

Leg. 13. n. 11.

Mus 165.10

Leg. 3.º al n.º 53.

TORCADILLA

1775

à 3.

Leg. 3.º n.º 28.53

de un Español. un Italiano. y una Ma/a

Para la S.ª Santos; S.ª Brinoli; y S.ª Thadeo

& D. Thomas Presas.

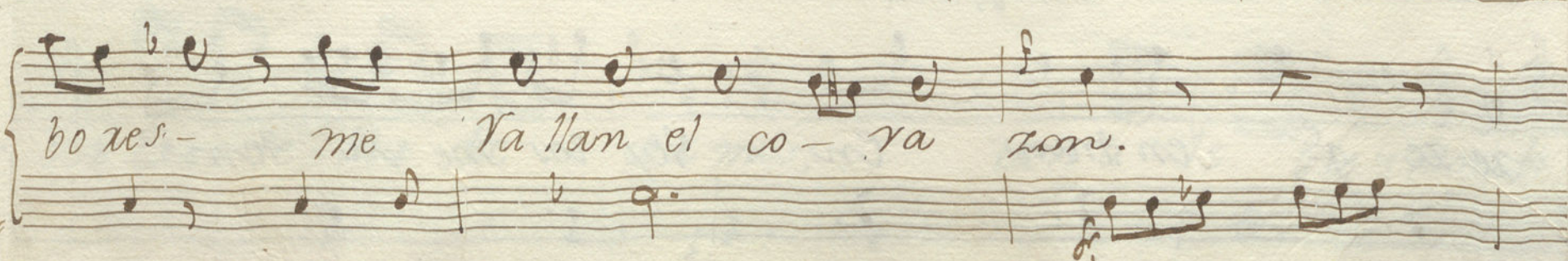
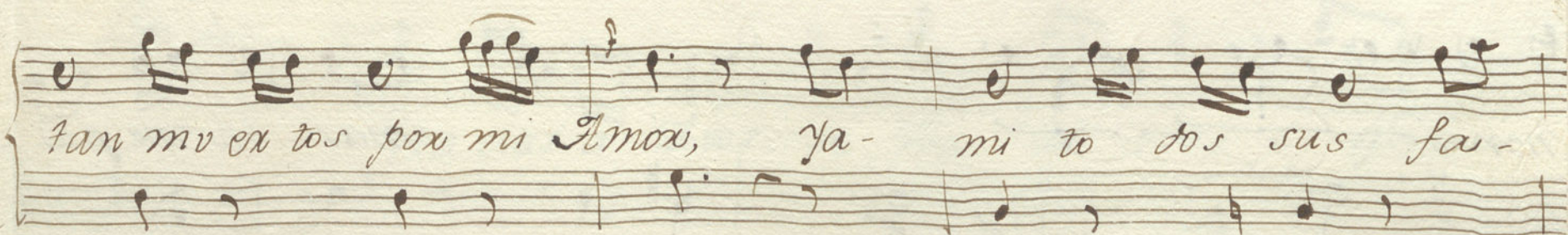
Alleg.to

6/8

Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and clefs. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a bass clef and a key signature of one sharp (F#). The seventh staff has a treble clef and a key signature of one sharp (F#). The eighth staff has a bass clef and a key signature of one sharp (F#). The ninth staff has a treble clef and a key signature of one sharp (F#). The tenth staff has a bass clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. There are some stains on the paper, particularly a large one in the center. The text 'Ayuntamiento de Madrid' is written at the bottom of the page.

Cuenta cuenta que xi di tos

Ayuntamiento de Madrid



Handwritten musical score on aged paper, featuring five systems of staves. Each system consists of a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written in a cursive script below the vocal line. The music is in a single key with one flat (B-flat) and a common time signature (C). The lyrics are in Spanish and appear to be a religious or liturgical text.

el vno es vn y ta lia no el O-

tro es vn es pa ño l. pe ro to can te a ba-

bie cas, tie - nen echa o po - si cion tie -

nen mas ia me pa

re ze ge en tran, En Vex los me da - tem

blow. pe xo por mu chos q.^e aqan, no

me vence ran no no, no me

no, no, no no no no Los dos hombres.

Los dos -

Gra cias a Dios se ño xi ta- q.^e a -

ber la es te dia lle ga mos, tan a le que y tan bi

Paxola }
Maja } *vn diablo: miren*
Laxxa, q.^e es tais echa vn: vxi: paxa una comedia -
q.^e bueno q.^e ora este passo:

Español. *Italiano.*
 Yo so lo de se o que con tenta es tes, Yo en-

to do qui sie ra q.^e alla xais pla zer.

Maja.
 Pues va ia se ño xer ex pli que sen puer, tomen p.^a à

Los 2. *maja.* *Los 2.*
 sientos si- si me fox es, tomen puer à sientos, si si me fox.

todos.

es a tien dan

odos

a tien dan se ño xes, si len cío te ned, y ve xeis q.^e

Va to

Va to q.^e ai de pla zer, y ve xeis q.^e Va to q.

si que - xi di tos quen ta te -

ay de pla zer si que xi di tos quen ta te -

Handwritten musical score for a vocal piece. The lyrics are written below the notes. The music is in a single system with a treble clef and a key signature of one sharp (F#). The lyrics are: *ned, ned, si. si. si. si. cuenta te ned si*. The music consists of a single melodic line with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The music is in a single system with a treble clef and a key signature of one sharp (F#). The lyrics are: *ned, ned, si. si. si. si. cuenta te ned si*. The music consists of a single melodic line with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The music is in a single system with a treble clef and a key signature of one sharp (F#). The lyrics are: *si. si. si. cuenta te ned, cuenta te ned.*

Handwritten musical score for a piano piece. The music is in a single system with a treble clef and a key signature of one sharp (F#). The tempo is marked *And^{te}*. The music consists of a single melodic line with a treble clef and a key signature of one sharp (F#). The tempo is marked *And^{te}*. The music consists of a single melodic line with a treble clef and a key signature of one sharp (F#).

Yo se ño ra a us ted la a do ro, y la a

Español Como soy un pe ti me tre, de tan

al fin si a lo. --- pe ti me tre. no le -

mo con tal pa sion. y la

gran de obs ten ta cion. de

tie ne us te a fi cion. no

sion. q.^e die xa pou- con quis ta xos, to do el
b.^e he ad qui xi do el Te nombra, & pe-
ten ga la puer- a un Ten di do- q.^e la a

vey no & a xa gon, todo
ti me- tre ma ior, &
ma de co xa xon. q.^e la ama &

Soy un se ñor de al tas prendas.
co xa xon. pou & so lo gran qui si exa
y aung.^e tie ne po cor quaxros.

Larghetto.

y seis Ycalles de Ya zion.

per so na des ti ma cion.
fiene mucha presun cion.

Italiano

Jo a vos tra a ma bi le -

Yo - co mo soon Ita -

Si lo - dol che - la far -

Larg.

plan ta Yin do, ma ve - ne ra zion, Yin do ma ve - ne ra -

liano, e con tan ta fina ex pre sion, è con
ti dia, si la yrai ta la ex pre sion. si la yrai ta la Expre -

zion, yo ora - mo con tu to yl co xe, con v na dol che pa -

q^e in yta lia me a pe la ban, en can to del dol che a

sion. si des pre cia un fino co xe - e si no a tend a mi A

sion - - - - - n. dol - che pas sion. puer
 mon - - - - - x. del dol che amon. qui
 mon - - - - - x. a ten de a' mi Amon. di -
 sois mia bella pain ze - - - - - sa yos ten qo fina pa -
 siexa alla una es po - - - - - sa de dul zura y de pri
 co qe se ra di max - - - - - mol o - tendra de piedra il
 o - - - - - n fi na pas
 mo - - - - - x y de pri
 co n - - - - - x de piedra il :

Allegretto

sion. puerio a todos i qual mente p! io a todos y qual-
mon {Ma/a} A los chuscos los tengo o ~~yo~~ a los
Con - Verdad es me causa ba en fado, verda es

Allegro

mente les quie xo con a ffi cion. con a fi -
a las na cio nes o xox. les ten go
an tes lo q! era Amox. Ro q! era

cion pexo si a ca sax me lle go, lo q! no pex ni ta -
io vrox, ya si a nin gu no quie xo mas me fun do con va -
di mon, mas ya se a ym preso tan to q! es toy va bian do de a

dios; lo q^e no per mi ta dios, ni a de sex frances ni In glès,-
 zón; mas me fún do con ta zón, p^o como di ze el a da fio
 mox; q^e ya ssi a questa és mi ma

ni Ita lia no, ni es pa ñol; } Itali.^o } Calle to di to el ox be-
 quanto mas li bre me } } puer to can te a na rres
 no to ma la pe ti me tron } Itali.^o } para a pren der de to do

e ca lle } } don de es ta Ita lia. mien te
 o p^o to } } no ay otra es pa ña } } q^e se
 o para apa en der de to do } } no ay otra y ta lia } } la ma

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gⁿ eso di ga mi ente no es
lle va la Pa lma, qⁿ se lle va la pal ma no es
one de las Lien dias, La es -

si no es pa ña
si no y ta lia
ta en es pa ña.

Palola
Ital.^o Eso es mentira.
esp.^o Y esa es patraña.
It.^o Y esa es mentira.
esp.^o Y esa es patraña.

La ultima copla no ay
parolas: y se ataja lo
q^e esta señalado.

Allegro

Ma/a - Ya ia se ño xes te por ten se - Ya mos si
Ya ia se ño xes te por ten se. Ya mos si

Allegro

homb!

todos.

guiendo: di se muy bien.

Quenta

guiendo: di se muy bien

Quenta se ño xes q^e si que

todo } Quenta se ño xes q^e si que

pues,

Quenta se ño xes q^e si que - p^e q^e si que

pues,

Quenta se ño xes q^e si que pues, q^e si que

Allegro Ital.^o

buer. *Al Segno* ña O q.^e in so

buer. dos mas. y siquien

Maja. *Allegro.*

lencia, co mo a d dex: Los 2. tenga

Maja. y exp. ten ga pa cien cia õ

man che se ten ga pa cien cia õ man che se

todos.

y.

y es to se ño xer a ca be se con se qui di llar g.^e à

lla van pues, Ave vas fla man tes ya si a ten ded

nuebas fla man tes y a si a ten ded. y à

à

si a ten ded ya si a ten
si a ten ded ya si a ten ded-
si a ten ded ya si a ten ded-

Sequidillas.

