

Corregida 2<sup>a</sup> vez por  
el Sr. Colón;

Conadilla a Dud: Leg.<sup>o</sup> 6<sup>o</sup>

El Abate Luefoso;

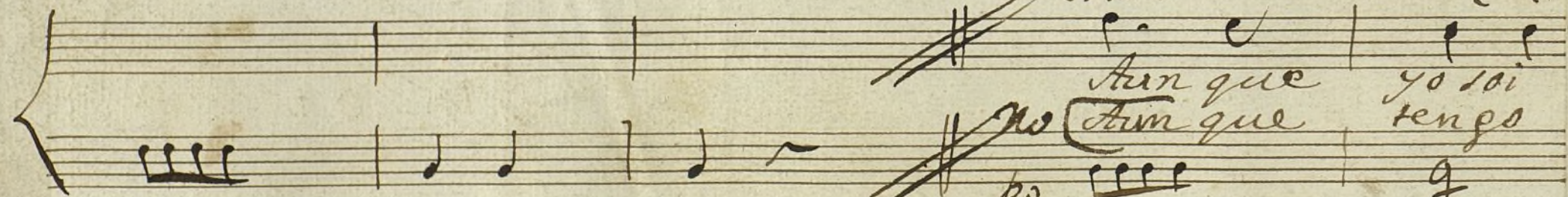
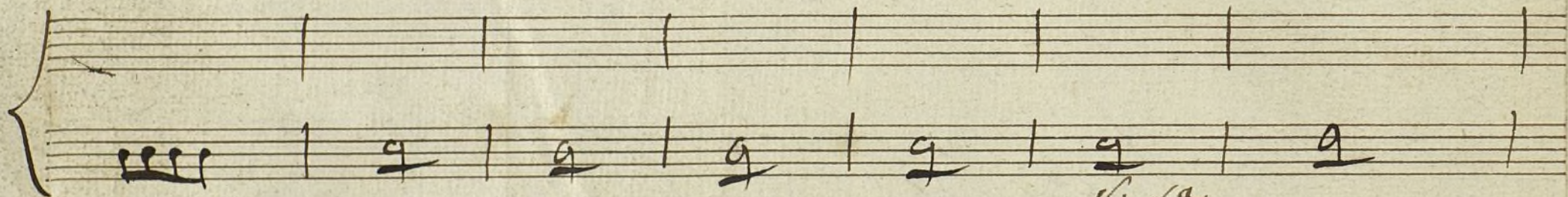
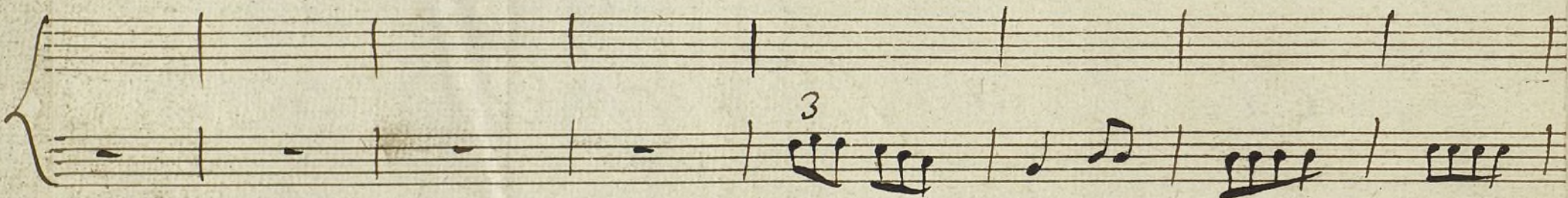
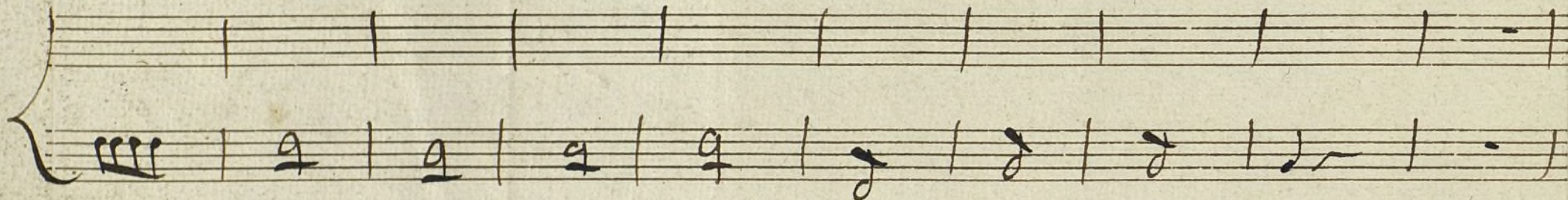
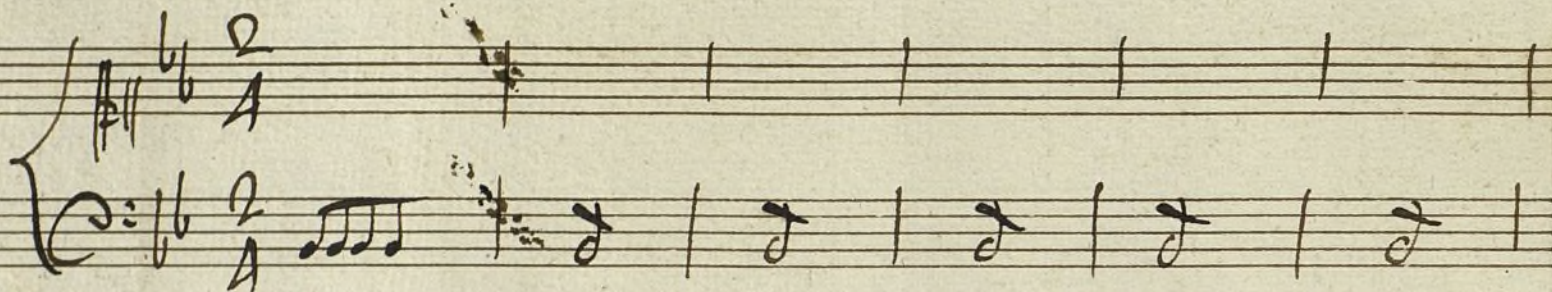
Del Sr. Esteve;

} Sr. Nicolao  
y Garrido

Dia 18. 01



And<sup>te</sup> vivo



Ni sa

Aun que

Aun que

yo soi  
tengo



Pe ti me tra no si go sus es ta tu tos

(mi ter tu lia no es de gen tes de sor pe cha

no si go - sus es - ta tu tos

(no es de gen - tes de - sor pe cha

tenu

Y en In di fe ren tes Co sas em

(a excep cion de un Cier to Abate que es



pleo tan solo el gusto em-pleo tan so-  
 la graduado en Balnearios que esta gra- duado en  
 lo el gusto no Yo voy a los paseos sin  
 Balnearios Yo ablo el Italiano del  
 Oro fazienda  
 franzer el qual  
 En



Ser Voy la Co media quan do el Vacio nal  
 riendo bien de solfa y no Cantoma  
 No gas to Cor tejo  
 don Canario her mo ro  
 Por q. en nuestra edad  
 En seño a Can tar  
 con  
 Fu



~~no en la~~ ~~de~~ ~~que~~  
 el ~~nuestras~~ omrras  
 na leccion ci ta

~~sin~~ ~~que~~ ~~se~~ ~~de~~ ~~de~~  
 sue len pe li grar  
 yo le voi a dar

~~Con~~ ~~el~~ ~~nuestras~~ ~~omrras~~  
 Con el ~~nuestras~~ omrras  
 Una leccion ci ta

~~sin~~ ~~que~~ ~~se~~ ~~de~~ ~~de~~  
 sue len pe li grar  
 yo le voi a dar

~~Con~~ ~~el~~  
 Con el  
 Una

~~que~~ ~~se~~ ~~de~~ ~~de~~ ~~de~~  
~~nuestras~~ omrras  
 leccion ci ta

~~sin~~ ~~que~~ ~~se~~ ~~de~~ ~~de~~  
 sue len pe li grar  
 yo le voi a dar



*Allegro*

*Andte*

Interin el Ritorne lo del cue lpa la laula  
y haee Carinõs al Canario;

*Cre d. f*

*po le po le po*

Ven a ca mono mio Re para re mos

*po le*

Ven a ca mono mio Re pa sa - - -

*Cre d. f*

re mos Re pa sa re mos

*po*

*Cre d. f*

Ayuntamiento de Madrid



re para re mos

re para

re mos la leccion de ayer tarde

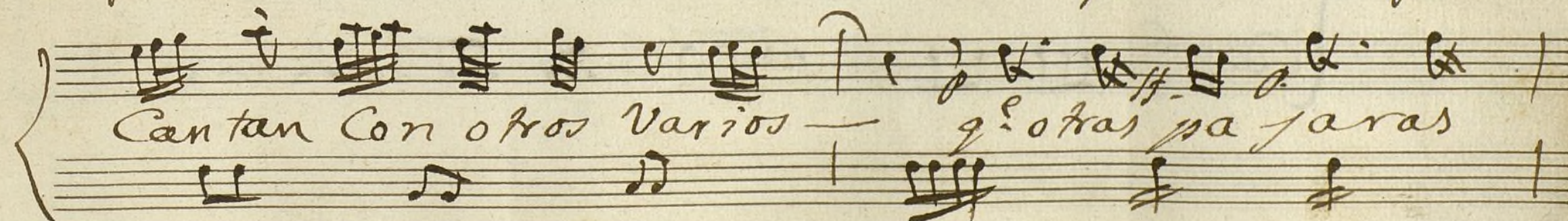
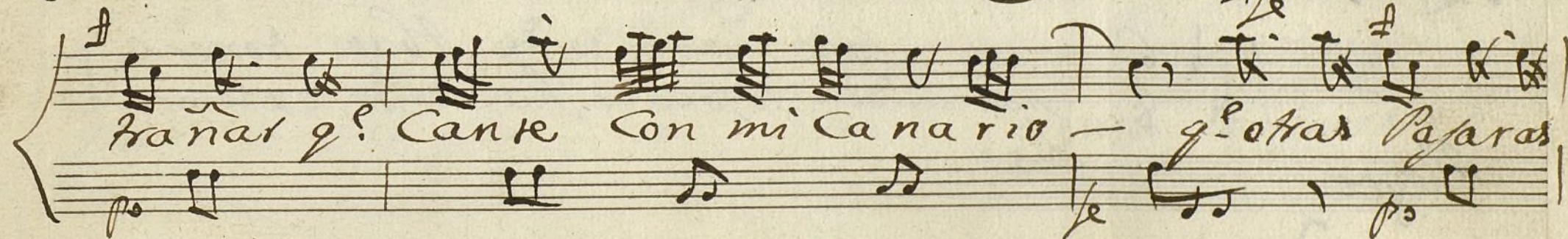
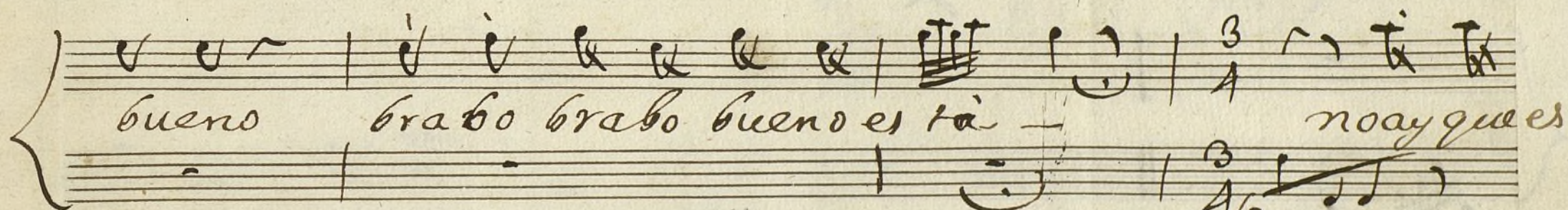
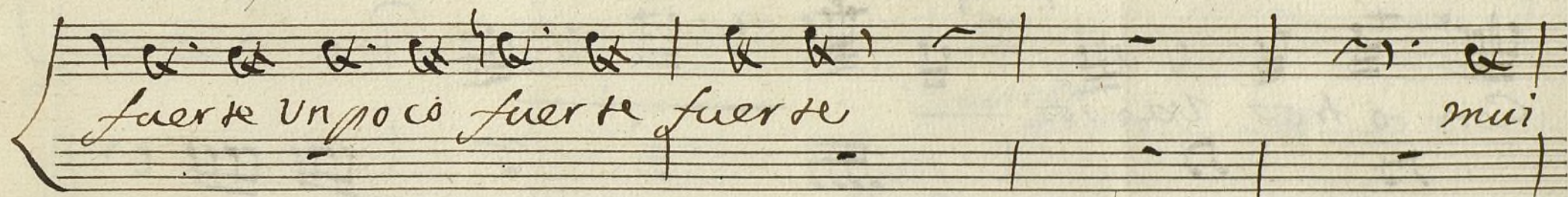
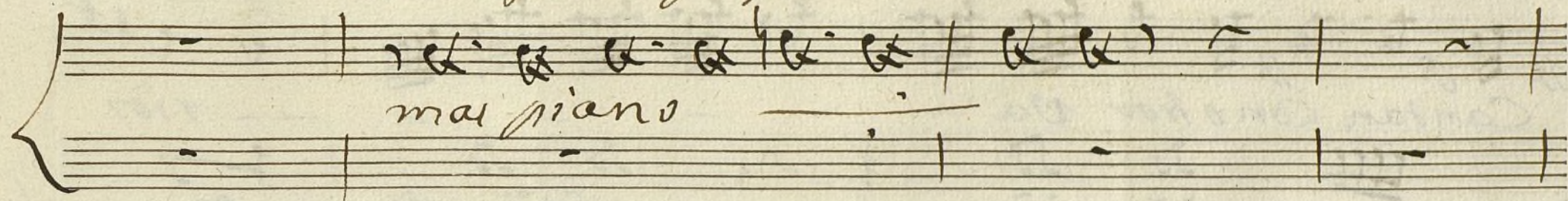
y sus por geos y sus por geos

Ponte tie se ci to aguza el Piquito

Y Vamos halla a



Como enfadado y bajo





Cantan Con otros va - - - rios

Con otros varios

Cresc. se po

Cresc. se po

Allegro

Sase Garrido de Abate, tronera, nascando y sofocado, haciendo, extremo de lura



Handwritten musical score on aged paper, featuring five systems of staves. The notation includes various musical symbols such as notes, rests, and bar lines. There are handwritten annotations in Spanish: "Serrido" and "Sard" above staves, and "Nica" above the vocal line. The lyrics are written below the vocal staff.

