

Leg.^o 1.^o N.^o 18.

+

(Leg.^o 3.^o N.^o 26

Conadilla

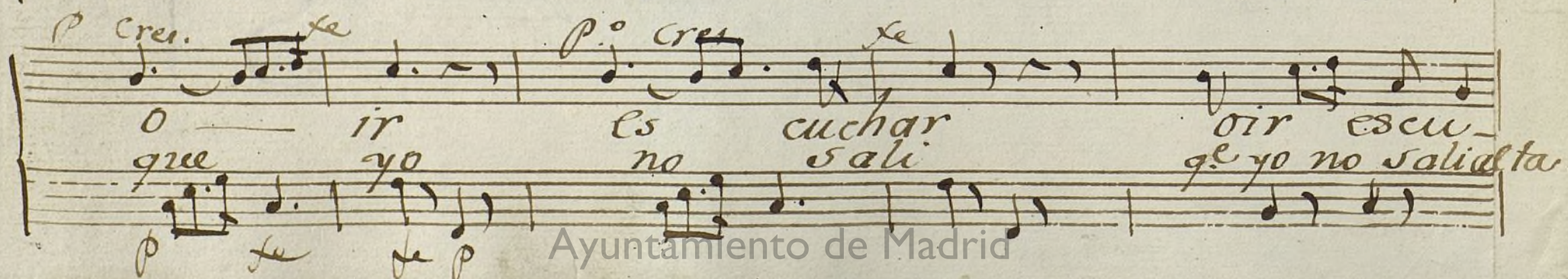
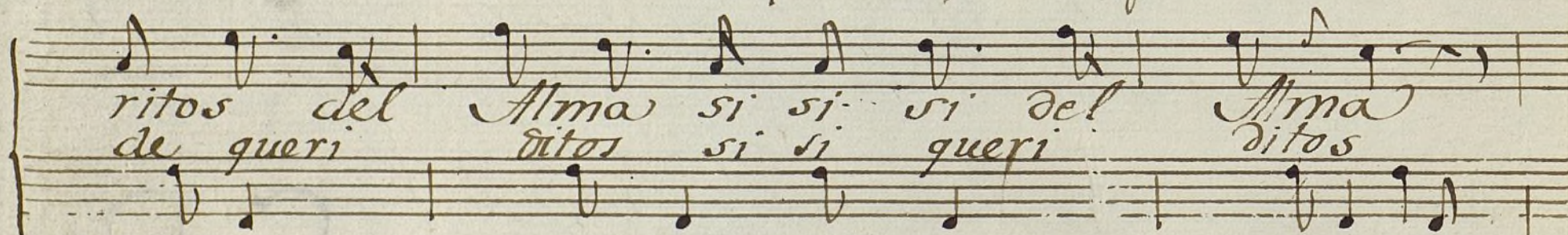
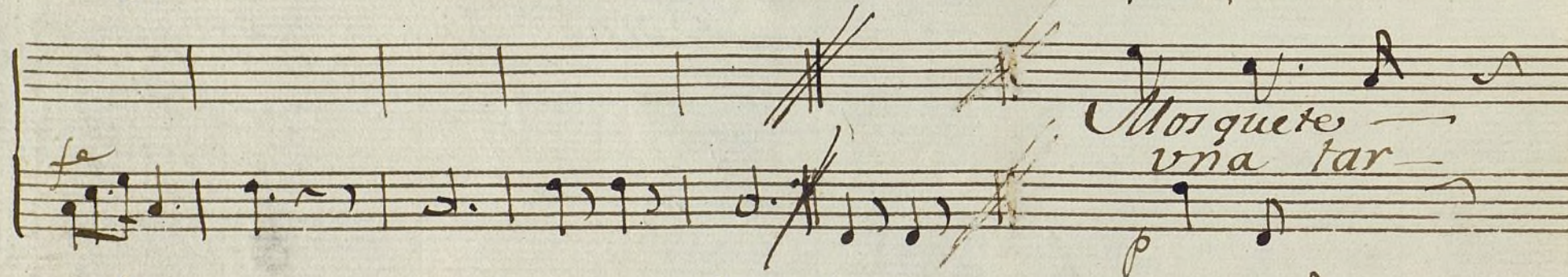
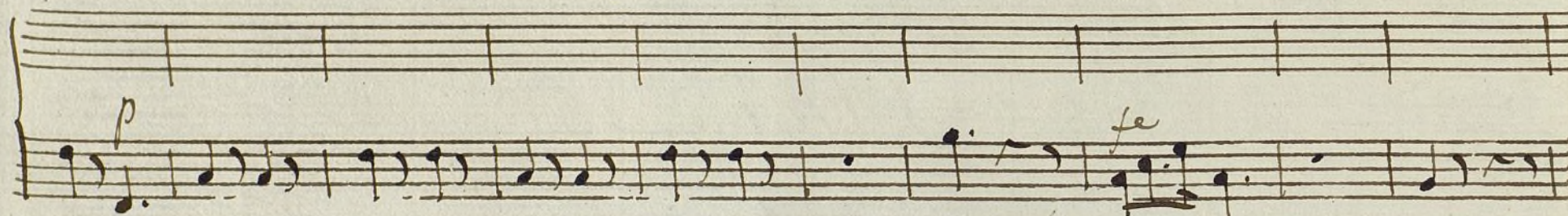
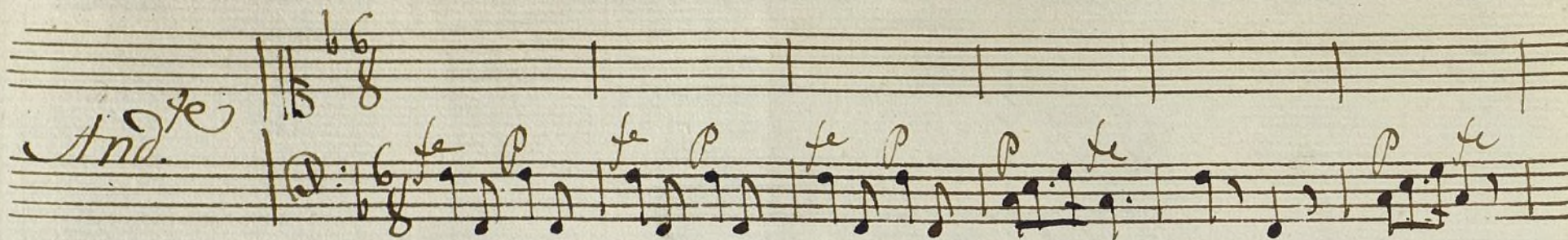
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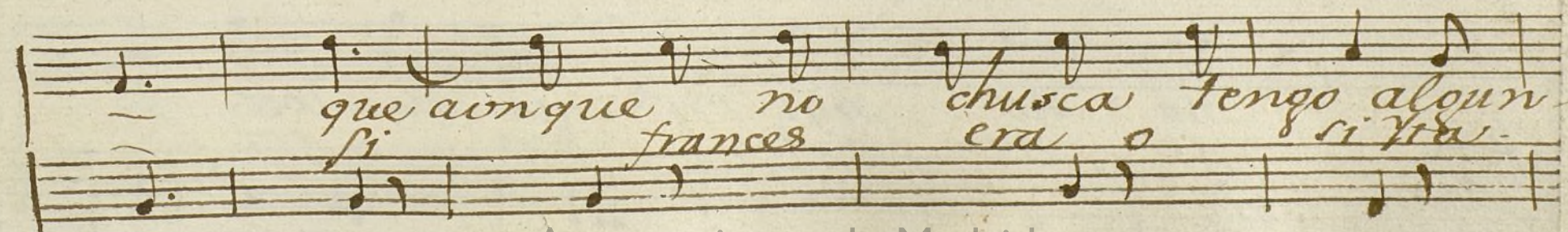
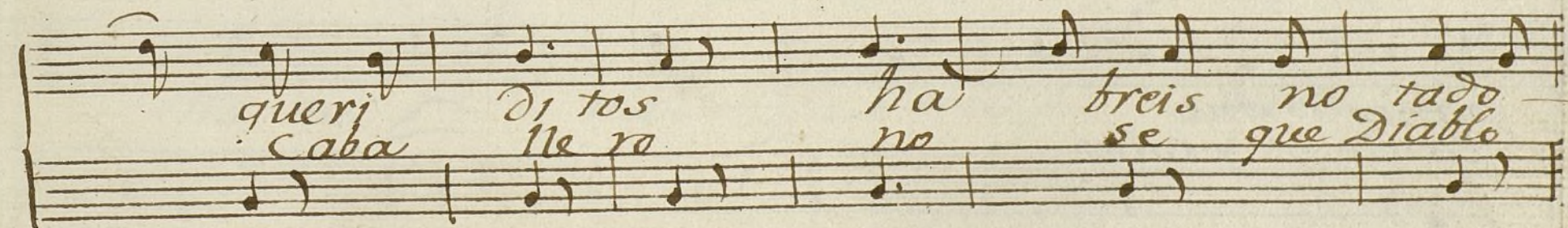
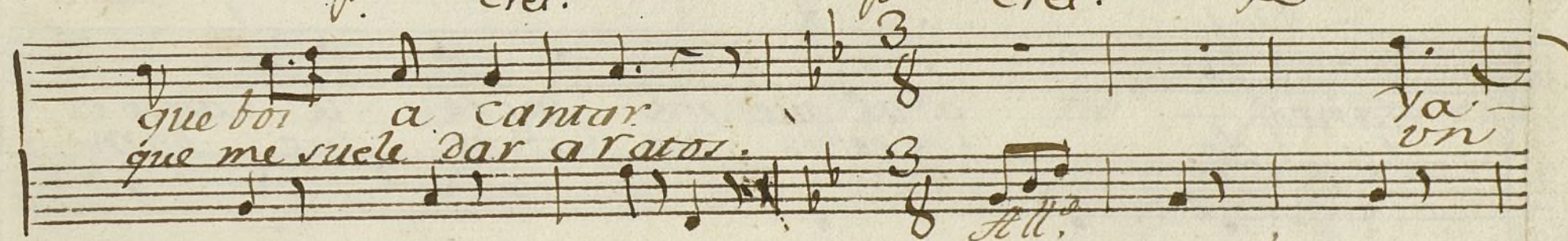
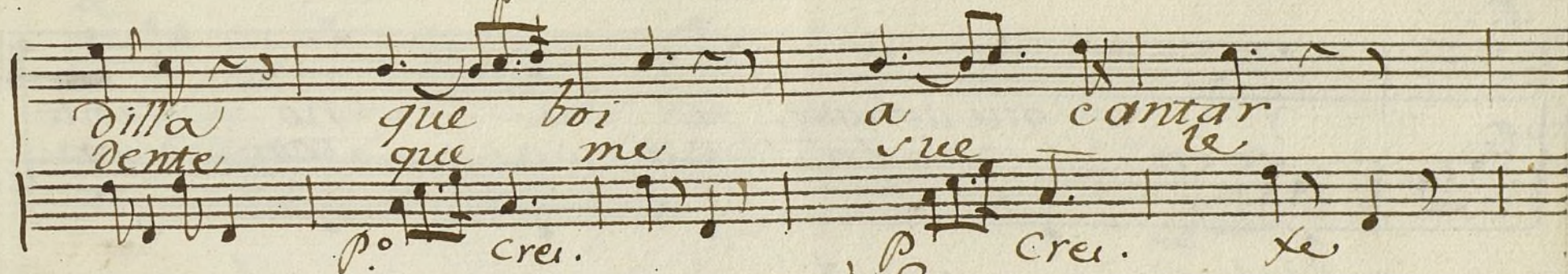
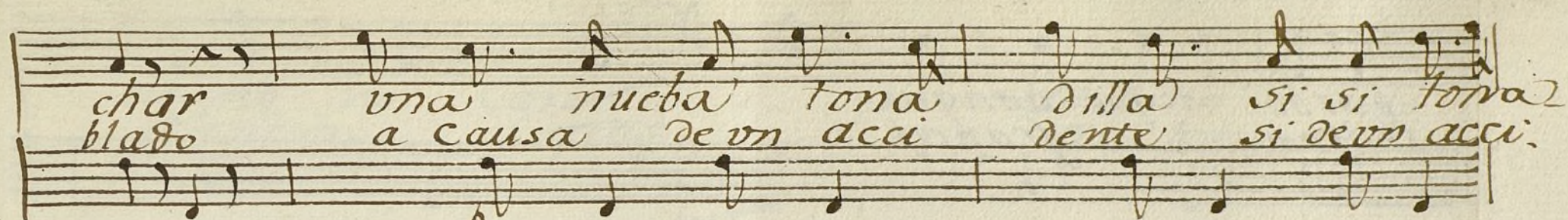
el lance del Estrangero.

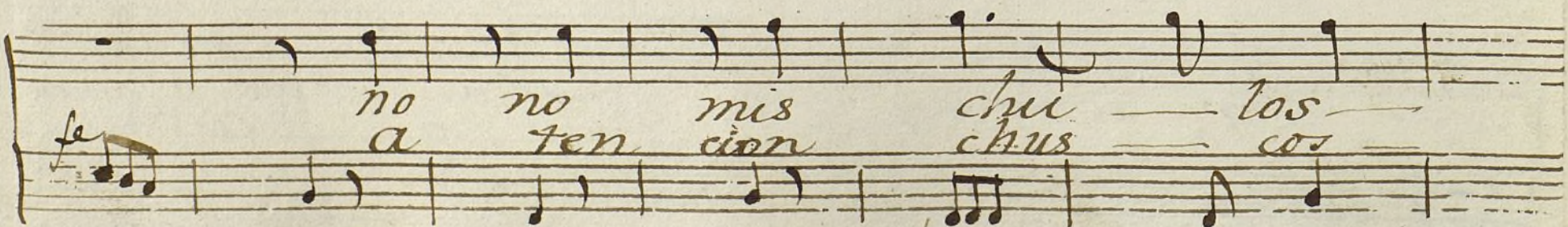
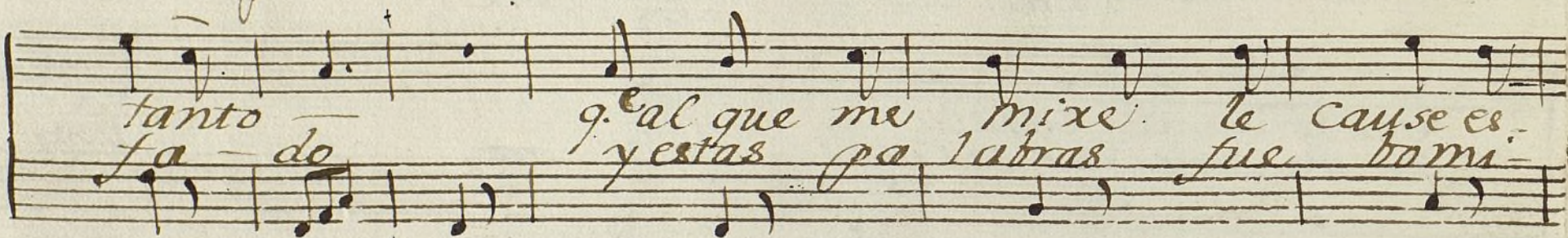
26