And.^{te}

3/4

Di gan las se - qui di llas oy gan las se qui
 oy gan las se se qui -
 di llas oy gan las se qui di llas de nue bo ynten - to de nue bo in ten to
 oy gan las - se qui di llas de nue bo ynten to de nue bo in ten
 to. en q.^a ex pli can lo
 to. en q.^a ex pli can lo dulce de un instru

men to

E pa?)

La dulce flav ti lla dul

ze flav ti lla. la

de tan su a bes è

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics in Spanish. The lyrics are:

cor - da vi vox al Al - ma, y la voz a lien - to. — — —
Y a la ~~voz~~ voz a liento. Los 3.
Si no mis e - cor si no mis e cor
es to es bex dad cuenta a tenced si no mis e cor si no mis e cor
di — — —
di gan lo puer. a nuevo intento, en q^e explican lo dulce

The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like 'f' (forte). There are also some corrections or deletions, such as 'Y a la ~~voz~~ voz'.

de un instrumento. - - - - -

de un instrumento. - - - - -

o. el paño es al mi bax, es al -

mi bax. dea - con pa ña miento, dea - - - - - con pa

na miento.

Y es gran conso nancia en qual quie ra con

ciex to

en qual quie ra con ciex to. [Los 3.] es to

es to es sex dad cuern ta

Si no mis e cor. Si no mis cor di gan lo
aten ded. Si no mis e cor. Si no mis cor di gan lo
pues do
de nue bo in tento en q^e es pli can lo del ze d vn in stru
men to

Maja.

o el claxon es vi da de -

tan dulce a li en to. y tal es sus vo -

zes q.º lle gan, q.º lle gan al Ci lo

Los 3.

Va si

por con se quencia re sa ca con Va zon se ra ca

Va si por con se quencia re sa ca con Va zon, re sa ca

con Va zon

con Va zon

Handwritten musical score on aged paper. The score consists of four systems of staves. The first system has two staves with lyrics: "n se sa ca con Ya zon" and "g^e. cla rin fla v ta y". The second system also has two staves with lyrics: "n se sa ca con Ya zon" and "fla v ta i". The third system has two staves with lyrics: "Ya lo g^e. Cla rin fla v ta i Ya lo son la ve de a" and "Ya lo fla v ta i Ya lo son la ve de A". The fourth system has two staves with lyrics: "mov" and "mov.". The music is written in a cursive style with various note values and rests. The paper shows signs of age and wear.

n se sa ca con Ya zon g^e. cla rin fla v ta y

n se sa ca con Ya zon fla v ta i

Ya lo g^e. Cla rin fla v ta i Ya lo son la ve de a

Ya lo fla v ta i Ya lo son la ve de A

mov

mov.

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Flauta Obligada.

mus 165-10

Seguidillas

And.^{te}

2o. Solo.

34. 25. flauto.

Solo el Vason. Solo el Clarin.

fin

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Clarin Obligado para la Siquid.

And.^{te} *flauta sola.* *Bayon solo.* *Clarin Solo.* *Solo.*

35. *38.* *43.*

fine

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Bafon Obligado p.^{ra} las Seguid.

And.^{te} *Solo de Flauta.* *Solo el Bafon* *Solo.*

35. 14. 6. 3. 2. 3. 25. todos. 5. finis.

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Mus 165-10

Violino Principal

Violin 4.º Tornadilla à 3.

Allegretto 8/6

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A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings like *f* (forte) and *p* (piano). The piece is titled "Parola" in the center of the sixth staff. The music is written in a cursive, handwritten style. The final staff is empty and contains the handwritten text "Vol. 10" at the bottom right.

Parola

Vol. 10

Andante 3/4

Larghetto
Violino

All.^{to}

Parola. *La 3^a Copla nueva Parola*
creatasta loq^a esta Señala.

All.^{to}

ala Señal 2 mar 2/4

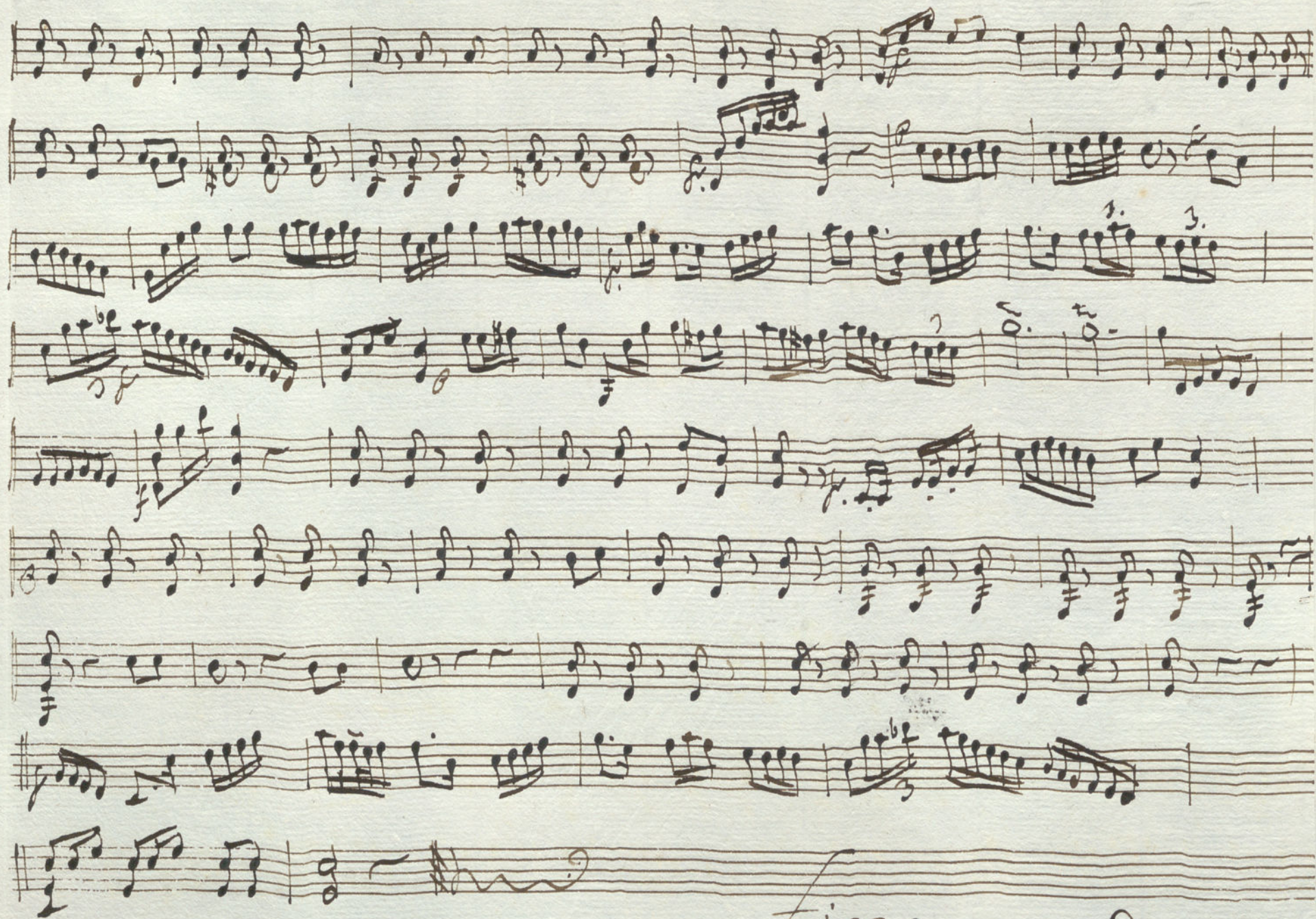
Voln presto

Sequid.

And.^{te} $\frac{3}{4}$

Cracaco.

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Fine

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12

Mus 165-10

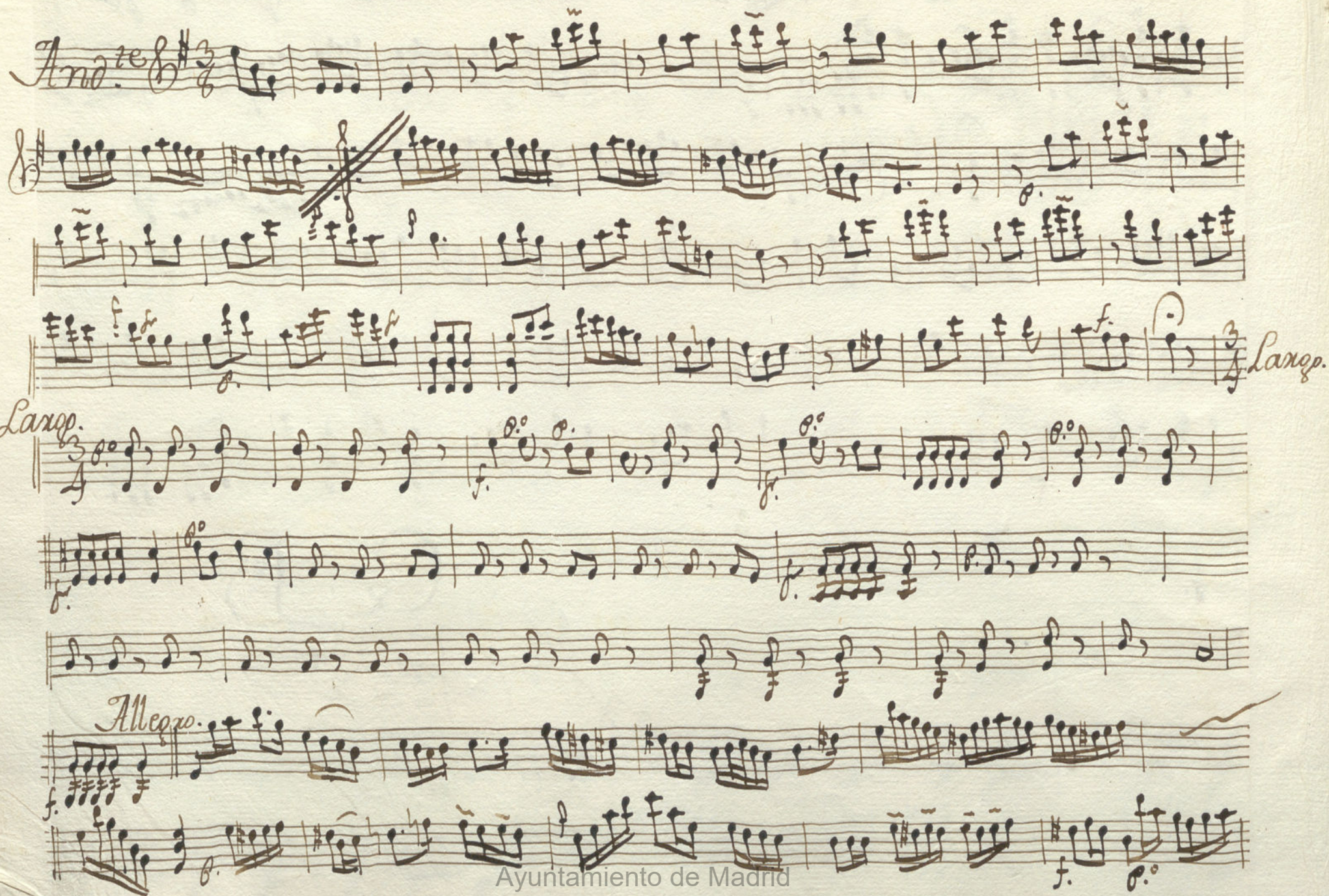
Violino Primo.

