

Leg. 23 N.º 3.

Mus 86-9

Mar pero el violín N.º en casa la 5.ª compaña

+

Leg. 5.º N.º 67

Conadilla

a solo

67.

Para Empezar

Maria Pulpillo de 16 años

Di por que modable morte

Laserna

1200026348

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

*Di por  
al de.*

que mudable suerte eres con migo tan fiera  
mi toda soi perias hasta q.<sup>e</sup> lleque aquel dia

q.<sup>e</sup> una dicha q.<sup>e</sup> me espera no me desas conse.  
en que ojerzca el ansia mia a Madrid la volun

quir  
tao

que una dicha  
en que ojerzca

que me espera no m  
el ansia mia a Ma

ayuntamiento de Madrid

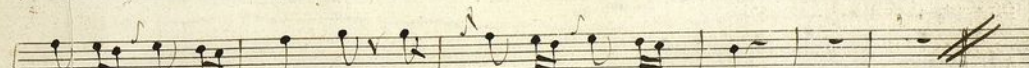




no la voluntad a Madrid la vo lun-



no la voluntad a Madrid la vo lun- tad a Ma-



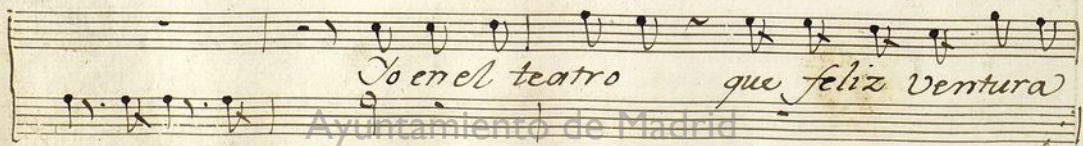
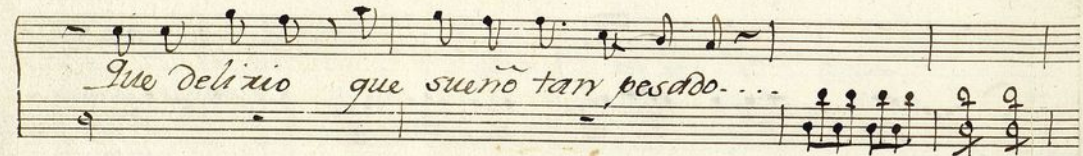
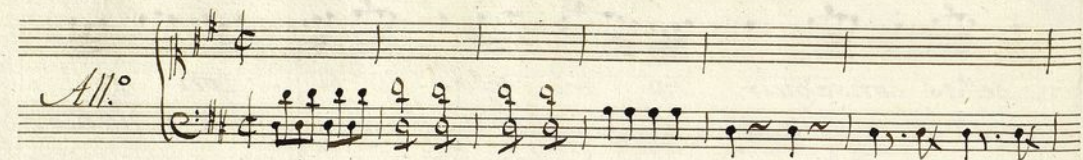
desas conseguir no me

Versos y al segº

ya no se llama  
y sigue



All.<sup>o</sup>





Pe-

Je fof

yo ay de mi infeloz q.<sup>e</sup> no es segura por q.<sup>e</sup> mi suficiencia

limitada en un todo me tiene desconfiada

Quien me protege

Polonia Nueva ch.ta

ra la Polonita q.<sup>ta</sup> me dará favor Gabier chinita

Ayuntamiento de Madrid

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

Madrid pene roso cen  
tro de piedad ampara a esta humilde ampara a esta hu  
milde que a tus pies está ya que a cantar  
vengo y es fuerza cantar un juguete

Ayuntamiento de Madrid



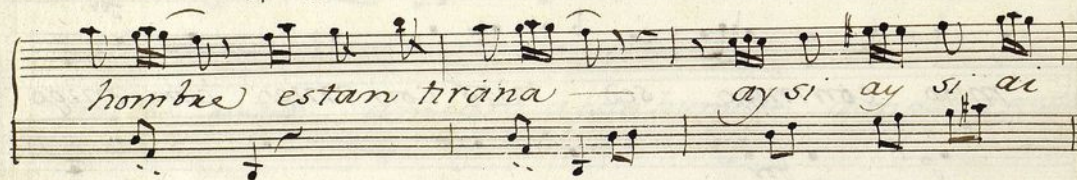
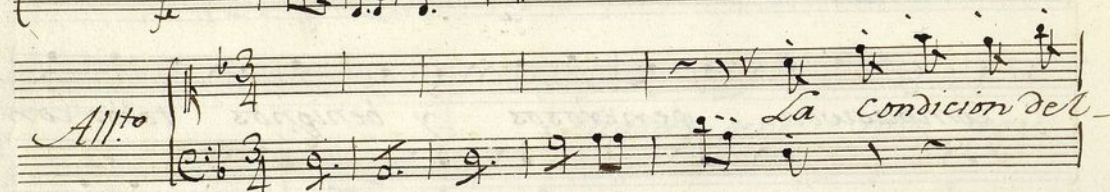
nuevo todos escuchad carinosos

Compasivos generosos y benignos todos con

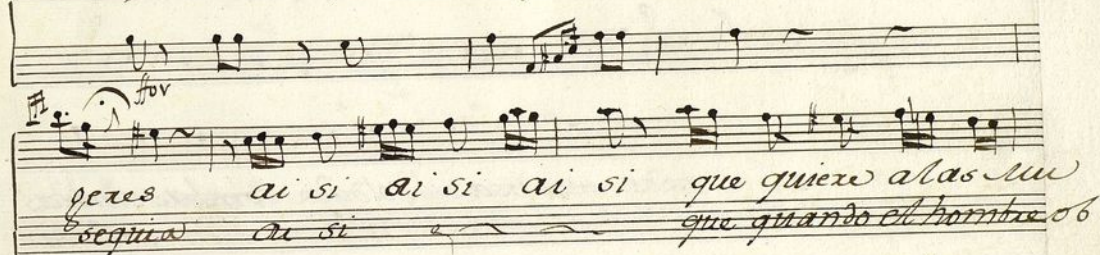
migo con migo sed todos con migo con migo

