

Mus 131-4

131-4

~~W~~  
Conadilla a 3.

La Guzmán, Coronado )  
Atribución

Delos orielanos.

y Payo.

en Marta

Del S.<sup>r</sup> Salban: Leg.<sup>o</sup> p.<sup>o</sup> n.<sup>o</sup> 3

1766

1200041409



*Andte.* {  $\text{G major}$   $\frac{6}{8}$  | | | | | |

$\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |

| | | | | |

|  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |

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|  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |

| | | | | |

|  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |

|  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |

*Sale el horrelano*  
*Con trasto de huerta* //

|  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |  $\text{C major}$   $\frac{6}{8}$  |

// *sigue*



horte la no me hizo mi suerte es ca sa mi suerte es  
~~aunque la guerra es buena me da fati dio~~ me da fas  
 Mas por sia caso luego viene Ju lia na viene Ju  
 ca - sa  
 ti - dio  
 lia - na  
 porque viva entre el  
~~el tratar con la~~  
 el melon es con  
 verde sin es peranzas sin es peran -  
~~rayos y con pe sinos~~ y con pe pi -  
 damos en tre las matas en tre las ma -



*se pone a travayar*

zas

pobre Juanillo sufre ya fana

~~nos~~

~~pobre Juanillo sufre ya fana~~

tas

avun es tem prano para ir a casa

por que el ofizio da Ca la bazas da Ca la ba

~~por que el ofizio da Ca la bazas da Ca la ba~~

Pobre Juanillo duerme y des canva duerme y des can

zas

~~zas~~

sa

*se queda dormido*

*D. C.  
allegro*



*Alleg. Poco*

*Cuz. hortelana*

Sin du da mi Ma ri do — los Me lones re ga la —  
 pero si el ma u las tie ne — yo tam bien tengo ma u las —

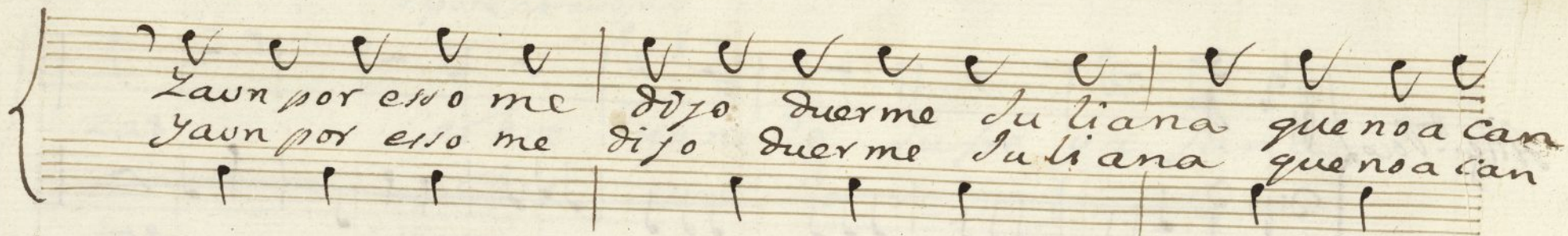
pues de mi los o cul ta — to di tas las ma —  
 y ha re que se le vuel ba — el Me lon ca la

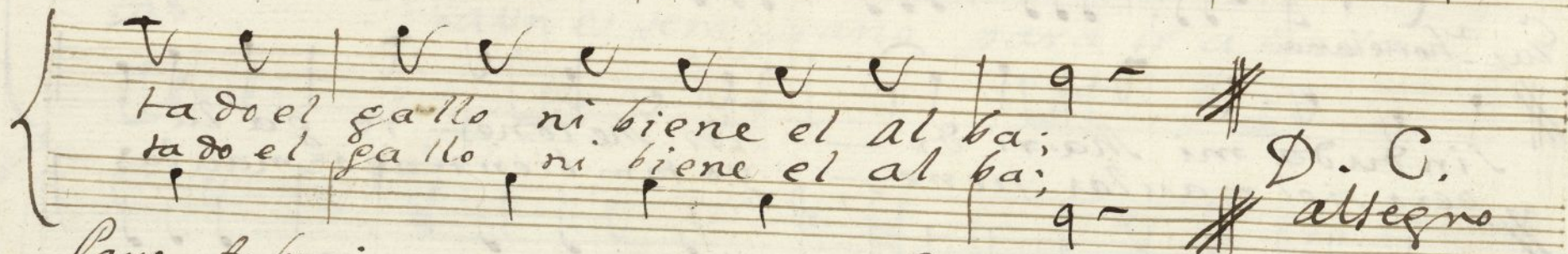
ñanas ya un por eso me di jo duer me Ju lia  
 ba zas Aun que sta me pa re ze po ca ven gan

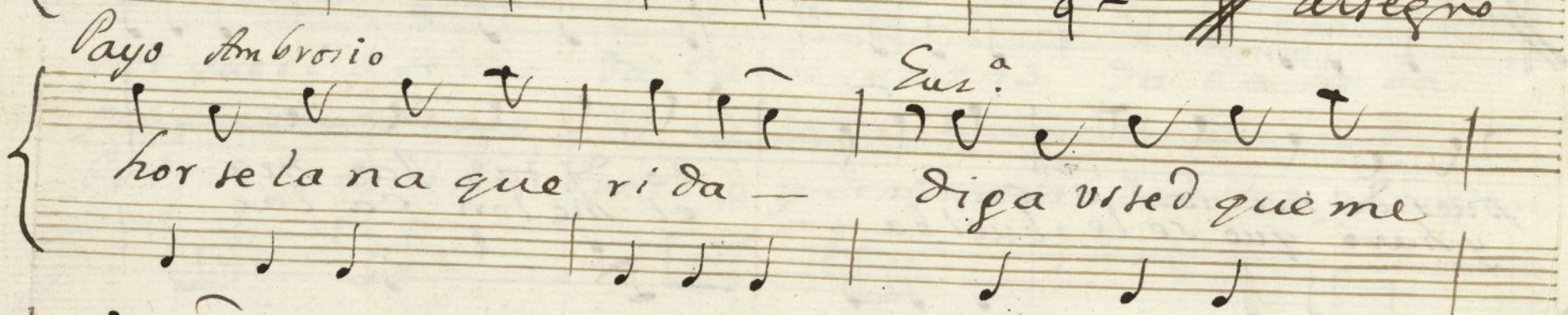
na que no a can ta do el Sa llo ni biene el al ba  
 za qui sie ra dar le un cha sco que car men ta ra

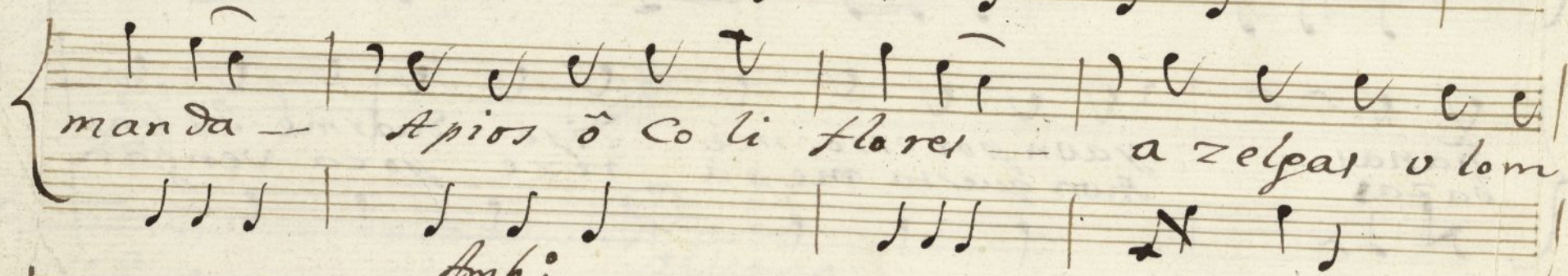
Ayuntamiento de Madrid

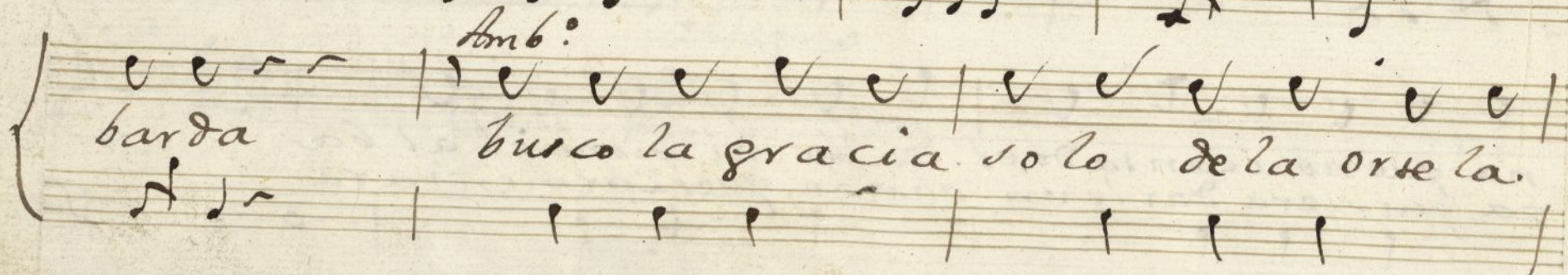



 Zawn por esso me dijo duerme Juliana que no a can  
 yawn por esso me dijo duerme Juliana que no a can


 ta do el gallo ni viene el al ba;  
 ta do el gallo ni viene el al ba;  
 D. C. *allegro*

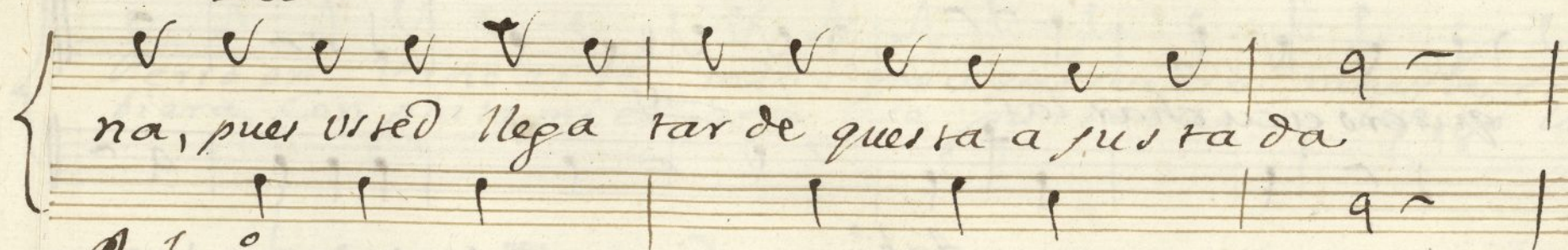

*Payo Ambrosio*  
 hor te la na que ri da — diga vsted que me


 manda — A pios ò Co li flo res — a zelgar o lom


*Amb:*  
 barda busco la gracia solo de la orre la.

