

~~Leg<sup>e</sup> 10, n<sup>o</sup> 58.~~

Mass 157-5

L<sup>o</sup> 1<sup>o</sup> R<sup>o</sup> 20.

2

1776

Conadilla General

3.<sup>a</sup> Parte el desafio

de Polonia

*Solla Real*

y Cucarña de Napoles

60

Polonia  
La Alavara  
La Figueras  
Bouche  
Rocher  
Espejo  
Alavara  
Alavara  
Moralas  
"Hombres"  
Mujeres  
"Toda"  
"Toda"

Del Sr Esteve.

Ayuntamiento de Madrid



# Marcha Lase

Pol.<sup>a</sup> atencion: ch.<sup>a</sup> U, Pol.<sup>a</sup> lebanar el brazo, a  
ch.<sup>a</sup> lebanar la pata, a Pol.<sup>a</sup> Cortesia ala francesa, a.  
ch.<sup>a</sup> el salto mortale. a, Pol.<sup>a</sup> firmes; Eze la marcha  
marcial, ch.<sup>a</sup> aya Silencio Carretero  
loi 2. Morqueteros atencion y de principio la orquesta.

And.<sup>te</sup>

Polonia.

ch.<sup>a</sup>

Grande Imperial Madrid, Madrid.

todos

Pol.<sup>a</sup>

ch.<sup>a</sup>

grande

la Compania esta bien ba

todos se

ch.<sup>a</sup> y Pol.<sup>a</sup>

la compania esta.

a pedir mui gus.

se



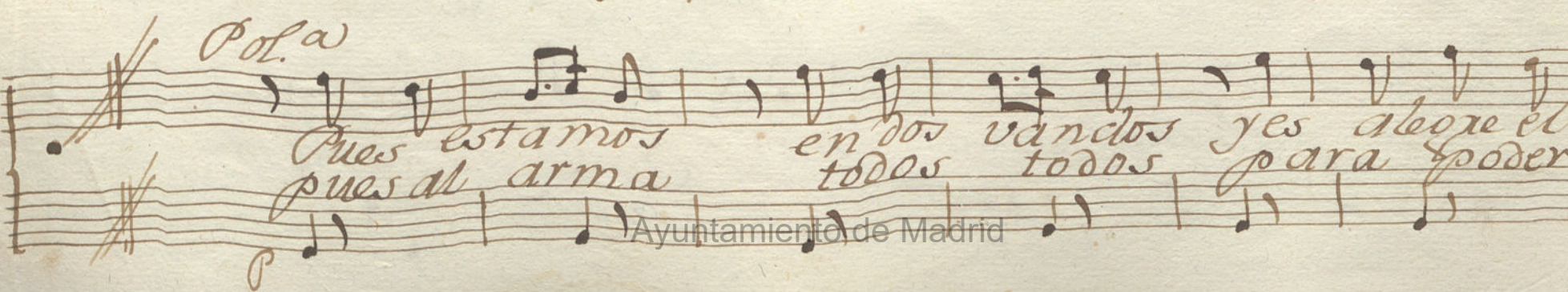
*todos*  
tosa a pedir perdon perdon para ac  
*Pol. y ch. a*  
bar perdon perdon para acabar para aca  
*Pol. a*  
bar g.<sup>e</sup> ya la tempo.  
*All.<sup>o</sup>*  
rada salimos aca var g.<sup>e</sup> ya la tempo.  
*Pol. a*  
rada salimos aca var y de tantos fa





Espejo lo que el Piramide tiene, que lo quillas  
que me esta haciendo en las Piruelas:  
quando lo mandaron a saltar

Pol.<sup>a</sup> Señor espejo silencio que su tiempo llegara.





temporal  
compensar

todos los fa  
tores

yo mandare  
que devemos

han  
a

de hacer su abili  
Corte tan singular

Mugos

esta bien  
esta bien es.

Itomb.s

ta.

todos juntos

que a nuestro ofan y des  
tencion pu blico a velo es  
mado que

a todos  
vamos a

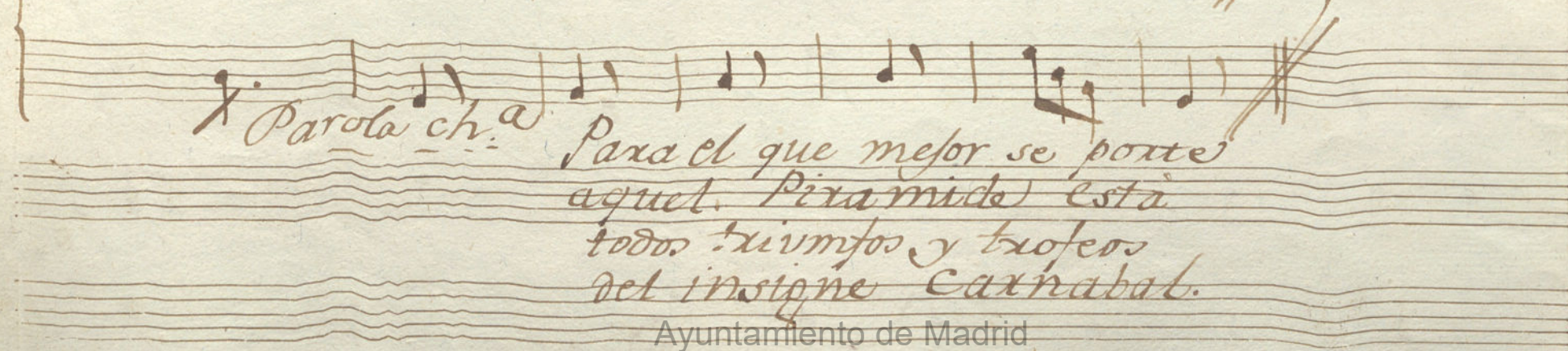
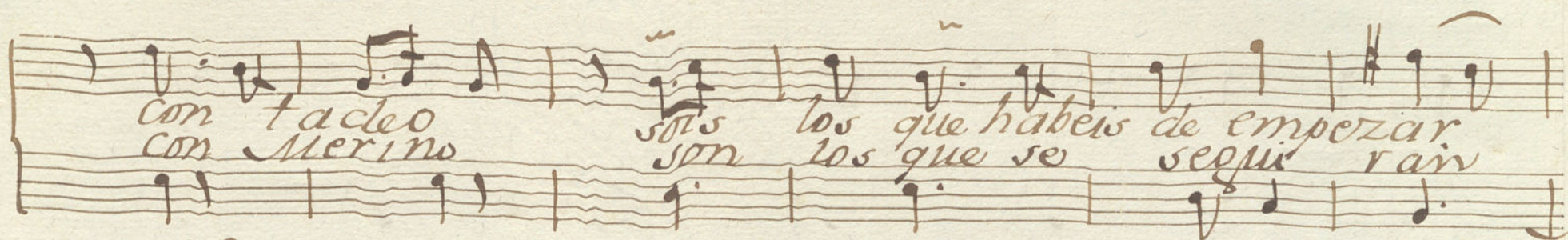
agora. dar  
principiar

es  
que

pol.a

tu Lorenzo  
+ luego estas







*Pastoral.*

*P.<sup>o</sup> assay.* *fmo*

*P.<sup>o</sup>* *fmo*

*Navarra*

*Arroyos cristallinos*

*p*

*Pajarillos del viento* *de*

*cid decid a fables*

*f*

*p* Ayuntamiento de Madrid



Handwritten musical score on aged paper, featuring five staves of music with lyrics in Spanish. The lyrics are written in a cursive script, and the music is in a single system. The lyrics are:

decid decid os luego si por esta vi-  
vera paso mi amado dueño decid de  
cid decid de cid por que de a  
mor fa llezco de  
tado. Je  
Itermosas flore zillas her..

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *p*, *f*, *pp*, *pp*). There are also some corrections or deletions indicated by diagonal lines through the staves.



hermosos arroyuelos  
de cid decid os pido de  
decid decid si el cielo  
de Anarda Lere quina florecio ya este  
suelo  
decid de cid

Ayuntamiento de Madrid



por q.<sup>e</sup> de amor *Tadeo* de amor fallerz -

co. *Vav. a* Pero que mi xo ha

*Tadeo* Mi mi Dueño... pero q.<sup>e</sup> mi xo Anarda veo

*Vav. a* *Tadeo* ay dueño de mi vida ay mi dulce embe

*los 2.* *levo.* yo te andaba buscando... por este...

Ayuntamiento de Madrid



*taseo*  
*Campo ameno* dame dame los brazos  
*Nuv.<sup>a</sup>*  
 toma toma y en ellos se eternize la  
*p* dicha que yo mas ape terzo. *pp* ay dulce  
*p* chizo mi dulce amor q<sup>e</sup> yo mas ape terz-  
 co. *f* Dueño de mis po-  
*And.<sup>no</sup>* Ayuntamiento de Madrid



tencias dueño amoroso      dueño amado dueño de

mis potencias dueño amoroso      dueño amoroso ----

*fmo*

dueño amoroso ----      solo en ti encuentra el

*fe* *p* *f*



*Alma Cumplido gozo ... Solo en ti encuentra el*  
*eres mi dulce*  
*Alma Cumplido gozo -*  
*chizo mi descanso y mi vida*  
*eres mi amado bien mi gusto y mi pla-*



cer ha: sere constante te adora re: - - dame la

mano toma mi bien toma y de amor en tus

brazos fino fa llece re: - - Dueño amado y de amor



Handwritten musical score for the first system. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics are: *en tus brazos dueño mio fino fa llece*. The word *final* is written above the vocal line.

Handwritten musical score for the second system. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics are: *xi fino fa llece xi.* and *todos y todas Uiva la*. The word *final* is written above the vocal line, and *All<sup>o</sup>* is written above the piano line.

Handwritten musical score for the third system. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics are: *Pasto xe ... la Uiva la divex sion*. The word *final* is written above the vocal line.

Handwritten musical score for the fourth system. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics are: *y siga) sino can ... sa.. la festi va imber.*





Tragedia.

*Quinta. Ramona* A donde me llevas  
al ir me a costar *contanto silencio*  
quando el silencio *lleva a pelear*  
Reinando esta ya  
*4º Ribera Barba* ay q.º nos escuche?  
*Ram. Ita...* todo solo está  
*Rib. Bar...* gran daño?  
*Ram. Ita...* que dices?  
habla sin dudar  
por que el corazón  
palpitando está.  
*Rib. Bar...* solo el discursarlo  
me hace ~~temblar~~ *terrorizan*  
*Ram. Ita...* que tute suceso  
me quieres contar  
*Rib. Bar...* prever fortaleza



para tolerar  
todo lo que el labio  
teva a revelar:  
tu perfido esposo  
te quiere matar  
o alevé! ó tirano  
asi as de pagar  
mi amor, mi Carino  
firmeza y lealtad;  
saver el motivo?  
hor... tiene Celos  
Itu a... ha!

Borda: ya viene, tu puedes  
en tu quarto entras  
que a mi cargo queda  
todo lo demas

Puerta... ó esposa afligida!  
donde encontraras  
consuelo y defensa  
contra una impiedad. (Vase)

Alex... mi esposa me ofende  
y me cde vengas,  
Acompandola el pecho  
con este punal:  
a nadie se ve  
y pues sola esta  
acabe a mis iras

Borda... Detente donde vas!  
Mex... a verter tu sangre  
Bor... detente ó veras  
que tu propio acero  
la muerte te da.

Mex... desah...  
Borda... no te muevas  
Ituer... desah sacias

su sanguinea yra  
en mi pecho lead  
ha Cruel: ha inhumano!  
barbaro! jamas  
~~jamás~~ me vuelves pavor:  
por que provexas  
mis hijos, mi ceno,  
mi muerte, mi mal:  
mi enojo, mi rabia,  
mi furia y seras...: ha!



