

Conadilla a Solo

Las Semejanzas;

La 1.^a Marquez

Del J.^r Laserna;

1794

All. Moderado

o tra vez que ri - dos mi - dos a ser

vi ros me pre sen - to a ser vi ros

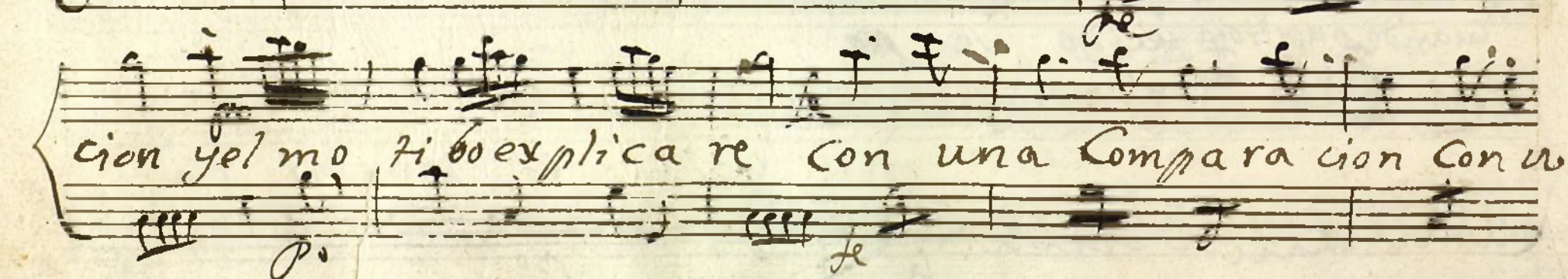
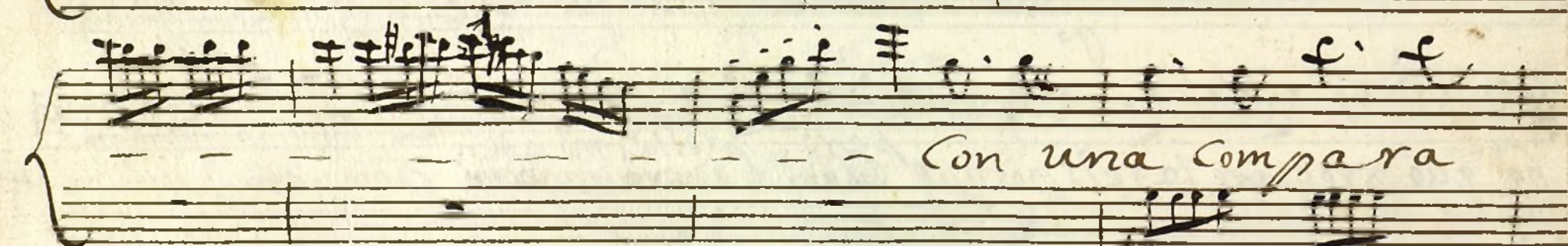
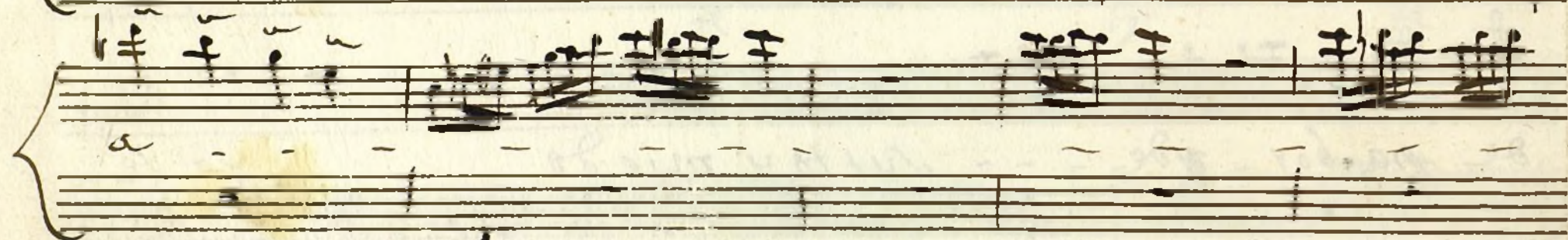
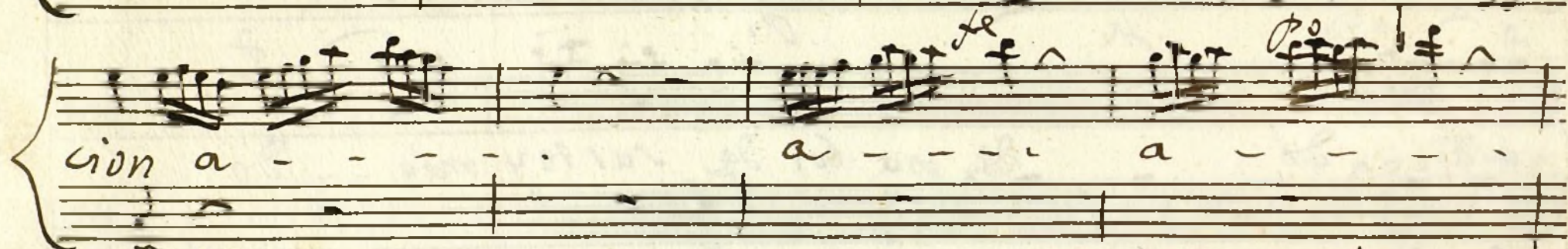
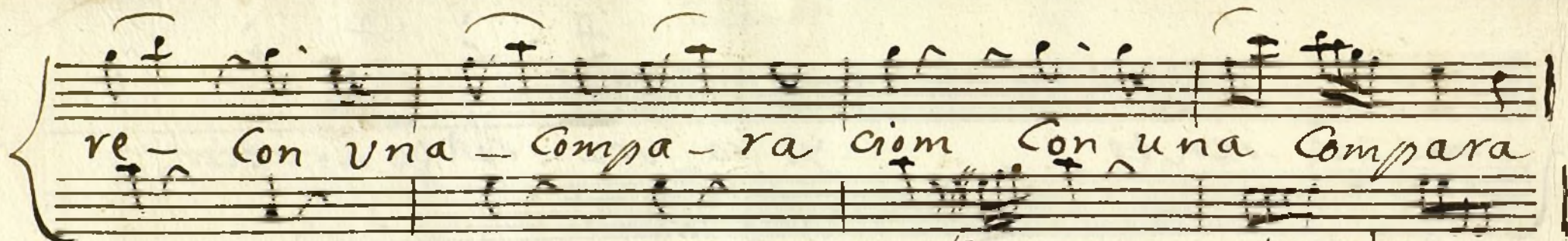
me pre sen to yo tra vez sal go - - - tem

blan... do de pa bor de sus to y mie - - do

de pa bor - de - - - sus to y mie do ya se

be que pregun ta reis por que ~~cuando buetropa fec to se~~ ^{pero prestad me aten} ~~cuando buetropa fec to se~~ ^{pero prestad me aten} ciom pero prestad me aten

cuando buetropa fec to se ~~ciom~~ ^{ciom} yel mo si - bo expli - ca



na Compara cion

Andte

Sa le la Nave y for-na al Puerto a for tu

na da buelbe a sa lir Con fia da y suele oculto es

re - Con una Compa - ra cion Con una Compara

cion a - - - a - - - a - - -

a - - - a - - - a - - -

Con una Compara

cion y el mo ti do explica re Con una Compara cion Con u

na Comparacion

Andte

Sale la Nave y for-na al Puerto a for tu

nada buelbe a la li' Con fiada y suele o cuito es

Collo Causar — su per di cion — Sa le la Nave y
tor na al puerto afor tu na da vuel ve a sa lir con
fiada y sue le oculta el Collo Causar su per di
cion Causar
Causar su per di cion Ca — — au sar

All.^o

su per di cion y sue de o culto es Collo Cau

sar su per di cion a - - - - -

Cau sar su per di cion a - - - - -

Cau sar su per di cion a - - - - -

Cau sar su per di

Cion causar la per di cion super di
 Lmo Pezid
 cion Noayque du dar por
 Cier to des Collo Nave y puerto segun mi si tua
 cion es de li ca da mirad en mi la y magen mirad en
 mi la y magen Compro ba da:

40
34

el golfo en el te
 ma por la ca

a - so la Nave ci//a yo
 Can - la ca
 hasta de digre rion -

mi dicha fi' a da me vuelbo a exponer oy - me
 id la semejanza o id la distincion -

ay — ay no se aii mi es Co llo
 si — si de di stin tas Co ras

por el amor de Dios ay — ay ay
 que he Com pa ñe ro ya ay — ay ay

no, no no no no Te he che ri to de mi Co ra
 no, no no no no Te he che ri to de mi Co ra

zon te trehe de mi de mi co ra
zon te trehe de mi co ra

zon de mi de mi co ra zon de mi de mi co ra
zon de mi de mi co ra zon de mi de mi co ra

zon
zon

The image shows a handwritten musical score on aged, slightly stained paper. The score is written in ink and consists of three systems of staves. Each system has a vocal line (top staff) and a piano accompaniment line (bottom staff). The lyrics are written in Spanish and are repeated across the systems. The first system has two staves, the second has two staves, and the third has two staves. The lyrics are: 'zon te trehe de mi de mi co ra', 'zon te trehe de mi co ra', 'zon de mi de mi co ra zon de mi de mi co ra', 'zon de mi de mi co ra zon de mi de mi co ra', 'zon', and 'zon'. The piano accompaniment is written in a simple, rhythmic style. There are some corrections and erasures in the score, particularly in the piano part of the second system. The paper is aged and has some staining, especially along the right edge.

Caplas

Alto
no mucho

La Criada de ser vicio y Mu la de D.^o 11

Suras de Lehey Pa Siegas ~~Segun el estatuto~~

mon

cion

avunque pa rezen dos cosas una

~~avunque~~

mis ma cosa son si se ñor si se ñor

~~mis ma~~
~~que co~~

no tienen mai diferen cia

que una

~~no tienen mai diferen cia~~

~~que co~~
que co.

