

Ley.ª 36. n.º 7.

Conadilla a Cinco;

La Venida Impensada de el
hermano de Indias;

Theatro de Corpus;

Del S.ª Estrevo;

1787

Ayuntamiento de Madrid

La orozco.
la Pretola. la
Lorenza: gar.
y Alfonso.

Allegretto Moderato

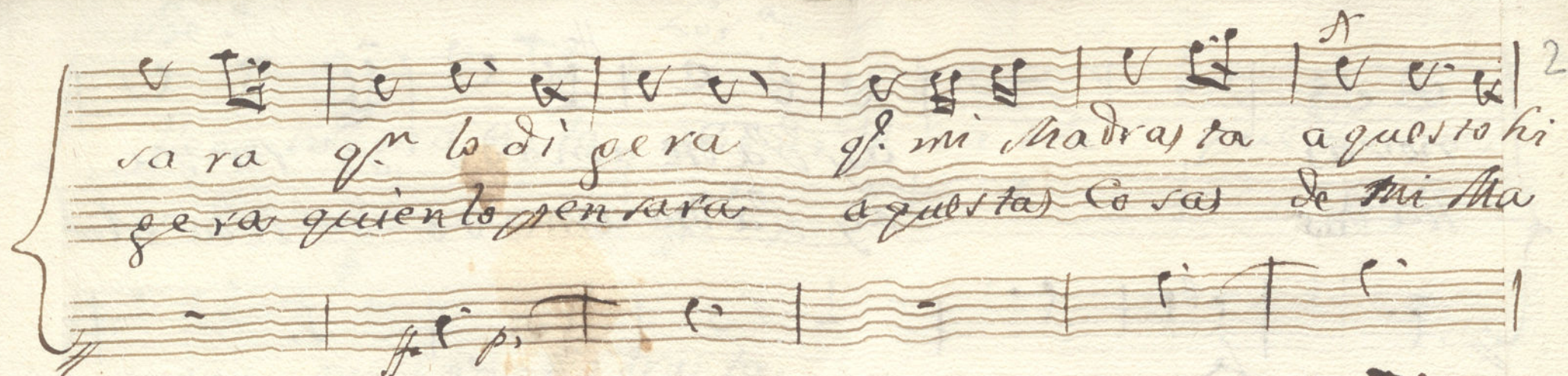
3
4
3
4

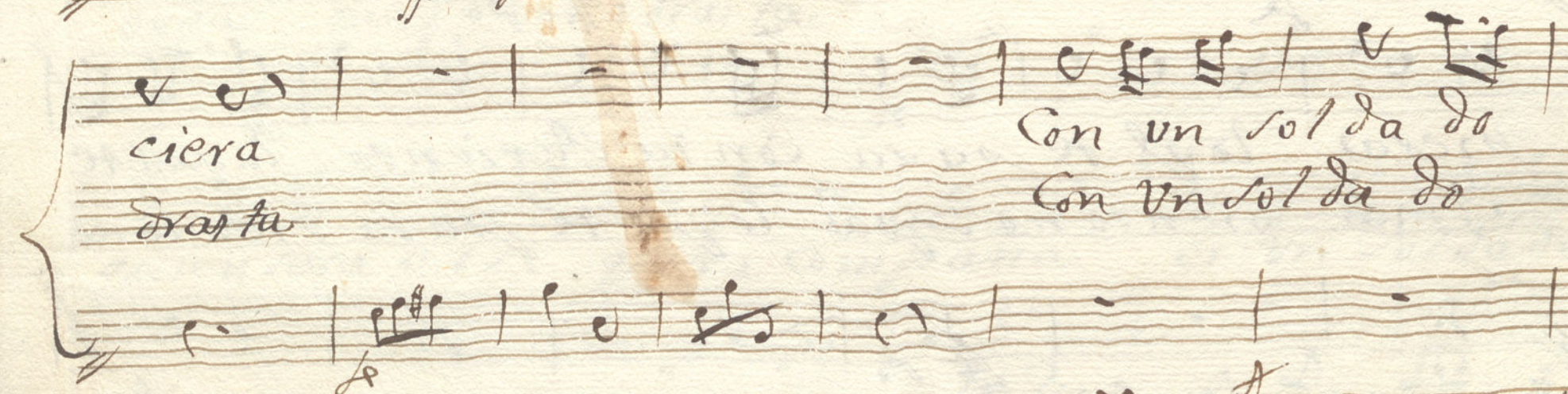
Mutacion de Salon; Con puertas a los lados;
dos taburetes, a un lado; y una cana, completa con
dos sillas a los lados de ella;

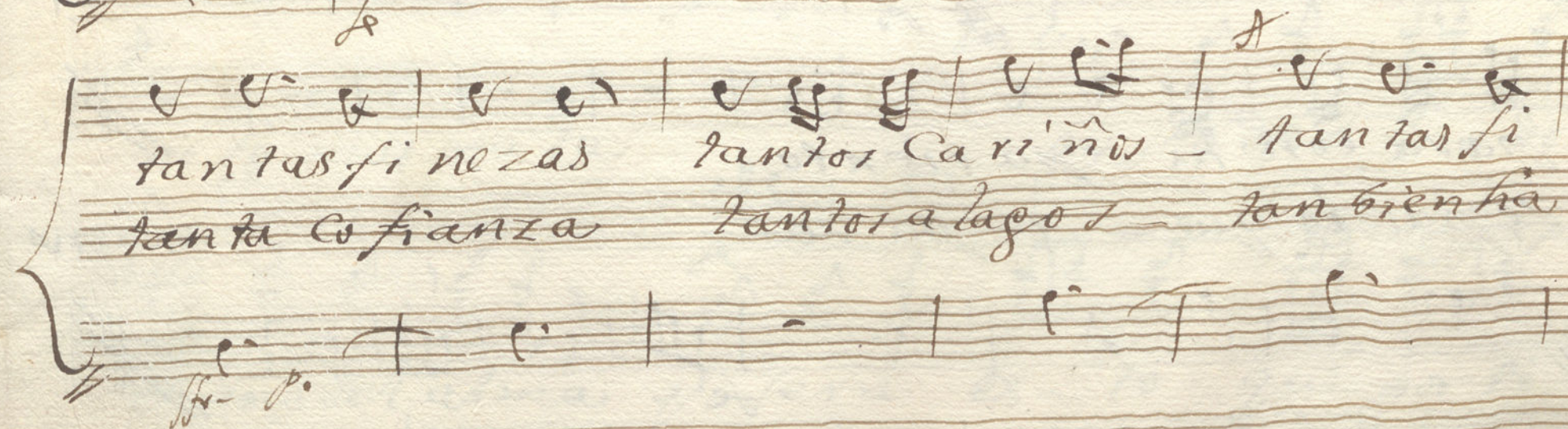
f

f *p*

Pretola
Quien lo
Liretta: Quien
Ayuntamiento de Madrid


 sa ra q^ue lo di' gera q^ue mi Madrastra a questo hi
 gera quien lo pensara a estas cosas de mi Ma


 ciera Con un solda do
 dra ta Con un solda do


 tantas finezas tantos Cari'ños tantas fi
 tanta cofianza tanta a lago tanta bien ha

neras
Nadas

ay Padre amado si' tu su
ay Padre amado de toda el

mieras lo q' te pasa con tu Parienta lo que'
alma siento no sepa lo que te pasa siento no

pasa con tu - parienta
sepa lo que - te pasa

se

Allegro

Pre.^a

Lor.^a

3

llega hermanita que di-to ha bla que no nos

oye a nues tra Ma dras ta

Pre.^a

Lor.^a

quien será es se gl. la com pa ña es un sol da do

no se ma na da

ay Pa dre a ma do

Due ño del alma, gl. será es to que por ti

vamp

para que será esto que por si para;

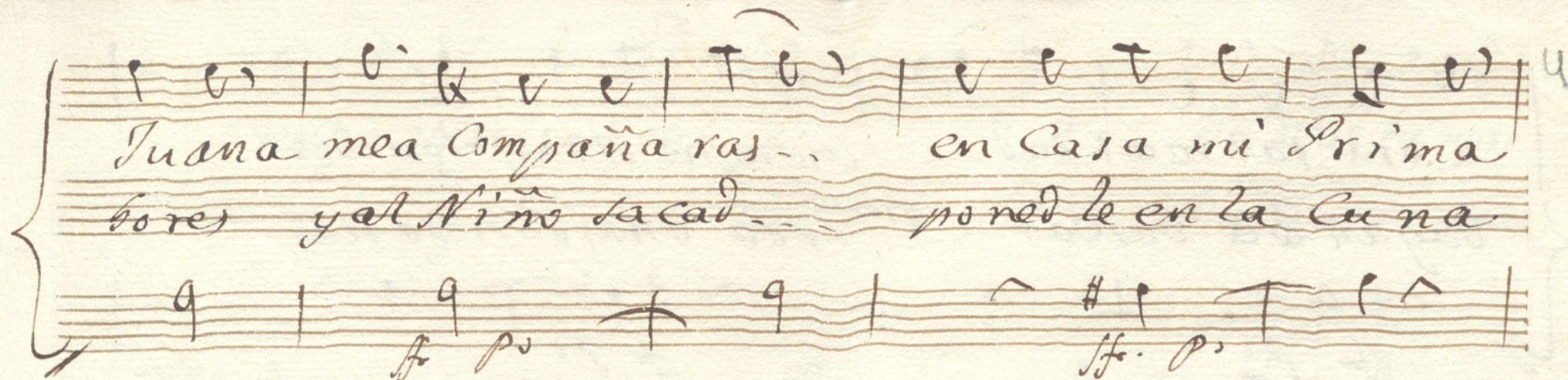
Allegretto

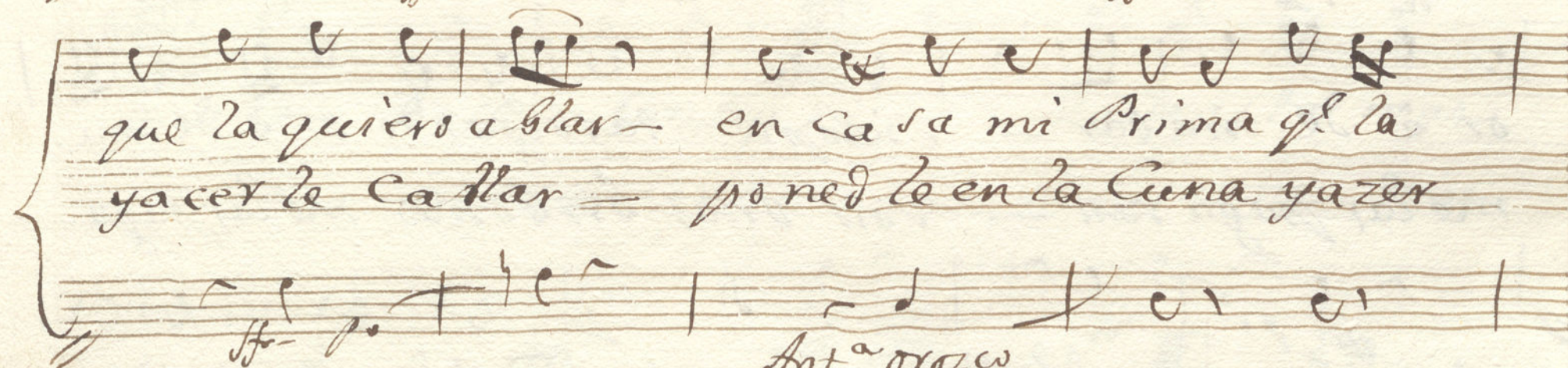
sale la orozco de Mantilla y Barqui
ña, y Alfonso de oficial;

