

Tonadilla à Solo.

Las Recetas.

Segl. 3.<sup>o</sup> n.<sup>o</sup> 1

Del Señor D.<sup>n</sup> Blas Sanernaz.

*Symphoniarara la q<sup>a</sup> Carta vestida & estudiante con manto una mesa  
en li bres*

*All<sup>o</sup>*

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'ff' (fortissimo) and 'p' (piano). The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts. There is a large dark ink blot or hole at the bottom center of the page, partially obscuring the final staff.

2

Ca = le no yei cu la pio

i po ora tes os man A vi

ce na Si de ram raya

vaia g'erta ciencia ei di fi cil deertu diar ei di

fi cil deertu diar Sen ten cias con clu

Sí nos Pro nos ti cos del mal  
 vaia vaia q<sup>e</sup> esta cien cia es di fi cil de entu diar  
 es di fi cil de entu diar *mirando lixos* Quantos Simples y com  
 puer tos q<sup>e</sup> de A xio mas y Afo ris mos o q<sup>e</sup>  
 Dia blos de en to lis mos o q<sup>e</sup> Dia blos de en to lis mos q<sup>e</sup> en

Handwritten musical score on six staves. The lyrics are in Spanish and are written below the notes. The music is in a single system. The first staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "ien der los po ara y voi biendo con cer". The second staff continues the lyrics: "te za queerto para mi ca be za". The third staff continues: "de nin gun mo do se ra & nin gun". The fourth staff continues: "mo do se ra de nin gun mo do se ra". The fifth staff continues: "tirando un libro." and ends with a double bar line. The sixth staff is empty. The word "Selevanta" is written above the fourth staff. The word "tirando" is written above the fifth staff.

ien der los po ara y voi biendo con cer  
te za queerto para mi ca be za  
de nin gun mo do se ra & nin gun  
mo do se ra de nin gun mo do se ra  
tirando un libro.  
Selevanta

A handwritten musical score on aged paper. The score consists of six staves. The first staff has a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The lyrics are written below the staves in a cursive hand. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are: "Acaba diar me di", "ci na", "qui se po ner me vies tro", "mas ya he des con fi a do sa", "lir dea quel tein tento sa lir dea quel tein", "tento y quer qe no he sa bi do dar".

Acaba diar me di

ci na qui se po ner me vies tro

mas ya he des con fi a do sa

lir dea quel tein tento sa lir dea quel tein

tento y quer qe no he sa bi do dar

re me dio a los cuerpos a las costumbres  
 ma las las pienso dar re medio  
 a las costumbres ma las las  
 pienso da re me dio las pien so dar re me = =  
 dio.

Si te ñor

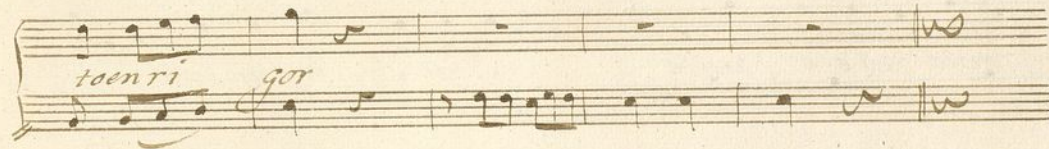
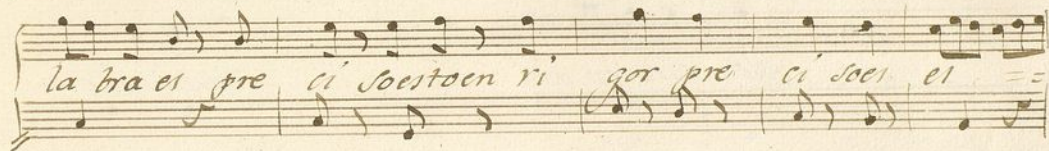
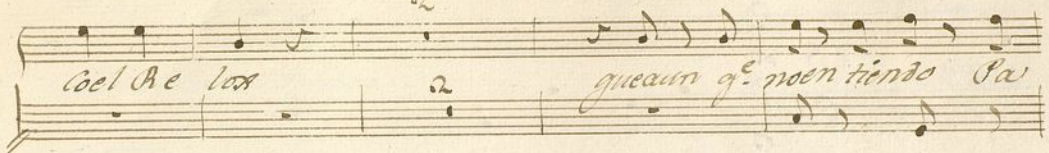
le di re y la tu ra re y

pues Sai Doc tor de gran de pri mor de gran de pri

mor Las ce jas es ti ra

2. Lue go pul so mira y Sa

*Sacra el Mejor.*



*M.<sup>o</sup>*  
*Moderate.*

Mira ce tas to das  
se ran en la tin mas tan ele  
gante tan ele gante q.<sup>e</sup> las Sa bra un estu diante q.<sup>o</sup> no  
lle gue al qui vel qui y por q.<sup>e</sup> lo vean

6

la voi a de cir la voi a de

cir la voi a de cir

ff.

Coplas.

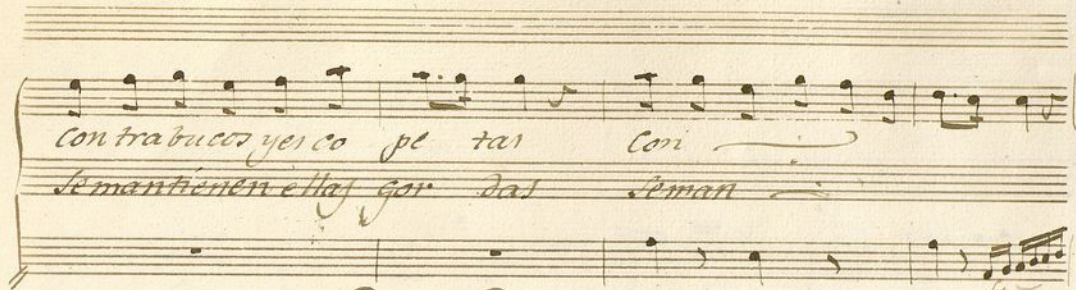
III.º no. mucho.

1.ª. Porra e los taures vi les

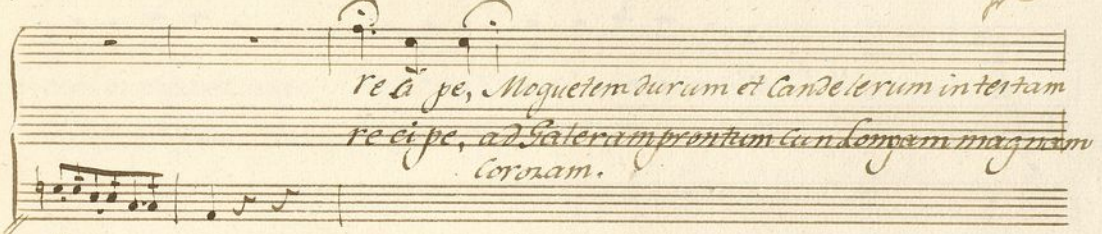
2.ª. A tantar vieja ma lig mar

q.ª. sen tados en su me sa roban mar q.ª. ciendo blones

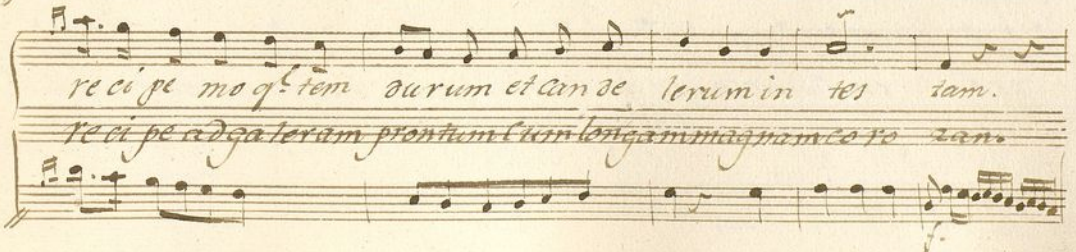
q.ª. engañan a tantas mozas ya cortado sus fla queros



Con trabucos y escopetas con  
se mantienen ellas gorras se man



re ci pe, Mogetem durum et Candelerum in testam  
re ci pe, ad Galeram proutum cum longam magnam  
coram.



re ci pe mogetem durum et candelerum in testam.  
re ci pe ad galeram proutum cum longam magnam co ro zan.

2<sup>a</sup> Para ellos q<sup>l</sup> alos Pares os van con notable des  
6<sup>a</sup> Para ellos q<sup>l</sup> alas Iglesias van acien de los  
caro en sus acciones y trajes su conducta de cla  
santos ya trapan bol de hoy caja a los q<sup>l</sup> estan de en ci

ran do su con  
da des a los

re ci pet (a do) spi ci um Do mus ni si San tum fer di nan dum. re ci pet a do spi  
re ci pet (a do) spi ci um Do mus ni si San tum fer di nan dum. re ci pet a do spi

ci um Do mus ni si San tum fer di nan dum.  
du rum et co le can tur in pra dum

3<sup>a</sup> para las Mujeres  
7. Alajmante / corder

lo cas q<sup>e</sup> el perro faldero peiman quando supbre ma  
tera q<sup>e</sup> luego q<sup>e</sup> sale el amo van a ver si acio

ri do va con puntos en las medias vacion  
pueden agarrarte al guiso guar tes agar

re ci pe Pa li zam magnam et  
 re ci pe Pa li zam magnam et  
 re ci pe Pa li zam magnam et  
 re ci pe Pa li zam magnam et  
 re ci pe Pa li zam magnam et

re ci pet Pa li zam magnam et re pe ta tur re ce  
 re ci pet. pone vivi tam in ter ca jonem la gar  
 tam  
 tum.

*f* *p.*

Ha Alas batidos q' se ha llan vajouna bentana  
 Para el maiorazgo simple q' tiene a Madrid mui-

Siempre poracer jesi tosa u na escandalizando a  
 hueco y Santa la patri ma nio en moras vaites

veinte eran en moras  
 juegan en moras

re ci pe. *excalduntur eos cum ollan*  
*aque calentis.*  
 re ci pe. *pone in torib' suis ut bene*  
*arotetur eum.*

e os cum ollan a que ca len tis  
 ri bi g' ut bene aro te tur e um.

