

Leg<sup>o</sup> 3<sup>o</sup> n.º 24.

MVZ

(Leg<sup>o</sup> 5<sup>o</sup> n.º 52.)

Mus 85-1

Conadilla a solo

el Cuento de el Parte<sup>o</sup>. 52.

La 1.<sup>ra</sup> Portuguesa<sup>o</sup>.

Del S.<sup>r</sup> Marcolini<sup>o</sup>.

Ayuntamiento de Madrid

85-1



*Allegro*

$\text{H}^b \frac{6}{8}$

Handwritten musical score for voice and piano. The score is written on five staves. The first staff is the vocal line, and the subsequent four staves are for the piano accompaniment. The tempo is marked *Allegro*. The key signature is one flat (B-flat) and the time signature is 6/8. The music is in Spanish and includes lyrics. The piano part features various dynamics such as *p* (piano), *cre.* (crescendo), and *piano*. The score ends with a double bar line and a sharp sign.

A pa ri o na dos nos que te ri to salgo con mi qui  
quiero Con ta ros Un- Cuen te zi to que me pa so en el

Ayuntamiento de Madrid



ta-rra solo por di- ver tiros salgo con mi gui-  
 nar-te Con un zierro mo zi to que me paño en el

ta rra solo por di ver tiros porque me a ni ma  
 nar te Con un zierro mo zi to el pen so que yo

mucho ver que nuestro Ca ri ño mea fran que ado a  
 era de otro genio mas fi no y lle go a chu-

plau sos no me re ci- dos y si lo gra mia  
 tear me el po bre zi- to mas no le sa li en

fe to el de xa ros ser vi dos no a pe rez co o tra  
 bal de pero en mi Cuen te zi to la gran lo que le



gloria si lo con rigo;  
 diga y lo que el di go;

*allegro*

*Coplas*  
*Allegro*

Al pasar por el parte me  
 no [pero haziendo ademanes de



diola gana depreciado de mirar si te el pañuelo a lo

nia alguna Carta alguna Carta llego a sea y despues

mi un figura me dijome alma de un suspiro mas alen tado



e para vñe Respuer- ta del camara da  
 fue pro sigulendo tier- no lo ya emperado

*Allegro*  
 Zo- re ño ra mi- a de zir le quise ra  
 Zo- de pena mue- ro cruel homi zi da

an tes que mu rie - ra de fi na pa sion  
 mi- ra por mi vi- da con me nos Vigor

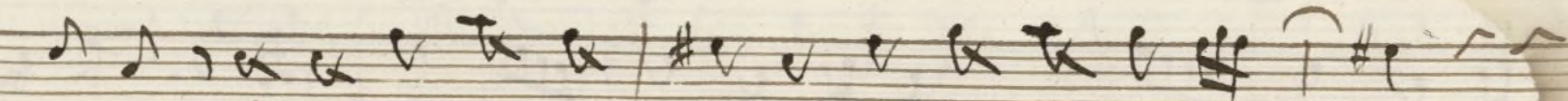


que solo de ver-la de pena no vi-vo pue lleva can  
por que ya sus pi-ro yo pero y me abra-ro siend el mal que

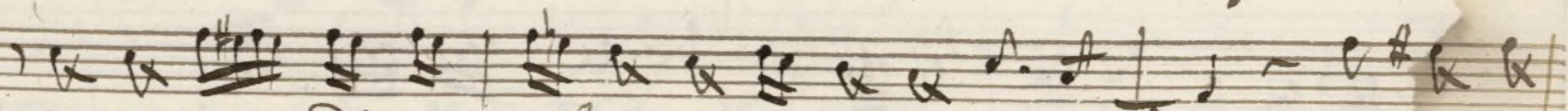
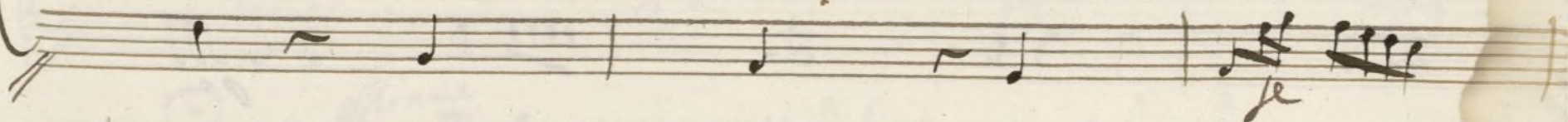
tivo mi fiel corazon pue lleva cau ti-vo mi  
pa-ro na ci-do de amor siend el mal que pa-ro na

*Alleg<sup>ro</sup>*  
fiel Corazon; Pero yo que a estos monos bien los en  
zi-do de amor; pero al ver que fingia Con tanto es

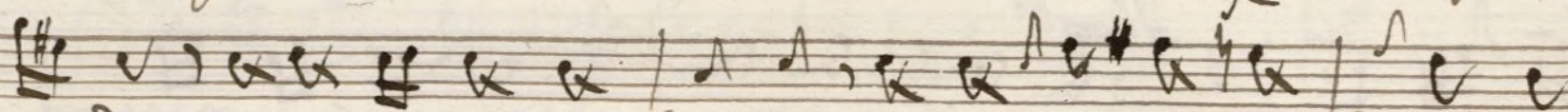
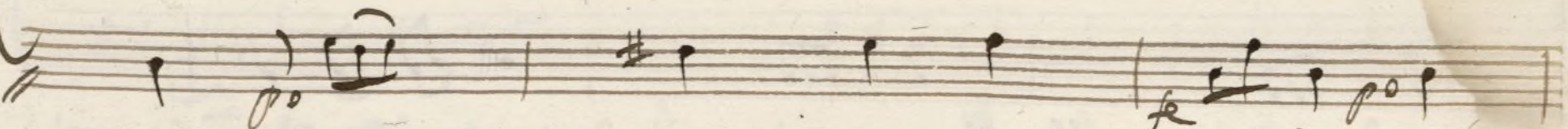




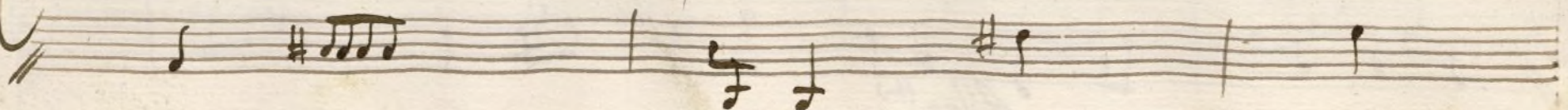
tiendo le Respon di señores Congran sa ero —  
tremo le des pe di al pe ta te sin arro de os —



