

133-6



*Resurrección*

*Sept. 8.º*

*Leg.º 8.º*

*Pieza de Musica á tres;*

*ó Tonadilla;*

*Donde la dan, la toman;*

*La Prádo Camas  
y almorada*

*Del S.º Moral;*

*1797*





+

*Allegro Comodo*

3  
4  
3  
4

le po le po le po le po le

g' g' g' g' g' g' g' g' g'

Parola

Parola, Prado, Voia berrí mi marido, averido  
ya de fuera, Cam<sup>s</sup> / Si tendría ya  
el chocolate privenido la donzella, puz, Como Corron  
re a almizcle, Prado, el Señor me de  
paciencia;

le po le po le po le po

La Cruz del Matri mo - - - - - nio la Cruz del Matri



Handwritten musical score on aged paper. The score consists of five systems, each with a vocal line and a piano accompaniment line. The lyrics are in Spanish. The first system has the lyrics "mo - - - - - nio es tan pe sa da es tan pe sa - - - - -". The second system has "da" and "es tan pe por e lo". The third system has "sa - - - - - da que po cas tienen fuer - - - - - zas para lle ve - - - - - mos que la lle ban al gu - - - - - na! Con Zi ri". The fourth system has "bar - - - - - la para lle bar. - - - - - la que po cas tienen ne - - - - - o Con Zi ri ne o que la lle ban al". The fifth system has "bq." and "q.".

mo - - - - - nio es tan pe sa da es tan pe sa - - - - -

da es tan pe  
por e lo

sa - - - - - da que po cas tienen fuer - - - - - zas para lle  
ve - - - - - mos que la lle ban al gu - - - - - na! Con Zi ri

bar - - - - - la para lle bar. - - - - - la que po cas tienen  
ne - - - - - o Con Zi ri ne o que la lle ban al

bq. q.



fuer - - - zas que   
 para lle bar -   
 Con Zi'rine   
 la para lle bar - - - la   
 Con Zi'rine - - - o   
 Allegro

vaya que el Ana sea puesto  
 lo propio que en luzifer  
 Para la si el con migo las huviera  
 yo le di era en que entender (vate



*Salé Camas enfadado;*

*Prado*

*Allegro*

*re e*  
*don de*  
*de que*

*Le*

*tan pre su ro so don de*  
*nace tu vio lencia de que*

*Camoy*

*Le*

*a que mar toda tu ropa a que*  
*del Amizcle que tu gastas del Ad*



Prado

a que mar toda tu Ropa  
del Admiz de que tu gar tay  
ten prudencia  
si te Causa  
fiel es poro  
no le puedo conser ner no le  
no le bolberé a tra er no le  
no le  
no le  
Allegro



Prado

Camar que ti'ra nia

o que orror o que orror

yo me siento yo me siento fa lle zer falle

yo me siento yo me siento en ar de zer en ar de

zer mas con sigue la pru den cia

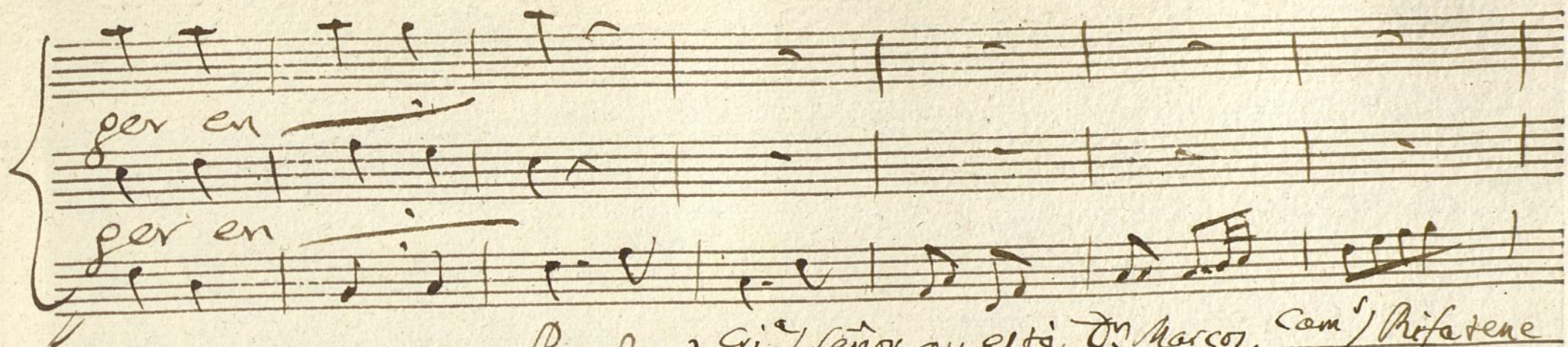
zer mas con sigue la vio len cia

po



que el Vigor en la - muger      quel Vigor en la Mu  
 que el amor en la - muger      quel amor en la Mu  
 ger mas con rique la pru den - cia quel Vigor en la Mu  
 ger mas con rique la vio len - cia quel amor en la Mu  
 ger      quel Vigor en la muger en la Mu  
 ger      quel amor en la muger en la Mu





Porola) Cri<sup>a</sup> Señor ay está D<sup>n</sup> Marcos, Cam<sup>o</sup> Rifa tene  
 mor o Juego; Prado en el Juego y en la Rifa  
 malgastar todo el dinero, Cam<sup>o</sup> no evito super mas  
 fatua, y Cuando me Caiga el medio millon de la  
 clinica, el cafe de Cadiz; Cri<sup>a</sup> que necio, Cam<sup>o</sup> y la Puera  
 de la Plaza que dirai? Prado y donde está eso?  
 Cam<sup>o</sup> en el Diálogo que te llebe, y no puedo con superno, (vase Cri<sup>a</sup>) Ay Señora, si, yo!!  
 Prado tu, no tienes que ver en esto, a Cercame el Bañador, Cri<sup>a</sup> que llora usted?  
 Prado no por cierto; )



# Coplas

Andr. Comodo

Prado

en tanto Con flicto en tanto pesar en tanto Con  
flicto en tanto pesar las fuerzas me  
faltan para to lerar las fuerzas me faltan pa  
ra to le rar pa ra to le rar pa ra to le rar



*f*

*Allegro*

*Criada*

sa be vste ayer tarde a quien en con  
tiene muchas ganas de ablar con v  
se a D<sup>n</sup> Juan Antonio su Novio de vsted su Novio de v  
sted porque su Tetrato le quiere volber le quiere vol



red ~~su~~ — : — que aca~~ba~~do esta que afligi<sup>do</sup>  
 ber le — : — el po<sup>bre</sup> se<sup>ñor</sup> muer<sup>to</sup> de do

*Prado* *p*  
 ba no le co no zi, pregun to por mi? pre gun to por  
 lo con la mar cha et ta, A ca so se ba? A ca so se

*la 2.*  
 mi? } mas no quie ro  
 ba? } me pa re ce  
 } con te cuer dos  
 } me pa re ce  
 } sa ber na da  
 } que la gre ba  
 } tan ti ranos  
 } que la gre ba



del no me vuel bai a glor — del no me vuel  
 ya se en pieza a ma du rar — ya se en pieza a  
 de ja me de a tor men tar — de ja me de a  
 se co mien za a ma du rar, — se co mien za a

bai a glor  
 ma du rar

tor men tar  
 ma du rar

Parole / Cri<sup>a</sup> / Usad señora ei mui buena, Prado / quier ei marchar te a corer,  
 Cri<sup>a</sup> / ay ay señora la guardia, Vamos a omere usad, Prado / avano en toi  
 para ei, Adonde bai? Cam<sup>o</sup> / de ja me, Cri<sup>a</sup> / Bien puede usad dar legueto por lo  
 Carino o que ei, Siempre aido usad mui tanta, Prado / en verdad que dize bien,  
 Cri<sup>a</sup> / que Capitan tan buen mozo, y como la mira avsed, señora ei D<sup>n</sup> Juan  
 Antonio, oi et ta mejor que ayer; )



# Copla

And.<sup>te</sup> Comodo

Prado

mo

for

en tanto conflicto en tanto pesar en tanto con

flicto en tanto pesar

las fuerzas me faltan pa

ra to lerar las fuerzas me faltan pa ra to le rar pa

ra to le rar pa - ra to lerar



*Sale Camar con un talego de dinero;  
y se ríenta*

*Alegretto*

*Camay*  
*Una dos tres*  
*Quarenta y nue*  
*qua tro cinco*  
*Se cinquenta*  
*Con las Rifas tengo a*  
*en las Rifas tiene*



Handwritten musical score on aged paper, featuring two systems of staves. The lyrics are written in Spanish and are partially obscured by horizontal lines drawn through the staves.

**System 1:**

in co con la *siempre en*  
Cuenta en la *el di*

**System 2:**

ellas he de echar siempre *siempre en*  
noro a venturar el di *el di*

**System 3:**

la pre cio sa Pa lan  
mira nes po ca Ven



Ca na tu ra Con su Jarro y Navaja que la Rueda de la pla

ro le Cayo a una Cata lana le ca za le ha Cai do a cierto Cura le a ca

Con e ro - pue de a fei si que rra. a prender a y ber er



tar Con eso  
 tar siquerra  
 Criada  
 pero a usted que lea tocado  
 ya usted que el lo que lea guarda  
 Prado  
 Una  
 el que  
 teja de un tejado una teja de un teja  
 le caiga una Albarca el que le caiga una Albar



*Camor*

do de ja me de pro bo car de ja me de pro bo  
da de ja me de pro bo car de ja me de pro bo

car de pro bo car  
car de pro bo car

*tar 2.*

*Camor* po — cas ve rei la for tu na si — gue al  
po cas ve rei la for tu na bur la al

*Punteado*



que la va à buscar pocas vezes la fortuna sigue al  
que la va à buscar pocas vezes la fortuna sigue al  
que la va à buscar pocas vezes la for  
tuna sigue al que la va à buscar la va à bus  
tuna sigue al que la va à buscar la va à bus



Allegro

car la

car la

Allegro camaj

guarda este di

Prado

Guon paro alle bado

nero y solo he tomado cien



Prado  
 onzas no mas cien Po do

Camay  
 lo malgastar por ser ambicioso me haré po de

Prado  
 roso su gando al parar su des ba

rate se me fante ya no debo to le rar

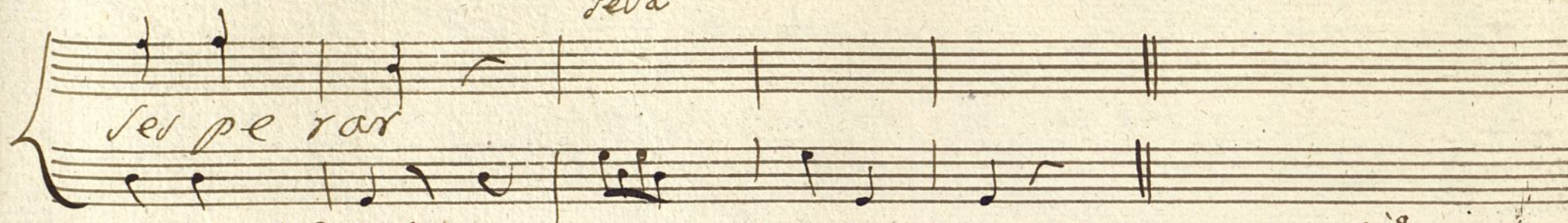
Camay  
 yano por lo mismo que te y



ritar me lo boi todo allebar me lo  
 Prado Camor  
 erucha erucha no es  
 Prado Camor  
 Cucha no es cucha a tiende no a  
 tiendo <sup>2º dor</sup> este caro tan tremendo me ha de a  
 zer de ser pe rar me ha de a ter de ser pe rar de

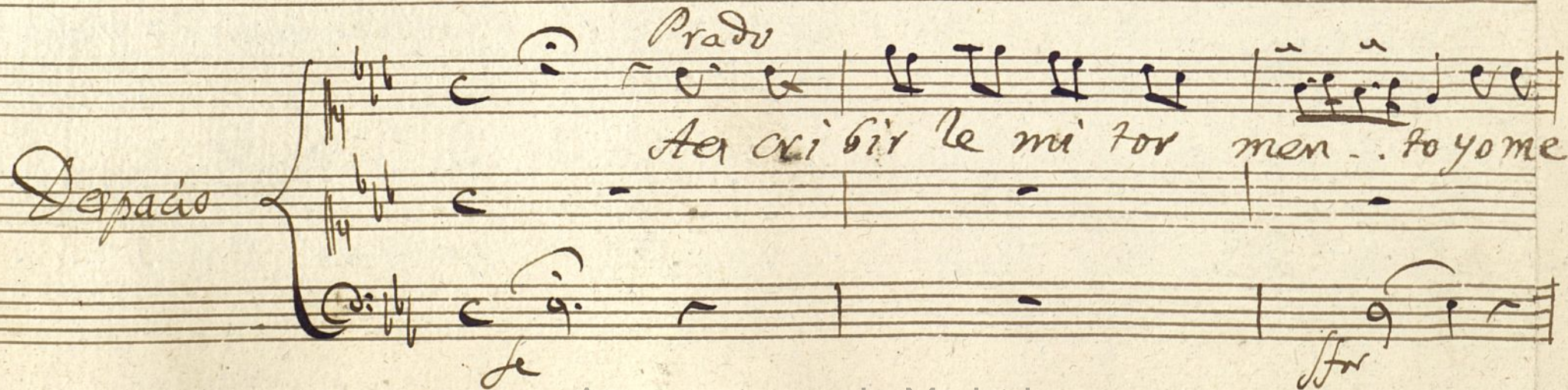


se va



Parola / Prado / que asimeya malogrado, bien me lo decian todos, Cri<sup>a</sup> vsted  
se tiene la culpa, si vsted no callara aludo; Prado / que que riase que yo hiciere,  
Cri<sup>a</sup> atorle al principio Corto, vsted por no diguierle se privo de tener Cora,  
de visitar a la Madre, tomar tabaco de polbo, ya un de ponerse una flor, y el  
señor mio en el torno, Juega à Cuantos Juegos ay, y anda en paos sospe  
chosos, pero no soi Amiga de en rredar los Matrimonio, Prado / yo me  
sobri vengar de el, Cri<sup>a</sup> Con un Clobo sacar Otro, a bien que oy a despedirte  
ba à venir D.<sup>a</sup> Juan Antonio;

Prado





Handwritten musical score on aged paper. The score consists of five systems, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish. The first system has the lyrics "siento des- pe cha - da yo me siento des- pe cha da". The second system has "pe ro cie los que al da da da me pe ne tra el co ra". The third system has "zon: me pe ne tra me pe ne tra el co ra zon". The fourth system has "en el el el el el el el el". The fifth system has "en el el el el el el el el". The piano accompaniment includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like *ff* (fortissimo).

siento des- pe cha - da yo me siento des- pe cha da

pe ro cie los que al da da da me pe ne tra el co ra

zon: me pe ne tra me pe ne tra el co ra zon

en el el el el el el el el

en el el el el el el el el



*Allegretto*

*Criada*

Puerto que la guardia sen cuenta tan cerca y en

estos Amores mi atucia se empeña hazer de una seña a



Handwritten musical score for the first system. The vocal line (top staff) contains the lyrics "La Vexa voi a la Vexa voi". The piano accompaniment (bottom staff) includes the lyrics "Como si yo entrar pu". The music is written in a simple, handwritten style with a treble clef and a key signature of one flat.