*Hueta*

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

*Con el dingon dingo*

*con el dingon*

*dan.*

*con el dingon dingo*

*me quiero alegrar*

*todos.*

*con el dingon*

*dingo*

*con el dingon*

*dan*

*con el dingon dingo*

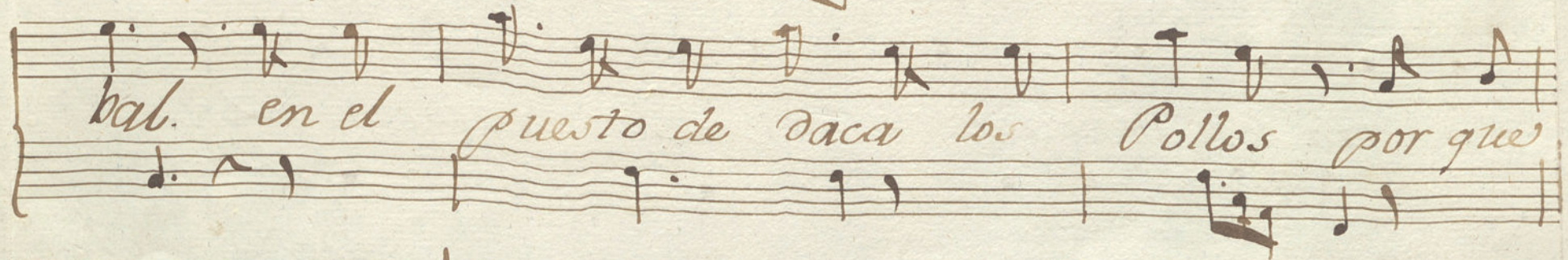
*me quiero alegrar.*

*aquí acaba esta Oiera.*



Morales.

Alma



chinita

Pisca

brutos Guia y sarxabal.



tores y Satiras nueva de las bromas del carna-  
bal. a mi puesto me voy axi mando antes  
q' otro le venga a ocupar. la Gaceta Li-...  
buitos Guá g' me guá y no ala histeria *Mov. ch.a* Gaceta Li-  
buitos *Mov. ch.a* g'n llega g'n ba. *Mov. ch.a* marcha de mi puesto. no quiero



*a Palos. los 2.*

*marchar.* *a Palos el pleito se defini*

*ra a pizaro infame tu las pagaras a*

*pizaro infame. tu las pagaras. a pizaro in*

*fame tu las paga ras tu las pagaras.*

*Alto*

*Punt.*

Ayuntamiento de Madrid



Mor.<sup>5</sup>

tu tienes ojos huecos como be.  
es tu nariz temate de contra  
eres gansoso feo chico y ti.

chr.<sup>a</sup>

Mor.<sup>5</sup>

chr.<sup>a</sup>

sugos eo eo eo eo eo eo eo eo eo y tu tan  
baxo co co co co co co co co co y tus pier  
noso. so so so so so so so so so. tu pene.

lor.<sup>2</sup>

a.

ta boca a como un embudo.  
nas la puente del gran suazo  
que embustero Lundo y potroso.

Allegro.

Alto



*picaro Infame me las pagarás narices bo...*

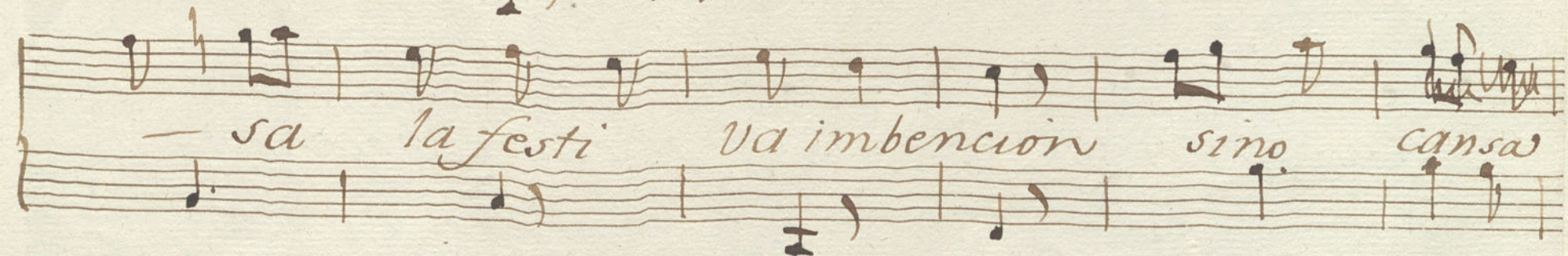
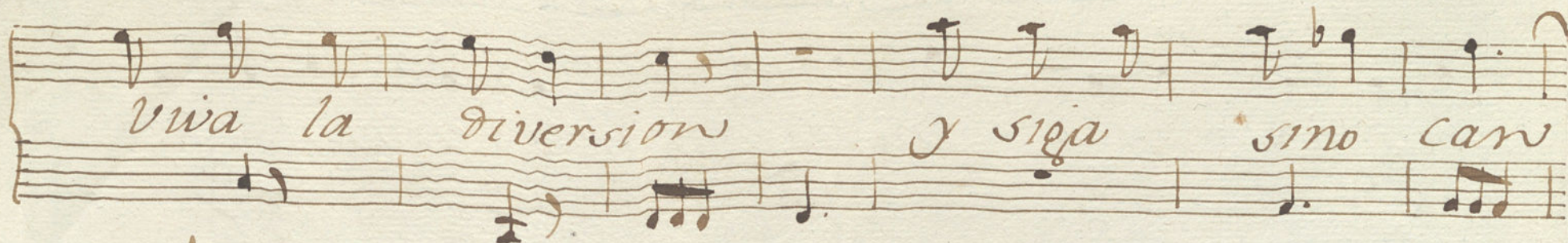
*caza. penegue y peal narices boca*

*penegue y peal... narices boca penegue y pe...*

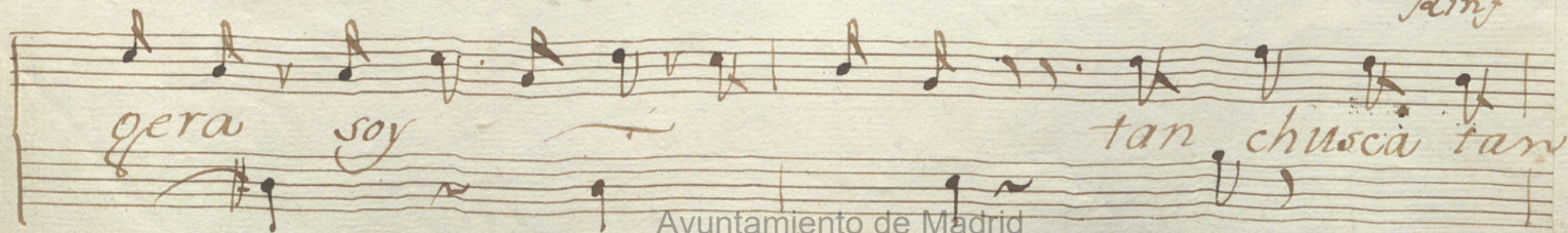
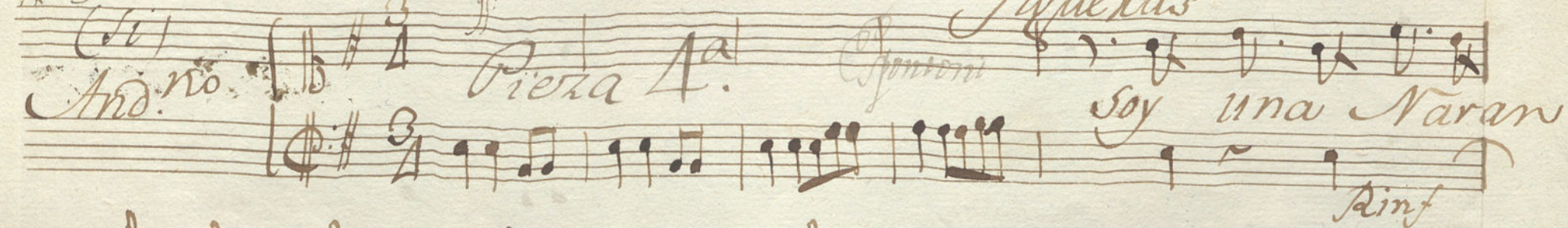
*al*

*Allo* *todos* *Que vivan los dos cie gos.*





XX aqui entra el Bonaboy





chusca tan chusca, y cruda

tan

que me pinto so

lita

Como la

una

५८

Se columpiarme en jarras soy en el arte

arte)

nueva.

 $\gamma$ 

210

Comex

ci<sup>ra</sup>nta

en  
du

Madre  
Anna

con me  
vita

Сестра  
моя,

quantomor mis naxanfas.

tras de mi fue



ran no es verdad chuscos no es verdad prendas (pues)

Pun.

Arco

q.n la lleba naranjas q.n

Ainfe

ala figue ras.

de

And.te

Allegro

Lopezo.

Quen Ave llanas vendo q.n Aellanas.



g.<sup>n</sup> g.<sup>e</sup> las trae de chu—

pete la Real muchacha mire uste mire us—

te este chiste mire uste mire uste este

garbo mire uste mire uste este genio mire us—

te. a Rasoli sao— g.<sup>n</sup> me lleba Ave



Manas frescas frescas las traigo - - - si Parola:

Suizos. 6<sup>ra</sup> porta  
y Martina  
Alto

~~Suizos~~ no ~~vila~~ Polonia  
que se le pri mae  
qui me la pu... mae...

mable bu tello mae mable bu tello de

ton monquior ha que se le pri helaz he...  
ha que se le bua helaz he...



larz con sole muda alon ~~abundar~~ <sup>alon</sup> a buar a

Bebiendo con las botellas

buar...

esclamando

mondui die vene de España mondui mon.

poner una botella al suelo.

dui set von liquor set

baila ala botella q'eri en el suelo

vaila. macher du...  
Pal<sup>a</sup> done mabu.



*Veve* *hace la borracha.*

tella monche li quior  
tella done non liquior.

mon.  
lor 2... mon

diu mondiu set von liquior diu veng de espanya set

*Vare ala punta del teatro hac. la borr.<sup>a</sup>*

Von liquior set set

set von li quior set

*Allegro*

Pol.<sup>a</sup> Isa fini!  
Don. sa fini  
Pol.<sup>a</sup> hui  
Boxi... a lon march axrofa la botella  
Pol.<sup>a</sup> il diablo tan por. axrofa la botella



*los 2 agarrados de las manos bailan*

tuta alegre tu chaxman tuta alegre a

lon nu san. tuta legre tu chran

man Viva Viva il liquor de

foncarral il liquor de foncarral il li

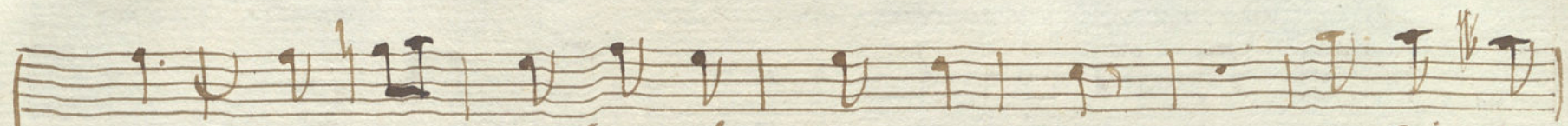
fmo

sigue vider.

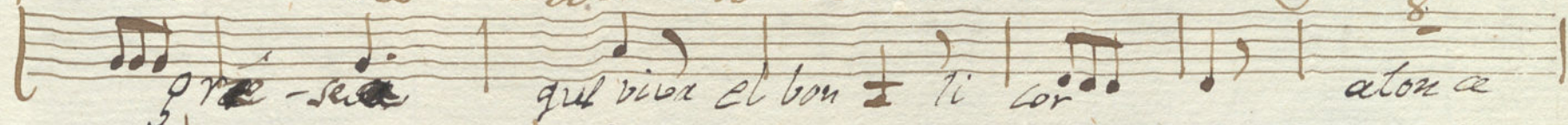
que vivan los fran.

