

Leg.º 24 N.º 17.

(Leg.º 8.º n.º 6.)

MUS 150-16

150-16

+

La Ravoso.

Jonadilla a 4.º

La Panaderita

y los acomodados fingidos

y Embusteros.

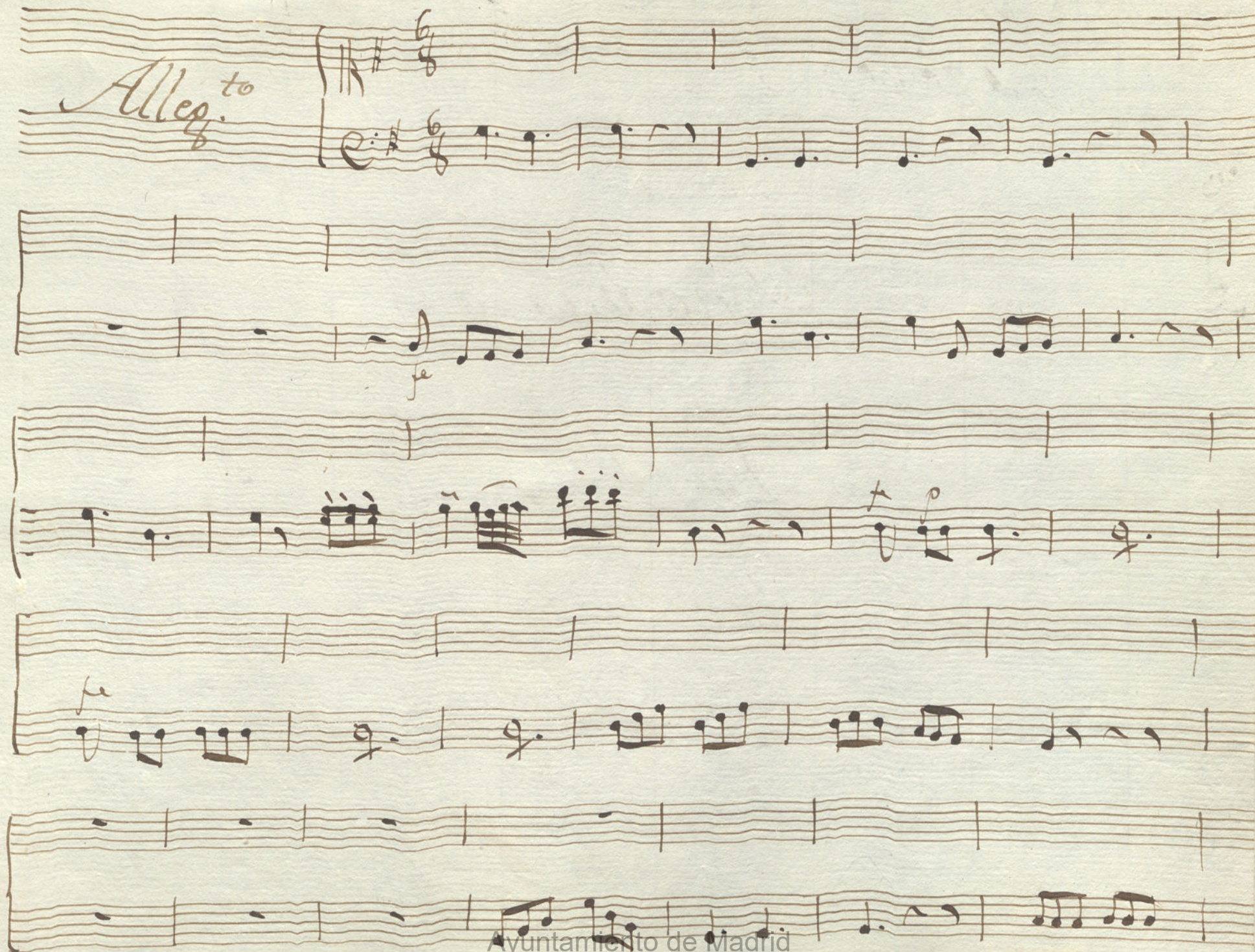
Mariana Rabon

Mariano

Camas

G. N. V. cente

Alleg.^{to}

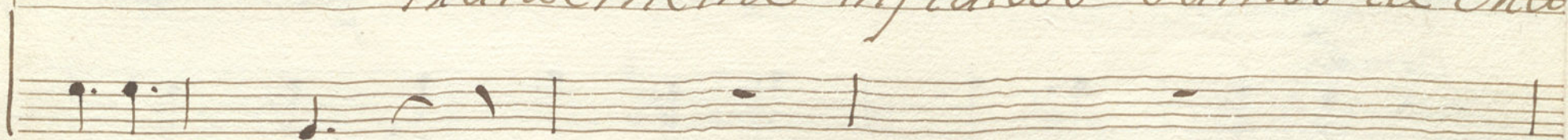




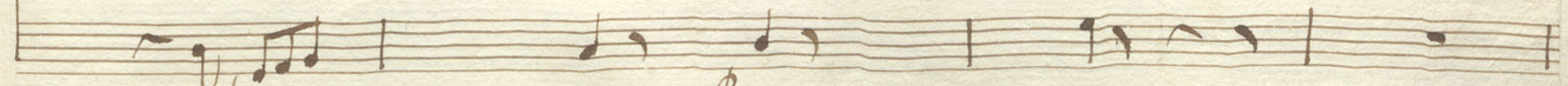
Vicente.



De Madrid volvemos los dos Axa —
Grandemente influidos vamos de Ma



con los
Madrid vamos



fe

Ayuntamiento de Madrid

Fad.º

con empleo entrambos de suposi-
cállies para dero de mucho no

cion

de

cion

de

Camal.

De oficial de pluma a Lexida
que dirán tus Primos sinos ven a

Handwritten musical score on aged paper. The score consists of two systems of staves. The first system has two staves with lyrics: "boy a" and "si si nos". The second system has two staves with lyrics: "y yo a cari ñena de Administra" and "que estamos casados loj doj en Ma". The third system has two staves with lyrics: "dor de" and "vno loj". The fourth system has two staves with lyrics: "dor de" and "vno loj". The music is written in a simple, handwritten style with various note values and rests. There are some markings like "fe" and "fad." in the first system, and "f" and "fe" in the fourth system. The paper is aged and shows some wear.

boy a
si si nos
y yo a cari ñena de Administra
que estamos casados loj doj en Ma
dor de
vno loj
dor de
vno loj

Cam.

O que maxcia lote estas tu Ra
Jo quisiere verlos antes de par

mon estas
tir antes

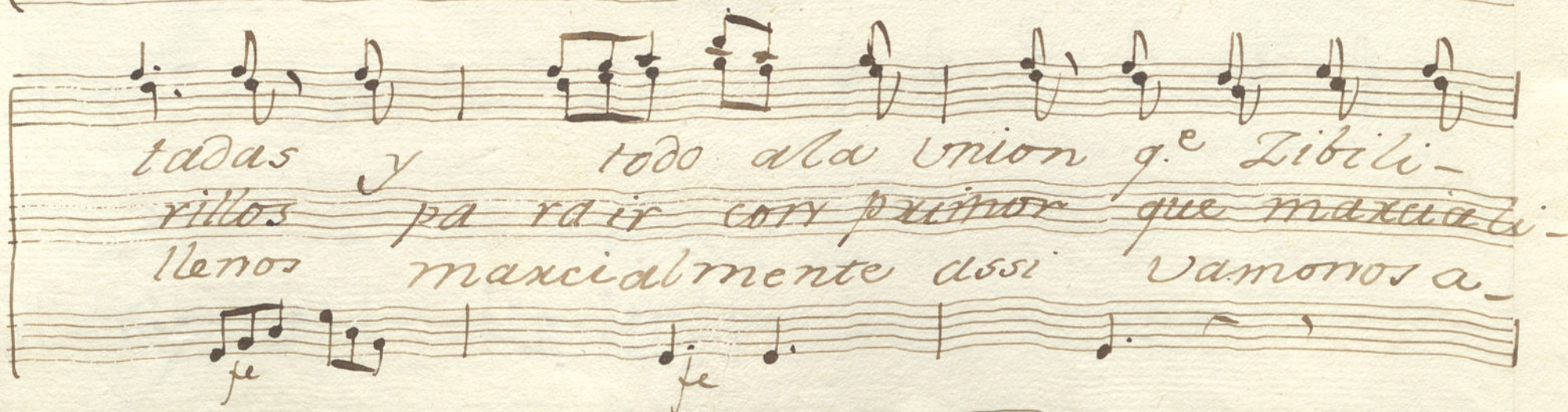
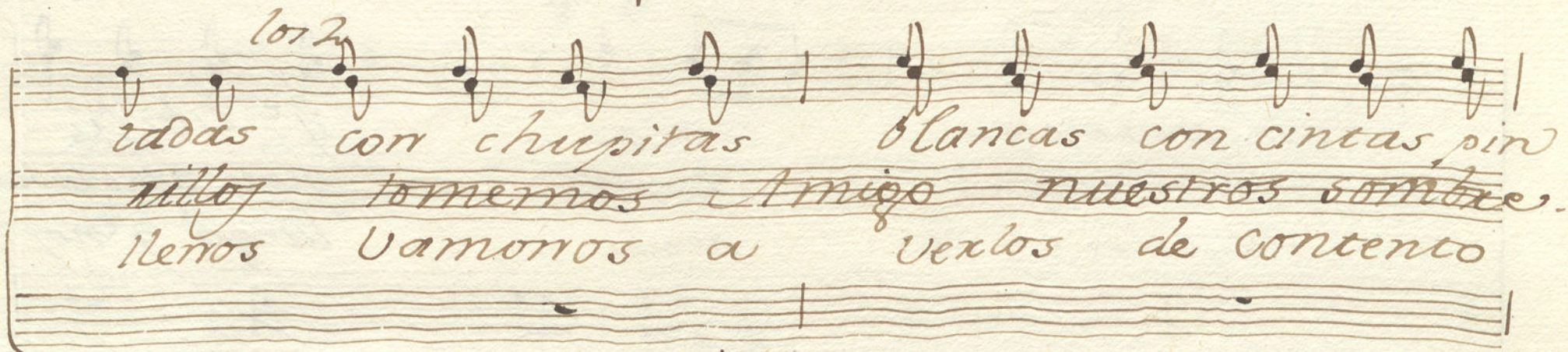
mas Tibili
detras la po

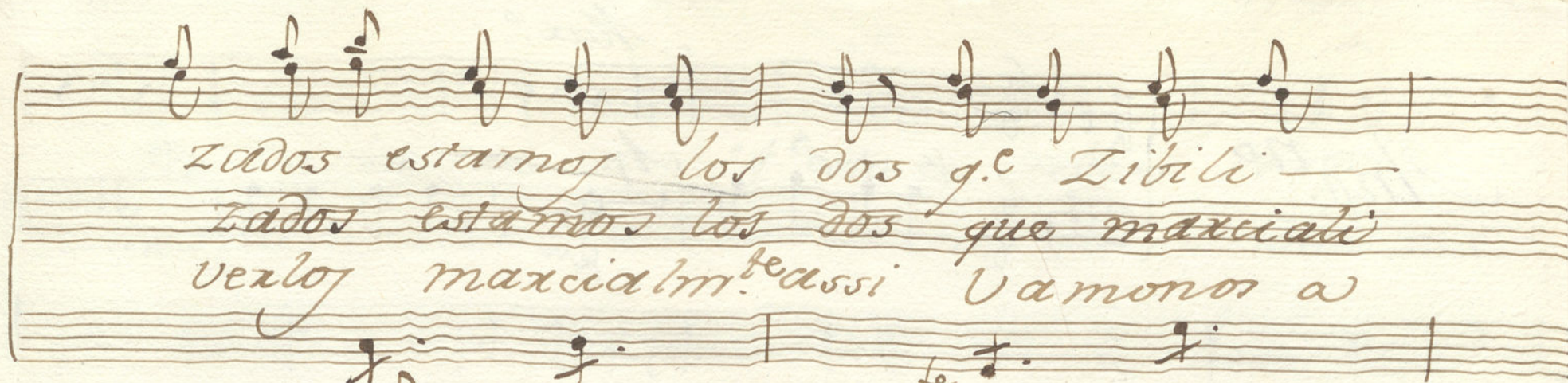
Todo estas tu sinion
sada juzgo an de Venir juzgo

1012

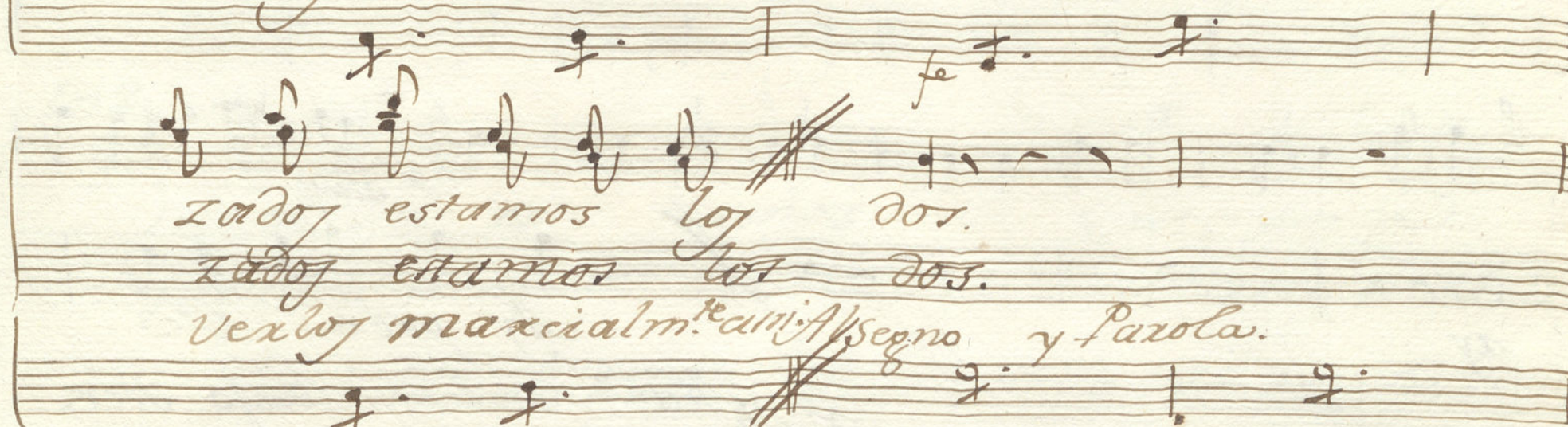
que Libili Zados
 que aparisié nados
 Luego que nos vean
 que maxciali Zados q.^e Libili
 que maxciali Zados que aparisié
 Silvestre y Fe resa luego q.^e nos
 Zados estamos los dos.
 nados estamos los dos
 vean se habrán de acudir.

Cam⁵





Todos estamos los dos q.^e Zibili —
 Todos estamos los dos que maxcialm.^{te}
 verlos maxcialm.^{te} assi Vamonos a



Todos estamos los dos.
 Todos estamos los dos.
 verlos maxcialm.^{te} assi *Allegro* y Parola.

