

Alcántara 2.^a la y n. tr. meno. el 1.^o vio.

Mus 93-17

93-17

+
Tonadilla à Solo

La Luia de Madrid;

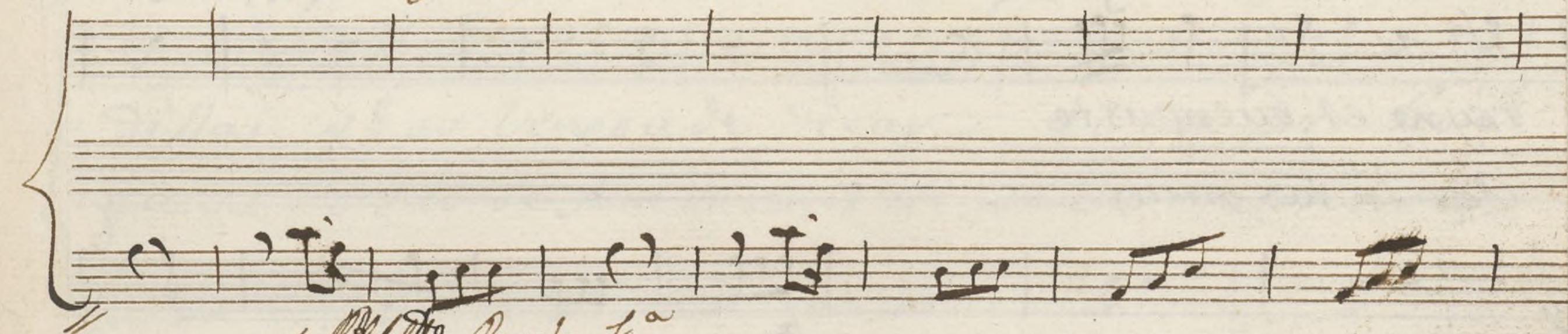
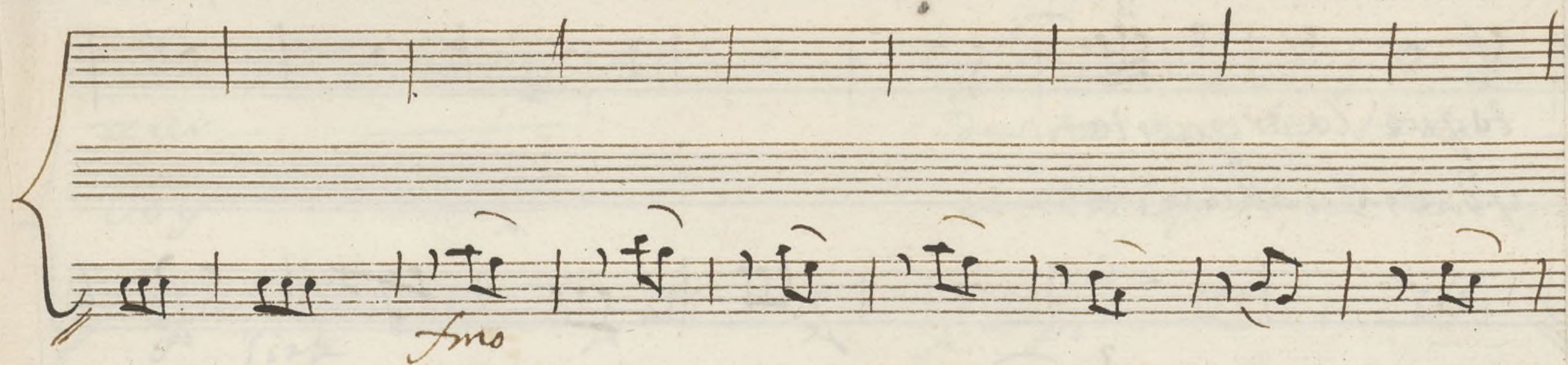
//
Del S.^r Esque;

// La Nicolasa;

Allegretto

$\frac{3}{4}$
 $\frac{3}{4}$

sfz *p* *sfz* *p*



1^a Parola 1^a

*Toda llenada de alegría tengo á emprezar el afán
quiera Dios q. con la misma vosotroz me verifiquen;*

*Tacón
paper*

*2^a Suia para forasteros, quia para los de aqui,
y para aquellos q. quieran instruirse de Madrid;*

toque la orquesta
y d' escuchando

Veyne el buengusto
Per li tar mia,

por q' sin sur to
mientras mi guia
pueda empe
a explicar

zar — — — — —
 Voy — — — — —
 Desta nueva tona —
 el Concepto de mi —
 dilla q^o os Vengo a de dicar — el Ca pricho es
 guiar solo se funda en de rir — Va rriar Co sas
 Una guía q^a a muchos puede guiar —
 a la riba, a la Calle de Ma driid —

oigan q.^a la Nico
oigan q.^a la Nico

l'asa el a sumpto explicará si ex pli' ca
la sa la Comienza a profevir si a pro fe
ra
vir

