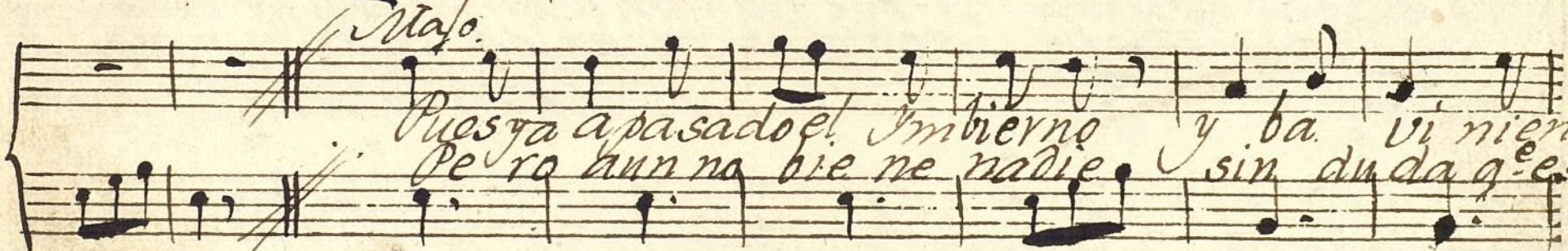
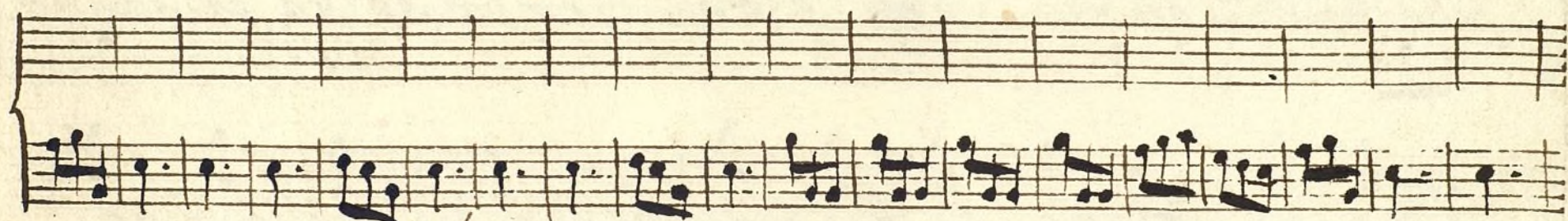
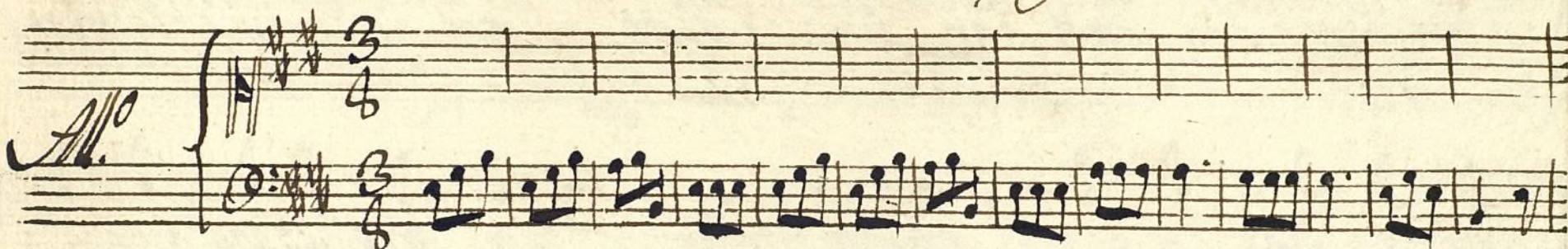


Leg.<sup>o</sup> 8. n.<sup>o</sup> 28.

b

Mus 101-9

Conadilla a Due. el Mayo y la Lamera.

