

Mus. 177-2

Conadilla General

Los Soldados Alojados;

Gamada  
Bueno  
Artes  
Otro mas  
" todos

Der Sr. Esteve

177-2

*Allegretto*

3  
4

*Je*

*Picado*

*f*

*Bonifacio fmo*

Derque me a lo faron soldados a

*Ca no esta mi so brina*

*Como suele es*

*f*

par pareze a los gatos q'andan al des

van siempre Ne fun fuña y gruñendo es

ta no come de dia ni se le can

tar y so da las noches las para en un ay ay Pobre Anto

ñita q' ma li ta e ta llamaré al medico la Vengpa a cu

rar tanta tanta enfermedad tanta  
se

se

Segui.<sup>s</sup> 3 Salen los soldados, en cuerpo de  
Alleg.<sup>to</sup> 4 chupa, y gorro, e izquierda  
Conguitarra y tiple;

se

Soldado 1.º Brinoli

La moza que no traba con los soldados  
el que tiene en su casa mujer y ropa

se

Con los soldados no logran en este mundo  
 el gusto viva de las mozas que tratan  
 mujer y ropa es si de noche en vela

de bueno y malo <sup>todos</sup> broma y mar broma (hele) bulla y mas  
 con la Militaria (broma)  
 de dia en non da esto es muy cierto (fijo) no ay danda en

buena <sup>todos</sup> (broma) q. siempre la ale gria Reyna en la tropa  
 ello (cierto) que estan mal la tropa, cerca del fuego

aloz parrafos

(Parola)

y sigue la Parola (.) || Todos: Buenas noches Bonifacio  
 Bonif. Señalá Santos y buenos  
 1º. ha venido ya el Colombo?  
 Bonif. no sé;

2º. Amigo la Antonuela ~~es~~ y el: me  
 en fiende usted?

Bonif. si señor, velean por lo que está enferma. ha picara;  
 3º. ¿ue el otro? Bonif. nada, me duele un poco una mueta,  
 no cenar usted? 4º no amigo que emos teni do merienda  
 esta tarde, y mai queremos la cama que no la Cena;

x 1º. Adios Bonifacio, y mira q. no es tiempo de que duermas  
 2º. Adios Bonifacio y ten muchisima de paciencia; /

Se Repiten las segui. al segno ~~de~~ toda seguida  
 (y luego Repite Bonifacio. la letra de ellas ablado)

(Sale) Antonuela 3 Anto.  
 que tiene usted fio que suspenso es

Alleg<sup>ro</sup>

4

*Boni:*

pa? er soy un Negocio *fz.* *Ant.<sup>a</sup>* *po* *Boni:* ajustando a

*Ca* no va usted a la viña luego marcha a *Boni:*

*Ant.<sup>a</sup>* *se* *Boni:* Ma quiere usted la Copa si que

*fz.* No hara de casa me quiere

*Ant.<sup>a</sup>* la picara echar Cuidado el ser no no le haga usted



Bonif.<sup>o</sup>

Ay Boni facis q.<sup>a</sup> la Anoo

Com q.<sup>a</sup> callen

ñuela la pica ruela no anda mui bien — chi chi chi

chi pero me fi do dentro de el orno dentro del

orno lo quiero ber — chi — Ya siento

Vuido halla me Zampo alla me Zampo vere lo



ma<sup>is</sup> repa<sup>ra</sup> lado<sup>que</sup> ven<sup>ir</sup> una<sup>vez</sup> fonda — la<sup>que</sup> t<sup>u</sup>mpo a  
 tu<sup>ra</sup> una<sup>pa</sup>trona<sup>de</sup> fanta<sup>sia</sup> — Ant<sup>o</sup> Camer<sup>os</sup> Jun

ora<sup>que</sup> Cuida<sup>de</sup> mi<sup>a</sup> se<sup>o</sup> me<sup>l</sup>ava<sup>y</sup> me<sup>co</sup>se  
 ti<sup>to</sup> Congusto<sup>y</sup> Con<sup>sen</sup>to <sup>Colem<sup>o</sup></sup> ere<sup>i</sup> mi<sup>ch</sup>u<sup>ca</sup>za

<sup>Bonifacio</sup> <sup>Colem<sup>o</sup></sup>  
 (Yo<sup>so</sup> en<sup>cu</sup>eros) por<sup>que</sup> Cari<sup>ta</sup>tiva — por  
 Bon<sup>o</sup> y<sup>yo</sup> soy<sup>Ca</sup>mello<sup>que</sup> guapa<sup>ma</sup>nos<sup>ti</sup>er<sup>os</sup> — que

quer cari'za ti'va con grande el remo —  
 guaya manos tiene para hacer que bo —

Parola / Colun' ha Patrona: *Centro / Ant<sup>a</sup>* que manda usted?  
 (Colun' hazena que traigo una fazuza que me repeta  
 Ant<sup>a</sup> voy a traer la luego; Bonif' Nome sirve ami la  
 Infame como al soldado tan presto)  
 Parola // saca la Antonia la cena y el colunbo adrima la mesa)

*VE Repisen la seguidillas al segno*  
 Parola 2<sup>a</sup> Colun' sea cortado ya tu tio? Ant<sup>a</sup> No que ha ido a la rina,  
 Colun' ca que alli hitemos away la en caia de la tendar  
 Bonif' antes bailareis con migo sin Vigolin, ni Biguelo;  
 Colun' mi camarada, vinieron? Ant<sup>a</sup> ya duermen quierna suelta  
 Colun' pues vamosos luego al vaile, Ant<sup>a</sup> quita primero la mesa, y deja  
 que yo me ponga mal asiada y con puesta; Bonif' yote compondre ripuedo  
 de los pie a la cabeza Colun' alli retirado espero Ant<sup>a</sup> etabien  
 Bonif' andamos rena Ant<sup>a</sup> la luz me llebo porq' salir ninguno nos sea;

Sigue,

Los dos

Allegro

3  
4

A Dios mi soldado

3  
4

A Dios mi cariñito

3  
4

a Dios a Dios a Dios mi amor a Dios mia

seban, el soldado se enrapor la puerta  
y ella por los Partidores, levantare  
el candil; y se buscare el teatro

mor

Sale Bonifacio del orno, vegiv kando por todas partes

y kanta kame dia voz

*Angus*

2/4

Musical notation for the first system, including a treble clef, a key signature of one flat, and a 2/4 time signature. The notes are simple, mostly quarter and eighth notes.

Sotovoce

tenu

Bonif.<sup>o</sup>

le p<sup>o</sup>

le p<sup>o</sup>

le p<sup>o</sup>

Un chaco mui bueno lei tengo de urdir ya

Sal Antonio, Ja Toncato ditos al vay le me boy <sup>Colur<sup>o</sup></sup> don  
*mi praga*

Que ellos a mio tro me quieren feir - (llamare al sol

de el toy me ti do que ay tan mal olor - Ant<sup>o</sup> el soldado

dado Colombo sal presto aqui  
 llamo Colombo sal aqui mi amor

*rabe* Colombo *Bonif.º*  
 chi chi chi eres Anto ñita? si, ven con migo a  
*Bonif.º* chi chi chi eres mi Anto ñita ~~si~~ si, tu Anto ñita

qui y si pera que luego volvere por ti } que  
*Bonif.º* soy ven aqui que luego te ire a buscar yo } que

} charco que charco ay no bre de mi — que charco que  
 } guito que guito yo soy muy feliz — que guito que  
 } charco q.º charco llevan tan atroz — que charco que  
 } guito que guito q.º Contento el soy — que guito que

} charco ay no bre de ti  
 } guito ~~yo~~ soy muy feliz  
 } charco llevan tan atroz  
 } guito que Contento el soy

*allegro*

} An to mia querida sus pira por mi — por

*Ando.*

} que mi Colenbo te que ja a mi — (Como se te

*Bonif.*

quiebran mi amado soldado me quiera ami?

*Co Lem.º* *Boni.º* *Co Lem.º*

mucho que si si lo sabe el tío que habie el mar

*Ant.º*

fin pareze ~~de~~ <sup>que llegan</sup> ~~la~~ ~~ca~~ ~~de~~ dos bultos aqui que que

chaco que chaco lei supe yo urdir — que chaco que  
guiso que guiso yo soy mi feliz — que guiso que

chaco lei supe yo urdir  
guiso yo soy mi feliz

*Bonif.<sup>o</sup>* *Con lun.<sup>o</sup>*

a la Antonia ahora voy a visitar — Co

*Bonif.<sup>o</sup>*

mo te ancrezido la oreja mas — (9.<sup>a</sup> que no oírlos An

*Ant.<sup>a</sup>* *Le*

tonia Antonia dime olvidaras? no crea

tal porque me agustado tu genio marcial

*Bonif.<sup>o</sup>* *103.*

la Marcia linda del (Carai te sal dran) que charco que  
que guito que

10  
charco la voy a reparar — que charco que charco es  
que se le li-ri-dad — que gupto, que gupto que

Colem: Ant.<sup>a</sup> Colem:  
vay a reparar Ant.<sup>a</sup> nã-tã que? di nos  
se li-ri-dad

Ant.<sup>a</sup> todos *p<sup>o</sup>*  
vamos? si, puer vamos puer vamos Corriendo a la y

lar que charco que lleva el no bre pasan

Y ante q.<sup>o</sup> nos vamos los brazos me dà — Y ante q.<sup>o</sup> nos  
le *p<sup>o</sup>*

Vamos los brazos me da - los

Sale Bonif.º y Cantar fuerte Bonif.º  
 En un tranco

All.º assai sol

Salen todos los soldados unos todos  
 Tebujados con sabanas, otros  
 Con mantos, unos con un candil) meñ buenas noches a

dados míos llegad llegad soldados le

prestar ma a prestar ma Ant.º  
 gad llegad ~~o prestar ma~~ ~~ma~~ quer lo que

Coler.

Sold. haciendo burla)

Ans. a

11

ques lo que miro ha! ha! ha

mira

so

lense sois In so lense ay ha ay ha ha

mad

so mad

tomad

los soldados

Patron de te ner os todos

ay tio pie

Bonif.<sup>o</sup>

que de bo de hazer  
dad - Pie dad pie dad  
To ohez co re

ner la yo ohez co re ner la si se ande Casar  
a rri lo ohe

re echata vendicion  
los dos le bantad  
zemos mi mano aqui esta

*todos*

*y con bullay fiesta esto a cabará con su canzoneta*

*por no mo lestar*

*los 3.*

*con su canzoneta con su canzo*

*todos*

*con su canzoneta*

*netta por no mo lestar*

*fmo*

*Adagio*

Con su Canzoneta por no me dejar

Canzoneta

*Andro*

*Subi'*

*fmo*

Colun:

13

Quando los sol dados es tan

Anto... Cuando viene tropa se ale

Bonif... Mucha por la - tropa des pre

a lo - dados gozan li ver tad

gran la - mozas y Fabia el lugar

cian la - vodas pensando hazer dar

tam bien la Patrona si son re chus -

ya si que se marchan la apasio -

y de ta ley - yerroz nazen los e

Conas suelen Cau si var  
nadas Horan sin Cesar  
fectos de ma en tidad

todos

La so na da viva viva La Mi licia en  
La so na da  
La so na da viva viva La Mi licia en

guerrayen Paz viva viva la Mi licia en  
guerrayen Paz viva viva el Audi torio y

tonadilla General. *Sarrido*

Soldados

soldados mis llegad llegad todos

All.<sup>o</sup>

mui

Buenas noches apretar mas a pretar mas

a pretar mas

todos

Pa tron de te veros Rob!