*Serrido*

*Sard*

*Nica*

*Nica*

que os a flige  
mo de ra os

ô! (ha!)

ô! (ha!)

que a ques to  
de te ne os

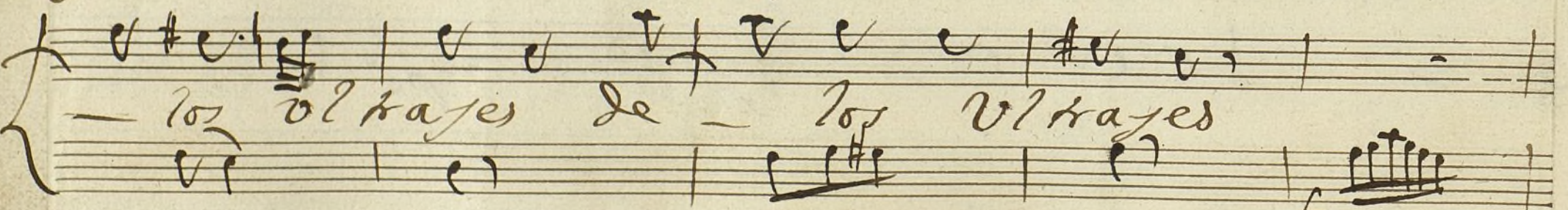
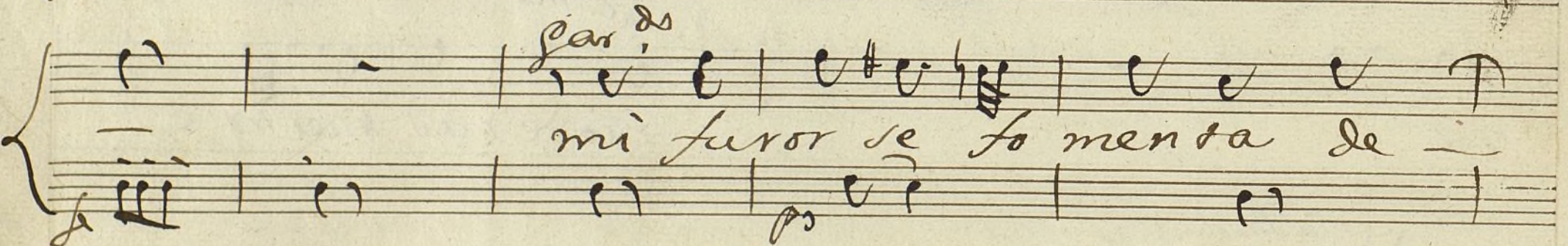
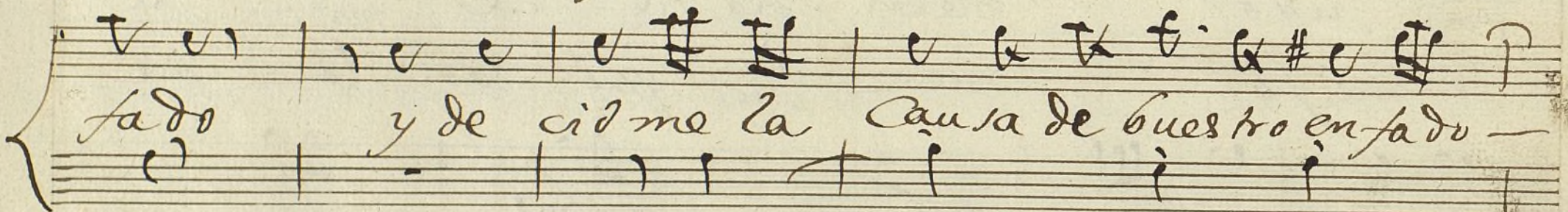
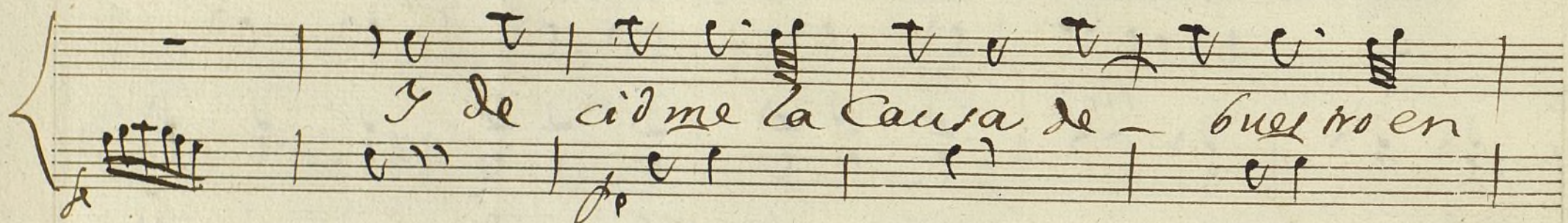
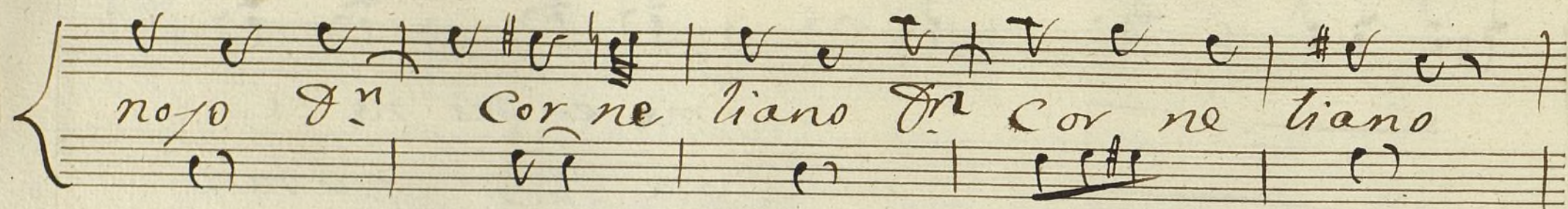


*par do*  
*Nic sa*  
*par do*  
 ō! (ha; ) (explicao) Un singulto yundi  
 ō! (ha; ) (Veportao) que al premio de ~~para~~ los ven  
 Vieso q. me es truja el corazon  
~~andito~~ *eejos* lo qui tena si el honor  
 Po-bre-ci-to  
 Po-bre-ci-to  
 Virse



me en ter ne ze  
 que los quitan  
 { mi furor me en - ter ne - ze su mi - fu  
 lo me jor que - los qui - tan to - me  
 fur  
 moderad buet ro e  
 fur x (ata Parola)  
 Allegro







g: en las ta blas se ha zen a - los Abates

g: en las ta blas se ha zen a los Abates

Q. C. al segno hasta el B

Carola, <sup>gar</sup> Pues señora yo e benido à pedir con vrs a vsted;  
 sobre este caso, <sup>gar</sup> ~~que~~ <sup>gar</sup> ¿adonde me quejare? <sup>Nic</sup> adonde? al Proto  
 Medico, <sup>gar</sup> Señora dezis muy bien, Poetas, Poetiquios, ~~gar~~ <sup>gar</sup> ~~gar~~ <sup>gar</sup>  
 demi, si, os acordareis, <sup>Nic</sup> tanto os han satirizado? <sup>gar</sup> escuchad  
 me y lo oireis)

¿decidme q: os parece q: he I hacen? para q: mar al Theatro  
 no nos saquen. amí ver, devei quejarnos por todos \*



*Allegretto*

*Sar. do*

*Al A*

*Al A*

base Moniur epi sa fis le sa caron con

base Dr. Fil Zanaoria le sa caron an

le po tenu

Pata de palo al Abase Dr. Blas clari

dando una norria al Abase Dr. Bruno cor

le po



nere le sa caron Nebando pape les <sup>ar A.</sup>  
 neta le sa caron Nebando la Cesta <sup>ar A.</sup>  
 bate D.<sup>n</sup> Juan pan y peras le sa Caron <sup>Pe</sup>  
 bate D.<sup>n</sup> Lulio petate le sa Caron la  
 ando una perra y otro Abase <sup>hallan en</sup> ~~quandau~~ san y  
 bando pa ña les ~~la~~ otro Abase el año pa



sidro le sa caron mojado ~~de un modo~~ <sup>los vizos</sup>  
 sado pu bli caron q<sup>l</sup> esta ba ~~prezento~~ <sup>opi lado</sup>  
 Ni sa  
 La vied no kan sa ca do nun ca en el the  
 de vsted que el lo que di zen en los the  
 a tra <sup>gar do</sup> Una vez me sa Caron tirando un  
 a tros di zen q<sup>l</sup> yo me ha mo J<sup>n</sup> Corne



*Nic. Sa*

Carro que mal los tratan a  
 liano es Una Infamia mai  
 los Abates es Una Infamia mai de tes  
 de res table q<sup>o</sup> en los otros asi mal  
 table q<sup>o</sup> ya se ha echo y na guan  
 tra ten al sexo hermoso de los A

*f. po tenu*

*f. po*



ta ble y *f* *par*<sup>d</sup> *p* *le po*  
 ba tes de *f* *le po* *p* *le po*  
 Si es ta per di do nues  
 Si es ta per di do nues  
 tro Ca rac ter nues *f* *le po*  
 tro Ca rac ter nues *f* *le po*  
 tro Ca rac ter; *lo 2.* *f* *le po*  
 tro Ca rac ter; *lo 2.* *f* *le po*  
 ha! sa ti ri cos sa  
 ha! sa ti ri cos sa



ti rícos po e das mor da — zes Po etas

ti rícos po e das mor da — zes Po etas

Ri si dos po etas ti si cos po etas mi se ros

Cla si cos po etas Pan si los po etas Tu ti cos

ti si cos mi se ros ti si cos mi se ros mi se ros

ti si cos mi se ros ti si cos mi se ros mi se ros



miseros po e tas mor da - zes  
 miseros po e tas mor da - zes

Po e tas La dromes de los An tiguos

de los franceses de los Ingleses los Por tu

que ses los Ya lianos que so la

Ayuntamiento de Madrid



men te sa beis Vo bar sa beis — Vo bar

— que so la mense sa beis Vo bar qº so la

mense sa beis Vo bar;

Pardola

Gor.) Ya haveis oido del modo qº tratan à los Abates los Poetas  
 No solo he oido, y conozco qº es muy acere; pero antes de dar la respuesta  
 Quiero mejor Informarme.

Sigue



Coplas

Nic. sa

Ger. do

Alleg. <sup>Ho</sup>

Decid me pues pregunté

Nic. sa

ted

Da que ~~illegible~~ los Abases  
que cosa son  
que caracter en la corte  
en que facultad se emplean  
que Beneficios por ellos

no

en

te

por

oye

~~el mundo es tan malo~~  
es el mundo es tan malo  
se ven tan muchos de ellos  
lo comun los Abases  
se sigue al es fardo



gar.<sup>do</sup>

~~Se por mes de dar~~  
una clase de su  
segun dicen los  
en mirar con el An  
la Propaganda

los mis mos que a quin

~~Se por el mes de dar~~  
se los que no son como pi que  
se los de es piri tu fo

se los las muchachas por la Calle  
mendaces de la Calle de la

traen los pepinos en Verano

Allegro 3 veces



Alleg<sup>ro</sup> vivo

Nico<sup>sa</sup>

Pues a los Abates

que hacen de fo

ser / Pues yo os aseguro q<sup>e</sup> si los po

le tos que comen  
~~los~~ Pre vendas y ~~son~~ An tes  
estas En la tirizar nos sus plumas en

Jeror yo tras cosas mas  
pleam me la han de pagar



Handwritten musical score on a single page, featuring two systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in Spanish and are repeated in the second system. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *forte*. The paper is aged and shows some staining.

