

+

Conadilla à Duo;

En Cuentro ~~el~~ de Noche

de Un Mayo, y Una Maja;

temprorada
de Verano; 1784.

la Gibañer
de
Man. Fernan
y Garrido

Del S.^r Esteve;

Alleg^{ro}

$\frac{3}{4}$
3/4

*Valla con un puellito de Arganda
Valla con un puellito en con de la
conser de noche x ven diendo opo al conser*

ps *Vinto*

le

Ayuntamiento de Madrid

ps

Vinto

le

*Sale el Mayo vestido de zante Gysa de
Verano, Gofia Mayo, y montera alta;*

Mayo

Cansado de sol -

Maya. Para salir de -

te - ro Cansado de sol te - ro

su - tos para salir de su - tos

Broma y afa - nes
y de Sol te - ra

~~busca una buena~~ mo - za
andando en busca de un No - vio

busco una buena mo - za para ca
ando en busca de un No - vio que bien me

Handwritten musical score on aged paper. The score consists of six systems of staves, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish. The first system has the lyrics "sá - me" and "quie - ra". The second system has the lyrics "no la quiero" and "no ha de ser". The third system has the lyrics "ría" and "ría". The fourth system has the lyrics "Vemaya la quiero" and "que majo me agrada". The fifth system has no lyrics. The sixth system has no lyrics. The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values, rests, and bar lines. The paper is yellowed and shows signs of age.

sá - me
quie - ra

no la quiero
no ha de ser

ría
ría

Vemaya la quiero
que majo me agrada

Con un grande Dote y mucho sa
 Con mucho dinero y bonita es
 lero - Con cara que a sombra
 tampa - solo a mi a de dar me
 y gracia lo mer mo que te pin po
 y poner gran Casa que to y mas me

lli'to no me reze menos no
 reze una Resalada una
 (Pues, si soi un clavel) el
 (Cabal, y que sal) Por
 Alleg^{ro}
 que nunca se casa — de vir no puede — el
 que quien no se casa — Con un Real Mozo — por

que nunca se cara de, ni no puede
 que quien no se cara con vn Real Mago —

de ir no puede lo que el Infierno y gustos
 Con vn Real Mago no sabe que es amor

Mundo y Mujeres lo que el Infierno y gustos
 ambrey sopapros no sabe que es amor

Largo

mundo y Mujeres
 hambre y Sopapapos

arco fe

~~hom bre, que bien~~
 hom bre, que bien

gra-cia, ya si callamos

ay sus trabajos pero tam bien se
 ma quando y Pases ~~ay sus trabajos se~~
 a trabajos se

Punto

pasan muy buenos ratos pero tambien se
~~se dice de los muy malos~~
 siguen felizidades a travasjos se

pasan muy buenos ratos una vez con ca
~~se dice de los muy malos~~
 siguen felizidades ya si te quiero

riños; yo tras con palos
 Ma jo; para casar me

arco le

Largo

vare

~~Parola 1^a, Valen^o aguada chupa
y de Berdo Lapa, qui beu;
Maj^o Balenciano echa un bato de
reicamos, (seienta en el banco)~~

le ~~al segno~~ **X**

~~Parola 2^a, Valle^o de la montaña, con
sepe de Calavara, qui beu; Maj^o ali^{vare} una Guana
Moza, quiero salir al en cuenta; Maj^o ami^{vare} ete
gavn fulano, de noche todo es tropiezo; Maj^o Maj^o
no dende y gad^{vare} todo, vol^{vare} a ver el pua to, ~~al~~~~

Alleg^{ro}

le

3/4

3/4

Majo

3

no quiere refrescar chica —

sino a Ce

Majo donde sea tan solita —

Majo busco con

nada — no vengo en la Calle — no vengo en la

ansia — una casa de zente — una casa de

Calle — sino en el trado

zente — para posada

Mojo

— ya lo go li'a — mire vsted la Marquesa —

Mojo si quieres gl'able — en la Calle de Atocha —

— mire vsted la Marquesa — de la guardilla

— en la Calle de Atocha — ~~quar~~_{tro} ay de balde

Mojo

— mia tu, dina y glo di

Mojo Café, chocolate, y te,

Parola

Majo *3 Alleg^{to}* *Majo*

tu, yarebe Varolito, y Mue') *Pare*

Majo *3 Punteado* *Majo* *Yo soi*

Majo

te g'en Con trado lo que e' me ne ter, *Pare*

Majo *Yo soi*

1or dos

te queen Con trado lo que e' me nes ter *des*

1or 2. *ra* *Majo* *Yo soi* *tra*

tos lan rei no ter nos quan tos ~~quanta~~
 te mos del a sun to que pue de — que
 sue le a ber de tos lan rei no ter nos quan
 pue de pe gar tra te mos del a sun to que
 tos sue le a ber
 pue de pe gar

Parolas

Allegro

Majo) ¿quetal? te parezco bien Camarrita
del Canal, Majo) e:: tal cual Poderosi-
simo, Majo) y e formal e:: Majo) formal,

Majo) sin me petaras, (Claro) redifera o quarteta,*
y yo me retiraria hacia áti, Majo) deja; vailar
te haria yo catorce o sea de un Manitor;
Majo) aguaba; de adonde rei? Majo) Andadura, no te lo
doyas este retir y esta gracia tan celebrando
de sol: mirame puesta en Batalla, y lo que es bueno
beras; Majo) allí quiero yo las lunbras finfarronimas;
Majo) ya, mirame e le situ bieras Una siete
quarta mai de figura, portuchiste, valios una arma
da Real; Majo) esto es lo que yo buscaba; vamos Como
dre á tratar los conciertos de la Boda; Majo) pues yo
boi apriñciar;

Coplas;

Allegretto

3/8

3/8

Maja se

lo primero — saber

Maja para casar — se con

quiero si mi Mari — do à de ser —
 migo seor Mapa — de sa ber —
~~carrai~~ ~~Algar~~ ~~et em~~ ~~pleo~~ — del des ti no — en que
 que tu a, de lle — bar la Cena — si yo
 se exer ci ta vi ved — en que
 traigo que Comer — si yo

Mayo

yo ami' gui' ta — soy Ze ne ro

Mayor de esse mo do es — ta el a sun to

de Cuan to sa — sa fis cal — y gran

chica di' fi — ni do ya — por que

Con ta — dor ma y o ris — de las Me sa s

yo ten — go echo vo to — de ^{en} nin gun tiem

de Bi llar — de las

po Cenar — de en

(forciendo el ritmo) Maja *(forciendo el ritmo)* Maja *for 2. (agorite)*

hu; ya, for tu ni ta —

hu; ya, for tu ni ta —

for tu ni ta no te tienes que que

for tu ni ta he go mi fe li ci

ff. p. *ff. po*

~~Andante~~

tar — que lo pro pio que buscabas es lo que lle
dad — tu so lo se ra mi' esposa toma mi' ma
que aencontrar — *se arriman* Ca ri'
no en senal — Ca ri'
ni to — *se* Ca ri' ni to Cada vez me — gustas
ni to — Ca ri' ni to Cada vez me — gustas
Punt.

mas — pro sigamos dueños amable de mi vida y
 mas — y vayan se qui dillitas que al pa rito
 vo luen tad de mi
 fin darà gl'al pa
 fmo
 Allegro

Segui

Ab. no mucho

3/4

3/4

2os 2.