*Boleran.*

El q<sup>l</sup>. sabe las can -- sas y los e fec -- =  
 se q<sup>l</sup>. haran m<sup>u</sup>ltos -- ta<sup>s</sup> tan poco fec

to: y los e fec -- = to: y los e  
 to tan poco fec to Comohacen

fec -- = to nose difícil q<sup>l</sup>. pon -- ga pronto re  
 e tray muchas q<sup>l</sup>. dandi ber cos comohacen

me = = dio no es difi'cil q.<sup>e</sup> pon = = ga pronto re  
 tras muchos q.<sup>e</sup> dan di ver ses q.<sup>e</sup> dan di

me = = dio pronto re me = = dio.  
 ver ses pero es bien cla ro

Yo las co noz co pues soy de aquellas ra = =  
 pero es bien cla ro q.<sup>e</sup> sy no aprobe = =

bes diestro pi lo = = = to      pues si de aqueta Na  
 no ande acer da      ño      g. sino a conprobe

be diestro pi lo = = = to diestro pi lo = = =  
 cho no ande acer da      ño no

10.      D.C. alay coplas

sigue final

D.C. alay coplas.

*final**Alegre.*

*El*

*Químico Argu mento el fi si co si te ma con g.<sup>e</sup> minumen*

*Punt.*

*Languido es tea unto cien ti fi co pro pu so as es pli car pro*

pu-er- toa- si-er- gli- = = car-  
 no-er o tra- cosa q.<sup>ue</sup> de los vi- cios los pre- ci-  
 pi- cios ma- ni- fies- tar y al- gunos ma- les vo- i- a mos  
 tra-er vo- y a mos tra-er Los Ma- rque- ses por de- cen- do  
 fla- to y la- ri- ñu- do mal- ve- ca be- zo

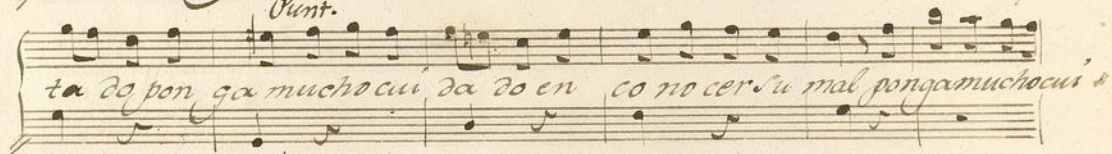
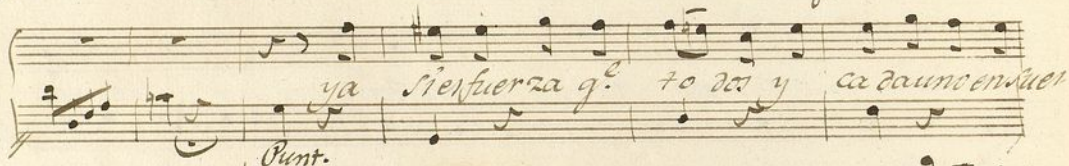
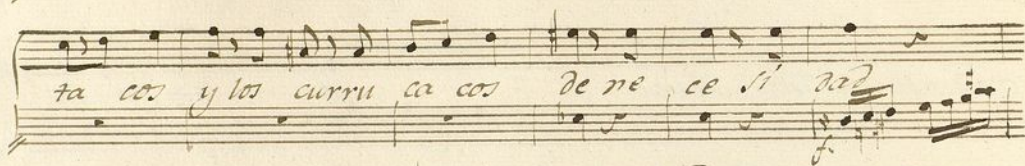
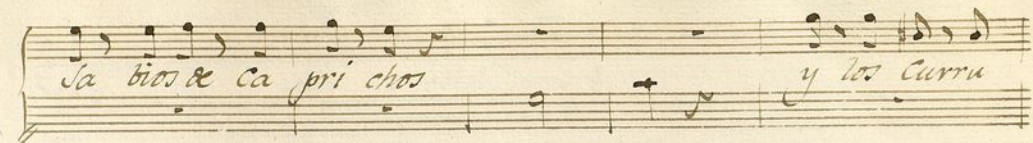
losca de tel de mal de bol si llo los =

trados de mal de ca be za y to dos to dos

todos mueren como seen mien dan las

vie jan de de se os y los vie jos & aitos

los ton tos de el pe ran zas los =



re ce to cien ti fi co el como daga ci fi co lo debe execu  
tar y así del mal del vi cio to dos se cura ran a = = =  
= = = = = todos to = = = do to  
do se cu ra ran to dos  
cura ran se

The musical score is written on six staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as 'ff' and 'f'. The lyrics are written in a cursive hand below the staves. The second staff has a double bar line. The third staff continues the melody with more complex rhythmic patterns. The fourth staff has a double bar line. The fifth staff continues the melody. The sixth staff concludes the piece with a double bar line.

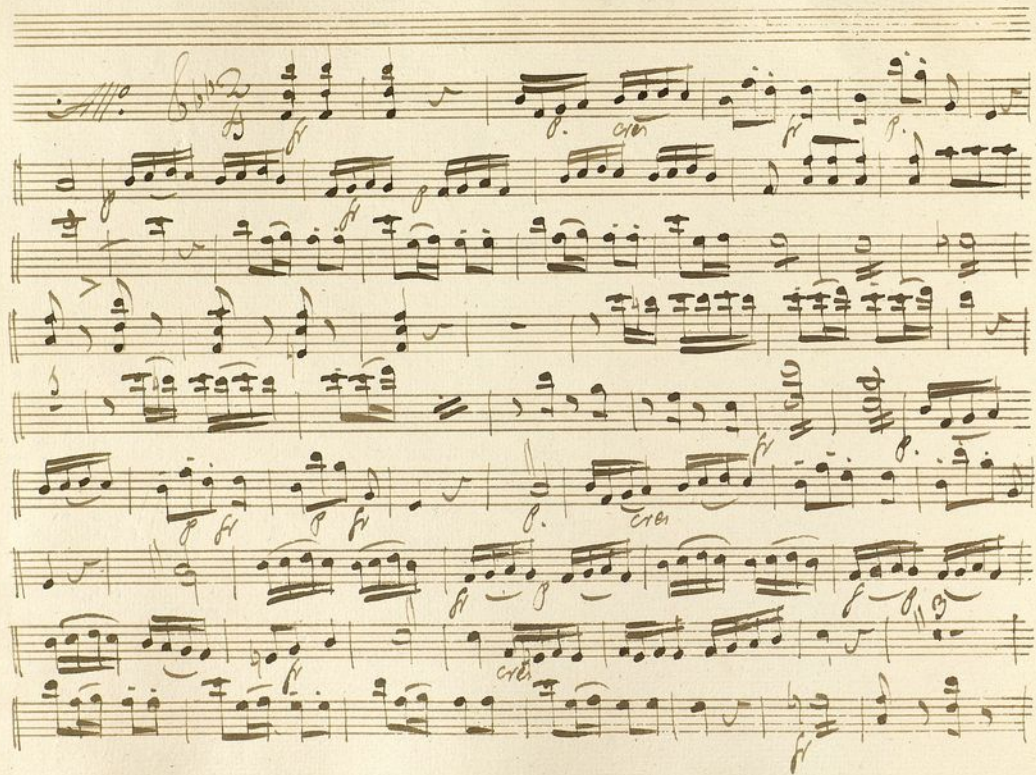
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*Violin I.*

