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Molina y Vicente

Tonadilla a Duo;

El Gallo y Uclés, y la Uria:

Del S.^r Esteve: //

Allegretto.

Handwritten musical score for a piece titled "Allegretto." The score is written on five systems of staves. The first system shows a treble and bass clef with a 3/4 time signature. The music is in G major (one sharp) and 3/4 time. The notation includes various note values, rests, and dynamic markings such as "p" (piano), "f" (forte), and "fmo" (finito). The paper is aged and shows some staining.

Nico.
 sa
 Pox mui ciez
 vte el mozo

to he sa - bi - - - do q' en v na de estas po
 de la po sa - - - da mea di cho que a lex ta

sa da a be ni do un pre ten dien - - - te
 vi va q' a bun da mu cho es te pue - - - blo
 se

que ena mo xa quantas alla Pe gax levn
de las mozas de xa piña yo cxeo

pe tax do ynten — to pa xa lo cual ben goax
que xa zon tie ~ ne por que a mi los o tros

ma da Con el xen de Pe ti me —
di as me lle bo v na mo za de es ~

ta y de dos yvñas bien largas pe xoa quel
 ta el Oe lox yvna sox ti fa Oe xoa la
 que mi xo sin du da qº es el
 qº en cuen te yo me ben ga xe
 me andi cho es - un Pri co y
 y sia pe - lax bie ne yo

dal go de vcler mien
la pe la xe que

txarque sea cenca me xe ti xa xe yha xe la de
yo se avn que ton to mi nego cio ha cox ve xe mos ve

se cha por pe lax le bien yha xe la de se cha por
xe mos si sa li mos bien ve xe mos vexemos si

pouof.

pelax le bien por pe lax le bien... (vase
 sa li mos bien si sa li mos bien

Al Segno

And.^{te} exacioso.

Microsa

No se fi e ningu --- na de p x e tendien - tey

no se fi e nin gu - na de pxe tendientes -
de pxe ten dientes q'en lo exando no -
Cumplen q'en lo exando no cumplen lo que pxo meten -
lo que pxo meten - no es a sien to dos por que yo
mar xe - ga lo por que yo mar xe ga lo que lo que lo exo -

Victe

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que lo que lo gxo — abla vs^{te} Ca ba lle ro con

Nico^{sa} 3 *All.^{to}* 6

migo ha, ha, ha, si ma da ma q^a ablo con vs^{te} —

vic^{te}

es vs^{te} pxe ten dient e buen mozo ha, ha, ha, si gar

Nico^{sa} p. *vic^{te}*

bosa y de vs^{te} lo se xē — No me de sa

An^{te} *Nico^{sa}* 3

gnada la per so na y tren niamiesta Ca xi ta de cie lo devr.

f *vic^{te}* *p.*

Nica *note*

ted *Soy ombre bi si - ble hi dal go de vcler - y yo mi hida*

Nica po

gi a *es ta a buer tuos pier - Co mo soy Ca xi -*

Vicre po *ñi to soy Ca xi - ñi to q^e me gusta vsted*

Co mo soy Ca xi - ñi to q^e me gusta vsted

Punt^{do}

Co mo soy Ca xi ño q^e me gusta vsted q^e me gusta v

Co mo soy Ca xi ño q^e me gusta vsted que me gusta v

arco f

(Paxola) V.^{te} Esta es Abbe de Rapiña,
 segun Negro apeneta, ella pegaxmela yntenta,
 y yo se la edepexax. N.^a Con g.^e Vsted Pretendiente
 Cavallero: V.^{te} ha ha Cabal: solo he benido
 ala Corte, a Pretender y gasta. N.^a Digame
 Vsted, que pretende? V.^{te} yo os lo dire, escuchad.

Allegro
 6/8
 yo pxiendo que me quiera
 quando va vsted por los dulces

la que yo lle guca quexex - yella pxe ten de na q. algo
 q. me aofie ci do Compxan vte. haigo mi Caudalen o xo

quien lapxe ten da la - de - quien
 y siento mucho el tuo car ~ y siento

no queda xe mal por e so que yo se
 De me vsted un pozo si tie ne que le de

lo q^o he de ha cex — qui ex e v^{te}sted Dulces se ño xa
 se o to max ~ v^{te} y en Ca xa de o xos mal ta da

Ni^{sa}
 quantos traiga to ma xe — quantos
 os le boy ex mo sa a da x ~ os le boi

vic^{te}
 el pa ñue lo me an qui ta do v^{te}sted el su yo me
N^a ay que Ca xa ta an vo ni ~ ta v^{te} a pa xa ga x du ña a

Vic.^{sa}
 de - porq' mi pa ñue lo quie - xe Para los dulcer tra
 Ua - n.ª) dexa d mela vex de pa cio q.º no ~~outra~~ como me la hedeka
Vic.^{te}
 hex - Para to mad y
 gan q.º no v.ª) no me fi
Vic.^{sa}
 no se me compa
 o que vo so tra
 prendag q.º be ne xa xe -
 Co me is pie d xa y metal ~

la
vivo

mi xe usted q^e es de los xi - cos q^e un señor me le dio a

N.^a) Con ella que da x me quie - ro v^{te} q^e es nueva bue la a

y ex - q^e un
ca ~ q^e es

vivo

Por e so so la mente con el me quedo con

N.^a) Por lo propio la estimo y no la vuelbo y

All.^{ro}

Con el me quedo que se entiendo que da x se q^e —
 y no la vuelbo ya q^e usted sea que da do ya ~

Con mi pañuelo Con mi pañue —
 Con mi pañuelo Con mi pañue ~
 Con --- mi

lo es que quiero pon e r te — da nos dos
 lo v^{te} es to a si do gu gar la de di es tro a

ciento da
 diestro de

da nos dos cien — tos —
 de diestro a dies — no —

Ni.^{ra}
 Esto si q.^{er} es sex hombre de gan
N.^a esto si q.^{er} es sex hombre de gan

All.^o
ute bo, y Ma da ma de mexi to vsted Sepa vsted que me
 bo, *ute* y Ma da ma de aña ña es vsted *N.^a* Sepa vsted me dis

gusta su gxa cia Sepa vsted que su ge nio tambien
 gustan sus mañan^{u^{te}} medis gustan sus mañan tambien
 A quian damos a quien se la pe ga discu xxiendo quien
 A quian damos
 en gaña a quien discu xxiendo quien en gaña a quien discu
 en gaña a quien discu xxiendo quien en gaña a quien discu
 en gaña a quien discu xxiendo quien en gaña a quien discu

xiendo qⁿ en ga ña a quien dis cu xiendo qⁿ en ga ña a
 quien qⁿ en ga ña a quien. y dalgo pi ca
 non v si a po co fiel yo quiero mi pañuelo mi
 Ca xa buel be me por que si lo xe v = sar si

Allegro
v.te
v.te
v.te

lo de jar de ha cex - pon que si lo re v - sar si
 lo de jar de ha - cex
 - que pien - sa di que pien
 di que pien
 sa - ha cex
 sa - ha cex
 llega la te lo

va
v.te
crap
v.te
6/8
6/8
6/8
And.te

quie xo Con e - llo que da te — Con e - llo que da

te

And.^{te} v.^a Recivo
v.^{te} Puer y o quan

ya exa dez - co xe ci vo ya exa dez co tanta fi.

doe pa ñue - lo puer y o guax do e pa ñue lo pe xo tu

p.o

ne - - - za - - - - - tanta fi
 pa - - - - ga pe so tu

ne za - - - - - ya mi cuen - ta - la - paga dec.
 pa ga - - - - - Cui da do ~ no se ol vi de con

lla - - - se - que - da - - - Ya mi cuenta la pa ga -
 la - - - tax dan - za - - - Cui da do no se ol vi de -

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de ella se que: da de ella - - - se que - - da - -
 con la tax dan - za con la - - - tax dan - za -

q. es Ca so lla no - - -
 pues q. ay es fi xi - -

que to do el - q. - xe - ci ve que da em - - - pe -
 de la so - pa ala - vo ca mu cho - - - pe -

que to do el - q. - xe - ci ve que da em - - - pe -
 de la so - pa ala - vo ca mu cho - - - pe -

ña: do . . . que to do el q^e xe ci ve . . . que da em pe ña -
 li - gos . . . de la so pa la vo ca - . . . mu cho pe li -
 do que da . . em pe ña - do . .
 gos mu cho . . . pe li - gos . . .
 y pue s q^e el cha r co . . . nos di
 mos y - qual - mente pa - cer . . . ha - ga - mos -

