

1.^o ~~N.^o 20~~

MUS 68-26

(Leg.^o 2.^o n.^o 24)

t

Fin de fiesta.

Los Soldados astutos.

De Laverna.

2h

Lor.^a el suyo

Joaq.^a el suyo

Prado. Morales

Pulp.^o Vicenta

Premero fermir

Camas el suyo

Garrido el suyo

Guerrero el suyo

Lopez el suyo

Pas - Man. Sataia

Camas: Paco: Gaxido: Guexol: Lorenza y Toaq. na

All.

Los seis

dos
medias

Garr.

Querd.

O q.^e amargos Sentimientos q.^e de penas y tormentos

O q.^e amargos senti mientos q.^e de penas y tormentos

Camas
Paco
Uo remos
Uo remos
origina una pasión
Lorenza
Isag.^a
Uo remos pronto
Garr. y
Jue... Limpiemos limpiemos

*Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *f* and *po*. The lyrics are written in Spanish and include the words: Camas, Paco, Uo remos, origina una pasión, Lorenza, Isag.^a, Uo remos pronto, Garr. y, Jue... Limpiemos limpiemos.*

todos

despa chemos pronto pronto despa chemos

g.^o Cruz

Cam! y Paio

el do lor - - - - - 0 quantas fa ti gas bro-

el do lor - - - - - las 2. 0 quan tas fa

el do lor - - - - - Los 2 0 quant as - - - - - fa

du ce el amor

tigas pro duce el amor... o quantas fa

las 2

O quantas fa

tigas pro duce el amor

Handwritten musical score on aged paper. The score consists of several systems of staves. The lyrics are written in a cursive hand and are in Spanish. The first system includes the word "todos" at the top right. The second system has the lyrics "rigas pro duce el a mor o quan." The third system has "tas fa rigas produ ce el amor o quantas fa". The fourth system has "rigas pro duce el amor pro duce el amor o-". The notation includes various note values, rests, and bar lines. There are some ink stains and signs of age on the paper.

todos

rigas pro duce el a mor o quan.

tas fa rigas produ ce el amor o quantas fa

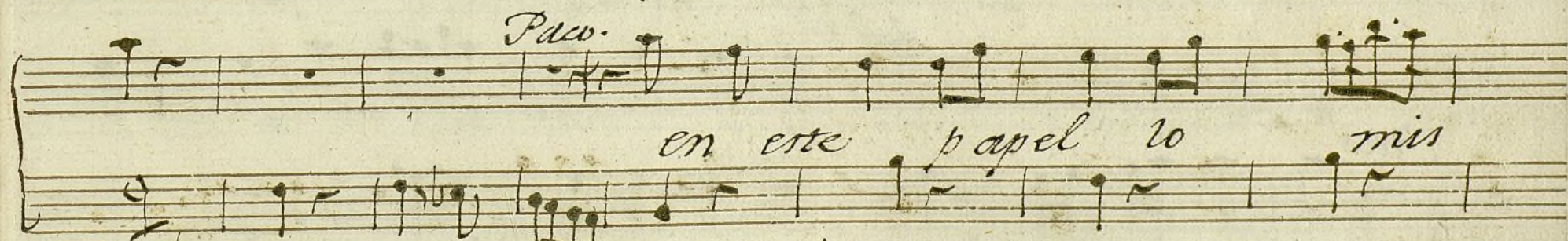
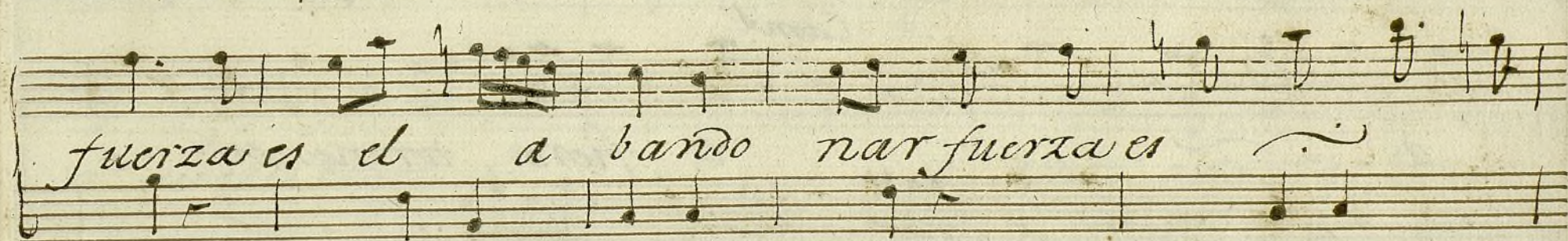
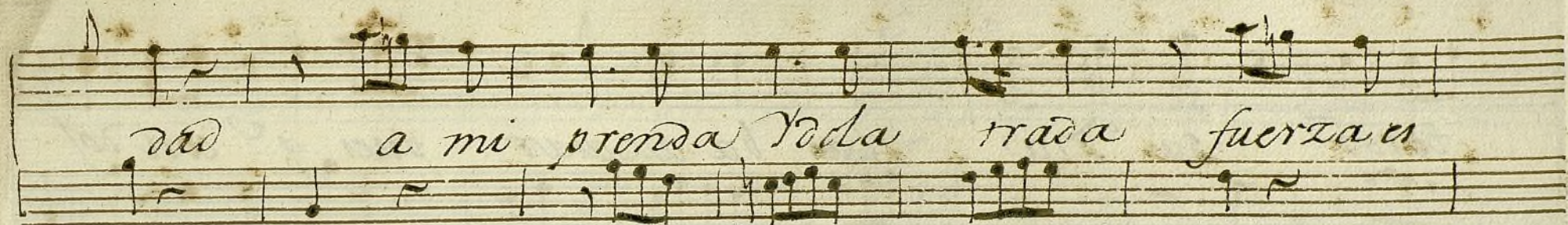
rigas pro duce el amor pro duce el amor o-

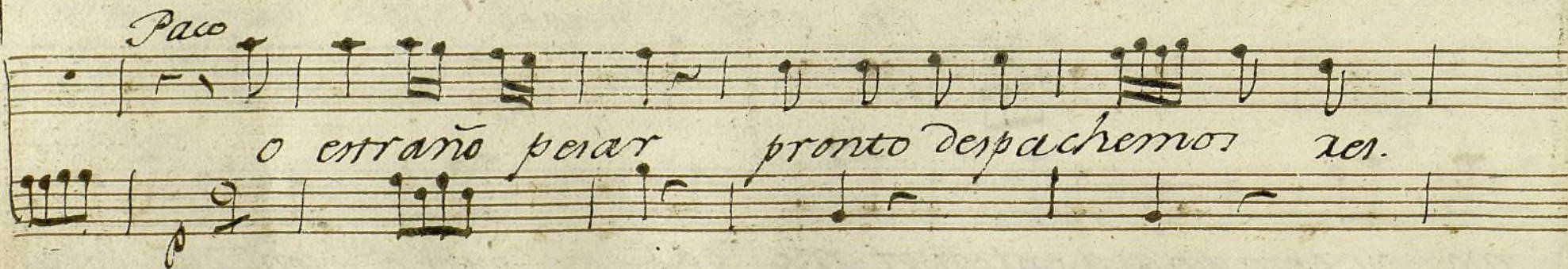
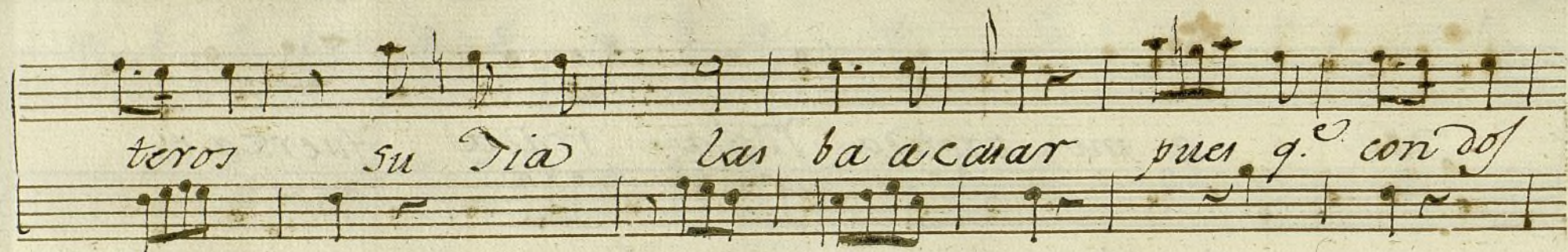
quantas fatigas produce el amor pro duce el a

mor pro duce el amor.

Camas.

Con q.º segun mani fierra ta de esta esquila la cruel





Gari.^o

Gul

puenta nos dad res

nuestros ofi ciales

todos

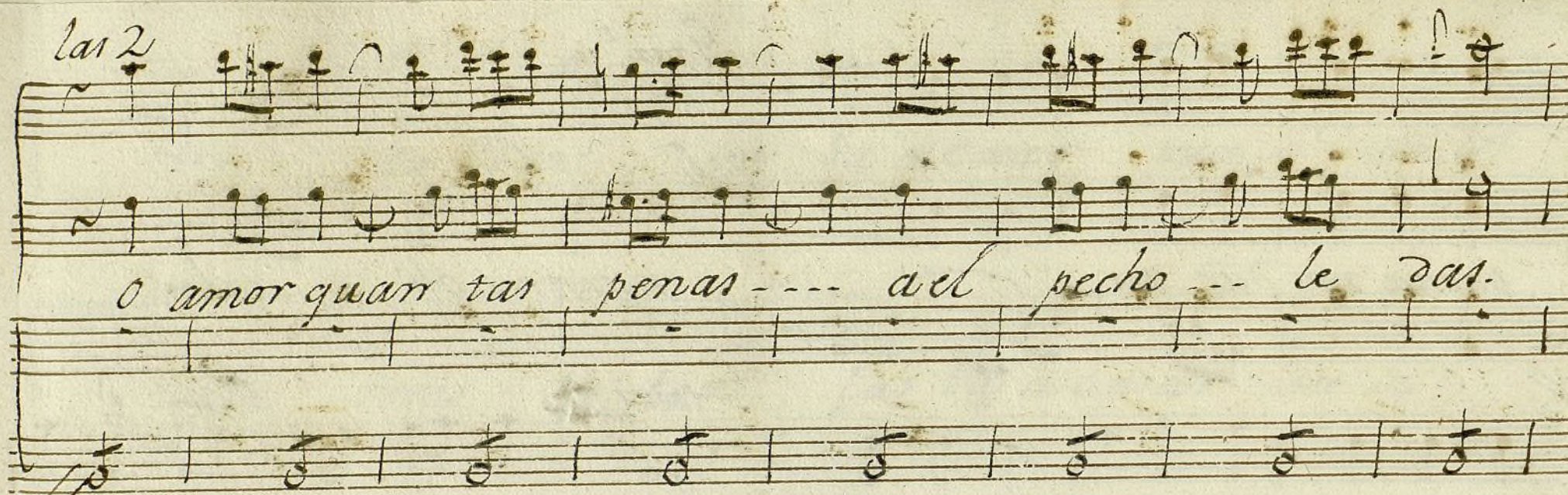
q.^e alegres estan q.^e

o amor quantas penas a el

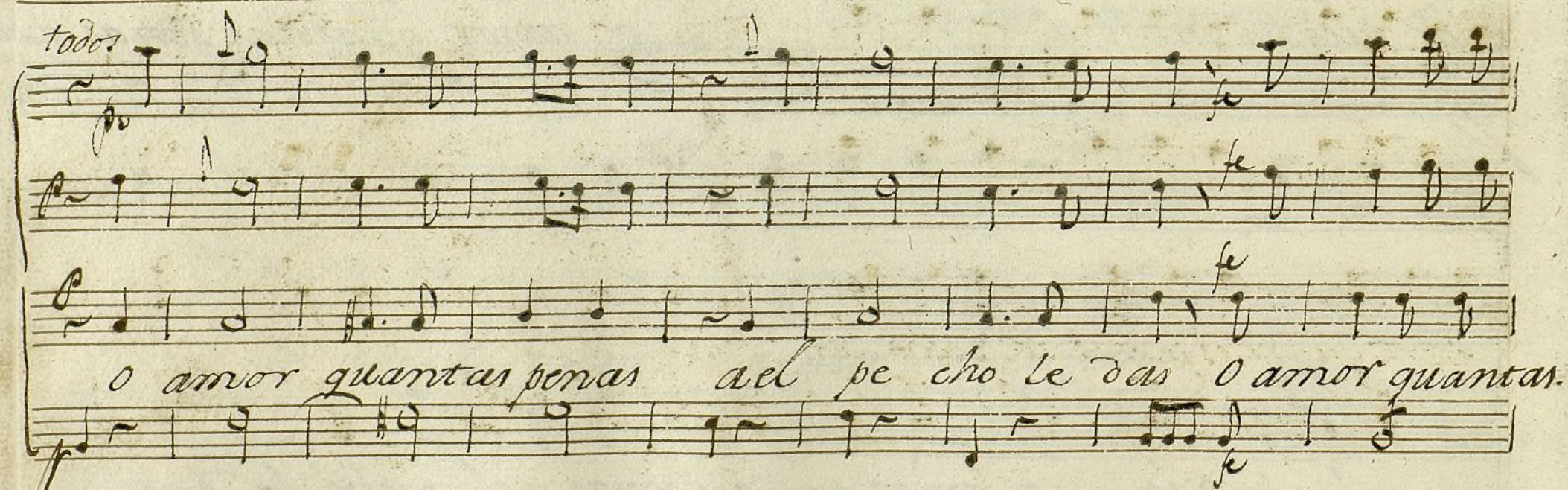
pecho le das

o amor quantas penas a el pecho le das.

las 2



todos



penas a el pecho le das a el pecho le das. oa

mor quantas penas a el pecho le das a el

ad

Parda Larga

Allo

todos.

Al arma al arma la Vieja

los 4.º om 5 res

arga

estas
y entre dos plazas vamos al

lavia la

Toaq.º

punto a conquistar vamos al

y de Ga

vamos al punto a conquistar

Loenza *todos*
y tramontana *la*
rulla
la fama en ecos *resona*

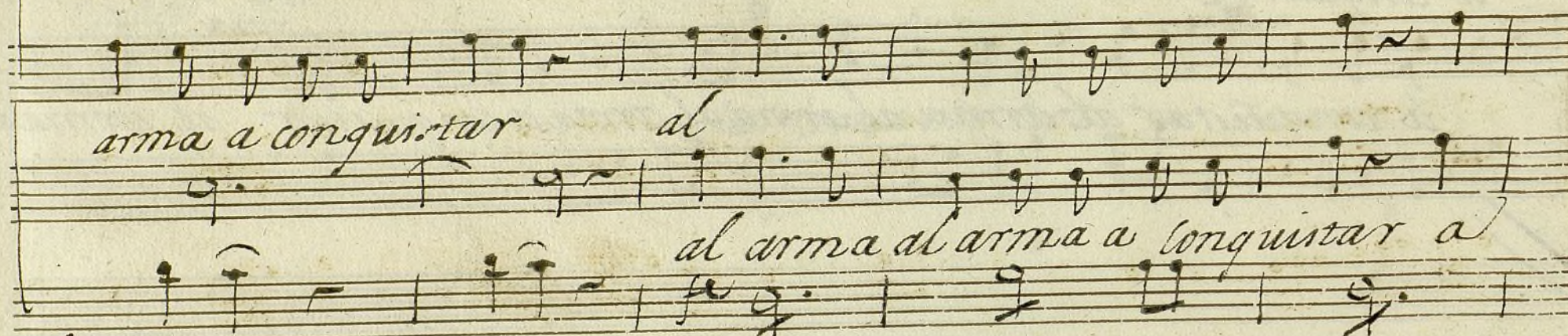
ra *la fama en ecos* *resona* *ra* *al arma al arma*
al arma al arma
Cres. *f.*

Handwritten musical score for the first system, featuring five staves. The lyrics are written in Spanish and include dynamic markings like *fe* and *p*. The text is:
al arma al arma al arma a conquistar
a conquistar al arma al
a conquistar al arma al arma al arma a conquistar al arma al

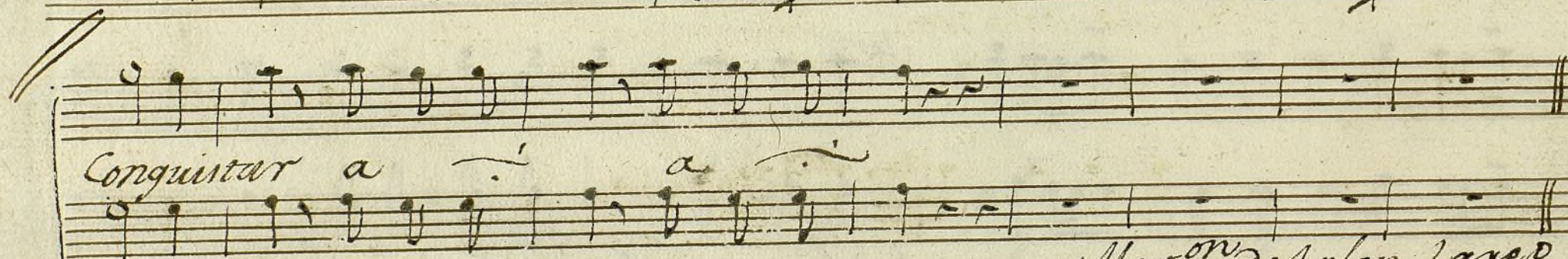
Handwritten musical score for the second system, featuring five staves. The lyrics continue from the first system and include dynamic markings like *f* and *fe*. The text is:
al arma al arma a conquistar al arma al
arma a conquistar al arma al
al arma al arma a conquistar



arma a Conquis tar al arma al arma a conquistar a



arma a conquistar al
al arma al arma a conquistar a



Conquistar a a

Mus. on. de salon Largo



Conquistar a conquistar

con dos pñetas una ala
derecha y otra ala Izq. y Parola



Ayuntamiento de Madrid

All.^o poco. *Prado* *Pulpillo*

Mal haya aquel que fuerza las volun-
 ta - - - des las volunta des - - - las ~
 las volunta - - - des Pulp^o
 y los gustos ma
 y trastorna los

Parola +

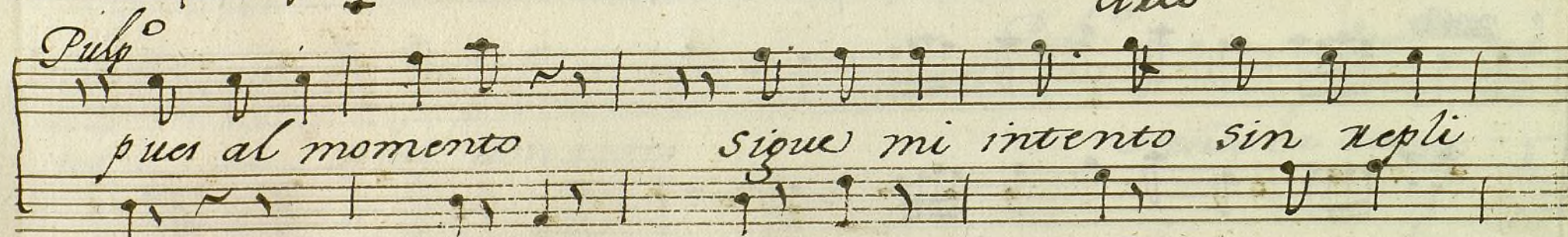
alos aman - - - tes
ay moxenita
ay moxenita mia alos a man tes alos aman
mi - - - a - alos aman - - - tes alos aman
Pulp.
tes - - - a los amantes Siendo la cau - - -
tes - - - alos amantes. fe
p
f

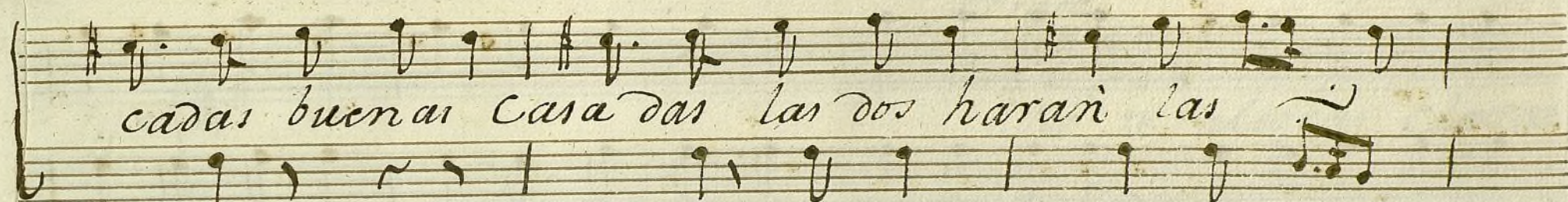
Pulp.^o
sa (Prado) los q.^e se a --- man
de mirarse perdidos --- *Prado.* ay moxenita

Pulp.^o *Prado*
ay moxenita mia los q.^e se a --- man los q.^e se a
Prado mi --- a --- los q.^e se a --- man los q.^e se a

Prado
man --- los

Romero al bastidor

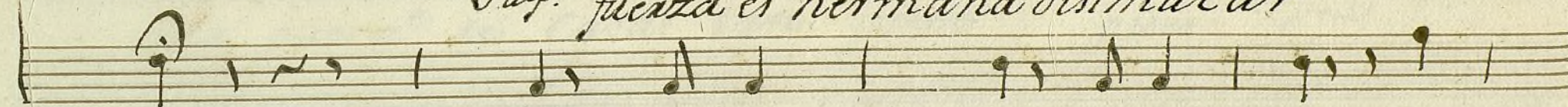




Prado



Pulp. fuerza es hermana disimular



Rom.



mana disimular fuerza disimul
hablan quiero escuchar lo q'ellas quiero escu


lar disimular
char quiero escuchar.

All.^o *Prado.*

No te alegras Clara
Pulp.^o Y tu estas contenta her

mia pues q.^o te Casas tan presto pues
mana con tu idol arrada prenda con


pres - - - to. Pulp.^o prímexo pierdo la
prèn - - - da (Prado.) mejor quisiera vi




vida q^e me entregue a tal jumento q^e me entregue a tal su-
vir eter namente soltera eter namente sol



men - - - to - - - Al segno
te - - - ra.



Rom.^o Sale.
pues ellas ande casarse aunque quieran o no



quieran aung.^e quieran o no quieran. Prædo
conseguimos nuestro in

Pulp.

tento mantenerse en el es fuerza mantenerse en el es

fuer - - - - - La - - - - -

Romero

Alleg.^{to} *Punt.^{do}* Las pica melas las

mocosuelas son dos monuelas las paga

Prado

ran son dos lo dicho

Pulso.
vicho tened prudencia y mas clemencia de
arco.

Comenzo
nuestra edad de que gaxmo ñitas

g.^e gaxmo ñitas no ai sofla mitas sean de ca

Prado
su xeis tencia temor me da temor me
Pulso. su xeis tencia temor me
sar sean

Rom.

da.

pero no quiero pero no quiero desconfi

Praido

Pulp. su xistencia

su xesis tencia temor me da su

temor me

ar pero no quiero desconfi ar pero

desconfi-

Sale Joaquin muy alegre corriendo

Abre las Amas

da temor me da temor me da

ar desconfi ar desconfi

ar fe

Lorenza lo mismo. *Lox.^a*

mia *albricias mi Señora* *pues.*

Toaq.^a *Las 2.*

an llegado a ora pues *pues.*

an llegado a ora y van a venir ya y

Prdo y Pulo *Toaq.^a Lox.^a*

Romero *q.ⁿ a venido* *buestros dos nobios*

q.ⁿ a venido *q.ⁿ*

Prado
pierdo el sentido

Pulp^o
pena fatal, pena

Rom^o
O q.^o contento q.^o en el momento

vengan acá vengan acá vengan

Toaq.^a
cá: aora un Criado desati nado vino la

Lox.^a
Cada a preguntar sela disimos y bienen

los cinco

luego

No hallo sosiego quiera Dios que esto a cave en

par *no hallo sosiego* *quiera Dios q. esto* *acave en*

f *fe* *f* *f*

Handwritten musical score for the first system, featuring three staves. The first staff contains a series of notes with a tilde (~) above them. The second staff contains a series of notes with a tilde (~) above them. The third staff contains a series of notes with a tilde (~) above them. The lyrics "paz a cave en paz quiera Dios q' esto a" are written below the third staff.

Handwritten musical score for the second system, featuring three staves. The first staff contains a series of notes with a tilde (~) above them. The second staff contains a series of notes with a tilde (~) above them. The third staff contains a series of notes with a tilde (~) above them. The lyrics "cave en paz a cave en paz" are written below the third staff.

Parola.

Romero.

