

Leg. 1.º n.º 53

M 12

Leg. 1.º n.º 53

Mus 75-13

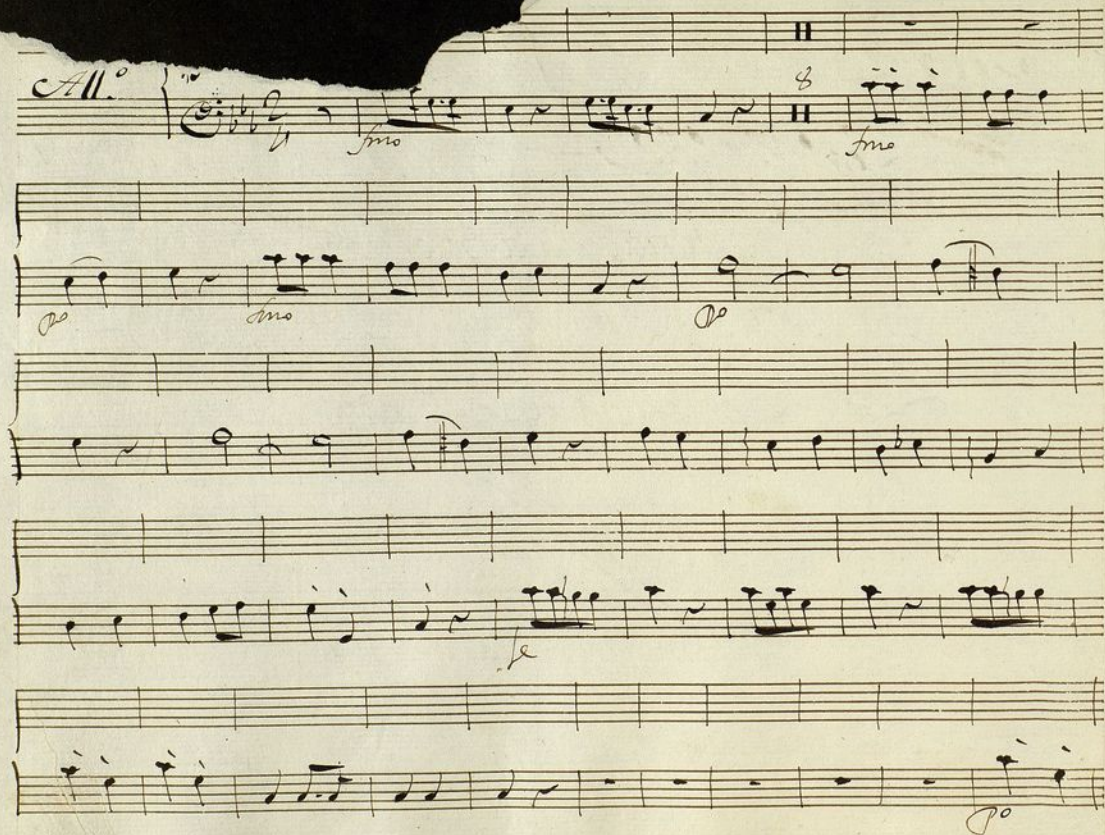
La Cordillera

Sonadilla a Solo.

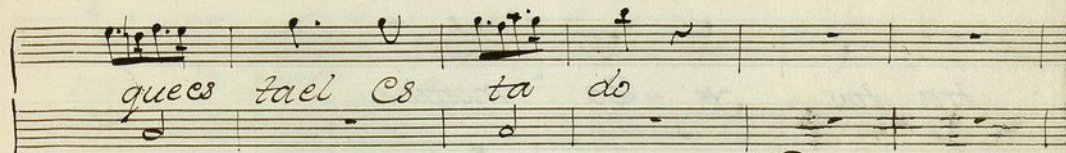
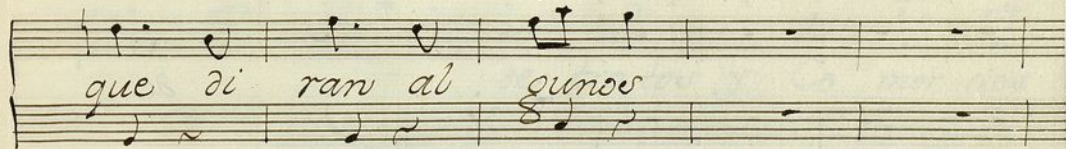
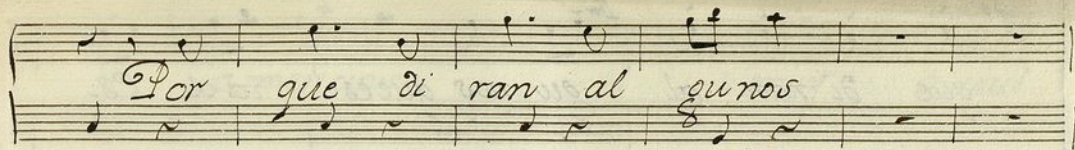
Los Comercios del Mundo.

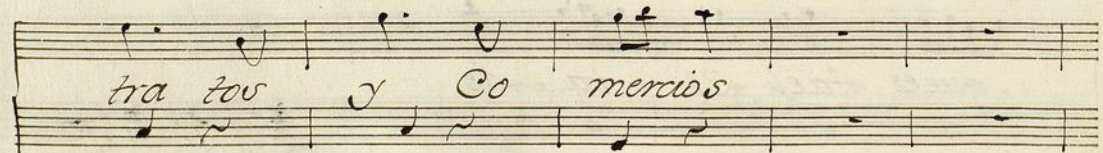
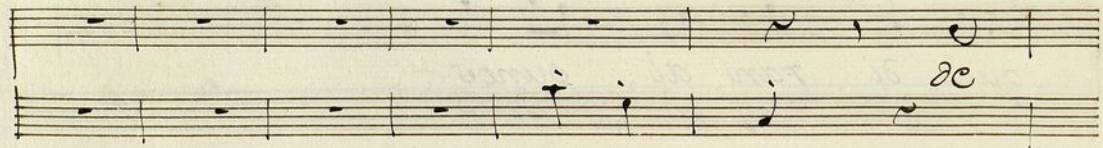
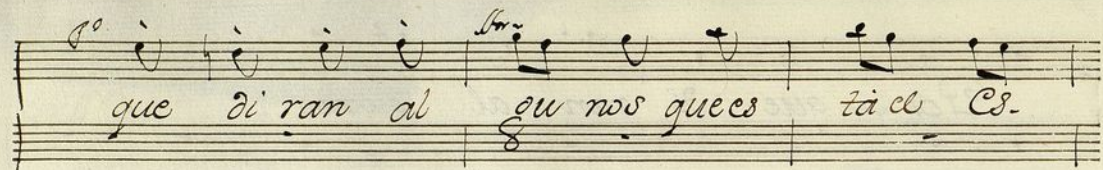
Del S.º La Serna;

69



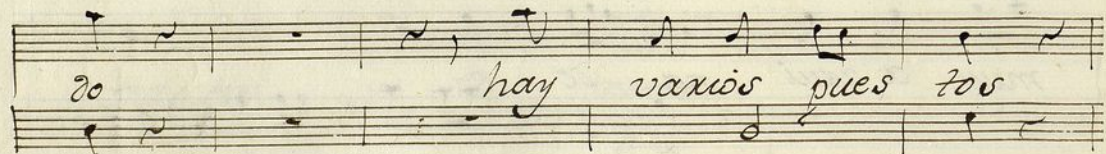
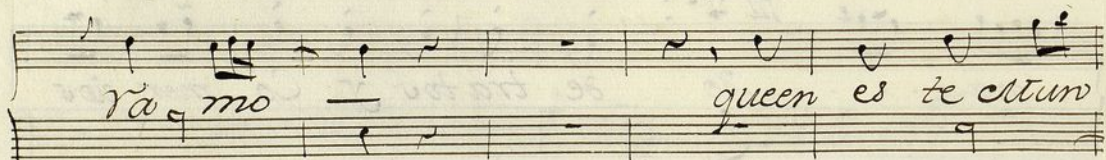
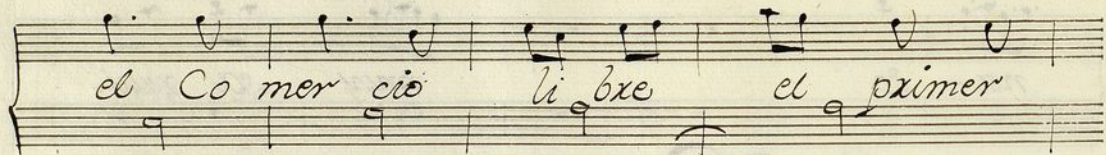
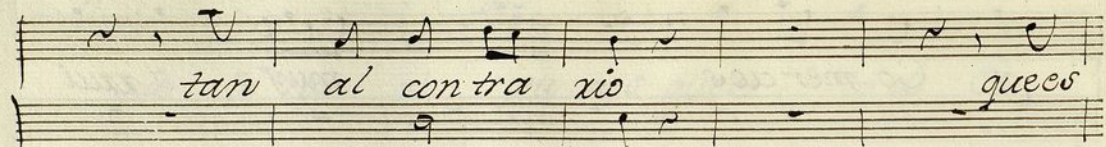








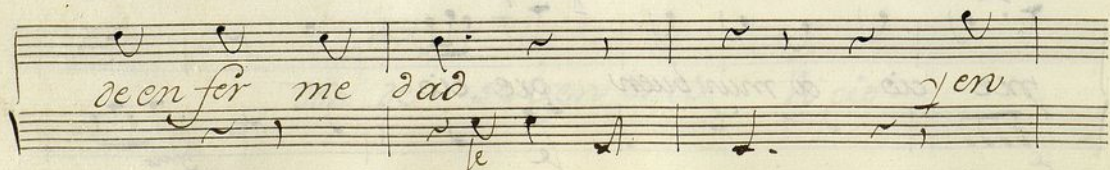
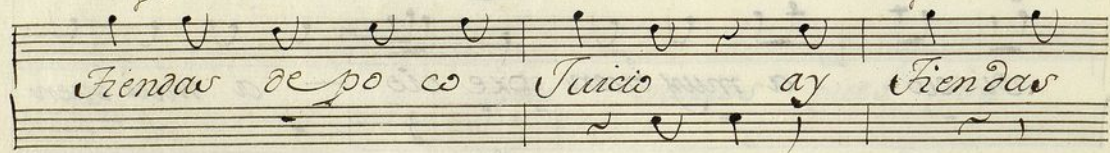
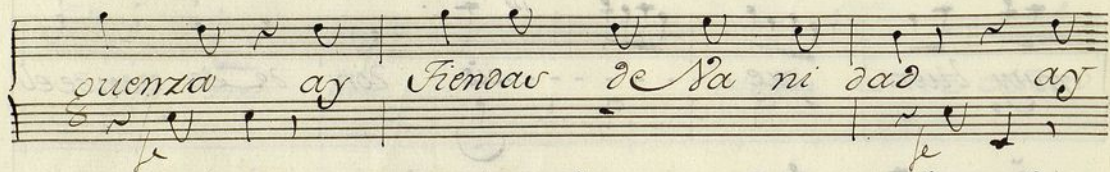
y Co mercios muy a xxi  
 na do muy a xxi.  
 na do de tra tor y Co mer cios  
 muy a xxi na do  
 quando sead vier te





a muy buen pxe cio don de se  
 vendeel vi- cio a  
 muy buen pxe - - - - - cio don de se vendeel  
 vi cio a muy buen pxe cio - a muy buen  
 pxe- cio a muy buen pxe cio  
 le le le

Fino





*For*

estasriendas venden con gran desca-

le

no in fi nitos e fectos de

Contra van do

Si len cio, Si lencio, Si len cio es cu

chad que lo quea lli se halla os voy a Con

Handwritten musical score on five staves. The lyrics are in Spanish and appear to be a song or a theatrical piece. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script.

tar Si len cio Si-

len cio chi ton y Ca llar que

lo que a lli se ha lla or voy a Con-

tar que lo que a lli se ha lla or voy a Con

tar or voy a con tar or voy a Con tar.