Allegro

Allegro assai

fmo

*chi chi poco a poco, de pacito, /
que tengo que prevenir; /*

Peri do

Lue a pos tamos q! abra ma de bei sa bios no

tando los de fectos de el Inguete para ir

ma ña na an riosos sin feparo ala Puer ta del,

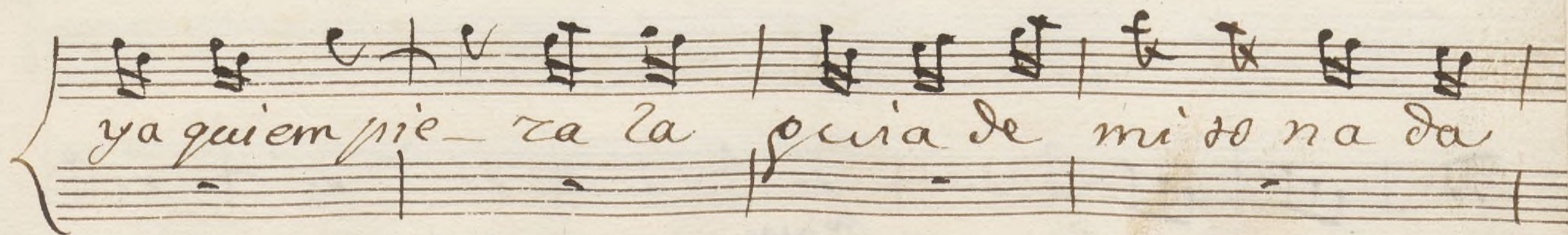
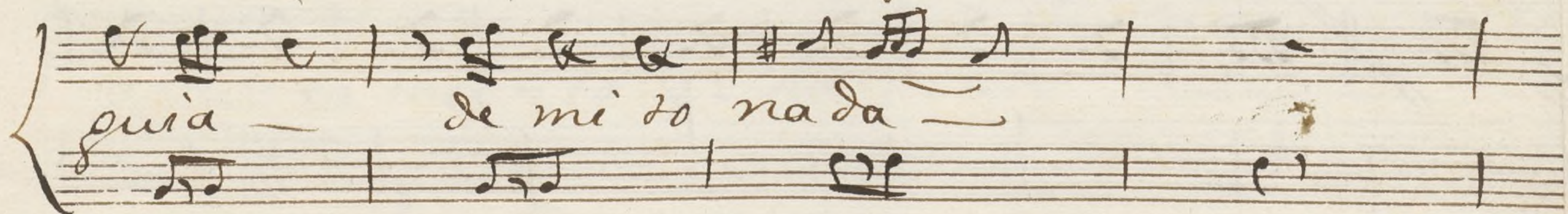
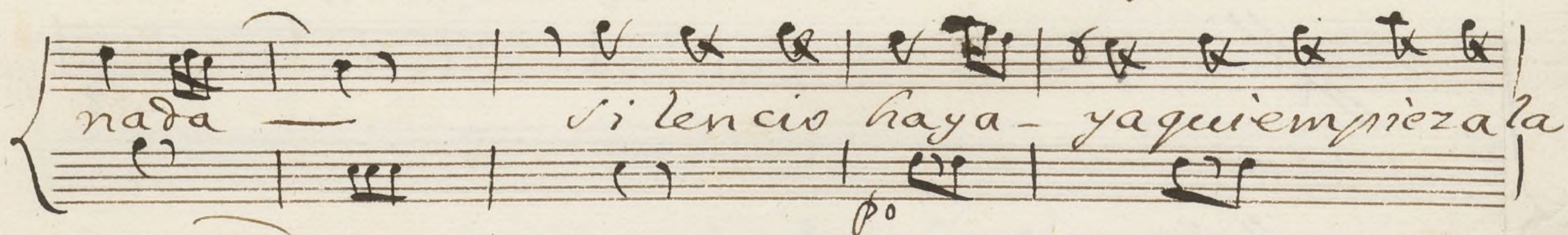
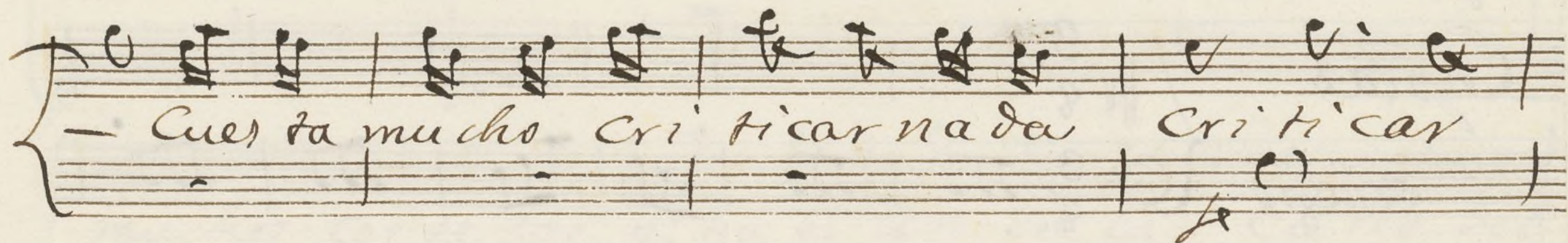
