

Leg. 7.º

Solo existe esta hoja de la presente fundella
de donde se ha extraído esta fundella de 3

Martinez Mus ~~107-4~~
Mus 107-13

Conadilla a ^BDeus;

Los tres Reyes

De S.º Moral

1798

{ S.º Vizente
S.º Vizente

Ayuntamiento de Madrid

107-13

~~107-4~~

Allegretto

Sala con una Puerta a la Izquierda: Mesa en medio, con
un Papel, el Diario, y un Libro, dos salsos que tengan dinero
y un Retrato grande la vizenta;

Violon
Porras oblado

Gracias a Dios

que el Pintor, me acabó de Retratar, así quiero a beriguar si d. Juan

me tiene amor:

Pondré aquí dos salsos

po Violon

Con tres trapes.

La Porta y Camara

Mus 107-13

107-13

En medio mi Ve tra do de a que se mo do

tra - - - do sua fecto a be rignar a be rignar

sua fecto sua fecto a - - - - -
tutti

be rignar sua fecto a be rignar a be ri
de po (Campanilla a dentro)

guar Noi llama - - -

her - - - - - *f* *t* *fff* her - - - - -
 ron Yo me es con do
 para poder le observar para
 (vare) Sale Camar de Currujaco;
 Camar le
 Doña Rosa
 no responde ño está en cara no responde ño está en ca
 po

sa *Quanto su fe Quanto pa - sa*
un a man te co ra zon Quanto su fe
Quanto pasa Un a man - te co ra zon
Con mi' trage à sorprendetla voi'a dentro di li' gente
le po le po le po le po le po le po
Voi'a dentro di li' gen - te no a - brà co sa
le *ffr*

que - no in bende por - lo grar su - per feccion por - lo
 grar su per - - - - - feccion - por - lo grar
 su per - - - - - feccion por lo grar su per feccion por lo
 grar su per feccion su per feccion
 Pe - - ro que
 Andte

(mirando el Retrato)

Porta al Baidor

be o pe ro que beo? sea sorpren di' do;

Camay

siere la madre del Dios Cupido duda mi amor

Porta

da da mi amor o que fa bor o que fa

Camay

Porta

bor: yo me que mo yo me a bra zo del di'

All.^o

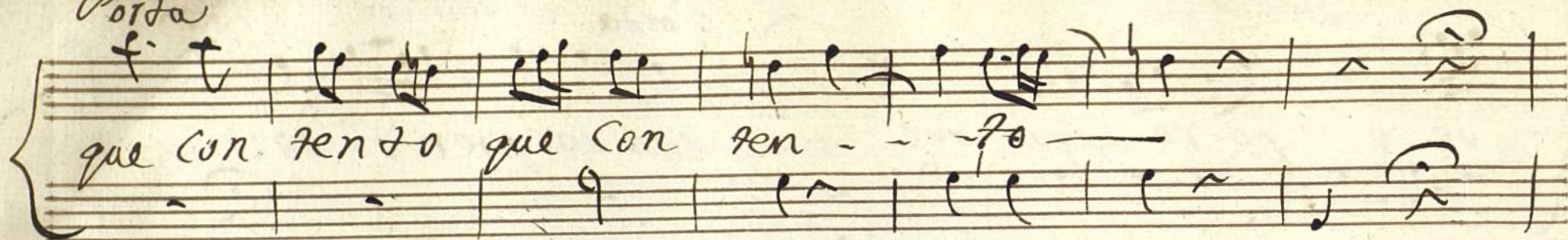
Le

Camay

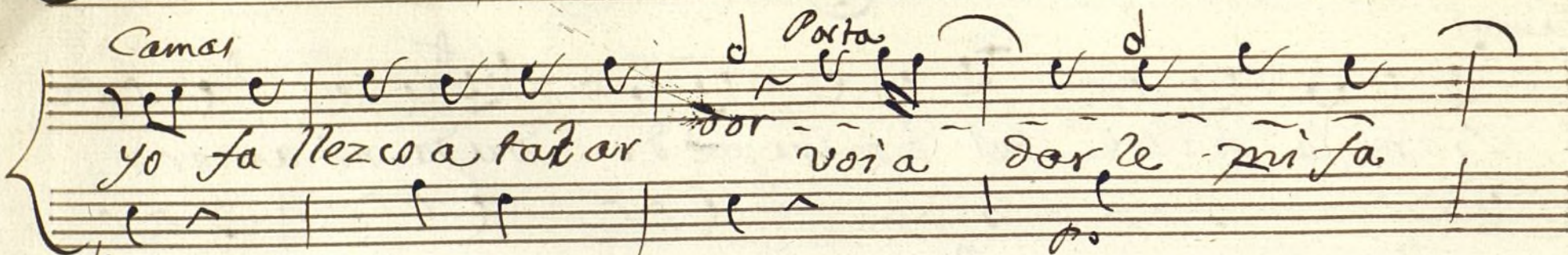
&

nero no haze ca so que for men to

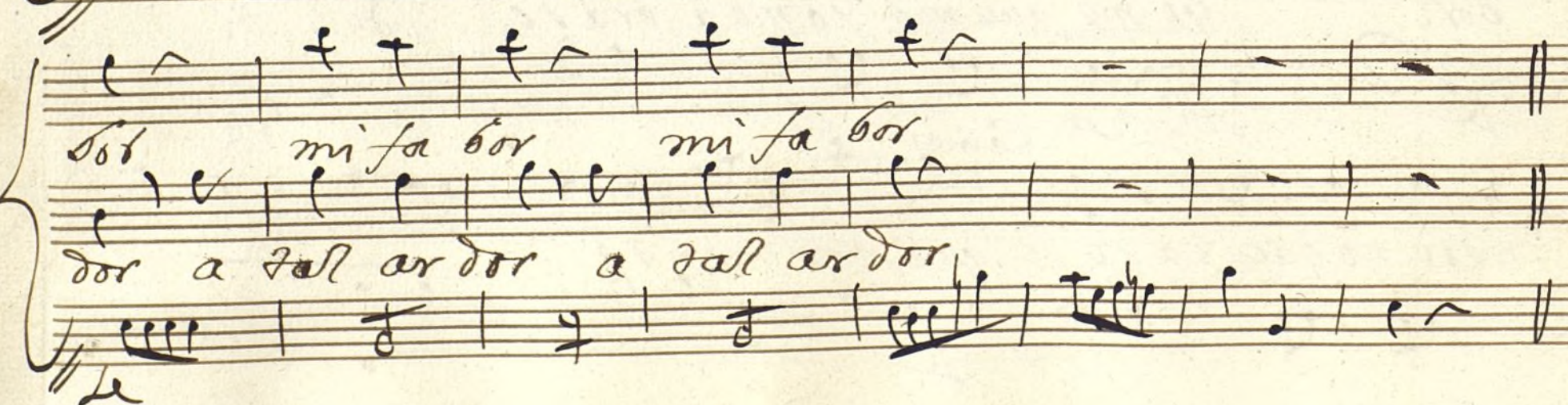
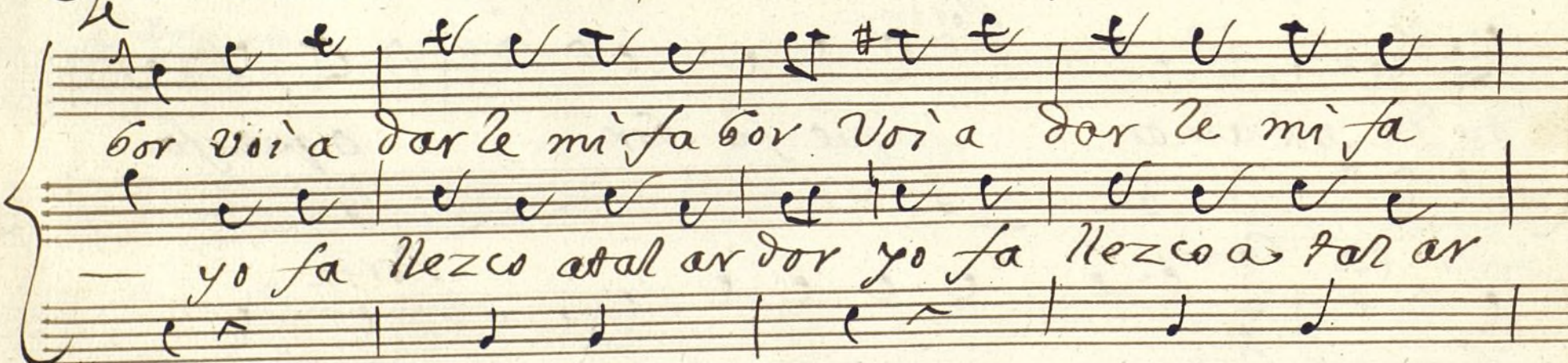
Porta



Camal



Porta



Carola 1.^a Cama Pero aquí viene el bien mio, Qu' a Rota, ella que no es
bueno que se envidia mi fineza, lo mismo es llegar a verlo; el que no merezco
Respuesta; ella Conozcoru fino afecto, me quite su personal, pero no es al mi mo
tiempo que tiene::: El engue el fai pentando, ella engue ro un majadero,
el yo senora, ella si señor, sabiendo que no lo quiero, que me en fadan su visita,
que me agetan su Requiebro, aque viene la fortuna de venir se de Mañeco,
de dedicarme su ansia, de llorar, el Afecto de conquirar su ~~caro~~ Cariño,
ella que rino busca otros medios, por elos es mas difícil,
el digame usted al menos que la andeser, ella buscar los,
el yendonde, ella ya el fai mo la to; / vale el)

~~Handwritten musical score with lyrics, crossed out with a large X. The lyrics include: "Cama", "es cuñad - si", "sois piado - - - la", "lor a cen - dor del do lor del do".~~

Portia
 lor quiero ver a quel da Cuen -- ta que me a
 da do el com prador Yo sus
 piro yo de liro yo de bi -- re veinte
 sea -- les de dos Po -- nas Yo pal ri'zo
 Yo me Yrri'zo Yo me irri -- zo Cuatro Cuar --

Camay
 Portia
 Camay
 Portia

~~Las de Cebo - - - Nay yun do blon de Peregil yun do~~

~~blon de Peregil~~ *All.^o* ~~Aquí es fuerza à purar el dis~~

~~Tu~~ *Porta* ~~Aquí es fuerza à purar la enre - za~~

~~Cor - so~~

~~Lordo~~ *mi* ~~Pues no basta mi fina ter neza basta ra la cau~~

~~zela yardi? basta ra la Causela yardi? - ba ta~~

vayecamos

ra la Cautela y ar di;

And. poco

3

8

Porta

Como en Ba na ta de pe - - ra.

al No

bio quie ro a co ger quie ro el Co ger a Co ger mi' Cau

dal i mi her mo su - - ra me con ce de a te so -

fr

der me con ce de este po der que la cu cha

ra que a co ga Con a quella he de co mer — Con a

que lla he de co mer Con a quella he de co mer

— — — — —

— — — — —

Segui!

Allegretto

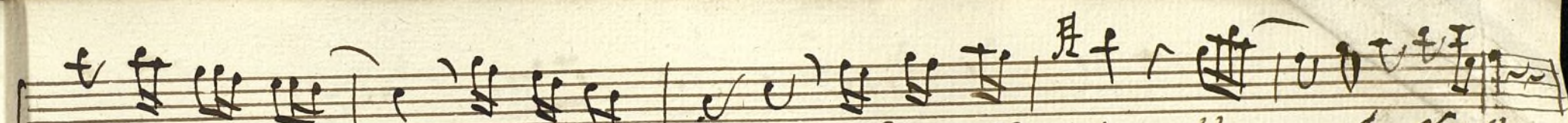
are Camar de Mayo;

3 4 3 4

— — — — —

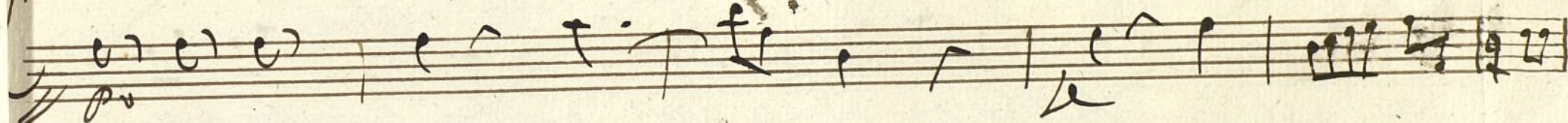
— — — — —

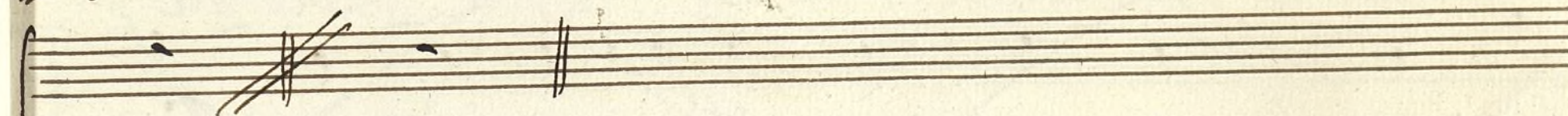
Pongase la Mansilla - - - y el Rebo
 cillo y el Rebo ci - llo - - - y el Rebo ci llo
 ci - - - llo y vamos a hi tan - - - te a los No
 rien - - - do que si el tiempo se pa - - - ra se para el
 vi - - - mos a los No bi llos y vamos a hi
 tiem - - - po se para el tiempo que si el tiempo se



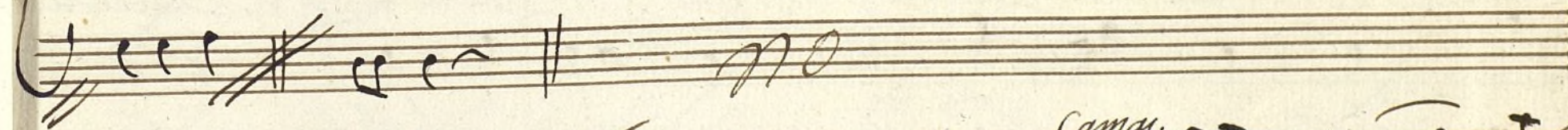
 tante - - - a los No villor a los No vi llor - a los Novillos.

 para - - - se para el tiempo se para el tiempo - se para el tiempo.





Allegro



Andse



 su de pre - ciot

 su de sai - rei

 no pue - do so le rar so le

Porta

rar Boi a ber en er di'a - - - rio que hae

de, par si' cu zar par si' cu zar No me

mira que tor mento que tor men - - do busca un

Pa - ge un Cria - do. Noa de ci gle

lo que sientto lo que sien - - do y una Bi

Porta

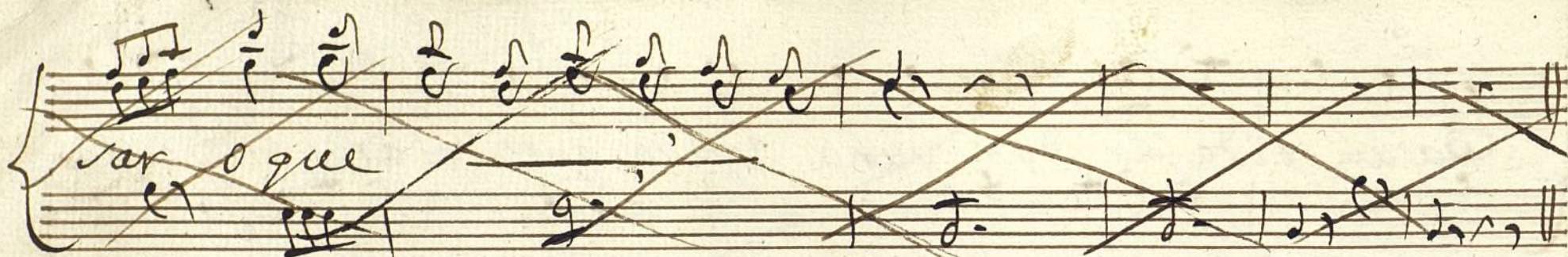
Camal

Porta

Camal

Porta

~~Da un solda do. y una vieja que criar y una~~
~~Vieja que criari~~ *All.^o* ~~Y a pre ciro ce~~ *Cambr. A*
~~der a la uer-ze~~ *A Porta* ~~de con tento y placer el tori~~
~~Alle na~~ *Todos* ~~el de pecho semi me enagena o que~~
~~pena que fiero pe- ar~~ *1^o* ~~o que pena que fiero pe~~



Parola 2.^a *Como* que enloque aría mi' amor, para lograr su Carriño,
voy a rogarle a mi pie; ella que a esto² el por mi suspiros
no lo conoce Señora, ella todavía no soy digno de tener mi mano
blanca, aunque me a beir en vendi' do,
el que como he de merecerla, ella penetrarlo, discurrir lo,
porque Amigo un gran loco es, Cuesta siempre un gran suspiro;

And.^{te} gracioso

Porta.

