

Mus 88-1

+

Conadilla à Solo

La Criada de las Inocencias;

//

Del S.^r Esteve:

La Orzco;

1787

//

Ayuntamiento de Madrid

88

Allegro

Handwritten musical score for a piece titled "Ayuntamiento de Madrid". The score is written on aged paper and consists of several staves. The first section is marked "Allegro" and features a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/8 time signature. The melody is written on a single staff, while the accompaniment is written on a grand staff (treble and bass clefs). The second section is marked "Andre" and features a 2/4 time signature. The melody is written on a single staff, while the accompaniment is written on a grand staff. The lyrics "cita pobre cita y muchacha - sola me hallo" are written below the final staff. The word "Pobre" is written above the final staff. The score is signed "Ayuntamiento de Madrid" at the bottom.

Ayuntamiento de Madrid

Sola me hallo — Y Can sada y Can sada en la

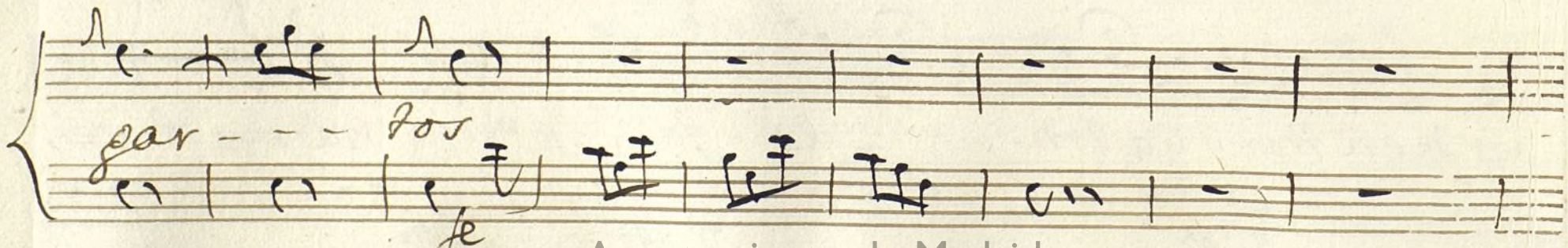
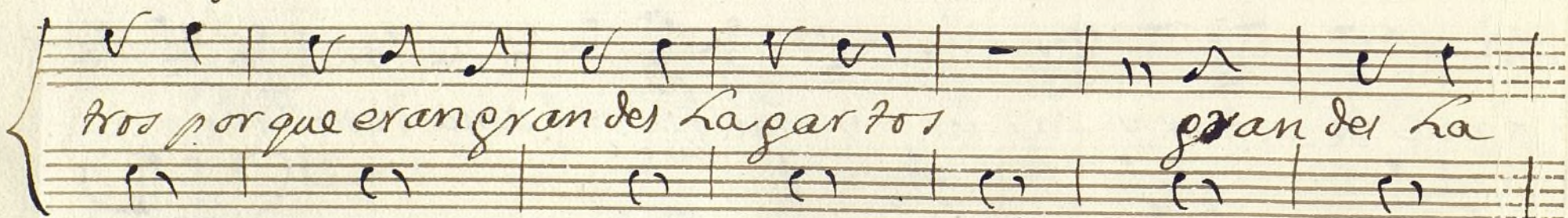
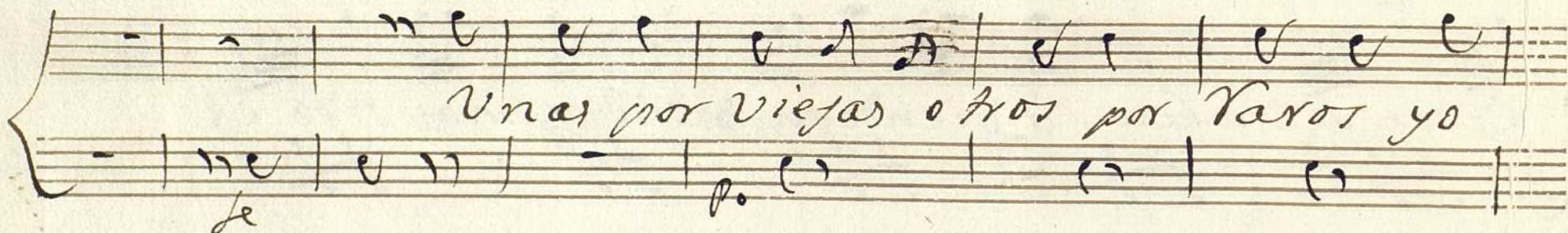
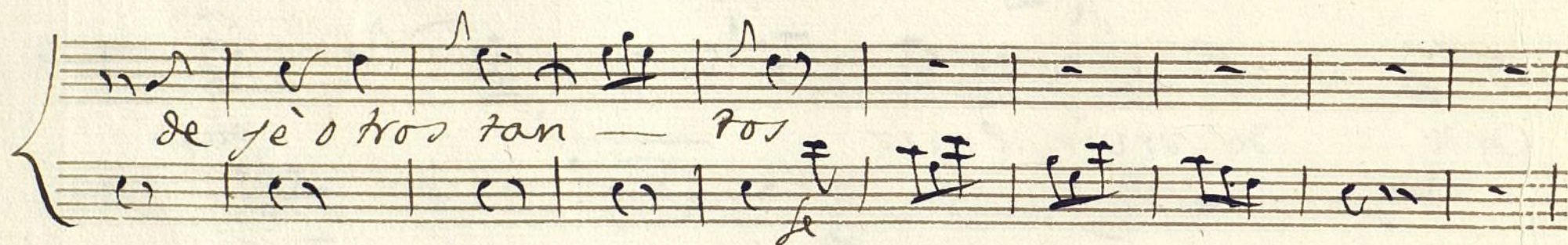
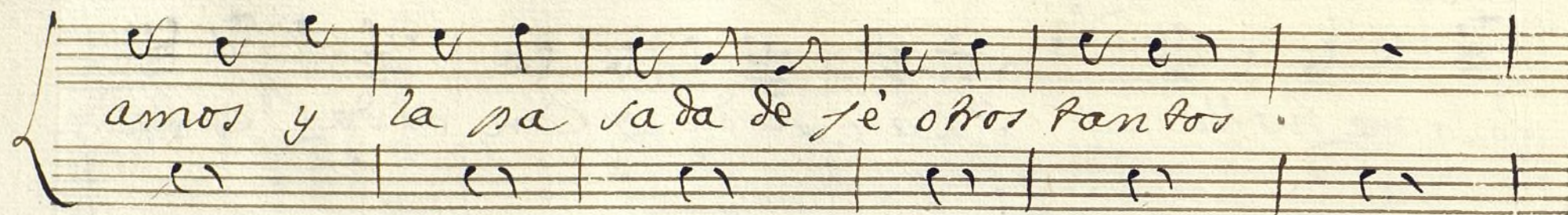
Corte — de servir amor que

Cosas se saben sirviendo en Madrid y morries el

ama de entrar y salir y morries el ama de entrar y la

Allegro
 lir de entrar y salir — — — Es ta se ma na mu de reir

Ayuntamiento de Madrid



de algunos de ellos quiero explicaros mis Aven

teras id es cu chando id es cu chan

do

Notanalegro Porque Criadas y Amos porque Criadas

yamos se pan se ño res - se pan se ño res

Sepan se ño res Somos en es tos tiempos
 de mi su ce so quiero Con tar al gu no

a Cual pe o res — a Cual pe o res — Somos en es tos
 oy pan a ten tos — oy pan a ten tos — quiero Con tar al

tiempos a Cual pe o res — a Cual pe o res;
 gu nos oy pan a ten tos — oy pan a ten tos;

Handwritten musical score on aged paper, featuring multiple staves and various musical notations.