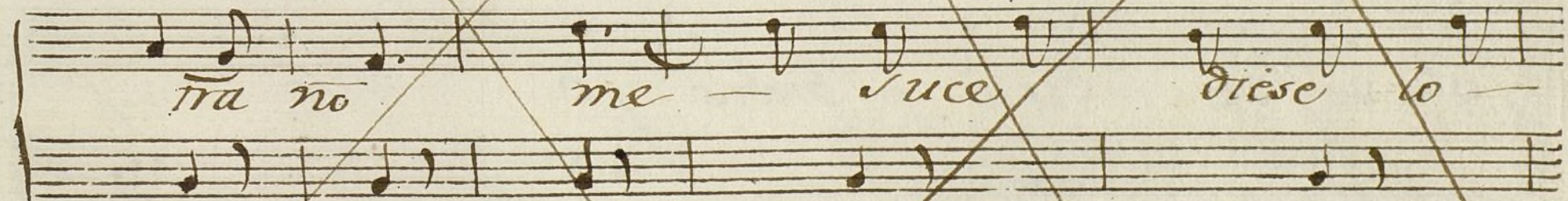
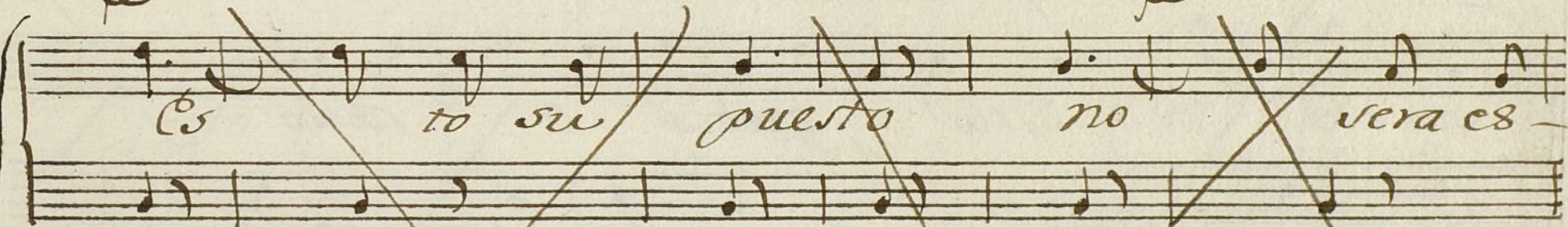
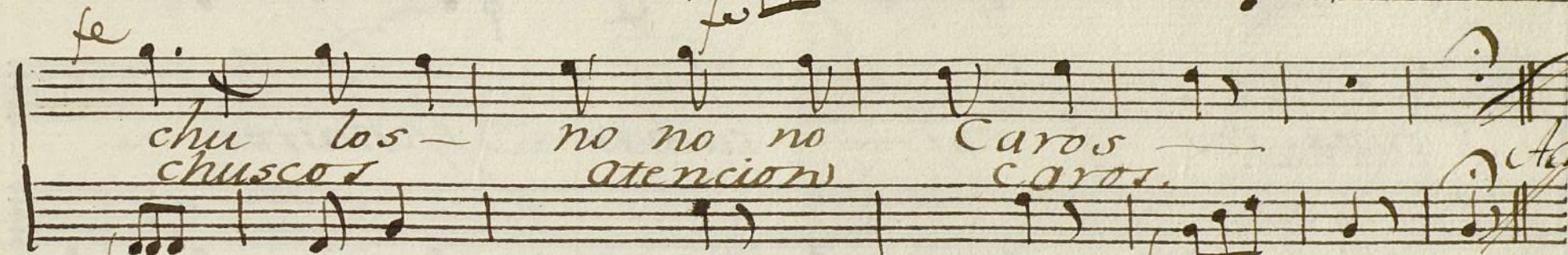
Para la Sra. Polonia

1220 -









a — tencion

caus cos es — cuchar chairros

que e de de cirlo brebis o racio —

q.e de de cirlo brebis o racio

si si mis chu los si si si —

Caros — *si si mis chu los*

si si si Caros — *asta el*

Larg.^{to}

Seño gra po toña
si voste me quicere

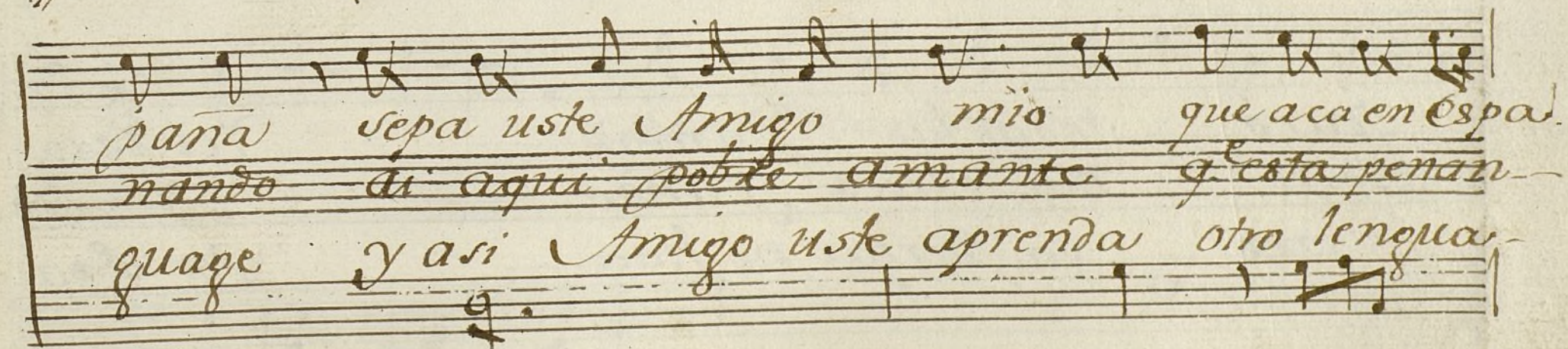
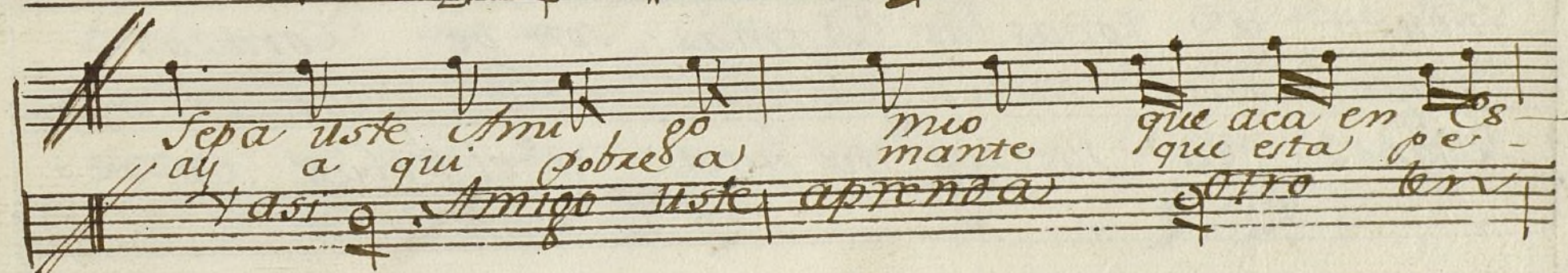
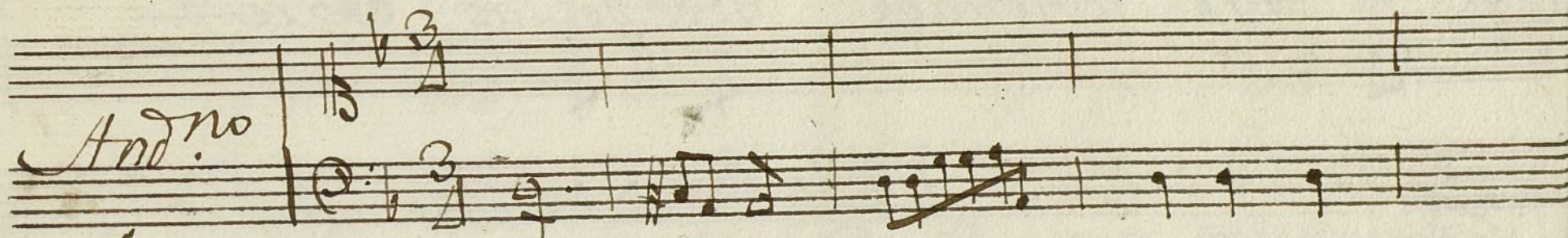
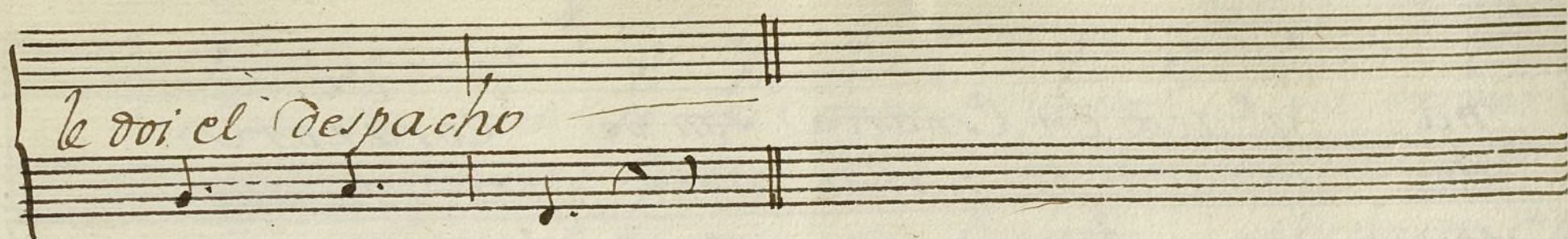
boste si que quando yo la querrer mocho
e fe nuto el casa per que Yo este siempre

per que uste es el Diablo aunque so estrangerro
pronto al suo comando yo se qe no entiendo

Yo querrer ser chairro y si boste es maca ser yo tambie
vien el Caste llano perro al fin me aplico enon mal lo

maco coco coco coco bravo bravo bravo. Causome gran
parlo coco coco coco bravo bravo bravo.

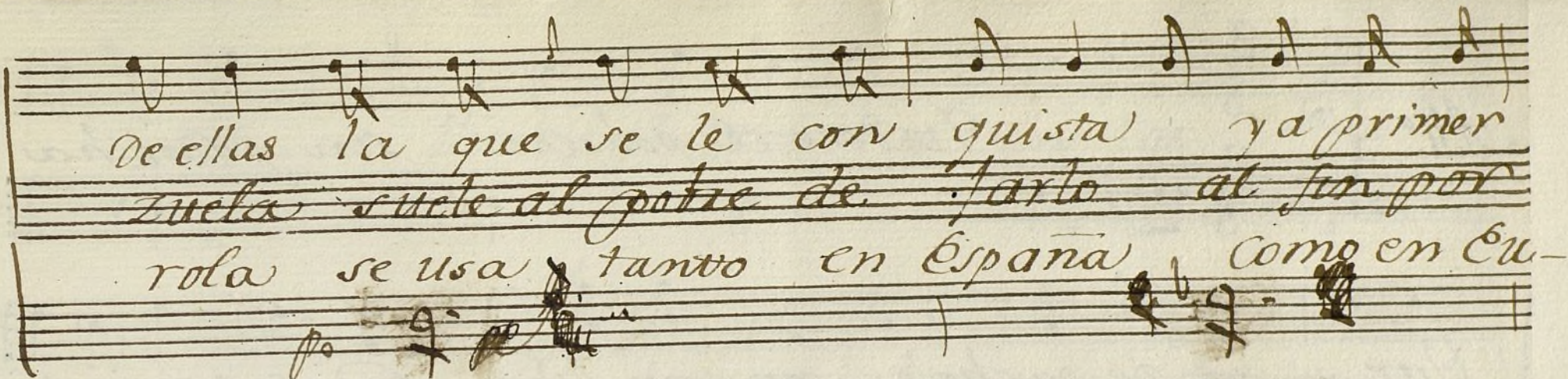
usa yal verle parado con estas razones



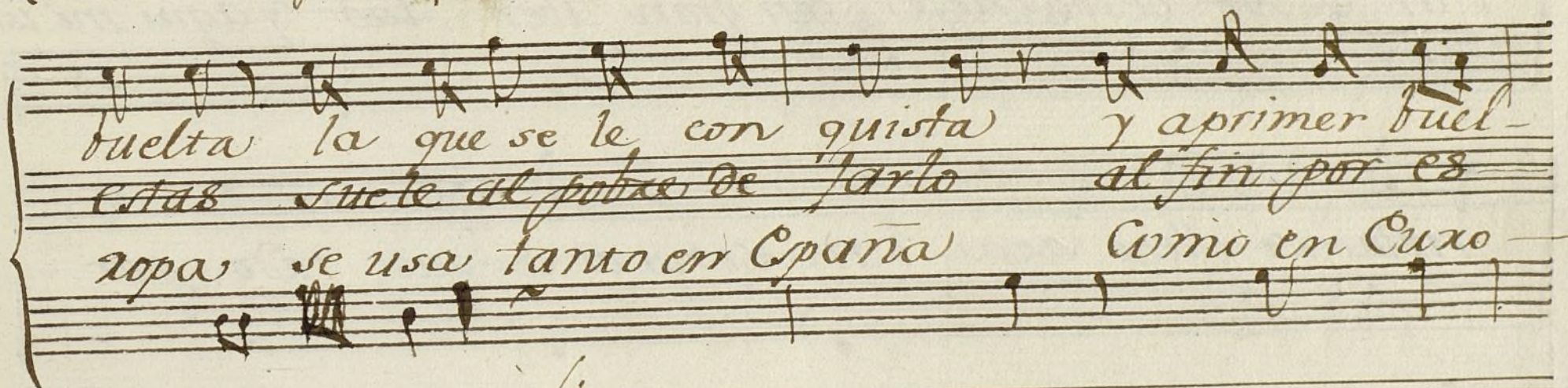
na q.^{ue} aca en España son de Corazon
do que esta pe nando solo por un sus-
ge otro language q.^{ue} el de las espres —

duro q.^{ue} todas las Damas son de Corazon
pero mil meses y años solo por un sus-
siones ya fuerza no hace q.^{ue} el de las espres

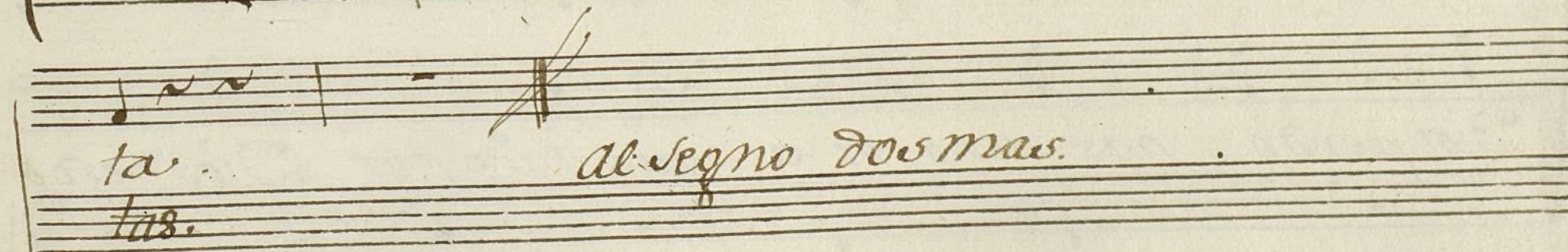
duro todas las Damas — Yes Naxa
pero mil meses y años — Y la Mo
siones ya fuerza no hace — Por q.^{ue} pa —
je



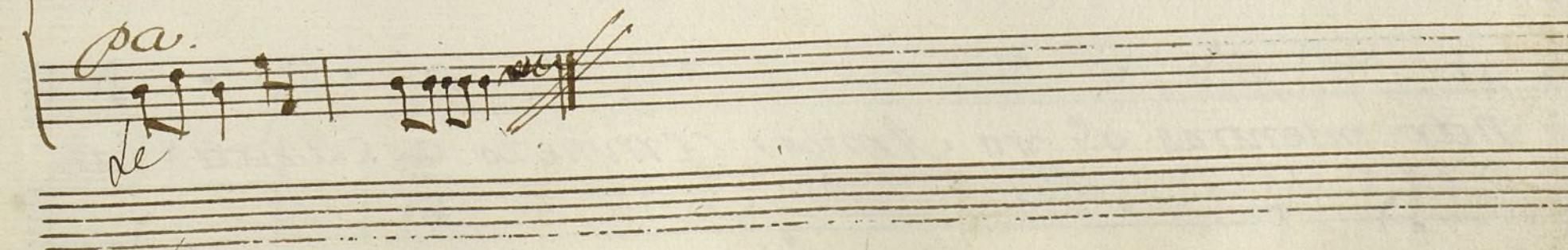
De ellas la que se le con quista ya primer
 zuela suele al pobre de farlo al fin por
 rola se usa tanto en España como en Cu-



uelta la que se le con quista y a primer vuel-
 estas suele al pobre de farlo al fin por es
 ropa se usa tanto en España como en Cuxo