el se pensa

ff

ff

to en el se reflexi- que me di ta

Camar
 rà que en tan fiero es
 ta - do lo que he pro yecta - do lo mejor se
 rà lo ya sea ni'ma Ya me a
 ni'mo hasta la vista quanto vised quiera
 puede man dar (seba camar)

Segui

Allegretto

Porta

Que veniendo los hom bre - - - tanto ta lento

tanto ta len to - ~~tan to~~ len to.

tanto ta
er to de

len - - - to quieran mirar se el cla - - - bor del vello

muel - - - tra que no pueden pasar - - - re ellos sin

se - - - - - xo
e - - - - - Na
quieran mirarle y
que no pueden pa

clavos - - - del vello sexo del vello se xo del vello sexo.
arse - - - - - ellos in ella; ellos in e Na - - - ellos in ella.

po

Allegro

Parola 3.^a Paro en detener el tiempo
quiero ver una No beta, que en la lectura
de toda la Mujeres = la Pamela;
que poca Pamela ay
en el dia entre la hembras;

Sare como vestido al Antiguo;

Solias

Deppacio

Camal

li as fo li as te quier o dar a ver si con la fo li as te

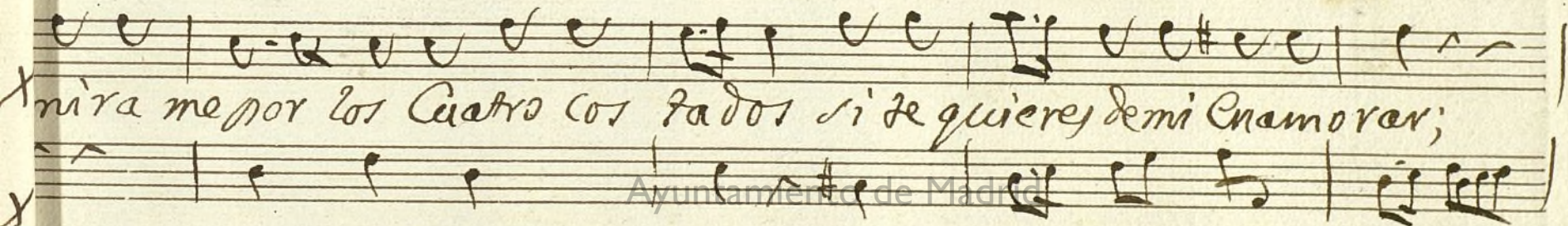
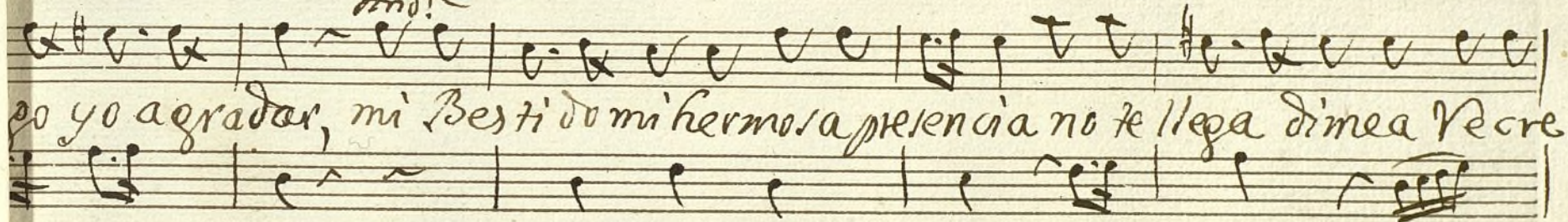
Camal

Alleg^{ro}

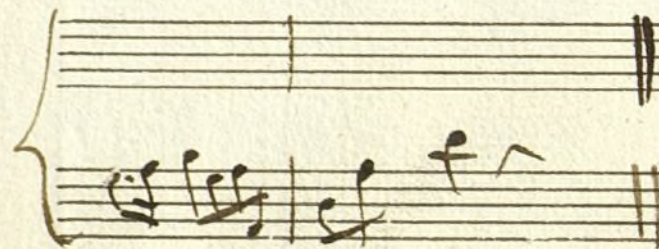
Por ta - si lo

Da ma es pa ño - - la o pi na ran de esta sier -
om bre con ser ba - - ran to da via su ver si -

Andte



Ayuntamiento de Madrid



Parola 1^a alla Ultima oja

Ayuntamiento de Madrid

te hu viera mai om brei ombrei y mai mugere mu
 dos fueran de los Extrangeros Terpe zados y ze
 gesel y mai mugeres — mugel — — — —
 mi dos Terpe zados y — ze mi — — — —
 re *Coma*
 dos *tiene usted mucha razon*
D.C.

Porta

urged dice la verdad Viva viva la Nación
 y suan zigua grave da

y suan zigua gra bedad y suan zigua grave da

Porta

y ya - quel cie - go Ni - - - ño pre
 cama y ya quel ciego Niño

Punteado

mio - nuel tros - - - res Corramos su fa
 pre mio nuel tros amore Corramos su fa

~~mis nros amo res~~
~~mis nros amo res~~ ~~Carramos su fa bo rei~~ ~~al~~
~~punto a di fu tor al~~ ~~al~~
~~punto a di fu tor al~~ ~~al~~
~~no~~
~~Cama~~
~~Mi co ra~~
~~p. f p f p~~

~~Handwritten musical score on three systems, crossed out with a large X. The lyrics are in Spanish.~~

~~System 1:~~
zon - a manse yo - vien to yo - sien to
er er er er er

~~System 2:~~
siento pal pi tar
er er er er er er er er er

~~System 3:~~
er er er er er er er er er
er er er er er er er er

Porta

Handwritten musical score, crossed out with a large X. The lyrics are in Spanish and appear to be a song or hymn.

sierto pal pi tar el mio

se complace el mio se complace de

gozo sin cesar sin - ce sar

de gozo sin ce

sar sin - ce sar sin - ce sar

y ya - quel cie go Ni - - - ño pre
y ya quel Ciego Niño

punteado

mo - nuel tro - a mo - - - rei Corramos sus fa
pre mio nuel tro amorei Corramos sus fa

Corei Corra al punto a di fru tar a di fru -
Corei Corra al punto a di fru tar a di fru

tar al pun- to a di fru tar a di fru tar a

tar al punto a di fru tar al- punto a

arco

di fru tar y ya

di fru tar y ya quel ciego Niño pre mio Nuevo a

fmo

morej Corramos su fa bore al punto a di fru tar al

morej Corramos su fa bore al punto a di fru tar al

al

Handwritten musical score for a vocal and instrumental ensemble. The score is written on ten staves, organized into four systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in Spanish and are repeated across the systems.

al

punto a di fru tar al punto a di fru tar -

punto a di fru tar al punto a di fru tar -

di fru tar

di fru tar

p^o

Handwritten musical score on aged paper. The score is written in brown ink and consists of several systems of staves. The first system includes a treble clef and a key signature of one sharp (F#). The lyrics "disfrutar a disfrutar a" are written across the staves. The notation includes various musical symbols such as notes, rests, and bar lines. The paper shows signs of age, including discoloration and some wear.

disfrutar a disfrutar a

disfrutar a disfrutar a

a disfrutar a disfrutar

a disfrutar a disfrutar

Los tres trapes.

La Porta y Campana

Mus 107-13

107-13

En medio mi Ve tra zo de a que se mo do

tra - - - zo sua fecto a be rignar a be rignar

sua fecto sua fecto a - - - - -
tutti

be rignar sua fecto a be rignar a be ri
p.
(Campanilla a dentro)

guar Ma llama - - -

fa

her - - - - - Yo me ex con do
 para po der le observar para
 (vare) Sale Camar de Curru taci
 Camar le
 Doña Rosa
 no Responde ò no está en Caia no Responde ò no está en Ca

sa
 Quanto su fe Quanto pa - sa
 un a man te co ra zon Quanto su fe
 Quanto pasa un a man - te co ra zon
 Con mi' trage à sorprendèr la voi'a dentro di li' gente
 le po le po le po le po le po le po
 Voi'a dentro di li' gen - te no a - brà co sa
 Je

que - no in ben te por - lo grar su - per feccion por - lo
 erar su per - - - - - feccion - por - - lo grar
 su per - - - - - feccion por lo grar su per feccion por lo
 grar su per feccion su per feccion
 Pe - - ro que
 Andie

(mirando el Retrato)

Porta al Baidor

ve o pe ro que veo? sea sorpren di' do;

Camay

siere la madre del Dios Cupido duda mi amor

Porta

duda mi amor o que fa bor o que fa

Camay

Porta

bor: yo me que mo yo me a bra zo del di

All.^o

Le Camay

nero no haze ca so que for men to

Porta

que con tento que con ten - to

Camel

yo fa llezco a tal ar dor voi a dar le mi fa

bor voi a dar le mi fa bor voi a dar le mi fa
yo fa llezco a tal ar dor yo fa llezco a tal ar

bor mi fa bor mi fa bor
dor a tal ar dor a tal ar dor

Carola 1.^a Cama, Pero aquí viene el bien mio, Quia Rota, ella, pues no es
 bueno que se entienda mi fineza, lo mismo es llegar a verlo; el que no merece
 la respuesta; ella Conozcoru fino a feto, me gusta su personal, pero no le al mi mo
 tiempo que tiene!!! el engue el feto pensando, ella engue ro un majadero,
 el y senora, ella si señor, sabiendo que no lo quiero, que me en fadan su visita,
 que me agreden su Reguiceros, aque viene la fortuna de venir de Mañeco,
 de dedicarme su an'sia, de llorar, el Afecto de conseguir su ~~ello~~ Cariño,
 ella, pues rino busca otros medios, por elot el mas difícil,
 el digame usted al menos que le andeser, ella, buscar los,
 el y endude, ella ya el feto mo lo to; / vale el)

~~Musical score for the song "Cama". The score is written on three staves. The top staff is for the vocal line, with the lyrics "Cama" and "es cuhad - si". The middle staff is for the piano accompaniment, with the lyrics "sois piado - - - sa" and "los a cen - do del do los do". The bottom staff is for the piano accompaniment, with the lyrics "los a cen - do del do los do". The score is marked "Andte" and "3/4". The music is in G major and 3/4 time. The score is crossed out with a large X.~~

Porta
lor quiero ver a quei da Cuen -- ta que me a
Camay
da do el com prador Yo sus
Porta
piro yo de liro yo de li -- ro vein te
Camay
Rea -- les de dos Po -- ti -- nas Yo pal ni to
Porta
Yo me Yrrito Yo me irri -- to Cuatro Cuar -- ti

varecamas

ra la Cauzela y ar di;

And. poco

Porta

Como en Ba na ta de pe - - ra, al No

bio quie ro a co ger quie ro el Co ger a Co ger mi Cau

dal i mi her mo su - - ra me con ce de a te so

Parola 4^a / elle / aora i' que des aum om bre
y le abrazo, / el / que placer! mai i' vire
ageteze un om bre, y agetezco una mujer, ella / Amigo me a bei, chafado
mai yolo prometio ser, poniendome escusa li, Palestina, y guarda pie,
de tapiz; / el / Vengalamano, ella / tomola queri di bien
el / Mirar en este espejo, señora del Citoyen;

Mus 107-13

Ayuntamiento de Madrid

Mus 107-13

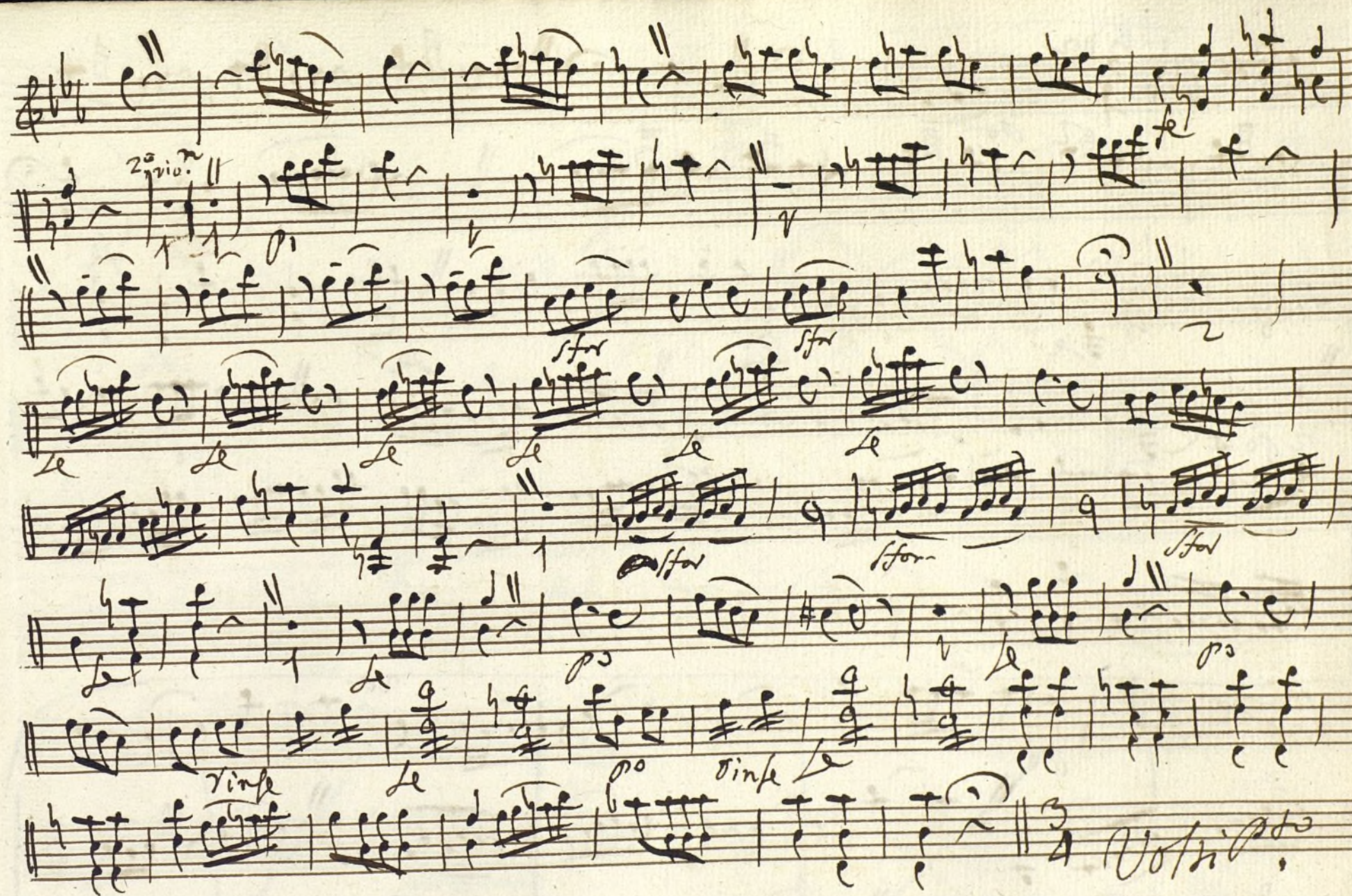
Violin Primero

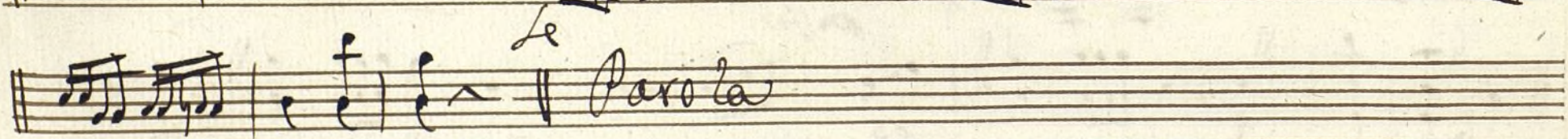
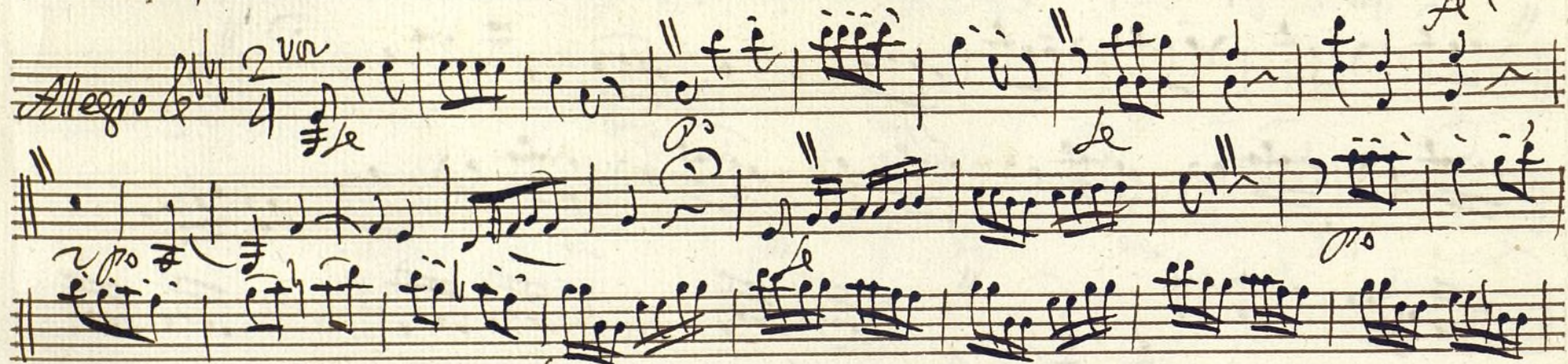
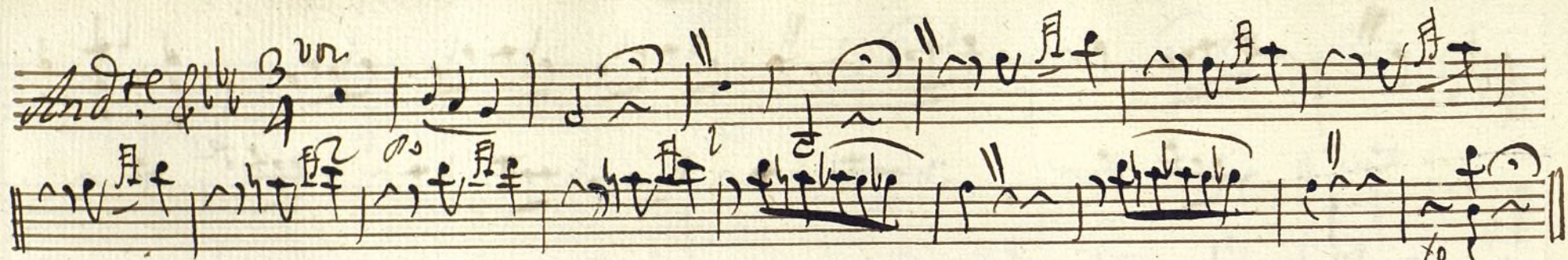
Conadilla a Duo;