The score includes the following elements:

- Top Staff:** A treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a few notes and rests, ending with a double bar line.
- Second Staff:** A treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a few notes and rests, ending with a double bar line.
- Third Staff:** A treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a few notes and rests, ending with a double bar line.
- Fourth Staff:** A treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a few notes and rests, ending with a double bar line.
- Fifth Staff:** A treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a few notes and rests, ending with a double bar line.
- Sixth Staff:** A treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a few notes and rests, ending with a double bar line.
- Seventh Staff:** A treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a few notes and rests, ending with a double bar line.
- Eighth Staff:** A treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a few notes and rests, ending with a double bar line.
- Ninth Staff:** A treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a few notes and rests, ending with a double bar line.
- Tenth Staff:** A treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a few notes and rests, ending with a double bar line.

Handwritten annotations and markings include:

- Alto part.* (written above the second staff)
- Coplas* (written above the third staff)
- Alleg.^{ro}* (written above the fourth staff)
- Punt.^{do}* (written above the sixth staff)
- Sex bien* (written above the seventh staff)
- Sex biau* (written above the eighth staff)
- Anco* (written above the ninth staff)
- le* (written below the ninth staff)

The score is marked with various musical symbols, including clefs, key signatures, time signatures, notes, rests, and bar lines. There are also some crossed-out sections and a large scribble in the middle of the page.

Ca sa devn ox te xa tan mi vexable en ex
na se ño xa Viuda la que te ni a v na

he mo que Con ta ba los Sax ban zos
hi ja a quien a yu de a Ca sa se

Pa xa he cha x los al Pu chexo
En se o x to ci o x to d i a

Y yo el cho co la te So li a si sax le
 Pe ro a po co tiem po la Ma dre en te do

to ci no y la von
 le lle go a sa ber

el lo co no ci a y yo le di ci a
 a mi me cul pa ba yo me dis cul pa ba

Musical notation includes: *p.*, *Cresc.*, *le*

Se parte se non
di ciendo oche

Cul par me no debe que soy y no cente
xe ñix me no debe que estoy y no cente

Co mo el comxador
Co mo el mexcadex

xe - mos los dos ~ mi xad q.^o y no cen ter se
 xe - mos yo yel ~ mi xad q.^o y no cen ter se

xe - mos los dos se xe mos los dos se ~ xe - mos los
 xe ~ mos yo yel se xe mos yo yel se ~ xe mos yo

dos se - xe mos los dos
 yel se ~ xe mos yo yel

arco
Allegro

Alleg^{ro}

No

3/4

Ya ciendo a si la Ga ta

ya ciendo a si la Ga ta de

Cri a dos y cri a dar

Cri a dos y cri a dar es

3/4

ma xi xa mos - de ma xi xa mos

Co sa cie x ta ~ es co sa cie x ta

de ma xi xa mos

do bla ba - con las si - sas

que es to se ha ma

sa la rio y ma no s pue r ca s

es co sa cie x ta

q. da be ~ mos de em bo xo - los

y por dos ne sos

ay ve zes que ser vi mos

Siempre el sa la rio — siempre el sa la rio — do blaba
 en las Cri a das — en las Cri a das — sa la rio y
 mas que se pien sa — mas q. se pien sa — que sa be
 mas que no de mos — mas que no de mos — ay veces

Con las si las siem pre el sa la rio — siem
 manos suercas en las Cri a das — en
 mos de em bxo llos mas que se pien sa mas
 que ser vimos mas que no — de mos mas

pre el sa la rio;
 las Cri a das
 que se pien sa;
 que no de mos;

Al Segno

Leoni!

And.^{te}

El - co xa zon hu ma no yel Pa ja xi - to

yel Pa ja xi to el - co xa zon hu ma no

yel Pa ja xi to el co xa zon hu ma no yel - Pa - ja

Handwritten musical score on aged paper. The score consists of six staves. The first staff has the lyrics "xi to yel PaJa xi to" and "yel PaJa xi to". The second staff has the lyrics "Yel PaJa xi to pa van bre be de". The third staff has the lyrics "li - brev" and "a sen cau ti bos". The fourth staff has the lyrics "a sen cau ti bos". The fifth staff has the lyrics "a sen cau ti bos". The sixth staff has the lyrics "a sen cau ti bos". The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values, rests, and bar lines. There are some corrections and markings on the staves, including a large 'X' over the second staff and a 'p.' marking on the third staff.

xi to yel PaJa xi to — yel PaJa xi to

Yel PaJa xi to pa van bre be de

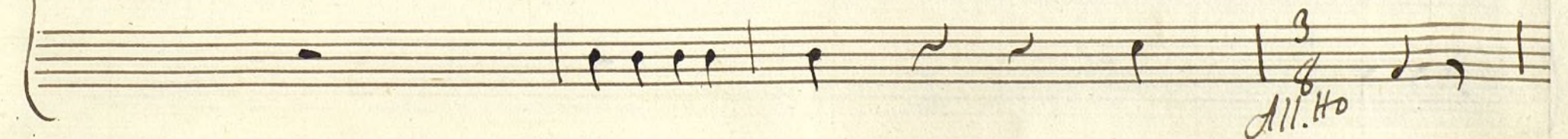
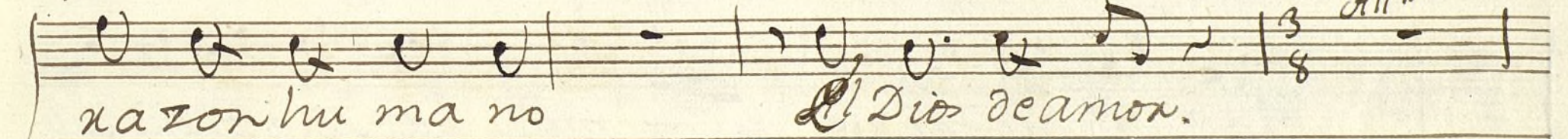
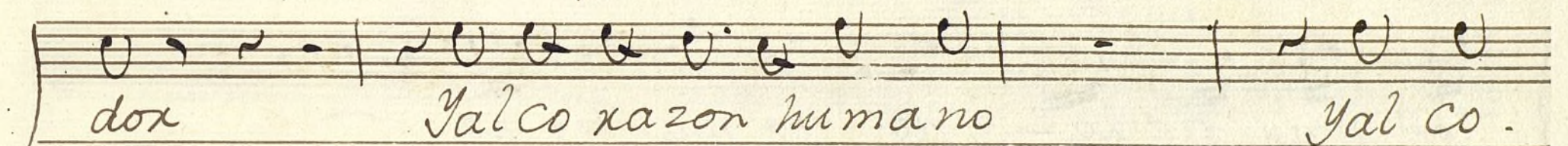
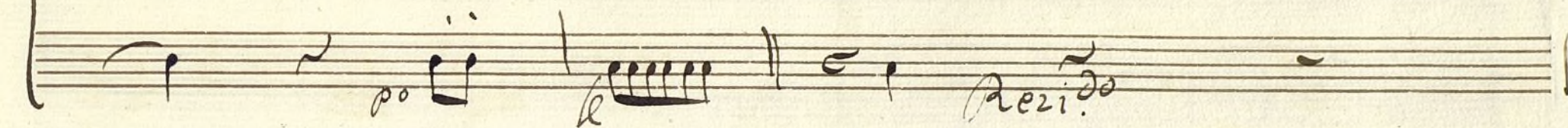
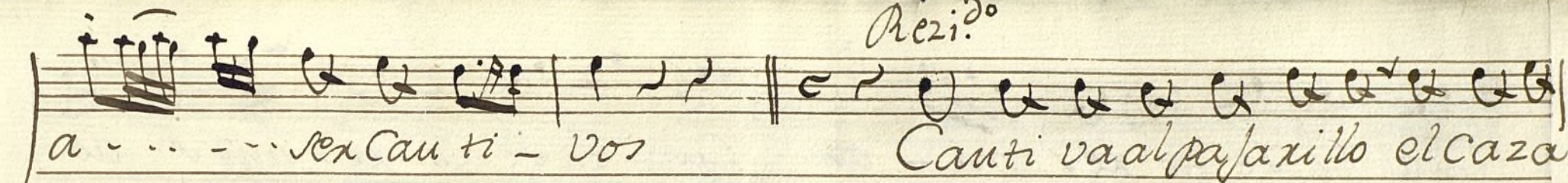
li - brev a sen cau ti bos

a sen cau ti bos

a sen cau ti bos

a sen cau ti bos

Rezi^{do}



Handwritten musical score on aged paper, featuring three systems of staves. Each system consists of a vocal line with lyrics and a lower line, likely for a basso continuo or keyboard accompaniment. The lyrics are in Spanish and appear to be a religious or liturgical text.

