

mus 135-5

— + —
Tonadilla a 3.

Leg.^o 2.^o

El Maestro de Musica;

//
Del S.^o Moral;

{ Lor. Pet.^a
y Viz te.

1790.

//
Ayuntamiento de Madrid

All.^o

Musical notation for the first system, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Salen Lorenza y Pretola de Abitos:

Musical notation for the second system, continuing the melody with various note values and rests.

La dos

Musical notation for the third system, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values and rests.

*mi fa sol sol sol sol la sol fa la sol fa sol fa
do re mi mi mi mi fa mi re fa mi re mi re*

Musical notation for the fourth system, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values and rests.

*mi sol sol do sol sol do
do mi mi mi do mi mi mi do*

Musical notation for the fifth system, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values and rests.

Lo^a

sol fe a des pa cio si quie res sol fe ar si
 Yae di cho que es tu di es Con mo de ra cion con

Pr.^a

La voz baja un
 Yae di cho que

no co de ja me es tu di ar de
 vages un po co la voz un

Handwritten musical score on aged paper, featuring vocal lines and lyrics. The score is written in a single system with multiple staves. The lyrics are in Spanish and include the phrase "Callar yo no quiero" (I do not want to be silent) and "vida por vida" (life for life). The score includes various musical notations such as notes, rests, and dynamic markings like *Lo. a*, *Pre. a*, *2da 2*, *fmo*, and *Allegro*. The lyrics are written below the staves, with some words appearing on multiple lines.

Lo. a
Callar yo no quiero *Pre. a* pues tan poco yo *Lo. a* por
no quiero no quiero pues tan poco yo por
vida por vida *Pre. a* por vida por vida *2da 2* por vi da
vida por vida por vida por vida por vi da
de:: *fmo* mi fa sol sol sol sol
de:: do re mi mi mi mi
Allegro

la sol fa la sol fa sol fa mi sol sol do sol sol
fa mi re fa mi re mi re do mi mi mi do mi mi

do mi do Ya e mos e tu di ado mui

bien la leccion mui

pues Ca sa del ma e i tro mar che mos los dos

pues Ca sa del Ma e i tro mar che mos los dos mar

Vire

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che-mos los dos - - - - marchemos los dos - - - - mar

che mos los dos:

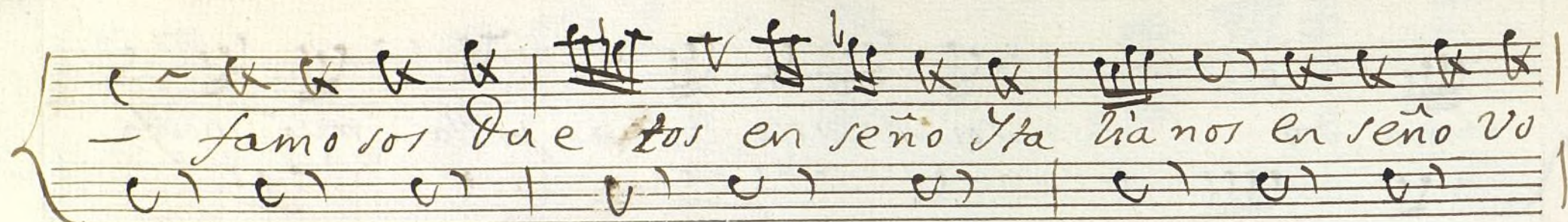
Segui. Sate Vizenso Verrido de Negro:

Allegro Viz. Soy Maestro de Capilla soy Maestro de Ca

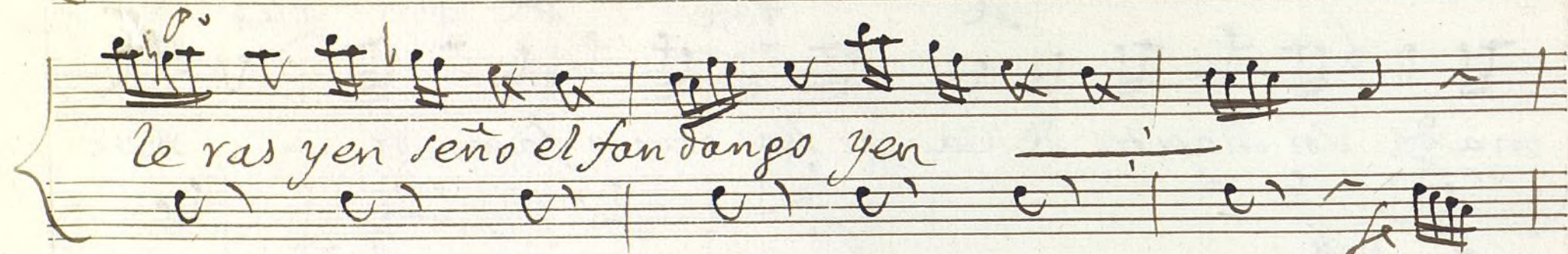
pilla mui-a - - - - fa ma - - - - do mui-a fa

ma do
soi Maestro de Ca pilla - mui a fa
le rinde de rinde
mado soi Maestro de Ca pilla mui a fama do - mui
a fama do mui a fama do porque en
seño lo que otros por no an en se
nado porque en seño lo que - - - tros no an en señado
rinde rinde

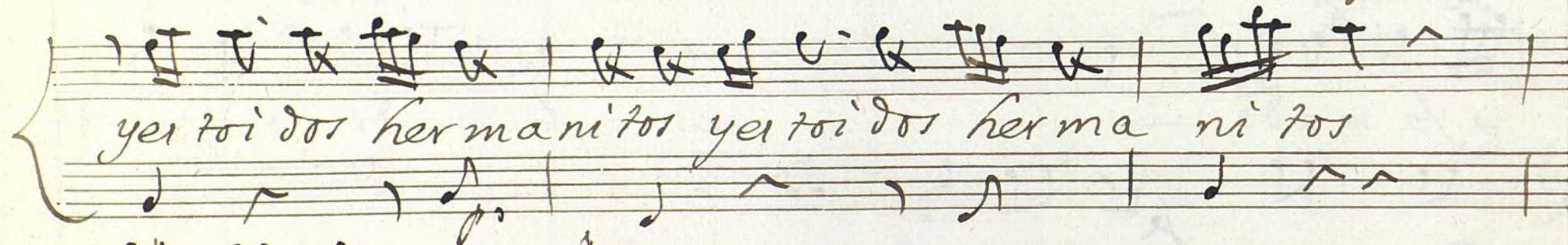
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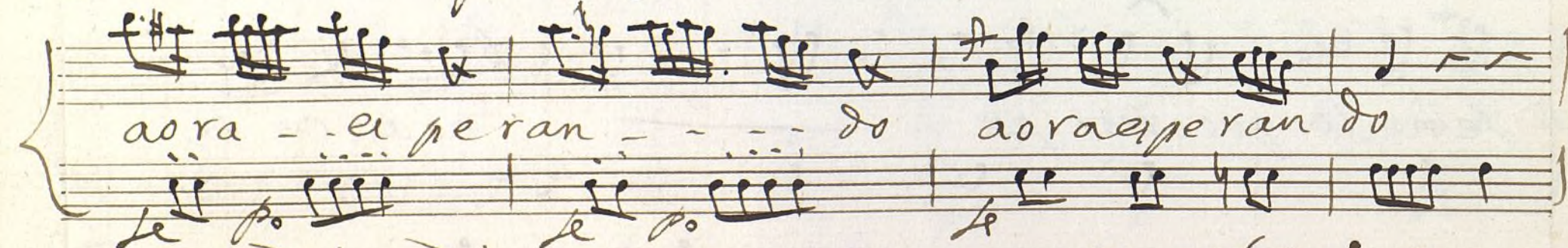
famosos dueños en seño Ya lianos en seño vo



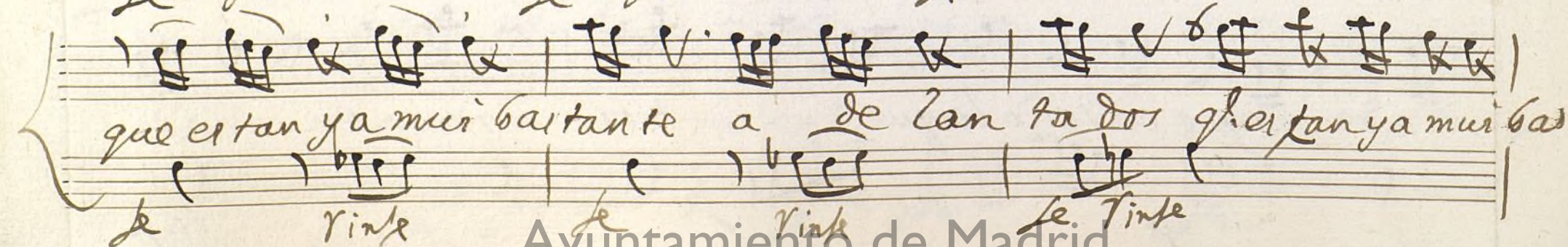
le ras y en seño el fandango y en



y ei toi dos hermanitos y ei toi dos herma ni tos



a ora - e pe ran - - - do a ora e pe ran do



que estan ya muy bastante a de lan ta dos q' estan ya muy ba

Handwritten musical score for a vocal and piano piece. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "tan te a de lan tados - a de lan tados -". The piano accompaniment is written on a grand staff (treble and bass clefs) with a key signature of one sharp. The lyrics "tan te a de lan tados - a de lan tados -" are written below the piano staff.