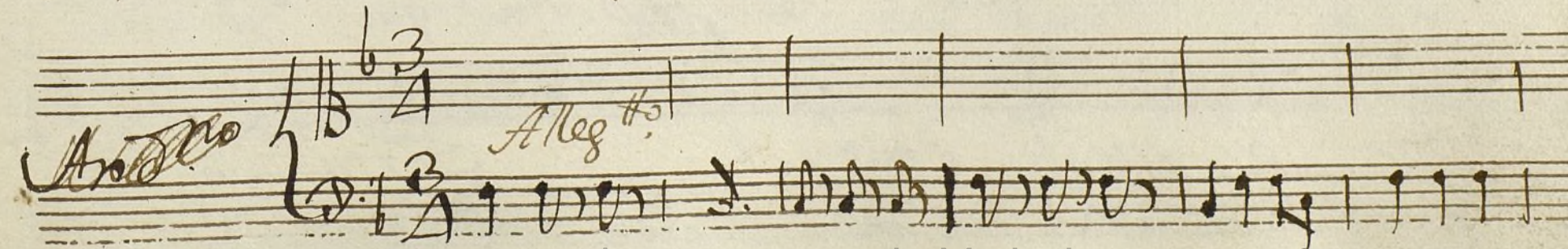
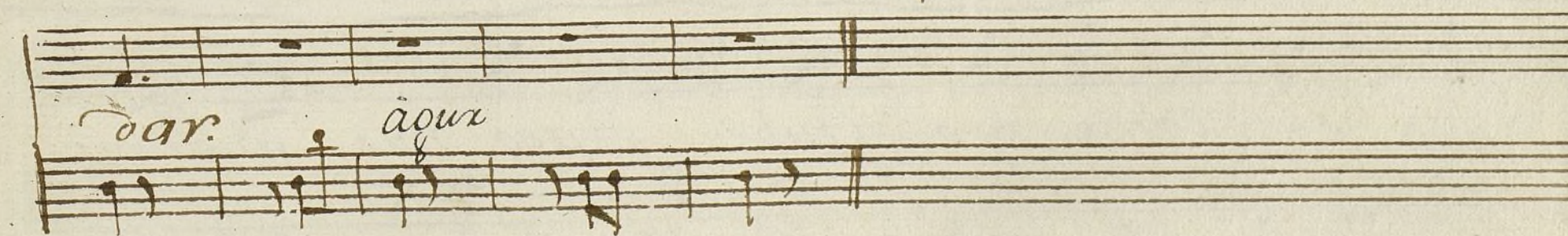
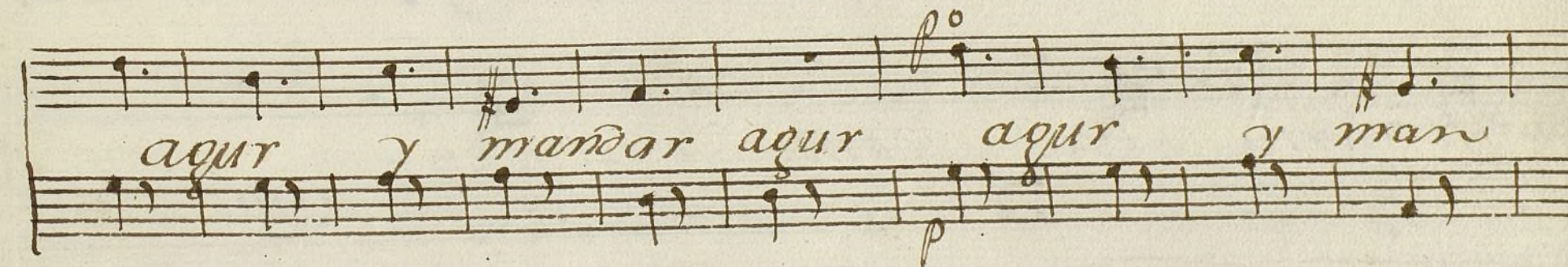
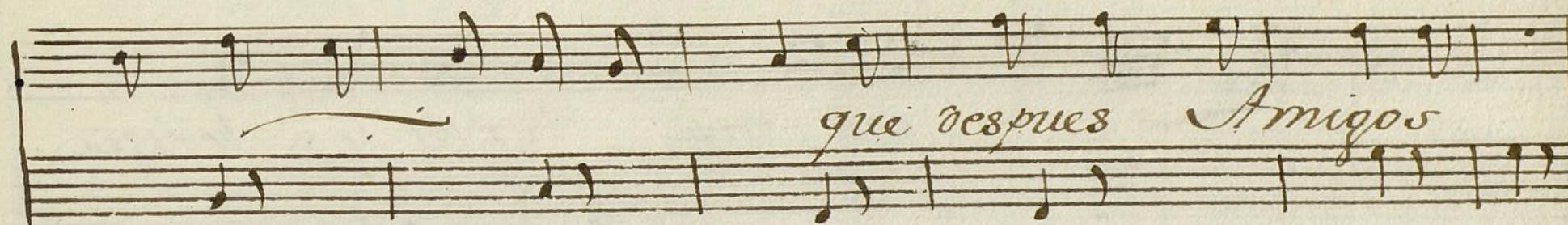
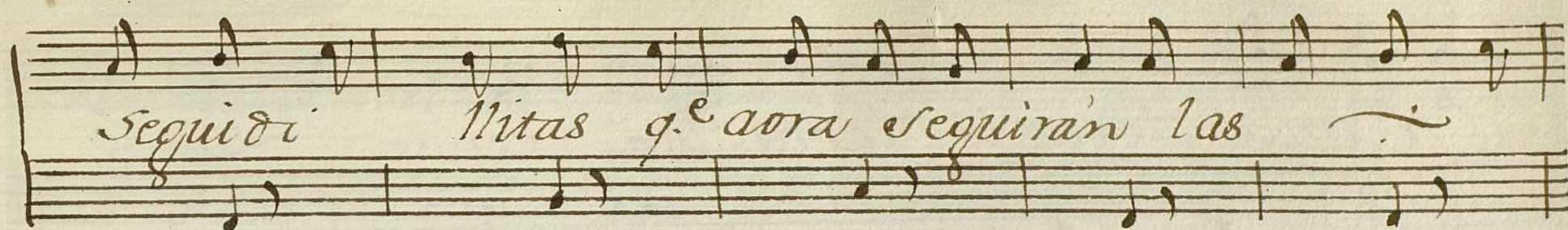


ta.
 tas. al segno dos mas.



pa.
 de

All.^o *Quedose el pobrete sin poder ha-*
blar y yo despachele con gran liber tad y aqui mi isto-
rieta se llevo aca bar sino or a gus tado por
Dios perdo nar sino or a gus tado por Dios perdo-
nar mientras q^e yo Amigos empiezo a cantar las-



En una tertu li tertu lita en

en una tertu li tertu.

li tertu lita donde yo estube -

donde yo estube paso mis queri-

esto pa labas hasta que yo que

ditos a queste embuste Cierta mo

ubos fui me Ayuntamiento de Madrid

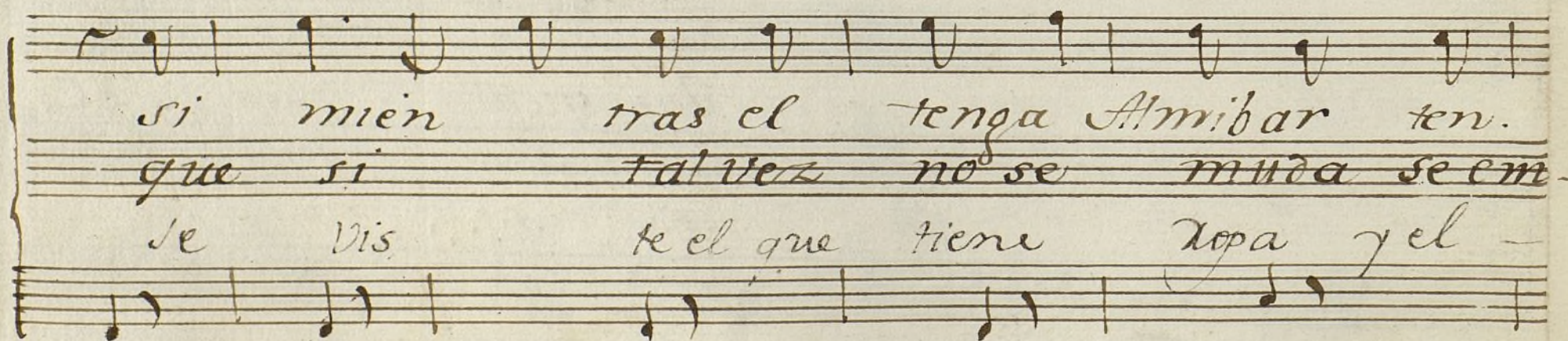
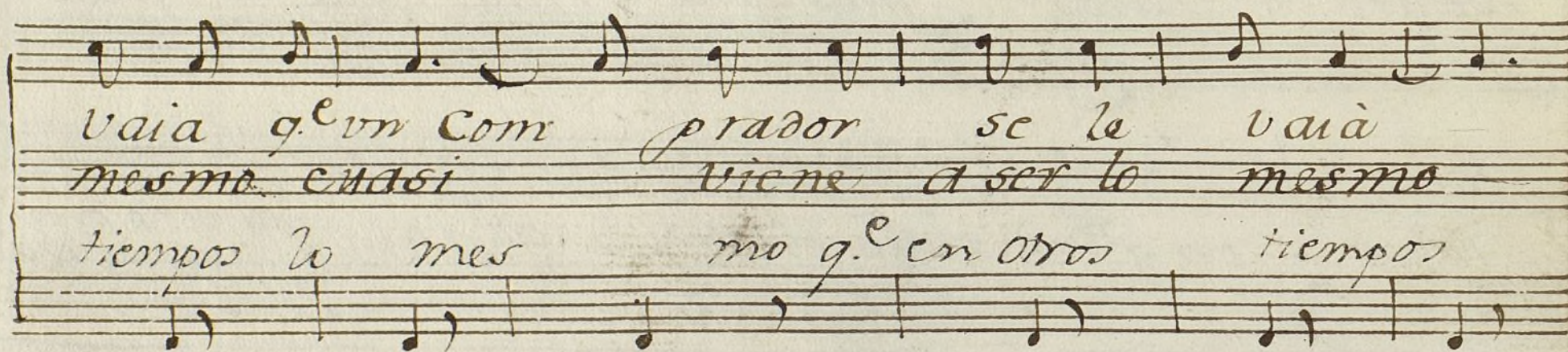
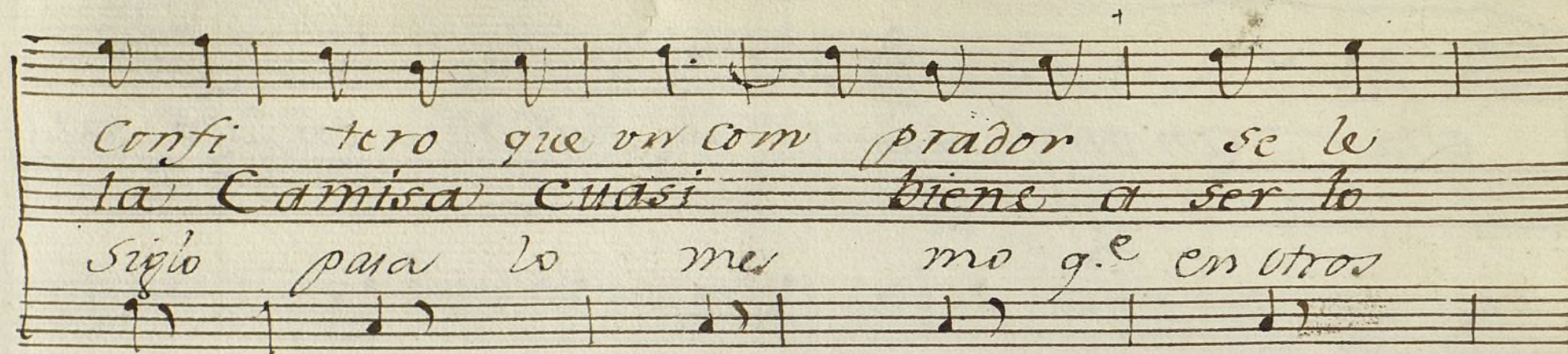
Si
cita con un fantasma se fue azia un lado a

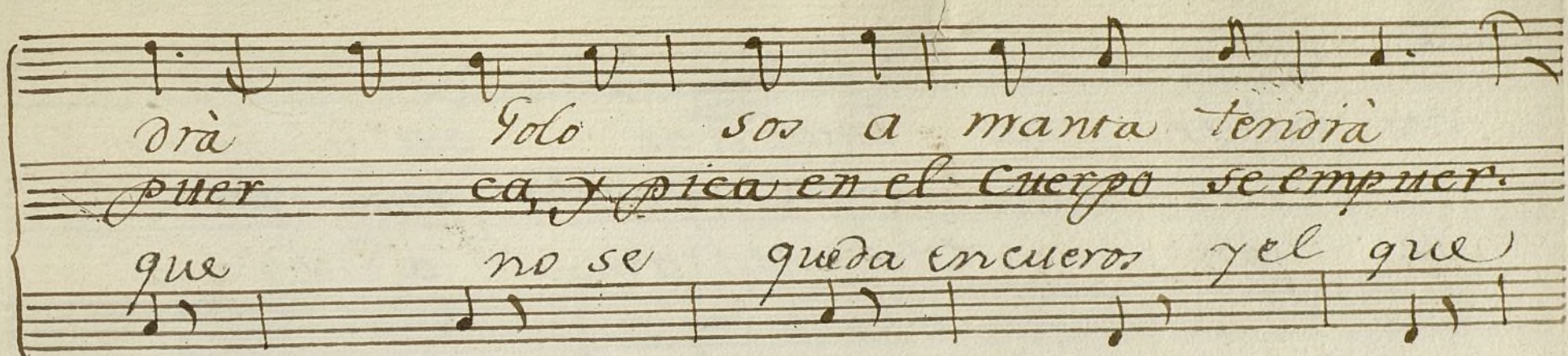
Si
pelar la Paba mas otra Niña que lo mi-