La Vexa voi a la Vexa voi

Como si yo entrar pu

Handwritten musical score for the second system. The vocal line (top staff) contains the lyrics "diera sin que ellas me viesen de en cima la miera tomara el pa". The piano accompaniment (bottom staff) includes the lyrics "ps". The music is written in a simple, handwritten style with a treble clef and a key signature of one flat.

diera sin que ellas me viesen de en cima la miera tomara el pa

ps



ñue lo por que me te ze lo que hade aver sermon que ade aver ser

*Prado*  
 ya cri bi  
*Prado*  
 ya esta alli  
 mon  
 mai que



yo Cerrar quiero la es

vi yo me a Cerca Con Cau tela

quela

yo le pre ten do lla mar yo le pre ten



todos

Handwritten musical score for two voices and piano. The top system consists of four staves. The first two staves are for voices, with lyrics "pero un ei tra ño re" and "do lla mar" respectively. The bottom two staves are for piano accompaniment, with a treble clef and a key signature of one flat. The piano part includes a bass line with a "p." (piano) marking.

pero un ei tra ño re  
do lla mar  
pero un ei tra ño re

Handwritten musical score for two voices and piano. The bottom system consists of four staves. The first two staves are for voices, with lyrics "ze lo no me de ja res pi rar no me" and "ze lo no me de ja res pi rar no me" respectively. The bottom two staves are for piano accompaniment, with a treble clef and a key signature of one flat. The piano part includes a bass line with a "p." (piano) marking.

ze lo no me de ja res pi rar no me  
ze lo no me de ja res pi rar no me



de - ja Ves - pi'rar

de ja Ves pi'rar

tus es fuerzos san en

Suel ta por fidal ville te







todos

17

Handwritten musical score for a four-part setting of "O que sus to que con go ja". The score is written on four staves, with the first two staves for the vocal parts and the last two for the basso continuo. The lyrics are written below the vocal staves. The music is in a simple, folk-like style with a clear melody and accompaniment.

O que sus to que con go ja

Handwritten musical score for a four-part setting of "yo me sien to des mayar des mayar". The score is written on four staves, with the first two staves for the vocal parts and the last two for the basso continuo. The lyrics are written below the vocal staves. The music is in a simple, folk-like style with a clear melody and accompaniment.

yo me sien to des mayar des mayar



pe ro de im pro bi so el t. pe cho de fu

ror Va bia y des pe cho. Va bia y des pe  
de fu ror Va bia y des pe cho. des pe  
pe cho de fu ror Va bia y des pe



Handwritten musical score for three voices (cho) and piano (piano). The lyrics are "se mea caba de inflamar se mea". The piano part includes the instruction *ffor* (fortissimo) at the end of the first system.

Handwritten musical score for two voices and piano. The lyrics are "Caba de inflamar se semea caba de inflamar". The piano part includes the instruction *se* at the end of the first system.



*Parola* / *Como* / *Lee*  
*J. Juan Antonio, v. te pue de*  
*venir amiata mayormente Cuando no es te*  
*mi marido; yo sabre ~~la~~ Villania castigar en*  
*un convento; Prad; sino tengo vocacion,*  
*Cam' no proba que mi desecho, Prad; puerdeti*  
*nacio la causa, no te que se de su efecto, Cam' pues en que soi yo Culprado?*  
*Prad; en tu locura y excores;*

*Segui'*  
*Andro*  
*Prado*  
*Atque Nos que probocan a sus mu*  
*ge - - - rei a sus mugeres rei a sus mugeres*



a sus Muje - - - - - re se exponen apa  
Ten estas Co - - - - - sas tenemos las Mu

gar - - - - - les lo que lei de ben lo que lei de - - - - -  
ge - - - - - res mui malas tornas mui ma la tor - - - - -

ben se exponen apagar lei lo que lei de - - - - -  
nas tenemos las Mujeres mui ma la tor - - - - -



ben lo que les de ben lo  
na, mi mala, torna mi

*Allegro*

*Para la* *Cam.* yo mirarme sin honor, yo en contrarme de sonrrado:  
*Prad.* pue quien te agraviado en el, *Cam.* tu, Contar Infames tratos,  
*Prad.* lee el Vesto de la Carta ya plaudirai mi agravios; *Cam.* *lee* Señor D<sup>n</sup> Juan  
 Antonio Usted no puede ni debe venir a mi casa, y mayor mente, Cuando no esta  
 en mi mano, que ver a usted, sino a mi marido;

*final*

*Andte.* *Cam.*  
 llega espasado la trada llega  
 la os



*lentos*

*tan*

*solo a*

Corriendo a mis brazos tan tiernos y dulces lazos solo a

mor pudo for mar\_ solo Amor pudo for mar solo a

*Ma Andte*

*Criada*

mor pudo for mar, me parece que la far da siempre yo bendiré opa

*Ma Andte.*



Prado  
y tu Picara Ma  
gar siempre siempre  
nuela toma la Mantilla luego toma  
porque mi feliz so sueño me lo quisiera te quitar me lo



Criada  
 ello es que al fin ya la por he yo sola vine a pa-  
 gar yo sola yo sola Cuantos  
 Cuantos  
 Daños las Criadas suelen a vezes causar suelen a vezes cau-



*Prado Allegro*

Sar do perfecto esposo al ver este exem

Sar

plar pro case Can te lo so su ei po sa no irritar to

do perfecto ei po so al ver este exemplar pro case Can te

do per fecto



lo so sue/po sa no irritar sue

po sa no irritar

Prado el Ma ri do con su es po sa de be o brar con

Punteado



Reflexion porque el rigor de un imprudente enojo  
puede causar su perdition no ade expo  
ner su Corazon ni su Virtud examinar no ade expo



ner su co ra zon ni su vir tud exa mi nar ni su vir

tud exa mi nar Pues para nuestra ciencia dispone la pru

dencia que la Razon no diga sin ce sar fo



do Perfecto es po so al Ver este exemplar pro cure Cante

Lo so su esposa no irritar do do perfecto es po so al

Ver este exemplar pro cure Cante Lo so su esposa no irri



por su esposa no irritar su es

Prado

siguiendo el do cu

mento siguiendo lo moral la dicha y el con tento di

po



frutera el mortal la dicha y el con tento di frutera el mor  
tal No habra en belos e posos ni a fan ni sin sabor niem  
me seran di chosos gozando de su amor gozando de sua

The image shows a handwritten musical score on aged paper. It consists of six staves of music, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written in Spanish and are placed below the notes. The handwriting is in a cursive style. The first staff has a double bar line at the end. The second staff has a double bar line at the end. The third staff has a double bar line at the end. The fourth staff has a double bar line at the end. The fifth staff has a double bar line at the end. The sixth staff has a double bar line at the end. The paper is slightly discolored and has some wear at the edges.



mor a si la Ra zon no di ze

sin cesar to do per fecto es po so al ver este exem

plar pro cure can te la so sue sposa no ir ri tar to

arco

do per fecto es po so al ver este exem plar pro cure can te

lo so sue sposa no ir ri tar sue



Handwritten musical score on aged paper, featuring three systems of staves. The lyrics are in Spanish, and the notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1:**

- Staff 1: *Prado* (above), *todo* (above)
- Staff 2: *no sa no irri tar a - - - - -*
- Staff 3: *no sa no irri tar a - - - - -*
- Staff 4: *Suei* (above)

**System 2:**

- Staff 1: *Prado* (above), *todo* (above)
- Staff 2: *no sa no irri tar a - - - - -*
- Staff 3: *no sa no irri tar a - - - - -*
- Staff 4: *Suei* (above)

**System 3:**

- Staff 1: *no sa no irri tar Suei* (above)
- Staff 2: *no sa no irri tar Suei* (above)
- Staff 3: *Suei no sa no irri* (above)
- Staff 4: *Suei no sa no irri* (above)

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The paper shows signs of age, including discoloration and some wear at the edges.







Ayuntamiento de Madrid



Violin Primero:

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MU 133-6

Pieza de Aurica o tonadilla a 3. Adonde la dan la toman;

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

4 le po le po le po le po le

Parola

Parola

Allegro

Parola

Vo/zi



*Allegro* & 2/4

*vink*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*Parola*



*Copla*  
*And<sup>te</sup> Con<sup>do</sup>* & 3/8 *po dolce* *for* *vor*

*Allegro* & 3/8 *tr<sup>or</sup>* *le* *p<sup>o</sup>*

*Parola*



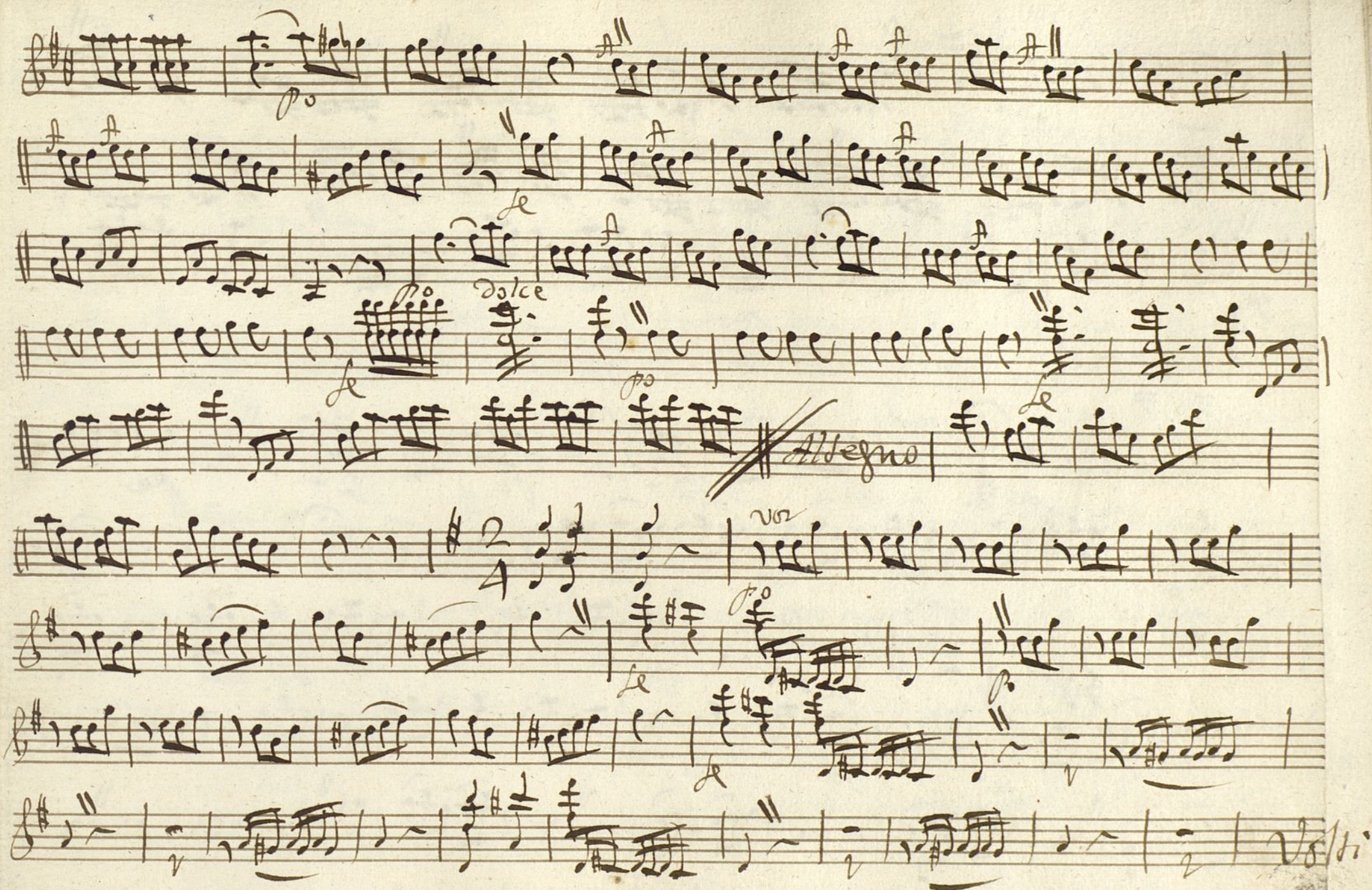
*Copla* *And.<sup>te</sup> comodo*  $\text{G} \flat \text{ 3/4}$  *voice* *for* *vor*

*fin*

*Allegretto*  $\text{G} \sharp \text{ 4/8}$

*fin*

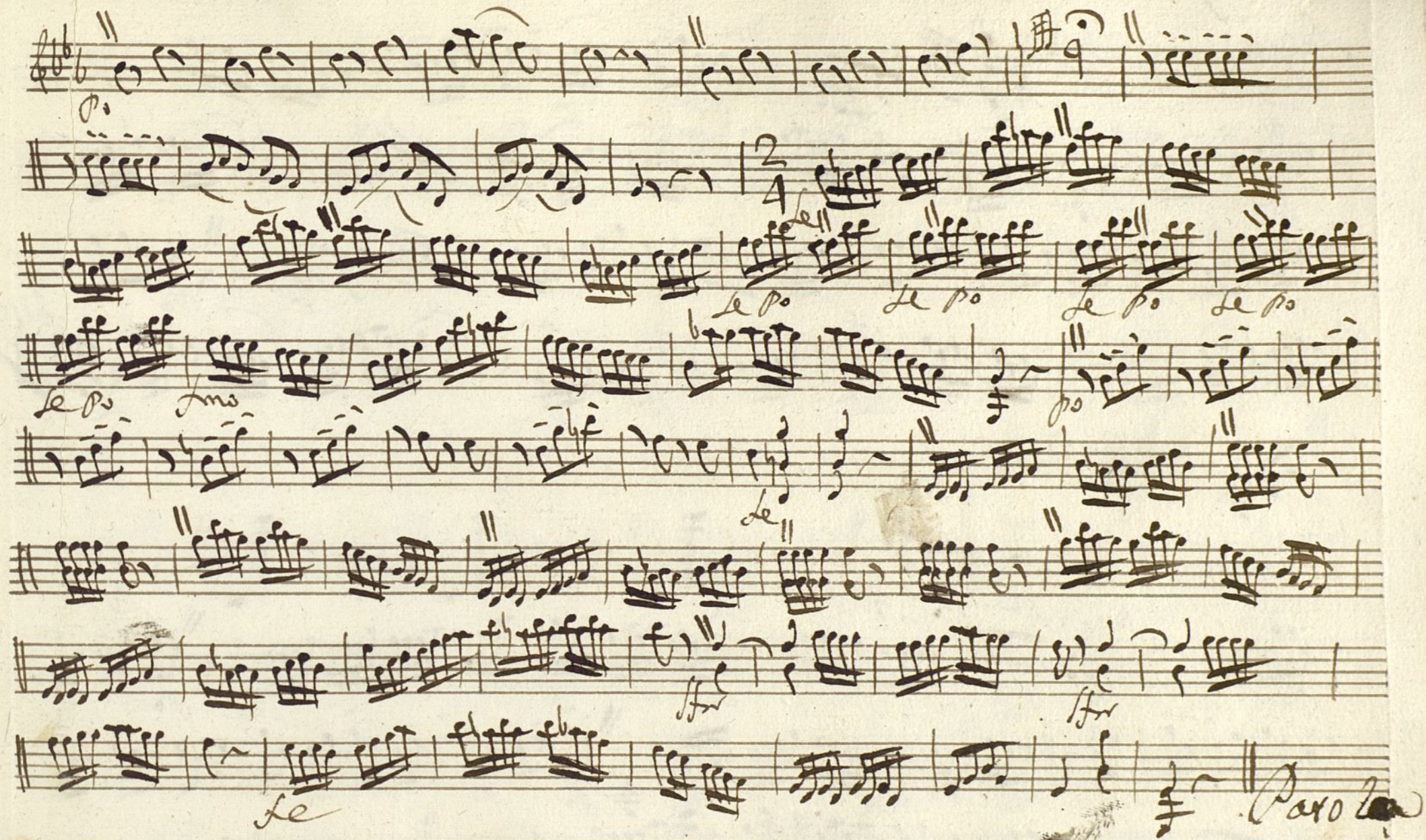






Handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings like *p* and *f*. The word *Parola* is written on the fourth staff, and *Dessuacio* is written on the fifth staff. The manuscript shows signs of age, including yellowing and some staining.

