

Plieg.^s 16

Mus 178-18

Conadilla General

La escuela de Sarri do;

He.º de Parua

1783 ff.

Del S.º Esteve;

La Sanz.
Sarri do, y de
Alfons
Amador

Allegro

The musical score is written on six staves. The first staff has a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The word "Allegro" is written in cursive above the first staff. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is handwritten and shows signs of age, with some ink bleed-through from the reverse side. The paper is yellowed and has a small tear at the bottom left corner.

Coro todo de hombres

Brillen los placeres la marcialidad la buena armonia
y grata amistad la buena armonia
Sabéis donde vamos y grata amistad

todos

Alf^o

donde nos mandais

yo lo di- r  — que yo lo di- r 

todos

brillen los placeres

lamar cia li dad

la buena armonia y grata amistad la buena armo

nia y grata amistad

Sigue

Allegro

Alf.º

Sabed que Miguel pa rrido a puer

He en Cuela en su Casa a puer to

donde en seña mil primores para lucir lo en las

tablas para lucir lo en las tablas

todos

Vamos Vamos Corriendo Corriendo a

ria su casa

Allegro

Alf.º

En seña à Cantar de serio de To

Coro ya lo Mayo a Vailar Representar

y pa sear el theatro en seña de buen
 puesto a blara la perfeccion el graxe
 so ya trac ti' vo para el theatro Español
 2º dos
 All.º vamos a bex le vamos Vamos sin dila
 All.º

cion Re pi tiendo en aplauso de esta nueva In ben
 cion Re pi tiendo en aplauso de esta nueva In ben
 Viva la grande Escuela
 cion:

All.
All.

Viva q.^{ta} La Invenção y viva del gran Sarrido del
y viva del
gran Sarrido el arte y el primor
gran Sarrido del gran Sarrido el
y viva del gran Sarrido el arte y el pri

The musical score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in a cursive hand, with some words appearing on the staves and others in the spaces between them. The paper is aged and shows some staining.

mor el arte y el primor;
 solen, las mugeres
 y Garrido;
 And.
 Aug. y gar. do
 de la ta
 p

3 4 | 4 v v | 3 ff T ^ | 4 v v | 3 ff 4
 reas ya princi pi a da La
 de la ta re as ya princi pi a da
 3 4 | 4 9 | 3 4 5 | 1 2 ^ |
 3 4 | 4 9 | 3 4 5 | 1 2 ^ |
 Con grato a fecto ya le gre to das
 8av. 8av. decid assi que - ta es la es
 8av. 8av. que - ta es la es
 4 5 | 4 5 | 4 5 | 4 5 |

Cue la fa - ma y bella don - de sea prenda Con -

Handwritten musical score for "The Song of the Lark" by S. S. Prokofiev. The score is written on two staves. The top staff contains a melody with various notes and rests. The bottom staff contains the lyrics in Russian: "мил прі moreм то — до е а ді ло мо дер ной". The lyrics are written in a cursive hand. The score is dated 1907.

Handwritten musical score for the phrase "fino conque dar gusto para lucir". The score is written on two staves. The upper staff contains a melody with notes and rests, and the lower staff contains a bass line with notes and rests. The lyrics are written in cursive between the staves.

fino conque dar gusto para lucir

All' Allegro

All Segno;

Cada

Una que ridas ponpa Cuidado

T G G | ^A G G e G T T T | V e | G G

ponga Cui da do en el tu di ar a que llo en e,

Y mien tra tan to se da re a di Vi zen ta se da

tu di ar a que - - llo q. le he man da do

re a di Vi zen - ta un buen re pa so

re a di Vi zen - ta un buen re pa so

re a di Vi zen - ta un buen re pa so

re a di Vi zen - ta un buen re pa so

re a di Vi zen - ta un buen re pa so

re a di Vi zen - ta un buen re pa so

re a di Vi zen - ta un buen re pa so

re a di Vi zen - ta un buen re pa so

re a di Vi zen - ta un buen re pa so

entro ya rial mo mento — Jarial mo mento
 nador Señor Sarri do — Señor Sa rri do

para dar mi re paio para
 gl' aprender en tu es cuela gl'a

y o me pre vengo
 vienen Ven di dos

(Haman) gar do
 si, ma de
 par do En ten us

He u v u t t t l u u u u u
sente porq? ala puerta llaman porq? ala puerta

sedes y tomen puer ariento y tomen puer a

lla - man mira q? viene
sien - to donde quierren

Allegro

Parola, *Alf.* Señor Jamipo Garrido Usted permi

tira disfrutar los favores de los Apasionados, en las tareas

que se halla tan preocupado; *par?* ami nadie me inte

rrumpe en las tareas que yo me ocupo; y así, Niña ~~Canta~~ ^{Vamos} Canta las

copadillas del Tele Tele ja, que te puse ^{la} Bedezco ^{l.} Maestro;

par? puer Conspirida y sin ^{temor} ~~temor~~ ^{temor} no tengo Corredad que toda
es gente de Cara;

Segui!

Sanz

La Maya mai re

And.

maja

ole ole ji ay li li

li ole ole la - ay li li la la maja ~~mai re~~

a ma
~~*maja*~~ *Remaja del Univerio*

del Univerio no es posible con pi ta

Con mi sa le ro Con mi sa le ro no es porible con

quita Con mi sa le ro —

Parola par^{do} barta niña barta yoye la salpi
mienta q^e se ocha aceta seguidilla poraque
tomen razon;

Segui^{do} La Maya mai re

All. no mucho

maya do le do le Si

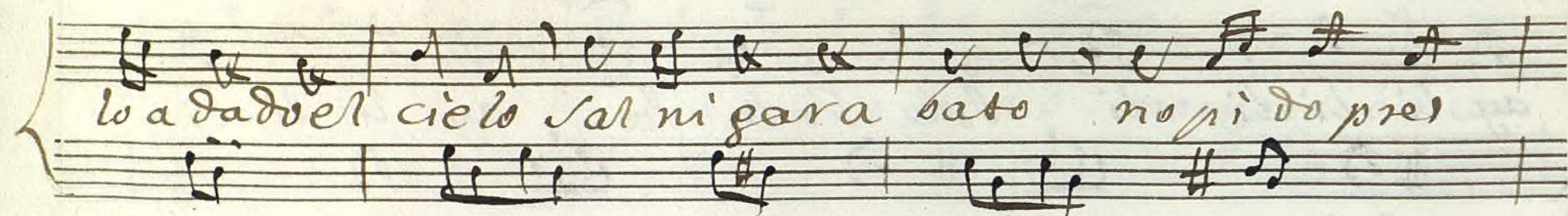
ay li li li li do le do le la - ay li li li

la la Maya la Maya mai remaya del uniberso

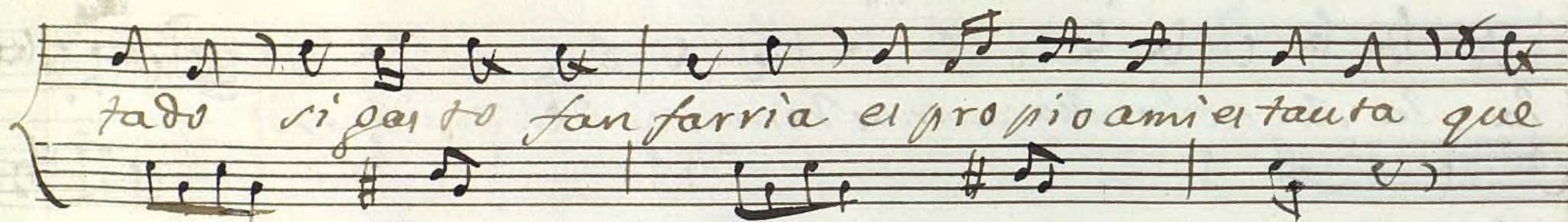
del uniberso no es posible Compi ta Con mi sa

le ro si tempo a trac

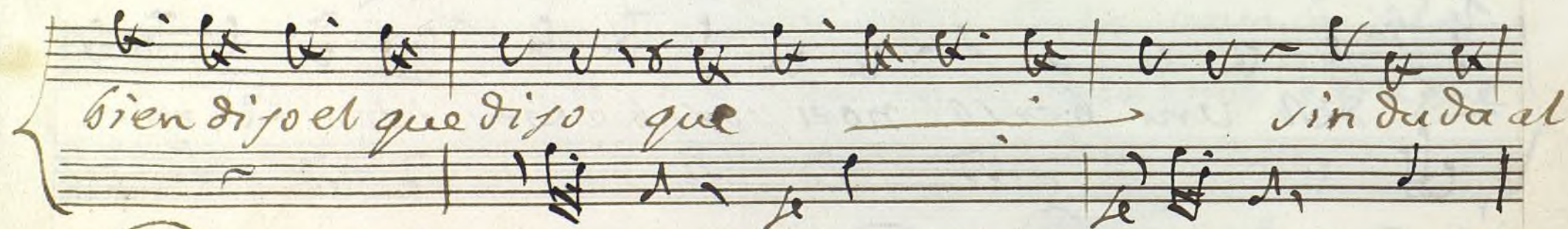
ti go mui bien todo el mio vi graciay gra ze po me



lo a da do el cie lo sal ni ga ra ba to no pi do pre

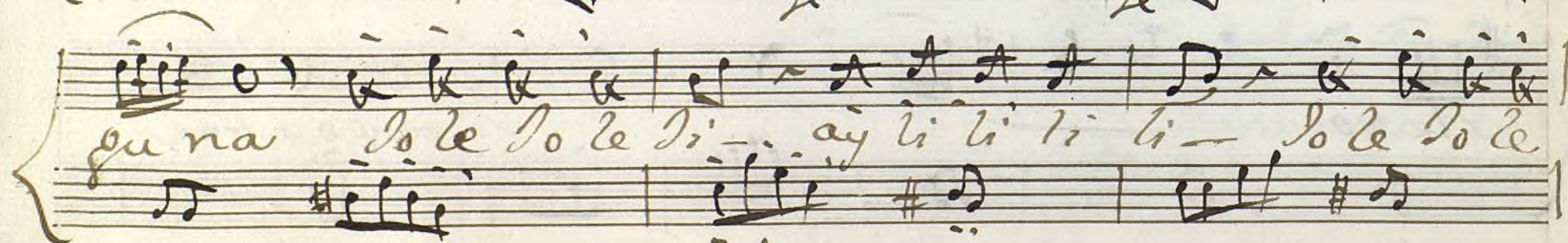


tado si ga to fan far ria el pro pio ami et a u ta que



bien di jo el que di jo que

sin du da al

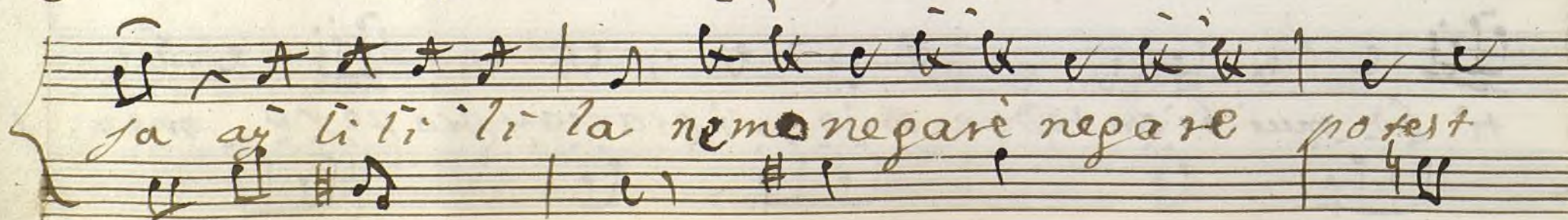


gu na

do le do le di

ay li li li li

do le do le



ja ay li li li

la ne mo ne ga re

ne ga re po test

ne ga re po test

po test

3
quod adna turam —

Carola, todos, que viva parrido, viva *Alf.^{1o}* Y era Niña también canta?
par.^{do} si señor, y solo la dedico a los sonadores de Andalucía
Alf.^{1o} me Complace en oír la *par.^{do}* María Dolores *chica* señor *par.^{do}* Canta el
 en me nea *chica* no le sé bien *par.^{do}* no importa a qui esto yo, q. suplo
 por todos *chica* (Pueda tiendan)

Tirana *Desp.^o*

La - vieja q. sea de teza para - -

pa re zer mai Niña le pa - sa lo que a - la

mona gl'auñ que - de se da - re bista tira

en ne ne a sea ti' ra - - en ne ne andar a

lli ay Un Mor que te ri'to que mea - - re pre

Va ri'car - - - - -

Parola gar^{do} Viva teor portado, toma un dulce dica Dios solo pague a vte^x,
 Alf^o mu' bien eñtá dado eñto; pero no sotros a que tomor venidos? no nos
 enseña vñed algo? gar^{do} Cono que cosa Alf^o ami el estib Italiano, gar^{do} hñ,
 no obstante Cante vñed algo, sy xemos el metal de tu voz Alf^o oye a vñed
 Conquidado)

Cabatina

And.^{te} poco

The musical score is written on ten staves. The first two staves are the beginning of the piece, marked 'And.^{te} poco'. The remaining eight staves are heavily crossed out with diagonal lines, indicating they are to be omitted. The score includes various musical notations such as notes, rests, and bar lines. There are some handwritten annotations like 'Alf. 10' and 'Le' near the bottom right. The title 'Cabatina' is at the top left, and 'Ayuntamiento de Madrid' is at the bottom center.

lia to con ripliato non mi Rega la Ragione non mi
 Rega la Ragione o preso da disperato si tu
 manchi ame amar si tu mandri ame amar ame a
 mar - - - - - *All.^o* Pensa pensa ben Resolvi e tema
 gl' in mesterio pia non sono più non sono non spe

rar non sperar dame perdono si perdo no si non

seguì il mio pensar — sino seguì il mio per

sar; *Dep.* sono amante sconsigliato non mi re pa

la ragione *All.* o preso da disperato da

disperato *All.* si tu manchi a me a mar - - -

a me a mar - - - non spe

rar da me per dono si non siegui il mio pensar non spe

rar da me per dono si non siegui il mio pensar il

mio pensar

Parola, gar^d he! no emalita voz, falta à vited disciplina, mili
tar theatral;

(ale Romero de Payo) Romero
aquies sin

And.^{te}

duda no ay q^d dudar en tro que lluebe

ya ei toi a cà seño ror miot no me di

gar^d
ran viei D.ⁿ garrido q.ⁿ vive acá, yo soi buen om bre

forma Con de sem fado el Pie ponan
Car me des ta ma nera eta pata an

sina el cuer po en ba rao agra ciado el gesto
sina y to do en ba rao tor ciendo el for co

yeite ayre de ta co y pue to de la forma Can ta un fan
y un ayre con ta co y pue to en esta forma Can ta un fan

Dango que Vailen Aposentos Ca
Dango que Vailen en mi tierra ma
Sondango Vailan
zuela y Patio; si las Coras se trocaren o
las y as nos; a los tontos yalos Payos nai
Allo
ho Sallo nos Can tara si se trocaren las
de ~~procurar~~ engañarlos a los Payos yalos

Coras fue ra me jor a las mo zas ea ea
ton tos no quie ren en ga ñar o tros ea ea
ea ea ea an dar — ea ea
ea ea ea an dar — ea ea
ea ea ea an dar — si
ea ea ea an dar — si
All.^o no mucho
All.^o poco

tu haces to do en to no ten par da - da se.
 Canto Como aora sin duda alguna - na es

raís de la Comedia el non plus Ultra
 cantaré los po tros ~~de la Comedia~~
 burros y Burras

Parola 1^a Rom^o puer señor yolo voi a Negar
 hasta ba salpa bien o salpa mal)
 Parola 2^a Rom^o quietal señor quietal? todo bien
 bien Rom^o yabo i adu triado, puer agun ager)
~~adulador~~

Final

todos

All.^o

Y con unas segui dillas

pa. d.

pa. d.