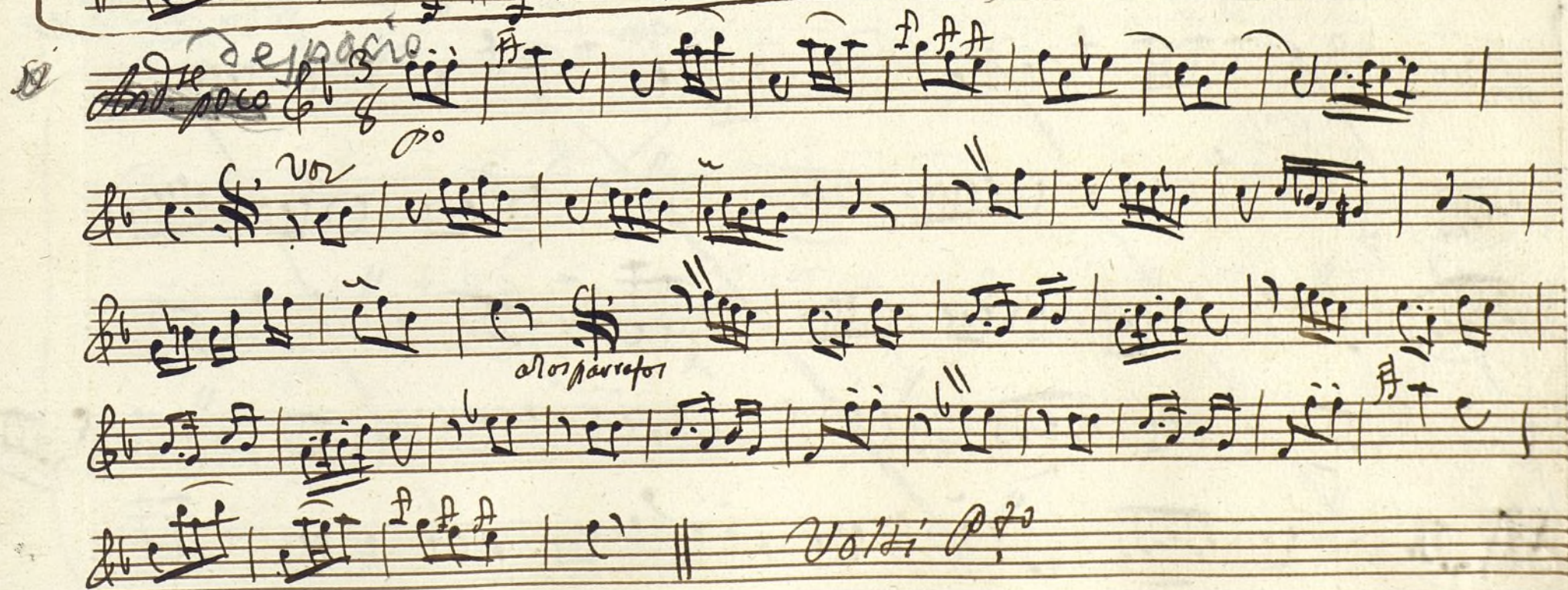
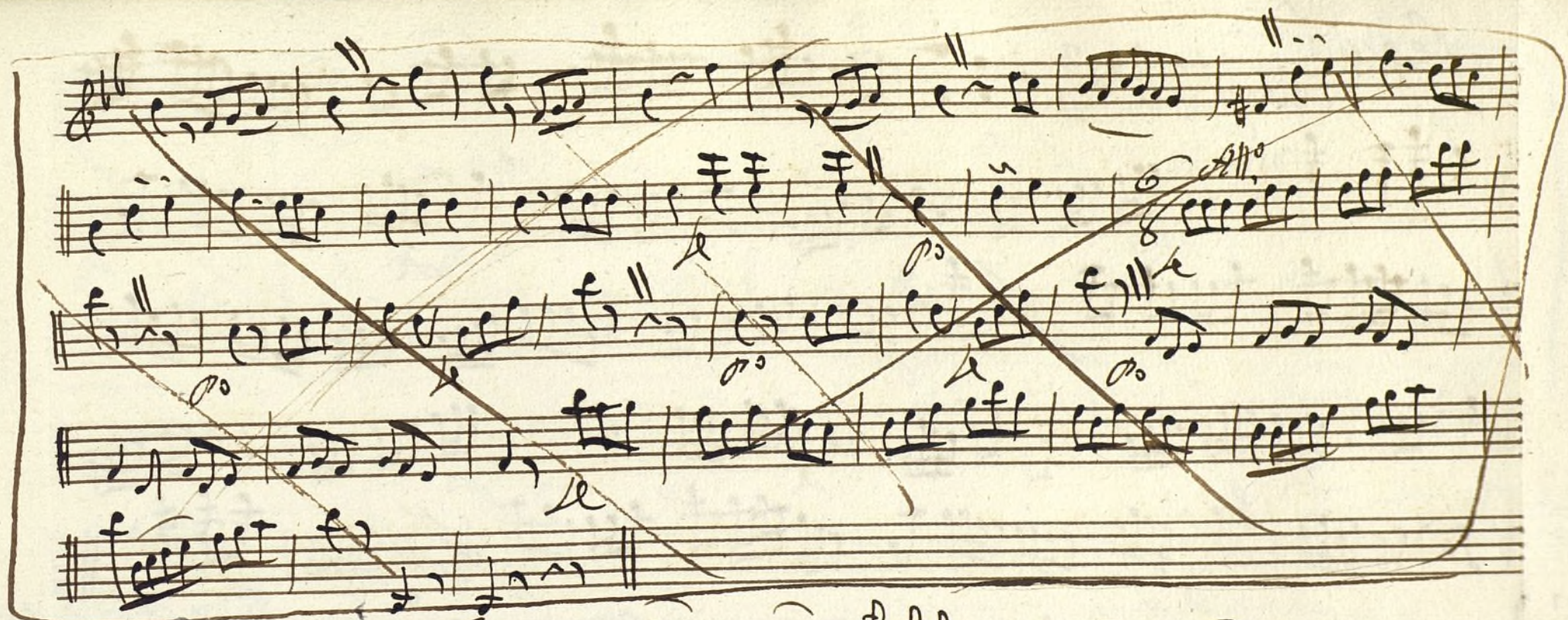
Los tres Trages

Allegretto 2/4

The musical score is written on ten staves. The first staff begins with the tempo marking 'Allegretto' and the time signature '2/4'. The notation is handwritten in brown ink. The score includes various musical symbols such as notes, rests, beams, and dynamic markings like 'p' (piano), 'f' (forte), 'p0', 'solo', and 'tutti'. The manuscript is written on aged paper.







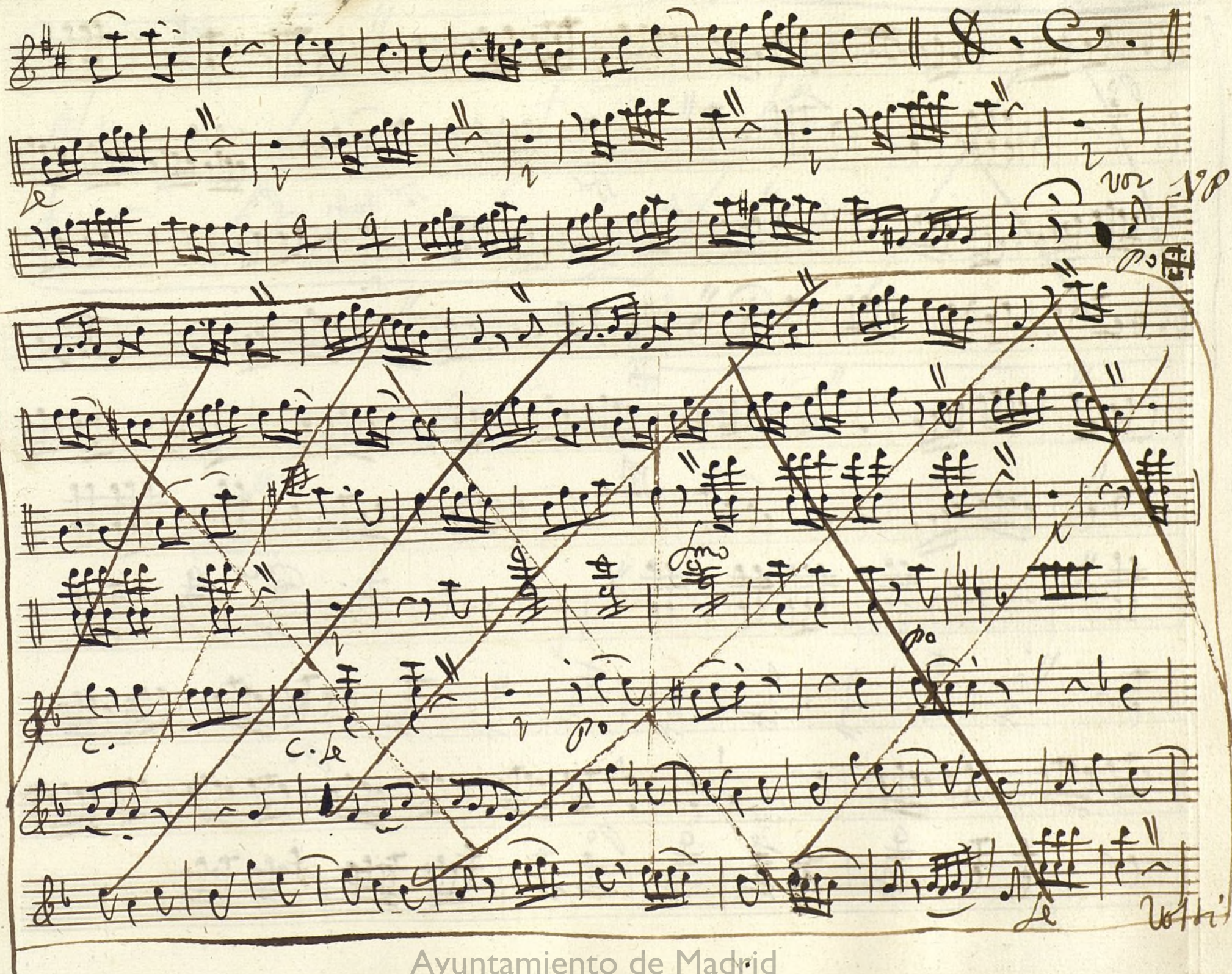
Handwritten musical score for "L'Alceste" by Gluck. The score is written on ten staves. The first staff is marked "Segui" and "Allegro". The second staff has "von" written above it. The third staff has "p" written below it. The fourth staff has "p" written below it. The fifth staff has "p" written below it. The sixth staff has "p" written below it. The seventh staff has "p" written below it. The eighth staff has "p" written below it. The ninth staff has "p" written below it. The tenth staff has "p" written below it. The score is crossed out with a large "X" and the word "Parola" is written at the end.