si allan la ocasion

no advierte un do

~~no advierte un do~~

sechan cansadas de

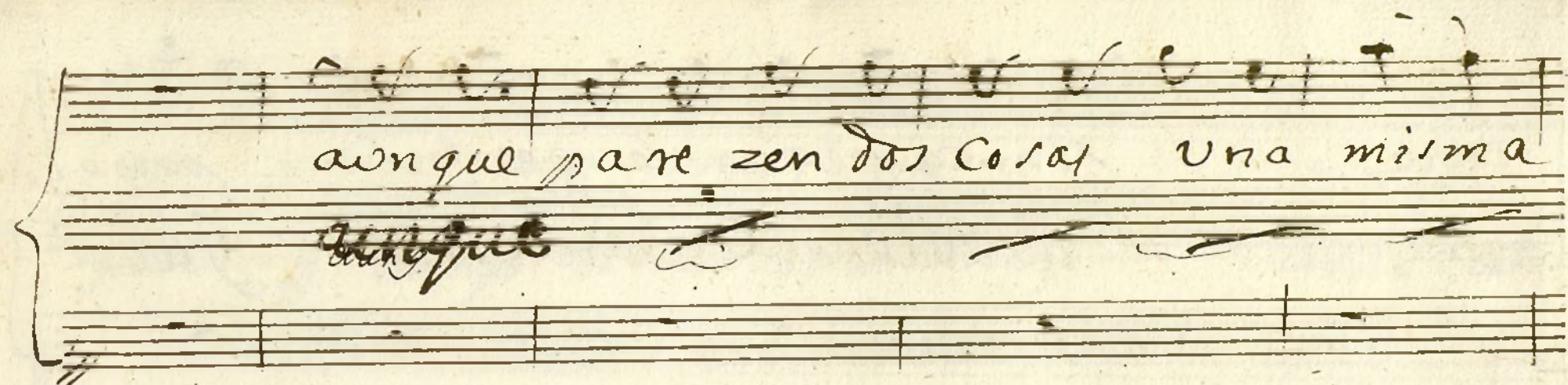
las pa... en ca

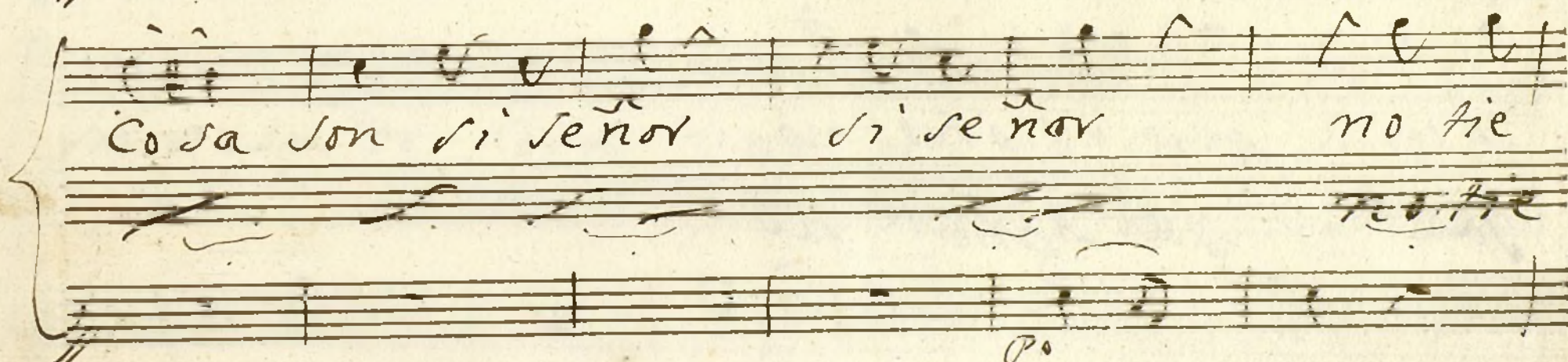
~~las pa... en ca~~

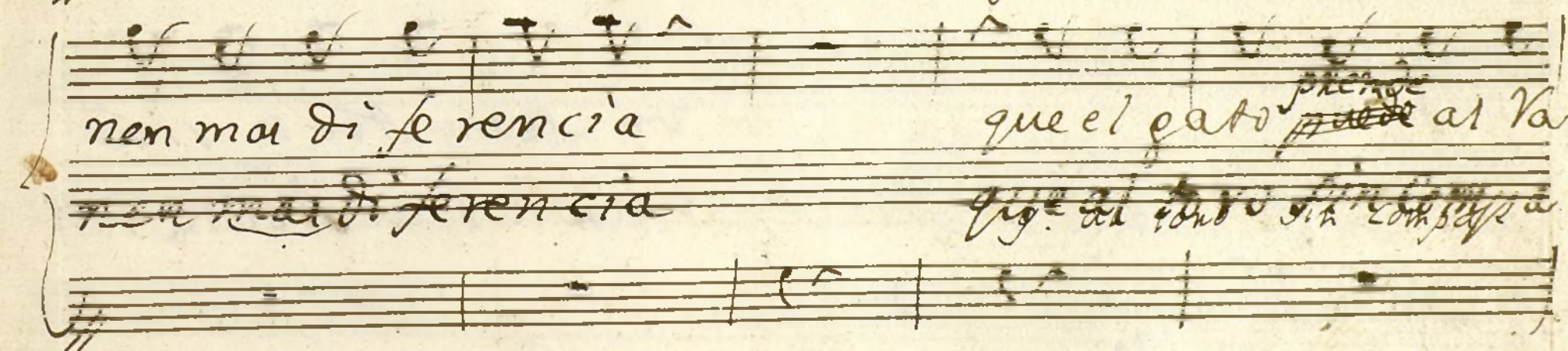
vieja y las otras y las otras no
~~nijan~~ y las ~~burras~~ y las ~~burras~~ no

el mal
~~Cuchillo~~

Agnail y el gato Te pu dado Ca za dor
 Va tando ~~ella~~ ~~viajo~~ y ~~un~~ ~~se~~ ~~de~~ ~~carro~~


 aunque pare zen dos cosas una misma


 Cosa son di' señor di' señor no tie


 nen mai di' ferencia que el gato ^{prende} al Va
~~nen mai di' ferencia~~ ~~que el gato~~ ~~prende~~ ~~al Va~~
 que al rato ~~sin compaña~~

ton *sin* ~~ca~~ ~~no~~ ~~nar~~ ~~de~~ ~~gas~~ ~~tos~~ ~~pero~~ ~~el~~

~~o~~ ~~tro~~ ~~pero~~ ~~el~~ ~~o~~ ~~tro~~ ~~no~~

se ~~ya~~ ~~el~~ ~~agente~~ ~~no~~

~~un~~ ~~semi~~ ~~Abate~~ ~~sin~~

~~en~~ ~~don~~ ~~tra~~ ~~el~~ ~~Abate~~ ~~sin~~

Capa y Cuarguier Mono Rabon

avngue

~~pero y Comptar un buen Añon~~

~~un gñe~~

pa rezendo Cosas una miima cosa son si se

ñor si se ñor

no tie nen mai di fe

~~no tie nen mai di fe~~

ren cia

ren cia

que'l hono en buena opinion

~~que por un canario se padece~~

per te ne re a el pecie cierta

yel A

~~de ve, saca el melon es a bueno~~

y la

bate

yel bate no;

Abia y la Abia no;

Handwritten musical score on aged paper. The score consists of four systems, each with a vocal line and a basso continuo line. The lyrics are written in Spanish. The notation includes various note values, rests, and bar lines. The ink is dark brown or black.

de ci' me que rido' sia cierto o' si'
pero a qui' que xi' dos oax punto es na.
no en la semejanza y en la distincion en
zon ala semejanza y ala distincion a
la semejanza y en la distincion vaya
la semejanza y ala distincion g. enfa.

de cí me lo claro y na hapaís luego el mor con por

daros hijos míos fuera mucha sin raxon ya.

que era fuera co sa de morir me yo porque eso fuera

demar era co sa de morir me yo ya demar era

Cosa de morir me yo;

Cosa de morir me yo;

Allegro

Segui's

Allegretto

Que os parece que

ri dos

a

a

de mi to na

da

de mi to na - - - da

a plau di'd la gu to - - - - - - - - a plau di'd la gu

del premio y del aplau - - - - - - - - del premio y del aplau

to - - - - - los Con las palmas da
 siempre e efecto

a plaudid la qui to - - - - - los a
 del pre mio y del a - - - - - a

Con las palmas da;
 siempre e efecto;

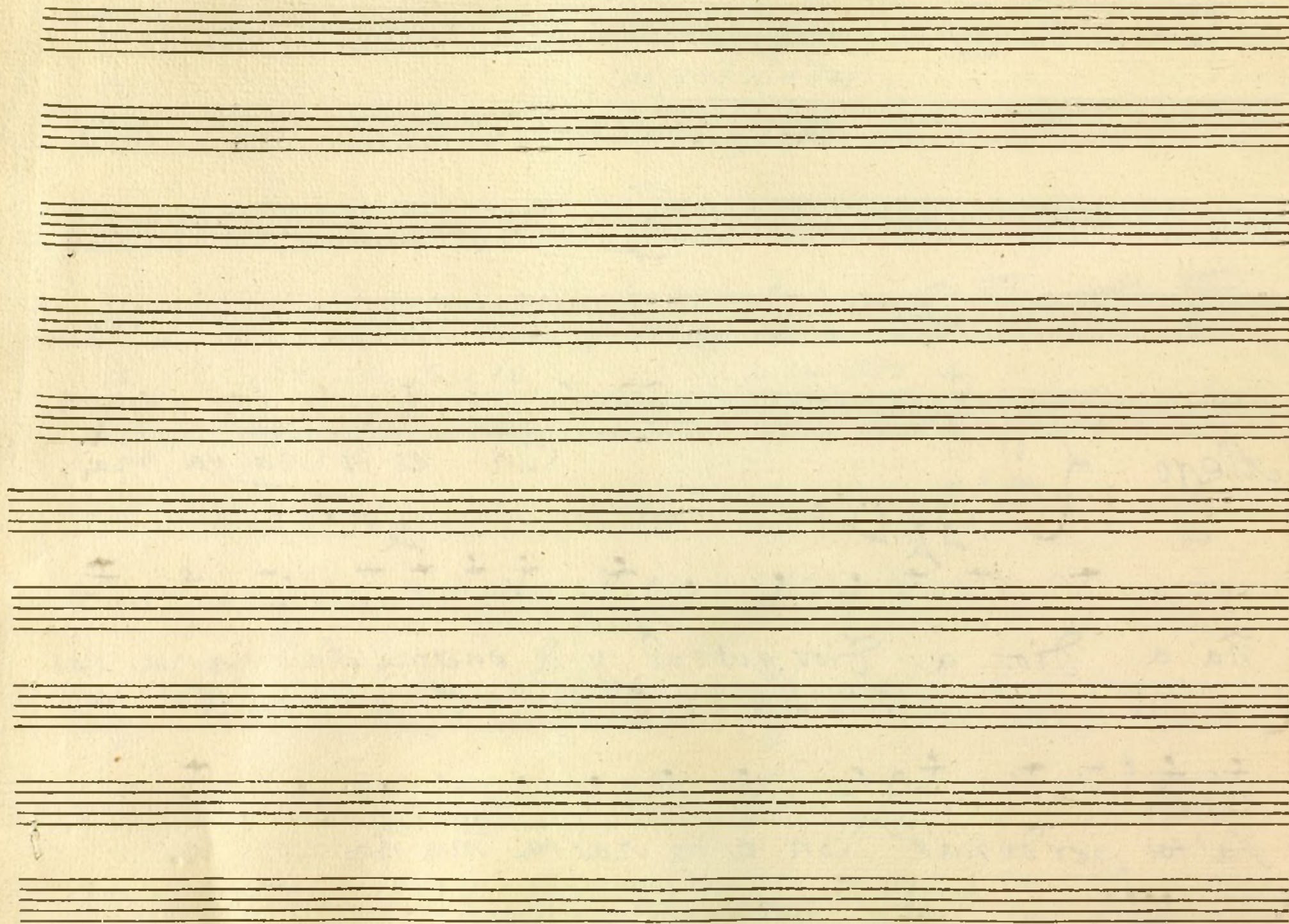
Allegro

Allegro

Con esto hasta ma

ñana a Dios a Dios quedad y de nuestra Mariana las

faltos perdonad Con esto hasta mañana a



This is a handwritten musical score on aged paper. It consists of five systems of staves. The first system has a vocal line with lyrics 'Porque oramos de' and an instrumental line. The second system continues the vocal line with 'Suerte - - - - - Madri le ñi - - - - - tos Madri le' and has an instrumental line. The third system continues the vocal line with 'ni - - - - - Madri le ñi - - - - -' and has an instrumental line. The fourth system continues the vocal line with 'tos, y Madri le ñitas q^a tam bien a vos otras o etimo: que aunque sepa de' and has an instrumental line. The fifth system continues the vocal line with 'cer - - - - - lo q^a aunque sepa de cer - - - - - lo no' and has an instrumental line. The notation includes various musical symbols such as clefs, notes, rests, and bar lines.

Porque oramos de
 Suerte - - - - - Madri le ñi - - - - - tos Madri le
 ni - - - - - Madri le ñi - - - - -
 tos, y Madri le ñitas q^a tam bien a vos otras o etimo: que aunque sepa de
 cer - - - - - lo q^a aunque sepa de cer - - - - - lo no

se de cir - - - - - lo q! aunque se pa de cer - - -

no se de cir - - - - - lo

ay Pa, tio mi - - - - -

o: yay Caruelita, al jeba de la flecha de Cupido: no papueis con del

pre - - - - - ciot no papueis con del pre - - - - -

cios este Ca ri' - - - - - no no paguen Con de
 pre cios - - - - - este Ca ri' - - - - - no este Ca
 ri' no: *All^o* Con esto hasta ma
 ñana a Dios a Dios quedad y de vuestra Mariana Ca
 salte perdo nad Con esto hasta mañana a

Dios a Dios quedad y de vuestra Mariana la

faltas perdonad y de vuestra Mariana la

faltas perdonad y de vuestra Mariana la faltas perdo

na

a

Grav.

9
201 fa l ta , per do na d , per do na d

per do na d ;

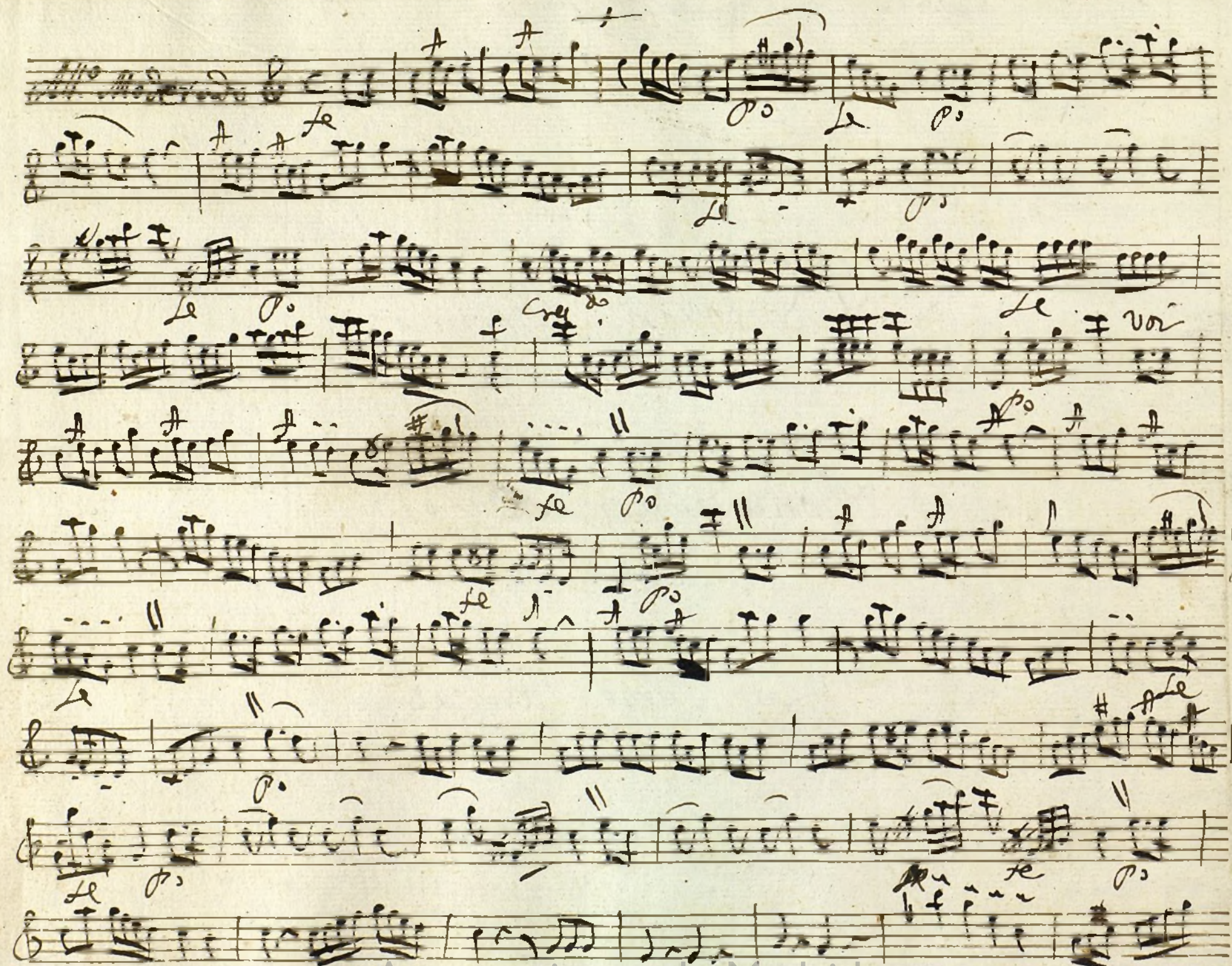
Ayuntamiento de Madrid

1200055508

Violin Primero

Conadilla a Solo:

Las Semejanzas



Handwritten musical notation on three staves. 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 *pp* and *le*.