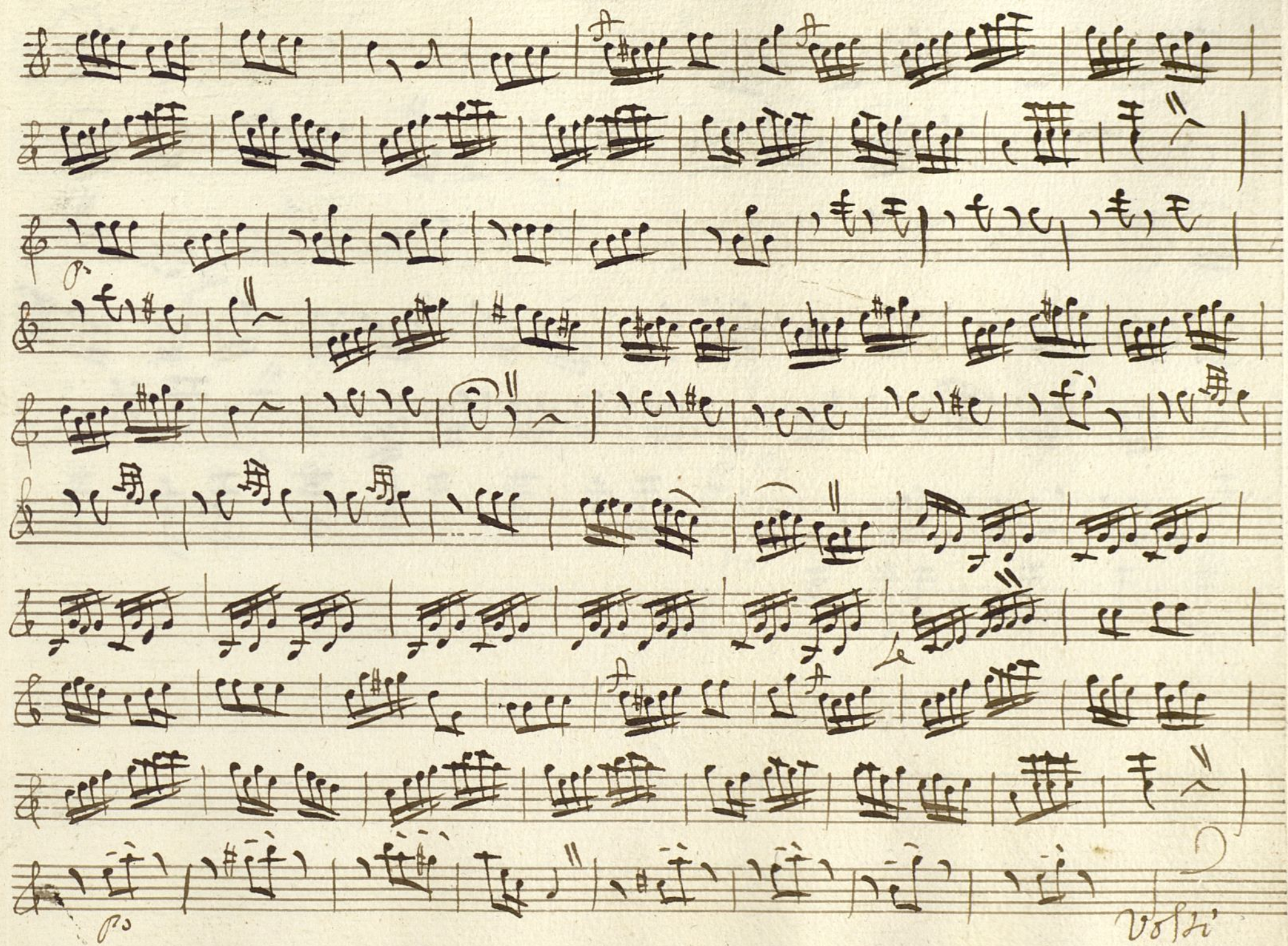




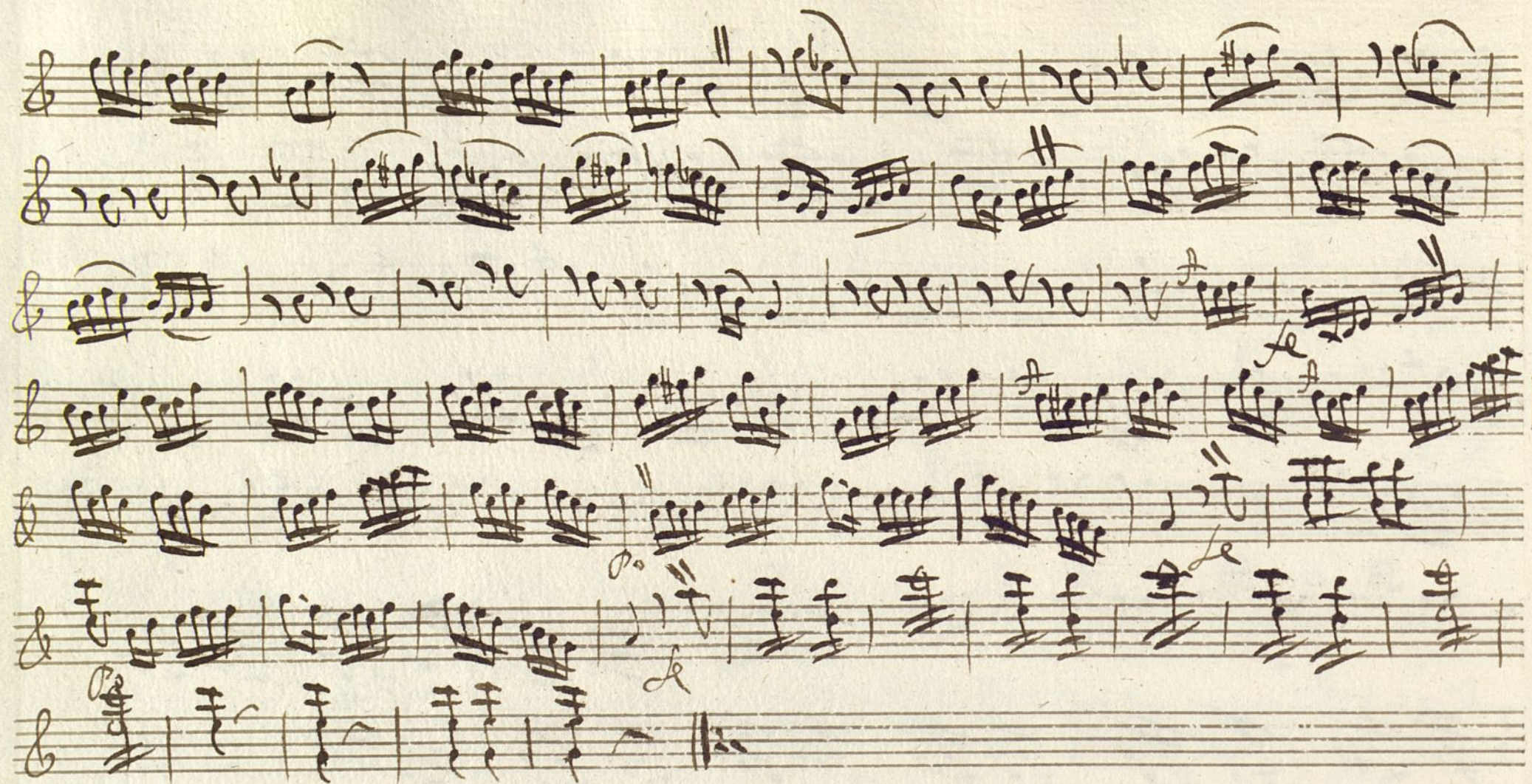


The image shows a handwritten musical score on aged paper. The first section is titled 'Segno And no' and is written in 3/4 time. It features five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by dense, rapid sixteenth-note passages. Above the first staff, the word 'Segno' is written in a large, stylized script. Above the second staff, 'And no' is written. The second section is titled 'Final And no' and is written in 2/4 time. It features five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by dense, rapid sixteenth-note passages. Above the first staff, the word 'Final' is written in a large, stylized script. Above the second staff, 'And no' is written. The score is written in a cursive, handwritten style with various musical notations including notes, rests, and dynamic markings.

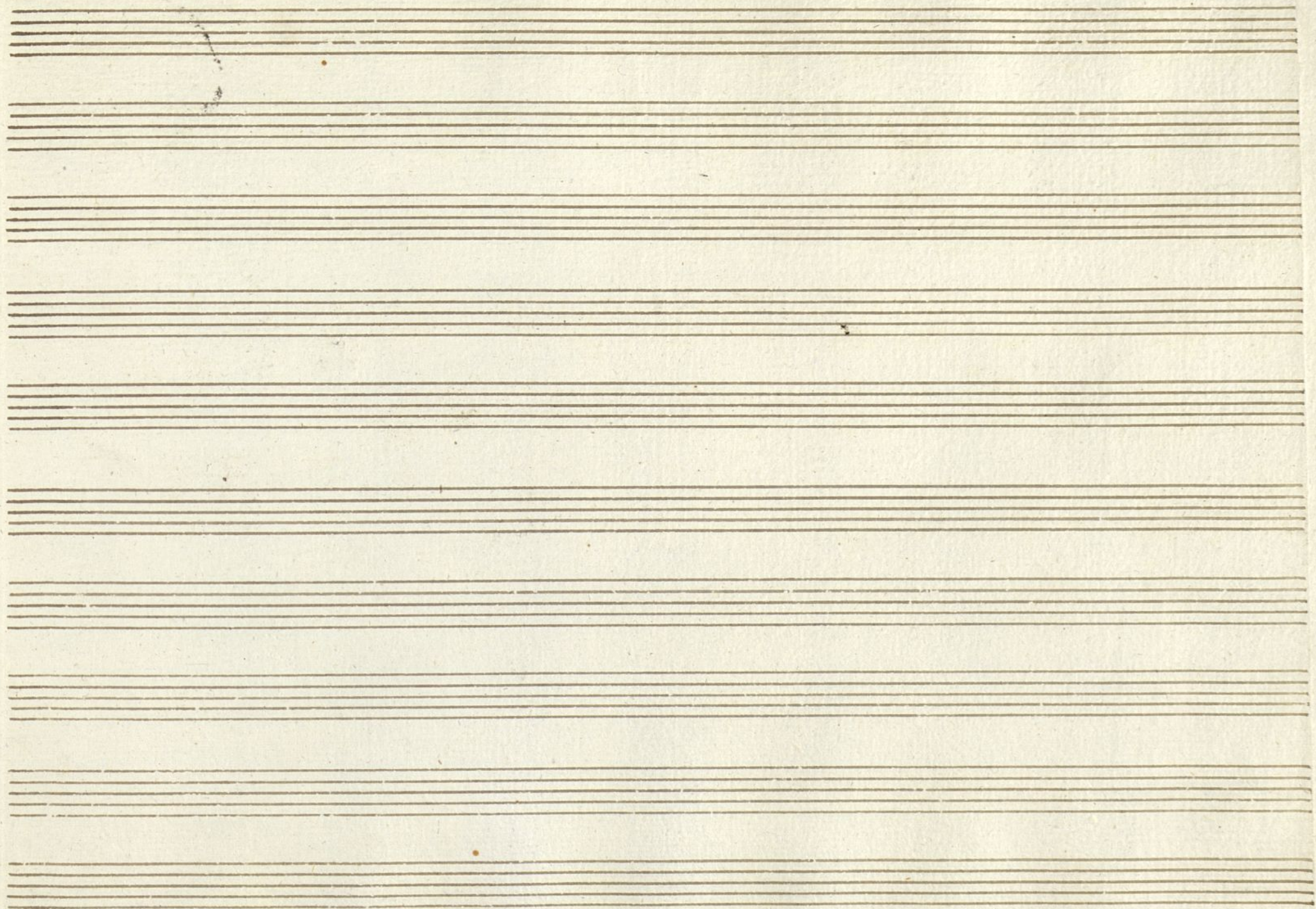














Ayuntamiento de Madrid



*Violin Primero. Duplicado*

*tonadilla a 3.*

*Adonde las Dantas toman.*



*All. Comodo* 3/4 *fe p<sup>o</sup>* *fe p<sup>o</sup>* *fe p<sup>o</sup>* *fe p<sup>o</sup>* *Parola* *fe* *von* *p<sup>o</sup>* *Allegro* *Parola.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score begins with a treble clef and a 2/4 time signature. The first staff is marked *Allegro*. The second staff is marked *rf.* (ritardando). The third staff is marked *fe p<sup>o</sup>*. The fourth staff is marked *Allegro*. The fifth staff is marked *Allegro*. The sixth staff is marked *Allegro*. The seventh staff is marked *Allegro*. The eighth staff is marked *Allegro*. The ninth staff is marked *Allegro*. The tenth staff is marked *Parola.*



Coplas

Andante comodo

P.º Dolce

sf.

von

Sigue

AP.

sf.

70.

—

D.C.

|| Parola.



Copla.

And. *te Comodo.*



v. 5.



*Allegretto* 8  $\sharp$  6

Handwritten musical score for a piece titled "Allegretto" in 8/6 time. The score consists of ten staves. The first staff has a double bar line and a repeat sign. The second staff has a "vol" marking. The third staff has a "p" marking. The fourth staff has a "p" marking. The fifth staff has a "p" marking. The sixth staff has a "p" marking. The seventh staff has a "p" marking. The eighth staff has a "p" marking. The ninth staff has a "p" marking. The tenth staff has a "p" marking. The score includes various musical notations such as notes, rests, and dynamic markings.

