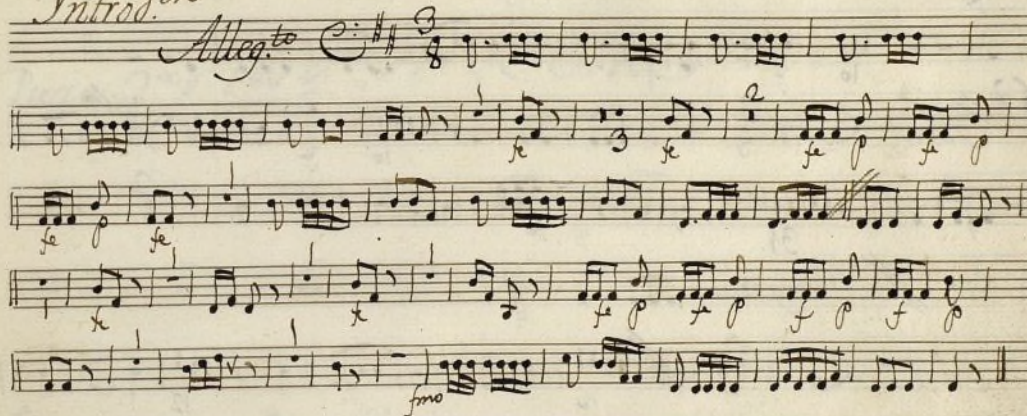
Allegro $\text{C} \frac{6}{8}$ $\text{F} \sharp$ *Versos;*

final Allegro $\text{C} \frac{6}{8}$ $\text{F} \sharp$ *Allegro*

t
Trompa 2.^a fin de sietta A. siglo ilustrado.

Introd.^{on}

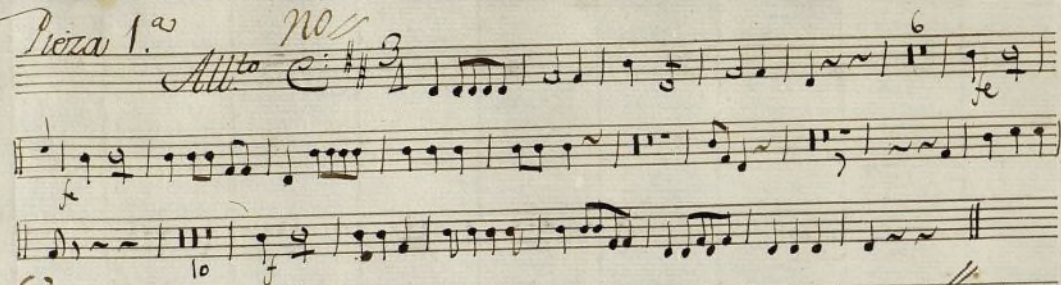
Alleg.^{to}



Pierza 1.^o

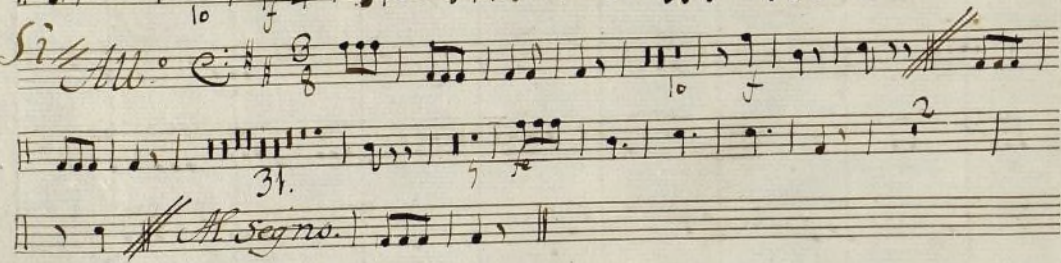
no

Alto



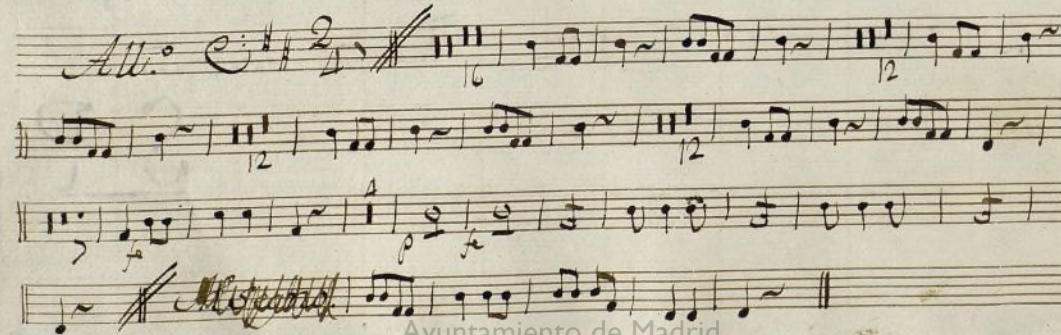
Si

✓ All.



Allegro

All.



Alfred

Handwritten musical score on two staves. The first staff begins with the tempo marking "Alleg. to" and a treble clef. The key signature has one sharp (F#). The time signature is 3/8. The notation includes eighth and sixteenth notes, rests, and a double bar line. The second staff begins with a bass clef and continues the melody. It includes the tempo marking "Allegro mos." and ends with a double bar line. The handwriting is in cursive.

[illegible]

Handwritten musical score for a piece in 3/2 time. The score is written on two staves, treble and bass. The tempo is marked 'Allegro' at the beginning. The music features various notes, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and a 'Coda' symbol.

no/
All.^o *E* $\frac{6}{8}$ *f* *6*
Parola
Alleg.^o *E* $\frac{3}{4}$ *f* *2*
Alleg.^o *E* $\frac{3}{4}$ *f* *2*
Alleg.^o *E* $\frac{3}{4}$ *f* *2*
Rec.^o *E* $\frac{3}{4}$ *f* *6*
Alleg.^o *E* $\frac{3}{4}$ *f* *12* *f* *6* *f*
Alleg.^o *E* $\frac{3}{4}$ *f* *6* *f*

Tercera 2^a

Alleg.^{ro}

Handwritten musical score for a piece titled "Tercera 2^a". The score is written on six staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked "Alleg.^{ro}". The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some corrections and markings, such as a double bar line and a "11" above a staff. The second staff has a "11" above it and a "20" below it. The third staff ends with a double bar line. The fourth staff begins with "All.^o" and a 3/4 time signature. The fifth staff begins with "Allegro" and a 3/4 time signature. The sixth staff begins with "All.^o" and a 2/4 time signature. The score concludes with a double bar line on the sixth staff.

Parola.

Alleg.^{ro} E^{\flat} $\frac{3}{8}$

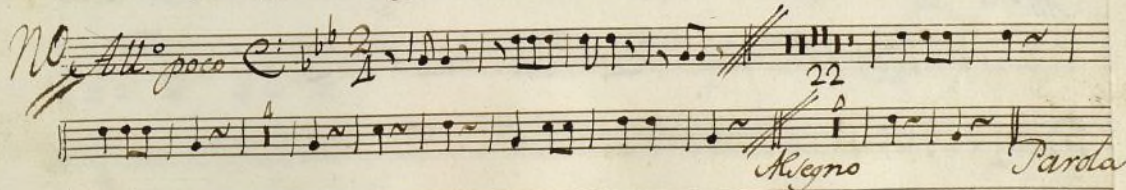
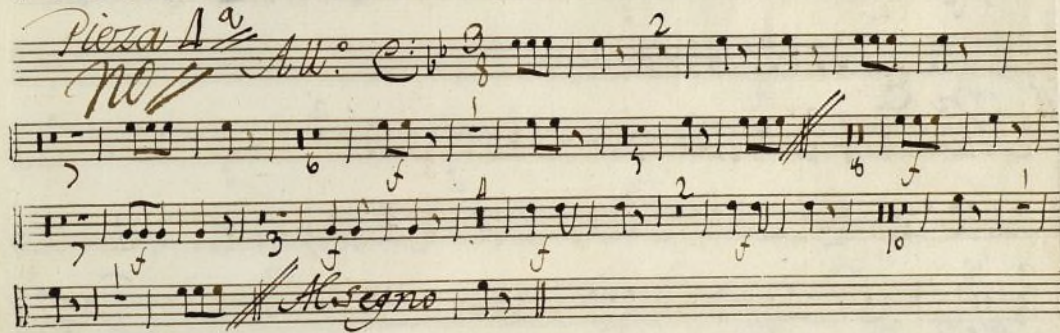
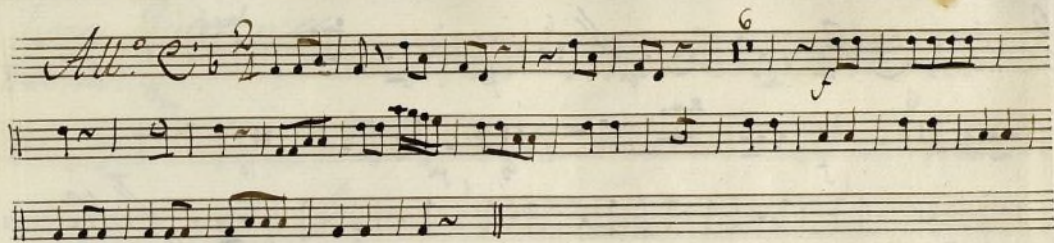
No. *And.^{te}* E^{\flat} $\frac{2}{4}$

And.^{te} E^{\flat} $\frac{2}{4}$

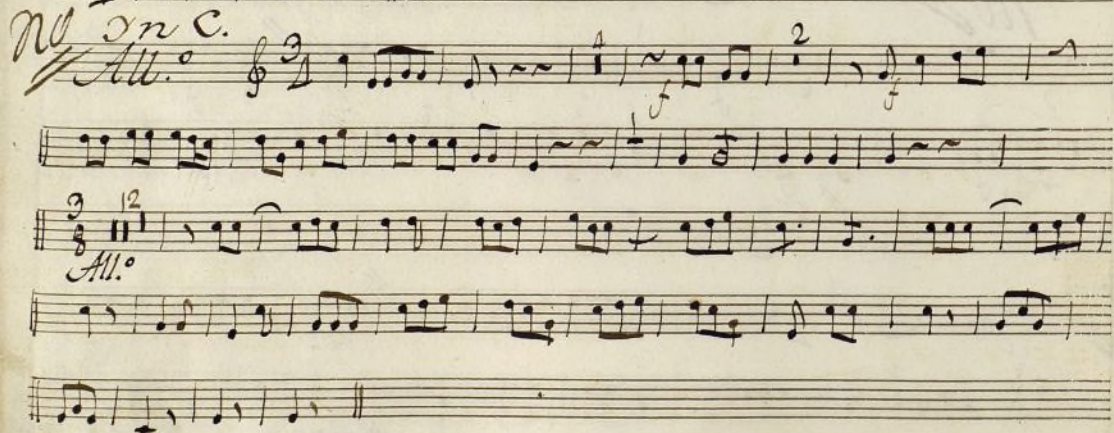
Parola

Rondo ad libitum

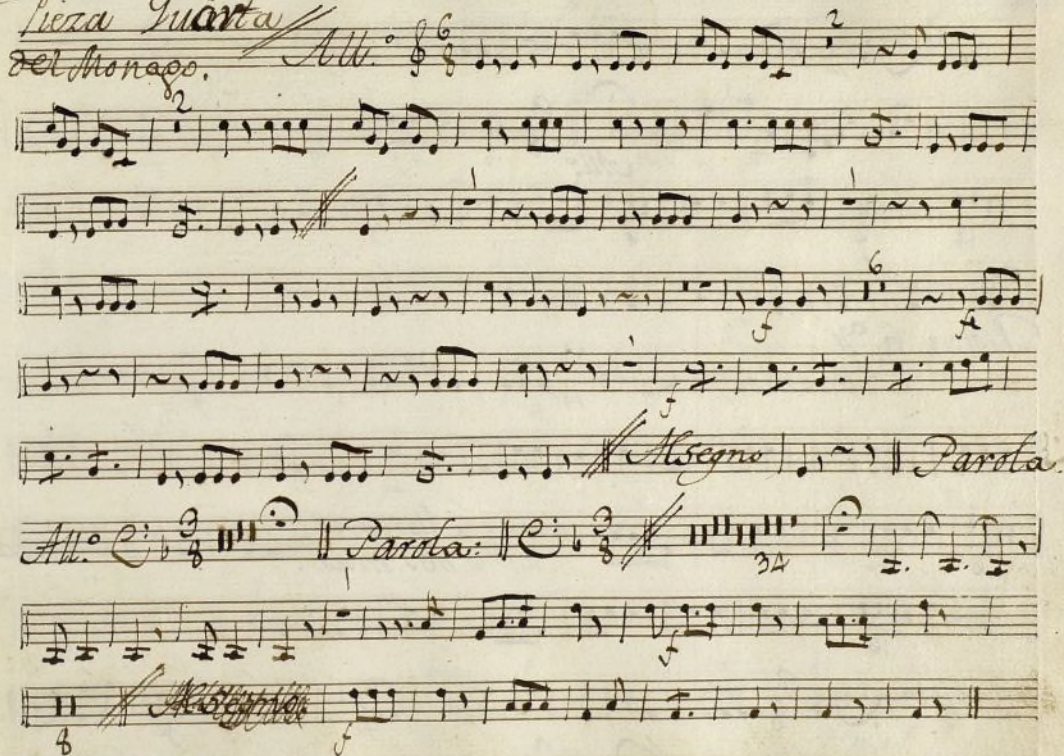
No. *And.^{te}* E^{\flat} $\frac{2}{4}$



No
All.^o $\text{C} \# 2/4$  *Al Segno*
Parola.

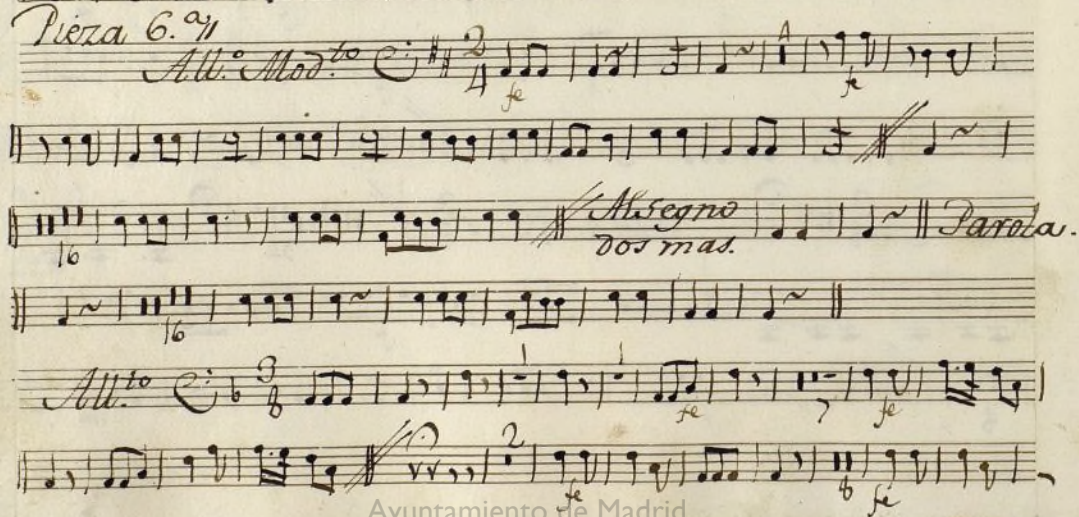
No *in C.*
All.^o C 

Pieza Cuarta
del Monago.

