

Lep. 16. n.º 1.

+
Tonadilla à Cinco

Los Criados Maliciosos;

Del S.º Moral:

1791.

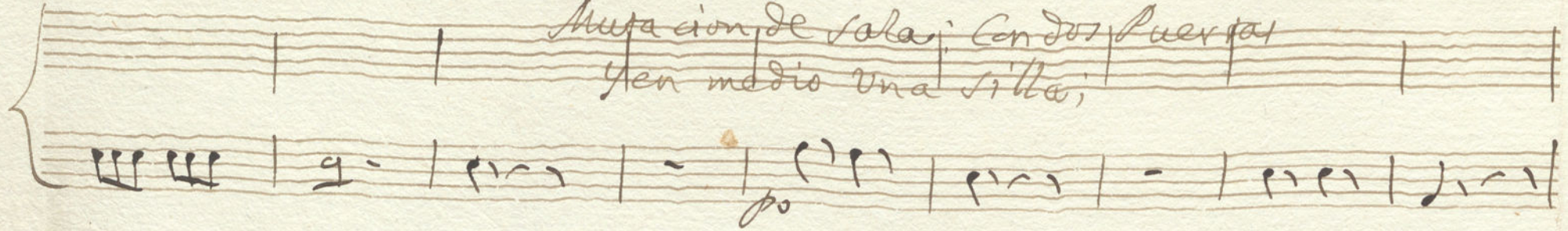
{ La Prada, la Pretola,
Gorri N. Vizense
y Romero:

+

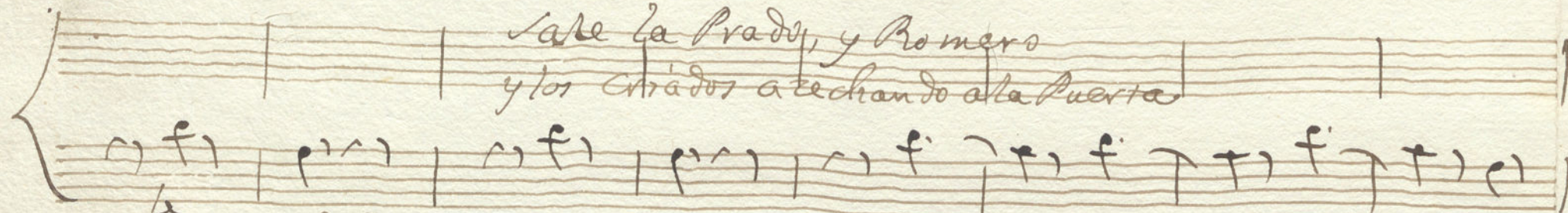
All. Comodo



Mujacion de sala; Con dos Puertas
y en medio una silla;



Sale la Prado, y Romero
y los criados a echando ala Puerta



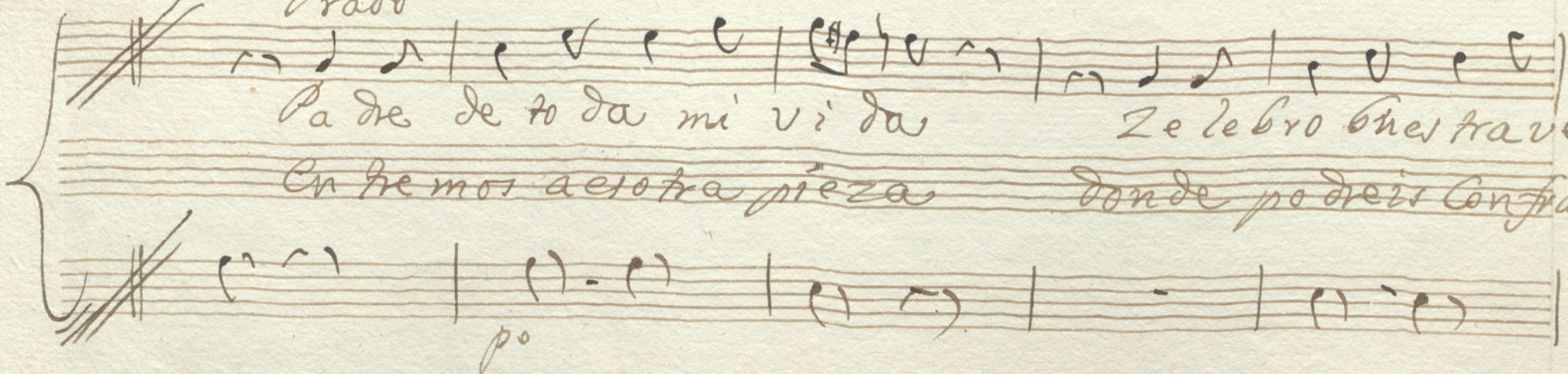
Prado

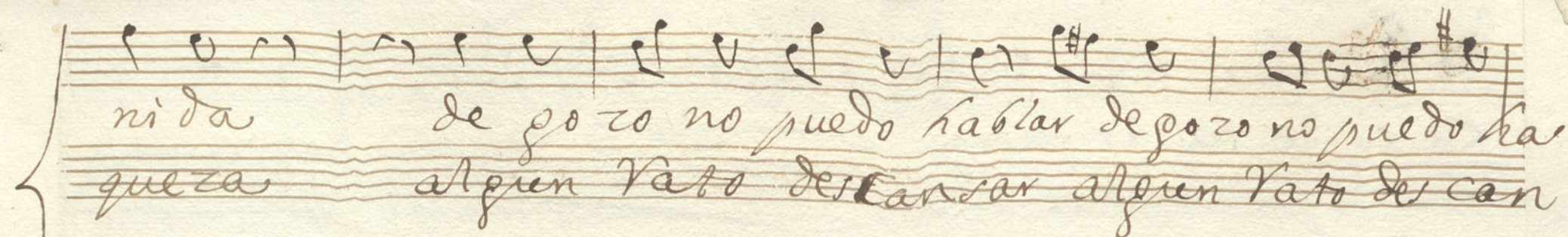
Pa de de to da mi vi da

Ze le bro bue tra ve

En he mos a e to tra pie za

don de po dre is Con fran

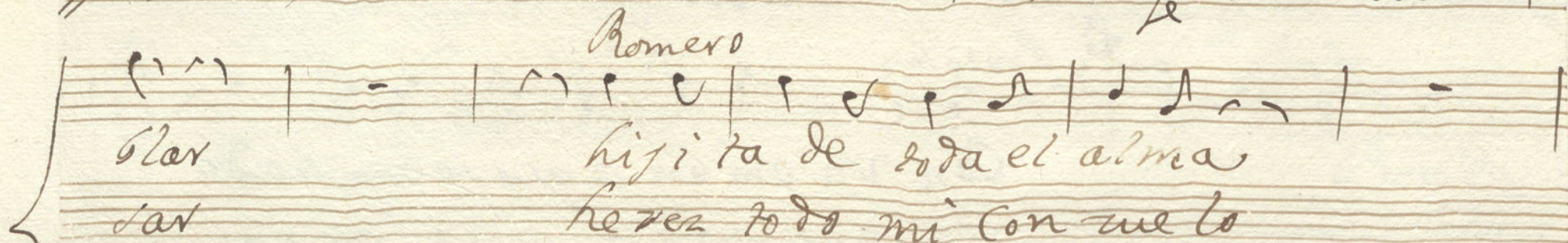




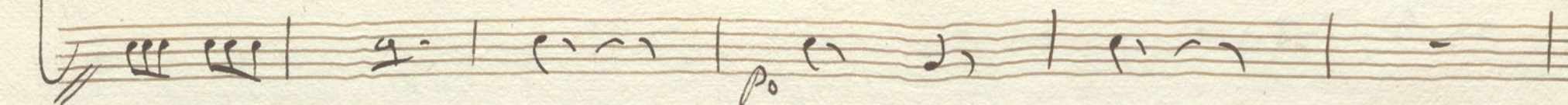
ni da de go zo no puedo hablar de go zo no puedo ha
 que za al gun Va to des can sar al gun Va to de can



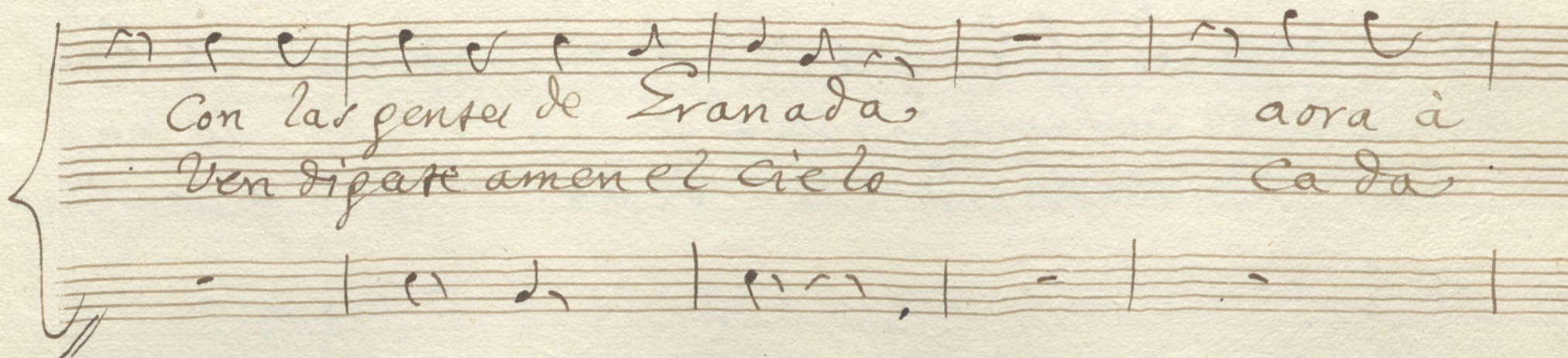
Romero



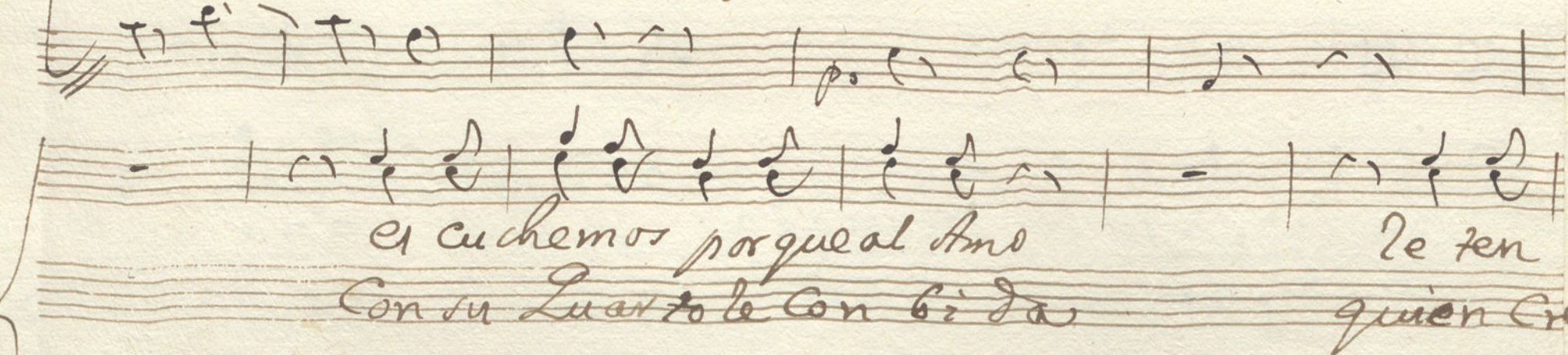
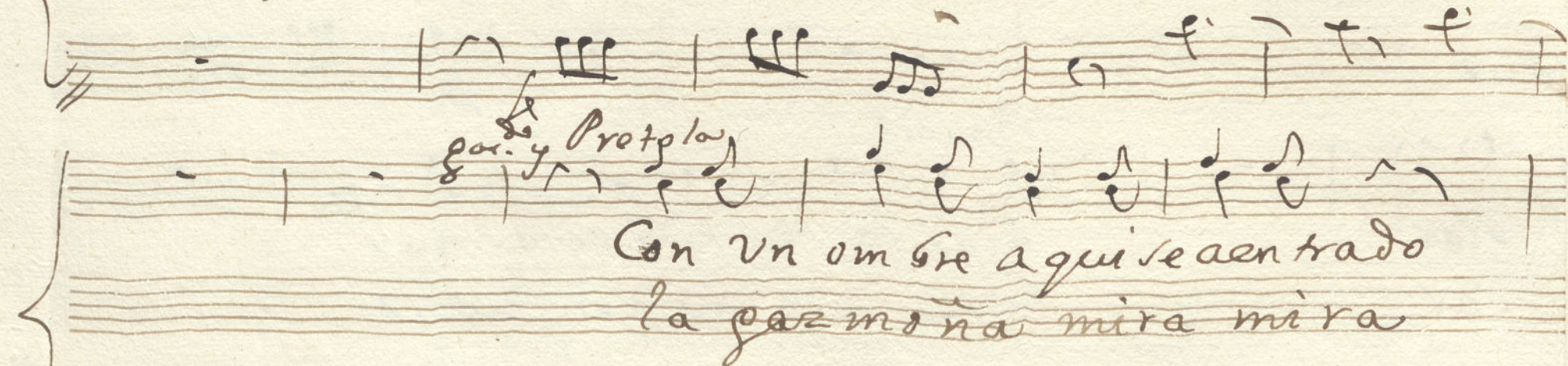
glor hi ji ta de to da el alma
 sa he rez to do mi con ue lo



Con las gentes de Granada, a ora à
 Ven digate amen el cielo Ca da



Con las gentes de Granada, a ora à
 Ven digate amen el cielo Ca da



gamos que con tar le ten yera tal mal dad quien le ten gamos quien creyera

que con tar tal mal dad Prenda que ale

mia dulce obge to los brazos me llega à dar eria que ven tura que suma fe li ri dad

los brazos me lleva a dar me lleva a dar
 que su mafe li zidad fe li zidad que Inos se ena

lencia la chi quilla Como se deja abra
 morar mira el Viejo Como se sabe inpe

zar Como Como se deja abrazar
 miar Como Como se sabe ingeniar

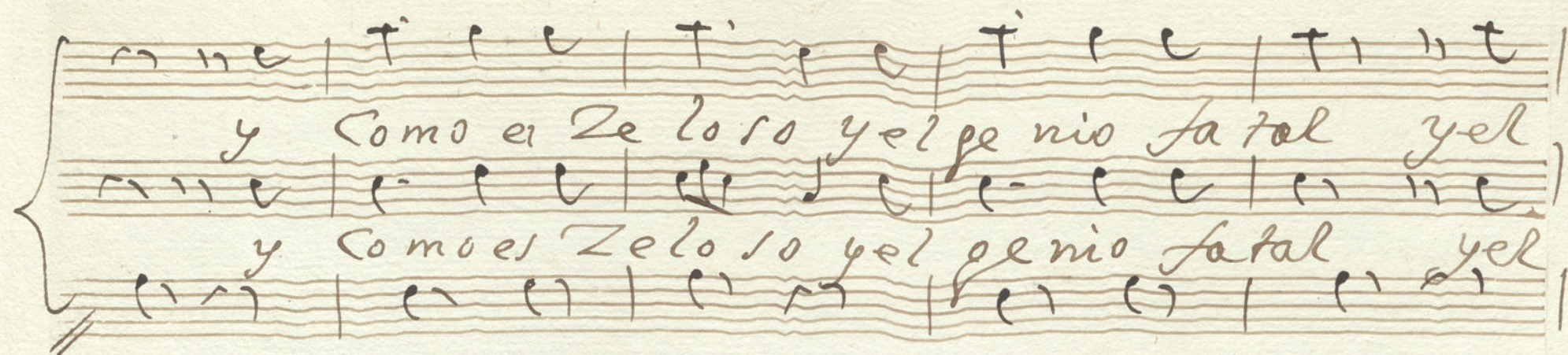
todos 1. *Coro y Pie*

Prado y Rom. *La te ne mos que con tar que con tar La te*
ye cho vn es que le te ei ta er ta ye cho vn
mi ven tu ra ei sin gu lar sin gu lar mi ven
en se mos a dei can sar dei can sar en se

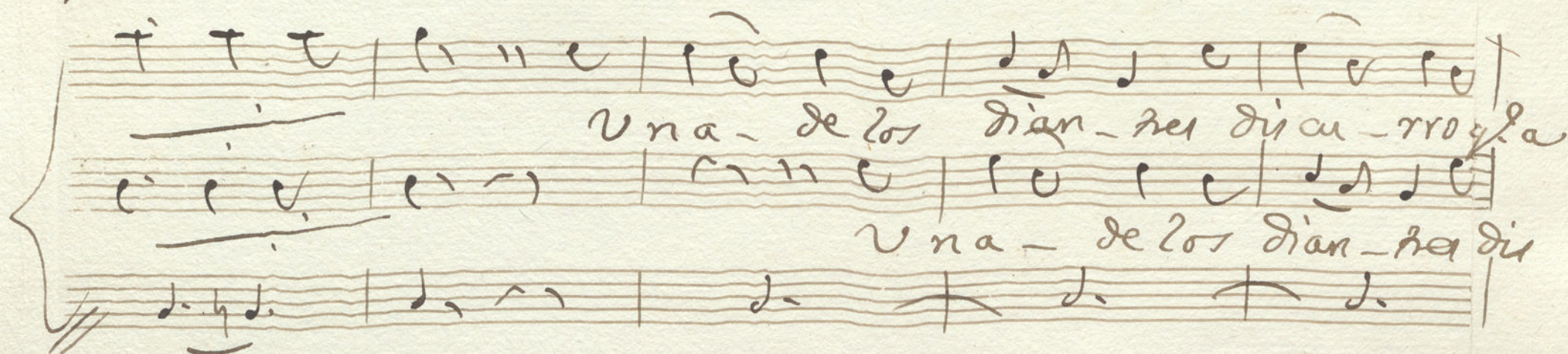
que con tar
er ta
sin gu lar
dei can sar

Allegro

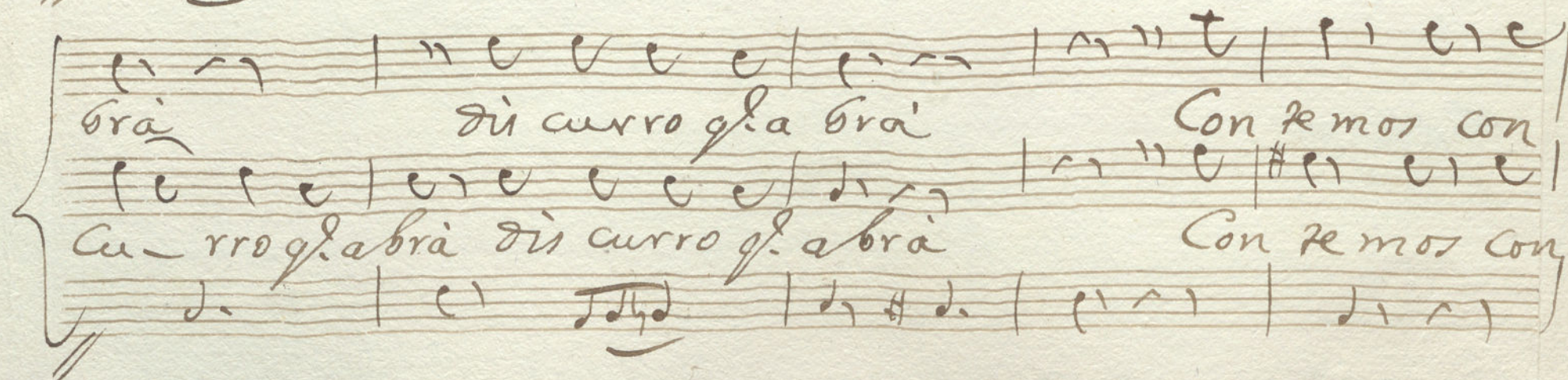
par. y pre. *la Niña la Niña que bueno que*
tal que bueno que tal yay chis - meglal A - mo po
yay chis - meglal
der - le con tar no der le con tar
A - mo po der - le con tar no der le con tar



 y Como el Zelo so y el pe nio fa tal yel



 Una - de los dian - he di cu - rro gla



 bra di curro gla bra Con remos con

temos par lemos par lemos que el Ama en ce
temos par lemos par lemos q. el Ama en ce

rrada Con un om bre esta Con
rrada Con un om bre esta

la Niña la niña que bueno que ha la Niña la
la Niña la Niña que bueno que
q. q. q.

e e t e e e | t t t e e e | t t e e e |
 Niña que bueno que bñ q' bueno que bñ
 e e e e e e e e e e e e e e e e
 bñ que bueno que bñ q' bueno que bñ
 e e e e e e e e e e e e e e e e

t t t t | - | - | - | - ||
 (vanse)
 e e e e | - | - | - | - ||
 q' q' e e e e e e e e e e e e e e e e

Allegro
 2
 4
 2
 4
 Sale vizenno
 e e e e e e e e e e e e e e e e
 e e e e e e e e e e e e e e e e

