

Mus 185-15

Tonadilla á tres.

1.<sup>a</sup> parte.

El desagravio de los abates.

Del Sr. Estere.

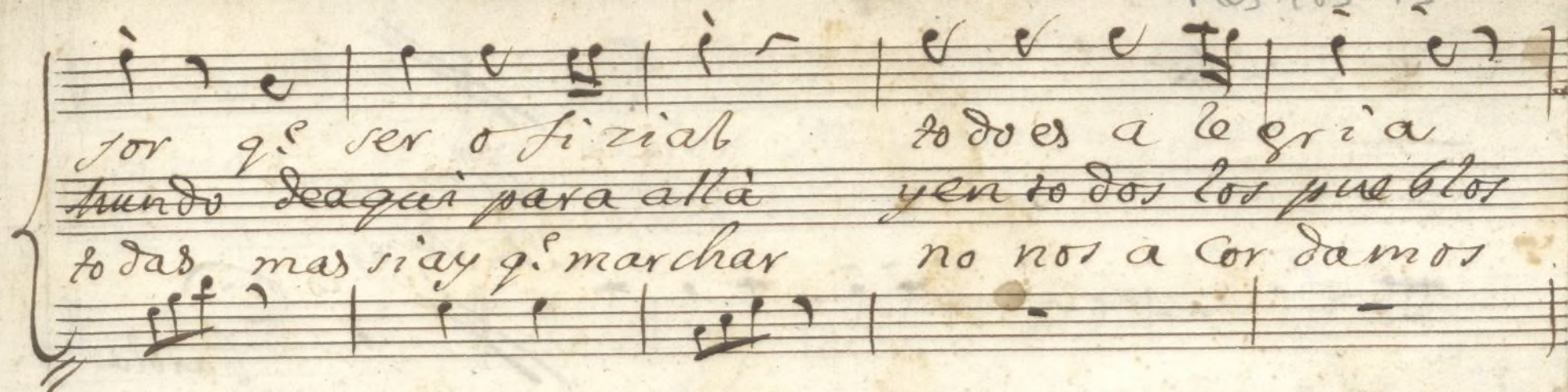
Doña Juana  
Borja de

Alleg<sup>ro</sup> Vivo:

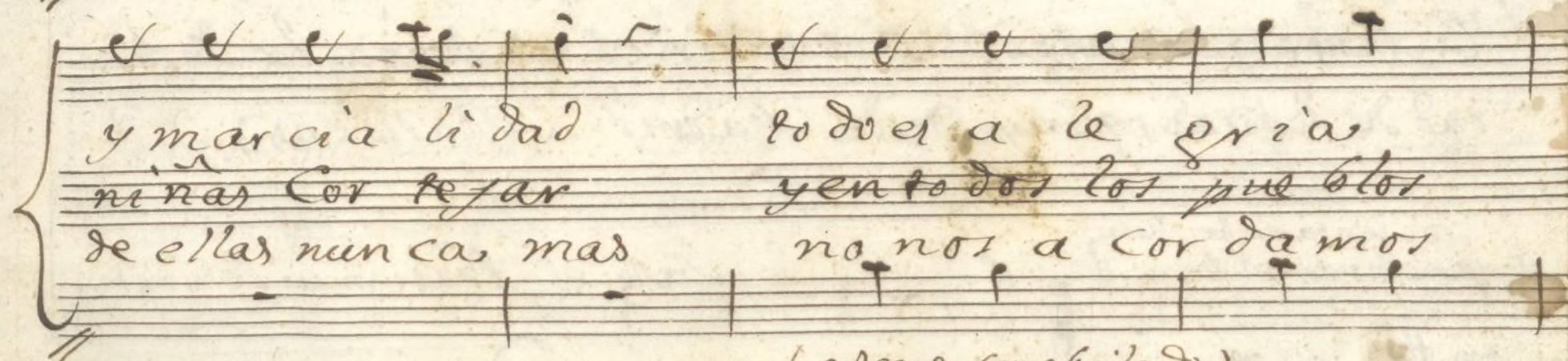
Mesa pequeña, aun lado un Mapa, y un Compañ, y dos Sillas

Oficial:

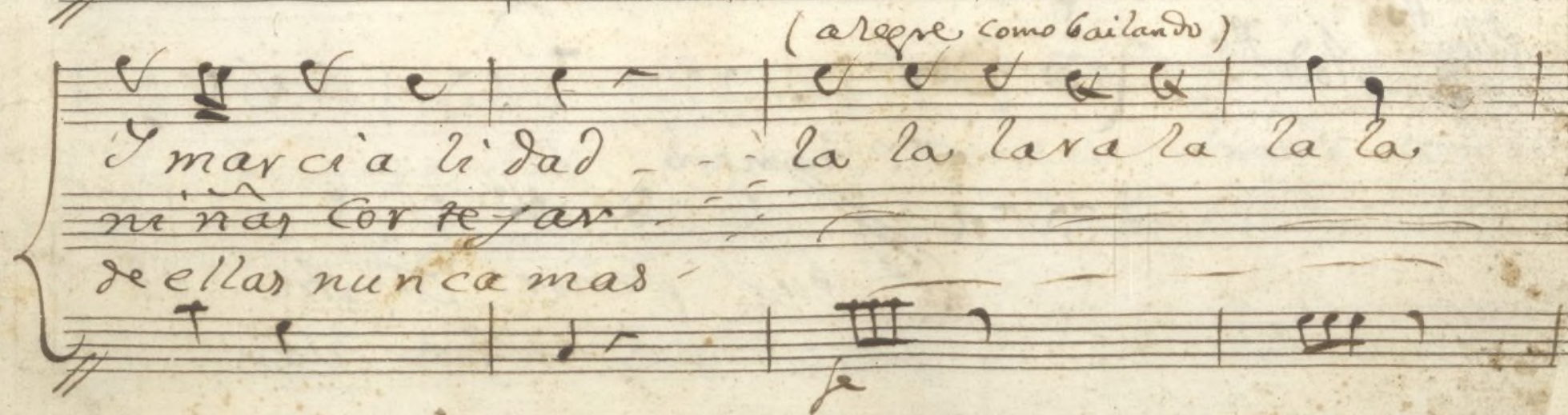
No ay Vida me  
Andar por el  
Querer las a



for q.<sup>te</sup> ser o fizial      todo es a le gría  
 mundo de aqui para alla      y en todos los pue blos  
 todas mas si ay q.<sup>te</sup> marchar      no nos a Cor damos



y mar cia li dad      todo es a le gría  
 ni ñas Cor te jar      y en todos los pue blos  
 de ellas nun ca mas      no nos a Cor damos



(a reque como bailando)  
 y mar cia li dad      la la la la la la  
 ni ñas Cor te jar  
 de ellas nun ca mas

Allegro  
2/4  
Parola

(Parola) ) En tanto que salgo voi a medir en el Mapa la Infini-  
dad de leguas, q' ay desde Madrid a Ballecas; )

(se sienta en la Mera  
a medir con el Mapa)

Alleg.<sup>Ho</sup> Mode.<sup>Ho</sup>

Parola

D. Ramon

A bur Señor D. An  
que Mozas en tus van

*ofi?* *Ramon*

to mio A ver Señor D<sup>n</sup> Ramon que lo que esta  
 deras a libradas tienes oy *ofi?* en Madrid se

*ofi?* *Ramon*

causa haciendo Con el Mapa mundi es toy *to*  
 villa y Cadiz tendre cosa de un millon *Ram<sup>n</sup>* bien

da legente de tropa tiene al mundo aplica  
 puedes con tanta gente la lir de qualquier fac

ge nio supe nio supe nio Una ex pe di cion  
 sus Ca bellos Ne sa guar dia  
 sus o jos Ca ño nes son que dis  
 pa ran a los om bres ba la zos ba  
 la zos al Co - ra zon ba la zos ba

lazos balazos balazos al Cora zon  
 y ma ran? a muchos, Yos  
 tiran a vos? mas de qua tro ve zes  
 me los dispa rò <sup>los 2.</sup> fuego fuego en ellos  
 y fuego en su amor

Parola) Ra<sup>n</sup>

Segun Pintar esta dama, es toda una guerra,  
Si? y que muger en el dia no es una guerra sangrienta,  
Parola

Ra<sup>n</sup> pero digo, soy su hombre vos del todo? Si? quien lo niega; ha! no lo creo  
Si? quiere ver lo? Ra<sup>n</sup> no lo creo, Si? no? por fuerza lo has de ver; Ra<sup>n</sup> vamos  
veremos si es como tu la ~~esta~~ xeras; )

Allo Ra<sup>n</sup> Si? Du Antonio vamos va

mos Du Ramon y veras que de ella

Comandante soy lo? vamos vamos vamos

a ber la los dos

(vanse)

André

Sale la Dama mui Petrimetra

Dama

Ninguna Petri

me - tra ay en la Cor - te nin guna Petri

me traay en la Corse  
ay en la Corse de mi pro so po seya  
Con es te genio ni me ma ja ni muele  
ni de mi por se ni de mi por se tengo Cor  
nin gun Cor re jo nin gun Cor re jo quero avn Al  
rejos - tengo mil muebles - pero los  
fe rez - a qua tro dias - pero por  
mudos - ro dos los vi en el  
o ro - le de fa ria

Porque los muebles van - rios son muy pe -  
que ya e toi en fa da - da de los sol

ra - dos y de Carino y doña an dan es  
da - dos que dan muchos Ca ri ños y po cos

Castos  
guar tos

*Allegro*

se fienta  
al tocador:

*Andte*  
*Sostenuto*

Da

2  
4

2  
4

Do?

Que bien Claro es pre so sabe re tra tar

de las hermo suras toda la Bel da d

*sfz? (al Partidor)*

a lli esta mi dueño q.ª her mo sa que sta

*(al Abate)*

agui es para mien tras yo la coi a blar, *Menor*

*Coro.* Con si len cio en de mos en de mos *eco*

*Coro.* sin me ter Ru mor, Ru mor, *Coro.* mien tras q.ª a les



*9<sup>a</sup>* *Don't have* *9<sup>a</sup>*  
*q<sup>o</sup> Abate marcial* *Madama que ri da* *Venga vste a*  
*si?* *9<sup>a</sup>* *lo 3.<sup>a</sup>*  
*Ca* *señtemonos juntos* *q<sup>o</sup> Can sa do ei tai;* *el*  
*paio y la broma q<sup>o</sup> se b a a empe zar* *a tien dan la*  
*to dos que par ti cu lar* *a tien dan la to dos que*  
*par ti cu lar;*

*Parola*

1<sup>a</sup> ¿hae visto el Mapa? <sup>si;</sup> quien pregunta esto, y su Compañero,  
 2<sup>a</sup> pues mirad donde cae el Paraguai, <sup>si;</sup> Ya voy, veis como voy  
 su General, <sup>Ra<sup>n</sup></sup> si; segun veo la Perdiz parati que le mui mal)

Coplas /

Allegretto

Ramon

Diga me ese ofi cia li to es el corre jo de vs

Ra<sup>n</sup> Como quieres siendo Abate de jar por miel ofi

*Da*

red — a tres dias que le quiero ya dos  
 cial — por quel cor re jo de tropa no da

ques toy ar ta de *ofic? (a...)*  
 mui ta sa do el pan *si vie*  
*ofic? Con e*

rair lo que mea dora so lo la me roz co  
 lla ten go cor re jo para cien años y

<sup>Da</sup>  
yo — <sup>Da</sup> viste el tu die en el Mapa mien tras  
<sup>(tocante canyana)</sup>  
mas — yd a brir que los Cri ados se sa  
<sup>fi?</sup>  
a bla mos los dos, obe dez co obe  
<sup>fi?</sup>  
lieron a pa sear, obe dez co obe  
<sup>le</sup>  
dez co halla voy <sup>Ra. m</sup>  
<sup>si us</sup>  
dez co voy alla <sup>(vare)</sup> <sup>Ra. n</sup> me  
<sup>Menor</sup>

*2.<sup>a</sup>*  
 red de un Abate qui siera el afecto por ellos que  
 se veis constante dulce amado *2.<sup>a</sup>* Queno lo mit moquea

*ff.* *ff.*

rido Yo me es toí muriendo yo  
 todos os que rré en el terno os

*Aa.<sup>n</sup>*  
 Ay Cariño mio

*Aa.<sup>n</sup>* Ay Cariño mio

*ff.* *ff.*

*1.<sup>a</sup>* *Ra<sup>n</sup>*

ay mi dulce dueño que por si ay —

*2.<sup>a</sup>* *Ra<sup>m</sup>*

ay dulce embellezo que por si ay —

*1.<sup>a</sup>* *1.<sup>o</sup> 2.<sup>o</sup>*

que por si ay — *mac<sup>pas</sup> do bien*

*2.<sup>a</sup>* *1.<sup>o</sup> 2.<sup>o</sup>* *a ma* *do bien*

que por si ay — *mac<sup>pas</sup> do bien*

*pecho*  
*mio*  
*pecho*

La verde corona  
 por ti mu riendo es toy

La verde corona  
 ti mu riendo es toy

Paraguai es ta de modo  
 Paraguai qual es supuesto

Paraguai es ta de modo  
 Paraguai qual es supuesto

Paraguai es ta de modo  
 Paraguai qual es supuesto

ca  
men  
por  
ff

Cae bajo bajo el tropico bajo el tropico  
cae bajo bajo el tropico bajo el tropico

de Capricornio Jesu es verdad, no cae a  
de los Infiernos ya un mas alla, <sup>lor 2.</sup> que tiene v

li seño rei si mire lo usad Ya lo mi  
red <sup>fi?</sup> eres Infidel <sup>lor 2.</sup> el Mapa bed <sup>fi?</sup> Calla Cru

*po* *le* *po*

*da al di!*

*re* *po* *pues* *buel* *ba* *a* *mi* *rar* - *lo* *a*

*el* *da* *vaya* - *no* *se* *em* *fa* - *de* *sioy*

*da!*

*mado* *bien* *mis* *una* *yo* *tra* *vez* *di!*

*quiero* *al* *Abate* *may* *quise* *avir* *da* *da*

*mon* *a* *beir* *vir* *to* *en* *to* *di* *to* *el* *mundo* *mas*

*mon* *a* *beir* *vir* *to* *en* *to* *di* *to* *el* *mundo* *mas*

*po*

*Ra r* *ga*

fir me mupar, (oei mucho quento) *ps* que a fec

fir me mupar, *ofi* (Como el Diablo) que fu

*Dol.*

fo que lla - ma que a fec fo que

ria *ofi* que ra - via que fu ria que

fo que a fec - fo que lla - ma que

- que fu - ria *Ran* que ra - via que

que a fec - fo que

que fu - ria que

Handwritten musical score for a vocal ensemble, featuring four staves with lyrics in Spanish. The lyrics are: "Ha ma en mi sientto ar der", "ra via sien te el po bre ar der", "Ha ma en mi sientto ar der", "ra via en mi sientto ar der", "Ha ma en mi sientto ar der", "ra via sien te el po bre ar der". The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten musical score for a vocal ensemble, featuring four staves with lyrics in Spanish. The lyrics are: "en mi sientto ar der", "sien te el po bre ar der", "en mi sientto ar der", "en mi sientto ar der", "en mi sientto ar der", "sien te el po bre ar der", "que a fe to que", "que furia que", "que", "que", "que". The notation includes various musical symbols such as notes, rests, and bar lines.

t t t | t t v | e e e | e e e |  
 llama en mi sientto arder q.<sup>a</sup> afecto que  
 Fabia { sientto el pobre arder que furia que  
 en mi sientto arder  
 e e e | e e e | e e e | e e e | e e e |  
 llama en mi sientto arder q.<sup>a</sup> afecto que llama en  
 Fabia { sientto el pobre arder q.<sup>a</sup> furia que Fabia { sientto  
 en mi sientto  
 e e e | e e e | e e e | e e e |  
 mi sientto arder;  
 el pobre arder  
 mi sientto  
 e e e | e e e | e e e | e e e |

D.C.

*And.<sup>te</sup>*

*Rezi.<sup>do</sup>* *Ya que con tra el es filo de otras Damas*

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

*En ti las Letras Venzes alas armas*

*por des pojo a tus pies Infiel trai dora*

*Seg. V. dilla y le pone la espada a los pies)*

*Yo te Vin do mi es pada Ven ze dora*

*2. All.<sup>o</sup>* *Ja* *Ra.<sup>n</sup>*

*tenga vste pa cien cia ten pa cien cia An*

ton no siempre la tro pa venze en lid de amor

lon 2. no siempre la tro pa venze en lid de amor

ofil. que grande Insolencia q. grande baldon

dejar de sai rado aun ombre de honor

lon 3. dejar de sai rado aun ombre de honor

Ja buslandore

Po bre ofi cia li to

ofi?

(a! vil luger)

Aba ti to mio

ofi?