Pues eres pueblo ama. do

Adri.

do clemencias

pues eres pueblo a

3/4

Adiempo

ma do so do clemen cias to do clemencias
 nados ~~de la muchacha~~ ~~de la muchacha~~ chucos del alma chucos del alma

pue eres pueblo amado to do so do clemencias
 quede ~~para siempre~~ ~~con ella~~ en bues gracia
 quede mor para siempre siempre

to do clemencias
 felices

men- cías go ze de sus pie da des oy es ta y
se mos si con si para gra da ros nue tro des
3#
de a
nue vo
be to
ya ora shiguel av nae pre gun tas Res pon de
a o tras

Maja

me, solo servirte es mi interés Doña qui
Doña me

Maja

seria pregunte usted quien es
nos pregunte usted *Maja* Cuales

El que mas bale - quien es el que mas bale en la Compa
ma permanezcan - Cuales mas permanezcan en el the

p

ñia — en la Compa ñia el que nos da el di
 atro — en — el the atro ^{Mayo} aquellas que le
 nero — de Ca da día — el que nos da el di
 pisan — mas largos años — aquellas que le
 nero de Ca da día —
 pisan mas largos años —

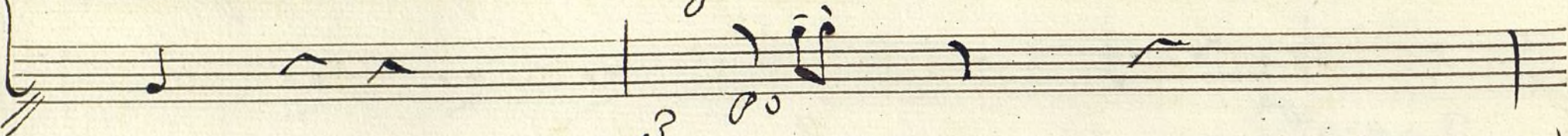
Maya



Conque a qui solo gustan — Con q. aqui solo

Maya

Cuanta vez e lices — Cuanta vez e



gustan las es ti' ra das — Las — es ti' ra das

lices Cantar Con migo — Can — tar Con migo

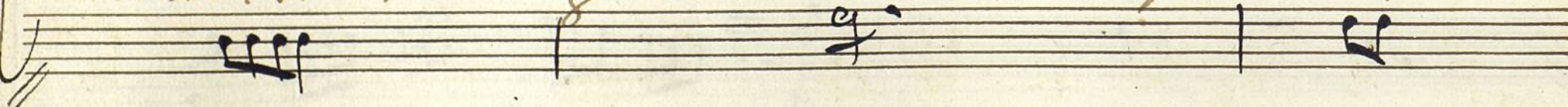


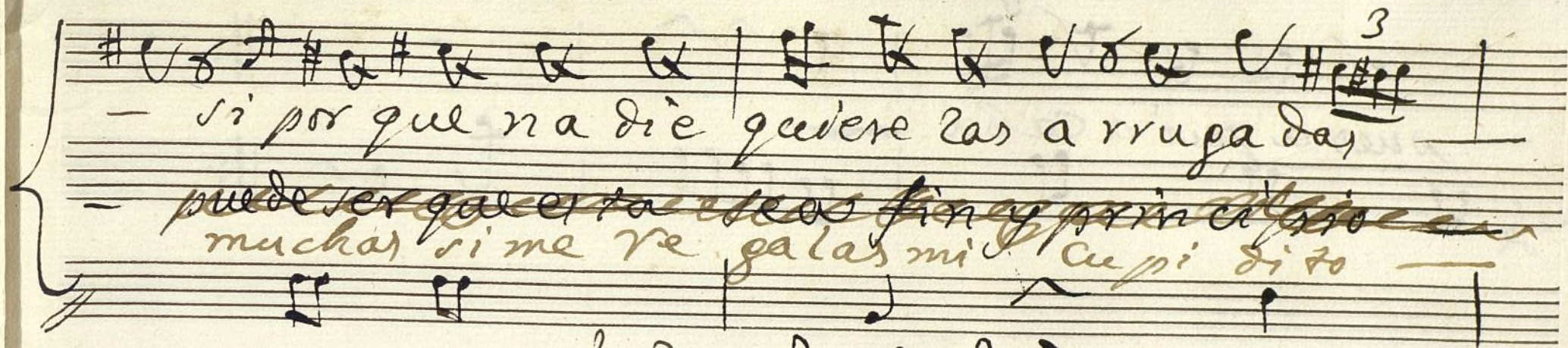
Maya

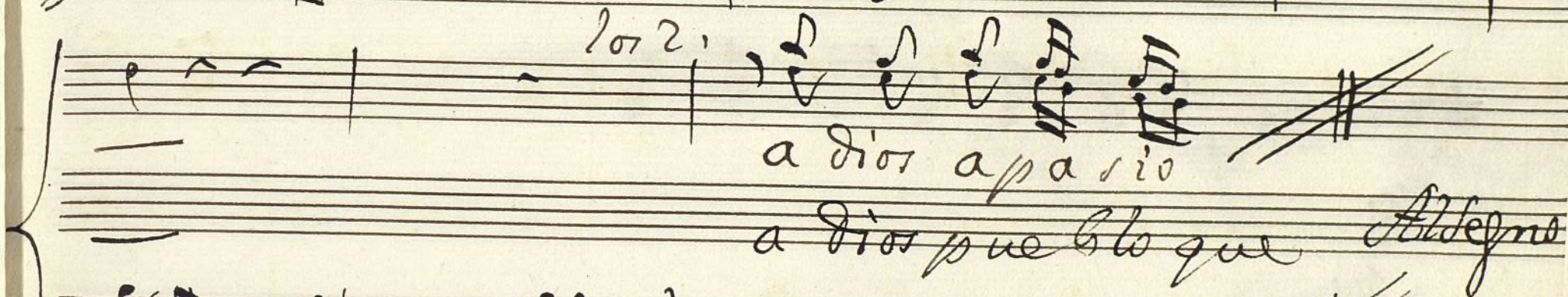
si por que na di'e qui' ere — La arru pa das —