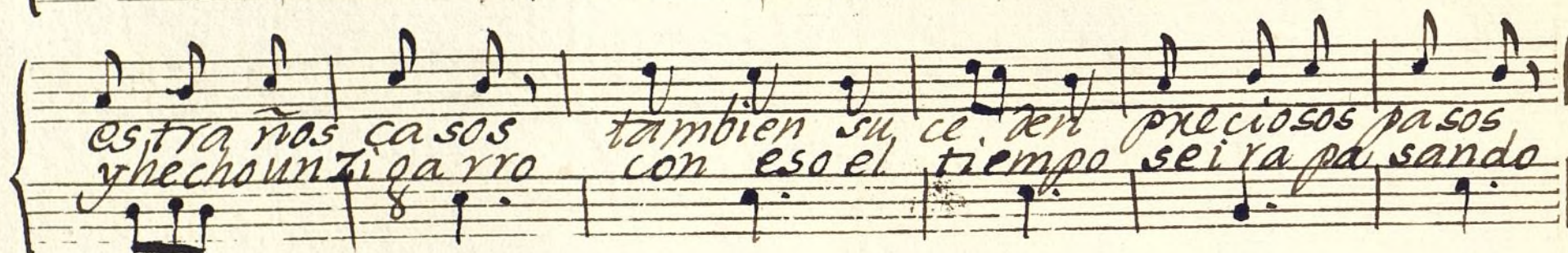


Leg.<sup>o</sup> 3.<sup>o</sup> n.<sup>o</sup> 32

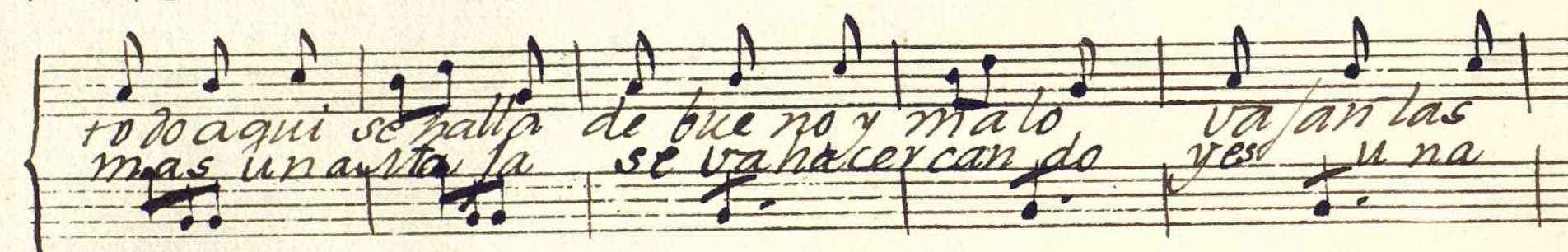




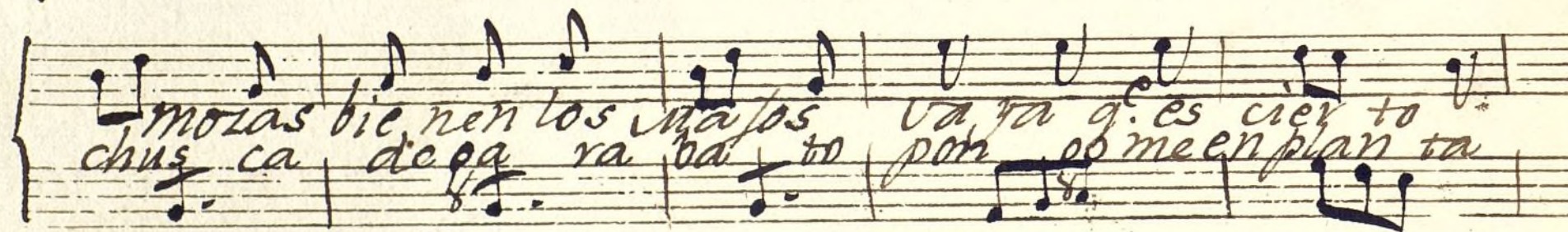
a to mar el fresco al Prado a qui se miran  
quiero des can sar un xa to sa co mis chis mes



