

~~faltan los vlnes y trompas~~

Lep. 1º

Mus 106-12

+

Conadilla a Duo:

el Natural Remor;

Del Sr Moral:

{ Sr. Porta
Sr. Rigat.

4802.

+ Savinete

Andro

Aparece Ripal, sentado en una silla
en medio del teatro;

ed se re co bre de miedo en te po bre no
Pueblo es piado so y es ta muí an sioso de o

puede a len tar de miedo es te po bre no puede a len
ir ro can tar y es ta muí an sioso de o ir ro can

tar no puede a len tar
tar de ir ro can tar

Vigor *ay de mi:*

Vigor *ay de mi:*

rit. *le* *po* *Contador* *po* *rit.*

que pensar:

que pensar: *Allegro*

le *Contador*

And. Moderado *el* *si su*

le *po*

piéran las fatigas que yo paso por dar gusto si su

sfz *sfz* *sfz*

pieran las fatigas que yo paso por dar gusto

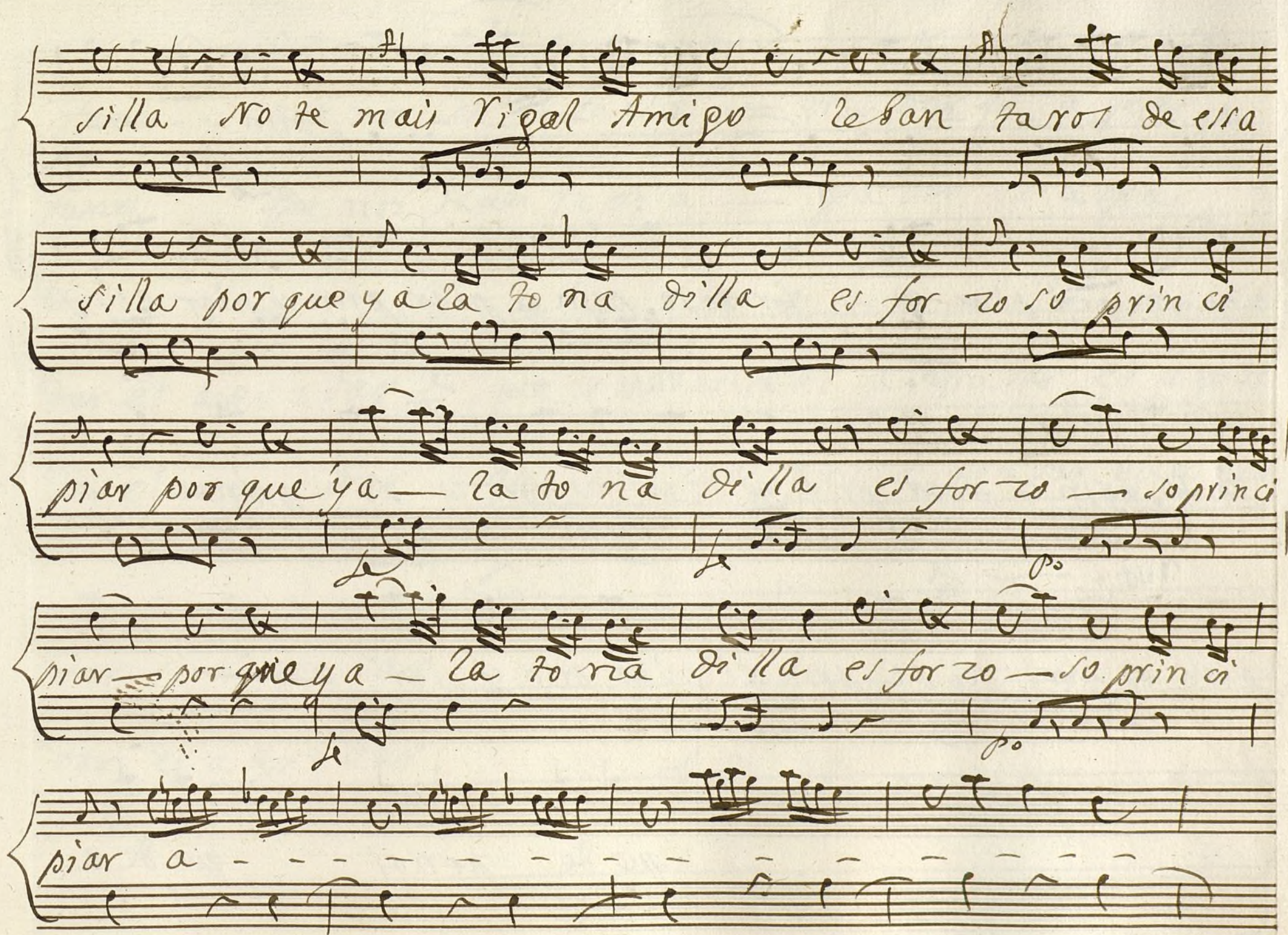
No extrañan de mi surto los de

morel y el pesar No extrañan

de mi surto los de morel y el pe-

sar los de morel yel pe-

Handwritten musical score for "No se más Vival" by Manuel de Falla. The score is written on ten staves, with lyrics in Spanish. It includes musical notation such as notes, rests, and dynamic markings like "Allegro" and "Staccato". The lyrics are: "sar - los te more los te mo res yel pe sar - los se more los te mo res yel pe sar yel - pe sar yel - pe sar ella No se más Vival amigo le ban faros de erra".



 silla no te mais Rigal Amigo le ban tarot de ella

 silla por que ya la to na dilla es for zo so prin ci

 piar por que ya — la to na dilla es for zo — so prin ci

 piar — por que ya — la to na dilla es for zo — so prin ci

 piar a — — — — —

Handwritten musical score for a song, featuring six systems of staves. The lyrics are written in Spanish and are repeated across the systems. The notation includes various musical symbols such as notes, rests, and dynamic markings like *primo*, *p.*, *rit.*, and *And.*.

Lyrics: *ci piar es for zo so prin ci piar prin ci piar es for zo so prin ci piar prin ci piar prin ci piar que de pena que de a*

fane que nos Cuen ta el a — gra dar el a gra

fane que nos Cuen ta el a — gra dar el a gra

dar el a gra dar que nos Cuen ta el a gra dar el a gra

dar el a gra dar que nos Cuen ta el a gra dar el a gra

dar el a gra dar;

dar el a gra dar:

Parola / ella) Vaya no tenga usted tanto miedo, que no es
el Leon tan fiero como le pintan,

el) es verdad, pero mi natural temor, mi insufi-
ciencia, y mi :::

ella) falta de avilidad, no es así? en usted está
muy bien el de cirlo, pero falta que sepamos
si es verdad: porque la turbación, el miedo,
el desahogo, y todo cuanto no es del caso,
en este caso, es regular que usted
lo tenga: pero el Público venigro que así
lo conoce, también conocerá, que es muy
falso, disimular nuestros defectos; porque
disimulando tantos cada día, a desear
usted solo el desgraciado!

el) usted me anima de tal suerte, que con
eso, y su protección, voy desechando al-
gun tanto mis recelos.

ella) Mi protección? y quien me protege a mí?

el) usted no la necesita.

ella) No? lo mismo que Cualesquiera;)

Allegro Poco

er
vi ted me
po
de sa ni ma vi ted me de sa
Vist.
lien ta vi ted me de sa ni ma
Vist.
vi ted me de sa hienta ella A mi po el
de sen pa ño pen sè que a gra de cie ra

A mi go el de sen gaño pen sè que a gra de cie

ra Pues yo me marcho al punto si usted me dà li cencia si u'

ted me dà li cen - - - - - cia

ella que yo la di no im por - - - - - ta si el Pu blico la

nie - ga si el Pu blico si el Pu blico la - - - - - nie - - -

lar ho nor yel par ti cu lar ho nor par
 ti cu lar ho nor par ti cu lar ho nor;

ffr

Segui!
Andte

el
 Uste des me per do nen no — mea Cor da ba vi

p.

te des me per do nen no mea Cor da da no mea Cor da da

no mea Cor da da

no mea Cor da da de que este honor me
Yon este Caro se re fe liz si

tiene de que este honor me tie ne a bues tro plan
logro se re fe liz si lo gro el agra da

ta a vues tray plan - - - - - tas de que este honorm me tiene
ros el agra da - - - - - ros se re fe biz si logro

a - - - vues tray plan tas de que este honorm me tiene a vues tray
el - - agra daros se re fe biz si logro el agra

plan tas a vues tray plan tas a vues tray plan - - - - - tas -
daros el agra daros el agra da - - - - - ros -

Allegro

Parola, ella) Conque ya no se marchara usted.

el) No señora, aquí he de permanecer,
siendo de el Público, un esclavo.

ella) pues no son otros que mejor se tratan.

el) es el dueño a quien yo sirvo.

tan piadoso, benigno, y afable,
que si come tiere por desuido
alguna falta, Confio que
me la perdonará.

ella) estamos en un tiempo. Amigo,
que no se puede uno fiar de nadie,
y menos en a que se asanto.

el) pues aunque usted lo sabe, y lo conoce,
yo confio esta vez, en sus vundades.

ella) porque mo fió?

el) por este.

Ayuntamiento de Madrid

Coplas

And^{te} Gracioso

el po

En pro ue rando Con ex mero e ge cu
 si por de gracia o por ~~capricho~~ ^{maladuer} te

tar Cuanto me man den e ge cu tar Cuanto me
 ño re no me a plauden eto re se ño re no me a

ff

man - - - den aun Cuando tenga alguna falta
 plau - - - den Señora Porra me parece

noes Regular el de Sai rar me noes Regular el
 que tal desgracia ha de matarme que tal desgracia ha

de Sai rar - - - me ella
 de ma tar - - - me Pues Amigoito lo con
 Pues debe usted aunque no

p.

trario estamos viendo a cada instante es ta mos
 guite Con otros muchos Con so lar se Con otros
 viendo a cada instan — te pue por el ma le be de
 muchos Con so lar — se que no ha cen na da en to do el
 fecto nos suelen dar la buena tar de nos suelen
 año ya si estan li bres de de sa i tes ya si estan

dar la buena tar - - - des; no puede
 libra de de sei - - - re; no puede

ser a la verdad no puede ser a la - - - verdad, des cui de
 ser que yo haga tal no puede ser que yo haga tal, pue repa

se y lo será des cui de se y lo - - - será porque nin
 ted pue repa vsted que ahi será que ahi - - - será y siel con

gundo se li berta aunque le sobre a vi li dad porque nin
 se no le toma ya sera vsted que mal le ba y siel con

gundo se li berta aunque le sobre a vi li dad aunque le
 se no le toma ya sera vsted que mal le ba ya sera v

Pues e de ser tan desgra
 Allegro

p

ella
ciado si yo procuro el agradar lo será usted si sus de

el
seos se quedan solo en de se ar pue para mi sera un pe

ella
sar tener paciencia ya quantar tener pa ciencia ya quan

tar;

Segui
Andante

quen el te a - - - - - tro a pli
 quen el te a - - - - - tro a pli
 Pero es Con tan - - - - - te que Cam

Car - - - se no basta pa rael a plan so pa
 Car - - - se no basta pa rael a plan so pa
 pli - - - mos po niendo de nuestra par te de

Handwritten musical score for the first system. The vocal line (top) and piano accompaniment line (bottom) are written on staves. The lyrics are in Spanish.

Vocal line lyrics: *ra el a plau so muchas ve zer no ba- - - - -*

Piano line lyrics: *ra el a plau so muchas ve zer no ba ta para el a que Cumplimot po niendo de nuestra*

Below the piano line, the word *risf.* is written.

Handwritten musical score for the second system. The vocal line (top) and piano accompaniment line (bottom) are written on staves. The lyrics are in Spanish.

Vocal line lyrics: *ta para el a plau so muchas ve zer no — ba ta para el a*

Piano line lyrics: *plau — so muchas ve zer no — ba ta para el a do de nuestra par te que Cumplimot po — niendo de nuestra par — te*

plau so para el a plau - - - - - ro para el a plau - - - - -

plau so para el a plau - - - - - ro para el a plau - - - - -

parte de nuestra par - - - - - te de nuestra par - - - - -

e ^ ^ | t | a, a, | e | e e e e | e e e e |

so

so

te

Allegro

Parola / ella / vamos / Vivaldi teniendo ánimo y constancia,
estudiar mucho, tener paciencia, y salir del año
Como se pueda,

el) es que yo quiero salir bien,

ella) lo saldrá, si vuestro logro apasionada y útil,
que la figura no es mala.

el) señora vuestro me llena de vergüenza.

ella) Pues no tenerla, ingeniarse, que todos hacen
lo mismo.

el) Solo con que me toleren, lo es el premio
mayor, de mis tareas;

Finale

Allegro

ella

Del Público pia

el) - - - y yo con mar ha

do so de bemos esperar de bemos esperar que
 nelo mea hebo a suplicar mea hebo a suplicar me.

siempre nuestras faltas se digne to lerar del Pu blico pia
 miren Compa si vos si no a cierto agradar y yo con mas ha

do so de bemos esperar que siempre nuestras faltas se
 nelo mea hebo a suplicar me miren Compa si vos si

Digne to- le rar to- le rar;
 no a Gier to a- gradar a- gradar;

Ando
 ju niendo nuestras Voces Con gusto singu

Allegro
 lar Con gusto singu lar a- todos hu mi llados de

bemos gra cia dar de bemos gra cias

dar a - - - - -
 dar a todos humillados de bemor gracias
 de bemor
 dar de bemor gracias dar de bemor
 gracias dar a - - - - -
 gracias dar a todos humillados de

Handwritten musical score for a hymn, featuring multiple staves with lyrics in Spanish. The lyrics are:

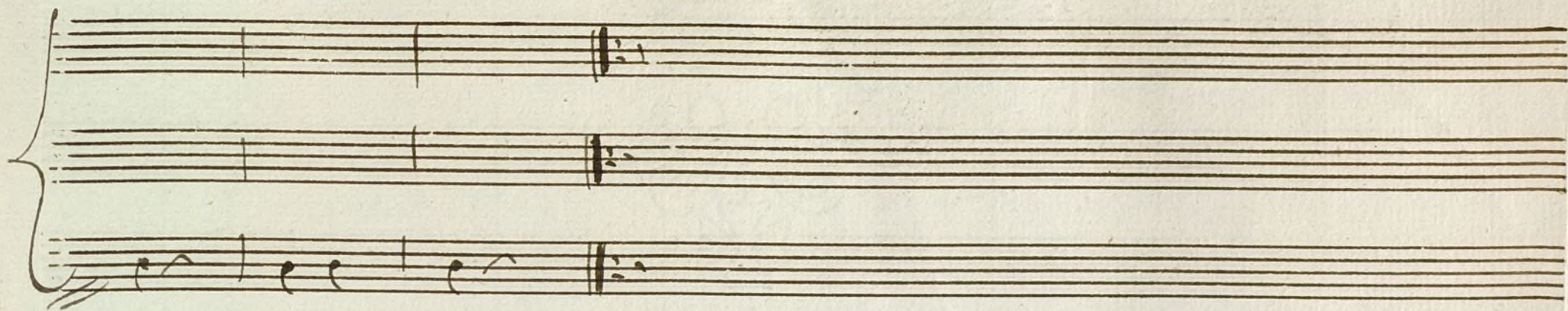
bemos gracia dar de bemos gracia dar

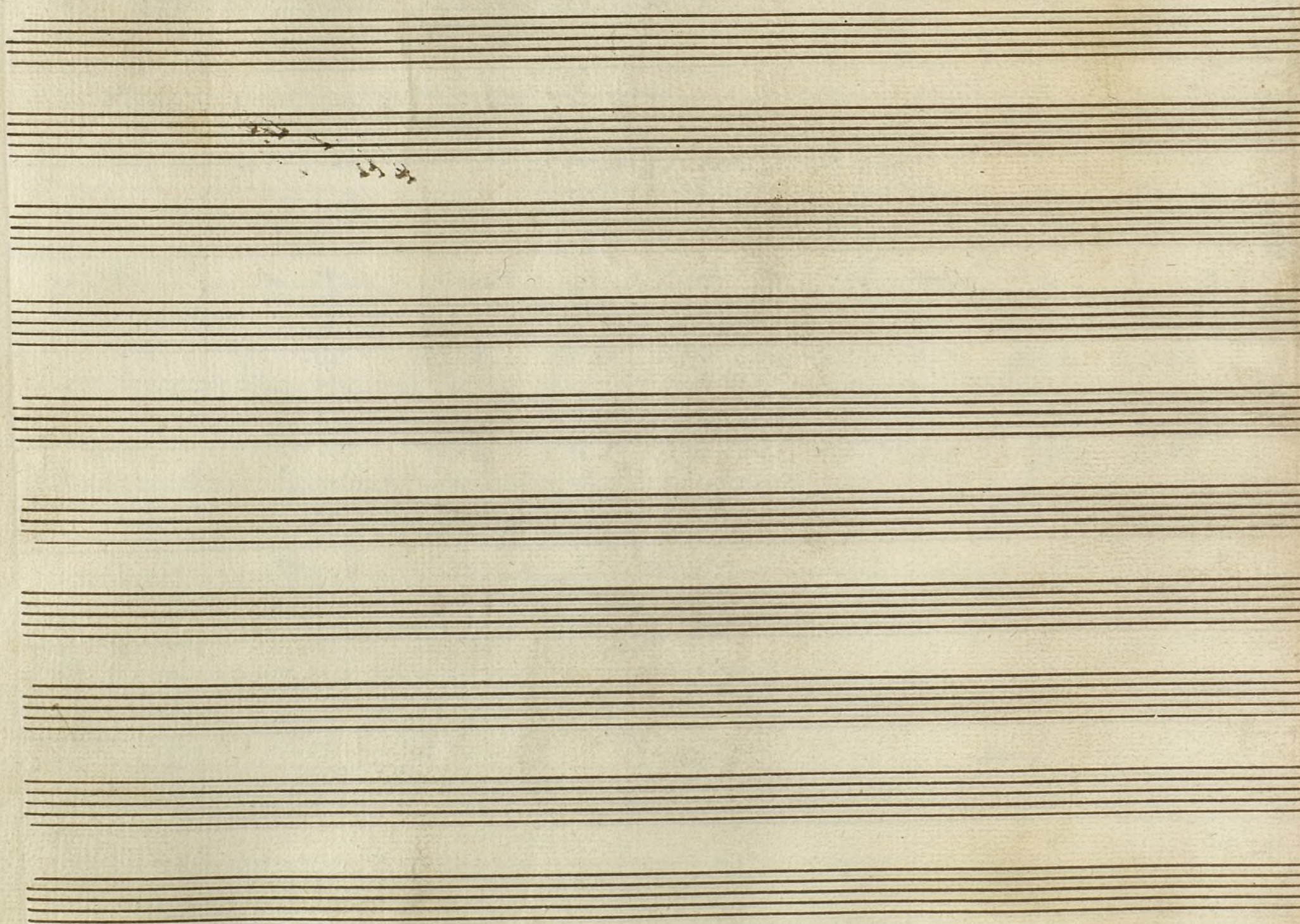
de bemos gracia dar de bemos gracia

de bemos gracia dar de bemos gracia

dar de bemos gracia dar;

dar de bemos gracia dar;