*Coplas.*

*All.*

Se hallan en teo los muy buenos con el

Se hallan varias Carnas de humo que en bo-

bi dio de nro res para que muchos no

xxachan con sus lor a to do a quel que es vi

vean las fal tas de su ctu ger para  
 llano y pre ten de ser Se ñor a to  
 que muchos no vean las fal tas de su ctu-  
 doa quel que es vi llano y pre ten de ser Se  
 ger  
 ñor  
 Se ha llan  
 Para Cs-  
 P. le. P. le. P. le. P. le



Caras de veinte años en Do tes de So li-  
 xiva nos pe sa dos se hallan et las amon  
 man para la Resma de Nicias que se  
 ton hechas de Plu mas de Cuerpo y en ca  
 quiern xemo zar para la Resma de  
 da Plu man y Doblon hechas de Plumas de

Handwritten musical score on aged paper. The lyrics are in Spanish. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* and *f*. The text is written in a cursive script.

dicen que se quieren de mo zar  
Cuerbo, y en ca da Plu mavn Do blon  
*p*  
tambien  
tambien  
seh allan muchos Quantes de a cien do blo nes el  
para. Merca de xer, que a cos tumbran a que



par para todo Pxe ten diente quese  
brar ay Sur ti dos de Bra quexos para  
quiere co lo car para to do Pxe ten  
soldar su mal daa, ay Sur ti dos de Bra-  
diente quese quiere co lo car  
quexos para soldar su mal daa. p

*All. poco.*

Se hallan Lazos

Se hallan Nobios

*p. p. p. p. p.*

para dis cretos

Se hallan

para Sol teras

Se hallan

Reidos para Cor te los

Muelas para las Piezas



hay o reas para mentiras  
 se hallan Primos para Criadas  
 tambien Churros para Secinas  
 y Cortesos para las Amas  
 y hay tambien para el  
 tambien a lise

*All.<sup>to</sup>*

ba tes con - conve nién cia

venden v - ñas de Ga to.

con

v nas Ca pi tas

paraa que llas que

Cor - tas - de des ver

quen za

vi ven - del a ra

ña so



v nas Capitas Cor...tas de desver  
 paraa quellas que vi...ven del aza  
 guenza — con la que  
 ña zo — Cuenta con  
 lo gran ver lor A po de ra dar —  
 e llav que sacan la ta la da

de muchas cosas ver  
 a donde lle van que  
 de  
 a  
 Di a no li-  
 Di a no li-  
 And.<sup>no</sup>



a no Pia ni to chi  
 a no Pia ni to chi  
 ti to chi ti to chi ton que *All.<sup>o</sup>*  
 ti to chi ti to chi ton y  
*Siguen* los Co mer cios los Co mer cios pues  
 con las Segui ri llas Segui ri llas el *All.<sup>o</sup>*

Reyna laa ten cion pues

Carni choa, ca bo el

*Al Segno.*  
8

*Sequit.*

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



Es la far sa del mun do Tra mo yar  
to da es la far sa del mundo  
es la  
tra ... mo ... tra ...  
mo yar to da

tra mo yar to da  
 Son tal las den res que v-

nos las de sem pe ñan  
 nas com pran los da ños que v-

nos  
 nas

yo tras las for jan  
 yo tras las ven dem



A quel Sar + re que hur ta  
 En al gu nos Ple y ras  
 de tres va rar dor le ha con lar ti -  
 que me dia In te rer mu cho A be -

Ierav pa sar por la dion  
 ga dos a pe sar del Suez  
 y de su de li to tra mo ir tar  
 rue len de las Se ver tra mo ir tar  
 on.  
 ser.  
 mo



v na cñña churca de esta de ma -  
 El In diano que anda de aqui por ha -  
 dris to dar las tramoyas con q. enoa ña a  
 lla vi si tando Cua de he fa y Des -  
 mil v na buena vic/a se lar  
 van der de sub tra moyas van al

sue le ur dir.

Stos pi ral.

*And*

na die na die sea

na die na die sea.

*Primo tempo.*

rrime à c tar tra mo yar -

por

rrime à c tar tra mo yar -

por



que vras a pa rien ciar por  
 que vras a pa rien ciar por

son - pe ... son -  
 son pe ... son

pe li gro sar.  
 pe li gro sar. *Allegro.*

Ayuntamiento de Madrid



*2<sup>ta</sup>  
Violin Primero*

*Fon.<sup>a</sup> Solo.*

*Los Comercios del Mundo.*

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 historical style, likely from the 18th or 19th century.

Key markings and features include:

- All.<sup>o</sup>* (Allegretto) at the beginning.
- Time signature:  $\frac{2}{4}$ .
- Key signature: Two flats (B-flat and E-flat).
- Dynamic markings: *fmo* (fornito), *for.* (forte), *voce* (voice).
- Articulation: *acc.* (accents).
- Ornamentation: A small 't' with a flourish above a note in the first staff.

The score is written in a cursive, handwritten style, characteristic of historical musical manuscripts.





Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo is marked *All.<sup>o</sup>* and the time signature is 6/8. The key signature has two flats. The score is written in a cursive, handwritten style.

Dynamic markings and other annotations include:

- voz* (voice)
- le* (likely *le* for *le* or *le* for *le*)
- For* (likely *For* for *For* or *For* for *For*)
- mo* (likely *mo* for *mo* or *mo* for *mo*)
- le* (likely *le* for *le* or *le* for *le*)
- For* (likely *For* for *For* or *For* for *For*)
- mo* (likely *mo* for *mo* or *mo* for *mo*)





# Coplas.

*All.<sup>to</sup>*  $\text{F}^{\flat}\text{B}^{\flat}$   $\frac{2}{4}$

*voz*

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

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*All.<sup>to</sup>*

*And.<sup>no</sup>*

*ten.*

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

*Al Segno.*

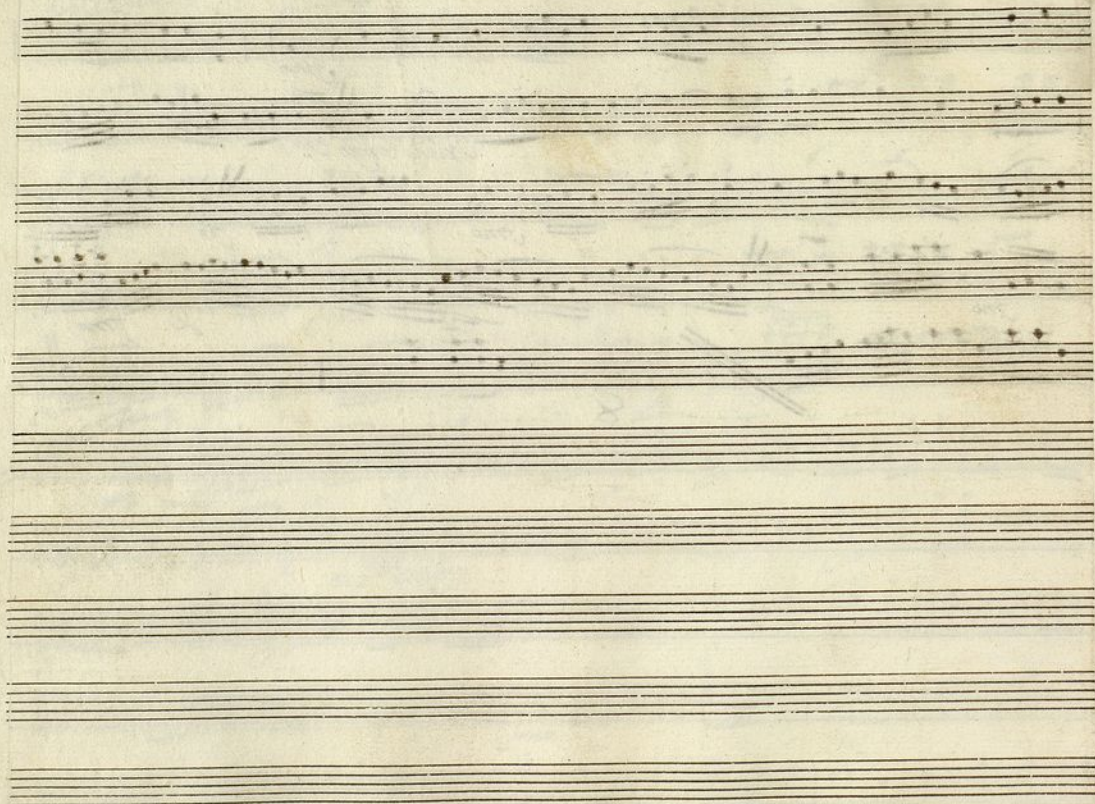
Sequit. 8

And.<sup>te</sup>

Handwritten musical score for a piece titled "Sequit. 8" in 8/4 time, marked "And.<sup>te</sup>". The score consists of 12 staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has a "f" marking. The second staff has "f" and "le" markings. The third staff has "f" and "le" markings. The fourth staff has "f" and "le" markings. The fifth staff has "f" and "le" markings. The sixth staff has "f" and "le" markings. The seventh staff has "f" and "le" markings. The eighth staff has "f" and "le" markings. The ninth staff has "f" and "le" markings. The tenth staff has "f" and "le" markings. The eleventh staff has "f" and "le" markings. The twelfth staff has "f" and "le" markings. The score ends with a double bar line. The text "Ayuntamiento de Madrid" is visible at the bottom of the page.



Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff has a 3/4 time signature. The score includes several dynamic markings: *fmo* (first movement), *Primo tempo 1.º*, *fmo*, *1.º*, *le fmo*, and *Al Scone.* (Allegro Scone). The piece concludes with a double bar line and a fermata. Below the first staff, there are four empty staves.