Handwritten musical notation on two staves. The first staff is marked with a large *No* and a double slash. The second staff includes the marking *vor* and a dynamic marking *pp*.

Handwritten musical notation on three staves. The first staff is marked with a large *No* and a double slash. The notation features complex rhythmic patterns and dynamic markings.

Handwritten musical notation on two staves. The first staff is marked with a large *No* and a double slash. The second staff includes the markings *All.^o* and *f vor*.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *le*, *p*, *f*, and *mezzo*. The score is organized into systems, with some staves grouped by brackets. The handwriting is in ink, and the paper shows signs of age and wear.



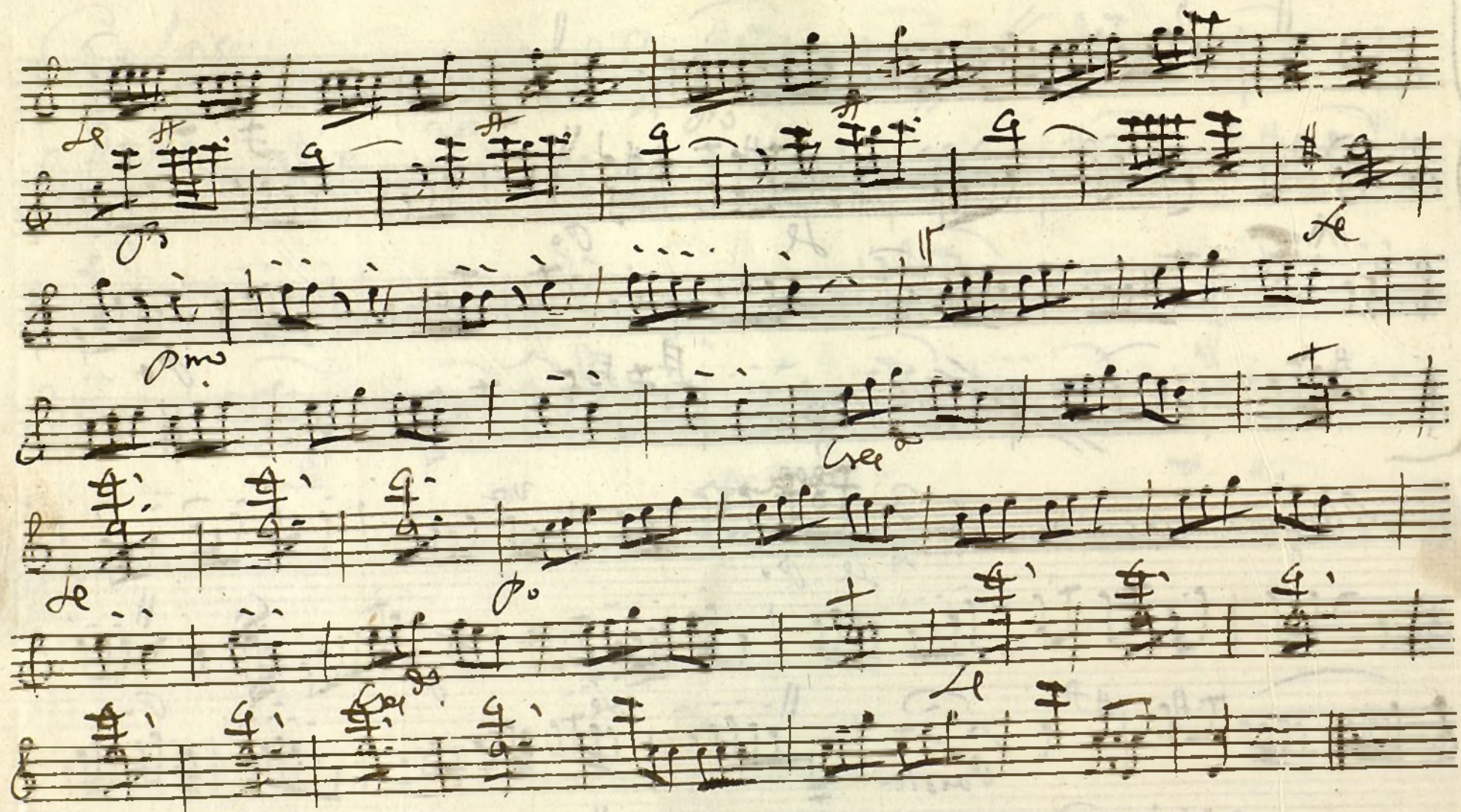
Nota

Capas *Al. no mucho* 2 *no*

The musical score consists of ten staves of handwritten notation. The first staff begins with the word 'Capas' and the tempo marking 'Al. no mucho', followed by a '2' and the word 'no'. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like 'f' and 'p'. There are also handwritten annotations like 'voz' and 'no'.

Handwritten musical score for four staves, likely for a string quartet. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'p' and 'f'. The score is written on aged, yellowed paper.

Handwritten musical score for a piece titled "Al puente" by J. C. Star. The score is written on six staves. The first staff begins with the tempo marking "Allegro" and the key signature of one sharp (F#). The music is in 3/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also handwritten annotations in Spanish, including "Al puente", "C. Star", and "Alto coplas". The score ends with a double bar line and a final note.





Ayuntamiento de Madrid

32
22
32
32
42
32
32
32
32
32

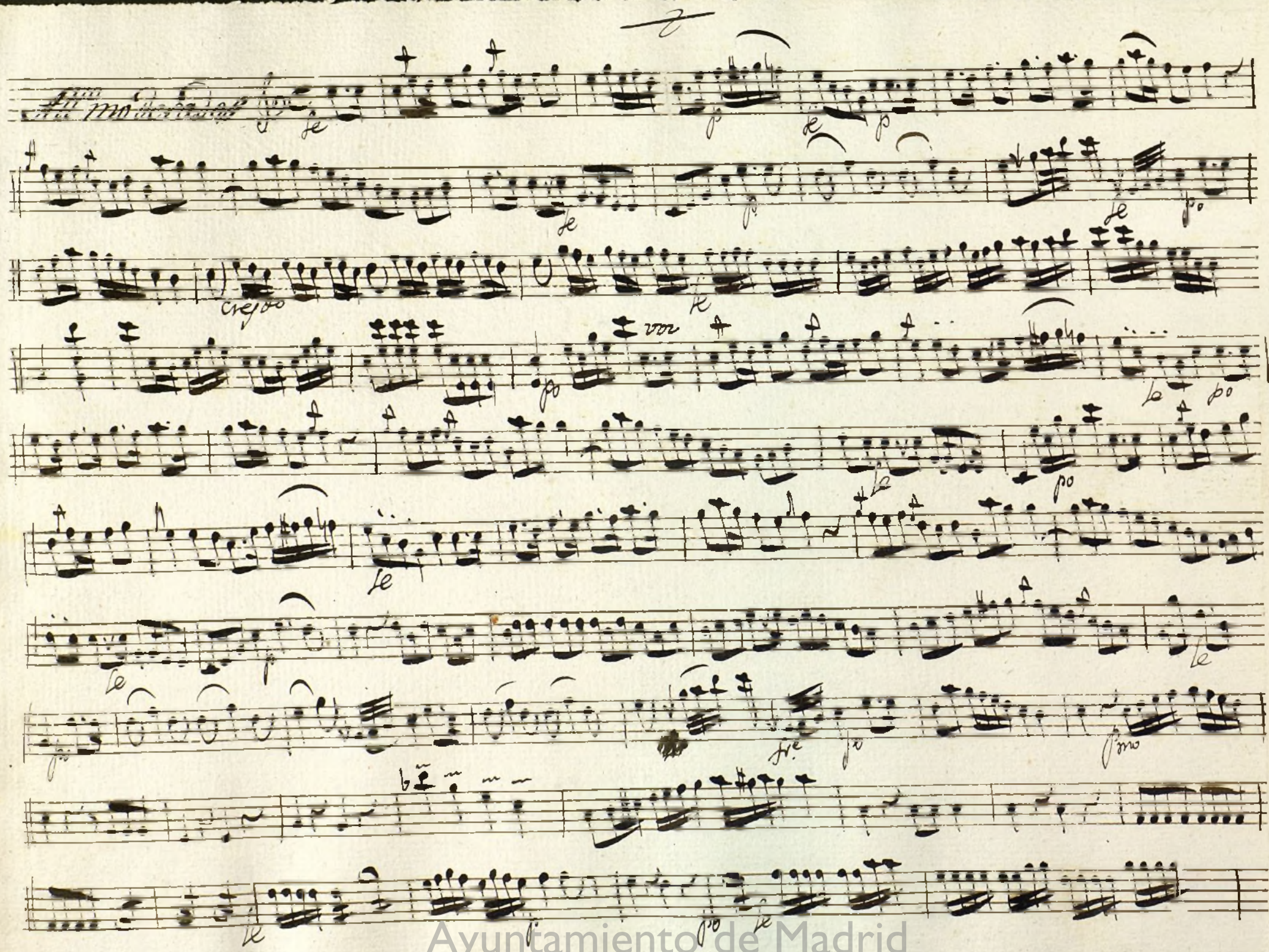
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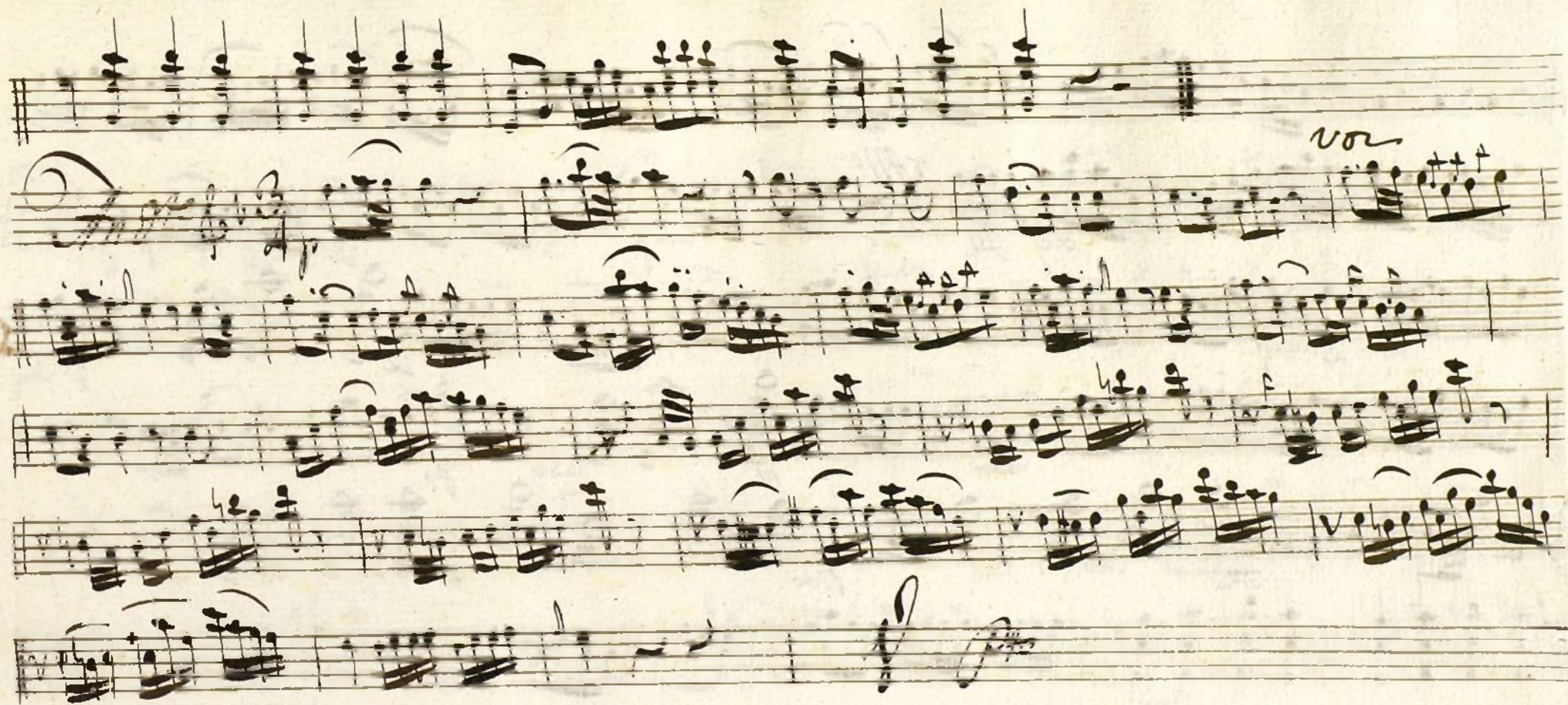
2