All Segno

no dimos y qual mente — paces ha ga =

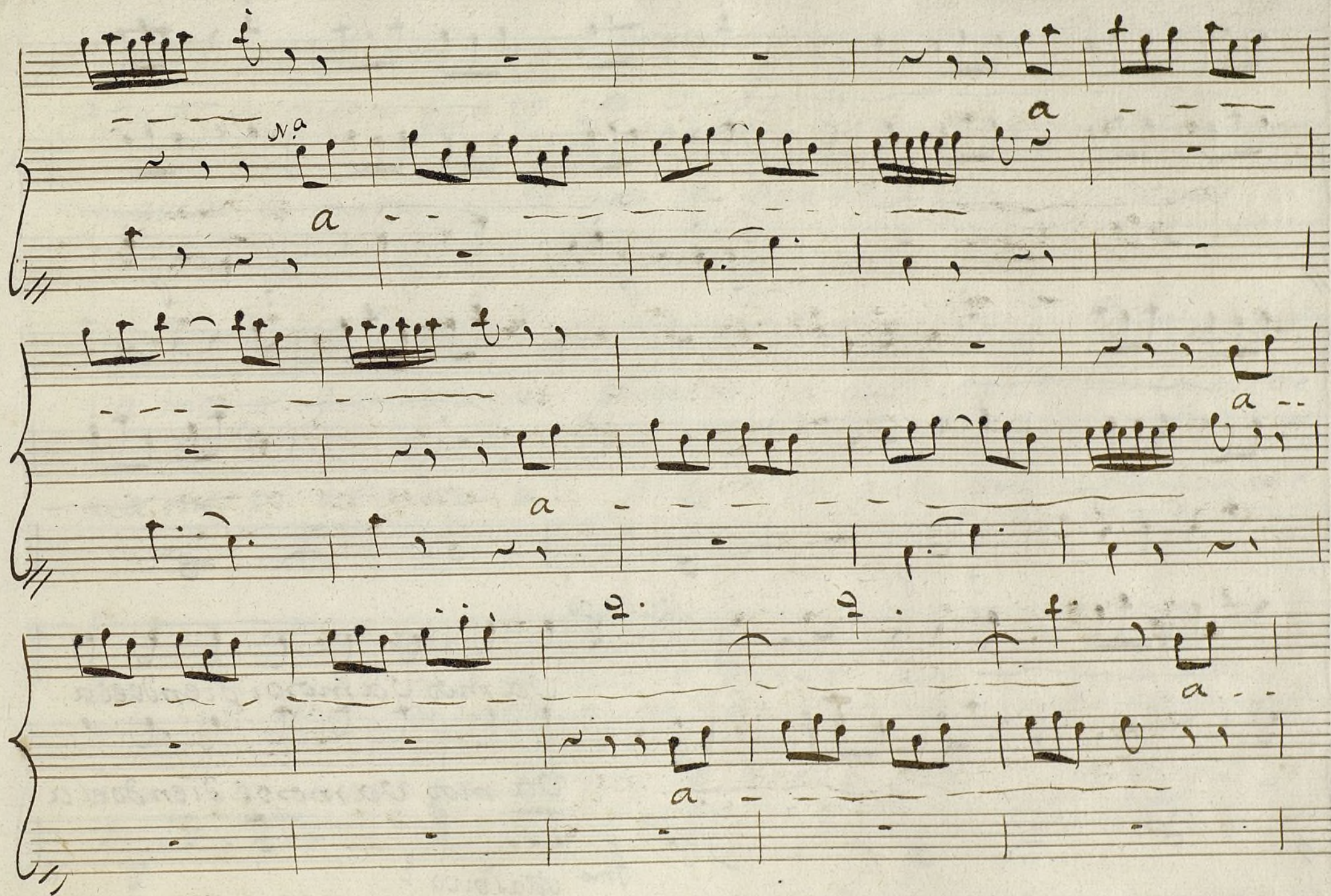
mos pa ces — — ha ga — — mos — —

final:

Allegro. 2^{da}. Confe san do q^{ue} en

txambos te ne mos, en astucia y genio igual dad y q^{ue} en

v na mo ne da pa ga dos. v no y o tro ve ni mos a es.
 tax va mos va mos pi di en do el aplau so a quien
 ga to nos le sue le dax a quien ga to nos le sue le
 dax a quien ga to nos le sue le dax a quien ga to nos
 le sue le dax a



p. *p.* *p.* *p.*

Mas vivo

Vamos vamos pi diendo el a

Vamos vamos pi diendo el a

fmo Mas vivo

plau so a quien exa to no lo pue de dax va mos
 plau so a quien exa to no lo pue de dax va mos

va mos pi diendo el a plau so a quien exa to no lo pue de
 va mos pi diendo el a plau so a quien exa to no lo pue de

dax a quien exa to no lo pue de dax a quien
 dax a quien exa to no lo pue de dax a quien

Handwritten musical score on aged paper. The score consists of several staves with lyrics written below the notes. The lyrics are: "nos le sue le dax nos". The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *mo* (molto). The paper shows signs of age, including yellowing and some staining.

Lyrics: *nos le sue le dax nos*

Lyrics: *nos le sue le dax nos*

Lyrics: *le sue le dax nos le sue le dax nos*

Lyrics: *le ~~dax~~ sue le dax nos le sue le dax nos*

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Violin Primero;

Tonadilla a Duo;

El Ydalgo de Uclès, y la Uria;

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Allegretto. B^b $\frac{3}{8}$

The musical score is written on 11 staves. The first staff begins with the tempo marking 'Allegretto.' and the key signature of one flat (B-flat) and a 3/8 time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *fmo* (for *finito*) and *p.* (piano) are used throughout. There are also articulation marks like accents and slurs. The piece concludes with a final cadence on the eleventh staff.

fmo *p.* *rinfe* *fmo* *p.* *Vor* *p.* *rinfe* *p.*

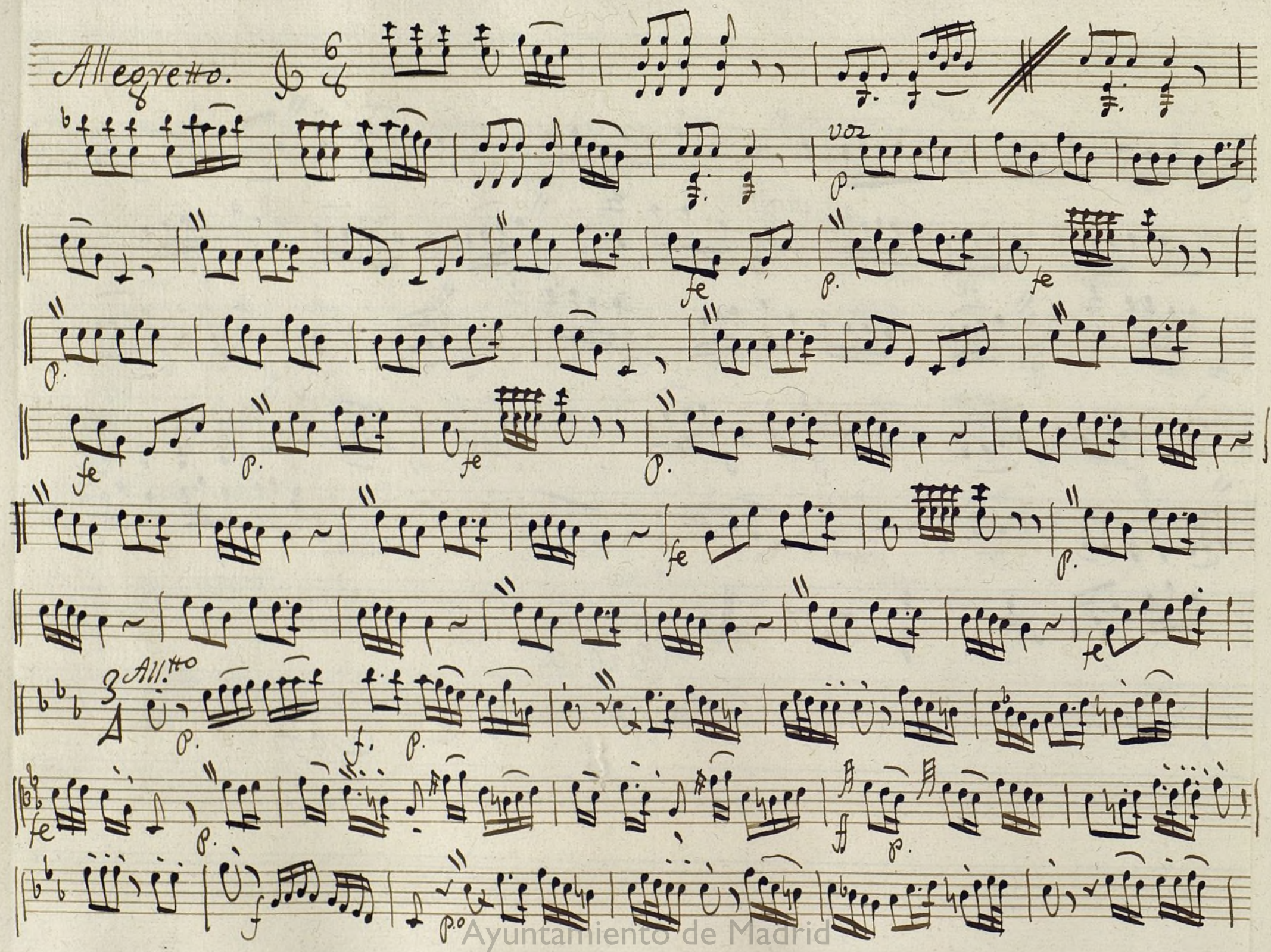
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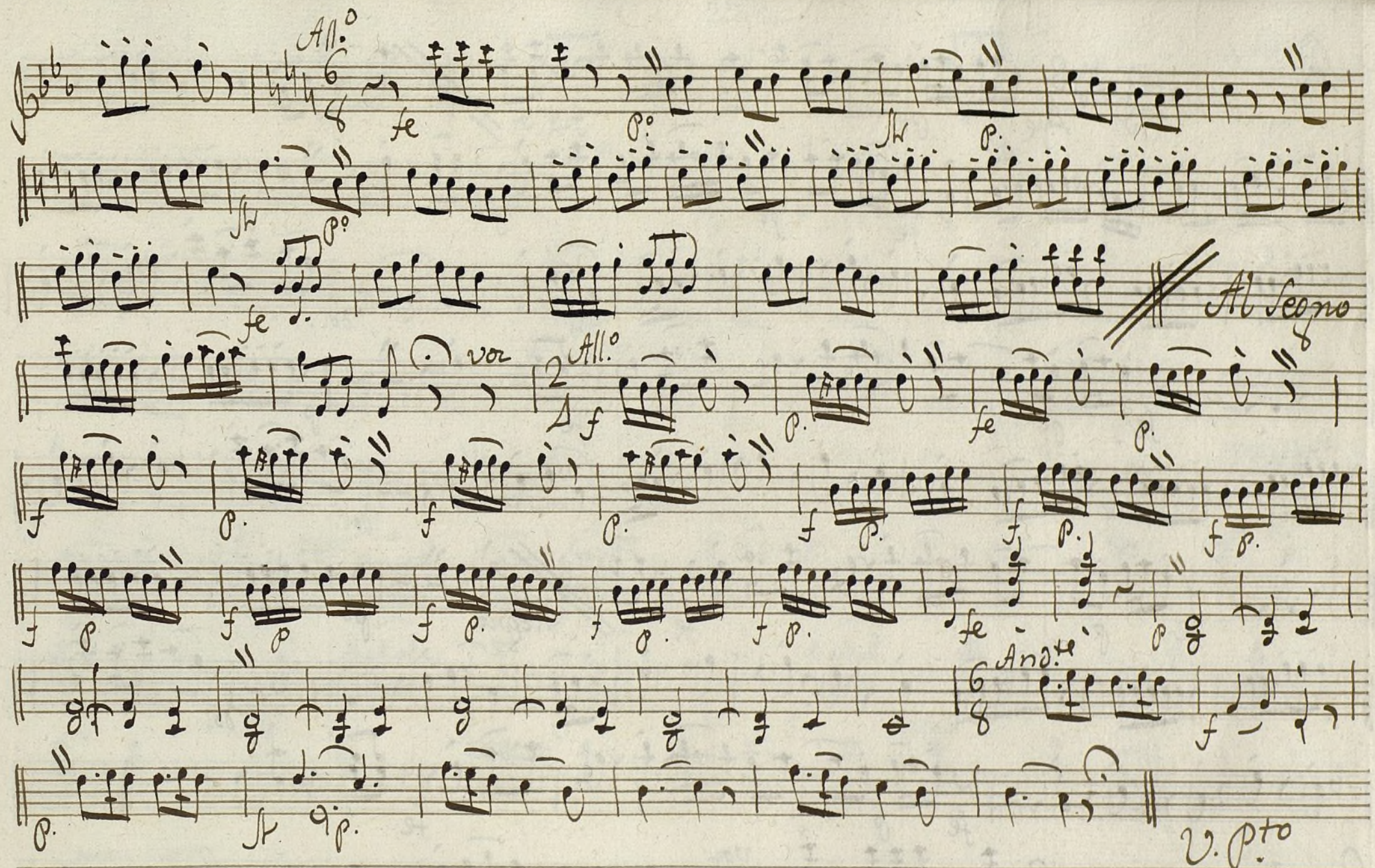


Allegro

Volti

All'egretto.