Vizense

me dio el Cielo Una esposa tan fiel y vella

me dio el Cielo Una esposa tan fiel y vella tan fiel y

ve - - - lla tan fiel y vella tan fiel - y

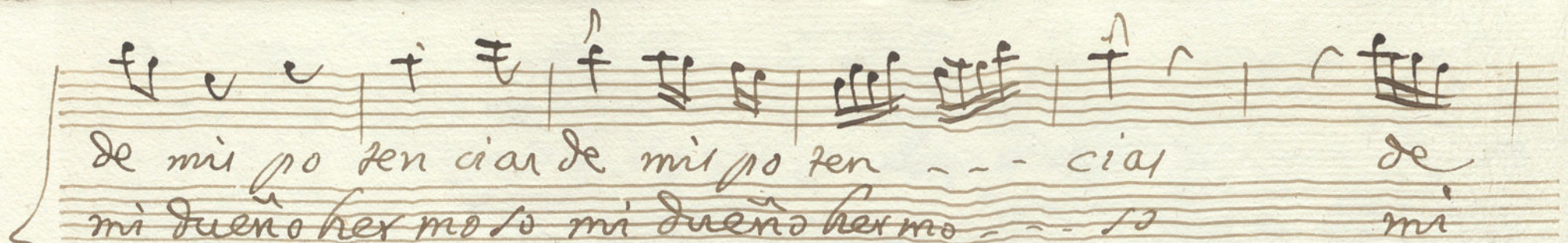
ve - - - lla tan fiel y ve - - -

por lo que an - - -

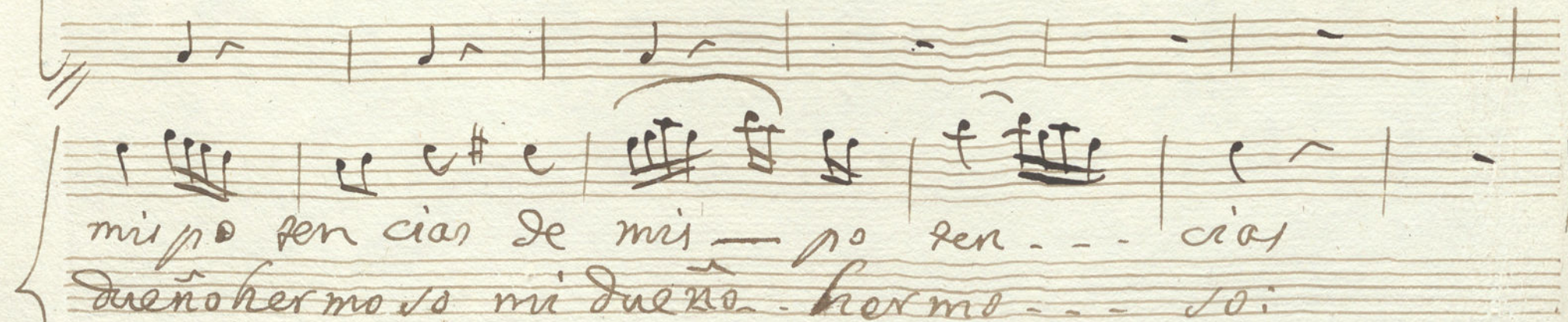
de mi po ten - - - cia: que to do el em be le so
 mi due ño her mo - - - so: en tra re a ver aman te

de mi po ten cia que to do el em be le so
 mi due ño her mo so en tra re a ver amante

po



de mi po ten cia de mi po ten - - - cia de
mi dueño her mo so mi dueño her mo - - - so mi



mi po ten cia de mi - po ten - - - cia
dueño her mo so mi dueño - her mo - - - so:



no Le



Allegro

sale Pretola

Allegro

2
4

Amo mio en el se lado Con se

Ale...

do

cre to en cu che us ted Con se

sale gar do

Se ñor Ven ga us ted Con mi go que yo se lo Con ta

re que yo

Pre a

Con mi

sar do

go us te a de ve nir se Con mi go so lo a de ser Con mi

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Viz.

go solo à de ser; con mil Diablos en tai, locos de cid

lo que me que veris de cid

gato que no ticia que no ticia que su ce so que su

gato ce so tan orri ble tan fu ne to; para con bues tra mu

gato per para

Viz. ma li

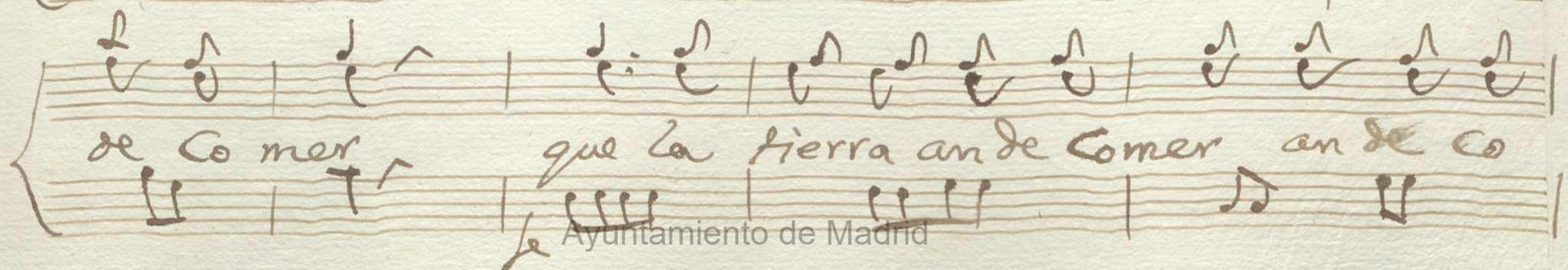
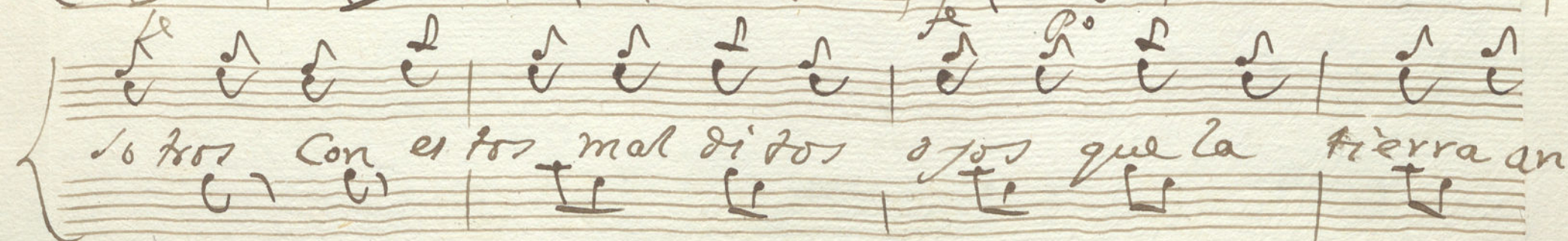
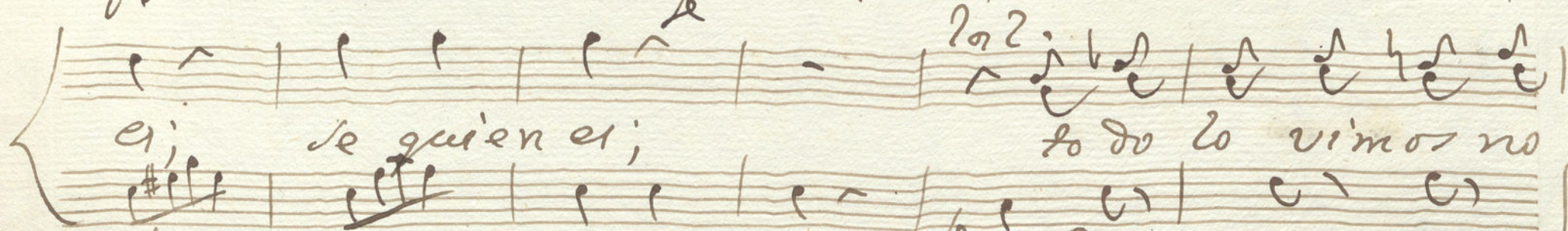
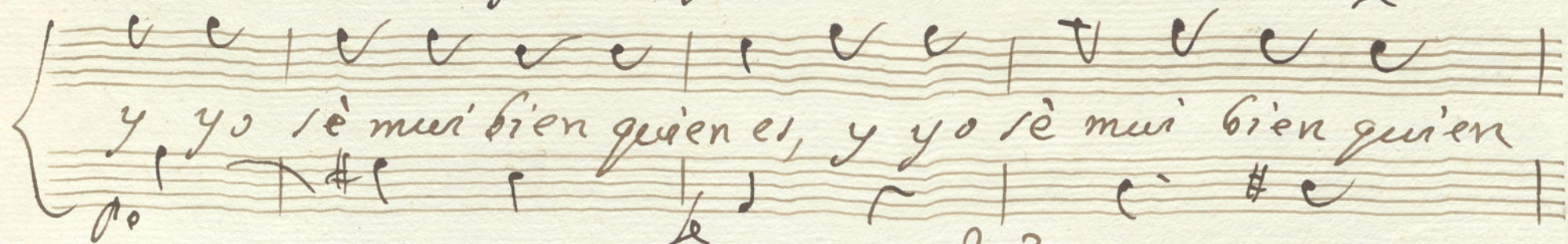
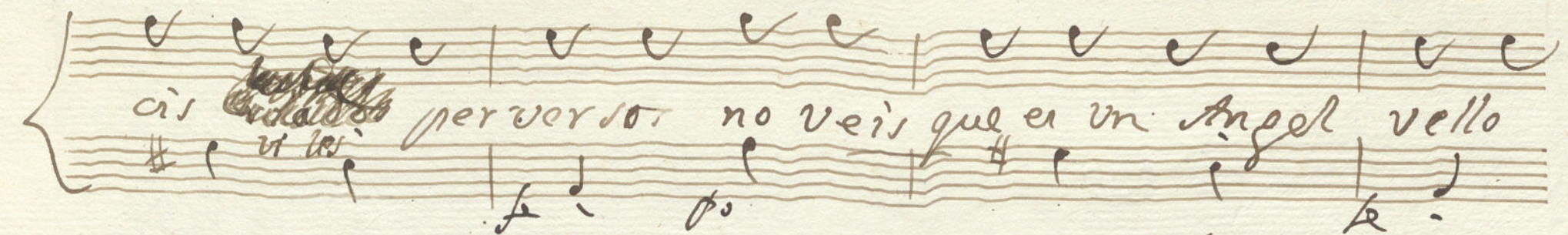
Ayuntamiento de Madrid

ben ben | e e | ben ben | e e | ben ben | e e |
 ciosos poco a poco de ad lo que viene a
 ser decid lo que viene a ser lo que viene a
 ser Con un ombre nuestra Ana Señor a beis
 de la ber que alli sola se a en cerrado yan se
 de lo la abrazado Con mucho efecto y placer Con mu

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y pla zer le ha lle
 ba do a es o tra sa la pa ra que a lli de can ta ra lo de
 ma ~~no lo~~ re yo lo de ma no lo re yo no
 lo re yo; viz? val ga
 me el cie lo que o i go de an ria lle go a fa lle zer que de

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Handwritten musical score on five staves, featuring lyrics in Spanish and musical notation including notes, rests, and dynamic markings.

Staff 1: *mer* (with *gar.^{do}* above) | *por que os* (with *gar.^{do}* above)

Staff 2: *quiero* (with *Be.^a* above) | *por que os amo* (with *gar.^{do}* above) | *yo lo* (with *gar.^{do}* above)

Staff 3: *digo lo de claro y esto es a si' tarde a vista y esto es* (with *Be.^a* and *Forz.* above)

Staff 4: *quien creiera quien pen* (with *Viz.^e* above)

Staff 5: *sara lo que llega a su ceder* (with *sigue* written below the staff)

2a 3,

2a 2. *Se sienta.*

Lo que llega a su ceder san su ceder;

ei to ei a vi rar & avsted ab, rar & avsted; *van re*

sale La Prada

Andante

Prado

Allí a mi esposo veo a dar le cuenta
 Viz: Me agravia y me ofende *Prado* ni aun de Imagina

Virg

Voi — Como a mi amado Padre le tengo en Casa
 cion — *Viz* Con un ombre encerrado ha estado tu trai

oy de — mi Esposo y dola
 cion haer — *Prado* en cierto no lo

Virg

viz?

Prado, mi Va bía mi furor — mi pena mi tor
 niego, *viz?* puer muere à mi rigor — que con sangre se

men to huye de adonde er toi huye
 la ban la manchas del honor la

Prado All. *viz?*

yo er toi y no con te, y yo ciego es

All. *Allegro*

Prado *Viz.*

toi' no ay qⁿ me la Corra no al fere la voz no al

Prado

tere la voz a la vosa muere

ay *ay* *ay* quien me da amparo y fa

muere a mi Justa indignacion ami justa indignacion

vor quien me da
cion ami

Porola. ^{1.ª} vale Pre.ª Señor tenga se usted; ^{alegr. do} vayano le haga usted mal, porque
 ninguno está libre de caer o tropezar; viz. mi agravio satisfaré, Prad. en que
 te llevo a agraviar. ^{2.ª} vale Rom.º quez esto, tengante todos a un Andalus;
 viz. ha! vil, ya mi de dicha y traición. Como di, podrá negar teniendo
 oculto aere ombre que favor se sale a dar? Morireis los dos: gar. de Juro,
 Rom.º Zabandija Nacional Calla exepico, ote abro de arriba abajo en canal.
 Prad. el poro mio, viz. ha da idora a unquiere, di rimular?

Coplas

And. no

fe Ayuntamiento de Madrid

viz^o e t t t

Noe de litore
y vsted alli con
se pa quien ere,

om bre ~~los~~ ^{los} ~~grazon~~ ^{grazon} ~~darle~~ ^{darle} ~~los~~ ^{los} ~~grazon~~ ^{grazon} ~~darle~~ ^{darle}
ella que ex lo — que hacia quel lo — que hacia
om bre ò ha bla — tu Infame ò abla — tu Infame

Prado
no que dar se los pue do sin — agra viarte sin
Prom^o lo que me da va gana quez — Coza mia quez
Prado... Er a do ra do el po so mia — mado Pa dre mia

Viz^o

a gra biar te
 Co za mi'a
 ma do Pa dre

Viz^o e erro no en tien do
Vize Como que buer tra
Viz^o que oyen mis an sias

gar. y Pre.^a

Señor no ay que fiar se ni aun de los vie
 loz. -
 tendrà señor honores de suple au sen
 loz. -
 esto sea de cu bier to a ora no ma

Allegro
 dos veces

los
 cia
 ran

Parola^{2a} y viz^e perdonar señores, que como nunca os vi, me agabian
las sospechas, Rom^o la malicia lo causo de esos catallaz de
criados, hede cortar la lengua con esta espada:)

Quintetto

Allegro

Viz^e
A los

dos perdonos pide mi loca te merienda
mi loca te merienda

Prado
Reyna

Handwritten musical score on aged paper, featuring five systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are in Spanish, written in a cursive hand. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *se* (sempre).

System 1: *mor en nuestras almas deseo de mi voluntad*

System 2: *dueño* *Pre* *el*

System 3: *Am a una de licia es un Angel celestial*

System 4: *y de su virtud no loaros nunca*

System 5: *no de mos dudar nunca*

At the bottom of the page, there is a printed line: Ayuntamiento de Madrid

Viz. y Rom?

Prado

Viz. y Rom?

Pica ro nes

Un so len te

ma li cio sos

Prado

Im pra den te

bu es tra a ri do el ta ma r dad
yo los ren go de ma tor

er ta ma r dad
de ma tor

Prado

Pa dre mi o

de te ne

so se ga ros

no ò sen der los

per do

te *t* | *te* *e* | *e* | *te* *e* | *e* |
 nar los por piedad por piedad
 Viva *par. y Pre. a* *Prado y viz. e.*
Rom.º Viva viva que ven para
 os perdono
 que alegría *todos* Ya es todo tan quiéti da
 Ya es todo tan quiéti da
 Ya es todo tan quiéti da

Mau vivo

tranqui li dad y no cul pe
tranqui li dad y no cul pe

Mau vivo

la ma li cia la Inocen cia sin mi rar — los es
la ma li cia la Inocen cia sin mi rar — los es

ra gos que o ca siona el mal Juicio y mormurar —
ra gos que o ca siona el mal Juicio y mormurar —

Handwritten musical score for a song, featuring multiple staves with lyrics in Spanish. The lyrics include "el mal", "viva", "viva el Amor", and "viva la paz". The score is written on aged, slightly torn paper.

The lyrics are as follows:

el mal
 el mal
 viva
 viva
 viva el Amor, viva viva viva la Paz
 viva el Amor viva viva viva la paz
 vi va el amor vi va la paz vi
 vi va el amor vi va la paz vi

Handwritten musical score for the song "Va la paz, vi va la paz". The score is written on four staves. The first three staves are vocal parts, and the fourth staff is a piano accompaniment. The lyrics are written below the vocal staves.

Lyrics: *Va la paz, vi va la paz;*
Va la paz viva la paz;

Handwritten musical score for three staves. The first two staves are grouped by a brace on the left. Each staff contains five measures of music, with the final measure of each staff featuring a double bar line and a fermata. The third staff begins with a double bar line and contains four measures of music, ending with a double bar line and a fermata.

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Lep.^o 14

falta

Mus 163-9

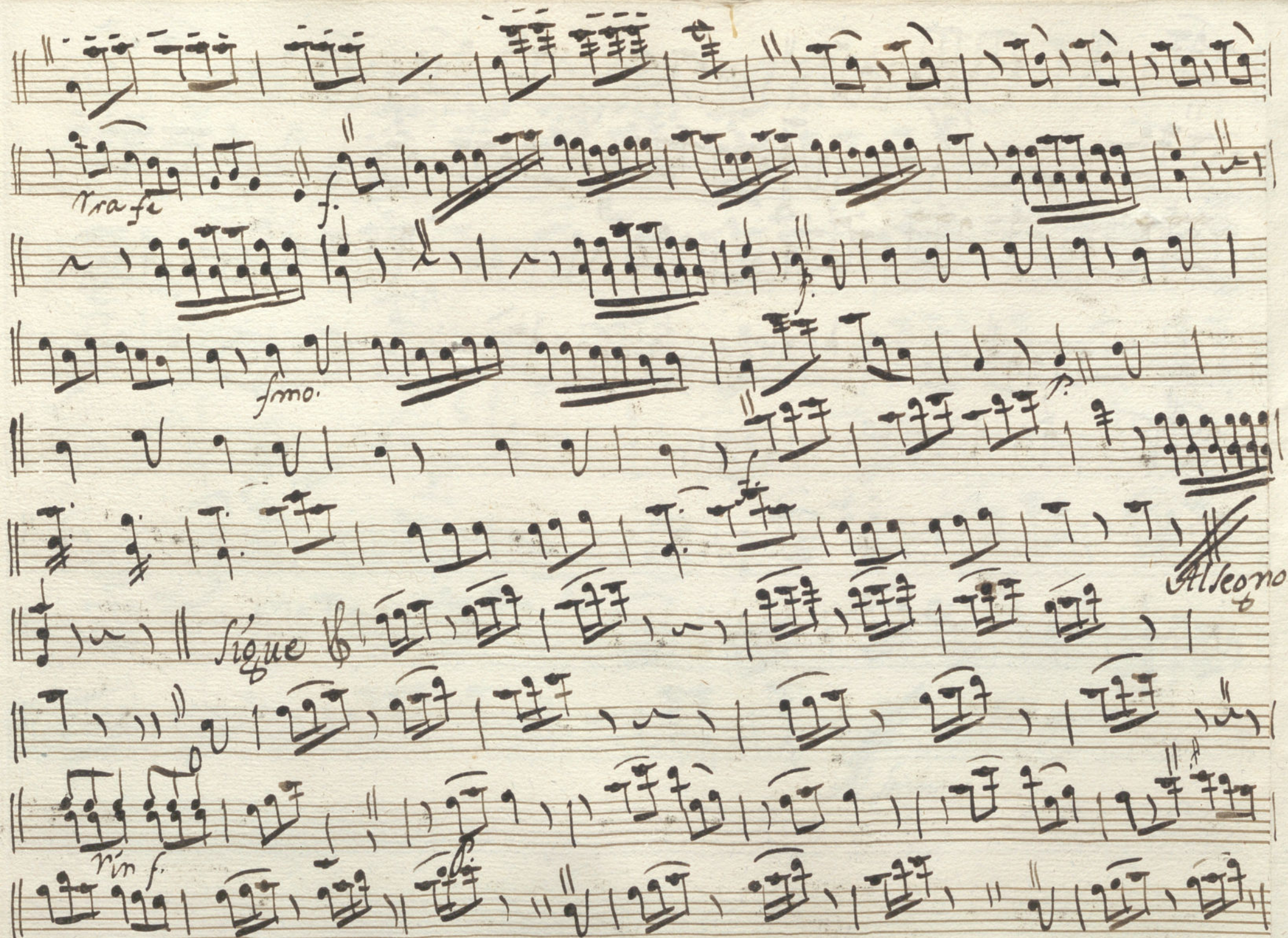
19
Violín Primero

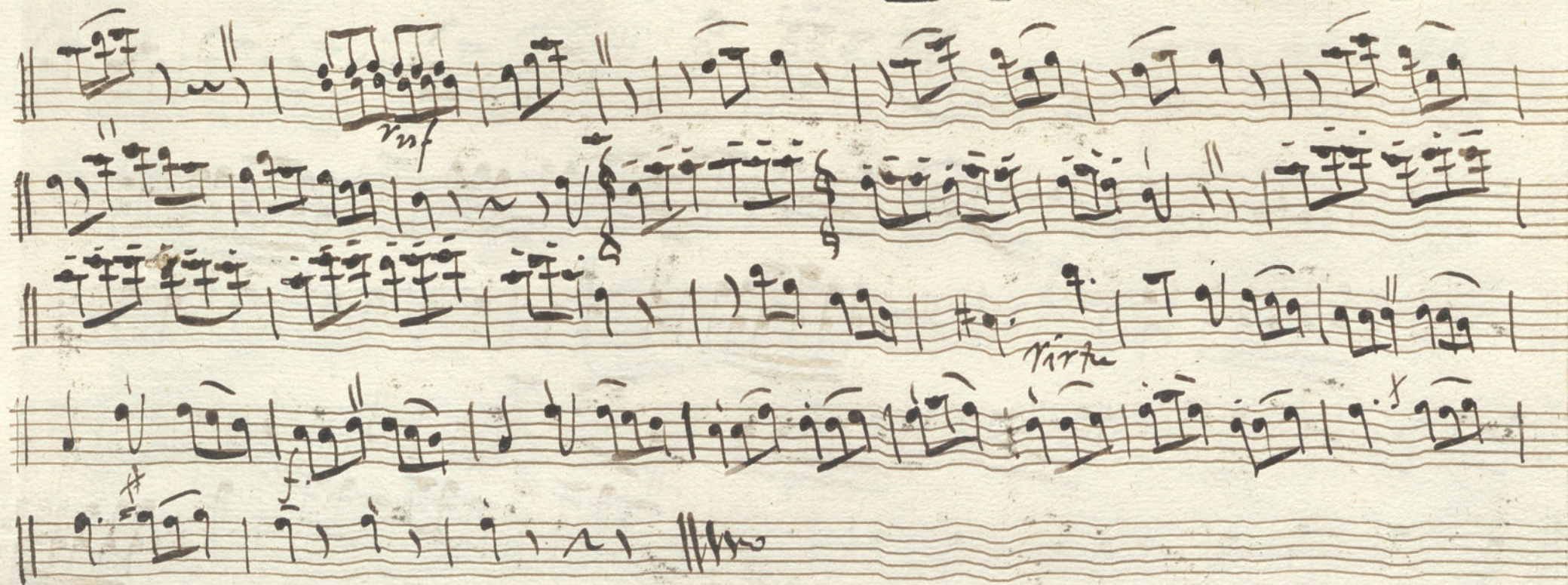
Tonadilla a cinco.