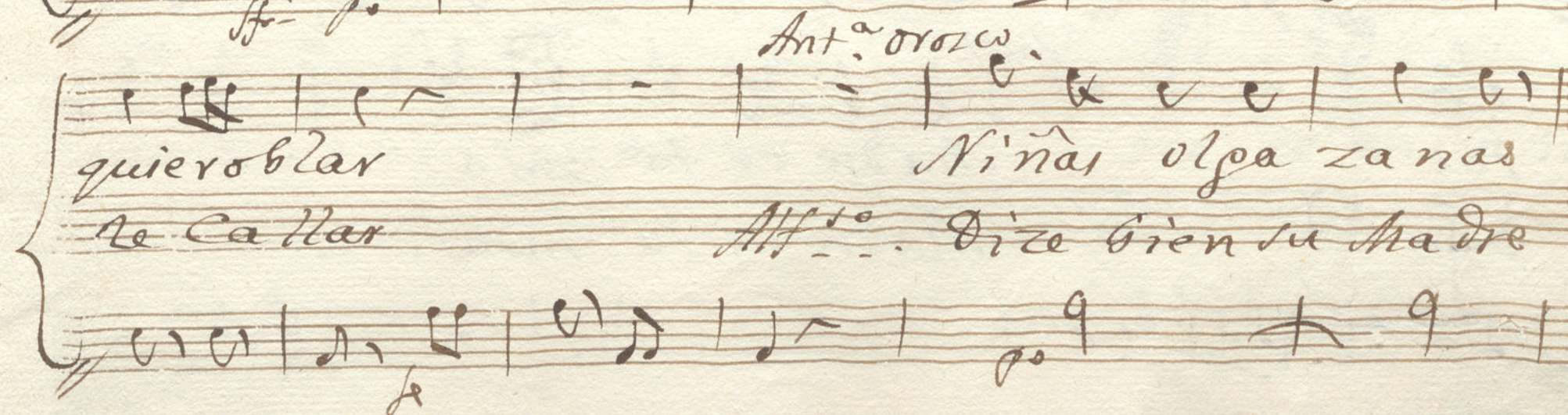
Alfonso

Vamos Doña
orozco - y por la la

Ayuntamiento de Madrid


 Juana mea Compañã ras - en Casa mi' Prima
 bores y al Niño sacad - pondẽ le en la Cuna


 que la quierõ a blar - en Casa mi' Prima q' la
 yacerẽ de Ca llar = pondẽ le en la Cuna yazer


 quierõ blar Niña, olga zanas
 de Ca llar Aff.º Dize bien su Madre

a grà tal mal dad — siempre estar olgando
 vayan la buscar — ^{otro} sois vnos Bribonas

or è de mator — siempre estar olgando or è de ma
 me la, papa ran — sois vnos bribonas me la, papa

ran — ^{lai 2} Madre ci ta mia
 ran — ^{lai 2} Madre ci ta mia

tenpa vsted piè dal —
no fepañe mai —

Ma dras ta mas
Ma dras ta mas

mala no se en Contra ra — Ma dras ta mas
mala no se en Contra ra — Ma dras ta mas

mala no se en Contra ra — — — — no se en Contra
mala no se en Contra ra — — — — no se en Contra

ra - - - no se en contrará;

ra - - - no se en contrará; (vanse) *Allegro*

Parola, *Orz* que Váos mediantes dos deseo la tranquilidad, y que tomen estado pronto; *Alf* yo lo pondre todo en paz: Con mi venida, degozo tu cara se colmará; *Orz* eres mi único Consuelo, mi placer, mi bien serás; *Alf* adoraré mientras viva, y haré tu felicidad; (vanse)

No

Andte

los 2.

Des

Handwritten musical score on aged paper. The score consists of several systems, each with multiple staves. The lyrics are written in Spanish and are interspersed with musical notation. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The lyrics are: 'pues de tanta ausencia', 'despues de tanta ausencia', 'gozosa el alma', and 'al. ma'. The score is written in a cursive, handwritten style.

pues de tanta ausencia — despues de tanta au
sencia — gozosa el alma
al. ma despues de tanta ausencia gozosa el alma
gozosa el alma
gozosa el alma

3

gozosa el alma gozosa el
alma gozosa el alma al mirarte se en Cuen tra
de amor colmada al mirarte se en Cuen tra al mi
rar te se en Cuen tra de amor colmada
Por ti esuspirado lo propio hize yo te traigo mil

Alf.º *Duo* *Alf.º*

oracio

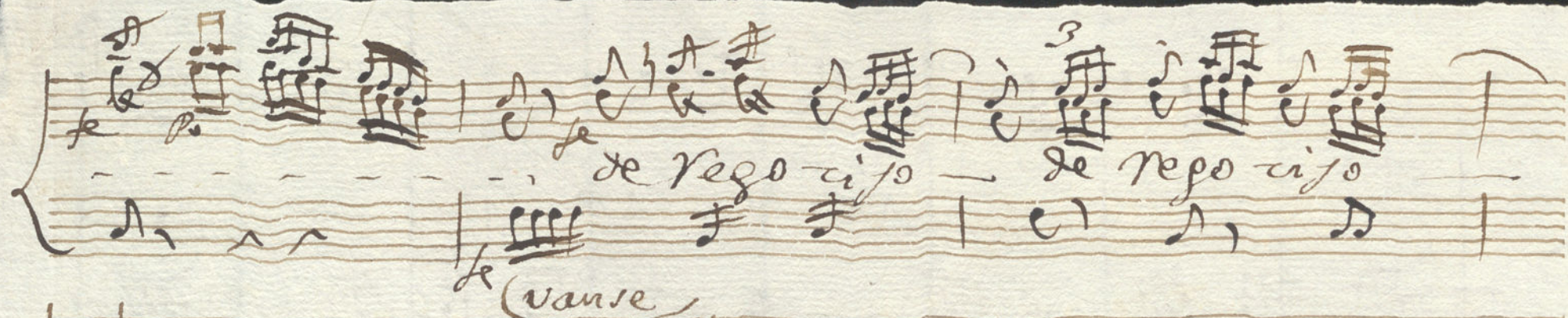
chismes sea precio el favor sea precio el favor - - - - - Pues

que lo grado el berte - - - - - pues que logrado el berte - - - - -

amado mio - - - - - amado mi-o

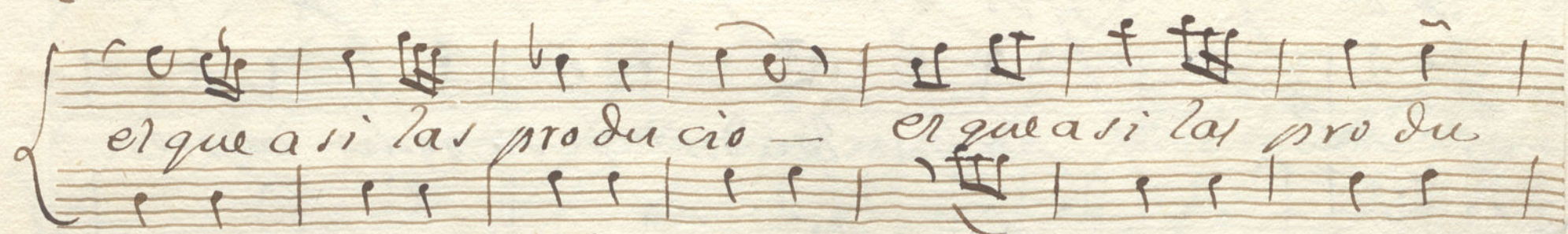
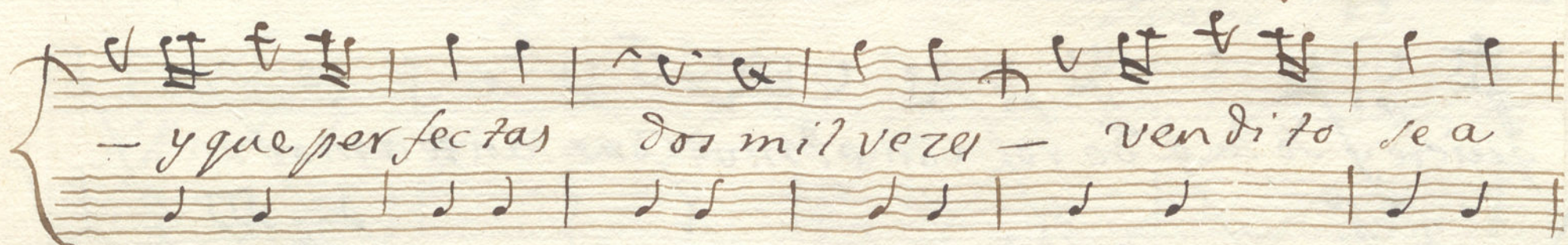
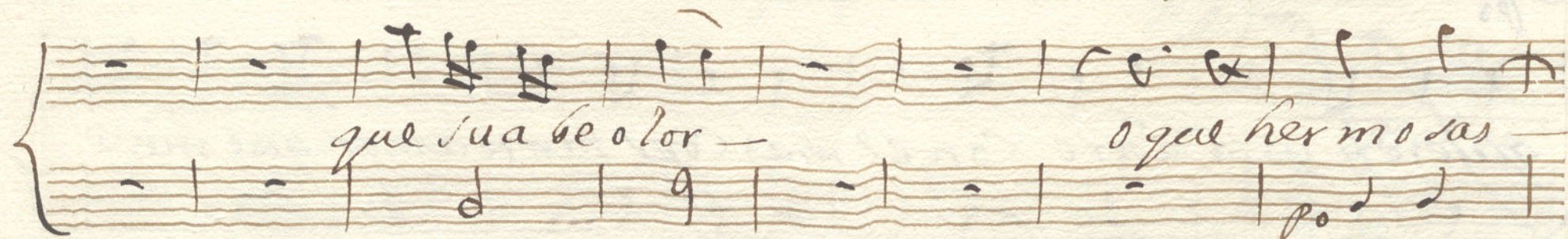
mi co ra zon se llena de re go uijo de re go uijo - - - - -

mi co ra zon se llena de re go uijo de re go uijo - - - - -



Parola / *Salte Cuidado* / *Preola* / *Salte* de de aqui mirare: yame pare
 ze que se han ido; quiero llamar a mi hermana: *Se llama*
rina
 saca el Niño que ya se fueron; *Salte Lor. con el Niño* / *Lor* que Cuidado
 tiene Con el Angé lito, pongo le en la Cuna, y vamos Coriendo, *Me la*
 bien a dicho;