*No es extraño q<sup>e</sup> los Poetas orgue  
Y en la Plaza de los toros los ten*

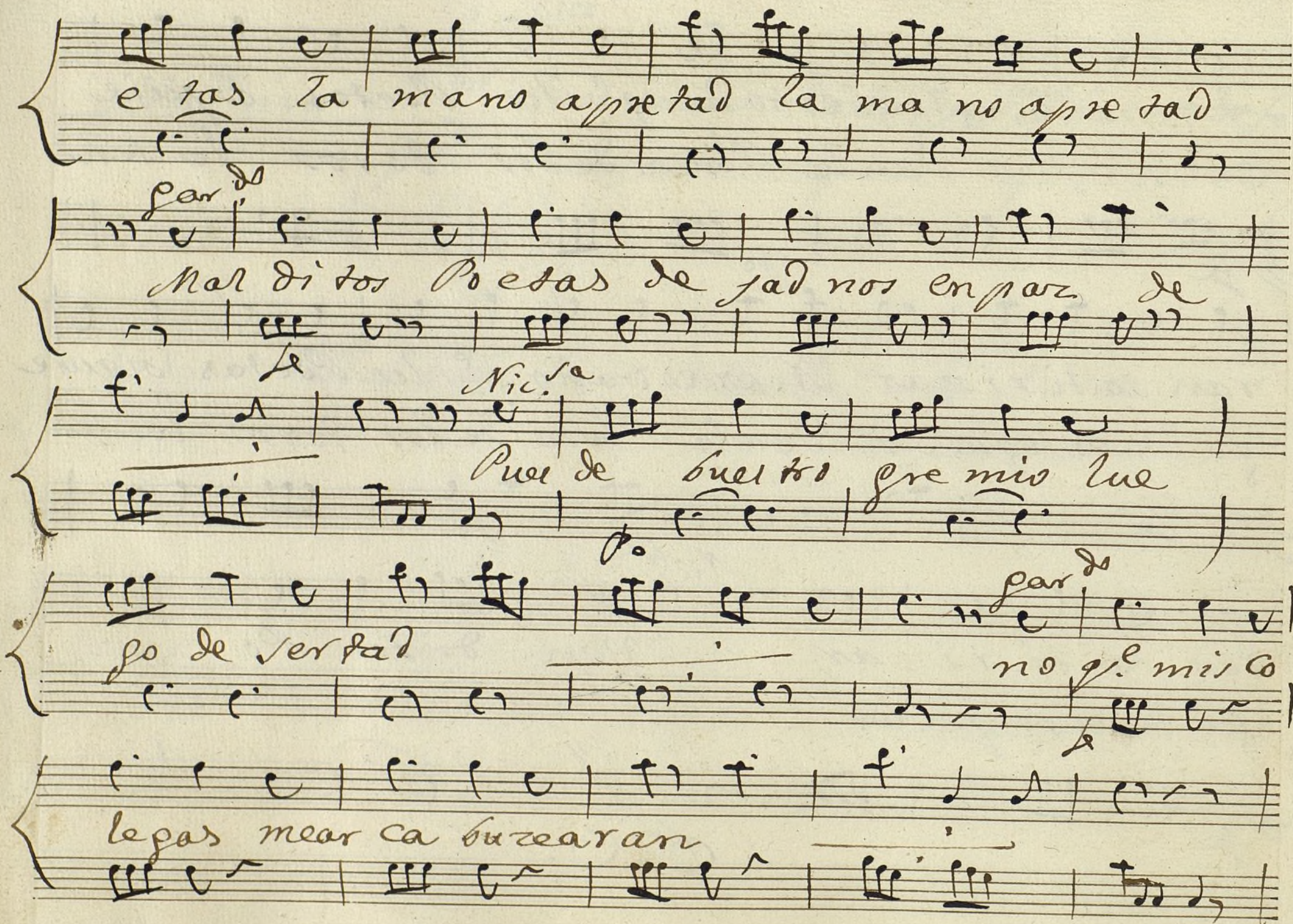
*ran sa ti ri zar No es extraño q<sup>e</sup> los Poetas orgue  
go de esto que ar Y en la Plaza de los toros los ten*

*ran sa ti ri zar Ven di tos Po*

*go de esto que ar*

*D.C.*




  
e tas la mano apretad la ma no apretad  
*par do*  
Mar di tos Po etas de jad nos en par de  
*Nic. la*  
Pue de buel to gre mio lue  
*po.*  
fo de ver tad *par do*  
no p. e mis co  
le pas meor ca buze aran







All<sup>o</sup>

g! hare? para sa lir de tanto a

All<sup>o</sup> *le*

adjuvar el error

biemo

de el Abatismo;

Allegro

Nic sa  
ello es

lo mai azer tado despo faros del bertido Jo veis



hijos tengo Abates The de hazer q.º hagan to mis

*Nic. 1.º*

mo el rei el primer Abate q.º en Madrid sea

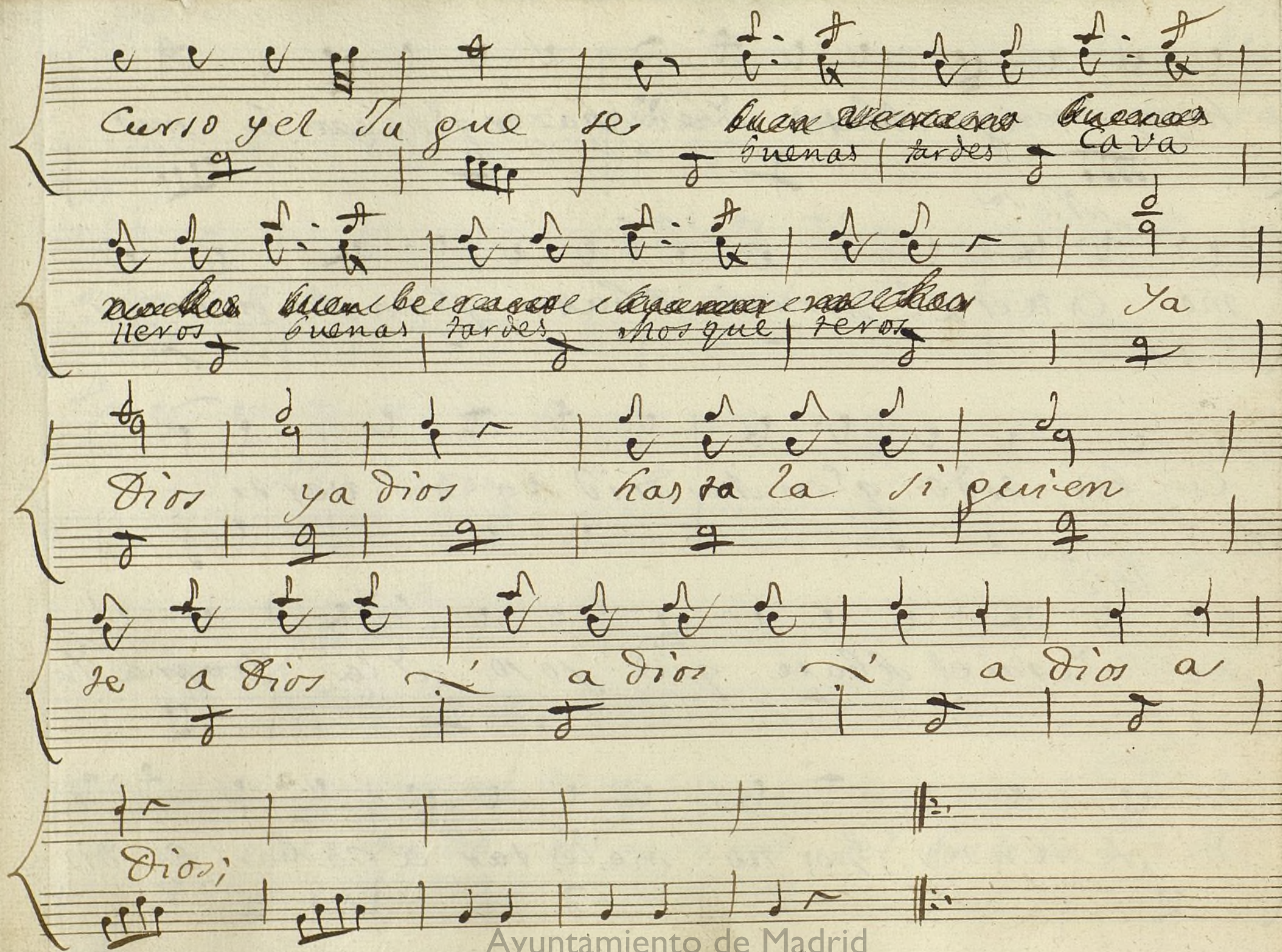
Con ver zido q.º en Madrid sea Con ver zi-

do Yaqui el Abate que jo so y la Dama In

*1.º 2.º*

di ferente por no moles tar a ca ba el di





Curio y el Tu que se buenas noches buenas  
 buenas tardes Cava

noches buenas tardes nos que teros Ya

Dios ya Dios hasta la si quien

se a Dios a Dios a Dios a

Dios;



Ayuntamiento de Madrid



Ayuntamiento de Madrid

120005553



Mus 110-20

*Violin Primero.*

*Con.<sup>a</sup> à Duo.*

*El Abate Quejoso.*



*And.<sup>te</sup> vivace.*  $\text{G}^{\flat} \frac{2}{4}$

The musical score consists of ten staves. The first staff begins with the tempo marking *And.<sup>te</sup> vivace.* and the key signature  $\text{G}^{\flat} \frac{2}{4}$ . The notation includes various note values, rests, and dynamic markings such as *p.* and *f.*. A double bar line with a repeat sign is present in the sixth staff. A diagonal line with the word *voz* above it and *p.* below it appears in the fifth staff. The manuscript is on aged paper with some staining.







Handwritten musical score for No. 10, Op. 10, No. 10, in 3/4 time, marked And.te. The score is written on ten staves with various musical notations including notes, rests, and dynamic markings like p, f, and staccato.







Handwritten musical score on seven 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, likely from the 18th or 19th century.

Key markings and annotations include:

- All.* (Allegretto) at the beginning of the first staff.
- vo* (voice) written above the second staff.
- le* written below the third staff.
- le* written below the fourth staff.
- fmo* (finito) written above the fifth staff.
- rinfe* (rinfescente) written below the fifth staff.
- le* written below the sixth staff.
- le assay* written below the sixth staff.
- vo* (voice) written above the seventh staff.
- le* written below the seventh staff.





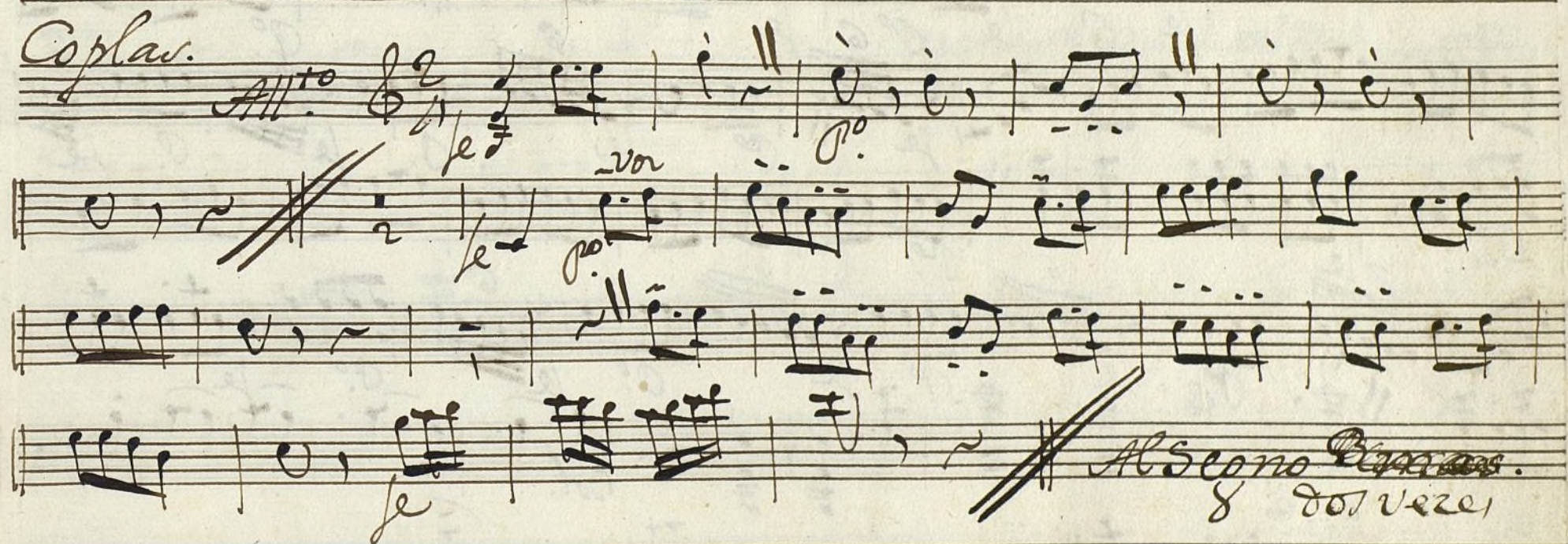
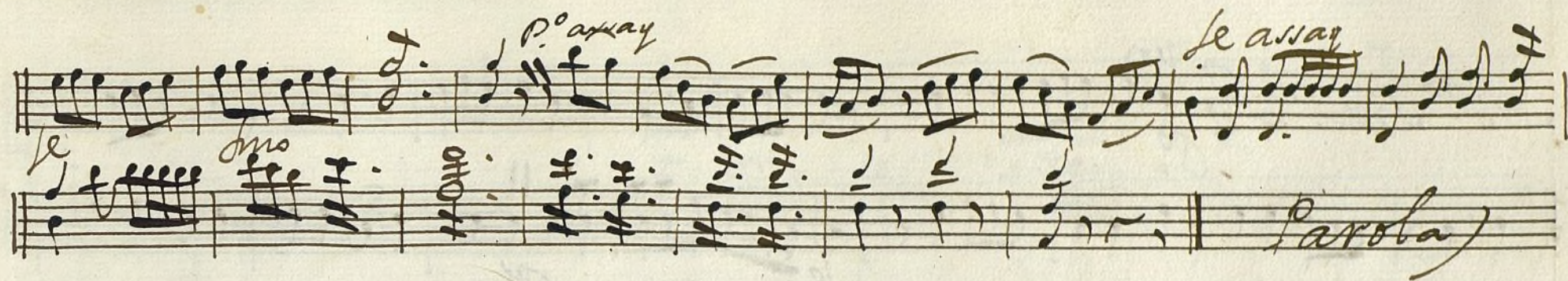


