

Conadilla a 4^o

La Casa de posada;

Theatro de Navidad;

La Nio-^{sa} gar?
Vire! y Alf^o

Del Sr Busto.

1789

And. no gracioso

Salon de cante: Contadores, y dos ^{Le}puertas a los lados:
aparecen sentados tomando chocolate, en Marcelina de Plata
la Nico. ^{1a}y par. ^{2a}ella con Capade Moda, y el vestido de Mayo fino:

Nico-ygar.

E poca di cho sa si

elo venturoso en quel Indus trioso fe liz hega a

ser

man

rente pro picio Con quien su morada Casa de po

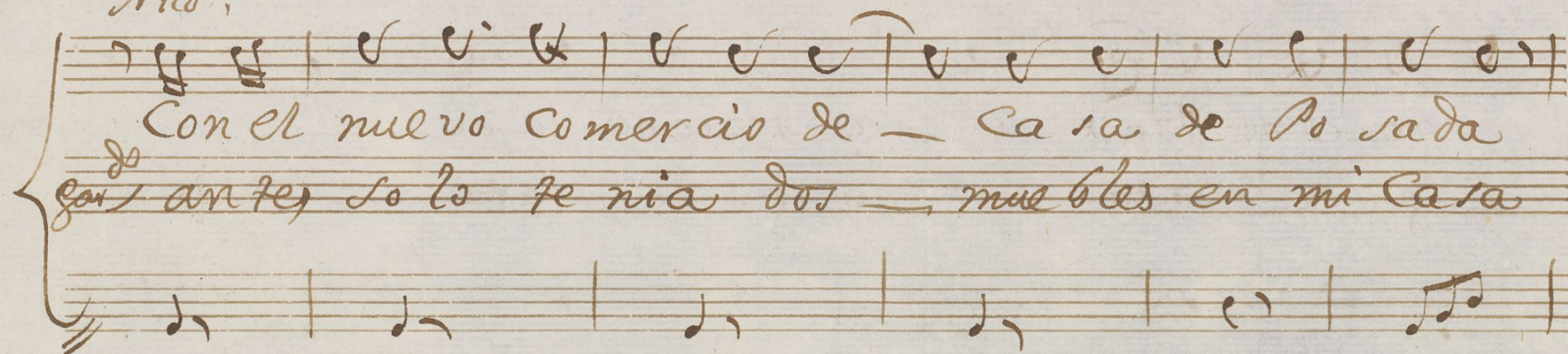
sada de termina hacer Ca sa de po sada de

ter mi na ha zer Ca sa de po sa da de ter mi na ha

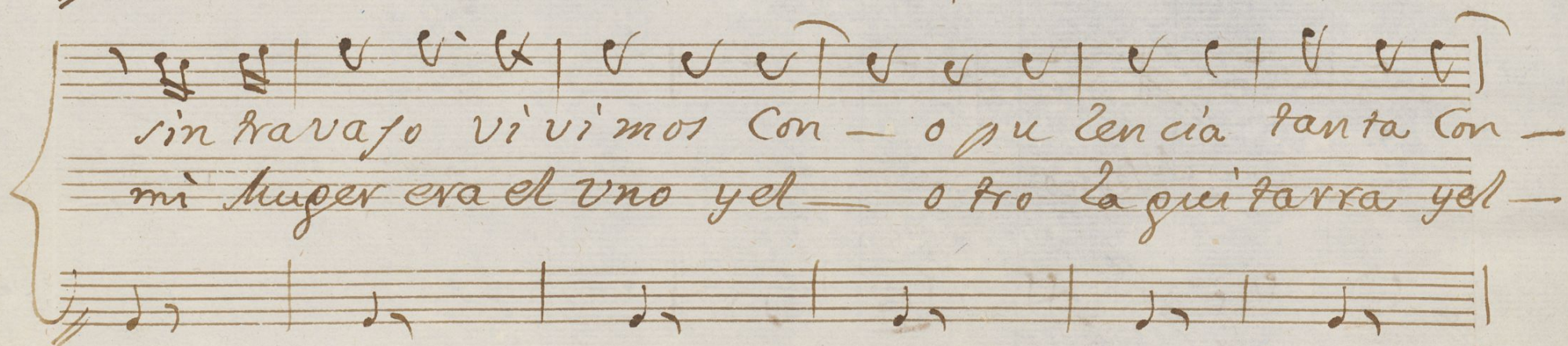
zer Ca sa de po sa da de ter mi na ha zer

Allegro 4/8 3/8

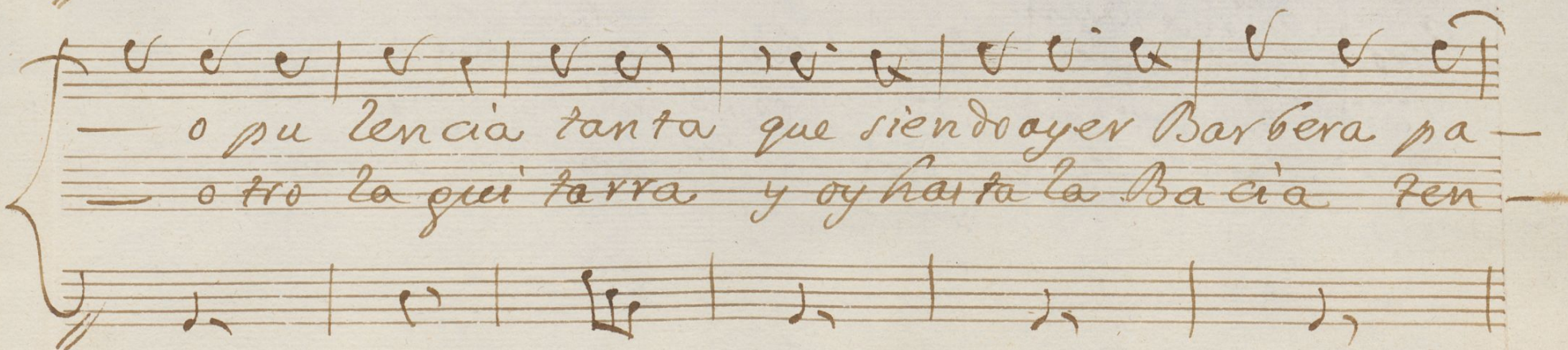
Nico^{so}



Con el nuevo Comercio de — Casa de Posada
antes solo tenía dos — muebles en mi Casa



sin traveso vivimos Con — opulencia tanta Con —
mi mujer era el uno y el — otro la guitarra y el —



— opulencia tanta que siendo ayer Barbera pa —
— otro la guitarra y oy hasta la Bacía ten —

rezco oy dama — pa rezco oy dama —
go de Plata — ten go de plata —

Allegro

Carola) *Allegro* *dentro* viz ^(dentro) Señor Ama, el chocolate: — Vaya Usted mismo por el, *Nico^{1a}*
El Almuero es el Amo, *Sen^d* tengo Calambre en un pie; *Nico^{1a}* después de
tres meses quieren ser servidos bien; *Sen^d* pero ellos bienen, *Nico^{1a}* que
vengan de aquí no me he de mober)

Salen viz^e y Alfonso, el uno de oficial, y el
otro de Petimetre: muy tristes;

And.^{no}

ay de aquel ay de aquel que la suerte ay de a-
quel ay de a- quel que la suerte le de sam para
ay de a- quel que la suerte le - de sam para

le de san para le de san para

le de san para

le de san para y viene a ser fugue re

de su desgracia

vize

to le re mos penas Te risotamos an sias

lor 2.

Handwritten musical score for a song, featuring vocal and piano parts. The lyrics are in Spanish and repeat the phrase "Ver si la suerte nos es mas grata". The score is written on six staves, with the vocal line on the top staff and the piano accompaniment on the bottom five staves. The lyrics are written below the vocal line.

Ver si estamos ansia, hasta
Ver hasta ver si la suerte hasta ver hasta
Ver si la suerte nos es mas grata hasta ver si la
suerte nos es mas grata nos es mas
grata nos es mas grata nos es mas

grata

Alleg.^{ro}

Nico sa

Como el tan sin un Cuarto los ~~po~~ ^{cor tes} ~~aguantan~~ aguantan
 ga) Como no paguen pronto lei - dire que se vayan

y van a la Cocina a — buscar supi tanta a —
y traeré de ~~una villa~~ ^{una villa} Un — Diputado a Casa un —

— buscar supi tanta de que se dei se lones ya el —
— Diputado a Casa que toi dan y no piden Cuen —

— toi cansada — ya el toi cansada —
— toi al Ama — Cuen toi al Ama —

ffw

Allegro

Andr.

viz. y Aff.º

Salen los dos el uno
 Con el Almuerzo, y el otro
 Con el chocolate, y se van
 tan junta las penas

ay de mi ay de mi Cuantas
 penas ay de mi ay de mi Cuantas penas el om bre
 pa sa ay de mi Cuantas penas el om bre

pasa el om bre pasa el om bre pasa

el om bre pasa

Parola) Viz^e S.^r Amo, Alf^o Señora Ama, Gar^d que se ofore? Nio^o que
 tenemos, Viz^e ay agua para la barme? Alf^o ay una Abuja que quiero coser
 me un punto, Nio^o en mi cara no se gatta, Viz^e Señor Pedro habrá
 Agua? Gar^d poco apoco, Con darme ele trata miento, tengo Don, y si otra vez
 no me le dan me que rella, Viz^e Perdonad... Gar^d ay gran distancia
 del S.^r D.ⁿ Pedro a ellos, Nio^o de jalos hijo, Gar^d ya están de jados hija,
 traetelos;) se le bantan

Nico. y gar.^{do}

And^{no}

Epoca di dho ra si

glo ven tu ro so en quel In dus tri o so fe liz llega a

ser

man ten re pro

picio Con quien su mora da Ca sa de po sa da de

per mi na ha zer Ca sa de po sa da de per mi na ha

zer Ca sa de po ta da, de termina ha zer Casa de po
 da de termina ha zer;

vanse

(Parola) *Alt.^o* mal nos tratan, *viz.* Como queno Contemplan sin dinero,
Alt.^o quiere ver Amigo mio Como yo fago un Enredo en que les
 fago mudar enteramente de genio, *viz.* si; *Alt.^o* pues toma este
 papel ya poya mi fingimiento; (le da el papel, y el saca otro y separean
 con mucha alegria, y bulla;

Alleg.^{ro}

piano

Viz^e

mi le tra ei de diez mil Reales

de diez mil Reales de diez mil Reales de

Alf¹⁰

es ta ei de onze mil Cava les de onze

mil cava les de onze mil cava les

2or 2.

gar^{do} Al barridor

o que gran fe li ci dad Con los

Nico.^{1a}

2or 2.

Reales y los miles Con las letras tan gen tiles sea blan

dò mi vr ba ni dad

Viz. y Alf.^{1o}

Co — mo dio lun — bre

nue — tra ficcion

2or 1.^a Nico.^{1a}

al mi rar les Con dinero me van

dando Com pa sion me bân dando Com pa sion

2or 4.^a
po

vil di nero vil de manda por ti ve mos que sea

blanda el mai duro Cora zon vil dinero vil de
 manda por ti vemos que sea blanda el mai duro
 Cora zon - el mai duro Cora zon el mai duro
 Cora zon el mai
 Sare Nicolosa y garrido, este con
 Palancana y toalla, y ella con una
 abaya en la mano

2
4

Allegro

Nico. po

deme usted las medias que las cose re
~~Aquí una No tita~~ Luego tiene usted

po.

par. do

lor 2.

aquí tiene el agua luego la ve se poquito
 por a allí una pulga le ves correr *lor 2.* poquito

po qui to quiero a su mer ced po qui to po qui to quie
 po qui to quiero a su merced po qui to po qui to quie
 ro a su merced po qui to po qui to quiero a su merced
 ro a su merced po qui to po qui to quiero a su merced
 // *Segno*

Parola) viz^o Con que nos quereis? *Nico^{ra}* y muchos que el trato engendra Carino
 viz^o y el dinero no le engendra? *San^{do}* En la gentuza: si vivo de tener Posada es solo
 para hacer este servicio ala humanidad, yo pienso con honor: pero Infinitos tienen
 Casa de Posada con otros fines distintos: *San^{do}* y Cuales son? *Nico^{ra}* preguntad
 que vamos a decir lo *Ayuntamiento de Madrid*

Coplas

6/8

Alleg.^{ro}

6/8

Viz^e

p^o

le

En que con vis te que tantos pongan casa

Viz^e. dicen que ay muchos q^e tienen cinco o seis ca

p^o

Nico^{sa}

de posadas pongan

las tomadas cinco

en que

Nico^{sa}

asi

para ser o cióros an des cu bierto esta ganga an des
 que andan los sitios al venir en Cuentran Casas al ve

Alf. fe

que uti li da des se si guen de las
 Alf. que su getos muchos veces viven

Casas de Posadas de las
en ellas o cultos viven

fard.
que se en cubran muchos pillos y no se en cuenta una
fard. tu nos como Cavalleros Cavalleros como

Casa y no
tu nos Cava

le

a los parrafos

Con que
a los
por no
~~que~~
lo sue
Mar All.^o Viz.^o le Alf.^o

Yo el toi a to ni to Yo el toi es ta ti co
Viz.^o Yo el toi a to ni to Alf.^o yo el toi es ta ti co

Con el tai co sas que me con tai's
Con el tai co sas que me con tai's
pues no men
loir / pues no men
le po

ti-mos por que de ci-mos la Rea li dad *lon 2.*
 ti-mos que os ve-fe ri-mos la Rea li dad *biz. y alt. 13.* y no
 so-tos sois asi *Nic. 1a do. 1a* que fe-ne si' *le* so-mos
 to-dos son asi *lon 2.* que fe-ne si' *le* ay no
 gen-tes de Ca-rac-ter Co-no-ci-dos en Ma-dri-d Co-no-ci-dos
 sa-dos q. ex-cep-tan Quan-to a Ca-bo de de-cir Quan-to a Ca-bo
le tenu

Ados

en Madrid, pro si gamos el examen q' ay en el que
de de zir, *todo* que de cosas en el mundo suele haver que

di' cer nir q' ay en el que di' cer nir q'
di' cer nir suele aber que di' cer nir suele

Allegro

Volti

Nico^{ra} y gar^{do}

Alleg^{ro} *me an dicho que a vried*

ppo *le* *for 2.* *po*

vino oy una letra mirar la por si juzgar

Nico^{ra} y gar^{do}

que es a parien cia desta suerte ve remos si nos la pe

gan *Peri^{do}*

Nico^{ra} *And^{te}*

deve Dⁿ Justo Cano Cien Rea lei de una cura al ziru

gar^{do}
 sano deve Dⁿ Juan Canario de Pildoras media

onza al boticario;

~~Unos~~ Nio-^{ra} gar^{do} 2^o 1^o 2^o 2^o

Es to a sido Una tre ta para burlar nos pue
 lo averi cono ci do de jad eltrato y con

Por se qui dillar a Cave el charco

Handwritten musical score on aged paper, featuring multiple staves and lyrics in Spanish. The score is written in brown ink.

The first system includes a treble clef and a key signature of one flat (B-flat). The tempo/mood is marked *Seguir* and *All. spiritoso*. The time signature is 2/4.

The lyrics are:

Es taba Amor dur miendo en vna sel -

va Es taba Amor dur miendo en vna sel - ba

The score concludes with a double bar line.

e) ta ba Amor dur miendo en Una sel ba

e) ta ba amor dur miendo en Una sel va en una sel va en una sel ba

en una sel va en una sel ba y el

sueño le guar da ban una Ave ja
 una Ave ja gar do y vea
 tiernas me jillas sa re cian ro sas
 y al ver las du do sas las van a pi car
 Con el du lor des pierta Amor ye cha al lo

todos
 pmo.
 cresc.

Nica 1a *todos*

rar yefha allorar. a - - - pero de qe le piquen

A mor no llo - re pero de qe le

pi quen A mor no llo re pero de

que le pi quen A mor no llo re ge

mas qe le pi ca rom pi caa los hom bres pi caa los

Handwritten musical score for a piece titled "Allegro". The score is written on three systems of staves, each with a brace on the left. The first system contains two staves with the lyrics "hombres pi ca a los hombres" written below. The second system contains two staves with the lyrics "pi ca a los hombres" written below. The third system contains two staves with the lyrics "Allegro" written below. The music is written in a cursive, handwritten style. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef and a key signature of one sharp (F#). The third system has a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef and a key signature of one sharp (F#). The third system has a treble clef and a key signature of one sharp (F#).