All.o que viva la ile

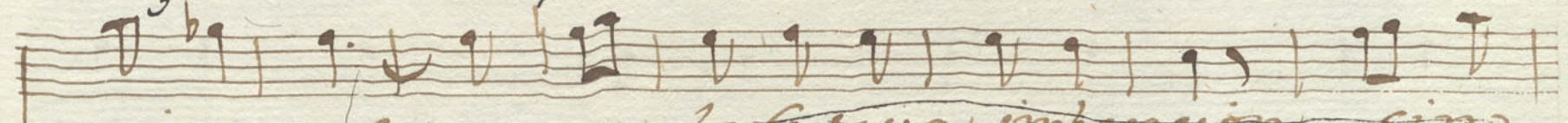




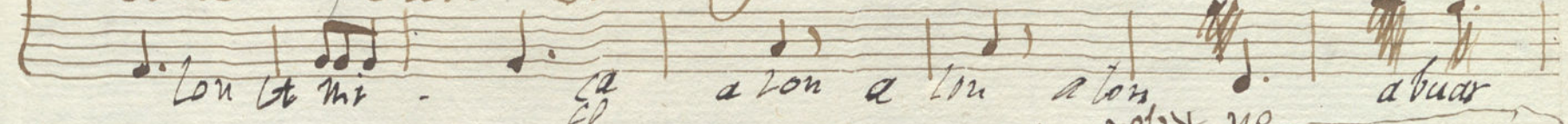
ce ses viva la diversion y siga



pre-sea que viva el bon ti cor alon a



sino can sa la festiva imbencion sino



Lon et mi - ca alon a lon alon a buar



can sa siga siga la festi va imbencion



del bon ben de es paña que set Char man e bon

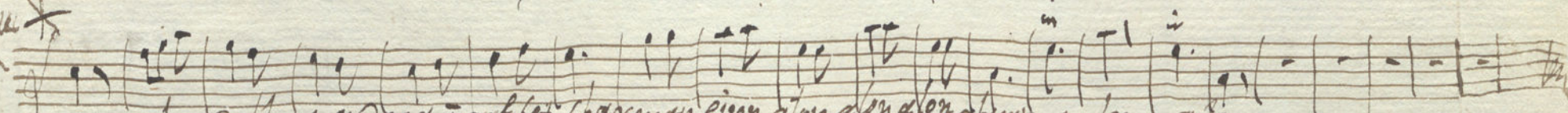
*Pol.ª* ~~aprepararse al abance~~

~~en una linea format: ch. ta v,~~

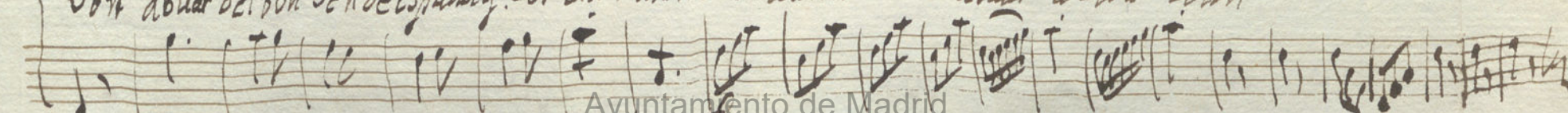
~~m.ª buelta ala cucana: ch. ta v,~~

~~loca clau y abanzar ch. ta v,~~

agui \*



von abuar del bon ven de es paña q. set Char man e von alon alon alon abuar a-lon alon





*final Presto.*



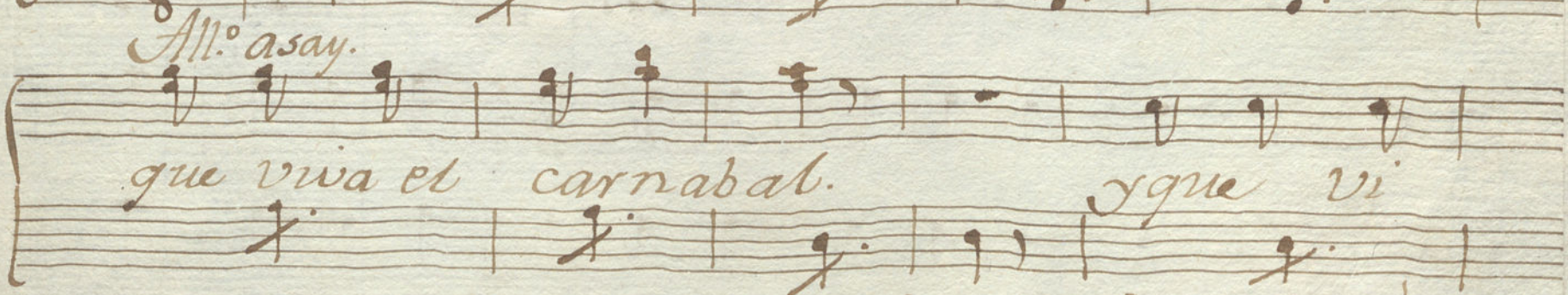
*todos juntos.*

que viva la Cu ca ña

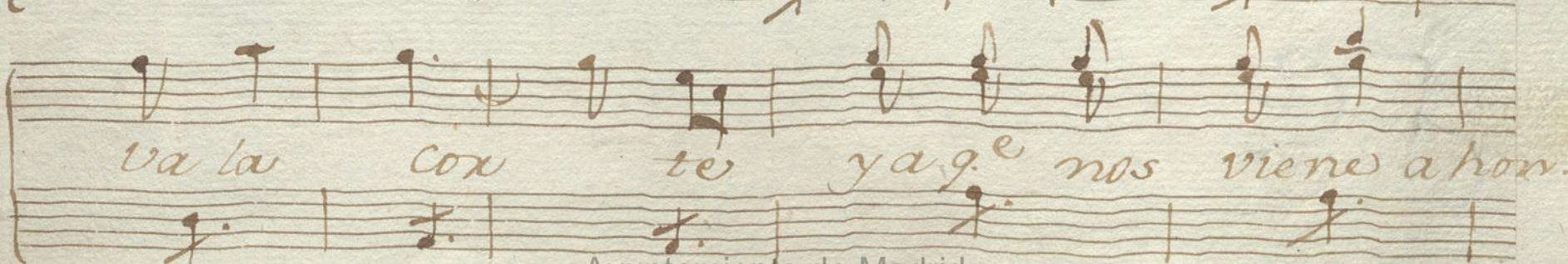


*All.º asay.*

que viva el carnabal. y que vi



va la cox te ya qe nos viene a hon.





Handwritten musical score on aged paper, featuring three systems of staves. The lyrics are in Spanish, written in a cursive hand. The first system includes the lyrics "xxax ya Dios pueblo adora do q. esto se a". The second system includes "cabo ya y que vi va la folla q. viva el". The third system includes "Carnabal q. viva la folla que viva la fo". The music is written in a single melodic line on five-line staves, with various note values and rests. The paper shows signs of age, including discoloration and wear at the edges.

xxax ya Dios pueblo adora do q. esto se a

cabo ya y que vi va la folla q. viva el

Carnabal q. viva la folla que viva la fo



Handwritten musical score for the first system, featuring five staves. The first four staves contain musical notation (notes and rests). The fifth staff contains the lyrics "que viva la folla y el carna" in cursive script. The paper is aged and slightly discolored.

que viva la folla y el carna

Handwritten musical score for the second system, featuring five staves. The first four staves contain musical notation (notes and rests). The fifth staff contains the lyrics "bal que viva la folla y el carnabal" in cursive script. The paper is aged and slightly discolored.

bal que viva la folla y el carnabal



Handwritten musical score for the first system, featuring three staves. The top two staves contain musical notation with notes and rests. The third staff contains the lyrics "yel carna bal. yel carna" written in a cursive hand. The notation includes various note values and rests, with some notes having stems that cross the staff lines.

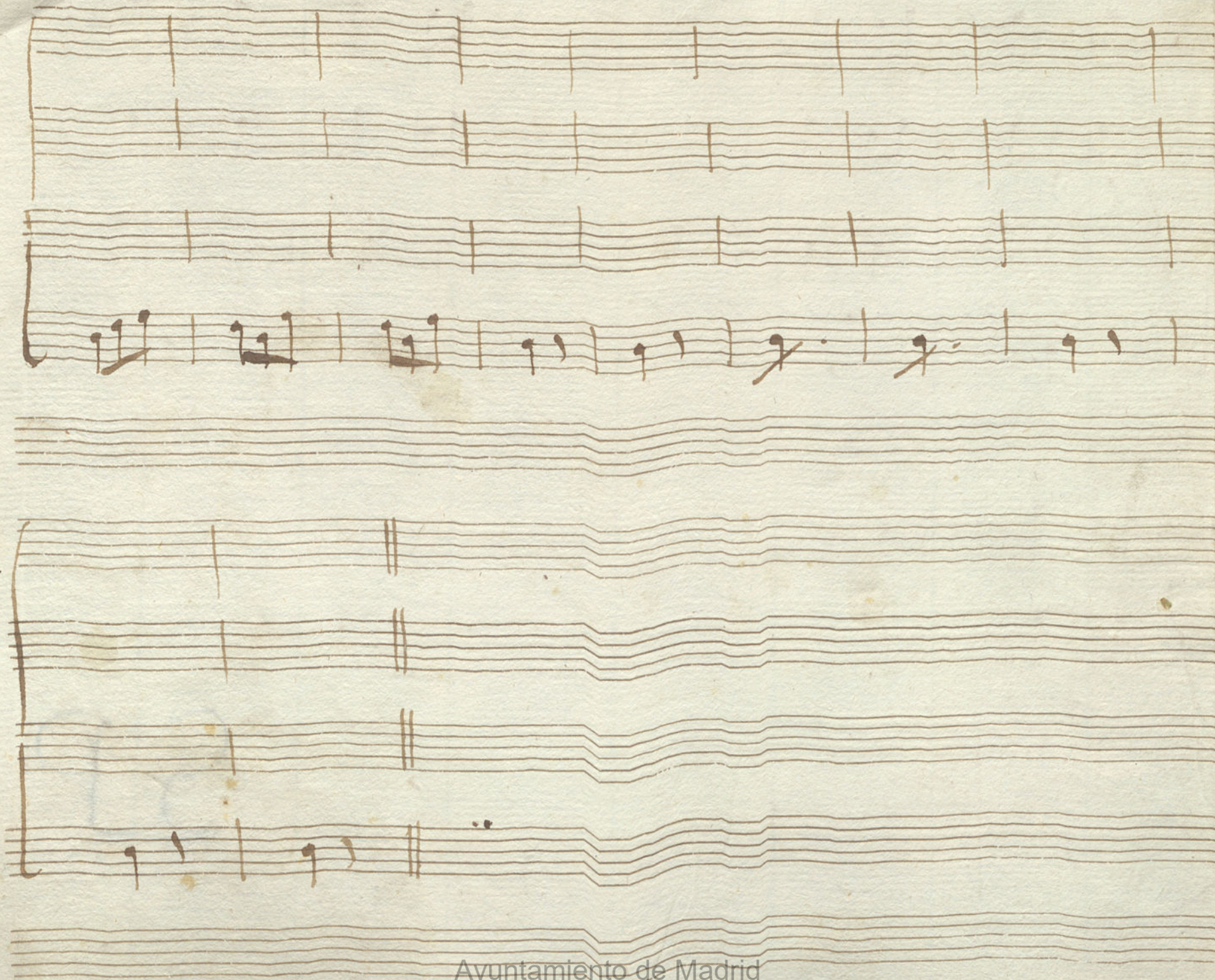
Handwritten musical score for the second system, featuring three staves. The top staff contains a melisma "no" written in a cursive hand, with a long, flowing line above it. The middle and bottom staves contain musical notation with notes and rests. The bottom staff contains the lyrics "bal yel carna bal yel carna" written in a cursive hand. The notation includes various note values and rests, with some notes having stems that cross the staff lines.



bal yel Carnabal yel

bal yel Carnabal yel







Ayuntamiento de Madrid



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Violin 1.<sup>o</sup> Ton.<sup>a</sup> General la Cucaracha de Napocs

Marcha Tace y para.

And.<sup>te</sup>

Handwritten musical score for Violin 1, featuring a march titled "Marcha Tace y para." The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a tempo marking "And.te" and includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a double bar line. Below the main staff, there are several empty staves and a section labeled "Parola".

Parola





fe

# Parola.

*Allegro*  
y después  
de los Parr.



*P.º say.*

*fmo*

*Parav*

*fmo*

fe



Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in brown ink on aged, slightly stained paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by dense, rapid passages, often with beamed sixteenth or thirty-second notes. Dynamic markings such as *fe* (forte), *p* (piano), *And. no* (Andantino), and *Allegro* are interspersed throughout the piece. A large, stylized *Allegro* marking is visible on the second staff. The score concludes with a final cadence on the tenth staff, marked with a double bar line and a key signature change to one flat (Bb). The bottom of the page features a faint, printed watermark: "Ayuntamiento de Madrid".