ay no piedad

*Todos*

*y con bulla y fiesta esta ca gará con su canzoneta*

*por no molestar con su canzoneta con*

*por no molestar con su*

*Todos!* *con su canzoneta con su canzoneta*

*por no molestar*

*par. do y Rob. s*

*fare*

*fare*

todos

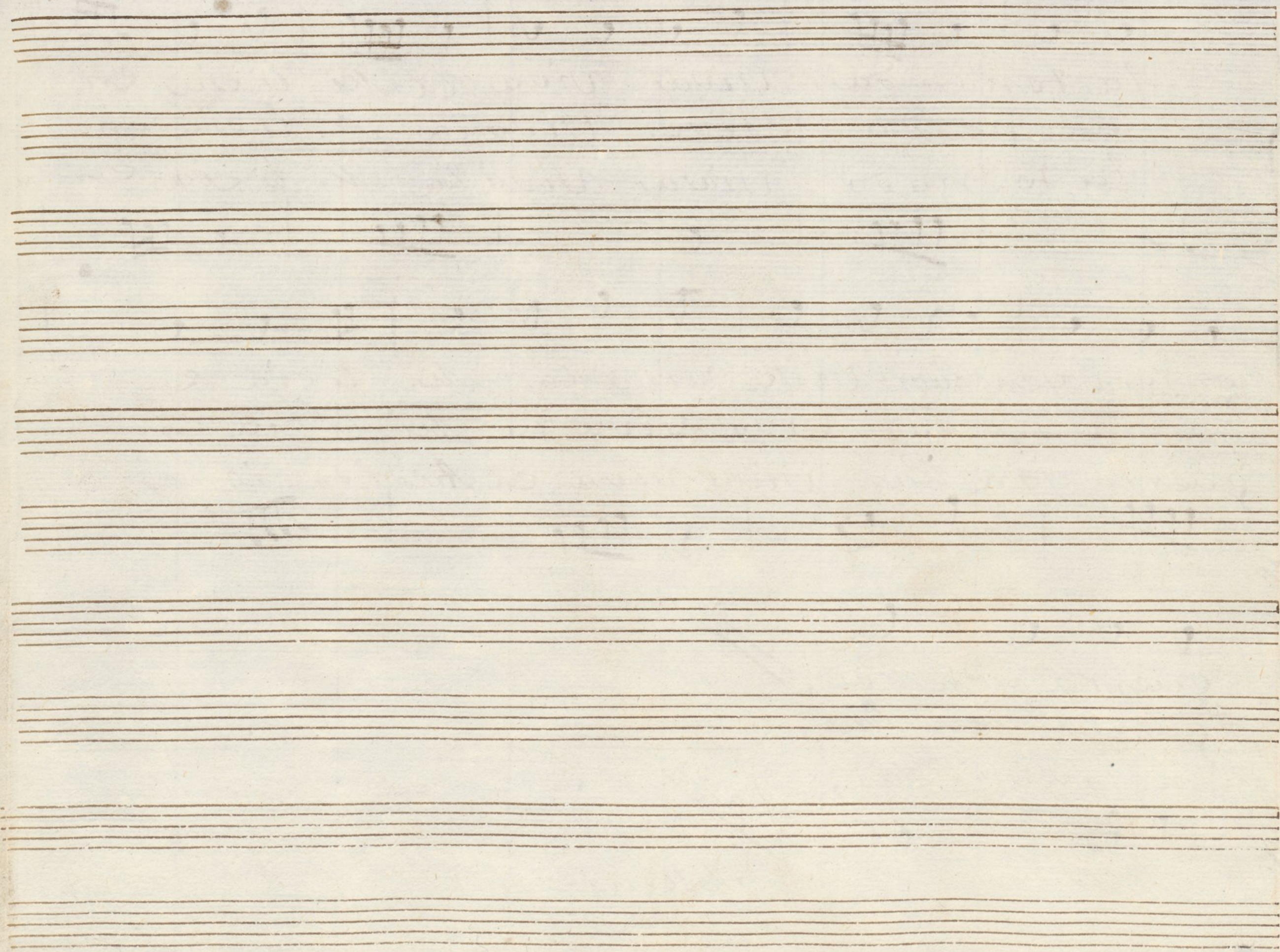
15

la to na da viva viva la Mi licia en -  
 la to na da viva viva la Mi licia en -  
 la to na da viva viva la Mi licia en -

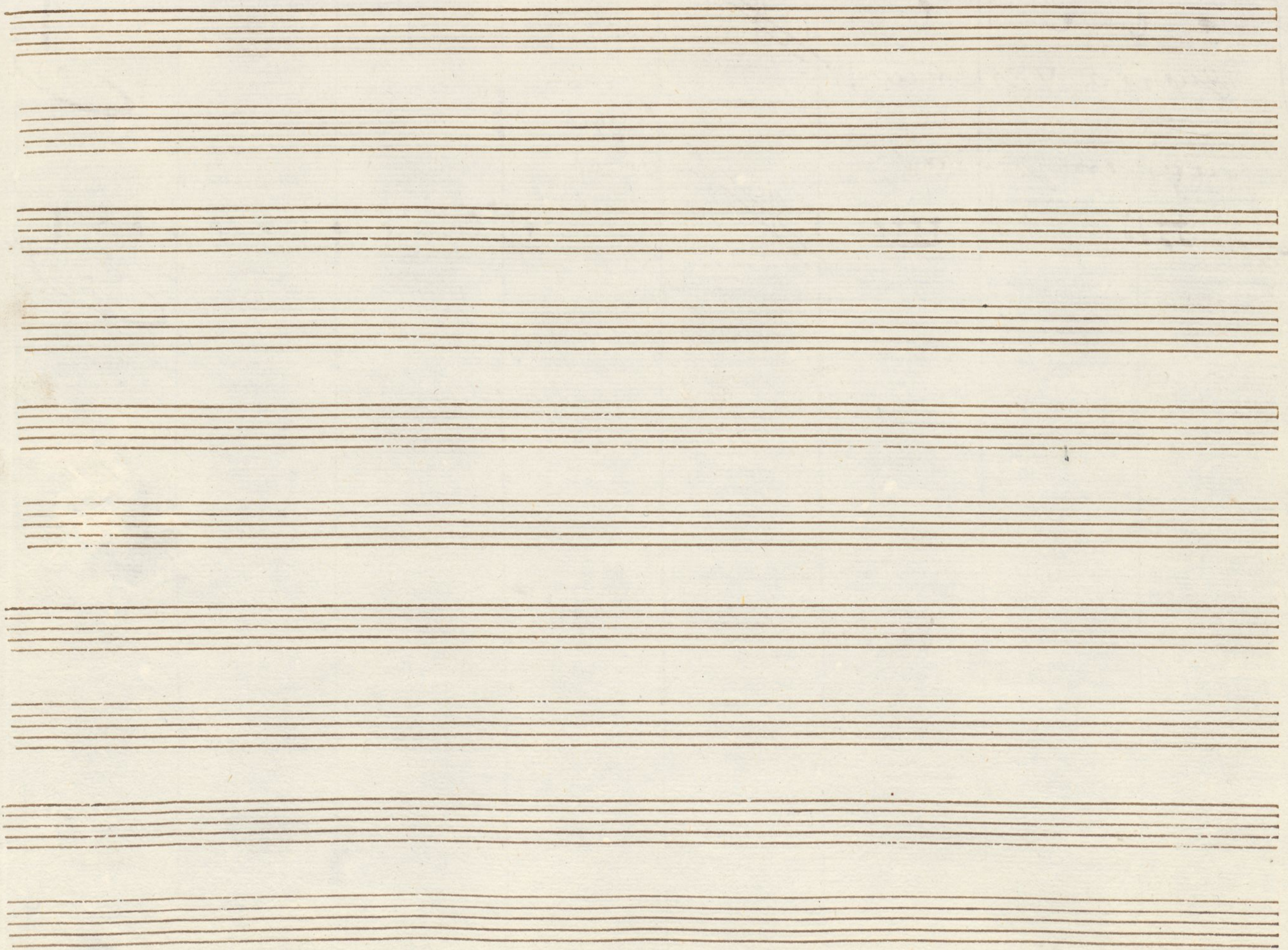
guerra y en Paz viva viva la Mi licia en  
 guerra y en Paz viva viva la Mi licia en  
 guerra y en Paz viva viva el Auditorio y

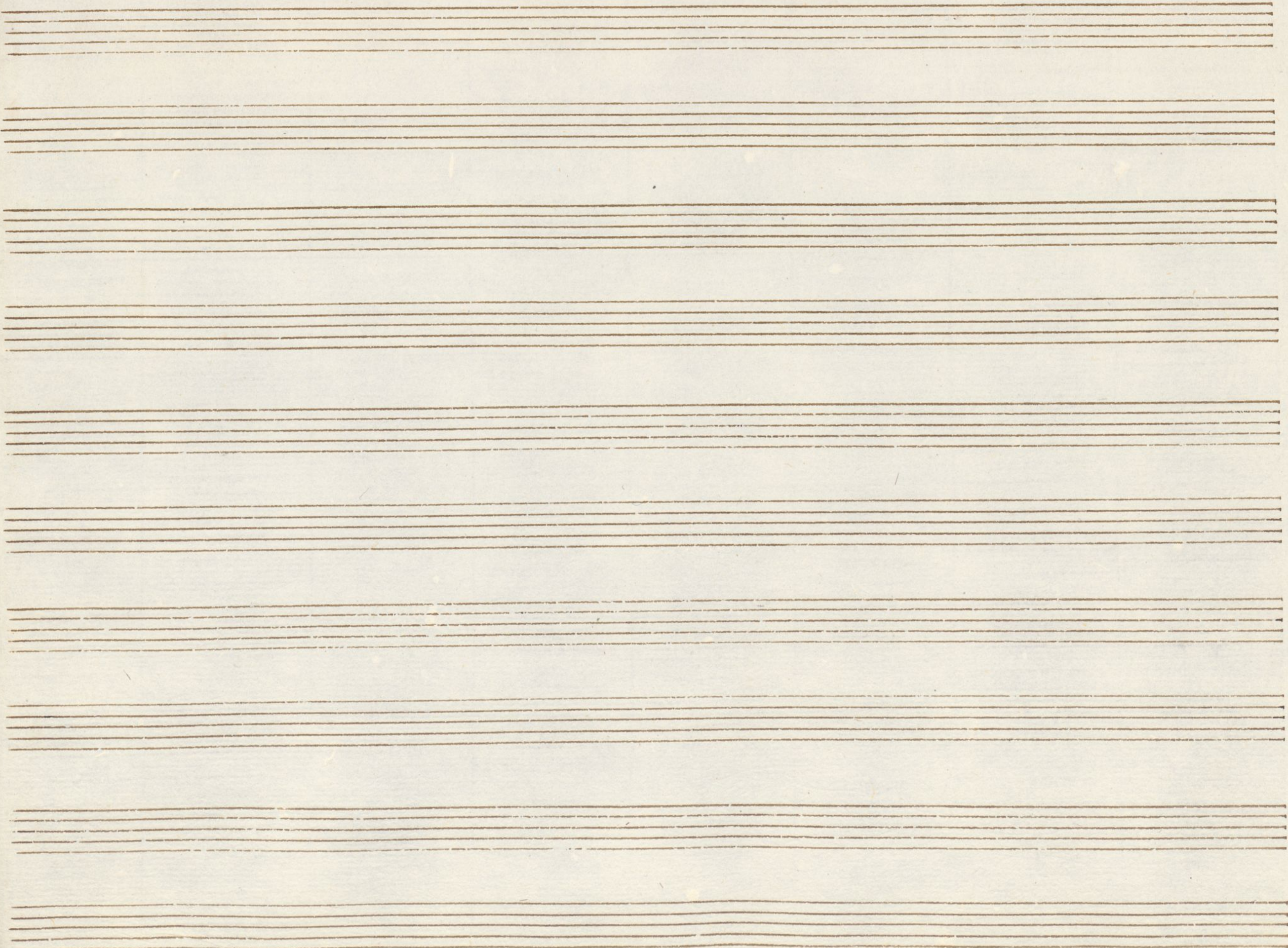
guerra y en Paz;  
 guerra y en Paz;  
 su gran piedad;

allegro  
dos veces



guerra y en Paz;
   
 su gran piedad;
   
 allegro
   
 2 veces







Violin + Violino

Conc.<sup>a</sup> General

Los Soldados Desercidos



Allegro 110

*p. Hav*  
*p. picado*  
*fmo*  
*Voz*  
*p.*  
*Hav*  
*p.*  
*picado*  
*poco f*

Sequit.