All.^o

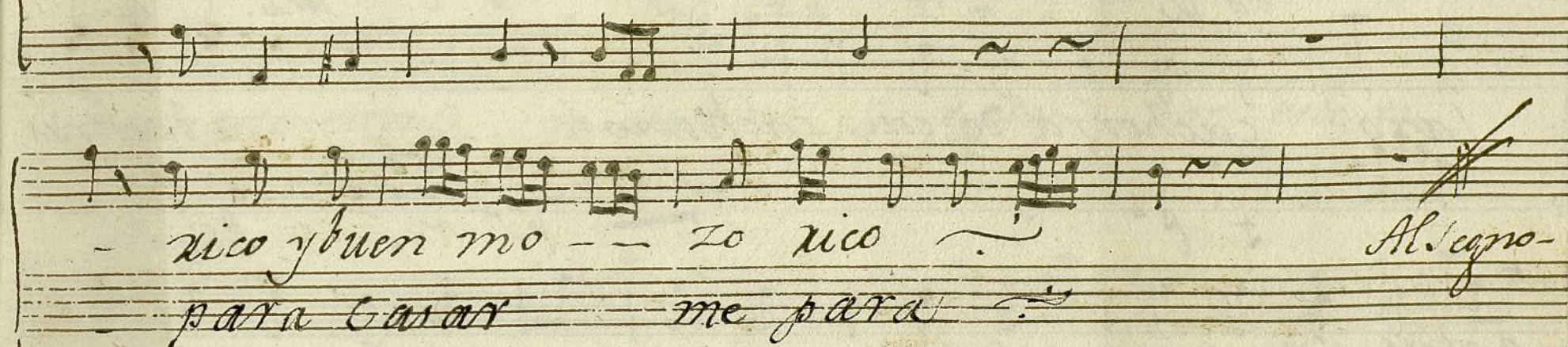
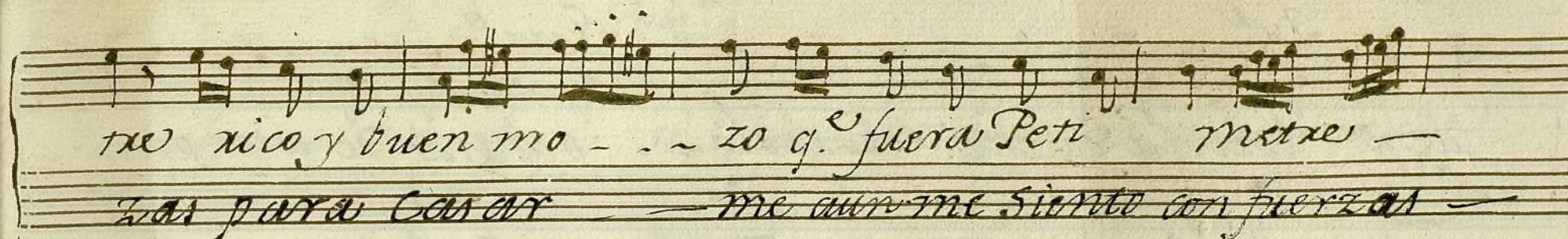
Ojala q.^e tubiera

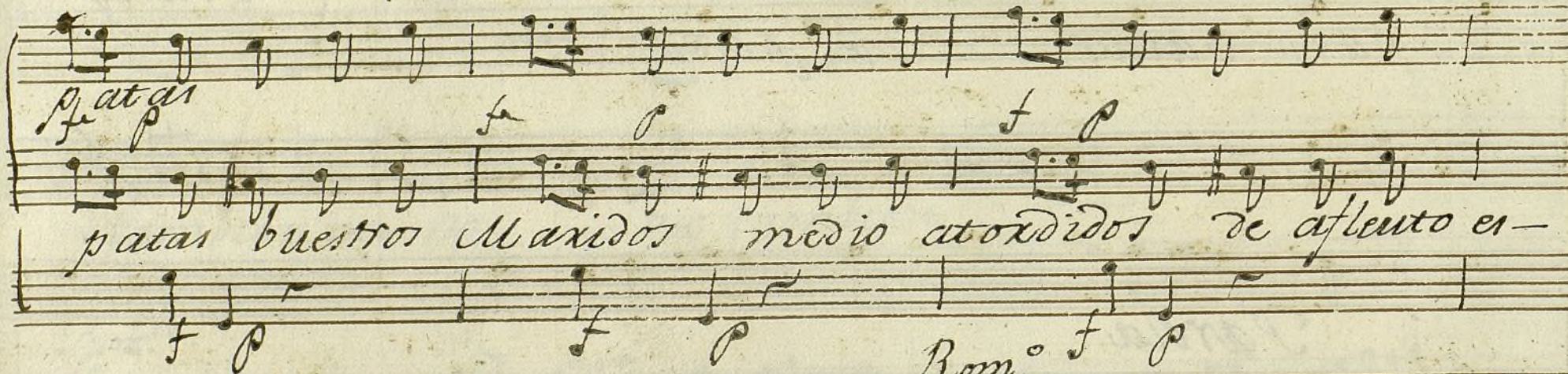
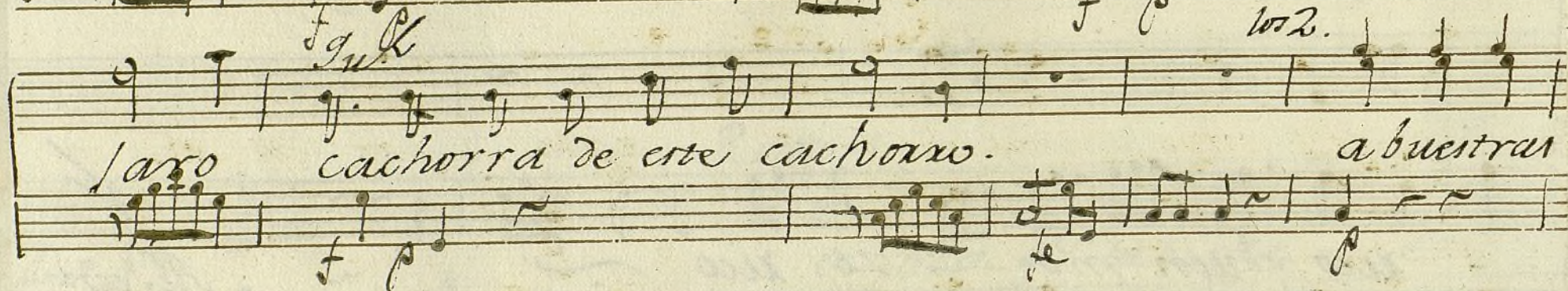
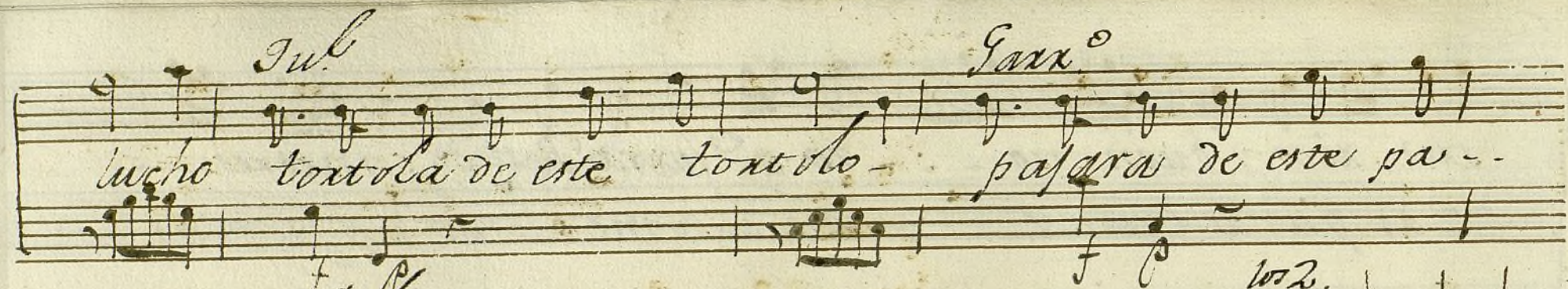
- tambien un no - vio tambien

Punt.^o

tambien un No - vio q.^e fuera peti me - - -

Que por mi paz te aun me siento con fuerza - -

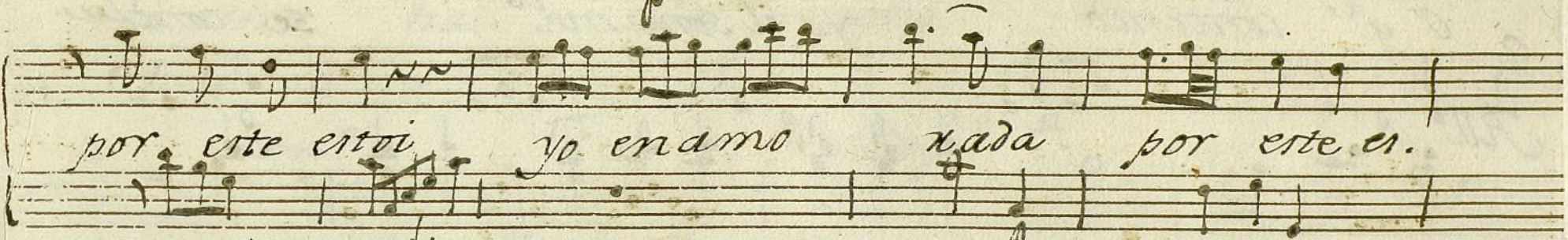




Pulp.^o

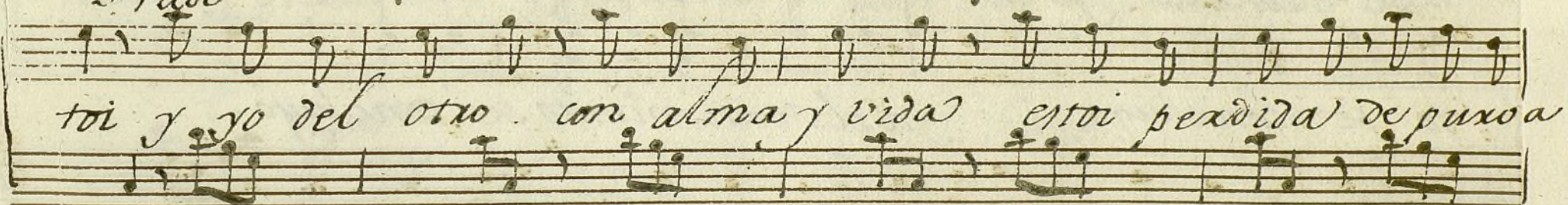


Son buenos mozos si tía amada yo enamorado



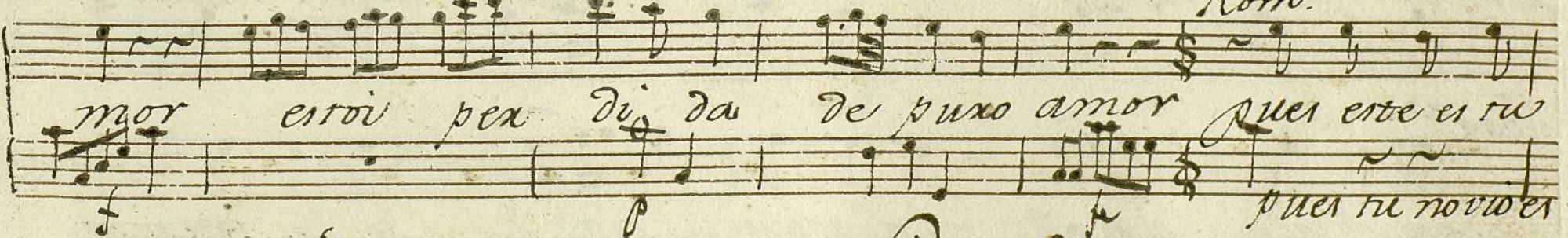
por este estoi yo enamo nada por este es.

Prado



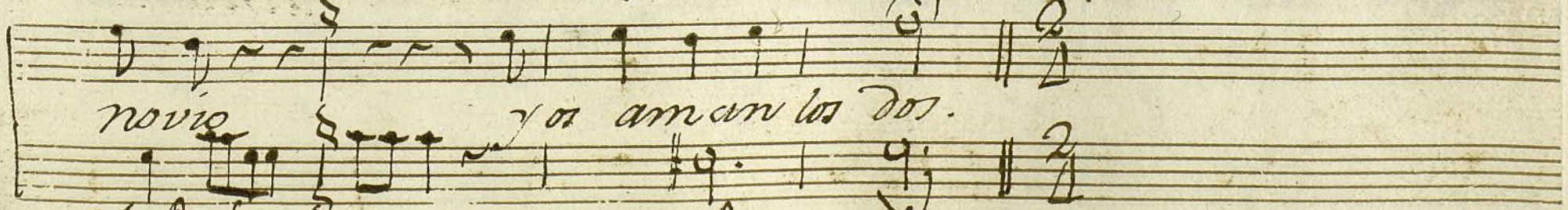
toi y yo del otro con alma y vida estoi perdida de puxoa

Rom.^o



mor estoi per di da de puxo amor pues este es tu

pues tu novio es



novio y os aman los dos.

este f - 3

todos.

o q.^e contento ya el senti miento

o q.^e contento ya el sentim.^{to} se conclu.

All.^o

se conclu yo

yo se concluyo - ya el sentimiento se concluyo.

Lor.^o

Toag.^o

o q.^e ale gría la pobre tía se la mamo.

Prado

10

yo soi buentra eterna

la pobre tia se la mano

Rom.º

Pulp.º

mente grandem.^{te} grandem.^{te} con tal dicha me ena

Rom.º

Garr.º

geno bueno bueno

haced luego los con

Pul

Rom.º

ciertos

yo quiero atrapar la mano az lue

go q.^e un ecti vano venga acá sin detencion venga acá sin
 detencion *albastador Cam.^o y Poco.* vamos a ver si podemos oir
 la conversacion oir *fe*
Garr.^o y Qu.^o mono niñas chiquitinas. mono niñas chiqui
 tinas. *Cam.^o y Poco* dýendose *Prado y Poco.* g.^e bri bonos de sol dados estais

Gax.^o y Quexol.

muí enamorado/ estamos medio ale lados

con la fuerza del amor con la

todo/

Oy nuestra ventu ra sin duda es segura cu

Oy nuestra ventura sin duda es segura cu

pido amoroso

dadles

pido amoroso

fino y cari ñoso

dadnos tu ya

pmo

pmo

Cupido amo *rojo* *fino y cari* *noso* *dadnos*

vor. (Lor.) *a* *a*

fmo

dadles tu fa

dadles

Gax. y Pul

dadnos tu favor dadnos *tu fa*

Ayuntamiento de Madrid

Parola.

bor

Cam.

All. poco.

Paco.

Y nosotros amantes con vida

y al - - - ma con vida y alma - - - con vida y al - -

Cam!

con vida y al
las voluntades

ma

finos agrade

finos tan

ce mos

ay morenita

ai morenita

mi

mi finezas tan

a finezas tan

tas fi nezas tan tas - - - - - finezas tan -
 Paco
 dueño adora - - - - - Camdo
 tar. quando an de concha
 tormentos tan tos
 ir se - - - - - ai moxenitas

de more nita mia
mi de tormentos tan
tos tormentos tan tos tormentos tan
tos.

24

Prado *Pulp.*

All. *Cam.* *Pac.* *las 2.* *ala Lor.*

Dueño mio mi

buen o q^e contento mira si nos es.

Lora *Paco* *Cam.*

achar al momento obe dorco q^e gozo q^e alegría

los 4.

tuyo es mi corazón o prenda mía.

Prado

All.^{to} Mod.^{to}

Poco.

Quando fe lices. el Time neo

Punt.^{do}

nuestro deseo Coronara — — — Corona ra

arco pulp.^o

Pulp.^o Camar.

dulce embe leso - mi afecto amante fino y com-

Punt.^{do} *arco*

Handwritten musical score on ten staves. The lyrics are in Spanish. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the staves, with some words appearing above the notes. The score is written in a cursive, handwritten style.

Lyrics: *seré tu es- tante te apreciara - te - Prádo - Cam. - so - sére tu espo - sa - siempre xendi - do - Pulpo - Cam. y Pulpo - siempre amoro - sa me engraciaras me - ra - me - Uwo*

Salon Gaxx^o

Salon Lon.^o

los D. Criados

Gu.^o

Joag.^o

Señor

Señor

Señora

q.^o e vuto aora

q.^o Doña Eufrasia

viene aia aia

q.^o Doña Eu

frasia viene aia aia

q.^o Doña Eufrasia

biene aia a

Handwritten musical score on seven staves. The lyrics are written below the staves, and various musical markings are present above the notes.

Staff 1: Prado

Staff 2: Pulp.^o

Staff 3: ca viene g.^o po co du.

Staff 4: Cam^o

Staff 5: tos Poco

Staff 6: ran los gustos po co du ran los tor-

Staff 7: Lor.^o y Gaxx.^o las 2. y los dos novios

Staff 8: barte ya de condimentos

Staff 9: mentos no me acuerdo a sepa

Staff 10: p f p f

Toaq.^o *Cam.^o* *Garr.^o*
Incorol *Paco* *Pul*
 rar vamos luego vamos vamos yo no puedo que sosiego
Prade. *Lor.^o*
Pulp.^o *Toaq.^o*
 yo no acierto vamos vamos q.^o todo a perder lo e
 chamos. si os viene juntos hablar.

todos

Gan. 2. Qu.

Amor quiera q^e cumplidos
~~perdidos~~ gustos tan a
 se lle guen a

pete idos se llequen
 diptutar. y q^e tormen-

Handwritten musical score for the first system, featuring five staves. The first four staves contain musical notation, and the fifth staff contains the lyrics. The lyrics are written in a cursive hand.

ta tan fiera sobsti nuya placen tera la dul

Handwritten musical score for the second system, featuring five staves. The first four staves contain musical notation, and the fifth staff contains the lyrics. The lyrics are written in a cursive hand. There are some annotations above the staves, including "Prado y Pulg" and "y q^e tormen".

ce se xeni dad la dulce ~

Prado y Pulg

y q^e tormen

Lor. a a

ta tan fiera. sobsti tuyas placen.
 a - - - a - - -
 tera la dulce se xeni dad
 a - - - Gu... la dul
 Lor. a - - -
 Horro! pmo a - - - a - - -
 pmo
 ce se xeni dad y q. tormenta tan fiera

Handwritten musical score on aged paper, featuring two systems of staves. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. The lyrics are written in a cursive script below the staves.

a *a*

sobsti tuya placen tera la dulce se -

todo y todo

reni da la dul ce - se -

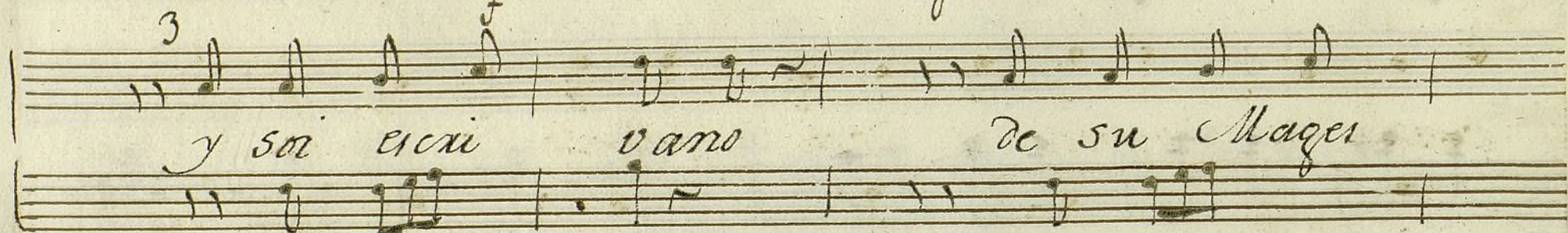
re ni dad la dulce se reni dad se-

reni dad se reni dad. Parola

Lopez.

Alleg.^{to}  Yo me llamo d.^{no}

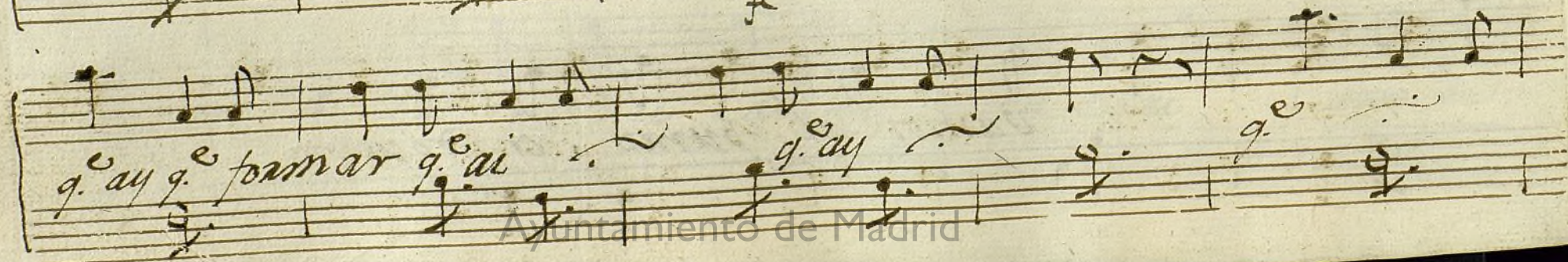
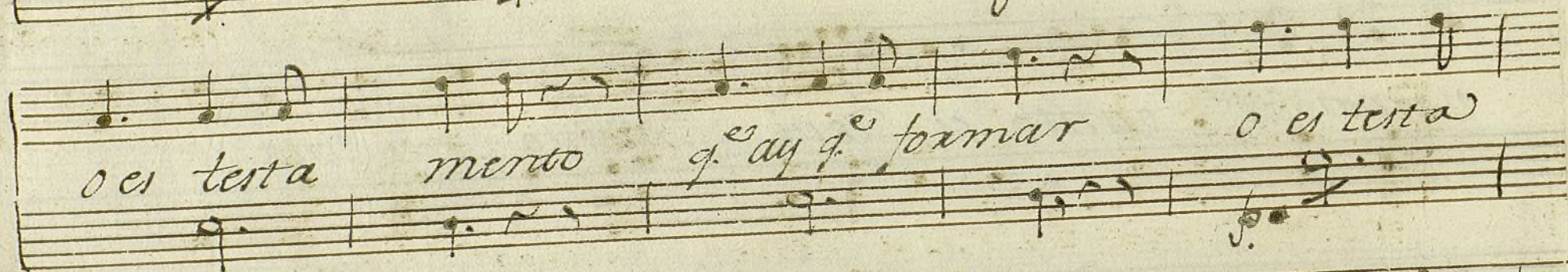
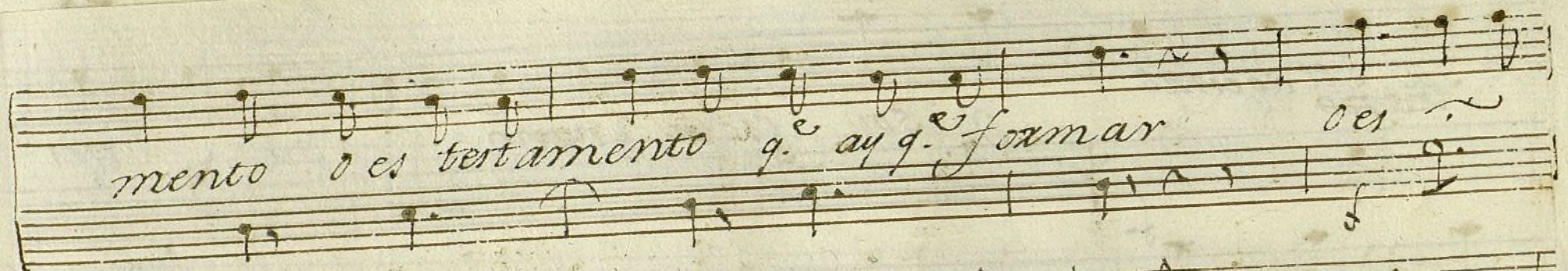
Gil pardal cabzas para bodas tengo una gran mano

 y soi escxi vano de su Magest

rad y soi yo me

llamo d.^{no} Gil pardal cabzas y soi escxi vano de

su Magestad
 y soy escrivano de su Mage-
 tad y soy
 vamos al punto ei docu-mento o ei testa-
 mento q' ai q' formar o ei
 vamos al punto ei docu-



Parola.

final
And. no

Prado
Pulp.^o
Fia mia Paola

Cam.
Paso

trada Doña Eufrasia Vene rada ^{lor 2} tia

mia de mi alma nuestro Texo pexo naó nuestro

Gar.^o
 nuestro mi
 Terro perdo nad

Gar.^o
 2ad q.^e buen so nido puer dado por per dido si

los 2.^o
 no teneis pie dad sino

Ciudad.
 Rom.^o Rom.^o
 es una insolencia Señora prudencia q.^e gran picar

Gar.^o Gu.^o Gar.^o Gu.^o

via tia tia tia tia tia tia tia

Lopez.