System 1:

Vocal line: *Cual es se ño xer mi - os Cual es se ño xer mis do*

System 2:

Vocal line: *lox mas fie xo - do lox mas fie xo*

System 3:

Vocal line: *la es cla vi tud del al - ma la es cla vi tud del*

Handwritten musical score on aged paper. The score consists of three systems, each with a vocal line and a piano accompaniment line. The lyrics are in Spanish. The first system has the lyrics "al ma o la del cuerpo o la del Cuen po". The second system has the lyrics "Yo por la mar te" and includes the instruction "Como Prima" above the vocal line. The third system has the lyrics "xxi ble la dea mor ten go la dea mor ten go". The piano accompaniment includes various musical notations such as rests, notes, and a triplets section.

al ma o la del cuerpo o la del Cuen po

Como Prima

Yo por la mar te

xxi ble la dea mor ten go la dea mor ten go

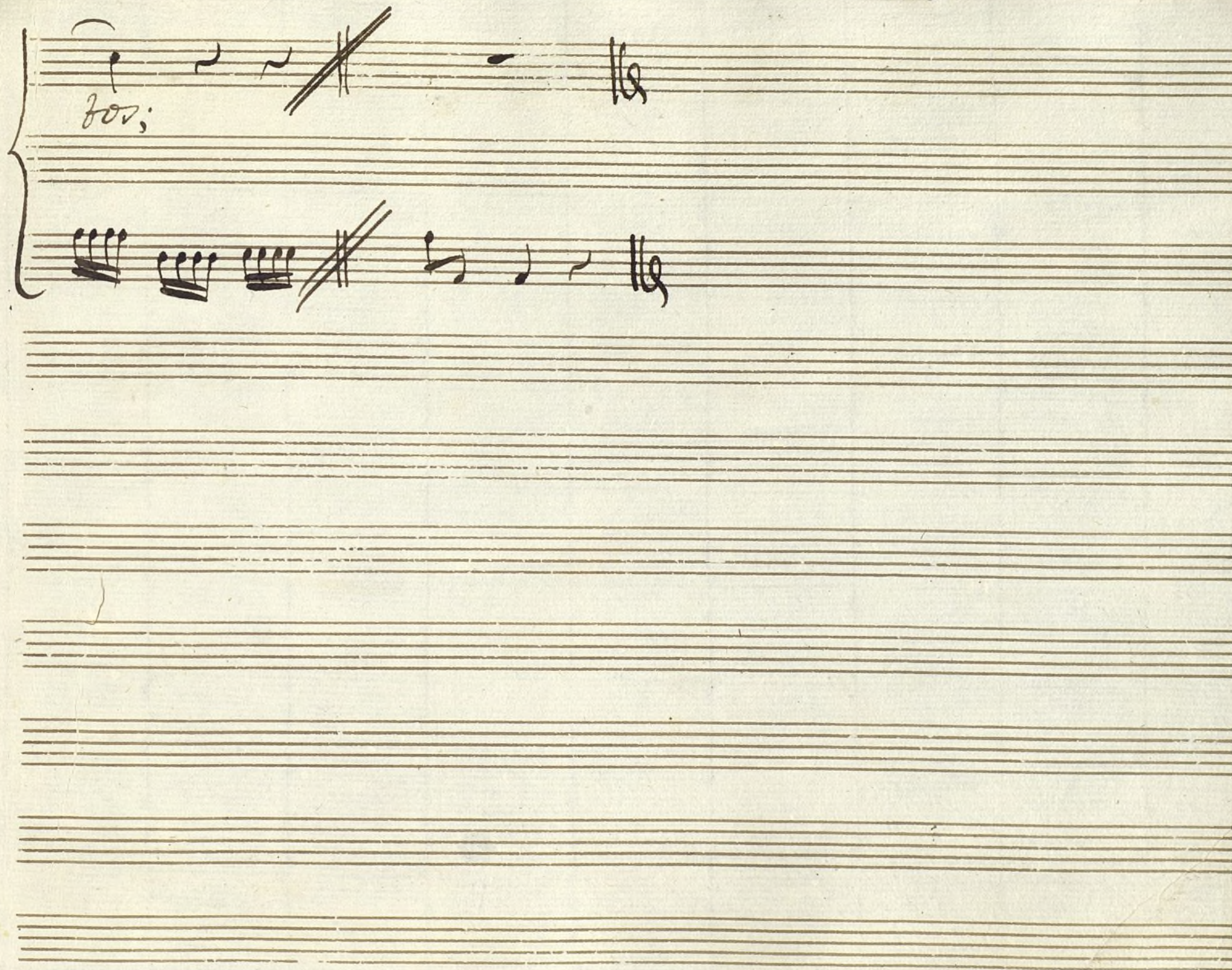
Handwritten musical score for a song, featuring a vocal line and a piano accompaniment. The lyrics are in Spanish and describe a terrifying experience with a demon.

Vocal Line:

- yo~ por la mar te xible la dea mor tengo
- q'el a mor es~ un~ duende Con mil~ tor~
- men tos Con mil tormentos Con mil' tor men

Piano Accompaniment:

- The piano part consists of chords and arpeggiated figures, primarily in the right hand, with some bass line support in the left hand.
- There are dynamic markings such as *pp* (pianissimo) and *f* (forte).



Ayuntamiento de Madrid

1200055611

Violin V^o

For^a. à solo;

La Criada de las Inocencias;



All.^o G major $\frac{3}{8}$

2. And^{te}

vor

vor 3. All.^o

Ayuntamiento de Madrid

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The second staff contains the text "a los Parr." and "Allegro!". The third staff has "voz" written above it. The piece concludes with a double bar line on the seventh staff.

Folte

Coplas.
Alleg^{ro}

The musical score is written on ten staves. The first staff begins with the title 'Coplas.' and the tempo marking 'Alleg^{ro}'. The time signature is 6/8. The notation includes various note values, rests, and dynamic markings such as *p^o*, *f^o*, *mol^{to}*, *pol.*, *crec. f^o*, and *voz*. There are several instances of crossed-out or heavily scribbled-out passages, particularly on the second and third staves. The score concludes with a final cadence on the tenth staff.



Allegro.