Sequi!

And.

 Δf_e

P.

P.

fe

P. 3

f

P. -

201.

fe

P.O.

fe

9.

Vol.

fe

p.

10

Allegro

P.

200.

fe

8

Vor

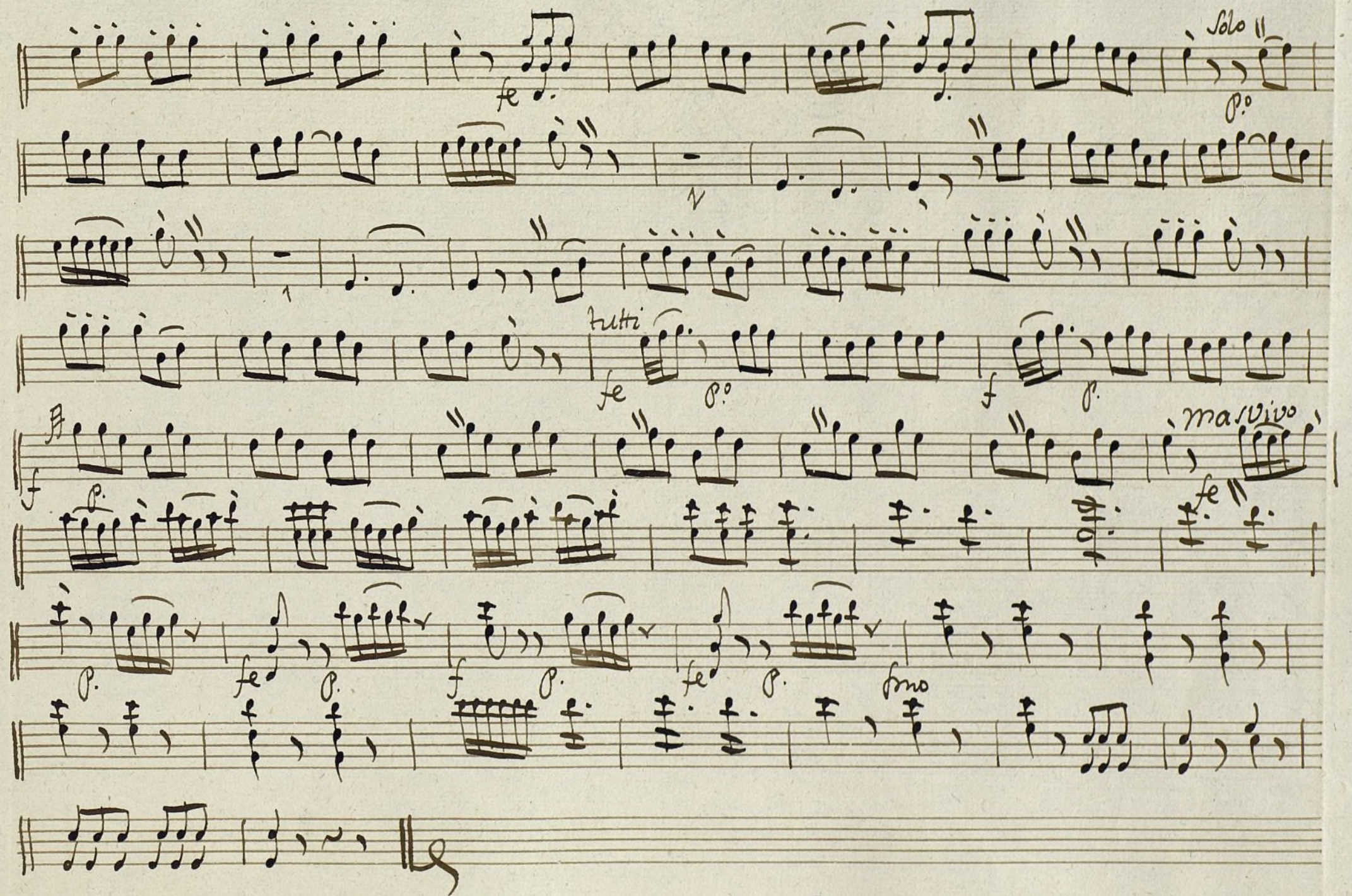
fe

final:

Алцо:

of

१३



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+

Violin Primero Duplicado;

Conadilla a Duo;

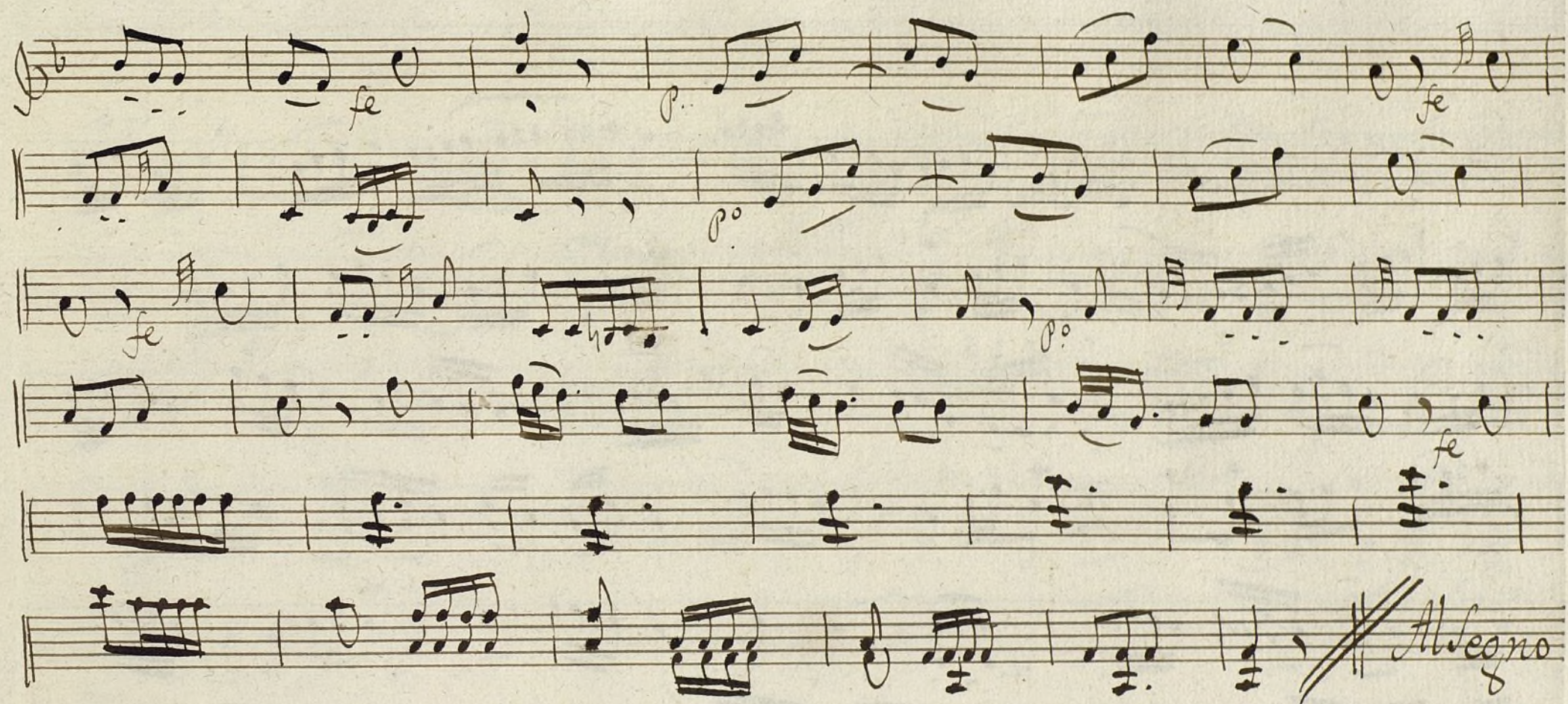
El Galop de Velas, y la Vía;

//

Allegretto. $\text{G}^b \frac{3}{8}$

fmo. *p.* *rinf* *fe* *p.* *rinf* *fe* *p.o.* *fmo.*

vov *p.* *p.o.* *p.* *rinf* *fe* *p.* *p.o.*



Volti

And.^{te} Gracioso. 3/4

fe *p.* *cres.* *vor* *p.o* *fe* *p.* *fe* *p.* *fe* *p.* *fe* *p.* *vor* *6* *All.^{to}* *p.o*

Andte

p.

p.

Punt.º

arcof

Parola)

Volti

A handwritten musical score on aged paper. The first section is marked 'Allegro' with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It consists of ten staves of music. The melody is in the upper staves, and the accompaniment is in the lower staves. Dynamics include 'p' (piano) and 'fe' (forte). The second section is marked 'Allegro' with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. It consists of four staves of music. Dynamics include 'p' (piano) and 'fe' (forte). The notation is dense with many sixteenth and thirty-second notes.