Violin Primero Duplicado

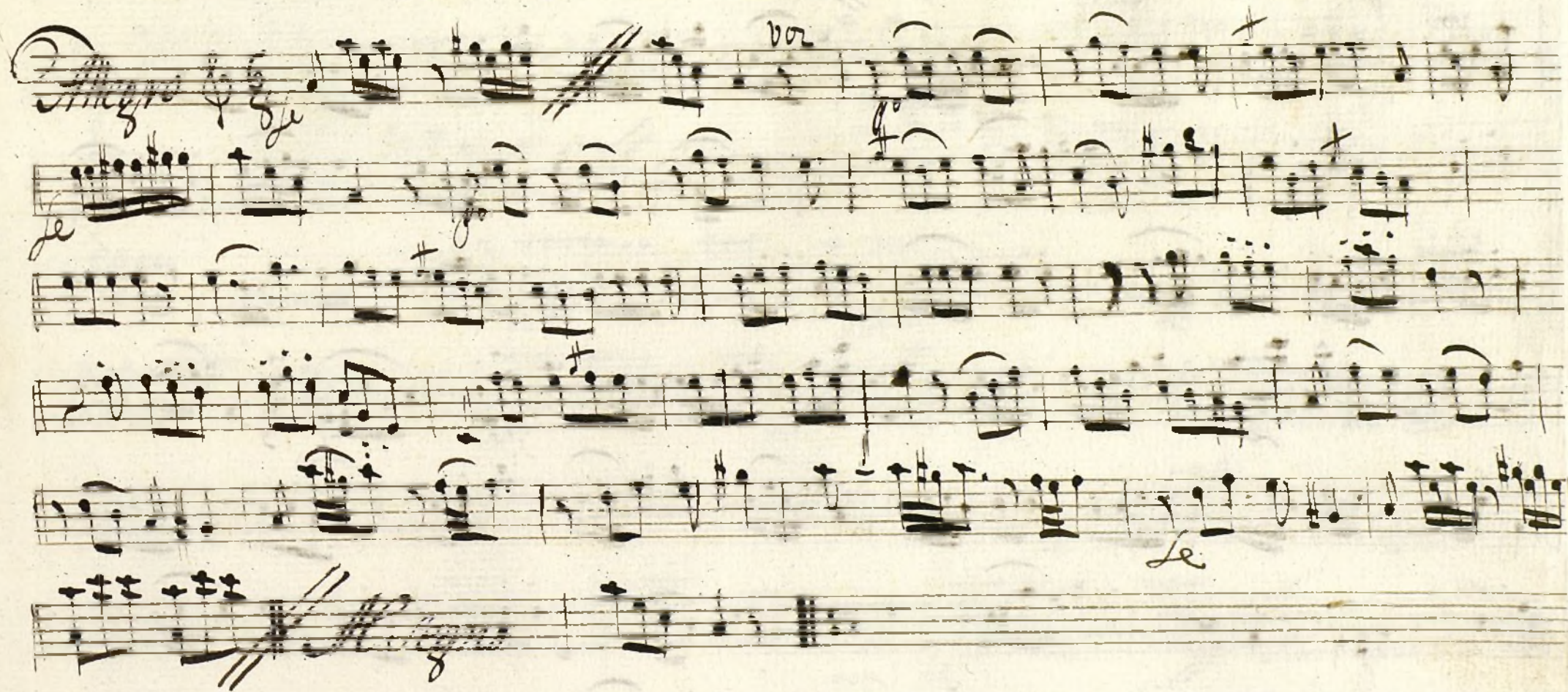
Fonad.^a À solo

Las Semejanzas.



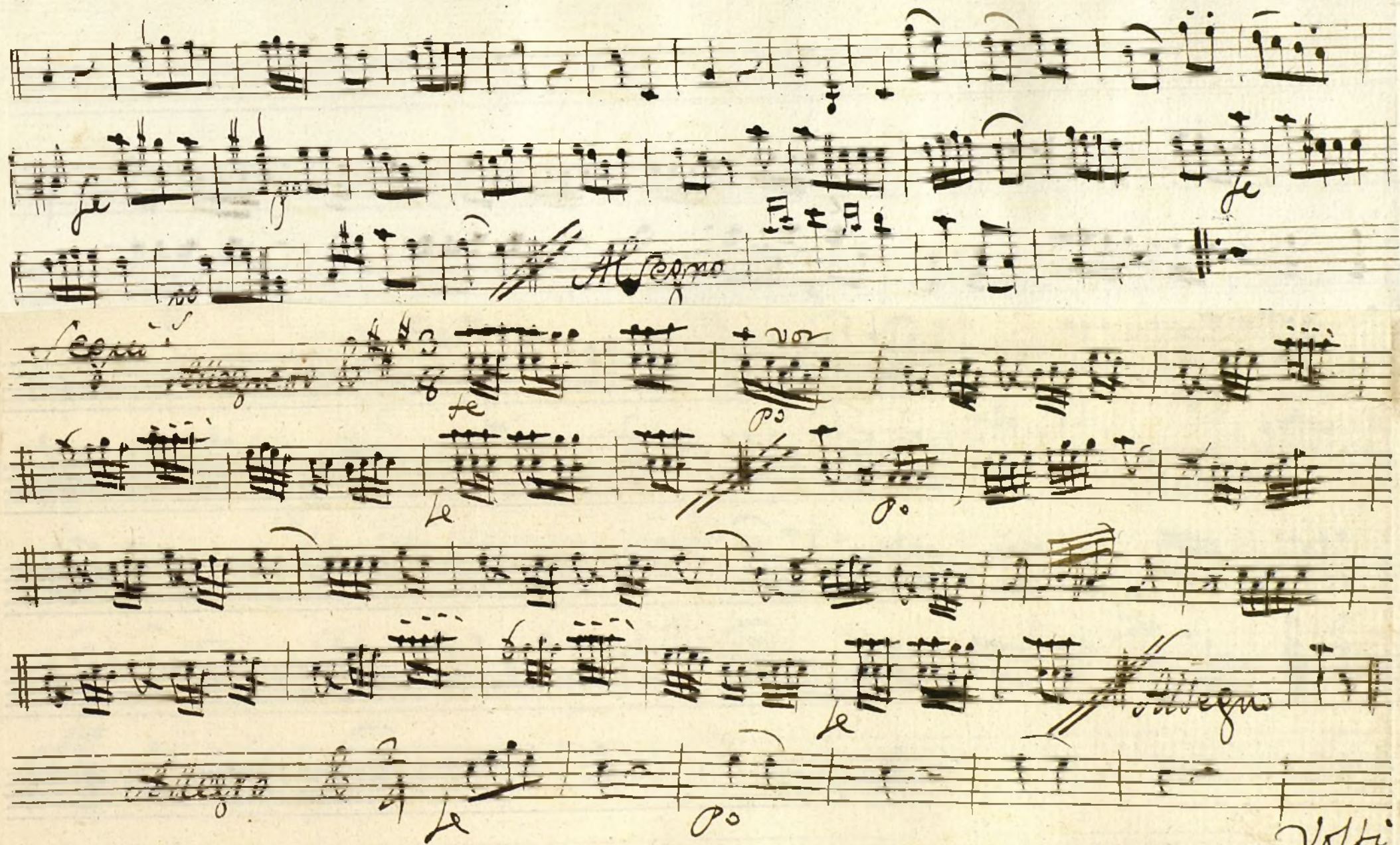


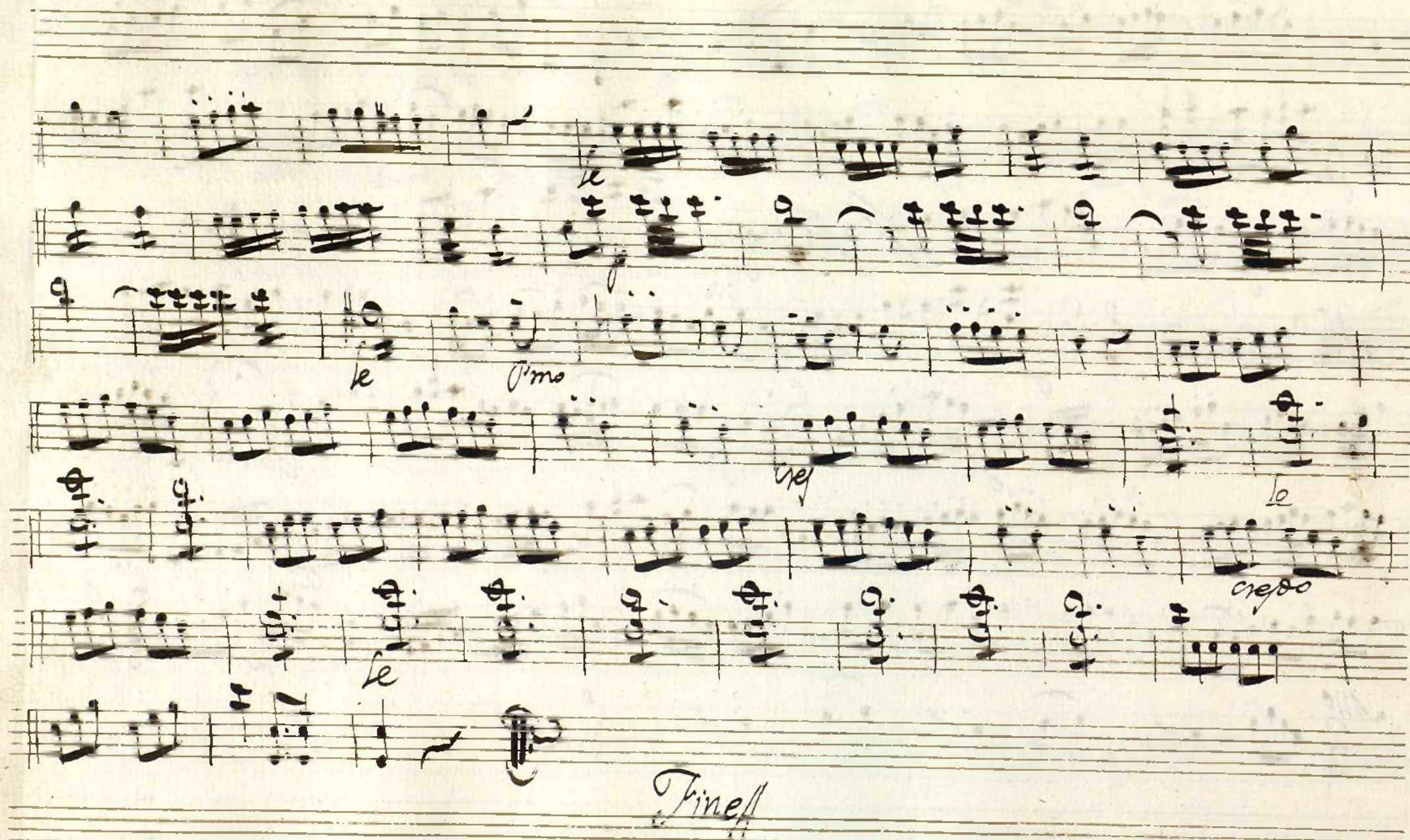
A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and slurs. The second staff has a tempo marking 'Allo' and a dynamic marking 'cresc. f'. The third staff has a dynamic marking 'f'. The fourth staff has a dynamic marking 'p'. The fifth staff has a dynamic marking 'p'. The sixth staff has a dynamic marking 'f'. The seventh staff has a dynamic marking 'f'. The eighth staff has a dynamic marking 'f'. The ninth staff has a dynamic marking 'f'. The tenth staff has a dynamic marking 'f'. The score ends with a double bar line on the tenth staff.



Copla







Ayuntamiento de Madrid

Ayuntamiento de Madrid

1200055508

Violin Segundo

Conadilla à solo;

Las semejanzas;

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. The first staff begins with the tempo marking "Allegro". The notation is dense, with many notes and rests. The staves are numbered 1 through 10. The handwriting is in dark ink on aged paper.