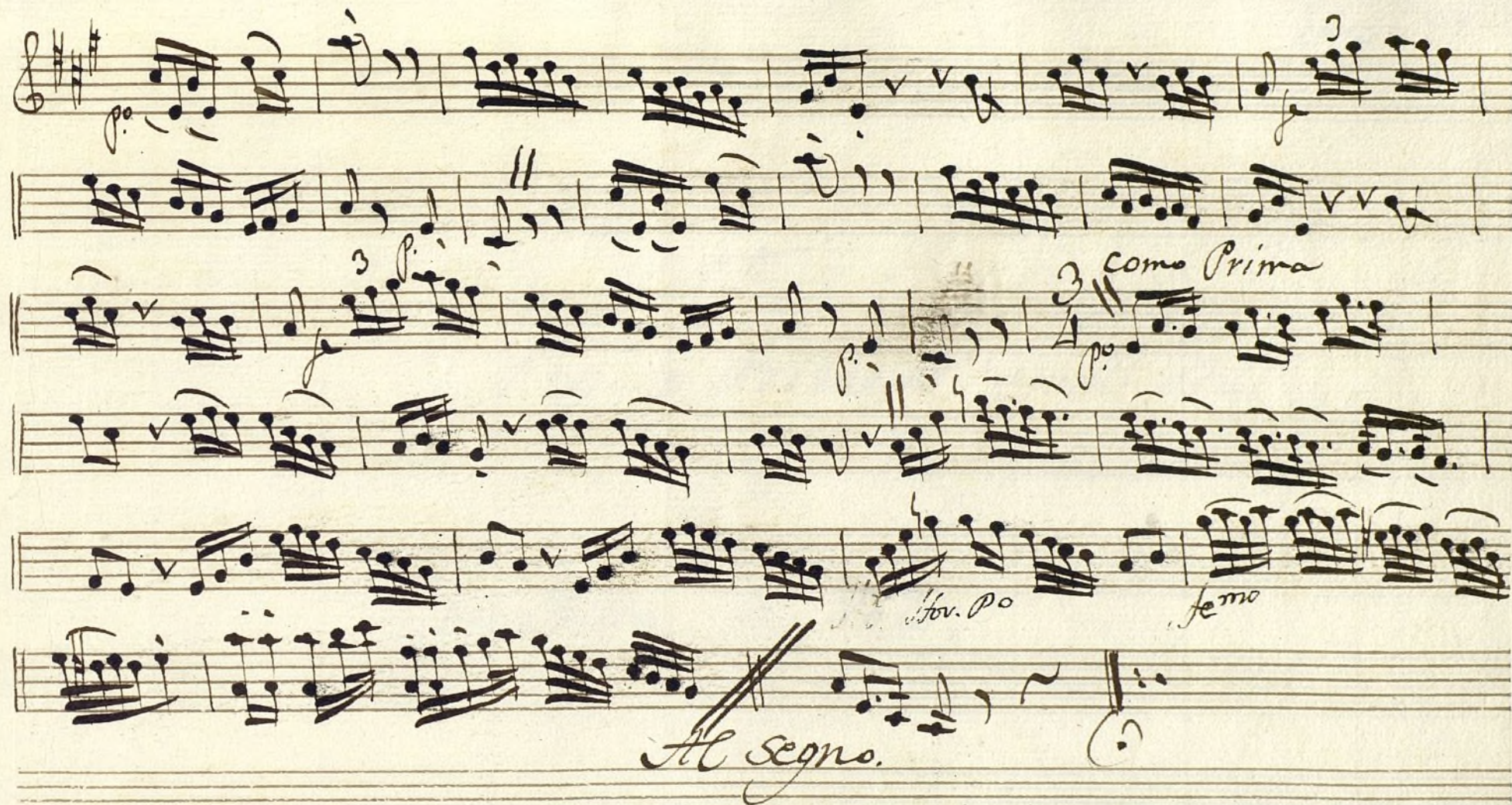
Volti

Seg.⁵
And.^{te}

voz
po

Rez.
Alleg.^{ro}

Alleg.^{ro}
3
8
vo



+

Violin Primero Duplicado

Conadilla à solo;

La Criada de las Inocencias:

Allegro 3/4 *And.te* *Allegro*

Handwritten musical score on eight staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures, and dynamic markings like *le*, *Allegro*, and *Volzi*. The score is written in a cursive, handwritten style.

Coplas *Allegretto* & 4

The musical score is written on ten staves. The first staff begins with the title 'Coplas' and the tempo 'Allegretto' followed by a treble clef and a 4/4 time signature. The music is composed of eighth and sixteenth notes, often beamed together. Various performance markings are present throughout the score, including 'p' (piano), 'f' (forte), 'cresc.' (crescendo), 'dim.' (diminuendo), and 'v' (voice). There are also some crossed-out sections and dynamic markings like 'p' and 'f' with slurs. The notation includes many accidentals (sharps and naturals) and rests. The handwriting is in a cursive style typical of 18th or 19th-century manuscript notation.

Handwritten musical score for guitar, featuring various musical notations, dynamics, and tempo markings. The score is written on ten staves. The first staff begins with the tempo marking "And.^{te}" and the key signature of three sharps (F#, C#, G#). The music is written in a style characteristic of 19th-century guitar notation, with many beamed sixteenth and thirty-second notes. Dynamics such as "p", "f", "le", and "for." are used throughout. A section of the score is crossed out with a large 'X'. The tempo changes to "Alleg.^{ro}" in the sixth staff. The score concludes with a final cadence. The text "Ayuntamiento de Madrid" is visible at the bottom of the page.



Ayuntamiento de Madrid

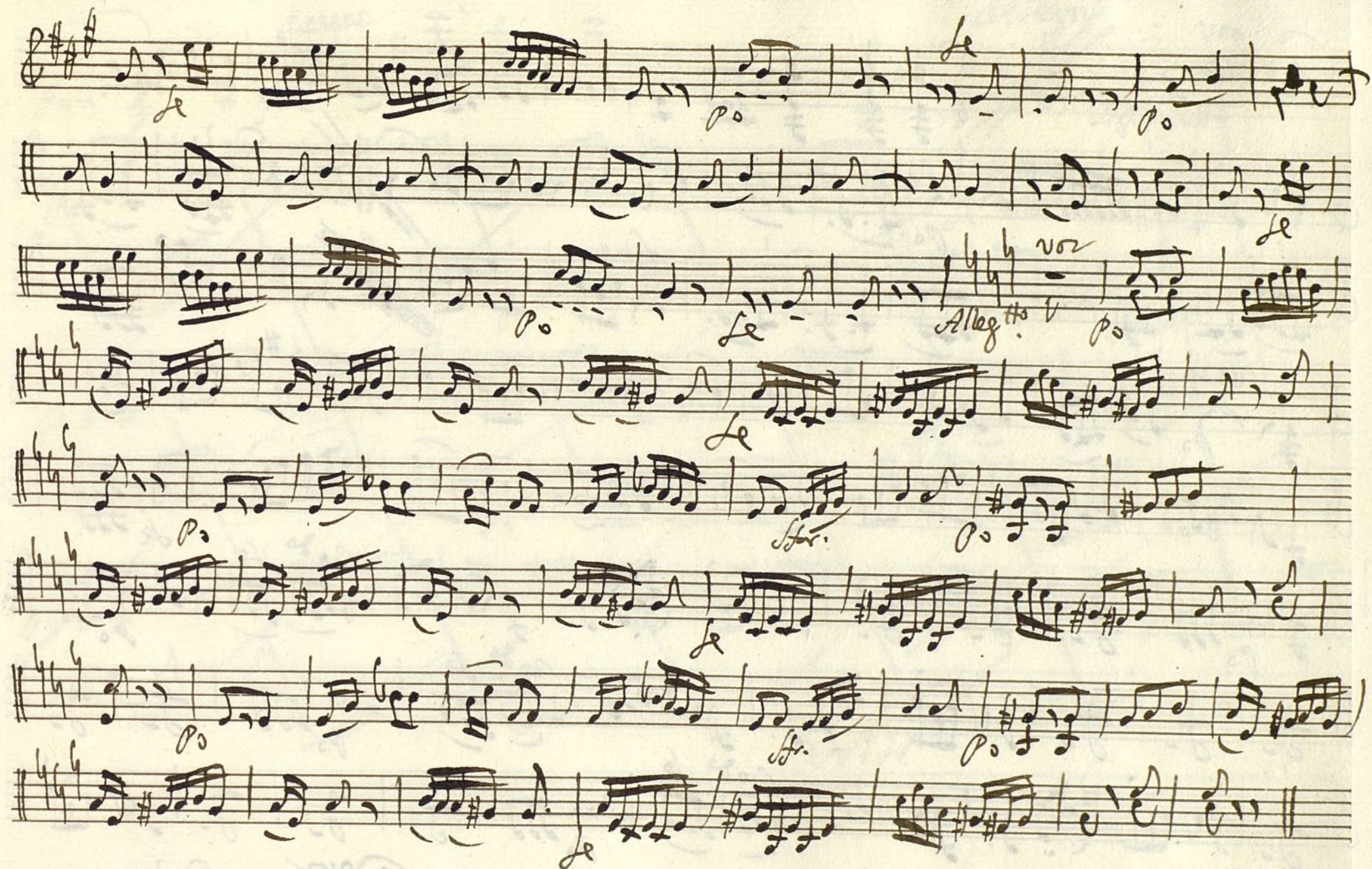
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Violin Segundo