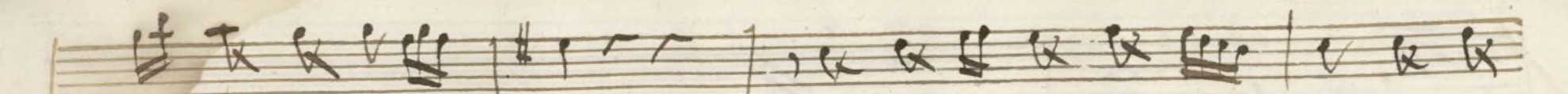
oye uste - digo, lo que ya uste me entien de - ya uste me re-  
seor figu - ra si pena que ta sa a mente - sa sa a



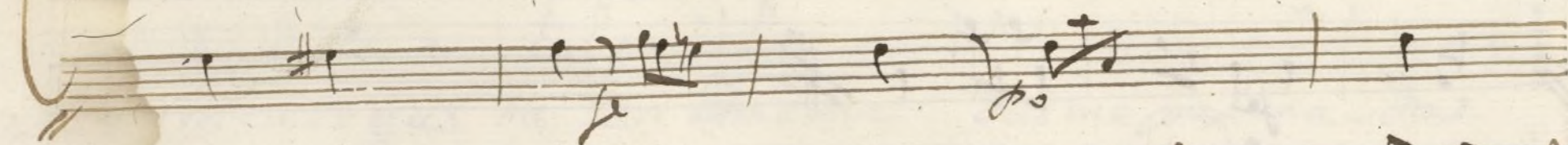
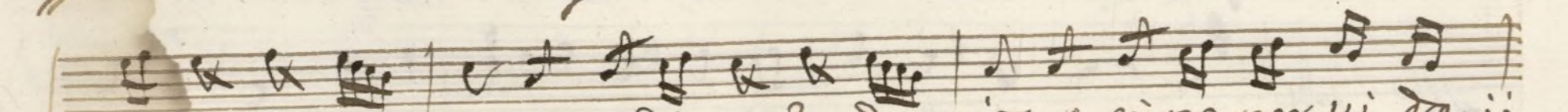
tiende no soi yo me explicado no soi yo me explicado  
mente no me sobra otra Cosa no me sobra otra Cosa



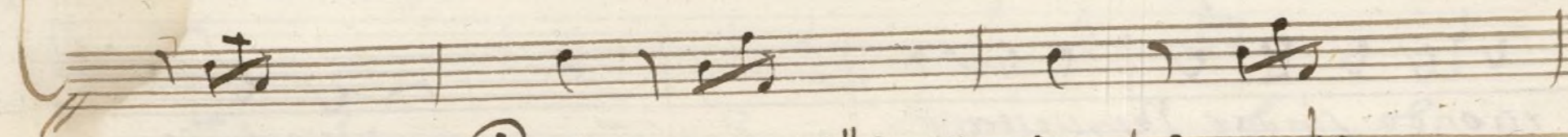
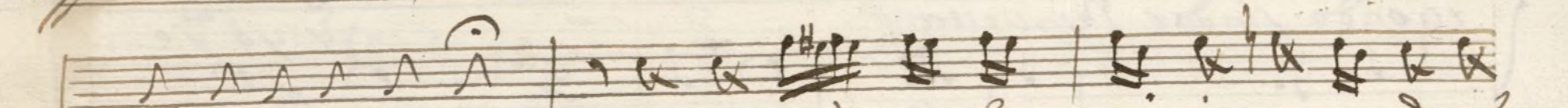




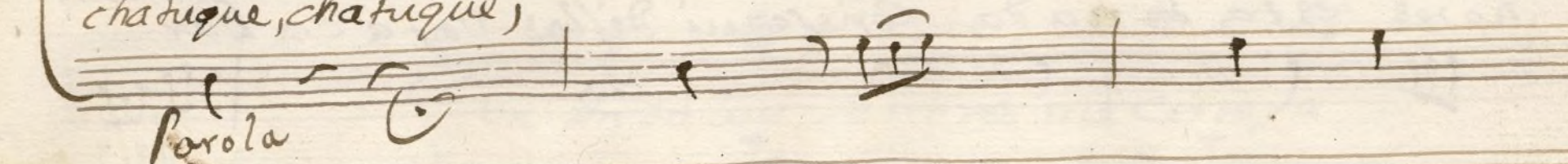
quer lo que quiere —      mire vire que pata-se vaya  
 que hombres que penen —      mu de se don mire-ria vamos

presto el orre ra a medir Calenda rios o si no por vi da ::  
 pronto que hacemos digo que buscar quiere tres pie sin duda al ::

pues ya, friolera ) Vaya apri sa a los pizios a mondar lan  
 puerros, vaya vaya Vaya a to-mar los ayres a los ym  
 chatuque, chatuque,



Porola



te - jas;  
fier - nos; *allegro*

*All.* el Po bre zito Con esta fresca se fue co  
fe po  
rriendo sin dar Respuesta y yo se  
je po  
ñores esta tonada Con sigui dillas voy a ca bar



la oigan las que son chuscas y resaca la das

y si aca rogus ta ren ~~dad~~ me dadme palma-das

y Con ellas perdonen todas todas mis fal-

tas to das mis fal - das; *Segui.*

Un Andalu señores me Correja -

Ayuntamiento de Madrid



ba un Andaluze ñores me cortejaba  
me cortejaba — y al modo de su tierra me enamo-  
raba y al modo de su tierra me enamoraba  
tomaba la guitarra con mucho ayre junto a mi se en-  
tavi ya en amorarme y al vno de se viya cantando



