

Conadilla a Solo

2.^{da} p.^{te} de la Dama esquivada;

Del S.^r Esqueve

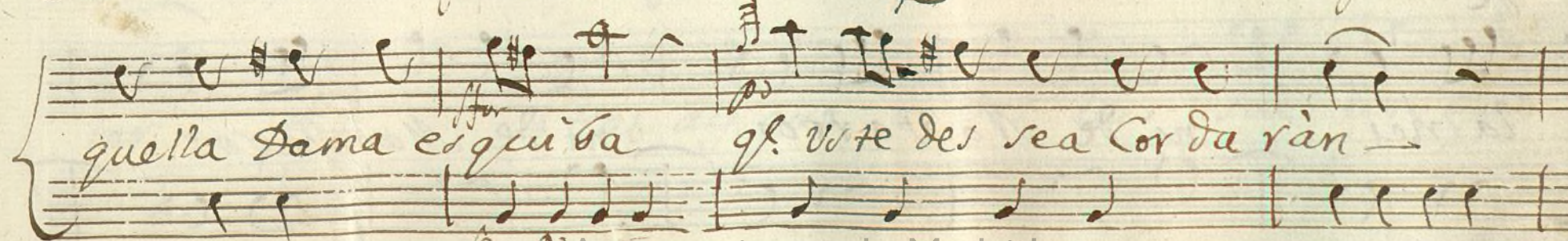
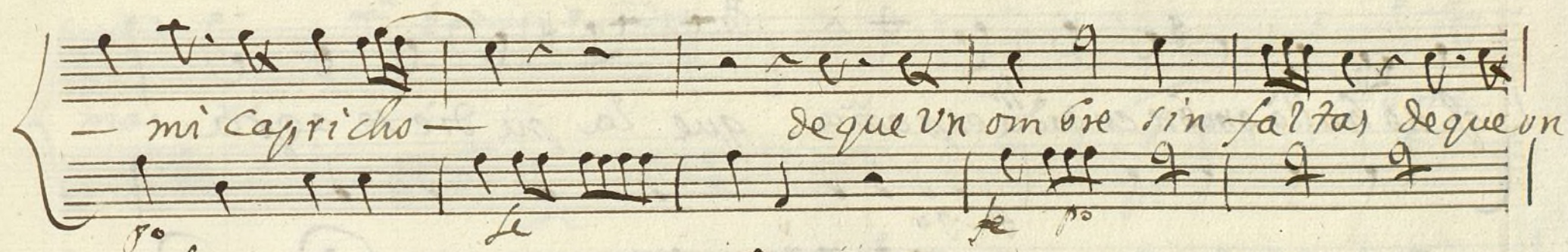
La Nicotara

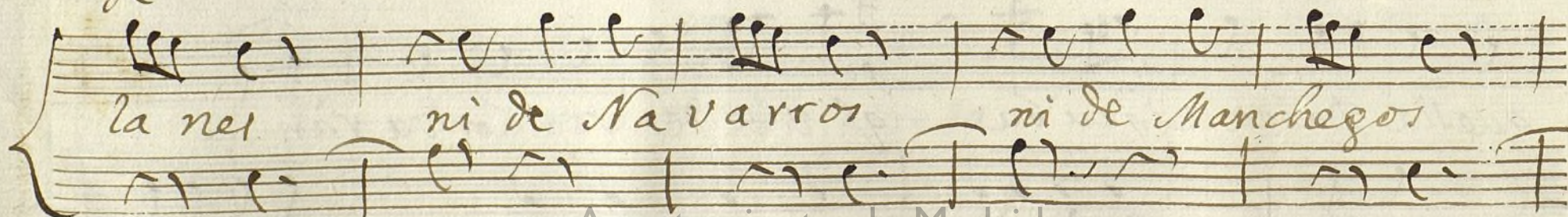
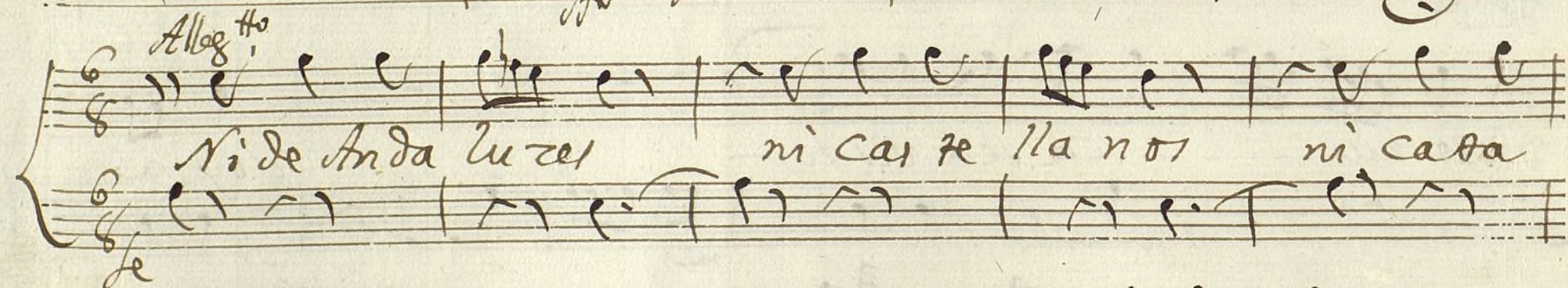
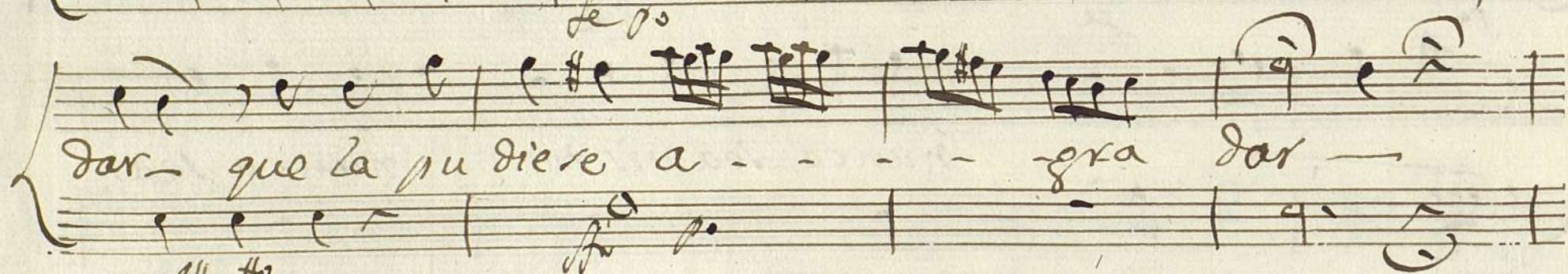
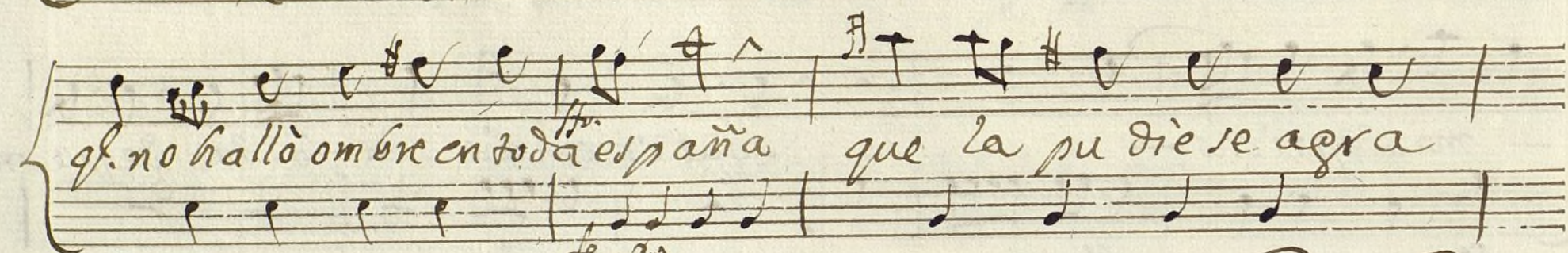
1789

Allegretto

Handwritten musical score for guitar, featuring five systems of staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and various musical symbols such as notes, rests, and dynamic markings (e.g., *p*, *f*). The tempo marking *Allegretto* appears at the beginning and in the middle. The text *Como Prima* is written above the fifth system, and *Sepan que vivo presa* is written below the fifth system. The page is aged and shows some staining.