Duplicado

Allegretto. 6/8

The musical score is written on ten staves. The first staff begins with the tempo marking *Allegretto.* and the time signature 6/8. The music is composed of various note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout the piece. The notation includes slurs, ties, and other standard musical symbols. The paper is aged and shows some staining, particularly on the right side.



And.^{te} 

Largop.

Allegro.

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Parola.

*La 3^a Copla no ay para
la y se arafalo q^e esta señalad*

All.to



Al Segno 2. mas.



V. Sequidillas.

Sequidillas

And.^{te}

A handwritten musical score for a piece titled "Sequidillas" in 3/4 time, marked "And.^{te}". The score consists of ten staves of music. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by complex rhythmic patterns, including many sixteenth and thirty-second notes, and frequent use of triplets and sextuplets. Fingerings (1-5) are indicated above many notes. The score includes various musical markings such as "f." (forte), "p." (piano), and "O. Estacaro." (O. Estacaro). The piece concludes with a double bar line and a fermata. The bottom of the page features the text "Ayuntamiento de Madrid".



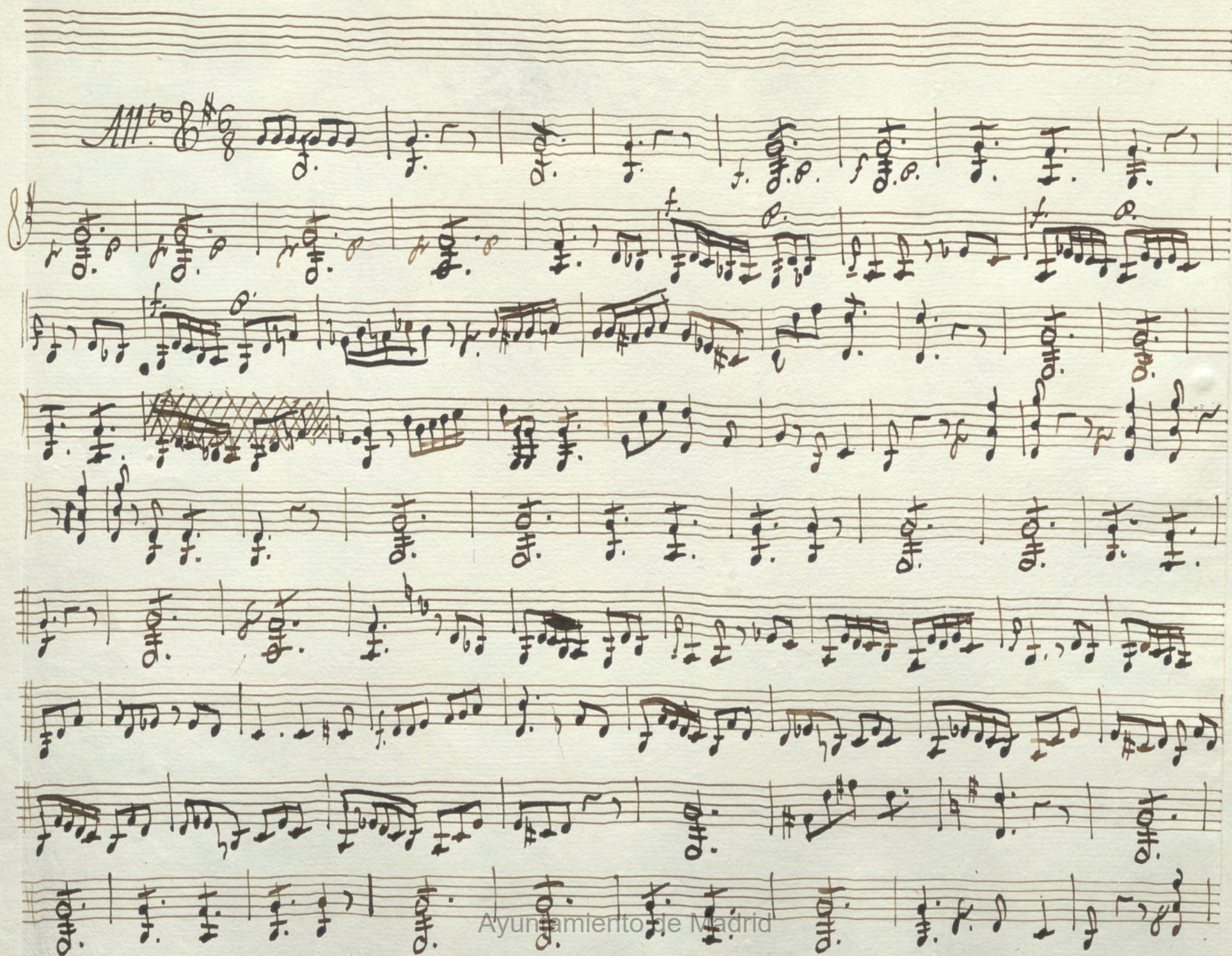
Fine

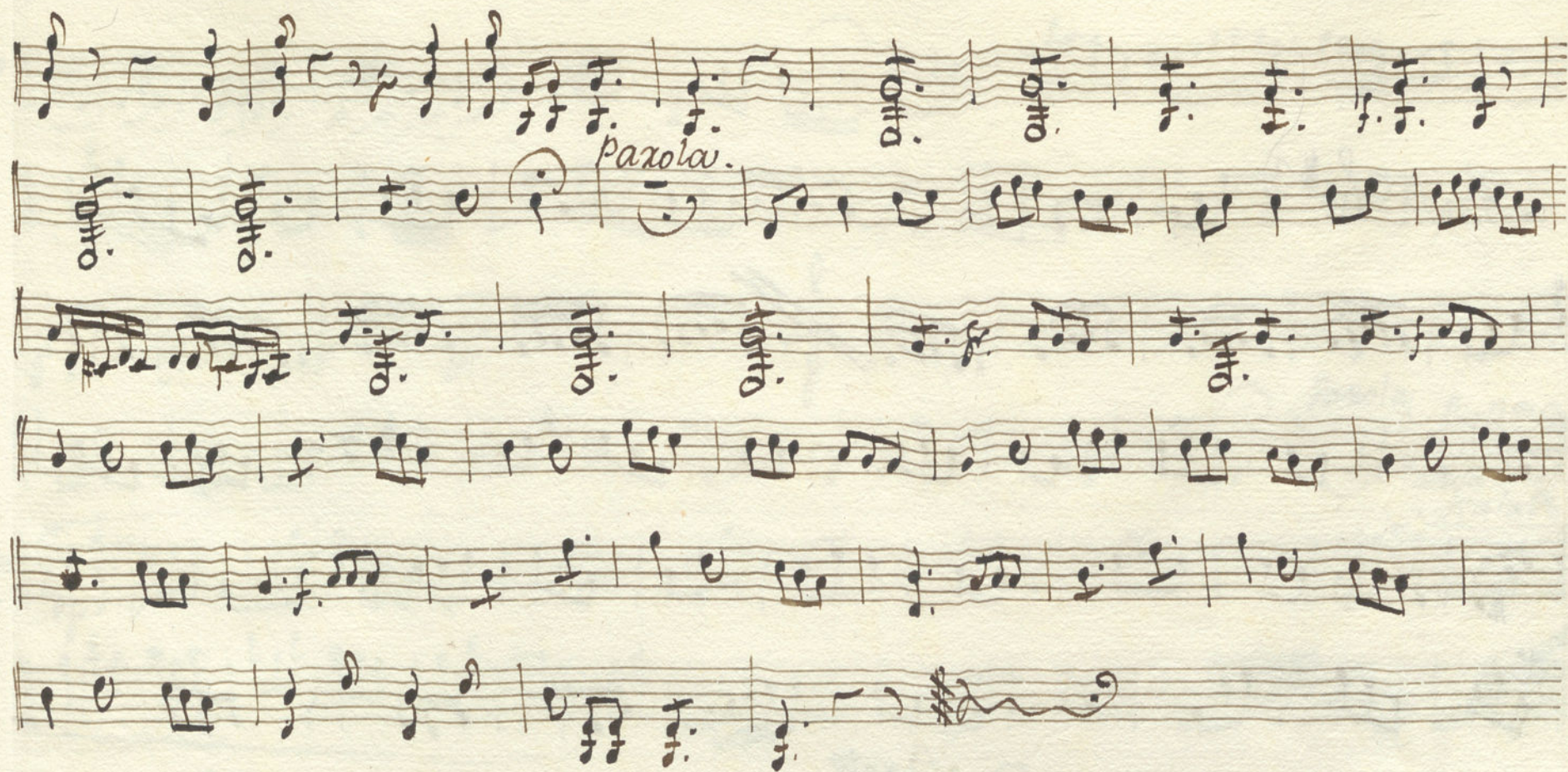
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25

