

111-7

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Conadilla a Dos *Sego 6º*

Las Pretensiones de Camas,
y la Marquez;

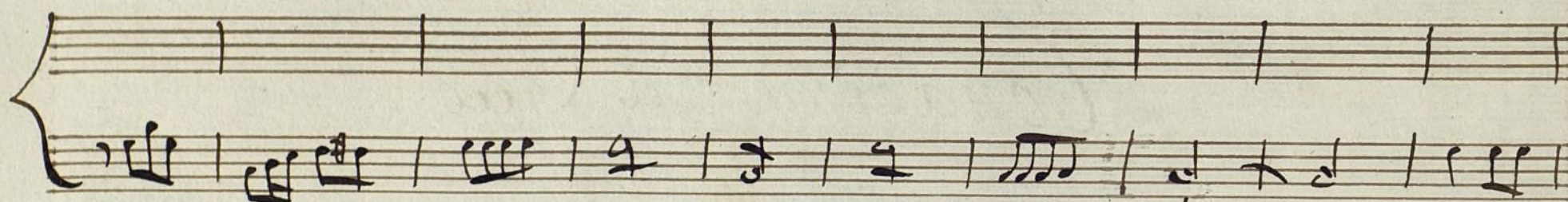
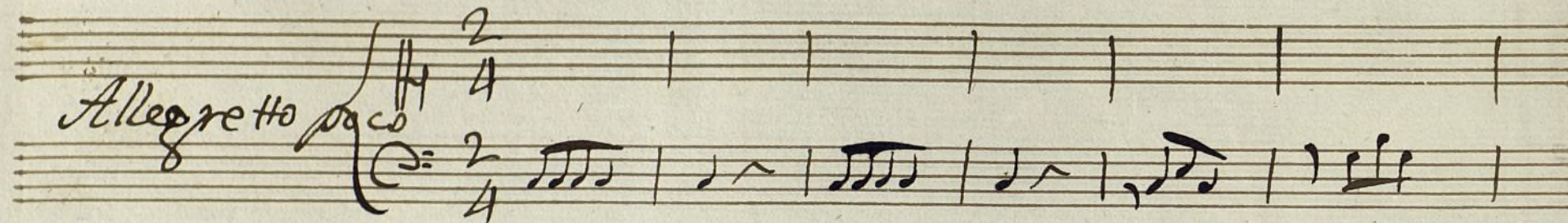
///

{ Sr^a Marquez
y Viziente

+

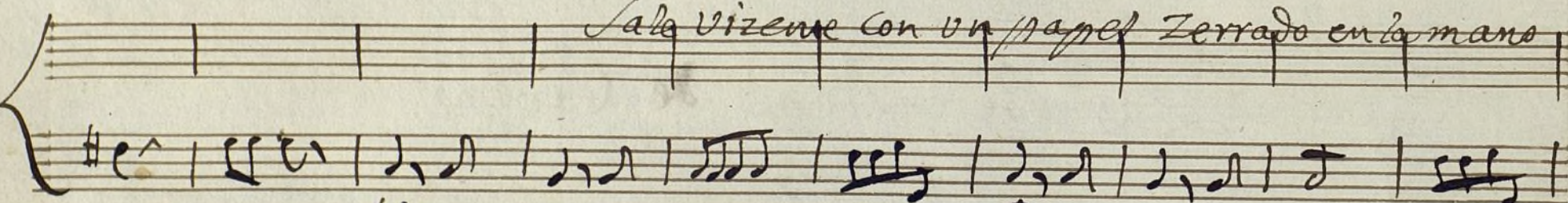
Allegretto poco

$\frac{2}{4}$



tenu

Saló vizente con un papel Zerrado en la mano



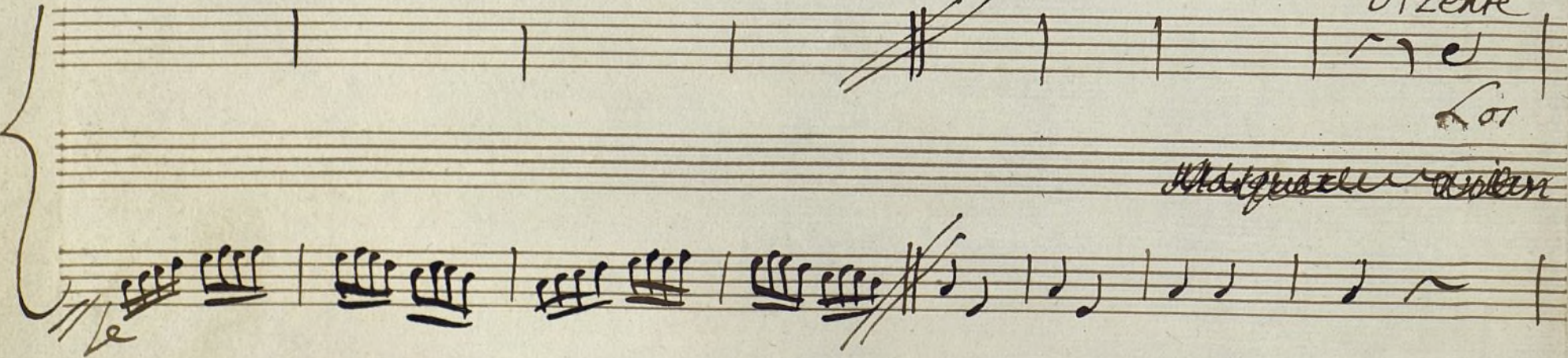
te

po.

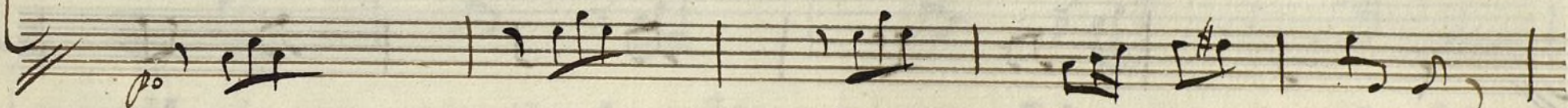
Vizente

Los

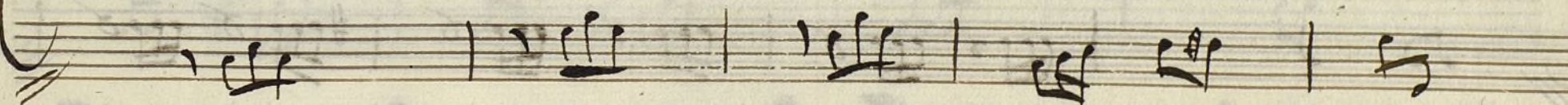
Madrigal



Comi'cos anformado - Una junta extraordinaria don
viendome forate rita y con la pe-sada carga

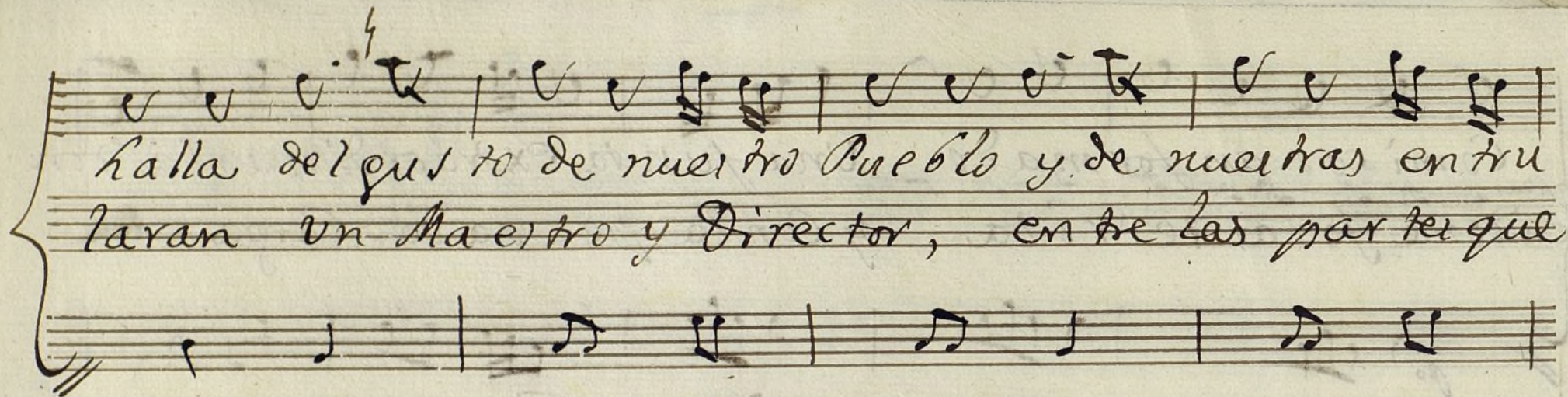


de todos a cu'di'mos - a pedir ju-ticia o gracia
de llenar por este año el puerto de - Puerta Dama

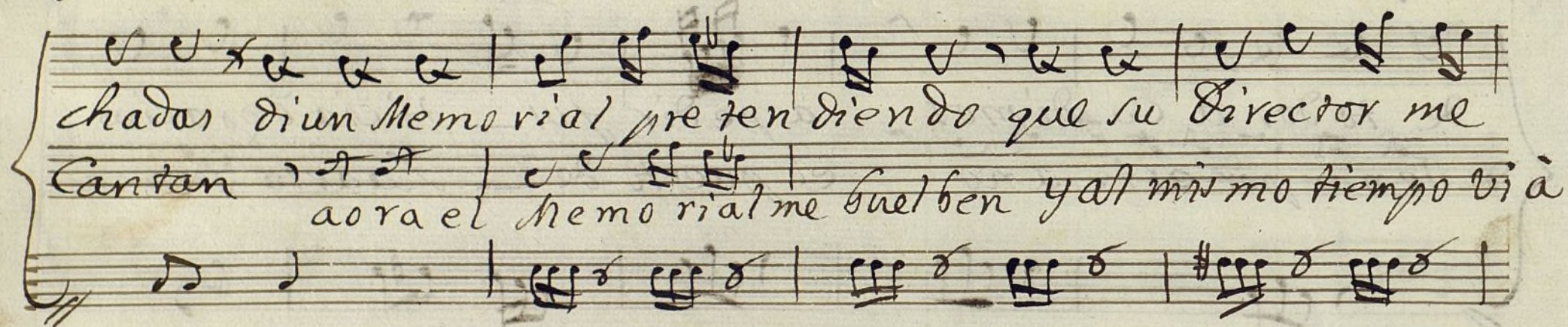


yo ad vir tiendo que la Marquez sin es pe riencia se
al Congreso Co mi' cante su pli què me se ña

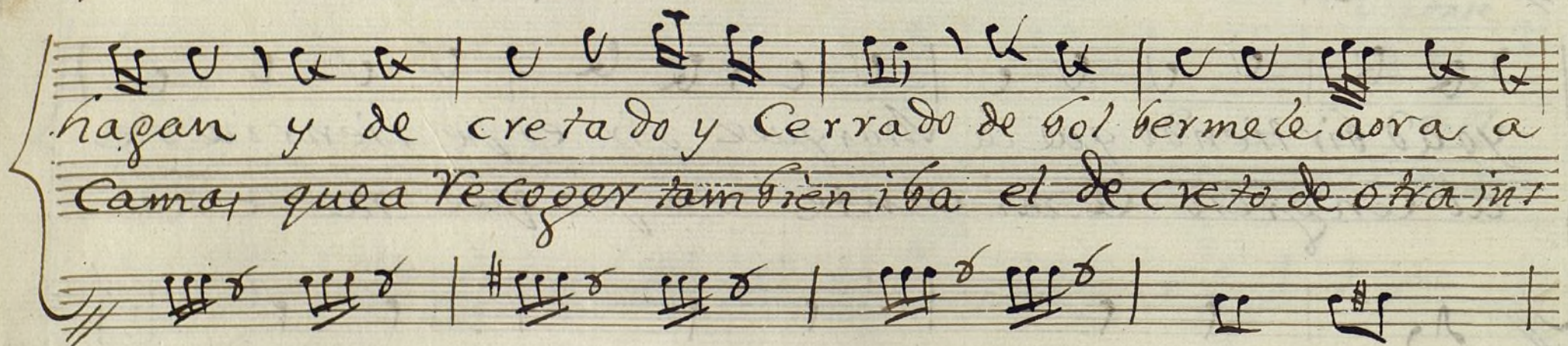




halla del gusto de nuestro Pueblo y de nuestras entru
lavan un Maestro y Director, en de las partes que



chados di un Memorial pre ten diendo que su Director me
Cantan aora el Memorial me vuelben y al mismo tiempo vi a



hagan y de cretado y Cerrado de bol verme aora a
Camas que a Recoger tambien iba el de creto de otra int

Ca ban tam bien ala Maria nita ala Maria nita otro
 tancia el età aqui pensa tibo si pensa tibo y se

vique la en hepa ban q'. y segun
 gun su mala Cara su la pre ten

viene ce ñu da. su pre ten sion sa lio vana
 non que re nia le a sa lido de ne ga da

Handwritten musical score on three systems, featuring vocal lines and piano accompaniment. The lyrics are in Spanish, and the tempo marking "Allegro" appears at the end of the third system.