Ayuntamiento de Madrid





ni Vizca i nos ni Valen a nos ni de o tros

mai ni yo me

Voy a si esta es la verdad

o tral ay que to dos les sue len gus

tar o tral ay que to dos les sue len gus

tar o tras ay que todos lei sue len gustar a...

le

lei sue len gustar

fmo

lei sue len gustar lei sue len gustar

Ando

Diceis puer Cavalleros

Ayuntamiento de Madrid Ande no le

que será por que gusto de extranjeros pues no no

de senpañaros os preteniendo

todos con atencion va... yan oyendo y de

la Dama exquiva q'ya e dicho sea segunda parte

este Capricho: No/hi

And^{te}

Pres tad buel tras aten cio nel no in ter pre teis mis Ta zo nel
que no pre tendo ofender — chi to chi to
chi to ya ten ded ya — — — ten ded chi to
chi to ya ten ded — ya — — — ten ded chi to

Handwritten musical notation on a single staff. The lyrics are: *chi to ya ten ded - chi to chi to ya ten ded*. The notation includes various note values, rests, and dynamic markings such as *f*, *mo*, and *po*.

Two empty musical staves, each with a brace on the left side.

Coplas

Allegro

Handwritten musical notation for the *Coplas* section. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The notation includes a series of eighth notes and rests, with a dynamic marking of *mo*.

Handwritten musical notation on a single staff, continuing the piece. It includes various note values, rests, and a dynamic marking of *po* at the end.

9 + 9 + 9 + 1^

fmo

Los o lan de ses son graves
Los Porcueros fidalgo

Comer cian tes y Va lien tes
de Cualquiera se ena moran

pero a su Comercio y Bancos
pero en Casando se tienen

quieren mas q'a sus mugeres y por
Zelos asta de su som bra y por

Ser a si no son para mi no son no
Ser a si no son para mi no son no

dol.

son no son para mí
son no son para mí

Los Ytalia nos me
Los Alema nos son

li flao
fuer tes

quando can tan nos de
para andar a cuclí

leitan pe ro muchos de su es
lla das mai de mayan si no
pecie ni son machos ni son embras
tienen la pajada y Calabaza.
y por ser a si no son para
y por ser a si no son para
Dol.

mi no son no son no son para mi

mi no son no son no son para mi

los yn
los po

gleses Ingeniosos son va
la con Salares de ani

la con Salares de ani

lientes en el agua

mosos tienen fama

mai de

persona

serios solo al año

qui ay Unos que quieren

a blan

ma tar

Cinco ò seis palabras

nos a Cuadrilladas

y por sexa

y por sexa

sol.

si no son para mi no son no son no

son para mi *Allegro*

son para mi *Yami por estas*

que yo de fama ex

Co - - - sas que dichas de go

qui - - - ba mantengas el nombre

que dicha de go no me gustan tan po co
 man tengo el nombre sin gustar de Eñgangeros

los es ñange - - - ros - no me gustan tan po - - co -
 ni de España - - - les - sin gustar de Eñgange - ros

- no me gustan tan po - - co los es ñange ros
 - sin gustar de Eñgange - ros ni de España les

Pero co noz-co que a parte de esto
 y puer ya di-se Vayan las segui

tien en me ri to to do - - - do - - - que a parte de esto
 di llas que fina li - - - zen - - - Vayan las segui

tie - nen - que a parte de esto tie - - nen me ri to to do - -
 di - llas - Vayan las segui di - - llas que fina li zen;

Je

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems, with some staves grouped by brackets. The handwriting is in cursive, and the paper shows signs of age.

Key markings and text within the score include:

- Allegro* (written above the second staff)
- Segue* (written above the third staff)
- Allegro* (written above the fourth staff)
- Cre. Se* (written above the fifth staff)
- Peri do* (written above the sixth staff)
- que extravagante voi* (written below the sixth staff)
- En mispare zeres* (written below the sixth staff)
- Se* (written below the seventh staff)

mar cuando así no somos las mujeres
 que amor
 le
 todo es Caprichos de amor
 todo es y
 deas todo es y deas que amor todo es Caprichos to
 do es y deas que amor todo es Caprichos todo es y deas
 Crei. le
 ya si cada qual ama lo que le
 meta
 le

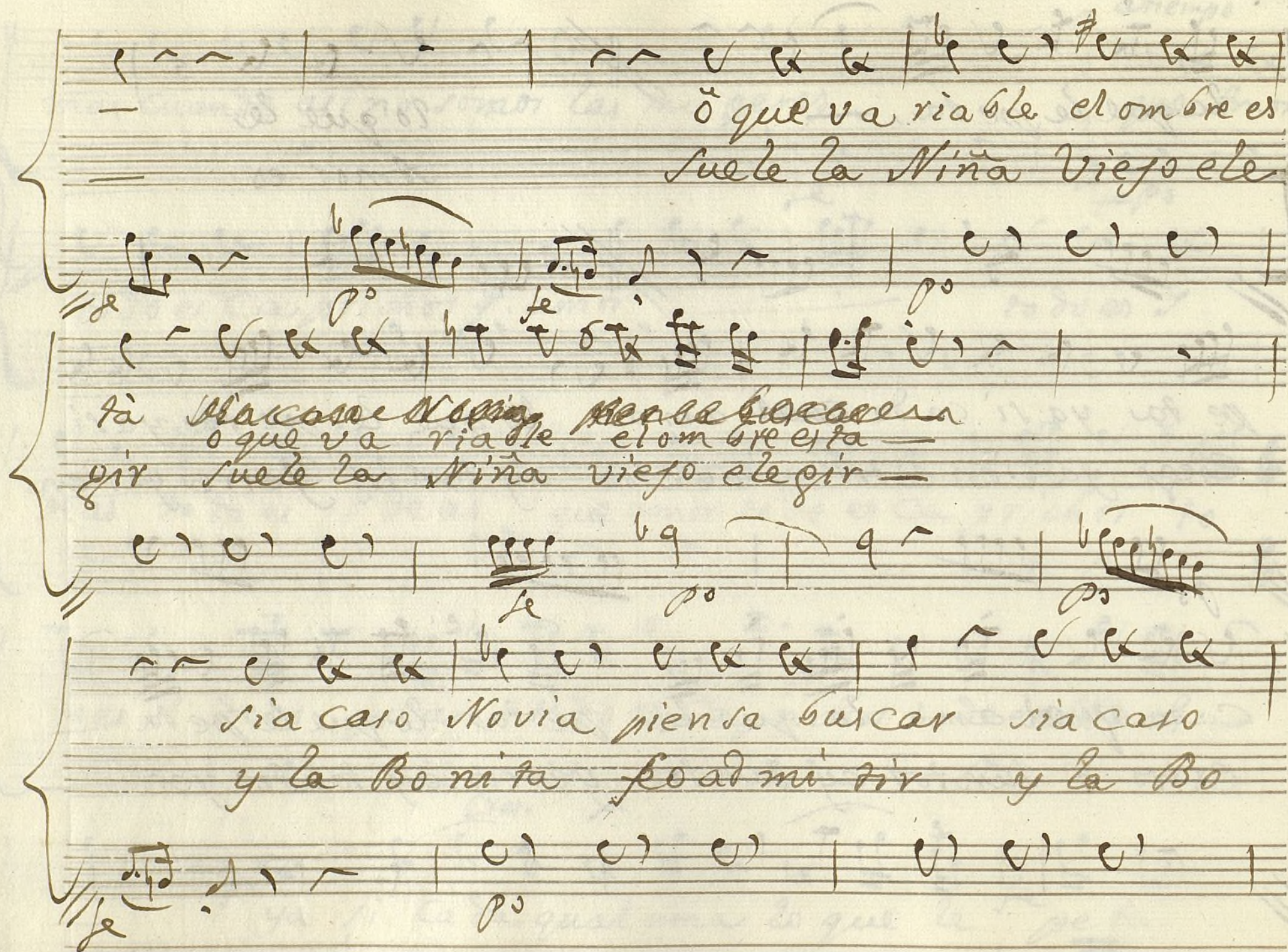
lo que le pe ta — lo que le Amor es

pe ta ya si' cada qual ama lo que le pe ta ya si'

