

Leg.^o 36. n.^o 13.

(Leg.^o 4.^o n.^o 29)

t

Mus 82-6

Theresa Roduigo.

1788

Fonadilla a Solo.

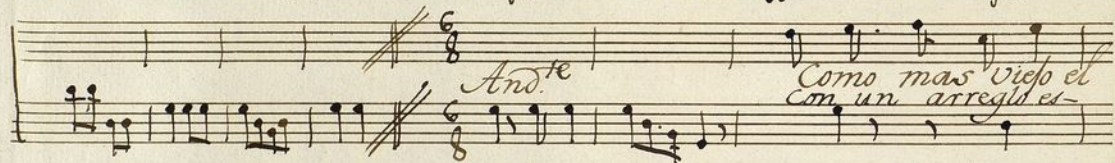
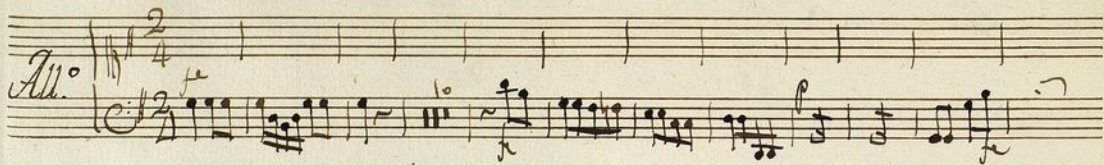
Al Festam.^{to} del Tiempo

De Laserna.

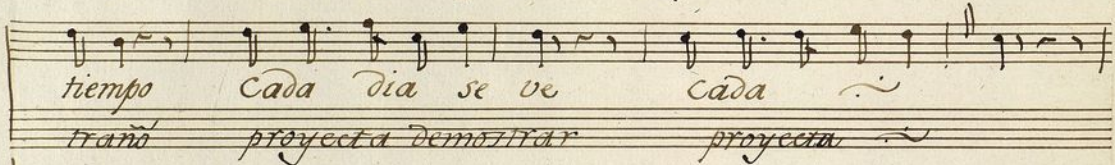
29

Ayuntamiento de Madrid

12000 26784



Como mas viejo el
con un arreglo es



tiempo

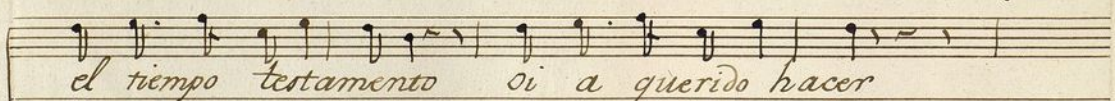
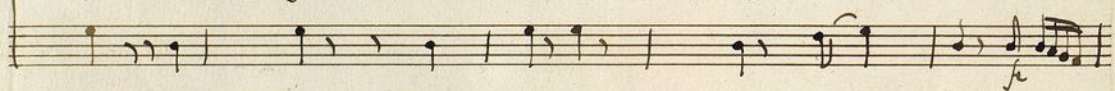
Cada dia se ve