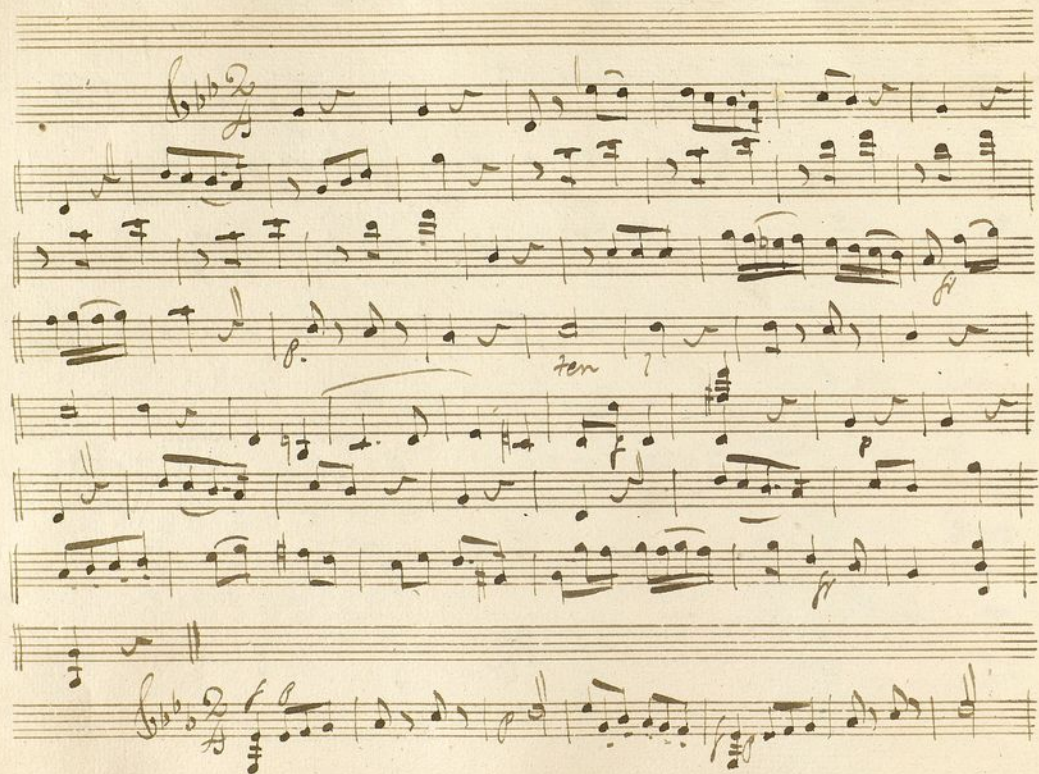
*Violin II.*

*Flautadilla à solo*

*Las Recetas.*







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*Coplas.*

*All. no Mucho.*

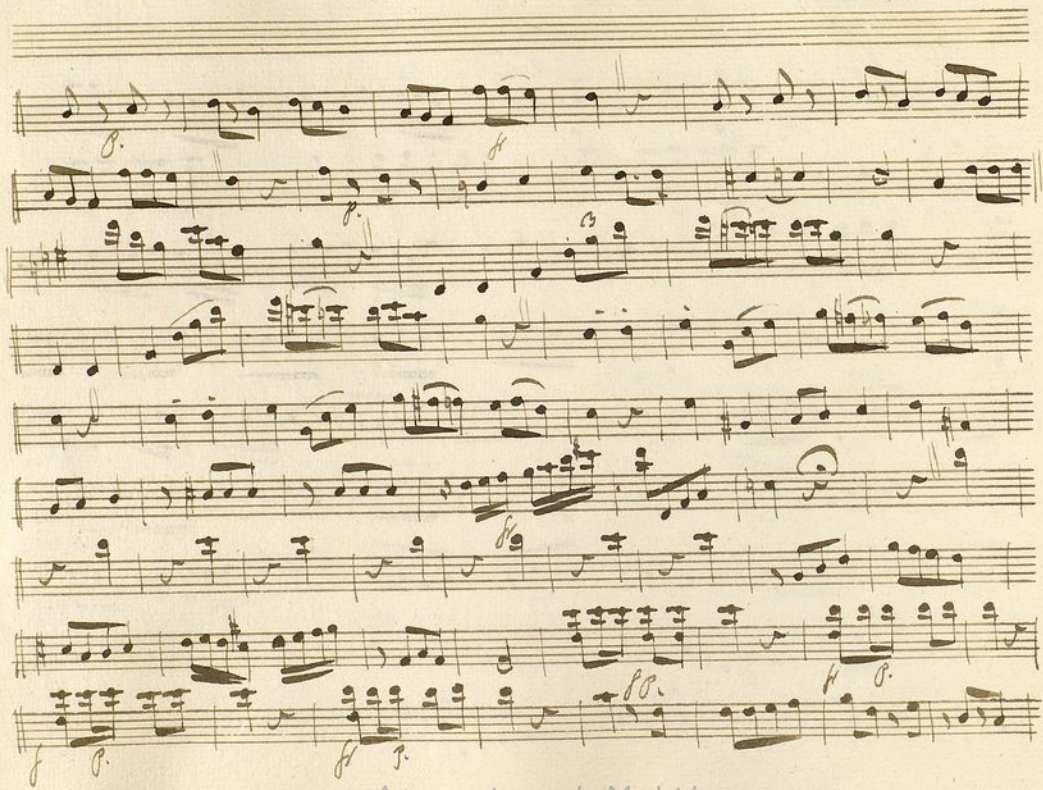
*f* *p* *Punt.* *Para* *Allegro & mar.* *alor Car.*

*DC. alas  
coplas.*

*final*

*M<sup>te</sup>*

The musical score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'. The score concludes with a double bar line and a final note.



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tr

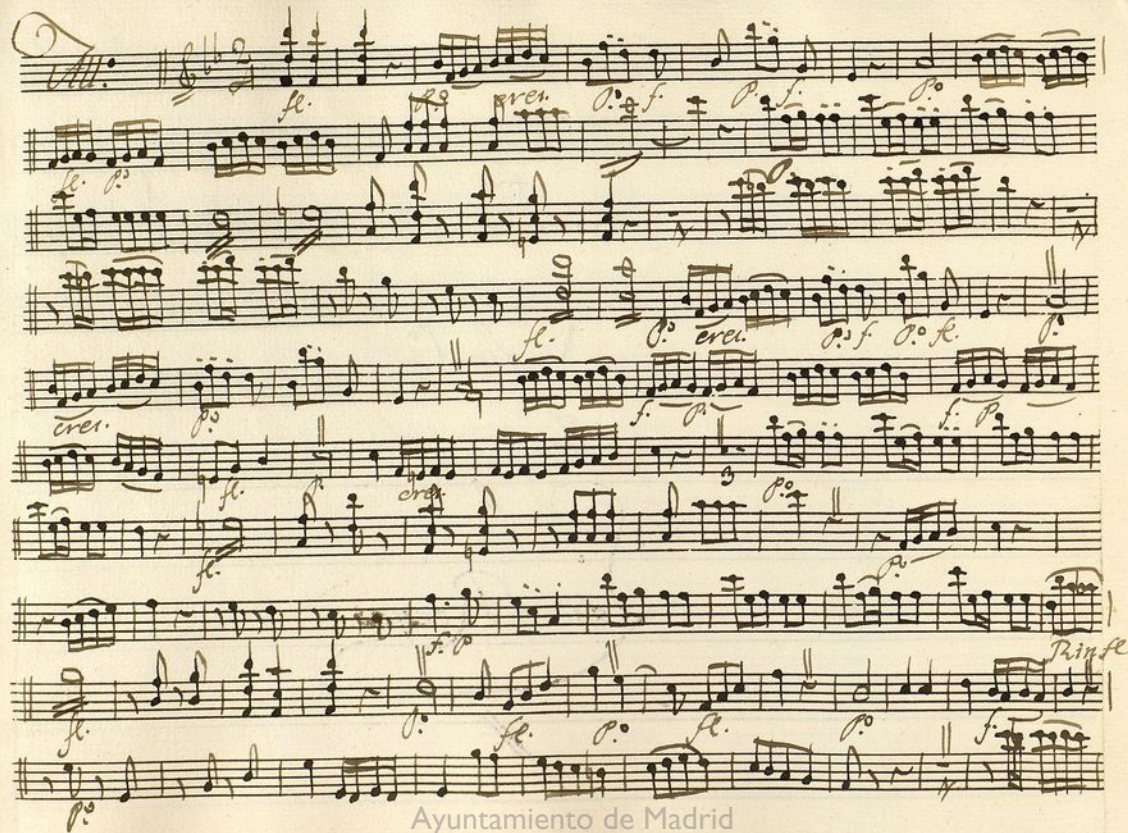
1.<sup>o</sup>Violin 1.<sup>o</sup>

Ton. a solo

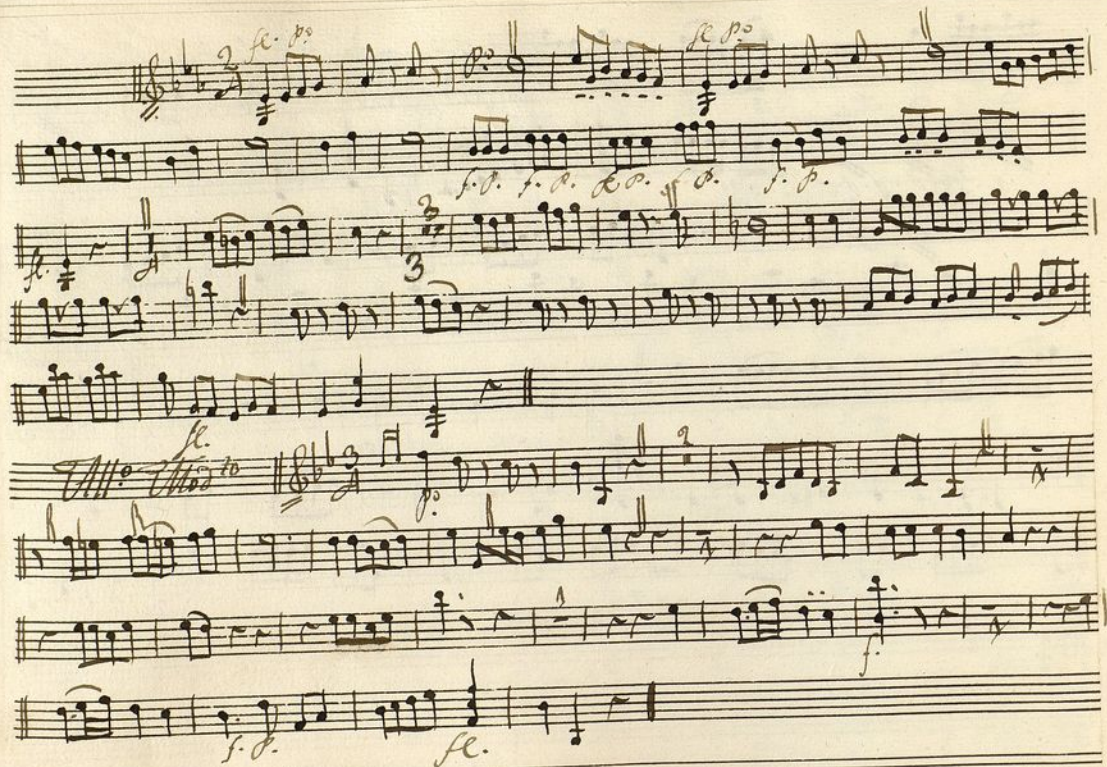
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Las Recuas.

