

Leg. 1.ª n.º 27

Mus 75-22

Leg. 1.ª n.º 50

Conadilla à Solo;

El modo abandonado por el lupo.

Los Perdigueros de Madrid

V.ª Rafaela

Del S.ª Esteve;

50

And.te

le po

no Si Igualara mi
Ya que es to i desti

Dicha a mis de seos si Igualara mi Dicha a
nada en vuestro obsequio ya q' estoi destinada en

mis de seos a - - - mis de seos -
 buen obsequio en - - - buestro obsequio -
 Amis de seos ninguna ser bi ría Con mas es
 en buestro obsequio Con Una tona dilla Voy a e fer
 mero - - - ay que ri
 zer lo - - - ay que ri

Di tos ay dul zes Dueños No tra teis Con Vi
 Di tos ay dul zes dueños ~~Vu bo ra~~ ^{ami} a
 gores a ~~un~~ tris te pecho no tra teis Con Vigores a un
 tien ten el fa bor bue stro ~~Vu bo ra~~ ^{ami} a tien ten el
 tris te pecho a un tris te pecho;
 fa bor bue stro el fa bor bue stro; *Allegro*

Allegretto

es ta Ma
ag tam bien
tam bien va

dro se ño res... en tal es ta do en tal es -
Gierden ca ra da su mo do Gierden su mo do

ta do de Remi... Gierden
que por el lu pel modo se ha aban do -
Gierden por de far ir Pro fa nar a sus su

a gran
 na do reha
 geres a
 andan con mucha a reha
 madres ven a sus hijas
 di xas con la ma
 na da es el a sun to
 a gran da la Rex di xas gran dan a
 fue len gartar ante o los de lar ca vista de
 ya si con ella si go si no dir que to si

Dan en los - to
 larga vir - ta.
~~Estos son los~~
 no di - gur - to.

Coplas
 Al. to

Por que ver una Arte sa na -
~~Por que ver una Arte sa na -~~
 no ~~Por que ver una Arte sa na -~~
 Por que ver muchas Hy dal gar

ay li la li li li ay la la
ay ay li li

que la fan ta sia ries con de ma
que por lucir tanto tu mismo a pa
ra to su mismo a pa ra to sue len des lu

*Gial - ay li la che a por te ro ad
cir - ay li li. ty es te lu ci' -
No ran, mu chor su de son va mu
niento es el detri mento es
chor su de son va en este. No ran
el detri mento de al ou no de a qui -*

Handwritten musical score on aged paper, featuring three systems of staves. The lyrics are in Spanish and appear to be a song or a theatrical piece. The notation includes various musical symbols such as notes, rests, and clefs, along with some decorative flourishes. The paper shows signs of age, including discoloration and some staining.

ay li la
 ay li li.
 Por tu cir con ex cel so
 Por se quir tanto el lu so -
 los pies y pier nas tie ne co pi do el
 mu char mu geres - de san nom bre de,

diablo mil Peti me tras tiene co si do el
 lo cas eter na mente de san nombre de
 diablo mil Peti me tras mil Pe ti me
 lo car eter na mente eter na men-
 tras. sier q. no can ca pro ve qui re el ca
 lo di cho es cier to y con las Seoti- 8

pricho de mi to na da prosequi re el ca
di llas con cluie el cuento = y con las Segui-

pricho de mi to na da de mi to na -
di llas con cluie el Cuento con clu ie el Cuen-

ra.
to.

(D. C.
alas Coplas

Sequid.
8

And.^{te}

Es el A-

mor un Niño tan pe di que ño es el

A mor un Niño tan pe - di que ño es el

A mor un Niño tan pe di que ño

tan - - - - - tan pe di -
 que ño tan
 tan pe di que ño tan
 Es el Dios Niño es
 que si le dan un quito pretende
 siempre con los a mantes en to/a

ciento que si le dan un quinto pre tend
di zo siem pre con los a man tes en to ja

Vidlon.

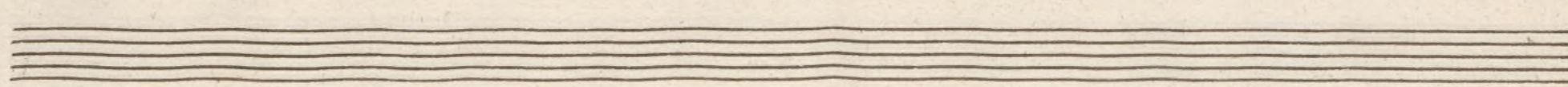
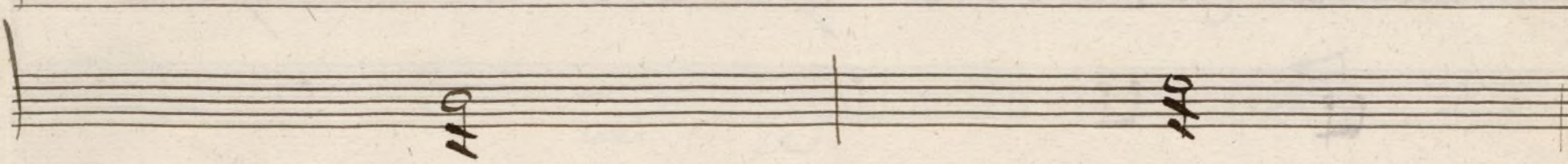
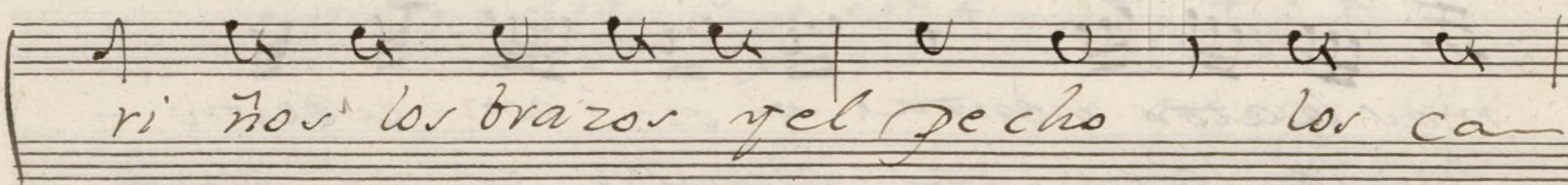
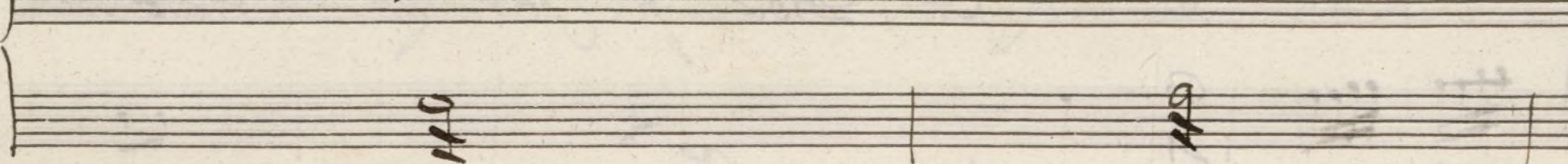
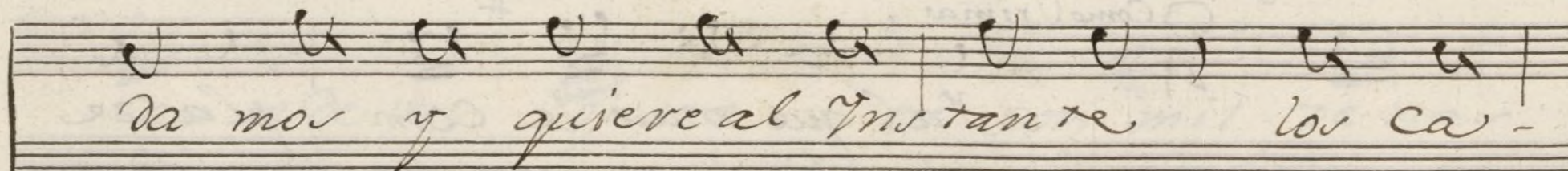
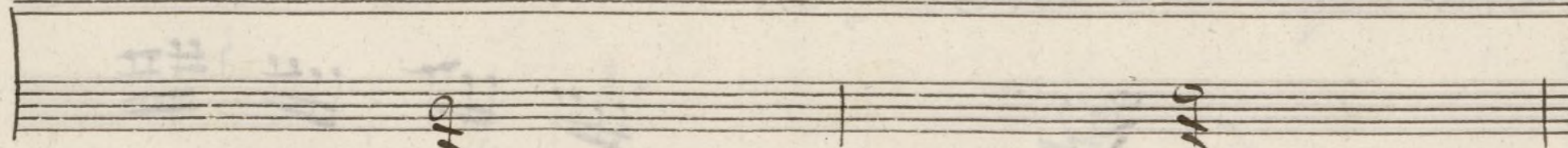
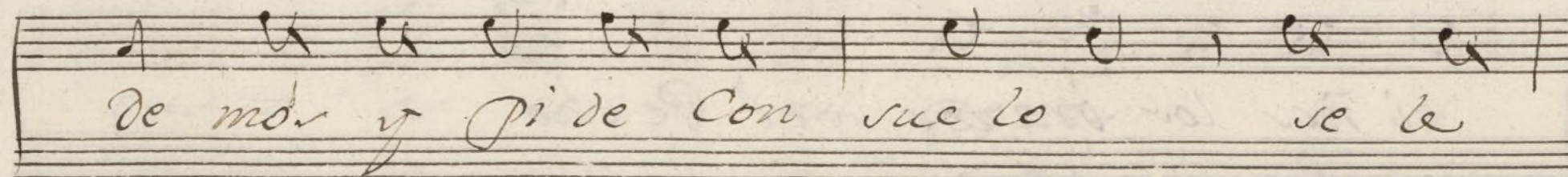
ciento pre tend pre tend ciento - ^{All.^o} Hora a -
di zo ~~en to ja an to ja~~ Hora a -
an to ja an to ja di zo -