cada

traño

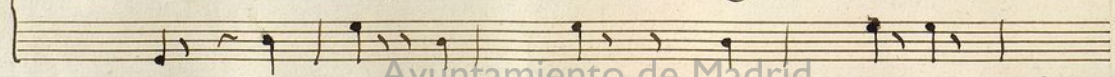
proyecta demoler

proyecta



el tiempo testamento si a querido hacer

q una erencia mas justa no se puede efectuar

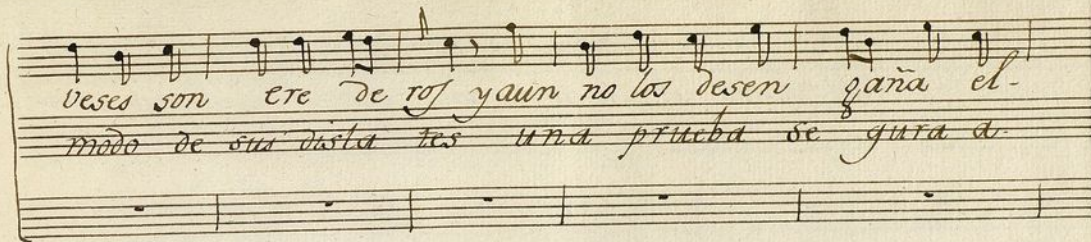


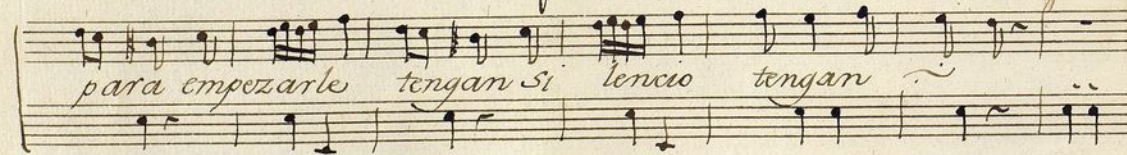
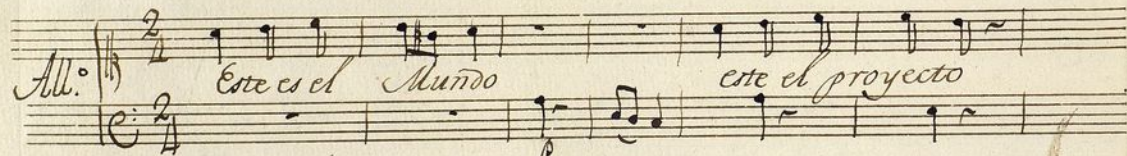
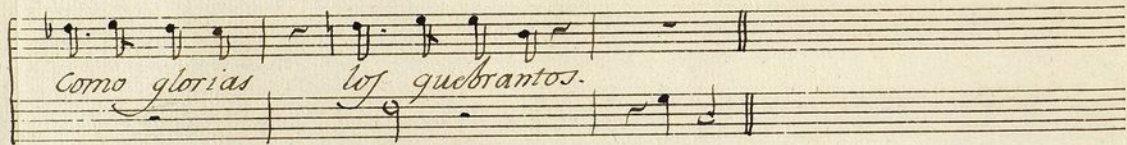
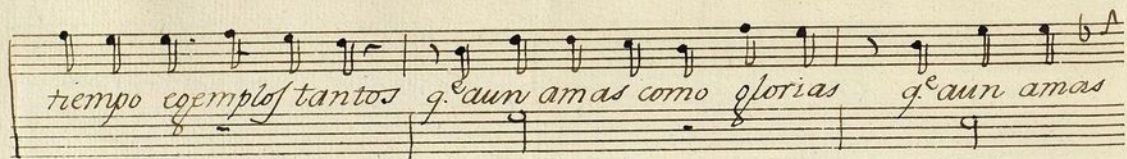
oi y yo Albacea en nombre suyo lo q' es.
 no con justo celo en ella piensa dando a ca-
 toca dare a cada uno chito chito y atencion q' aunque
 da un motivo a enmienda chito
 pare ce q' es burla quiere el caso reflexion q' aunque

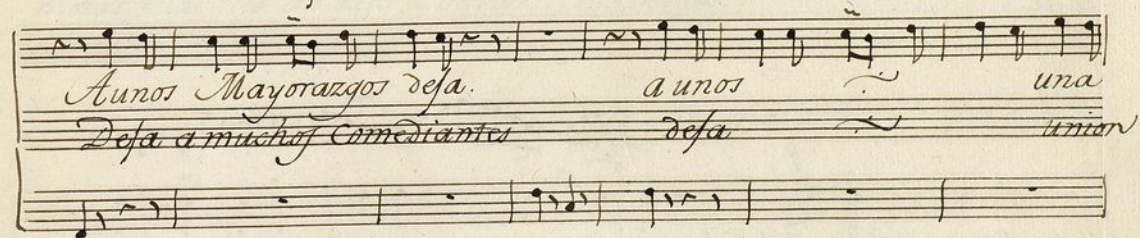
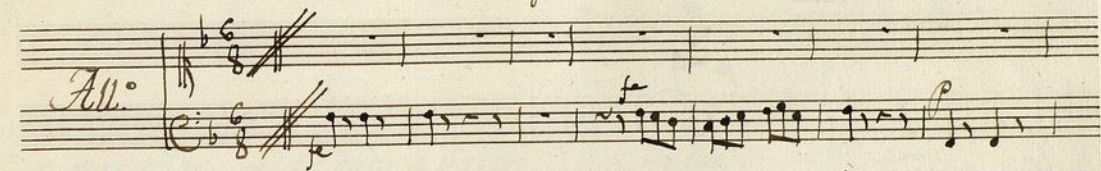
parece q'es burla quiere el caso xefte xionv

quiere quiere *Allegro*

2. *All.*
Solo siente q.e muchos de sus re
Pero con todo intenta dar de este







le darles el cielo para que sue
tienen por ~~construcción~~ por que la que
desgracia

le

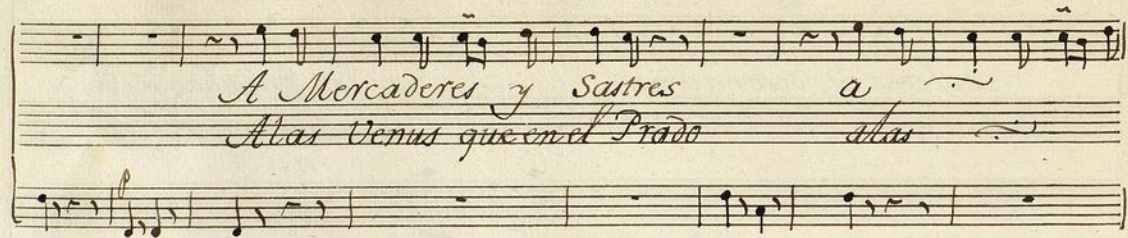
A unas viejas de la el tiempo A unas
A mil ~~criadas~~ q' bienen a mil
criadas