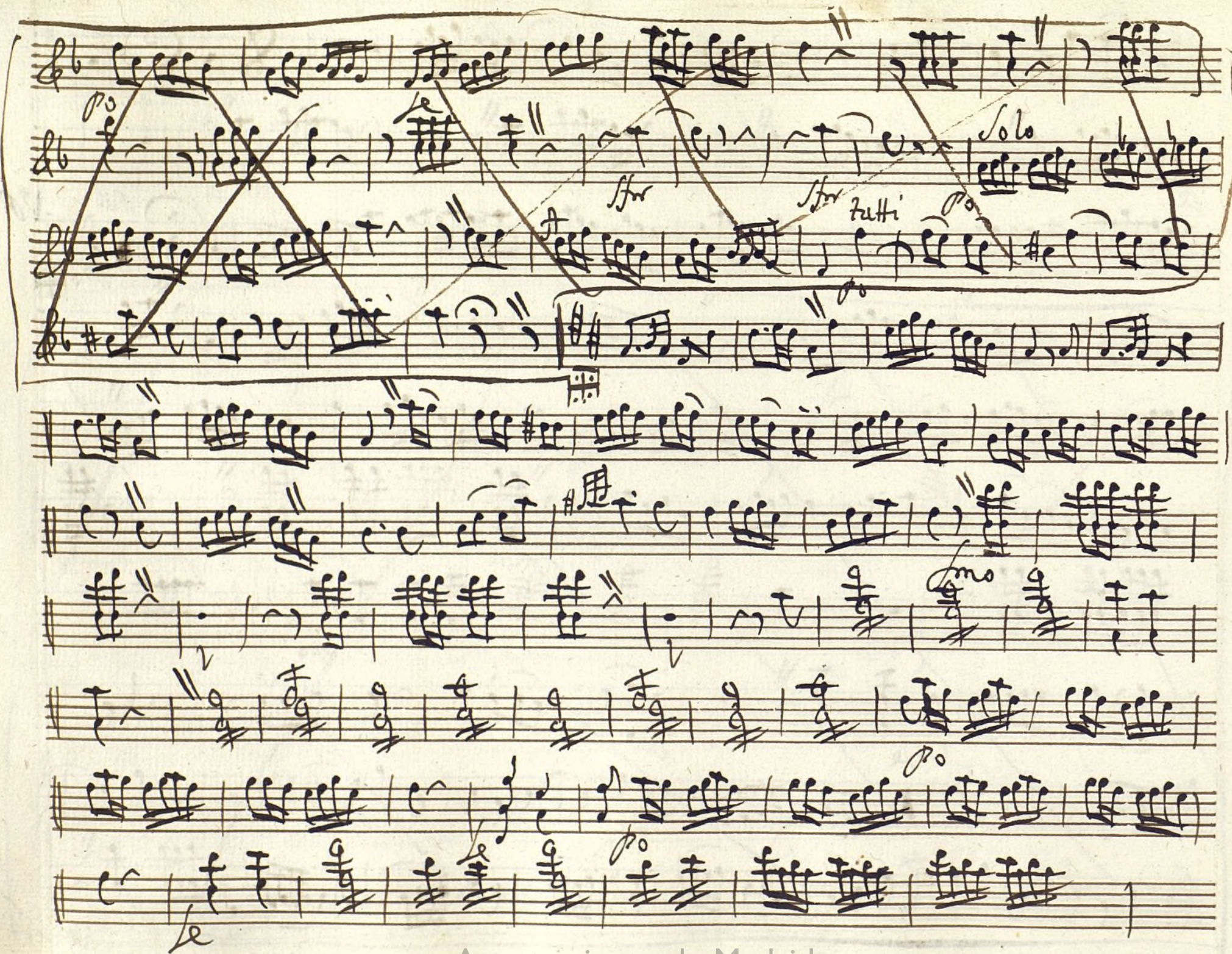
All.^o

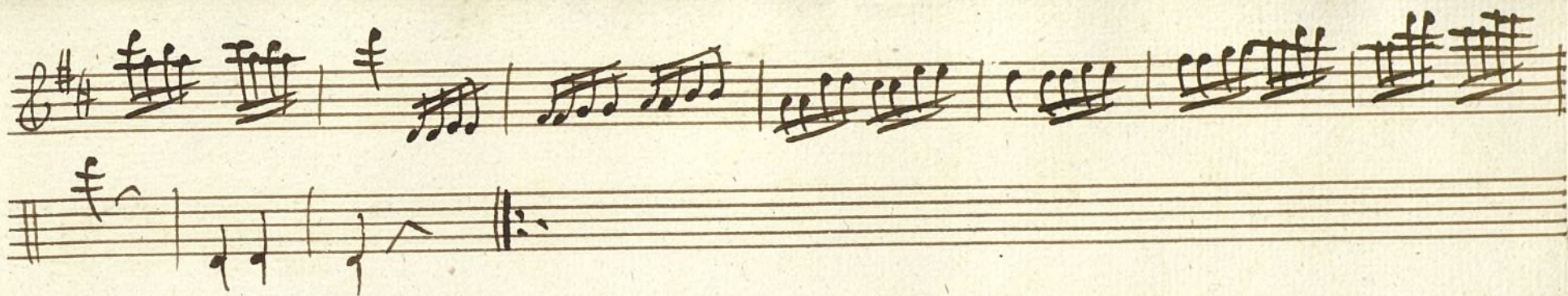
And.^{te} gracioso

Parola

Volte P.^{to}







Ayuntamiento de Madrid

Mus 107-13

— 2 —

Duplicado

Violin 1.^o

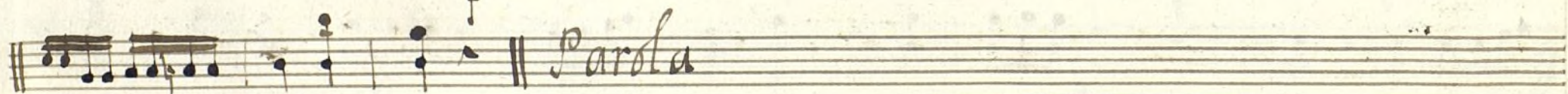
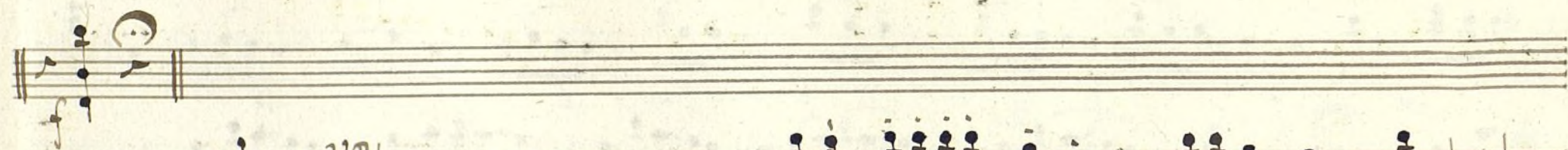
tonadilla a Duo;

Los tres trages.

Allegretto 2/4

The musical score is written on ten staves. The first staff begins with the tempo marking 'Allegretto' and the time signature '2/4'. The music is composed of various note values, including quarter, eighth, and sixteenth notes, often beamed together. Dynamic markings such as 'p' (piano) and 'f' (forte) are used throughout. There are also performance instructions like 'va' (crescendo) and '2' (second ending). The manuscript is written in dark ink on aged paper.

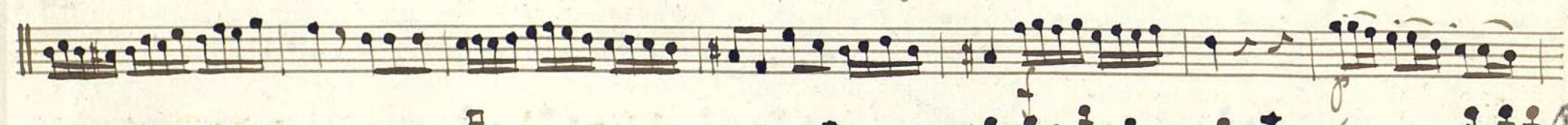




A system of five staves of handwritten musical notation. The notation includes various note values, rests, and dynamic markings such as *f* and *p*. A large, hand-drawn 'X' is superimposed over the entire system, indicating that this section of the manuscript is likely a revision or a section to be discarded. The staves are connected by a large, sweeping line that forms the 'X'.

A system of five staves of handwritten musical notation. The first staff begins with the tempo marking *And. poco* and a 3/8 time signature. The notation includes various note values, rests, and dynamic markings such as *p*. The system concludes with the instruction *v. s.* (versus). The notation is clear and legible, with some decorative flourishes.

Seguidillas Allegretto || $\text{G} \# 3$



*Para
la*



Ano.

Parola

And te grazioso

v.

v. s.

Seguidillas Allegretto 3/4

vor

p

f

p

f

Allegretto

Parola

Solias Despazio 3/4

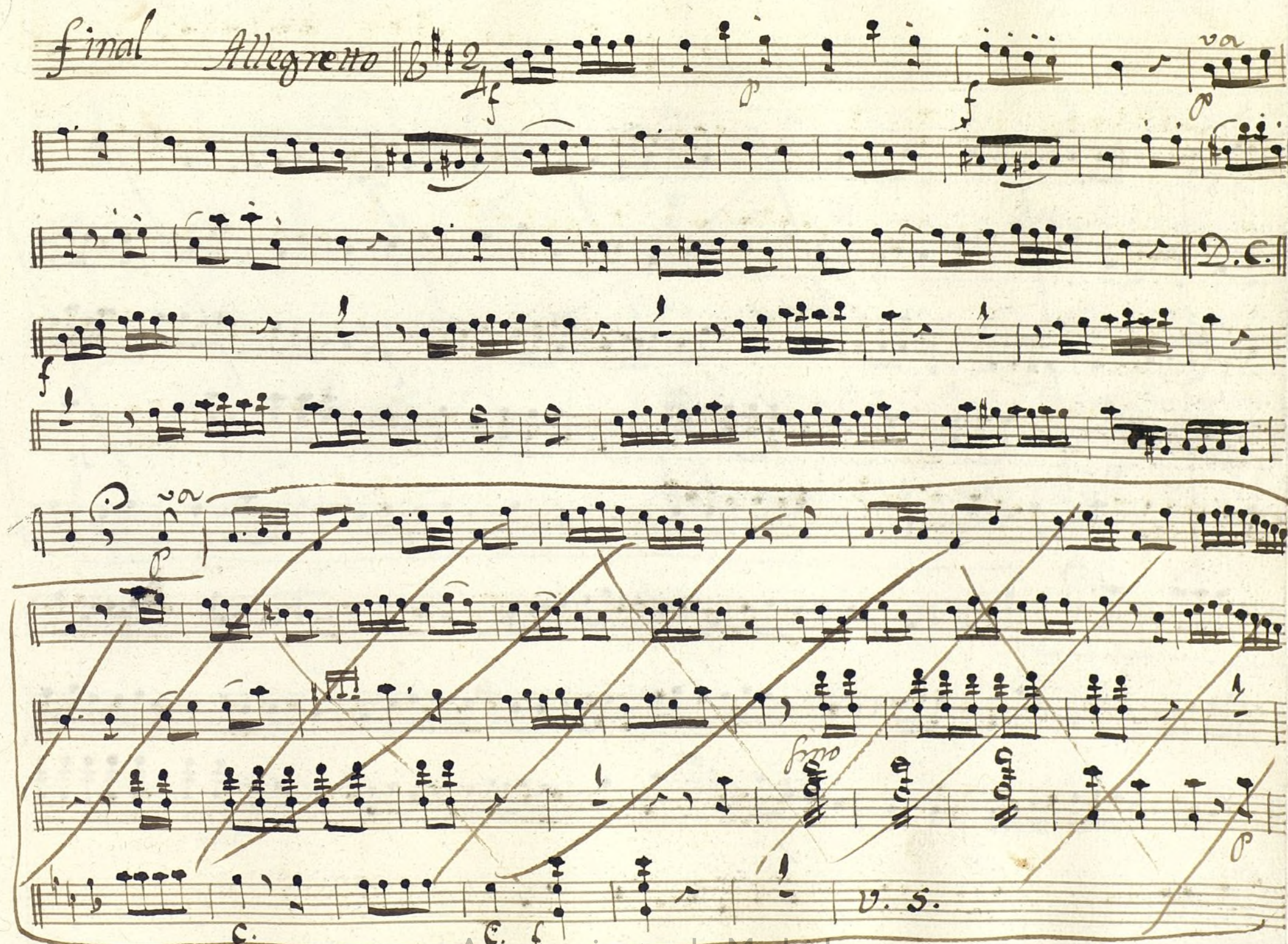
vor

p

f

Parola

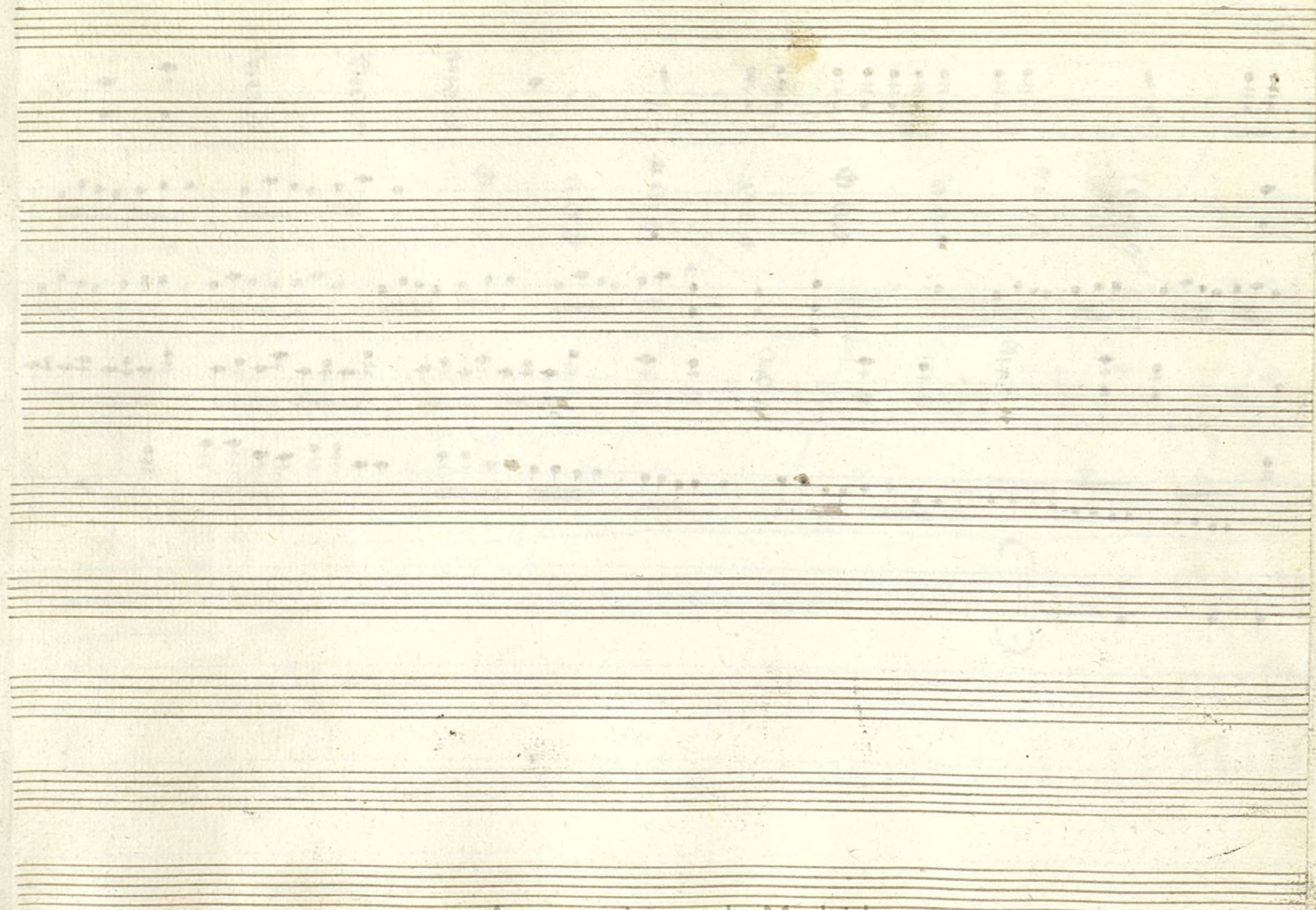
final Allegretto 





Ayuntamiento de Madrid





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+

Violin Segundo

Conadilla a Duo;

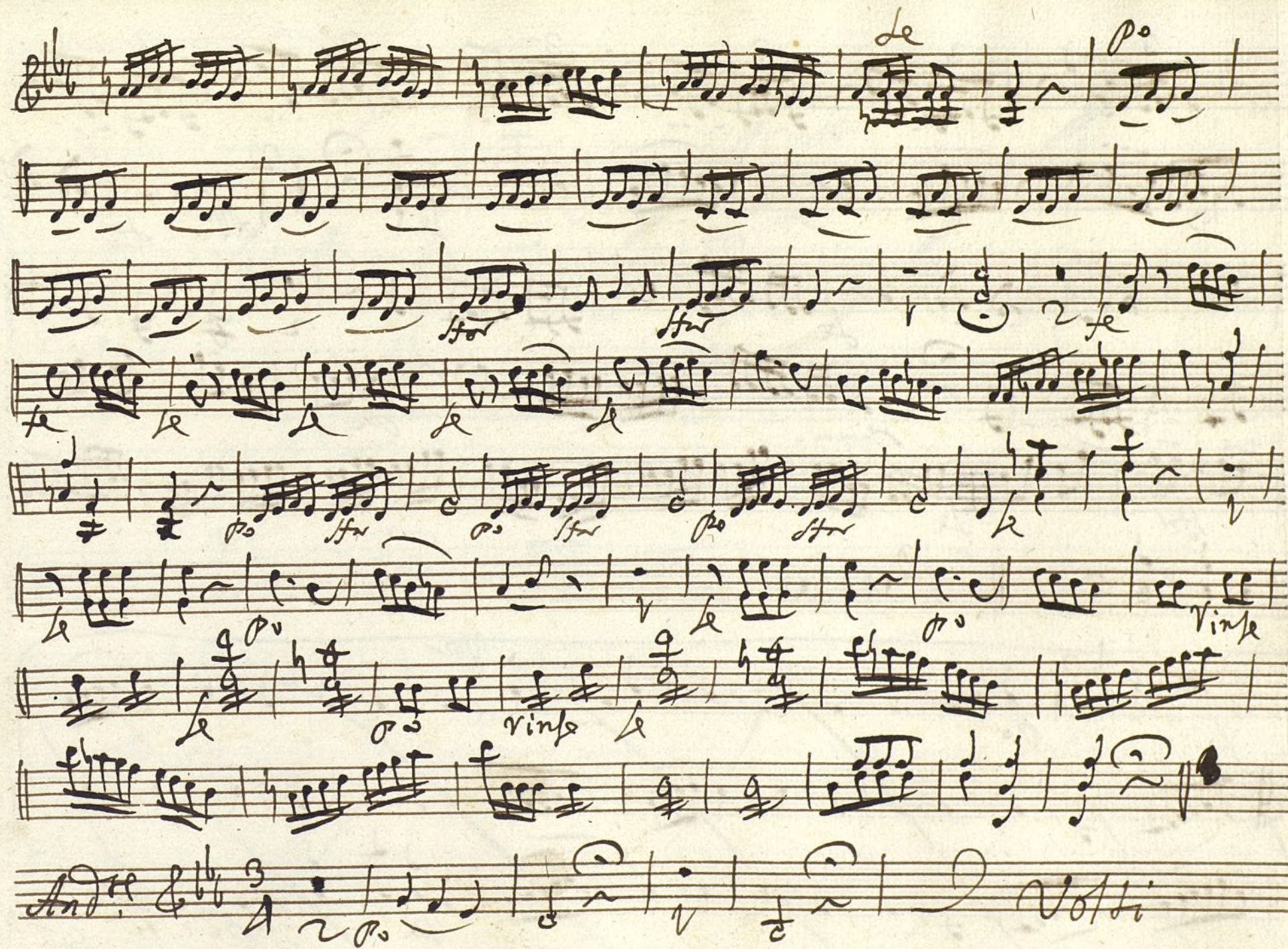
Los tres Trages;

//

+

Allegretto 2/4

The musical score is written on 11 staves. It begins with the tempo marking 'Allegretto' and the time signature '2/4'. The notation is in a single system. The first staff starts with a treble clef and a key signature of one flat. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are used throughout the piece. The score concludes with a double bar line on the final staff.



Handwritten musical score on six staves. The first five staves contain musical notation with various notes, rests, and dynamic markings such as *p*, *f*, and *Allo.*. The sixth staff begins with a double bar line followed by the word *Parola*.