mor por q.^e oyoa mor sus an sias le aten
mor

All.^o

pre tende pre tende ciento
en to ja en to ja di zo

Ayuntamiento de Madrid



ri ños los brazos y el Pecho

Ando
Como Prima.
4

Y al que mas le Com pla ze
A Dios y per do nad me

po.
mas le ator menta y si con ce de ro
has ta la buel ta que con es to que

Handwritten musical score on aged paper. The score consists of five systems of staves. The first system has a vocal line and a piano accompaniment line. The second system also has a vocal line and a piano accompaniment line. The third system has a vocal line and a piano accompaniment line. The fourth system has a vocal line and a piano accompaniment line. The fifth system has a vocal line and a piano accompaniment line. The lyrics are in Spanish and are written in a cursive hand. The music is in 2/4 time and features various musical notations including notes, rests, and dynamic markings.

gusto es con - mil penas y si -
ri' dor da fin - la 7 de a que con

con ce de un gusto es con mil penas
es to que ri' dor da fin la 7 de a

a - - - - - es con mil
a - - - - - da fin la 7 -

cres. *le*

penar es
de a da

Allegro.

The image shows a handwritten musical score on aged, yellowed paper. The score is written on five staves. The first two staves contain the lyrics 'penar es' and 'de a da' respectively, with musical notation above them. The third staff has the word 'Allegro.' written in cursive. The paper shows signs of age, including stains and foxing. The musical notation includes various notes, rests, and bar lines, with some parts crossed out with diagonal lines.

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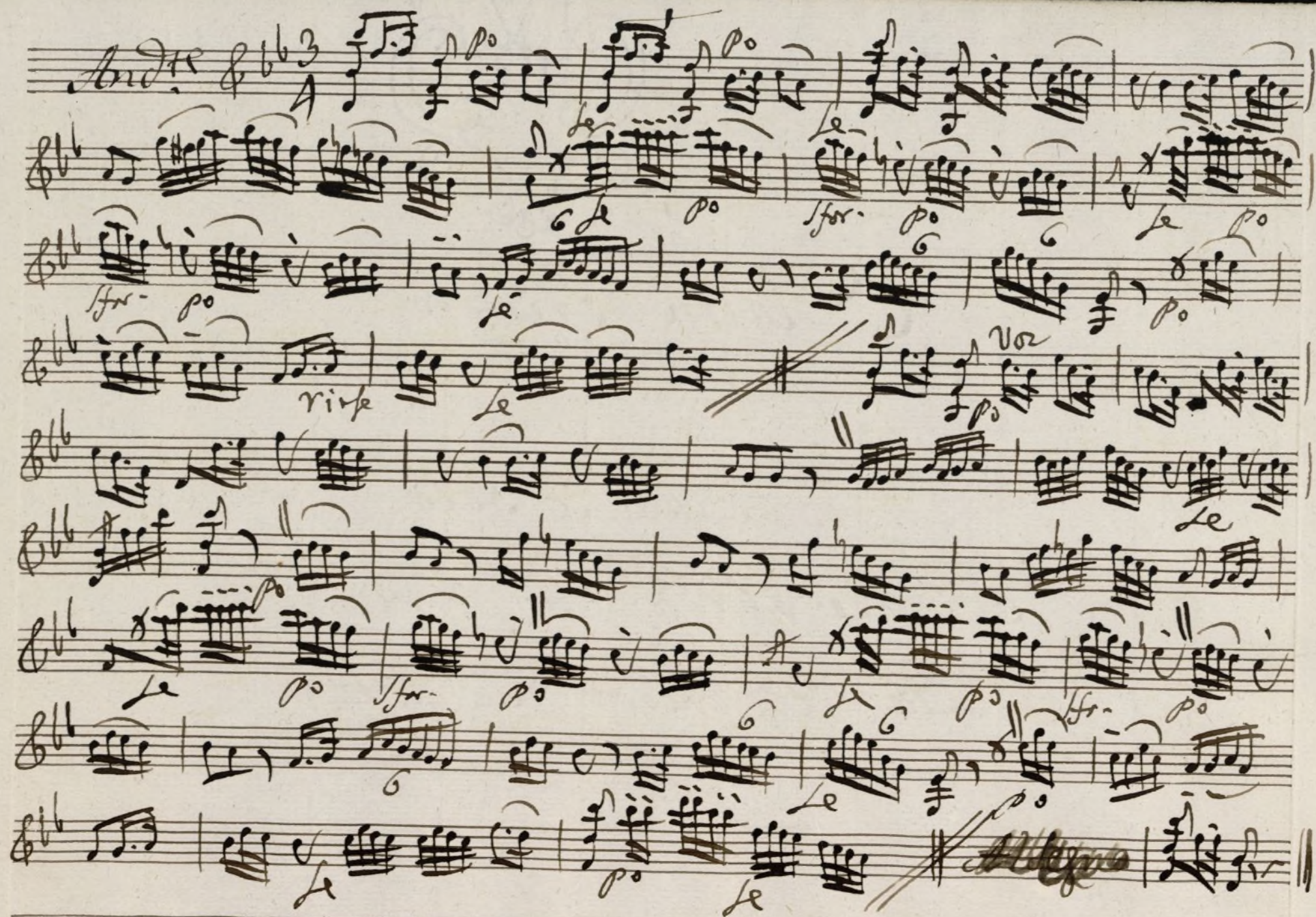
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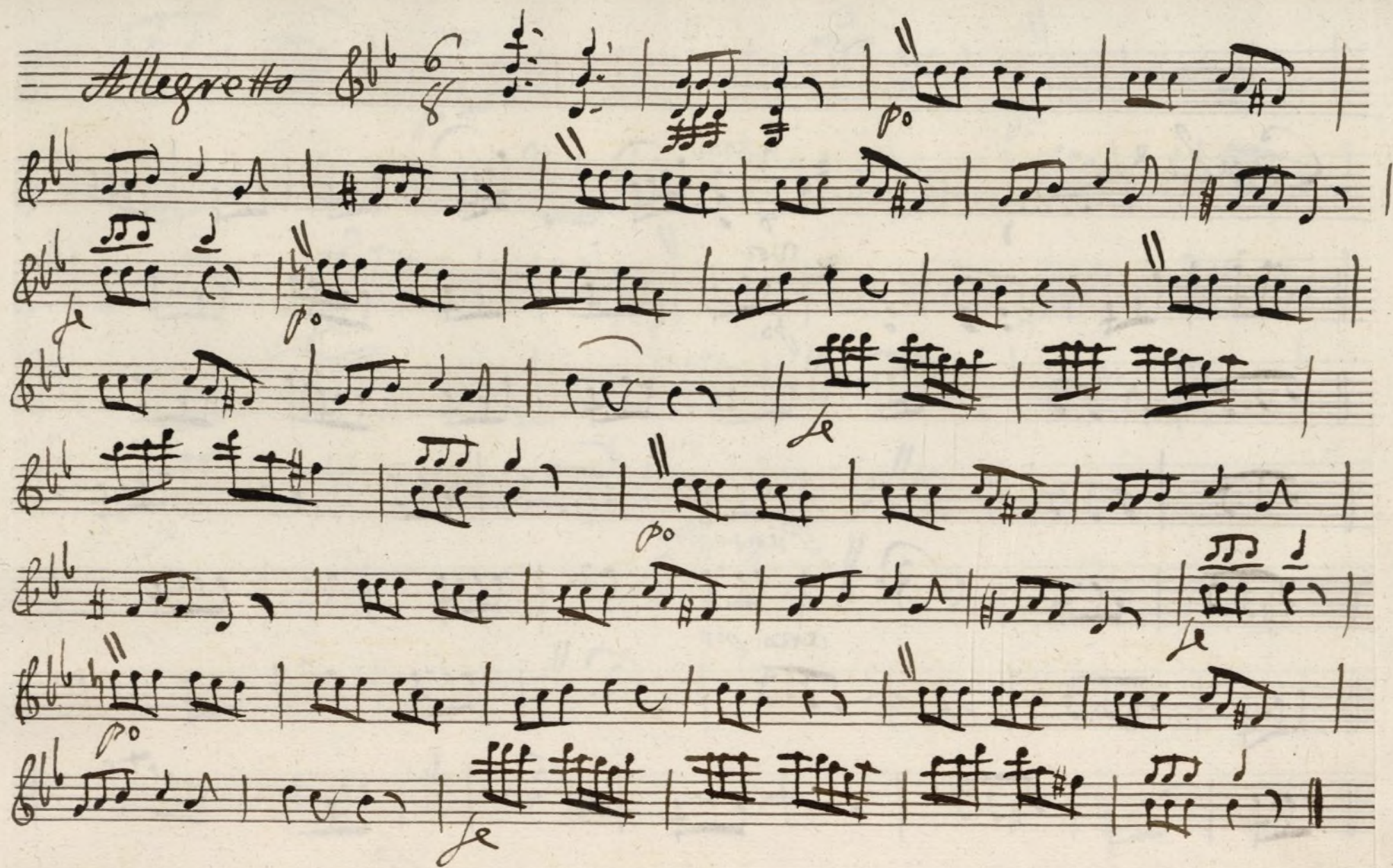
Violin Primero

