

93-6

Mus 93-6

*Conadilla.*

*à solo.*

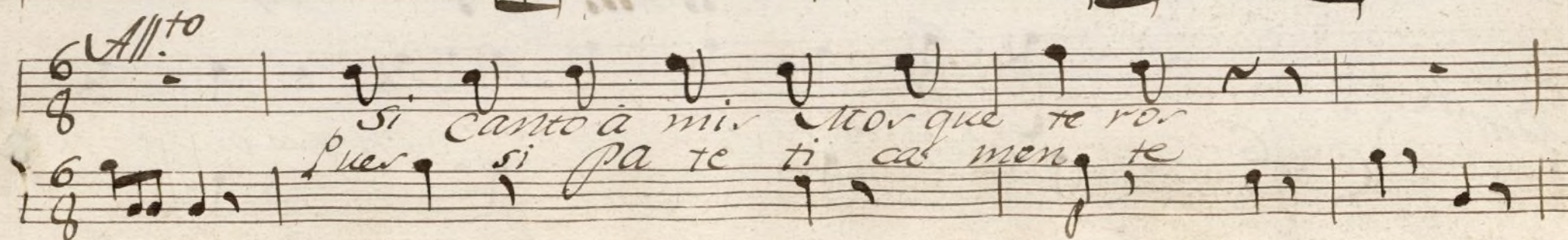
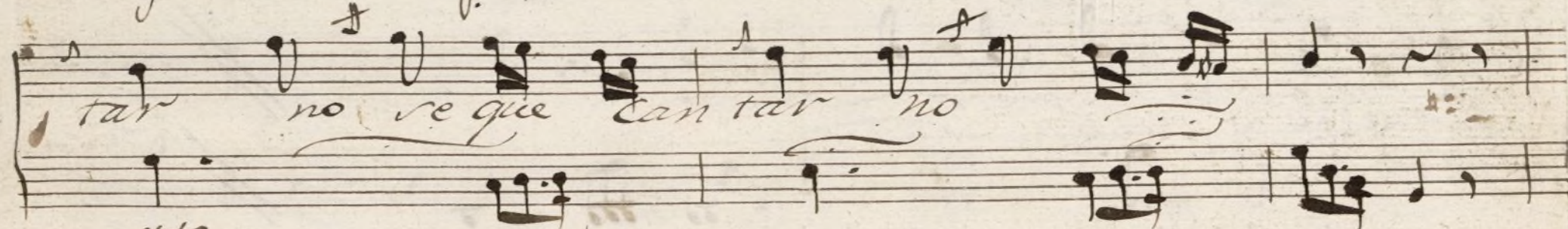
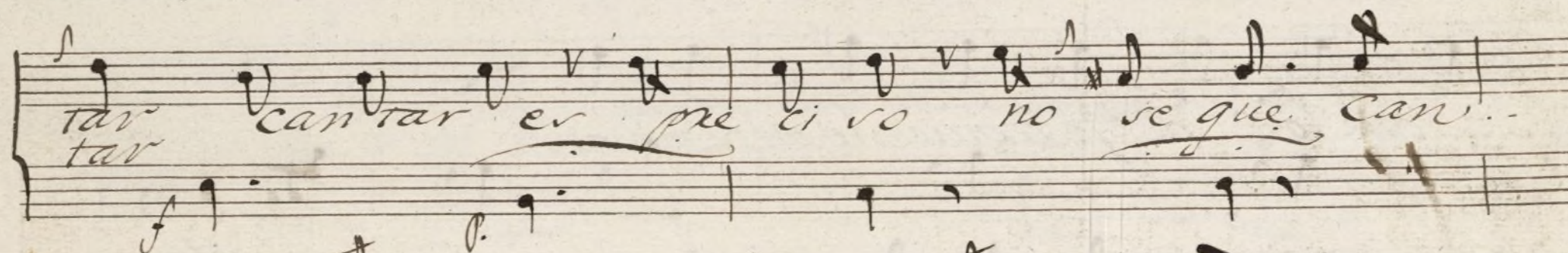
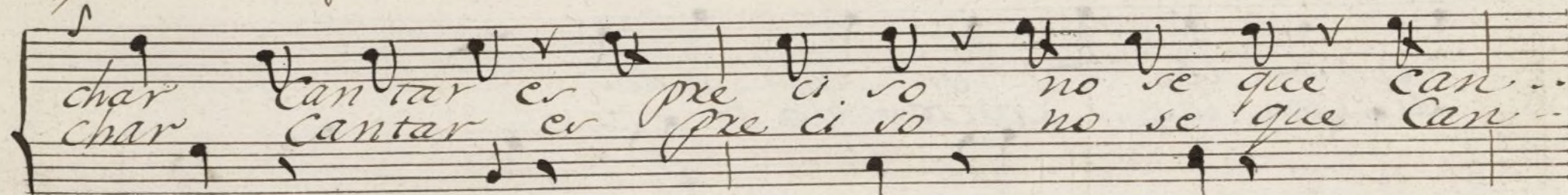
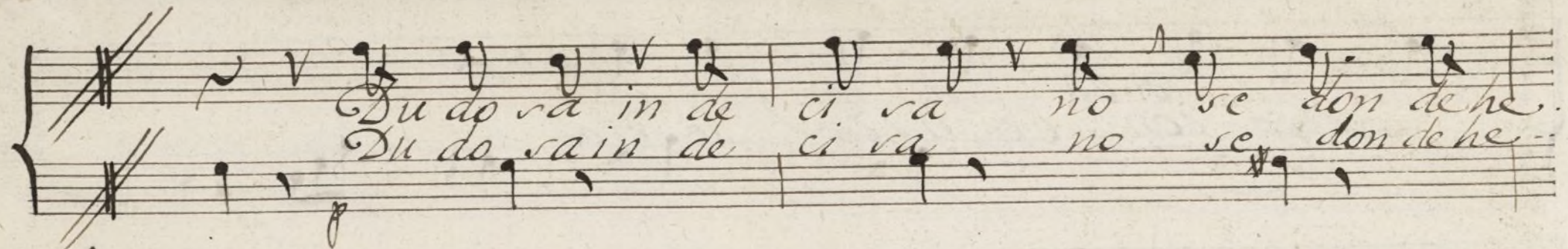
*La Española.*