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- All.<sup>to</sup>* (Allegretto) at the beginning.
- le* (multiple instances) and *vo* (multiple instances).
- le* and *vo* at the end of the first staff.
- le* and *vo* at the end of the second staff.
- le* and *vo* at the end of the third staff.
- le* and *vo* at the end of the fourth staff.
- le* and *vo* at the end of the fifth staff.
- le* and *vo* at the end of the sixth staff.
- le* and *vo* at the end of the seventh staff.
- le* and *vo* at the end of the eighth staff.
- le* and *vo* at the end of the ninth staff.
- le* and *vo* at the end of the tenth staff.
- le* and *vo* at the end of the eleventh staff.
- le* and *vo* at the end of the twelfth staff.
- le* and *vo* at the end of the thirteenth staff.
- le* and *vo* at the end of the fourteenth staff.
- le* and *vo* at the end of the fifteenth staff.
- le* and *vo* at the end of the sixteenth staff.
- le* and *vo* at the end of the seventeenth staff.
- le* and *vo* at the end of the eighteenth staff.
- le* and *vo* at the end of the nineteenth staff.
- le* and *vo* at the end of the twentieth staff.
- le* and *vo* at the end of the twenty-first staff.
- le* and *vo* at the end of the twenty-second staff.
- le* and *vo* at the end of the twenty-third staff.
- le* and *vo* at the end of the twenty-fourth staff.
- le* and *vo* at the end of the twenty-fifth staff.
- le* and *vo* at the end of the twenty-sixth staff.
- le* and *vo* at the end of the twenty-seventh staff.
- le* and *vo* at the end of the twenty-eighth staff.
- le* and *vo* at the end of the twenty-ninth staff.
- le* and *vo* at the end of the thirtieth staff.
- le* and *vo* at the end of the thirty-first staff.
- le* and *vo* at the end of the thirty-second staff.
- le* and *vo* at the end of the thirty-third staff.
- le* and *vo* at the end of the thirty-fourth staff.
- le* and *vo* at the end of the thirty-fifth staff.
- le* and *vo* at the end of the thirty-sixth staff.
- le* and *vo* at the end of the thirty-seventh staff.
- le* and *vo* at the end of the thirty-eighth staff.
- le* and *vo* at the end of the thirty-ninth staff.
- le* and *vo* at the end of the fortieth staff.
- le* and *vo* at the end of the forty-first staff.
- le* and *vo* at the end of the forty-second staff.
- le* and *vo* at the end of the forty-third staff.
- le* and *vo* at the end of the forty-fourth staff.
- le* and *vo* at the end of the forty-fifth staff.
- le* and *vo* at the end of the forty-sixth staff.
- le* and *vo* at the end of the forty-seventh staff.
- le* and *vo* at the end of the forty-eighth staff.
- le* and *vo* at the end of the forty-ninth staff.
- le* and *vo* at the end of the fiftieth staff.
- le* and *vo* at the end of the fifty-first staff.
- le* and *vo* at the end of the fifty-second staff.
- le* and *vo* at the end of the fifty-third staff.
- le* and *vo* at the end of the fifty-fourth staff.
- le* and *vo* at the end of the fifty-fifth staff.
- le* and *vo* at the end of the fifty-sixth staff.
- le* and *vo* at the end of the fifty-seventh staff.
- le* and *vo* at the end of the fifty-eighth staff.
- le* and *vo* at the end of the fifty-ninth staff.
- le* and *vo* at the end of the sixtieth staff.
- le* and *vo* at the end of the sixty-first staff.
- le* and *vo* at the end of the sixty-second staff.
- le* and *vo* at the end of the sixty-third staff.
- le* and *vo* at the end of the sixty-fourth staff.
- le* and *vo* at the end of the sixty-fifth staff.
- le* and *vo* at the end of the sixty-sixth staff.
- le* and *vo* at the end of the sixty-seventh staff.
- le* and *vo* at the end of the sixty-eighth staff.
- le* and *vo* at the end of the sixty-ninth staff.
- le* and *vo* at the end of the seventieth staff.
- le* and *vo* at the end of the seventy-first staff.
- le* and *vo* at the end of the seventy-second staff.
- le* and *vo* at the end of the seventy-third staff.
- le* and *vo* at the end of the seventy-fourth staff.
- le* and *vo* at the end of the seventy-fifth staff.
- le* and *vo* at the end of the seventy-sixth staff.
- le* and *vo* at the end of the seventy-seventh staff.
- le* and *vo* at the end of the seventy-eighth staff.
- le* and *vo* at the end of the seventy-ninth staff.
- le* and *vo* at the end of the eightieth staff.
- le* and *vo* at the end of the eighty-first staff.
- le* and *vo* at the end of the eighty-second staff.
- le* and *vo* at the end of the eighty-third staff.
- le* and *vo* at the end of the eighty-fourth staff.
- le* and *vo* at the end of the eighty-fifth staff.
- le* and *vo* at the end of the eighty-sixth staff.
- le* and *vo* at the end of the eighty-seventh staff.
- le* and *vo* at the end of the eighty-eighth staff.
- le* and *vo* at the end of the eighty-ninth staff.
- le* and *vo* at the end of the ninetieth staff.
- le* and *vo* at the end of the ninety-first staff.
- le* and *vo* at the end of the ninety-second staff.
- le* and *vo* at the end of the ninety-third staff.
- le* and *vo* at the end of the ninety-fourth staff.
- le* and *vo* at the end of the ninety-fifth staff.
- le* and *vo* at the end of the ninety-sixth staff.
- le* and *vo* at the end of the ninety-seventh staff.
- le* and *vo* at the end of the ninety-eighth staff.
- le* and *vo* at the end of the ninety-ninth staff.
- le* and *vo* at the end of the hundredth staff.





voltri.

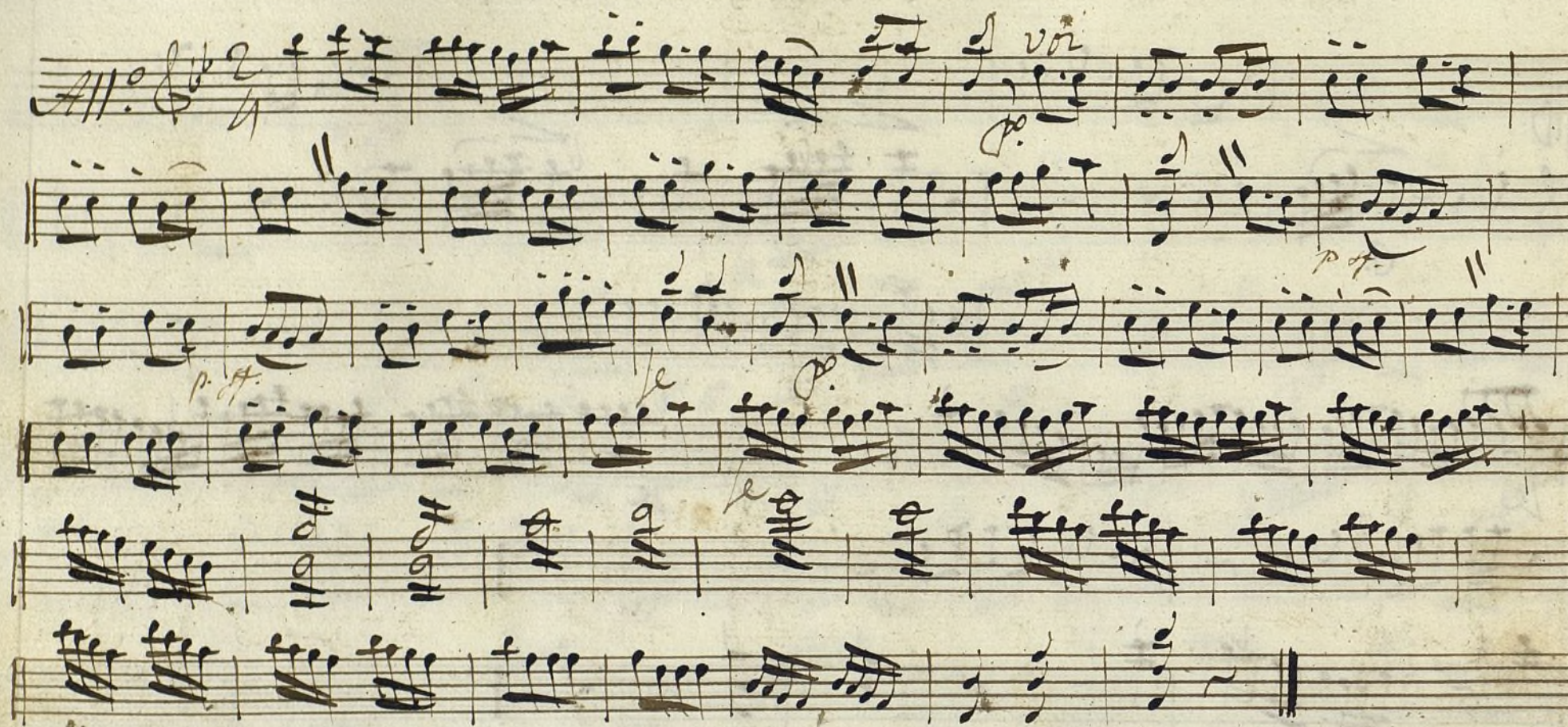














Violin 1.<sup>o</sup> For.<sup>a</sup> à Duo.

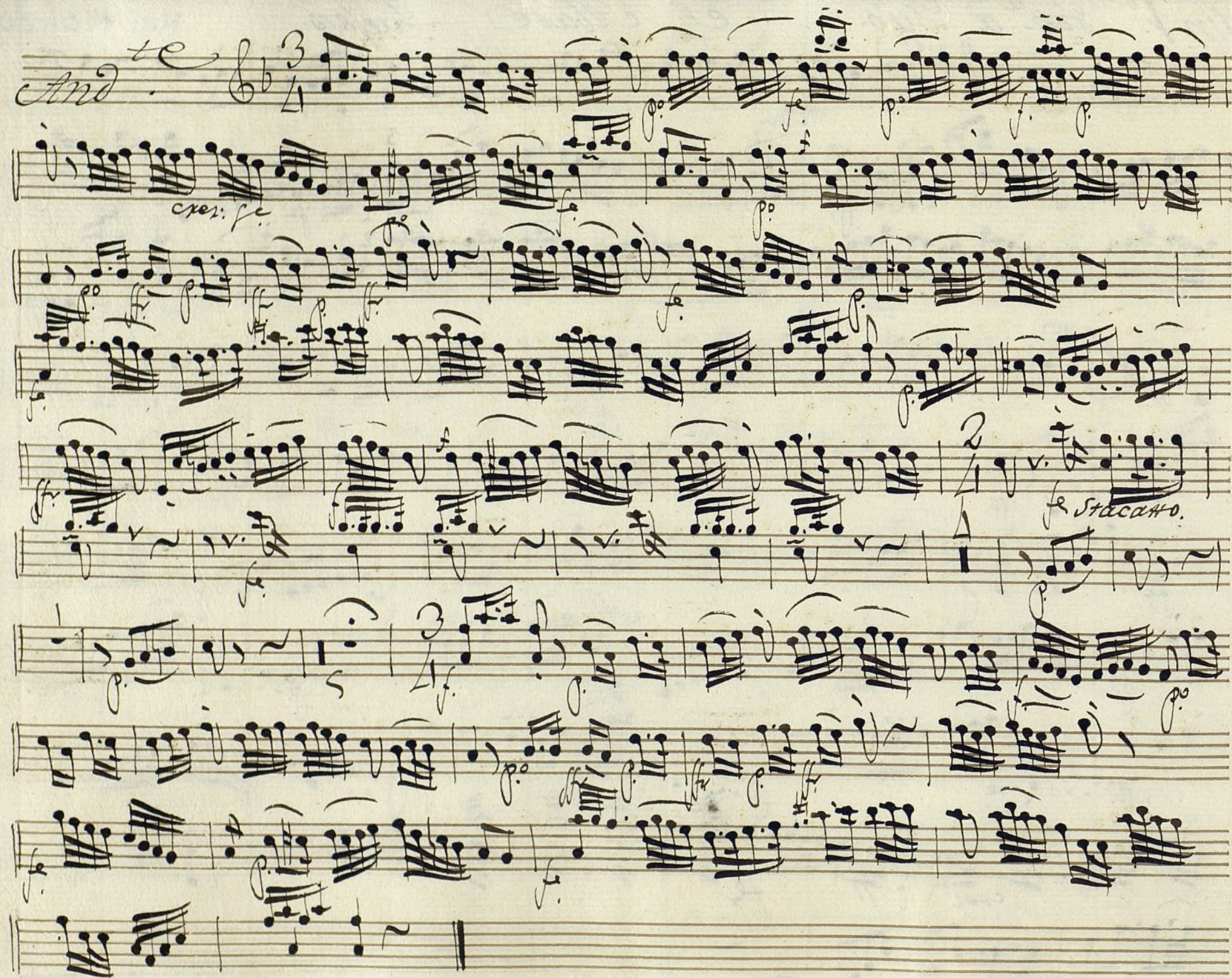
el Abate Quepro.