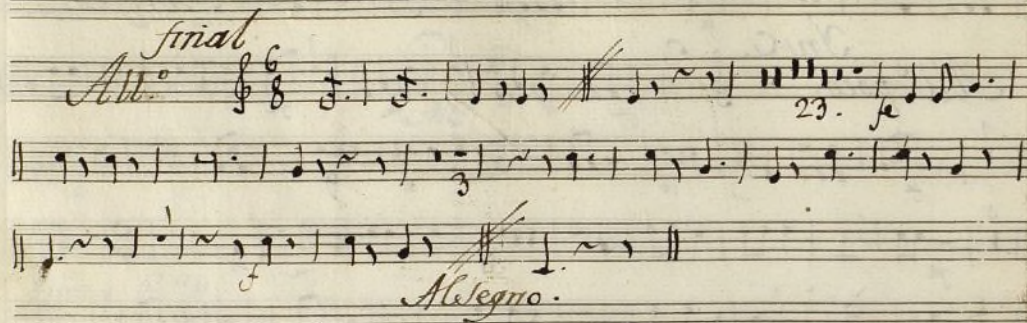
All.^o 



Pieza 6.^a

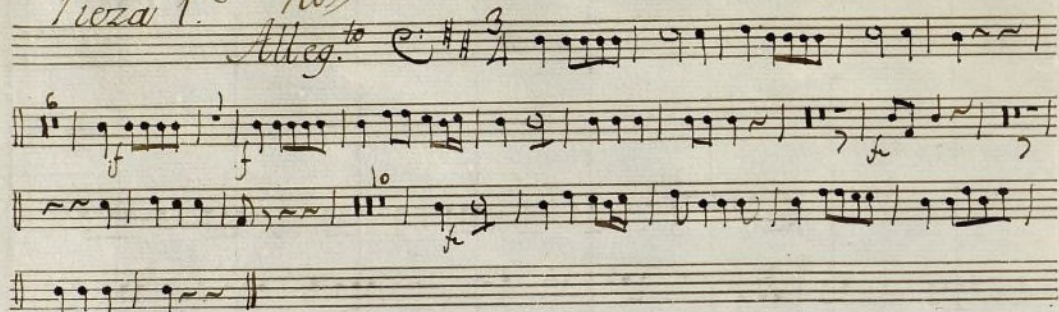


Handwritten musical score for a piece titled "Parola". The score is written on ten staves. It begins with a treble clef, a 2/4 time signature, and a key signature of one flat (B-flat). The tempo is marked "Allegro poco" and the mood is "In C.". The piece is titled "Parola" and includes a "Msegno" section. The score features various musical notations including notes, rests, and dynamic markings like "f" (forte) and "ff" (fortissimo). The piece concludes with a "Tace" (silence) instruction and a "final" marking.

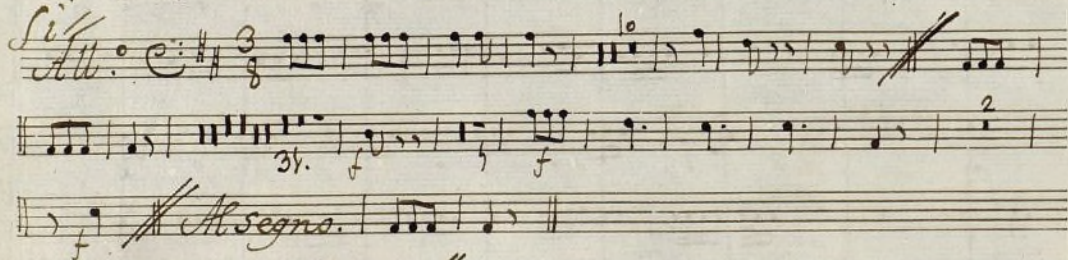


Pieza 1.^a No.

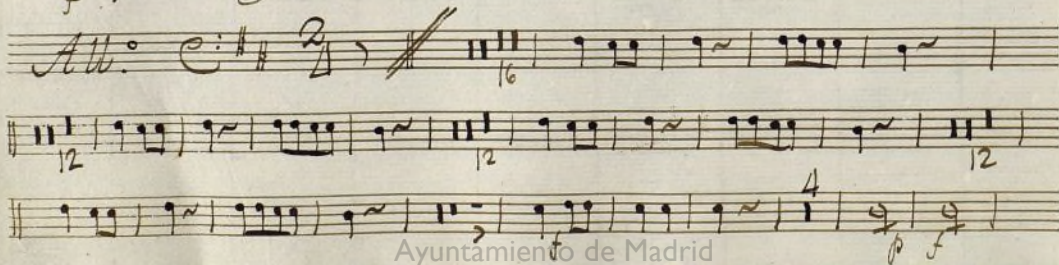
Alleg.^{to}



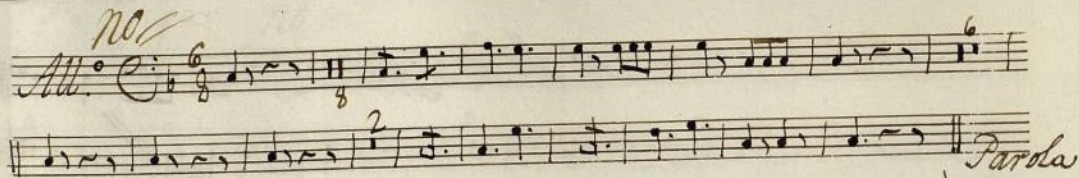
Sif.

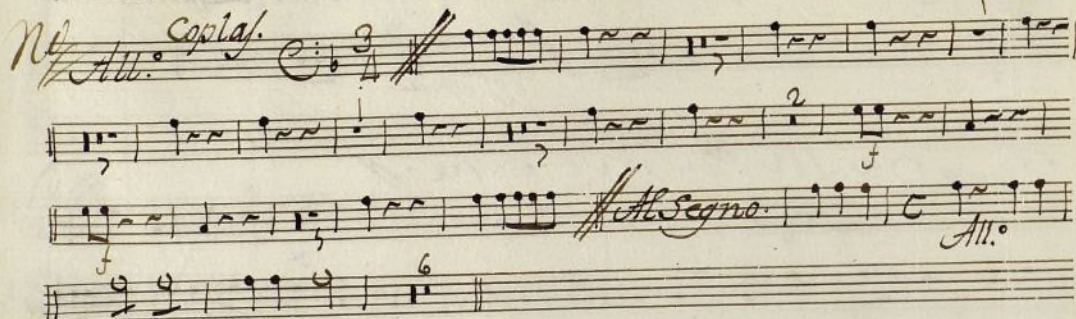


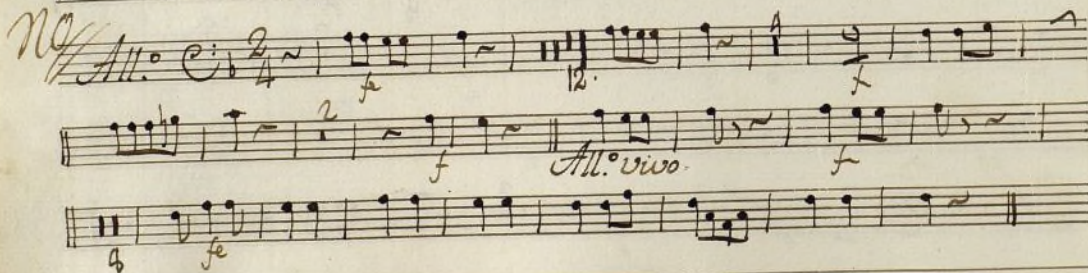
Allegro.



Pieza 2^a No Sirve esta

no
All.^o $\text{C} \frac{6}{8}$  *Parola*

no *Coplas.*
All.^o $\text{C} \frac{3}{4}$  *Allegro.* *All.^o*

no
All.^o $\text{C} \frac{2}{4}$  *All.^o vivo.*

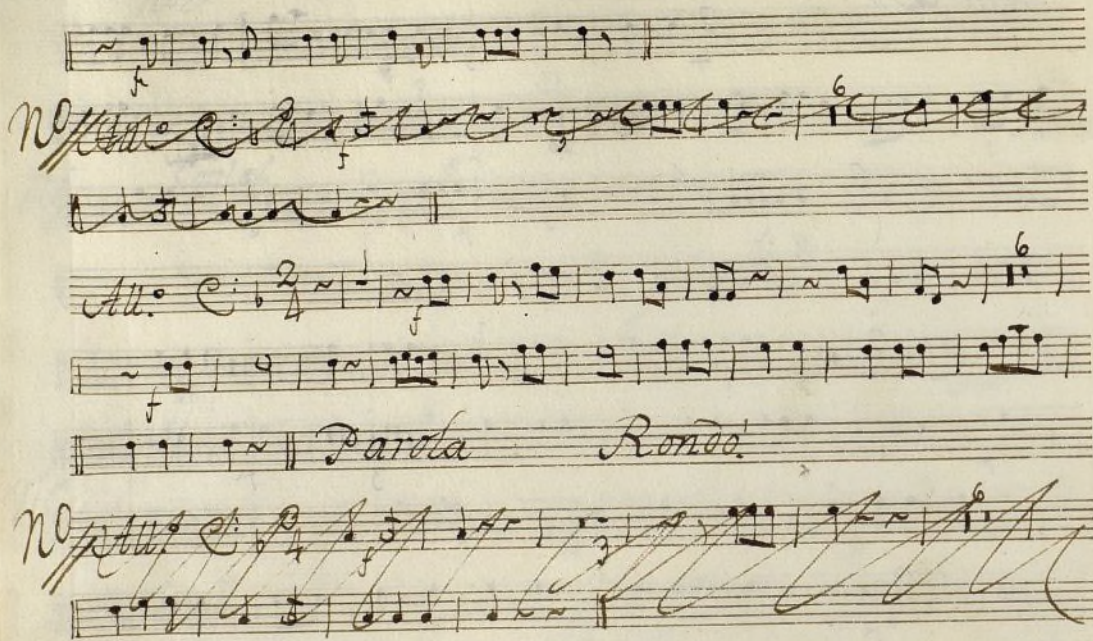
Pieza 2^a

Handwritten musical score for a piece titled "Pieza 2^a". The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

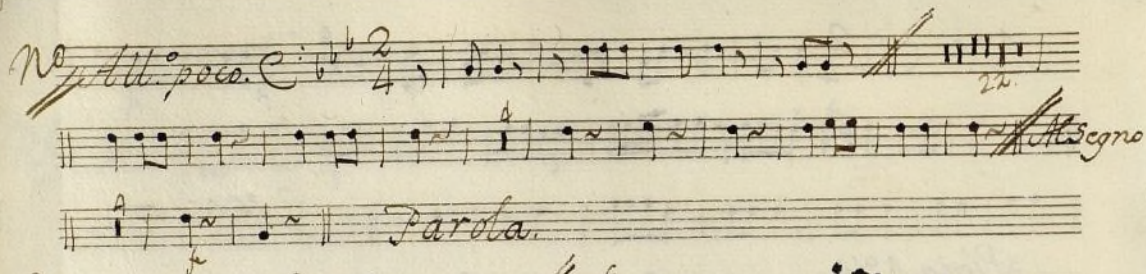
The first system begins with the tempo marking "Allegro" (Allo) and a 3/4 time signature. The second system includes a double bar line and a "11" marking. The third system starts with "Allo" and a 3/4 time signature, followed by a double bar line and the tempo marking "Allegro". The fourth system begins with "Allo" and a 2/4 time signature, followed by a double bar line and the tempo marking "Allegro". The fifth system starts with "Allo" and a 3/8 time signature, followed by a double bar line and the tempo marking "Allegro".

The score concludes with the word "Parola" written on the fifth staff of the fourth system. The final system of staves contains musical notation with various markings, including "6", "2", "4", and "8".

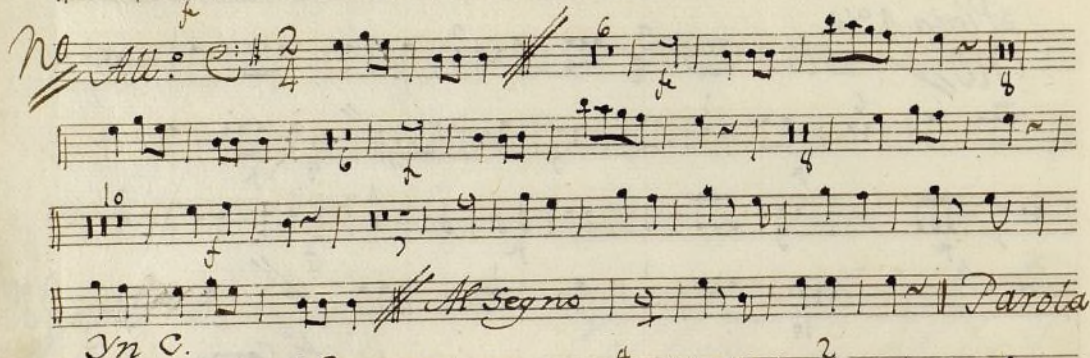
Handwritten musical score on a page from the Ayuntamiento de Madrid. The score is written on ten staves. The first staff contains a single note with a fermata. The second staff is marked *No* and contains a melodic line with a fermata. The third staff contains a melodic line. The fourth staff is marked *All.* and contains a melodic line with a fermata. The fifth staff contains a melodic line with a fermata. The sixth staff contains the text *Parola Rondo!*. The seventh staff is marked *No* and contains a melodic line with a fermata. The eighth staff contains a melodic line with a fermata. The ninth and tenth staves are empty.



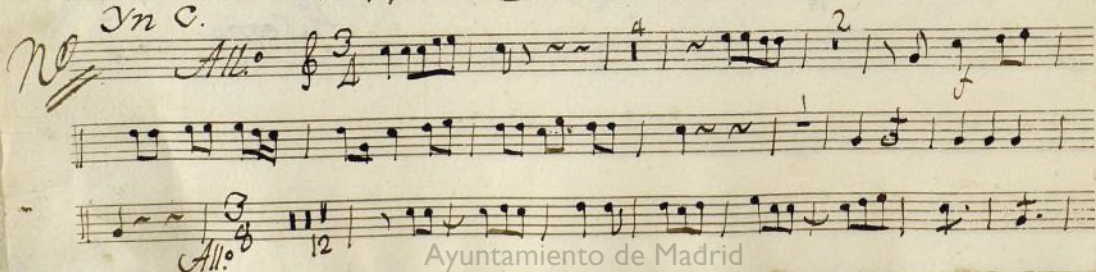


no *All. poco.* $\text{C} \flat$ $\frac{2}{4}$  *Allegro*

Parola.