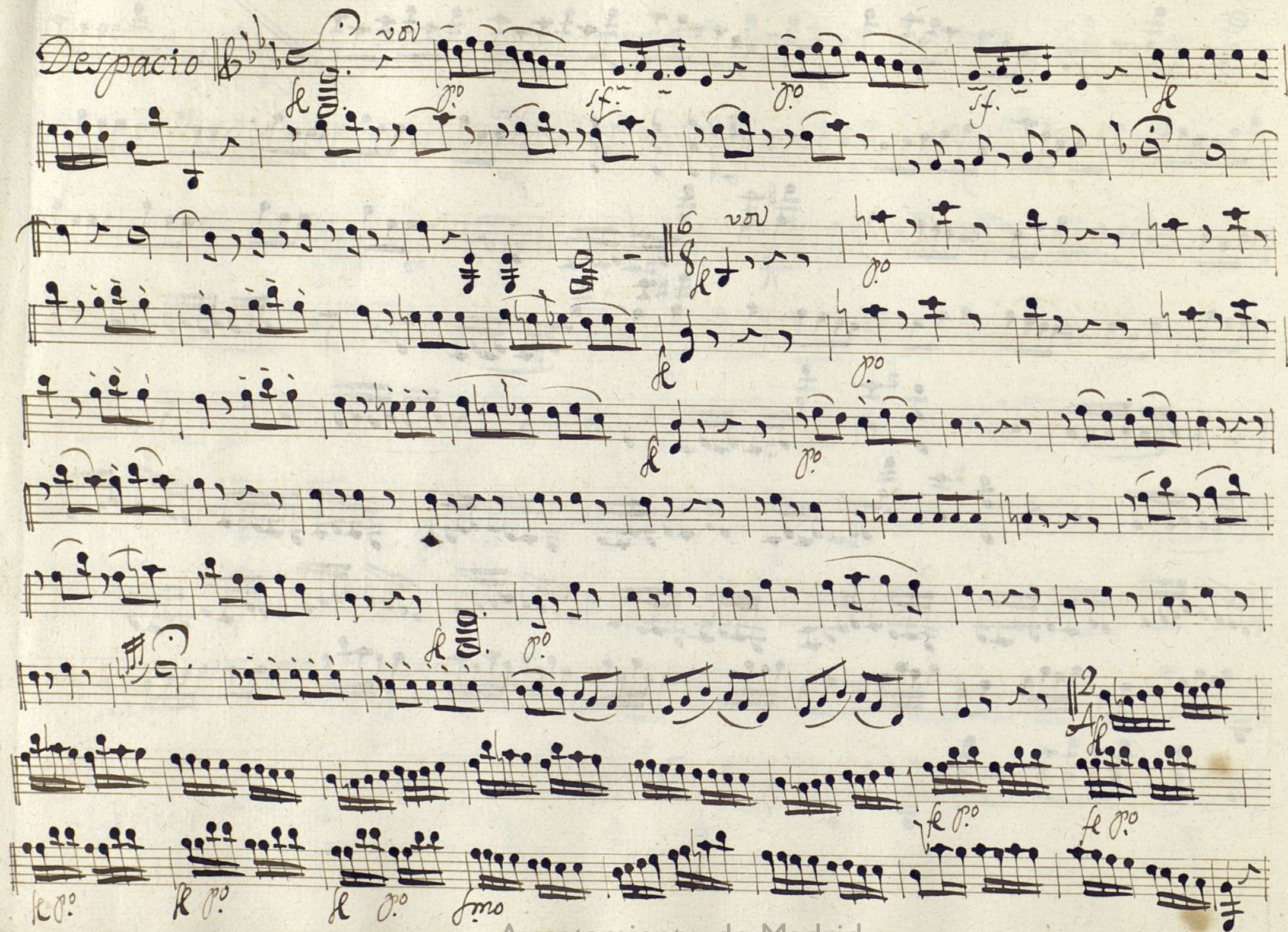


*Allegro*

*Parola.*

*volti*







*p.*

*f.*

*f.*

*f.*

*f.*

*Parola*

*Sequid. And. no*

*p.*

*f.*

*f.*

*p.*

*f.*

*Allegro Parola.*



*final* *Andante*  $\text{B} = 2$

*Mar. Andte*

*p* *f* *p* *f* *p* *p* *p* *p* *p* *p* *p*







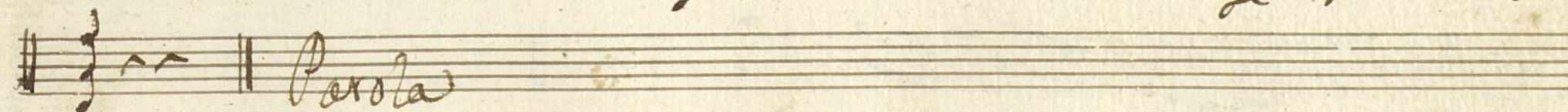
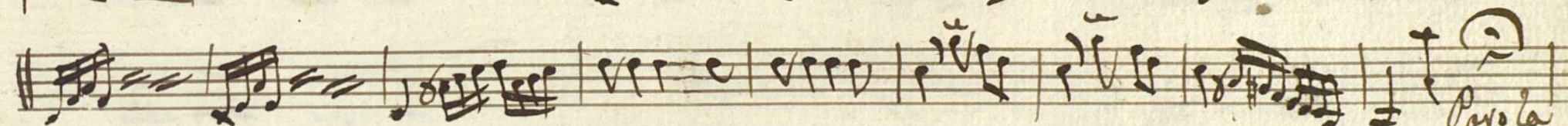
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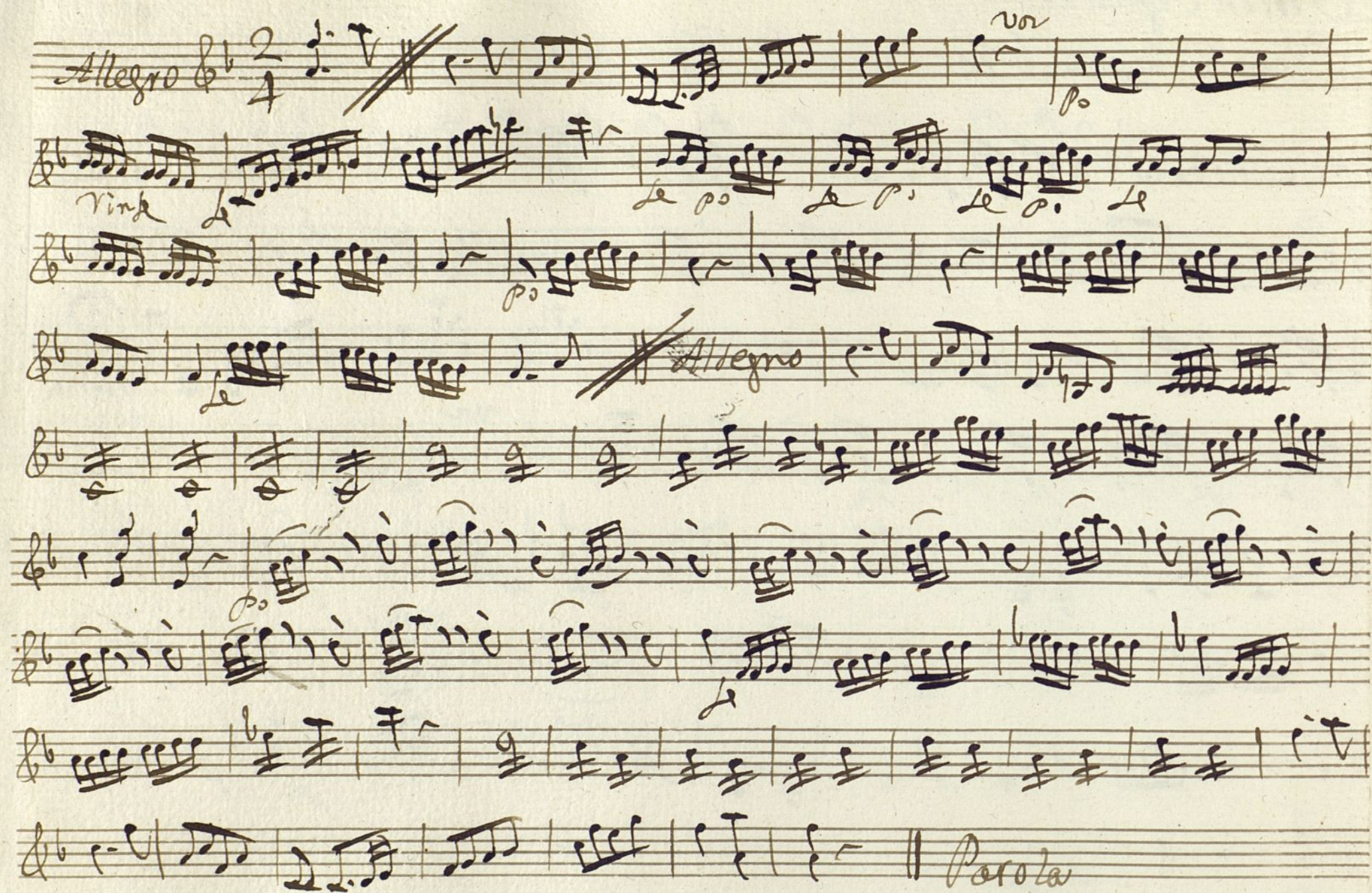
Violin Segundo

Mus 133 - 6

Pieza de Musica, o Tonadilla a 3. Adonde le dan las toman;









*Copla* *And. Comodo* & 3 *pmu* *ff* *vor*

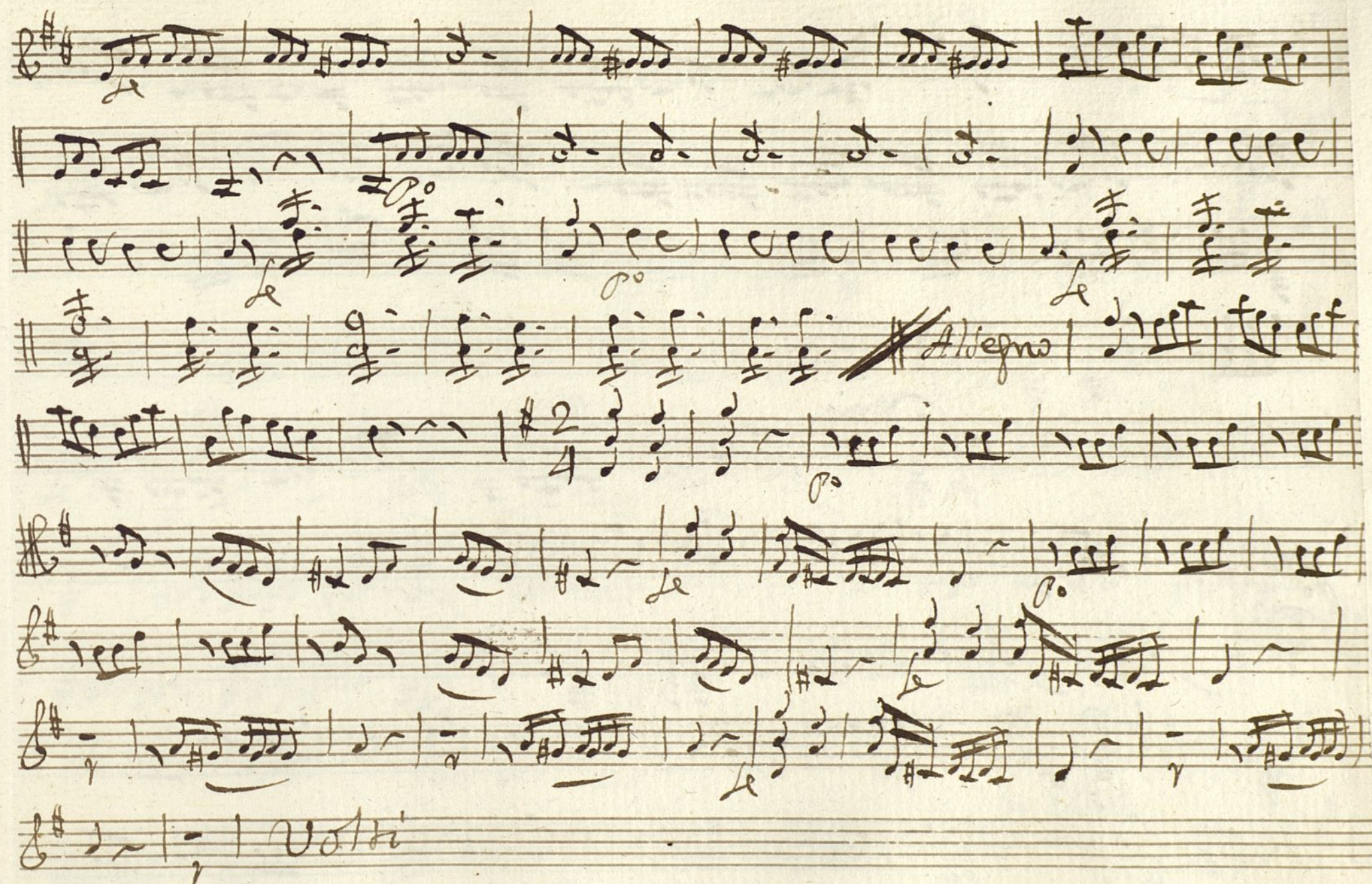
*Allegro* & 3 *ff* *vor* *p* *D.C.* *Parola*



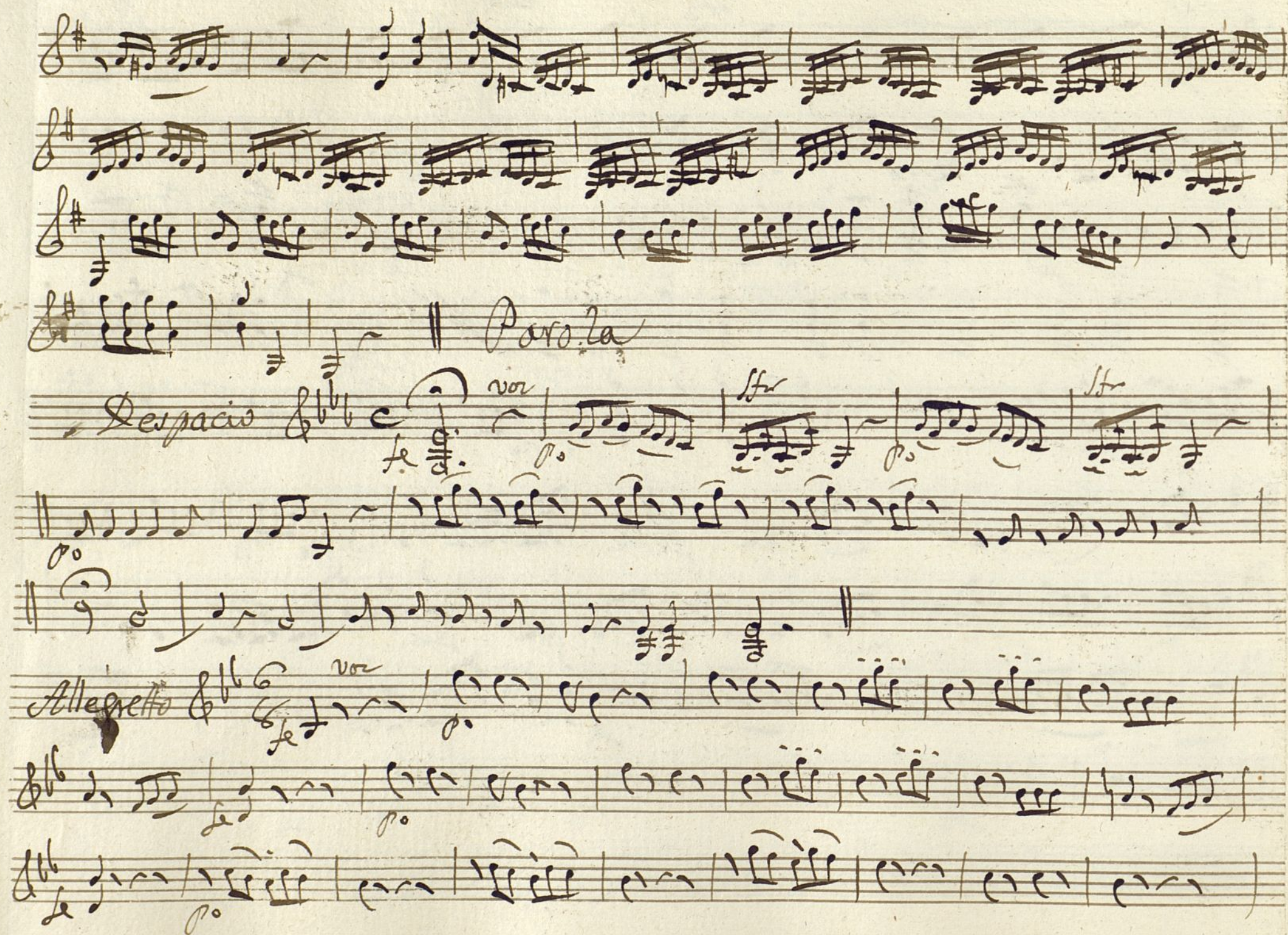
*Copla* *And. Comodo*  $\text{G}\flat\text{B}\flat$   $\frac{3}{4}$  *prmo* *Har* *vor*