*Prepara el viol. 1.º en la tragedia / mi enojo, mi rabia, mi furia, y serar: ha:.*

*Las Representado.*

*tragedia  
3.ª Opera*





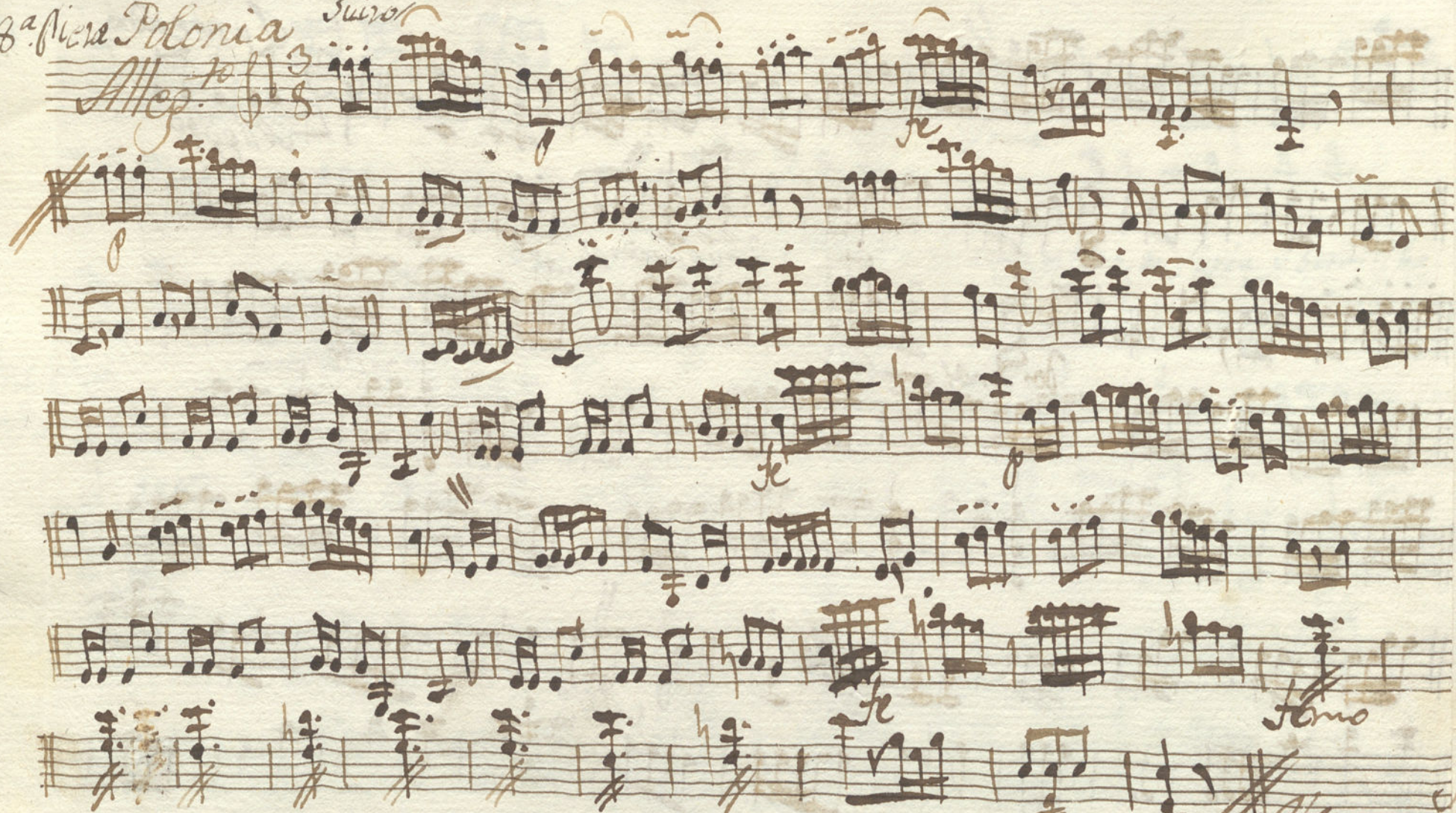
*Punteado*  
*Allegro*  
*Rasgueado Puro*  
*Don Inay*  
*All.*  
*All.*



8ª Siera Polonia

Suave

*Allegro*



*Fine*

*Allegro Laxa*

*All. Brillante*



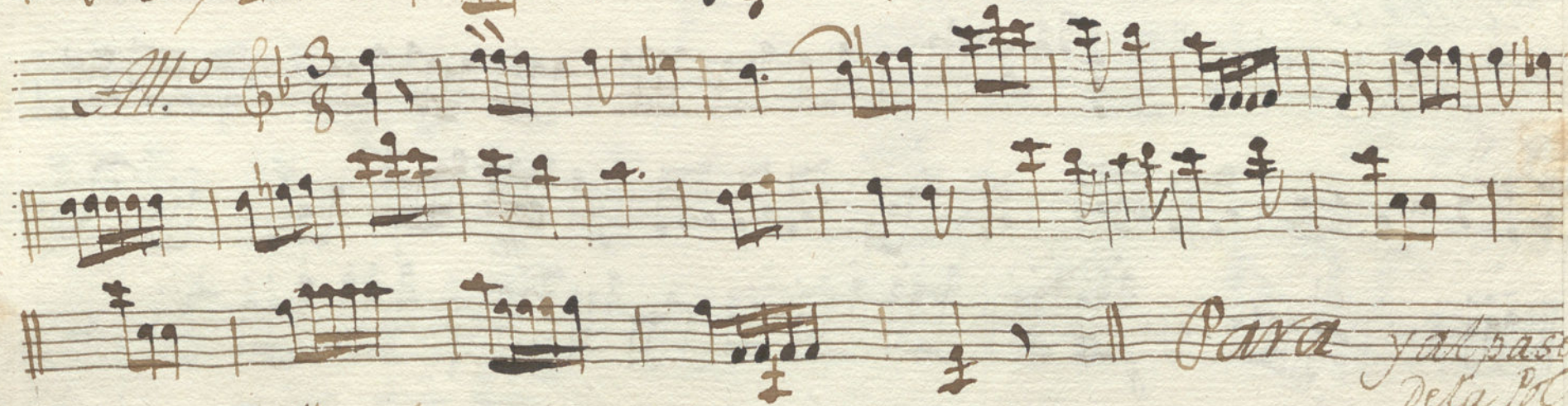




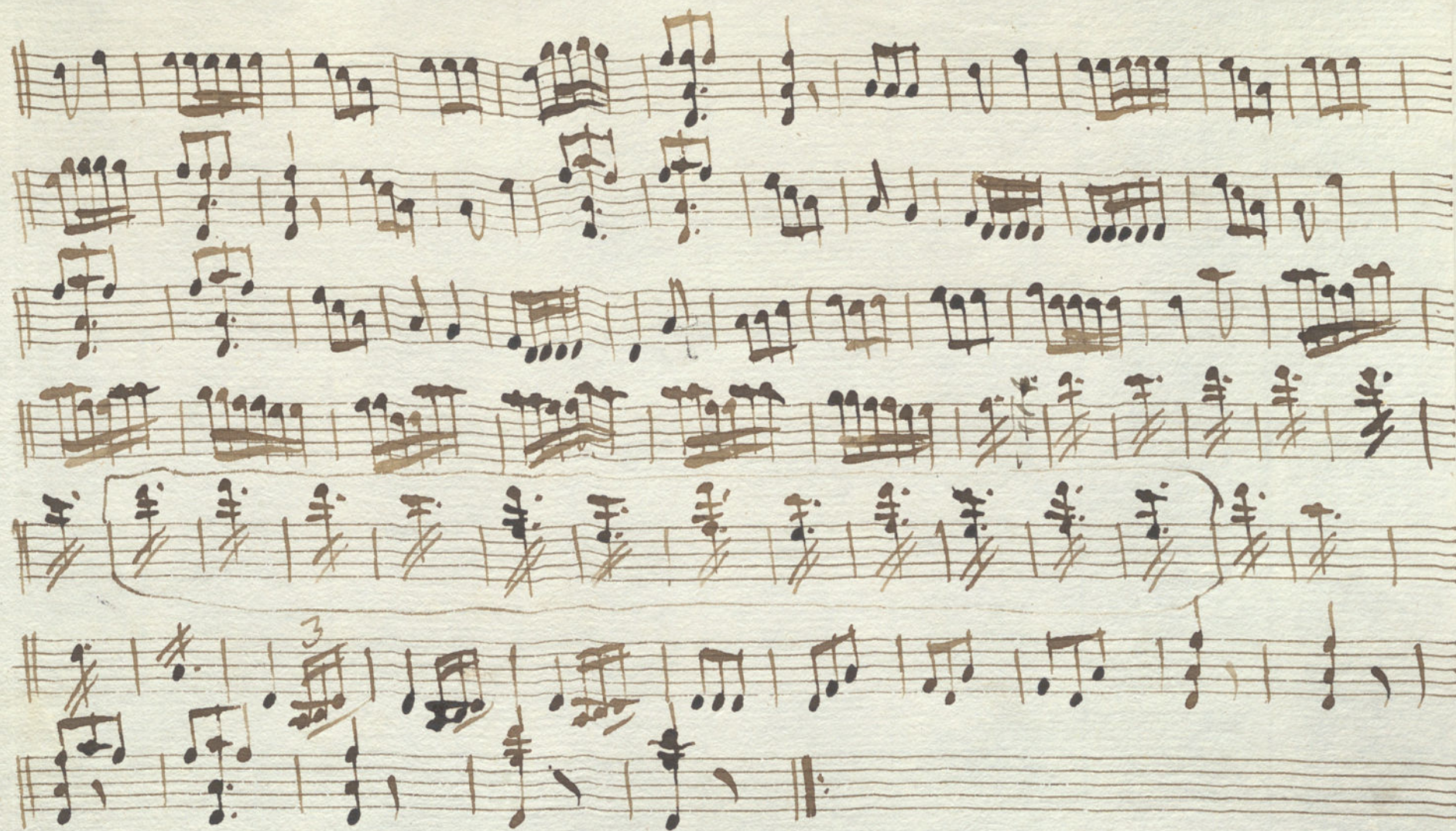


*Sinbe*

*And.<sup>te</sup>*









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de aqui 3.<sup>a</sup> Oiera y 8.<sup>a</sup>

t

Mus 157-5.

Violin 1.<sup>o</sup> Lon.<sup>a</sup> General la Cucañã de Wopoles.

25

Marcha Tac. y para.

And.<sup>te</sup> 6/8 3/4

Parola.



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

*Parola.*

*Pastoral. P.<sup>o</sup> asay. -*

*fmo*

*P.<sup>o</sup> asay. -*

*fmo*

*seco*

*P.<sup>o</sup>*

*Allegro  
2da. parte  
3da. parte  
4ta. parte*



A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music, written in a single system. The notation is dense, featuring many beamed sixteenth and thirty-second notes, often grouped in triplets. There are numerous slurs and phrasing marks throughout. Dynamic markings are present, including 'seco' at the top, 'p' (piano) in several places, 'Allegro' in the upper right, and 'And. no' (Andantino) in the middle. The ink is dark brown or black. The paper shows signs of age, with some staining and wear at the edges. A faint watermark 'Ayuntamiento de Madrid' is visible at the bottom center.



Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one flat. It contains several measures of music with notes, rests, and dynamic markings such as *fe* and *Allo*. The second staff continues the melody with similar notation and dynamic markings like *fmo*.

*Paso Representado.*

Handwritten musical notation on four staves. The first staff of this section is marked *Allo* and features a treble clef and a key signature of one flat. It includes dynamic markings like *arpegio* and *fe*. The subsequent staves continue the piece with various note values and rests.

*Allegro*

Handwritten musical notation on two staves. The first staff of this section is marked *Presto* and features a treble clef and a key signature of one flat. It includes dynamic markings like *Allo* and *fe*.

Handwritten musical notation on two staves. The first staff of this section is marked *Allo* and features a treble clef and a key signature of one flat. It includes dynamic markings like *fe*.



