

Lig. 1<sup>o</sup> n.º 2

Mus 78-41

Lig. 3<sup>o</sup> n.º 5

Toag.<sup>o</sup>

t

Son.<sup>a</sup> a solo

Los Cambios

8

De Laserna.

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

*fe*

*fe*

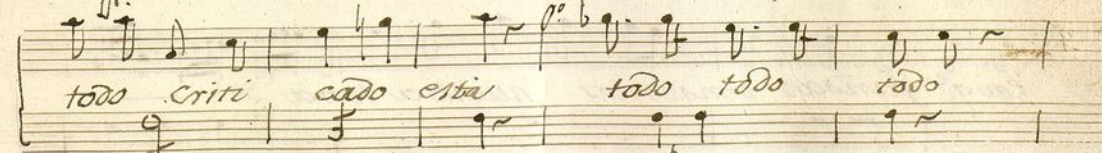
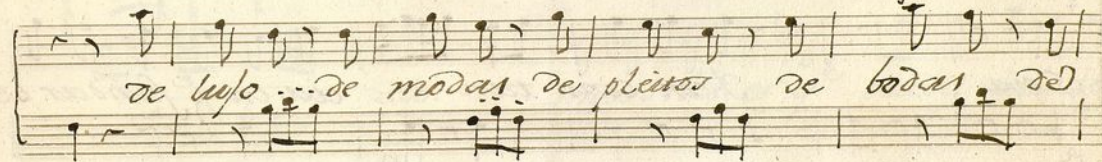
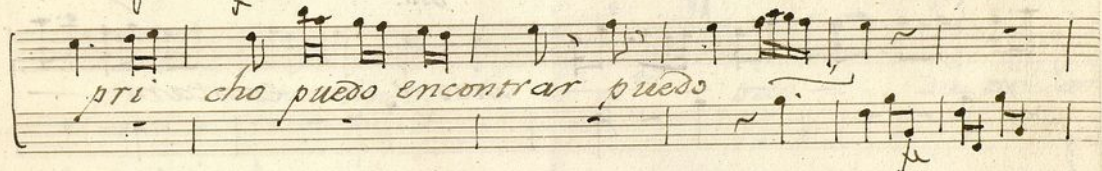
*fe*

*cres.*

*Muy bien es ra -*

*mos pues q.<sup>e</sup> no halla mos si q.<sup>e</sup> cantar si*





Handwritten musical score for a song in Spanish. The score is written on five systems of staves. The first system shows a vocal line with lyrics "Criticado está Criti cado está pero no deima" and a piano accompaniment. The second system continues the vocal line with "ye" and "mos y con conutan". The third system continues the vocal line with "cia" and "I con cons tan - cia en q. fundar pens". The fourth system continues the vocal line with "se - mos nuestra to na - va". The fifth system continues the vocal line with "en q. fundar pensamos nuestra tona -". The piano accompaniment consists of chords and single notes. The handwriting is in ink on aged paper.

Criticado está Criti cado está pero no deima

ye mos y con conutan

cia I con cons tan - cia en q. fundar pens

se - mos nuestra to na - va

en q. fundar pensamos nuestra tona -



da nuestra

Puedo de otras

for — ma imposible es q.<sup>ue</sup> pue — da quedar ai

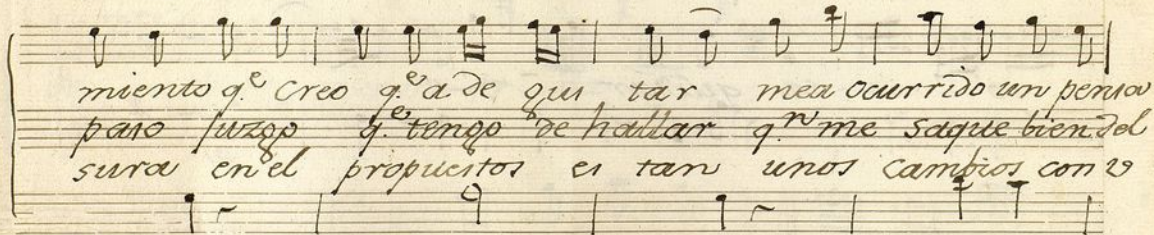
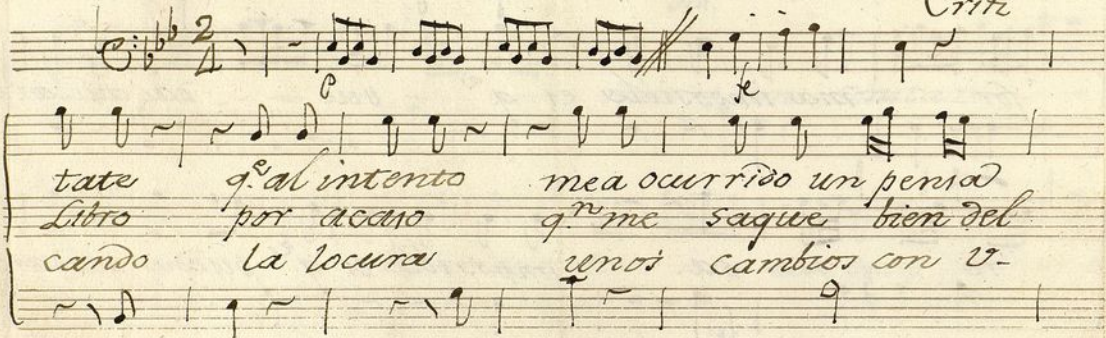
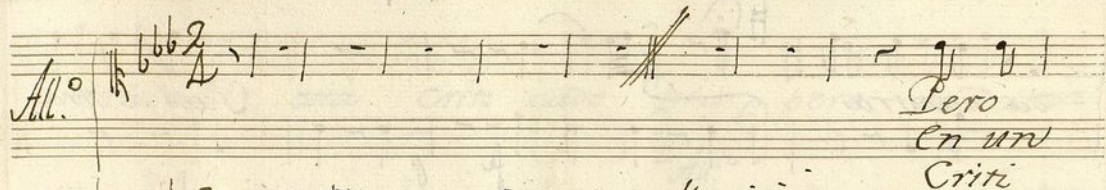
ro — sa. imposible es q.<sup>ue</sup> pueda quedar ai

ro — sa quedar

fe

fe

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miento q.<sup>e</sup> creo q.<sup>a</sup> de gustar q.<sup>e</sup>  
para juzgo q.<sup>e</sup> tengo q.<sup>e</sup> hallar juzgo  
sura en el propuestos estari en el