Rom.^o

tia su pena templad su Jo me so.

Criadan

Gar.^o Gu.^o Lopez

foco chito Abueli ra cachaza hisita y poco a

Rom.^o

poco reflexio nad All.^{to} pero q.^{re} sois en sus.

Prado y Pulg^o

Thom^o

tancia dos o ficiales amantes y estos dianches de tu.

Cam. Paco

Gar. Pul

nantes estos son unos sel dados p^o nuestros mas finos Cri

Criadas.

Criados

ados ella al fin se a de ablandar ella al

Prado

Lopez

Pulg^o

ello aqui a de haver un medio pues q^o no tiene re

medio dejad nos luego Casar dejad nos ~

Cuádas

y así salís de so brinas sin tenerlas q.^{do}

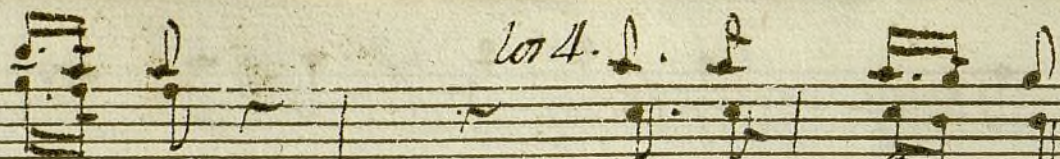
tar sin ~

Los A. Nóbis

Rom.

perdon

me convencen



los 4. 1. 1

Fia Rom.

que alegria Rom.

leuan taos

mas venga el dinero a



las 2

con g^e

ca mas

Venga el dinero aca venga aca All. poco



tamos perdo

nadas

Cesen

los desaso

Cam. 3^o f^oaco.

con g^e

estamos

perdo

nados

Cesen



todos.

siegos

Gax.^o Pu.^o

los desean siegos tomad vales y talegos o ques

gran felici dad o que

fe.

Crei.^o fe

Pulp.^o

Cam.^o

li ci dad

para tu queda

Prado

Paco.

fortuna instable

y premia afable.

tanto pe

Prado y Lor.^o

Sea mui enora

Mas All.^o

nar tan to pe nar tanto pe. nar.

Mas All.^o

Pulp.^o Sea

Lor.^o

buena y Dios

{ nos mantenga en paz

mui enora

buena y Dios

nos mantenga en paz

Foag.^o

Sea

mui enora

buena y Dios os mantenga en

Cam.^o

Sea

mui enora

buena y Dios

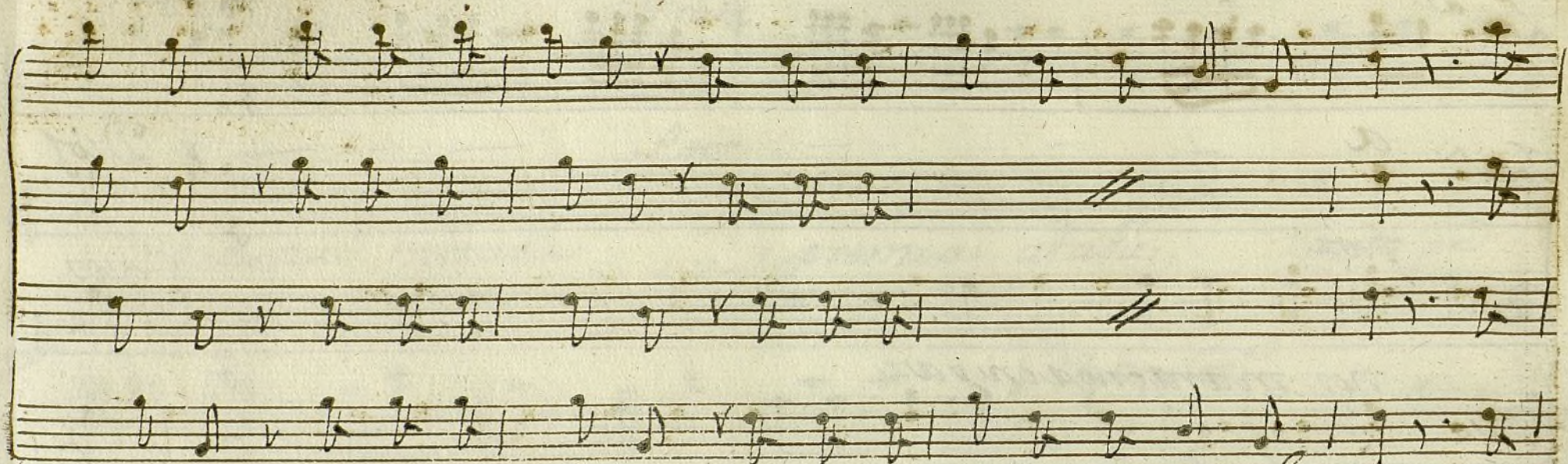
Paco. Sea

mui enora

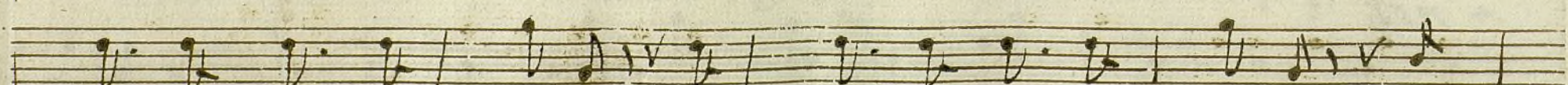
Gari.^o Sea

Lon.^a *todos*
Toca.^a *a* *y Dios*
Cam.^s *paz* *y Dios*
Paco *nos mantenga en paz*
Sax.^o *buenos y Dios nos mantenga en paz* *y Dios*
mui enora *buenos y Dios nos mantenga en paz*
Ju.^l *sea* *mui enora buenos y Dios os mantenga en paz y Dios*
nos
os mantenga en paz y Dios *O g.^o ale.*

Ayuntamiento de Madrid



guia vna la Fia y logren todos tranquilidad ven



Cupido amoroso con afectos constantes de es-



Mug.⁵

yen su amable me

tos tiernos amantes la dicha a celebrar

neo

az

neo

az siempre q^e el de

seo

tenga mas q^e a ne.

yen su amable me neo

az siempre q^e el de seo



tenga mas q'anelar az siempre q'el de seo tenga mas q'anelar



lar ten ga mas q'anelar ten ga

Mas All.

37

Mas All.

lar yen su amable Ime neo az siempre q'el deseo az

Mas All.

yen su amable Ime neo az

tenga mas q'anelar

yen su

Siempre q'el deseo

tenga mas q'anelar tenga

az

tenga

tenga

Lot a

Prado Pulp
Gax. y Pul.

Lot. a *P. ay.*

toda *tenga mas q. anclar p. ai*

Prado Pulp
Pa. Gax.

toda *a* *ten*

ga mas q.^e anelar tenga

tenga

q.^e anelar

fin

Ayuntamiento de Madrid

+

Violin Primero Dupli.^o

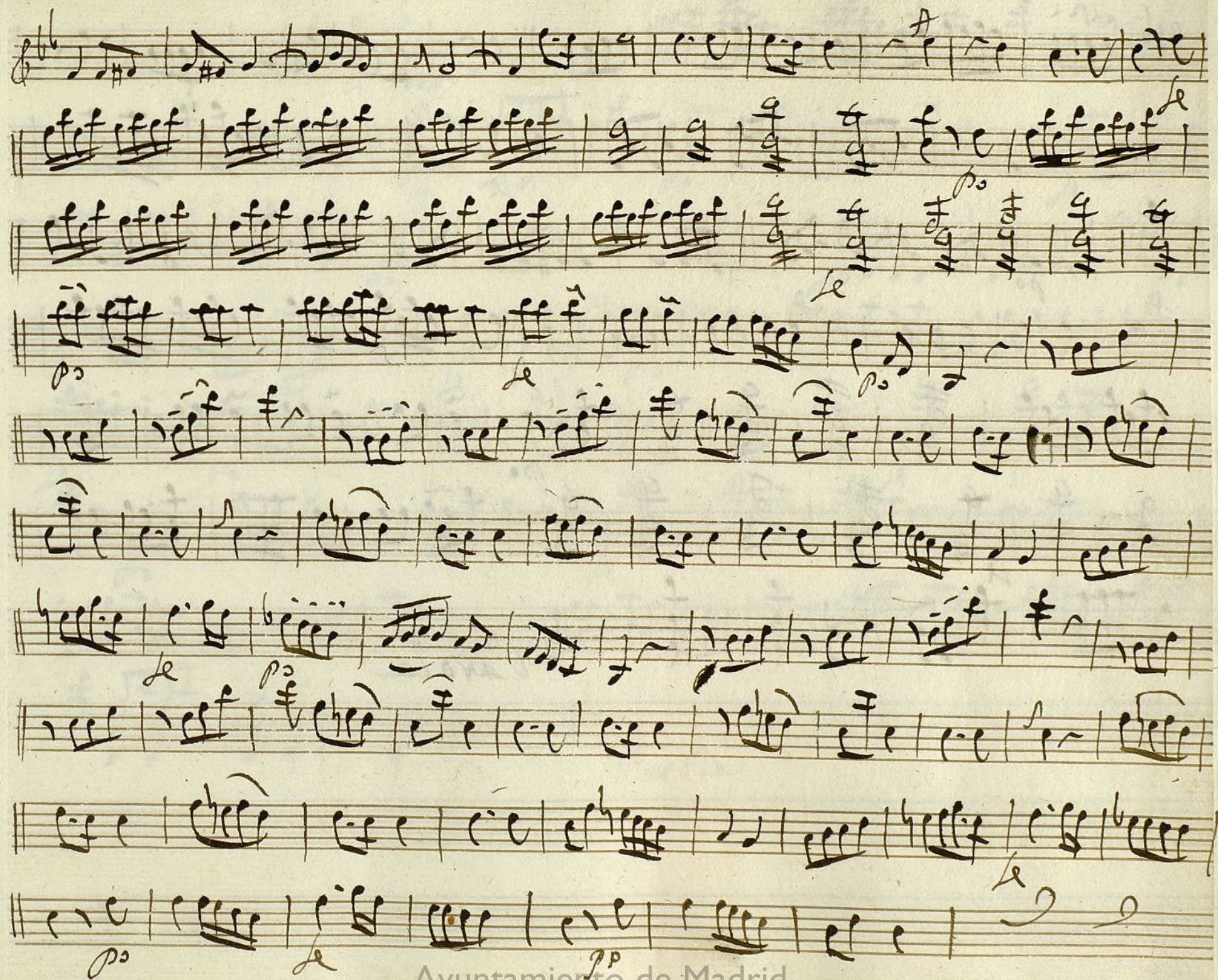
fin de fiesta.

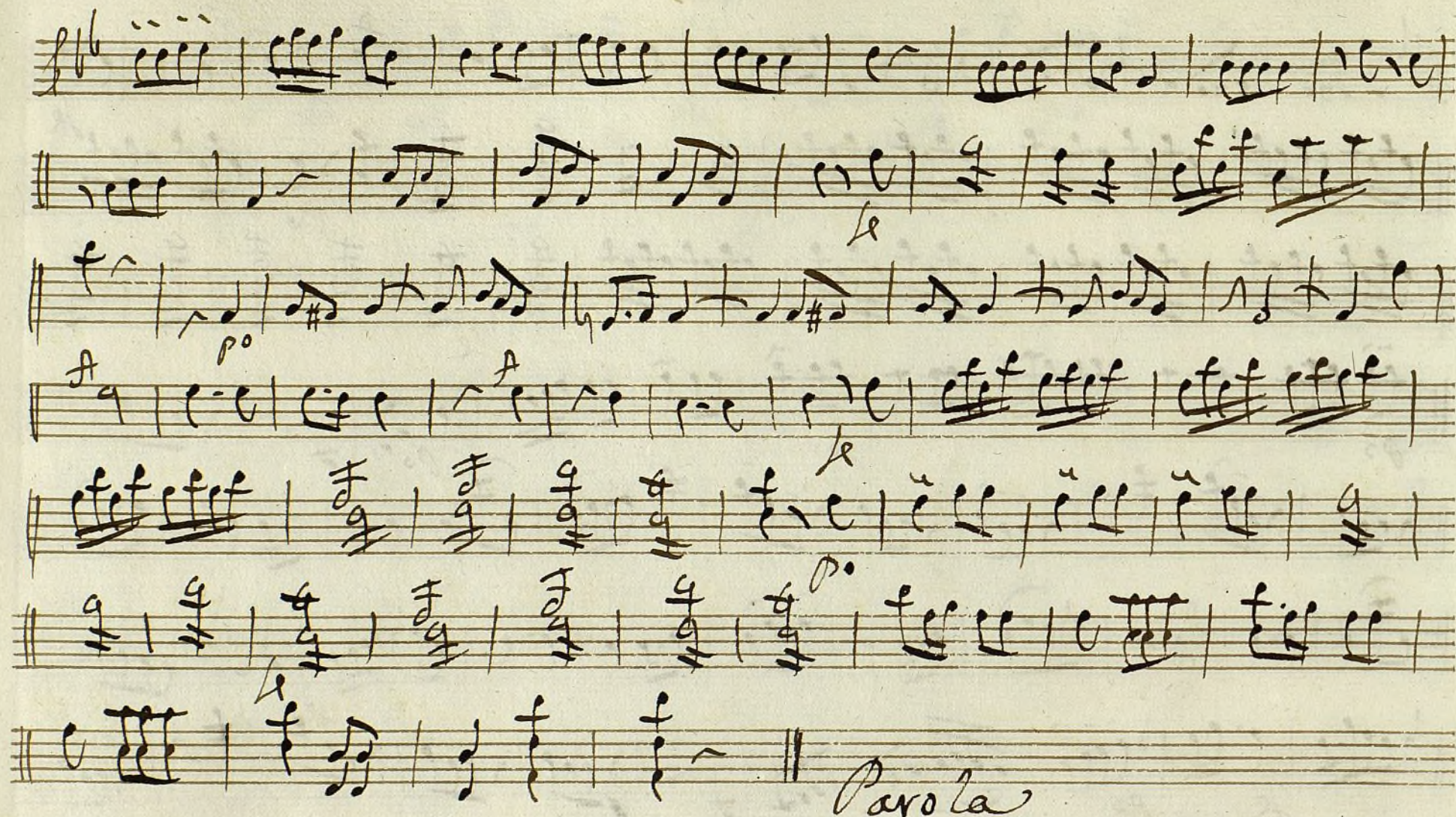
Los Soldados Astutos;

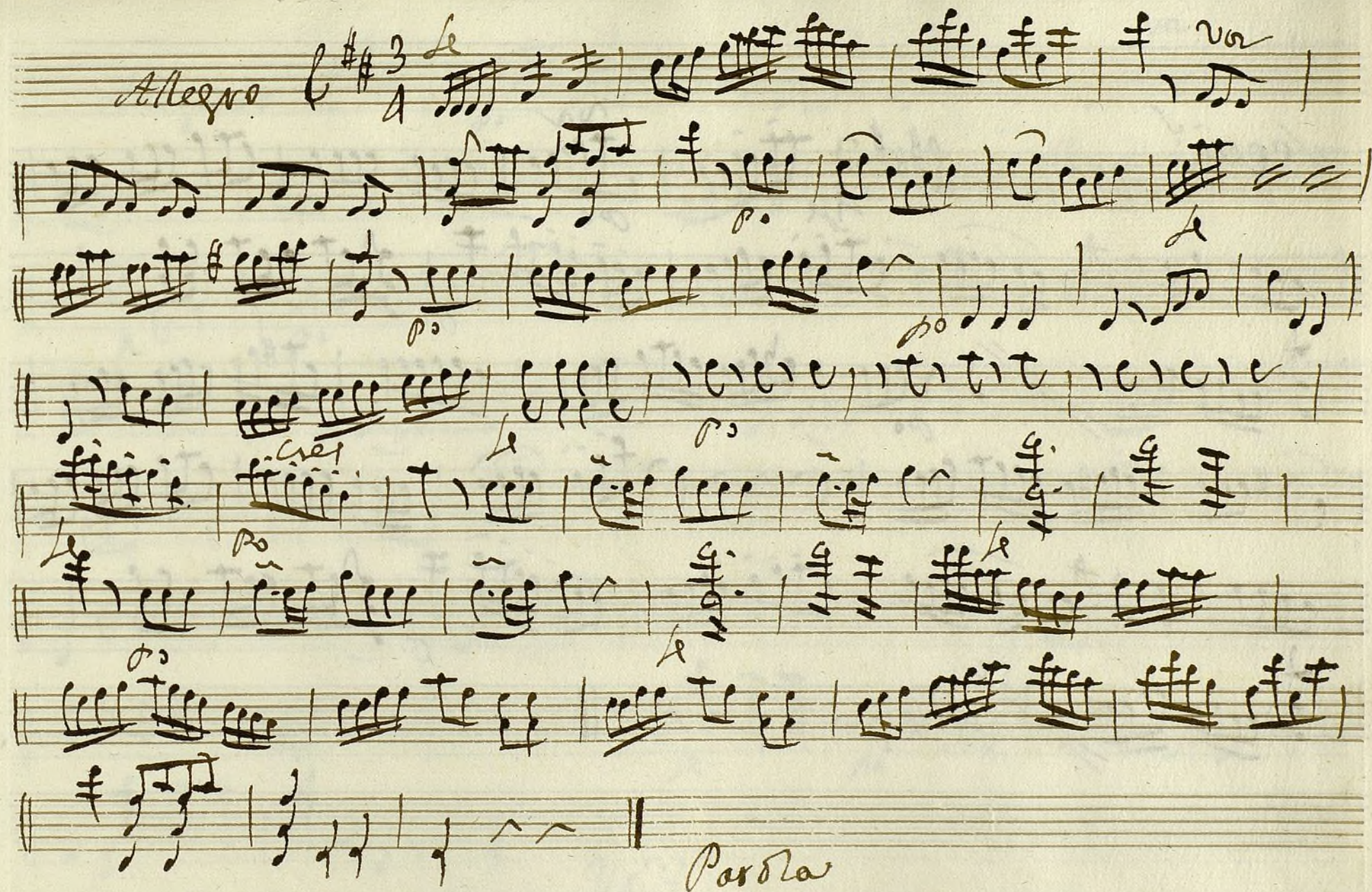
//

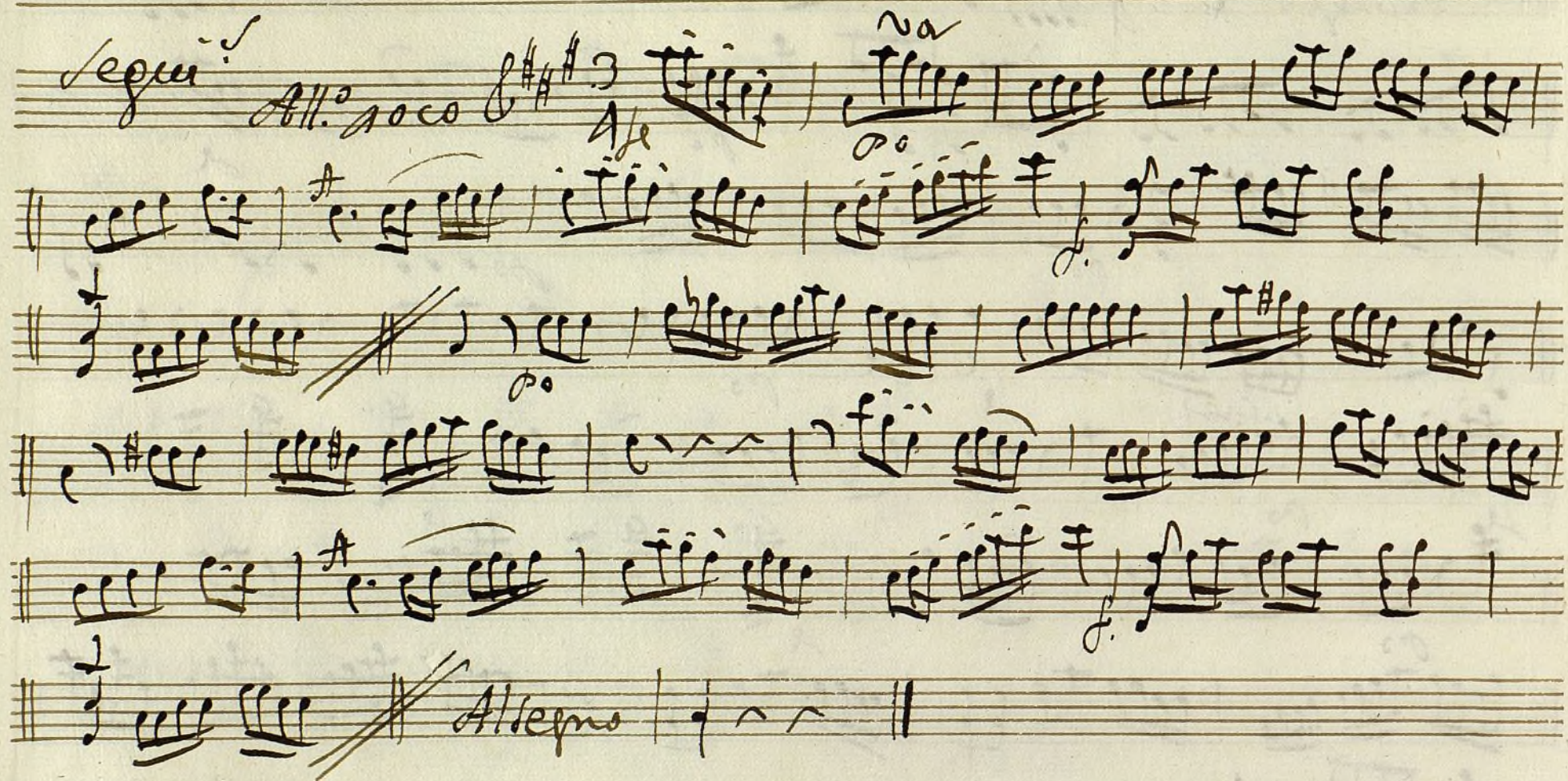
Allegro & $\frac{6}{8}$

The musical score is written on 12 staves. The first staff begins with the tempo marking 'Allegro' and the time signature '6/8'. The notation is in a single system, with staves connected by a brace on the left. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'p' (piano), 'f' (forte), 'le' (leggero), and 'var.' (variazione) are used throughout the piece. The paper is aged and shows some wear at the edges.









Allegretto $\text{F}\sharp\text{F}\text{C}$ va

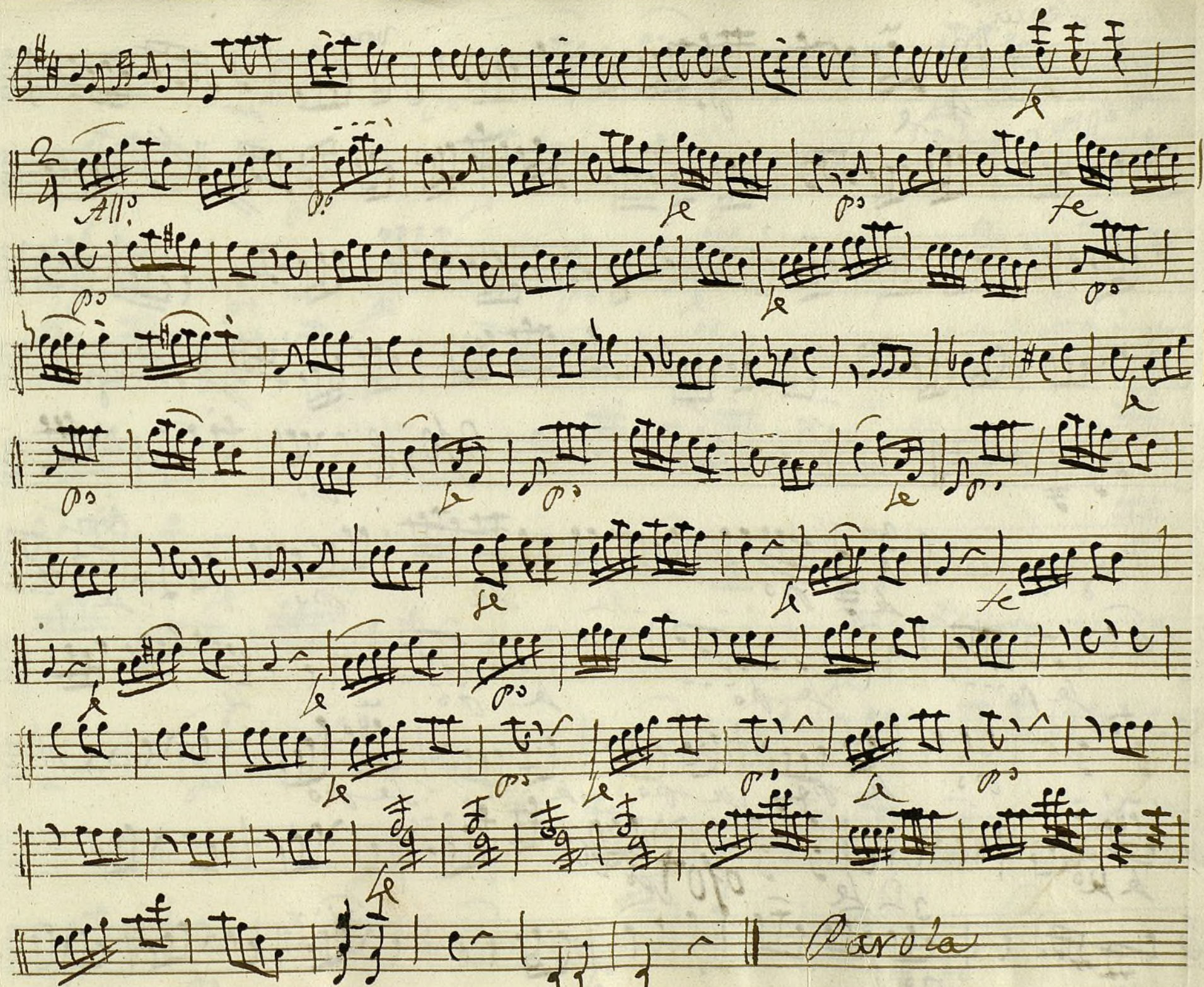
Volte

Allegro $\text{G}\sharp\text{G}$ $\frac{2}{4}$ $\text{Le } \text{po}$

Allegro

Allegretto $\text{G}\sharp\text{G}$ $\frac{6}{8}$ no

Allegretto



Segui!