D. y Ra. n

Muero de celos

a si se ha de

Con so lar a si se ha de

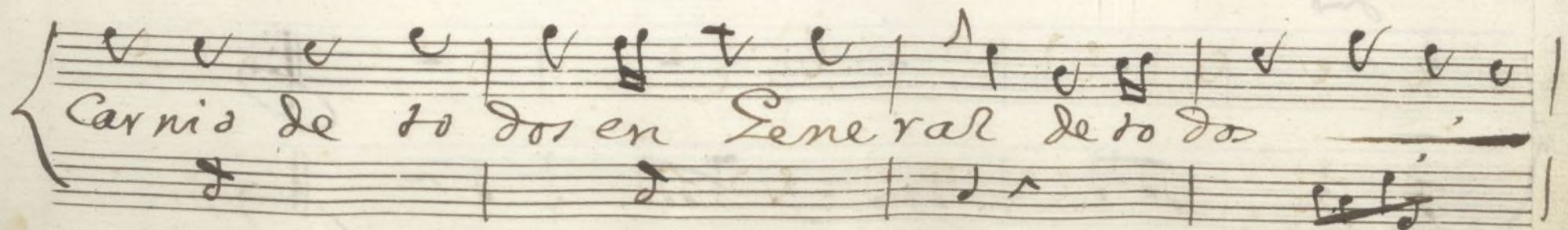
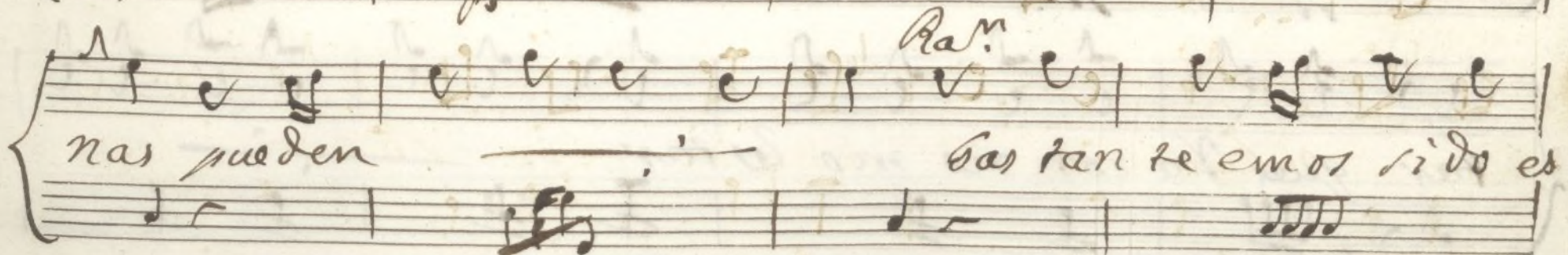
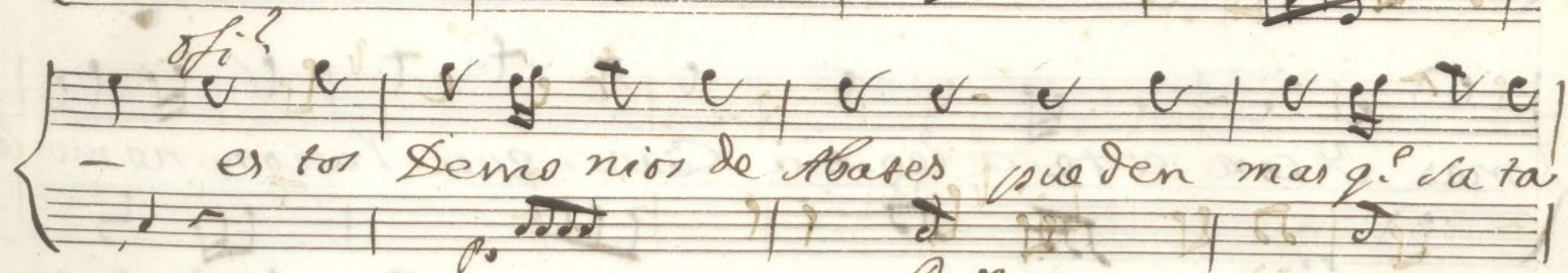
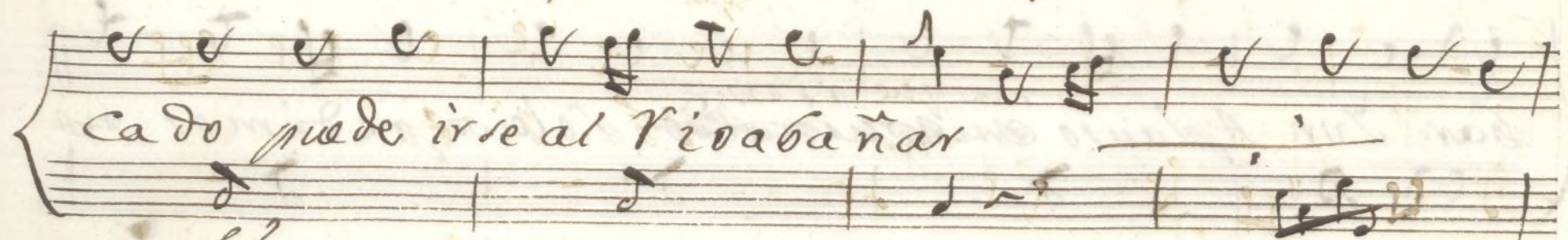
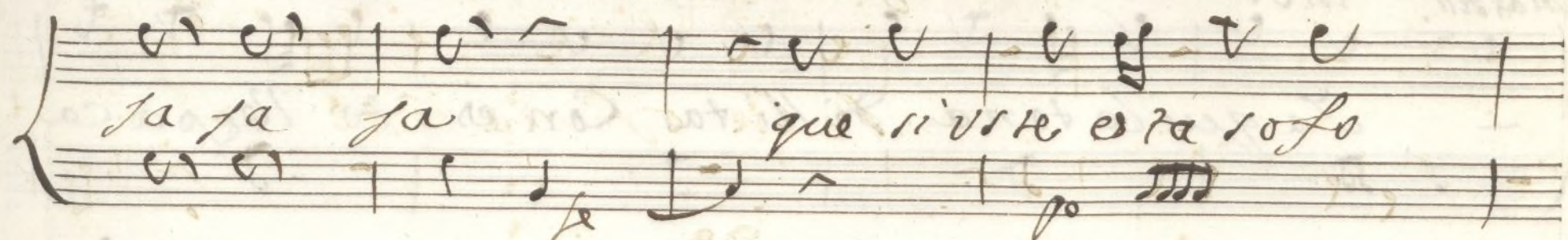
Con so lar tiri

li li e be

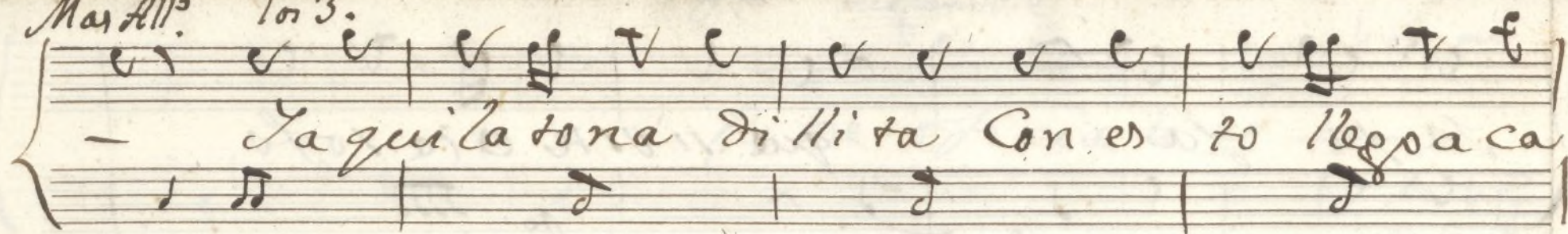
ge ge ge

tiri

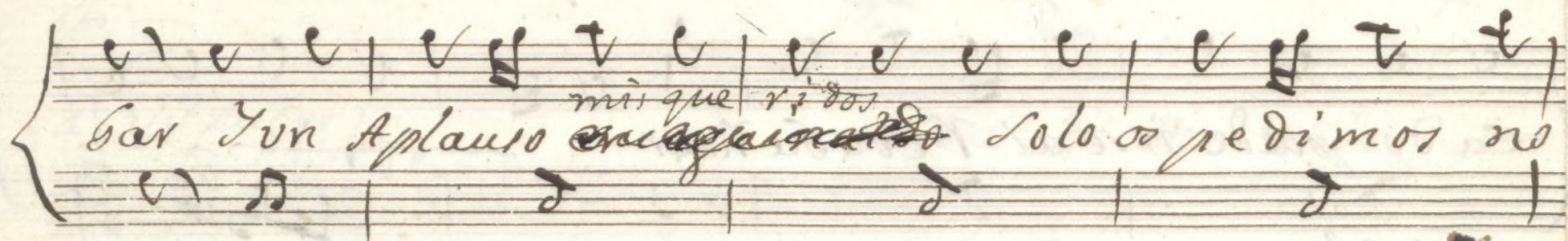
li li e be



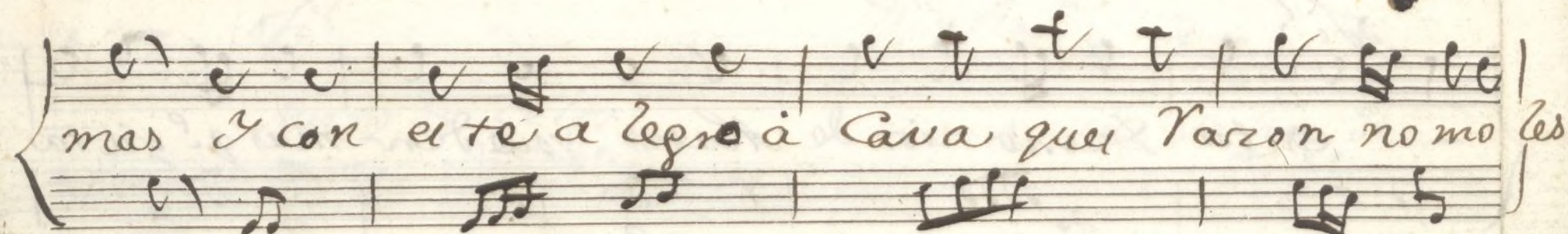
Mar. III.º 1.º 3.º



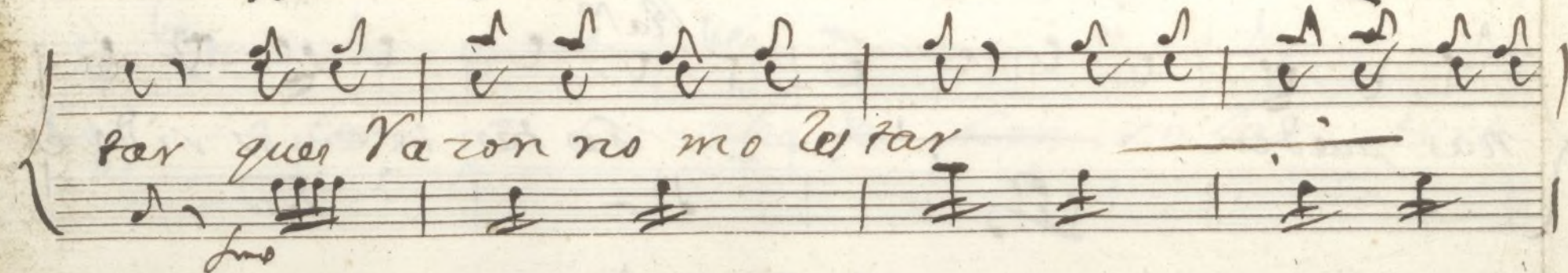
La quila tona di lli ta Con es to llepa ca



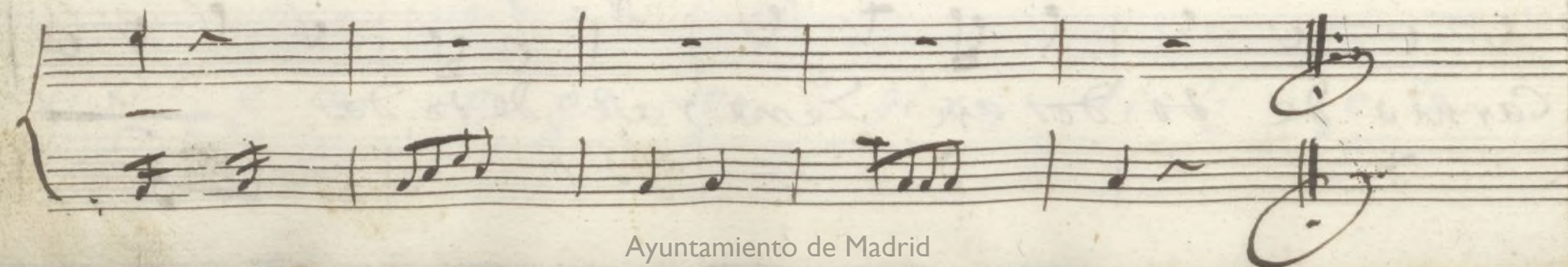
bar Jun Aplauso <sup>más que rí dos</sup> ~~enaguarado~~ Solo os pedimos no



mas y con ete a lepro a Cava quei Vazon no mo les

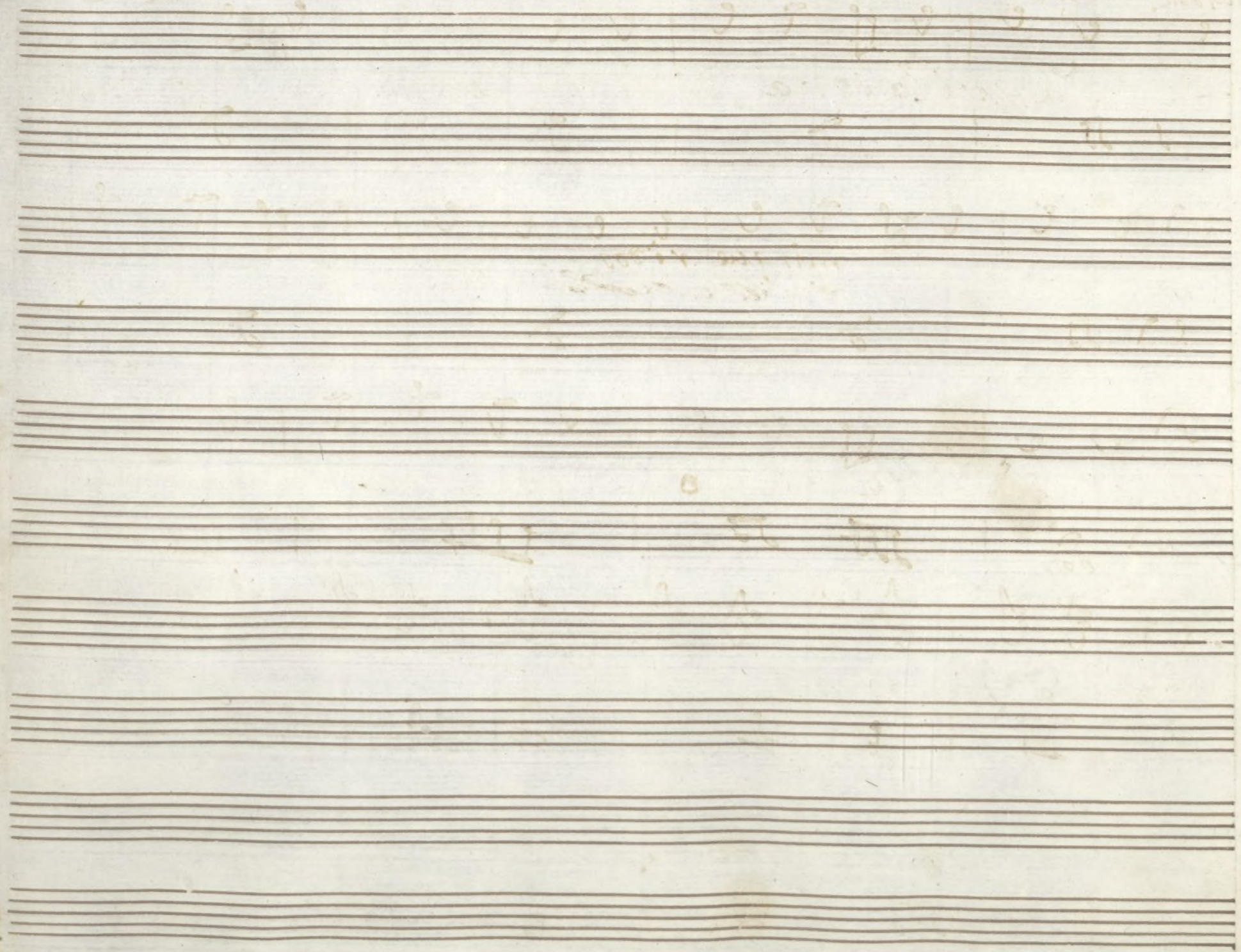


par quei Vazon no mo les tar



fin

1  
ces





# Violin Primero

Tonadilla à 3. el Desagravio de los Abates.

*Alleg. vivo* &  $\frac{2}{4}$

*Parola* ||

Volvi



*al parraso*

Handwritten musical score for guitar, featuring six staves of music. The notation includes various chords, melodic lines, and dynamic markings such as *p* and *f*. The piece concludes with a double bar line and a fermata on the final note of the sixth staff.

*Volte*

Handwritten musical score on ten staves. The first section is marked *Andte* and *3/4* time, featuring complex rhythmic patterns and dynamic markings such as *pp*, *le*, and *for*. The second section is marked *Allegro* and *2/4* time, with a tempo change indicated by a double bar line. The third section is marked *Andte sostenuto* and *2/4* time, with a tempo change indicated by a double bar line. The score concludes with a section marked *menor* in *4/4* time. A handwritten note *Unpowed suspension* is visible near the end of the *Allegro* section.

Handwritten musical score on five staves. The notation includes various musical symbols such as clefs, key signatures (one sharp, two sharps, and three sharps), time signatures, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of two sharps, with the word "Mayor" written below it. The third staff has a treble clef and a key signature of three sharps, with the word "Andre" written above it and "fmo" below it. The fourth staff has a treble clef and a key signature of three sharps, with the word "Cool." written above it. The fifth staff has a treble clef and a key signature of three sharps, with the word "Parola" written below it. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.

Volte

*Coplas* / *Allegretto* &  $\sharp 2/4$

Handwritten musical score for a piece titled "Coplas" in G major (one sharp) and 2/4 time, marked "Allegretto". The score is written on 11 staves. It features various musical notations including treble clefs, key signatures of one sharp (F#), and time signatures of 2/4. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as "p" (piano), "f" (forte), and "sfz" (sforzando). There are also performance instructions like "vo" (voice) and "le" (likely "le" for "le" or "le" for "le"). The piece concludes with a double bar line and a repeat sign.

Handwritten musical score on seven staves. The notation is in G major (one sharp) and 3/4 time. The music features various note values, rests, and dynamic markings such as *p*, *le*, and *mo*. The final staff of the musical notation concludes with the text "D. C. alay Coplas".