*dolores y desengaños por los muchos q.^e de-
a servir con Amos Solos de como an salido*

*mozas ellas les an dado a varios por los
muchas la defa egemplas notorios de como*

*ellas
les defa*





de la verdad y Conciencia por ser fruta q. se-
son de Marte vencedoras de que vive el Dios Mer



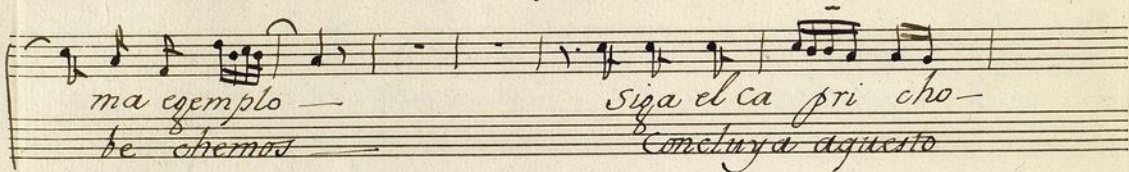
mui poca
Solo

Las abapas que ofre -- ce gustoso el tiempo
Aquestas son las man das q.e defa el tiempo.

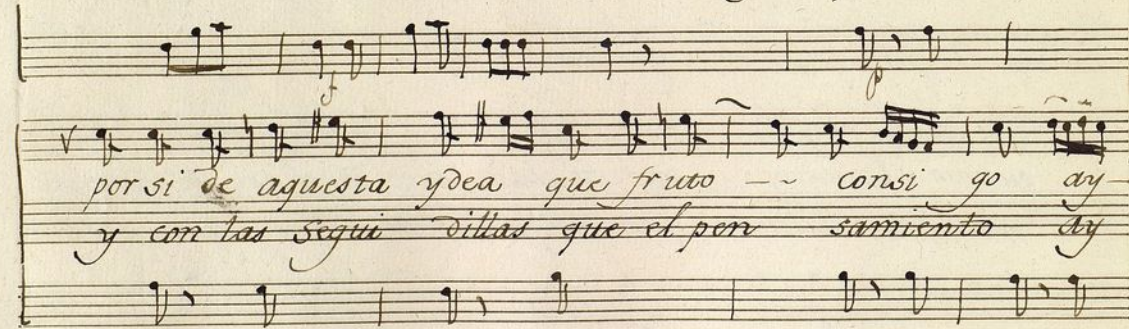
gustoso el tiempo son uti las si de ellas q.e se to
las defa el tiempo fusto es q.e sus abapas que apro



ma ejemplo ay -- salerito del alma q.^e se to-
be chernos ay que apro-



ma ejemplo -- siga el ca pri cho-
be chernos Concluya aquesto



por si de aquesta ydea que fruto -- consi go ay-
y con las segui villas que el pen samiento ay

*Salerito del alma q^e fruto consigo — Alsegno —
que el pen samiento*

All.^o

De españa las Muge res llevan la gala — de españa las Muge —

res de — de españa las Mujeres llevan la ga

la de espana Leban la gala

— Leban Leban

Leban la ga la a

las demas Na ap nes en chiste y gracia

en Saver bes-

arg. 4

Handwritten musical score on five staves. The lyrics are in Spanish and describe various European cities and their cultural offerings. The notation includes treble and bass clefs, notes, rests, and bar lines. The lyrics are written in a cursive script.

tir como en Londres y cantar como en Y talia saben an
dar como en Prusia y vailar como en la francia y en fin en
si se unen quantos dones y gracias tiene la Y
talia y Prusia Londres y francia tiene la Italia y
Prusia Londres y francia

Pero ni en francia Pru - sia Londres e, y talia
vailan cantan y vis ten Vailan
vailan cantan y visten como en es
pa ña Vailan cantan y visten Como en es
para como Como