Ayuntamiento de Madrid

2

Mus 179-10

H

S

Violon Primero

Son.^a à 4^o

Las Casas de Porada;

And.^{no} Gracioso



Allegro (18) $\text{G}^{\#} \frac{3}{8}$

ten. *po sempre.* *f. p.* *f. p.*

Allegro *f. p.* *f. p.*

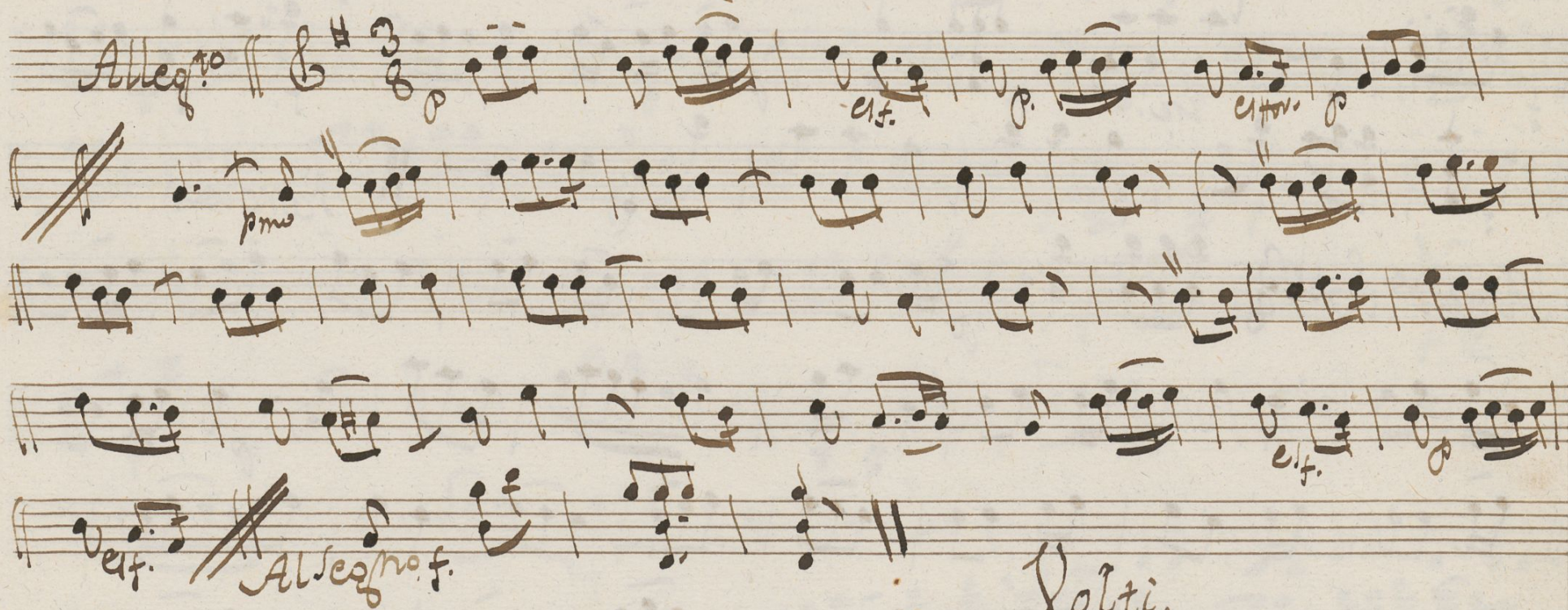
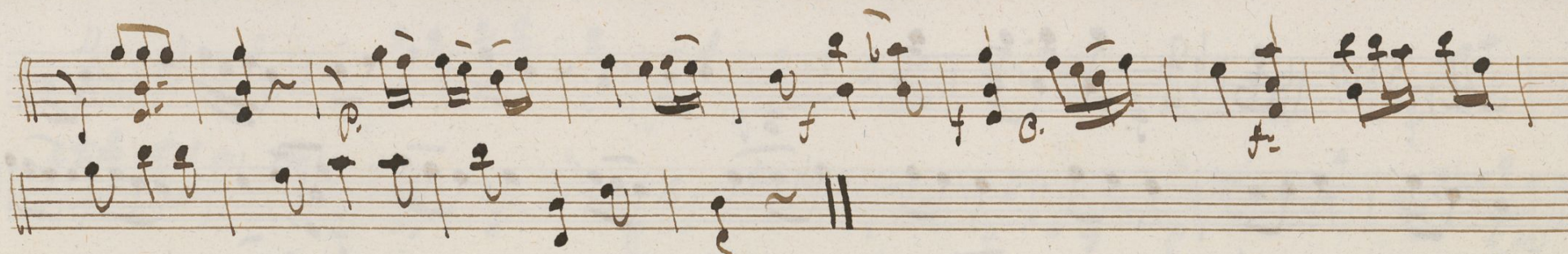
Parola

And.^{no}

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *And.^{no}* and a double bar line. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *p*. The manuscript is written in brown ink on aged paper.

Cre.^{to}

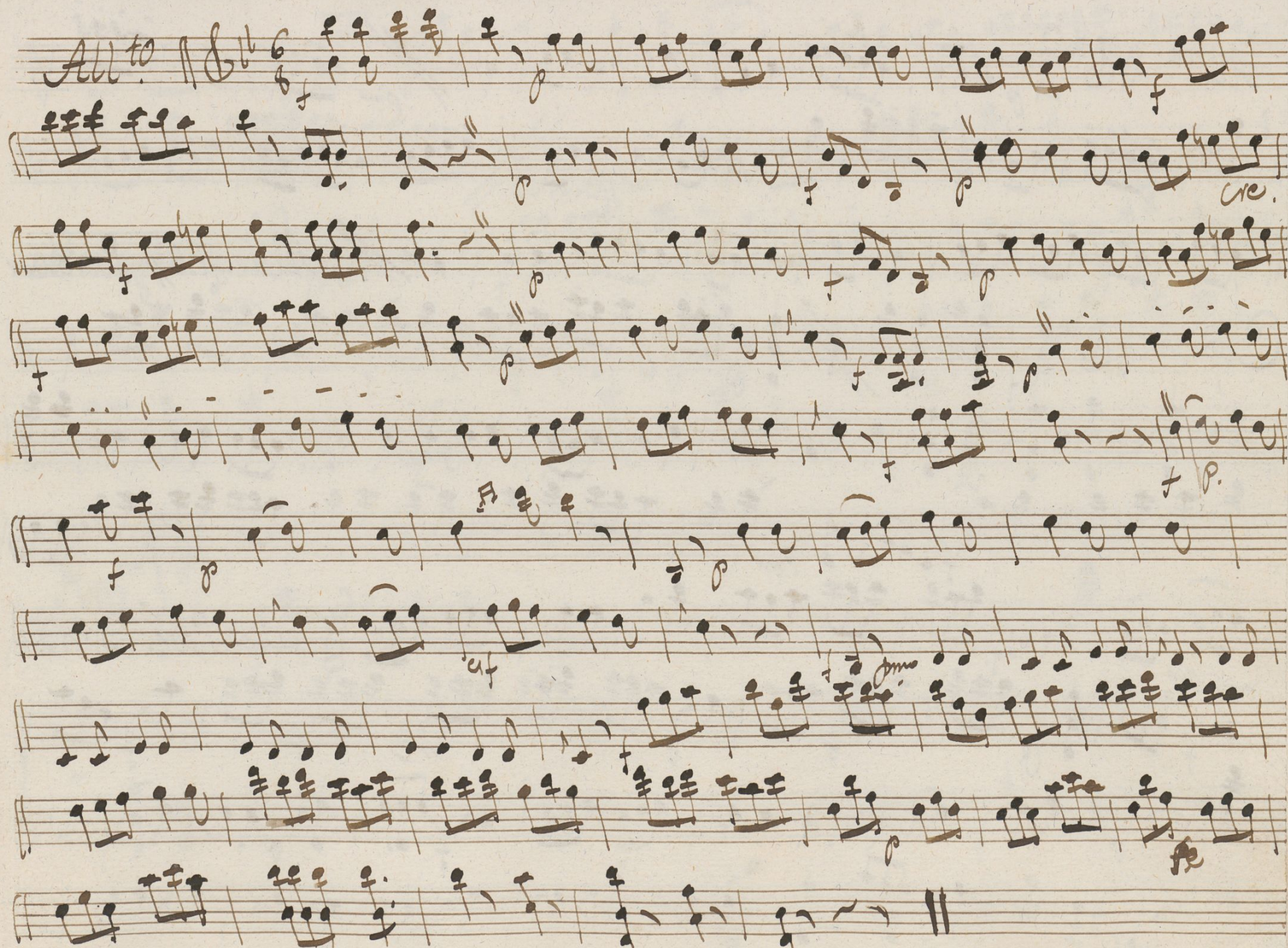
Cre.



Volte,

And^{no} || $\text{G} \flat \flat 2/4$ *f.* *cre.* || *Parolao;*

And^{no} $\text{G} \flat \flat 3/4$ || *Parolao.*

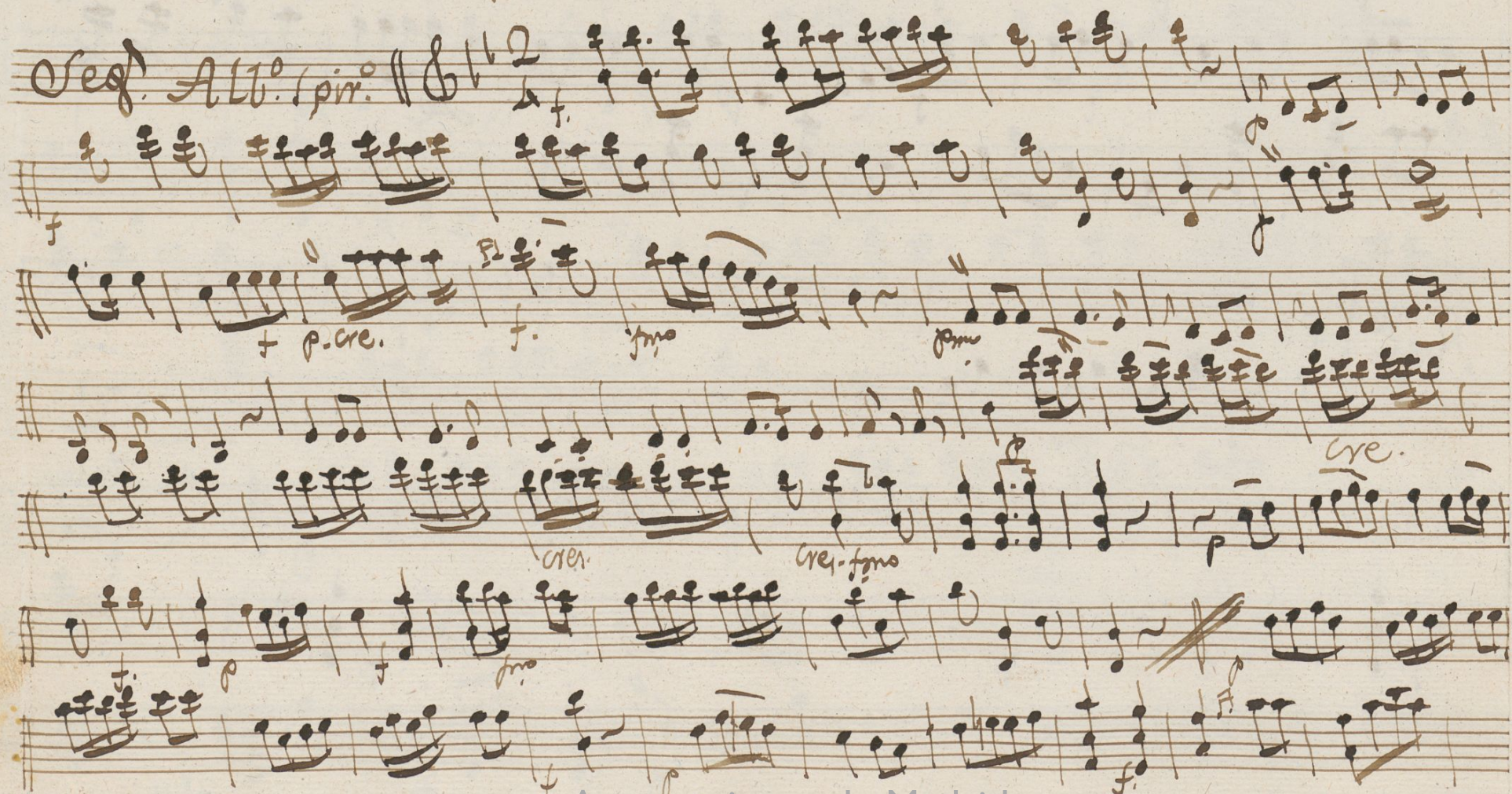


[illegible]

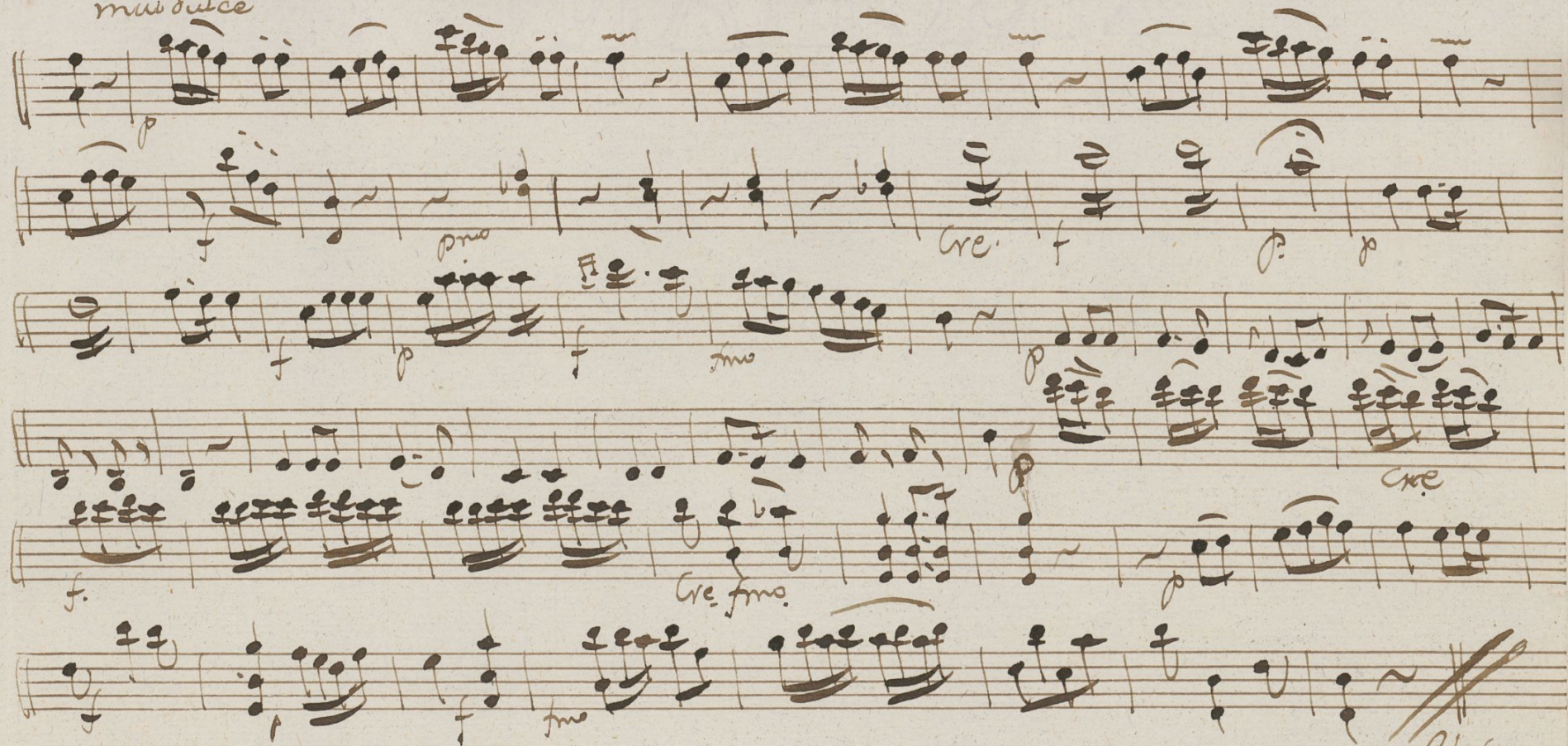
Handwritten musical score for a piano piece. The score consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains a large triplet of eighth notes, followed by a double bar line and the tempo marking "Allegro". The third staff begins with the tempo marking "Allegro" and a 2/4 time signature. The fourth staff contains a large triplet of eighth notes, followed by a double bar line and the tempo marking "Allegro". The fifth staff contains a large triplet of eighth notes, followed by a double bar line and the tempo marking "Allegro".

Handwritten musical score for a piano piece. The score consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains a large triplet of eighth notes, followed by a double bar line and the tempo marking "Res.". The third staff contains a large triplet of eighth notes, followed by a double bar line and the tempo marking "f".

Alleg^{ro} || 2 || 

Seq. All.^o pir. || 2 || 

maidulce



Allegro.

Ayuntamiento de Madrid

tt

Violin Primero

Zona a 4.