*Volvi*

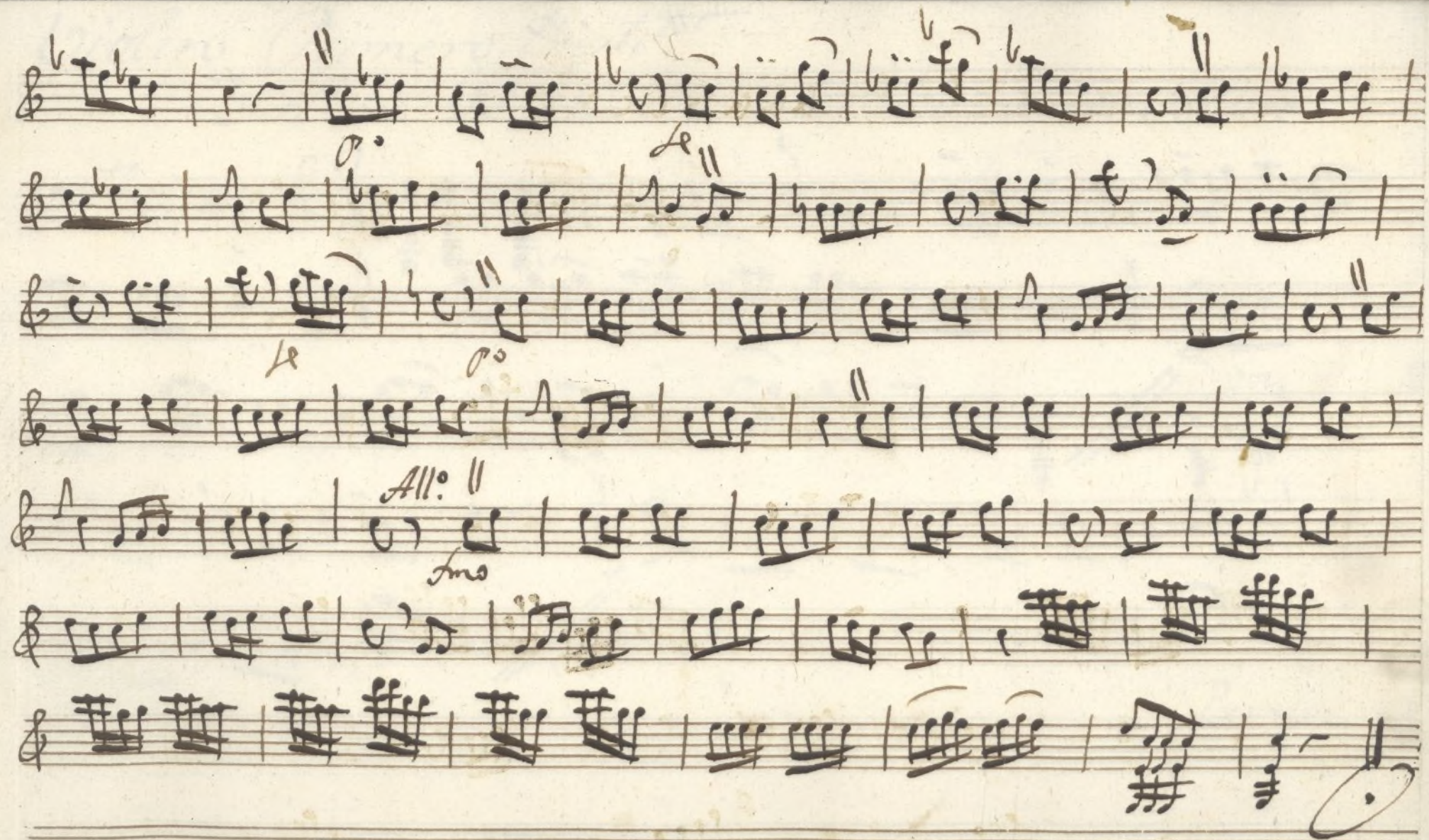
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

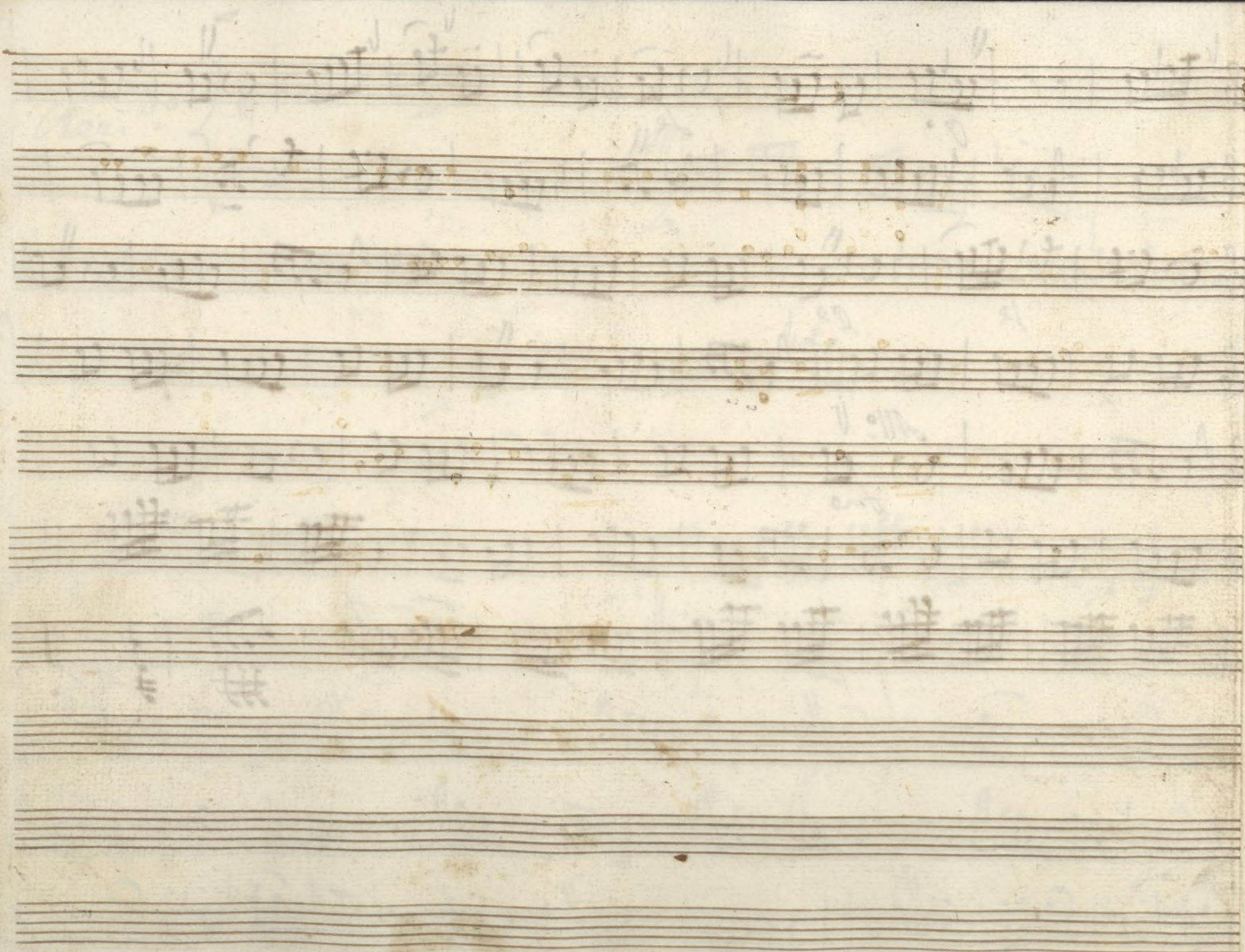
Staff 1: *Adagio* (written as *Adi.*)

Staff 2: *All.<sup>o</sup>*

Staff 6: *Allegro*

The score is written in a historical style, likely from the 18th or 19th century. It features a variety of note values, including minims, crotchets, and quavers, as well as rests and bar lines. The handwriting is elegant and characteristic of the period.





Violin Primero. *Dipty.*

Ton.<sup>a</sup> a B. El Desagravio de los Abades.

*All.<sup>to</sup> vivo:* 8 2

*Al segno 2. mas.*

*Parola.*

*Volti.*

*Alleg<sup>to</sup> Mod<sup>to</sup>* 6/8

*voz*

*staccato*

*Parola.)* *Alleg<sup>to</sup> Mod<sup>to</sup>* 2/4

*Allegro*

The musical score is written in a cursive hand. The first staff begins with the tempo marking 'Allegro Modro' and the time signature '6/8'. The second staff has a 'voz' marking above it. The third staff has a 'staccato' marking above it. The fourth staff has a 'Parola.)' marking above it. The fifth staff has an 'Allegro' marking above it. The sixth staff has a 'voz' marking above it. The seventh staff has a 'Parola.)' marking above it. The eighth staff has a 'voz' marking above it. The ninth staff has a 'Parola.)' marking above it. The tenth staff is empty. The paper shows signs of age, including yellowing and foxing.

*à los parr.*

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

*Parola.*

*Voltri.*

*Allegro to Moderato*

*voz*

*staccato*

*fe*

*Allegro*

*Parola.*

*Allegro to Moderato*

*voz*

*fe*

*à los parr.*

*Parola.*

*Voltri.*

*And.<sup>te</sup>* 8<sup>va</sup> 3

*Allegro*

un poco  
de suspension.

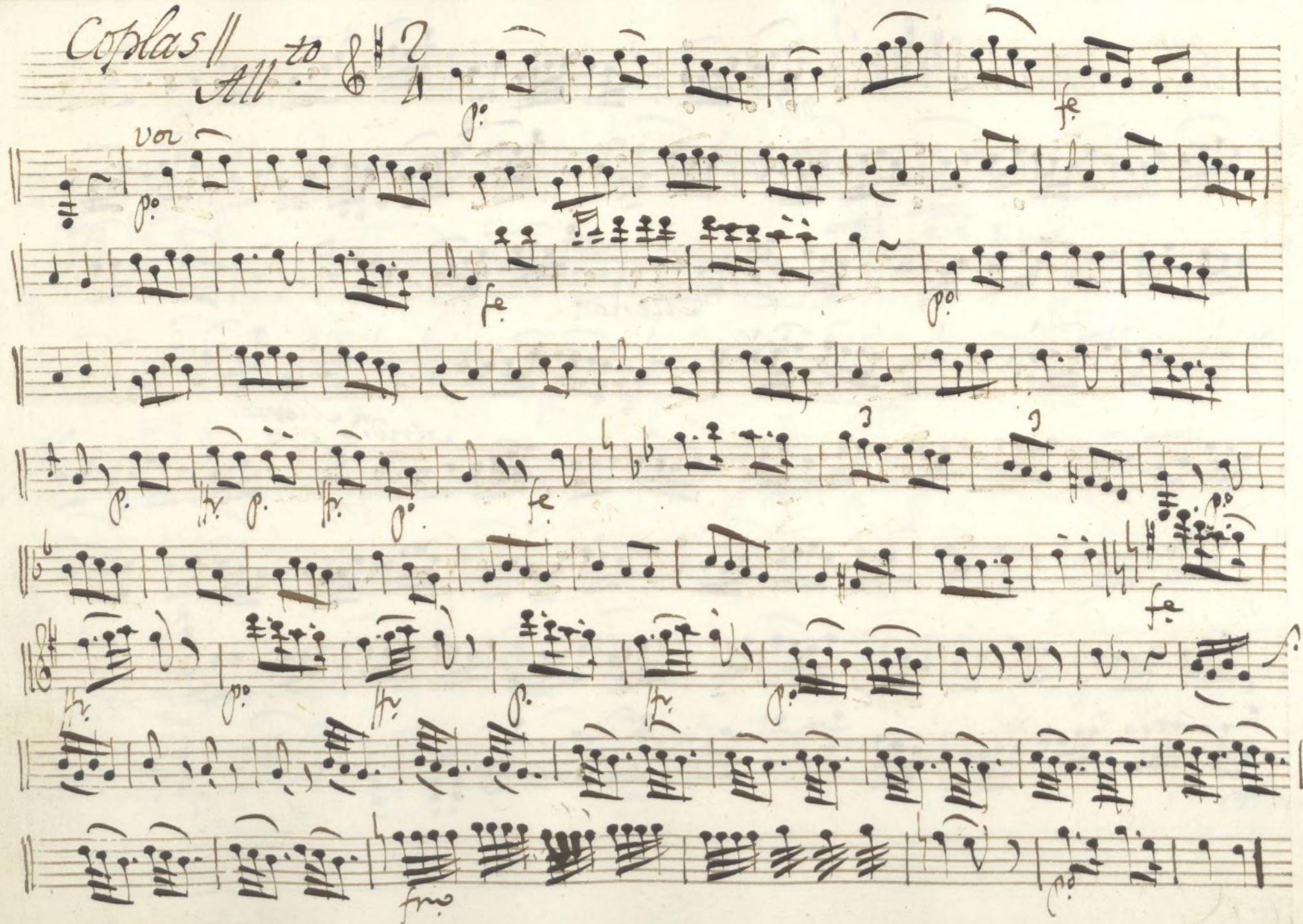
*And.<sup>te</sup> Sostenuuto.* *dol.* *Menor.* *And.<sup>te</sup> Menor* *fno* *p.<sup>o</sup>* *dol.* *fno* *Parola.*

*Volti.*

Coplas //

All. to

8<sup>va</sup> 2



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p.* (piano) and *ff* (fortissimo). The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo marking *All.<sup>o</sup>* (Allegro) is written above the first staff. The piece concludes with the text *D. C. Alas Coplas:* written across the eighth staff.

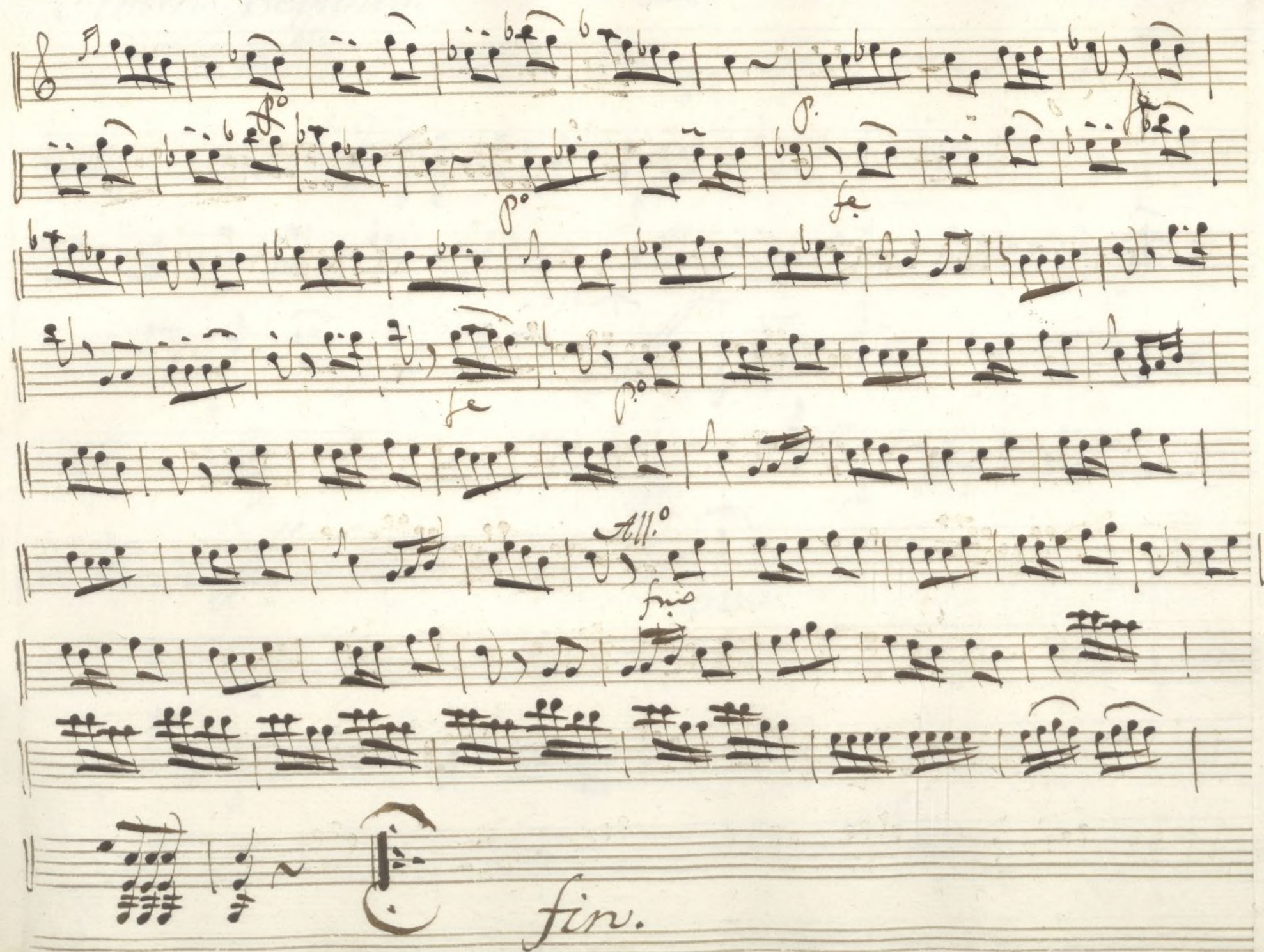
*Volvi.*

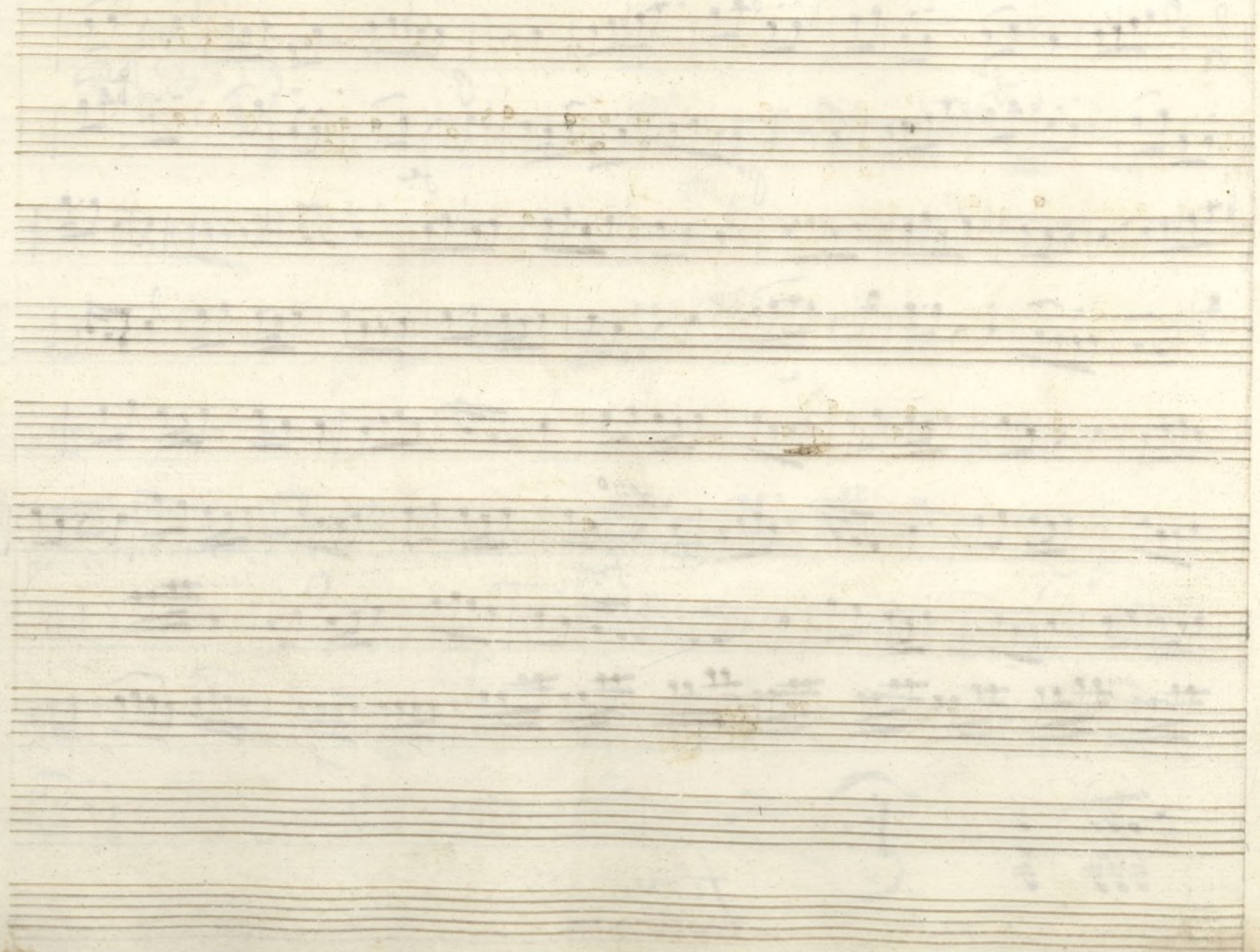
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

Key markings and features include:

- Rez.<sup>do</sup>** (Rezo) at the beginning of the first staff.
- All.<sup>o</sup>** (Allegro) marking appearing on the second staff.
- All.<sup>o</sup>** (Allegro) marking appearing on the sixth staff, followed by a **2/4** time signature.
- p.<sup>o</sup>** (piano) markings appearing on the seventh, eighth, and ninth staves.