Allegro dos mar.

fe

All.<sup>o</sup> Atencion atencion

q.<sup>a</sup> aung.<sup>e</sup> sencillo se obtenta  
niene? ~~temper~~

su sal y pi mientas el tal cambio en conclusion  
 el tal aton  
 cion atencions.

Coplas  
 All.<sup>o</sup>



Se ofrecen seis mil camisas

de las q.<sup>as</sup> gastan las

Se ofrecen quatro mil vapors

a quienes cortejos

Damas

de las

llaman

a quienes

por seis camisas de crea

para seis pobres muchachas

por quatro o seis Granaderos q.<sup>es</sup> defiendan ala patria

si se encontrara no se encontrara 9.º cuer  
si 9.º por

tan mucho en el dia las obras de caridad  
Cortejos y Vagos nadie se querra Cambiar

las  
nadie



se ofrecen dos mil cocheros con dos  
se ofrecen doscientas Ninias velas

mil pares de mulas con dos  
q. llaman boteras velas

por dos Labradores buenos q. trabagen  
por una q. tenga juicio y q. sepa ha

con dos yuntas si se encontrara no se encontrara  
cer Cabrera si

q.<sup>e</sup> el ser borrachos y ociosos quita mas q.<sup>e</sup> traba  
por que el juicio es contrabando en mil Niñas de esta c.

par — quita  
dad en mil



2

se ofrecen dos mil Maridos  
se ofrecen ultima mente

2 fe

de estos de Cabzon es hecho. de estos  
quarenta mil carrutacos quarenta

por dos Maridos q. sepan  
por un hombre de Vigote

9  
cres. de

afus tarceles a tiempo si se encontrará  
de tiempos del Rey D.<sup>no</sup> Sancho vi

no se encontrará.

por q.<sup>o</sup> es mui raro el Moa.  
q.<sup>o</sup> un millon de Curru

rudo q.<sup>o</sup> se los sepa apartar

tacos no valen siquiera un real no



3/4

*Alto*

Si con fusio en los Cam  
Si acuso de escarmien

bios bien se repara. bien se repara  
to sirven mis cambios Sirven mis cam

ra se hallará q. contie nen cosas ei  
bios quedará mi proyecc to recompens





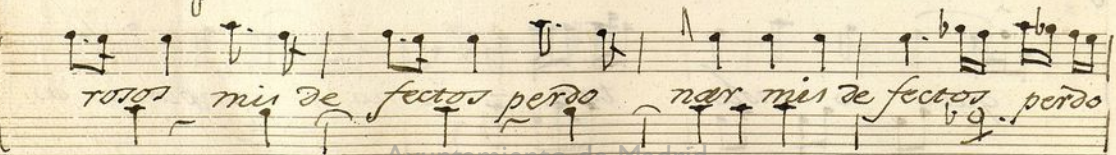
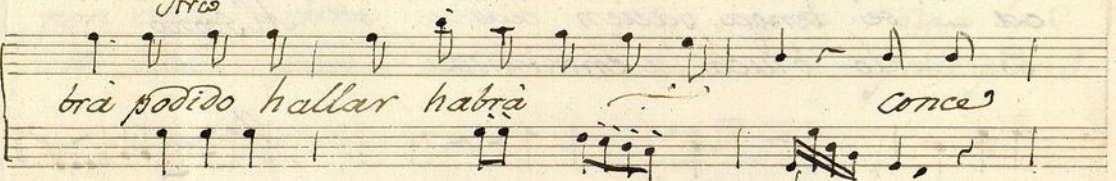
se. tenga pacien cia y aquel q. le to-  
lo busca la enmien da en la critica