*Allegretto*  $\text{G}\sharp\text{A}\sharp$   $\frac{6}{8}$  *fe* *vor* *po*

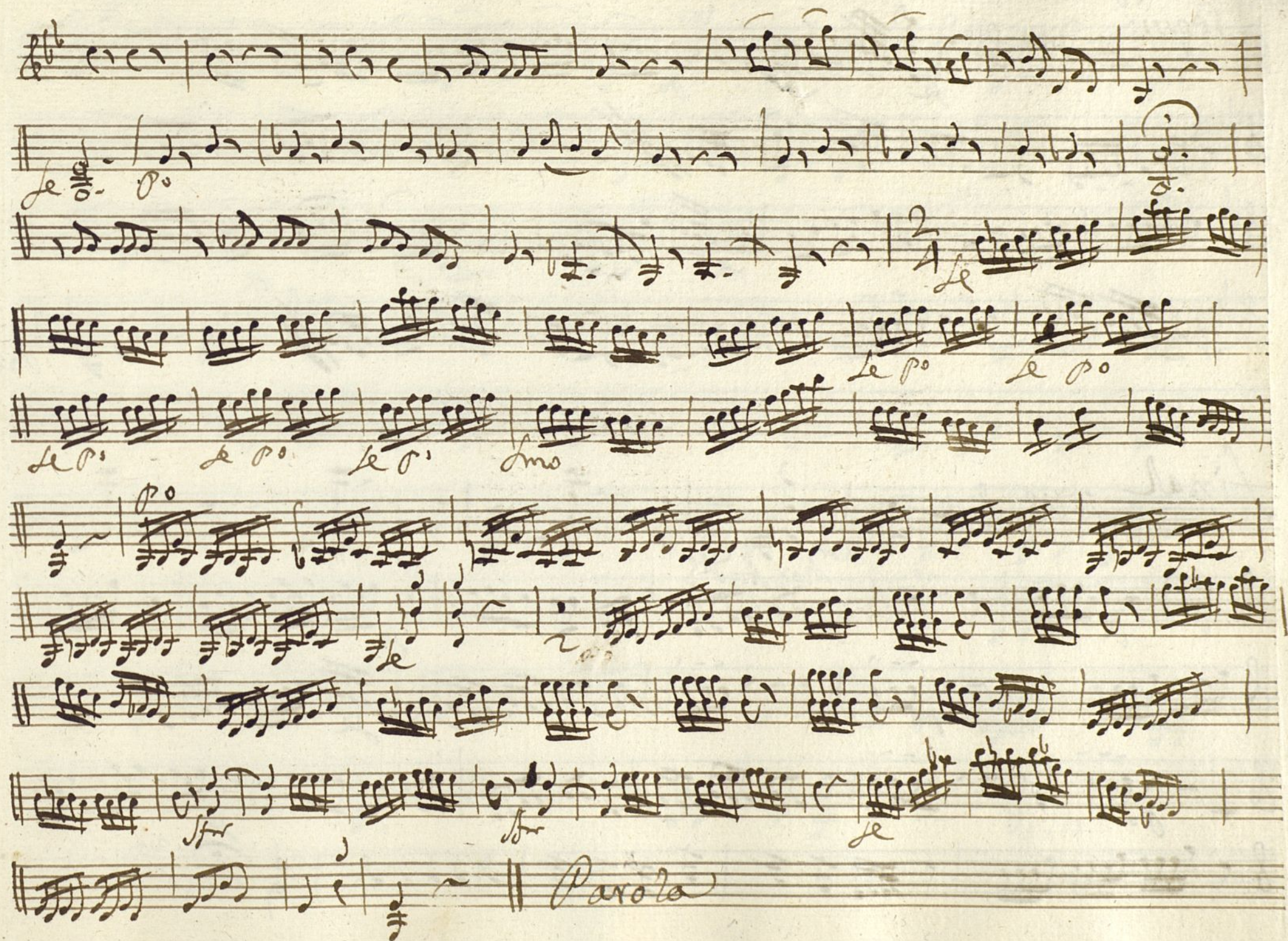










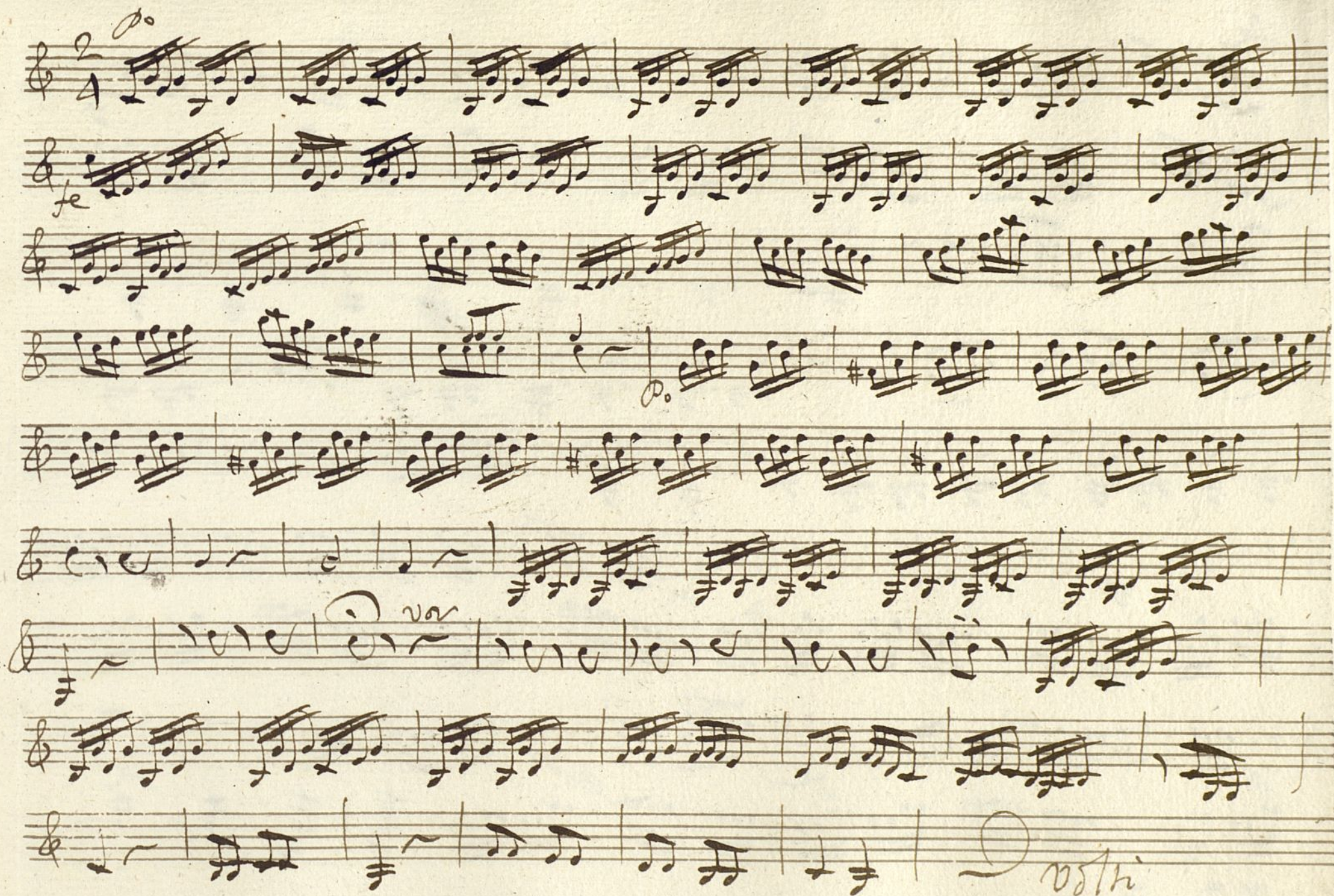




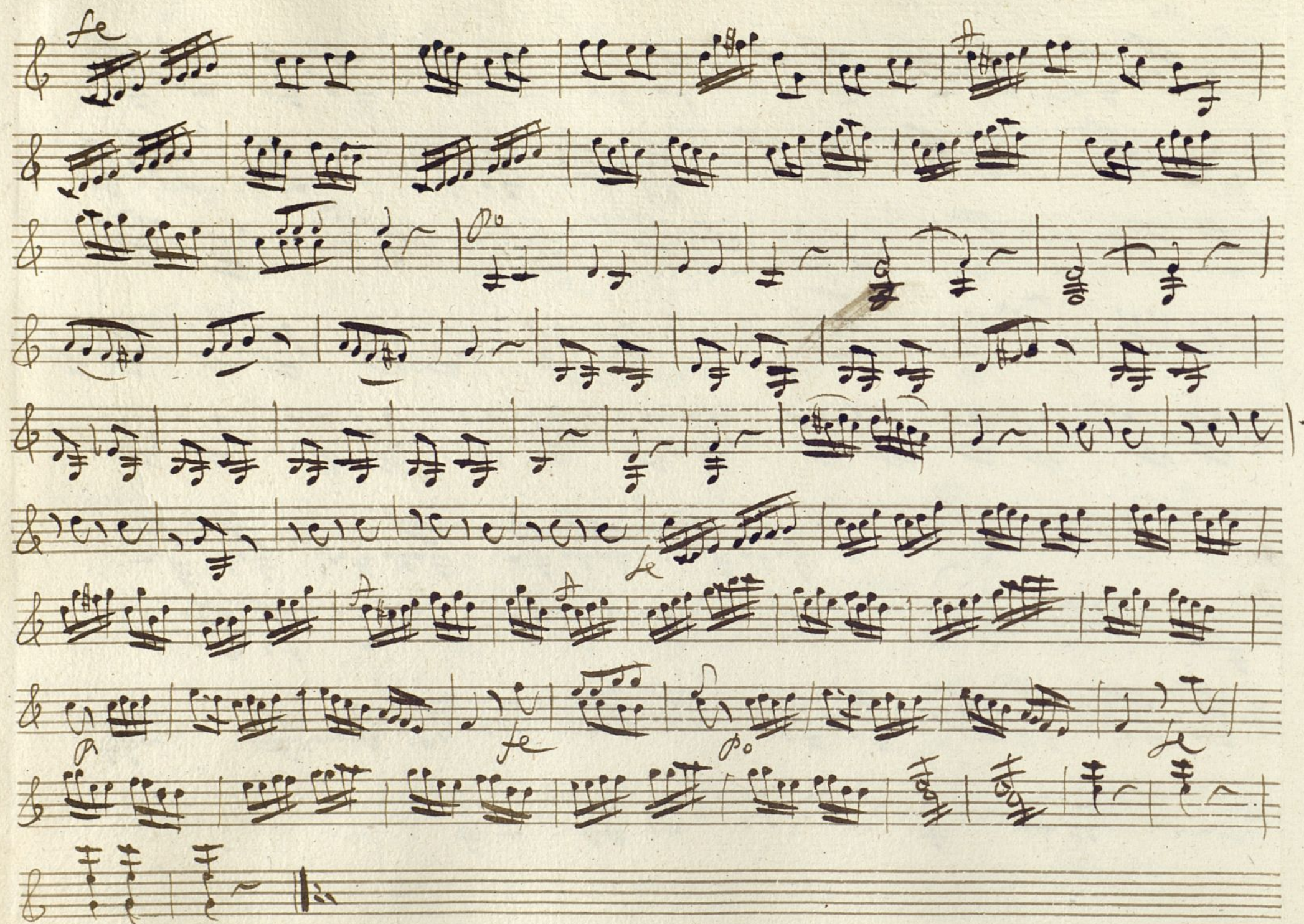
*Sequi.* Andno  $\text{G}\flat\text{B}\flat\text{3}$   $\text{4}$   $\text{le}$   $\text{voz}$   $\text{p.}$   $\text{Allegro}$   $\text{Parola}$

*final* Andte  $\text{C}$   $\text{le}$   $\text{mar Andte}$   $\text{p.}$   $\text{voz}$













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Violin 2.<sup>o</sup>

tonadilla a 3.

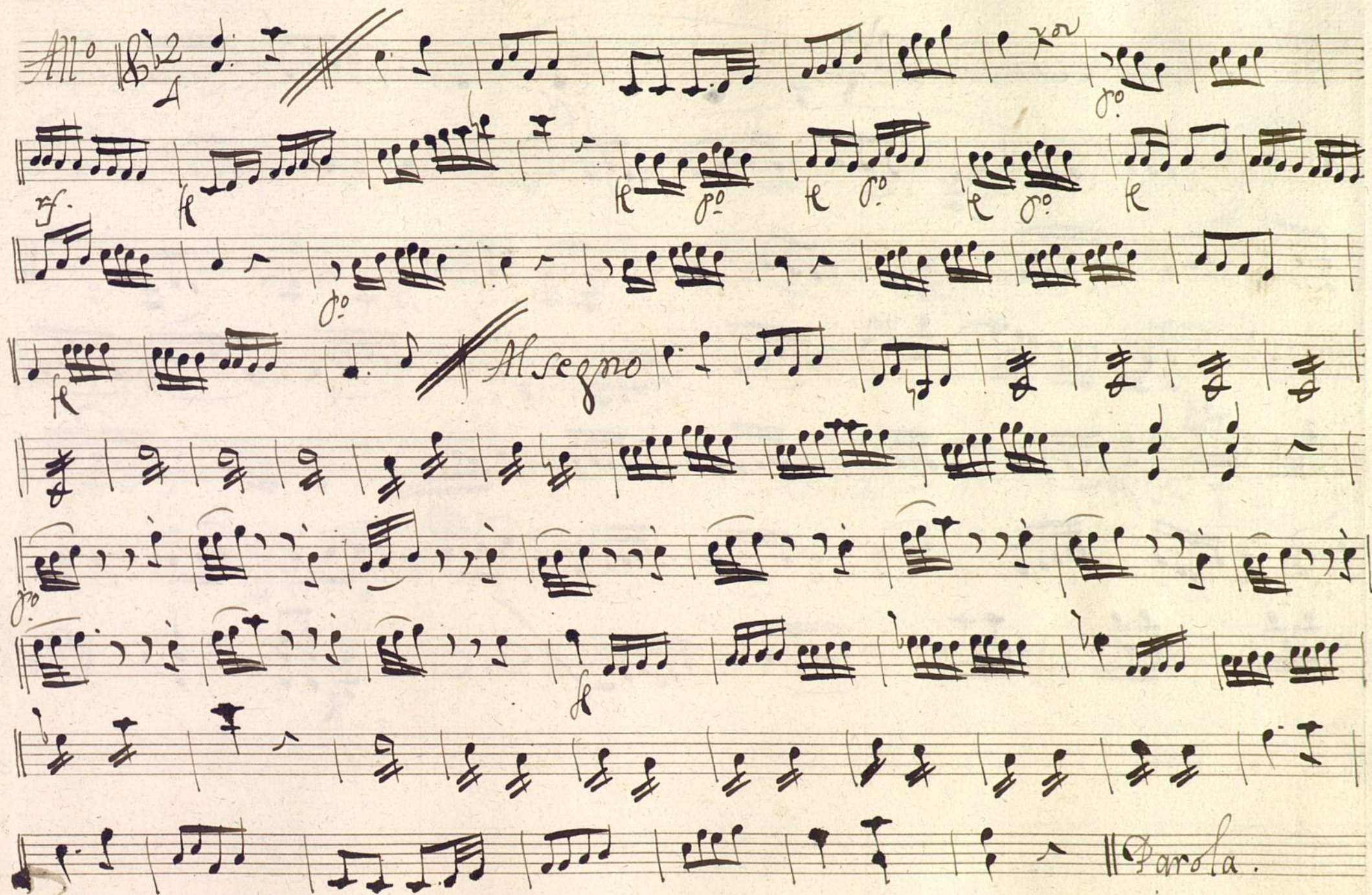
Adonde laudan las toman.



*All. Comodo.*  $\text{3/4}$   $\text{F}\sharp$   $\text{C}\sharp$

*Parola.* *Dolce* *Alleg.* *Parola.*







*Copla Andante Comodo*  $\text{8} \frac{3}{4}$  *p<sup>mo</sup>* *vo*

*M.<sup>o</sup>* *vo* *sf.* *Parola.*



*Copla.* *Andante Comodo.*  $\text{Bb} \frac{3}{8}$  *p. mo*

*f.* *p. mo* *v.s.*



*Allegretto*  $\text{h} \# \frac{6}{8}$

The musical score is written on ten staves. The first staff begins with the tempo marking 'Allegretto' and the time signature  $\frac{6}{8}$ , along with a key signature of one sharp (F#). The notation is in a cursive, handwritten style. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are used throughout the piece. The score concludes with a double bar line and the word 'Allegro' written in a larger, stylized script.