Mus 165-10

Violin 2º

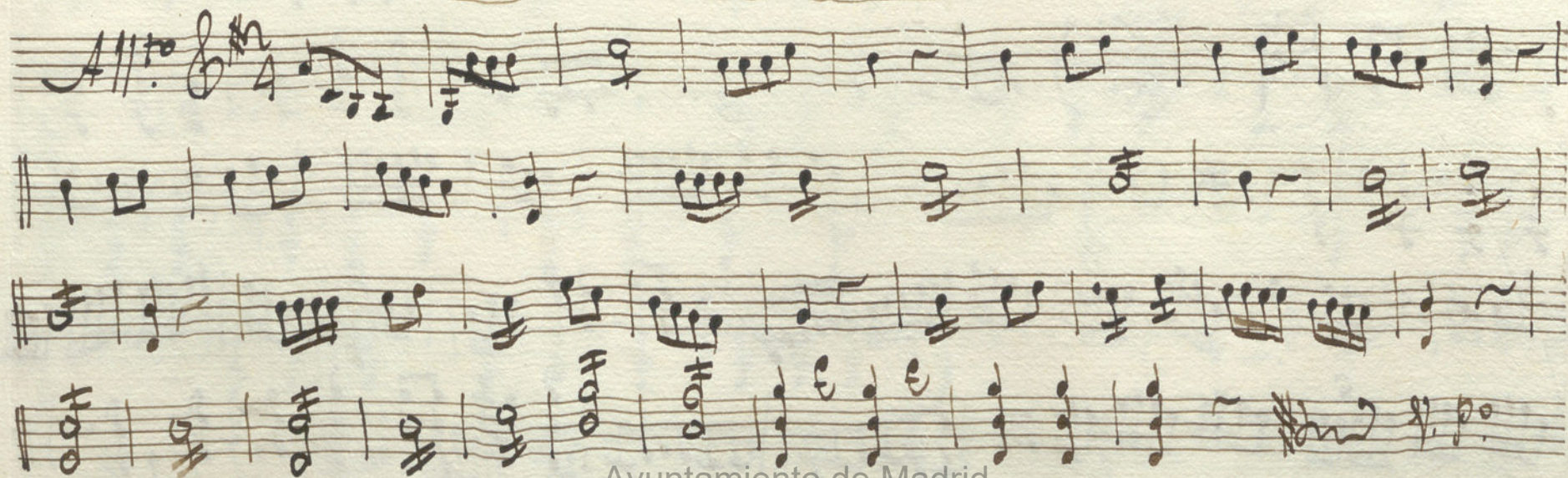




G. P.

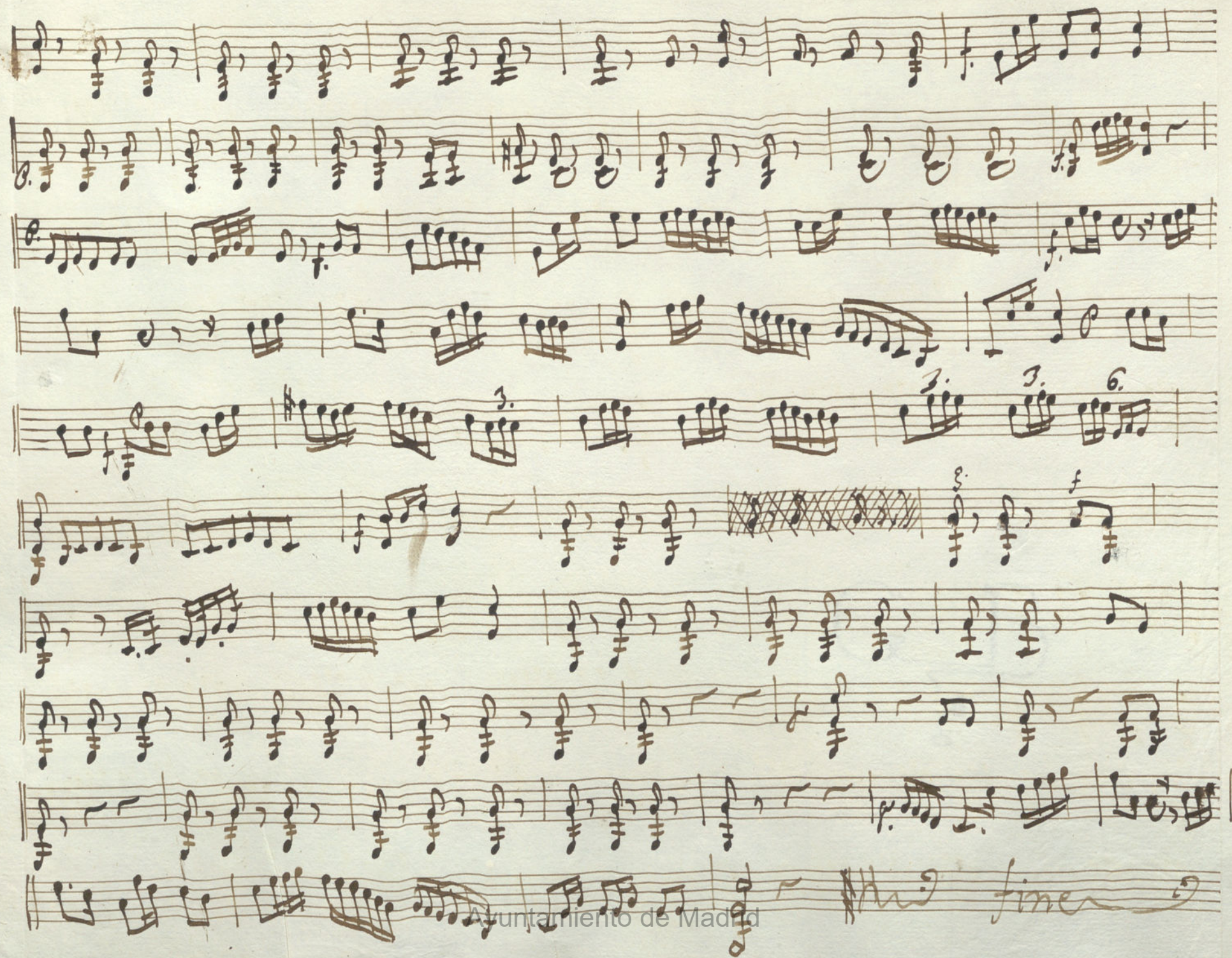
Handwritten musical score on ten staves. The first staff begins with the tempo marking *And.te* and the key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and bar lines. A double bar line with a repeat sign is present on the second staff. The tempo marking *Largo* appears above the sixth staff, accompanied by a 3/8 time signature. The score concludes with a double bar line and a repeat sign on the tenth staff.

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Sequid. And^{te}

The musical score is written on ten staves. It begins with the tempo and mood markings "Sequid. And^{te}". The first staff has a treble clef and a 3/4 time signature. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast or intricate piece. Fingerings are indicated by numbers 3, 6, and 3. A "ten." marking appears above a measure in the sixth staff. The paper is aged, with some staining and a slightly uneven texture.