Los Criados Maliciosos.

All. Comodo G major $\frac{6}{8}$

The musical score is written on ten staves. It begins with the tempo marking 'All. Comodo' and the key signature of G major (two sharps). The time signature is 6/8. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a lively yet graceful melody. There are several bar lines and repeat signs. A 'Voz' marking appears on the fourth staff, indicating a vocal entry. The score concludes with a double bar line and a final key signature change to C major (no sharps or flats).





Allegretto 2/4

Voz

Voz

Allegretto

70

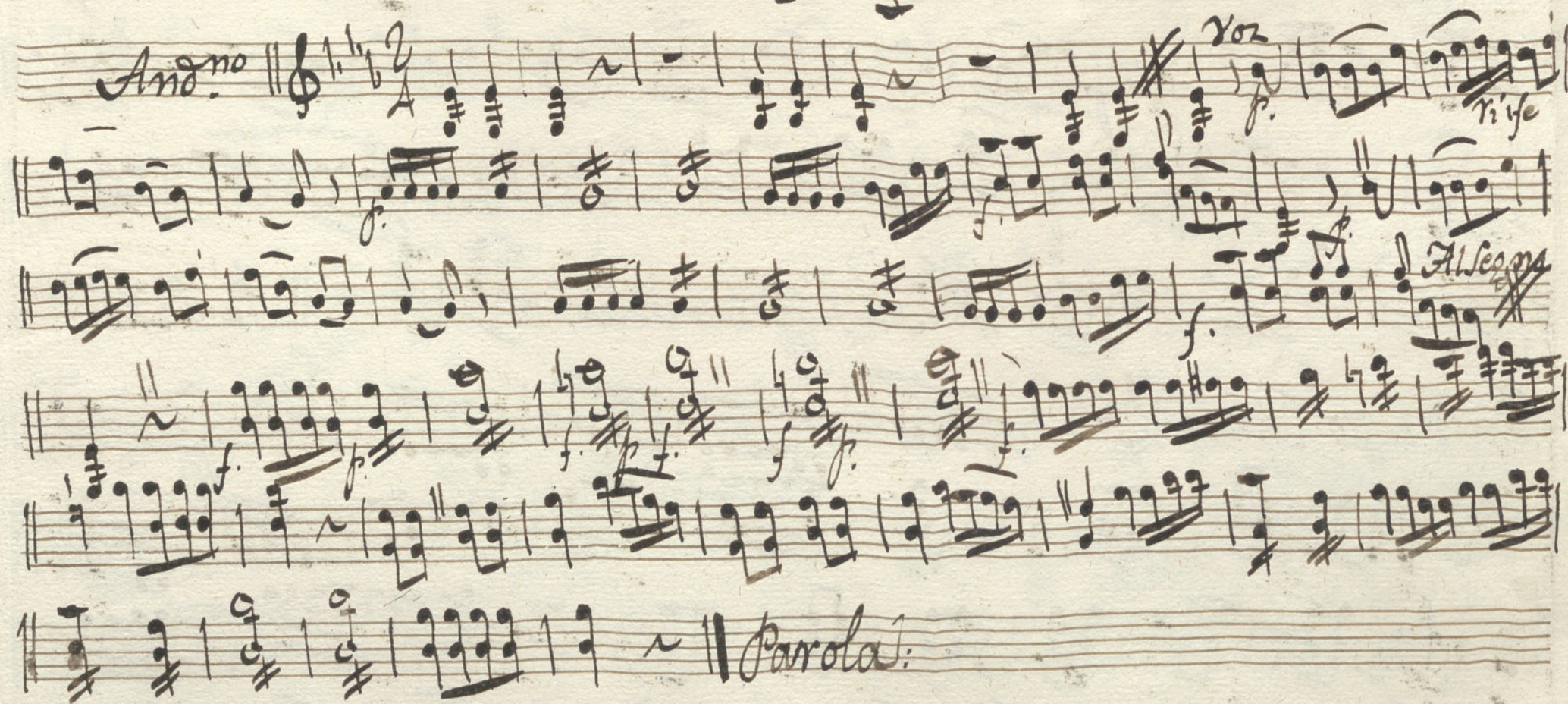
Allegro $\text{♩} \frac{2}{4}$

The musical score is written in a cursive hand on aged paper. It begins with the tempo marking 'Allegro' and a 2/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes, as well as rests and accidentals. The piece ends with a double bar line and a repeat sign. A watermark 'Ayuntamiento de Madrid' is visible at the bottom center.

alos parr.

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And^{no} ||  *Parola:*

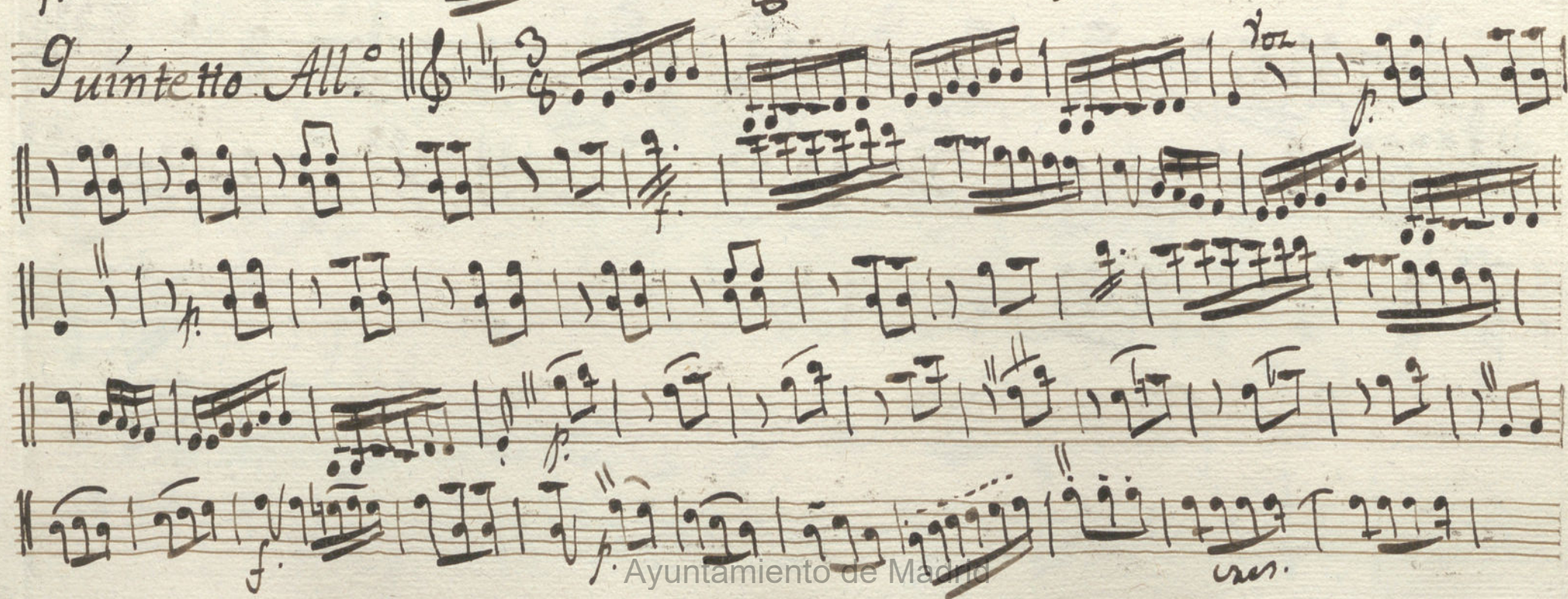
Coplas And.^{no} || 

Voz

Vinta

Cxa

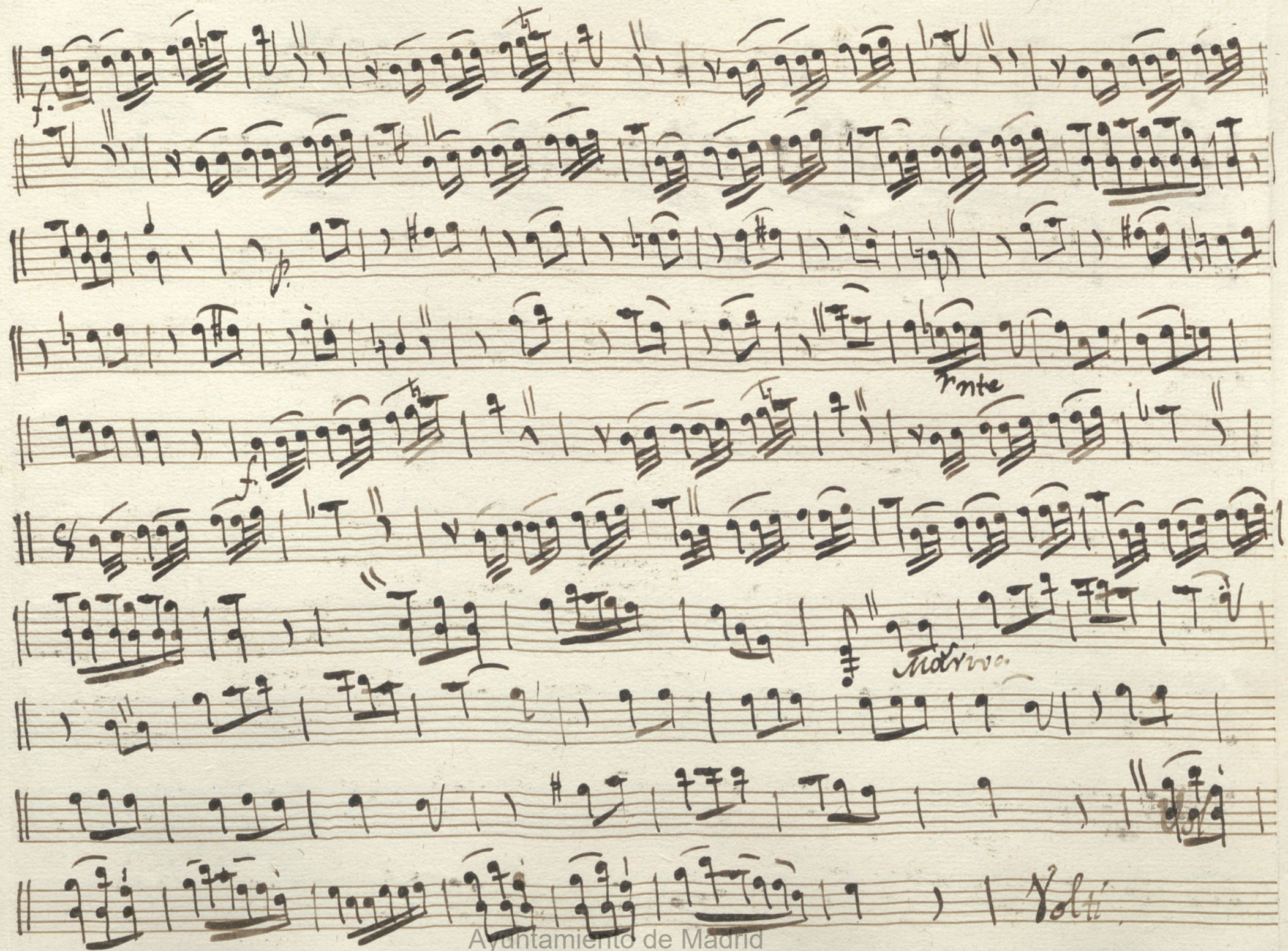
Al Seg.^o Dos veces. || *Parola:*

Quintetto All.^o || 

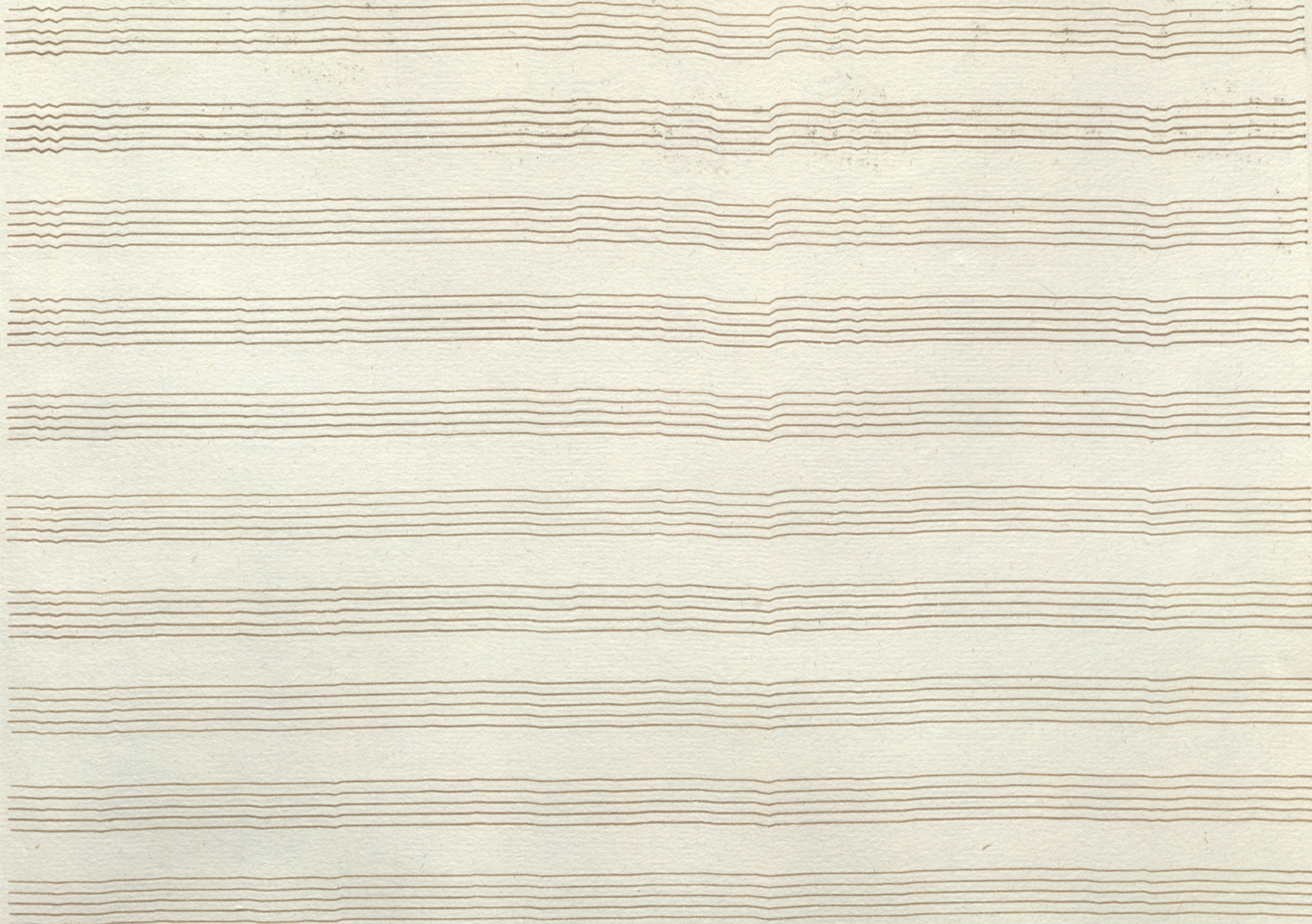
Voz

res.