Conadilla à Solo

el Modo abandonado por el Lupo;

~~Don Rodrigo de Madrazo~~





Volta

Coplas Allegretto $\text{G}\sharp\text{F}\sharp$ $\frac{3}{4}$

voz

p

punteado

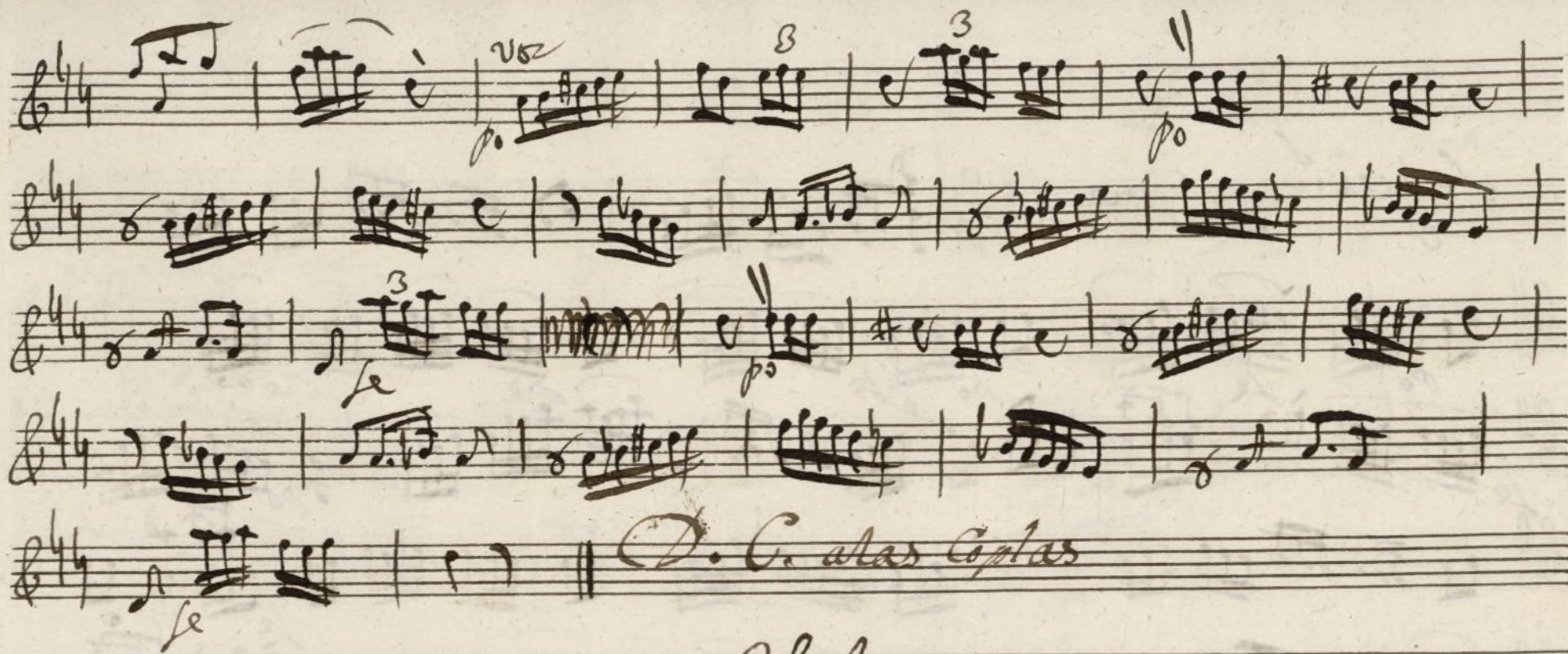
arco p

p

p

p

Le

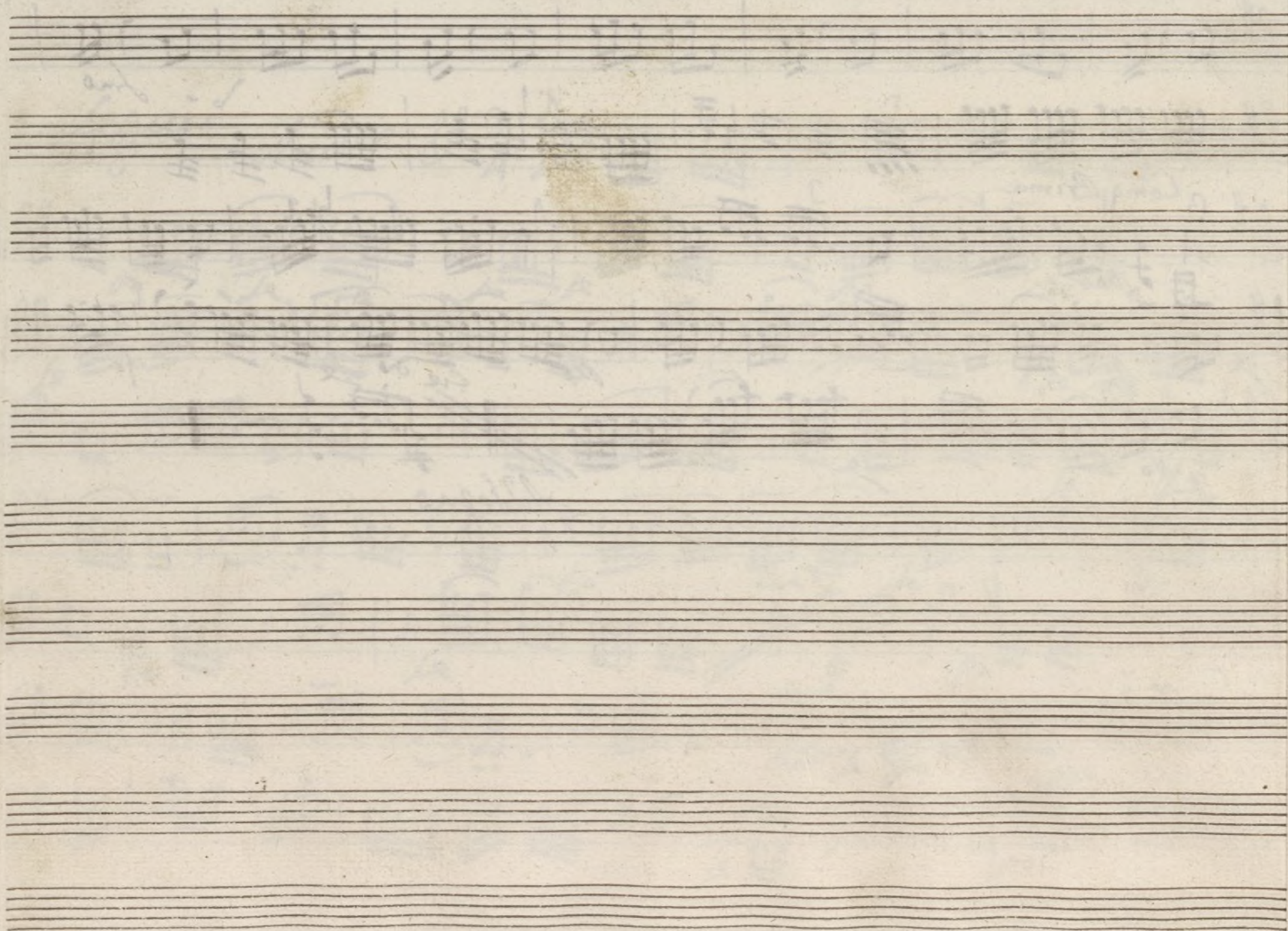


Volvi

Sequi. Andro $\text{G}\sharp$ $\frac{3}{4}$

p. *Cred.* *Voi.* *p.* *Cred.* *p.* *tr.* *p.* *Cred.* *p.* *Allo.*