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A

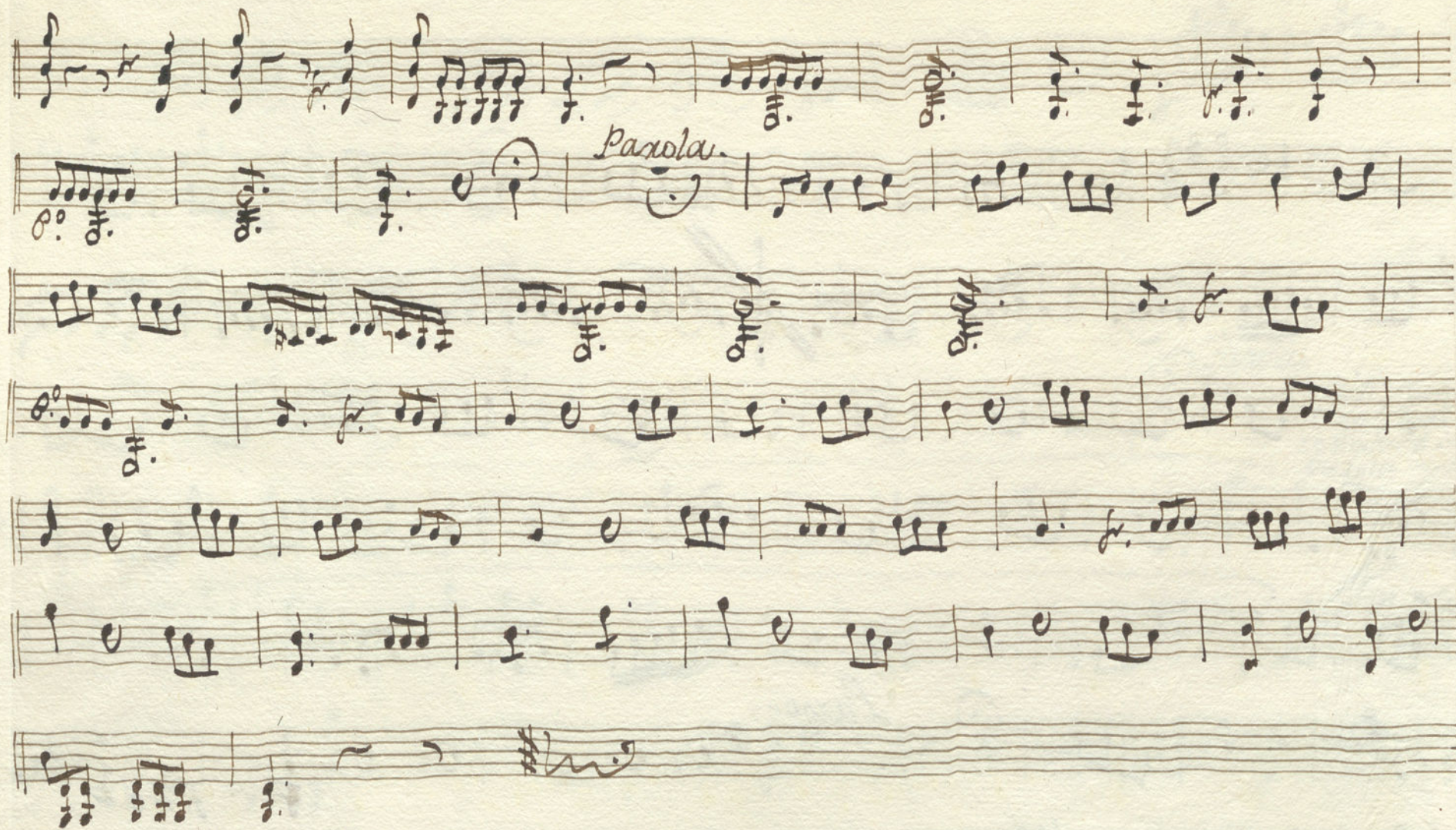
Mus 165-10

Violin 2º

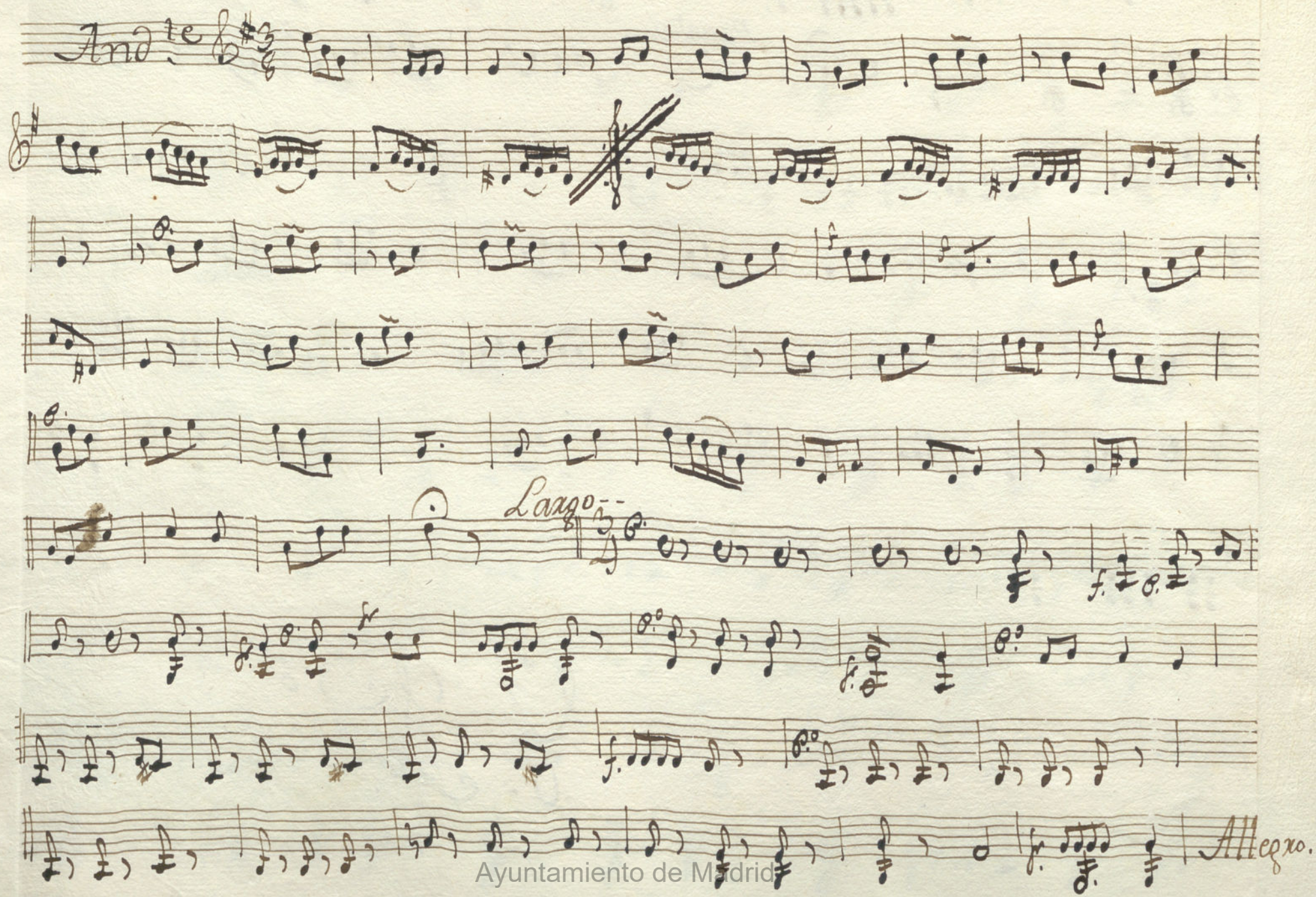
duplicado.

Allegretto.

The musical score consists of ten staves. The first staff is labeled *Allegretto.* and begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation is handwritten and includes various note values, rests, and dynamic markings such as *f.* (forte) and *ten.* (tenu). The paper is aged and shows some wear at the edges.



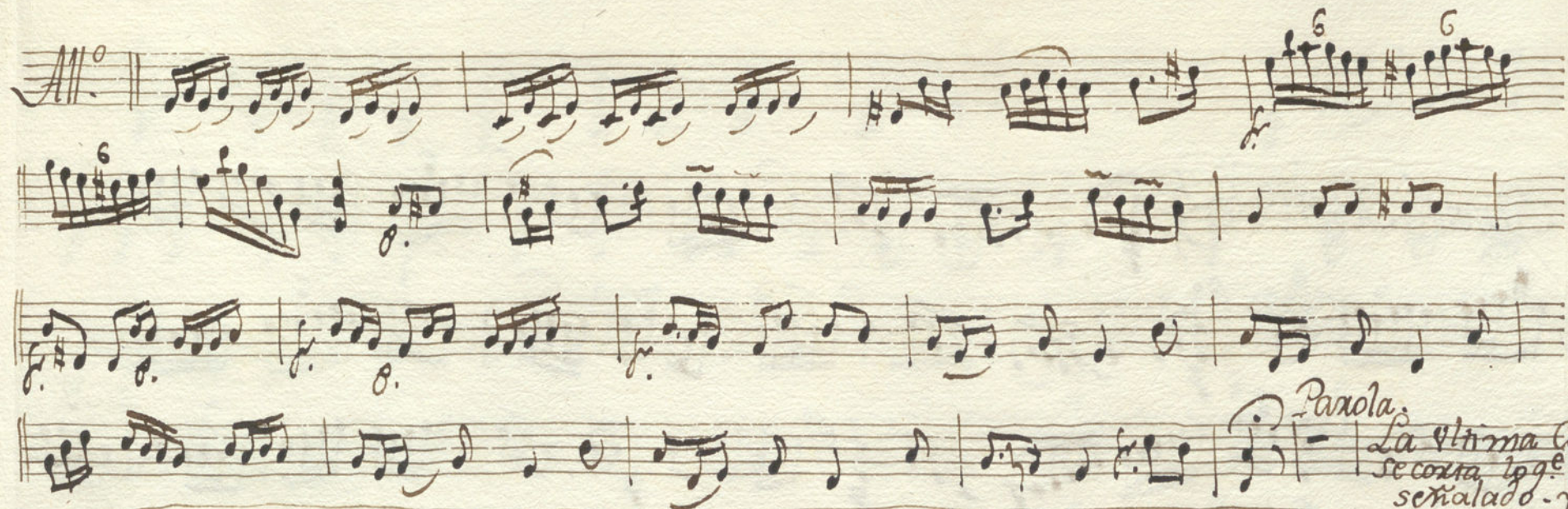
[Handwritten signature]

And^{te} 

Largo

Allegro.

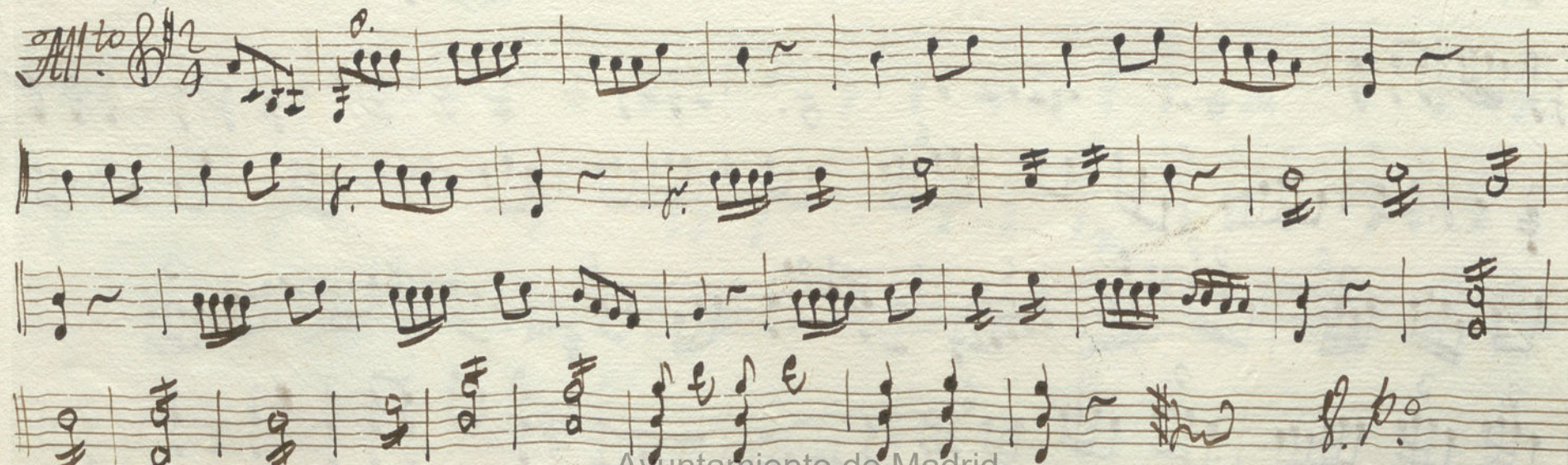
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Allo. || 

Parola.
 La última Copla
 se corta por esta
 señalado y no di
 parola

Allo. 

A la Señal #
2 mas -

Allo. 

Sequit. And.^{te}

The musical score is written on ten staves. The first staff begins with the title *Sequit. And.^{te}* and the notation for treble clef, one flat, and 3/4 time. The music is composed of various rhythmic figures, including eighth, sixteenth, and thirty-second notes, often beamed together. There are several measures with complex rhythmic patterns, including triplets and sixteenth-note runs. The notation includes many beamed notes and some accidentals (sharps and flats). The piece concludes with a double bar line on the final staff.