Alleg.<sup>ro</sup>

Noj Parrafos

Parola /  
muchissima de paciencia /

Se Vepiten al regno ~~Sequit.~~

Parola /

Voltri /

*Coro del fuego*

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

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

*segue*

*And.<sup>te</sup> vivo* *Voz* *piano sempre.*

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

*Segue da Verca.*

*segue.*

*Sequi. S. Allegro. Brillante.*  $\text{G} \frac{3}{4}$

*Voz*

*Parolo*

*Como al soldado tan presto se vepite al rostro*

*Parola 2a* *ninuno ryea:* *All. Ho*  $\text{G} \frac{3}{4}$

*Volri pto*

Con Sordina.

A handwritten musical score for piano, consisting of ten staves. The music is written in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The score begins with the tempo marking "And.<sup>te</sup>" and the instruction "Con Sordina." written above the first staff. The first staff contains the initial notes, with "sotto voce" written below it. The second staff features a melodic line with dynamic markings of *ff* and *p*, and a *voce* marking above the final measure. The third staff continues the melodic line with *ff* and *p* markings. The fourth staff has *p* and *ff* markings. The fifth staff has *ff* and *p* markings. The sixth staff has *ff* and *p* markings. The seventh staff has *ff* and *p* markings. The eighth staff has *ff* and *p* markings. The ninth staff has *ff* and *p* markings. The tenth staff has *ff* and *p* markings. The score concludes with a double bar line and the tempo marking "Allegro" written below the final staff.

Handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f' and 'p'. The music is written in a cursive, historical style.

*Volti p<sup>to</sup>*

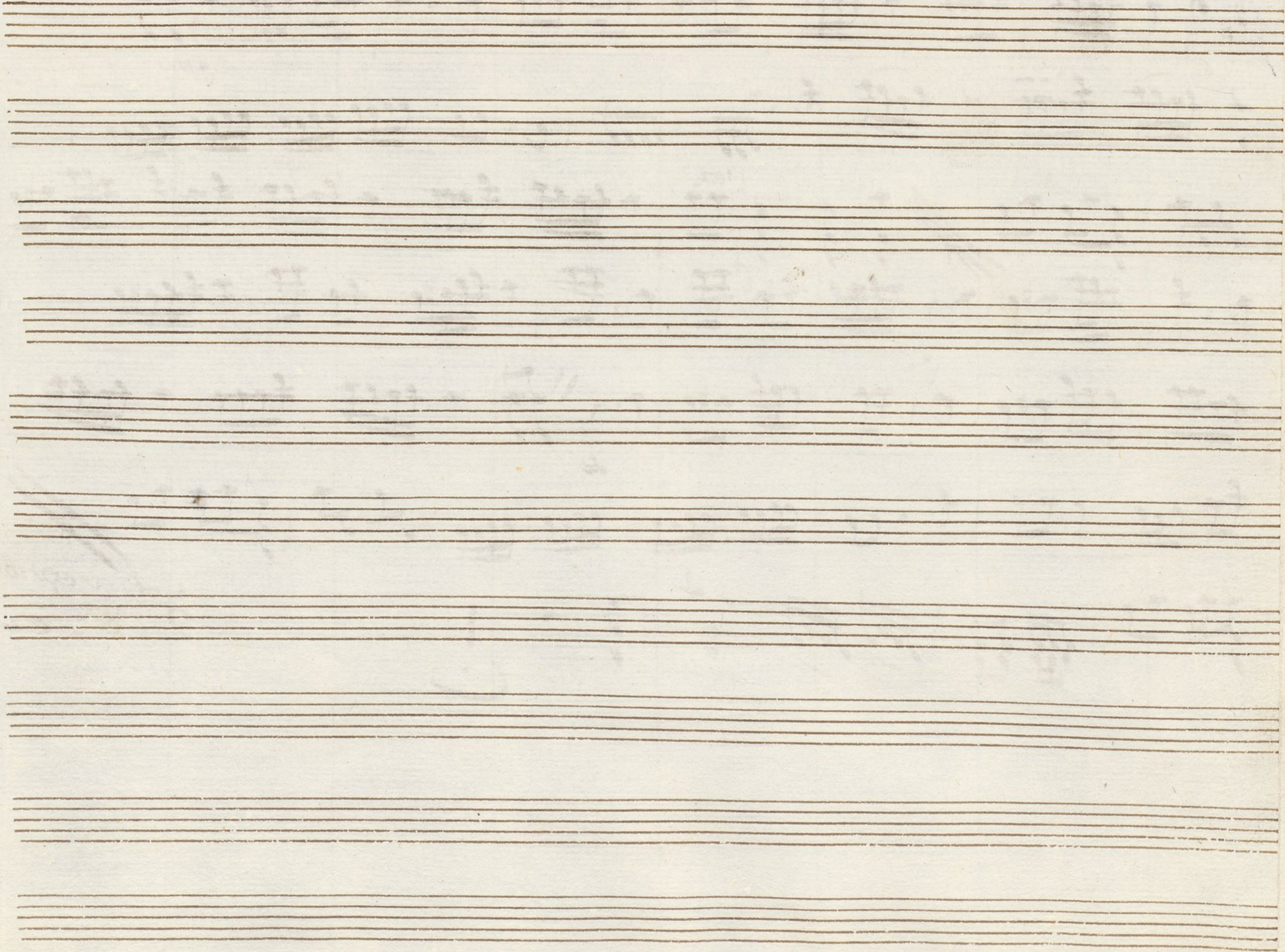
Four empty musical staves at the bottom of the page.

*vin vaudinar*

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

The musical score consists of ten staves of music. The first staff begins with the tempo marking *All.<sup>o</sup> avrai* and a key signature of two sharps (F# and C#). The music is written in a single system with various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings throughout, such as *pp*, *f*, *mp*, and *fmo*. The piece concludes with a double bar line and the word *ripue.* written above the final notes. The bottom two staves are empty.

Handwritten musical score on a page numbered 5 in the top right corner. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation is dense, featuring many beamed notes and rests. A *pp* dynamic marking is present in the first staff. A *Voz.* marking is written above the third staff. The sixth staff ends with a double bar line and a diagonal slash. The seventh staff concludes with the instruction *A tempo* and *2. Verso* written in a cursive hand. The bottom half of the page contains four empty staves.



Violin Primera

tonadilla General

Los Soldados Alojados;



*Allegretto* & 3/4

Handwritten musical score for a piece titled "Allegretto" in 3/4 time. The score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p", "f", "poco", and "picado". There are also some annotations like "fmo" and "f.".

*Sequi. Alleg.*  $\text{G} \text{ major}$   $\text{3/4}$

*voz*  
*p0*  
*A*  
*3*  
*3*  
*3*  
*allos parrapos*  
*Parolas: /*  
*muchissima de paciencia: /*

*Se Vespiter al segno ~~X~~ seguida*  
*Parola,*

*Volti*

Cerca del fuego;

*Alleg.*  $\text{H}^{\flat}$  &  $\frac{3}{4}$

Handwritten musical score for 'Cerca del fuego'. It consists of six staves. The first five staves are for a piano, with dynamics including *le*, *po*, and *ff*. The sixth staff is a bass line with the instruction *Poco se*. The piece concludes with a double bar line and the word *segue*.

*And. vivo*  $\text{H}^{\sharp\sharp}$   $\frac{6}{8}$

Handwritten musical score for 'And. vivo'. It consists of four staves. The first two staves are for a piano, with dynamics including *Piano sempre* and *vo*. The third staff is a bass line with the instruction *al segno dos veces*. The piece concludes with a double bar line and the word *segue*.

*Sequi. Alleg.<sup>ro</sup> Brillante* & 3

*Como al soldado tan presto* *Parola*  
*Se Neppien al segno*

*Parola 2<sup>a</sup>*  
*ninguno nos bea* *All.<sup>ro</sup>* & 3

*Volte pp<sup>o</sup>*

Con Sordinas

*Andte*  $\text{C}^{\flat}\text{B}^{\flat}$  2/4

*sovoce*

*For. le* *po* *For. le* *po* *For. le* *po*

*For. le*

*po* *For. le* *po* *For. le* *po* *For. le* *po* *For. le* *po*

*le po* *For.*

*le po*

*allegro*

*For. le po* *For. le po* *For.*

*le po* *For. le po* *For. le po* *For. le po*

*po*

Handwritten musical score on ten staves. The notation includes various rhythmic values, beams, and slurs. Dynamic markings such as 'p' (piano) and 'f' (forte) are present throughout the piece. The music appears to be a single melodic line with some rests.

*Vol. 1. p. 20*

*Sin sordina*

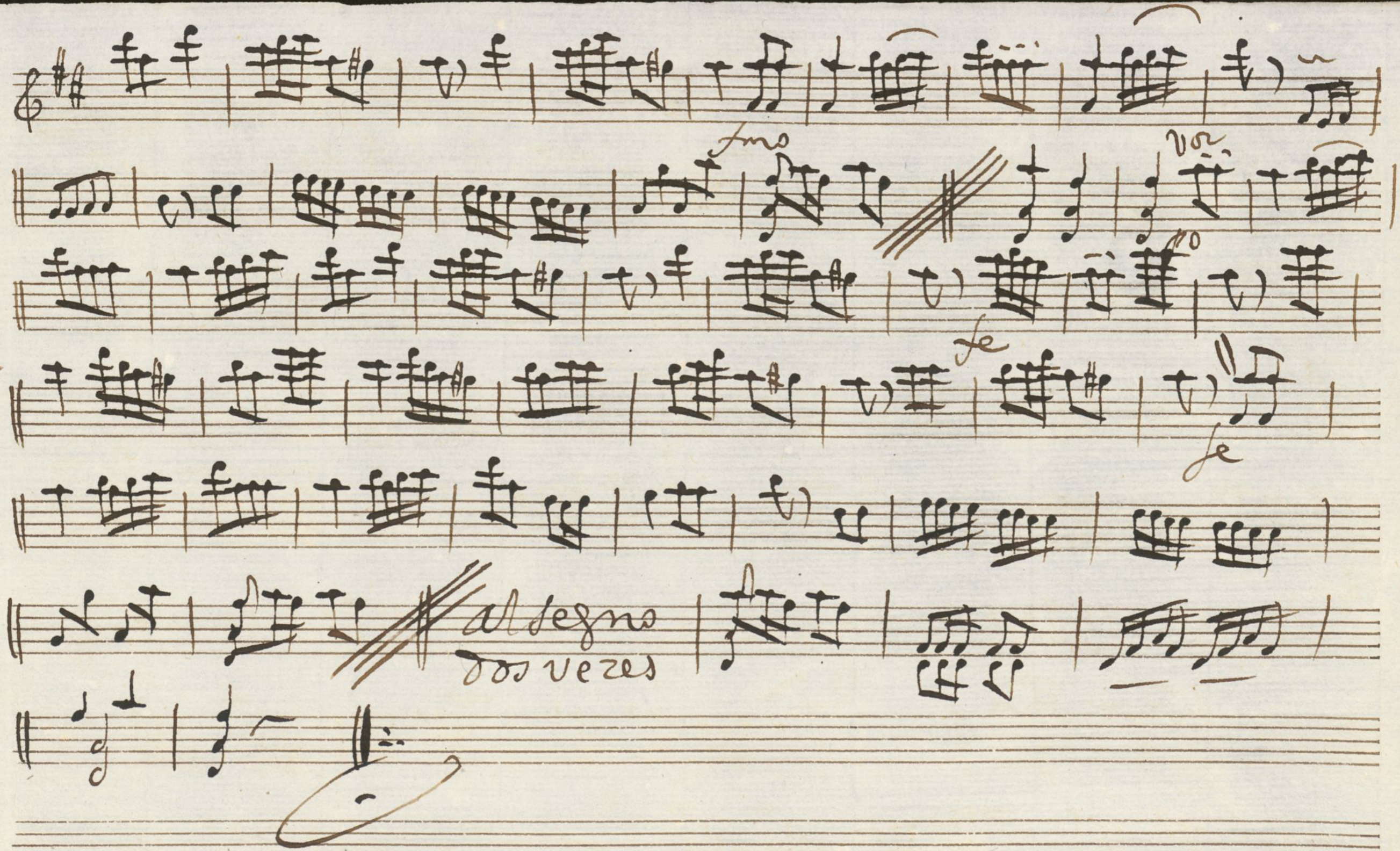
*Allegro assai* &#x2668 C

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

*Andantino*

Handwritten musical score on ten staves. The notation includes complex rhythmic patterns, chords, and melodic lines. Key annotations include:

- fmo* (first movement) above the second staff.
- vo* (voice) above the second staff.
- le* (legato) written below the fourth and fifth staves.
- al segno* and *dos vezes* (two times) written between the sixth and seventh staves, with a double bar line and repeat sign.