De esta nueva Inuencion Ya si todos supli

Camos nos con de dai el per don nos con ce dai

Handwritten musical score for "Veni seque" by J. S. Bach. The score is written on ten staves, with the first six staves grouped by a large brace on the left. The notation includes vocal parts (soprano, alto, tenor, and bass) and a figured bass line. The lyrics are written in Spanish and are as follows:

todos
 el perdon nos con y con
 Vnas segui dillas Zepe esta nue bayn vencion
 pardo
 senz
 Ya si todos suplicamos nos con ze dais

el perdon Y asi todos suplicamos supli
 Camos nos Concedais el perdon
 nos Concedais el perdon nos Con

ze dai's el perdon

Segui!

All.^o

todos *A A*

Para

gardo y Sanz

que bien a caben las tonas dillas para q^e Viena

Ca bien Para q? bien a Ca ben las tona di llas

las tona di llas — las tona di llas

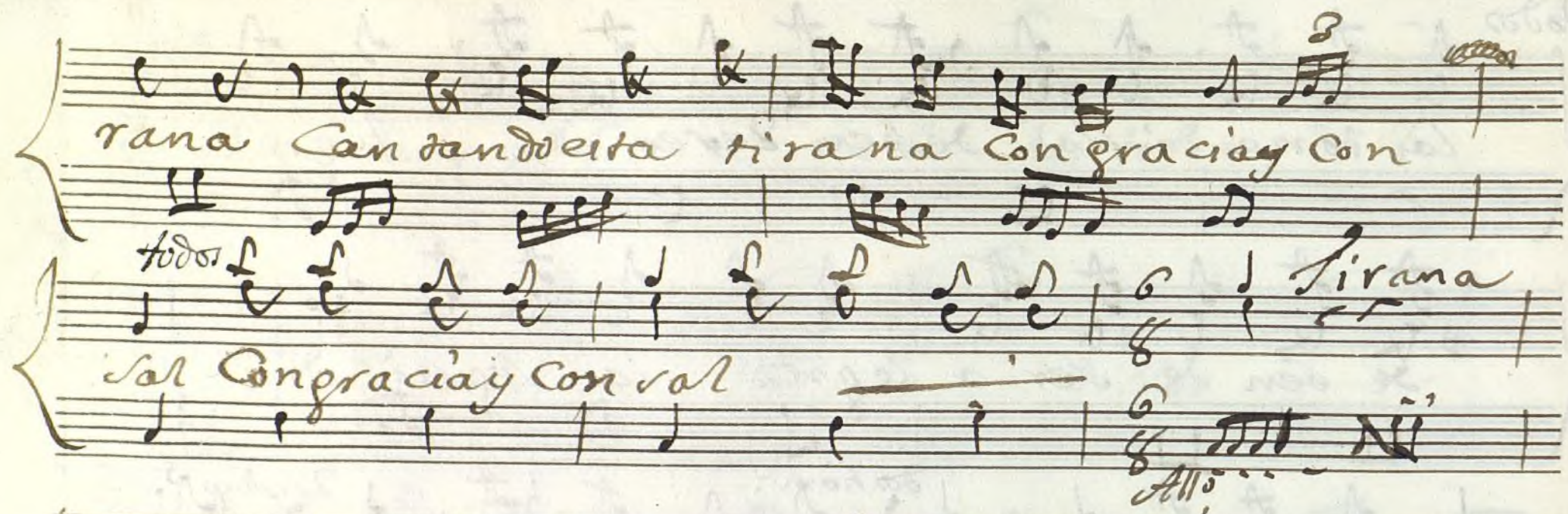
todos para que bien a Ca ben las tona di llas

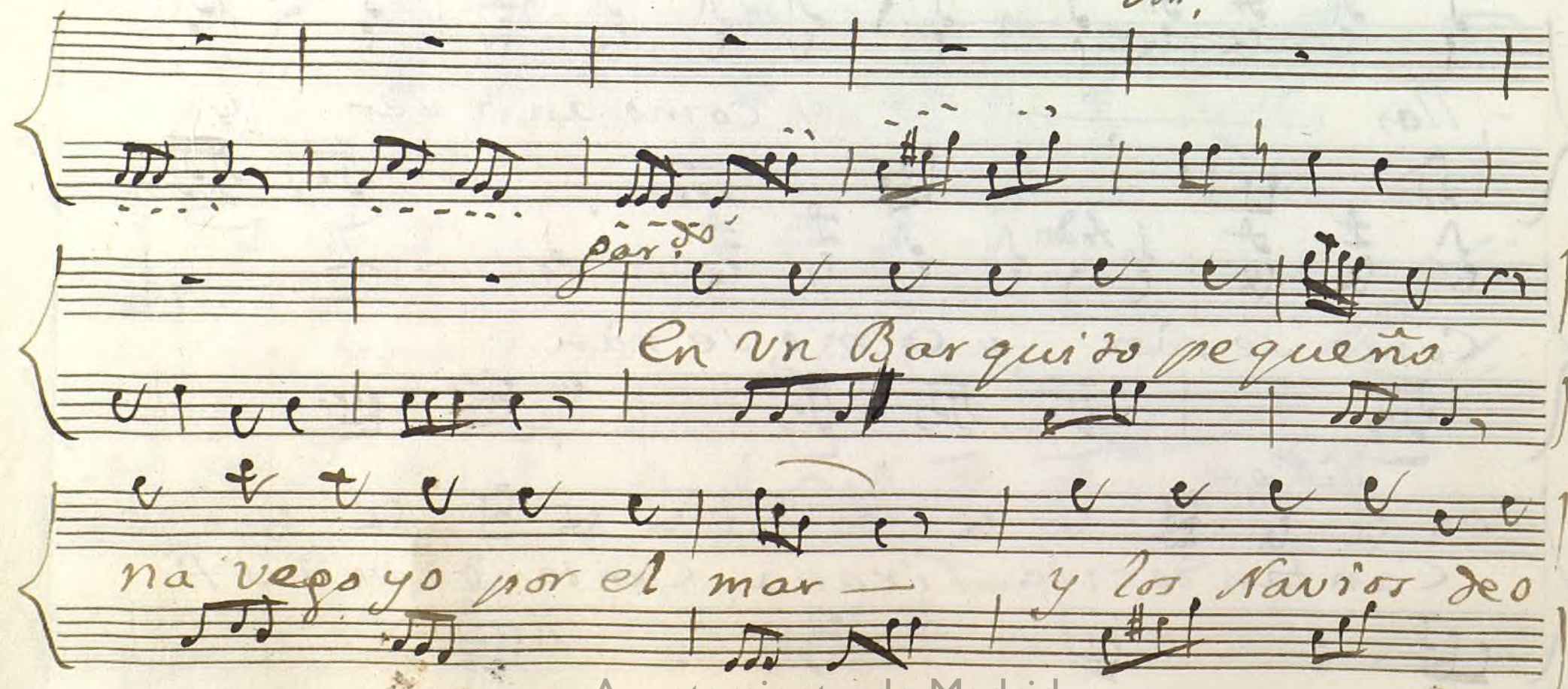
las tona di llas

sin yga las tona di llas

todos
 las tona di' Nos deben de ver a legres
 de ben de ver a legres las segui di
 Nos y como an de ver
 Como se ràn y como se ràn
 Cantando esta Tirana Cantando el ta ti

don hon!
2or. sup.
gar.


 rana Can dandole tira na Congraciay Con
 todos
 Sal Congraciay Con sal
 Tirana
 All.


 En vn Barquito pequeño
 na vega yo por el mar — y los Navios deo

chenta me hacen la salba re ar
 tira na tira ti rana tira chinitas yan
 dar — ya ora lo beras va lien se, a ora
 va lien se beras todos tira na tira ti
 ra na tira chinitas yan dar —

ya ora lo berai va liente ora va liente ve
 rai *All.^o todos* de se modo sea legran
 los nos quereros *lento* y le dan el a plau to a nuer tro es
 me ro *todos* a nuer tro es me ro
le
Allegro

Ayuntamiento de Madrid

Ayuntamiento de Madrid

Violin Primero

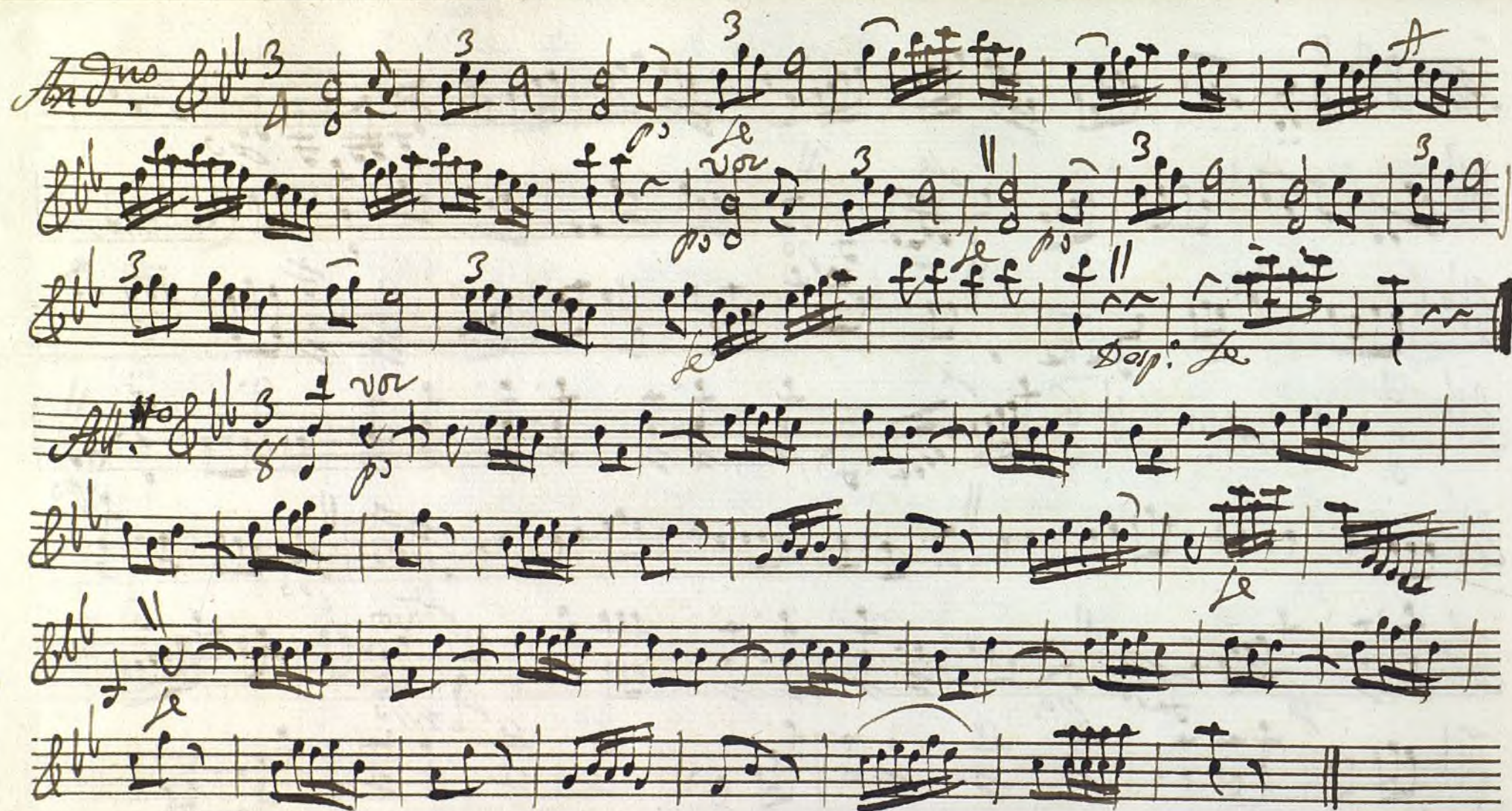
Sonadilla General

La Escuela de Sarrijo;

Allegro 3/4

The musical score is written on 11 staves. The first staff begins with the tempo marking 'Allegro' and the time signature '3/4'. The notation is in a single system, with various note values and rests. Dynamic markings 'p' and 'f' are used throughout. The piece ends with a double bar line and the word 'Segue'.

Handwritten musical score on ten staves, featuring complex notation including treble clefs, key signatures (one sharp), and various time signatures (2/4, 3/4, 6/8). The score includes numerous musical symbols such as notes, rests, and dynamic markings like *Allegro* and *Volante*. The notation is dense and characteristic of 18th or 19th-century manuscript notation.



signe

Segui. *Alleg.* *3* *Voz*

Allegro *807* *veze* *Parola*

Segui. *Andr.* *3* *Voz*

Parola *Voti*

Segue
All.^o poco

Parola

Zirana.

Debb.

Vor

Parola.

Cavatina

And. poco

The musical score is written on ten staves. The first staff begins with the title 'Cavatina' and the tempo marking 'And. poco'. The notation is dense, featuring many chords and complex melodic lines. There are several performance markings throughout the score, including 'p' (piano), 'f' (forte), 'rit.' (ritardando), and 'All. A. 6' (Allegretto, 6/8 time). The score is heavily crossed out with numerous diagonal lines, suggesting it is a draft or a version that has been revised. The handwriting is in dark ink on aged, slightly yellowed paper.