Dynamic markings and other annotations visible in the score include:

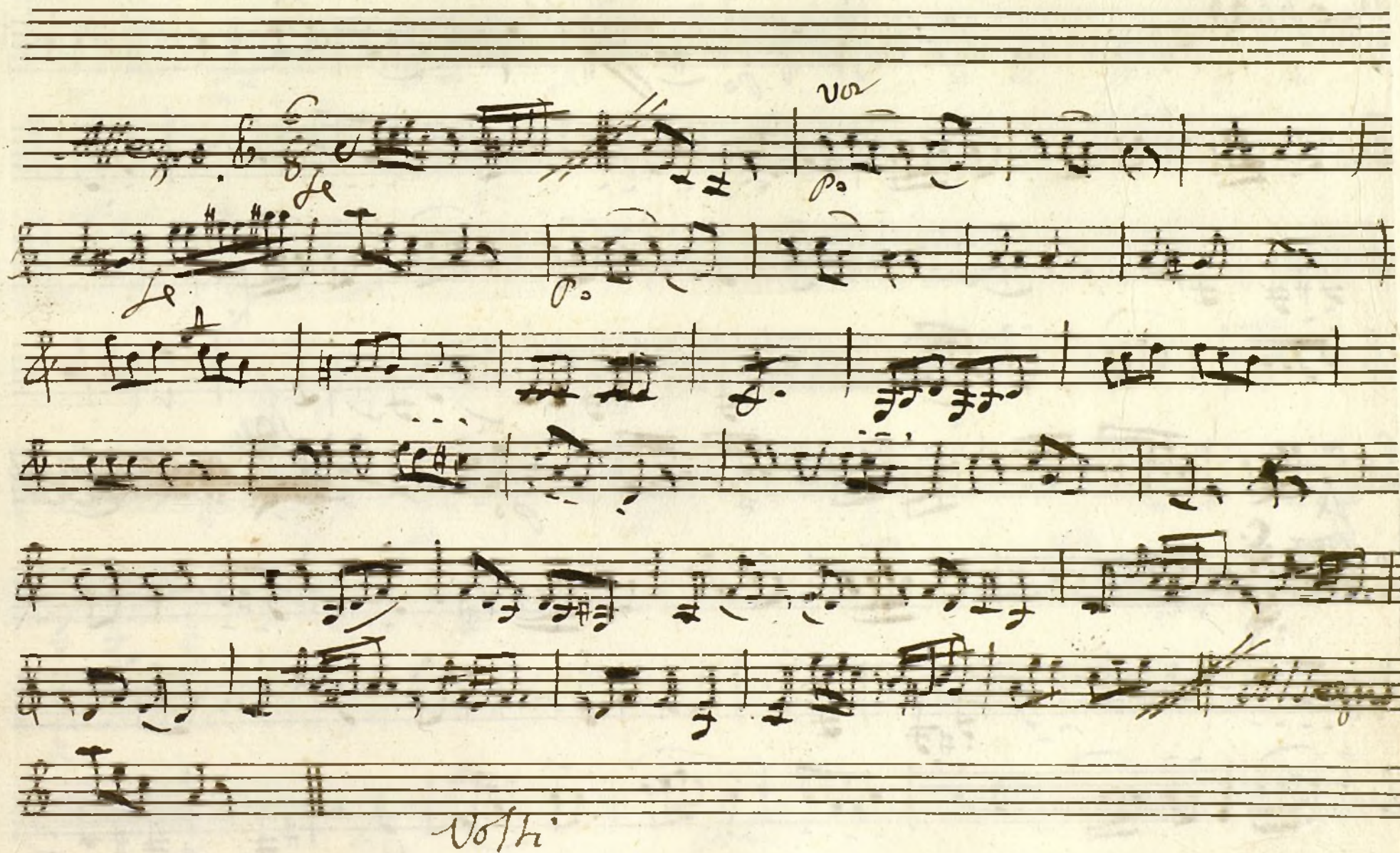
- le* (first staff, second measure)
- po* (first staff, third measure)
- le* (first staff, fourth measure)
- po* (second staff, fifth measure)
- le* (second staff, sixth measure)
- credo* (third staff, fourth measure)
- le* (third staff, fifth measure)
- le* (third staff, sixth measure)
- le* (third staff, seventh measure)
- le* (third staff, eighth measure)
- le* (third staff, ninth measure)
- le* (third staff, tenth measure)
- le* (third staff, eleventh measure)
- le* (third staff, twelfth measure)
- le* (third staff, thirteenth measure)
- le* (third staff, fourteenth measure)
- le* (third staff, fifteenth measure)
- le* (third staff, sixteenth measure)
- le* (third staff, seventeenth measure)
- le* (third staff, eighteenth measure)
- le* (third staff, nineteenth measure)
- le* (third staff, twentieth measure)
- le* (third staff, twenty-first measure)
- le* (third staff, twenty-second measure)
- le* (third staff, twenty-third measure)
- le* (third staff, twenty-fourth measure)
- le* (third staff, twenty-fifth measure)
- le* (third staff, twenty-sixth measure)
- le* (third staff, twenty-seventh measure)
- le* (third staff, twenty-eighth measure)
- le* (third staff, twenty-ninth measure)
- le* (third staff, thirtieth measure)
- le* (third staff, thirty-first measure)
- le* (third staff, thirty-second measure)
- le* (third staff, thirty-third measure)
- le* (third staff, thirty-fourth measure)
- le* (third staff, thirty-fifth measure)
- le* (third staff, thirty-sixth measure)
- le* (third staff, thirty-seventh measure)
- le* (third staff, thirty-eighth measure)
- le* (third staff, thirty-ninth measure)
- le* (third staff, fortieth measure)
- le* (third staff, forty-first measure)
- le* (third staff, forty-second measure)
- le* (third staff, forty-third measure)
- le* (third staff, forty-fourth measure)
- le* (third staff, forty-fifth measure)
- le* (third staff, forty-sixth measure)
- le* (third staff, forty-seventh measure)
- le* (third staff, forty-eighth measure)
- le* (third staff, forty-ninth measure)
- le* (third staff, fiftieth measure)
- le* (third staff, fifty-first measure)
- le* (third staff, fifty-second measure)
- le* (third staff, fifty-third measure)
- le* (third staff, fifty-fourth measure)
- le* (third staff, fifty-fifth measure)
- le* (third staff, fifty-sixth measure)
- le* (third staff, fifty-seventh measure)
- le* (third staff, fifty-eighth measure)
- le* (third staff, fifty-ninth measure)
- le* (third staff, sixtieth measure)
- le* (third staff, sixty-first measure)
- le* (third staff, sixty-second measure)
- le* (third staff, sixty-third measure)
- le* (third staff, sixty-fourth measure)
- le* (third staff, sixty-fifth measure)
- le* (third staff, sixty-sixth measure)
- le* (third staff, sixty-seventh measure)
- le* (third staff, sixty-eighth measure)
- le* (third staff, sixty-ninth measure)
- le* (third staff, seventieth measure)
- le* (third staff, seventy-first measure)
- le* (third staff, seventy-second measure)
- le* (third staff, seventy-third measure)
- le* (third staff, seventy-fourth measure)
- le* (third staff, seventy-fifth measure)
- le* (third staff, seventy-sixth measure)
- le* (third staff, seventy-seventh measure)
- le* (third staff, seventy-eighth measure)
- le* (third staff, seventy-ninth measure)
- le* (third staff, eightieth measure)
- le* (third staff, eighty-first measure)
- le* (third staff, eighty-second measure)
- le* (third staff, eighty-third measure)
- le* (third staff, eighty-fourth measure)
- le* (third staff, eighty-fifth measure)
- le* (third staff, eighty-sixth measure)
- le* (third staff, eighty-seventh measure)
- le* (third staff, eighty-eighth measure)
- le* (third staff, eighty-ninth measure)
- le* (third staff, ninetieth measure)
- le* (third staff, ninety-first measure)
- le* (third staff, ninety-second measure)
- le* (third staff, ninety-third measure)
- le* (third staff, ninety-fourth measure)
- le* (third staff, ninety-fifth measure)
- le* (third staff, ninety-sixth measure)
- le* (third staff, ninety-seventh measure)
- le* (third staff, ninety-eighth measure)
- le* (third staff, ninety-ninth measure)
- le* (third staff, one hundred measure)

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.

Dynamic markings include *p* (piano), *pp* (pianissimo), *ff* (fortissimo), *vo* (voice), *Allo* (Allegro), and *Cres.* (Crescendo). The tempo marking *Allo* appears on the ninth staff.

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

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, time signatures, and note values. Key markings include *pp*, *f*, *And*, *Peri?*, and *Valdi*. The score is written in a cursive, handwritten style.

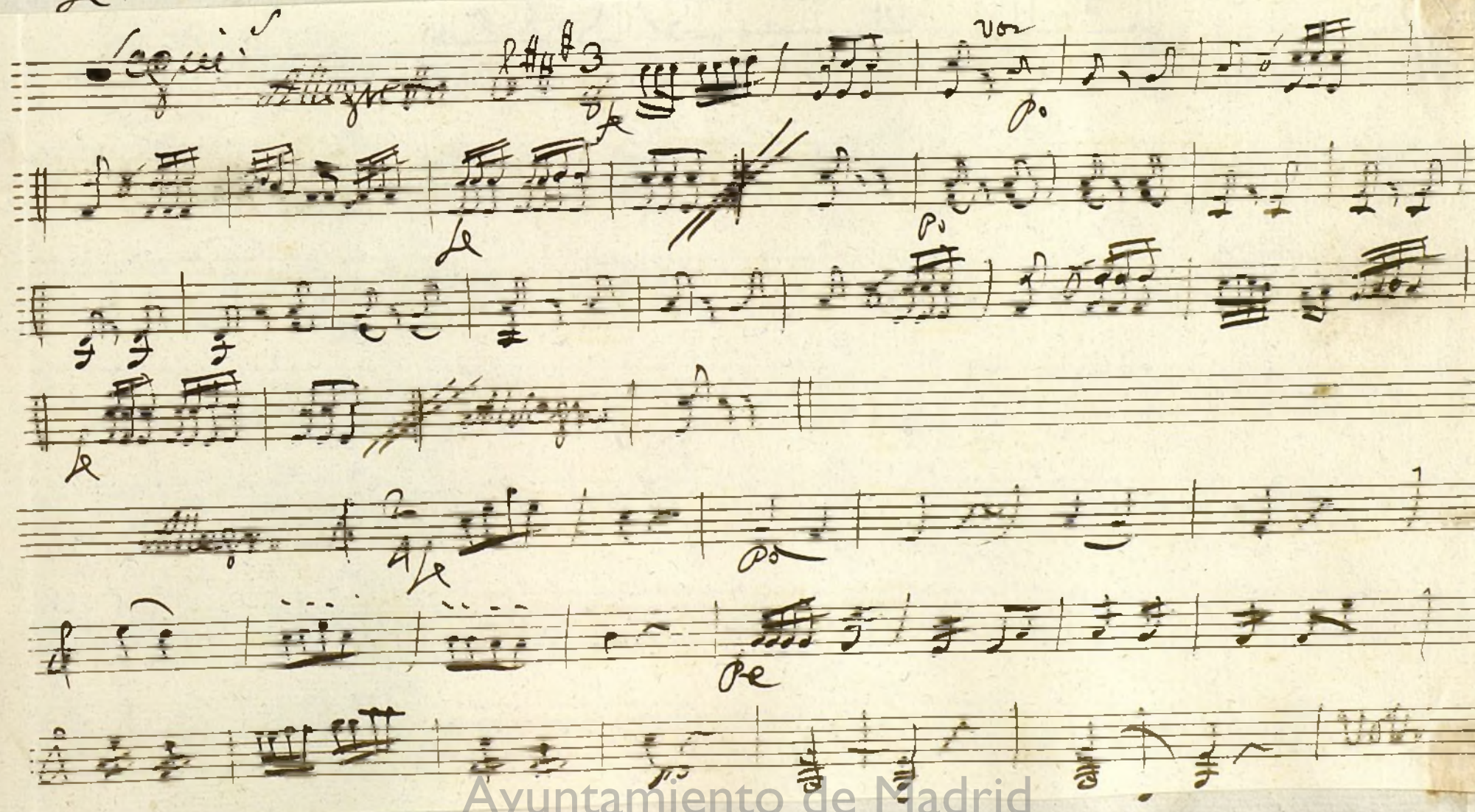


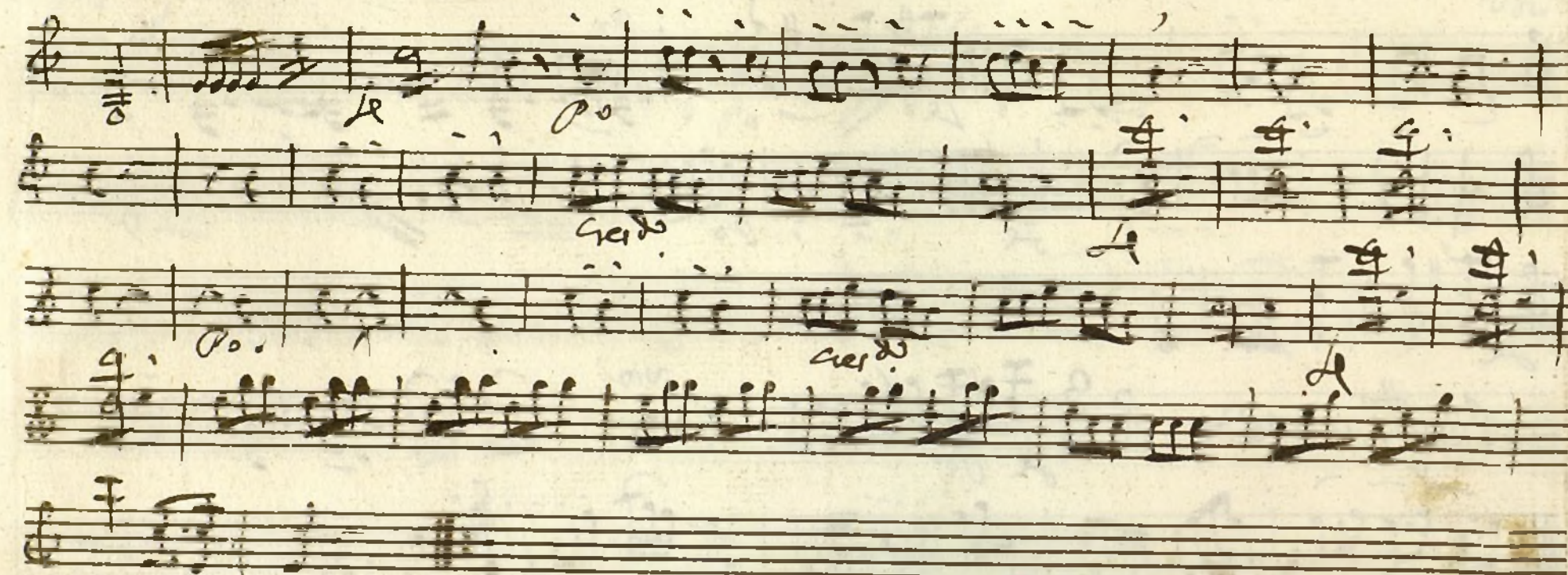
Caplas

Al. nomacho $\frac{2}{4}$

A handwritten musical score on aged paper, consisting of ten staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 2/4 time signature. There are several instances of ink blots and corrections throughout the score, particularly on the fifth and sixth staves. The notation includes many beamed notes, suggesting a fast or lively tempo. The handwriting is fluid and characteristic of 18th or 19th-century musical notation.