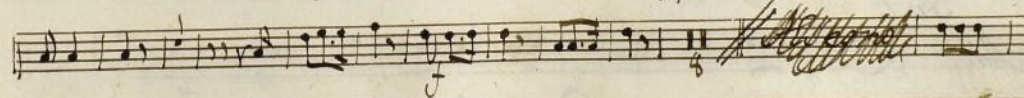
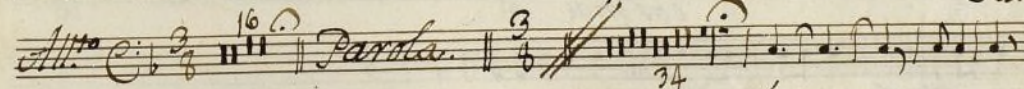
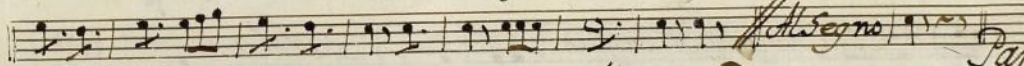
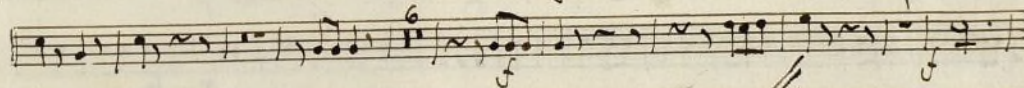
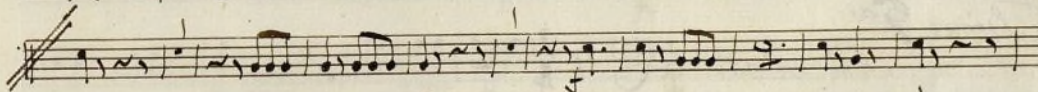
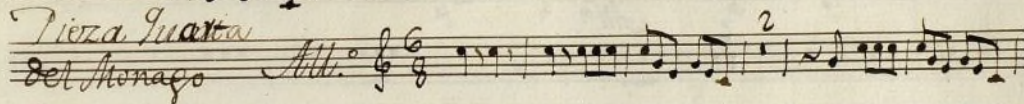
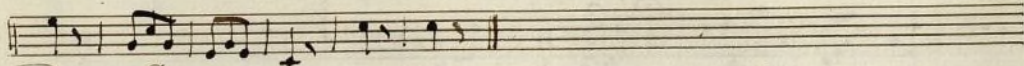
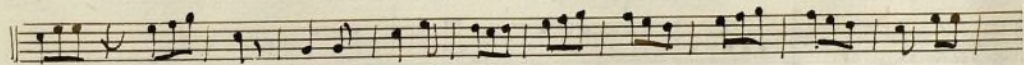
no *All.* $\text{C} \sharp$ $\frac{2}{4}$  *Allegro*

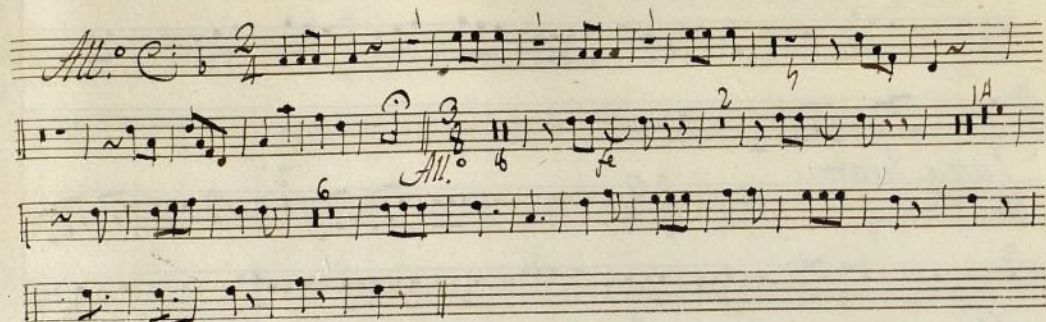
Allegro *Parola*

no *In C.* *All.* C $\frac{3}{4}$  *All.* $\frac{3}{4}$

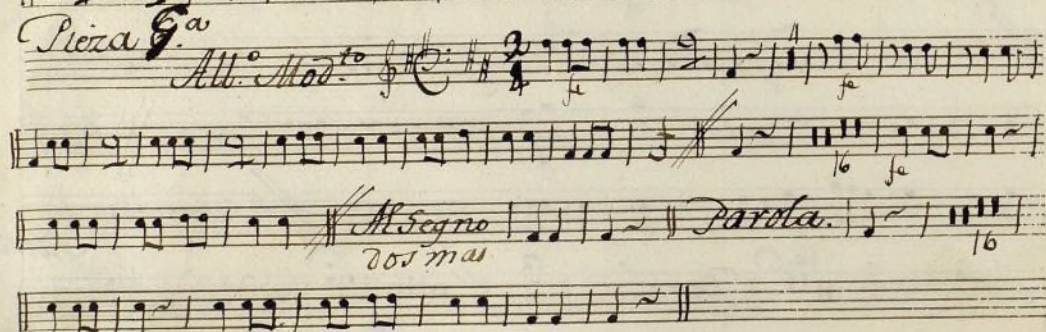
Allegro

egno





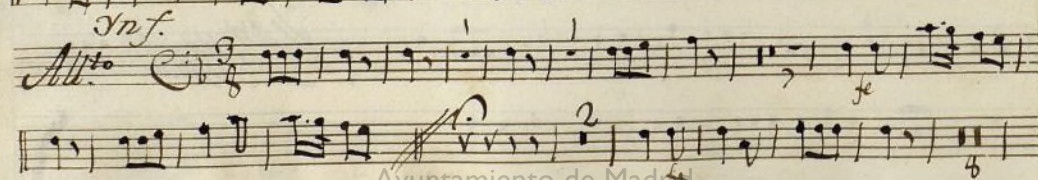
Pieza 9^a



Mesgno
dos mas

Parola.

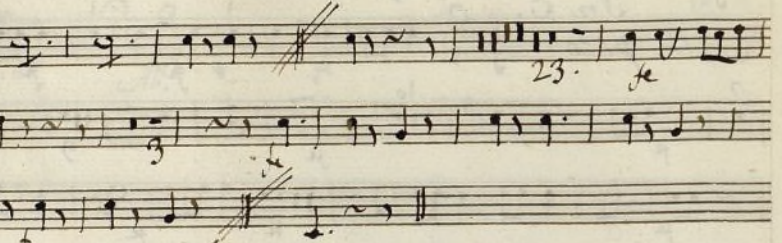
16



[illegible]

final.

All.^o



Allegro.

Oboe 2.º fin de fiesta el siglo ilustrado.

Mus 645-2

Introd. on

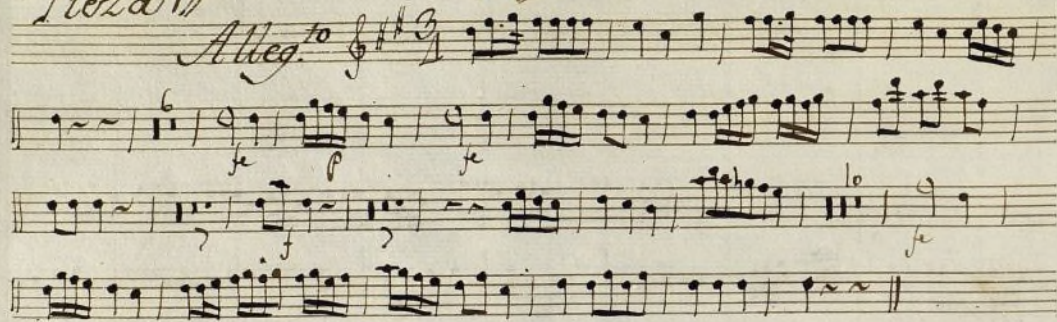
Alleg. to



Pieza 1^{ra}

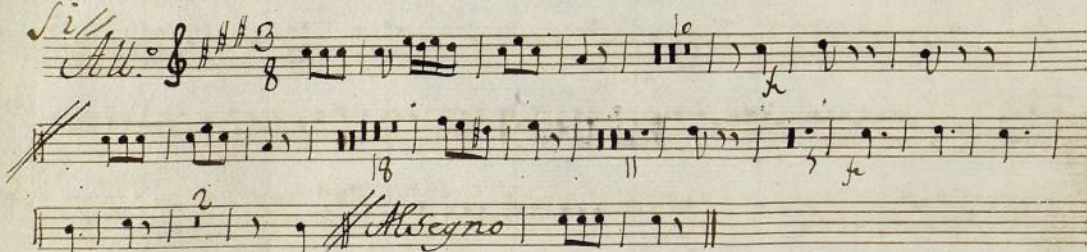
no

Alleg.^{ro}



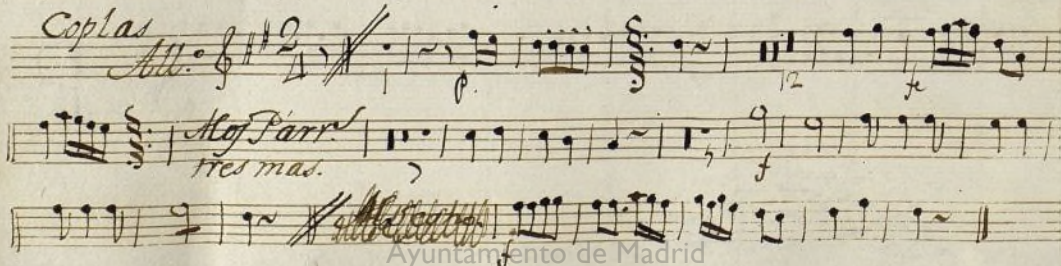
Si //

All.^o

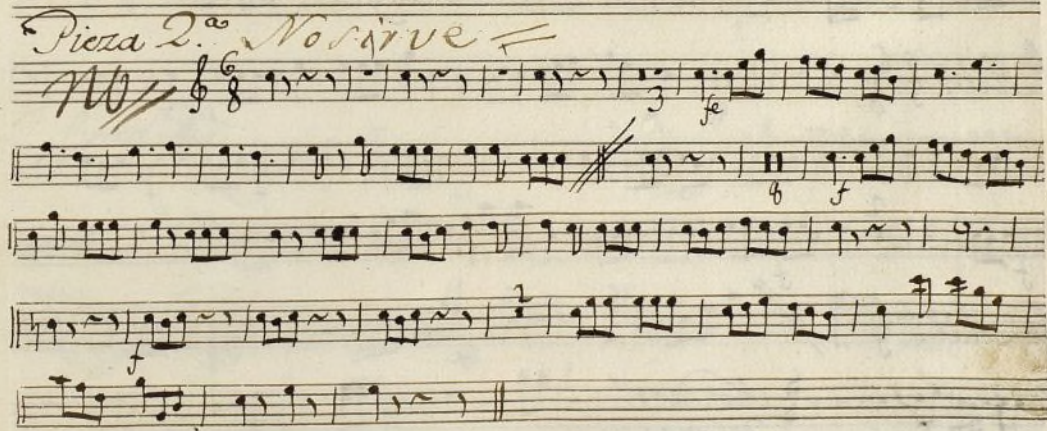


Coplas

All.^o



*Maj Parr.
mes mas.*



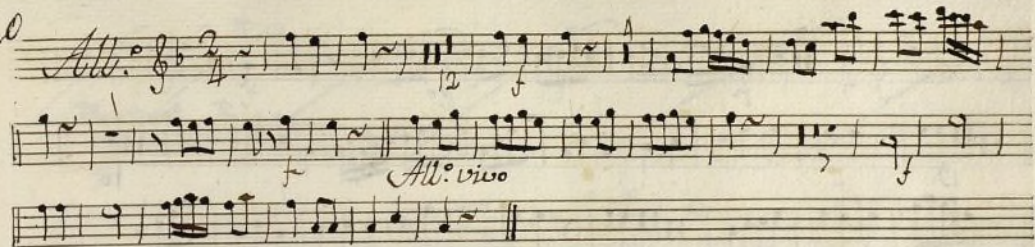
No. 10. *And.^{te}* 3/4

Allegro

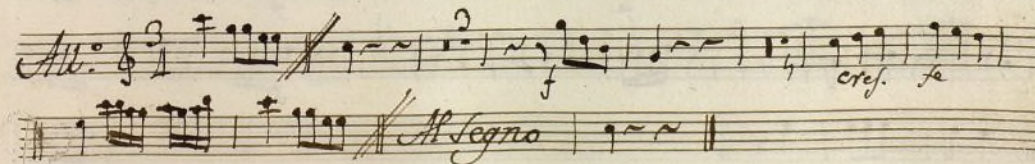
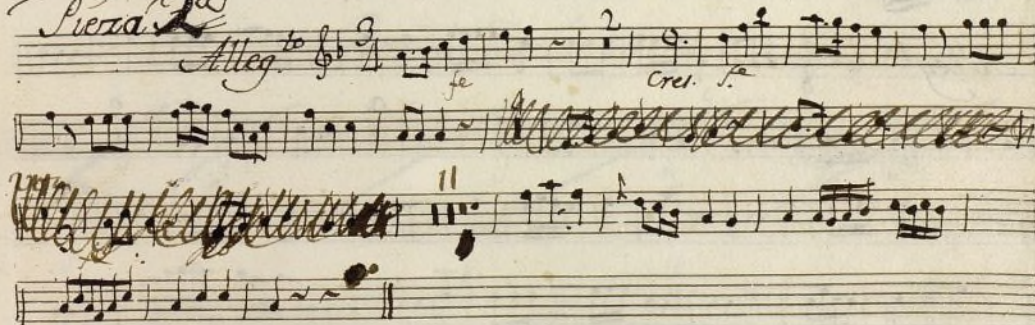
Handwritten musical score for three staves, labeled "No. 111." in the top left. The music is written in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The notation includes various rhythmic values (eighth, sixteenth, and thirty-second notes), rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The handwriting is in a cursive style, and the paper shows signs of age and wear.

Handwritten musical score for "No. 10. All.°". The score is written on four staves. The first staff begins with "No. 10. All.°" and a treble clef. The second staff has the tempo marking "Allegro.°" and the text "do mas." below it. The third staff has the tempo marking "Allegro." and the text "All.°" below it. The fourth staff ends with a double bar line and a "6" below it.

no

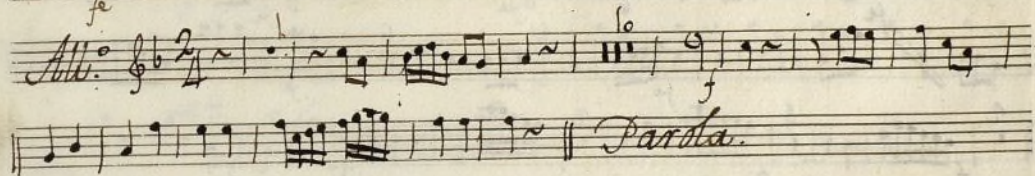
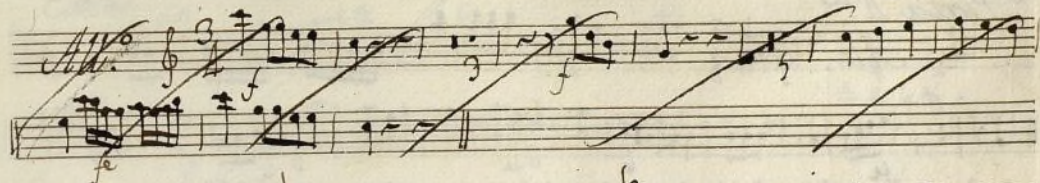


Pieza 2a

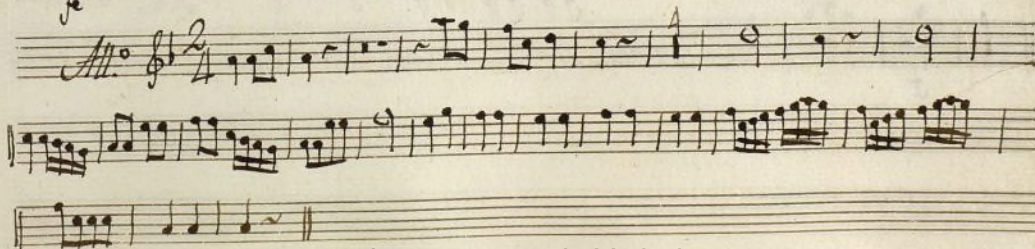
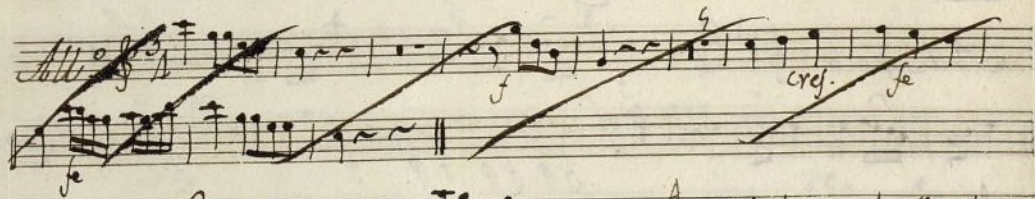


Handwritten musical score for a piece titled "Parola". The score is written on four staves in treble clef, 2/4 time. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests. Dynamic markings include "f" (forte) and "p" (piano). The second staff continues the melody, with a "p" marking. The third staff features a "p" marking and a "f" marking. The fourth staff concludes with a double bar line and the word "Parola." written in a cursive hand.

Handwritten musical score for a piece titled "Allegro". The music is written on a single staff in 3/8 time. The tempo "Allegro" is written at the beginning. The score consists of eight staves of music, ending with a double bar line. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, along with dynamic markings like "f" (forte) and "p" (piano). The handwriting is in a cursive, handwritten style.



Rondo ad libitum.