Andro / *Salte* Garrido de su lizar Con espada
 y un ramo de flores en la mano;



mi adorada esposa mi Ca ri ño la Compró que me

quiere y yo la adoro Con el mas Con stante amor que me

quiere y Yo la a do ro Con el mas Cons tante amor

por que le adornen su pecho a pre
Para

sentarse la voy y la ofrezco Con ellas alma

vida y Corazon y la ofe-ze-re Con ellas alma

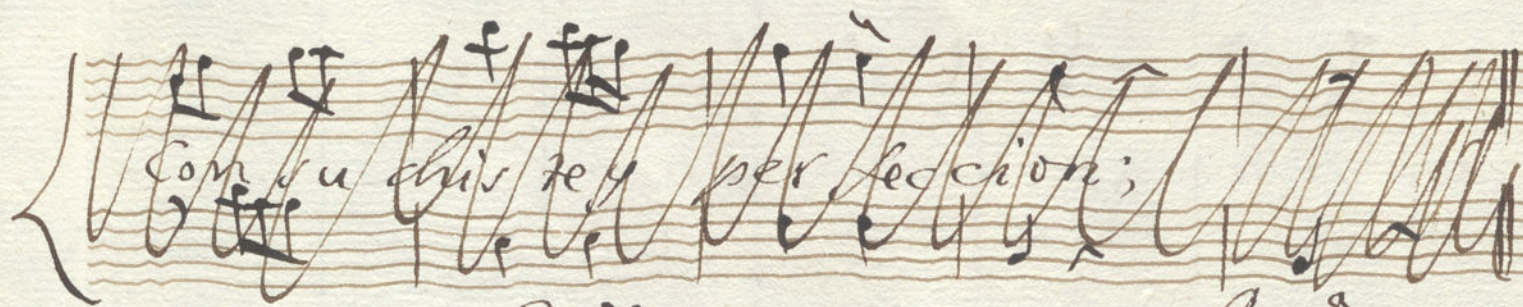
vida y Corazon

And no
Parola

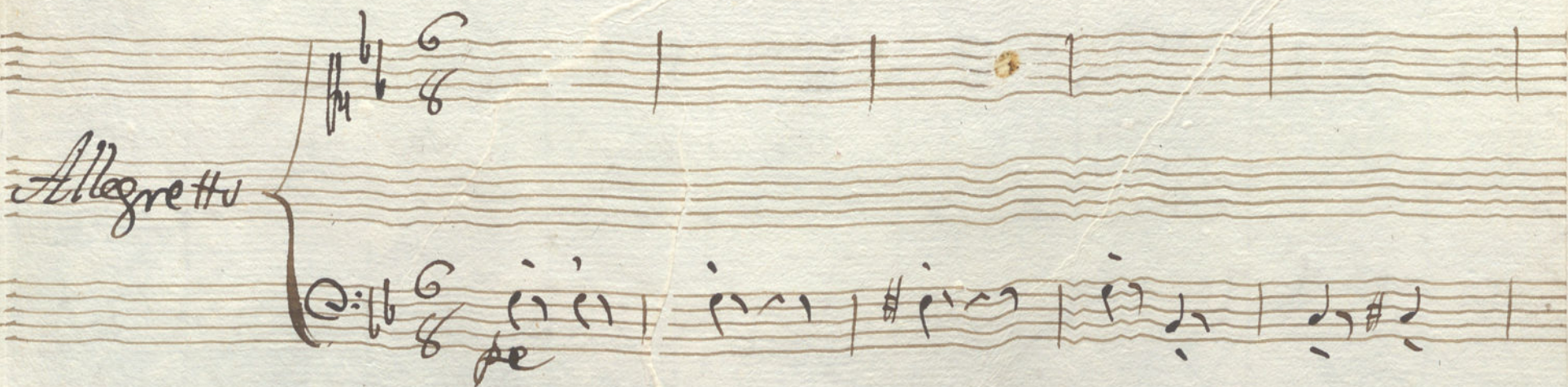
~~flores que uabe olor~~

~~es ta ra con - ellas her mo sa~~

~~a ma da es po ra con su chi ste y perfeccion~~



Parola, ^{Sar^{do}} hijas, y tu Madre? ^{Pret^a} ay Padre nos abe vsted
lo que para; ^{Sar^{do}} pues que? ^{Lor^a} a benido un oficial, y con el
marchò de cara ^{Sar^{do}} con vn oficial se aido? ^{Lor^a} si señor,
^{Sar^{do}} o dura pena; ^{ai²} oya vsted que lo mejor cito falta;)



Pret.^o

un oficial vino ya
Con el de Bra zero se

pena le vio de gozo llorando con el sea bra
pa vsted salio y de pica r dias nos llenò a las

zò de gozo llorando Con el sea bra zò
dos y de pica r dias nos llenò a la dos

p. q.

Lor.^a

se en Haron a dentro a Con bër sa
nada vñed lediga por amor de

cion y gran cuchicheo ta biéron los dos y
dios porque si lo sabe nos mata a las dos por

gran ~~cu~~chicheo ta biéron los dos ain
que si lo sabe nos mata a las dos las

The musical score is written on three systems, each consisting of a vocal staff and a basso continuo staff. The lyrics are in Spanish and are written in a cursive hand. The first system contains the lyrics: "gra ta ene miga des graciado soi de ze los mea", "florei que traigo la quiero girar de Ira y de". The second system contains: "bra so pues falso es su amor de furia y de Ra bia no", "Zelos me siento abrasar yo voi a bus car los los". The third system contains: "se donde es toi de furia y de Ra bia no se donde es", "e de ma tar Yo voy a bus car los los e de ma". The basso continuo staff includes various musical notations, including clefs, notes, and rests, with some handwritten markings like "je po" and "Cre".

gra ta ene miga des graciado soi de ze los mea
florei que traigo la quiero girar de Ira y de
bra so pues falso es su amor de furia y de Ra bia no
Zelos me siento abrasar yo voi a bus car los los
se donde es toi de furia y de Ra bia no se donde es
e de ma tar Yo voy a bus car los los e de ma

2da 2.

soy Amado Pa - dre
 dar (vate) Va mos herma na

Pa - - - dre y - se ñor - no sea flia vsted no sea flia vs
 ha - - - zer la Lavour - sea este pesar sea este pe
 red por amor de Dios no sea flia vsted por amor de
 dar por amor de Dios sea este pesar por amor de

la segunda vez no se dice esto 12

Dios;

Dios;

Allegro

la 2.^a vez no se dice esto

Parola, Lor^a somos laidos de gracia da, Pret^a es Madrastra
mei fatal, Lor^a laidos vamos a sentarnos, y un duo
al Niño a cantar, Pret^a vamos;

Largo nomucho

3 4

3 4

Bello

niño de to da mi al ma: bello niño Pu li-do y ga

po

Ayuntamiento de Madrid

Andte.
lan - - - Duer me Duer me, Bello Niño de
to da mi alma bello Niño pu ti do y ga lan - - -
Andte.

All.^o
Duer me pres ti to mi cho co rro ti to la ni na
All.^o

nana te quiero can tar duer me y des can sa Ca ri ta de

Cielo tu rris ay gra cia me ha ze ena mo rar Duer me pres
Ayuntamiento de Madrid

ti to mi cho co rro ti to la ni na na ~~re quie ro~~ ^{na te}

quiero can tar — du er me y de can sa Car i ta de

cielo la ni na na na re quie ro can tar

Como Prima
La mi Ni ño el ta dor

mi do que — — — pu li do y que y no

Handwritten musical score with lyrics in Spanish. The score is written on six systems of staves, each with a treble and bass staff joined by a brace. The lyrics are written below the staves.

cen cia si... si... se biera... Con... mi
penas no pu diera des can var...
no... pu diè - ra des Can...
sar; Duermes pres ti to mi cho cor ro ti to la ni na
na na requiero cantar Duermes y des can sa Car ri ta de

cielo tu risa y gracia me hace enamorar duermepres

ti to mi'cho corro ti to la ni'na nana de

quiero cantar — duermeydescansa Carida de

cielo la ni'na nana te quiero cantar la ni'na

nana te quiero cantar la ni'na nana te quiero can

(Salen Alfonso, y la orozco, y seba
quitando la mantilla y Barchuina)

Par;

(Parla orozco) Muchachas, la 2ª Señora
orozco) quitarme estos trastos y mar-
charos alla dentro la 2ª ya vamos;

Alfonso

Rei

fuerre charco emor llevado siempre es

ta fuera de casa la tal Doña Justa: Muchachas chi

La 2ª. A. # orozco La 2ª. A. # orozco
quillas Mande vored, Del Niño duermes como un santo va

ya qui par me presto estos trastos y marcharos alla

Alf. 10

Dentro vayan se vayan que habian por el cuchar

lo que se dize y se habla nora mala

no lo ves ya estoi al cabo Parece el amp de

Casa; Cansada estoi D. Suilermo

pues descansa un poco pues descansa un poco de ana;

Tiempo de Minue

Los dos

Cuanto placer me causa ver

que ya se va - - - que ya se va quien de mis

biene - nes disfruta va quien de mis bienes disfruta

sale Garrido

tra - - ta va no los ha Me

me fa ti guè. yar to de andar

me vuel vo a casa, pero allí es tãn, pero allí es

tãn observa re' aquí es ta re'

para es cu char por que mi se - - e

Co noz cas bien se vo y a dar - - - se vo y a

⁶
dàr es re d'ia man - re que comprè allà

to ma bien mio la Cor - re dad

orzo
le a pre cià rè - - - que er molo que es Cuanto bal

Alf.^o
drà - - - Cuanto bal drà En diez mil du ros

ta sa do el tà pero es a la ya que va - - re

far^{do}
 mas a Gil Nuper me venga re
All.^o Embiste con la espada
 no su fro mas: muera el q^l intenta
All.^o saca la espada.
 se levantan los dos, y alfonso
 mi onor manchar q^l en Zelos y agravios me siento abrasar me
le po^o le po^o le po^o le po^o
oro^o gar^{do}
 siento me siento a brasar, Ambrosio de tente, me
fmo
All.^o le po^o gar^{do} le po^o
 quiero vengar, de fiendese Juana, me las paga
le po^o le po^o

Salen los dos her. precipitadas
y cogen agarrido de los brazos:

2a 2.