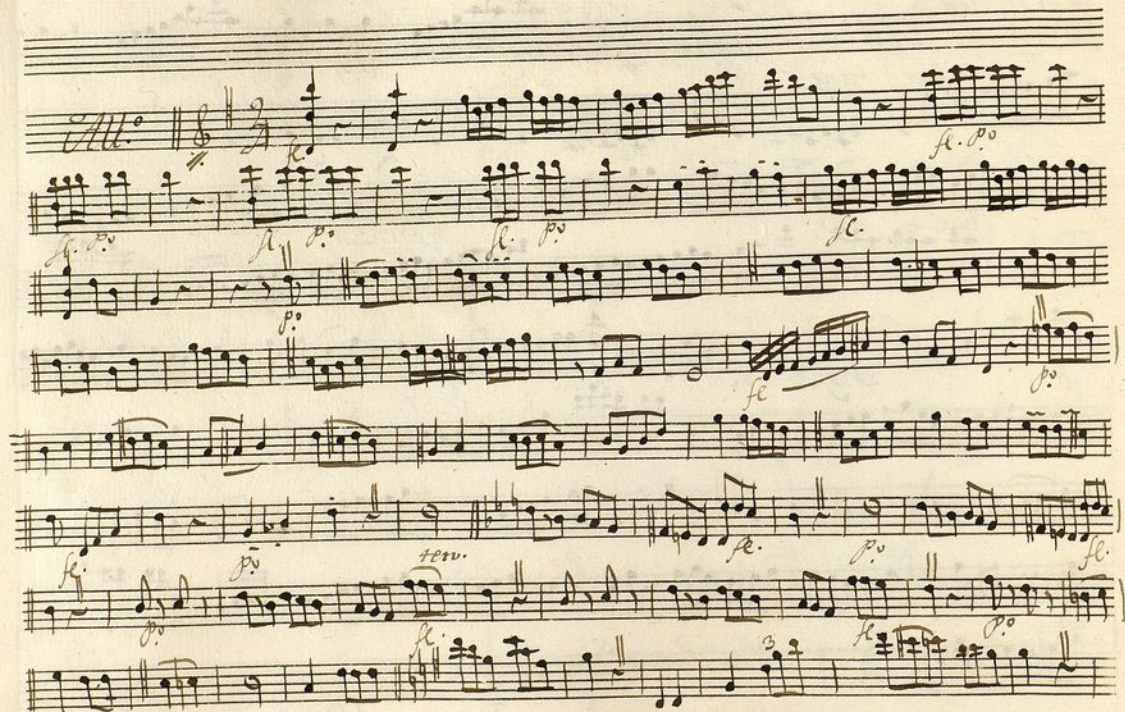
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*|| Coplas ||*  
*All: No mucho.* *punt<sup>do</sup>* *sc.* *po* *sc* *po*  
*Arzo* *sc.* *|| Para ||*  
*sc.* *|| sceno ||* *po* *mas.*  
*Alas Parra.<sup>s</sup>*  
*D. C. alas Coplas.*





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*et*

*Violin 2<sup>do</sup>*

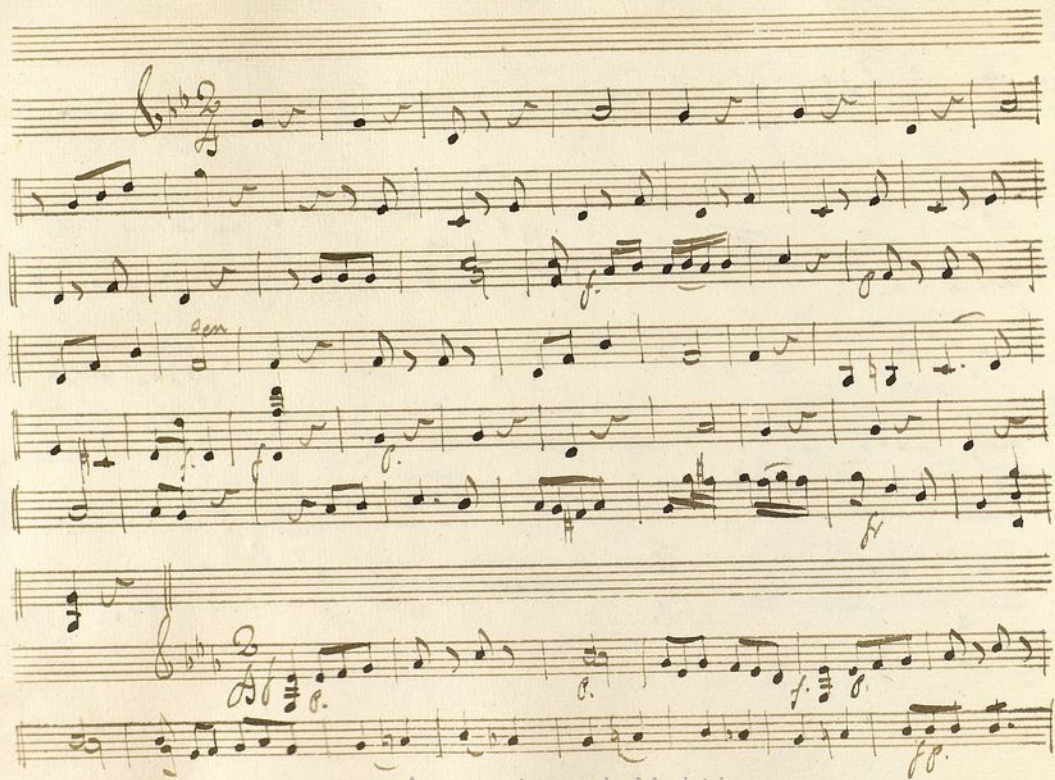
*Sonadilla à Solo*

*Las Recetas*

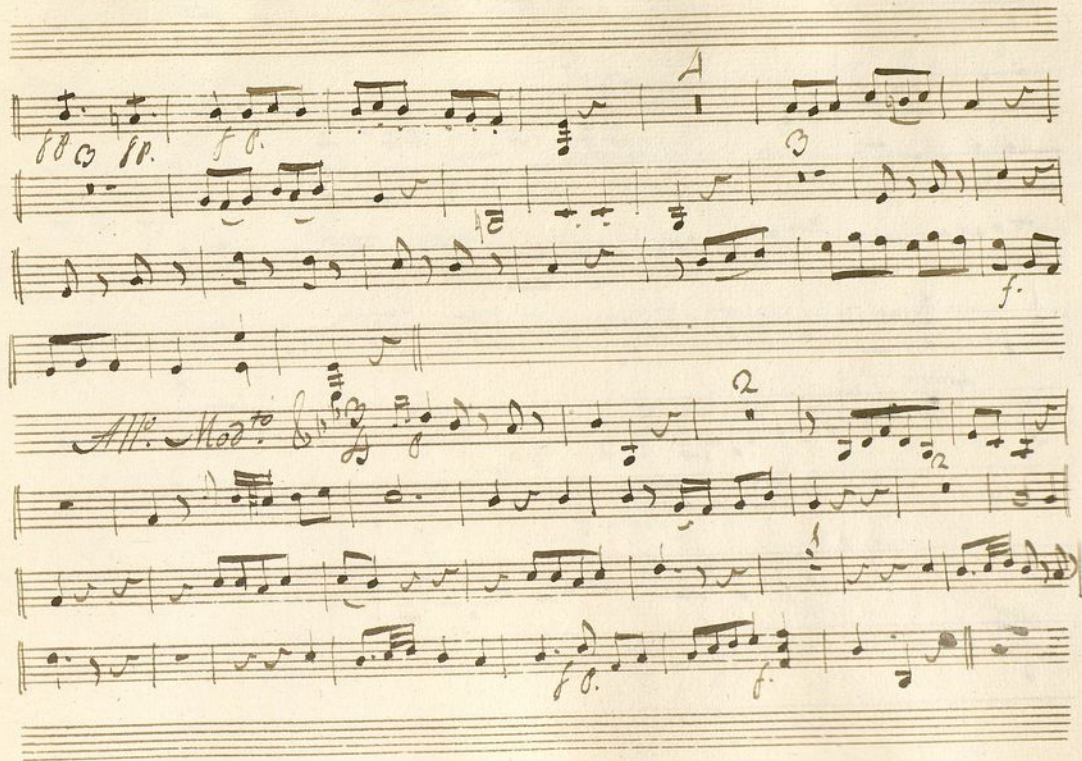


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*Coplas Al<sup>to</sup> de Muchos.*

*Punt.*

*ara*

*Para*

*Allegro*  
*m. mai.*

*Los Parrajos*

A handwritten musical score on aged paper. The title 'Coplas Al<sup>to</sup> de Muchos.' is written in a cursive hand at the top left. The music is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings. Above the second staff, the word 'Punt.' is written. Above the third staff, the word 'ara' is written. Above the fourth staff, the word 'Para' is written. At the end of the fourth staff, there is a double bar line followed by the tempo marking 'Allegro' and 'm. mai.' below it. The fifth staff continues the melody. The sixth staff has a key signature change to two sharps (F# and C#). The seventh staff continues the melody. The eighth staff has the tempo marking 'Allegro' and 'm. mai.' written above it. The ninth staff continues the melody. The tenth staff ends with a double bar line. Below the tenth staff, there are two empty staves.

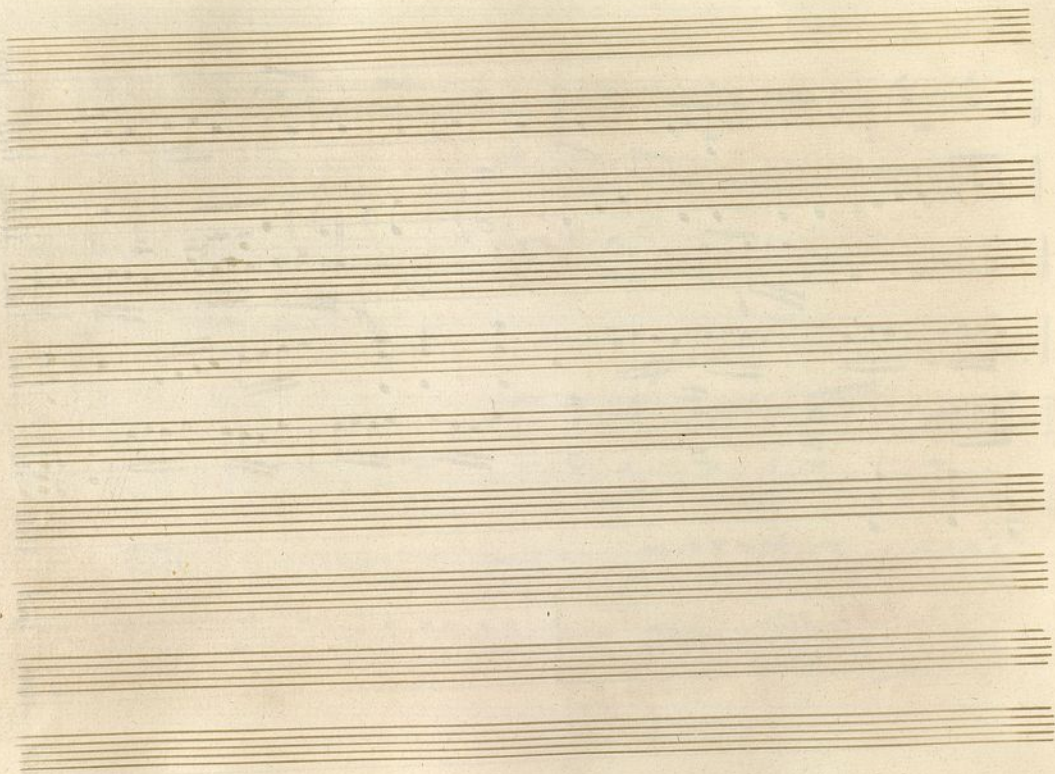
*Final.*

A handwritten musical score on aged paper, titled "Final." in cursive. The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The score features several dynamic markings: "ff." (fortissimo) appears on the second, third, and fourth staves; "f." (forte) appears on the fifth and sixth staves; and "fz" (forzando) appears on the seventh and eighth staves. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line and a final cadence symbol on the tenth staff.