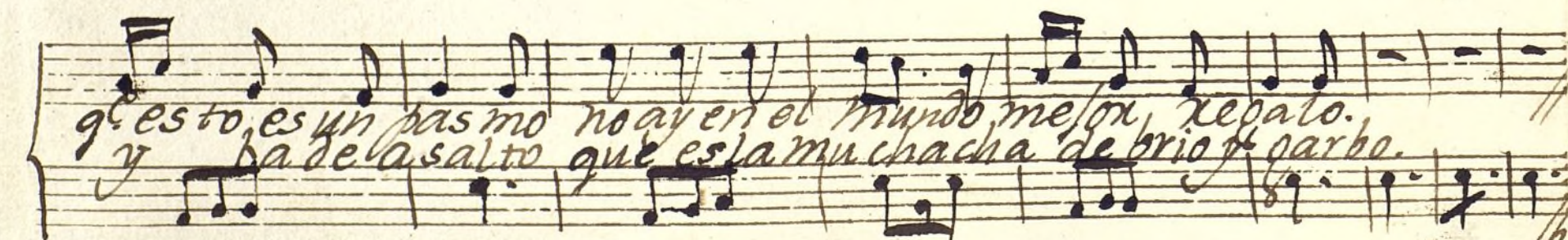
es tra nos ca sos tam bien su ce ren pre ciosos pa sos  
y he cho un ti ga rro con eso el tie mpo se i ra pa san do



to do a qui se ha lla de bue no y ma lo va an las  
mas una ta ja se va ha ce ran do ves u na



mo zas bie nen los ma los va ra q. es cie r to  
chus ca de pa ra ba to por co me en plan ta



q. esto es un pas mo no ay en el mun do me jor, xepa lo.  
y ba de a sal to que es la mu cha cha de brio y gar bo.