ca - se tenga pacien cia  
so - lo busca la enmienda

*Allegro*

*All. poco.* 3/4 y pues lo largo can sa no  
quie ro molestar sino implorar a

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nar y epre si vos y amo

tosos mis de fectos perdo nad mis

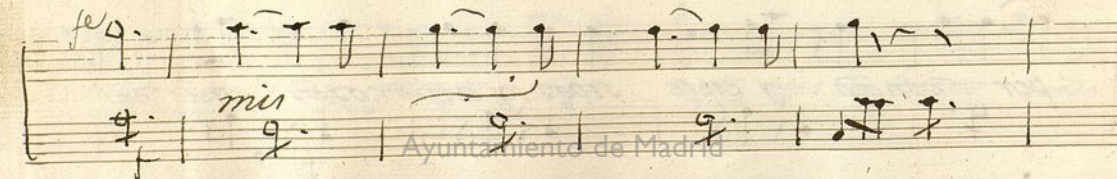
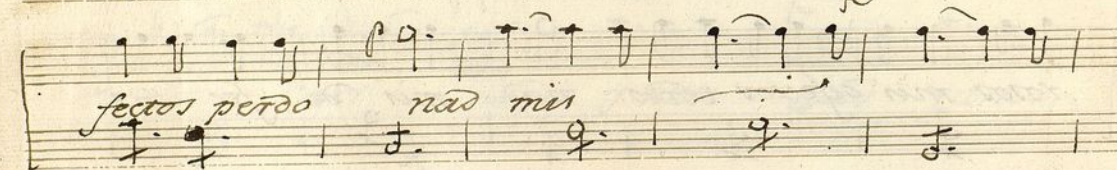
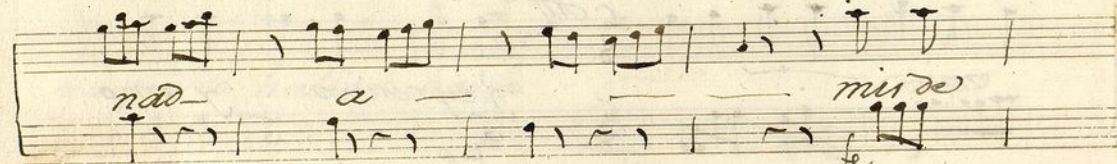
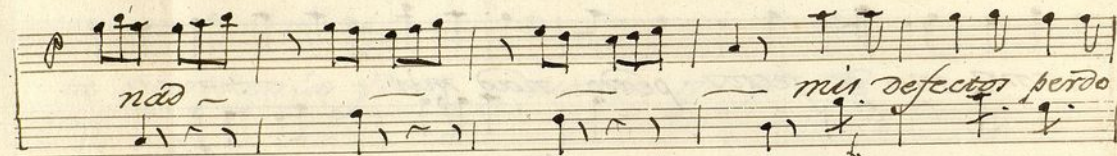
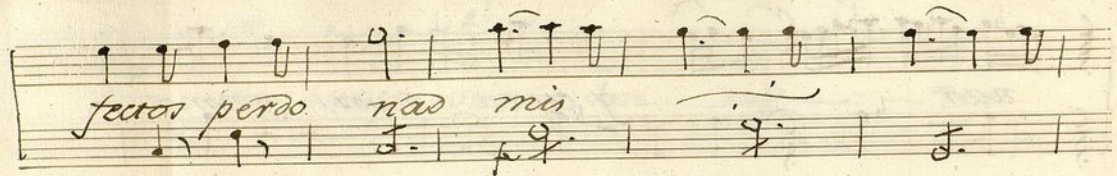
mis y epre si vos y amo

*Allo*

*f p*

tosos mis de fectos perdo nad mis de fectos

per donad y epre si vos y amo toso mis de













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78-4

t

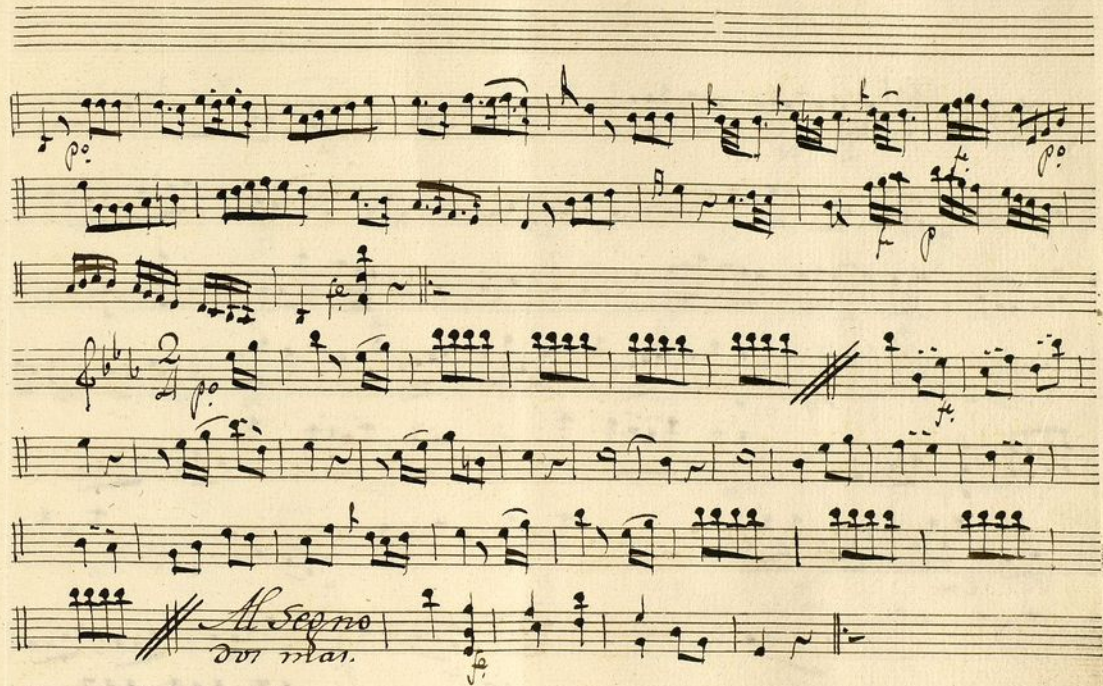
Violin 1º

1on<sup>o</sup> à solo

Los Cambios  
#







Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (6/8, 2/4, 3/4), and dynamic markings (p, f, p<sup>o</sup>, Cres., All.<sup>o</sup>). The score is divided into sections by double bar lines and includes the following markings:

- Coplar.* (Copia)
- All.<sup>o</sup>* (Allegro)
- p* (piano)
- f* (forte)
- p<sup>o</sup>* (pianissimo)
- Cres.* (Crescendo)
- All.<sup>o</sup>* (Allegro)
- Allegro*
- Don mal.* (Don mal)
- All.<sup>o</sup>* (Allegro)

The score is written in a cursive, handwritten style, typical of 19th-century musical manuscripts.