Segui
All. poco

voz

Andante
All.

Como prima

Parola

Se sepisen a travez

Parola

final
Allegro & *lento* *vo* *le*

Volte

Segue:

Allo

Tirana

الله

Ayuntamiento de Madrid

A handwritten musical score on five staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of various note values, including eighth and sixteenth notes, and rests. The second staff continues the melody. The third staff features a treble clef and a key signature of one sharp. The fourth staff is marked with a treble clef and a key signature of one sharp, and includes a '3' above the staff. The fifth staff is marked with a treble clef and a key signature of one sharp, and includes a '4' above the staff. The score concludes with a double bar line and a final note. The word 'Allegro' is written in cursive below the fifth staff, and 'Allegro' is written in cursive below the sixth staff.

Allegro

Allegro

Ayuntamiento de Madrid

Musica

Mus 178-18

En la Ton.^a General.

La Cuelta de Garrido.

Handwritten musical score for "La Cuelta de Garrido" in G major (one sharp) and 3/4 time. The score is written on four staves. The first staff begins with the tempo marking "Al.^o" and a key signature change to G major. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a double bar line on the fourth staff.

Coro todo de Hombrer.

Brillen los placeres la marcialidad la bue -
na armonia y orata amistad la buena armo -
nia y orata amistad

Alf.
Sabei donde vamos

todos.

Alto

Pues es tal a tentos que

Donde nos mandan

todos

yo lo - di - re - que yo

bri llan

los placeres la marcialidad la buena armonia

y grata amistad la buena armonia y gra-

ta amistad.

Allo Sabed

que miguel Garri do a Puerto Escuela en su

casa a pie donde en -
 se ña mil pri mo res para lucir lo en la
 ta blas para lucir lo en la ta blas
 to do
 Va mos va mos Co rrien do Co rrien do ha cia su ca
 sa ha

Alf.º
Cn

seña a Cantar de serio de lo co so ya lo maso
 a vag lar Representar y pa se ar el theatro
 en seña Arte de buen quito hablar a la perfec-
 cion el orace so ya tractivo para el theatro Espa-

todos

mol

vamos a berle vamos vamos sin dilacion

Allo

pi tiendo en a plauso de esta nueva Embencion

Viva la grand escuela

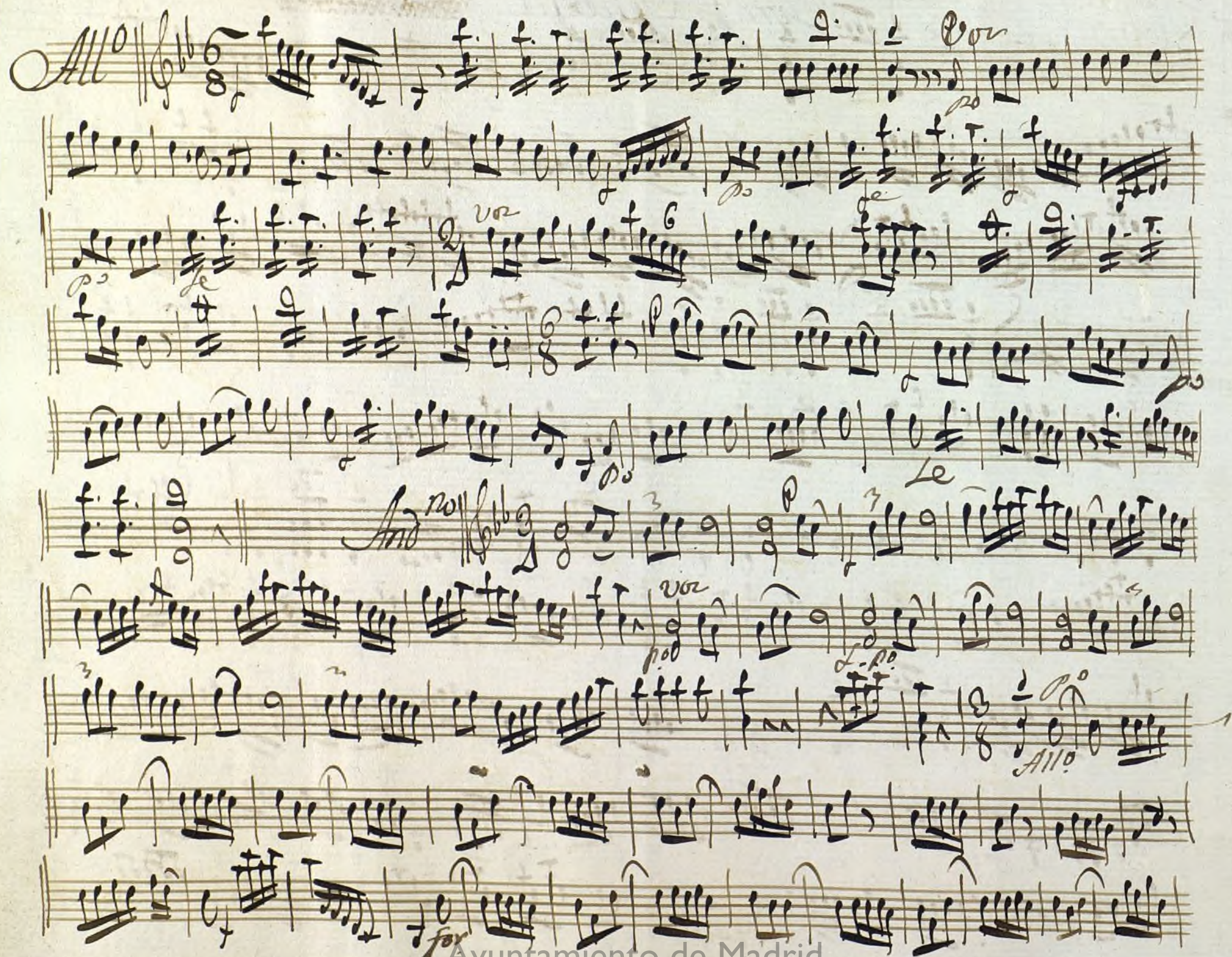
plauso de esta nueva Embencion

All.

viva quien la inventó y viva del gran Garrido del gran Ga-
rri do el arte y el primor y viva del gran Garrido del
rri do el arte y el primor y viva del
gran Garrido el
gran Garrido el arte y el primor el

Violin 1^o Dueto: *Fon a General* ~~la escuela de la Real Academia de San Carlos~~ Mus 178-18

The musical score is written for Violin 1, Dueto. It begins with a treble clef and a 3/4 time signature. The title is "Fon a General". The manuscript includes several performance instructions and markings: "la escuela de la Real Academia de San Carlos" (crossed out), "Mus 178-18", "Pon", "Dallo", and "Le". The notation features a variety of note values, including eighth and sixteenth notes, as well as rests and dynamic markings like "p" (piano) and "f" (forte). The score is organized into measures by vertical bar lines.


All^o 

Handwritten musical score on four staves. The notation includes various musical symbols such as notes, rests, and bar lines. The word "Parola" is written in the right margin of the first system. The word "aberto" is written above the fourth staff. The word "2. ms" is written above the fourth staff. The word "Le" is written below the fourth staff. The word "voz" is written above the second staff.

Handwritten musical score on four staves. The notation includes various musical symbols such as notes, rests, and bar lines. The word "Parola" is written in the right margin of the second system. The word "voz" is written above the second staff.

Leg. 

Parola *Sigue el sonante de la Tirana*

Cavatina *Depo* 

no

no

Handwritten musical score for the first system, featuring multiple staves with complex notation, including many beamed sixteenth notes and some crossed-out passages.

Tirana #

Dapacio 3/8

Handwritten musical score for the second system, starting with the title "Dapacio" and a 3/8 time signature. It includes several staves of music with various annotations like "le po" and "Parola".

Sigue la Catedral Ayuntamiento de Madrid *Parola*

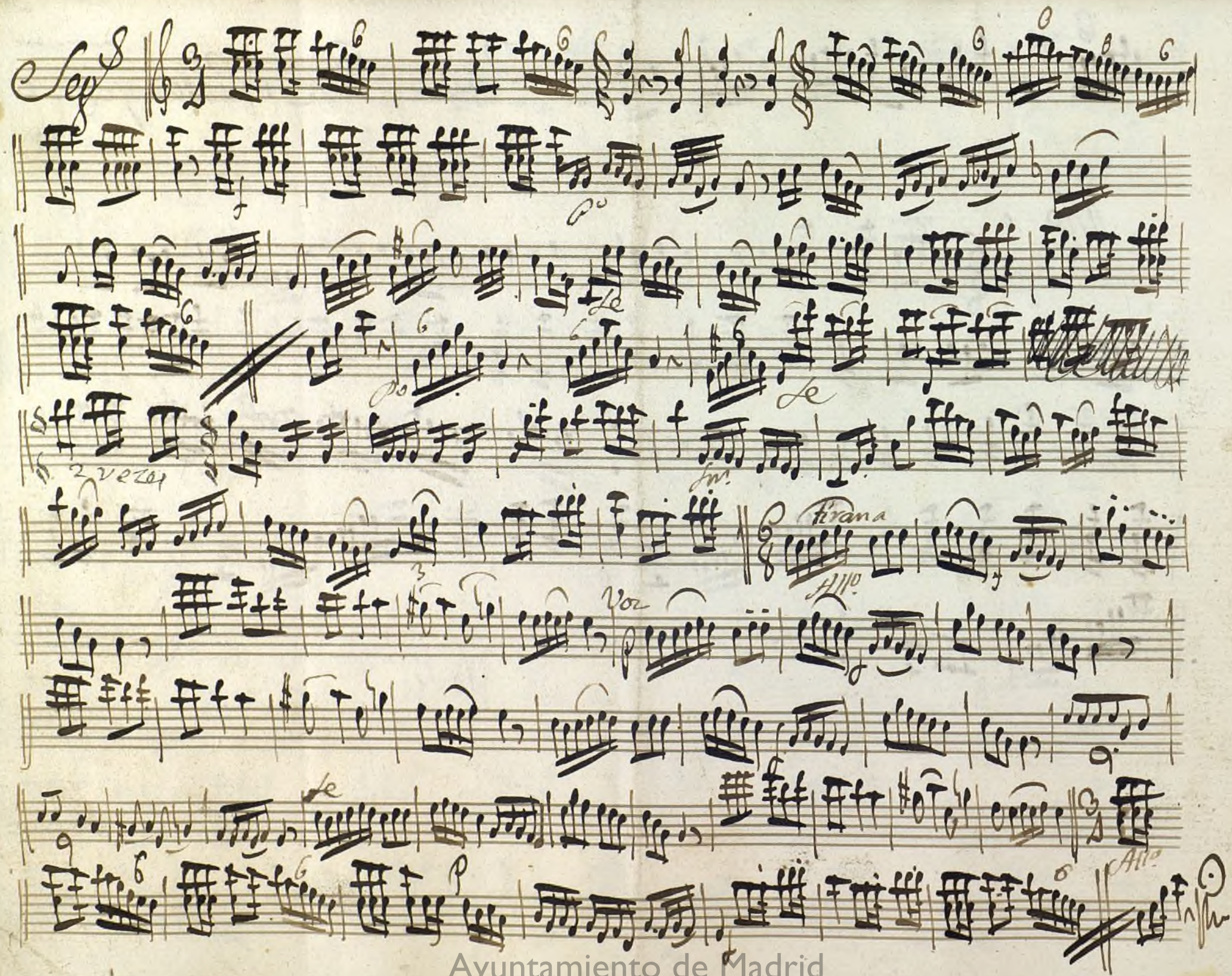


Parola y 2^{da} Cp^o Parola y Sigue

Allo

Vo

Vo



Mus 178-18

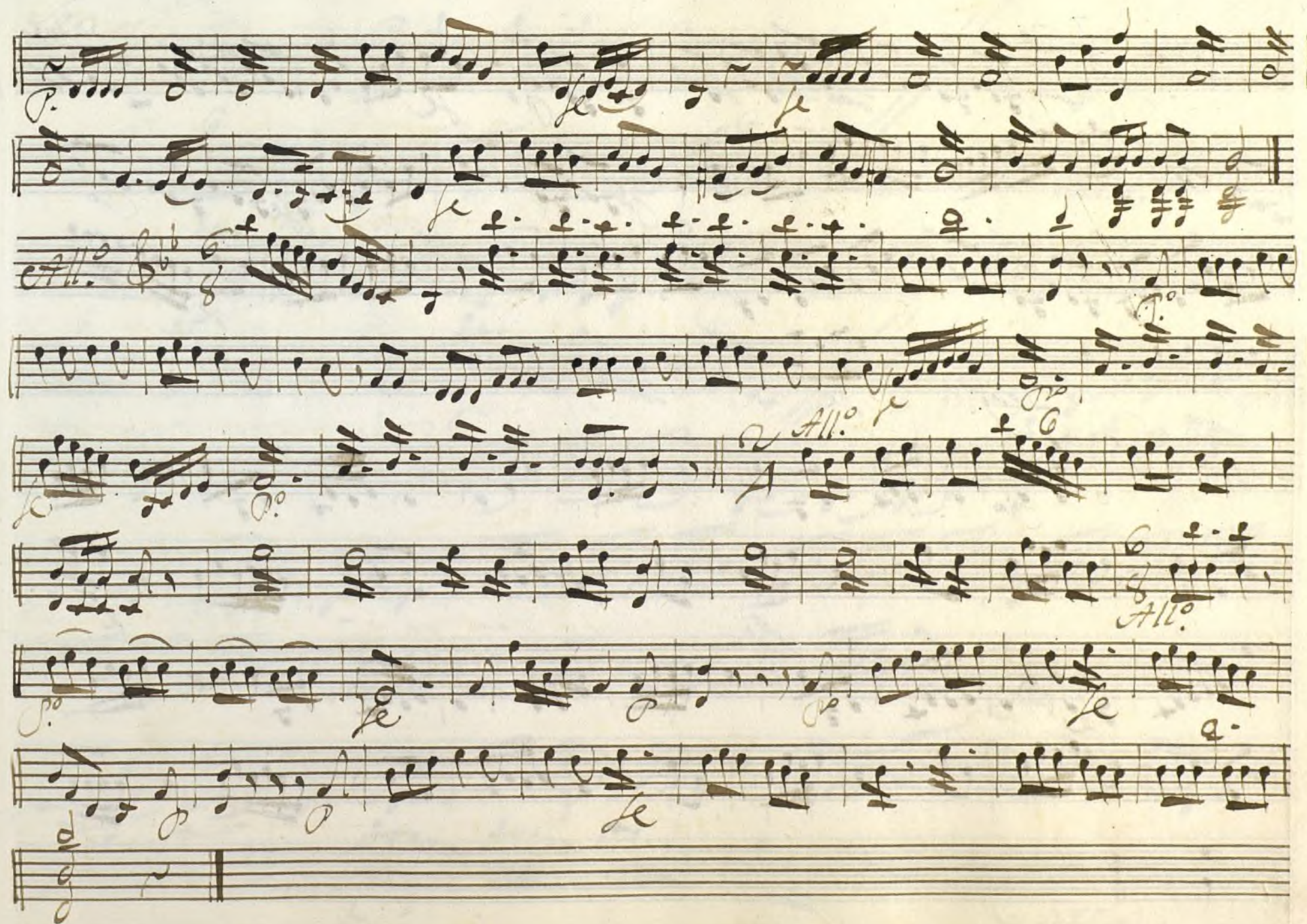
Violin Segundo

Conadilla e General

La escuela de Larrido;

Cord

Handwritten musical score for a piece titled "Coro" (Chorus). The score is written on ten staves. The first staff is marked "Al." (Allegro) and features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation is highly complex, with many beamed sixteenth and thirty-second notes, suggesting a fast and intricate melody. The lyrics "le le le le" are written below the first staff, and "le le le le" are written below the second staff. The score continues with several more staves of music, ending with a double bar line. The handwriting is in dark ink on aged, slightly yellowed paper. The overall style is characteristic of early 20th-century musical notation.