Las Caras de Posada

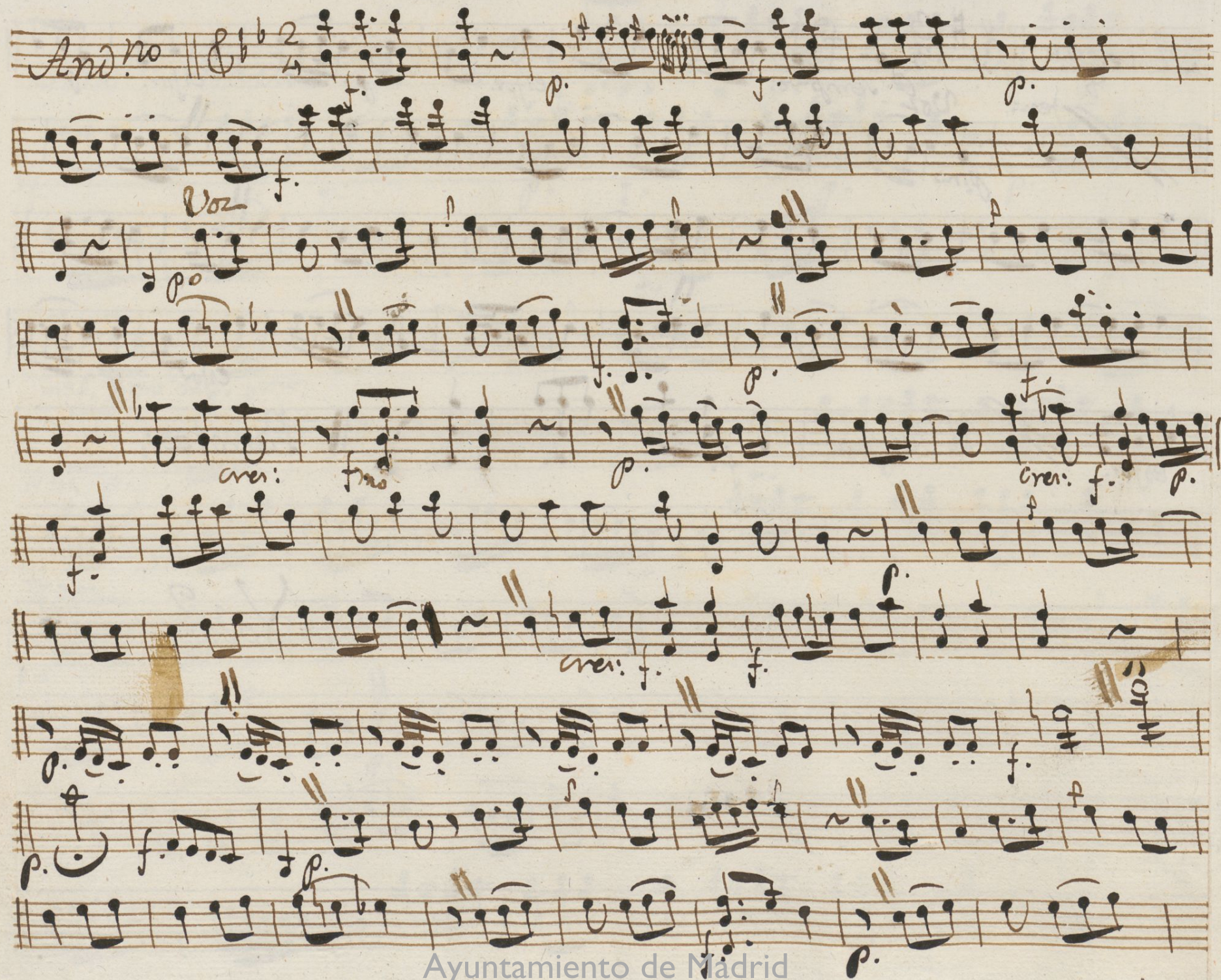
A handwritten musical score on aged paper, titled "And. no Gracioso" in a cursive hand. The time signature is 3/8, indicated by a treble clef, a flat key signature (B-flat), and the number 3 over 8. The score consists of ten staves of music. The notation is dense, featuring many beamed sixteenth and thirty-second notes, creating a rapid, rhythmic texture. Dynamic markings such as *f.* (forte), *p.* (piano), *mf.* (mezzo-forte), and *pp.* (pianissimo) are interspersed throughout the piece. There are also some performance instructions like "es for." and "p. mo". A section marked "202" is visible on the sixth staff. The handwriting is elegant and characteristic of 18th or 19th-century musical notation. The paper shows signs of age, including slight discoloration and some wear at the edges.

Allegro 3/8 *ten.* *voce* *p. sempre.* *esfor.* *esfor.* *p.*

pino

esfor. *Al Segno* *f.* *Parola;*

Volta;



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:

- All. to* (Allegretto tempo) at the beginning.
- f.* (forte) and *p.* (piano) dynamic markings throughout.
- crei.* (crescendo) markings on the third and fourth staves.
- sf.* (sforzando) marking on the seventh staff.
- p^{mo}* (piano primo) marking on the seventh staff.
- Voce* (voice) written above the second staff.
- Double bar lines and repeat signs are used to structure the music.

Handwritten musical score for guitar, featuring various movements and tempo markings. The score is written on ten staves, with some staves containing multiple systems of music. The tempo markings include "Alto", "Allegretto", "Allegro", "Allegro", "Allegro", "Allegro", "Allegro", "Allegro", "Allegro", and "Allegro". The score includes various musical notations such as notes, rests, and dynamic markings like "f." (forte) and "p." (piano). The handwriting is in brown ink on aged paper.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following sections and markings:

- Top Section:** Multiple staves with notes and rests. Dynamic markings include *fmo* and *Allegro*.
- Middle Section:** Staves with notes and rests. Dynamic markings include *p.*, *f.*, and *le*.
- Bottom Section:** Staves with notes and rests. Dynamic markings include *Rej.*, *Andr.*, *fe*, and *Nico*.

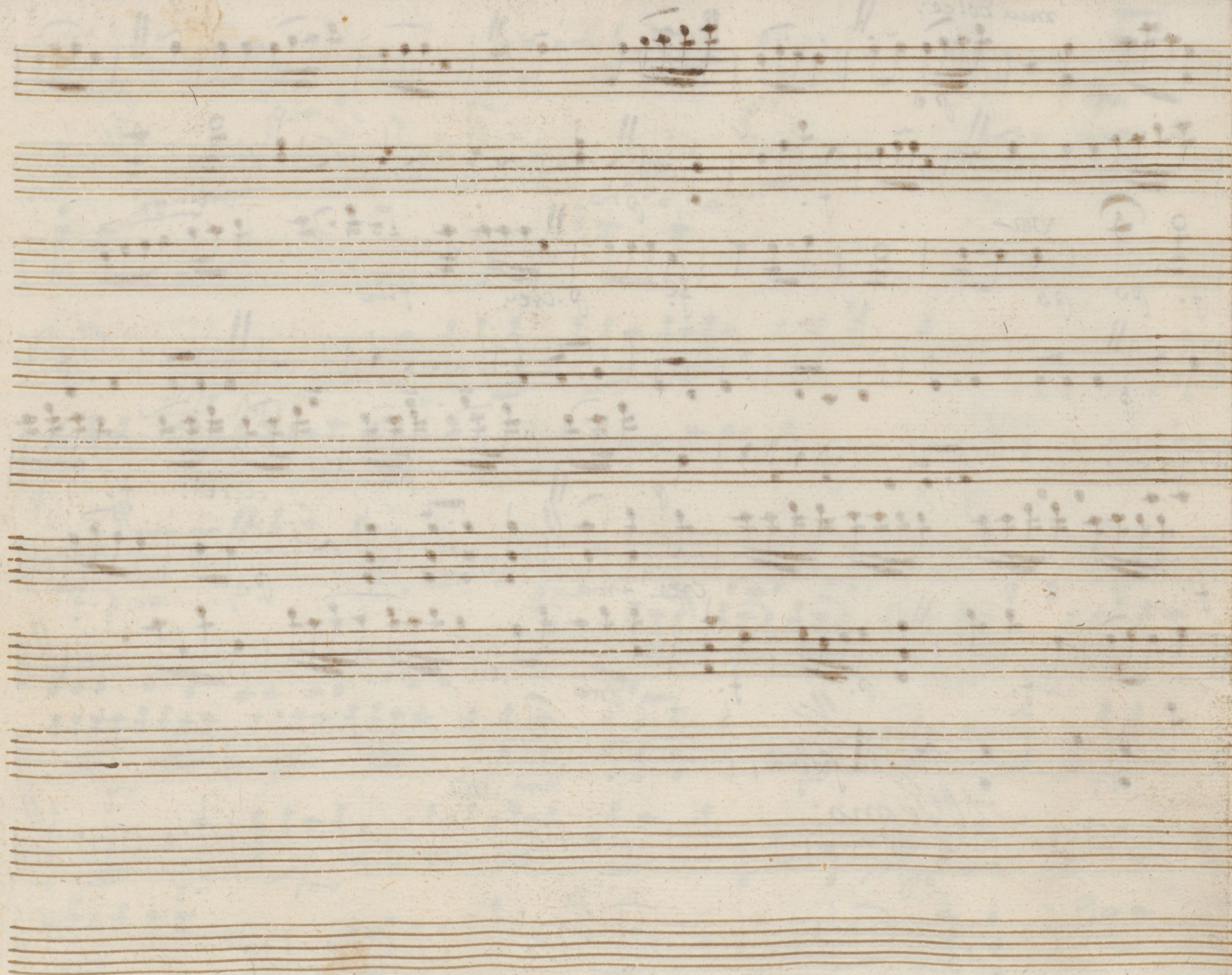
The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical notation.

Allegro $\& \frac{2}{4}$ *po* *fe* *po* *fmo*

Seq. finaler $\& \frac{2}{4}$ *All. spir.* *f.* *vor* *p.*

f. p cre. *f.* *fmo* *p mo* *cre.* *fe* *f.* *cre: fmo* *fmo* *po* *fe* *fe*

f. *fmo* *f.* *po* *fe*



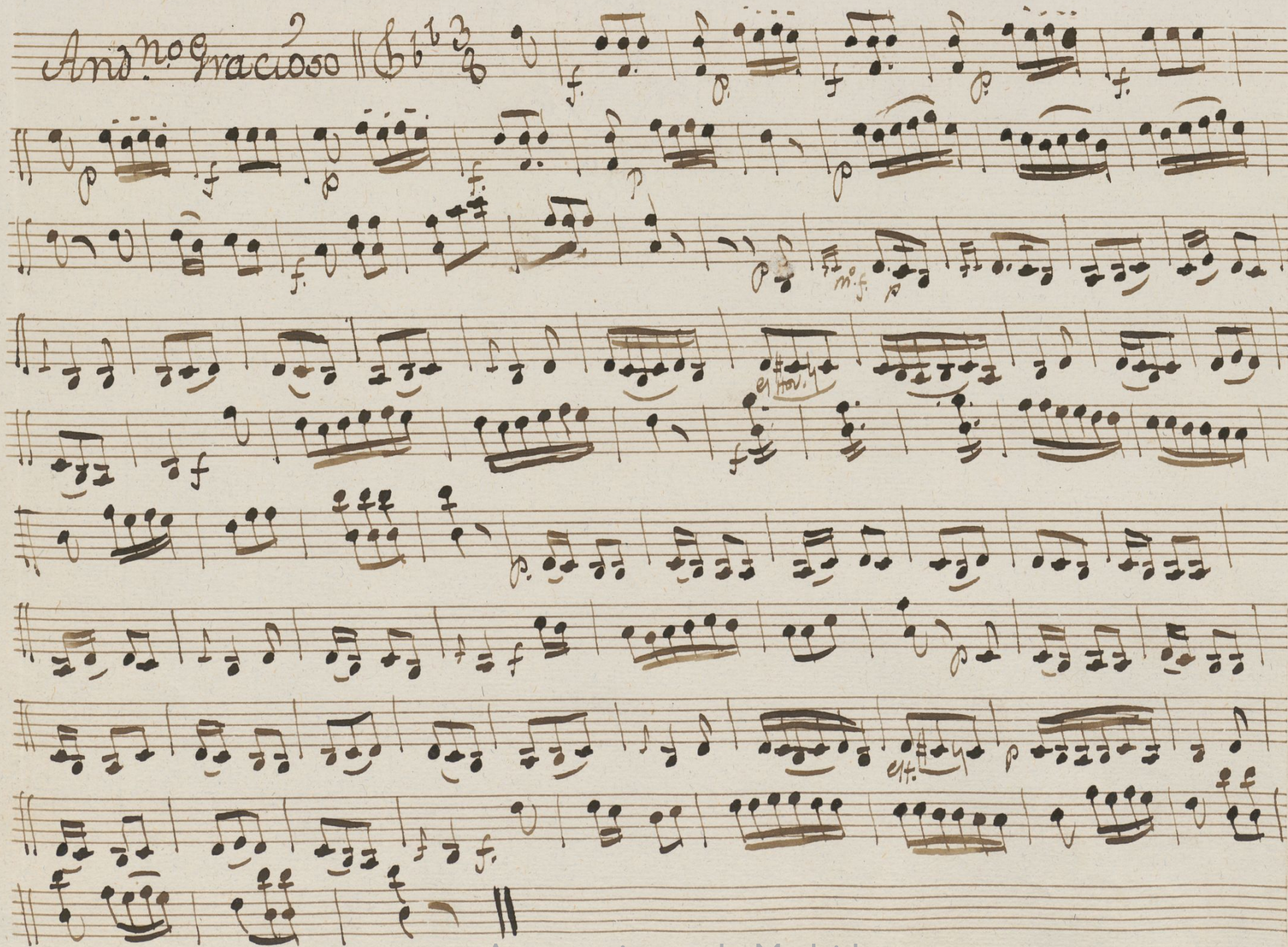
H

S

Violin Segundo;

Ton.^a a 4^{ta}

Las Caras de Posada;



Allegro $\text{G} \# \frac{3}{8}$

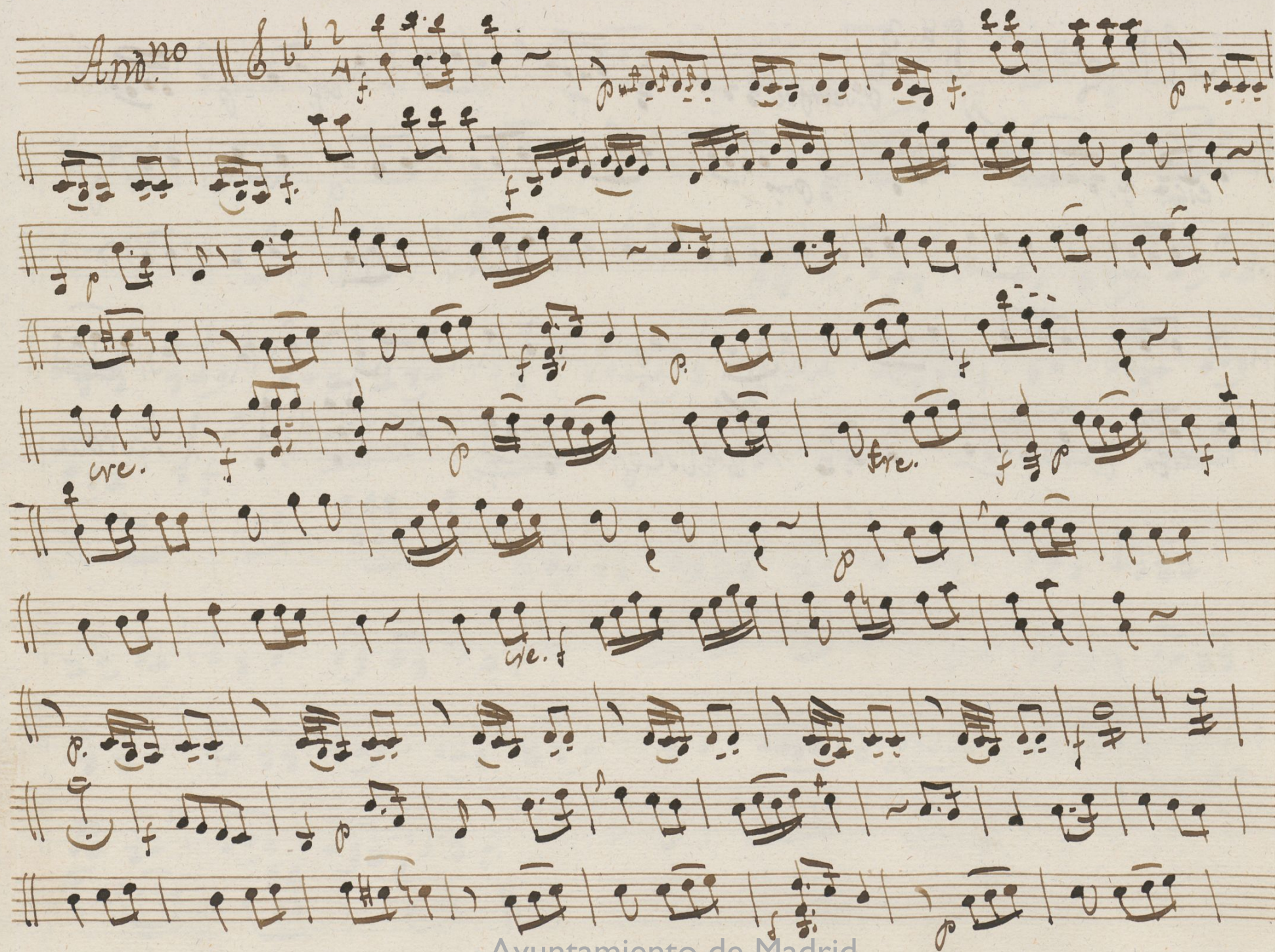
P. sempre *est.*

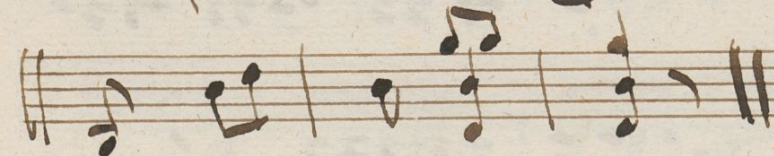
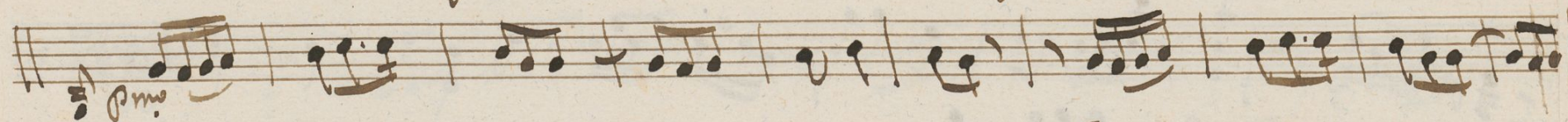
est. *P.* *Pmo*