Handwritten musical notation on ten staves. The notation is extremely faint and illegible, appearing as light brown or greyish marks on the aged paper. The staves are arranged vertically, with some faint clefs and notes visible at the beginning of the first few staves.

+

Violin Segundo

sonadilla Teneral;

Los Soldados Alojados;

//

*Allegretto* & 3/4

Handwritten musical score for a piece titled "Allegretto" in 3/4 time. The score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *sfz*, *fmo*, and *Picado*. The music is written in a cursive, historical style. The first staff begins with a treble clef and a 3/4 time signature. The piece concludes with a double bar line on the tenth staff.

*Seguidilla Allegro*  $\text{3/4}$   $\text{F}\sharp\text{C}\sharp\text{F}\sharp$  3

2

*a los parratos* Parola,

*Muchissima de Paciencia.*

*Se Repiten al segno ~~se~~ seguidas*

*Volti*

*Allegro*  $\#$   $\frac{3}{4}$

*p* *f* *le* *Poco le* *Picado*

|| *segue*

*And. vivo*  $\#$   $\#$   $\frac{6}{8}$

*Piano sempre* *p* *allegro due vezes*

*fenu*

*Sequi. Alleg.<sup>ro</sup> Brillante & 3*

*Parola*

*Sequitur allegro Parola*

*Alleg.<sup>ro</sup> & 3*

*Voln' p0*

Con sordina

sotovoce

Andte & 2/4

The musical score consists of ten staves. The first staff begins with the tempo marking 'Andte' and the time signature '2/4'. The key signature has two sharps (F# and C#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'sfz' (sforzando) and 'p' (piano) are used throughout. There are several instances of crossed-out staves, notably the first staff of the third system and the first staff of the fourth system. A 'Kalsegro' marking is present in the first staff of the fourth system. The score concludes with a 'p' marking in the final measure of the tenth staff.

Handwritten musical score on seven staves. The notation includes various rhythmic values, slurs, and dynamic markings such as 'p' and 'f'. The music appears to be a single melodic line with some accompaniment.

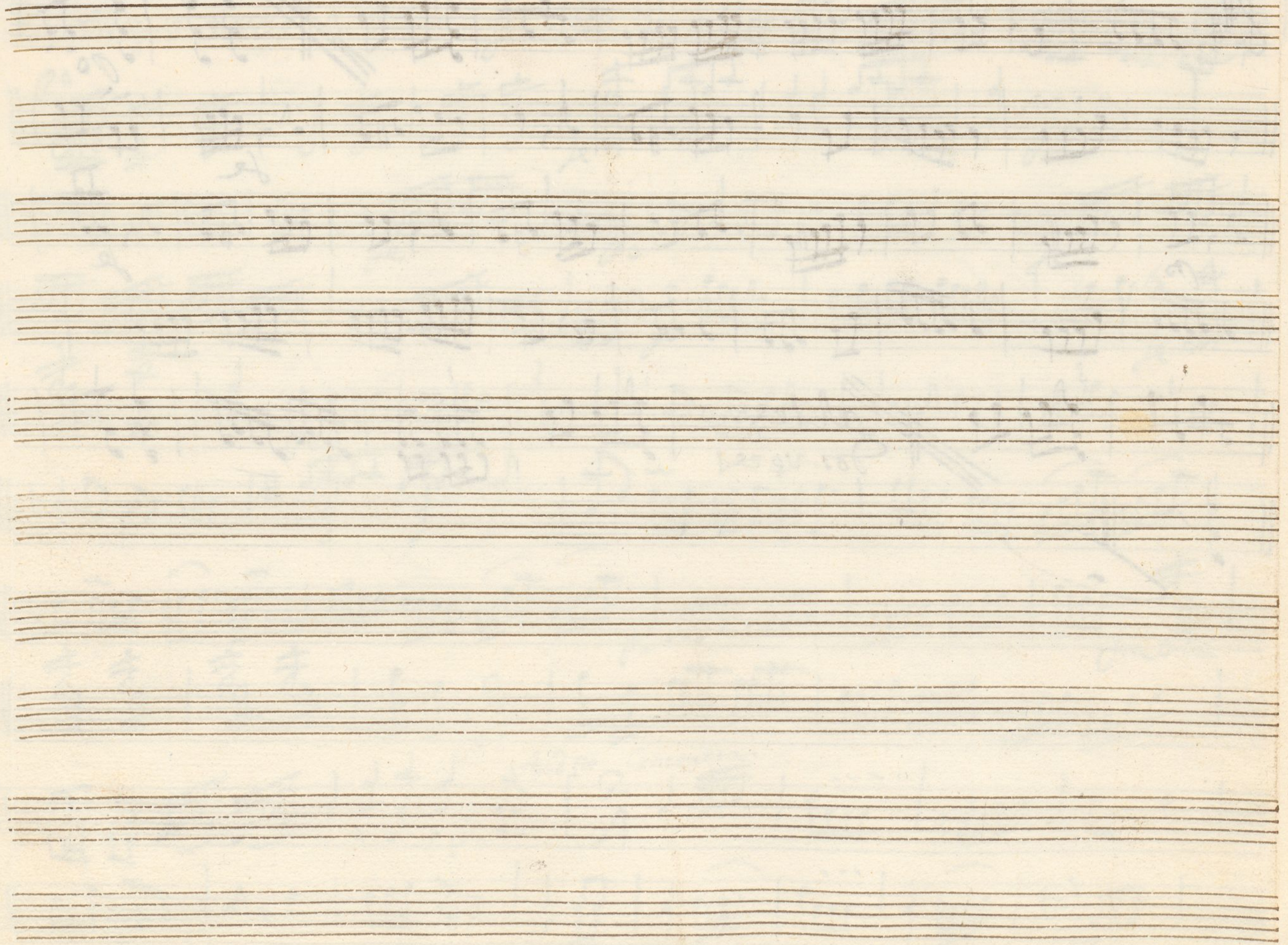
*Vollietto*

*Sin Sordina*

*Allegro assai* &# C

The musical score is written on 14 staves. The first two staves form a grand staff with piano and right-hand parts. The piano part begins with a *p* dynamic. The right-hand part is in common time and C major. The next two staves form a grand staff with left-hand and basso continuo parts. The left-hand part includes *f* and *p* dynamics. The basso continuo part includes *f* and *fmo* dynamics. The score concludes with a *fmo* dynamic marking.

Handwritten musical score on six staves. The first five staves contain musical notation with various notes, rests, and dynamic markings like 'p' and 'f'. The sixth staff has a double bar line with the tempo marking 'allegro' and 'due volte' written below it. The seventh staff begins with a few notes and a fermata.



+

Violín Segundo,

tonadilla General;

Los Soldados Alojados;

//

*Allegretto*  $\frac{3}{4}$

*po le*  
*po stor le po le po le*  
*Picado*  
*fmo*  
*voz*  
*stor le po le po*  
*le po stor le po le*  
*Picado*  
*le po*  
*poco se*

*Sequidi.* *Alleg. <sup>mo</sup>*  $\frac{3}{4}$

*pp* *pp* *pp* *pp* *pp*

*Parola*

*Mucissima de paciencia*

*Se repiten al segno ~~se~~ seguidas*

*Voln' p. to*

*Allegro*  $\text{No} \frac{3}{4}$

*p* *pp* *f* *poco* *le* *si que* *Picado* *p*

*And.te* *diu*  $\frac{6}{8}$

*piano sempre* *p* *f* *Poco le* *al segno 2mas* *tenu.*

*Segu' di. Alleg.<sup>ro</sup> Brillante* & 3/4

*le*  
*voz*  
*p*  
*p*  
*p*  
*le*

*Parola* // *serpente Alla señal* \* *Parola*

*Allegretto* & 3/4

*p*  
*le*  
*Volti p.*

*Consordinas*  
*Andate*  $\text{♩} = 2/4$  *solo voce*

*I for le po* *I for le po* *I for le po*

*voce*

*I for le po* *I for le po* *I for*

*le po*

*al segno*

*I for le po* *I for le po* *I for le po*

*I for le po* *I for le po*

*po*

Handwritten musical score on ten staves. The notation includes various rhythmic values, slurs, and dynamic markings such as *le po* and *for le po*. The word *segue* is written at the end of the eighth staff. The manuscript is written in brown ink on aged paper.

4

Volti *p.<sup>to</sup>*

*sin Sordina*

*Allegro assai*

A handwritten musical score on aged paper, consisting of ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music is written in a style characteristic of the 19th century, with frequent use of slurs, accents, and dynamic markings such as *p* (piano) and *Andro* (Andante). The score begins with the tempo marking *Allegro assai* and the instruction *sin Sordina*. The piece concludes with a fermata on the final note of the tenth staff.

Handwritten musical score on six staves. The first staff is in treble clef with a key signature of one sharp (F#). The music consists of six staves of handwritten notation. The first staff ends with a double bar line and a fermata. The second staff has a "le" marking. The third staff has a "po" marking. The fourth staff has a "le" marking. The fifth staff has a double bar line with a fermata and the markings "allegro" and "dos mds". The sixth staff continues the notation.

2. sin Sordina

The image shows a page of musical manuscript paper with 12 staves. The top staff contains faint handwritten notes and a treble clef. The rest of the page is mostly blank with some very light, illegible markings. The paper is aged and has some staining.