Handwritten musical score on five staves. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. The first staff ends with a *fmo* marking. The second staff contains a *3* above a triplet. The third staff is marked *3 Comq Prima* and includes a *p.* dynamic. The fourth staff has *p.* and *fr.* markings. The fifth staff features a *p.* marking, a double bar line, and an *Allegro* tempo change. Below the staves are five empty staves.

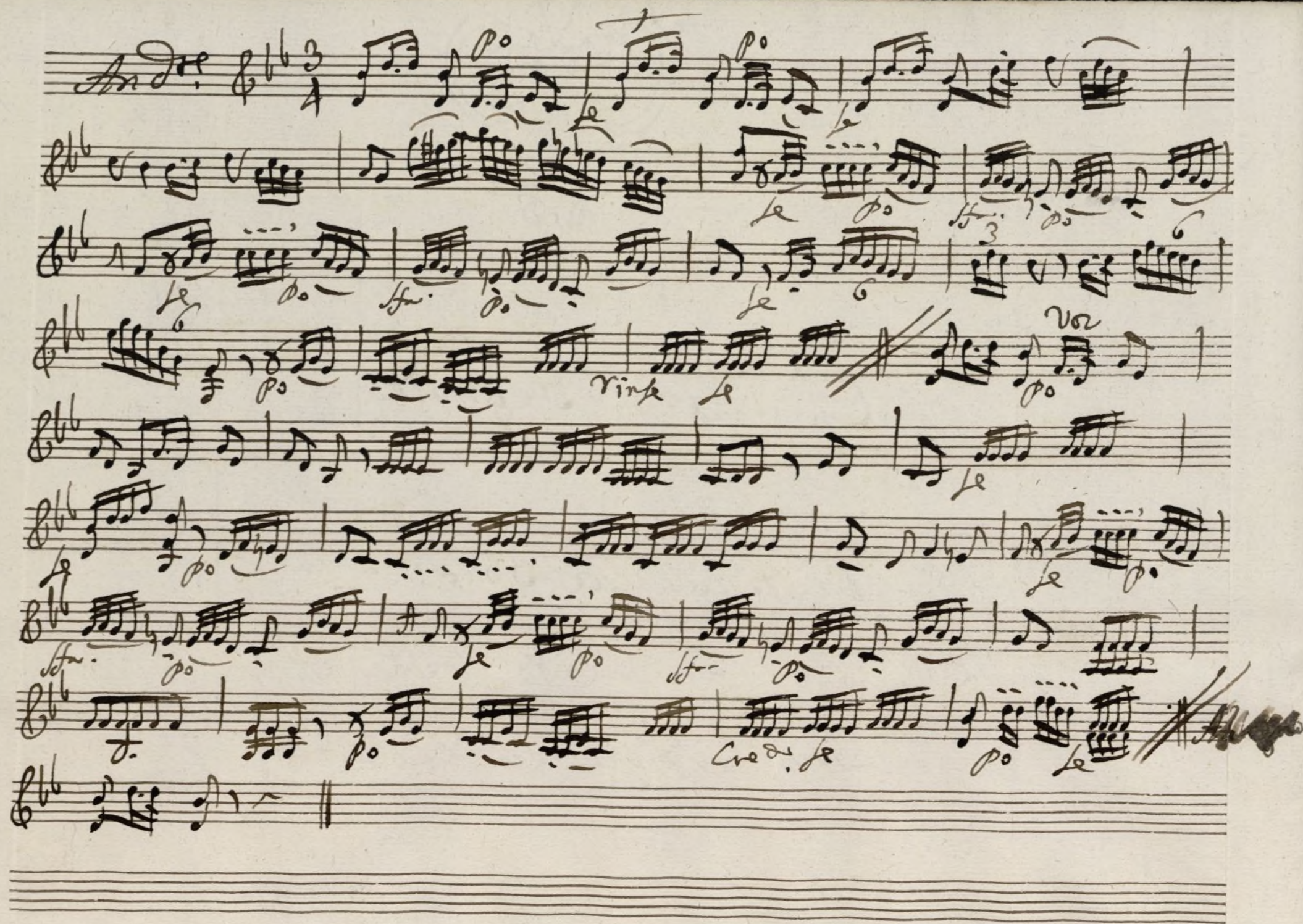


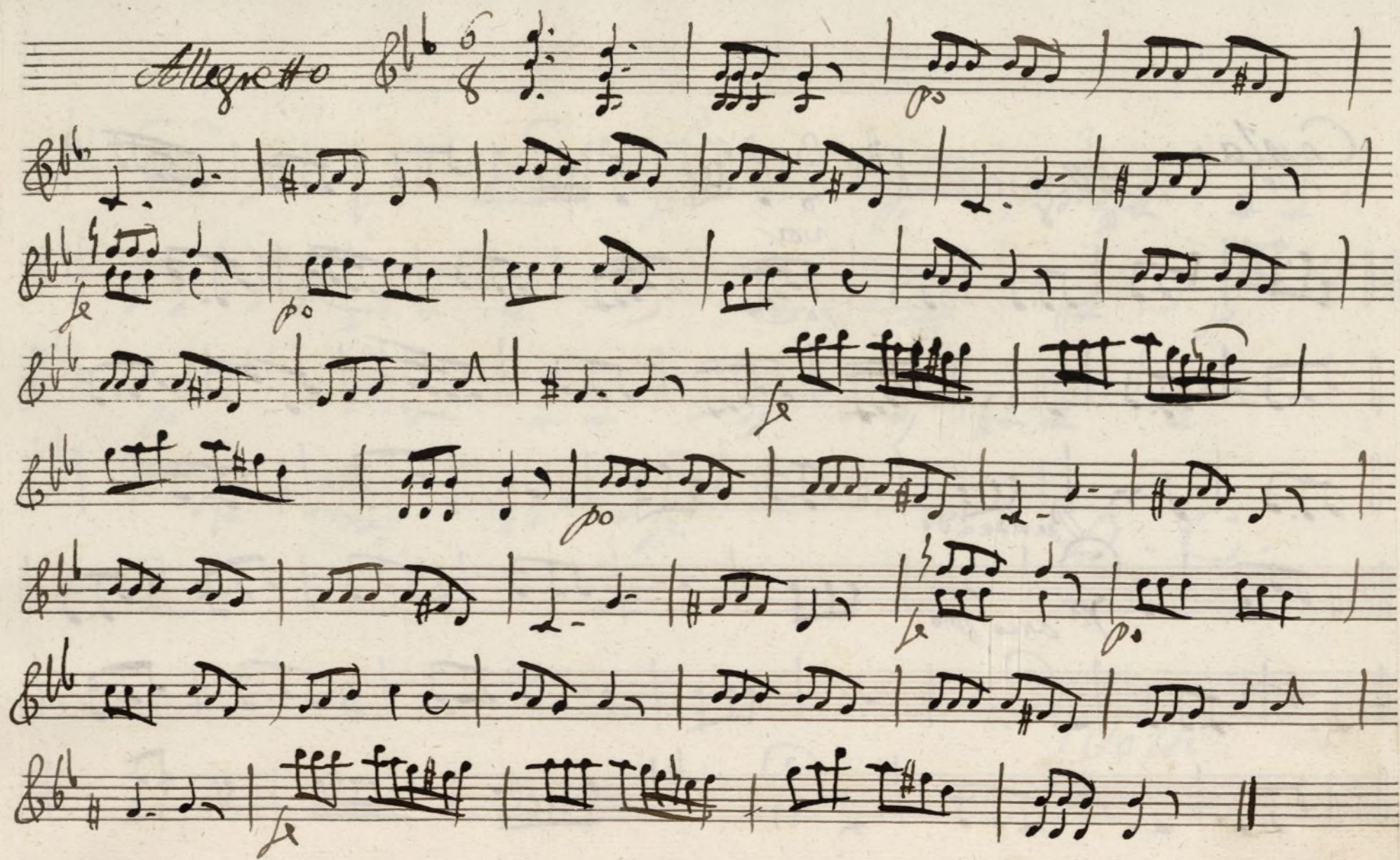
Violin Segundo.