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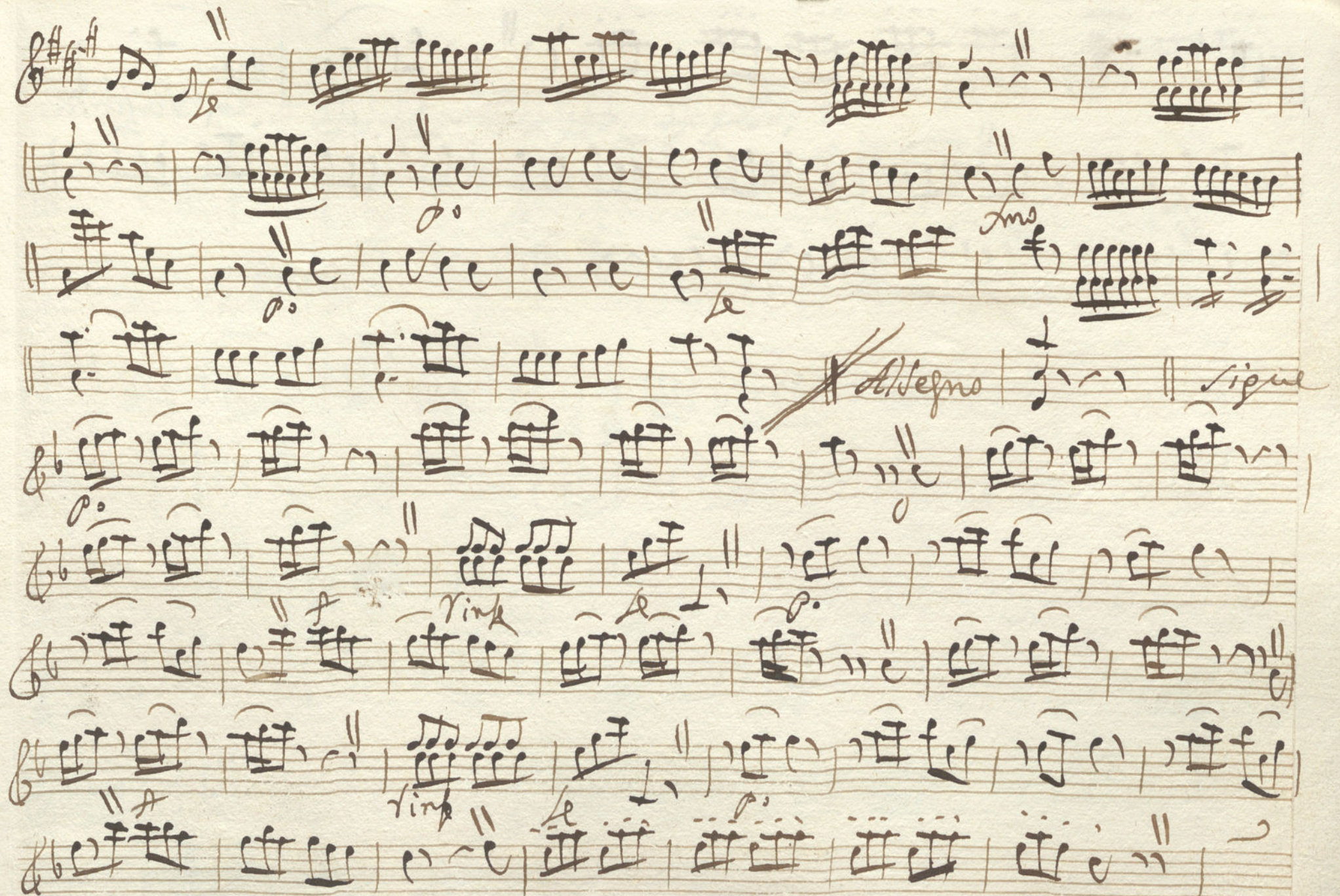
+
Violin Primero

Conadilla a Cinco;

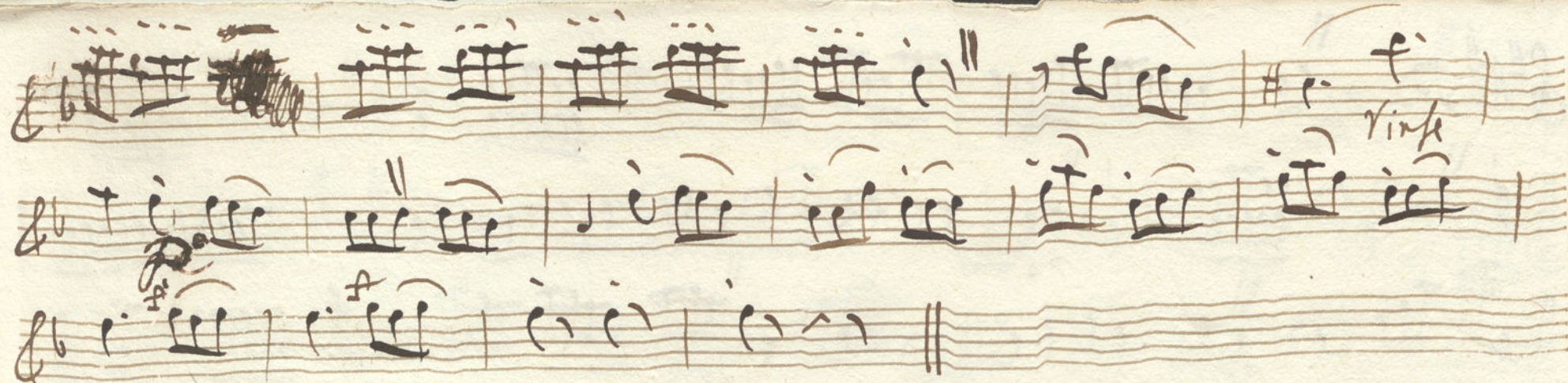
Los Criados Maliciosos

All. Comodo 8/8

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *p* and *f*. The first staff begins with the tempo marking *All. Comodo* and the time signature *8/8*. The music features complex rhythmic patterns and some crossed-out sections. The manuscript is written in brown ink on aged paper.



Vol. 10

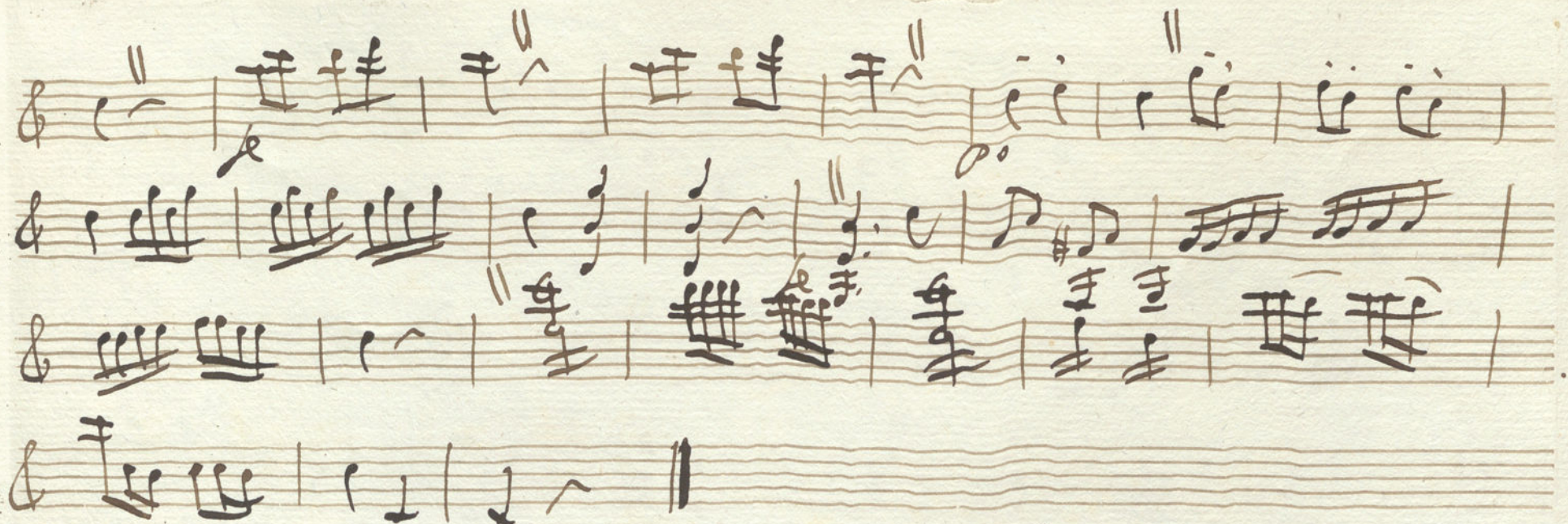


Allegretto & 2

Fine

Allegro & $\frac{2}{4}$

Fin



And.^{no} *2*

Allegro

Parolae

Ayuntamiento de Madrid

Coplas Andro 3/8

voz

Cres.

Allegro
doz veces

Parola

Quintetto Allegro 3/8

voz

p.

Montamiento de Madrid

Handwritten musical score on ten staves, featuring complex rhythmic notation and various musical symbols. The notation includes numerous beamed notes, rests, and dynamic markings such as *cre*, *rin*, *Mar vivo*, and *vol/h*. The manuscript is written in brown ink on aged paper.



Ayuntamiento de Madrid

Ayuntamiento de Madrid

Ayuntamiento de Madrid

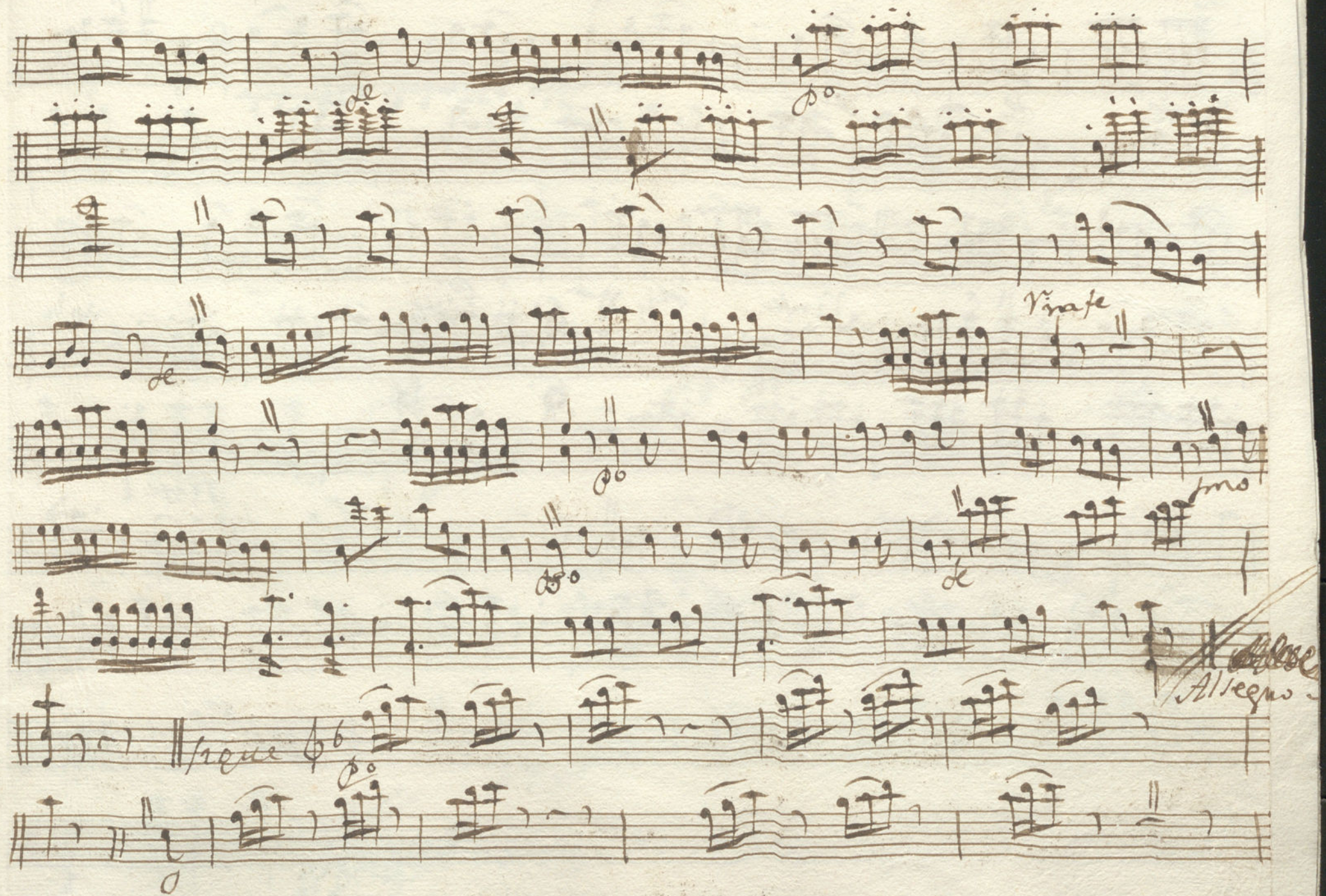
Violín Primero

Tonadilla a Cinco;

Los Criados Maliciosos

Allo Comodo

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in brown ink and includes various musical symbols such as clefs, key signatures (three sharps), time signatures (6/8), and dynamic markings like *de*, *ff*, and *ff*. The score is written in a cursive, historical style. The first staff begins with the tempo marking *Allo Comodo*. The music consists of a single melodic line. There are several measures with dense, repeated notes, possibly indicating a tremolo or a specific rhythmic pattern. The paper shows signs of age, including discoloration and some wear along the edges.





Allegretto 2/4

p *f* *pp* *Volo P.* *Allegro*

Coplas

And.^{te}

8

so

von

le

le

rinse

le

so

Cras

le

Alleg.^{ro}
Dos Vices

Parola

Quinteto Allegro

8

Voz

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.

Dynamic markings and tempo indications include:

- Le* (Lento)
- Cres* (Crescendo)
- rit* (Ritardando)
- Allegro*
- Mas vivo* (Faster)

The word *Voti* is written at the end of the final staff.



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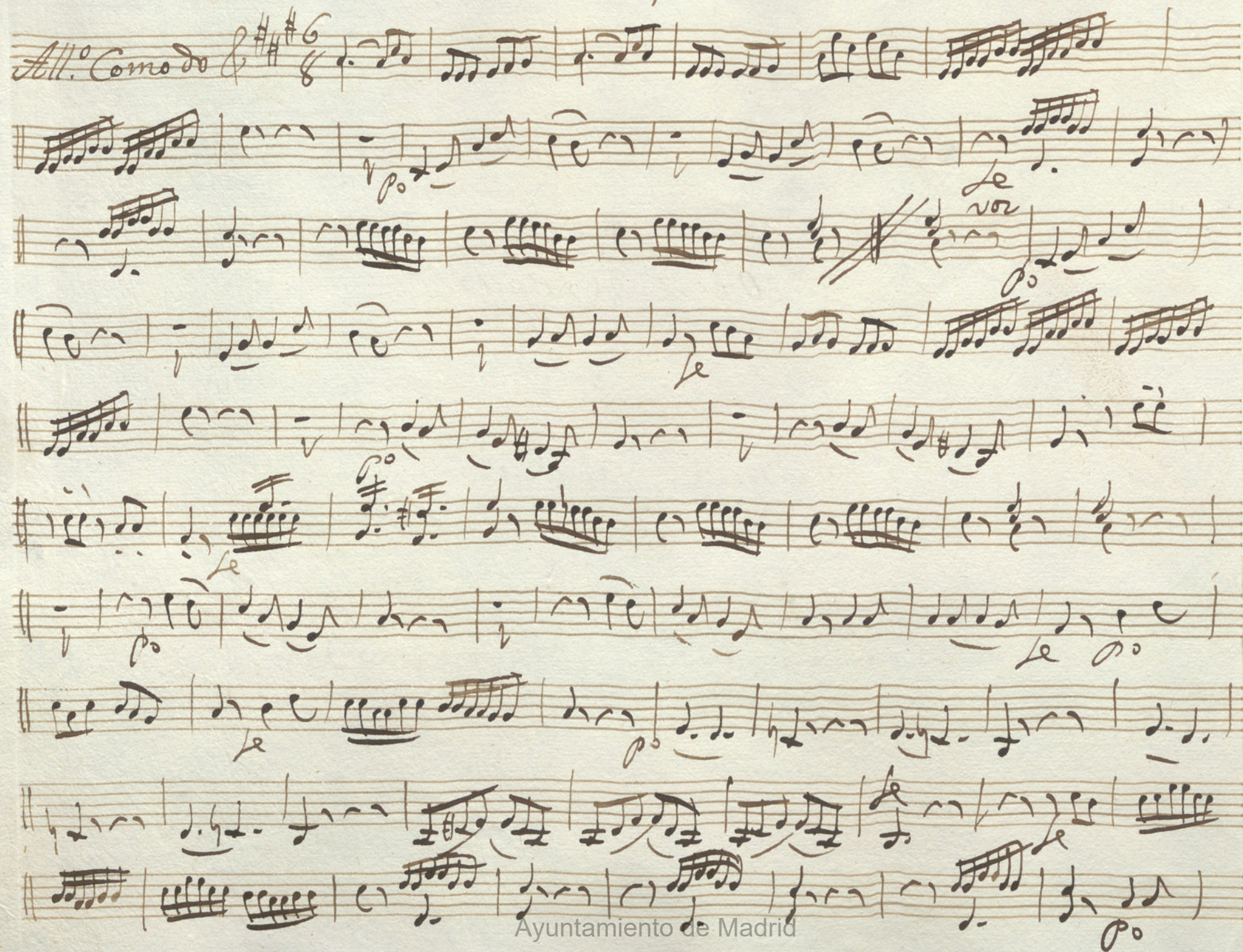
Ayuntamiento de Madrid

Violin Segundo

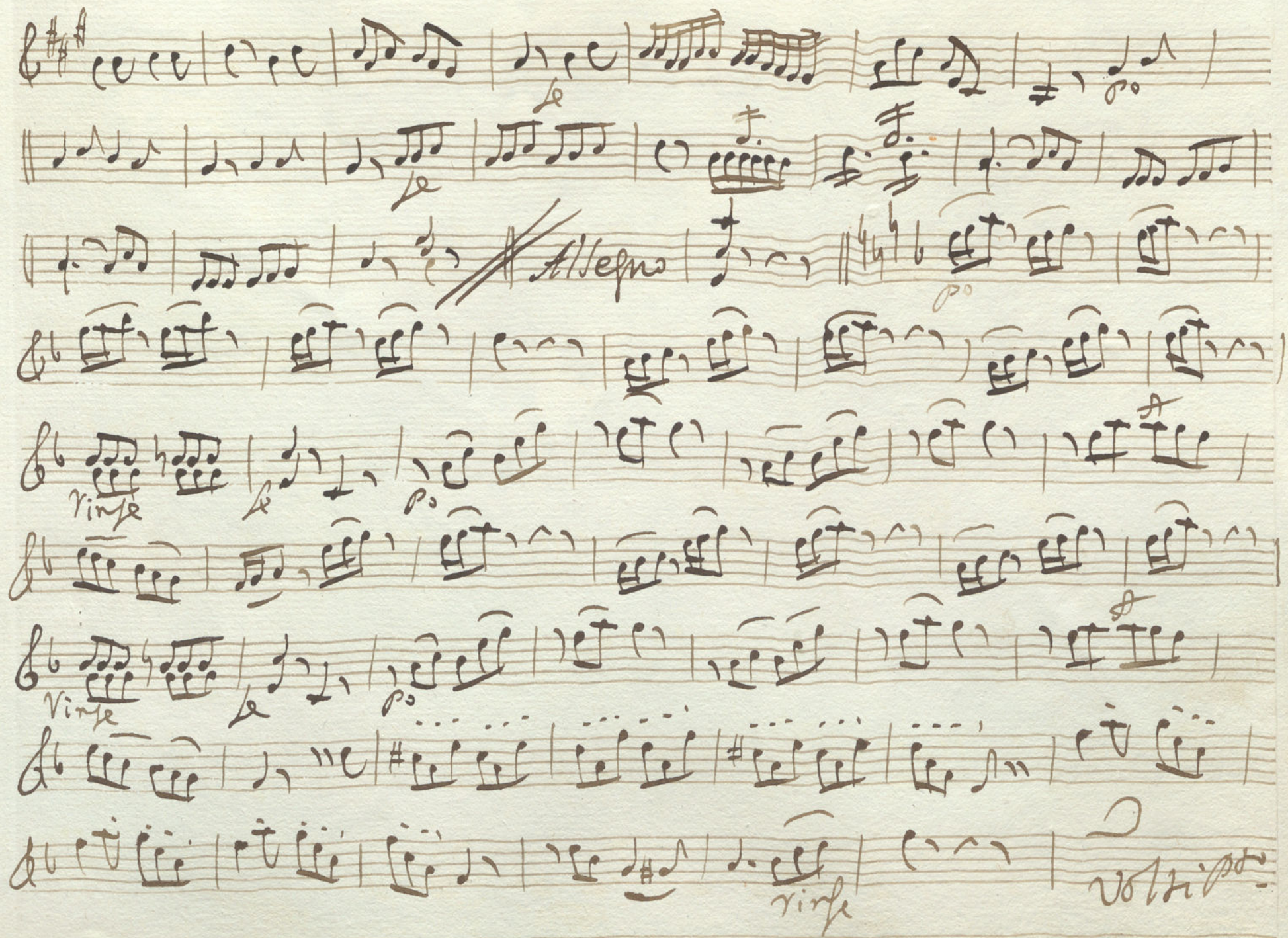
Conadilla a Cinco;

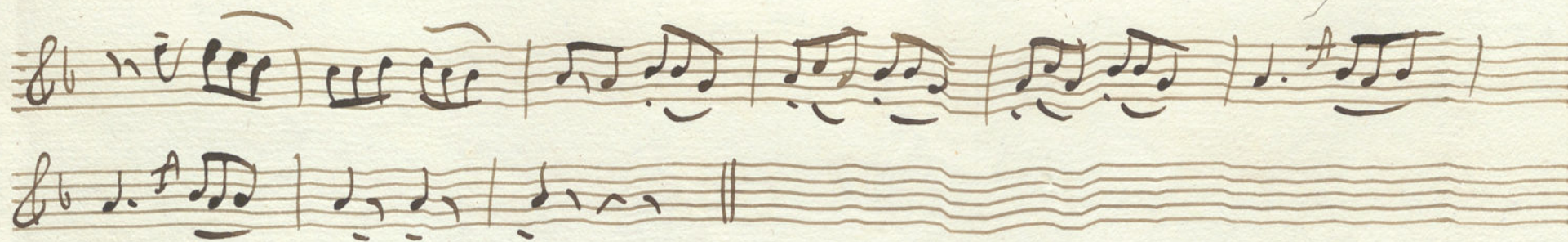
Los Criados Maliciosos;

Handwritten musical score on ten staves. The title "All. Comodo" is written at the top left. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The score is written in a cursive, handwritten style.