Si
raba con q.^{ra} el chusco tenia alianza al verlo dice
muy entada

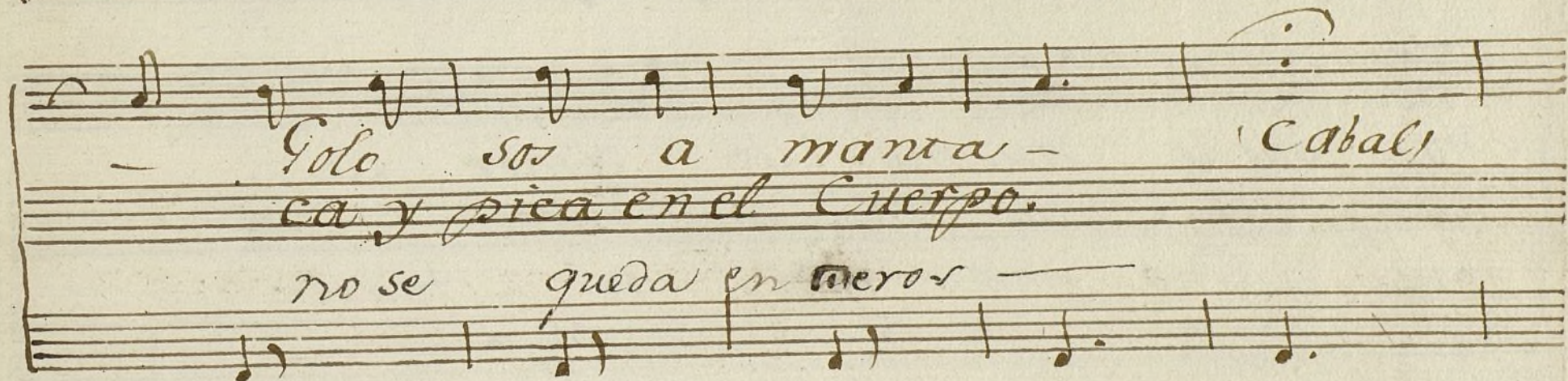
And.^{te}

Que qua quis da el
el a mor y
en a quise

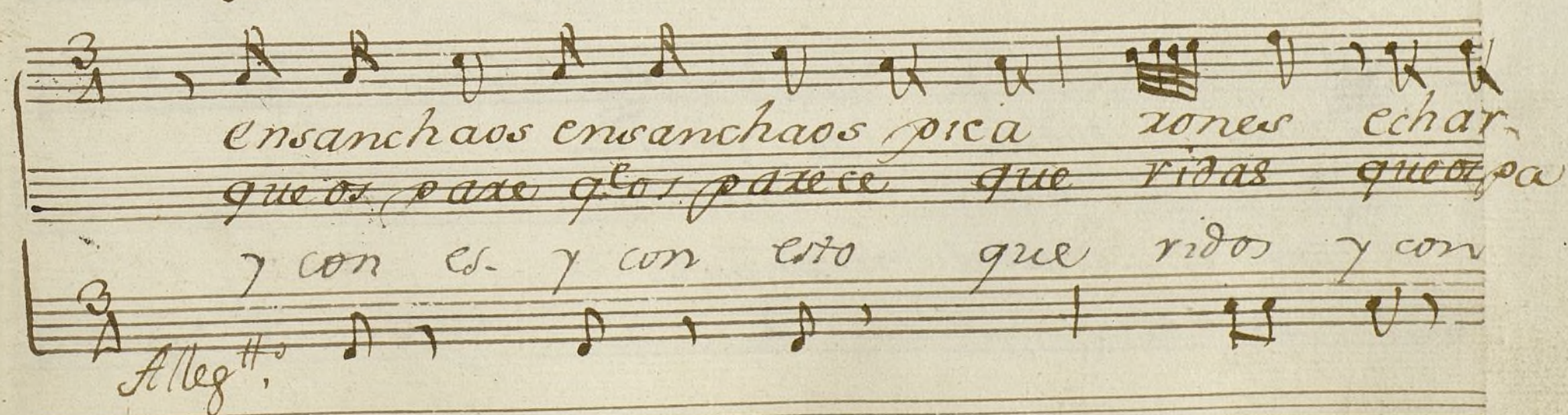




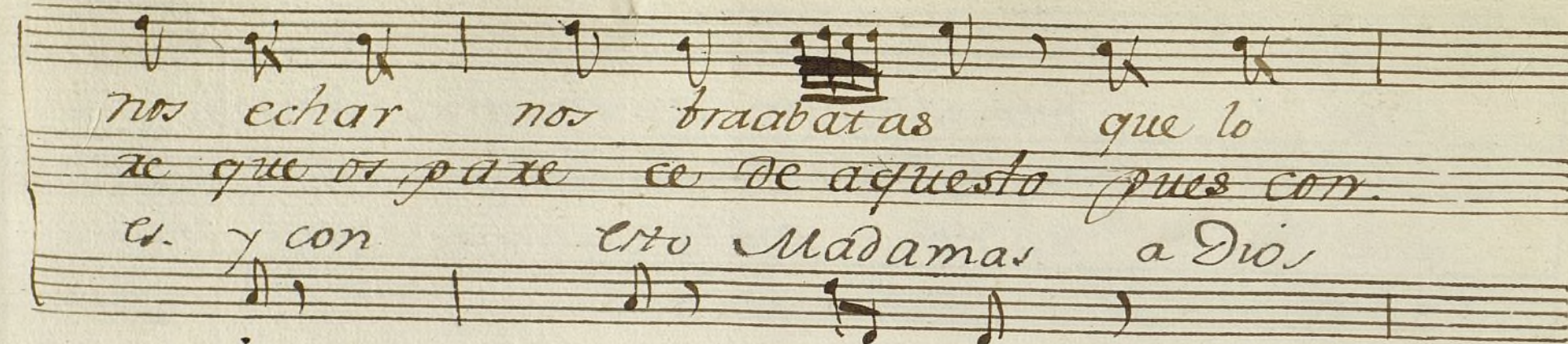
drà solo sos a manta tendrà
 puer ca, y pica en el cuerpo se empuer.
 que no se queda encueros y el que



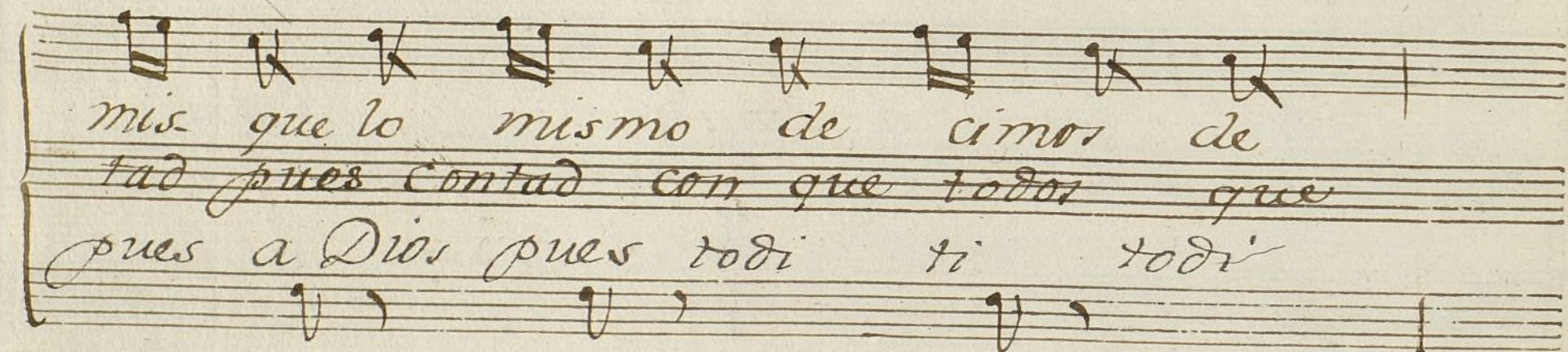
— solo sos a manta — Cabal
 ca, y pica en el cuerpo.
 no se queda en meros —



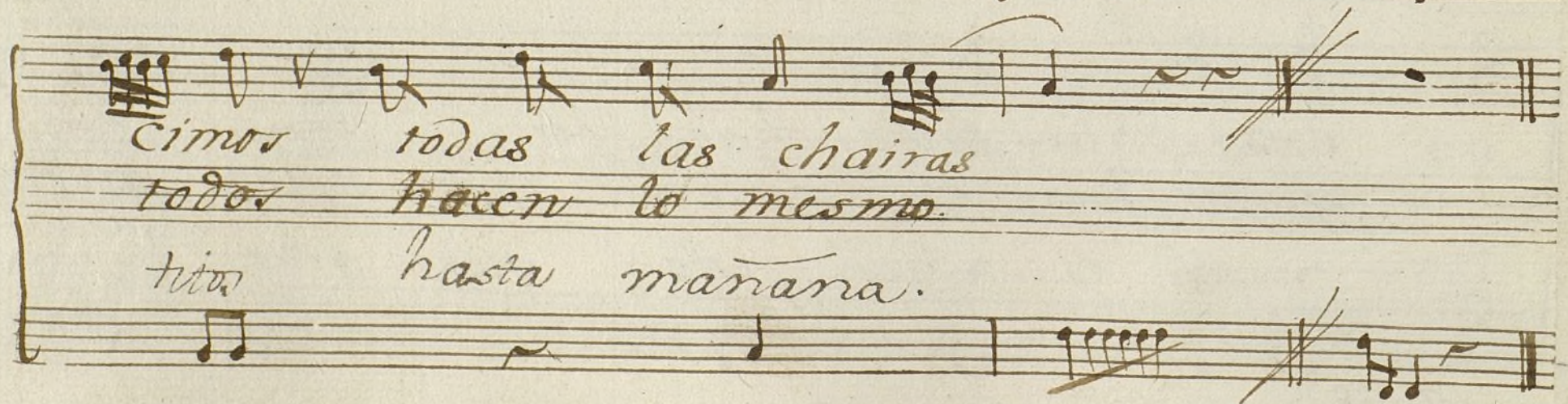
ensanchaos ensanchaos pica zones echar
 que os pare q' os parece que ridas que os pa
 y con es. y con esto que ridos y con
 Alleg^{ro}



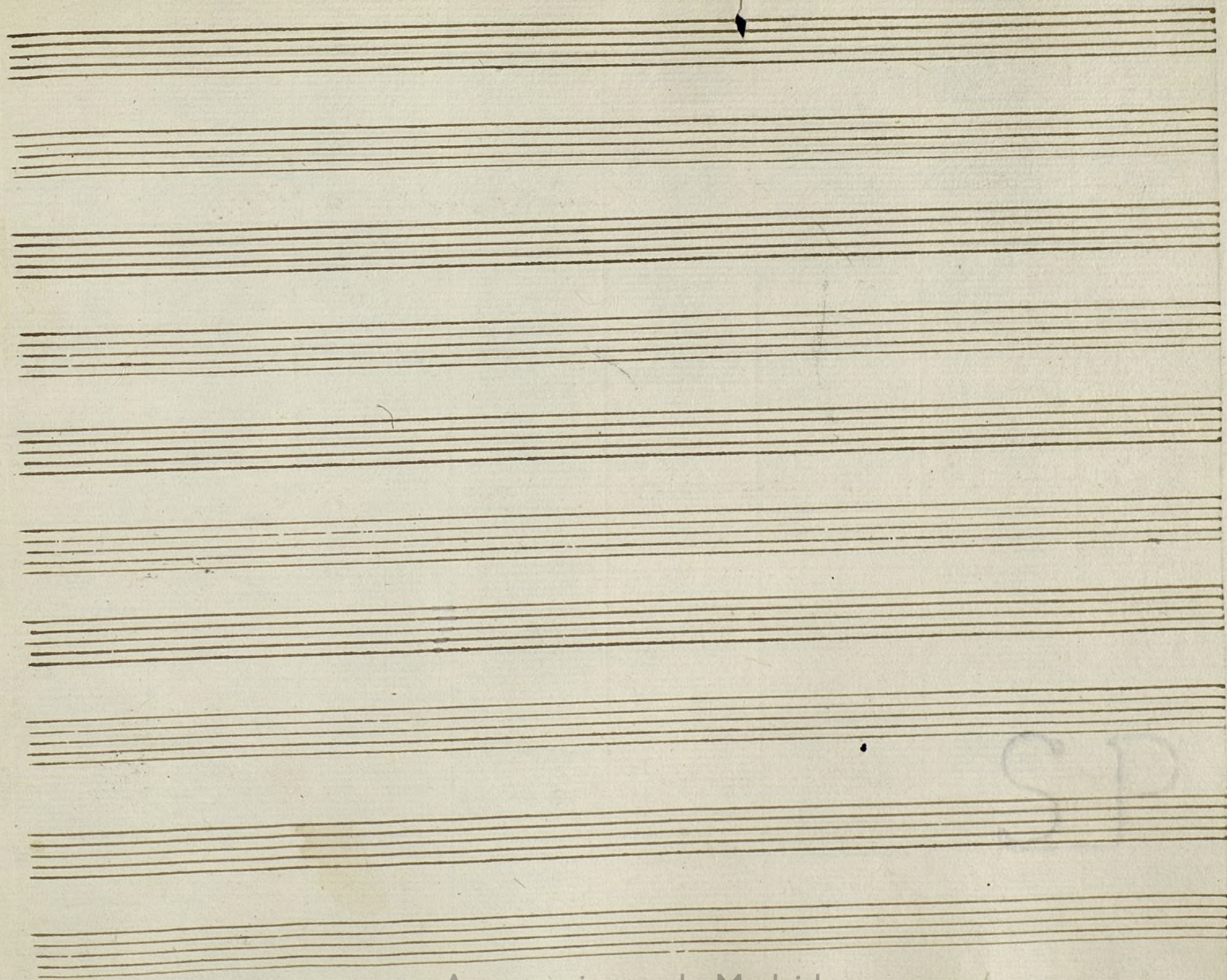
nos echar nos traabatas que lo
 re que os paxe ce de aquesto pues con.
 es. y con esto Madamas a Dios



mis que lo mismo de cimor de
 tad pues contad con que todos que
 pues a Dios pues todí ti todí



Cimor todas las chairas
 todos hacen lo mesmo.
 títo hasta mañana.

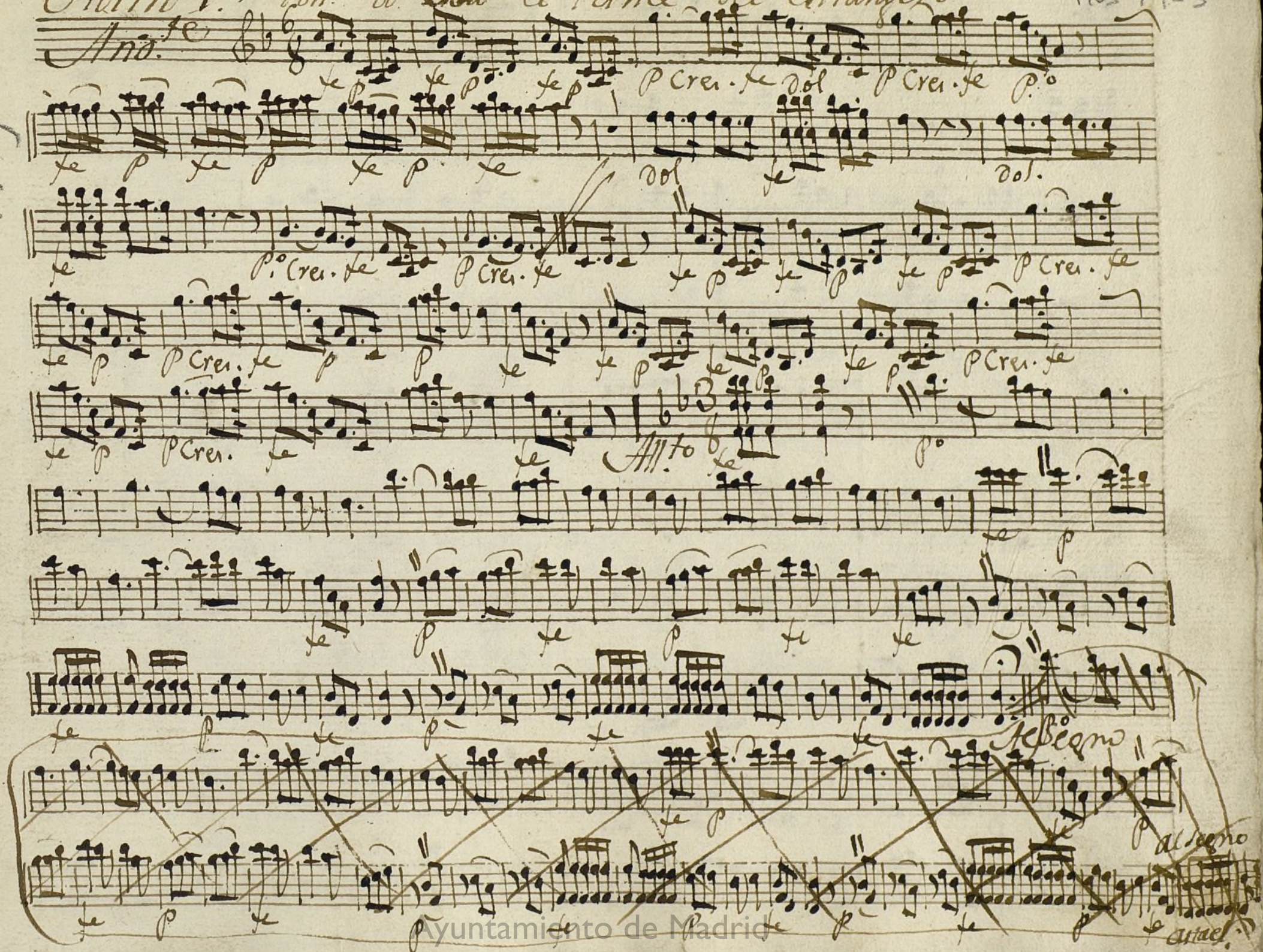



Ayuntamiento de Madrid.