Mus 110-20

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

*p. f. vor All.º*



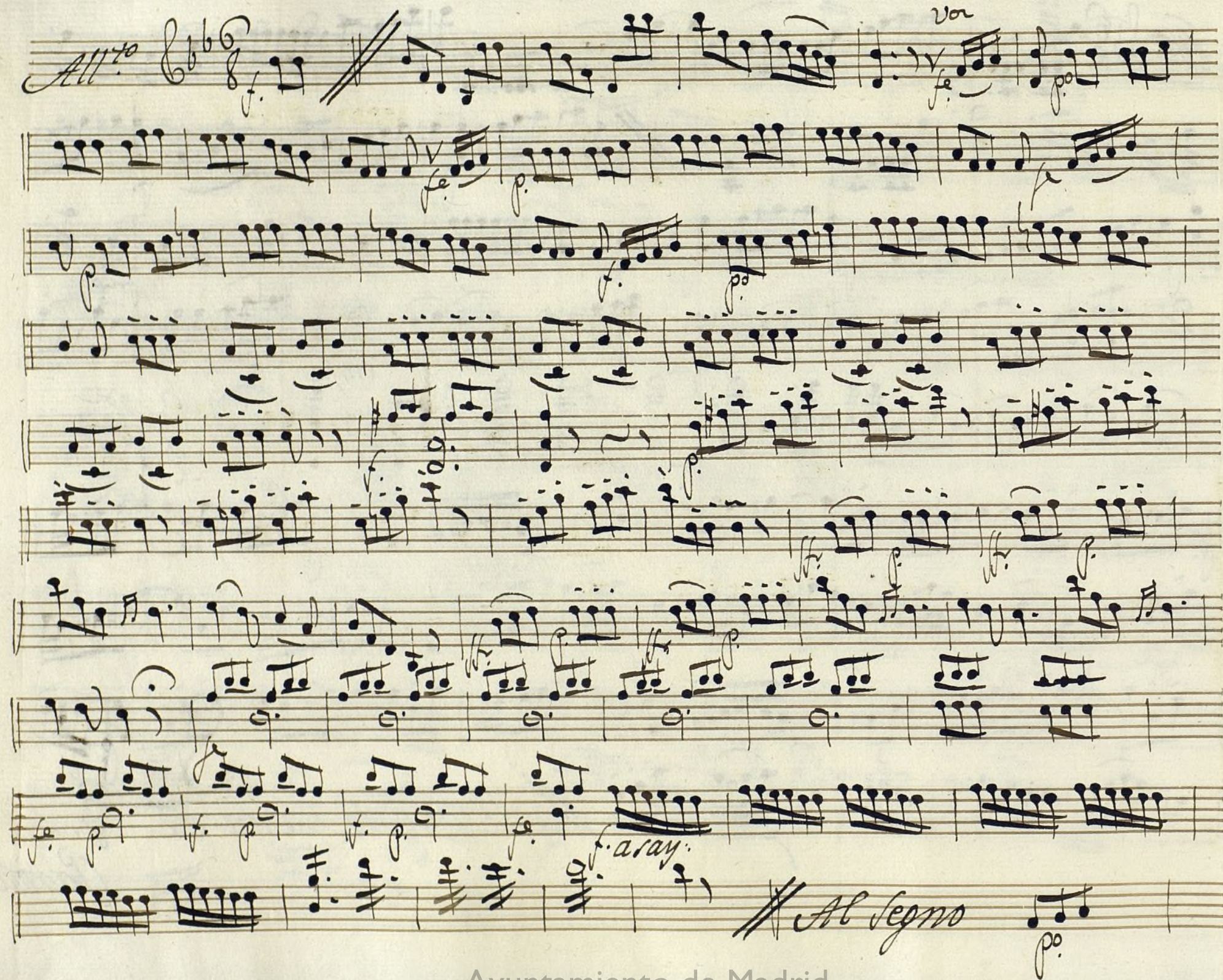




Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with the instruction "Al segno hasta el 3." and the word "Parola." written in a large, decorative script.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score begins with a treble clef and a key signature of one flat. The tempo is marked *All.<sup>o</sup>* at the top left. The score concludes with the tempo marking *Allegro* at the bottom right, preceded by a double bar line and the word *Allegro* written in a large, stylized script. The manuscript is written in dark ink on aged, slightly discolored paper.



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

*Allegro*



*cres.*

*f.*

*p. aray.*

*Parola)*

*Coplas.*

*All.to*

*var.*

*p.*

*Al segno 3. mas.*

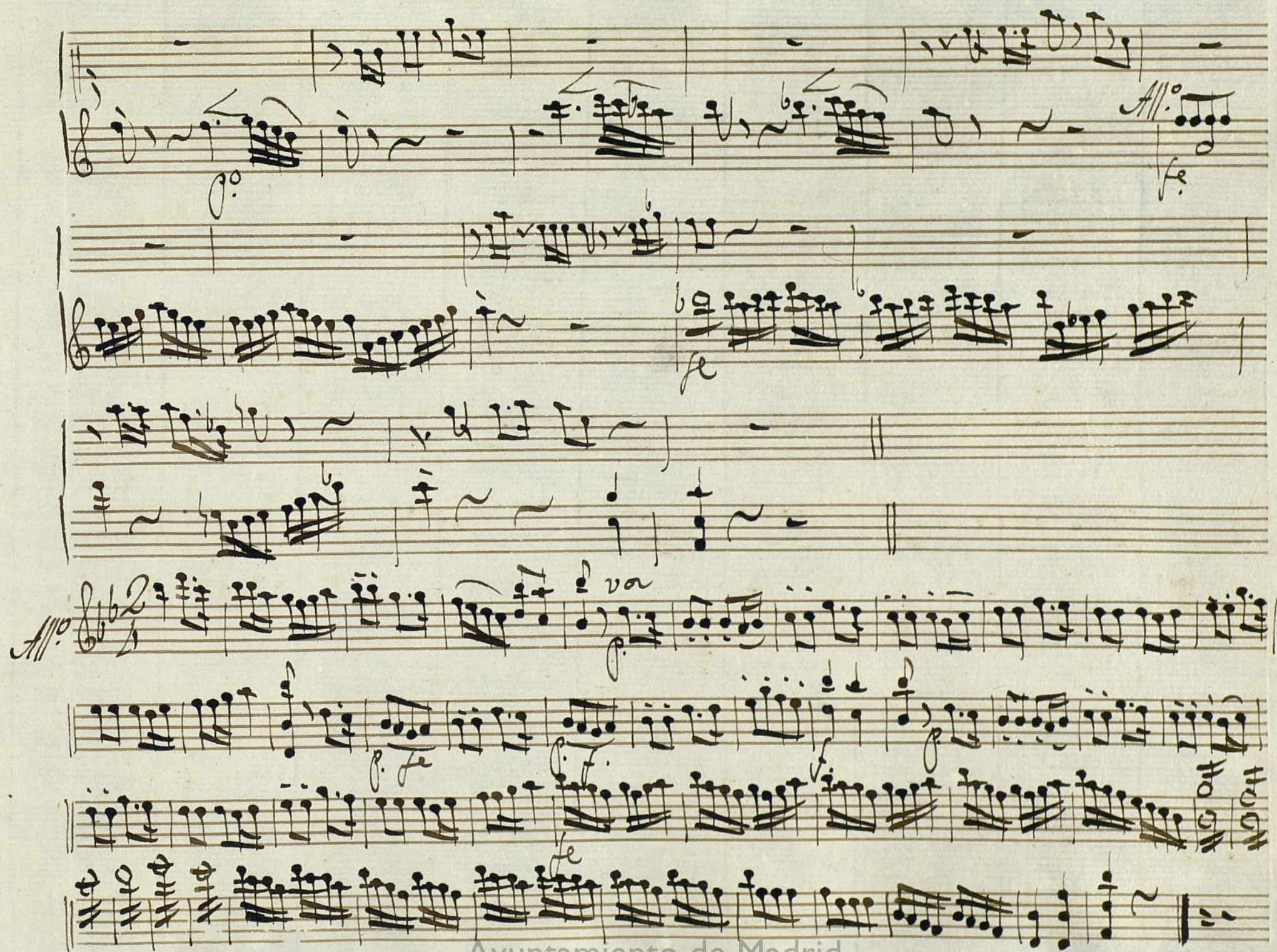
*Vol. II.*



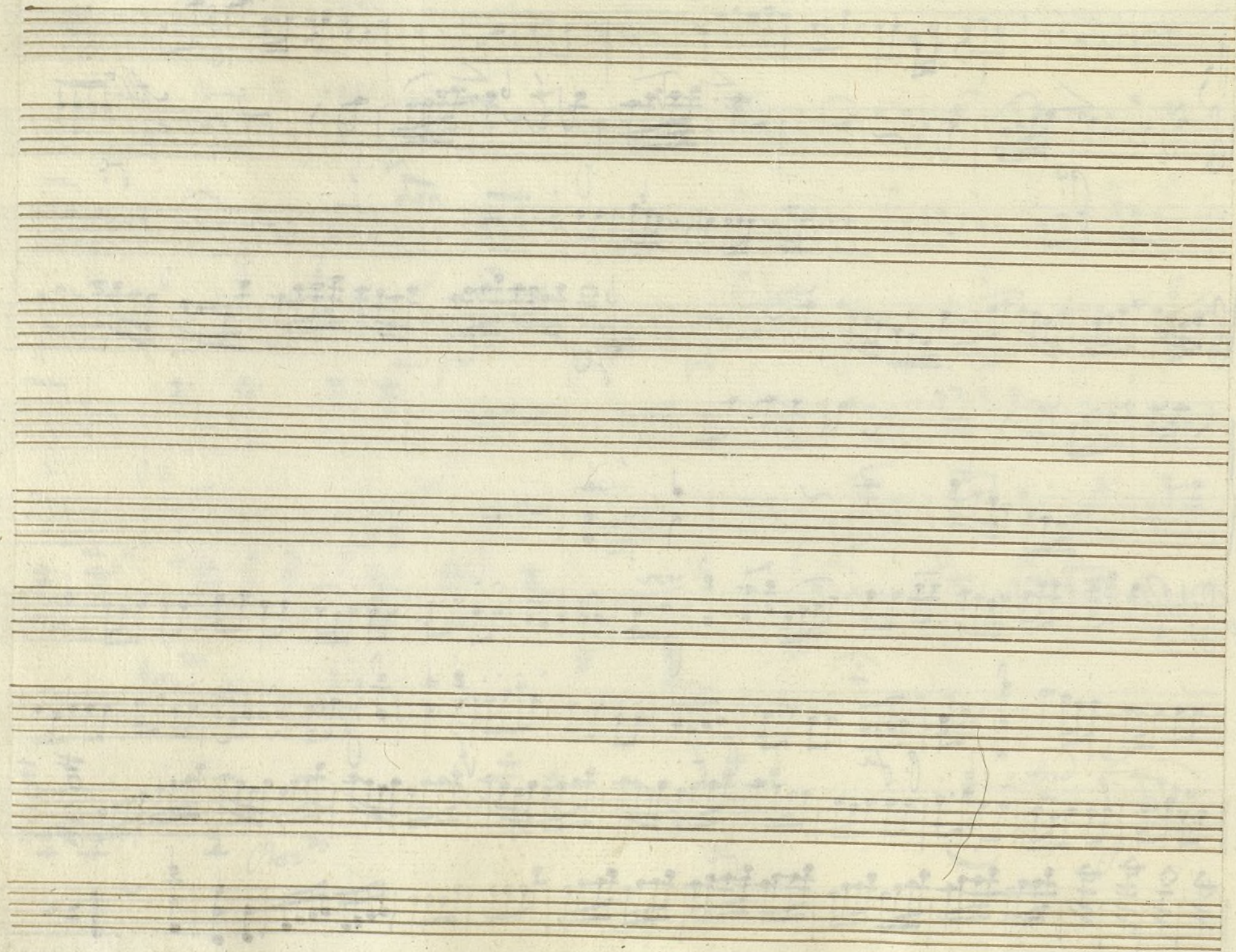
*All.<sup>to</sup> vivo.* 6/8 *P.<sup>o</sup>*

*Per.<sup>2o</sup>* *And.<sup>te</sup>* *P.<sup>o</sup>*















And<sup>te</sup>

Handwritten musical score for piano, featuring multiple staves with complex rhythmic patterns, dynamic markings (p, f, sf, ff, p0, f0, sf0, ff0), and articulation (staccato). The score is written in a historical style with a treble clef and a 3/4 time signature.