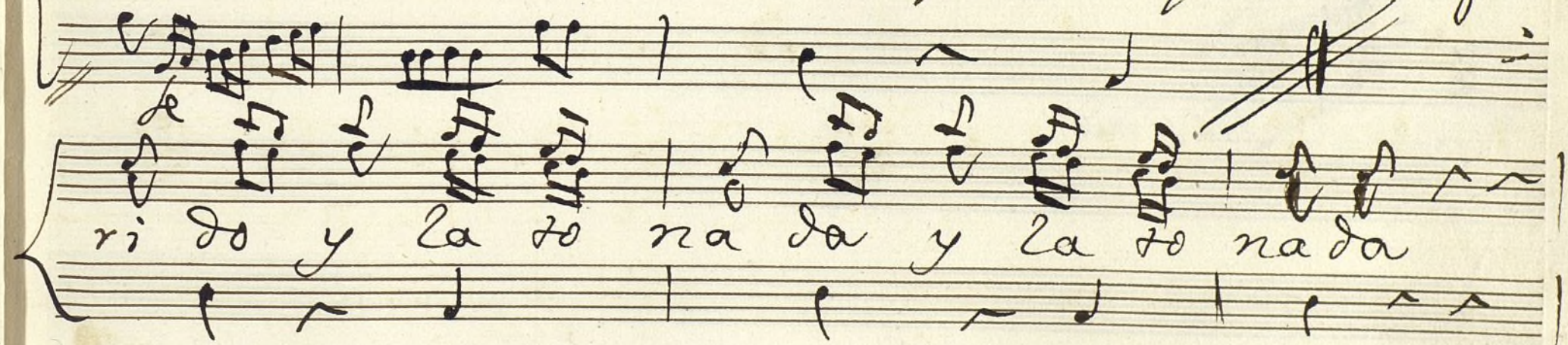
Maya

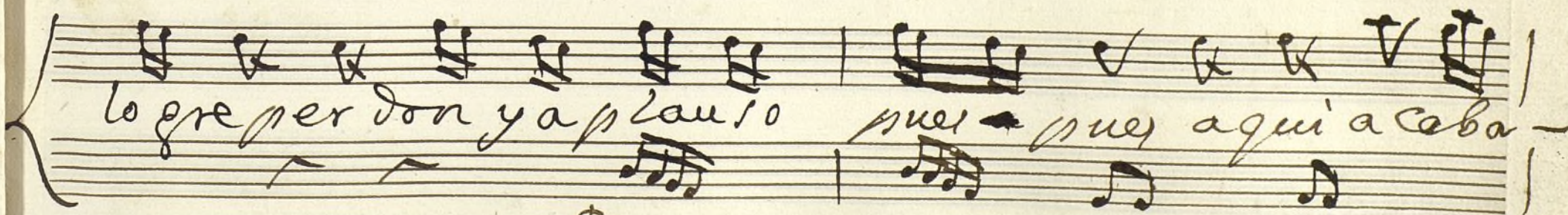
~~puede ver que se sea~~ ~~sin y principio~~
muchas si me re ga la — mi Cu pi di to




 - si por que na die quere las arrugada
 - ~~puede ser que esta sea fin y principio~~
 muchas si me re galas mi *Cuppi di to*


 a dios a pa rio
 a dios pue blo que *Allegro*


 ri do y la to na da y la to na da


 lo pre per don ya pla u so pue - pue aqui a ce ba -

po

— pues a gen' a caba



And

And f. mid

Ayuntamiento de Madrid

ID 1200663017

Violin Primero

Tonadilla a Duo;

En Cuento de Noche, de Mayo.
y Maya;

Allegro G major $\frac{3}{8}$

The musical score is written on ten staves. It begins with the tempo marking 'Allegro' and the key signature of G major (one sharp). The time signature is 3/8. The notation is dense, featuring many beamed notes and rests. Dynamic markings 'p' (piano) and 'f' (forte) are used throughout. There are also some handwritten annotations: 'rinse' appears on the fourth staff, and 'vor' appears on the sixth staff. The score ends with a double bar line on the tenth staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *sfz*, and *pp*. The score is written in a single system across the staves. The music features complex rhythmic patterns, including triplets and sixteenth notes. The notation is in a single system across the staves.

Parola
Se ne pite al segno
Parola;



Handwritten musical score on four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#).

Annotations and markings include:

- Allegro* (written above the first staff)
- sottovoce* (written above the first staff)
- Parola* (written below the first staff)
- Le vor* (written below the first staff)
- Har. P.* (written above the third staff)
- ms* (written below the third staff)

The score concludes with a double bar line and a final note.

Parola)

vola

Coplas *Allegretto* $\text{G}\sharp\text{A}\text{B}$ $\frac{3}{4}$ *Se* *P^o*

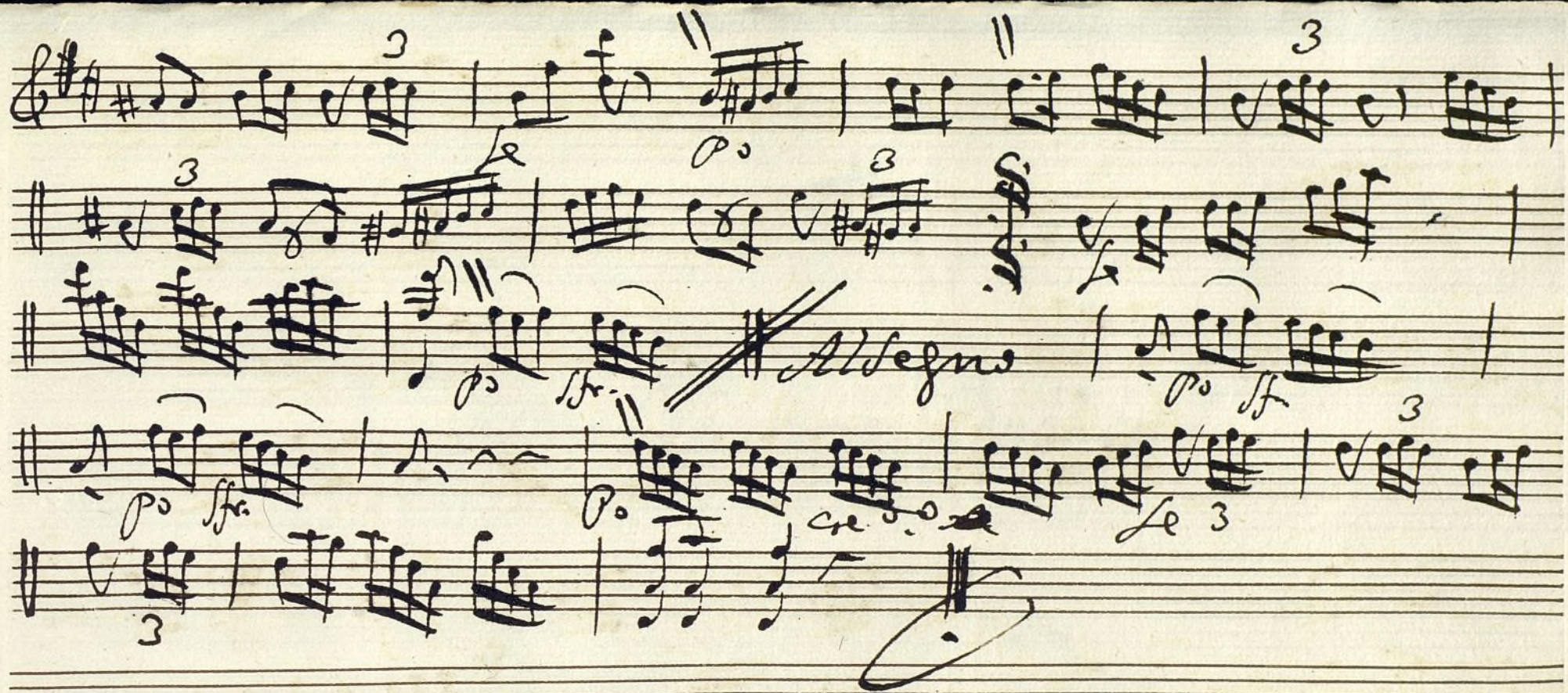
Voz *P^o* *meno* *P^o*



Volte

Segui: 5
All. no mucho 8# 3/4

The musical score is written on ten staves. The first staff begins with the title 'Segui: 5' and the tempo marking 'All. no mucho' followed by the key signature '8#' and the time signature '3/4'. The notation is a mix of eighth and sixteenth notes, often beamed together. Dynamic markings 'p' and 'f' are used throughout. There are also some handwritten annotations like 'no', 'Rezi.', and 'fr.' interspersed with the musical notation. The paper is aged and shows some wear at the edges.