Pieza Quinta. Del Monago

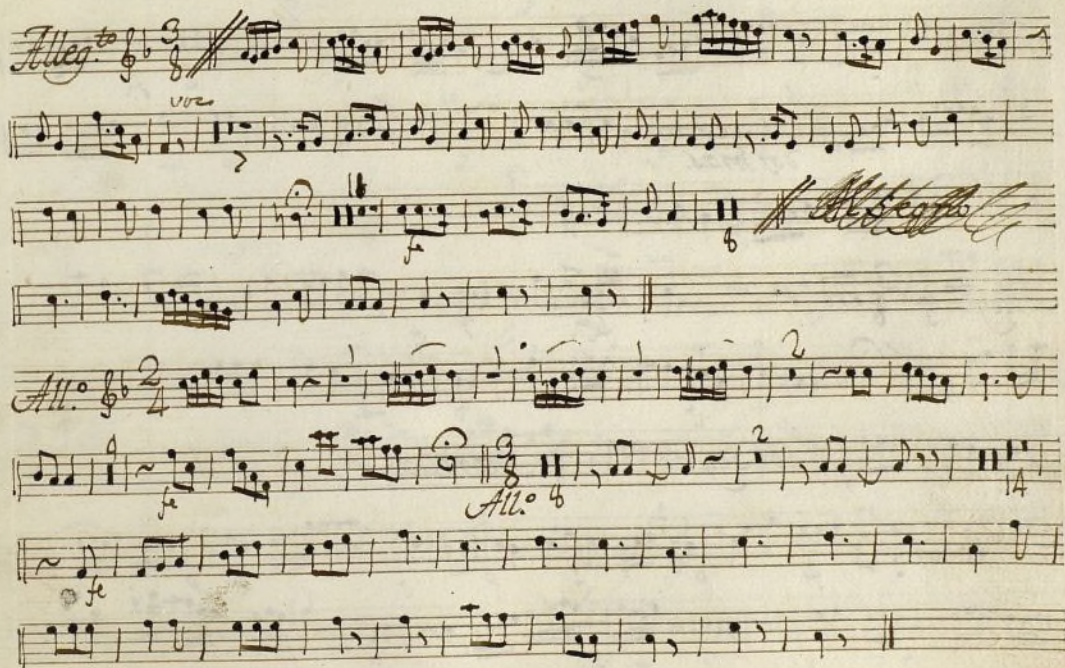
All.^o

All.^o

Alleg.^{to}

imitando la Chisimia.

Parola.



Pieza 6.^a

All.^o Mod.^{to}

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *mo* (piano). The score is divided into sections by double bar lines and includes tempo markings: *Alleg.^{ro}* (Allegretto) on the fifth staff, *Alleg.^{ro}* (Allegretto) on the sixth staff, and *Alleg.^{ro}* (Allegretto) on the seventh staff. The section on the seventh staff is labeled *final.* and ends with a double bar line. The section on the eighth staff is labeled *Alleg.^{ro}* and ends with a double bar line. The section on the ninth staff is labeled *Alleg.^{ro}* and ends with a double bar line. The section on the tenth staff is labeled *Alleg.^{ro}* and ends with a double bar line. The page number 29 is written in the bottom right corner.

Pieza 1.^a no.

Alleg.^{to} G major $\frac{3}{4}$ *fe*

Si *All.* G major $\frac{3}{8}$ *fe*

Coplas. *All.* G major $\frac{2}{4}$ *fe*

Mos Parr.
tres mas.

Alleg.^{to} $\frac{3}{8}$ *fe* *fe* *Allegro*
of mas.

Pieza 2.^a No Sirve esta
And.^{te} $\frac{3}{4}$ *Solo* *fe* *fe* *fe* *fe* *fe* *Allegro.*

No. 1 *All.^o* $\frac{6}{8}$

No. 2 *All.^o* $\frac{3}{4}$

Pasola,

Not. Parr.
dos mas.

Allegro

No. 3 *All.^o* $\frac{2}{4}$

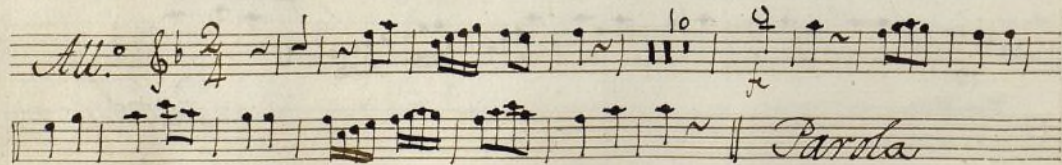
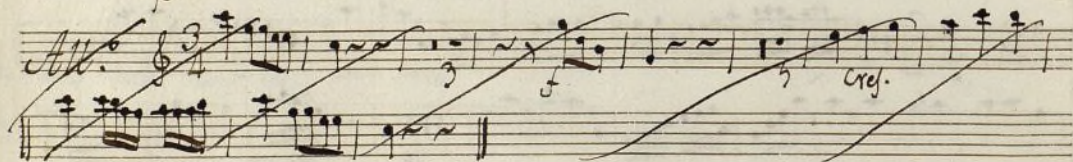
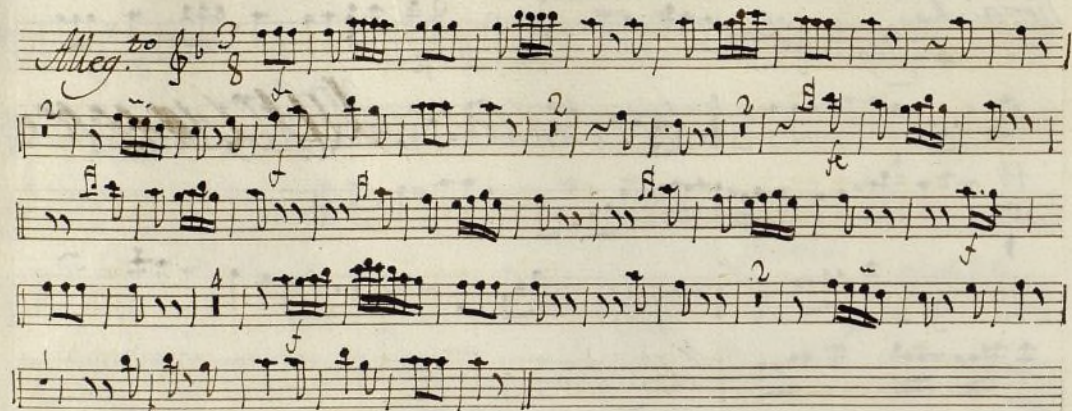
Al. vno

Pieza 2^a

Alleg.^{to}



Parola



Rondo' ad libitum.



Pieza 1.^a

All.^o

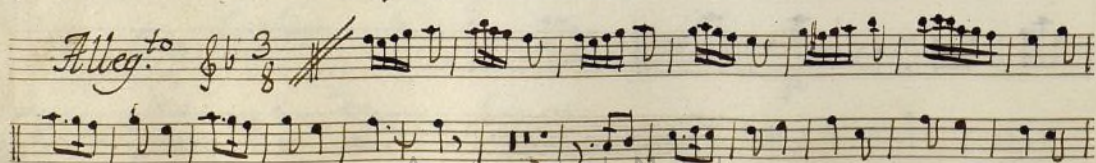
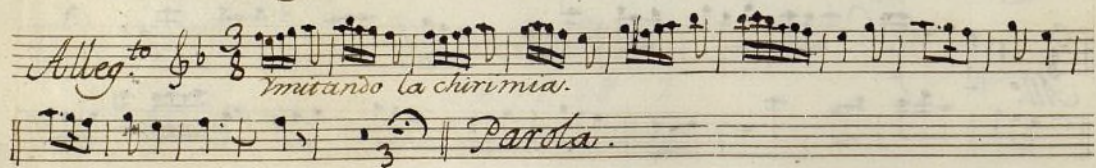
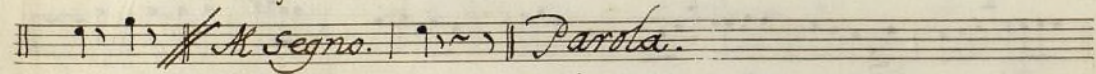
All.^o poco.

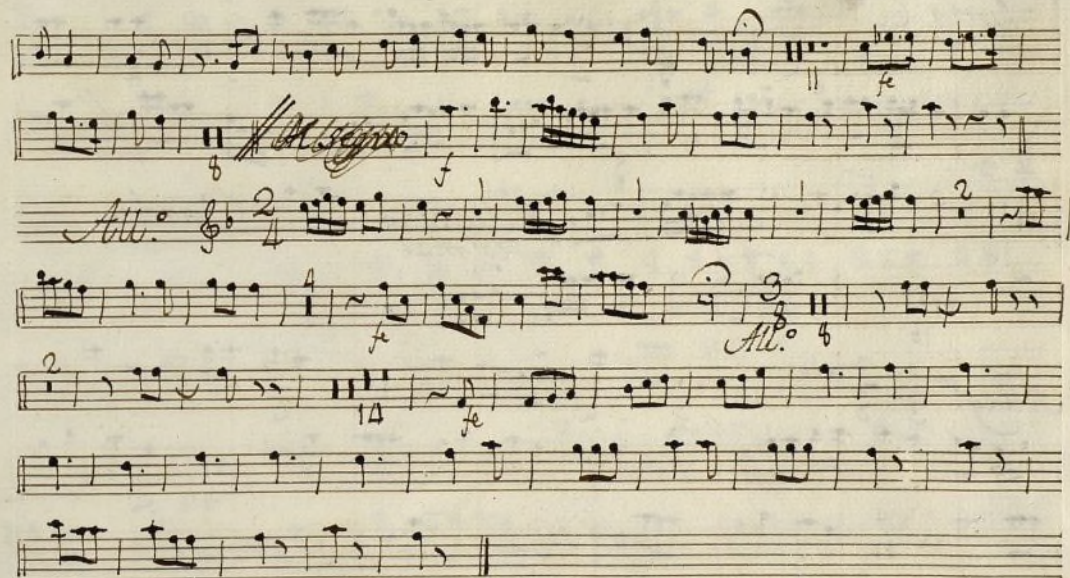
All.^o Coplas.

A handwritten musical score on aged, slightly stained paper. The score consists of several staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *fe*. A measure number '9' is written below the first staff. The second staff continues the melody and includes a *ff* (fortissimo) marking. The third staff features a double bar line followed by the word *Parola.* in a cursive hand. The fourth staff is marked *All.^o* (Allegro) and has a 3/4 time signature. It includes measure numbers '1' and '2' above the staff. The fifth staff continues the piece with various note values and rests. The sixth staff is marked *All.^o* and has a 3/8 time signature, with measure numbers '12' and '13' written below. The seventh staff concludes the visible portion of the score with a double bar line. The handwriting is elegant and characteristic of 18th or 19th-century musical notation.

Pieza Cuarta del Monago

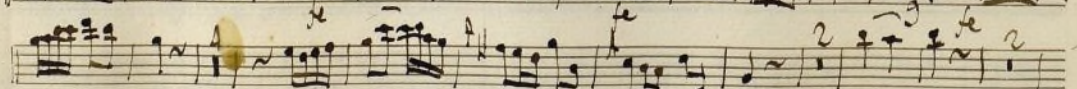
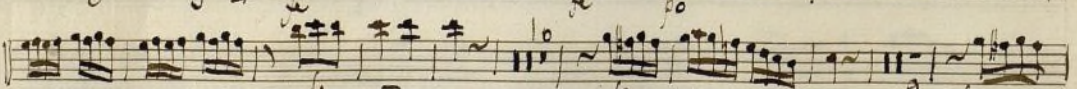
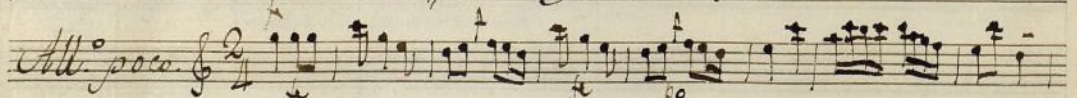
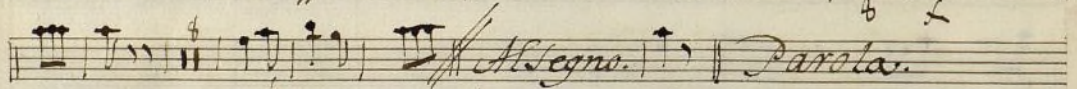
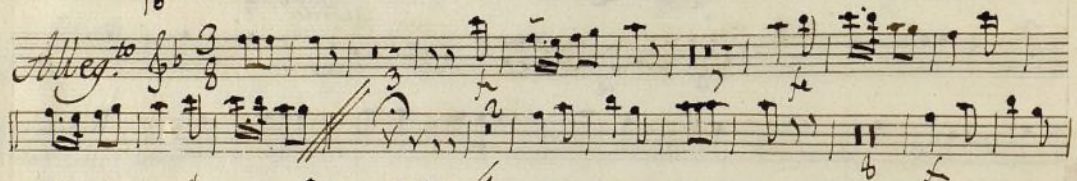
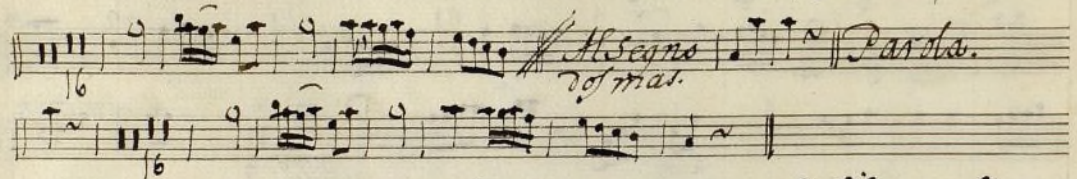
All.^o





Pieza 6.

All. Mod.^{to}



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

Key markings and sections include:

- p cresc.* (piano crescendo) on the first staff.
- Alleg.^{to}* (Allegretto) on the sixth staff, with a 3/8 time signature.
- M. segno* (Molto segno) on the seventh staff.
- final.* (final) on the eighth staff, with a 6/8 time signature.
- M. segno* (Molto segno) on the tenth staff.

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

^t
Violin 2^o

fin de fiesta.
ff

A siglo Ilustrado.

Introd.^{da}

Alleg.^{ro}



*Verso y rep.^{te}
al segno.*

Pieza 1.^a

No. 1



Si

Alleg. 

Allegro

Coplas. 

*Alas Parr.
tres mas.*

Handwritten musical score on six staves. The notation includes various rhythmic values, accidentals, and dynamic markings. A section of the third staff is heavily crossed out with multiple diagonal lines. The fourth staff begins with the tempo marking *Allegro* and a key signature of one sharp (F#). The piece concludes with the instruction *Al segno da mas*.

Pieza 2.^a No // Sirve esta //

A handwritten musical score on aged paper. The title at the top is 'Pieza 2.^a No // Sirve esta //'. The score is written in brown ink and consists of two main sections. The first section is in 6/8 time, indicated by a '6' over the first staff. It features a melody in the upper voice and a bass line in the lower voice, with various musical notations including eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The second section is marked 'No 2' and is in 3/2 time, indicated by a '3' over the first staff. It continues the musical theme with similar notation. The paper shows signs of age, including slight discoloration and wear along the edges.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe*, *Allegro*, *Allegro*, and *Parola*. The score is written in a cursive, handwritten style.

Handwritten musical score, first system. The music is written on five 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 rhythmic values, including eighth and sixteenth notes, and rests. The second staff contains the handwritten instruction *Allegro* in a later section. The third staff contains the handwritten instruction *Allegro* in a later section. The fourth staff contains the handwritten instruction *Allegro* in a later section. The fifth staff contains the handwritten instruction *Allegro* in a later section.

Handwritten musical score, second system. The music is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The second staff contains the handwritten instruction *Allegro* in a later section. The third staff contains the handwritten instruction *Allegro* in a later section. The fourth staff contains the handwritten instruction *Allegro* in a later section. The fifth staff contains the handwritten instruction *Allegro* in a later section.

Pieza 29

Handwritten musical score for a piece titled "Pieza 29". The score is written on ten staves, organized into five systems of two staves each. The tempo is marked "Alleg." in the first system. The key signature is one flat (B-flat), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes the markings "Alleg.", "f", "vow", "cresc.", and "p". The second system includes "p", "f", and "Le". The third system includes "f" and "Le". The fourth system includes "Alleg.", "p", "cresc.", and "f". The fifth system includes "p", "cresc.", and "f". The piece concludes with the marking "Alleg." and a double bar line. The text "Alleg." is written below the final staff.