+

Viola obligada

Sonadilla General

Los Soldados Alojados;

//

*Alleg*  $\text{H}\flat$   $\text{A}$   $\text{3}$

*p* *sfz* *f* *p* *sfz* *f* *p*

*f* *no* *p* *sfz* *f* *p*

*p* *sfz* *f* *sfz* *f* *p*

*f* *p* *Piccato* *f* *poco*

*Segui.* *Alleg.*  $\text{H}_2$   $\text{H}_2$   $\text{H}_2$   $\text{H}_2$   $\frac{3}{4}$

*alos parratos* *Parola* ||

*Se Ne piten al segno* ~~||~~ *Seguidas* *Parola*

*Volvi*

*Alleg<sup>ro</sup>*  $\frac{3}{4}$

*p*  
*f*  
*p*  
*f*  
*poco*

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

*p*  
*sempre*  
*allegro due vezos*

*Seguei.* *Allegro*  $\text{H}^{\circ}$   $\frac{3}{4}$

*Parolas*

*Seppisen al segno X Parolas 2<sup>a</sup>*

*Allegro*  $\text{H}^{\circ}$   $\frac{3}{4}$

*Volti*

Con Sordina

And.<sup>te</sup> 2/4

Voz

allegro

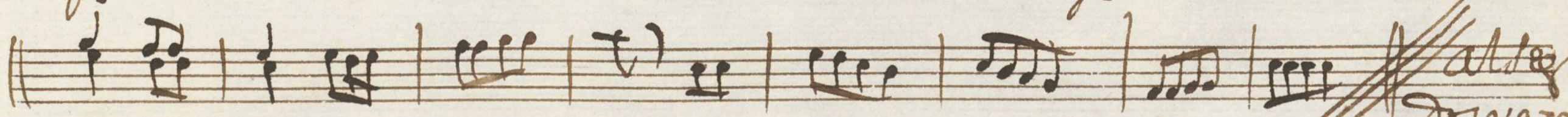
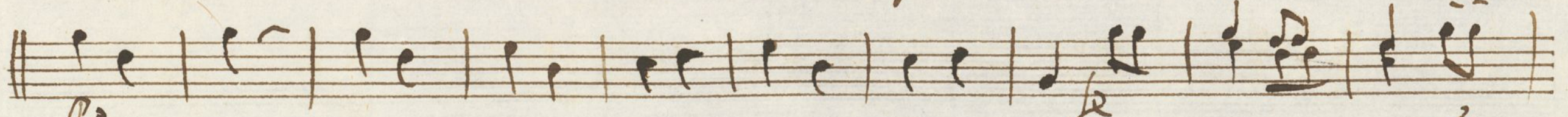
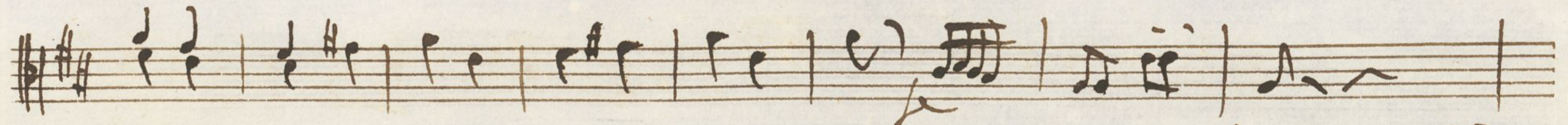
Handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'f'. The music is written in a historical style with a treble clef and a key signature of one sharp (F#). The score shows complex rhythmic patterns and some instances of crossed-out or heavily scribbled-out passages.

*Volhio pto.*

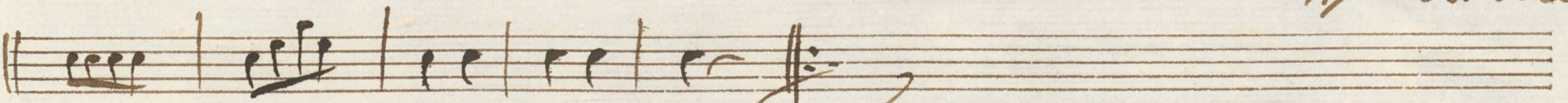
*Sin Sordina*

*All. assai*

The musical score consists of 12 staves of handwritten notation. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "All. assai". The notation includes various rhythmic values such as sixteenth and thirty-second notes, as well as rests. Dynamic markings like "p" (piano) and "f" (forte) are used throughout. A section of the score is marked "And. no" (Andante no) and includes a 2/4 time signature. The piece concludes with a double bar line and a final cadence.



~~Allegro~~  
dos veces



Via ordinaria

Oboe Primero:

Mus 177-2

6

Canadilla; General: Los Soldados Alojados.

*Alegro*  $\text{no} \text{ } \&$   $\text{3}$   $\text{4}$

*Segui. Allegro*  $\text{no} \text{ } \&$   $\text{3}$   $\text{4}$

Se Vayen al regno ~~X~~ seguidas Parola

*Alleg<sup>ro</sup>* 3/4  
Musical notation for the first system, consisting of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a common clef. The music includes various rhythmic values and articulation marks.

*And.<sup>te</sup> vivo* 6/8  
*po senza*  
Musical notation for the second system, consisting of three staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second and third staves have a common clef. The music is marked with *po* and *senza*.

*Segue* *Alleg<sup>ro</sup>* 3/4  
Musical notation for the third system, consisting of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a common clef. The music includes various rhythmic values and articulation marks.

*Se Ne piten al regno* ✕ *Parola*

*Allegretto* 2/4 *fa zze* /

*A lauta*

*And.*

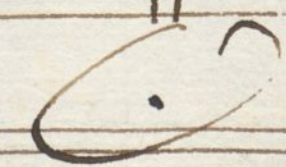
*Volte p<sup>to</sup>*

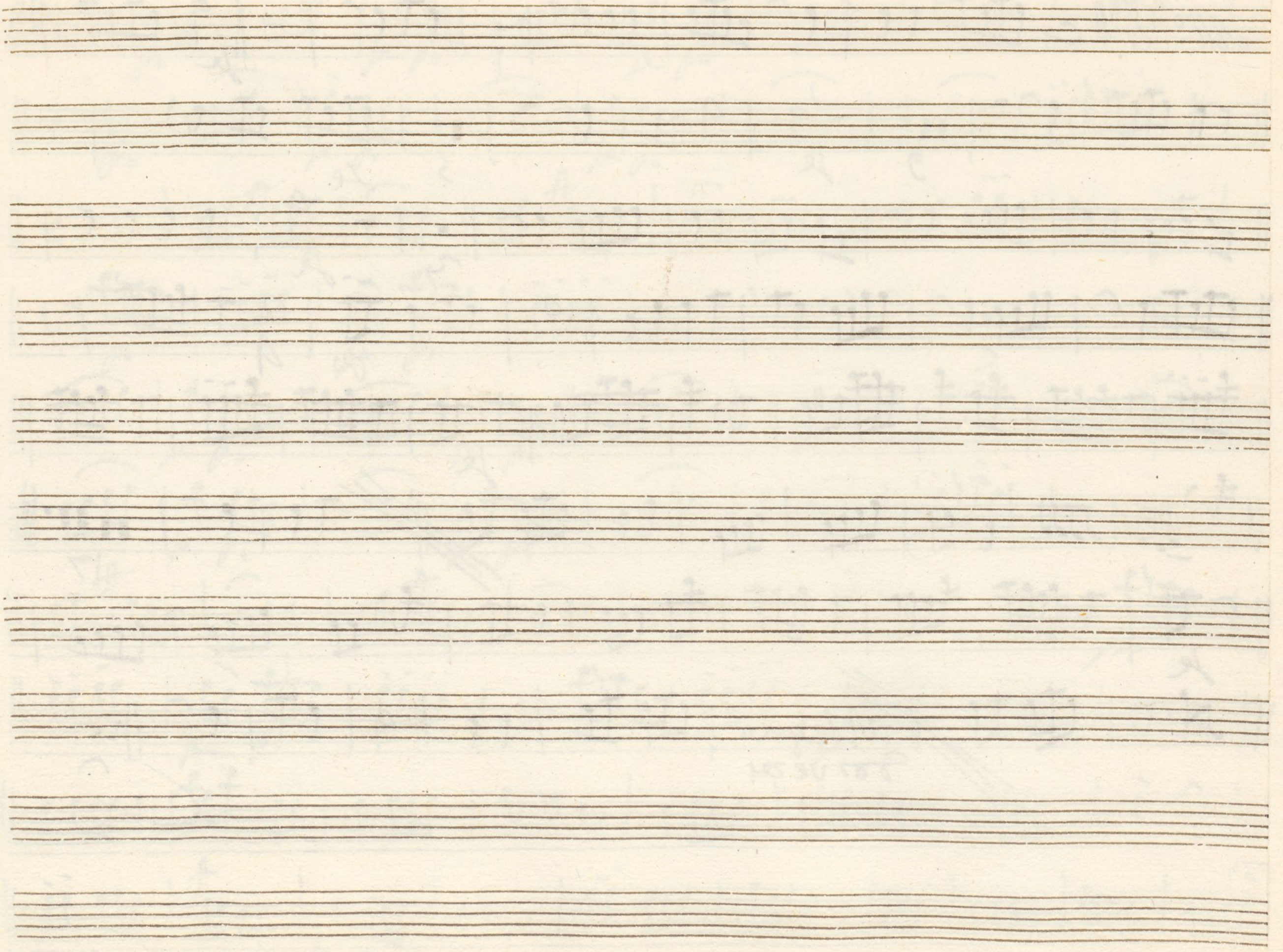
A handwritten musical score consisting of 12 staves. The notation is in a single system, likely for a keyboard instrument. The key signature is one flat (B-flat), and the time signature is 6/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with beams and slurs. There are several dynamic markings: 'p' (piano) and 'f' (forte) are used throughout. Some measures are marked with 'A', possibly indicating a specific articulation or performance instruction. The handwriting is in dark ink on aged, slightly yellowed paper. The score concludes with a double bar line and repeat dots at the end of the final staff.

Oboe

All.<sup>o</sup> 8# c

~~allegro~~  
 201 vez

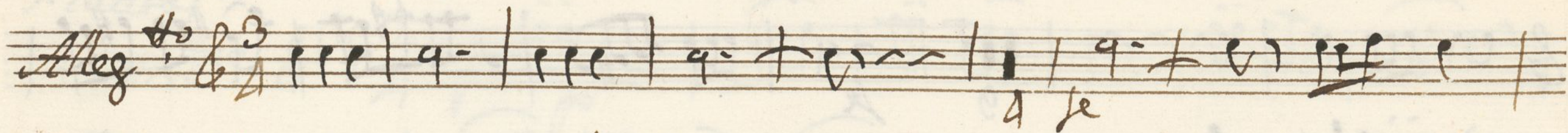


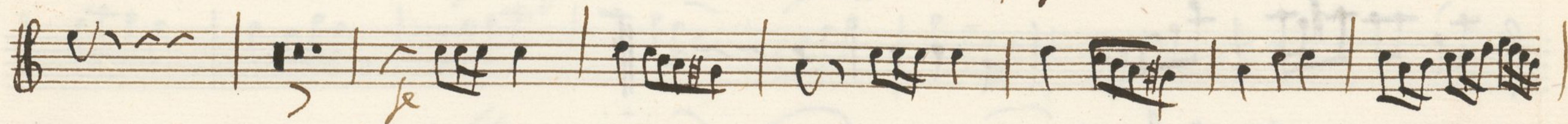


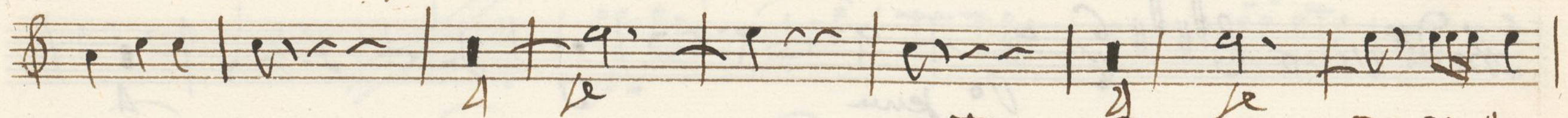
Oboe Segundo:

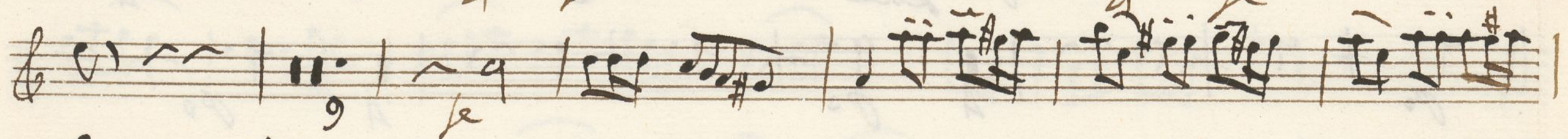
Mus 177-2

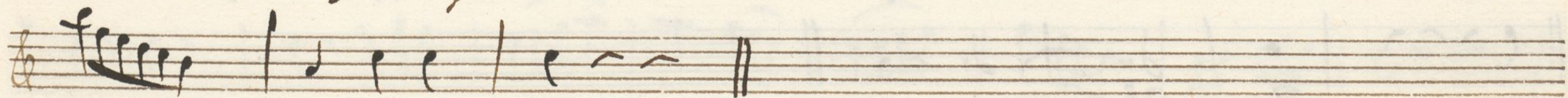
tonadilla General; Los Soldados Alojados.