*S.<sup>ra</sup> Maria Antonia.*

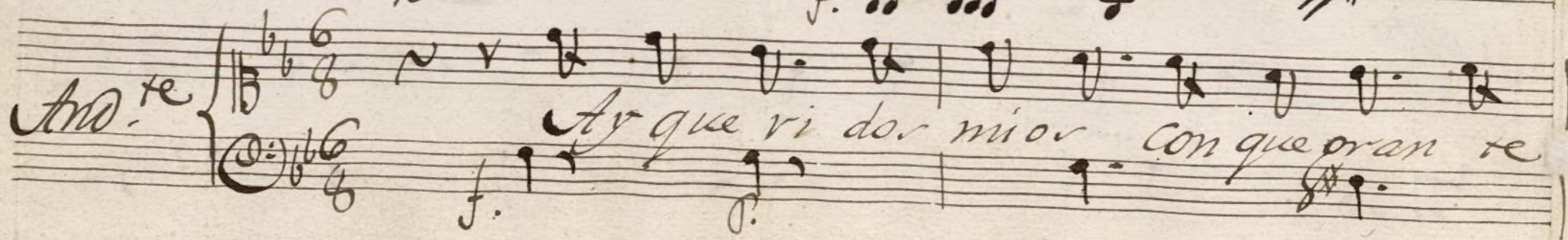
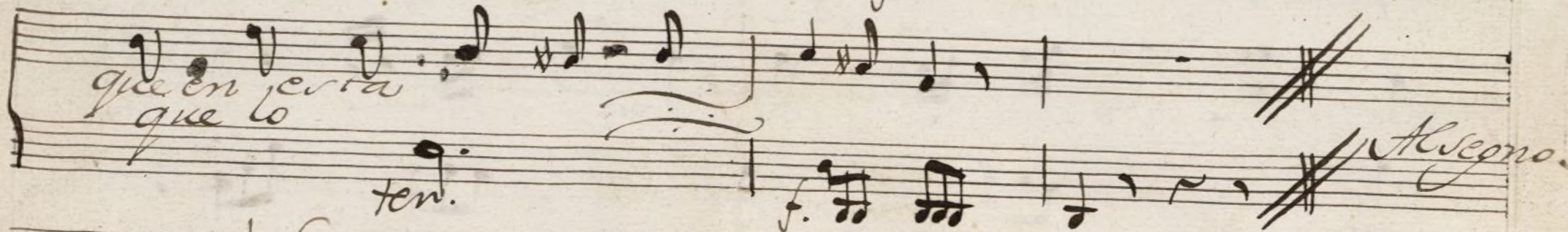
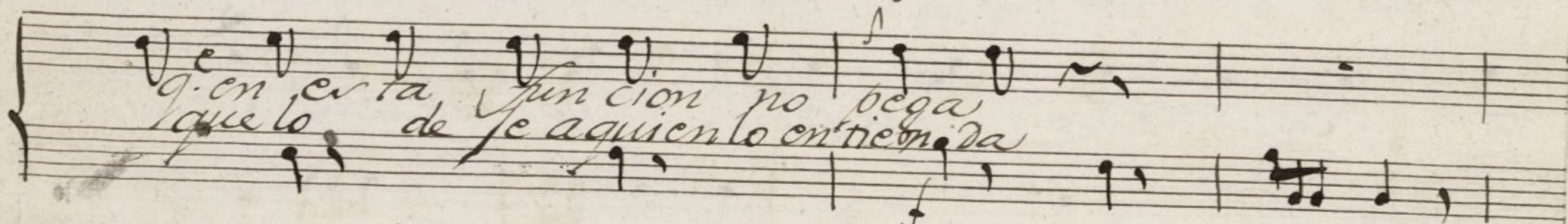
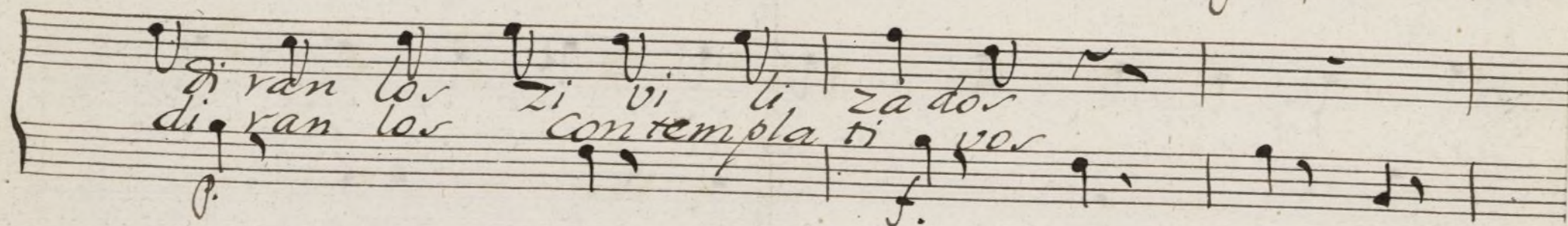
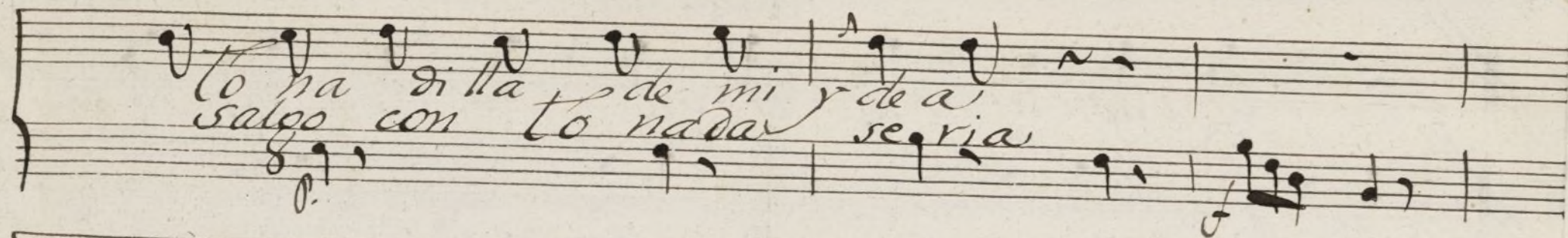


Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music features various note values, rests, and dynamic markings such as *f.* (forte) and *p.* (piano). The first staff begins with the tempo marking *All.<sup>to</sup>*. The score concludes with the tempo and articulation marking *And.<sup>te</sup> Staccato.* and a final double bar line.











mor sa co lar pa la brar der de el Co ra ..

zon sa co lar pa la brar der de el Cora ..

zon der de el Co ra zon

Rez. do  
Largo. po bre no..

vicia, si, Que ho a ma do.



*a Compas*

oi es tan mi-sentido tra-tor na do

pero en me dio de tan tar con fu..

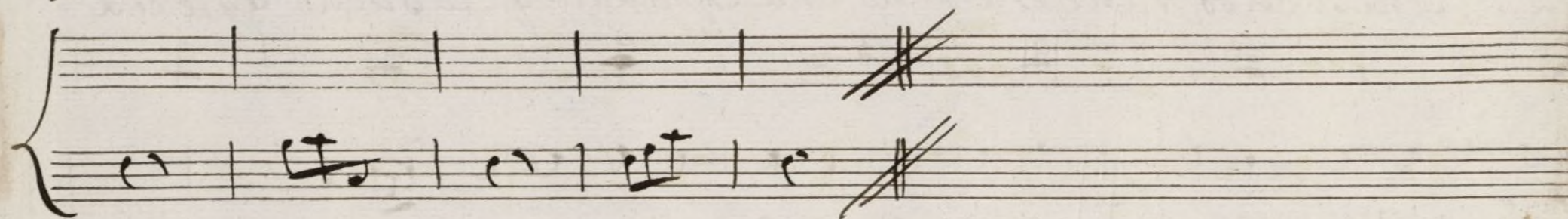
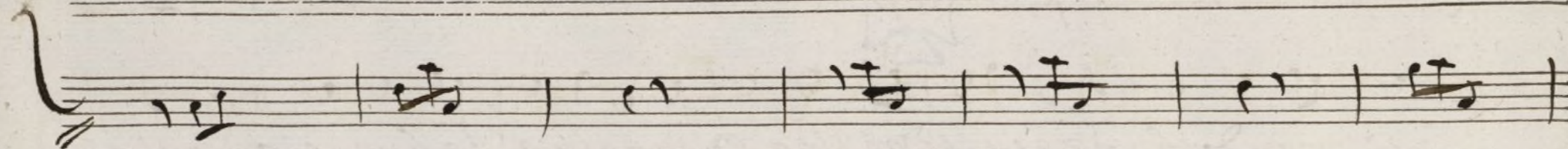
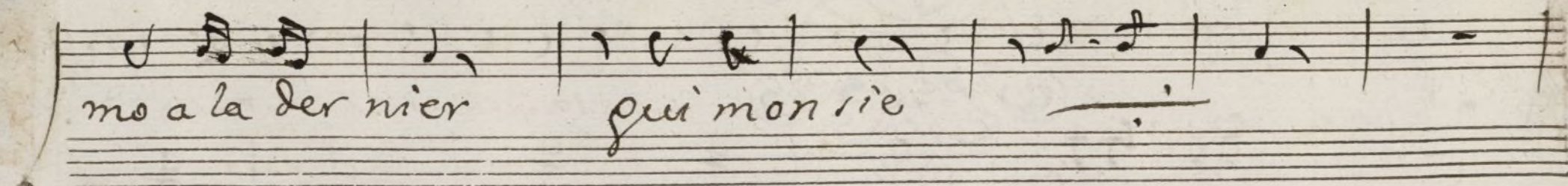
sio ne so lo pre ten do

bue tro Co ra zo ne

Parola. Peor es du dar  
tanto boy por va  
me dio.