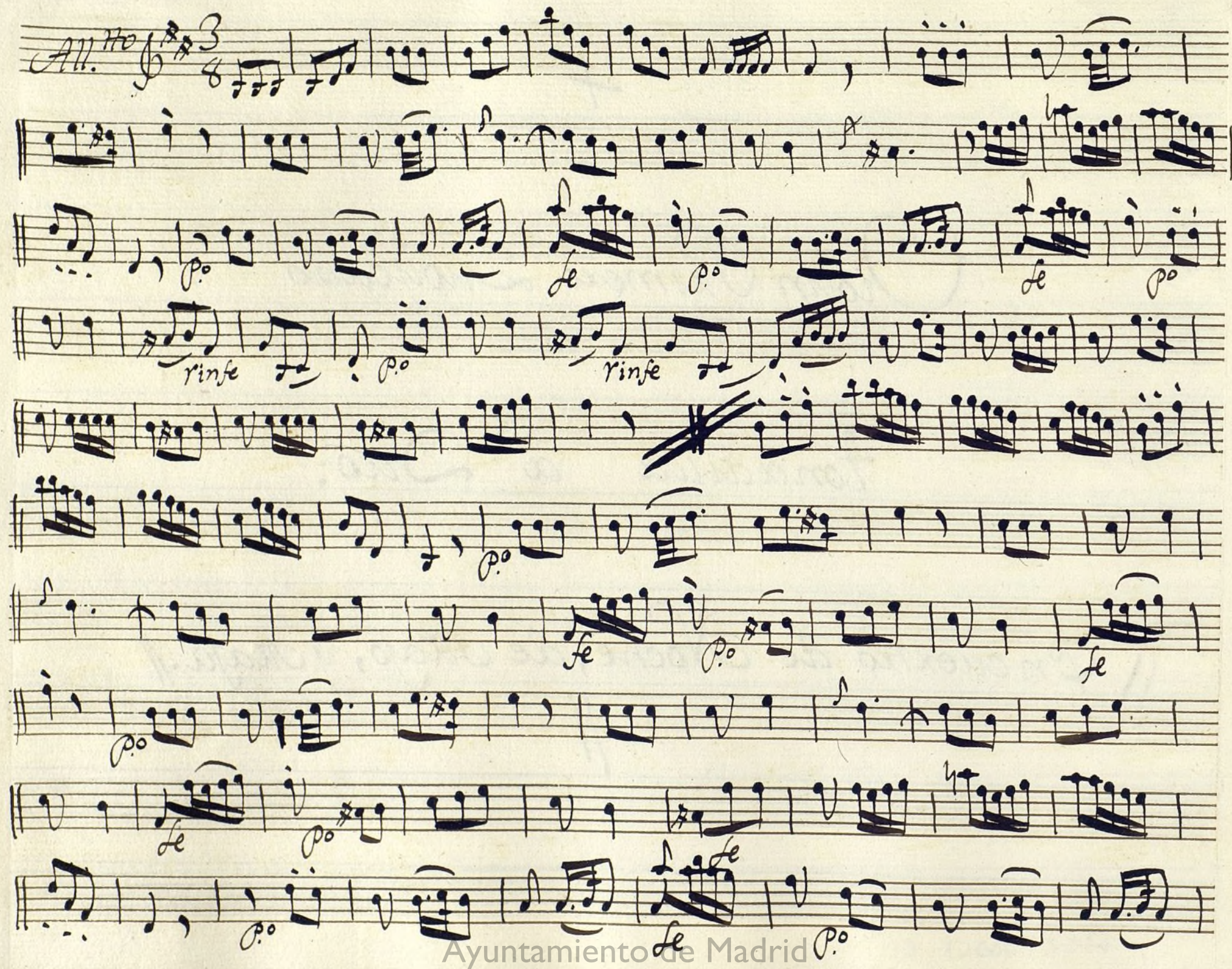
+

Violin Primero Duplicado

Tonadilla à Duo;

|| Encuentro de Noche, de Italo, y Itaja: ||
||

Handwritten musical score on ten staves. The notation includes treble clef, key signature of one sharp (F#), and a 3/8 time signature. The music features various note values, rests, and dynamic markings such as *p.o.* (piano) and *le* (forte). The word *rinfe* is written below the staff in two places. The score concludes with a double bar line. The paper is aged and shows some staining.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the staves, and there are several performance instructions.

Lyrics and instructions visible in the score:

- Le* (multiple instances)
- p.o.* (multiple instances)
- rinfe* (multiple instances)
- fr.* (multiple instances)
- Parola* (multiple instances)
- Con la voz*
- rinfe* (multiple instances)
- Se repite al segno* (crossed out)



Handwritten musical score on five 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 includes the following markings and annotations:

- Alleg. Ho* (Allegretto) and *Sottovoce* (Sotto voce) above the first staff.
- Paxola* written below the first staff.
- f. mo* (finito) written below the fourth staff.
- ffr.* (forzando) and *p.* (piano) markings are used throughout the score.
- The score concludes with a double bar line and the instruction *Al Segno*.

Paxola

Uolti.

Coplas Allegretto G major $\frac{3}{4}$

Handwritten musical score for a piece titled "Coplas" in G major, 3/4 time, marked Allegretto. The score consists of eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, handwritten style. The first staff contains a melodic line starting with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The second staff continues the melody with a half note B4, a quarter note C5, and then a series of eighth notes. The third staff features a melodic line with a half note D5, a quarter note E5, and then a series of eighth notes. The fourth staff contains a melodic line with a half note F#5, a quarter note G5, and then a series of eighth notes. The fifth staff features a melodic line with a half note A5, a quarter note B5, and then a series of eighth notes. The sixth staff contains a melodic line with a half note C6, a quarter note D6, and then a series of eighth notes. The seventh staff features a melodic line with a half note E6, a quarter note F#6, and then a series of eighth notes. The eighth staff contains a melodic line with a half note G6, a quarter note A6, and then a series of eighth notes. The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings like "p" and "le".

Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.

Key markings and dynamics include:

- le* (likely *le* or *le*)
- p.o.* (piano or *p.o.*)
- Menor* (written above the staff)
- fr.* (fornice or *fr.*)
- Cre.^{do}* (Credo or *Cre.^{do}*)
- Al Segno* (written below the staff, indicating a section change)

The score concludes with a double bar line and a repeat sign.

Segui! All. no mucho

The musical score consists of ten staves of handwritten notation. The first staff begins with the instruction "Segui!" and "All. no mucho". The notation is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The music is characterized by dense, rapid passages, often using triplets and sixteenth notes. Dynamic markings such as "p.o." (piano) and "Cre. do" (crescendo) are used throughout. A section of the music on the fourth staff is crossed out with a large "X". The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings. The paper is aged and shows some staining.



Ayuntamiento de Madrid

ID 1200063017

Violin Segundo

Tonadilla à Sus;

En Cuadro de Noche, de Mayo,
y Maya;

Allegretto 8 $\sharp\sharp$ 3/8

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'Allegretto' and the key signature of two sharps (F# and C#) with a 3/8 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. There are several instances of 'rin' and 'le' written above the notes, and 'p' (piano) markings. The score is written in a historical style with some ink bleed-through and corrections.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style with a key signature of one sharp (F#).

Key markings and annotations include:

- Le* (multiple instances)
- po* (multiple instances)
- rinke* (multiple instances)
- Parola* (multiple instances)
- Punteado* (multiple instances)
- Con la voz* (multiple instances)
- arco* (multiple instances)
- rinke* (multiple instances)
- Parola y al segno* (written across the bottom staves)



Handwritten musical score on four staves. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. The word "Parola" is written above the second staff, and "Sotto voce" is written above the third staff. The word "Allegro" is written at the end of the fourth staff, followed by a double bar line and a slash. The word "Parola" is written below the fourth staff.



Parola

Volli

Coplas Allegretto 8 $\sharp\sharp$ 3/4

Handwritten musical score for a piece titled "Coplas". The tempo is marked "Allegretto". The key signature is two sharps (F# and C#), and the time signature is 3/4. The score consists of eight staves. The first staff begins with a treble clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "p" (piano) and "f" (forte). A "V" marking appears on the third staff. The piece concludes with a double bar line on the eighth staff. The manuscript is written on aged, slightly yellowed paper.