*And.te* *3/4* *dimera.* *Limas Varanjas*  
*Maq.* *Na ranje ra del*

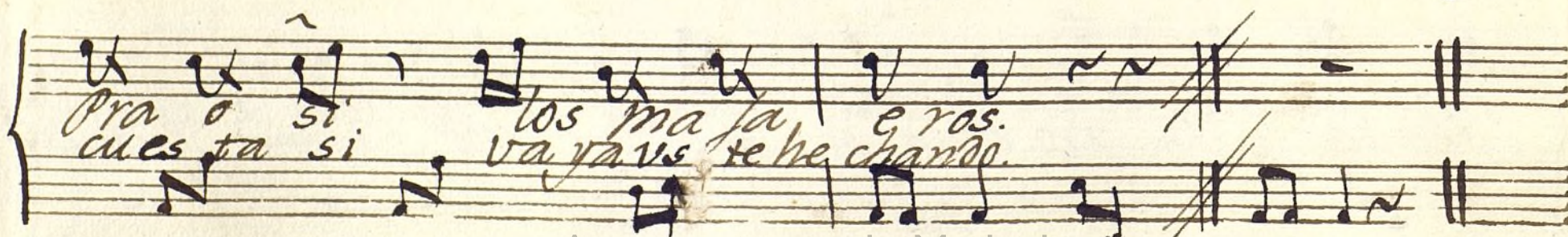
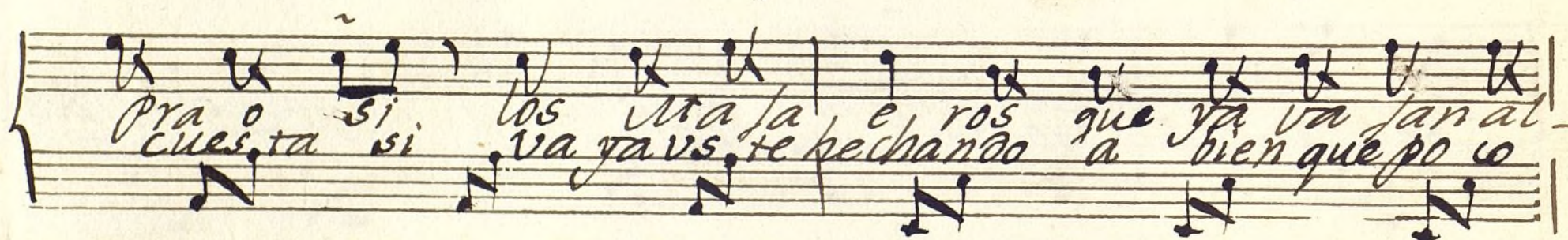
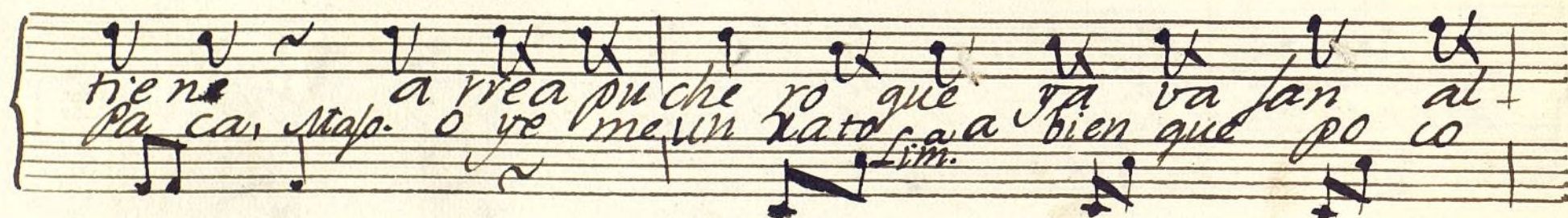
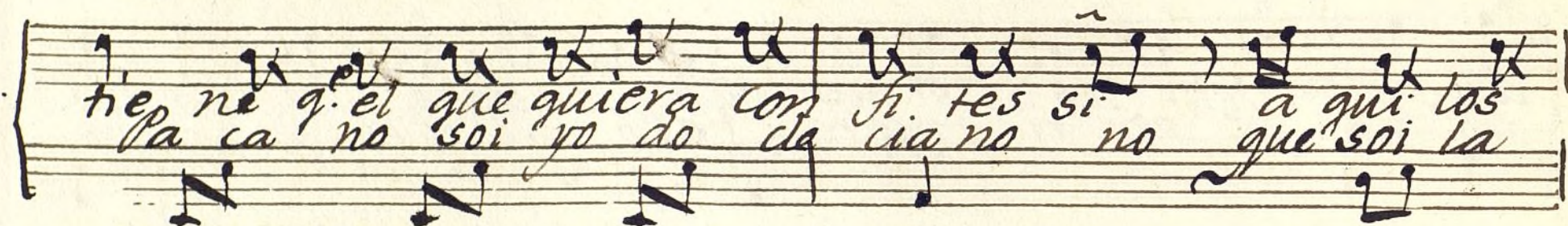
dulces volli tos tiernos quien los lleba se no xes  
 Alma yo por ti muero Maq. bello abri go es un piojo

queban yr biendo quien me las compra que fas  
 para el ym bier no siuste se mue re ya bi-

trae co mo a zu car si la sa le ro sa que las  
 sea la pi rro quia si pague to en tierren ya bi-

trae co mo pi a zu car si la sa le ro sa e ley mas  
 sea la pi rro quia si pa que lo en tierren Maq. no sea pi-







*Ma.<sup>o</sup>*  
Es cu cha me a quien se cre to  
si me di se ras tu Ca sa

*And.<sup>no</sup>*  
Yo te com pra ra una ba ta

*Ma.<sup>o</sup>*  
dos pa la bri tas no mas. su pli co no me mole ste  
yo te y ria a vi si tar pues es san to al os In fiernos  
y unos buelos de an to lar an da a pe ra ra so li so