Conadilla à solo;

La Criada de las Inocencias;

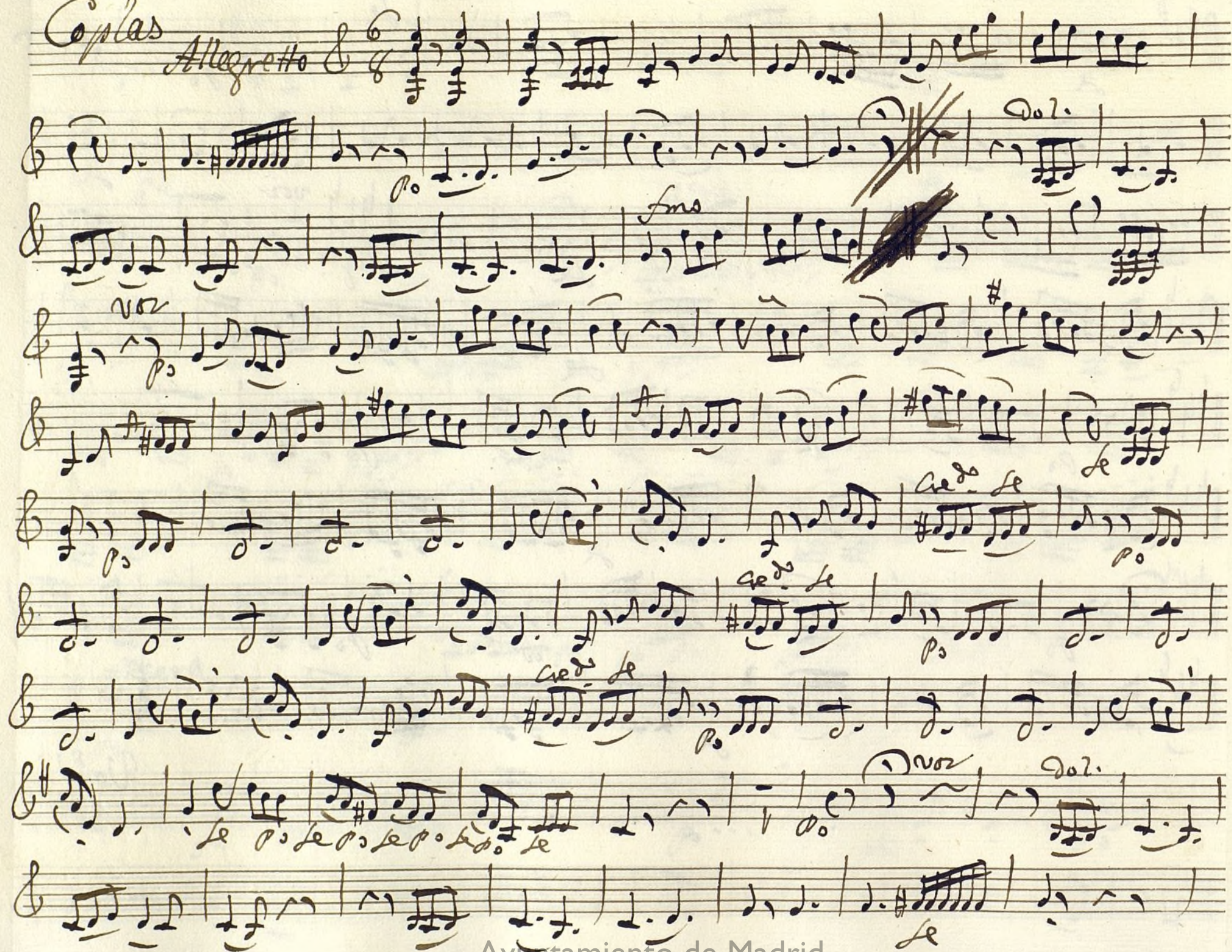
Handwritten musical score on ten staves. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked "Allegro" at the beginning and "Andte" (Andante) in the middle. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *le* (forte). The notation is dense, particularly in the middle section where there are many beamed notes and rests. The score is divided into sections by bar lines and includes a repeat sign at the end.



Voldi

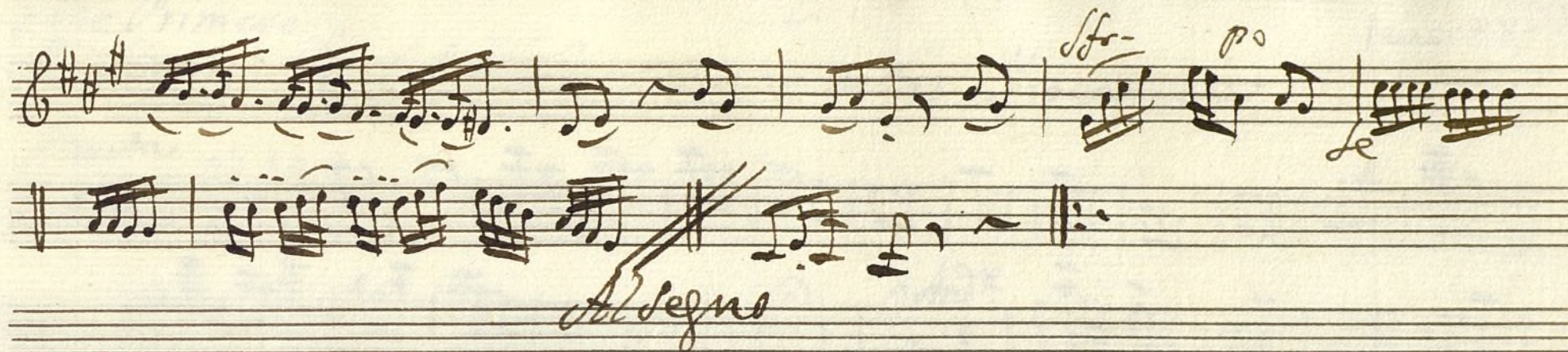
Coplas

Allegretto



Handwritten musical score on seven 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 word *Allegro* is written at the top right, and *Allegretto* is written below it. A large 'X' is drawn across the entire score. The word *Allegro* is also written at the bottom right. The word *Volte* is written at the bottom right. The word *Volte* is also written at the bottom right.

Handwritten musical score for "Seguimiento a la Virgen de Guadalupe" by Andrés Bello. The score is written on ten staves with various musical notations including notes, rests, and dynamic markings. The title "Seguimiento a la Virgen de Guadalupe" is written at the top. The composer's name "Andrés Bello" is written below the title. The score includes markings for "And.te", "Alleg. Ho", "Como Prima", and "Periód.".