Handwritten musical score for a piece titled "Allegro". The score is written on eight staves. The first staff begins with the tempo marking "Allegro" and a 6/8 time signature. The music is written in treble clef. The notation includes various note values (eighth, sixteenth, and thirty-second notes), rests, and dynamic markings such as "p" (piano) and "f" (forte). There are also markings for "vive" and "Allegro" repeated. The score concludes with the instruction "Allegro" and "hasta el".

Parola)

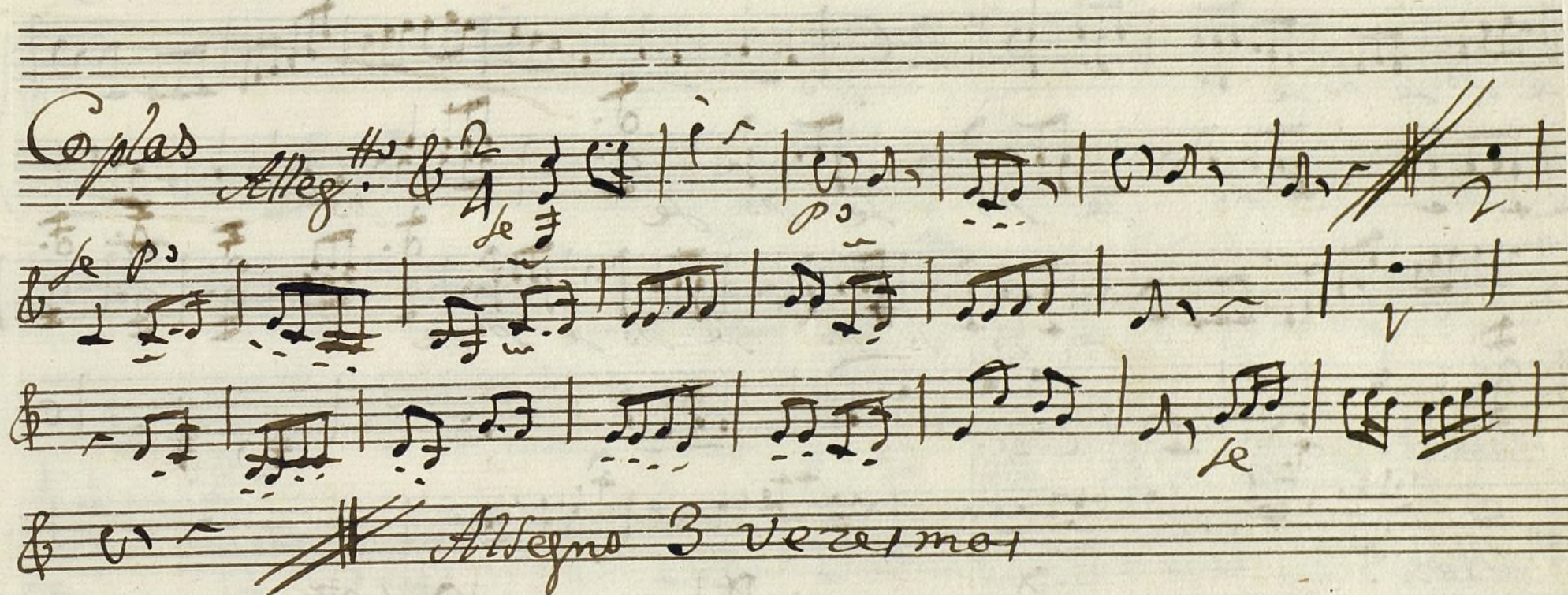
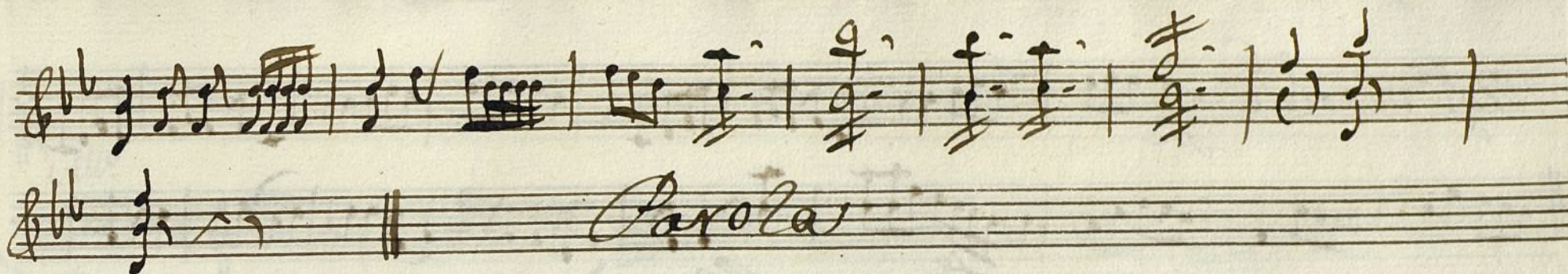
Volke



*Allegro*  $\text{G major}$   $\text{6/8}$

*p* *f* *fmo* *Allegro* *fmo*





Votti



*Alleg.<sup>ro</sup> vivo & 6/8*

*po*

*le*

*po*

*le po le po le*

*le po le po le po le*

*le po le po le po le*

*le po le po le po le*

*Dol.*

*Rev.*

*le*

*Andate*

*Dol.*

*3*



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 2/4. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- Allo.* (Allegro) at the beginning of the first system.
- fe* (forte) markings on the first and second staves.
- Le* (Lento) marking on the fourth staff.
- A *2* marking above the fourth staff, indicating a second ending or measure.
- A large, stylized flourish or signature at the bottom left of the page.

The score concludes with a final measure on the last staff, marked with a double bar line.



Ayuntamiento de Madrid

120005553



Violin Segundo. Duplicado;

Mus 110-20

tonadilla a Dico; El Abate quejoso;

And.<sup>te</sup> Vivace  $\text{G}^{\flat} \text{D}$

Al Segno







*Allegro*

*Al Segno hasta el (Paxola)*



*Alleg. No*  $\text{G}^b \text{6/8}$

*Alleg. No*  $\text{G}^b \text{6/8}$

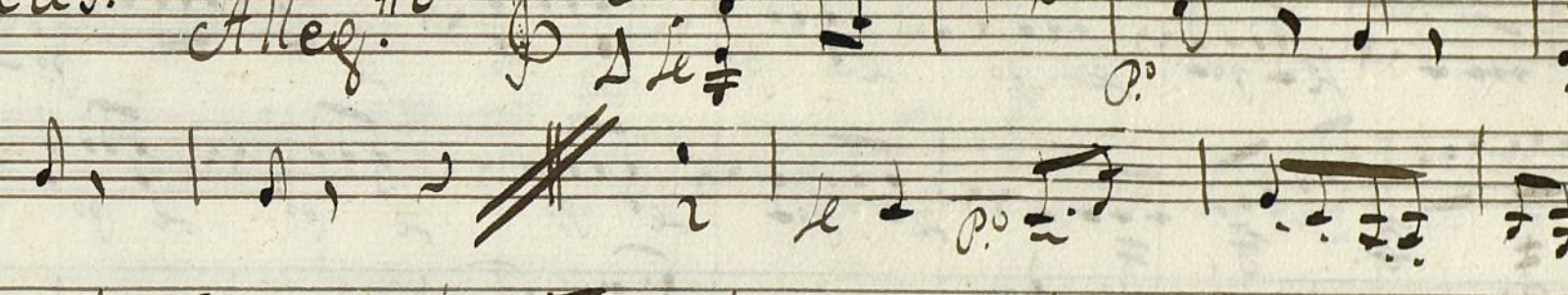
*p* *f* *cresc.* *dim.* *fmo*

*Alleg. No*  $\text{G}^b \text{6/8}$

*fmo* *p* *fmo*



Handwritten musical score on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of several measures, including a complex sixteenth-note passage. The second staff begins with a double bar line and a common time signature (C). It contains a few measures of music, followed by the word "Paxola" written in a large, decorative script.

Coplas. Alleg.<sup>ro</sup> 

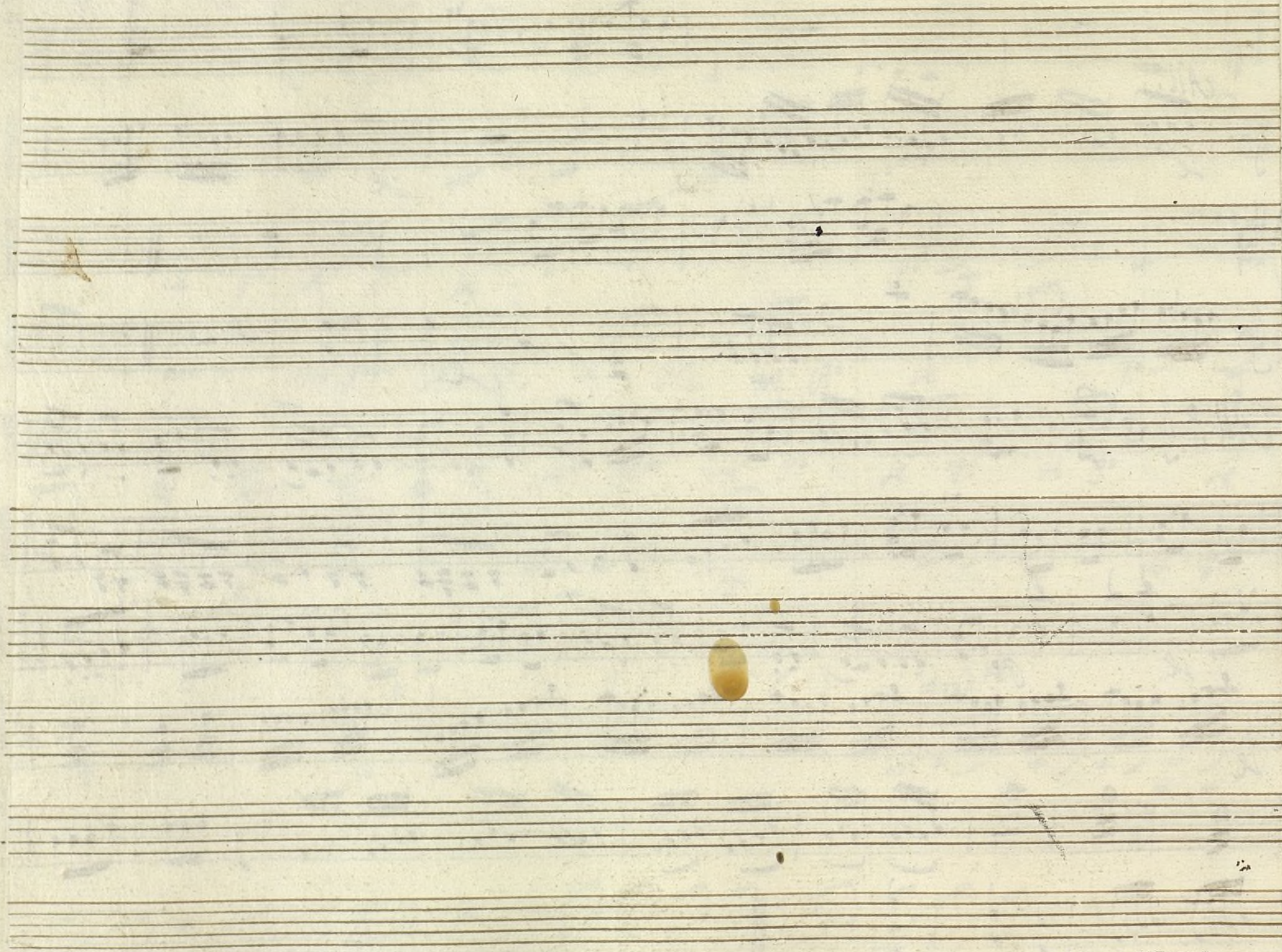






Handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble and bass clefs, a key signature of one flat, and a tempo marking "All." (Allegro). The music is written in a style characteristic of 18th or 19th-century manuscript notation, with various note values, rests, and dynamic markings such as "le" and "p." (piano). The score is organized into systems, with some staves grouped by a brace on the left. The paper shows signs of age, including discoloration and wear along the edges.





Ayuntamiento de Madrid

1200055553



7

Oboe Primero.

Lon<sup>a</sup> a Duo.

El Abate Quejoso.

