

107-5

Pepi Mora

Leg.^o 5.^o+
Conadilla a Dios;

La Piraderna;

//
Del S.^r Moral;{ S.^{ra} Porta
S.^r Garcia//
1798.

Allegretto

Calle con Balcon a un lado;
y en el Cedula;

oficial, Garcia

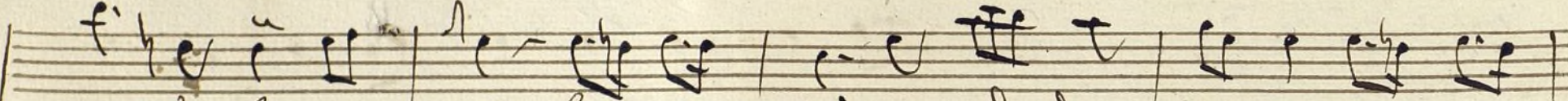
Aunque es extraño que tenga a - - - mor
ella dice que a oficia les no es po

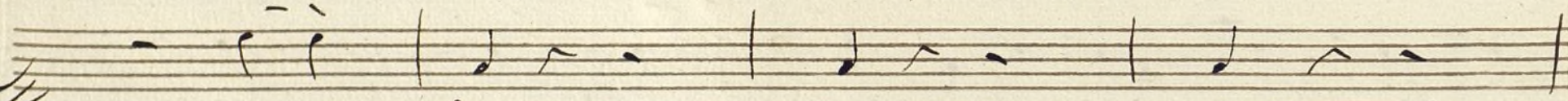
firme a un oficial a - - mor fir - - - me a un o - - - - fi
si ble a mor fama - no es po si - - - - ble a mor - - - - ja

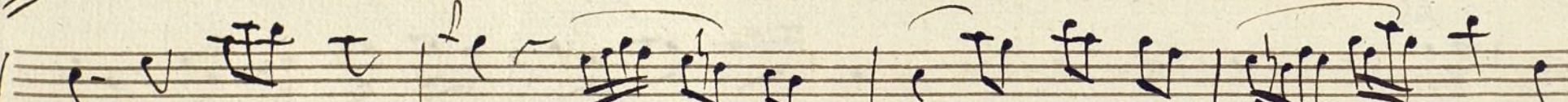
cial de la Niña que aquí vive
mas ya si vestido de Mayo

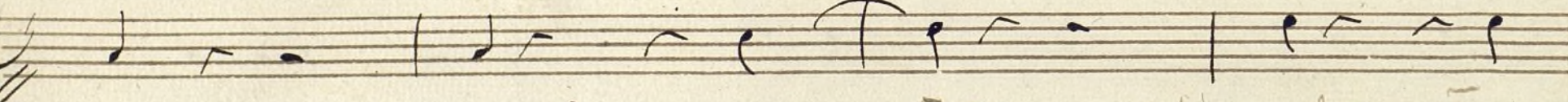
me prendado sin pensar me ... prenda do sin pen
oy la pretendo charquear oy la pre ten do char

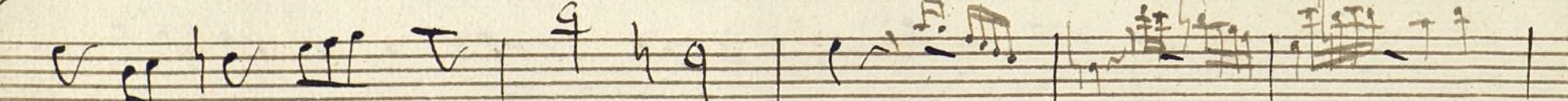
sar en la Casa de una Amiga que yo
quear la di rē que a ver la Casa vengo

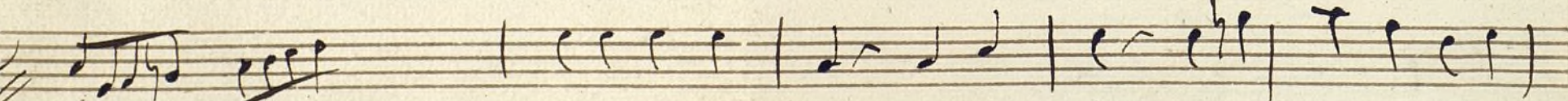

 suelo frequentar la en contré ma de de entonces yo no
 puer con Ceula está quen mucha suele orguilar se aun mas




 puedo so-segar yo -- no pue -- do so -- -- se
 que seba a buscar aun -- mas que -- seba -- -- abus




 gar yo no pue do so-segar
 car aun mas que seba a buscar


 se

Allegro

en to sin tar dan za

a ni mo a ni mo a ni moy va lor a ni moy va

lor quen Amor se pièr de quien tiene te mor quien tiene te

mor qⁿ tiene te mor qⁿ

Musa cion de solo;

Andte

Allegretto

3
4

ra Porta^{do}

que vida
po ei ei

tan a marga ei toi pa san do ei toi pa san - - -
ei ei ei ei ei ei ei ei ei

do ei toi pa san - - - do

ei toipa
quen la do

san - do sufriendo mil des pre - cios y ma los
sa - das siempre piden y quie - ren lo que no

pa - san sufriendo mil des pre - cios y
pa - san siempre piden y quie - ren lo

ma los pa - san sufriendo mil des pre cios
que no pa - san siempre piden y quie ren

y ma los Ra-tos y ma los Ra-
 lo que no pa-gan lo que no pa-
 tos y ma los Ra-
 gan lo que no pa-gan;
 tocan Campanilla dentro;

Allegro

Porta

Musical staff with treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The staff contains a melody with a double bar line and repeat signs. The lyrics "quien es el que ha - - - ma" are written below the staff.

Musical staff with treble clef, key signature of two sharps, and a 2/4 time signature. The staff contains a melody with a double bar line and repeat signs. The lyrics "no sea que es lo que se ar qui - - - la" are written below the staff.

Musical staff with treble clef, key signature of two sharps, and a 2/4 time signature. The staff contains a melody with a double bar line and repeat signs. The lyrics "un vendido buen - - - ro y lo que yo bus co" are written below the staff.

Musical staff with treble clef, key signature of two sharps, and a 2/4 time signature. The staff contains a melody with a double bar line and repeat signs. The lyrics "solo a saber ven - - - go" are written below the staff.

Musical staff with treble clef, key signature of two sharps, and a 2/4 time signature. The staff contains a melody with a double bar line and repeat signs. The lyrics "diga vsted que quiere" are written below the staff.

Musical staff with treble clef, key signature of two sharps, and a 2/4 time signature. The staff contains a melody with a double bar line and repeat signs. The lyrics "lo sa breis bien presto lo - sa breis - bien pres - - -" are written below the staff.

Musical staff with treble clef, key signature of two sharps, and a 2/4 time signature. The staff contains a melody with a double bar line and repeat signs. The lyrics "y en tonces be re mos y en - tonces - be re - - -" are written below the staff.

Musical staff with treble clef, key signature of two sharps, and a 2/4 time signature. The staff contains a melody with a double bar line and repeat signs. The lyrics "y en tonces be re mos y en - tonces - be re - - -" are written below the staff.

Musical staff with treble clef, key signature of two sharps, and a 2/4 time signature. The staff contains a melody with a double bar line and repeat signs. The lyrics "y en tonces be re mos y en - tonces - be re - - -" are written below the staff.

Musical staff with treble clef, key signature of two sharps, and a 2/4 time signature. The staff contains a melody with a double bar line and repeat signs. The lyrics "y en tonces be re mos y en - tonces - be re - - -" are written below the staff.

Porta

to
mos

Austed lo Co noz co
par^a que juntos vivamos

si mal no mea
yo solo a pe

Cuerdo
pez co

Porta haga usted me mo ría
pues si vive lo quiere

me hira Co no
yo amigo no

ciendo me - - - hira Co no cien - - - do
quiero yo a - - - mi go no quie - - - ro

Porta *par^a*

1^{mo} este es aquel oficial, pero disimular quiero; ella no me a cono
sol en vuestra compañía, podré yo vivir con contento; *Porta* si usted quiere

cido, voi mi en paño pro siguiendo; a que se prin
Compañía, burruela en un Regimiento; a que se prin

cipio que { *bueno* que va ve re mor el ca - - -
mal

Handwritten musical score on aged paper. The score is written in a single system with five staves. The first staff contains the lyrics "so en que para rá - - - - en". The second staff contains the lyrics "que para rá en que para rá en que para". The third staff contains the lyrics "rá". The fourth staff contains the tempo marking "Allegro". The fifth staff contains the lyrics "le". The score is written in a cursive style with various musical notations including notes, rests, and bar lines. There are some corrections and markings in the score, such as a double bar line with a slash through it in the fourth staff.

so en que para rá - - - - en

que para rá en que para rá en que para

rá

Allegro

le

Parola, Garcia, Nina es un vel tan sordaca; Como las Satai de Enero,
 ella aque en Madrid ay Sataos mui golosos, y los temo; el pero debe vsted
 ser docil, ella en tenerme vsted a serlo, (aunque los otros a trabajo, que yo
 no me mamo el dedo; el fuego! aque por lana vine, y traquilado me buelbo;
 ella vsted quiere que le informe de todo, mui por extenso, el si señora;
 ella su a cuche estos Varones del modo con que yo pienso;

Coplas

Allegretto

Porta

To do Cuan to se arquila en esta casa a

A los Mayos no arquilo nada en mi Casa por

pe so de do ólo - - nel to do se pa ga to
que siem pre me a pe - - tan ba la dro na da ba
do se pa ga no me pe sa el la ber lo por que he pen sa
la dro na da par lo mi mo de bo so tras di zen los Ma
do nor gar tar Cuanto yo ten go
por di por que a mu cho tar em bras

en obsequia - - - ros en obsequia ros
han apestado - - - han apestado

Yo no arguyo a los
Pues tampoco a si

mozos sino a los viejos que Congenite machu - - -
cia les arguyo nada porque la Plata en e - - -

cha noay tanto Viespo noay ^{para} si viste en el de
 Nos siempre anda en casa siem Al fin nunca se
 fia na da re me dia na da re me dia
 pierde que ellos al me nos que ellos al me nos
 por que son los pe o - res en la ma te - - ria en
 siempre se ta no pa - gan en Reque - - bro es

Porta

la - - - - ma teria que gran
 en - - - - re quie bros que gran

tu - - - - no que gran teno que la di - - -
 tu - - - - no que gran teno que la di - - -

na que la dina y en el cuento que se fragua qⁿ se
 na que la dina ya me falta el sufrimiento qⁿ a

cha noay tanto Viespo noay *p* si viste en el de
 Nos siempre anda e casa siem *f* Al fin nunca se

fia na da re me dia na da re me dia
 pierde que ellos al me nos que ellos al me nos

por que son los pe o - res en la ma te - - - ria en
 siempre se ta no pa - gan e en Reque - - - bro es

la - - - - - ma te ría
en - - - - - re quie bros

que gran
que gran

tu - - - - - no que gran teno
tu - - - - - no que gran teno

que la di - - -
que la di - - -

na que la dina
na que la dina

y en el cuento que se fragua q'n se
ya me falta el sufrimiento q'n a

lleba el pato al agua de los dos hemos de ver de los
de lo gran su intento es pre ci to la purar es pre
de los dos hemos de ver de los
es pre ci to el apurar es pre

Parola / *cor^a* desde que si buenos ojos, en toi de Amor que me muero,
 ella / Amor firme un oficial, digo un Mayo, que en beleso, el fuego de Dios
 que memoria, me salio mal el proyecto; ella / Amiguito a unquesoi Nina
 yore, para mi go bierno lo batonne; ella / señorita!!! ella / señorito!!!
 el / si!!! ya!!! pero!!!

Allegretto

Porta

Ya puede señor mi - - - o tomar la
cor^a sien su Parada di - - - ze. que no me

puer - - - ta tomar la puer ta
 quie - - - re que no me quiere

tomar la
 que no me

so

puer - - - ra porque le aco no ci - - - do la Posa
 que - - - re no faltaran algu - - - na donde me
 de - - - ra la Posa de - - - ra porque le a
 fue - - - guen donde me fue - - - guen no falta
 Co no ci - - - do la Posa de - - - ra la
 ran algu - - - na donde me fue - - - guen don

Musical notation includes treble and bass staves with various notes, rests, and dynamic markings such as *ff*, *ffr*, and *po*.