Alleg.

f

vow

cresc.

p

f

Le

f

Le

Alleg.

p

cresc.

f

Alleg.

Handwritten musical score on ten staves. The notation is in treble clef, 2/4 time signature, and includes various musical symbols such as notes, rests, and dynamic markings (e.g., *ff*, *f*, *pp*, *sf*). The score is divided into two sections by a double bar line. The first section ends with the word *Parola.* written in a decorative script. The second section begins with the tempo marking *Alleg.* and a 3/8 time signature. The manuscript is written in brown ink on aged paper.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *f*, *cre.*, and *Volte*. The score is written in a cursive style typical of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp.

Parola

Rondo ad libitum.

Handwritten musical score on five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The score is marked with dynamic indications such as *pp*, *mf*, *f*, and *cres.*. The word "Versos" is written in cursive at the end of the fifth staff.

Luis de los Rios

Pieza 1.^a NO

Alleg.^o 2/8

p *f* *p* *f* *p* *f* *p* *f* *p* *f*

Allegro

Piera ~~da~~ del Monago

Alleg^o

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in brown ink and includes various musical symbols such as clefs, time signatures, and dynamic markings. The first staff begins with a treble clef and a 6/8 time signature. The music is characterized by frequent beamed sixteenth and thirty-second notes, creating a lively, dance-like feel. Dynamic markings like *p^o* (piano) and *f* (forte) are interspersed throughout. A double bar line with a repeat sign appears on the third staff. The sixth staff introduces a new section marked *Alleg^o* and *Parola*. The seventh staff begins with *Alleg^o* and a 3/8 time signature, with a '12' written above the staff. The eighth staff also starts with *Alleg^o* and a 3/8 time signature, with a '12' and a 'v' (vivace) marking above it. The final staff continues the melodic line. The paper shows signs of age, including slight discoloration and a faint watermark at the bottom center that reads 'Ayuntamiento de Madrid'.



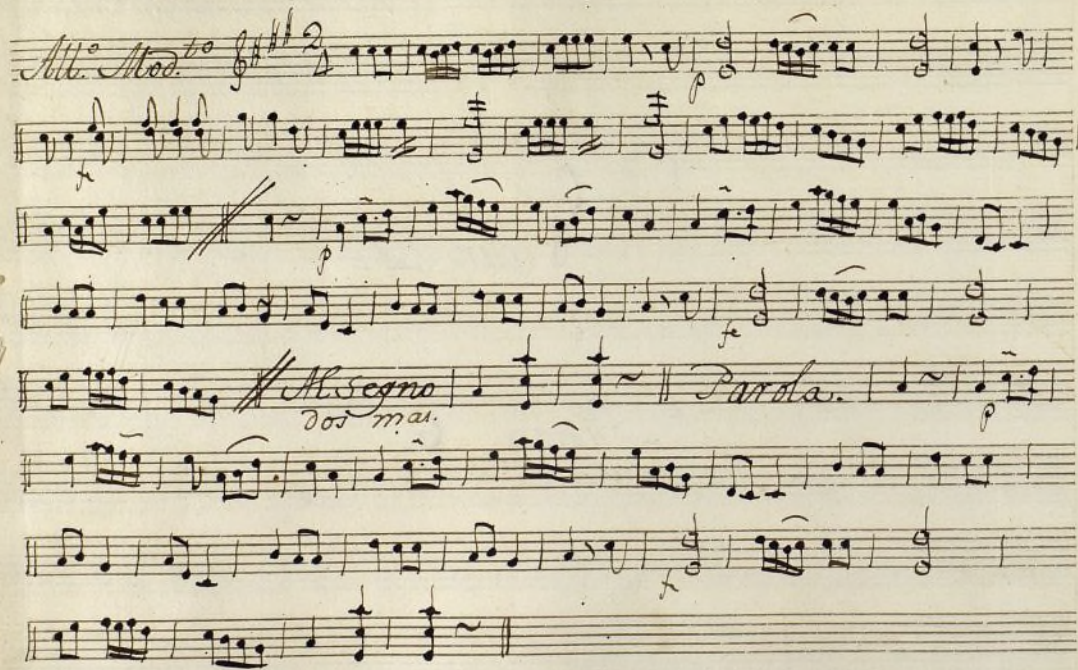
prola

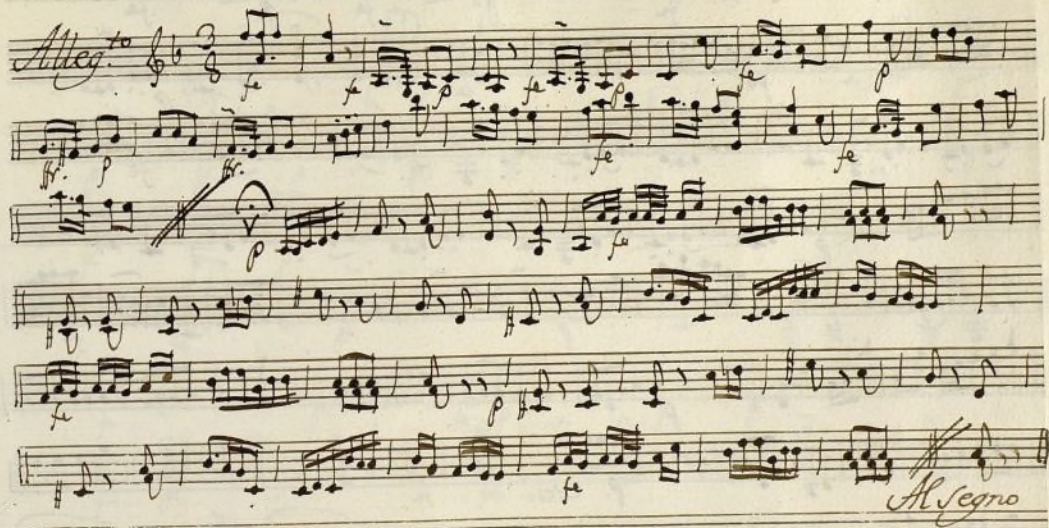
Picza G^{∞}

All. Mod.^{to} G^{∞} 2

Allegro
dei mai.

Parola.





All. poco. $\frac{2}{4}$

The musical score is written on ten staves. The first staff begins with the tempo marking 'All. poco.' and the time signature '2/4'. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano), 'fe' (forte), and 'p. crec.' (piano crescendo). The music is written in a single system across the ten staves.





final
All.^o

Allegro

Allegro

Ayuntamiento de Madrid

1200055.228

t

Violin 2.º Principal

fin de fiesta

El siglo ilustrado.

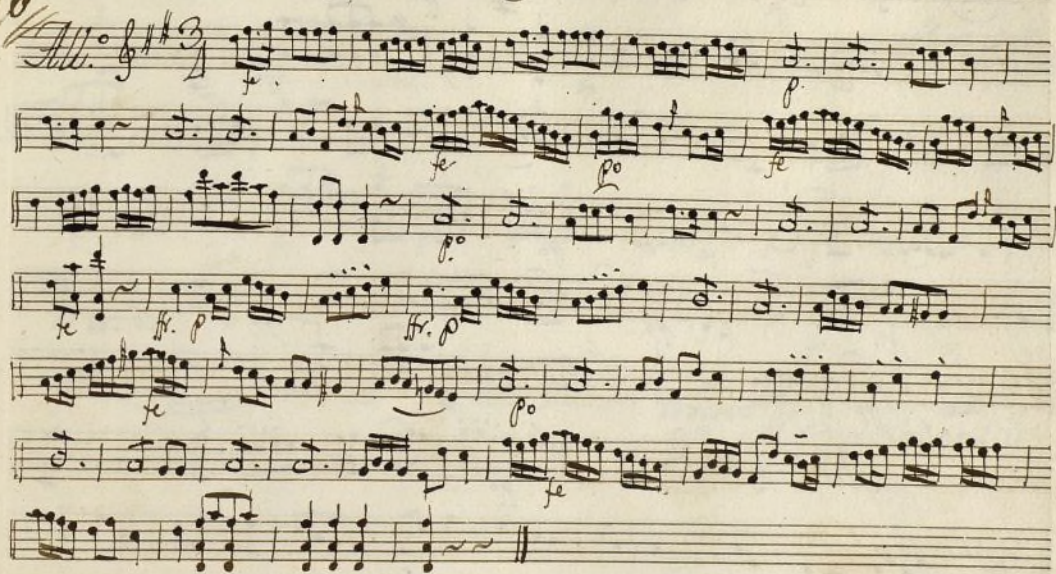
Introd. on

Alleg.^{to}

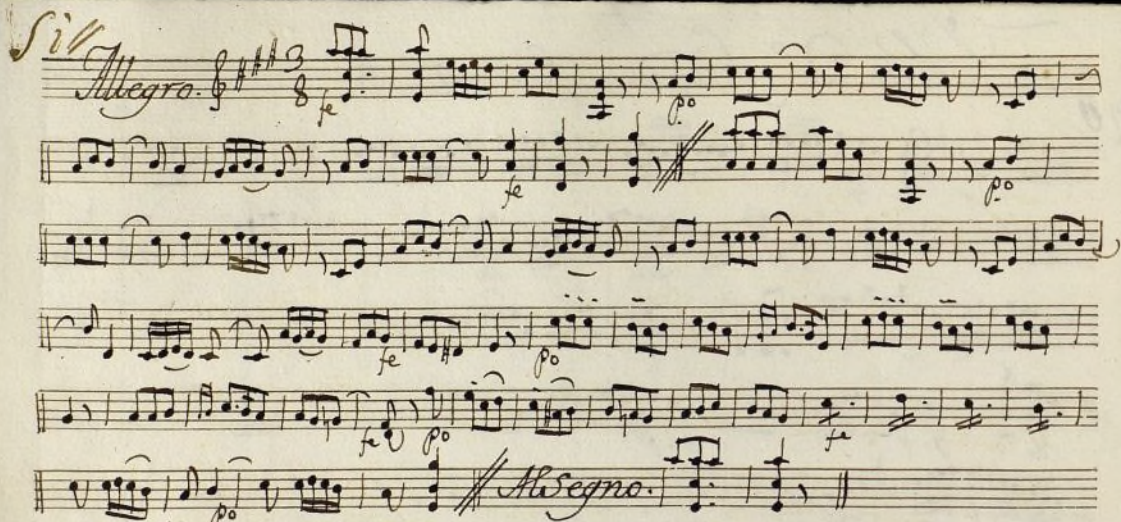
A handwritten musical score for an introduction, consisting of eight staves. The music is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/8. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *fe*, *p*, *po*, *f*, and *crd.* are present throughout the piece. The score concludes with a double bar line and the marking *fmo*.

*Versos y Rep.^{te}
al Segno*

No Violin 2.º sin de fiesta



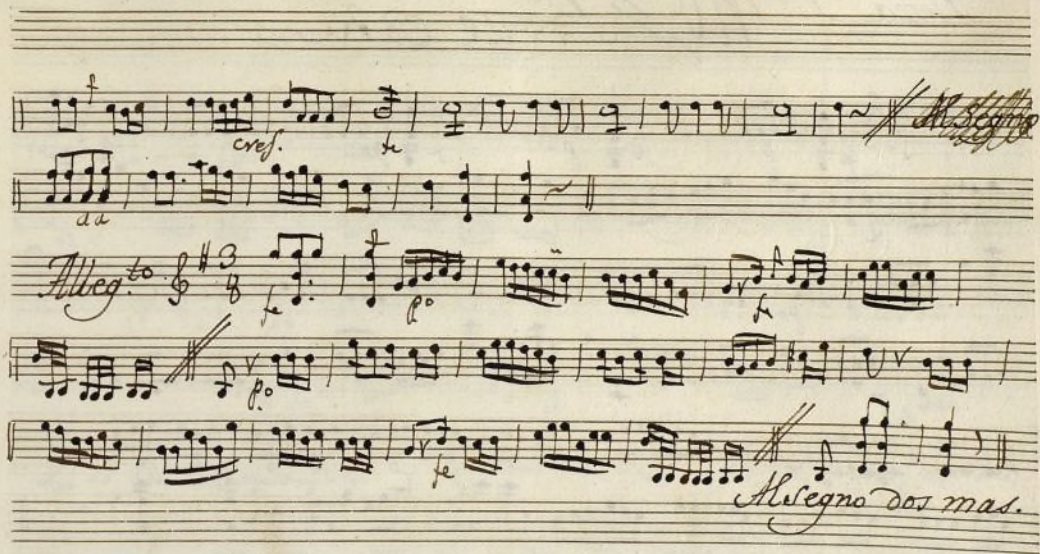
Sil
Allegro. $\text{G}^{\sharp} \text{A}^{\sharp} \text{B} \text{C}$ F^{\sharp} p°



Coplas. *All.* $\text{G}^{\sharp} \text{A}^{\sharp} \text{B} \text{C}$ F^{\sharp} p°

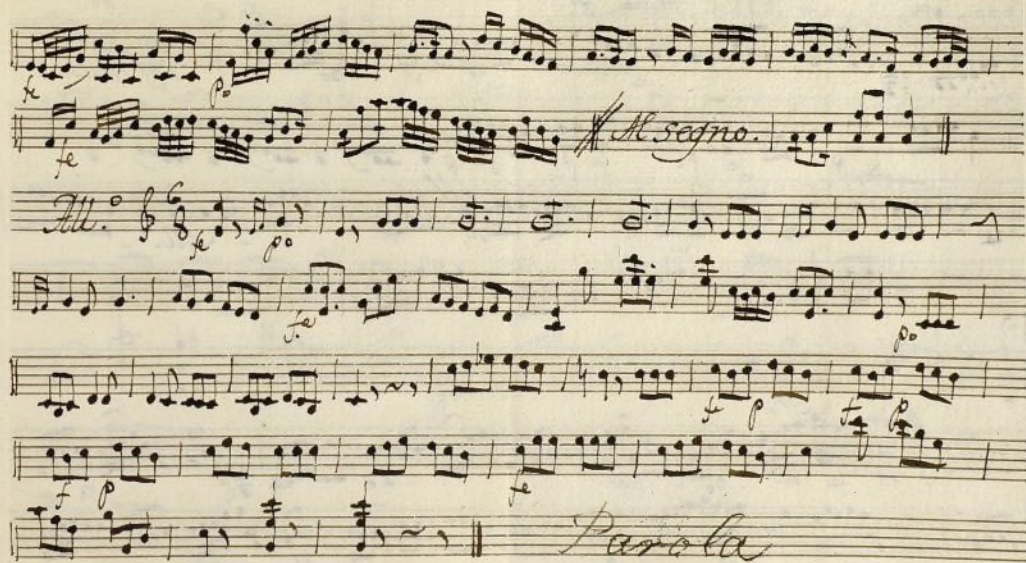


A los Parr.
tres mas. p°



Pieza 2.^a No Sirve esta //

Handwritten musical score for a piece titled "Pieza 2.^a No Sirve esta". The score is written on ten staves. The first six staves are in 6/8 time, featuring a melody in the upper voice and a bass line in the lower voice. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe* and *p*. The seventh staff begins with the tempo marking "And.^{te}" and a 3/4 time signature. The final two staves continue the melody and bass line. The score is written in a cursive, handwritten style.



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

Key markings and tempo changes visible include:

- All.* (Allegretto) at the beginning of the first system.
- Mo. Parr. di mar.* (Moderato, Parapente di marcia) in the second system.
- Allegro* in the third system.
- All. vivo.* (Allegretto vivace) in the seventh system.

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The paper shows signs of age, including discoloration and some wear.