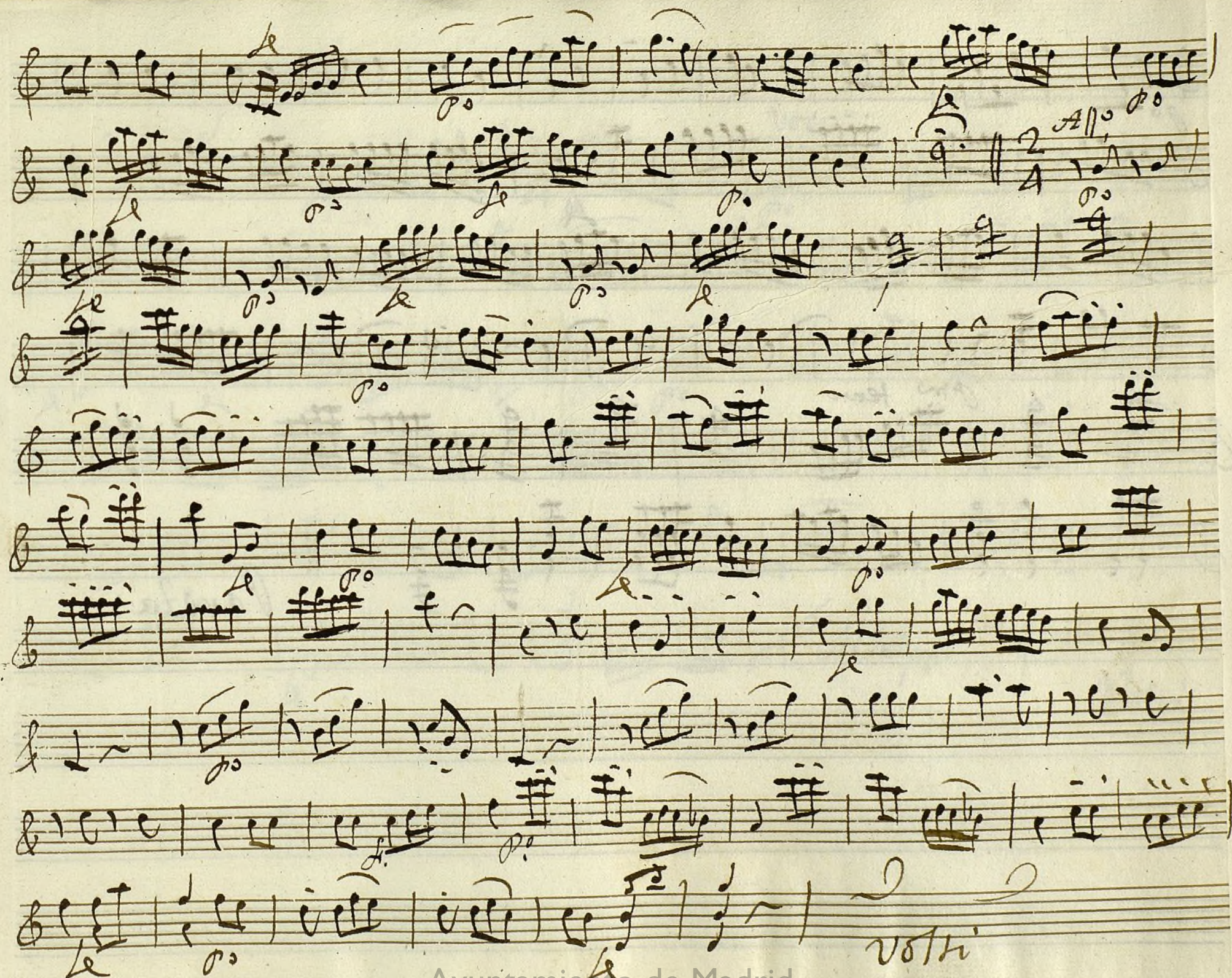
All. poco 3/4 *no*

Allegro

Parola

Allegro poco 3/4 *no*

te





Segui! *All.^o poco* $\text{G} \# \# 3$ *le* *Vo* *po*

Allegro *Volli*

Peri^{do}

Allegro

Quenismo

Handwritten musical score for the first system. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains several measures of music, including a series of eighth notes and a final measure with a whole note. The bass staff begins with a bass clef and a common time signature (C). It contains several measures of music, including a series of eighth notes and a final measure with a whole note. There are dynamic markings 'p' and 'f' throughout the system.

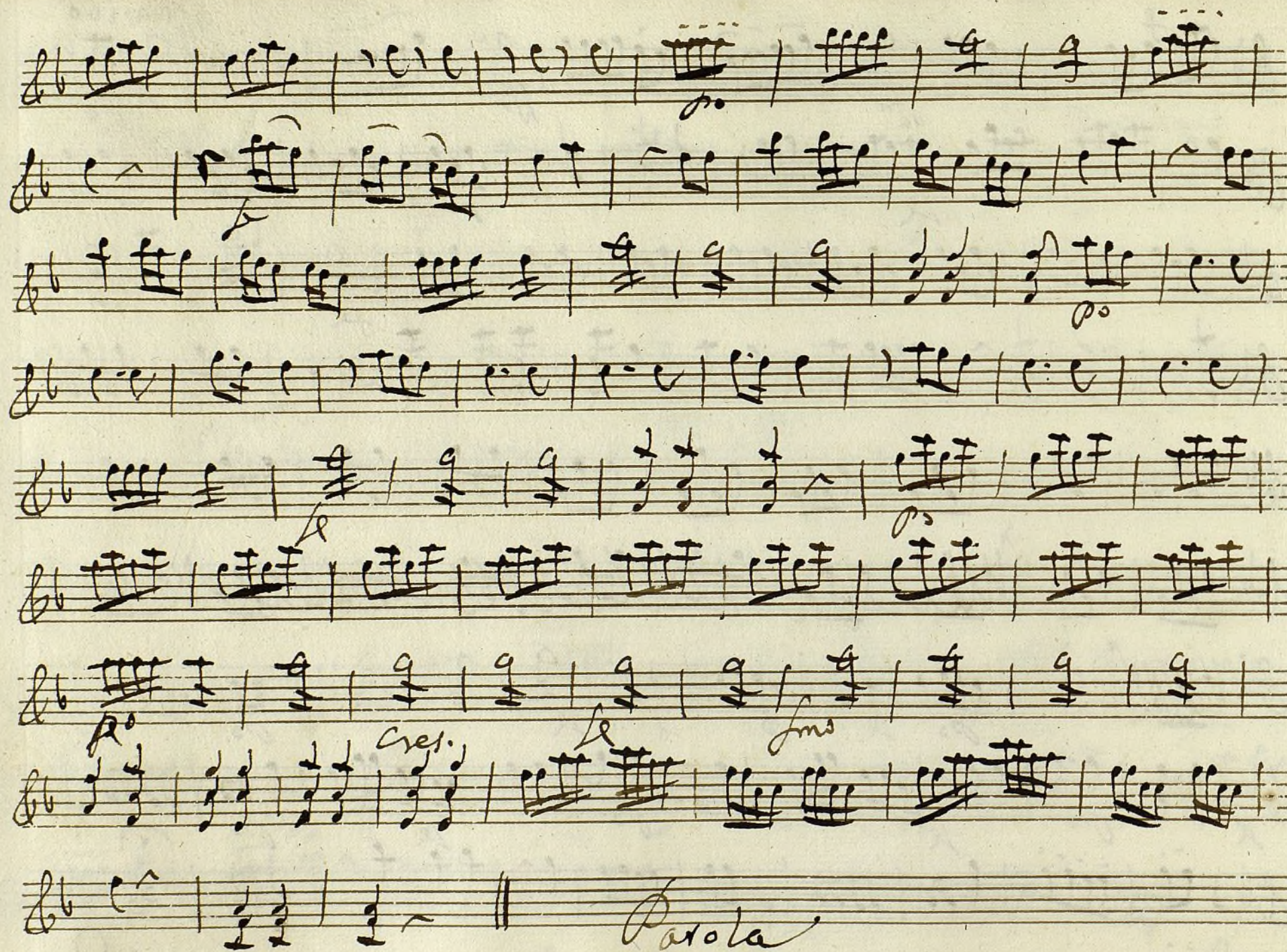
Handwritten musical score for the second system. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains several measures of music, including a series of eighth notes and a final measure with a whole note. The bass staff begins with a bass clef and a 3/4 time signature. It contains several measures of music, including a series of eighth notes and a final measure with a whole note. There are dynamic markings 'p' and 'f' throughout the system.

Handwritten musical score on ten staves, featuring various musical notations, clefs, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and features include:

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). Includes a *ff* marking and a tempo marking *vivo* at the end.
- Staff 2:** Includes a *ff* marking and a *p* marking.
- Staff 3:** Includes a *ff* marking.
- Staff 4:** Includes a *ff* marking.
- Staff 5:** Includes a *ff* marking.
- Staff 6:** Includes a *ff* marking.
- Staff 7:** Includes a *p* marking and a *ff* marking.
- Staff 8:** Includes a *p* marking and a *ff* marking.
- Staff 9:** Includes a *p* marking and a *ff* marking.
- Staff 10:** Includes a *p* marking and a *ff* marking.

The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo) and *p* (piano). The score concludes with a final cadence on the tenth staff.

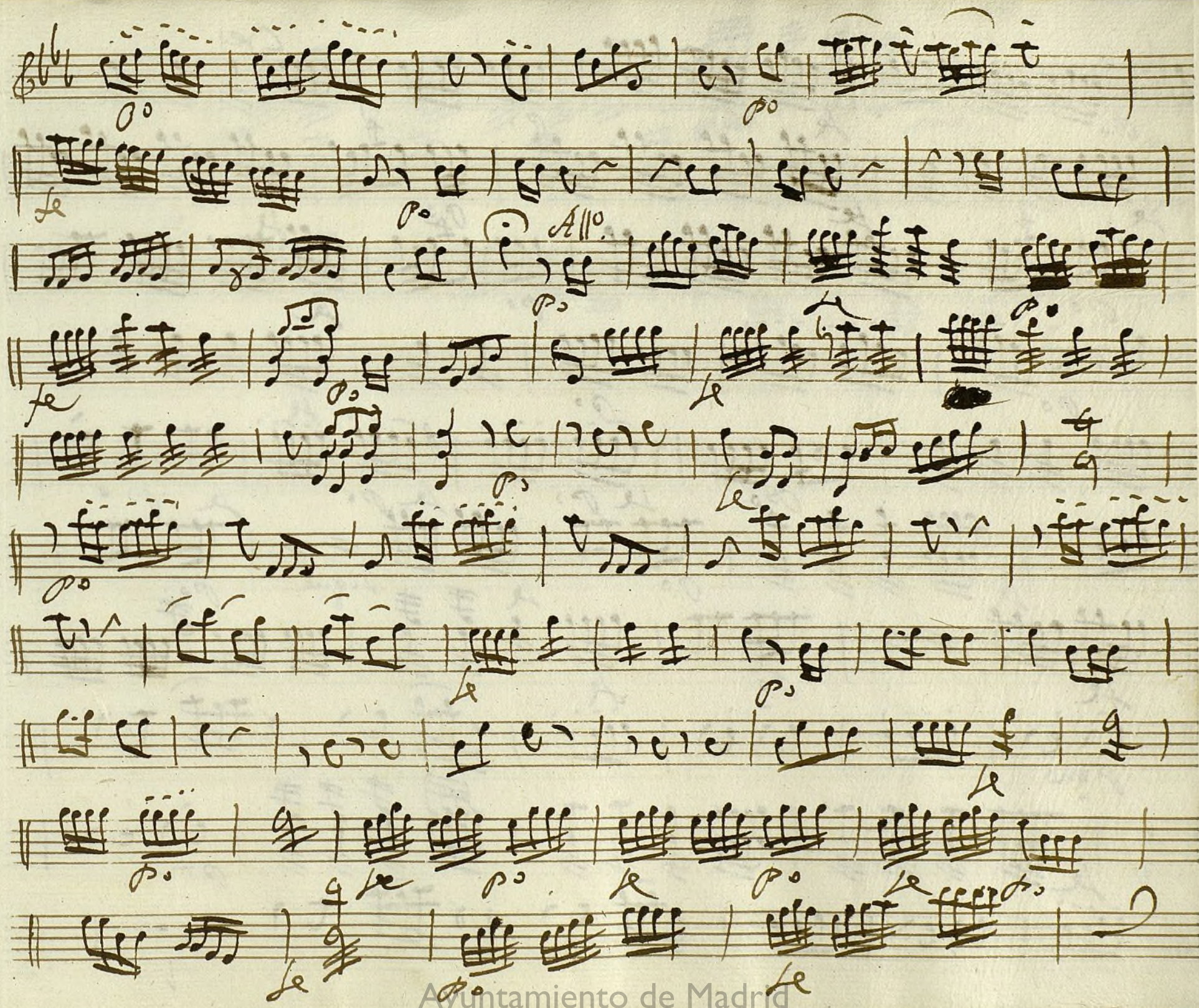


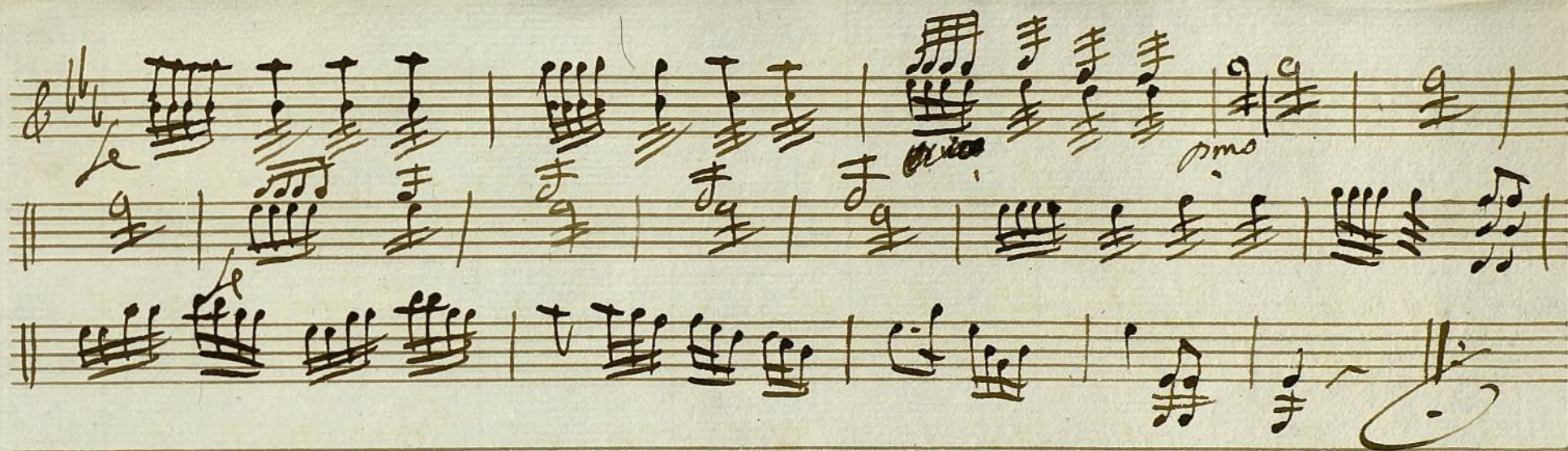
Allegretto 2/4 *No 2*

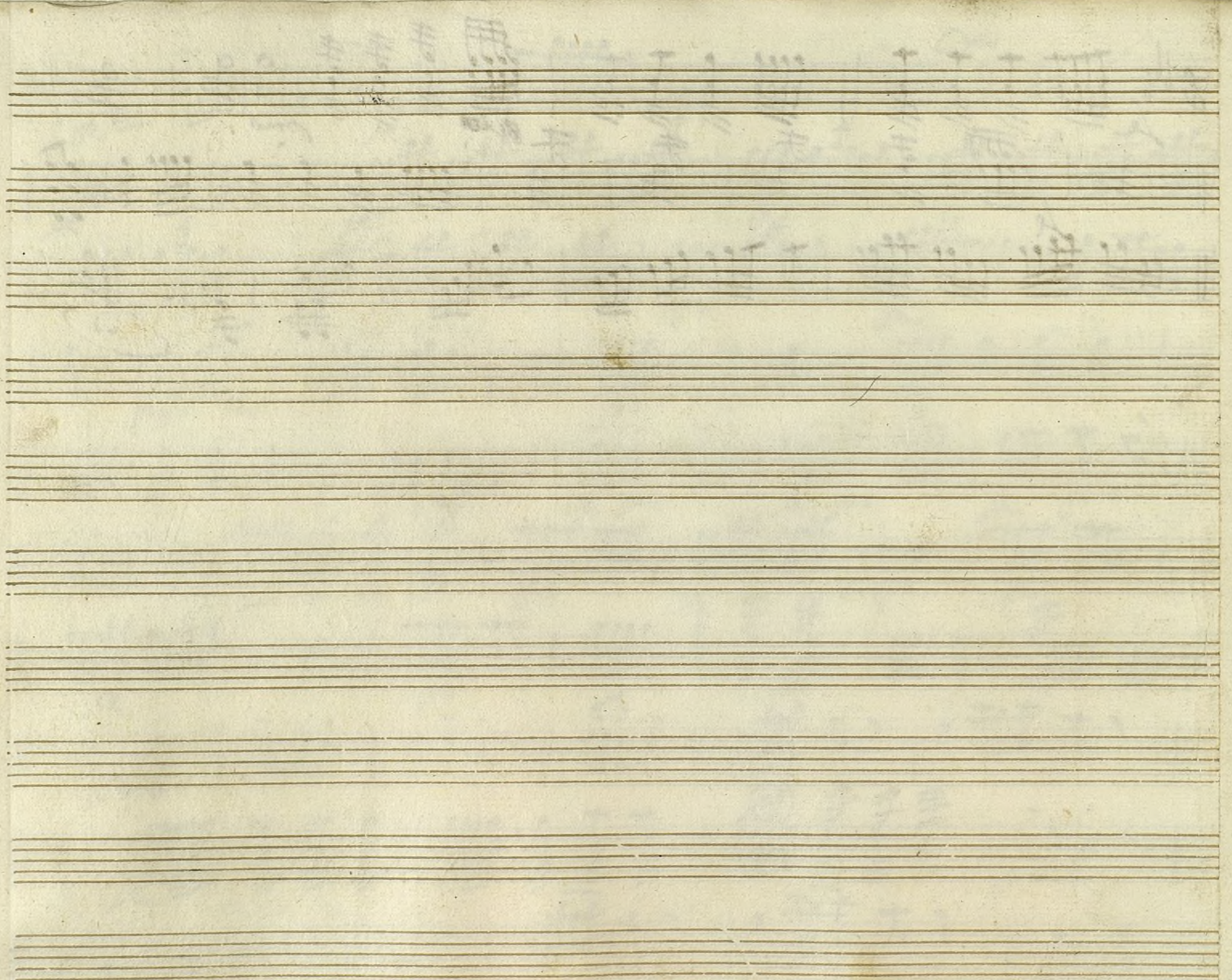
Parola

final And.^{te} spacio 2/4

Handwritten musical score for a piano piece, labeled "final And. spacio 2/4". The score consists of ten staves of music. The notation is in a historical style, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo despite the "And." marking. The key signature has one sharp (F#). The manuscript includes various performance markings such as "p" (piano), "f" (forte), "le" (legato), and "Ma And. le" (Ma And. legato). The paper is aged and shows some staining.





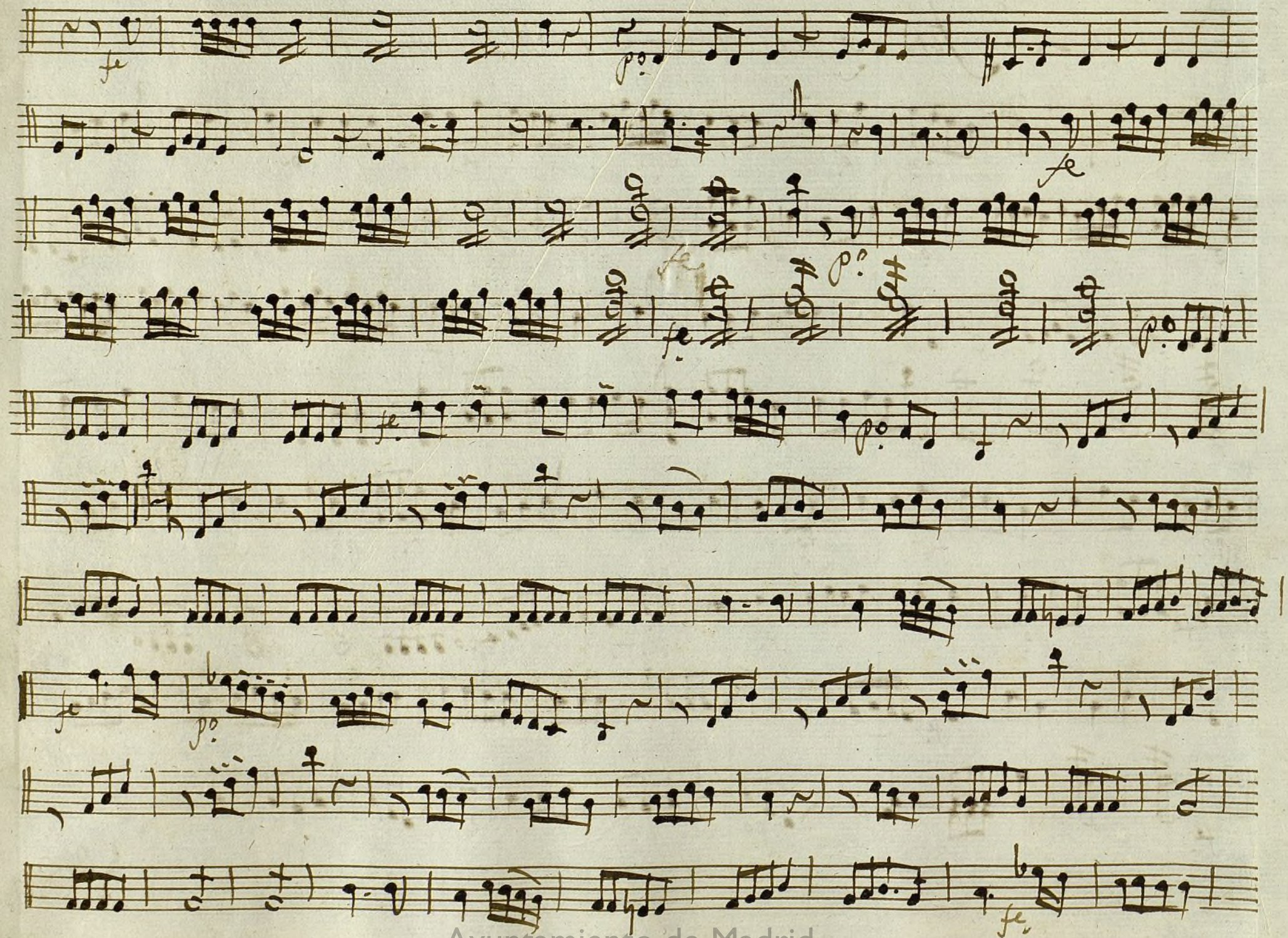


Violin 2.º fin de fiesta Los Soladores Amigos.