The score consists of ten staves of music, with the final two staves being empty.

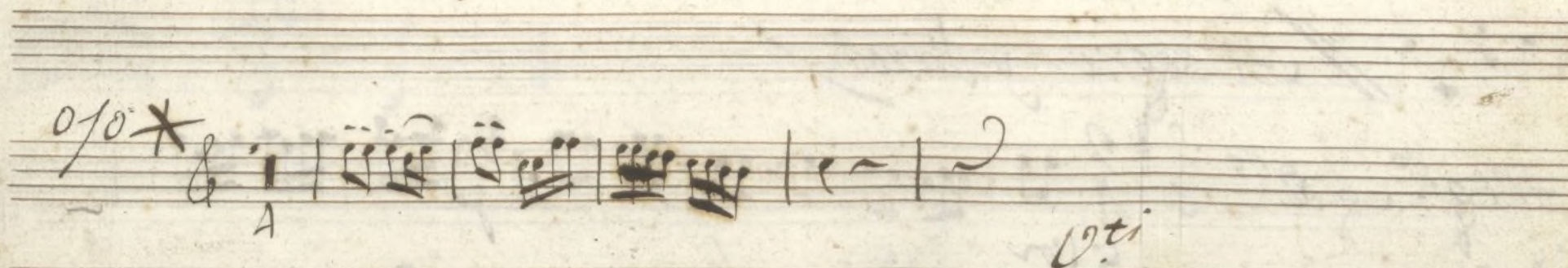




Violin segundo.

Conatilla à 3. el Desagravio de los Abates.

*Alleg. vivo.* 

*Al segno 2. vez.* 

*Allegro* *Molto* *6/8*

*vor*

*Staccato*

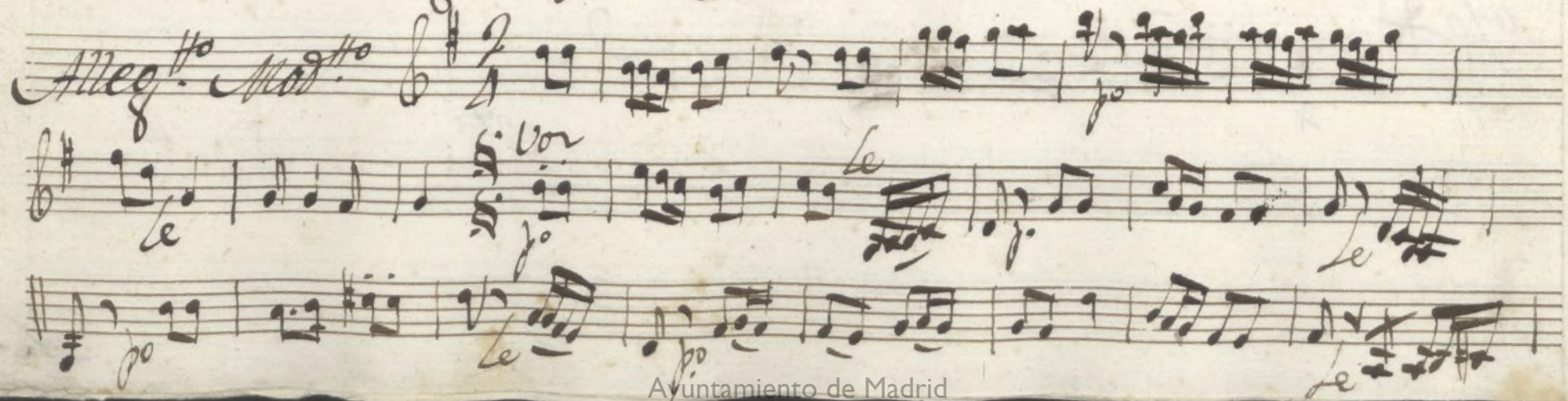
*Al segno. y Parola*



*Allegro* *Molto* *2/4*

*vor*

*Allegro* *Molto* *2/4*



Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score contains several measures of music, some with "tenut" markings above them. The fourth staff has "Parola." and "All." markings. The sixth staff has "tenut" and "p" markings. The eighth staff ends with a double bar line.

*Volti.*

*And<sup>te</sup>* 3/4

*p*

*le*

*p*

*le*

*le*

*le*

*Allegro.*

*con poco de suspensión.*

*And<sup>te</sup> sostenuto.* 2/4 *Vol.*

*Vol.*

*Menor.*

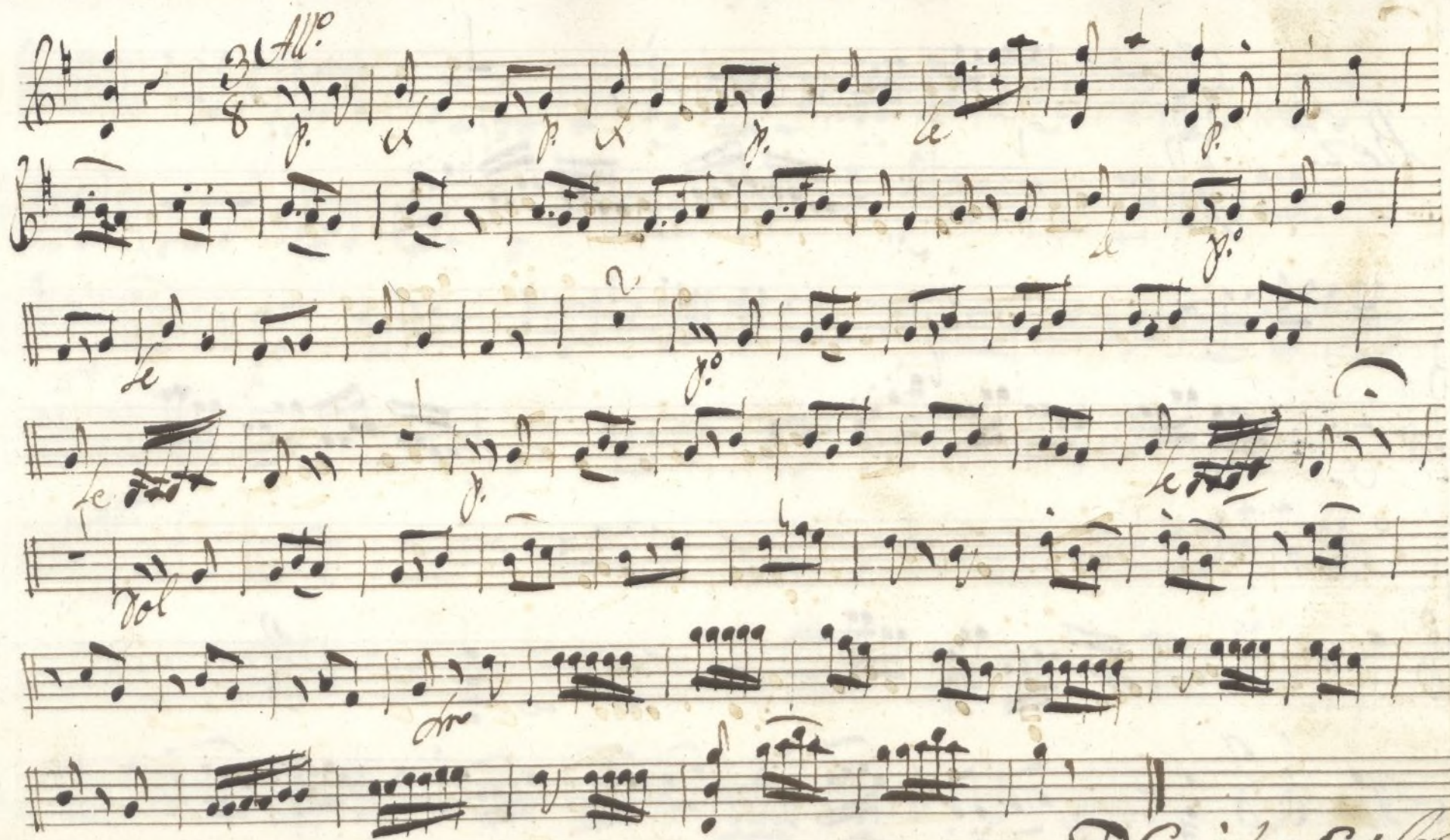
*And.te* *Mayor.*

*me* *Parola.*

*Volti.*

Coplas.

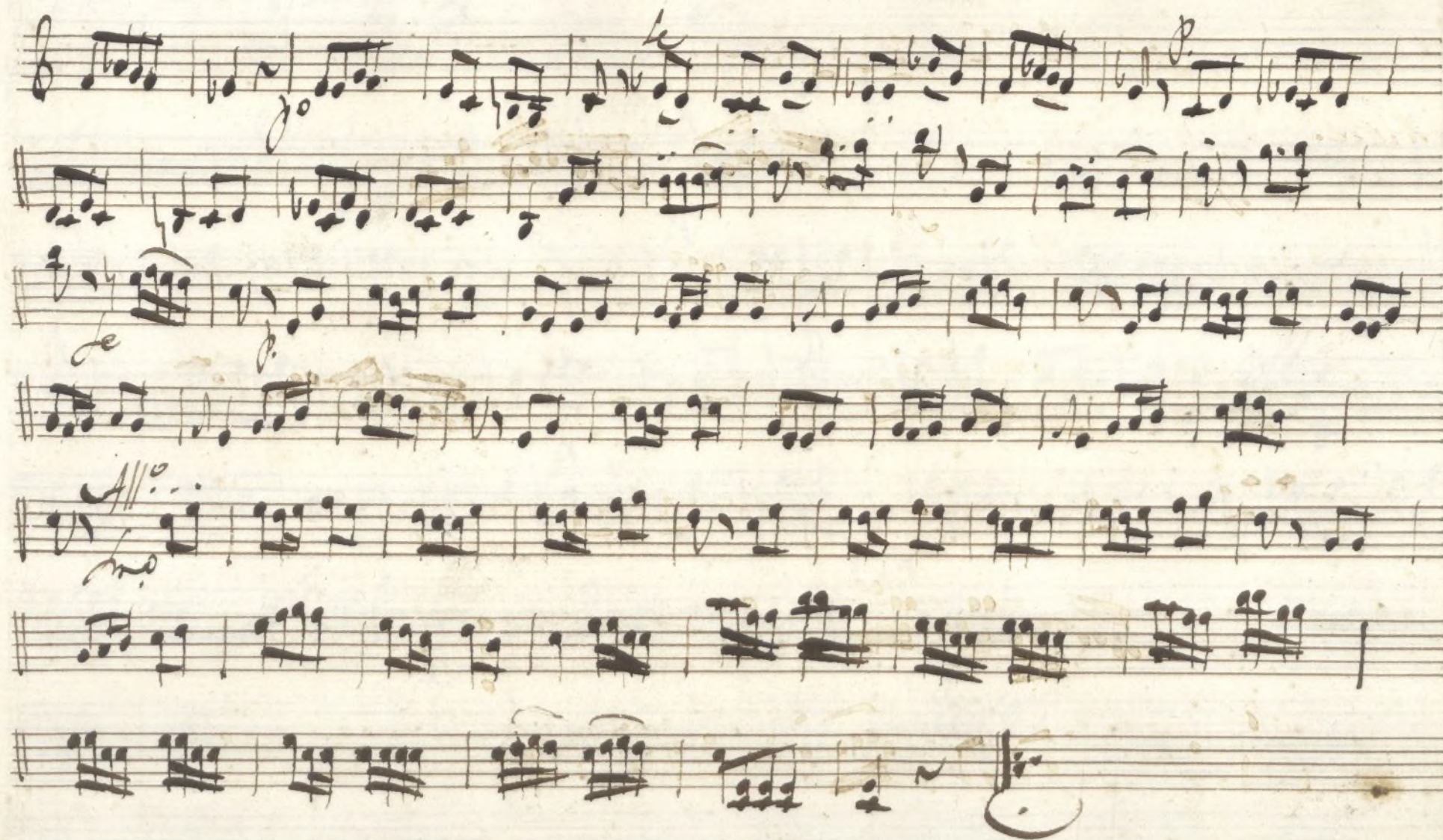
Handwritten musical score for a piece titled "Coplas." The score is written on ten staves, featuring a variety of musical notation including notes, rests, and dynamic markings such as *Allegro*, *for*, *se*, *for*, *p.*, and *for*. The notation is in a historical style, likely from the 18th or 19th century. The piece is in G major (one sharp) and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp. The notation includes many beamed sixteenth and thirty-second notes, suggesting a lively tempo. There are several slurs and phrasing marks throughout the piece. The manuscript is written in dark ink on aged, slightly yellowed paper.

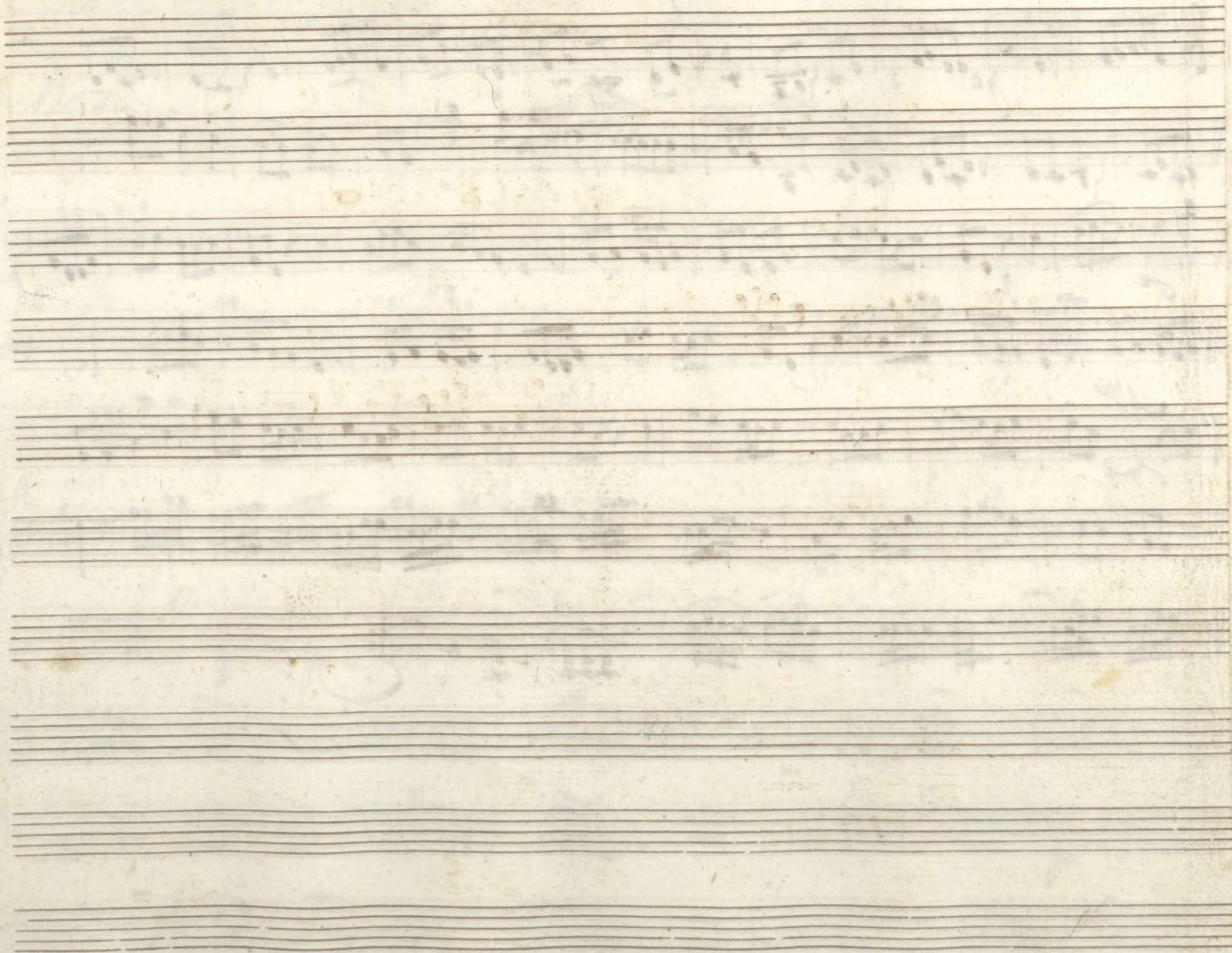


*D.C. a las Coplas.*

*U.*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff is marked "Rez.<sup>no</sup>". The score is written in a historical style, likely from the 18th or 19th century. The music features complex rhythmic patterns and melodic lines. The staves are numbered 1 through 10. The notation includes various musical symbols such as notes, rests, and clefs. The first staff is marked "Rez.<sup>no</sup>". The score is written in a historical style, likely from the 18th or 19th century. The music features complex rhythmic patterns and melodic lines. The staves are numbered 1 through 10. The notation includes various musical symbols such as notes, rests, and clefs. The first staff is marked "Rez.<sup>no</sup>". The score is written in a historical style, likely from the 18th or 19th century. The music features complex rhythmic patterns and melodic lines. The staves are numbered 1 through 10.