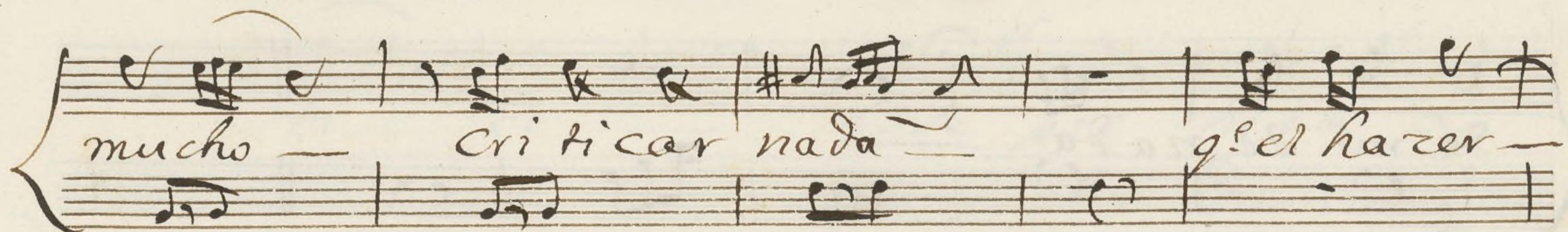
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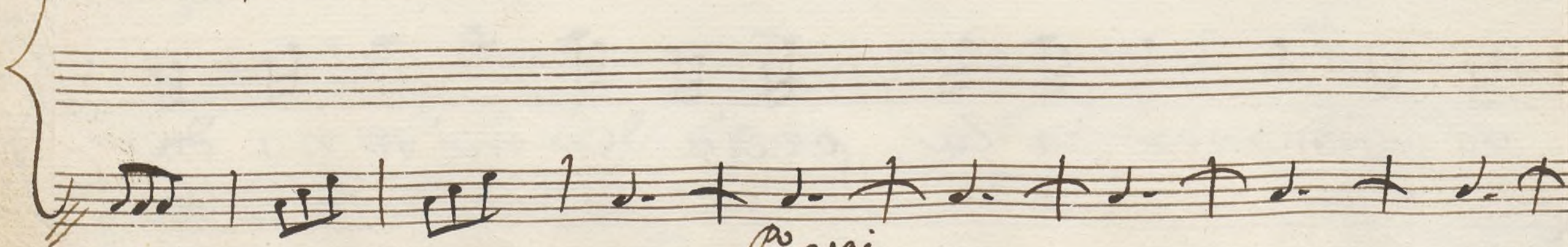
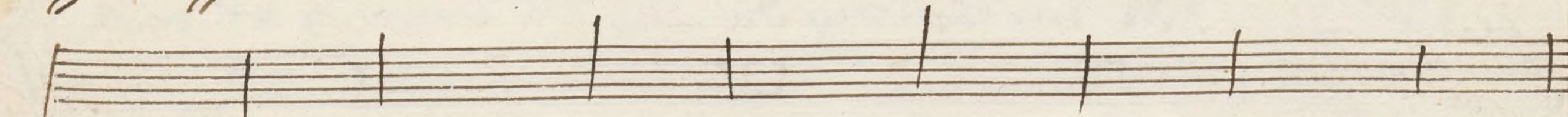
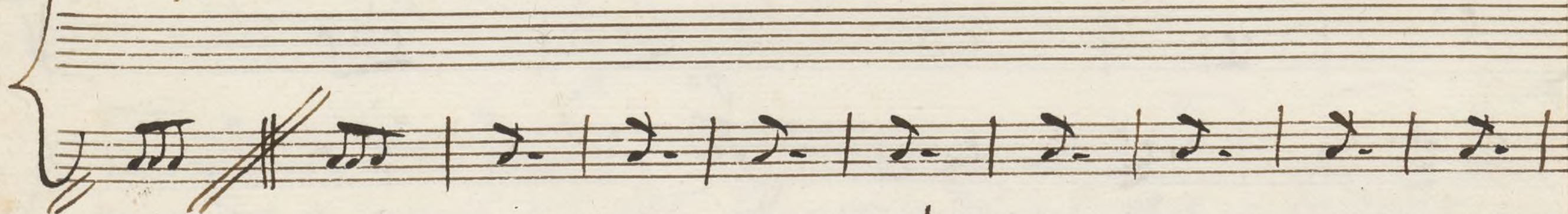
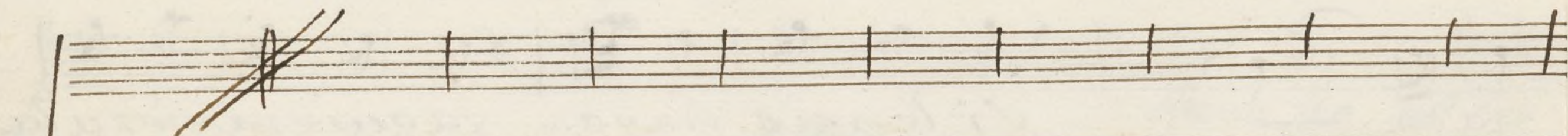
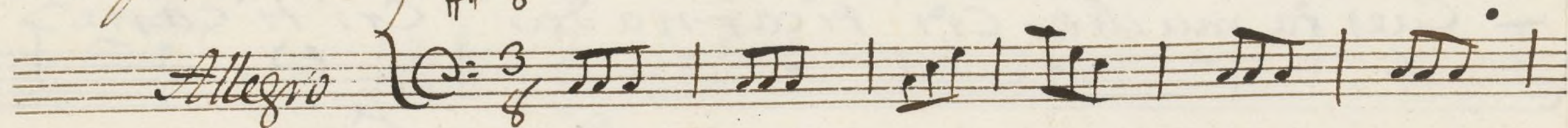
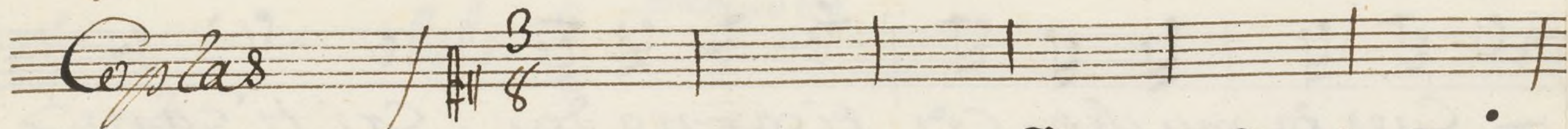
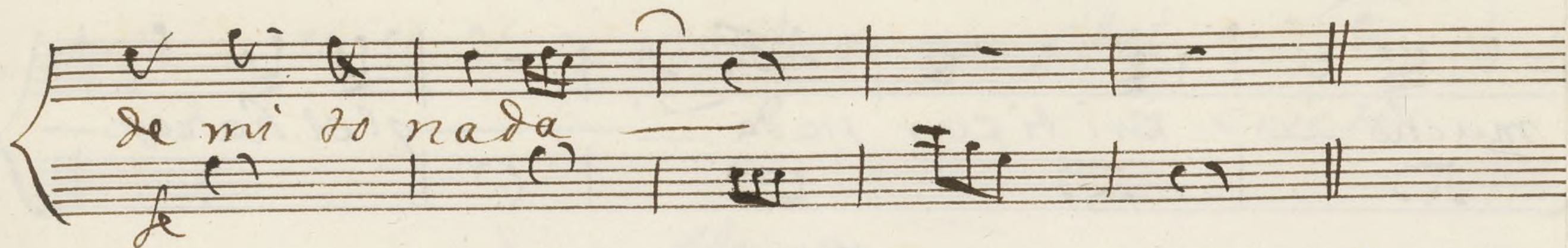
carlo; Allegretto