*Punt.º*  
*Alleg.º*

*Rasqueado Punt.*

*Do mas.* *All.º*

*All.º*

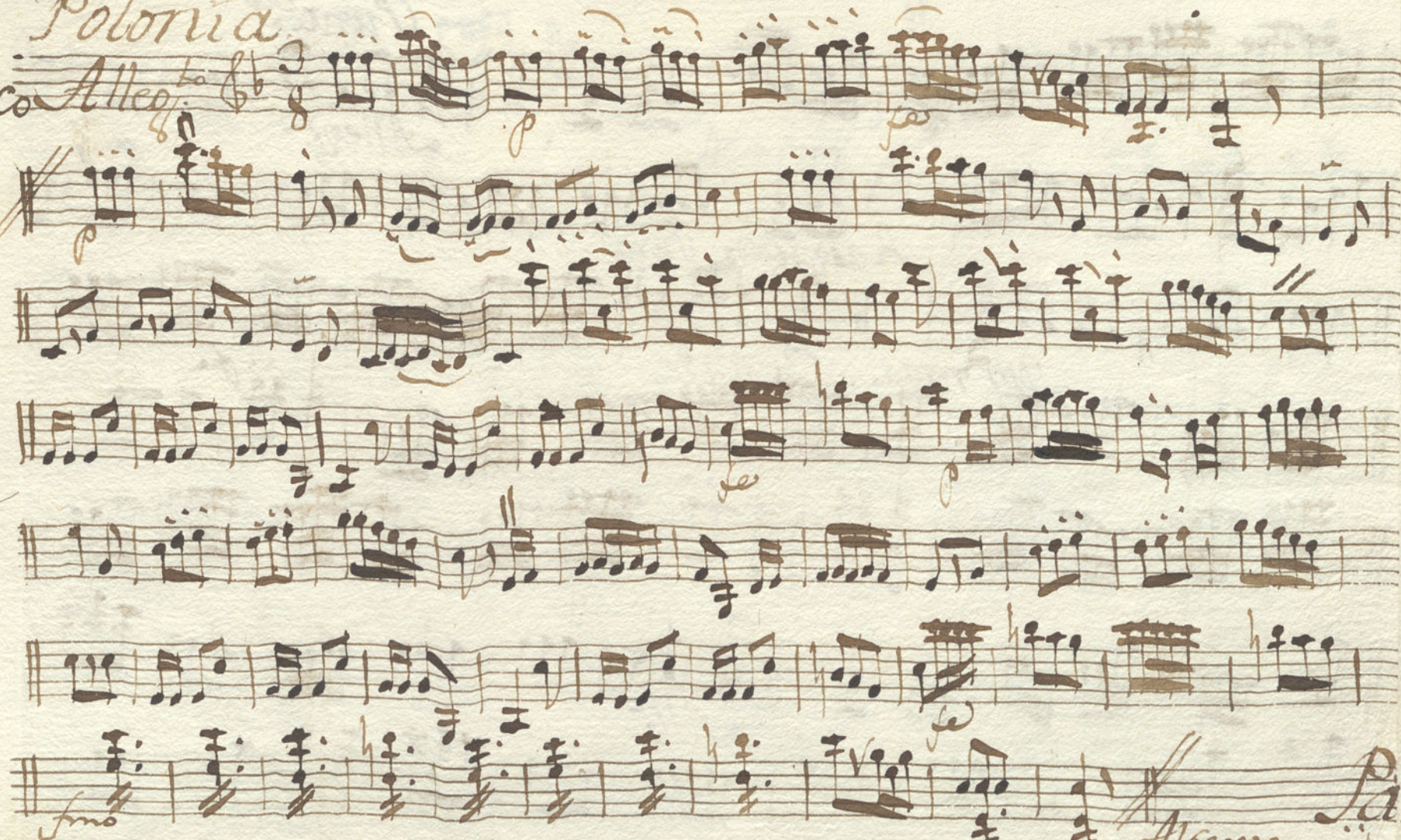
*Al Paso de la fig.*



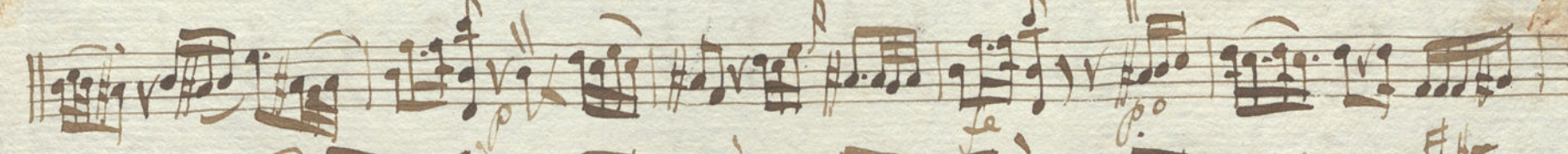
# Polonia

Poco

Allegro







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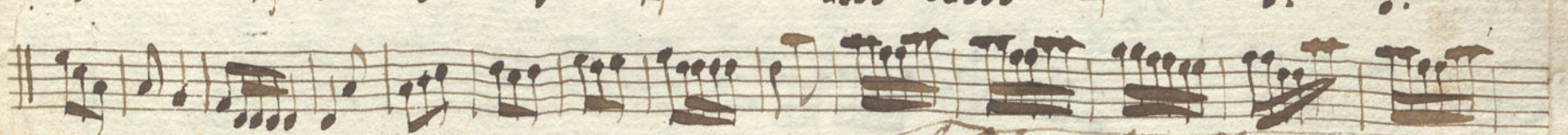
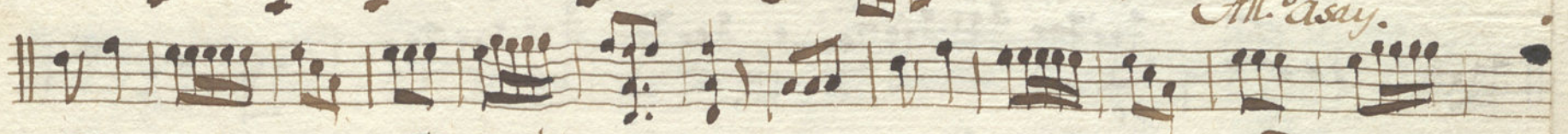
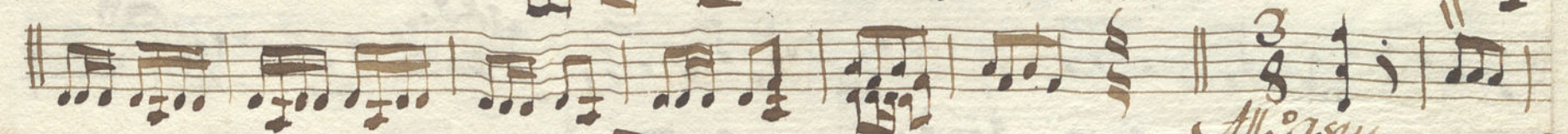
Para.  
yal paso  
de la Polonica



Coro.



Final  
Presto.



~~Parade~~  
Al paso de la  
Colonia

Allo.



Violin 2.<sup>o</sup> Ton<sup>o</sup> General la Cucana de Napoles

Marcha rase y Pasa

And.<sup>te</sup>



Parola



Amo

Mod. 10

Je

*Al Sep no*

pastoral

P. O. Gray

Panola

O. Way

Ayuntamiento de Madrid



Allegro.

And no

for 3

A small, stylized illustration of musical notation on a staff, featuring a treble clef and several notes.

For

For

七

Primo

All.



*tragedia*  
*3ª Viera*

*Paso Representado.*

*All.<sup>o</sup>*  $\text{G} \# \frac{2}{4}$

*And.<sup>te</sup>*  $\text{G} \frac{6}{8}$

*Alleg.<sup>ro</sup>*

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

*Alleg.<sup>ro</sup>*

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

*Junta de Madrid*

The image shows a handwritten musical score on aged paper. The title 'Paso Representado.' is written in a large, elegant cursive at the top. To the left, 'tragedia' and '3ª Viera' are written in a smaller cursive. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking 'All.<sup>o</sup>' is written above the staff. The music is written in brown ink. The second staff continues the piece. The third staff has a 'fin' marking at the end. The fourth staff begins with a new tempo marking 'And.<sup>te</sup>' and a new time signature of 6/8. The fifth staff continues. The sixth staff has a 'fin' marking. The seventh staff begins with a new tempo marking 'Alleg.<sup>ro</sup>' and a new key signature of one sharp. The eighth staff continues. The ninth staff has a 'fin' marking. The tenth staff begins with a new tempo marking 'Alleg.<sup>ro</sup>' and a new key signature of one sharp. The score ends with a 'Punt.<sup>do</sup>' marking. A faint watermark 'Junta de Madrid' is visible at the bottom.



*Alto Parafo do m.*

*All.*

*Alto Parafo do m.*



Suiza  
3ª Pieza

# Polonia

*Allegro*

A handwritten musical score for a piece titled 'Polonia'. 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 tempo marking 'Allegro' is written above the first staff. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into two main sections by a double bar line. The second section begins with the tempo marking 'Poco All. Brillante' and the word 'Allegro' written below the staff. The notation continues with more complex musical figures. The paper is aged and shows some staining.



Coro.

Figueras  
Ano.

ojo al borrador

Arco

Punt.

Allegro  
Dor. may

Para Coro y al paso de la Pol.a

Ayuntamiento de Madrid







*Violin 2.º Tonº General la Cucara de Napoles*

*Marcha Jace y Para*

*And.te*

*Allo*

*Parola*



Handwritten musical score for a piece titled "Pastoral" by J. S. Bach. The score is written on multiple staves using a system of musical notation including notes, rests, and bar lines. The tempo is marked "Allegro" and the meter is 3/8. The score includes various dynamics such as "p" (piano), "f" (forte), and "ff" (fortissimo). The piece is divided into sections, with the first section labeled "Pastoral" and the second section labeled "Allegro". The score is written in a cursive, handwritten style, characteristic of 18th-century musical notation. The paper is aged and shows signs of wear, including discoloration and some staining. The handwriting is in brown ink.







*Pase Representado*

Handwritten musical score for a piece titled "Chase" by V. Paganini. The score is written on three staves. The first staff begins with "All." and a 2/4 time signature. The music is in G major (one sharp). The first staff has a circled section of four measures. The second staff has a "p" marking. The third staff ends with a "fin" marking. The title "Chase" is written above the first staff, and "V. Paganini" is written above the second staff.

A handwritten musical score on three staves. The first staff begins with the word "Agnus" in a cursive script, followed by a treble clef and a 6/8 time signature. The music consists of eighth and sixteenth notes, with some beamed groups. A double bar line with a diagonal slash appears after the first measure of the second staff. The third staff starts with the word "segno" in a cursive script, followed by a treble clef and a 6/8 time signature. The music continues with similar notation. The paper is aged and shows some staining.

A handwritten musical score on aged paper. The notation is in brown ink and consists of a single staff with various notes, rests, and accidentals. Above the staff, the title 'Ayuntamiento de Madrid' is written in a cursive hand. Below the staff, there are markings for 'M<sup>o</sup>' (Mezzo) and 'Punt. 1<sup>o</sup>' (Punto 1<sup>o</sup>). The paper shows signs of age, including discoloration and some wear.



*Alc. Raf. dim<sup>3</sup>*

*Al paso de la figuera*



*Polonia*  
*Alleg.<sup>ro</sup>* *fe*

*Alleg.<sup>ro</sup> Brillante*  
*Alleg.<sup>ro</sup>*

Fin



Coro

36

All.

ojo al borrador

figueras  
And.

Puntreado

arco

Para

Quinto

Ayuntamiento de Madrid

Coro y al paso de la Colonia

Allegro  
Prima



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *Allegro*, *Andante*, and *Allegro*. The score is written in brown ink. The word *Para* is written in the right margin. The paper shows signs of wear, including creases and discoloration.





Oboe 1.º Ton.ª la Ciccana t de Napoles.

Mus 157-5 37

*Stacato* & 2/4

*And.º*

*All.º*

*Tace* 3/8.