Tonadilla à Solo;

El Modo abandonado por el Luto;

El Castigro de la Madrigal





Volta

Copla Allegretto $\text{F}\sharp\text{F}\sharp$ $\frac{3}{4}$

voz

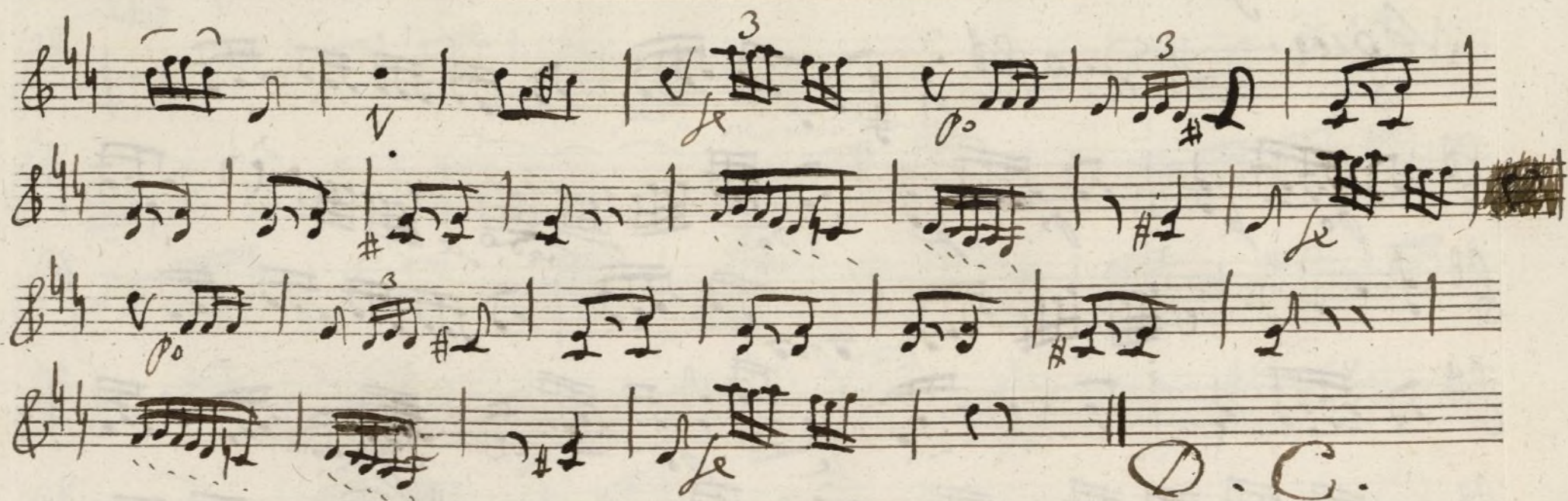
punteado

arco po

p

p

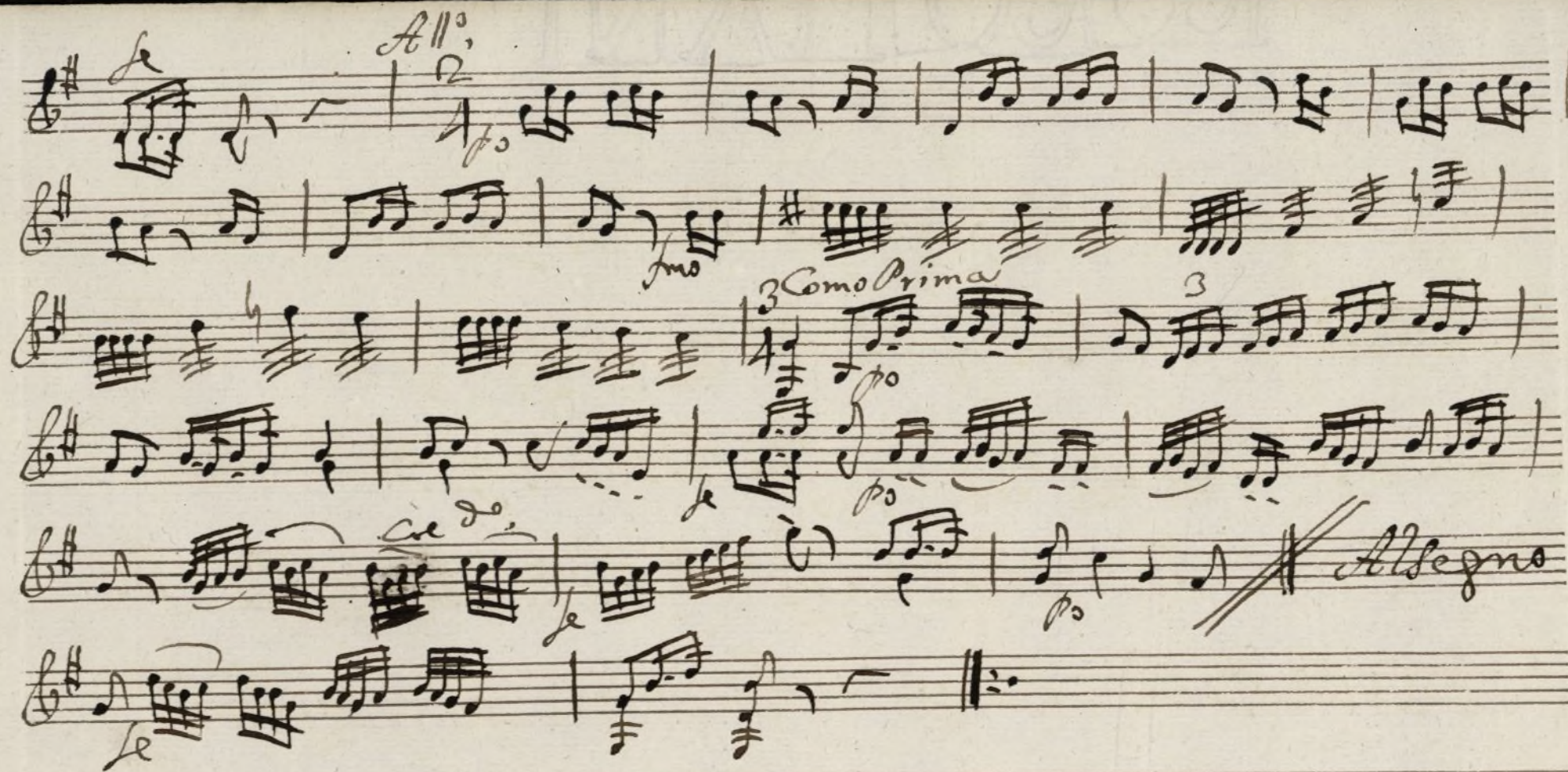
p

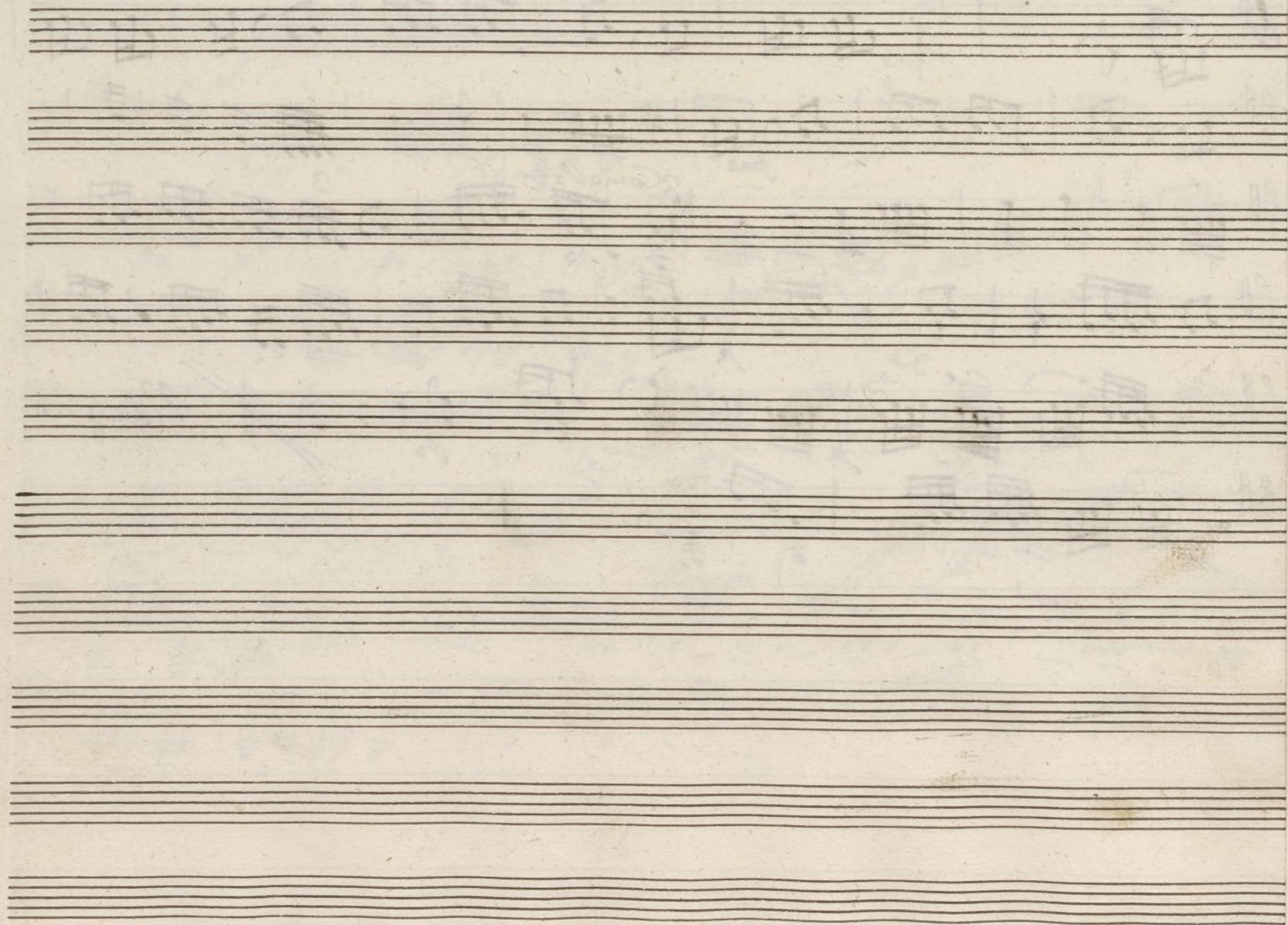



Volte

Seguei. *And.^{no}* 8# 3

p *cresc.* *poco* *le* *p* *le*





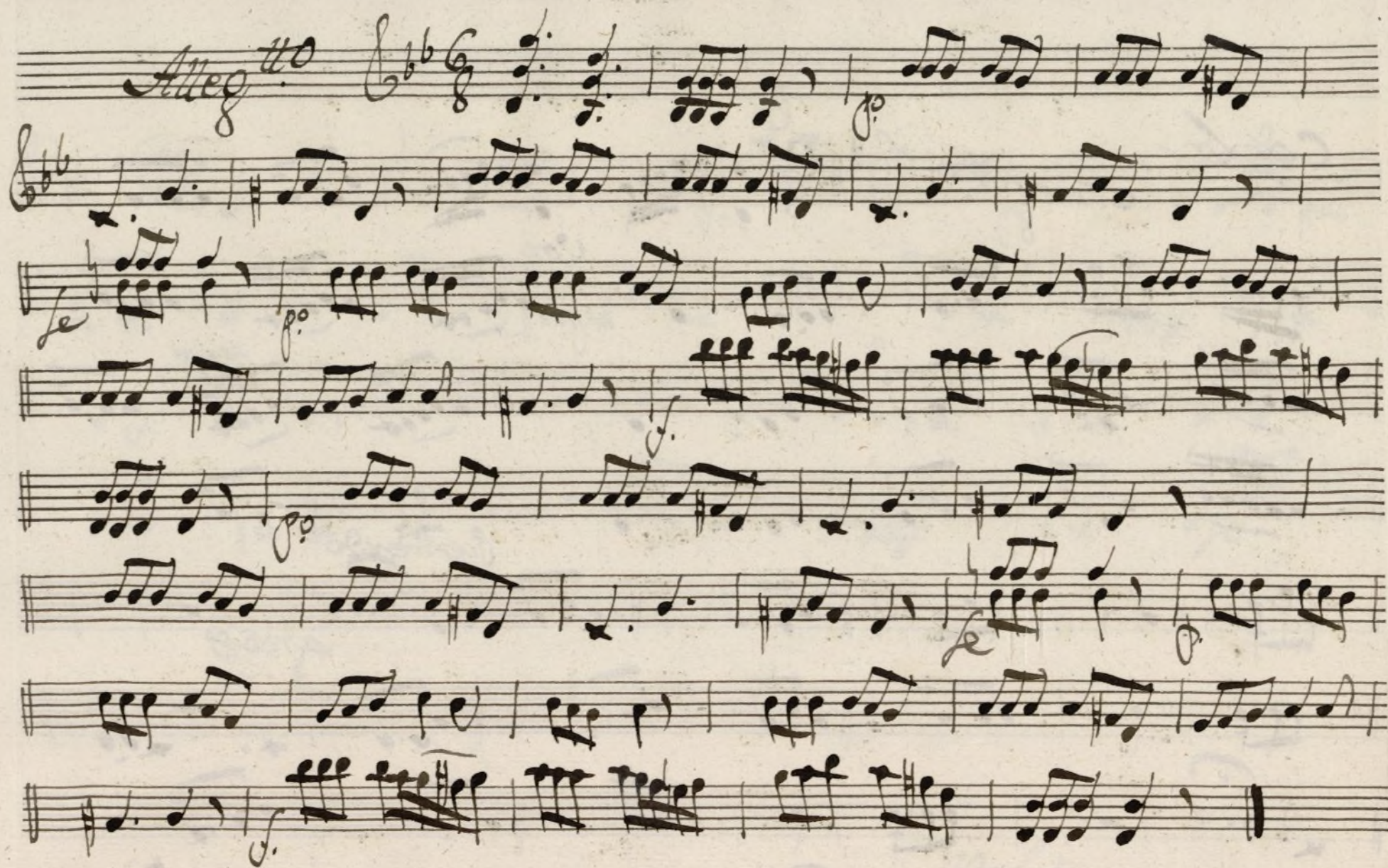


Violin Segundo.

Tonad.^a à solo.

el Modo abandonado por el Lupo;

~~Para el Contrabajo de la Orquesta.~~



Volte.

Copla *Allegro* $\text{no} \frac{3}{8}$

p *Voz* *p* *Puntillado* *arco p.*



D.C.

Volte.

Seq.⁵ And^{mo}

The musical score is written on ten staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is in a single system. The notation includes various note values, rests, and dynamic markings such as 'p' (piano), 'cresc.' (crescendo), and 'dofe' (diminuendo). There are also some handwritten annotations like 'vor' and '3'. The score ends with a double bar line and a repeat sign.

All.

f

3 come prima

cres.

p

Al segno.

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Oboe Primero

Mus 75-22

Tonadilla à solo; ~~Alto Contrabajo de Madrid~~
el modo abandonado por el Lujo;