*Ad prima oratio* *Ad primo batio*  
sed *Ad 2da oratio* *Ad 2do batio* *Ad 3da oratio* *Ad 3do batio* *Ad 4da oratio* *Ad 4do batio* *Ad 5da oratio* *Ad 5do batio* *Ad 6da oratio* *Ad 6do batio* *Ad 7da oratio* *Ad 7do batio* *Ad 8da oratio* *Ad 8do batio* *Ad 9da oratio* *Ad 9do batio* *Ad 10da oratio* *Ad 10do batio* *Ad 11da oratio* *Ad 11do batio* *Ad 12da oratio* *Ad 12do batio* *Ad 13da oratio* *Ad 13do batio* *Ad 14da oratio* *Ad 14do batio* *Ad 15da oratio* *Ad 15do batio* *Ad 16da oratio* *Ad 16do batio* *Ad 17da oratio* *Ad 17do batio* *Ad 18da oratio* *Ad 18do batio* *Ad 19da oratio* *Ad 19do batio* *Ad 20da oratio* *Ad 20do batio* *Ad 21da oratio* *Ad 21do batio* *Ad 22da oratio* *Ad 22do batio* *Ad 23da oratio* *Ad 23do batio* *Ad 24da oratio* *Ad 24do batio* *Ad 25da oratio* *Ad 25do batio* *Ad 26da oratio* *Ad 26do batio* *Ad 27da oratio* *Ad 27do batio* *Ad 28da oratio* *Ad 28do batio* *Ad 29da oratio* *Ad 29do batio* *Ad 30da oratio* *Ad 30do batio* *Ad 31da oratio* *Ad 31do batio* *Ad 32da oratio* *Ad 32do batio* *Ad 33da oratio* *Ad 33do batio* *Ad 34da oratio* *Ad 34do batio* *Ad 35da oratio* *Ad 35do batio* *Ad 36da oratio* *Ad 36do batio* *Ad 37da oratio* *Ad 37do batio* *Ad 38da oratio* *Ad 38do batio* *Ad 39da oratio* *Ad 39do batio* *Ad 40da oratio* *Ad 40do batio* *Ad 41da oratio* *Ad 41do batio* *Ad 42da oratio* *Ad 42do batio* *Ad 43da oratio* *Ad 43do batio* *Ad 44da oratio* *Ad 44do batio* *Ad 45da oratio* *Ad 45do batio* *Ad 46da oratio* *Ad 46do batio* *Ad 47da oratio* *Ad 47do batio* *Ad 48da oratio* *Ad 48do batio* *Ad 49da oratio* *Ad 49do batio* *Ad 50da oratio* *Ad 50do batio* *Ad 51da oratio* *Ad 51do batio* *Ad 52da oratio* *Ad 52do batio* *Ad 53da oratio* *Ad 53do batio* *Ad 54da oratio* *Ad 54do batio* *Ad 55da oratio* *Ad 55do batio* *Ad 56da oratio* *Ad 56do batio* *Ad 57da oratio* *Ad 57do batio* *Ad 58da oratio* *Ad 58do batio* *Ad 59da oratio* *Ad 59do batio* *Ad 60da oratio* *Ad 60do batio* *Ad 61da oratio* *Ad 61do batio* *Ad 62da oratio* *Ad 62do batio* *Ad 63da oratio* *Ad 63do batio* *Ad 64da oratio* *Ad 64do batio* *Ad 65da oratio* *Ad 65do batio* *Ad 66da oratio* *Ad 66do batio* *Ad 67da oratio* *Ad 67do batio* *Ad 68da oratio* *Ad 68do batio* *Ad 69da oratio* *Ad 69do batio* *Ad 70da oratio* *Ad 70do batio* *Ad 71da oratio* *Ad 71do batio* *Ad 72da oratio* *Ad 72do batio* *Ad 73da oratio* *Ad 73do batio* *Ad 74da oratio* *Ad 74do batio* *Ad 75da oratio* *Ad 75do batio* *Ad 76da oratio* *Ad 76do batio* *Ad 77da oratio* *Ad 77do batio* *Ad 78da oratio* *Ad 78do batio* *Ad 79da oratio* *Ad 79do batio* *Ad 80da oratio* *Ad 80do batio* *Ad 81da oratio* *Ad 81do batio* *Ad 82da oratio* *Ad 82do batio* *Ad 83da oratio* *Ad 83do batio* *Ad 84da oratio* *Ad 84do batio* *Ad 85da oratio* *Ad 85do batio* *Ad 86da oratio* *Ad 86do batio* *Ad 87da oratio* *Ad 87do batio* *Ad 88da oratio* *Ad 88do batio* *Ad 89da oratio* *Ad 89do batio* *Ad 90da oratio* *Ad 90do batio* *Ad 91da oratio* *Ad 91do batio* *Ad 92da oratio* *Ad 92do batio* *Ad 93da oratio* *Ad 93do batio* *Ad 94da oratio* *Ad 94do batio* *Ad 95da oratio* *Ad 95do batio* *Ad 96da oratio* *Ad 96do batio* *Ad 97da oratio* *Ad 97do batio* *Ad 98da oratio* *Ad 98do batio* *Ad 99da oratio* *Ad 99do batio* *Ad 100da oratio* *Ad 100do batio*

sed pues va de juguete silencio atended si







*All. Poco.*

*el modo que usa el soldado con las emboras*  
*Los Abates alas emboras tan solo sir*

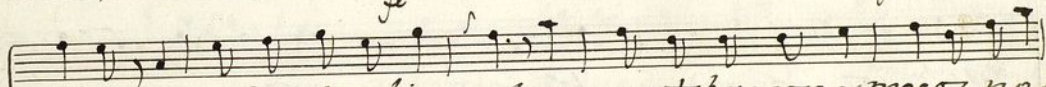
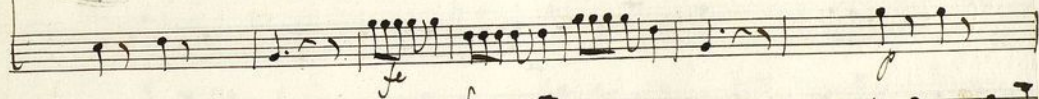
*a mi ver es darnos muchos cariños y mui-*  
*ven no mas de llevar Cartas al parte y pe*



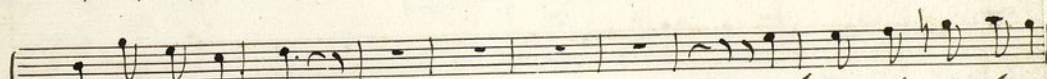


poco de Comer  
y a espulgar

La condicion de los  
el genio de los de

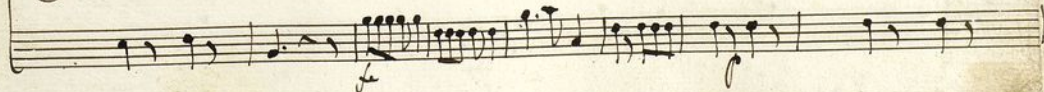


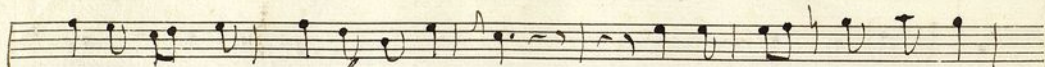
Viejos aunque es algo liberales por su tabacazo y mocos no son  
trados quando quieren Cortesar se reduce con las Leyes hallar



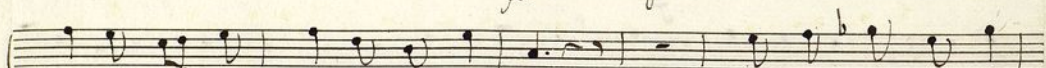
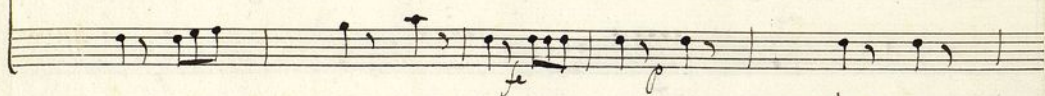
les puede aguantar  
ley para no dar

el genio de los v  
la condicion de los






sias es a muchas Cortesar y de todas al ins  
Papes es tan franca condicion que si dan son unos