Flauta

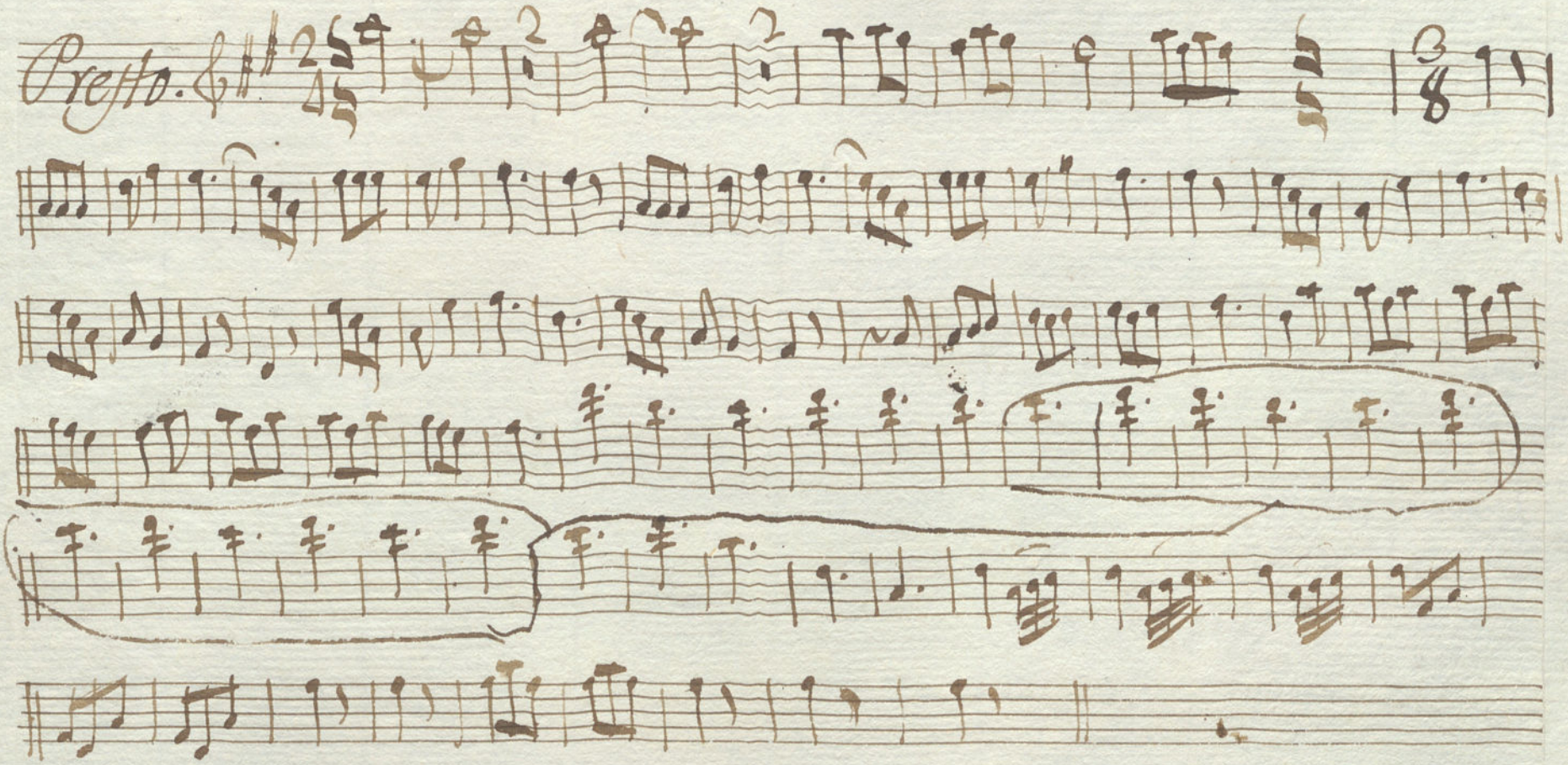
Pastoral.

Handwritten musical score for Flauta, titled "Pastoral." The score consists of ten staves of music in G major and 6/8 time. It includes various musical notations such as notes, rests, and dynamic markings like *f*, *p*, *fmo*, *Allegro*, *And.no*, *fmo*, and *All.o*. The manuscript is on aged paper with some staining.





*Tace todo hasta el final*





Ayuntamiento de Madrid



Oboe 2.<sup>o</sup> Ton.<sup>a</sup> la Cucanã t de Napoles.

Mun 157-539

*Marcha Staccato.* &# 2

*And.<sup>te</sup>* &# 2

*Al.<sup>o</sup>*

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



flauta.

Pastoral

Handwritten musical score for flute, titled "Pastoral". The score is written on ten staves in brown ink on aged paper. It begins with a treble clef and a 6/8 time signature. The music features various notes, rests, and dynamic markings such as "f" (forte), "p" (piano), and "ff" (fortissimo). There are also articulation marks like slurs and accents. A section marked "Allegro" begins on the fifth staff, followed by a section marked "And. no" (Andantino) on the seventh staff. The score concludes with a final cadence on the tenth staff. The paper shows signs of age, including discoloration and a small tear on the left edge.



Handwritten musical notation on two staves. The first staff includes a *fmo* (fornio) marking and a *3* (triple) marking. The second staff includes a *3* (triple) marking and an *All.* (Allegro) marking.

*Tace hasta el final.*

Handwritten musical notation on a single staff, starting with the tempo marking *Presto.* and a key signature of one sharp (F#).

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff, featuring a large slur over a series of notes.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.



Ayuntamiento de Madrid



t

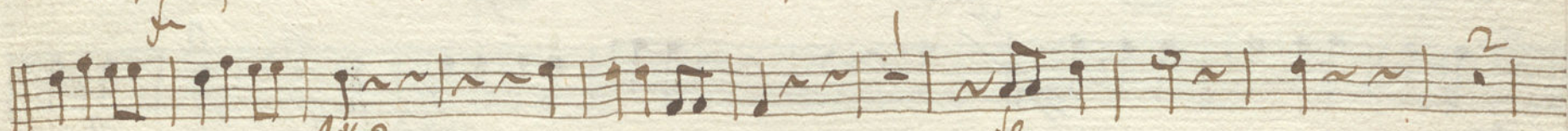
Mus 157-5 41

*Trompa 1.<sup>a</sup> Ton.<sup>a</sup> la Cucarã de Napoles.*  
*Clarín.*

*Marcha.*

 *Para.*

*And.<sup>te</sup>*



*Att.<sup>o</sup>*

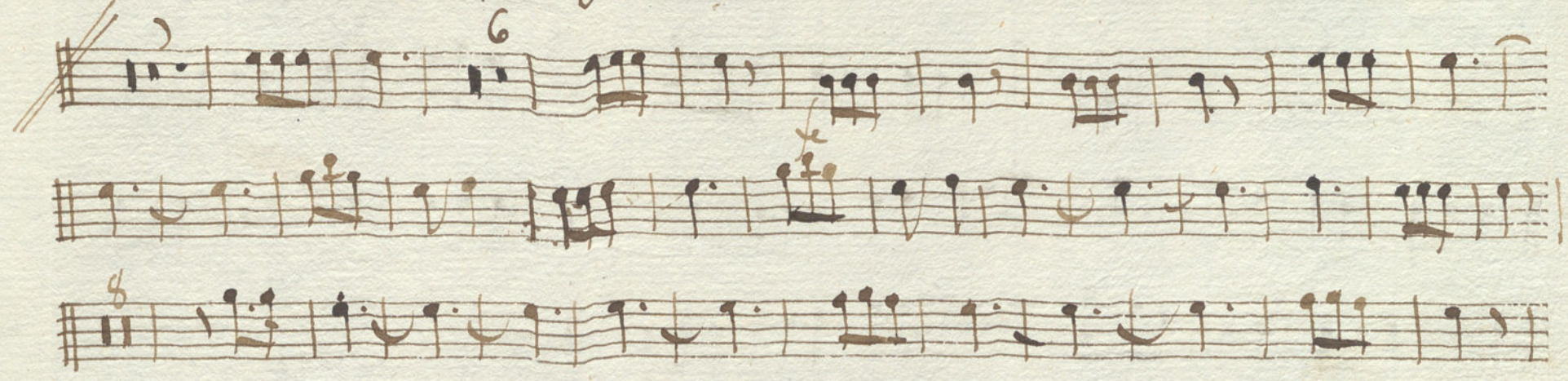


*Para*



*Trompa.*

*All. Mod.<sup>to</sup>*  $\text{C} \frac{3}{4}$



*Al Segno y Para.*





Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'fe', 'p', 'fmo', and 'And. no'. There are also numerical markings like '2', '3', and '4' above some notes. The manuscript is written in brown ink on aged paper.

*Paso Representado*



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (6/8, 3/4, 3/8), and dynamic markings like *And.*, *All.*, and *f*. The manuscript is written in brown ink on aged, slightly stained paper. The score begins with the tempo marking *And.* and a key signature of one sharp (F#). The notation features a mix of eighth and sixteenth notes, often beamed together, and rests. There are several repeat signs and a double bar line with a slash indicating a section break. The piece concludes with a final double bar line on the tenth staff.



Suizos 3<sup>a</sup> Pieza

43

*All.to*

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

*Allegro y para.* *Al. Brill.*

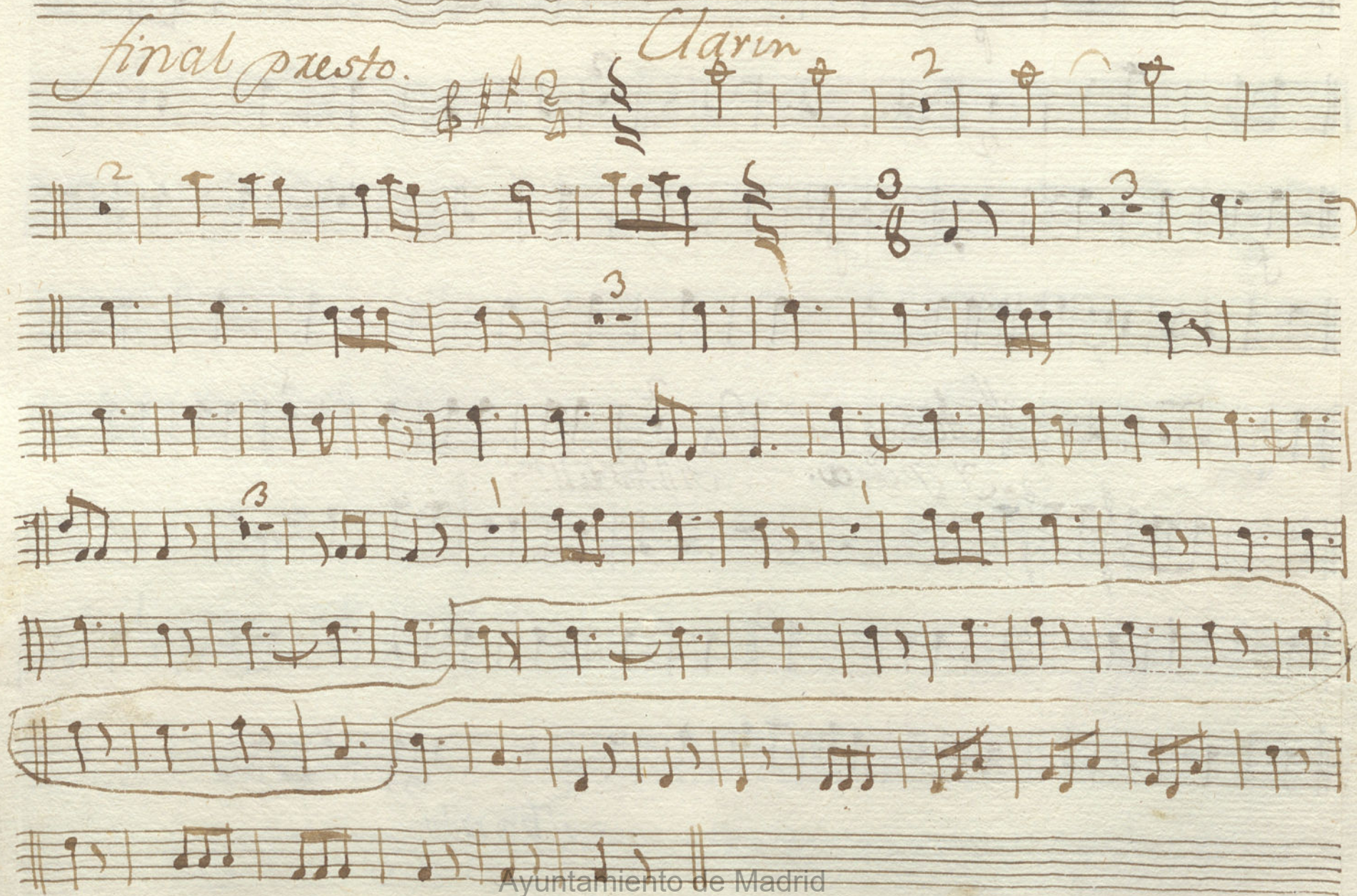
*al borrador.*



Seq.<sup>5</sup> de Espejo y la fig.<sup>5</sup> Tace.

final presto.