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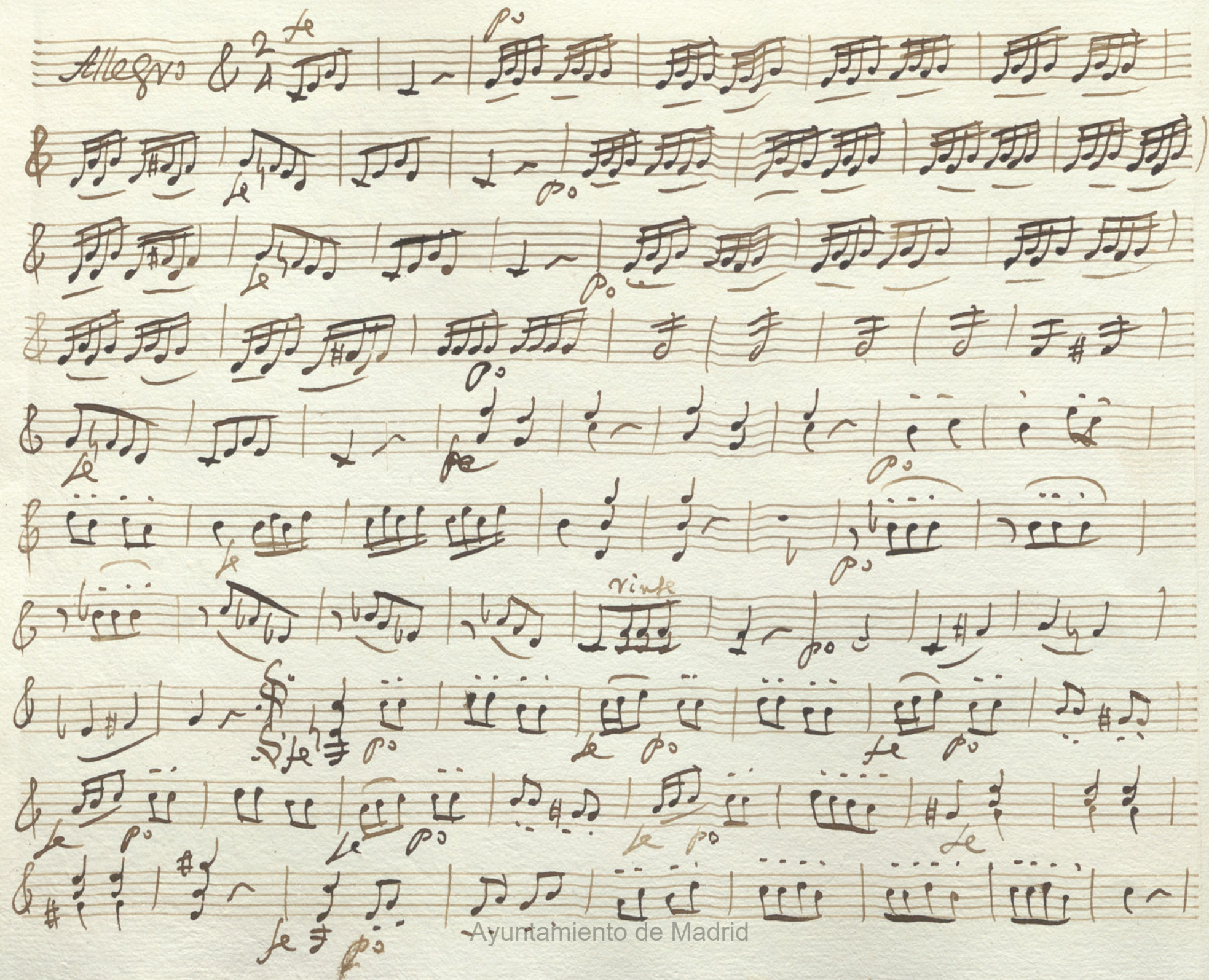


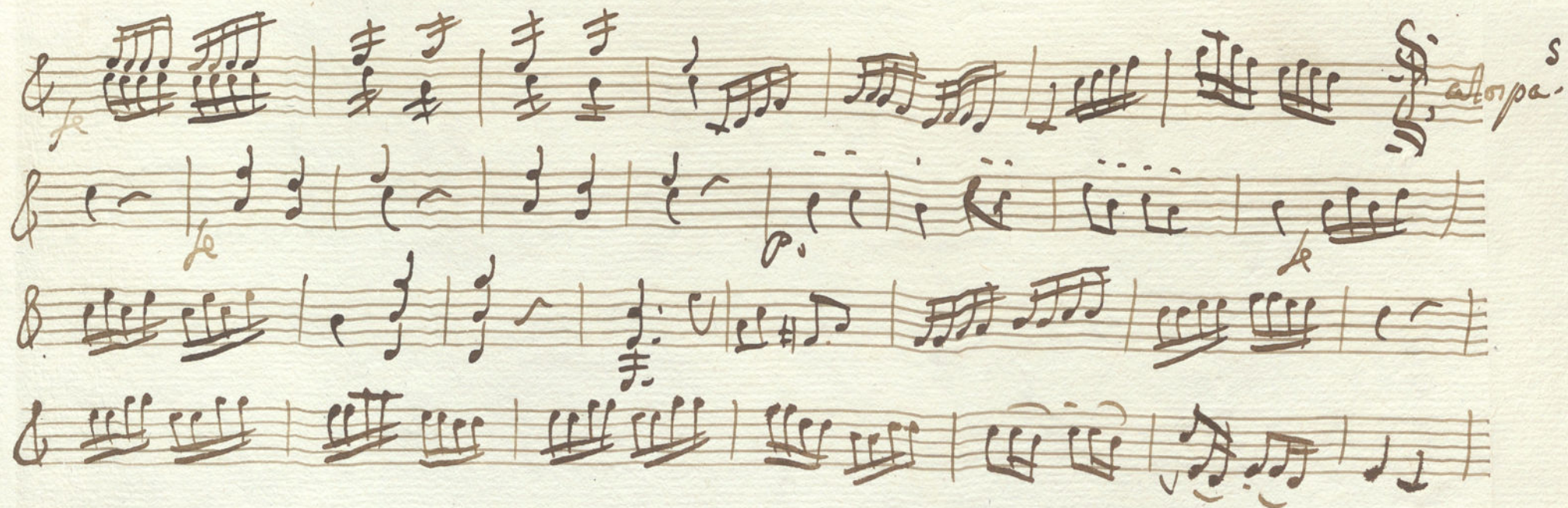


Handwritten musical score for a piece titled "Allegretto" in 2/4 time. The score is written on ten staves. The first staff begins with the tempo marking "Allegretto" and the time signature "2/4". The notation includes various rhythmic figures, such as eighth and sixteenth notes, and rests. Dynamic markings like "p" (piano) and "f" (forte) are used throughout. The piece concludes with a double bar line and the tempo marking "Allegro".

Al Negro

Volh





Volto

Handwritten musical score on aged paper, featuring six staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo markings "Andro" and "Allegro" are visible. The score concludes with the word "Parola" written in the right margin.

Andro 2/4

Vinke

Vinke

Allegro

Parola

Coplas And.^{te} 3/8

Allegro
dos veces

Corola
volti

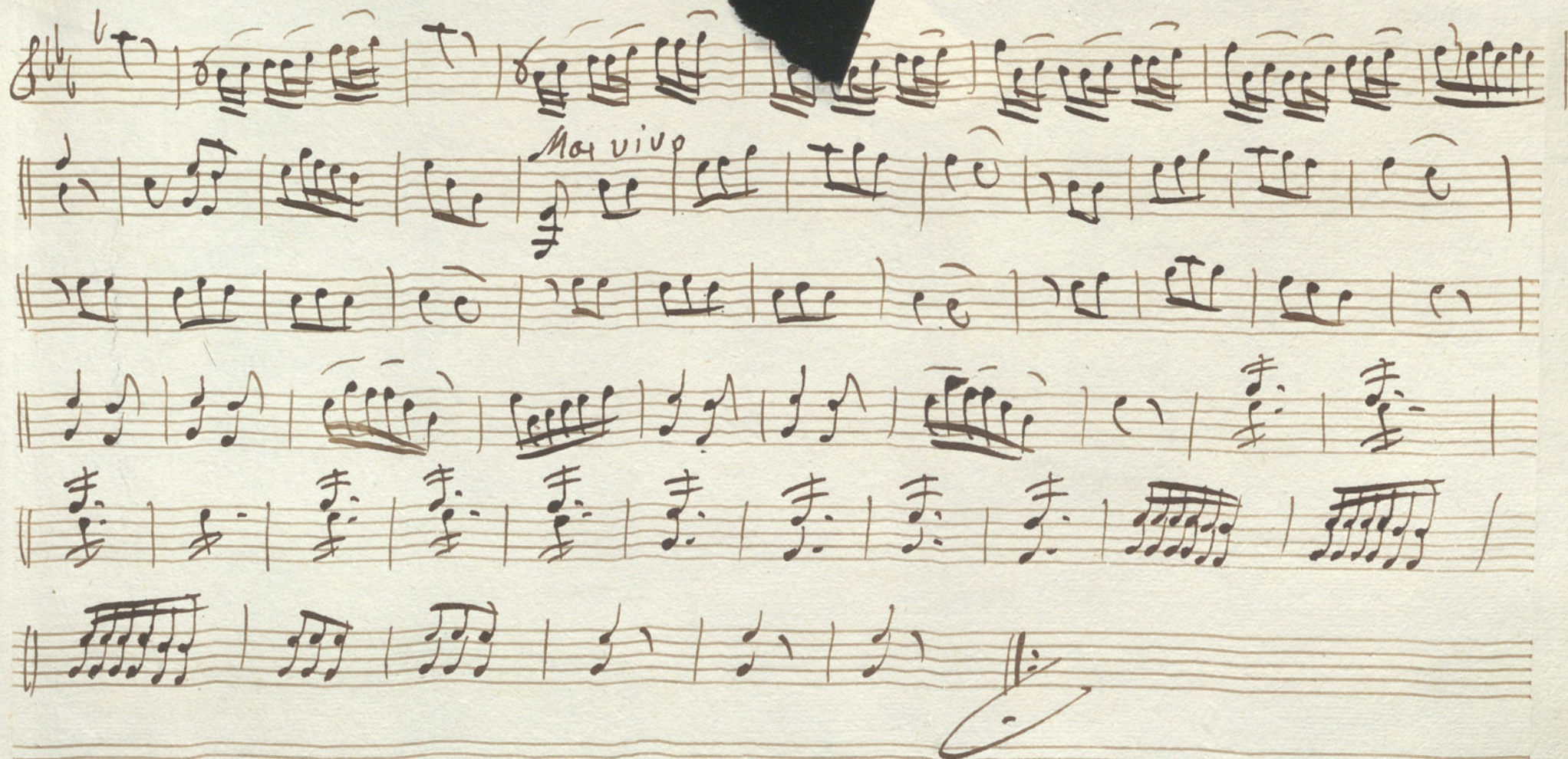
Quinto *Allegro* 3/8


no
poco

Cre

fin

Ayuntamiento de Madrid





Ayuntamiento de Madrid

+

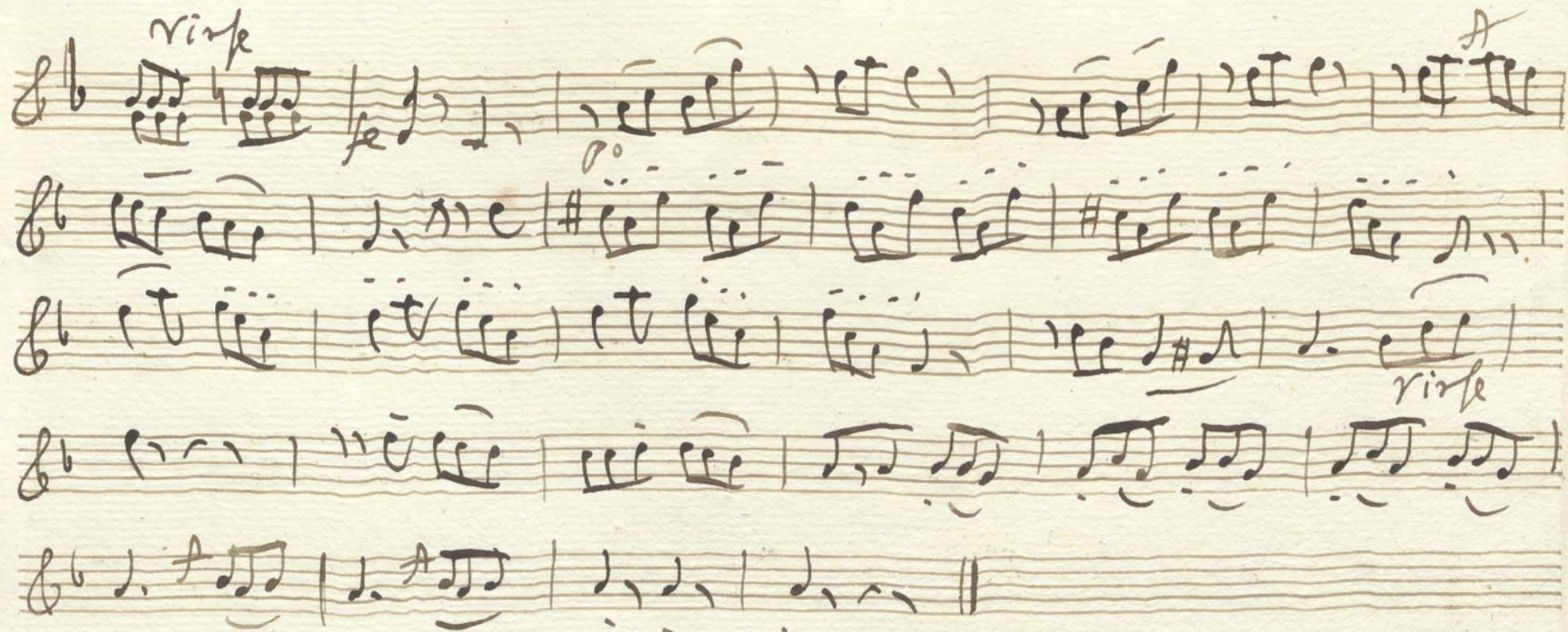
Violin Segundo

Conadilla à Cinco;

Los Criados Maliciosos;

Handwritten musical score on ten staves. The title "All. Comodo" is written at the top left. The key signature is two sharps (F# and C#), and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like "f" (forte) and "p" (piano). There are also some handwritten annotations and a large "X" mark on the fourth staff. The score is written in a cursive, handwritten style.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Allegro* and *A rirke*. The manuscript is written in brown ink on aged paper.



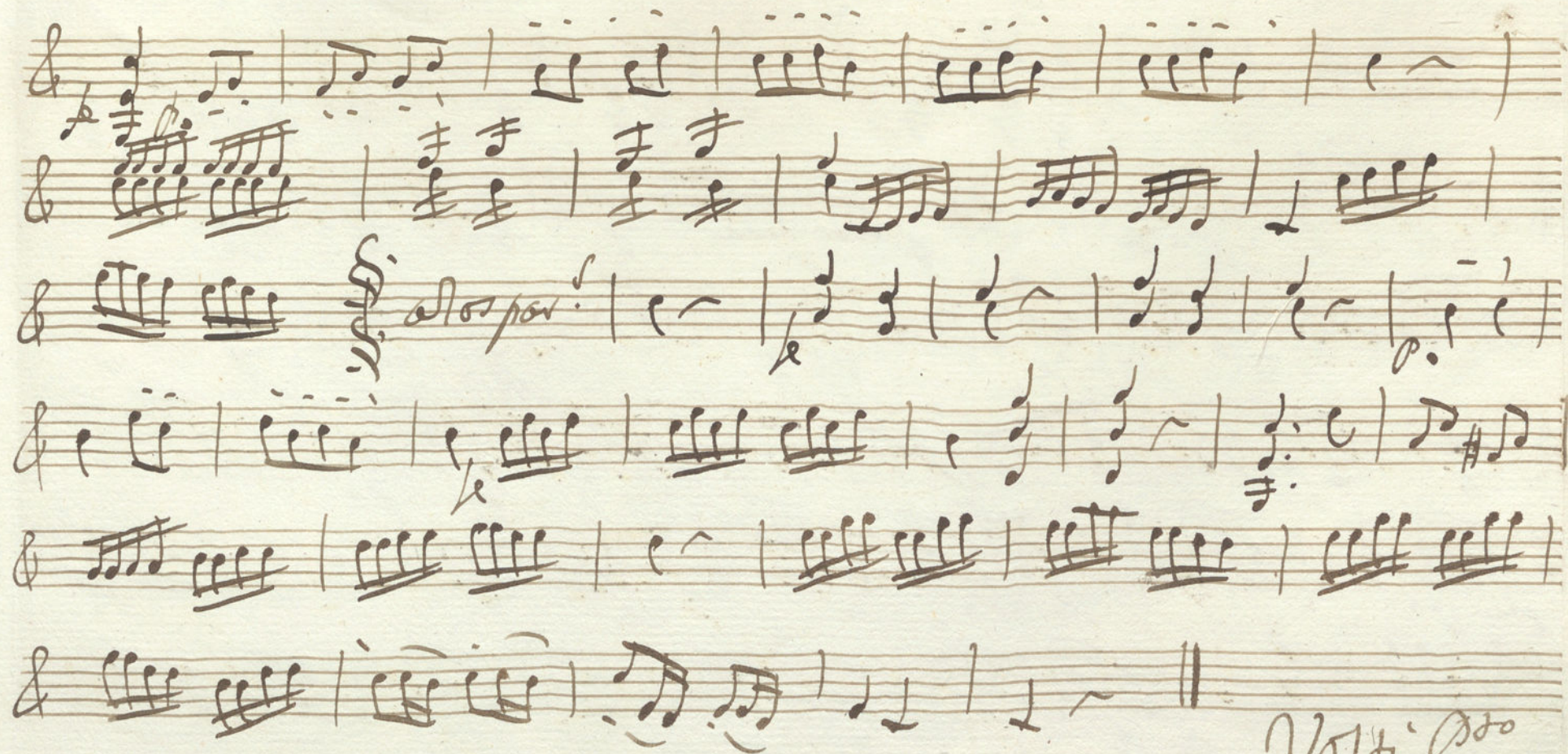
Allegretto $\text{♩} \frac{2}{4}$

The musical score is written on ten staves. The first staff begins with the tempo marking 'Allegretto' and the time signature $\text{♩} \frac{2}{4}$. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'vz' and 'p'. The piece concludes with a double bar line and a repeat sign.

Volvi

Allegro & $\frac{2}{4}$

The musical score is written on ten staves. The first four staves contain a continuous sixteenth-note pattern. The fifth staff introduces a new melodic line with eighth and sixteenth notes. The sixth staff continues this melody with some rests. The seventh staff features a 'rinde' (trill) on a sixteenth-note figure. The eighth and ninth staves continue the melodic line with various ornaments and slurs. The tenth staff concludes the piece with a final melodic phrase. The manuscript is written in brown ink on aged paper.