Pero yo les Ves

pondo pero yo les Ves pondo al que lo haga

al q.º lo haga q.º el hazer Cuesta





Di — ce — q^l se pro hiba a
 Di — ce — que muchas damas de
 muchos corsejos q^l ha bi ten en la calle del
 guarda pie sillor Em biaran a mit ton tor a
 ayunta miento q^l ha viten
 los Afli gi dos Em biaran

Di- ce — q.^l los Maridos de
Di- ce — q.^l Algunos Ayos de
Mujeres lindas Vivan siempre en la Calle de
los seño ritoz solo saben la calle de

la buena vista vivan
 Maña de vitor solo

Di- ce - - - q.^a al mueble
 Di- ce - - - que los me
 Di- ce - - - que el q.^a en la
 y - que - - - la que no

Pobre su Dama al Instante de no ramala
 chacha de mi go co fui vivo de la calle del
 calle vi ve de la zarza es por q' a frequen
 dejen la Calle del Cojo a la de sal si'

vayas le harà ver la Calle de no ramala
 perro ~~van~~ van a la del Niño de la calle del
~~barro~~ de las In fan tes es por q' a frequen
 puedes la im bia ran pronto a la de sal si'

a los parrafos

di-ce
di-ce

Andte

mas solamente di-ze entre otras cosas
mas solamente di-ze entre otras cosas

Andte

se
se

Alleg^{ro}

se
se

Vuela de la vo la
 Vuela de la vo la

pue to q. subey vaya pue to q. su be y
 quel que pare es for zo ro q. el que pare es for

vaya Co mo es Redonda
 zo ro a un que mo Corra

pue to q. subey
 q. el que pare es for

finse

amoroso

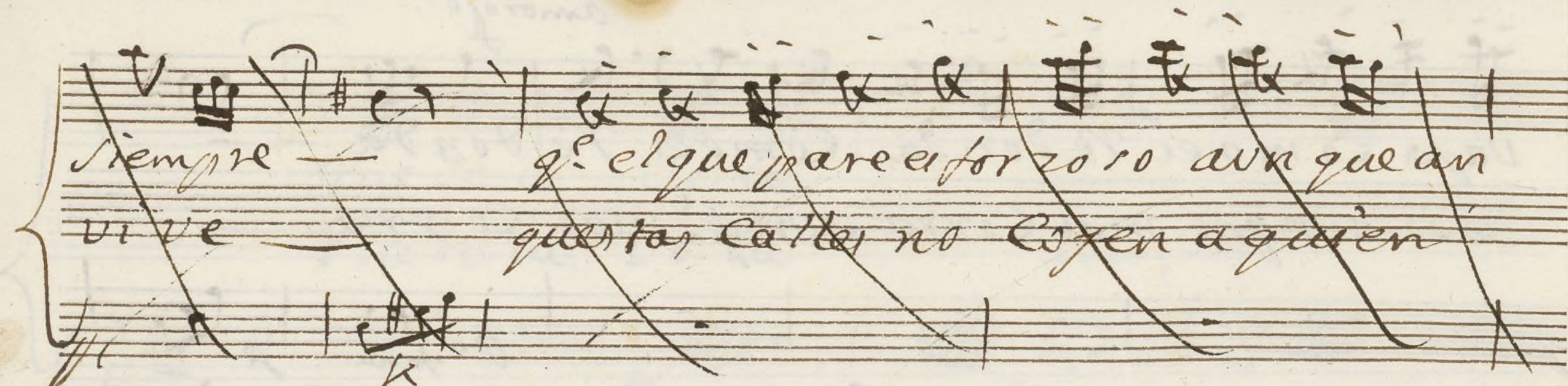
Vaya como el Redonda Como el Redonda —
zoso aunque mal Corra aunque mal Corra —

