

+
Conadilla a Solo;

Las Vistas para los Novios;

S.^{ra} Marquez

Del S.^r Laverna;

1795

All.^o nomucho

3

Sala con mesa en medio

Aparre la Marquer contando dinero:

Diez doblones para una Mantilla

Doze duros para el Peluquero

Handwritten musical notation for the first system. The top staff contains a melody with a treble clef and a 9-measure rest at the beginning. The bottom staff contains a bass line with a 9-measure rest at the beginning. The lyrics 'Veinte y Cuatro para una Guitarra' are written across the staves.

Veinte y Cuatro para una Guitarra

Handwritten musical notation for the second system. The top staff continues the melody, and the bottom staff continues the bass line. The lyrics 'o tros tantos para el Zapatero' are written across the staves.

o tros tantos para el Zapatero

Handwritten musical notation for the third system. The top staff continues the melody, and the bottom staff continues the bass line. The lyrics 'flore media y Zericos' are written across the staves.

flore media y Zericos

Handwritten musical notation for the fourth system. The top staff continues the melody, and the bottom staff continues the bass line. The lyrics 'lores Pluma y Abanicos' are written across the staves.

lores Pluma y Abanicos

Handwritten musical notation for the fifth system. The top staff continues the melody, and the bottom staff continues the bass line. The lyrics 'seis mil Veales' are written across the staves.

seis mil Veales

Handwritten musical notation for the sixth system. The top staff continues the melody, and the bottom staff continues the bass line. The lyrics 'seis mil' are written across the staves.

seis mil

Handwritten musical notation for the seventh system. The top staff continues the melody, and the bottom staff continues the bass line. The lyrics 'Veales pre ten do apar tar' are written across the staves.

Veales pre ten do apar tar

Handwritten musical notation for the eighth system. The top staff continues the melody, and the bottom staff continues the bass line. The lyrics 'en Com pran do loque he' are written across the staves.

en Com pran do loque he

di cho no tengo mas que comprar se
li ciudad se me van se nunca po dia el pe rar
nunca po dia el pe
rar nunca po
dia espe rar po dia espe rar

Ayuntamiento de Madrid

Allegro $\frac{2}{4}$

al ver
No obstan

me con tanta plata
re ser desgraciada

dirán mis Aspasio
me Cayò la Lote

nados
via

que la Marquesa te nido
pero Cuenta que no arido

de Ma tu te algun Regalo
Como le cae a otras Niñas

ñor puer no se ñor que aunque soide Andalu cia ningu
dar no ay que du dar que los tiempos en que estamos no están

no me haze fa bor - - - - - ningu no
para Repa lar - - - - - no están pa

Handwritten musical score for a piece titled "Allegro". The score is written on three systems of staves, each with a grand staff (treble and bass clefs). The lyrics are written below the staves.

System 1:

- Staff 1 (Treble): *meha - - - ze fa vor - - - ninguno meha - - -*
- Staff 2 (Bass): *ra - - - repa lar - - - no estan para - - -*

System 2:

- Staff 1 (Treble): *ze fa vor ninguno*
- Staff 2 (Bass): *repa lar no estan*

System 3:

- Staff 1 (Treble): *Allegro*
- Staff 2 (Bass): *Allegro*

The score includes various musical notations such as notes, rests, and bar lines. The handwriting is in cursive, and the paper shows signs of age and wear.

Allegro

Ya me hace cosquillas la
a todos los nobios aun

plata en Cerrada
que en humo vada

Una barrunbada que
por dár Campanada que

sea so nada que sea so nada con ella e de hazer
sea nombrada que sea nombrada quiero Vega Lor

pero el fuerza esta ma teria Con el Juicio Resol
pero el fuerza los Regalos ante de hazer lo pen
ber Con el
sar ante
puedo ha
ler da
zer li mo na
re Ba tones
no es moda en el dia
ninguno los ga ta

vestiré a los pobres tan poco se el rila
 les comprare chupas es cosa ordinaria
 y en vano el vacilar pero ta te ya e ca
 que lei debo repalar no lo a fino mai noob
 ido en que lo debo gas tar en que lo de do gas
 tante lay dea voi a empezar lay dea voi a empe

tar

zar

Allegro

Coplas

Allegro

Al que
no la

Con una Beata
Novia pa ti coja

et a
que se

p

proximo a Ca lar età
quiere en derezar gaste

des ta, que los herma nicos la dan la manga a be
por que el Novio no la diga si anda vien o si anda

lar — que le de vo dar lo quie ro pen
mal — que la de vo dar lo quie ro pen

sar un garro de con que sue da
 sar Una pil dorai de Cadiz
 a la tal pe ni ten cion ala
 que la havan mai Cofear que la
 le po' no Al pa
 A la

Se que de su Ama llega la mano a cep
 so ben que apatado su Niñez en corte

tar llega porque las faltas y
 jar su Ni y cuando llega a ser

sobras con el quiere ella tapar — que le de vo
 vieja niaun la quieren saludar — que la de vo

dar lo què ro pen sar en la
 dar lo quiero pen sar na da

Puerta de to le do lo pue de el po bre rar rear lo pue
 que sus mata dera la lle ban al mu la dar la lle

Al in Cauto en te te ni do
Al Toben que se Ena mora

que se Cata por me drar que se
de una Muchacha vulgar de una

Con Muger que so lo tiene sus fincas en la vel
y Cuando quiere saltarse ya no se puede sol

dad - que le de bo dar lo quiero pensar
 tor - que le de bo dar lo quiero pensar

un Beso di do de Car tu jo que hazen voto de Ca
 tan po co le da re' na da que sea tan te lean de

dar que
 dar que

le po

3 *Alleg^{ro}*
4


al que dea questa bur la
al que dea questa bur la

le Coja el Ca rro
le Coja el Ca rro

le Coja el ca
le Coja el ca

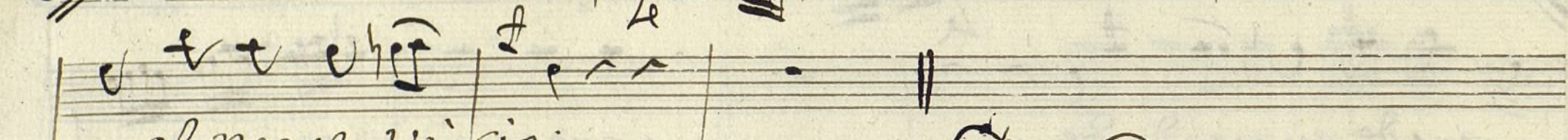
rrro por no su frir mis ti - - - - - vos que de en menda - - - - -
rrro por no su frir mis ti - - - - - vos que de en menda - - - - -

do a - - - ay ay ay ay ay por no sufrir mis tiros - - -
 do a - - - ay ay ay ay ay por no sufrir mis tiros - - -
 - quede en mendado pero pro vi - - -
 - quede en mendado pero ya bai - - -
 go por dár en Capera - - - za al negro vi - - -
 ta que oy día la Verda - - - des dicen que amar - - -



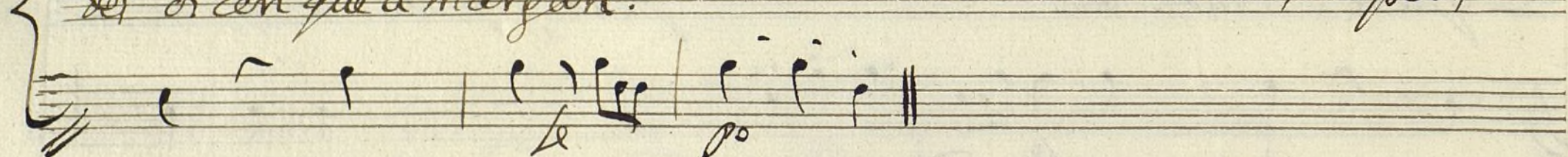
 cio a - - - ay ~~ay~~ ~~ay~~ ~~ay~~ por dar en ca pe ru za - - -

 gan a - - - ay ~~ay~~ ~~ay~~ ~~ay~~ que oy dia la ver da - - -

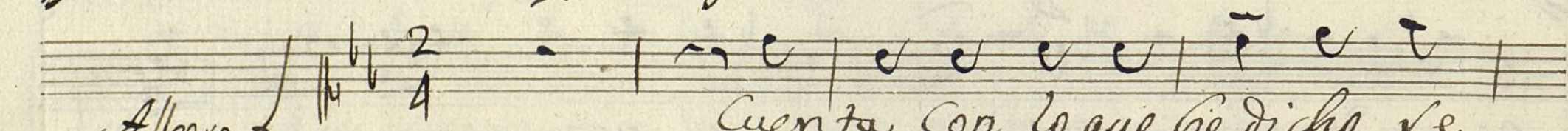


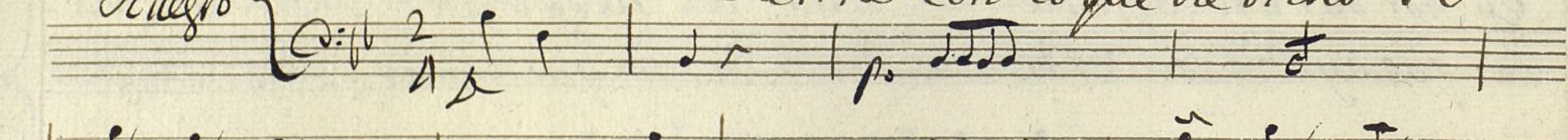
 - al negro vi' cio;

 de dicen que a mar gan:

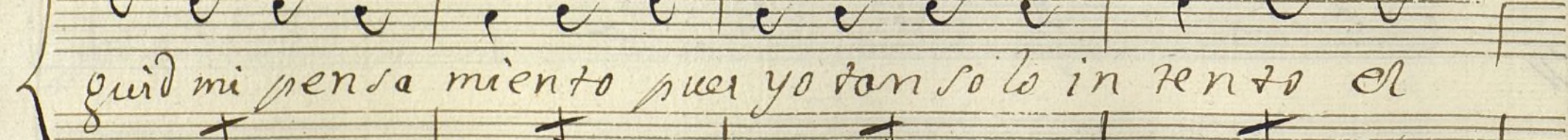


D. C. ala Copla



 Allegro { 

 Cuenta con lo que he dicho ve



 quid mi pensa miento puer yo van solo in tento el

vicio a vergonzar puel yo tan solo in tento, el vicio a vergon

zar el vicio a vergonzar en

bue tropecho tenga la virtud a po sento yel

Cruel Remor di miento lo gra reir des terrar yel

Cruel Remor di miento lo gra reir de te rrar

lo gra reu des terrar y el cruel Remordimiento lo
 gra reu des terrar lo gra reu des terrar
 lo gra reu lo gra reu des terrar y el
 Cruel Remordimiento lo gra reu des terrar lo gra

Handwritten musical score on aged paper. The score consists of two systems of staves. The first system has two staves: the top staff contains the melody with lyrics "reix — del fe rrar — lo gra reix — del fe rrar" written below it, and the bottom staff contains a bass line. The second system also has two staves: the top staff contains the melody with the lyrics "del fe rrar" written below it, and the bottom staff contains a bass line. The paper shows signs of age, including creases and discoloration.

Ayuntamiento de Madrid

1200055419

Violin Primero

+

Mus 90-2

Conadilla a Solo; Las Vistas para los Novios;

All.º no mucho & $\frac{3}{4}$

The musical score is written for Violin I and consists of ten staves. The time signature is 3/4. The tempo marking is 'All.º no mucho'. The piece is titled 'Conadilla a Solo; Las Vistas para los Novios;'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score concludes with a 'volte' marking.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The tempo is marked *Allegro* in the middle section.

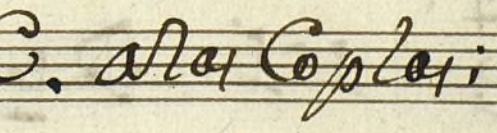
The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *pp^o* (pianissimo). There are also markings for *Allegro* and *Allegro* in the lower section.