Violin 1.^o ton.^a a Solo el lance del Contrapunto


MUS 79-5

And

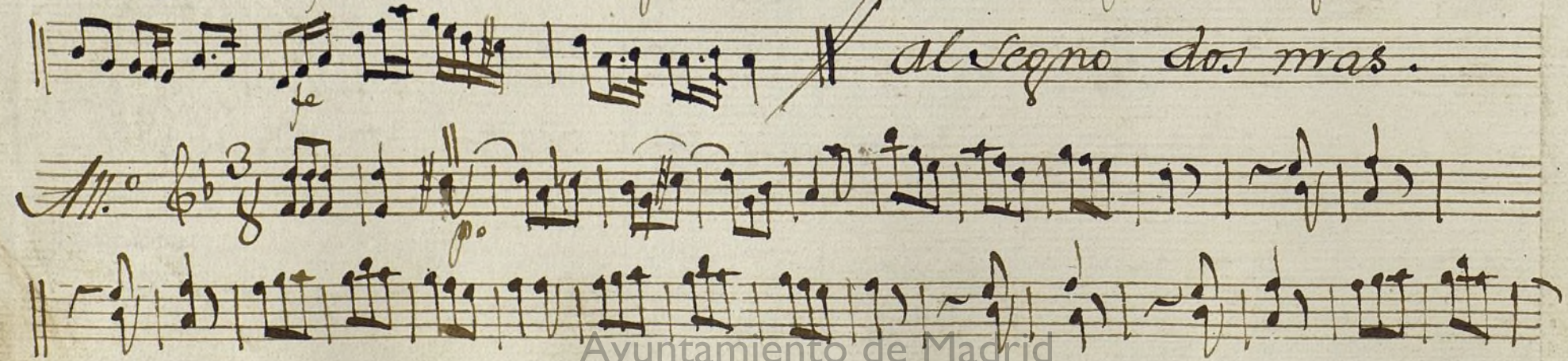


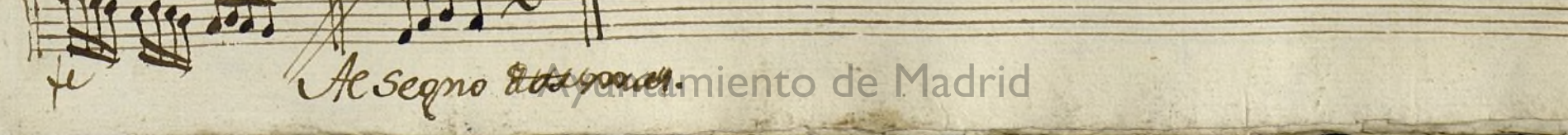
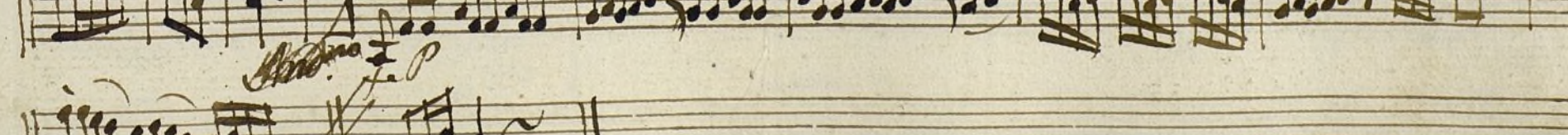
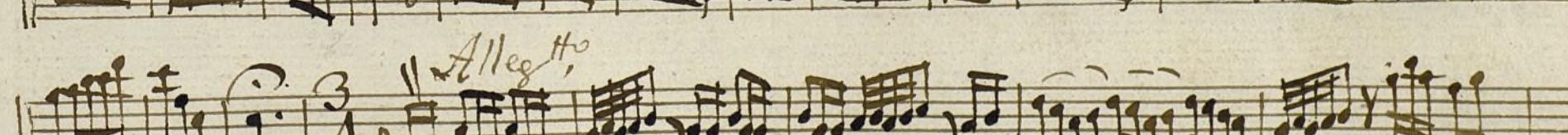
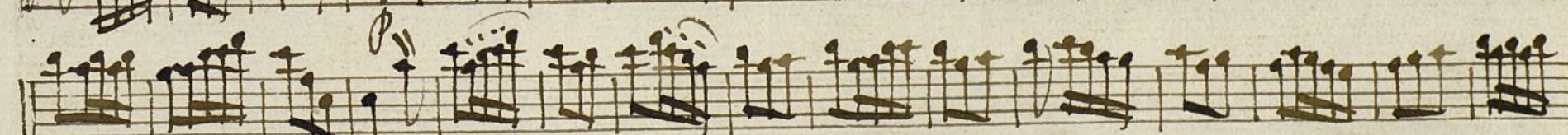
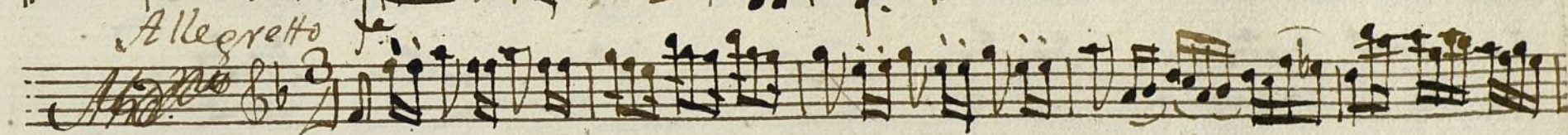
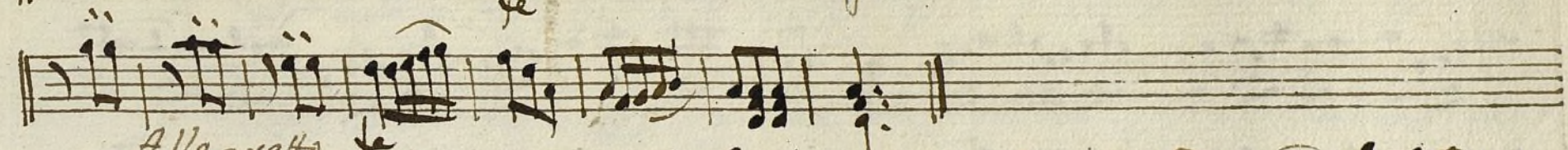
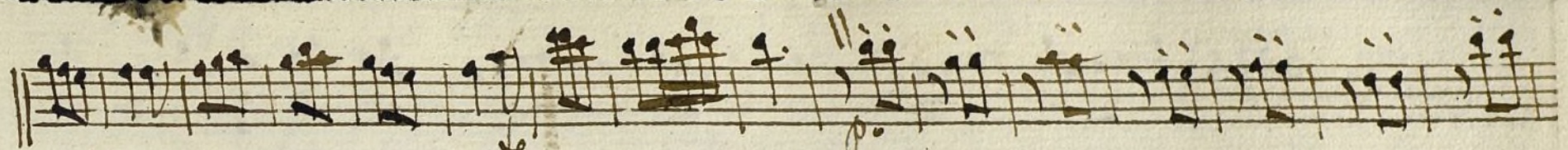
Larg.^{to} 

al segno.

And.^{no} 

al segno dos mas.

All.^o 



Allegretto

And no

patola

And no

Alleg^{ro}

And no

Allegro Andamento de Madrid

All.^{to}

The musical score is written on six staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and articulation marks like slurs and accents. A repeat sign is visible on the second staff. The piece concludes on the sixth staff with a double bar line. Below the staves, the words 'Cuidado.' and 'A segno.' are written in a cursive hand.

Cuidado.

A segno.

Violin 2^o ton a solo ellance del.

† Estrangero.

Nv's 79-5

Handwritten musical score for "Missa" by Antonio Vivaldi. The score is written on multiple staves, featuring complex musical notation including notes, rests, and dynamic markings. The lyrics are written in Latin and Italian, with some words appearing in both languages. The tempo markings "Andante", "Allegro", and "Prestissimo" are visible, indicating changes in the speed of the music. The manuscript is on aged, slightly stained paper, and the ink is dark brown.

Allegro
atac.

Larg.

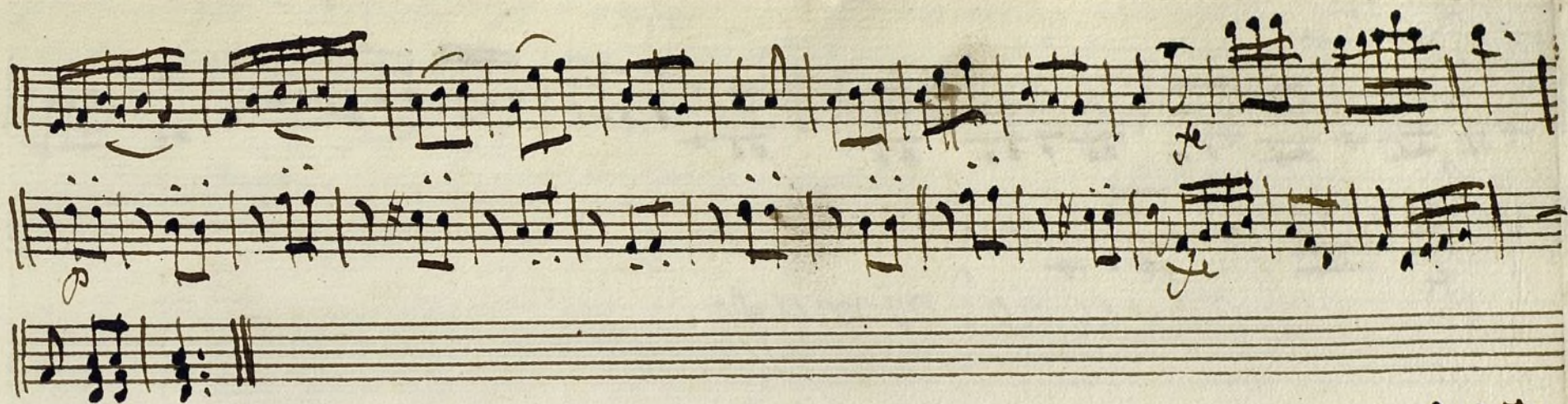
And.^{no}

alleg.^{no}

allegro
o r mas.

All.^o

Consejo de Madrid



3^{da} And^{te}




al segno o mas.

Al segno.

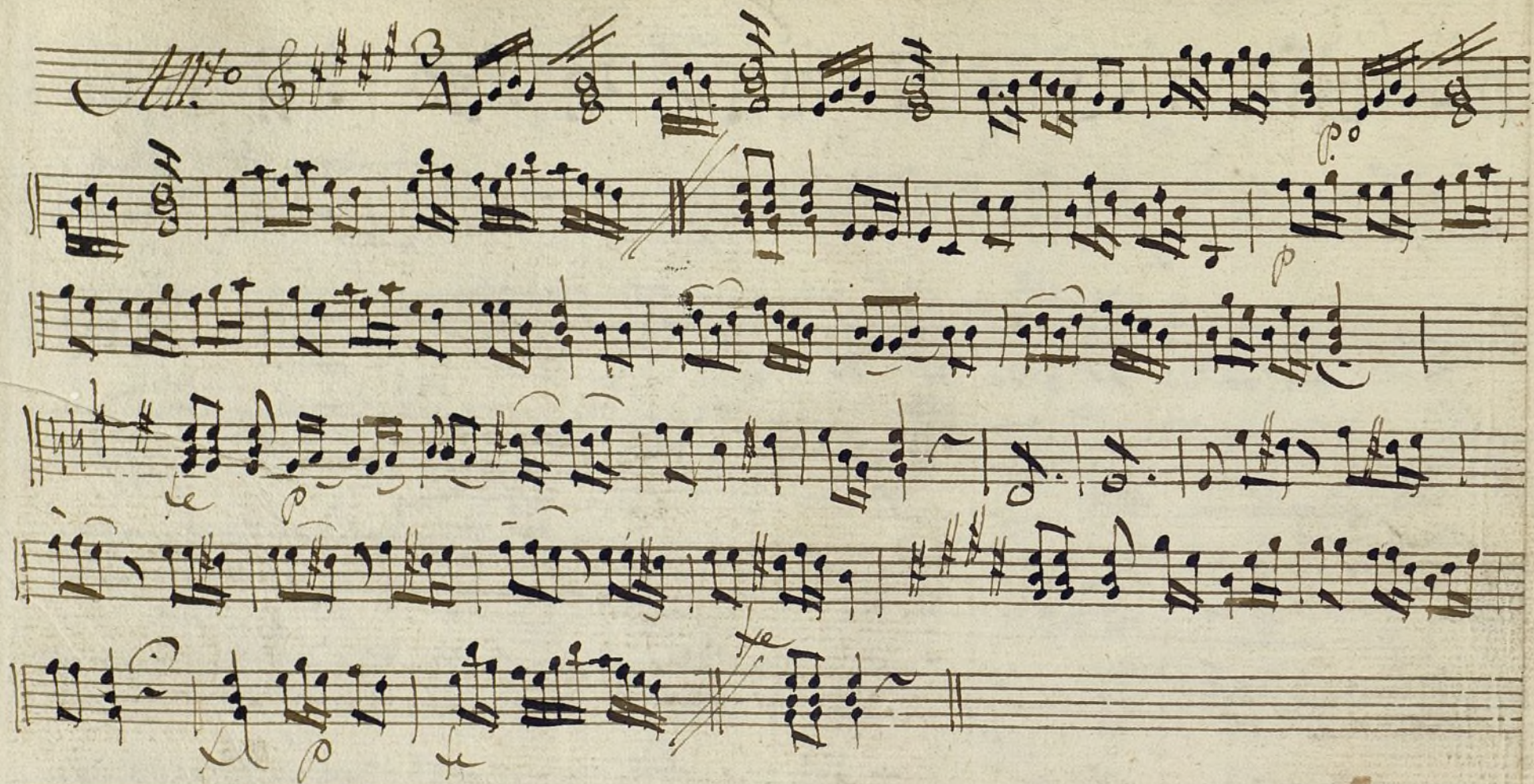
Violin 2.^o ton.^a a solo el lance del Estrangero.