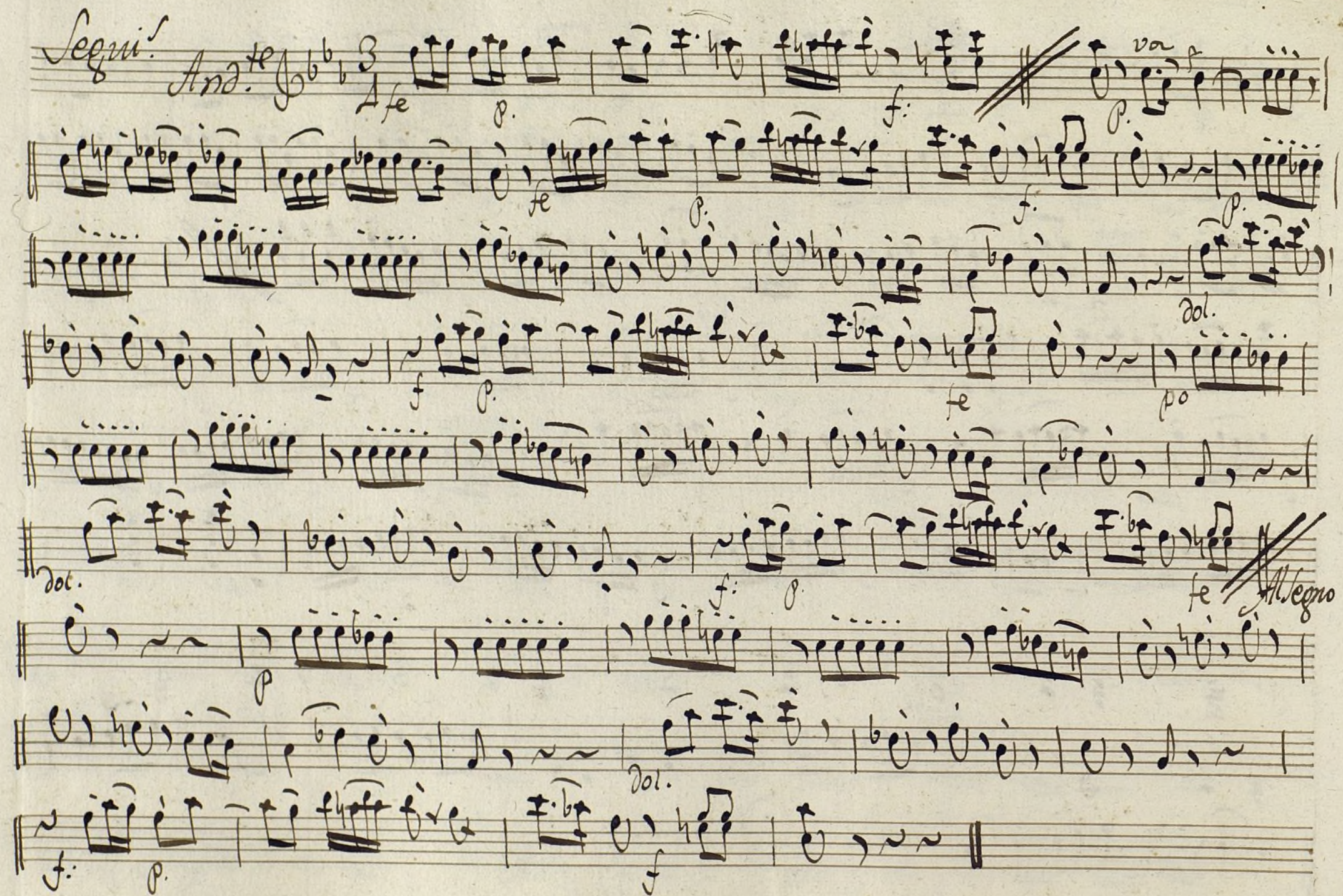
Handwritten musical score for three staves, likely for a piano and two other instruments. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The first staff begins with "All. ^{ro}" and "p.". The second staff begins with "fe" and "p.". The third staff begins with "fe" and "p.". The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

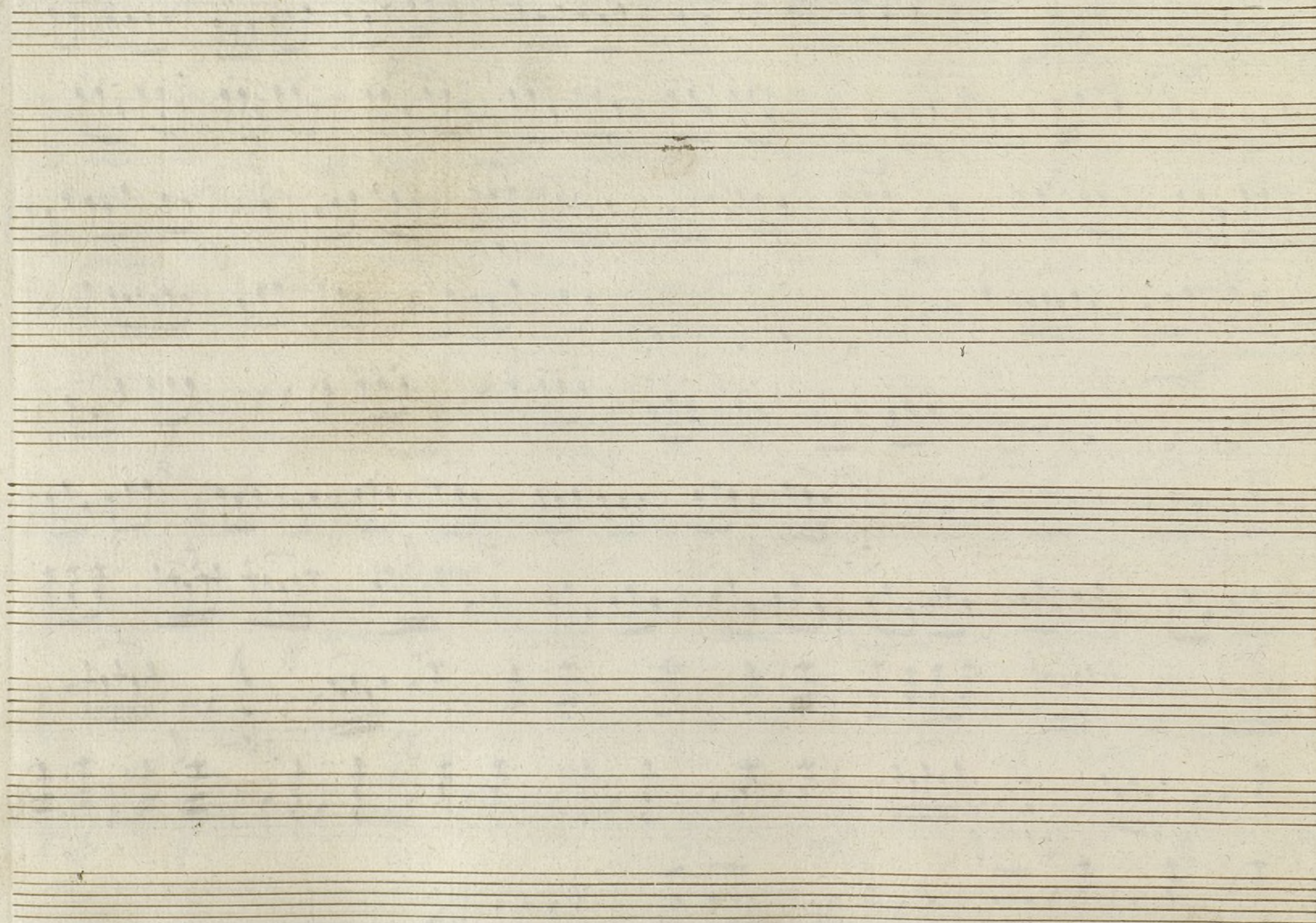
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by double bar lines and includes tempo and performance instructions.

Key markings and instructions include:

- All.^o* (Allegro) at the top of the first staff.
- f* (forte) and *p* (piano) dynamic markings throughout the first section.
- Allegro* (All.^o) at the start of the second section.
- Allegro* (All.^o) at the start of the third section.
- Allegro* (All.^o) at the start of the fourth section.
- Allegro* (All.^o) at the start of the fifth section.
- Allegro* (All.^o) at the start of the sixth section.
- Allegro* (All.^o) at the start of the seventh section.
- Allegro* (All.^o) at the start of the eighth section.
- Allegro* (All.^o) at the start of the ninth section.
- Allegro* (All.^o) at the start of the tenth section.
- Allegro* (All.^o) at the start of the eleventh section.
- Allegro* (All.^o) at the start of the twelfth section.
- Allegro* (All.^o) at the start of the thirteenth section.
- Allegro* (All.^o) at the start of the fourteenth section.
- Allegro* (All.^o) at the start of the fifteenth section.
- Allegro* (All.^o) at the start of the sixteenth section.
- Allegro* (All.^o) at the start of the seventeenth section.
- Allegro* (All.^o) at the start of the eighteenth section.
- Allegro* (All.^o) at the start of the nineteenth section.
- Allegro* (All.^o) at the start of the twentieth section.
- Allegro* (All.^o) at the start of the twenty-first section.
- Allegro* (All.^o) at the start of the twenty-second section.
- Allegro* (All.^o) at the start of the twenty-third section.
- Allegro* (All.^o) at the start of the twenty-fourth section.
- Allegro* (All.^o) at the start of the twenty-fifth section.
- Allegro* (All.^o) at the start of the twenty-sixth section.
- Allegro* (All.^o) at the start of the twenty-seventh section.
- Allegro* (All.^o) at the start of the twenty-eighth section.
- Allegro* (All.^o) at the start of the twenty-ninth section.
- Allegro* (All.^o) at the start of the thirtieth section.
- Allegro* (All.^o) at the start of the thirty-first section.
- Allegro* (All.^o) at the start of the thirty-second section.
- Allegro* (All.^o) at the start of the thirty-third section.
- Allegro* (All.^o) at the start of the thirty-fourth section.
- Allegro* (All.^o) at the start of the thirty-fifth section.
- Allegro* (All.^o) at the start of the thirty-sixth section.
- Allegro* (All.^o) at the start of the thirty-seventh section.
- Allegro* (All.^o) at the start of the thirty-eighth section.
- Allegro* (All.^o) at the start of the thirty-ninth section.
- Allegro* (All.^o) at the start of the fortieth section.
- Allegro* (All.^o) at the start of the forty-first section.
- Allegro* (All.^o) at the start of the forty-second section.
- Allegro* (All.^o) at the start of the forty-third section.
- Allegro* (All.^o) at the start of the forty-fourth section.
- Allegro* (All.^o) at the start of the forty-fifth section.
- Allegro* (All.^o) at the start of the forty-sixth section.
- Allegro* (All.^o) at the start of the forty-seventh section.
- Allegro* (All.^o) at the start of the forty-eighth section.
- Allegro* (All.^o) at the start of the forty-ninth section.
- Allegro* (All.^o) at the start of the fiftieth section.
- Allegro* (All.^o) at the start of the fifty-first section.
- Allegro* (All.^o) at the start of the fifty-second section.
- Allegro* (All.^o) at the start of the fifty-third section.
- Allegro* (All.^o) at the start of the fifty-fourth section.
- Allegro* (All.^o) at the start of the fifty-fifth section.
- Allegro* (All.^o) at the start of the fifty-sixth section.
- Allegro* (All.^o) at the start of the fifty-seventh section.
- Allegro* (All.^o) at the start of the fifty-eighth section.
- Allegro* (All.^o) at the start of the fifty-ninth section.
- Allegro* (All.^o) at the start of the sixtieth section.
- Allegro* (All.^o) at the start of the sixty-first section.
- Allegro* (All.^o) at the start of the sixty-second section.
- Allegro* (All.^o) at the start of the sixty-third section.
- Allegro* (All.^o) at the start of the sixty-fourth section.
- Allegro* (All.^o) at the start of the sixty-fifth section.
- Allegro* (All.^o) at the start of the sixty-sixth section.
- Allegro* (All.^o) at the start of the sixty-seventh section.
- Allegro* (All.^o) at the start of the sixty-eighth section.
- Allegro* (All.^o) at the start of the sixty-ninth section.
- Allegro* (All.^o) at the start of the seventieth section.
- Allegro* (All.^o) at the start of the seventy-first section.
- Allegro* (All.^o) at the start of the seventy-second section.
- Allegro* (All.^o) at the start of the seventy-third section.
- Allegro* (All.^o) at the start of the seventy-fourth section.
- Allegro* (All.^o) at the start of the seventy-fifth section.
- Allegro* (All.^o) at the start of the seventy-sixth section.
- Allegro* (All.^o) at the start of the seventy-seventh section.
- Allegro* (All.^o) at the start of the seventy-eighth section.
- Allegro* (All.^o) at the start of the seventy-ninth section.
- Allegro* (All.^o) at the start of the eightieth section.
- Allegro* (All.^o) at the start of the eighty-first section.
- Allegro* (All.^o) at the start of the eighty-second section.
- Allegro* (All.^o) at the start of the eighty-third section.
- Allegro* (All.^o) at the start of the eighty-fourth section.
- Allegro* (All.^o) at the start of the eighty-fifth section.
- Allegro* (All.^o) at the start of the eighty-sixth section.
- Allegro* (All.^o) at the start of the eighty-seventh section.
- Allegro* (All.^o) at the start of the eighty-eighth section.
- Allegro* (All.^o) at the start of the eighty-ninth section.
- Allegro* (All.^o) at the start of the ninetieth section.
- Allegro* (All.^o) at the start of the ninety-first section.
- Allegro* (All.^o) at the start of the ninety-second section.
- Allegro* (All.^o) at the start of the ninety-third section.
- Allegro* (All.^o) at the start of the ninety-fourth section.
- Allegro* (All.^o) at the start of the ninety-fifth section.
- Allegro* (All.^o) at the start of the ninety-sixth section.
- Allegro* (All.^o) at the start of the ninety-seventh section.
- Allegro* (All.^o) at the start of the ninety-eighth section.
- Allegro* (All.^o) at the start of the ninety-ninth section.
- Allegro* (All.^o) at the start of the hundredth section.

The score concludes with the instruction *V. p.^{to}* (Vivace primo) at the bottom right.





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7

Violin Segundo;

Tonadilla à Duo;

El Ydalgo de Uclés, y la Usia;

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Allegretto: $\text{G} \flat \frac{3}{4}$

Handwritten musical score for a piece titled "Allegretto" in $\text{G} \flat$ major and $\frac{3}{4}$ time. The score consists of ten staves. The first staff begins with the tempo and key signature. The notation includes various note values, rests, and dynamic markings such as "fmo", "fe", "p.", "vinf", and "vor". A double bar line with a repeat sign is present on the eighth staff. The manuscript is written in brown ink on aged paper.

Handwritten musical score on eight 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 score includes dynamic markings like 'p.' (piano), 'fe' (forte), and 'ten' (tenu). The eighth staff concludes with the instruction 'Al Segno.' followed by a double bar line and the word 'Volti'.

And.^{te} gracioso.

Handwritten musical score for a piece titled "And.^{te} gracioso." The score is written on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by rapid sixteenth-note passages. Dynamic markings include "fe" (forte), "p." (piano), "f." (forte), and "cres" (crescendo). A "vor" (vivace) marking appears above the second staff. The piece concludes with a double bar line and a "6" indicating the number of measures. The bottom of the page features the text "Ayuntamiento de Madrid".

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: *All^{ro}* *p.*

Staff 2: *fe*

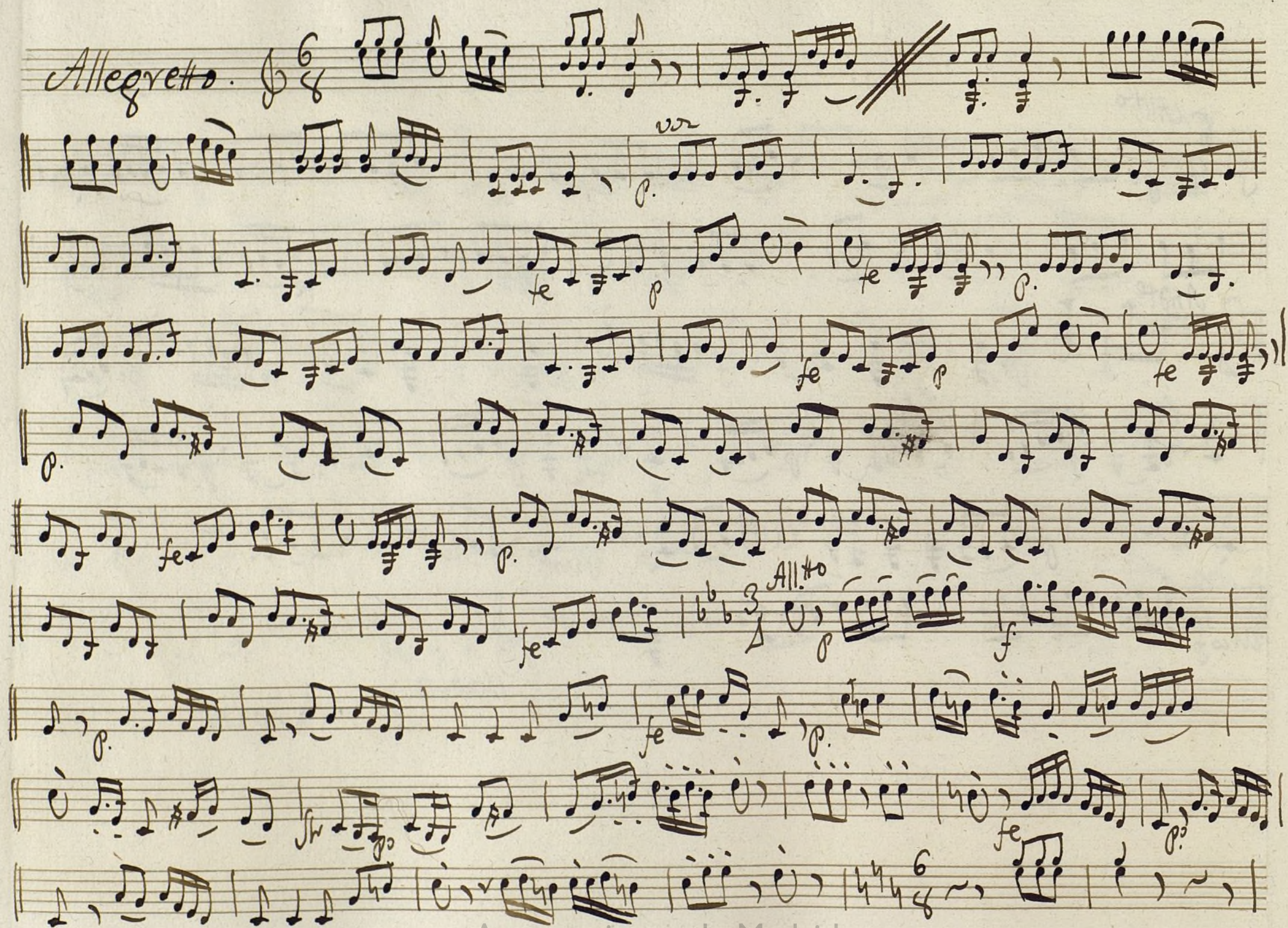
Staff 3: *And^{te}* *p.* *fe* *p.*

Staff 4: *p.*

Staff 5: *p.* *Pum.*

Staff 6: *arco f.*

Parola) *Volte*



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 the ten staves.