Ayuntamiento de Madrid

Violin Primero

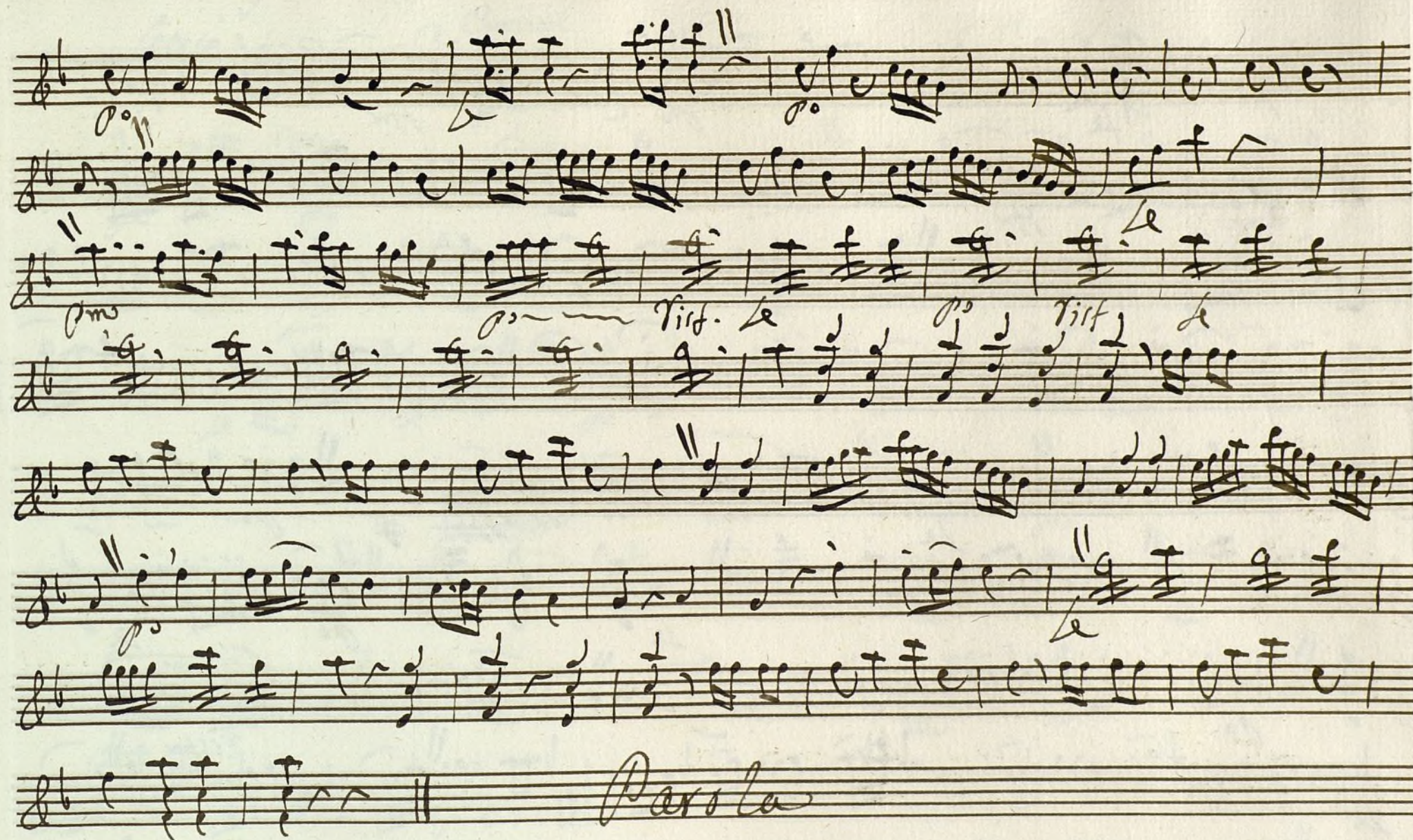
Conadilla a Duo; el Natural tenor;

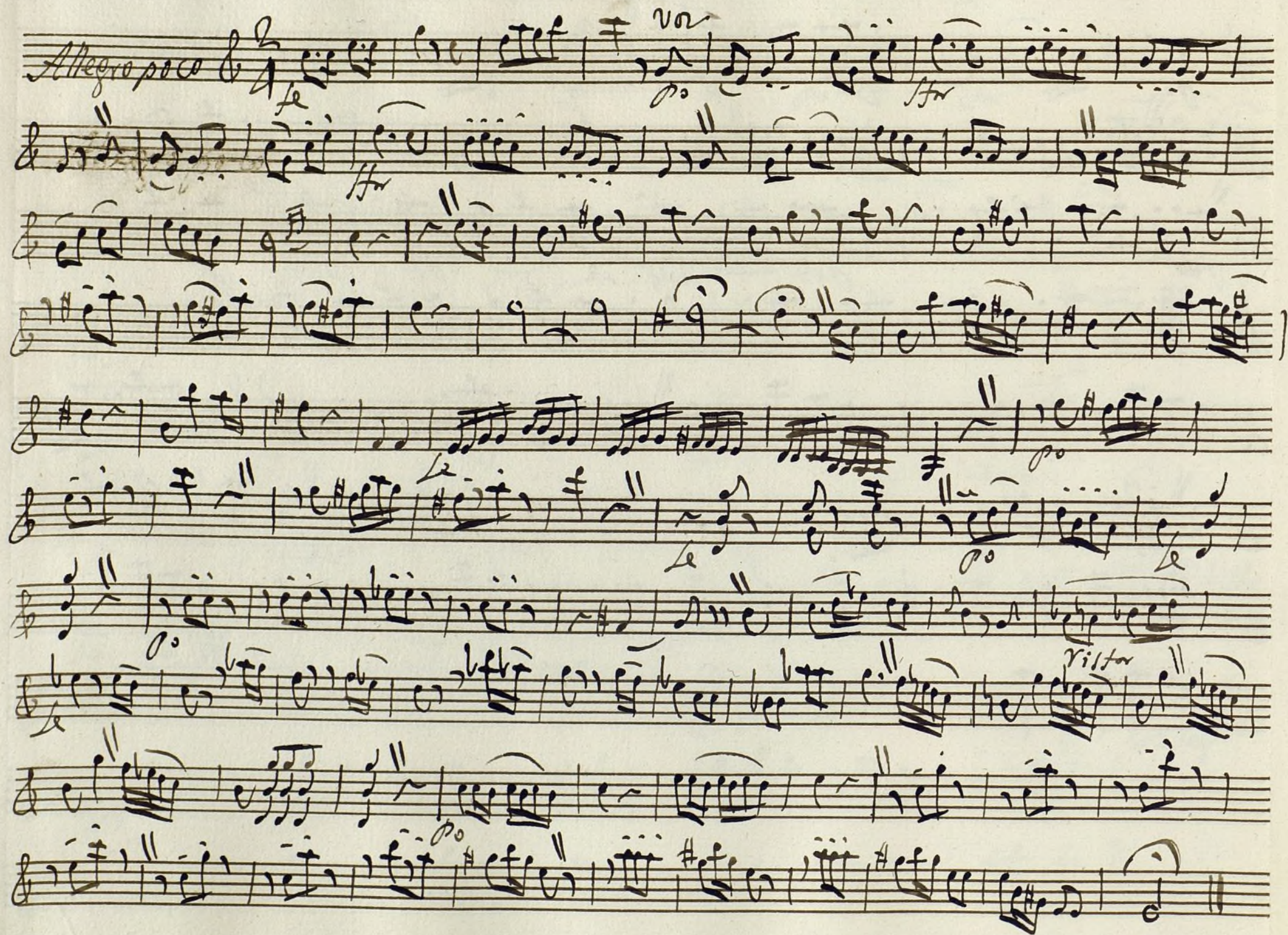
mus 106-12

Andante $\frac{3}{8}$

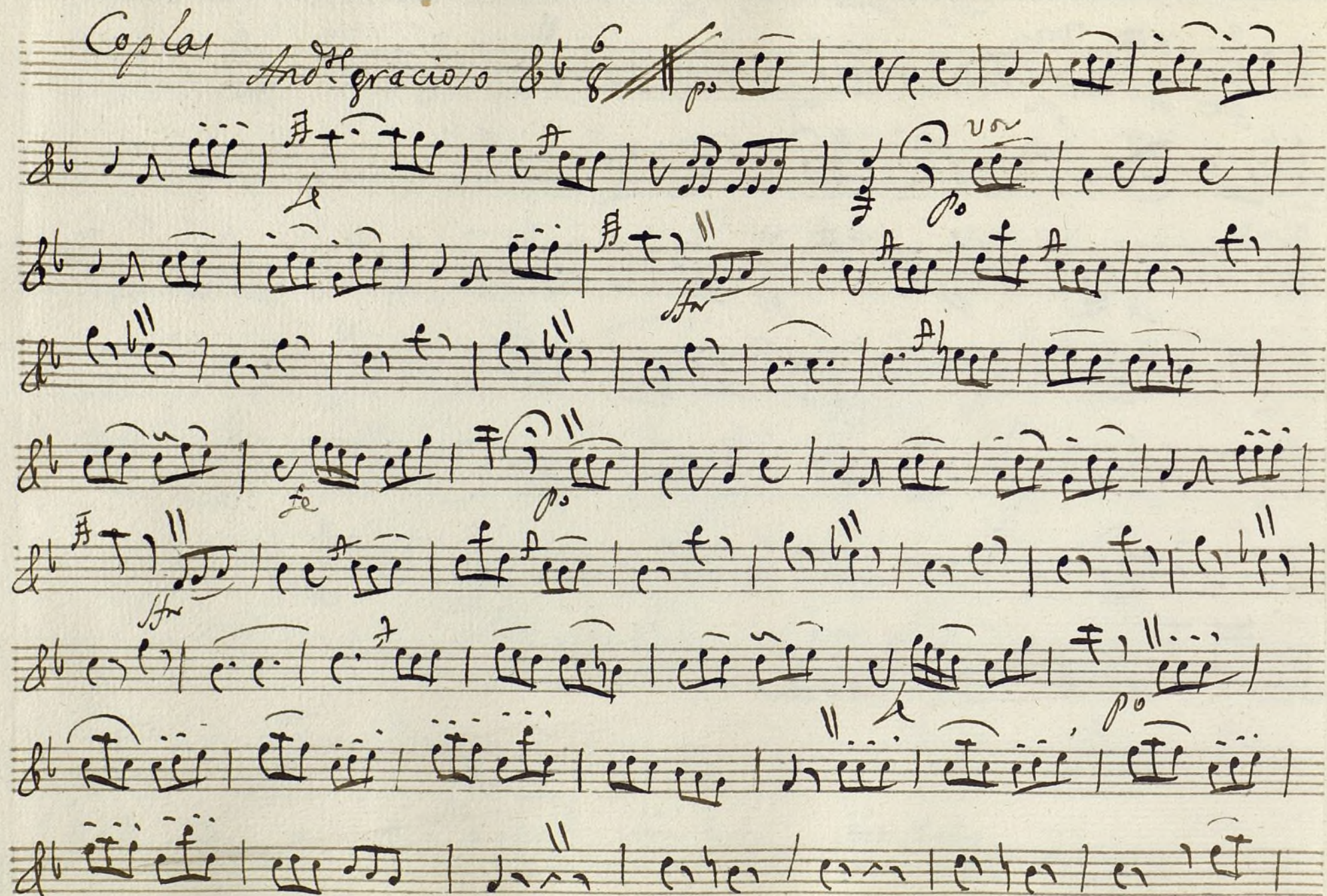
rit.
Contra
Allegro
Volte pto

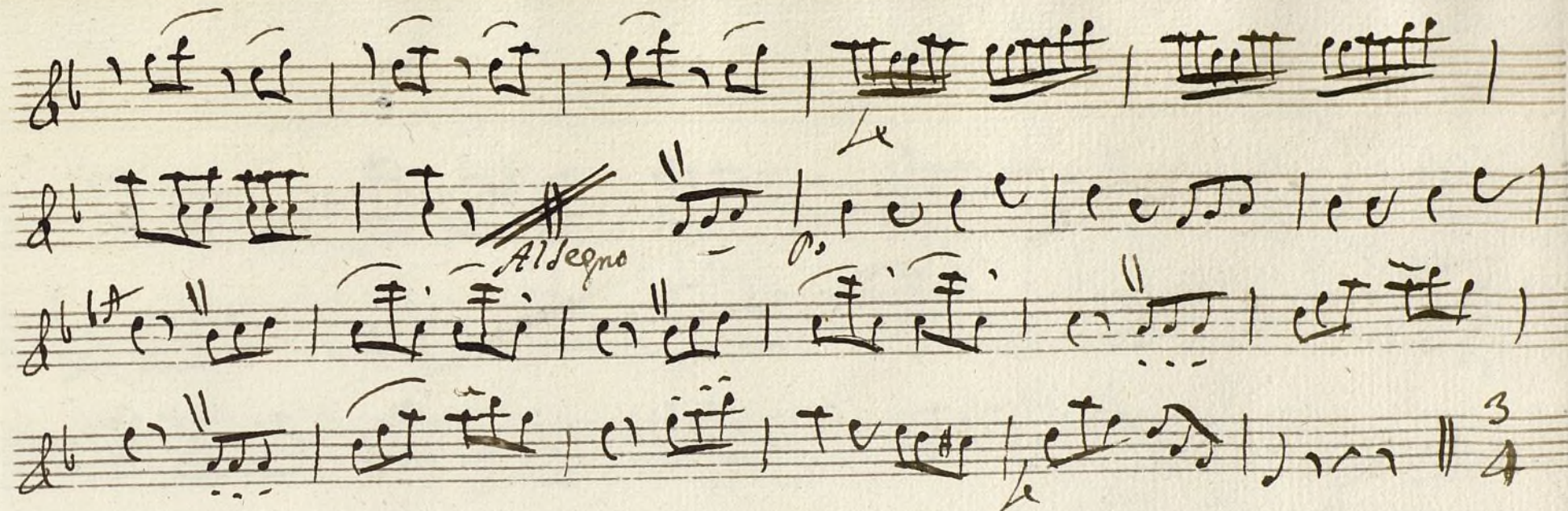






Segue: Andte & 3 Clarinete
pmo
3
vo
3
Allegro
Parola





Volto 10

Segui^s And^{no} 3/4 *f*

va

Le

Allegro

Parola

final *Allegro* 2/4 *te* *Vo* *po*

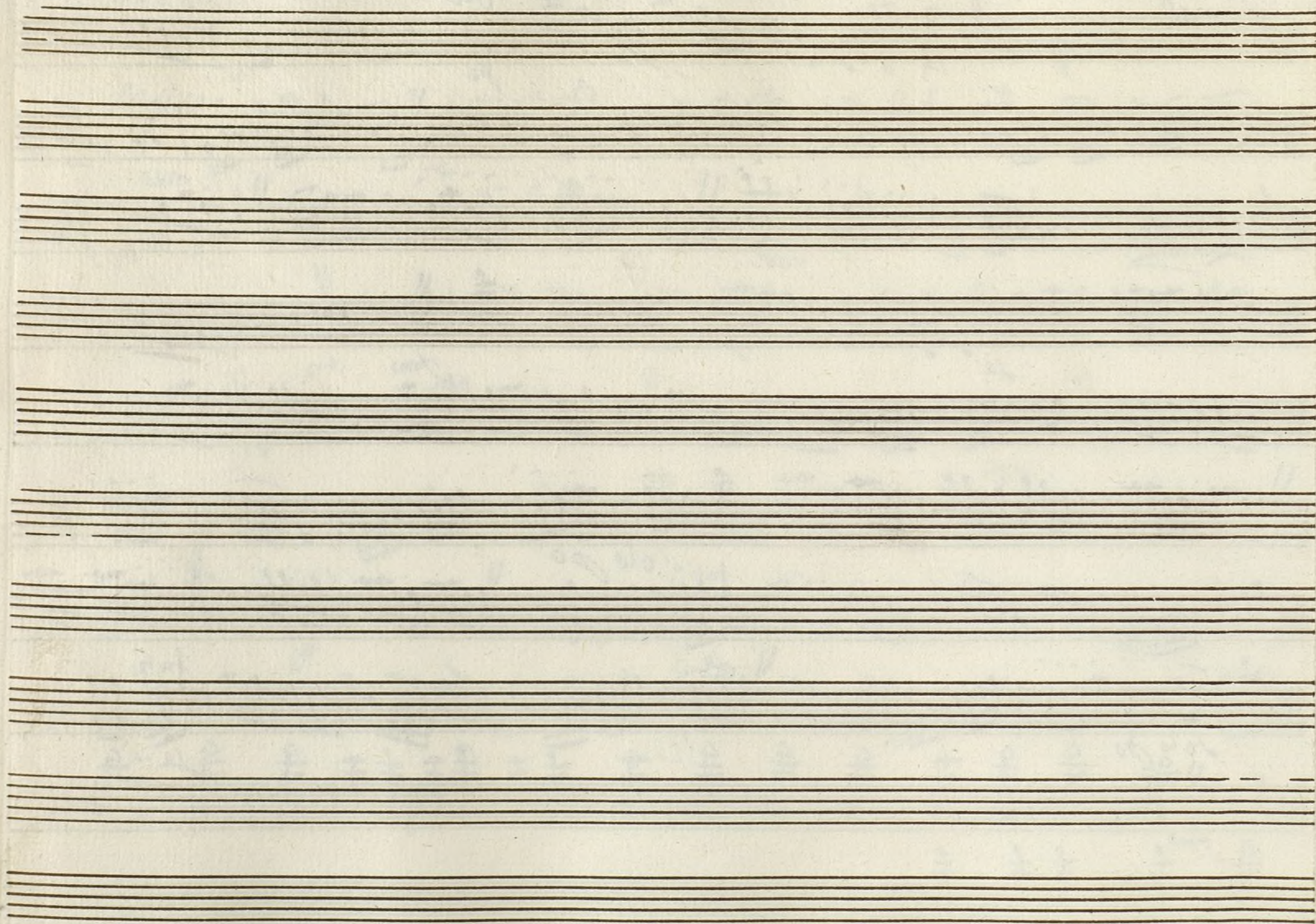
for. *Allegro* *sm*

tutti *solo* *po*

le. *tutti*

sm

The image shows a handwritten musical score on aged paper. The score is written in ink and consists of ten staves. The first staff begins with the word 'final' and the tempo marking 'Allegro' in a 2/4 time signature. There are various musical notations including notes, rests, and dynamic markings such as 'Vo', 'po', 'for.', 'Allegro', 'sm', 'tutti', 'solo', 'le.', and 'sm'. The notation is fluid and characteristic of a composer's draft. The paper shows signs of age, including some staining and wear at the edges.