alos narratos





2

Violin. Segundo. Dup.^{do}

Tomadilla a Solo ;

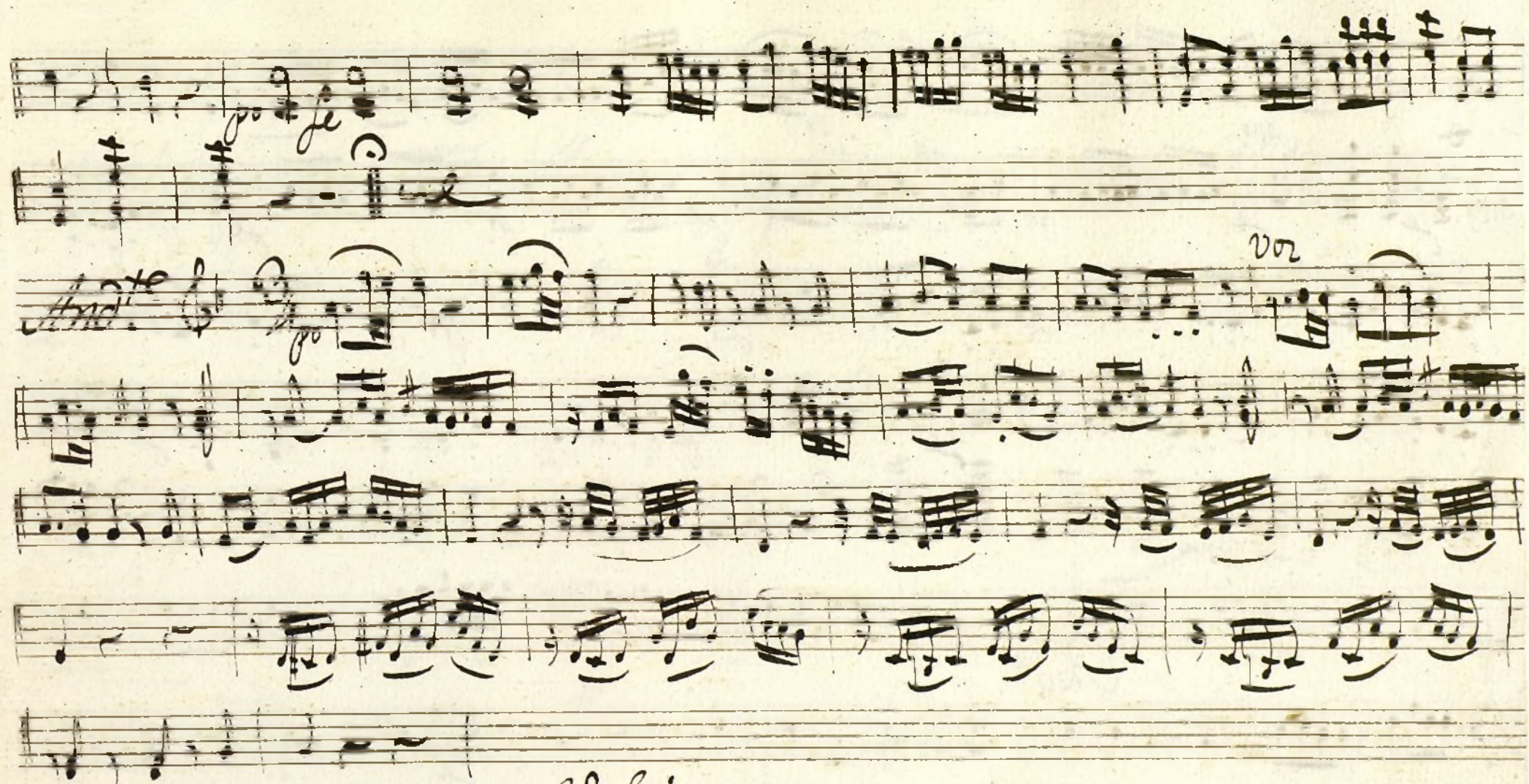
Las Semejanças :.

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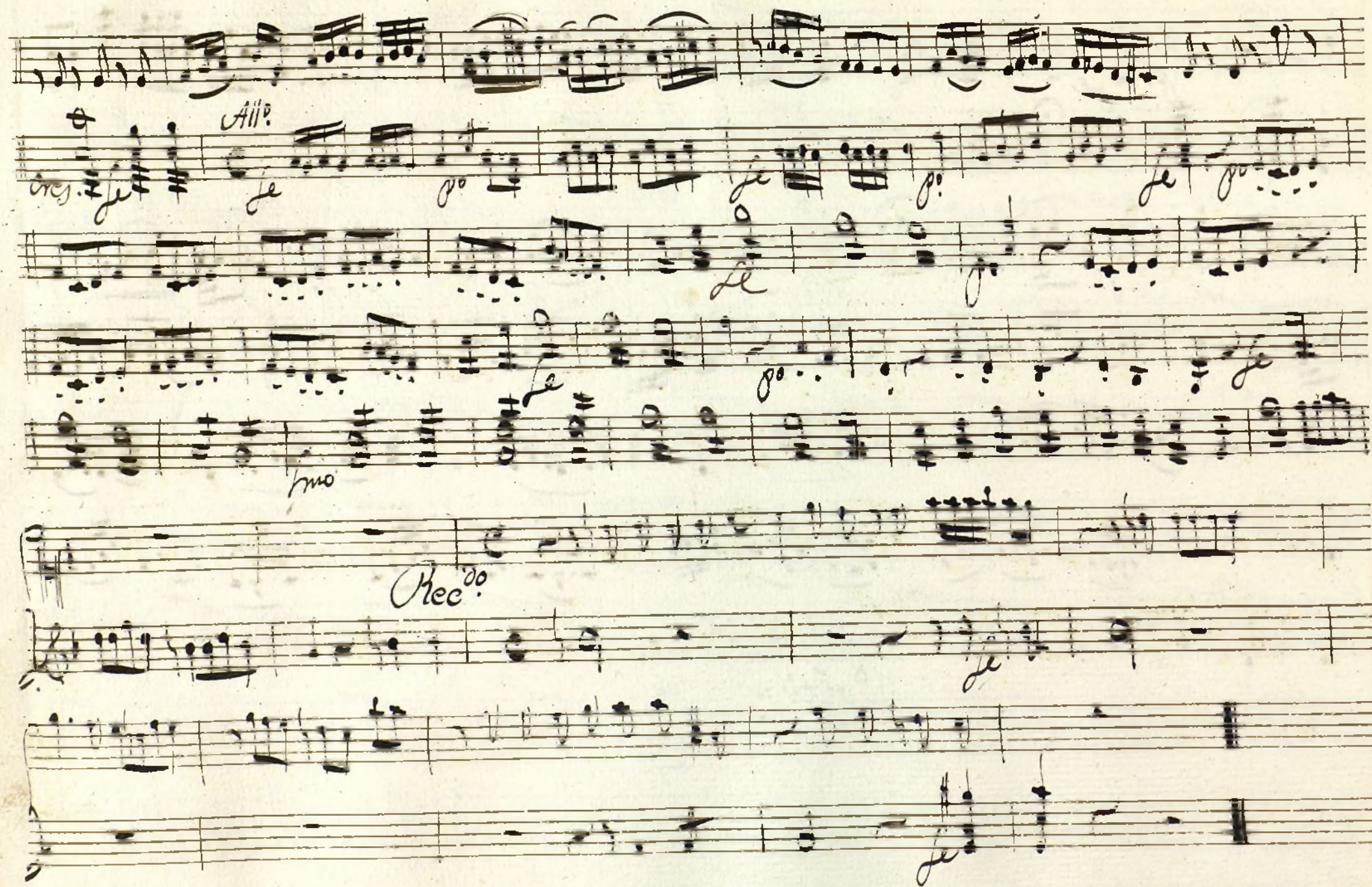
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

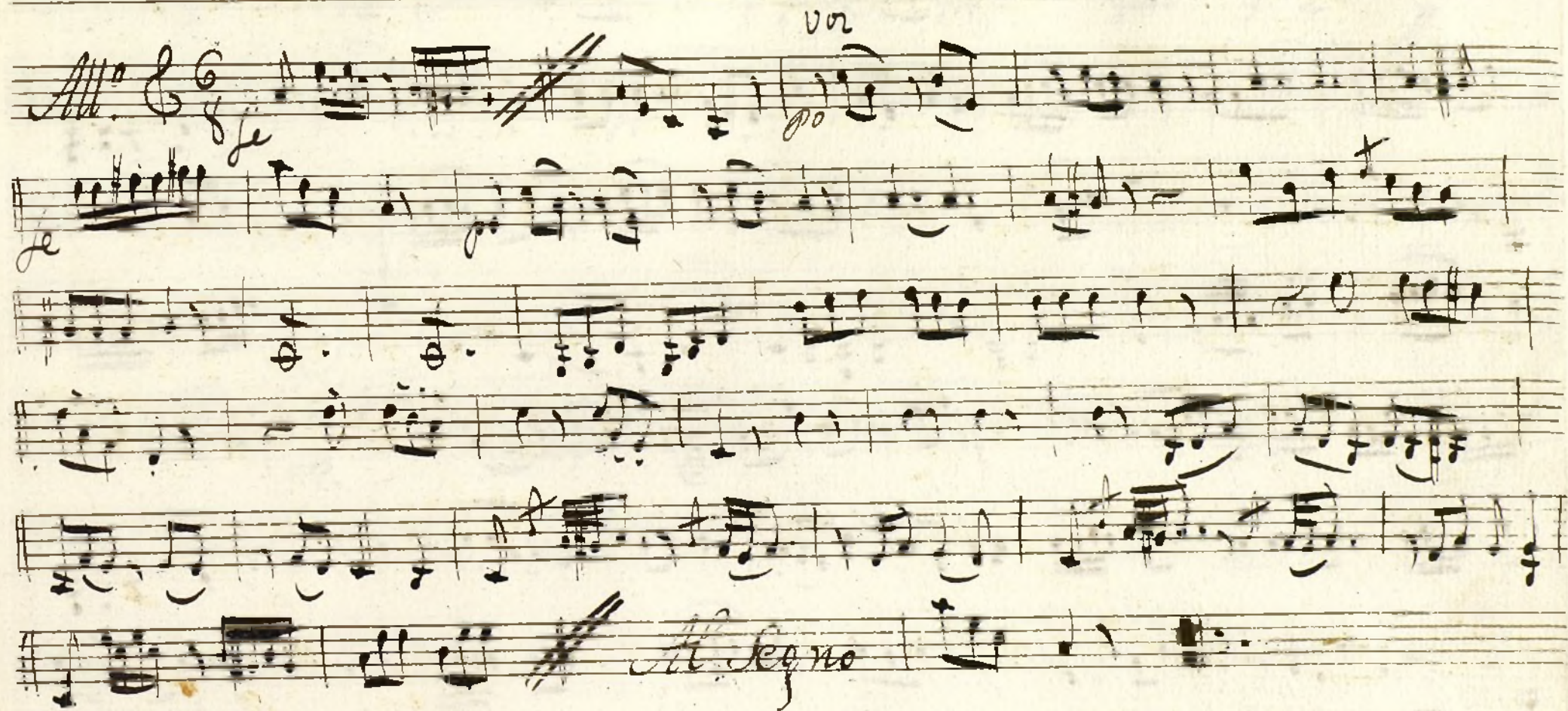
Key markings and annotations include:

- And.te.* (Andante) at the beginning of the first staff.
- 7* (measure number) above the first staff.
- po* (piano) markings throughout the score.
- Je* (likely a vocal or instrumental part) markings.
- cres* (crescendo) marking on the third staff.
- voz* (voice) marking on the fourth staff.
- u u u* markings at the end of the ninth staff.



Volti 1.





Volti.