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*Violin Segundo*

*Son.<sup>a</sup> a Solo.*

*Los Comercios del Mundo.*

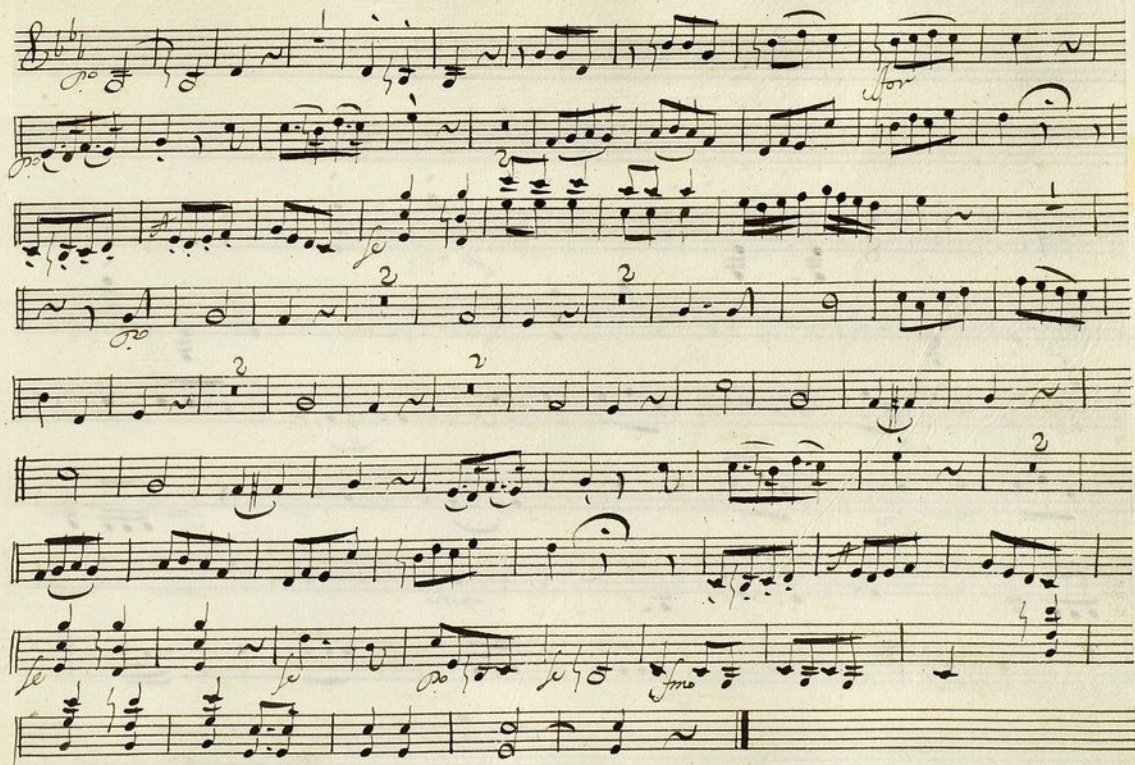
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

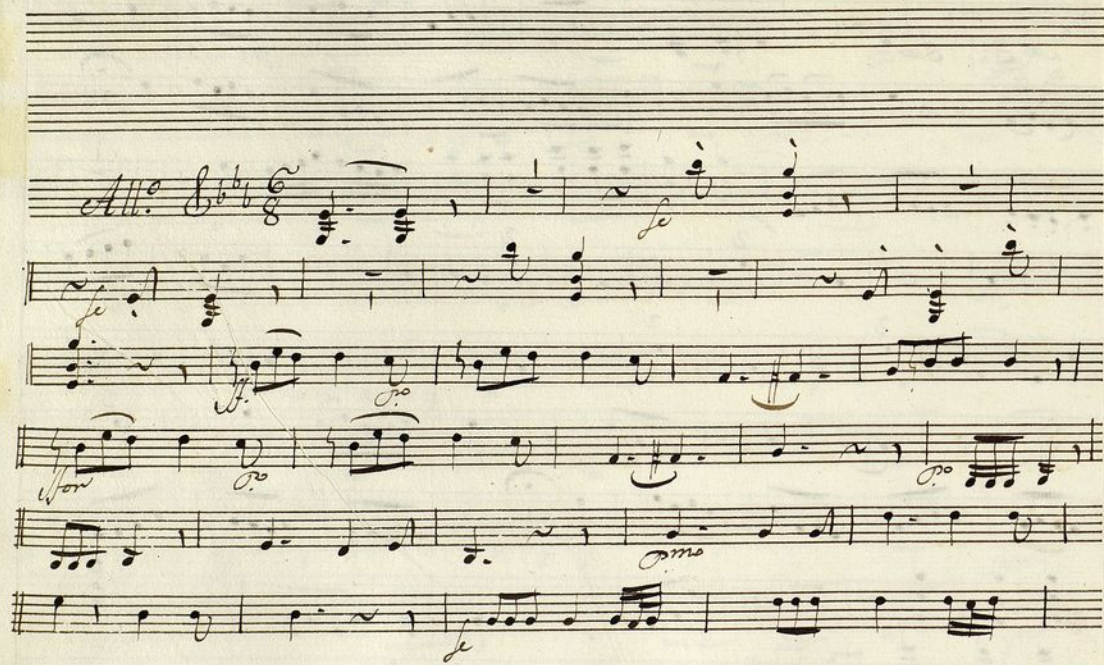
Key markings and features include:

- Staff 1:** *All.<sup>o</sup>* (Allegretto),  $\frac{2}{4}$  time signature, *fmo* (fornito).
- Staff 2:** *fmo* (fornito).
- Staff 3:** *fmo* (fornito).
- Staff 4:** *fmo* (fornito).
- Staff 5:** *voz* (voice).
- Staff 6:** *voz* (voice).
- Staff 7:** *voz* (voice).
- Staff 8:** *voz* (voice).
- Staff 9:** *voz* (voice).
- Staff 10:** *voz* (voice).

The score is written in a historical style, likely from the 18th or 19th century. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.











# Coplas

*All.<sup>o</sup>* 2/4

The musical score is written on ten staves. The first staff begins with the tempo marking *All.<sup>o</sup>* and the time signature 2/4. The notation includes various rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. The key signature consists of two flats (B-flat and E-flat). The music is written in a single system across ten staves. The final staff includes a tempo change to *All.<sup>o</sup> poco* and a key signature change to one flat (B-flat).



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

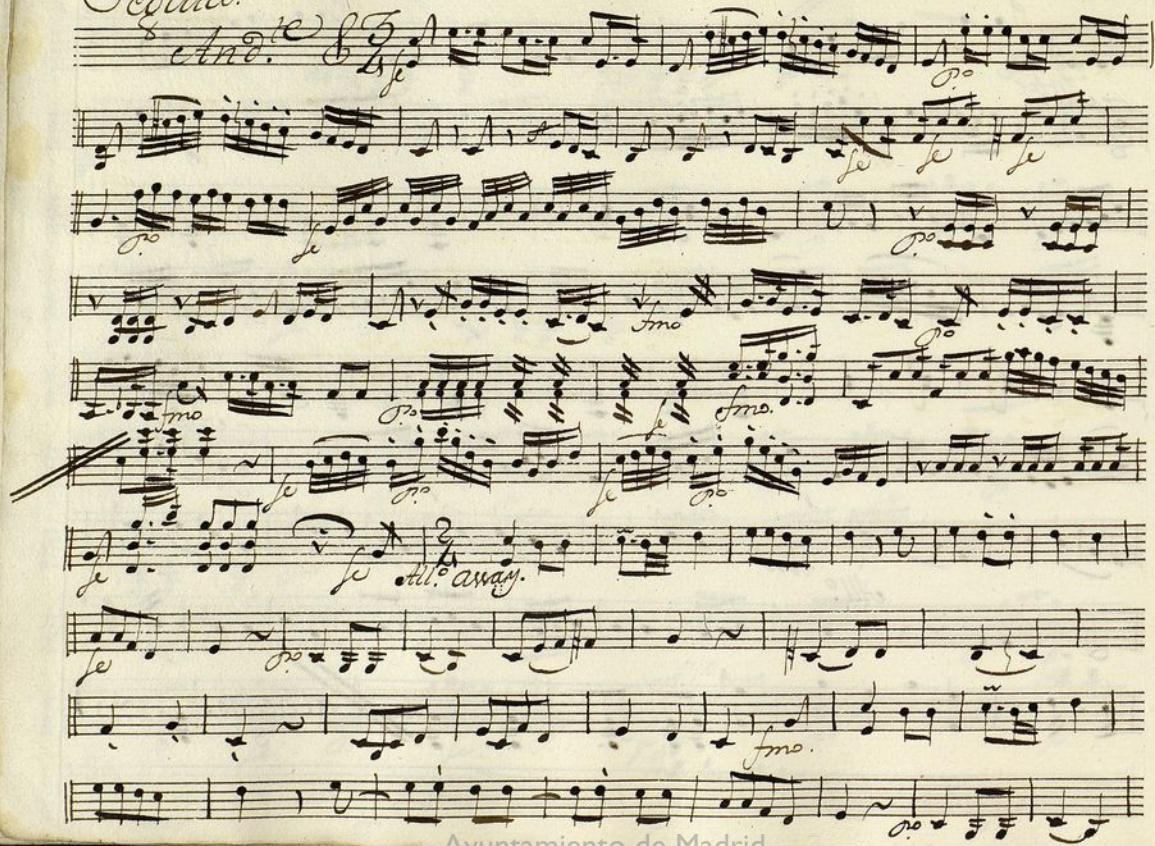
Key markings and annotations include:

- All. to fe* (Allegretto tempo, first ending)
- And.<sup>no</sup>* (Andante tempo)
- All.<sup>o</sup> ten* (Allegretto tempo, tenor part)
- al Segno.* (Segno section)

The score concludes with a double bar line and a repeat sign.

Sequid.

And.<sup>te</sup>











*Violin Segundo*

*For<sup>a</sup> Solo*

*Los Comercios del Mundo*

Handwritten musical score on ten staves, featuring various musical notations and dynamics.

The score begins with the tempo marking *All.* (Allegretto) and the time signature  $\frac{2}{4}$ . The key signature is one sharp (F#).