*D.C. alas*  
*coplas*

*All.<sup>o</sup> Poco*  $\frac{3}{4}$

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f*









*t*

*Violin 1.º*

*Ton.ª a Solo*

*Los Cambios*

*All.*  $\text{♩} = 2$

*Cres.*

*ff.*

*p*

*All.*

*p*





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

Key markings and annotations include:

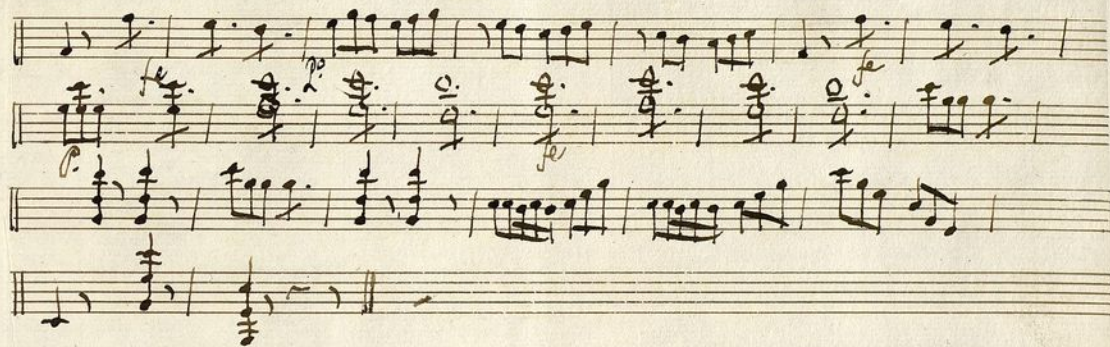
- All.* (Allegro) at the beginning of the first staff.
- Caplan* written above the fourth staff.
- Allegro* written below the eighth staff.
- Allegro* written below the ninth staff.
- Allegro* written below the tenth staff.
- Allegro* written below the eleventh staff.
- Allegro* written below the twelfth staff.
- Allegro* written below the thirteenth staff.
- Allegro* written below the fourteenth staff.
- Allegro* written below the fifteenth staff.
- Allegro* written below the sixteenth staff.
- Allegro* written below the seventeenth staff.
- Allegro* written below the eighteenth staff.
- Allegro* written below the nineteenth staff.
- Allegro* written below the twentieth staff.
- Allegro* written below the twenty-first staff.
- Allegro* written below the twenty-second staff.
- Allegro* written below the twenty-third staff.
- Allegro* written below the twenty-fourth staff.
- Allegro* written below the twenty-fifth staff.
- Allegro* written below the twenty-sixth staff.
- Allegro* written below the twenty-seventh staff.
- Allegro* written below the twenty-eighth staff.
- Allegro* written below the twenty-ninth staff.
- Allegro* written below the thirtieth staff.
- Allegro* written below the thirty-first staff.
- Allegro* written below the thirty-second staff.
- Allegro* written below the thirty-third staff.
- Allegro* written below the thirty-fourth staff.
- Allegro* written below the thirty-fifth staff.
- Allegro* written below the thirty-sixth staff.
- Allegro* written below the thirty-seventh staff.
- Allegro* written below the thirty-eighth staff.
- Allegro* written below the thirty-ninth staff.
- Allegro* written below the fortieth staff.
- Allegro* written below the forty-first staff.
- Allegro* written below the forty-second staff.
- Allegro* written below the forty-third staff.
- Allegro* written below the forty-fourth staff.
- Allegro* written below the forty-fifth staff.
- Allegro* written below the forty-sixth staff.
- Allegro* written below the forty-seventh staff.
- Allegro* written below the forty-eighth staff.
- Allegro* written below the forty-ninth staff.
- Allegro* written below the fiftieth staff.
- Allegro* written below the fifty-first staff.
- Allegro* written below the fifty-second staff.
- Allegro* written below the fifty-third staff.
- Allegro* written below the fifty-fourth staff.
- Allegro* written below the fifty-fifth staff.
- Allegro* written below the fifty-sixth staff.
- Allegro* written below the fifty-seventh staff.
- Allegro* written below the fifty-eighth staff.
- Allegro* written below the fifty-ninth staff.
- Allegro* written below the sixtieth staff.
- Allegro* written below the sixty-first staff.
- Allegro* written below the sixty-second staff.
- Allegro* written below the sixty-third staff.
- Allegro* written below the sixty-fourth staff.
- Allegro* written below the sixty-fifth staff.
- Allegro* written below the sixty-sixth staff.
- Allegro* written below the sixty-seventh staff.
- Allegro* written below the sixty-eighth staff.
- Allegro* written below the sixty-ninth staff.
- Allegro* written below the seventieth staff.
- Allegro* written below the seventy-first staff.
- Allegro* written below the seventy-second staff.
- Allegro* written below the seventy-third staff.
- Allegro* written below the seventy-fourth staff.
- Allegro* written below the seventy-fifth staff.
- Allegro* written below the seventy-sixth staff.
- Allegro* written below the seventy-seventh staff.
- Allegro* written below the seventy-eighth staff.
- Allegro* written below the seventy-ninth staff.
- Allegro* written below the eightieth staff.
- Allegro* written below the eighty-first staff.
- Allegro* written below the eighty-second staff.
- Allegro* written below the eighty-third staff.
- Allegro* written below the eighty-fourth staff.
- Allegro* written below the eighty-fifth staff.
- Allegro* written below the eighty-sixth staff.
- Allegro* written below the eighty-seventh staff.
- Allegro* written below the eighty-eighth staff.
- Allegro* written below the eighty-ninth staff.
- Allegro* written below the ninetieth staff.
- Allegro* written below the ninety-first staff.
- Allegro* written below the ninety-second staff.
- Allegro* written below the ninety-third staff.
- Allegro* written below the ninety-fourth staff.
- Allegro* written below the ninety-fifth staff.
- Allegro* written below the ninety-sixth staff.
- Allegro* written below the ninety-seventh staff.
- Allegro* written below the ninety-eighth staff.
- Allegro* written below the ninety-ninth staff.
- Allegro* written below the one hundredth staff.