Oboe Primero

Mus 88-1

Sonadilla à solo; La Criada de las Inocencias;

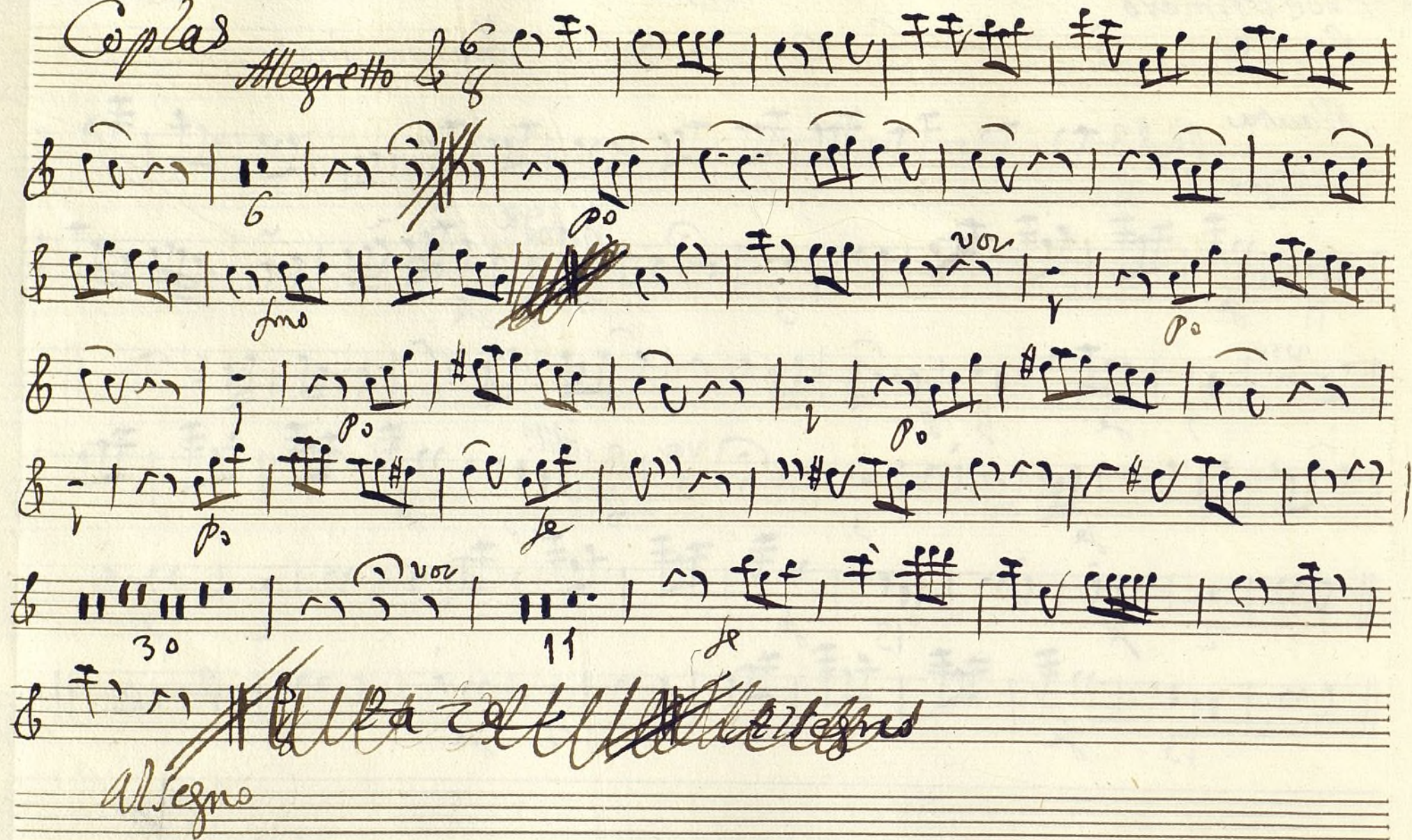
Altauta

Allegro

Volte

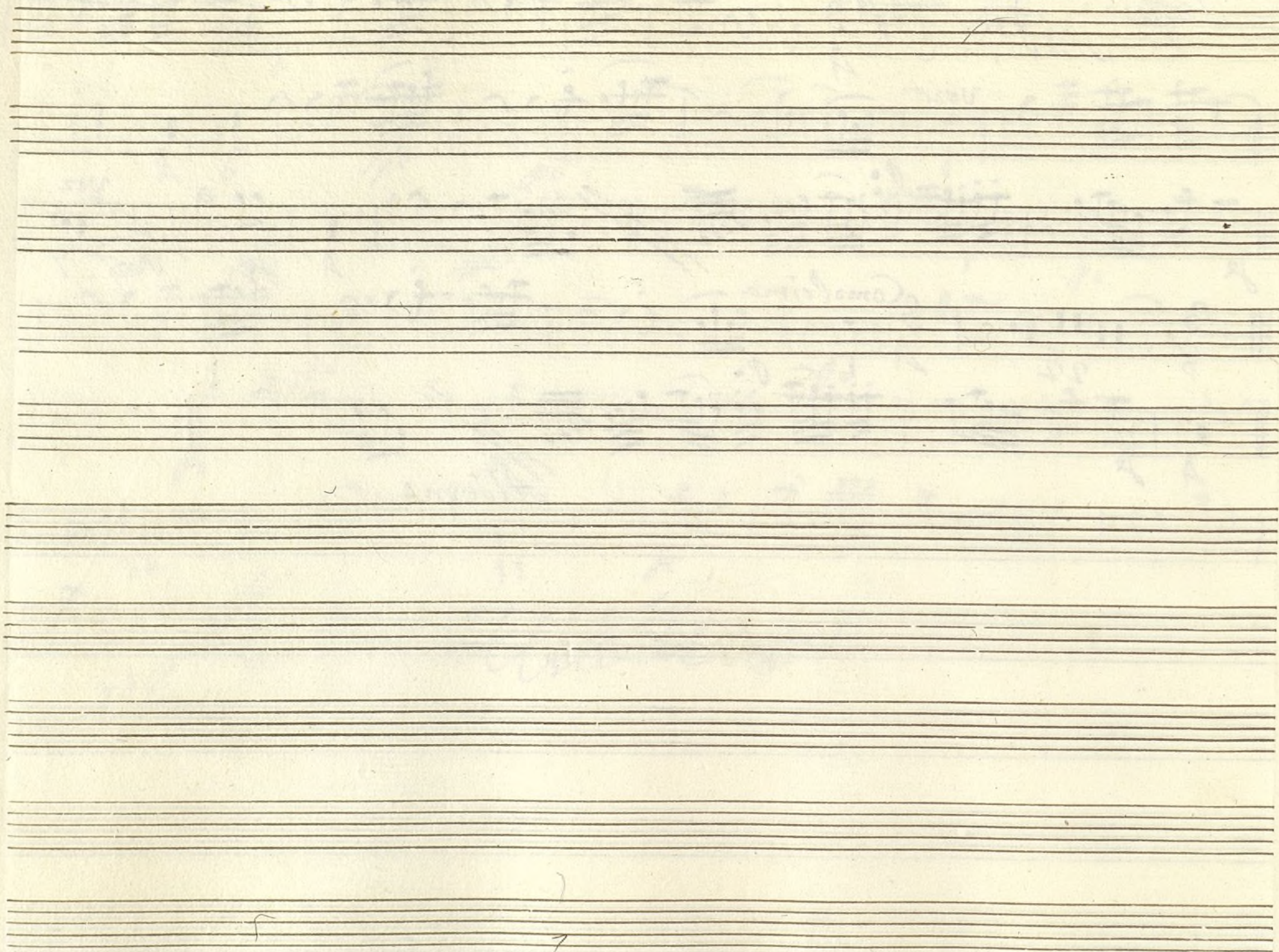
Ciplas

Allegretto



Sequi Andte 8# 3 *vo* *le* *Como Prima* *vo* *le* *Rezi* 7

Allegro



Coplas Allegretto & 6/8

Allegro

Segui! *Andte.* 3/4

voz

Perid.