Ciego ya rien estos a sun tos ay tan tos yerros ya rien

Cada qual ama lo que le pe ta lo que le pe ta

Estos a sun tos ay tan tos yerros ay tan tos yerros



 ò que variable el ombre es
 suele la Niña Viejo ele
 gir ~~si acaso Novia~~ ~~piensa buscar~~ ~~si acaso~~
 ò que variable el ombre es
 suele la Niña viejo ele gir —
 si acaso Novia piensa buscar si acaso
 y la Bonita fo ad mi tir y la Bo

Novia piensa buscar . . . Pero siempre las
nita se o admitir . . . y por modo o ca

Damas en este caso e lecciones ha zemos
pricho las mas tomamos el cor tejo mas bonito

de lo mas malo y por modo o ca pricho
q' amano hallamos que de lo extravagante

al fin lo erramos al fin lo erramos a - - -

todas gustamos todas gustamos a - - -

al fin lo erramos -

todas gustamos -

que se

y por modo o capricho al fin lo erramos

que de lo extravagante todas gustamos

al fin lo erramos —

~~todas~~ gustamos —

Allegro

Ayuntamiento de Madrid

CB

Ayuntamiento de Madrid

Violin I.

Ton. à solo.

2.^a pr. N. la Dama Esquiba.

Allegro

Al mismo aire.

tempo prima

покоф.

Рос.

Ayuntamiento de Madrid

A handwritten musical score on ten staves. The notation includes various clefs (treble and bass), key signatures (one sharp and one flat), and time signatures. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings such as *f*, *fmo*, *p*, *f*, and *And.tep.* are present. The score is written in a cursive, historical style. The final staff ends with a double bar line and a fermata. The text "Ayuntamiento de Madrid" is written at the bottom of the page.

And.^{te} 3/4

p. *ff.* *p.* *ff.* *p.*

Coplas. *fmo*

Allegro. 2/4

fmo *p.* *as.* *voz*

ff. *p.* *fmo*

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:

- 3* (written in the top right corner)
- 3* (written above the first staff)
- 3* (written above the second staff)
- 3* (written above the third staff)
- 3* (written above the fourth staff)
- 3* (written above the fifth staff)
- 3* (written above the sixth staff)
- 3* (written above the seventh staff)
- 3* (written above the eighth staff)
- 3* (written above the ninth staff)
- 3* (written above the tenth staff)
- 3* (written above the eleventh staff)
- 3* (written above the twelfth staff)
- 3* (written above the thirteenth staff)
- 3* (written above the fourteenth staff)
- 3* (written above the fifteenth staff)
- 3* (written above the sixteenth staff)
- 3* (written above the seventeenth staff)
- 3* (written above the eighteenth staff)
- 3* (written above the nineteenth staff)
- 3* (written above the twentieth staff)
- 3* (written above the twenty-first staff)
- 3* (written above the twenty-second staff)
- 3* (written above the twenty-third staff)
- 3* (written above the twenty-fourth staff)
- 3* (written above the twenty-fifth staff)
- 3* (written above the twenty-sixth staff)
- 3* (written above the twenty-seventh staff)
- 3* (written above the twenty-eighth staff)
- 3* (written above the twenty-ninth staff)
- 3* (written above the thirtieth staff)
- 3* (written above the thirty-first staff)
- 3* (written above the thirty-second staff)
- 3* (written above the thirty-third staff)
- 3* (written above the thirty-fourth staff)
- 3* (written above the thirty-fifth staff)
- 3* (written above the thirty-sixth staff)
- 3* (written above the thirty-seventh staff)
- 3* (written above the thirty-eighth staff)
- 3* (written above the thirty-ninth staff)
- 3* (written above the fortieth staff)
- 3* (written above the forty-first staff)
- 3* (written above the forty-second staff)
- 3* (written above the forty-third staff)
- 3* (written above the forty-fourth staff)
- 3* (written above the forty-fifth staff)
- 3* (written above the forty-sixth staff)
- 3* (written above the forty-seventh staff)
- 3* (written above the forty-eighth staff)
- 3* (written above the forty-ninth staff)
- 3* (written above the fiftieth staff)
- 3* (written above the fifty-first staff)
- 3* (written above the fifty-second staff)
- 3* (written above the fifty-third staff)
- 3* (written above the fifty-fourth staff)
- 3* (written above the fifty-fifth staff)
- 3* (written above the fifty-sixth staff)
- 3* (written above the fifty-seventh staff)
- 3* (written above the fifty-eighth staff)
- 3* (written above the fifty-ninth staff)
- 3* (written above the sixtieth staff)
- 3* (written above the sixty-first staff)
- 3* (written above the sixty-second staff)
- 3* (written above the sixty-third staff)
- 3* (written above the sixty-fourth staff)
- 3* (written above the sixty-fifth staff)
- 3* (written above the sixty-sixth staff)
- 3* (written above the sixty-seventh staff)
- 3* (written above the sixty-eighth staff)
- 3* (written above the sixty-ninth staff)
- 3* (written above the seventieth staff)
- 3* (written above the seventy-first staff)
- 3* (written above the seventy-second staff)
- 3* (written above the seventy-third staff)
- 3* (written above the seventy-fourth staff)
- 3* (written above the seventy-fifth staff)
- 3* (written above the seventy-sixth staff)
- 3* (written above the seventy-seventh staff)
- 3* (written above the seventy-eighth staff)
- 3* (written above the seventy-ninth staff)
- 3* (written above the eightieth staff)
- 3* (written above the eighty-first staff)
- 3* (written above the eighty-second staff)
- 3* (written above the eighty-third staff)
- 3* (written above the eighty-fourth staff)
- 3* (written above the eighty-fifth staff)
- 3* (written above the eighty-sixth staff)
- 3* (written above the eighty-seventh staff)
- 3* (written above the eighty-eighth staff)
- 3* (written above the eighty-ninth staff)
- 3* (written above the ninetieth staff)
- 3* (written above the ninety-first staff)
- 3* (written above the ninety-second staff)
- 3* (written above the ninety-third staff)
- 3* (written above the ninety-fourth staff)
- 3* (written above the ninety-fifth staff)
- 3* (written above the ninety-sixth staff)
- 3* (written above the ninety-seventh staff)
- 3* (written above the ninety-eighth staff)
- 3* (written above the ninety-ninth staff)
- 3* (written above the hundredth staff)

Seq. Allegro 8 $\sharp\sharp$ $\frac{3}{4}$

cres. *fe* *p.*

Prej.