Andro 2/4 $\text{F} \flat \text{B} \flat$

Vinje

Vinje

Allegro

Parola

Coplas Andno $\text{G}^{\flat} \text{3}$ 8 Le

Allegro
dos vezes

Parola *Volte*

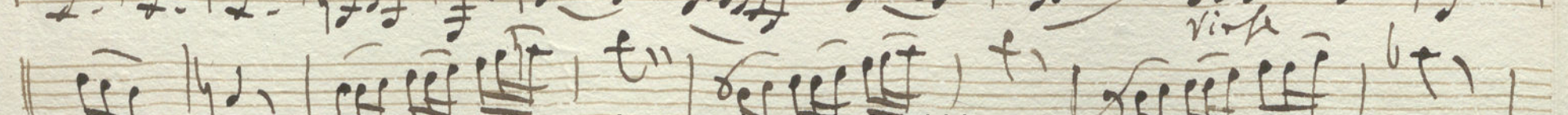
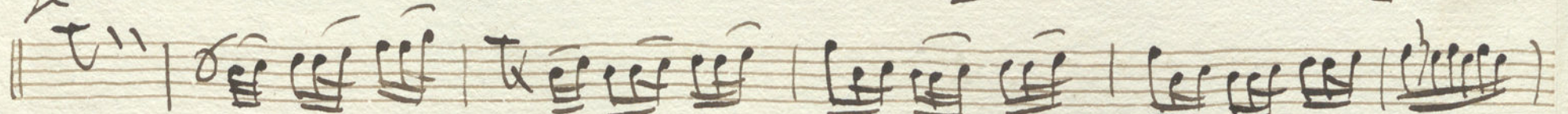
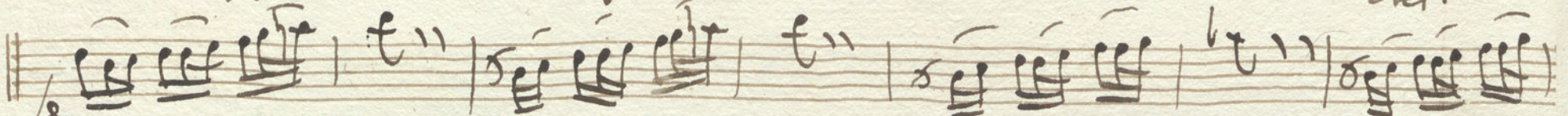
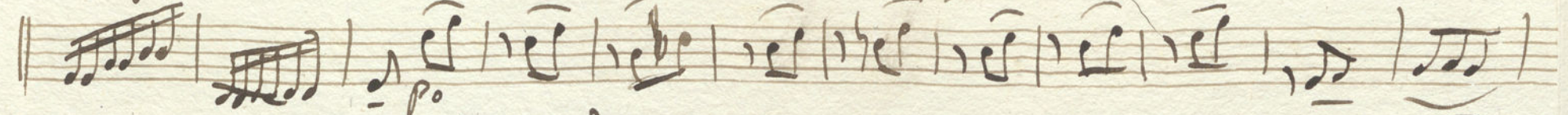
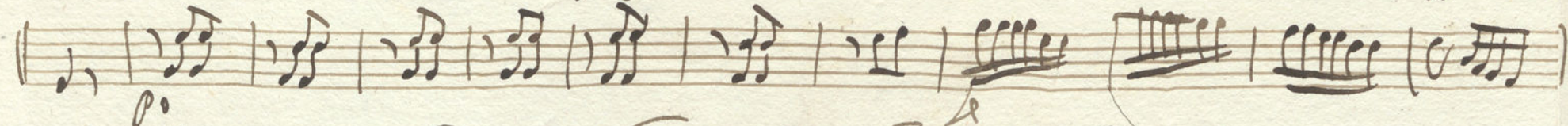
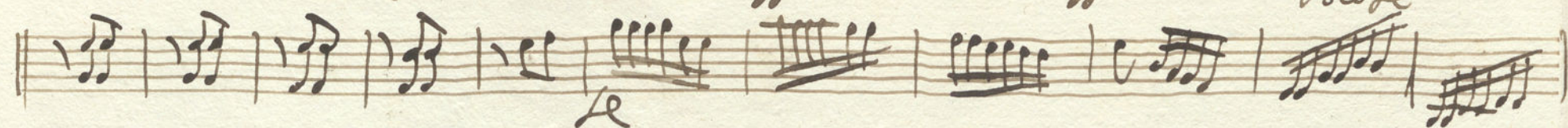
Quintetto

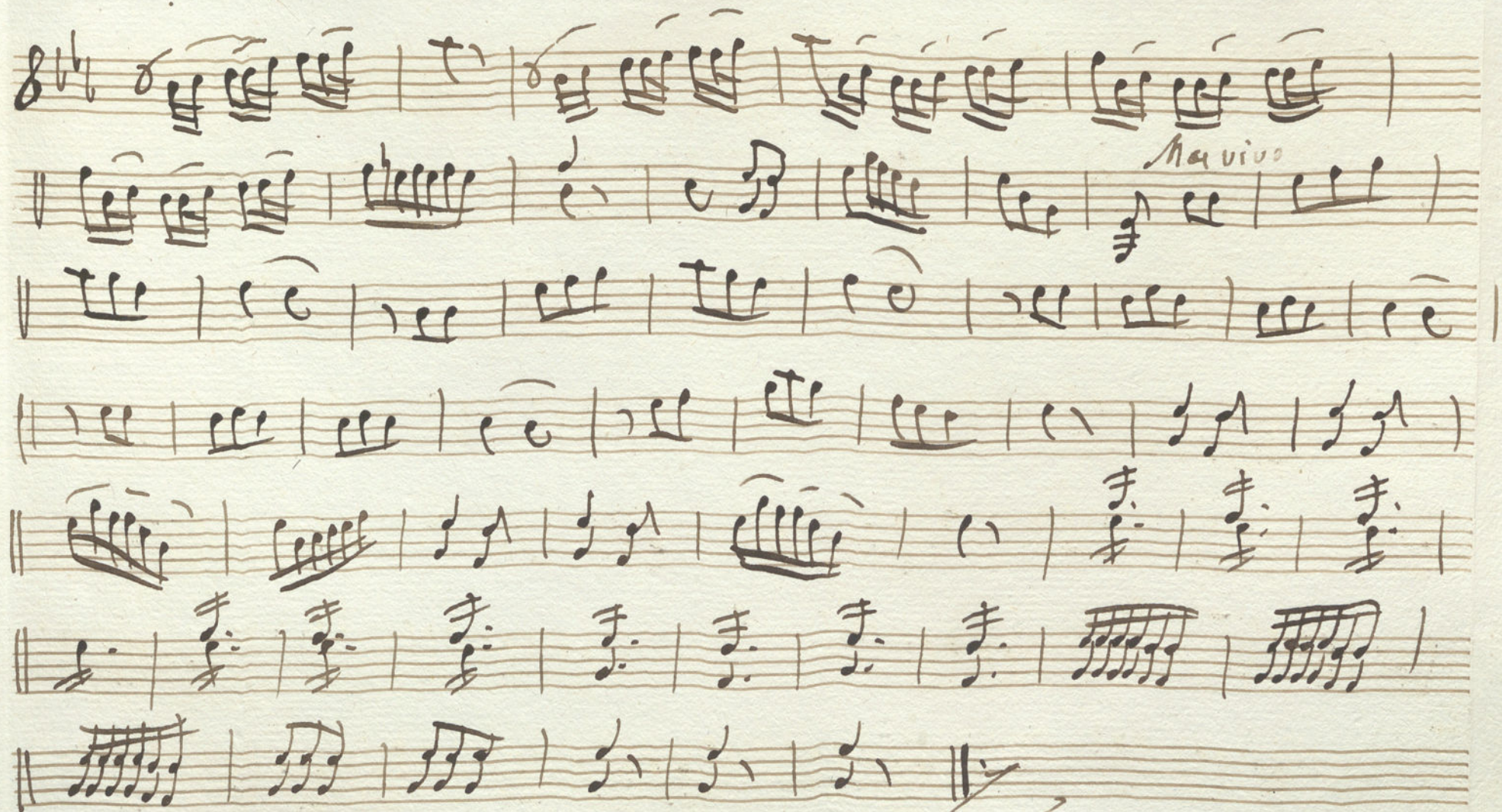
Allegro

3/8



Poco de





Ayuntamiento de Madrid

Oboe Primero

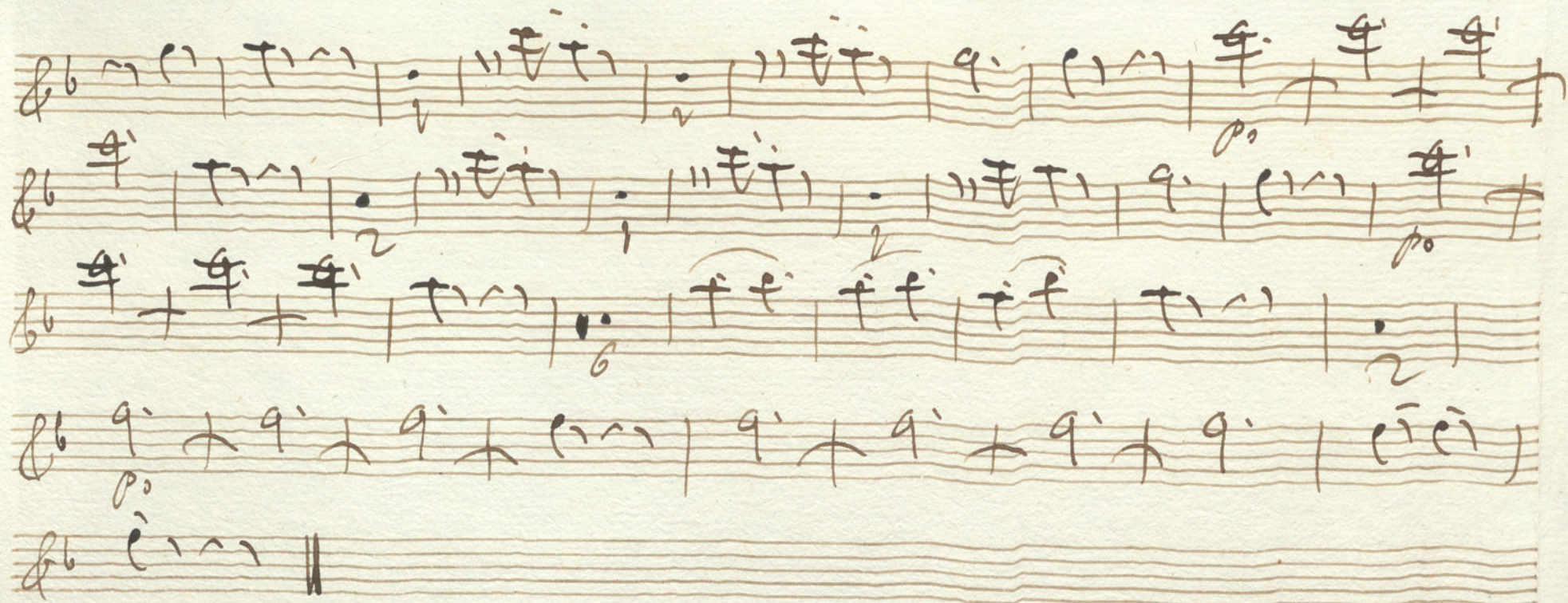
Nº 163-9

Tonadilla à Cinco; Los Criados Maliciosos;

All.^o Comodo

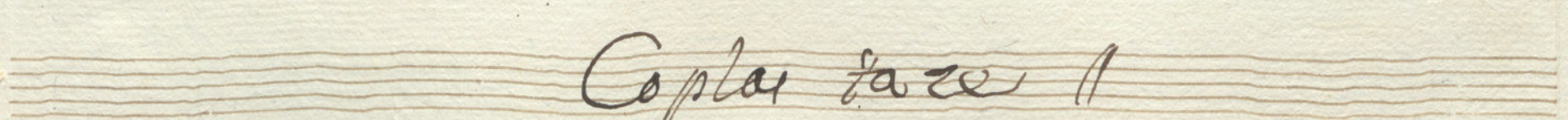
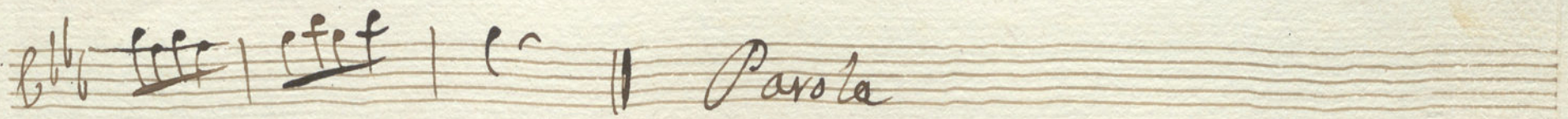
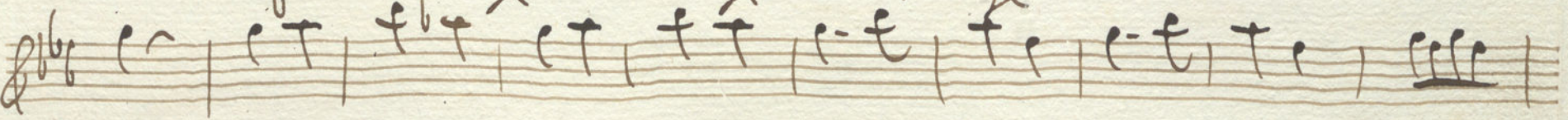
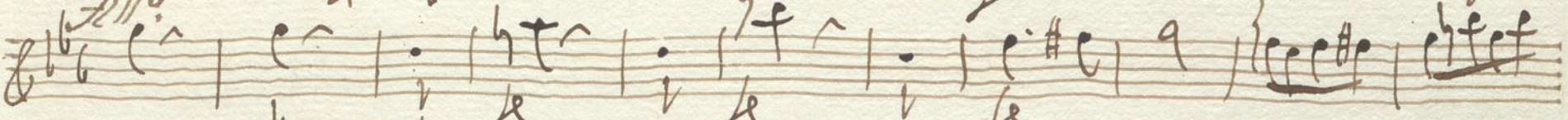
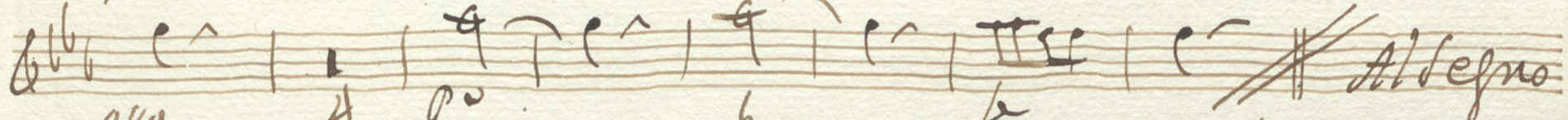
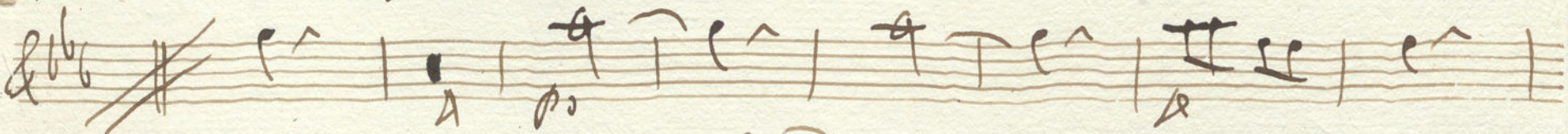
The musical score is written on ten staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo marking 'All.^o Comodo' is written at the beginning. The notation includes various note values (eighth, sixteenth, and thirty-second notes), rests, and slurs. Dynamic markings such as 'p' (piano) and 'pp' (pianissimo) are used throughout. There are several repeat signs and a double bar line with a repeat sign. The piece concludes with the word 'Allegro' written in a stylized script, followed by a final flourish.

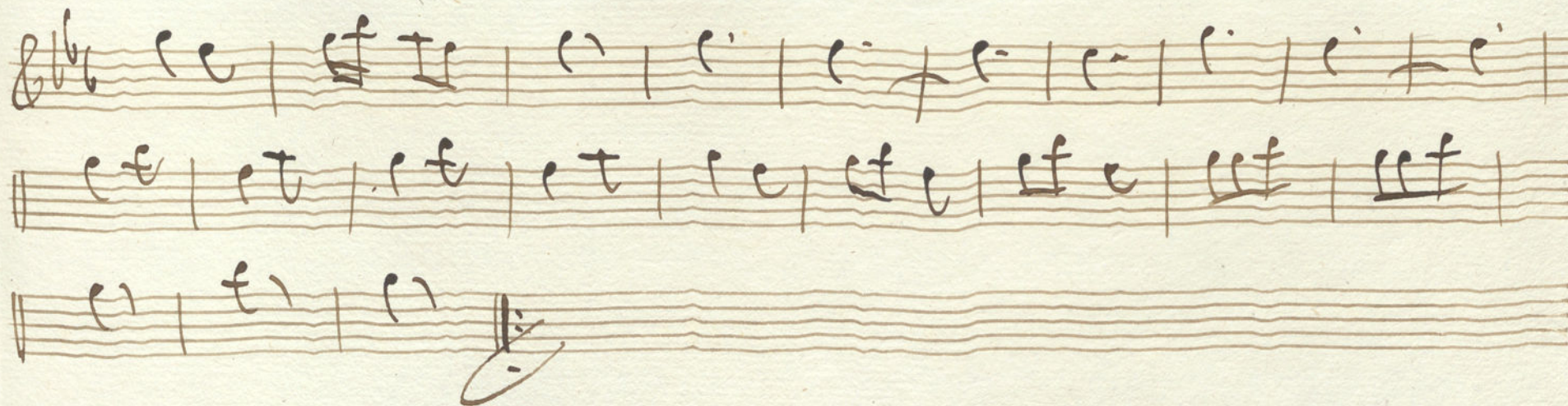
Allegro



Allegretto $\frac{2}{4}$

Ayuntamiento de Madrid





Ayuntamiento de Madrid

Oboe Segundo

Nus 163-9

Tonadilla à Cinco; Los Criados Maliciosos;

All. Comodo

Handwritten musical score for Oboe Second, titled "Tonadilla à Cinco; Los Criados Maliciosos;". The score is written on ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo marking "All. Comodo" is written above the first staff. The music consists of eighth and sixteenth notes, with various rests and accidentals. There are several dynamic markings: "p" (piano) appears on the first, third, fifth, sixth, and tenth staves; "f" (forte) appears on the fourth staff; "le" (legato) appears on the second, fourth, fifth, sixth, and seventh staves. The score includes repeat signs and a double bar line. The word "Allegro" is written at the end of the seventh staff, but it is crossed out with a large "X". The word "Voli" is written at the end of the tenth staff. The bottom of the page features the text "Ayuntamiento de Madrid".

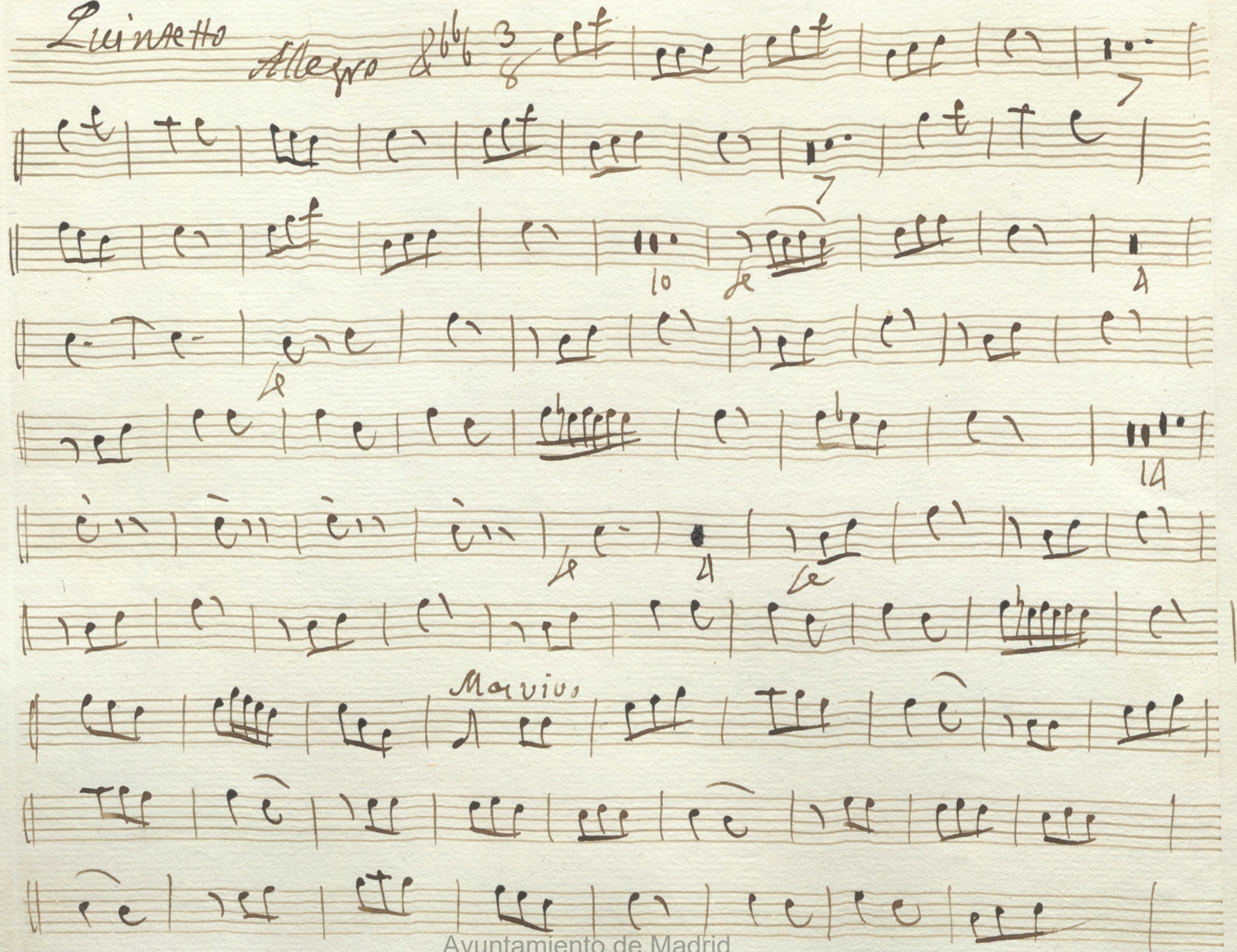
Handwritten musical score for a single system, consisting of four staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano) and *pp* (pianissimo). The first staff begins with a treble clef and a key signature of one flat. The second staff features a change in time signature to 6/8. The third and fourth staves continue the melodic and harmonic development.