Seguid.
All.^{to}

Parola.

Seguid.
And.^{te}

Parola.

Squid.

All. Gao.

A handwritten musical score for a piece titled "Squid." in "All. Gao." (Allegro Gaioso) tempo. The score 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 music is characterized by rapid, complex rhythmic patterns, including many sixteenth and thirty-second notes, and frequent use of slurs and ties. There are several measures with a "6" above them, possibly indicating a sixteenth-note pattern. The notation is dense and fills most of the staves. The final staff of the musical section ends with a double bar line and a fermata.

Parola.

Tirana.

Harp.

Punteado

arco.

Parola.

Cavatina.

And. poco. *te* *2*

Le *P.* *Le*

2 *Le* *aggr.* *Le* *f. Or.* *Le* *All.°*

Le *Dep.* *All.°*

f. Or. *f. Or.* *f. Or.* *f. Or.*

Con

This is a handwritten musical score for a piece titled 'Cavatina'. The score is written on ten staves. The first staff begins with the tempo marking 'And. poco.' and a '2' above it. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'P.' (piano), 'f. Or.' (forte organ), and 'All.°' (allegro). There are several annotations in brown ink, including 'Le' and 'aggr.' (aggraviato). A large section of the score, spanning from the third staff to the fourth, is crossed out with multiple diagonal lines. The manuscript is on aged, slightly yellowed paper.



Sequit.

et. poco.

Fandango

All.^o

Como Prima

Parola.

Se Repiten otra vez.

Parola.

final.
All.^o

fmo *p* *f* *p^o* *f* *p^o*

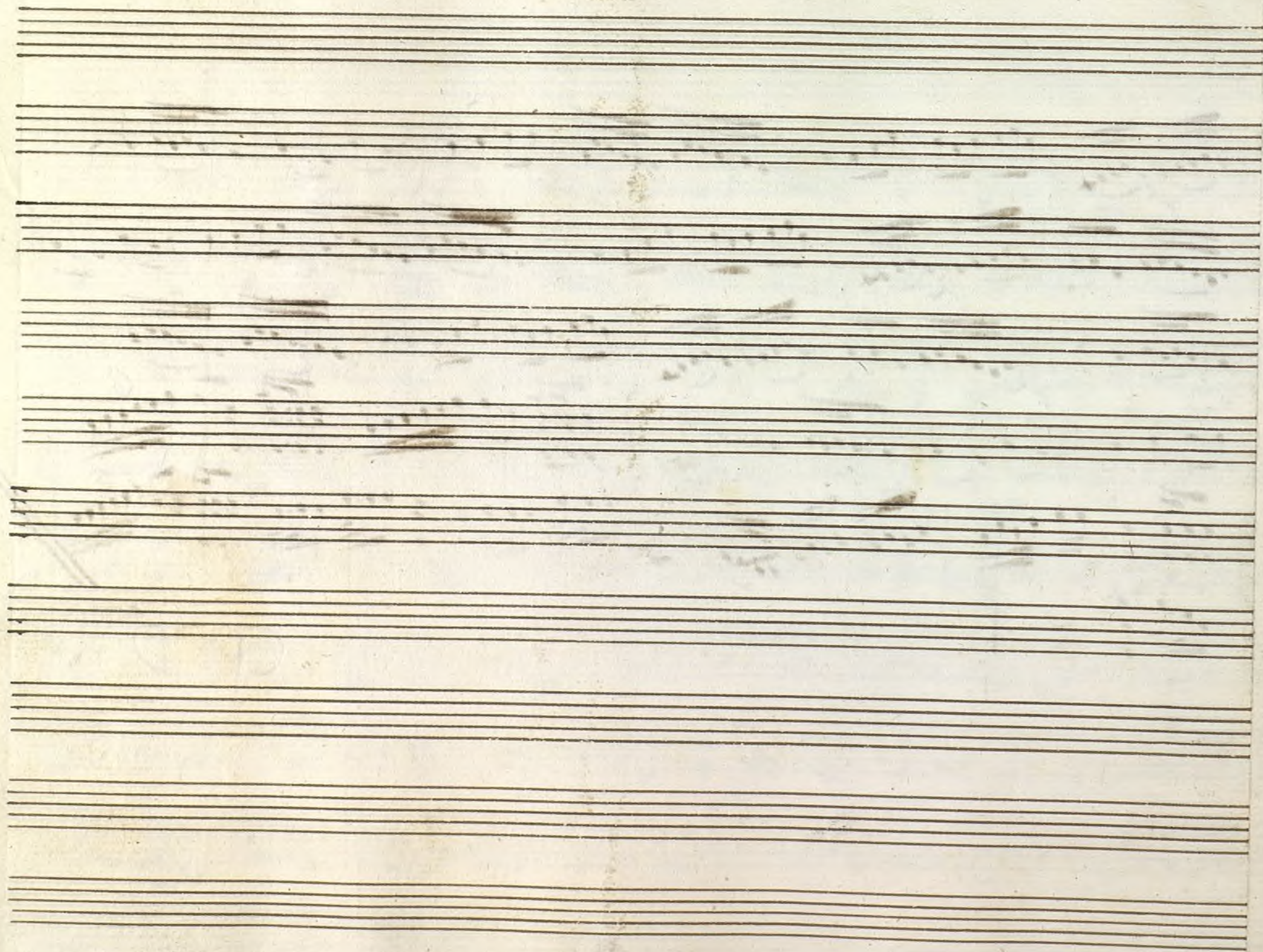
Voltri.

Seguid.
All.^o

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

Fina

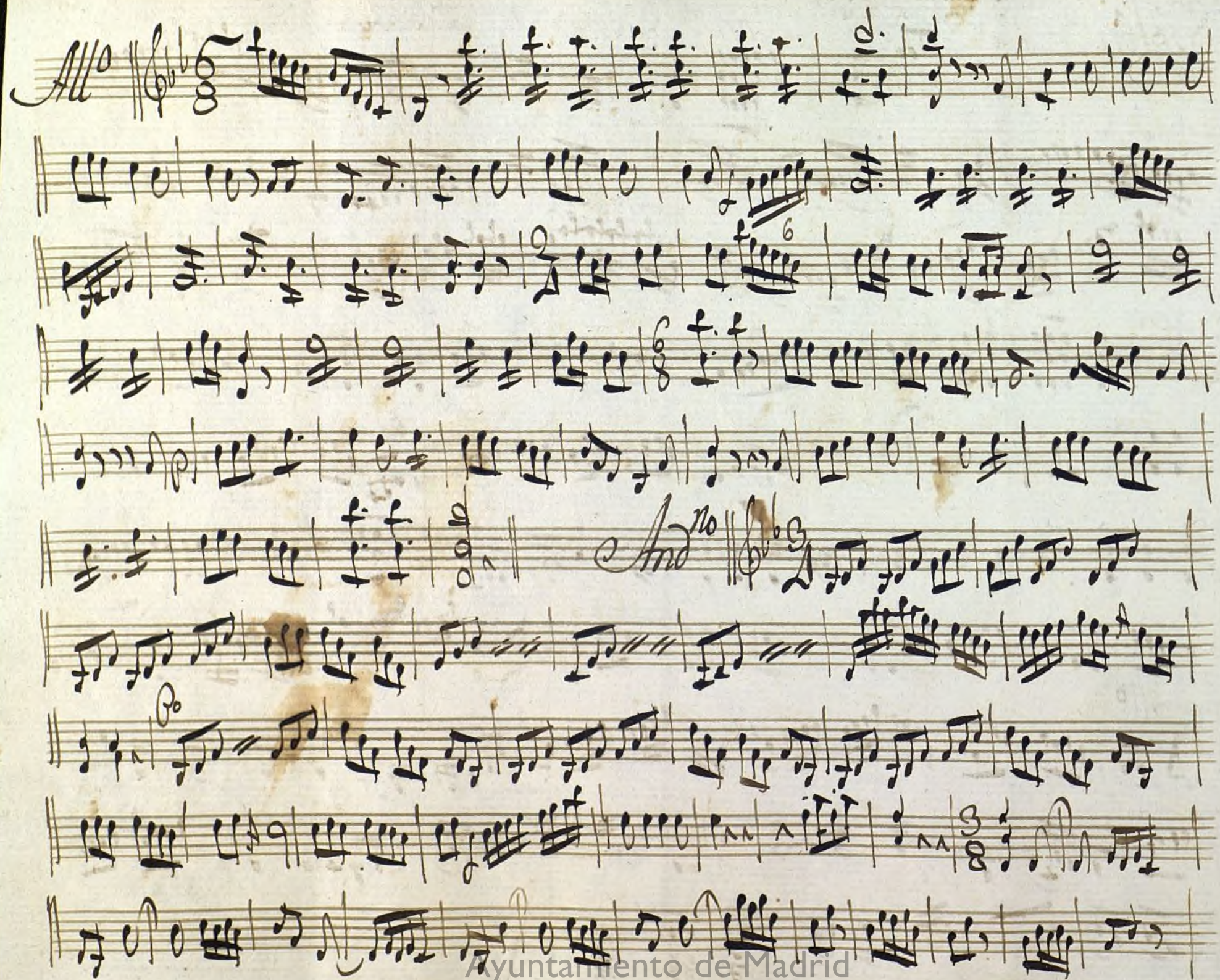
A handwritten musical score on six staves. The notation is in brown ink on aged paper. The first five staves contain a complex piece of music with many sixteenth and thirty-second notes, often beamed together in groups. There are several dynamic markings, including 'fe' (forte) and 'All.' (Allegro). The sixth staff begins with a double bar line and a fermata, followed by a few notes and a final double bar line. The word 'Adagio' is written in cursive at the end of the sixth staff. The bottom three staves are empty.



Violin 2^o *Sup. Uca do;* *Jon a General.* *ta Escuela de Sarrido*

NO 175-18

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. There are several measures with dense, beamed sixteenth notes, suggesting a fast or rhythmic section. The score includes dynamic markings such as *all^o* (allegro) and *mod^o* (moderato). The handwriting is in a cursive style typical of 18th or 19th-century manuscript notation. The paper shows signs of age, including some staining and foxing.



a Dño 2m.ª Parola

Seg^{da}

Parola

Handwritten musical score for a piece titled "Cavatina". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a cursive, handwritten style. The first staff is labeled "Cavatina" and the second staff is labeled "Parola". The score includes various musical notations such as notes, rests, and bar lines. The final staff is crossed out with a large, bold "X".

Parola *Signola Tirana* #

Five
###

all

Dep.

Parola

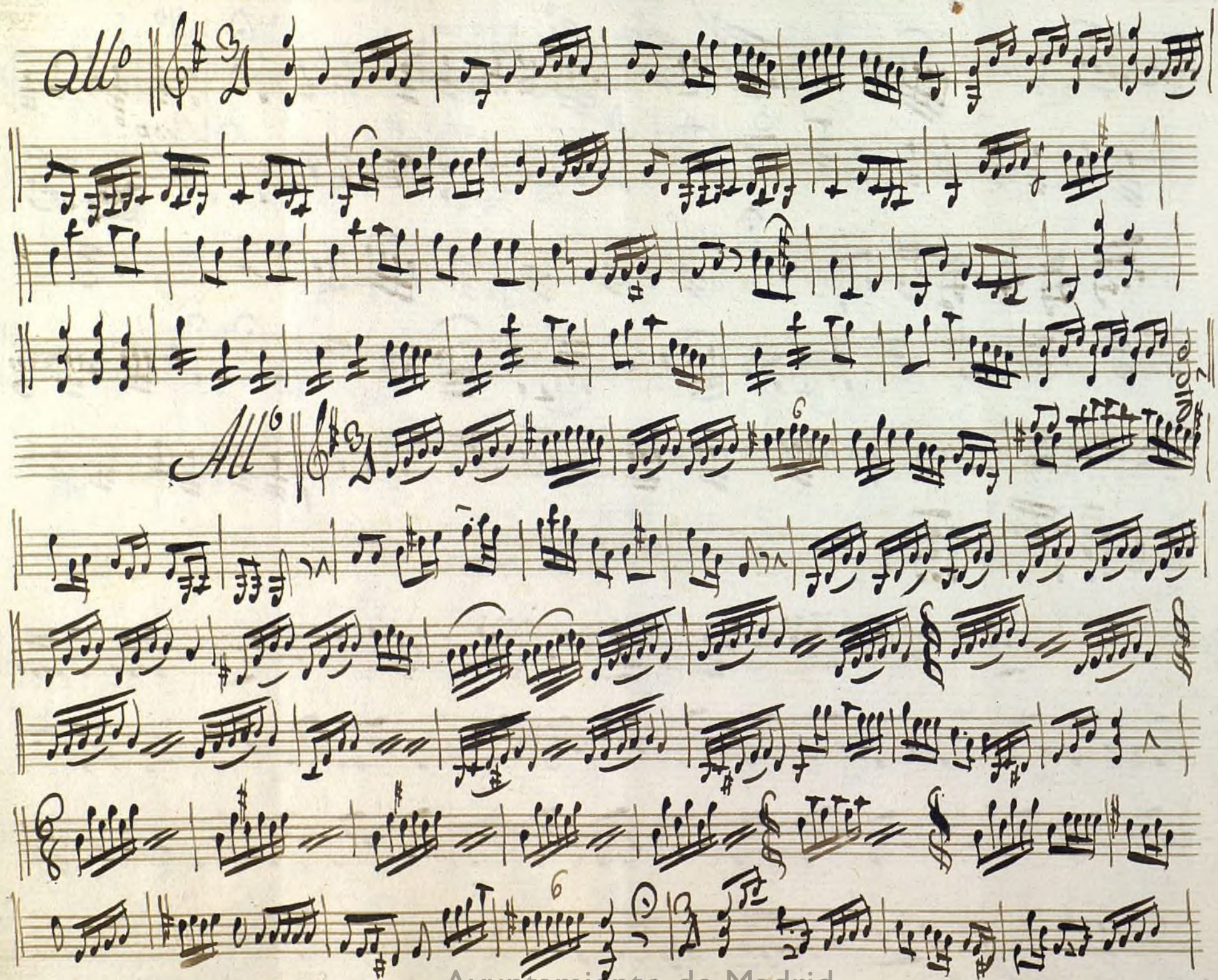
Sivana $\text{F}\sharp\text{G}$ 8

H Dep.