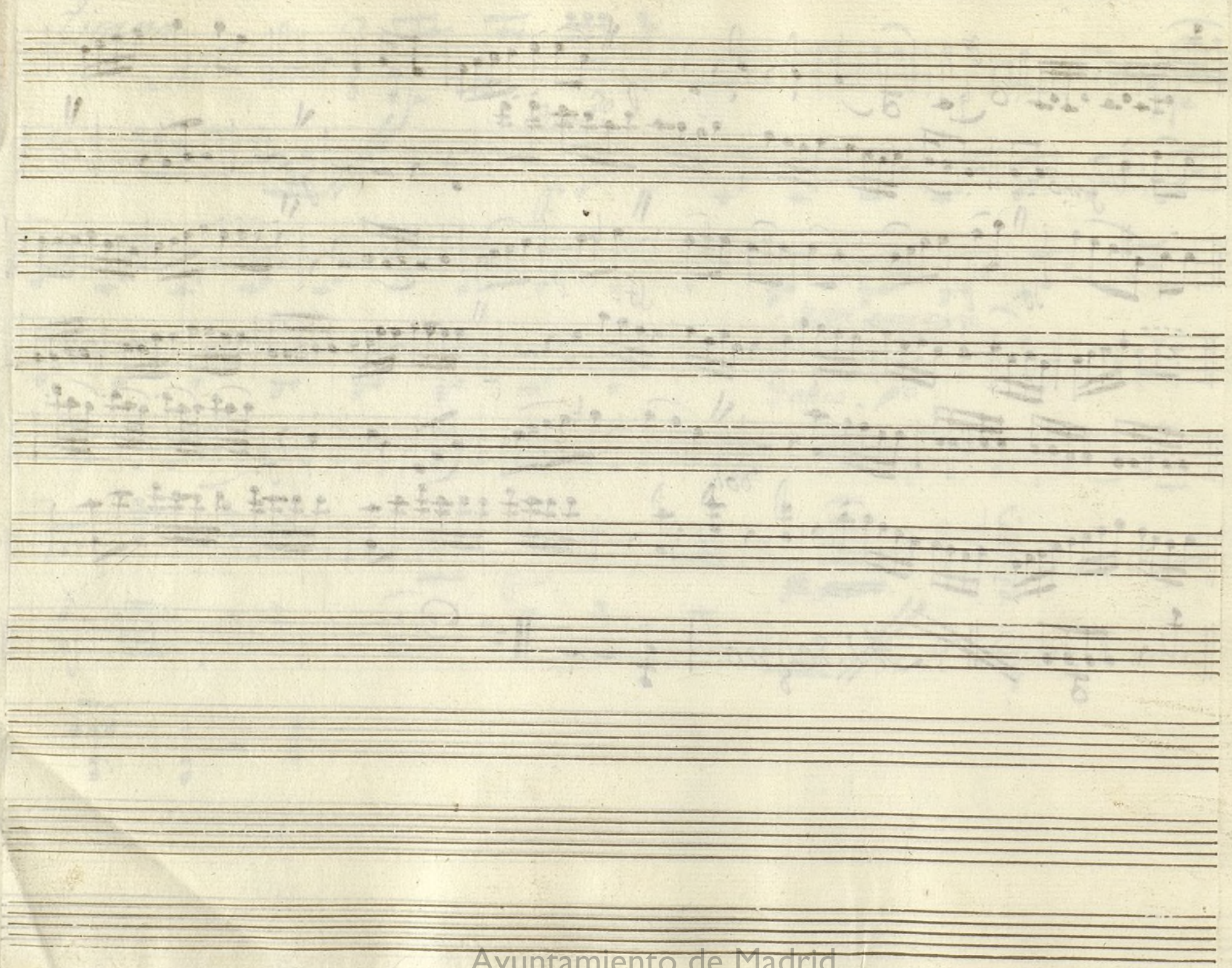
fe

Allegro 8 $\sharp\sharp$ $\frac{3}{4}$

vor *fe* *Le*

fe *cres.*

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p.* and *f.*. The piece concludes with the instruction *Al Segno* followed by a double bar line and a final note.



+

Violin I.º Supli.º

Sonad.^a a Solo.

2ª pte de la Dama Exquibor //

//

A handwritten musical score on aged paper, featuring ten staves of music. The first staff is marked 'Allegro' and the key signature has three sharps (F#, C#, G#). The music is written in a single melodic line with various dynamics like 'f.' (forte) and 'p.' (piano). The fourth staff is marked 'Al mismpaire' and the key signature changes to two sharps (F#, C#). The music continues with similar notation and dynamics. The seventh staff is marked 'Tempo Prima' and the key signature changes to one sharp (F#). The music concludes with a double bar line. The paper shows signs of age, including discoloration and some staining. A faint watermark 'Ayuntamiento de Madrid' is visible at the bottom center.

Handwritten musical score on ten staves. The first six staves contain a complex piece of music with many accidentals and dynamic markings like 'p' and 'f'. The seventh staff begins a new section labeled 'Rec.º Andte' in a different key signature. The eighth and ninth staves continue this section. The tenth staff ends with a large 'N.º' and a 'p'.

And.^{te}

f. p. p. p. f. p.

coplas. fmo

Allegro. 2/4 fmo

fmo p. as: Noz

fmo dol. f. p.

Handwritten musical score for "A los Pastores" by Antonio Vivaldi. The score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegro p." and the dynamics include "f", "p", "fmo", "dol.", and "f". The score features various musical notations such as notes, rests, accidentals, and ornaments. The piece concludes with a double bar line and the instruction "Al Segno."

Seq. Allegro $\text{8}^{\text{va}} \text{3}$

cres. *f.* *p.*

Rej.

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

cres. *f.* *p.*



Ayuntamiento de Madrid

4

Violin 2^oTonal^d à solo.2^a pte N la Dama Esquiba

//

Allegro

Galmismo arie.

tempo prima

Ayuntamiento de Madrid

2

Handwritten musical score for "Marcha de la Guardia Civil" by Juan Crisóstomo Arriaga. The score is written on ten staves. The first staff is the treble clef, and the second is the bass clef. The key signature is one sharp (F#). The tempo is marked "And." (Andante). The score includes various musical notations such as notes, rests, and dynamic markings like "fmo" and "f.". The title "Marcha de la Guardia Civil" is written at the top, and the composer's name "Juan Crisóstomo Arriaga" is written at the bottom.

And.^{te} $\text{G}^{\flat}\text{A}^{\flat}\text{B}^{\flat}3$

Coplas. *All.^o* $\text{G}^{\flat}\text{A}^{\flat}\text{B}^{\flat}2$

Handwritten musical score for a piece titled "Allegretto" by J. Haydn, Op. 10, No. 1. The score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "sf" (sforzando). There are also handwritten annotations in Italian, including "Allegretto", "Allegro", and "Allegretto". The manuscript is on aged, slightly stained paper.

Seq. Allegro $\text{8}^{\text{va}} \text{3}$

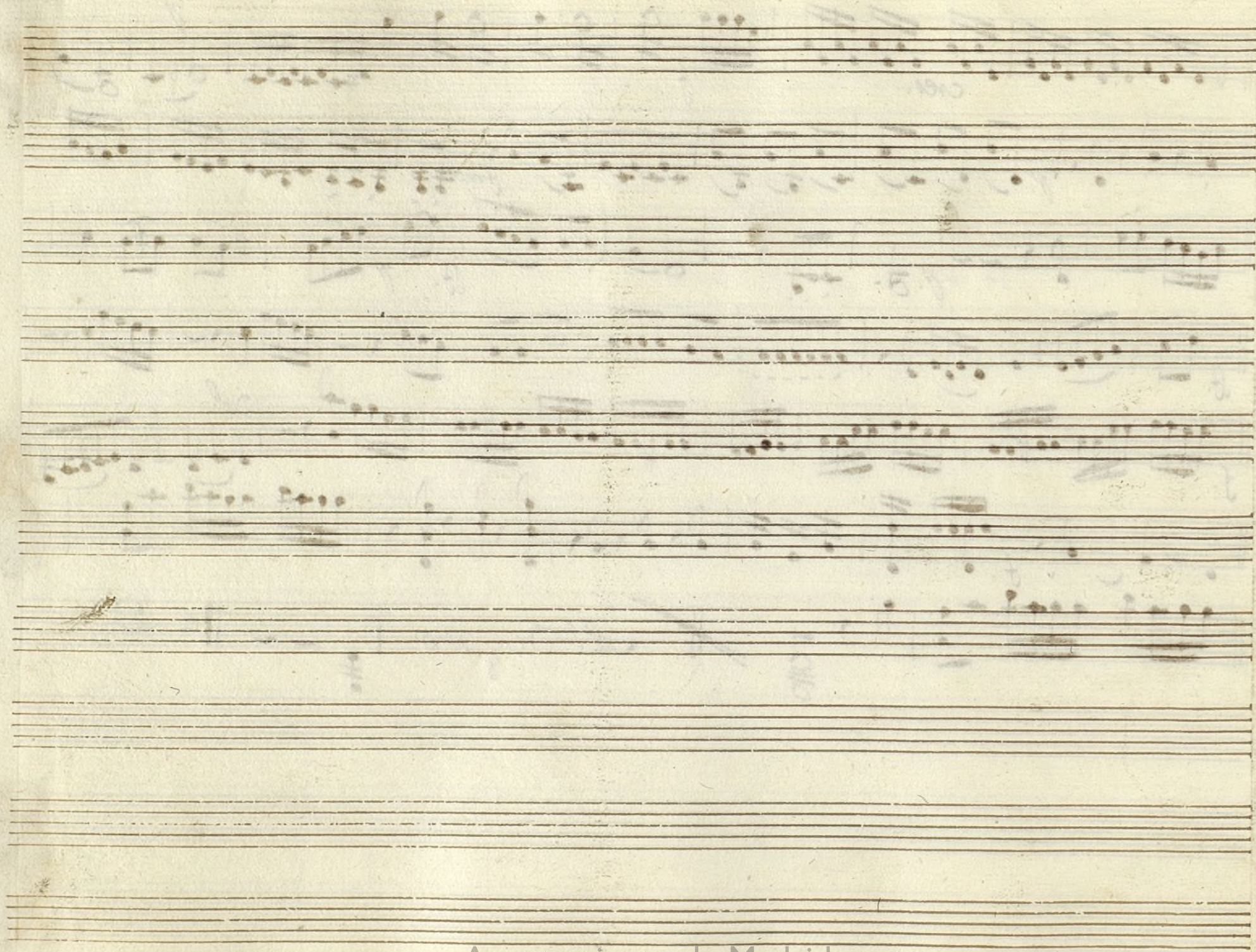
cresc. fe *pp*

Res.^{so}

All.^{to} *vo* *pe.* *pp*

cresc. fe

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *p.* (piano), *ff.* (fortissimo), and *cres.* (crescendo). The score concludes with the instruction *Allargando* and a double bar line. The page is numbered "4" in the top right corner.