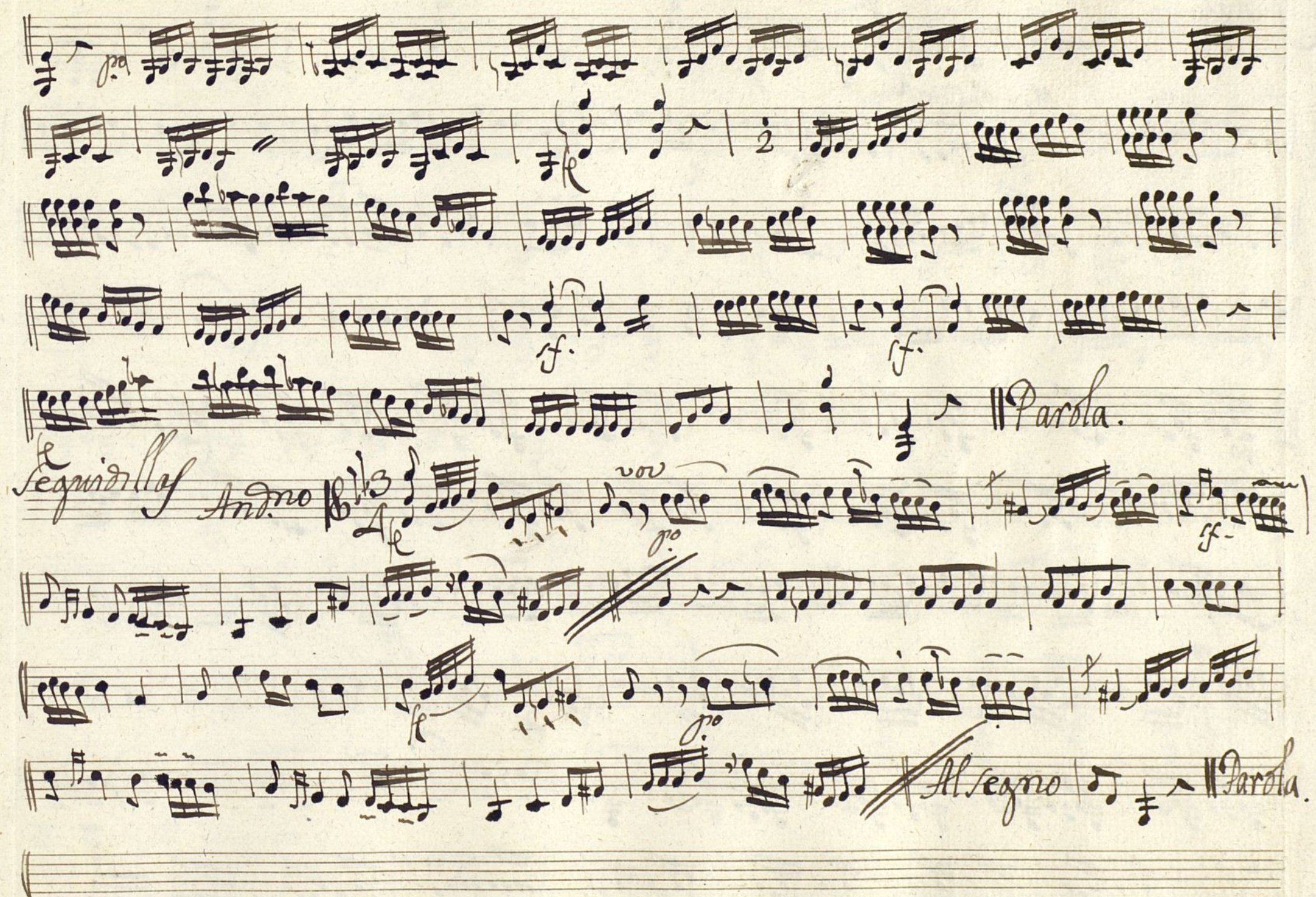




*Despacio.* *Despacio.* Musical score in 3/4 time, featuring a melody with a *vo* (voice) line and a piano accompaniment. The tempo is marked *Despacio.* The score consists of three staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef. The music is written in a cursive, handwritten style.

*Allegretto* *Allegretto* Musical score in 6/8 time, featuring a melody with a *vo* (voice) line and a piano accompaniment. The tempo is marked *Allegretto*. The score consists of seven staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef. The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and dynamic markings like *fe* and *po*.







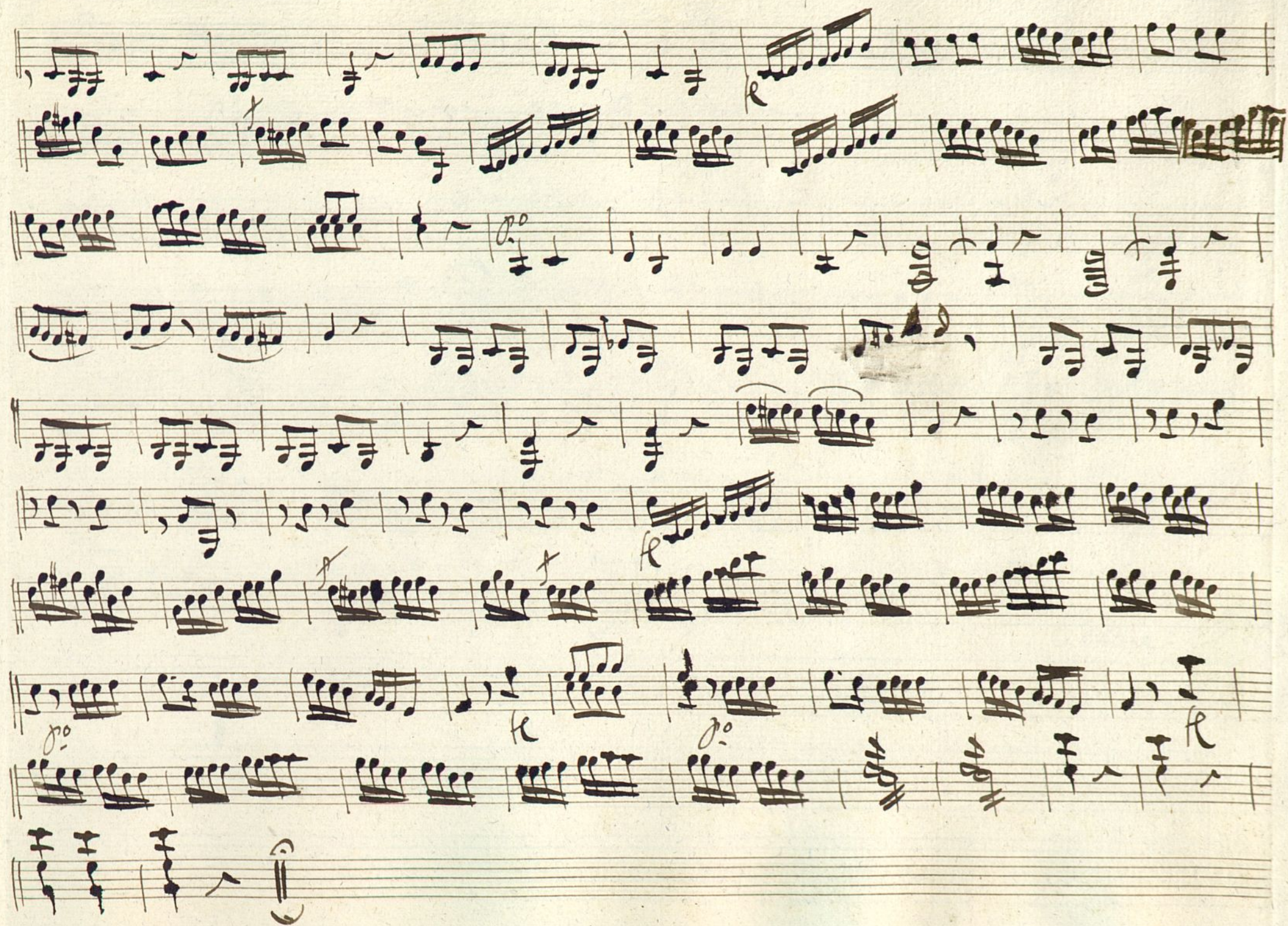
*final*

*Andante*

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

A handwritten musical score on aged paper, consisting of ten staves. The notation is in a 19th-century style. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Andante'. The first measure of the first staff contains a whole note chord. The second staff begins with a rest for the first measure, followed by a melodic line. The third staff contains a piano (p) dynamic marking. The fourth staff contains a forte (f) dynamic marking. The fifth staff contains a piano (p) dynamic marking. The sixth staff contains a forte (f) dynamic marking. The seventh staff contains a piano (p) dynamic marking. The eighth staff contains a forte (f) dynamic marking. The ninth staff contains a piano (p) dynamic marking. The tenth staff contains a forte (f) dynamic marking. The score concludes with a final cadence in the tenth staff.







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Oboe Primero

+

Mus 133-6

Pieza de Musica, o Tonadilla a 3. Adonde la dan la toman;

*Allegretto* 3/4

The musical score is written for Oboe 1 in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The score consists of several staves of music. The first staff contains a series of eighth and quarter notes. The second staff continues the melody with similar rhythmic values. The third staff introduces a section marked 'Parola' with a fermata over a half note. The fourth staff features a 'Solo' section with a 'dolce' marking and a 'p' (piano) dynamic. The fifth staff continues the 'Solo' section with a 'p' dynamic. The sixth staff concludes the 'Solo' section with a 'p' dynamic and a double bar line. The seventh staff begins a new section marked 'Allegro' with a 'p' dynamic. The eighth staff concludes the piece with a 'Parola' marking and a double bar line.

Parola

Solo dolce

p

Allegro

Parola



*Allegro*  $\text{G}\flat$   $\frac{2}{4}$

*Allegro*

*Parola*

*Coplatate* // *Al.<sup>o</sup>  $\frac{3}{8}$  tarre* // *Coplatate* //

*Allegro*  $\text{G}\sharp$   $\frac{6}{8}$

*9*



Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one sharp (F#). The score is divided into sections by double bar lines. The tempo marking *Allegro* is written in the fourth staff. The time signature  $\frac{2}{4}$  is indicated in the fifth staff. The word *Parola* is written at the end of the eighth staff.

*Aditi*



Despacio *vz*

6/8 34 3 6

2/4 4 2

4/2

*p* *f* *sfz* *sfz*

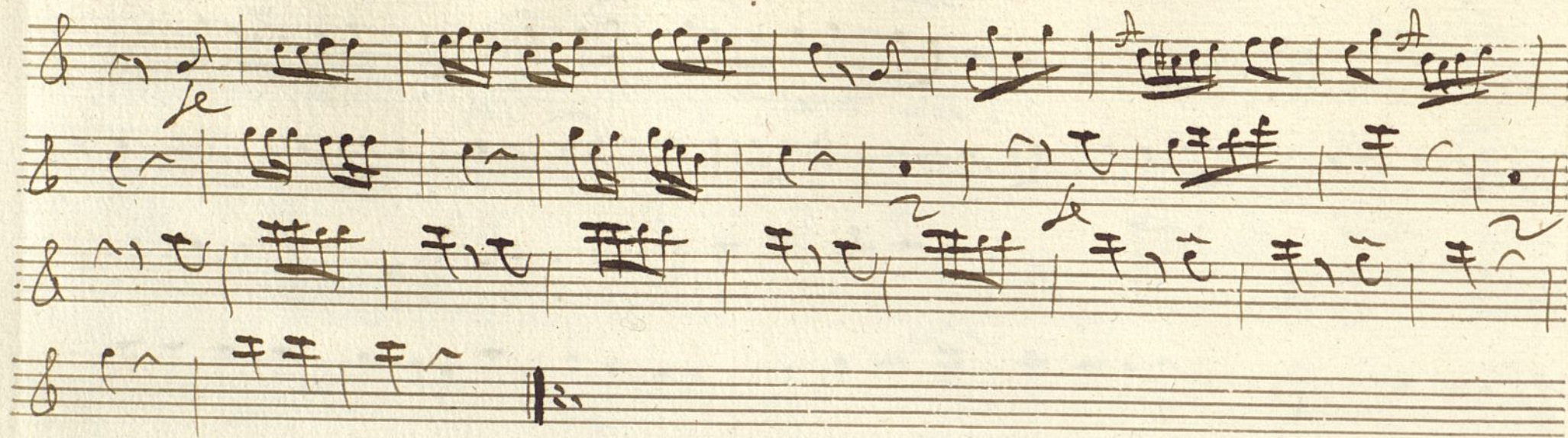
Para la

Seguir. <sup>s</sup> tarde // Porozza

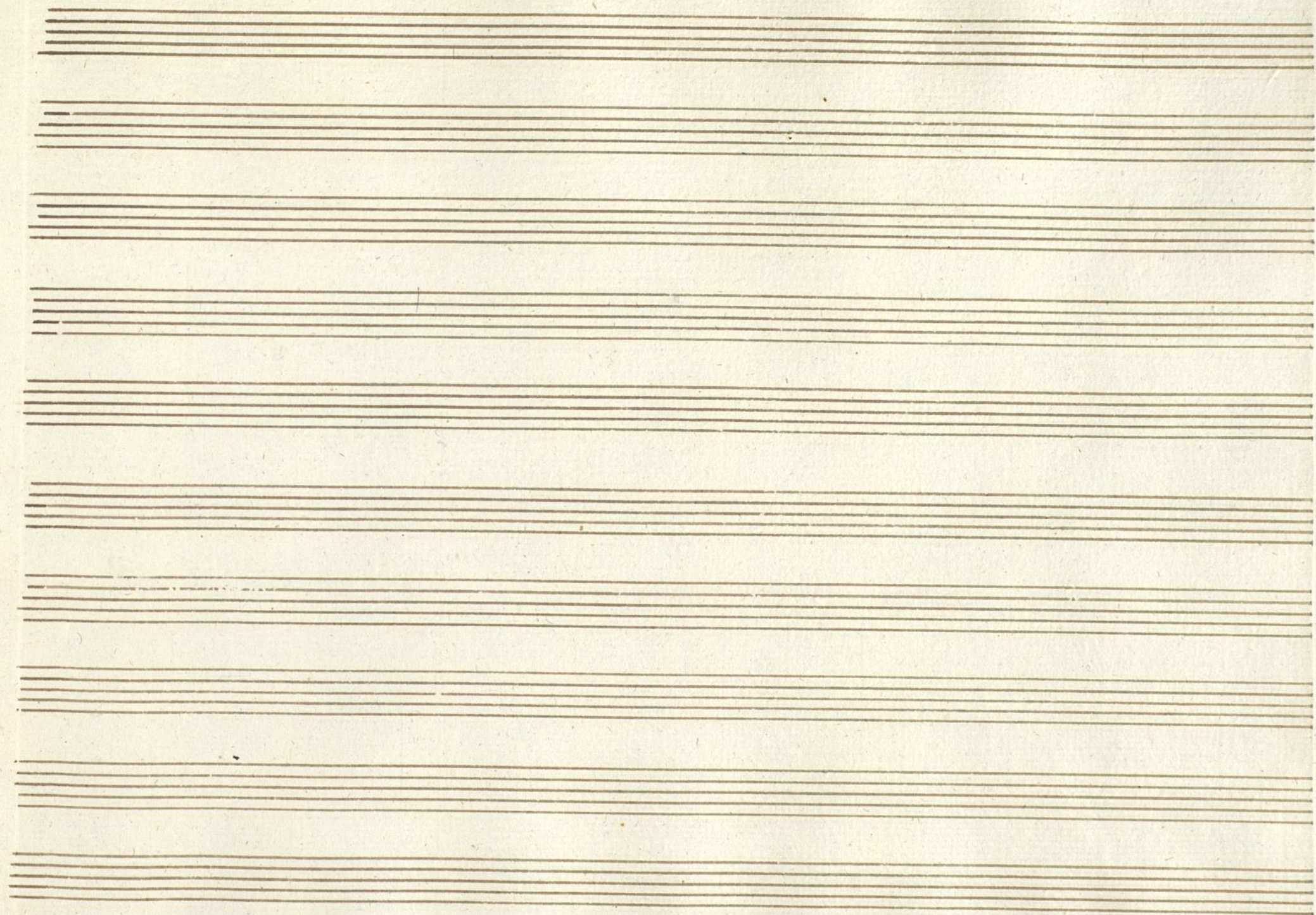


Handwritten musical score for a piece titled "final". The score is written on ten staves, with various musical notations including notes, rests, and dynamic markings. The tempo is marked "Andte" (Andante). The key signature is one sharp (F#). The score includes several measures of music, with some measures containing multiple notes and rests. The notation is in a cursive, handwritten style. The word "final" is written at the top left. The tempo "Andte" is written below the first staff. The key signature is indicated by a sharp sign on the F line. The score includes several measures of music, with some measures containing multiple notes and rests. The notation is in a cursive, handwritten style. The word "final" is written at the top left. The tempo "Andte" is written below the first staff. The key signature is indicated by a sharp sign on the F line. The score includes several measures of music, with some measures containing multiple notes and rests. The notation is in a cursive, handwritten style.