Alleg.

The musical score is written on ten staves. The first staff begins with the tempo marking 'Alleg.' and the time signature '2/4'. The key signature has two flats (B-flat major). The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings like 'pº' (piano) and 'fe.' (forte). The score is written in a cursive, handwritten style.

N.S.





Parola.

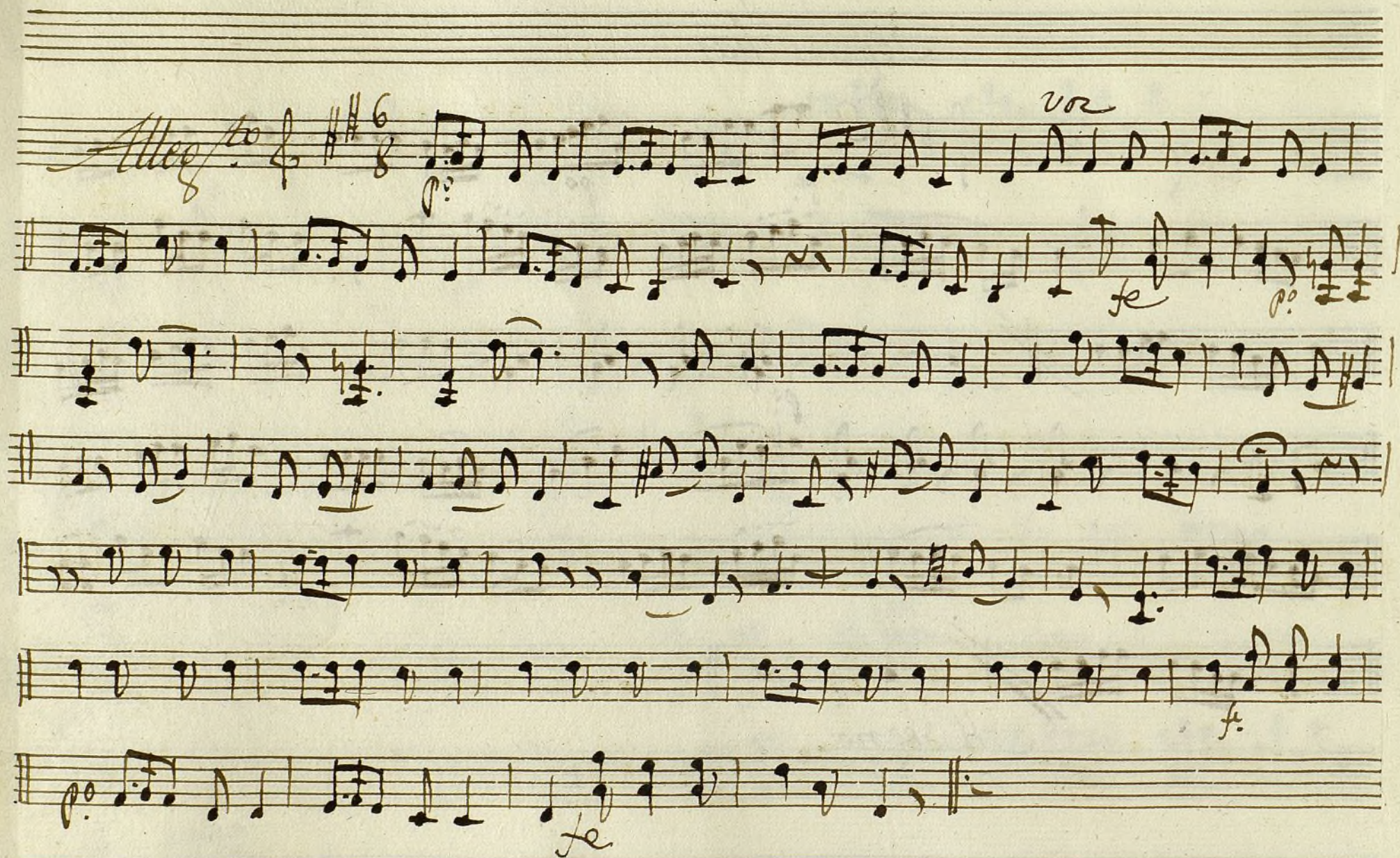
Alleg. 

Seguilletas

Alleg.^o Poco.

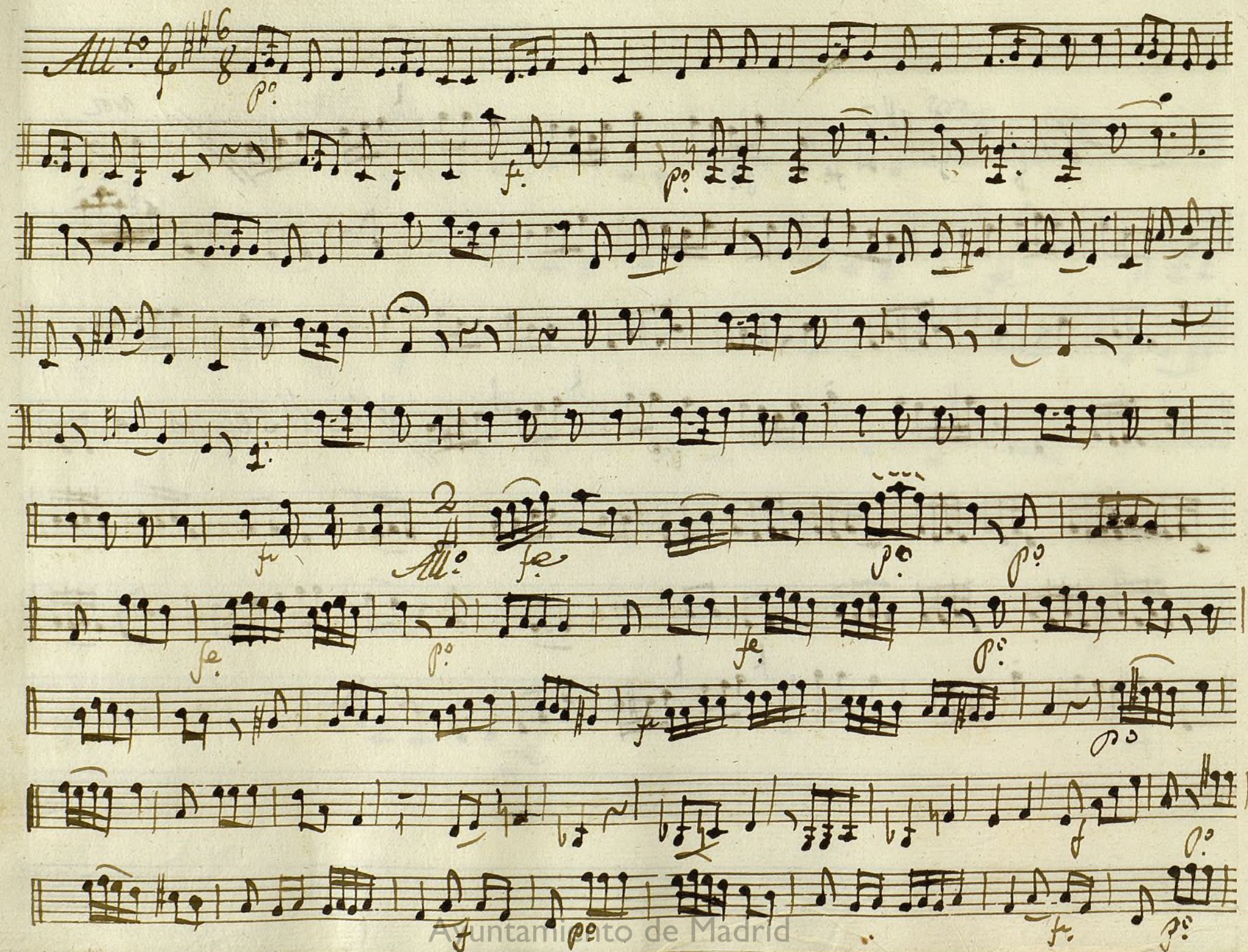


Al Segno.



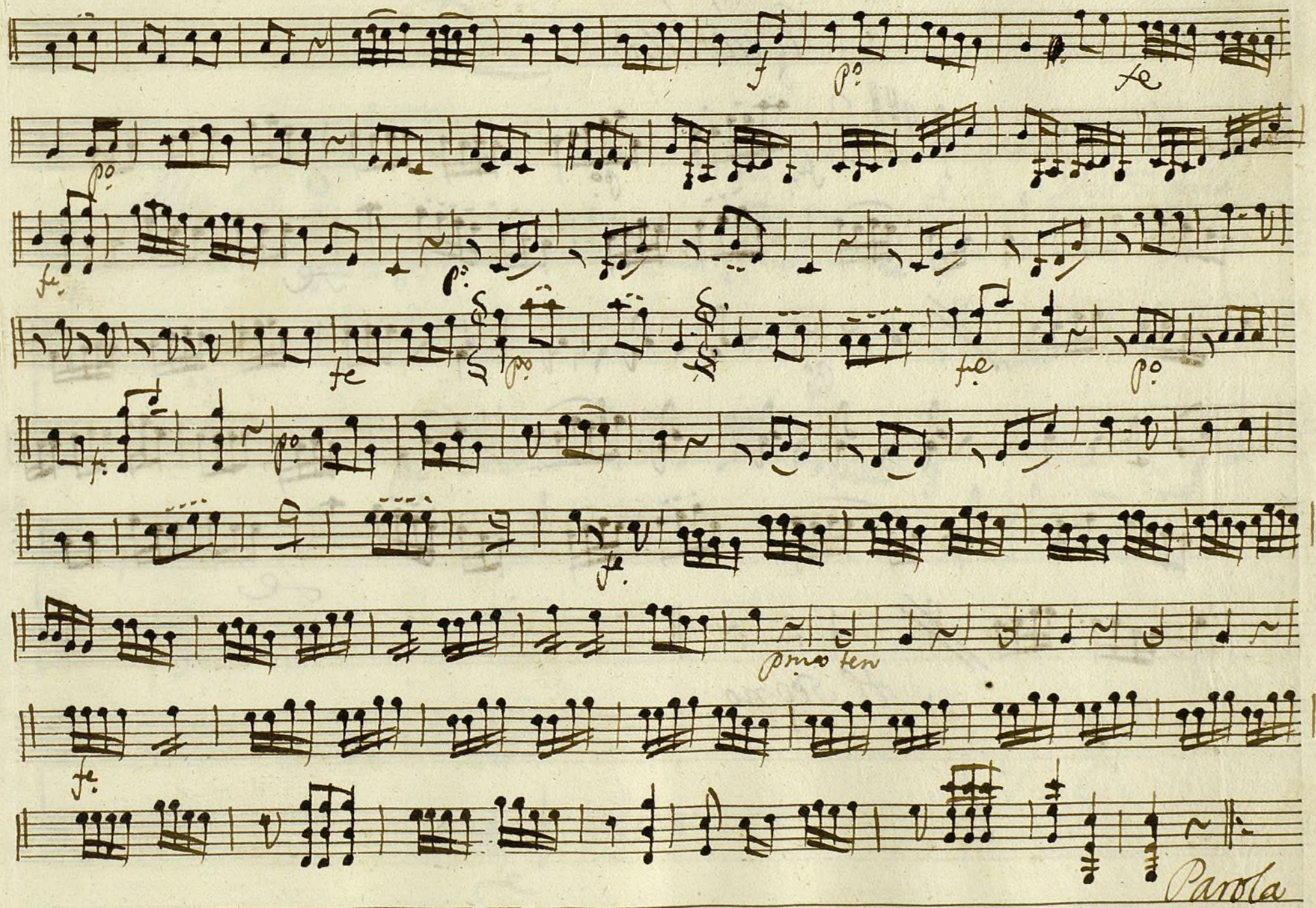
Handwritten musical score on seven staves. The first staff begins with the tempo marking *Allegro* and the time signature $\frac{2}{4}$. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff*, *po*, and *fe*. A double bar line with a repeat sign is present on the first staff. The second staff contains a vocal line marked *voz*. The third staff continues the musical notation. The fourth staff features a section marked *Allegro* and includes a double bar line with a repeat sign. The fifth staff continues the musical notation. The sixth staff continues the musical notation. The seventh staff concludes with a double bar line and the word *fine*.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 6/8. The score is marked with dynamic indications such as *p^o* (piano), *f^e* (forte), and *Allo* (Allegro). The music features a variety of note values, including eighth and sixteenth notes, and rests. The manuscript shows signs of age, including some staining and wear.

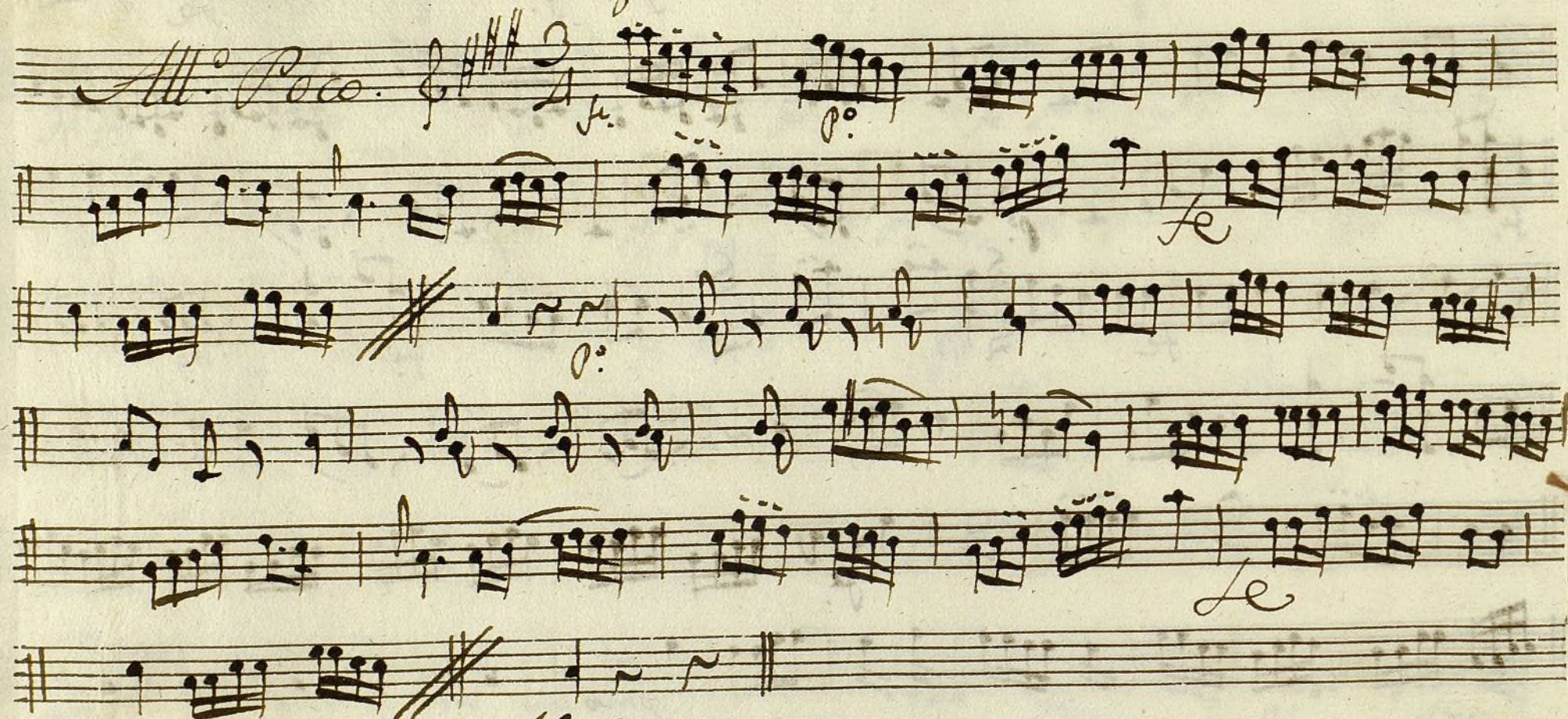


Alleg. Poco. 3/4

The musical score is written on ten staves. The first staff begins with the tempo marking *Alleg. Poco.* and the time signature 3/4. The notation includes various rhythmic values, accidentals, and dynamic markings such as *fe* (forte) and *p* (piano). The music features complex patterns, including triplets and sixteenth-note runs. The manuscript is written in brown ink on aged paper.



Seguidillas



Al Segno.

Rec.^{do}

Alleg.^o

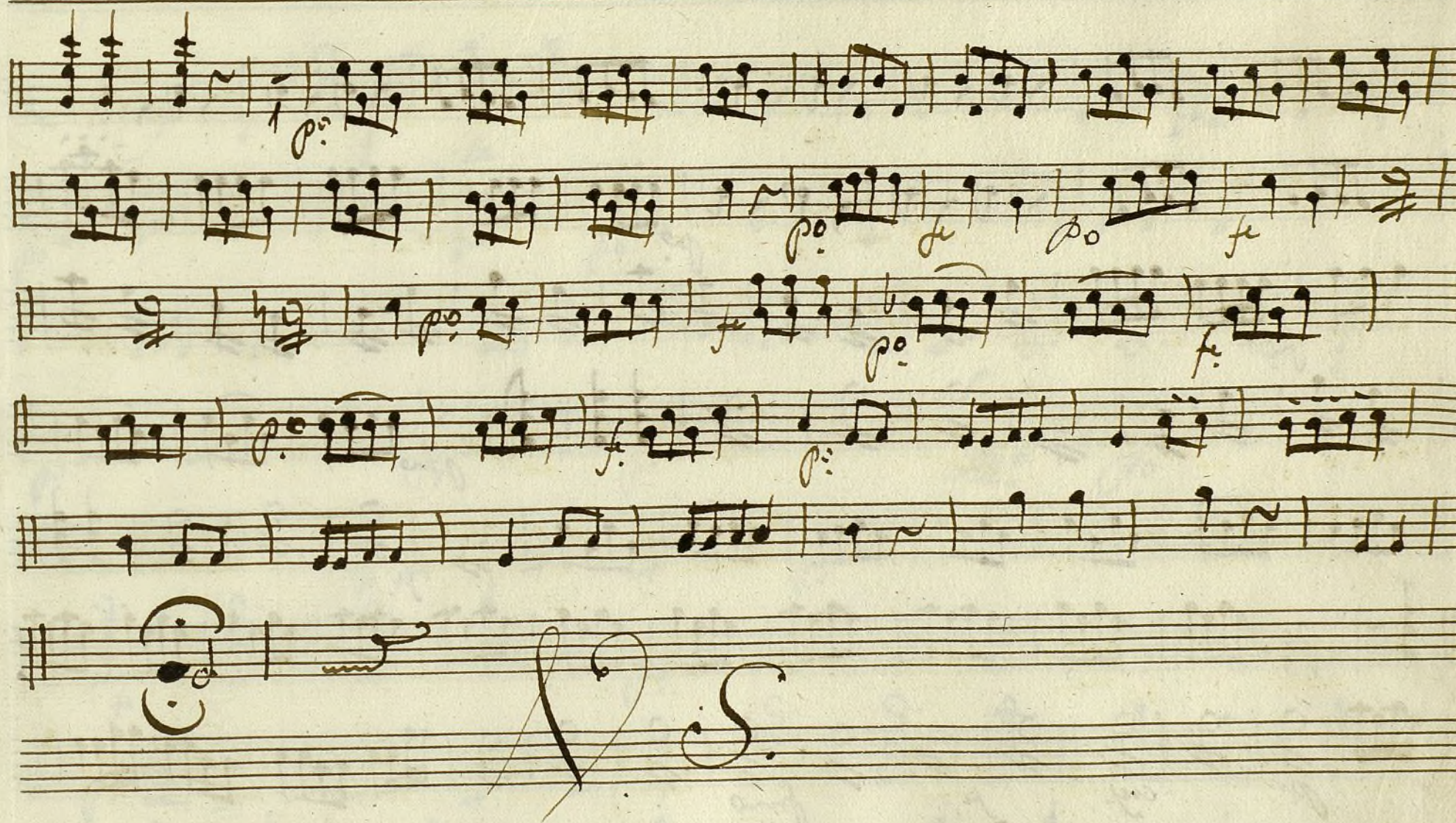
Dueño mio.

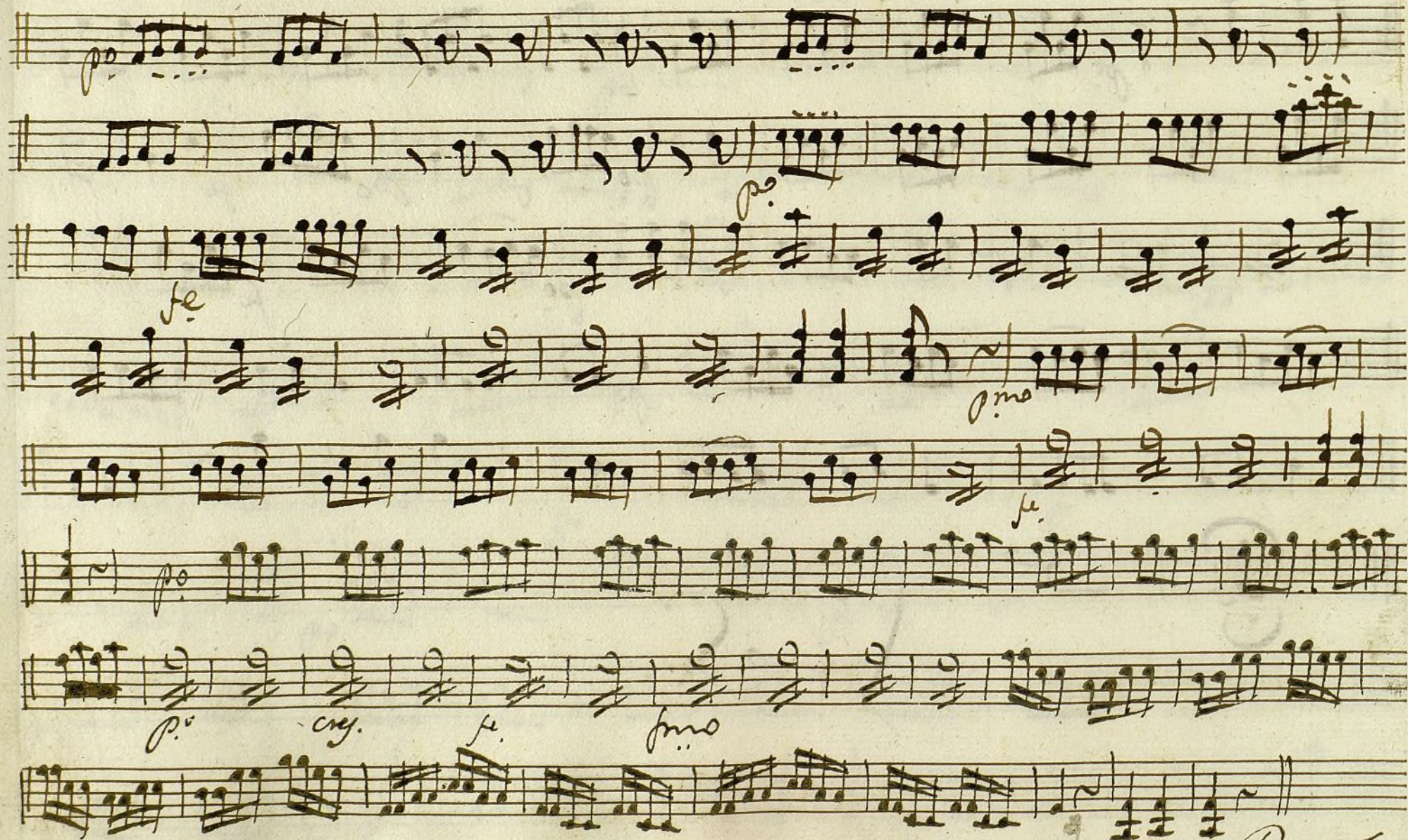
p.^o

f.