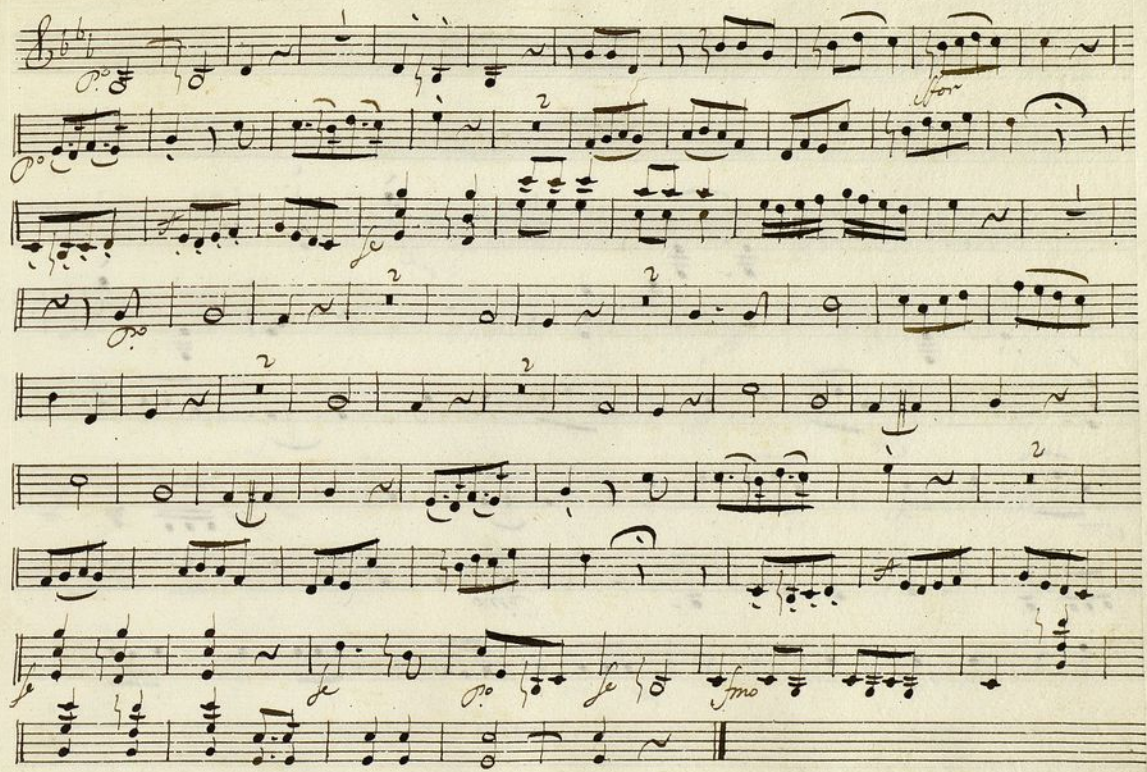
Key musical elements and markings include:

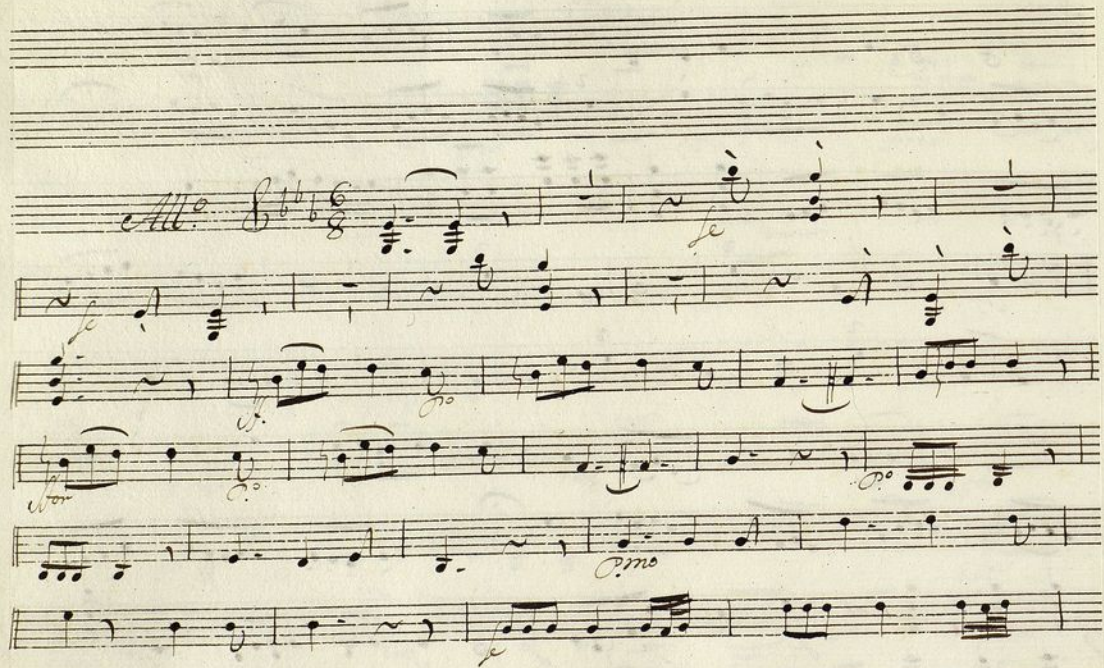
- Dynamics:** *fmo* (for *f* - forte), *vo* (for *v* - *voce*), and *for.* (for *f* - *forte*).
- Articulation:** A *leg.* (legato) marking is present in the first staff.
- Performance Indicators:** A *tr.* (trill) marking is present in the first staff.
- Other Markings:** A *sc* (scordatura) marking is present in the first staff.

The notation includes various note values (quarter, eighth, sixteenth notes), rests, and complex rhythmic patterns. The manuscript is written in ink on aged paper.

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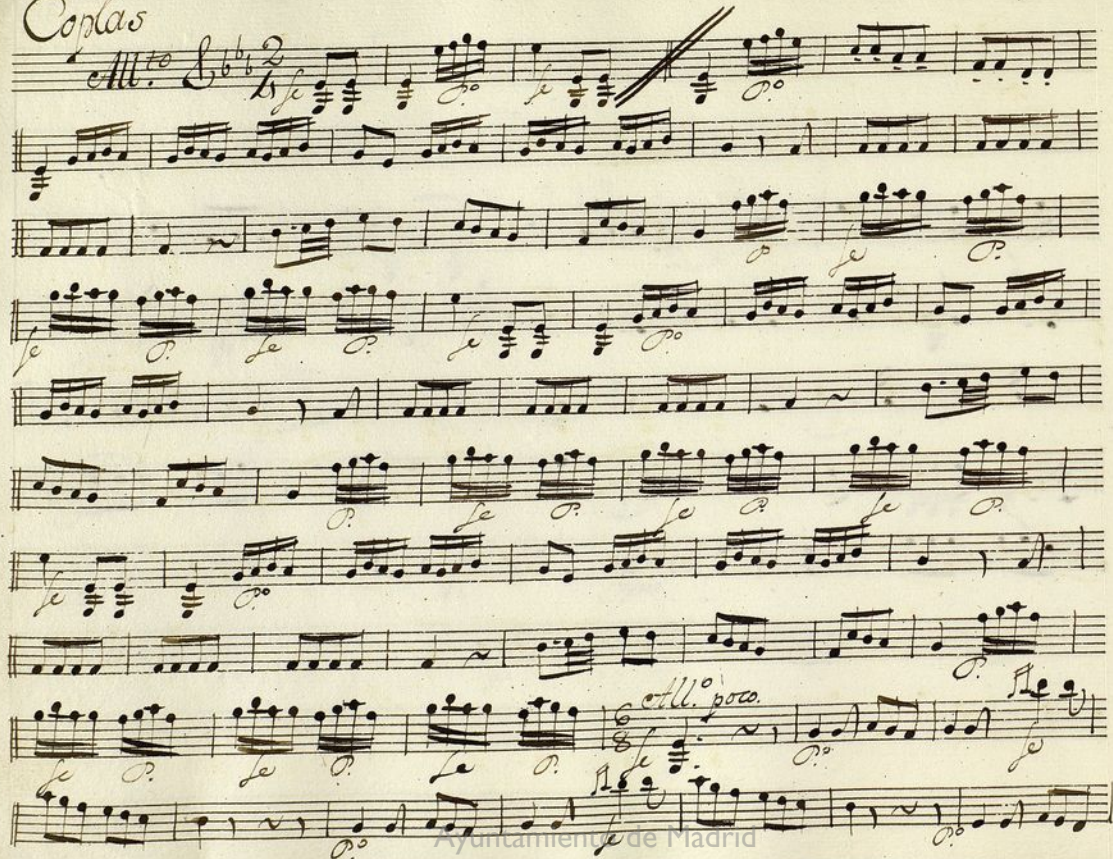