Andrè

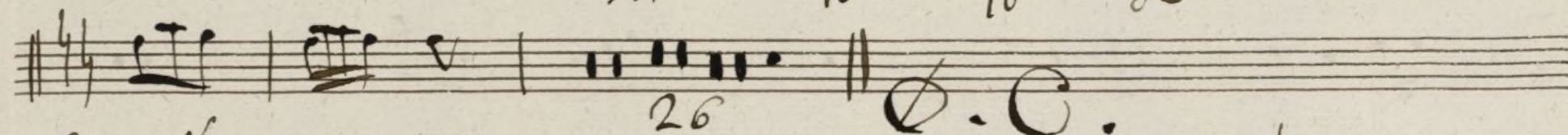
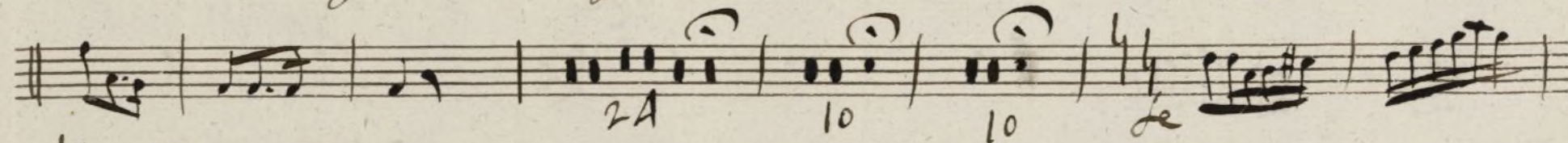
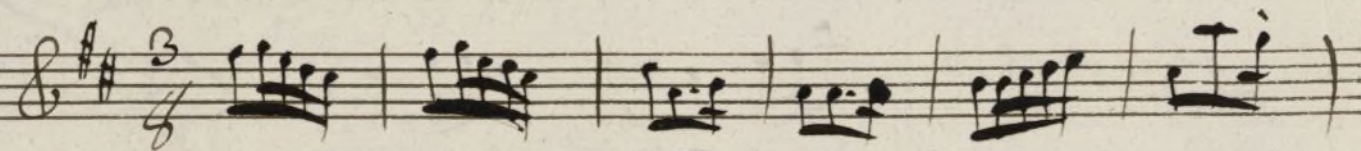
Handwritten musical score for Oboe Primero. The score is written on six staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some rests. There are dynamic markings 'p' (piano) and 'f' (forte) throughout. The second staff has a '3' above it, indicating a triplet. The third staff has a '2' below it, indicating a half note. The fourth staff has a '7' above it, indicating a septuplet. The fifth staff has a '7' above it, indicating a septuplet. The sixth staff has a '7' above it, indicating a septuplet. The score ends with a double bar line.

Allegretto fa ze

No lli

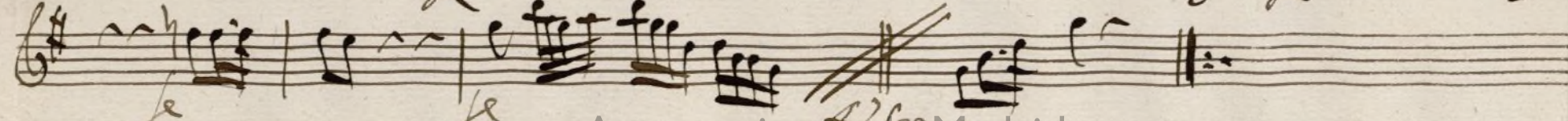
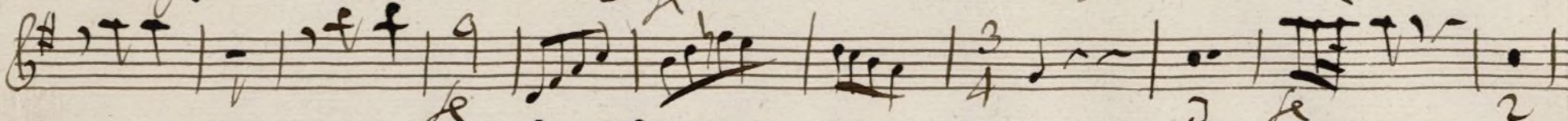
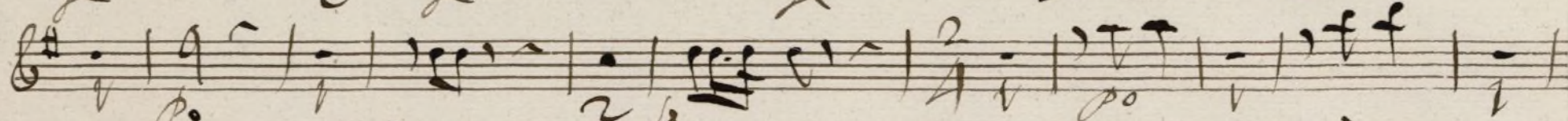
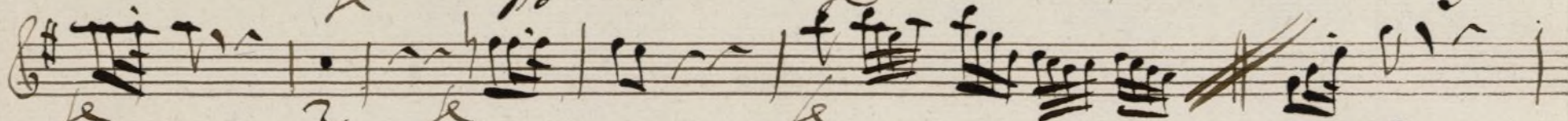
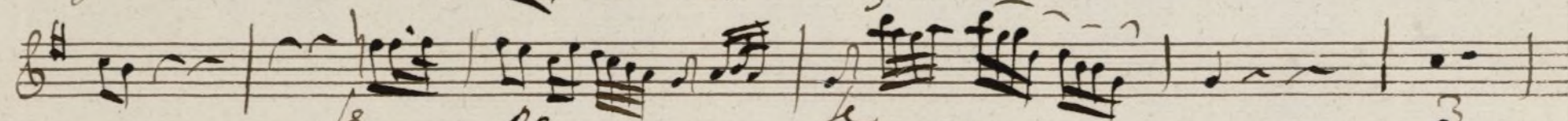
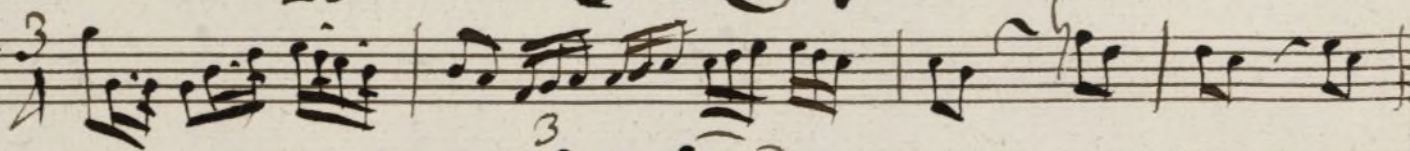
Coplas

Allegretto



Seri

And



Ayuntamiento de Madrid

ID 1200063010

Oboe, Segundo.

MS 75-22

Zona d'illa à Solo;

El claudisgaro de Madrid,
El modo abandonado por el lujo;

And He,

663
4

Nov

Alfred

6
8 Allegretto Jazze

Volke

Coplas *Allegro* $\text{G}\sharp$ $\frac{3}{4}$

Segui *Andante* $\text{G}\sharp$ $\frac{3}{4}$

Allegro

Trompa Primera

Mus 75-22

Tonadilla à Solo;

~~Por el modo a bandonado por el Lugo;~~

In elafà

El modo a bandonado por el Lugo;

Andr. C: 3/4

le po le

vor

le

po

~~Allegro~~

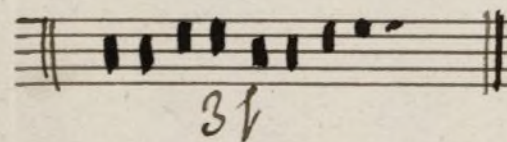
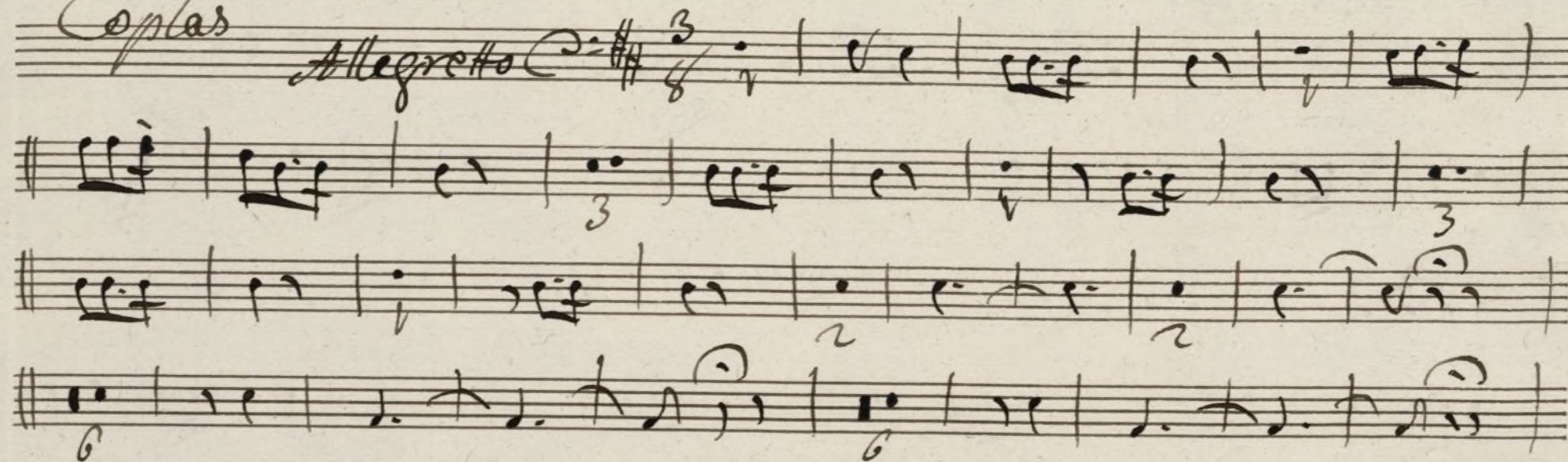
Allegretto fare

Volte'

Coplas In Dela

Allegretto

C³ # 8



D.C.