Seg. Alto











Pues que los Es tran/ero. gur tan dig  
El fran cer Co li seo de gu to es

tongor gur  
tra ño de

gur tan dig ton oor haga mor una  
y compon ga mor tos ni tor Espa  
de qu to es tra ño pue de dar me bay  
ya si se ño res bayan una co...

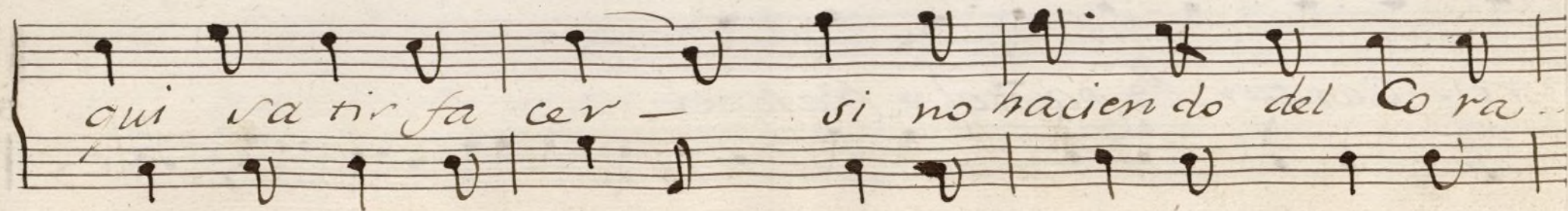
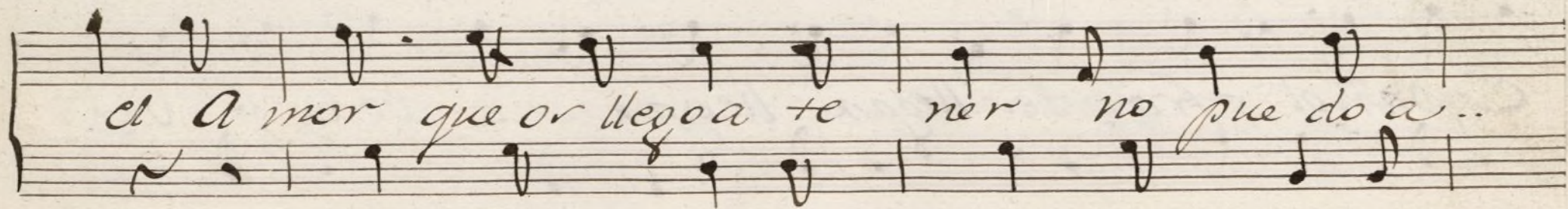
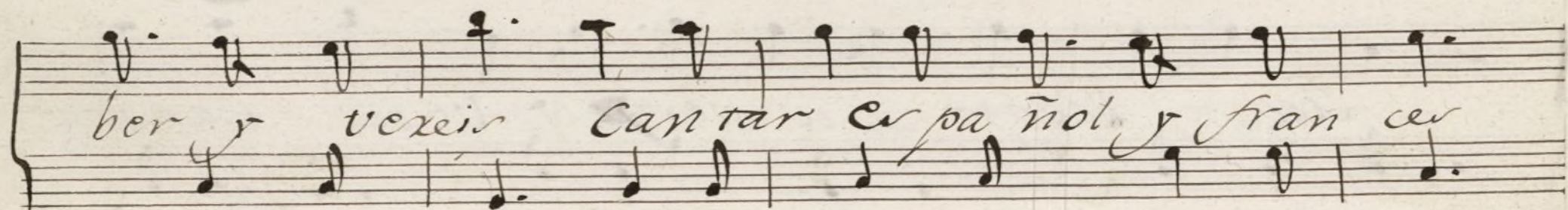
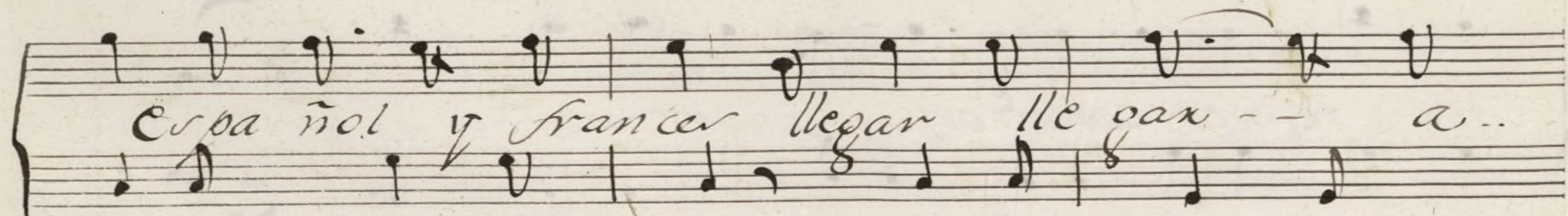
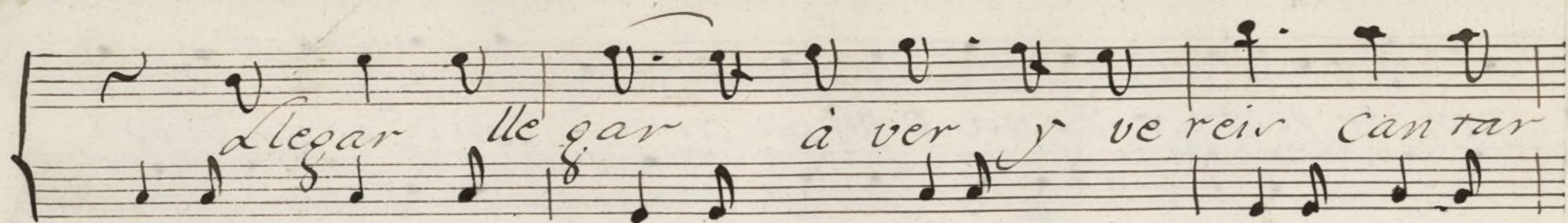


co sa - por er te to no ha ga mor  
 ño ler - a fran ce sa - dor to & ni to  
 de a - de algu nor pa vor pue de dar.  
 pli tar - de sur Can cio ner Vayan v..