Padre de mi

rás me la papa rás

vi-da no le ha gustado mal^{to} que se rá per

de pad me

der - nos que ver le ma tar

gar^{do}

de pad me hi

fe

los 4.
que

si tas de jadme hi si tas de jad me

susto que pena des dicha fa tar que susto que

de jadme de jadme de jadme que

pena des dicha fa tar des dicha fa tar de

pena des dicha fa tar des dicha fa tar des

1a 2da 3a
 dicha fa tal no ay que meter
 dicha fa tal
 Vui-do porque duerme el Niño y si sea bo
 ro-tan se des per ta ra- y si sea bo-

Allegro Moderato

19

1^a *ro tan se - des per ta ra - se - des per ta ra*

2^a *ro tan se - des per ta ra - se - des per ta ra*

All.^o Toder. *se* *o - que Ca so* *o - que en bro llo* *o - que*

All.^o Toder *o - que Ca so* *o - que en bro llo* *o que*

All.^o *se* *o - que Ca so* *o - que en bro llo* *o que*

Lox^a *Ca so o q^{ue} en bro llo es el que pa san do es ta; o que*

Handwritten musical score on aged paper. The score consists of five staves. The first staff contains a melody with lyrics "Caso o q'f. em bro llo o que" and "Caso ô q'f. em bro llo". The second staff continues the melody with lyrics "o que" and "Caso ô que em bro llo o que". The third staff has lyrics "Pretora" and "o que". The fourth staff has lyrics "Alfonso" and "o que". The fifth staff contains a bass line with a clef and a key signature of one flat.

o que caso o que em bro No o que em
 caso o que em bro No o que caso o que em
 caso o que em bro No o que caso o que em bro No
 o que caso o que em bro No o que caso o que em bro No
 o que caso o que em bro No o que caso o que em bro No

q. bro llo, o que caso õgl em bro llo

bro llo, o que caso õgl em bro llo

õgl em bro llo, o que caso õgl em bro llo

Caso õque em bro llo, o que

Caso õgl em bro llo, o que

Handwritten musical score on three staves. The lyrics are written below the notes. The music consists of a single melodic line with various note values and rests. The lyrics are in Spanish and repeat the phrase "es el que pasando" with different endings.

es el que pasando está es el que pasando es
 es el
 es el que pasando está es el que pasando es
 es el
 es el que pasando está es el que pasando es
 es el

Handwritten musical score for a song, featuring six staves with lyrics in Spanish. The notation includes various note values, rests, and bar lines. The lyrics are:

ta' es el que pasando es ta' pasando es ta'

ta' es el que pasando es ta' pasando es ta'

ta' es el que pasando es ta' pasando es ta'

ta' es el

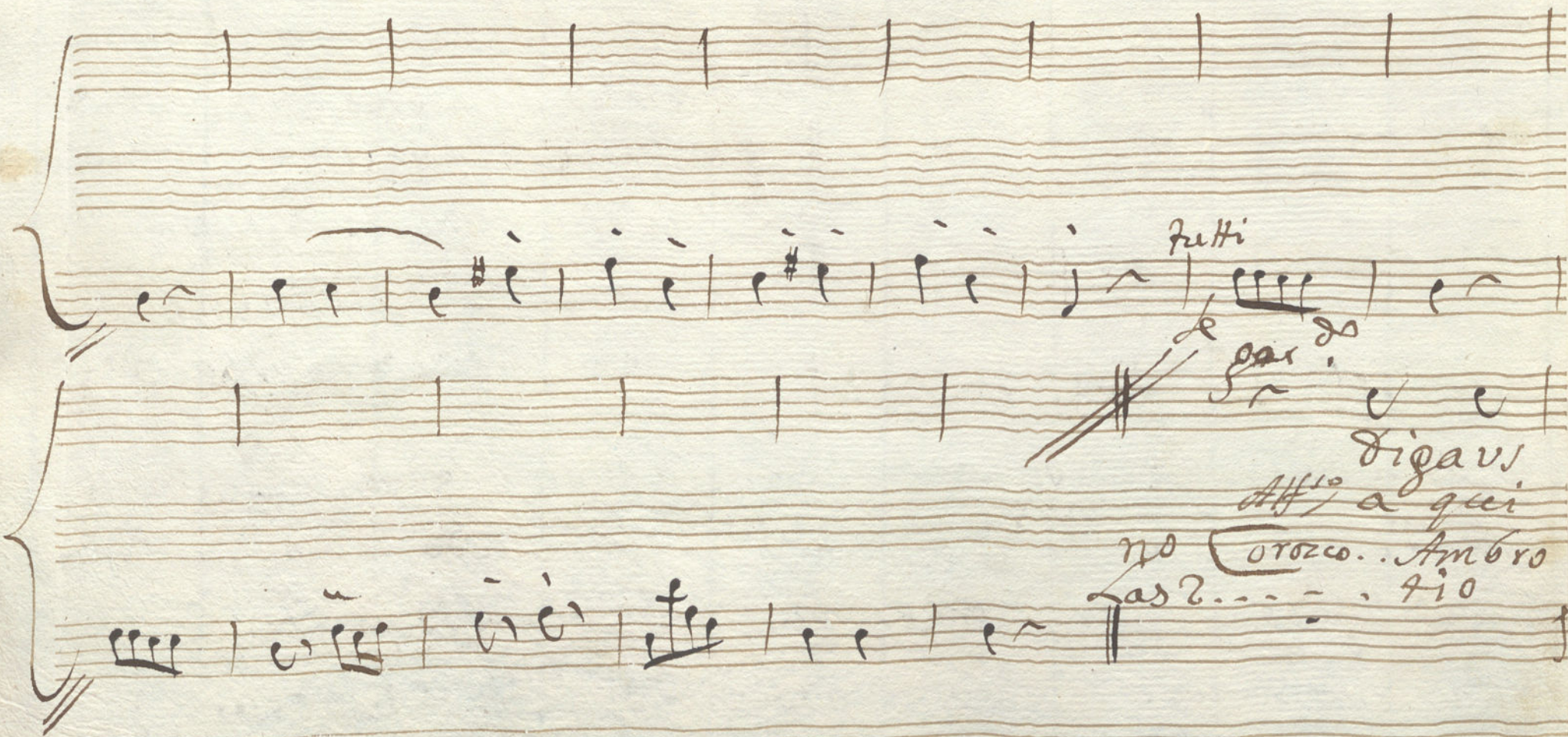
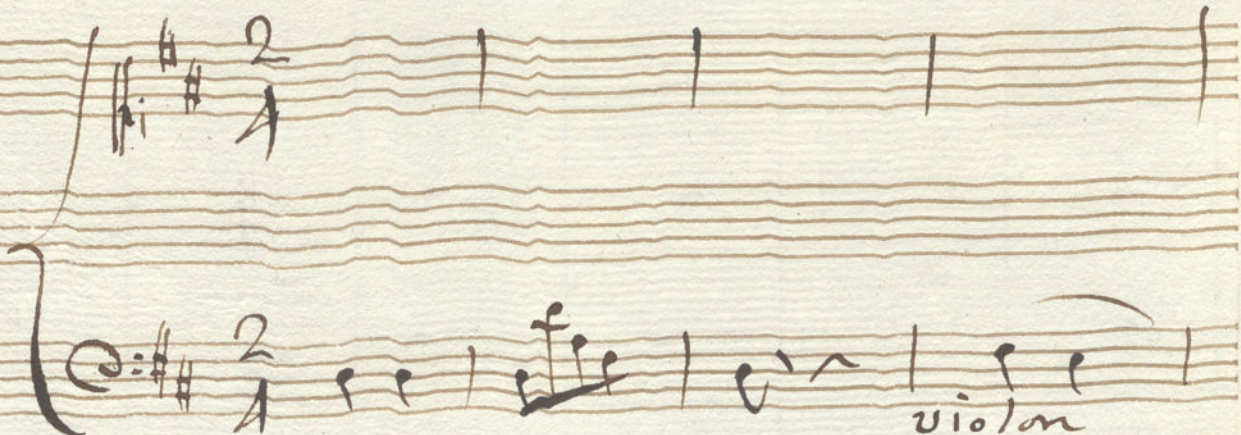
ta' es el que pasando es ta' pasando es ta'

Carola, oras, dime de quien
 tiene zelos? *gar* de esse perberro ofi-
 cial; *oras* sabes quien es? *gar* nobre;
Aff yote lo dire: sabras soy tu Cuñado
 Guillermo, el que estaba en Indias,
gar ay dicha mayor: Guillermo del
 Corazon abrazad mui apretado;
 hijas mias que estais suspensas,

llegad à vuestro tio, abrazad le, la enora buena ledad, *lar* sea su
 merced bien venido: *Aff* lo aprecio, *gar* Culpar debo, lo mal que *lar* dos
 haveis llegado a pensar de mi espota; mai ya sea todo placer, gusto,
 y Paz: y finalize la ydea, una Cancion: *todo* a empezar:)

Cancion final

Allegretto Brillante



red Cuñado todos los Indianos son Ricos ha
piensan todos q. en Indias el oro To dando anda
sio a dorado quiere que nos vamos a Indias a pa
que ri- dito son los Indianitos de buen Natu

violon

lla
ra
sear
rar

porq. aqui ay di-
separ que se en-
gar. no Muger que es
Alto si a madas so

Le tutti

violon

versos q. son de Sto negro En dianos no mas, En
pañan que todos lo guardan lo propio que a cà, lo
malo el Burro de palo en que halla seba; en
brinas y a las bellas Niñas saben bien amar, sa

todos
este tiempo viva viva la de

todos
este tiempo viva viva la de

tutti
se

2as 3.

licia que Junio nos da

Viva viva la ale

licia que Junio nos da

Met^{ta} Viva viva la ale

gria del mes de S.^{ta} Juan

Todos del mes de S.^{ta} Juan del

gria del mes de S.^{ta} Juan

Todos del mes de S.^{ta} Juan del

*Allegro
Doveres;*

h. 5.

163. 6

+
Violin Primero

Tonadilla a Cinco;

La Venida Impensada del hex.^o de Indias.