*Al.<sup>o</sup>* *Ma.<sup>o</sup>*  
el tim pa no auri cu lar pues has de sa ber que ta pe  
si us te gusta de ir a lla sin du da que te chan zeas  
el de mo nio del pe al *Ma.<sup>o</sup>* Va ya con dos mil de mo nios



a garrasevste aun Zarzal para hablar con las per-  
 ño me quieres en la mar vaya usted y vera  
 ca rambar que Colegial n.º. Pues a Dios mo na del-  
 sonas no es menester aten tar que chula da que pel-  
 luego si no le digo veras que chula da  
 Alma n.º. querido aqui y man dar a Dios Alma a Dios  
 mazo Vaya que es cosa especial o ye diga mi ra-  
 pel ma pero esto llega a cavar con unas se qui di-



*ma*  
vaya oigan to dos y be ran.

lli tas q<sup>al</sup> momento sequi ran. *Allegro.*

*All.<sup>to</sup>* *Cs*  
*Cs a mor un con tento*

Prenda mi a dulce Dueño si tan deli cioso —



tan deli cioso q. ann los mismos pesares ha  
 ce gustosas ha ce quiere me mora  
 mi a - a ma me dulce Dueño que ven -



tu ra que con tento q. aun los mis mos pe sa res

ha ce que to sos.

Al segno.

A Dios mi Cielo  
y per do naa se ño res  
nue stros de fec tos.





Ayuntamiento de Madrid



*Violin 1.º Ton<sup>a</sup> a duo, el Mafo, y la Lamera.*

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

*al Segno  
Reprise*



Handwritten musical score for a piece titled "Andante". The score is written on four staves. The first staff begins with the tempo marking "And" and the time signature "3/4". The music features a melody in the upper staves and a bass line in the lower staves, with various musical notations including notes, rests, and dynamic markings like "p" and "f".

Handwritten musical score for a piece titled "Le noia mar." The score is written on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a section marked "allegro" and "una mar." (likely meaning "una marcia"). The bottom staff begins with a bass clef and a key signature of one sharp (F#). It contains several measures of music, including a section marked "And." (Andante). The handwriting is in brown ink on aged paper.

Handwritten musical score for "Marcha de la Victoria" by Manuel Sargantella. The score is written on five staves in G major (one sharp) and 3/4 time. It features a variety of musical notations including eighth, sixteenth, and thirty-second notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The manuscript is on aged, slightly stained paper.





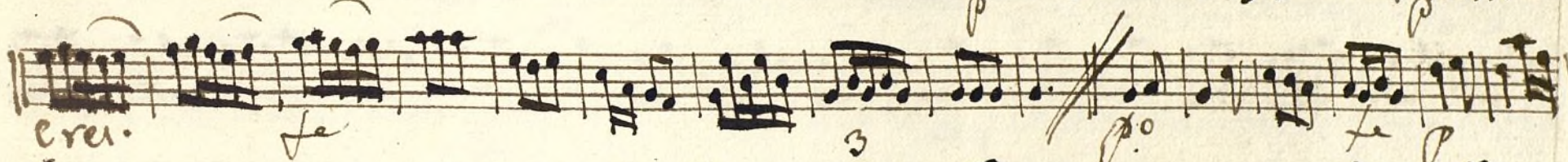
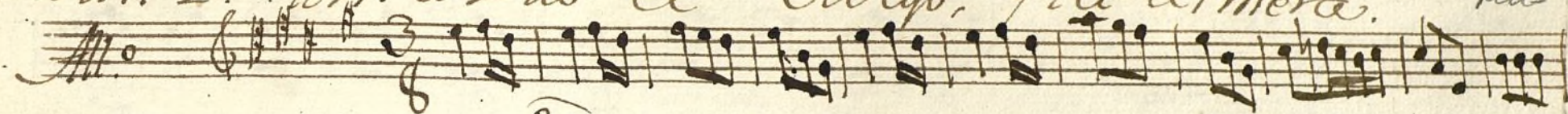


Ayuntamiento de Madrid



Violin 2.<sup>o</sup> 1.<sup>a</sup> a Duo el 1.<sup>o</sup> Mapo, y la Limera.