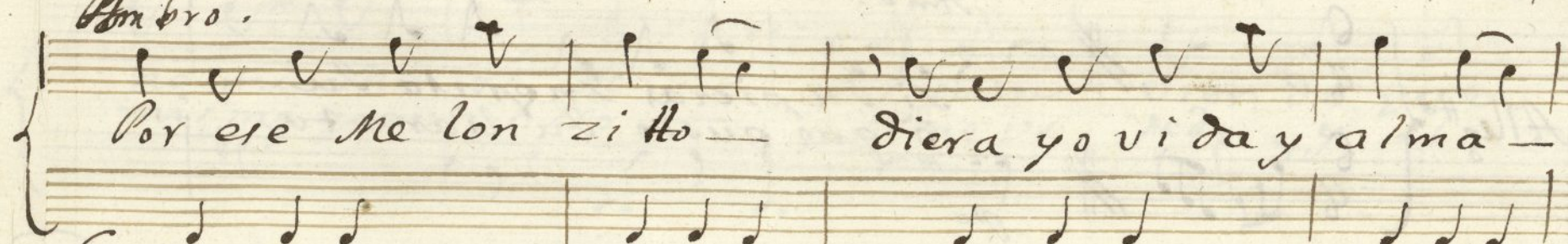


*Suz<sup>a</sup>*



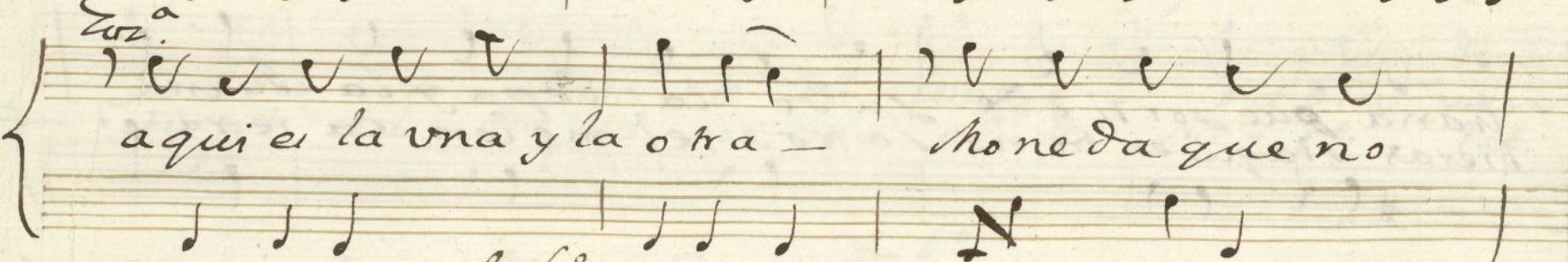
na, pues usted llega tarde de questa ajustada

*Ambro<sup>o</sup>*



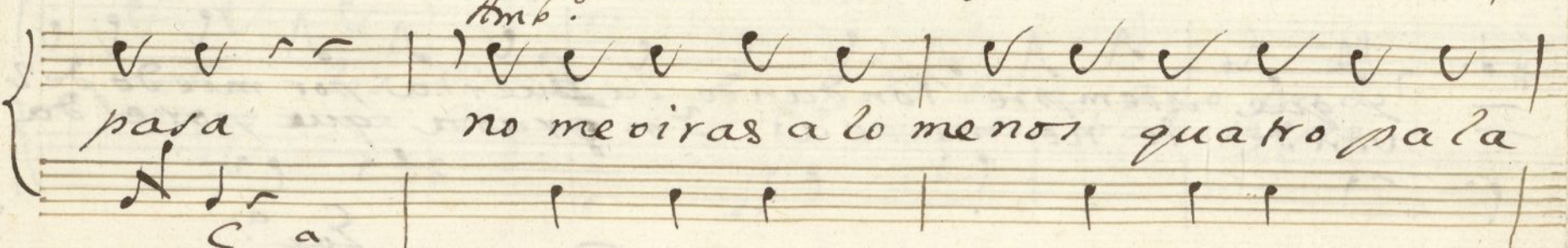
Por ese me lon zitto — diera yo vida y alma —

*Suz<sup>a</sup>*



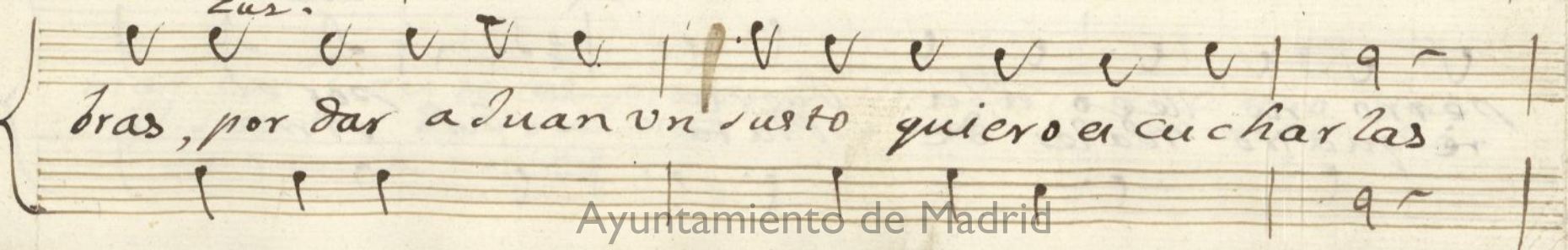
aquí es la una y la otra — Moneda que no

*Amb<sup>o</sup>*



pasa no me oiras a lo menos quatro pala

*Suz<sup>a</sup>*



bras, por dar a Juan un susto quiero a cucharlas



quiero escuchar la

*And.<sup>te</sup>*  
*Alleg.<sup>ro</sup>* Si supieras ingrata tu  
 o que gusto tu liana tu

liana que por ti e de lado la Pepa y la Juana  
 bieras si aqui en tre no so nos el melon ca iera

¿ que siempre rondando la Puerta por miedo del  
 vende le no me seas Ingrata que por el da

*Eus.<sup>a</sup>*  
 perro no llevo a la Puerta — por el  
 re quatro reales de Plata — *Eus.<sup>a</sup>* si me



Perro en Vano as te mudo que a quinadie muerde si  
biera Con plata mi es por se pusiera luego lo


no mi na ri do — por quen vien do que  
mis mo que un orro — tome vs ted y si

yo ablo con Jentes le da luego Rabia yen  
tiene na va ja por no azer de sa i re to

seña los dientes — Amb.  
mare una Raja — Amb. Lo bien ago en a  
pues con tra este pe

mar con Cau te los por ques un de monio que  
ral sen ta di tos nos le co me re mos co



Coro<sup>do</sup> Ronca  Ronca

darse sin muélas  
 mo se ño ríto

Amb.<sup>o</sup>

Yo sienta ruido yo tengo miedo e mi Ma

rido que ta dar miendo y si despierta

Sur.<sup>a</sup>

que lo que a remos no tengas miedo

no tengas miedo;

D. C.

allegro



Amb.<sup>o</sup>

6

Lo reze lo des pierre Quanyillo y que nos en

Señe dientes y col millor — no se

mais que des pierre mi dueño que tiene pe sada la

mano y el sueño — el de mon tre del

sueño o ñaba que a biavn ladron y la fruta me ur



*Amb.<sup>o</sup>*

tava — ya que tengo esta dicha lu liana a

*Sur.<sup>o</sup>*

que ora me dizes que vuelba ma ñana — Lope

rico de ora no en tiendo sigamos a ora ca

*Cor.<sup>o</sup>*

llando y Co miendo — ha ha

que ojos mis lo que toi biendo quiera lin

34 9. 9. 9. 9. 34 9.



piar los por si lo sueño es taes Ju liana  
*q.* *q.* *q.*

ya quel es pedro Voi que di ti to pa ra co  
*q.* *q.* *q.*

*Amb.*  
 ser los to ma mi vi da mi ra que es bue no  
*q.* *q.* *q.*

*Eur.*  
 vi vais mil a ños que mas no quie ro no no me ol  
*Amb.*  
*q.* *q.* *q.*

*Cor.*  
 vi - des que ri do due ño — vi vais mil a - ños  
*q.* *q.* *q.*



y buen pro ve cho;

4.

4.

*Allegro*

*Euz. a.*

*Am b.º*

*Coro. do*

ques ei to

ques ei to ques ei to ques

tray

ei to que veo quer quer ei to

cion traicion =# or te la nos llegad tray



que quer esto quer esto

cion traicion or se la nos Negad Negad or

quer esto quer esto

se la nos Negad Negad or se la nos Negad ha



Handwritten musical score for the first system. The vocal line (top) consists of four measures with notes and rests. The basso continuo line (bottom) consists of four measures with a series of beamed eighth notes. The lyrics are written below the vocal line.

que es to  
 beis de morir ambos que yo no seaguantar a

Handwritten musical score for the second system. The vocal line (top) consists of four measures with notes and rests. The basso continuo line (bottom) consists of four measures with a series of beamed eighth notes. The lyrics are written below the vocal line.

que es to  
 beis de morir ambos que yo no seaguantar yo no



*Es.<sup>a</sup>*  
*Amb.<sup>o</sup>*  
*bien poder*  
*A migo Per donad a*  
*se aguantar*  
*yo no quiero*

*es ca par es ca par*  
*bien poder*  
*migo per donad a migo per donad a*  
*aguantar*  
*yo no quiero*



ei Ca par si si bien puedes ei Ca par si  
 migo per do nad si si a mi go per do nad si  
 aguan tar yo no quiero aguantar  
 aguan tar yo no quiero aguantar

si bien puedes ei Ca par ei Ca par ei Ca  
 si a mi go per do nad per do nad per do  
 yo no quiero aguantar no no no aguan  
 yo no quiero aguantar no no no aguan



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Spanish and include phrases like "par", "nad", "es te u un chasco", "lo que te i que ri do dar", and "tam bien yo os". The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *p* and *Cor do*. There are also some handwritten annotations like "3#", "pomo", and "rinje".

par  
nad  
es te u un chasco so  
lo que te i que ri do dar si si un chasco  
so lo que te i que ri do dar tam bien yo os

3#  
pomo  
p  
Cor do  
rinje  
no



Handwritten musical score for a song, featuring three systems of staves with lyrics in Spanish. The notation includes various musical symbols such as notes, rests, and accidentals.

**System 1:**

daré un chas ~~co~~ co dea briros en canal dea

**System 2:**

no seas veng  
briros en ca ñal no

**System 3:**

tubo mi Ma ri do pie dad pie  
seas veng ti vo mi Ju a ni llo pie



dad piedad piedad por esa yo os perdono

Coro

ve reri os en mendai si en mendai ya

los 3.

si señores mios Con migo el carmentar y

nochar se a dormir — ya la muger celad muger se

lad zelad zelad ya dios señores



mios ya dios seño rei mios que esto sea cava

ya perdonar nos las faltas perdonar nos las

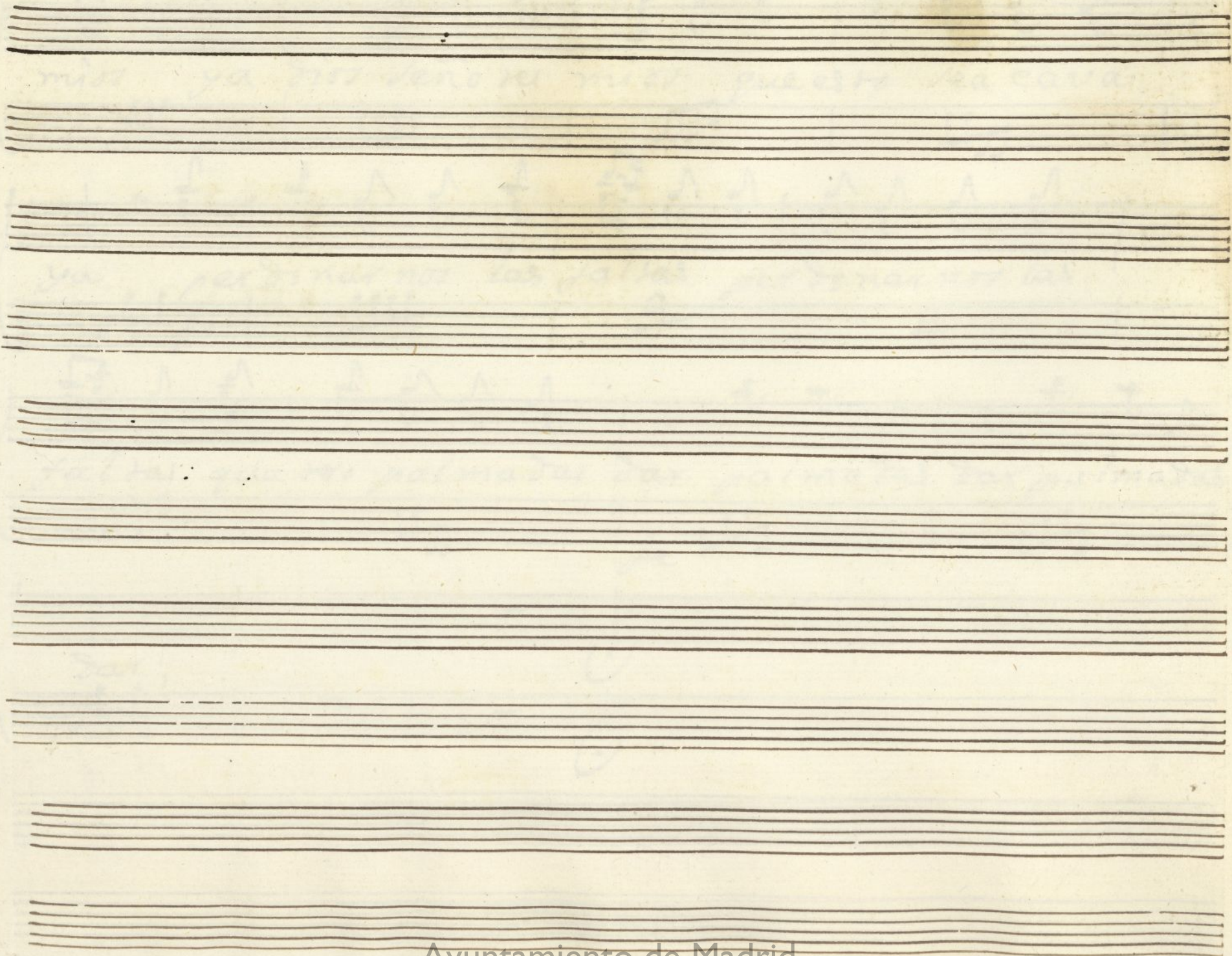
faltas qu'ero palmadas dar palmadas dar palmadas

dar;