Coplas:

All.^{ro} no mucho

1^o

2^o

3^o

4^o

5^o

6^o

7^o

8^o

9^o

10^o

11^o

12^o

13^o

14^o

15^o

16^o

17^o

18^o

19^o

20^o

21^o

22^o

23^o

24^o

25^o

26^o

27^o

28^o

29^o

30^o

31^o

32^o

33^o

34^o

35^o

36^o

37^o

38^o

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41^o

42^o

43^o

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87^o

88^o

89^o

90^o

91^o

92^o

93^o

94^o

95^o

96^o

97^o

98^o

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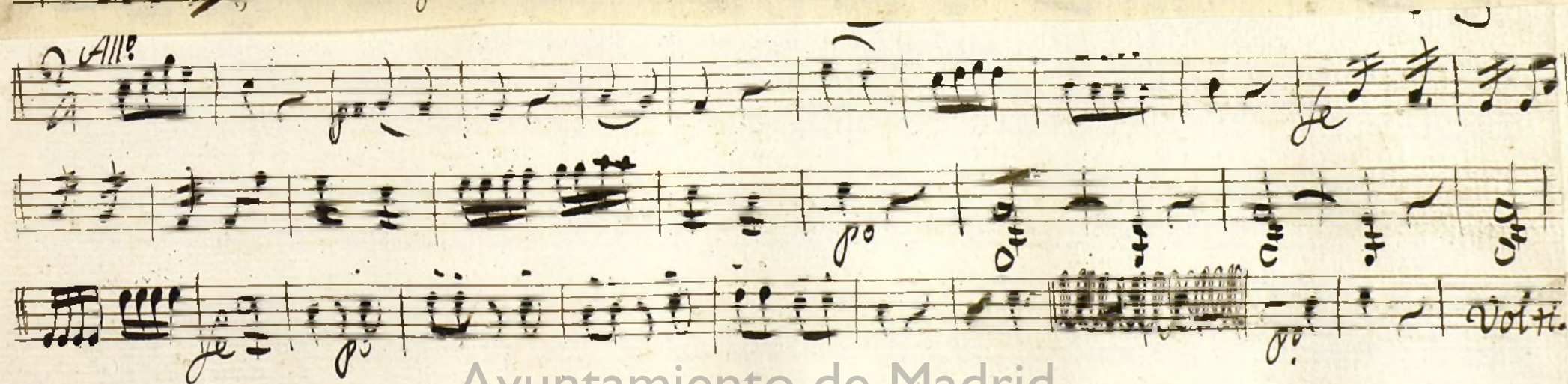
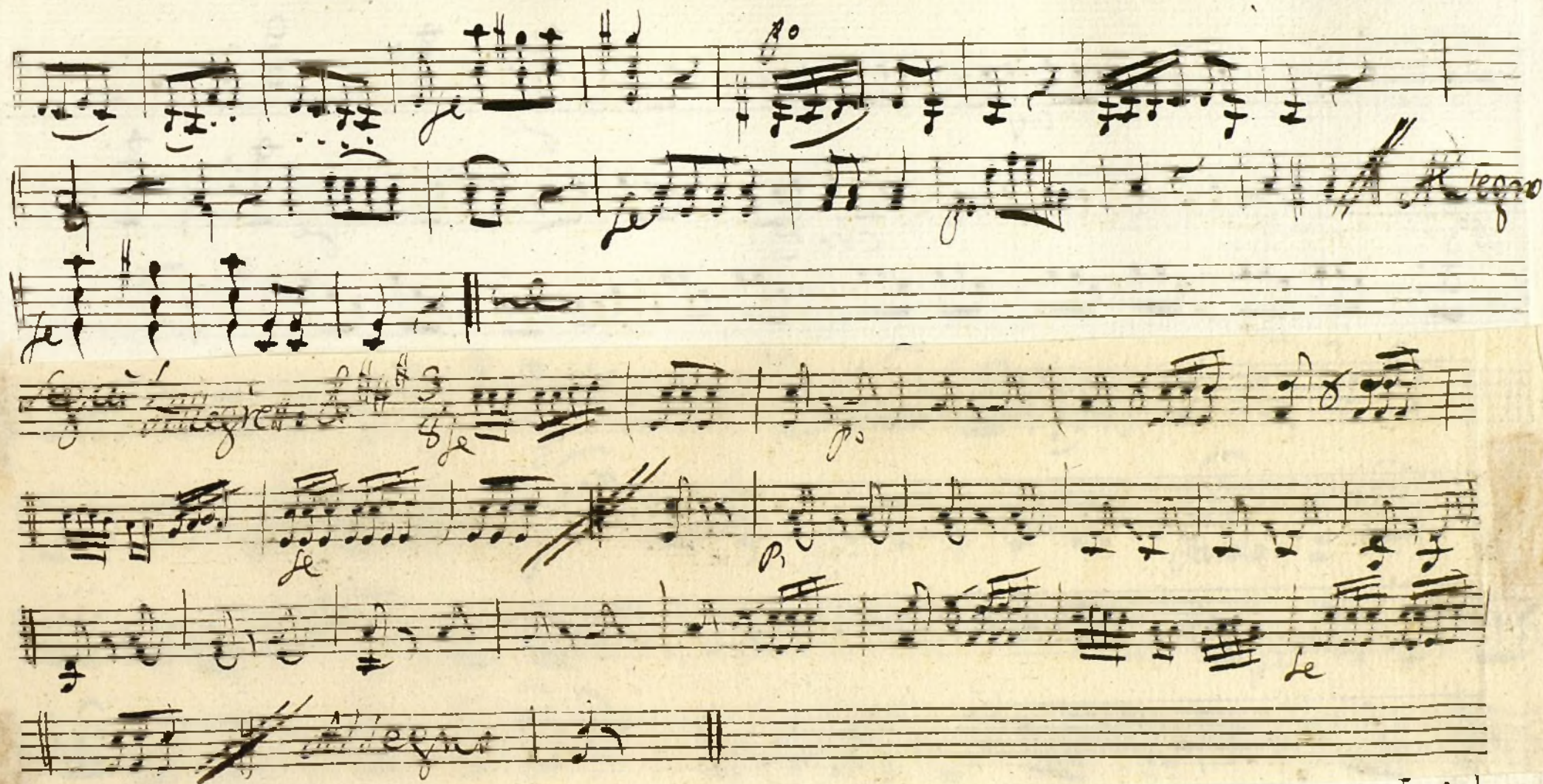
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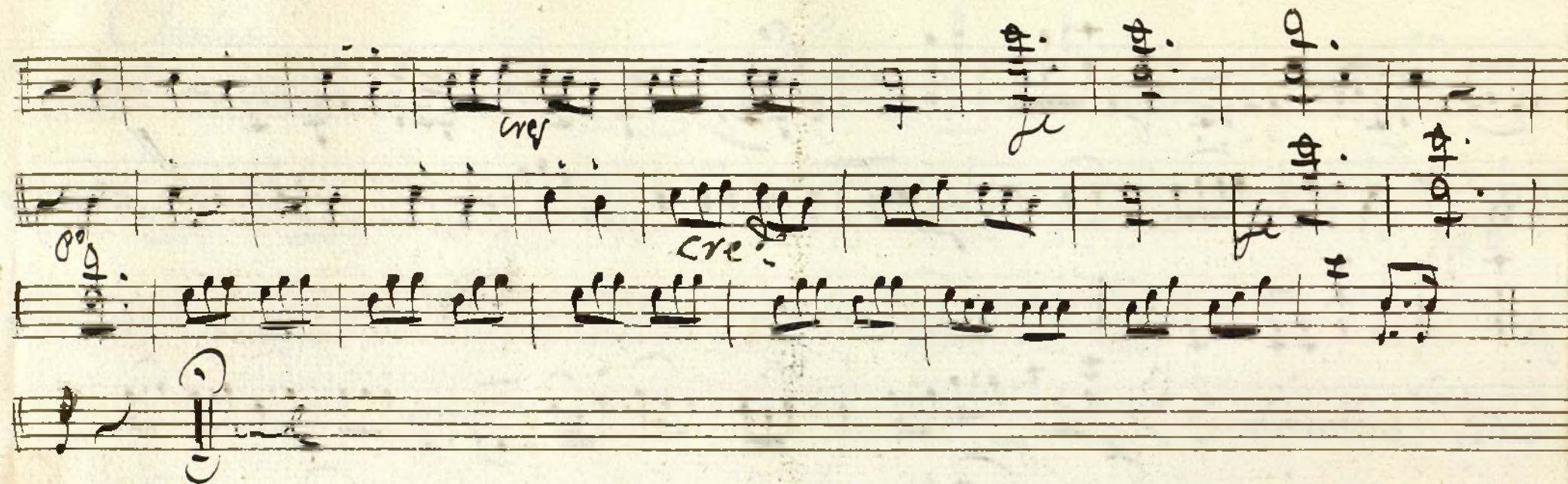
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688^o

689^o

690





Boe Primero

Conadilla a solo

La semejanza;

All. Moderato

Handwritten musical score for a piece titled "All. Moderato". The score consists of eight staves. The first staff begins with a treble clef and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like "le", "A", and "f". There are also performance instructions like "3" (triplets), "2" (pairs), and "solo". The piece concludes with a double bar line on the eighth staff. The paper is aged and shows some staining.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and performance markings. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

Key markings and annotations include:

- No.* (Number)
- And.* (Andante)
- Solo*
- 17*
- 6*
- pp.* (pianissimo)
- All.* (Allegro)
- 3*
- 2*
- And.* (Andante)
- 7*
- Volte*



Oboe Segundo

Mus 89-13

Andante a Solo; - a tempo

Andante

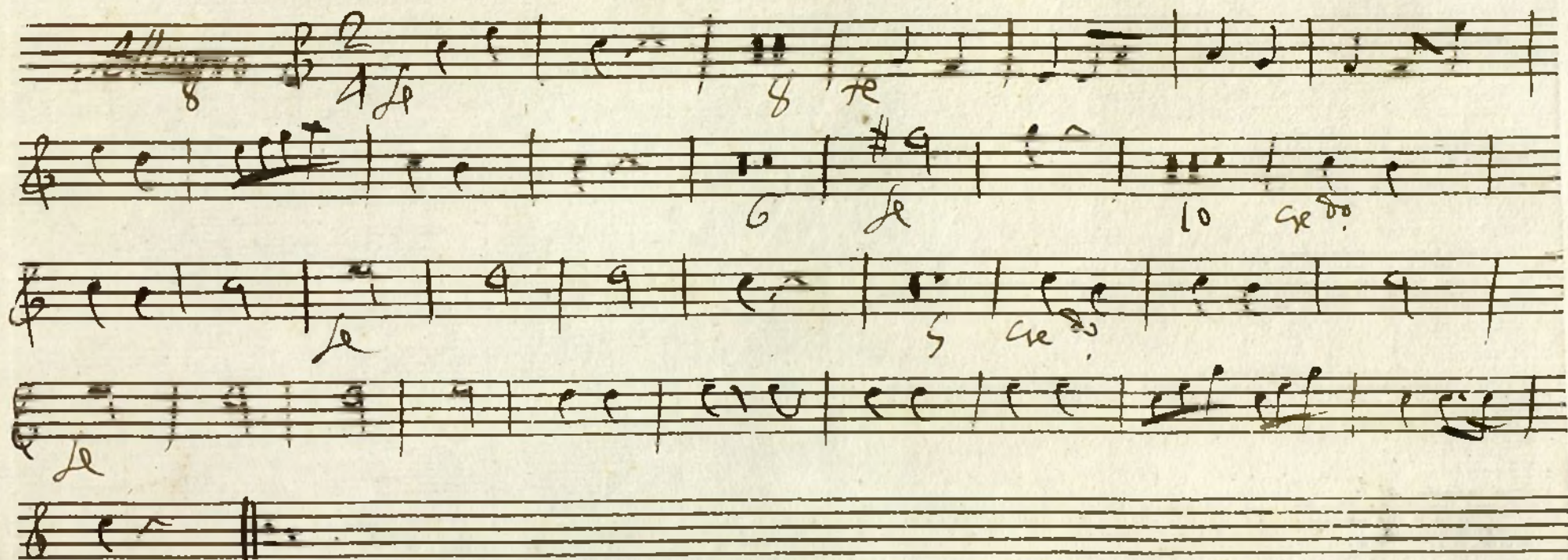
3 *Cre.* *Le* *vo* *2*

No *Andante* *Solo* *Allo 17* *And.*

6 *Cre.* *Le* *3* *And.* *fmo*

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and bar lines. Key markings include:

- Staff 1: $8/e$, 3 , $2A$, le
- Staff 2: 31 , A
- Staff 3: 31 , A , 3 , 4 , A
- Staff 4: 31 , A , 5
- Staff 5: *solo*, 3 , 4 , A
- Staff 6: 3 , A
- Staff 7: *segno*, 8 , *Alleg.*, *Fine*, *D. C.*, *alla Capella*



Trompa Primera

Nº 89-13

Canzón a solo

Las Sembranzas

In fe

Allegro Moderato

The musical score consists of six staves. The first staff begins with the tempo marking 'Allegro Moderato' and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'le' and 'cresc. dim.'. The second staff contains a triplet of eighth notes. The third staff has a '7' marking. The fourth staff has a '4' marking. The fifth staff has a '3' marking. The sixth staff has a '12' marking. The score concludes with a double bar line.

Volti

No

All.^o

Handwritten musical score on seven staves. The notation includes various notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The seventh staff has a treble clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings like 'And.', 'Ince', 'And.', 'Pezid.', and 'And.'.

Trompa Segunda

MUS 89-13

Con Villa a Solo; La semejanzas.

Inse

The musical score consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The tempo marking *Allegro* is written above the staff. The music is written in a cursive, handwritten style. The second staff has a treble clef and a 3/4 time signature. The third staff has a treble clef and a 3/4 time signature. The fourth staff has a treble clef and a 3/4 time signature. The fifth staff has a treble clef and a 3/4 time signature. The sixth staff has a treble clef and a 3/4 time signature. The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and dynamic markings. The word *Inse* is written above the first staff. The word *Volte* is written below the sixth staff. The word *Volte* is also written below the sixth staff. The word *Volte* is also written below the sixth staff.