MUS 79-5

[illegible]

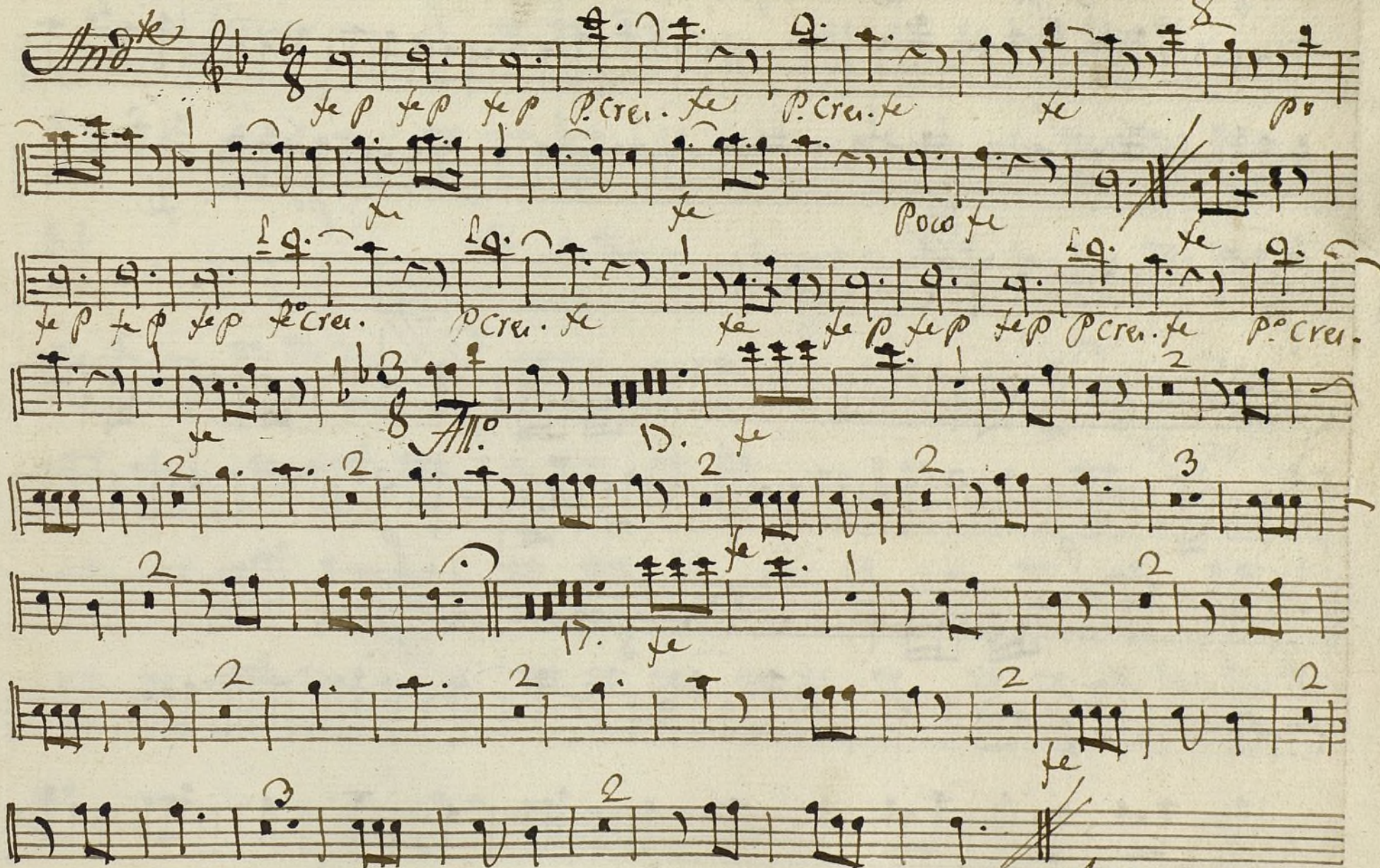
Larg.^{to} 
And.^{no} 
Al Segno
dos mas.
All.^o 

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The word "And no" appears three times, and "Al Segno dos mas." is written at the bottom.



Oboe 1.^o Ton.^a a Duo el lance del Estrangero.

And.



Allegro
Allegro

Larg.^{to} 6/8

p. o. *se* *p* *se* *p. o.*

p. o. *se*

p. o. *se*

se

Allegro.

And.^{te} 3/4

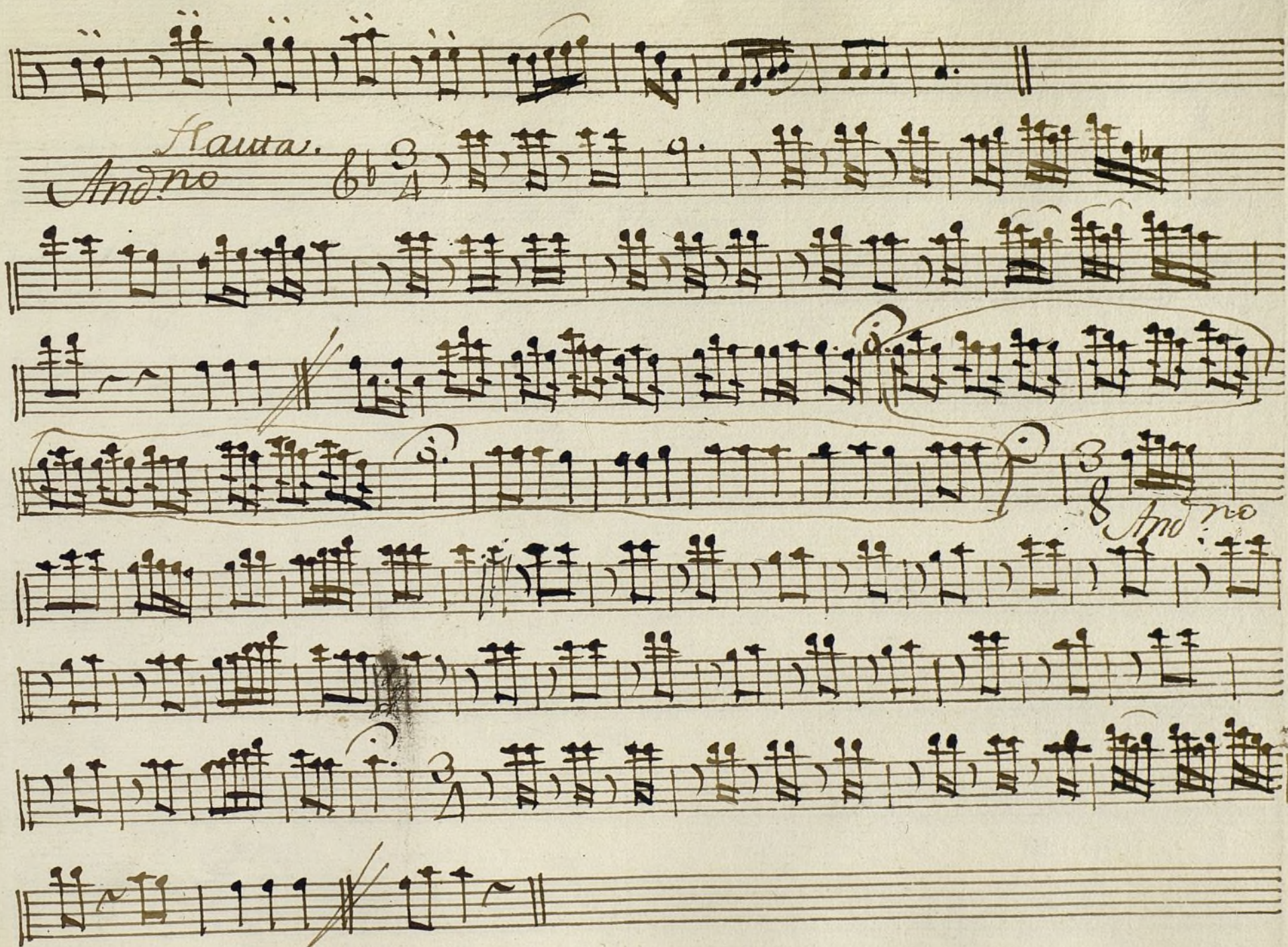
p *p. o.*

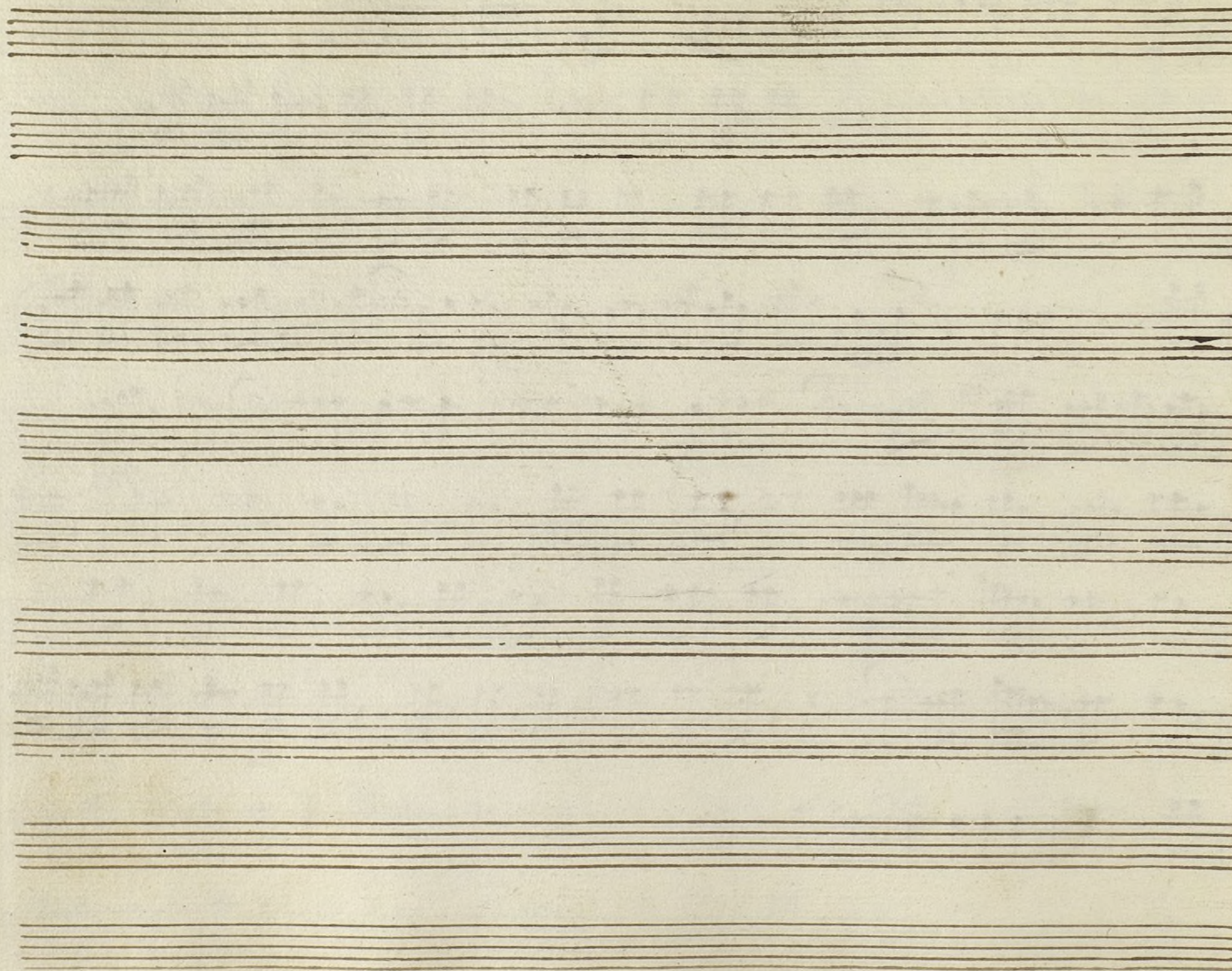
Allegro dos mas.