+

Violin Primero Supl.^{do}

Conadilla a Duo;

el Natural temo;

//

And.^{te} 3/8

le

p

rit.

Allegro

le

p

Contralavor

Contralavor

And.^{te} Moderato 3/4

le

p

rit.

Allegro

le

p

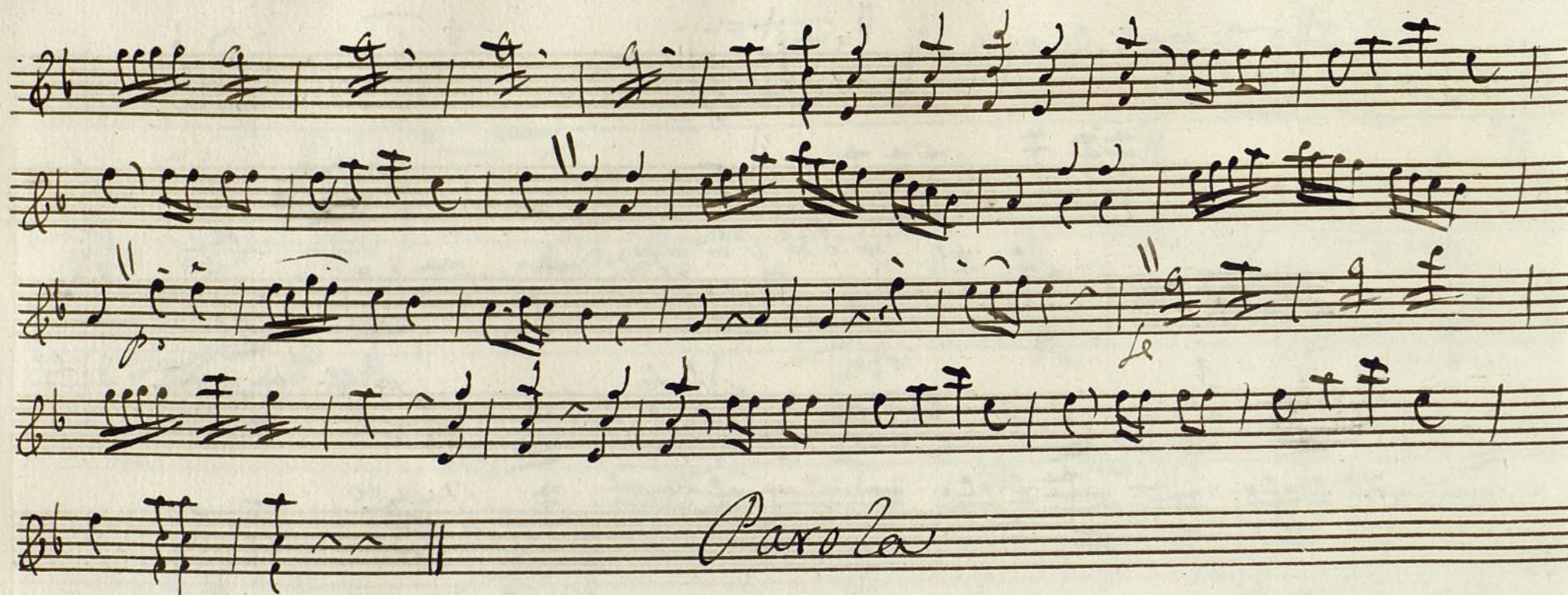
Contralavor

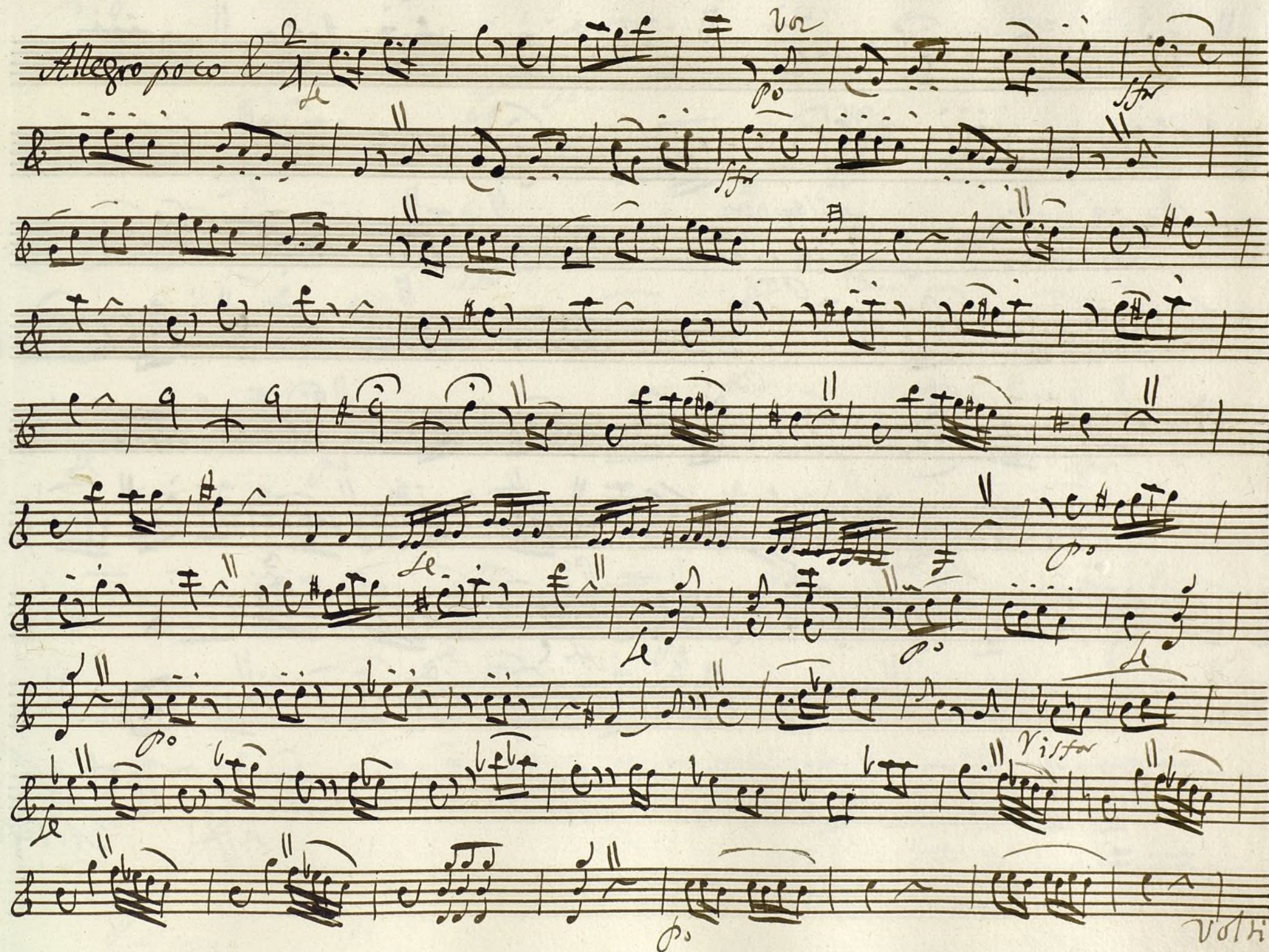
Contralavor

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.

Key markings and features include:

- Dynamic markings:** *pp* (pianissimo), *f* (forte), *le* (likely *le* for *le* or *le*), *Staccato*, *Allegro*, *mo* (likely *mo* for *mo* or *mo*).
- Performance instructions:** *Viol.* (Violin), *Viol.* (Violin), *Viol.* (Violin), *Viol.* (Violin), *Viol.* (Violin), *Viol.* (Violin), *Viol.* (Violin), *Viol.* (Violin), *Viol.* (Violin), *Viol.* (Violin).
- Other markings:** *pp* (pianissimo), *f* (forte), *le* (likely *le* for *le* or *le*), *Staccato*, *Allegro*, *mo* (likely *mo* for *mo* or *mo*).





Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- Sequi* (written above the third staff)
- And.* (written below the third staff)
- Clarinet* (written above the third staff)
- 3* (written above the fourth staff)
- mo* (written above the fourth staff)
- no* (written above the fourth staff)
- le* (written below the fourth staff)
- po* (written below the fourth staff)
- Allegro* (written below the eighth staff)
- Allegro* (written below the ninth staff)
- Parola* (written below the tenth staff)

Capla *And. gracioso* 6/8 *p*

Le *p* *f* *Vol*

Allegro *p* *f* *Vol*

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The score is written in a cursive, handwritten style.

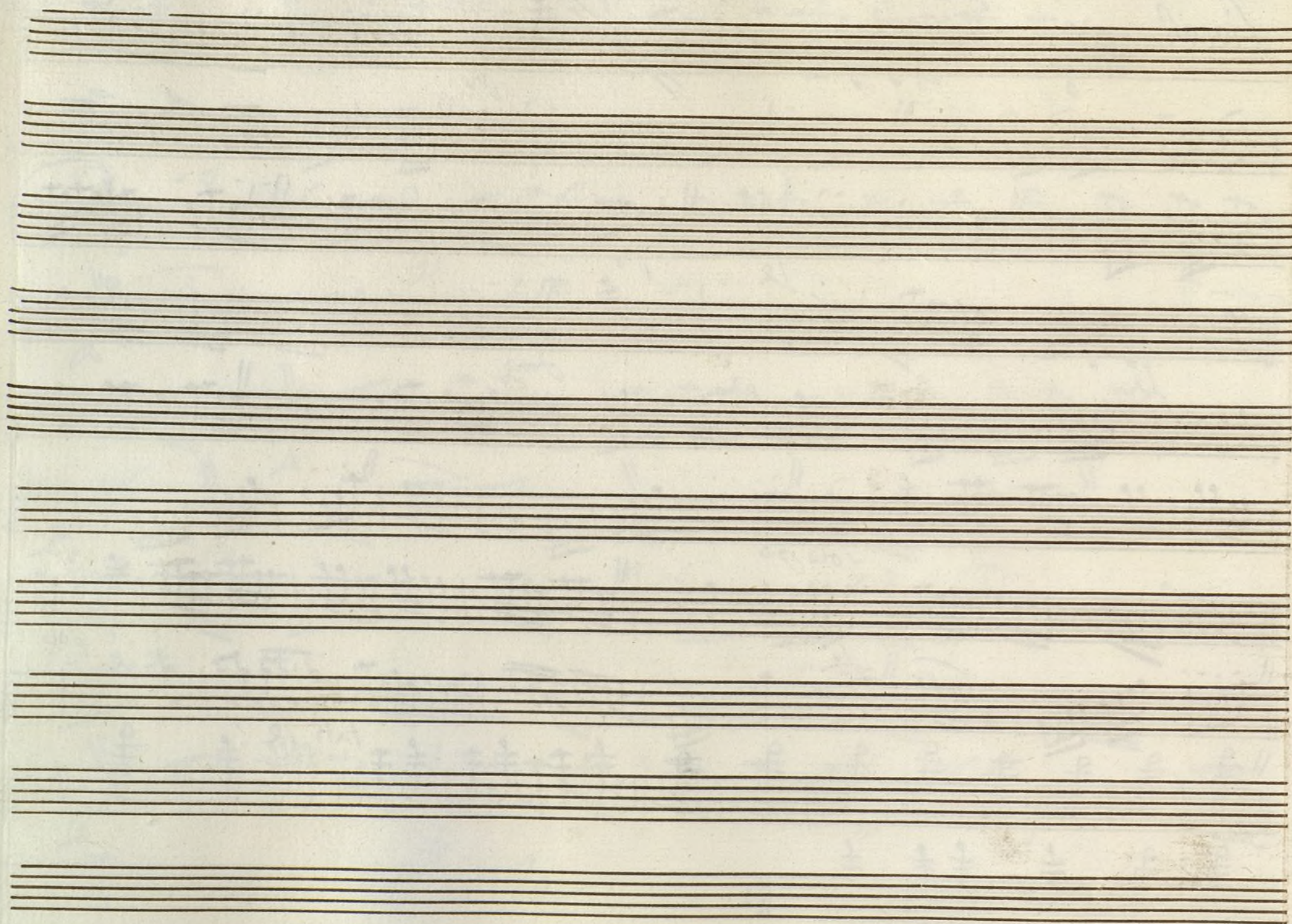
Key markings and annotations include:

- Segue* (written above the third staff)
- Andr* (written above the third staff)
- 3/4* (time signature on the third staff)
- Le* (written above the first staff)
- Le* (written above the second staff)
- Le* (written above the fourth staff)
- Le* (written above the fifth staff)
- Le* (written above the sixth staff)
- Le* (written above the seventh staff)
- Le* (written above the eighth staff)
- Le* (written above the ninth staff)
- Le* (written above the tenth staff)
- Le* (written above the eleventh staff)
- Le* (written above the twelfth staff)
- Le* (written above the thirteenth staff)
- Le* (written above the fourteenth staff)
- Le* (written above the fifteenth staff)
- Le* (written above the sixteenth staff)
- Le* (written above the seventeenth staff)
- Le* (written above the eighteenth staff)
- Le* (written above the nineteenth staff)
- Le* (written above the twentieth staff)
- Le* (written above the twenty-first staff)
- Le* (written above the twenty-second staff)
- Le* (written above the twenty-third staff)
- Le* (written above the twenty-fourth staff)
- Le* (written above the twenty-fifth staff)
- Le* (written above the twenty-sixth staff)
- Le* (written above the twenty-seventh staff)
- Le* (written above the twenty-eighth staff)
- Le* (written above the twenty-ninth staff)
- Le* (written above the thirtieth staff)
- Le* (written above the thirty-first staff)
- Le* (written above the thirty-second staff)
- Le* (written above the thirty-third staff)
- Le* (written above the thirty-fourth staff)
- Le* (written above the thirty-fifth staff)
- Le* (written above the thirty-sixth staff)
- Le* (written above the thirty-seventh staff)
- Le* (written above the thirty-eighth staff)
- Le* (written above the thirty-ninth staff)
- Le* (written above the fortieth staff)
- Le* (written above the forty-first staff)
- Le* (written above the forty-second staff)
- Le* (written above the forty-third staff)
- Le* (written above the forty-fourth staff)
- Le* (written above the forty-fifth staff)
- Le* (written above the forty-sixth staff)
- Le* (written above the forty-seventh staff)
- Le* (written above the forty-eighth staff)
- Le* (written above the forty-ninth staff)
- Le* (written above the fiftieth staff)
- Le* (written above the fifty-first staff)
- Le* (written above the fifty-second staff)
- Le* (written above the fifty-third staff)
- Le* (written above the fifty-fourth staff)
- Le* (written above the fifty-fifth staff)
- Le* (written above the fifty-sixth staff)
- Le* (written above the fifty-seventh staff)
- Le* (written above the fifty-eighth staff)
- Le* (written above the fifty-ninth staff)
- Le* (written above the sixtieth staff)
- Le* (written above the sixty-first staff)
- Le* (written above the sixty-second staff)
- Le* (written above the sixty-third staff)
- Le* (written above the sixty-fourth staff)
- Le* (written above the sixty-fifth staff)
- Le* (written above the sixty-sixth staff)
- Le* (written above the sixty-seventh staff)
- Le* (written above the sixty-eighth staff)
- Le* (written above the sixty-ninth staff)
- Le* (written above the seventieth staff)
- Le* (written above the seventy-first staff)
- Le* (written above the seventy-second staff)
- Le* (written above the seventy-third staff)
- Le* (written above the seventy-fourth staff)
- Le* (written above the seventy-fifth staff)
- Le* (written above the seventy-sixth staff)
- Le* (written above the seventy-seventh staff)
- Le* (written above the seventy-eighth staff)
- Le* (written above the seventy-ninth staff)
- Le* (written above the eightieth staff)
- Le* (written above the eighty-first staff)
- Le* (written above the eighty-second staff)
- Le* (written above the eighty-third staff)
- Le* (written above the eighty-fourth staff)
- Le* (written above the eighty-fifth staff)
- Le* (written above the eighty-sixth staff)
- Le* (written above the eighty-seventh staff)
- Le* (written above the eighty-eighth staff)
- Le* (written above the eighty-ninth staff)
- Le* (written above the ninetieth staff)
- Le* (written above the ninety-first staff)
- Le* (written above the ninety-second staff)
- Le* (written above the ninety-third staff)
- Le* (written above the ninety-fourth staff)
- Le* (written above the ninety-fifth staff)
- Le* (written above the ninety-sixth staff)
- Le* (written above the ninety-seventh staff)
- Le* (written above the ninety-eighth staff)
- Le* (written above the ninety-ninth staff)
- Le* (written above the hundredth staff)

The score concludes with the word *Parola* written below the final staff.

Final Allegro 8 $\sharp\sharp$ $\frac{2}{4}$ *Le*

The musical score is written on ten staves. The first staff begins with the word "Final" in a large, flowing script, followed by "Allegro" and the key signature of two sharps (F# and C#) and the time signature of 2/4. A tempo marking "Le" is written above the first few notes. The notation is dense, featuring many beamed sixteenth and thirty-second notes, often grouped in triplets. There are several slurs and repeat signs. Dynamic markings include "p" (piano) and "f" (forte). A section marked "Allegro" appears on the fourth staff, with a "Le" marking above it. The score concludes with a double bar line on the tenth staff.