Oboe Primero

Mus 83-77

3

Conadilla à solo; Seg. de p.^{te} de la Tama Esquiva.

Aleg. $\text{G} \# \# \# \text{C}$

The musical score is written on ten staves. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The tempo is marked 'Aleg.' (Allegro). The first staff contains a series of eighth and sixteenth notes, followed by a rest. The second staff continues with similar rhythmic patterns. The third staff features a series of eighth notes. The fourth staff has a 'Como Prima voz' (like first voice) marking above it. The fifth staff has a '3' marking below it. The sixth staff has a '6' and '8' marking below it. The seventh staff has a '22' marking below it. The eighth staff has a '5' marking below it. The ninth staff has a '4' marking below it. The tenth staff has a '4' marking below it. The score ends with a double bar line and the word 'Fine'.

Como Prima voz

3

6 8

22

5

4

4

Fine

Coplas

Allegro

2
A

Coplas *Allegro* $\frac{6}{8}$ $\frac{2}{4}$

tenue *10* *le*

17 *po* *5*

12 *le* *17* *po* *5*

12 *le* *17* *po* *5*

3 *fare* *Allegro*

Sequi *Allegro* *Perido*

Handwritten musical score on six staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also numerical markings like '3', '4', '6', and '5' below the staves. The piece concludes with a double bar line and repeat dots. The word 'Perido' is written above the fourth staff, and 'Allegro' is written below the fifth staff.

Allegro

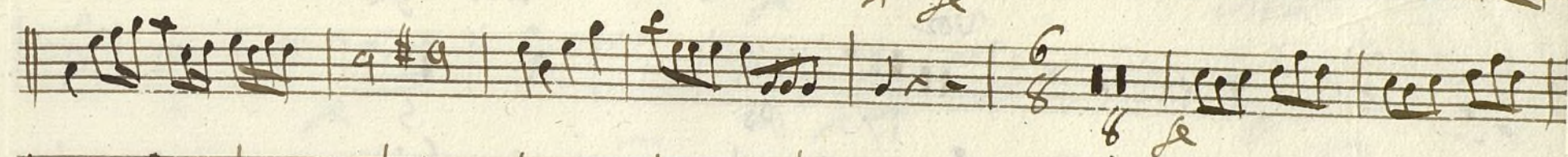
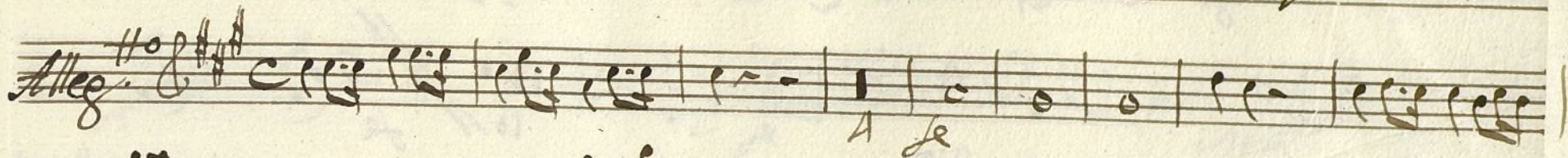
Ayuntamiento de Madrid

Oboe Segundo

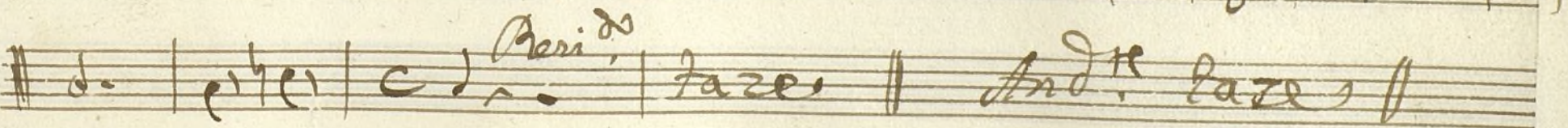
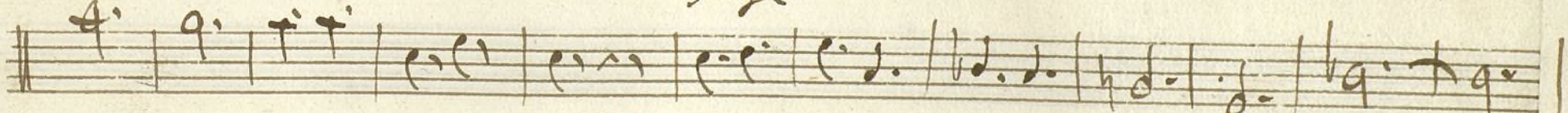
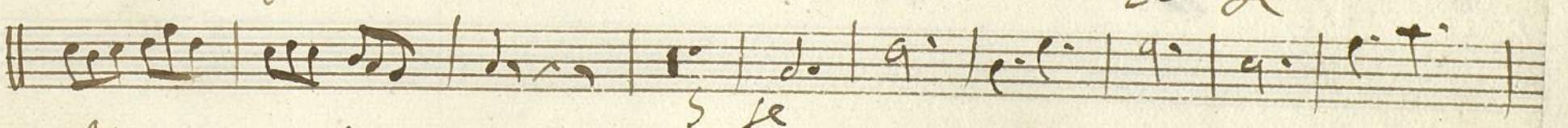
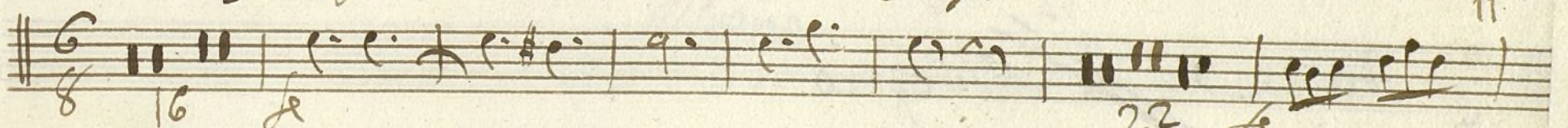
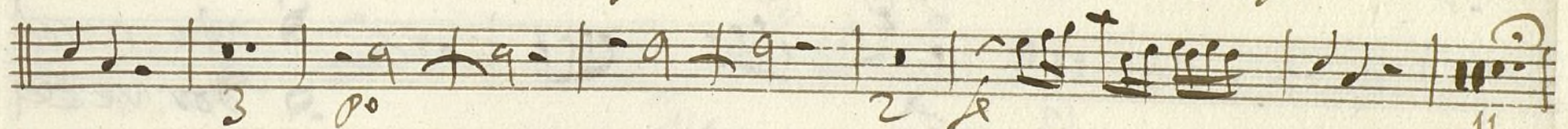
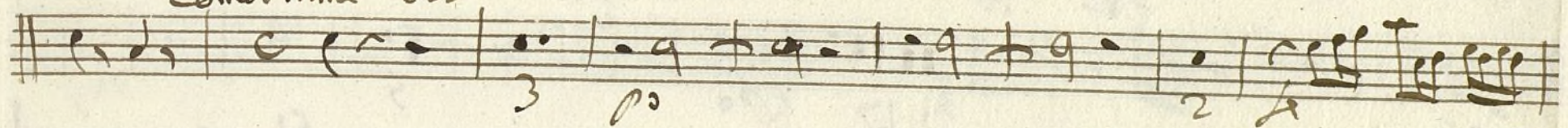
Conadilla à solo; Seg. ^{da 1^a} de la Tama Esquivia;