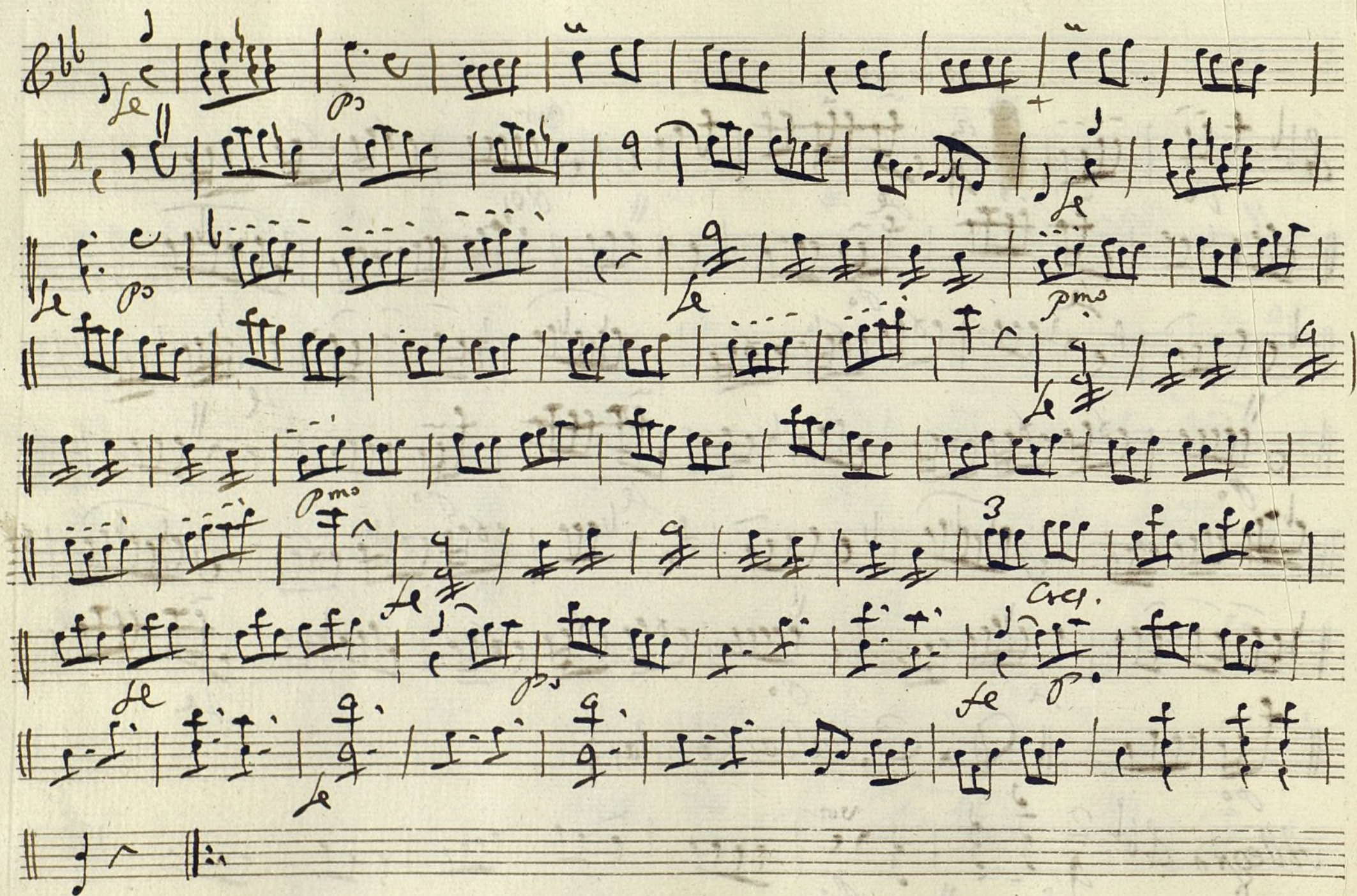
The manuscript is written in a historical style, likely from the 18th or 19th century, and shows signs of wear and aging.

Handwritten musical score for a piece titled "Allegro". The score is written on six staves, each with a treble clef. The time signature is 6/8. The music is written in a single key, likely G major, as indicated by the one sharp (F#) in the key signature. The score includes various musical notations such as notes, rests, and dynamic markings. The word "Allegro" is written at the beginning of the first staff. The score is divided into sections by double bar lines. There are several annotations in the margins, including "Voz" (voice) and "Piano" (piano). The piece concludes with a double bar line and the word "Adagio" written below the final staff.

Volm'

127 3075





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Violin Primero

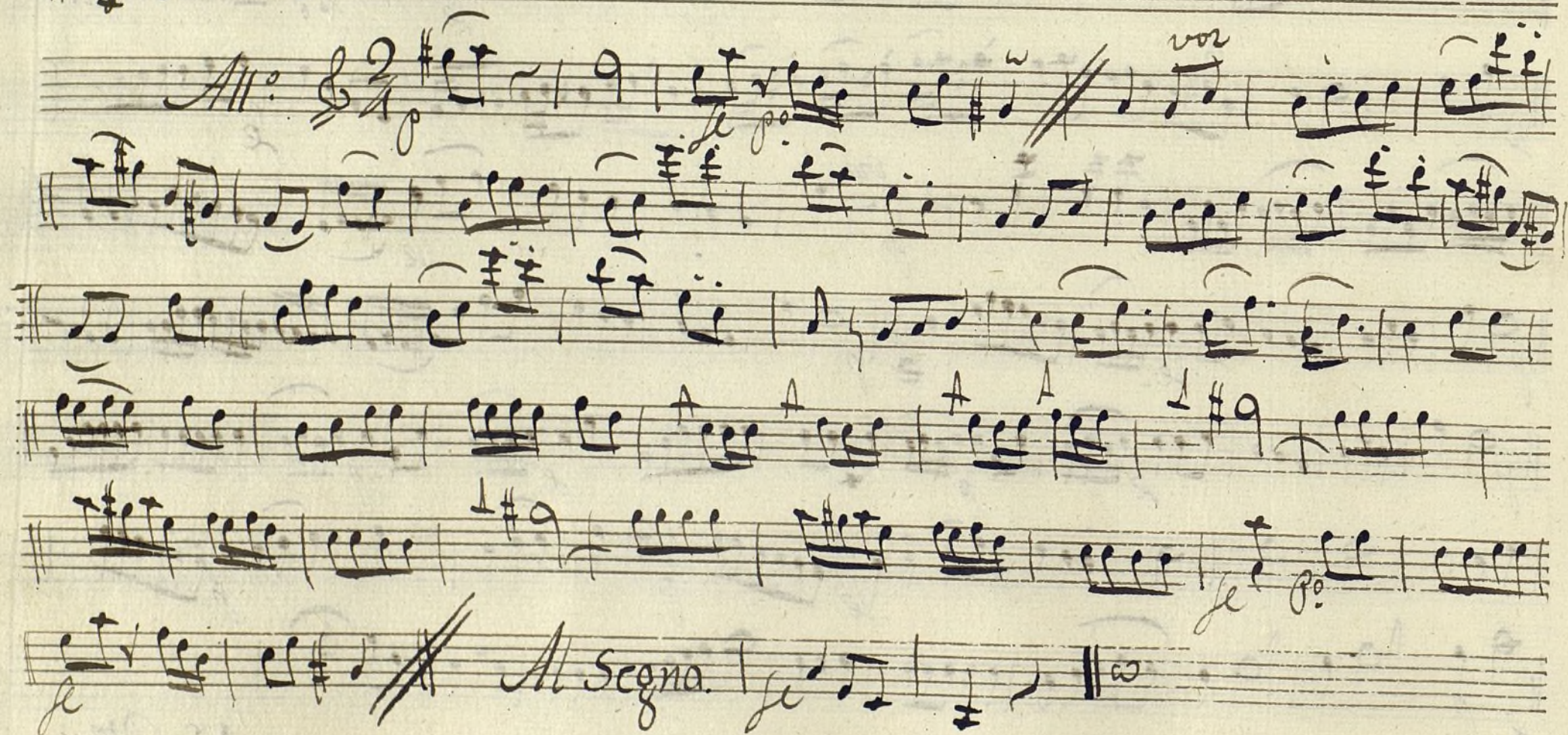
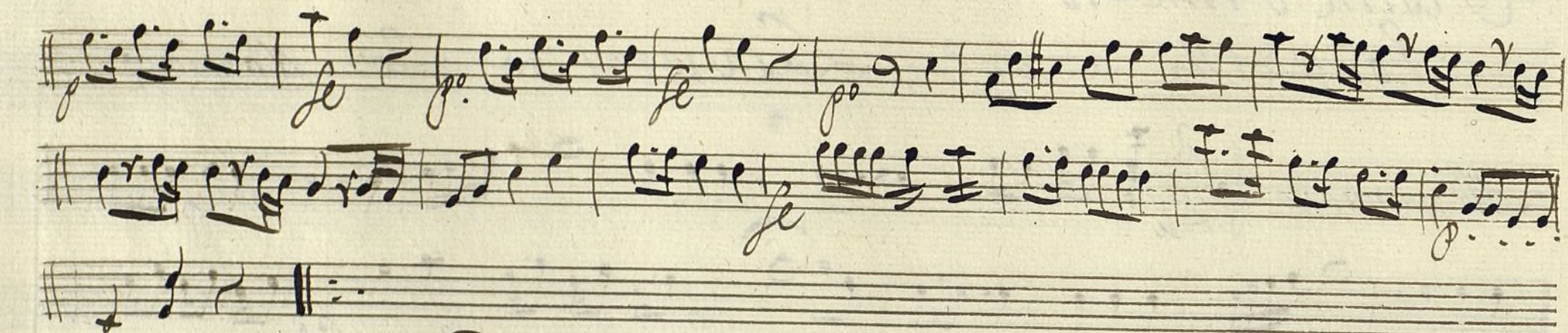
Mus 90-2

Conadilla a solo; Las vistas para los Novios;

Alto mucho

Handwritten musical score for Violin I, titled "Conadilla a solo; Las vistas para los Novios;". The score is written on ten staves. The first staff begins with the tempo marking "Alto mucho" and a treble clef. The music is in 3/4 time, indicated by a "3" over the first measure. The key signature has one sharp (F#). The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "le" (likely "le" for "le" or "le"). There are also some markings that look like "vno" and "le". The score ends with a double bar line on the tenth staff.