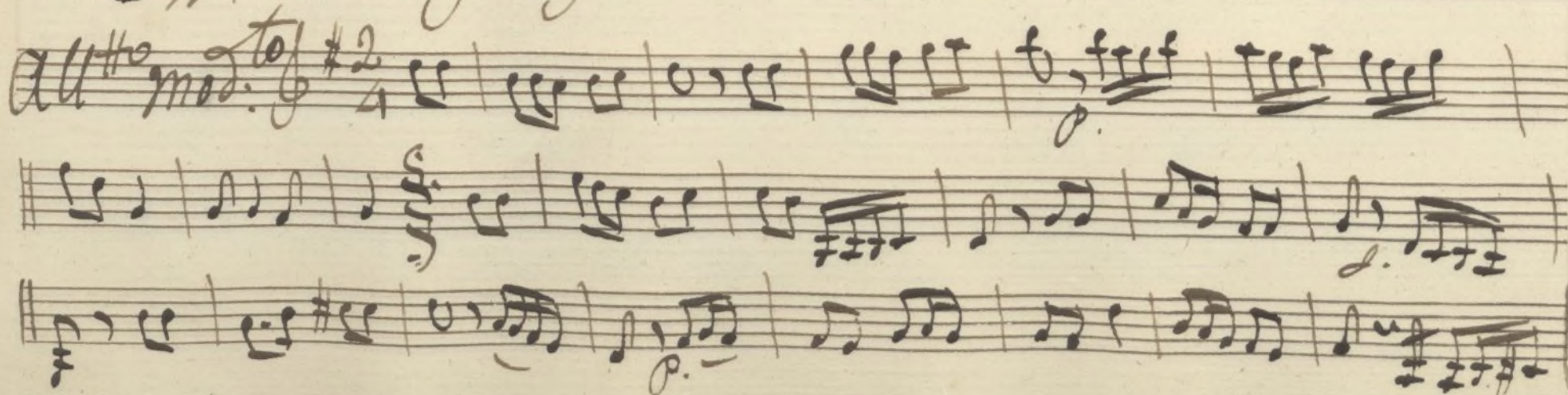
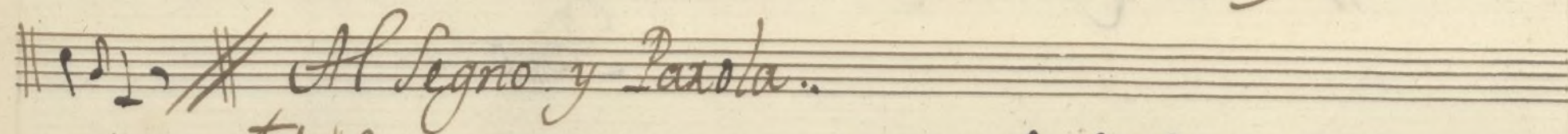
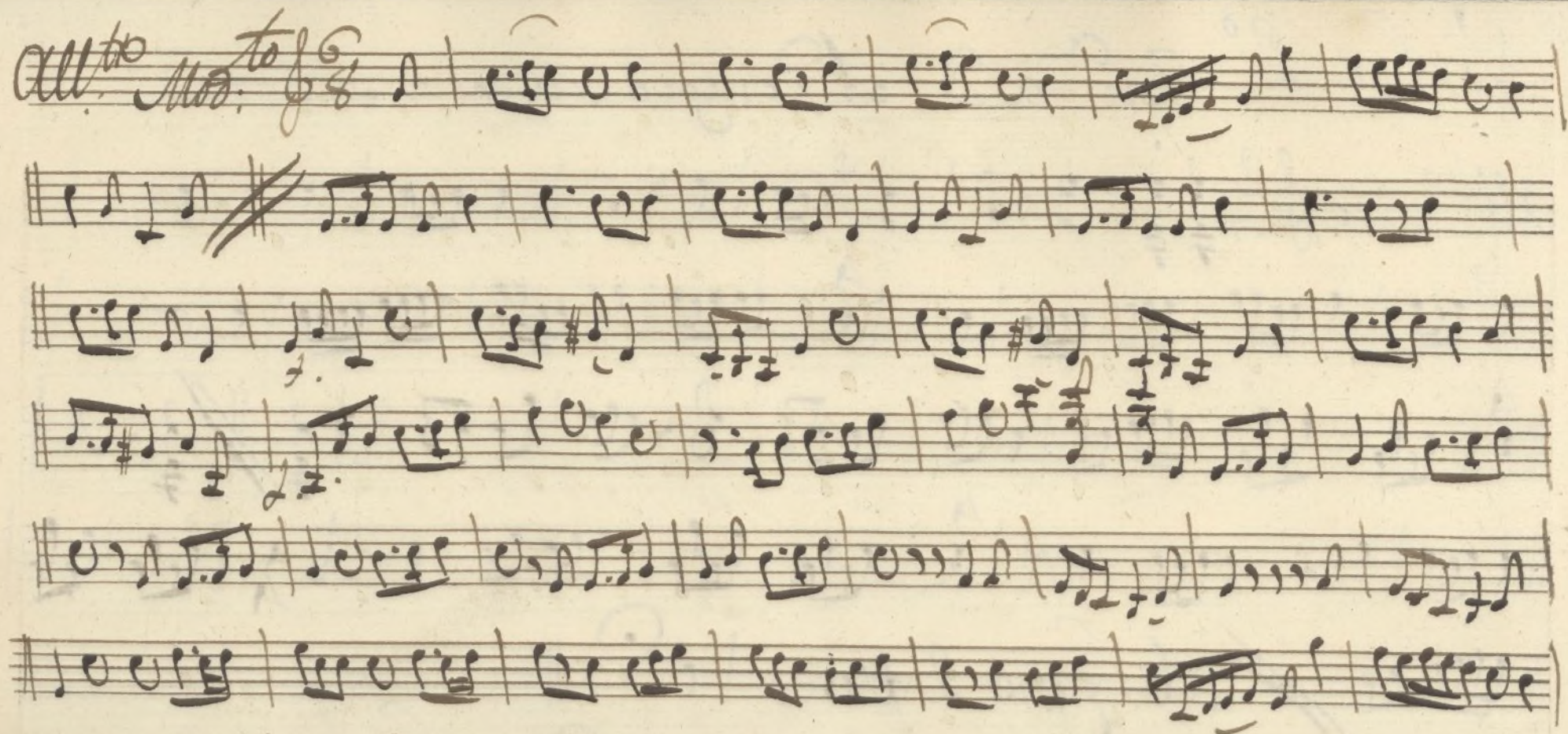


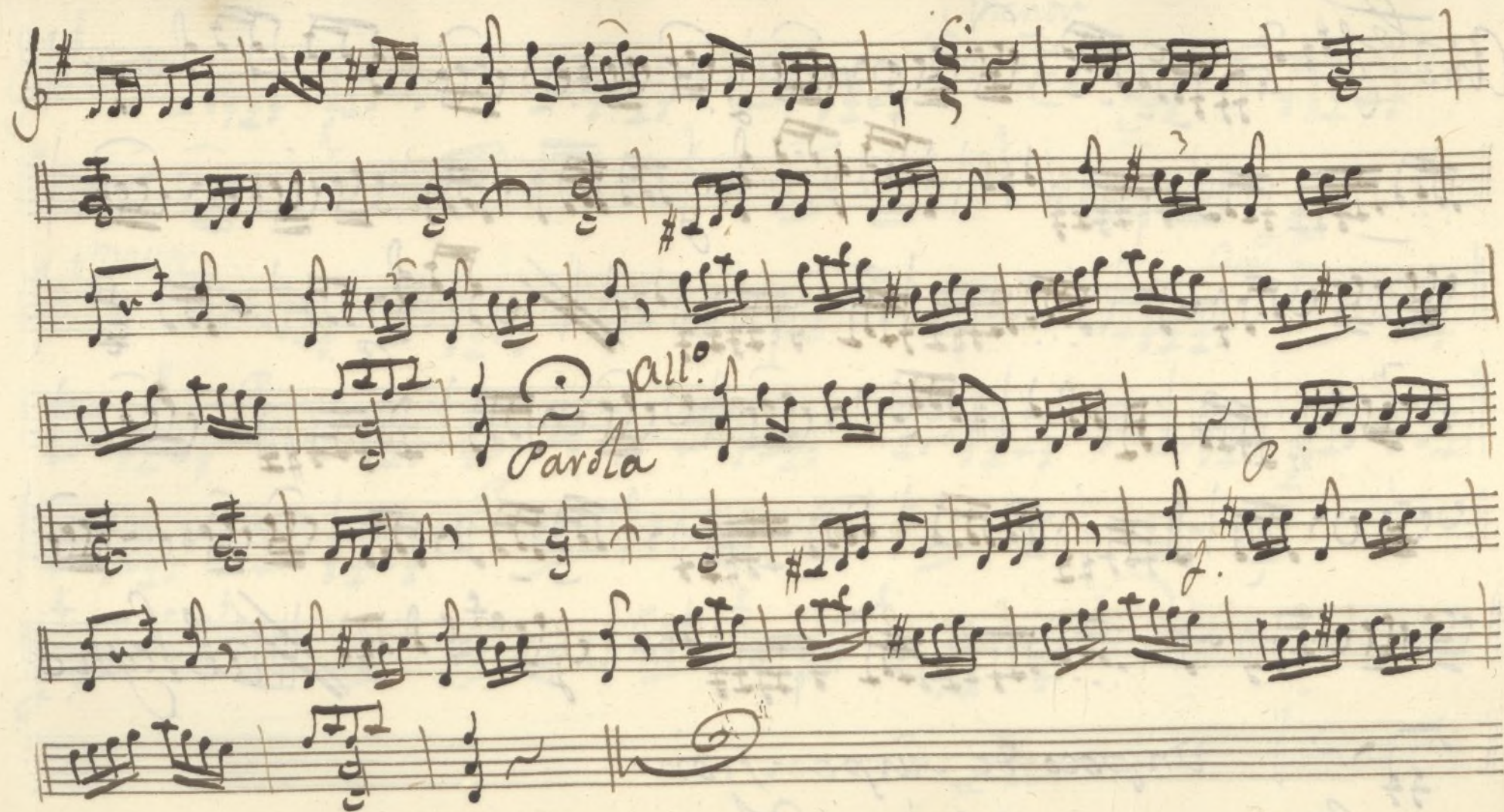
Violini 2.<sup>o</sup> Fon.<sup>a</sup> a 3. el Desagravio de los Abates

All.<sup>to</sup> vivo  $\frac{2}{4}$

al Segno 2 veces

Parola.





*And.<sup>te</sup>*  $\text{G}\sharp\text{F}\sharp$   $\frac{3}{4}$

*al segno*

*Un poco de Suspension*

*And.<sup>te</sup> Fortenuto.*  $\text{G}\sharp\text{F}\sharp$   $\frac{2}{4}$  *Vol*