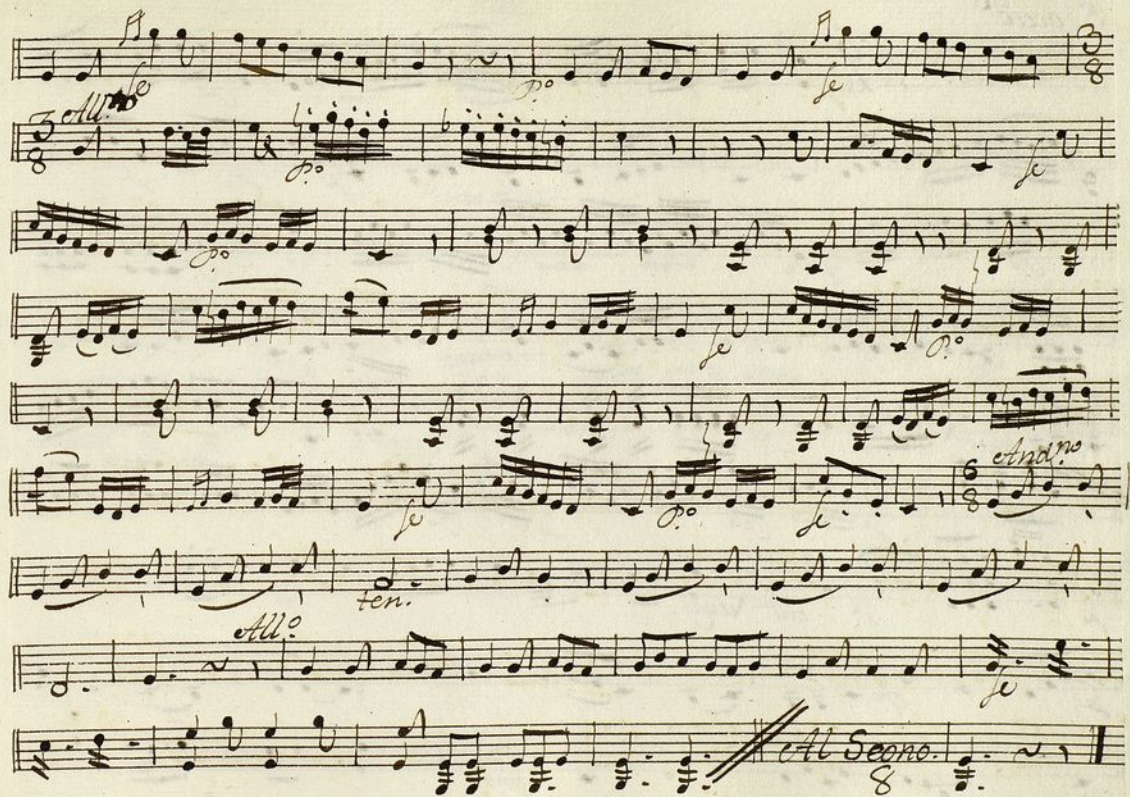


Coplas

*All.<sup>to</sup>* 

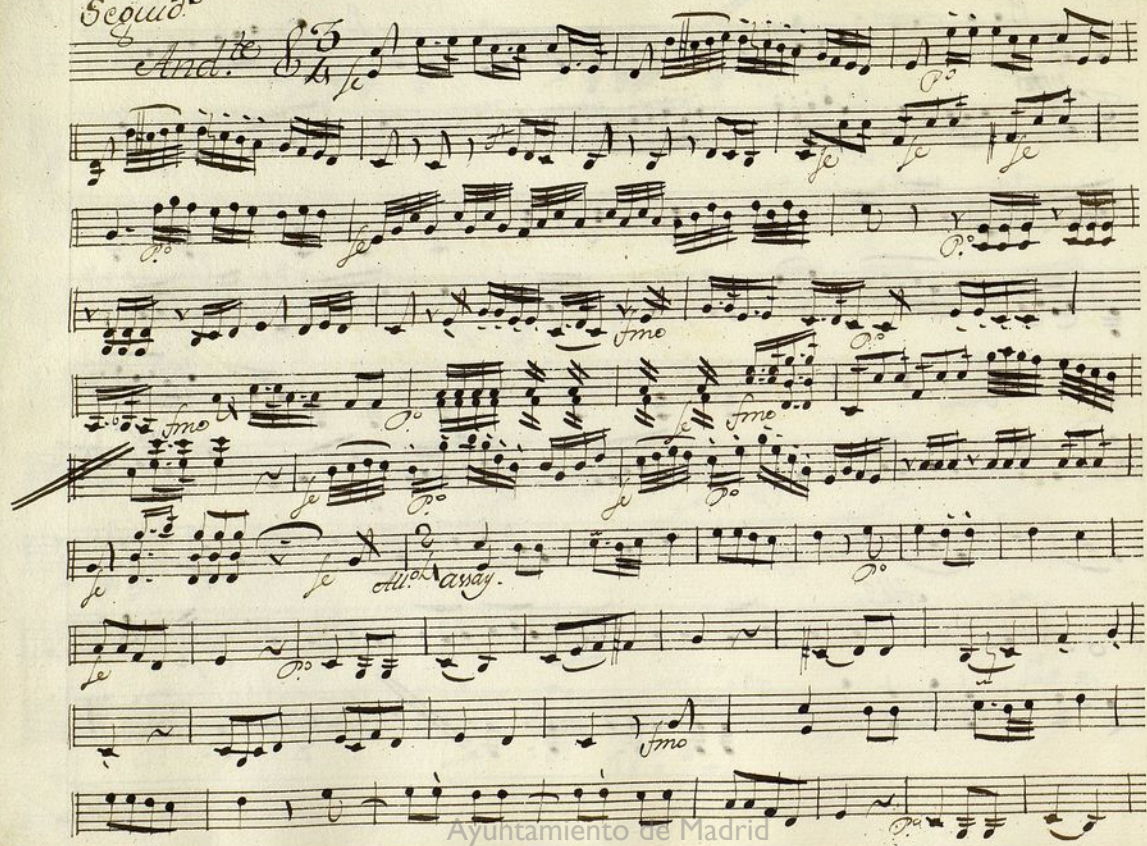






Seguid.<sup>o</sup>

And.<sup>te</sup>







Ayuntamiento de Madrid



t

Oboe Primero

Son.<sup>a</sup> Solo

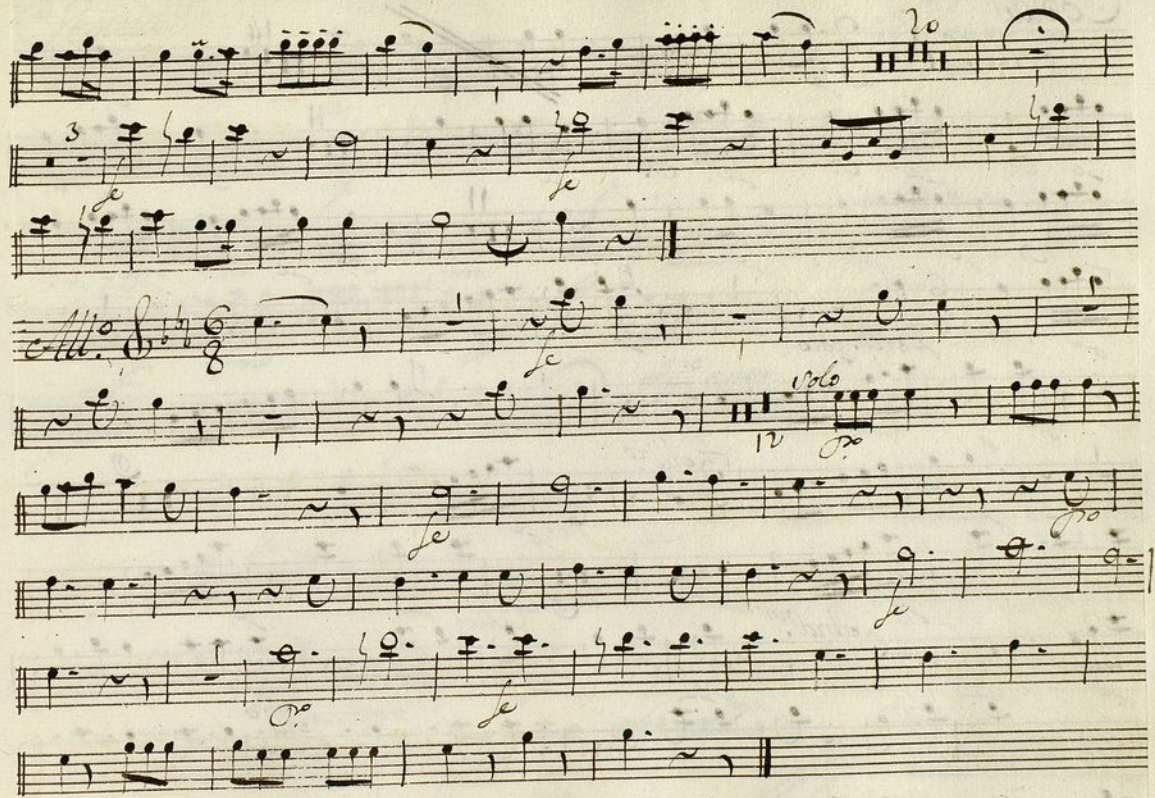
Los Comercios del Mundo.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

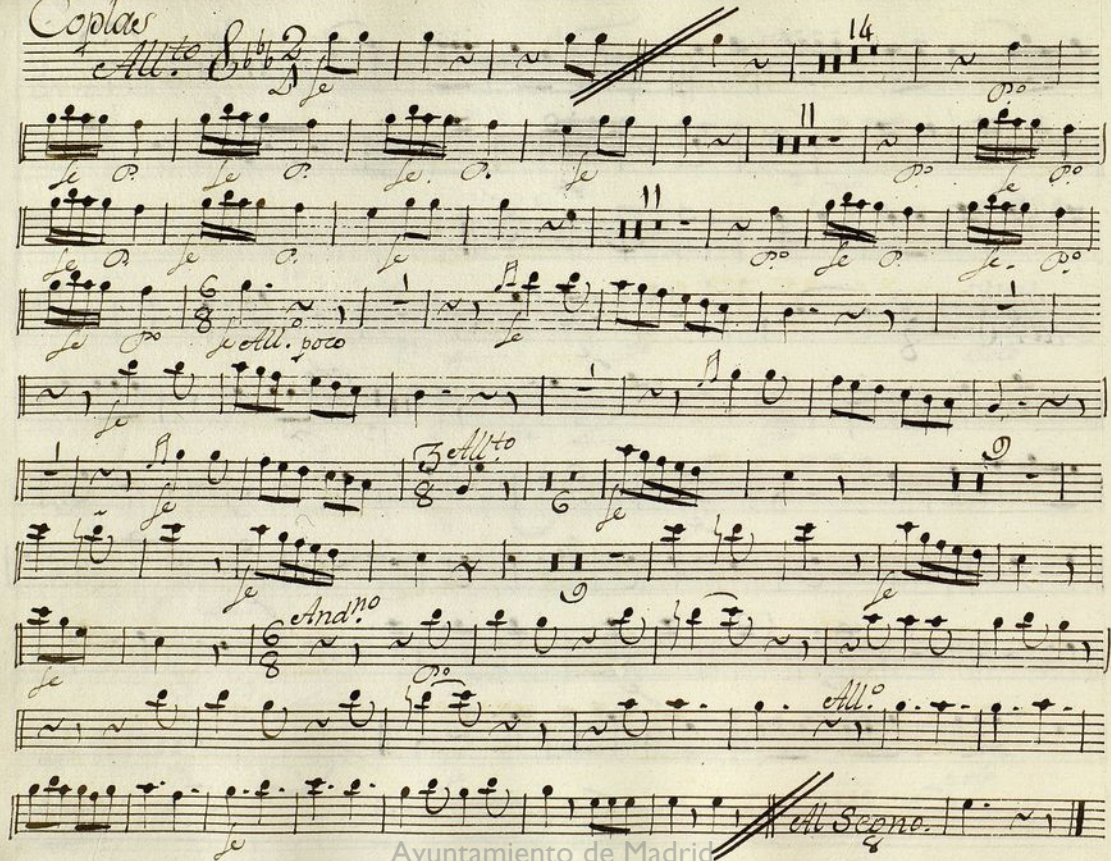
Key markings and annotations include:

- Allegro* (top left)
- fmo.* (first measure)
- Solo* (second measure)
- fmo.* (third measure)
- fmo.* (fourth measure)
- fmo.* (fifth measure)
- fmo.* (sixth measure)
- fmo.* (seventh measure)
- fmo.* (eighth measure)
- fmo.* (ninth measure)
- fmo.* (tenth measure)
- fmo.* (eleventh measure)
- fmo.* (twelfth measure)
- fmo.* (thirteenth measure)
- fmo.* (fourteenth measure)
- fmo.* (fifteenth measure)
- fmo.* (sixteenth measure)
- fmo.* (seventeenth measure)
- fmo.* (eighteenth measure)
- fmo.* (nineteenth measure)
- fmo.* (twentieth measure)
- fmo.* (twenty-first measure)
- fmo.* (twenty-second measure)
- fmo.* (twenty-third measure)
- fmo.* (twenty-fourth measure)
- fmo.* (twenty-fifth measure)
- fmo.* (twenty-sixth measure)
- fmo.* (twenty-seventh measure)
- fmo.* (twenty-eighth measure)
- fmo.* (twenty-ninth measure)
- fmo.* (thirtieth measure)
- fmo.* (thirty-first measure)
- fmo.* (thirty-second measure)
- fmo.* (thirty-third measure)
- fmo.* (thirty-fourth measure)
- fmo.* (thirty-fifth measure)
- fmo.* (thirty-sixth measure)
- fmo.* (thirty-seventh measure)
- fmo.* (thirty-eighth measure)
- fmo.* (thirty-ninth measure)
- fmo.* (fortieth measure)
- fmo.* (forty-first measure)
- fmo.* (forty-second measure)
- fmo.* (forty-third measure)
- fmo.* (forty-fourth measure)
- fmo.* (forty-fifth measure)
- fmo.* (forty-sixth measure)
- fmo.* (forty-seventh measure)
- fmo.* (forty-eighth measure)
- fmo.* (forty-ninth measure)
- fmo.* (fiftieth measure)
- fmo.* (fifty-first measure)
- fmo.* (fifty-second measure)
- fmo.* (fifty-third measure)
- fmo.* (fifty-fourth measure)
- fmo.* (fifty-fifth measure)
- fmo.* (fifty-sixth measure)
- fmo.* (fifty-seventh measure)
- fmo.* (fifty-eighth measure)
- fmo.* (fifty-ninth measure)
- fmo.* (sixtieth measure)
- fmo.* (sixty-first measure)
- fmo.* (sixty-second measure)
- fmo.* (sixty-third measure)
- fmo.* (sixty-fourth measure)
- fmo.* (sixty-fifth measure)
- fmo.* (sixty-sixth measure)
- fmo.* (sixty-seventh measure)
- fmo.* (sixty-eighth measure)
- fmo.* (sixty-ninth measure)
- fmo.* (seventieth measure)
- fmo.* (seventy-first measure)
- fmo.* (seventy-second measure)
- fmo.* (seventy-third measure)
- fmo.* (seventy-fourth measure)
- fmo.* (seventy-fifth measure)
- fmo.* (seventy-sixth measure)
- fmo.* (seventy-seventh measure)
- fmo.* (seventy-eighth measure)
- fmo.* (seventy-ninth measure)
- fmo.* (eightieth measure)
- fmo.* (eighty-first measure)
- fmo.* (eighty-second measure)
- fmo.* (eighty-third measure)
- fmo.* (eighty-fourth measure)
- fmo.* (eighty-fifth measure)
- fmo.* (eighty-sixth measure)
- fmo.* (eighty-seventh measure)
- fmo.* (eighty-eighth measure)
- fmo.* (eighty-ninth measure)
- fmo.* (ninetieth measure)
- fmo.* (ninety-first measure)
- fmo.* (ninety-second measure)
- fmo.* (ninety-third measure)
- fmo.* (ninety-fourth measure)
- fmo.* (ninety-fifth measure)
- fmo.* (ninety-sixth measure)
- fmo.* (ninety-seventh measure)
- fmo.* (ninety-eighth measure)
- fmo.* (ninety-ninth measure)
- fmo.* (one hundred measure)