MUS 87-17

1



Como Prima voz



Coplas

Allegro

862
4

Copla *Allegro* 2/4

voz

ps

f

10

12

17

5

3

4

faze

Allegro

Ala parro,
Dor the

For the day

Ved. Alleg. No. 3

Allegro

Ayuntamiento de Madrid

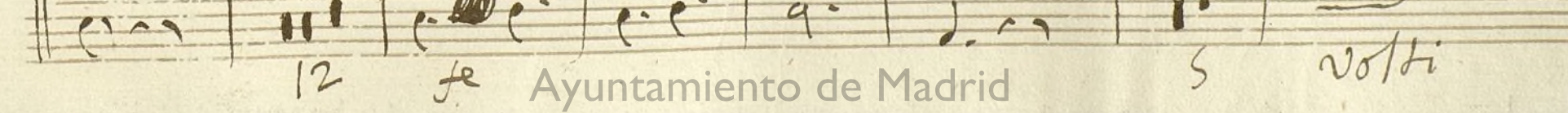
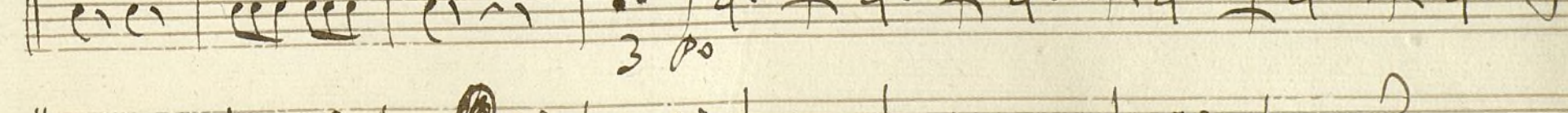
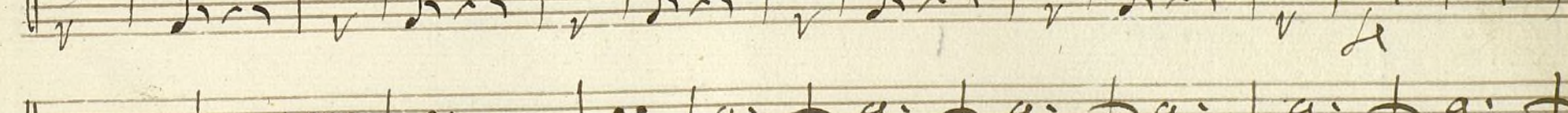
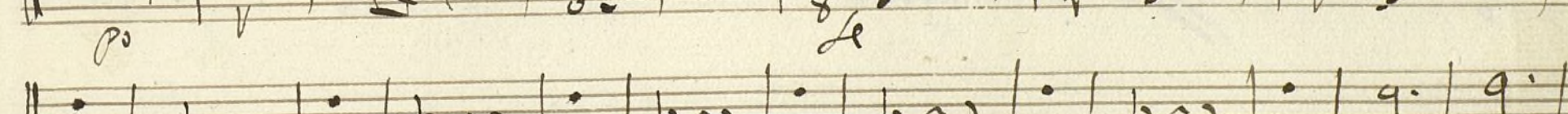
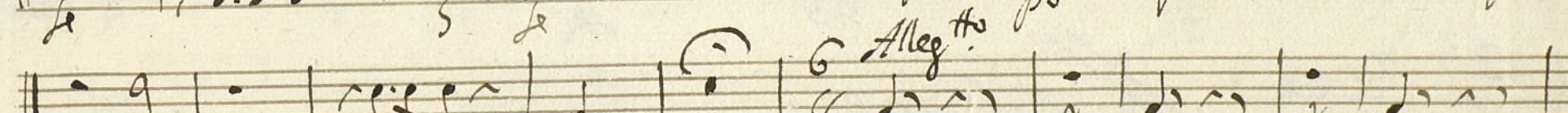
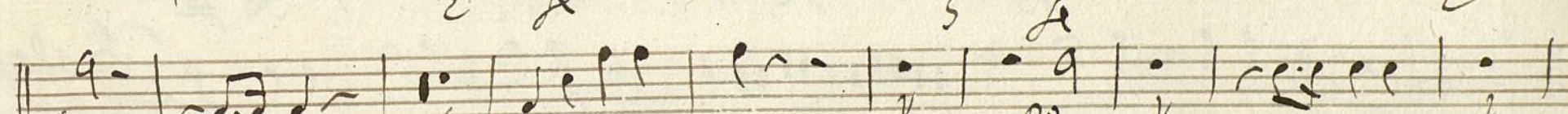
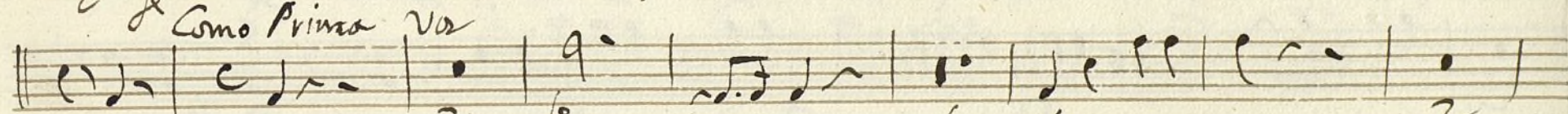
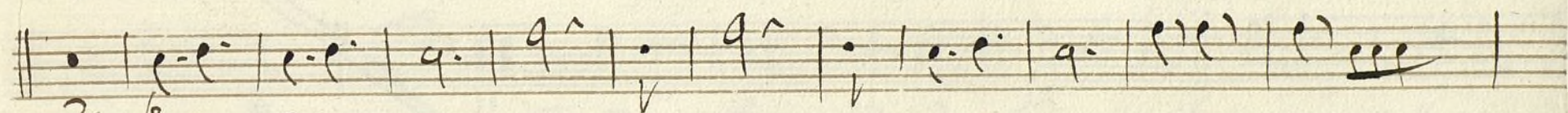
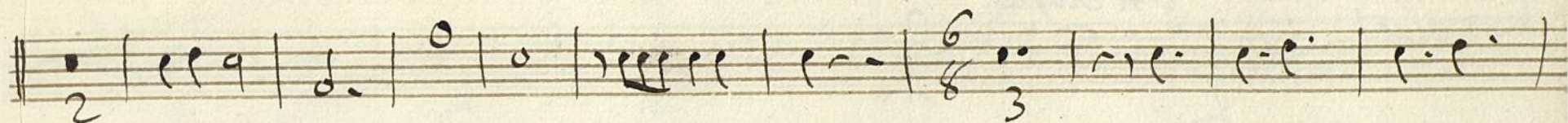
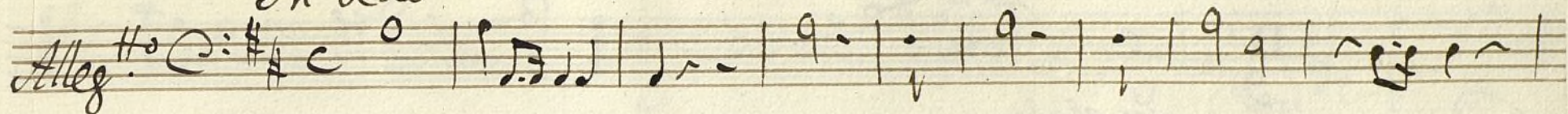
Trompa Primera

Mus 87-17

5

Tonadilla à solo: seg. da pre dela Tama esguiva:

In dela



12

f

Ayuntamiento de Madrid

5

volti

Je e-e- | a- | a- | e-e- | a- | a- | e-e- | a- | e' e' e' | e' e' |

|| e' e' | || *c* *Peri^{do} fare* || $\frac{3}{4}$ *And^{te} fare* ||

Coplas *In elafa* *Allegro* $\frac{2}{4}$ d + d + d + d + d + d + d + d +

|| d + d + | a + a + a + a + a + a + a + a + || *Je* || *Je* ||

|| $\frac{2}{2}$ | e' e' | e' e' | || *A3* || *Je* || e' e' | e' e' | e' e' | e' e' | e' e' | e' e' |

|| e' e' | e' e' | e' e' | || *A3* || *Je* || e' e' | e' e' | e' e' | e' e' | e' e' | e' e' |

|| $\frac{3}{8}$ *fare* || *Allegro* ||

Galop par!
Parade

Clarinet
Segue, Alleg^{ro} 8#

Segue:

Alleg

Handwritten musical score for "Allegro" in G major, 3/4 time. 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 "Allegro". The score includes various musical notations such as notes, rests, and bar lines. There are several annotations in the margins: "Allegro" at the top left, "Allegro" at the top right, "Allegro" at the bottom right, and "Allegro" at the bottom left. The score ends with a double bar line and a repeat sign.