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Mus 82-6

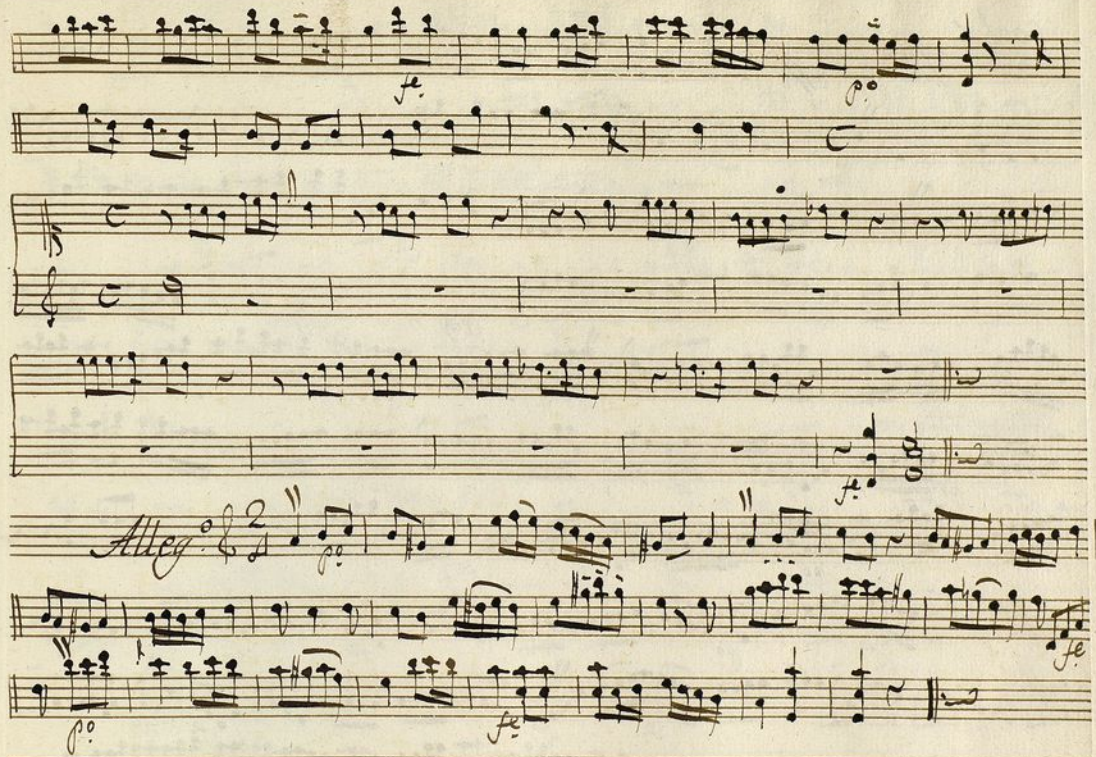
t

Violin 1^o

Son.^a à Solo.

El Festam.^{to} al tiempo
//

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (2/4, 6/8), notes, rests, and dynamic markings like *Allegro*, *And.*, *Je*, and *Allegro*. The score is written in brown ink on aged paper. The first staff begins with a treble clef and a 2/4 time signature. The second staff has a 6/8 time signature. The third staff has a 2/4 time signature. The fourth staff has a 6/8 time signature. The fifth staff has a 2/4 time signature. The sixth staff has a 6/8 time signature. The seventh staff has a 2/4 time signature. The eighth staff has a 6/8 time signature. The ninth staff has a 2/4 time signature. The tenth staff has a 6/8 time signature. The score is divided into sections by double bar lines. The first section is marked *Allegro*. The second section is marked *And.*. The third section is marked *Allegro*. The fourth section is marked *Allegro*. The fifth section is marked *Allegro*. The sixth section is marked *Allegro*. The seventh section is marked *Allegro*. The eighth section is marked *Allegro*. The ninth section is marked *Allegro*. The tenth section is marked *Allegro*.





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Violin 1.º Fon.^a a Solo el Testam.^{to} del tiempo Mus 82-6

Handwritten musical score for Violin 1.º, featuring a Solo section and a Segno section. The score is written on ten staves.

The first staff is marked *All.^o* and *2/4*. The music begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *All.^o*. The score includes various musical notations, including notes, rests, and dynamic markings such as *fe* (forte) and *pp* (pianissimo). A section marked *And.^{te}* (Andante) is indicated by a double bar line and a change in the tempo marking.

The second section, marked *Al Segno*, begins with a double bar line and a change in the tempo marking. The key signature changes to one flat (Bb). The tempo is marked *Al Segno*. The score concludes with a final measure marked *U.S.* (Unison).