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Violin 2º

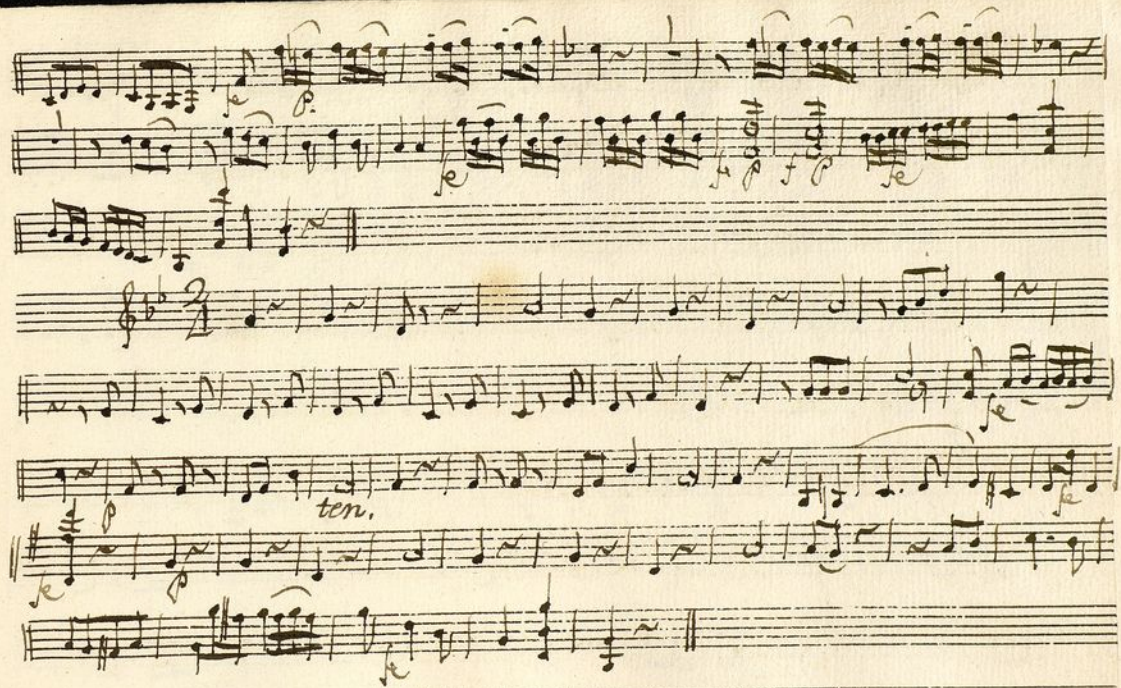
Fon.ª a solo.

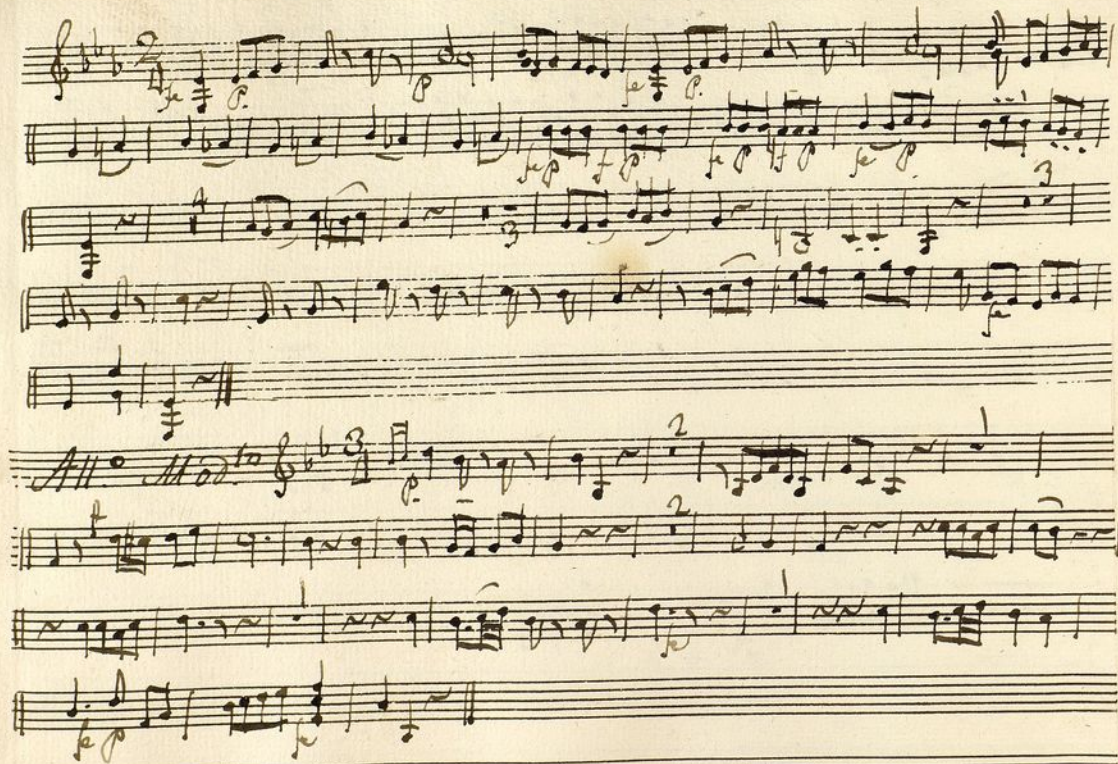
Las Recetas.

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

Key markings and annotations include:

- All.* (Allegro) at the beginning of the first staff.
- Cra.* (Crescendo) markings on the first, second, third, fourth, and fifth staves.
- f* (forte) and *p* (piano) dynamic markings throughout the score.
- Am* (Andante moderato) marking on the eighth staff.
- A triplet of eighth notes on the fifth staff, marked with a "3" above it.
- A watermark "Ayuntamiento de Madrid" is visible at the bottom center of the page.





*Coplas.*

*All.<sup>o</sup> No mucho.*

A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The text is written in a cursive hand. The score begins with the title 'Coplas.' and the tempo marking 'All.<sup>o</sup> No mucho.' The first staff has a 'Punt.<sup>do</sup>' marking above it. The second staff has an 'Arco' marking below it. The third staff has a 'Para' marking below it. The fourth staff has a 'p' marking below it. The fifth staff has a 'p' marking below it. The sixth staff has a 'p' marking below it. The seventh staff has a 'p' marking below it. The eighth staff has a 'p' marking below it. The ninth staff has a 'p' marking below it. The tenth staff has a 'p' marking below it. The score concludes with the instruction 'D. C. alas coplas.' and a double bar line.

*Punt.<sup>do</sup>*

*Arco*

*Para*

*p*

*p*

*p*

*p*

*p*

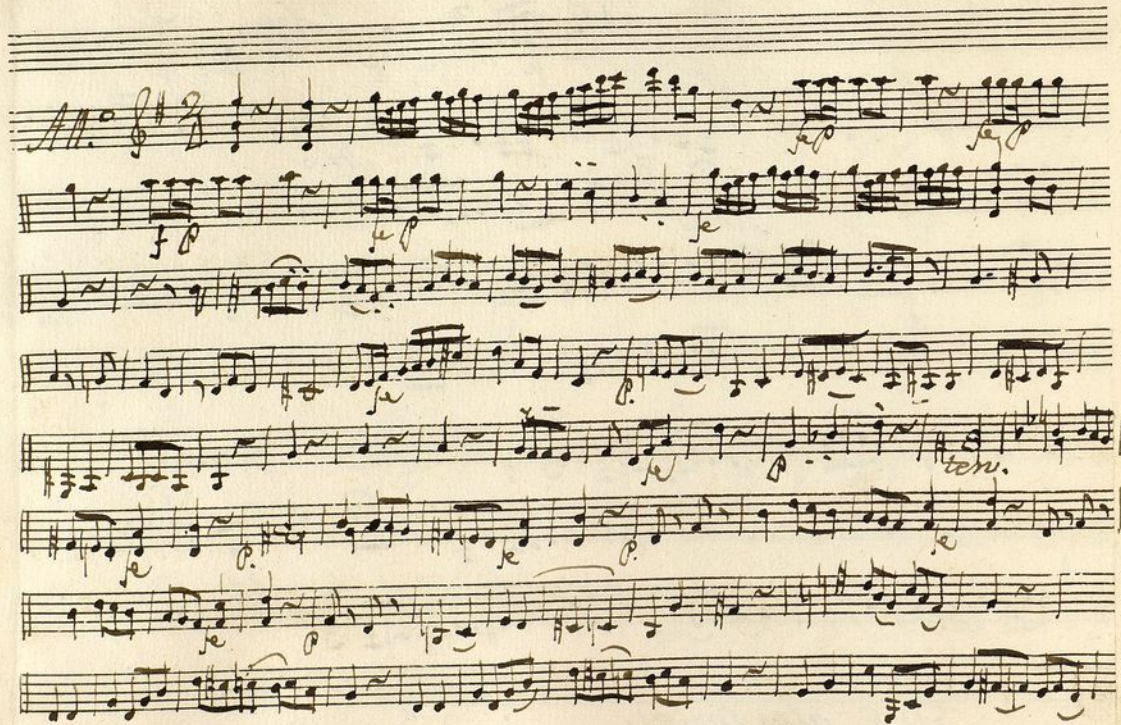
*p*

*p*

*Al Seño  
trei ma*

*Alas Parrr.<sup>s</sup>*

*D. C. alas coplas.*



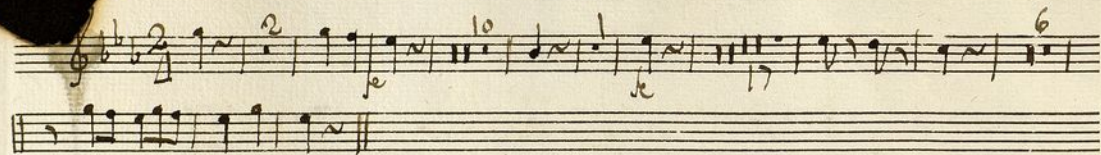


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Oboe 1.º *Ton<sup>a</sup> a Solo las Recitas.*

MUS 78-7

Handwritten musical score for Oboe 1.º, titled "Ton<sup>a</sup> a Solo las Recitas." The score is written on ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music is marked with various dynamics and articulations, including *je*, *crec.*, and *Solo*. The score includes numerous fingerings (e.g., 1, 2, 3, 4, 5) and slurs. The final staff ends with a double bar line and a 20-measure rest, followed by a 12-measure rest and a 13-measure rest, indicating a total of 45 measures. The manuscript is on aged, slightly damaged paper.