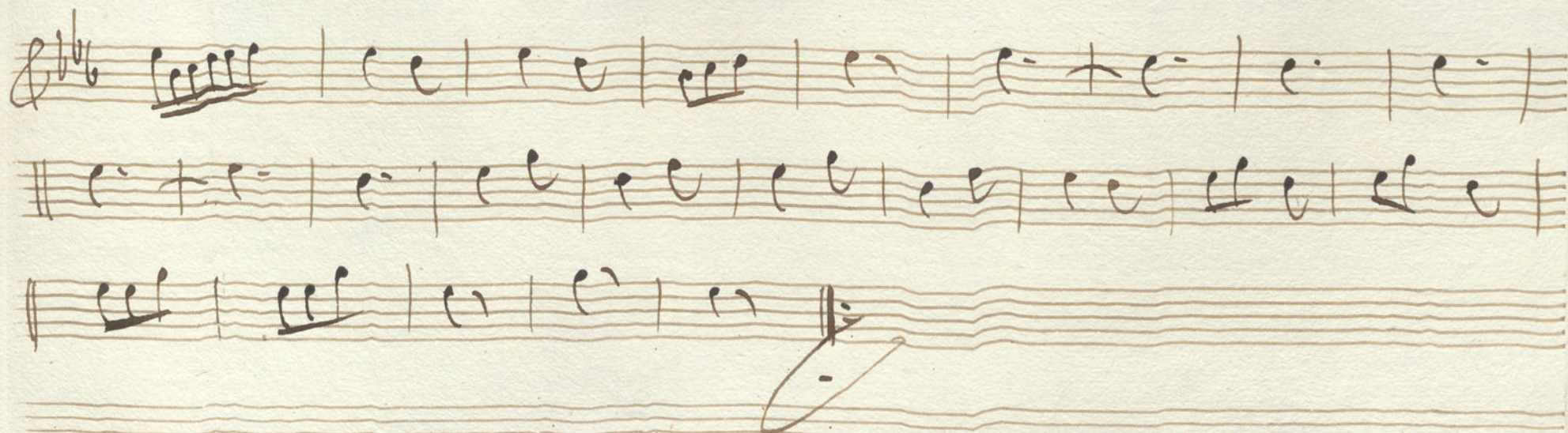
Handwritten musical score for a multi-system piece, consisting of seven staves. The first staff is marked *Allegretto* and features a 2/4 time signature. The notation includes complex rhythmic patterns, such as triplets and sixteenth-note runs, and dynamic markings like *p*, *pp*, and *f* (forte). The second staff includes the marking *sol* (solo). The third staff includes the marking *voz* (voice). The fourth staff includes the marking *le* (likely *le* for *le*). The fifth staff includes the marking *voz* (voice). The sixth staff includes the marking *le* (likely *le* for *le*). The seventh staff includes the marking *le* (likely *le* for *le*). The piece concludes with the marking *Allegro*.

Linnæus

Allegro

266 3
8





Ayuntamiento de Madrid

Trompa Primera

+

Mus 163-9

Zonadilla à Cinco; Los Criados Maliciosos;

In de

Handwritten musical score for Trompa Primera, featuring a key signature of one sharp (F#) and a 6/8 time signature. The score consists of eight staves of music, with various notes, rests, and dynamic markings (e.g., *pp*, *le*, *no*). The piece concludes with the instruction *Allegro* and a final double bar line.

In ce

Allegretto $\frac{2}{4}$

Allegro

$\frac{2}{4}$ *Allegro fare* //

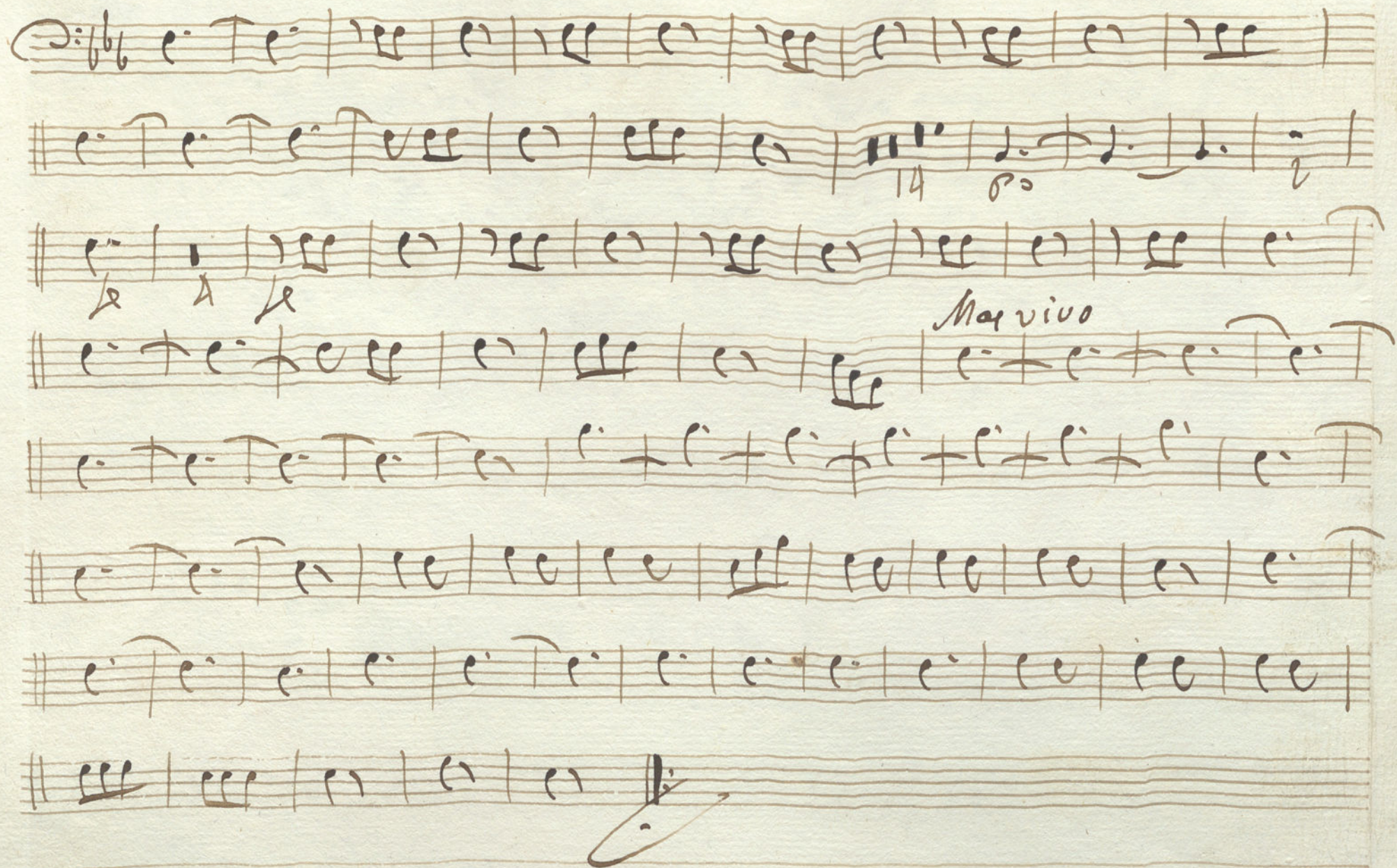
Clara
Andrè $\text{C}:\flat\flat$ $\frac{2}{4}$ *vo*

Alsemo *All.*

Copla fare //

Quintetto *All.* $\text{C}:\flat\flat$ $\frac{3}{8}$

lo *volte*



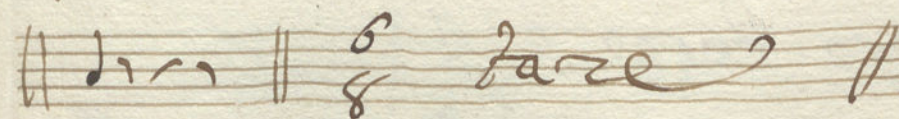
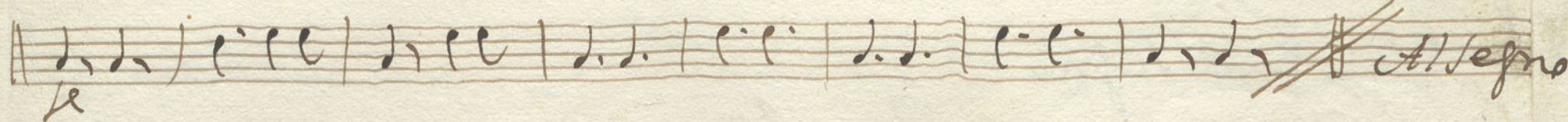
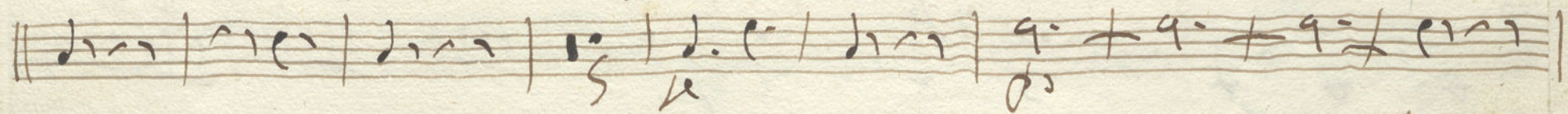
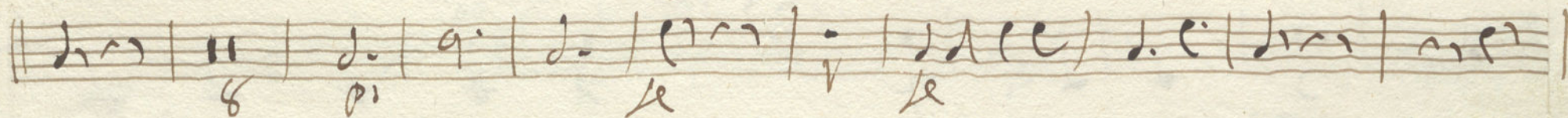
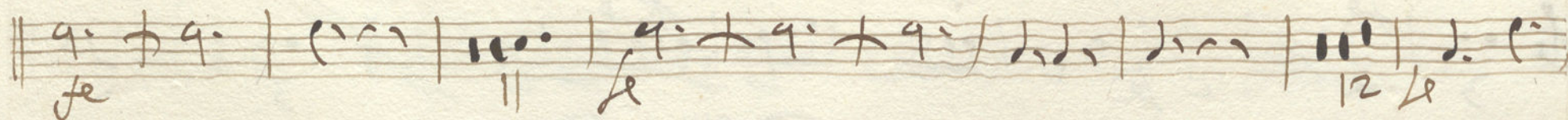
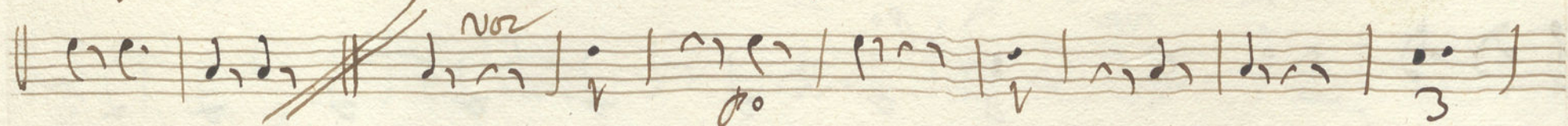
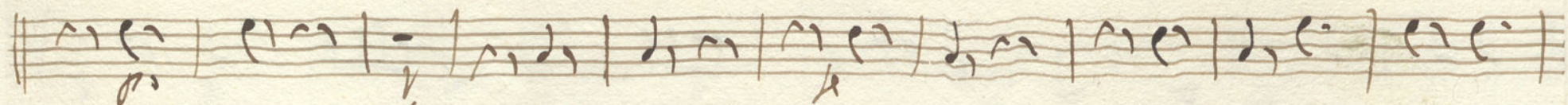
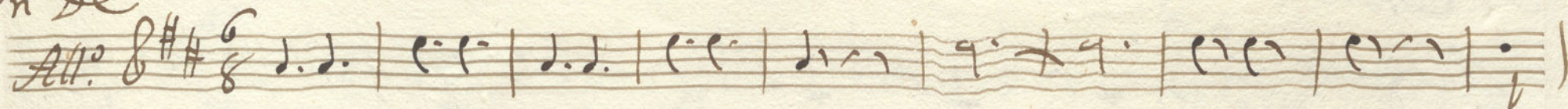
Trompa Segunda

+

Mus 163-9

Lonadilla a Cinco; Los Criados Maliciosos;

In de



In C^{esol}.

Allegretto $\frac{2}{4}$

Allegro

$\frac{2}{4}$ *Allegro* *fare*

Inelafa

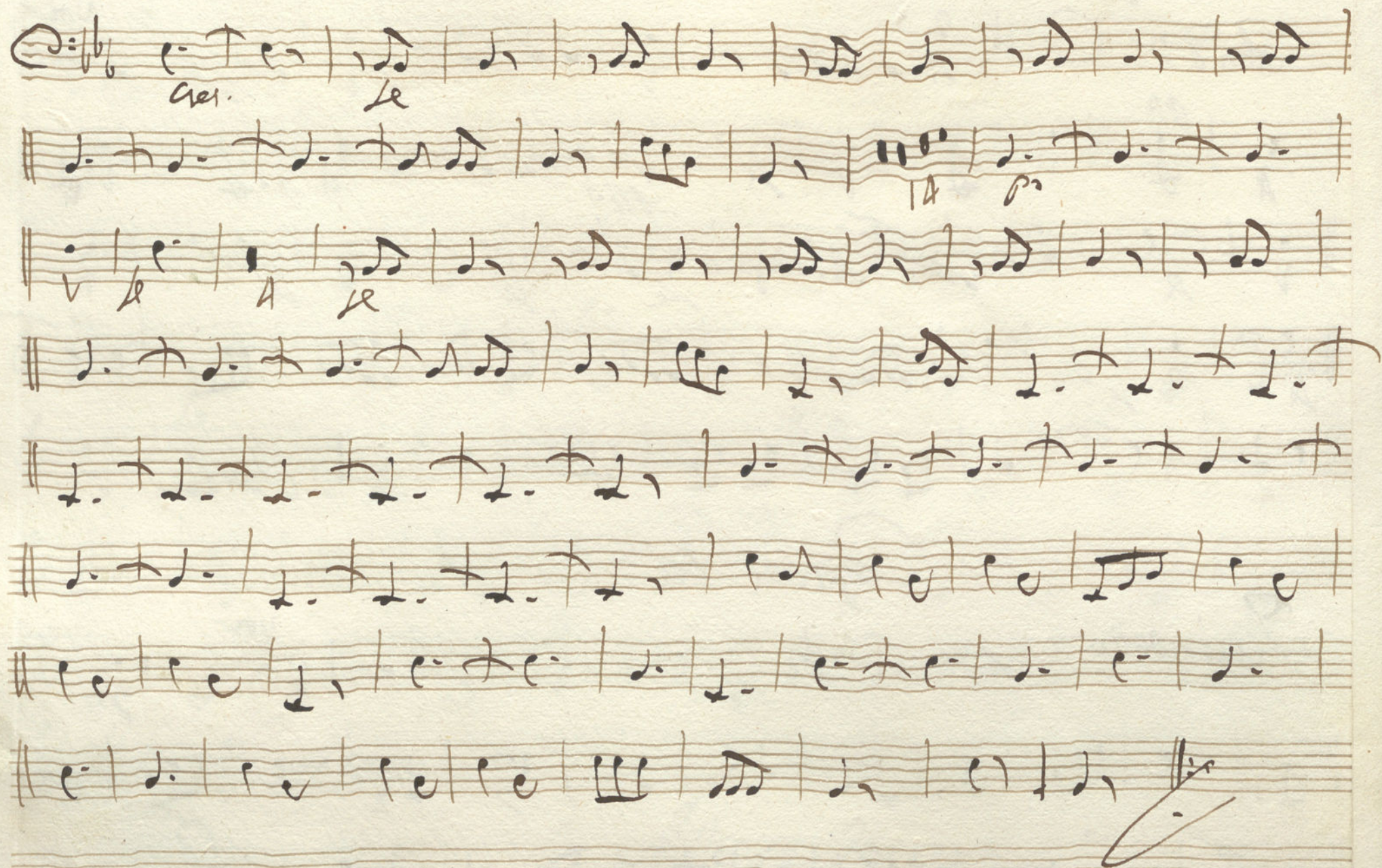
And.^{te} $\text{C}:\flat\flat \frac{2}{4}$

Handwritten musical score for 'Inelafa'. The piece is in common time (C) with a key signature of two flats (B-flat and E-flat). The tempo is marked 'And.^{te}'. The score consists of five staves. The first staff has a 'Nor' marking above the final measure. The second staff has a 'p^o' marking above the first measure. The third staff has an 'Allegro' marking above the first measure and an 'Allo' marking above the second measure. The fourth staff has a 'Parola' marking at the end. The fifth staff has a 'Parola' marking at the end.

Copla taze

Quintetto $\text{Allo} \text{C}:\flat\flat \frac{3}{8}$

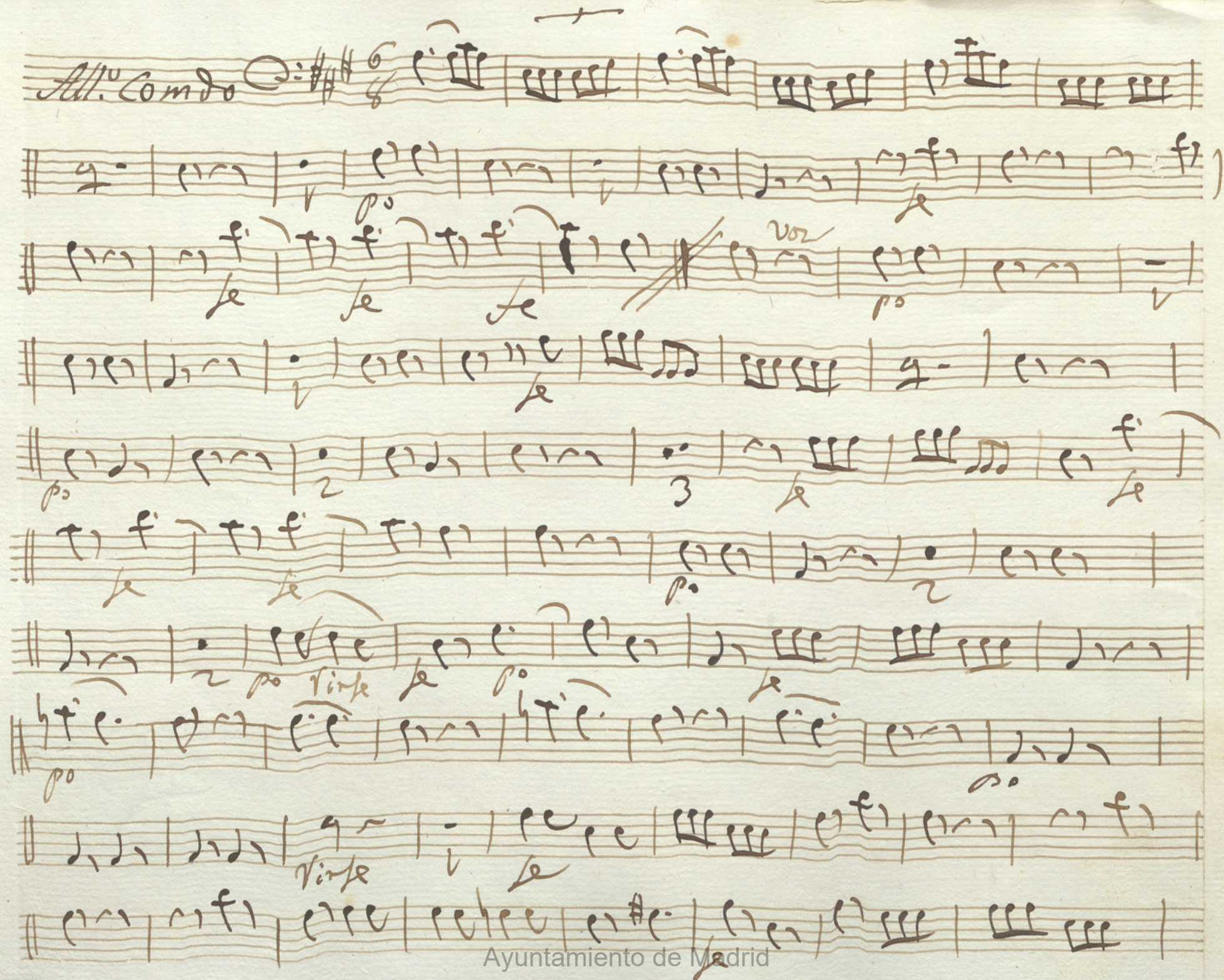
Handwritten musical score for 'Copla taze'. The piece is in common time (C) with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allo'. The score consists of three staves. The first staff has a 'Nor' marking above the final measure. The second staff has a 'Nor' marking above the final measure. The third staff has a 'Nor' marking above the final measure.