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *for*, *le*, *po*, and *do*. The piece concludes with a double bar line and the word *Allegro* written in a large, stylized script. Below the staves, the word *Volte* is written in a cursive hand.

Handwritten musical score for a piece titled "Segui." The score is written on ten staves. The first staff begins with the tempo marking "Allegro molto" and the key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The score is written in a cursive, handwritten style.



Violin Segundo.

Con.^a a Duo.

Encuentro de Noche, de mas.

7 mas.



p *le* *p* *rinfe* *le*

P. *rinfe* *le* *p* *le* *p*

le *p* *le* *Parola.* *le* *p*

le *arco* *le*

Punt. do *con la voz* *rinfe* *p* *le*

Punt. do *arco* *le* *rinfe* *p* *le*

Parola y al Segno



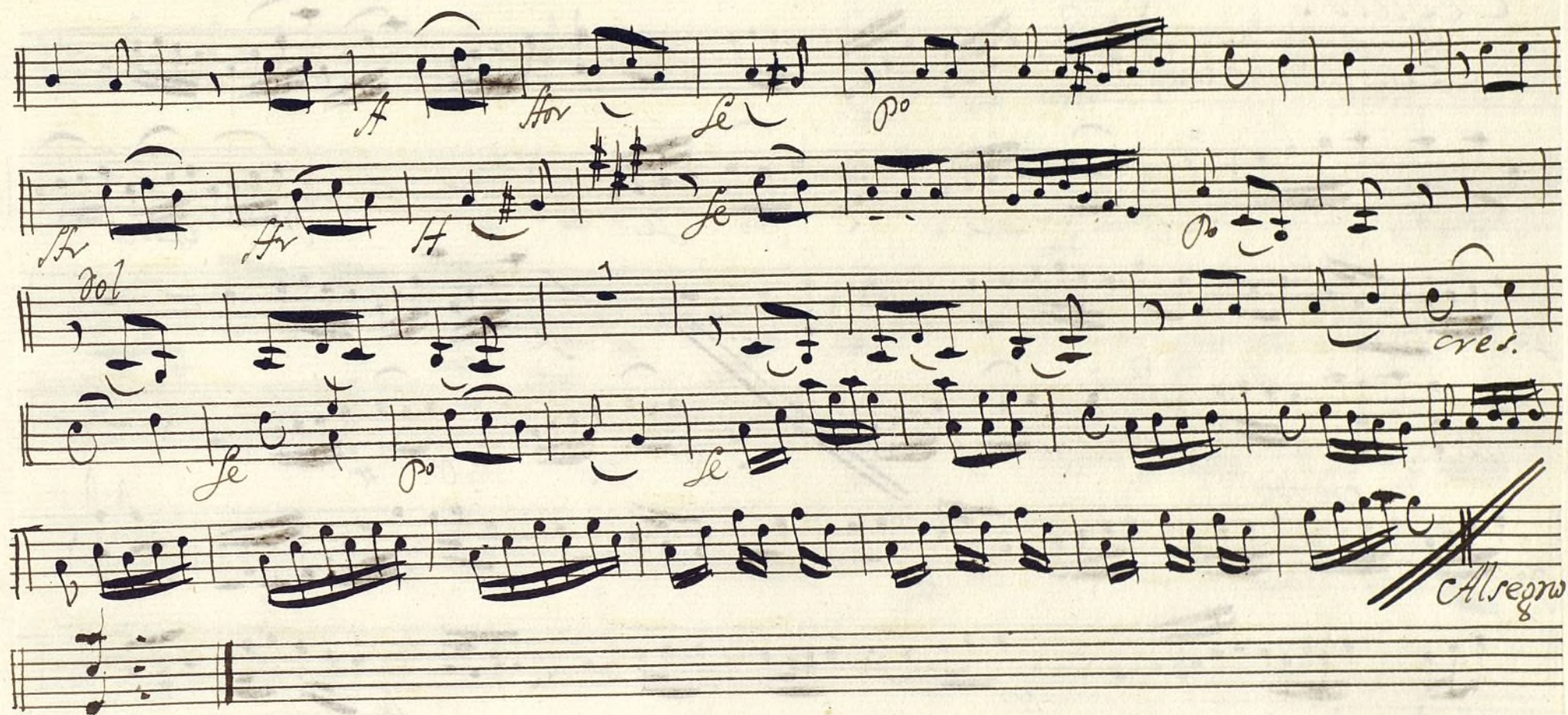
Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings. The word "Parola." is written in large, elegant script across the first staff. The word "Allegro" is written in a similar script across the fourth staff. The word "Sotto voce" is written in a smaller script across the first staff. The word "Le" is written in a smaller script across the first staff. The word "fmo" is written in a smaller script across the fourth staff. The word "Parola." is written in a smaller script across the fifth staff. The word "Allegro" is written in a smaller script across the fifth staff. The word "Sotto voce" is written in a smaller script across the fifth staff. The word "Le" is written in a smaller script across the fifth staff. The word "fmo" is written in a smaller script across the fifth staff.

Parola.

Coplas
All.^{ro} $\frac{3}{4}$

le *le* *po* *le* *po* *le* *le* *po*

Menor



Volte.



Ayuntamiento de Madrid .

ID 1200063047

Oboe Primero

Mus 112-4

Sonadilla à Deus: En Cuarenta de Noche,

Allegro $\# \# \# \frac{3}{4}$

Parola y se Repite al Segno

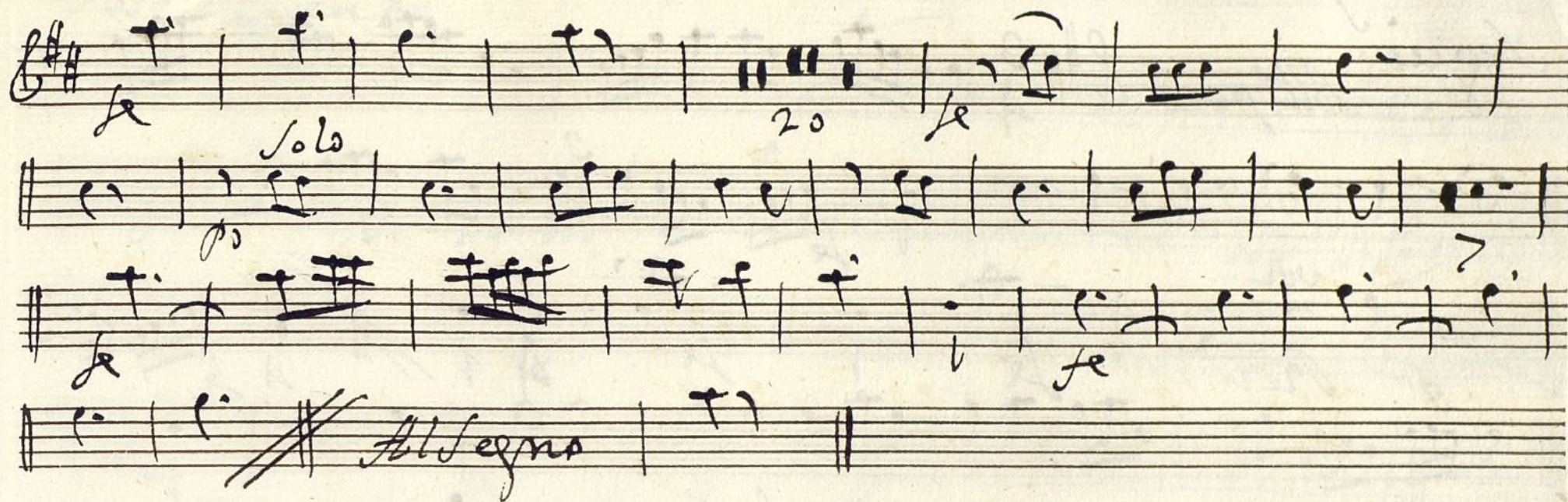
Allegro 3/4

Parola

Fine

Carola

Coplas Alleg.^{ro} 8/8 $\sharp A$ $\sharp B$ 3/4



Volli

Segui! *All. poco* & $\sharp\sharp \frac{3}{4}$

vor
Rein.