Posa de - ra que aunque mucha - - - cha no ad
de me fuequen Pero mi'a fec - - - to nun

mi de Con tra san - - - dos nunca en su ca - - -
ca podrá apar tar - - - se de tu o fue - - -

sa nunca en su ca - - - sa i no ad mite Con tra
los de tu o fue - - - los: nunca podrá apar

sa nunca en su ca - - - sa i no ad mite Con tra
los de tu o fue - - - los: nunca podrá apar

sa nunca en su ca - - - sa i no ad mite Con tra
los de tu o fue - - - los: nunca podrá apar

ban - - - dos nunca en su Ca - - - sa nunca en su Ca
 tar - - - se de tu o fue - - - los de tu o fue.

sa;
 los;

D. C.

Parola, por ablenos Claro Señora, sin ardar en patara tar;
 diga usted mea cono i do, ella, Al punto que o bila cara, se Mayo de contrabando,
 y oficial de: et Calla, Calla, Con buertros deprecior, Niña, parece tocai a marcha
 y en donde no nos alojan, hacemos poca parada; ella, Buscad otro alojamiento
 que en Madrid a nadie falta; el, pero fue de la salida con tor mas que no la en
 grada, ella, Lorna congo to no pica, el, et ai mui e qui tocada que ain
 finitos que le pica la cueta mucho a Vacarla; ella, vaya dome usted la puerta
 y de jemonos de chanza;

And.^{te} *gar.^a* *Porta*

se ño rita vited perdone No ten

goque perdo nar porque los om brei de ben porque

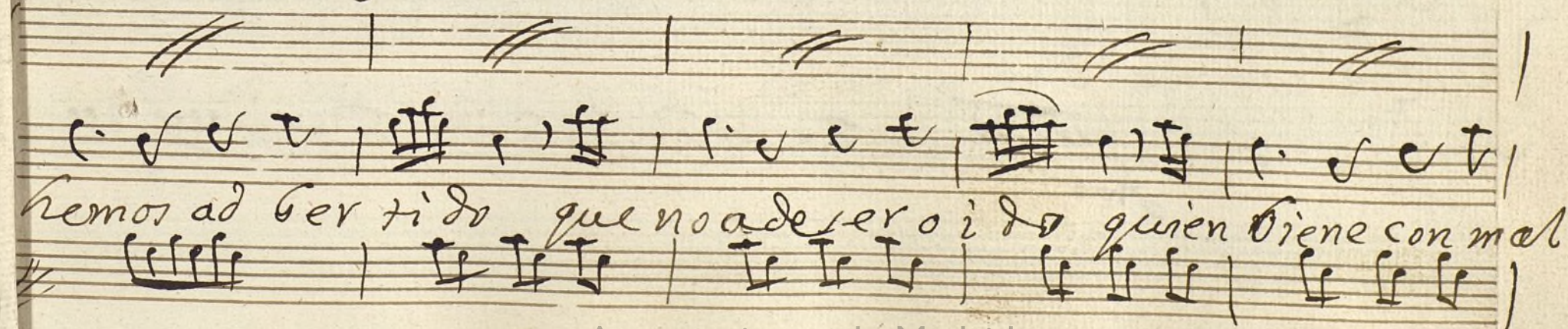
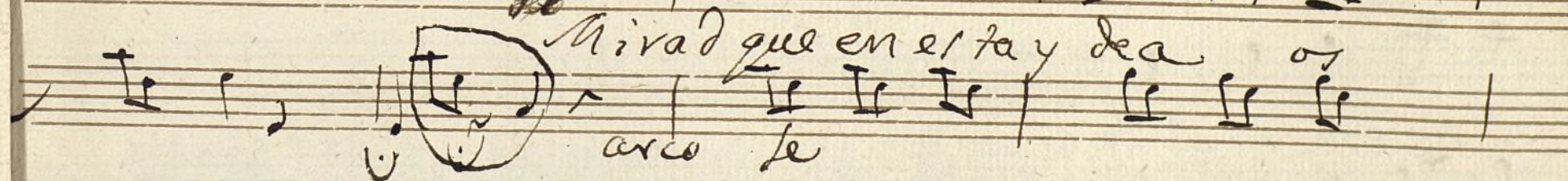
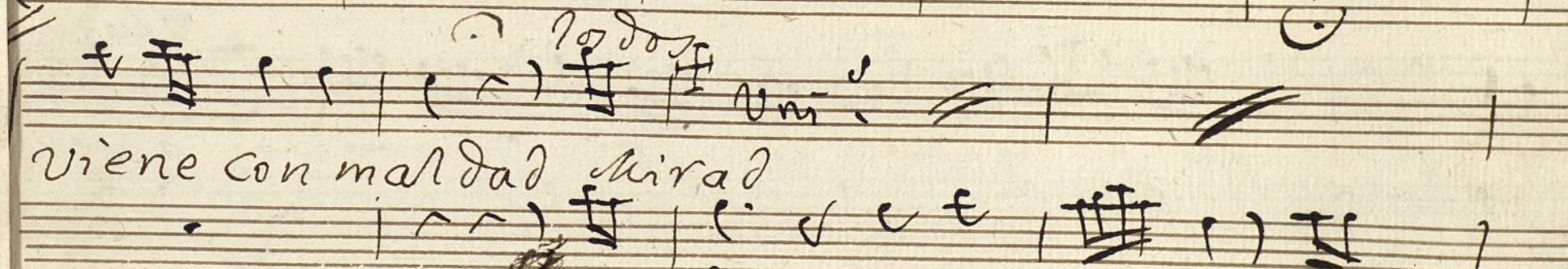
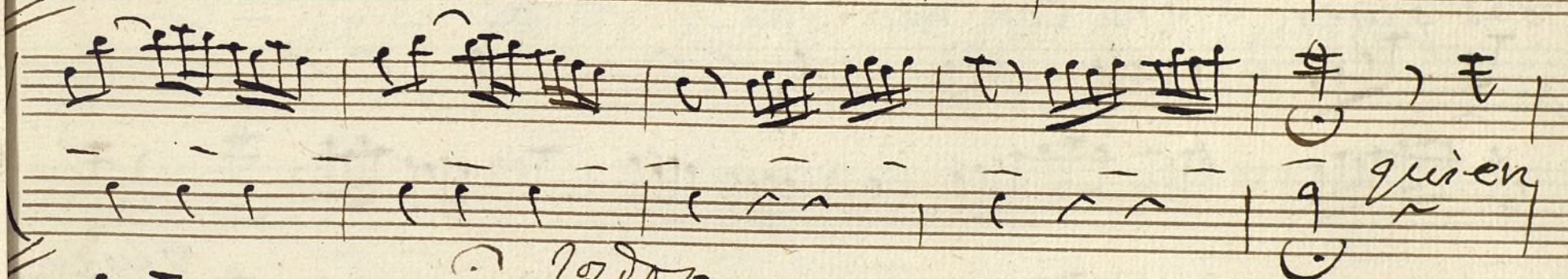
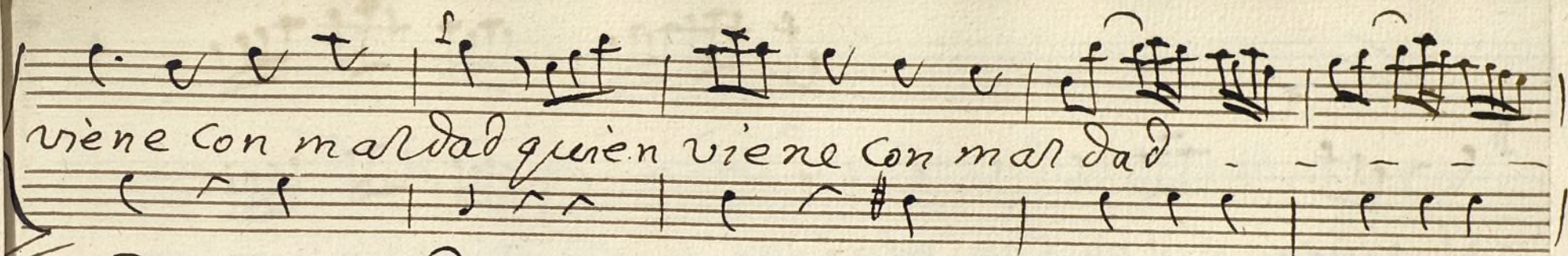
los om brei de ben — a la mupe rei vajar — a la

mupe rei vajar *no* ven no so — xai ei ta luepo el que

rer — los ei cu char el — — quer los ei — cu

fiata cruz *Porta*

I *London*
 char y pue en no s'otro pue den alqu nos el carmen
May Andre
 far di pamos con ale gria unido para a ca
 bar u nidos u nidos pa ra a ca bar para a ca
Alacrisse *Porta*
 bar para a ca bar: no mirad que en esta y
Punteado
 dea os hemos ad ber ti do que no a de xer o i do quien



Handwritten musical score on aged paper, featuring three systems of staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written in Spanish and are integrated with the musical notation.

System 1:
a - - -
a - - -
a - - -
a - - -

System 2:
quien
quien
a - - -
a - - -

System 3:
Viene con mal da
Viene con mal da
fmo

For.^a
 A ver si se ño rita de jado en vane
 ci das co no ciendo adber tida de Amor - la nece da d
 de A mor - la nece da d de A

ad libitum

mor la nece dad de Amor la nece da di

Mirad que en

ay y dea os hemos ad ver tido que

ay y dea os hemos ad ver tido

Punteado

no a de ser o i do quien viene con mal da d quien

que no a de ser o i do quien viene con mal da d

vie-ne con ma-dad - - -
 quien viene con ma-dad a - - - a

quien viene con mal
 quien viene con mal

dad
 dad
 quien
 quien

viene Con mal dad

viene Con mal dad

quien

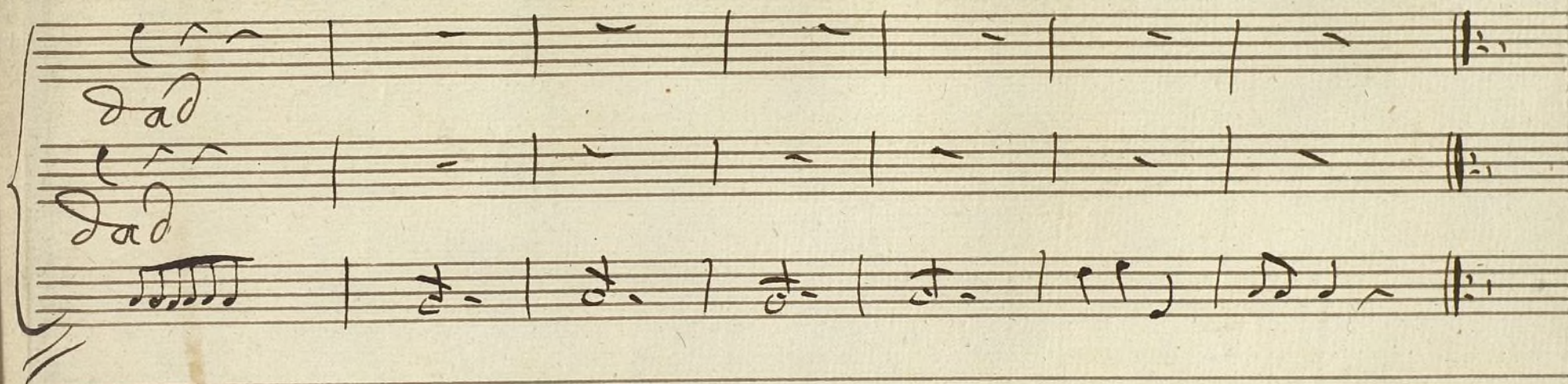
quien viene Con mal

quien

quien viene Con mal

dad quien

dad quien viene Con mal dad Con mal dad Con mal

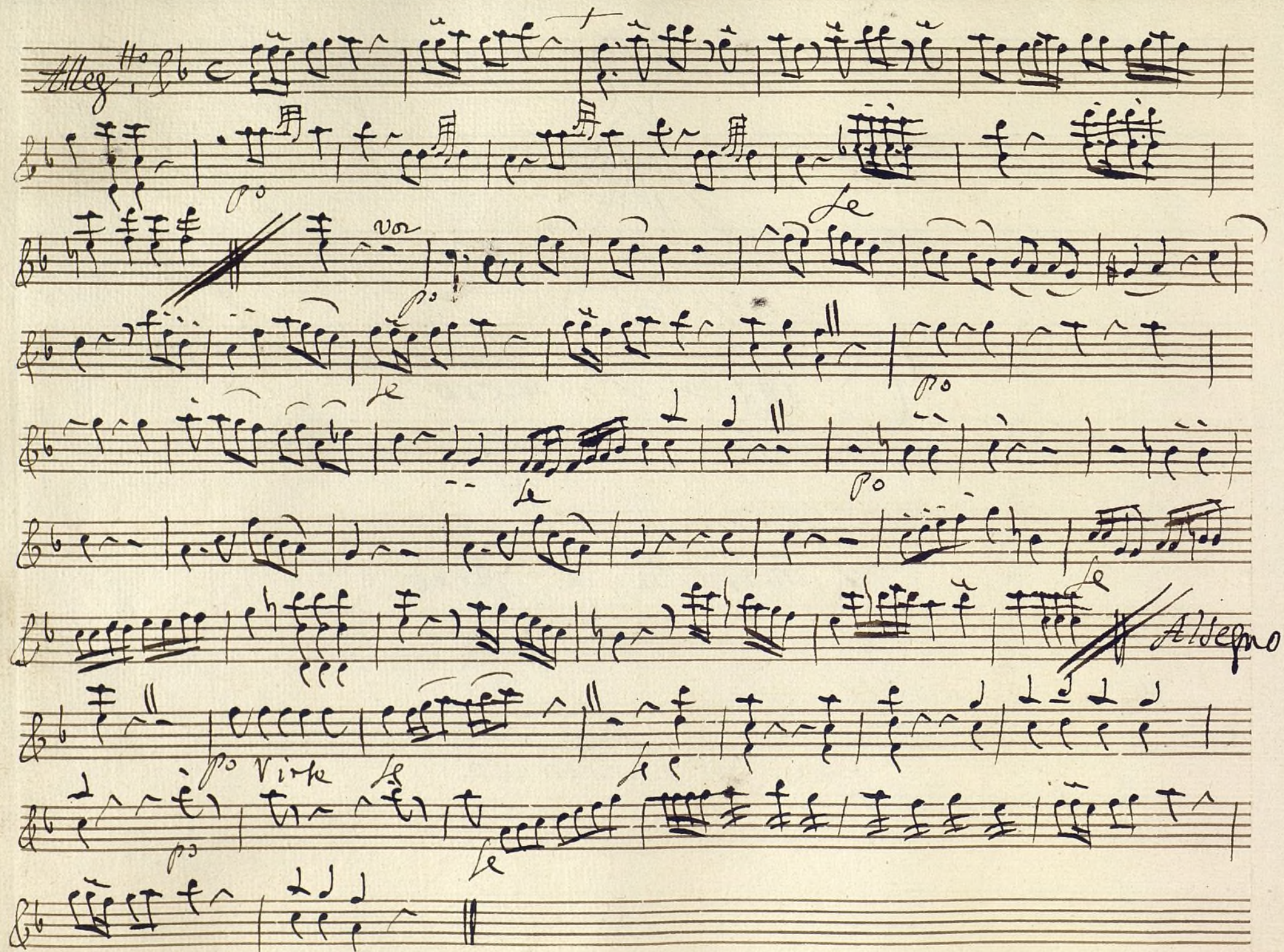




Violin Primero

Conadilla a Duo;

La Posadera



Andte. Punto bajo

p

pp

p

p

p

p

p

Volupto

Punto bajo.

Allegro 2/4 F\# C\#

Parola

Allegretto & 3/4 *vor*

Parola

final *Andr.* & 3/4 *le vor*

May Andr.