Fad.^o q.^e bien q.^e te estan las plumas.
Cam.^o ya tiel mono Don Ramon.
Fad.^o todos los hombres de bien Hebaxlos.
Cam.^o esa razon.
Fad.^o pexa ya, ya los dos pondremos
 esta moda en Aragon.



Alos Parr.

And. no *Max.º*

fe. Ay. ay
ten ten

p

ay ay. Ay pobre Fe

(no) *Mar.º del trabajo Her.*

Max.º

pesa q.ª afanada es tas. Ay po-
mana como sudas ya Ay her.

p

bue Silvestre - g. esto es reber tar
 mano mio sin un li dad

1or 2
 todo el dia es tamos Casi sin ce
 quando acaba remos tantissimo a

sar amasa que amasa dale g. le-
 fan amasa

sar amasa que amasa dale g. le-
 fan amasa

Mar.^o lot 2

das. ha: dale dale amasa a
ha dale

masa dale dale q.^e le das.

ha. ha. Alseq.^o Parola.

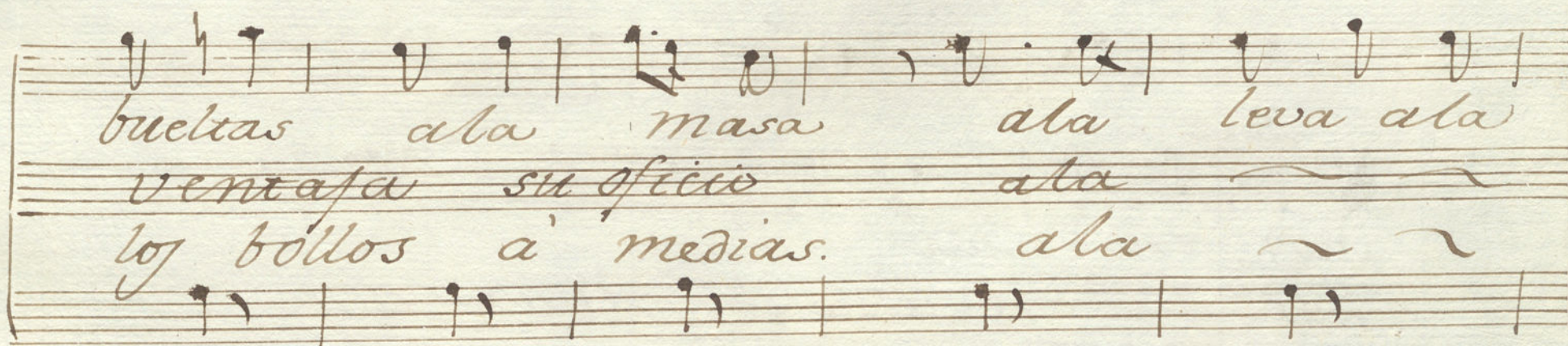
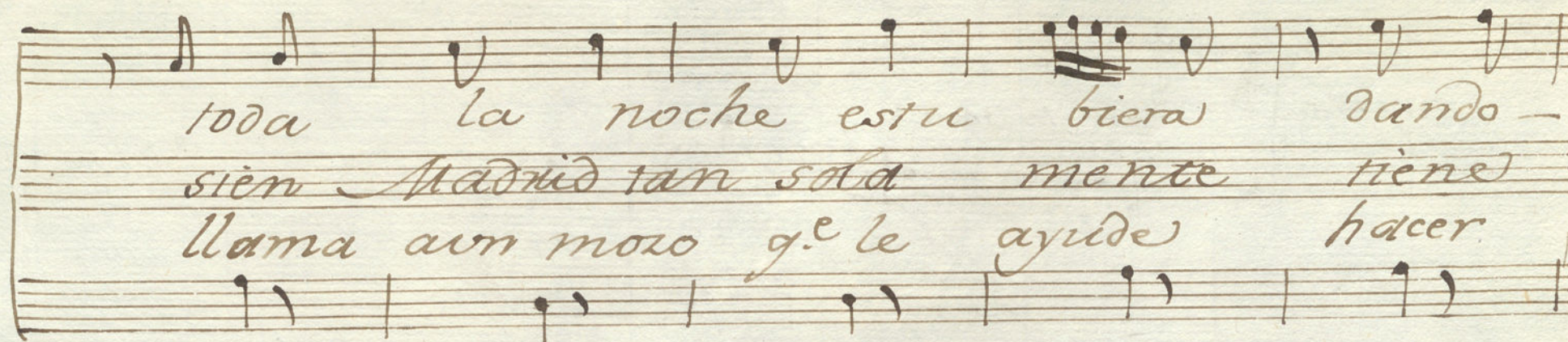
Mar.^o hermana!
Mar.^o que?
Mar.^o cantemos alguna cotta alegre
Mar.^o q.^e hapa menos pesada la tarea
Mar.^o vamos; cantemos ala leva, ala leva chiquilla?
Mar.^o lo que gustes hermanilla.

All.^{to} *Soto Voz.*

Max.^o

(no) en cada bollo que amaso
Mar.^a De que le sirbe a una niña
Mar.^o Jan aplica da es la niña

encon trará una me dalla
 amasar aqui ballitos
 q.^e quando yo salea fueras



boy a embarcar
 boy a Madrid
 rita de sob-

q.^{ta} en Madrid con
 quien me enseñã
 q.^{ta} a Madrid van

peores bollos
 como amasan
 apli carse

ai q.ⁿ asegure el
 las panaderas de tra
 las muchachas de tra

pan. ala leva ala leva chũ.
 ti ala
 gon ala

quilla ala leva ala leva a embar
que boy a Ma
Ca rita de

car
drid
sol

~~Max.º~~ ~~no loj e traido~~ Paxola

Max.º Fexesa, y los huevos para los bollos.
Max.º no loj e traido: Voi por elloy al Corral.
Max.º ten Cuidado con el gallo.
Max.º ay, que picotazos que da + (al segno)

And.^{te} *Man.^a*

ay ay Jesus.

g.^o con Abestanz *en el Corral e visto en-*

trrar en el Corral e visto en-

trrar *yo estoi tem blan do*

Mar.^o *pobre Sil vestre*

Handwritten musical score on aged paper, featuring six systems of staves. The lyrics are written in Spanish. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *ff* (fortissimo). The paper shows signs of age, including discoloration and some wear along the edges.

ai.
ai. pobre de mi ai. ai.

p *ff*

y no me atrevo - mover de a

mover de aqui mover de a

p. *1.º* *alay.*

qui. mo ver de a

qui.

Fad.^o

Cam^o

mira Simon

mis Primos son.

con tiento a

ver lleguemos pues con tiento aver lleguemos pues

Cam^o y Mar.^o

Fad.^o y Mar.^o ai Dios q.^e

miedo

ay

ai Dios que a

o que contento

ay.

o que pla

que ai ai

axia aqui bien en

cer ai ai

es asus Deudos

p for

Ayuntamiento de Madrid

p

aziá
es a
huyamos pues huyamos
bolver a ver bolver a
p.º así.
pues
ver

Paxola. lor 2. ay.) Cam.^o no temas nada Teresa! Mar.^o Silvestre Silvestre
(Mar.^o) que? Mar.^o hombre q. es era gente? Mar.^o que? Muger es
no lo ve? Mar.^o como si lleban el calzón? Mar.^o pues no los
lleban tambien las Mugeres quando quieren? Mar.^o que te yo
bien puede ser...? Fad.^o no te acuerdas de Ramon... Cam.^o y de Simon
Alconchel? Fad.^o que te podía la niña? Cam.^o que te ayudaba
a cernex? Mar.^o a los que fueron a Madrid dias hace, a pre-
tender con alpargatas? Lor 2. los mismos. Mar.^o há. há. por
vida de aquel abraçemortos hermana.

Mar.^o pues váya ya que a de ser lo que en Madrid haveis logrado?
Fad.^o mas logras tu Muger si acaso en aquella tierra
te fueras a pretender.

Mar.^o pues que lograda yo halla?

Cam.^o lo que hubieras menester.

Mar.^o Dilo Simon.

Mar.^o Dilo Ramon.

Lor 2. pues atended q. con lo dixè

Alto

Lor 1.^o

O que contento O que con-

tento o que placer o que pla-

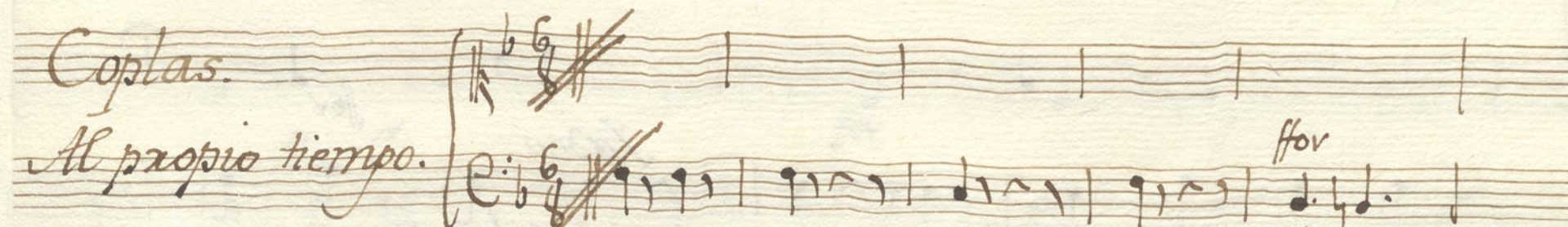
cer es asus deudos bolver a ver es-

asus bolver a ver-

Se alar



Coplas.



Al propio tiempo.

ffor



Vicento

Si tu texe —

No luego q. tu —



fe



sira fueras ala Conte irias co-
tengas halla Cono cidos te pondran la



mo otras en coche simon

Casa con autori dad

en coche simon

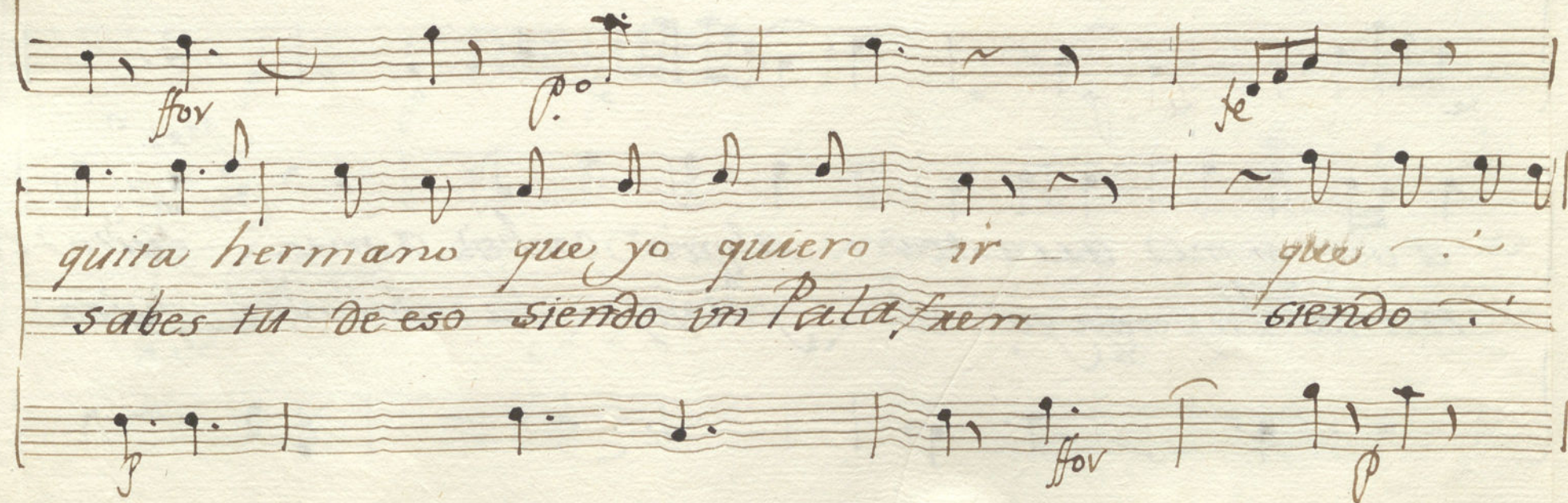
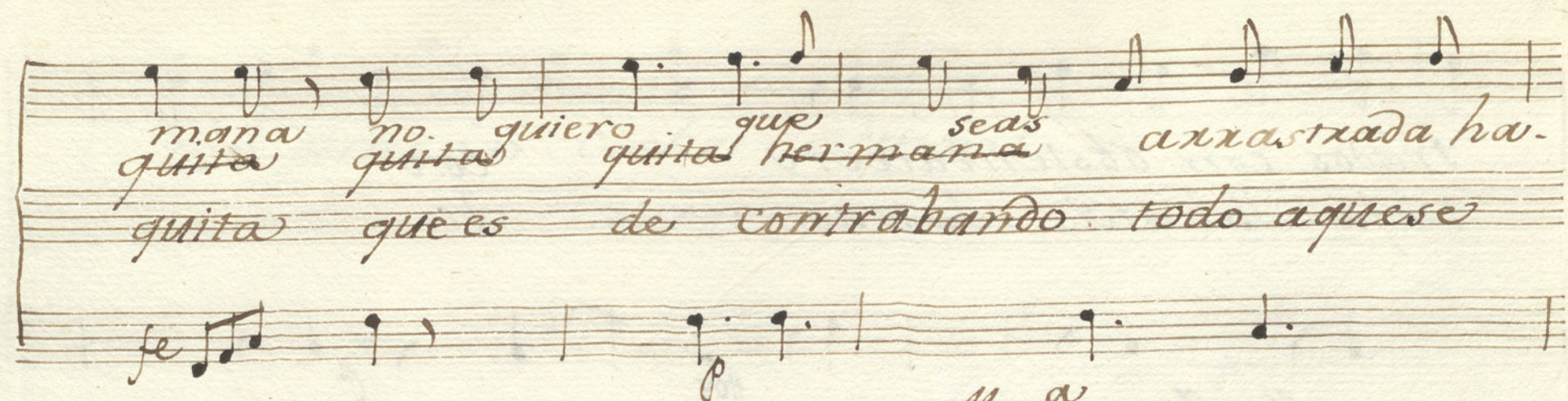
con

Judeo

q. halli las si-
tendras Papa

monas y los Ciri neos van siempre axas.
gayo mona y perro fino y una buena





1012.