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Oboe segundo

Mus 133-6

Pieza de Musica o Tonadilla a 3. Adonde la dan la toman;

Allegro  $\text{3/4}$

Parola

voz

*p*

*dolce*

Allegro  $\text{2/4}$

Allegro

Parola

13



*Copla Faze // Allegro Faze // Coplataze //*

*Allegretto*  $\text{G} \# \frac{6}{8}$   $\text{F}$

The musical score consists of ten staves. The first staff is labeled 'Allegretto' with a key signature of one sharp (F#) and a 6/8 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'A' and 'f'. There are also some crossed-out sections and a double bar line. The score is written in a cursive, handwritten style.



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp and one flat), time signatures (3/4, 6/8, 2/4), and dynamic markings (p, f, mf, sf). The score is divided into sections by double bar lines and includes the words "Parola", "Despacio", and "Segui la ce".

Staff 1: *Parola*

Staff 2: *Despacio*

Staff 3: *Parola*

Staff 4: *Parola*

Staff 5: *Parola*

Staff 6: *Parola*

Staff 7: *Parola*

Staff 8: *Parola*

Staff 9: *Parola*

Staff 10: *Parola*



*final* *Andr.* & *Solo*

*Ma Andte.*

2

4

2

4

2

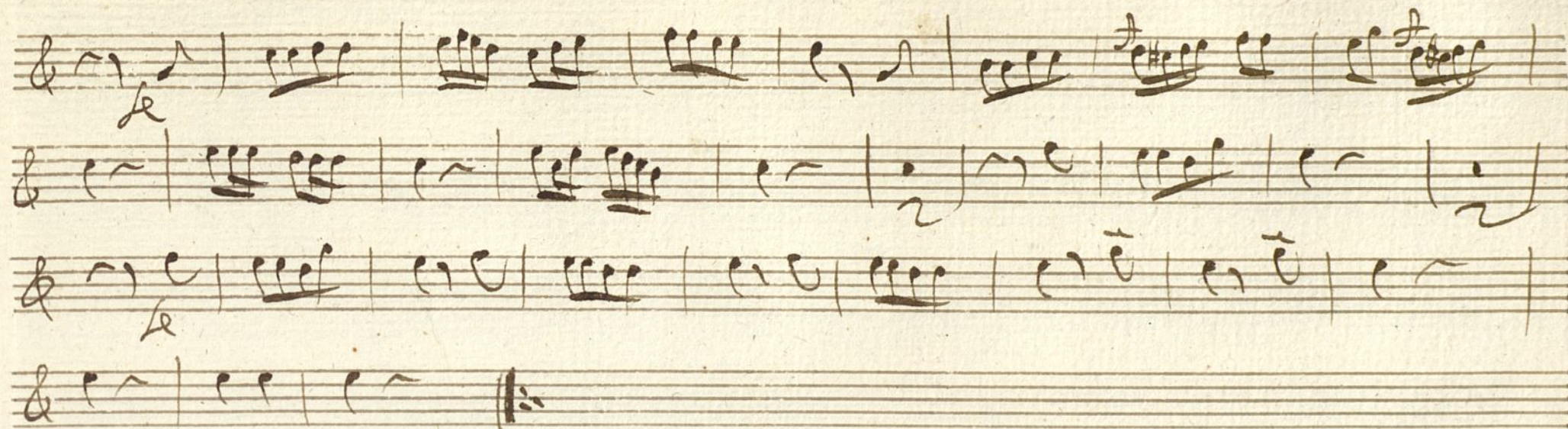
4

15

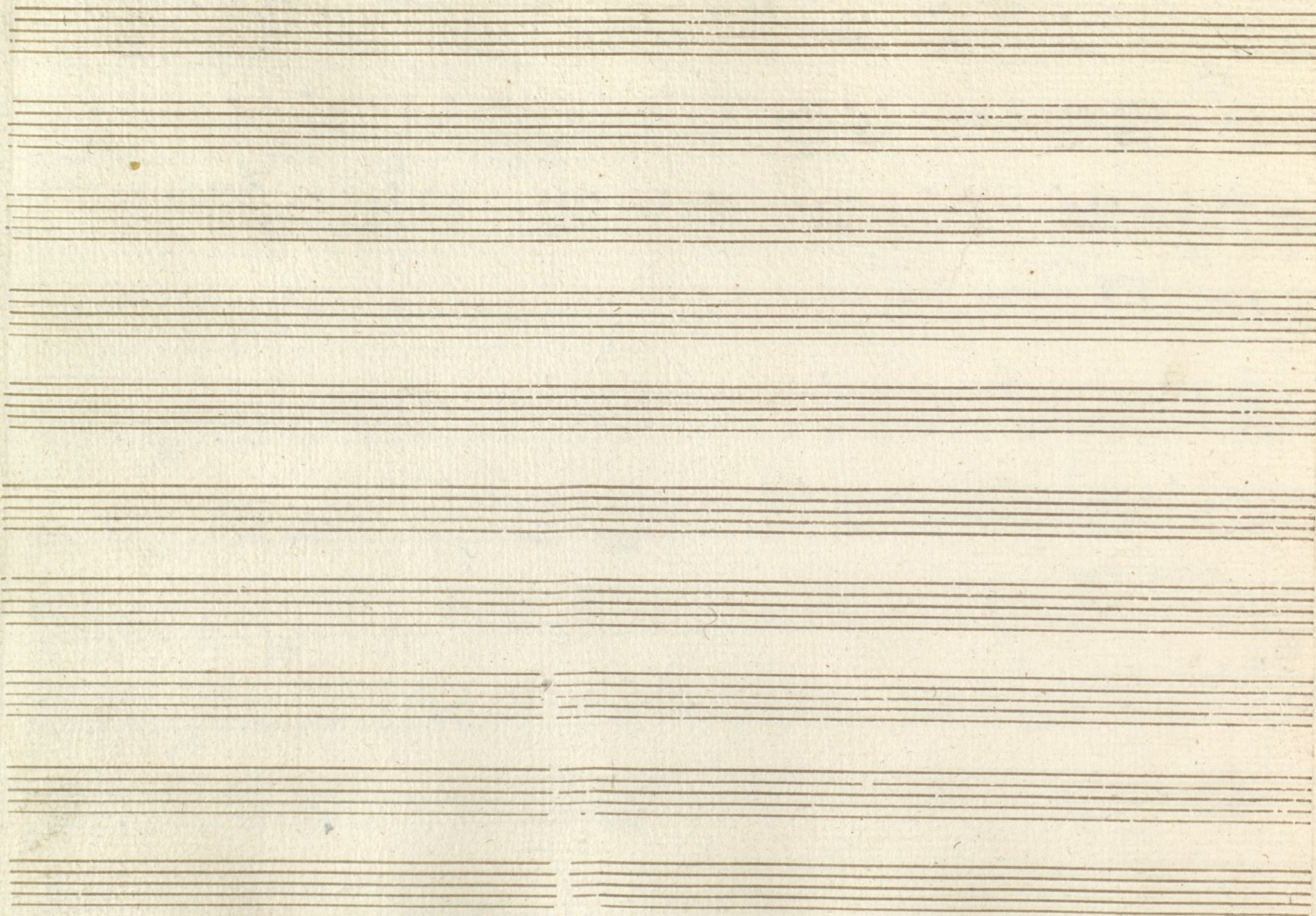
18

9









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*Trompa Primera*

Mus 133-6

*Pieza de Musica o Tonadilla a 3. Adonde la dan los tóman;*

*In de*  
*Allegro*  $\frac{3}{4}$  *le*  
*Parola* *le* *vor*  
*allegro*  
*Parola*

*In f.*  
*Allegro*  $\frac{2}{4}$  *le*  
*Allegro*  
*Parola*

*Coplatore // Allegro fare // Coplatore //*



In De

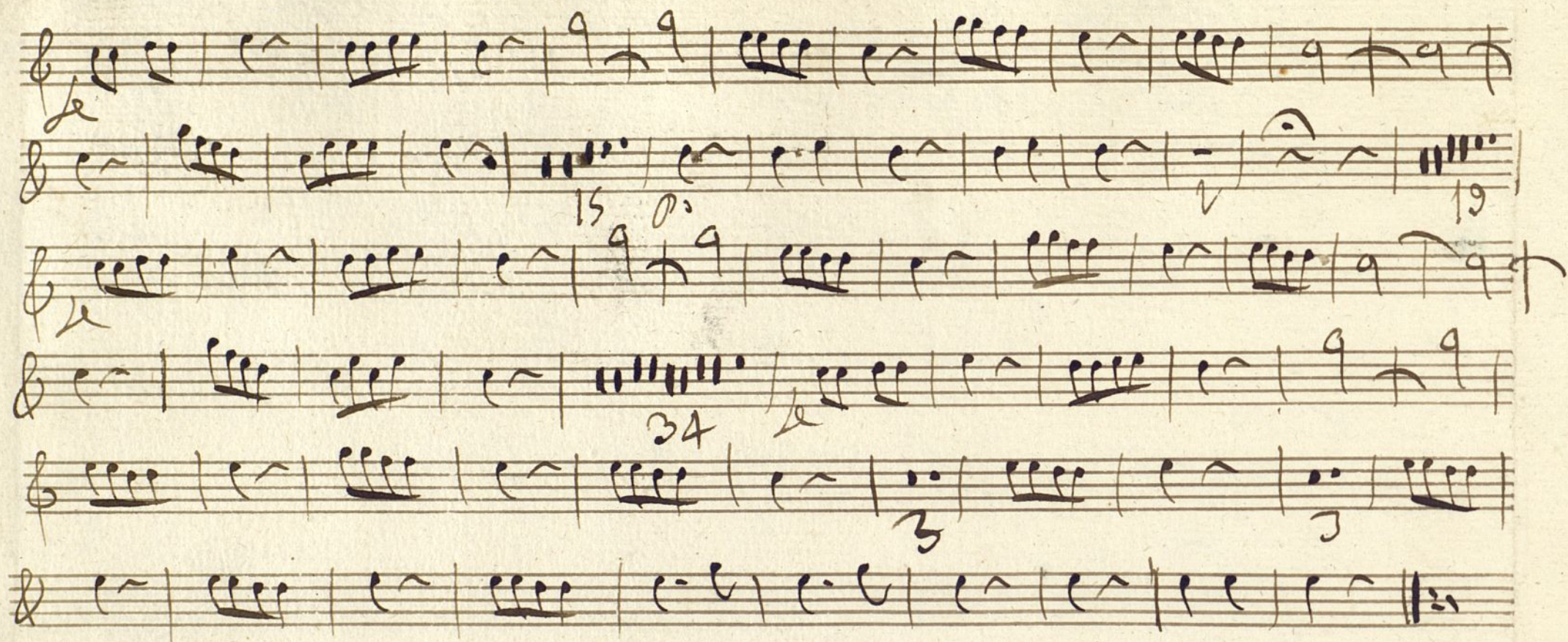
*Allegretto* &  $\frac{6}{8}$  *Le*

Handwritten musical score for a piece in 6/8 time, marked *Allegretto* and *Le*. The score consists of ten staves. The first staff has a key signature of one sharp (F#) and a time signature of 6/8. The notation includes various note values, rests, and dynamic markings. There are several measures crossed out with double slashes. The piece concludes with a double bar line and the word *Parolas* written below the staff.



Handwritten musical score for a piece titled "Despacio" (marked "claf" and "Despacio"). The score is written on ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked "Despacio". The score includes various musical notations, including notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). The piece concludes with the word "Parola" written across the staves. The score is signed "Volli" at the bottom right.







*Hrompa Segunda.*

+

NUJ 133-6

Pieza de Aurica o Tonadilla a 3. Adonde se dan las toman

In De

*Allegro Condo* & #3 9' | d- | d- | - | d- + d- + d- + d- + d- | d- | d- | 9' |

[illegible]

Handwritten musical notation on a single staff. The notation includes a double bar line, a treble clef, and a key signature of one sharp (F#). The melody consists of several notes, with the first measure marked *p.* and the second measure marked *le*. The notation is followed by a double bar line and the word *Allegro*, then a treble clef, a key signature of one sharp, and the word *Parola*.

Allegro  $\text{C}=\flat$   $\frac{2}{4}$   $\frac{9}{4}$  ~~4~~

Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are written in a stylized, handwritten manner, with some notes having stems and others being beamed together. There are also rests and accidentals (sharps and flats) present. The notation is written on a single staff with a single line.