Vto



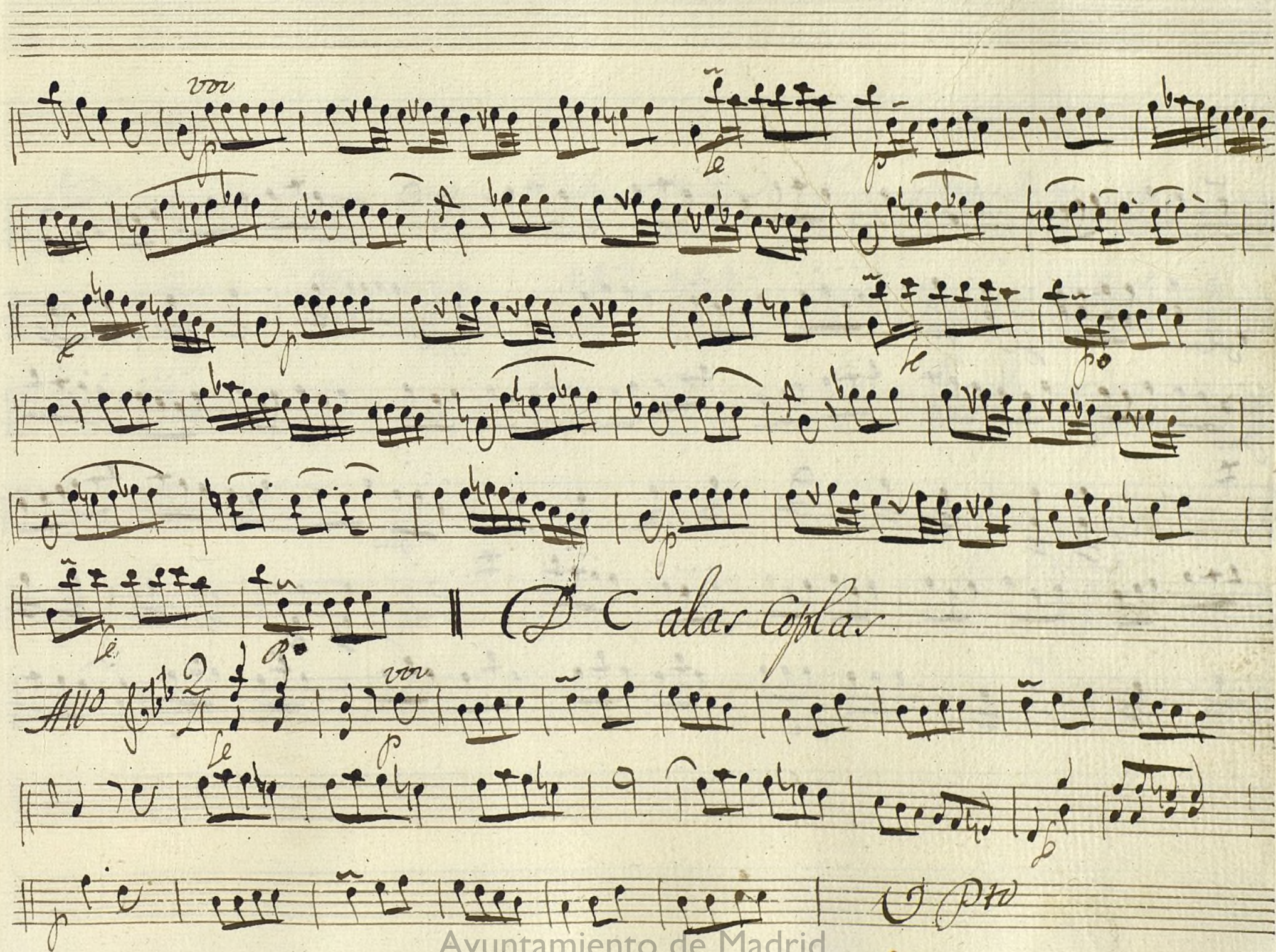
Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

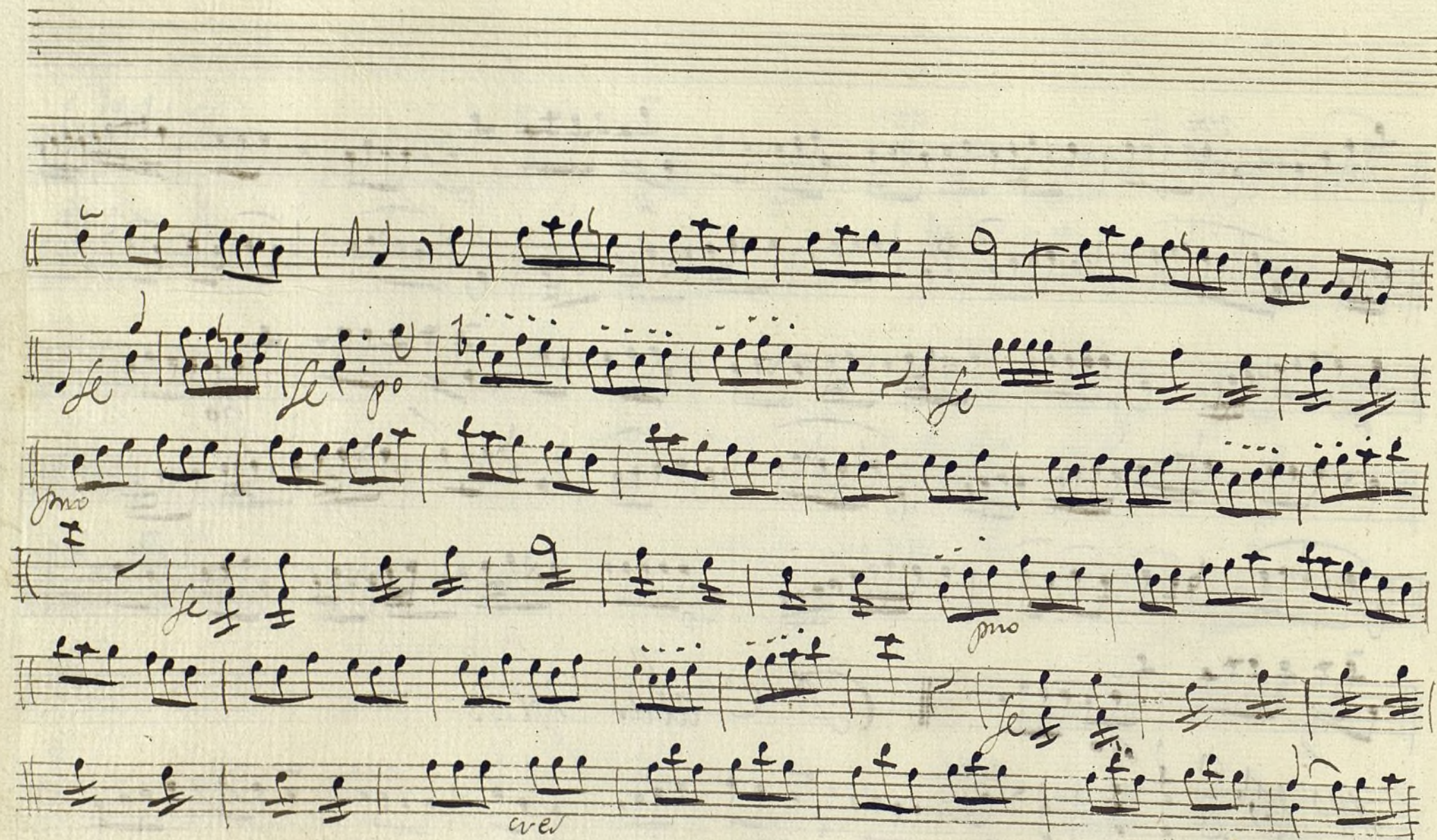
Key markings and annotations include:

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

Coplas *Allegro* *vol.* *enlaza* *Allegro*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *von*, *le*, *p*, and *Allo*. The score is divided into sections by double bar lines. The title *Alas Coplas* is written in large, stylized cursive across the middle of the page. The bottom right corner features the signature *O. P. W.*