{ pues yo yo no no yo no quiero ir
 { pues no no no no as de ir Callad q. nos.
 { pues yo yo yo yo e deir halla. Callad
 { pues no no no no iras halla.

falta Callad
 aun mas q. e decir - y no
 aun mas q. e contar - ca
 yo-
 no
 ca

yo hermanito yo yo yo quiero ir
 yo hermanito yo yo yo e deir halla -
 no hermanita no no iras halla
 llad q. nos falta aun mas q. e decir -
 no hermanita no no iras halla
 llad q. nos falta aun mas q. e contar

Vicente

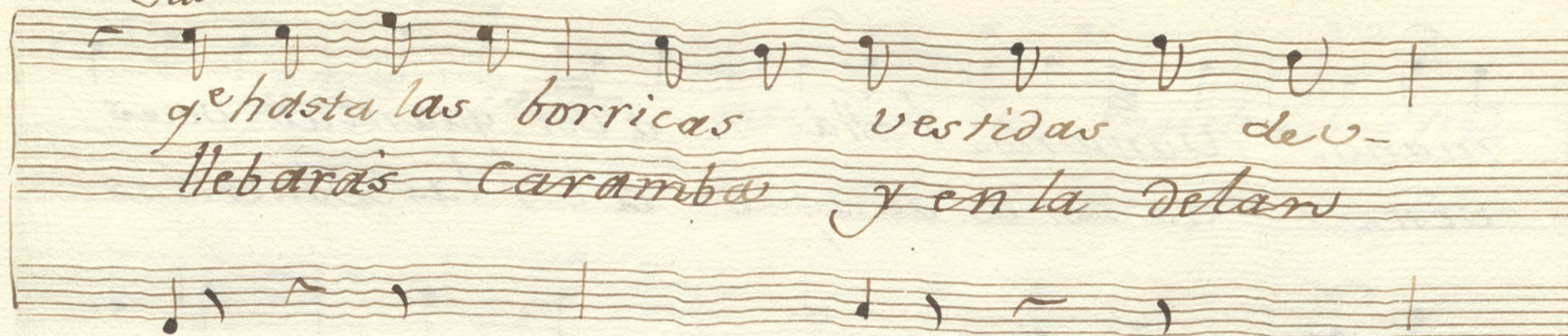
No. A mui pocos dias de estar en la
 Despues de esto prima si vas ala

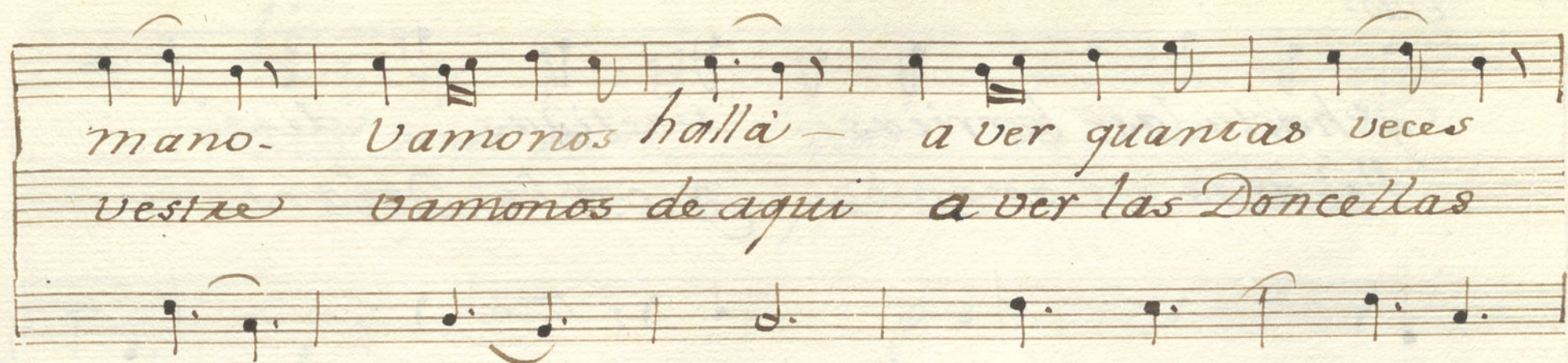
Corte pretendexan Varios inte a Corte.
 Corte aver la Comedia te Combida

*f*ax. inte
 Adm te

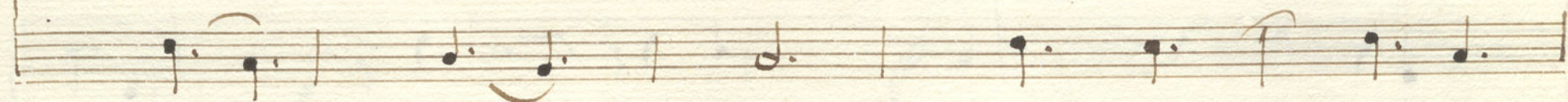
*f*or *p*o

And.





mano. Vamonos halla a ver quantas veces
vestre Vamonos de aqui a ver las Doncellas



Max.
me corteja xañ. quita quita q.^e el cortejo her.
q.^e andan por Madrid. quita quita q.^e aqui puedes



mana te puede hacer mal te
Vexas mejor q.^e no halli mejor



Max.^a

*Calla
quita*

tonto que con las muchachas tie-
Calla tonto que nunca ese punto sa-

fe

po

lor 2

ne Cari dad.

tiene

bes discernir

sabes

*pues
pues
pues
pues*

for

lor 2.

yo yo yo yo e deirero halla
no no no no i ras halla-

Callad q.^e nos

yo yo yo yo e deir halli
no no no noas deir halli-

Callad q.^e esto es

falta callad
 chanza

avn mas q.^e corr-
 no ay por q.^e xe

tar } yo yo hermanito yo yoe deir halla.
 no no hermanita no no iras halla
 Callad que nos falta avn mas q.^e contar

ñir } yo yo hermanito yo yoe deir halli.
 no no hermanita no no as deir halli
 callad q.^e cito es chanza no ay por q.^e xenir

q. q. q. q.

Vic. te

un Cortejo te pondrá Viduo ni —

Parola; Por q.^e andaban persiguiendo los va

Ind.º

a mira otro te dará un Relox

gos y por serlo nosotros halla

Vic. te

mira un Viejo te llenará de bie —

escu ximos con dos mulas de pa

Fad.º

nes. yon tunante de males de amor
 so por recelo de entrar al Bibac

Mar.^a y Max.^º

Jesus Jesus Jesus — *q.º gran produc-*
 Jesus — *sivas a alta*
voy

cion. Vaya Vaya Vaya — *q.º aturcido es*
 Vaya Vaya Vaya *me pierdo yo ha*
te pierdes tu ha

toi — *g. e* *me* *te* el ca
 bli *te* y una

fe *fe alay.* *po*
 pricho siga siga siga la combersacion. el ca
 vez *g. e* aquesta Idea sea llegado a concluir con u

pricho Siga
 nas seplidi Siga Siga la Combexa —
 llitas Como todas tenga

Ayuntamiento de Madrid

sion siga la Combersacion.
fin como todas tenga fin

D.C.

All.^o

fmo

crec.

Todo el Mundo pre

paxe las aten ciones para escuchar el

Handwritten musical score on ten staves, featuring lyrics in Spanish and various musical markings.

Cam.⁵
 todo el mundo pre

Mar.² p.^o
 vando q.^e amor impone. todo el

pa *re*
Max.^a todo el mundo pre *pa*

Fad.^o
 todo el Mundo pre

Mundo pre *pa*

de todo todo el mundo pax

pa de

de todo el mundo pax pax

Cre. 9. f

pax pax pax las aten

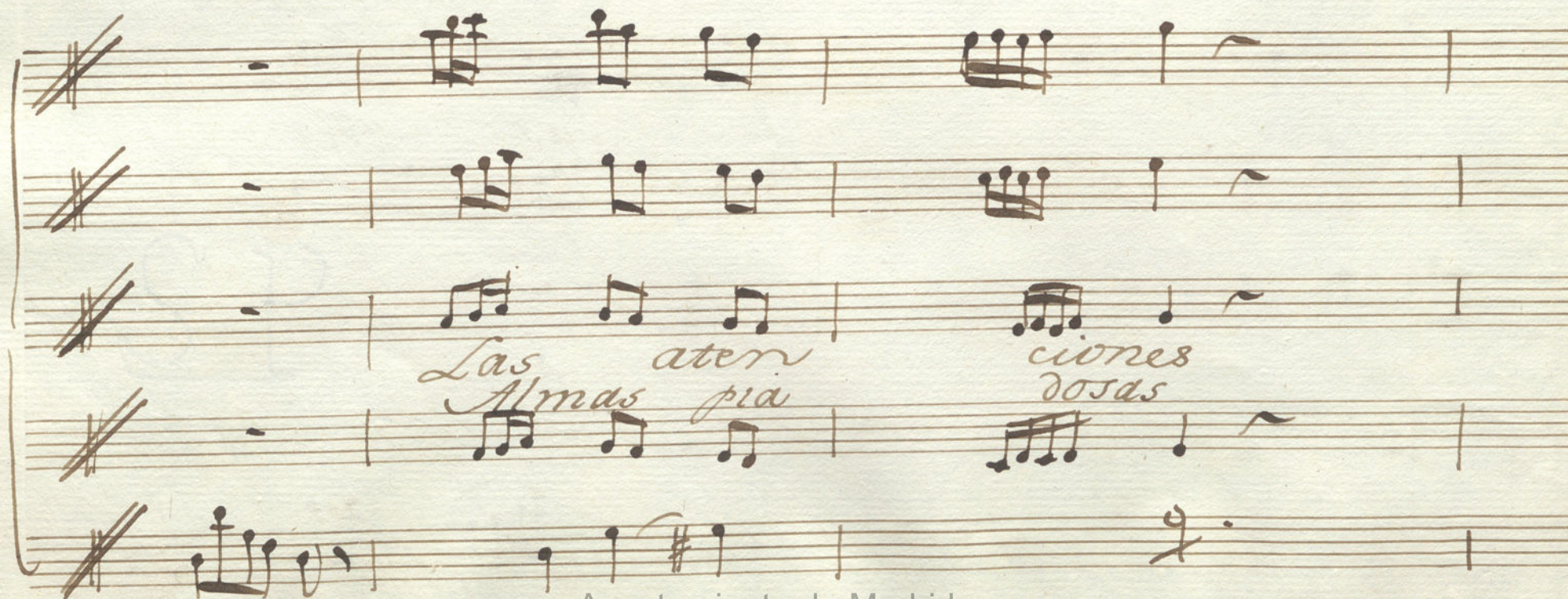
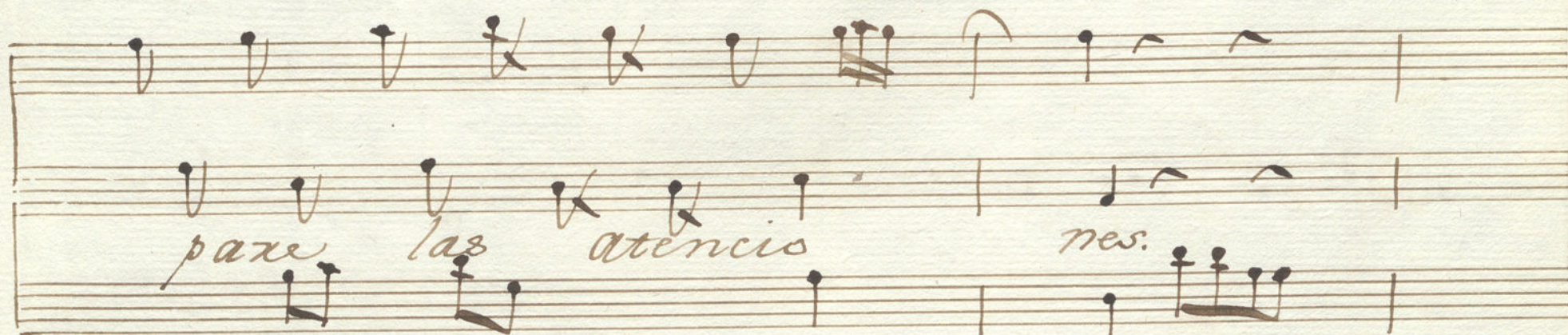
pa de las

todo

todo el mundo pax pax

fmo

Ayuntamiento de Madrid



para escuchar el vando q.^e amor im
 escuchad el De ceto q.^e amor pre

pone q.^e amor impone q.^e amor impo
 gona q.^e amor pre gona q.^e amor prego

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Handwritten musical score on aged paper, featuring ten staves of music. The score is divided into two systems by a vertical line. The lyrics are written in Spanish and include the words "ne na", "chitito", "y oíd", "al", "se aray.", "son del clarín", "chitio", "escu", "chao", and "al". The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano). A large, stylized "No." is written above the second staff. The paper shows signs of age, including discoloration and a small tear on the left edge.

ne
na

chitito y oíd al

se aray.

son del clarín chitio escu chao al

son del timbal chiti to escu^ochad al

son del clarin chitito escuchad al son del tim

Ayuntamiento de Madrid

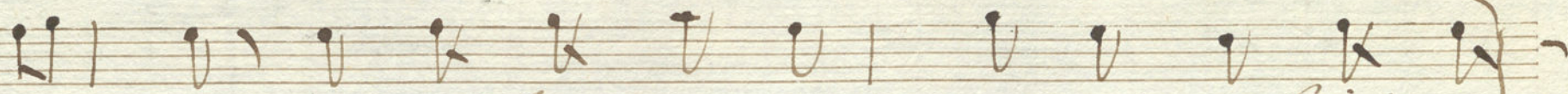
Handwritten musical score on aged paper, featuring lyrics in Spanish. The score is written on ten staves, with the lyrics appearing on the first, third, and fifth staves. The lyrics are:

lo q.^e sobre la moda amor im
que prosigue el Decreto q.^e amor pae

bal

pone amor impone amor impone
gona q.^e amor puegona q.^e amor pae esna

amor im pone amor
 q. amor pregora que
 no tar All.
 Cam.
 Manda q. las Mugeres lleven cal.
 Manda a los Mayoralzgos q. ay sin des.
 po for



Zones ya q.^e hacen muchas de ellas oficio
tino que se apliquen a tontos q.^e ese es su ofi-



de hombre — oficio
ficio que



Mar.^a for



Manda q.^e en la cazuela no vayan
Manda a los que cortejan no vean



P.^o for

Vindas por q.^a ay mil mari machos halli escorr
Vino q.^a bastante boxxachos son con su o