*Cor. do*

dad piedad piedad por esta yo os perdono

ve reñíos en mendai, si en mendai

*Pais*

Pues viva pues viva pues viva pues viva

*Cor. do*

Cui da do a sençion que

*se*



si pues viva si pues viva pues

sios buelbo aen contrar me la a beis de pagar Cuidado a en

viva pues viva pues

cion si si que sios buelbo aen contrar si si me la a beis de pa



viva

dices vien

gar Con mi muger no ai fiestas y no puedo aguantar el

Claro está si claro es

pero en la caveza que me quieren echar quieren e



ta ya si señores mios Con migos Car men  
 char ya si señores mios Con migo el Car men

tad es car mentad  
 tad el car mentad y no echarse a dormir ya la Mu



Handwritten musical score for the first system. The vocal line consists of four staves with notes and rests. The lyrics are written below the third staff. The basso continuo line is on a single staff with figured bass notation.

ger Zelað Muger Zelað Zelað Zelað Zelað Ze

Handwritten musical score for the second system. The vocal line continues with four staves. The lyrics are written below the second staff. The basso continuo line continues with a single staff and figured bass notation.

lað ya dios señores mios ya dios señores

lað



Handwritten musical score on aged paper. The score is written in a single system with four staves. The first two staves are connected by a brace on the left. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The lyrics "mios queso sea cava ya sea cava ya sea cava" are written between the first two staves. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The word "ya;" is written on the fourth staff. The score ends with a double bar line on the fourth staff.

mios queso sea cava ya sea cava ya sea cava

ya;







Ayuntamiento de Madrid



Violín Primero

+

Mus 131-4

Jonadilla à 3 aelos horrelanos

Handwritten musical score for Violín Primero, titled "Jonadilla à 3 aelos horrelanos". The score is written on ten staves, with the first nine staves containing musical notation and the tenth staff containing the instruction "Al Segno ~~de mado~~". The notation includes treble clefs, a key signature of one flat (B-flat), and a time signature of 6/8. The music features complex rhythmic patterns, including triplets and sixteenth notes, and is accompanied by vocal lines indicated by the lyrics "Je Do Je Do" and "Vrinse". The score is marked with various dynamics and articulation marks, such as accents and slurs. The notation is written in a cursive, handwritten style.

Violín







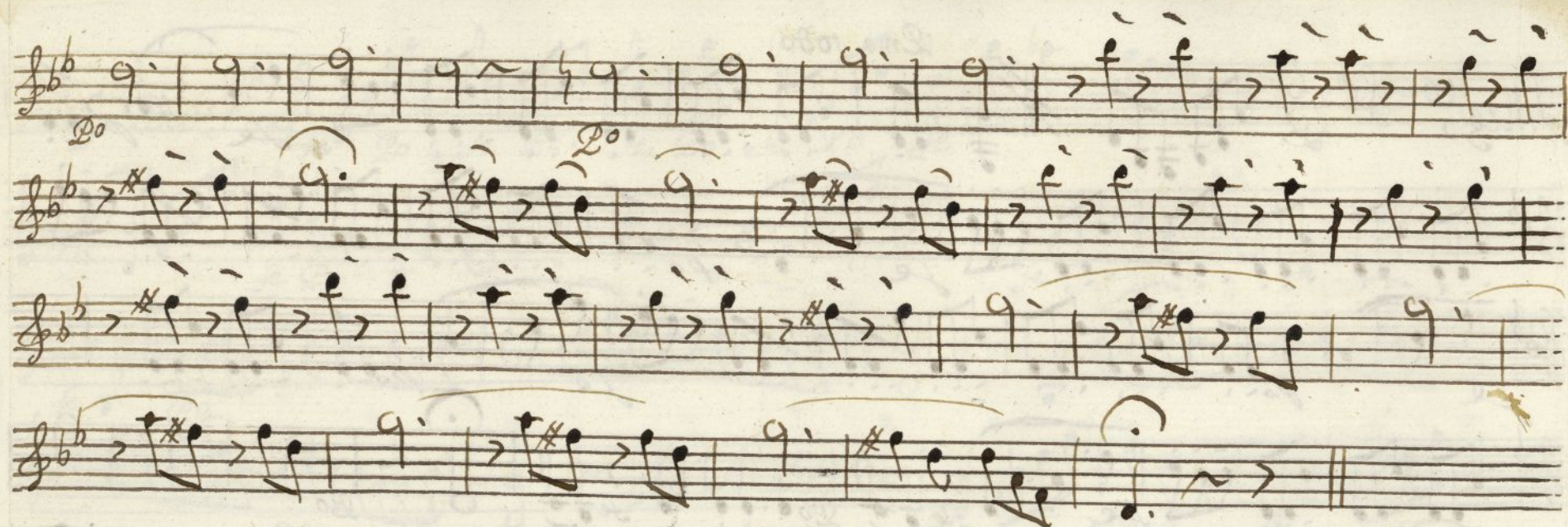
*Allegro*  $\text{6/8}$  *Eno todo*

*Allegro*  $\text{6/8}$  *Eno todo*

*Allegro*

*Vola Presto*





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

Handwritten musical score for a multi-measure piece, measures 17-32. The key signature is two flats (B-flat and E-flat). The tempo is marked *Allegro*. The time signature is  $\frac{2}{4}$ . The notation includes eighth notes, sixteenth notes, and triplets, with various accidentals and dynamic markings such as *le* and *po*. The manuscript is written on aged, slightly stained paper.



Handwritten musical score on six staves. The notation includes various musical symbols such as clefs, key signatures (two flats), time signatures, and dynamic markings like *se* and *Lo dolce cre.*. The music features a mix of eighth and sixteenth notes, often beamed together in groups.

Handwritten musical score on four staves. The notation includes various musical symbols such as clefs, key signatures (two flats), time signatures, and dynamic markings like *se*. The music features a mix of eighth and sixteenth notes, often beamed together in groups.







Mus 131-4

—66—

Violin Primero

tonadilla a 3.

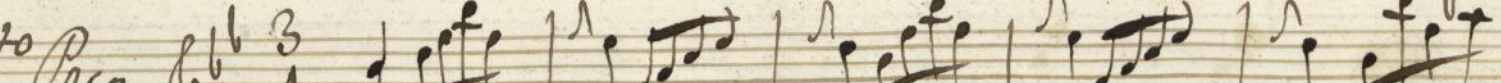
de los Cortelanos





Handwritten musical score for 'Allegro' by Franz Schubert. The score is written on ten staves. The first staff begins with the tempo marking 'Allegro' and a key signature of one flat (B-flat). The notation is dense, featuring many triplets and complex rhythmic patterns. Dynamics such as 'p' (piano) and 'f' (forte) are indicated throughout. The score concludes with the tempo marking 'Allegro' and a key signature change to one sharp (F#).

Alleg. <sup>mo</sup> Poco  $\text{G}^{\flat}\text{B}^{\flat}$   $\frac{3}{4}$



Je po Je po Je po Je po Je

$\text{G}^{\flat}\text{B}^{\flat}$   $\frac{3}{4}$  *voz* Je po Je po Je po Je po



Handwritten musical score on six staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *se p<sup>o</sup>*. A tempo marking *Allegro* is visible on the second staff. The manuscript is written in a historical style with some ink bleed-through from the reverse side.

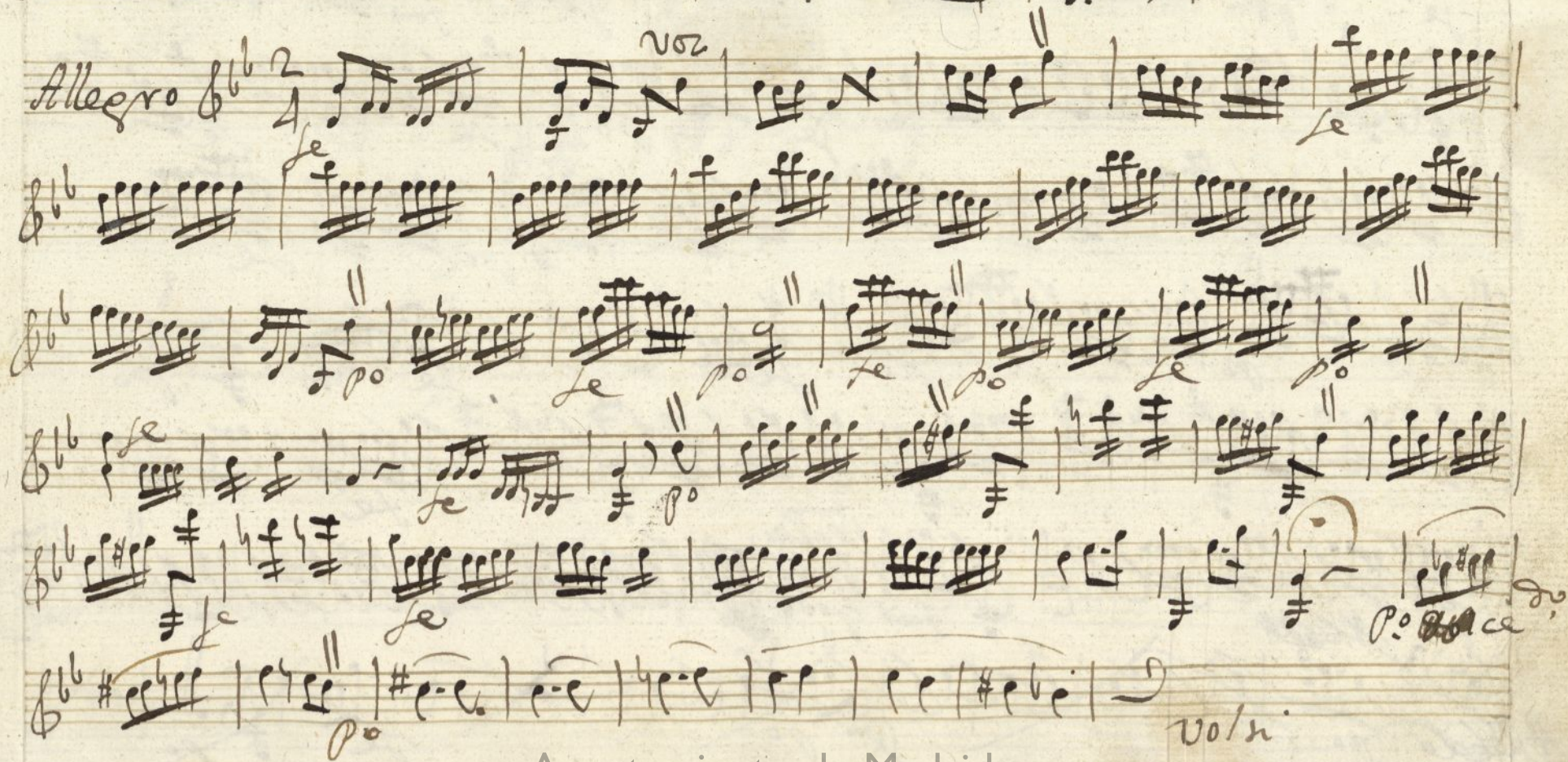
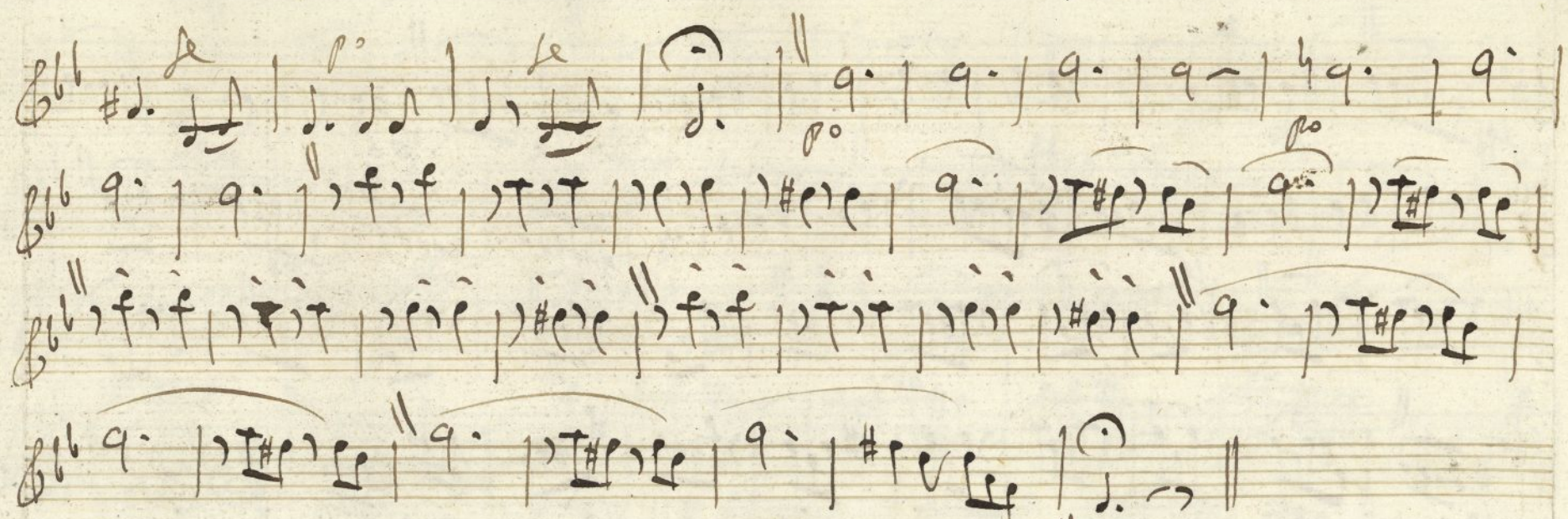
Voln<sup>to</sup>