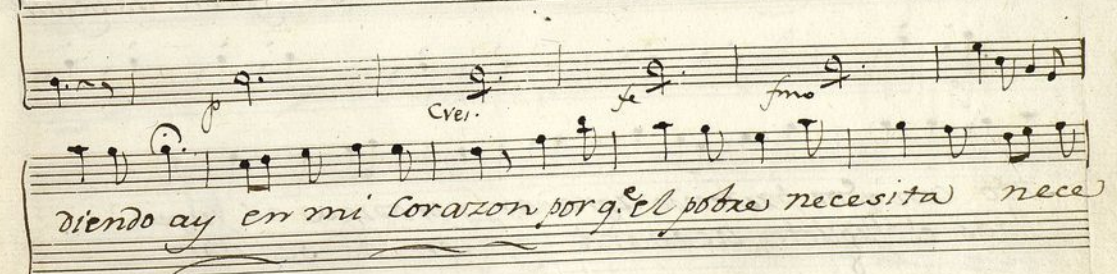
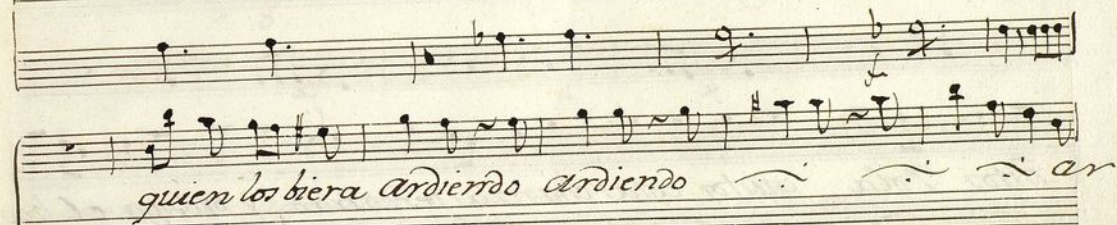
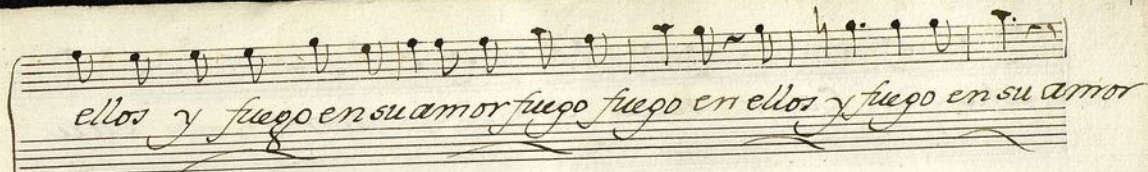
tante los descuidos publicar Zape Zape en los  
dulces mas lamidos que su amor Zape



hombres Zape en su condicion fuego fuego en







sita De Calor nece sita de Calor Caxi

ñitos Pola quitoj esta chanza perdonad y prosiga el juego  
y con las seguidi

tito con q. os pretendo agradar y prosiga el juego  
llitas el juguete acabara y con las seguidi

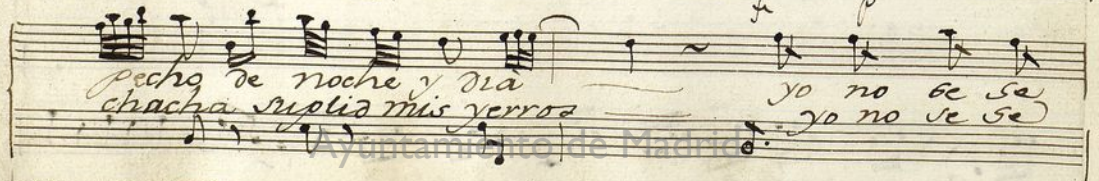
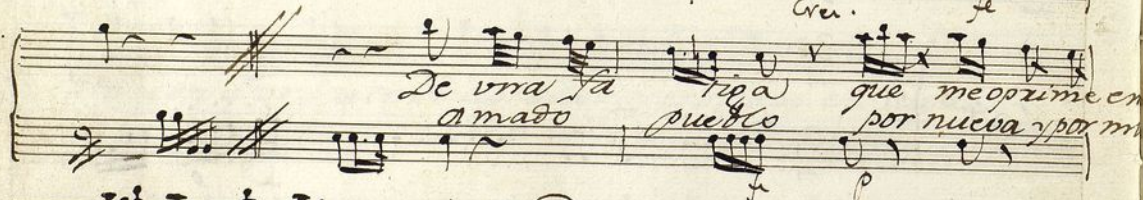
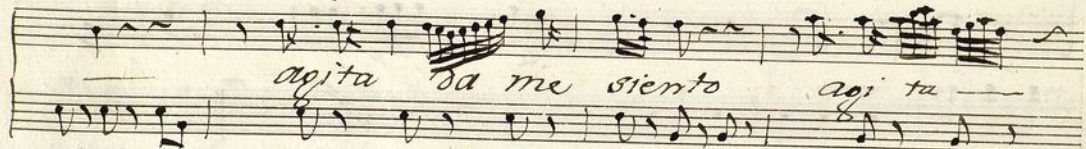
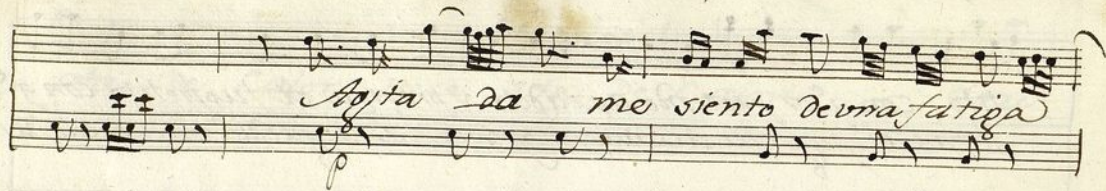


tito con g.<sup>os</sup> p<sup>re</sup>tendo agra<sup>ar</sup> y prosiga el juguetito con g.<sup>os</sup>  
 llas el juguete acabará y con las seguidi llas el pu

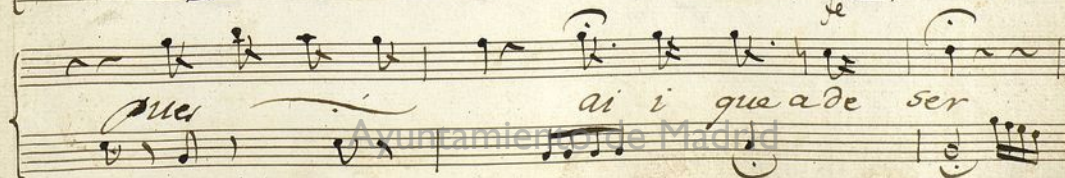
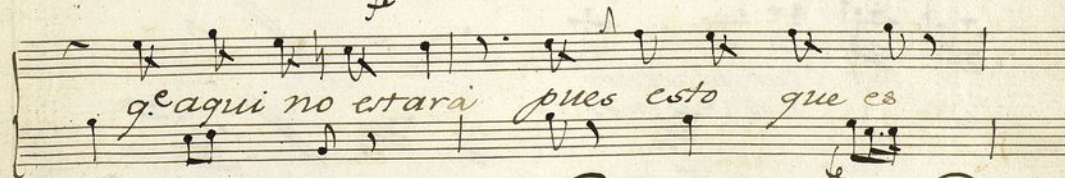
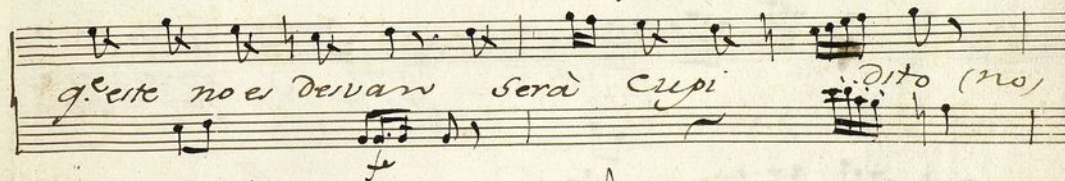
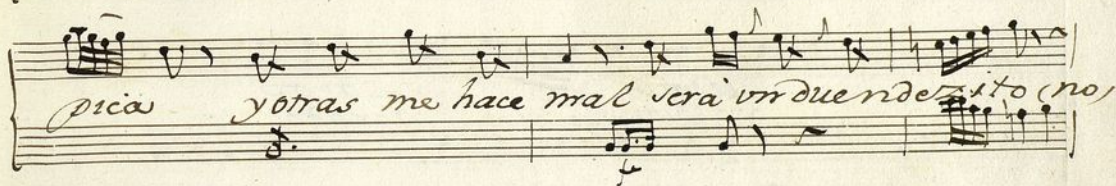
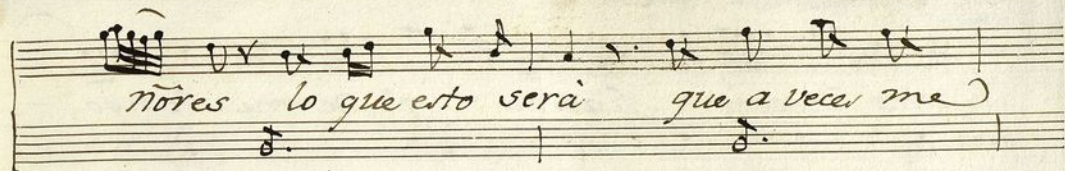
p<sup>re</sup>tendo agra<sup>ar</sup>  
 pue<sup>te</sup> acabará