F alla crux

se

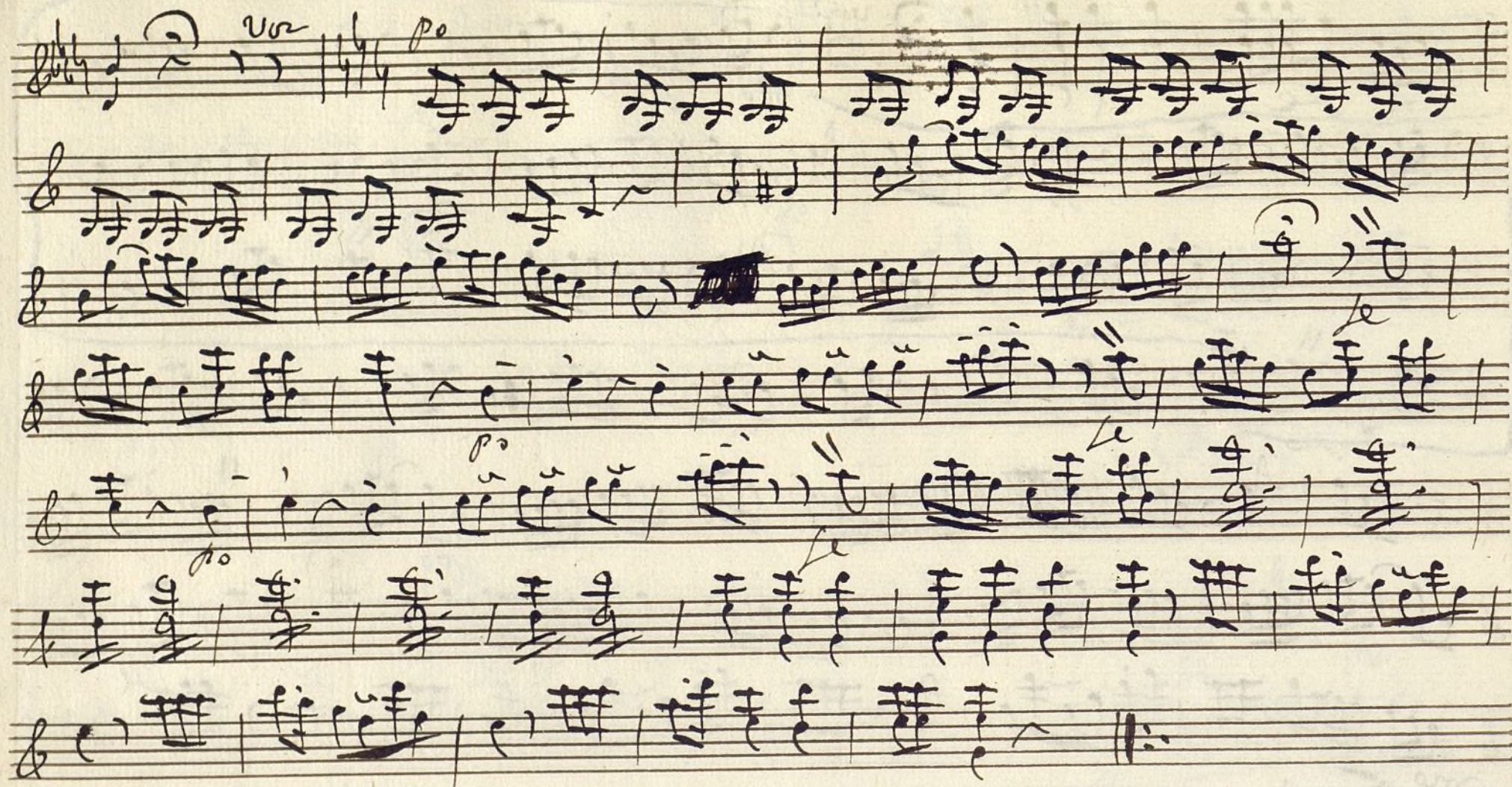
p

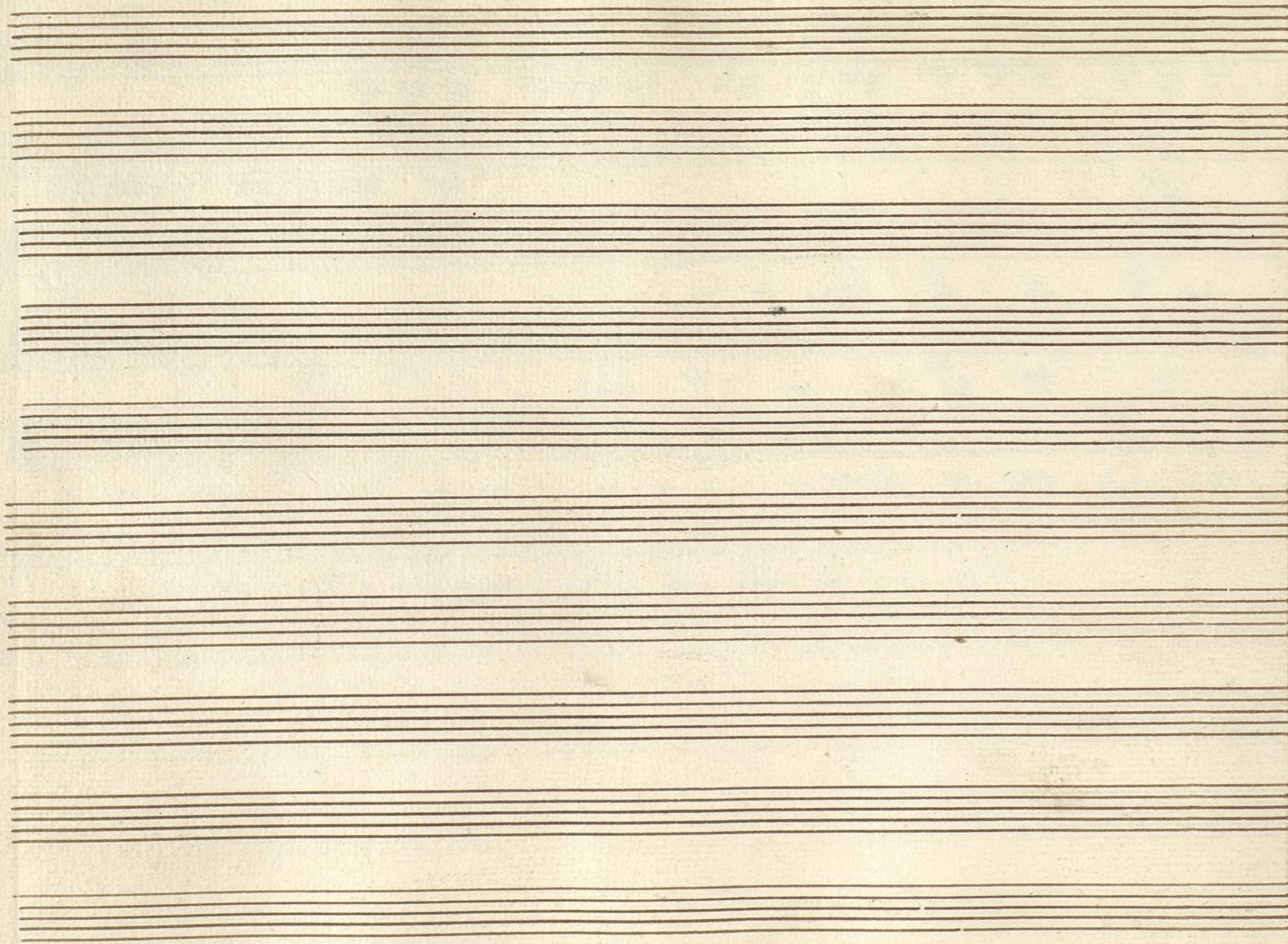
p

p

p

agiacere volti



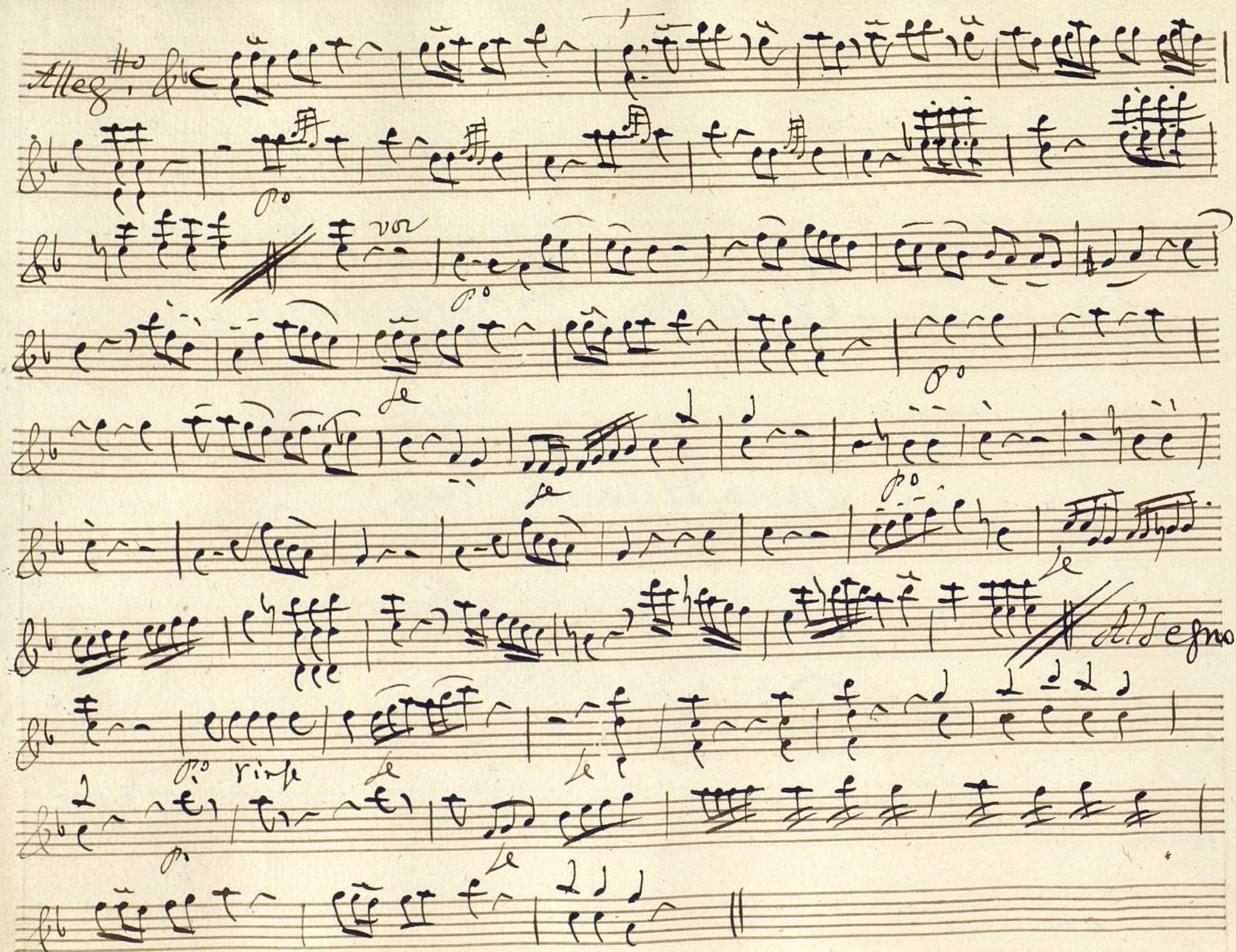


Ayuntamiento de Madrid

Violin Primero Dupli.^{do}

Conadilla a Quod;

La Posadera



And.te $\frac{3}{4}$ *Punto bajo*

Allegro

Volte p.to

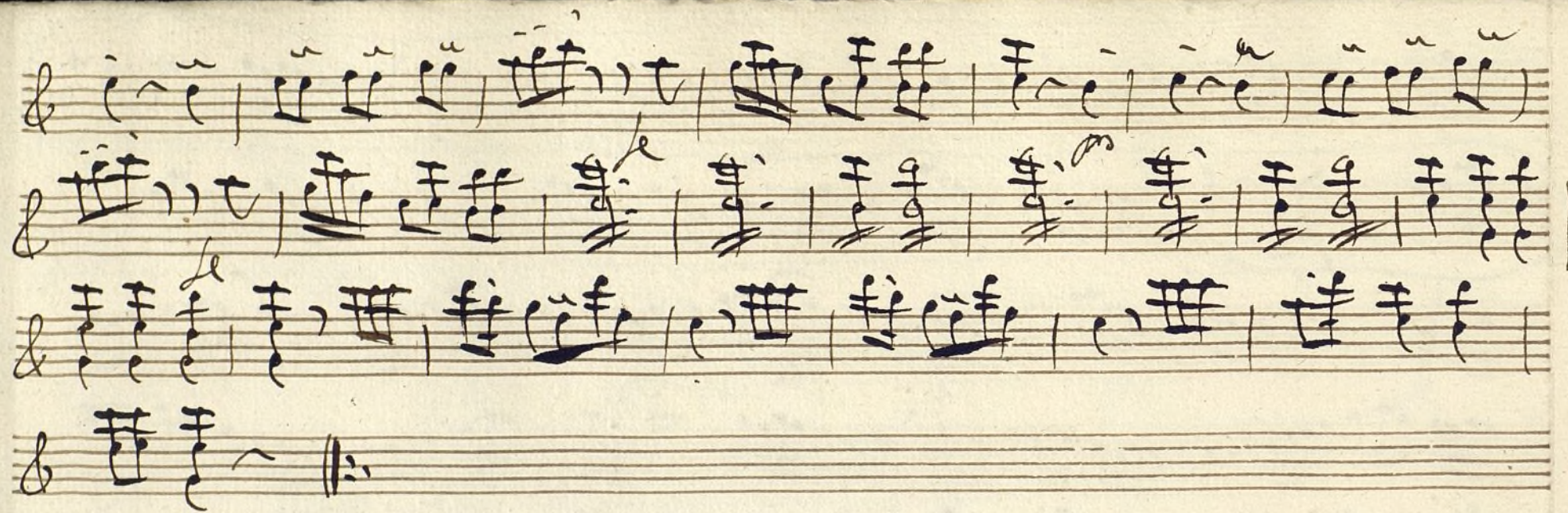
Capla Allegro 2/4

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 features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together in groups. Dynamic markings such as 'p' (piano) and 'f' (forte) are used throughout. A section marked 'Adagio' begins on the sixth staff. The piece concludes with a double bar line and a final chord. The signature 'O. O. O.' is visible at the bottom right.