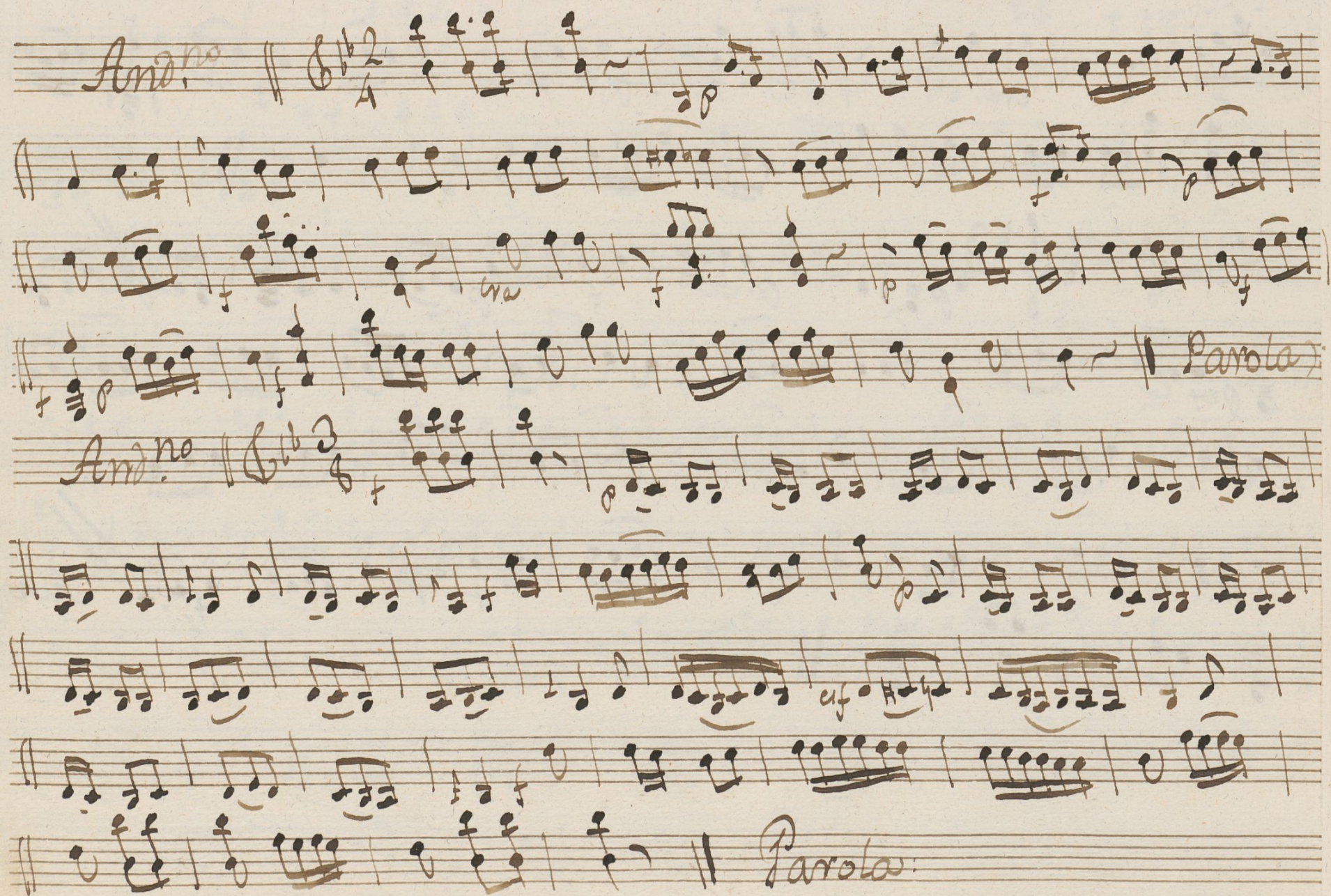
est. *P.*

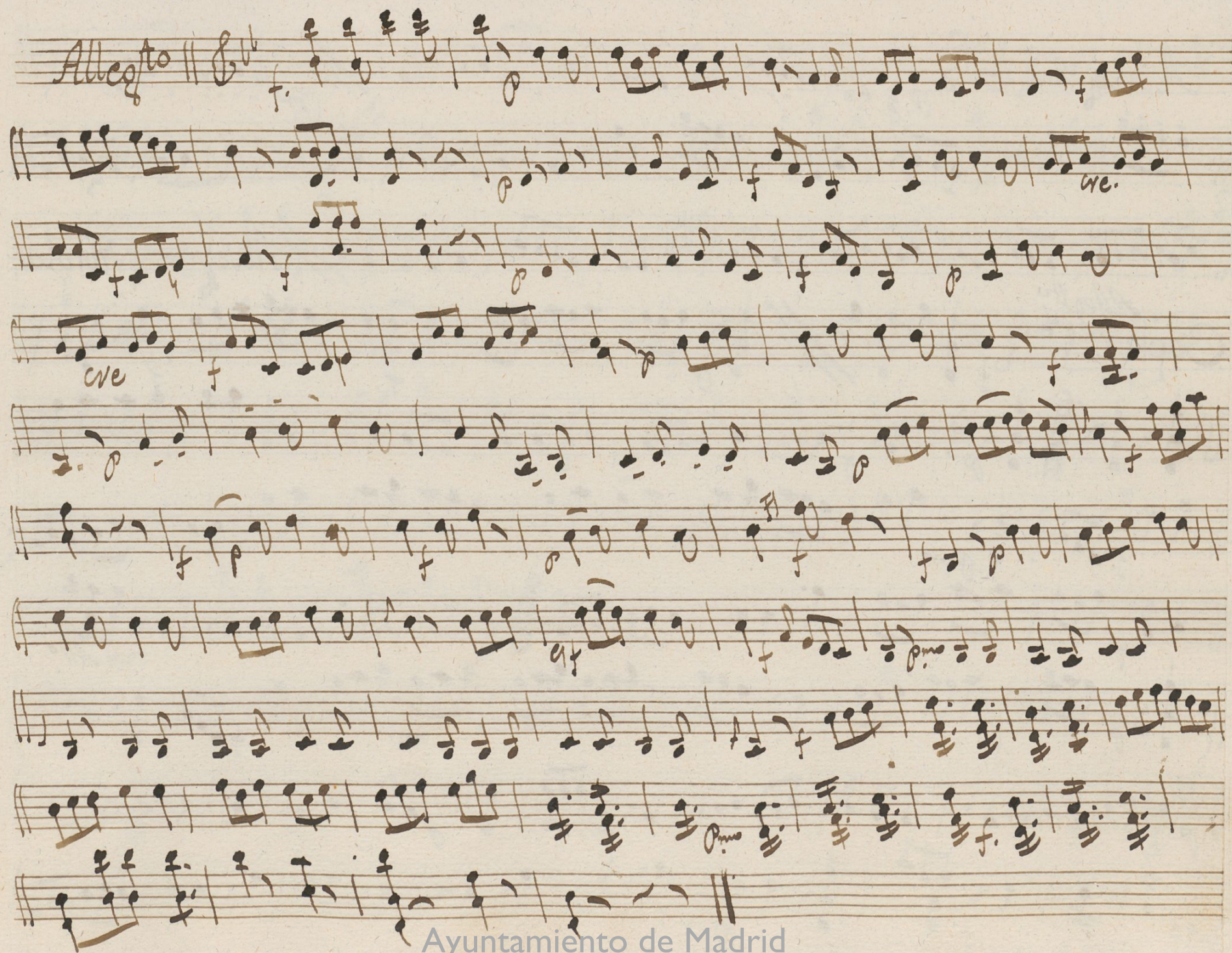
Allegro *fe* *Parola:*

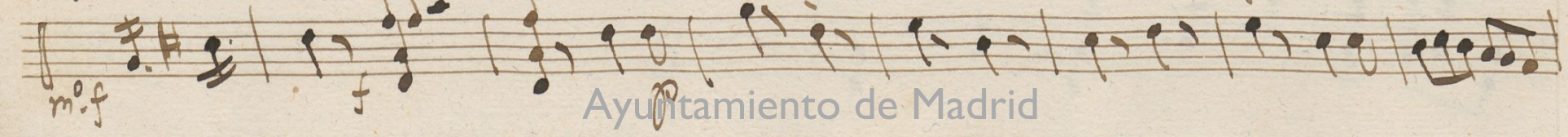
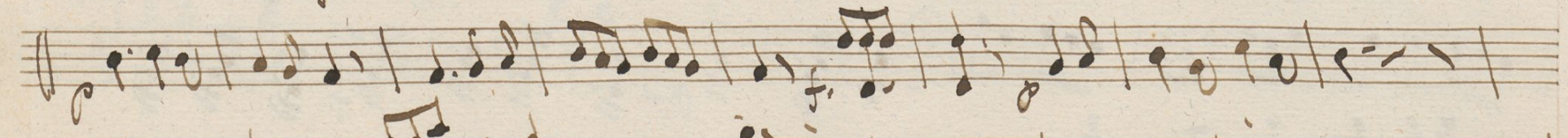
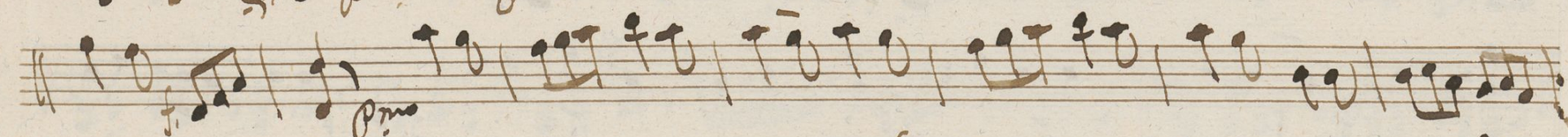
The image shows a page of handwritten musical notation on five staves. The first staff contains the tempo marking 'Allegro' and the key signature of one sharp (F#) and a 3/8 time signature. The notation includes various note values, rests, and dynamic markings such as 'P. sempre', 'est.', 'P.', 'Pmo', and 'fe'. There are several bar lines and a double bar line with a repeat sign. The word 'Parola:' appears at the end of the first staff. The subsequent four staves are empty.











Alleg.^{ro} || G^2 A p f fe

The first system consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains several measures of music, including eighth and sixteenth notes, and rests. The bottom staff continues the melody with similar notation. Dynamic markings include *p* (piano) and *f* (forte). A handwritten *fe* is visible below the second staff.

seg.^{da} All.^o / pirtolo || G^2 A f *cre* *fmo* *ves.* *f* *mesmo* *mo*

The second system also consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains several measures of music, including eighth and sixteenth notes, and rests. The bottom staff continues the melody with similar notation. Dynamic markings include *f* (forte), *p* (piano), and *f* (forte). Handwritten markings include *cre* (crescendo), *fmo* (finito), *ves.* (vivo), *f* (forte), *mesmo* (mesmo tempo), and *mo* (mo). A large diagonal slash is drawn through the bottom staff towards the end of the system.

Ayuntamiento de Madrid

H

Violin Segundo;

Ton.^a a 4.^o

Las Casas de Posada;

And^{no} Gracioso || $\text{G} \flat \frac{3}{8}$

f. p. f. p. f. p. mf. p.

mf. p.

sfz. f.

p. f. p.

f. p.

f. p.

f. p.

f. p.

f. p.

f. p.

Allegro 3/8 *p. sempre.* *esfor.* *p.* *esfor.*

p. *p. mo*

esfor. *p.* *Allegro;*

Parola;

Voltri;

And. no

Handwritten musical score for a piece titled "And. no". The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music is written in a cursive, handwritten style. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as "f." (forte) and "p." (piano). Some staves include the word "cres." (crescendo). The paper is aged and shows some staining. At the bottom of the page, there is a blue watermark that reads "Ayuntamiento de Madrid".

f.

cres. *f.*

cres. *f.* *p.*

Allegro $\frac{3}{8}$

p. *cres.* *p.* *cres.* *p.*

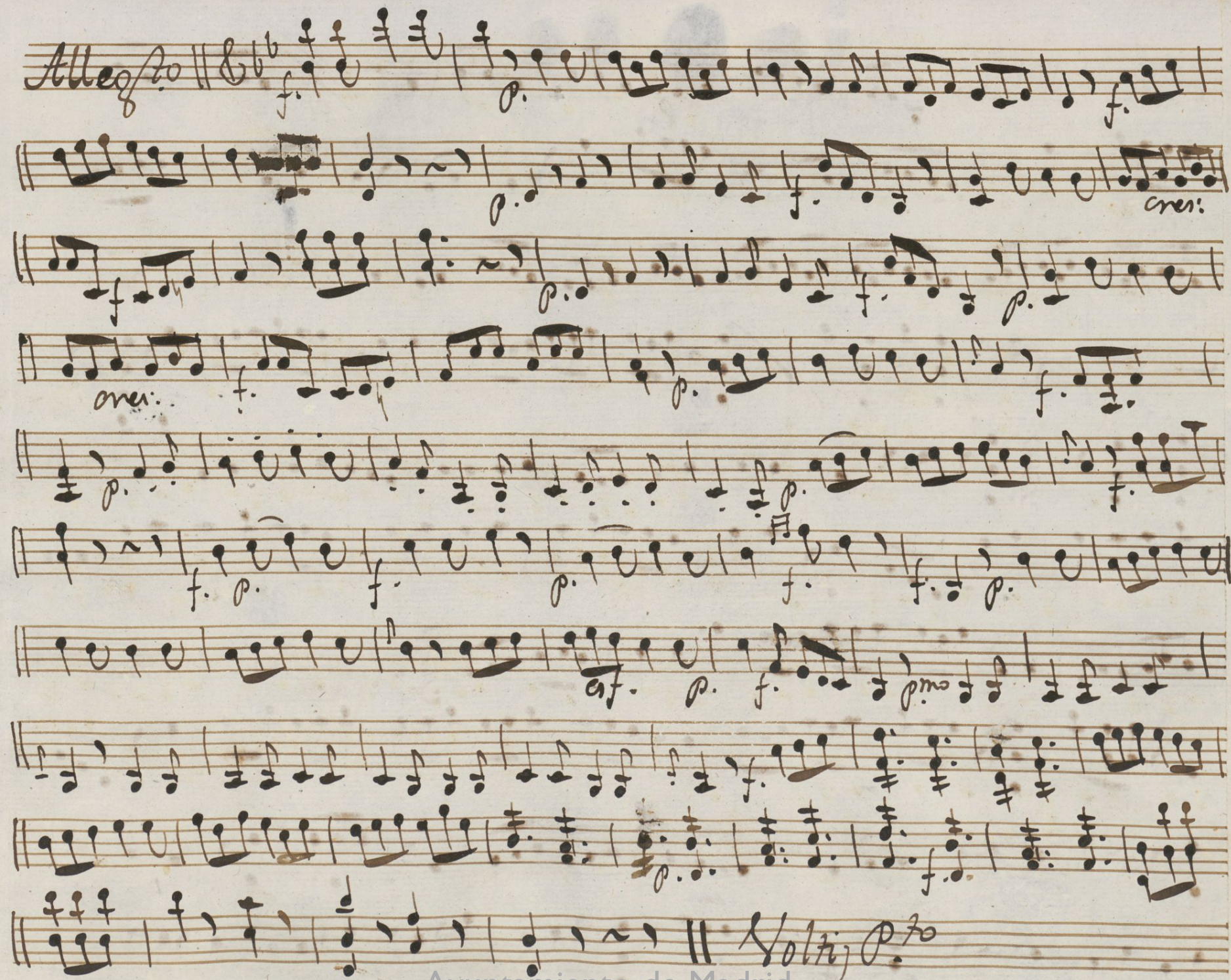
pms

cres. *p.*

cres. *p.* *f.*

Allegro

Volte



Handwritten musical score for a piece, likely a symphony or concerto, featuring various musical notations, dynamics, and tempo markings. The score is written on ten staves, with the first two staves forming the first system and the remaining eight staves forming the second system. The tempo is marked "Allegro" at the beginning of the first system and "Allegro" at the beginning of the second system. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as notes, rests, and bar lines. Dynamics include "p." (piano), "f." (forte), and "cres." (crescendo). The score also includes the word "Allegro" and the word "Allegro" in a smaller font. The score is written in a cursive hand and is signed "Ayuntamiento de Madrid" at the bottom.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections with tempo and performance instructions.