+

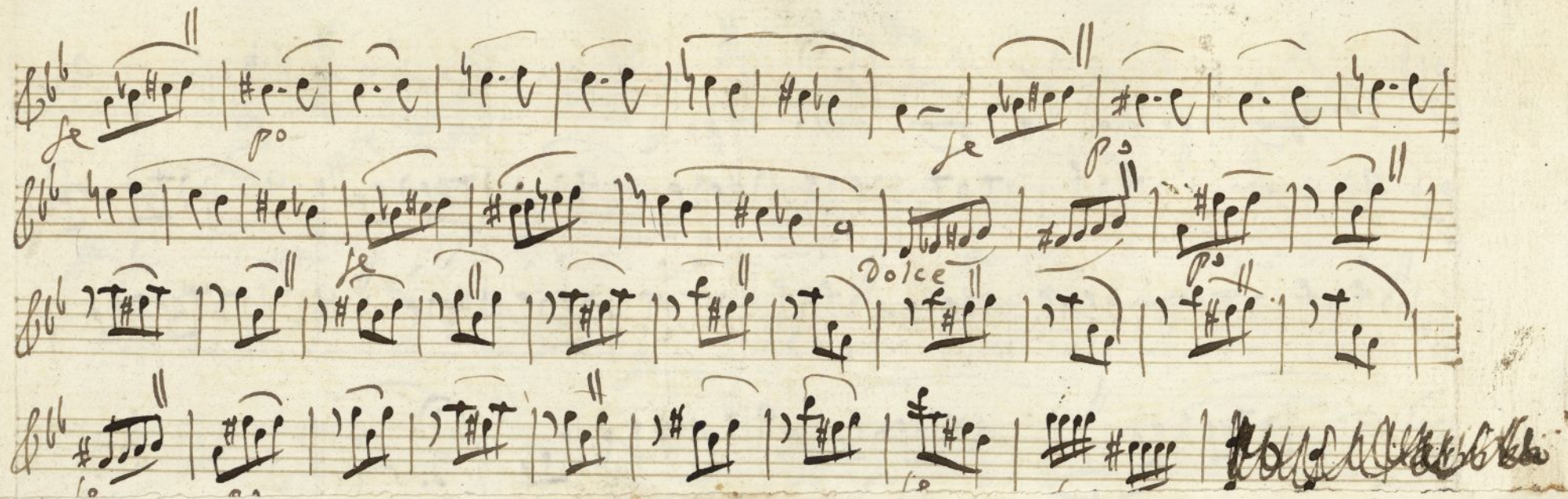


Handwritten musical score on aged paper, featuring two systems of music. The first system begins with the tempo marking "Alleg.<sup>ro</sup>" and the key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like "fe" (forte) and "p<sup>mo</sup>" (piano). The second system begins with the tempo marking "Allegro" and continues with similar musical notation. The paper shows signs of age, including discoloration and wear along the edges.



















Violin 2.<sup>o</sup> tonadilla a 3 delos hortelanos r

*Allegretto* 6/8

*Alleg. no Poco* 3/4

*al segno*

*al segno*

*Volta p. 10*



Handwritten musical score on ten staves, featuring various musical notations and lyrics. The score is written in G major (one sharp) and includes dynamic markings such as *le po*, *Allegro*, *pmo todo*, *se*, *po*, *tenute*, and *al segno*. The notation includes treble clefs, key signatures, and various note values (quarter, eighth, and sixteenth notes). The lyrics are written in Spanish, including "le po", "Allegro", "pmo todo", "se", "po", "tenute", and "al segno". The score is divided into sections by double bar lines and includes a repeat sign. The handwriting is in brown ink on aged paper.



le po le

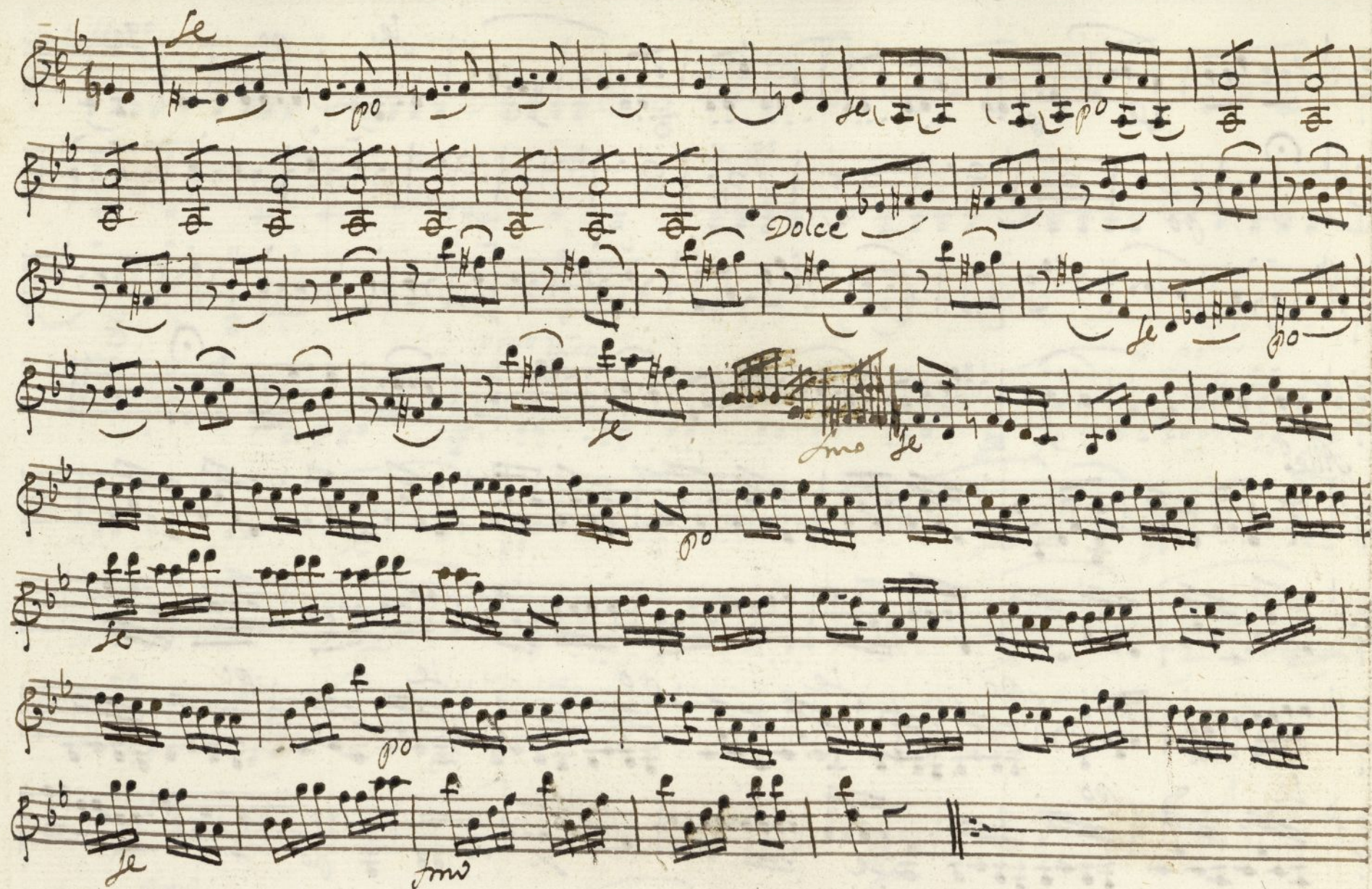
Allegro

le po le po le po

le po

Volta







to

Violin Segundo.

<sup>gi</sup>  
Tonadilla a 3.

Delos horrelanos.



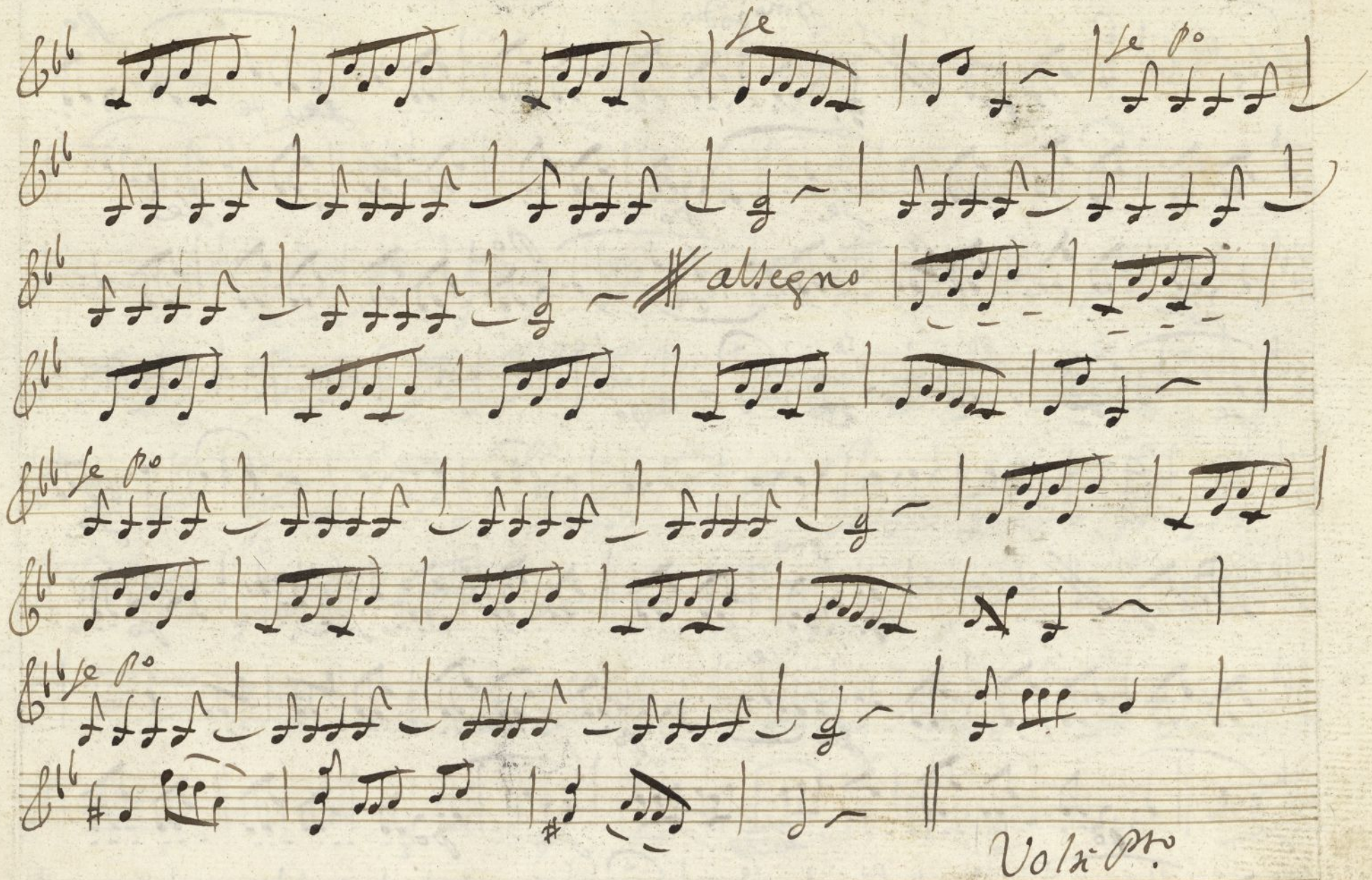
*Alleg<sup>ro</sup>* *2<sup>da</sup> vez*