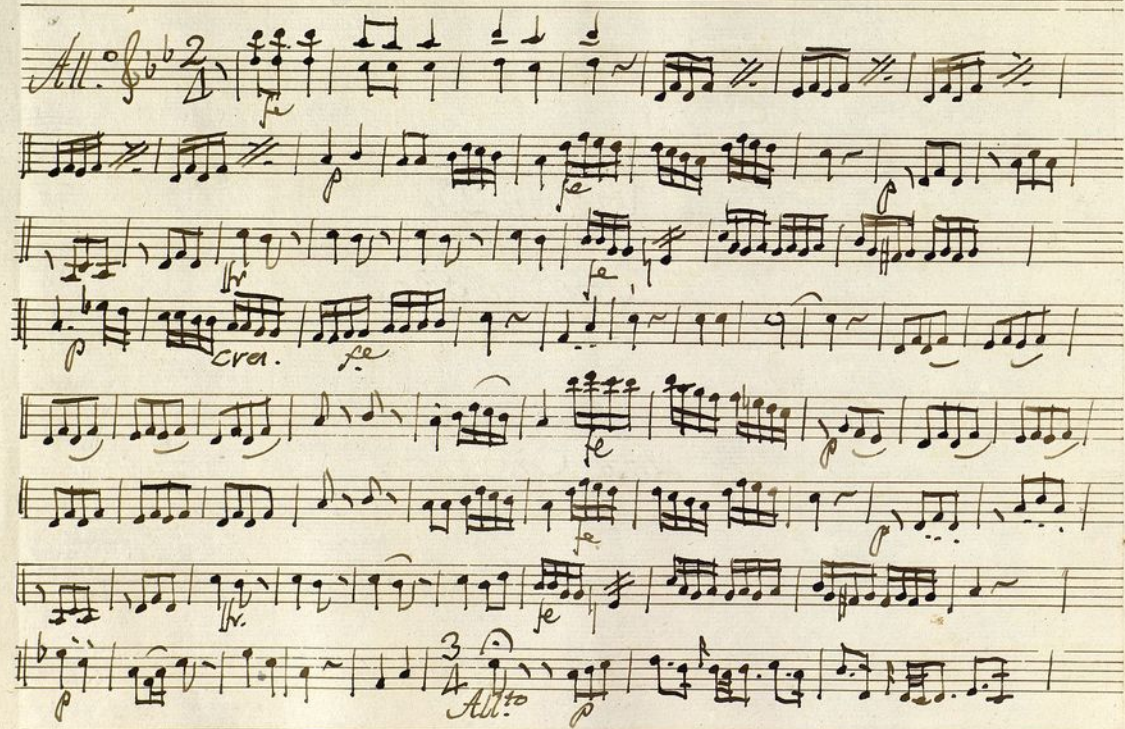


*t*

*Violin 2.º*

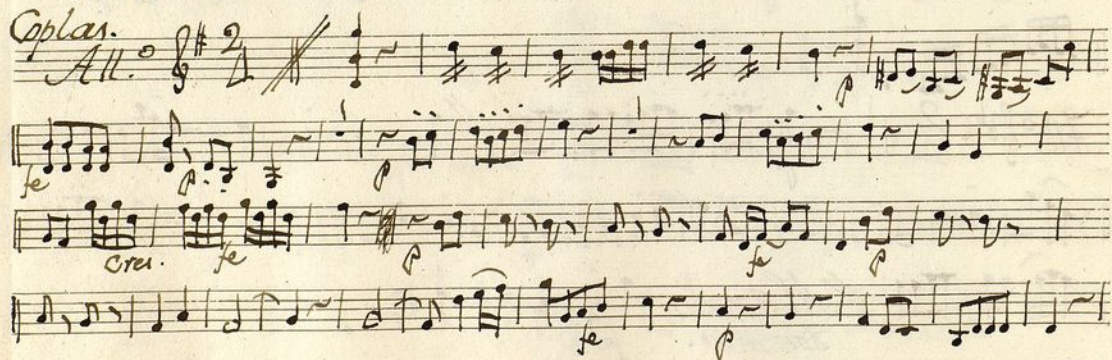
*Ton.ª a Sól.*

*Los Cambios.*













*All.<sup>o</sup> Poco.*  $\frac{3}{4}$  *Punt.<sup>o</sup>*

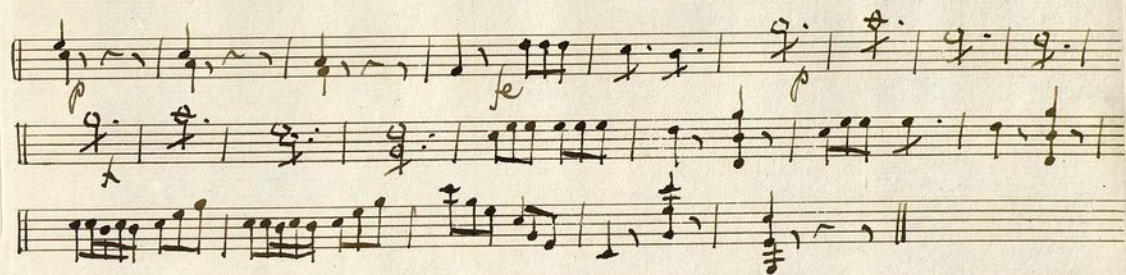
*arco*

*effor* *pp* *sf*

*All.<sup>o</sup>*  $\frac{6}{8}$

*ff* *pp* *ff* *pp*





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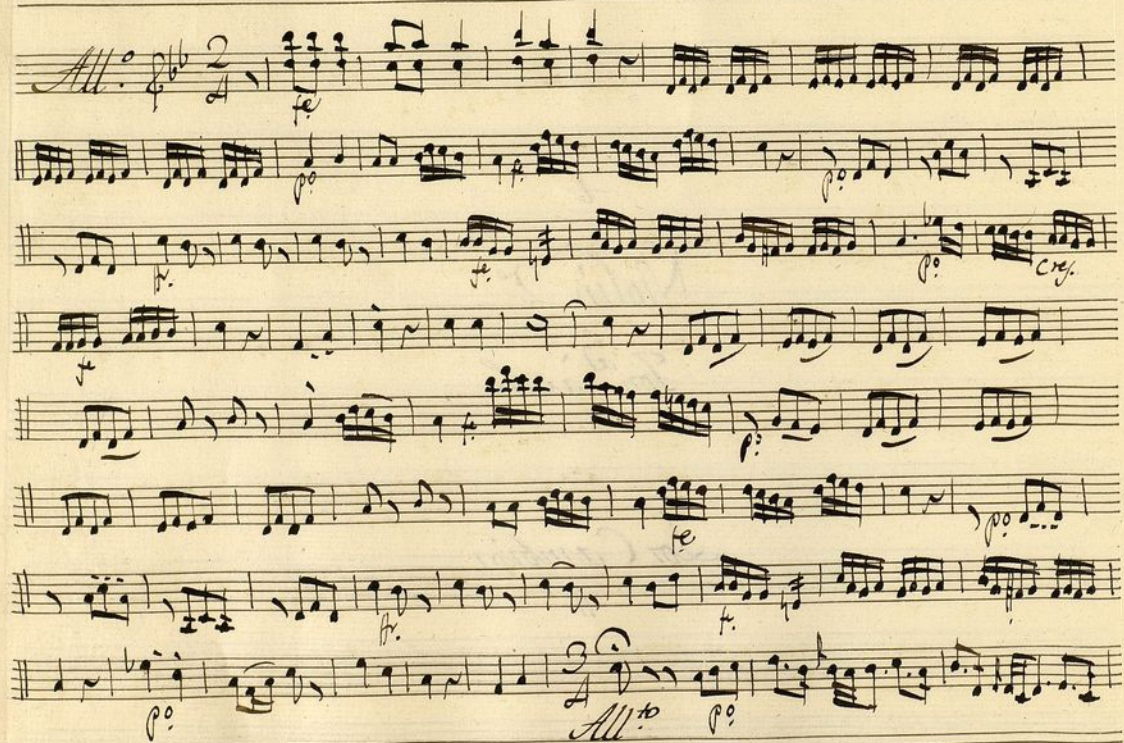
*t*

*Violin 2º*

*1<sup>ra</sup> a solo*

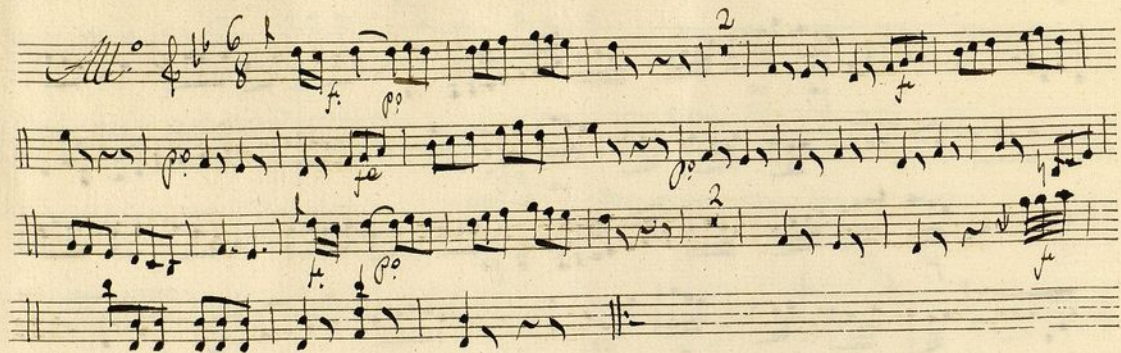
*Los Cambios*

*II.*











*Allegro*  
*doi mai.*