All.^o 3/8

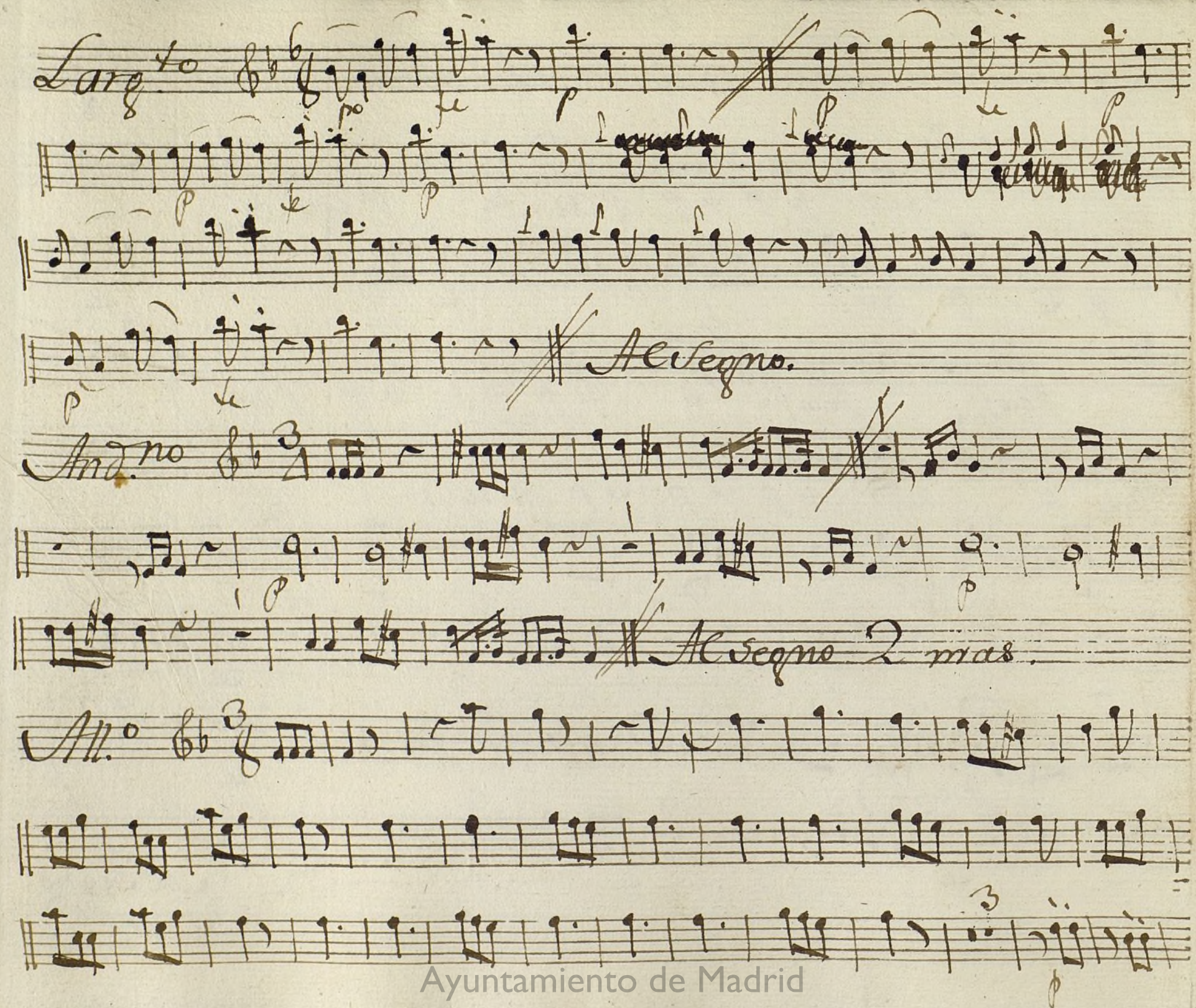
p *p. o.*

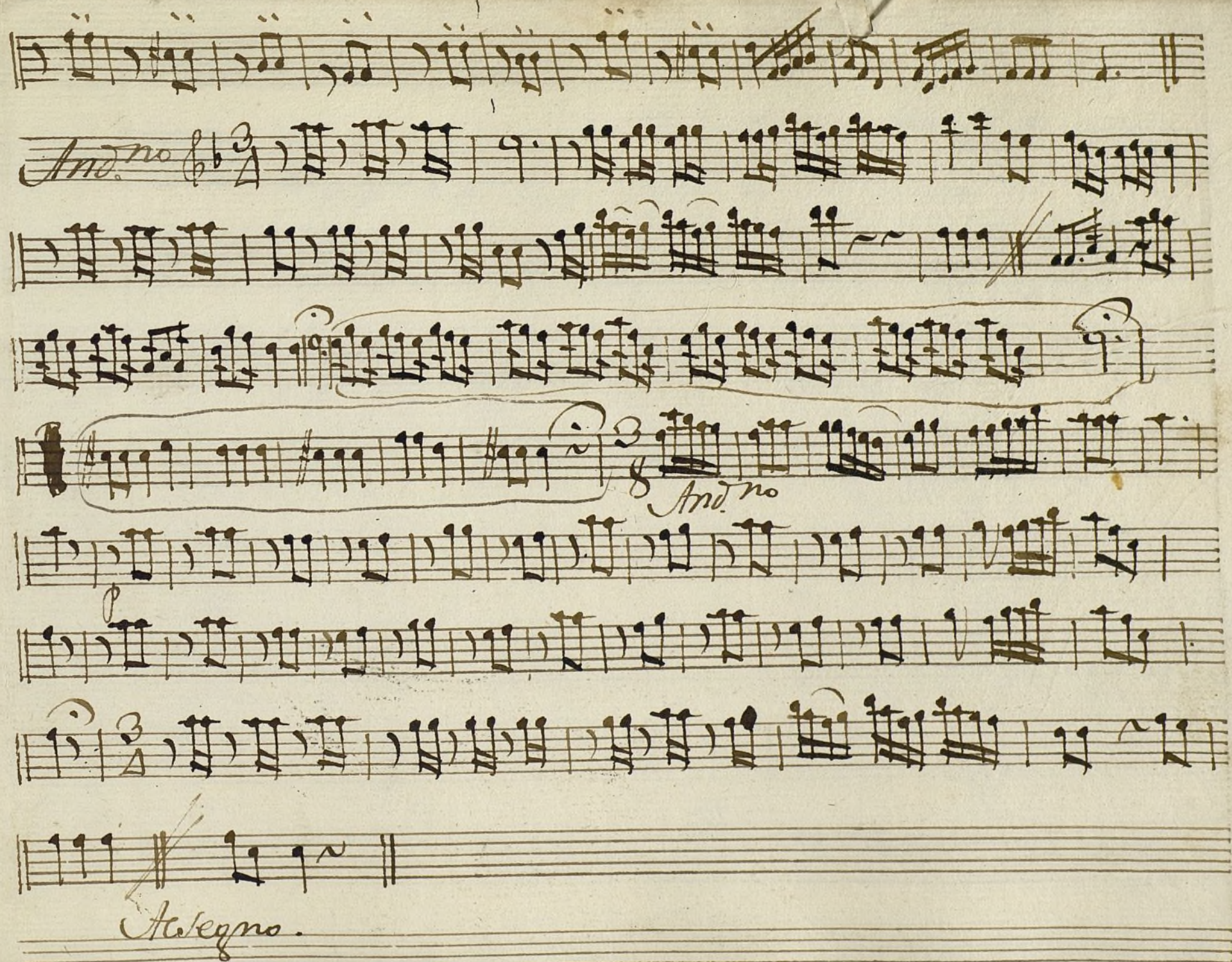
Ayuntamiento de Madrid

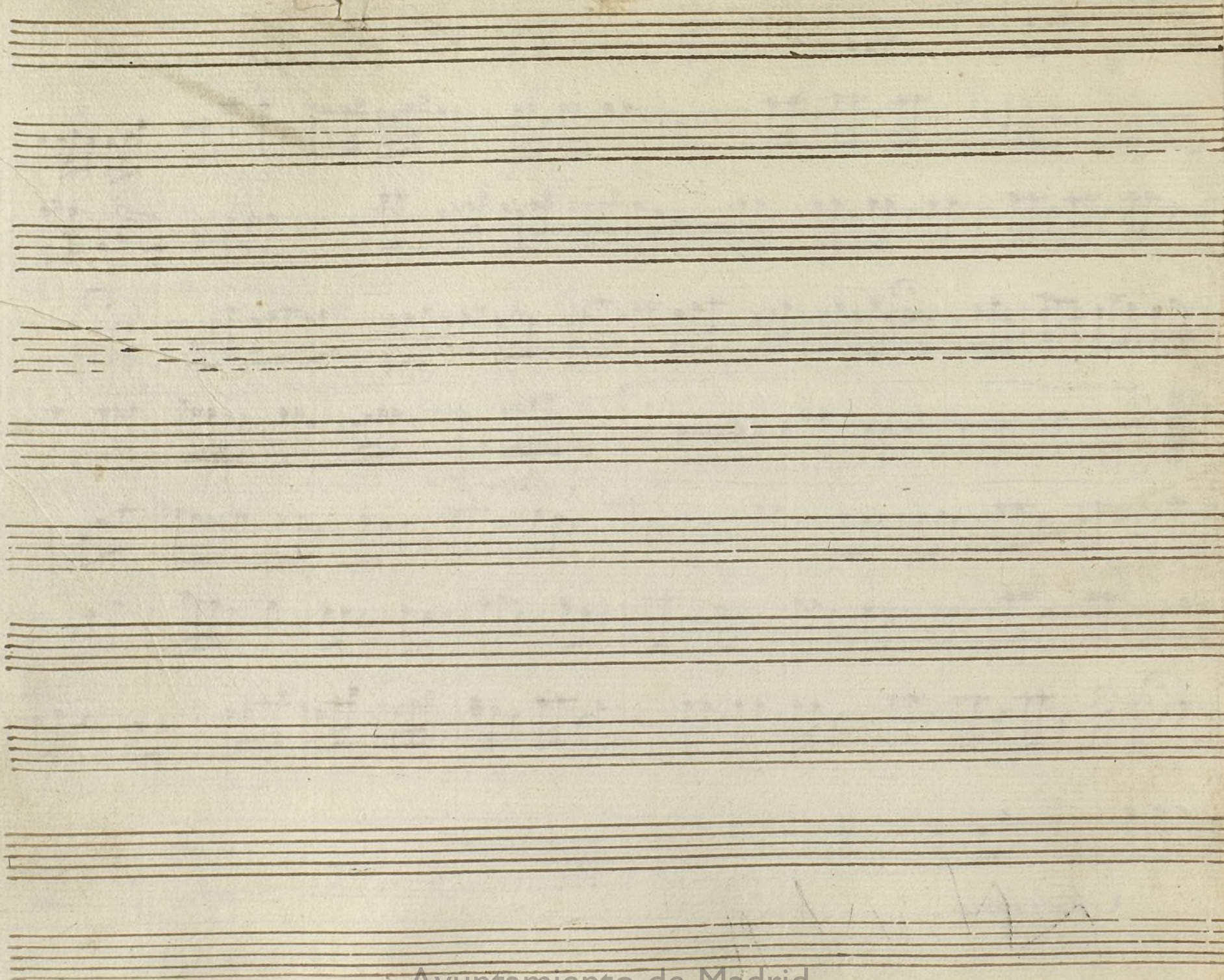




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Trompa 1.^a Ton. a solo el lance del Estrangero.