A handwritten musical score on ten staves. The notation is in brown ink on aged, slightly discolored paper. The first nine staves contain musical notation with various note values, rests, and articulation marks. The tenth staff begins with a double bar line, a key signature change to one sharp (F#), and a decorative flourish. The word "Fin" is written in a large, elegant cursive script across the bottom of the page, overlapping the tenth staff. Below the word "Fin", the text "Ayuntamiento de Madrid" is printed in a small, simple font.

Fin

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Trompa 1^a

Allegretto. $\text{D}^{\sharp} \text{6/8}$

Pavola.

And.^{te} $\text{D}^{\sharp} \text{3/8}$

2.

Larg.to

Allegro.

Parola

La 3.ª Copla no ay parola
y se ataja lo q. esta se ñalado.

Alto

2.ª mas
ala señal #

f. po.



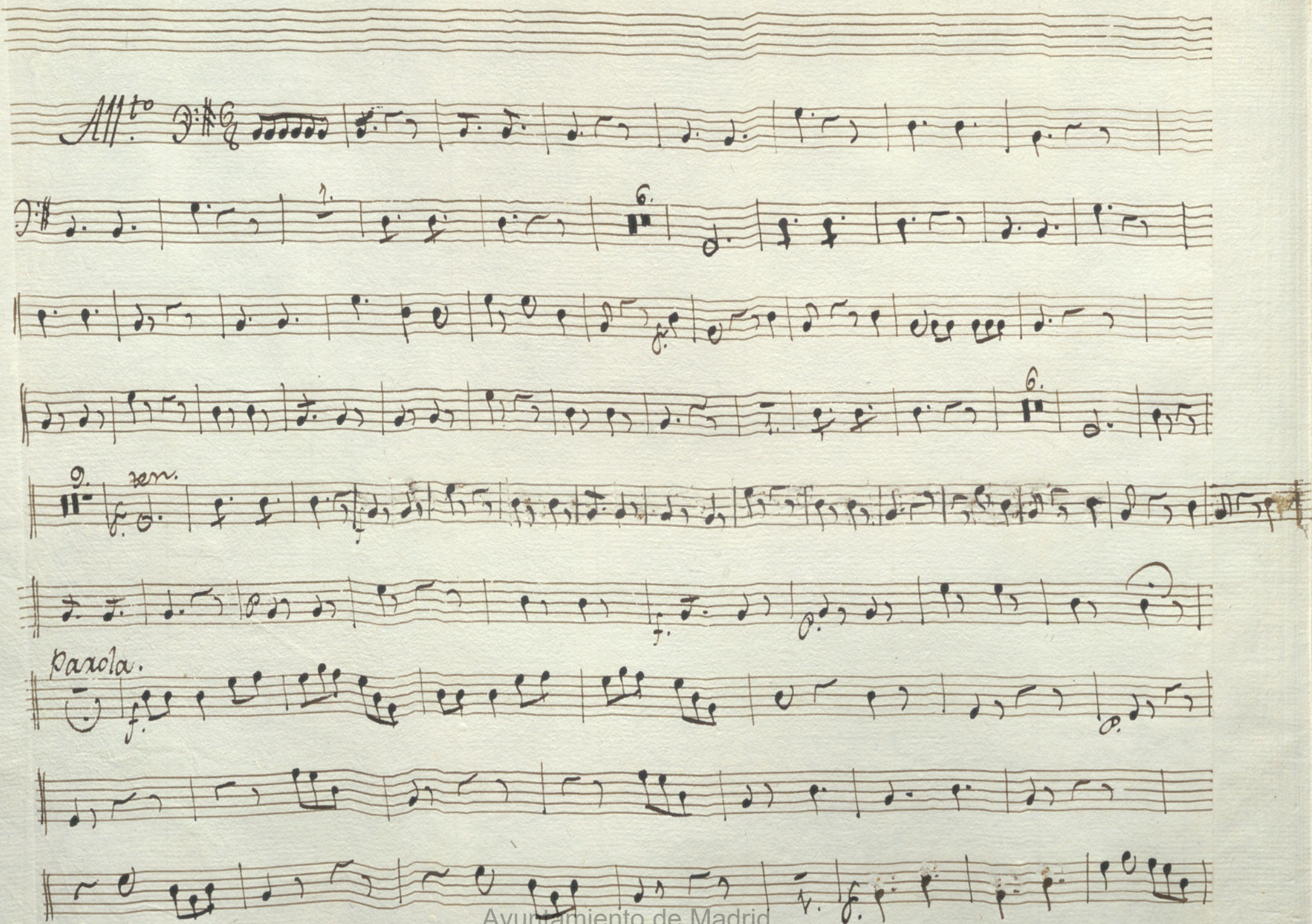
Sequid. Tacet.

fin

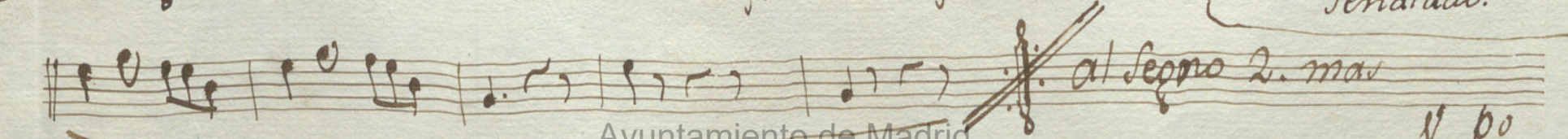
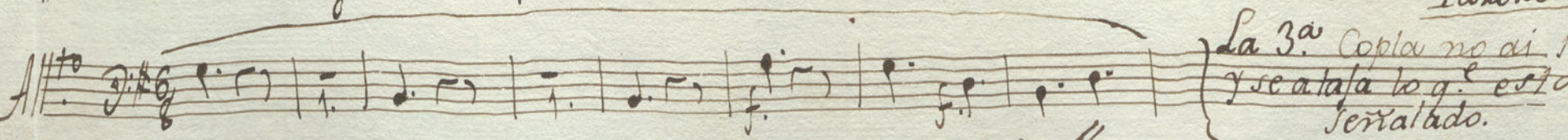
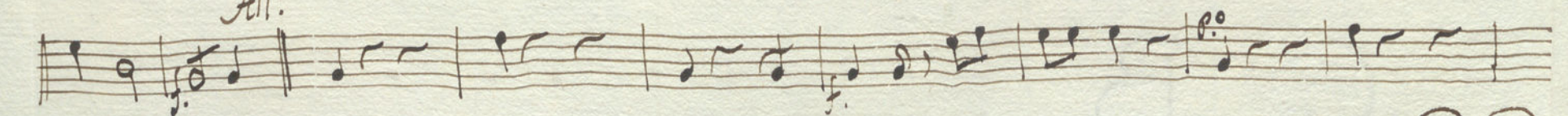
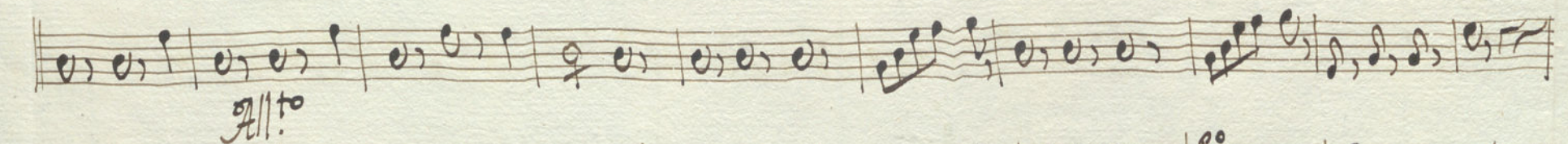
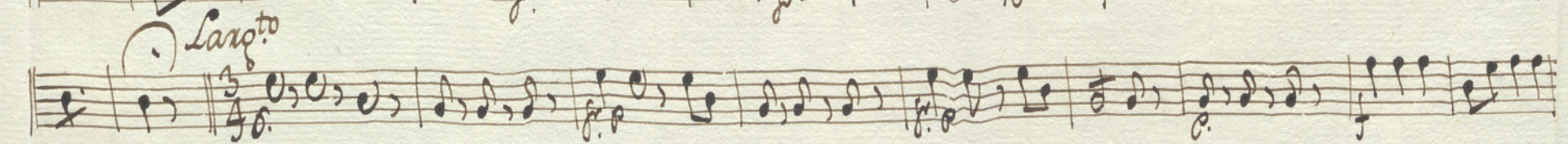
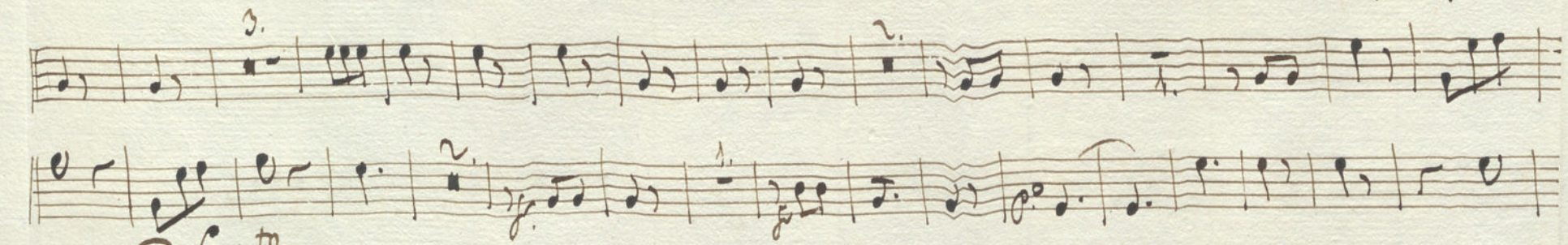
7

Mus 165-10

F
rompa 2^a



2 voces.