System 1:

Vocal line: su - pre - ten - sion - sa - lio va - - na va na
lea - - sa bi - - do de - - ne pa da

Piano line: (Accompaniment)

System 2:

Vocal line: su - pre - ten - sion - sa lio va - - na va na - si sa lio
lea - - sa bi - - do de - - na pa da - si de na

Piano line: (Accompaniment)

System 3:

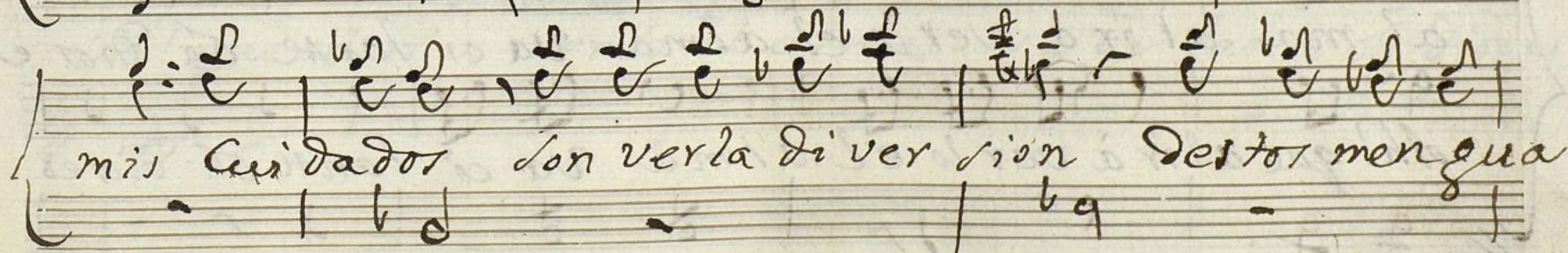
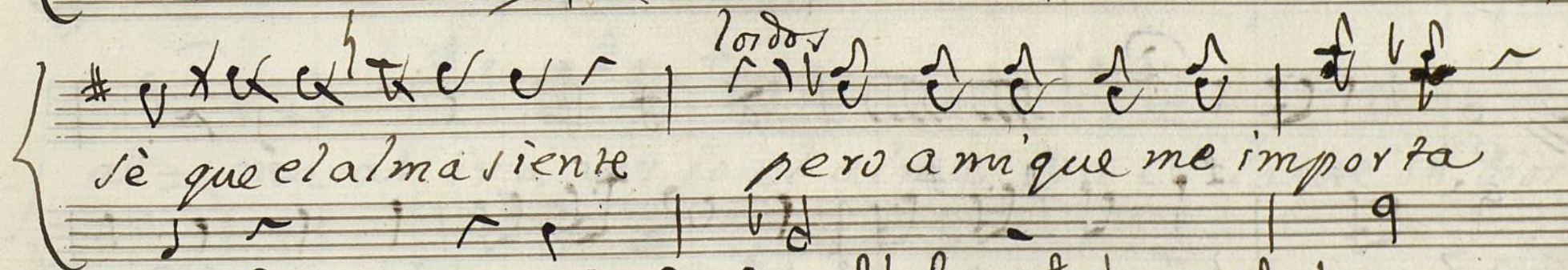
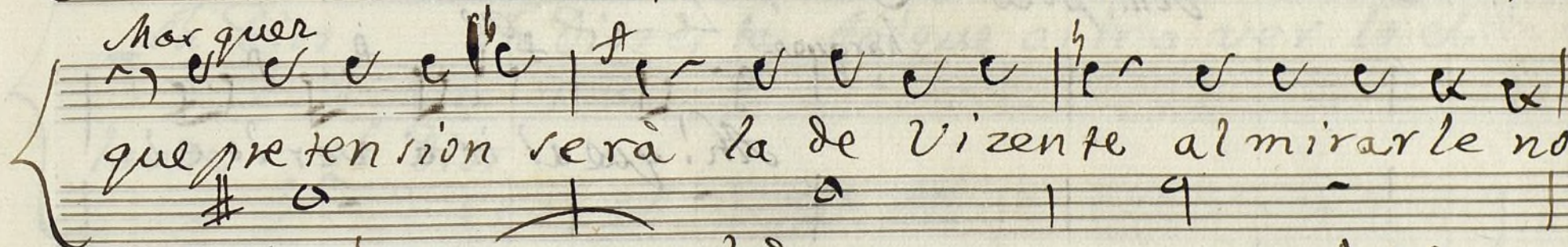
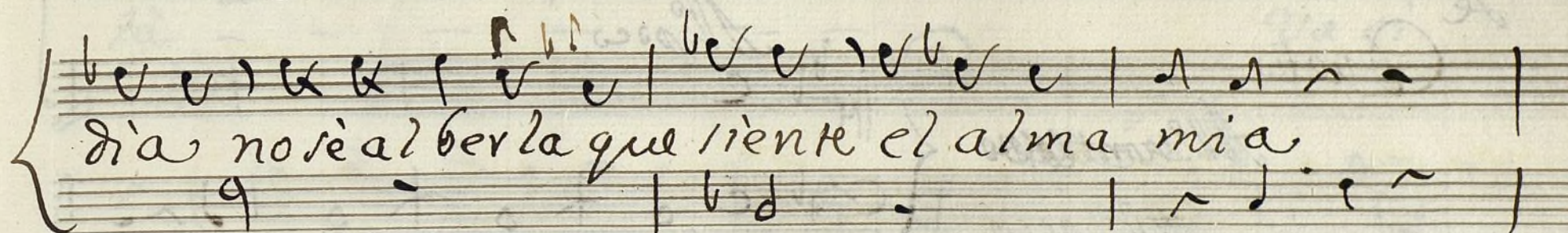
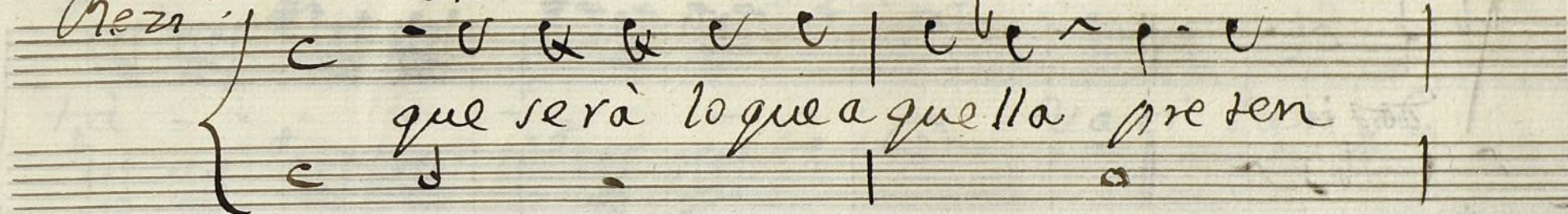
Vocal line: va na
pa da

Piano line: (Accompaniment)

Allegro

Rezi^{do}

Viz^o



Handwritten musical score on aged paper, featuring multiple staves and lyrics in Spanish. The score includes tempo markings such as *Allegro*, *All. poco*, and *Allegro*. The lyrics are:

dos;
fe
Quetto
Allegro
Allegro poco
Allegro poco
Ah! que al ir a verlo el
alma al ir a verlo el alma vacilante oh Dios es
Ah! que al ir a verlo el alma vacilante oh Dios es

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano accompaniment. The lyrics are in Spanish and include religious or dramatic phrases.

First System:

- Soprano:** *tà - - - - -*
- Alto:** *tà - - - - -*
- Bass:** *tà - - - - -*
- Piano:** *po*
- Lyrics:** *Va ci' lan te*

Second System:

- Soprano:** *oh Dios oh Dios e, tà Ah! que al ira ver lo el*
- Alto:** *lante oh Dios*
- Bass:** *lante oh Dios*
- Piano:** *lante oh Dios*
- Lyrics:** *lante oh Dios*

Third System:

- Soprano:** *al - ma al ira ver lo el alma va ci' lante oh Dios es*
- Alto:** *al - ma al ira ver lo el alma va ci' lante oh Dios es*
- Bass:** *al - ma al ira ver lo el alma va ci' lante oh Dios es*
- Piano:** *al - ma al ira ver lo el alma va ci' lante oh Dios es*
- Lyrics:** *al - ma al ira ver lo el alma va ci' lante oh Dios es*

Fourth System:

- Soprano:** *Ah! que al ira ver lo el alma va ci' lante oh Dios e,*
- Alto:** *Ah! que al ira ver lo el alma va ci' lante oh Dios e,*
- Bass:** *Ah! que al ira ver lo el alma va ci' lante oh Dios e,*
- Piano:** *Ah! que al ira ver lo el alma va ci' lante oh Dios e,*
- Lyrics:** *Ah! que al ira ver lo el alma va ci' lante oh Dios e,*

Handwritten musical score for a religious song, featuring three systems of staves. The notation includes vocal lines with lyrics and a basso continuo line with figured bass.

System 1:

- Vocal 1: *tà* *va ci lante oh Dios*
- Vocal 2: *tà* *va ci lante oh*
- Basso Continuo: *po*

System 2:

- Vocal 1: *oh Dios es ta oh Dios es ta oh Dios es ta va ci*
- Vocal 2: *Dios es ta oh Dios es ta oh Dios es ta va ci*
- Basso Continuo: *rinfe*

System 3:

- Vocal 1: *lante oh Dios es ta va ci*
- Vocal 2: *lante oh Dios es ta va ci*
- Basso Continuo: *fe rinfe fe*



Parola; el/ no me atrevo, ella/ no sé que haga; ^{lordon/} avizente
quiere a blar; el/ a Dios muchacha; ella/ el reguarde, con que a dado
Memorial a nuestra Junta; el/ lo mismo que tu, ella/ ya se ve,
el/ y que tal a conseguido? ella/ no se, el/ que pretendia?
ella/ no mas que me nombra en su feto que me pudiese en señar
los edificios de Madrid; el/ puer yo pretendi alcanzar ex em ples
ella/ y que responden? el/ aun no lo e visto, ~~ella/ lo pedia y tenon~~
~~los edificios de Madrid, el/ y que pretendia? ella/ lo pedia y tenon~~
~~los edificios de Madrid, el/ y que pretendia? ella/ lo pedia y tenon~~
muchacha del Decreto lo esencial, no se puede
el suplicante a la Marquiez asociar, porque es el Como una
nieve y ella le derri tirá;

Coplas

Allegro

Viz^e

el De cre to

Mariana) Ba ta ba ta

fe po

mien te mien te q. aun que de nieve pa rez co tengo

ma no le as y pue tu lo a pre ten di do dei de

ma fue go es con di do q. un Bol can y un Mon ji be lo

lue go em pe zar pue des a Vic tor tu a fo ri mos

Marquez

Calla Calla no te irri'tes to ma lo Con
el poco a poco con fre cura no al bo ro tes
mas so rie go que no dra dar te un so fo co
el cor ti zo que ten go yo o tra a lum na
que me de a mi un sen ti mien to que
y tal vez ha bra Ze li to y tal

Menor ella

Calla
Basta

no te y
mas no

el de cre to el de cre to miente
po co a po co Con fei cura Con fei
po

rrites
leas
A # A r
miente
cura

to ma lo Con mal so siego so
y puel tu y puel tu lo al prei ten

que aun que de nie be pa
no al bo ro tes el cor

siegos
di do

que po dra dar te un so so co que me
des de luego em pe zar pue des a dic

rezco
ti so

ten go mal fue go es con di do que un bol
que yo ten go o tras a lum nas y tal

de am un senti mien to
tar tas a fo ris mos
can yun Mon si be lo ten es mai fue go er con
ver a gra ce li tos que yo ten go o tra a

dra dar te un so fo co que me de am un sen ti
ue go em pe zar pue des a dic tar tas a fo
di do er con di do que un Bol can yun Mon si
um na y tal vez y talvez ha gra ce

mien to un sen ti mien to
ris mos tu s a fo ris mos
be lo yun Mon si be lo
li tos ha gra ce li tos
ad libitum

Bozetas Allegretto

Handwritten musical score for 'Bozetas Allegretto'. The score is written on ten staves, with the first two staves grouped by a brace on the left. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto'. The lyrics are written below the staves, with some corrections and additions in red ink. The lyrics are: 'Pero que nos can', 'Pero sea lo que', 'sa - - - mos si a nuestro a libio', 'fue - - - re ello es pre ci so e llo es', 'si a nuestro a li - - -', 'ello es pre ci - - -'. There are several musical notations, including notes, rests, and bar lines. Some staves have additional markings, such as 'Allegretto' and 'pre ciso'.