Violin Segundo

Conadilla a Duo;

el Natural? temor

Handwritten musical score on six staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

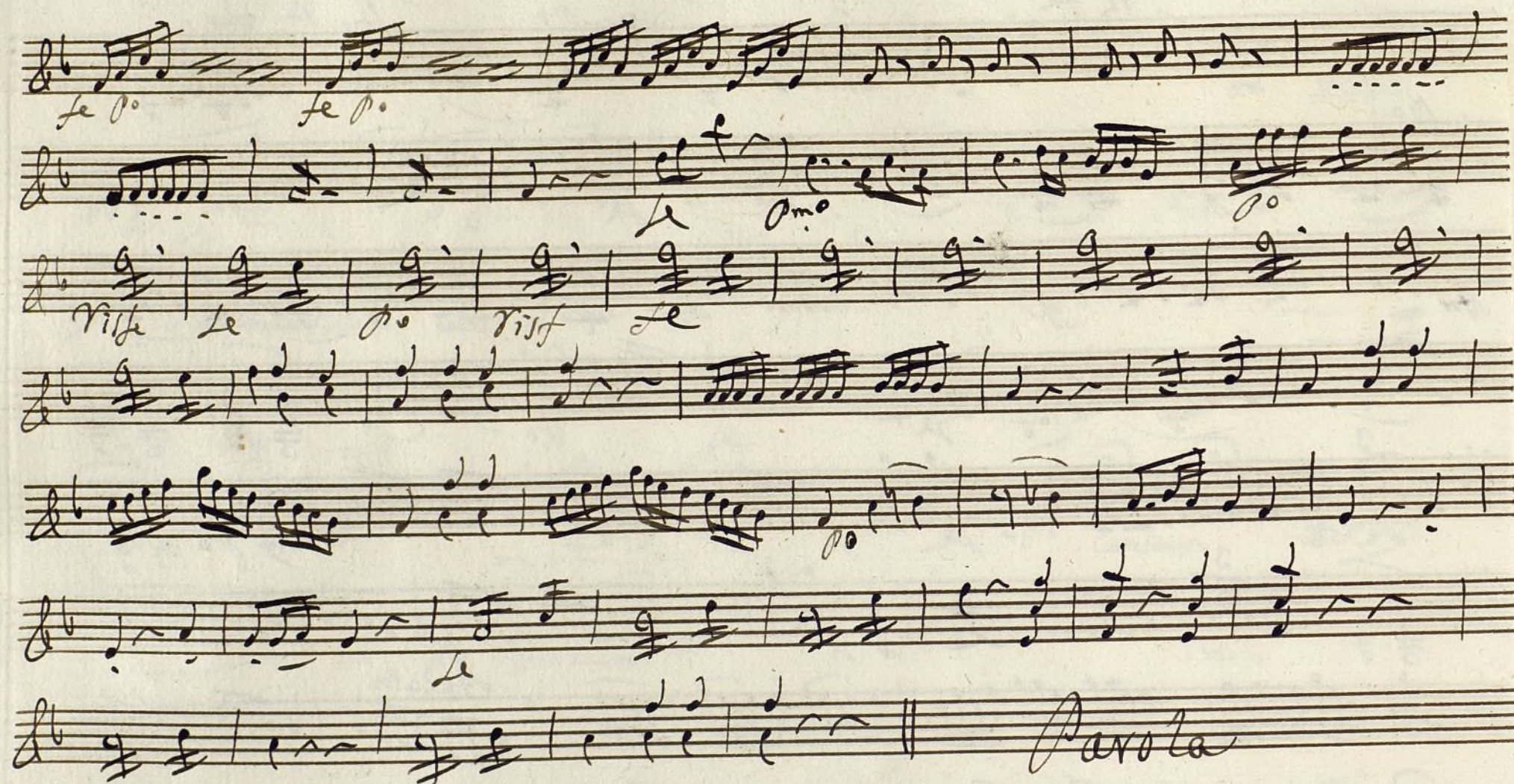
Key markings and annotations include:

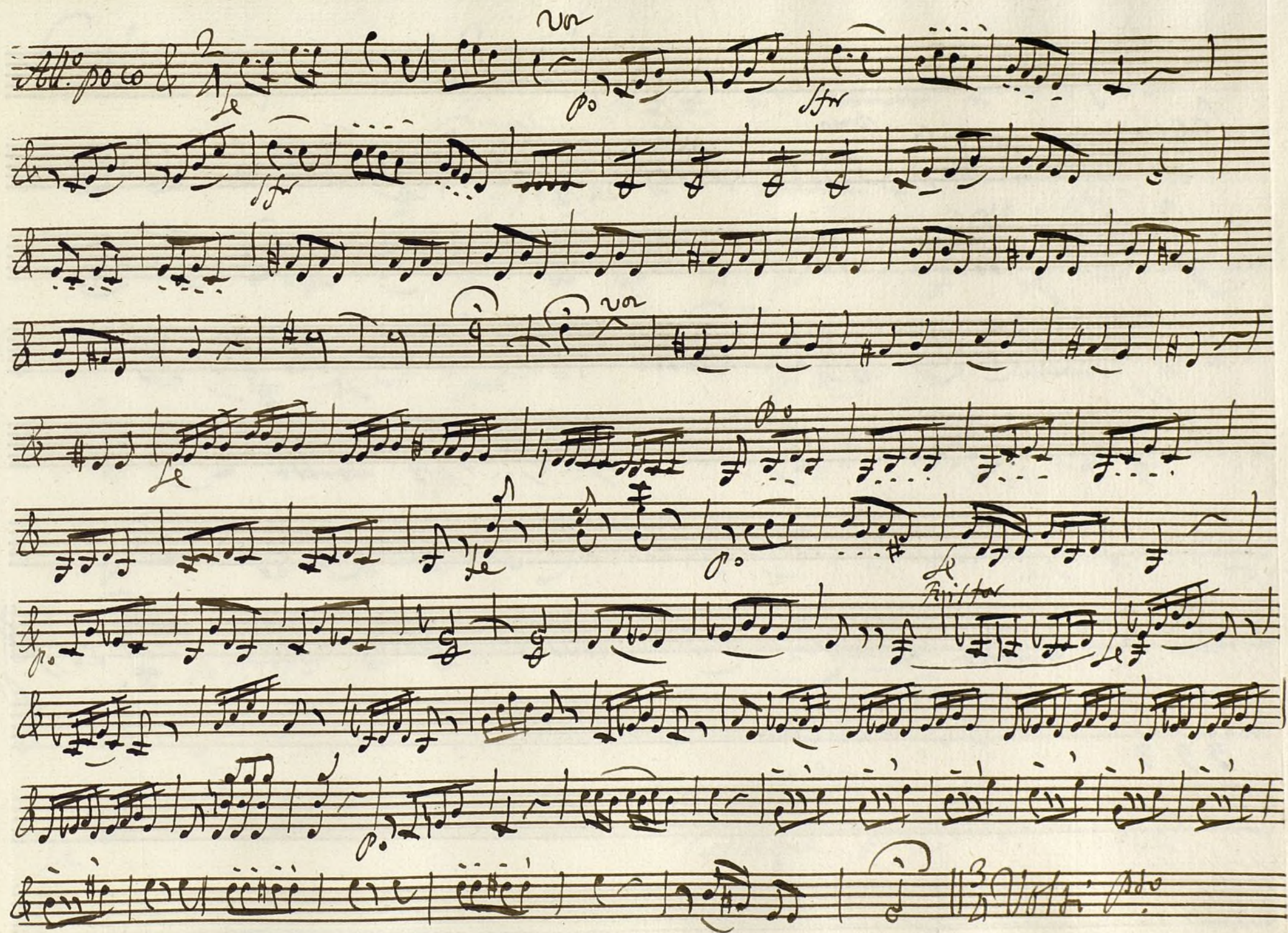
- And.^{te}* (Andante) at the beginning of the first staff.
- 6* (Sixteenth notes) and *po* (piano) markings on the second staff.
- va* (Vivace) and *po* (piano) markings on the third staff.
- le* (Lento) and *rit* (ritardando) markings on the fourth staff.
- Con lavoro* (Con lavoro) marking on the fifth staff.
- Allegro* marking on the sixth staff.

The score concludes with a double bar line and the word *Allegro* written across the sixth staff.

And.^{te} Moderato 3/4

Handwritten musical score for a piece titled "And.^{te} Moderato". The score is written on ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked "And.^{te} Moderato". The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano), "f" (forte), "ff" (fortissimo), "v" (vivace), "le" (leggero), "sciol" (sciolto), and "stacatto". There are also triplets and slurs. The piece concludes with a final cadence on the tenth staff.





Segue! *Andte* $\frac{3}{4}$ *Pmo*

Var

Allegro

Parola

The musical score is written on seven staves. The first staff begins with the word 'Segue!' and the tempo marking 'Andte' in 3/4 time, with a 'Pmo' (Primo) marking. The second staff features a triplet of eighth notes marked with a '3' and a 'Var' (Variation) marking. The third staff continues the melody. The fourth staff has a double bar line and a 'Pmo' marking. The fifth staff continues the melody. The sixth staff has a double bar line and a 'Pmo' marking. The seventh staff has a double bar line and a 'Pmo' marking. The piece ends with a double bar line and a 'Pmo' marking. The tempo changes from 'Andte' to 'Allegro' at the end of the sixth staff. The word 'Parola' is written below the seventh staff.

Coplas *And. gracioso* *Le*

The musical score consists of ten staves of music in 6/8 time. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings. Key annotations include 'And. gracioso' at the top, 'Allegro' on the eighth staff, and 'p' (piano) and 'f' (forte) markings throughout. There are also 'v' (vibrato) markings and 'le' (leisurely) markings. The score is written in a cursive, handwritten style on aged paper.

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

Key markings and text within the score:

- Segue* (written above the second staff)
- Andno* (written above the second staff)
- 3* (written above the second staff, indicating a triplet)
- vo* (written above the third staff)
- p* (written below the third staff, indicating piano)
- Allegro* (written above the ninth staff)
- Parola* (written above the ninth staff)

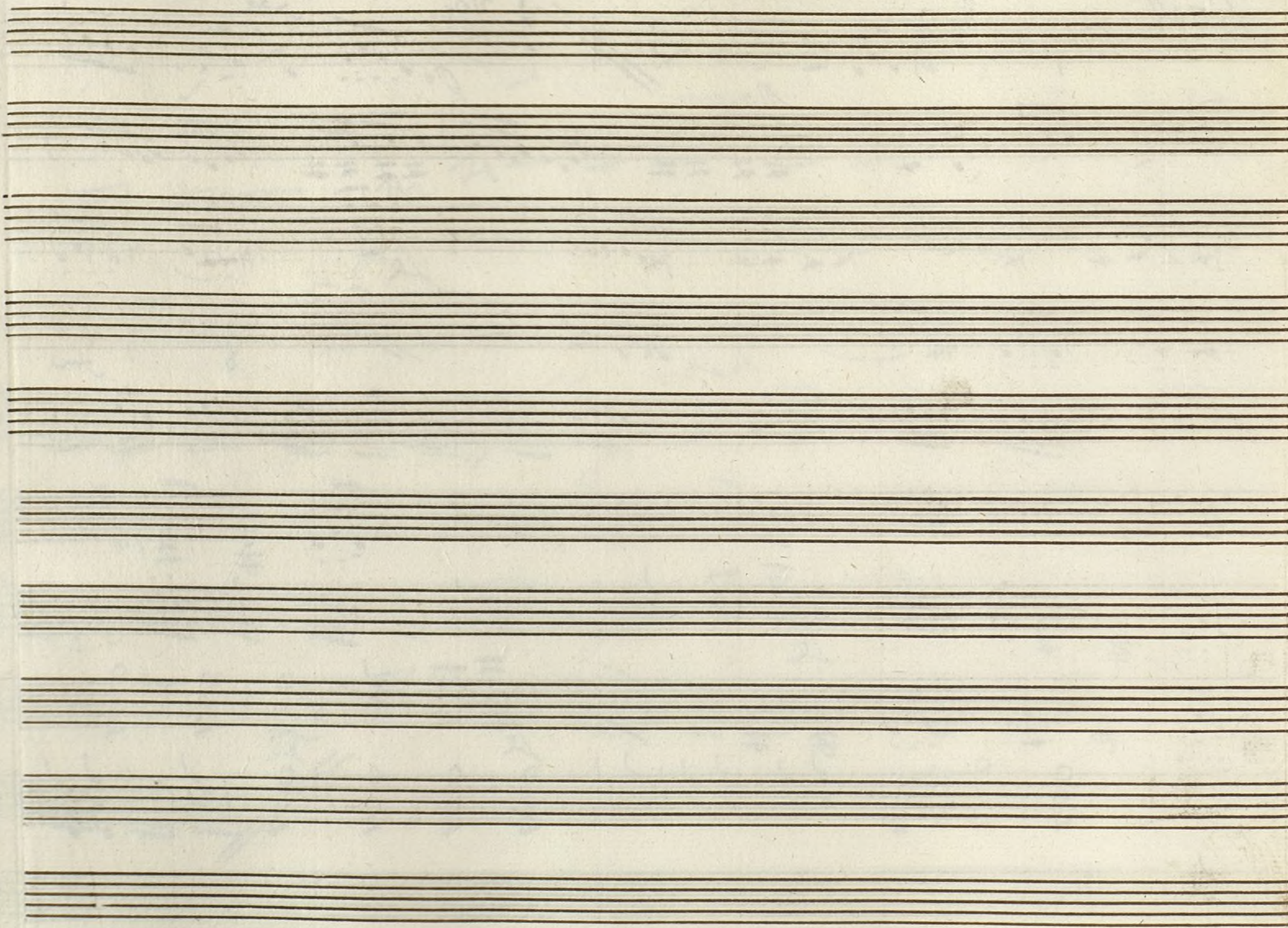
The score concludes with three empty staves at the bottom of the page.

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

Al puente

Allegro *fin*

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The second staff has the annotation 'Al puente' above it. The fourth staff has 'Allegro' and 'fin' written above it. The score includes various musical notations such as notes, rests, and bar lines. The paper is aged and slightly discolored.



Violin Segundo

Conadilla a duo; el Natural temer;

Mus 106-12

Handwritten musical score for Violin Segundo, featuring two movements: "Conadilla a duo" and "el Natural temer".

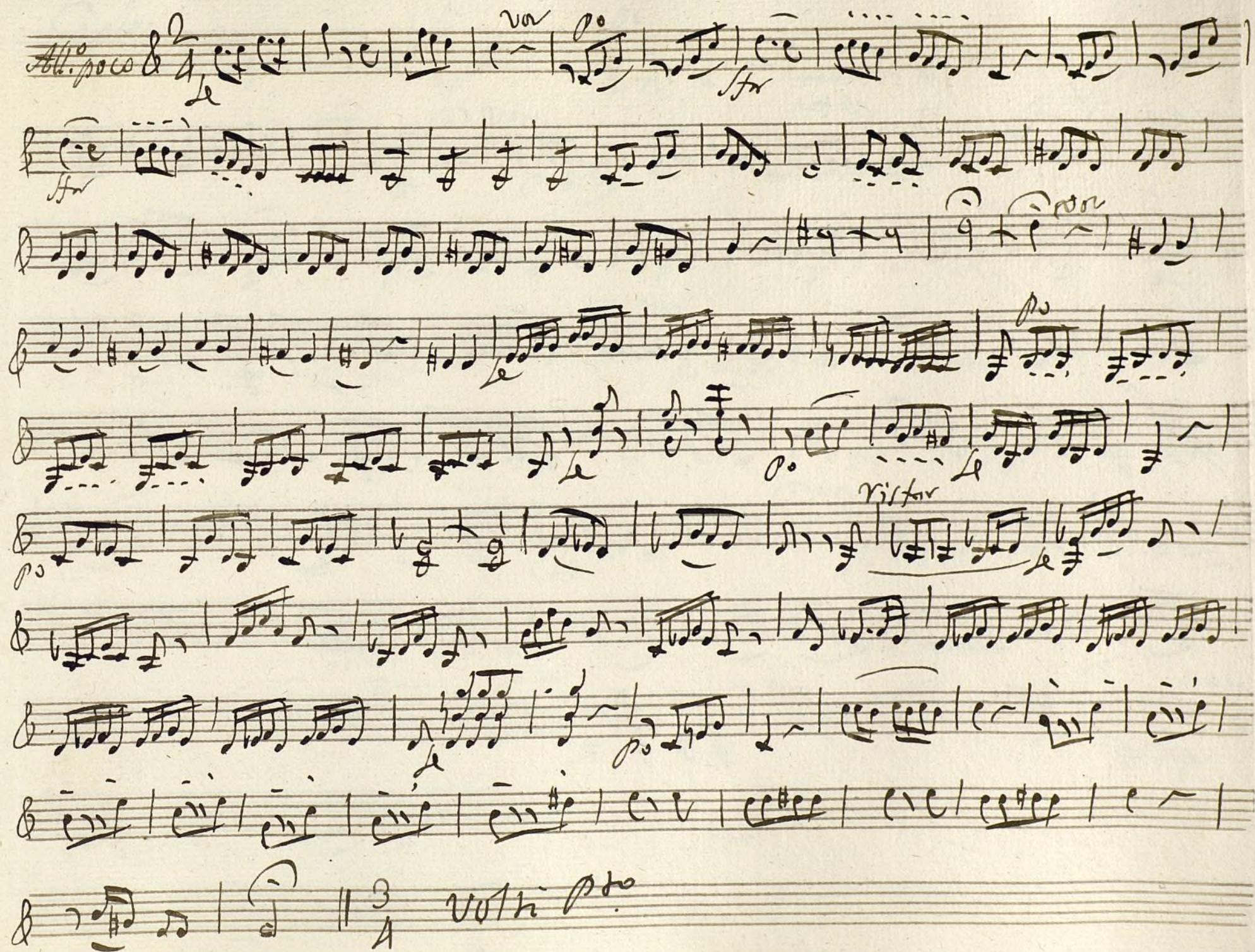
The first movement, "Conadilla a duo", is marked "And.^{te}" and is in 3/8 time. It consists of five staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *And.^{te}*, *no*, *rit.*, and *Allegro*. There are also markings for "Contravari" and "Le".

The second movement, "el Natural temer", is marked "And.^{te} Moderado" and is in 3/4 time. It consists of four staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *And.^{te} Moderado*, *no*, *rit.*, and *Allegro*. There are also markings for "Contravari" and "Le".

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- 3 Viol.* (Violins) at the top of the first staff.
- Allegro* (Allegro) at the top of the third staff.
- Allegro* (Allegro) at the top of the fourth staff.
- Allegro* (Allegro) at the top of the fifth staff.
- Allegro* (Allegro) at the top of the sixth staff.
- Allegro* (Allegro) at the top of the seventh staff.
- Allegro* (Allegro) at the top of the eighth staff.
- Allegro* (Allegro) at the top of the ninth staff.
- Allegro* (Allegro) at the top of the tenth staff.

The score concludes with the word *Parola* written on the final staff.