Coplas

*All.<sup>to</sup>* 

*And.<sup>no</sup>*

*Bello*

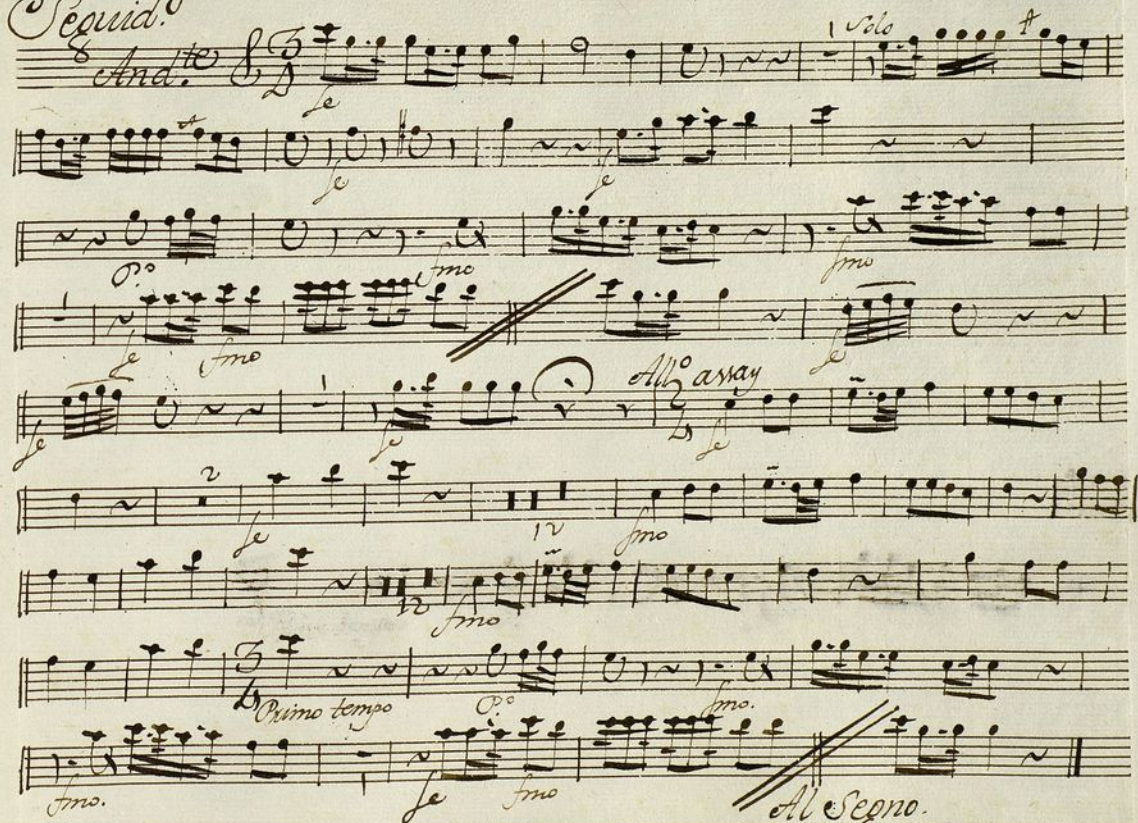
*All.<sup>o</sup>*

*All. Segno.*

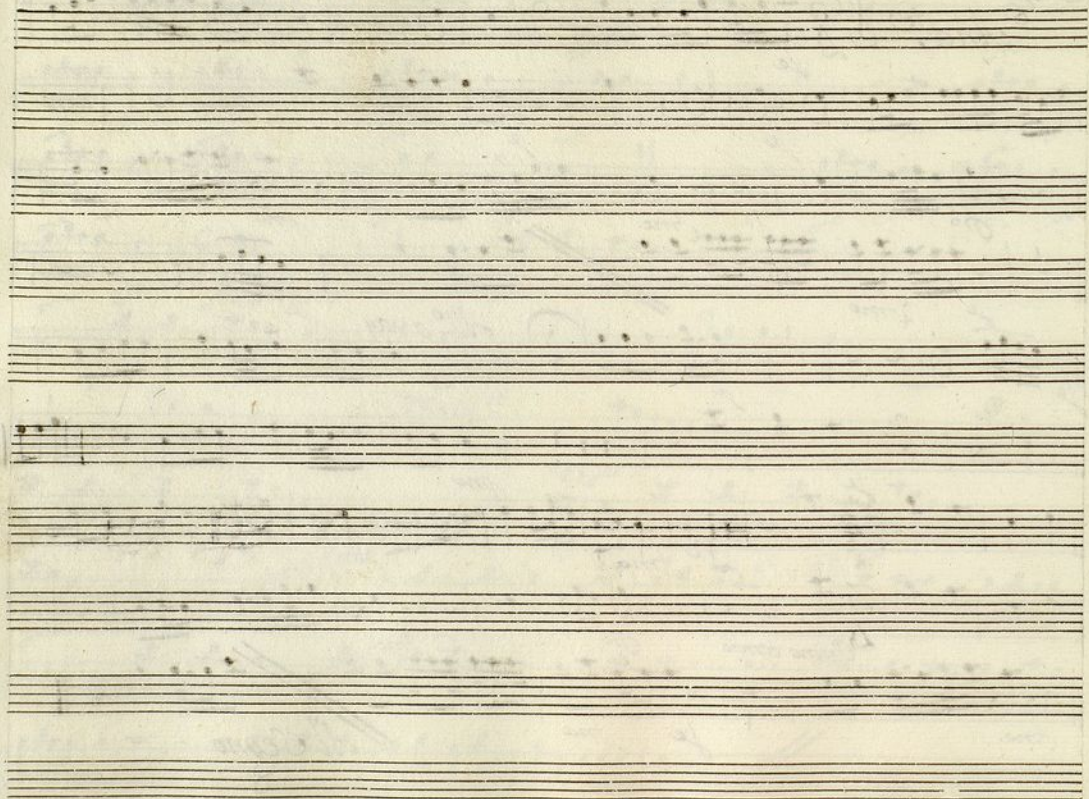


*Sepoid.*

And to



Opus 1



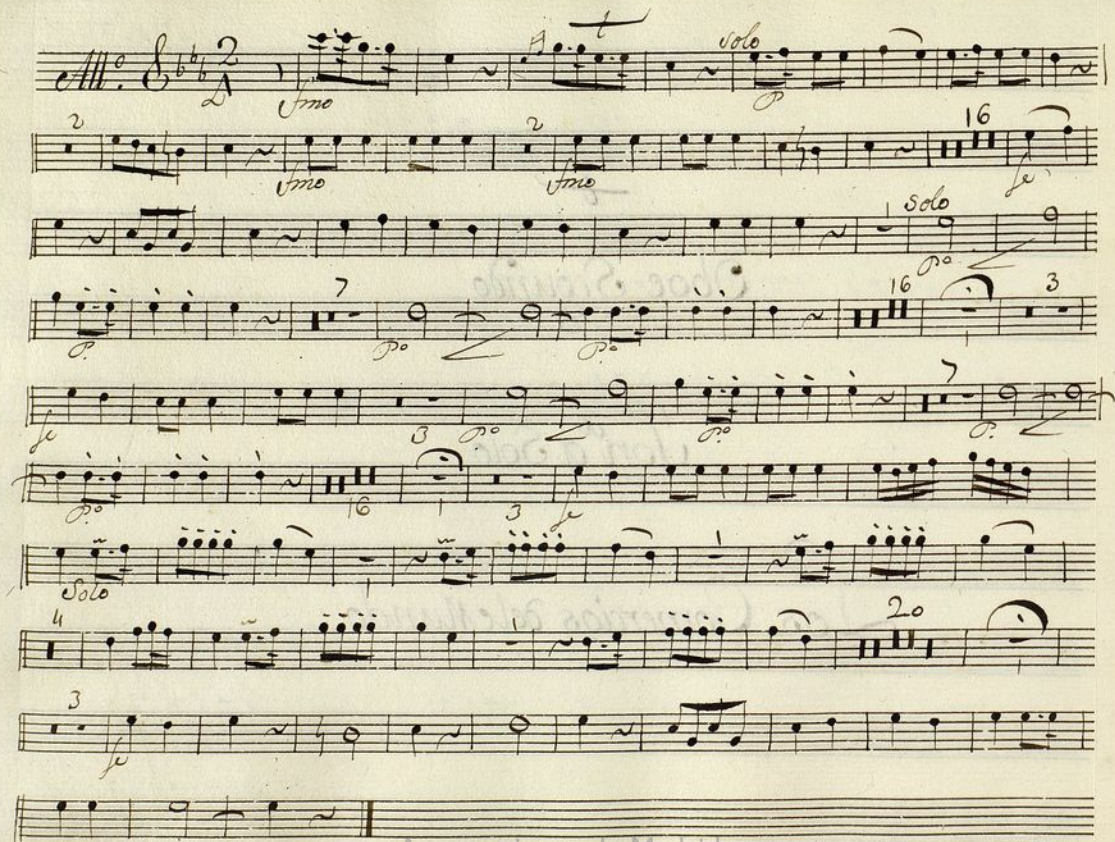


*t*

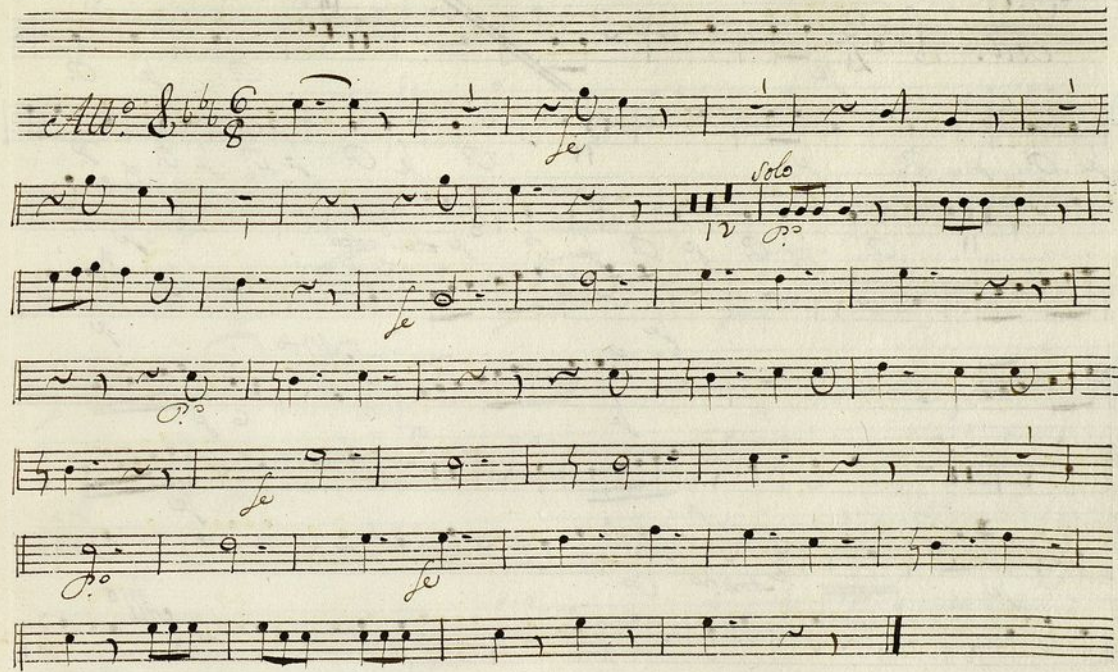
Oboe Segundo  
8

Son<sup>a</sup> Solo

Los Comercios del Mundo







*Coplas.*

*All.<sup>to</sup>* *f* *14*

The musical score is written on ten staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The first staff contains a double bar line with a slash through it, followed by a measure with a fermata. The second staff has a measure with a fermata. The third staff has a measure with a fermata. The fourth staff has a measure with a fermata. The fifth staff has a measure with a fermata. The sixth staff has a measure with a fermata. The seventh staff has a measure with a fermata. The eighth staff has a measure with a fermata. The ninth staff has a measure with a fermata. The tenth staff has a measure with a fermata. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *All.<sup>to</sup>*. There are also some markings that appear to be *meno* and *All.<sup>o</sup>*.

*f* *All.<sup>to</sup>* *meno* *All.<sup>o</sup>*

*All. Segno*



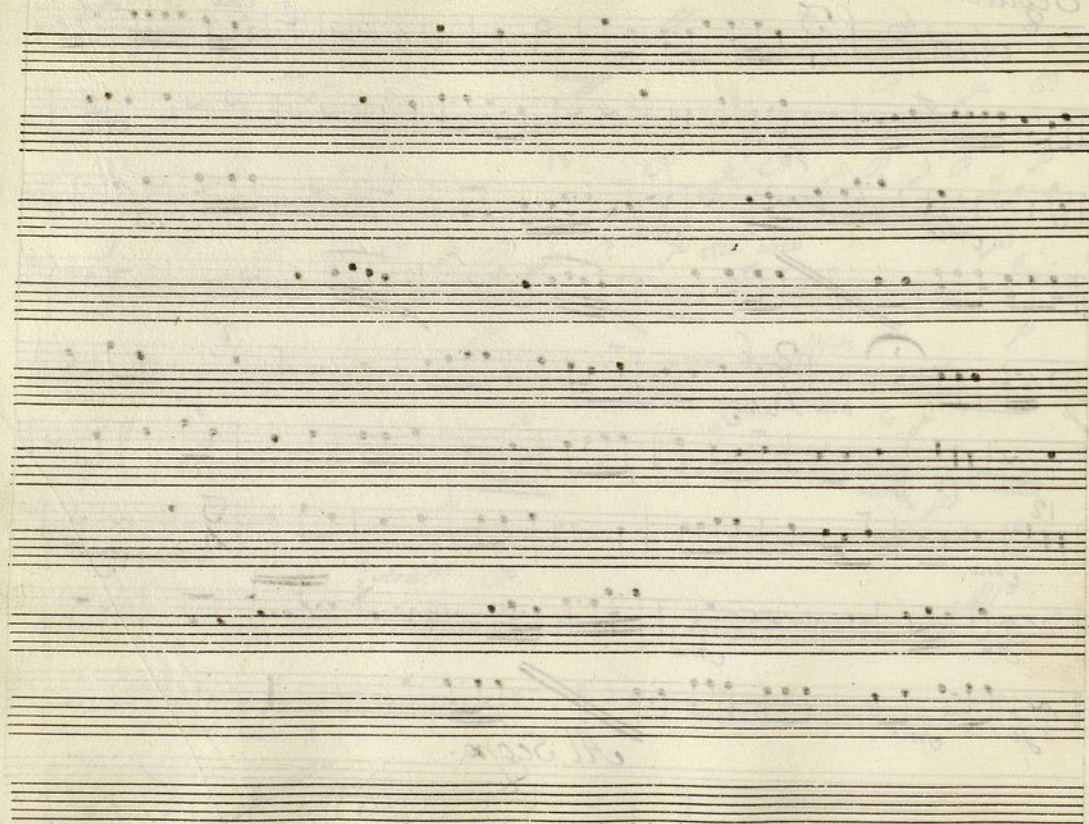
Seguid.<sup>o</sup>

And.<sup>te</sup>

Solo