Handwritten musical score for a vocal and piano piece. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "tan te a de lan tados - a de lan tados -". The piano accompaniment is written on a grand staff (treble and bass clefs) with a key signature of one sharp. The lyrics "tan te a de lan tados - a de lan tados -" are written below the piano staff.

Handwritten musical score for a vocal and piano piece. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "Salen los dos". The piano accompaniment is written on a grand staff (treble and bass clefs) with a key signature of one sharp. The lyrics "Salen los dos" are written below the piano staff.

Handwritten musical score for a vocal and piano piece. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "Señor Maestro Buenos días esta bueno su merced". The piano accompaniment is written on a grand staff (treble and bass clefs) with a key signature of one sharp. The lyrics "Señor Maestro Buenos días esta bueno su merced" are written below the piano staff.

Handwritten musical score for a vocal and piano piece. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "bien venidos Cavalleros sea el tu diado de de ayer". The piano accompaniment is written on a grand staff (treble and bass clefs) with a key signature of one sharp. The lyrics "bien venidos Cavalleros sea el tu diado de de ayer" are written below the piano staff.

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2a 2.
 ese nada aertu dia do bien puede arrotar — le vsted

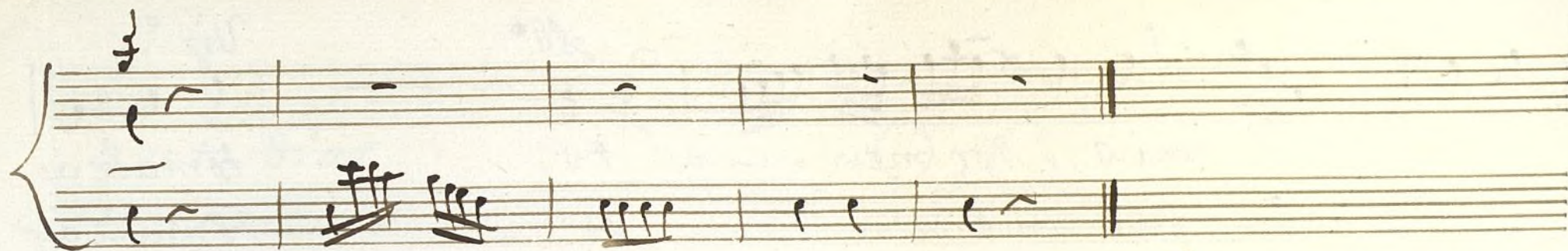
Viz.
 Pica ro nel olpa za nel ei buen mdo de apren der

2a 2. Viz.
 4 Señor maestro pica ronei perdon pido olpa

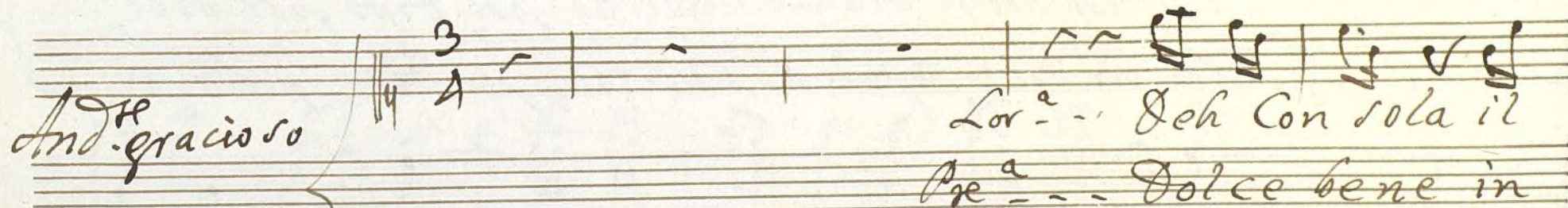
All. presto
 zane. { por que yo me en men dare
 ei buen modo de apren der

por que yo me en men dare me en men dare
 ei buen modo de apren der apren der

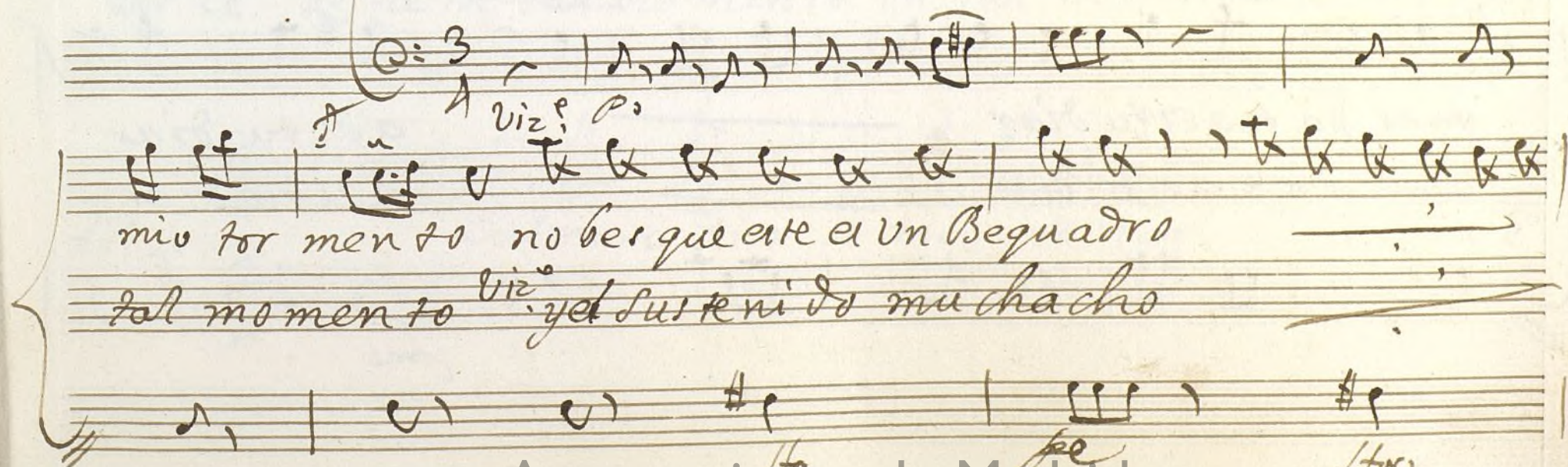
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Carola, viz^o Le bantaos perillanes, y vamos a dar leccion, *empioza tu,*
La vsted vera de que manera la doi;



Lor^a... Deh Con sola il
Pre^a... Dolce bene in



miu tor men to no ber que ate ei un Bequadro

tal momen to viz^o y el sustenido muchacho

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Dio il mio penar il mio penar il mio pe
 nar il mio penar il mio penar

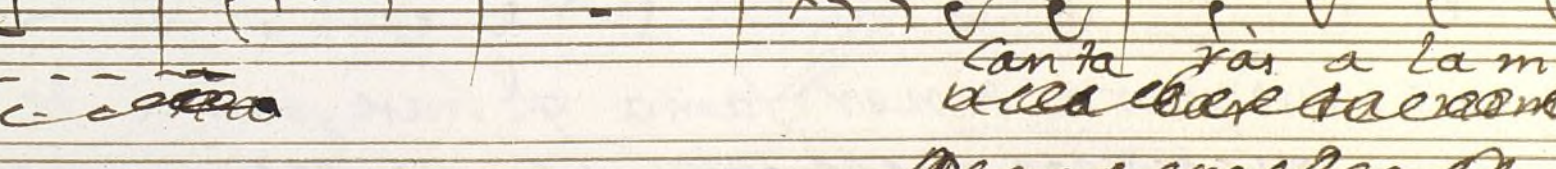
Parola viz^e oy no aido bien, 2da^a señor ::: viz^e ma no me quiero en fadar,
 que pa vida: pero pare: 1^a señor maestro ya que es tanta tu
 vonda diganos alguna cosa sobre nuestra facultad, viz^e no tengo nin
 gun reparo ya si los dos preguntad;