Paroza

Allegro 4/4 3/4 2/4 1/4 1/2 3/8 1/8 1/16 1/32 1/64 1/128 1/256 1/512 1/1024 1/2048 1/4096 1/8192 1/16384 1/32768 1/65536 1/131072 1/262144 1/524288 1/1048576 1/2097152 1/4194304 1/8388608 1/16777216 1/33554432 1/67108864 1/134217728 1/268435456 1/536870912 1/1073741824 1/2147483648 1/4294967296 1/8589934592 1/17179869184 1/34359738368 1/68719476736 1/137438953472 1/274877906944 1/549755813888 1/1099511627776 1/2199023255552 1/4398046511104 1/8796093022208 1/17592186044416 1/35184372088832 1/70368744177664 1/140737488355328 1/281474976710656 1/562949953421312 $\text{1/1125899906842624}$ $\text{1/2251799813685248}$ $\text{1/4503599627370496}$ $\text{1/9007199254740992}$ $\text{1/18014398509481984}$ $\text{1/36028797018963968}$ $\text{1/72057594037927936}$ $\text{1/144115188075855872}$ $\text{1/288230376151711744}$ $\text{1/576460752303423488}$ $\text{1/1152921504606846976}$ $\text{1/2305843009213693952}$ $\text{1/4611686018427387904}$ $\text{1/9223372036854775808}$ $\text{1/18446744073709551616}$ $\text{1/36893488147419103232}$ $\text{1/73786976294838206464}$ $\text{1/147573952589676412928}$ $\text{1/295147905179352825856}$ $\text{1/590295810358705651712}$ $\text{1/1180591620717411303424}$ $\text{1/2361183241434822606848}$ $\text{1/4722366482869645213696}$ $\text{1/9444732965739290427392}$ $\text{1/18889465931478580854784}$ $\text{1/37778931862957161709568}$ $\text{1/75557863725914323419136}$ $\text{1/151115727451828646838272}$ $\text{1/302231454903657293676544}$ $\text{1/604462909807314587353088}$ $\text{1/1208925819614629174706176}$ $\text{1/2417851639229258349412352}$ $\text{1/4835703278458516698824704}$ $\text{1/9671406556917033397649408}$ $\text{1/19342813113834066795298816}$ $\text{1/38685626227668133590597632}$ $\text{1/77371252455336267181195264}$ $\text{1/154742504910672534362390528}$ $\text{1/309485009821345068724781056}$ $\text{1/618970019642690137449562112}$ $\text{1/1237940039285380274899124224}$ $\text{1/2475880078570760549798248448}$ $\text{1/4951760157141521099596496896}$ $\text{1/9903520314283042199192993792}$ $\text{1/19807040628566084398385987584}$ $\text{1/39614081257132168796771975168}$ $\text{1/79228162514264337593543950336}$ $\text{1/158456325028528675187087900672}$ $\text{1/316912650057057350374175801344}$ $\text{1/633825300114114700748351602688}$ $\text{1/1267650600228229401496703205376}$ $\text{1/2535301200456458802993406410752}$ $\text{1/5070602400912917605986812821504}$ $\text{1/10141204801825835211973625643008}$ $\text{1/20282409603651670423947251286016}$ $\text{1/40564819207303340847894502572032}$ $\text{1/81129638414606681695789005144064}$ $\text{1/162259276829213363391578010288128}$ $\text{1/324518553658426726783156020576256}$ $\text{1/649037107316853453566312041152512}$ $\text{1/1298074214633706907132624082305024}$ $\text{1/2596148429267413814265248164610048}$ $\text{1/5192296858534827628530496329220096}$ $\text{1/10384593717069655257060992658440192}$ 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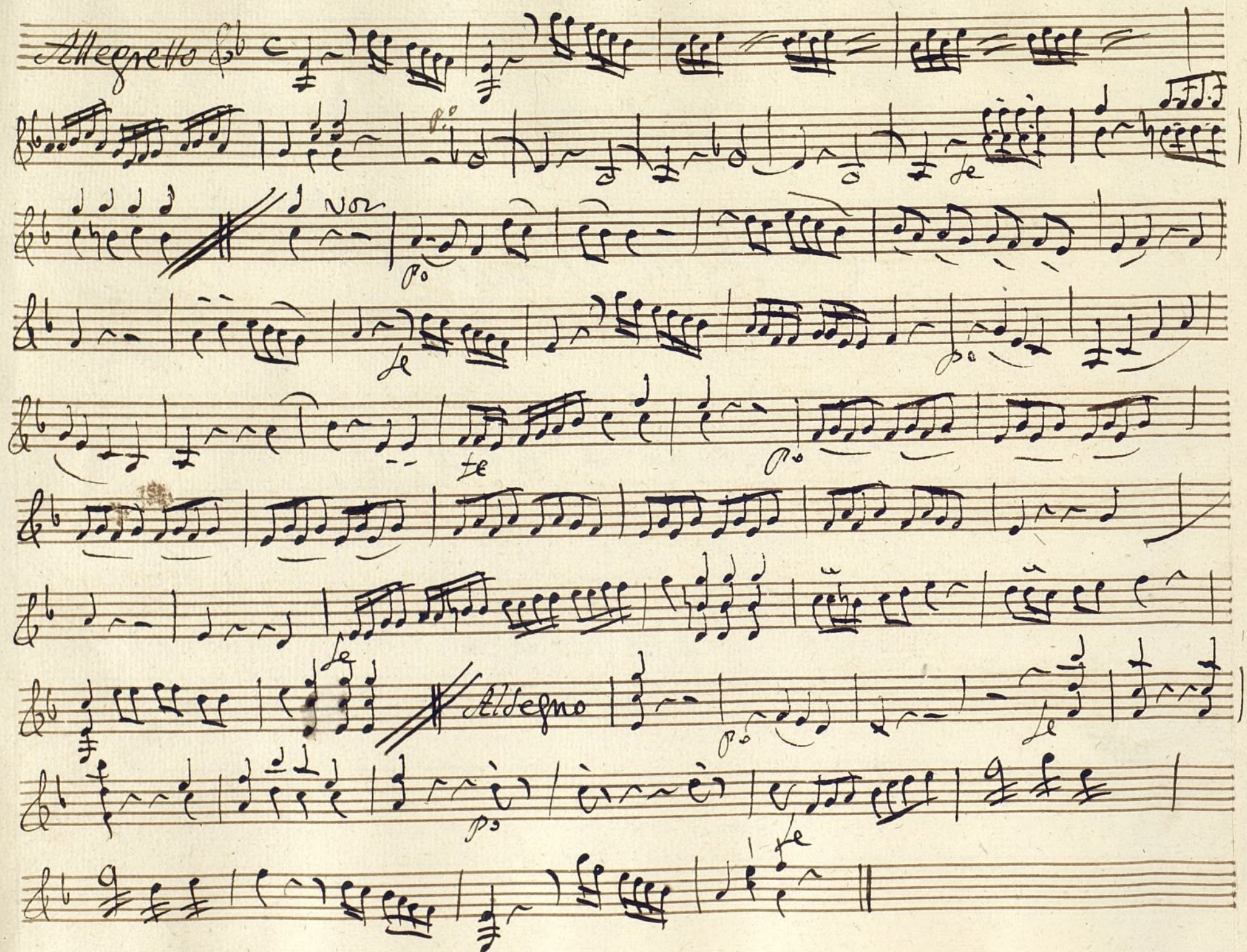
A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff is enclosed in a large oval. The second staff has a circled section. The fifth staff has a 'mo' marking. The sixth staff has a 'mo' marking. The seventh staff has a 'mo' marking. The eighth staff has a 'mo' marking. The ninth staff has a 'mo' marking. The tenth staff has a 'mo' marking. The score is written in a historical style, possibly from the 18th or 19th century.



Violin Segundo

Conadilla a Duo;

La Posadera;



Andte
~~Allegretto~~ 3 le Punto bajo
 4

Volte

Copla *Allegro* # 2/4

Handwritten musical score for a Copla. The score consists of seven staves of music. The first staff begins with the title "Copla" and the tempo "Allegro" in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a double bar line.

~~Allegro~~
Allegro della Copla

Parola

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

162



A

Coup.^{do}

Violin Segundo

Tonadilla à Duo

La Posadera

.//.





And. ~~the~~ 3/4 *se Puntobasso*

p.

f.

p.

fl.

Adagio

Alleg.^{ro} & $\sharp\sharp$ $\frac{2}{4}$ *Puntobasso*

f. *p.* *f.* *p.* *p.* *p.* *f.* *Parola*

Coplas. Allegro 2/4

f. p. p.º f. p.º f. p.º

Allegro

Dillo

Parola

Alleg.^o 3/4 *se.* *voz* *p.^o* *f.* *p.^o* *f.* *p.^o* *f.*

And.^{te} 3/4 *f.* *voz* *p.^o* *f.*

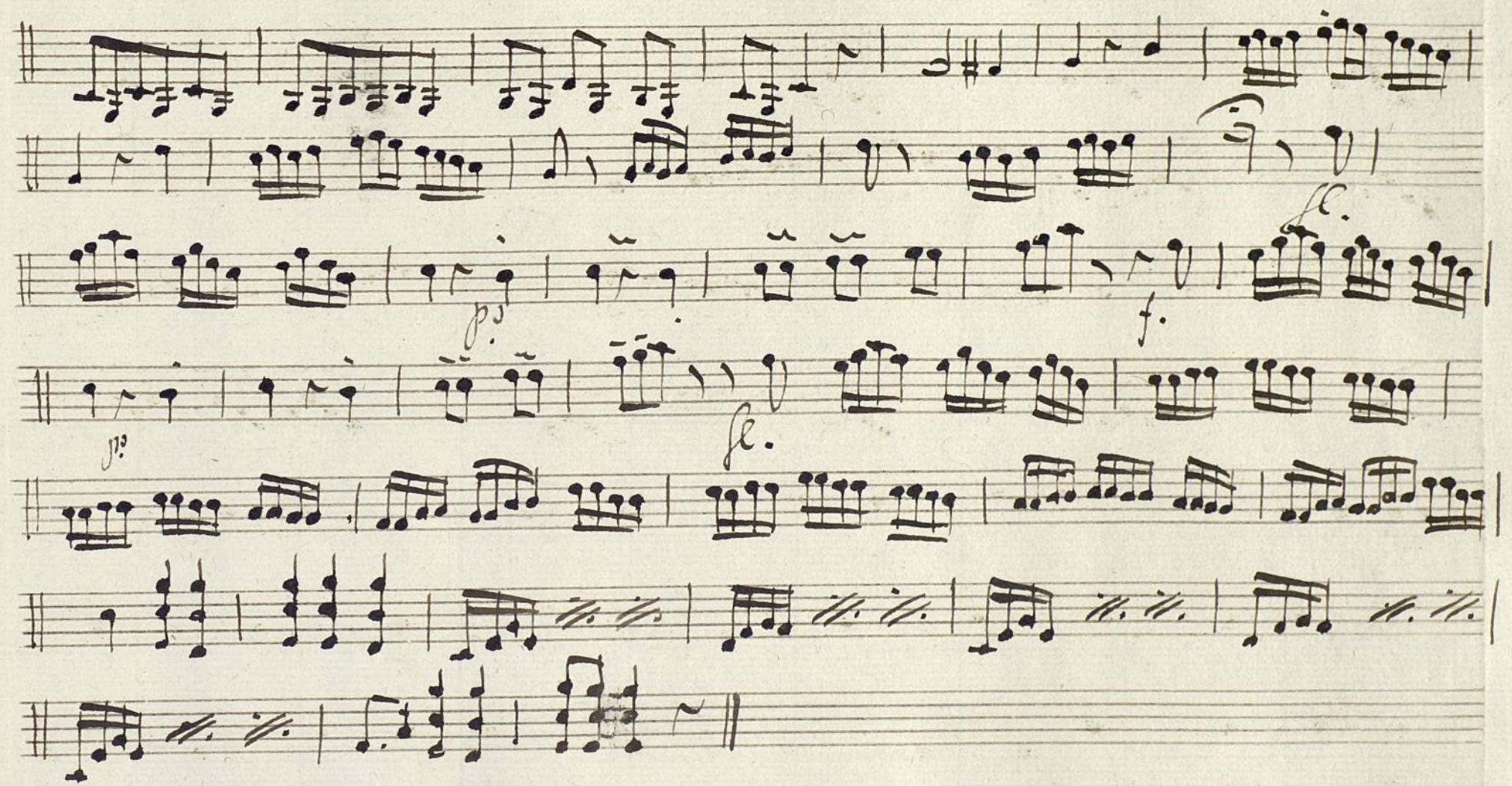
finale *f.* *And.^{te}* *ffor* *f.*

Parola
Dacapo:!!

And.^{te} *f.* *voz* *p.^o* *f.*

And.^{te} *f.* *voz* *p.^o* *f.*

A handwritten musical score on ten 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 sharp (F#). The score is written in a cursive, handwritten style. The word "apiacere" is written in the first staff, and "Vox" is written above the eighth staff. The word "fmo." is written above the fourth staff. The word "p." is written below the sixth staff. The word "f." is written below the seventh staff. The word "Vox" is written above the eighth staff. The word "apiacere" is written below the eighth staff. The word "f." is written below the ninth staff. The word "fmo." is written below the tenth staff.



Ayuntamiento de Madrid

Obse Primero +
Conadilla a Duo: La Posadera

4

Handwritten musical score on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Allegro" and the mood is "Lento". The second staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Allegro". The third staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Allegro". The score includes various musical notations such as notes, rests, and bar lines. There are also handwritten annotations like "Piano" and "Solo".