Allegro

Oboe Segundo

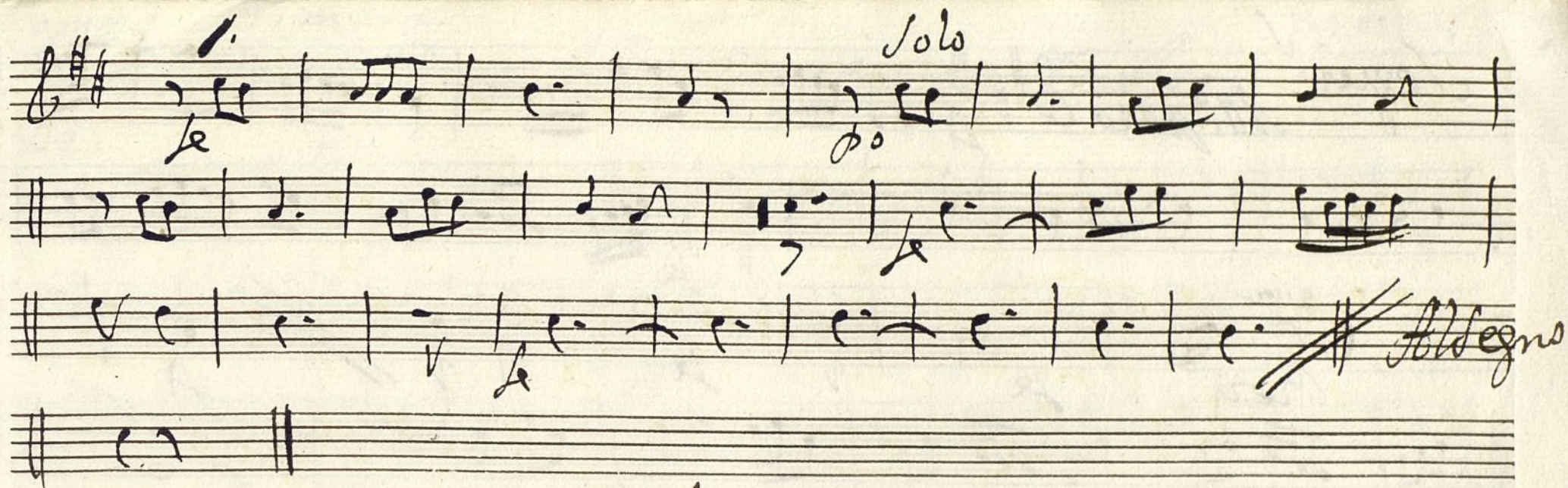
Mus 112-4

Mus 112-4

Tonadilla, a Dios; En Cuento de Noche;

Handwritten musical score for Oboe Segundo, titled "Tonadilla, a Dios; En Cuento de Noche;". The score is written on ten staves. The key signature is one sharp (F#) and the time signature is 3/8. The tempo marking is "Allegro". The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with the instruction "Faze // Parola y se repite al Segno".

Allegro $\text{G}\sharp$ $\frac{3}{4}$ ~~1~~ ~~2~~ ~~3~~ ~~4~~ ~~5~~ ~~6~~ ~~7~~ ~~8~~ ~~9~~ ~~10~~ ~~11~~ ~~12~~ ~~13~~ ~~14~~ ~~15~~ ~~16~~ ~~17~~ ~~18~~ ~~19~~ ~~20~~ ~~21~~ ~~22~~ ~~23~~ ~~24~~ ~~25~~ ~~26~~ ~~27~~ ~~28~~ ~~29~~ ~~30~~ ~~31~~ ~~32~~ ~~33~~ ~~34~~ ~~35~~ ~~36~~ ~~37~~ ~~38~~ ~~39~~ ~~40~~ ~~41~~ ~~42~~ ~~43~~ ~~44~~ ~~45~~ ~~46~~ ~~47~~ ~~48~~ ~~49~~ ~~50~~ ~~51~~ ~~52~~ ~~53~~ ~~54~~ ~~55~~ ~~56~~ ~~57~~ ~~58~~ ~~59~~ ~~60~~ ~~61~~ ~~62~~ ~~63~~ ~~64~~ ~~65~~ ~~66~~ ~~67~~ ~~68~~ ~~69~~ ~~70~~ ~~71~~ ~~72~~ ~~73~~ ~~74~~ ~~75~~ ~~76~~ ~~77~~ ~~78~~ ~~79~~ ~~80~~ ~~81~~ ~~82~~ ~~83~~ ~~84~~ ~~85~~ ~~86~~ ~~87~~ ~~88~~ ~~89~~ ~~90~~ ~~91~~ ~~92~~ ~~93~~ ~~94~~ ~~95~~ ~~96~~ ~~97~~ ~~98~~ ~~99~~ ~~100~~ ~~101~~ ~~102~~ ~~103~~ ~~104~~ ~~105~~ ~~106~~ ~~107~~ ~~108~~ ~~109~~ ~~110~~ ~~111~~ ~~112~~ ~~113~~ ~~114~~ ~~115~~ ~~116~~ ~~117~~ ~~118~~ ~~119~~ ~~120~~ ~~121~~ ~~122~~ ~~123~~ ~~124~~ ~~125~~ ~~126~~ ~~127~~ ~~128~~ ~~129~~ ~~130~~ ~~131~~ ~~132~~ ~~133~~ 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~~1341~~ ~~1342~~ ~~1343~~



Segui! *All. poco* $\text{G}\sharp\text{F}\sharp$ $\frac{3}{4}$

van
Peri.

Allegro

Trompa Primera.

Mus 112-4

Sonadilla à Duo; en Cuadro de Noche;
In D.