Coplas

And. Con moto

[illegible]

cho en el arte de Cantar en en el arte de Can
~~teniente de cantor~~ ~~acorde~~ ~~capilla~~ ~~mil~~ ~~don~~ ~~to~~ ~~a~~ ~~can~~ ~~es~~
 Thor porque me premien por que me premien
 res porque me rezan mas premio porque merecen mas



 por - - - - -
 sac - - - - -
 pre mio
 Canta ras a la mo
 alla base ta cro - - -
 Porque en los Ayres
 Porque en Madrid la apa

T V r e u | e v e t | T V r e e | e v e e | e^A u
 der na y mu chos pe so ra ras y mu
~~cher q uo se re co no ce en la co rre~~
~~ta ble de co no ce en la co rre de co no ce~~
 riencia pue de mu cho con los ne cios pue de
 e e () | e e () | e e () | e e () | e e ()
 e e | - | - | - | e e v e | e v e e |
 si de pro teccion ca
 si can to vien ta vo
 e e | e e | e e | e e | e e | e e |
 rez co que ha re pa ra te ner fa ma q. ha re pa ra te ner
 le ras ~~ha re pa ra te ner fa ma q. ha re pa ra te ner~~
 en la Cor te ren dre a pla us en la Cor te ren dre a
 e e () | e e () | e e () | e e () |

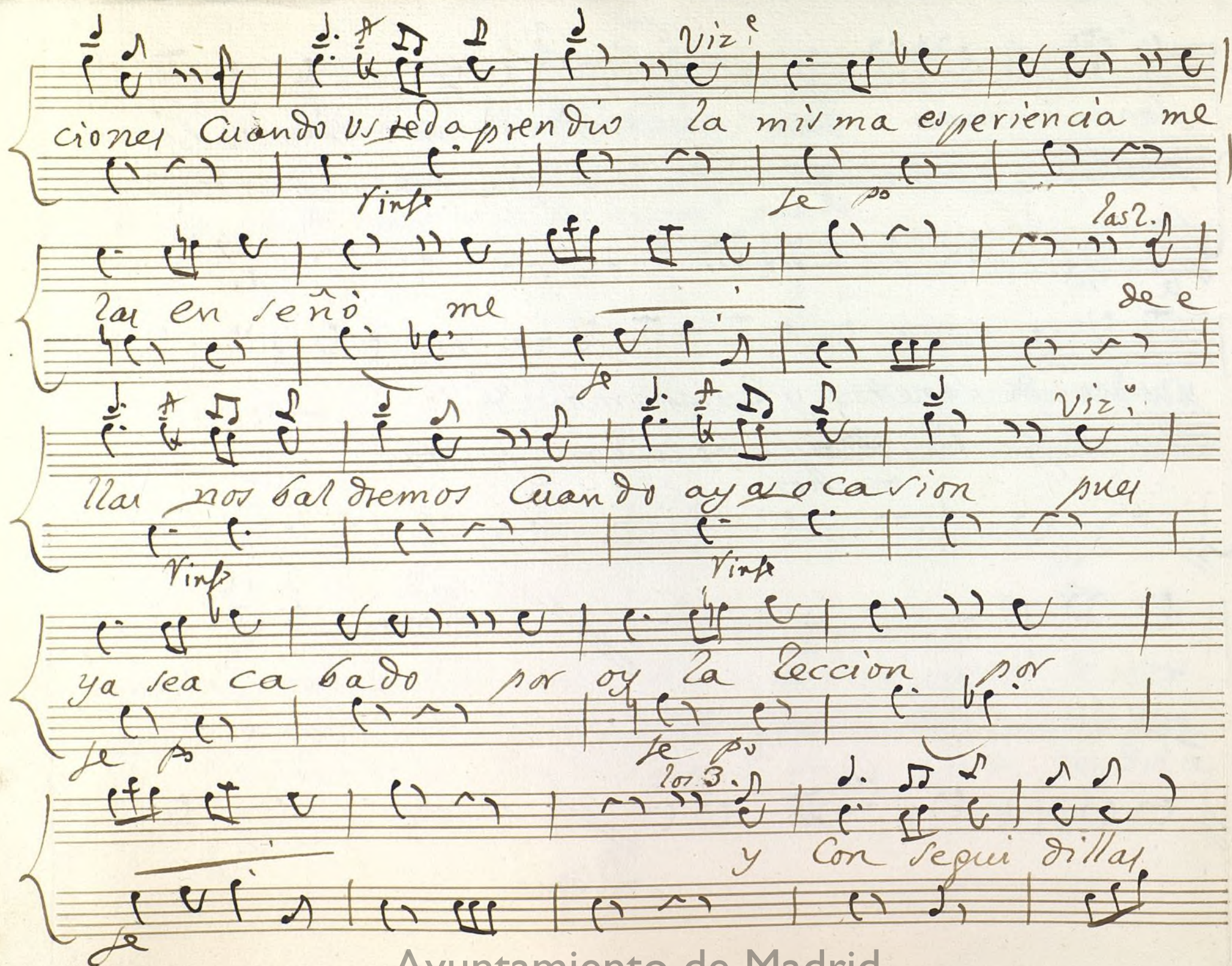
Viz?

fa - - - ma llena el diario si
 plau - - - so no, que con tan tai vo

suedes de sonetos y Epigramas de so
 leras ya están ~~mucho~~ en volados ya están
 muchos

Par 2.
 el tai Instruc

Allegro
 Virje



 ciones Cuando *Vinf* usted aprendio *Viz* la misma experiencia me
 zar en seño *se po* me *las 2.* de e
 llas nos bal dremos Cuando *Vinf* ay a ocasion *Viz* pue
 ya sea ca bado *se po* por oy la leccion *se po* por
 y Con *las 3.* segui dillas

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Handwritten musical score on aged paper, featuring vocal and instrumental parts. The lyrics are in Spanish, and the tempo is marked *Allegro*.

Vocal Part (Top):

ei to sea ca bo' ei to sea ca bo' sea ca
bo' sea ca bo'

Instrumental Part (Bottom):

Segue! $\frac{3}{4}$
Allegro $\frac{3}{4}$

Volte!

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todos

do aquel gl' el bu ri lis

do aquel gl' el bu ri lis tu nan - te en

tienda

tienda

tienda do aquel gl' el bu ri lis tu nante en tienda tu nante en

tienda

tienda

tu nante en

tienda tu nante en tienda tu nante en tien

tienda tu nante en tienda tu nante en tien

da tu nante en tienda — en ~~ren~~ derà las
 Ya que to nace — que ay en la aula del
 Cosas — en ren derà las cosas que a qui se ex
 Mundo — glay en la aula del mundo mucho el tu
 pre san;
 diante;
 en ren derà al
 en ren derà

pun to que la vieja hermosa por mal que lo niegue
 luego que ay muchos Marqueses que dejan de ser lo

la hermosa compra
 con sus proce deres

viz: en ten derá Cauto que ay en es ta
 Lor.^a en ten derá al tu to que ay muchos Ca
 viz: en ten derá savi o que la Pe ti
 Lor.^a en ten derá pre to que la que se

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de modo que en el mundo ay cièrta co sa
 de modo que en el mundo ay cièrta co sa

ay cièrta co sa ay cièrta co
 ay cièrta co sa ay cièrta co

sa a - a - - - - - que avn
 sa - a - - a - - - - - que avn

Punteado

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que mai lai o cul ten glavn que mai lai o cul ten se en
 que mai lai o cul ten glavn que mai lai o cul ten se en

tien den todas glavn que mai lai o cul ten sen tien den
 tien den todas

todas

arco se

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Handwritten musical score for a song. The score is written on five staves. The first staff contains the melody with lyrics: "se en tien den to day se en tien den to day se en tienden". The second staff contains a piano accompaniment with a treble clef and a key signature of one sharp (F#). The third staff contains a piano accompaniment with a bass clef and a key signature of one sharp (F#). The fourth staff contains the tempo marking "Allegro". The fifth staff contains a piano accompaniment with a treble clef and a key signature of one sharp (F#). The score is written in ink on aged paper.