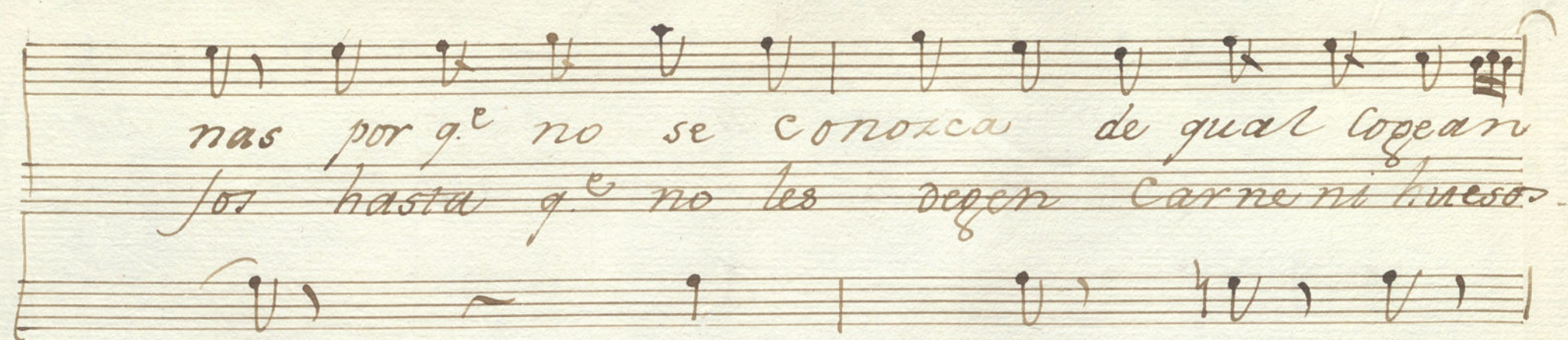
vidas
ficio

halli
son

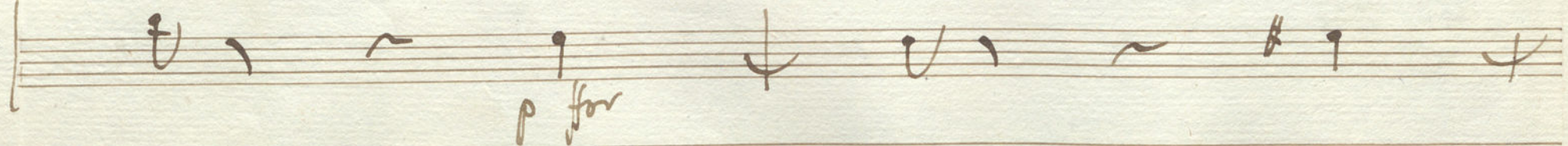
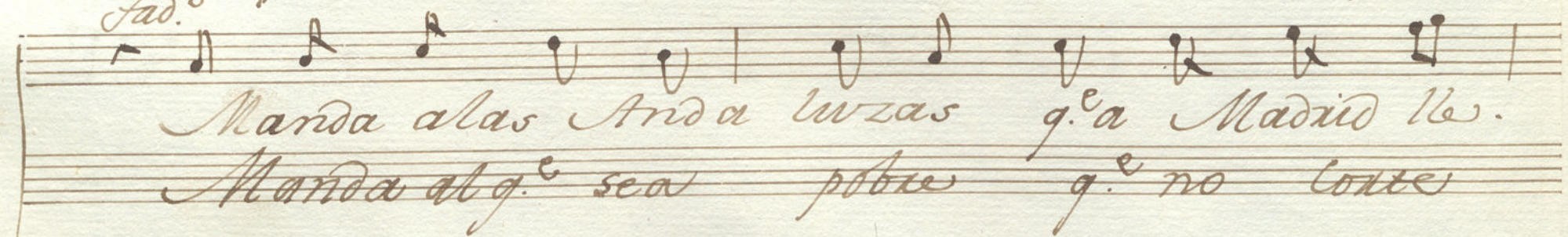
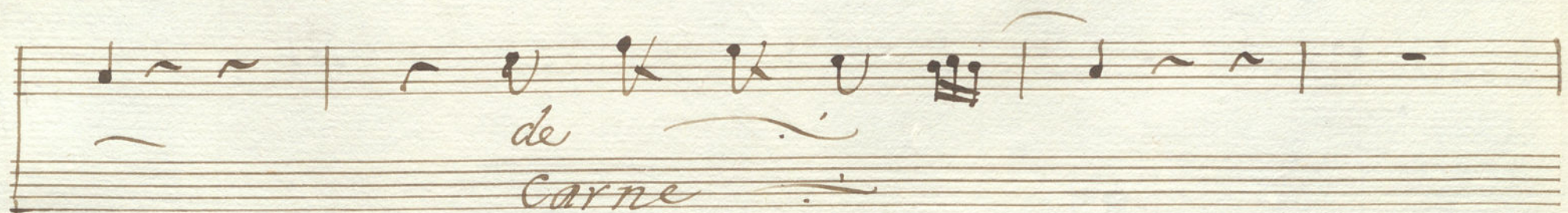
Mar.^a *for*

Las niñas con cortejo iran sin pier-
Manda que muchas quexan a sus corte

p.^o for



for hasta q.^e no les degen carne ni hueso.



gan q.^e no vayan al Prado si son doncellas
ge q.^e el amor sin dinero es una peste

si son
es

Sfor

este es el nuevo Vando
este
Come prima

fe

Handwritten musical score on aged paper, featuring two systems of staves with notes and lyrics in Spanish. The lyrics include "9.º amor fou bluca" and "este es el nuevo este". The notation includes various note values, rests, and dynamic markings such as *p^o*.

Continuation of the handwritten musical score, showing two more systems of staves. The lyrics include "y alento y paernie" and "vando 9.º amor publica". The piece concludes with a "fmo" marking. The notation includes various note values, rests, and dynamic markings such as *p^o*.

nuestras ansias y cobar días alentad nuestras
nuestro aplauso nuestra fatiga y premie nuestro a

ansias y cobardi as y cobardi
plauso nuestra fati ga nuestra fati

a. *Allegro.*

ga

Ayuntamiento de Madrid

t

Violin 1.º

Son.^a 4.º

La Panaderita

All.^{to}

p *ffor* *p* *ffor* *fe*

po. *fe* *dol.*

p *fe* *po.* *ffor* *po.*

po. *ffor* *fe* *po.* *fe* *po.* *ffor* *po.*

po. *ffor* *p* *ffor* *po.*

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *p*, *ff*, and *vol.*. The score concludes with a double bar line and the instruction *Allegro* written in a large, flowing script.

*Parola. y luego
alos Parrafos.*

Handwritten musical score for a piece titled "Parola" by J. Haydn. The score is written on two systems of staves, each system containing five staves. The first system begins with the tempo marking "And.^{te}" and the key signature of two sharps (F# and C#). The music is written in a style characteristic of the late 18th or early 19th century, with various musical notations including notes, rests, and dynamic markings such as "fe", "ten", "p.", and "f.". The second system begins with the tempo marking "Allegro" and the key signature of two sharps. The music continues with similar notation, including notes, rests, and dynamic markings. The piece concludes with a double bar line and a sharp sign (#). The manuscript is written on aged, yellowed paper.

Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings. The third staff contains the handwritten text "Parola y despues de" followed by a double bar line. The fourth staff begins with "And.te" and a treble clef with two flats, followed by a double bar line and the text "allegro moderato". The seventh staff has the marking "dol." below it. The eighth staff ends with a double bar line.

*Allegro
y Parola.*

A handwritten musical score on aged, yellowed paper. The score is written in brown ink and consists of several staves. The first staff begins with the tempo marking 'Allegro' and a treble clef. The second staff has a 'Copr' marking and a treble clef. The third staff has a 'f' marking and a treble clef. The fourth staff has a 'f' marking and a treble clef. The fifth staff has a 'f' marking and a treble clef. The sixth staff has a 'f' marking and a treble clef. The seventh staff has a 'f' marking and a treble clef. The eighth staff has a 'f' marking and a treble clef. The ninth staff has a 'f' marking and a treble clef. The tenth staff has a 'f' marking and a treble clef. The eleventh staff has a 'f' marking and a treble clef. The twelfth staff has a 'f' marking and a treble clef. The thirteenth staff has a 'f' marking and a treble clef. The fourteenth staff has a 'f' marking and a treble clef. The fifteenth staff has a 'f' marking and a treble clef. The sixteenth staff has a 'f' marking and a treble clef. The seventeenth staff has a 'f' marking and a treble clef. The eighteenth staff has a 'f' marking and a treble clef. The nineteenth staff has a 'f' marking and a treble clef. The twentieth staff has a 'f' marking and a treble clef. The score is written in a cursive, handwritten style, with various musical symbols and markings throughout. The paper shows signs of age, including discoloration and some staining. The overall appearance is that of a historical manuscript.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The text "A los Part." and "Para" are written in the second staff. The word "Amen" is written in the third staff. The word "Amen" is also written in the sixth staff. The word "Amen" is also written in the seventh staff. The word "Amen" is also written in the eighth staff. The word "Amen" is also written in the ninth staff. The word "Amen" is also written in the tenth staff.

Handwritten musical score on ten staves. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features complex rhythmic patterns, including many beamed sixteenth and thirty-second notes, and rests. Dynamic markings and performance instructions are present throughout the score:

- All.^o* (Allegro) at the beginning.
- Cre.^{do}* (Crescendo) and *fe* (forte) markings.
- mo* (piano) and *Cre.* (Crescendo) markings.
- mol.* (molto) marking.
- se pray.* (se pray) marking.
- se* (forte) marking.
- po* (piano) marking.
- po assai* (piano assai) marking.

The last two staves of the score are crossed out with a large, hand-drawn 'X'.

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Mus 150-16

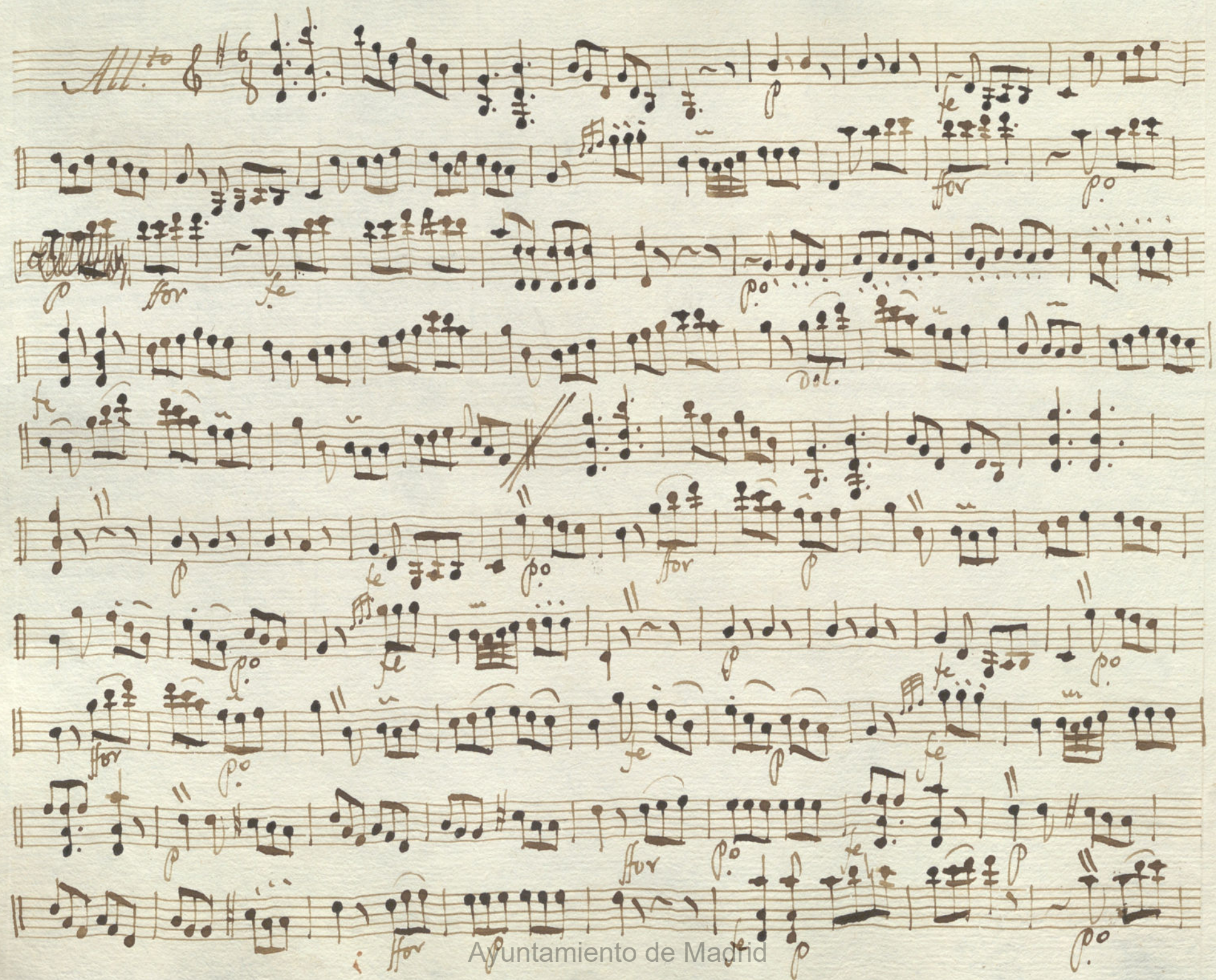
Monja.