A handwritten musical score on aged paper, featuring ten staves of music. The piece is titled "Seguid.º" and begins with the tempo marking "And.<sup>te</sup>". The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like "fmo." (finito) and "le". A section of the score is marked "Alleg.<sup>ro</sup> Lascia" and includes a double bar line. The piece concludes with the tempo marking "Al Segno." and a final double bar line. The score is written in a cursive, handwritten style.

Segunda





2  
Tromba Primera.

Fon<sup>a</sup> Solo.

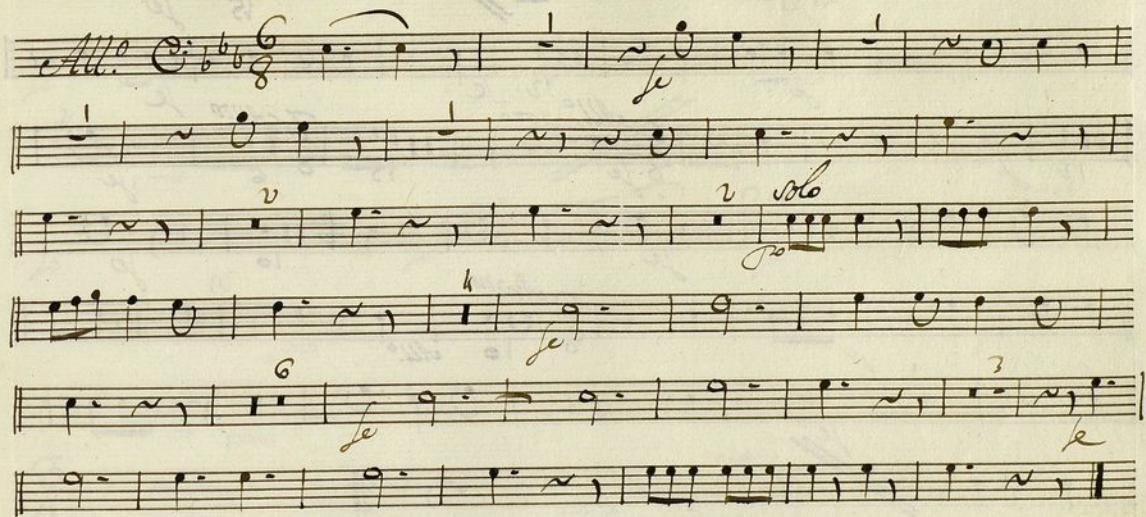
Los Comercios del Mundo.

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 style characteristic of 18th or 19th-century manuscript notation.

Key markings and symbols include:

- Allo* (Allegro) at the beginning.
- fmo* (for *forte*) markings on the first, second, and third staves.
- le* (for *leggero*) markings on the third, fourth, and sixth staves.
- Measure numbers: 2, 8, 16, 34, 36, 18.
- Rehearsal marks (curved lines with dots) above measures 16, 34, and 18.
- Accents (circles with dots) above notes in measures 16, 34, and 18.
- Articulation marks (vertical lines) below notes in measures 16, 34, and 18.
- Trills (marked with '2') on notes in measures 2, 8, 16, 34, and 18.
- Slurs (curved lines) over groups of notes in measures 16, 34, and 18.
- Repeat signs at the end of the first staff and the end of the eighth staff.





Coplas

All:

51

Allo 12 poco

...рото

3 All.<sup>to</sup>

10

---

And no

Al.<sup>o</sup>

*A Scono.*  
8



Seguid.

In C.

And.<sup>te</sup>

2

fmo

fmo

2

All.<sup>o</sup> and.<sup>te</sup>

16

fmo

12

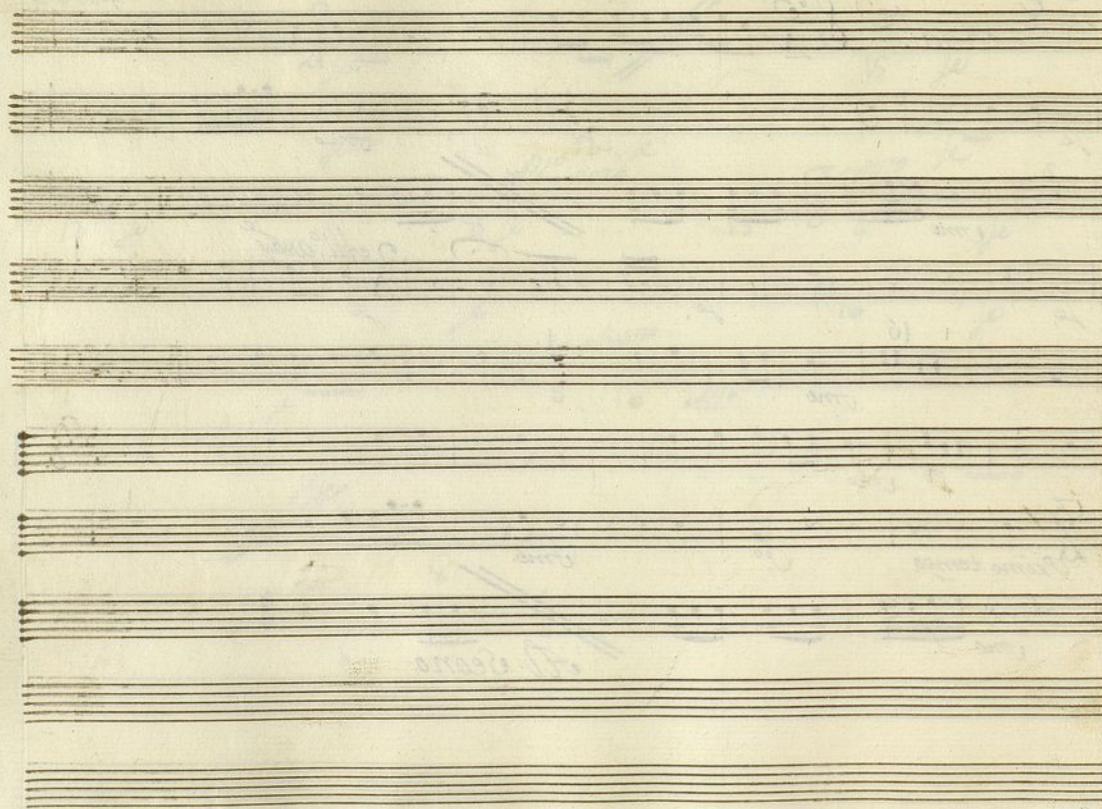
fmo

Primo tempo

fmo

fmo.