se en tien den to day se en tien den to day se en tienden

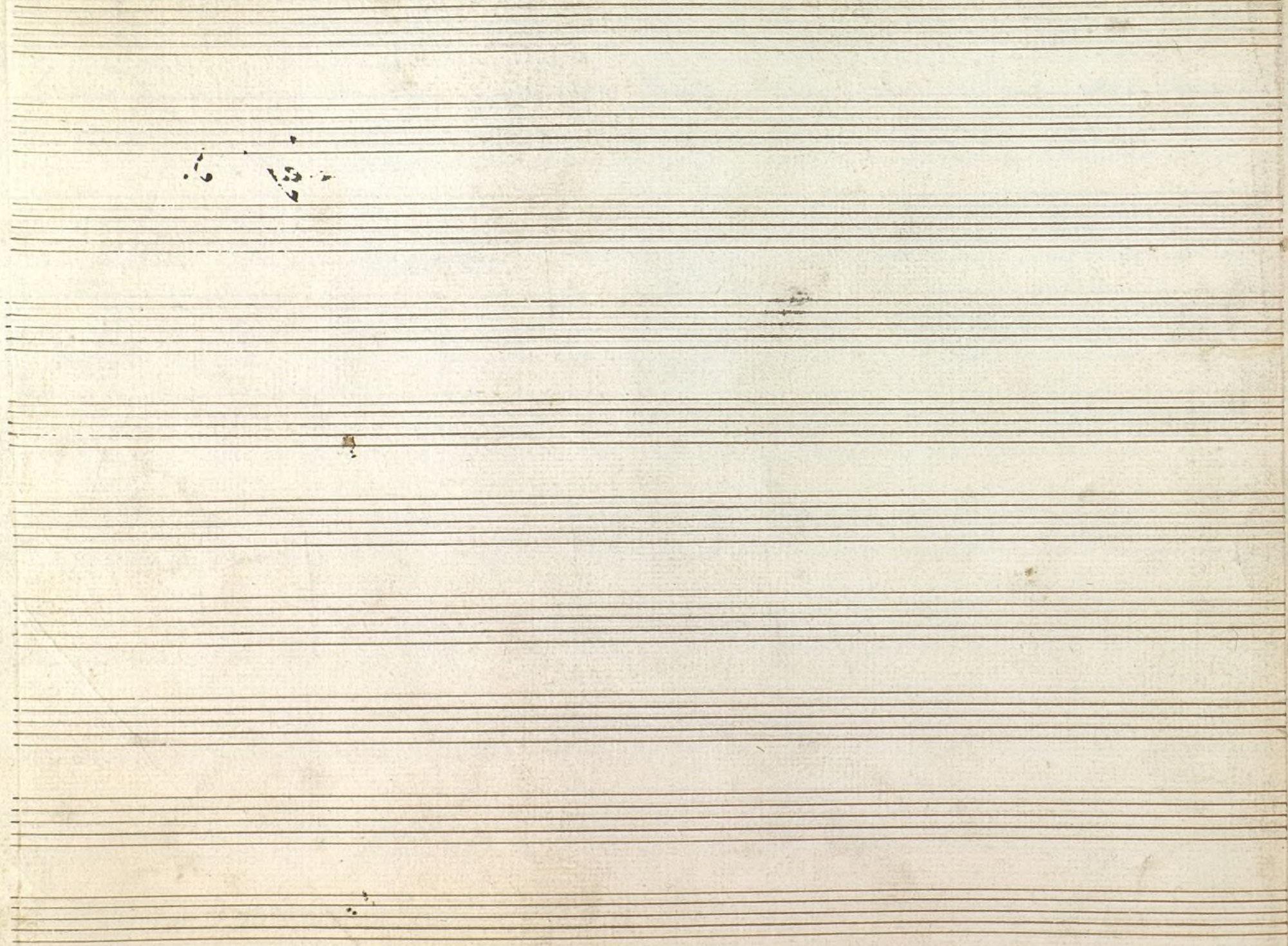
to - - - day

Allegro

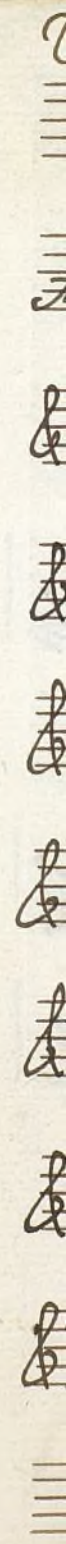
A
|
den

|

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mus 135-5



Violin Primero

Conadilla a 3. el Maestro de Musica;

135-5

Mus

Handwritten musical score for Violin I, titled "Conadilla a 3. el Maestro de Musica;". The score is written on ten staves in G major (one sharp) and 3/4 time. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as "p" (piano), "f" (forte), and "arco" (bowed). Performance instructions like "Punteado" (pizzicato) and "Allegro" are also present. The piece concludes with a double bar line and a 3/4 time signature.

Vol. 1^{ro}

Handwritten musical score on ten staves, featuring complex notation with many beamed notes and various performance markings.

Key markings and annotations include:

- mol.* (molto)
- rinke* (multiple instances)
- Segui.* (Segue)
- All.^o* (Allegro)
- Facetto*
- vo* (voice)
- le po* (multiple instances)
- fin po*
- Allegro hasta el* (with a fermata)

Despacio & *Staccato* 2/4

Parola

And. gracioso & 4 ³ *vo*

Dolce

le po

Allo le po

Como prima

le po

fms vo

2^o All.^o

le po

Cresc.