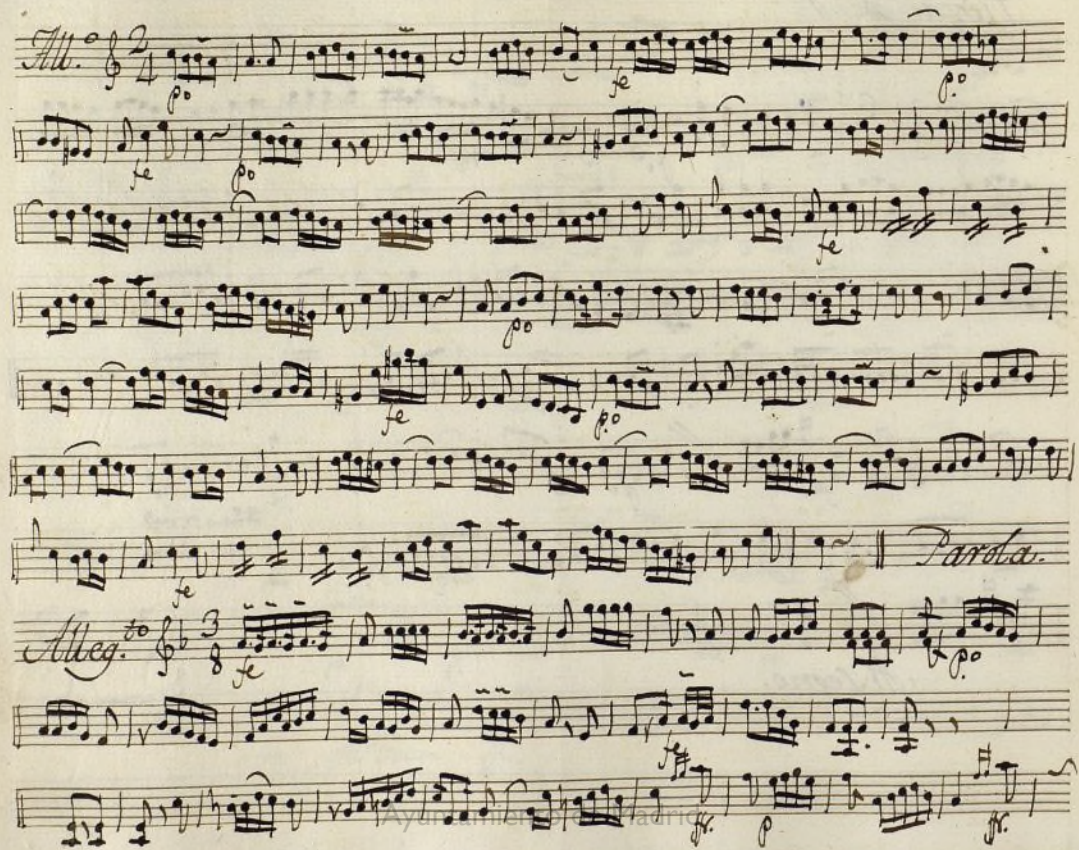
Pieza 2^a

Alleg.^{to} 3/4

p *p.o.* *cresc.* *vz*

All.o 3/4 *p.o.* *cresc.* *fe*

Allegro.



Handwritten musical score on a single page. The score is written on ten staves. The first three staves are in 3/4 time, marked *Al.* (Allegro). The fourth staff is in 4/4 time, marked *Al.* (Allegro). The fifth staff is in 2/4 time, marked *Al.* (Allegro). The sixth staff is in 2/4 time, marked *Al.* (Allegro). The seventh staff is in 2/4 time, marked *Al.* (Allegro). The eighth staff is in 2/4 time, marked *Al.* (Allegro). The ninth staff is in 2/4 time, marked *Al.* (Allegro). The tenth staff is in 2/4 time, marked *Al.* (Allegro). The word "Parola" is written at the end of the eighth staff. The word "no" is written above the fourth staff. The word "cresc." is written above the fifth staff. The word "f" is written above the sixth staff. The word "p" is written above the seventh staff. The word "f" is written above the eighth staff. The word "p" is written above the ninth staff. The word "f" is written above the tenth staff.

Rondo' ad libitum.

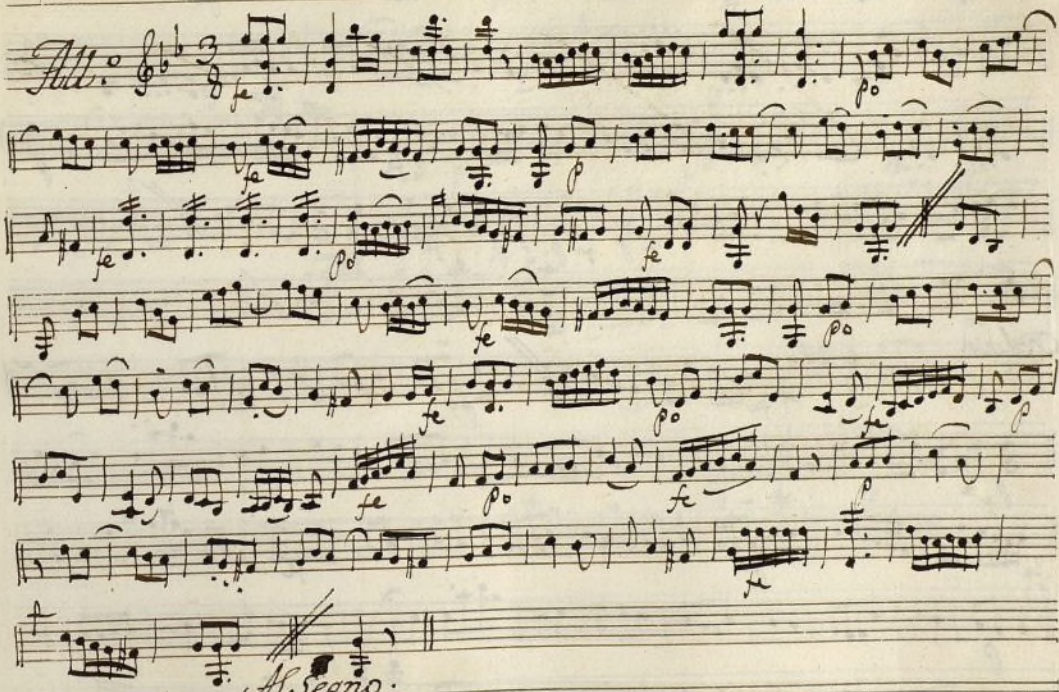
No. 11. *All.^o* $\frac{3}{4}$ *cref. fe*

All.^o $\frac{2}{4}$

Veros

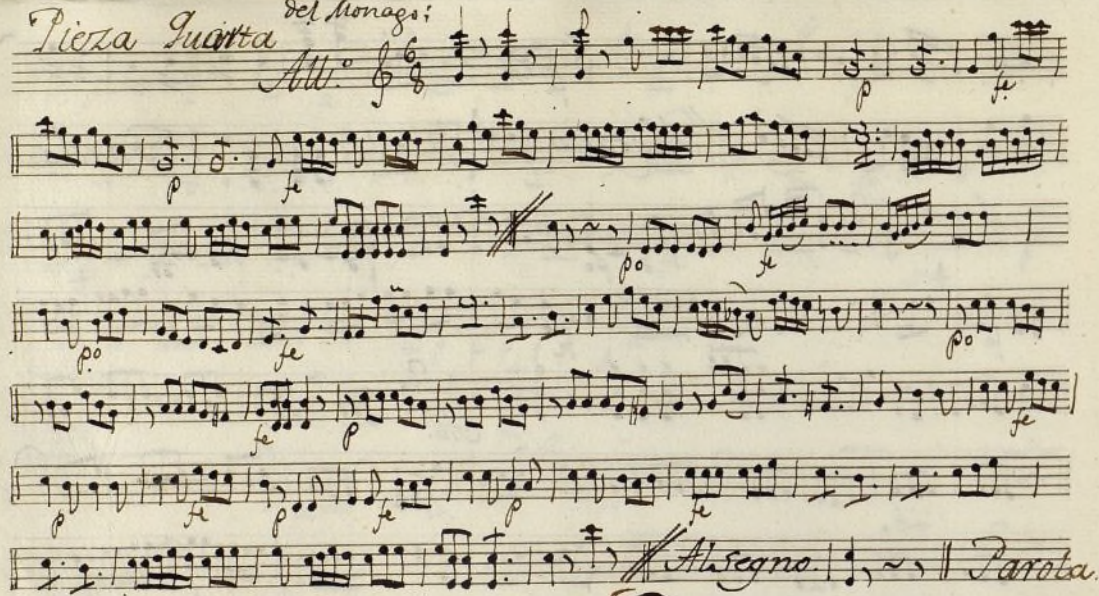
Nicolas Costa

Pezza 1.^a No.

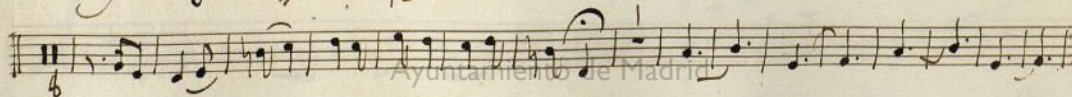
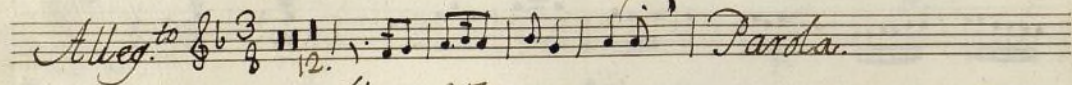


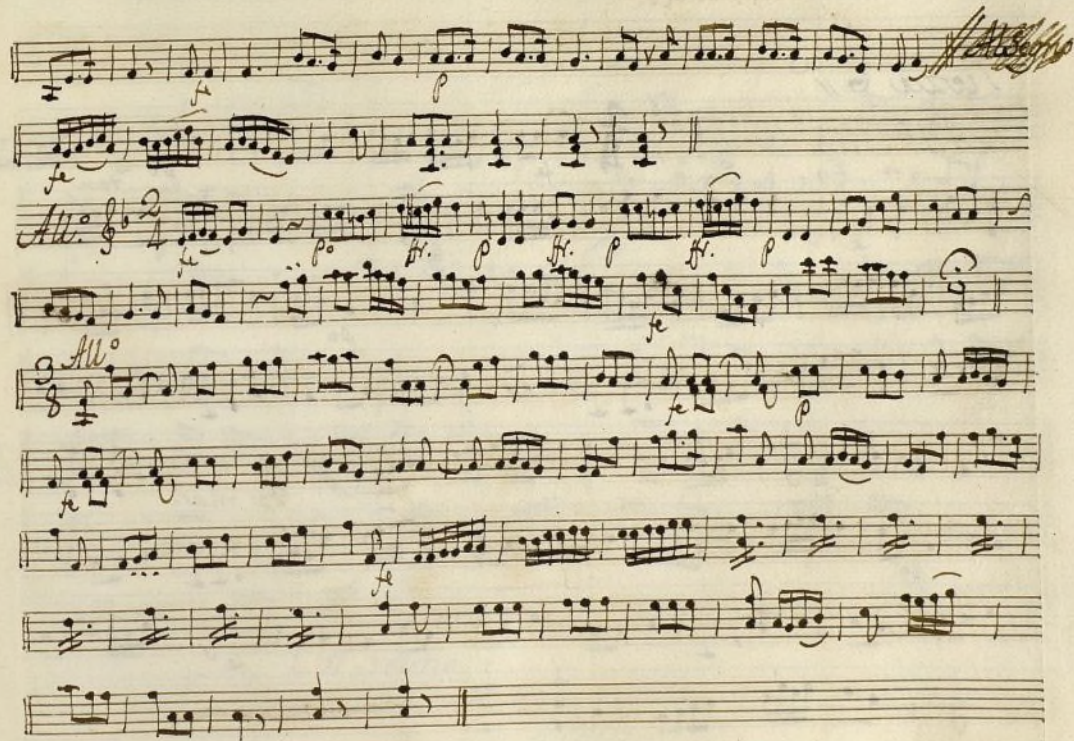
Pieza Cuarta ^{del Monago:}

All.^o



Allegro. Parola.

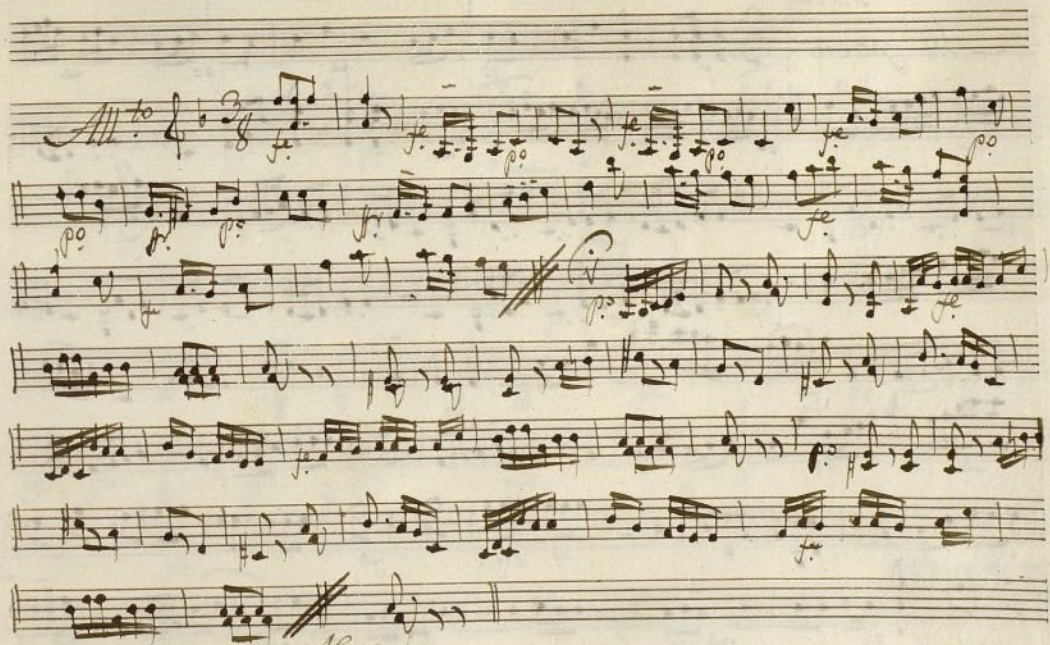




Pizza 6th

All.^o Mod.^{to}

Handwritten musical score for a vocal and piano piece, likely a Mass. The score is written on ten staves. The first staff is labeled "All. Mod. to" and the second staff is labeled "p. ten". The third staff is labeled "p. ten" and the fourth staff is labeled "p. ten". The fifth staff is labeled "p. ten" and the sixth staff is labeled "p. ten". The seventh staff is labeled "p. ten" and the eighth staff is labeled "p. ten". The ninth staff is labeled "p. ten" and the tenth staff is labeled "p. ten". The score includes various musical notations such as notes, rests, and dynamic markings.



Al segno

Parola.

Aria

All^o poco.

The musical score is written on ten staves. It begins with the tempo marking *All^o poco.* and the word *Aria*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p^o* (piano) and *f^e* (forte). The music is written in a single system across the staves. The bottom of the page features a watermark that reads "Ayuntamiento de Madrid".



Alleg.^{to}

Alleg. no.

final.

M.^o 

Allegro

Ayuntamiento de Madrid

1200055228

^t
Violin I.º Duplicado

fin de fiesta.
#

El siglo Ilustrado

Turro on

Alleg.

A handwritten musical score for a piece titled "Turro on". The score is written on ten staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 2/8 time signature. The tempo marking "Alleg." is written above the first staff. The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings throughout the piece, including "p" (piano), "f" (forte), "cresc." (crescendo), and "dim." (diminuendo). The notation is in a cursive, handwritten style.