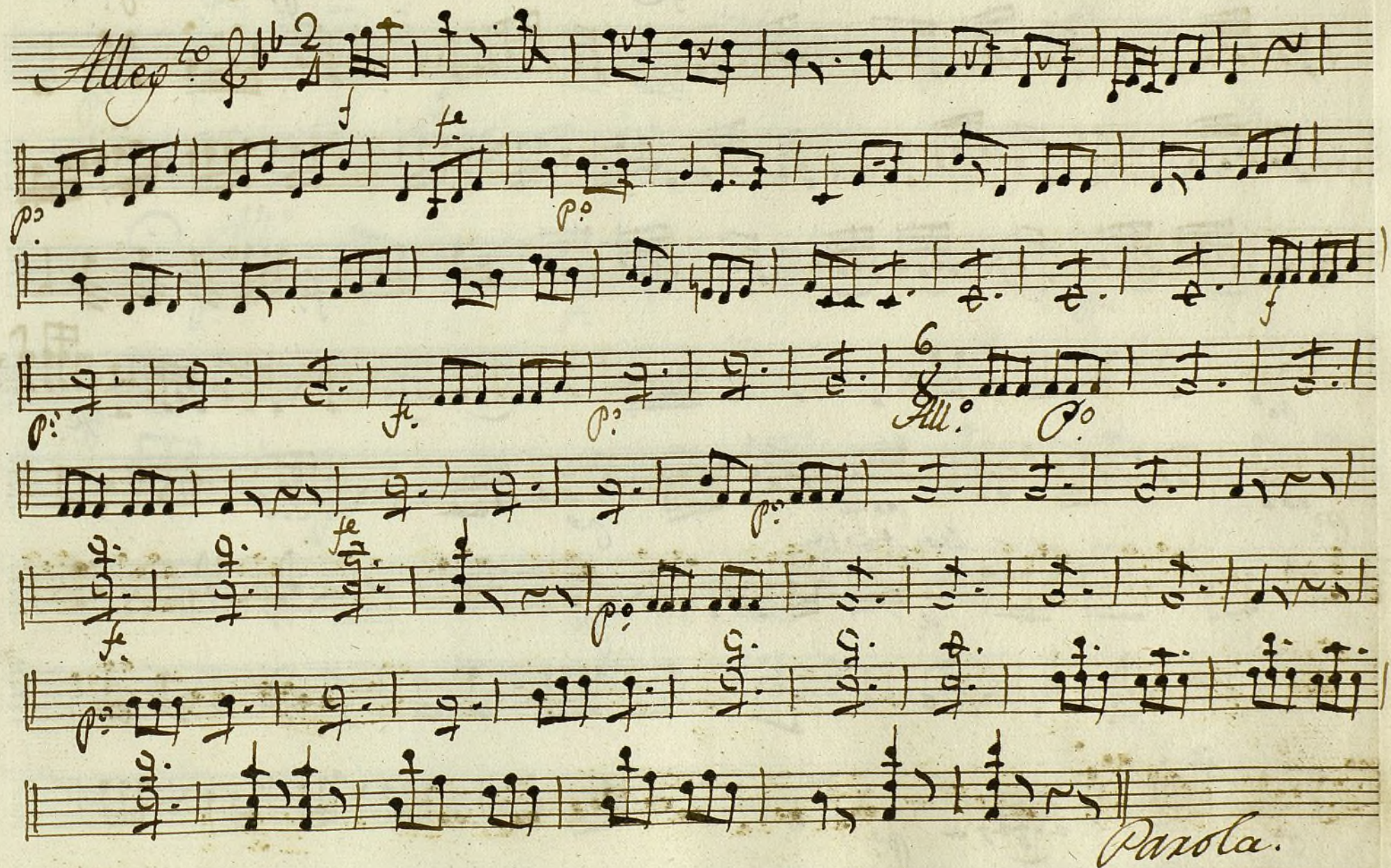
V. S.

Alleg.^o Moderado. $\frac{3}{4}$ *voz*
po
2 vivo. *pr.* *fe.* *r.*
po. *fe.*





Parola



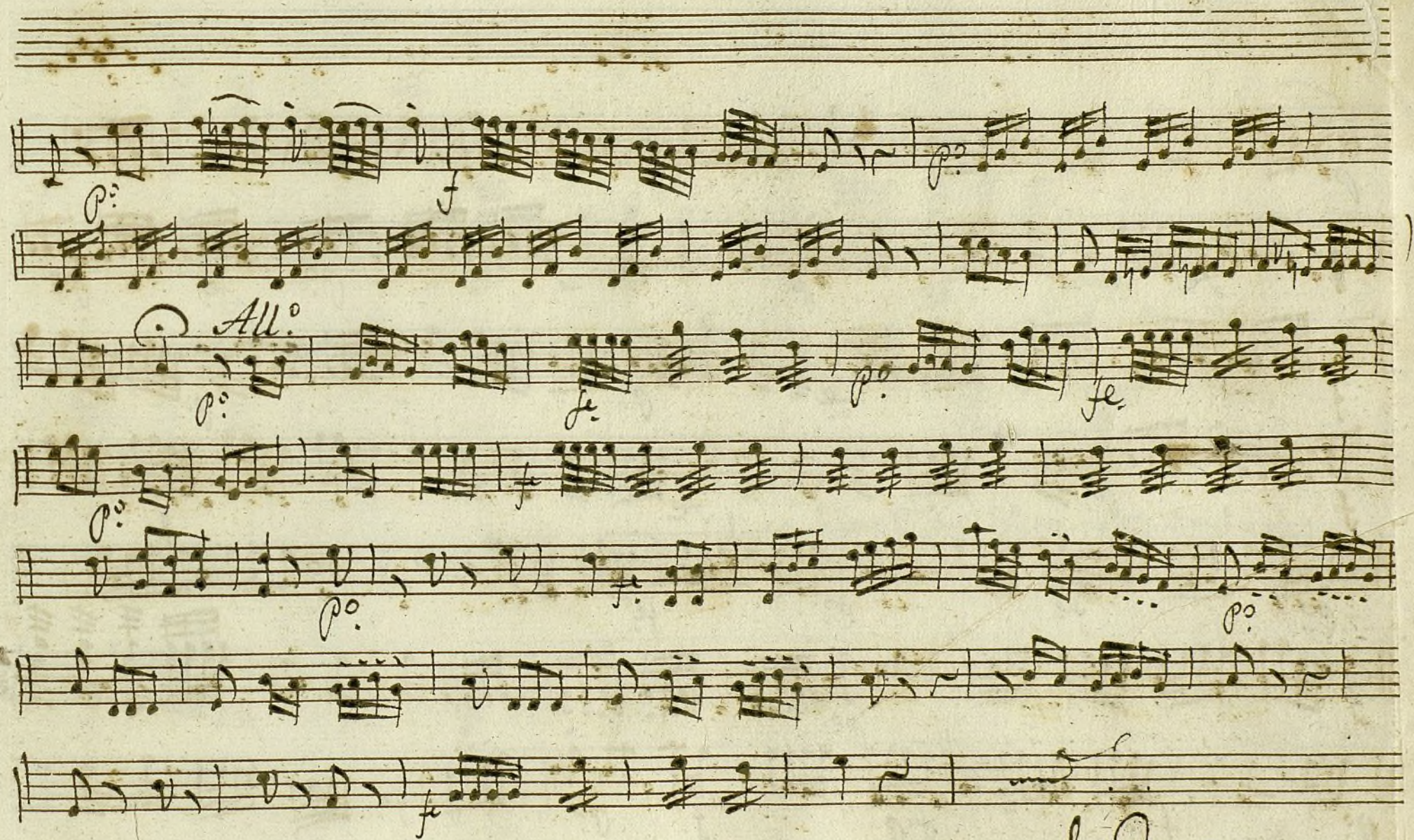
Final And.^{te} spaciato

fe *p.^o* *p.^o*

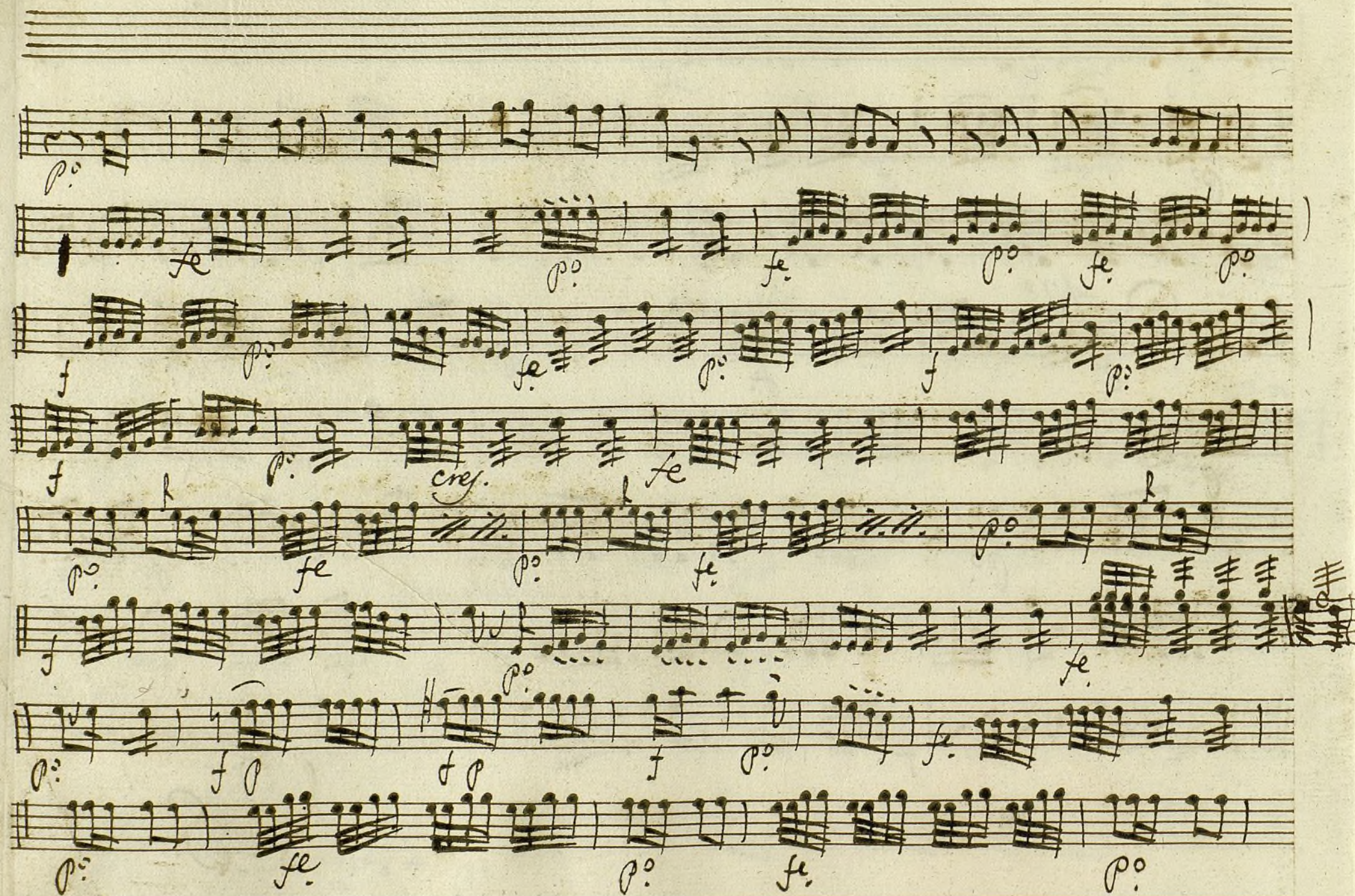
p.^o *fe.*

p.^o *fe* *Mor.^{te} And.^{te}* *p.^o* *p.^o*

fe. *p.^o*



25





t

Oboe 1.^o

fin de fiesta

Los Soldados astutos.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the ten staves. The first staff begins with the tempo marking *Allegro* and the time signature $\frac{2}{4}$. The score includes several dynamic markings: *f* (forte), *p* (piano), and *ff* (fortissimo). The word *Solo* is written in several places, indicating solo passages. The notation is in a single system across the ten staves. The first staff begins with the tempo marking *Allegro* and the time signature $\frac{2}{4}$. The score includes several dynamic markings: *f* (forte), *p* (piano), and *ff* (fortissimo). The word *Solo* is written in several places, indicating solo passages.

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into sections by measure numbers and performance instructions. Measure 14 is marked at the beginning of the fifth staff. Measure 25 is marked at the end of the third staff. Measure 26 is marked at the beginning of the fourth staff. The word "Solo." is written above the sixth staff. The word "Versos." is written at the end of the eighth staff. The manuscript is written in dark ink on aged, slightly stained paper.

14.

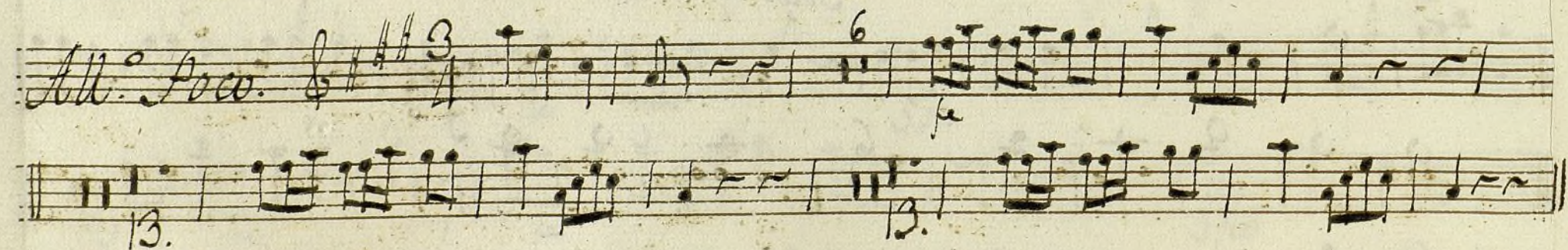
25.

26.

Solo.

Versos.

All.^o 

All.^o Poco. 

Alleg.^{to} *solo*



Alleg.^o 2/4 Face: #:

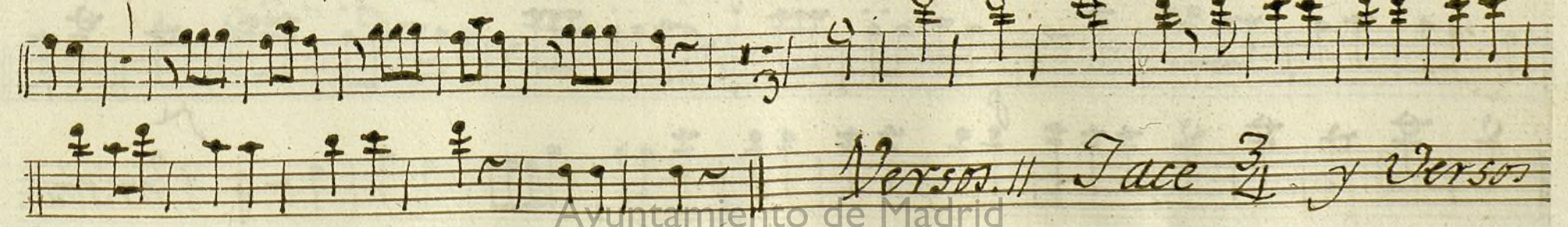
Alleg.^{to} *solo.*



solo



Versos. 1/2 y Versos



All.^o Poco.

Solo

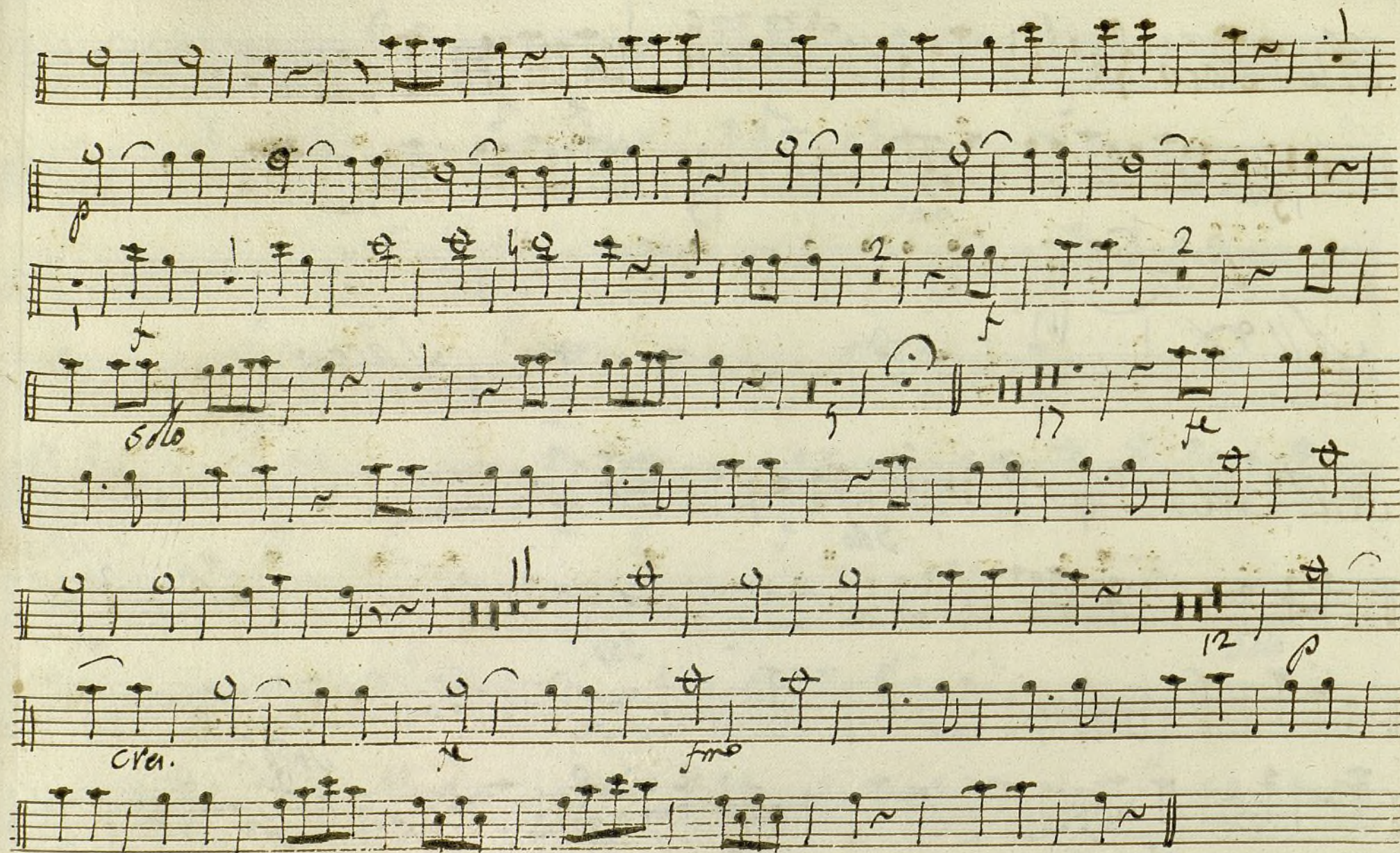
All.^o

Solo

Versos

Ayuntamiento de Madrid



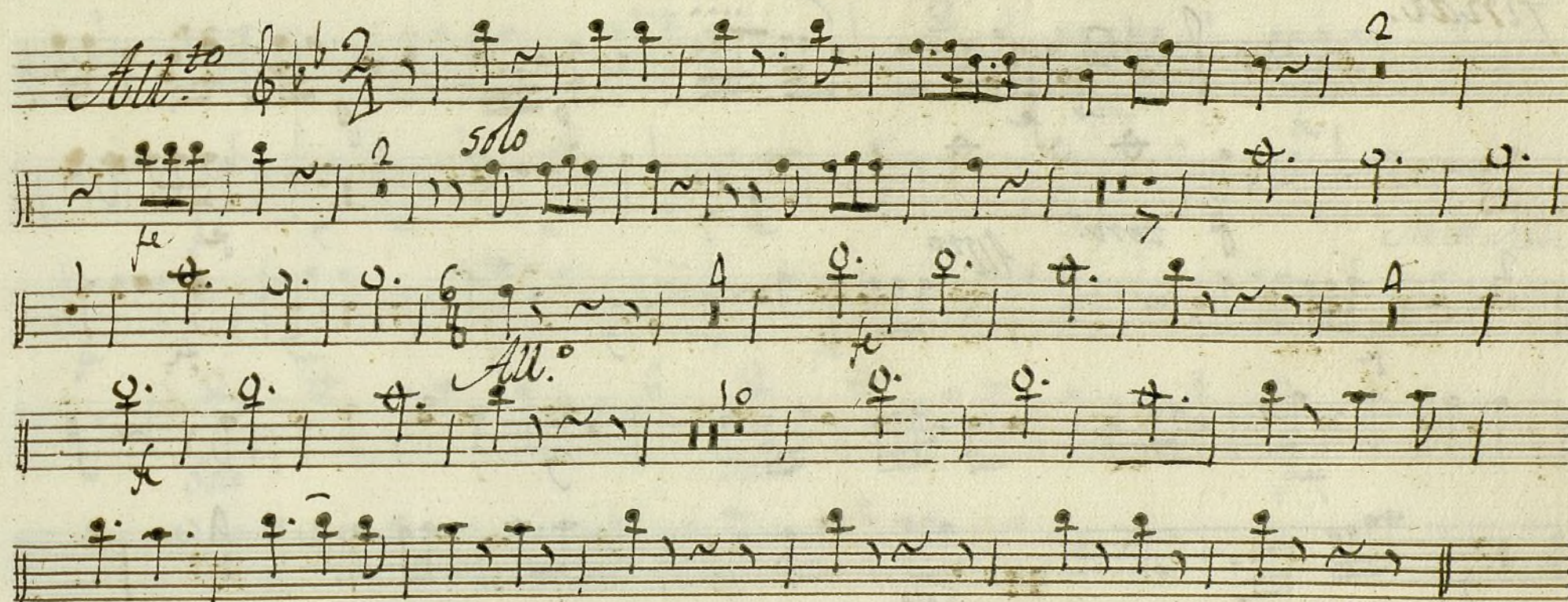


solo

cre.

fmo

Versos.



Versos.

final.

And.^{te}

ten.

All.^{to}

Solo.

All.^o poco

All.^o

This is a handwritten musical score on aged paper, consisting of eight staves. The notation is in a single system, likely for a piano or similar instrument. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piece begins with a 'final.' marking. The tempo is marked 'And.^{te}' (Andante). The score includes various musical notations: eighth and sixteenth notes, rests, and dynamic markings such as 'ten.' (tenu), 'All.^{to}' (Allegretto), 'Solo.', 'All.^o poco' (Allargando poco), and 'All.^o' (Allargando). There are also some handwritten '2' markings above certain notes. The paper shows signs of age, including some staining and wear at the edges.



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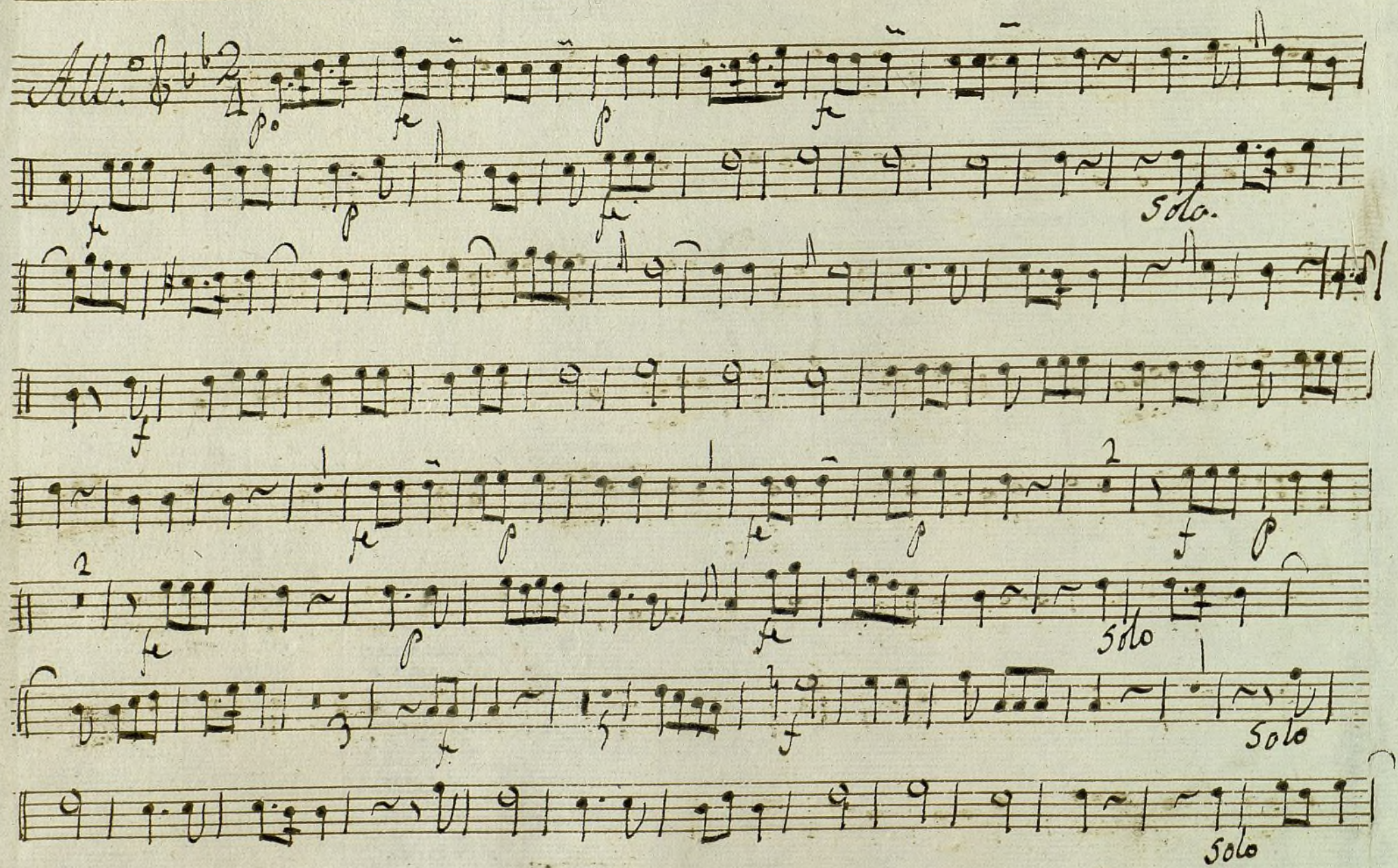
Ayuntamiento de Madrid

t

Oboe 2.^o

fin de fiesta.