Allegro

Trompa Primera

Mus 88-7

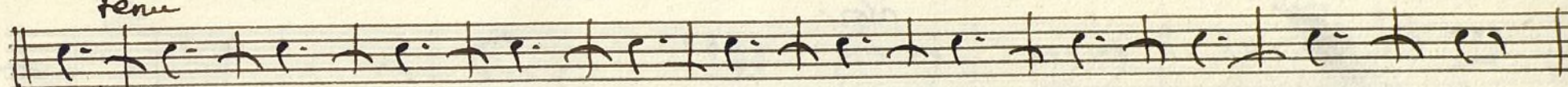
Tonadilla à solo; La Criada de la Inocencia;

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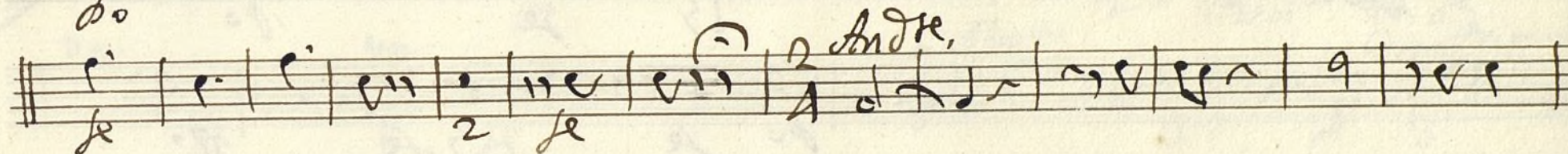
Allegro

$\text{C} \# \frac{3}{4}$

tenue



do

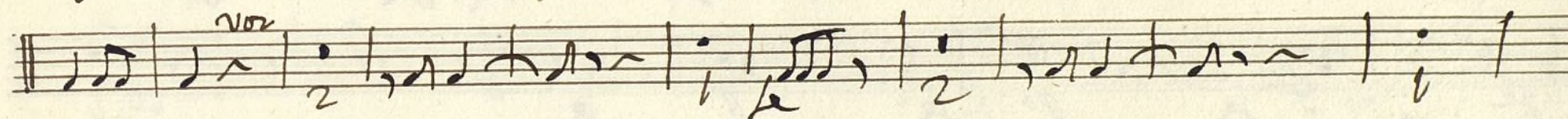


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Andte.

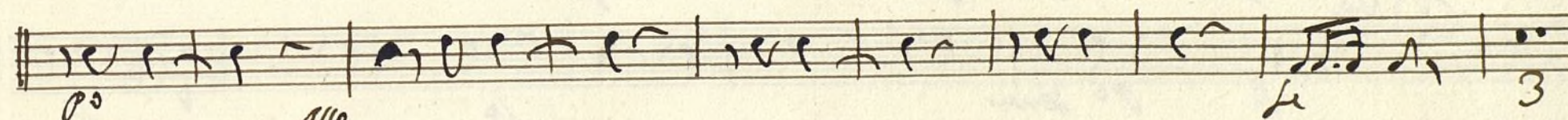


vor

2

fe

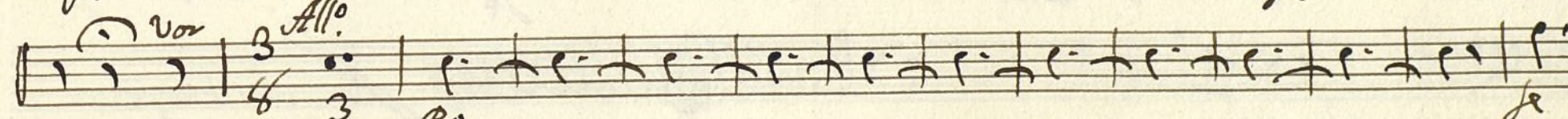
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po

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3



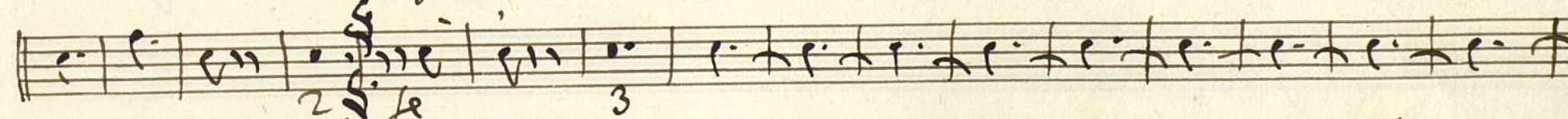
vor

3

Allo.

po

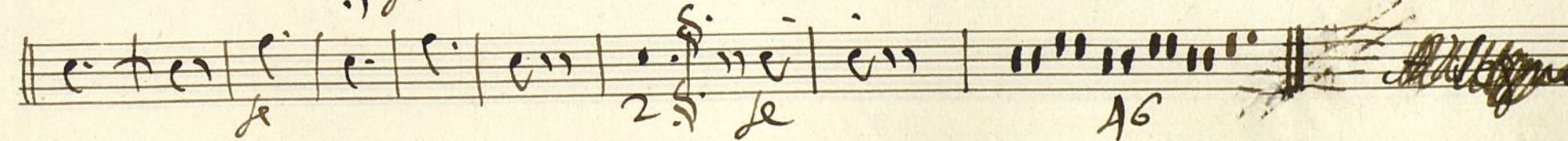
fe



2

fe

3



fe

2

fe

46

Coplas *In C esol.*

Allegretto

vol.
15
p
p
p
p
Adagio

Sequi. d *In de*
And. C: # 3

voz
p
f
voz
p
f
Allegro
2
Bevi do
3
Como Prima
21
A
3
Segno

Ayuntamiento de Madrid

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Trompa Segunda

Mus 88-1

Trompa Segunda † Mus
Lonadilla à solo; La Criada de la Inocencia;