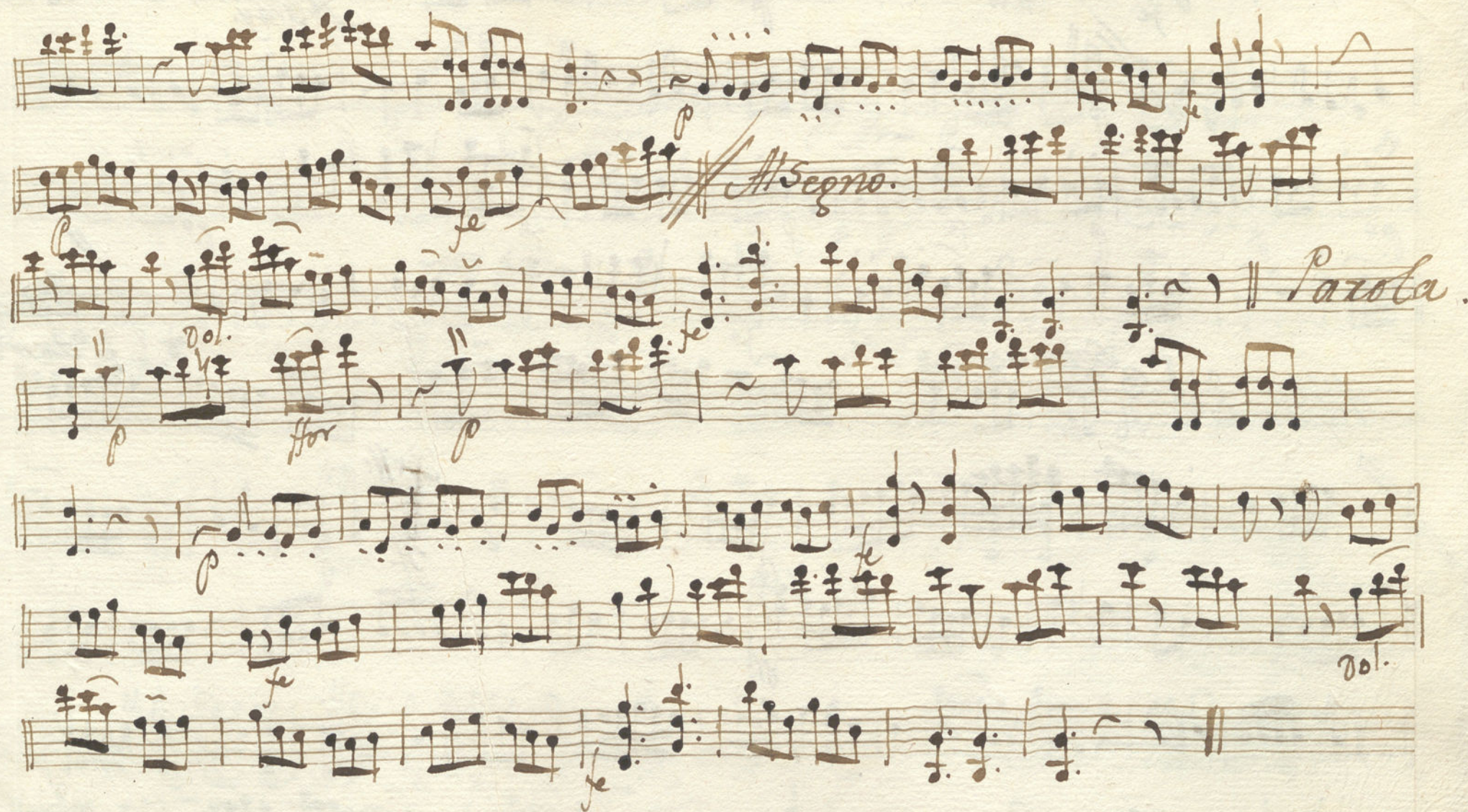
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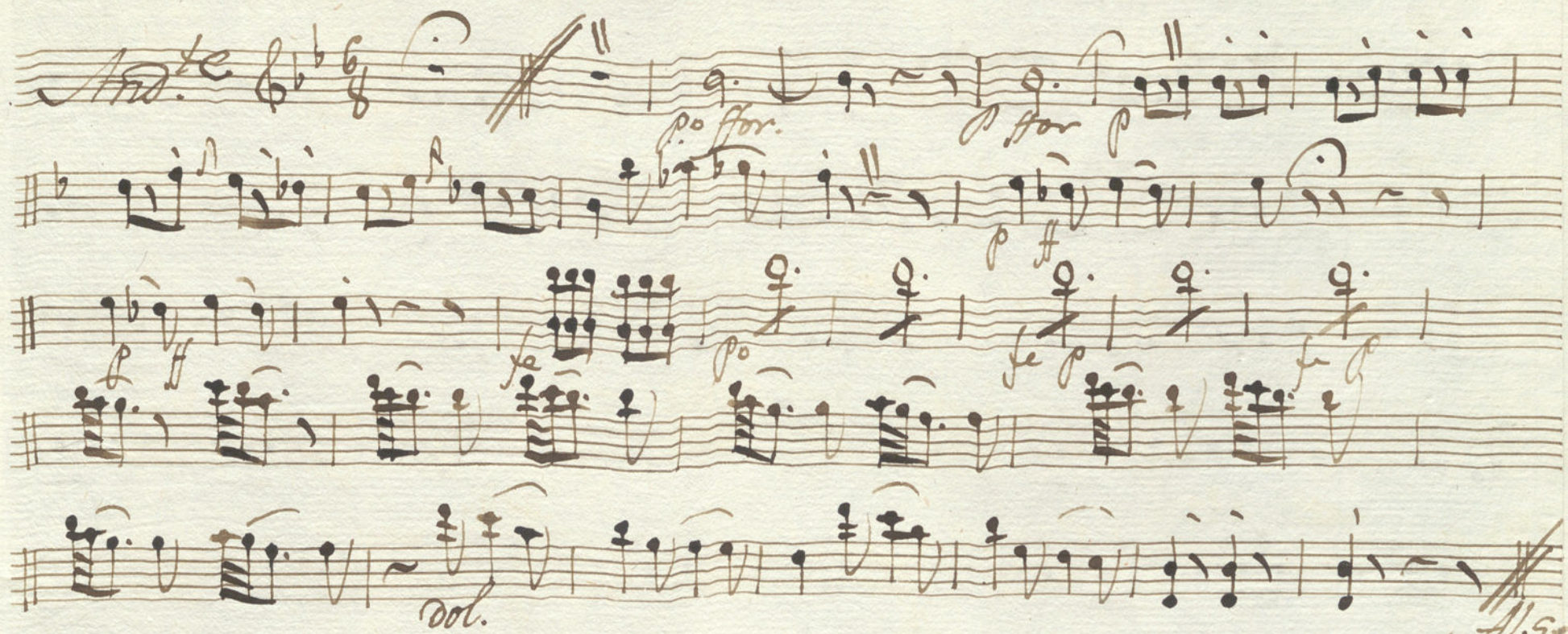
Violini 1.^o

Jon.^a a 1.^o

La Panaderia





And.^{te} 

*Allegro
y Parola.*

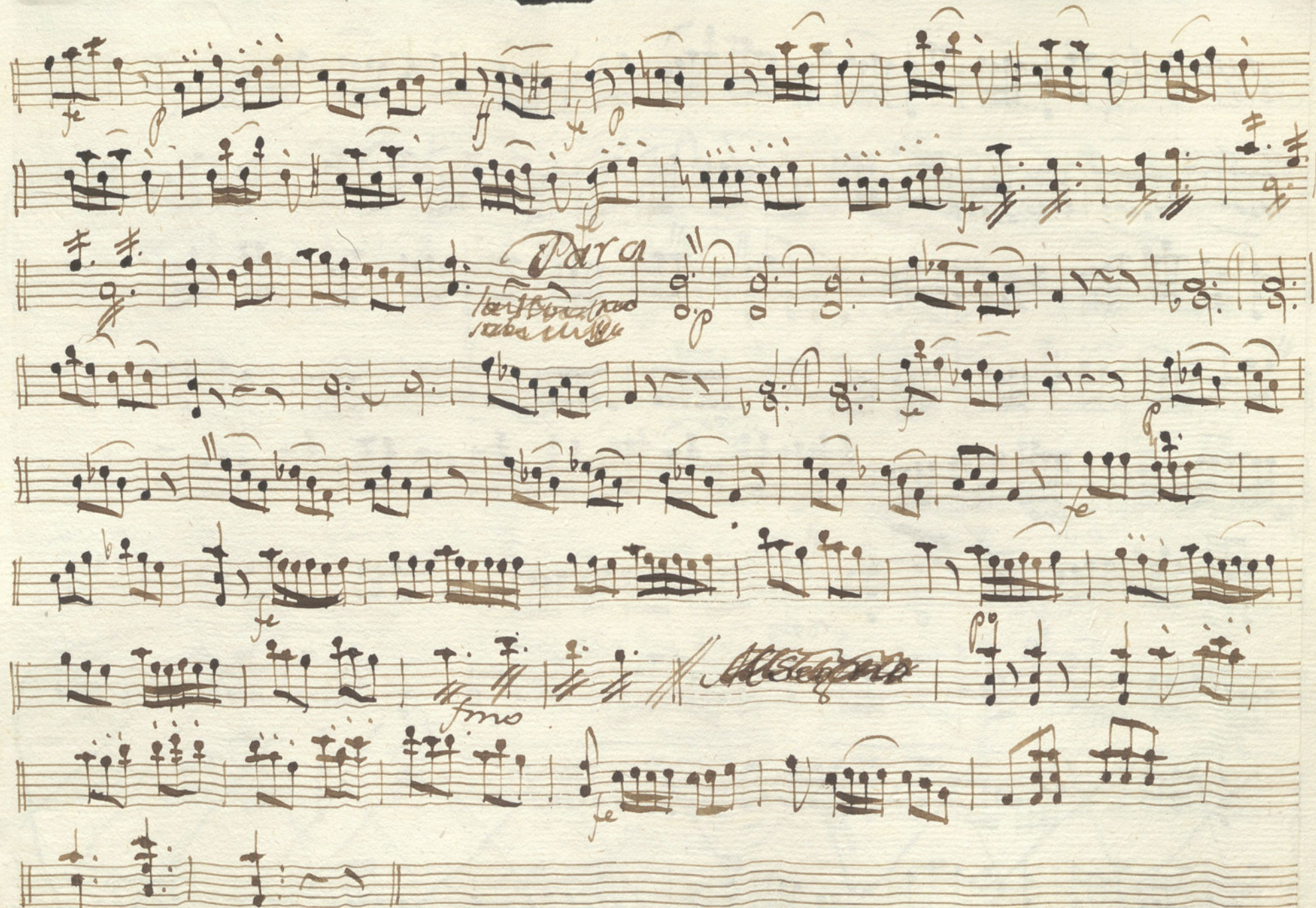
All.^{ro} 

V. P.

Coplas

Alto

A handwritten musical score on aged paper, featuring ten staves of music. The title 'Coplas' is written in cursive at the top left, with 'Alto' written below it. The music is written in a single system, using a treble clef with a C-clef (Alto clef) on the third line. The notation includes various note values, rests, and dynamic markings such as *p*, *fe*, *ff*, and *for*. The score is written in brown ink and shows signs of age, including some staining and wear at the edges. The music appears to be a vocal or instrumental piece, possibly a song or a dance tune, given the title 'Coplas'.



Handwritten musical score on ten staves. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamic markings and performance instructions include:

- All.^o* (Allegro)
- p.^o arai* (piano, arai)
- cre.^{do}* (crescendo)
- fe* (forte)
- Cre.^{do}* (crescendo)
- fmo* (finito)
- so.* (solo)
- fin* (fine)
- fe arai* (forte, arai)
- p.^o* (piano)
- p.^o arai* (piano, arai)

The bottom two staves are crossed out with a large, diagonal line, indicating they are to be omitted or are a later revision.

A handwritten musical score on aged, yellowed paper. The score consists of seven staves of music. The first staff is heavily crossed out with large, diagonal 'X' marks. Below the first staff, the text "No tan All." is written in cursive. The second staff has "m.º fe" written below it. The third staff has "m.º fe" written below it. The fourth staff has "m.º fe" written below it. The fifth staff has "Allegro" written below it. The sixth staff has "Allegro" written below it. The seventh staff has "Allegro" written below it. The music is written in a cursive, handwritten style, with various notes, rests, and dynamic markings. The paper shows signs of age, including discoloration and some staining.

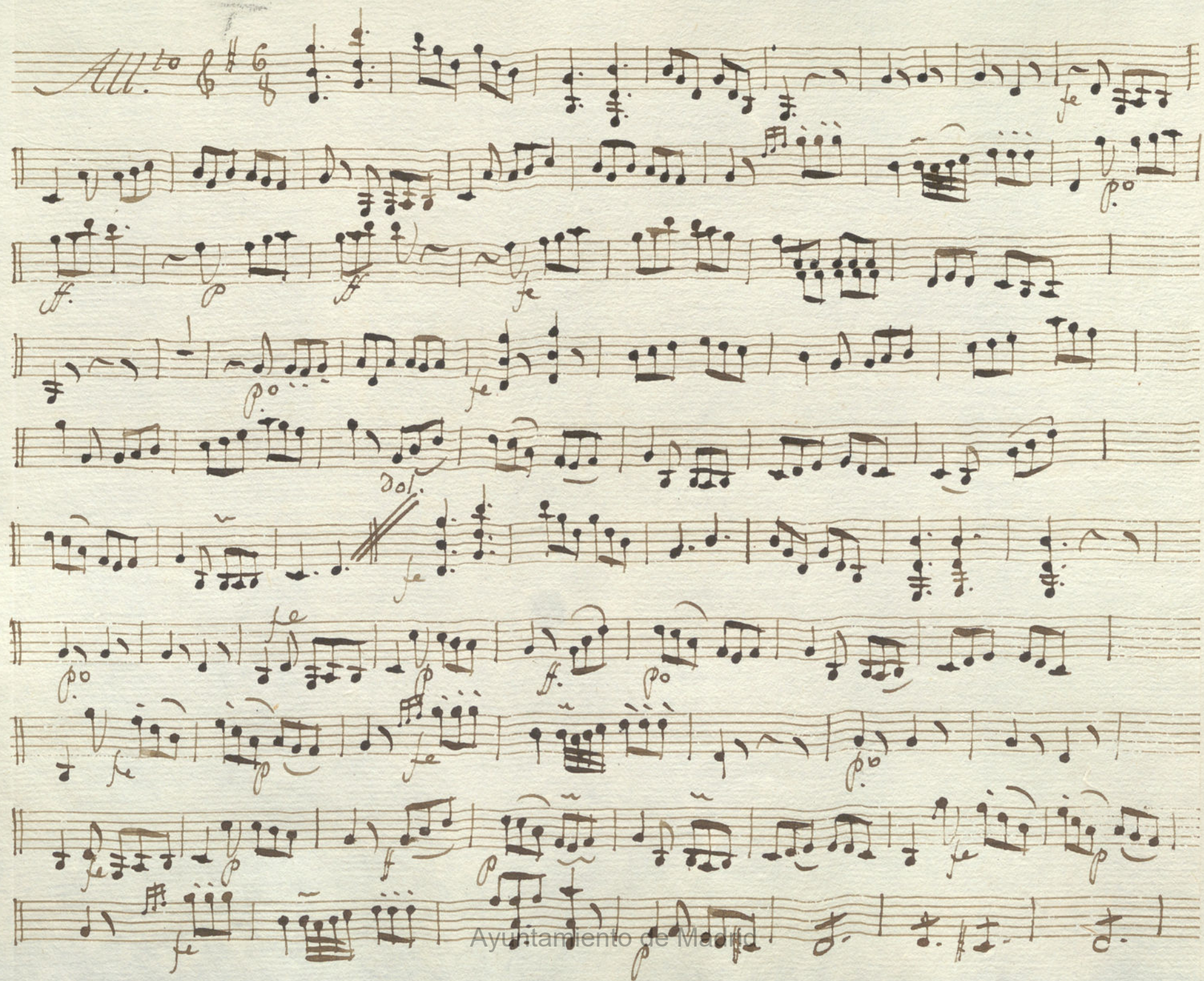
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Violini 2.^o