Sequitur And^{te} & 3/4 *p^{mo}*

vor

Allegro *Parola*

Coplas And. gracioso 6/8

Voluntoso

Sequi *Andro* $\frac{3}{4}$

Vol

Allegro

Parola

Final *Allegro* $\text{G}\sharp\text{F}\sharp$ $\frac{2}{4}$ *Le*

vo

p

p

p

p

p

p

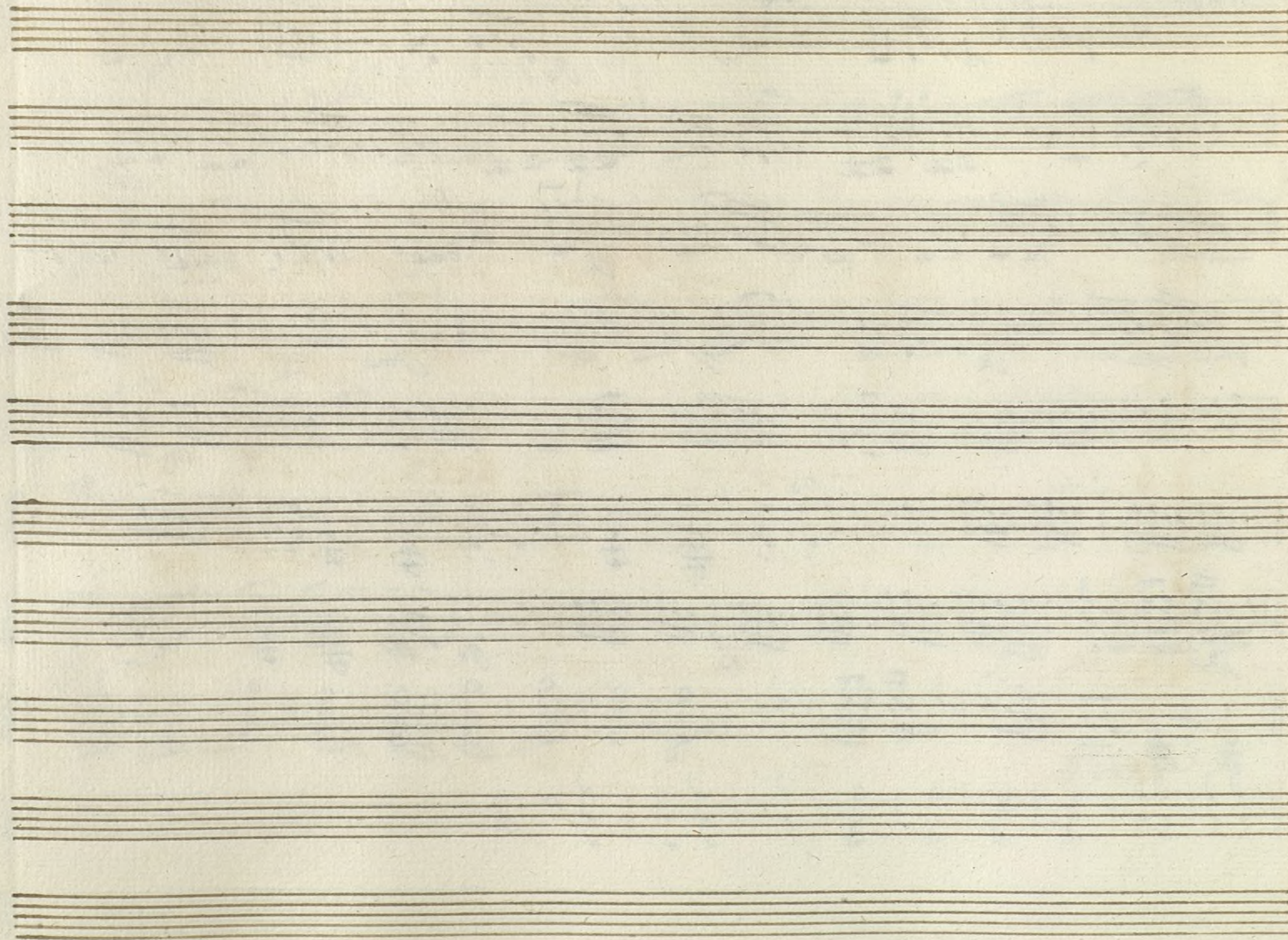
p

p

mo

Allegro

mo



Viola

Mus 106-12

Tonadilla a dos; el Natural temor;

And^{no} 3/8

Le

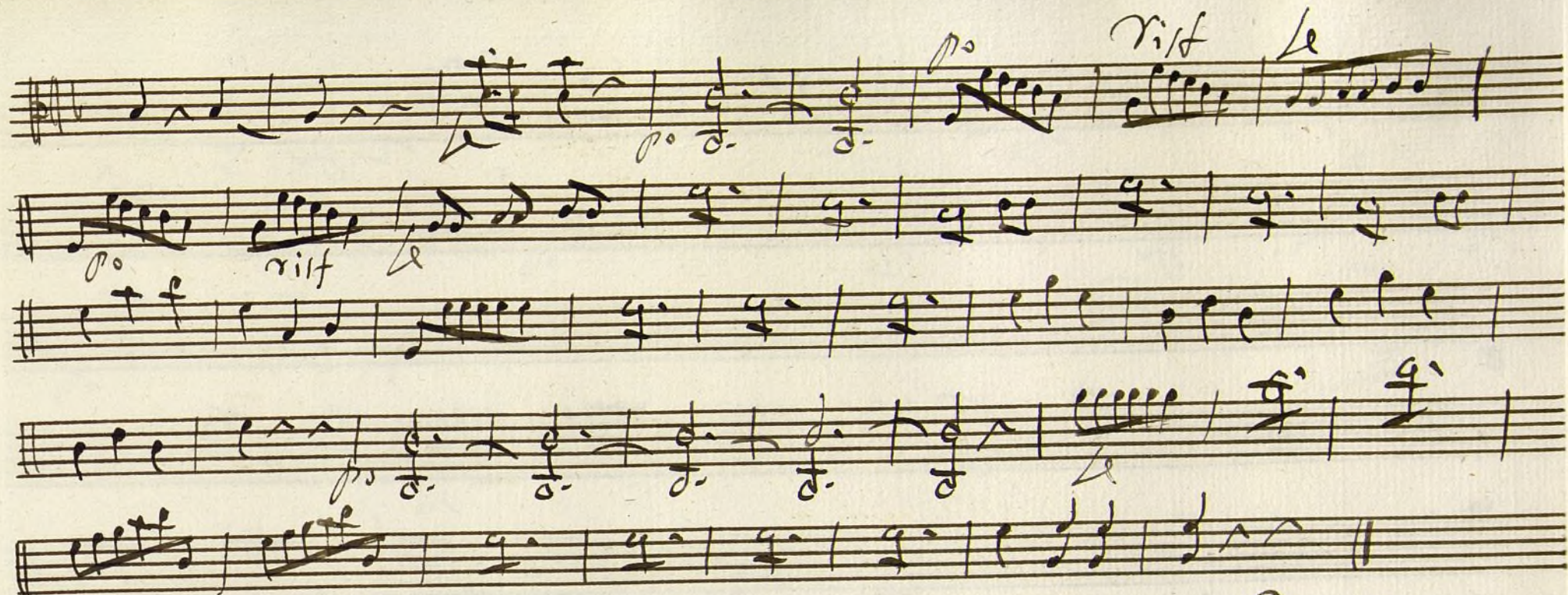
6^{va} po

2^{po}

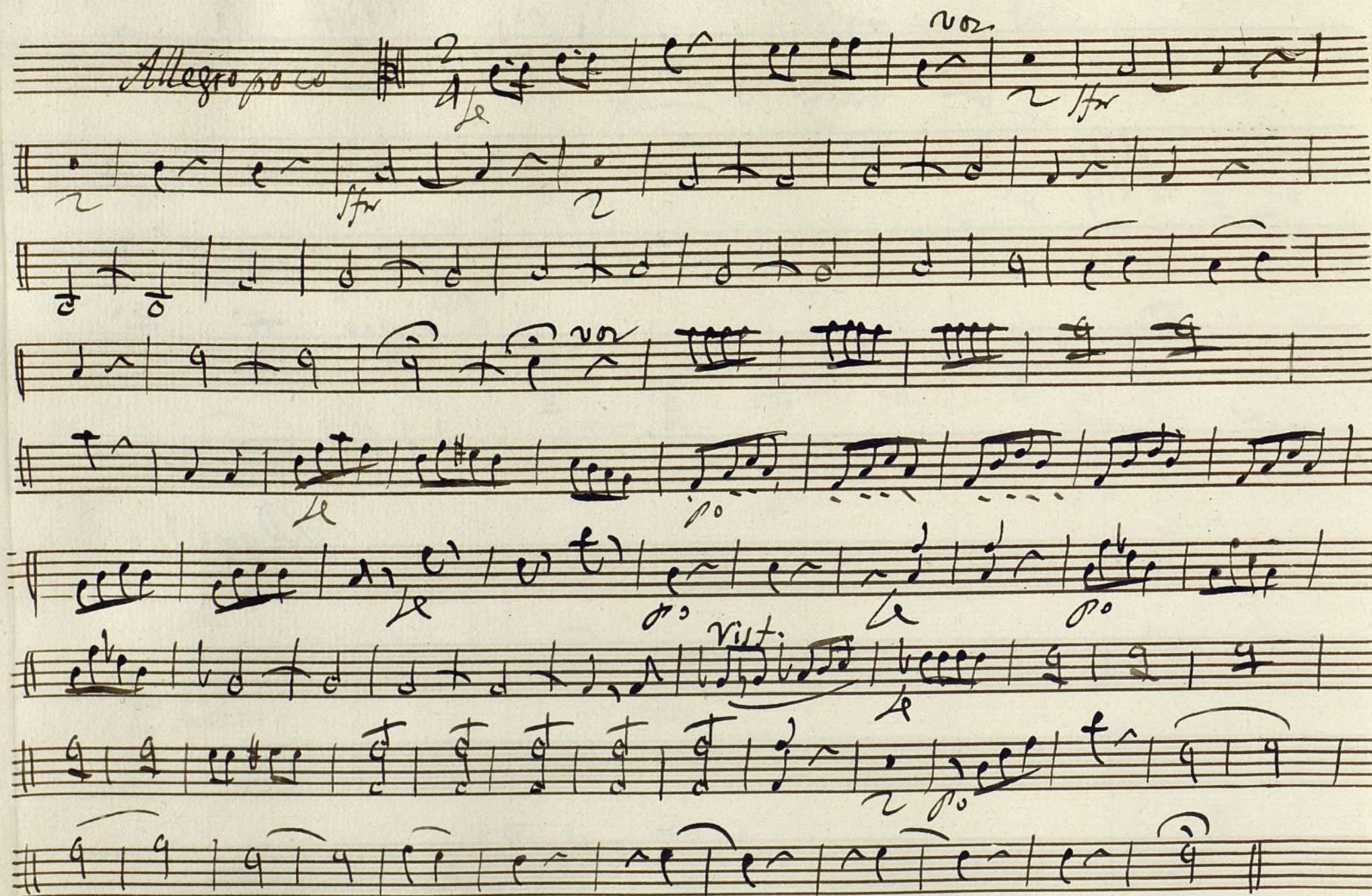
Le po Contador po rist.

Le po Contador

Allegro Volto



Parola



Segue! *Andte* 3/4 p^o

var p^o

fr p^o

Allegro

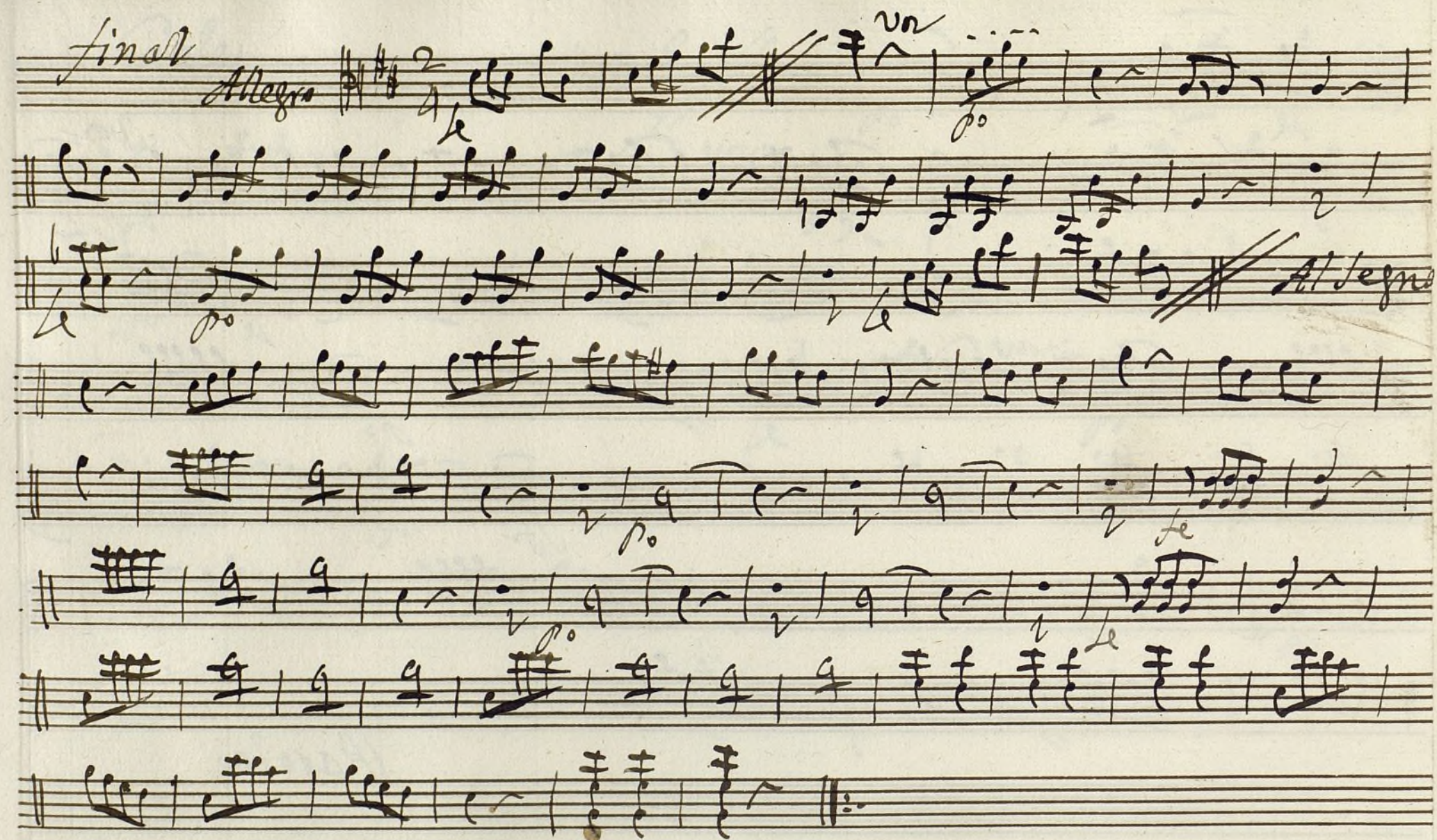
Parola

Coplas

And. ^{te}gracioso

[illegible]

Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (3/4 and 4/4), and dynamic markings like *le*, *Andro*, *ff*, *sfz*, and *vo*. The score is divided into sections by double bar lines, with the word *Allegro* appearing in the sixth staff. The word *Parola* is written in the bottom right corner of the page.



Obae Primero:

ms 106-12

Conadilla a Duo; el Natural Temor:

Handwritten musical score for a piece, likely a piano or organ work. The score is written on ten staves, organized into two systems of five staves each. The first system is marked 'Andante Moderato' and the second system is marked 'Allegro'. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The handwriting is in ink on aged paper.

Handwritten musical notation on four staves. The notation includes various rhythmic values and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The word "Parola" is written in cursive on the fourth staff.

Handwritten musical notation on four staves. The first staff begins with the tempo marking "Allegro poco" and a 2/4 time signature. The notation includes various rhythmic values and accidentals. The word "Parola" is written in cursive on the fourth staff.

Handwritten musical notation on four staves. The first staff begins with the tempo marking "And." and a 4/4 time signature. The notation includes various rhythmic values and accidentals. The word "Parola" is written in cursive on the fourth staff.

Coplas And. gracioso 6/8

Sequi. And. no 3/4

Allegro

Parola

Handwritten musical score for a piece titled "Final Allegro". The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and the time signature "2/4". The music is written in a key with one sharp (F#). The notation includes various note values, rests, and dynamic markings such as "no" (piano) and "p" (piano). The score is divided into sections by double bar lines, with the word "Allegro" appearing again in the middle. The final staff ends with a double bar line and a repeat sign.