//



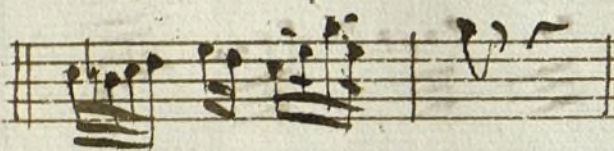
*And.<sup>te</sup> vivace.* 

*Allegro.*  
8



Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dense chordal textures. Performance markings such as *Solo*, *arco*, *le*, and *po* are present throughout the score. The manuscript is written in dark ink on aged, slightly stained paper.







Oboe

And.<sup>te</sup> Handwritten musical score for Oboe, featuring ten staves of music. The score is written in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The tempo is marked 'And.<sup>te</sup>'. The music consists of a series of melodic lines with various ornaments and dynamics. Annotations include 'Solo.' at the beginning of the first staff, 'Solo.' at the beginning of the second staff, 'cre.' (crescendo) at the end of the second staff, 'p.' (piano) at the beginning of the third staff, 'f' (forte) at the beginning of the fourth staff, 'Solo.' at the beginning of the fifth staff, 'Solo.' at the beginning of the sixth staff, 'Solo.' at the beginning of the seventh staff, 'Solo.' at the beginning of the eighth staff, 'Solo.' at the beginning of the ninth staff, and 'Solo.' at the beginning of the tenth staff. The score ends with a double bar line.



Flauta.

All.<sup>o</sup>  $\text{F} \flat \text{ } \frac{6}{8}$  <sup>10</sup>

D.C. al segno hasta el 3' Parola

All.<sup>to</sup>  $\text{F} \flat \text{ } \frac{6}{8}$  <sup>16</sup>

D.C. al segno hasta el 3' Parola



Handwritten musical score for four staves. The first staff contains a series of eighth and sixteenth notes. The second staff begins with a double bar line and the instruction *Al Segno.* followed by a whole note and a fermata. The third and fourth staves contain dense chords and melodic lines. The fourth staff ends with the instruction *Parola.*

*Coplas tacer. All.<sup>to</sup> vivo. tace. Rez. tacer.*

flautin.  
All.<sup>o</sup>

Handwritten musical score for the flute part, consisting of six staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with the instruction *fin.*



Ayuntamiento de Madrid

1200055553



+

~~Musica segara.~~  
Oboe Segundo

Lon.<sup>a</sup> a Duo.

el Abate Quejoso.

//



*And.<sup>te</sup> vivace.*  $\text{G}\flat^2 \frac{2}{4}$

*Allegro.*











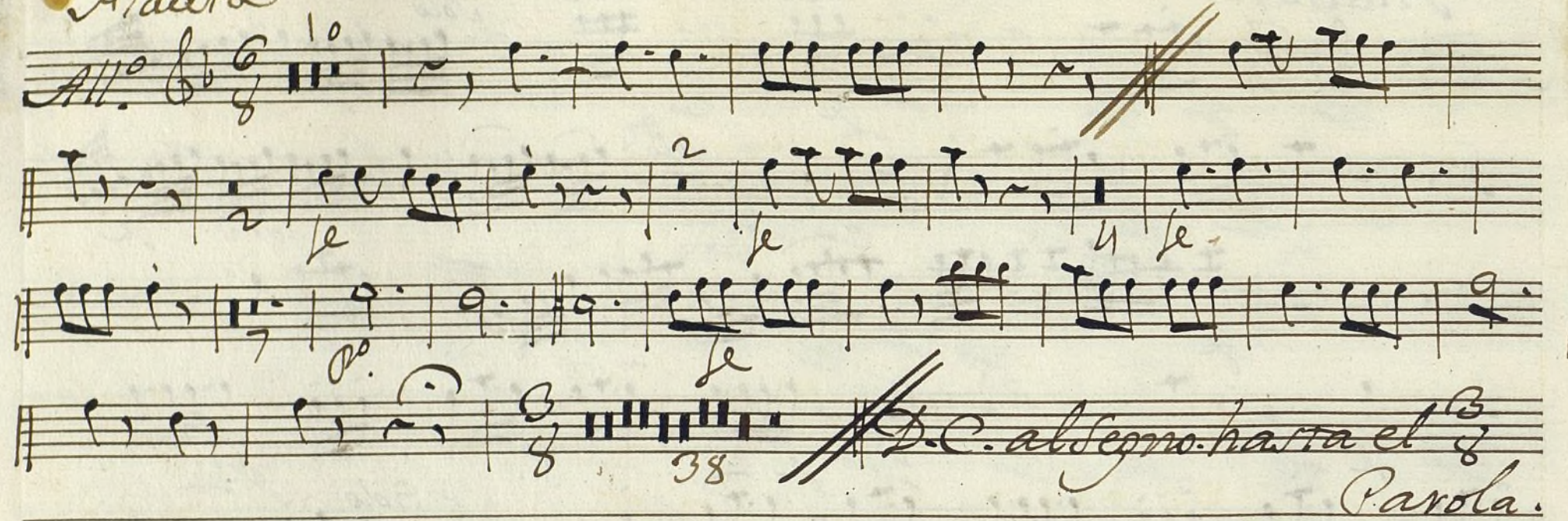
# Alauta

And.<sup>te</sup> 6/8

*f* *Solo* *cres.* *f* *p* *f* *p* *f* *Solo* *A Solo* *f* *p* *f* *Solo* *cres.* *f*



*F/auta*

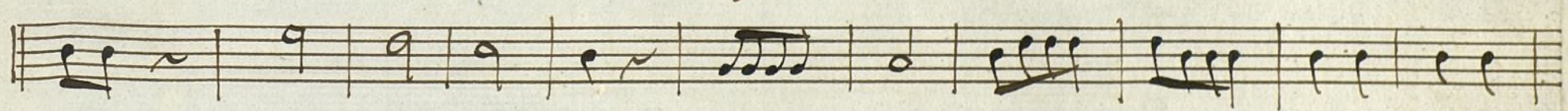
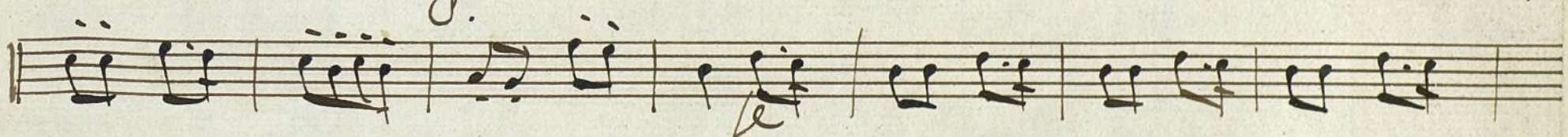
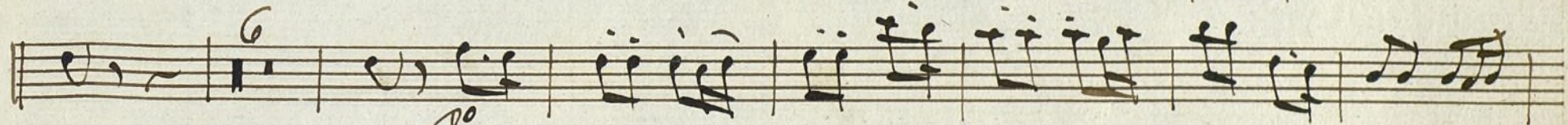
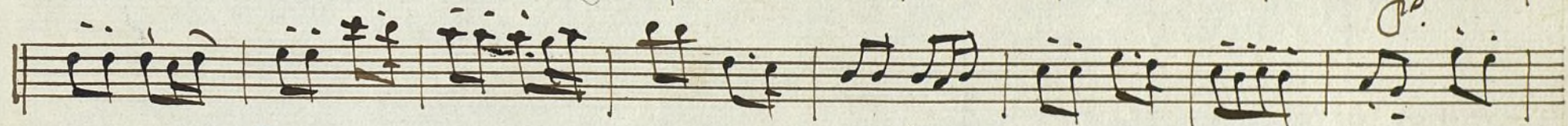
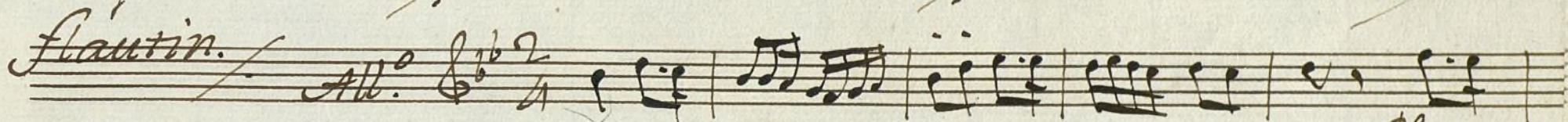
*All.<sup>o</sup>* 

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





*Coplas. tacer. / All.<sup>to</sup> vivo. tacer. / Rez.<sup>do</sup> tacer. /*





Ayuntamiento de Madrid

120005553



*Trompa Primera*

*Tonadilla a Duo*

*El Abate que joto;*



In clava

*And. re vivo*  $\text{C} \frac{2}{4}$

Handwritten musical score for a piece titled "In clava". The score is written on ten staves. The first staff begins with the tempo "And. re vivo" and the key signature "C" (one flat) and time signature "2/4". The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). There are also performance instructions like "vo" (voice) and "Allegro" written above the staves. The piece concludes with a double bar line and the word "Allegro" written above the final staff.



Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, time signatures (3/4, 2/4), notes, rests, and dynamic markings like *pp*, *Cre do*, and *Le*. The score concludes with a double bar line on the seventh staff.

*No li po*



*Allegro*  $\text{C} \frac{6}{8}$

*t a r z e*

*Segue allegro hasta el*

*Parola)*



In elafio

*Allegretto*  $\text{C} = \text{Bb}$   $\frac{6}{8}$

19

*Allegro*

Parola

Volte



# Clarinet in C.

*Allegretto*  $\frac{2}{4}$  

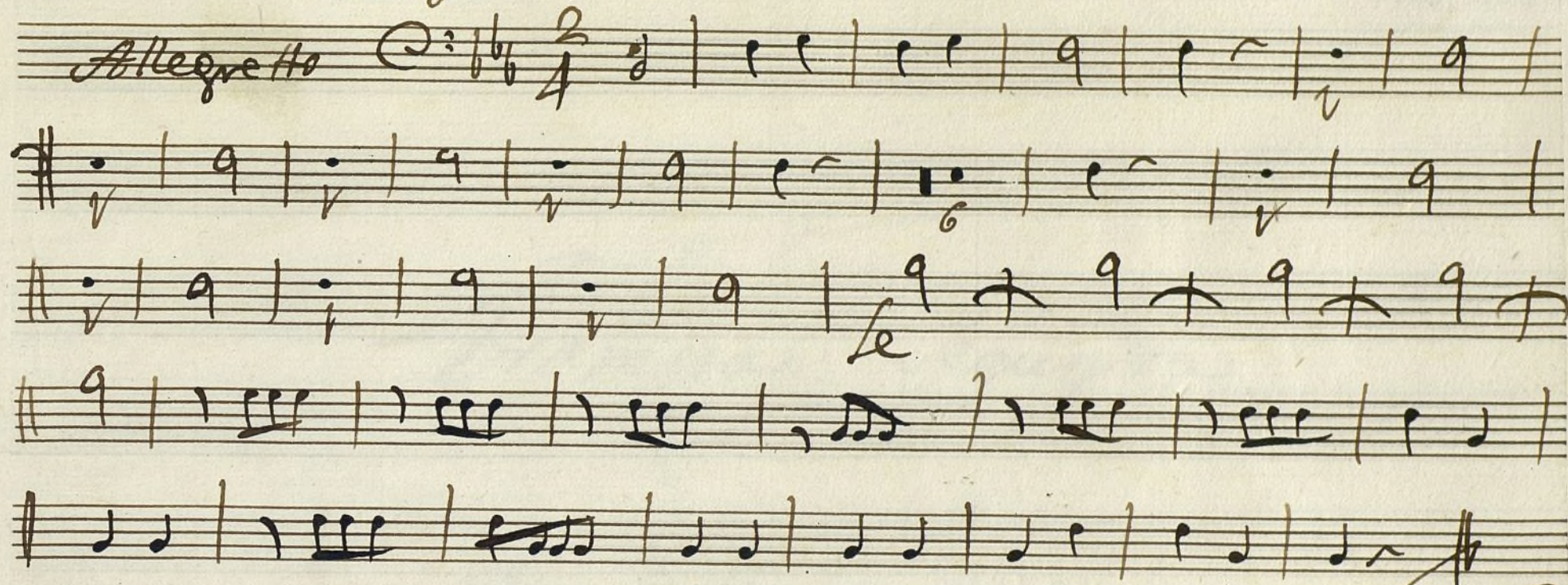
*Allegretto*  $\frac{6}{8}$  



# Inelaf

Allegretto

$\text{C}:\flat\flat \frac{2}{4}$









*Trompa Segunda*

*Tonadilla à Duo;*

*El Abate que joto;*



# Inclafá'

*Andte vivo* C: 2/4

6

3

pp

3

pp

14

*All.*

Allegro



Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Andte*, *po*, *cedo*, and *le*. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation is dense and includes many slurs and ties. The seventh staff ends with a double bar line. The staves are numbered 1 through 7.