Coplas Alleg.^{to} $\text{F}^{\flat} \frac{2}{4}$

no

Allegro

no

Parola

Segui. $\text{F}^{\flat} \frac{3}{4}$ Alleg.^{to} *Parola*

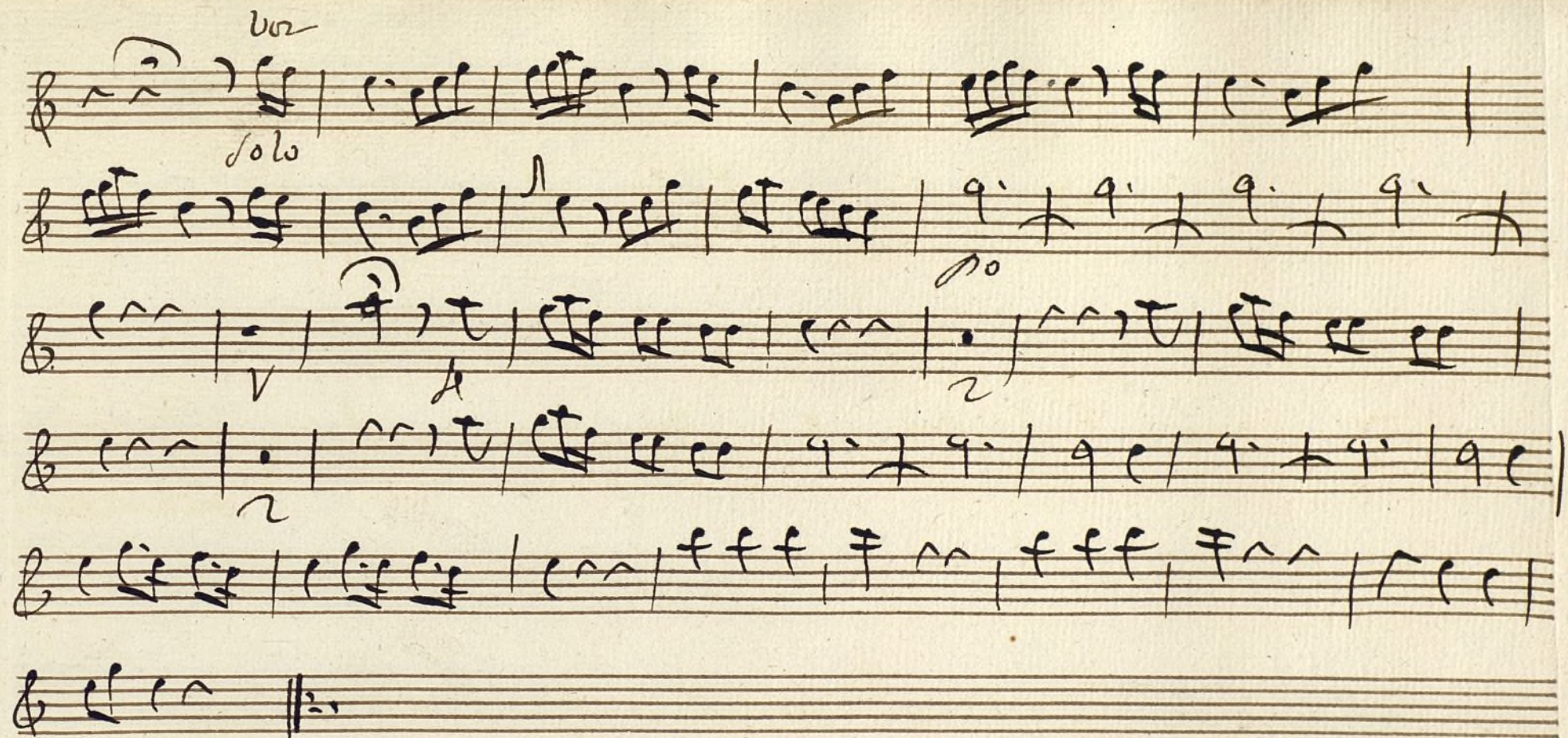
final *And.* $\text{F}^{\flat} \frac{3}{4}$ *ss 28.*

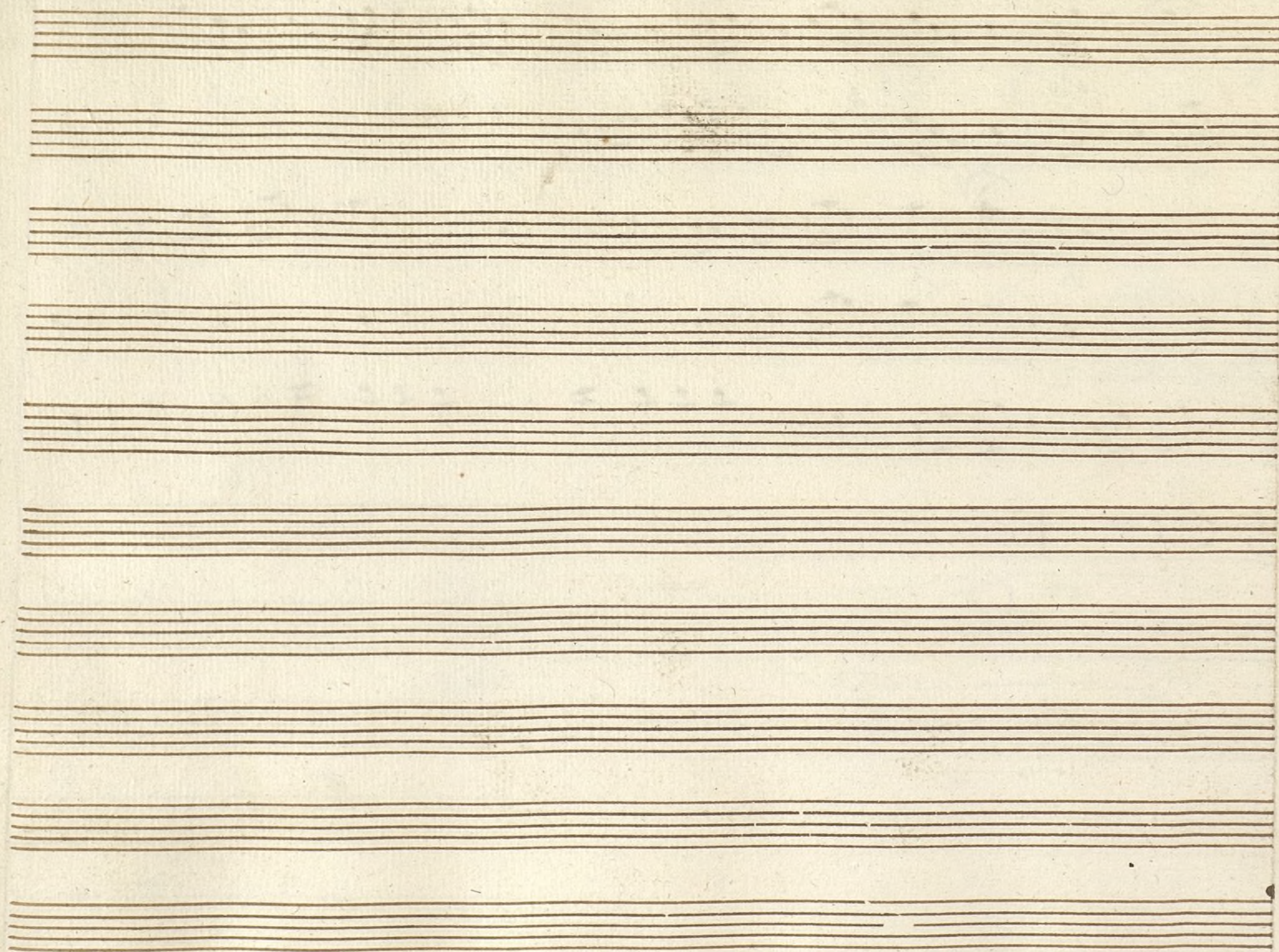
no

no

no

no





Oboe Segundo

Concilla a Duo; La Pradera;

Mus 107.5

Handwritten musical score for Oboe Segundo, titled "Concilla a Duo; La Pradera;". The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings.

The score begins with the tempo marking *Allegro* and the key signature of one flat (Bb). The first staff contains a series of eighth and sixteenth notes, followed by a measure with a fermata and a 4-measure rest. The second staff includes a section marked *no* (cancel) and a section marked *dolce* (sweet). The third staff continues with eighth and sixteenth notes, including a 5-measure rest and a 11-measure rest. The fourth staff features a section marked *Allegro* and a 2-measure rest. The fifth staff includes a section marked *Allegro* and a 3-measure rest. The sixth staff begins with the tempo marking *Allegro* and the key signature of two sharps (D major), followed by a section marked *puntabato* (cancel). The seventh staff includes a section marked *28* and a section marked *solo*. The eighth staff features a section marked *Allegro* and a section marked *Allegro*. The ninth staff includes a section marked *Allegro* and a section marked *Allegro*. The score concludes with the word *Parola*.

Coplas *Alleg^{ro}* $\text{G}\flat$ $\frac{2}{4}$

Voz

Allegro

O.C. *y Parola*

Segu.^{to} *Alleg^{ro}* *Parola*

final *And.^{te}* $\text{G}\flat$ $\frac{3}{4}$

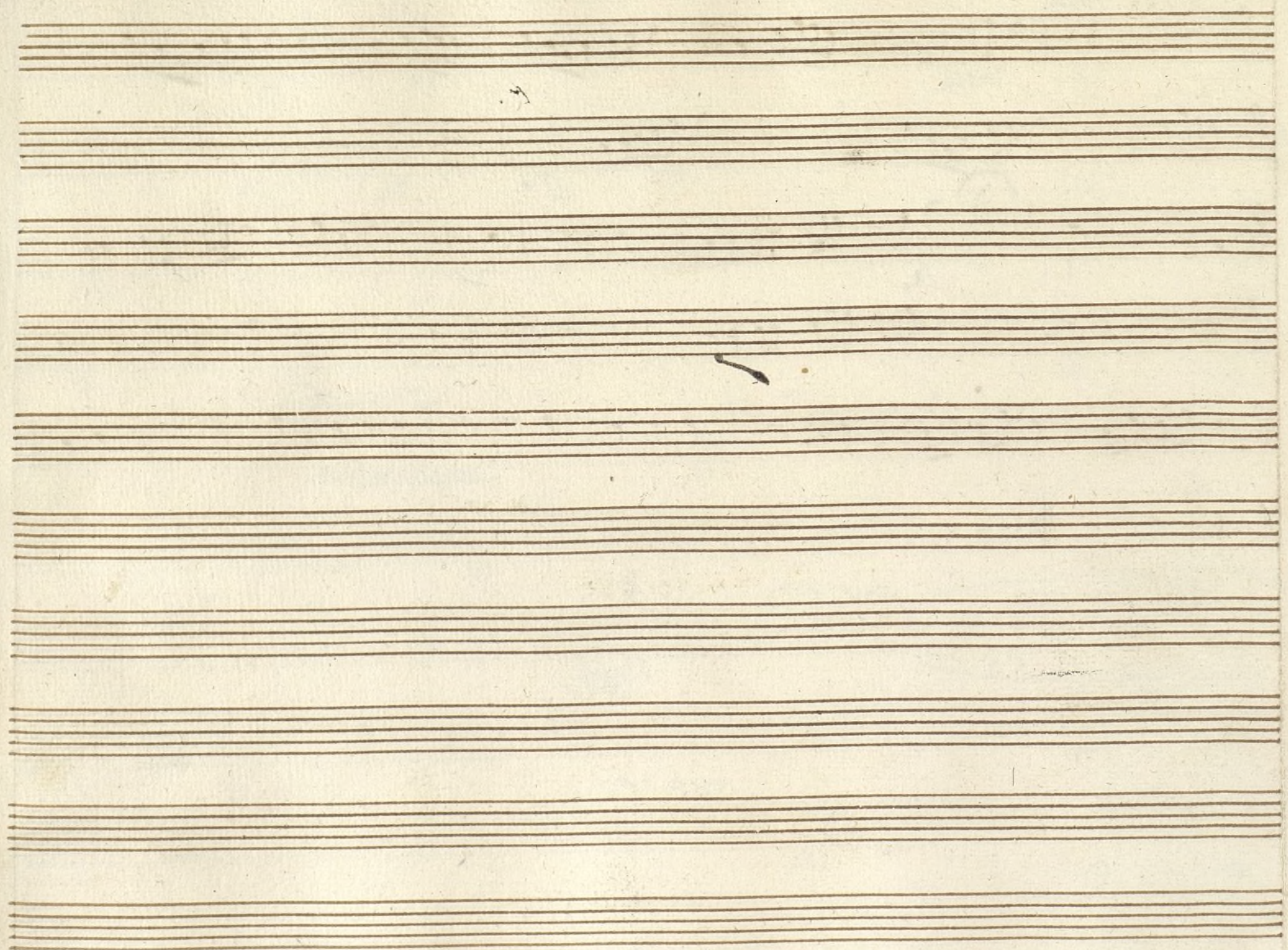
Voz

Voz

Voz

Voz

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 one flat. The notation is written in a cursive, handwritten style. The first staff includes the markings "no" and "dolce". The second staff includes the marking "p". The third staff includes the marking "u". The fourth staff includes the marking "2". The fifth staff includes the marking "2". The sixth staff includes the marking "2".



Trompa Primera

Gonadilla a Deo; La Paraderas;

Infe

Alleg.^{ro} & C-c-c | c-c-c | q-q | q-q | c-c-c-c-c | c-c-c | o | o | o | o |

& o | c-c-c-c-c | c-c-c-c-c | ~~c-c-c~~ ^{no} | c-c-c | c-c-c | c-c-c | c-c-c |

& q-c-c-c-c | c-c-c | c-c-c | c-c-c | c-c-c | c-c-c | c-c-c | ~~c-c-c~~ ¹¹ ~~Allegro~~

& c-c-c | c-c-c | c-c-c | c-c-c | c-c-c | c-c-c | c-c-c | c-c-c |

& c-c-c | c-c-c | c-c-c || ³ Alleg.^{ro} c-c-c |

In de ⁸ ~~punto bajo~~ ³⁰
Alleg.^{ro} & ² ~~A~~ | c-c-c | c-c-c | c-c-c | c-c-c | c-c-c |

& o | o | o | o | o | o | o | o | o | o |

& c-c-c | c-c-c | ~~c-c-c~~ ~~Allegro~~ | c-c-c | Parolas

In B. of Copley

Alleg

Nov

17. 4

Allegro

y Parola

Seq. 53
A

Alleg

40 80

Pave

Parola

finis Ync.