*Allegro*

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







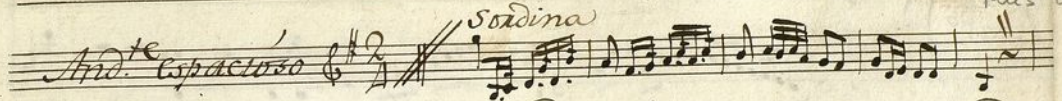
Ayuntamiento de Madrid



*t.*  
Violin I.º Ton.ª a solo Sr. Pulpillo

*Alleg. S.*

Mus 86-9



*Alleg. S.*

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

The musical score is written on ten staves. The first staff begins with the tempo marking *All.<sup>o</sup>* and the rehearsal mark *Rez.<sup>do</sup>*. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The paper shows signs of wear, including a large dark stain at the top left and a faint watermark "Ayuntamiento de Madrid" at the bottom center.



Handwritten musical score on three staves, enclosed in a large oval. The notation includes various note values, rests, and dynamic markings like 'p' and 'f'. The first staff begins with a treble clef and a key signature of one flat. The second staff continues the melody with similar notation. The third staff features a large, ornate flourish or signature in the middle, possibly reading 'W. A. Mozart'.

Handwritten musical score on six staves, featuring complex notation with many beamed notes and dynamic markings such as 'p', 'f', and 'for'. The notation is dense and includes various musical symbols like slurs, accents, and repeat signs. The first staff begins with a treble clef and a key signature of one flat. The subsequent staves continue the piece with intricate melodic and harmonic details. The final staff ends with a double bar line and a repeat sign.

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

The score is divided into two main sections by a double bar line on the fifth staff.

**Section 1 (Staves 1-5):**

- Staff 1: *All.<sup>o</sup>* (Allegretto), 3/4 time signature.
- Staff 2: *p<sup>o</sup>* (piano), *for* (forte).
- Staff 3: *for* (forte), *p<sup>o</sup>* (piano).
- Staff 4: *con la voz* (with voice), *poco fe* (poco forte).
- Staff 5: *Allegro* (Allegro), *p<sup>o</sup>* (piano).

**Section 2 (Staves 6-10):**

- Staff 6: *All.<sup>o</sup> Poco.* (Allegretto Poco), 6/8 time signature.
- Staff 7: *p<sup>o</sup>* (piano), *for* (forte).
- Staff 8: *for* (forte), *p<sup>o</sup>* (piano).
- Staff 9: *fe* (forte), *for* (forte).
- Staff 10: *p<sup>o</sup>* (piano).

The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics include *p<sup>o</sup>* (piano), *for* (forte), and *fe* (forte). Tempo markings include *All.<sup>o</sup>*, *All.<sup>o</sup> Poco.*, and *Allegro*. The phrase *con la voz* is also present.





Handwritten musical score on seven staves. The tempo marking "And.<sup>te</sup>" is written at the beginning. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe*, *p*, *mo*, *Cre. do*, and *for*. The score is written in a cursive, handwritten style.





Leg.<sup>o</sup> 8.<sup>o</sup> al n.<sup>o</sup> 67



Violin V. *Fan. a Solo.*

t

Mus 86-9

*And.<sup>te</sup> Espacioso.* *2* *sordina*

*Voz*

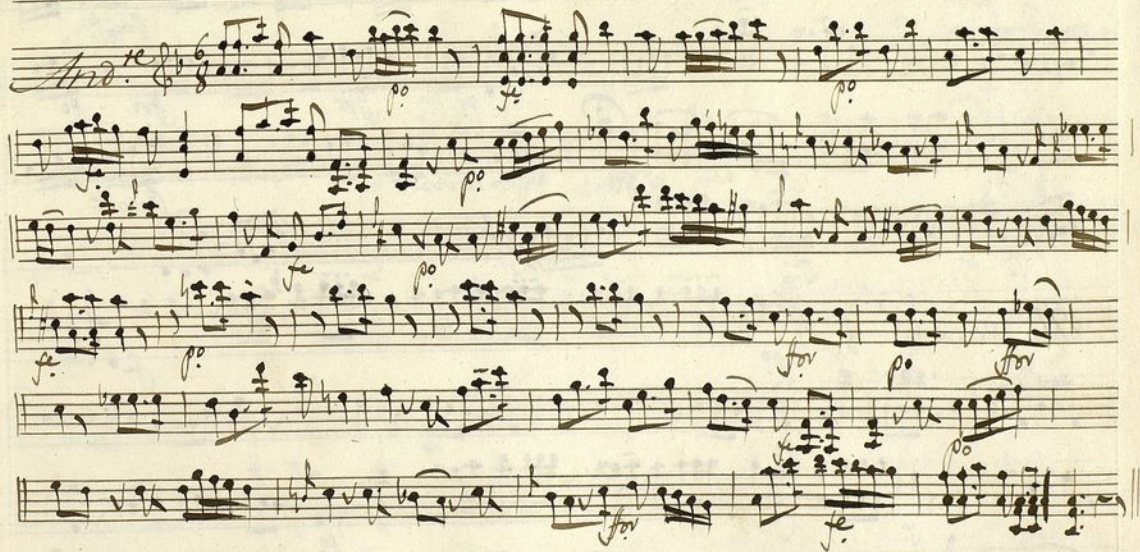
*f* *for* *po*

*Al segno. alavoz*

Handwritten musical score on seven staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and various musical symbols such as notes, rests, and dynamic markings. The first staff is marked *All.<sup>o</sup>* and *Res.<sup>do</sup>*. The score is written in a cursive, handwritten style.

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Ayuntamiento de Madrid

N.º P.

Handwritten musical score on ten staves, featuring complex rhythmic patterns and dynamic markings.

The score is divided into two main sections by a double bar line and the tempo change "Allegro".