Coplas

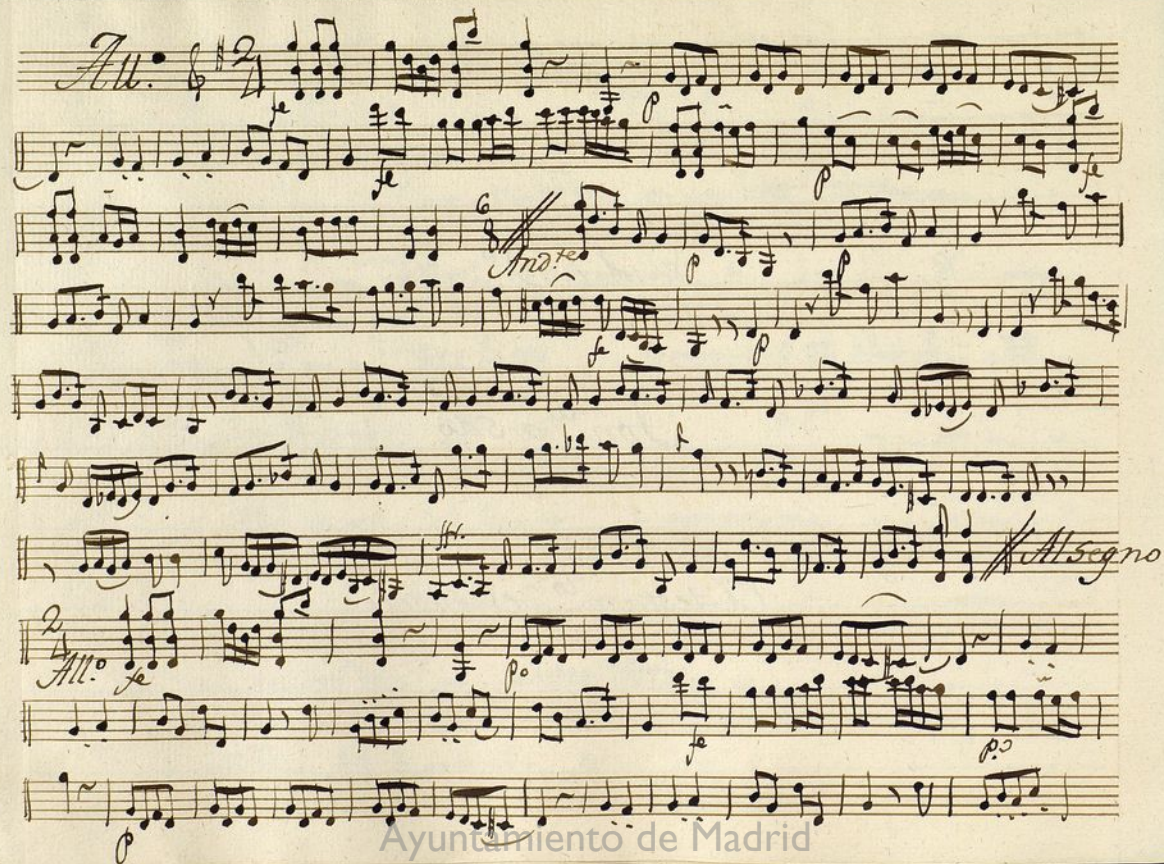
Handwritten musical score for 'Coplas'. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line. Below the final staff, the word 'Allegro' is written in a cursive hand.

Allegro

Violin 2.^o

Fon.^a a solo.

El testam.^{to} del tiempo.







Ayuntamiento de Madrid

Mus 82-6

t

Violin 2.^o

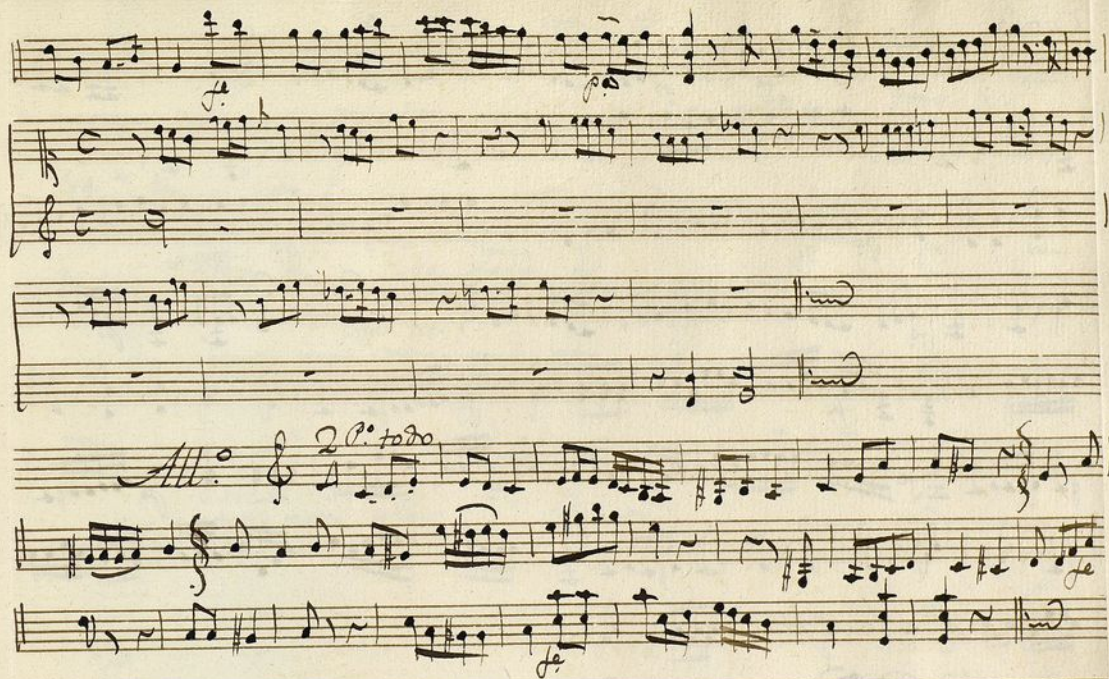
For.^a a Solo

Al Festam.^{to} del tiempo.
ff

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (2/4 and 3/4), notes, rests, and dynamic markings. The score is written in ink on aged paper.