Pero que nos can
Pero sea lo que
sa - - - mos si a nuestro a libio
fue - - - re ello es pre ci so e llo es
si a nuestro a li - - -
ello es pre ci - - -

bio con tri buir po de - - - mos los dos so
 so que a qui can temos al - - - go los dos v

li tos - - - los dos so li tos - - -
 ni dos - - - los dos v ni dos - - -

los dos so li so li so li so li tos - - -
 los dos v ni los dos los dos v ni dos - - -

Contribuir no de - - - - - mor los dos so li tos
 que aqui can temos al - - - - - go los dos Vinidos
 los dos ^{so li tos} ~~los dos~~
 los dos ~~los dos~~
 uni dos - - - - -
 no que en mi a lue dri - - - - - o no pueden tener o
 y de prin ci - - - - - pio con un Dos Ya bia - - - - -

~~nos ninguno de mi nio - - - - - ninguno de~~
~~no nuestro ar mis ticio - - - - - nuer tro ar mis~~

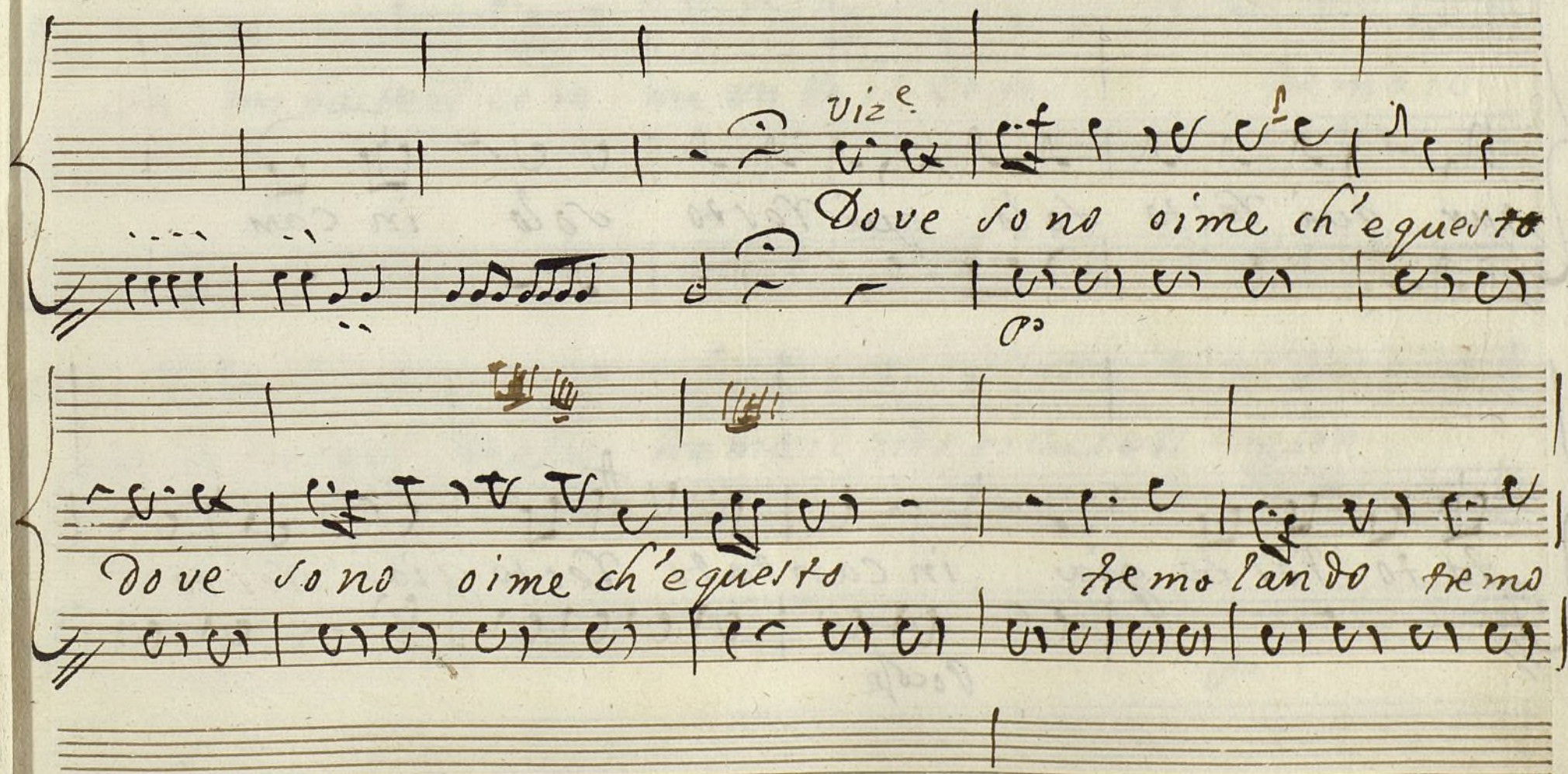
~~mi nio - - - - - ninguno de mi ninguno ninguno de,~~
~~ti cio - - - - - nuer tro ar mis ti nuer tro nuer tro ar mis~~

~~mi nio - - - - - no pueden tener o - - - - -~~
~~ti cio - - - - - Con un Dios Ya ha~~

~~tros ninguno de mi nio ninguno ^{dominio} ~~ninguno~~
 no nuestro armisticio nuestro ~~armisticio~~
 armisticio - - -
 ríga el Ca pri - cho y el con tes
~~no~~ y de prin ci - - - pio con un du
 to a pu re - - - mos de el to es cri to - - -
 o 7 ta lia - - - no nuestro armis ticio - - -~~

Due Ho;

Larocet 8



lando be mo lando il cor mi va va do

pur qui Ver to solo qui Ver to solo in can

ta to Ver to gia in can ta to Ver to gia Ver to

Poco

Marquerz

a hi nel

gia

sen mi ba He il co re mi va He il co re re mail

prie or care il ciglio re mail prie or care il ciglio

po

Handwritten musical score on aged paper, featuring six systems of staves. The lyrics are in Italian. The notation includes various musical symbols such as notes, rests, and bar lines. The paper shows signs of age, including discoloration and some staining.

ed un ge li do sa do re il vi rin bagnando

và il vi rin bagnando va bagnando và

ahi io vengo me no io ~~de~~ vengo me no

Cor'e

cos'è
 ah! io giama' a' bocca io giama' a'
 ma che vedo
 bocca ma che tocco
 oh che grazia oh che grazia oh che bel
 ma che ~~to~~ tocco oh che grazia oh che bel

Handwritten musical score on aged paper, featuring three systems of staves with lyrics in Italian. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *se*.

System 1:

- Staff 1: *ta' mache vedo*
- Staff 2: *ta' mache tocco*

System 2:

- Staff 1: *oh che grazia oh che grazia oh che veltà oh che*
- Staff 2: *oh che grazia oh che veltà oh che*

System 3:

- Staff 1: *grazia oh che veltà* (with *Revi* above)
- Staff 2: *grazia oh che veltà* (with *ma chie* above)
- Staff 3: *grazia oh che veltà* (with *se* below)

Prezioso

lei si chie lei

Jo...

fe

All.^o

Un che qui sta ba a studiar filo so fia cor vo

fe do

rrebbe gioja mia a studiar d'una noia cor vorrebbe gioja

le stacatto

Handwritten musical score on aged paper, featuring three systems of staves. The lyrics are in Italian. The notation includes various musical symbols such as notes, rests, and bar lines. The paper shows signs of age, including discoloration and some ink bleed-through from the reverse side.

ma Cor vorrebbe gioja mia a tu diar d'una no

ta a tu ah ah

ah sei por sento in verita ah ah

ah sei por sento in verita ah ah

ah seipor tento in veri tà in veri tà in veri
 ah seipor tento in veri tà in veri tà in veri
 ah non piu che già nel pe tto
 ah non piu che già nel pe tto
 quell'a la to Bam bi nello
 quell'a la to Bam bi nello

Un salterio un Campa nello

Un salterio un Campa nello

dentro al cor suonar mi fa suonar mi fa suo

dentro al cor suonar mi fa suonar mi fa suo

nar mi fa ma che vedo oh che

nar mi fa io già m'abbocco ma che tocco

gra via oh che bel ta oh che gra via oh che bel ta io
 oh che bel ta oh che gra via oh che bel ta io
 Ven - go - meno si' si' ah non
 Ven - go - meno si' si' ah non
 piu che gia nel petto quell'a l'a Ho
 piu che gia nel petto quell'a l'a Ho

The image shows a handwritten musical score on aged, slightly stained paper. The score is organized into three systems, each consisting of three staves. The first system has lyrics "ban bi nello" on the first two staves and "un sal terio un Campa" on the third. The second system has lyrics "nello dentro al cor suonar mi fa" on the first two staves, followed by "din din din din" on the third, and then "io già mi ab" on the fourth staff with the word "Poco" written below it. The third system has lyrics "din din din din" on the first two staves, followed by "din" on the third, and then "bocco io già mi ab bocco io già mi ab bocco" on the fourth staff. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

ban bi nello
 un sal terio un Campa
 ban bi nello
 nello dentro al cor suonar mi fa din din din din
 io già mi ab
 Poco
 din din din din
 din
 bocco io già mi ab bocco io già mi ab bocco

oh che grazia oh che beltà quell' a La Ho Bam bi
 oh che grazia oh che beltà ma che vedo ma che
 nello bam bi nello Un sal ter io Un Cam pa nel lo den tro al
 tocco ma che tocco
 Cor suonar mi fa din din din din
 io già m'abbocco io già m'ab

din
 bocca io già m'abbocca
 dentro al cor suonar mi
 oh che grazia oh che bel

fa
 dentro cor suonar mi fa
 dentro cor suo
 ta
 oh che grazia oh che bel ta
 oh che grazia oh

nar mi fa
 dentro
 dentro
 che bel ta
 oh che
 oh che

Handwritten musical score on aged paper. The score is written on three systems of staves. The first system has three staves, with the top two containing lyrics. The second system has three staves, with the bottom one containing a melodic line. The third system has three empty staves. The paper is aged and slightly discolored.

suonar mi fa
oh che bel ta

Ayuntamiento de Madrid

Ayuntamiento de Madrid

Violin Primo

Tonadilla a Duo

Las Pretensiones de Camas, y la Marques.

Alleg.^{ro} poco

A handwritten musical score on ten staves. The notation is in treble clef with a key signature of one sharp (F#). The tempo is marked 'Alleg.^{ro} poco' at the top left. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'p' (piano), 'f' (forte), and 'cres' (crescendo) are interspersed throughout. A large diagonal slash is drawn across the fourth staff, indicating a section cut or deletion. The handwriting is in dark ink on aged, slightly yellowed paper. A faint watermark 'Ayuntamiento de Madrid' is visible at the bottom center.

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:

- And.te* (Andante) at the beginning.
- vo* (voice) markings above several staves.
- Allegro* marking on the sixth staff, with a tempo change indicated by a double slash.
- Capla* (Capella) marking on the sixth staff.
- Parola* (Parola) marking on the fifth staff.
- Allegro* and *And.te* markings on the seventh and eighth staves.
- Allegro* marking on the ninth staff.
- Allegro* marking on the tenth staff.

The score concludes with a final cadence on the tenth staff.

Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as *p.* (piano), *f.* (forte), and *ff.* (fortissimo). There are also performance instructions like *seguir.* (follow) and *Al. to* (Allegretto). The score concludes with a double bar line and a repeat sign. The paper is aged and shows some staining.

*Puella, y D. Carlos Catedra
y sigue el Duo*

Duetto

Larghetto

otto voce staccato

apunta de arco

vo

apunta de arco

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:

- Stacato* (written above the third staff)
- Allo* (written above the seventh staff)
- fe* (written above the seventh and eighth staves)
- Stacato* (written above the eighth staff)
- Volte* (written below the tenth staff)

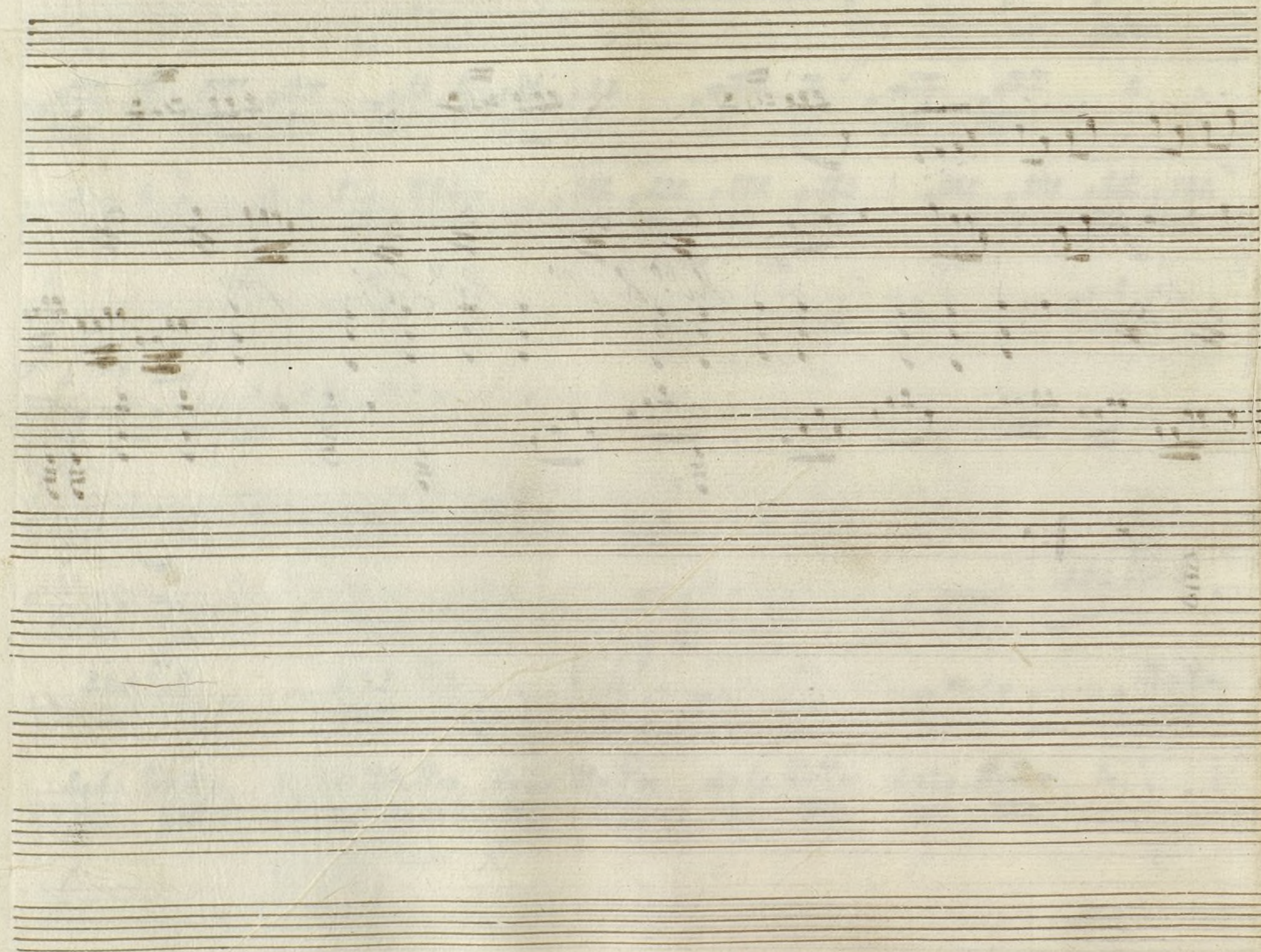
The manuscript shows signs of age, including some staining and wear on the paper.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, *r*, *l*, and *staccato*. The paper shows signs of wear and discoloration.