Alleg.  $\frac{3}{4}$  



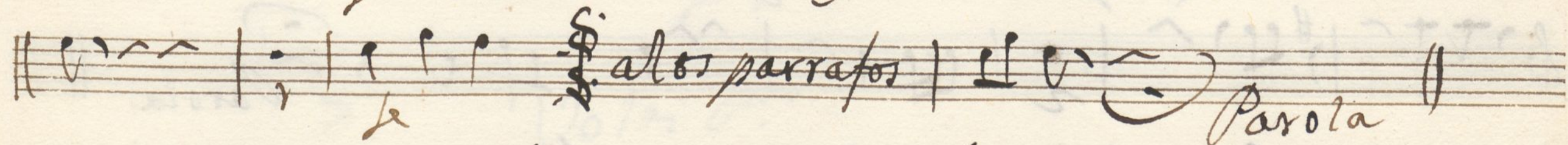


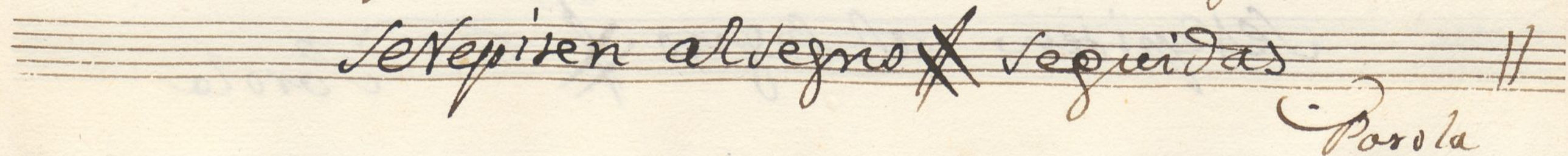




Segu. Alleg.  $\frac{3}{4}$  





Se repiten al segno ~~seguidas~~ 

*Allegro*  $\#$   $\frac{3}{4}$

Handwritten musical notation for the first system, featuring a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The notation includes quarter notes, eighth notes, and rests, with dynamic markings 'p' and 'f'.

*And. vivo*  $\#$   $\#$   $\#$   $\frac{6}{8}$

Handwritten musical notation for the second system, featuring a treble clef, a 6/8 time signature, and a key signature of three sharps (F#, C#, G#). The notation includes quarter notes, eighth notes, and rests, with dynamic markings 'p' and 'f'.

*Segue Allegro*  $\#$   $\frac{3}{4}$

Handwritten musical notation for the third system, featuring a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The notation includes quarter notes, eighth notes, and rests, with dynamic markings 'p' and 'f'. A double bar line with a slash is present.

*Segue al segno* ~~✱~~ Parola

<sup>3</sup>/<sub>4</sub> Alleg. <sup>Ho</sup> Baze

*Flauto*

*Andte*

<sup>2</sup>/<sub>4</sub>

Handwritten musical score for flute, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'p<sup>o</sup>'. The piece concludes with a double bar line and the word 'allegro' written in a large, cursive hand. Below the final staff, the instruction 'Volta p<sup>o</sup>' is written.

A handwritten musical score consisting of ten staves. The notation is in a cursive style, typical of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single system, with various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The score concludes with a double bar line and repeat dots. The paper shows signs of age, including some staining and discoloration.

Boe

Allegro &#2668 c

Handwritten musical notation on a staff, including notes, rests, and dynamic markings like *se*.

Handwritten musical notation on a staff, including notes, rests, and dynamic markings like *se*.

Handwritten musical notation on a staff, including notes, rests, and dynamic markings like *se*.

Handwritten musical notation on a staff, including notes, rests, and dynamic markings like *se*.

Handwritten musical notation on a staff, including notes, rests, and dynamic markings like *se*.

Handwritten musical notation on a staff, including notes, rests, and dynamic markings like *se*.

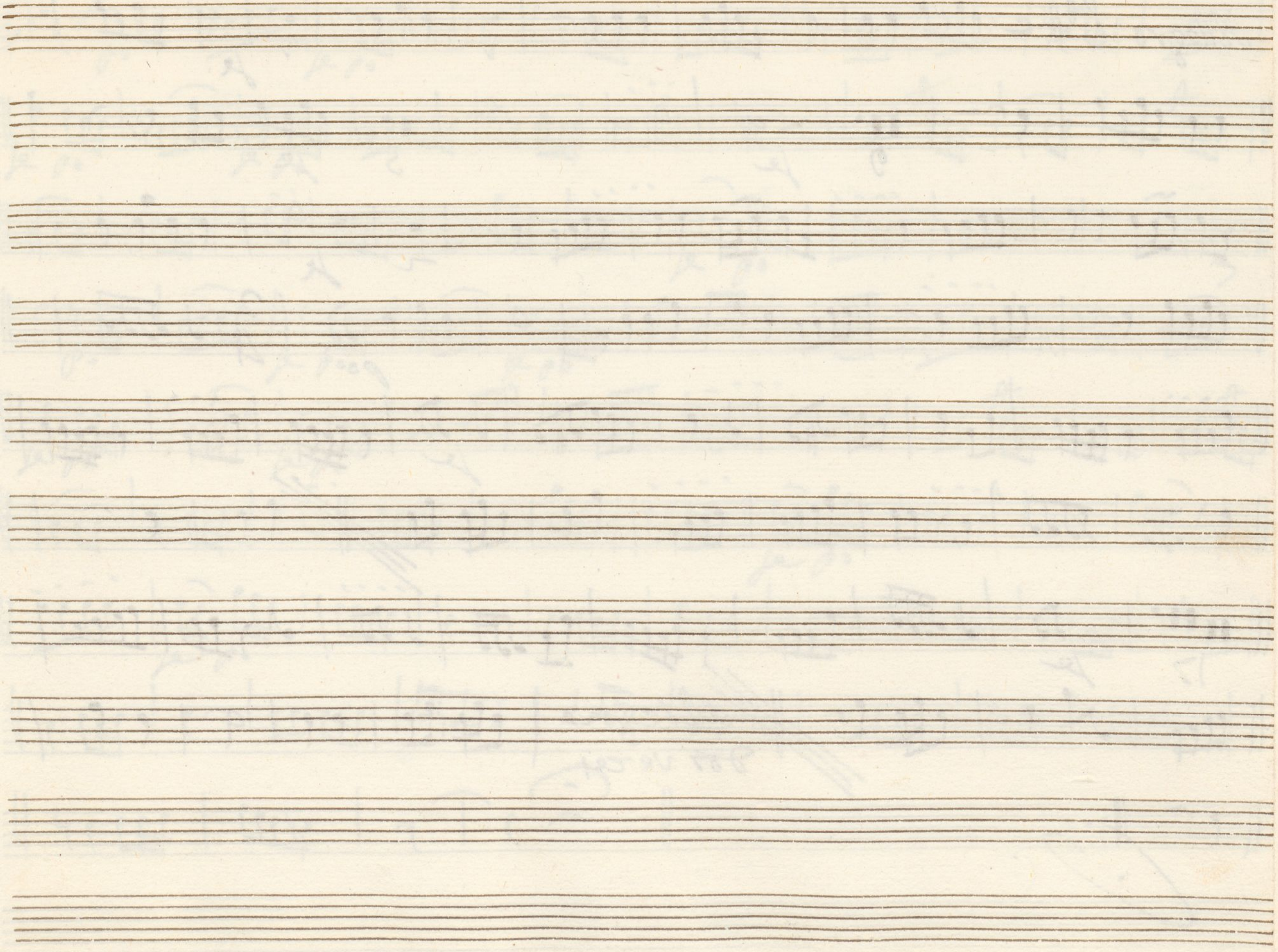
Handwritten musical notation on a staff, including notes, rests, and dynamic markings like *se*.

Handwritten musical notation on a staff, including notes, rests, and dynamic markings like *se*.

Handwritten musical notation on a staff, including notes, rests, and dynamic markings like *se*.

Handwritten musical notation on a staff, including notes, rests, and dynamic markings like *se*.

2000



*Trompa Primera*

Mus 197-7

4

*Tonadilla General: Los Soldados Afajados:*

*Inclami*

*Allegro*  $\text{C} = \text{F}\#\text{C}\#\text{F}\#$   $\frac{3}{4}$

*Segui. Allegro*  $\text{C} = \text{F}\#\text{C}\#\text{F}\#$   $\frac{3}{4}$

*Se Repiten al segno & seguidas:*  
*Parola*

*Waltz*

*Allegro*  $\text{C} \sharp \sharp \sharp$   $\frac{3}{4}$

*Andante vivo* *f* *Segue* *f*

*Allegro* *f*

*del Bass*

*Inclasi* *Andante*  $\text{C} \flat \flat$   $\frac{2}{4}$

*Allegro*

Handwritten musical score on ten staves. The first four staves are in 6/8 time with a key signature of two flats. The fifth staff begins a new section titled "In Dela Solre" in All. (Allegretto) with a key signature of one sharp and common time. The remaining staves continue the piece with various rhythmic patterns and dynamics.