mezz^o le

fms

Parola

Ceplad And.^{te} Conmoto & 6/8 ^{6^{oo}}

le

vo

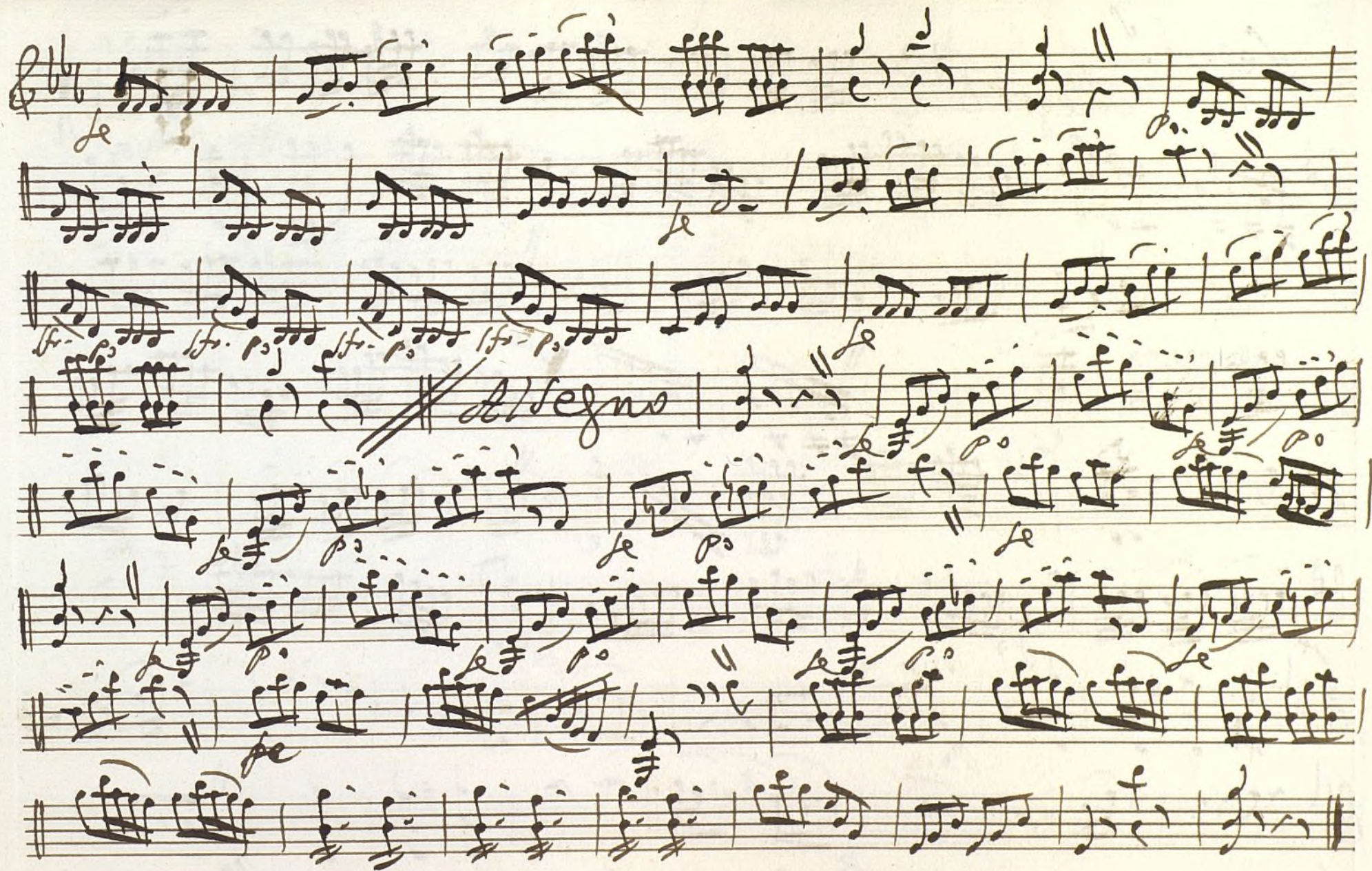
le

ff^o p^o

ff^o p^o

ff^o p^o

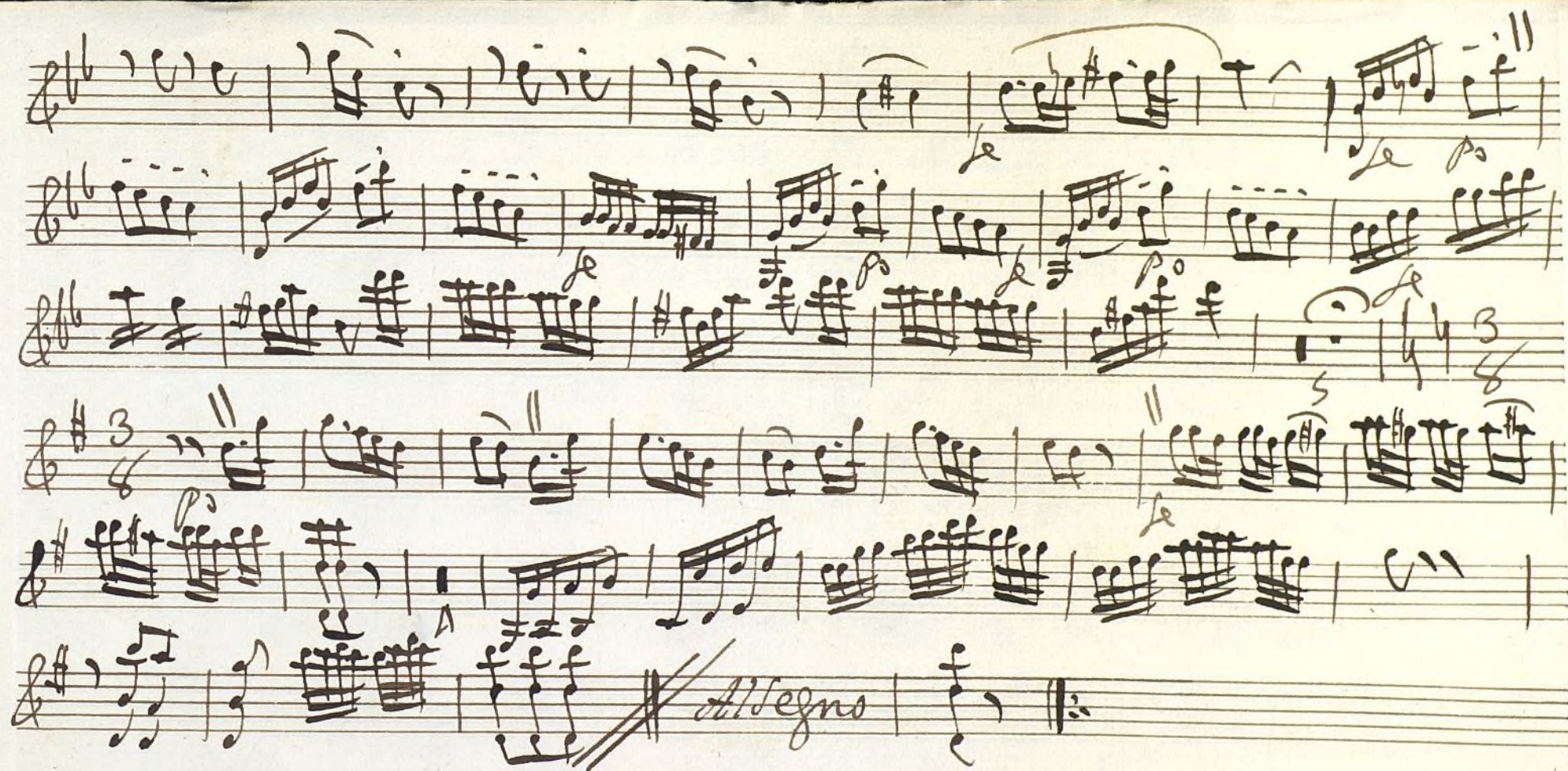
ff^o p^o



Volte

Segui. *Allegro* 3/4

Handwritten musical score for a piece titled "Segui." in "Allegro" tempo, 3/4 time. The score consists of ten staves. The first staff is a treble clef with a key signature of one sharp (F#). The subsequent staves are in various clefs and key signatures, including treble and bass clefs with one sharp and two flats. The notation includes complex rhythmic patterns, many beamed sixteenth and thirty-second notes, and dynamic markings such as "p" (piano) and "f" (forte). There are also some handwritten annotations like "vo" and "p2".



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Mus 135-3-

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Mus 135-3-

Violin 1.º Son.º a 3. el Maestro. de Musica

Alleg.º

p.º *f.º* *p.º* *f.º* *p.º* *f.º* *p.º* *f.º* *p.º* *f.º*

Allegro

125.

Seguidillas:

Alleg.

Handwritten musical score for Seguidillas in 3/4 time. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single melodic line. The second staff continues the melody. The third staff includes a double bar line and a key signature change to one sharp (F-sharp). The fourth staff includes a double bar line and a key signature change to one flat (B-flat). The fifth staff includes a double bar line and a key signature change to one sharp (F-sharp). The sixth staff includes a double bar line and a key signature change to one flat (B-flat). The seventh staff includes a double bar line and a key signature change to one sharp (F-sharp). The eighth staff includes a double bar line and a key signature change to one flat (B-flat). The score includes various musical notations such as notes, rests, and accidentals. Dynamic markings include *pp*, *f*, *stacato*, *Rinf.*, and *fin.*. The piece concludes with the instruction *Al segno. hasta el* followed by a double bar line and a final note.