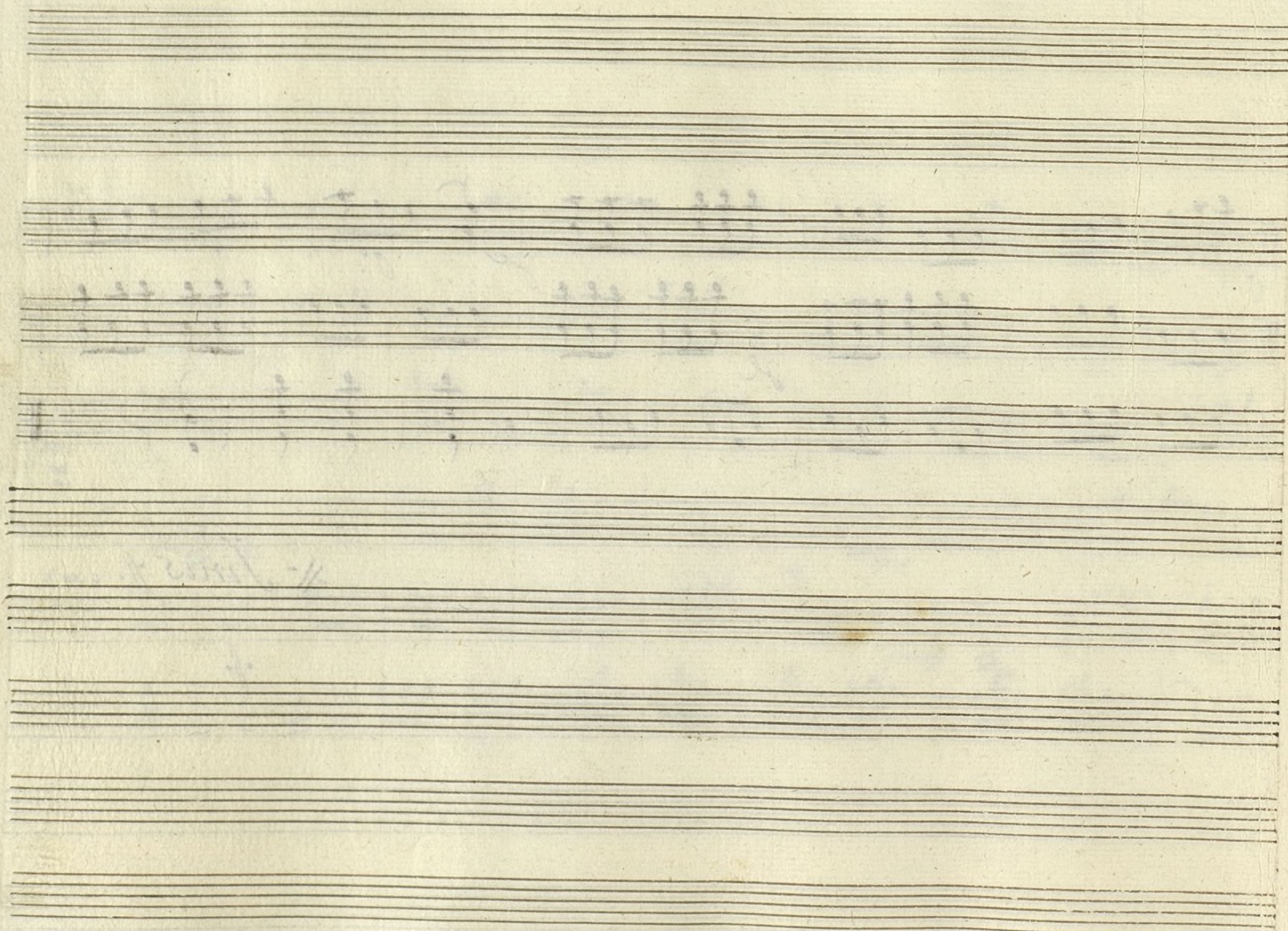






Finis //



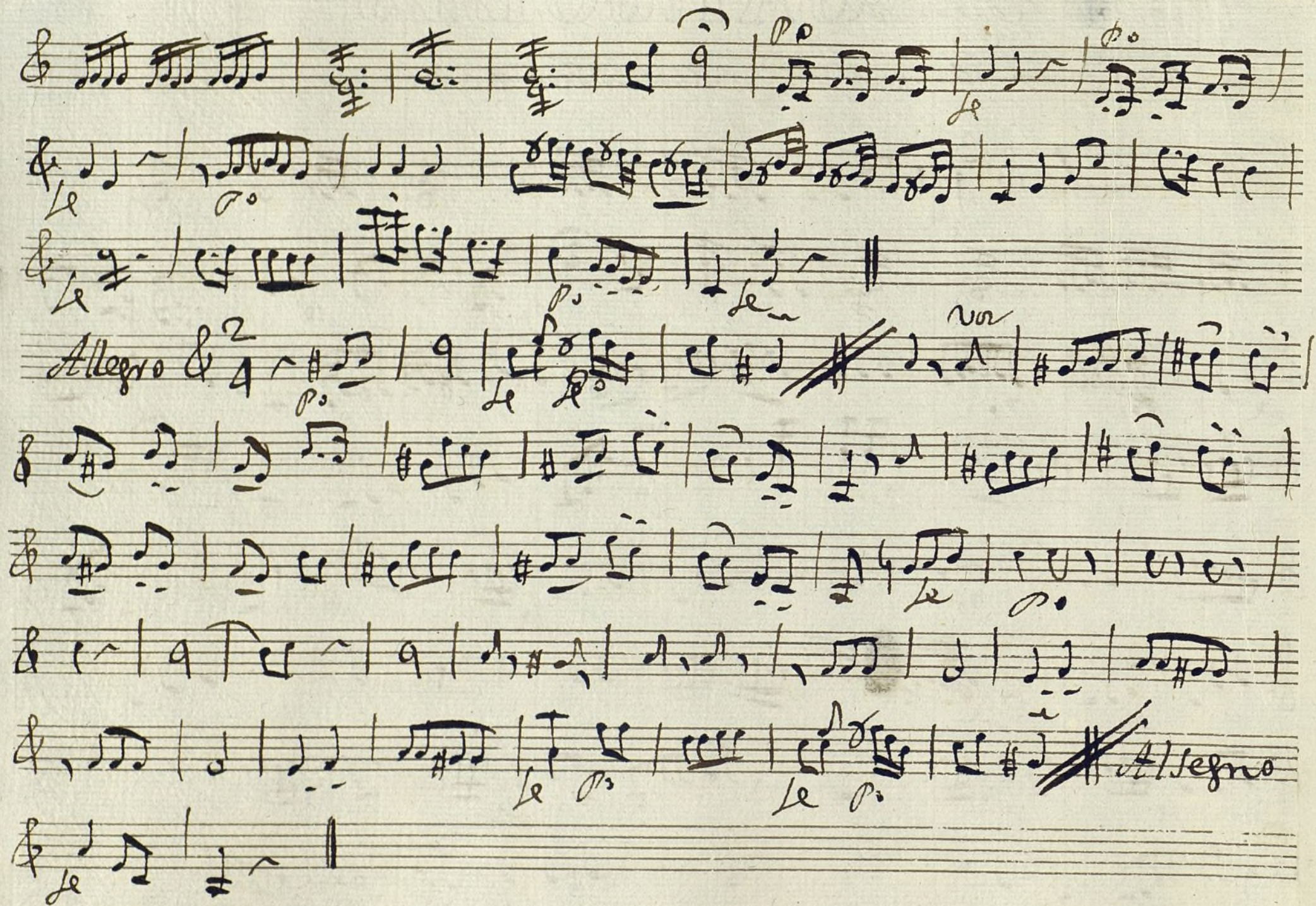


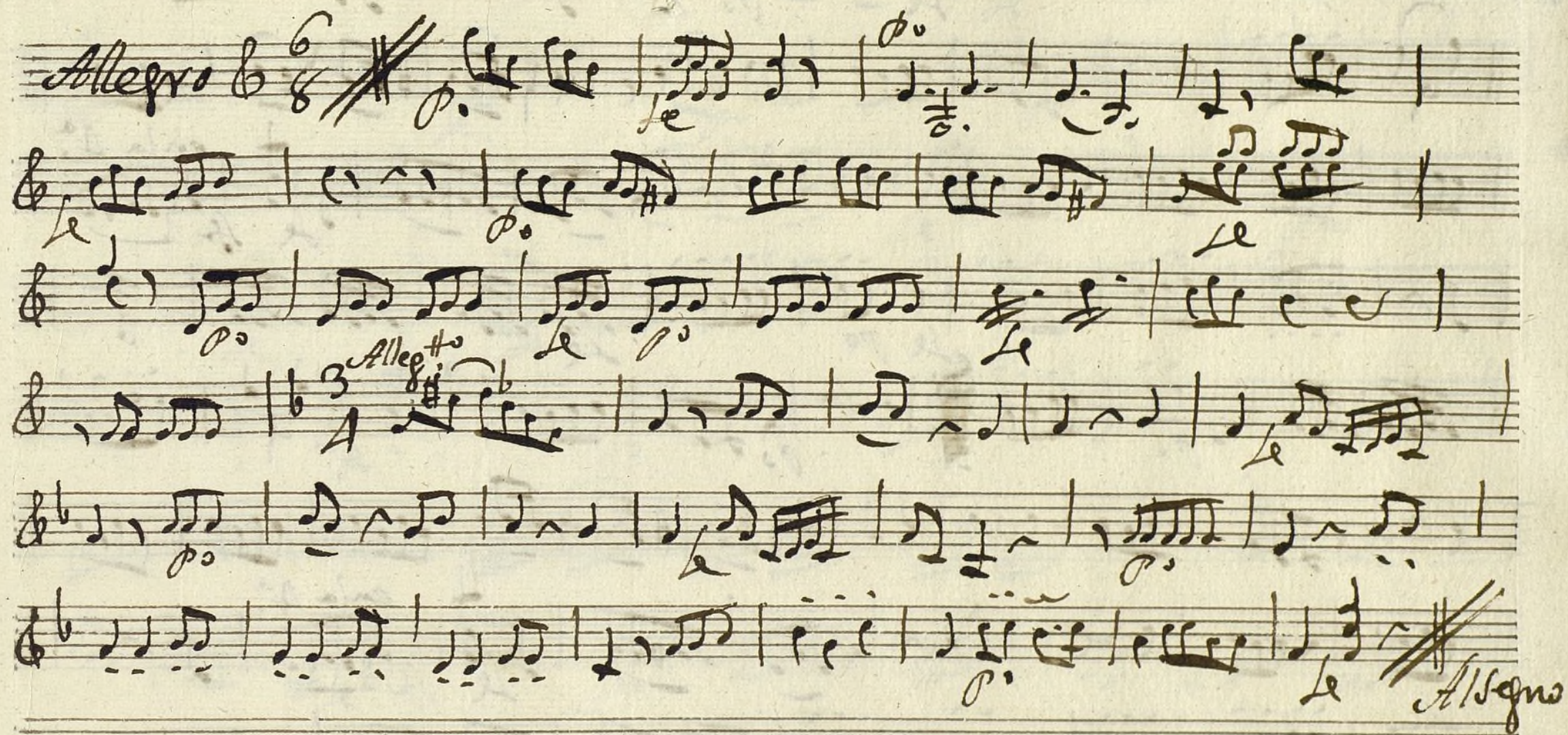
Violin Segundo

Mus 90.2

Donadilla à Solo; La vista para los Novios;

Handwritten musical score for Violin Segundo, titled "Donadilla à Solo; La vista para los Novios;". The score is written on ten staves, each beginning with a treble clef and a common time signature (C). The tempo/mood is marked "Al. no mucho". The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The score is written in a cursive, handwritten style.





Vol. 21

Coplas

Allegro

♩ 16 2 4

vor

vor

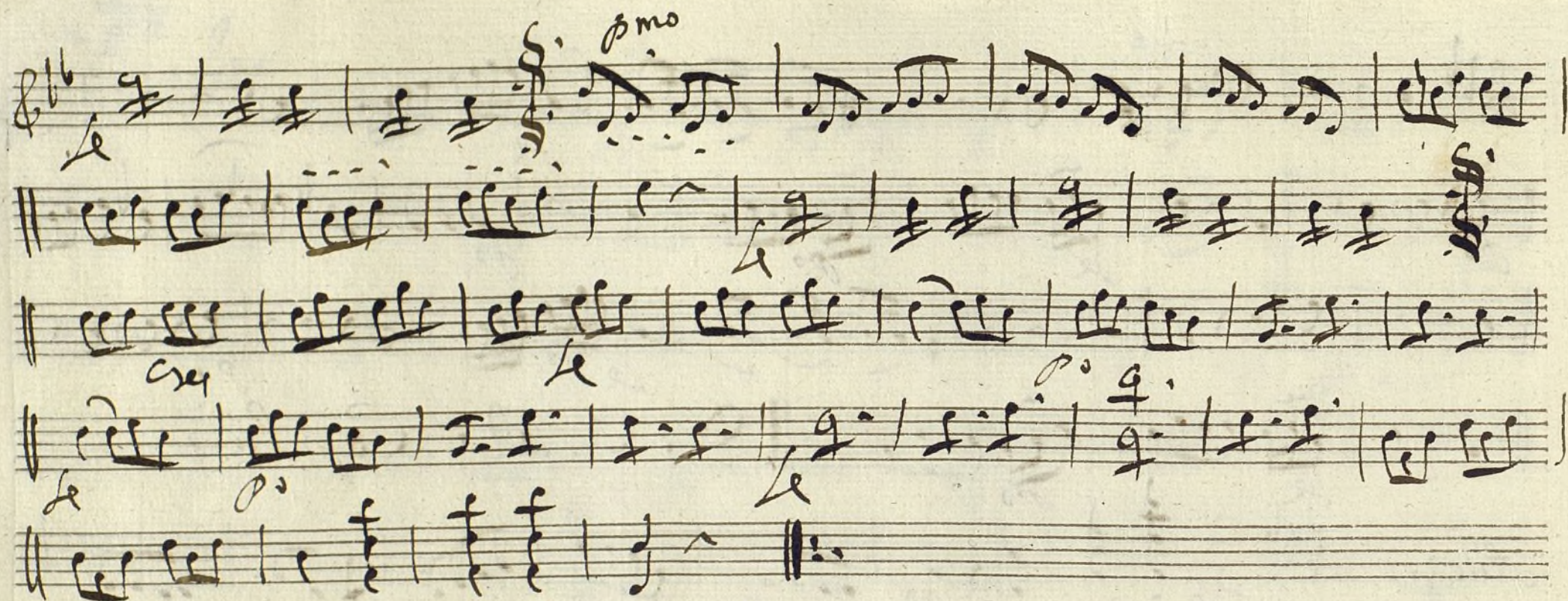
en la 4^a.

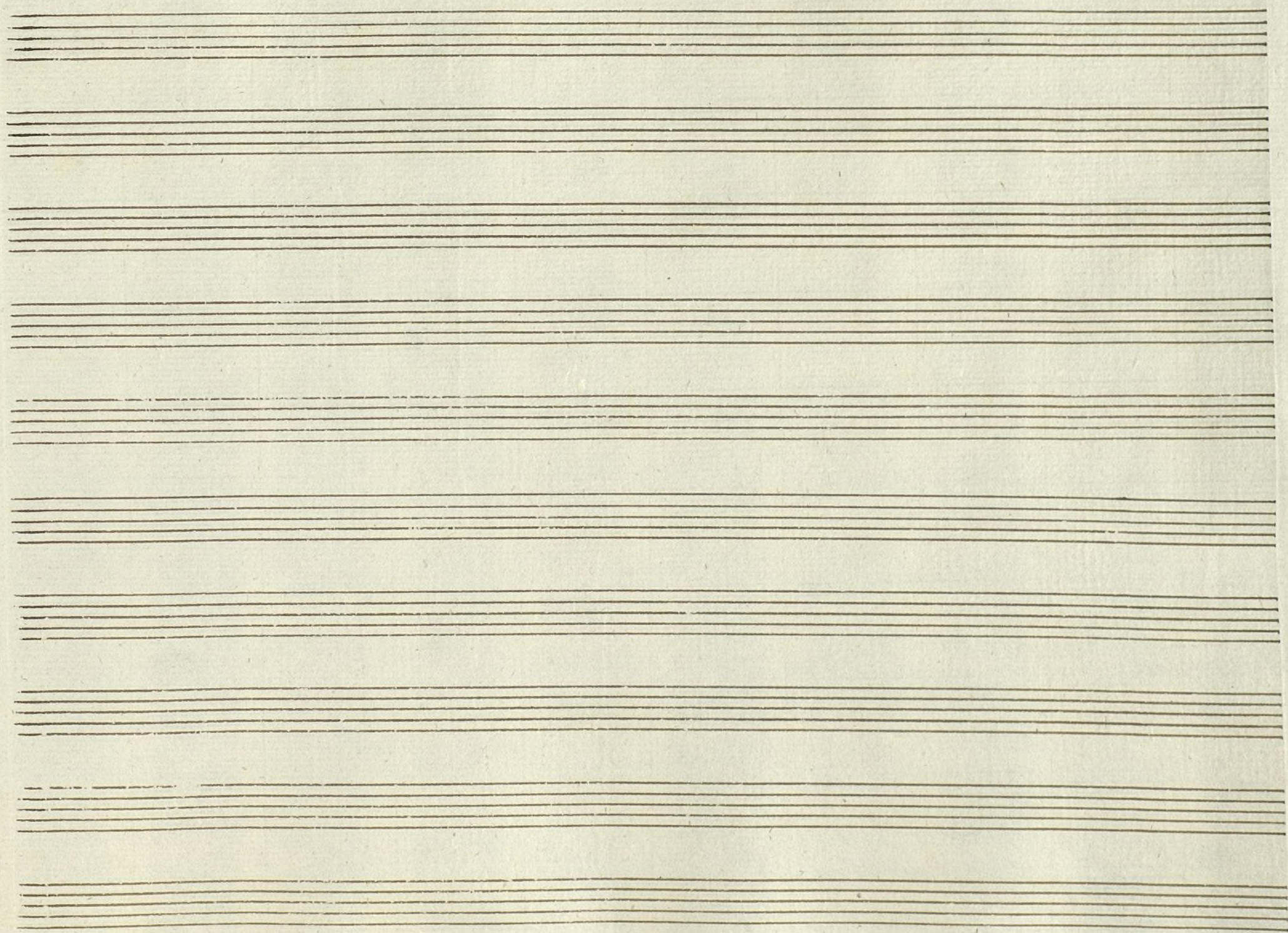
en la 4^a.