Los soldados cantos.



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

- Measure 6: A circled '6' above the staff.
- Measure 25: A circled '25.' below the staff.
- Measure 26: A circled '26.' below the staff.
- Measure 14: A circled '14.' below the staff.
- Measure 15: A circled 'Solo' below the staff.
- Measure 20: A circled '6' above the staff.
- End of staff 8: The word 'Versos.' written below the staff.

Handwritten musical score on aged paper, featuring two systems of music. The first system is marked *All.* (Allegretto) and the second system is marked *All. Poco.* (Allegretto poco).

The first system consists of five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *f* (forte), *crec.* (crescendo), *μ* (mu), and *p* (piano). The system concludes with the word *Verso.* (Verso).

The second system consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). The system concludes with a double bar line.

Allo. to *solo*

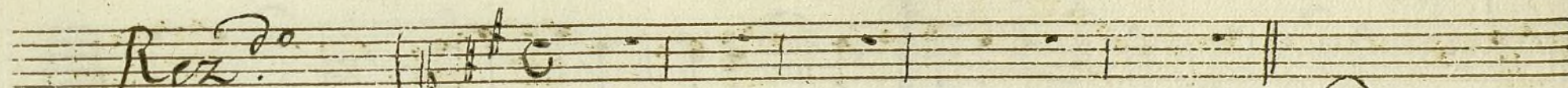
3/4. Tace. //

Allo. to *solo*

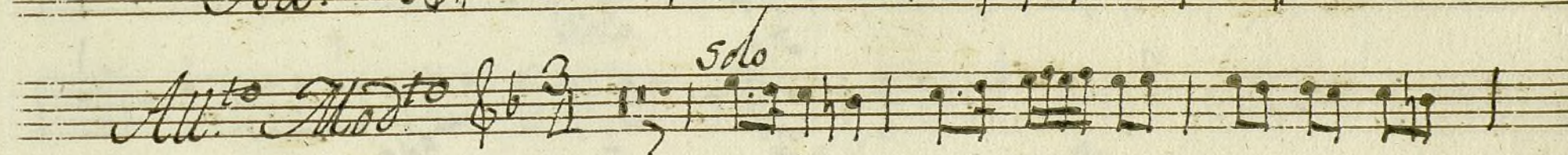
Versos. 3/4 Tace y Versos.

All.^o Poco. 3/4 



Rez.^{do} 

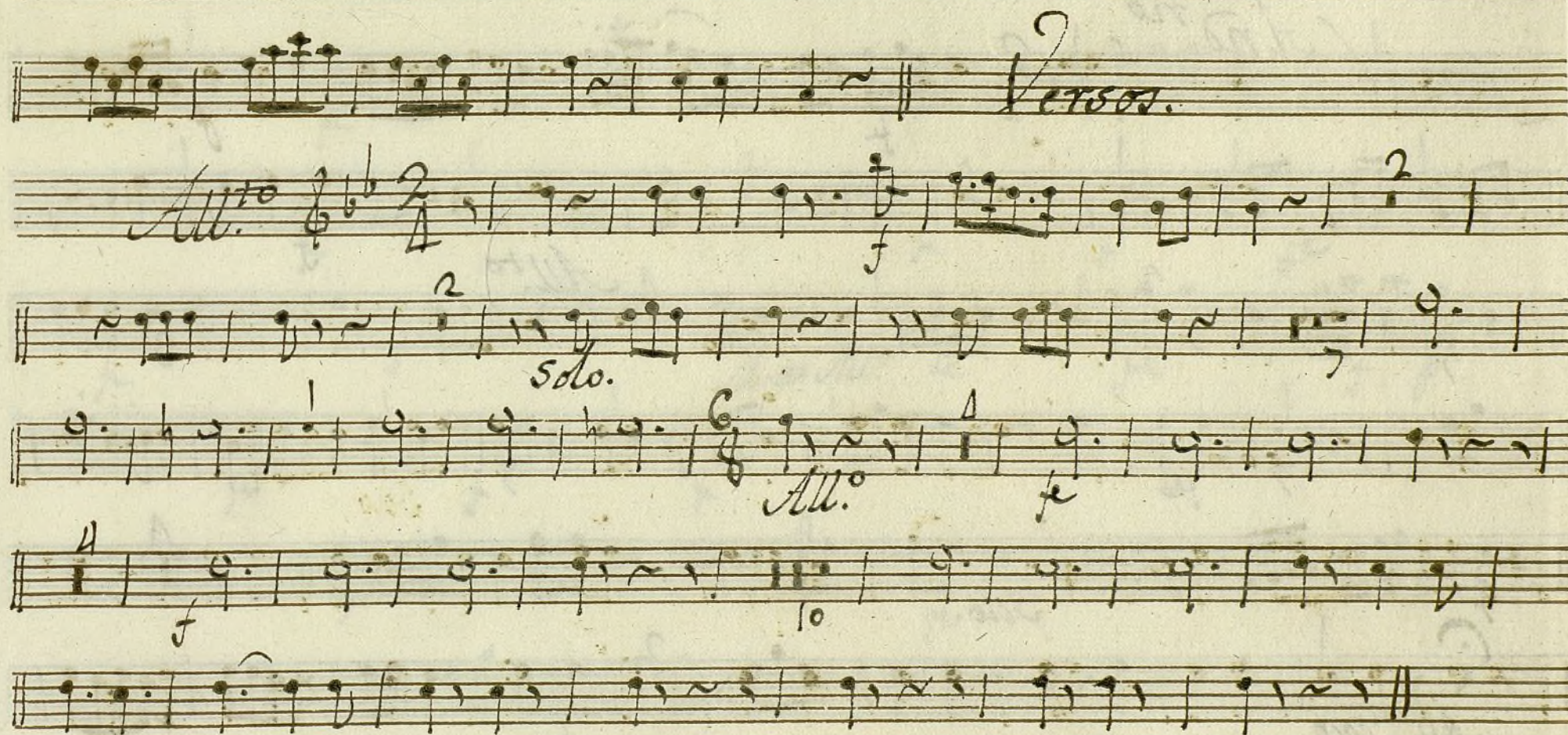
All.^o  *f* *Tace.*

All.^o Molto 





f  *Uwo* *p* *f*



final. And.^{no}

f

2

4 All.to

3

4

Solo.

All. Poco

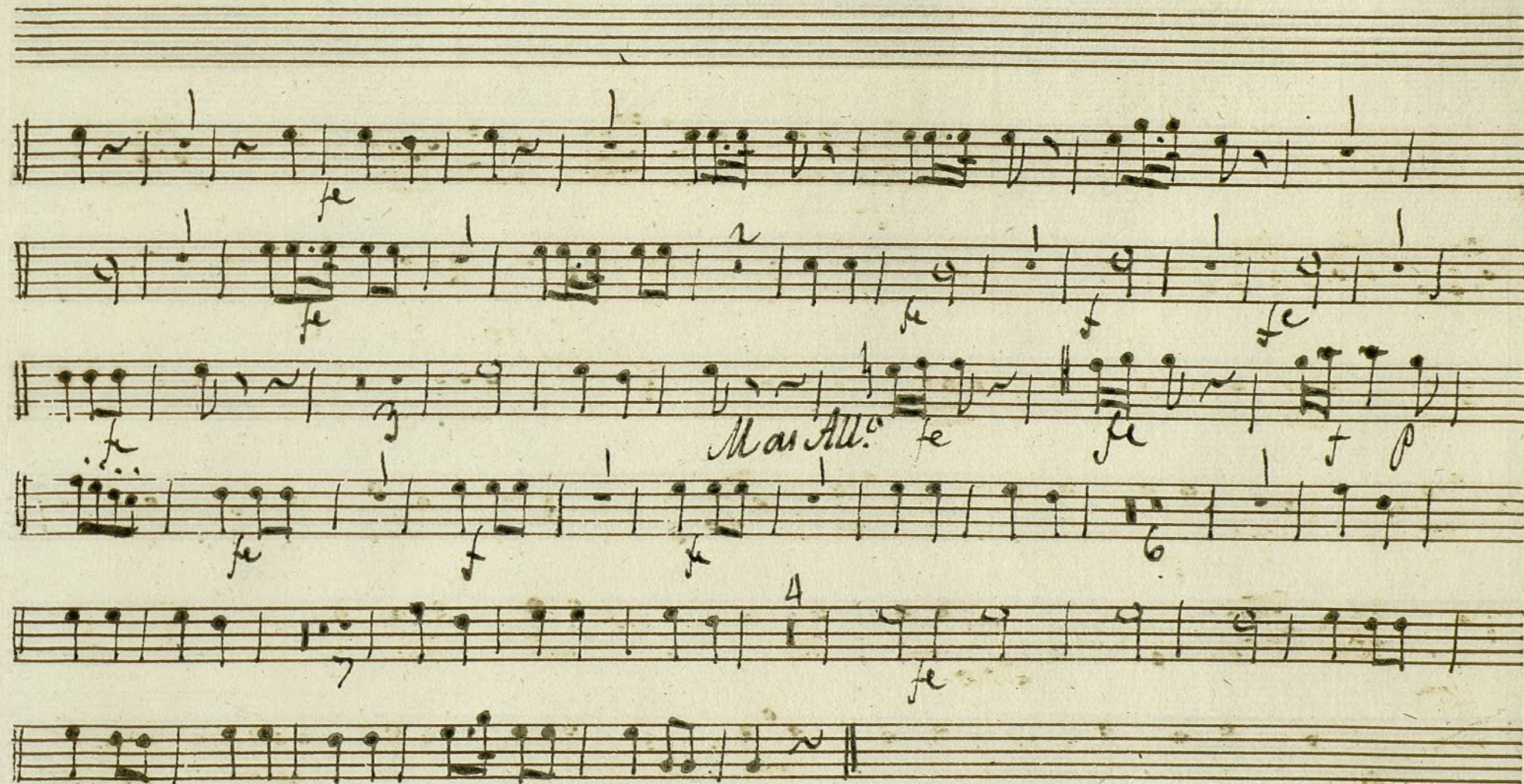
2

2

1

2

All.o



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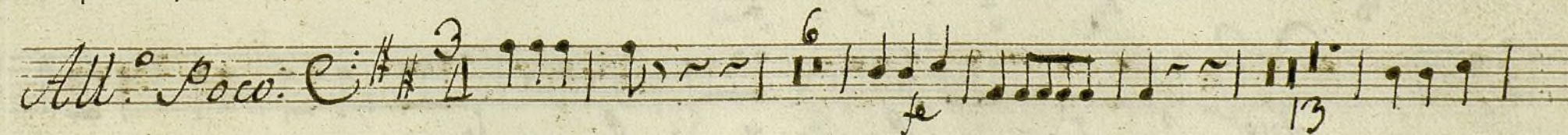
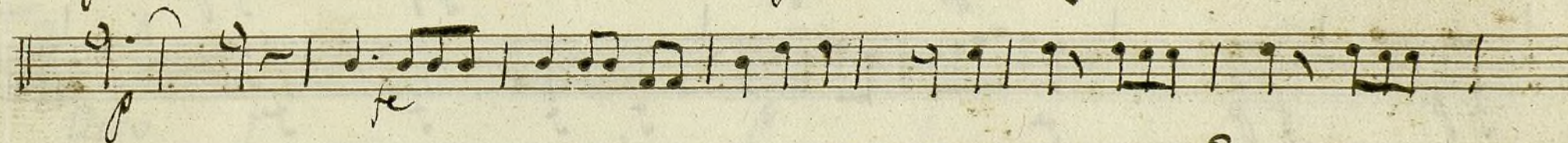
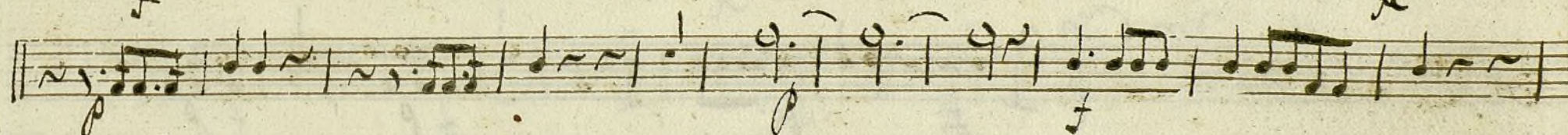
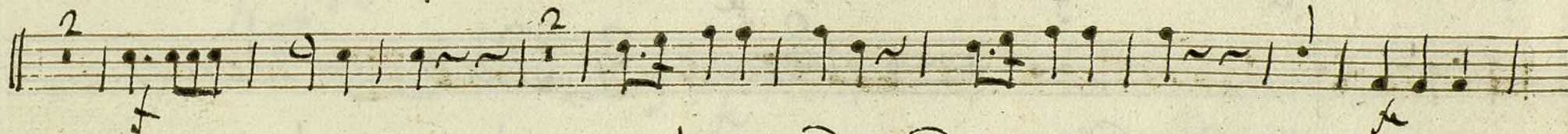
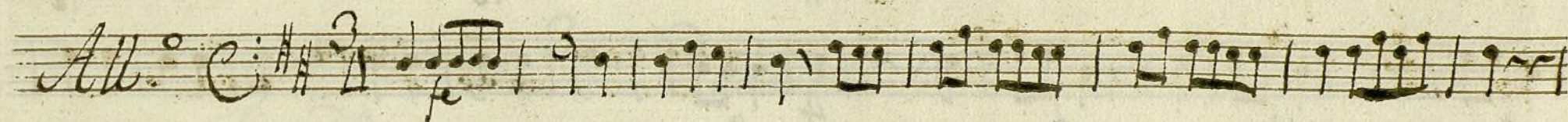
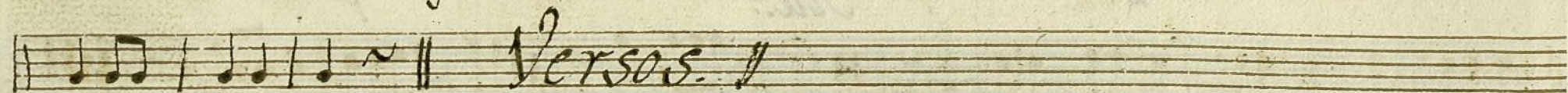
Ayuntamiento de Madrid

Ayuntamiento de Madrid

t

*Trompa 1.^o**fin de fiesta**Los soldados artutos*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *fe*, *p*, *f*, *po*). The score is organized into measures, with some measures containing multiple notes or rests. The notation is written in a cursive style, characteristic of 18th or 19th-century manuscript notation. The staves are numbered 4, 6, 8, 10, 12, 14, 16, 18, 20, and 22, indicating the measure number. The key signature is one flat (B-flat), and the time signature is 2/4. The score begins with the word "All." and ends with a double bar line.



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

Staff 1: *All.^o* C: 6/8. Measure 25. *All.^o* 2/4. Measure 13. Measure 16.

Staff 2: Measure 13. Measure 16.

Staff 3: Measure 4. Measure 13.

Staff 4: *Versos.* 3/4. *Tace. y Versos.*

Staff 5: *All.^o Poco.* *Un C.* 3/4. Measure 13. Measure 16.

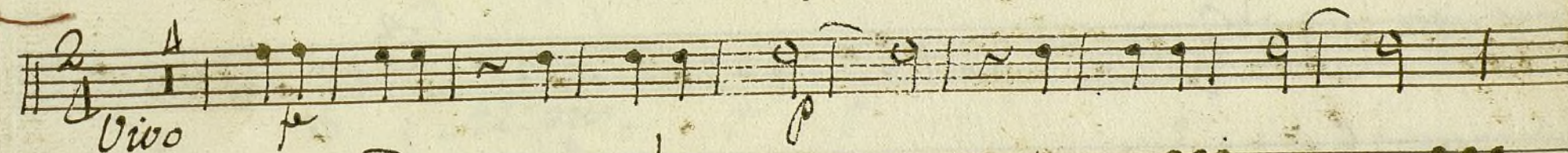
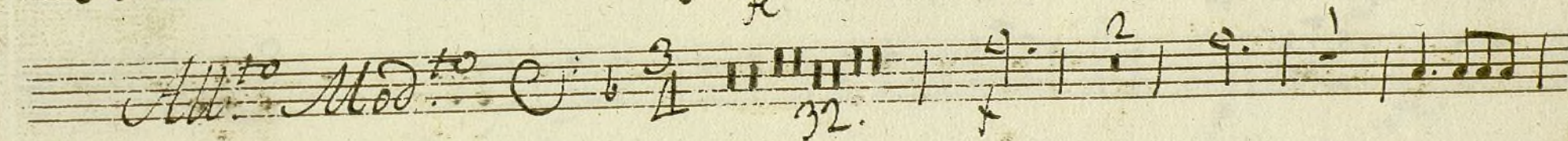
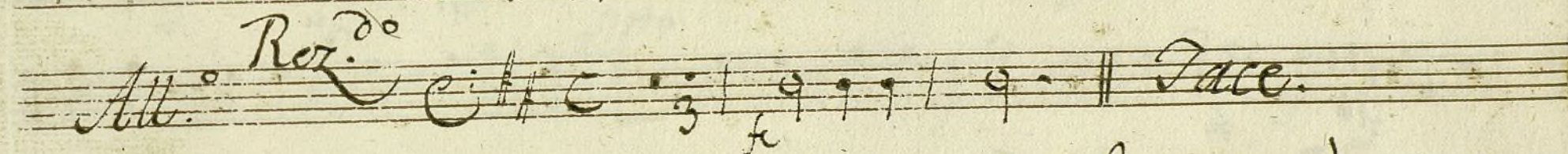
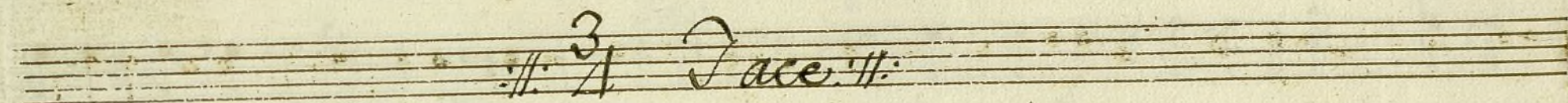
Staff 6: Measure 13. Measure 16.

Staff 7: Measure 13. Measure 16.

Staff 8: *All.^o* 2/4. Measure 13. Measure 16.

Staff 9: Measure 13. Measure 16.

Staff 10: Measure 13. Measure 16.



Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is divided into sections by double bar lines and includes the following markings:

- Staff 1: Measure 17 (17)
- Staff 2: Measure 11 (11)
- Staff 3: Measure 16 (16)
- Staff 4: Section marked *Versos.*
- Staff 5: Section marked *All.^{to}* (Allegretto), measure 2 (2)
- Staff 6: Section marked *All.^o* (Allegro), measure 20 (20)
- Staff 7: Measure 10 (10)
- Staff 8: Section marked *Versos.*

final.

And.^{te} $\text{C} \flat \flat 2$

solo

All.^{ro}

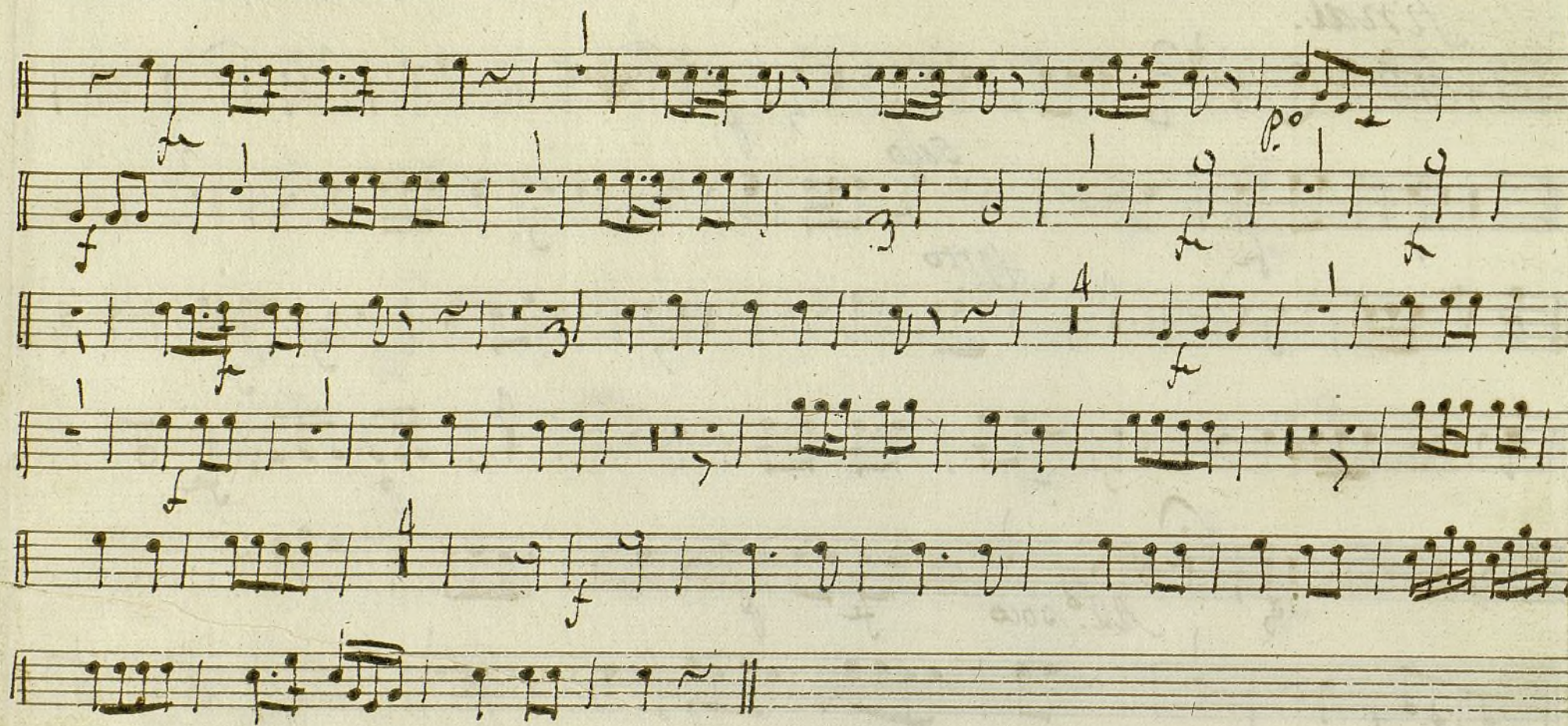
All. poco

4

4

4

4



Ayuntamiento de Madrid

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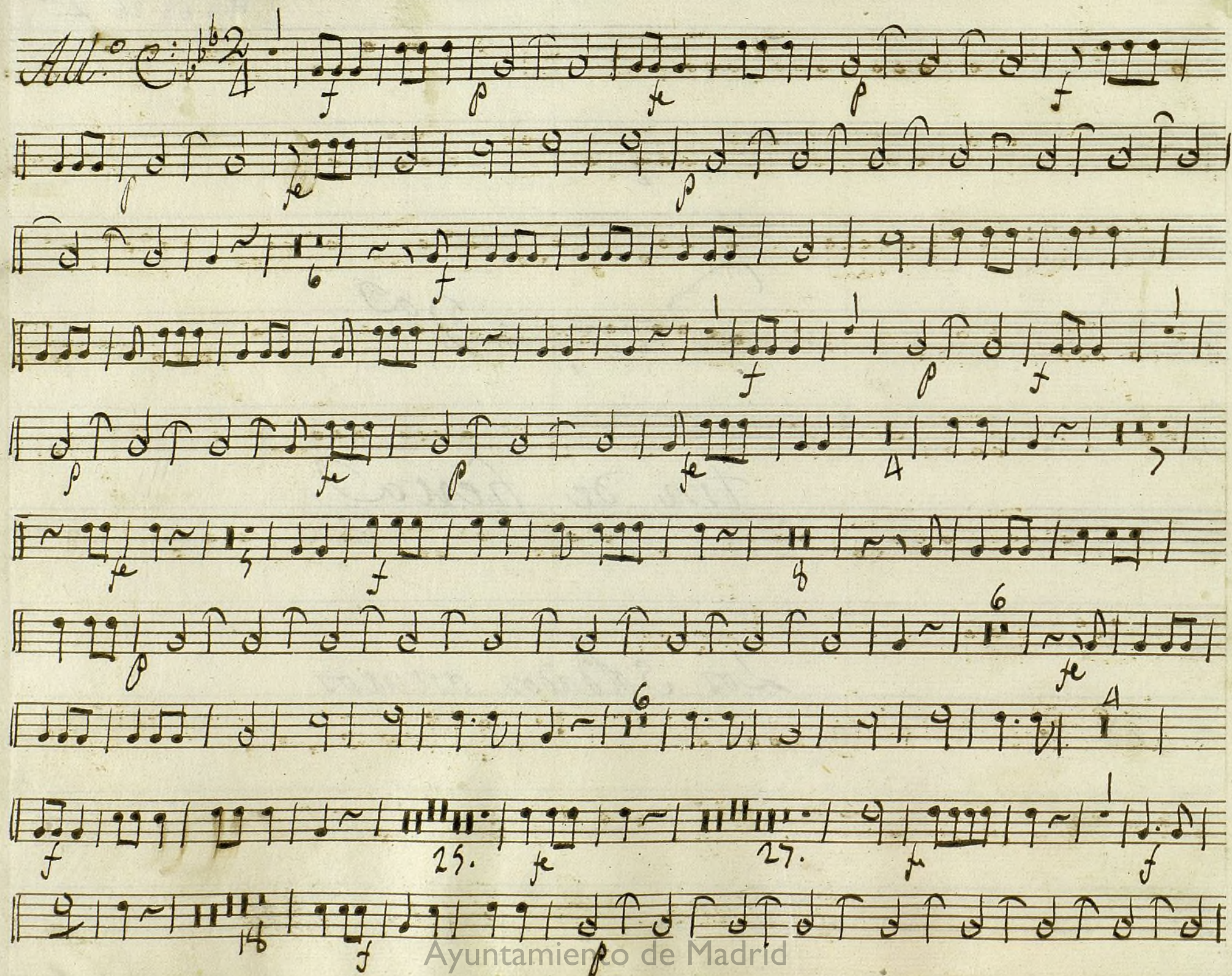
t

Trompa 2^a

fin de fiesta

Los Soldados astutos

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (f, p, fe). The score is written in a system with a key signature of one flat and a time signature of 2/4. The notation is dense and includes many slurs and ties. The staves are numbered 1 through 10. The score concludes with a double bar line and a repeat sign. The text "Ayuntamiento de Madrid" is visible at the bottom of the page.