Oboe, Segundo
Tonalidad a Duo; el Natural menor;

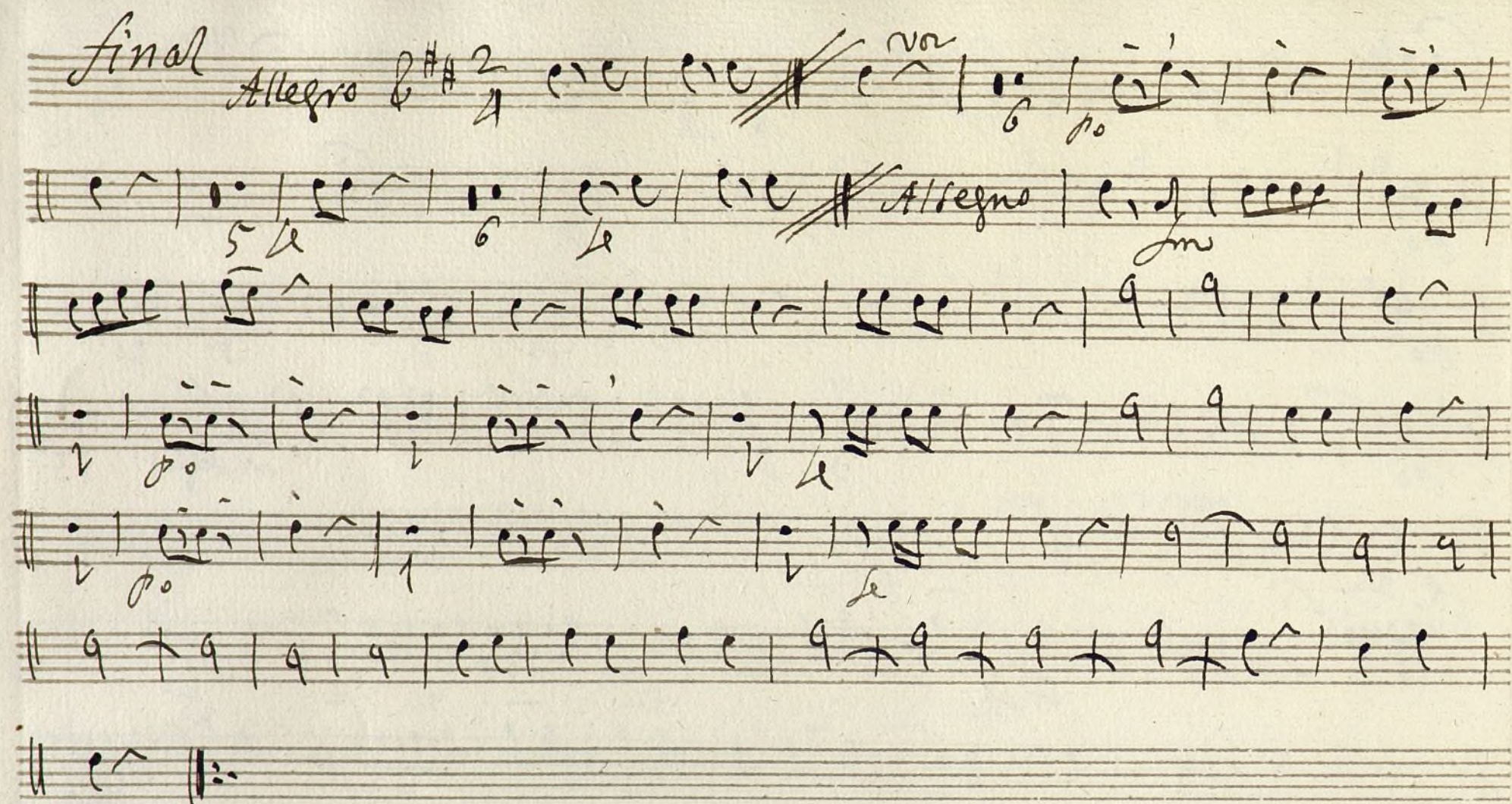
Plus 106-12

Handwritten musical score for a piece, likely a piano or organ work. The score is written on ten staves, organized into two systems of five staves each. The first system is marked 'Andante' and the second 'Allegro'. The key signature is one flat (B-flat) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' (piano), 'f' (forte), 'poco', 'molto', 'con la voce', and 'Voltri'. The score is written in a cursive, handwritten style.

Handwritten musical notation on four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *le* and *3*. The fourth staff concludes with the word *Parola* written in a cursive hand.

Handwritten musical notation on three staves. The first staff is marked *Allegro poco* and features a 2/4 time signature. It includes a series of sixteenth notes and rests, with dynamic markings like *34*, *1*, *7*, and *le*. The third staff ends with a double bar line and the number *18* below it.

Handwritten musical notation on three staves. The first staff is marked *Sequi. And.* and features a 3/4 time signature. It includes various note values and rests, with dynamic markings like *no* and *6*. The third staff concludes with the word *Parola* written in a cursive hand.



Clarinete

Mus 106-12

Lonadilla a Jus; el Natural Femor;

And^{no} 3/8

Contador

And^{no} Moderado 3/4

Allegro 12

Volvi

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

Key markings and annotations include:

- All. poco* (Allegretto poco)
- And. H.* (Andante)
- Solo* (Solo)
- Parota* (Parota)
- Allegro* (Allegro)

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The word "Parota" appears twice, once at the end of the third staff and once at the end of the tenth staff. The word "Allegro" appears at the end of the tenth staff. The word "Solo" appears twice, once under the fourth staff and once under the sixth staff. The word "And. H." appears under the fifth staff. The word "All. poco" appears under the fourth staff. The word "Parota" appears at the end of the third staff. The word "Allegro" appears at the end of the tenth staff. The word "Solo" appears twice, once under the fourth staff and once under the sixth staff. The word "And. H." appears under the fifth staff. The word "All. poco" appears under the fourth staff.

Coplas And. gracioso 6/8

5 *Le* *var* 7 *q. po* *q.*

3 *Le* 10 *po*

3 *Le* 13 *Le* *var* 2 *po* 17

Segui. And. 3 *Le* *Allegro* *Allegro*

Parola

final *Allegro* 8# 2/4 *Allegro* *Allegro*

The musical score is written on seven staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'Allegro'. The music features various note values, rests, and dynamic markings. There are several measures with a double bar line and a repeat sign, indicating a section that is repeated. The notation is in a cursive, handwritten style typical of 19th-century manuscripts. The piece concludes with a double bar line and a repeat sign on the seventh staff.

Trompa Primera

+

Mus 106-12

Sonadilla à Duo; en Natural menor;

In fe

And.^{te} $\frac{3}{8}$ *p^o* *Contra*

And.^{te} Moderado $\frac{3}{4}$ *p^o dolce* *f.* *f.* *p^o* *Alleg.^{ro}* *Visti*

Handwritten musical score on ten staves, featuring various musical notations, dynamics, and tempo markings.

Staff 1: *p^o* *rif* *le* *p^o* *rif* *le*

Staff 2:

Staff 3: *p^o* *le*

Staff 4: *Parola*

Staff 5: *Ince* *All.^o poco* $\frac{2}{4}$ *34* *1* *vo* *le*

Staff 6: *6* *le* *2* *9*

Staff 7: *18*

Staff 8: *Sequi^o* *And.^{te}* $\frac{3}{4}$ *p^o* *2* *p^o* *6* *p^o*

Staff 9: *5* *p^o* *10* *p^o* *le* *All.^o segno*

Staff 10: *Parola*

Coplas *In fe*
Andte gracioso & 6/8 ~~5~~ *Le* *vo*

7 *p.* *3* *Le* *10*

3 *Le* *Allegro*

13

Sequi. *Andte* & 3/4 *Le* *2*

p. *2* *Le*

~~Handwritten musical notation~~

11 *Le*

Allegro *Parola*

final In de
Appears

Alegro

vor

500

Allegro

Ayuntamiento de Madrid

Trompa segunda

+

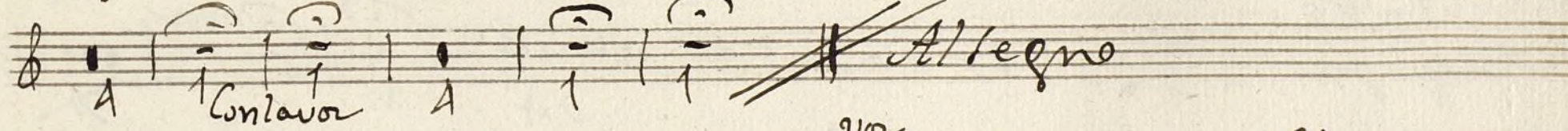
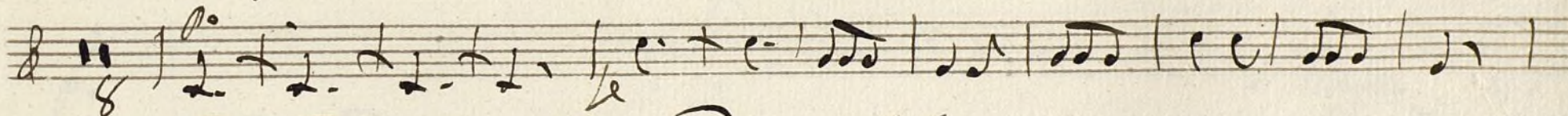
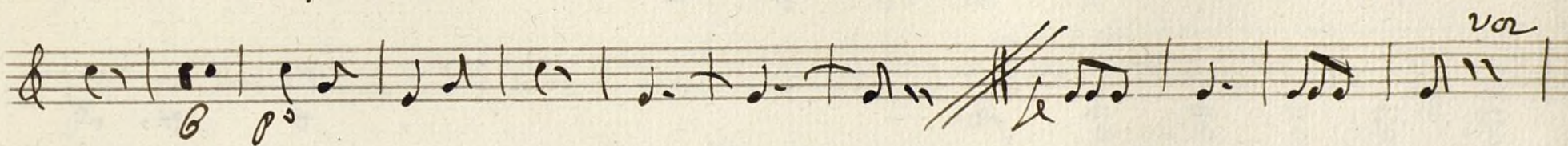
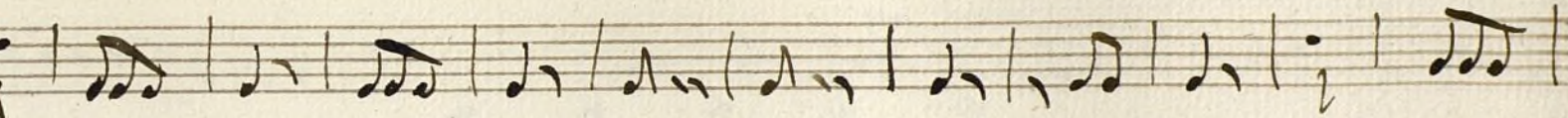
Mus 106-12

Sonadilla a Duo; el Natural temer;

In fe

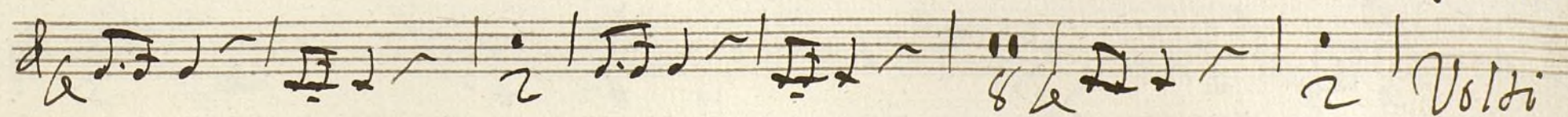
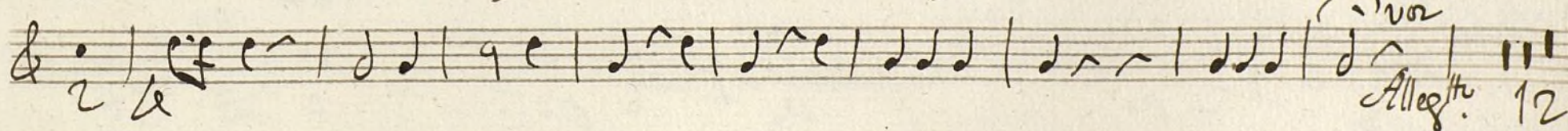
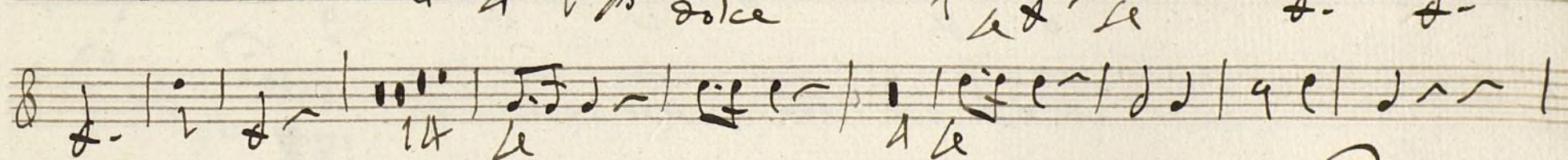
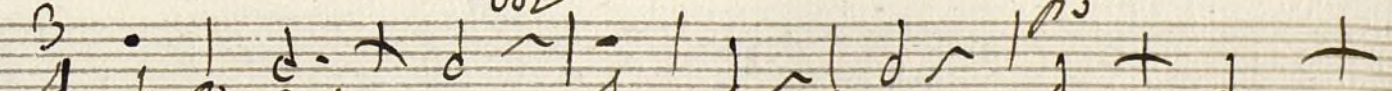
And^{no}

$\frac{3}{8}$



And^{te} Moderado

$\frac{3}{4}$



Handwritten musical score on ten staves, featuring various musical notations, dynamics, and tempo markings.

Staff 1: Treble clef, 4/4 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *p*, *rit*, *p*, *rit*.

Staff 2: Treble clef, 4/4 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *p*.

Staff 3: Treble clef, 4/4 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *p*, *rit*.

Staff 4: Treble clef, 4/4 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *p*, *rit*.

Staff 5: Treble clef, 4/4 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *p*, *rit*.

Staff 6: Treble clef, 4/4 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *p*, *rit*.

Staff 7: Treble clef, 4/4 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *p*, *rit*.

Staff 8: Treble clef, 4/4 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *p*, *rit*.

Staff 9: Treble clef, 4/4 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *p*, *rit*.

Staff 10: Treble clef, 4/4 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *p*, *rit*.

Tempo and Performance Markings:

- Allegro poco* (Staff 6)
- Parola* (Staff 4)
- Segue* (Staff 8)
- Allegro* (Staff 9)
- Parola* (Staff 10)

Other Markings:

- Yn Ce* (Staff 5)
- 34* (Staff 6)
- 18* (Staff 8)
- 10* (Staff 9)

Coplas Inf.
And.^{te} gracioso $\frac{6}{8}$ C

5 4 7
 3 4 7
 3 4 10
 3 4 13
Allegro

Segui. *And.^{te}* $\frac{3}{4}$ C

11 4
Allegro Parola

final *In de*
Allegro & $\frac{2}{4}$ *no*

The musical score is written on seven staves. The first staff starts with the word 'final' and 'In de' above it, and 'Allegro' and a 2/4 time signature below it. The notation includes various notes, rests, and bar lines. A double bar line with a repeat sign appears after the second staff. The word 'Allegro' is written again below the third staff. The score concludes with a double bar line and repeat sign at the end of the seventh staff. There are some handwritten annotations like 'no' and 'p.' throughout the piece.

fagot

Mus 106-12

Conadilla a Dur; el Natural menor;

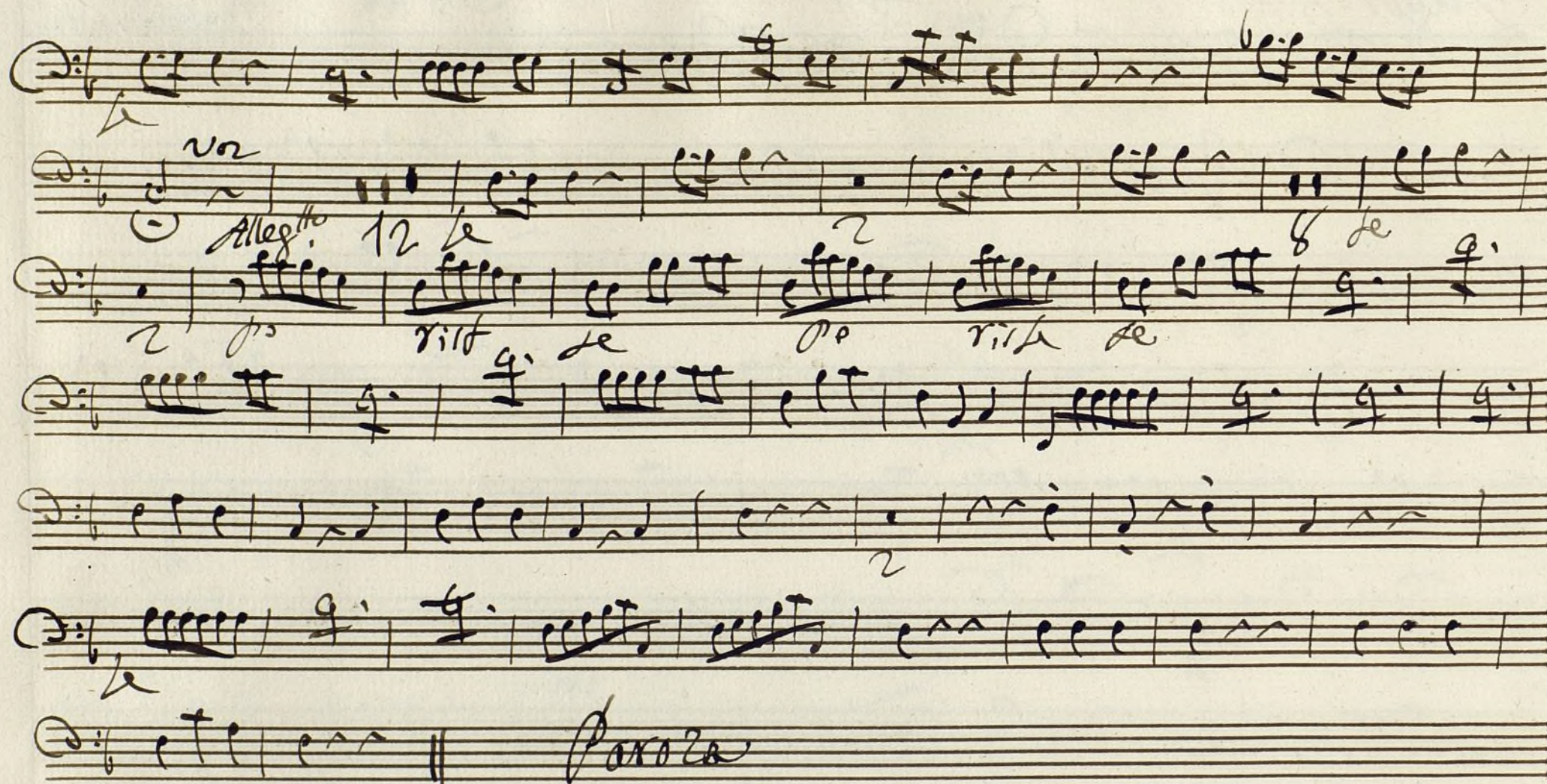
And^{te} $\text{C} \flat \text{ } \frac{3}{8}$