And.^{te} Gracioso // 3/4 *dolce*

fe *p^o* *fe* *All.^o fe p^o* *fe p^o*

fe *Como Prima* *fmo*

D.C. 3/4 *dolce*

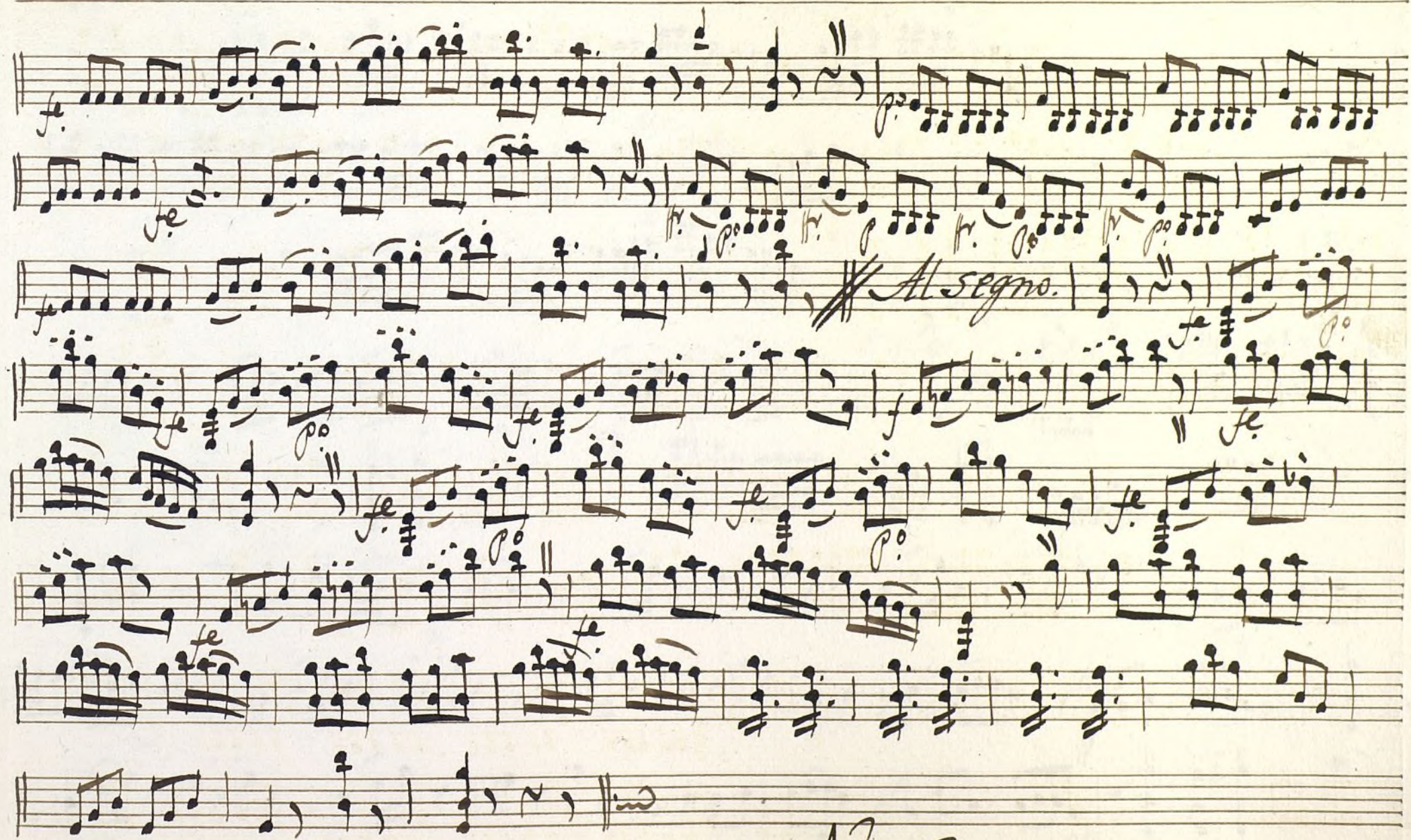
All.^o 2/4 *fe* *cres.* *fe*

mez.^o fe *Parola* *fin*

coplas // *And.^{te} con motto* // 6/8 *p^o*

fe *fe*

fe *p^o* *fe* *p^o* *p^o* *p^o*



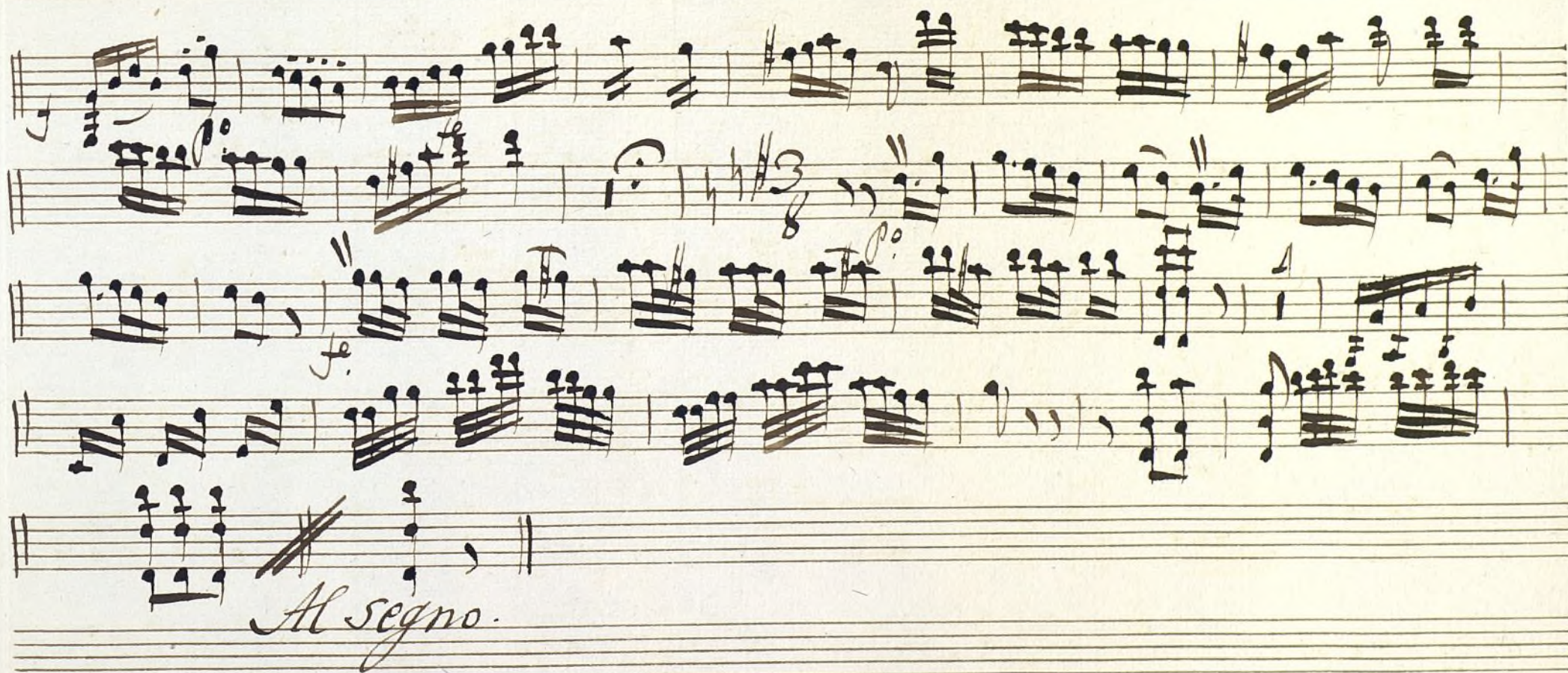
12.5.

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Seguillo.

Alleg.





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Despacio & 2/4 *Stacatto*

vo

All. presto

Parola

And.^{te} gracioso & 3/4

All.^o 2/4

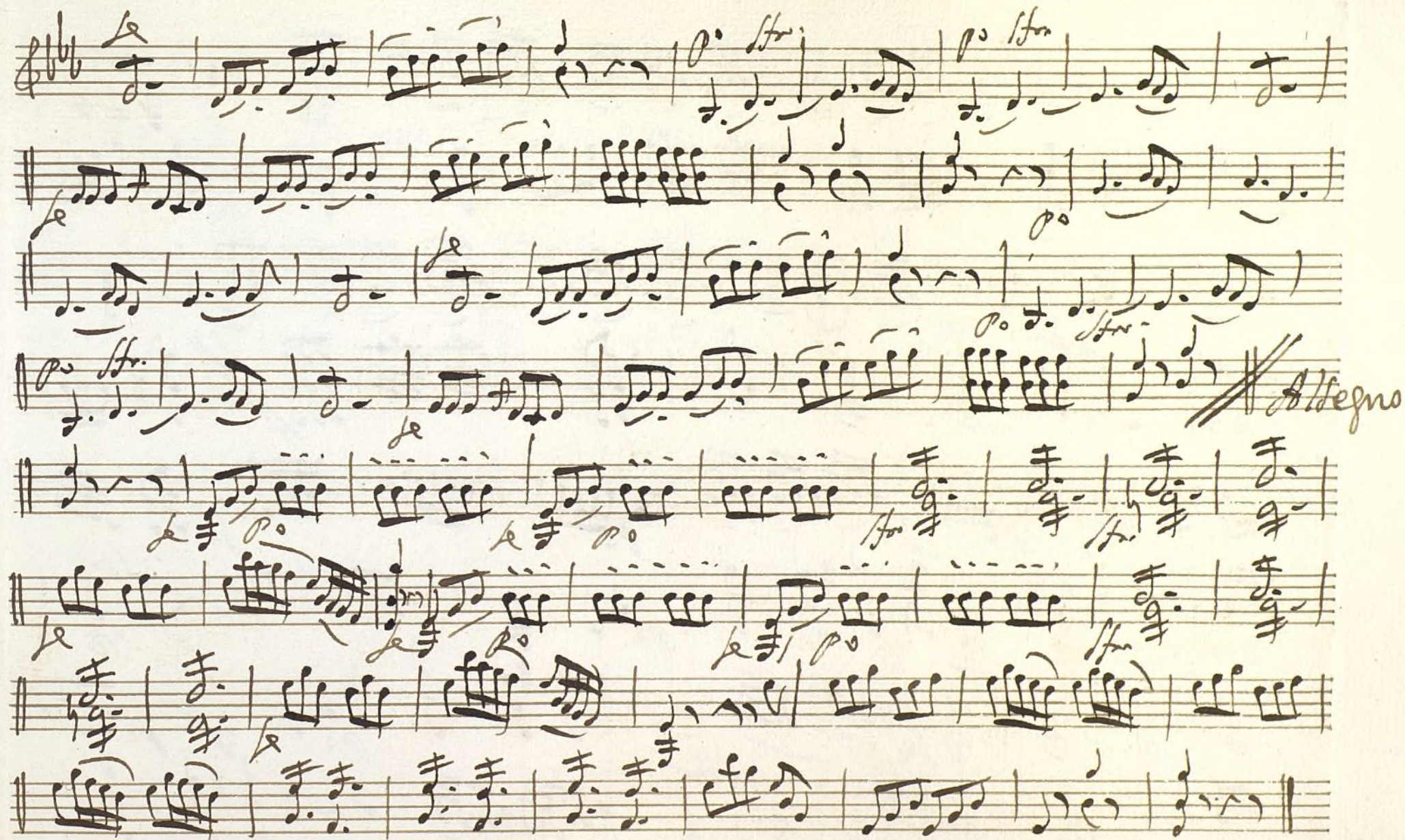
Como Prima

Crece.