Handwritten musical score on four staves, which is crossed out with a large diagonal line. The notation includes notes, rests, and dynamic markings such as *p* and *f*. The word *And.* is written at the beginning of the first staff.

Handwritten musical score on ten staves. The first four staves are crossed out with a large diagonal line. The fifth staff begins with the tempo marking *And. poco* and a 3/8 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* and *pp*. The piece concludes on the eighth staff with the word *Volte* and a double bar line.

Segui. *Alleg.* 4/4 3/4

pp *pp* *pp* *pp* *pp*

Allegro *Parola*

And. 4/4 3/4

pp *pp* *pp* *pp* *pp*

Handwritten musical score on aged paper, featuring several staves of music. The notation includes various musical symbols, clefs, and dynamic markings.

The first section is marked *All.^o* and contains a complex, fast-paced melody. A large, diagonal line is drawn across this section, possibly indicating a revision or deletion.

The second section is marked *And.^{te} gracioso* and features a more melodic, slower tempo. It includes a *Parola* section.

The third section is marked *Volte* and features a fast, rhythmic melody. It includes a *Volte* section.

The score concludes with a *Volte* section, marked with a *3/4* time signature.

Segui *Allegretto* 4/4 3/4

Parola

Adagio 3/4 *Andte*

Parola

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

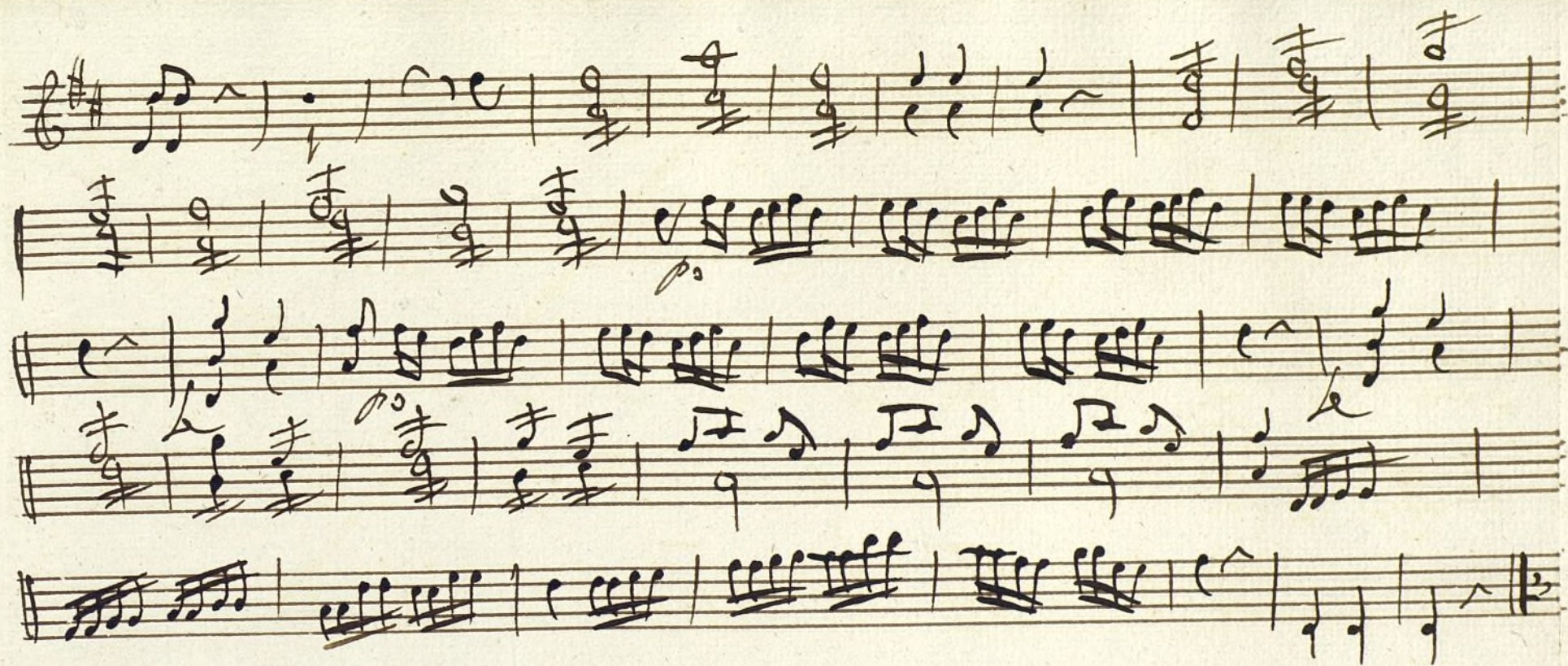
vo

arco

Punteado

Volta





Ayuntamiento de Madrid

Mus 107-13

7

Duplicado

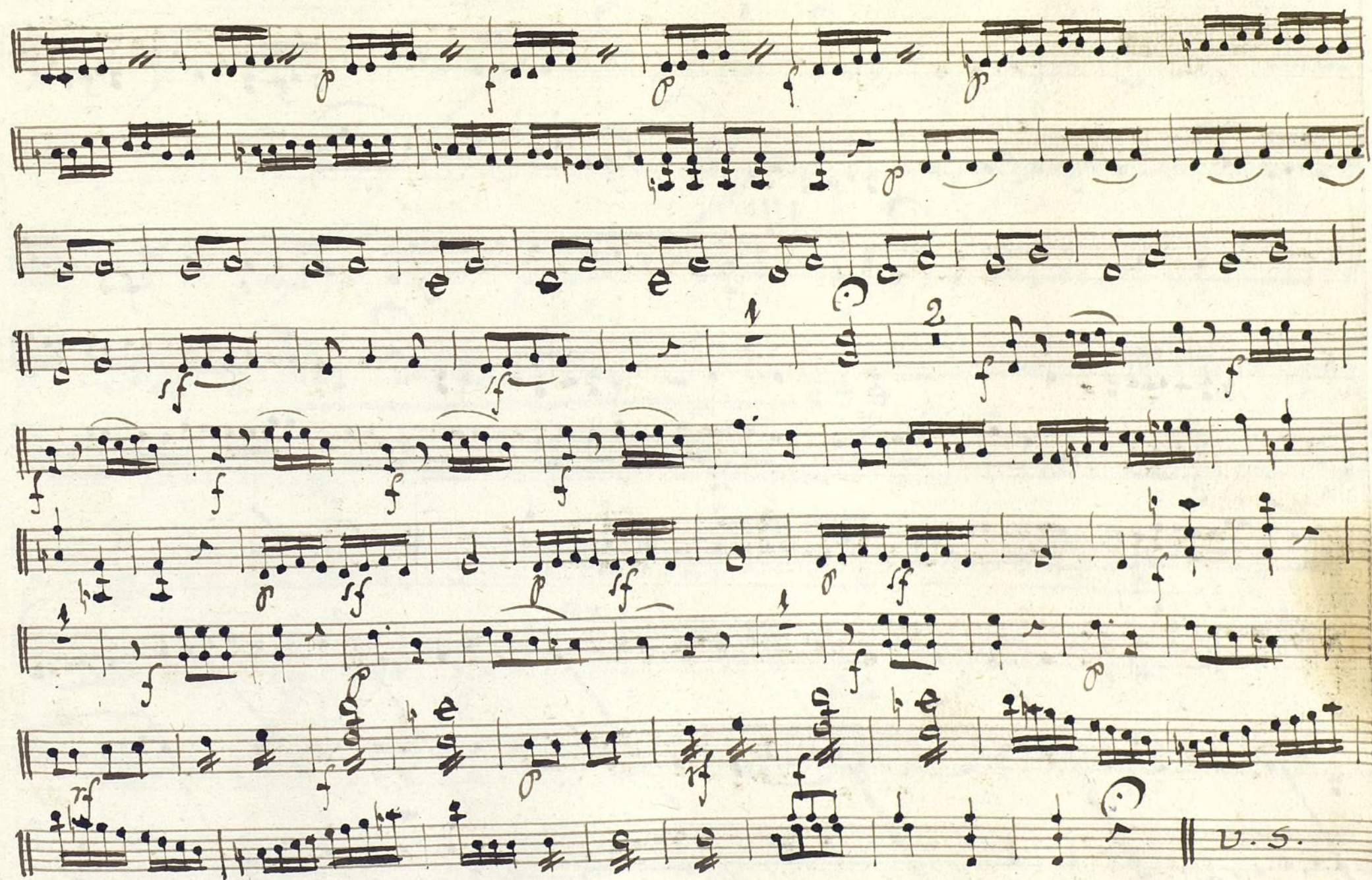
violin 2º

tonadilla a Duo

Los tres trages

Allegretto No. 10

Handwritten musical score for a piece titled "Allegretto No. 10". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is written in a cursive, handwritten style. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as "p" (piano) and "v" (forte). There are also some markings that look like "v" or "w" above notes. The piece concludes with a double bar line and a final note. The paper is aged and slightly discolored.



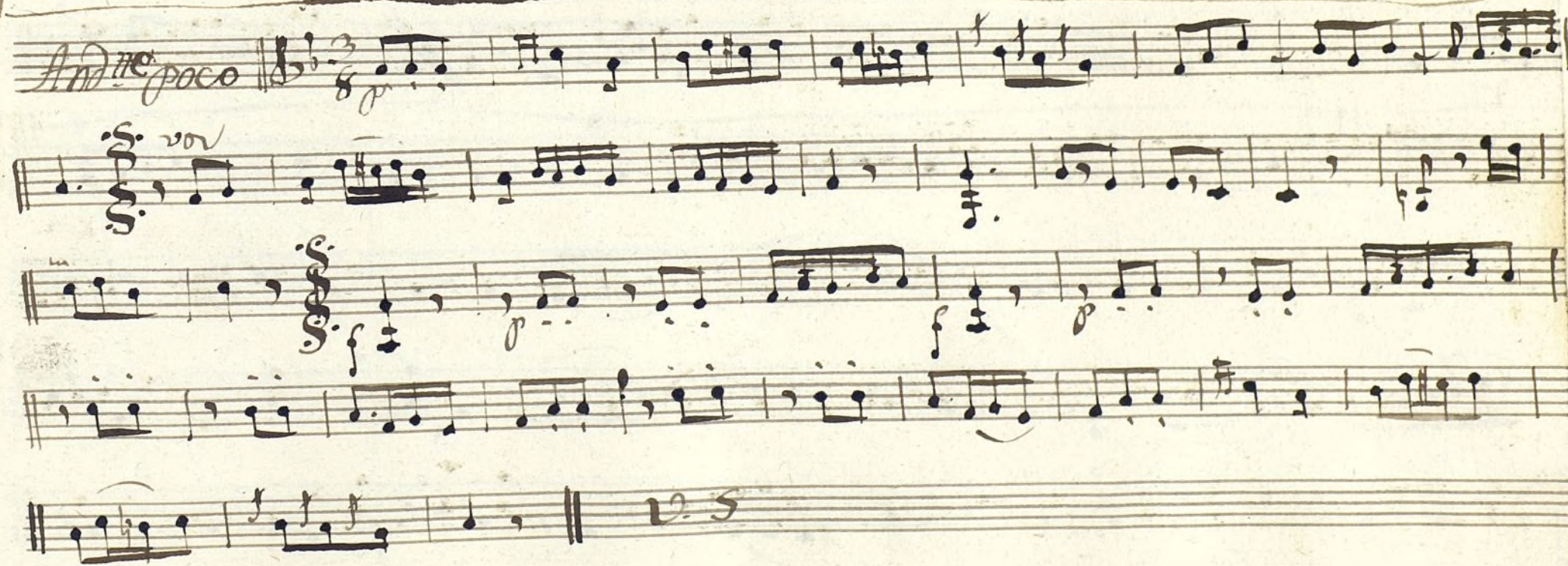
And.te 3/4 2/4

All.o 2/4

Parola

And.te 3/4 2/4

Parola



Seguidilla Allegretto 3/8

vov

Al Segno

And.te

vov

p

p

p

1a y 2a

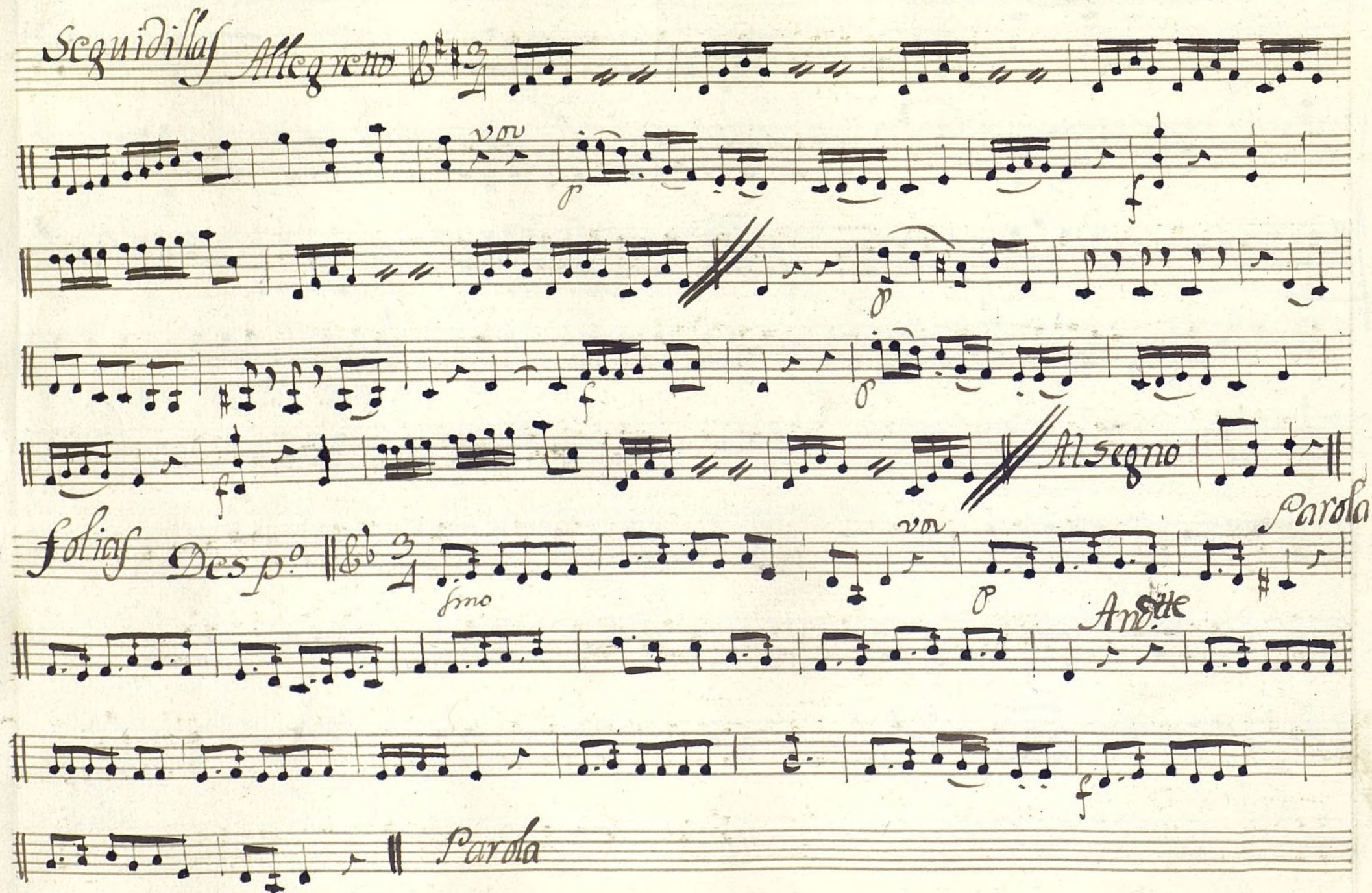
Allo

Parola

And.te Grazioso

vo

v.s.

Sequidillas Allegretto The image shows a handwritten musical score on aged paper. The first section, 'Sequidillas', is in 3/4 time with a key signature of one sharp (F#). It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp. The music is written in a cursive hand. The second staff has a 'v' marking above it. The third staff has a 'p' marking below it. The fourth staff has a 'f' marking below it. The fifth staff has a 'p' marking below it. The section ends with a double bar line and the word 'Allegretto' written above the staff. The second section, 'Solias', is in 3/4 time with a key signature of one flat (Bb). It consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is written in a cursive hand. The second staff has a 'v' marking above it. The third staff has a 'p' marking below it. The fourth staff has a 'f' marking below it. The fifth staff has a 'p' marking below it. The section ends with a double bar line and the word 'Parola' written above the staff. The word 'Parola' is also written at the end of the fifth staff of the 'Solias' section. The word 'Andate' is written below the fourth staff of the 'Solias' section. The word 'Parola' is written at the end of the fifth staff of the 'Solias' section. The word 'Parola' is also written at the end of the fifth staff of the 'Solias' section. The word 'Parola' is also written at the end of the fifth staff of the 'Solias' section.