man te — y dice) ay de la ma ca — re na sa le

ay e chando can — de la un frai le ay sa le de la —

— ma ca re na que — y un frai le dime di — si te

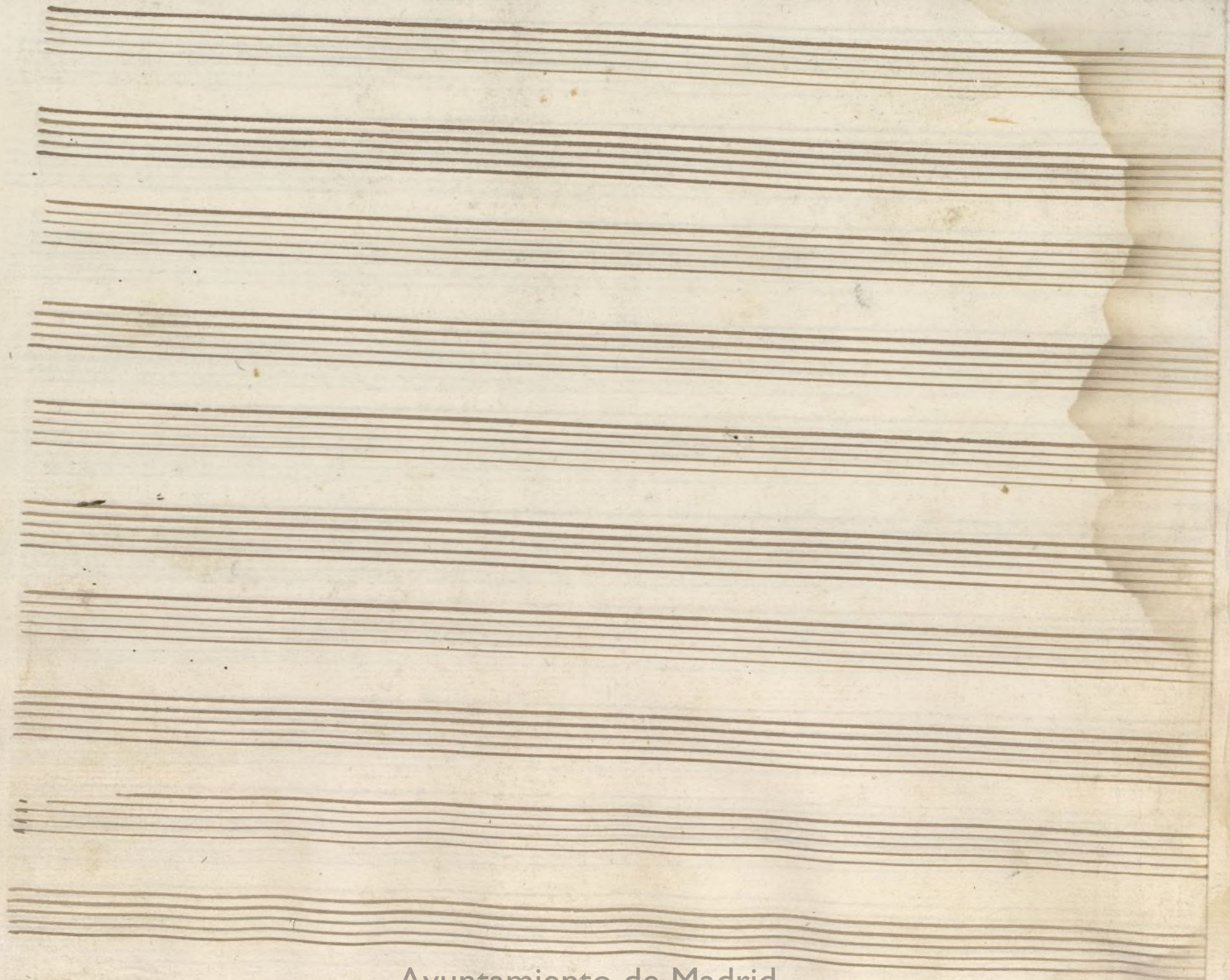
gustan dime di — si te agra dan y yo digo pro si gue

Dueño de el alma —

allegro

Ayuntamiento de Madrid





Ayuntamiento de Madrid



Violin Primo.

Mus 85-1

Joradilla à solo /, el Cuento del Parte /.

Handwritten musical score for Violin Primo. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is written in a cursive, handwritten style. Dynamic markings include *pmo*, *Cre.*, *fe*, *vo*, *po*, *Cre.*, *fe*, and *allegro*. The score ends with a double bar line and the word *allegro* written below the staff.

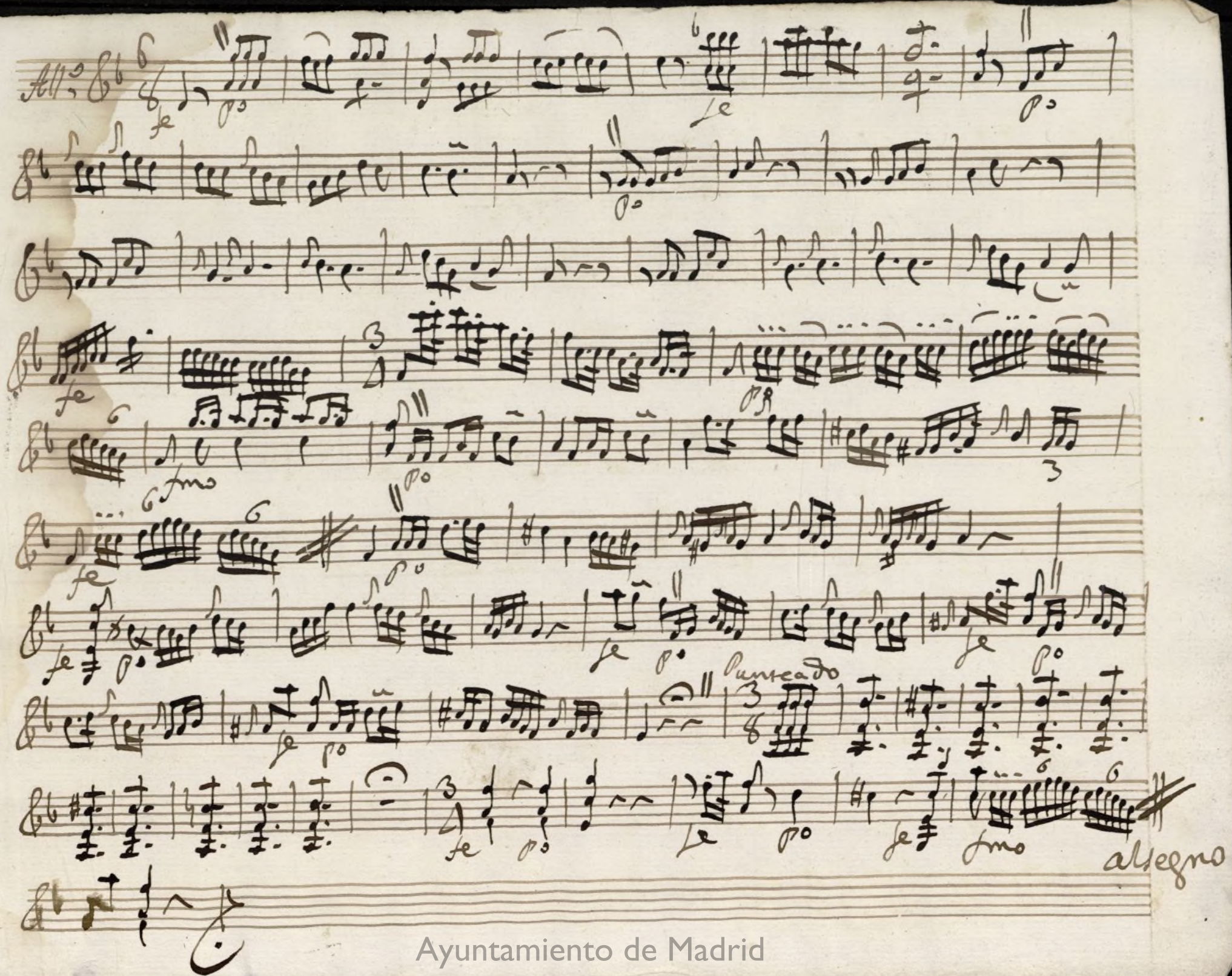
Voln







Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The final staff ends with the word "allegro" written in a cursive script.