Allegro

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Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and notes. The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a bass clef and a key signature of two flats. The third staff begins with a treble clef and a key signature of two flats. The fourth staff begins with a treble clef and a key signature of two flats, followed by the text "D. C. alla Copla". The fifth staff begins with the word "Allegro" and a time signature of 2/4. The sixth staff begins with a treble clef and a key signature of two flats. The seventh staff begins with a treble clef and a key signature of two flats. The eighth staff begins with a treble clef and a key signature of two flats. The ninth staff begins with a treble clef and a key signature of two flats. The tenth staff begins with a treble clef and a key signature of two flats, followed by the word "vlti".





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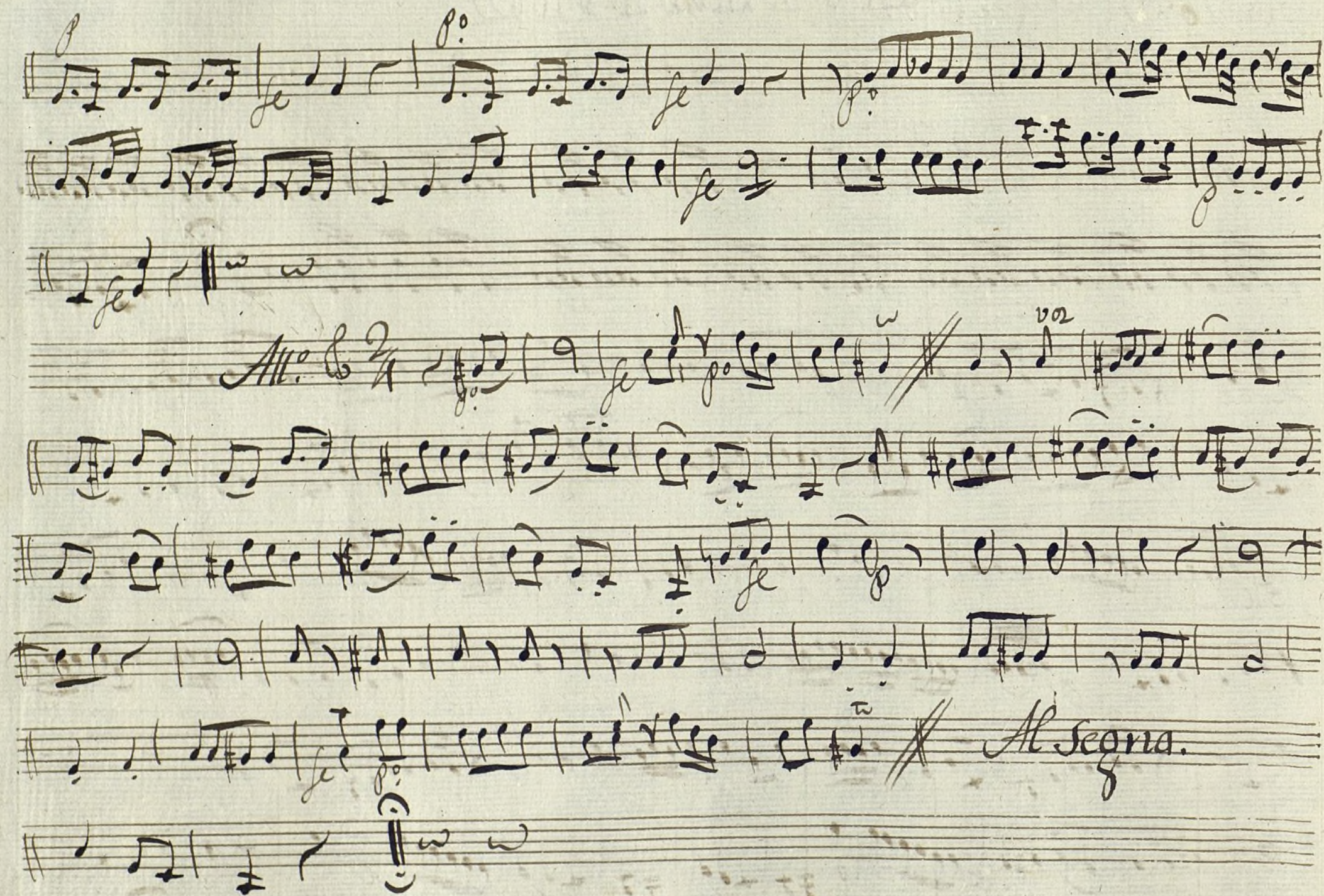
Violin Segundo

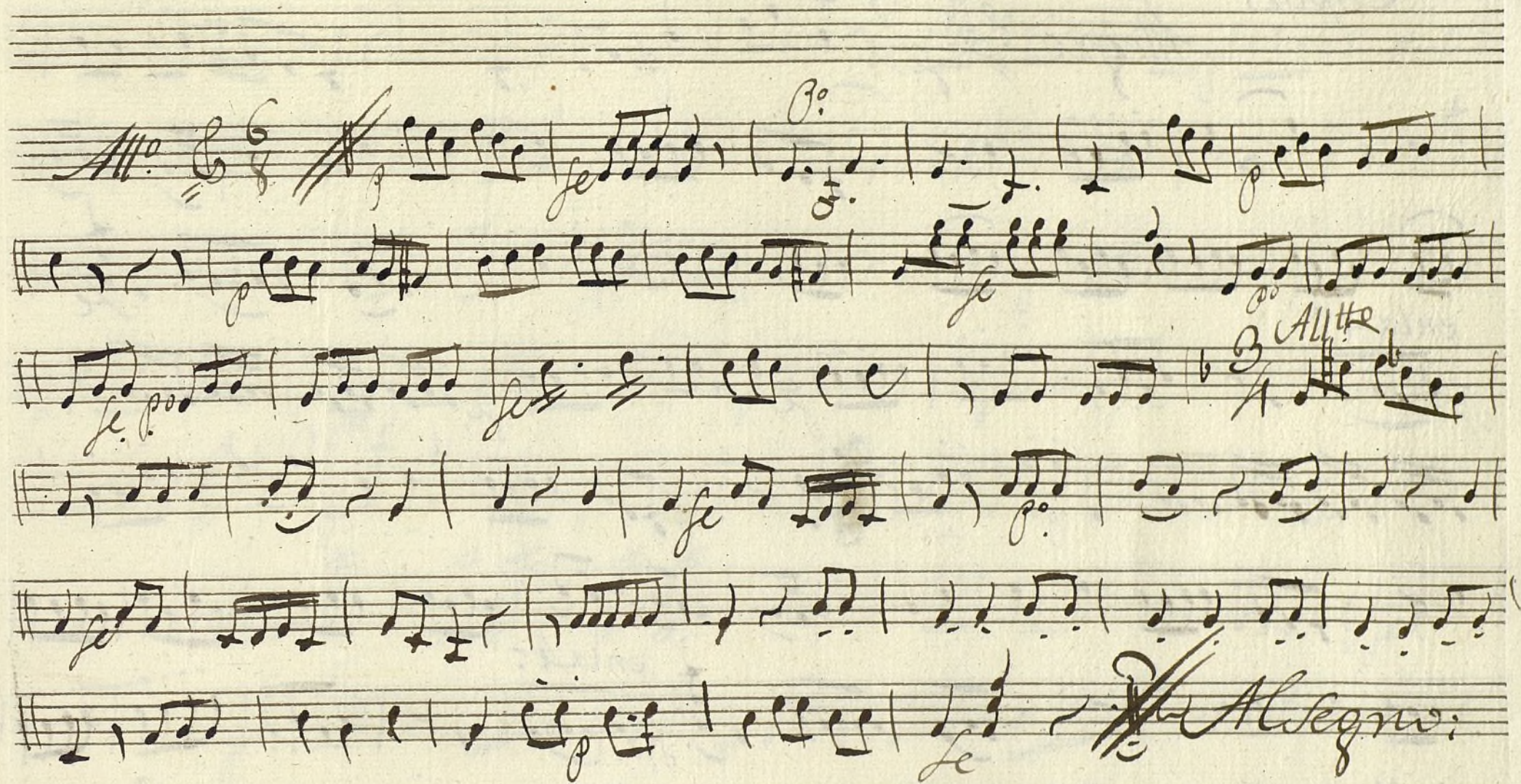
+

Mus 90-2

Conadilla à solo; Las Vistas del Novio.

Al. no mucho.





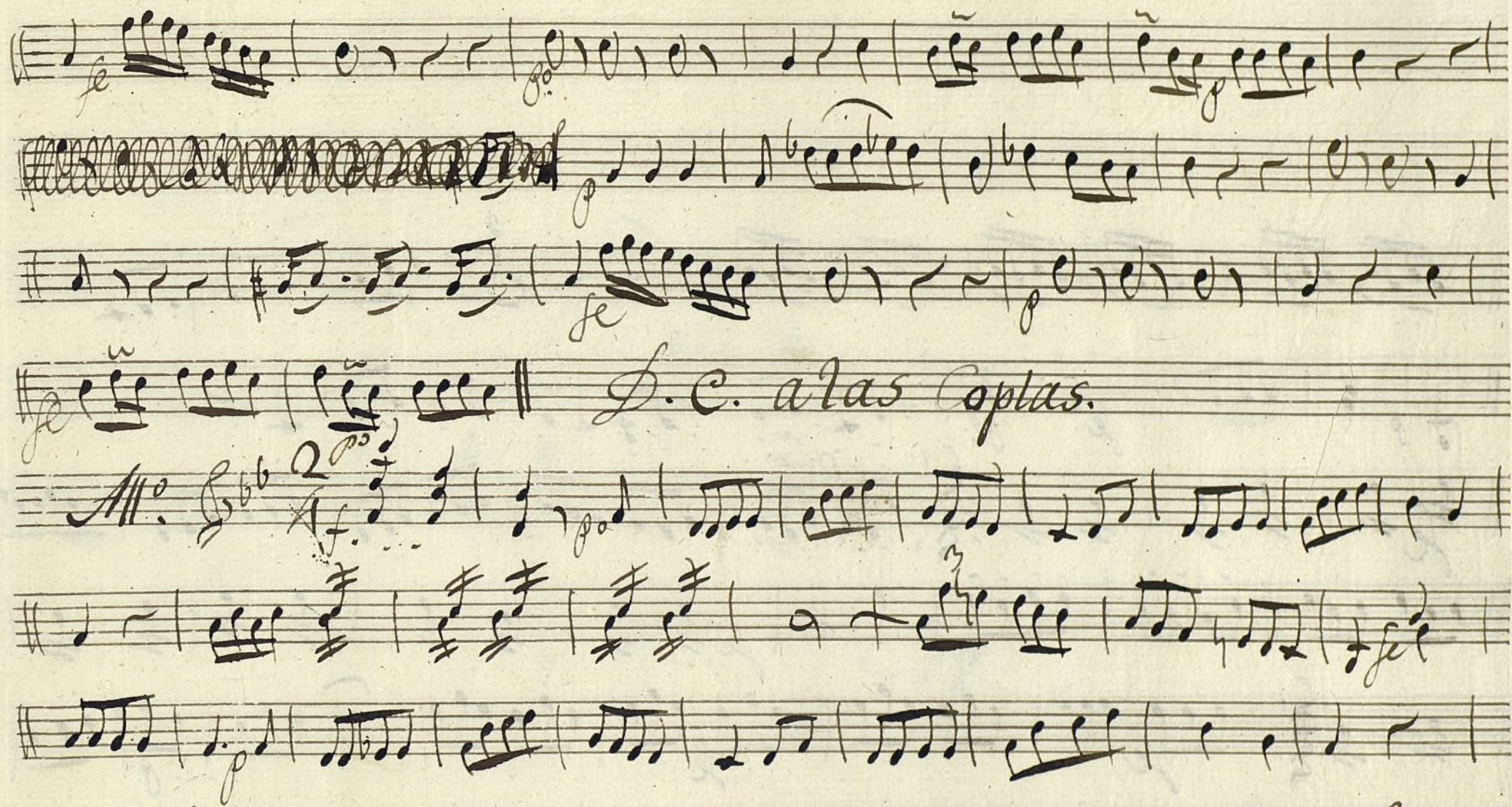
Coplas

Allegro.