Allegro

And^{te} Moderado $\text{C} \flat \text{ } \frac{3}{4}$

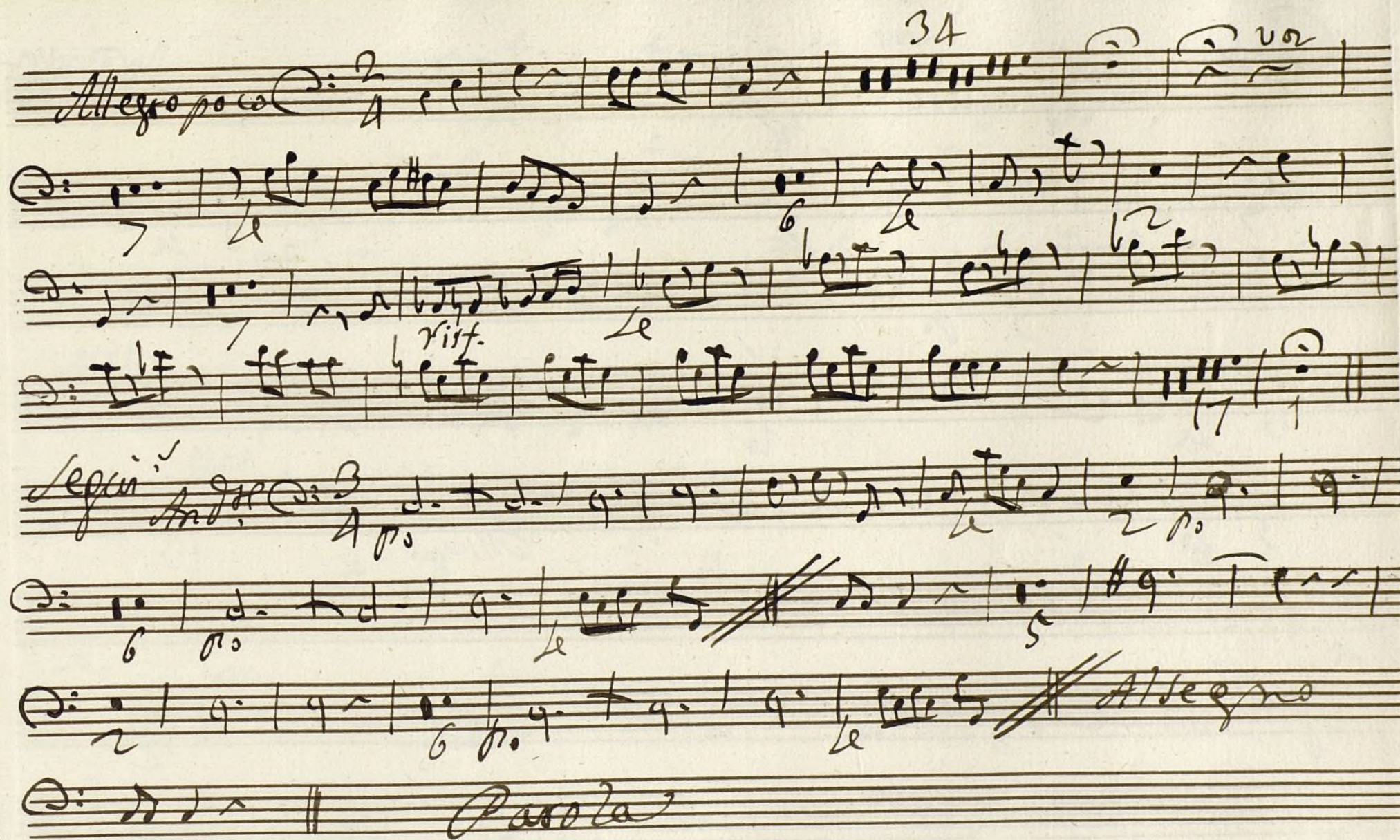
Volte

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The third staff is marked *Allegro* and includes the number 12. The sixth staff ends with the word *Paroza*.



Handwritten musical score on a single page, featuring six staves of music. The notation is in brown ink on aged paper.

The first staff begins with the tempo marking *Allegro poco* and a 2/4 time signature. It contains a series of notes and rests, with a measure number "34" written above the staff. The second staff continues the melody with various note values and rests. The third staff features a section marked *rit.* (ritardando) and includes a *Le* marking. The fourth staff begins with the tempo marking *Segno* and a 3/4 time signature, followed by a *And.* (Andante) marking. The fifth staff includes a *Allegro* marking and a double bar line. The sixth staff concludes with the word *Parola*.

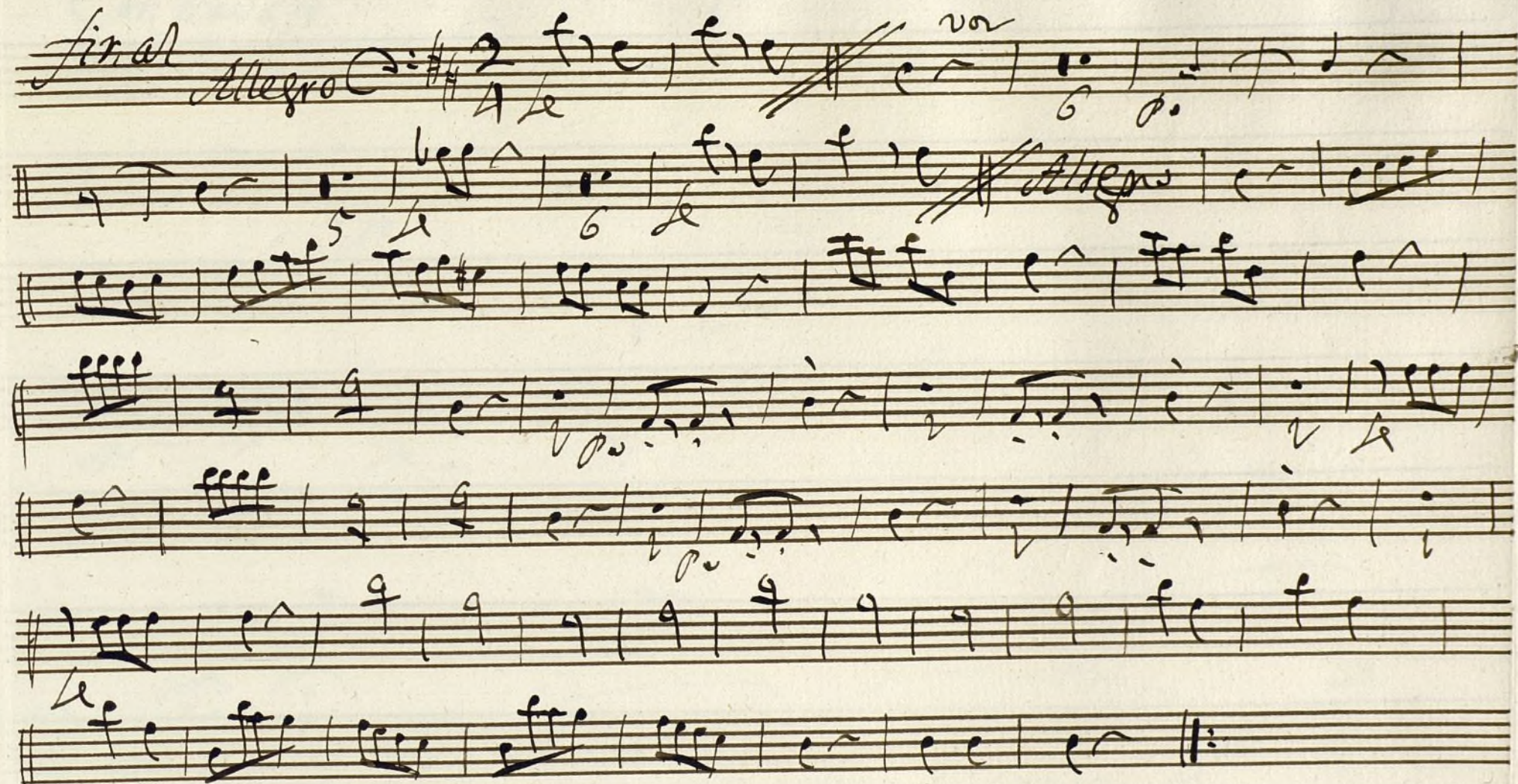


Coplas And.^{te} gracioso *no*

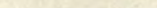
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

Segu. And.^{te} *no*

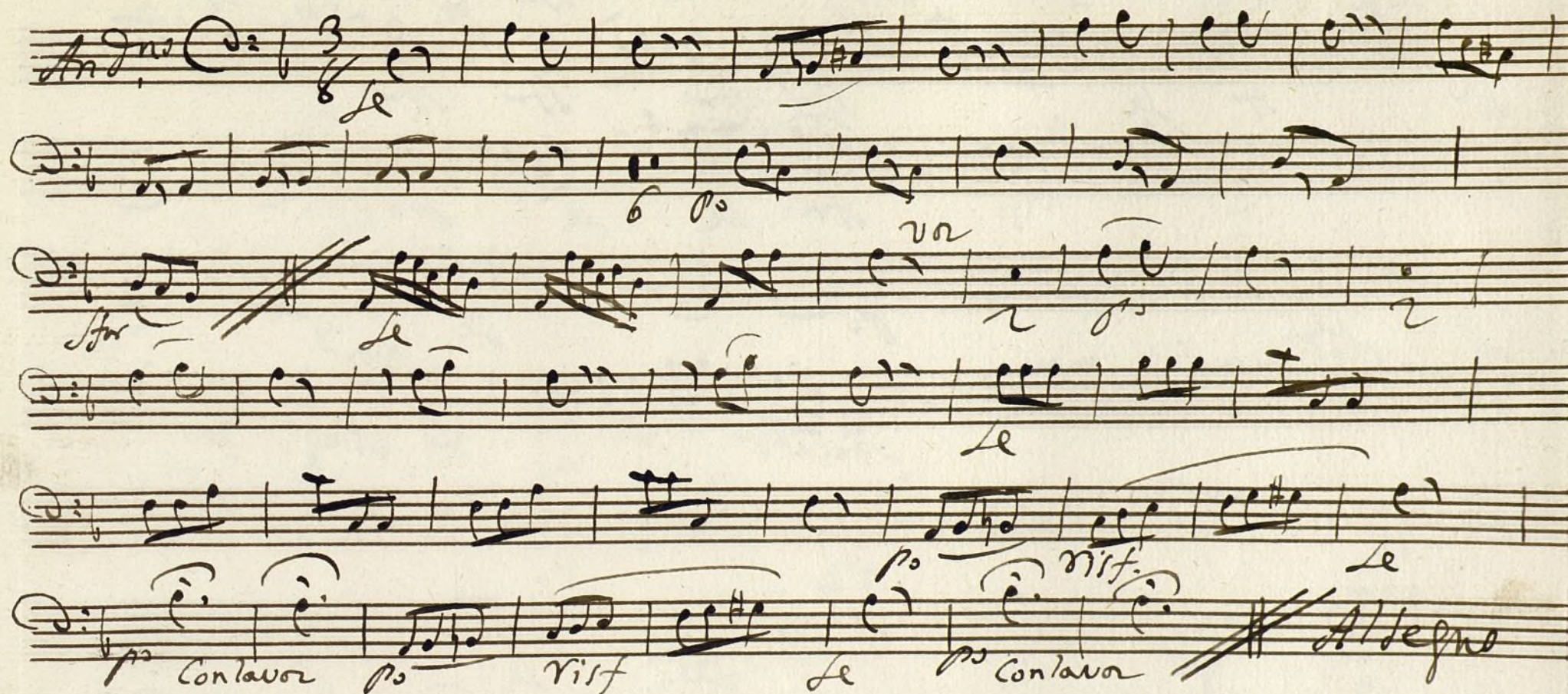
Parola





Con trabajo:  Sonadilla a Dios; el Natural temor;

mins 106-12



Vollst.

Handwritten musical score on ten staves. The tempo is marked *And.^{te} Moderato* at the beginning. The key signature has one flat (B-flat). The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *le*, *po*, *no*, *Alleg.^{ro}*, and *rit.*. There are also some handwritten annotations like *facatto* and *Vist*. The notation is in a cursive, handwritten style typical of 19th-century manuscripts.

Handwritten musical score on ten staves, featuring various musical notations, dynamics, and articulations. The score includes:

- Staff 1: Treble clef, 2/4 time signature. Dynamics: *p*, *f*.
- Staff 2: Treble clef, 2/4 time signature. Dynamics: *f*. Includes the word "Para la".
- Staff 3: Treble clef, 2/4 time signature. Dynamics: *Al. poco*, *p*, *un*, *f*.
- Staff 4: Treble clef, 2/4 time signature. Dynamics: *f*.
- Staff 5: Treble clef, 2/4 time signature. Dynamics: *un*.
- Staff 6: Treble clef, 2/4 time signature. Dynamics: *p*.
- Staff 7: Treble clef, 2/4 time signature. Dynamics: *le*, *p*, *le*, *p*.
- Staff 8: Treble clef, 2/4 time signature. Dynamics: *rit*, *le*.
- Staff 9: Treble clef, 2/4 time signature. Dynamics: *p*.
- Staff 10: Treble clef, 2/4 time signature. Dynamics: *f*, *f*. Includes the word "Vola".

Segui! *And.te* $\text{C} \frac{3}{4}$

vo *po* *le*

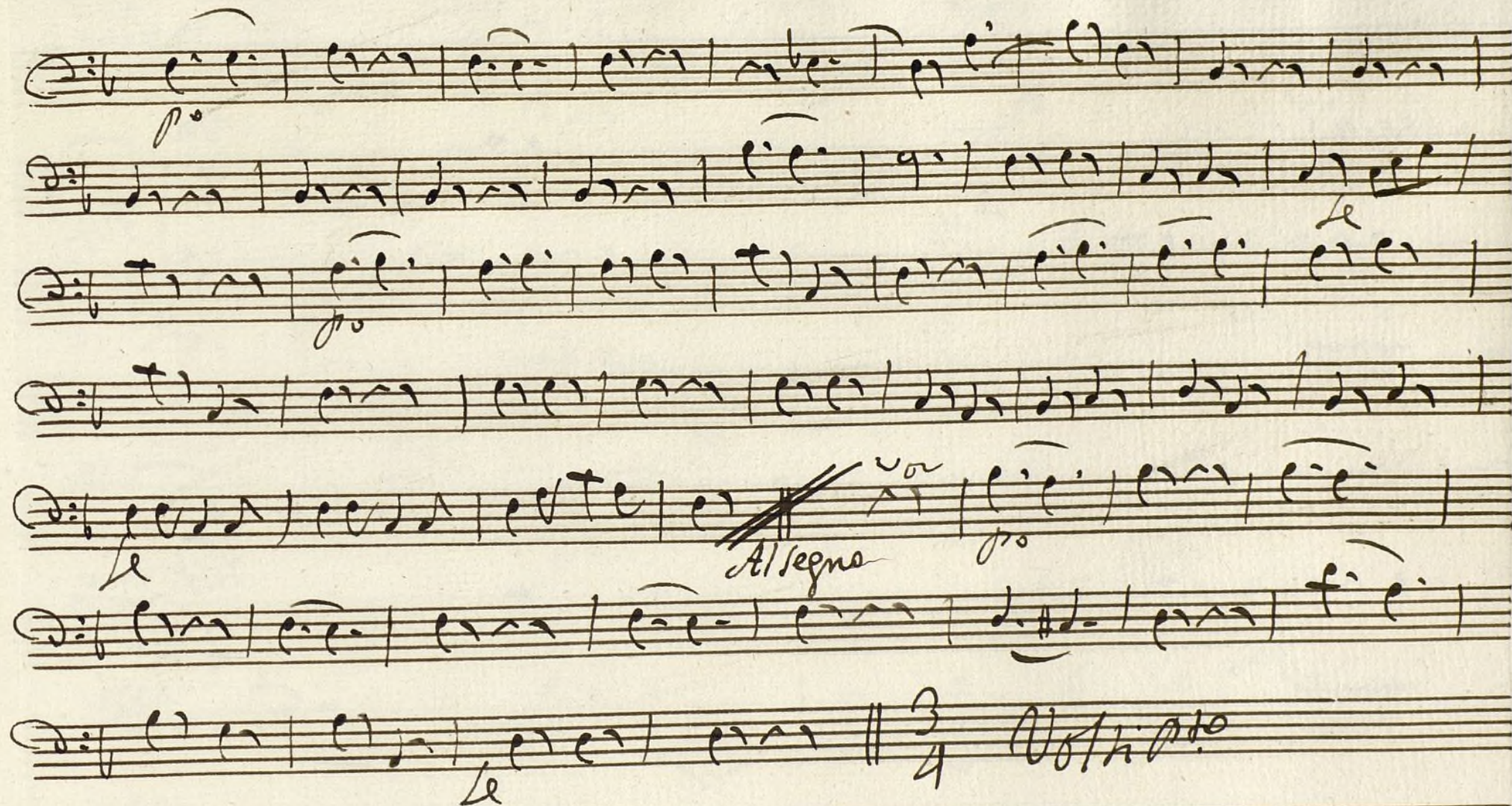
po *le* *po* *fr*

pmo *le* *Allegro*

Parola

Copla *And.te gracioso* $\text{C} \frac{6}{8}$

vo *po* *le* *po* *fr* *vo*



Handwritten musical score for a piece titled "Final Allegro". 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 various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: "p" (piano), "f" (forte), and "mo" (molto). The score includes a double bar line with a repeat sign, and the word "Allegro" is written again at the end of the piece. The handwriting is in ink on aged paper.



Contrabajo.