Ayuntamiento de Madrid



Violin Segundo

Mus 85-1

sonadilla à solo. el Cuento del Barre.

Handwritten musical score for Violin Second, titled "sonadilla à solo. el Cuento del Barre." The score is written on ten staves in G major (one sharp) and 6/8 time. It includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with the instruction "allegro" and a double bar line.

Dynamic markings and performance instructions include:

- Cre di* (Crescendo)
- fe* (Forte)
- mo* (Molto)
- no* (Niente)
- allegro*
- Volvi* (Return)



*Coplas Allegro* <sup>6<sup>mo</sup></sup> <sup>*Allegro*</sup> <sup>*p. mo*</sup>

*Minue* <sup>*Allegro*</sup> <sup>*p. mo*</sup>

*Parola* <sup>*Allegro*</sup> <sup>*p. mo*</sup>

*All: 6* <sup>*Allegro*</sup> <sup>*p. mo*</sup>

Ayuntamiento de Madrid



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:

- Venue* (written vertically on the left side of the third staff)
- Allegro* (written below the third staff)
- 3* (written above the third staff)
- fe* (written below the third staff)
- 3* (written above the fourth staff)
- fe* (written below the fourth staff)
- 6* (written below the fourth staff)
- 3* (written above the fifth staff)
- fe* (written below the fifth staff)
- 6* (written below the fifth staff)
- 3* (written above the sixth staff)
- fe* (written below the sixth staff)
- 6* (written below the sixth staff)
- 3* (written above the seventh staff)
- fe* (written below the seventh staff)
- 6* (written below the seventh staff)
- 3* (written above the eighth staff)
- fe* (written below the eighth staff)
- 6* (written below the eighth staff)
- 3* (written above the ninth staff)
- fe* (written below the ninth staff)
- 6* (written below the ninth staff)
- 3* (written above the tenth staff)
- fe* (written below the tenth staff)
- 6* (written below the tenth staff)
- 3* (written above the eleventh staff)
- fe* (written below the eleventh staff)
- 6* (written below the eleventh staff)
- 3* (written above the twelfth staff)
- fe* (written below the twelfth staff)
- 6* (written below the twelfth staff)
- 3* (written above the thirteenth staff)
- fe* (written below the thirteenth staff)
- 6* (written below the thirteenth staff)
- 3* (written above the fourteenth staff)
- fe* (written below the fourteenth staff)
- 6* (written below the fourteenth staff)
- 3* (written above the fifteenth staff)
- fe* (written below the fifteenth staff)
- 6* (written below the fifteenth staff)
- 3* (written above the sixteenth staff)
- fe* (written below the sixteenth staff)
- 6* (written below the sixteenth staff)
- 3* (written above the seventeenth staff)
- fe* (written below the seventeenth staff)
- 6* (written below the seventeenth staff)
- 3* (written above the eighteenth staff)
- fe* (written below the eighteenth staff)
- 6* (written below the eighteenth staff)
- 3* (written above the nineteenth staff)
- fe* (written below the nineteenth staff)
- 6* (written below the nineteenth staff)
- 3* (written above the twentieth staff)
- fe* (written below the twentieth staff)
- 6* (written below the twentieth staff)



Ayuntamiento de Madrid



Violin Segundo.

Mus 85-1

Tonadilla a Solo y el Cuento del Parte.

*Allegro* 6/8

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'Allegro' and the time signature '6/8'. The music is written in G major (one sharp) and includes various dynamics such as 'p' (piano), 'cres.' (crescendo), 'p mo' (piano molto), 'f' (forte), and 'f mo' (forte molto). There are also markings for 'cresc. do' and 'fmo'. The score includes a section marked 'Voz' (voice) and a section marked 'al segno'. The music is characterized by frequent sixteenth and thirty-second note patterns, suggesting a lively and intricate melody.



Coplas

*Alleg.<sup>mo</sup>* *fmo* *pmo*

*All.<sup>mo</sup>* *Minue*

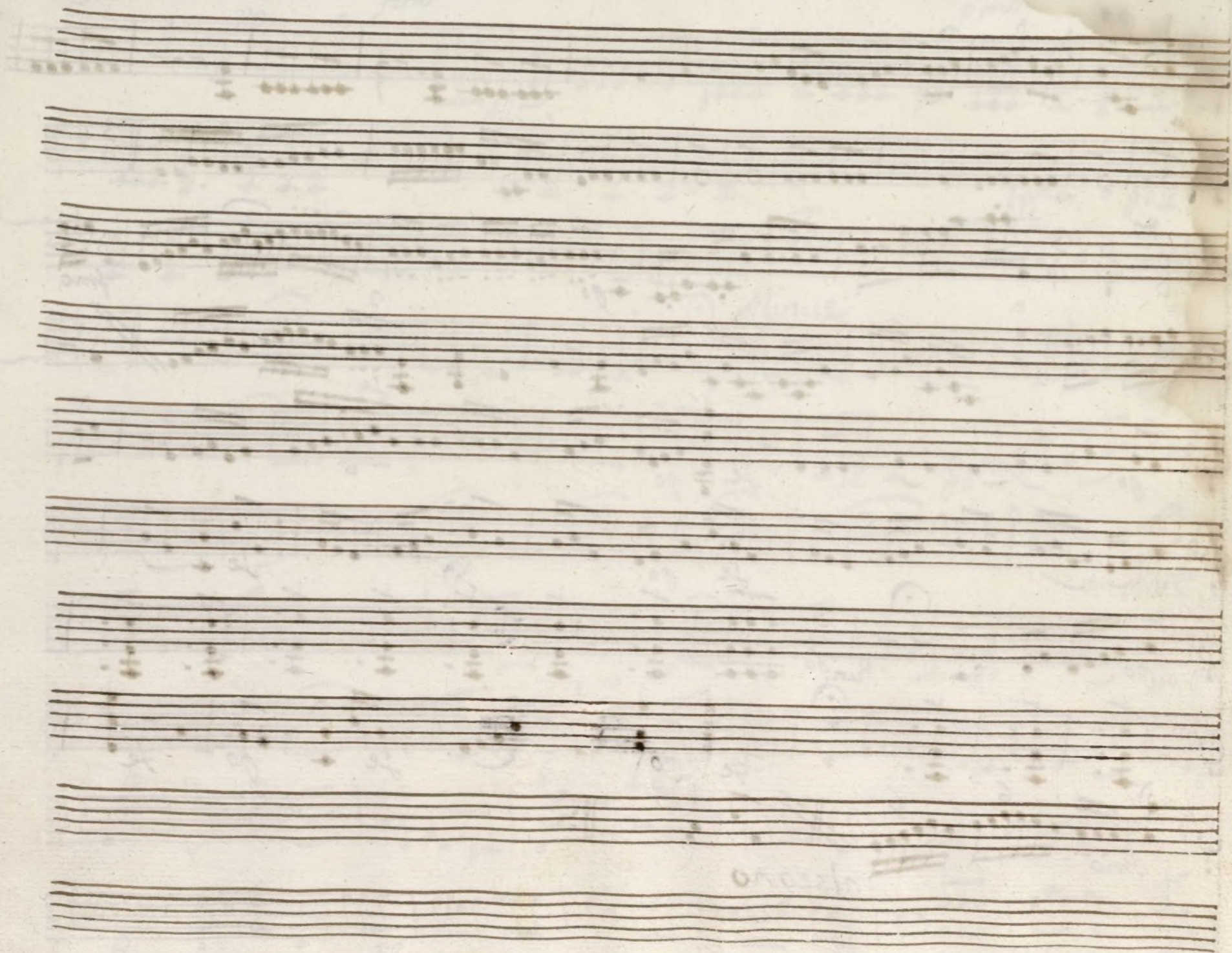
*Alleg.<sup>mo</sup>* *Parola* *allegro*