Key markings and sections include:

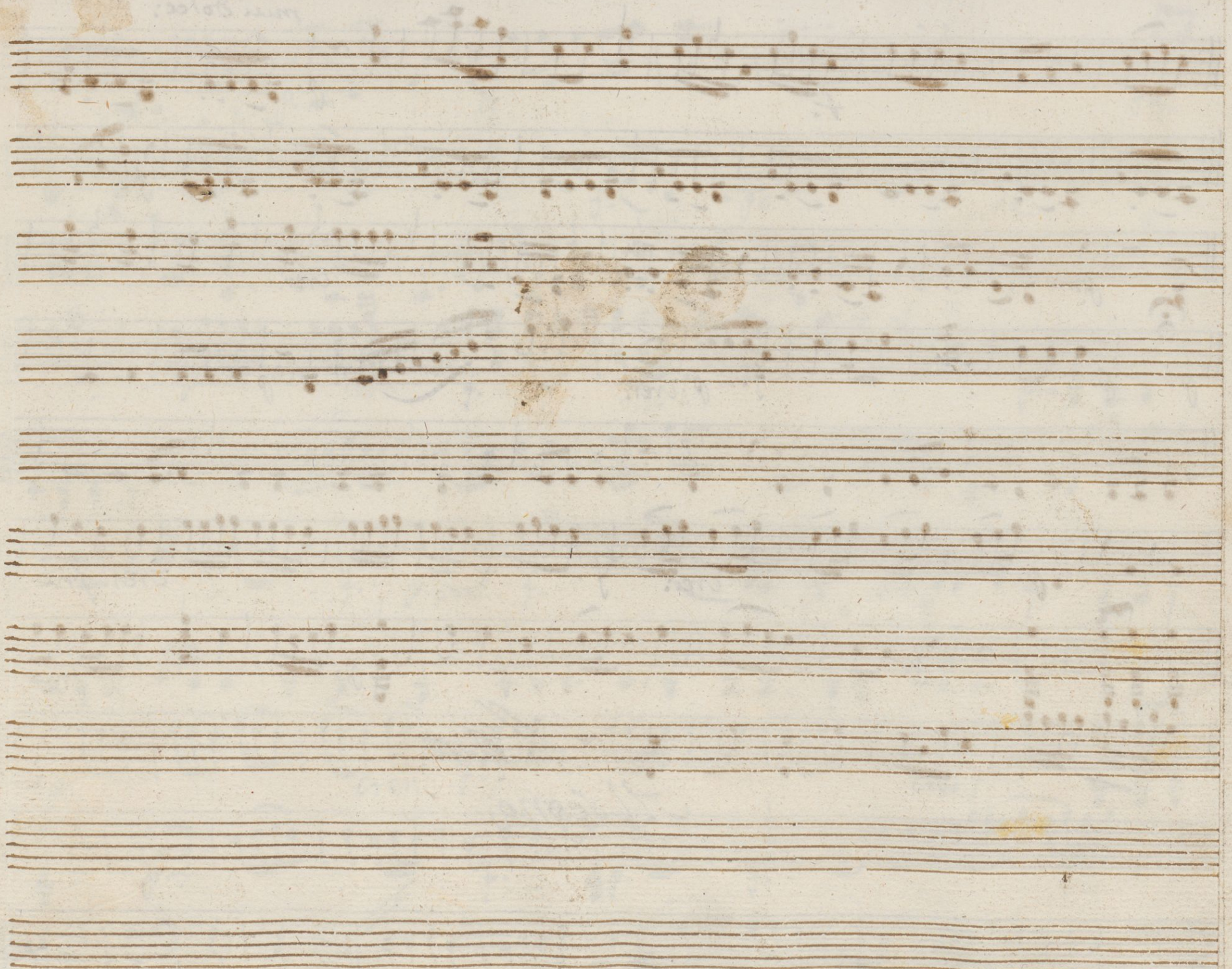
- Allegro* (marked on the third staff)
- Allegro* (marked on the fourth staff)
- Allegro* (marked on the fifth staff)
- Allegro* (marked on the sixth staff)
- Allegro* (marked on the seventh staff)
- Allegro* (marked on the eighth staff)
- Allegro* (marked on the ninth staff)
- Allegro* (marked on the tenth staff)
- Allegro* (marked on the eleventh staff)
- Allegro* (marked on the twelfth staff)
- Allegro* (marked on the thirteenth staff)
- Allegro* (marked on the fourteenth staff)
- Allegro* (marked on the fifteenth staff)
- Allegro* (marked on the sixteenth staff)
- Allegro* (marked on the seventeenth staff)
- Allegro* (marked on the eighteenth staff)
- Allegro* (marked on the nineteenth staff)
- Allegro* (marked on the twentieth staff)
- Allegro* (marked on the twenty-first staff)
- Allegro* (marked on the twenty-second staff)
- Allegro* (marked on the twenty-third staff)
- Allegro* (marked on the twenty-fourth staff)
- Allegro* (marked on the twenty-fifth staff)
- Allegro* (marked on the twenty-sixth staff)
- Allegro* (marked on the twenty-seventh staff)
- Allegro* (marked on the twenty-eighth staff)
- Allegro* (marked on the twenty-ninth staff)
- Allegro* (marked on the thirtieth staff)
- Allegro* (marked on the thirty-first staff)
- Allegro* (marked on the thirty-second staff)
- Allegro* (marked on the thirty-third staff)
- Allegro* (marked on the thirty-fourth staff)
- Allegro* (marked on the thirty-fifth staff)
- Allegro* (marked on the thirty-sixth staff)
- Allegro* (marked on the thirty-seventh staff)
- Allegro* (marked on the thirty-eighth staff)
- Allegro* (marked on the thirty-ninth staff)
- Allegro* (marked on the fortieth staff)
- Allegro* (marked on the forty-first staff)
- Allegro* (marked on the forty-second staff)
- Allegro* (marked on the forty-third staff)
- Allegro* (marked on the forty-fourth staff)
- Allegro* (marked on the forty-fifth staff)
- Allegro* (marked on the forty-sixth staff)
- Allegro* (marked on the forty-seventh staff)
- Allegro* (marked on the forty-eighth staff)
- Allegro* (marked on the forty-ninth staff)
- Allegro* (marked on the fiftieth staff)
- Allegro* (marked on the fifty-first staff)
- Allegro* (marked on the fifty-second staff)
- Allegro* (marked on the fifty-third staff)
- Allegro* (marked on the fifty-fourth staff)
- Allegro* (marked on the fifty-fifth staff)
- Allegro* (marked on the fifty-sixth staff)
- Allegro* (marked on the fifty-seventh staff)
- Allegro* (marked on the fifty-eighth staff)
- Allegro* (marked on the fifty-ninth staff)
- Allegro* (marked on the sixtieth staff)
- Allegro* (marked on the sixty-first staff)
- Allegro* (marked on the sixty-second staff)
- Allegro* (marked on the sixty-third staff)
- Allegro* (marked on the sixty-fourth staff)
- Allegro* (marked on the sixty-fifth staff)
- Allegro* (marked on the sixty-sixth staff)
- Allegro* (marked on the sixty-seventh staff)
- Allegro* (marked on the sixty-eighth staff)
- Allegro* (marked on the sixty-ninth staff)
- Allegro* (marked on the seventieth staff)
- Allegro* (marked on the seventy-first staff)
- Allegro* (marked on the seventy-second staff)
- Allegro* (marked on the seventy-third staff)
- Allegro* (marked on the seventy-fourth staff)
- Allegro* (marked on the seventy-fifth staff)
- Allegro* (marked on the seventy-sixth staff)
- Allegro* (marked on the seventy-seventh staff)
- Allegro* (marked on the seventy-eighth staff)
- Allegro* (marked on the seventy-ninth staff)
- Allegro* (marked on the eightieth staff)
- Allegro* (marked on the eighty-first staff)
- Allegro* (marked on the eighty-second staff)
- Allegro* (marked on the eighty-third staff)
- Allegro* (marked on the eighty-fourth staff)
- Allegro* (marked on the eighty-fifth staff)
- Allegro* (marked on the eighty-sixth staff)
- Allegro* (marked on the eighty-seventh staff)
- Allegro* (marked on the eighty-eighth staff)
- Allegro* (marked on the eighty-ninth staff)
- Allegro* (marked on the ninetieth staff)
- Allegro* (marked on the ninety-first staff)
- Allegro* (marked on the ninety-second staff)
- Allegro* (marked on the ninety-third staff)
- Allegro* (marked on the ninety-fourth staff)
- Allegro* (marked on the ninety-fifth staff)
- Allegro* (marked on the ninety-sixth staff)
- Allegro* (marked on the ninety-seventh staff)
- Allegro* (marked on the ninety-eighth staff)
- Allegro* (marked on the ninety-ninth staff)
- Allegro* (marked on the one hundredth staff)

Handwritten musical score on aged paper. The first section is marked 'Allegro' and '2/4' time. It features a melody in the upper staves and a bass line in the lower staves. Dynamics include 'p.' (piano), 'f.' (forte), and 'pp.' (pianissimo). A handwritten 'le' is visible in the middle of the first section. The second section is marked 'Segno' and 'All: spiritoso' (Allegro spiritoso). It also features a melody and a bass line. Dynamics include 'f.', 'p. cre.' (piano crescendo), 'f.', 'p.', 'f.', and 'cres: fmo' (crescendo fortissimo). The score is written in a cursive, handwritten style. At the bottom, there is a blue stamp that reads 'Ayuntamiento de Madrid'.

mui dolce:

pmo *cres.* *f.* *p. cres.* *cres.* *cres: fmo* *f.* *p.* *f. fine,*

Allegro,



H

Oboe Primero;

Ton.^a a 4.^{ta}

Las Casas de Posada;

Oboe

And. no Gracioso

f.

p.

mf.

p. primo

cresc.

mf.

p.

cresc.

Handwritten musical score for a piece in 3/8 time, marked *Allegro*. The score is written on four staves. The first staff begins with the tempo marking *Allegro* and a treble clef. The second staff has the marking *p. sempre:* above it. The third staff has the marking *Al Segno* written across it. The fourth staff ends with the marking *Parola;*. The music features many beamed eighth notes and rests, with dynamic markings like *p.* and *sfz.*.

And.te || G^b $\frac{2}{2}$ *f.* *esfor p.* *f.* *Parola)*

And.no || G^b $\frac{3}{8}$ *f.* *esfor* *f.*

|| *Parola;*

Plausi:

Alleg.to || G^b $\frac{6}{8}$ *f.* *f.*

f. *f.*

f. *f.*

f. *f.* *mo*

f. *f.*

p. *f.*

Flautas:

Allegro $\text{G}^{\#} \frac{2}{4}$ *p.* *primo*

Allegro $\text{G}^{\#} \frac{2}{4}$ *p.* *primo*

Allegro $\text{G}^{\#} \frac{6}{8}$ *f.* *Allegro* $\text{G}^{\#} \frac{6}{8}$ *f.*

Allegro $\text{G}^{\#} \frac{6}{8}$ *f.* *Allegro* $\text{G}^{\#} \frac{6}{8}$ *f.*

Allegro $\text{G}^{\#} \frac{6}{8}$ *f.* *Allegro* $\text{G}^{\#} \frac{6}{8}$ *f.*

Allegro $\text{G}^{\#} \frac{6}{8}$ *f.* *Allegro* $\text{G}^{\#} \frac{6}{8}$ *f.*

Allegro $\text{G}^{\#} \frac{6}{8}$ *f.* *Allegro* $\text{G}^{\#} \frac{6}{8}$ *f.*

Allegro $\text{G}^{\#} \frac{6}{8}$ *f.* *Allegro* $\text{G}^{\#} \frac{6}{8}$ *f.*

Allegro $\text{G}^{\#} \frac{6}{8}$ *f.* *Allegro* $\text{G}^{\#} \frac{6}{8}$ *f.*

Handwritten musical score on two staves. The first staff begins with the tempo marking "Allegro" and a 2/4 time signature. It contains several measures of music, including a measure with a "2" above it and a measure with a "3" above it. The second staff continues the music and ends with the tempo marking "Recitativo" and the instruction "Face, y despues se repite el Allegro".

Rec.^{do} Tace, y despues
se repite el Alleg.^{ro}

Seq. finale,
All. spiritoso

The image shows a handwritten musical score on aged paper. The title 'Seq. finale,' is written in a large, flowing cursive script at the top left. Below it, 'All. spiritoso' is written in a similar but slightly smaller cursive. The music is written on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'f.' (forte), 'p.' (piano), 'solo:', 'p. cresc.' (piano crescendo), and 'f.' (forte). There are also markings like 'mo' and '3' (triplets). The paper shows signs of age, including foxing and some staining. The handwriting is elegant and characteristic of 19th-century musical notation.

Handwritten musical score on six staves. The notation includes various notes, rests, and dynamic markings such as *p.*, *cresc.*, *f.*, and *solo*. The piece concludes with a double bar line and the word *fine* crossed out, followed by *Al Segno* written below the staves.

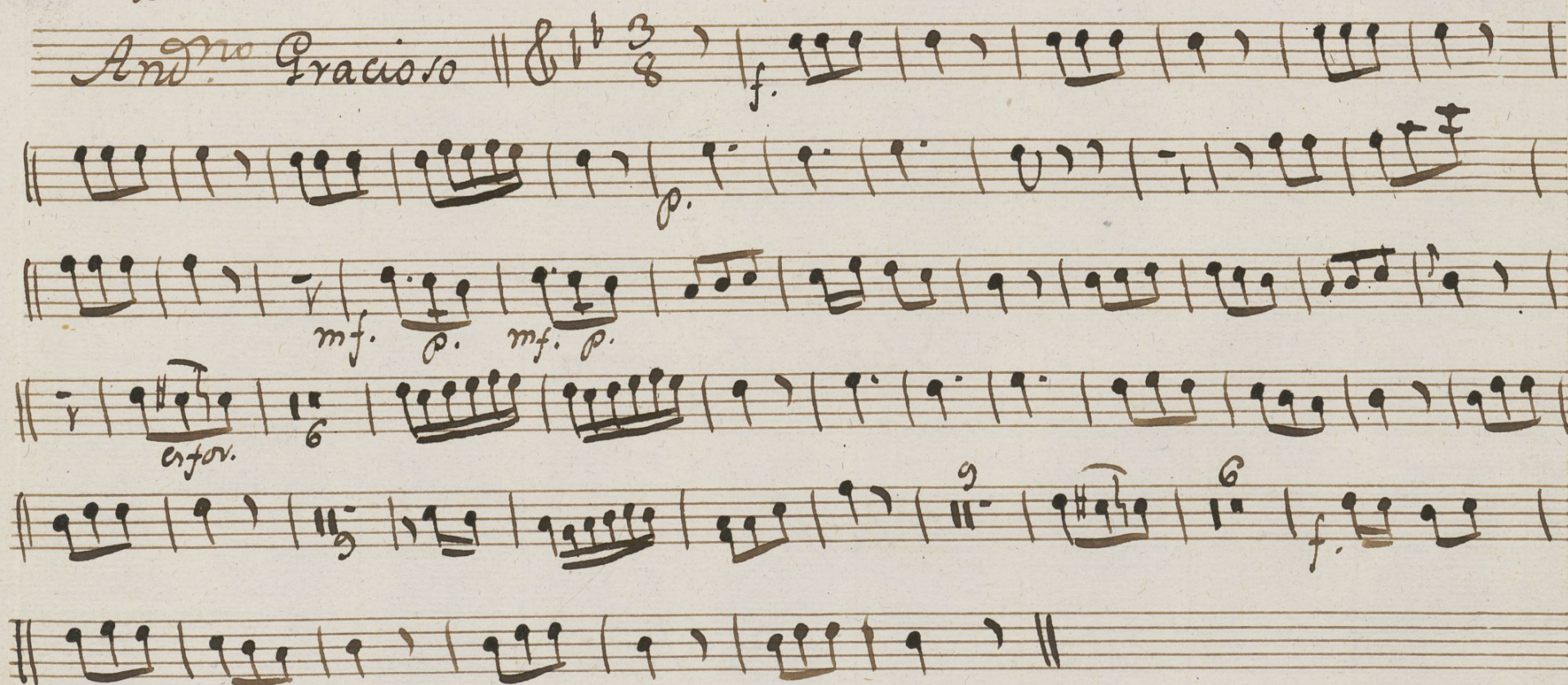
H

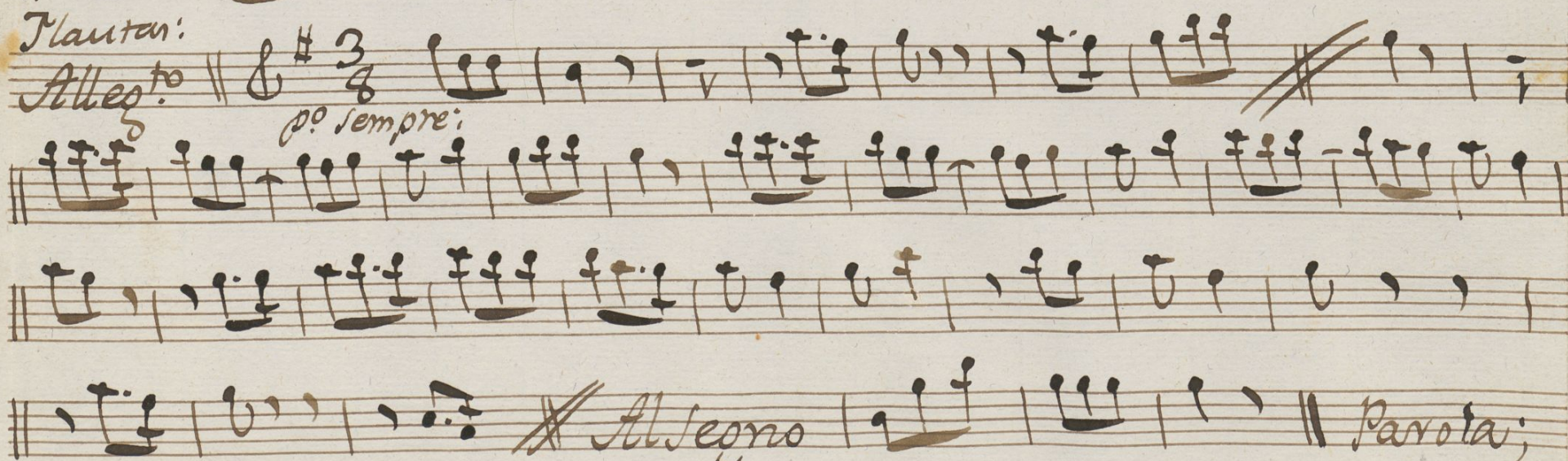
Oboe Segundo;