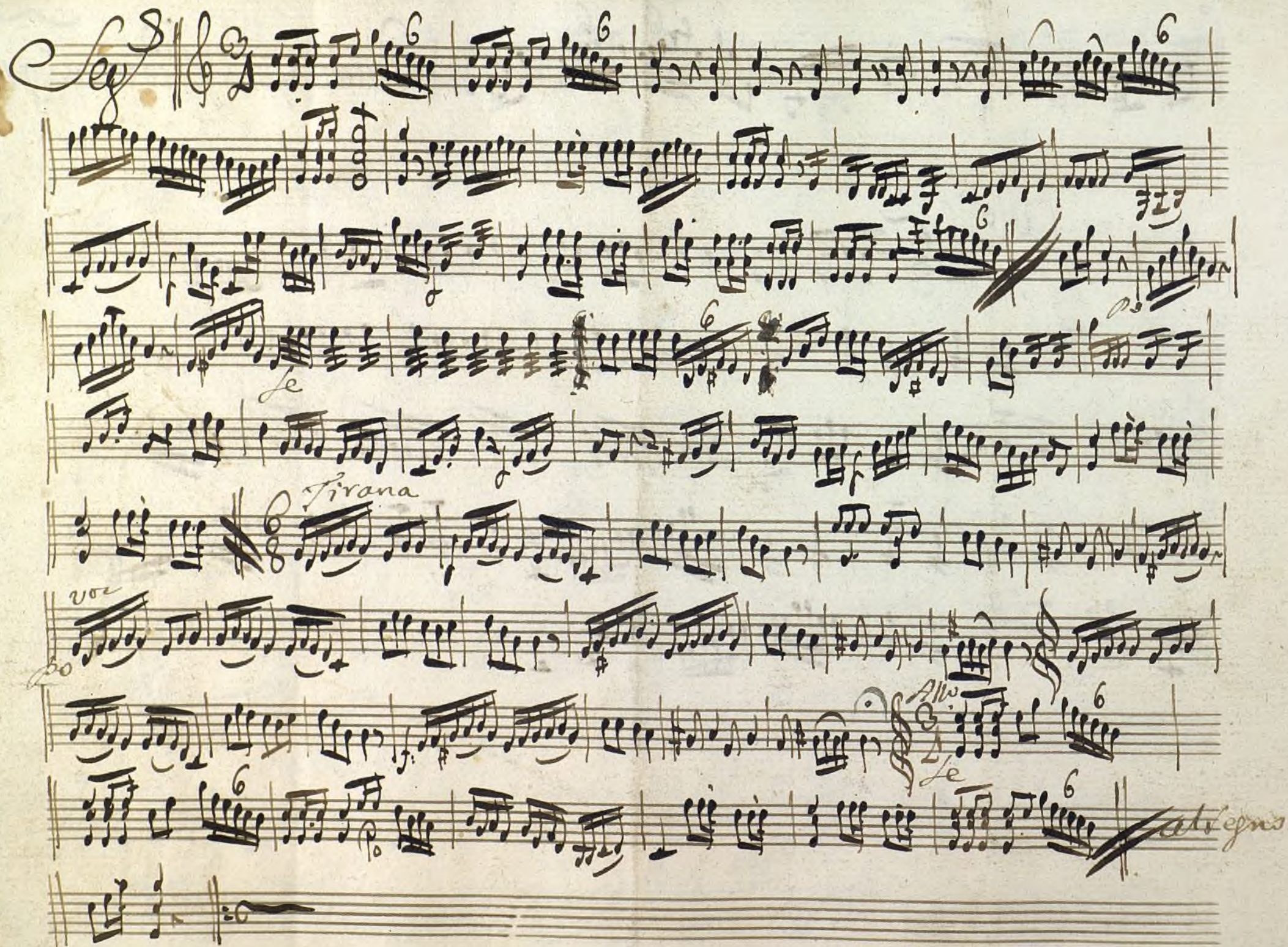
Pant.

arco.

Parola. / Sigue Cavatina.



|| G4 A4 B4 | C5 D5 E5 | F5 G5 A5 | B5 C6 D6 | E6 F6 G6 | A6 B6 C7 | D7 E7 F7 | G7 A7 B7 | C8 D8 E8 | F8 G8 A8 | B8 C9 D9 | E9 F9 G9 | A9 B9 C10 | D10 E10 F10 | G10 A10 B10 | C11 D11 E11 | F11 G11 A11 | B11 C12 D12 | E12 F12 G12 | A12 B12 C13 | D13 E13 F13 | G13 A13 B13 | C14 D14 E14 | F14 G14 A14 | B14 C15 D15 | E15 F15 G15 | A15 B15 C16 | D16 E16 F16 | G16 A16 B16 | C17 D17 E17 | F17 G17 A17 | B17 C18 D18 | E18 F18 G18 | A18 B18 C19 | D19 E19 F19 | G19 A19 B19 | C20 D20 E20 | F20 G20 A20 | B20 C21 D21 | E21 F21 G21 | A21 B21 C22 | D22 E22 F22 | G22 A22 B22 | C23 D23 E23 | F23 G23 A23 | B23 C24 D24 | E24 F24 G24 | A24 B24 C25 | D25 E25 F25 | G25 A25 B25 | C26 D26 E26 | F26 G26 A26 | B26 C27 D27 | E27 F27 G27 | A27 B27 C28 | D28 E28 F28 | G28 A28 B28 | C29 D29 E29 | F29 G29 A29 | B29 C30 D30 | E30 F30 G30 | A30 B30 C31 | D31 E31 F31 | G31 A31 B31 | C32 D32 E32 | F32 G32 A32 | B32 C33 D33 | E33 F33 G33 | A33 B33 C34 | D34 E34 F34 | G34 A34 B34 | C35 D35 E35 | F35 G35 A35 | B35 C36 D36 | E36 F36 G36 | A36 B36 C37 | D37 E37 F37 | G37 A37 B37 | C38 D38 E38 | F38 G38 A38 | B38 C39 D39 | E39 F39 G39 | A39 B39 C40 | D40 E40 F40 | G40 A40 B40 | C41 D41 E41 | F41 G41 A41 | B41 C42 D42 | E42 F42 G42 | A42 B42 C43 | D43 E43 F43 | G43 A43 B43 | C44 D44 E44 | F44 G44 A44 | B44 C45 D45 | E45 F45 G45 | A45 B45 C46 | D46 E46 F46 | G46 A46 B46 | C47 D47 E47 | F47 G47 A47 | B47 C48 D48 | E48 F48 G48 | A48 B48 C49 | D49 E49 F49 | G49 A49 B49 | C50 D50 E50 | F50 G50 A50 | B50 C51 D51 | E51 F51 G51 | A51 B51 C52 | D52 E52 F52 | G52 A52 B52 | C53 D53 E53 | F53 G53 A53 | B53 C54 D54 | E54 F54 G54 | A54 B54 C55 | D55 E55 F55 | G55 A55 B55 | C56 D56 E56 | F56 G56 A56 | B56 C57 D57 | E57 F57 G57 | A57 B57 C58 | D58 E58 F58 | G58 A58 B58 | C59 D59 E59 | F59 G59 A59 | B59 C60 D60 | E60 F60 G60 | A60 B60 C61 | D61 E61 F61 | G61 A61 B61 | C62 D62 E62 | F62 G62 A62 | B62 C63 D63 | E63 F63 G63 | A63 B63 C64 | D64 E64 F64 | G64 A64 B64 | C65 D65 E65 | F65 G65 A65 | B65 C66 D66 | E66 F66 G66 | A66 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F97 | G97 A97 B97 | C98 D98 E98 | F98 G98 A98 | B98 C99 D99 | E99 F99 G99 | A99 B99 C100 | D100 E100 F100 | G100 A100 B100 | C101 D101 E101 | F101 G101 A101 | B101 C102 D102 | E102 F102 G102 | A102 B102 C103 | D103 E103 F103 | G103 A103 B103 | C104 D104 E104 | F104 G104 A104 | B104 C105 D105 | E105 F105 G105 | A105 B105 C106 | D106 E106 F106 | G106 A106 B106 | C107 D107 E107 | F107 G107 A107 | B107 C108 D108 | E108 F108 G108 | A108 B108 C109 | D109 E109 F109 | G109 A109 B109 | C110 D110 E110 | F110 G110 A110 | B110 C111 D111 | E111 F111 G111 | A111 B111 C112 | D112 E112 F112 | G112 A112 B112 | C113 D113 E113 | F113 G113 A113 | B113 C114 D114 | E114 F114 G114 | A114 B114 C115 | D115 E115 F115 | G115 A115 B115 | C116 D116 E116 | F116 G116 A116 | B116 C117 D117 | E117 F117 G117 | A117 B117 C118 | D118 E118 F118 | G118 A118 B118 | C119 D119 E119 | F119 G119 A119 | B119 C120 D120 | E120 F120 G120 | A120 B120 C121 | D121 E121 F121 | G121 A121 B121 | C122 D122 E122 | F122 G122 A122 | B122 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D148 E148 F148 | G148 A148 B148 | C149 D149 E149 | F149 G149 A149 | B149 C150 D150 | E150 F150 G150 | A150 B150 C151 | D151 E151 F151 | G151 A151 B151 | C152 D152 E152 | F152 G152 A152 | B152 C153 D153 | E153 F153 G153 | A153 B153 C154 | D154 E154 F154 | G154 A154 B154 | C155 D155 E155 | F155 G155 A155 | B155 C156 D156 | E156 F156 G156 | A156 B156 C157 | D157 E157 F157 | G157 A157 B157 | C158 D158 E158 | F158 G158 A158 | B158 C159 D159 | E159 F159 G159 | A159 B159 C160 | D160 E160 F160 | G160 A160 B160 | C161 D161 E161 | F161 G161 A161 | B161 C162 D162 | E162 F162 G162 | A162 B162 C163 | D163 E163 F163 | G163 A163 B163 | C164 D164 E164 | F164 G164 A164 | B164 C165 D165 | E165 F165 G165 | A165 B165 C166 | D166 E166 F166 | G166 A166 B166 | C167 D167 E167 | F167 G167 A167 | B167 C168 D168 | E168 F168 G168 | A168 B168 C169 | D169 E169 F169 | G169 A169 B169 | C170 D170 E170 | F170 G170 A170 | B170 C171 D171 | E171 F171 G171 | A171 B171 C172 | D172 E172 F172 | G172 A172 B172 | C173 D173 E173 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A223 B223 | C224 D224 E224 | F224 G224 A224 | B224 C225 D225 | E225 F225 G225 | A225 B225 C226 | D226 E226 F226 | G226 A226 B226 | C227 D227 E227 | F227 G227 A227 | B227 C228 D228 | E228 F228 G228 | A228 B228 C229 | D229 E229 F229 | G229 A229 B229 | C230 D230 E230 | F230 G230 A230 | B230 C231 D231 | E231 F231 G231 | A231 B231 C232 | D232 E232 F232 | G232 A232 B232 | C233 D233 E233 | F233 G233 A233 | B233 C234 D234 | E234 F234 G234 | A234 B234 C235 | D235 E235 F235 | G235 A235 B235 | C236 D236 E236 | F236 G236 A236 | B236 C237 D237 | E237 F237 G237 | A237 B237 C238 | D238 E238 F238 | G238 A238 B238 | C239 D239 E239 | F239 G239 A239 | B239 C240 D240 | E240 F240 G240 | A240 B240 C241 | D241 E241 F241 | G241 A241 B241 | C242 D242 E242 | F242 G242 A242 | B242 C243 D243 | E243 F243 G243 | A243 B243 C244 | D244 E244 F244 | G244 A244 B244 | C245 D245 E245 | F245 G245 A245 | B245 C246 D246 | E246 F246 G246 | A246 B246 C247 | D247 E247 F247 | G247 A247 B247 | C248 D248 E248 | F248 G248 A248 | 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E299 | F299 G299 A299 | B299 C300 D300 | E300 F300 G300 | A300 B300 C301 | D301 E301 F301 | G301 A301 B301 | C302 D302 E302 | F302 G302 A302 | B302 C303 D303 | E303 F303 G303 | A303 B303 C304 | D304 E304 F304 | G304 A304 B304 | C305 D305 E305 | F305 G305 A305 | B305 C306 D306 | E306 F306 G306 | A306 B306 C307 | D307 E307 F307 | G307 A307 B307 | C308 D308 E308 | F308 G308 A308 | B308 C309 D309 | E309 F309 G309 | A309 B309 C310 | D310 E310 F310 | G310 A310 B310 | C311 D311 E311 | F311 G311 A311 | B311 C312 D312 | E312 F312 G312 | A312 B312 C313 | D313 E313 F313 | G313 A313 B313 | C314 D314 E314 | F314 G314 A314 | B314 C315 D315 | E315 F315 G315 | A315 B315 C316 | D316 E316 F316 | G316 A316 B316 | C317 D317 E317 | F317 G317 A317 | B317 C318 D318 | E318 F318 G318 | A318 B318 C319 | D319 E319 F319 | G319 A319 B319 | C320 D320 E320 | F320 G320 A320 | B320 C321 D321 | E321 F321 G321 | A321 B321 C322 | D322 E322 F322 | G322 A322 B322 | C323 D323 E323 | F323 G323 A323 | B323 C324 D324 | E324 F324 G324 | A324 B324 C325 | D325 E325 F325 | G325 A325 B325 | C326 D326 E326 | F326 G326 A326 | B326 C327 D327 | E327 F327 G327 | A327 B327 C328 | D328 E328 F328 | G328 A328 B328 | C329 D329 E329 | F329 G329 A329 | B329 C330 D330 | E330 F330 G330 | A330 B330 C331 | D331 E331 F331 | G331 A331 B331 | C332 D332 E332 | F332 G332 A332 | B332 C333 D333 | E333 F333 G333 | A333 B333 C334 | D334 E334 F334 | G334 A334 B334 | C335 D335 E335 | F335 G335 A335 | B335 C336 D336 | E336 F336 G336 | A336 B336 C337 | D337 E337 F337 | G337 A337 B337 | C338 D338 E338 | F338 G338 A338 | B338 C339 D339 | E339 F339 G339 | A339 B339 C340 | D340 E340 F340 | G340 A340 B340 | C341 D341 E341 | F341 G341 A341 | B341 C342 D342 | E342 F342 G342 | A342 B342 C343 | D343 E343 F343 | G343 A343 B343 | C344 D344 E344 | F344 G344 A344 | B344 C345 D345 | E345 F345 G345 | A345 B345 C346 | D346 E346 F346 | G346 A346 B346 | C347 D347 E347 | F347 G347 A347 | B347 C348 D348 | E348 F348 G348 | A348 B348 C349 | D349 E349 F349 | G349 A349 B349 | C350 D350 E350 | F350 G350 A350 | B350 C351 D351 | E351 F351 G351 | A351 B351 C352 | D352 E352 F352 | G352 A352 B352 | C353 D353 E353 | F353 G353 A353 | B353 C354 D354 | E354 F354 G354 | A354 B354 C355 | D355 E355 F355 | G355 A355 B355 | C356 D356 E356 | F356 G356 A356 | B356 C357 D357 | E357 F357 G357 | A357 B357 C358 | D358 E358 F358 | G358 A358 B358 | C359 D359 E359 | F359 G359 A359 | B359 C360 D360 | E360 F360 G360 | A360 B360 C361 | D361 E361 F361 | G361 A361 B361 | C362 D362 E362 | F362 G362 A362 | B362 C363 D363 | E363 F363 G363 | A363 B363 C364 | D364 E364 F364 | G364 A364 B364 | C365 D365 E365 | F365 G365 A365 | B365 C366 D366 | E366 F366 G366 | A366 B366 C367 | D367 E367 F367 | G367 A367 B367 | C368 D368 E368 | F368 G368 A368 | B368 C369 D369 | E369 F369 G369 | A369 B369 C370 | D370 E370 F370 | G370 A370 B370 | C371 D371 E371 | F371 G371 A371 | B371 C372 D372 | E372 F372 G372 | A372 B372 C373 | D373 E373 F373 | G373 A373 B373 | C374 D374 E374 | F374 G374 A374 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D425 E425 | F425 G425 A425 | B425 C426 D426 | E426 F426 G426 | A426 B426 C427 | D427 E427 F427 | G427 A427 B427 | C428 D428 E428 | F428 G428 A428 | B428 C429 D429 | E429 F429 G429 | A429 B429 C430 | D430 E430 F430 | G430 A430 B430 | C431 D431 E431 | F431 G431 A431 | B431 C432 D432 | E432 F432 G432 | A432 B432 C433 | D433 E433 F433 | G433 A433 B433 | C434 D434 E434 | F434 G434 A434 | B434 C435 D43