Mus 101-9



Allegro Repite -





*al Segno*  
*Repite dos mas.*



*Al Segno dos mas.*



Violin 2.<sup>o</sup> Ton.<sup>a</sup> a Duo el uaso y la Lamera

mus 101-9

All.<sup>o</sup> & # # # 3

*Handwritten musical notation for Violin 2, first system. The notation includes various notes, rests, and dynamic markings such as *f* and *p*. The piece is in 3/4 time and G major.*

*Handwritten musical notation for Violin 2, second system. The notation includes various notes, rests, and dynamic markings such as *f* and *p*. The piece is in 3/4 time and G major.*

*Handwritten musical notation for Violin 2, third system. The notation includes various notes, rests, and dynamic markings such as *f* and *p*. The piece is in 3/4 time and G major.*

*Handwritten musical notation for Violin 2, fourth system. The notation includes various notes, rests, and dynamic markings such as *f* and *p*. The piece is in 3/4 time and G major.*

*Handwritten musical notation for Violin 2, fifth system. The notation includes various notes, rests, and dynamic markings such as *f* and *p*. The piece is in 3/4 time and G major.*

Allegro. Ayuntamiento de Madrid



*And. no* 8 3

*al segno dos mas.*

*al segno*

Ayuntamiento de Madrid



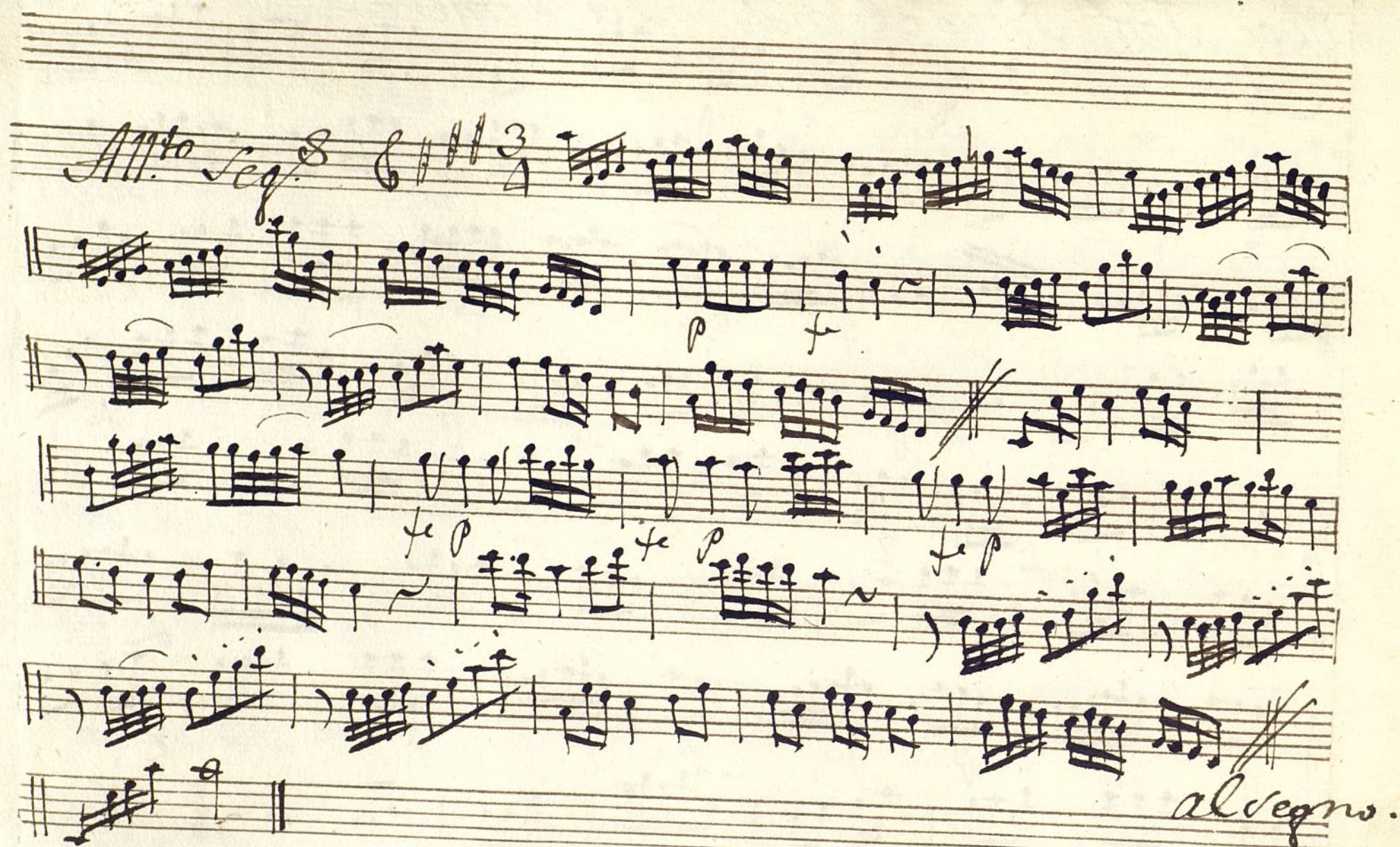
Oboe Ton.<sup>a</sup> a Duo el mato, y La Lamera.