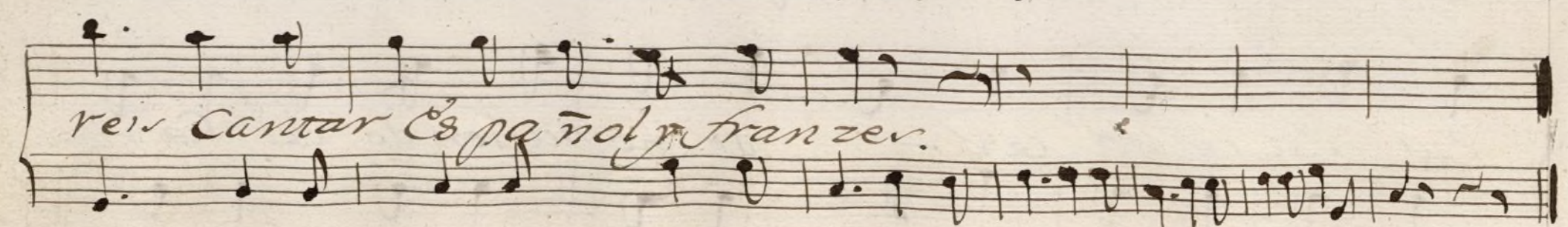
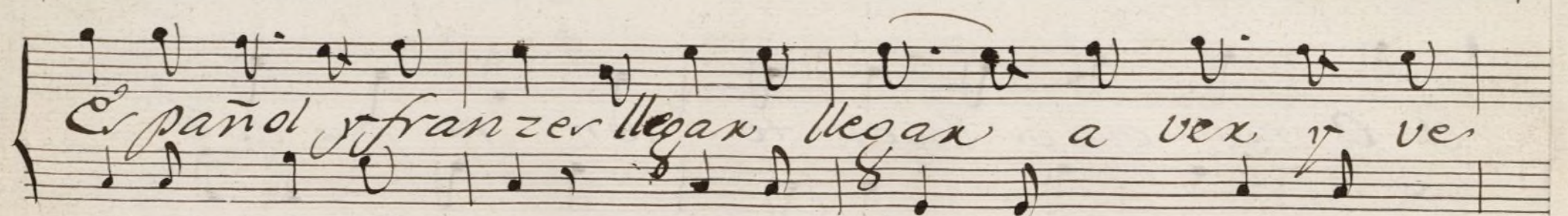
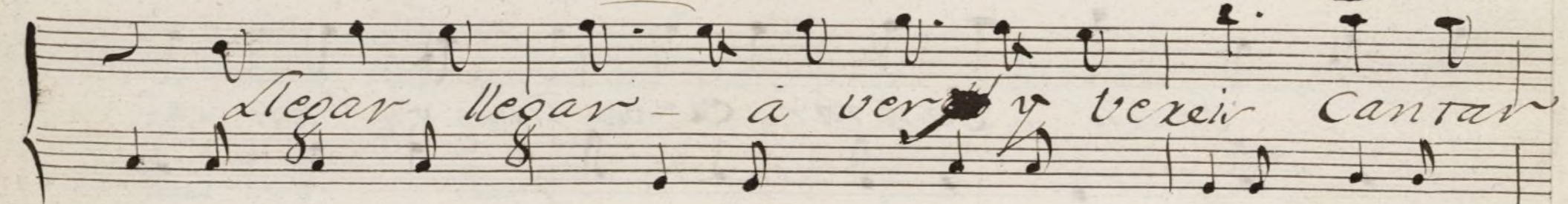
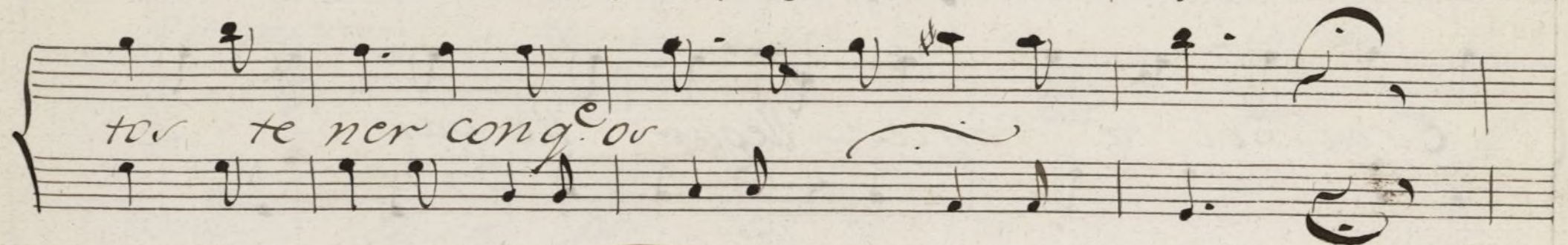
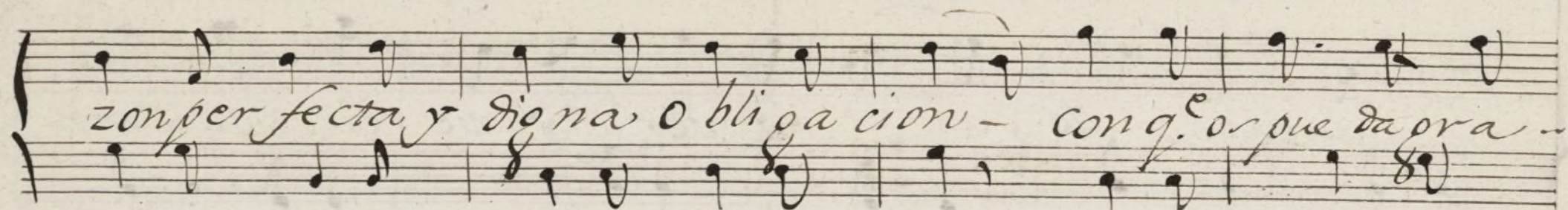
una co sa por er te to no.  
 Er pa ño ler a fran ce sa dor. *Allegro.*  
 me la y de a de al gu nor pa vor. *Juego a la*  
 nar co pli tar de sur Can cio ner. *Parr.*

*All.to*  $\frac{6}{8}$











No es mala la y de a el...  
 que to no es malo pero yo pre su mo que  
 que veir lo malo si len cio que ri dor  
 chi. C. C. mo ni tor Cui dado chi. C.  
 que ya or he en ten di do sin ha ver ha blado



*puer. mir E pa no les con su anti quo per bo*  
*pi den se qui di llar y voi*  
*voy a ob se quiar los y voy a ob se quiar los.*

*And.<sup>te</sup> All.<sup>o</sup>*



Columpio segui di llar moño y Qui...

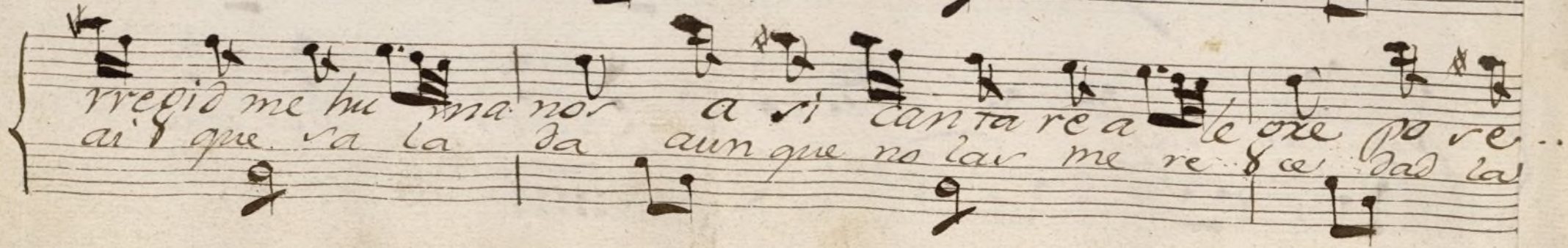
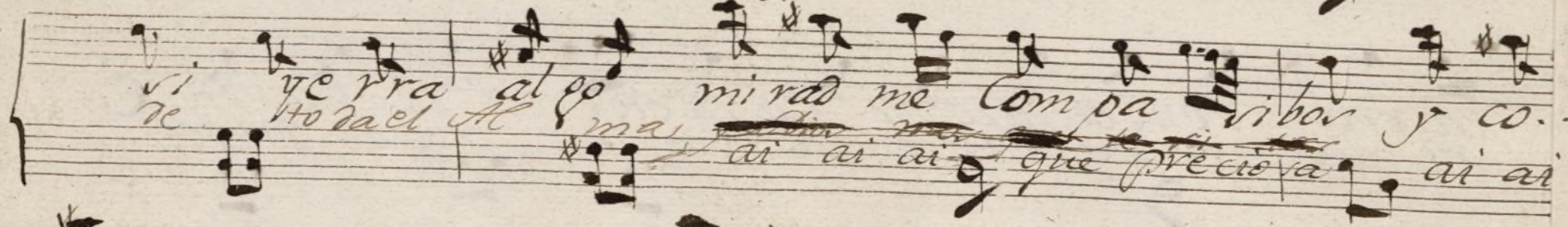
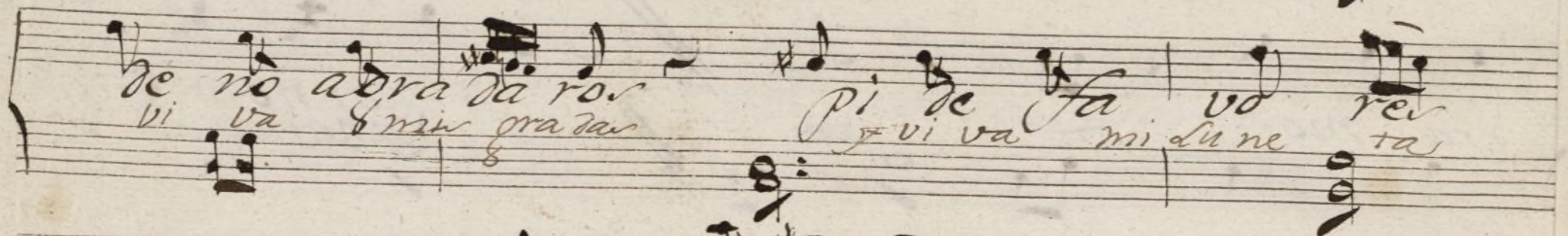
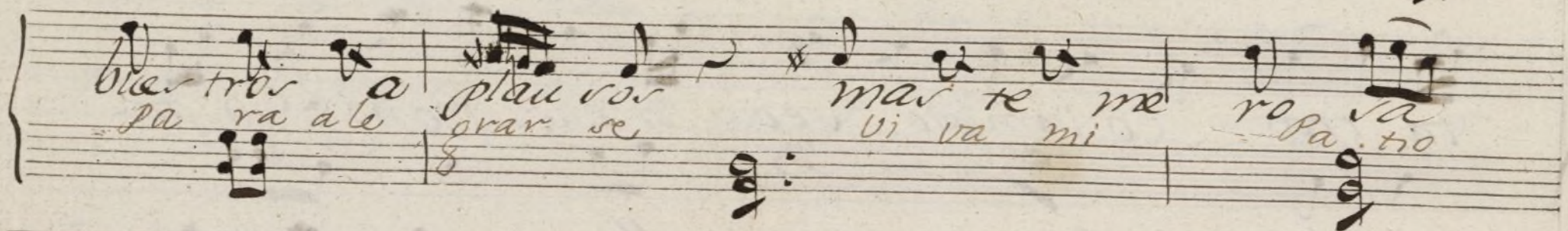
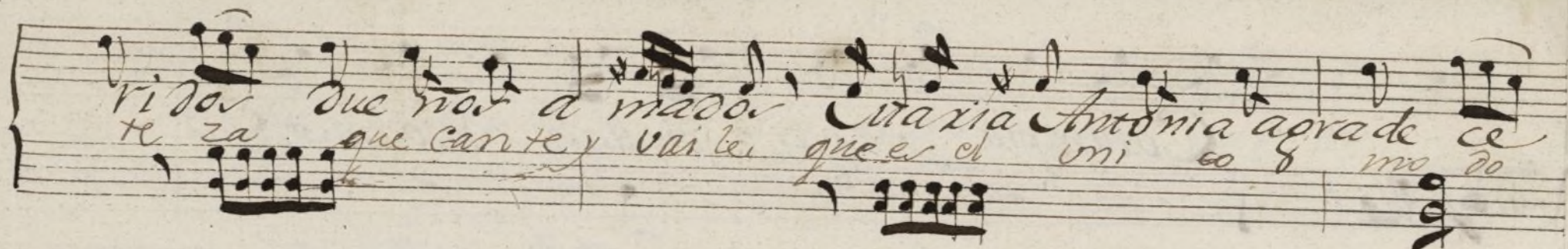
ta rra Co lum pio: segui di llar moño y Qui ta...