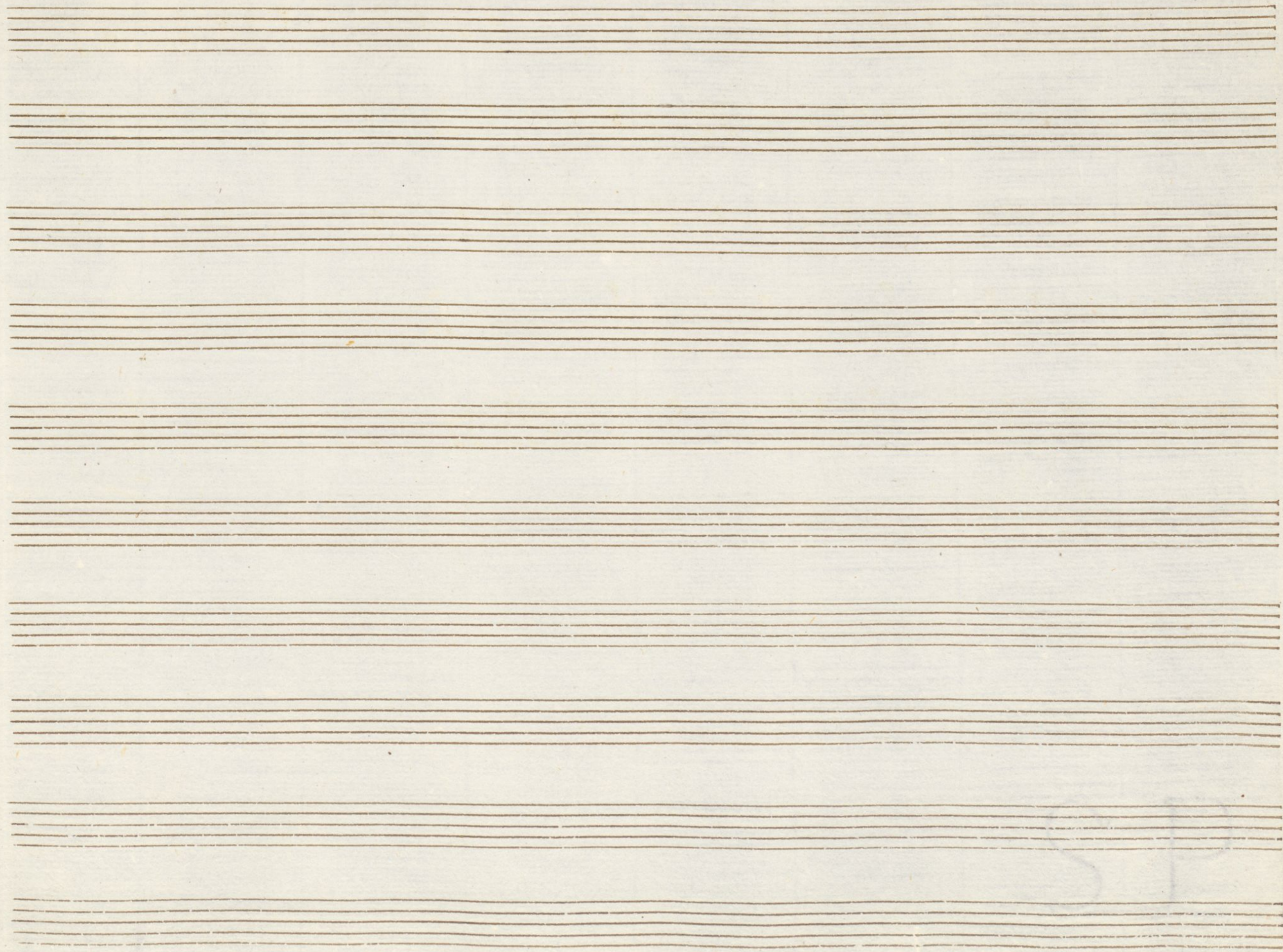
*f*

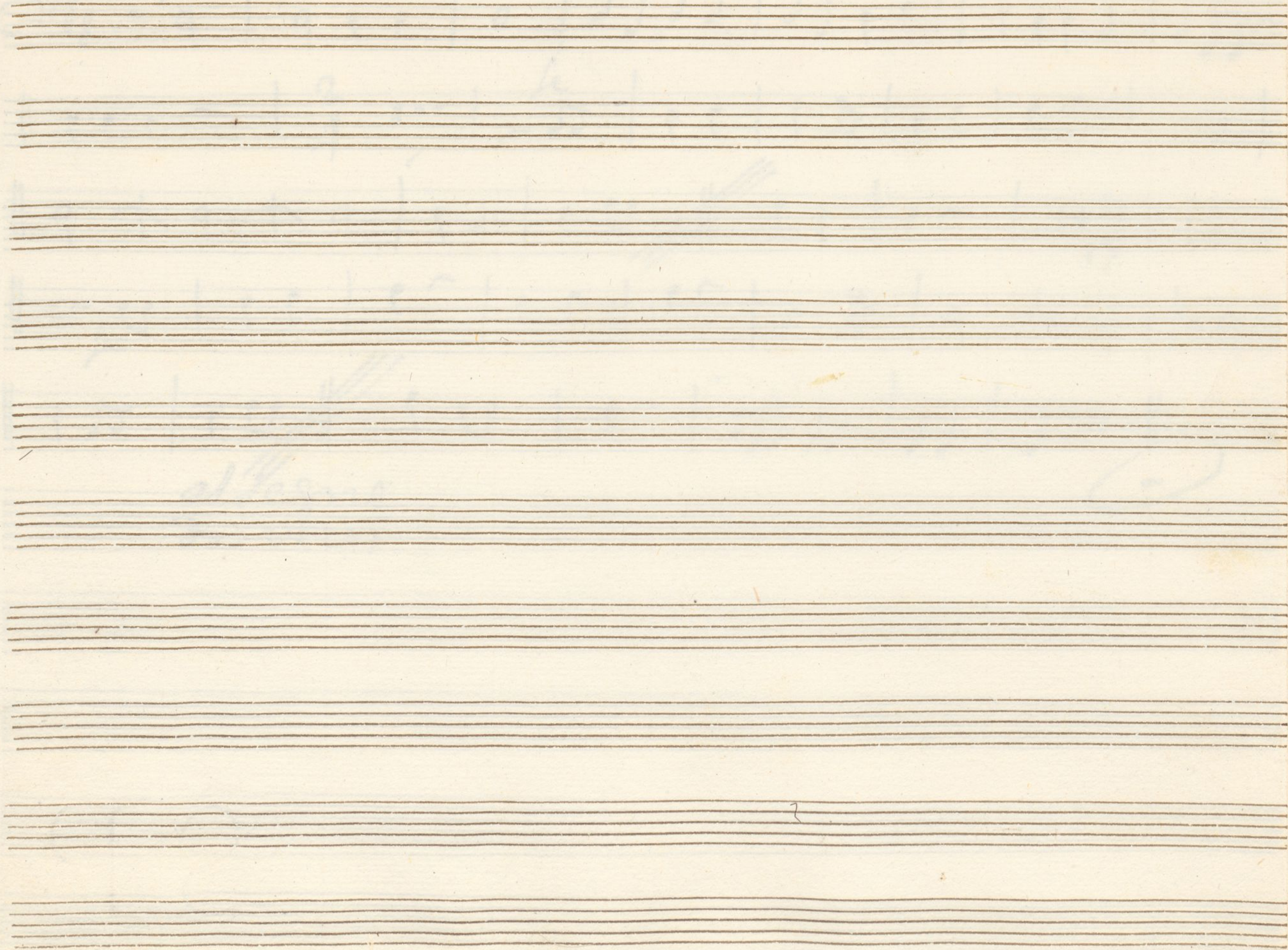
*f*

*f*

*p*

*allegro*  
*dos veces*





*Trompa Segunda*

Mus 177-2

*Conadilla General: Los Soldados Alojados.*

*Inclami*

*Allegro*  $\#$   $\circ$   $\#$   $\#$   $\#$   $\#$   $\frac{3}{4}$

*Segui*  $\#$   $\circ$   $\#$   $\#$   $\#$   $\#$   $\frac{3}{4}$

*Señaliten al segno // seguidas (Parola)*

*Alleg<sup>ro</sup>*  $\text{C}:\sharp\sharp$   $\frac{3}{4}$

$\frac{6}{8}$  *And<sup>te</sup> vivo* *lazo* // *Segu<sup>ite</sup>* *lazo* //

$\frac{3}{4}$  *Alleg<sup>ro</sup>* *lazo*

*Inclaf<sup>a</sup>*  
*And<sup>te</sup>*  $\text{C}:\flat\flat$   $\frac{2}{4}$

Handwritten musical notation on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains several measures of music with notes, rests, and dynamic markings such as accents (>) and fingerings (4, 6). The second and third staves continue the musical piece with similar notation.

*In Dela* *Alli.* Handwritten musical notation on seven staves. The first staff of this section starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is marked *Alli.* and includes various rhythmic patterns, slurs, and dynamic markings like *se*. The notation is dense and expressive, typical of a vocal or instrumental solo.

*volte*

Handwritten musical score on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *p* and *f*. A double bar line with a repeat sign is present in the second staff. The third staff ends with a double bar line and the handwritten instruction *allegro* and *due volte* written vertically. The fourth staff concludes with a double bar line and a fermata over the final note. The remaining staves are empty.

Con Brava 10;

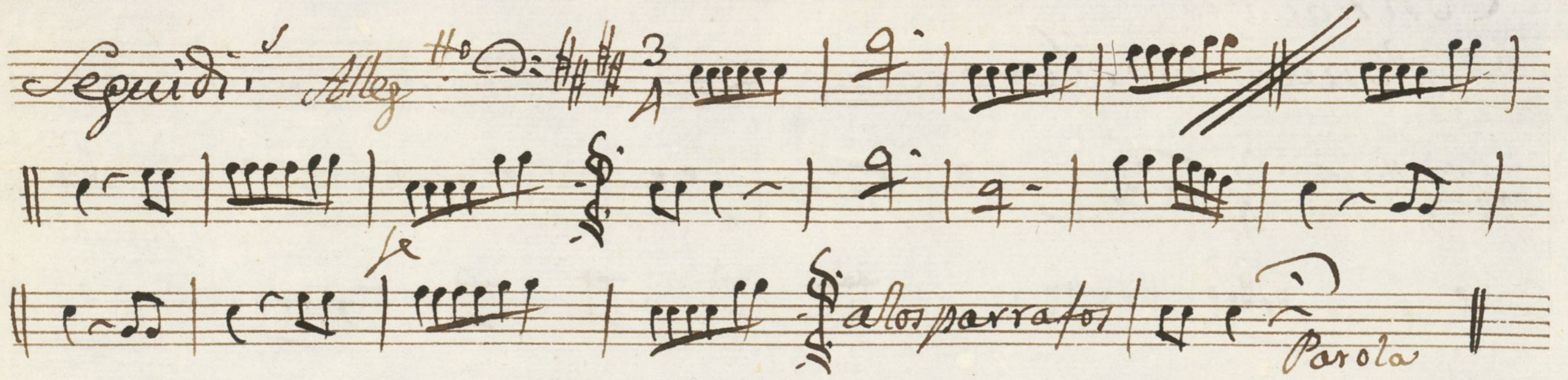
Mus 177-2

Tonadilla Jeneral; Los Soldados Alojados

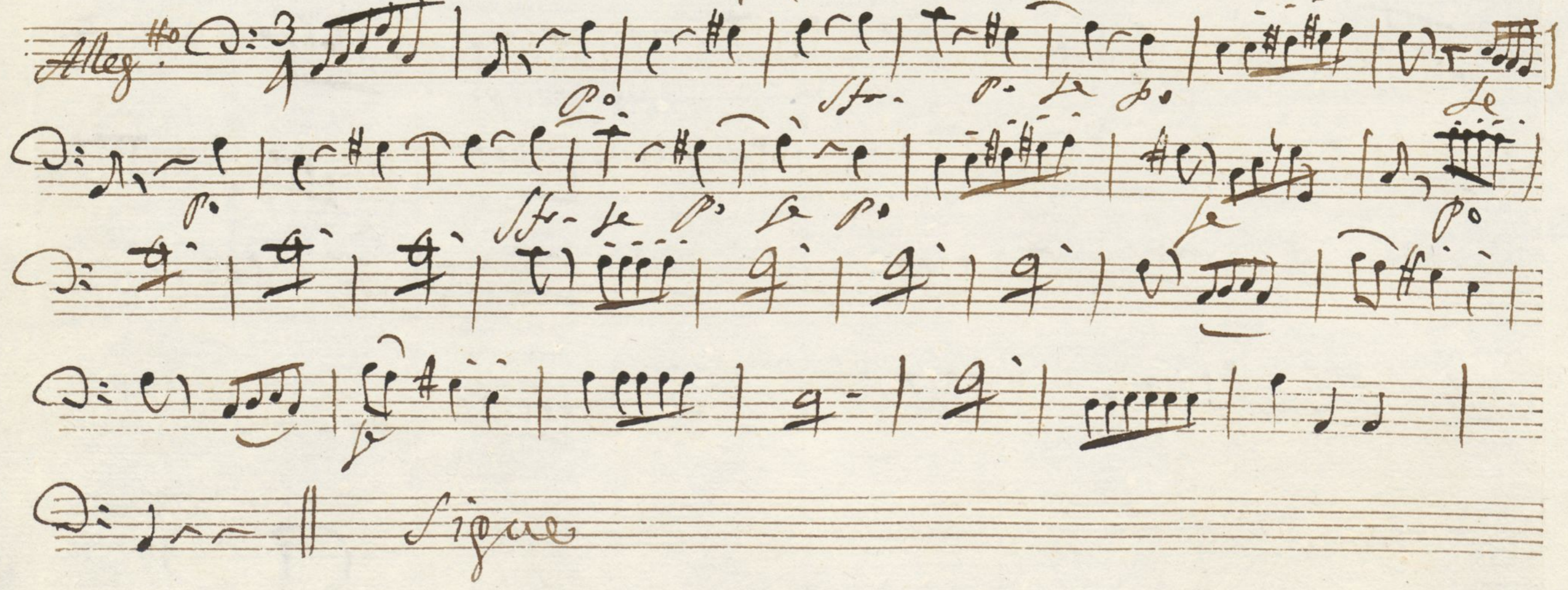
Alleg.<sup>ro</sup> 3/4

The musical score consists of nine staves. The first staff is the treble clef melody, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Alleg.<sup>ro</sup>'. The second staff is the bass clef accompaniment, starting with a bass clef and a key signature of one sharp. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a double bar line on the ninth staff.