**Section 1 (Top 5 staves):**

- Staff 1: *All.<sup>o</sup>* (Allegro), 3/4 time signature.
- Staff 2: *poco* (poco).
- Staff 3: *poco* (poco).
- Staff 4: *con la voz* (with voice).
- Staff 5: *Allegro* (Allegro).

**Section 2 (Bottom 5 staves):**

- Staff 6: *All.<sup>o</sup> poco* (Allegro poco), 6/8 time signature.
- Staff 7: *poco* (poco).
- Staff 8: *poco* (poco).
- Staff 9: *poco* (poco).
- Staff 10: *poco* (poco).

The notation includes various musical symbols such as notes, rests, and dynamic markings (*poco*, *con la voz*, *Allegro*).

A faint watermark "Ayuntamiento de Madrid" is visible at the bottom of the page.







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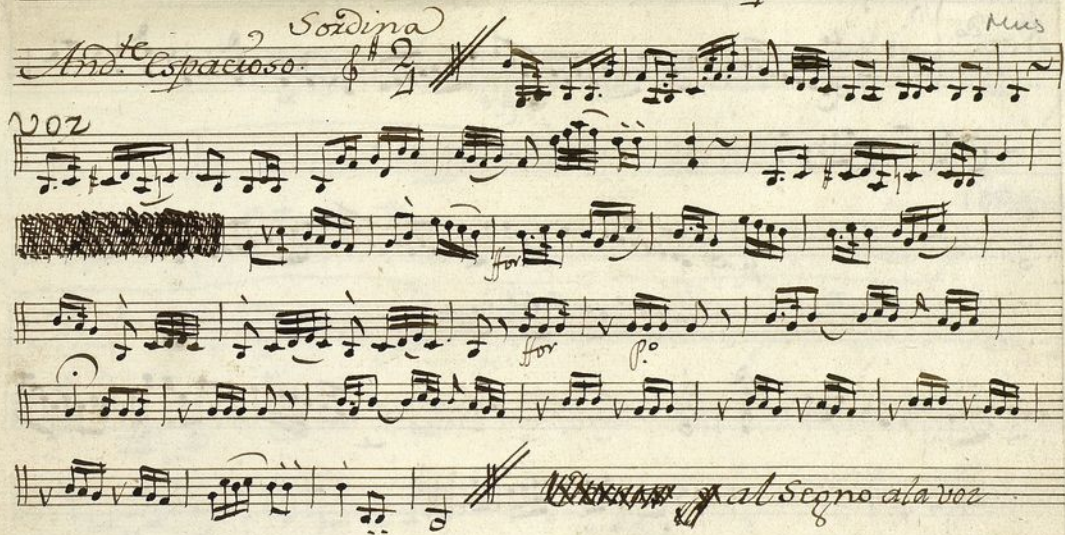
*Al segno*

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Violin 2.<sup>o</sup> Ton<sup>a</sup> a Solo S.<sup>ra</sup> Pulpillo. Leon

Mus 86-9

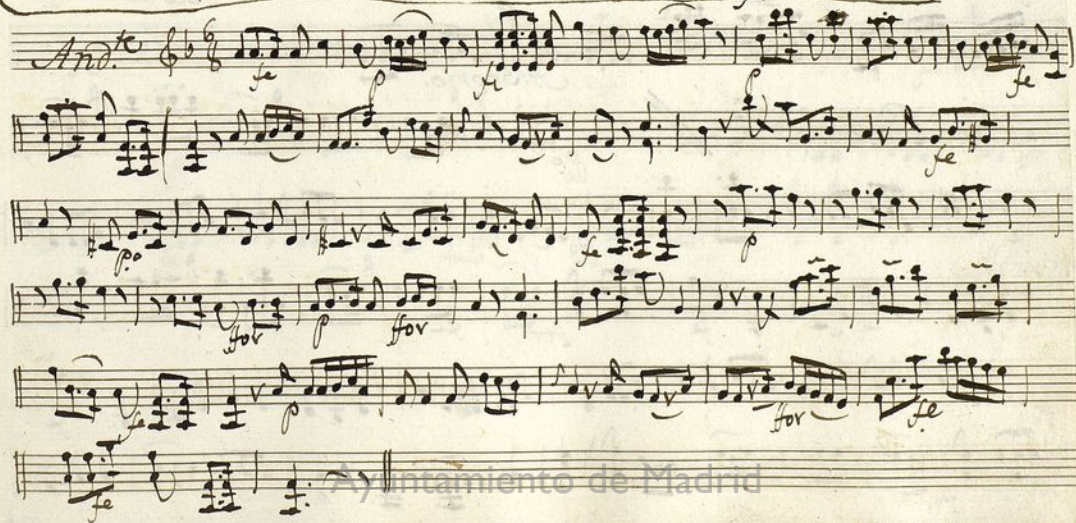
*And.<sup>te</sup> Espacioso.* *Sordina* 

~~Allegro con moto~~ *al segno alla vez*

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

The musical score is written on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings like 'fe' (forte) and 'p' (piano). The paper is aged and shows some staining.



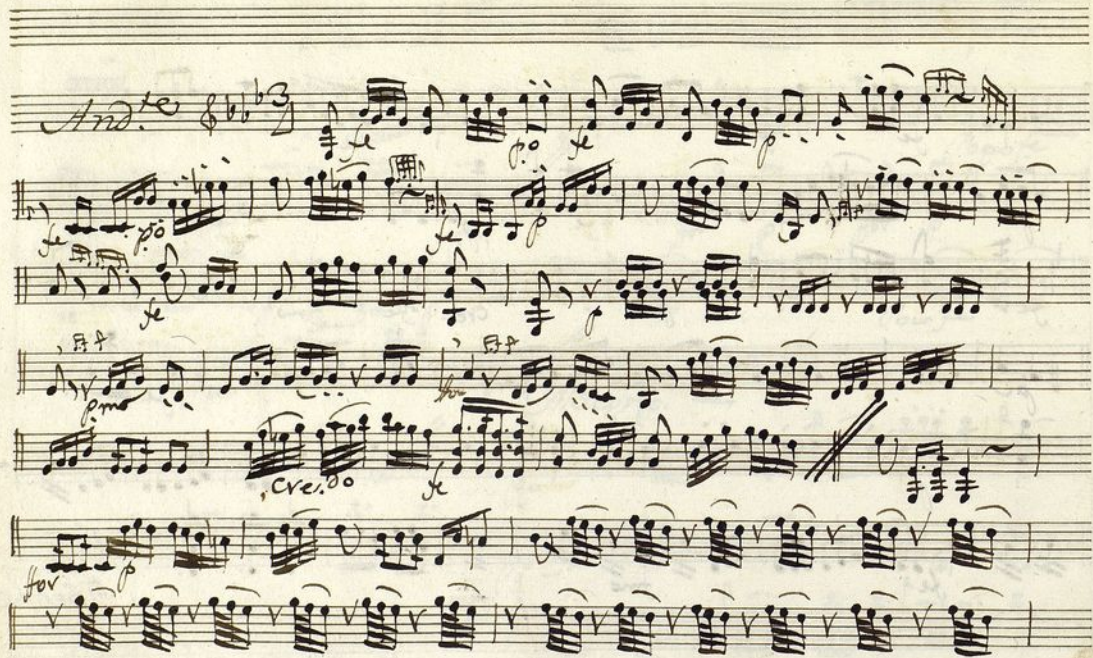


Handwritten musical score, first system. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features rapid sixteenth-note passages and rests. The tempo/mood is marked *Allegro*. The system concludes with a double bar line and the tempo change *Allegro.*