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It is marked 'Alleg.<sup>mo</sup>' and 'fmo'. The second staff continues the melody and includes a section marked '3/4' and 'All.<sup>mo</sup>'. The third staff has a treble clef, a key signature of one flat, and a 6/8 time signature. The fourth staff is marked 'Minue'. The fifth staff continues the melody. The sixth staff has a treble clef, a key signature of one flat, and a 6/8 time signature. The seventh staff has a treble clef, a key signature of one flat, and a 6/8 time signature. The eighth staff has a treble clef, a key signature of one flat, and a 6/8 time signature. The ninth staff is marked 'Parola' and 'allegro'. The tenth staff has a treble clef, a key signature of one flat, and a 6/8 time signature.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a *p* dynamic marking. The third staff is marked *Alleg.<sup>ro</sup>* and *3/4*. The fourth staff ends with a *fmo* marking. The fifth staff begins with a *p* marking. The sixth staff begins with a *le* marking. The seventh staff begins with a *p* marking. The eighth staff begins with a *Pun.<sup>do</sup>* marking. The ninth staff begins with a *fmo* marking. The tenth staff ends with a *allegro* marking.







Oboe 1<sup>o</sup>

+

Mus 85-1

Tonadilla a solo. el Cuento del Parte.

Handwritten musical score for Oboe 1<sup>o</sup>, titled "Tonadilla a solo. el Cuento del Parte." The score is written on seven staves, each beginning with a treble clef and a key signature of one flat (B-flat). The tempo/mood is marked "Allegro" at the beginning and "Allegro" at the end. The notation includes various rhythmic values (quarter, eighth, sixteenth notes, rests) and dynamic markings such as "p" (piano), "f" (forte), and "se" (sempre). The score concludes with a double bar line and a sharp sign, indicating the end of the piece.

Voln



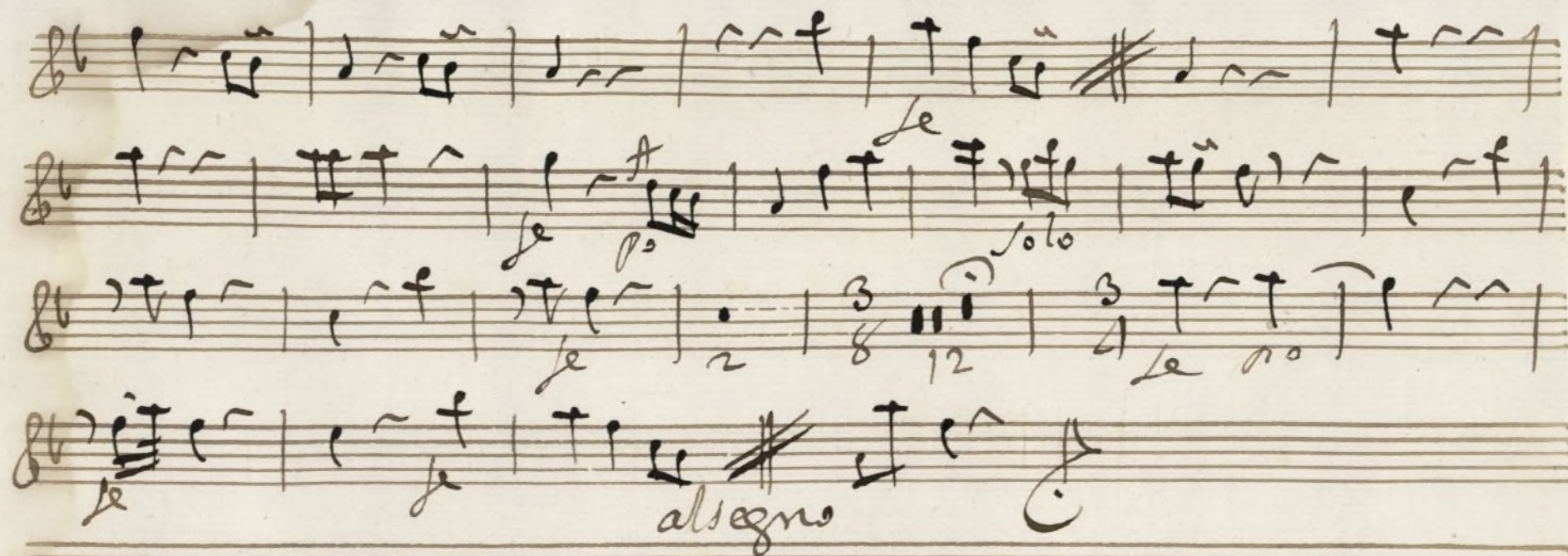
Handwritten musical score on ten staves, featuring various musical notations, clefs, and tempo markings.

The score begins with the tempo marking *Alleg<sup>ro</sup>* in the first staff, which is in 6/8 time. The notation includes eighth and sixteenth notes, rests, and bar lines. The second staff introduces a key signature change to one sharp (F#) and a time signature change to 3/4, with the tempo marking *Alleg<sup>ro</sup>* and the dynamic marking *p* (piano). The third and fourth staves continue the musical development with various note values and rests. The fifth staff features a *ritmo* (ritardando) marking and a triplet of eighth notes. The sixth staff includes a *p<sup>mo</sup>* (piano) marking and a measure with a '16' written below it. The seventh staff is marked *Alleg<sup>ro</sup>* and features a *se* (sempre) marking. The eighth staff is marked *Alleg<sup>ro</sup>* and includes a *se* marking. The ninth staff includes a *se* marking and a *se* marking. The tenth staff includes a *se* marking and a *se* marking. The score concludes with a *se* marking and a *se* marking.