Key markings and features include:

- Allegro* (written at the beginning of the first staff)
- ff* (fortissimo) markings on the first, second, and eighth staves.
- p^o* (piano) markings on the first, second, third, fourth, fifth, sixth, seventh, eighth, and tenth staves.
- A section marked *Andate* (Andante) on the third staff, indicated by a large '6' and a diagonal line through the staff.
- A section marked *Allegro* on the eighth staff.
- A section marked *Allegro* on the ninth staff.
- A section marked *Allegro* on the tenth staff.
- A section marked *Allegro* on the eleventh staff.
- A section marked *Allegro* on the twelfth staff.
- A section marked *Allegro* on the thirteenth staff.
- A section marked *Allegro* on the fourteenth staff.
- A section marked *Allegro* on the fifteenth staff.
- A section marked *Allegro* on the sixteenth staff.
- A section marked *Allegro* on the seventeenth staff.
- A section marked *Allegro* on the eighteenth staff.
- A section marked *Allegro* on the nineteenth staff.
- A section marked *Allegro* on the twentieth staff.
- A section marked *Allegro* on the twenty-first staff.
- A section marked *Allegro* on the twenty-second staff.
- A section marked *Allegro* on the twenty-third staff.
- A section marked *Allegro* on the twenty-fourth staff.
- A section marked *Allegro* on the twenty-fifth staff.
- A section marked *Allegro* on the twenty-sixth staff.
- A section marked *Allegro* on the twenty-seventh staff.
- A section marked *Allegro* on the twenty-eighth staff.
- A section marked *Allegro* on the twenty-ninth staff.
- A section marked *Allegro* on the thirtieth staff.
- A section marked *Allegro* on the thirty-first staff.
- A section marked *Allegro* on the thirty-second staff.
- A section marked *Allegro* on the thirty-third staff.
- A section marked *Allegro* on the thirty-fourth staff.
- A section marked *Allegro* on the thirty-fifth staff.
- A section marked *Allegro* on the thirty-sixth staff.
- A section marked *Allegro* on the thirty-seventh staff.
- A section marked *Allegro* on the thirty-eighth staff.
- A section marked *Allegro* on the thirty-ninth staff.
- A section marked *Allegro* on the fortieth staff.
- A section marked *Allegro* on the forty-first staff.
- A section marked *Allegro* on the forty-second staff.
- A section marked *Allegro* on the forty-third staff.
- A section marked *Allegro* on the forty-fourth staff.
- A section marked *Allegro* on the forty-fifth staff.
- A section marked *Allegro* on the forty-sixth staff.
- A section marked *Allegro* on the forty-seventh staff.
- A section marked *Allegro* on the forty-eighth staff.
- A section marked *Allegro* on the forty-ninth staff.
- A section marked *Allegro* on the fiftieth staff.
- A section marked *Allegro* on the fifty-first staff.
- A section marked *Allegro* on the fifty-second staff.
- A section marked *Allegro* on the fifty-third staff.
- A section marked *Allegro* on the fifty-fourth staff.
- A section marked *Allegro* on the fifty-fifth staff.
- A section marked *Allegro* on the fifty-sixth staff.
- A section marked *Allegro* on the fifty-seventh staff.
- A section marked *Allegro* on the fifty-eighth staff.
- A section marked *Allegro* on the fifty-ninth staff.
- A section marked *Allegro* on the sixtieth staff.
- A section marked *Allegro* on the sixty-first staff.
- A section marked *Allegro* on the sixty-second staff.
- A section marked *Allegro* on the sixty-third staff.
- A section marked *Allegro* on the sixty-fourth staff.
- A section marked *Allegro* on the sixty-fifth staff.
- A section marked *Allegro* on the sixty-sixth staff.
- A section marked *Allegro* on the sixty-seventh staff.
- A section marked *Allegro* on the sixty-eighth staff.
- A section marked *Allegro* on the sixty-ninth staff.
- A section marked *Allegro* on the seventieth staff.
- A section marked *Allegro* on the seventy-first staff.
- A section marked *Allegro* on the seventy-second staff.
- A section marked *Allegro* on the seventy-third staff.
- A section marked *Allegro* on the seventy-fourth staff.
- A section marked *Allegro* on the seventy-fifth staff.
- A section marked *Allegro* on the seventy-sixth staff.
- A section marked *Allegro* on the seventy-seventh staff.
- A section marked *Allegro* on the seventy-eighth staff.
- A section marked *Allegro* on the seventy-ninth staff.
- A section marked *Allegro* on the eightieth staff.
- A section marked *Allegro* on the eighty-first staff.
- A section marked *Allegro* on the eighty-second staff.
- A section marked *Allegro* on the eighty-third staff.
- A section marked *Allegro* on the eighty-fourth staff.
- A section marked *Allegro* on the eighty-fifth staff.
- A section marked *Allegro* on the eighty-sixth staff.
- A section marked *Allegro* on the eighty-seventh staff.
- A section marked *Allegro* on the eighty-eighth staff.
- A section marked *Allegro* on the eighty-ninth staff.
- A section marked *Allegro* on the ninetieth staff.
- A section marked *Allegro* on the ninety-first staff.
- A section marked *Allegro* on the ninety-second staff.
- A section marked *Allegro* on the ninety-third staff.
- A section marked *Allegro* on the ninety-fourth staff.
- A section marked *Allegro* on the ninety-fifth staff.
- A section marked *Allegro* on the ninety-sixth staff.
- A section marked *Allegro* on the ninety-seventh staff.
- A section marked *Allegro* on the ninety-eighth staff.
- A section marked *Allegro* on the ninety-ninth staff.
- A section marked *Allegro* on the one hundredth staff.