Obue 2^{do} Tona dilla + La escuela de Sarrión:

Handwritten musical score for Obue 2^{do} Tona dilla + La escuela de Sarrión. The score is written on ten staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked *All.^o*. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *f*, and *pp*. The score is divided into measures by vertical bar lines. The final measure of the score is marked with a double bar line and a sharp sign (#).

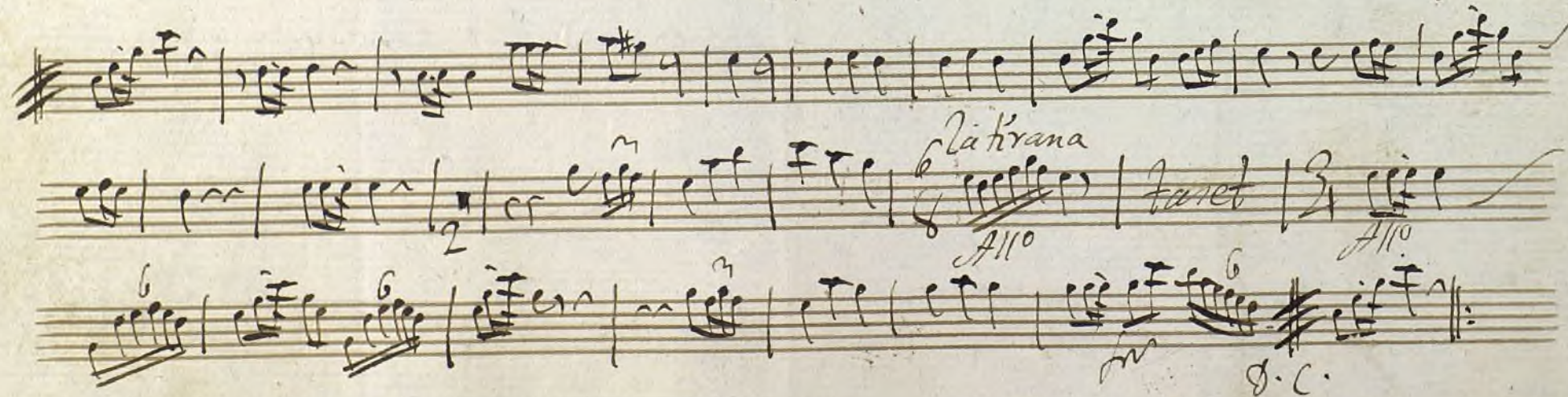
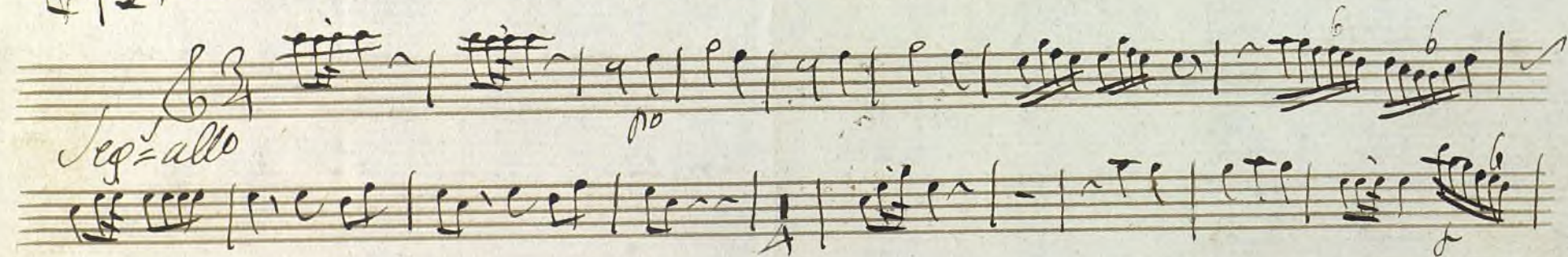
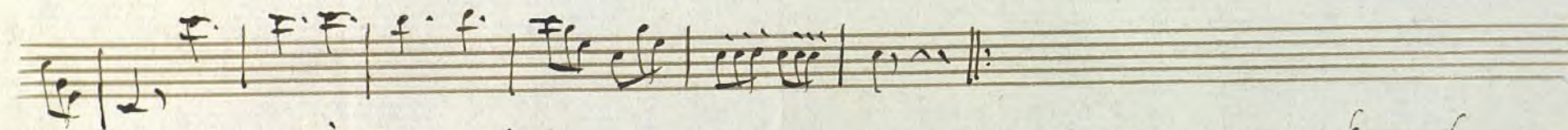
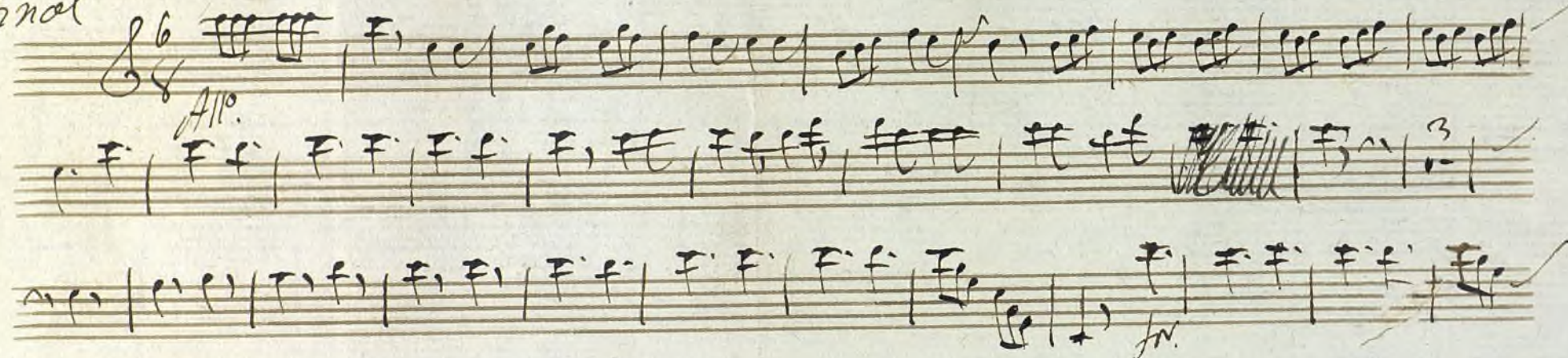
Mus 178-18

Ayuntamiento de Madrid

Arreata el final =

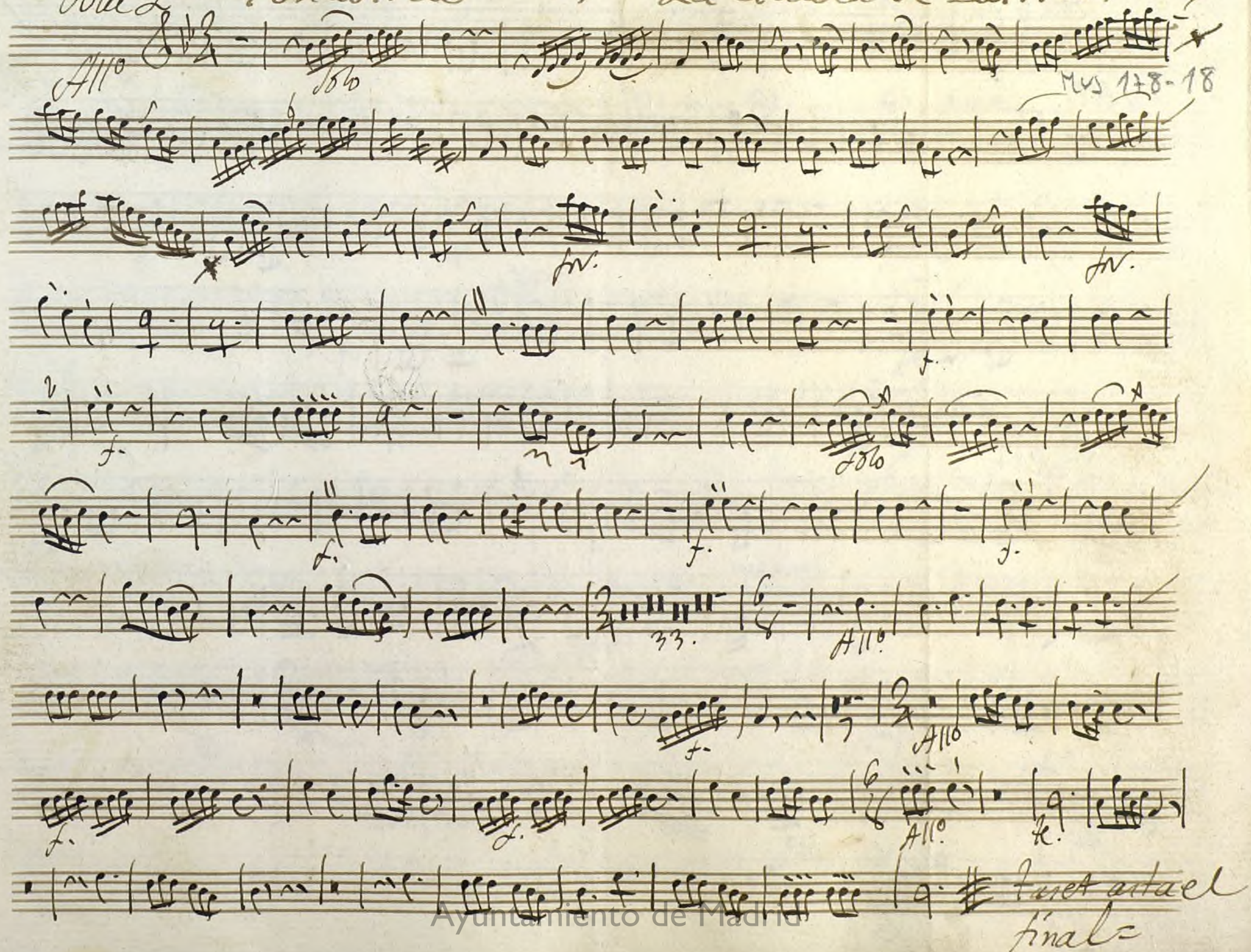
mae

final



Obua 2^{da} Tonadilla + La escuela de Sarrión;

Handwritten musical score for Obua 2^{da} Tonadilla + La escuela de Sarrión. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The tempo is marked *All^o* at the beginning and *Allo* later in the piece. The key signature is one sharp (F#). The score includes a section marked "Mus 128-18" and concludes with the text "Finet acta el final".



Mus 128-18

Finet acta el final

Final ^{*for*}
all.

Seg. all.

La tirana
Allo.

Trompa Primera

MUJ 178-18

Tocadilla General: La escuela de Sarrido;

Ynelafa

Handwritten musical score for Trompa Primera, Tocadilla General: La escuela de Sarrido. The score is written on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some rests. There are dynamic markings like 'f' and 'p' and articulation marks like 'acc' and 'v'. The fifth staff ends with the instruction 'Tace hasta la Cavatina!'.

Cavatina

And.^{te} poco

Handwritten musical score for Cavatina. The score is written on four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music consists of quarter and eighth notes, with some rests. There are dynamic markings like 'f' and 'p' and articulation marks like 'acc' and 'v'. The fourth staff ends with the instruction 'Tace toquavigue'.