Additional markings include *Alleg<sup>ro</sup>*, *p*, *p<sup>mo</sup>*, *se*, *sempre*, *ritmo*, and *sempre*.

The manuscript is signed "Ayuntamiento de Madrid" at the bottom center.









Ayuntamiento de Madrid



Oboe 2<sup>o</sup>

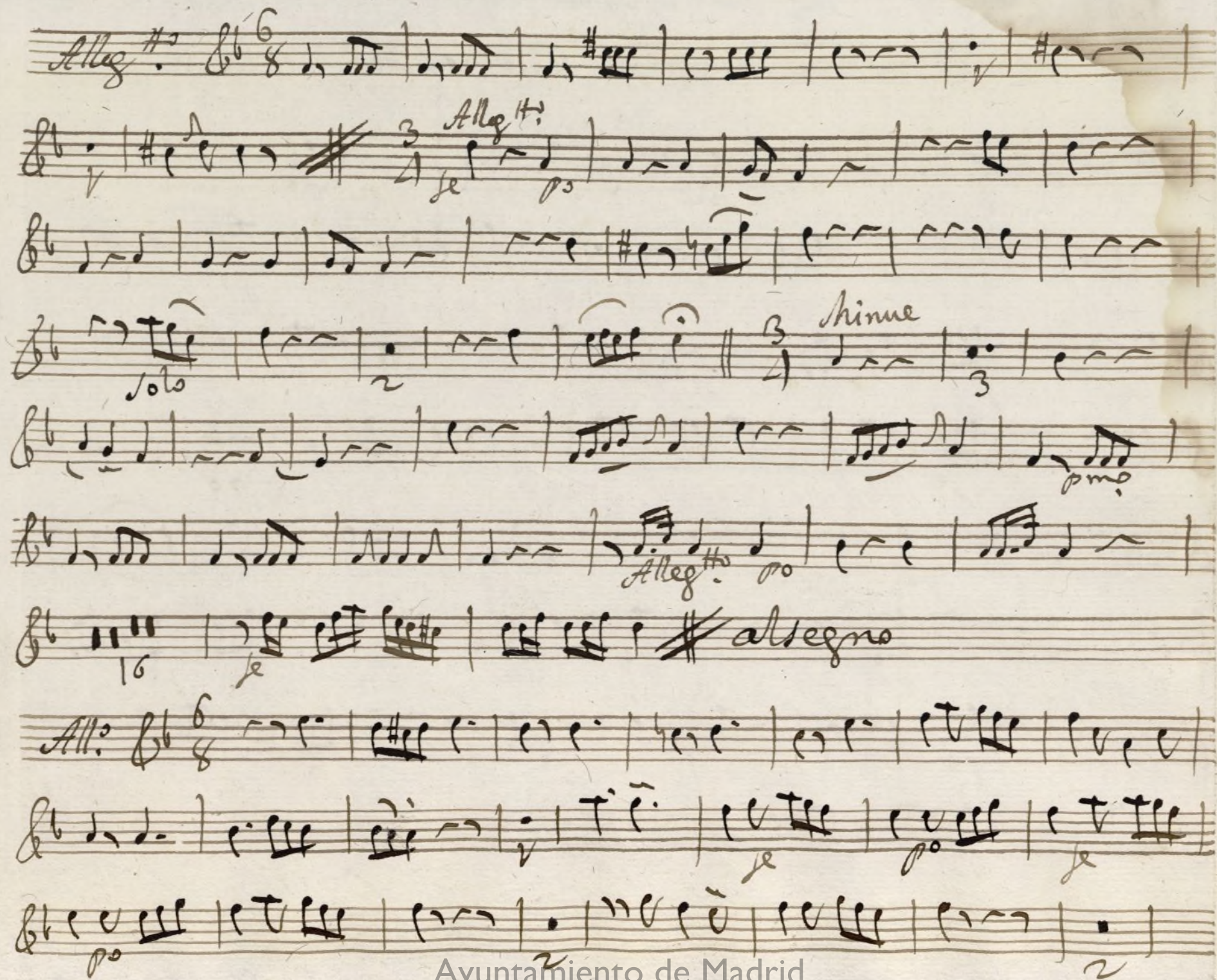
+

Mus 85.1

tonadilla à solo y. el Cuento del Parte y.

Handwritten musical score for Oboe 2, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *pp*, *se*, and *zenu*. The piece concludes with the instruction *allegro* and the tempo marking *Volte*.








Handwritten musical score on five staves. The notation includes various musical symbols such as 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 *fmo* marking. The third staff has a *so* marking. The fourth staff has a *so* marking and a *3* over a *4* time signature. The fifth staff has a *so* marking and a *3* over a *4* time signature. The word *allegro* is written below the fifth staff.





Ayuntamiento de Madrid



*trompa 1.<sup>a</sup>*

+

Mus 85-1

*tonadilla à solo y. el Cuento del Parte y.*

Handwritten musical score for Trompa 1.ª. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). The piece concludes with a double bar line and the word *absegno* written in a stylized script.

*Volvi*



Handwritten musical score on ten staves, featuring various tempo markings and musical notations.

Tempo markings include:

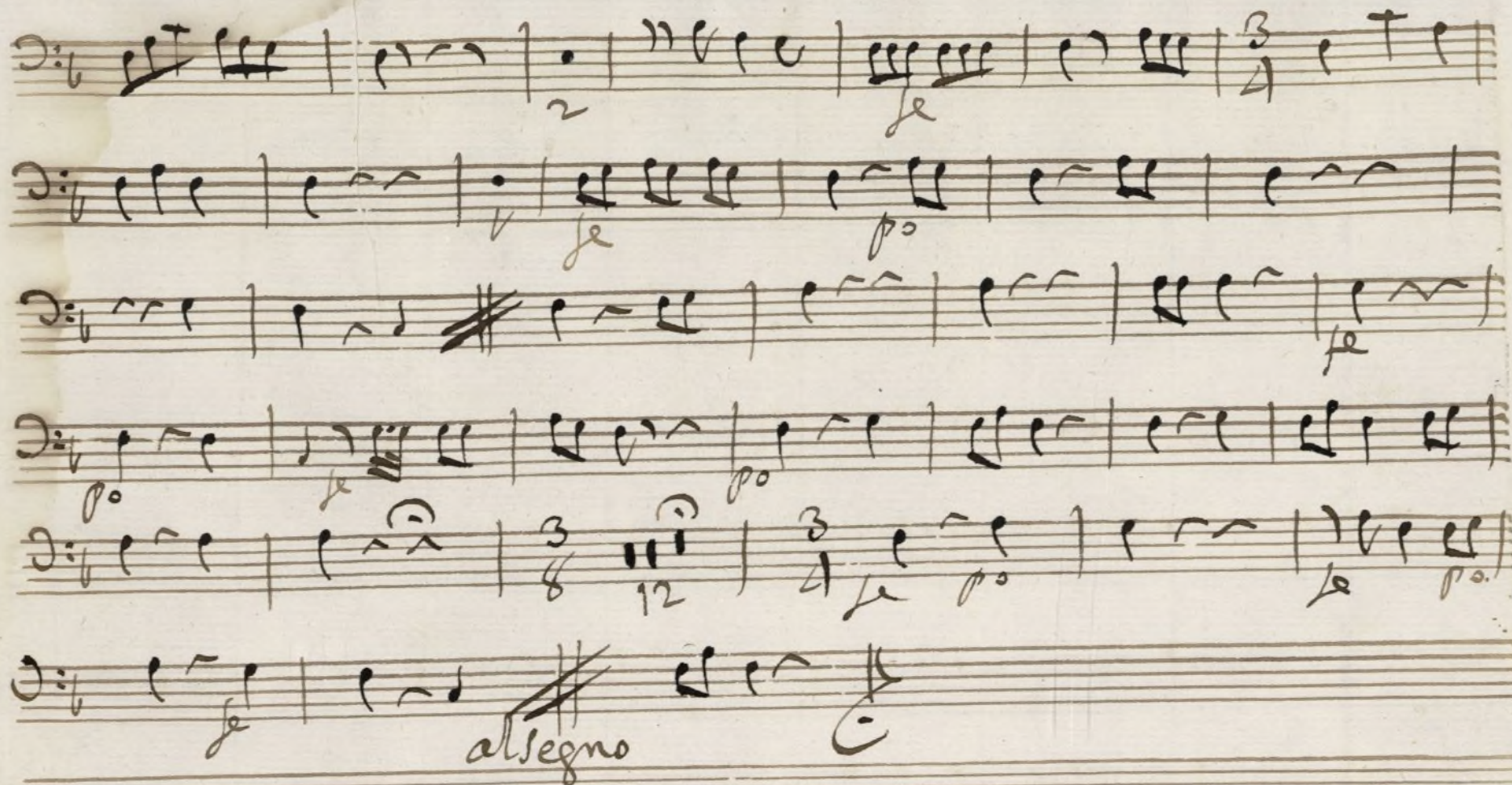
- Alleg<sup>ro</sup>* (first staff)
- Alleg<sup>ro</sup>* (second staff)
- Minueto* (fourth staff)
- Alleg<sup>ro</sup>* (seventh staff)
- allegro* (eighth staff)
- All.<sup>o</sup>* (ninth staff)

Other markings and notations include:

- meno* (first staff)
- meno* (second staff)
- meno* (third staff)
- meno* (fourth staff)
- meno* (fifth staff)
- meno* (sixth staff)
- meno* (seventh staff)
- meno* (eighth staff)
- meno* (ninth staff)
- meno* (tenth staff)
- meno* (eleventh staff)
- meno* (twelfth staff)
- meno* (thirteenth staff)
- meno* (fourteenth staff)
- meno* (fifteenth staff)
- meno* (sixteenth staff)
- meno* (seventeenth staff)
- meno* (eighteenth staff)
- meno* (nineteenth staff)
- meno* (twentieth staff)
- meno* (twenty-first staff)
- meno* (twenty-second staff)
- meno* (twenty-third staff)
- meno* (twenty-fourth staff)
- meno* (twenty-fifth staff)
- meno* (twenty-sixth staff)
- meno* (twenty-seventh staff)
- meno* (twenty-eighth staff)
- meno* (twenty-ninth staff)
- meno* (thirtieth staff)
- meno* (thirty-first staff)
- meno* (thirty-second staff)
- meno* (thirty-third staff)
- meno* (thirty-fourth staff)
- meno* (thirty-fifth staff)
- meno* (thirty-sixth staff)
- meno* (thirty-seventh staff)
- meno* (thirty-eighth staff)
- meno* (thirty-ninth staff)
- meno* (fortieth staff)

The score is written in a cursive style, with various musical symbols and clefs. The paper is aged and shows some staining.







Ayuntamiento de Madrid



*Trompa 2ª*

+

Mus 85-1

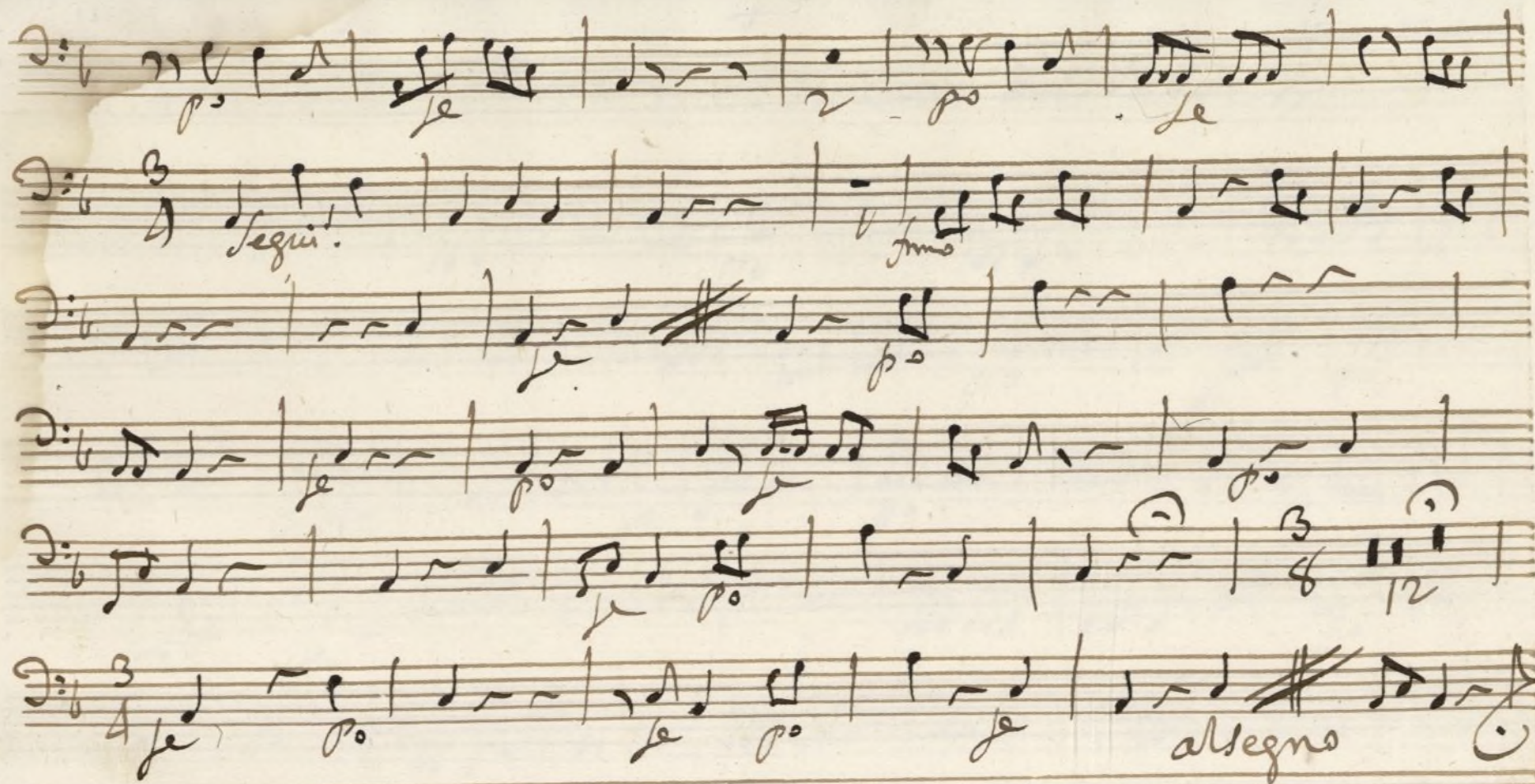
*Sonadilla à solo. El Cuento del Barre.*