rra mo moño y Qui...  
¡ahora que...

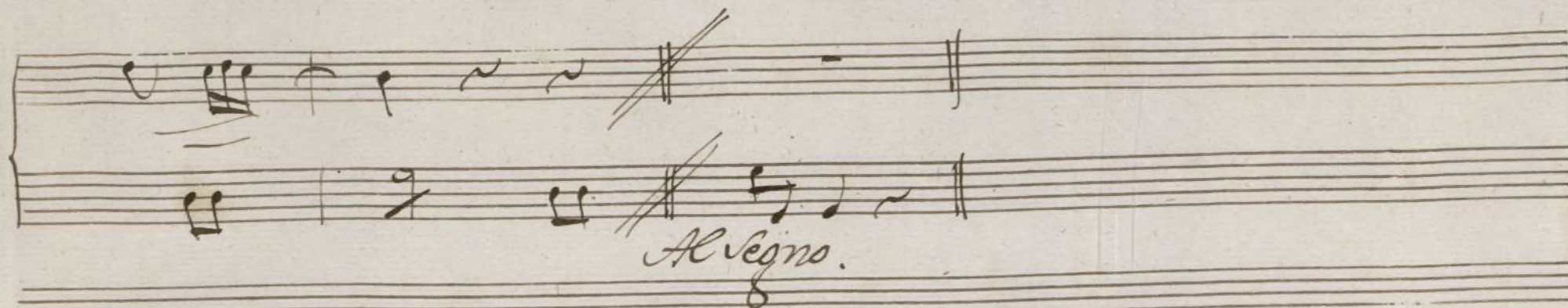
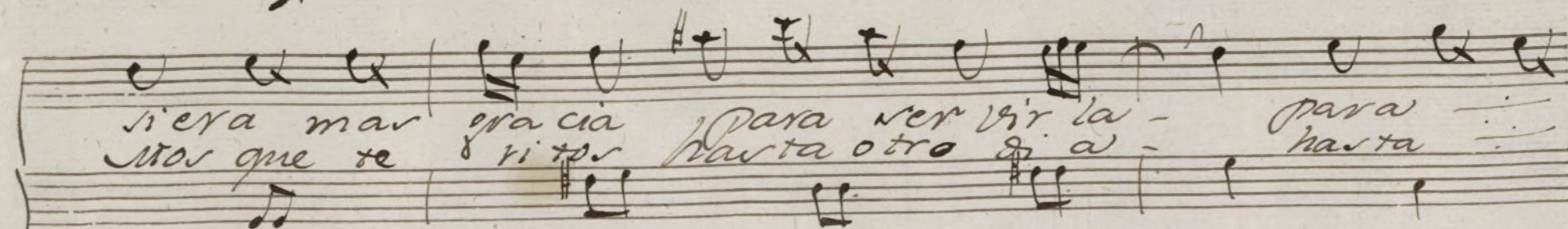
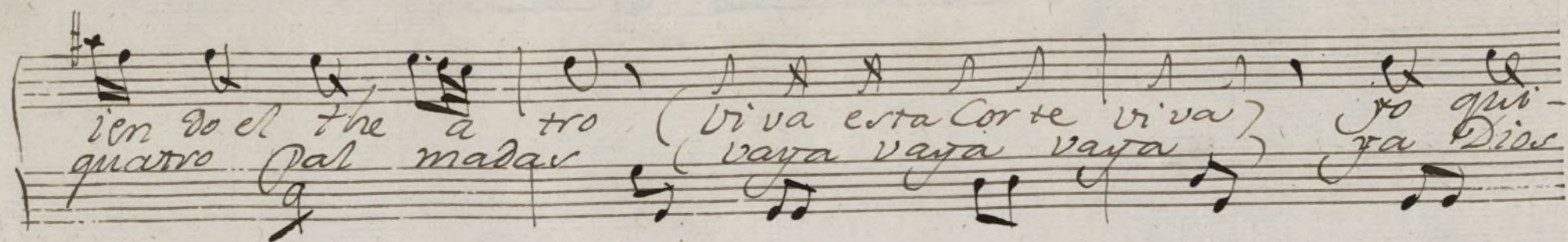
ta rra ri der con el pro pio Ca rácter de nue tra C...  
yo la Cantó y la voy lo por di ver...

pa na de Ma dri le ñor que...  
ti ros por pa vez ca / tris...