*rinde*

*allegro*

*Alleg<sup>ro</sup> Poco*



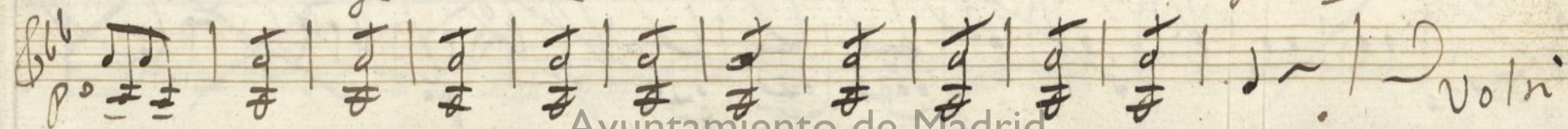
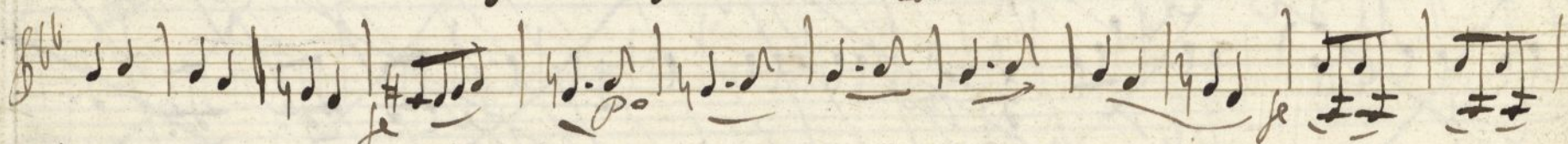
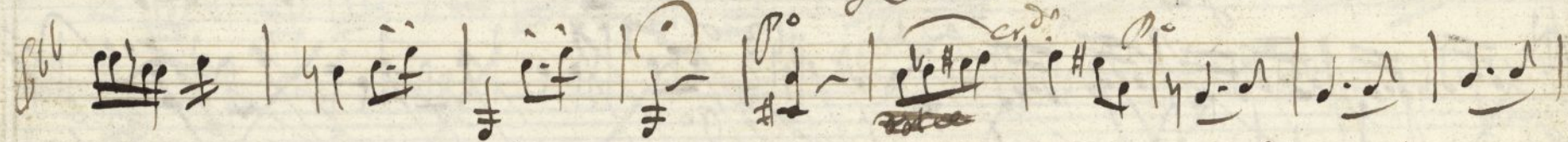
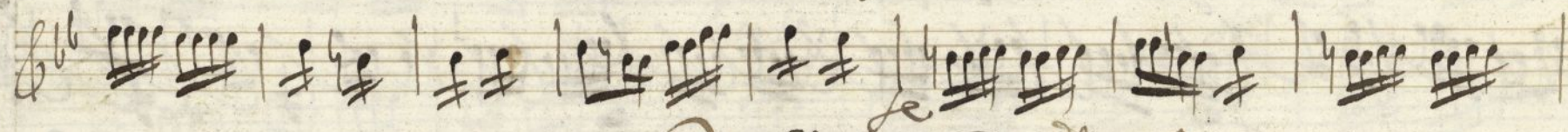
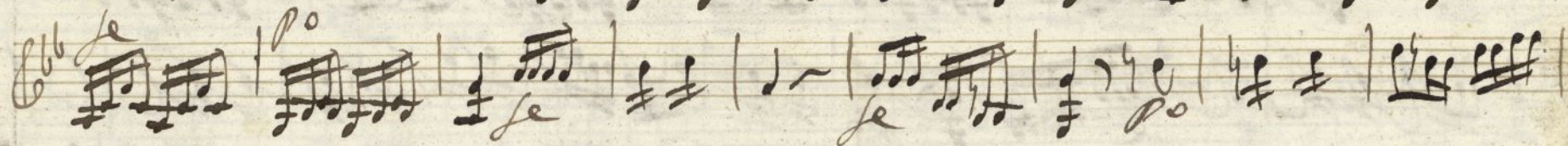
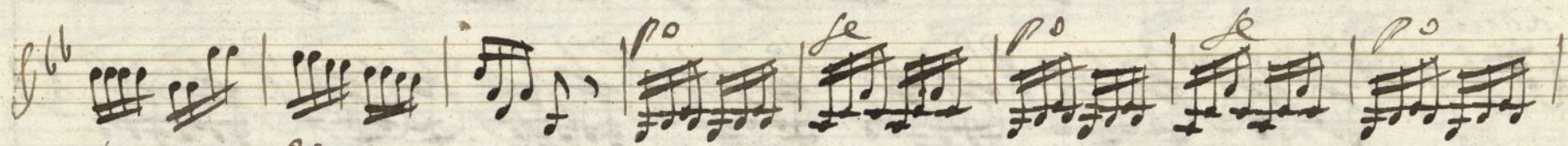
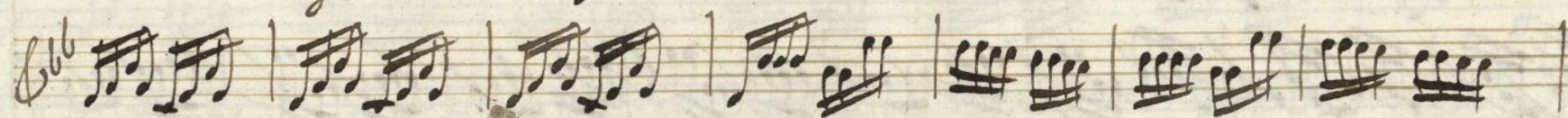
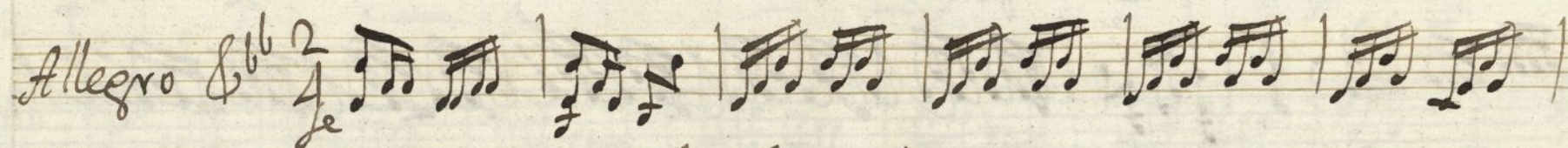
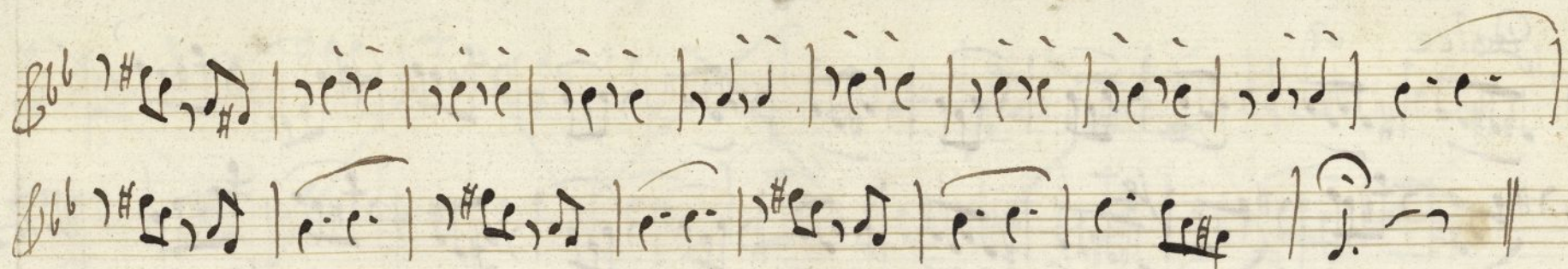




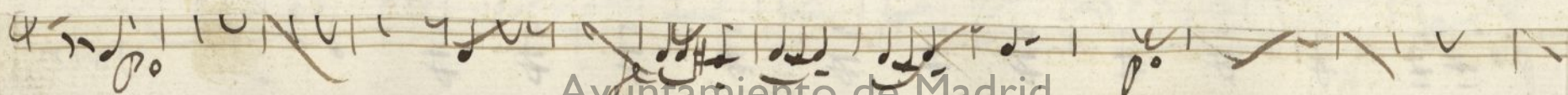
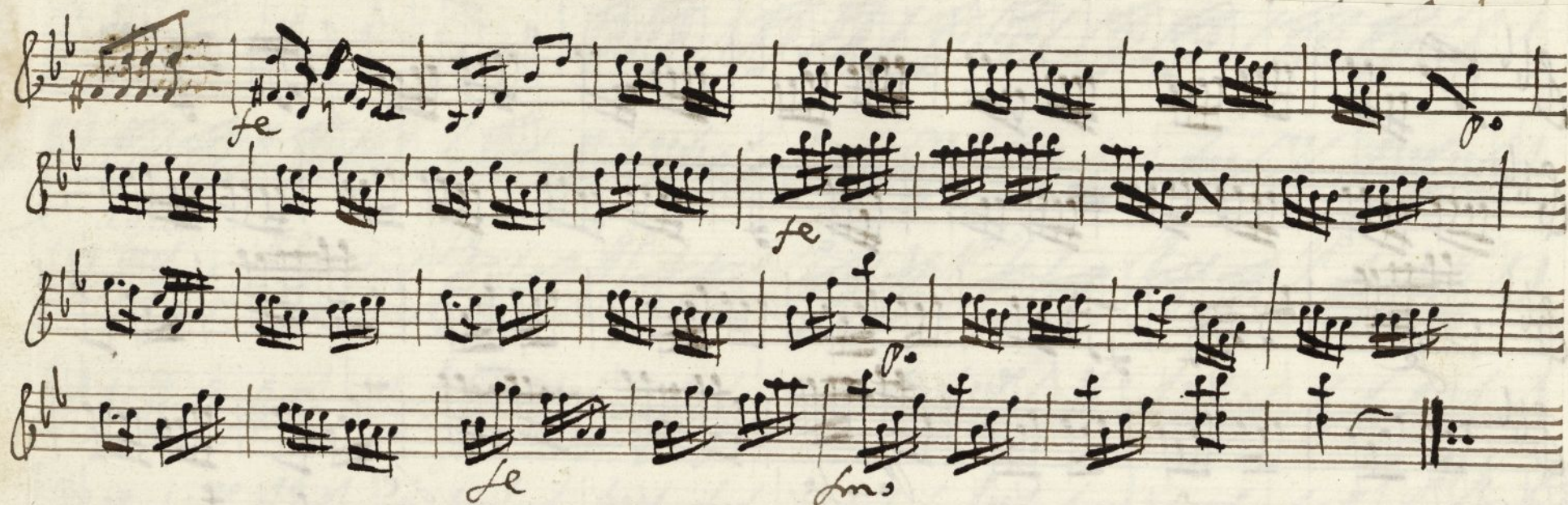
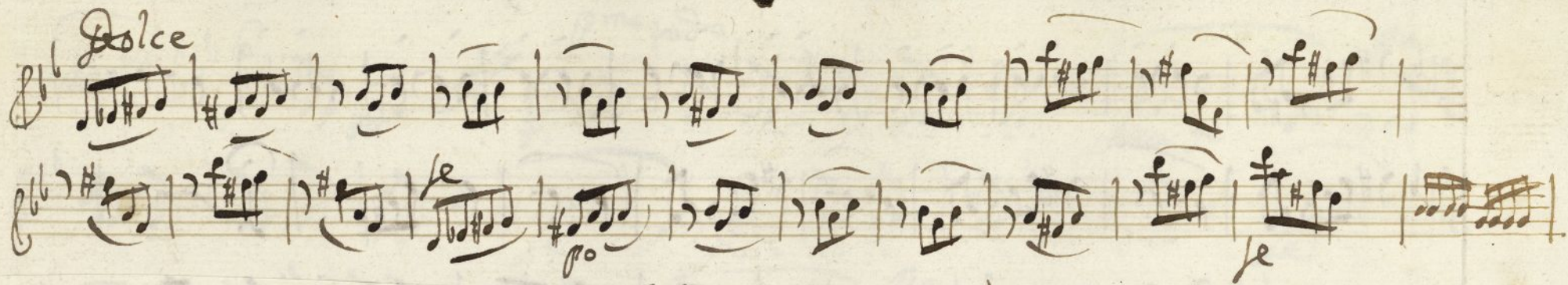
*Alleg.<sup>ro</sup>* 6/8 *1<sup>mo</sup> modo*

The musical score is written on ten staves. The first staff begins with the tempo marking 'Alleg.<sup>ro</sup>' and the time signature '6/8'. Above the first staff is the instruction '1<sup>mo</sup> modo'. The key signature changes from one sharp (F#) to two sharps (F# and C#) after the fifth staff. The notation includes various note values, rests, and dynamic markings such as 'p' (piano), 'f' (forte), and 'tenu' (tenuto). The piece concludes with a double bar line on the tenth staff.