Handwritten musical score, second system. The notation continues in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo/mood is marked *Poco.* The system concludes with a double bar line and the tempo change *Allegro.*











*Allegro.*



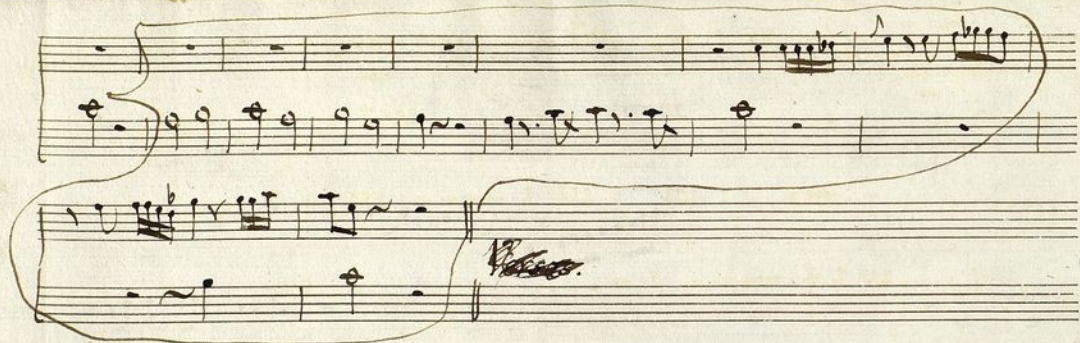


Oboe 1.º Ton.ª Para la Pulpillo

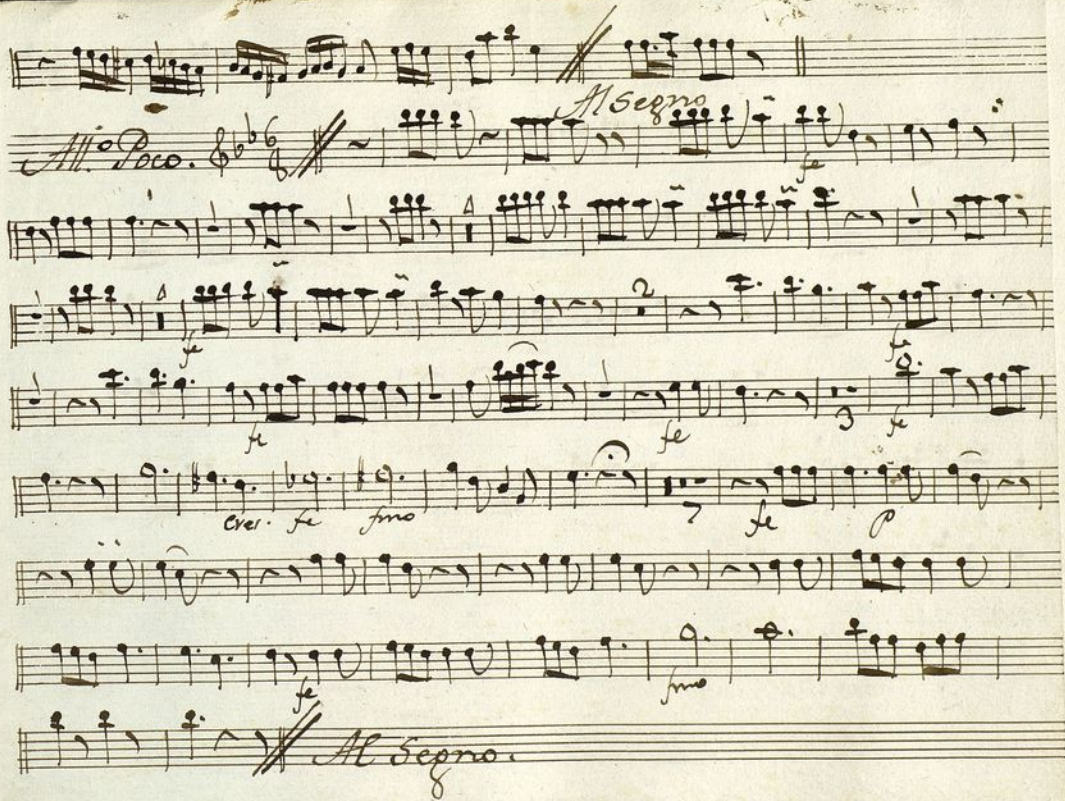
Introduccion tace.

III.º

Rez.º









*Allegro*

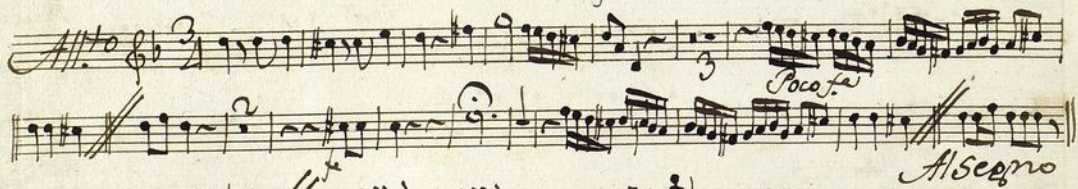
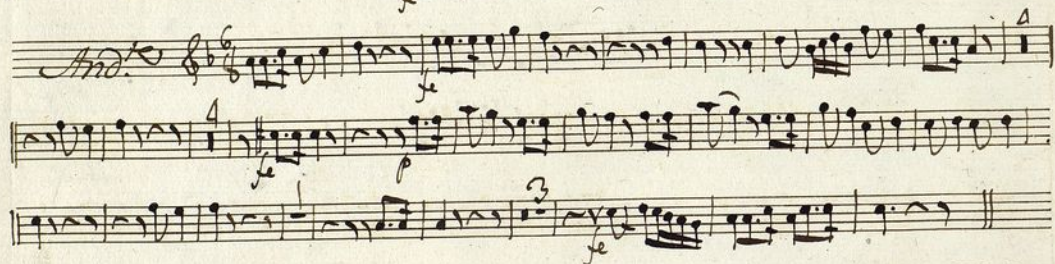
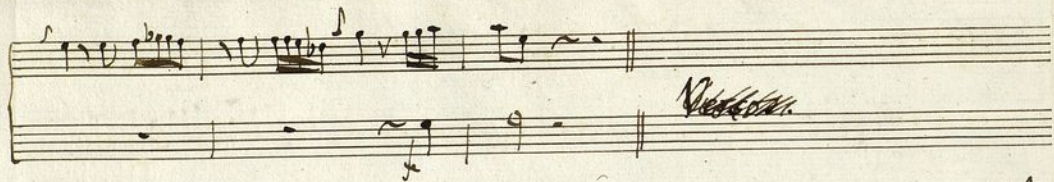


Oboe 2.<sup>o</sup> Ton.<sup>a</sup> a solo<sup>+</sup> Pulpillo  
Introducion tace