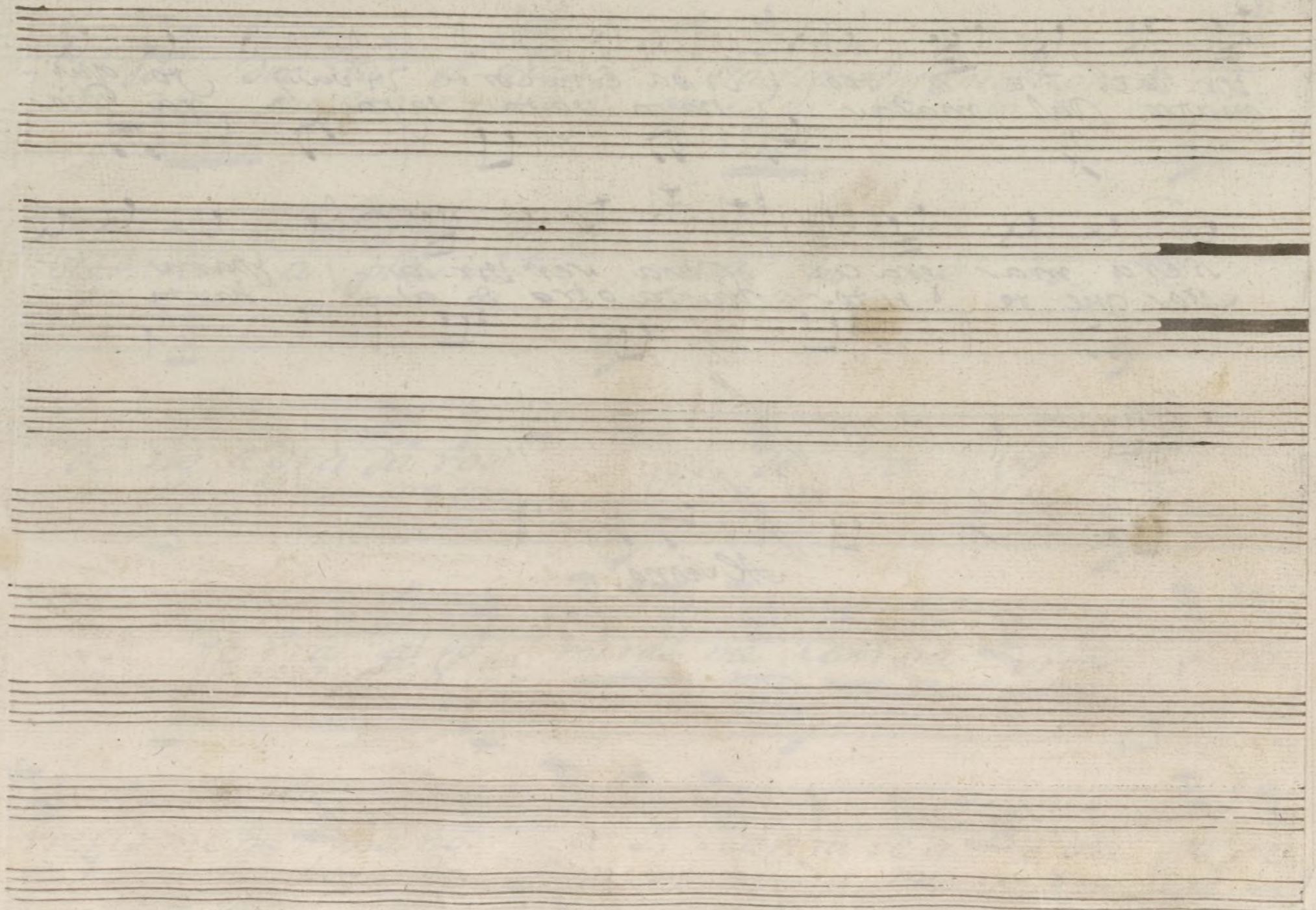














mus 93-6

Violin 1.º Ton.ª a solo. La Españolaizada



Rez. do

Largo.

Pobre novicia.

1<sup>mo</sup>

Cierran

siguiendo el avaroz

Paseo

Seg. *All.<sup>to</sup>*

Al Segno. y luego a los Sarrasos.

*All.<sup>to</sup>*

2<sup>do</sup>





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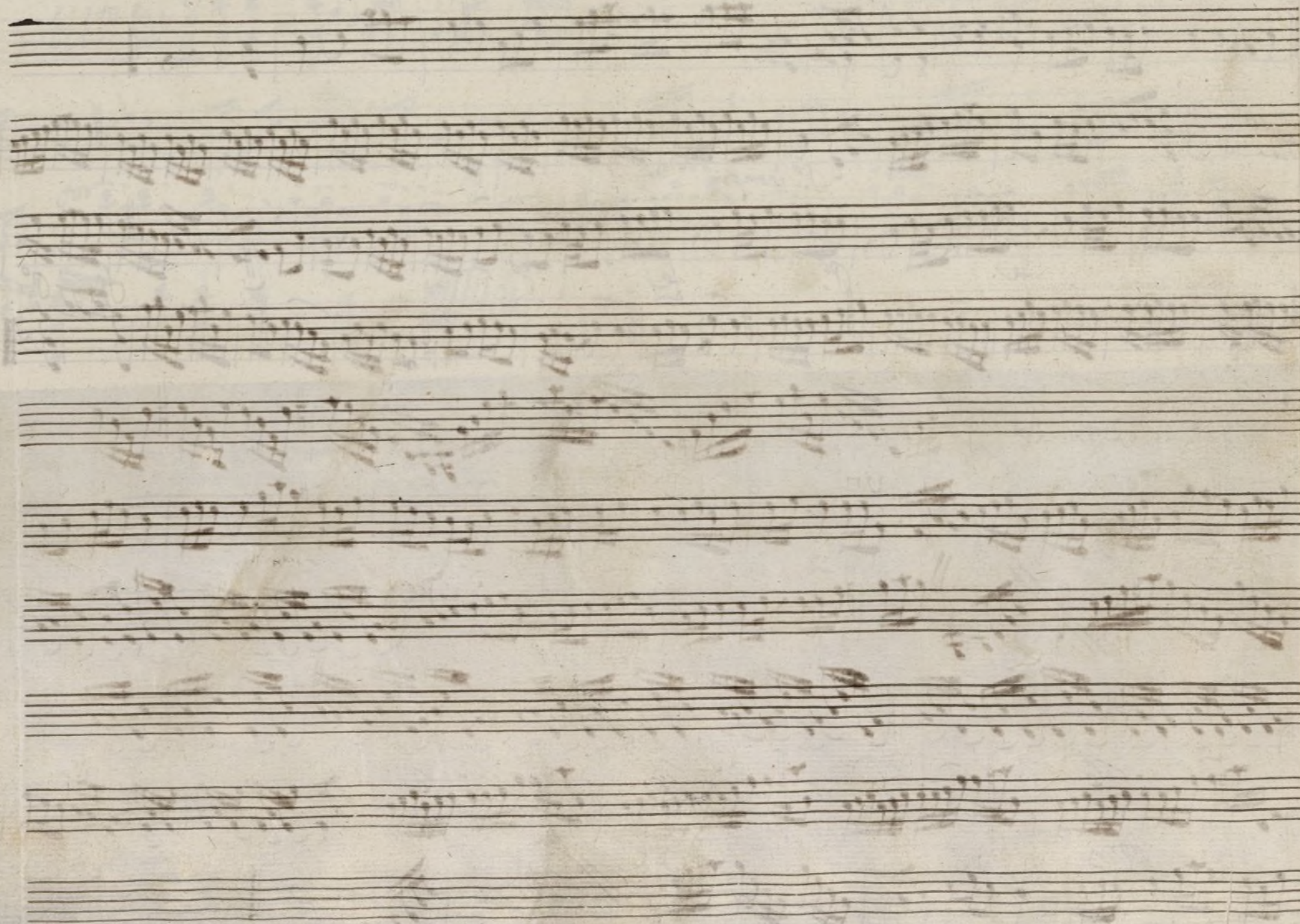


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in a historical style with some ink bleed-through from the reverse side.

Key markings and annotations include:

- P.<sup>o</sup> sempre* (Piano sempre) on the second staff.
- fe* (forte) on the third staff.
- P.<sup>o</sup>* (Piano) on the third and fourth staves.
- Seq.* (Sequenza) on the fifth staff.
- And.<sup>te</sup>* (Andante) on the fifth staff.
- All.<sup>o</sup>* (Allegro) on the fifth staff.
- vor* (vorace) on the sixth staff.
- for* (forte) on the eighth staff.
- Adagio* on the tenth staff.