Volte

No

31

All.^o

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Staff 1: *And.^{te}* *Al.* *Cres.^{do}* *Le*

Staff 2: *3* *3*

Staff 3: *2* *Le* *fmo*

Staff 4: *And.^{te}* *7*

Staff 5: *Alleg.^{ro}* *Ince* *Le* *3*

Staff 6: *24* *Le*

Staff 7: *Alleg.^{ro}*

Coplay *Allegro* $\frac{2}{4}$ *33*

31 *31*

Allegro *3* *13* *6* *4*

Sequitur *Allegro* $\frac{3}{4}$ *2* *Allo*

7 *8* *C. alor Coplay* *4* *le* *9* *le*

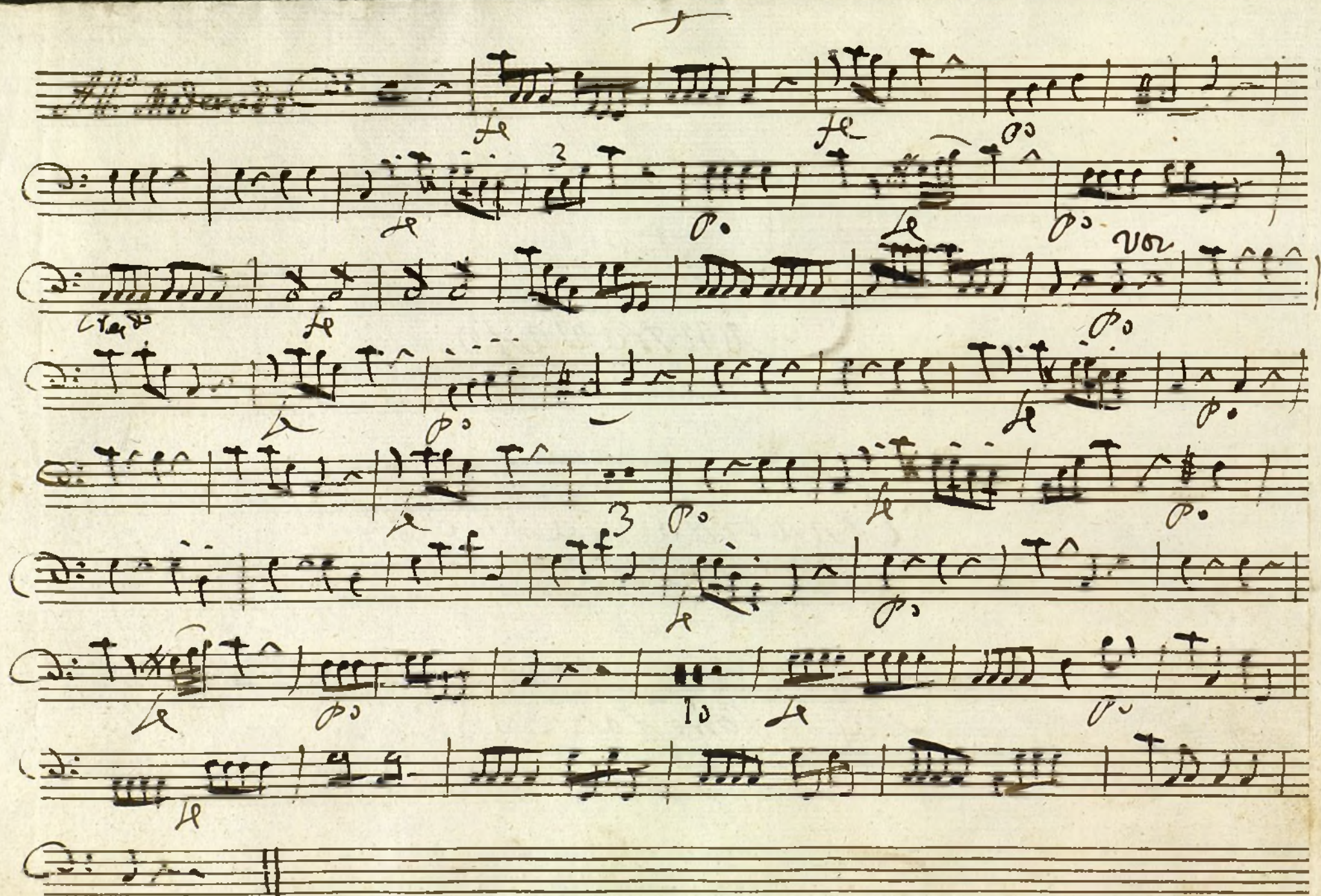
6 *le* *10* *cr* *le*

le *5* *cr* *le*

Contrabajo:

Conadilla a solo:

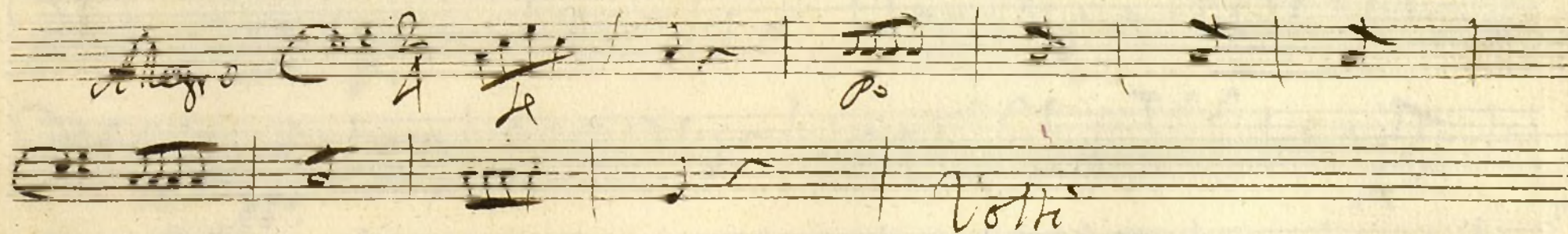
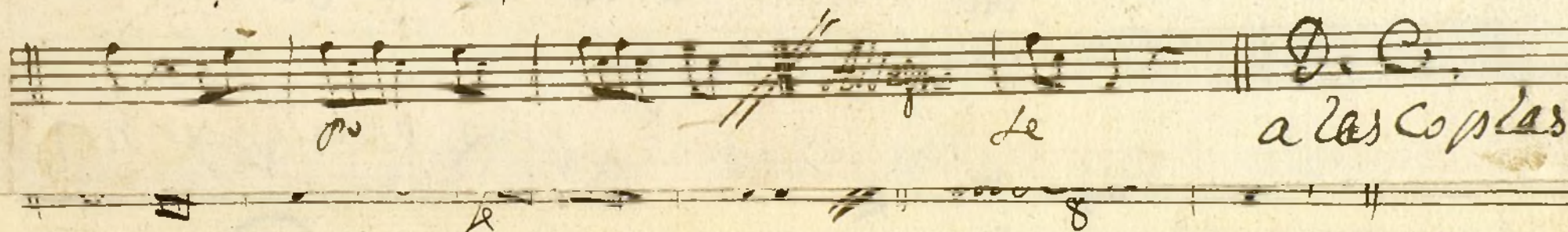
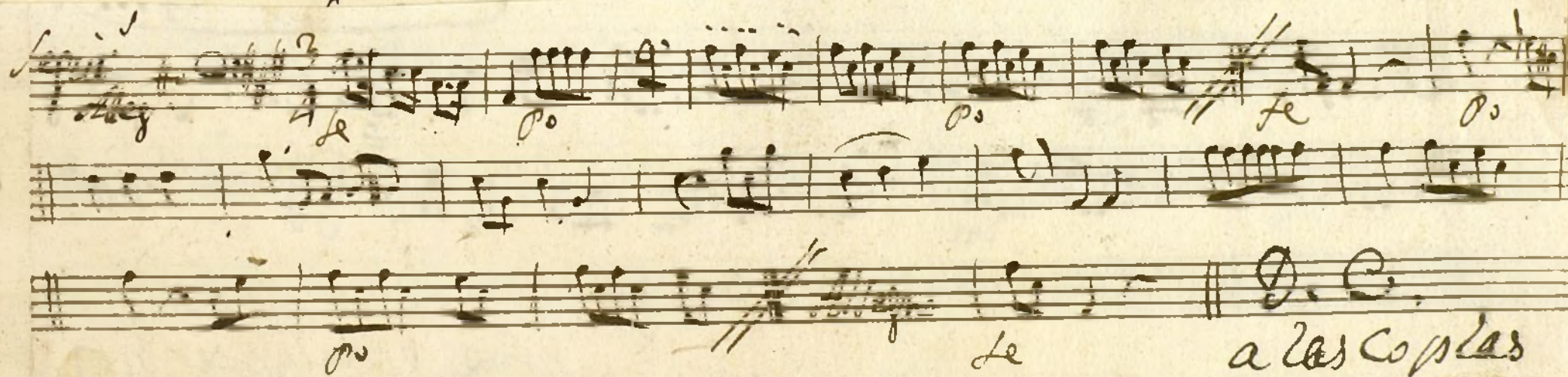
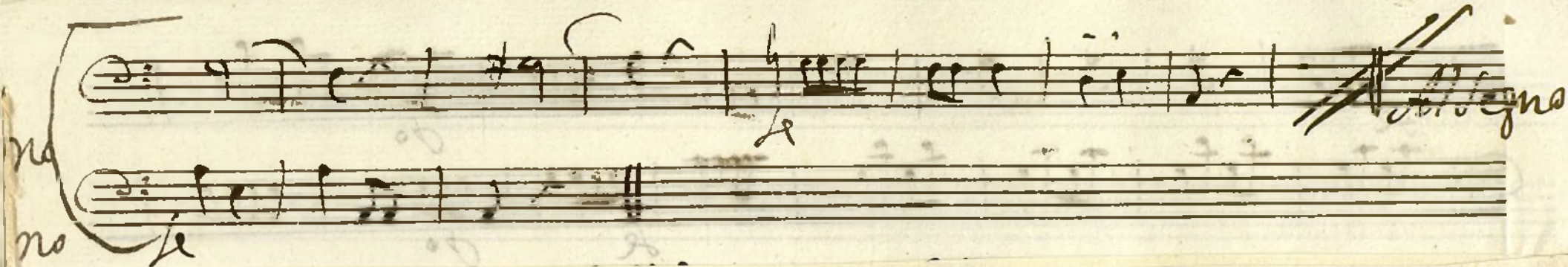
Las semejanzas:

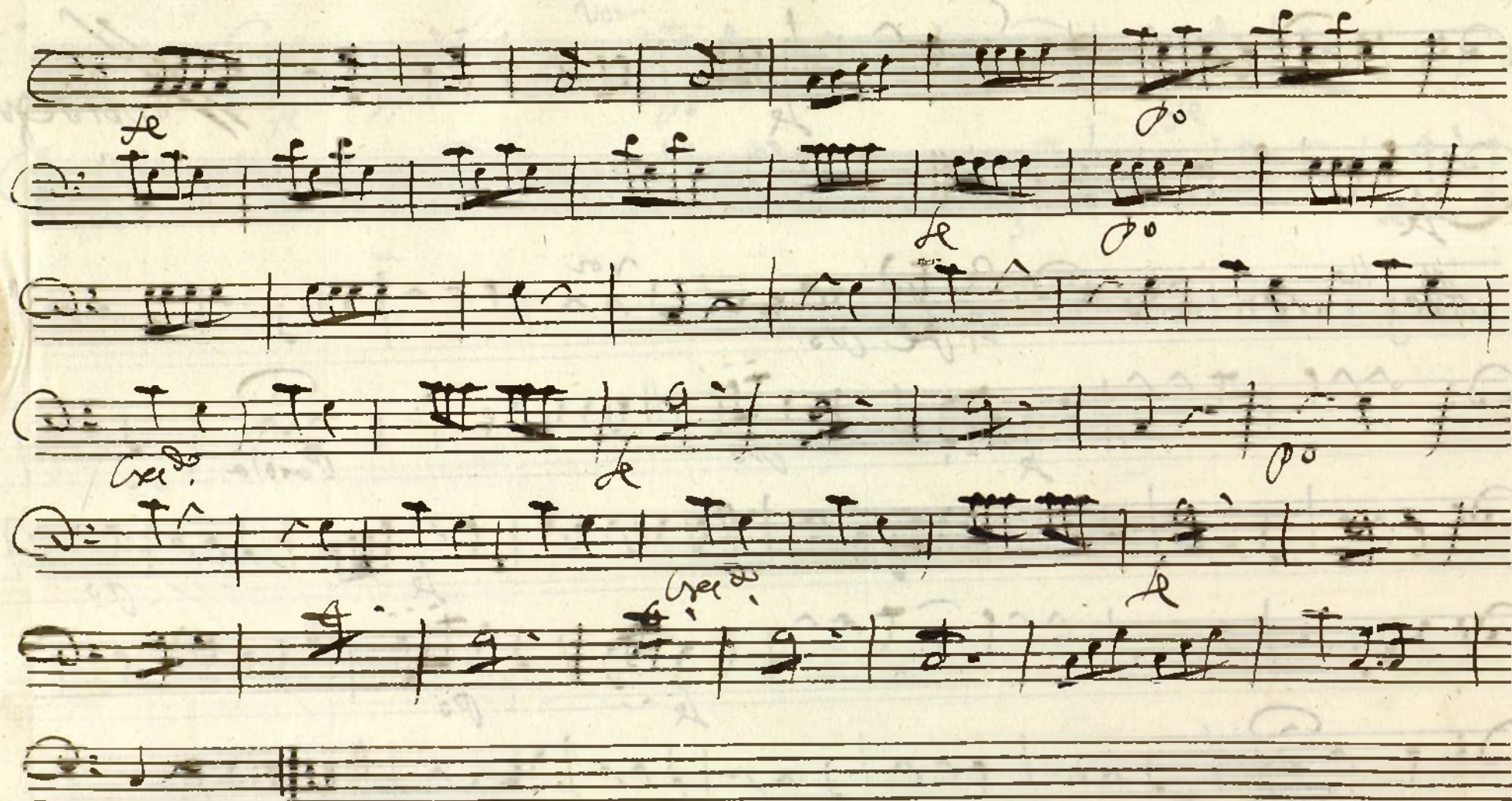


Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, time signatures, and note values. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- no* (written at the beginning of the first system)
- no* (written at the beginning of the second system)
- no* (written at the beginning of the third system)
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- no* (written at the beginning of the twenty-ninth system)
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- no* (written at the beginning of the fifty-eighth system)
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- no* (written at the beginning of the ninety-fifth system)
- no* (written at the beginning of the ninety-sixth system)
- no* (written at the beginning of the ninety-seventh system)
- no* (written at the beginning of the ninety-eighth system)
- no* (written at the beginning of the ninety-ninth system)
- no* (written at the beginning of the one hundredth system)







Ayuntamiento de Madrid

Ayuntamiento de Madrid

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