Alleg.^{ro} Moderado. $\frac{3}{8}$

Fin

No

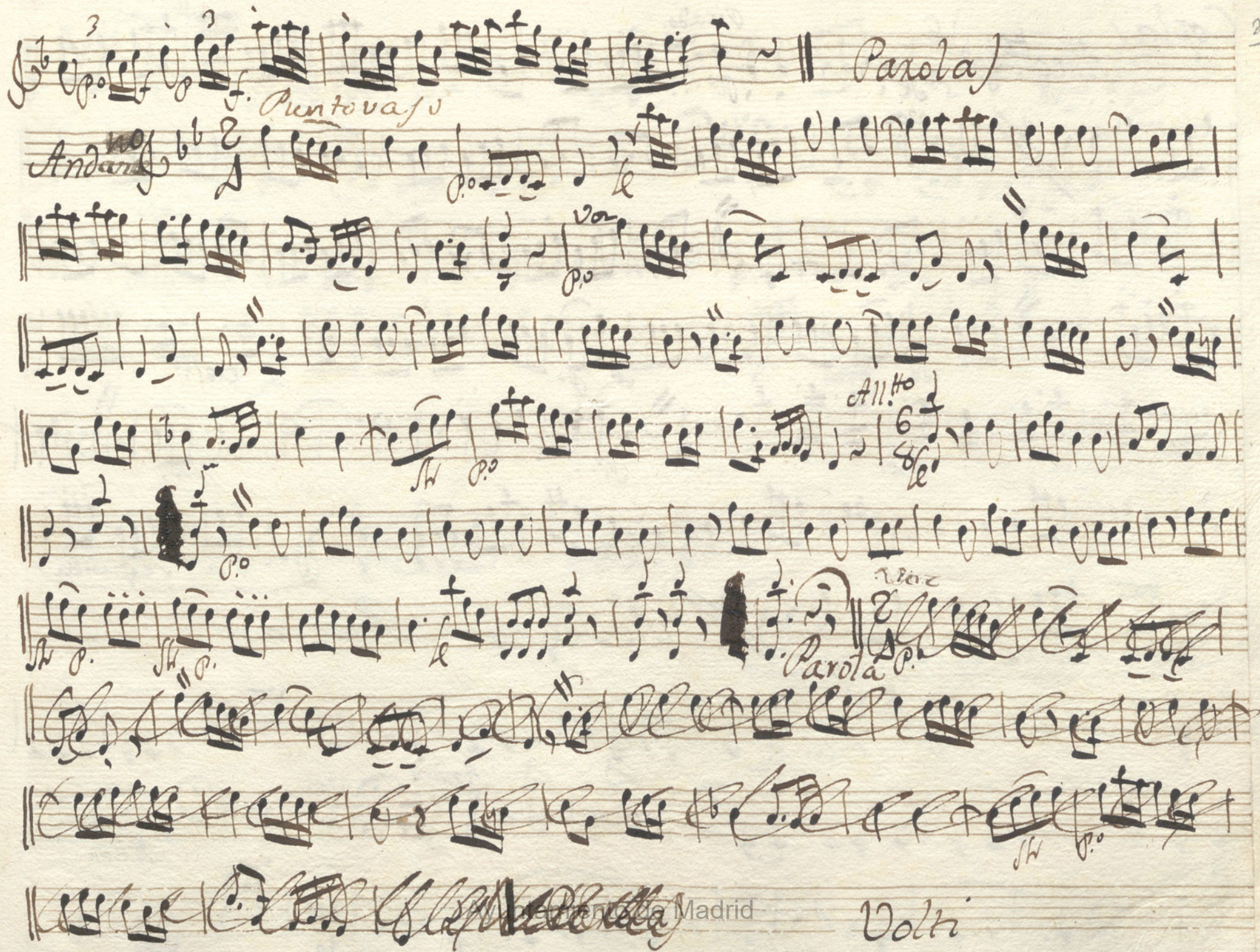
And.^{te} 3/4

The musical score is written on ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'And.^{te}'. The notation is dense, with many sixteenth and thirty-second notes, often beamed in groups of six or three. Dynamic markings include 'p' (piano), 'f' (forte), 'cresc' (crescendo), and 'dim' (diminuendo). The piece concludes with a double bar line on the final staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a cursive, handwritten style.

Annotations and markings include:

- Parola* (written above the first staff)
- Puntovasi* (written above the second staff)
- Andante* (written above the second staff)
- Al. Ho* (written above the fifth staff)
- Parola* (written above the seventh staff)
- Volte* (written below the tenth staff)
- Madrid* (written below the tenth staff)



Coplas Allegro 4/6 *Picado.*

vez no redize esto. *Al Segno Parola*

Largo non molto 3/8 *And.te*

Ayuntamiento de Madrid

4

como prima

p. *v.* *All.* *6/8* *1* *mol.* *p.*

Parola)

Adieu!

Sigue:

Tempo de Minue. $\text{G } \frac{3}{8} \text{ le}$

Handwritten musical score for a Minuet in G major, 3/8 time. The score consists of ten staves. The first staff is the title and key signature. The second staff is the vocal line, marked 'voz'. The third staff is the first piano part, marked 'p.o.'. The fourth staff is the second piano part, marked 'p.o.'. The fifth staff is the third piano part, marked 'p.o.'. The sixth staff is the fourth piano part, marked 'p.o.'. The seventh staff is the fifth piano part, marked 'p.o.'. The eighth staff is the sixth piano part, marked 'p.o.'. The ninth staff is the seventh piano part, marked 'p.o.'. The tenth staff is the eighth piano part, marked 'p.o.'. The score includes various musical notations such as treble clefs, 3/8 time signature, and dynamic markings like 'p.o.' and 'le'.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and features include:

- All.* (Allegro) at the top right.
- fmo* (forzando) markings appearing multiple times.
- p.* (piano) markings.
- le* (legato) markings.
- U. ti. to* (Vento) at the bottom right.

All.^{to} Moderato $\frac{6}{4}$ *Vol* *p.^o*

All.^{to} *p.^o* *fmo* *Parola*

Cancion final:

Allegro

A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp*, *le*, and *vo*. The score is written in a cursive, historical style. A double bar line with a repeat sign appears on the third staff, and another similar mark is on the eighth staff. The piece concludes with the instruction *Al Segno* followed by a large, ornate flourish and the word *Vezes*.

Ayuntamiento de Madrid

+

Violin Primero, Duplicado;

T

Tonadilla a Cinco;

La Venida Impensada del hermano de Indias;

//

Alleg.^{ro} Moderato;

Allegro

Ritornello

A handwritten musical score on aged paper, titled "Allegretto" in the top left. The music is written in 2/4 time, indicated by the "2" over the "4" in the first staff. The notation is in black ink on five-line staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music consists of several staves of complex rhythmic patterns, including many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings, including "p" (piano) and "pp" (pianissimo), and some markings that look like "f" or "ff". There are also some markings that look like "w" or "v". The score ends with a double bar line and the words "Al Segno" written in a large, stylized script. The paper shows signs of age, including some staining and wear.

Paxola

No. 1

And.^{te}

A handwritten musical score for a piano piece, consisting of ten staves. The notation is in treble and bass clefs, with a key signature of one flat (B-flat). The tempo is marked "And.^{te}". The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *f*, *cre. do*, and *vo*. There are also numerical annotations like 6, 3, and 6, possibly indicating fingerings or measures. The handwriting is in dark ink on aged paper.

Punto vajo

And. no

Paxola

All. to

Paxola

Volte

Madrid

Coplas. Allegro 6/8 b6

pica do

vo

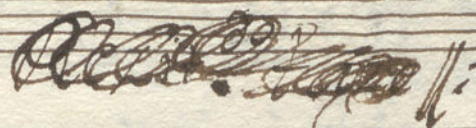
mo

cre do

la la vez no redize esto

Allegro

Largo no mucho tace



tempo de Minue: $\frac{3}{8}$ le

Voln p^o to

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *All.^o* and the first measure is marked *fmo*. The second staff has a *vor* marking above it. The score concludes with a double bar line and a fermata on the final note of the eighth staff.

Alleg.^{ro} Moderado. $\frac{6}{8}$ *vo*

All.^o *le* *p.* *le* *p.* *3* *p.* *fmo*

Parola

Voltri

Cancion final.

Allegro^{mo} Brillante

Handwritten musical score for 'Cancion final.' 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 tempo and mood are indicated as 'Allegro^{mo} Brillante'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are several measures with complex rhythmic patterns, including triplets and sixteenth notes. A double bar line with a repeat sign is present in the seventh measure of the first staff. The score concludes with the instruction 'Al Segno^{dos} Vezes.' followed by a double bar line and a repeat sign. The paper is aged and shows some staining.

Ayuntamiento de Madrid

Ayuntamiento de Madrid

Violin Segundo;

Tonadilla a Cinco.

La Venida Impensada, del herm. de Indias;

//

Alleg.^{ro} Moderato.

le *P. o* *SH* *P. o* *le* *P. o* *le* *P. o* *le* *P. o*

Allegro

Alleg.^{ro} 2

Al Segno
Paxola

No. 1 And.te

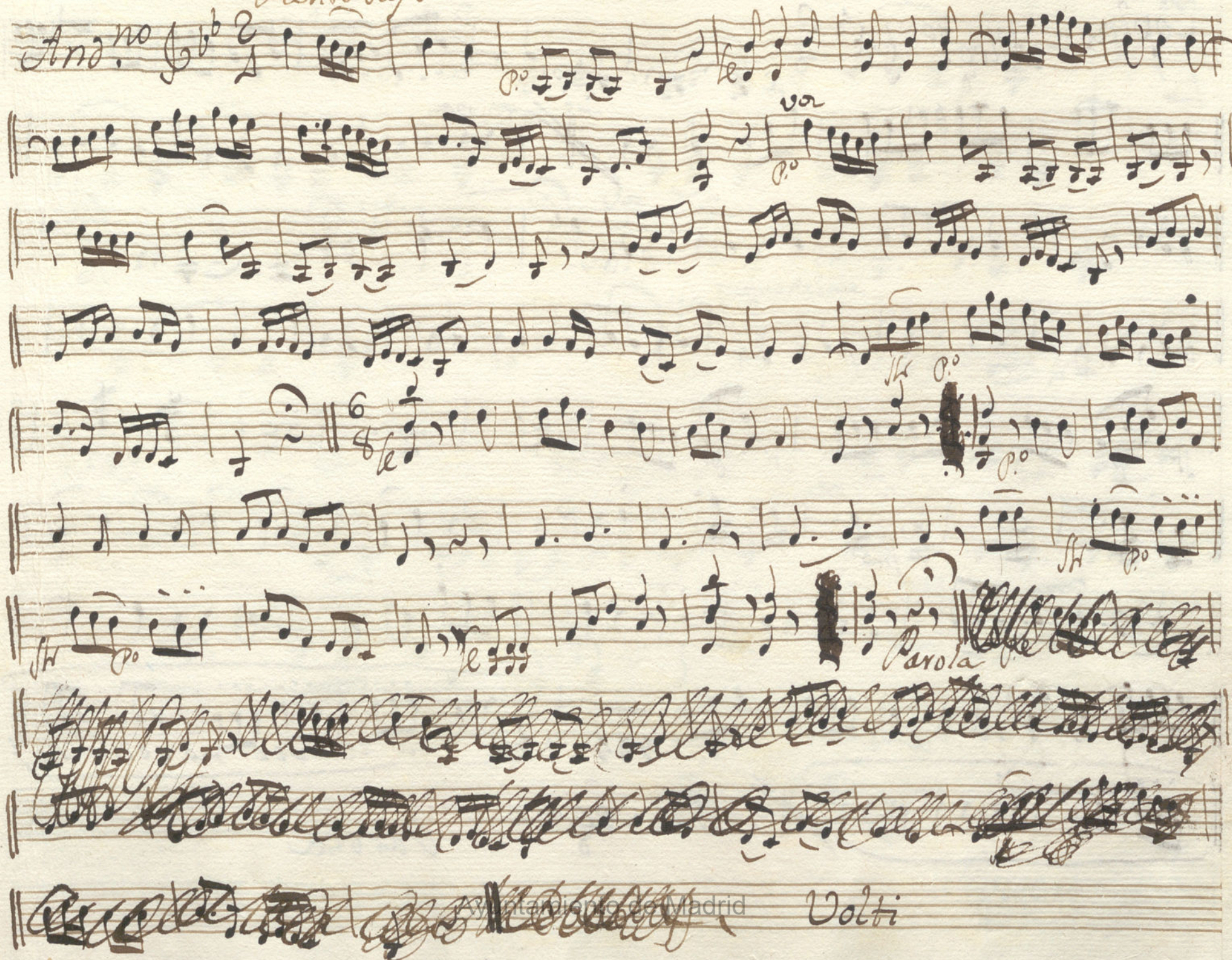
vor

cresc.

decresc.