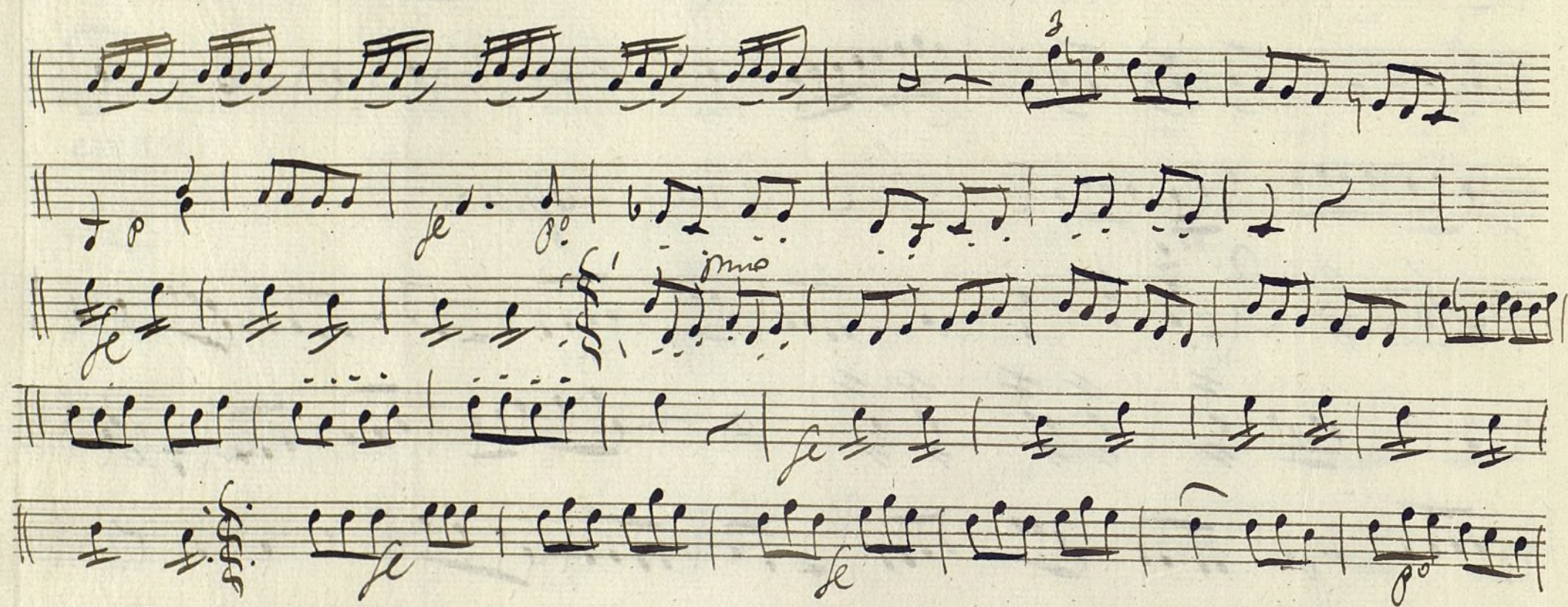
2/4

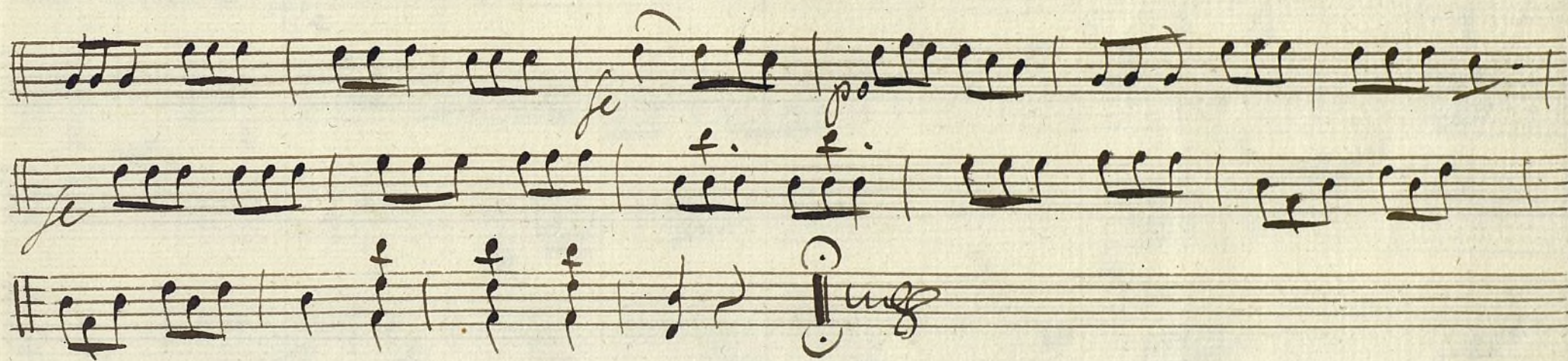
no

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 2/4 time signature. The tempo is marked 'Allegro.' and the meter is '2/4'. 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 handwritten annotations like 'no' above the first staff and 'en la 4ª' (in the 4th) below the third staff. The score concludes with a double bar line and a final chord marked with a 'B' and a '4'.



J. Pto





Fine

Oboe Primero

+

Mus 90-2

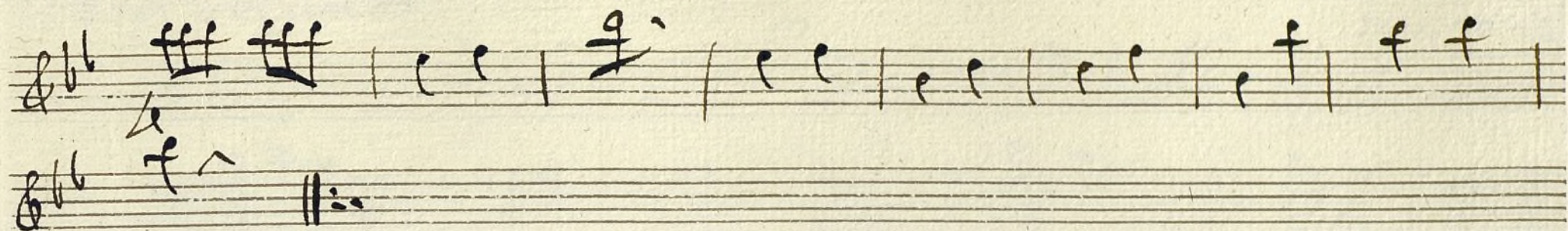
Conadilla à solo; Las vistas del Novio;

All. poco & $\frac{3}{4}$ *fe*

2. *Allegro* $\frac{2}{4}$ *tare* ||

All. & $\frac{6}{8}$ *Allegro*

& $\frac{6}{8}$ *Allegro* *Volte*



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Oboe Segundo

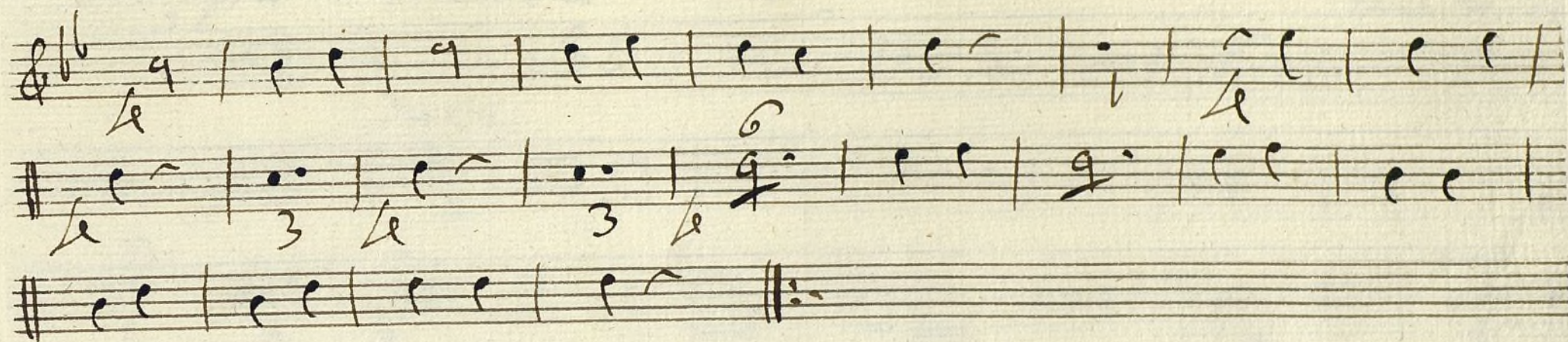
Mun 90-2

Conadilla à Solo; La Vitor del Novio;

Handwritten musical score for Oboe Segundo, first system. The tempo is marked *All. poco* and the time signature is 3/4. The music consists of five staves with various notes, rests, and dynamic markings such as *le*, *vor*, and *5*.

Allegro tarce

Handwritten musical score for Oboe Segundo, second system. The tempo is marked *Allegro* and the time signature is 6/8. The music consists of three staves with various notes, rests, and dynamic markings such as *le*, *3*, and *4*. The word *Allegro* is written below the second staff, and *Volte* is written below the third staff.



Trompa Primera +

Hum 90-2

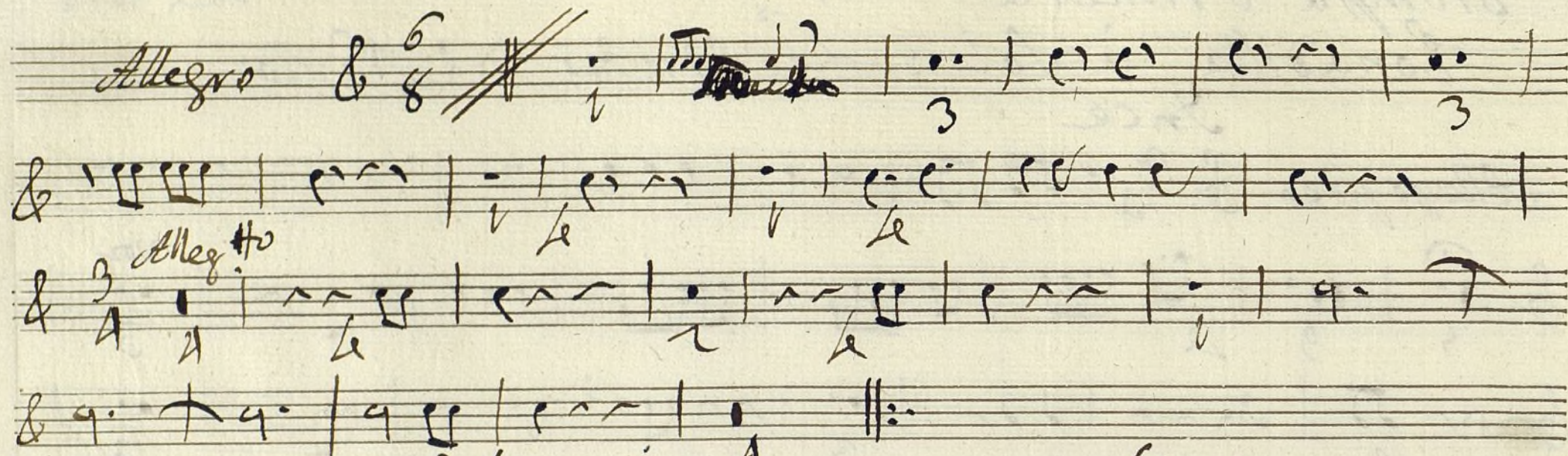
Conadilla à Solo; La Vista del Novio.