Romero

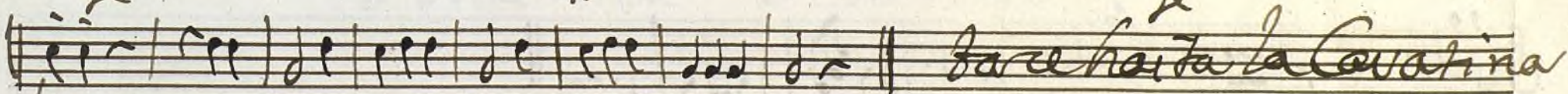
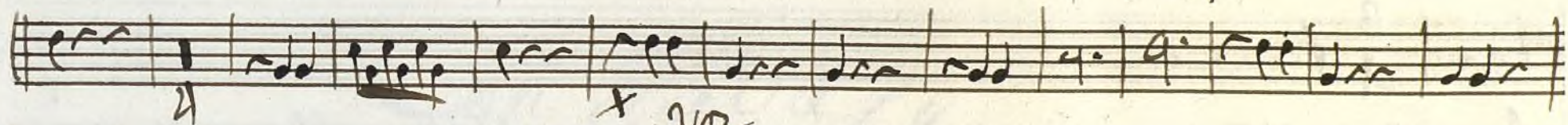
Handwritten musical score for "Romero". The score is written on ten staves, organized into three systems. The first system (staves 1-3) is in 3/4 time, marked "Andante" and "4". The second system (staves 4-6) is in 6/8 time, marked "Final". The third system (staves 7-10) is in 3/4 time, marked "Soprano" and "Solo". 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 and the word "Adieu" written in the bottom right corner.

Trompa Segunda

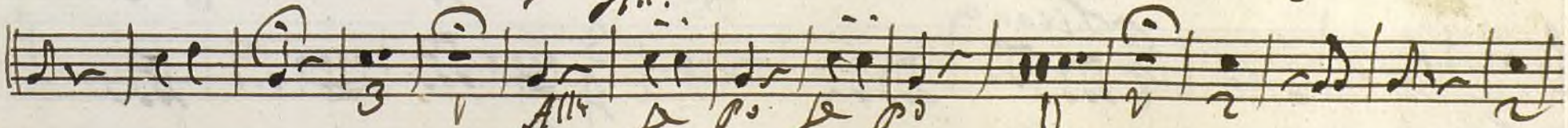
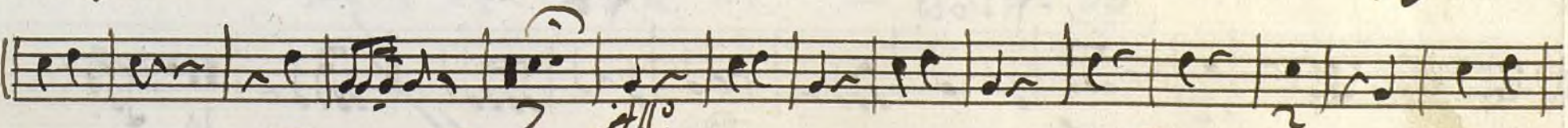
NW 178-18

Sonadilla Fenerat: La Escuela de Sarrión;

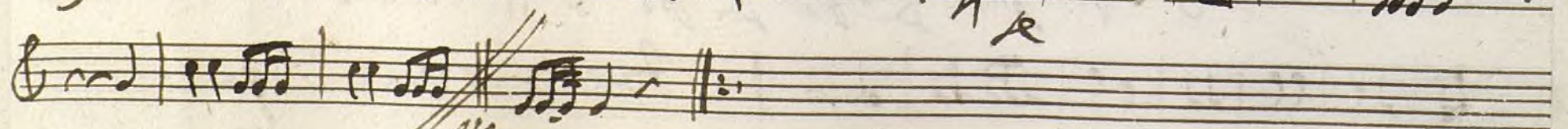
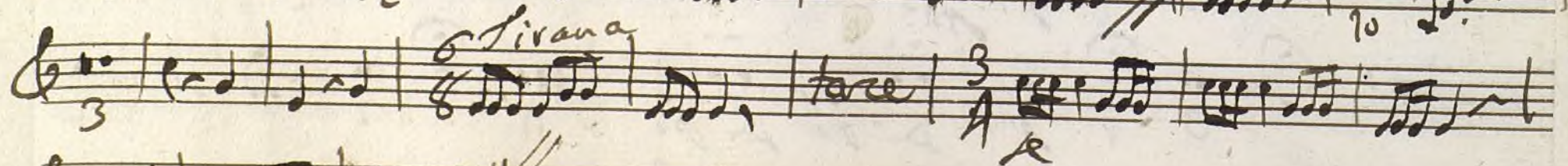
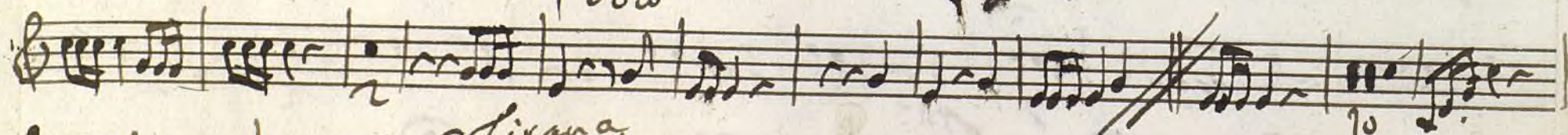
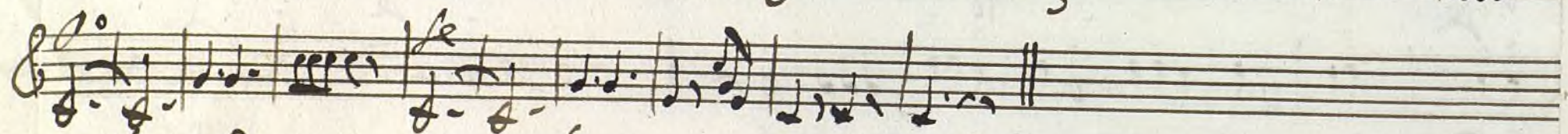
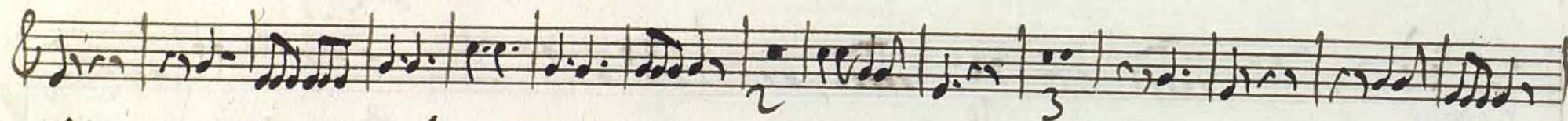
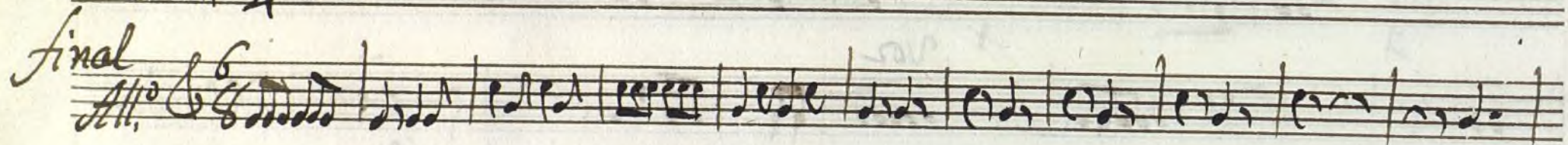
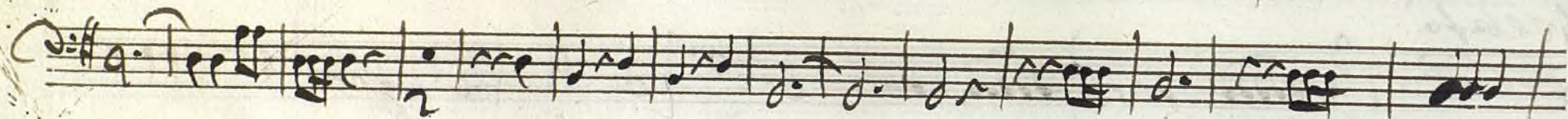
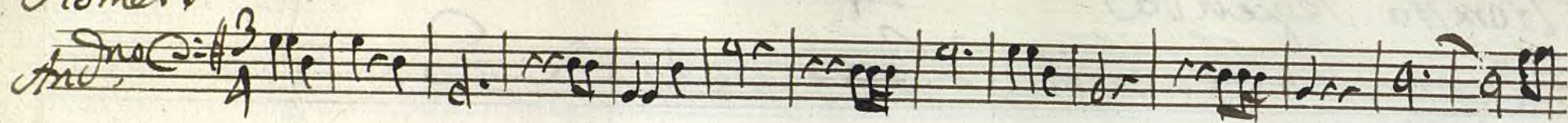
In elato'



le Cavatina



Romero



Allegro

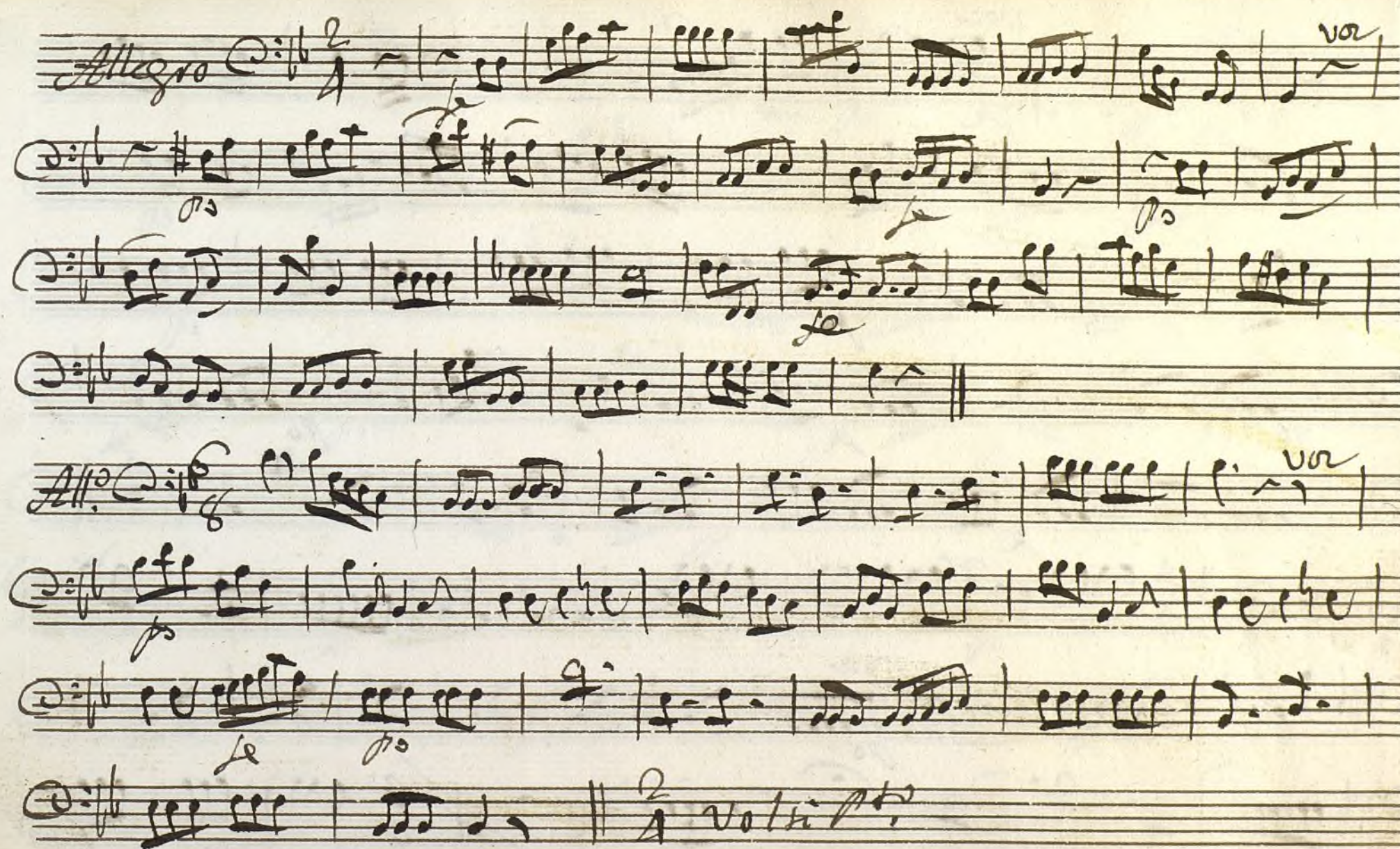
Con Travafo;

Conadilla Teneral

La escuela de Larrido;

Allegro

Handwritten musical score for a piece titled "Allegro". The score consists of ten 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 cursive, handwritten style. The first staff has a tempo marking "Allegro" at the beginning. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as "p" (piano) and "f" (forte) throughout the piece. The notation includes many beamed notes, suggesting rapid passages. The score ends with a double bar line on the tenth staff.



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

All^o *le*

po *le* *po*

And^{te} $\text{C}:\flat$ $\frac{3}{4}$

var *po*

$\frac{3}{8}$ *po*

Allegro

Segui. *Allegro poco* $\text{C}=\sharp$ $\frac{3}{4}$

V
P

Parola

Sirana
Soysacis *Punt. 2o*
C: $\sharp F$ $\sharp C$ 3/4
Voz
p. o.
arco.

Parola...