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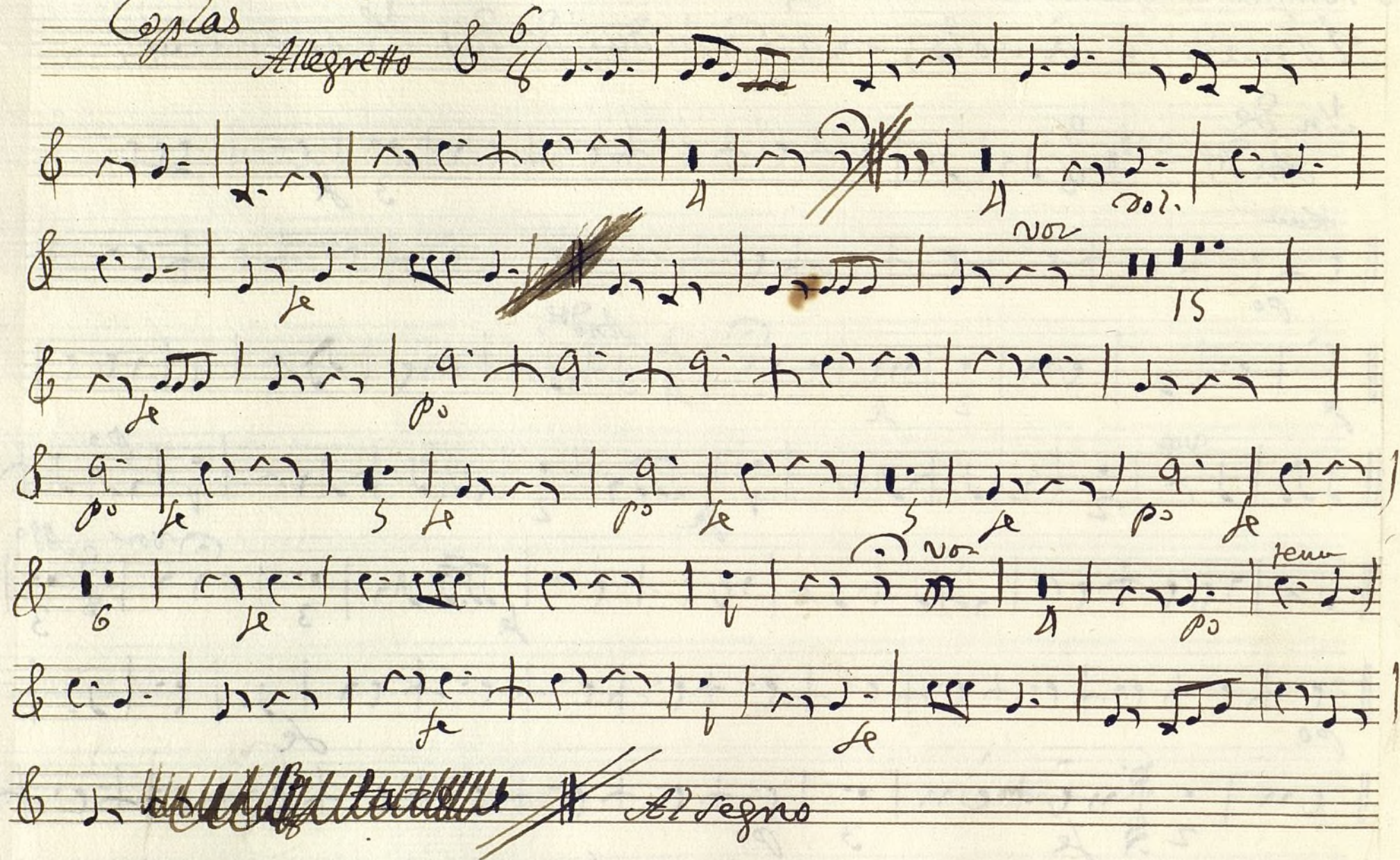
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Le

16

Coplas In Color
Allanoreth &

Allegretto



Seguir. In Se
Andte C: #

Handwritten musical score for "Allegretto" by Franz Schubert. The score is written on six staves. It begins with "Seguir." and "Andte" (Andante) in C major, 3/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The sixth staff has a bass clef. The score includes various musical notations such as notes, rests, and bar lines. There are also handwritten annotations like "vor" (before), "p" (piano), "Allegretto", and "Allegro". The score ends with a double bar line and a repeat sign.

Ayuntamiento de Madrid

12 000 55811

Contrabajo

Sonadilla à Solo

La Criada de las Inocencias;

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo and mood are indicated by the word "Allegro" at the beginning and "Allegretto" later in the piece. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The score is written in a cursive, handwritten style.

Allegro $\text{C} = \text{F}\sharp \text{C}\sharp \text{G}\sharp \frac{3}{4}$

Andte. $\frac{2}{4}$

Allegretto $\frac{3}{4}$

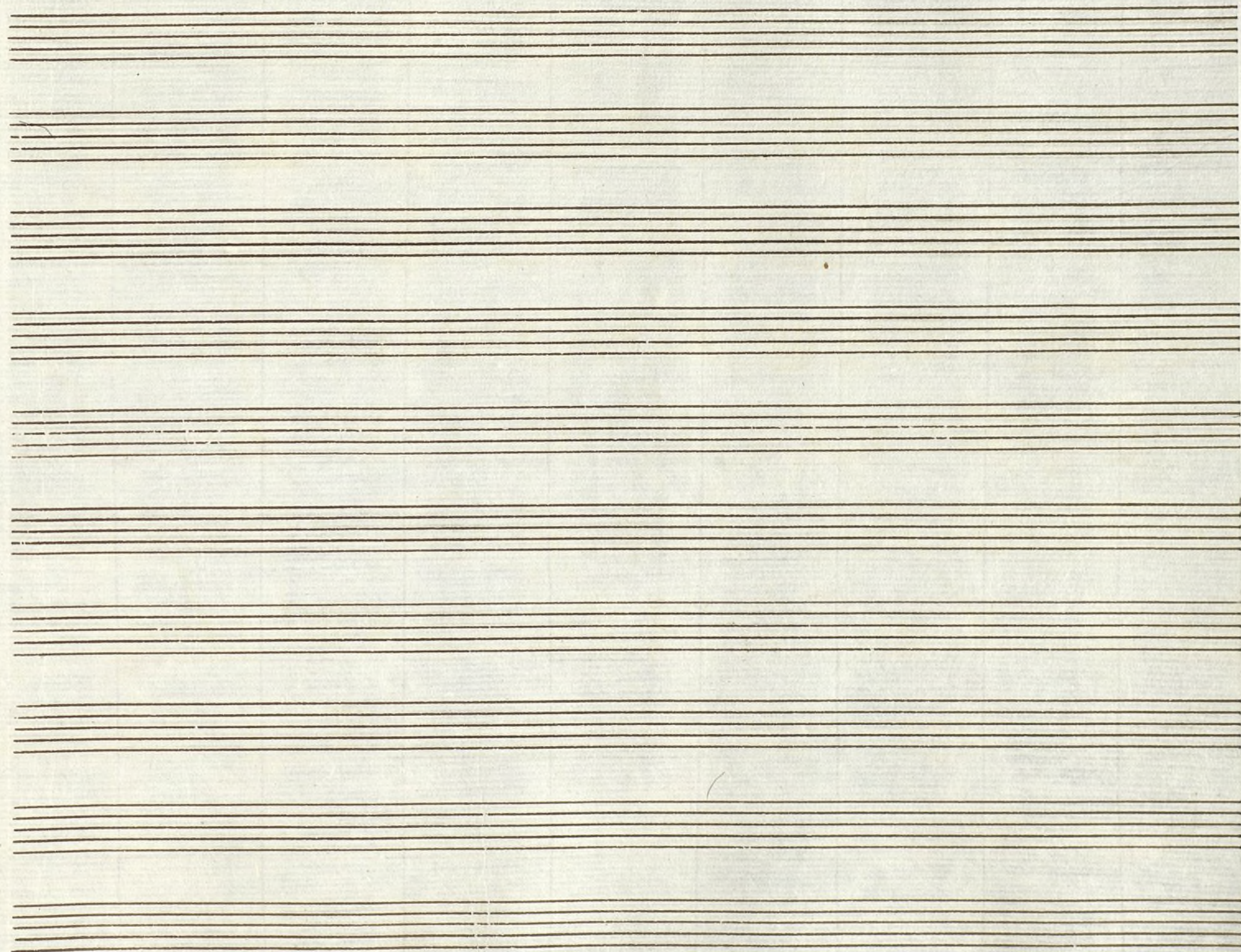
Dynamic markings: *le*, *p_o*, *vor*, *sfz*.

Other markings: *2*, *3*, *4*, *2*.

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Je*, *voz*, and *Allegro*. The score is written in a historical style, likely from the 18th or 19th century.

Volte

Handwritten musical score for "Le Reu" by Giuseppe Verdi. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "And.te" and the mood "Seri". The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also performance instructions like "Voz" (voice) and "Allegro". The piece concludes with a double bar line and the word "Allegro".



Ayuntamiento de Madrid