Volti

*Seguidi. Allegro* #0  $\text{C}:\text{F}\#\text{F}\#\text{F}\#$   $\frac{3}{4}$  

*Se Repisen al segno X Seguidas* Parola

*Allegro* #0  $\text{C}:\text{F}\#\text{F}\#\text{F}\#$   $\frac{3}{4}$  



*And.<sup>te</sup>* *Diff.*  $\frac{2}{4}$  *A* *Sotto voce* *tenue* *pp*

Handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings such as 'p' and 'pp'. The music is written in a cursive style typical of 18th or 19th-century manuscripts.

*Volki p<sup>to</sup>*

*Allegro assai*  $\text{C}=\text{F}\#$  *fmo*

*fmo*

*fmo*

*fmo*

*fmo*

*fmo*

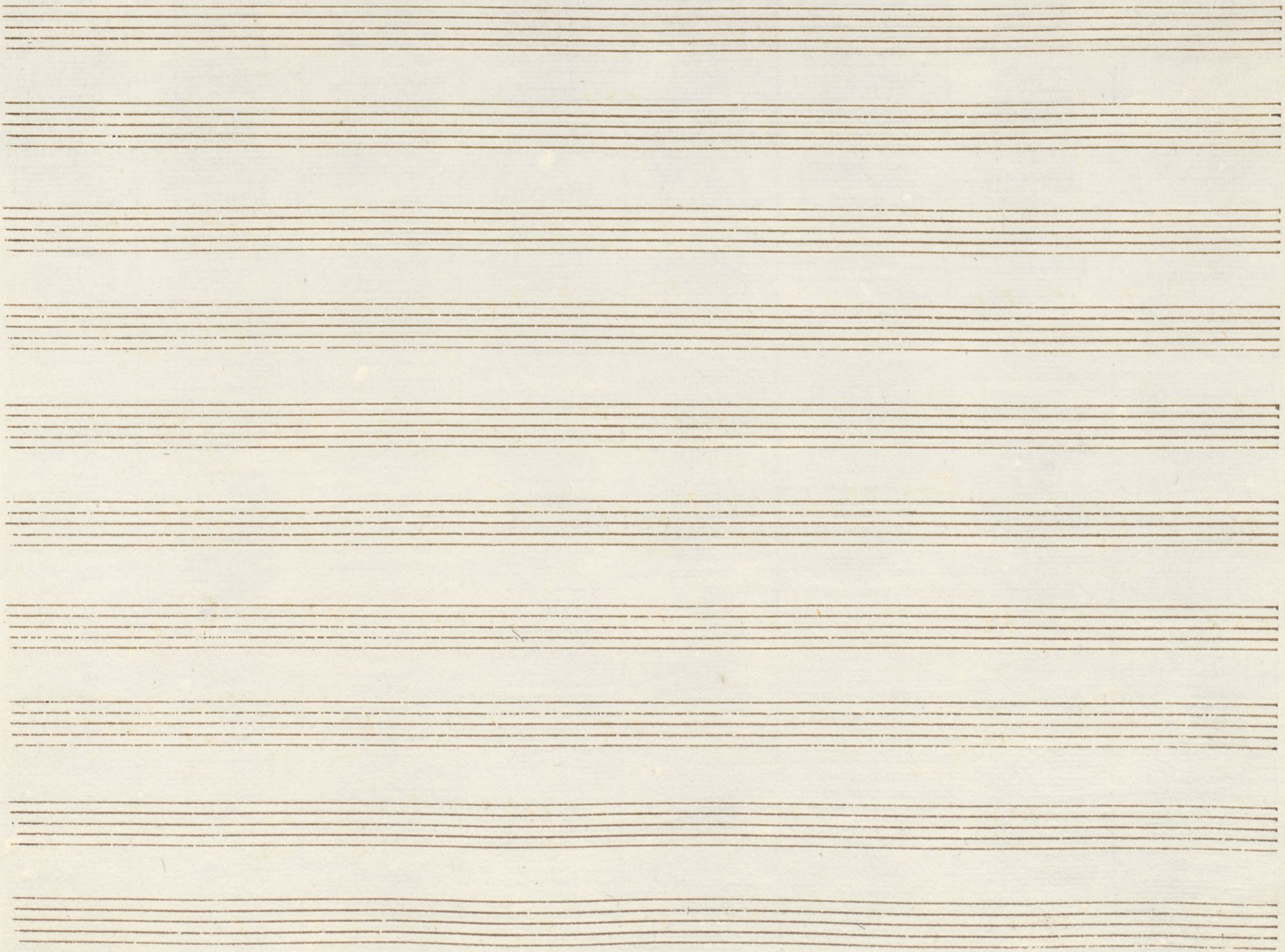
*fmo*

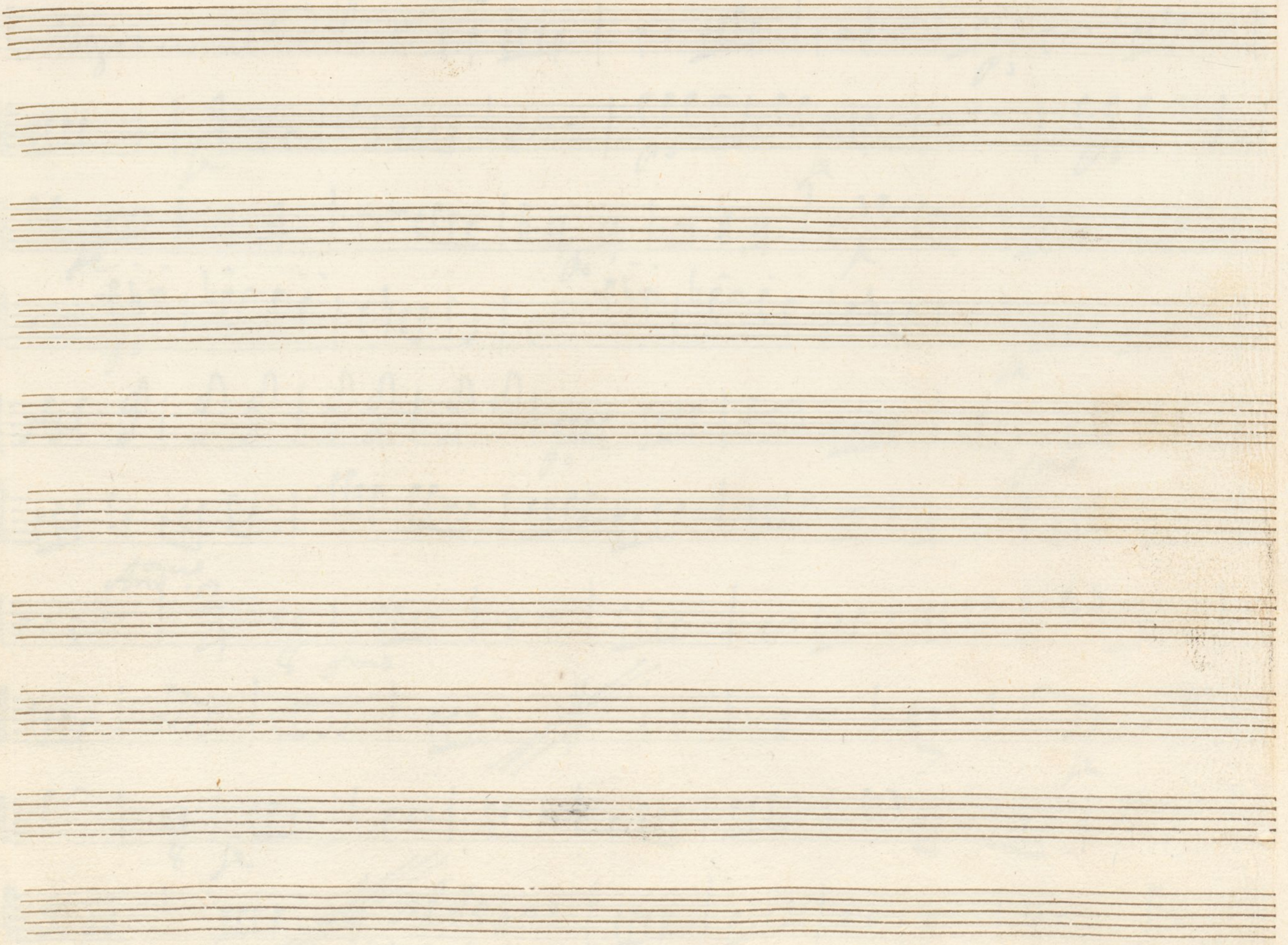
*And. 2/4*

*fmo*

*fmo*

*allegro*  
*dos vezes*





Contrabajo; y Violon;

Sonadilla Teneral

Los Soldados Alojados;



*Allegretto* 3/4

Handwritten musical score for a piece titled "Allegretto" in 3/4 time. The score consists of eight staves of music. The first staff begins with the tempo marking "Allegretto" and the time signature "3/4". The music is written in a single system. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p", "f", "sfz", and "picoado". There are also some performance instructions like "tr" and "picoado". The score ends with a double bar line and repeat dots.

*seguir.* *Allegro*  $\text{H}_0$   $\text{C} = \text{H}_0 \text{H}_0 \text{H}_0$   $\frac{3}{4}$

*Parola*

*sempiternum adagio* ~~*seguir*~~ *Parola*

*Volvi*



*Segue Allegro*  $\text{3/4}$

*Parola* ||

*Le Nipisen allegro* ~~3/4~~ *Parola 2<sup>a</sup>*

*Allegro*  $\text{3/4}$

*Volte p<sup>o</sup>*

Handwritten musical score on ten staves. The notation includes notes, rests, and dynamic markings such as *solovoice*, *tenue*, *f. p.*, *f*, *p*, *le*, *pp*, *ppp*, and *al segno*. The score is written in a system with a treble clef, a key signature of two flats, and a 2/4 time signature. The music features various rhythmic patterns and articulations, including slurs and accents. A double bar line with a repeat sign is present in the second staff, and another double bar line with the instruction *al segno* is in the fifth staff.

Handwritten musical score on five staves. The notation includes notes, rests, and dynamic markings such as 'p', 'f', and 'p.'. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music consists of a series of notes and rests, with some notes beamed together. The second staff continues the melody with similar notation. The third staff features a 'f' marking. The fourth staff includes a 'p.' marking. The fifth staff concludes with a double bar line and a fermata over the final note.

*Voluntad*

*Allegro assai* *fmo*

The musical score consists of ten staves. The first staff begins with the tempo marking 'Allegro assai' and the dynamic 'fmo'. The notation includes various rhythmic values and rests. The second staff has a 'p' dynamic marking. The third staff has 'p' and 'f' markings. The fourth and fifth staves contain the lyrics 'fi' and 'ber' written above the notes. The sixth staff has a 'p' marking. The seventh staff has a 'fmo' marking. The eighth staff is marked '2<sup>o</sup> Violon' and has a 'futi' marking. The ninth staff has a 'fmo' marking. The tenth staff is marked 'Violon' and has a 'futi' marking. The score concludes with a double bar line and a 'f' marking.

Violon

Handwritten musical score for Violon. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values and rests. The second staff contains the word "furi" above the notes and "Je" below. The third staff features the instruction "allegro" above and "dos vezes" below, with a double bar line and repeat sign. The score concludes with a double bar line and repeat sign.