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

*D. Calas Coplas.*

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

*ario.*

*f.* *po.*

*f.* *po.* *f.* *po.* *f.* *po.*

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

*f.* *po.* *f.* *po.* *f.* *po.* *f.* *po.* *f.* *po.*

*f.* *po.* *f.* *po.* *f.* *po.* *f.* *po.* *f.* *po.*





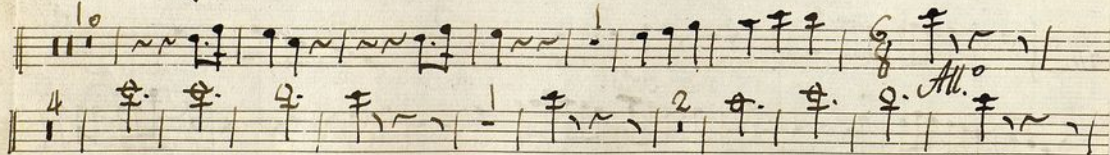
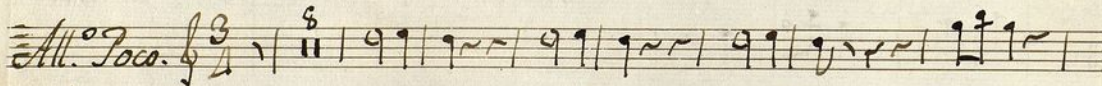
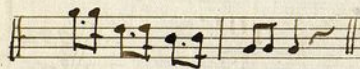
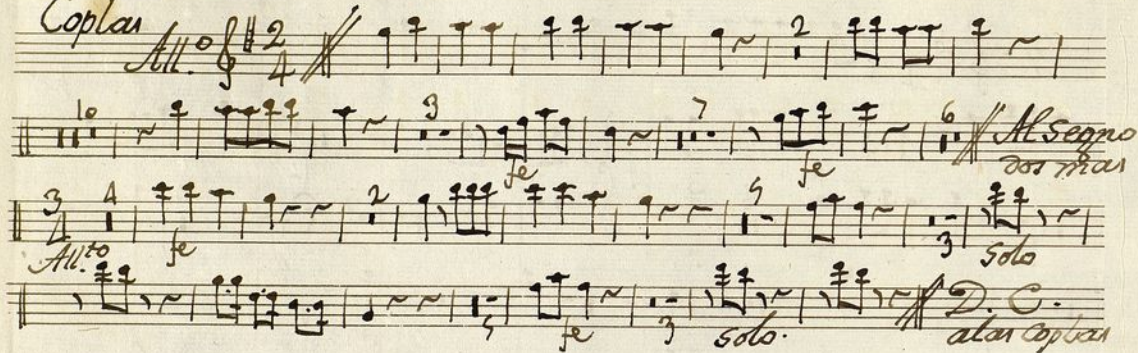
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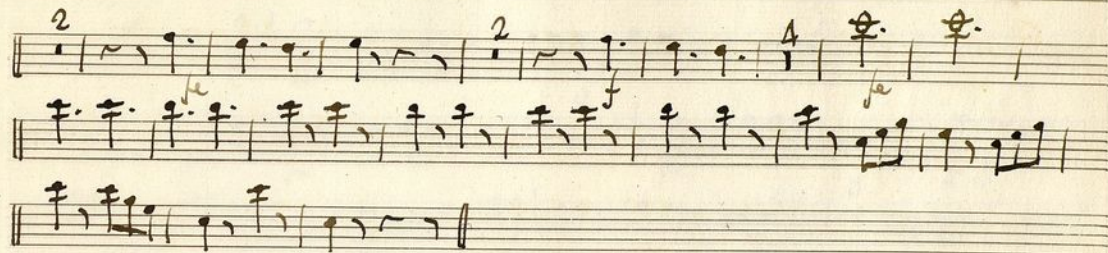