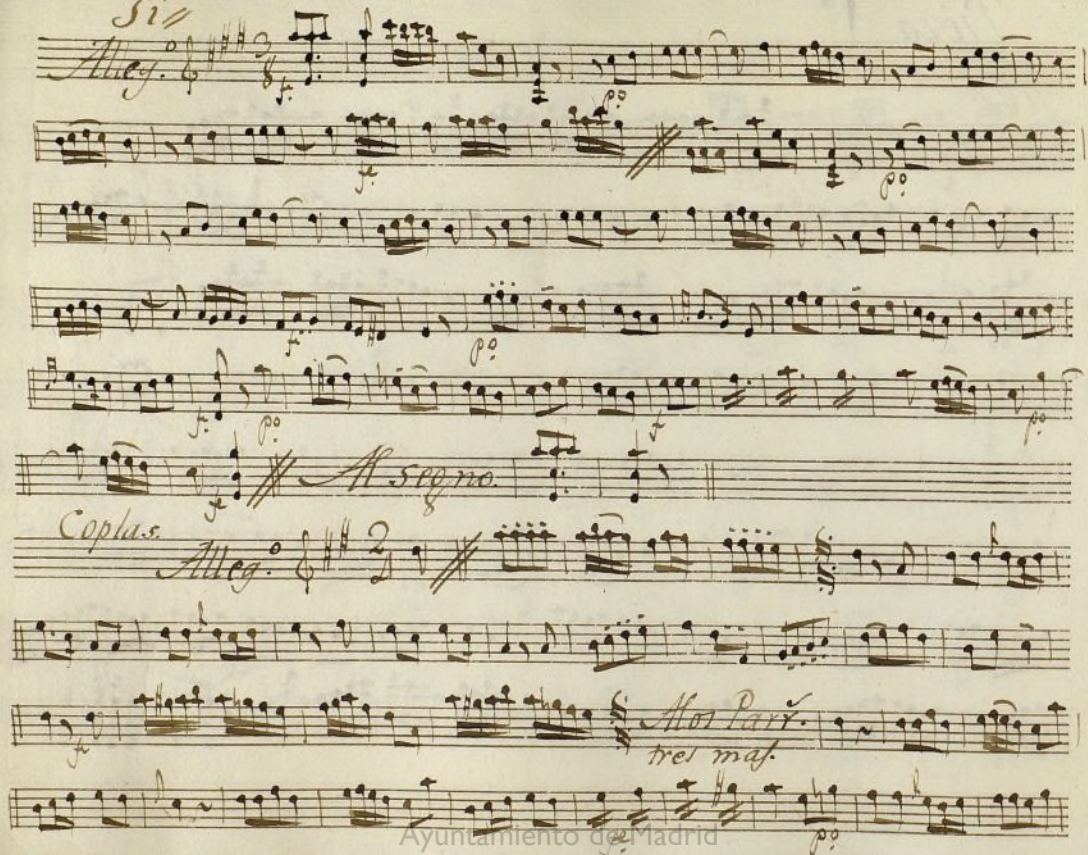
*Versos y Rpire
al signo.*

Pieza 1^a



Sir

They.



Handwritten musical score on six 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 sharp (F#). The second staff contains a large, stylized "Allegro" marking. The third staff features a "p" (piano) dynamic marking. The fourth staff includes a "p" (piano) dynamic marking. The fifth staff includes a "p" (piano) dynamic marking. The sixth staff concludes with the text "Allegro no dot mas." written in a cursive hand.



Handwritten musical score on six 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 sharp (F#). The second staff contains a large, stylized "Allegro" marking. The third staff features a "p" (piano) dynamic marking. The fourth staff includes a "p" (piano) dynamic marking. The fifth staff includes a "p" (piano) dynamic marking. The sixth staff concludes with the text "Allegro no dot mas." written in a cursive hand.

Pieza 2^a

Nosirve esta

~~No~~



Ayuntamiento de Madrid

Allegro

Handwritten musical score on two pages, featuring multiple staves of music. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

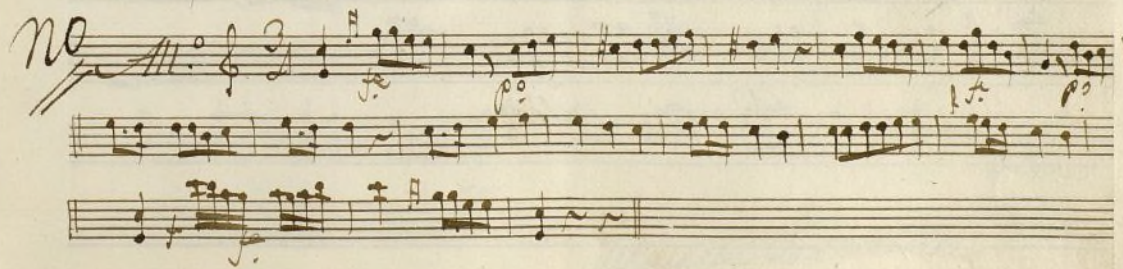
Key markings and annotations include:

- All.* (Allegretto) at the beginning of the first system.
- noy. noz* (noisy noise) written above the staff in the first system.
- ff* (fortissimo) and *pp* (pianissimo) markings throughout the score.
- ff* (fortissimo) marking at the beginning of the second system.
- ff* (fortissimo) marking at the beginning of the third system.
- ff* (fortissimo) marking at the beginning of the fourth system.
- ff* (fortissimo) marking at the beginning of the fifth system.
- ff* (fortissimo) marking at the beginning of the sixth system.
- ff* (fortissimo) marking at the beginning of the seventh system.
- ff* (fortissimo) marking at the beginning of the eighth system.
- ff* (fortissimo) marking at the beginning of the ninth system.
- ff* (fortissimo) marking at the beginning of the tenth system.
- ff* (fortissimo) marking at the beginning of the eleventh system.
- ff* (fortissimo) marking at the beginning of the twelfth system.
- ff* (fortissimo) marking at the beginning of the thirteenth system.
- ff* (fortissimo) marking at the beginning of the fourteenth system.
- ff* (fortissimo) marking at the beginning of the fifteenth system.
- ff* (fortissimo) marking at the beginning of the sixteenth system.
- ff* (fortissimo) marking at the beginning of the seventeenth system.
- ff* (fortissimo) marking at the beginning of the eighteenth system.
- ff* (fortissimo) marking at the beginning of the nineteenth system.
- ff* (fortissimo) marking at the beginning of the twentieth system.
- ff* (fortissimo) marking at the beginning of the twenty-first system.
- ff* (fortissimo) marking at the beginning of the twenty-second system.
- ff* (fortissimo) marking at the beginning of the twenty-third system.
- ff* (fortissimo) marking at the beginning of the twenty-fourth system.
- ff* (fortissimo) marking at the beginning of the twenty-fifth system.
- ff* (fortissimo) marking at the beginning of the twenty-sixth system.
- ff* (fortissimo) marking at the beginning of the twenty-seventh system.
- ff* (fortissimo) marking at the beginning of the twenty-eighth system.
- ff* (fortissimo) marking at the beginning of the twenty-ninth system.
- ff* (fortissimo) marking at the beginning of the thirtieth system.
- ff* (fortissimo) marking at the beginning of the thirty-first system.
- ff* (fortissimo) marking at the beginning of the thirty-second system.
- ff* (fortissimo) marking at the beginning of the thirty-third system.
- ff* (fortissimo) marking at the beginning of the thirty-fourth system.
- ff* (fortissimo) marking at the beginning of the thirty-fifth system.
- ff* (fortissimo) marking at the beginning of the thirty-sixth system.
- ff* (fortissimo) marking at the beginning of the thirty-seventh system.
- ff* (fortissimo) marking at the beginning of the thirty-eighth system.
- ff* (fortissimo) marking at the beginning of the thirty-ninth system.
- ff* (fortissimo) marking at the beginning of the fortieth system.
- ff* (fortissimo) marking at the beginning of the forty-first system.
- ff* (fortissimo) marking at the beginning of the forty-second system.
- ff* (fortissimo) marking at the beginning of the forty-third system.
- ff* (fortissimo) marking at the beginning of the forty-fourth system.
- ff* (fortissimo) marking at the beginning of the forty-fifth system.
- ff* (fortissimo) marking at the beginning of the forty-sixth system.
- ff* (fortissimo) marking at the beginning of the forty-seventh system.
- ff* (fortissimo) marking at the beginning of the forty-eighth system.
- ff* (fortissimo) marking at the beginning of the forty-ninth system.
- ff* (fortissimo) marking at the beginning of the fiftieth system.

The score concludes with the instruction *All. segno* at the bottom right.

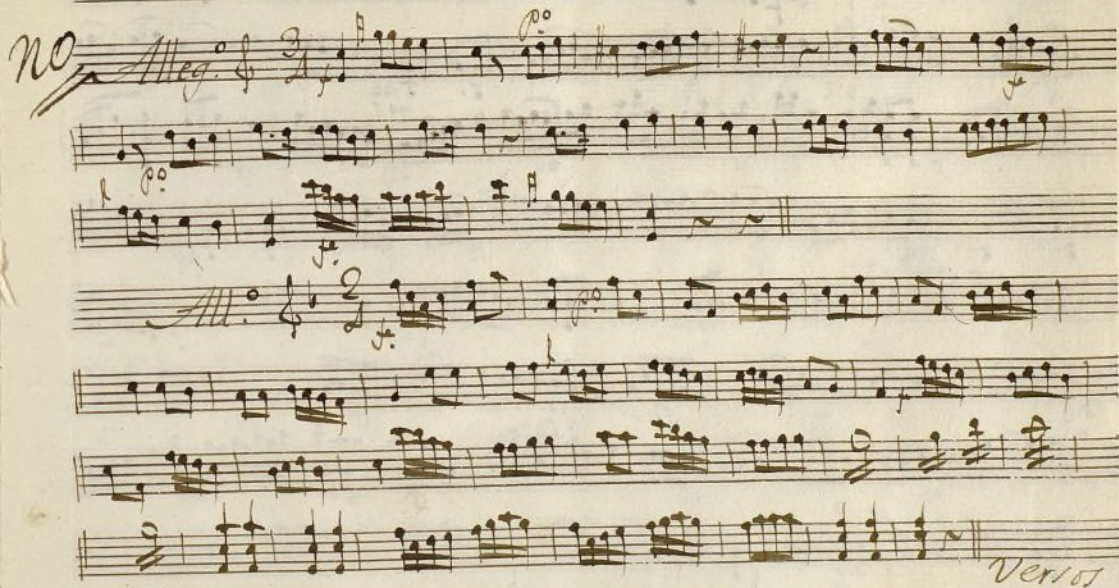
Handwritten musical score on ten staves. The notation includes treble and bass clefs, a 2/4 time signature, and various musical symbols such as notes, rests, and dynamic markings like *pp* and *fe*. The word *Parola* is written in a large, elegant script across the seventh staff.

Handwritten musical score on two staves. The notation includes a treble clef, a 3/8 time signature, and various musical symbols. The word *Alleg^{ro}* is written in a large, elegant script at the beginning of the first staff.

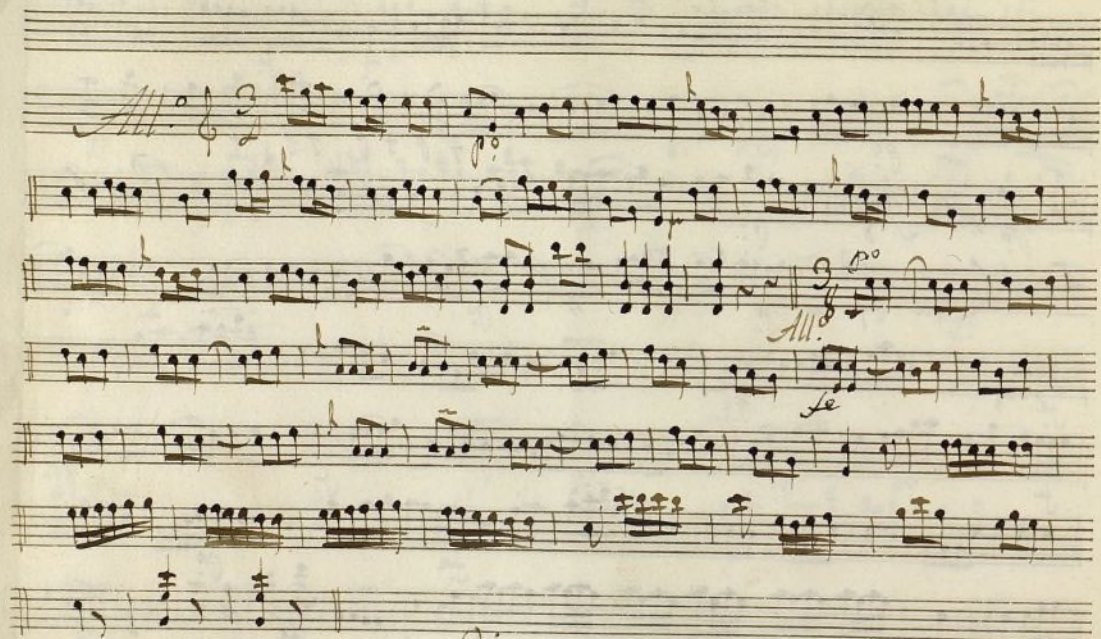




Parola y
Rondo ad libitum



Miguel de los Angeles



Vientos

Pieza Wiatr 4^a del Monago:

Alleg. 6/8

Al segno

Parola

Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 3/8 time signature. The tempo is marked *All.^o* (Allegretto). The first staff begins with a double bar line and a repeat sign, followed by a measure with a fermata and the number 12 above it. The word *Parola* is written in a decorative script at the end of the first staff. The second staff has a double bar line and a repeat sign, followed by a measure with a fermata and the number 12 above it. The word *Parola* is written in a decorative script at the end of the second staff. The third staff has a double bar line and a repeat sign, followed by a measure with a fermata and the number 12 above it. The word *Parola* is written in a decorative script at the end of the third staff. The fourth staff has a double bar line and a repeat sign, followed by a measure with a fermata and the number 12 above it. The word *Parola* is written in a decorative script at the end of the fourth staff. The fifth staff has a double bar line and a repeat sign, followed by a measure with a fermata and the number 12 above it. The word *Parola* is written in a decorative script at the end of the fifth staff. The sixth staff has a double bar line and a repeat sign, followed by a measure with a fermata and the number 12 above it. The word *Parola* is written in a decorative script at the end of the sixth staff. The seventh staff has a double bar line and a repeat sign, followed by a measure with a fermata and the number 12 above it. The word *Parola* is written in a decorative script at the end of the seventh staff. The eighth staff has a double bar line and a repeat sign, followed by a measure with a fermata and the number 12 above it. The word *Parola* is written in a decorative script at the end of the eighth staff. The ninth staff has a double bar line and a repeat sign, followed by a measure with a fermata and the number 12 above it. The word *Parola* is written in a decorative script at the end of the ninth staff. The tenth staff has a double bar line and a repeat sign, followed by a measure with a fermata and the number 12 above it. The word *Parola* is written in a decorative script at the end of the tenth staff.