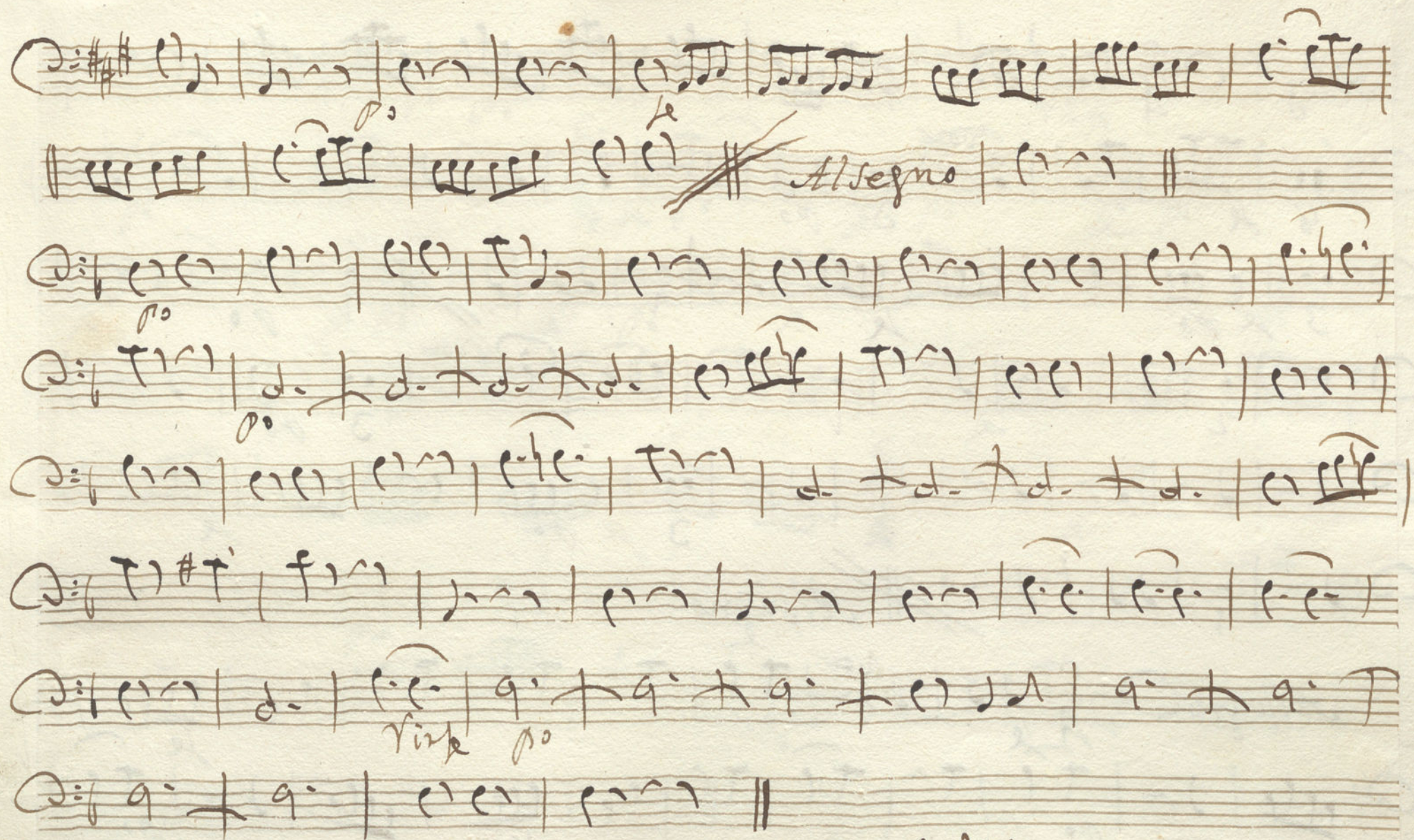


Contrabajo, y Violon

Conadilla a Cinco;

Los Criados Maliciosos;

All.^o Condo 



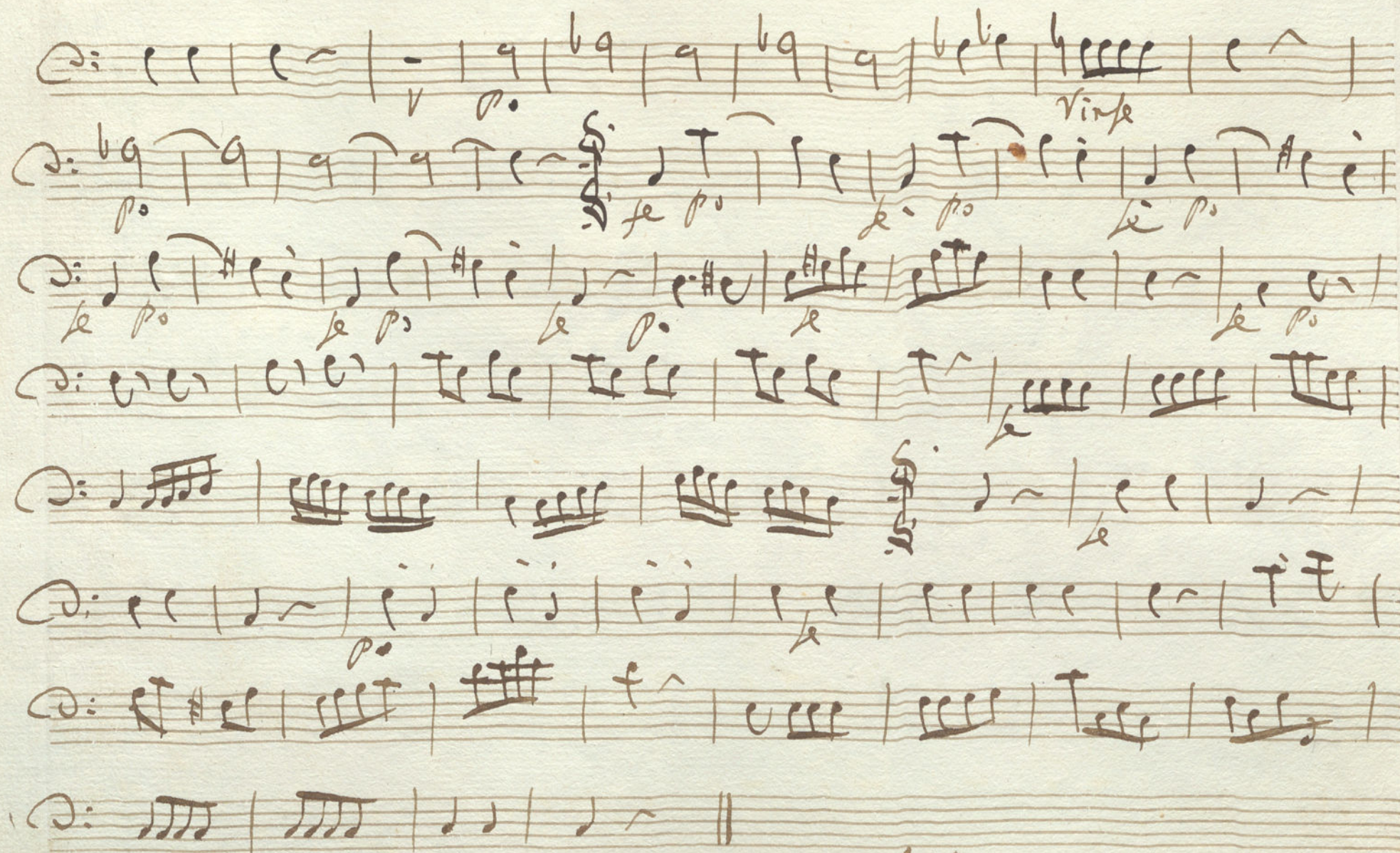
Volti

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

Handwritten musical score for the first system, featuring six staves of music. The notation includes various note values, rests, and dynamic markings such as *f* and *p*. A double bar line with a repeat sign is present on the fifth staff.

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

Handwritten musical score for the second system, featuring four staves of music. The notation includes various note values, rests, and dynamic markings such as *f* and *p*. A double bar line with a repeat sign is present on the first staff.



Volte

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

ritk *p_o* *le* *no*

ritk *p_o* *le*

Allegro *le p_o* *le p_o*

le p_o *le*

Parola

Capla Andro C: 3/4

Handwritten musical notation on six staves. The notation includes various notes, rests, and dynamic markings such as *fe*, *p*, *le*, *no*, and *Virke*. There are also some crossed-out sections of music.

Allegro
dos vezes

Parola

Volte

Quintetto

Allegro

$\text{C}:\flat\flat$ $\frac{3}{8}$

Voce

Poco le

le

le

le

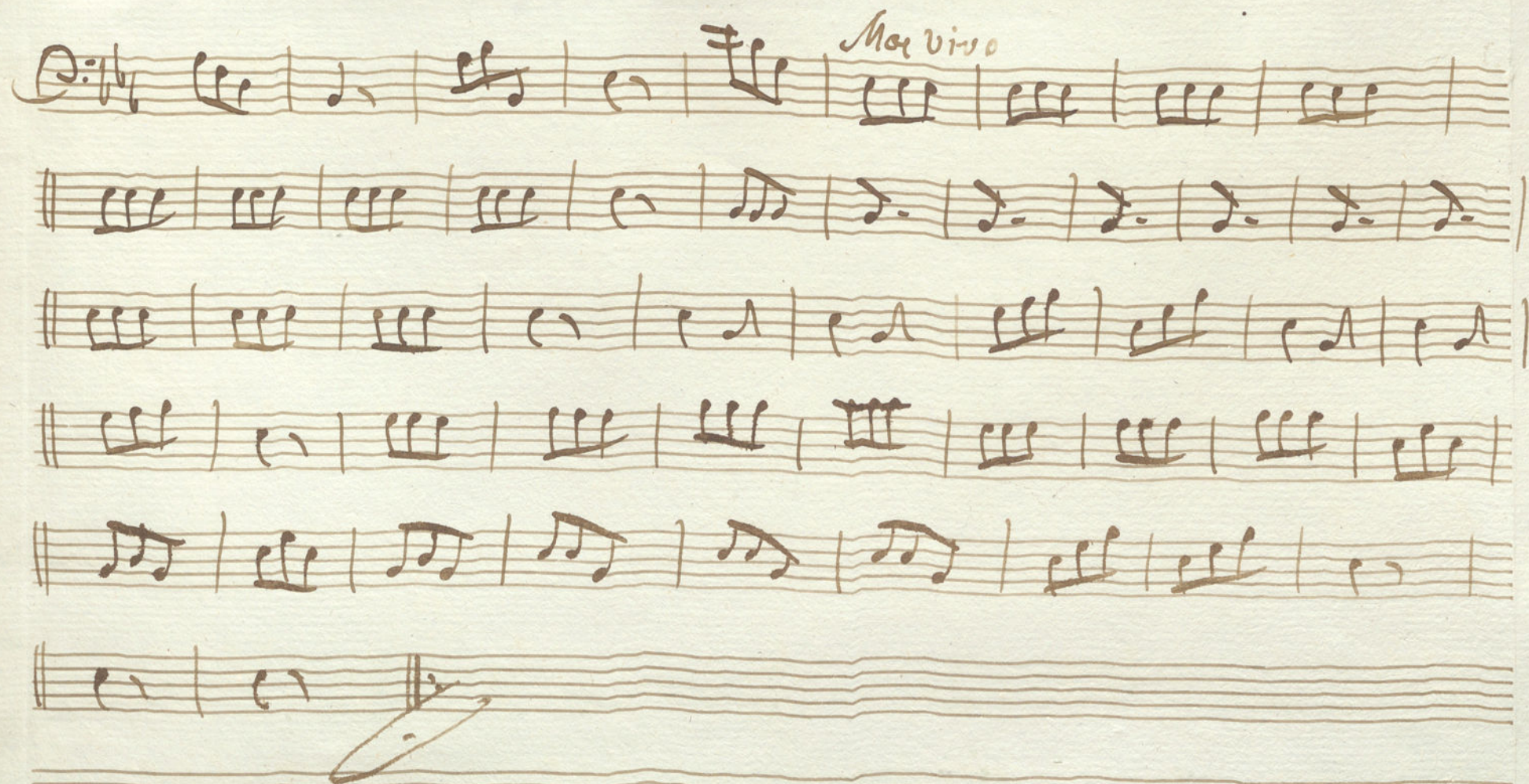
Cre- scen- do

le

le

le

le



Ayuntamiento de Madrid

+
Contravajo

Ponodilla à Cinco;

Los Criados Maliciosos;

//

All. Comodo

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *All. Comodo*. The notation includes various note values, rests, and dynamic markings such as *p* (piano), *f* (forte), and *p°* (pianissimo). There are also some handwritten annotations like *p° since* and *fink*. A double bar line with a diagonal slash is present on the third staff. The manuscript is written in brown ink on aged paper.

Handwritten musical score on ten staves. The notation is in a single system, likely for a single melodic line. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and bar lines. There are several dynamic markings: *p* (piano) and *Allegro*. The word *Volte* is written at the end of the eighth staff. The score is written in a cursive, handwritten style.

Staff 1: *p* *Allegro*

Staff 2: *p*

Staff 3: *p*

Staff 4: *p*

Staff 5: *p*

Staff 6: *p*

Staff 7: *p*

Staff 8: *Volte*

Allegro $\text{C} = \frac{2}{4}$

Handwritten musical score for the first system of *Allegro* in 2/4 time. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic figures such as eighth and sixteenth notes, rests, and triplets. Dynamic markings like *p* and *f* are present, along with articulation marks like *acc* and *stacc*.

Allegro $\text{C} = \frac{2}{4}$

Handwritten musical score for the second system of *Allegro* in 2/4 time. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic figures such as eighth and sixteenth notes, rests, and triplets. Dynamic markings like *p* and *f* are present, along with articulation marks like *acc* and *stacc*.

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 annotations include:

- rit* (ritardando) above the first staff.
- pp* (pianissimo) below the first staff.
- pp* below the second staff.
- pp* below the third staff.
- pp* below the fourth staff.
- pp* below the fifth staff.
- pp* below the sixth staff.
- pp* below the seventh staff.
- pp* below the eighth staff.
- pp* below the ninth staff.
- pp* below the tenth staff.
- pp* below the eleventh staff.
- pp* below the twelfth staff.
- pp* below the thirteenth staff.
- pp* below the fourteenth staff.
- pp* below the fifteenth staff.
- pp* below the sixteenth staff.
- pp* below the seventeenth staff.
- pp* below the eighteenth staff.
- pp* below the nineteenth staff.
- pp* below the twentieth staff.
- pp* below the twenty-first staff.
- pp* below the twenty-second staff.
- pp* below the twenty-third staff.
- pp* below the twenty-fourth staff.
- pp* below the twenty-fifth staff.
- pp* below the twenty-sixth staff.
- pp* below the twenty-seventh staff.
- pp* below the twenty-eighth staff.
- pp* below the twenty-ninth staff.
- pp* below the thirtieth staff.
- pp* below the thirty-first staff.
- pp* below the thirty-second staff.
- pp* below the thirty-third staff.
- pp* below the thirty-fourth staff.
- pp* below the thirty-fifth staff.
- pp* below the thirty-sixth staff.
- pp* below the thirty-seventh staff.
- pp* below the thirty-eighth staff.
- pp* below the thirty-ninth staff.
- pp* below the fortieth staff.
- pp* below the forty-first staff.
- pp* below the forty-second staff.
- pp* below the forty-third staff.
- pp* below the forty-fourth staff.
- pp* below the forty-fifth staff.
- pp* below the forty-sixth staff.
- pp* below the forty-seventh staff.
- pp* below the forty-eighth staff.
- pp* below the forty-ninth staff.
- pp* below the fiftieth staff.
- pp* below the fifty-first staff.
- pp* below the fifty-second staff.
- pp* below the fifty-third staff.
- pp* below the fifty-fourth staff.
- pp* below the fifty-fifth staff.
- pp* below the fifty-sixth staff.
- pp* below the fifty-seventh staff.
- pp* below the fifty-eighth staff.
- pp* below the fifty-ninth staff.
- pp* below the sixtieth staff.
- pp* below the sixty-first staff.
- pp* below the sixty-second staff.
- pp* below the sixty-third staff.
- pp* below the sixty-fourth staff.
- pp* below the sixty-fifth staff.
- pp* below the sixty-sixth staff.
- pp* below the sixty-seventh staff.
- pp* below the sixty-eighth staff.
- pp* below the sixty-ninth staff.
- pp* below the seventieth staff.
- pp* below the seventy-first staff.
- pp* below the seventy-second staff.
- pp* below the seventy-third staff.
- pp* below the seventy-fourth staff.
- pp* below the seventy-fifth staff.
- pp* below the seventy-sixth staff.
- pp* below the seventy-seventh staff.
- pp* below the seventy-eighth staff.
- pp* below the seventy-ninth staff.
- pp* below the eightieth staff.
- pp* below the eighty-first staff.
- pp* below the eighty-second staff.
- pp* below the eighty-third staff.
- pp* below the eighty-fourth staff.
- pp* below the eighty-fifth staff.
- pp* below the eighty-sixth staff.
- pp* below the eighty-seventh staff.
- pp* below the eighty-eighth staff.
- pp* below the eighty-ninth staff.
- pp* below the ninetieth staff.
- pp* below the ninety-first staff.
- pp* below the ninety-second staff.
- pp* below the ninety-third staff.
- pp* below the ninety-fourth staff.
- pp* below the ninety-fifth staff.
- pp* below the ninety-sixth staff.
- pp* below the ninety-seventh staff.
- pp* below the ninety-eighth staff.
- pp* below the ninety-ninth staff.
- pp* below the hundredth staff.

Coplas Andno $\text{C}:\flat\frac{3}{8}$

Fin Le *Allegro* doz vezes *Parola*

Volte

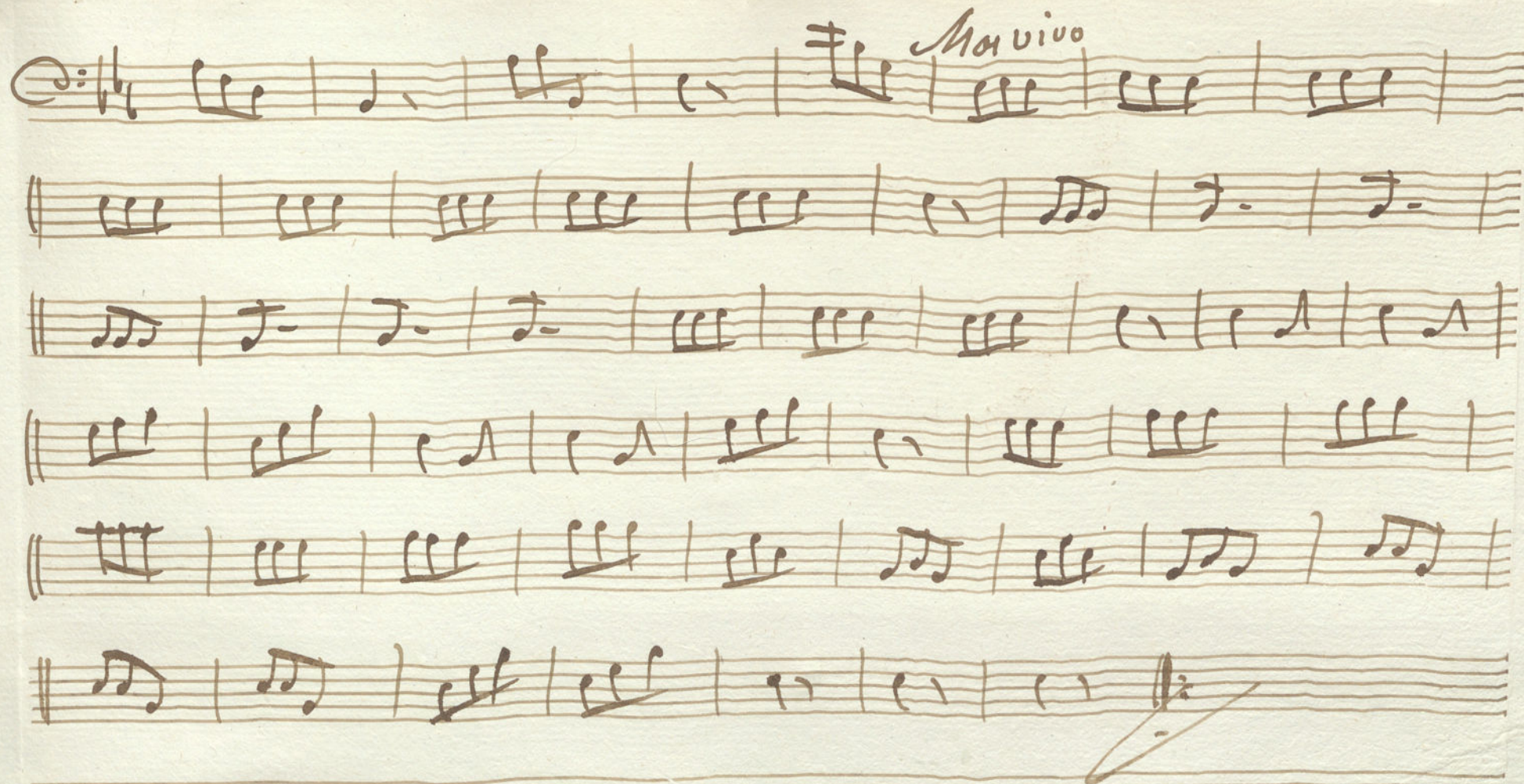
Quintetto *Allegro* $\text{C} = \text{Bb}$ $\frac{3}{8}$ *no*

Poco fe

Cra

Virle

Ayuntamiento de Madrid



Ayuntamiento de Madrid