Key markings and annotations include:

- Allegro* (written as *All.^o*)
- Allegro* (written as *All.^o*)
- Allegro* (written as *All.^o*)
- Allegro* (written as *All.^o*)
- Allegro* (written as *All.^o*)
- Allegro* (written as *All.^o*)
- Allegro* (written as *All.^o*)
- Allegro* (written as *All.^o*)
- Allegro* (written as *All.^o*)
- Allegro* (written as *All.^o*)

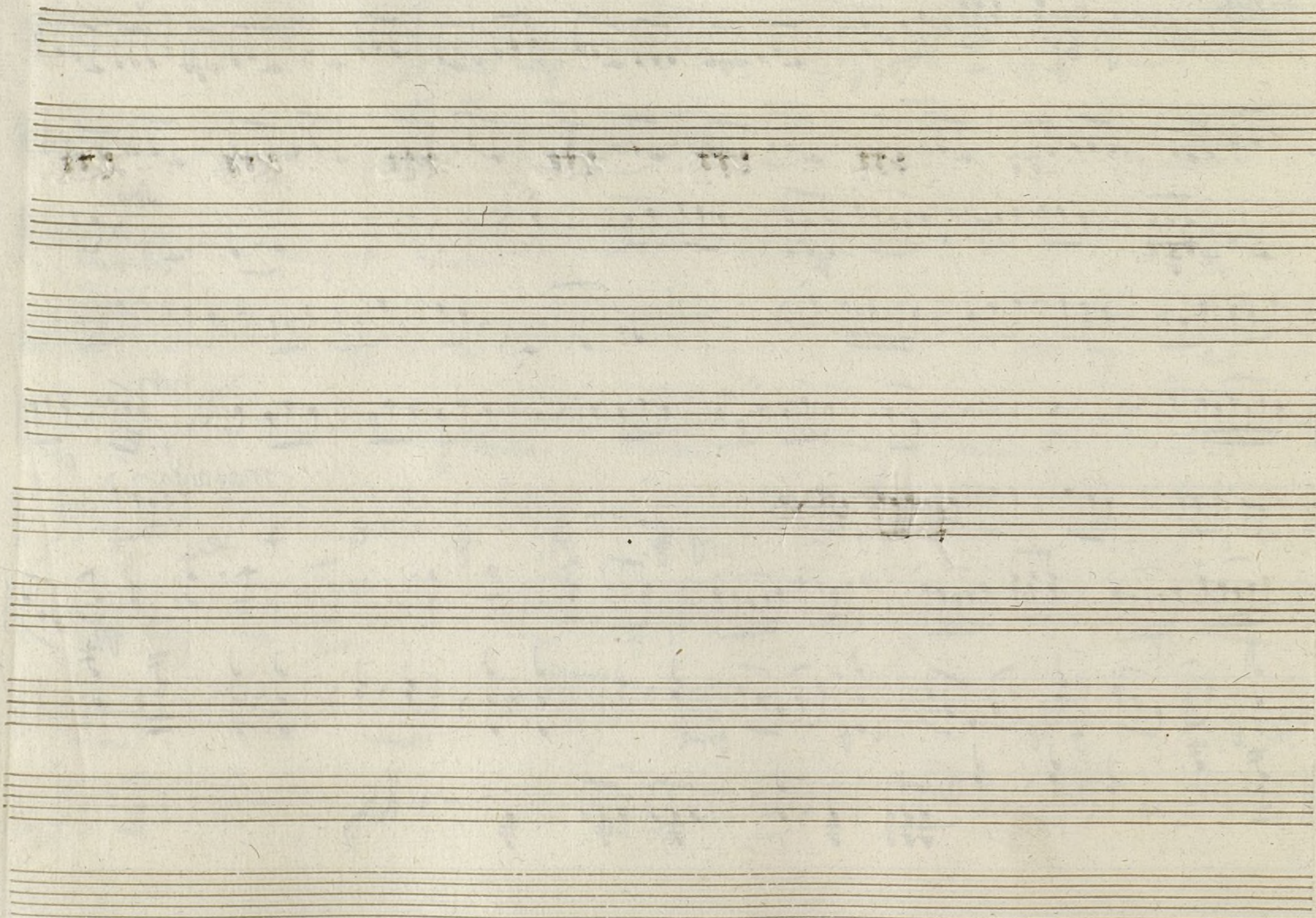
The score concludes with a double bar line and the marking *V. p.^{to}*.

Sequi! *And.^{te}*

Al Segno

final: All.^o 6/8 f

The musical score is written on ten staves. The first staff begins with the tempo and time signature 'All.^o 6/8' and the dynamic 'f'. The notation includes various note values, rests, and articulation marks. Dynamic markings such as 'p.' (piano), 'f.' (forte), and 'fuo' (fuerza) are interspersed throughout the score. Performance instructions like 'Solo' and 'tutti' are written above the staves. The piece concludes with a double bar line and a final flourish on the tenth staff.



Ayuntamiento de Madrid

Oboe Primero.

f

Mus 113-20

tonadilla à Duo; El Ydalgo de Ucles y la Uria;

Alleg.^{ro} 3/8

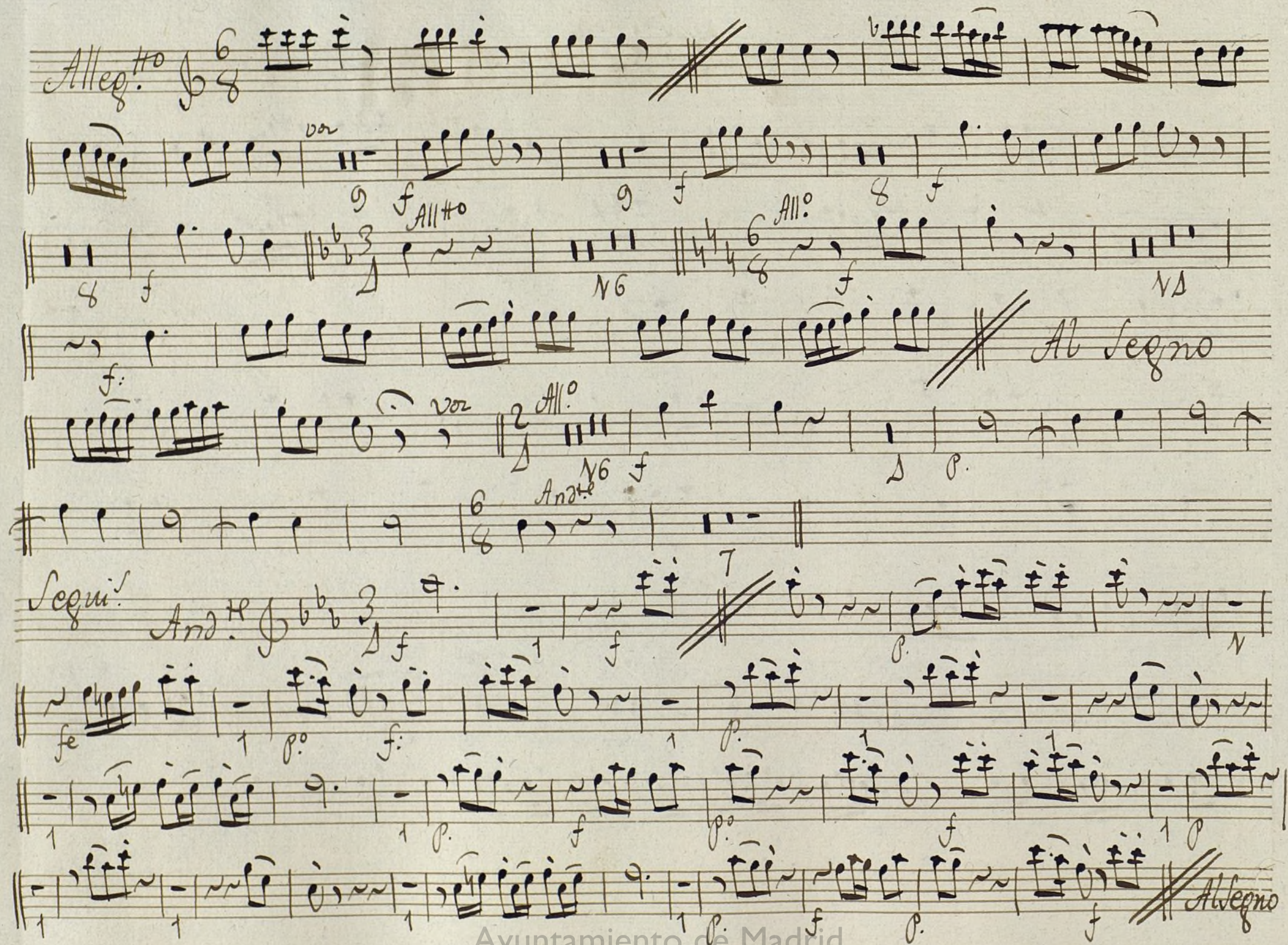
f *fe* 6

Al Segno:

And.^{te} gracioso. 3/8 6/8 3/8 $\text{And.^{te} p.}$

f *p.*

(Parola)

Alleg.^{ro} 6/8 
vor
f *All.^{ro}*
f. *Allegro*
vor *All.^{ro}*
6/8 *And.^{te}*
7 *Allegro*
f *Allegro*
f *Allegro*
f *Allegro*

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music features various note values, including eighth and sixteenth notes, and rests. Dynamic markings include *p.* (piano) and *f* (forte). The second staff continues the melody and includes a double bar line.

Final: Allegro. $\frac{6}{4}$ *f*

Handwritten musical notation on two staves. The first staff begins with the tempo and dynamic marking. The music is in 6/4 time and features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings include *f* (forte) and *fe* (finito). The second staff continues the melody and includes a double bar line.


Ayuntamiento de Madrid

Oboe Segundo;

7

Miss 113-20

Oboe Segundo; 7
 Tonadilla a Duo; El Yalgo de Uclés y la Uria;

Alleg.^{ro} 

A single staff of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. A forte 'f' marking is present under the first measure, and a 'z' marking is under the fourth measure. The piece concludes with a double bar line and a final '8' time signature.

Handwritten musical notation on a single staff. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' (forte) and '6' (likely indicating a sixteenth note). The piece concludes with a double bar line and a key signature change to two sharps (F# and C#).