Ton.^a a 4^o

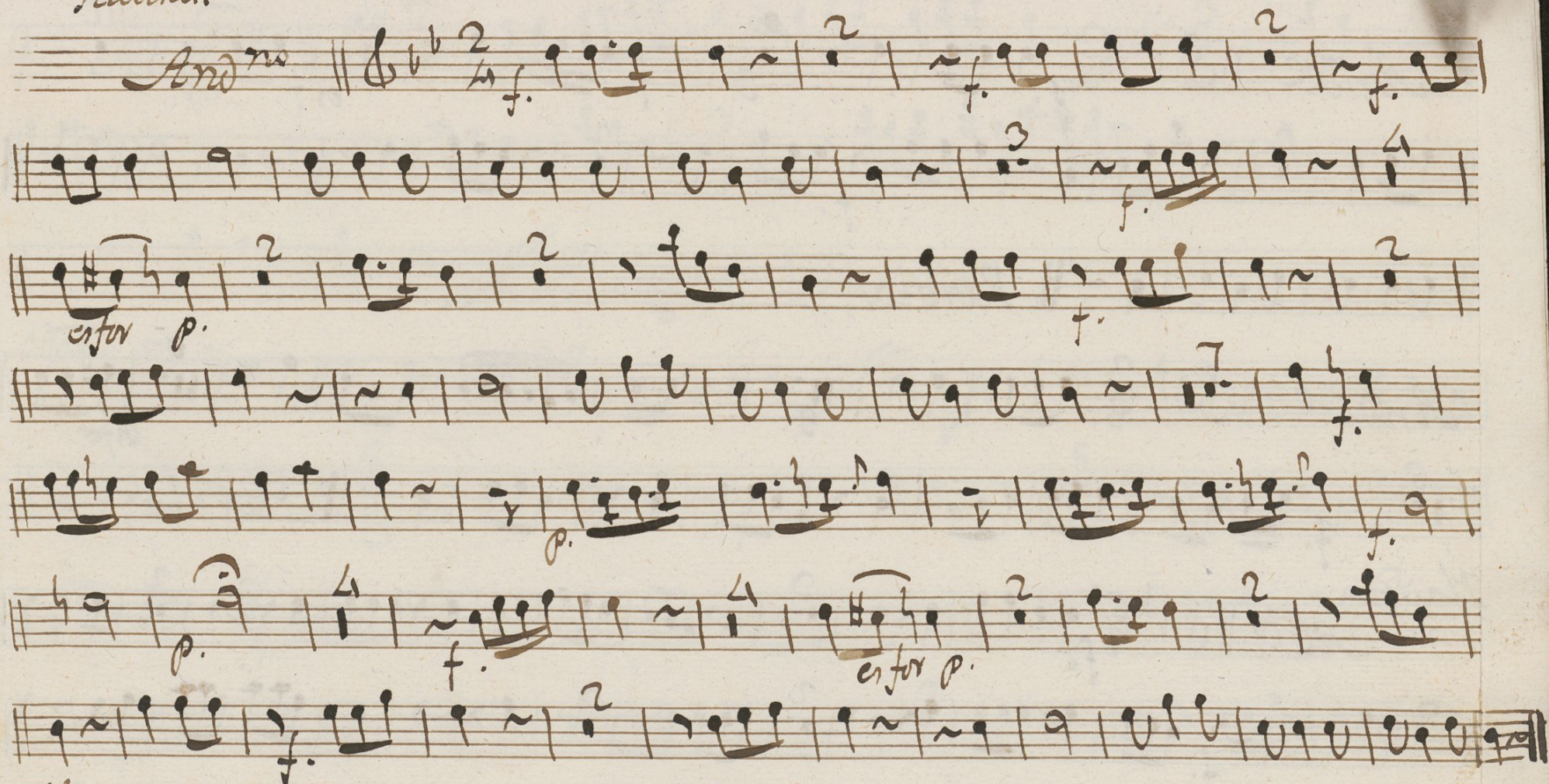
Las Caras de Porada;

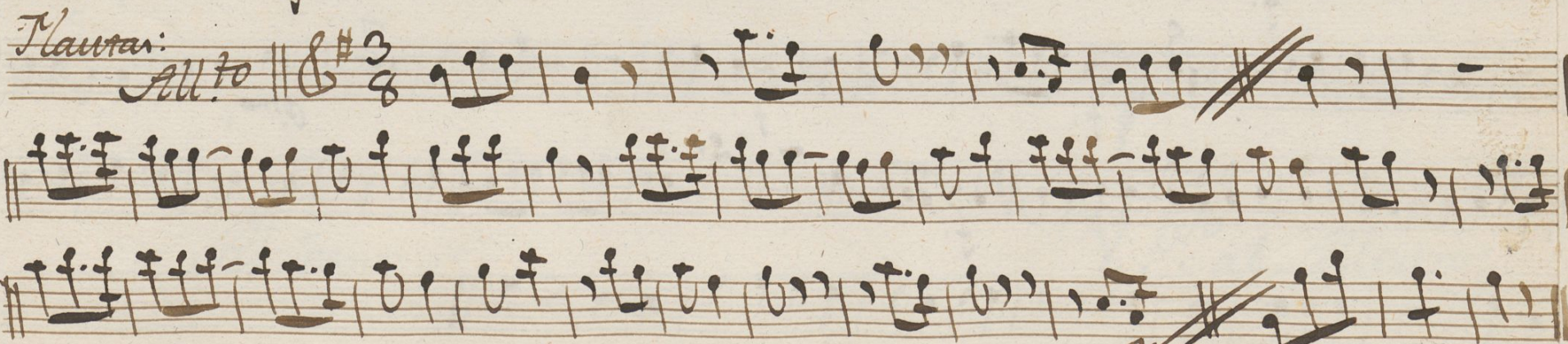
oboe:

And^{te} Gracioso || $\text{G} \flat \frac{3}{8}$ *f.* 

Flautas:
Alleg^{ro} || $\text{G} \sharp \frac{3}{8}$ *po sempre;* 

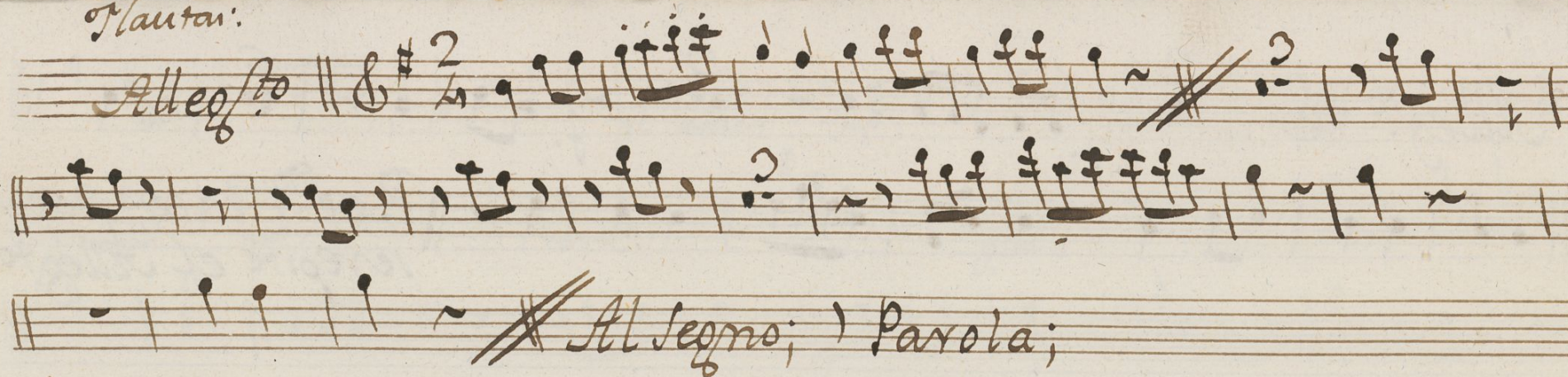
Flautas:

And^{te} || $\text{G} \flat \frac{2}{4}$ *f.* 

Flautas:
All.^{to} || $\text{G} \sharp \frac{3}{8}$ 

Handwritten musical score for "Marcha de la Virgen" by Juan José de la Cruz. The score is written on ten staves. It begins with "Andte" (Andante) in 2/4 time, followed by a section marked "Parola;". The tempo changes to "Andrno" (Andantino) in 3/8 time, also followed by a "Parola;" section. The piece concludes with a "Flautas" (Flutes) section in 6/8 time, marked "Alto" (Alto) and "f." (forte). The score includes various musical notations such as notes, rests, and dynamic markings.

Flautas:

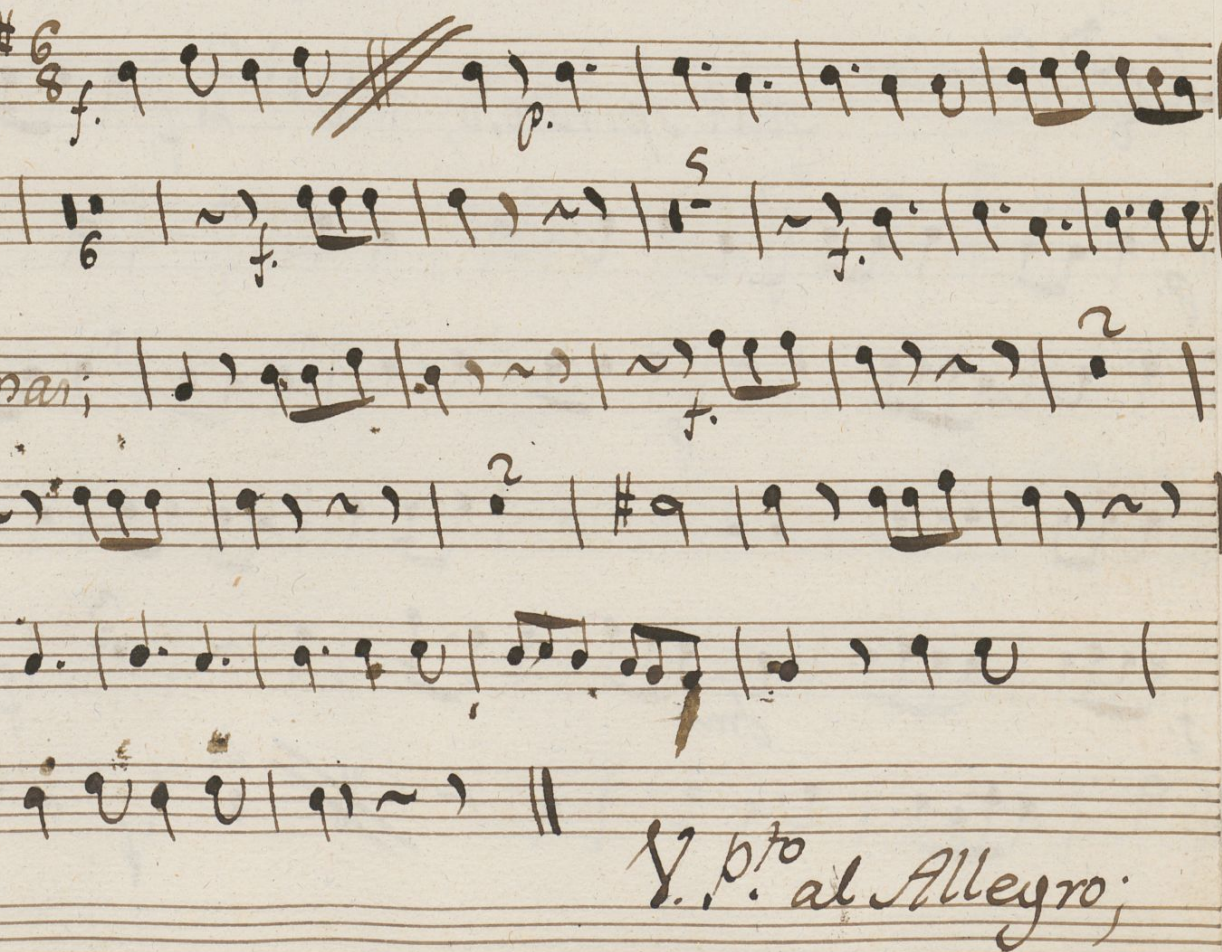
Allegro 2/4 G^\sharp 

Oboe:

Coplar:

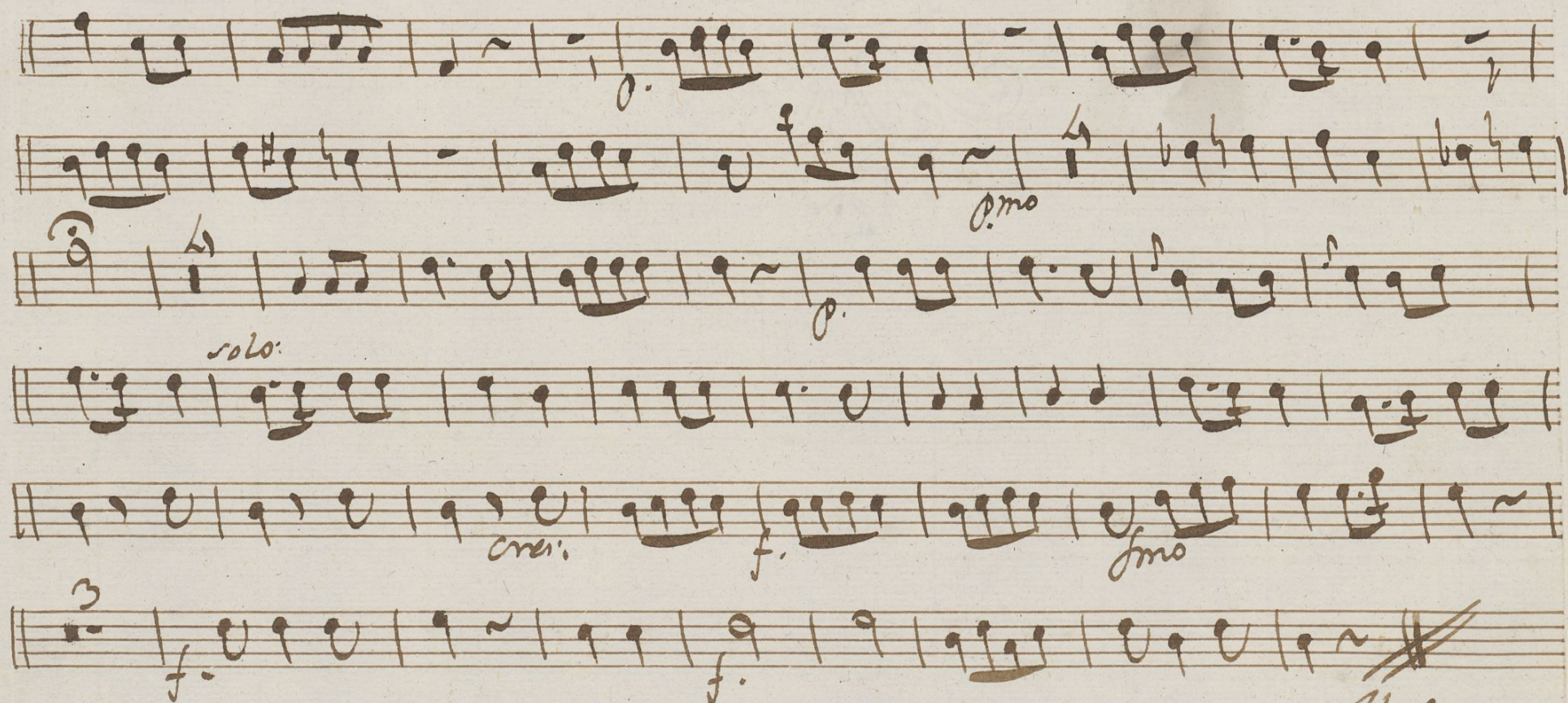
Allegro

6/8 G^\sharp



Allegro;

V. p. to al Allegro;



Al segno;

Ayuntamiento de Madrid

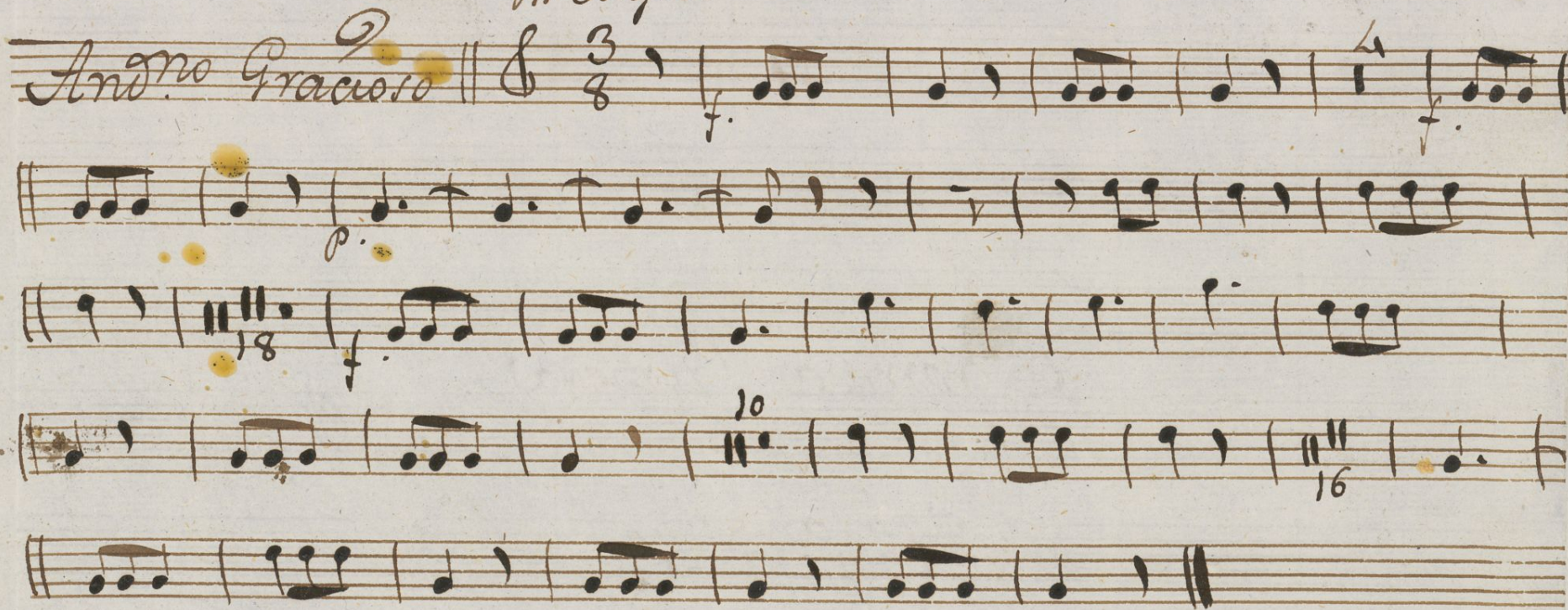
H

Trompa Primera

Ton. a 4.