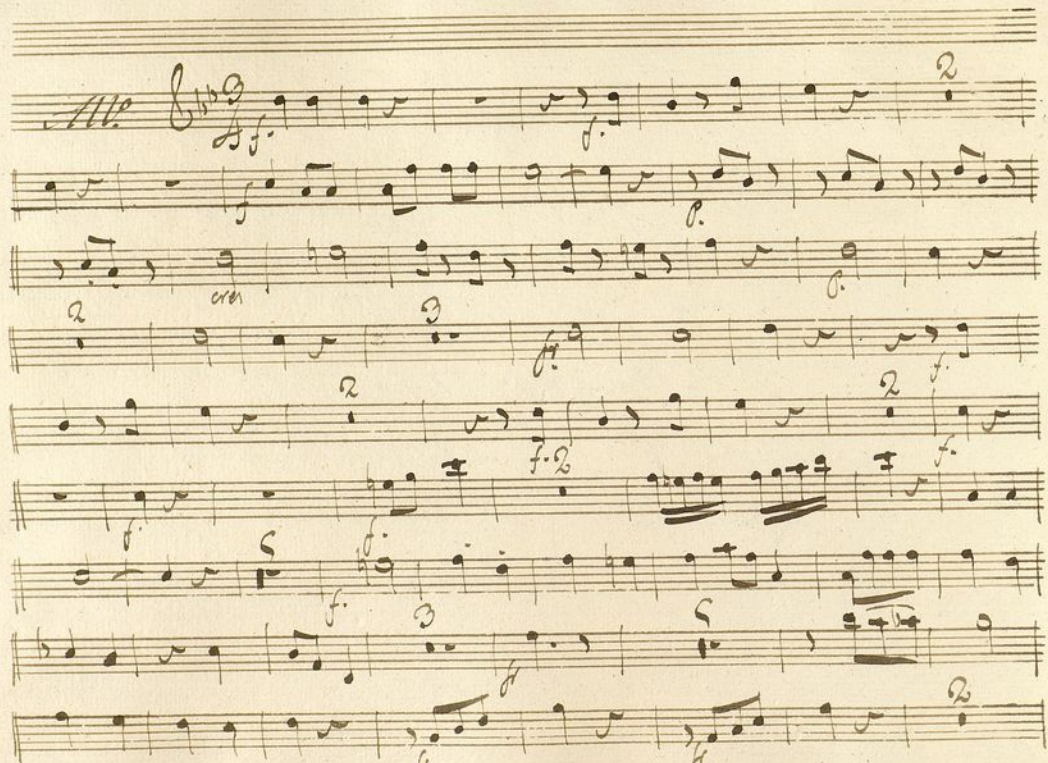


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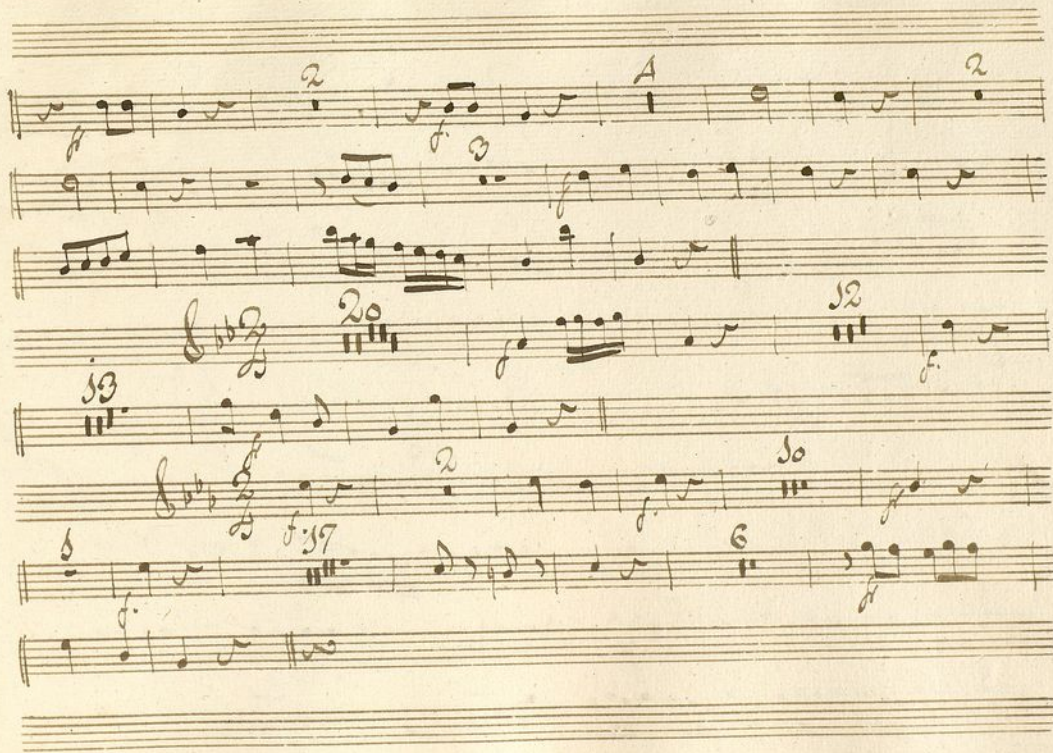
*+*  
Obc 2.<sup>do</sup>

*F*  
Sonadilla a Solo

*Sar Recetas.*



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*All.<sup>o</sup> Mod.<sup>o</sup>* *So*  
*Coplas All.<sup>o</sup> no muchos.* *32* *Para* *38.* *Allegro*  
*Final* *All.<sup>o</sup>* *2.ª. Coplas.* *34*





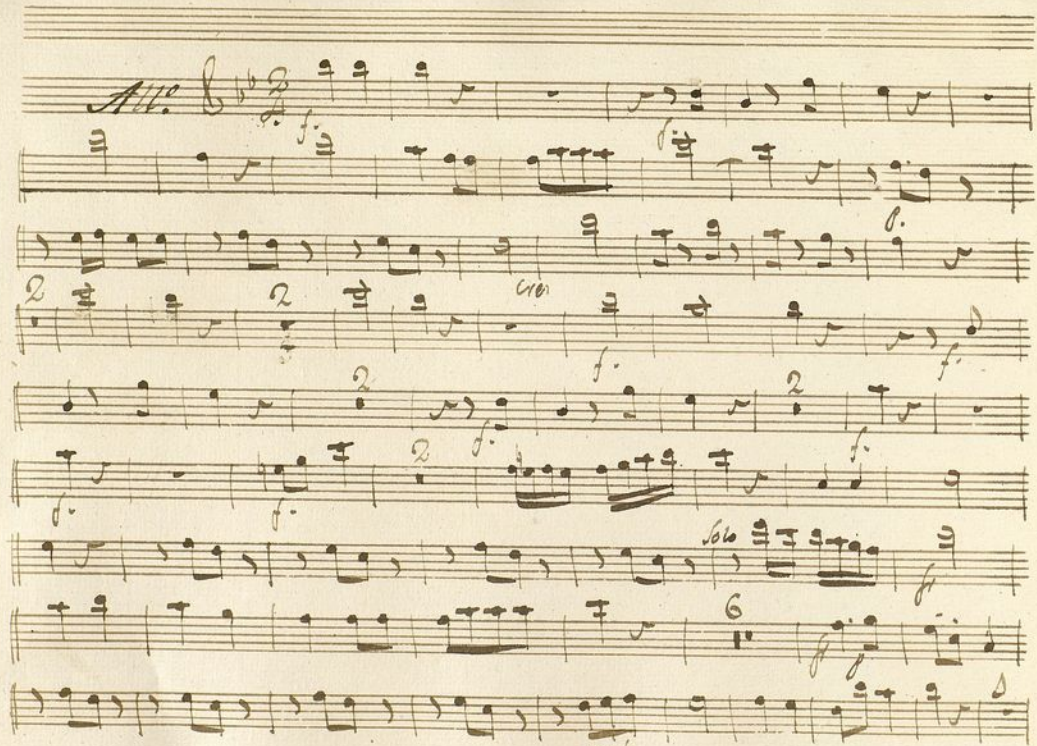
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7

Clarinete 2<sup>o</sup>

Tonadilla a Solo

Las Recetas.