Violin 2.<sup>o</sup> Ton.<sup>a</sup> à solo. la Española.

Handwritten musical score for Violin 2, titled "Ton.<sup>a</sup> à solo. la Española." 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 music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include "p." (piano), "f." (forte), "And.te" (Andante), "rivo." (ritardando), "poco fe." (poco forte), "ten." (tenu), and "Allegro". There are also markings for "mo" (molto) and "And.te p." (Andante piano). The score ends with a double bar line. The paper is aged and shows some staining.



Rez do

Largo

A handwritten musical score on aged paper, featuring multiple staves of music. The score begins with a treble clef and a common time signature (C). The tempo is marked 'Largo'. The music is written in a style characteristic of 18th or 19th-century manuscript notation, with various ornaments and dynamic markings. Key annotations include 'Rez do' at the top left, 'Largo' on the first staff, 'te' above a note on the second staff, 'siguiendo la voz.' above the third staff, 'ex. f. p. f. p. f. p.' below the third staff, 'Parola.' on the right side of the third staff, 'Seq. All. to' on the fourth staff, 'f. p. f. p. f. p.' below the fifth staff, 'Allegro. y luego a los Parrafos.' above the sixth staff, and 'All. to' on the seventh staff. The score concludes with a double bar line and repeat signs.



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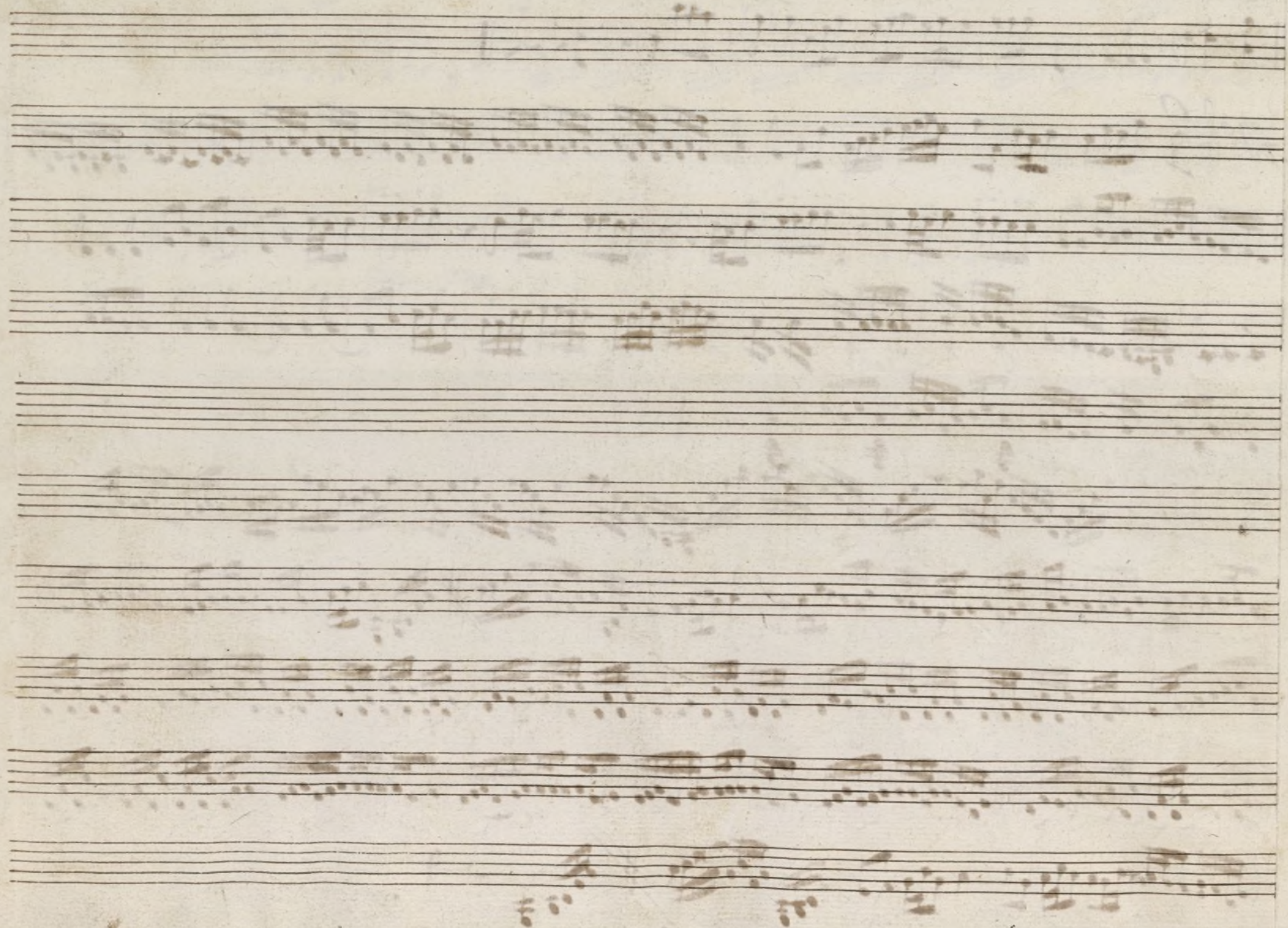
*All.<sup>to</sup>* *for* *P.* *for*

*f.* *for* *P.* *for* *Parola.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *se*, *p*, and *f*. The score is written in a historical style, possibly from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a treble clef and a key signature of one sharp (F#). The fifth staff begins with a treble clef and a key signature of one sharp (F#). The sixth staff begins with a treble clef and a key signature of one sharp (F#). The seventh staff begins with a treble clef and a key signature of one sharp (F#). The eighth staff begins with a treble clef and a key signature of one sharp (F#). The ninth staff begins with a treble clef and a key signature of one sharp (F#). The tenth staff begins with a treble clef and a key signature of one sharp (F#).







mus 93-6

Flauta 1.<sup>a</sup> Ton.<sup>a</sup> a solo. La Cipañolizada.

Handwritten musical score for a piano piece, featuring multiple staves with complex notation, including triplets, sixteenth notes, and dynamic markings like 'f', 'p', 'And.te', 'Allegro', and 'Ritorno'.

U. S.



Rez. do

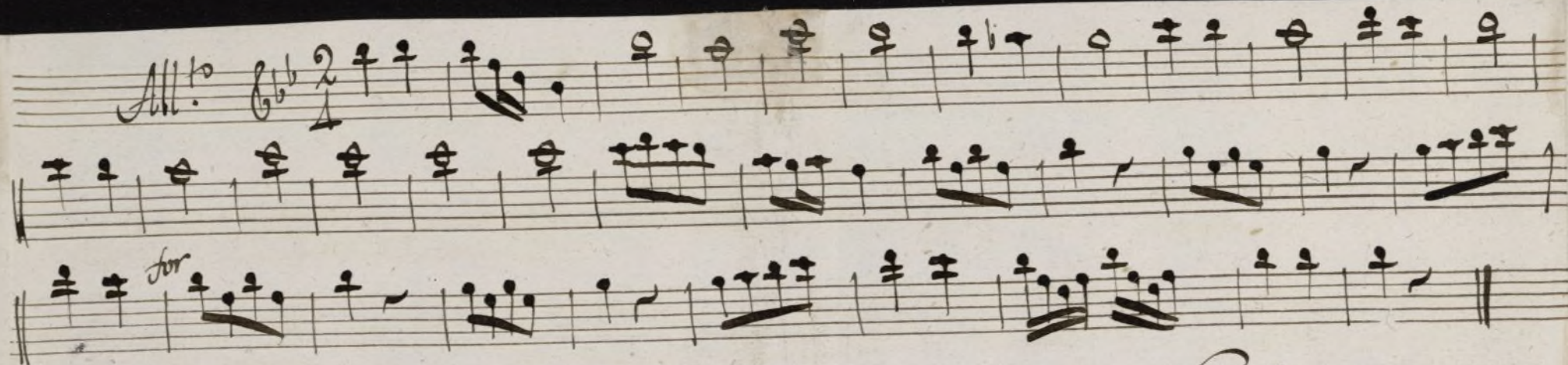
Largo.