Key markings and features include:

- p* (piano) and *f* (forte) dynamic markings.
- r* (ritardando) and *l* (lento) tempo markings.
- staccato* marking.
- risforzato* marking.
- Handwritten notes and slurs across the staves.





Violin Primero

Conadilla a Duo:

La Pretensiones de Camas, y la Marquer:

Alleg.^{ro} poco

Handwritten musical score on ten staves, featuring complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and articulation marks. The score is written in a single system across ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo marking "Alleg.^{ro} poco" is written above the first staff. The score is marked with "p" (piano) and "f" (forte) dynamics, as well as "Cresc." (Crescendo) and "Decresc." (Decrescendo) markings. The notation includes many beamed notes, suggesting a fast or complex rhythmic pattern. The score ends with a double bar line and a repeat sign. The manuscript is written in ink on aged paper.

Handwritten musical score on ten staves, featuring complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and articulation marks. The score is written in a single system across ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo marking "Alleg.^{ro} poco" is written above the first staff. The score is marked with "p" (piano) and "f" (forte) dynamics, as well as "Cresc." (Crescendo) and "Decresc." (Decrescendo) markings. The notation includes many beamed notes, suggesting a fast or complex rhythmic pattern. The score ends with a double bar line and a repeat sign. The manuscript is written in ink on aged paper.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The score is divided into sections by large slurs and includes the following markings:

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

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 historical style, likely from the 18th or 19th century.

Key markings and text include:

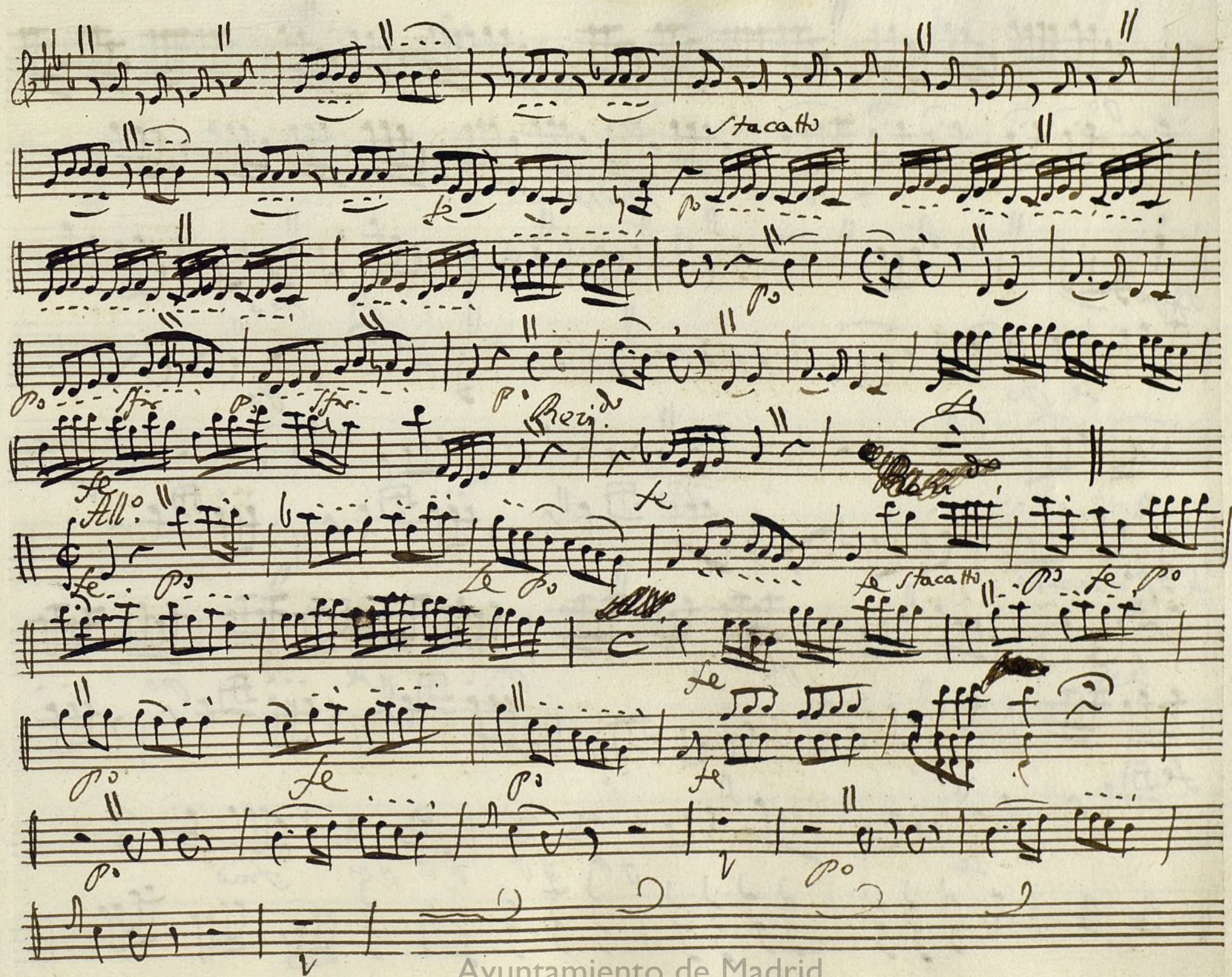
- For* (written above the third staff)
- le* (written above the third staff)
- Parota* (written to the right of the third staff)
- Coplas* (written above the fourth staff)
- Allegro* (written above the fourth staff)
- 2* (written above the fourth staff)
- 1* (written above the fourth staff)
- For* (written above the fourth staff)
- le* (written above the fourth staff)
- po* (written above the fourth staff)
- le* (written above the fifth staff)
- po* (written above the fifth staff)
- le* (written above the sixth staff)
- po* (written above the sixth staff)
- le* (written above the seventh staff)
- po* (written above the seventh staff)
- le* (written above the eighth staff)
- po* (written above the eighth staff)
- le* (written above the ninth staff)
- po* (written above the ninth staff)
- ad libitum* (written at the bottom right)

The score is divided into sections by double bar lines and repeat signs. The notation is dense, with many notes and rests. The paper is aged and shows some staining.

Handwritten musical score for a guitar piece. The score is written on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with the instruction "Parola y D. C. ala Copla: y sigue el Duo;".

Duetto *Larghetto* *Sottovoce staccato*

p *voce* *p* *punta de arco* *p* *punta de arco* *pp*

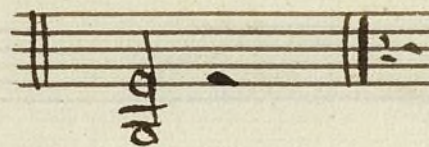
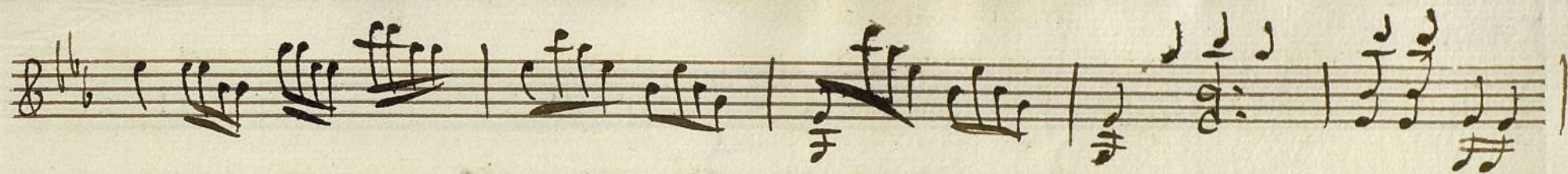


Handwritten musical score on ten staves, featuring complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and articulation marks.

Dynamic markings and performance instructions visible include:

- ff* (fortissimo)
- f* (forte)
- p* (piano)
- pp* (pianissimo)
- sfz* (sforzando)
- staccato*
- trist* (tristezza)
- fmo* (finito)

The score concludes with a double bar line and repeat dots on the final staff.



+

Violin Segundo

Tondilla a Duo

Las Pretensiones de Cama., y la Marques.

//

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into several systems, with some staves containing multiple systems of music. The handwriting is in dark ink on aged, slightly yellowed paper. The score concludes with a double bar line and the word "Sigue" written in a cursive hand.

Allegro

Rez.º

And.º

Sigue

volti p.º

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *p.* and *pp.*. The fifth staff contains the instruction *Para la* written in a decorative script.

Handwritten musical score on ten staves. The first staff of this section is marked *Copla* and *Allegro* with a treble clef and a key signature of one sharp (F#). The notation features many beamed sixteenth and thirty-second notes. Dynamic markings *p.* and *pp.* are used throughout. The section concludes with a double bar line and a repeat sign.