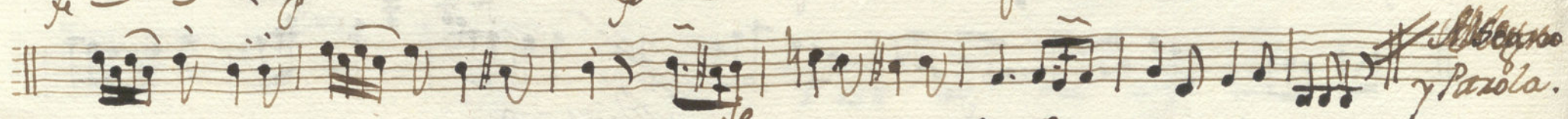
Fon.^a a 1.^o

La Paraderita





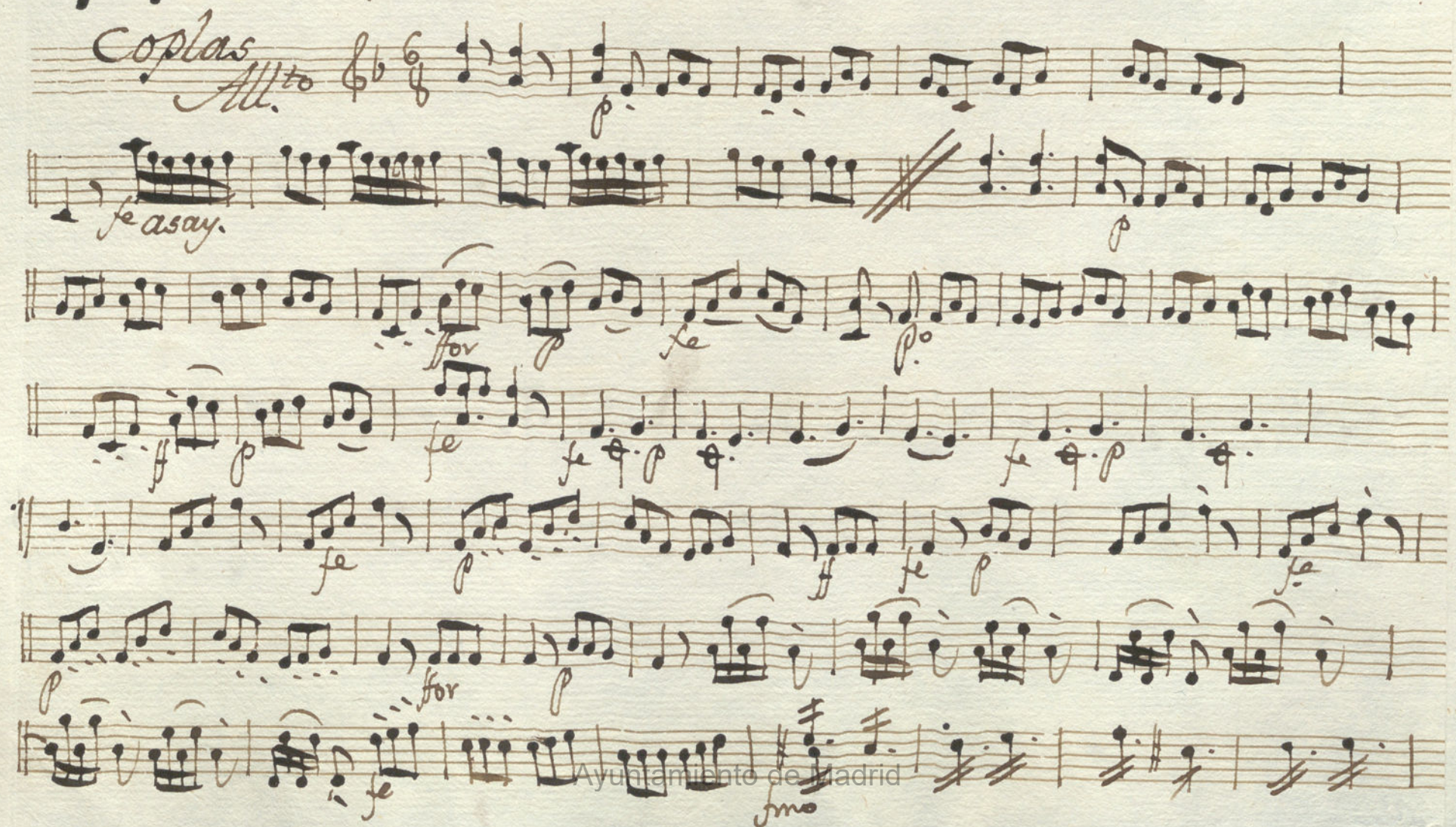
*Parola
y Repite
del Pass.*



Handwritten musical score on three staves. The notation includes various note values, rests, and dynamic markings. The third staff concludes with the instruction *Parola y al Segno. una vez.* and a crossed-out phrase ~~Al Segno~~ written below it.

Handwritten musical score on four staves. The first staff begins with the tempo marking *Andte* and a treble clef. The notation includes various note values, rests, and dynamic markings. The fourth staff concludes with the instruction *Al Segno y Parola.* and a phrase *P. away.* written above it.

All.to 

Coplas *All.to* 

fe asay.

for

fe

ff

fe

ff

fe

for

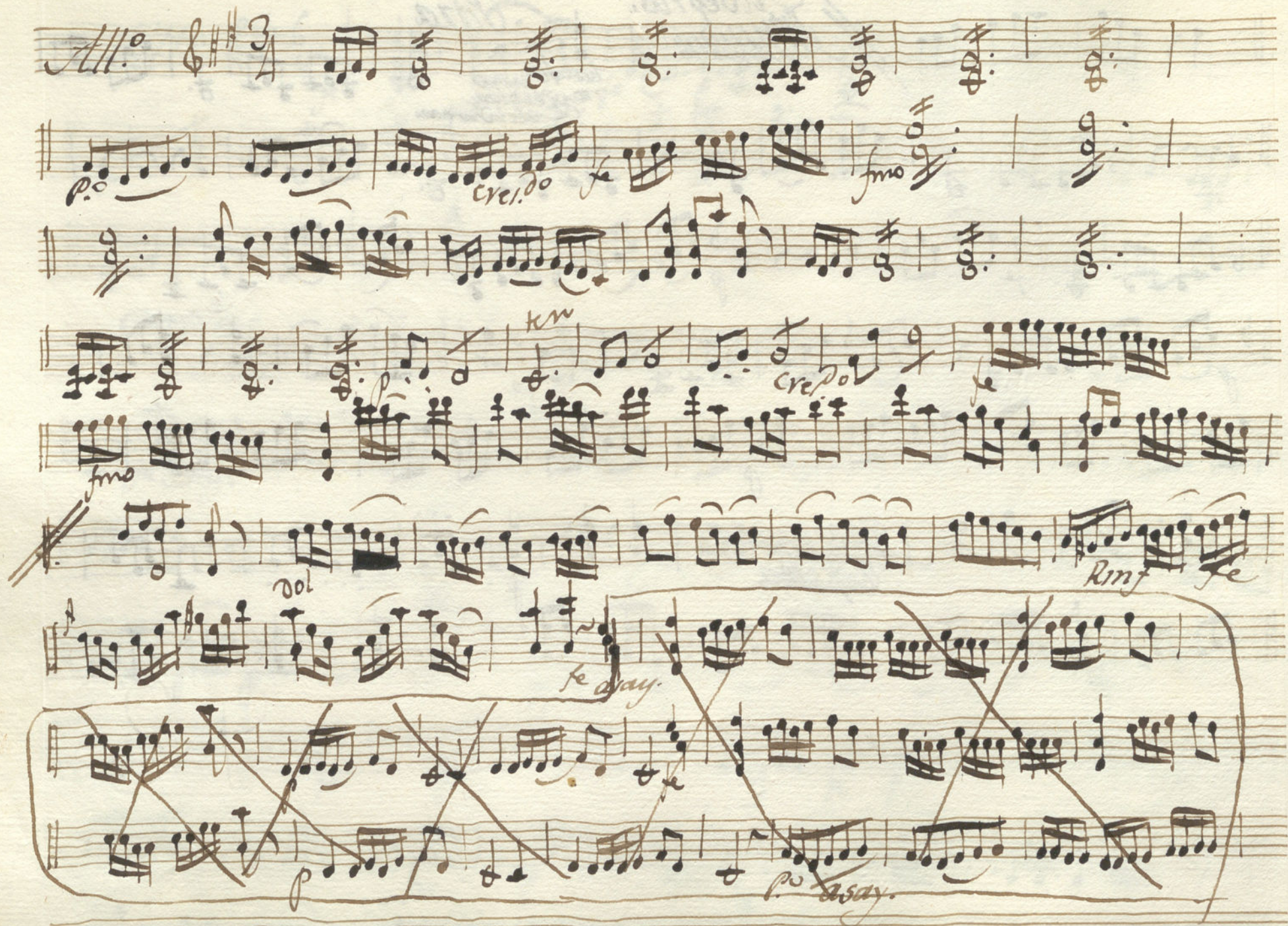
fe

mo

Al sepro. *Para*
la iglesia
de San Juan

The musical score is written on seven staves. The first staff begins with a double bar line and a key signature of one flat. The notation includes various note values, rests, and dynamic markings like 'p' and 'fe'. There are also some crossed-out or corrected notes. The paper is aged and slightly discolored.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The notation is in a historical style, possibly 18th or 19th century. The score includes various musical symbols such as clefs, time signatures, and dynamic markings like *Allo*, *p*, *cre. do*, *fmo*, *kw*, *dol*, *fe day*, *Rmf*, and *p. say*. The bottom section of the score is crossed out with a large 'X'.



Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff is circled and contains the marking *Erdo. po. fe*. Subsequent staves feature markings like *m. fe*, *no tan All. fe*, *ffor*, *Allegro*, and *All. fe*. The piece concludes with the marking *Allegro* on the sixth staff.

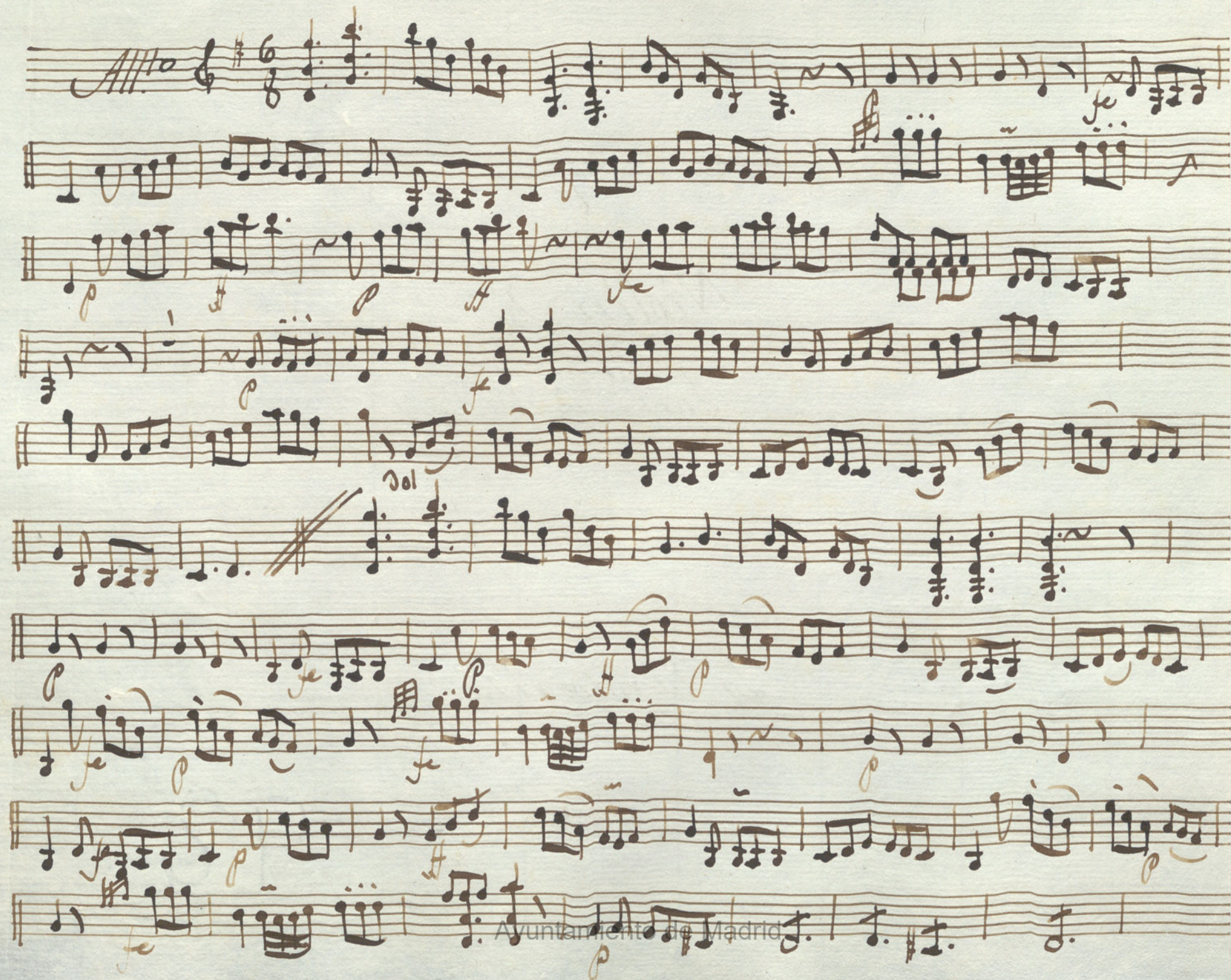
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Violin 2.º

Son.ª a 4.º

La Panaderita





Parola: || Respire desde los Paux.^s

Handwritten musical score on ten staves, featuring various musical notations, dynamics, and tempo markings.

Staff 1: *All.to* (Allegretto tempo), 6/8 time signature. Dynamics: *fe*, *po*, *fe*, *fe*, *fe*, *fe*.

Staff 2: Dynamics: *fe*, *po*, *fe*, *fe*, *fe*, *fe*, *fe*.

Staff 3: Dynamics: *fe*, *po*, *fe*, *fe*, *fe*, *fe*, *fe*.

Staff 4: *Coplas* (Coplas), *All.to* (Allegretto tempo), 6/8 time signature. Dynamics: *fe*, *po*, *fe*, *fe*, *fe*, *fe*, *fe*.

Staff 5: Dynamics: *fe*, *po*, *fe*, *fe*, *fe*, *fe*, *fe*.

Staff 6: Dynamics: *fe*, *po*, *fe*, *fe*, *fe*, *fe*, *fe*.

Staff 7: Dynamics: *fe*, *po*, *fe*, *fe*, *fe*, *fe*, *fe*.

Staff 8: Dynamics: *fe*, *po*, *fe*, *fe*, *fe*, *fe*, *fe*.

Staff 9: Dynamics: *fe*, *po*, *fe*, *fe*, *fe*, *fe*, *fe*.

Staff 10: Dynamics: *fe*, *po*, *fe*, *fe*, *fe*, *fe*, *fe*.

Additional markings: *asay* (below Staff 4), *for* (below Staff 6), *for* (below Staff 9), *fmo* (below Staff 10).

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Handwritten musical score on seven staves. The first staff is heavily crossed out with large diagonal lines. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p.o.*, *m.o. fe*, *no tan*, *All.o*, *f.e.*, *p.o.*, *m.o. fe*, *f.e.*, *Allegro*, *All.o*, and *Allegro*. The score concludes with the instruction *Allegro* on the seventh staff.