Parola

Punto vajo

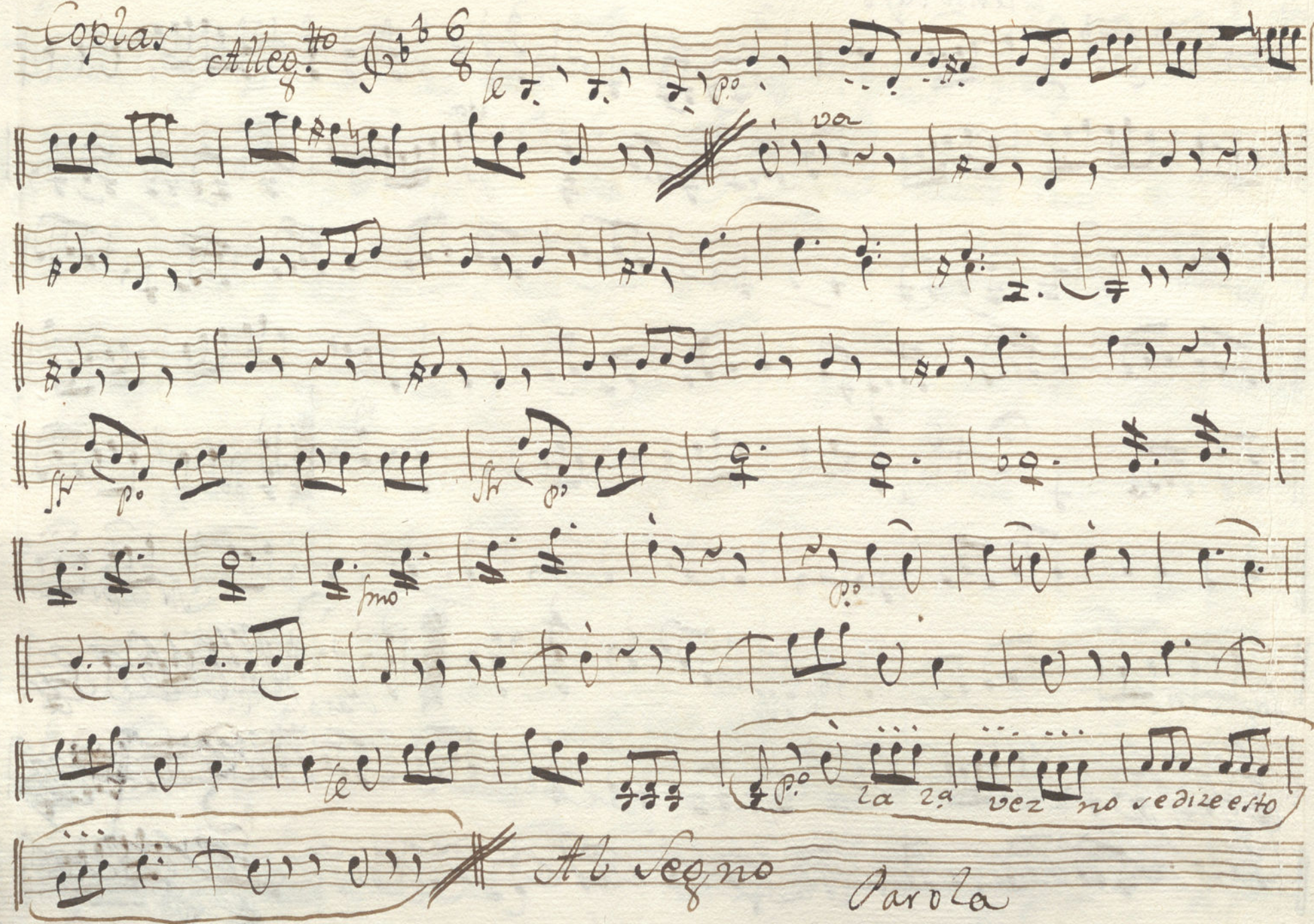
And.^{no} 

Parola

Voliti

Coplas

Alleg.^{ro}
8



Largo no mucho. 3/4

Handwritten musical score on eight staves. The notation includes various notes, rests, and dynamic markings such as *va*, *All.^o*, *dol.*, *Cono Prima*, and *P.^o*. The piece concludes with the word *Parola* in parentheses.

~~Repetición~~

Sigue:

Tempo de Minue. $\frac{3}{4}$ *le*

va
p.
p.
le
le
le
le
le
le
le

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is written in a cursive, handwritten style. The first staff includes the tempo marking *All.^o* and the dynamic marking *leno*. The second staff includes the dynamic marking *fmo*. The third staff includes the dynamic marking *leno*. The fourth staff includes the dynamic marking *leno*. The fifth staff includes the dynamic marking *leno*. The sixth staff includes the dynamic marking *leno*. The seventh staff includes the dynamic marking *leno*. The score concludes with a double bar line and a repeat sign.

V. P.^{to}

All.^o Moderado. $\frac{6}{8}$ *vo*

All.^o

le

P.^o

5

mo

Hof

Paxola

Cancion final.

Alleg.^{ro} Brillante.

Handwritten musical score for 'Cancion final.' The score is written on ten staves. The first staff begins with the tempo marking 'Alleg.^{ro} Brillante.' and a key signature of one sharp (F#). The music is in 2/4 time. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'p.' (piano) and 'f.' (forte). A double bar line with a repeat sign is used to indicate a section. The score concludes with the tempo change 'Alleg.^{ro} Vexer:!!' and a double bar line. The handwriting is in brown ink on aged paper.

Ayuntamiento de Madrid

falta.

Leg.º 14 Mes 163-6

1

+

Violin Segundo, Duplicado:

Tomadilla á Cinco:

La Venida Impensada del hermano de Indias;

//

A handwritten musical score on aged paper, titled "Allegro Moderato." in the top left corner. The time signature is 3/8. The score consists of ten staves of music. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast and intricate melody. Dynamic markings such as "p." (piano) and "f." (forte) are scattered throughout. A double bar line with a "segno" symbol appears on the eighth staff, indicating a section change. The handwriting is in dark ink, and the paper shows signs of age, including some staining and wear at the edges.

Alleg. G major 2/4

Al Segno

(Parola)

No 10

And. te

Parola

Punto vajo

3

And. no

p.o. *voz* p.o. *carola*

Coplas Allegretto B^b $\frac{6}{8}$

Handwritten musical score for a piece titled "Coplas" in the tempo "Allegretto". The key signature is B-flat major (two flats) and the time signature is 6/8. The score is written on six staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. There are some annotations in the score, including "p." (piano) above a note on the first staff, "va" above a measure on the third staff, and "p." below a measure on the sixth staff.

vez no sedize esto

fmo

P.

P. la segunda

Al Segno

Largo Nonnicho 3 taze // ~~Pezza~~ taze //

tempo de Minue.

The musical score is written on ten staves. The first staff begins with the tempo marking *tempo de Minue.* and a 3/4 time signature. The notation is in treble clef. The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several dynamic markings, including *p.o.* (piano) and *vol.* (forte). The score includes various musical ornaments and slurs, and the handwriting is in a clear, cursive style.

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is marked with *All.^o* (Allegro) and *fmo* (finito). The notation is dense, featuring many beamed notes and rests. The piece concludes with a double bar line.

Volti

All.^o Moderado. 6^{vor} p^{o}

All.^o p^{o} le^{p} fmo p^{o} *Parola*

Cancion final.

All.^o Brillante

6

Handwritten musical score for "Cancion final." in G major, 2/4 time, marked "All.^o Brillante". The score consists of 11 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features various rhythmic patterns including eighth and sixteenth notes, and rests. Dynamic markings include "p." (piano) and "f" (forte). A double bar line with repeat dots appears after the fourth staff. The piece concludes with a double bar line and repeat dots. The bottom of the page contains empty staves and the text "Ayuntamiento de Madrid".

Ayuntamiento de Madrid

Oboe Primero

Ms 163-6

Tonadilla à Cinco: la Venida del hermano de Indias;

Alta

Allegretto

~~Allegro~~ dos veces

Allegretto pace /

volti

Handwritten musical score for "And. No. 3". The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "And." and the number "3" is written above the first staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a double bar line and the word "Parola" written below the staff. The handwriting is in dark ink on aged, slightly yellowed paper.

[illegible]

Ayuntamiento de Madrid

[illegible]

oboe segundo.

Mus 163-6

Tonadilla à Cinco; la Venida del her.º de Indias;

Altauta

Allegretto 8 $\sharp\sharp\sharp$ 3/8

Allegro dos vezes

Allegro 4º parte //

Votti

Handwritten musical score for a piece titled "Parola". The score is written on six staves, each beginning with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like "And." and "Forza". There are also handwritten annotations in the margins, including "No" and "Parola". The score concludes with a double bar line and the word "Parola" written in a larger, stylized font.

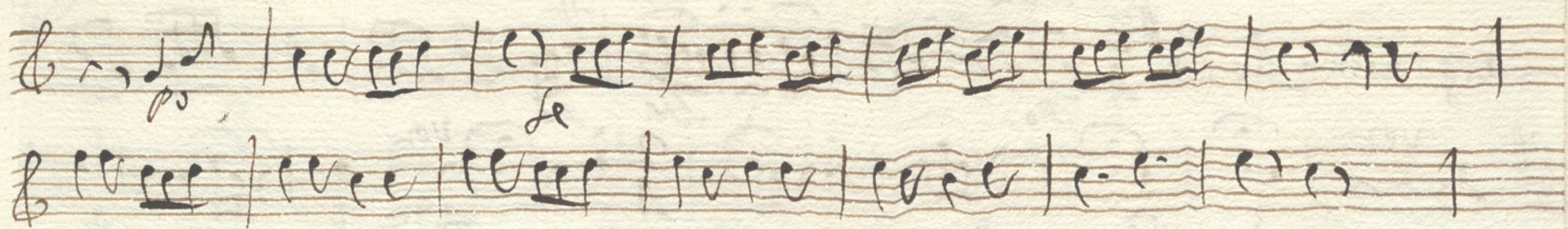
Coplas *Allegretto* 6/8

Allegro *Parola* 3/4

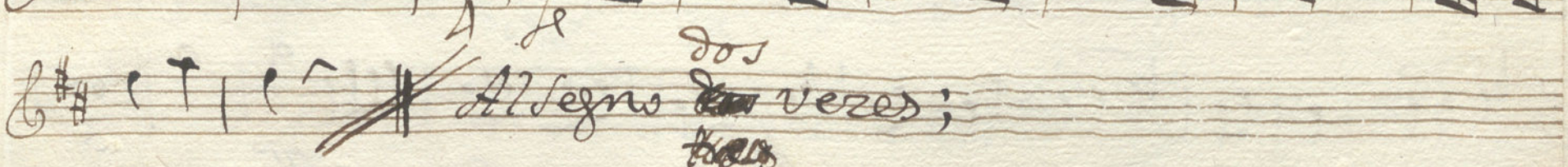
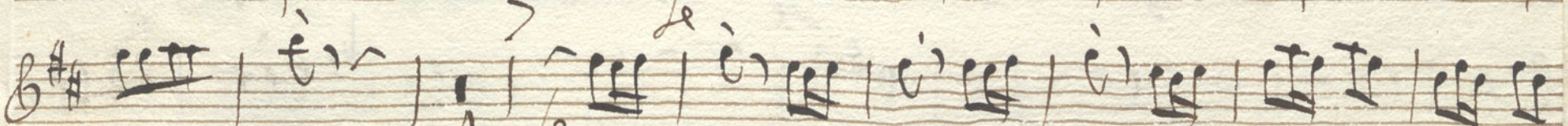
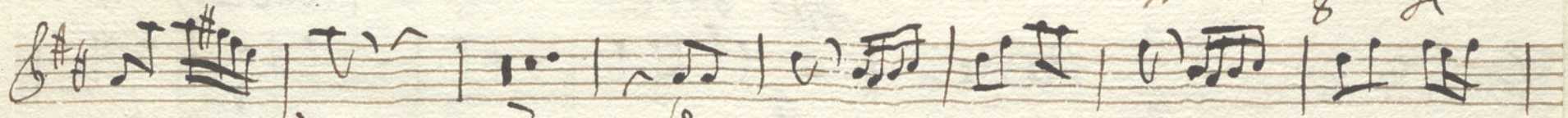
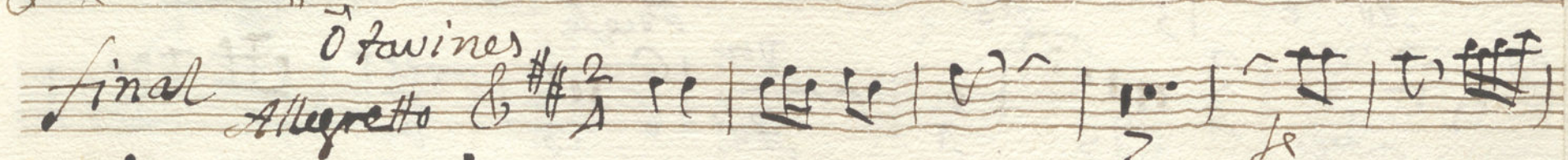
Juan de Mena