Sequidillas Allegretto

Solias Des p.^o

Allegretto

Parola

Andate

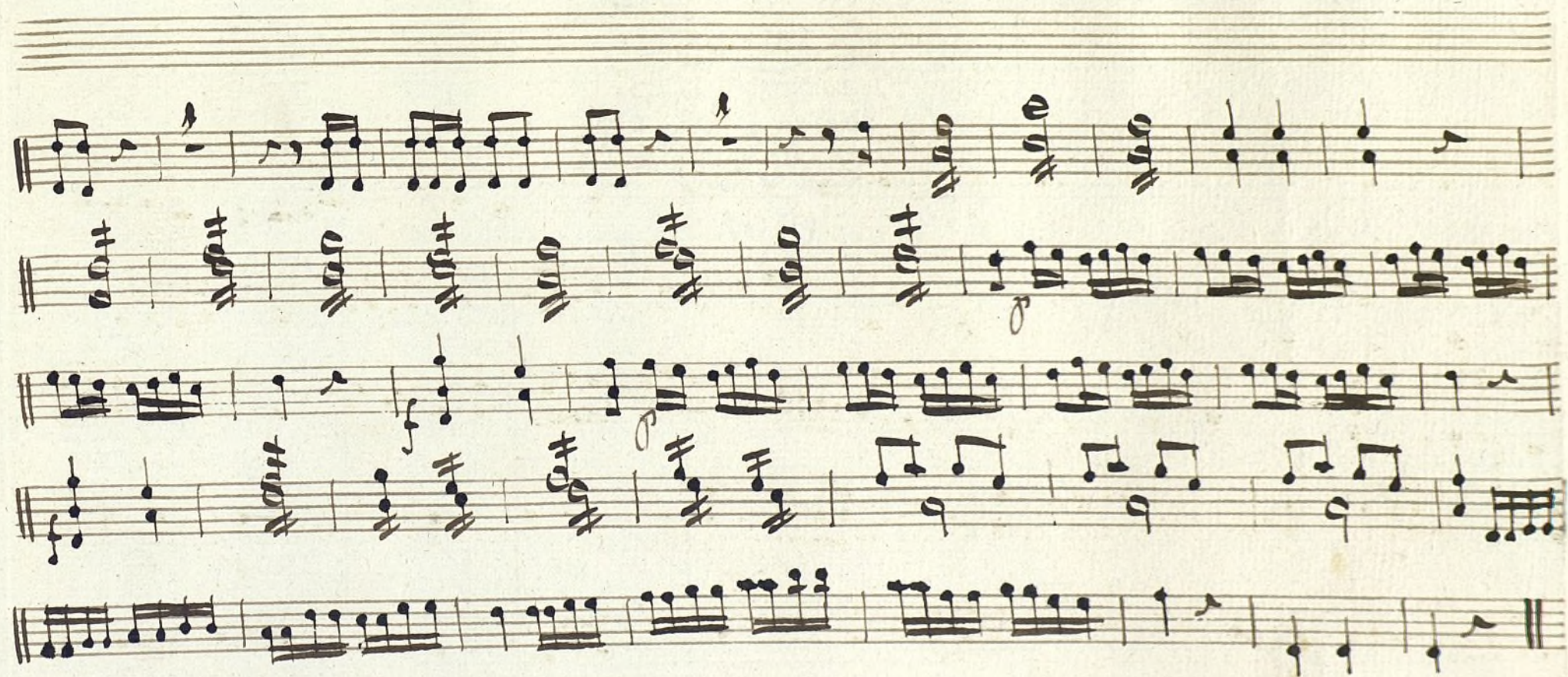
Parola

final

Allegretto

Handwritten musical score for a piece titled "Final Allegretto". The score is written on aged, yellowed paper with some ink bleed-through from the reverse side. It consists of multiple staves of musical notation, including notes, rests, and dynamic markings such as "p", "f", "cresc", and "dim". The time signature is 2/4, and the key signature has one sharp (F#). The score is written in a cursive, handwritten style. A large "X" is drawn across the lower half of the page, indicating that the music in this section is likely a revision or a section to be discarded. The word "Final" is written at the top left, and "Allegretto" is written below it. The tempo marking "Allegretto" is also present. The score ends with a double bar line and the word "v. s." (versus) written below it.





Ayuntamiento de Madrid

Oboe Primero

Mus 107-13

Conadilla a Duo; Los tres Trages;

Allegro 8/8 2/4

Solo *P dolce* *Volante*

Handwritten musical score on six 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 two flats. The second staff includes a tempo marking "Andr." and a time signature of 3/4. The third staff includes a tempo marking "All." and a time signature of 2/4. The fourth staff includes a tempo marking "Andr." and a time signature of 3/4. The fifth staff includes a tempo marking "Andr." and a time signature of 3/4. The sixth staff includes a tempo marking "Andr." and a time signature of 3/4. The word "Parola" is written on the sixth staff.

Handwritten musical score on four staves, enclosed in a large rectangular box. 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 two flats. The second staff includes a tempo marking "Andr." and a time signature of 3/4. The third staff includes a tempo marking "All." and a time signature of 6/8. The fourth staff includes a tempo marking "Andr." and a time signature of 3/4. The word "Parola" is written on the fourth staff.

3. And.^{te} tace //

Segu.^{te} Alleg.^{ro} 8/4 3

Handwritten musical notation for the first section, featuring treble and bass staves with various notes, rests, and dynamic markings like 'f' and 'ff'. The notation includes a key signature of one sharp (F#) and a time signature of 3/4.

And.^{te} 8/4 3

Handwritten musical notation for the second section, which is crossed out with a large diagonal line. It includes treble and bass staves with notes, rests, and dynamic markings like 'f' and 'ff'. The notation includes a key signature of one sharp (F#) and a time signature of 3/4.

3. And.^{te} gracioſo tace //

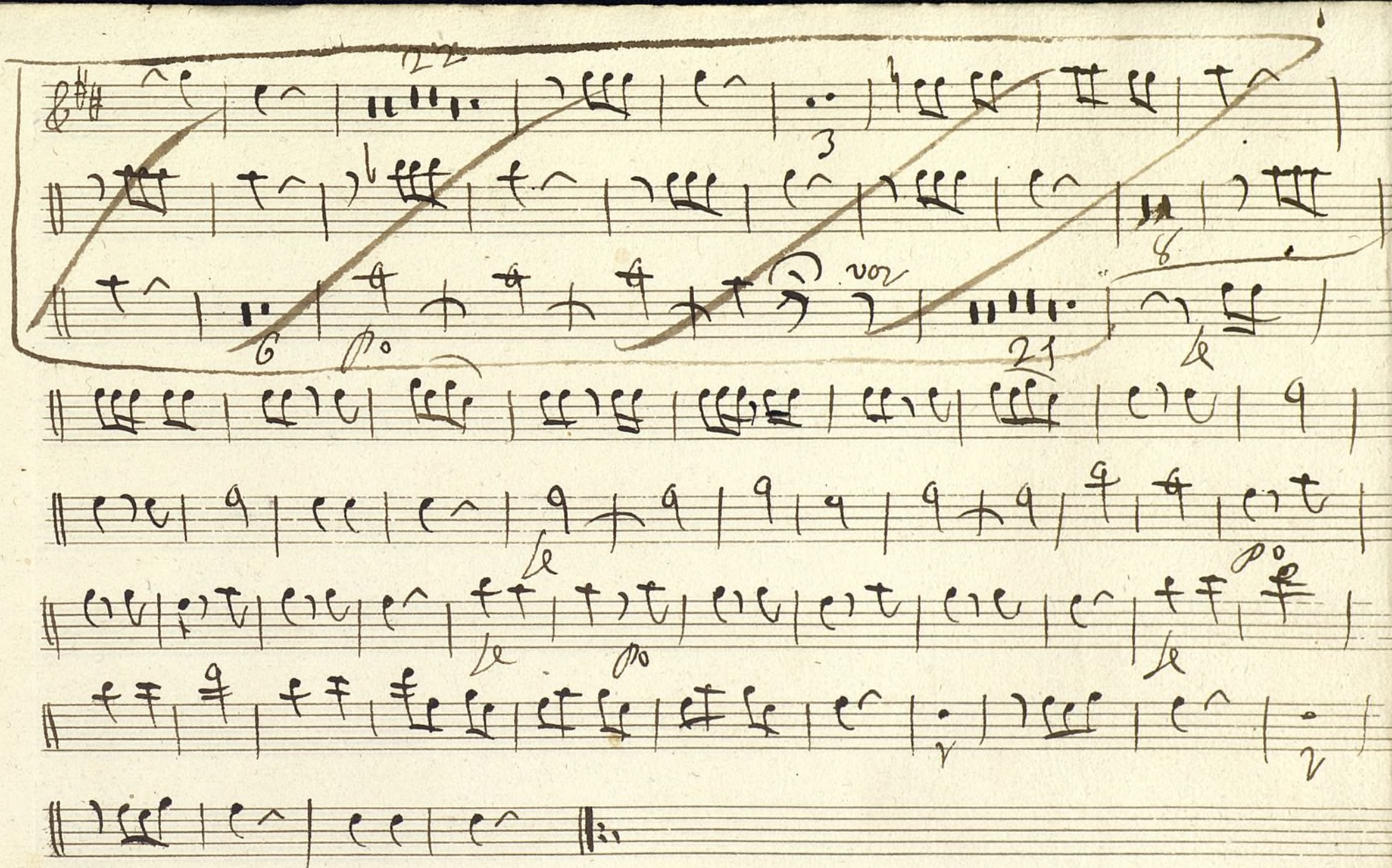
Segui *Allegro* $\text{G} \# \text{F} \# \text{3}$ 4

Parola

folia ta te *Parola*

final *Allegretto* $\text{G} \# \text{F} \# \text{2}$ 4

Parola



Ayuntamiento de Madrid

Oboe Segundo

+
Conadilla a Duo; Los tres Trages;

Mus 107-13

Allegretto & $\text{b}\flat$ $\frac{2}{4}$

Solo *Dolce*

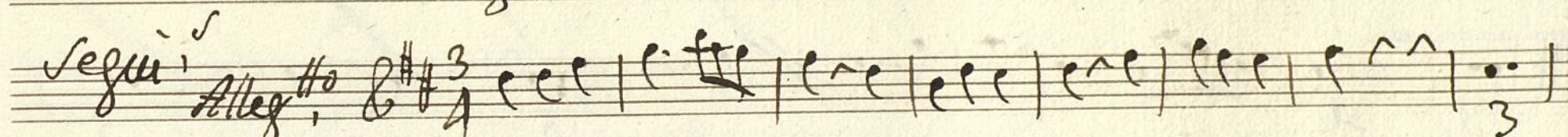
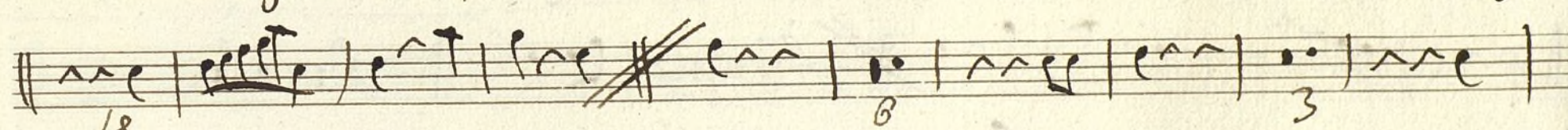
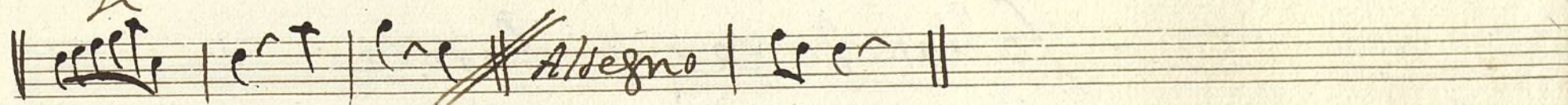
p *f*

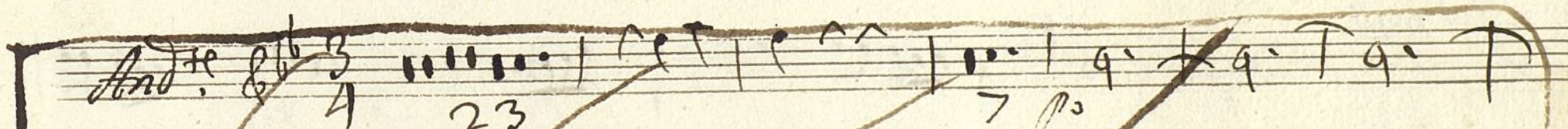

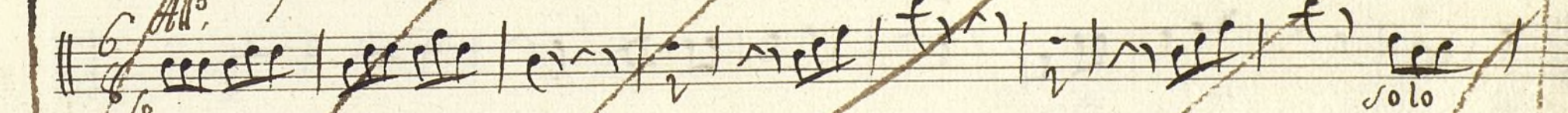

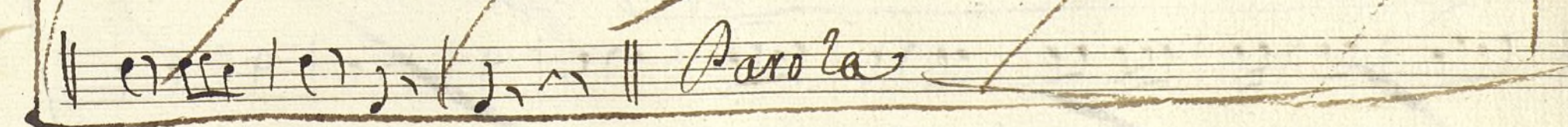
Volte

Handwritten musical score on six staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat, with a tempo marking "Andr" above it. The third staff has a treble clef and a key signature of one flat, with a tempo marking "All^o" above it. The fourth staff has a treble clef and a key signature of one flat, with a tempo marking "Solo" below it. The fifth staff has a treble clef and a key signature of one flat, with a tempo marking "Solo" below it. The sixth staff has a treble clef and a key signature of one flat, with a tempo marking "Parola" below it.

Handwritten musical score on four staves, enclosed in a large, hand-drawn oval. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat, with a tempo marking "Andr." above it. The second staff has a treble clef and a key signature of one flat, with a tempo marking "All^o" above it. The third staff has a treble clef and a key signature of one flat, with a tempo marking "Solo" below it. The fourth staff has a treble clef and a key signature of one flat, with a tempo marking "Solo" below it.

3/8 And.^{te} poco faze //

Segui^{te} Alleg.^{ro} 3/4 



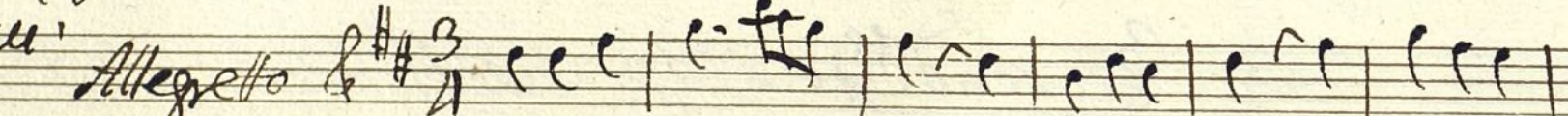
~~And.^{te} 3/4 



~~

3/8 And.^{te} gracioso faze //

Segue:

Allegretto

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature.