And.^{te} *D: 6/8* *f p f p f p p Cre. f* *p Cre. f*

f *f* *p. Cre. f*

f p f p f p p Cre. f *p Cre. f* *f*

f p f p f p p Cre. f *p Cre. f* *f* *2* *All.^o 2* *D.*

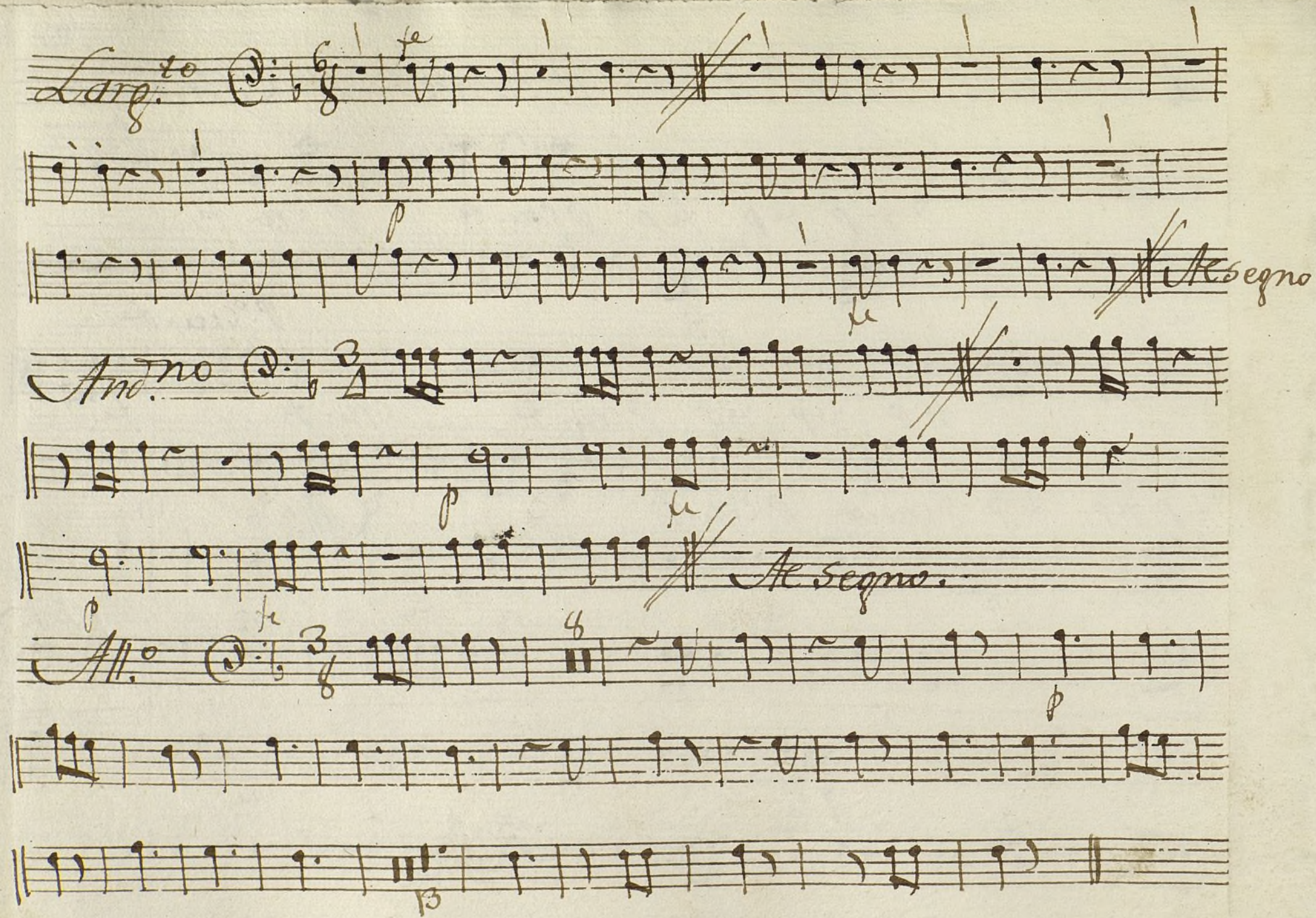
2 p *2* *3 f* *2*

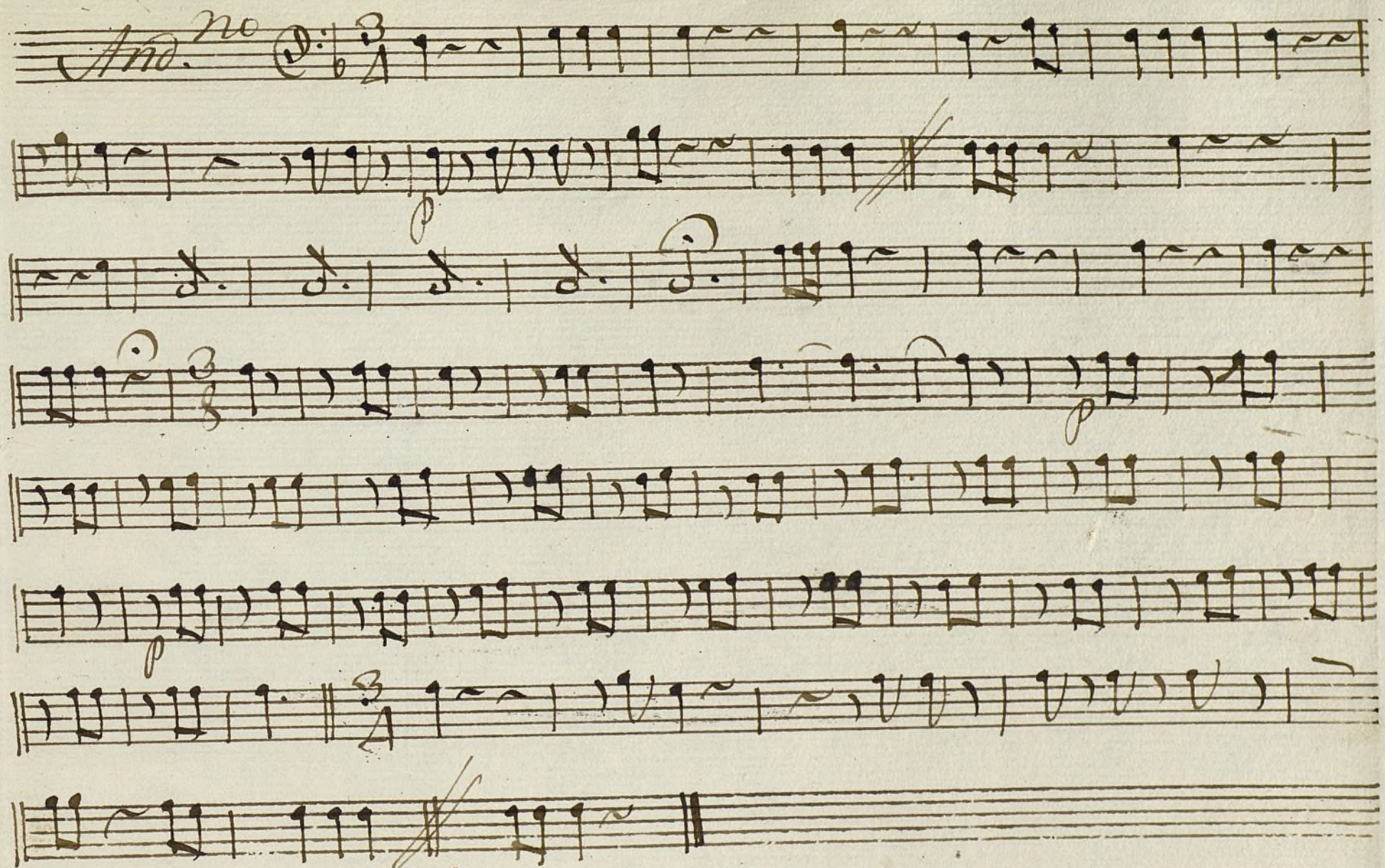
15. *2* *p* *2* *3 f* *2* *Ac regno*

2 *p* *2* *3 f* *2*

f

al segno asta
el Ayuntamiento de Madrid



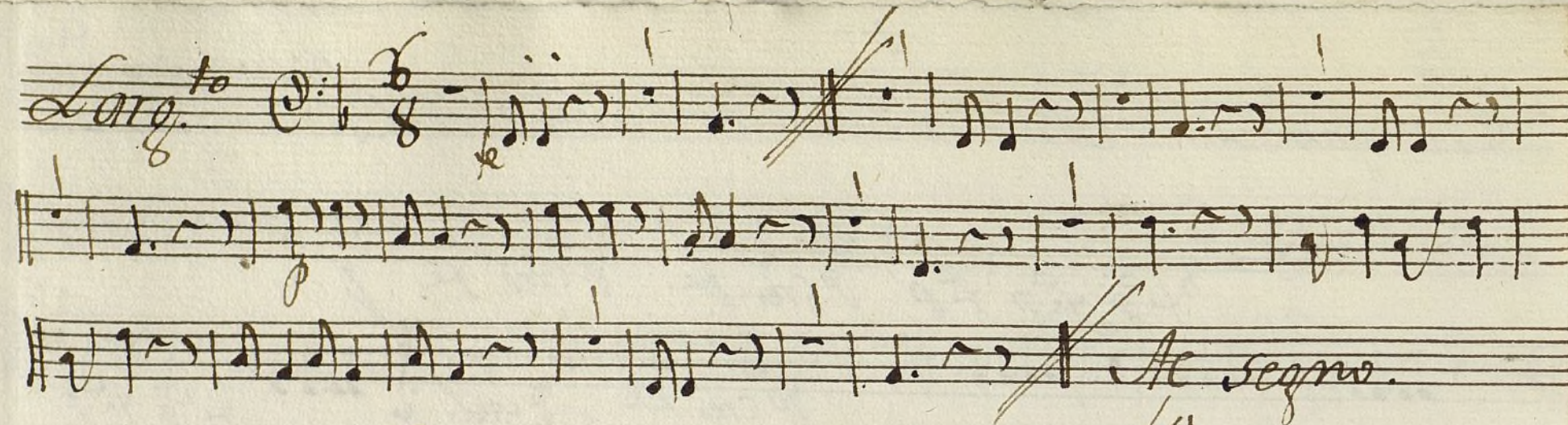

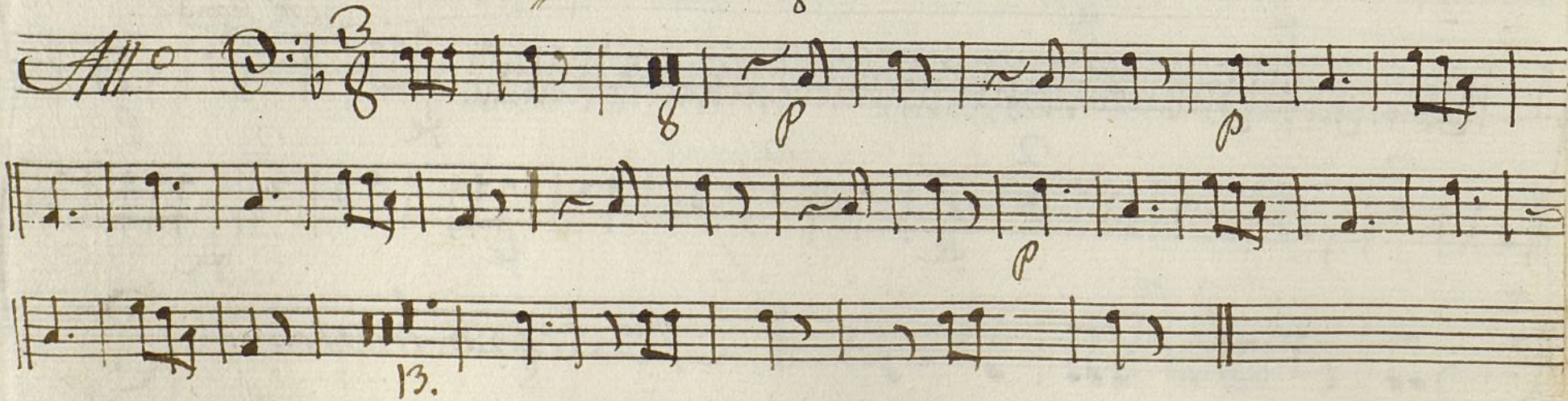


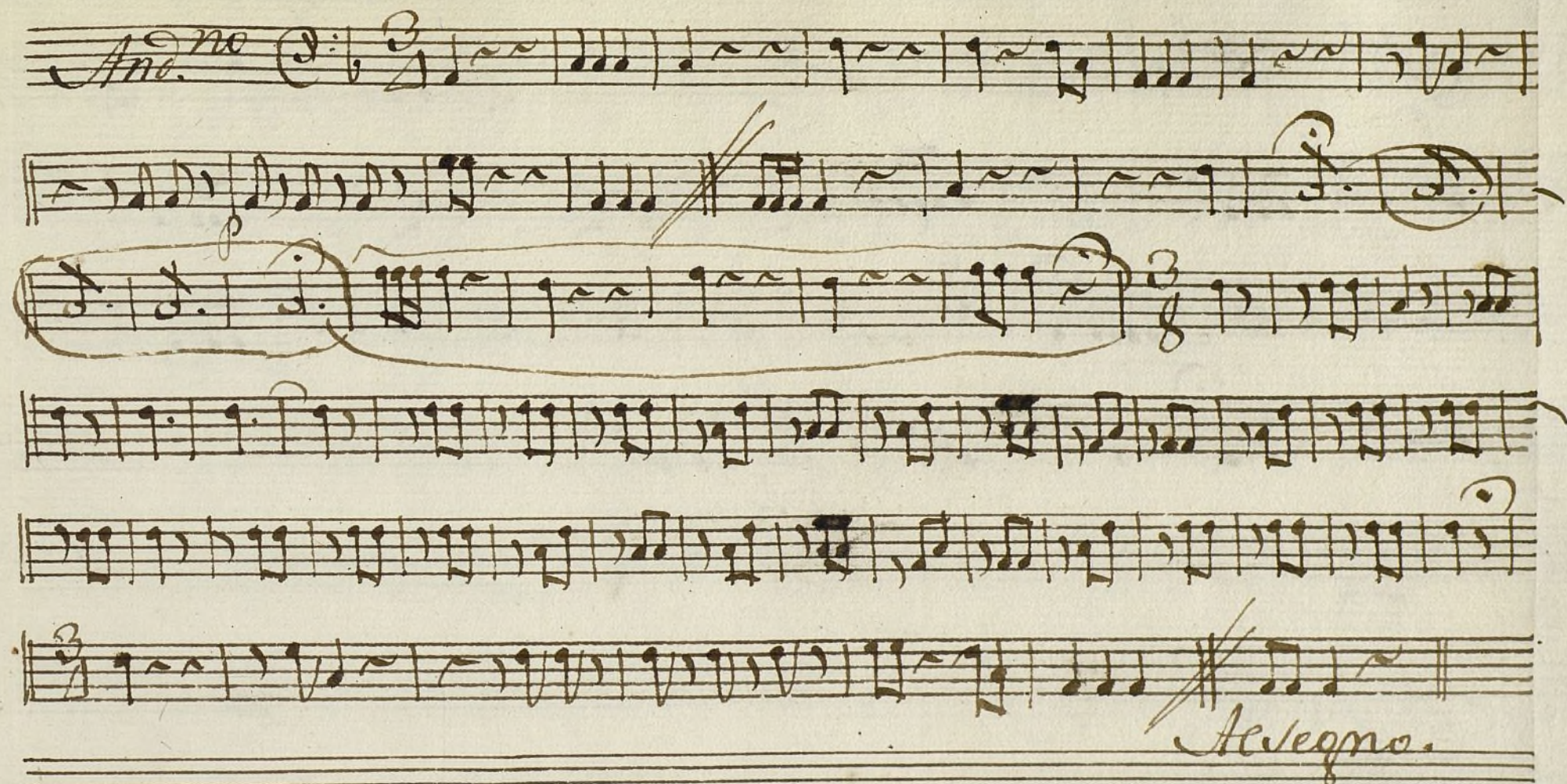
Allegro.

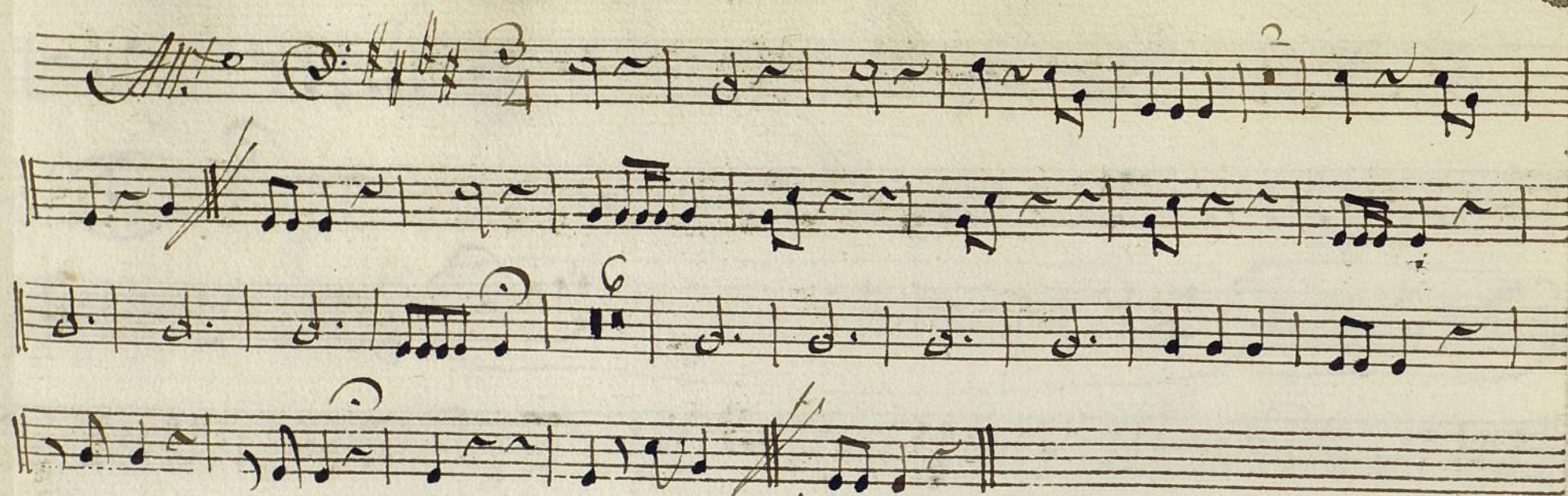
Handwritten musical score on four staves. The first staff begins with the tempo marking *Alto* and the time signature $\frac{3}{4}$. The notation includes various musical symbols such as notes, rests, and bar lines. A measure number '3' is written above the first staff, and a '2' is written above the final measure of the first staff. The fourth staff concludes with the tempo marking *allegro*.

Trompa 2^a a 11^a con. a Solo el lance del Estrangero.

Handwritten musical score for Trompa 2^a a 11^a con. a Solo el lance del Estrangero. The score is written on ten staves. The first staff is the title. The second staff begins with 'And.te' and a key signature of one flat (B-flat) and a time signature of 6/8. The music consists of a single melodic line with various rhythmic values (quarter, eighth, sixteenth notes) and rests. There are numerous dynamic markings such as 'p' (piano), 'f' (forte), and 'p Cres. fe' (piano crescendo forte). There are also articulation marks like 'se' and 'fe'. The score includes several measures with triplets (marked '3') and doublets (marked '2'). A section of the score is crossed out with dense diagonal lines. The piece concludes with 'Al segno hasta el' followed by a large, ornate 'C' time signature. The bottom of the page shows empty staves.

Larg.^{to} $\text{C} \frac{6}{8}$ 
And.^{no} $\text{C} \frac{3}{4}$ 
All.^o $\text{C} \frac{3}{8}$ 
13.

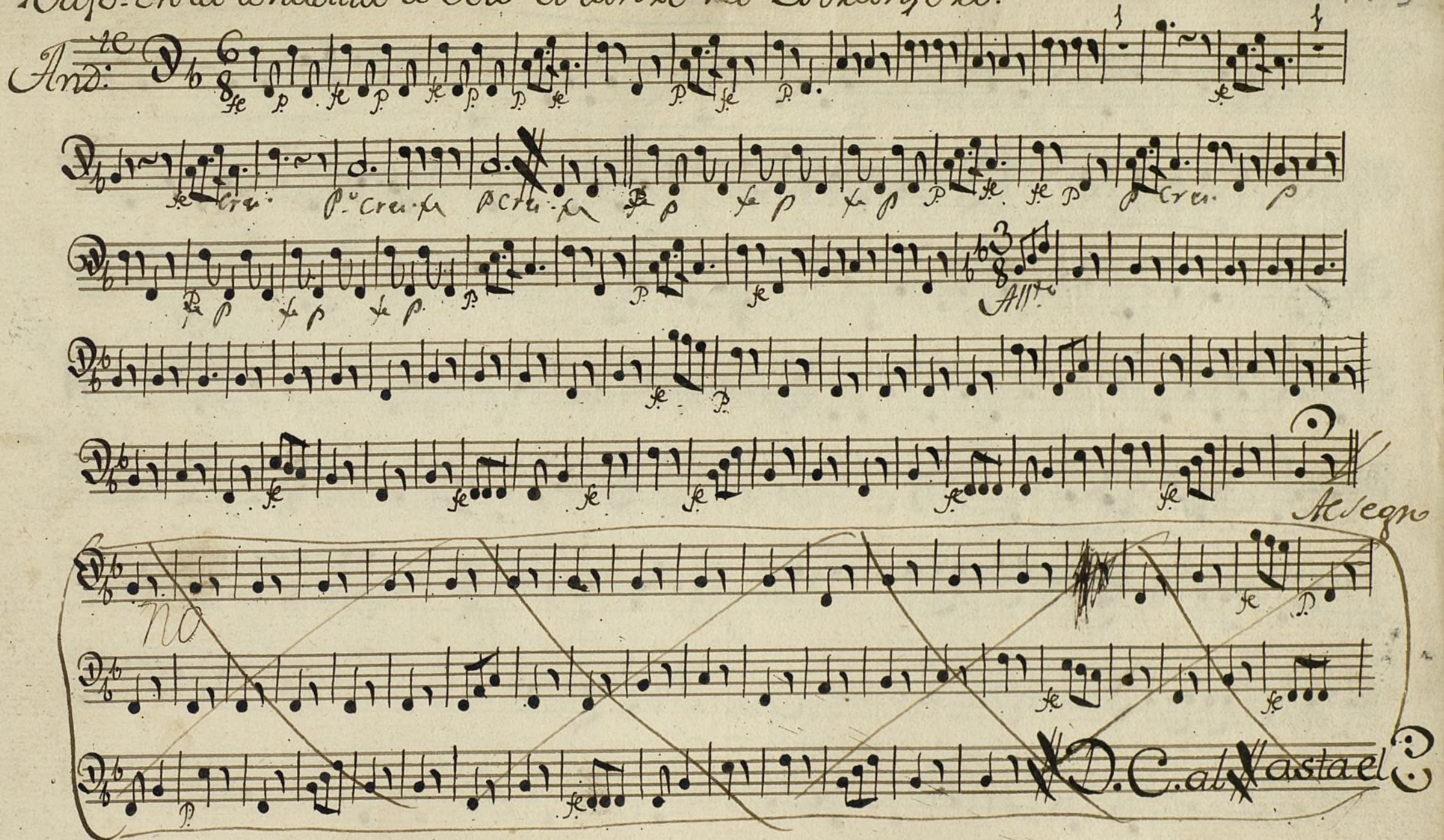




Advegnio

Bajo: en la tonadilla a solo el lance del Extranjero.

MUS 79-5

And.^{te} 

U. P. 6/8

Larg.^{to}

Handwritten musical score on ten staves. The first staff is in D-flat major, 6/8 time, with a "Larg." tempo marking. It contains several measures of music, some of which are crossed out with diagonal lines and labeled "no". The second staff also has crossed-out measures. The third and fourth staves continue the melody with dynamic markings like "fe" and "p". The fifth staff is marked "Allegro" and "no", followed by a double bar line. The sixth staff is marked "And." and "no", in 3/4 time. The seventh staff has some crossed-out measures. The eighth staff is marked "Allegro 2 mas" and "All." in 3/8 time. The ninth and tenth staves continue the fast-paced melody. The manuscript shows signs of age, including ink bleed-through and some staining.

And.^{no}