And

13
4

28

No.

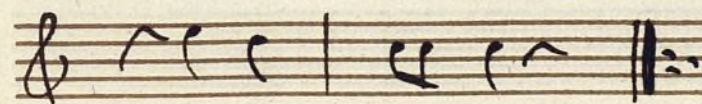
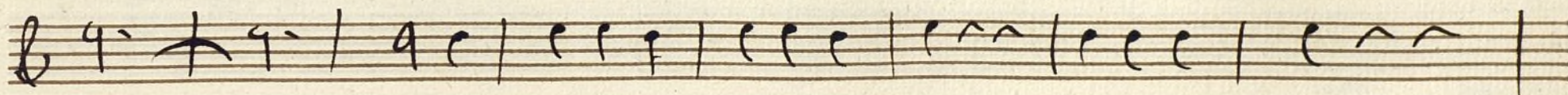
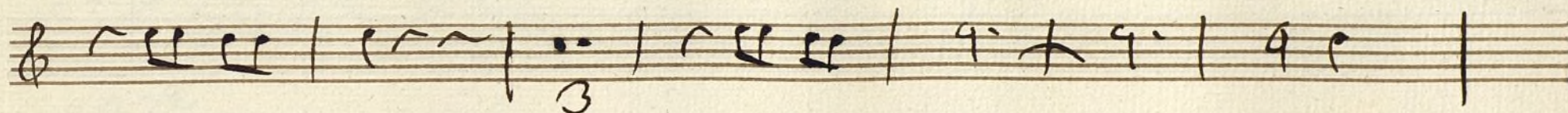
15

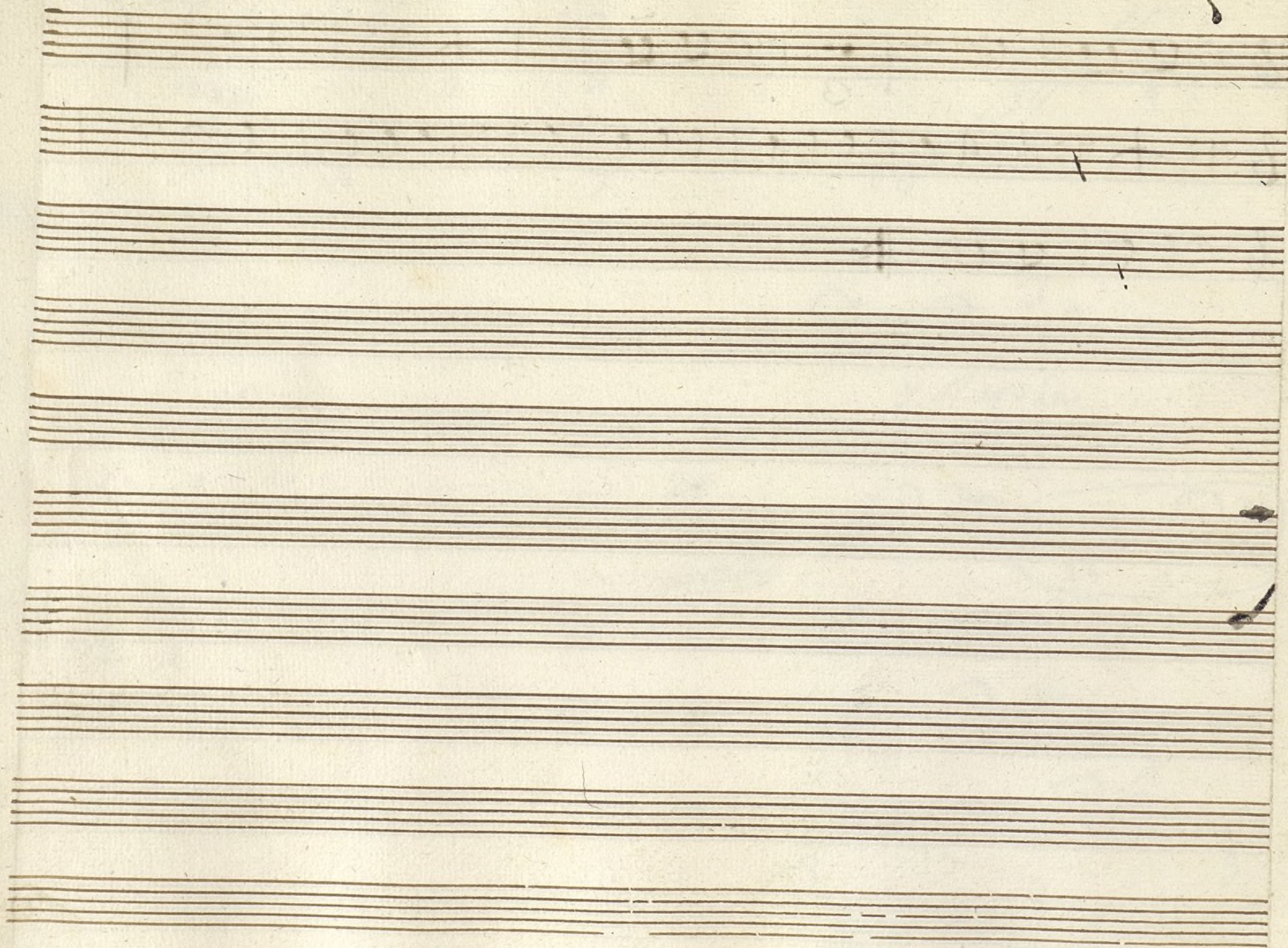
216

Q. 20

15

3





Ayuntamiento de Madrid

Trompa Segunda

Gonadilla de Oros;

La Posadera;

Mus 107-5

In fe

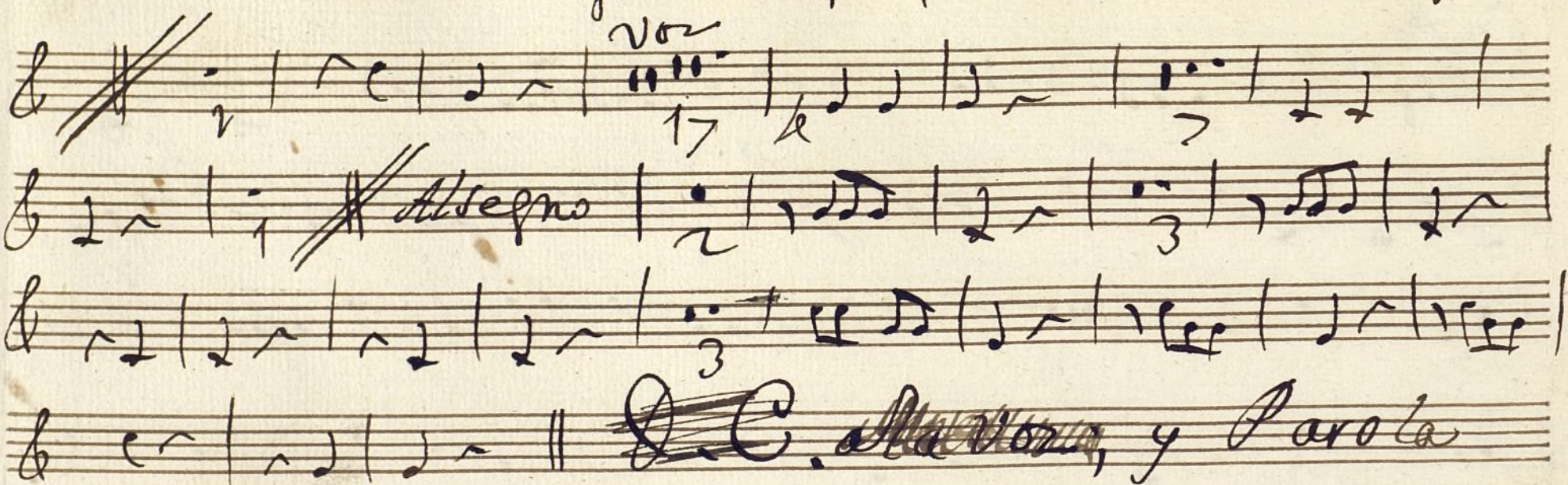
Alleg^{ro}

The musical score is written for a second trumpet part. It consists of two systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked *Alleg^{ro}*. The music features various note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *pp* (pianissimo) and *ppp* (pianissimissimo). The second system also begins with a treble clef, a key signature of one sharp, and a common time signature. It includes a *3^o* (third ending) marking and a *Parola* (word) marking. The score is written in a cursive, handwritten style.

In B. f. Coplas

Alleg^{ro}

$\frac{2}{4}$



Segu^{to}

Alleg^{ro}

$\frac{3}{4}$

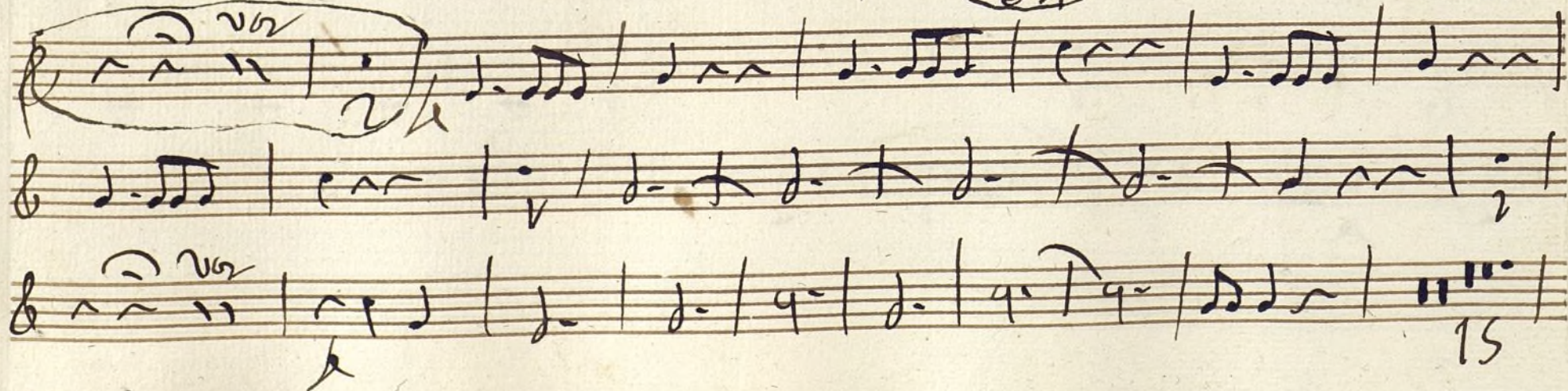
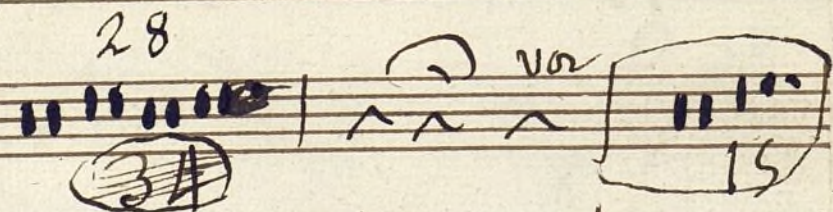
faze