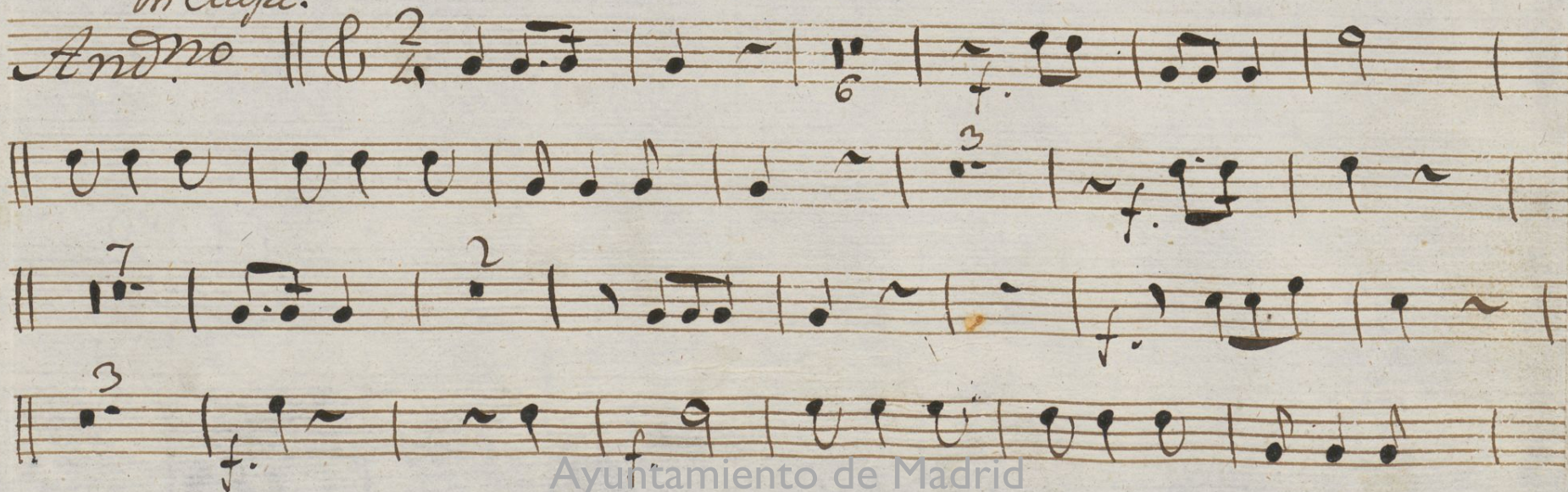
Las Caras de Posada;

in Clava.

And^{te}no Gracioso || G $\frac{3}{8}$ *f.* 

Alleg^{ro} $\frac{3}{8}$ *Tacet; // Parola;*

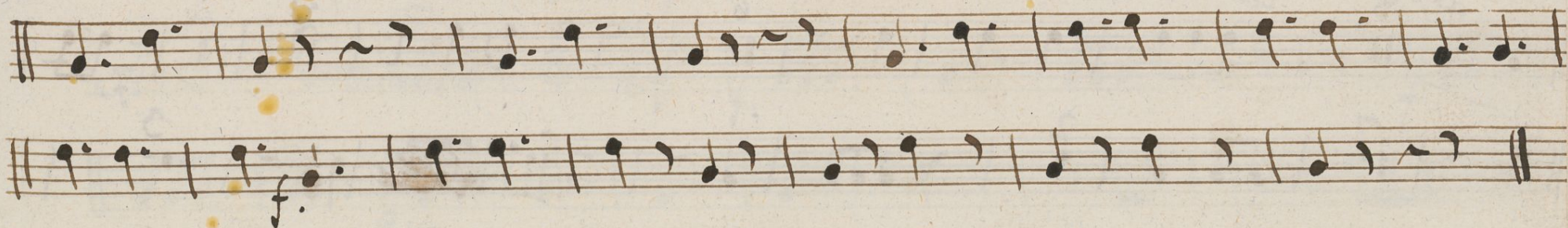
in Clava.

And^{te}no || G $\frac{2}{4}$ *f.* 

la 2ª vez no

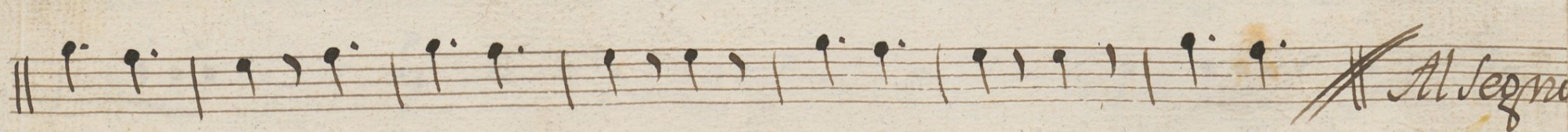
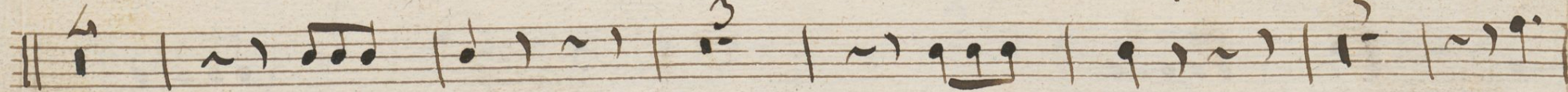
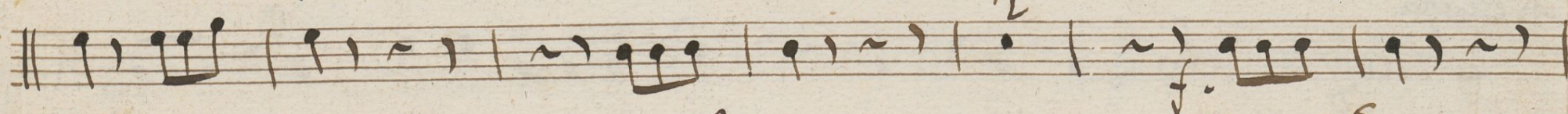
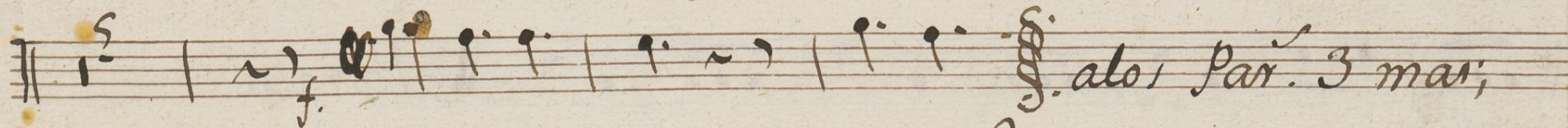
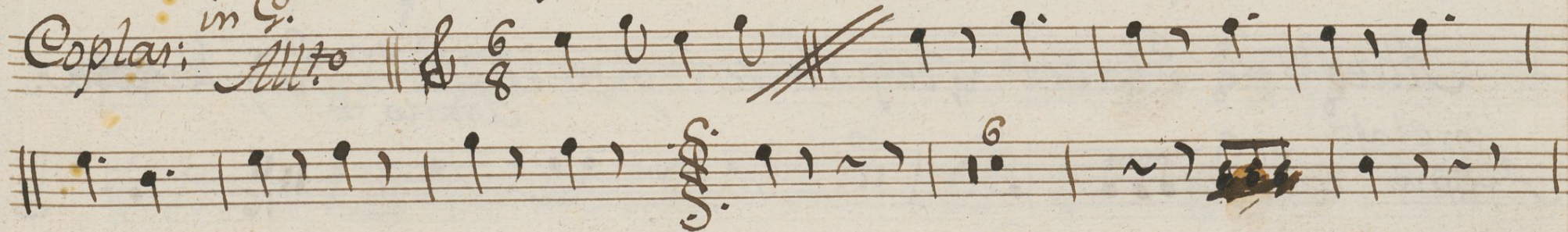
Allegro $\frac{3}{8}$ *Tacet; y despues se repite el And.^{no} 2º)* *Parola:*
in clafa
And.^{no} $\frac{3}{8}$

Parola;
in clafa
Allegro $\frac{3}{8}$



Alleg^{ro} 2/2 Tacet; 1 Parola; 1

Coplar; in G. All^{ro}



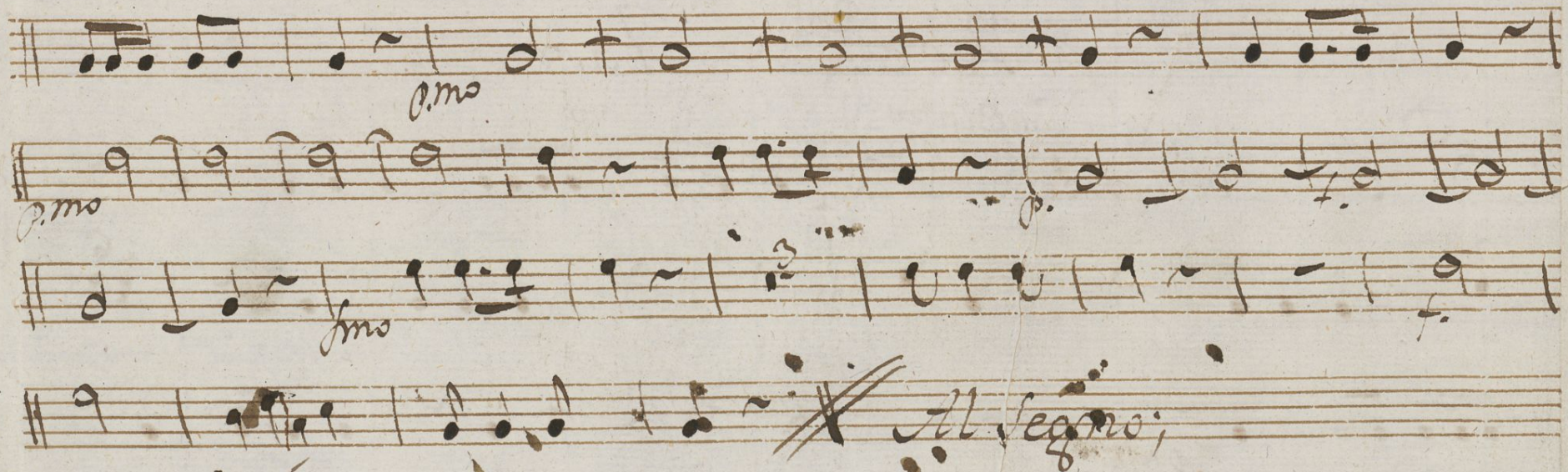
// Rec.^{do} e Tacer; //

seg. *All.^o spiritoso* *in clava* *f.*

pmo

f. *fmo*

p. to



#

7
Trompa Segunda;

Ton^a à 4^o

Las Casas de Porada;

And^{te} no Gracioso *in Clava* 3/8

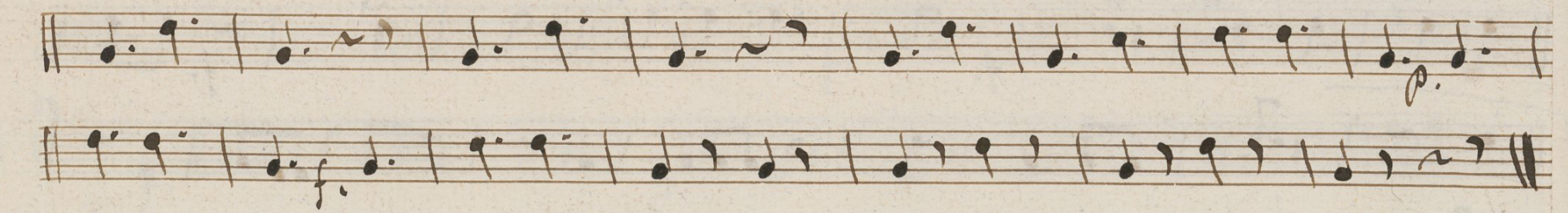
Alleg^{ro} 3/8 *Tacet; Parola;*

And^{te} no *in Clava* 2/4

la 2^a vez no.

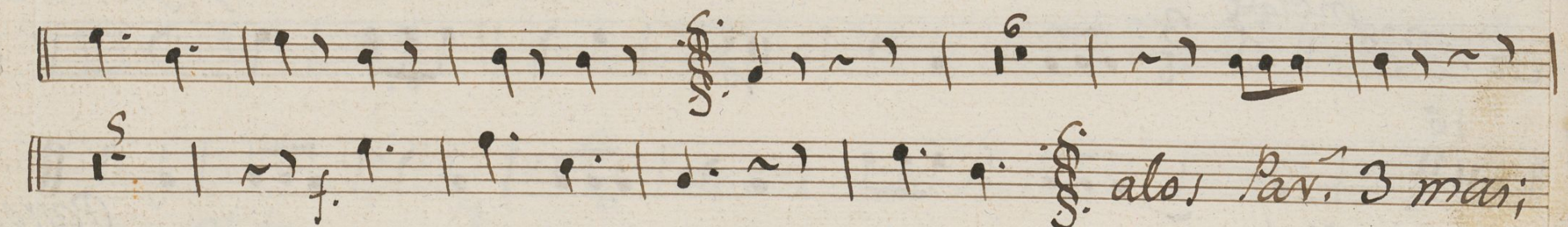
Alleg^{ro} $\frac{3}{4}$ Tacet; y despues se repite el And.^{no} $\frac{2}{4}$ *Parola;*
And.^{no} *in Claf^a* $\frac{3}{4}$ || 10

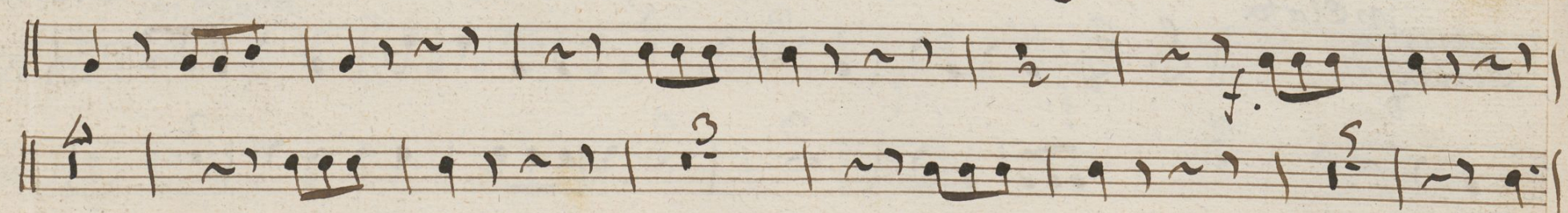
Alleg^{ro} *in Claf^a* $\frac{6}{8}$ || 16 *Parola;*



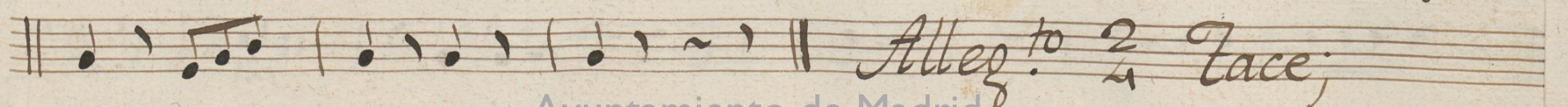
Coplar. in G. Alleg^{ro} 2/4 Tacer; Parola;

Alleg^{ro} 2/4 || & *G*  









Rec^{do} c Tacet;

seg. §

in elata
All^o spiritoso

Handwritten musical score for a piece titled "Rec^{do} c Tacet;". The score is written on ten staves. The first staff begins with "seg. §" and "All^o spiritoso" with the instruction "in elata" above it. The time signature is 2/4. The music features various notes, rests, and dynamic markings such as "f.", "p.", "p^{mo}", and "p^{mo}". There are also some numerical markings like "2", "6", "8", and "3". The score ends with a double bar line and a "V. pr." marking. The paper shows signs of age and wear, including a large stain on the left side.

Handwritten musical notation on a single staff, including notes, rests, and a dynamic marking *f.* The notation concludes with the instruction *Allegro;* crossed out with a large 'X'.

~~6~~ A

Ba so.