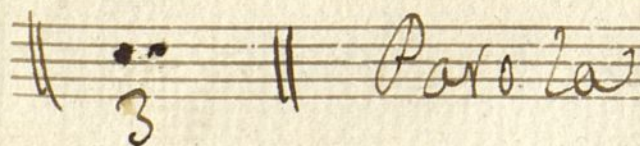
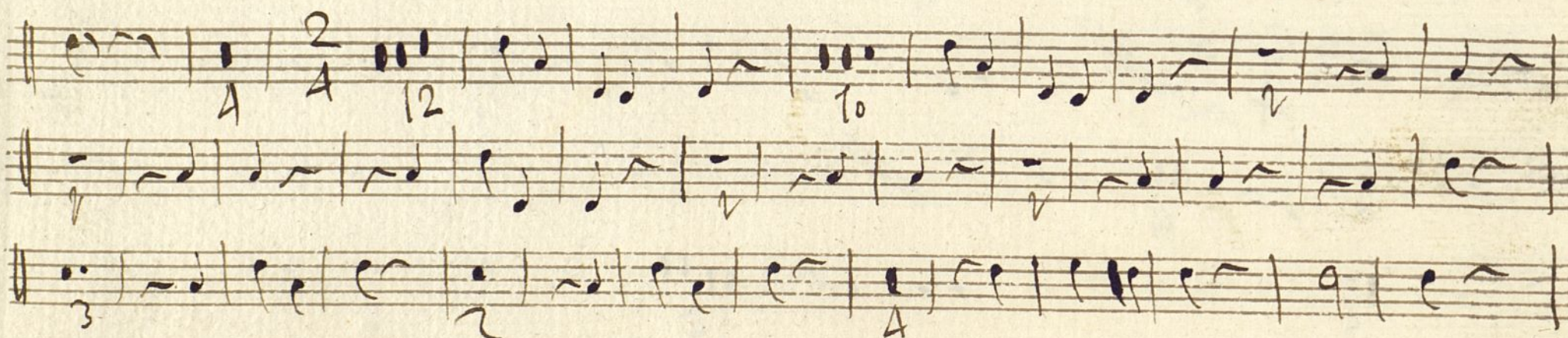
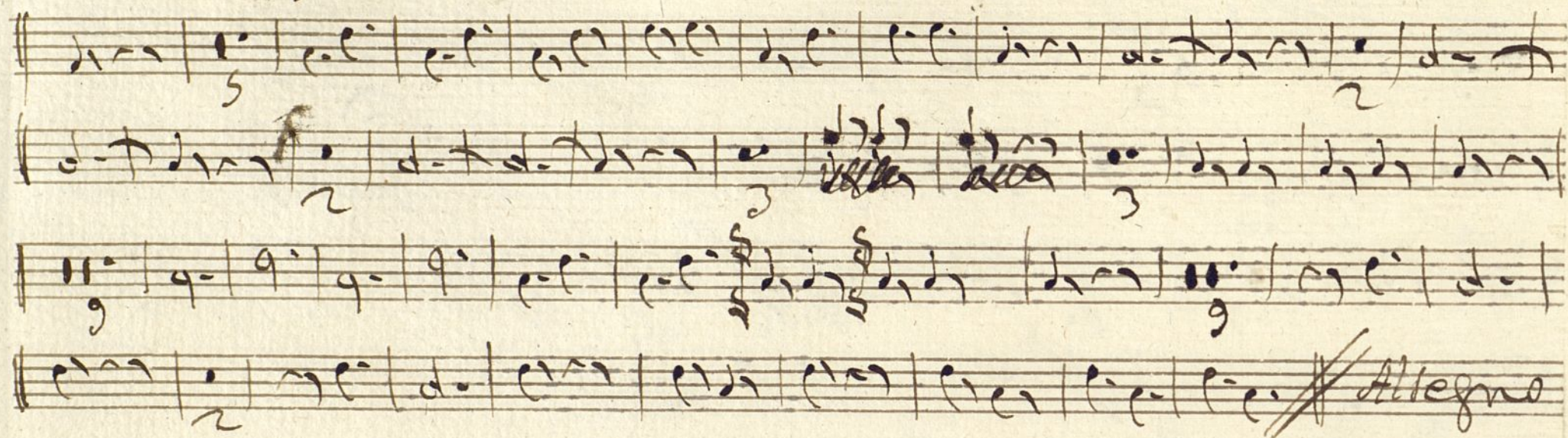
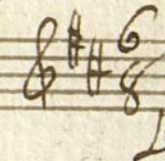
*Quere*

Copla fare // Allegro fare // Copla fare //



In D

Allegretto

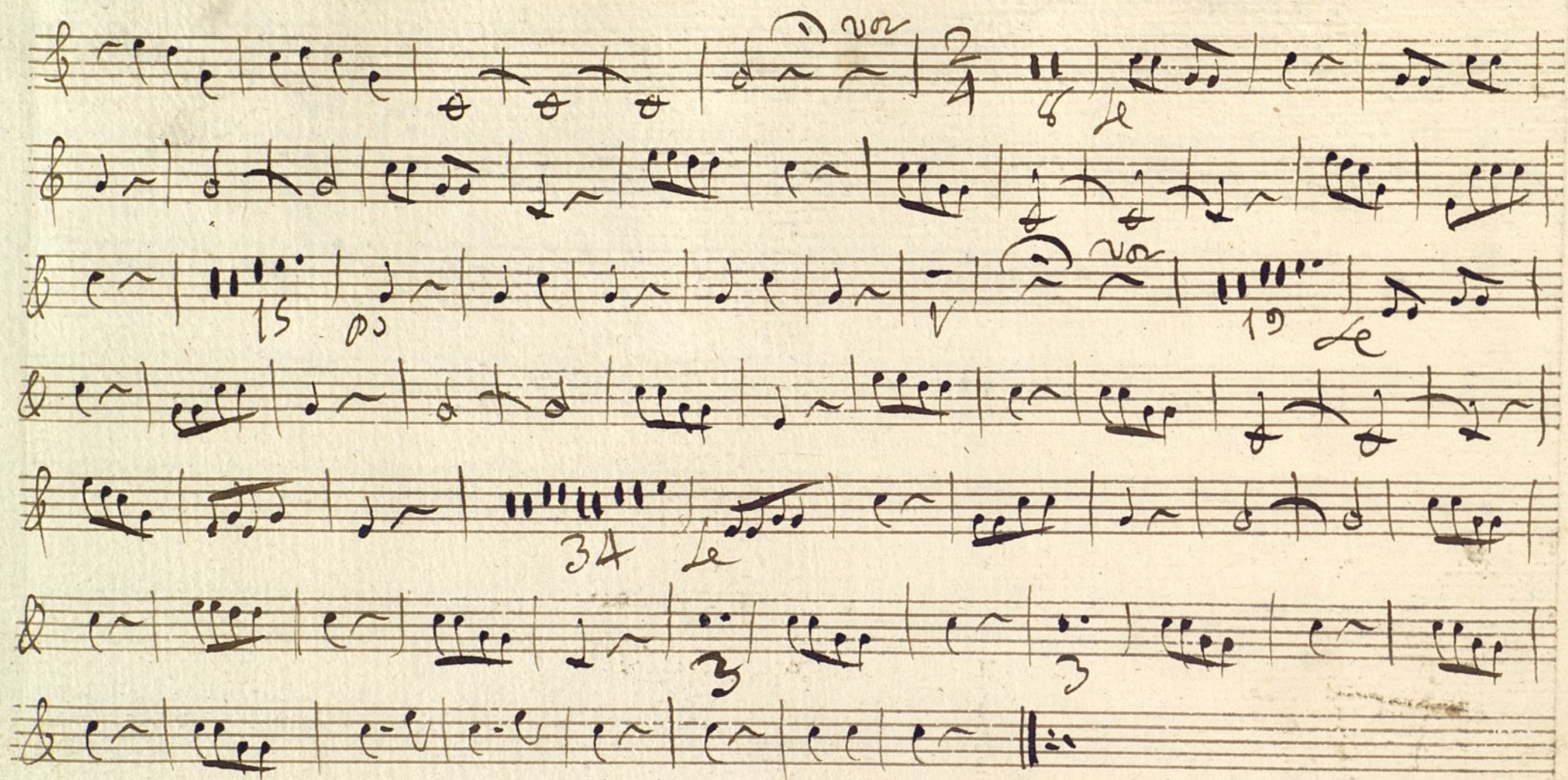


~~Allegretto~~



[illegible]







Contrabajo

Mus 133-6

Pieza de Musica, o Tonadilla a 3. A donde dan las Romanas;

All.<sup>o</sup> Comodo C:G 3

4 le po le po le po le po le

Parola le po le po le po

le non po le po

po le

Allegro Parola







*Copla* *Andte Comodo*  $\text{C} = \text{b}$   $\frac{3}{8}$  *mm*

*vor*

*for*

*for*

*sigue*

*Allegro*  $\text{C} = \text{b}$   $\frac{3}{8}$  *pp*

*pp*

*pp*

*pp*

*D.C.* *Parola*







Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- arco po* (arco poco)
- Puntado*
- Allegro* (crossed out)
- Volta*

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



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Parola" is written on the fourth staff. The word "Despacio" is written on the fifth staff, followed by the tempo marking "Allegro". The score is written in a cursive style, typical of 18th or 19th-century manuscripts. The paper is aged and shows some staining.

Parola

Despacio

Allegro



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (e.g., 2/4, 3/4), and dynamic markings (e.g., *le*, *po*, *f*, *for*, *And.*, *Allegro*). The score is divided into sections, with some parts marked "Parola" and others "Sequi". There are also some crossed-out sections. The handwriting is in brown ink on aged paper.



*final* *Andte* *vo*

*po* *le po* *f. po* *le po* *le po*

*Ma Andte* *le* *po*

*le* *po* *le*

*vo* *2/4* *8* *le*

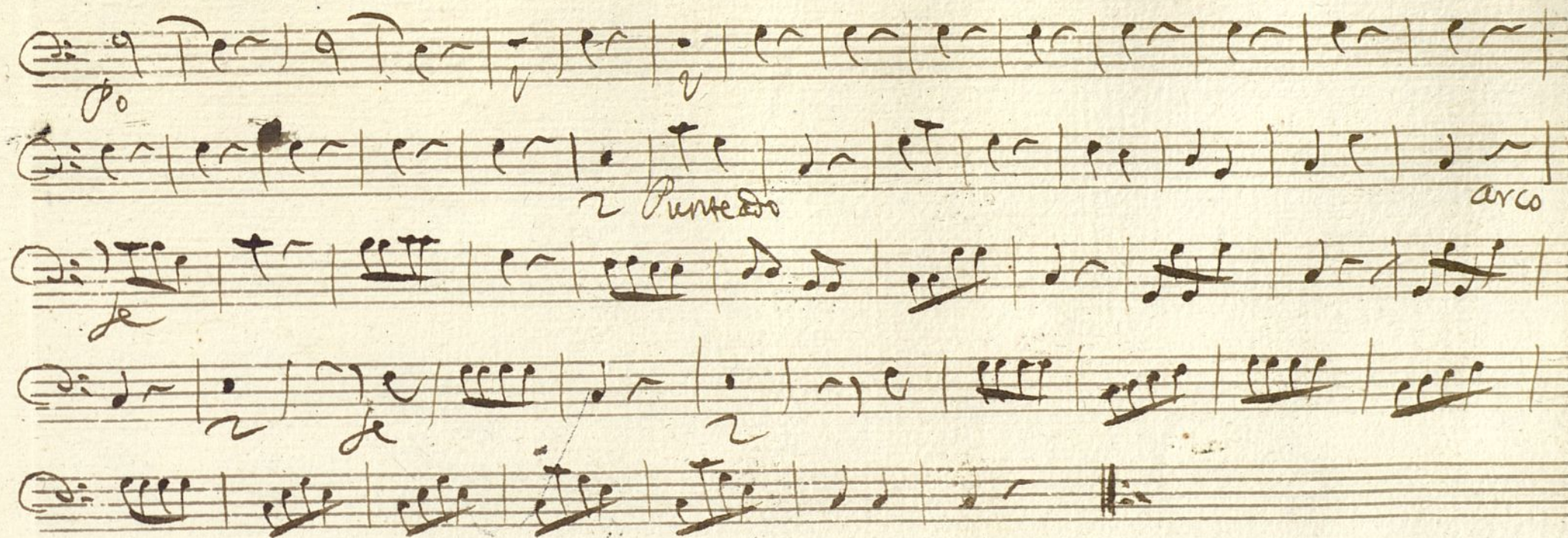
*Punteado*

*vo*

*arco fe*

4







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Contrabajo Dupli.<sup>do</sup>

Manuscrito  
MUS 133-6

Pieza de Musica o Tonadilla a 3. Vandelas dan las toman;

All.<sup>o</sup> Comodo  $\text{D:}\sharp\sharp\frac{3}{4}$

le po le po le po le po

Parola

le po le po le po le

Allegro

Parola



Ayuntamiento de Madrid



Contrabajo Dupli.<sup>do</sup>

Manuscrito  
MUS 133-6

Pieza de Musica o Tonadilla a 3. Vondeas don las toman,

All.<sup>o</sup> Comodo  $\text{D}^{\flat} \# \frac{3}{4}$

le po le po le po le po

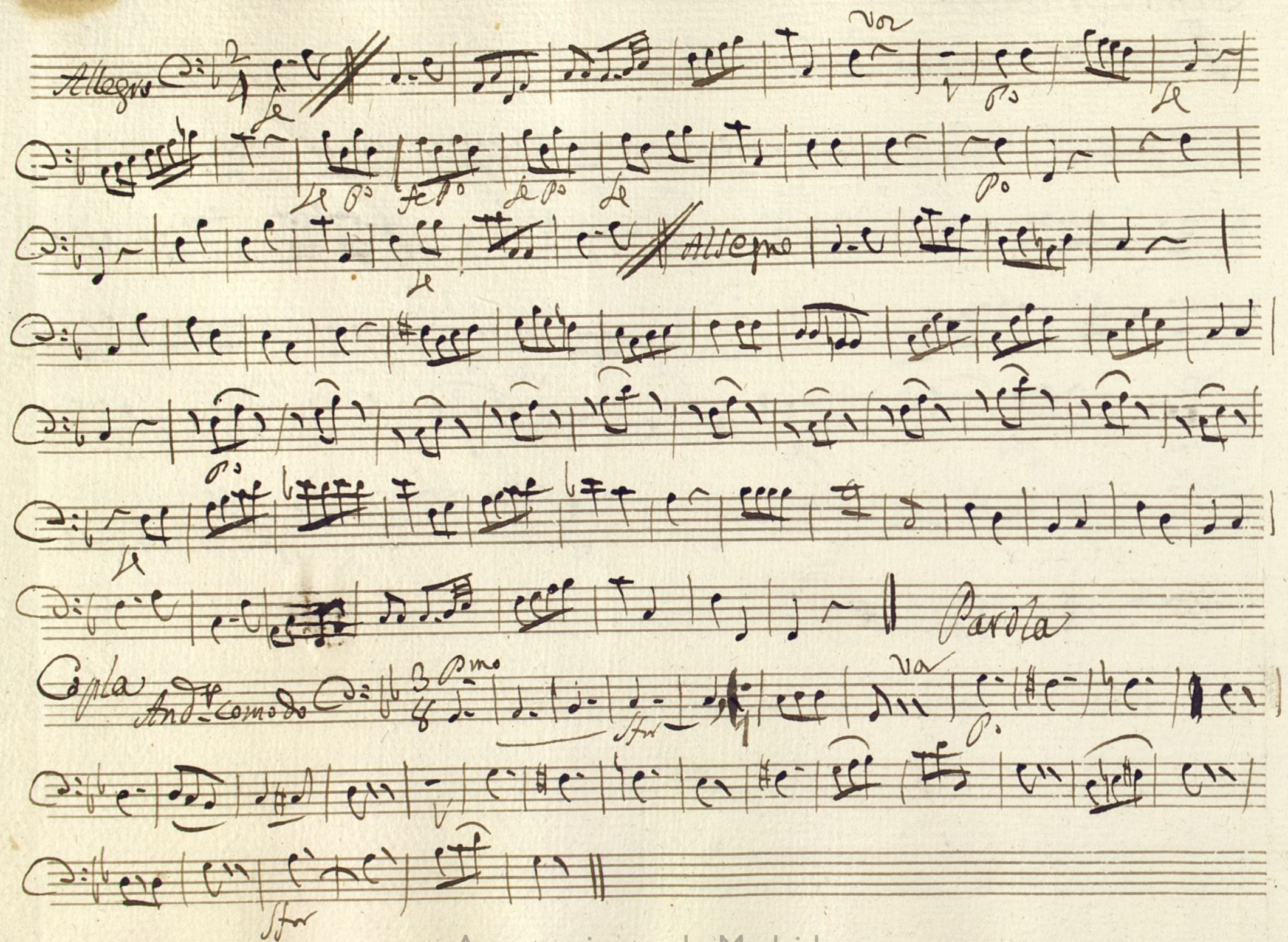
Parola

le po le po le po le

Allegro

Parolas







*Allegro*  $\text{C} \flat \text{ 3/8}$

|| *Parola*

*Copla And. Comodo*  $\text{C} \flat \text{ 3/8}$  *Amo*

*Voltio*



*Allargato*  $\text{C}=\text{F}\#$   $\frac{6}{8}$

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with "Allargato" and a key signature of one sharp (F#). The score features a variety of note values, including minims, crotchets, and quavers, as well as rests and bar lines. Dynamic markings such as "p" (piano) and "f" (forte) are used throughout. Some staves have a "C" time signature, and the final staff changes to a 2/4 time signature. The manuscript is written in brown ink on aged, slightly stained paper.







Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a historical style, likely from the 18th or 19th century. The text "Parola" appears twice, indicating the beginning of a vocal part. The tempo marking "And." (Andante) is present. The score concludes with the tempo marking "Allegro".

Parola

And.

Allegro

Parola



*Final* *Andte* *vo*

*po* *fe ps* *le ps* *le ps* *le ps*

*Ma Andte*

*le* *po* *le*

*vo* *2/4* *6/8* *le*

*Panteco*

*vo*

*9 arco le*

*4*