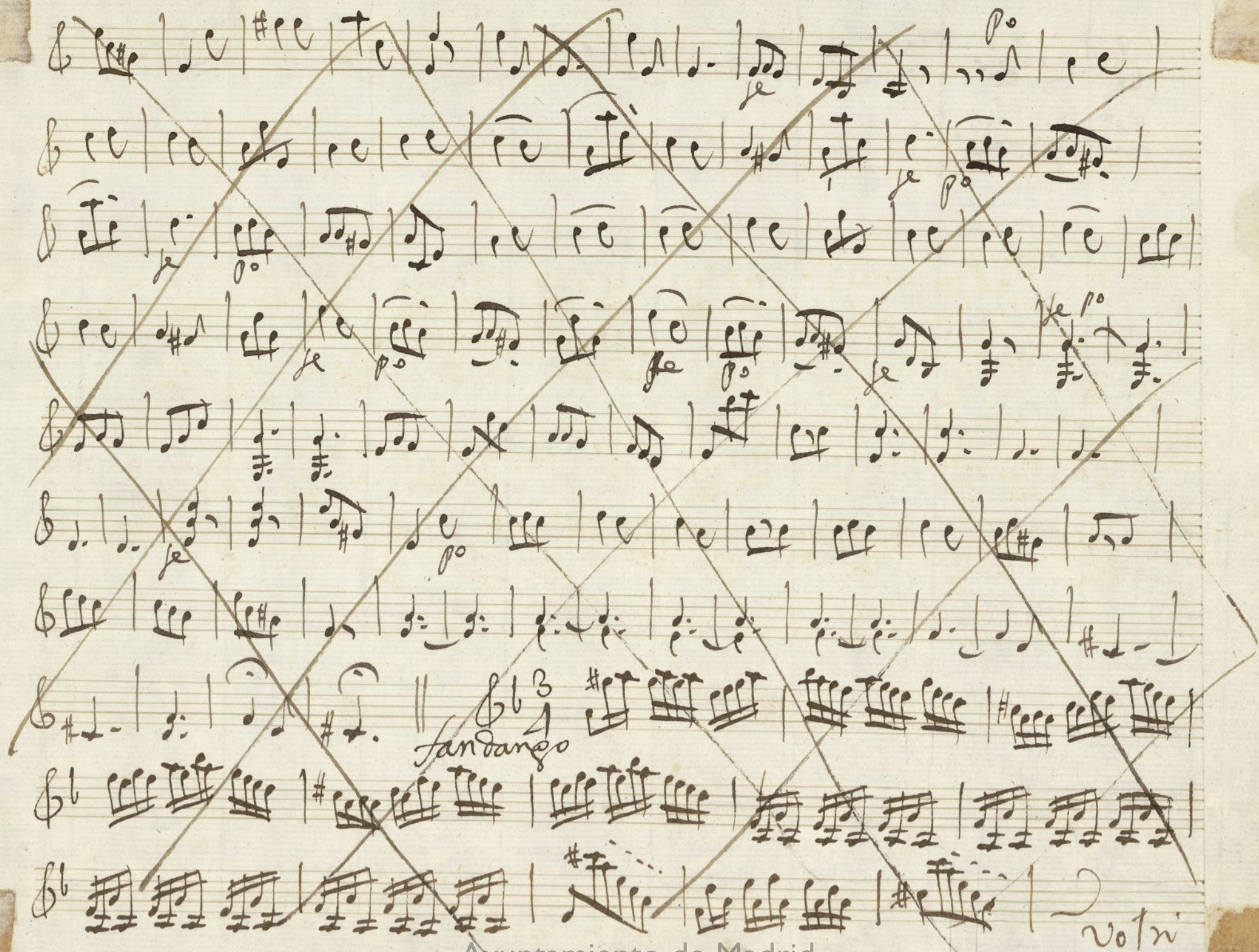


















Oboe Primero.

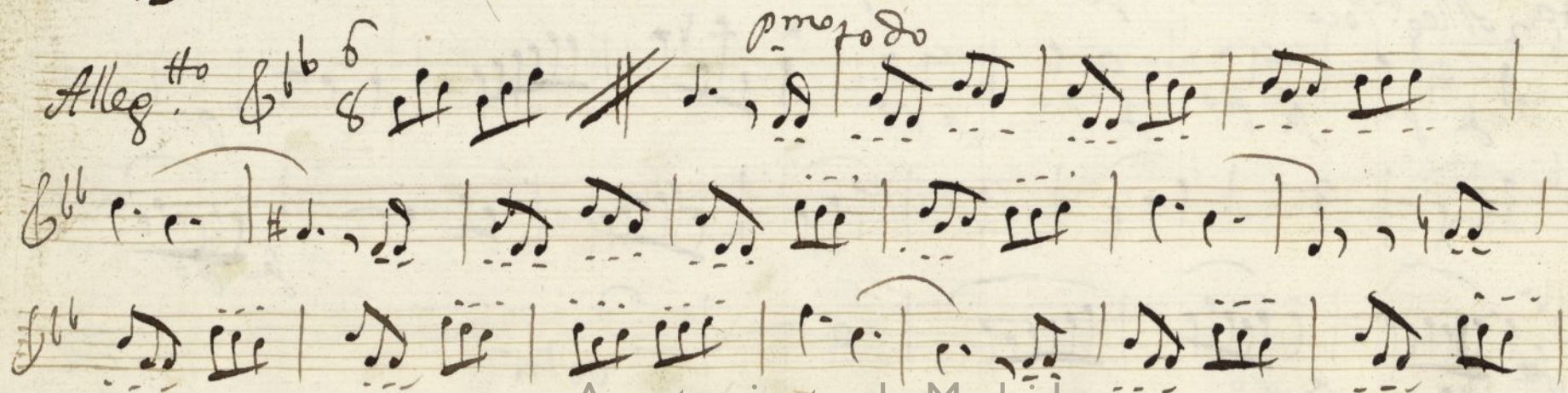
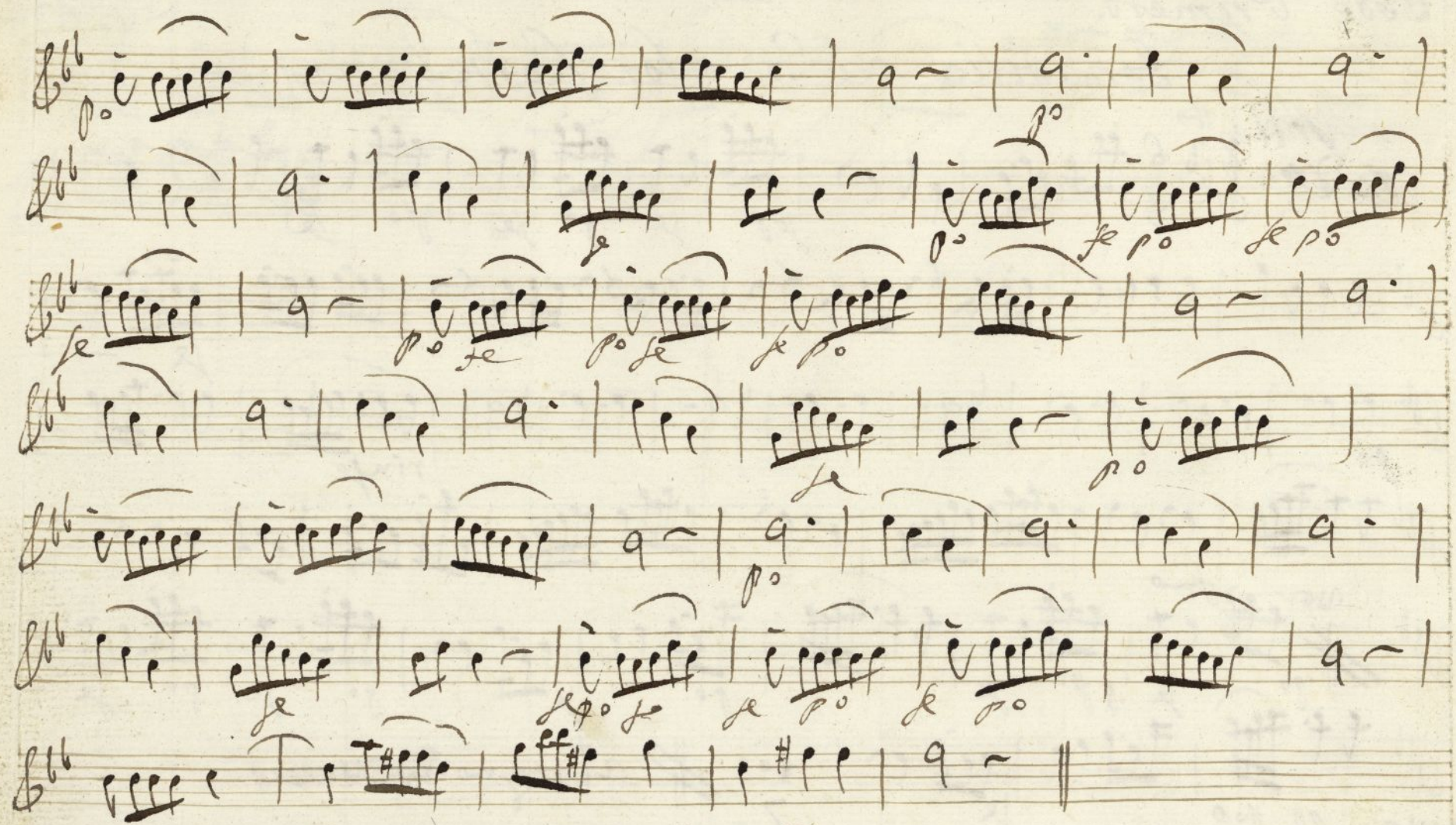
Mus 131-4

Sonadilla a 3. los horrelanos

*Alleg<sup>ro</sup>*  
Musical notation for Oboe I, measures 1-10. The notation includes treble clef, key signature of two flats (Bb, Eb), and a 6/8 time signature. The music features various note values, rests, and dynamic markings such as *p* and *pp*. There are also some handwritten annotations like "se po" and "rinse".

Flauta *Alleg<sup>ro</sup> Poco*  
Musical notation for Flute, measures 1-10. The notation includes treble clef, key signature of two flats (Bb, Eb), and a 3/4 time signature. The music features various note values, rests, and dynamic markings such as *p* and *pp*. There is a section marked *allegro* and a final section marked *volni*.







Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe*, *pp*, and *pm*. The score concludes with the instruction *Volzi* and a triple bar line.