meno

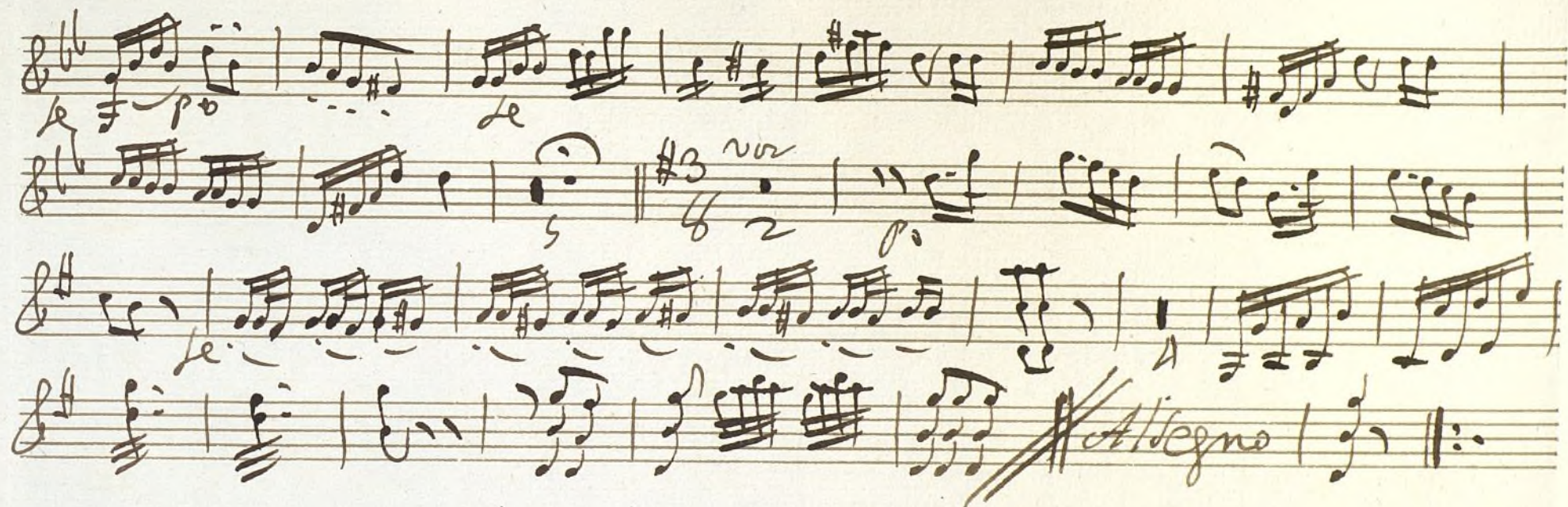
Parola

Coplas And.^{te} con moto & 6/8



Volh

Sequi *Allegro* & $\frac{3}{8}$



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Oboe Primero

Conadilla à 3. el Maestro de Musica;

Nauta

Handwritten musical score for Oboe Primero, titled "Conadilla à 3. el Maestro de Musica;". The score is written on ten staves, each with a treble clef and a key signature of one flat (Bb). The time signature is 2/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *ff*, *se*, and *vo*. There are also some handwritten annotations like "A" and "6". The score concludes with the instruction "Segui. fare" followed by a double bar line.

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Se pacio $\text{F}\flat\text{B}\flat$ $\frac{2}{4}$

Allo $\frac{2}{4}$

Parola

And. pace //

Coplas *Andte* *6/8* *po*

Allegro

Volti

Segui *All.^o* $\text{G}\sharp$ $\frac{3}{8}$

Solo

Allegro

Oboe Segundo.

Mus 135-5

Conadilla à 3. el Maestro de Musica;

Altauta

Handwritten musical score for Oboe Segundo. 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 time signature of 2/4. The notation includes various musical symbols such as notes, rests, and accidentals. There are several dynamic markings, including 'Allegro' and 'Allegro'. The score is written in a cursive, handwritten style.

Seguir tarde //

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Flauta

Despacio $\text{F}\flat\text{F}\flat\text{B}\flat$ $\frac{2}{4}$

Parola

Andreازه

Copla And. 6/8

Allegro

Volte

Segui *All.^o* $\text{G}\sharp$ $\frac{3}{8}$ $\frac{2}{2}$

Solo *no*

Allegro

The musical score is written on eight staves. The first staff begins with the tempo 'All.o' and the key signature 'G#'. The time signature is 3/8, with a 2/2 section indicated. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'Solo', 'no', and 'Allegro'. The score ends with a double bar line and a repeat sign. The handwriting is in ink on aged paper.

Trompa Primera

+

Mus 1315

Conadilla à 3, el Maestro de Musica

Handwritten musical score for Trompa Primera, featuring various notes, rests, and dynamic markings such as *Allegro*, *Adagio*, and *Segno*.

Segue

Volte

Clasificación

Seppacio $\text{C}:\flat\flat$ $\frac{2}{4}$

Paroza

And. ta ce //

Coplas *Andte* *6/8* *no*

Allegro *Volte*

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Segui' s
All.^o

3/8

f

p

2

3

4

tazze

3/8

f

p

2

3

4

Allegro

Trompa Segunda

+

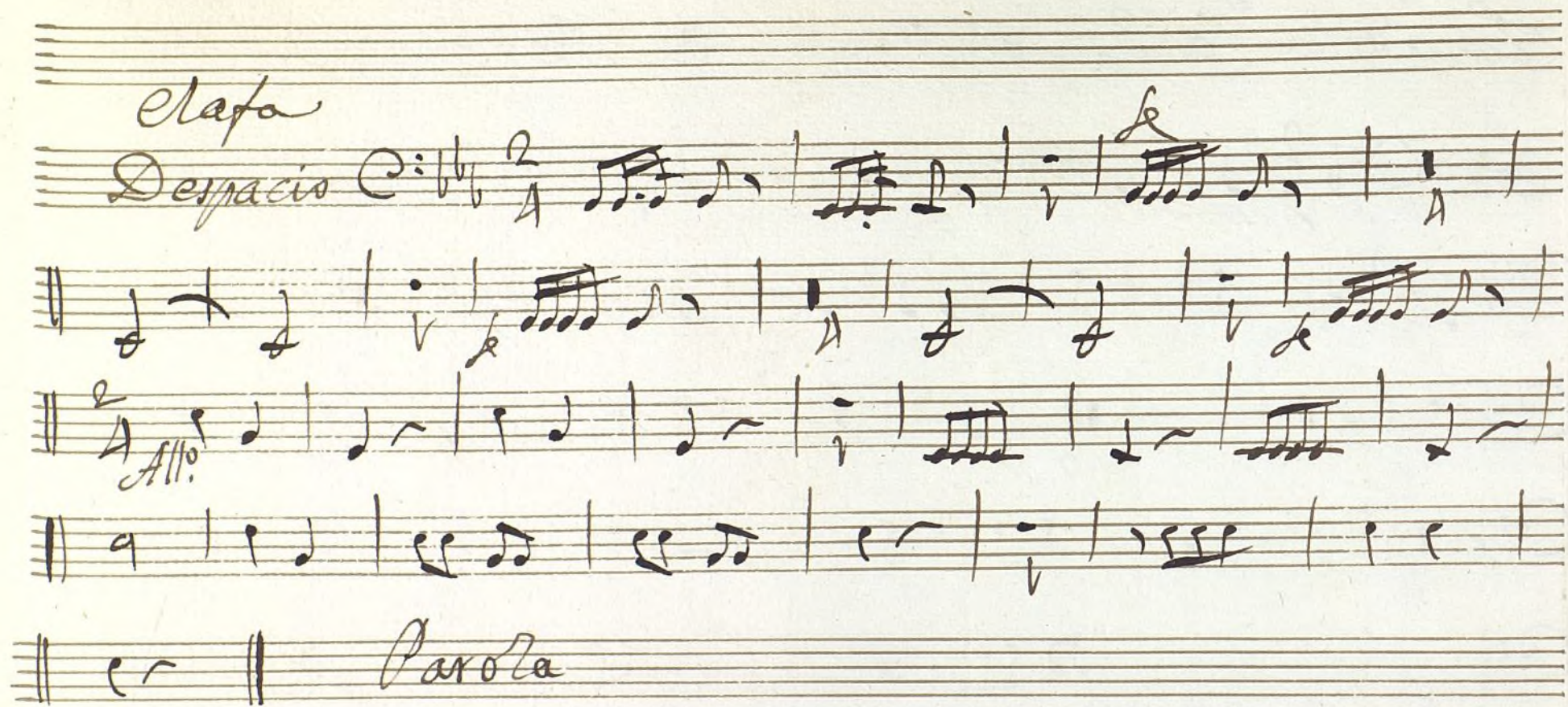
Mus 135-5

Tonadilla à 3. el Maestro de Musica;