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flauta 1.^o

Jon.^a a 1.^o

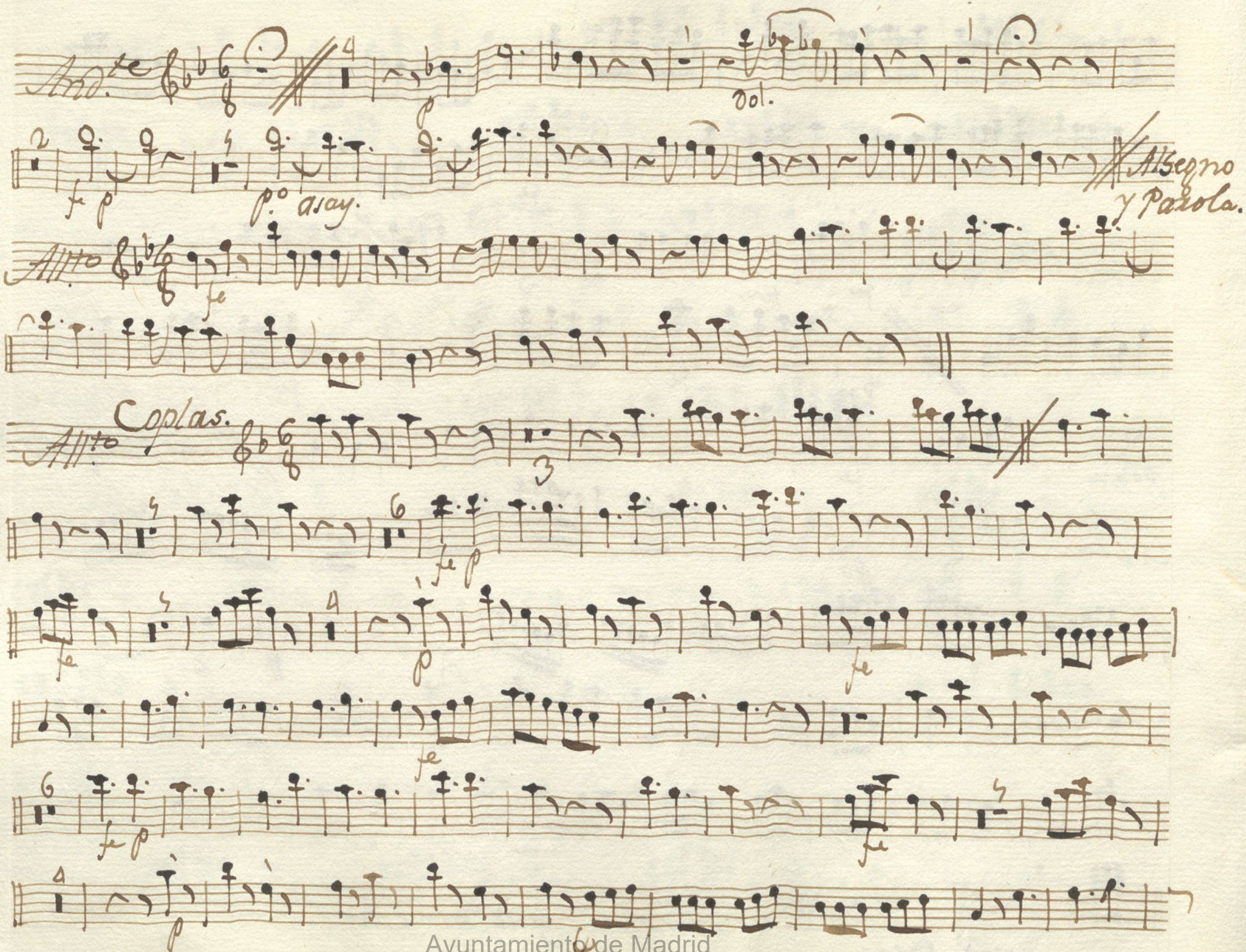
La Panadexita

All.^{ro}

Allegro

Parola.

p.

And.  *Allegro y Parola.*

Allegro *Copl. as.*

Allegro



Sipine

All. Seg.

This is a handwritten musical score on aged, slightly torn paper. The score is written in brown ink and consists of nine staves. The first staff begins with the tempo marking 'All. Seg.' in a cursive hand. The music is written in a treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'cres.', 'f', 'fmo', 'dol.', 'p', and 'Cres.'. There are also some handwritten annotations like 'fe' and 'no tan All.' at the bottom right. The score is divided into sections by a double bar line and a large bracket spanning the last three staves. The paper shows signs of age, including creases and discoloration.



All.^o

Al Segno.

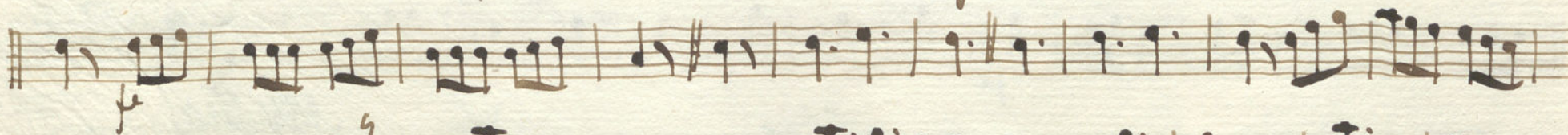
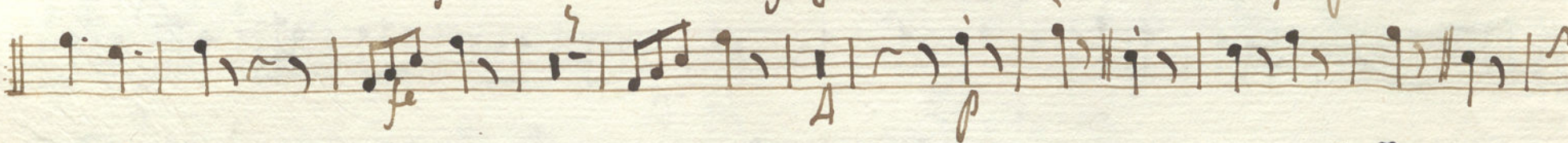
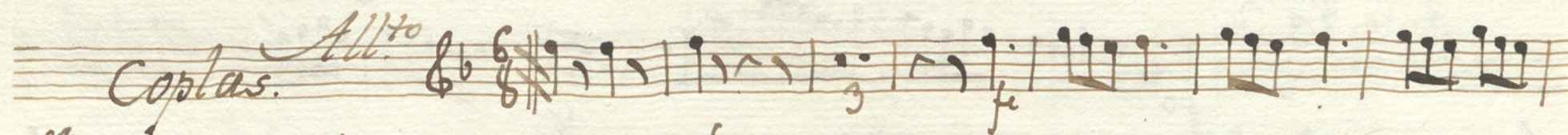
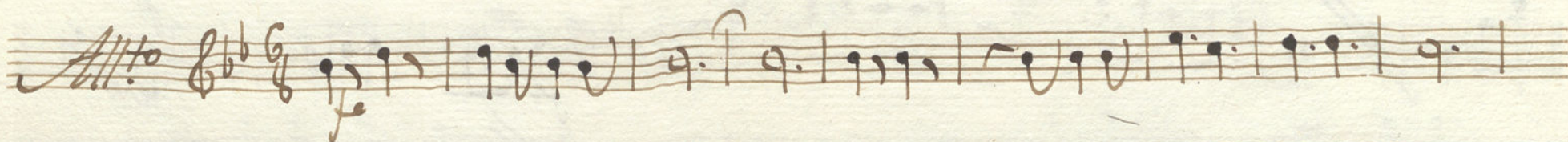
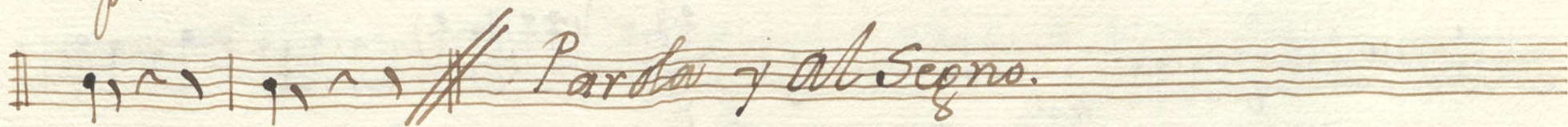
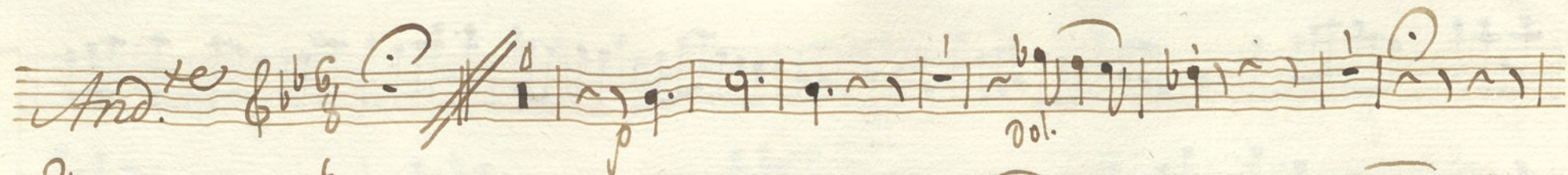
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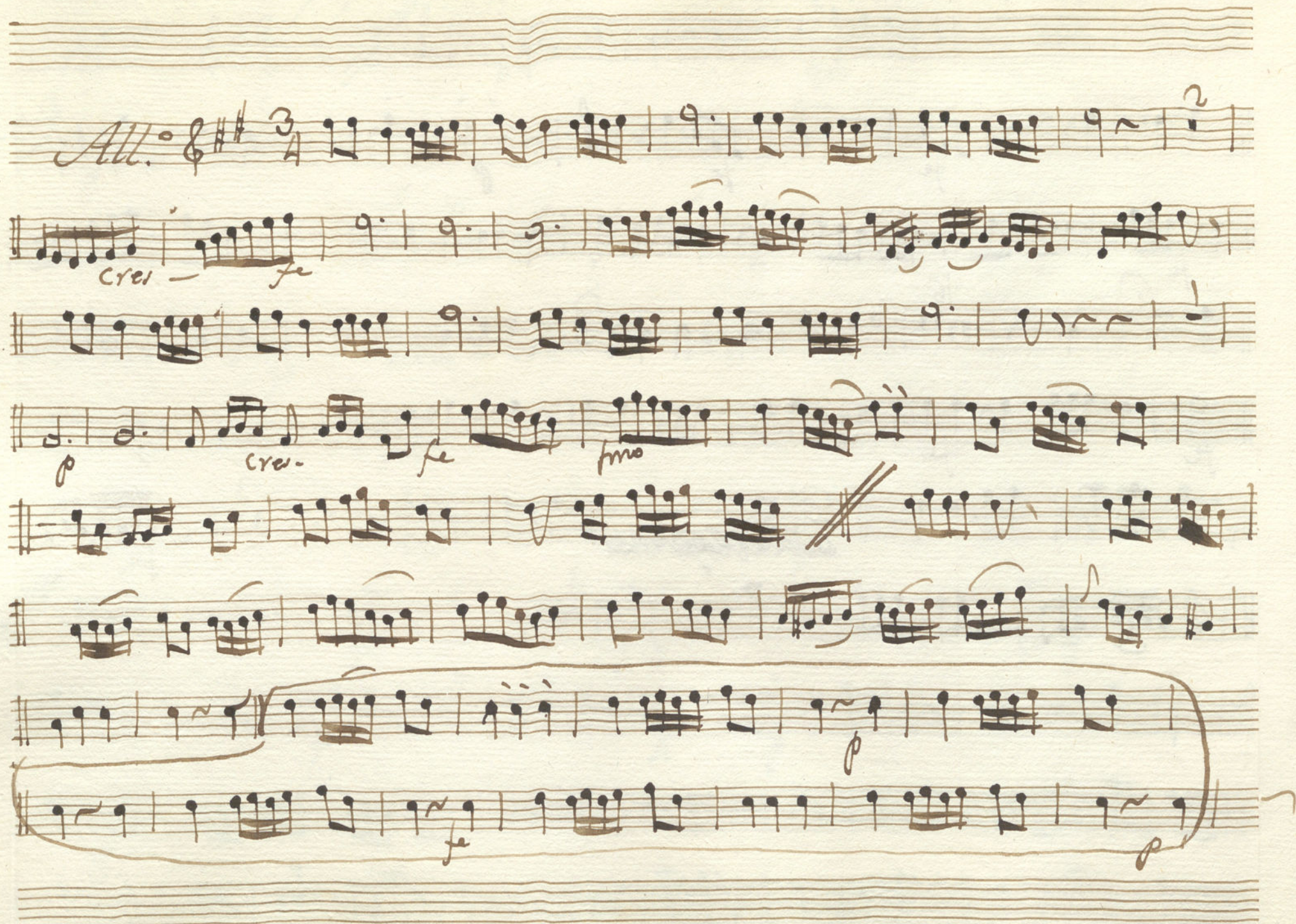
flauta 2.^a