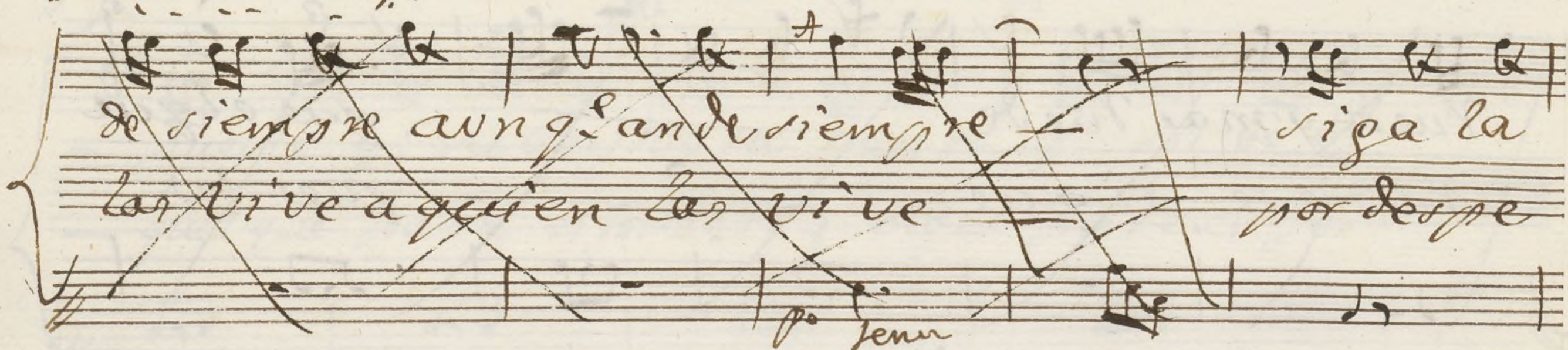
potente

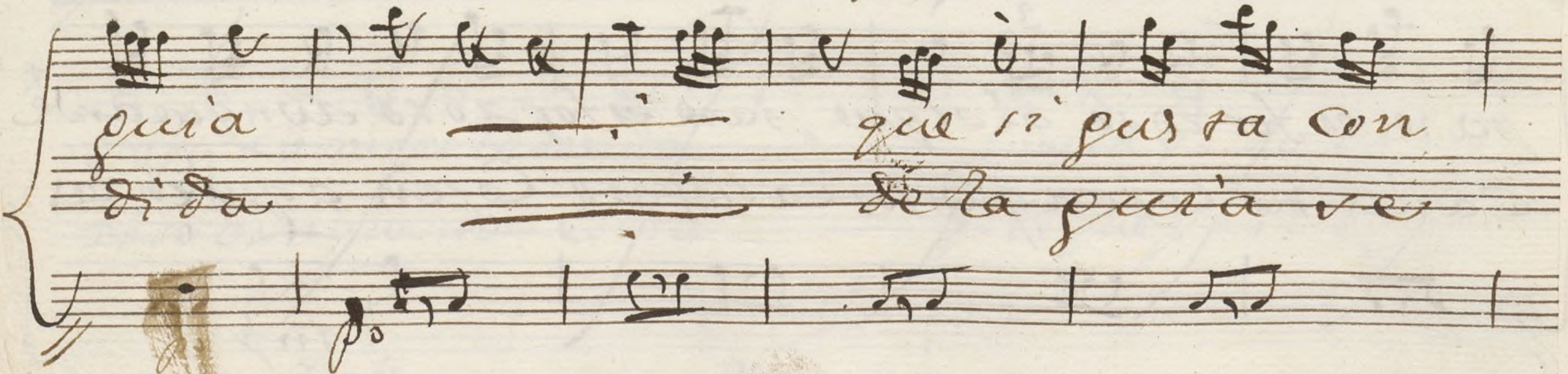
Vuede y mal Vuede que el que
Nadie se pique que las

pare el forzoso q. el que pare el forzoso aunque ande
Calle no Cojen que las Calle no Cojen a quien las

fin


 Siempre — *q^d el que pare e forzo ro aun que an*
 vive — *que ta, Ca ller no Co xen a quien*


de siempre aun q^d ande siempre — *liga la*
los vive a quien los vive — *por despe*


quia — *que si pas ta con*
di da — *de la quia ve*

3
tiene q.^a si gusta con tiene cosas mui lindas —
ñores de la guia se ñores van seguir dilla —

rinp
q.^a si gusta con tiene cosas mui lindas cosas mui
de la guia se ñores van seguir dilla van seguir

lin das
di lla

Allegro

po tenu

Handwritten musical score on aged paper. The score consists of six staves of music, each with a large bracket on the left side. The lyrics are written in Spanish and are interspersed between the staves. The handwriting is in a cursive style, typical of the 18th or 19th century. The paper shows signs of age, including yellowing and some staining.