Coplas

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







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Oboe 2.º Ton.ª a Solo Los Cambios.

Mus 78-4

Al.º  $\text{G}^b \text{ } 2/4$

8

12

5

9

4

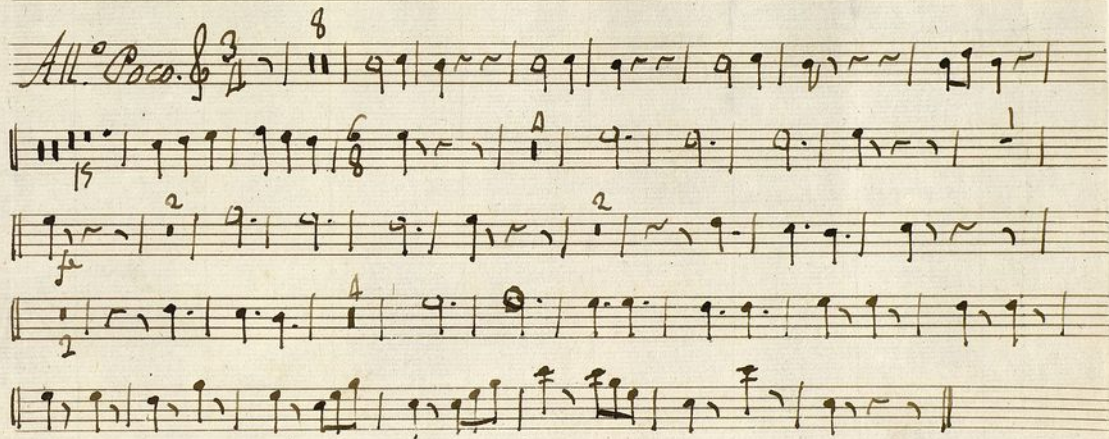
7

19

Allegro dos mas

Handwritten musical score for "Allegretto" by J. S. Bach. The score is written on ten staves. The first staff begins with "All.<sup>o</sup>" and a treble clef, followed by a key signature of two flats and a 6/8 time signature. The music is in a single melodic line. The second staff continues the melody. The third staff has a "Solo" marking above it. The fourth staff has a "Coplas" marking above it. The fifth staff has a "Solo" marking above it. The sixth staff has a "Solo" marking above it. The seventh staff has a "Solo" marking above it. The eighth staff has a "Solo" marking above it. The ninth staff has a "Solo" marking above it. The tenth staff has a "Solo" marking above it. The score includes various musical notations such as notes, rests, and bar lines. There are also handwritten markings like "Solo", "Coplas", and "Allegretto" throughout the piece.