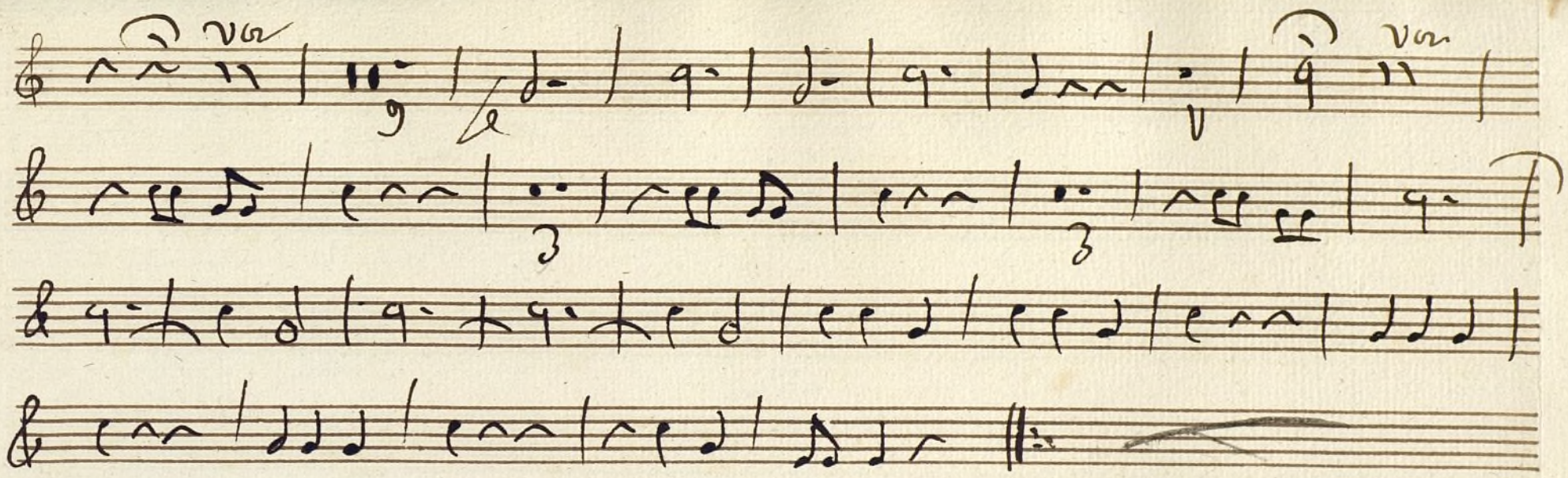
Parola

final Ince

And^{te}

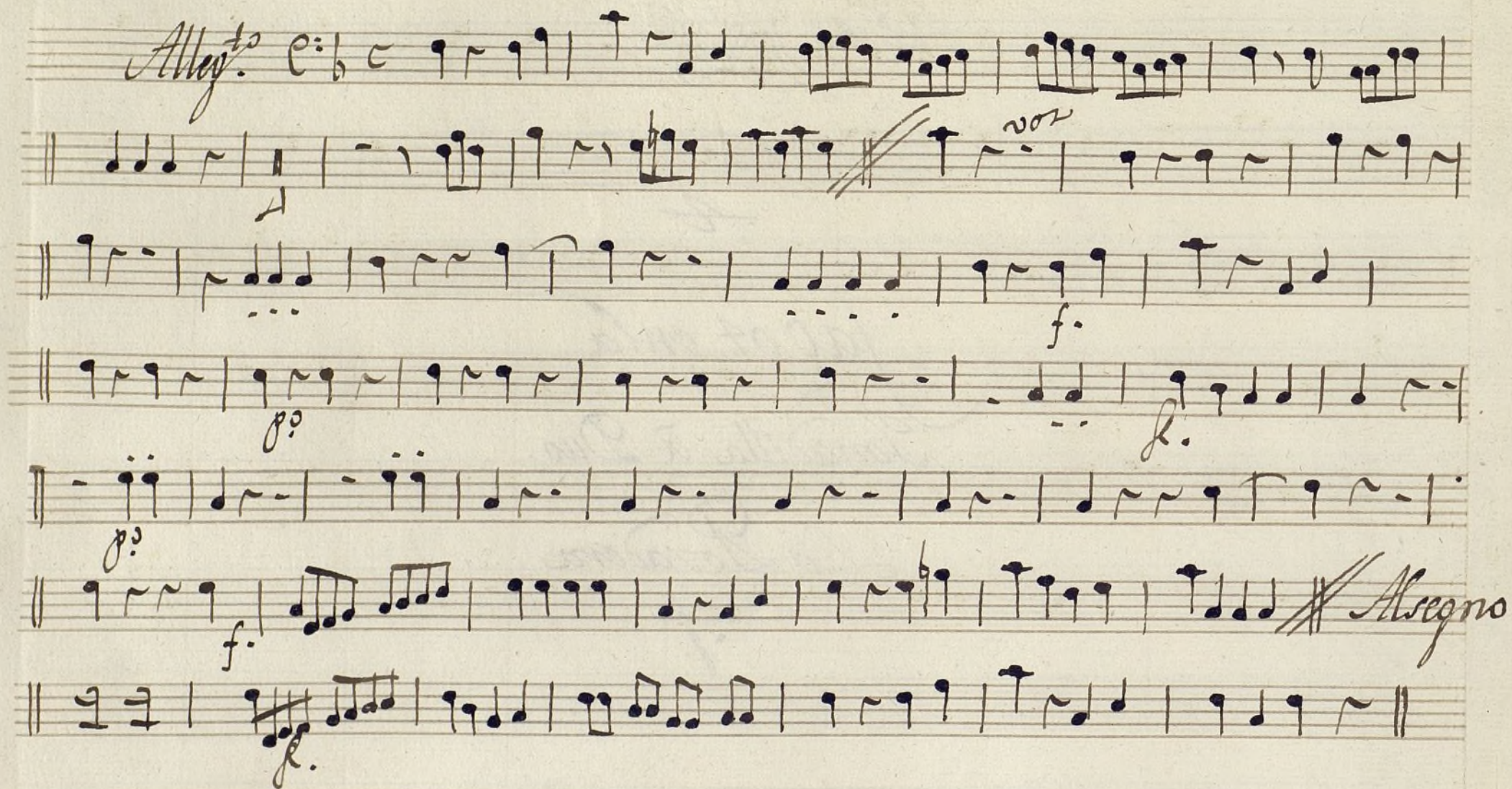
$\frac{3}{4}$





Ayuntamiento de Madrid

A
fagot en la
Tonadilla a Duo.
La Posadera
.



And^{te} *Primo baso*

f. *p.º* *p.* *f.* *p.* *f.* *p.* *f.* *Allegro.*

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *p*, *pp*, *f*, and *arco*. The score is written in a single system across seven staves. The first staff begins with a double bar line and a key signature of one sharp (F#). The second staff has a *pp* marking above the first measure. The third staff has a *pp* marking below the first measure. The fourth staff has a *arco* marking above the first measure. The fifth staff has a *f* marking above the first measure. The sixth staff has a *f* marking above the first measure. The seventh staff has a *f* marking above the first measure. The score concludes with a double bar line on the seventh staff.

Ayuntamiento de Madrid

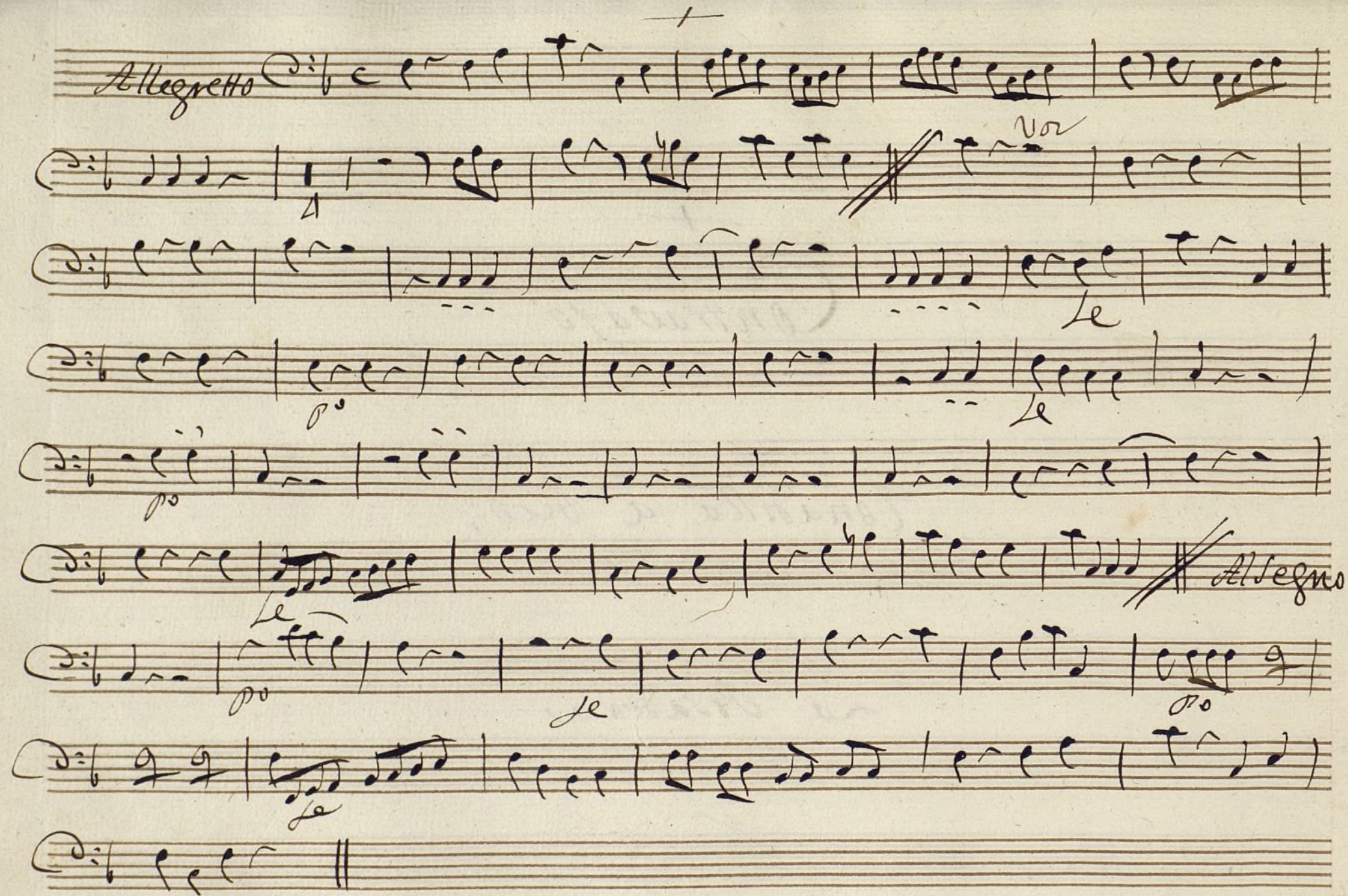
+

Contrabajo

Conadilla a Tuo;

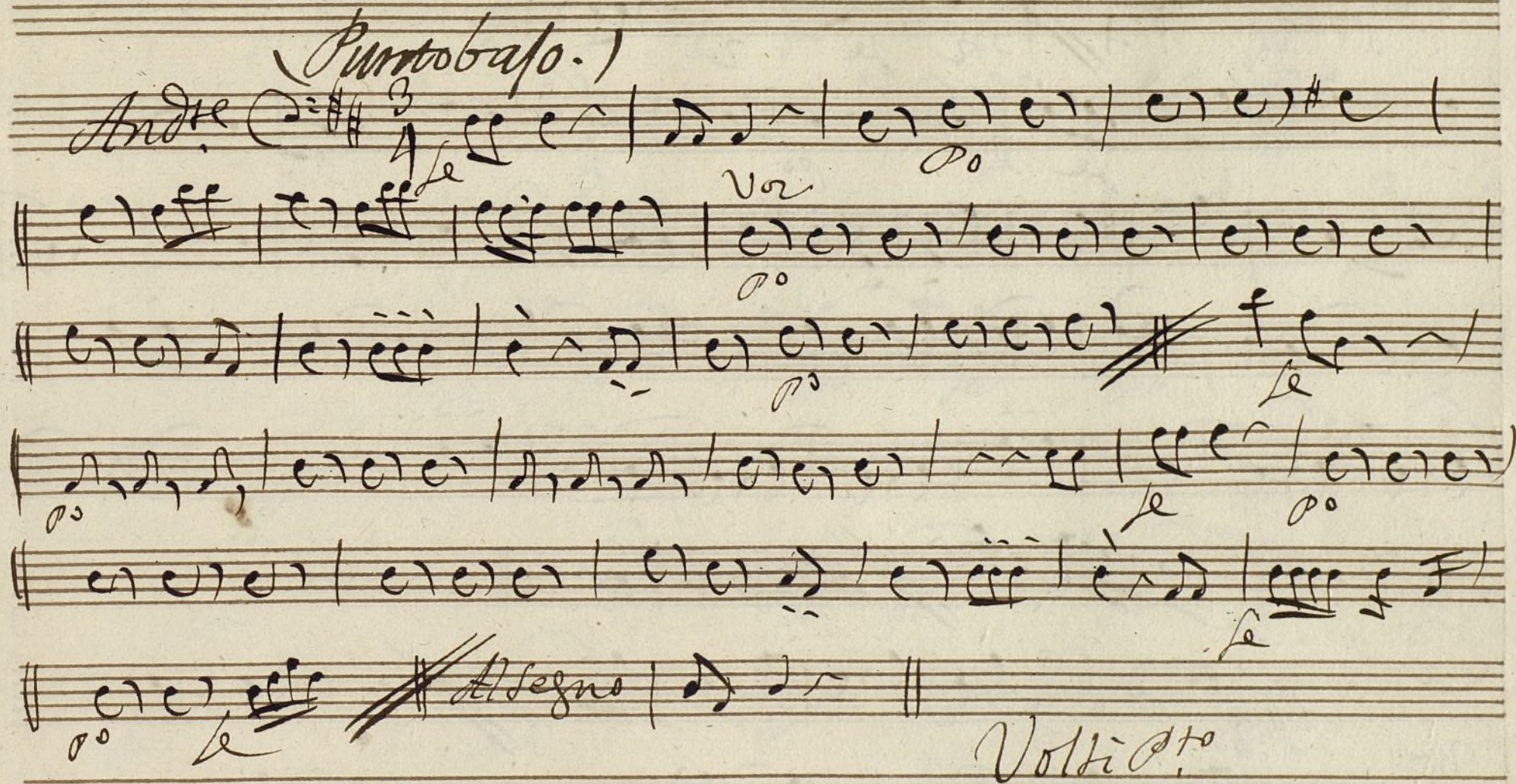
La Psadera

//



(Puntobajo.)

Andie.



punto Basso.

Allegretto $\text{C} \sharp \text{F} \sharp$ $\frac{2}{4}$

Paro 2a

Coplas *Alleg.* $\text{C} \sharp \text{F} \sharp$ $\frac{2}{4}$

Allegro

Handwritten musical score for a piece titled "Parola" by E.C. 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 common time signature (C). The music consists of eighth and sixteenth notes, with dynamic markings like "p" and "f". The second staff continues the melody. The third staff has a double bar line followed by a section marked "Allegro" and a 3/4 time signature. The fourth staff continues the melody. The fifth staff has a double bar line followed by a section marked "Allegro" and a 3/4 time signature. The sixth staff continues the melody. The seventh staff has a double bar line followed by a section marked "Allegro" and a 3/4 time signature. The eighth staff continues the melody. The ninth staff has a double bar line followed by a section marked "Allegro" and a 3/4 time signature. The tenth staff continues the melody. The score is signed "E.C." at the bottom right.

Handwritten musical score on ten staves, featuring various musical notations, clefs, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Staff 1: Starts with "Andte" and a 3/4 time signature. Includes markings "vor", "ps", "le", and "no".

Staff 2: Includes markings "ff", "le", "no", and "F. alacru".

Staff 3: Includes markings "ff", "le", "no", and "F. alacru".

Staff 4: Includes markings "ff", "le", "no", and "F. alacru".

Staff 5: Includes markings "ff", "le", "no", and "F. alacru".

Staff 6: Includes markings "ff", "le", "no", and "F. alacru".

Staff 7: Includes markings "ff", "le", "no", and "F. alacru".

Staff 8: Includes markings "ff", "le", "no", and "F. alacru".