Clarín









Ayuntamiento de Madrid

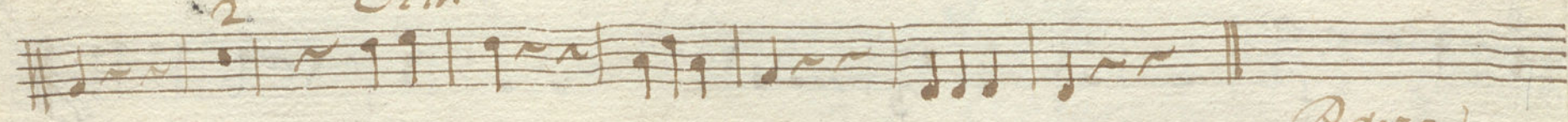


t

Mus 157-5 45

*Trompa 2.<sup>a</sup> Ton.<sup>a</sup> la Cucana de Napoles.*

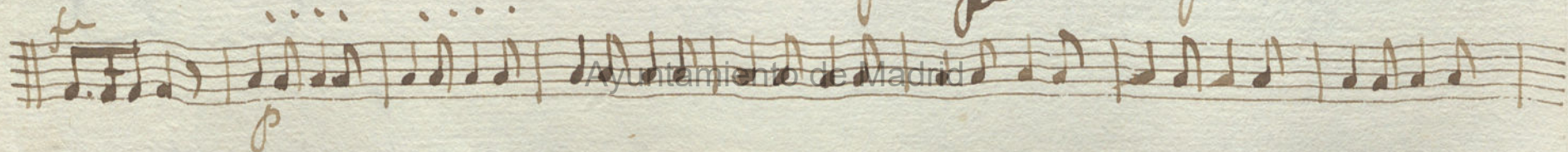
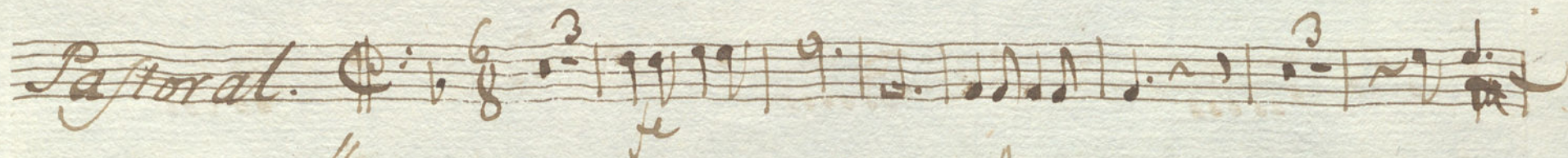
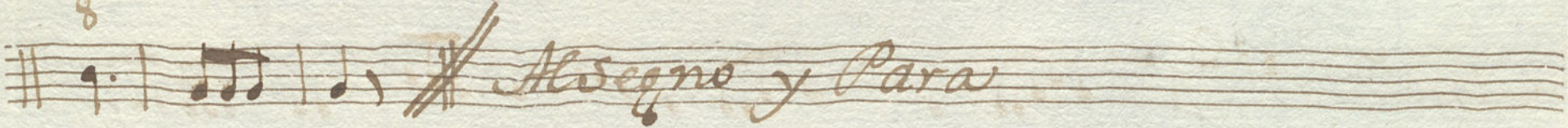
*Clarín.*  
*Marcha*



*Para*

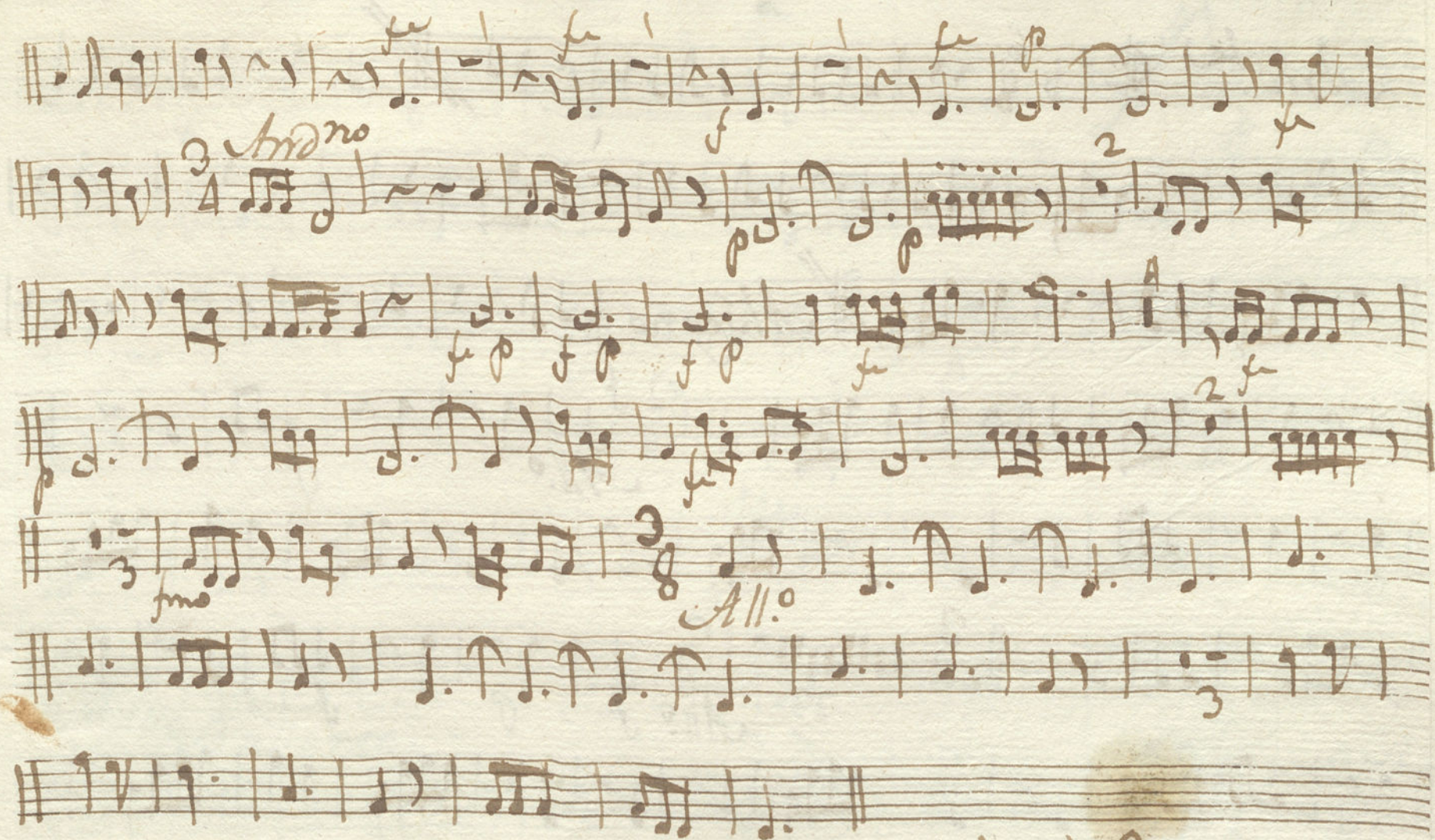


*Trompa.*



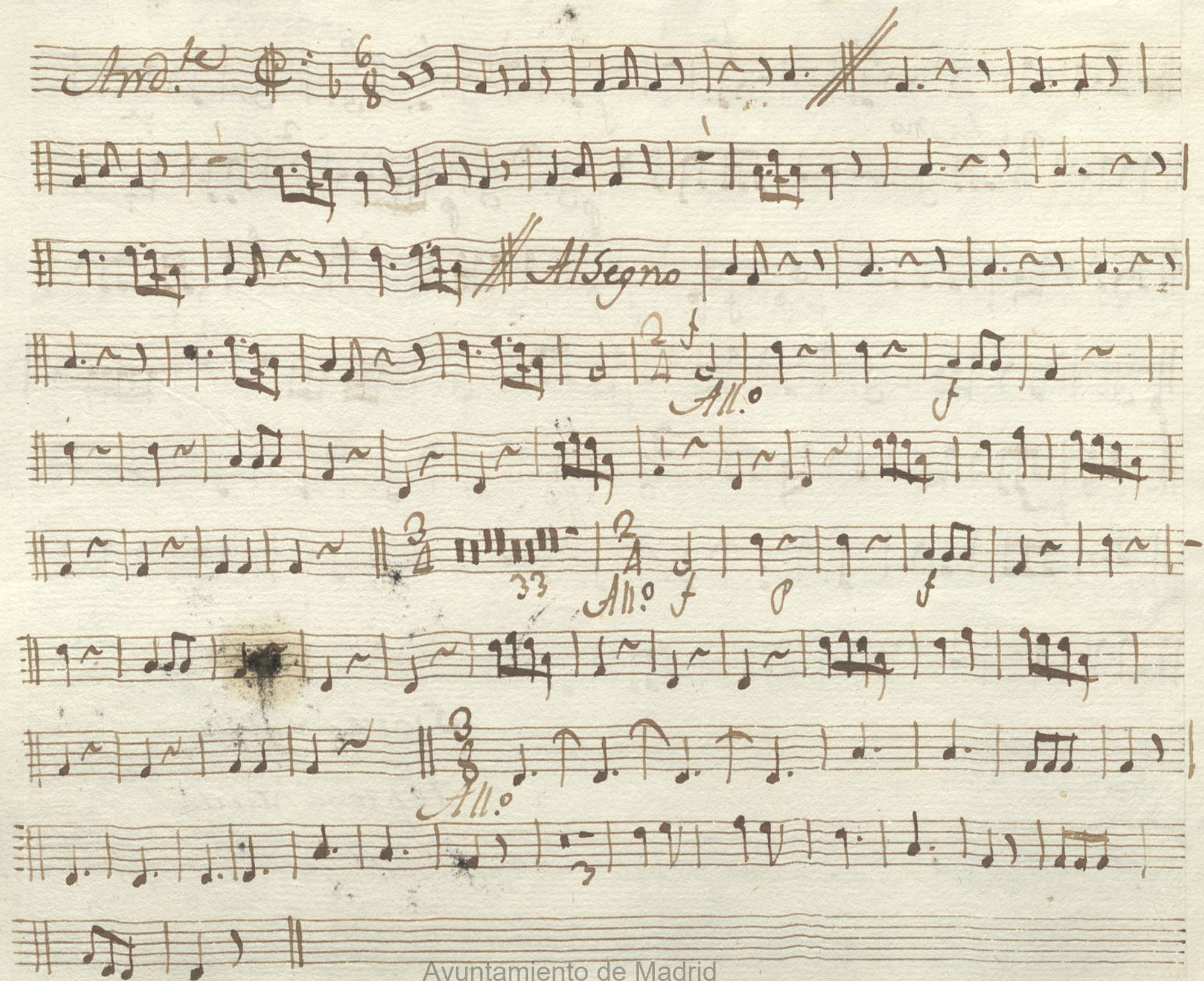
*Allegro*





*Sigue Paso*  
*representado*







*Alleg.<sup>to</sup>*  $\text{C} \frac{3}{8}$

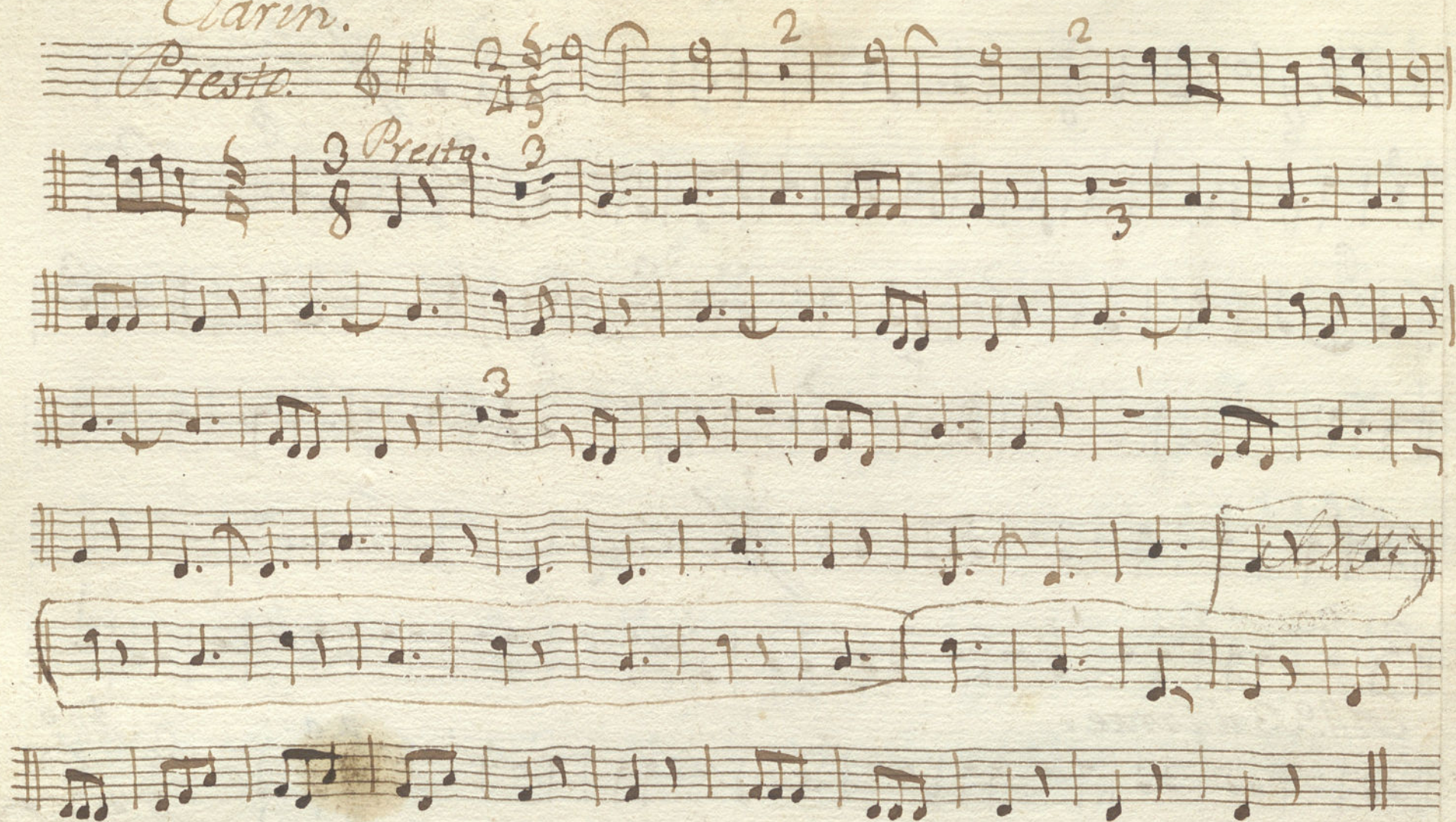
*All.<sup>o</sup> Brillante.*

Ayuntamiento de Madrid *hasta el final*



Clarín.