Mus. 101-9

Handwritten musical score for Oboe, featuring multiple staves with notes, rests, and dynamic markings (p, f, Cres., fmo). The score includes a section marked "al segno" with a double bar line and a repeat sign.

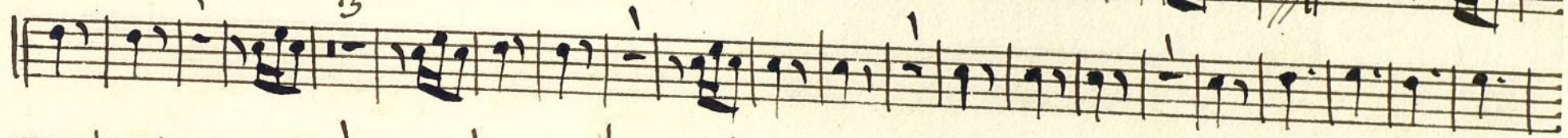
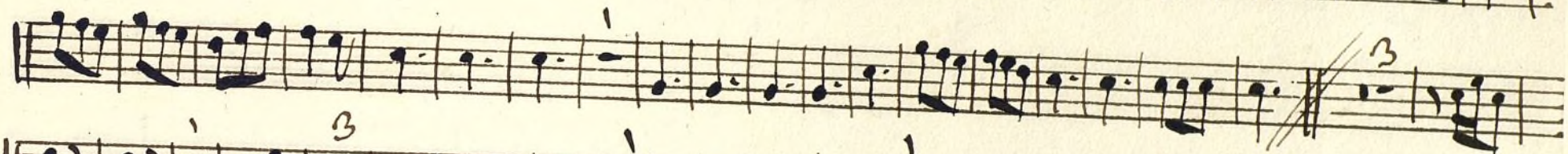
tacer hasta las seg.<sup>8</sup>