Ayuntamiento de Madrid

Trompa Segunda

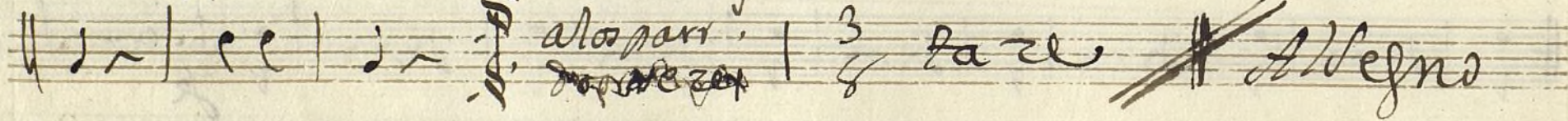
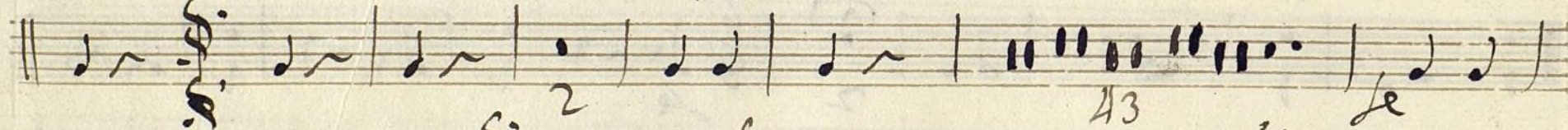
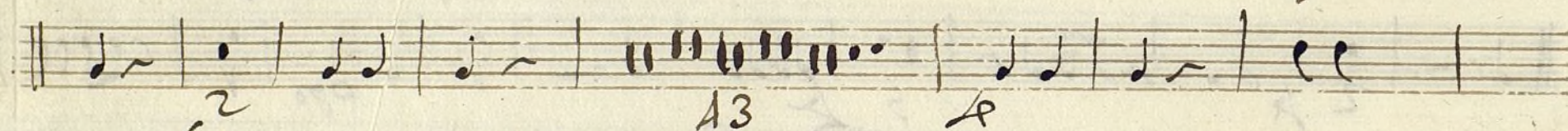
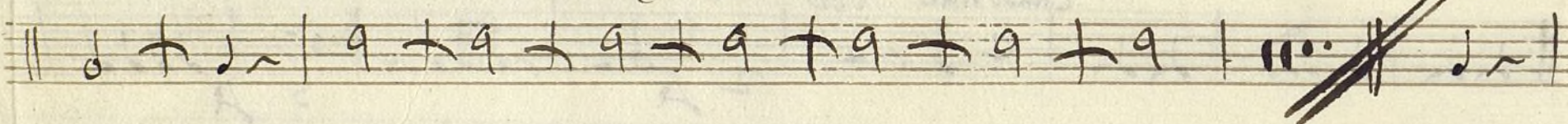
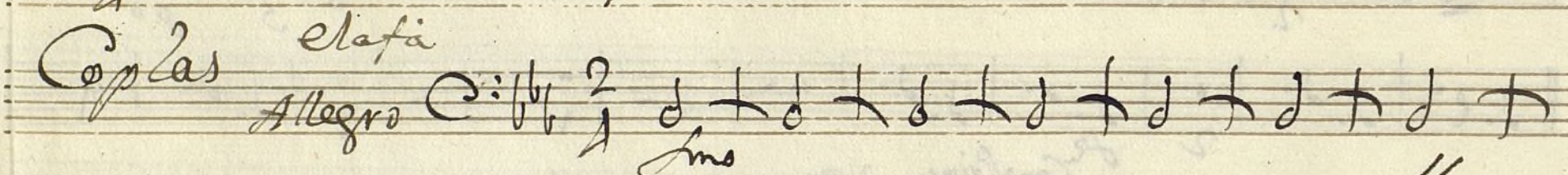
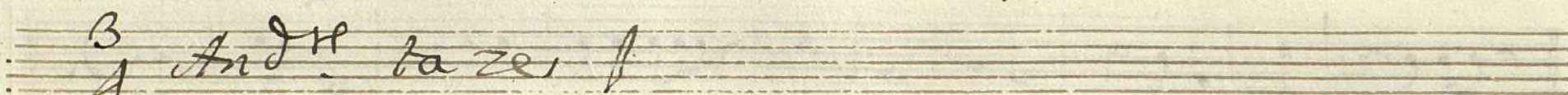
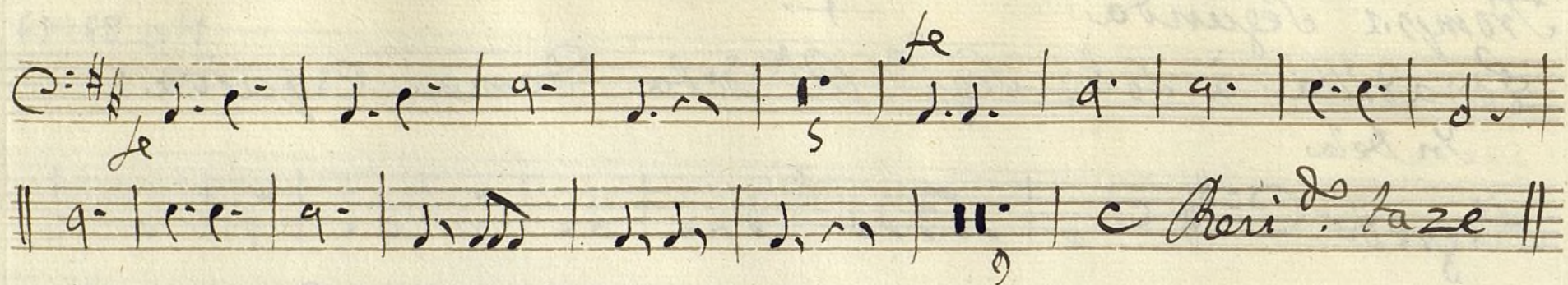
Conadilla à solo; Seg. da P. R. de la Dama Esquivia;

Mus 87-17

In Dela

Allegretto

The musical score is written on a single staff with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegretto'. The score consists of 11 measures. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some unusual markings like '2', '3', '4', '5', '6', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'. The score ends with a double bar line and a fermata.