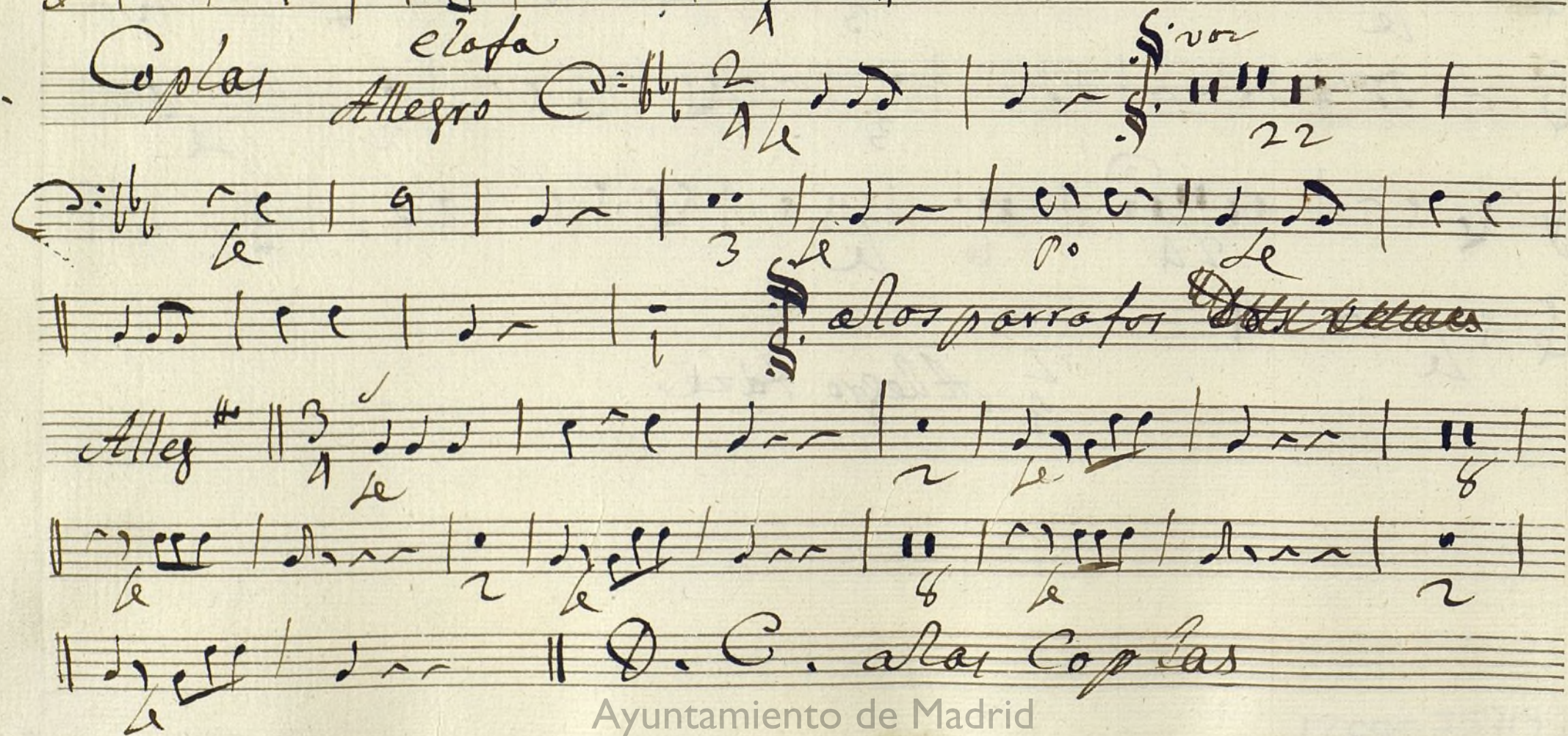
Ince

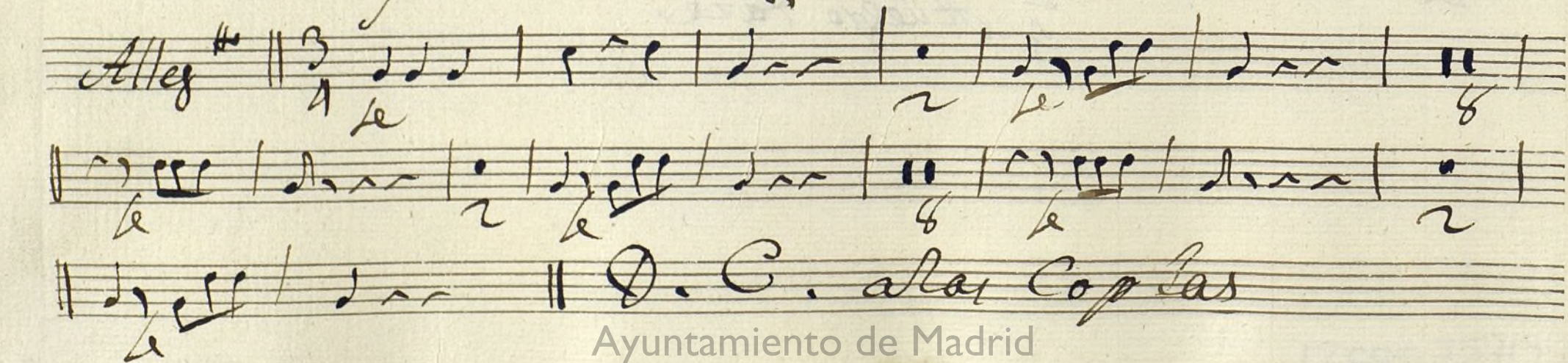
Allegro poco $\frac{3}{4}$ 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

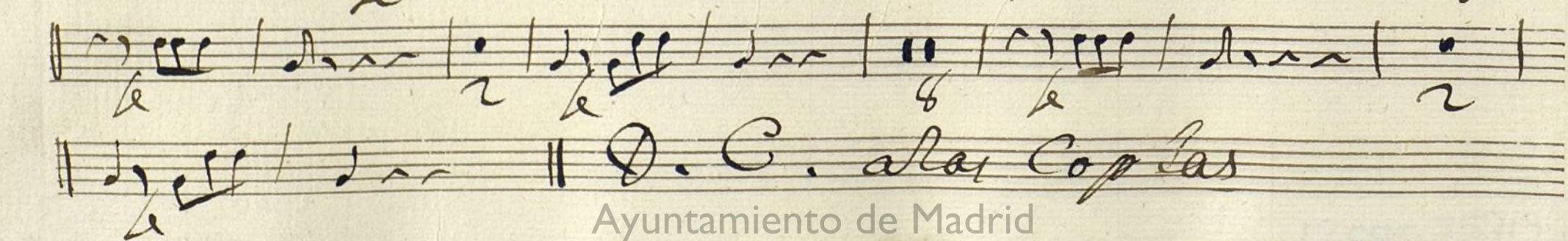
Handwritten musical score for "The Rose Tree". The score is written on five staves. The notation includes various musical symbols such as notes, rests, and bar lines. Some numbers (5, 9, 3, 2, 4, 10) are written below the staves, possibly indicating fingerings or measures. The title "The Rose Tree" is written at the bottom.

$\frac{2}{4}$ Allegro Faze.

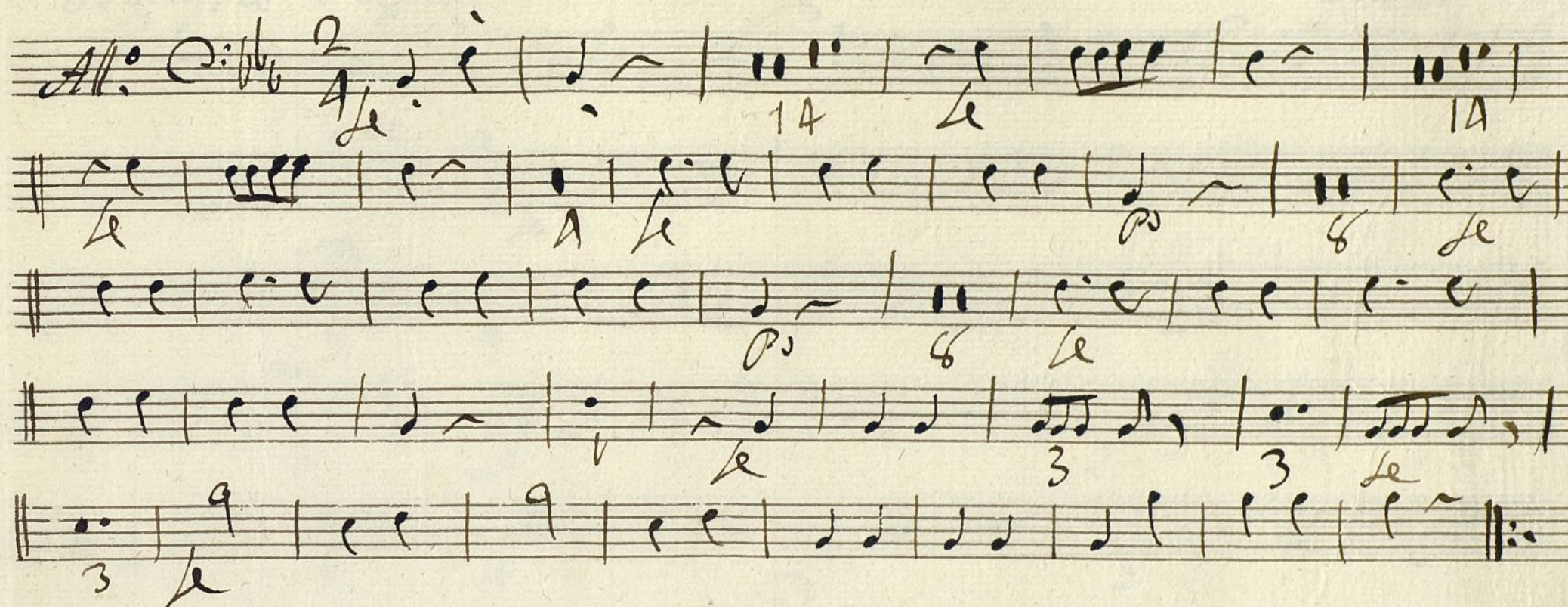
Allegro & 6/8 ~~Allegro~~ 

Coplas *elofa* *Allegro* C: 2/4 

Allegro 

los parrafos 

O. C. alas Coplas



Ayuntamiento de Madrid

12000 SS419

Trompa Segunda +

Mus 90-2

Londilla à solo; La Vistza del Novio;

Ince

All. poco

Handwritten musical score for Trompa Segunda. The score consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking is 'All. poco'. The music is written in a single melodic line. The second staff continues the melody with various note values and rests. The third staff includes a 'va' marking above a triplet of eighth notes. The fourth staff also features a triplet of eighth notes. The fifth staff has a '24' marking above a triplet of eighth notes and a '10' marking above a triplet of eighth notes. The sixth staff concludes the piece with a double bar line.