Allegro $\text{C}:\text{D}\text{#}$ $\frac{3}{4}$

~~Parola y~~ *Se Neppite al Segno*

Allegro $\text{C}=\text{F} \# \frac{3}{4}$

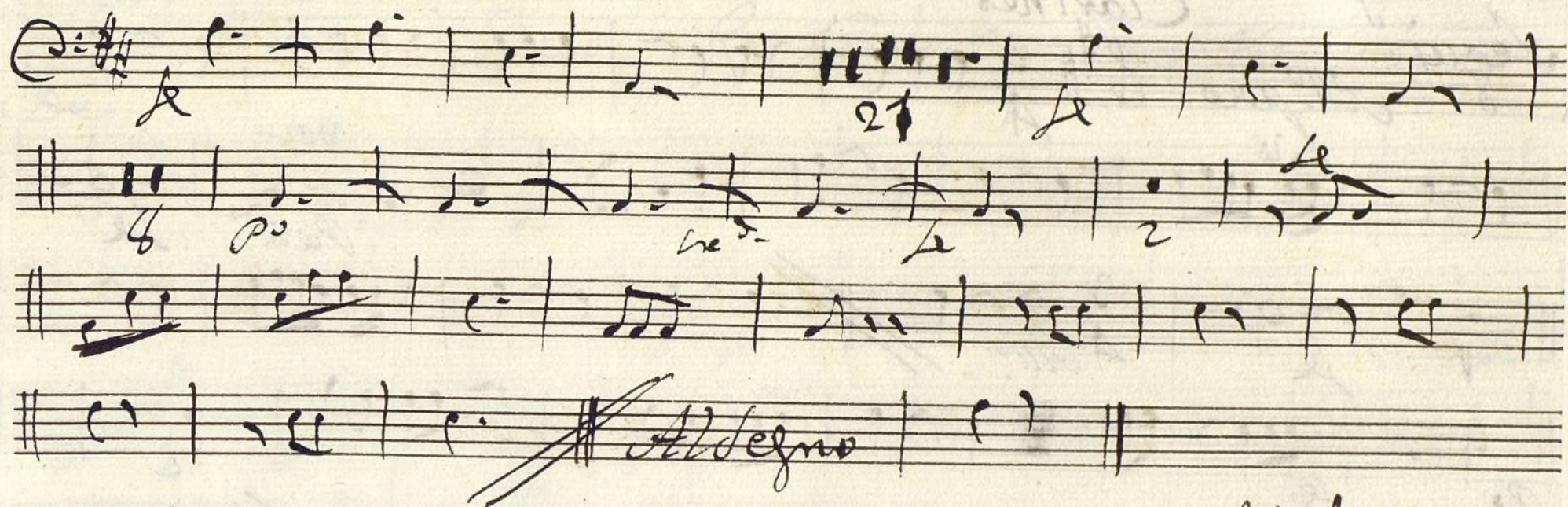
Parola

Allegro

Parola

Coplas *In de* *Allegro* $\text{C}=\text{F} \# \frac{3}{4}$

Allegro



Violini

Segue: Clarinet
Alto & # 3
1

Segue:

Att. now

१०५

A

vor

Peri.

Le

Att.

P.

4

18

28

4

Allegro

४०

4

Trompa Segunda

MUS 112-4

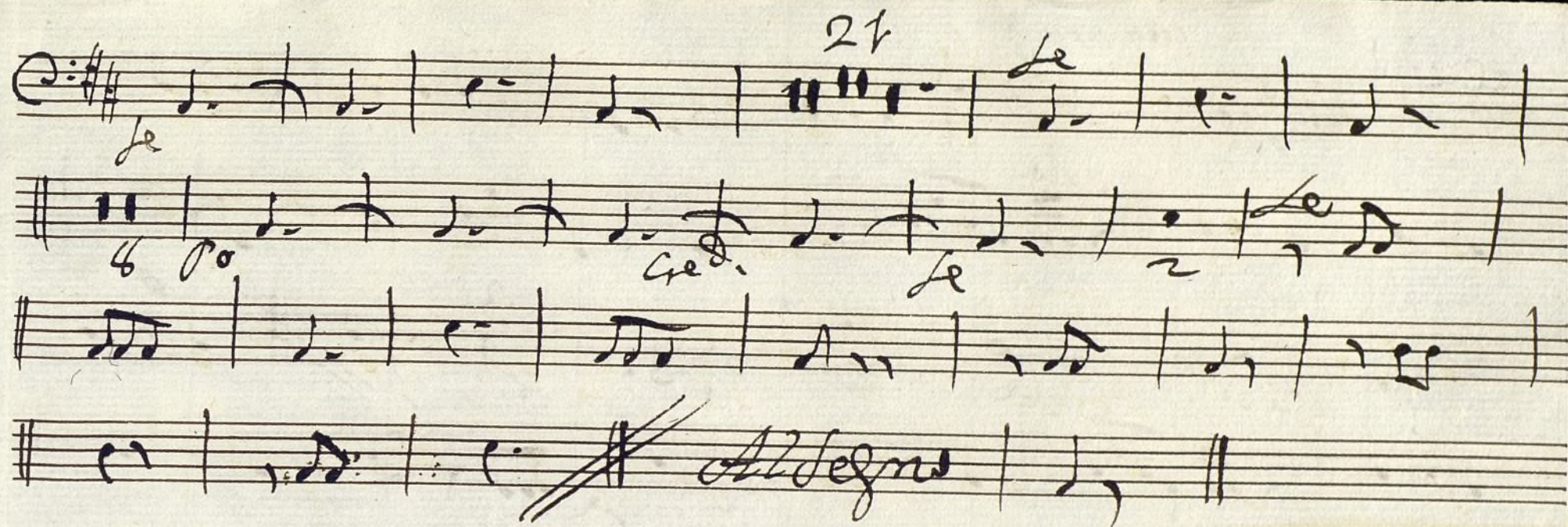
Sonadilla à Duo; En Cuarenta de Noche;
Ynde

Allegro $\text{C} = \text{D} \#$ $\frac{3}{4}$

tace || *Parola se Ne pise al segno* X

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

Coplas *In Se* *Allegro* $\text{C}:\sharp$ $\frac{3}{8}$ *Po*



Voli

Segui. Clarines

All.^o poco & $\sharp\sharp$ $\frac{3}{4}$

Solo

vor

Peri.

Allegro

28

Allegro

+

Contrabajo;

Tonadilla à Deus;

En Cuarenta Nocturnos

de Mayo, y Maya;

//

Allegretto $\text{C}=\text{F}\#$ $\frac{3}{8}$

p *rinf* *Le* *p* *rinf* *Le*

voz *p*

Le

p

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across ten staves. The key signature is one sharp (F#) and the time signature is common time (C). The score includes several dynamic markings: *lmo*, *le*, *rinke*, *po*, *Parola*, *A le*, *Punteado*, *arco*, *le*, *Punteado*, *arco*, *le*, *Parola*, and *al segno*. The score ends with a double bar line and the word *al segno*.

Parola; Volte

Allegro $\text{C}=\text{F}\sharp$ $\frac{3}{4}$ *po* *fe* *voz* *po* *fe*

po *fe* *po* *fe* *po* *fe* *po* *fe*

fe *Parola* $\frac{3}{4}$ *Punteado*

arco po

fin

Allegro *Parola*

Coplas *Allegretto* $\text{C}=\text{F}\sharp$ $\frac{3}{4}$ *po* *fe* *voz* *po*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score concludes with a double bar line and the word "Voltri".

Dynamic markings and performance instructions include:

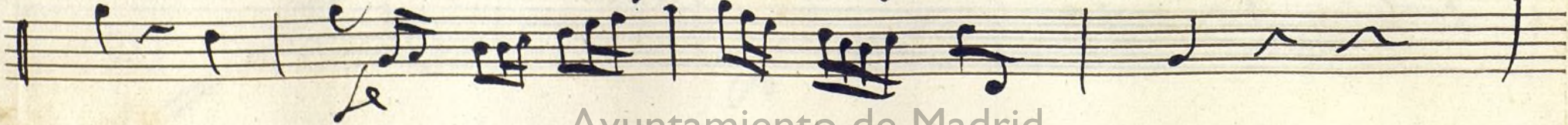
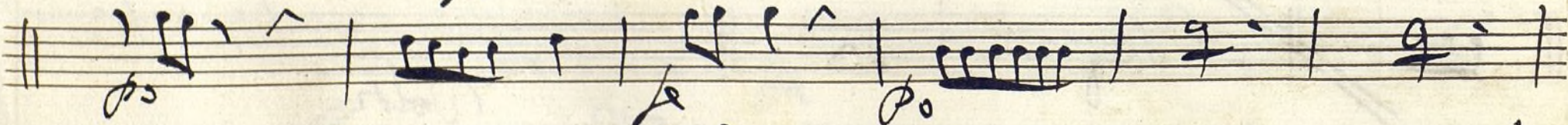
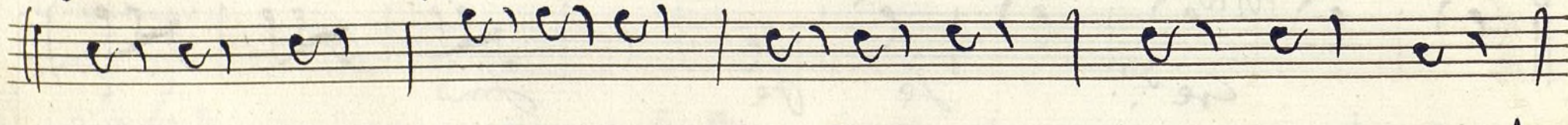
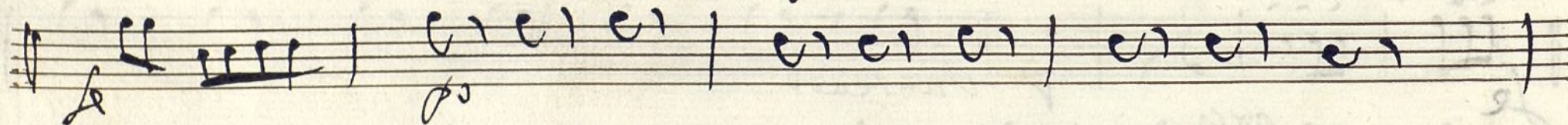
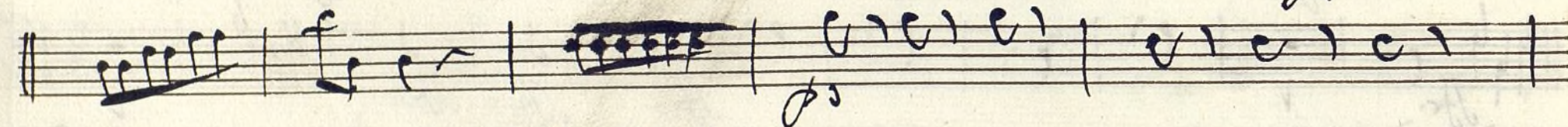
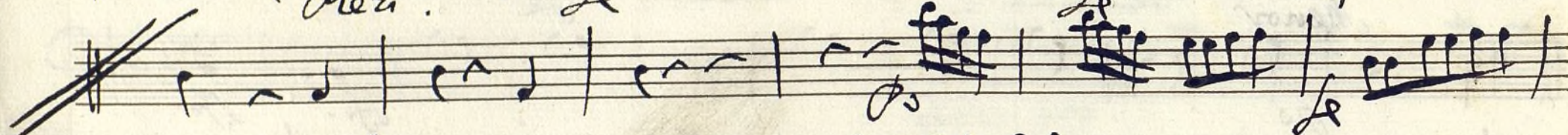
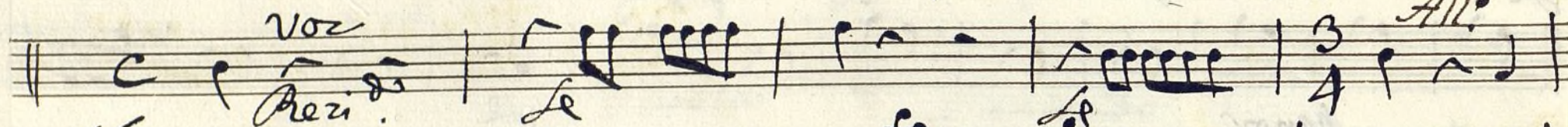
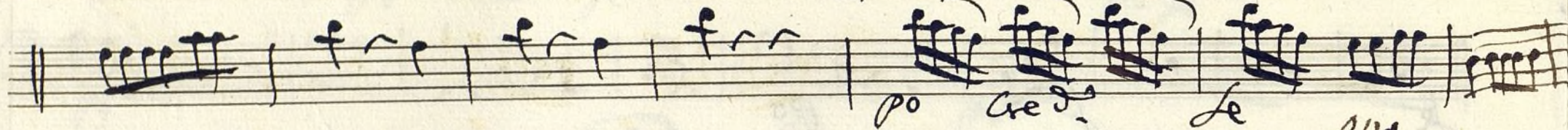
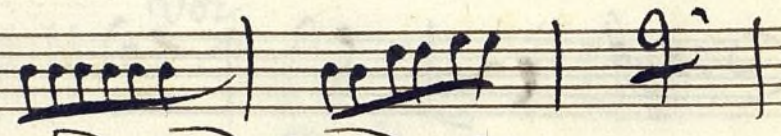
- le*
- po*
- menor*
- ff.*
- Punteado*
- arco*
- Cre.*
- le*
- po*
- fmo*

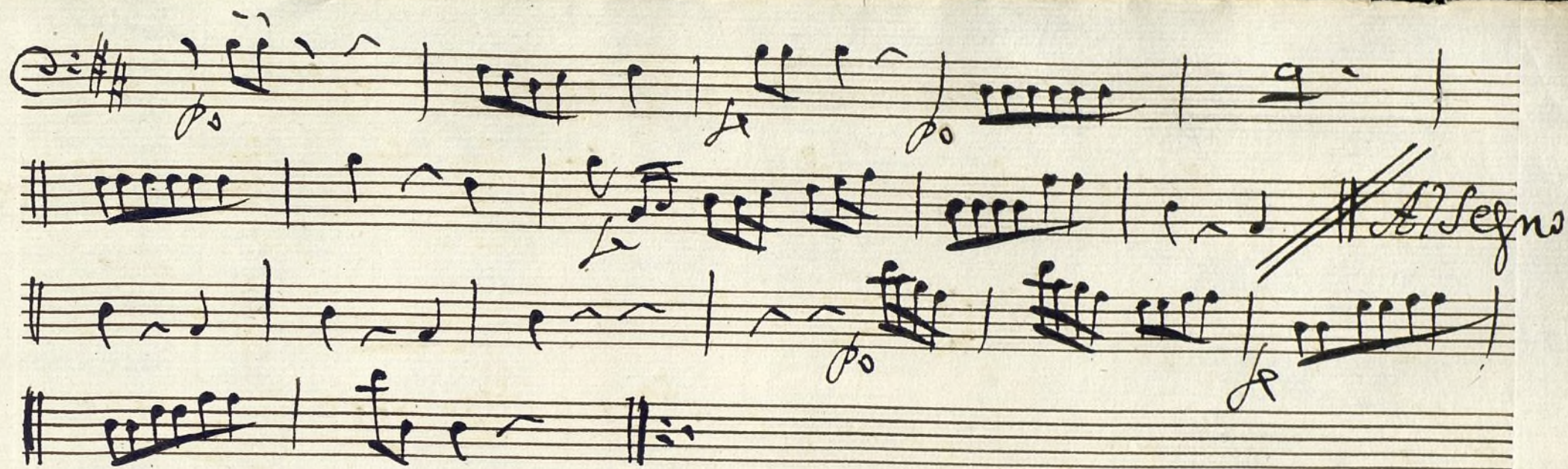
The final staff contains the word *Voltri* written in a large, stylized script.

Segui.

All.^o no mucho

$\text{C}:\sharp\sharp \frac{3}{4}$





Allegro

Ayuntamiento de Madrid

ID 1260063017