Paxola -

La 3^a Copla no di Paxola
y se alaba lo q.^e esta
señalado.

al segno 2. ma

Ayuntamiento de Madrid

y. p.^o



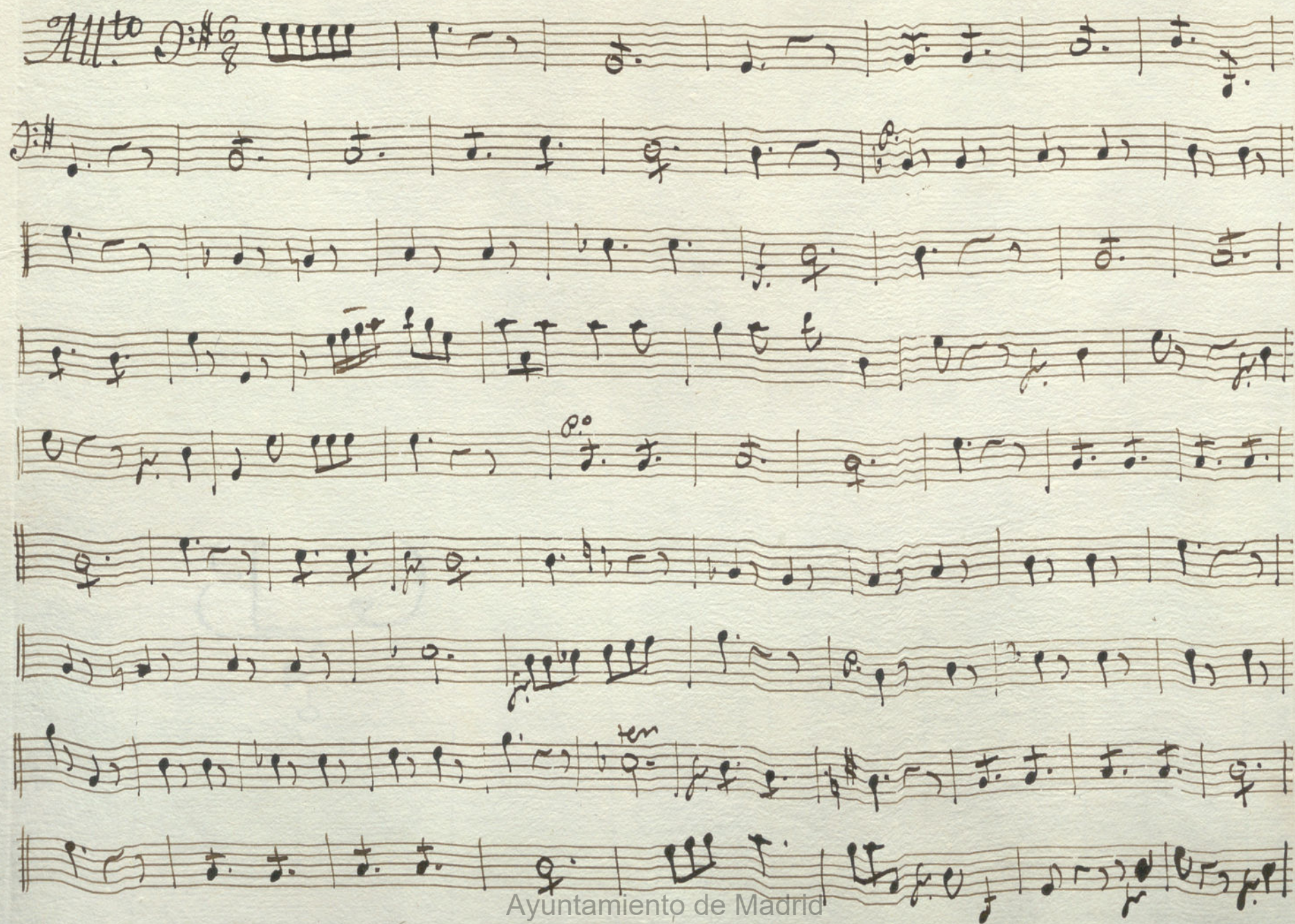
Seguidillas Facet

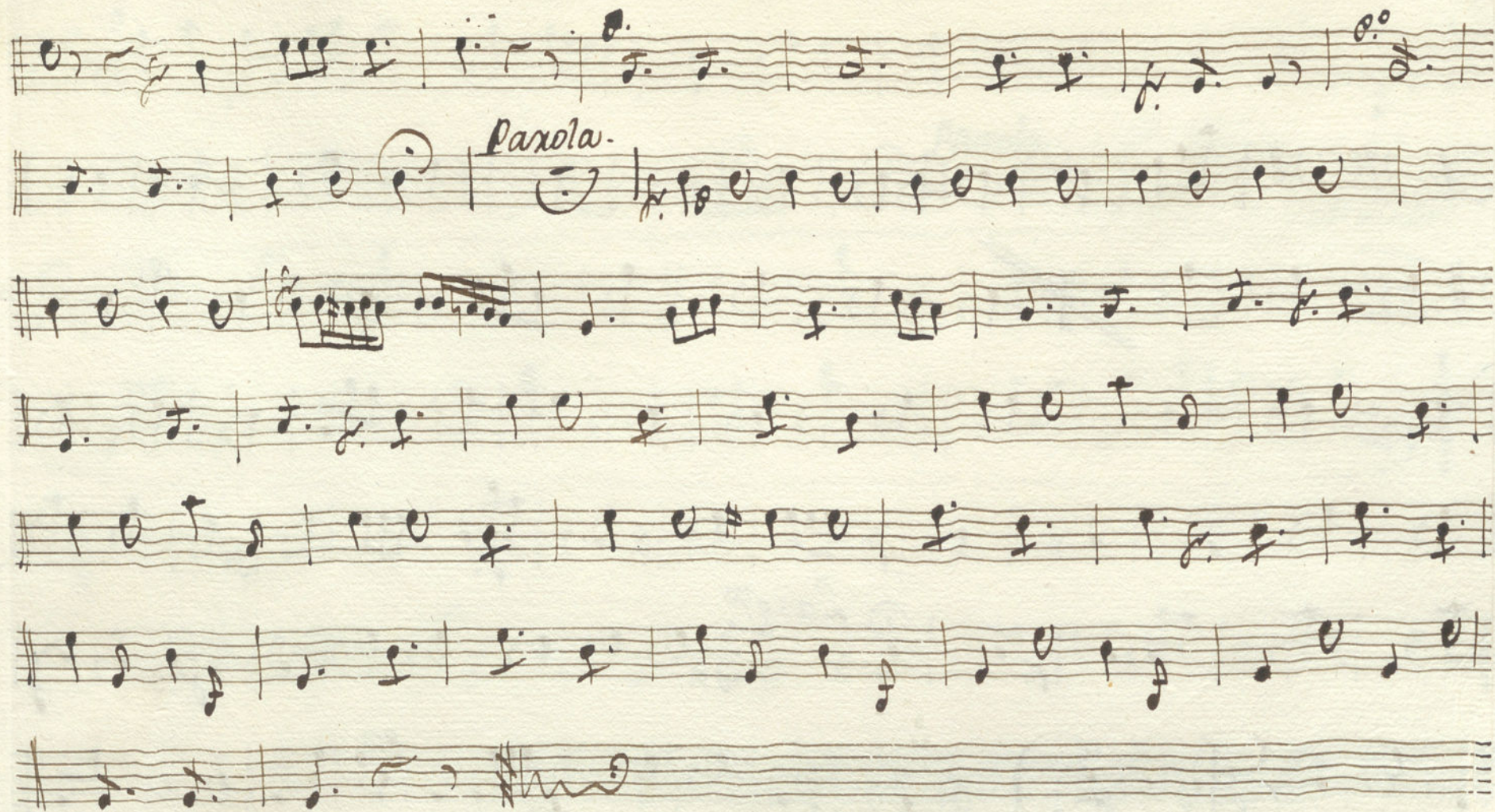
fine

7

Mus 165-10

Bajo.





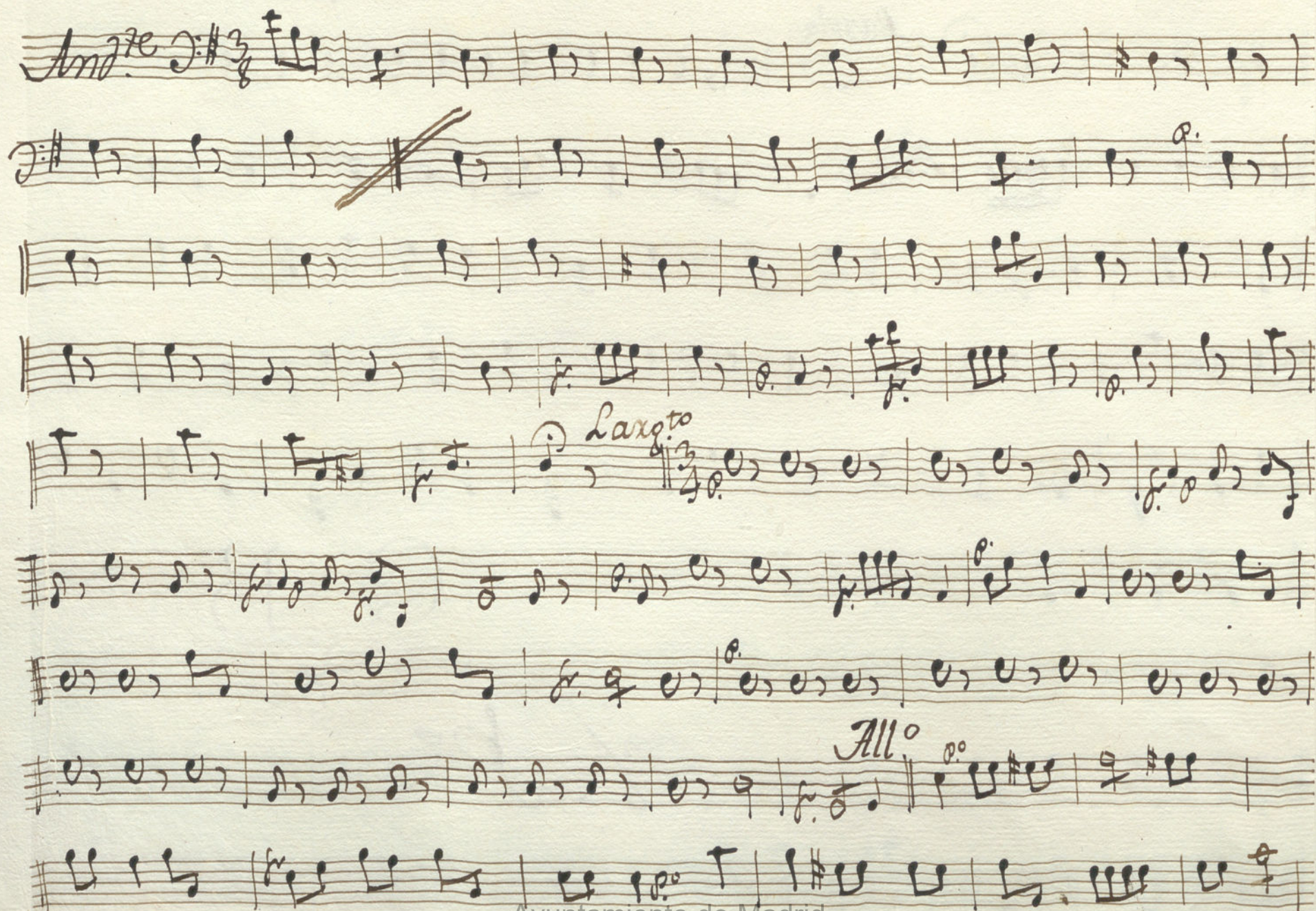
8. 10

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (3/8 and 3/4), and dynamic markings. The score is written in a cursive, historical style.