te — tengo a mi amante —

tengo a mi amante q.^{ra} fuera go londrina —
Prenda adorada en alas del deseo —

para ir hablarle q.^{ra} fuera go londrina para ir hablar —
a ti vo la ra en alas del deseo a ti vo la

po tenu

le Carinosa ya fable fuera yo a sus Ca
ra Cong.º dulce gorjeos te explicara mis
riños Yallegar la laparra Con las alas yel pico
ansias y conq.º arrullos tiernos las tuyas a librara
Mar ay q.º es ym posible mar ay q.º es fene
Mar ay
Presto le po le po

si q' tan solo la muerte lo podrá vedu
 vir pero no na q' el corazon me dize a
 mi esta Varzon es

And

Como Prima

ta - ra - zon

En tanto q^d abu

se me dia tu pe

Dueño tienes au sente

lleno de gozos -

laxos a qui con o tro

fuye de penas -

y de pla zeres - entre ten la me mo ria

dexa los No ros - por q^d el Cor re au sente

Violin Primo

Mus 93-17 Lorenza

Conadilla à Solo; La guia de Madrid;

Allegretto 3/8

ffr. p f fmo

Parola

Volri Presto

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a cursive style, typical of 18th or 19th-century manuscripts.

The first system includes a treble clef, a key signature of three sharps (F#, C#, G#), and a time signature of 2/4. The notation includes various note values, rests, and dynamic markings such as *va*, *le*, *po*, *for*, *for-po*, *for il.*, and *le*. There are also numerical markings like *2* and *3* above notes.

The second system begins with a double bar line and a repeat sign. It continues with similar notation, including dynamic markings like *for-po* and *for*.

The third system features a treble clef, a key signature of one flat (Bb), and a time signature of 2/4. It includes a section marked *Parola* and *Allegro*, followed by a double bar line and a repeat sign. The notation includes various note values, rests, and dynamic markings such as *po* and *for*.

The fourth system begins with a treble clef, a key signature of one flat (Bb), and a time signature of 2/4. It includes a section marked *Peri do* and *Allegro assai*, followed by a double bar line and a repeat sign. The notation includes various note values, rests, and dynamic markings such as *fmo*.

The fifth system features a treble clef, a key signature of one flat (Bb), and a time signature of 2/4. It includes a section marked *Allegro assai* and *fmo*, followed by a double bar line and a repeat sign. The notation includes various note values, rests, and dynamic markings such as *fmo*.

Coplas *Allegro* & $\frac{3}{4}$

The musical score is written on 16 staves, organized into 8 pairs. Each pair consists of a vocal line (top) and a piano accompaniment line (bottom). The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, and bar lines. There are several dynamic markings: *pp* (pianissimo) at the beginning of the first system, *pp* and *ff* (fortissimo) in the third system, and *pp* in the fifth and seventh systems. There are also markings for *for.* (forte) and *for.* (fuerza). The score is written in a historical style, with some notes having multiple stems or flags, and some measures containing dense clusters of notes. The paper is aged and shows some staining.

Handwritten musical score on a single page, featuring six staves of music. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The score is written in a cursive, handwritten style.

The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. It includes the tempo marking *Andte* and the word *Sigue* at the end.

The second staff starts with the tempo marking *Allegretto* and a treble clef. It includes the word *le* and the dynamic marking *po*.

The third staff continues the musical notation, featuring the word *le* and the dynamic marking *po*.

The fourth staff includes the word *le* and the dynamic marking *po*.

The fifth staff includes the word *le* and the dynamic marking *po*.

The sixth staff includes the word *le* and the dynamic marking *po*.

The score concludes with the word *Allegro* written across the bottom of the sixth staff.