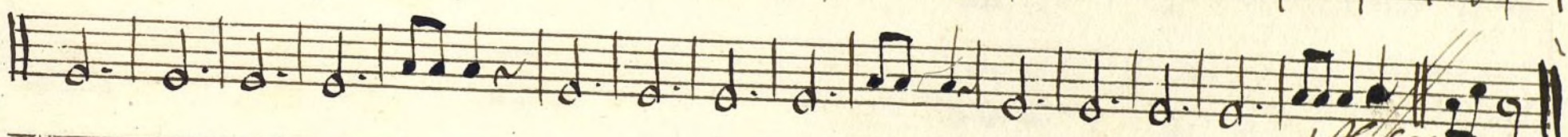




t

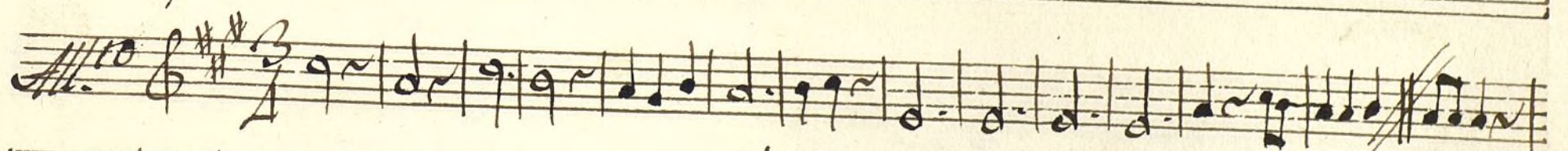


*Allegro.*



*Al Segno.*

Ano. no tacet.



Al Seono.





Ayuntamiento de Madrid



*Trompa 2<sup>a</sup> Ton.<sup>a</sup> a Duo. t el Majoyla Linera. Mus 101-9*

*trompa 2.<sup>a</sup> ton.<sup>a</sup> a' Duo. t el Majoyla Limeria.*

*Allo*

*Al Segno.*

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

*And.<sup>no</sup> tacet.*

*Allo*

Ayuntamiento de Madrid

*Al Segno.*





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Mus 101-9

+

Bajo

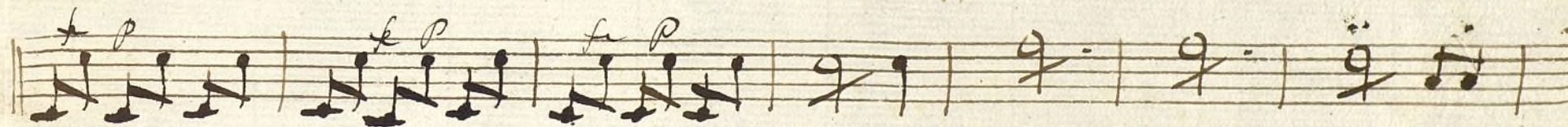
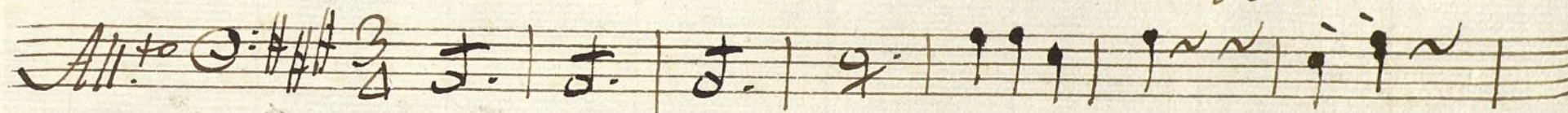
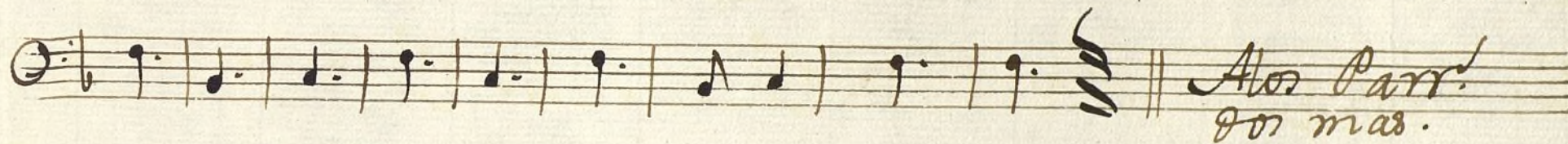
Ton.<sup>a</sup> a duo

el Mafo, y la Lirnera



Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of three sharps (F#, C#, G#), and a 3/8 time signature. The first staff is marked *All.<sup>o</sup>*. The fifth staff contains the instruction *al Segno Repie.* with a double bar line. The sixth staff is marked *And.<sup>te</sup>*. The eighth staff contains the instruction *al Segno Repie* with a double bar line. The final staff is marked *And.<sup>no</sup>*. The manuscript is written in brown ink on aged, slightly torn paper.





al Uegno.



Ayuntamiento de Madrid