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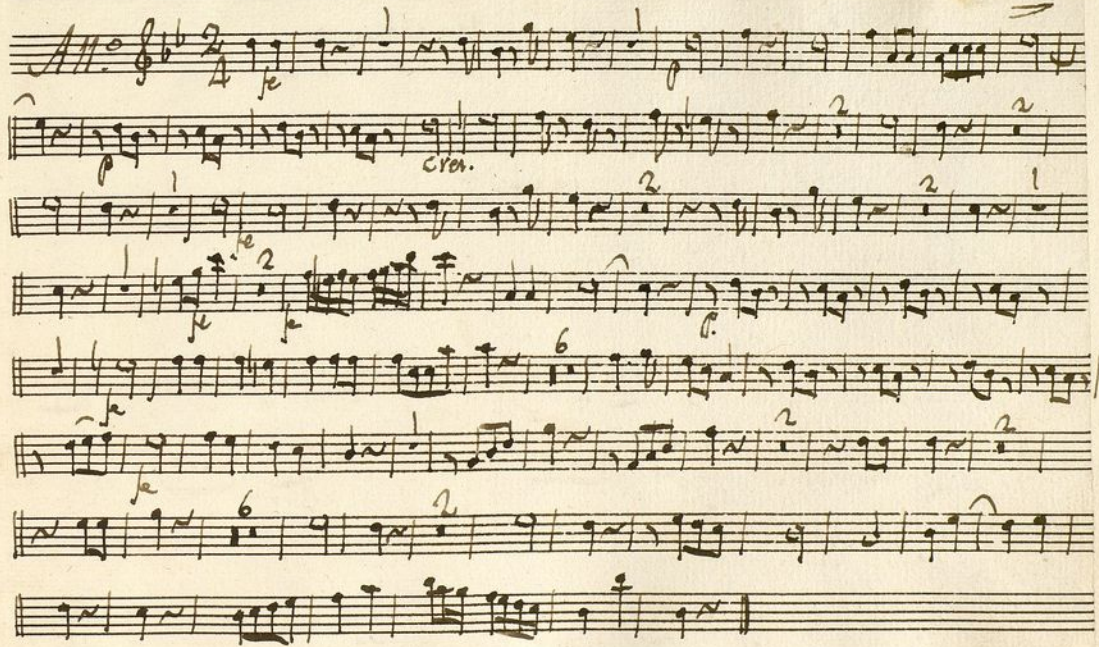
Handwritten musical score for guitar, consisting of two systems of staves. The first system includes a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features various musical notations including eighth notes, sixteenth notes, and rests, with dynamic markings such as *f* (forte) and *pp* (pianissimo). A section of the first system is marked *Allegro* and *Moderato*. The second system begins with the instruction *Coplas Allegro no Mucho* and continues with similar musical notation, including a double bar line and a repeat sign. The manuscript is written on aged, slightly discolored paper.

Handwritten musical score for a piece titled "Allegro 3. mas" by J. C. Albin Corbin. The score is written on 11 staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegro 3. mas". The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations in red ink, including "Para" and "Final". The score ends with a double bar line and a repeat sign.



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*Clarinete 2.º Tom.<sup>a</sup> a Solo las Notas.*





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

- Para* (written above the second staff)
- Al Segno* (written above the second staff)
- fres. mai.* (written below the second staff)
- D. C. alla* (written above the third staff)
- Coplar* (written below the third staff)
- All.<sup>o</sup>* (written above the third staff)

The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes dynamic markings like *f* (forte) and *ff* (fortissimo). The notation is written in a cursive, handwritten style.

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*t*

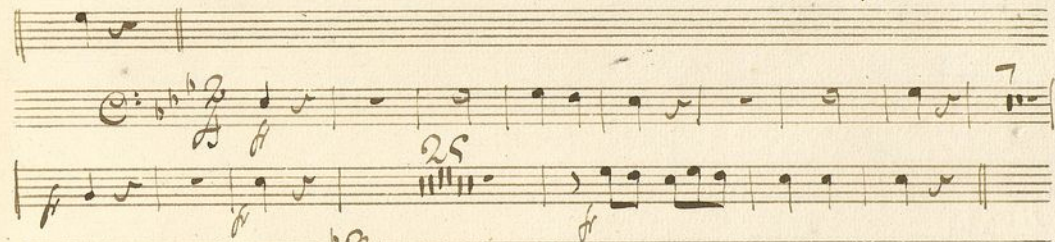
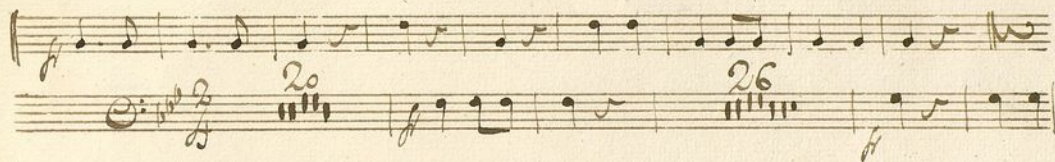
*Tringa. 1.<sup>a</sup>*

*Temilla à solo*

*Las Recetas.*



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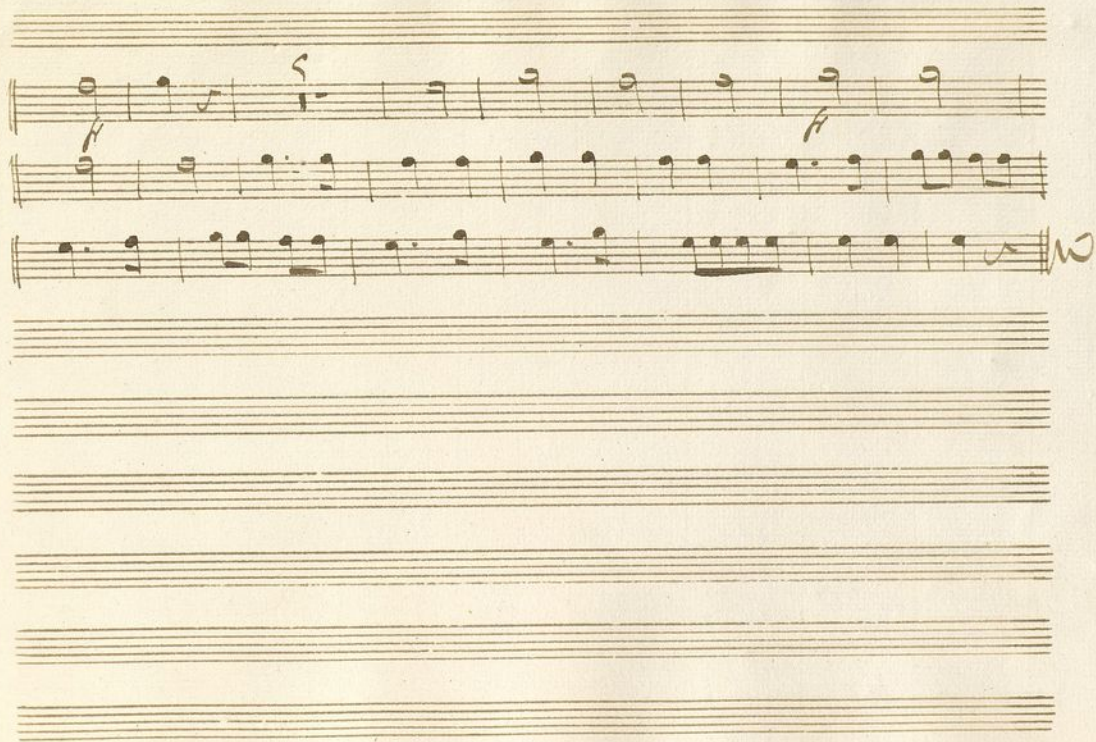
D.C. alas Coplas.

*final*

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

The musical score is written on a single grand staff with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as *All.<sup>o</sup> Un G.*. The piece is marked *final*. The notation includes a variety of note values, rests, and dynamic markings such as *f* (forte), *p* (piano), and *ff* (fortissimo). There are also numerical markings like 34, 32, 16, 15, and 12, which likely refer to measure numbers or specific musical features. The score is written in a clear, elegant hand, typical of 19th-century musical manuscripts.

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*+*

*Trompa 2<sup>da</sup>*

*Sonadilla à Solo*

*Las Recetas.*



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3

ff. 3

20

26

7

25

*Allo. Mod.º Tacet. ff.*

*Coplas*

*All. me. Nuche.*  $\frac{1}{m} G. C.$   $\frac{2}{4}$

*Ben* *A* *So* *14*

*A. J.* *D. C. alas Coplas.* *Allegro me. 3. may*

*Final*  $\frac{1}{m} G. C.$   $\frac{2}{4}$

*2* *14* *12* *A* *2*





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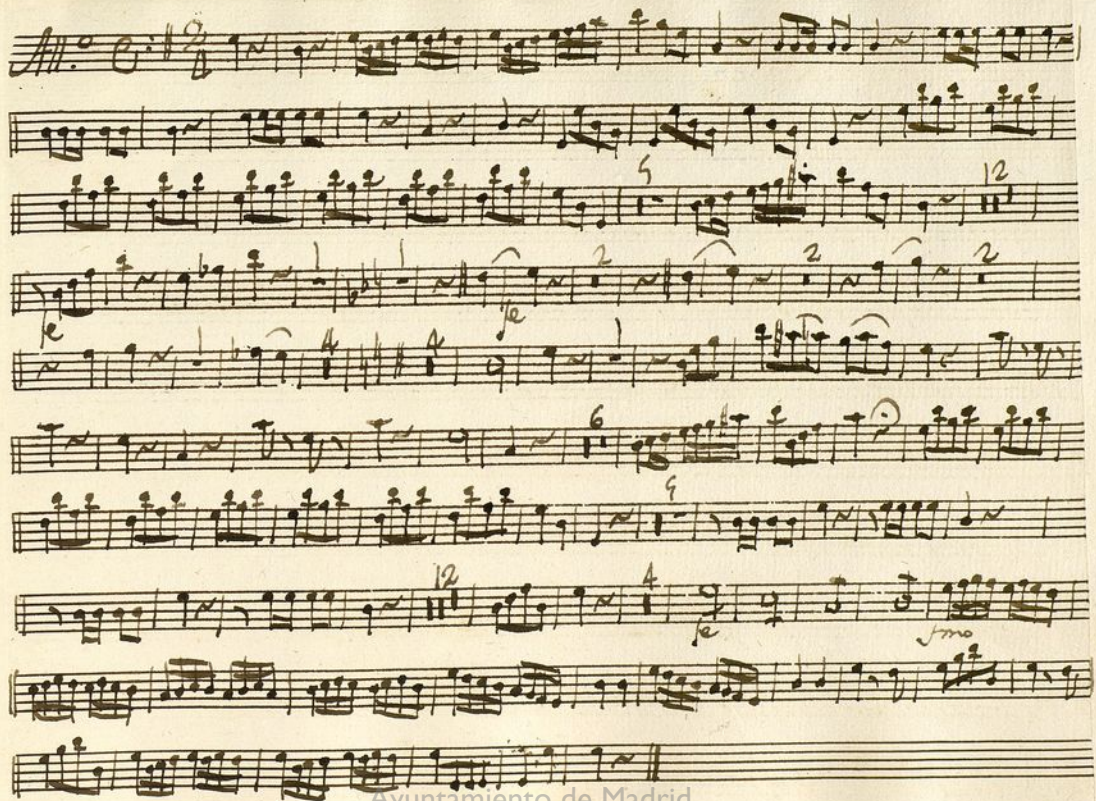
## Fagot 1.ª Ton.ª a Solo las Rectas



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (e.g., 2/4, 3/4, 4/4), notes, rests, and dynamic markings like *Allegro* and *Mod<sup>to</sup>*. There are also some handwritten annotations like "20", "13", "A", "je", "14", "3", "2", "1", "3", "2", "1" written above the staves.