Largo romacho & $\#3/4$ Solo
1st staff: *vo*, *p*, *And*, *vo*
2nd staff: *vo*, *All*, *p*
3rd staff: *vo*, *Largo*, *All*, *p*
4th staff: *vo*, *All*, *p*
5th staff: *vo*, *All*, *p*

Tempo de Minue & $3/8$ *zaze*
6th staff: *All*, *oboe*, *Le*, *Parola*
7th staff: *Le*, *p*
8th staff: *Le*, *All*, *3*
9th staff: *Le*, *All*, *14*, *Le p*
10th staff: *Le p*, *14*



Parola



Trompa Primera

Mus 163-6

Lonadilla à Cinco; La Venida del her.º de Indias;

Inclami

Alleg.^{ro} $\text{C}:\sharp\sharp\sharp$ $\frac{3}{8}$

Allegro do. vez

$\frac{2}{4}$ *Alleg.^{ro} tarce //*

$\frac{3}{4}$ *And.^{te} tarce //*

Volte

~~Allegro~~

~~Andante~~

Solo Alavirre

And no

$\text{G}^{\flat\flat}$ $\frac{2}{4}$

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8 Coplas faze //

~~Alonso de la Cruz~~

Ayuntamiento de Madrid

Largo, $\text{C}\sharp$ 3/4 11 Solo 2 voz And.^{te} 2

voz All.^{ro} 8 13 p voz Largo

3 4 p

2 voz All.^{ro} 8 13 p

2 1 2 voz All.^{ro} 8 13 p

2 1 2 voz All.^{ro} 8 13 p Deliziosa

f p 6 p

f

Parola

final Cancion In De

Allegretto $\text{G}\sharp\text{F}\sharp$ $\frac{2}{4}$

Allegro *dos veces;*

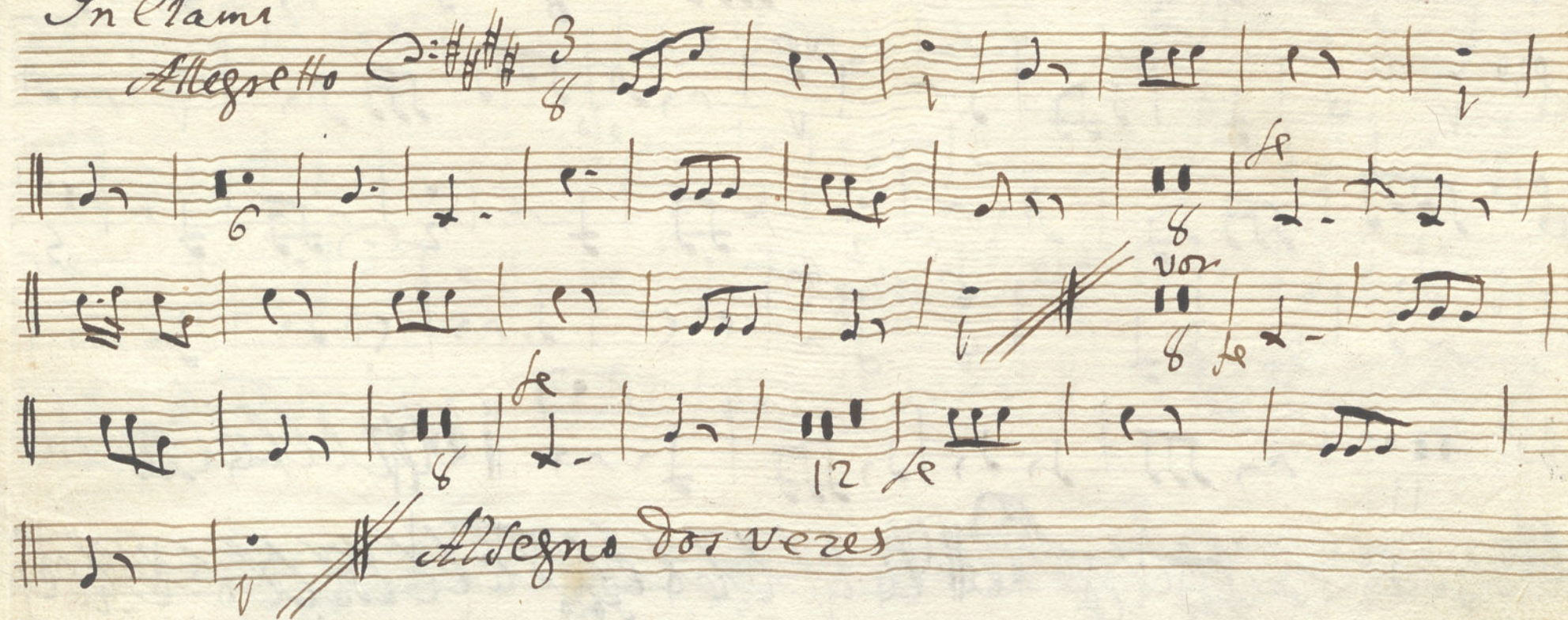
Trompa Segunda

Zona d'illa à Cinco: La Venida del her.º de Indias;

Mos 163-6

In Clami

Allegretto



$\frac{2}{4}$ *Allegro #º Parze //*

$\frac{3}{4}$ *Andte Parze //*

Un Bello

~~Ex~~

solo Almirante

Andante 2/4

8 Coplas barze // ~~Allegro~~

~~Allegro~~

Ayuntamiento de Madrid

Handwritten musical score for "Die Wacht am Rhein" by Carl Schumann. The score is written on five staves with various musical notations, including notes, rests, and dynamic markings. The title "Die Wacht am Rhein" is written in a decorative script at the bottom right.

Handwritten musical score for "Parola" by Volpi. The score is written on four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as "p" and "f". The second staff continues the melody with similar notation. The third staff features a series of eighth notes. The fourth staff concludes with a double bar line and the word "Parola" written in a cursive hand. Below the fourth staff, the name "Volpi" is written in a cursive hand.

final. Cancion In De
Allegretto $\text{G}\sharp\text{A}^2$

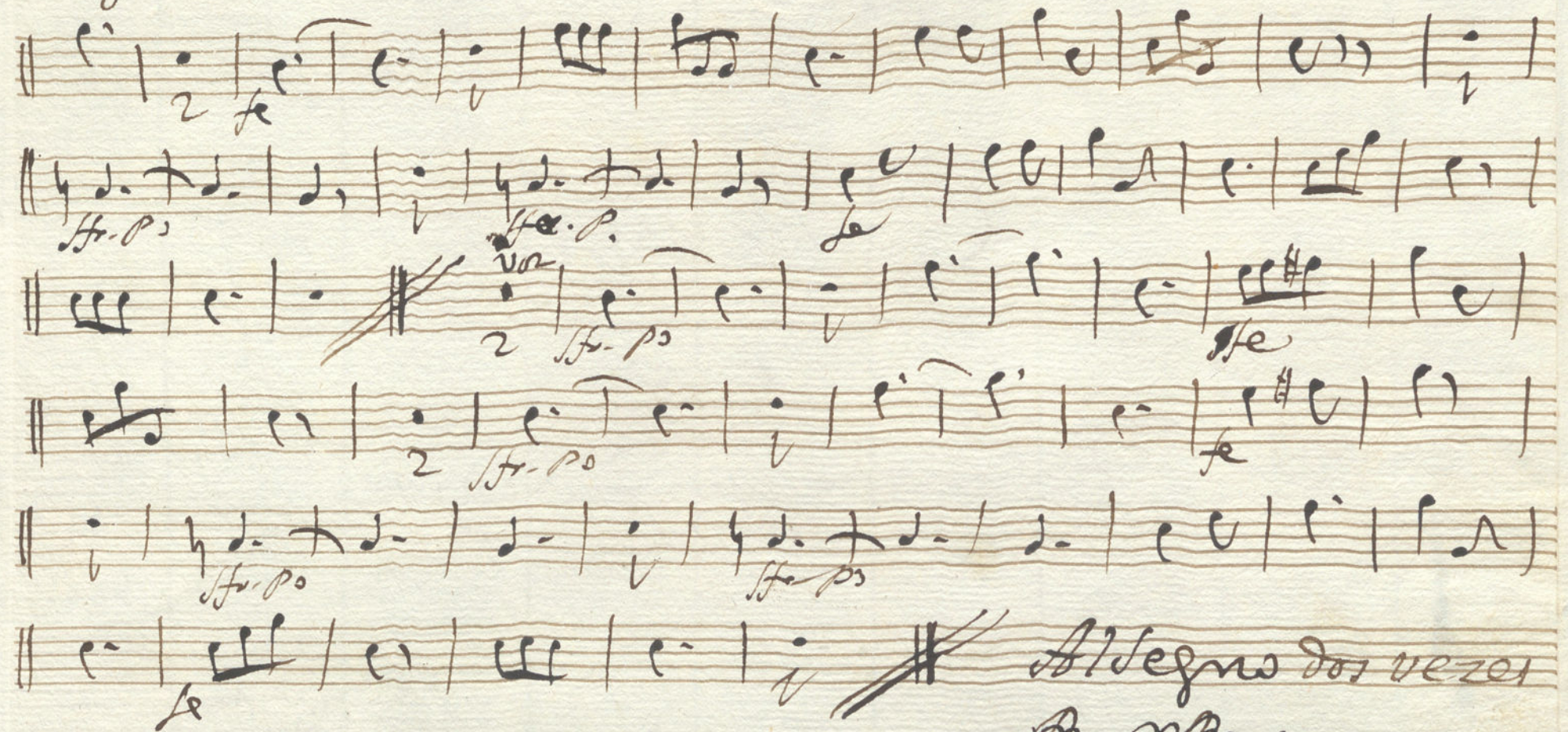
Allegro *Voces;*

— + —
Contrabajo;







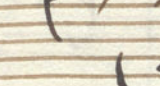
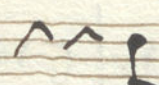
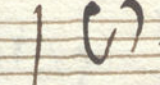


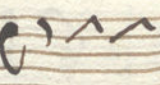
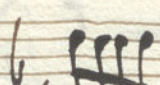