[illegible]

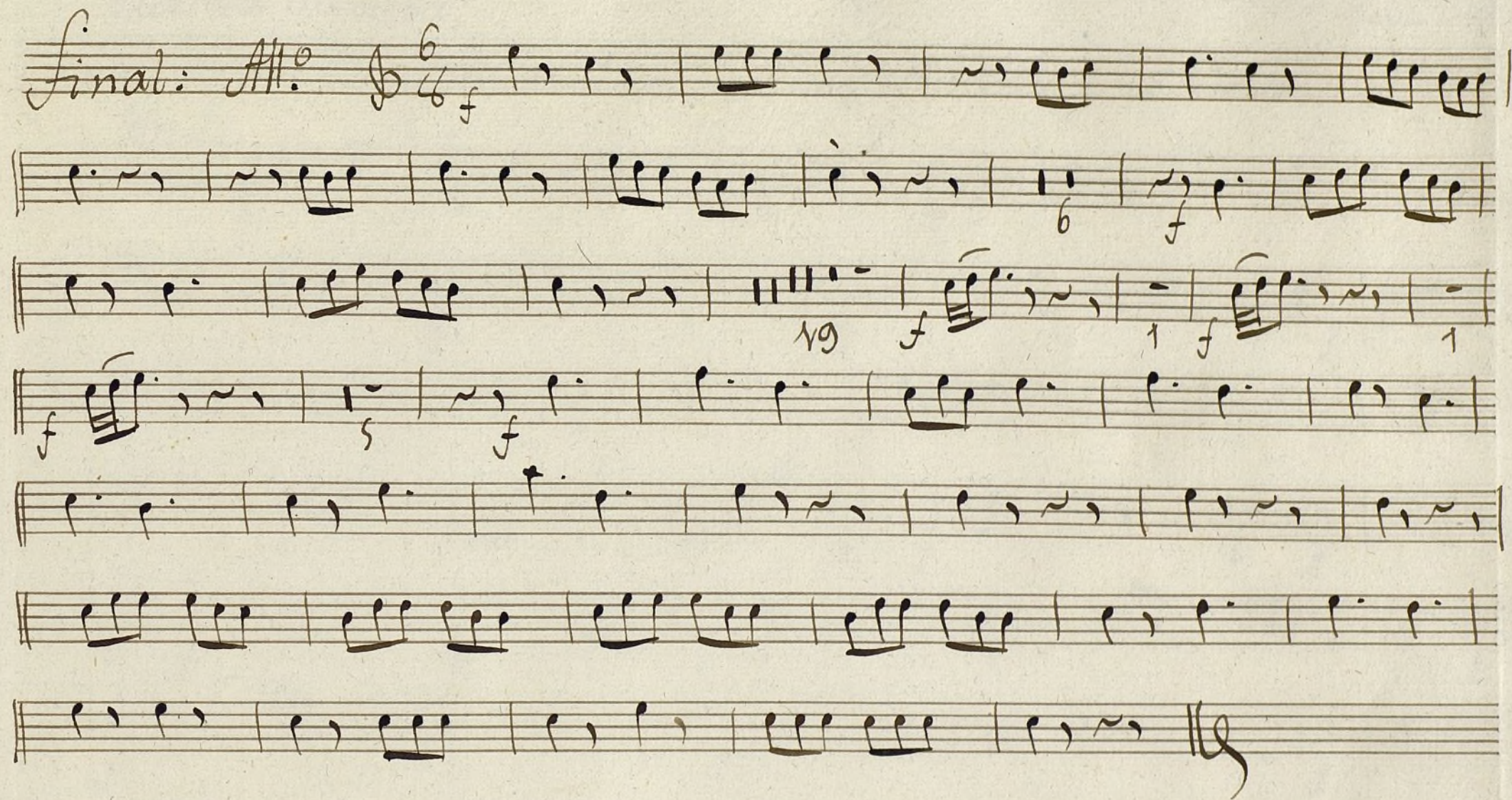
Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of four measures: the first measure contains a quarter note (F#4) and an eighth note (G#4); the second measure contains a quarter note (A4) and an eighth note (B4); the third measure contains a quarter note (C5) and an eighth note (D5); the fourth measure contains a quarter note (E5) and a comma. The staff ends with a double bar line and a sharp sign. To the right of the staff, the text "Al Segno" is written in cursive.

[illegible]

A single staff of handwritten musical notation. The notation includes a variety of note values: a half note, several eighth notes, and a sixteenth note. There are also rests of different durations. The piece concludes with a double bar line. The handwriting is in dark ink on aged, slightly yellowed paper.

Parola)

[illegible]



Ayuntamiento de Madrid

Trompa Primera;

f

Mus 113-20

tonadilla a Duo; El Ydalgos y Ucles, y la Usia;

Un f.

Alleg.^{ro}

3/8

The musical score is written on ten staves. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 3/8. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* (forte), *p* (piano), and *cresc.* (crescendo). There are also slurs and a double bar line with a slash through it. The score concludes with a section marked *Al Segno* in 3/8 time, followed by a section marked *And.^{te}* in 3/8 time, and another section marked *All.^{ro}* in 3/8 time. The final section is marked *And.^{te}* in 3/8 time and ends with a double bar line.

Al Segno

And.^{te}

All.^{ro}

And.^{te}

Paxola)

Clariney YnC.

Alleg^{ro}

$\frac{6}{8}$

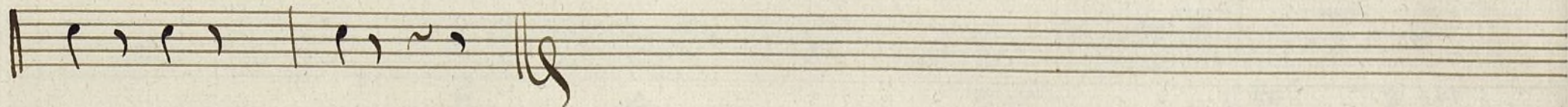
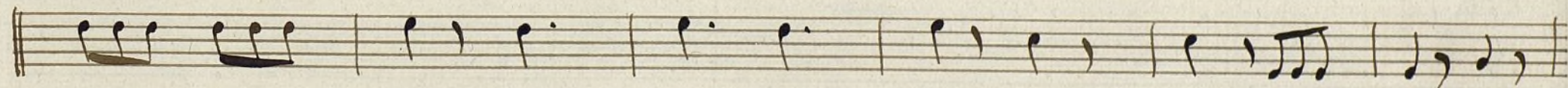
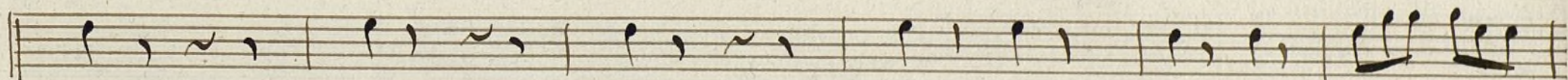
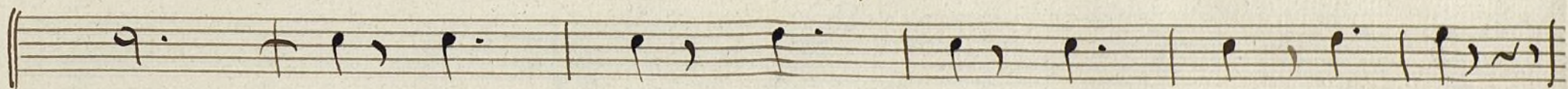
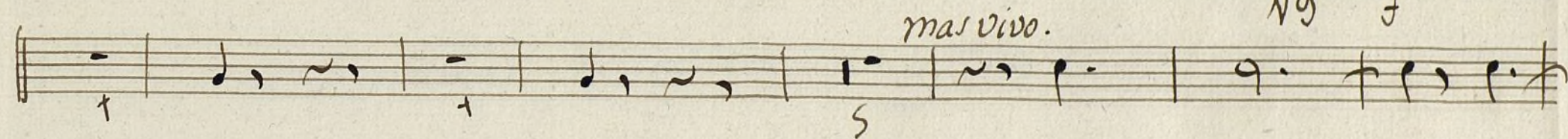
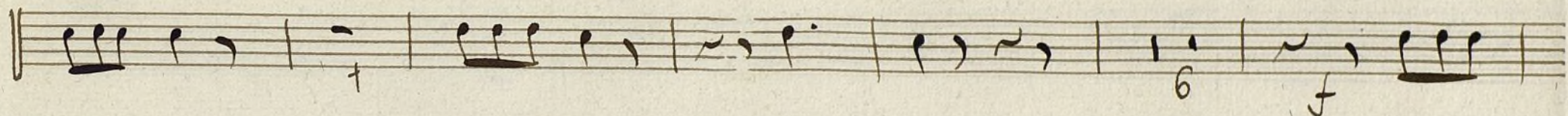
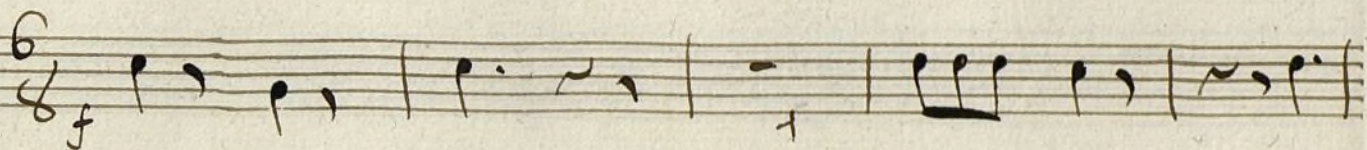
Handwritten musical score for Clarinet in C, *Allegro* tempo, $\frac{6}{8}$ time signature. The score consists of 10 staves. It begins with a treble clef and a key signature of one sharp (F#). The first staff has a 9-measure rest followed by eighth notes. The second staff has a 9-measure rest followed by eighth notes. The third staff has a 9-measure rest followed by eighth notes. The fourth staff has a 9-measure rest followed by eighth notes. The fifth staff has a 9-measure rest followed by eighth notes. The sixth staff has a 9-measure rest followed by eighth notes. The seventh staff has a 9-measure rest followed by eighth notes. The eighth staff has a 9-measure rest followed by eighth notes. The ninth staff has a 9-measure rest followed by eighth notes. The tenth staff has a 9-measure rest followed by eighth notes. The score includes various musical notations such as rests, eighth notes, and dynamic markings like 'f' (forte). There are also tempo markings like 'Allegro' and 'Allegro' and a section marked 'Allegro'.

Allegro

And.^{te} $\frac{3}{4}$ *tacet:ff:*

Clarín YnC.

final Allegro



Ayuntamiento de Madrid

Trompa Segunda:

t

Mus 113-20

Conadilla a Duo; El Ydalgo & Velés y la Uria:

Ynf:

Allegretto.

3/4

Handwritten musical score for Trompa Segunda, featuring a series of staves with notes, rests, and dynamic markings like 'f' and 'p'. The score includes a section marked 'Allegretto' and a section marked 'Al Segno' with a double bar line and a slash. The tempo changes to 'Andante' and 'Allegretto' are indicated. The score ends with a double bar line and a slash.

Parola)

Clarín In C.