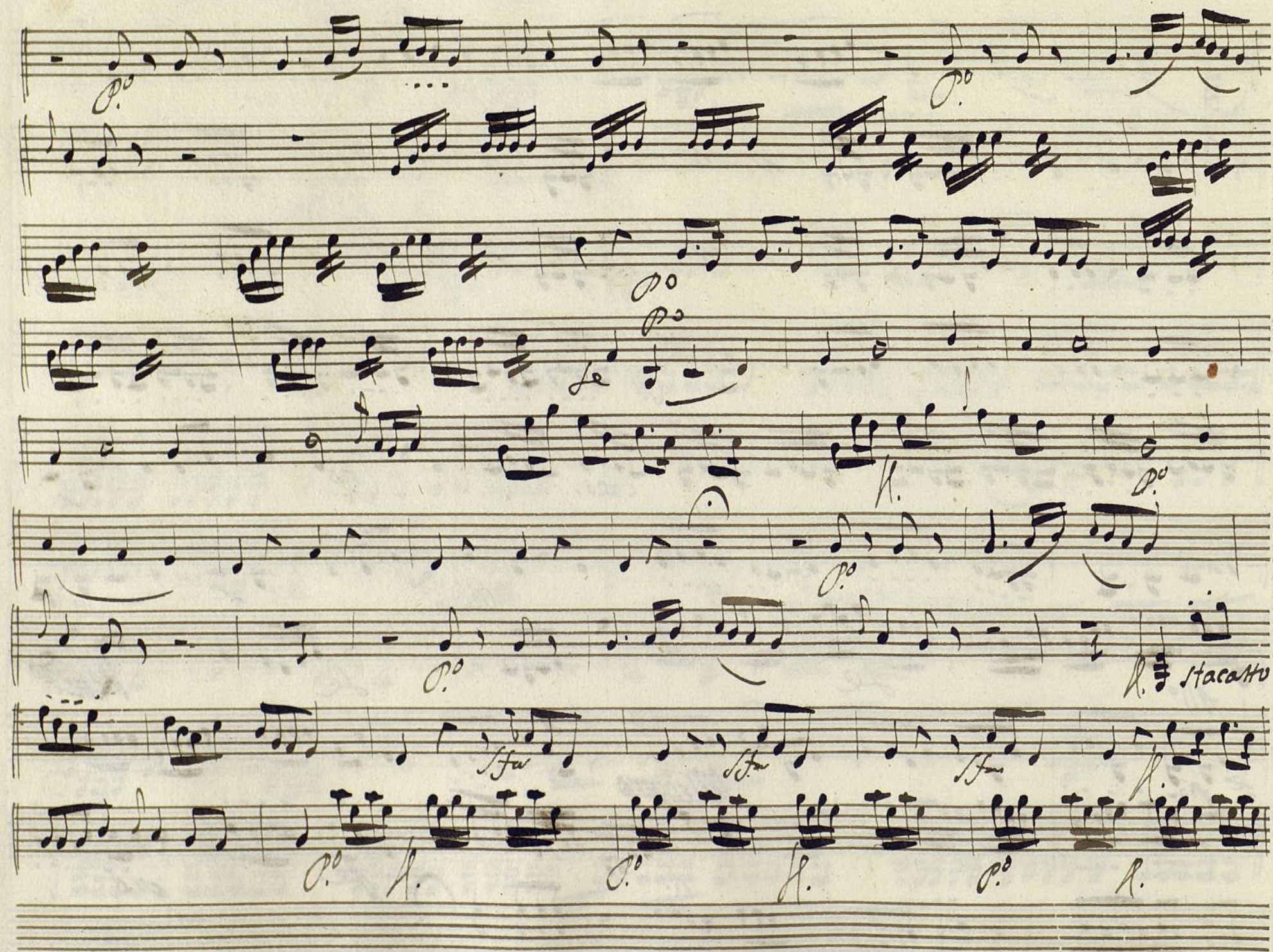
Duetto *Larghetto*

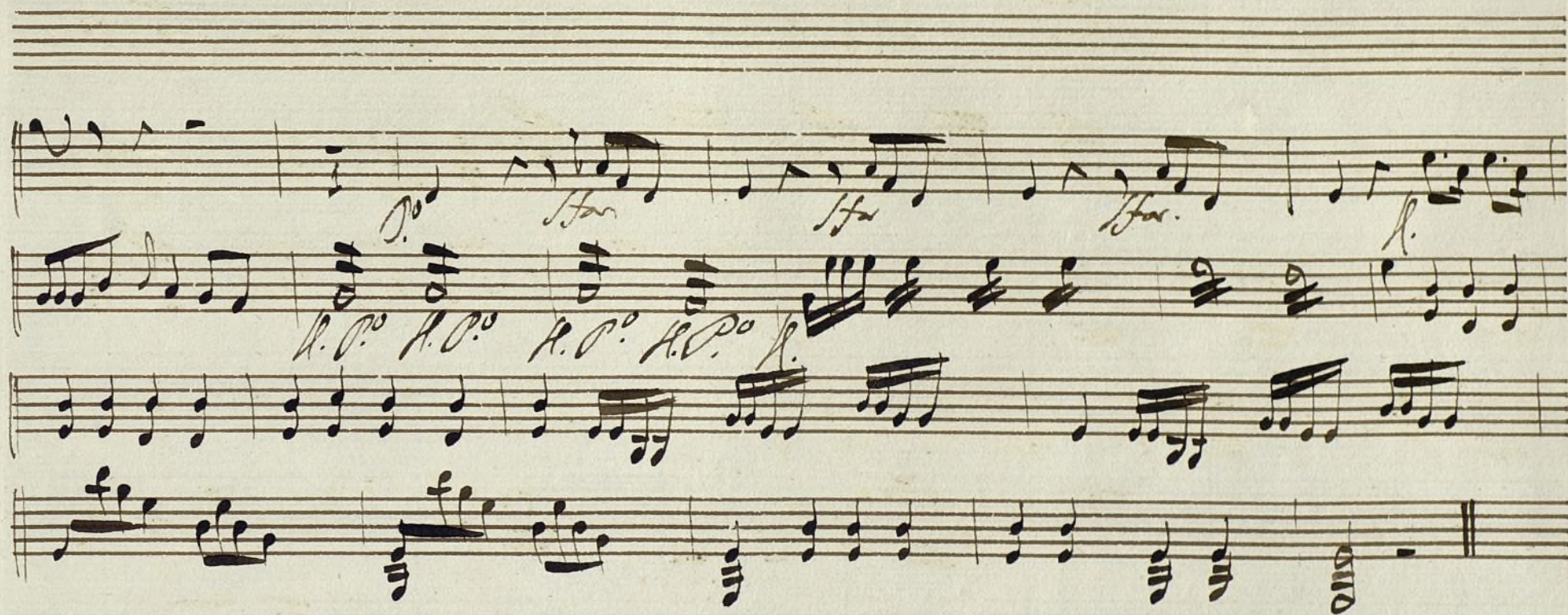
quinta de arco

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:

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





Violin Segundo

Conadilla a Duo;

Las Pretensiones de Camas, y La Marques;

Alleg.^{to} poco

+

Handwritten musical score on ten staves. The notation includes treble clefs, a 2/4 time signature, and various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Dynamic markings and other annotations include:

- Allegro* (written over the first staff)
- le* (multiple instances)
- po* (multiple instances)
- vo* (written above the fourth staff)
- Poco* (written below the sixth staff)
- Vin* (written below the seventh staff)

The score concludes with a double bar line and a repeat sign on the tenth staff.

Handwritten musical score on aged paper, featuring multiple staves and dynamic markings.

The score includes the following sections and markings:

- Allegro**: Marked at the top right of the first system.
- Perid.**: Marked on the second staff of the first system.
- Andre**: Marked on the first staff of the third system.
- Andre solo**: Marked on the first staff of the third system.
- Andre**: Marked on the first staff of the fourth system.
- Andre**: Marked on the first staff of the fifth system.
- Andre**: Marked on the first staff of the sixth system.
- Andre**: Marked on the first staff of the seventh system.
- Andre**: Marked on the first staff of the eighth system.
- Andre**: Marked on the first staff of the ninth system.
- Andre**: Marked on the first staff of the tenth system.
- Andre**: Marked on the first staff of the eleventh system.
- Andre**: Marked on the first staff of the twelfth system.
- Andre**: Marked on the first staff of the thirteenth system.
- Andre**: Marked on the first staff of the fourteenth system.
- Andre**: Marked on the first staff of the fifteenth system.
- Andre**: Marked on the first staff of the sixteenth system.
- Andre**: Marked on the first staff of the seventeenth system.
- Andre**: Marked on the first staff of the eighteenth system.
- Andre**: Marked on the first staff of the nineteenth system.
- Andre**: Marked on the first staff of the twentieth system.
- Andre**: Marked on the first staff of the twenty-first system.
- Andre**: Marked on the first staff of the twenty-second system.
- Andre**: Marked on the first staff of the twenty-third system.
- Andre**: Marked on the first staff of the twenty-fourth system.
- Andre**: Marked on the first staff of the twenty-fifth system.
- Andre**: Marked on the first staff of the twenty-sixth system.
- Andre**: Marked on the first staff of the twenty-seventh system.
- Andre**: Marked on the first staff of the twenty-eighth system.
- Andre**: Marked on the first staff of the twenty-ninth system.
- Andre**: Marked on the first staff of the thirtieth system.
- Andre**: Marked on the first staff of the thirty-first system.
- Andre**: Marked on the first staff of the thirty-second system.
- Andre**: Marked on the first staff of the thirty-third system.
- Andre**: Marked on the first staff of the thirty-fourth system.
- Andre**: Marked on the first staff of the thirty-fifth system.
- Andre**: Marked on the first staff of the thirty-sixth system.
- Andre**: Marked on the first staff of the thirty-seventh system.
- Andre**: Marked on the first staff of the thirty-eighth system.
- Andre**: Marked on the first staff of the thirty-ninth system.
- Andre**: Marked on the first staff of the fortieth system.
- Andre**: Marked on the first staff of the forty-first system.
- Andre**: Marked on the first staff of the forty-second system.
- Andre**: Marked on the first staff of the forty-third system.
- Andre**: Marked on the first staff of the forty-fourth system.
- Andre**: Marked on the first staff of the forty-fifth system.
- Andre**: Marked on the first staff of the forty-sixth system.
- Andre**: Marked on the first staff of the forty-seventh system.
- Andre**: Marked on the first staff of the forty-eighth system.
- Andre**: Marked on the first staff of the forty-ninth system.
- Andre**: Marked on the first staff of the fiftieth system.

Handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *ff* and *le*. The fourth staff concludes with the word *Parolas* written in a cursive hand.

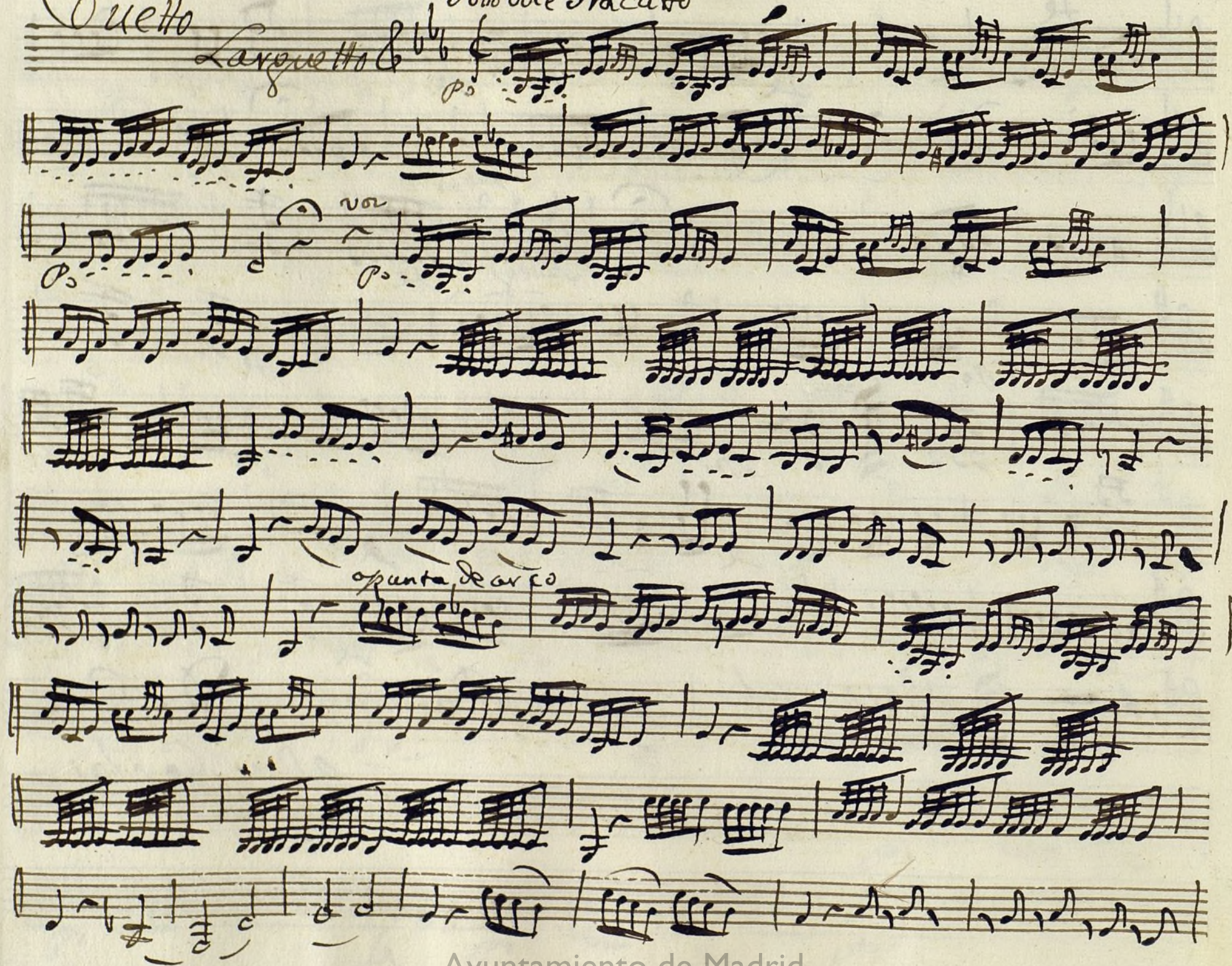
Handwritten musical score on seven staves, beginning with the word *Coplas* and the tempo marking *Allegro*. The first staff of this section features a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation is dense, with many beamed notes and dynamic markings including *ff*, *le*, *p*, and *f*. The piece concludes with a double bar line on the seventh staff.

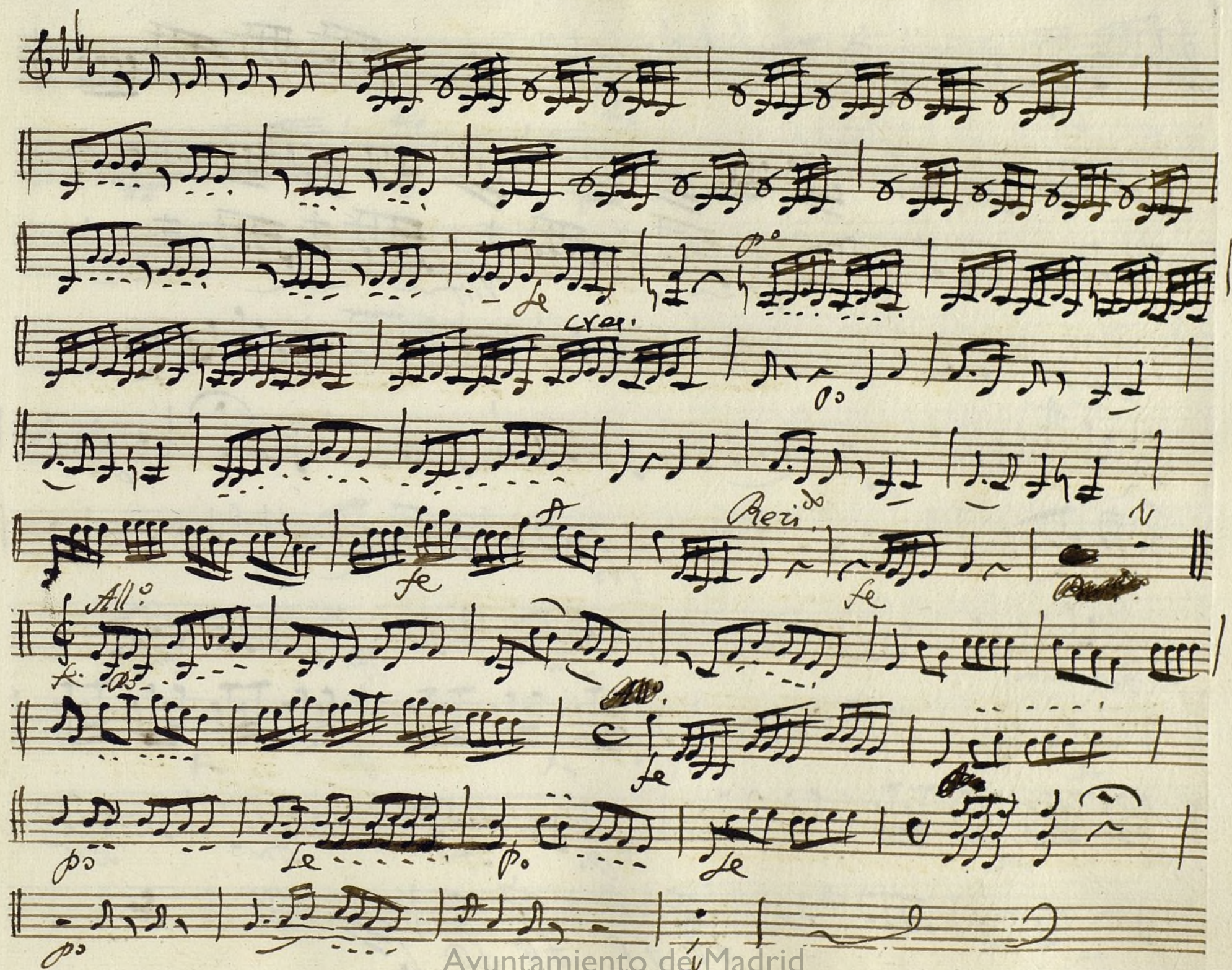
Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The score is written in a cursive, historical style. The final staff contains the text 'Alas parrosos', 'Parolas, y D. C.', and 'alor Coplas'.