Pieza 5^a

All.^o Mos.^{to}

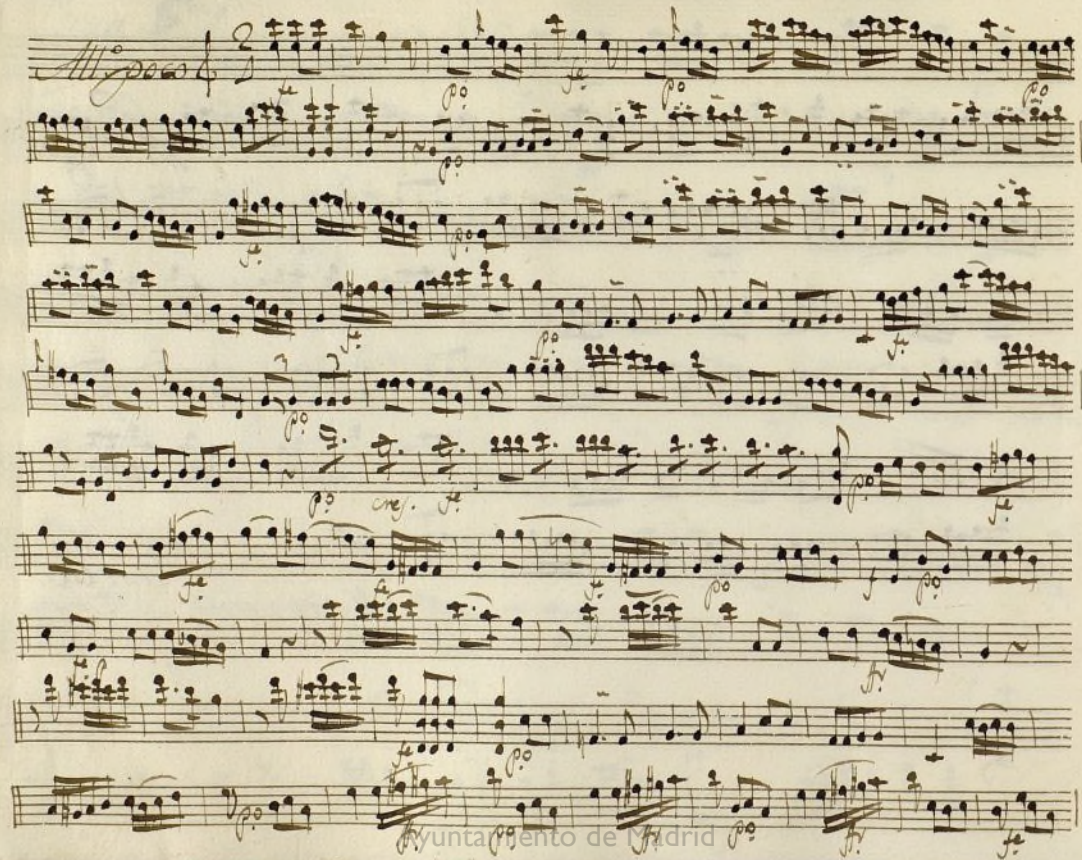
Handwritten musical score for a piece titled "Pieza 5^a". The score is written on ten staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 2/4. The tempo is marked "All.^o Mos.^{to}". The music features complex rhythmic patterns, including many beamed sixteenth and thirty-second notes. There are several dynamic markings: "p" (piano) and "pp" (pianissimo) are used throughout. A section marked "Parola." begins on the sixth staff. The piece concludes with a double bar line. The bottom of the page features a library stamp: "Ayuntamiento de Madrid".

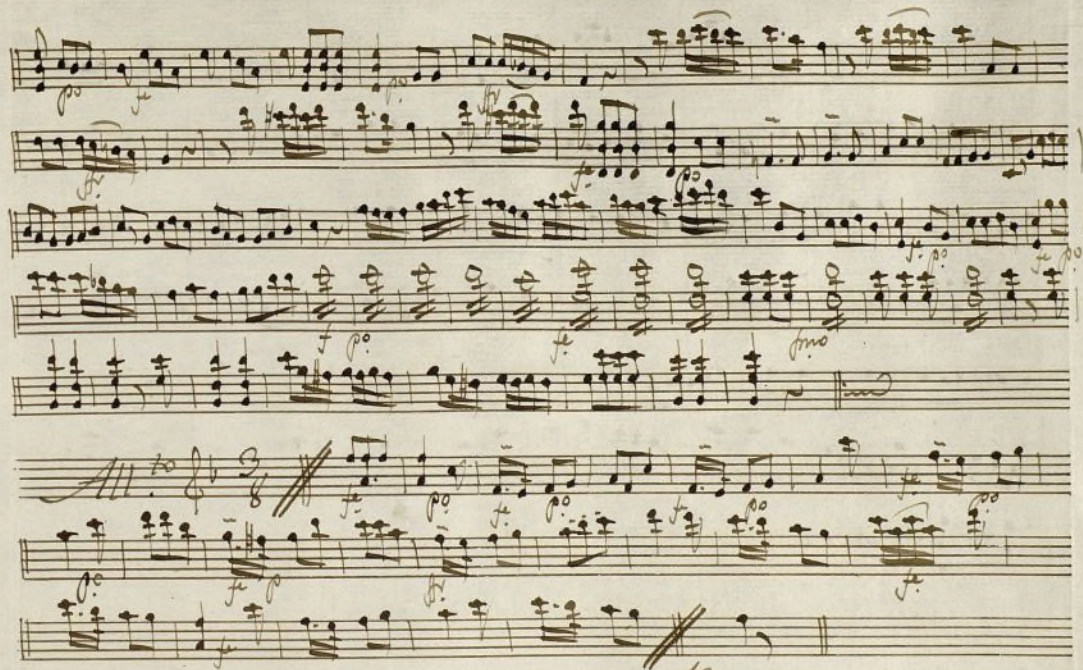
Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *pp*. The score concludes with a double bar line and the word *Parola.* written in cursive. Below the final staff, the text *All Seg no* is written in cursive.

f *pp* *pp* *pp*

Parola.

All Seg no





Al segno.

final



Al segno.

t

Principal

Violin 1^o

fin de fiesta

El Siglo Ilustrado.

Introd.^{on}

Alleg.^{to}

Handwritten musical score for an introduction in 3/8 time. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is characterized by rapid sixteenth-note passages and dynamic markings including *fe* (forte), *p^o* (piano), and *cres. fe* (crescendo forte). The notation includes various note values, rests, and slurs. The final staff of the introduction concludes with a double bar line and the instruction *Variaz y repite* (Vary and repeat).

*Variaz y repite
al segno*

Violin 1.º sin de fiesta

Pieza 1.ª

No. 1

All.^{to}

fe *p.o* *f. p*

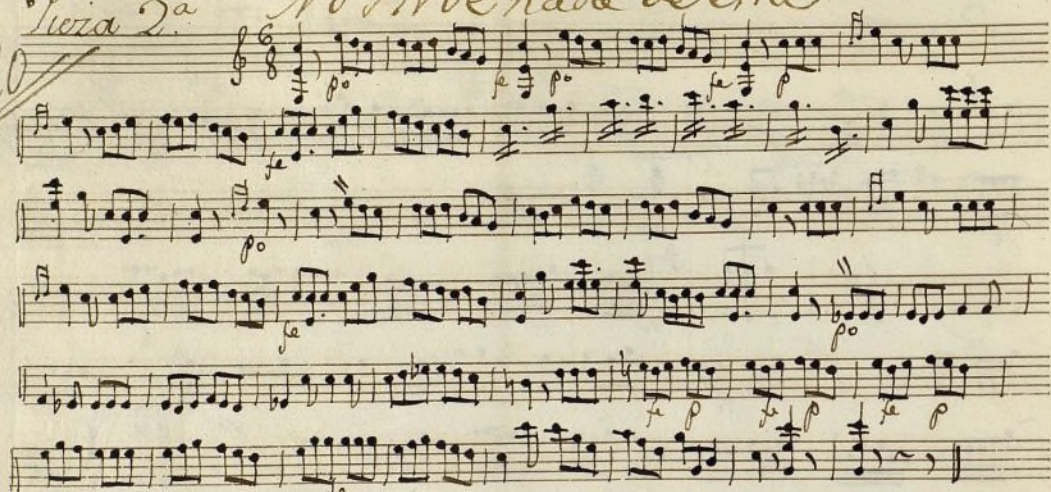
Si
All.^o G major $\frac{3}{8}$

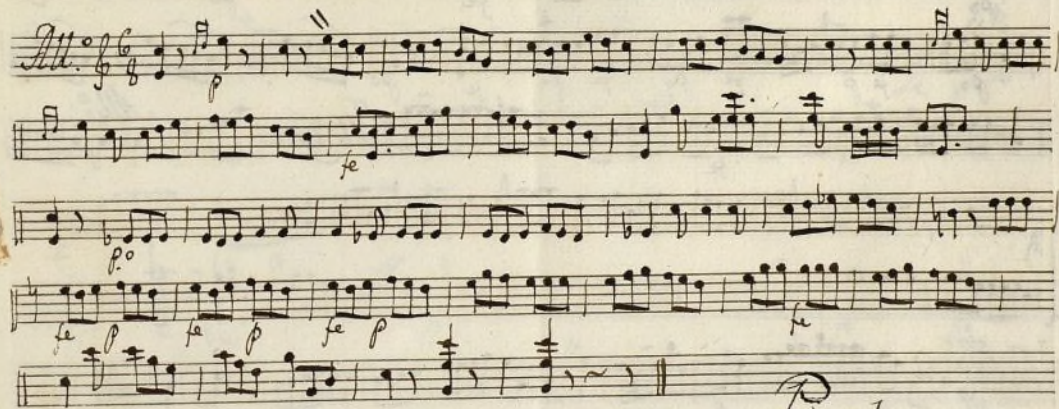
Al Segno.

Coplas
All.^o G major $\frac{2}{4}$

Alf. Parr.
tres mas.

No *Pieza 2.^a* *No sirve nada de esta*





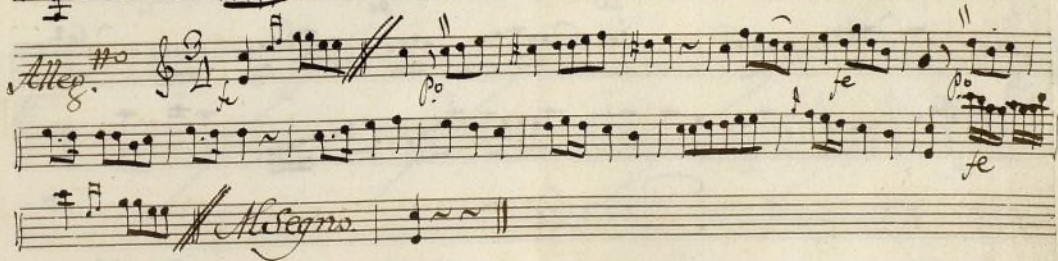
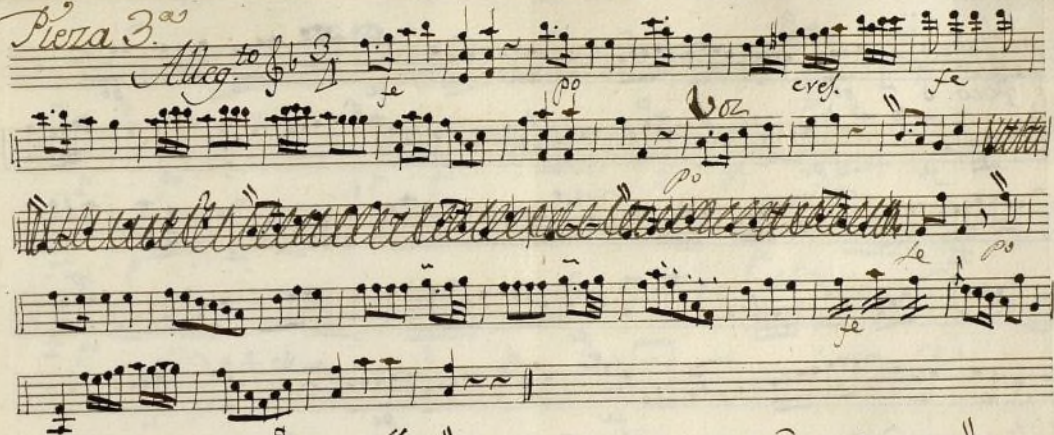
Laxola.

All.^o
dos mas. Alegr. Part.
All.^o
Alleg. viv.

Ayuntamiento de Madrid

Pieza 3.^a

Alleg.^{to}

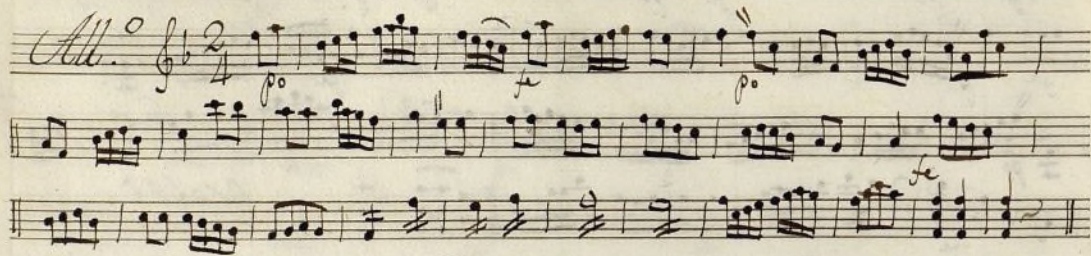




Parola.







Parda. y
Rondo ad libitum.

Handwritten musical score on aged paper, featuring two systems of staves. The first system is marked "70" and the second "52". Both systems are in treble clef and 4/4 time, with a tempo marking of "Allegro". The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The score is written in a cursive, handwritten style.

Verso

Agustín de los Angeles

no

Allegro

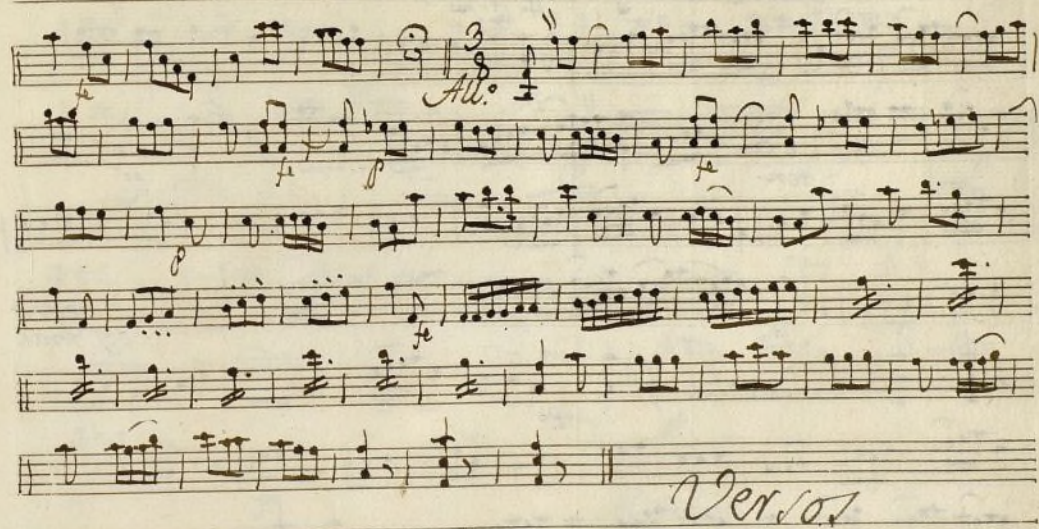
Allegro

Versos

Pieza ~~Quinta~~ del Monago;

All.^o

Niegna Parola



Pieza 6.ª

All. Mod.

Handwritten musical score for 'Pieza 6.ª'. The score is written on ten 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 tempo marking 'All. Mod.' is written above the first staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'p.' (piano), 'f' (forte), and 'ten.' (tenuto). A double bar line with a repeat sign is present on the third staff. The fourth staff is marked 'ten.' and the fifth staff is marked 'f'. The sixth staff is marked 'f' and the seventh staff is marked 'p.'. The eighth staff is marked 'p.' and the ninth staff is marked 'f'. The tenth staff is marked 'p.'. The score concludes with a double bar line and a repeat sign.

Allegro
di mas.

Parola.



Aria
All. poco. 2/4

The musical score is written on ten staves. The first staff begins with the tempo marking 'All. poco.' and the time signature '2/4'. The music is in a key with one sharp (F#). The notation includes various dynamic markings: 'p' (piano), 'f' (forte), 'cres. f' (crescendo forte), and 'ff' (fortissimo). There are also articulation marks like slurs and accents. The music features a mix of eighth and sixteenth notes, often beamed together in groups. The paper is aged and slightly discolored.

Handwritten musical score for an Aria, marked 'All. poco.' in 2/4 time. The score consists of ten staves of music. The notation includes various dynamic markings such as 'p' (piano), 'f' (forte), 'cres. f' (crescendo forte), and 'ff' (fortissimo). There are also articulation marks like slurs and accents. The music features a mix of eighth and sixteenth notes, often beamed together in groups. The key signature has one sharp (F#). The paper is aged and slightly discolored.

Handwritten musical score, likely for a piece titled "Versos". The score is written on ten staves. The first five staves contain a complex, fast-paced melody with many beamed notes and rests. The sixth staff begins with the tempo marking "Allegro" and "maestoso" (written as "ma" and "vivo" in the original). The seventh and eighth staves continue the melody. The ninth staff ends with a double bar line and a fermata. The tenth staff is empty. The score is written in a cursive, handwritten style. There are various musical notations including notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The paper is aged and slightly discolored.

Allegro

Versos

final

All.^o

Allegro