Tomad.^a a la

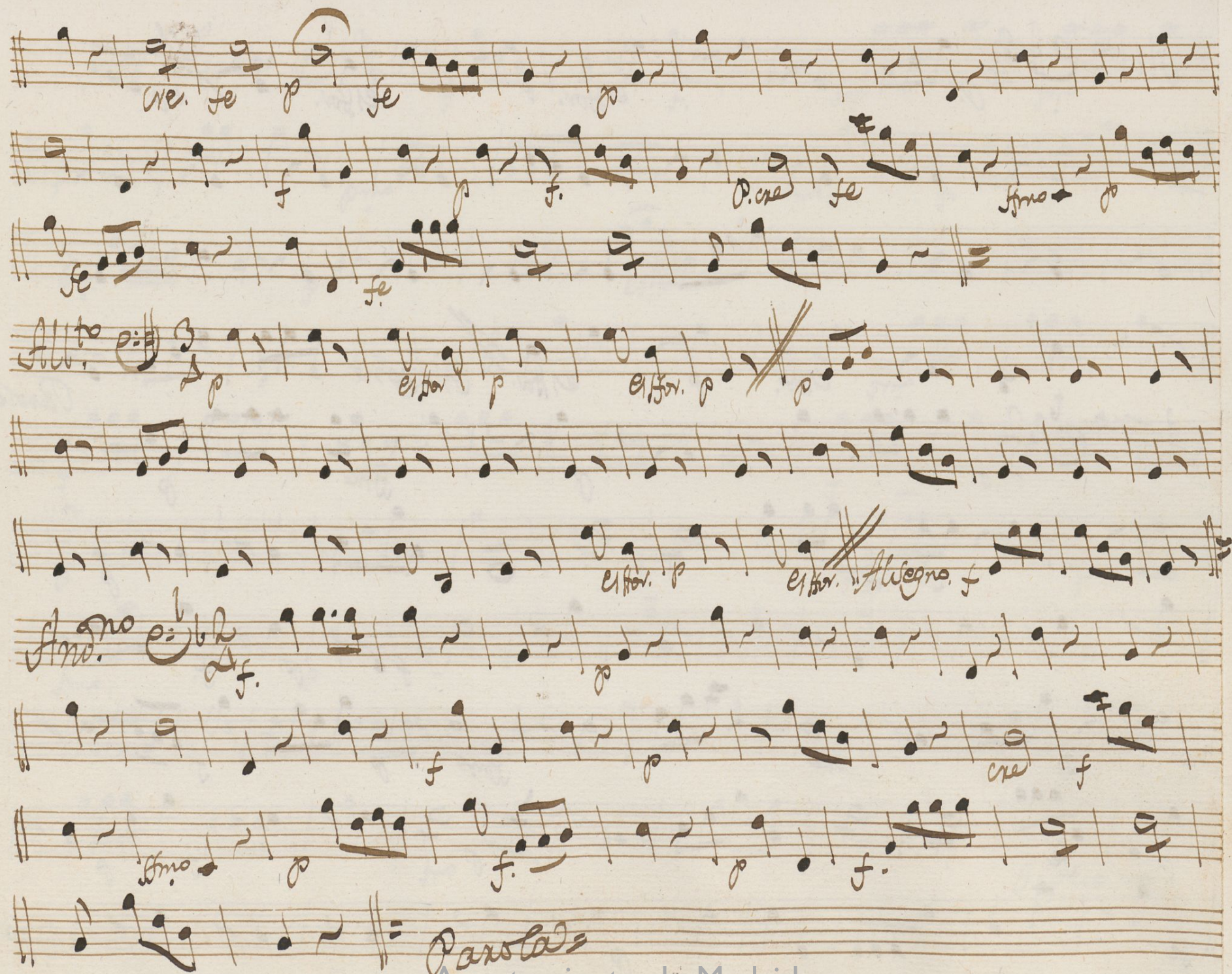
Las Caras de Porady.

ff

A no. Gracioso $\text{C}^b \text{ } \frac{3}{4}$

f *f* *fmo* *fmo*
f *pmo* *mf* *f*
f *p* *ffor.*
fmo
f *f* *fmo*
f *vor.* *ffor.* *f*
fmo. *p*
f
fmo
Sigue —

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two main sections: *All.^{mo}* (Allegro) and *And.^{mo}* (Andante). The *All.^{mo}* section is marked with a 3/4 time signature and includes dynamic markings like *p* (piano) and *esfor.* (esforzando). The *And.^{mo}* section is marked with a 2/4 time signature and includes dynamic markings like *f* (forte), *And.^{mo}*, and *Allegro*. The score concludes with a double bar line and the word *Fine*.



Parola:

Handwritten musical score on ten staves, featuring various musical notations and dynamic markings.

Staff 1: *And.^{mo}* *el for*

Staff 2: *f.* *fmo*

Staff 3: *f.* *Parola.*

Staff 4: *All.^{to}*

Staff 5: *f.* *ce* *p*

Staff 6: *f.* *el for.* *p* *el for.* *f.*

Staff 7: *p* *f* *p*

Staff 8: *f* *p* *el for.* *f.*

Staff 9: *pmo* *fmo* *f*

Staff 10: *pmo* *fmo* *U. p.*

The score includes various musical notations such as notes, rests, and dynamic markings (*f.*, *p*, *fmo*, *el for.*, *U. p.*). The manuscript is written in a cursive style on aged paper.

Alto

Coro

Allegro: = Parola =

Salor Pañ.
3 mas

Allegro

ten

Allegro

Ayuntamiento de Madrid

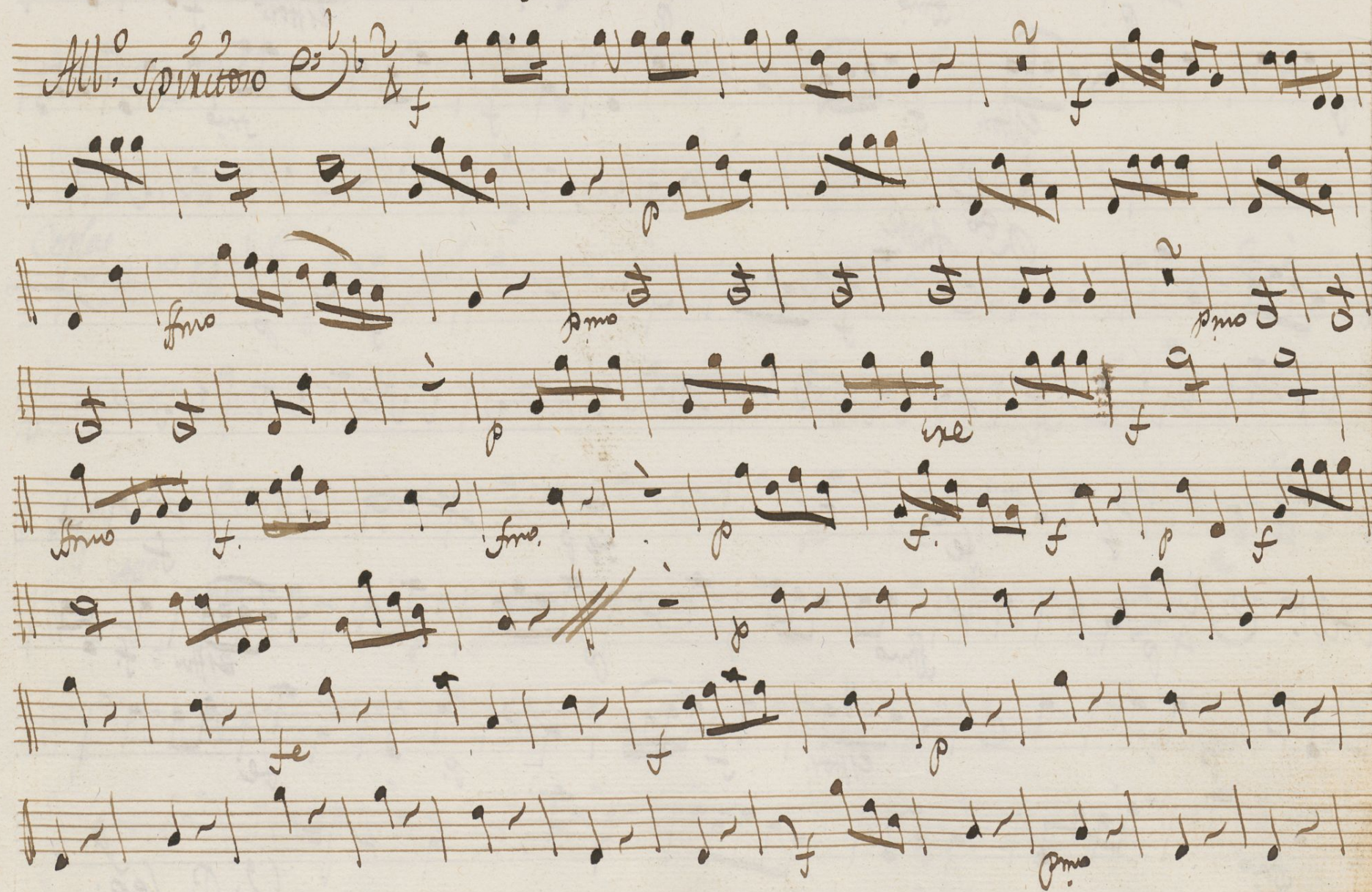
Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

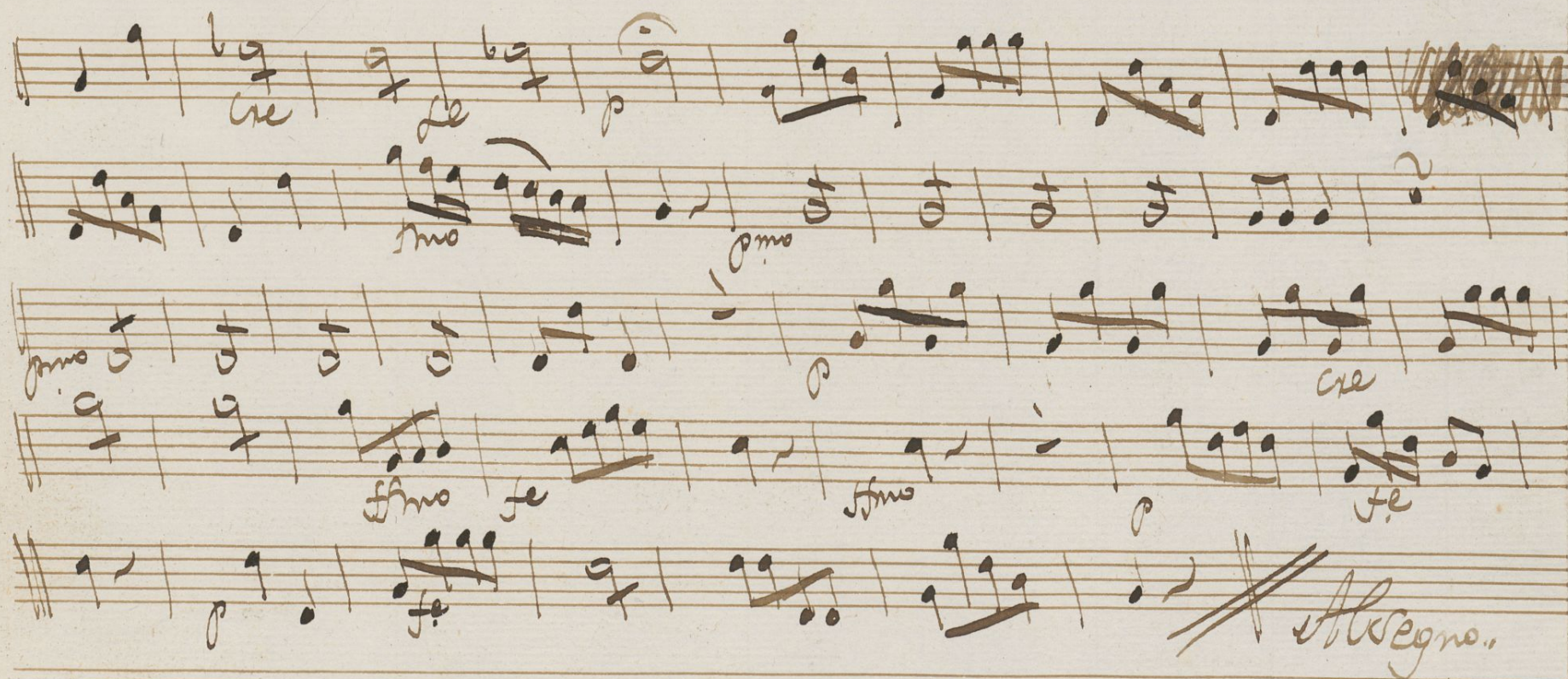
Key markings and annotations include:

- All.^{to}* (Allegretto) at the beginning of the first system.
- fmo* (finito) and *effor.* (effort) markings.
- And.^{te}* (Andante) marking in the middle section.
- f* (forte) and *p* (piano) dynamic markings.
- se p.* (sempre piano) marking.
- U. P. Sep.* (U. P. Separato) at the end of the score.

The notation includes various note values, rests, and slurs, indicating a complex melodic and rhythmic structure.

Seguidilla





Ayuntamiento de Madrid

H

Basso

Ton. a 4^{ta}

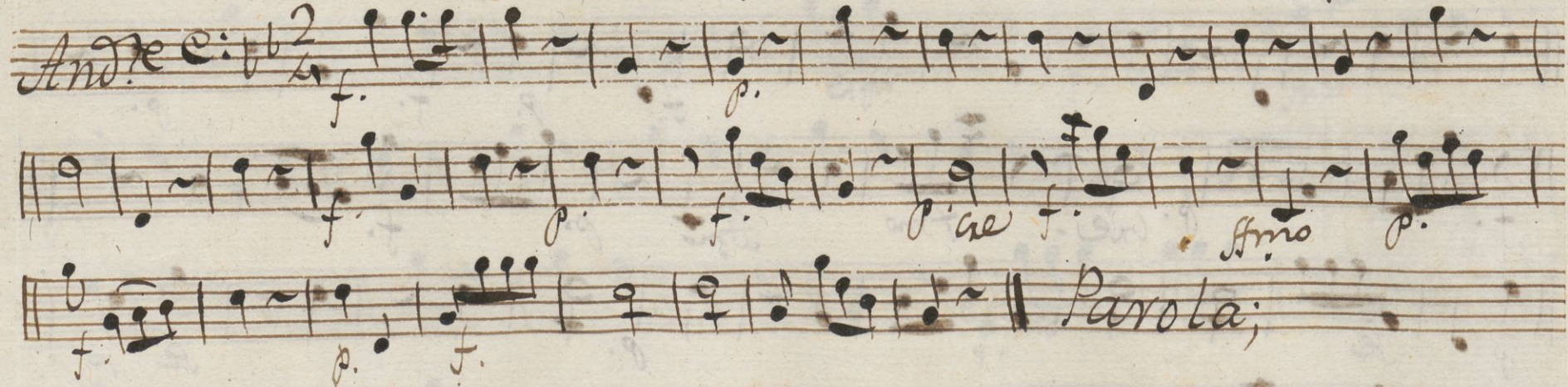
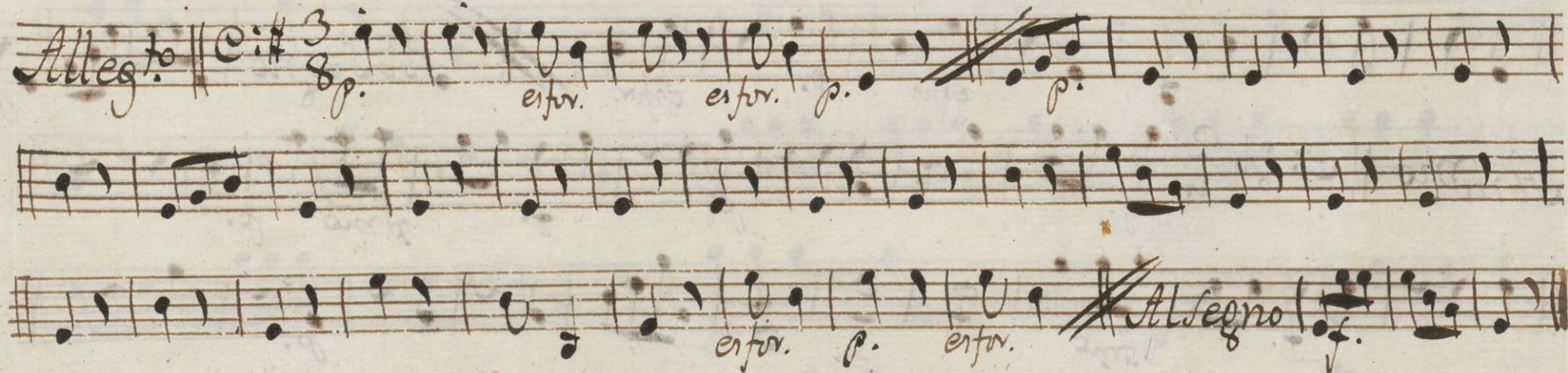
Las Casas de Posada;

H

And^{no} Gracioso || $\text{C} \flat \frac{3}{8}$

f. fmo pmo p. f. fmo p. fmo. vor p. cresc. fmo p. fmo

The image shows a handwritten musical score on aged paper. The first section is titled 'Allegro' and is in 3/8 time with a key signature of one sharp (F#). It features a melody with various dynamics including *p.*, *esfor.*, and *p.*. The second section is titled 'Andante' and is in 2/4 time with a key signature of two flats (Bb and Eb). It includes a variety of musical notations such as slurs, ties, and dynamic markings like *f.*, *p.*, *fmo*, and *ne.*. The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts. The paper shows signs of age, including discoloration and some staining.



The image shows a handwritten musical score on aged paper. The first section is titled 'And no' and is in 3/8 time. It features a melody with various dynamics including *se*, *p.*, and *sfz.*. The second section is titled 'Allegro' and is in 4/8 time. It continues the melody with dynamics such as *f.*, *p.*, *sfz.*, and *p.*. The score is written on ten staves. At the bottom, there is a watermark that reads 'Ayuntamiento de Madrid' and a signature 'V. 1070'.

Allegro $\text{C}:\sharp$ $\frac{2}{4}$ *p.*

Musical notation (first staff of the first system).

Musical notation (second staff of the first system).

Coplas:
All. $\text{C}:\sharp$ $\frac{6}{8}$ *f.* *p.* *f.*

Musical notation (first staff of the second system).

Musical notation (second staff of the second system).

alor Par. 3. mai: *mai All.* *p.* *f.*

Musical notation (third staff of the second system).

Musical notation (fourth staff of the second system).

Musical notation (fifth staff of the second system).