Quetto

Sotto voce & riacatto

Larghetto

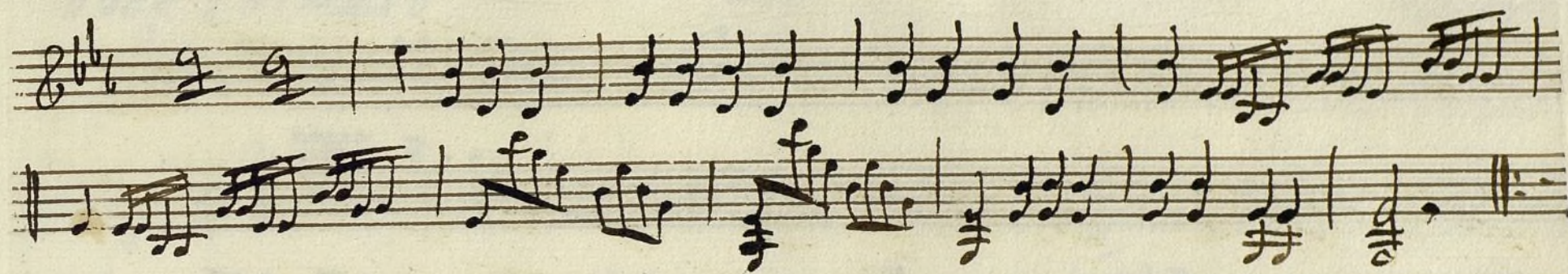




Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- p.* (piano) at the beginning of the first staff.
- Vitt.* (Vittorio) written above the third staff.
- Staccato* written below the sixth staff.
- f* (forte) and *p* (piano) markings are used throughout the score.
- ff* (fortissimo) markings are present at the bottom of the score.



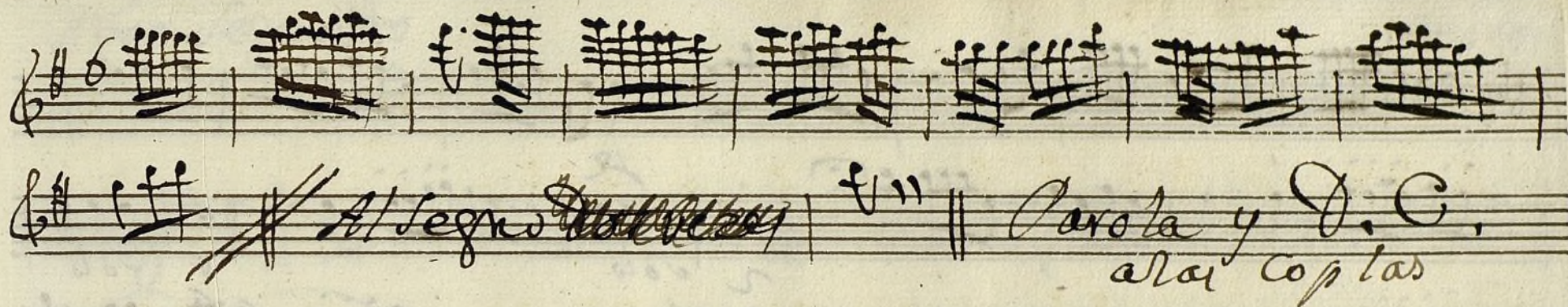
Oboe Primero

Mus 111-7

Conadilla a Duo; La Perenquione de Camar y la Margue

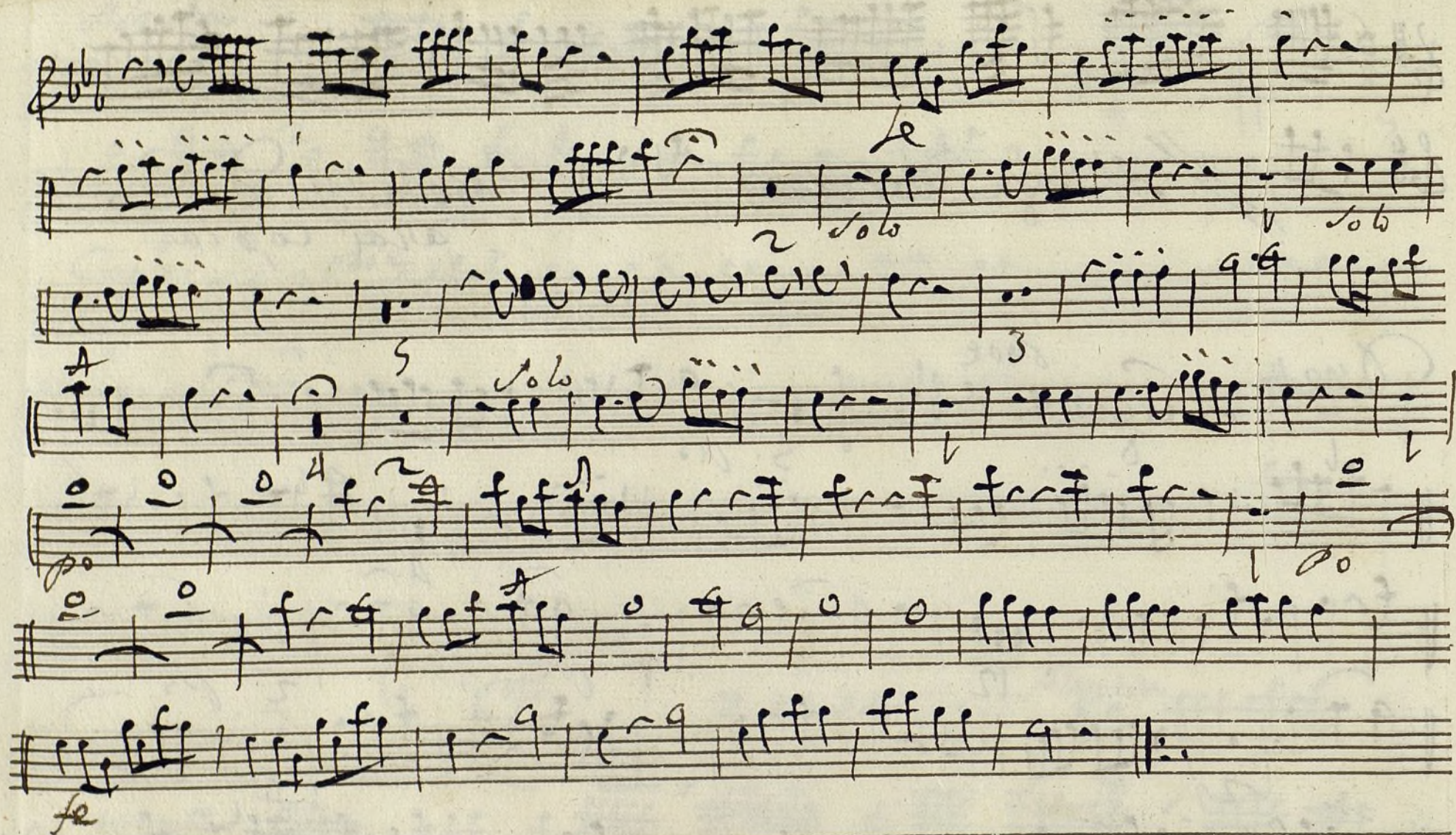
Alleg^{ro} #2/4

Handwritten musical score for Oboe Primero, featuring a piece titled "Conadilla a Duo; La Perenquione de Camar y la Margue". The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Allegro". The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: "p" (piano) and "f" (forte). The score includes a repeat sign with first and second endings. The piece concludes with a double bar line and the word "Fine". The manuscript is on aged, slightly stained paper.



Due to ^{oboe} *Larghetto* & *bb* *f* *5* *p*

Rei. tare *All. 2* *Volte*



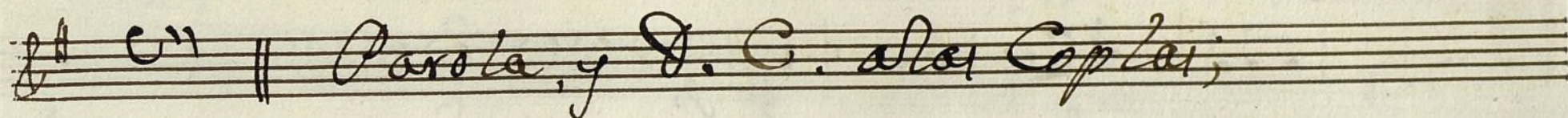
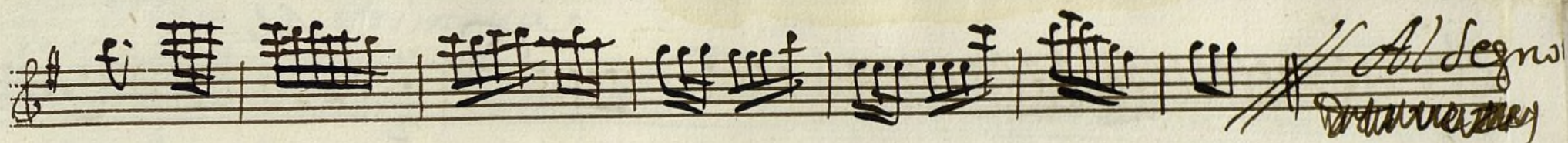
Oboe Segundo

+

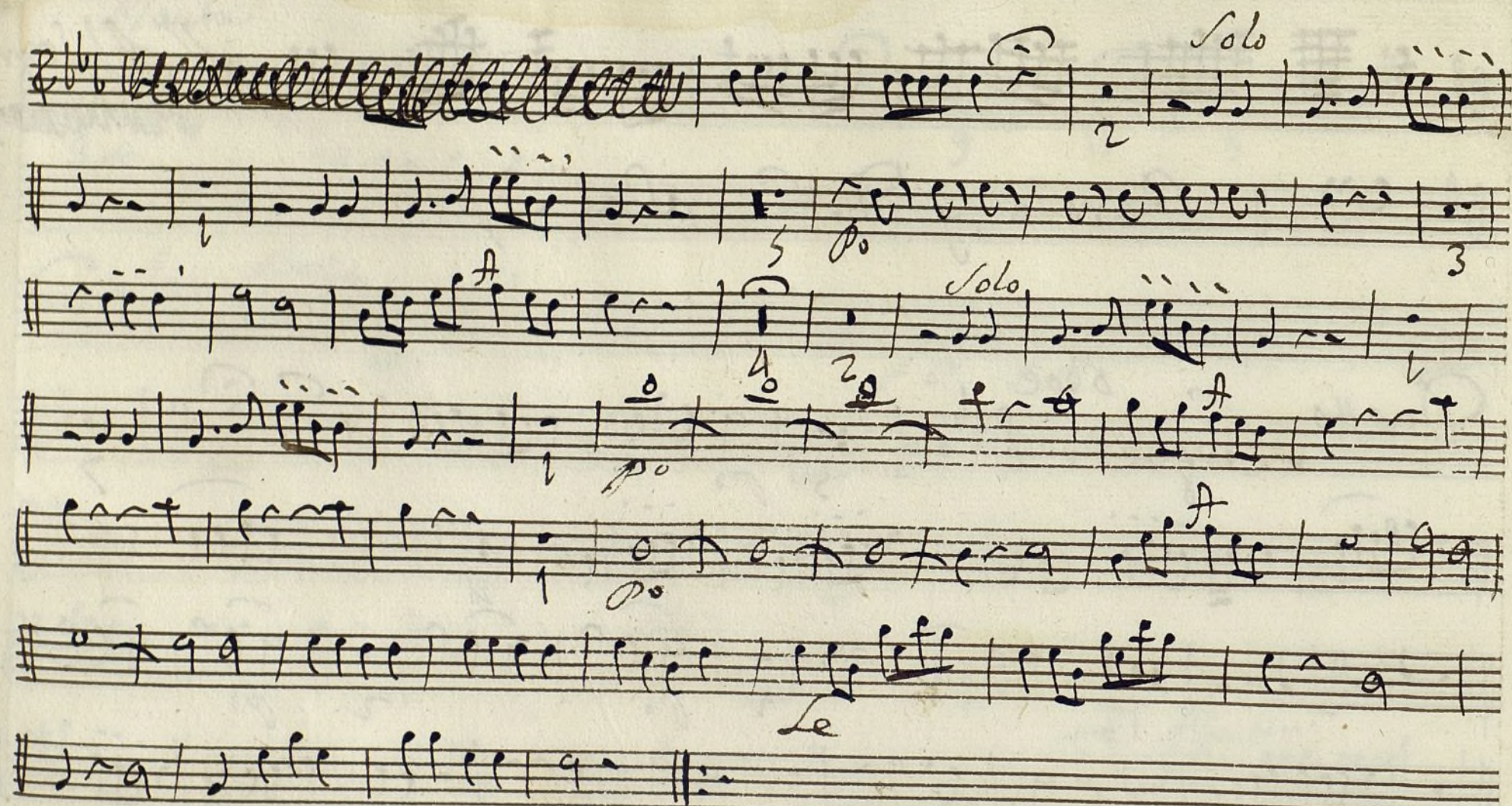
Mus 111-7

Conadilla a Duo; Las Prebendiones de Camas, y la Marguete

Handwritten musical score for Oboe Segundo. The score is written on ten staves. The first staff begins with the tempo marking 'Allegro' and the key signature of one sharp (F#). The time signature is 2/4. The music consists of a series of eighth and sixteenth notes, often beamed together. There are several repeat signs (double bar lines with dots) and a final double bar line at the end. The score includes a section marked 'Allegro' and a section marked 'Allegro' with a 'Re. id.' (Reprise) marking. The notation is in a cursive, handwritten style.