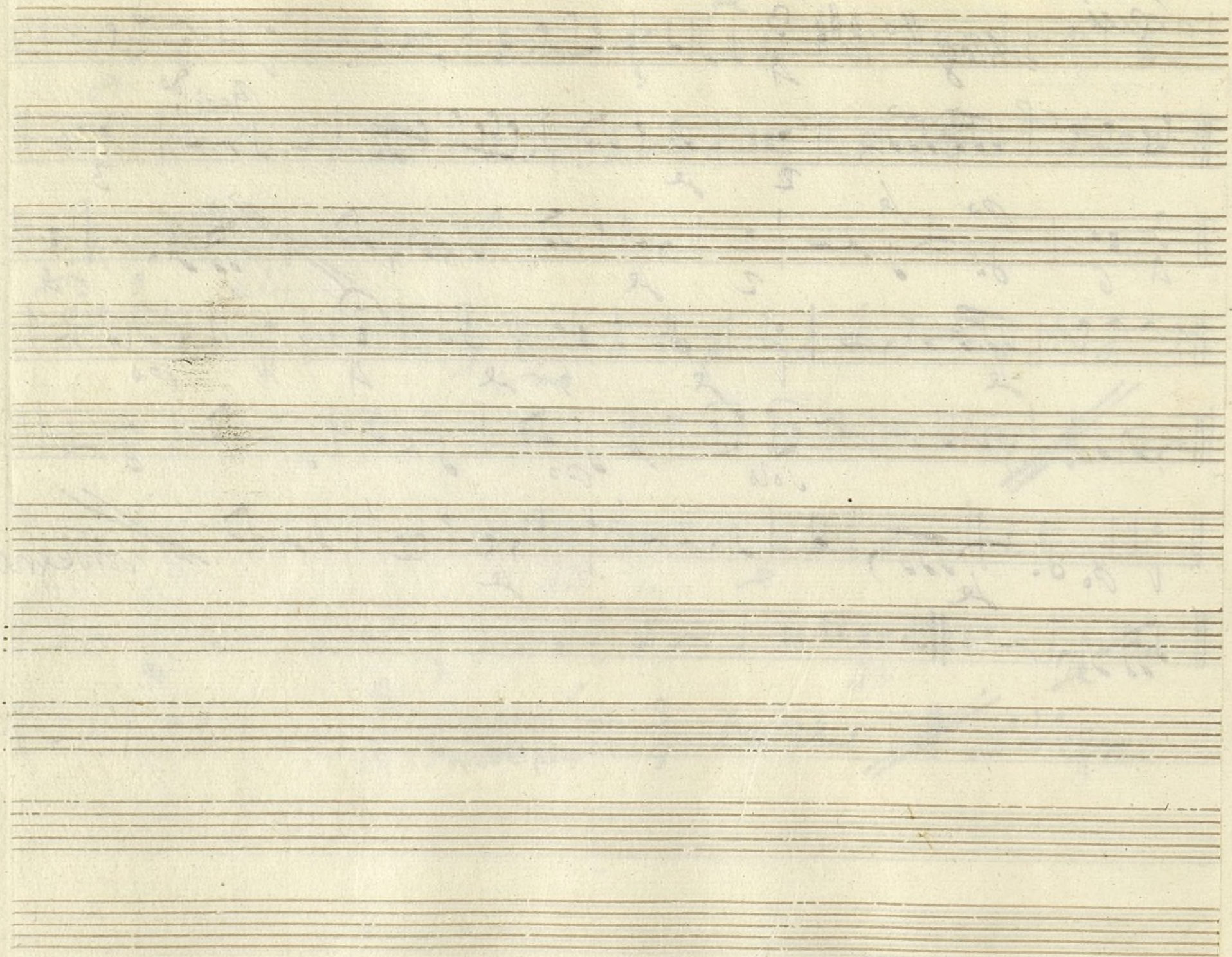
5 Clarinet
Sequi. Alto. & #

Legni.

Aleg

Peri.

Allegro

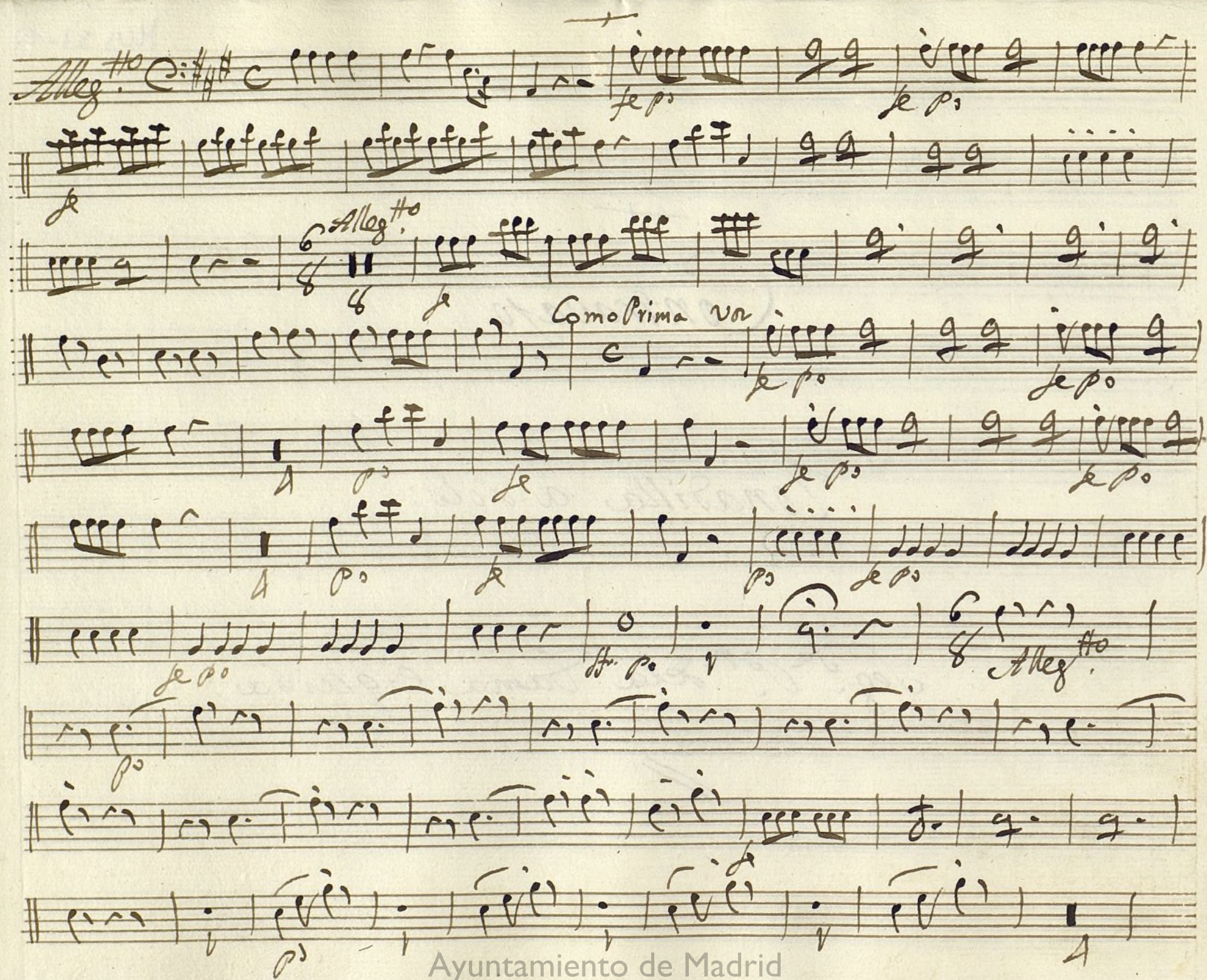


Ayuntamiento de Madrid

Contrabajo

Conadilla à solo;

Seg. da pte de la Tama Esquiba;



Handwritten musical score for "Marcha de la Victoria" by Juan Valverde. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings like "p" and "f". The title "Marcha de la Victoria" is written in the center. The signature "Juan Valverde" is at the bottom right. The manuscript is on aged, slightly stained paper.

Andte $\text{C}:\flat$ $\frac{3}{4}$ *no*

Handwritten musical score for the first system, featuring three staves. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains notes, rests, and dynamic markings such as *p*, *f*, and *sf*. The second and third staves continue the musical notation with similar markings.

Coplas *Allegro* $\text{C}:\flat$ $\frac{2}{4}$ *no*

Handwritten musical score for the second system, featuring three staves. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It contains notes, rests, and dynamic markings such as *p*, *f*, and *sf*. The second and third staves continue the musical notation with similar markings.

Handwritten musical score on seven staves. The notation includes various notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The seventh staff has a treble clef and a key signature of one flat. The score includes markings such as *Allegro*, *Andante*, *Allegro*, and *Allegro*. The final staff is marked with a double slash and the word *Allegro*.

Volte

Segui

Allegretto

3/4

4

5

6

7

8

9

10

11

12

Rit.

Alleg.

3/4

4

5

6

7

8

9

10

11

12

Alleg.

3/4

4

5

6

7

8

9

10

11

12

Handwritten musical score on four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *le*. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains a measure with a '3' below it. The third staff features a measure with a '3' below it. The fourth staff ends with a double bar line and a repeat sign. Below the fourth staff, the word *Allegro* is written in cursive.

Ayuntamiento de Madrid