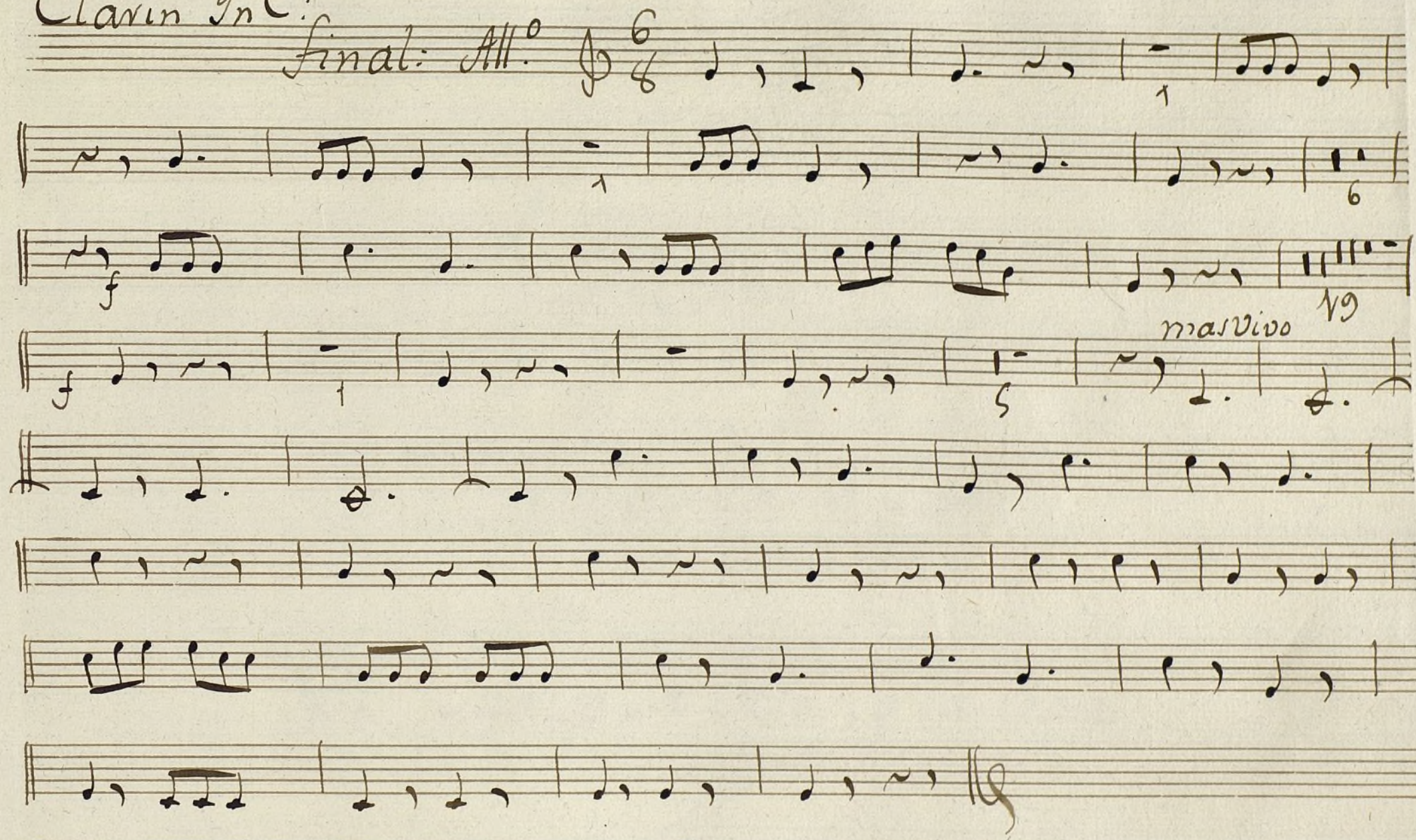
Alleg.^{ro} $\frac{6}{4}$

Handwritten musical score for Clarín In C. The score consists of eight staves. The first staff begins with a treble clef and a 6/4 time signature. The tempo is marked *Alleg.^{ro}*. The music features various note values, rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). There are several measures with accidentals (sharps and flats). The score includes a double bar line with a repeat sign, followed by a section marked *Alleg.^{ro}* in 6/4 time. This is followed by a section marked *Alleg.^{ro}* in 2/4 time, and then a section marked *And.^{te}* in 6/4 time. The piece concludes with a double bar line and a repeat sign.

And.^{te} $\frac{3}{4}$ *tacet* //

Clarin Yn C:

Final: All.^o



Ayuntamiento de Madrid

+

Violon;

Tonadilla à Duo;

El Idalgo & Uclés, y la Uria;

//

Allegretto: 3/4

The musical score is written on eight staves. The first staff starts with the tempo marking 'Allegretto:' and the time signature '3/4'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p.' (piano) and 'fmo' (finito). There are also some handwritten annotations like 'Sh fe' and 'vo'.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score concludes with the instruction "Allegro" and the signature "Vatti".

Dynamic markings and performance instructions visible in the score include:

- f* (forte)
- p* (piano)
- pp* (pianissimo)
- se* (likely *sempre*)
- poco se* (likely *poco sempre*)
- fmo* (likely *finis*)
- Allegro*
- Vatti* (signature)

And.^{te} Gracioso 3/4

The musical score is written on seven staves. The first staff begins with the tempo and mood marking "And.^{te} Gracioso" and the time signature "3/4". The notation includes various notes, rests, and dynamic markings such as "p.", "f.", "p.o.", "v.", "te", "f.", "p.", "f.", "p.", "p.o.", "v.", "All.^{to}", and "6/8". The music is written in a cursive, handwritten style on aged paper.

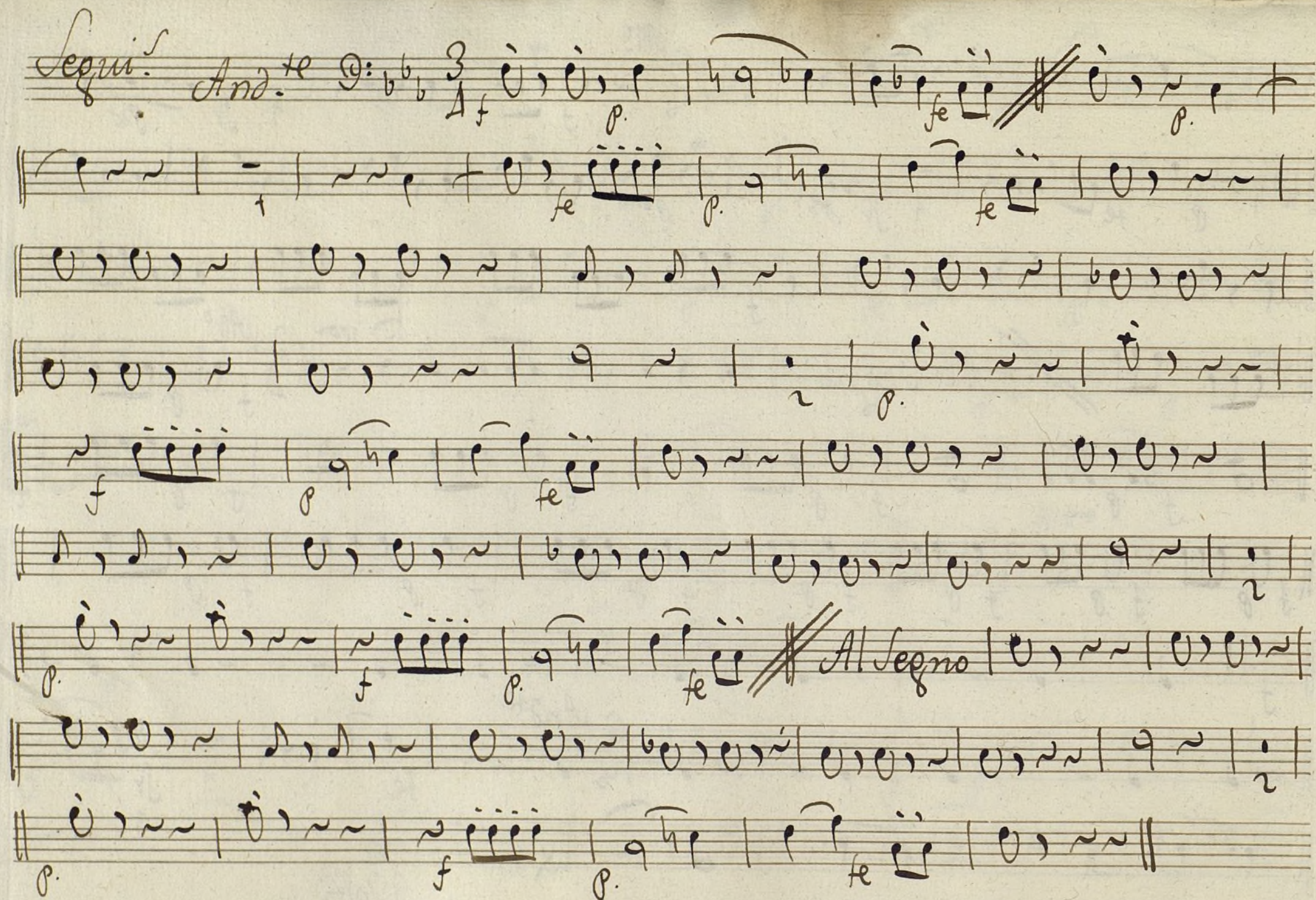
Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The score includes several measures with notes and rests, some marked with a '1' below the staff. The second staff features a section marked 'And^{te}' with a '3' above it, followed by a section marked 'p.' and 'fe'. The third staff has a section marked 'p.' and 'fe', followed by a section marked 'ff' and 'p.'. The fourth staff has a section marked 'ff' and 'p.', followed by a section marked 'Punt^{do}' and '3'. The fifth staff has a section marked 'arco fe'. The sixth staff ends with the word 'Parola)'.

Volti

Allegretto. ③: 6/8

Handwritten musical score for a piece titled "Allegretto." in 6/8 time. The score consists of ten staves. The first staff has a double bar line and a repeat sign. The second staff has a "var" (variation) marking. The third staff has a "p." (piano) marking. The fourth staff has a "f" (forte) marking. The fifth staff has a "p." (piano) marking. The sixth staff has a "f" (forte) marking. The seventh staff has a "p." (piano) marking. The eighth staff has a "f" (forte) marking. The ninth staff has a "p." (piano) marking. The tenth staff has a "f" (forte) marking. The score ends with a double bar line and a repeat sign.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (*p*, *f*, *pp*, *ff*). The score is divided into sections by double bar lines and includes tempo markings: *Allegro* (All.^o), *Al Segno*, *Allegro* (All.^o), and *Andante* (And.^{te}). The key signature is one flat (B-flat). The score concludes with the word *Volti* written below the final staff.



Final:

Allegro:

6/8

Handwritten musical score for a final section, marked Allegro in 6/8 time. The score consists of ten staves of music. The notation includes various note values, rests, and dynamic markings such as 'f' (forte), 'p' (piano), and 'fmo' (finito). The piece concludes with a double bar line and a decorative flourish. The paper is aged and shows some damage at the top.

Ayuntamiento de Madrid