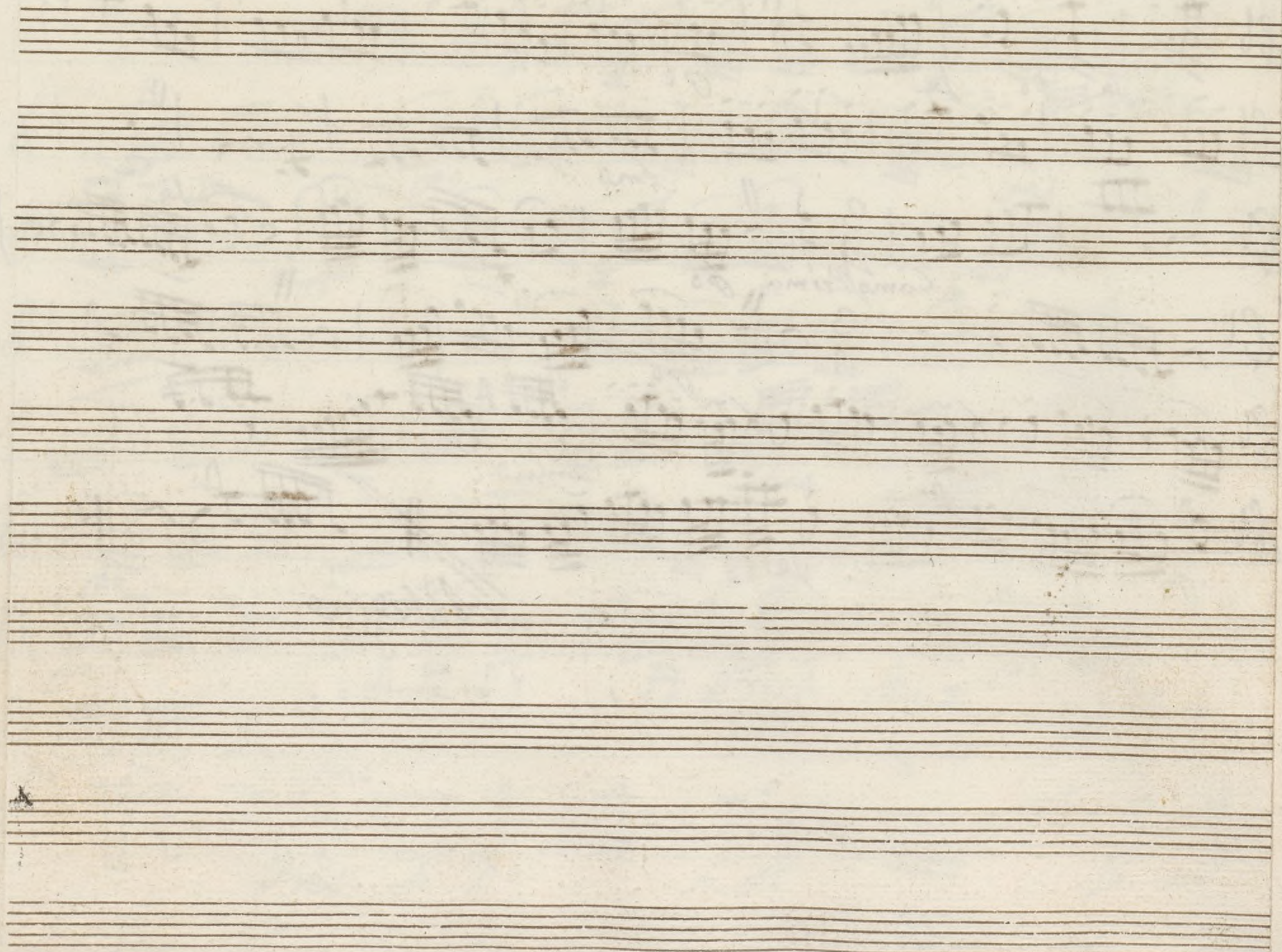
Volvi

Handwritten musical score on six staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The score concludes with the word "Allegro" written in a large, stylized script.

Dynamic markings and performance instructions visible in the score include:

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

Allegro



Contra vajo;

+

Mus 93-17

Conadilla à solo; La guía de Madrid;

Allegretto $\text{C} = \text{A} \text{ } \frac{3}{8}$ 8 | e' | e- | e' | e e | e e | e e |

e' | e e e e | e e e e | e e | e e | e e | e e | e e | e e |

e' | e e | e e | e e | e e | e' | e e | e e | e e |

e e | e e | e e | e e | e e | e e | e e | e e |

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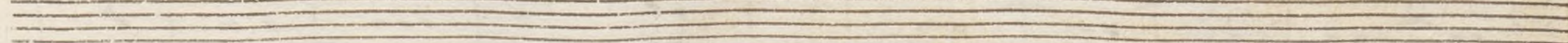
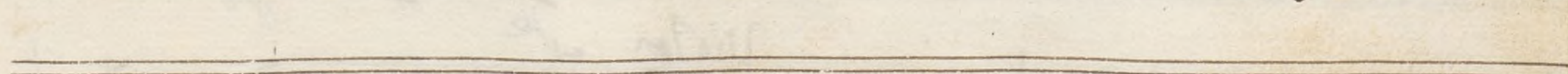
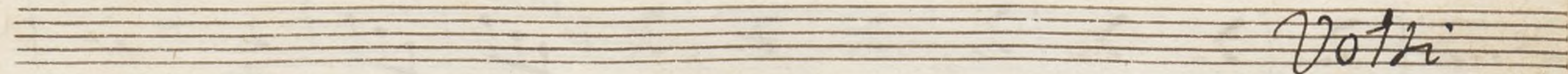
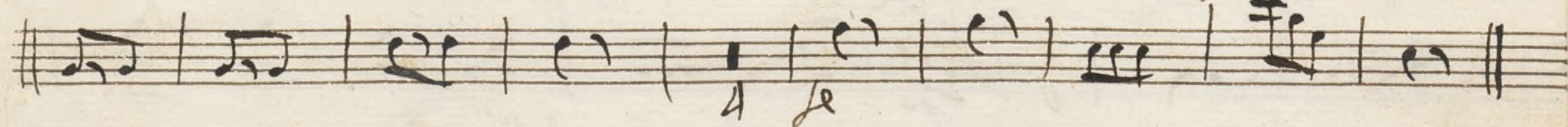
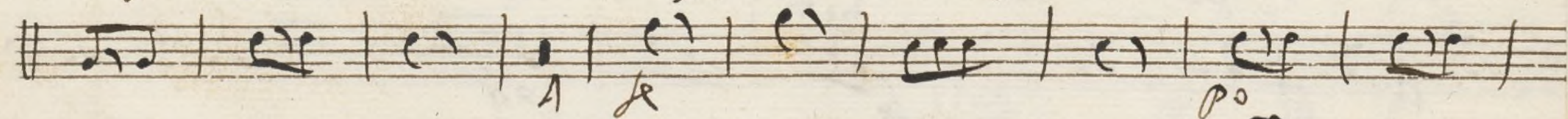
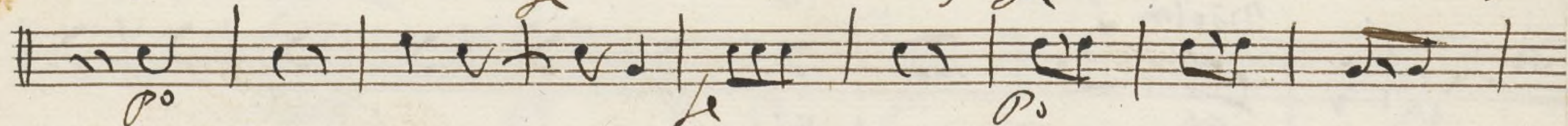
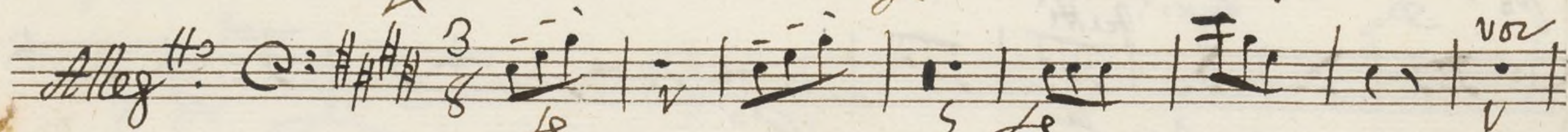
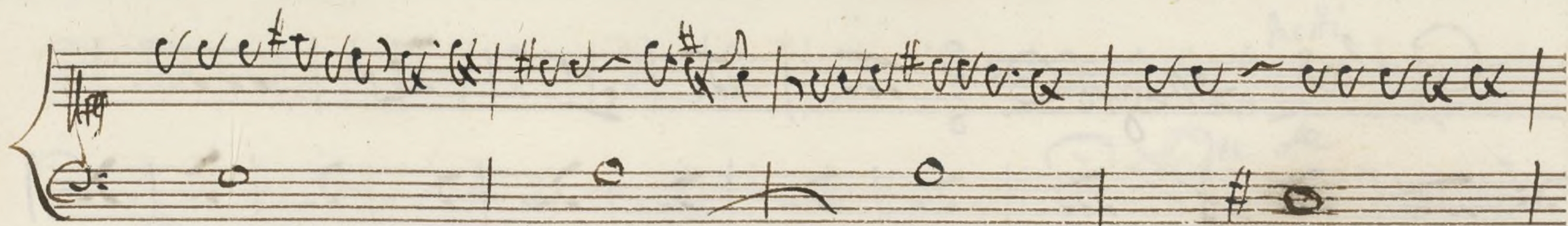
e e | e e | e e | e e | e e | e e | e e | e e |