menor

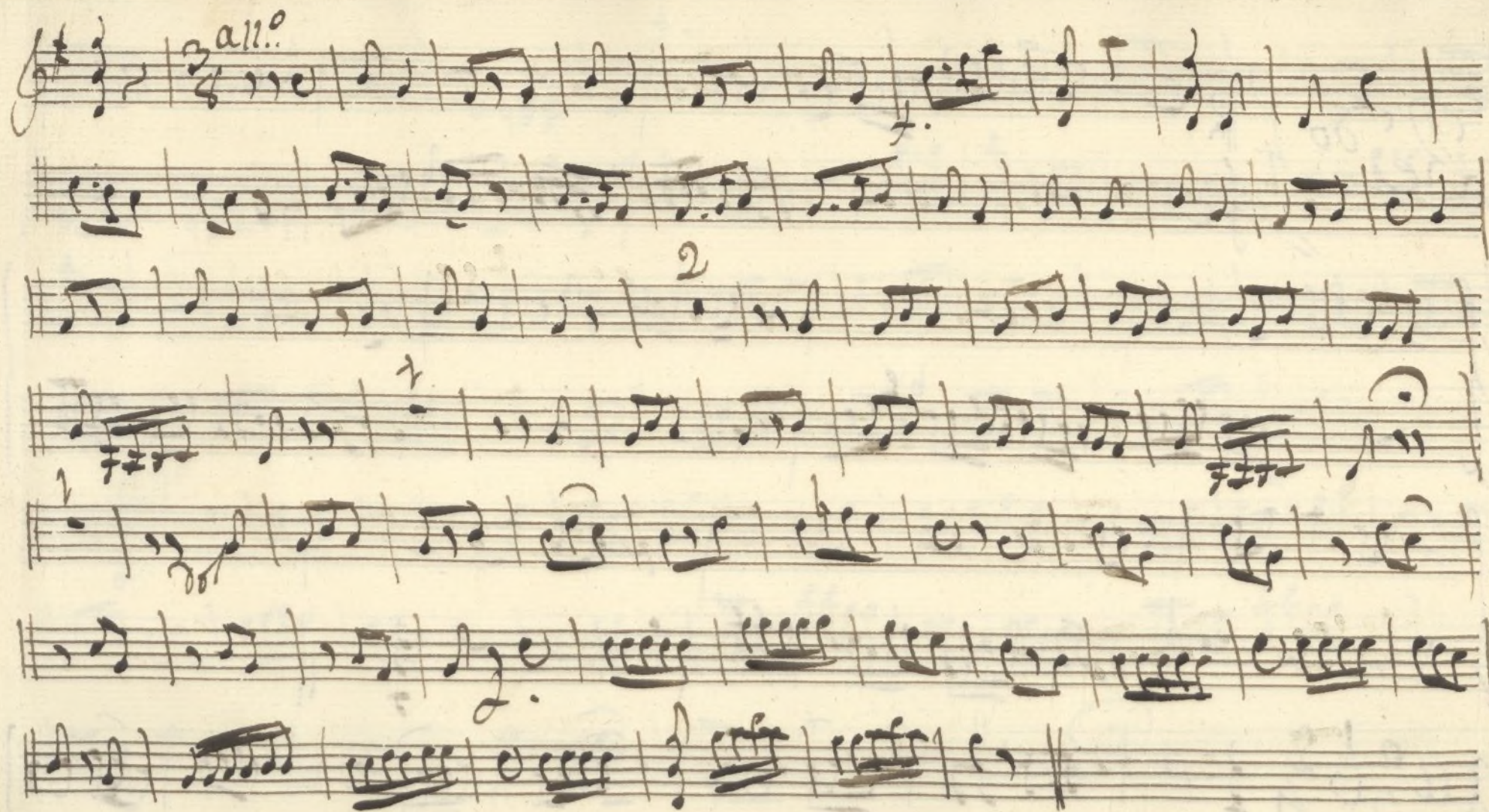
mayor

and.te

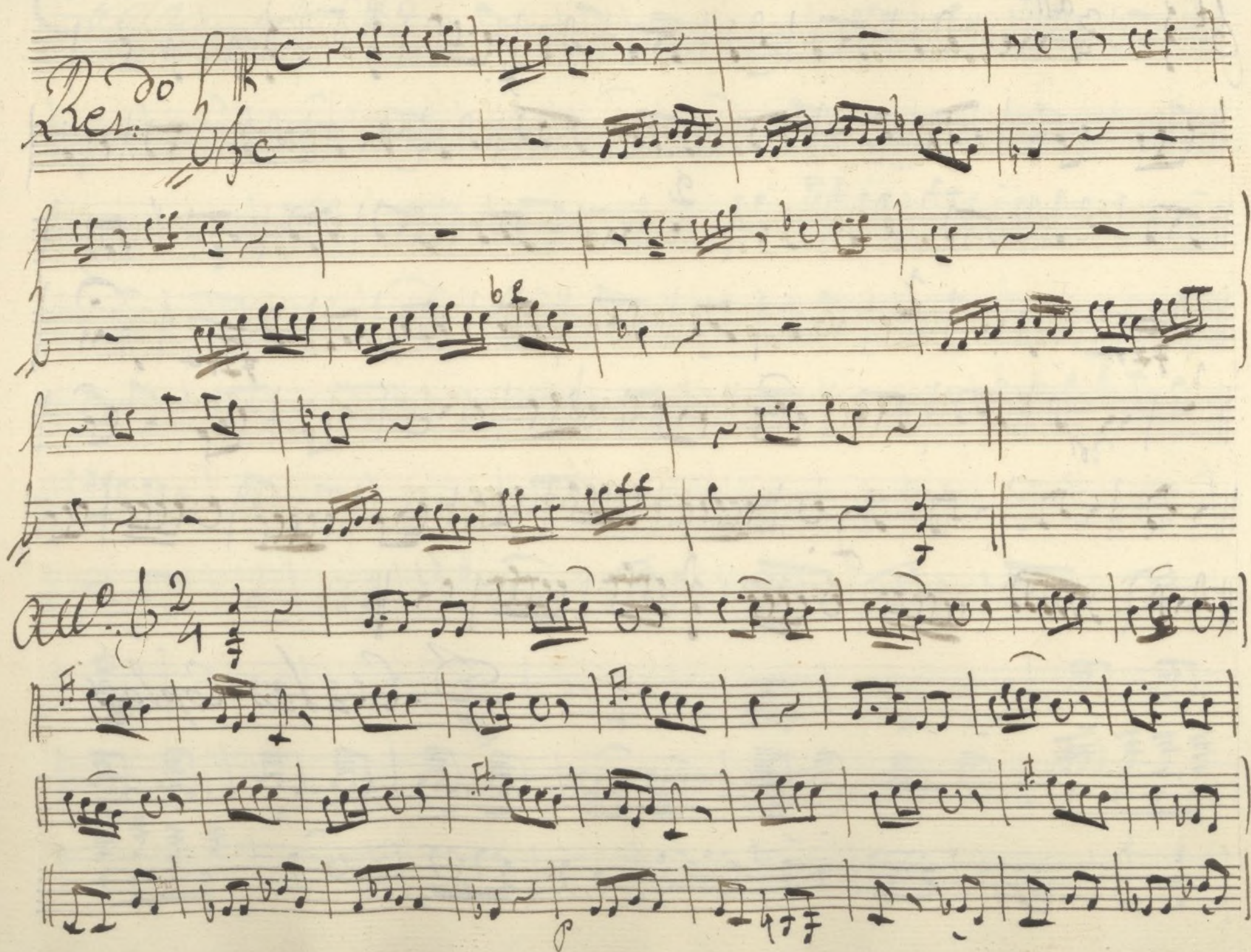
Parola

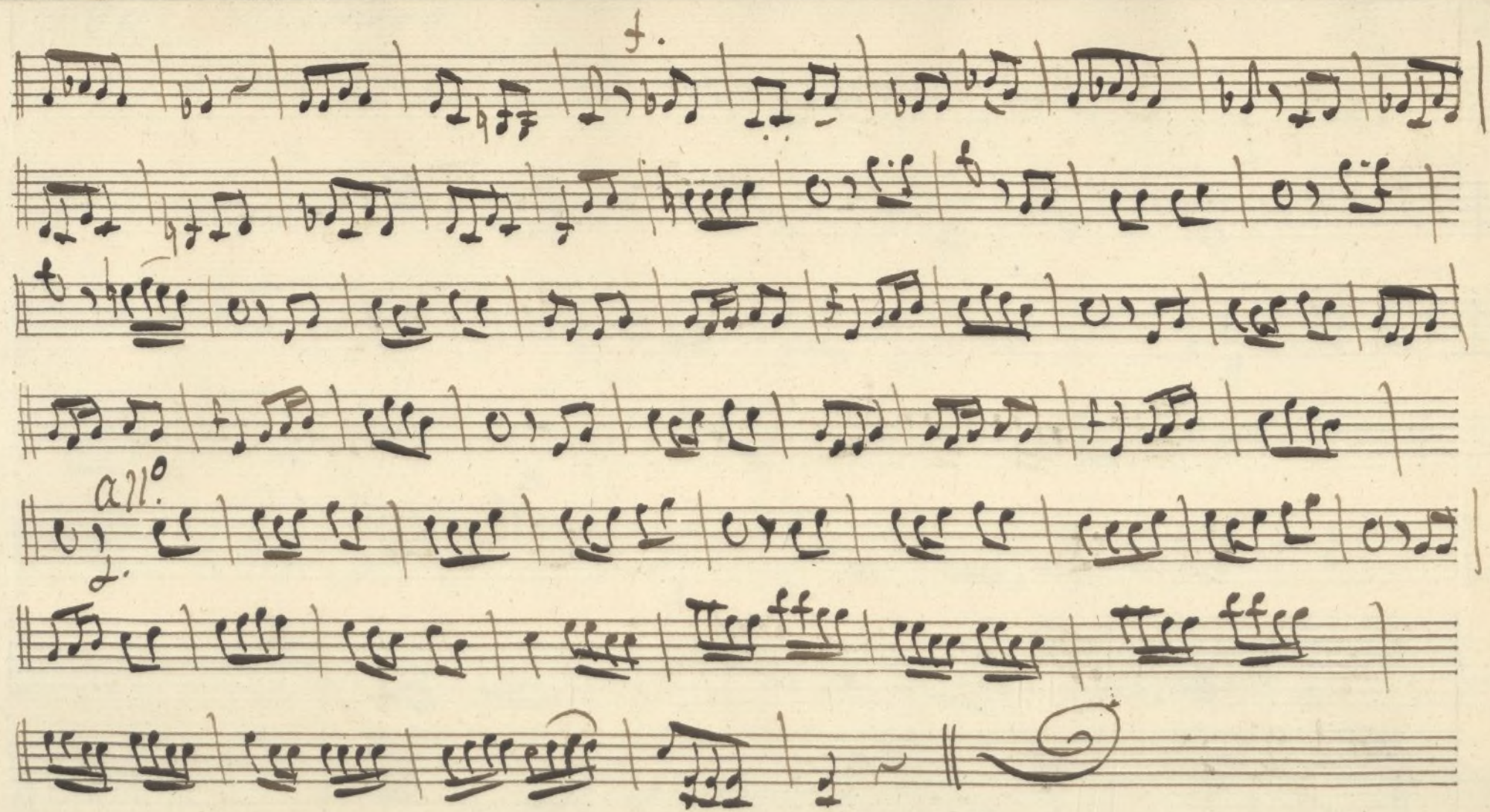
*Coplas* *all.* *No 2* *♯2*

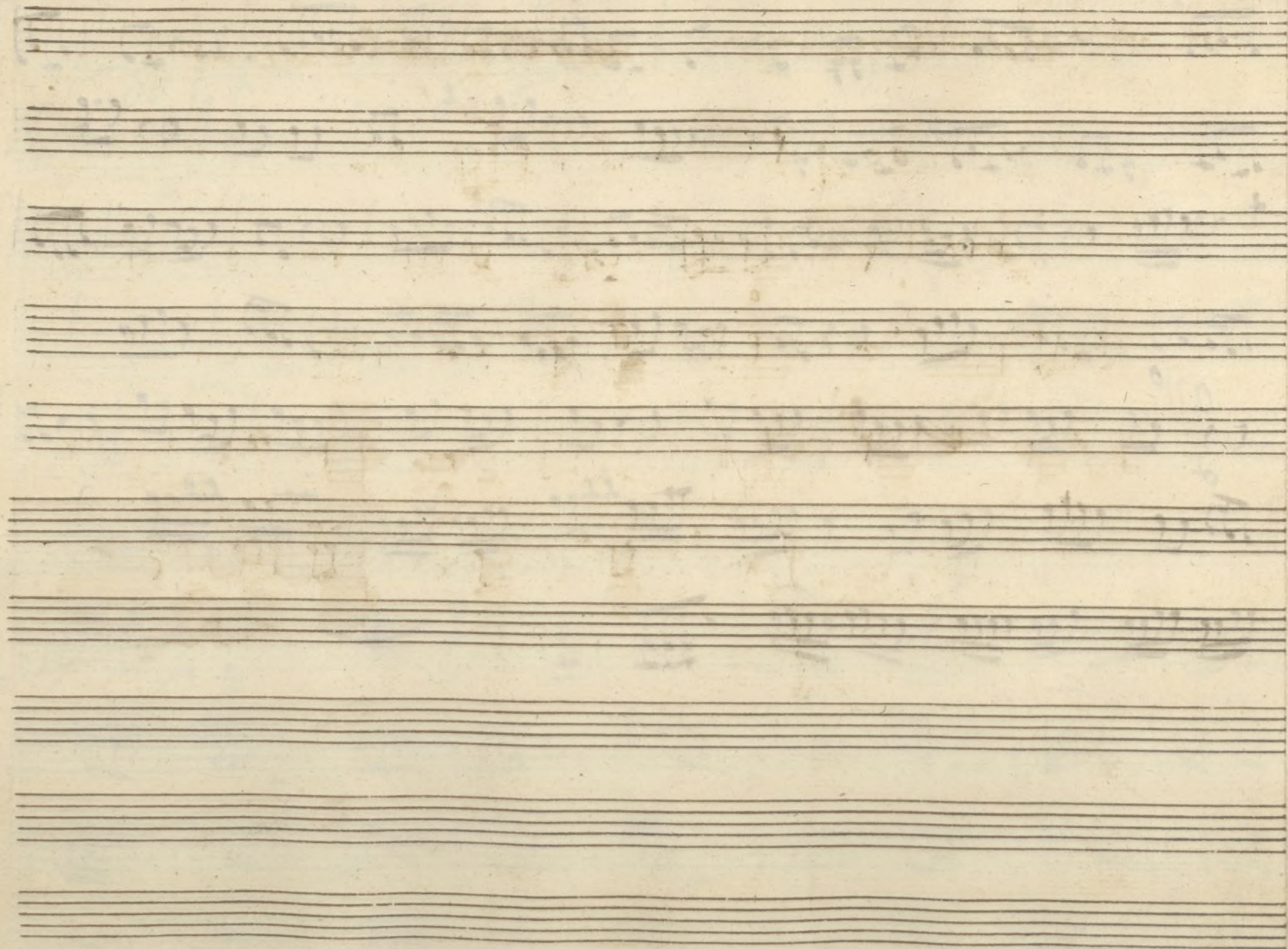
The musical score is written on ten staves. The first staff begins with the title 'Coplas' and 'all.' (allegretto), followed by 'No 2' and a key signature of two sharps (F# and C#). The time signature is 2/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and ornaments (trills and mordents). The music is arranged in a single system across the ten staves. The paper is aged and shows some staining.



D. Calas Coplas







Oboe Primero

Tonadilla à 3. el Desagravio de los Abates /.

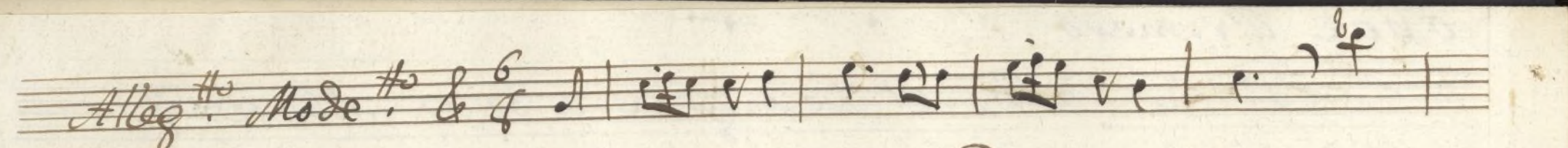
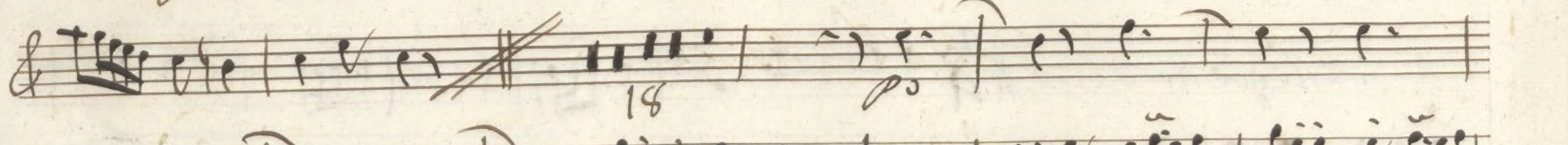
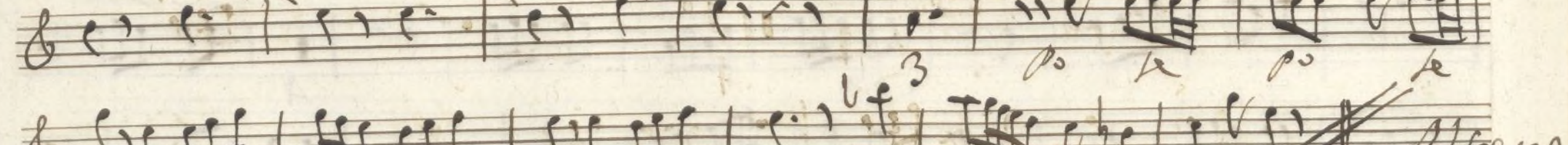

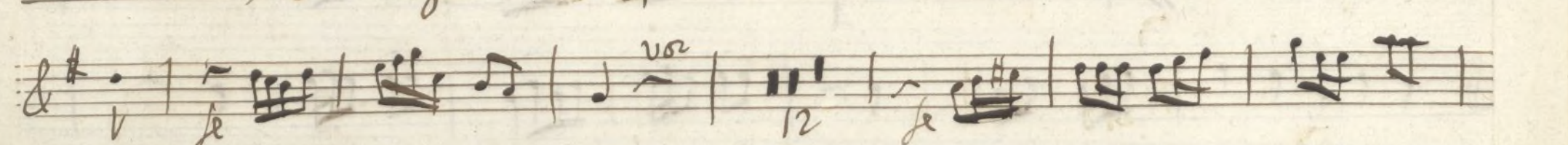
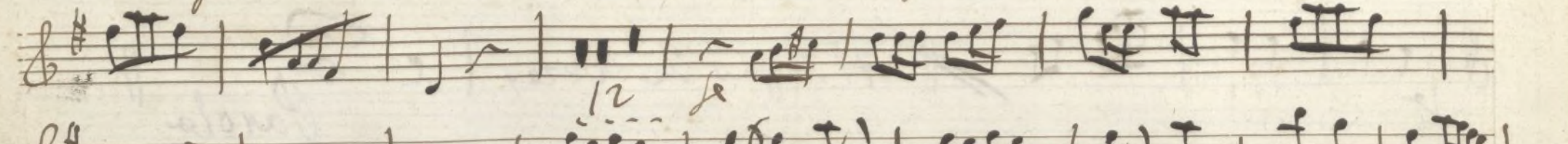
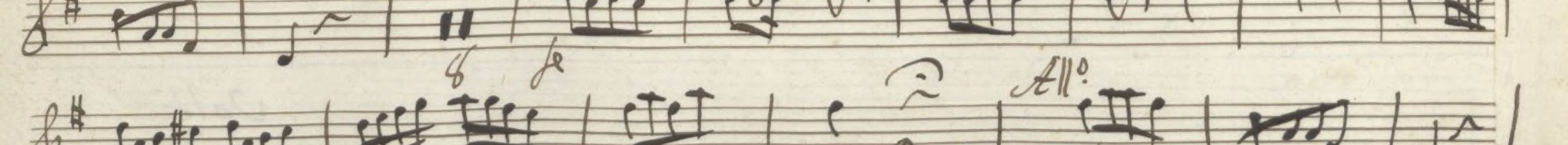
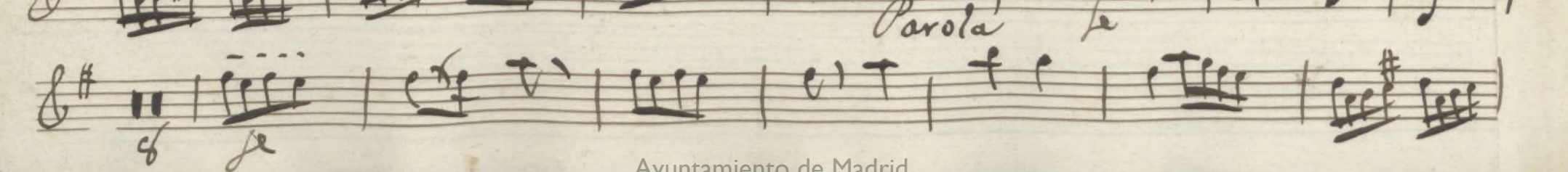
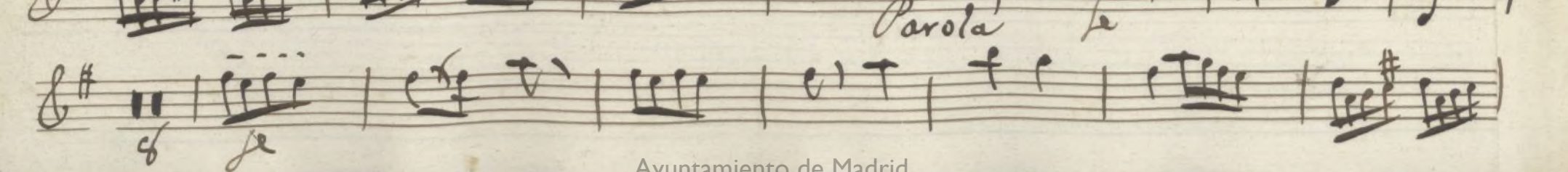
*Allegretto vivo* & 4

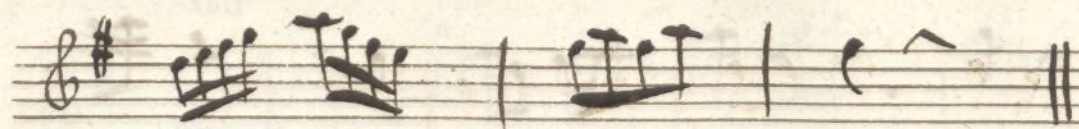
*Solo* *A*

*Le* *vor* *Solo* *A*

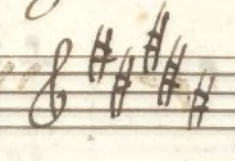
*Allegro 2. vero,* *Parola*

*Volte*

*Alleg<sup>ro</sup> Mode<sup>ro</sup> & 6* A |  |  |  |   
*Parola* ) *Allegretto* &  $\frac{2}{4}$   |  |  |   
*Parola* *All<sup>o</sup>* 



*Segui. Lasse*

*And.<sup>te</sup> sostenuto*  *Menor* *solo* *po* *And.<sup>te</sup> fe*

*Parola*

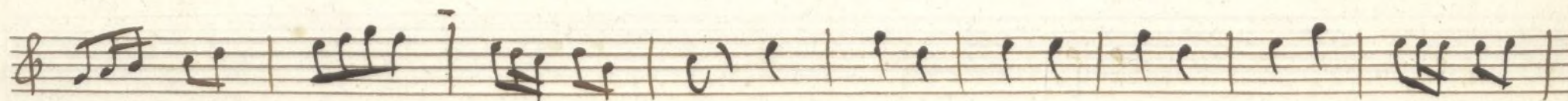
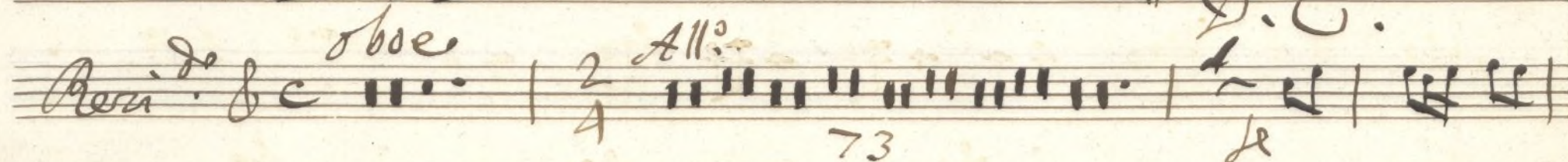
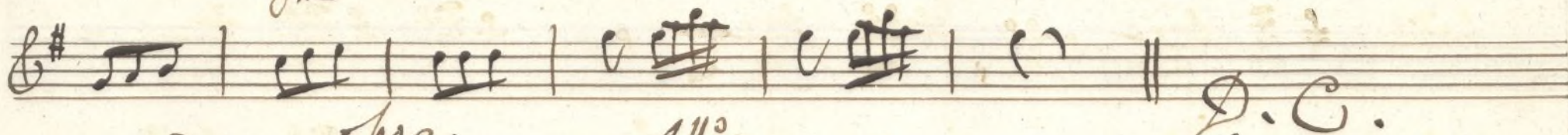
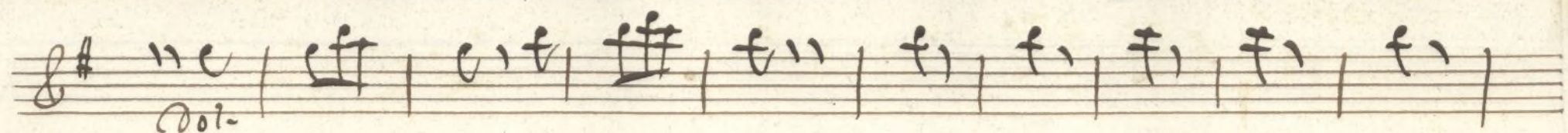
*Volte*

*Flauta*

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

*2/4*

Handwritten musical score for Flute, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *po* (piano) and *le* (forte). The score is written in a style characteristic of 18th or 19th-century manuscript notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a *po* marking. The third staff has a *le* marking. The fourth staff has a *po* marking. The fifth staff has a *le* marking. The sixth staff has a *po* marking. The seventh staff has a *le* marking. The eighth staff has a *po* marking. The ninth staff has a *le* marking. The tenth staff has a *po* marking. The score is divided into measures by vertical bar lines. Some measures contain multiple notes, while others contain rests. The notation is dense and detailed, with many notes and rests. The paper is aged and shows some staining. The handwriting is in dark ink.