Mus 106-12

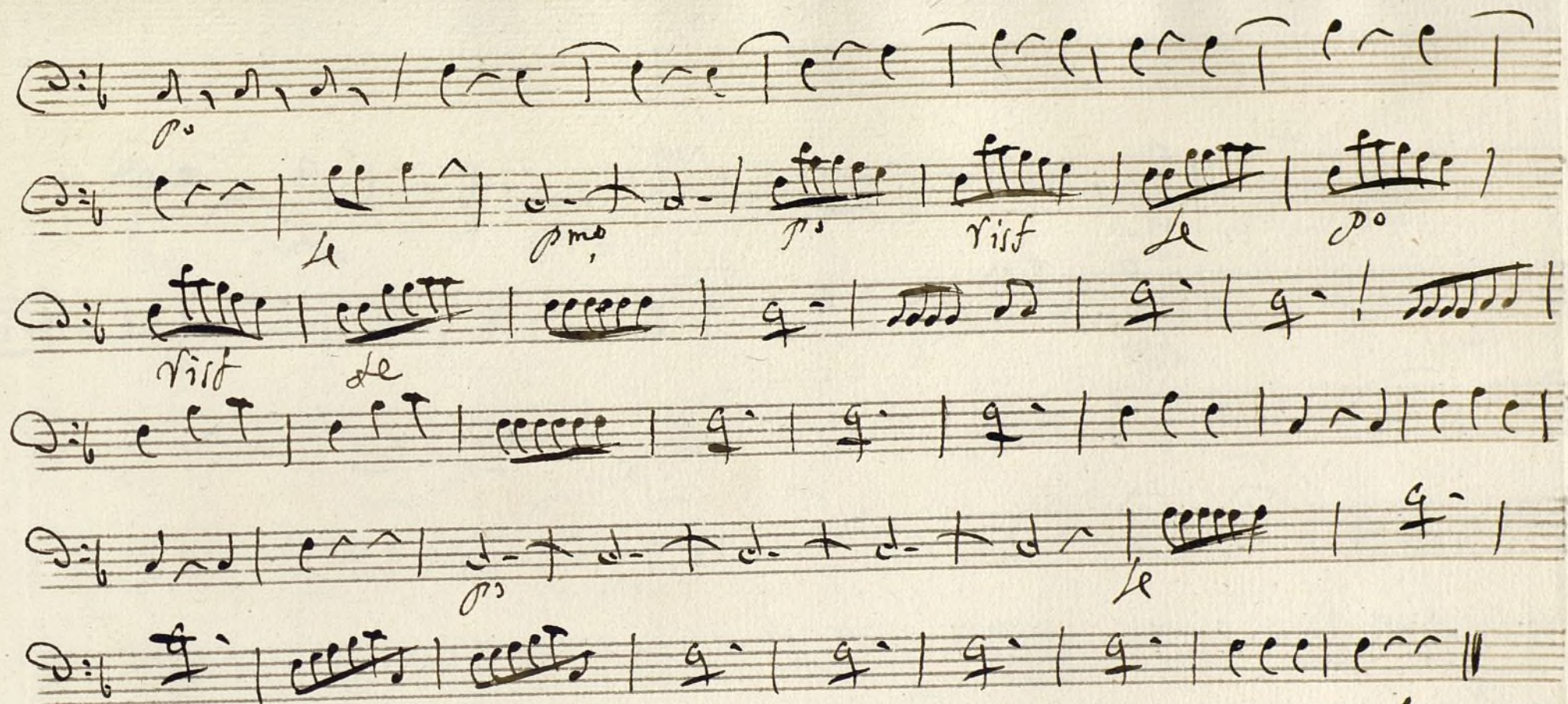
+
Conadilla à Duo; el Natural temer;

And.^{te} 3/8

6 vor 2 po Le rist Conlavor Conlavor Volto

Allegro

Handwritten musical score for a piece titled "And.^{te} Moderado". The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The tempo is marked "And.^{te} Moderado" at the beginning. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo), *le* (lento), *vo* (vivo), *staccato*, and *Alleg.^{ro}*. The piece concludes with a double bar line.



Parola

Allegro poco $\text{C} = \frac{2}{4}$

Handwritten musical score for a piece titled "Allegro poco" in 2/4 time. The score consists of nine staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *p* (piano), *f* (forte), *sfz* (sforzando), and *ff* (fortissimo). There are also articulation marks like accents and slurs. The music is written in a single system across the nine staves. The first staff begins with the tempo and time signature. The second staff has a "2" below the first measure. The third staff has a "2" below the first measure. The fourth staff has a "2" below the first measure. The fifth staff has a "2" below the first measure. The sixth staff has a "2" below the first measure. The seventh staff has a "2" below the first measure. The eighth staff has a "2" below the first measure. The ninth staff has a "2" below the first measure. The piece ends with a double bar line on the ninth staff.

Sequi!
Andte $\text{C} = \frac{3}{4}$
Voz
po

po

po

Allegro

Parola

Coplas And.^{te} gracioso $\text{C} = \text{F}$ $\frac{6}{8}$ ~~$\frac{8}{8}$~~

Handwritten musical score for a piece titled "Coplas And.^{te} gracioso". The notation is in C major (one sharp) and 6/8 time. The score consists of ten staves. The first staff is the vocal melody, followed by a guitar accompaniment. The guitar part features a mix of eighth and sixteenth notes, often beamed together. The score includes various musical markings such as "va" (various), "p" (piano), "A" (Allegro), and "Allegro" (Allegro). The piece concludes with a double bar line.

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

no rist

p

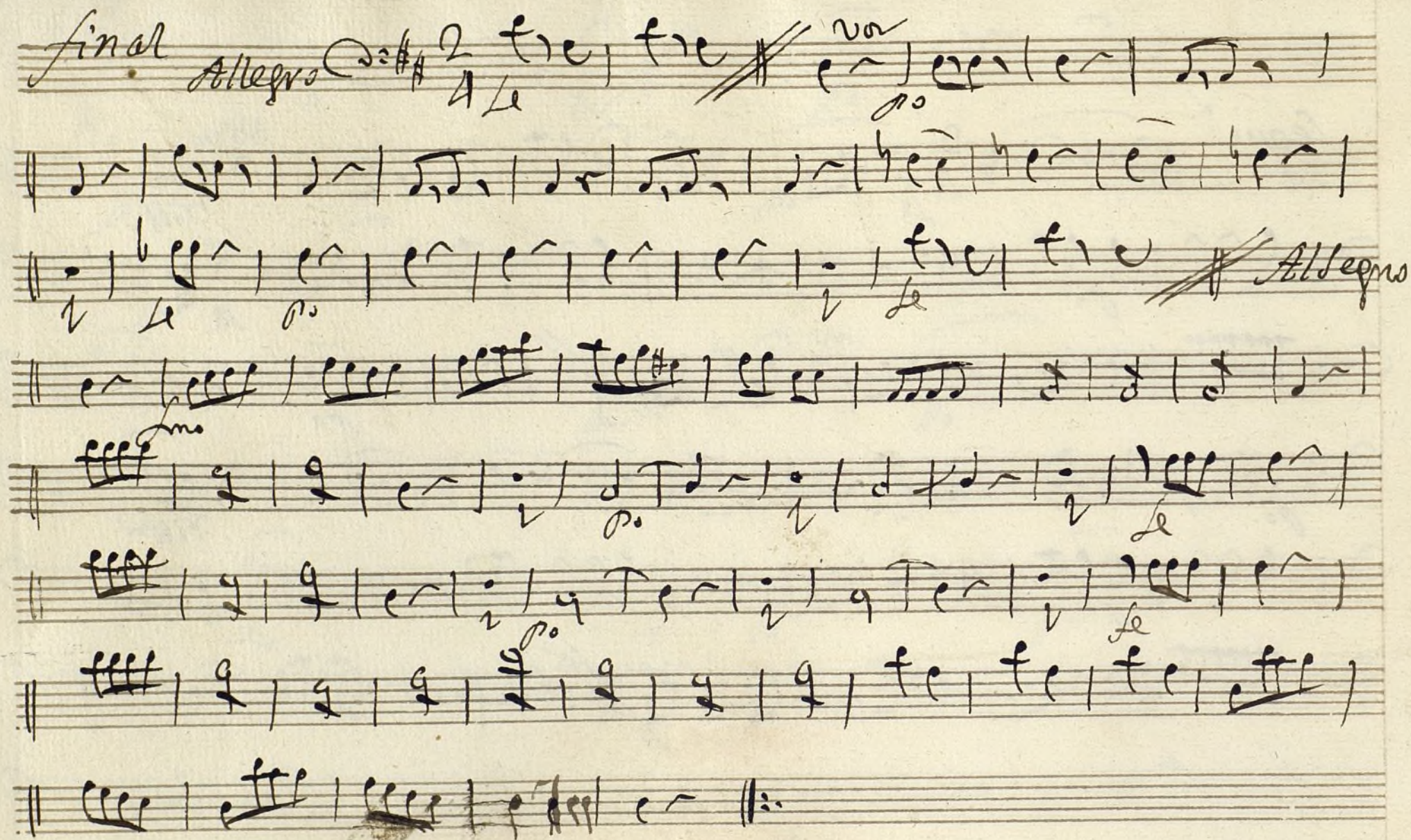
p

ristw

p

Allegro

Parola

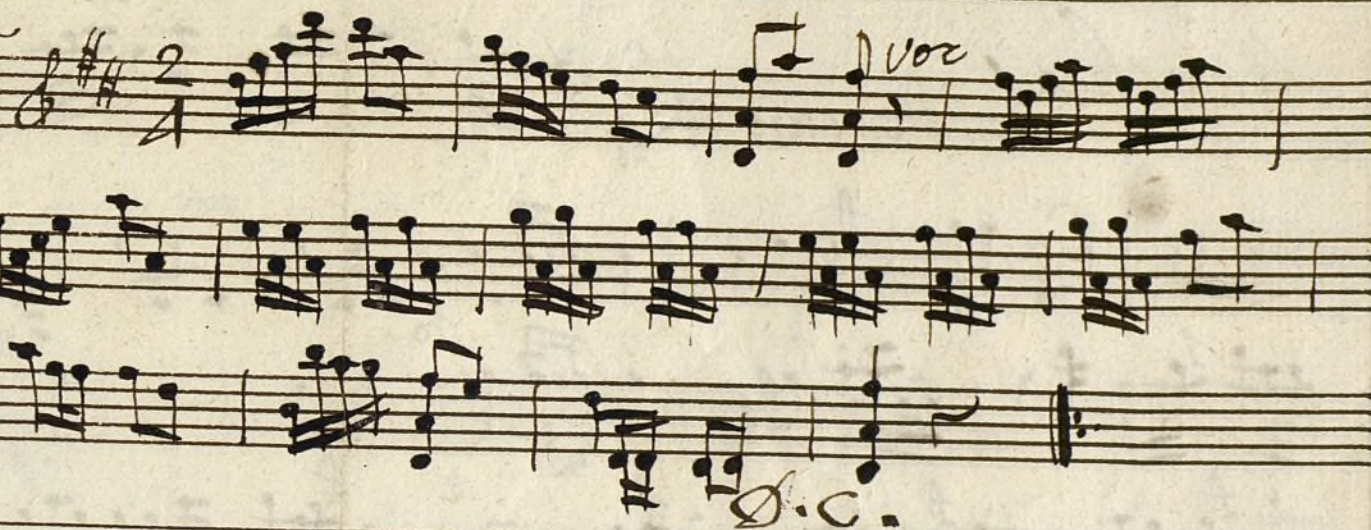


Violin Primero

Coro del Acto 1.^o

Coro. *se empieza*

Allegro



Sigue una Marcha /

Se repite el Coro para dar fin al Acto 1.^o

Violin Primero

Mus 106-12

Marcha

Maestro

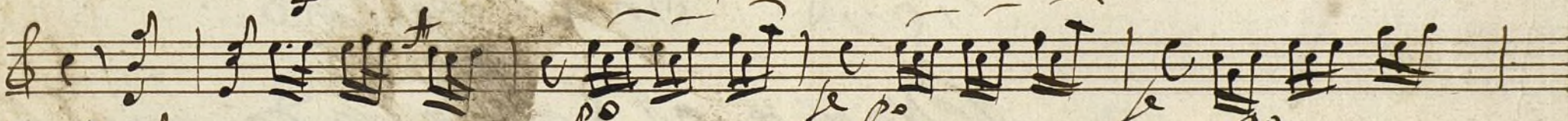
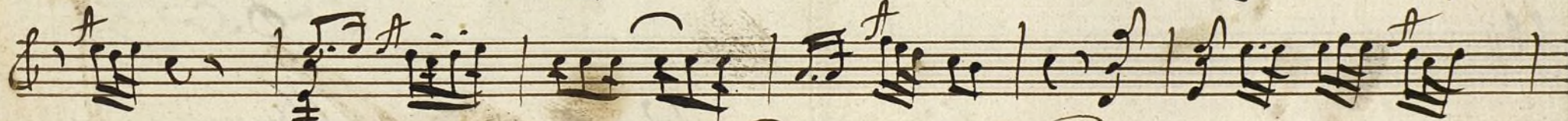
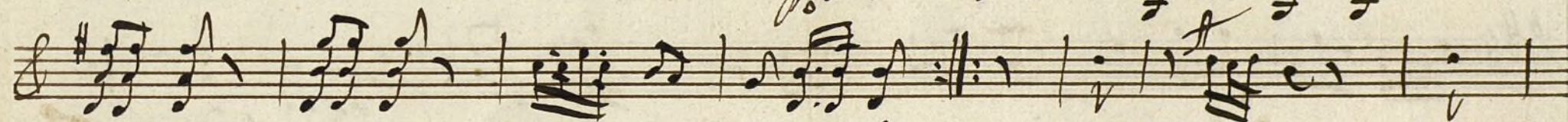
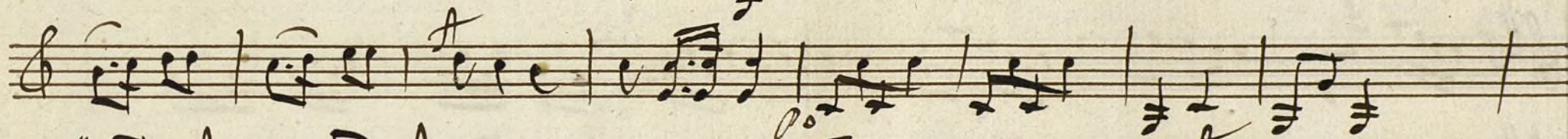
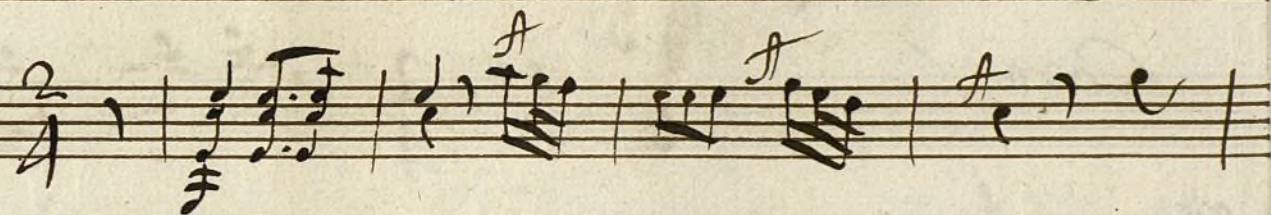
The musical score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is a march, characterized by frequent sixteenth-note patterns and dynamic markings such as 'p' (piano) and 'f' (forte). The notation includes various musical symbols like beams, slurs, and accidentals. The piece concludes with a double bar line and a fermata on the final note of the fifth staff.

Violin segundo

mus 106-12

Marcha

Maestros

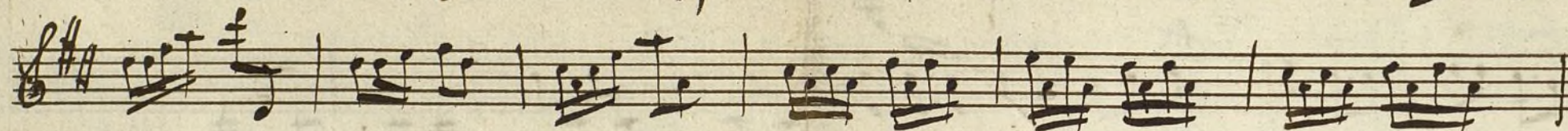
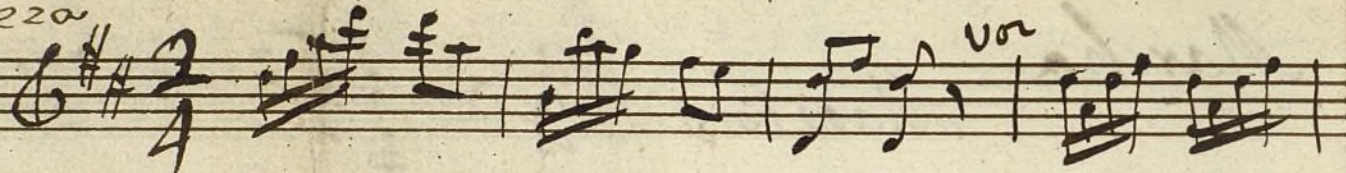


Violin Segundo.

Coro ~~Final~~ del Acto 7.^o

Coro y *Se empieza*

Allegro



O.C.

Sigue Una Marcha

Se Repite el Coro para dar fin al Acto:

Marcha Oboes

Handwritten musical score for Oboes, titled "Marcha". The score consists of six staves. The first two staves are for Oboes, indicated by the title. The next four staves are for other instruments, likely woodwinds, as indicated by the "Oboes" part of the title. The music is in 2/4 time and G major. The notation includes various musical symbols such as notes, rests, and bar lines.

to:

Sagor Marcha

Handwritten musical score for Sagor Marcha, consisting of two staves. The music is in 2/4 time and G major. The notation includes various musical symbols such as notes, rests, and bar lines.

Carinere

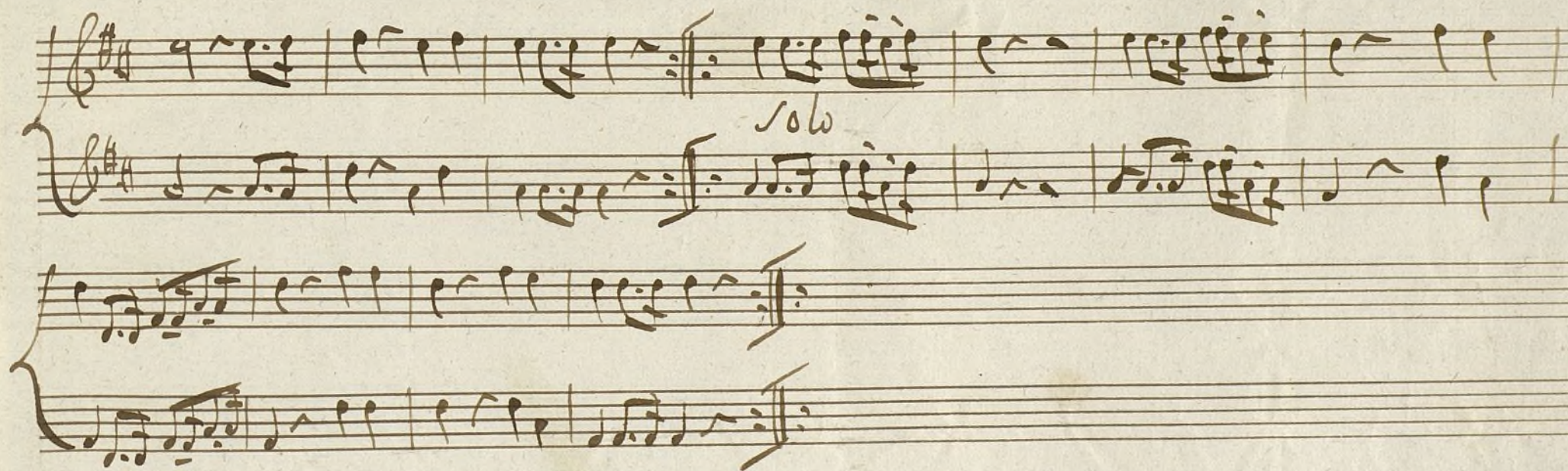
Handwritten musical score for Carinere, consisting of two staves. The music is in 2/4 time and G major. The notation includes various musical symbols such as notes, rests, and bar lines.

Ayuntamiento de Madrid

Trompas

Mus 106-12

Marcha



Ayuntamiento de Madrid