Cavatina

Violon obligado

And.^{te} poco

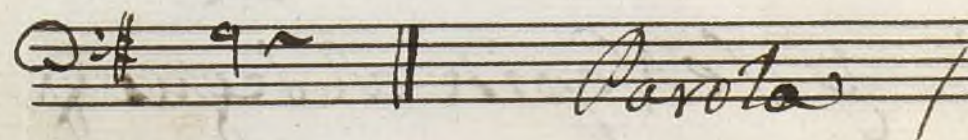
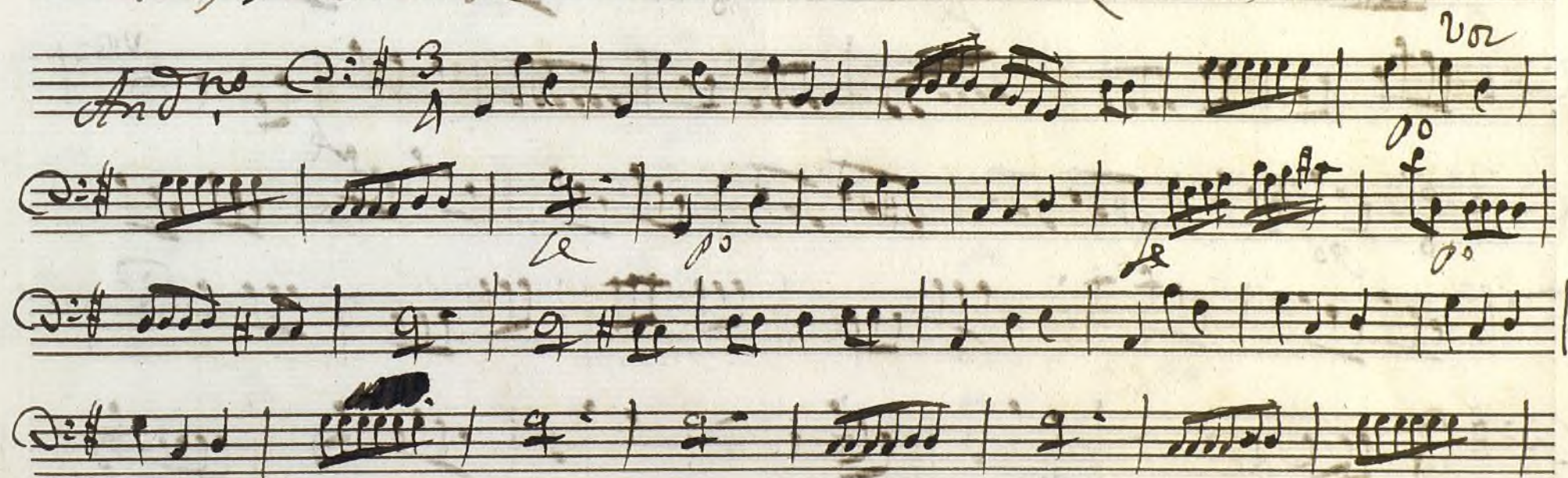
Contrabajo

Handwritten musical score for Violon obligado and Contrabajo. The score is written on ten staves. The first two staves are for the Violon obligado and the Contrabajo. The tempo is marked 'And.^{te} poco'. The key signature is one flat (B-flat). The time signature is 2/4. The score is divided into sections by brackets. A large section of the score, spanning from the third staff to the eighth staff, is crossed out with diagonal lines. The word 'Solo' is written above the third staff, and 'Adagio' is written above the fourth staff. The word 'poco' is written above the sixth staff. The score ends with a double bar line and a repeat sign.

Handwritten musical score on aged paper, featuring multiple staves with complex notation, including notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The notation includes various note values, rests, and dynamic markings such as *vo*, *p*, *Allo*, *De pacis*, and *Voce pto*. The score is organized into systems, with some staves crossed out or marked with large 'X's. The paper shows signs of age, including discoloration and wear.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like *Allo* and *p*. The score is written in a historical style, possibly from the 18th or 19th century. The first staff begins with a treble clef and a common time signature. The subsequent staves are grouped by large curly braces on the left side. The notation is dense and includes many accidentals and slurs.

Parola



Volpi

Allegro poco $\text{C}:\sharp 3/4$

Parola y se Repite al segno

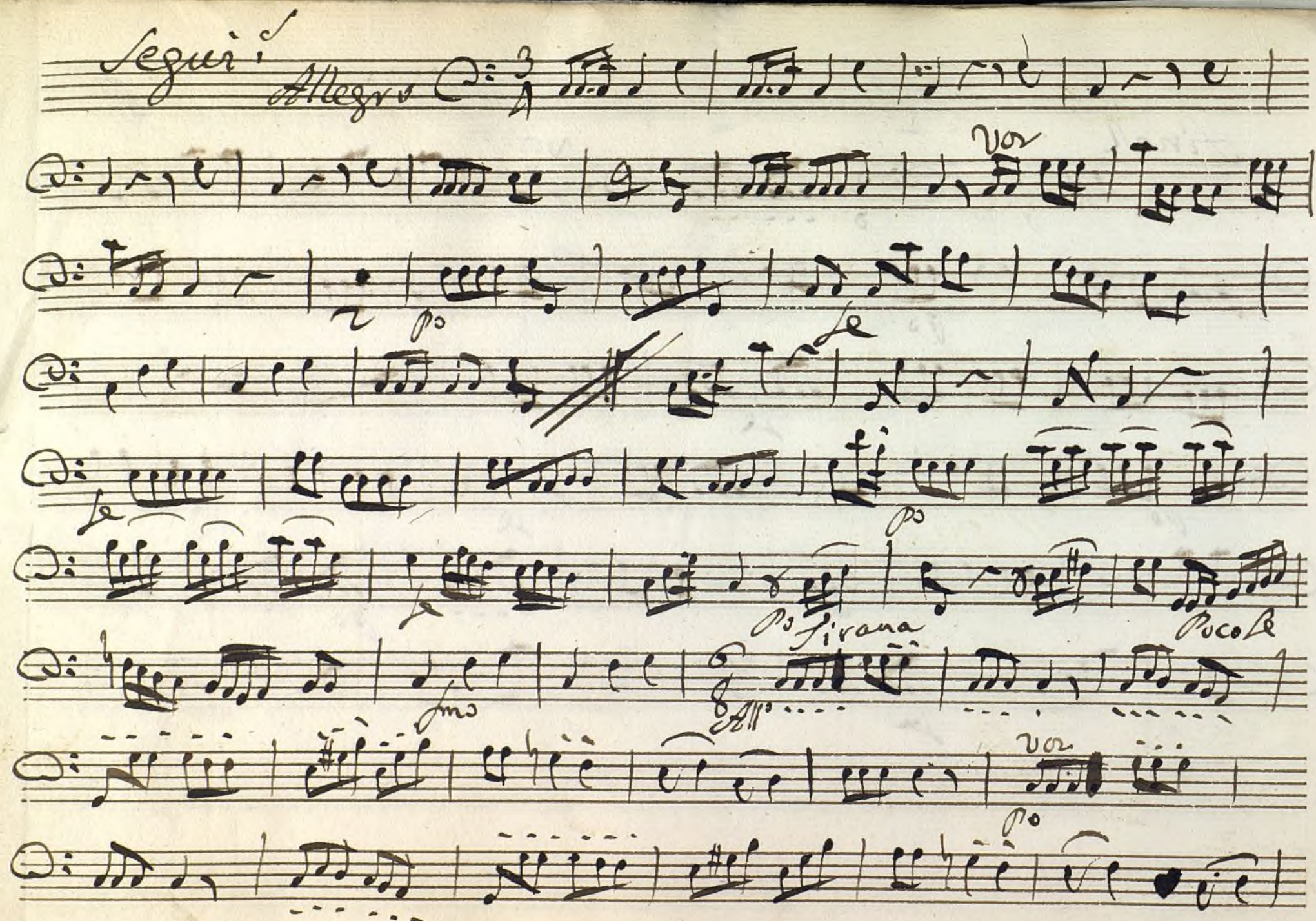
Parola

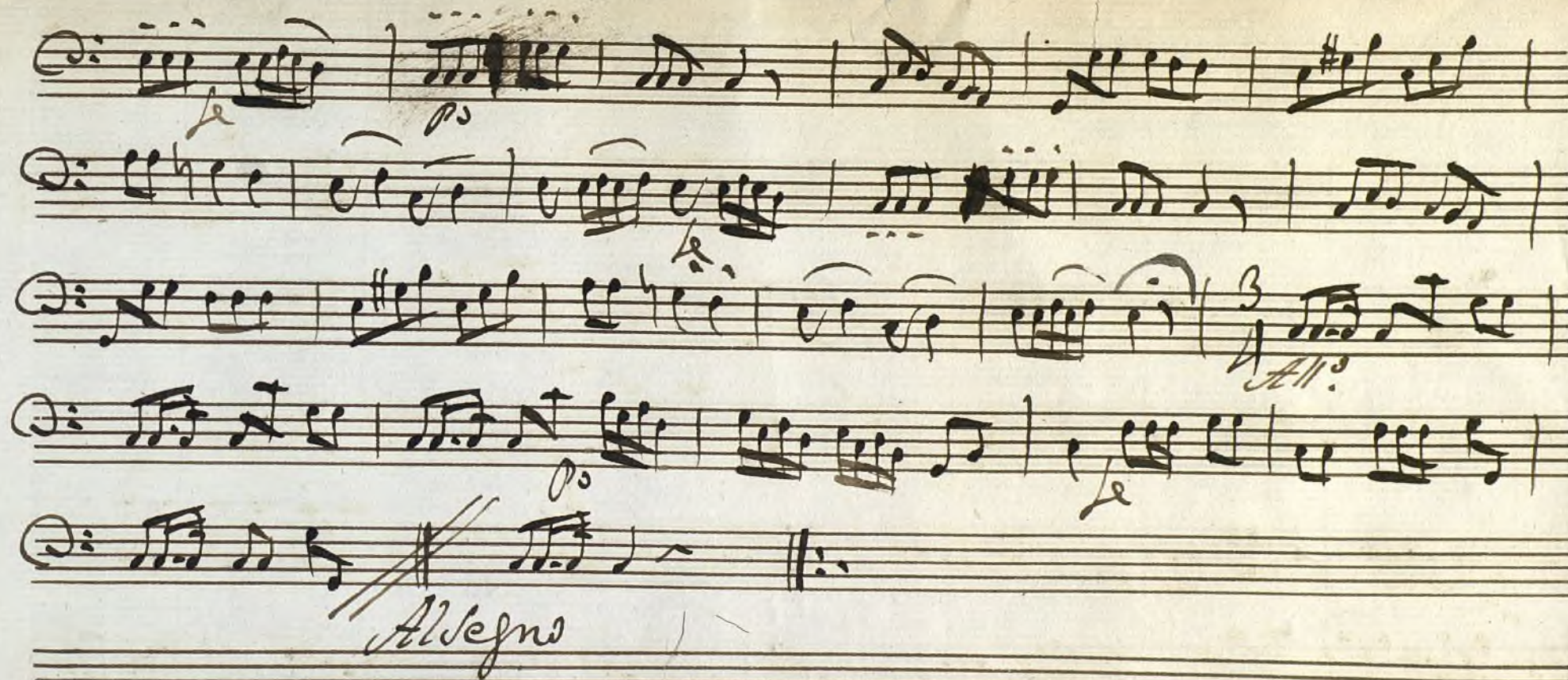
final

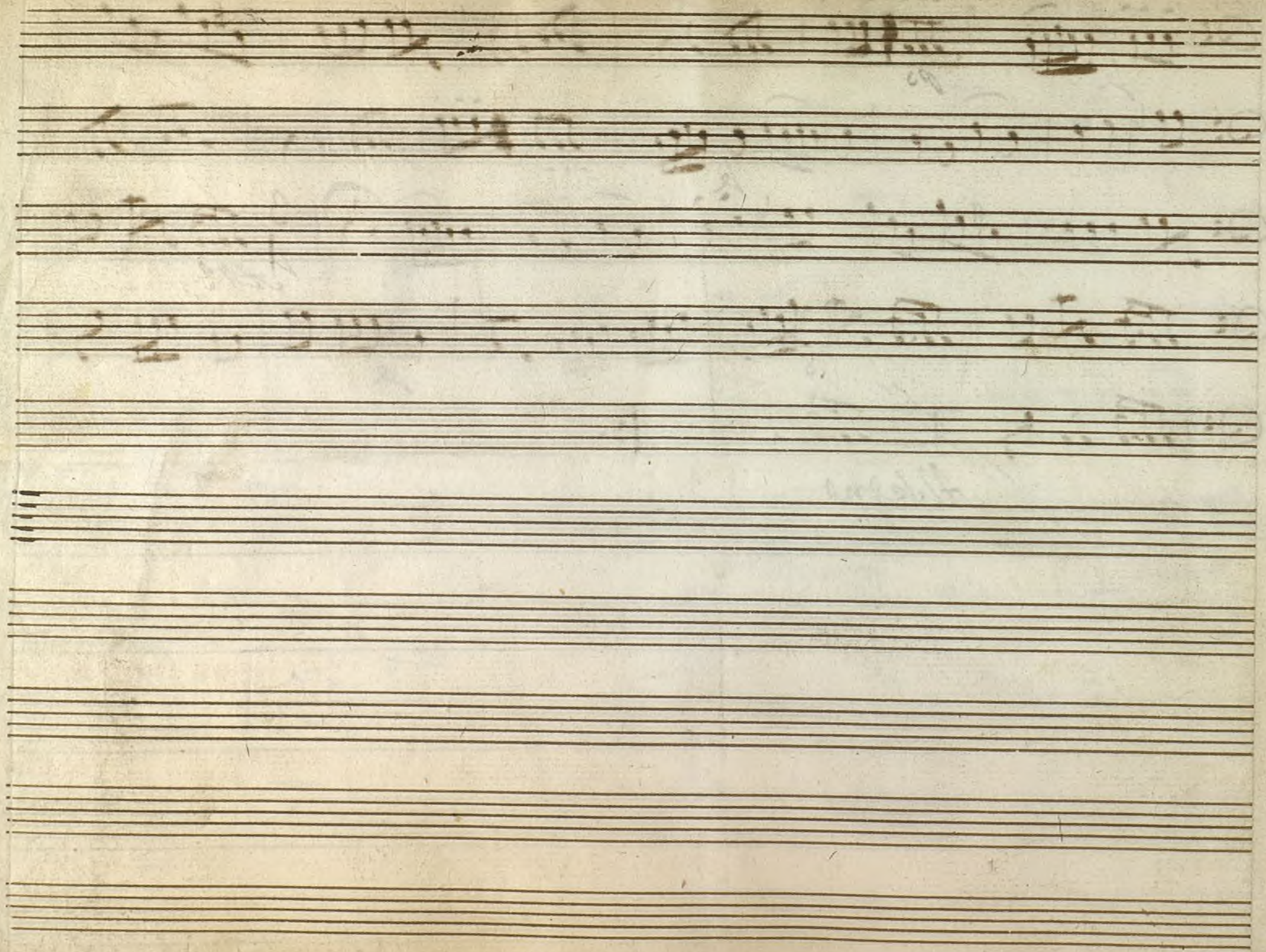
Allegro

Handwritten musical score for a final section, marked *Allegro*. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings like *p* (piano) and *f* (forte) are present. A *Vola* marking appears above the first staff. The piece concludes with a double bar line on the sixth staff.

Vola







Ayuntamiento de Madrid