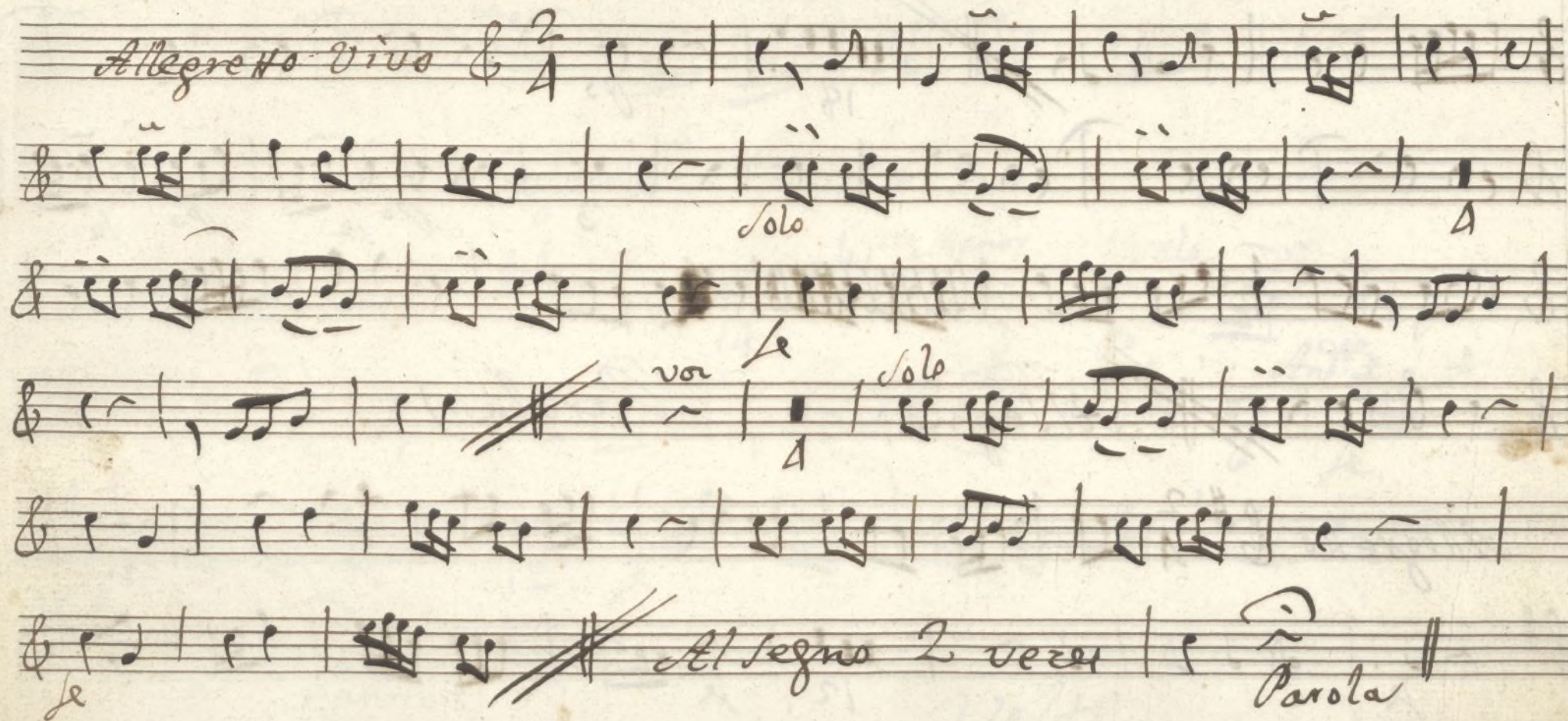


Oboe Segundo.

Tonadilla à 3. el Desagravio del Abates.

Allegretto vivo

$\frac{2}{4}$



Parola

Volte



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

*f* *6* *f*

*Sequi.<sup>s</sup> tace %*

*And.<sup>te</sup> sostenuto* *Menor* *solo* *And.<sup>te</sup>* *A*

*f* *12* *f* *14* *3* *6* *f* *Parola*

*Volte*

*Alta*

*Coplas*

*Allegretto*

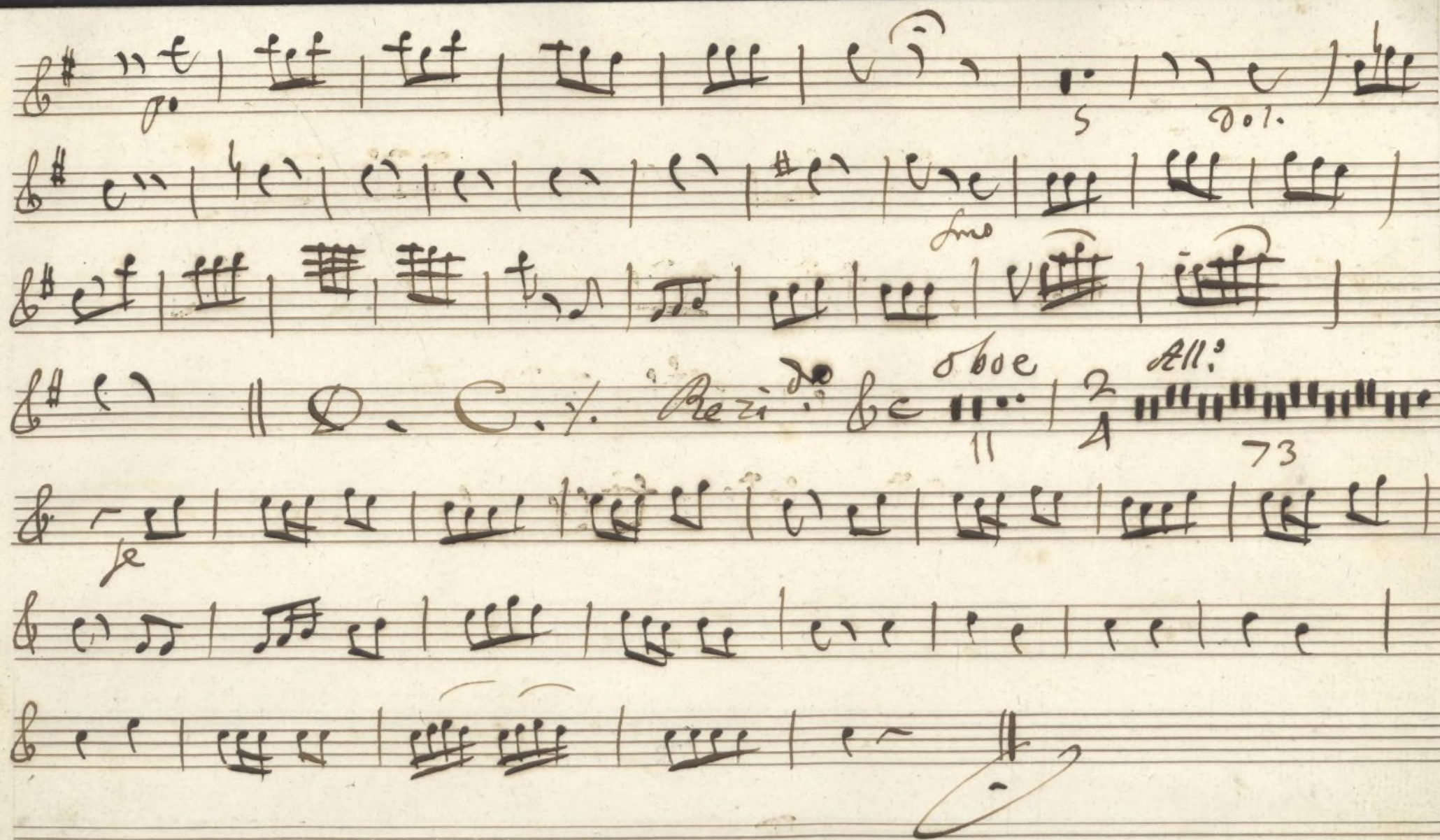
$\frac{2}{4}$

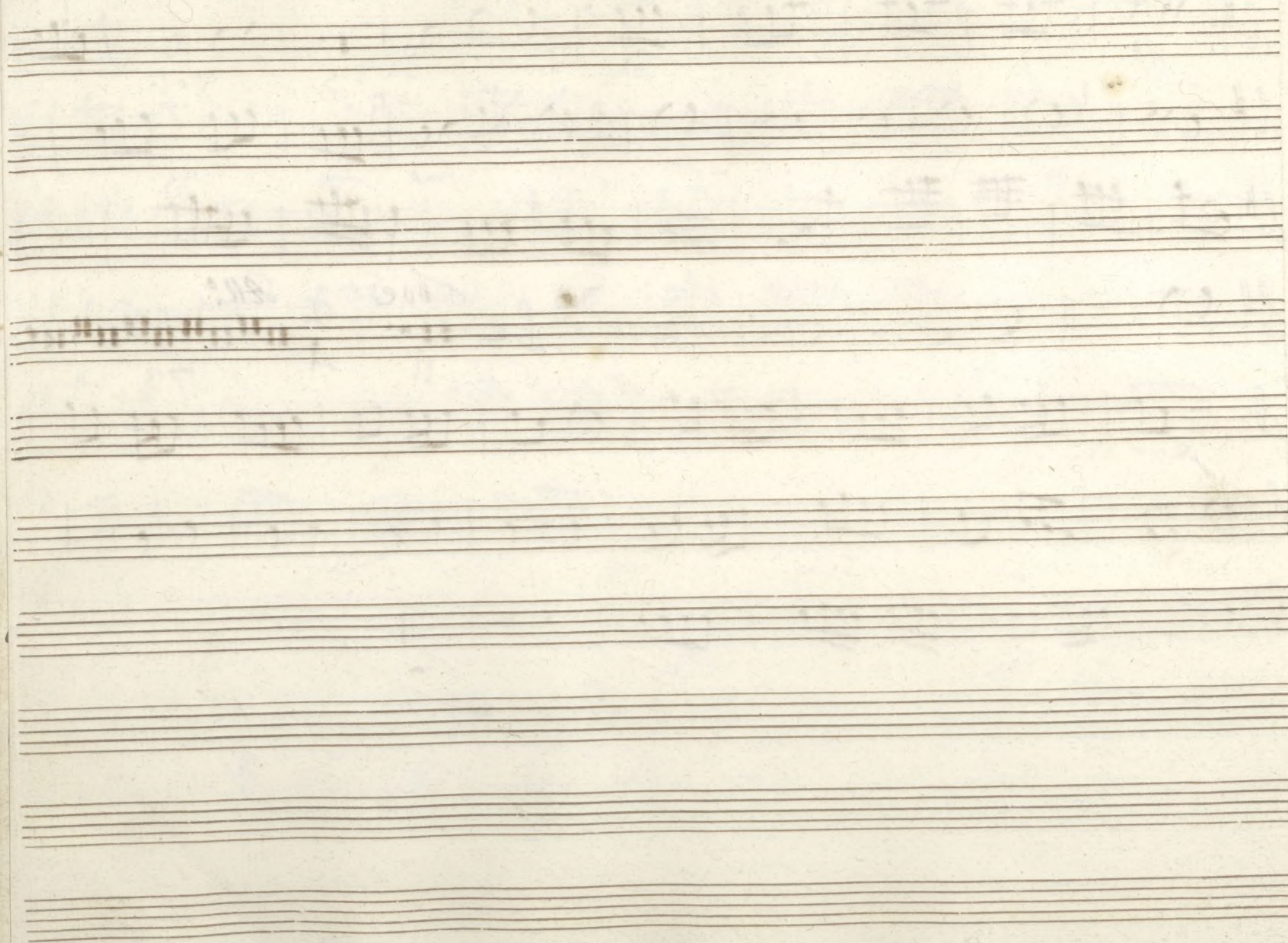
*A*

*po*

*Le*

Handwritten musical score for "Alta Coplas Allegretto" in G major, 2/4 time. The score consists of 12 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as "po" (piano) and "Le" (forte). The piece concludes with a final measure marked with a "3" below it.









+

*Trompa Primera*

*tonadilla à 3.*

*el Desagravio de los Abates;*

Clarinet In C sol.

Alleg. Ho

8 2  
4

Clarinet in C (soprano)

Allegro  $\frac{2}{4}$

Solo

Allegro

2. vez

Parola //

*Alleg<sup>ro</sup>*

Handwritten musical notation on a five-line staff. It features a treble clef (C-clef) on the first line and a 6/8 time signature.

Handwritten musical score for a piece titled "Allegro". The music is written on four staves in 6/8 time. The notation includes various note values (eighth, sixteenth, and dotted notes), rests, and dynamic markings such as "p" (piano) and "f" (forte). The first staff begins with the tempo marking "Allegro" and the time signature "6/8". The second staff contains a double bar line and a key signature change to one sharp (F#). The third staff features a measure with a "10" marking, possibly indicating a finger number or a specific performance instruction. The fourth staff includes a measure with a "3" marking, likely indicating a triplet. The score is written in a clear, legible hand, typical of 19th-century musical manuscripts.

8 e u e r // *Allegro*

$\frac{2}{4}$  *Allegro* <sup>1<sup>to</sup></sup> *fare* //

$\frac{3}{4}$  *Segui* <sup>1<sup>o</sup></sup> *fare* //  $\frac{2}{4}$  *And.<sup>te</sup>* *fare* //

*Volte*

In Solo,

Caplan / Allegretto

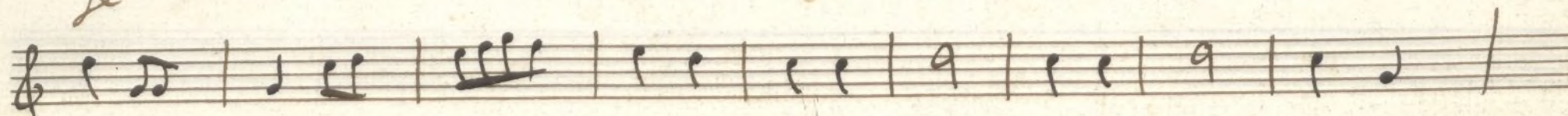
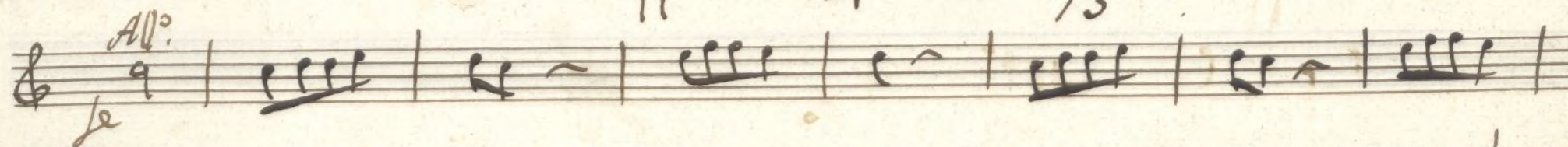
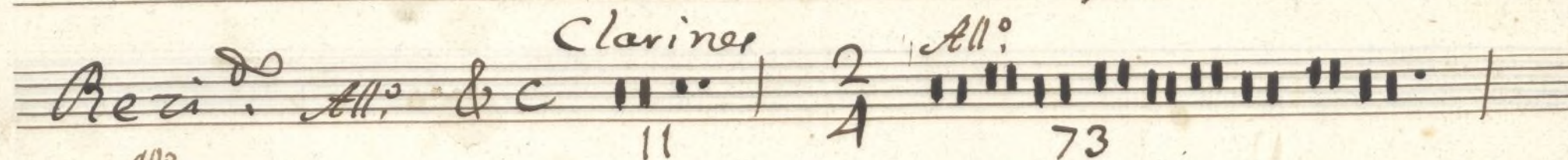
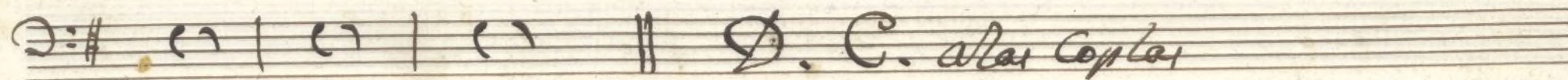
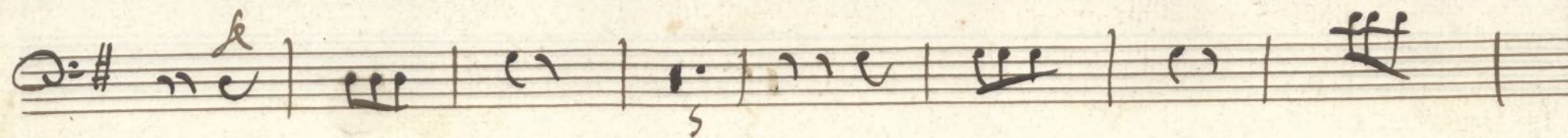
2/4