*tenor*

*tenor*

*se*

*oboe*

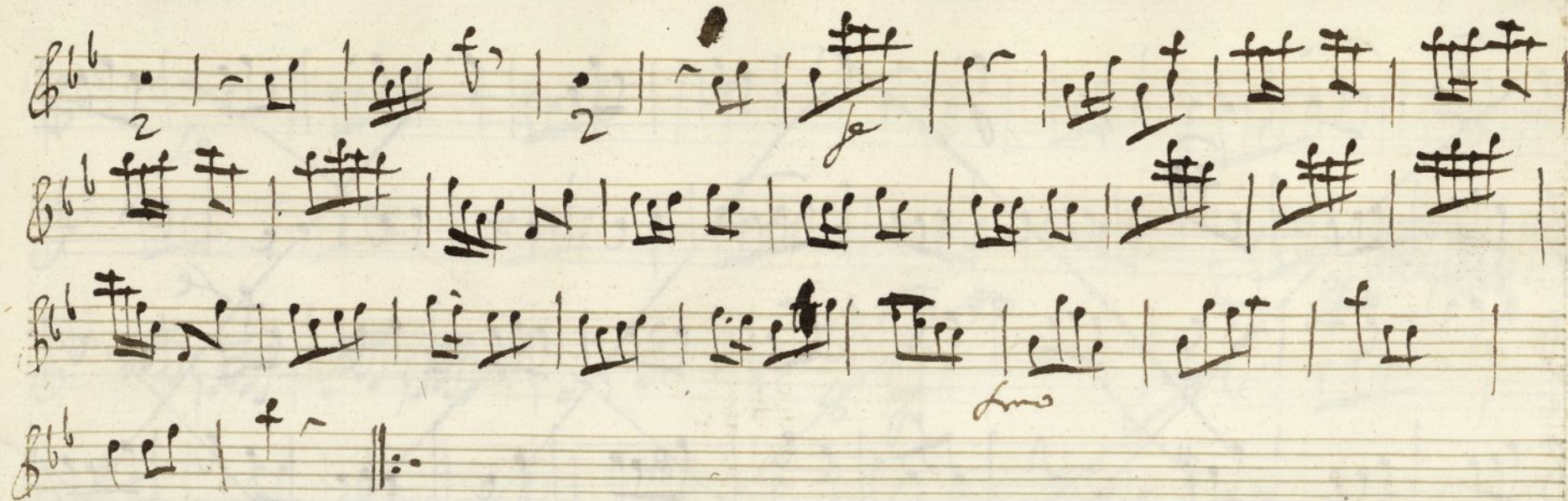
*All: 2*



Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings such as *p* (piano) and *tenu* (tenuto). The key signature is B-flat major (two flats). The first staff begins with a treble clef and a key signature of two flats. The notation is dense and includes many slurs and ties.

Handwritten musical score on three staves. The notation includes various notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). The key signature is B-flat major (two flats). The notation is dense and includes many slurs and ties.







Oboe Segundo.

tonadilla a 3. los horrelanos

Mus 131-4

*Alleg<sup>ro</sup>*

Handwritten musical score for Oboe Second part of "tonadilla a 3. los horrelanos". The score consists of eight staves of music in G major (one sharp) and 3/4 time. The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). The piece concludes with a double bar line and the instruction "al segno".

Vol. n.



# Flauta

*Alleg.<sup>ro</sup> Poco*  $\text{B}\flat\text{B}\flat$   $\frac{3}{4}$   $\text{q e} \mid \text{q e} \mid \text{q e} \mid \text{q e} \mid \text{e e e} \mid \text{e e e e} \mid$

$\text{B}\flat\text{B}\flat$   $\text{e e} \sim \text{q} \cdot \mid \text{q e} \mid \text{q} \cdot \mid \text{q e} \mid \text{q} \cdot \mid \text{q e} \mid \text{e e e e} \mid$

$\text{B}\flat\text{B}\flat$   $\text{e e} \sim \mid \text{q} \cdot \mid \text{q} \cdot \mid \text{q} \cdot \mid \text{q} \cdot \mid \text{q} \cdot \mid \text{q} \cdot \mid \text{q} \cdot \mid \text{q} \cdot \mid$

$\text{B}\flat\text{B}\flat$   $\text{q} \cdot \mid \text{q} \cdot \mid \text{q} \sim \text{allegro} \mid \text{q} \cdot \mid \text{q e} \mid \text{q} \cdot \mid$

$\text{B}\flat\text{B}\flat$   $\text{q e} \mid \text{q} \cdot \mid \text{q e} \mid \text{e e e e} \mid \text{e e} \sim \mid \text{q} \cdot \mid \text{q} \cdot \mid$

$\text{B}\flat\text{B}\flat$   $\text{q} \cdot \mid \text{q} \cdot \mid \text{q} \sim \mid \text{q} \cdot \mid \text{q e} \mid \text{q} \cdot \mid \text{q e} \mid \text{q} \cdot \mid$

$\text{B}\flat\text{B}\flat$   $\text{q e} \mid \text{e e e e} \mid \text{e e} \sim \mid \text{q} \cdot \mid \text{q} \cdot \mid \text{q} \cdot \mid \text{q} \cdot \mid \text{q} \sim \mid$

$\text{B}\flat\text{B}\flat$   $\text{e e e} \mid \text{e e e} \mid \text{e e e} \mid \text{e e e} \mid \text{q} \sim \mid$

*Alleg.<sup>ro</sup>*  $\text{B}\flat\text{B}\flat$   $\frac{6}{8}$   $\text{e e e e} \mid \text{e e e e} \mid \text{e e e e} \mid \text{e e e e} \mid$

$\text{B}\flat\text{B}\flat$   $\text{e e e e} \mid \text{e e e e} \mid \text{e e e e} \mid \text{e e e e} \mid$



Handwritten musical score on ten staves, featuring various musical notations, clefs, and dynamic markings.

The score is written in a system of ten staves. The first four staves are in G major (one sharp) and 4/4 time. The fifth staff begins with a key signature change to A major (two sharps) and includes the marking *allegro*. The sixth staff returns to G major. The seventh and eighth staves continue in G major. The ninth staff includes a key signature change to A major and the marking *Voln.* (Vollendung). The tenth staff is empty.

Key markings and notations include:

- po* (piano) at the beginning of the first staff.
- le* (forte) markings on the second, third, and fourth staves.
- tenor* marking on the third staff.
- allegro* marking on the fifth staff.
- Voln.* (Vollendung) marking on the ninth staff.
- Dynamic markings: *po* (piano), *le* (forte), *tenor*, and *Voln.*
- Key signatures: G major (one sharp) and A major (two sharps).
- Time signature: 4/4.
- Notes: Quarter notes, eighth notes, and sixteenth notes, often beamed together.
- Rests: Quarter and eighth rests.
- Accents: Sharp signs (#) on notes.
- Ornaments: Small circles above notes.
- Figured bass: Numbers 3 and 4 below notes.



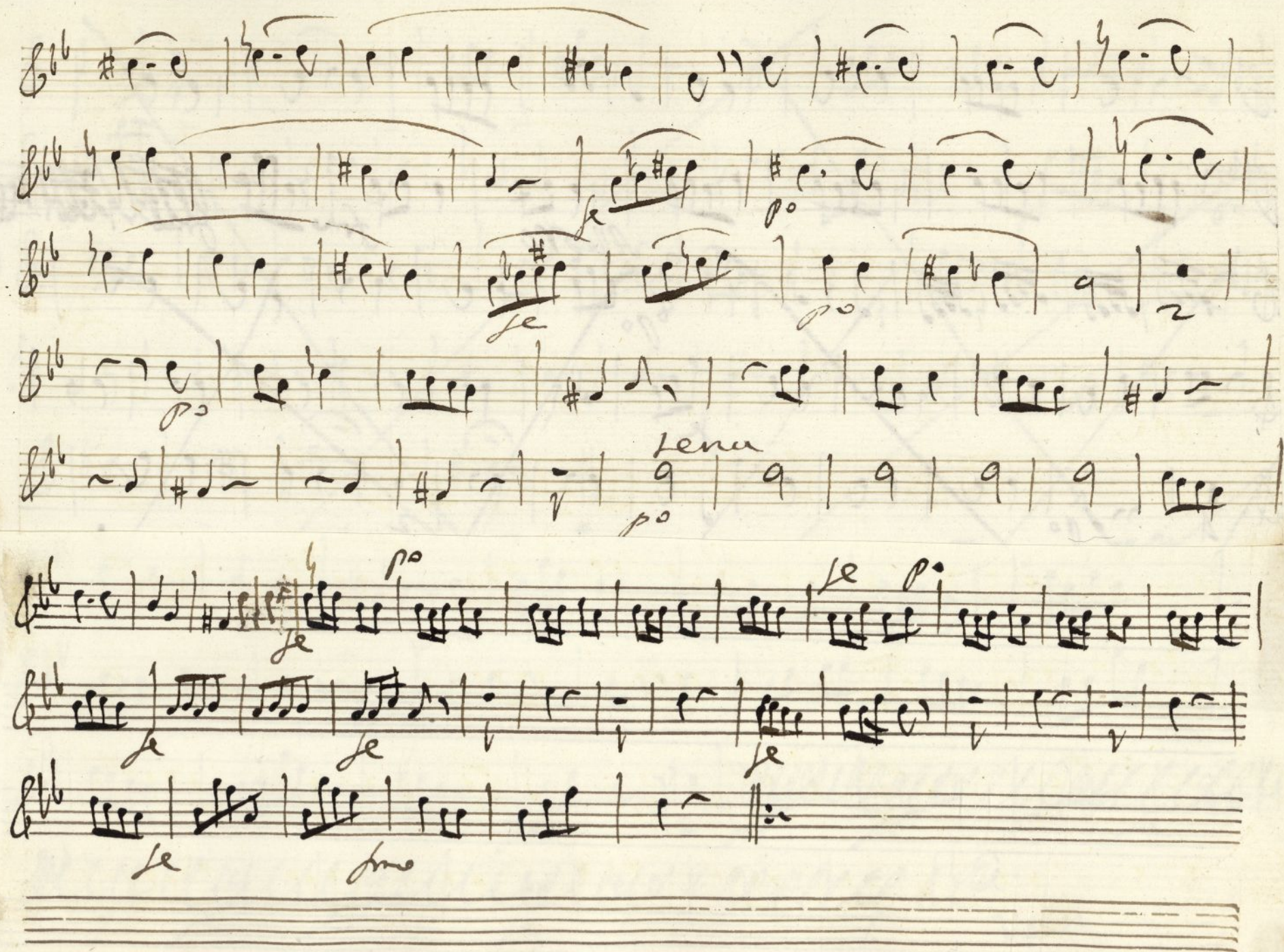
*tenu*

Handwritten musical score for a string ensemble, measures 1-10. The notation is in G major (one sharp) and 4/4 time. It features a variety of note values including quarter, eighth, and sixteenth notes, with some measures containing rests. The first measure has a 'p' (piano) dynamic marking.

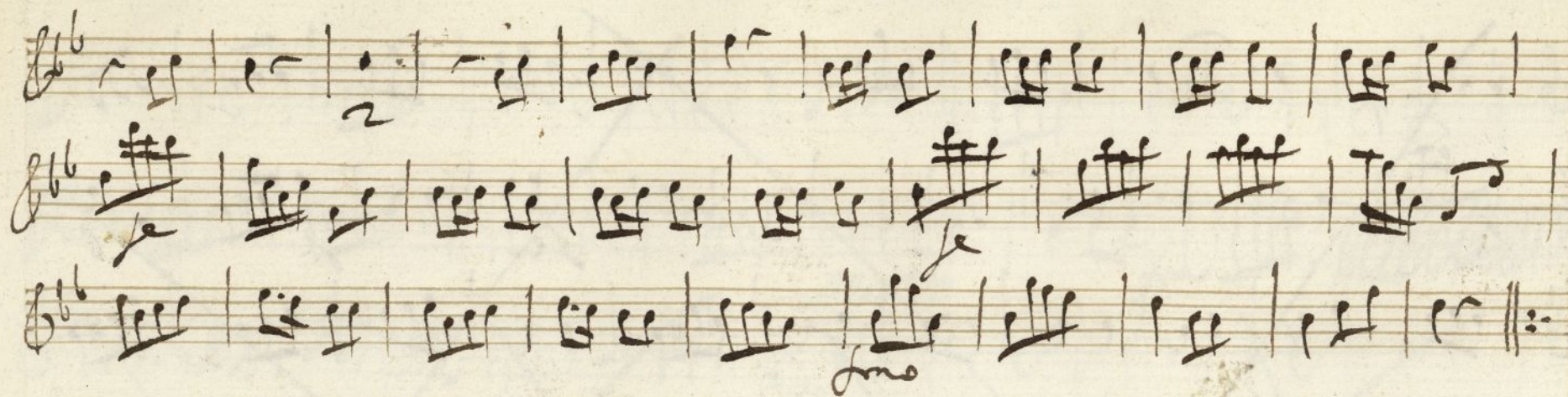
*Oboe*  
*Allegro*

Handwritten musical score for an Oboe, measures 11-20. The notation is in G major (one sharp) and 2/4 time. It features a variety of note values including eighth, sixteenth, and thirty-second notes, with some measures containing rests. The first measure has a 'p' (piano) dynamic marking. The score ends with a double bar line and a repeat sign.











trompa 1.<sup>a</sup> tonadilla à 3.