Coplas

Handwritten musical score for a piece titled "Coplas". The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and the time signature "6/8". The music is in G major, indicated by one sharp (F#). The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *fe* (forte) and *pp* (pianissimo). A section of the score is marked "Alor Parr. 3/4" and "res maj.", indicating a change in tempo and key signature. The piece concludes with a section marked "Allegro". The score is written in a clear, legible hand.

Allegro 6/8

fe *pp*

Alor Parr. 3/4 *res maj.* *Allo* *pp*

Allegro



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Oboe 1.º *For.ª a solo el Terzam.º del Tiempo.*

All.º $\frac{2}{4}$ *fe* *And.º* *fe* *Allegro* *fe* *Al.º* *fe* *Rez.º* *9*

All.º 3.º Face.



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Oboe 2.^o Fon.^a Solo el Foram.^{to} del tiempo.

Handwritten musical score for Oboe 2. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The music is in common time (C). The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked "And.^{te}". The score is divided into sections by double bar lines and repeat signs. The first section is marked "Alleg.^{ro}" and the second section is marked "Alleg.^{ro}". The score ends with a double bar line and a repeat sign.

Cace 2.

Coplas.

All.

Alm. Paris

fres mas.

Alleg.^{to}

Al segno.

All.

Solo

0.0.5

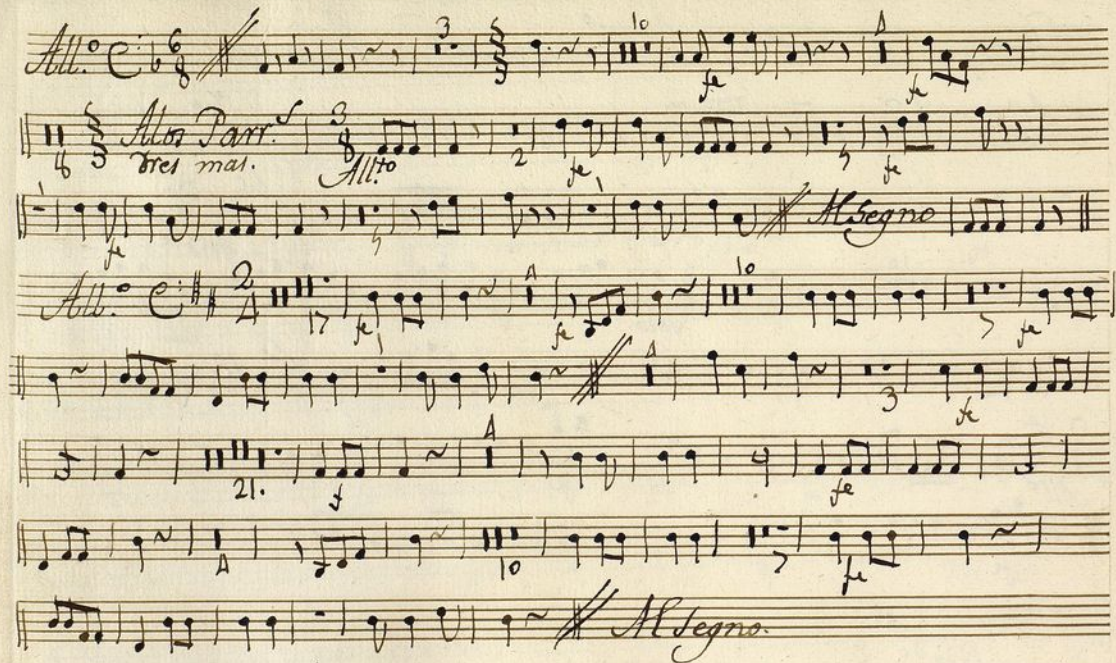
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t
Trompa 2.^a Tom.^a a solo el testam.^{to} del tiempo.

All.^o 
And.^{te}
Solo.
Allegro.
2.^a
All.^o
Rea.^o 9
Tace 4.



-t

Bajo.

Con.^a a solo

El testam.^{to} del tiempo.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by tempo and mood changes.

Section 1: *All.^o* (Allegro) in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a melody with eighth and sixteenth notes, and a bass line with eighth notes. Dynamic markings include *fe* (forte) and *p.^o* (piano).