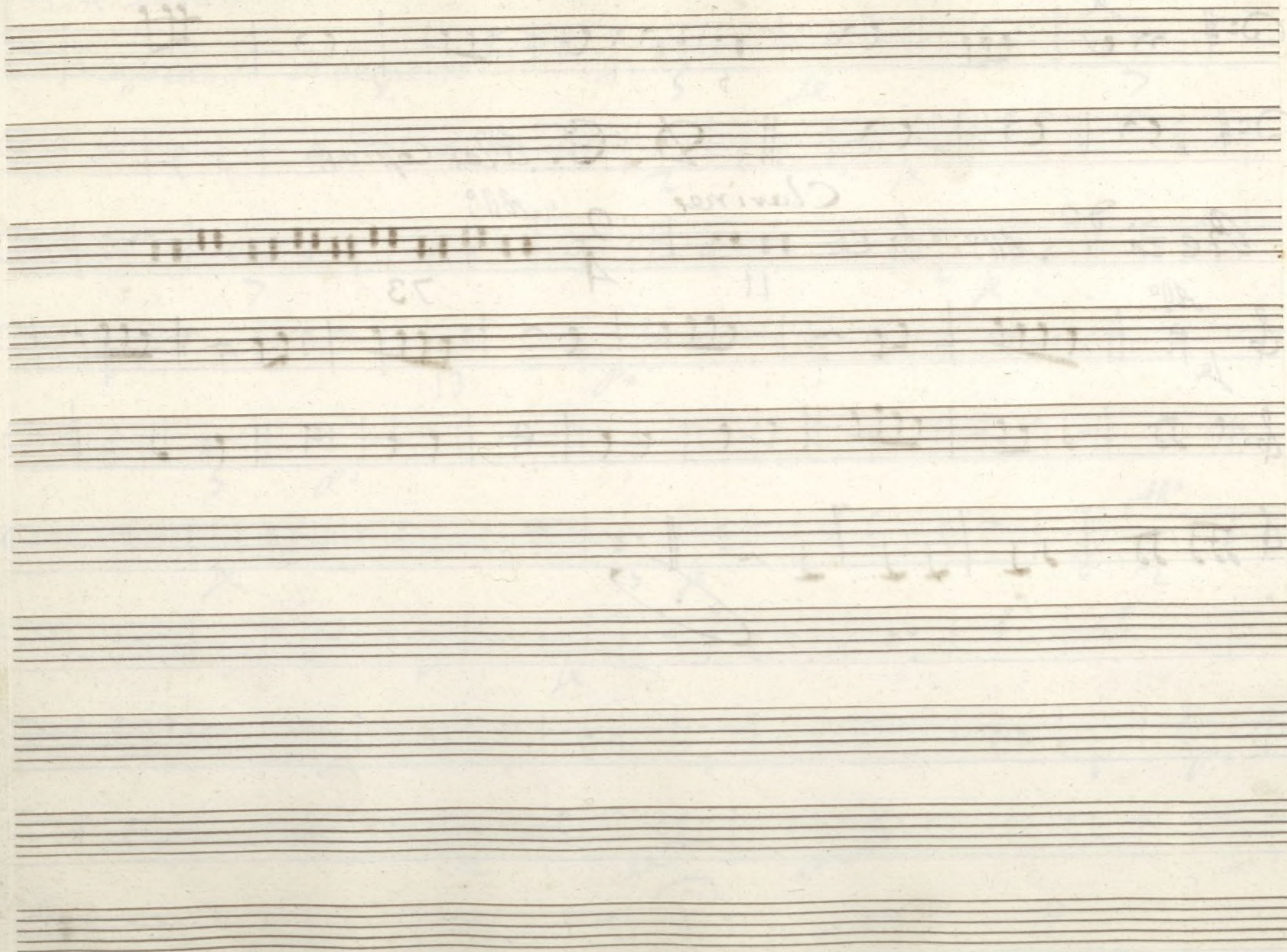
13

14

All.


Ayuntamiento de Madrid










  
Trompa Segunda

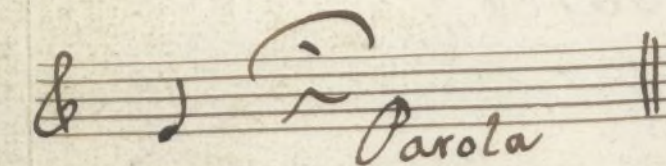
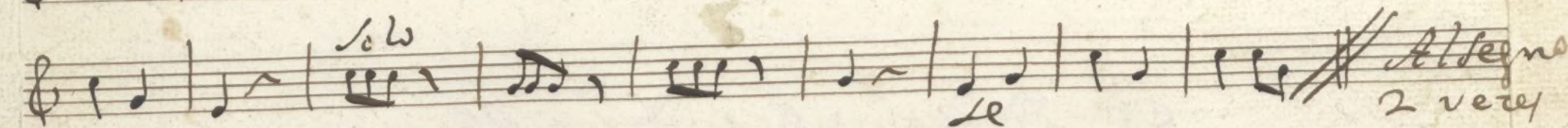
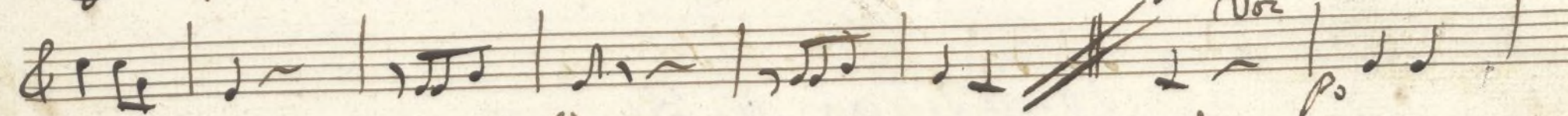
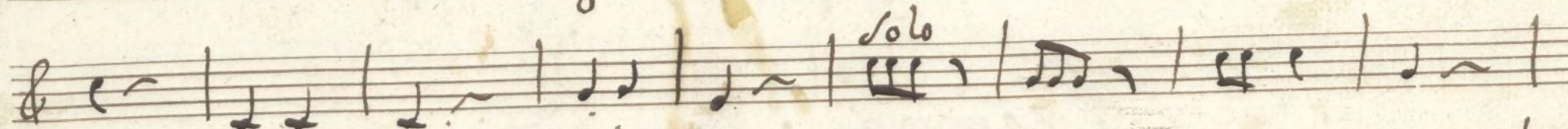
tonadilla à 3.

el Desagravio de los Abates;



Clarinet; In C sol.

*Alleg<sup>ro</sup>*



*Alleg<sup>ro</sup>* &  $\frac{6}{8}$

*Allegro*

$\frac{2}{4}$  *Alleg<sup>ro</sup>* *fare* //  $\frac{3}{4}$  *Segui<sup>te</sup>* *fare* //

$\frac{2}{4}$  *And<sup>te</sup>* *fare* //

*volti*

Coplas 1. In Zerol.

*Alleg.*

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a series of notes and rests, with a fermata over the final note. A small 's' is written below the first measure.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a series of notes and rests, with a fermata over the final note. A small 's' is written below the first measure.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a series of notes and rests, with a fermata over the final note. A small 's' is written below the first measure.

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Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a series of notes and rests, with a fermata over the final note. A small 's' is written below the first measure.

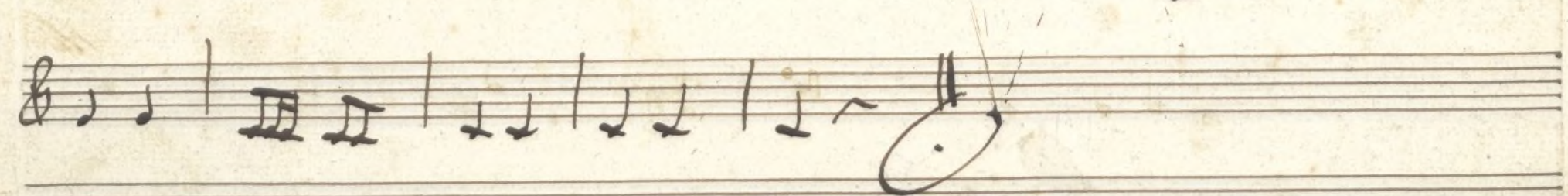
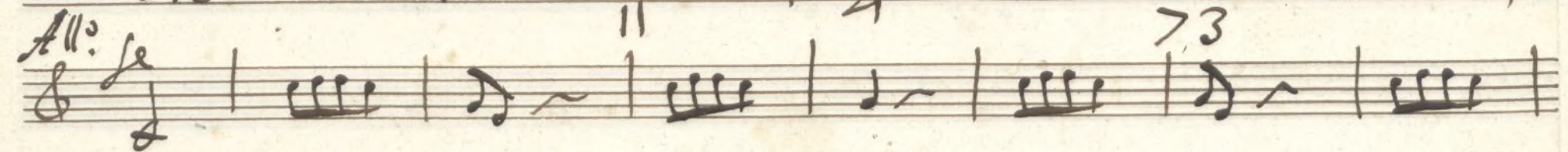
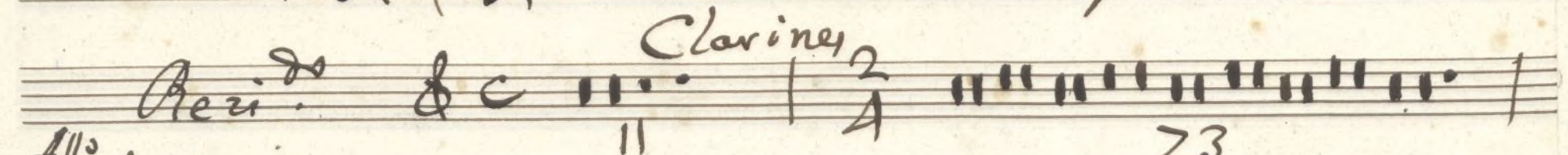
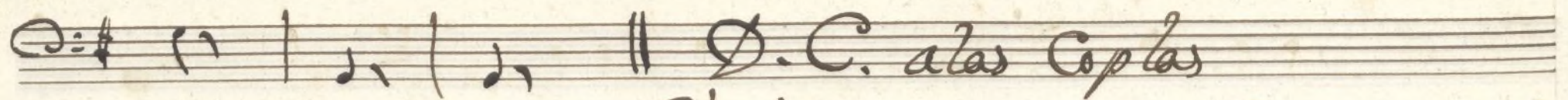
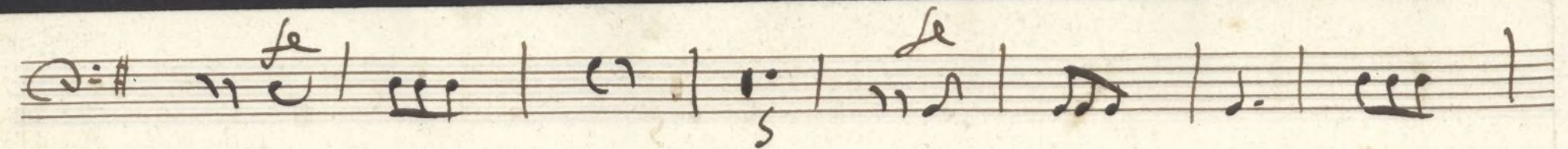
Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a series of notes and rests, with a fermata over the final note. A small 's' is written below the first measure.

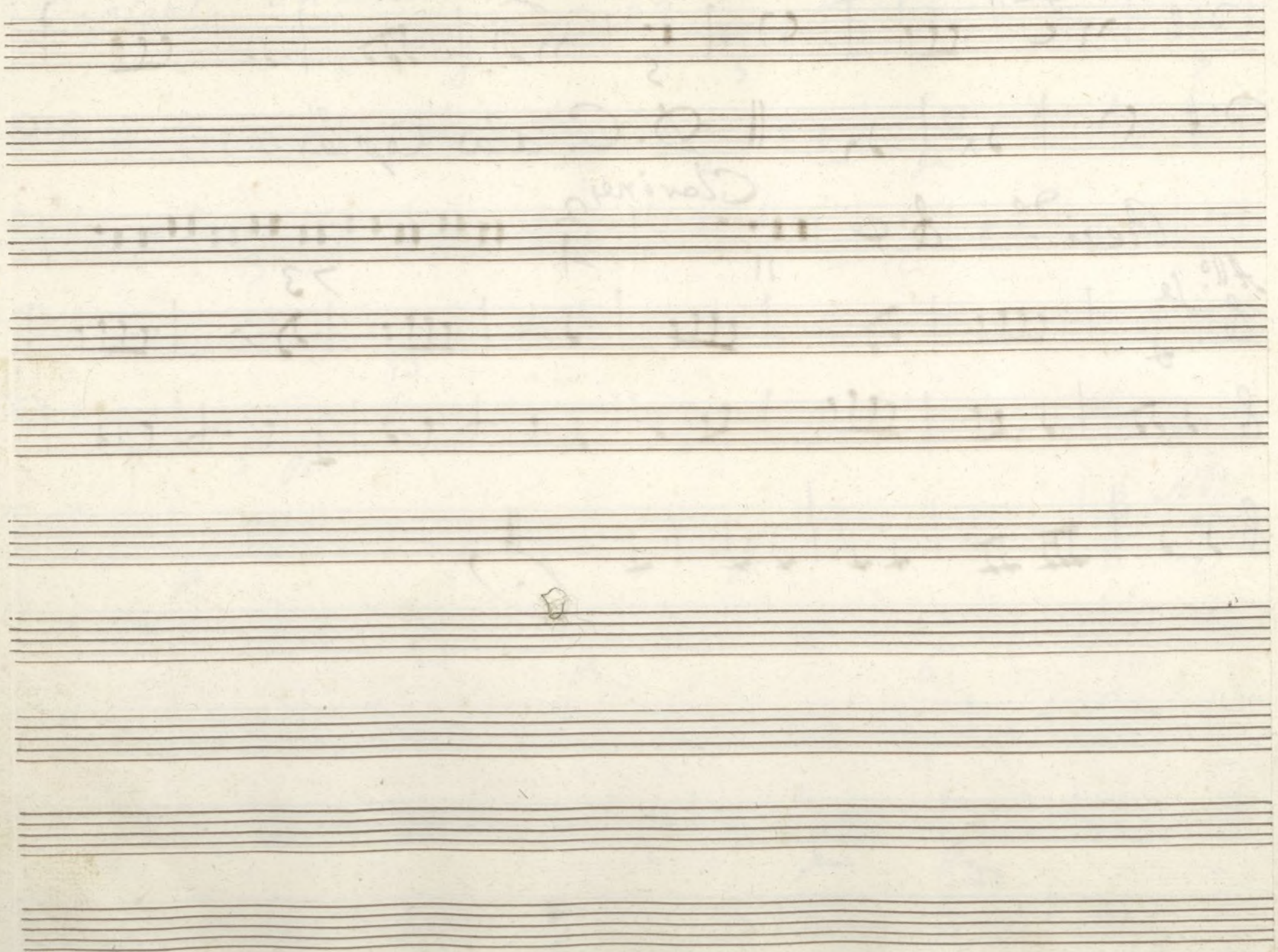
Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a series of notes and rests, with a fermata over the final note. A small 's' is written below the first measure.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a series of notes and rests, with a fermata over the final note. A small 's' is written below the first measure.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a series of notes and rests, with a fermata over the final note. A small 's' is written below the first measure.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a series of notes and rests, with a fermata over the final note. A small 's' is written below the first measure.









Contravaſo;

tona dilla à 3. El Degradio de los Abates.

*Allegretto vivo*  $\text{C} = \frac{2}{4}$

*Allegretto vivo*  $\text{C} = \frac{2}{4}$

*Allegretto vivo*  $\text{C} = \frac{2}{4}$

*Allegretto vivo*  $\text{C} = \frac{2}{4}$

*Allegretto vivo*  $\text{C} = \frac{2}{4}$

*Allegretto vivo*  $\text{C} = \frac{2}{4}$

*Allegretto vivo*  $\text{C} = \frac{2}{4}$

*Allegretto vivo*  $\text{C} = \frac{2}{4}$

*Allegretto vivo*  $\text{C} = \frac{2}{4}$

*Allegretto vivo*  $\text{C} = \frac{2}{4}$

*Allegro*  $\text{C} = \frac{6}{8}$   $\text{C} = \#$

*vor*

*facalt*

*le*

*le*

*le*

*le*

*Allegro t. Parola*

*Allegro Moderato*  $\text{C} = \#$   $\frac{2}{4}$

*le*

*le*

*le*

*le*

Handwritten musical score on six staves, all in G major (one sharp) and 2/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: *pro* *tenor*

Staff 2: *pro*

Staff 3: *le*

Staff 4: *All.<sup>o</sup>* *Parola* *pro*

Staff 5: *le*

Staff 6: *le*

*Dotti*

*Segue* *Andre*  $\text{C}:\sharp\sharp$   $\frac{3}{4}$

*Allegro* *Un poco de suspension*

*Andte sostenuto*  $\text{C}=\text{F}\#\text{C}\#\text{F}\#$   $\frac{2}{4}$  *dol.*

*Menor*

*Andte* *Mayor* *fmo* *po*

*fmo* *Parola*

*Volki*

Coplas.

Allegre

No C

$$\frac{2}{4}$$

073

vor

٧٣

4

Le

menor

*Stu*

St.

St.

Pro



P.

He

3 All<sup>o</sup>.

ke

70

Le

7

Ps

Le

P.

Vol.

A

0

1

2

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:

- Vol.* (Volume) at the beginning of the first staff.
- fmo* (finito) at the end of the first staff.
- alorcoplas* (alorcoplas) at the end of the second staff.
- Peri do* (Peri do) at the beginning of the third staff.
- All.* (Allegro) at the beginning of the fourth staff.
- 2* (Second ending) at the beginning of the seventh staff.
- Vol.* (Volume) at the end of the tenth staff.