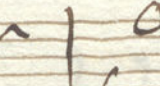







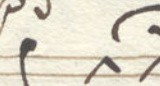

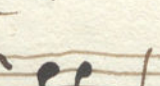
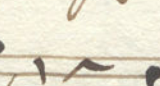

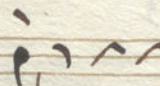

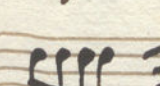
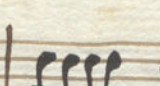
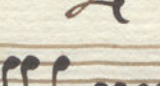

Tonadilla à Cinco;

La Venida Imperada del her. de Indias;

Allegretto Moderato C: # # # 3/8



[illegible]

No. // And. $\text{C}:\flat$ $\frac{3}{4}$ 1 |  | $\text{F}.$ | $\text{G}.$ $\text{F}.$ |  |  |
 $\text{C}:\flat$ $\text{G}.$ $\text{F}.$ $\text{G}.$ |  |  $\text{G}.$ | $\text{G}.$ $\text{F}.$ | $\text{G}.$  |  |
 $\text{C}:\flat$  |  | $\text{F}.$ $\text{G}.$ |  |  |  |
 $\text{C}:\flat$  | $\text{G}.$ $\text{F}.$ |   |  |  |
 $\text{C}:\flat$  | $\text{G}.$ |  |  |  |  |
 $\text{C}:\flat$ $\text{G}.$ $\text{F}.$ $\text{G}.$ | $\text{G}.$ $\text{F}.$ $\text{G}.$ | $\text{G}.$ $\text{F}.$ $\text{G}.$ | $\text{G}.$ $\text{F}.$ $\text{G}.$ | $\text{G}.$ $\text{F}.$ $\text{G}.$ | $\text{G}.$ $\text{F}.$ $\text{G}.$ |
 $\text{C}:\flat$  | $\text{G}.$ $\text{F}.$ $\text{G}.$ |  |  $\text{G}.$ | $\text{G}.$ $\text{F}.$ | $\text{G}.$  |
 $\text{C}:\flat$  |  |  | $\text{F}.$ $\text{G}.$ |  | $\text{G}.$  |
 $\text{C}:\flat$  | $\text{G}.$  |  $\text{F}.$ $\text{G}.$ | $\text{G}.$ $\text{F}.$ |   |  |

Parola

And. Ino. $\text{C} \frac{2}{4}$ 3

vor

2

3

po

fr.

vor

po

fr. po vor fr. po

le

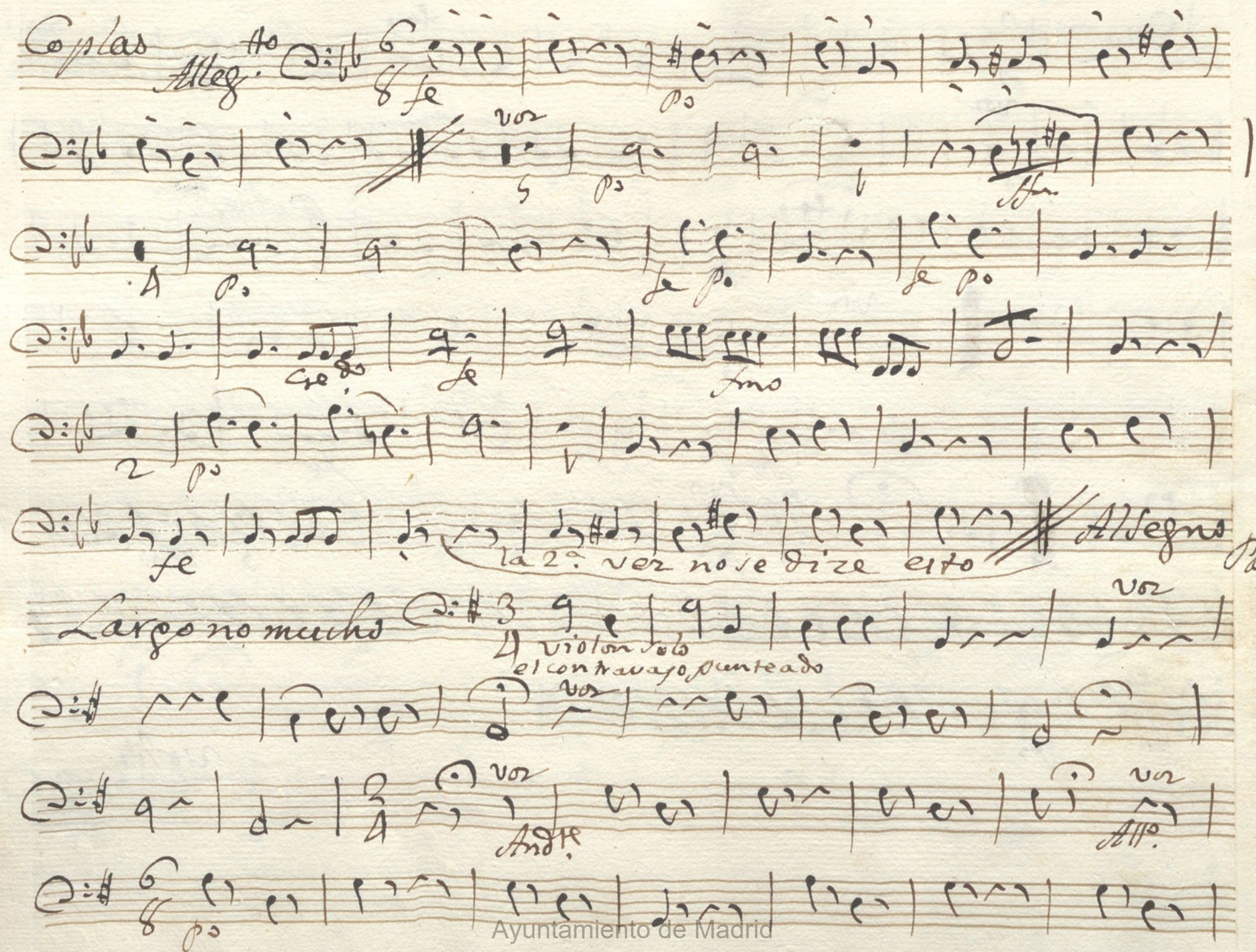
Alleg^{ro}

Parola

volti

Coplas

Alleg.^{ro}



Parola

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The score includes the following markings:

- vo* (voice) above the second staff.
- Como Prima* below the second staff.
- vo* (voice) above the fourth staff.
- All.* (Allegro) below the fourth staff.
- ff* (fortissimo) below the first note of the seventh staff.
- Parola* (Text) written in large cursive script at the end of the seventh staff.
- Volto P.^{to}* (Volto P. to) written below the seventh staff.

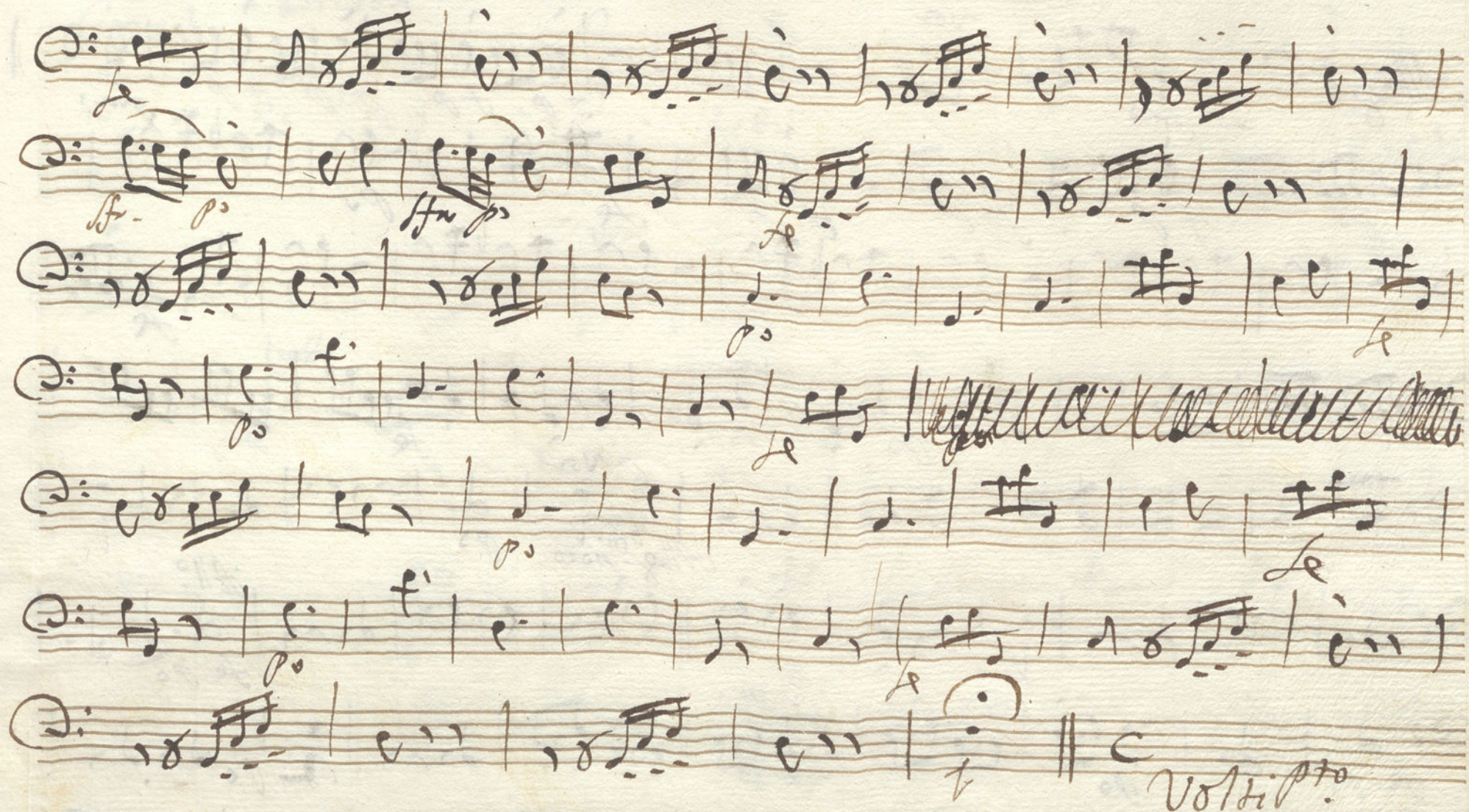
Peri-do
fuerte chaco

fuerte chaco
mande vito

mande vito
noramala

noramala
ayayay

Tempo de Minue $\text{C}: \frac{3}{8}$ 



Handwritten musical score for "Marcha de la Joven Utrera" by Manuel de Falla. The score is written on ten staves with various musical notations including notes, rests, and dynamic markings. The title "Marcha de la Joven Utrera" is written at the top, and "Parola" is written at the bottom right. The manuscript is dated 1903.

Final Cancion

Allegretto

violon

6

Handwritten musical score for Violon, featuring a 'Final Cancion' in 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like 'tutti', 'le', 'ff', and 'p'. The piece concludes with the instruction 'Allegro' and 'dos veces;' (two times).

Ayuntamiento de Madrid