Segui^o Allegretto $\frac{3}{4}$ 

folia taze // Parola

final

A Regretto

8#2
4

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

21

21

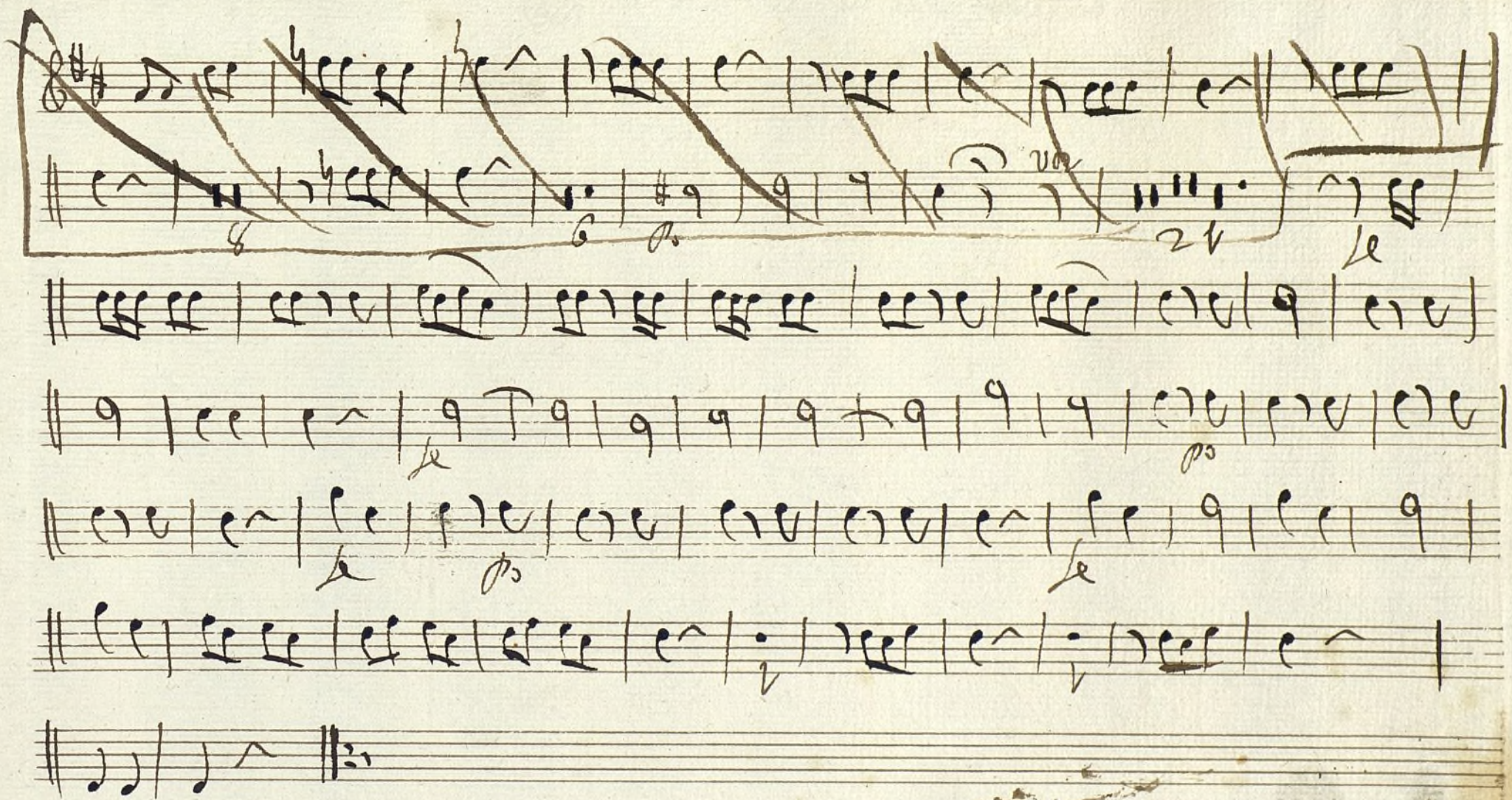
21

21

21

22

3



Ayuntamiento de Madrid

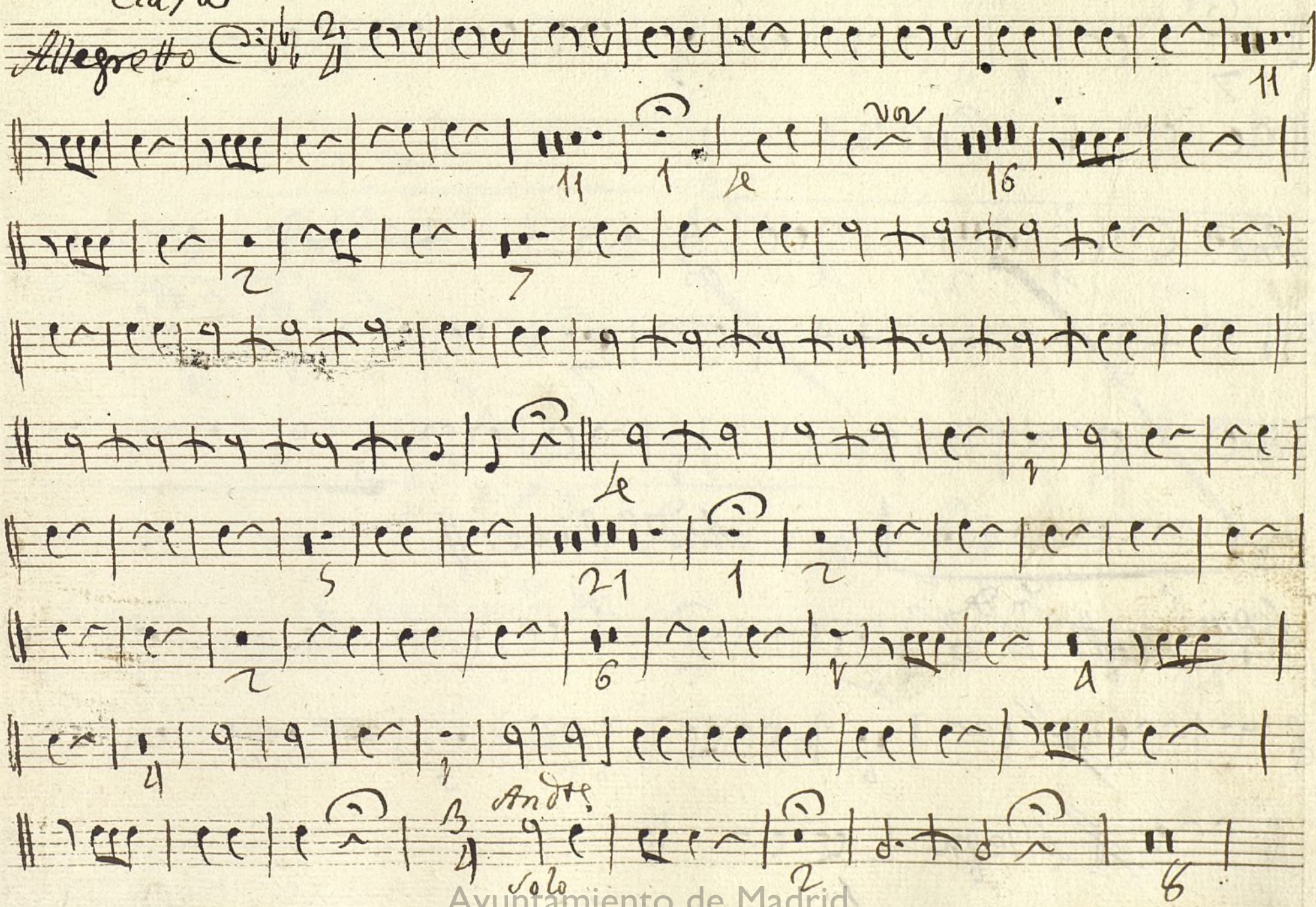
Trompa Primera

+

Mus 67-13

Conadilla à duo; Los Tres Trages;

elata

Allegretto 

The musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto'. The score consists of 11 measures, with some measures containing multiple notes or rests. Dynamic markings include 'Andte' (Andante) and 'Solo'. The score is written in a cursive, handwritten style.

Handwritten musical notation on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains several measures of music with notes, rests, and accidentals. Above the first staff, there is a handwritten "All." with a 2/4 time signature. The second staff continues the melody. The third staff ends with a double bar line and the word "Parola" written in cursive.

Handwritten musical notation on four staves, enclosed in a rectangular box. The first staff is marked "Andte" (Andante) and has a 3/4 time signature. It contains several measures of music. The second staff continues the melody. The third staff continues the melody. The fourth staff ends with a double bar line and the word "Andte fare" (Andante fare) written in cursive.

Handwritten musical notation on three staves. The first staff is marked "Sequi." (Sequitur) and "Allegro" (Allegro) and has a 3/4 time signature. It contains several measures of music. The second staff continues the melody. The third staff ends with a double bar line and the word "Allegro" (Allegro) written in cursive.

Andte $\text{C} \frac{3}{4}$ 23 Le ph 5

$\text{C} \frac{3}{4}$ 7 All^o 8 Le

$\text{C} \frac{3}{4}$ 7 4

$\text{C} \frac{3}{4}$ 2 *Parola* *Andte* *laze*

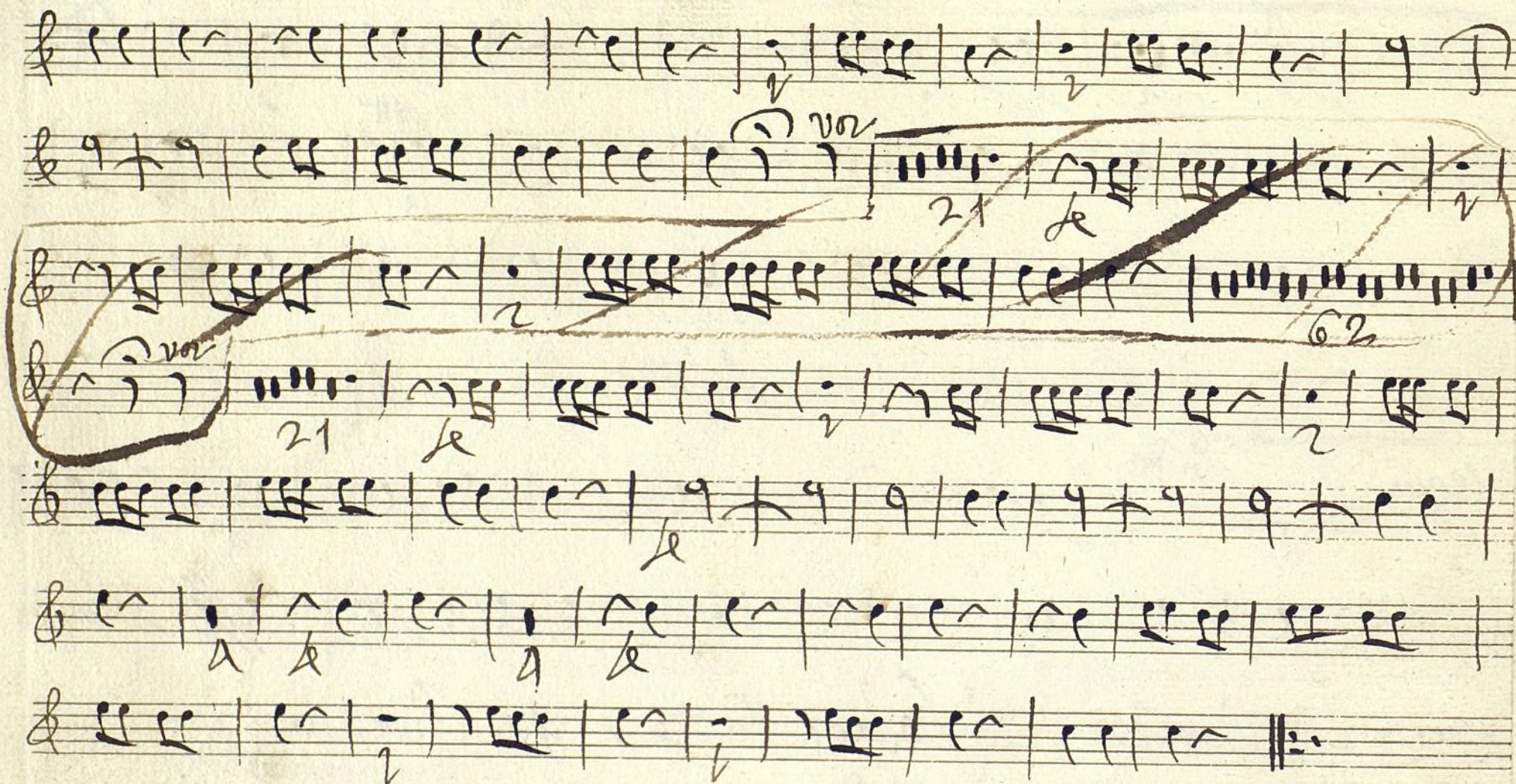
legu *In de* *Allegretto* $\text{C} \frac{3}{4}$ 3

$\text{C} \frac{3}{4}$ 6 3 *Allegro*

$\text{C} \frac{3}{4}$ *Parola* *folia laze* *Parola*

final *Clarinet* *In de* *Allegretto* $\text{C} \frac{2}{4}$ 21

$\text{C} \frac{2}{4}$ 21 *Volte*



Trompa Segunda

+

Mus 107-13

Conadilla a Duo; Los tres Trages;

clara

Allegre

Handwritten musical score for Trompa Segunda, featuring a key signature of one sharp (F#) and a 2/4 time signature. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp. The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and bar lines. There are several annotations in the score, including 'clara' and 'Allegre' at the beginning, and 'Solo' and 'Anote' near the end. The score is numbered '11' at the end of the first staff and '16' at the end of the second staff. The final staff ends with a double bar line and a fermata.

All^o

Parola

And^{te}

And^{te} Pace

Segue in de
Alleg^{ro}

Allegro

And.^{te} $\frac{3}{4}$ *le* *po*

All.^o $\frac{6}{8}$

Parola

And.^{te}, graciosa tace //

Sequi. In de
Alleg.^{ro} $\frac{3}{4}$

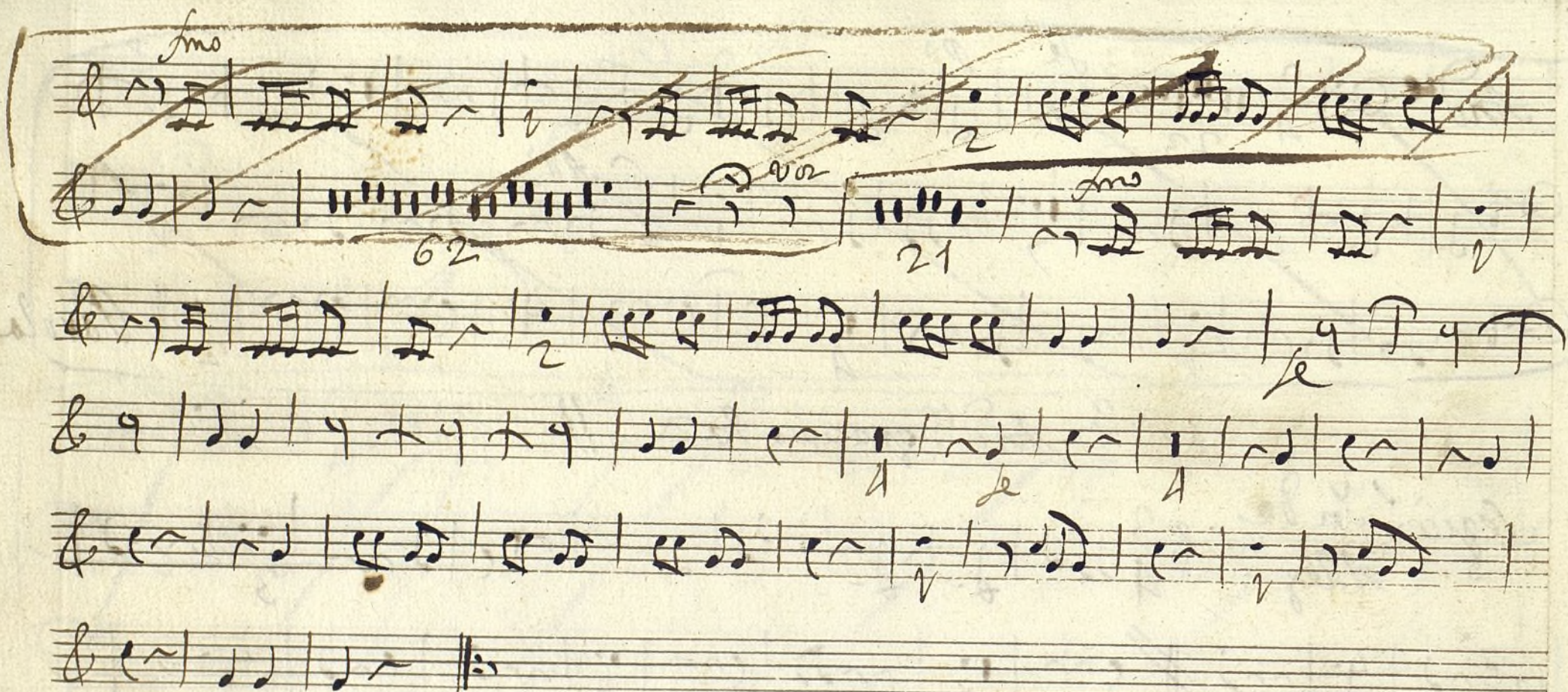
Allegro $\frac{3}{4}$

Allegro $\frac{3}{4}$ *Parola; folia tace //* *Parola*

final Clarinet In de
Allegretto $\frac{2}{4}$ *le*

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

Allegretto $\frac{2}{4}$ *le* *no*



Leg.^o 7.