*Voltejo*



*Allegro*  $\text{C}:\flat$   $\frac{6}{8}$   $\text{J. J.} \mid \text{J. r} \mid \text{J. J.} \mid \text{J. r} \mid \text{J. J.} \mid$

$\text{C}:\flat$   $\text{J. r} \mid \text{q.} \mid \underset{3}{\text{J. J.}} \mid \text{r} \mid \text{e} \mid \text{r} \mid \text{J. J.} \mid \text{J. J. J. J.} \mid \text{J. r} \mid$

$\text{C}:\flat$   $\text{J. J.} \mid \text{J. r} \mid \underset{2}{\text{J. J.}} \mid \text{J. J.} \mid \text{J. r} \mid \underset{2}{\text{J. J.}} \mid \text{J. J.} \mid$

$\text{C}:\flat$   $\text{J. r} \mid \underset{4}{\text{J. J.}} \mid \text{J. J.} \mid \text{e} \mid \text{r} \mid \text{J. J.} \mid \text{J. J. J. J.} \mid \text{J. J.} \mid$

$\text{C}:\flat$   $\text{J. J.} \mid \text{J. J.} \mid \text{J. J.} \mid \text{J. J.} \mid \text{J. J.} \mid \text{J. J.} \mid \text{J. J.} \mid$

$\text{C}:\flat$   $\text{J. J.} \mid \text{J. J.} \mid \text{J. J.} \mid \text{J. J.} \mid \text{J. J.} \mid \text{J. J.} \mid$

$\text{C}:\flat$   $\frac{3}{8}$  ~~*fare*~~  $\text{Se Xepite allegro ha iael}$

*Parola*



Inclafó

*Allegretto*

Handwritten musical score for 'Inclafó' in 6/8 time, marked 'Allegretto'. The score consists of 10 staves. The first staff has a key signature of one flat and a 6/8 time signature. The music is written in a single melodic line. There are various musical notations including eighth notes, quarter notes, and rests. Some notes are marked with 'p' (piano) and 'f' (forte). The score ends with a double bar line. The second staff has a key signature change to one sharp and a 6/8 time signature. The music continues with similar notation. The third staff has a key signature change to one flat and a 6/8 time signature. The music continues with similar notation. The fourth staff has a key signature change to one sharp and a 6/8 time signature. The music continues with similar notation. The fifth staff has a key signature change to one flat and a 6/8 time signature. The music continues with similar notation. The sixth staff has a key signature change to one sharp and a 6/8 time signature. The music continues with similar notation. The seventh staff has a key signature change to one flat and a 6/8 time signature. The music continues with similar notation. The eighth staff has a key signature change to one sharp and a 6/8 time signature. The music continues with similar notation. The ninth staff has a key signature change to one flat and a 6/8 time signature. The music continues with similar notation. The tenth staff has a key signature change to one sharp and a 6/8 time signature. The music continues with similar notation.

*Allegro*

*Parola)*

*Volte*



Clarinet In C.

*Allegretto* &  $\frac{2}{4}$

*Allegretto* &  $\frac{6}{8}$

*Allegro*

*Adagio*

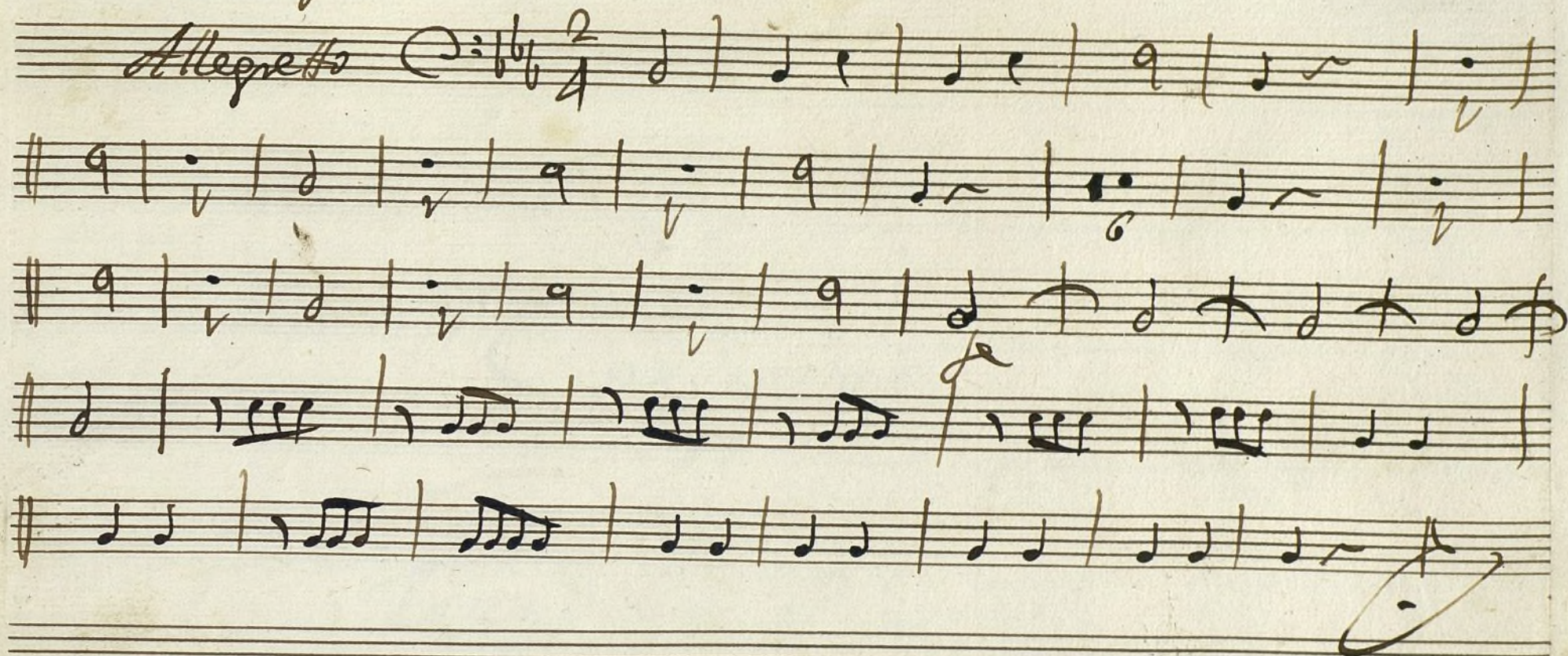
*Finis*

The musical score is written on four systems of staves. The first system is marked 'Allegretto' with a 2/4 time signature. The second system is also marked 'Allegretto' with a 6/8 time signature. The third system is marked 'Allegro'. The fourth system is marked 'Adagio' and ends with a double bar line. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'solo' and 'f'.



Inelapa'

Allegretto





Ayuntamiento de Madrid

120005553



La Prada  
Mus 110-20

+

Contrabajo;

Tonadilla à Duo;

el Abate quejoso;



+

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

The musical score is written on ten staves. The first staff starts with the tempo marking 'And.<sup>te</sup> vivo' and a 2/4 time signature. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like 'p' (piano) and 'f' (forte). There are also performance instructions like 'tenu' (tenuis) and 'All.<sup>o</sup>' (Allegro). The manuscript is written in dark ink on aged, slightly stained paper. A large, stylized letter 'N' is visible on the right edge of the page.



Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff is marked "No And" and features a 3/4 time signature. The score includes several measures with complex rhythmic patterns and dynamic markings like "p", "le", "Credo", and "Volte". The notation is written in a cursive, handwritten style.

70 And  $\frac{3}{4}$   $p$   $le$   $p$   $le$   $p$   $Credo$   $p$   $le$

$p$   $Credo$   $le$   $p$

$le$   $p$   $le$   $p$

$p$   $2$   $le$   $le$

$le$   $12$   $1$   $3$   $4$   $le$   $p$

$le$   $p$   $Credo$   $le$

$p$   $le$   $Volte$



*Allegro*

*Allegretto*


*Q.C. allegro: hasta el 3. Parola*

Ayuntamiento de Madrid



Handwritten musical score for a piece in 6/8 time, marked *Allegro*. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is marked *Allegro*. The music is written in a single melodic line. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are several dynamic markings: *p* (piano) and *f* (forte). There are also some performance instructions: *Voz* (voice) and *tenu* (tenuis). The score ends with a double bar line and the word *Volte* (Volte). The manuscript is on aged, slightly stained paper.



Coplas Allegro  $\text{C} = \frac{2}{4}$  

Violon-  
C: e e | e f | f f | f ~ | e e | e ~ | : | *Le tutti*

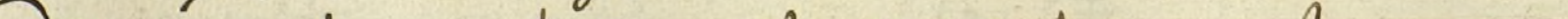
Handwritten musical notation for a single staff, likely a violin part. The notation includes notes, rests, and dynamic markings such as *po* (piano) and *Le* (forte). The staff is written on a five-line system.

*dos*  
C: ♩ ~~Allegro~~ *dos* ~~Allegro~~ *doz* vezes

*Alleg. vivo*  $\text{C} = \frac{6}{8}$   $\text{no}$

Handwritten musical notation on a single staff. The notation is in a historical style, possibly 16th or 17th century. It begins with a 'C' time signature. The notes are written in a stylized, blocky font. There are various accidentals, including a sharp sign. Above the staff, there are some handwritten letters: 'b' and 'f' above the first measure, 'f' above the second measure, and 'e' above the fifth measure. Below the staff, there are some handwritten letters: 'e' below the fifth measure and 'oo' below the eighth measure. The notation is divided into measures by vertical bar lines.

② = 2- | 2- | 1 1 2 | 1 1 2 | 1 1 2 | 1 1 2 | 1 1 2 || D. C.





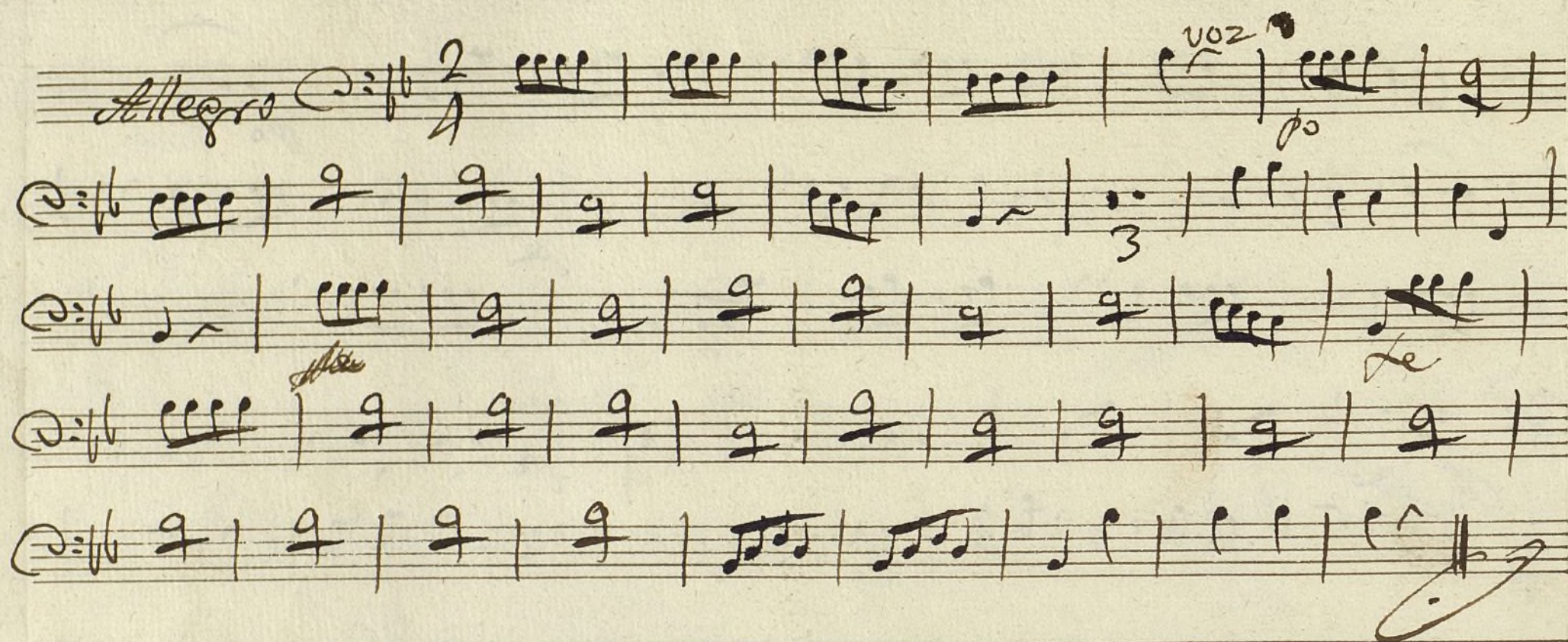
Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Spanish. The score includes various musical markings such as *Andr*, *All.*, and *Andr*.

The lyrics are written in Spanish and include the following phrases:

- Peri*
- Peri*
- Andr*
- All.*
- Andr*

The musical notation includes notes, rests, and dynamic markings such as *p* and *f*.







Ayuntamiento de Madrid



Ayuntamiento de Madrid

120005553