2/4 Allegro Pace

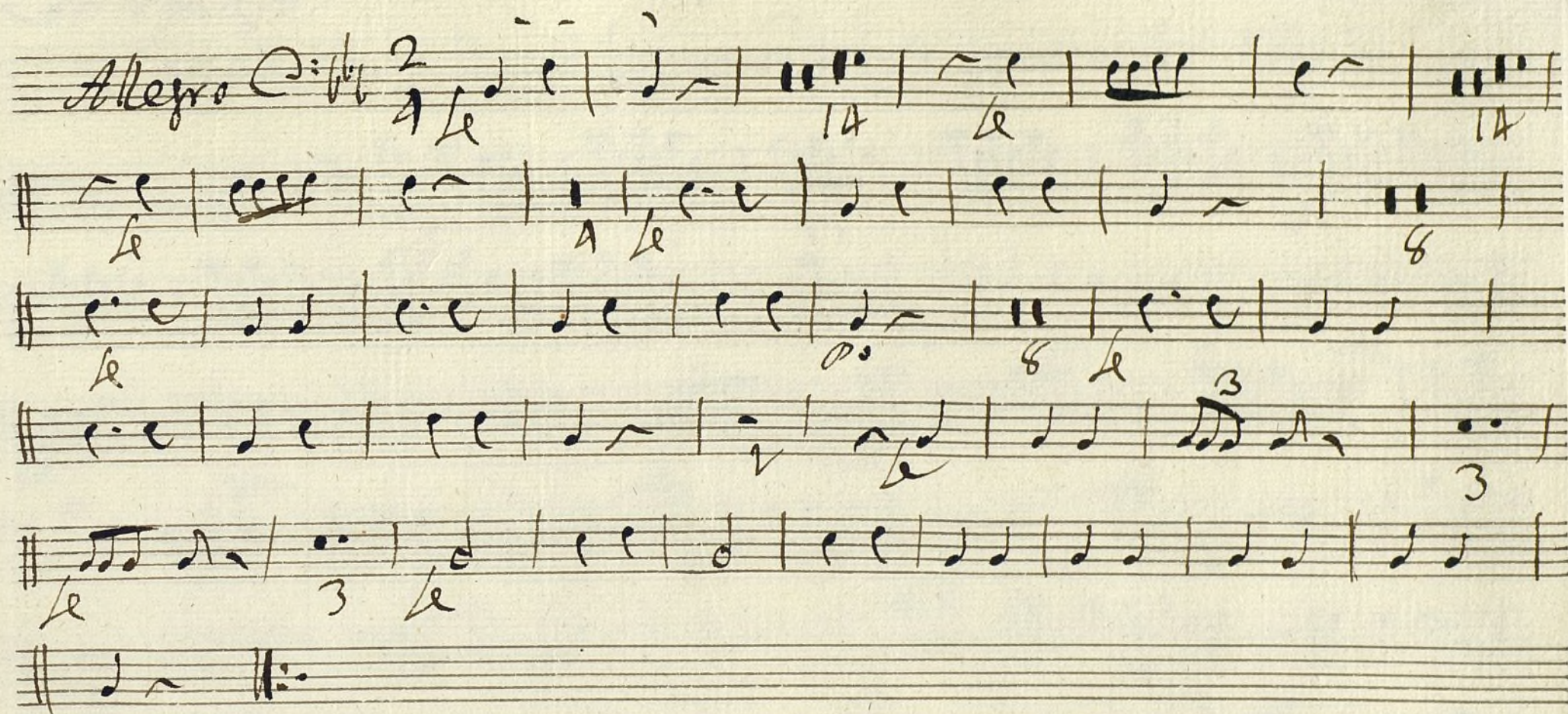
Coplas *Allegro* & $\frac{6}{8}$ *le*

Allegro $\frac{3}{4}$ *le*

Coplas *Allegro* $\frac{2}{4}$ *le* *elafa* *S. vor*

allos parrafos *Allegro* $\frac{3}{4}$ *le* *8* *le*

D. C. ala Coplas



Ayuntamiento de Madrid

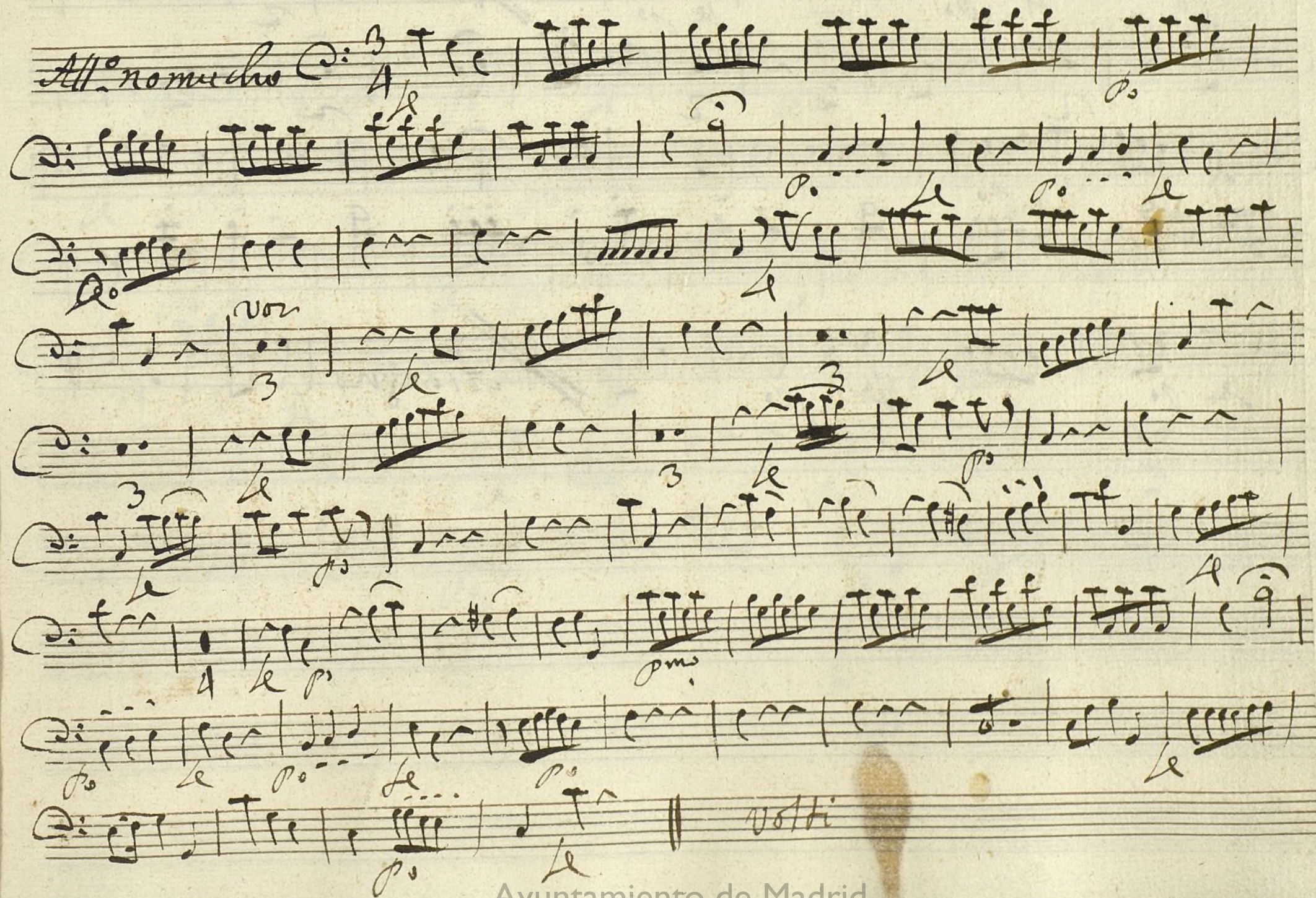
1200055419

Contrabajo:

Mus 90-2

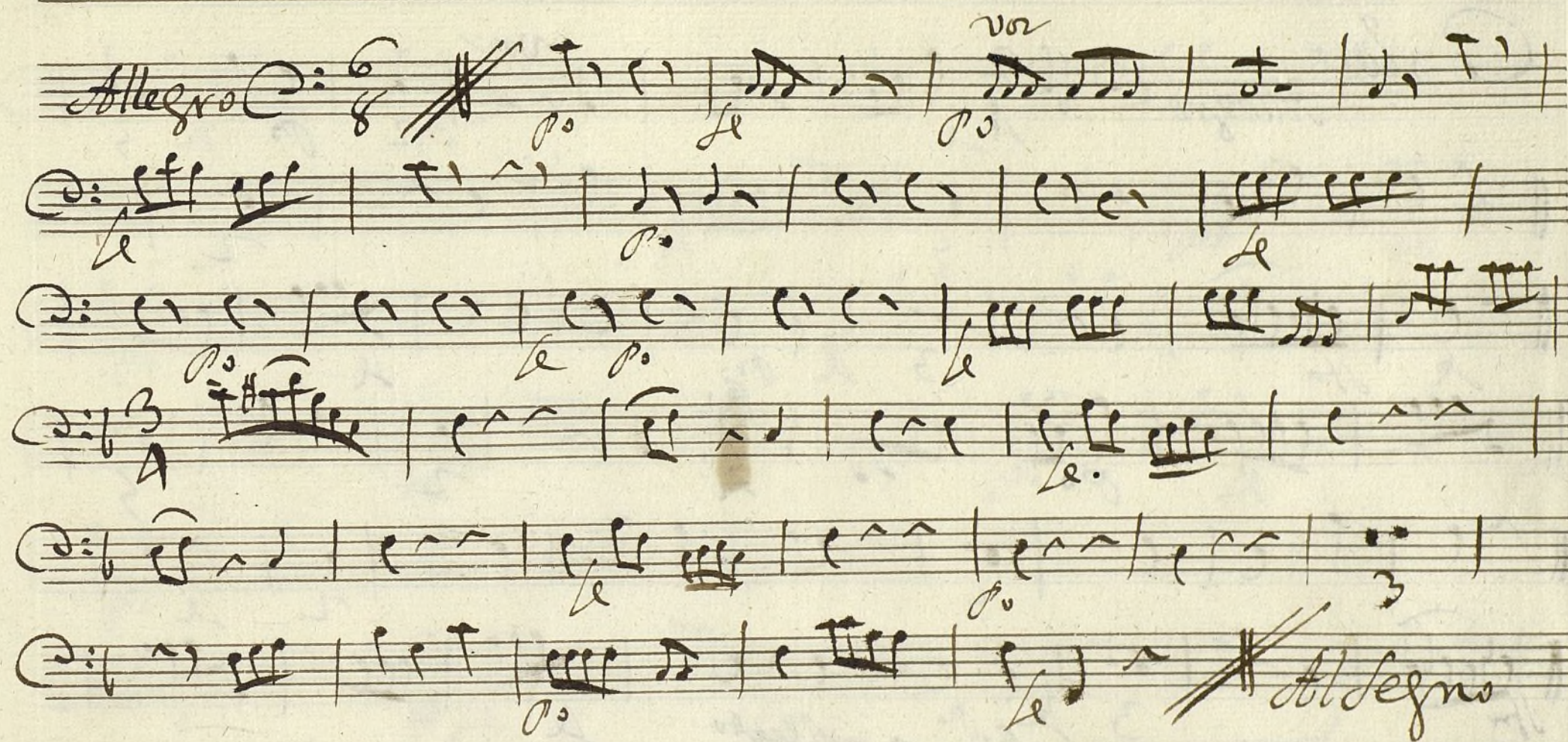
Lonadilla à Solo; La vista para los Novios;

Handwritten musical score for Contrabajo (Double Bass). The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The tempo is marked "Allegro molto" and the time signature is 3/4. The piece is titled "Lonadilla à Solo; La vista para los Novios;". The score includes a key signature of one flat (B-flat) and a common time signature (C). The notation is in a cursive, handwritten style, typical of 19th-century musical manuscripts. The piece concludes with a double bar line and the word "Volte".



Allegro $\text{C} = \frac{2}{4}$ *le* *so* *un*

Handwritten musical score for five staves. The first staff begins with the tempo marking *Allegro* and a 2/4 time signature. The notation includes various notes, rests, and dynamic markings like *le* and *so*. A double bar line with a repeat sign is present. The fifth staff ends with *Allegro* and a double bar line. The bottom half of the page contains five empty staves.



Copla *Allegro* *2* *Al* *no* *2* *po* *5*

le *sta* *3* *le* *po* *le*

sfz *3* *le* *po* *3* *Allegro* *le*

po *4* *Al*

Handwritten musical score for a piece in C major, 2/4 time. The score consists of five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings like 'p' (piano) and 'f' (forte) are present. The piece concludes with a double bar line and a repeat sign.

|| C. ala Coplas

Allegro $\text{C:} \text{f} \text{ } \frac{2}{4}$

Handwritten musical score for a piece in C major, 2/4 time. The score consists of two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings like 'p' (piano) and 'f' (forte) are present. The piece concludes with a double bar line and a repeat sign.