Andte 3/8

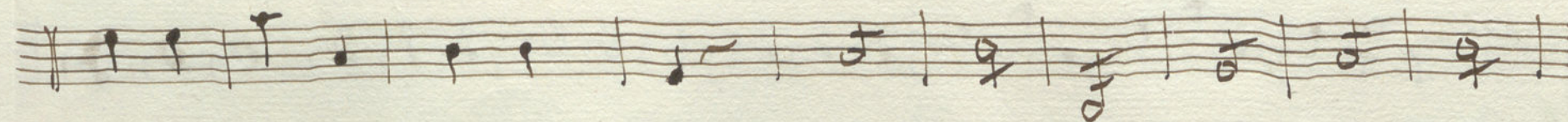
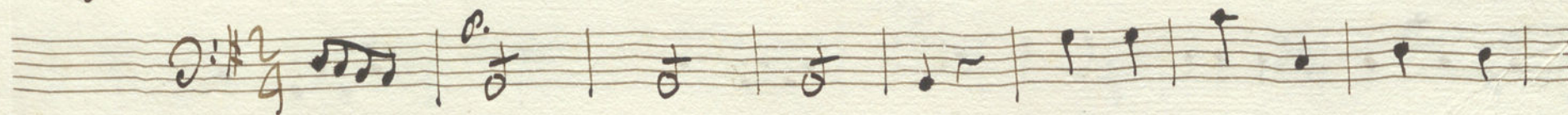
Largo 3/4

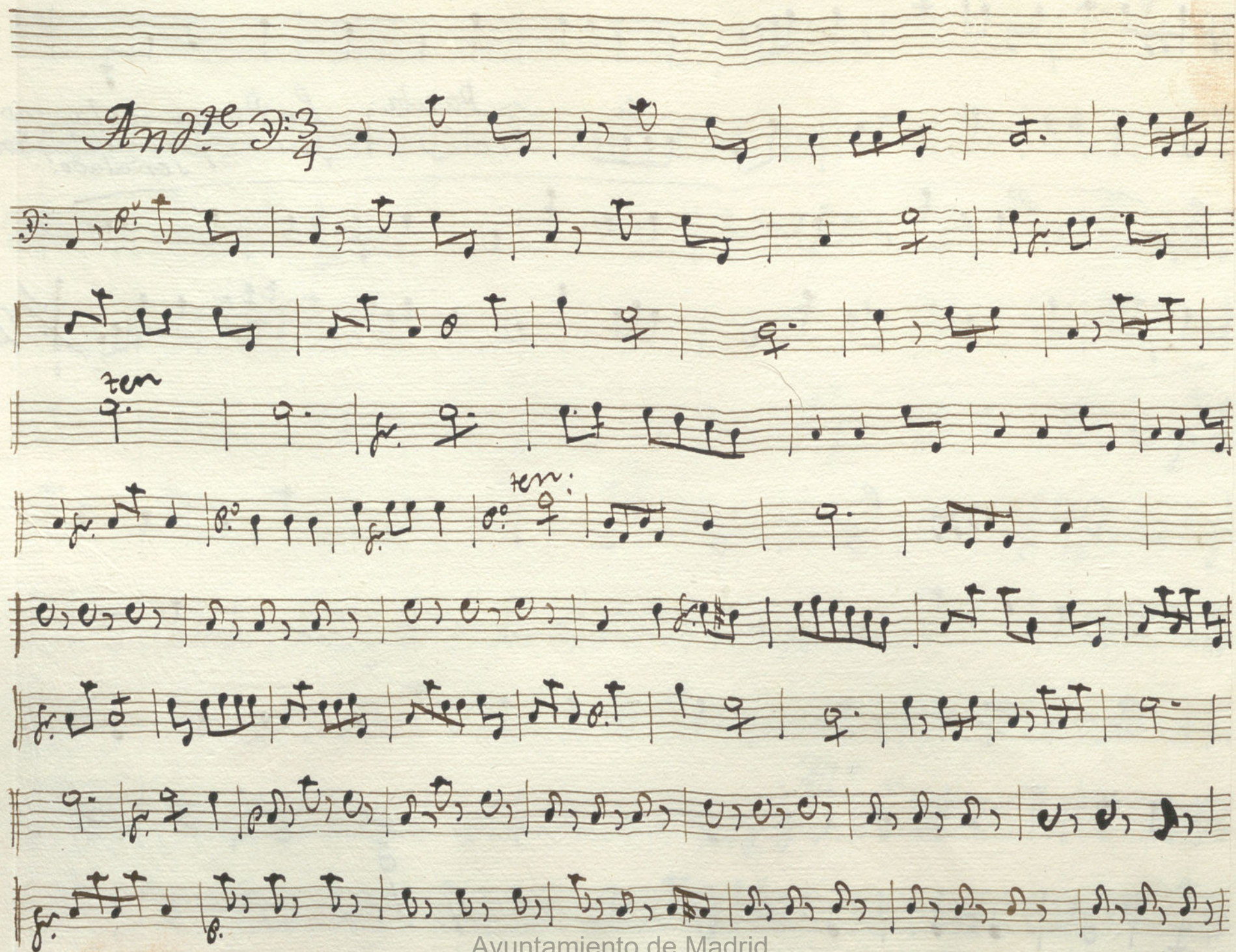
All^o

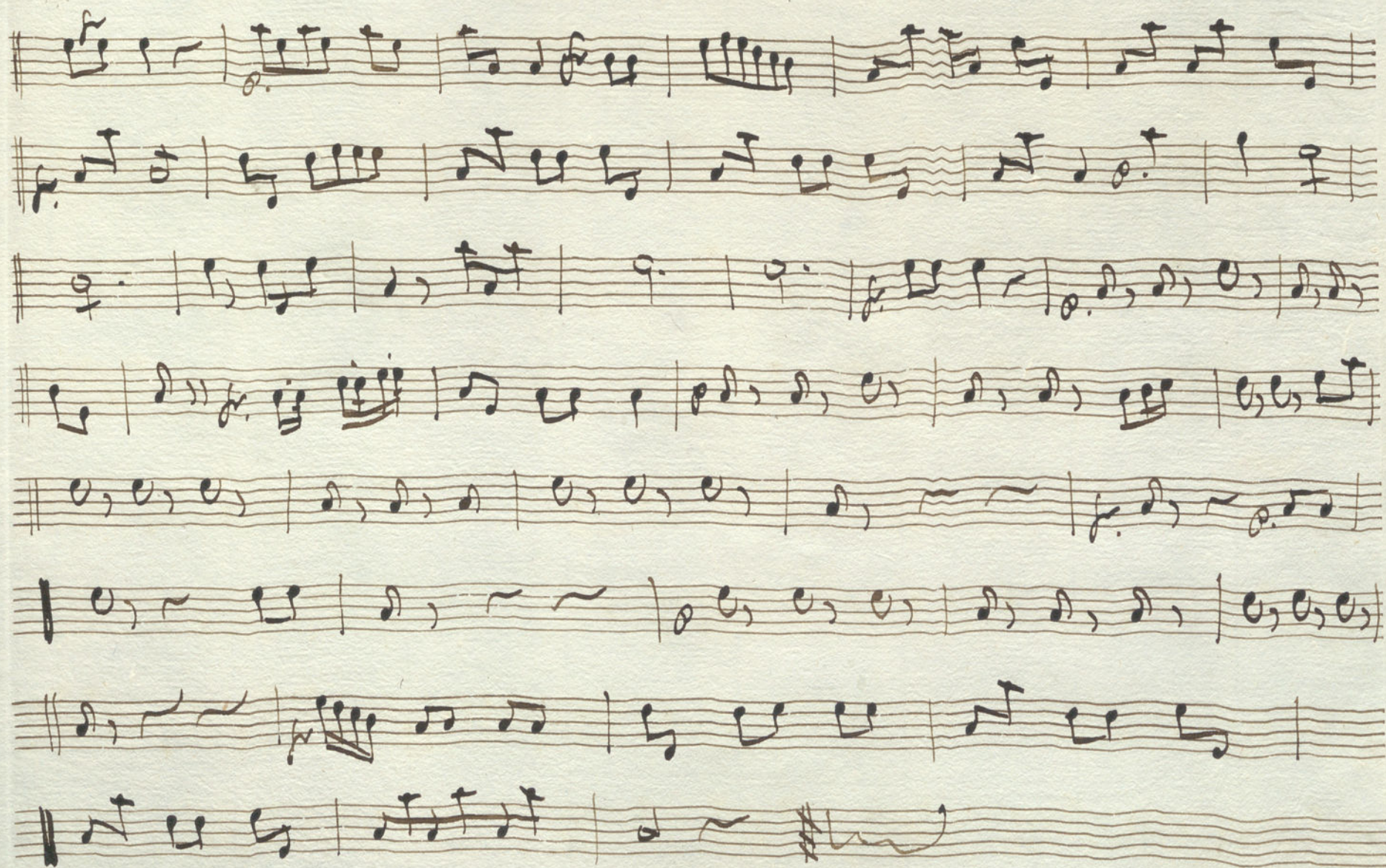




Allegro







fine

Ayuntamiento de Madrid