Staff 9: Includes markings "ff", "le", "no", and "F. alacru".

Staff 10: Includes markings "ff", "le", "no", and "F. alacru".

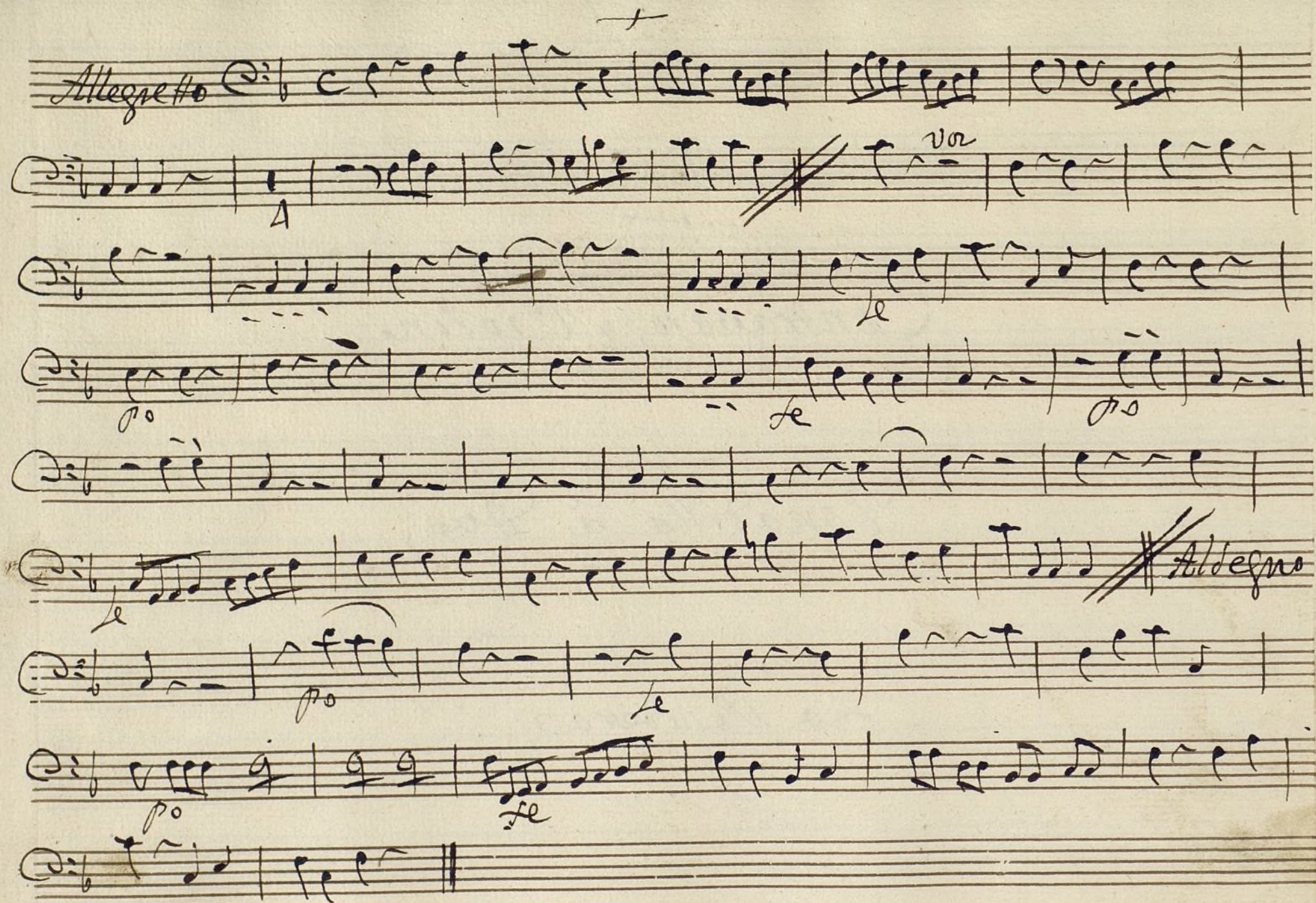
Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The seventh staff has a treble clef and a key signature of one flat. The score includes dynamic markings like 'p' (piano), 'f' (forte), and 'arco' (arco). It also includes performance instructions like 'apriacere' and 'Punteado'. The notation is in a historical style, possibly from the 18th or 19th century.

Ayuntamiento de Madrid

Contrabajo, y Violon

Conadilla a Duo;

La Posadera



And the

Puntobazo!

Handwritten musical score for "Missa" by J. Haydn, Op. 100, No. 1. The score is written on seven staves. The first staff begins with "And: 3/4" and "Missa". The second staff has "Le" and "no". The third staff has "no". The fourth staff has "no". The fifth staff has "no". The sixth staff has "no". The seventh staff has "Allegro" and "no". The score is written in a cursive style with various musical notations including notes, rests, and bar lines.

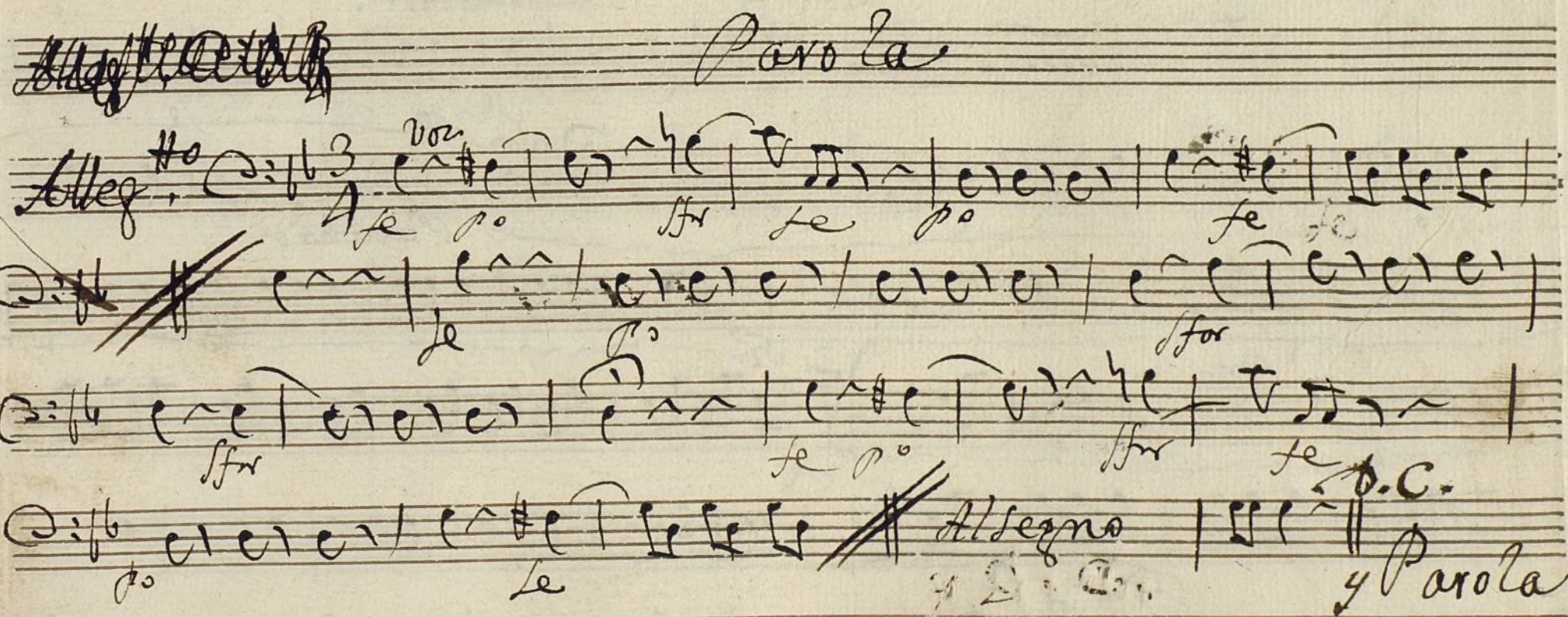
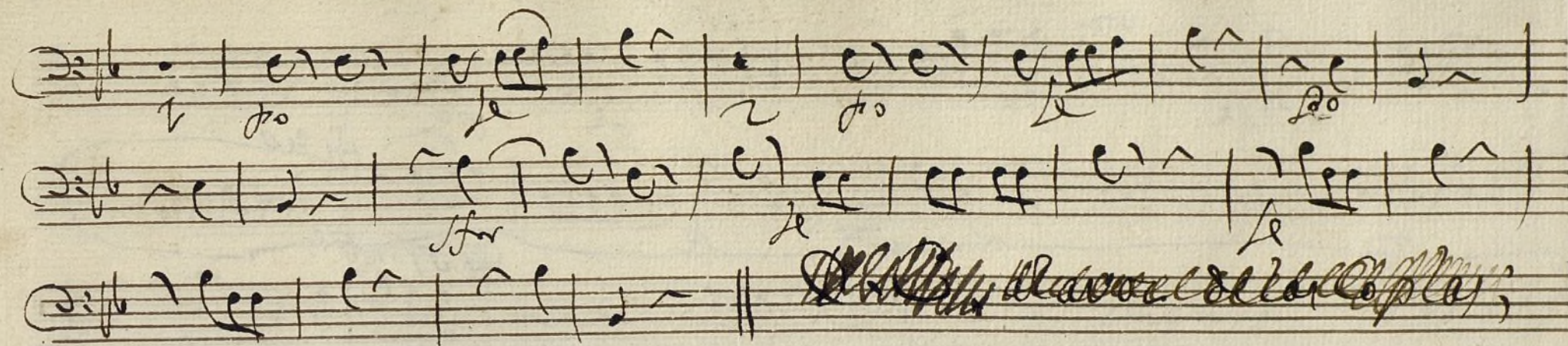
Vol. 10

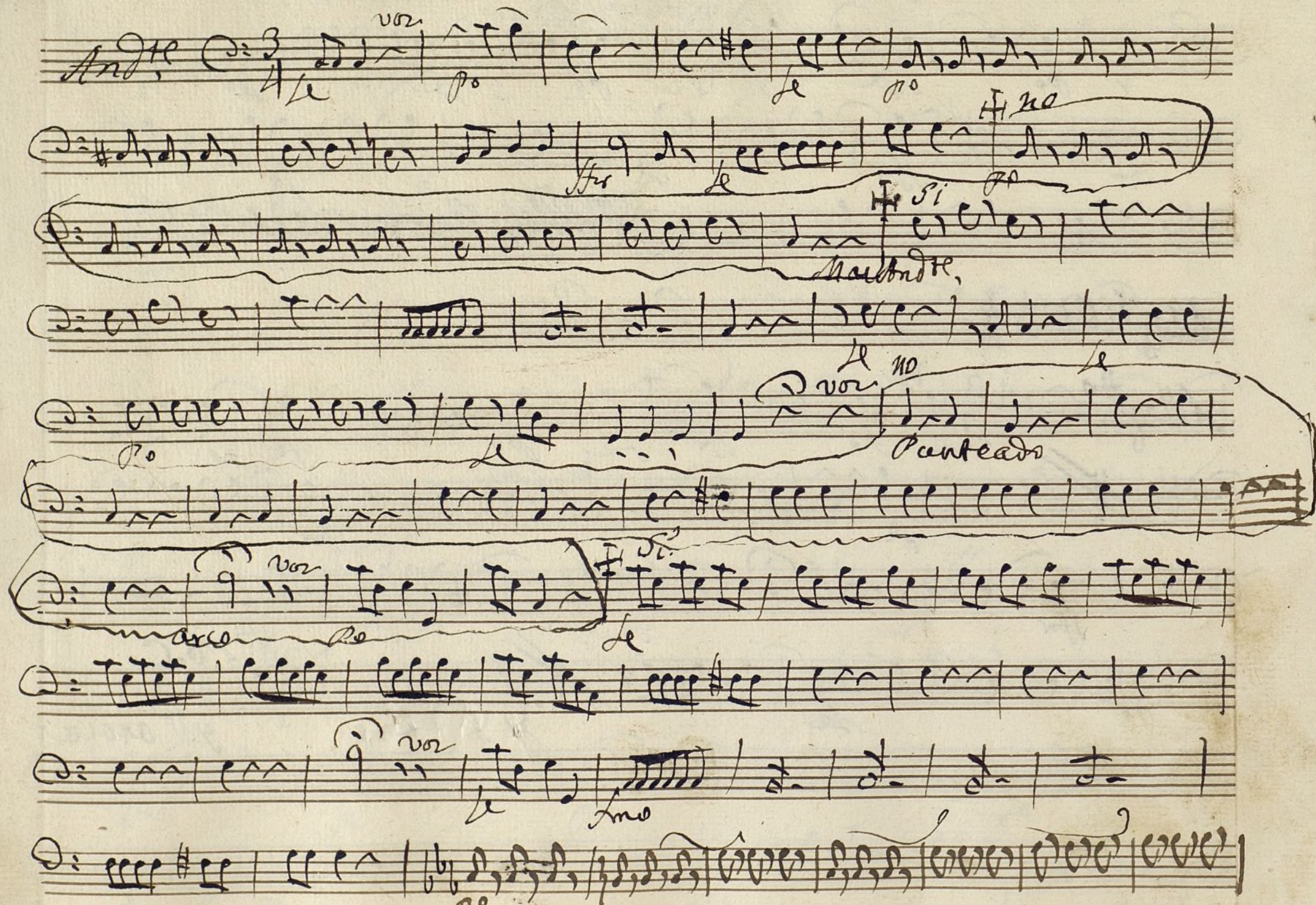
Allegretto $C = \sharp \sharp$ $\frac{2}{4}$ *vor Puntobajo.*

Parola

Copla *Allegro* $C = \flat$ $\frac{2}{4}$

Allegro





Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The seventh staff has a treble clef and a key signature of one flat.

Dynamic markings and performance instructions visible in the score include:

- apriacere* (written below the second staff)
- punteado* (written below the second staff)
- arco fe* (written above the third staff)
- po* (written below the fourth staff)
- le* (written above the fifth staff)
- po* (written below the fifth staff)

Ayuntamiento de Madrid