Quetto *oboe* *Larghetto*



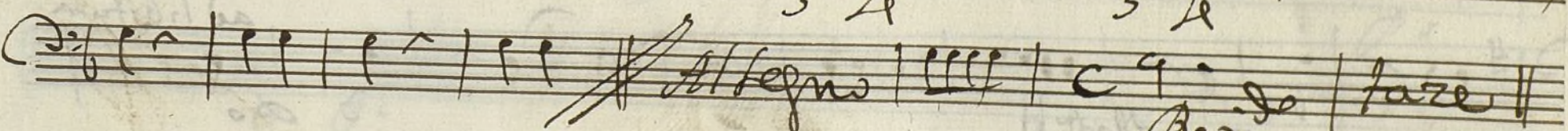
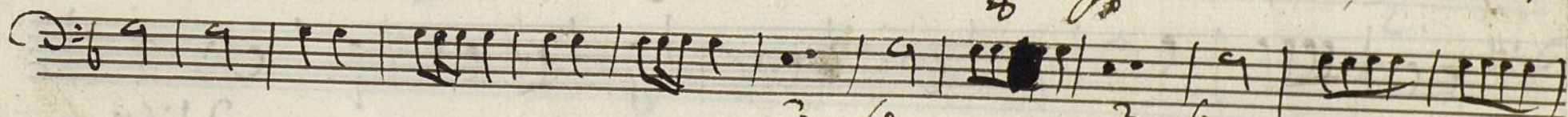
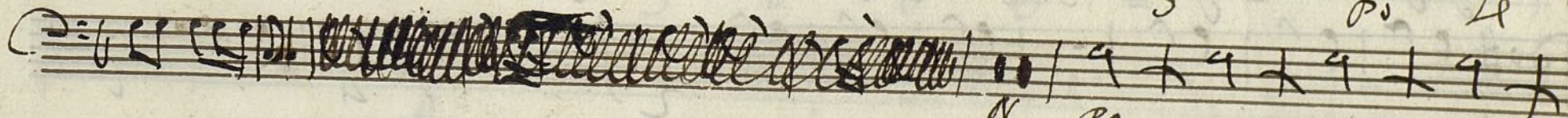
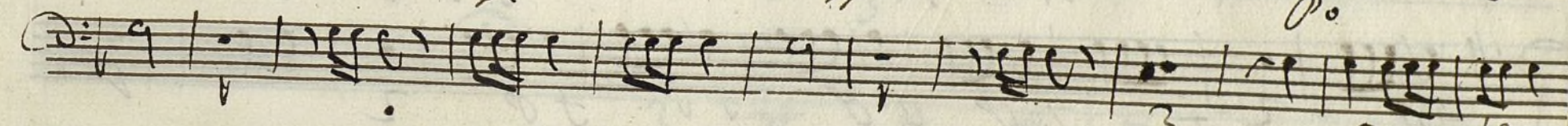
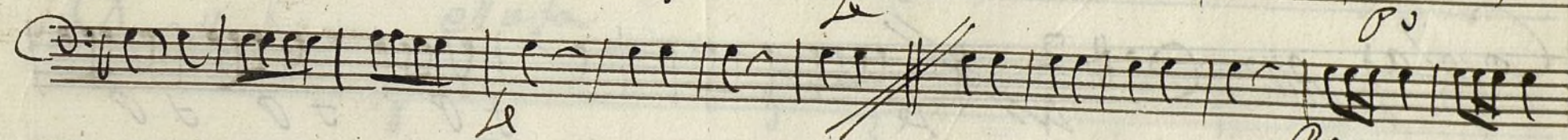
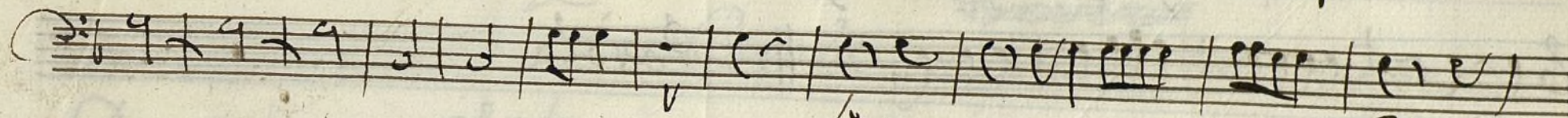
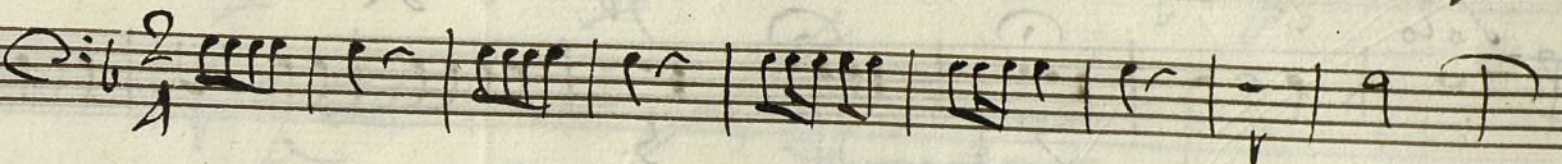
Trompa Primera

+

MUS 111-7

Zona dilla à Duo; La Preservacion de Cama y la Marquez
Inf.

Allegretto



Peri.

Voti.

In B.

And,

8020

96

Le

Parola

Coplas

Al.