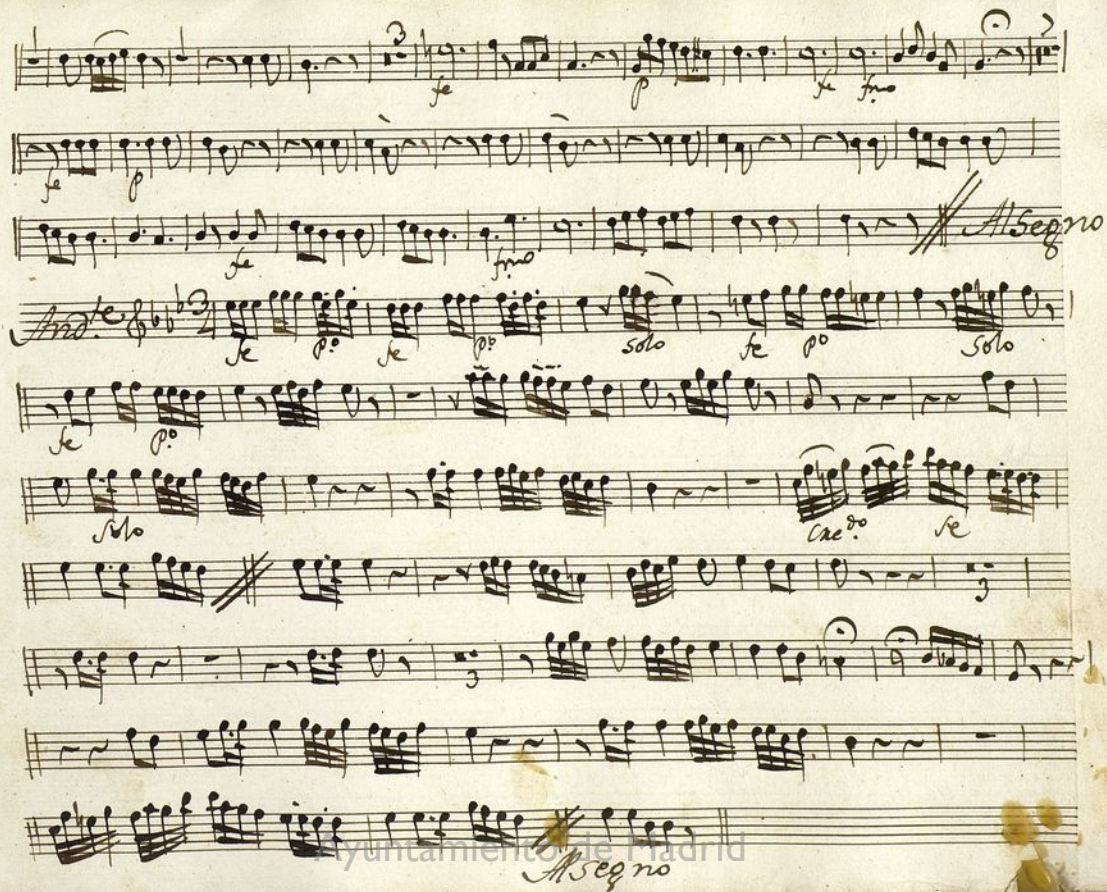
Mus. 86-7

Rez.<sup>do</sup> All.<sup>o</sup>

The musical score is written on ten staves. The first staff is the title line. The second staff begins with 'Rez. do All. o' and a key signature of one sharp (F#). The music is in common time (C). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'fe' (f marcato). There are also some markings like '3' and 'fe' with a vertical line. The score is written in a cursive, handwritten style typical of 19th-century musical manuscripts. The paper is aged and shows some staining.







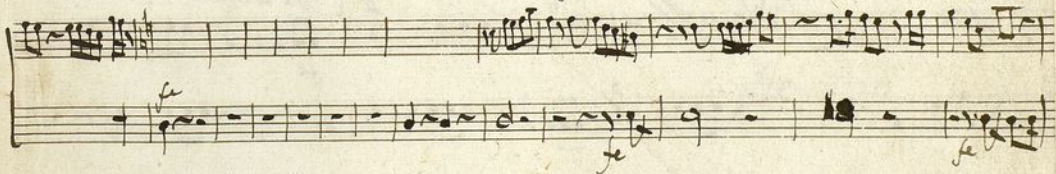
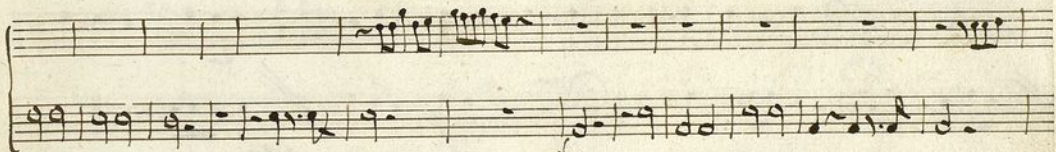
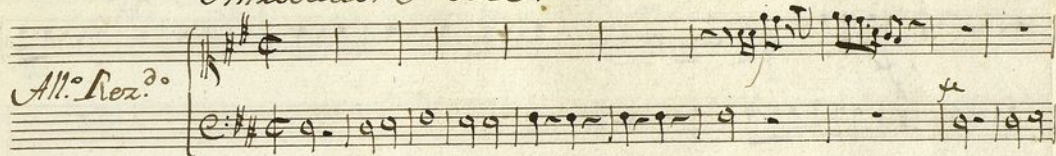
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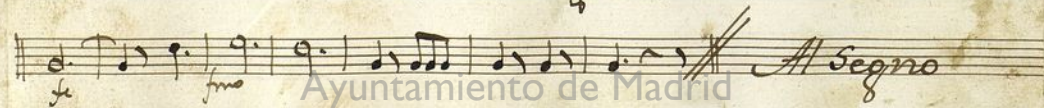
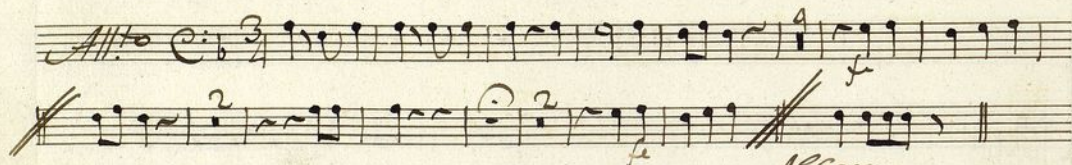
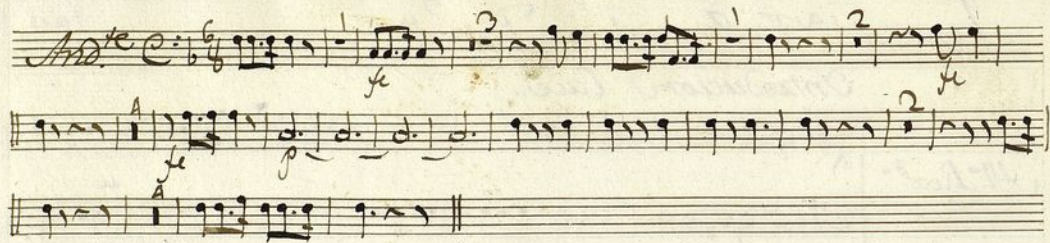