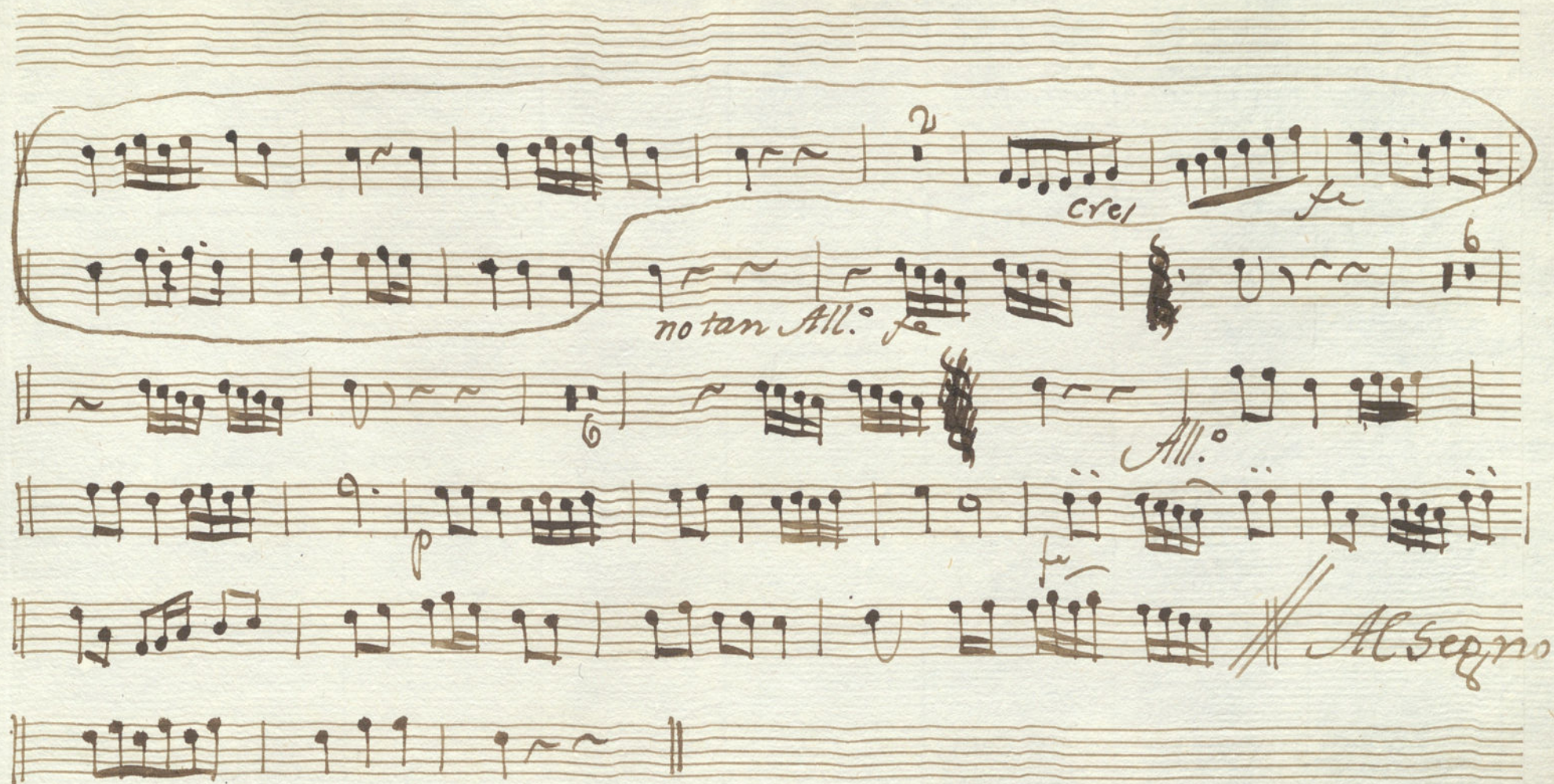
Fon.^a a 1.^o

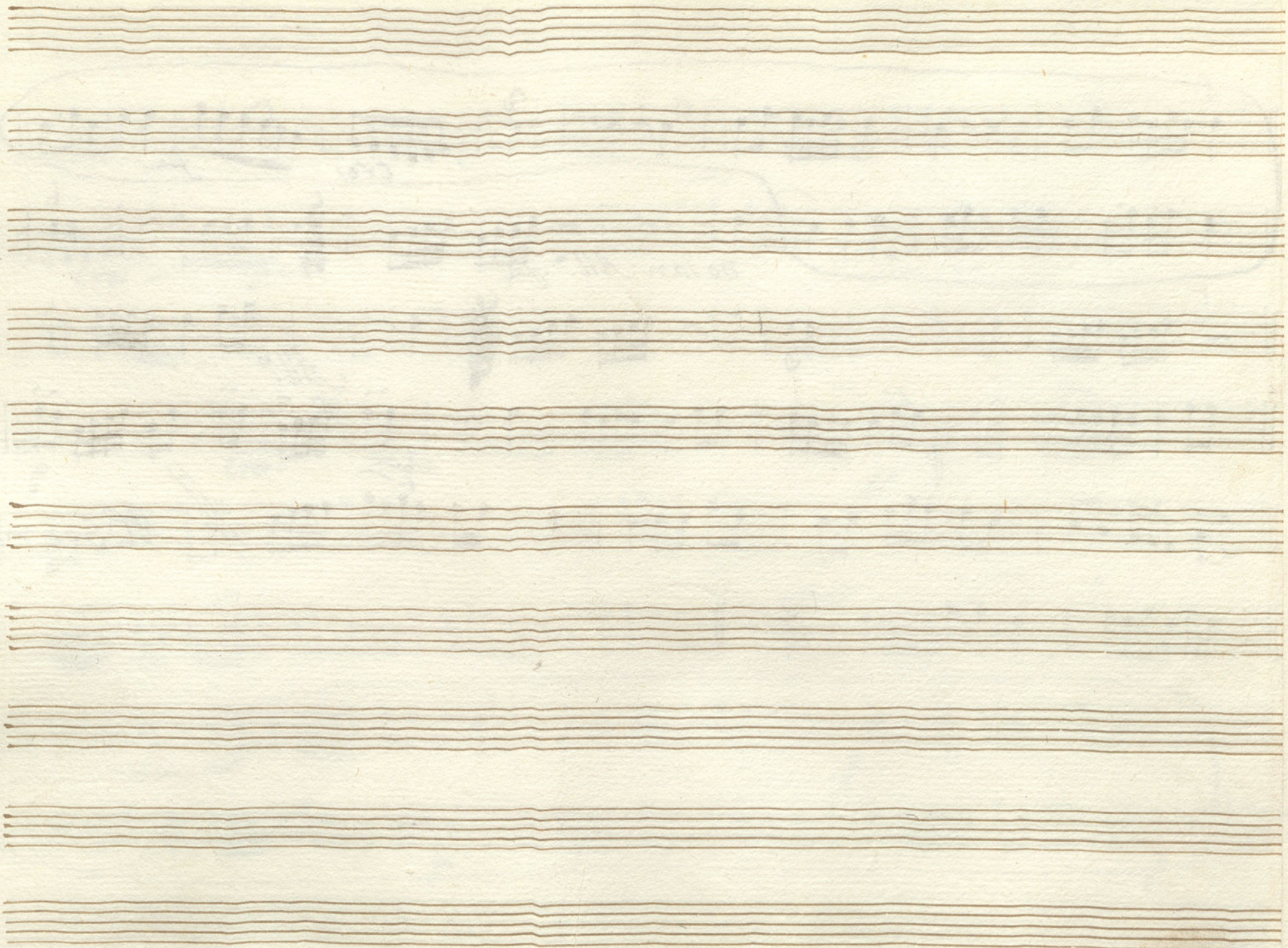
La Panaderita.











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Mus 150-16

Trompa 1.^a Ton. a 4.^{ta} La Panaderita y los Acomodadores finidos

All.^{to}

And.^{no} 6 tace.

All.^{to} $\text{C} \# \text{ } \frac{3}{8}$ ^2

Alto Pano.

Parola y al segno.

And.^{te} $\frac{6}{8}$ Tace.

All.^{to} $\frac{6}{8}$ tace.

*Coplas
Clarín*

All.^{to} $\text{C} \# \text{ } \frac{6}{8}$

Alto Pano.

*Clarín
coplas*

All.^o Sep.^o 

p *fe* *A* *fe* *p.o* *ten* *rin.te* *f.to* *solap.o* *no tanto All.* *2* *6* *p.o* *rin.te* *segno* *f.to*

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Trompa 2.^a Ton. La menor y los Acomodadores fingido.

All.^o *6/8* *Solo*

The musical score consists of ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'Solo', 'p' (piano), 'f' (forte), and 'je' (likely a performance instruction). The score includes several measures with triplets and a section marked 'Allegro'.

Parola y alog Parr.^s

And.^o no tace

Handwritten musical notation on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It includes dynamic markings such as *p^o* and *16 p^o*. The notation consists of various note values and rests.

Handwritten musical notation on a staff, continuing the piece. It includes a large blue ink scribble on the left side.

And.^{te} 6/8 tace. All.^{to} 6/8 tace

Handwritten musical notation on a staff. It begins with the word *Coplas* and a treble clef. It includes a double bar line and the instruction *la 1.^a vez no dice este compas —*.

37 D. C. à las Coplas

Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It includes dynamic markings such as *p^o* and *cre.^{do}*. The notation consists of various note values and rests.

Handwritten musical notation on a staff. It includes the word *fmo* and the instruction *ten vinte fe*.

Handwritten musical notation on a staff, concluding the piece. It includes a double bar line and a dynamic marking *p^o*.



Allegro

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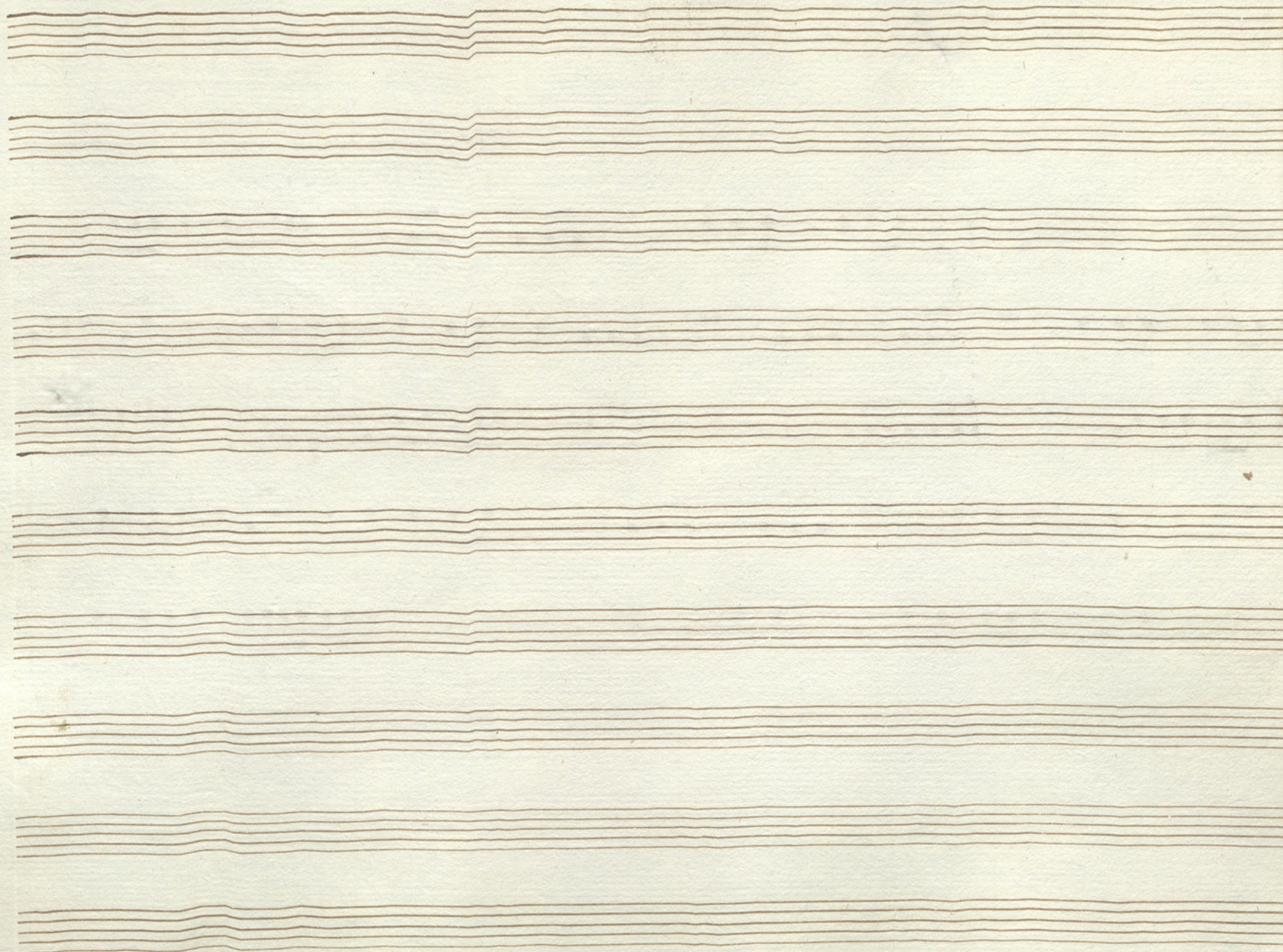
Timbales
en la ton.^a a A.^o La Panaderita y los Acomodadores fingidos

Tace hasta la Seq.³

Seq.³

Handwritten musical score for Timbales, featuring a 3/4 time signature and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *fmo* (finito), *potanto*, and *Como Prima*. The piece concludes with a double bar line and the instruction *A segno*.





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Bajo

Ton.^o a A.^o

La Panadexita y los

á Comodados fingidos

y Embusteros.

Allegro^{to}

Handwritten musical score for a piece in 6/8 time, marked *Allegro*^{to}. The score consists of eight staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *p* (piano) and *ff* (fortissimo). There are also some handwritten annotations in Arabic script, possibly indicating performance instructions or corrections. The music features a mix of melodic lines and rhythmic patterns, with some staves showing complex figures and others more straightforward. The paper is aged and slightly discolored.



And^{no} 6 *fe. ten ten. p.^o* *fe assai.*

p.^o

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

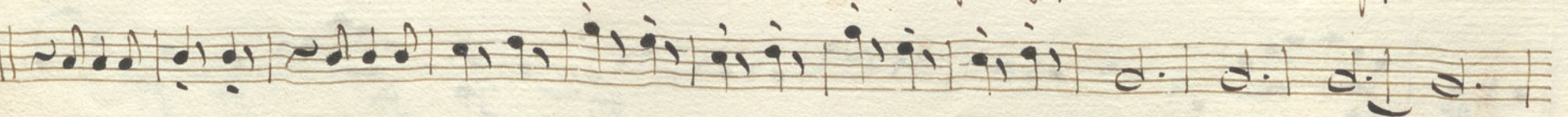
fe *p.^o*

fe *Alleg^{ro} Paxola:*

Alleg^{ro} 3

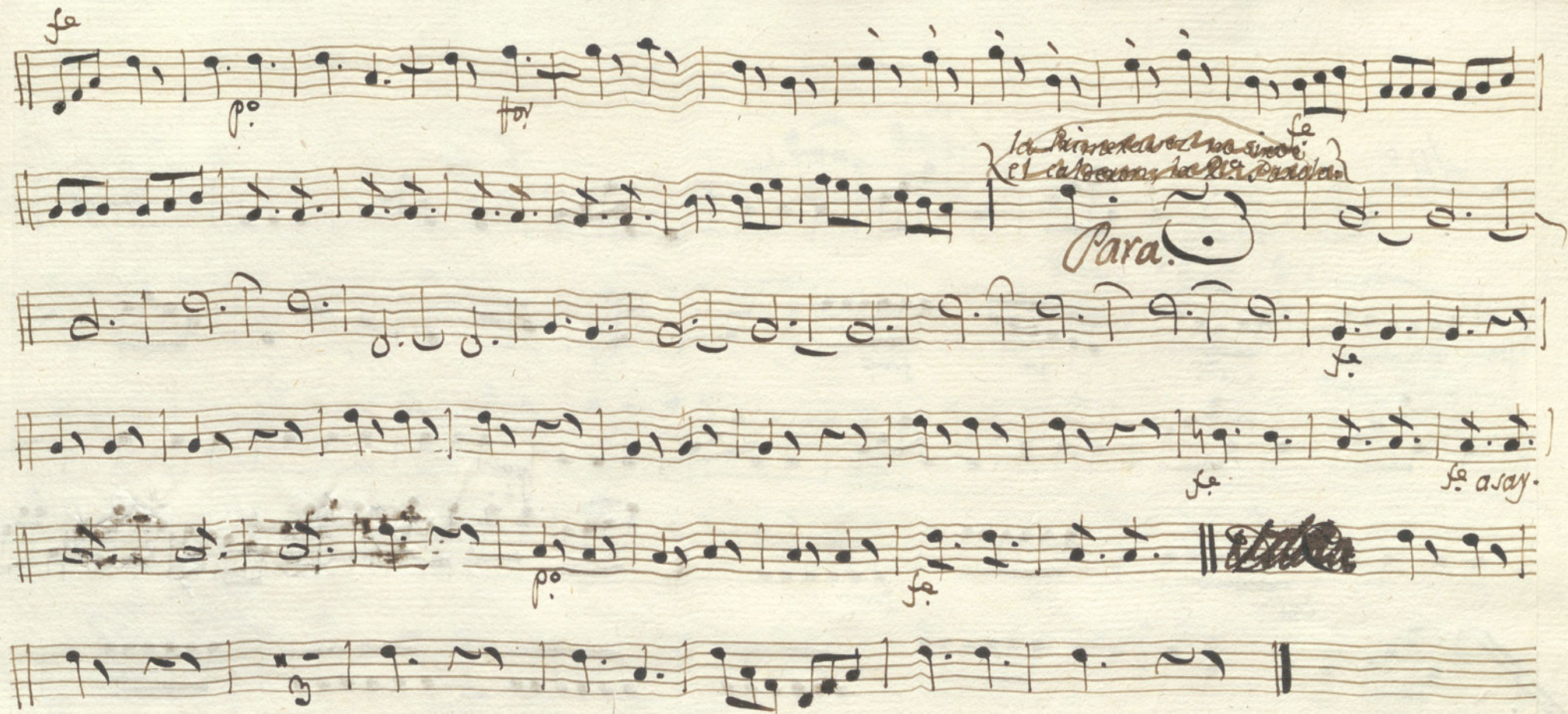
fe

fe



Allegro $\text{C} \flat$ $\frac{6}{8}$

Coplas:
Al propio tiempo. $\text{C} \flat$ $\frac{6}{8}$



All.

p. *cresc.* *f.* *fmo*

cresc. *f.* *fmo*

f.

f. *asay.*

f. *asay.*

p. *cresc.* *f.*

no tan All.

p *f* *p* *f* *p. stor.* *p. for* *f* *f* *fmo* *Al.* *Come prima.*

Al segno:

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