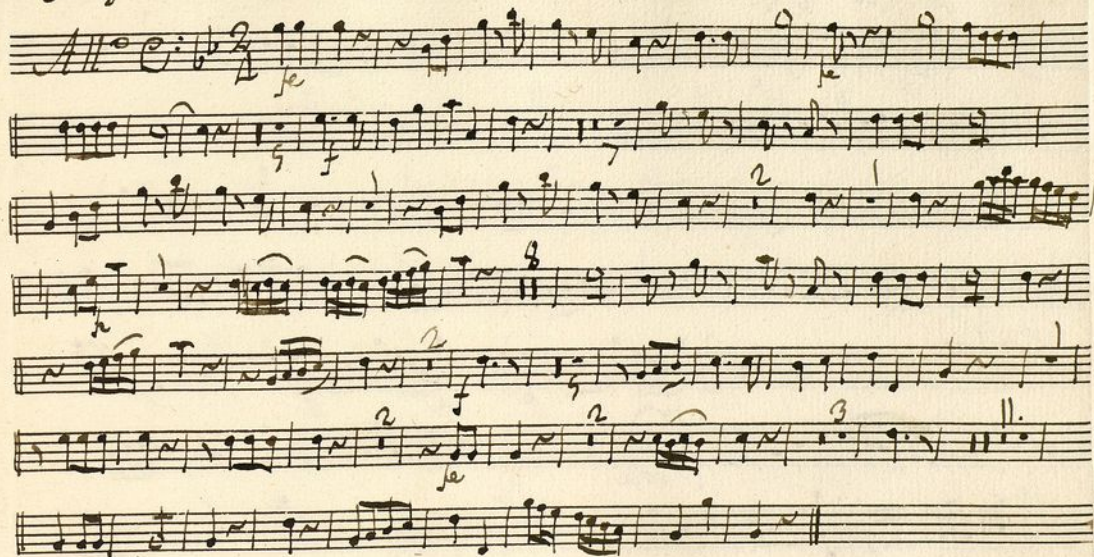
Handwritten musical score on three staves. The notation includes various musical symbols such as clefs, time signatures (e.g., 3/4, 4/4), notes, rests, and dynamic markings like *Allegro* and *Allegro*. There are also some handwritten annotations like "10", "Para", "Allegro", "30", "D. C.", and "trei mas." written below the staves.

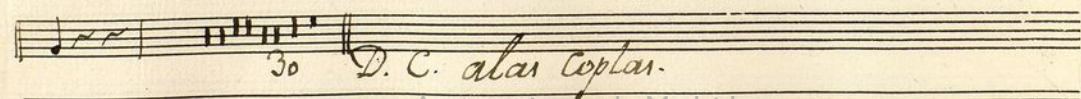
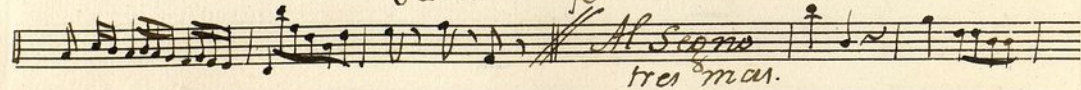
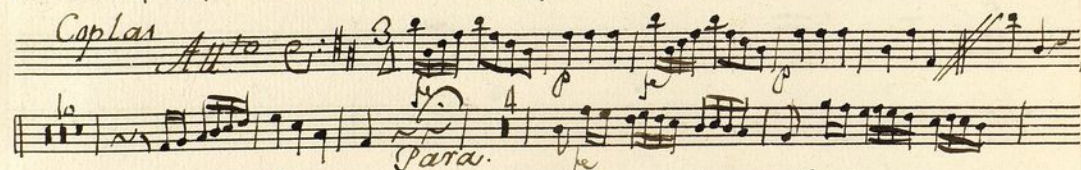
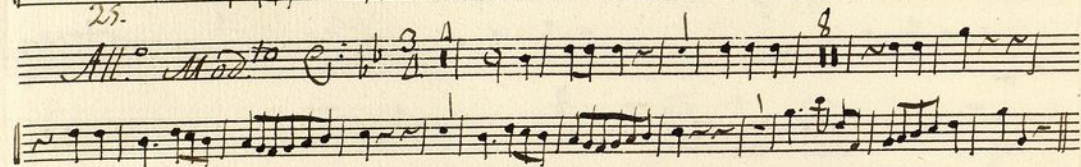
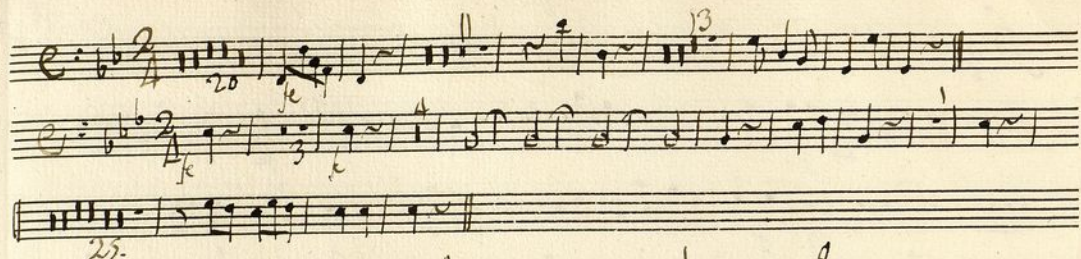
atas Caplan



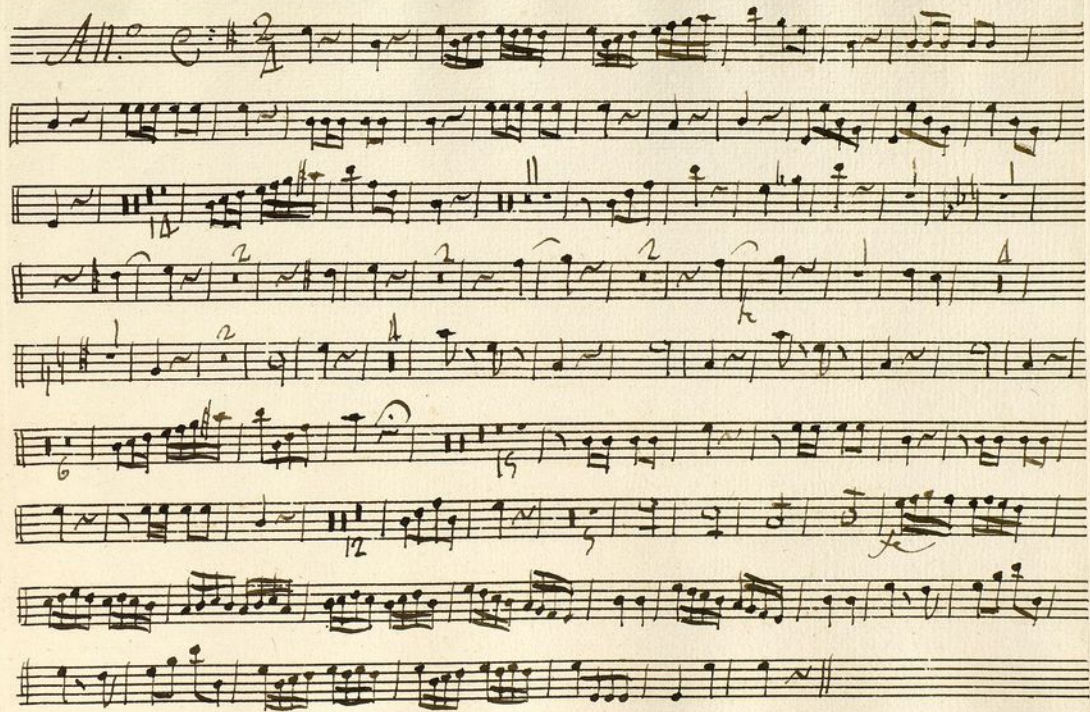
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*fagot 2.º Tm.<sup>a</sup> a Solo. las Recetas.*





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+

Bajo

Sonadilla à Solo

Las Recetas.





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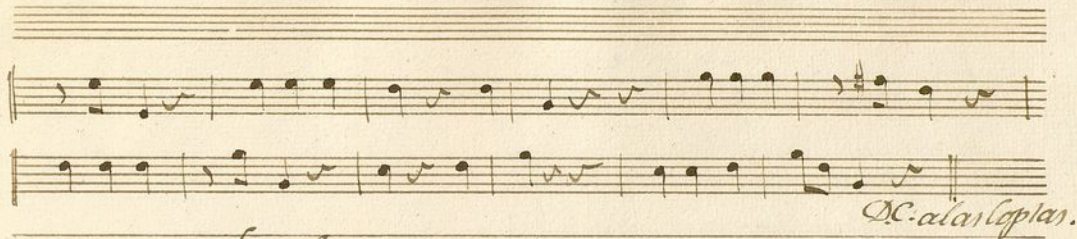


Vs. Coplas.

*All. no. Mucha.*

*Para*

*Allegro 3. mas.*



*Finel*

Handwritten musical score for five staves. The notation includes various note values, rests, and bar lines. The key signature is one sharp (F#). The music concludes with a double bar line and a repeat sign.

*Alto*

*arw*

*Punt.*

*do*

*V.S.*



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