Mus 107-13

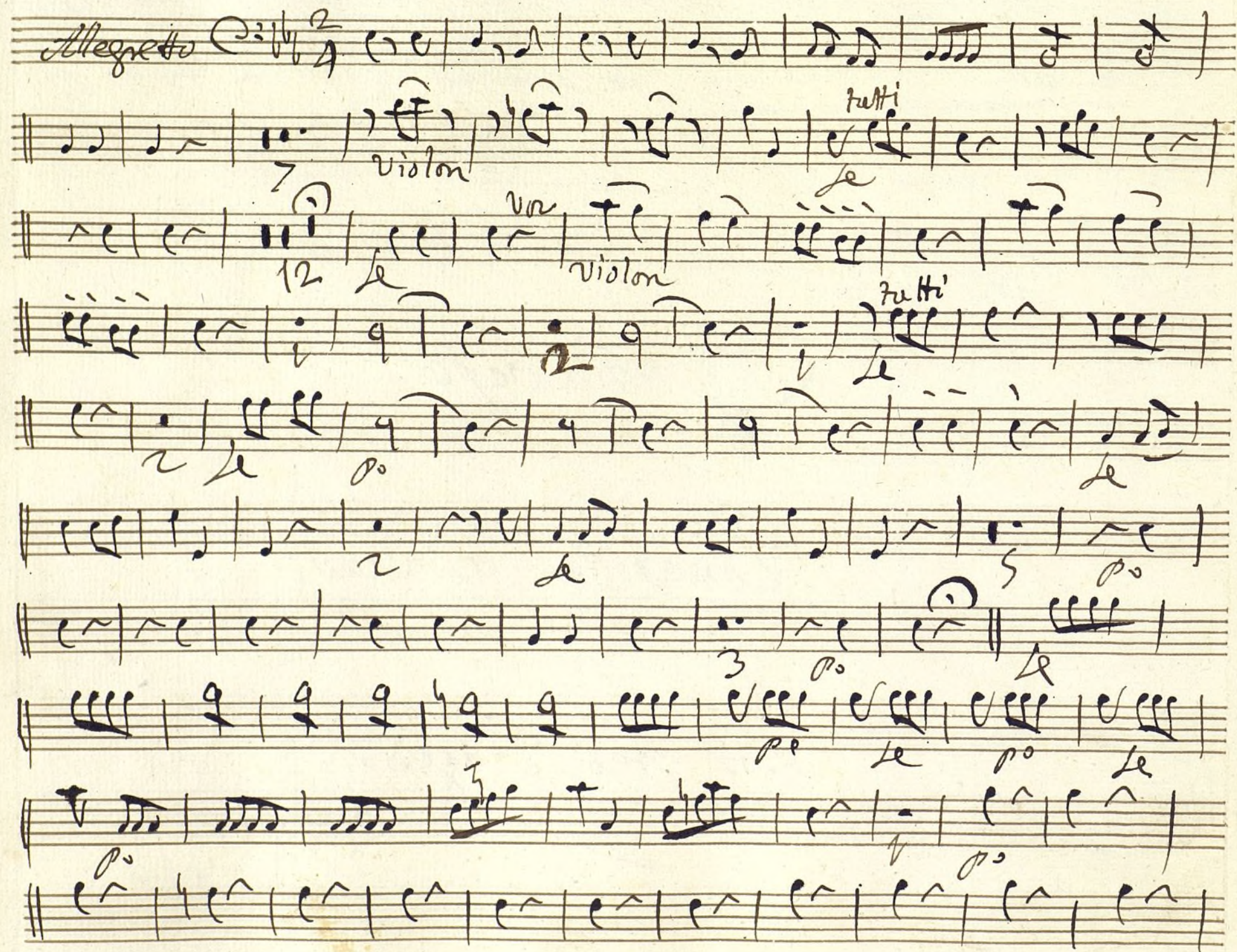
+

Contrabajo

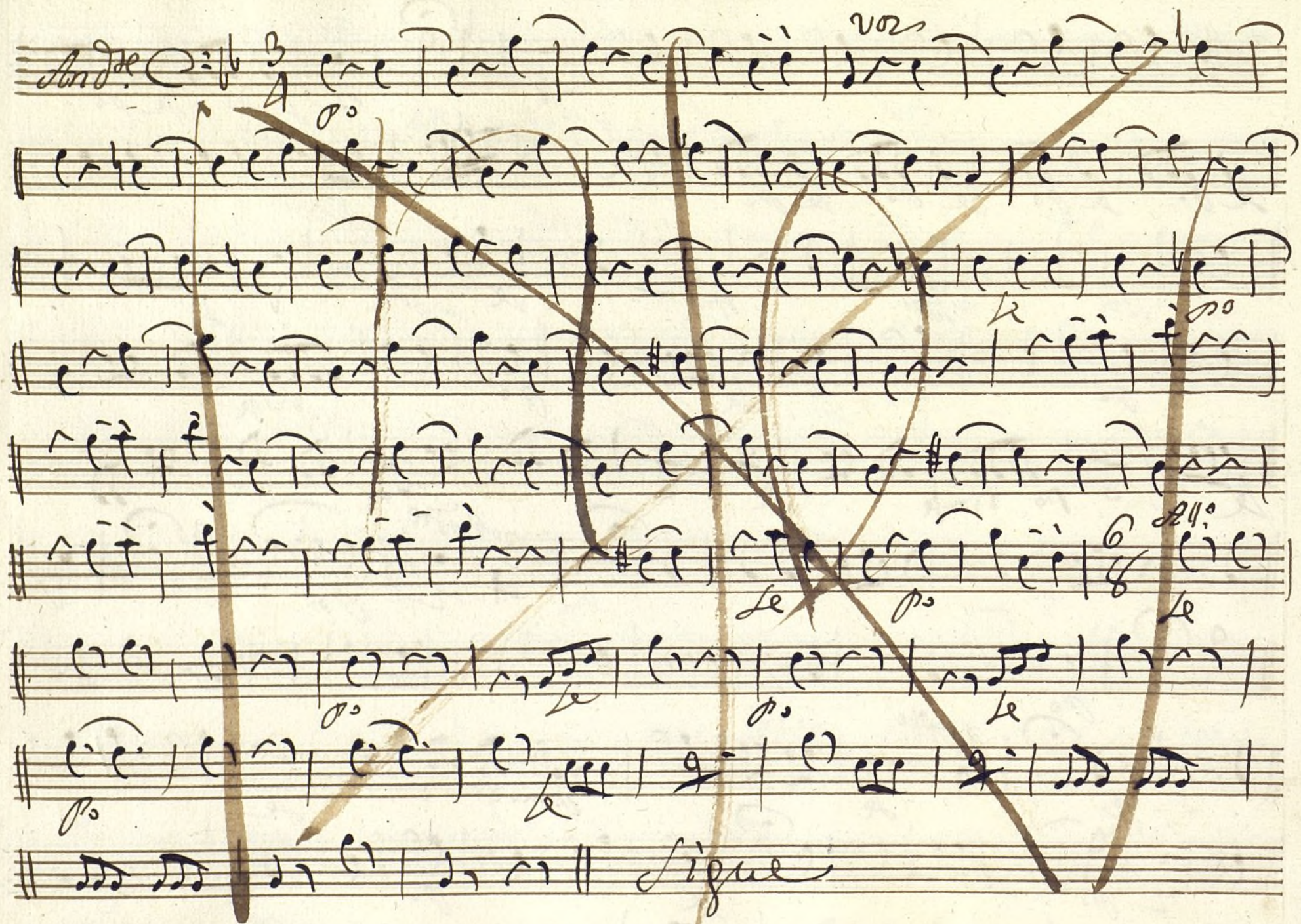
Conadilla a Deus;

Los Tres Trages;

//

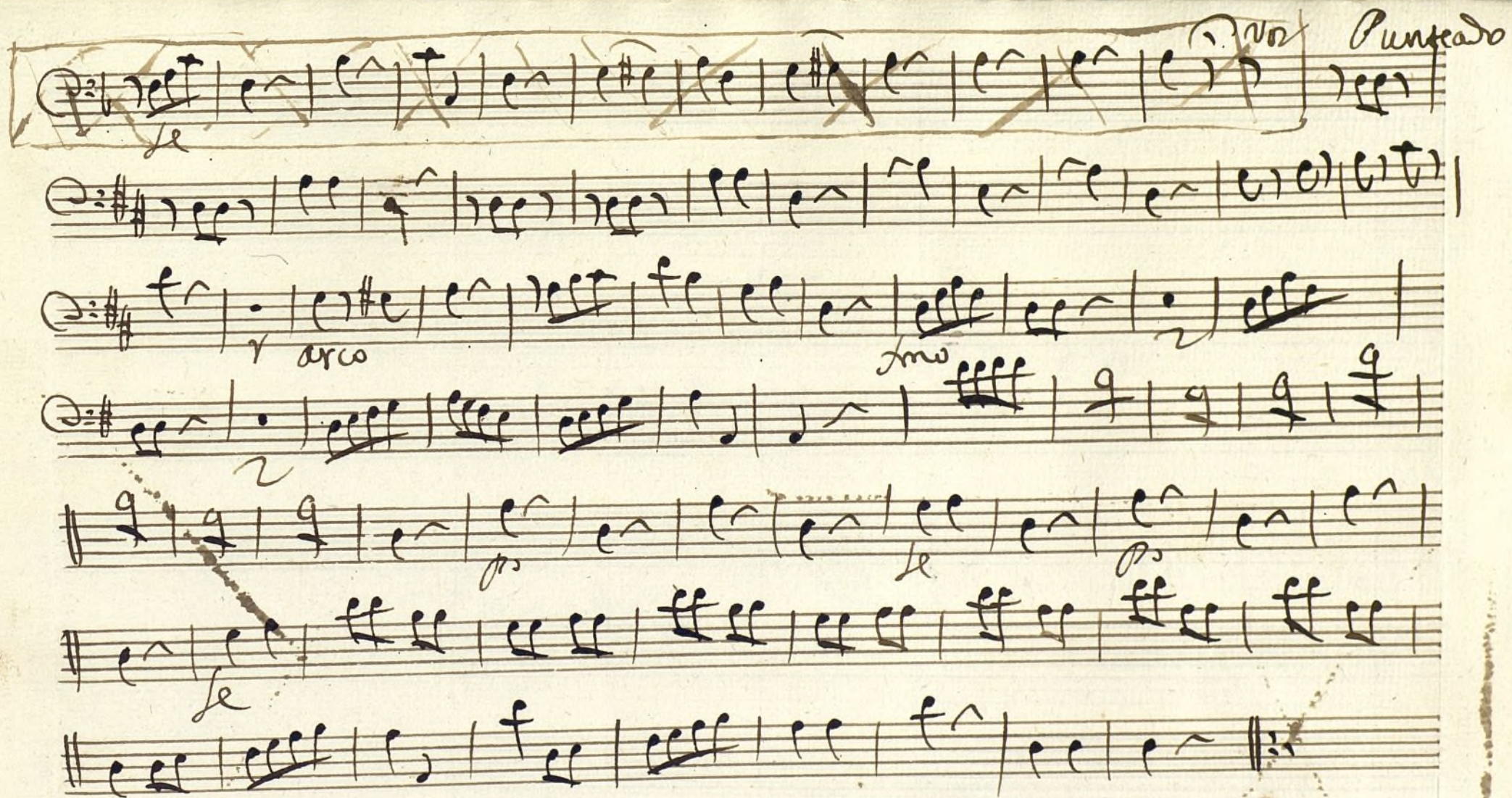


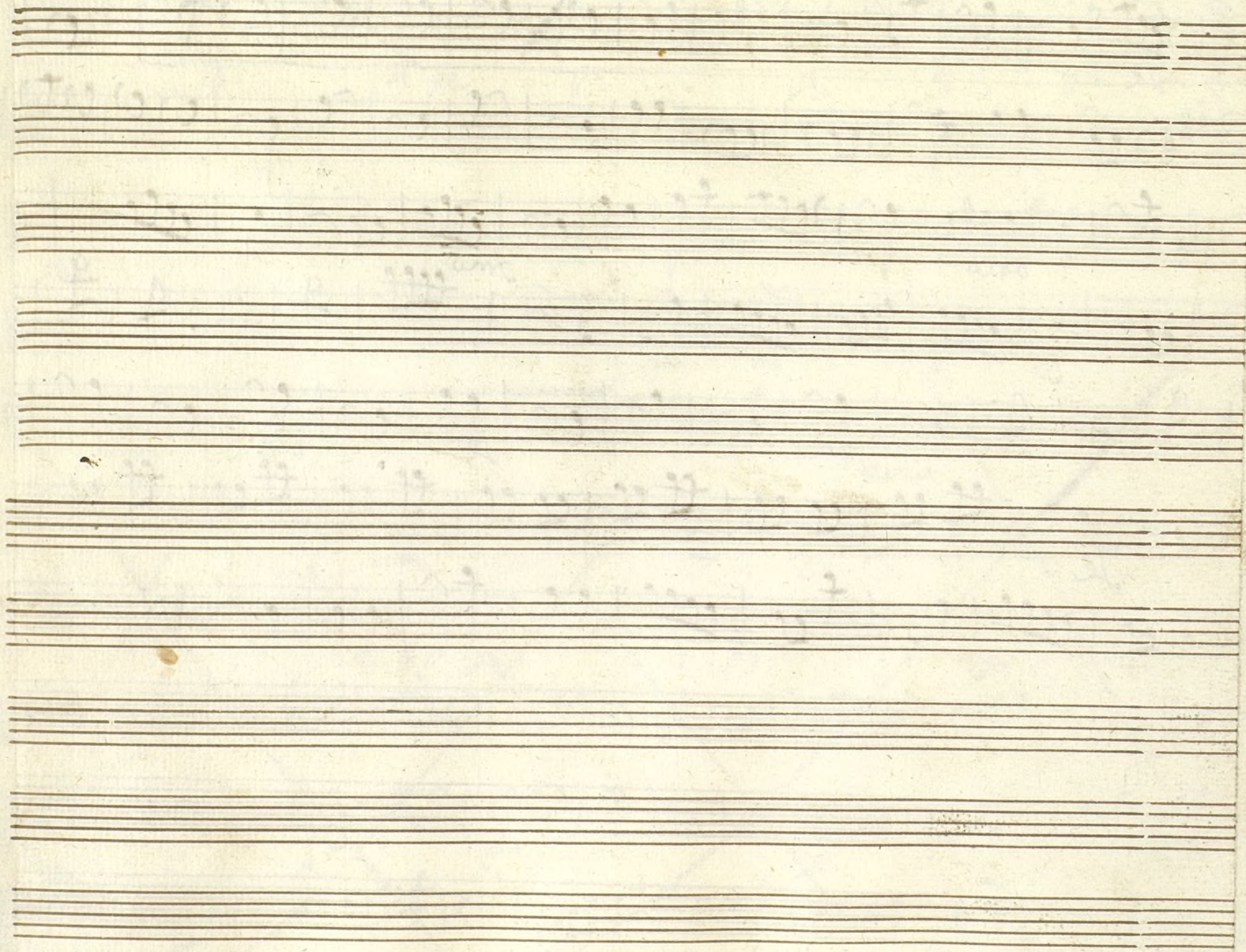
Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, *pp*, *ff*, *Andte.*, and *Allo.*. The word *Parola* is written at the end of the final staff.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff begins with the tempo marking "And." and the time signature "3/4". The score is marked with "p." (piano) in several places. A large, dark, diagonal scribble crosses through the middle of the page, obscuring parts of the notation. The word "Parola" is written in cursive at the bottom right of the page.







Lau^a

Mus 107-13

+

Contrabajo; Dupli.^{do}

Conadilla a Duo;

Los tres Trages;

//

+

Handwritten musical score for 'Allegretto' in 2/4 time. The score consists of ten staves. The first staff begins with the tempo marking 'Allegretto' and the key signature of one sharp (F#). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some numerical markings (11, 12, 16) above certain notes. The handwriting is in ink on aged paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *And^{te}*, *p^o*, and *All^o*. A diagonal line is drawn across the staves. The word *Parola* is written at the bottom right of the staves.

And.^{te} gracioso $\text{C}:\flat \frac{3}{4}$

Sequitur *Allegretto* $\text{C}:\sharp \frac{3}{4}$

Allegro $\text{C}:\sharp \frac{3}{4}$ *Parola*

folia de paco C: 3/4 *le* *vo* *po*

Andte. *vo* *po*

Parola

final *Allegretto* C: 2/4 *le* *vo* *po* *3* *po*

arco *Punteado* *mo* *po* *f.p.* *f.p.*

Handwritten musical score on aged paper, featuring ten staves of music. The first five staves are enclosed in a large, hand-drawn rectangular box with diagonal lines crossing through them, suggesting they are to be discarded or are a previous draft. The notation includes various musical symbols such as notes, rests, and dynamic markings like *h*, *p*, *arco*, and *fmo*. The sixth staff begins with the word *Punteado* above the notes. The seventh staff has *arco* written below it. The eighth staff has *fmo* written below it. The ninth staff ends with a large, stylized flourish and the word *Nolli* written below it. The bottom of the page shows several empty staves.