Allegro. y luego a lo Paro.



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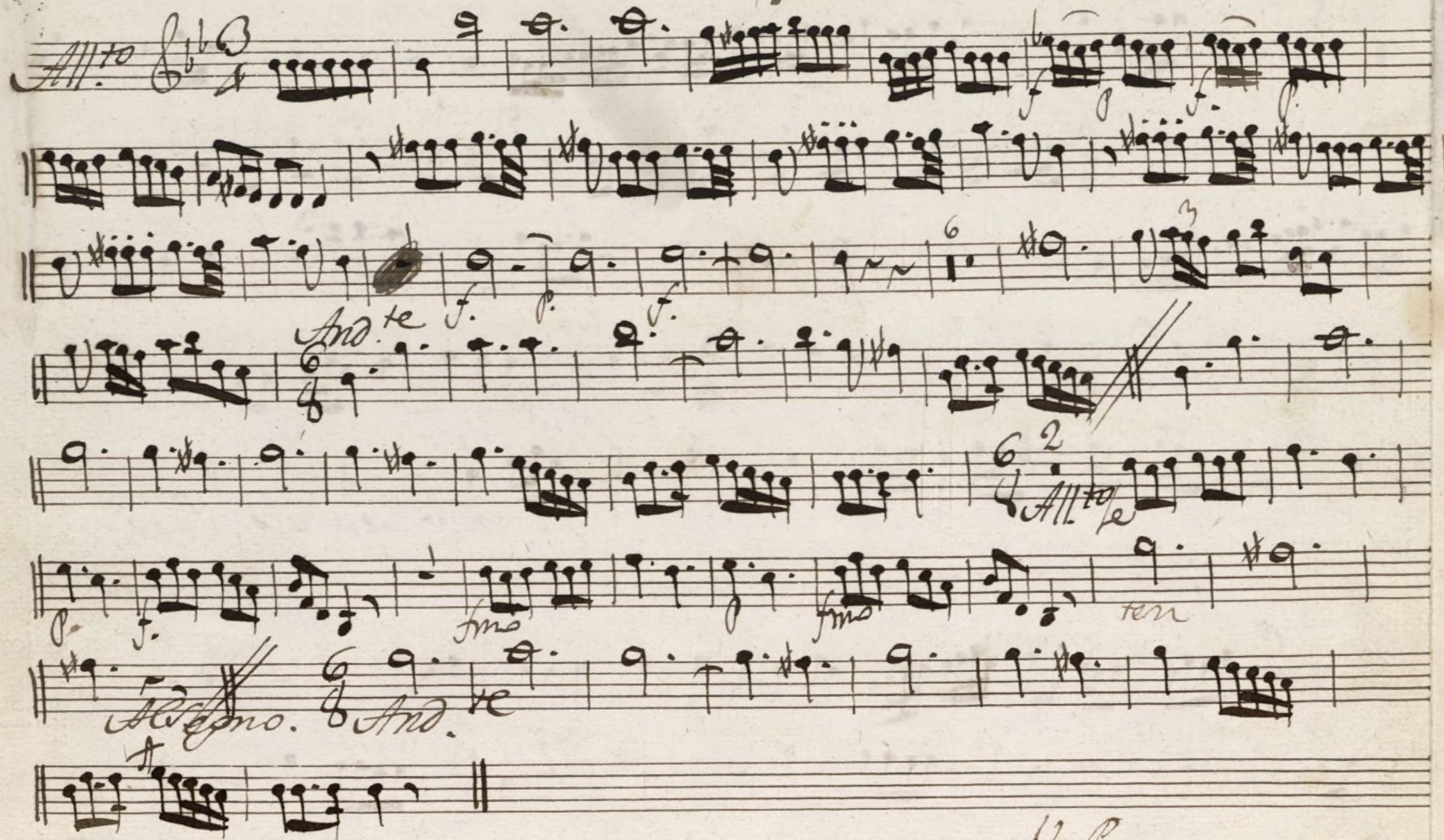




*Parola.*



Flauta 2.<sup>a</sup> Ton.<sup>a</sup> à solo. la Españolaizada.





Rez.do

Larg.

Pobre noticia

*p. f. p.*

*p. mo*

Parola

Seg. *All.<sup>to</sup>*

*Allegro. y luego ala. Paro.*

*All.<sup>to</sup> 6. ta co.*

*All.<sup>to</sup>*

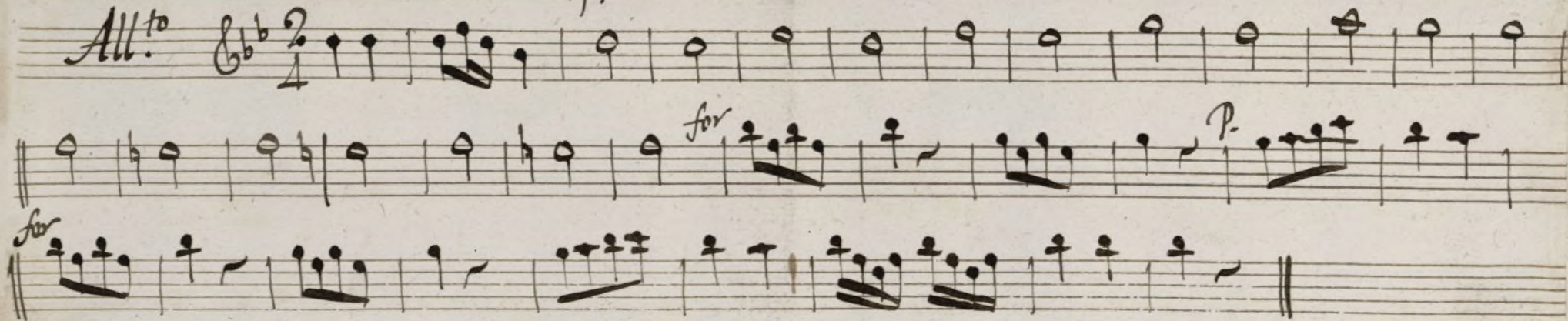
3

4



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Parola



*Trompa 1.ª ton. a solo. la Española.*

*All.<sup>o</sup> 3/4 In Ger.*

*Voz*

*All.<sup>o</sup> 6/8*

*Al secondo.*

*All.<sup>o</sup> 6/8*

*And.<sup>te</sup>*

*All.<sup>o</sup> Tacet.*

*Rez. do tacet.*

*Seq. tacet.*

*All.<sup>o</sup> 6/8 tacet.*

*All.<sup>o</sup> 3/4 In Gerol.*



*Seg. Aff. C: 3/4*

*Allegro.*



*Trompa 2.<sup>a</sup> Ton.<sup>a</sup> à solo. la Españolaizada.*

*All.<sup>to</sup> 6/8 In Cerol.*

*te*

*no po*

*Allegro.*

*All.<sup>to</sup> tacer.*

~~*Allegro.*~~ *Sep.<sup>te</sup> tacer. All.<sup>to</sup> 6/8 tacer.*

*All.<sup>to</sup> 6/8 In Cerol.*

*te*

*no po*

*Allegro.*

*All.<sup>to</sup> tacer.*

~~*Allegro.*~~ *Sep.<sup>te</sup> tacer. All.<sup>to</sup> 6/8 tacer.*



*Seg. Allegro* *Un Ge.*

*Allegro.*



Bafo. Ton.<sup>a</sup> a solo. la Española.

Mus 93-6

*All.<sup>to</sup>* *And.<sup>te</sup> staccato.* *All.<sup>to</sup>*

U. P.



Rez<sup>do</sup>

Largop.

f. f. p. f.

Pobre Novicia

oi estan

siguiendola voz.

Seq.

All.<sup>to</sup>

Parola.

Al segno. y luego  
ala Parola.

All.<sup>to</sup>







Esto se dice en lugar al Recitado: y luego alas seguitas.