Al Segno.







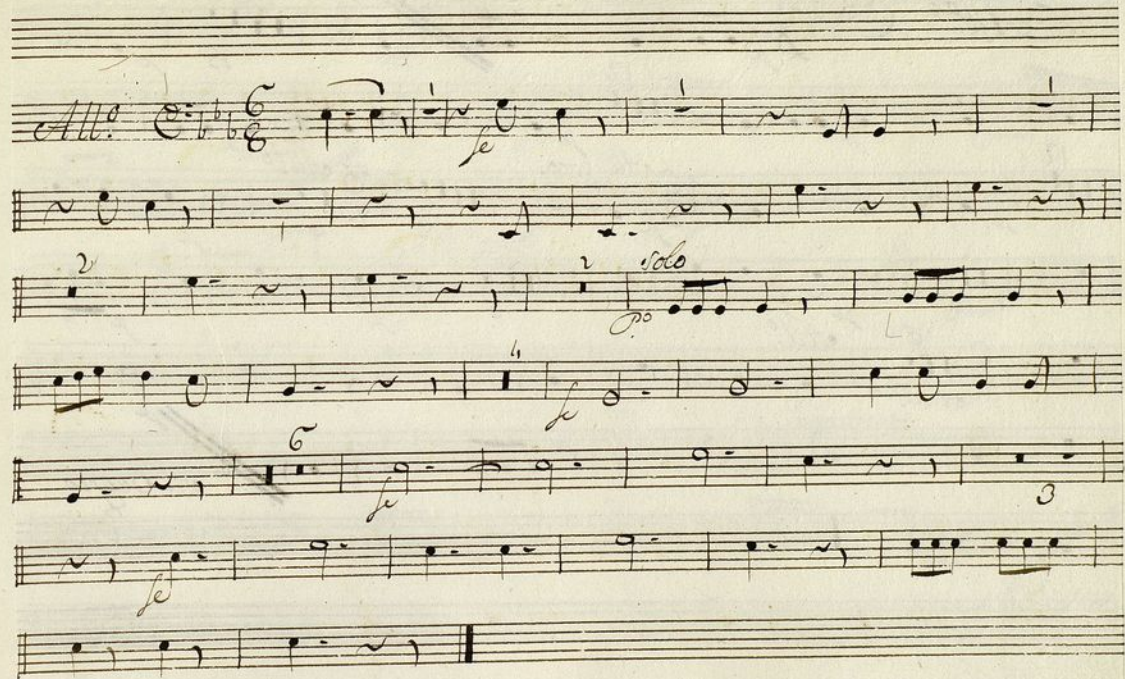
*Trompa Segunda*  
8

*Sonã Solo*

*Los Comercios del Mundo.*







# Coplas.

Handwritten musical score for Coplas. The score is written on eight staves. The first staff begins with the tempo marking *All.<sup>to</sup>* and a 2/4 time signature. The music is in G major (one sharp). The score includes various musical notations such as notes, rests, and bar lines. There are several dynamic markings: *f* (forte) and *le* (lento). There are also tempo changes: *All.<sup>to</sup> poco.* (Allegretto poco), *All.<sup>to</sup>* (Allegretto), and *And.<sup>no</sup>* (Andantino). The score ends with a double bar line and the marking *Al Segno.* (Al Segno). The number 12 appears below the first staff, and 15 appears below the second staff. The number 10 appears below the third staff. The number 8 appears below the fourth staff. The number 6 appears below the fifth staff. The number 8 appears below the sixth staff. The number 9 appears below the seventh staff.



Seguid.<sup>o</sup>

In C.

And.<sup>te</sup>

5

*pp*

*fmo*

*fmo*

All.<sup>o</sup> andy.

16

*fmo*

12

*fmo*

Primo tempo.

*pp*

*fmo*

*fmo*

Allegro.

8





*—*

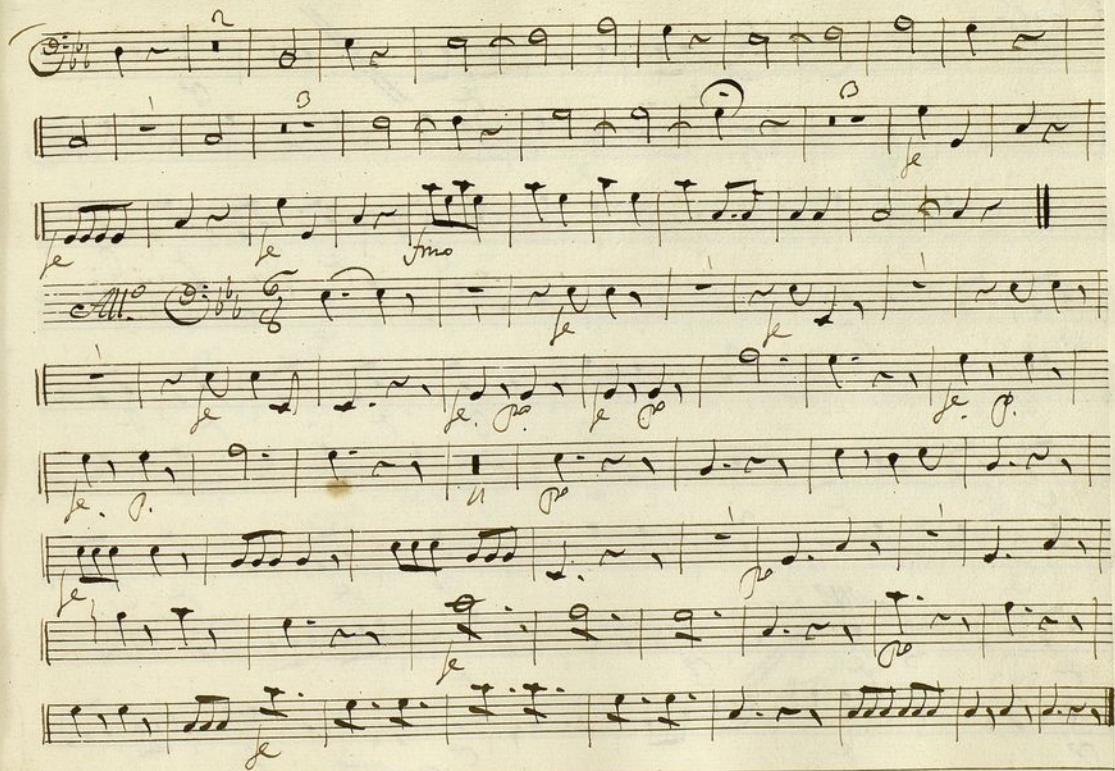
*Contravaso.*

*Lon.<sup>a</sup> à solo.*

*Los Comercios del mundo.*



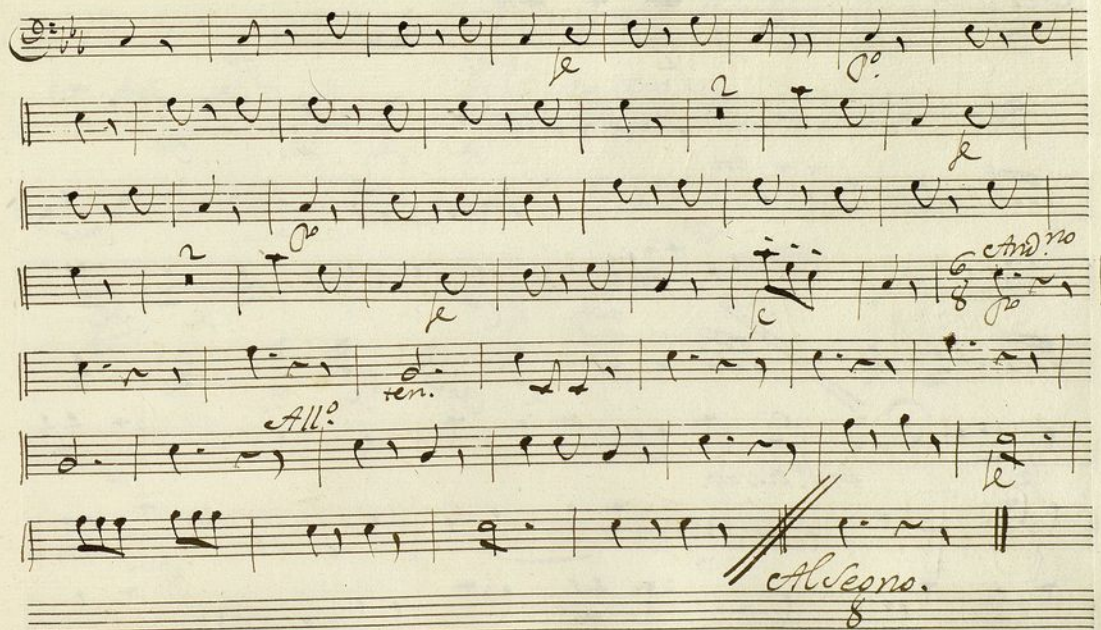




Coplas.

Handwritten musical score for a piece titled "Coplas." The score is written on ten staves, organized into two systems of five staves each. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo marking "All.<sup>to</sup>" is written above the first staff. The music features various note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "f" (forte) and "p" (piano), and some notes are marked with "O." (octave). A double bar line with a slash through it appears after the second staff. The second system begins with a treble clef and a 6/8 time signature. The tempo marking "All.<sup>to</sup> poco." is written above the first staff. The music continues with similar notation, including dynamic markings and octave indications. The score concludes with a final double bar line. The paper is aged and shows some staining.





*Sequit.*

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

Key markings and annotations include:

- And.<sup>te</sup>* (Andante) at the beginning.
- vo* (voice) above the third staff.
- f* (forte) and *mo* (piano) dynamic markings.
- All.<sup>o</sup> di rag.* (Allegro di rado) below the sixth staff.
- A large diagonal slash through the fifth staff, indicating a section to be omitted or a correction.
- Time signatures of 3/8 and 2/8 are visible.





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