Section 2: *And.^{te}* (Andante) in 6/8 time. The second staff begins with a treble clef and a key signature of one sharp. The music features a melody with eighth notes and a bass line with eighth notes. Dynamic markings include *fe* and *p.^o*.

Section 3: *Allegro* in 2/4 time. The third staff begins with a treble clef and a key signature of one sharp. The music features a melody with eighth notes and a bass line with eighth notes. Dynamic markings include *fe* and *p.^o*.

Section 4: *Allegro* in 2/4 time. The fourth staff begins with a treble clef and a key signature of one sharp. The music features a melody with eighth notes and a bass line with eighth notes. Dynamic markings include *fe* and *p.^o*.

Section 5: *Allegro* in 2/4 time. The fifth staff begins with a treble clef and a key signature of one sharp. The music features a melody with eighth notes and a bass line with eighth notes. Dynamic markings include *fe* and *p.^o*.

Section 6: *Allegro* in 2/4 time. The sixth staff begins with a treble clef and a key signature of one sharp. The music features a melody with eighth notes and a bass line with eighth notes. Dynamic markings include *fe* and *p.^o*.

Section 7: *Allegro* in 2/4 time. The seventh staff begins with a treble clef and a key signature of one sharp. The music features a melody with eighth notes and a bass line with eighth notes. Dynamic markings include *fe* and *p.^o*.

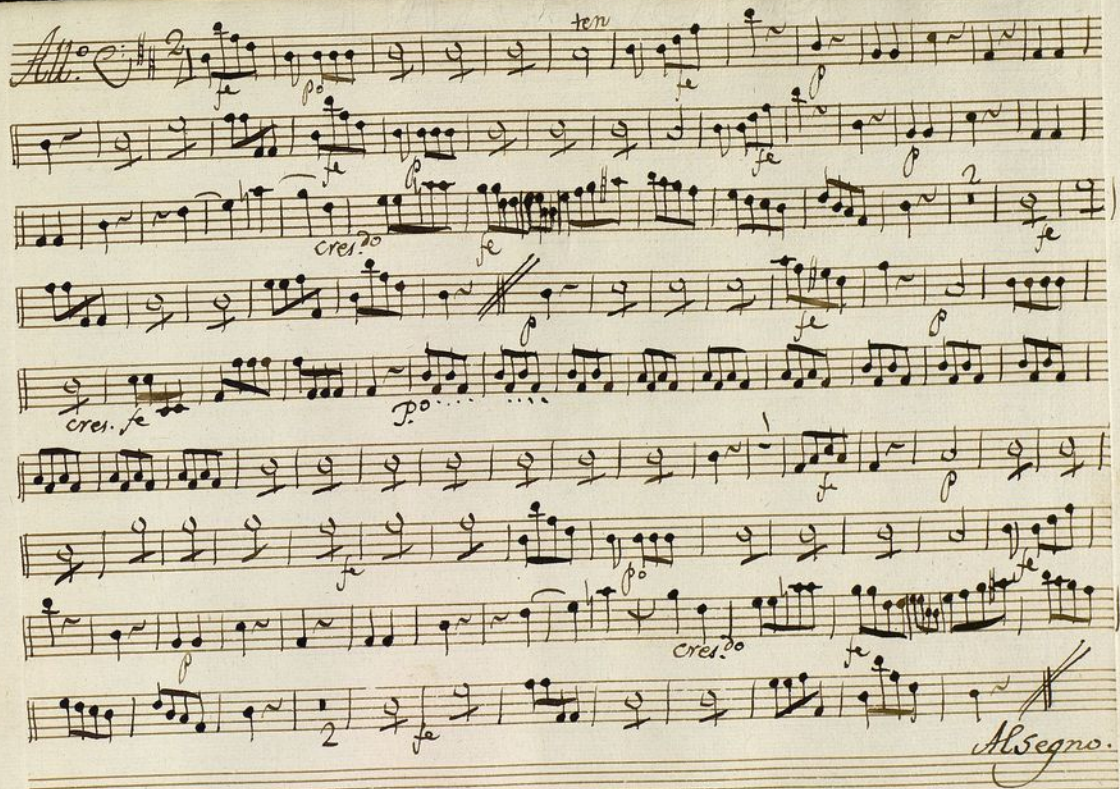
Section 8: *Allegro* in 2/4 time. The eighth staff begins with a treble clef and a key signature of one sharp. The music features a melody with eighth notes and a bass line with eighth notes. Dynamic markings include *fe* and *p.^o*.

Section 9: *Allegro* in 2/4 time. The ninth staff begins with a treble clef and a key signature of one sharp. The music features a melody with eighth notes and a bass line with eighth notes. Dynamic markings include *fe* and *p.^o*.

Section 10: *Allegro* in 2/4 time. The tenth staff begins with a treble clef and a key signature of one sharp. The music features a melody with eighth notes and a bass line with eighth notes. Dynamic markings include *fe* and *p.^o*.





All.  *ten*
p
f
cres. do
f
p
f
cres. do
f
p
f
cres. do
f
Allegro.

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