Handwritten musical score for Trompa Segunda, featuring eight staves of music. The notation includes various time signatures (2/4, 3/4, 6/8, 3/8) and markings such as *All.^o*, *Allegro*, and *Segui. fare 11 volti*. The score is written in a cursive style on aged paper.

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Clara
Despacio C: 2/4

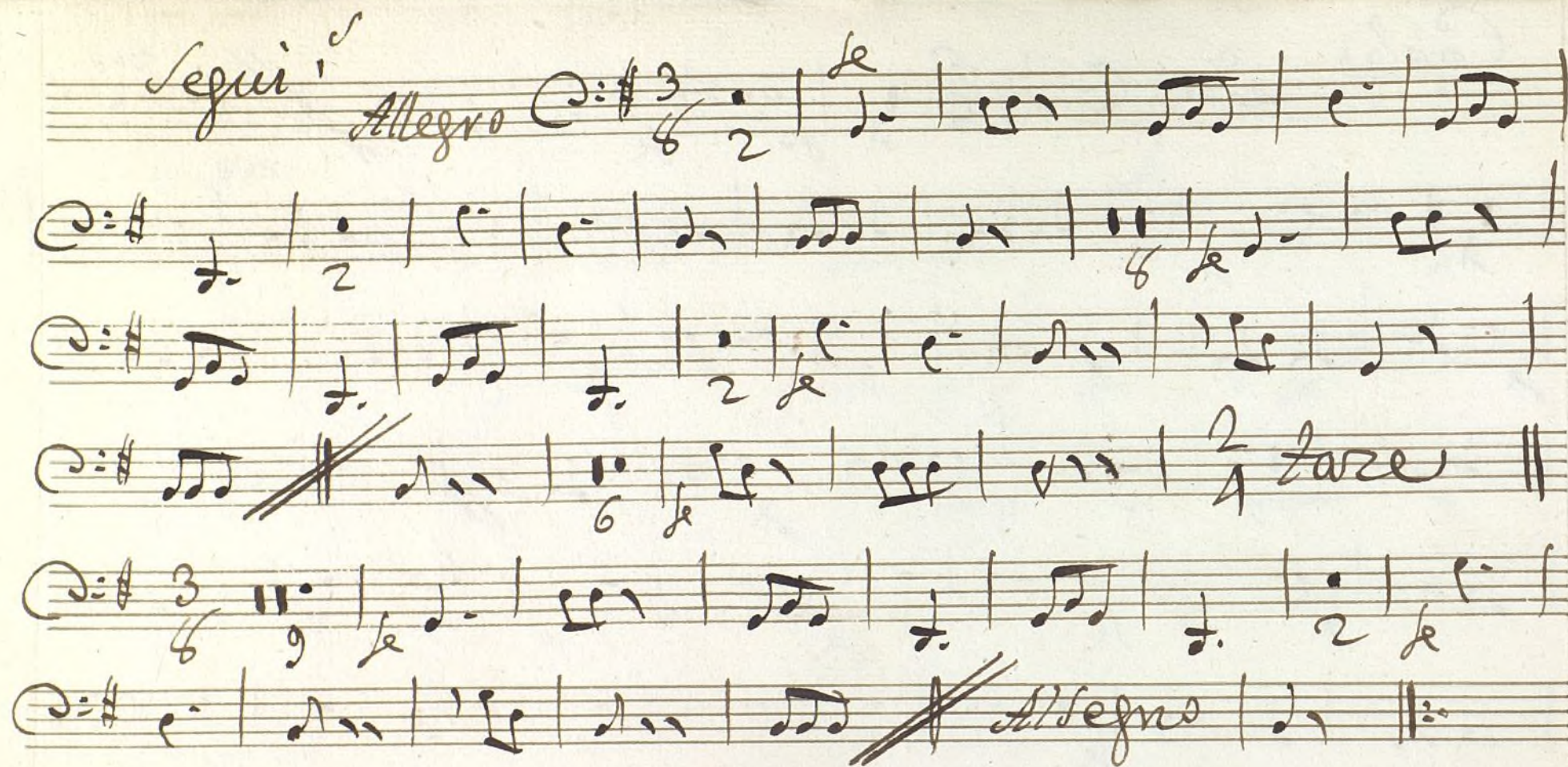


Parola

And^{te} Barce //

Coplas *Andte* *6/8* *var*

Allegro *Volte*



Contrabajo:

Mus 135-5

Tonadilla à 3, el Maestro de Musica;

Allegro $\text{C}:\flat \frac{2}{4}$

Volte

Handwritten musical score for a piece titled "Segui". The tempo is marked "Allegro". The score is written on seven staves, each beginning with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "p" (piano) and "f" (forte). The score concludes with the word "Allegro" and the phrase "hasta el".

Deppacio *2* *4* *Stacatto* *voz*

The musical score is written on six staves. The first staff begins with the title 'Deppacio' and a 2/4 time signature. The tempo is marked 'Stacatto' and 'voz' (voice). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The second staff continues the melody with similar notation. The third staff features a change in tempo to 'All.' (Allegro) and a 2/4 time signature. The fourth staff continues the melody with a change in tempo to 'All.' and a 2/4 time signature. The fifth staff continues the melody with a change in tempo to 'All.' and a 2/4 time signature. The sixth staff concludes the piece with a double bar line and the words 'Parola volti'.

Parola volti

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 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.

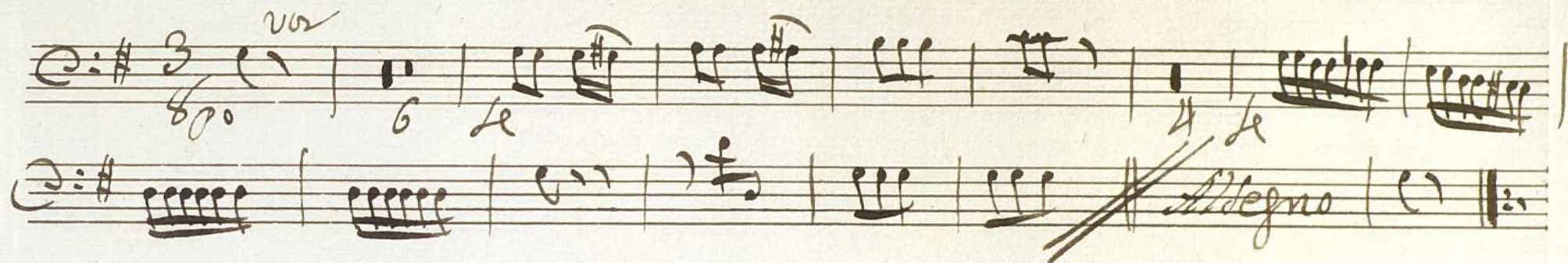
Dynamic markings and performance instructions visible in the score include:

- le* (multiple occurrences)
- pp* (multiple occurrences)
- Allegro* (written across a staff with a double bar line)
- rinke* (multiple occurrences)
- Volte* (at the end of the piece)

Segui!
Allegro

Handwritten musical score for a piece titled "Segui!" in "Allegro" tempo. The score consists of ten staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The subsequent staves are in various clefs (treble, alto, and bass) and some have key signatures of one sharp (F#) or one flat (Bb). The music features a variety of note values, including eighth and sixteenth notes, as well as rests. There are several dynamic markings such as "f" (forte), "p" (piano), "sfz" (sforzando), and "fz" (fz). There are also some performance instructions like "voz" (voice) and "6" (six). The notation includes many beamed notes, suggesting a fast and rhythmic piece. The paper is aged and slightly discolored.

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