e e | e e | e e | e e | e e | e e | e e | e e |

Parola

Volto

Handwritten musical score for "Parola" by Berlioz. The score is written on ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 3/4. The music is written in a style characteristic of the 19th century, with many beamed sixteenth and thirty-second notes. The lyrics "Parola" are written below the first staff. The second staff has the lyrics "Berlioz" and "All. assai". The third staff has the lyrics "Parola" and "Allegro". The fourth staff has the lyrics "Parola" and "Allegro". The fifth staff has the lyrics "Parola" and "Allegro". The sixth staff has the lyrics "Parola" and "Allegro". The seventh staff has the lyrics "Parola" and "Allegro". The eighth staff has the lyrics "Parola" and "Allegro". The ninth staff has the lyrics "Parola" and "Allegro". The tenth staff has the lyrics "Parola" and "Allegro".



Coplas Allegro $\text{C} = \frac{3}{8}$

The musical score consists of ten staves. The first staff is the title and tempo. The second staff has a double bar line with a slash through it. The third staff has a 'Voz' instruction. The fourth staff has a 'Violon' instruction. The fifth staff has a 'futti' instruction. The sixth staff has a 'Violon' instruction. The seventh staff has a 'futti' instruction. The eighth staff has a 'Violon' instruction. The ninth staff has a 'futti' instruction. The tenth staff has a 'Violon' instruction. The score includes various musical notations such as notes, rests, and bar lines.

Voz

Violon

futti

Violon

futti

Violon

futti

Violon

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- tutti* (top right)
- Andte* (second staff)
- Alleg^{ro} 3/8* (third staff)
- Vinse* (fourth staff)
- tenor* (fifth staff)
- tenor* (sixth staff)
- Vinse* (seventh staff)
- Allegro* (eighth staff)

The score is written in a cursive, handwritten style on aged paper.

Handwritten musical score for a string quartet, featuring ten staves of music. The notation includes various musical symbols such as clefs, time signatures (3/4, 4/4, 3/8, 6/8), and dynamic markings (p, f, mf, ff, cresc., decresc.). The score is written in a cursive, handwritten style, characteristic of 19th-century musical manuscripts. The music is organized into measures, with some measures containing multiple notes and rests. The overall structure suggests a single-movement work, possibly a string quartet or a similar chamber piece.

Handwritten musical score on two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains several measures of music, including a triplet of eighth notes and a measure with a 3/4 time signature. The bottom staff also begins with a treble clef, a key signature of one flat, and a common time signature. It contains several measures of music, including a triplet of eighth notes and a measure with a 3/4 time signature. The word "Violon" is written above the bottom staff. The word "Allegro" is written below the bottom staff. The word "And" is written below the first measure of the bottom staff. The word "p" is written below the second measure of the bottom staff. The word "le" is written below the third measure of the bottom staff. The word "fatti" is written above the first measure of the bottom staff. The word "Allegro" is written below the bottom staff.