4/4

f

7

7

10

f

1

7

F

J

✓

11

1

—

1

ad libitum

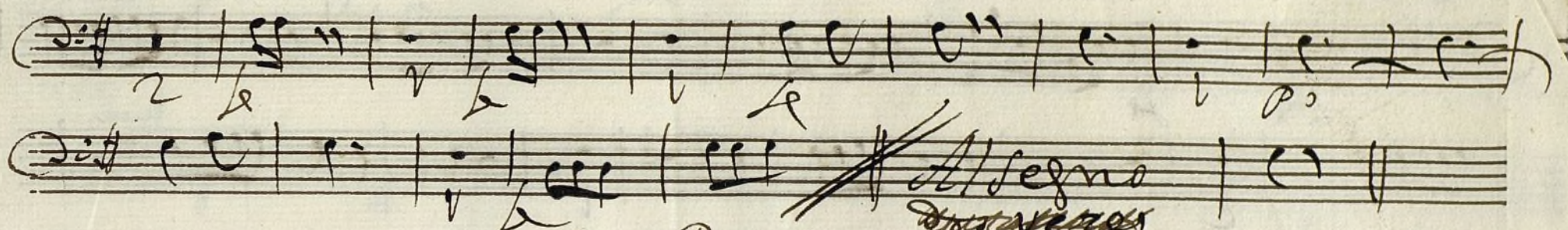
Allegro 11

38

10

2

Ayuntamiento de Madrid

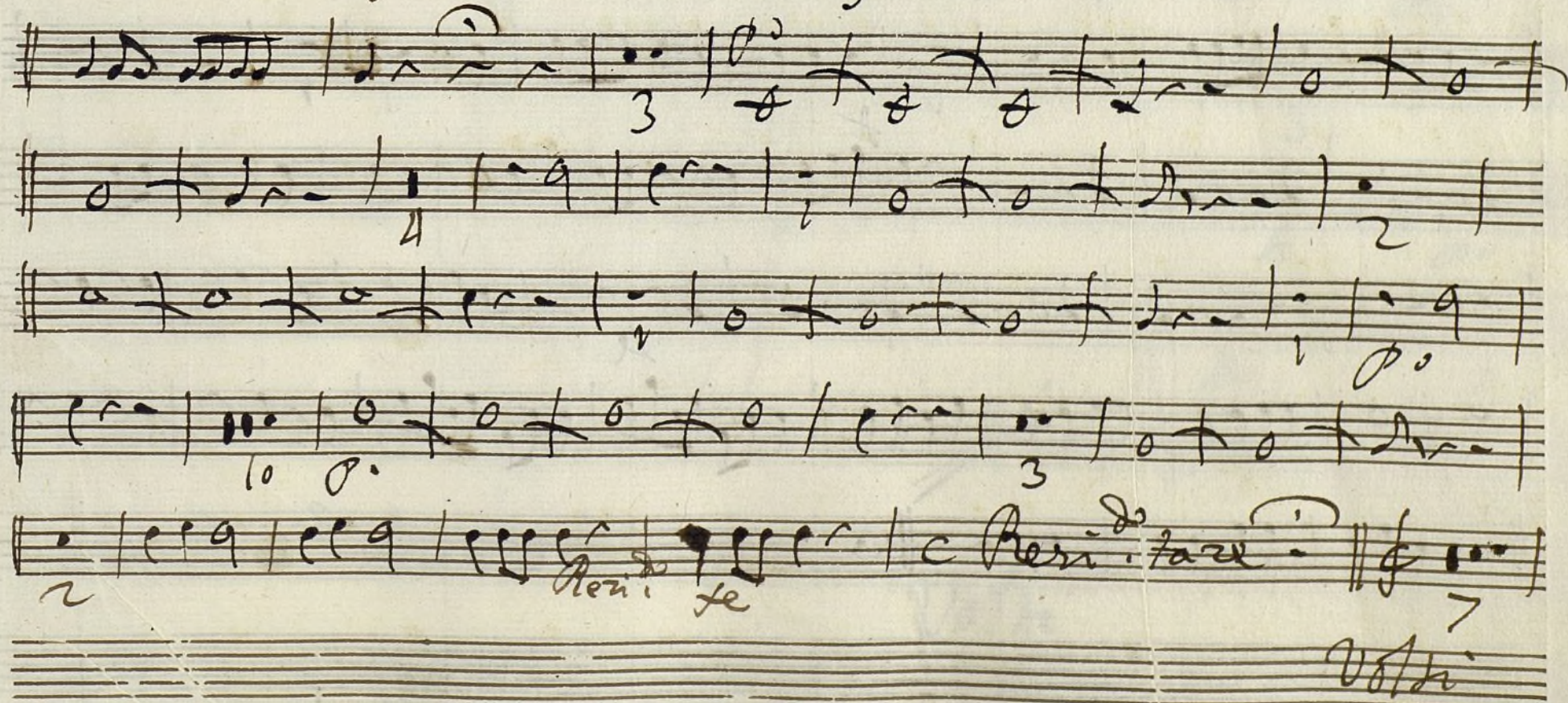


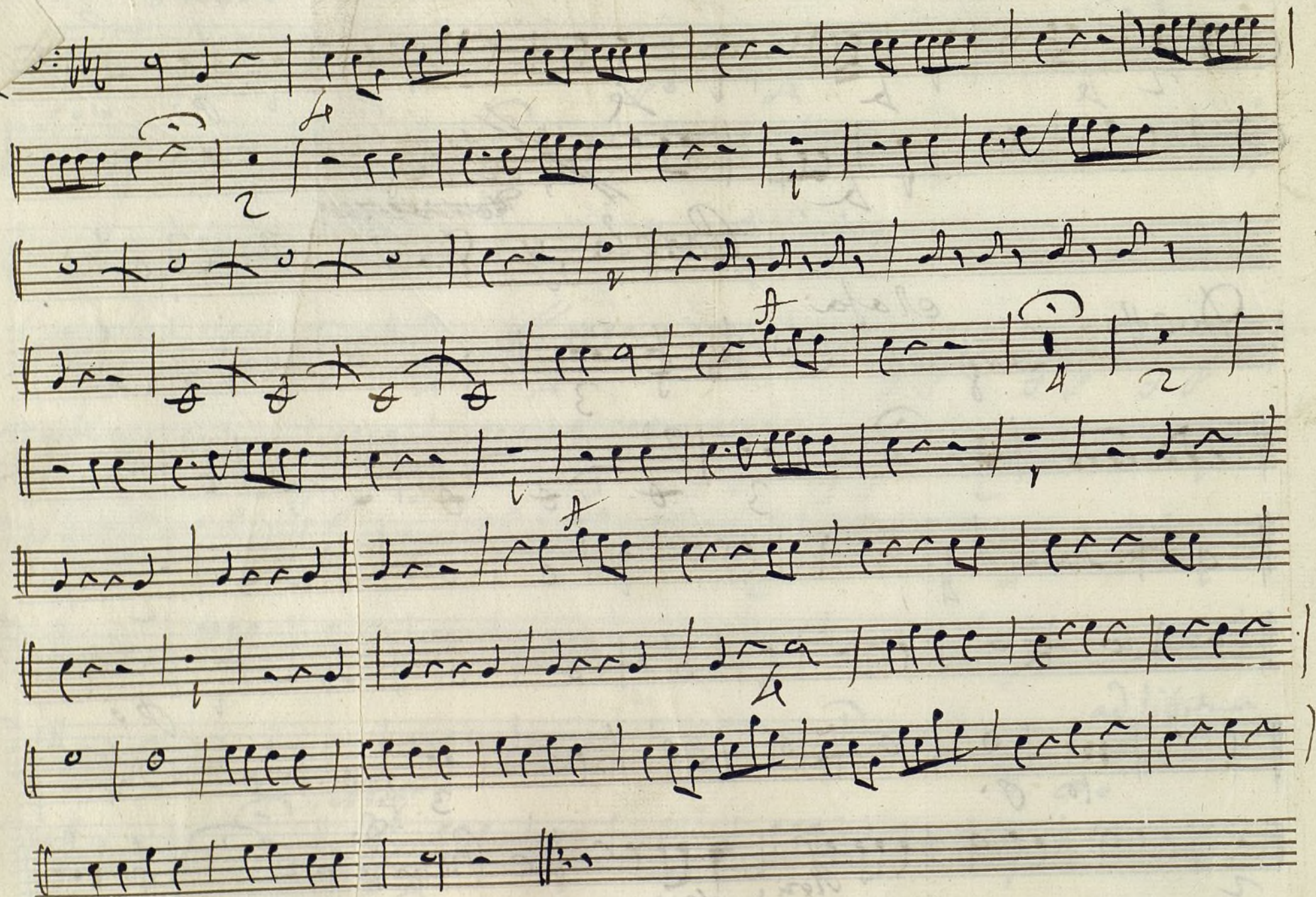
Parola, y D.C. ala Coplas

Quetto clafa

Larghetto

Clifa





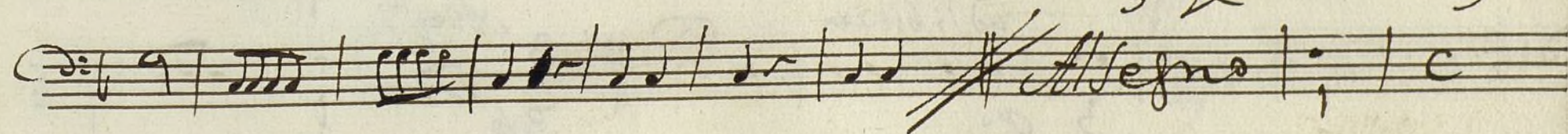
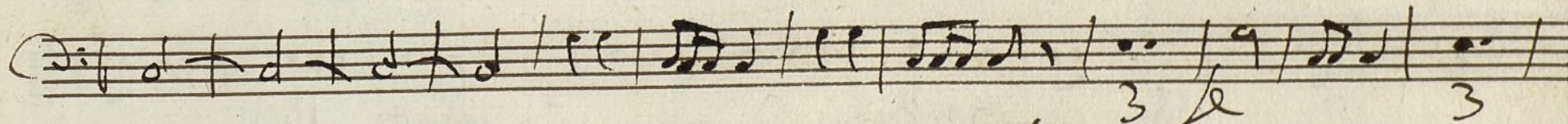
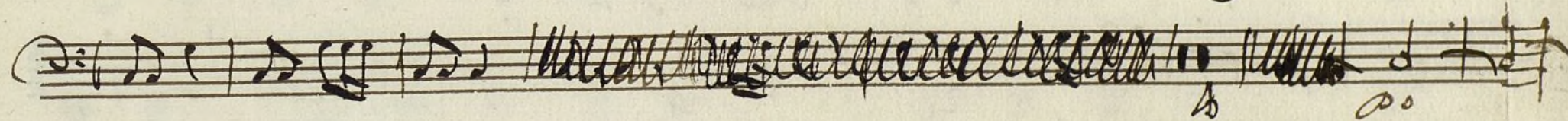
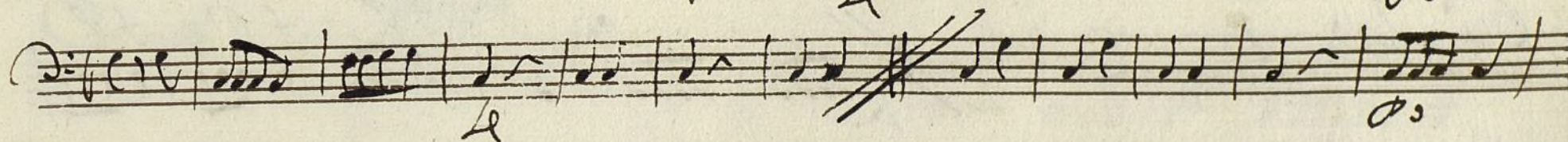
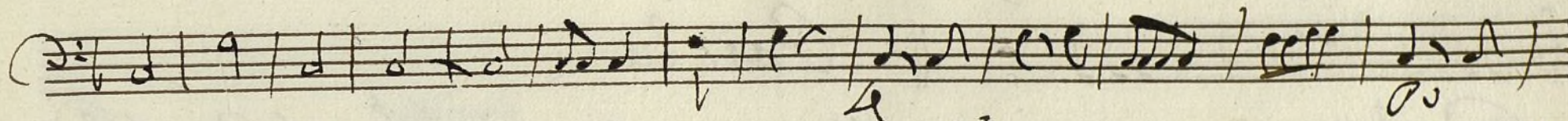
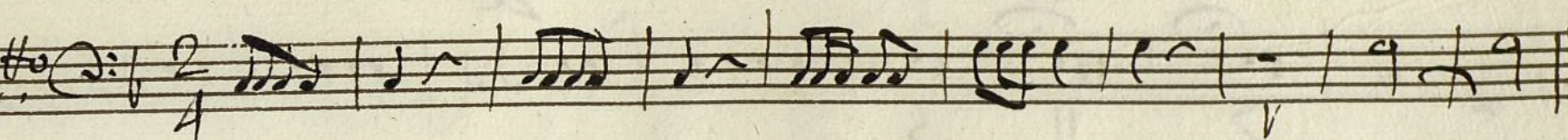
Trompa Segunda

MUS 111-7

Toradilla a Duo; La Pretension de Camar y la Marquez

Infe

Alleg.



Cherchez la zee

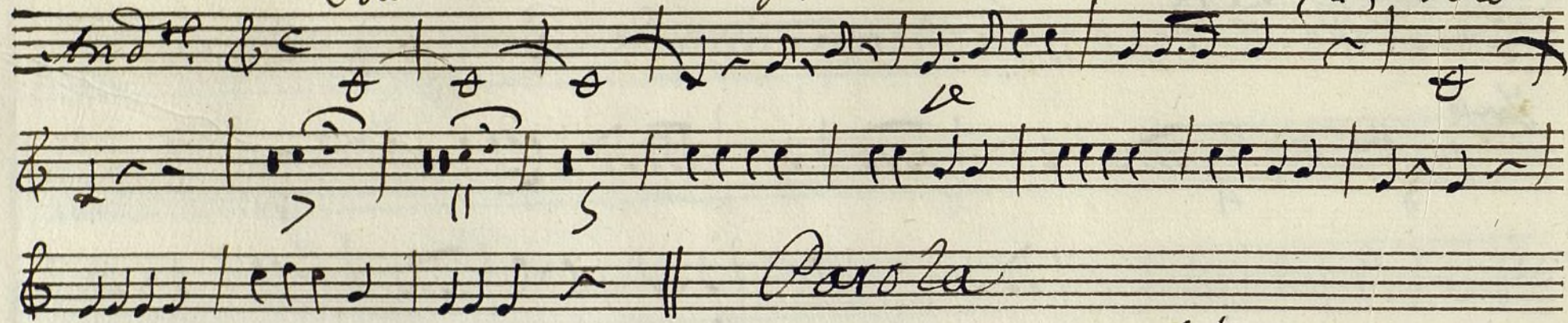
Volte

In B.

Solo

po

Solo



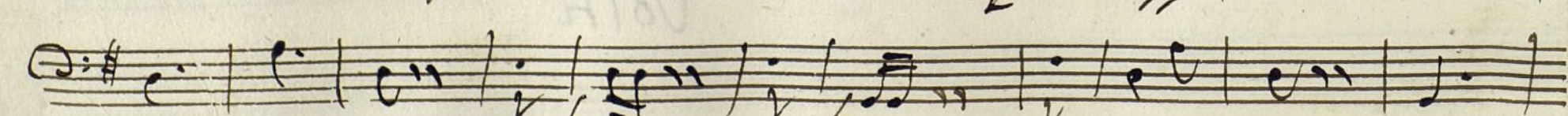
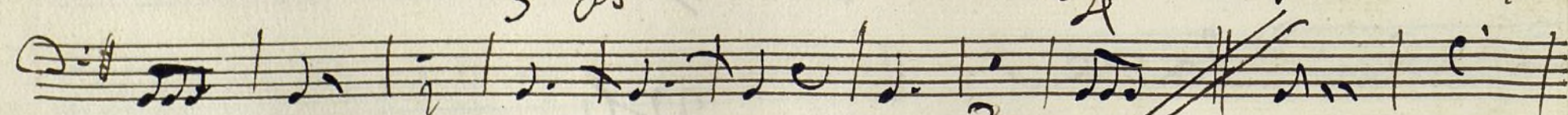
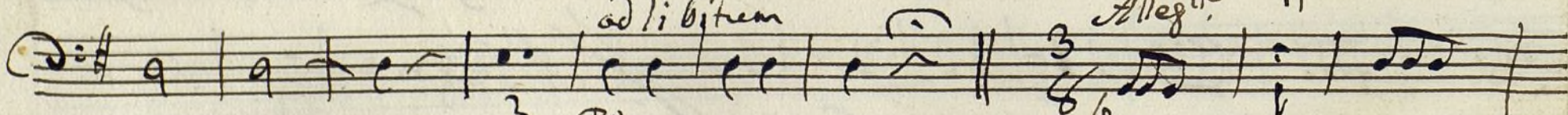
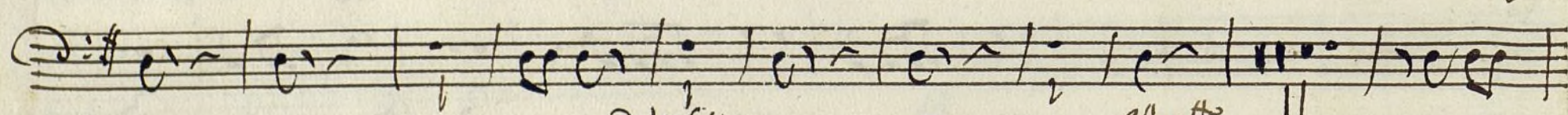
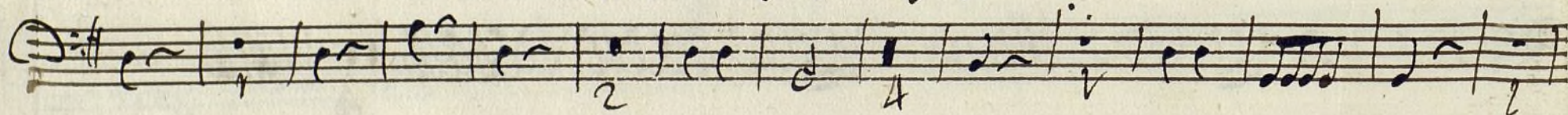
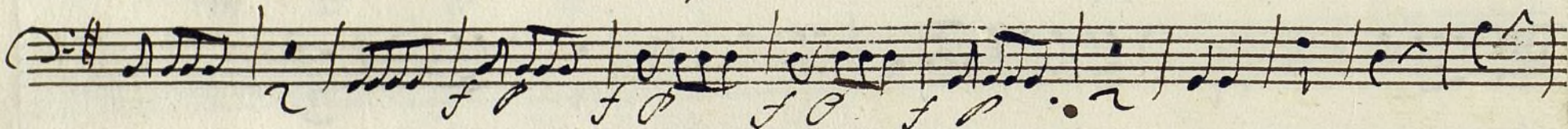
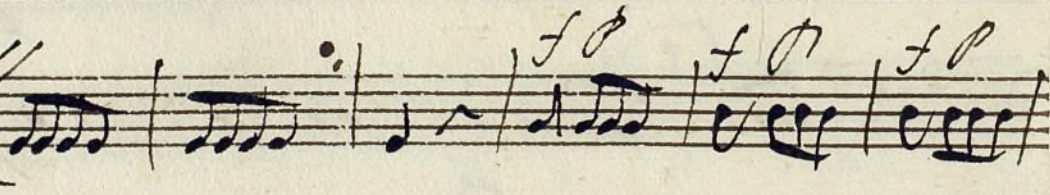
Parola

Coplas

Allegro

2

4



Allegro
~~Donde~~

Parola, y S. C. alas Coplas

Duetto *Clara*
Largo

lo *Rit.* *se* *Allo.*

Rit. fare



Contrabajo:

Conadilla a Duo;

Las Pretensiones de Camas; y la Marques;

Aerido.

Handwritten musical score for the first system. It consists of two staves. The top staff is a vocal line in treble clef, starting with a whole rest followed by a series of eighth and sixteenth notes. The bottom staff is a piano accompaniment in bass clef, starting with a whole note chord, followed by a series of eighth and sixteenth notes. The key signature has one sharp (F#). The word "Aerido." is written above the first staff. The word "Le" is written below the bottom staff. The word "Sigue" is written above the bottom staff.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line in treble clef, starting with a whole rest followed by a series of eighth and sixteenth notes. The bottom three staves are a piano accompaniment in bass clef, featuring a series of eighth and sixteenth notes. The key signature has one sharp (F#). The word "Solo" is written above the top staff. The word "Le" is written below the bottom staff. The word "Parola" is written at the end of the bottom staff. The word "Ayuntamiento de Madrid" is written at the bottom of the page.

Coffas

Allegro

24.

202

ayuntamiento de Madrid

alos parrafos ~~de musica~~ || Parola
 y D. C. ala Copla;

Duetto *Larghetto*; *Sotto voce*

 p *vo* p
 poco f p
 volti

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:

- po* (piano) at the beginning of the first staff.
- Le* (Lento) at the beginning of the second staff.
- Se po* (Se piano) at the beginning of the third staff.
- Allo* (Allegro) at the beginning of the fourth staff.
- Volta catto* (Volta catto) at the beginning of the fifth staff.
- Se po* (Se piano) at the beginning of the sixth staff.
- Le* (Lento) at the beginning of the seventh staff.
- Se po* (Se piano) at the beginning of the eighth staff.
- Le* (Lento) at the beginning of the ninth staff.
- Se po* (Se piano) at the beginning of the tenth staff.

The score is written in a historical style, likely from the 18th or 19th century. 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.