1. *Ad.* $\text{C} \flat$ $\frac{2}{4}$ f p fe p f

2. f fe p

3. f

4. f p f

5. p fe p fe 4

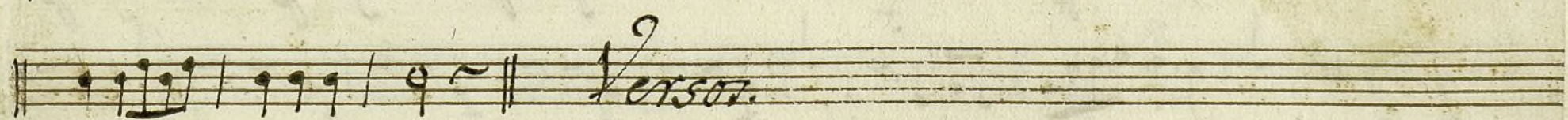
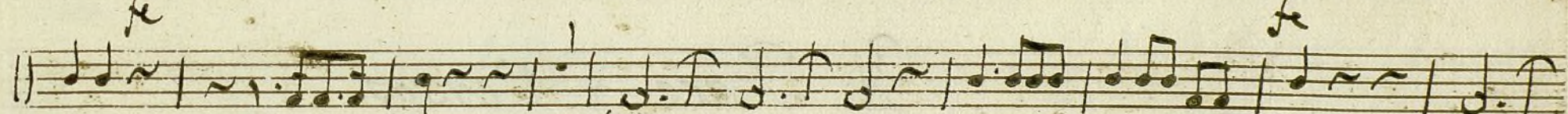
6. fe f 6

7. p fe 6 4

8. f $25.$ fe $27.$ f f

9. 16 f

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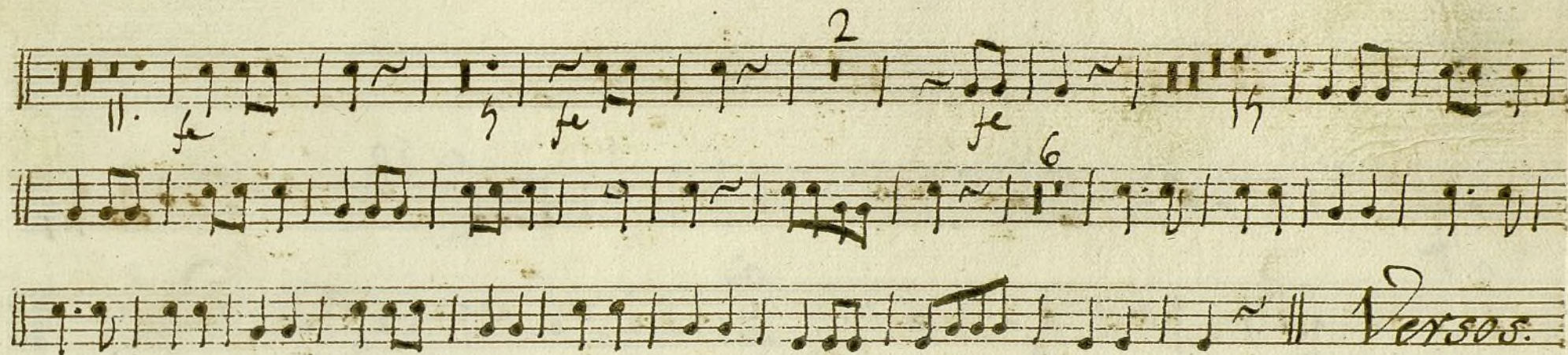


Handwritten musical score on four staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a cursive, handwritten style. The first staff begins with the word "Versos" and a treble clef. The second staff has a "2" above the first measure. The third staff has a "16" below the first measure. The fourth staff has a "4" above the first measure. The score concludes with a double bar line and the word "Versos." written in a larger, more formal hand.

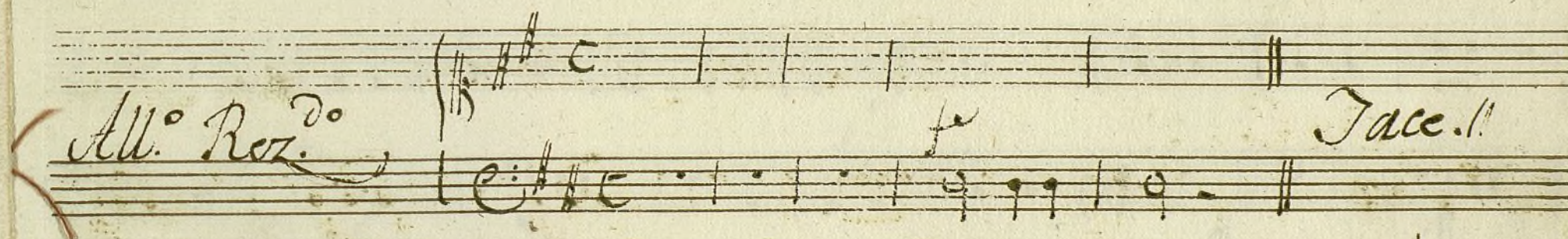
3/4 *Face y Versos.*

All.° Poco *In C.*

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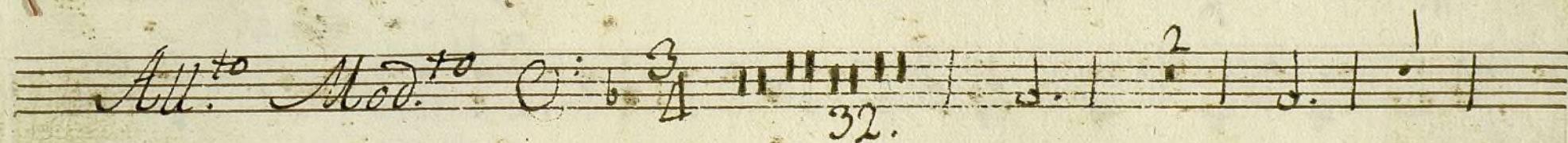


3
A *Tace.*



All.º Rez.º

Tace.!!

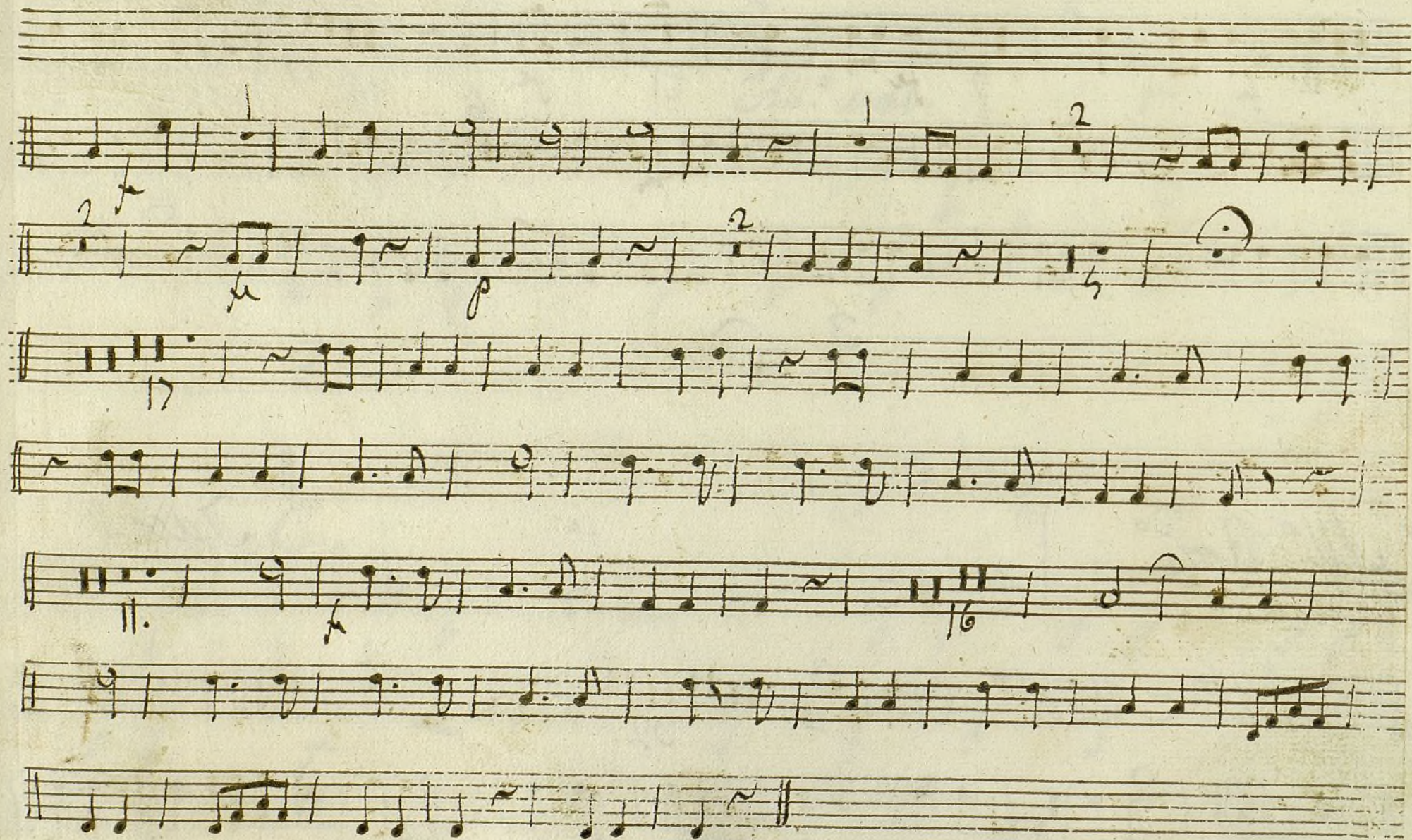


All.º Mod.º

32.



vivo



Versos.

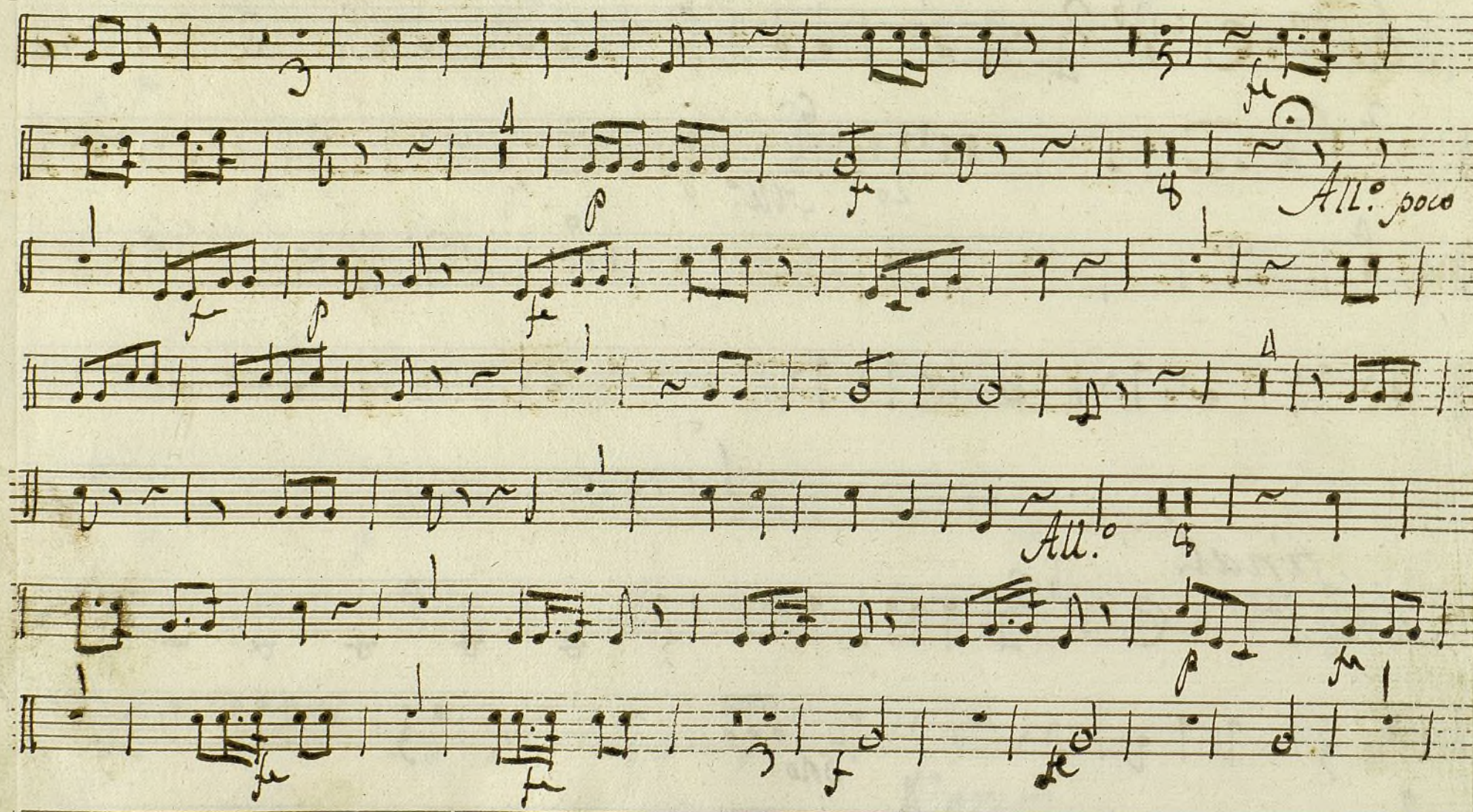
All.^{to} $\text{C} : \text{b} \flat 2/4$

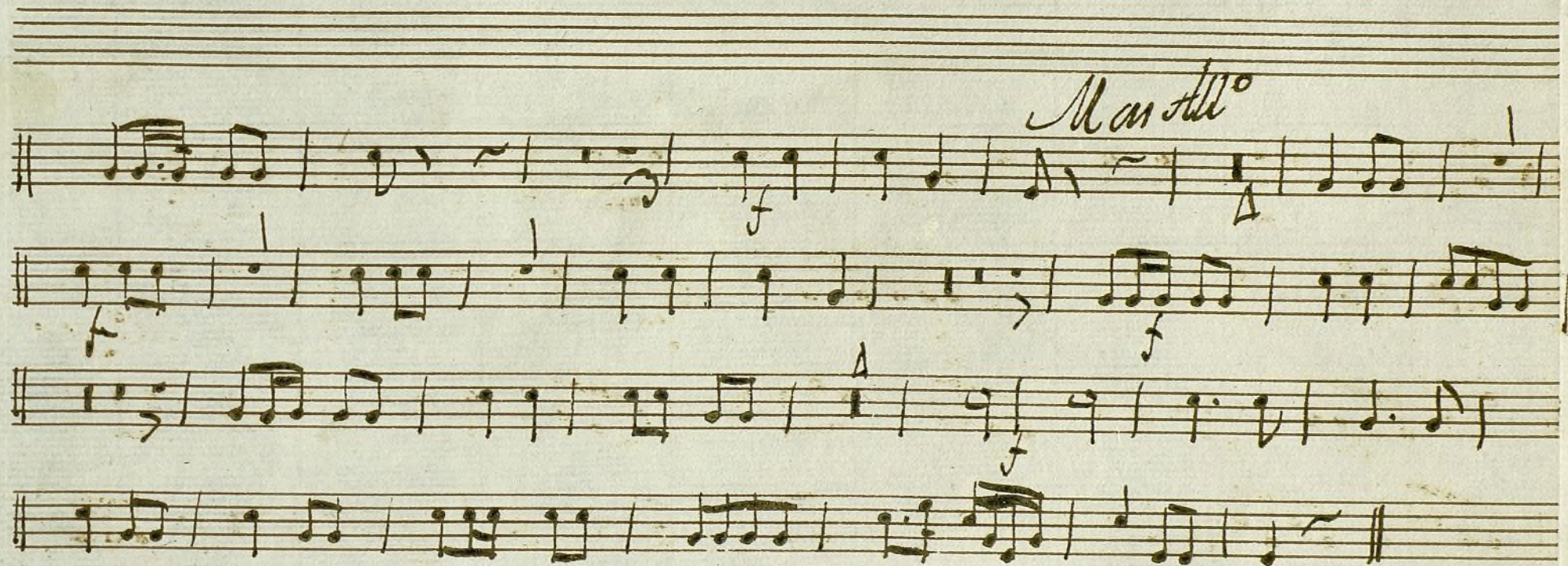
2 6 20 *All.^o* 10

Versoz.

final.
And.^{no} $\text{C} : \text{b} \flat 2/4$

Solo *All.^{to}*

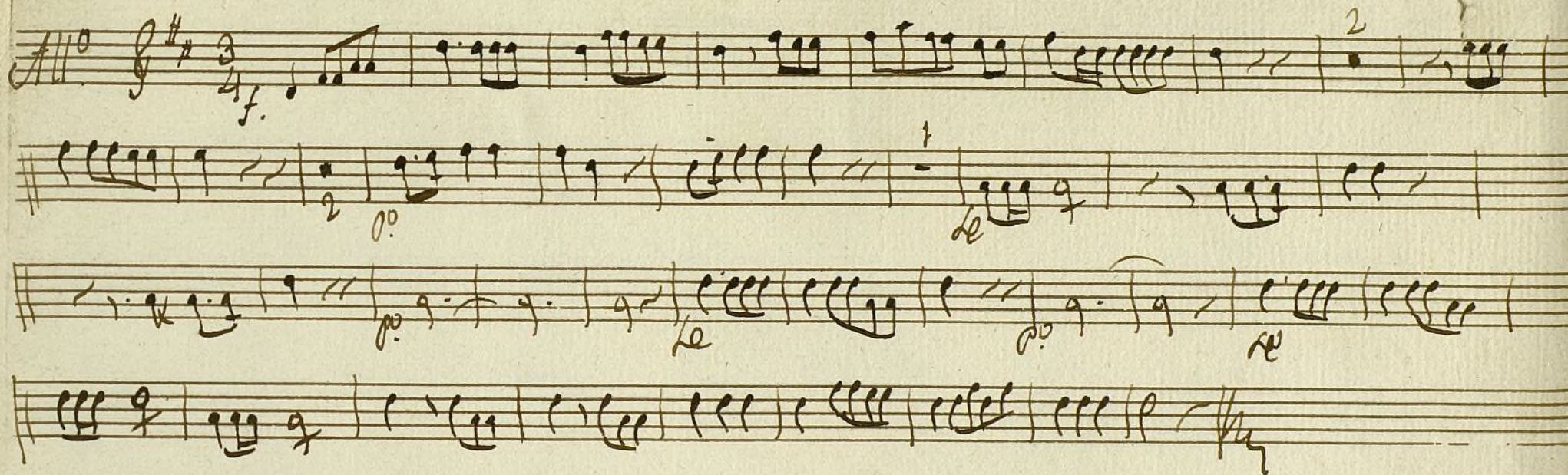




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Clarin En el fin de fiesta.

Mus 68-26



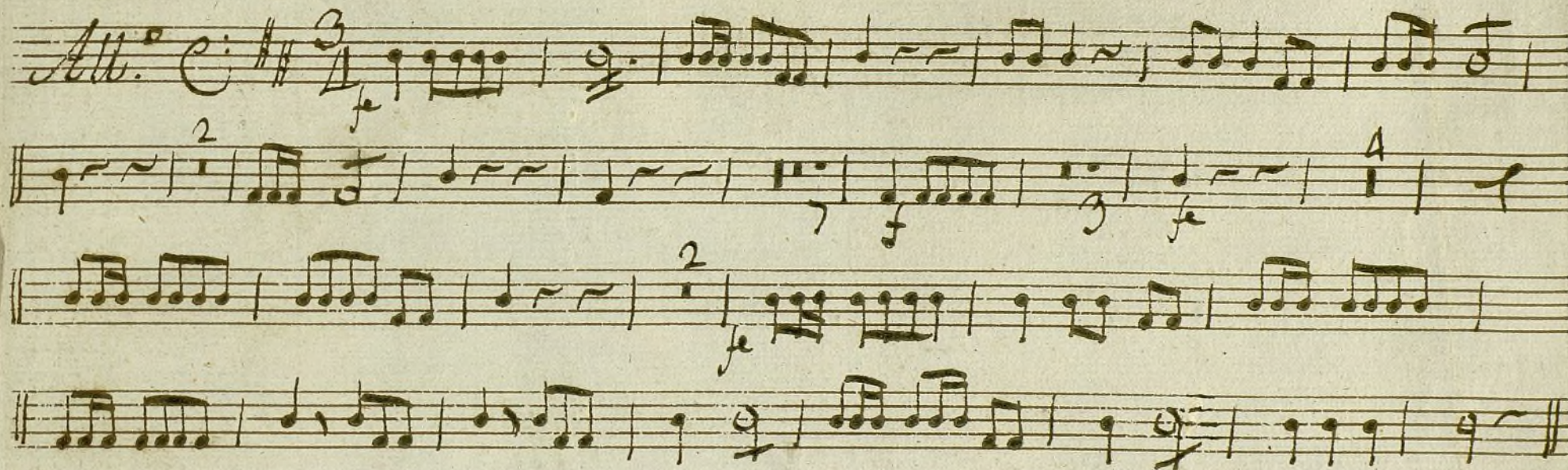
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Timbales #

^t Introd. on

Mus 68-26

Face II Fin de fiesta



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