Handwritten musical score for Trompa 2ª, titled "Sonadilla à solo. El Cuento del Barre." The score is written on ten staves, with the first staff indicating the tempo "Allegro" and the key signature "D major" (one sharp). The time signature is 6/8. The notation includes various musical symbols such as notes, rests, and dynamic markings like "ff" (fortissimo) and "p" (piano). The score concludes with the instruction "al segno" and the word "voln" (volante).













Ayuntamiento de Madrid



Violon %

+

Mus 85-1

Tonadilla a solo % el Cuento del Parre %

Handwritten musical score for Violon % (Violoncello). The score is written on ten staves, with the first staff indicating the tempo "Allegro" and the key signature "D major" (one sharp). The time signature is 6/8. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p", "f", "cresc.", and "allegro". The score concludes with the instruction "allegro" and the signature "Voln".



*Allegretto* 6/8

*voz*

*le*

*p<sub>mo</sub>*

*Mime* *p<sub>o</sub>*

*le* *p<sub>o</sub>*

*Alleg<sup>ro</sup>* *p<sub>o</sub>*

*le* *p<sub>o</sub>*

*Parola*

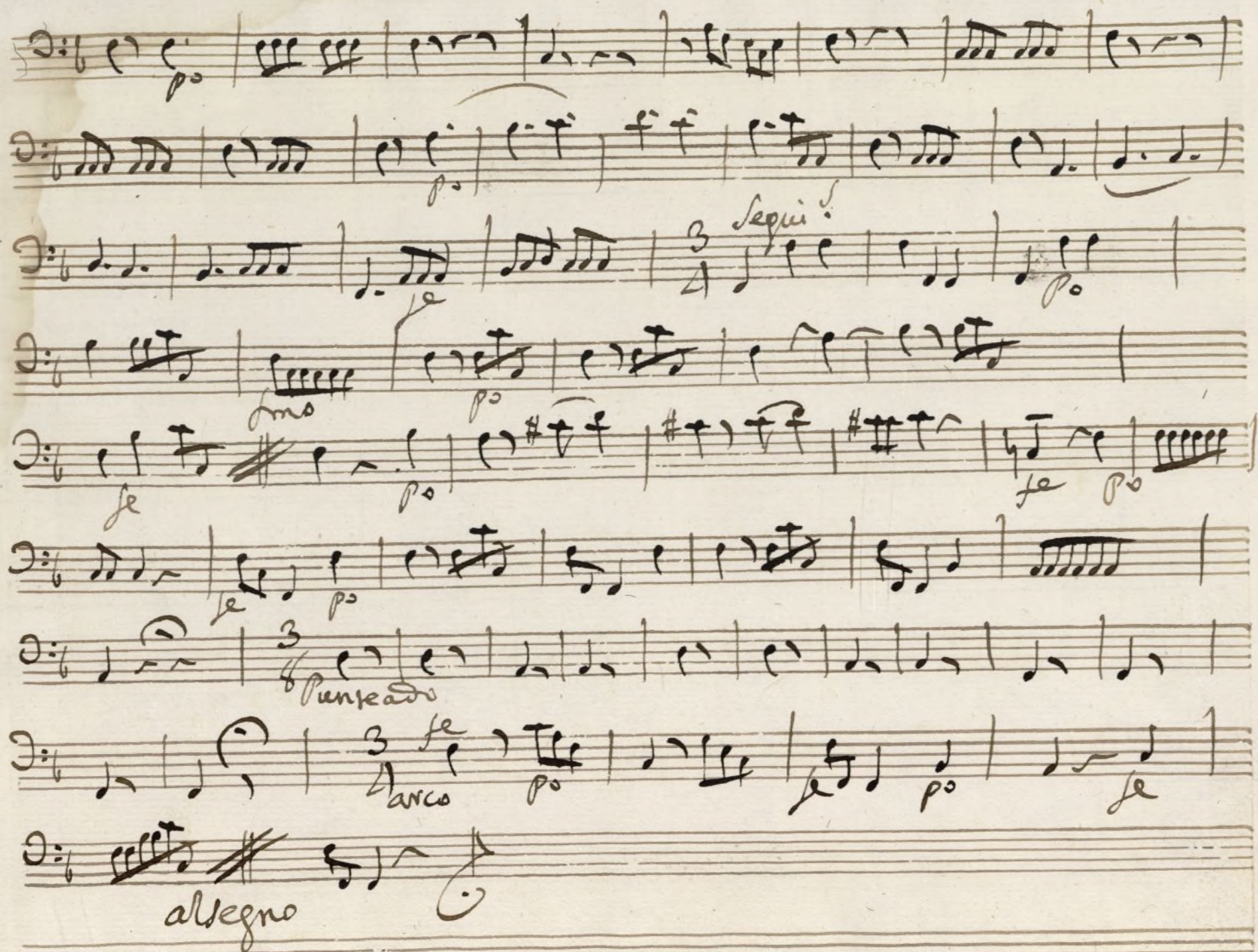
*le*

*All:* 6/8

*le* *p<sub>o</sub>*

Ayuntamiento de Madrid







Ayuntamiento de Madrid