*Trompa 1.<sup>a</sup> Ton.<sup>a</sup> a solo Pulpillo.*

Mus 86-9

*Introduccion Tace.*









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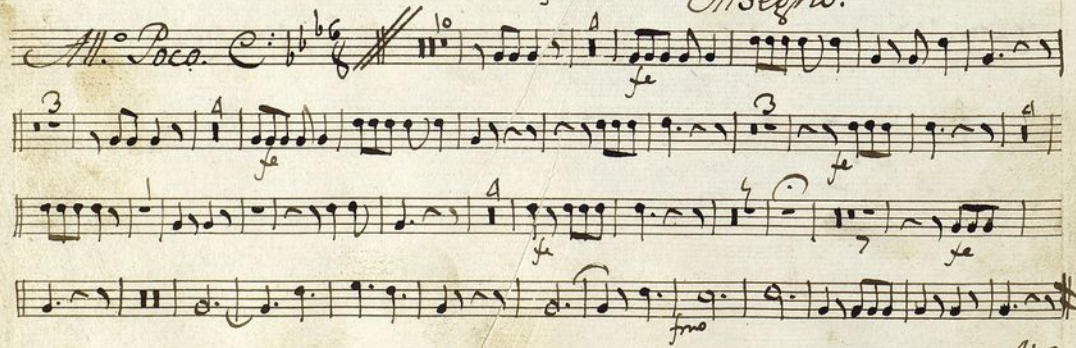
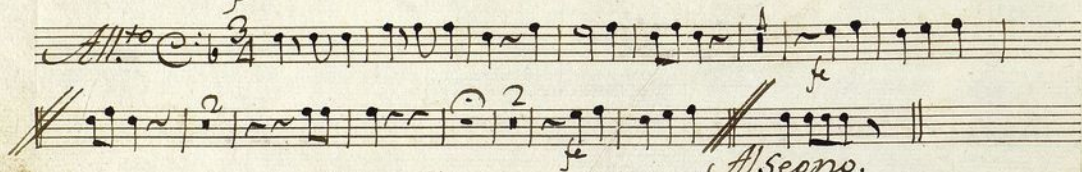
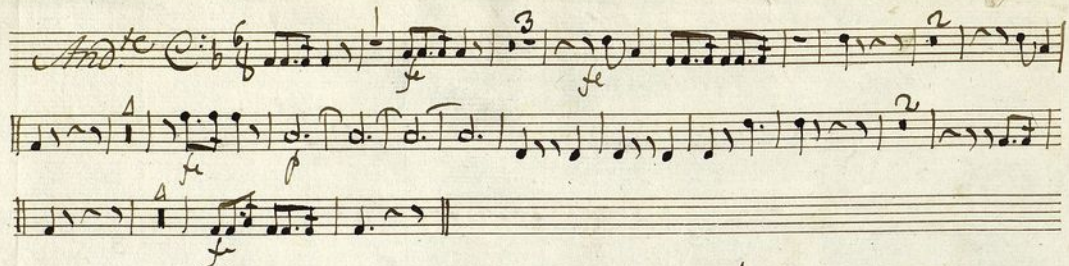


*Trompa 2.<sup>a</sup> Ton.<sup>a</sup> a solo <sup>t</sup> Pulpillo*  
*Intro. on Cacc.*

mus 86-9

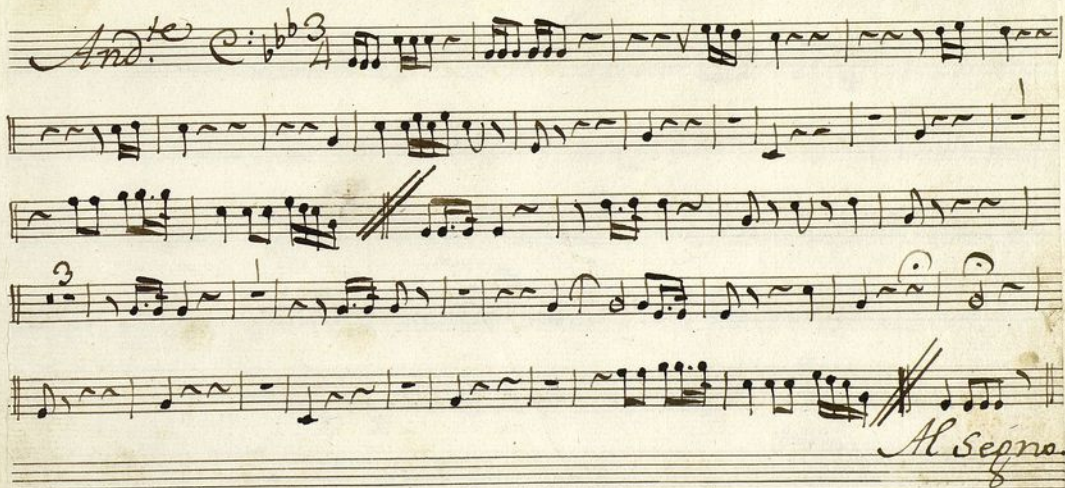
*All.<sup>o</sup> Rez.<sup>do</sup>*

*Take the horns & play down*



*Allegro*



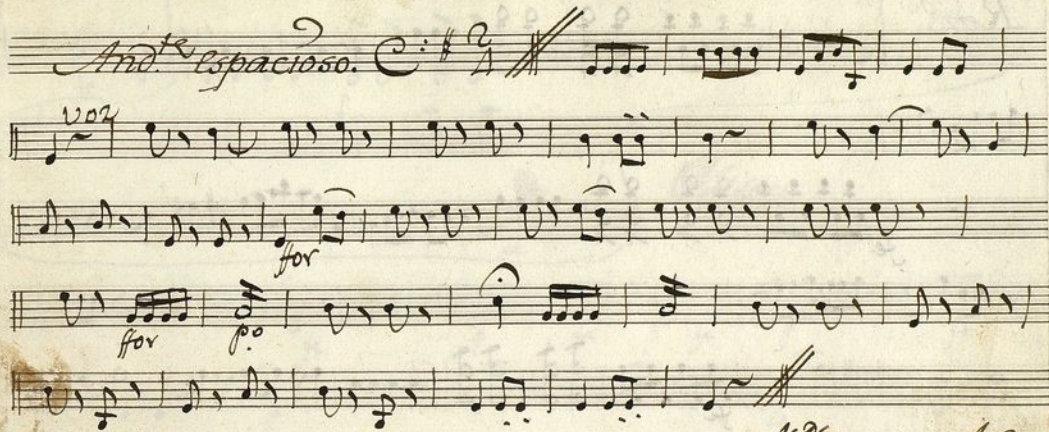


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Baxo Ton.<sup>a</sup> a solo<sup>t</sup> S<sup>ra</sup> Pulpillo.

ms 86-9



*Uersa al Seproala*  
*voz*

*de Seproala*  
*de Seproala*

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

The musical score is written on a single page of aged, yellowed paper. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is common time (C). The notation is handwritten in a historical style, with various musical symbols including notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines. There are several instances of the letter 'je' written below the staff, likely indicating a specific performance instruction or a section marker. The paper shows signs of age, including foxing and stains, particularly a large brown stain in the center.

*je*

*for*

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Handwritten musical score for a piano piece, first system. The system consists of four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third and fourth staves are grouped by a brace on the left. The music is written in a fluid, handwritten style. A large, ornate flourish is written on the right side of the system, overlapping the fourth staff.

Handwritten musical score for a piano piece, second system. The system consists of six staves. The first staff begins with the tempo marking "And." and a key signature of one flat. The music is written in a fluid, handwritten style. The staves are connected by a continuous line of music. The system ends with a double bar line.

Handwritten musical score for "El Sombrero de Paja" by Juan José Rodríguez. The score is written on ten staves. The first staff is marked "All.º" and the second "Poco.º". The third staff is marked "Allegro." and the fourth "Poco.º". The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f". The title "El Sombrero de Paja" is written at the top right, and the name "Juan José Rodríguez" is at the bottom right.





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