*Trompa 1.<sup>a</sup> Ton.<sup>a</sup> a Solo los Cambios*

*En clafá*

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

*f*

*cres.*

*8*

*12*

*4*

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

*f*

*7*

*5*

*7*

*5*

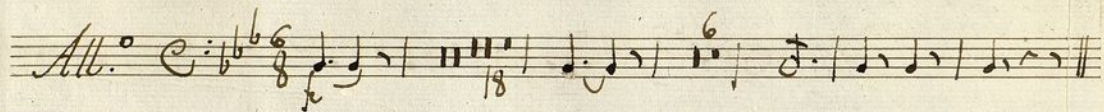
*1*

*f*

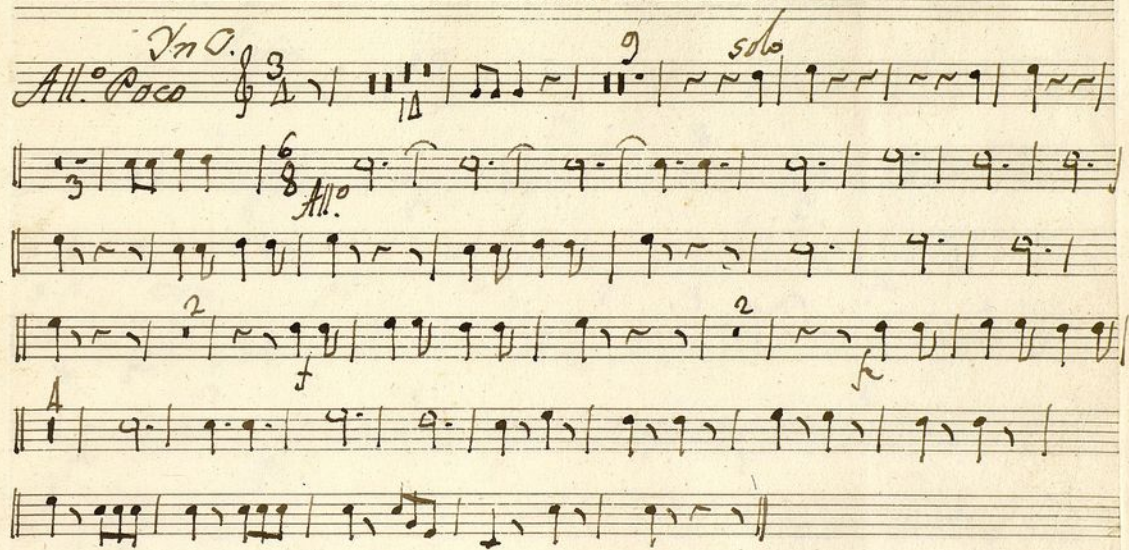
*All.<sup>o</sup>*

*Allegro*

*201 m.m.*







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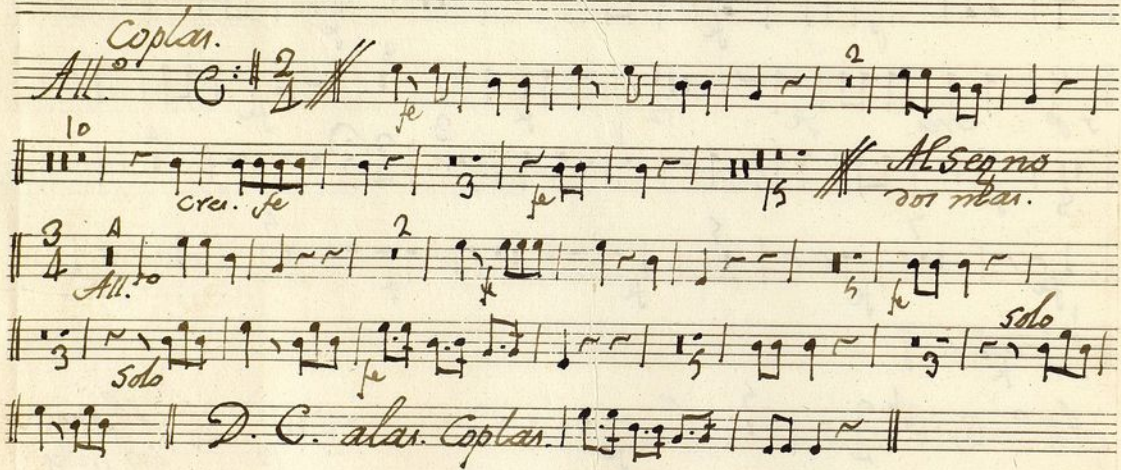
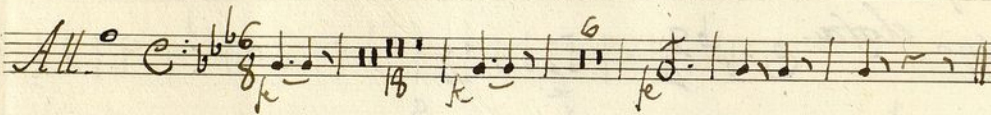


*Trompa 2.<sup>a</sup> Ton.<sup>a</sup> a Solo los Cambios.*

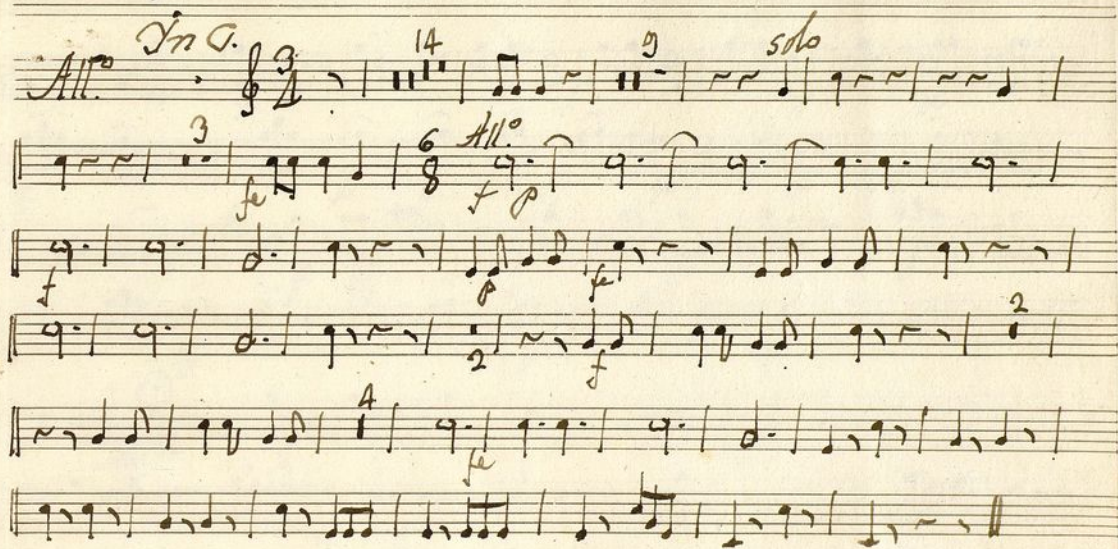
*All.<sup>o</sup> clafa.*

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

*Allegro*  
*dos más*







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Bajo Ton.<sup>a</sup> a solo los Cambios

*All.<sup>o</sup>* *C:* *2/4* *f* *fe* *Al Segno*  
*dos mas*

*All.<sup>o</sup>* *C:* *2/4* *f* *fe* *Al Segno*  
*dos mas*

*Coplas* *All.<sup>o</sup>* *C:* *2/4* *f* *fe* *Al Segno*  
*dos mas*

*Alto* *3* *f* *fe* *Al Segno*  
*dos mas*



D. C. alan Coplan

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff is marked "All. Poco. C." and "Punt. 2o". The third staff is marked "arco". The fourth staff is marked "Alto". The score concludes with a double bar line on the tenth staff.



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