Presto.





Timbales Ton.<sup>a</sup> la Cucaracha de Napoles.

Marcha.  $\Phi$ :  $\sharp\sharp$  2/4

And.  $\Phi$ :  $\sharp\sharp$  2/4

All.  $\Phi$ :  $\sharp\sharp$  2/4

Para.

Tace hasta el final



*final*

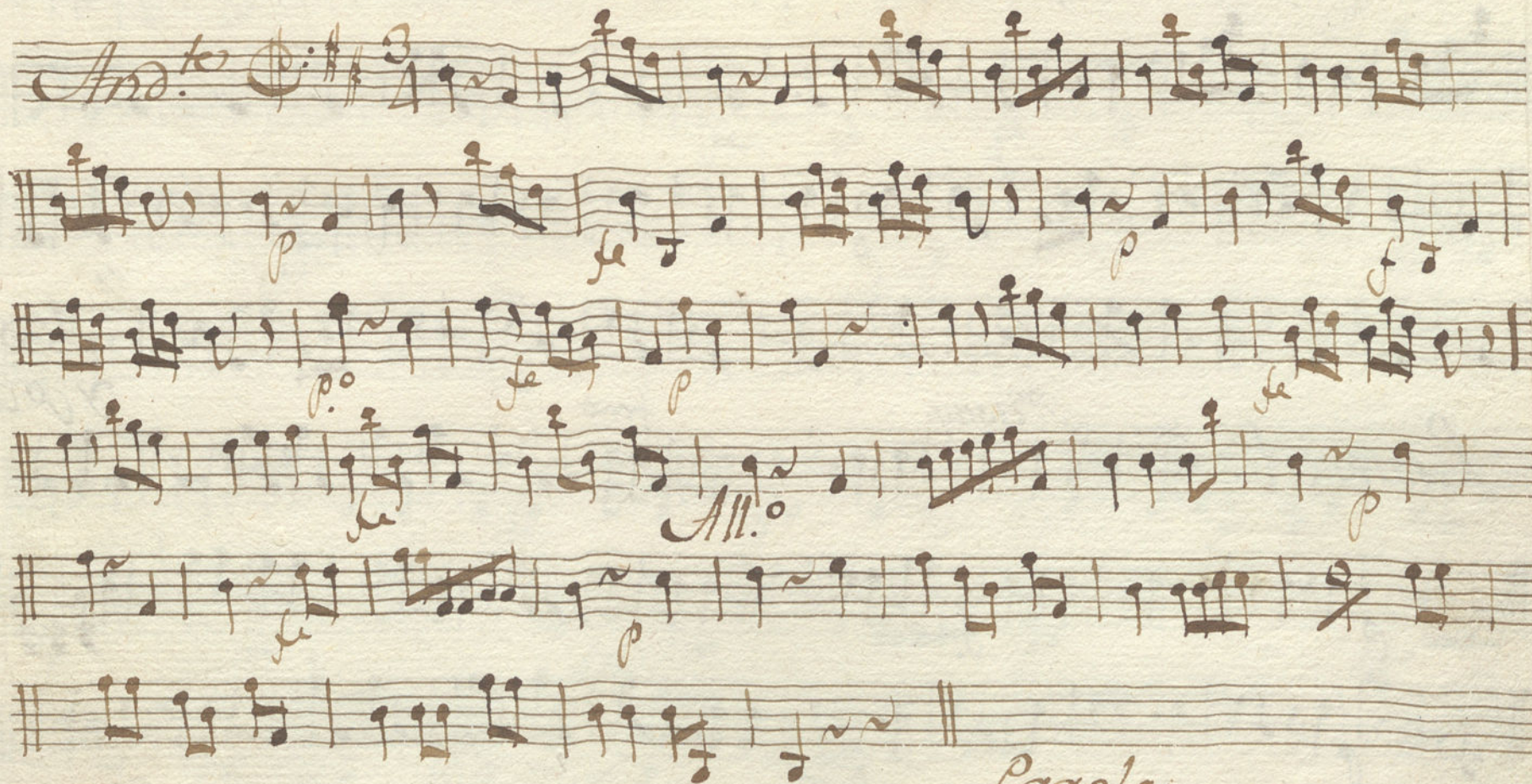
*Presto.*





*Bajo Tona General la Cucana de Napoles.*

*Marcha Tace.*



*Parola.*



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

*Al Segno  
y para.*

*Pastoral. P. Asay. fmo*

*fmo*

*fe*

*fe*

*P. ten.*



A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The annotations include:

- se* (sempre) in the first staff.
- se* in the second staff.
- se* in the third staff.
- se* in the fourth staff.
- se* in the fifth staff.
- se* in the sixth staff.
- se* in the seventh staff.
- se* in the eighth staff.
- se* in the ninth staff.
- se* in the tenth staff.
- And. no* (Andantino) in the seventh staff.
- fmo* (finito) in the eighth staff.
- fmo* in the ninth staff.
- fmo* in the tenth staff.
- All.º* (Allegretto) in the tenth staff.

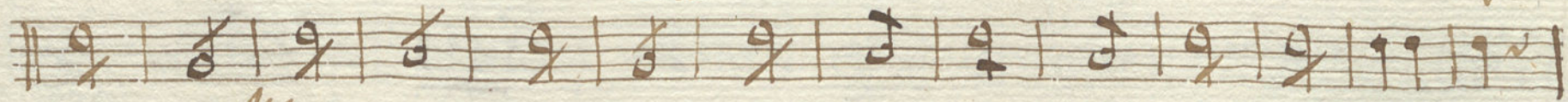
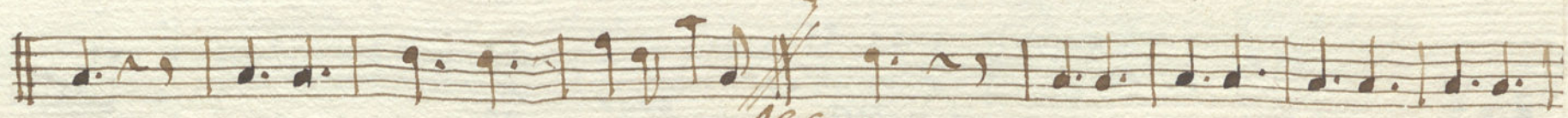
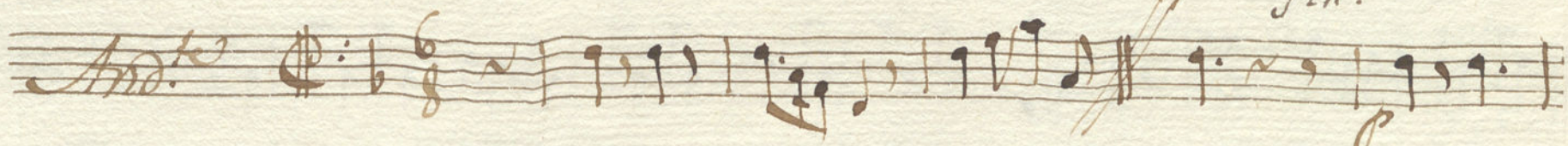
The score is written in a single system, with the staves connected by a brace on the left. The notation is in a single clef, likely G-clef. The paper is aged and shows some staining.



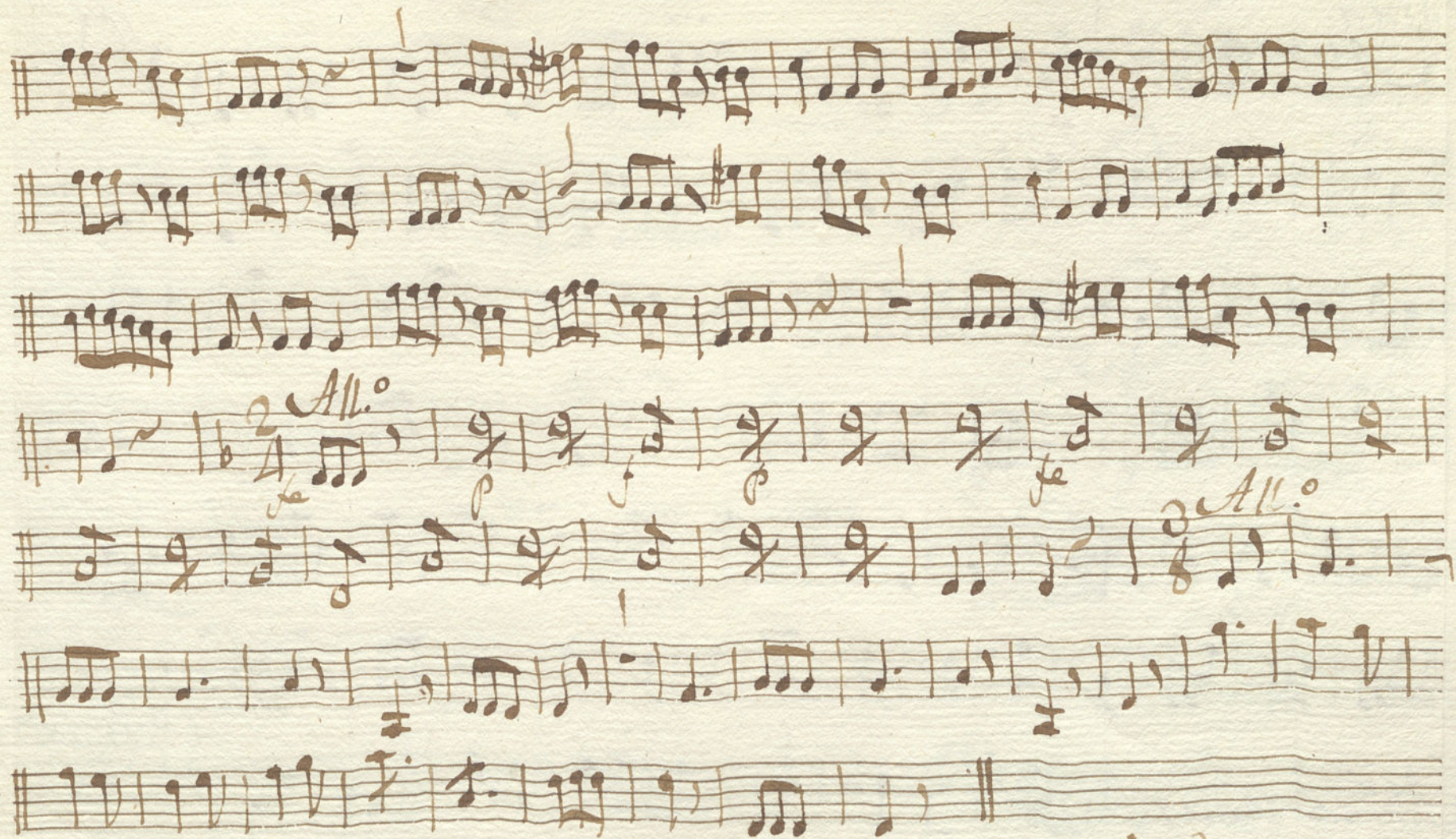


*Paso Representado.*

*tragedia*  
*Picra 3<sup>a</sup>*









Polonia. Piera 8a Suira

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

*allegro*

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

*Coro. fmo*

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



Figuerao.

oso al borrador

Pasa

Rinf

Pun.do

Auo

Rinf