F. J. J. J.

Handwritten musical score for "Sexta" by Antonio Vivaldi. The score is written on ten staves. It begins with the tempo "Andante" and the key signature of one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as "p" (piano) and "f" (forte). The score includes repeat signs and a double bar line. The piece concludes with the tempo "Allegro".

Ayuntamiento de Madrid

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Trompa Segunda

Mus 75-22

Jonadilla à Solo;

~~Allegro moderato alla 1^a~~

In clava

El Modo a Bandonado por el Lupo;

And^{te}

C: 3/4

4

le po

le po

le

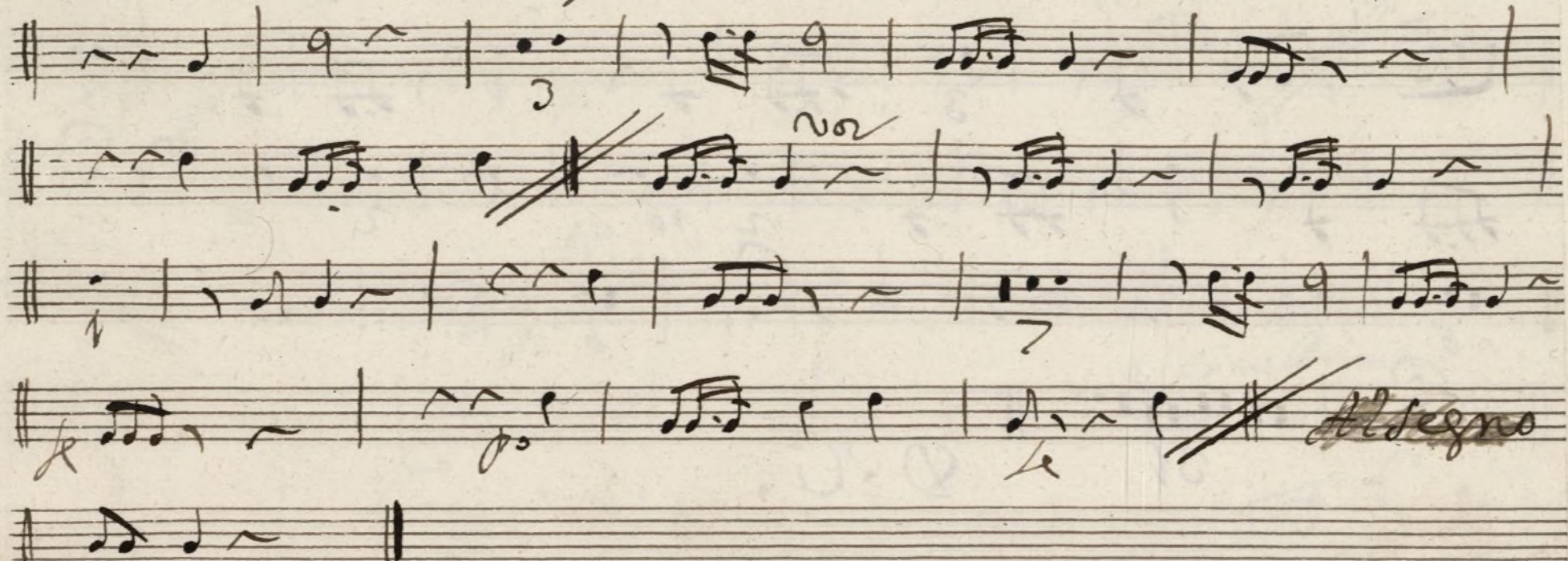
le

le

le

le

le



6

Allegretto tarce

Vol^{ti}

Coplas *In Dela*
Allegretto C# 3/8

31 D.C.

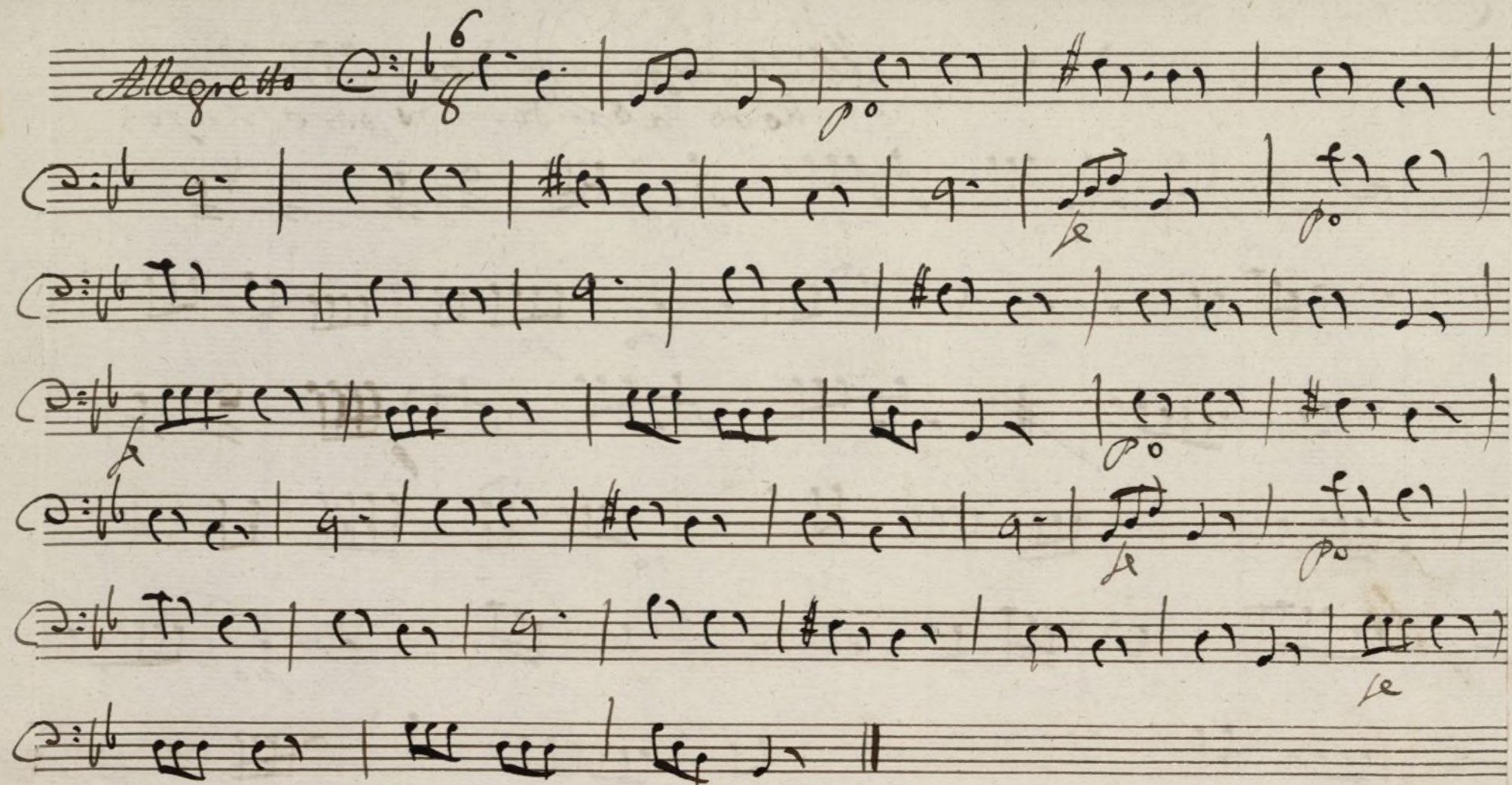
Seguir. And^{te} C[♯] 3/4

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

Allegro 2/4 *Como Prima* 3/4

Adagio

Ayuntamiento de Madrid



Coplas

Allegretto

[illegible]

Vol 14

Seguendo *And.^{te}* *no* *3/4*

Le *po* *for* *Le*

po *Ce.* *Le* *po* *Le*

po *Violon*

Allo *po*

utti *Le* *fmo* *Como Prima* *po*

for. *Le* *Ce.* *Le*

Allegro