De los hortelanos

Mus 131-4

And J<sup>r</sup>.

elata

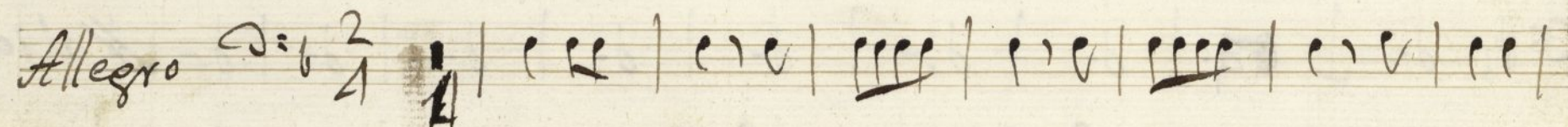
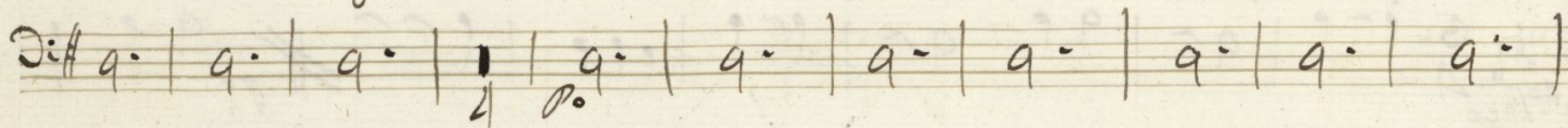
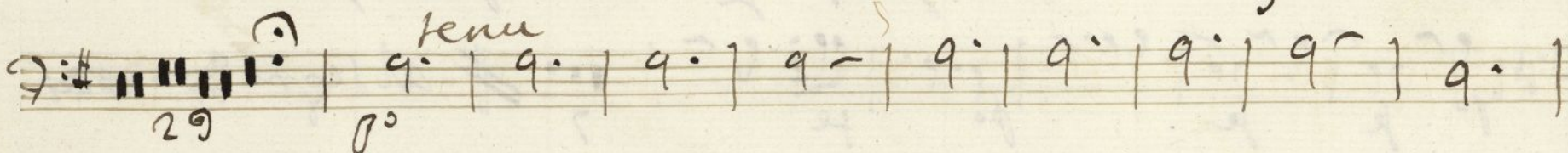
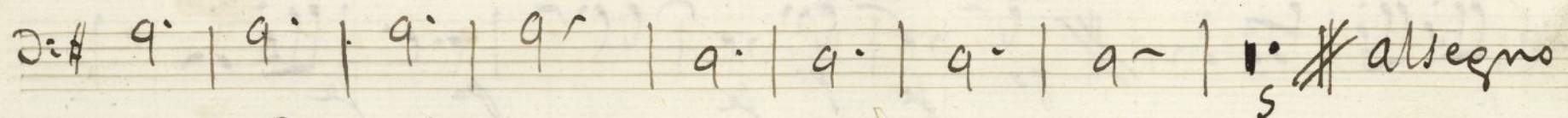
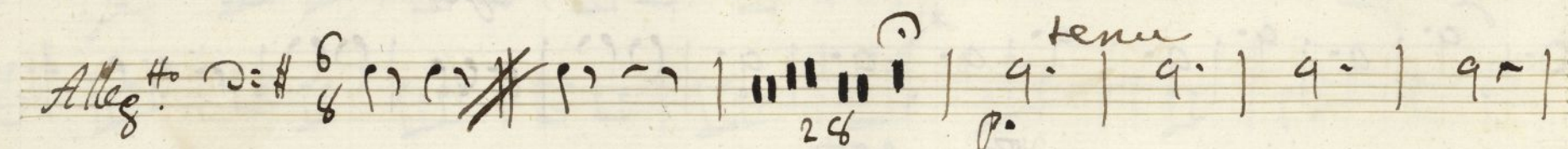
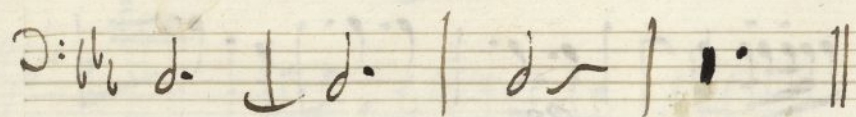
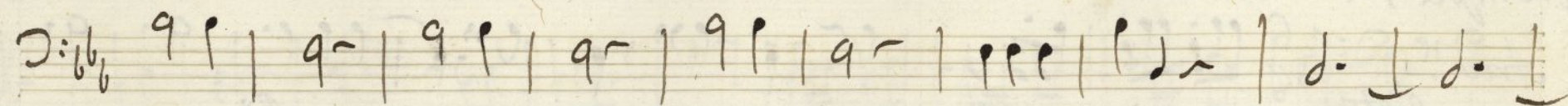
*Allegro Poco*

al segno ~~2/4~~

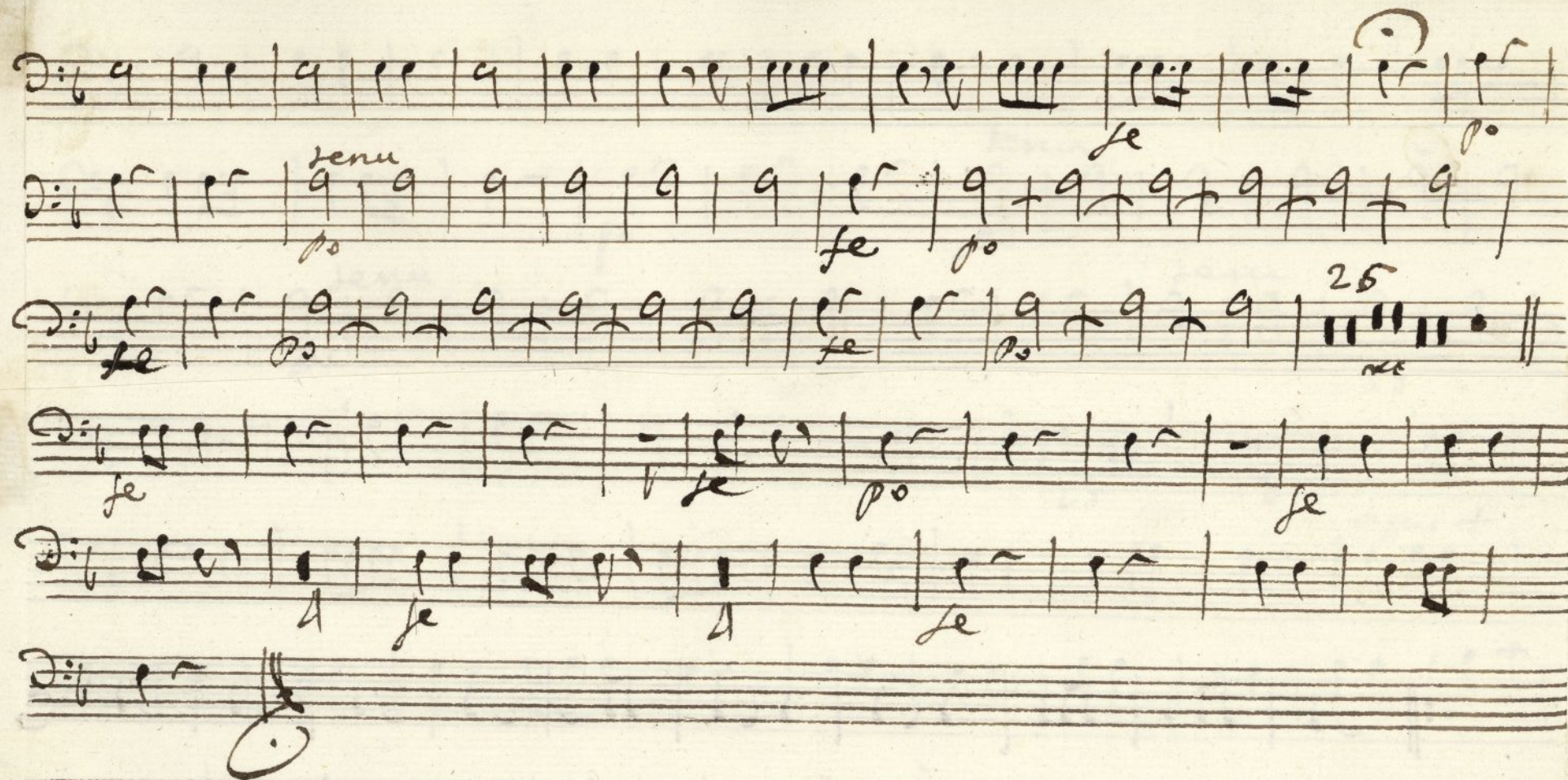
~~Il~~ disegno

2  
vol 18



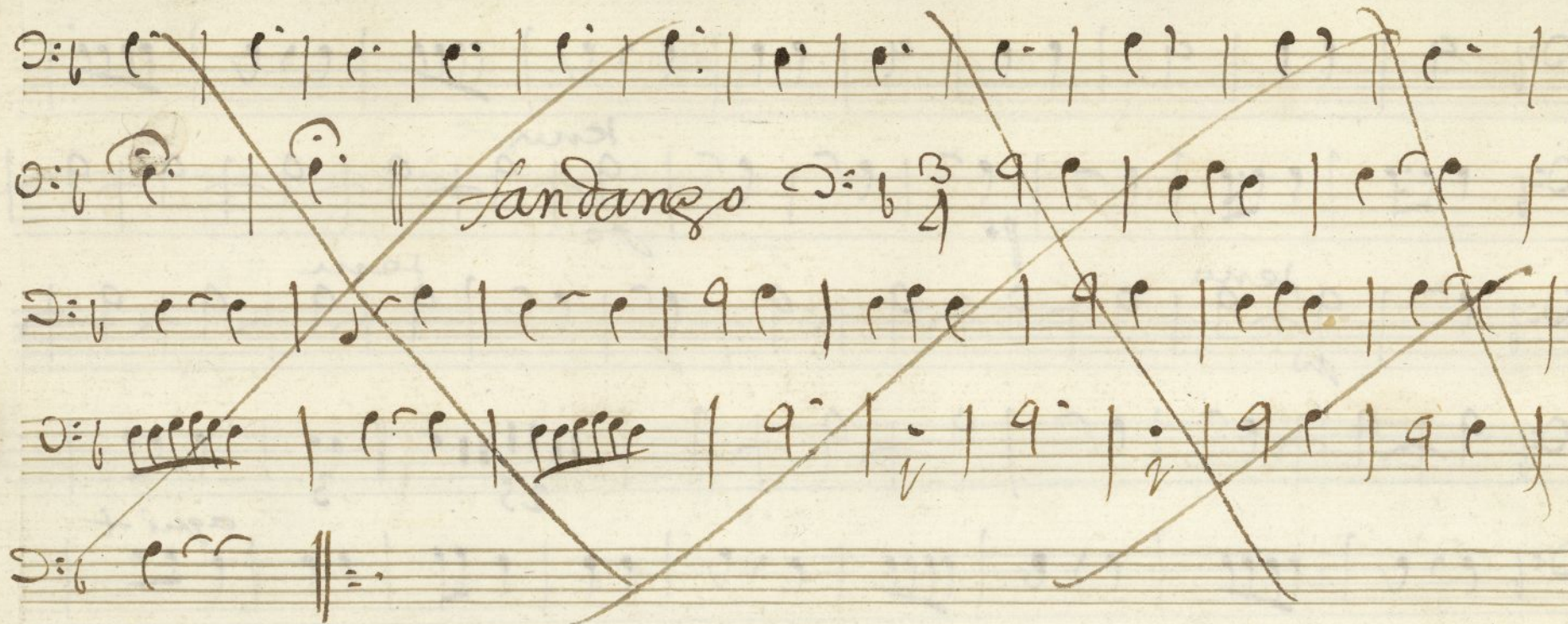






25 Vol. n°







Trompa Segunda. tonadilla a 3. + delos horrelanos.

And<sup>te</sup> *Esoltrrent* 6/8

2

allegro ~~Allegro~~

Alleg<sup>ro</sup> Poco 3/4

allegro

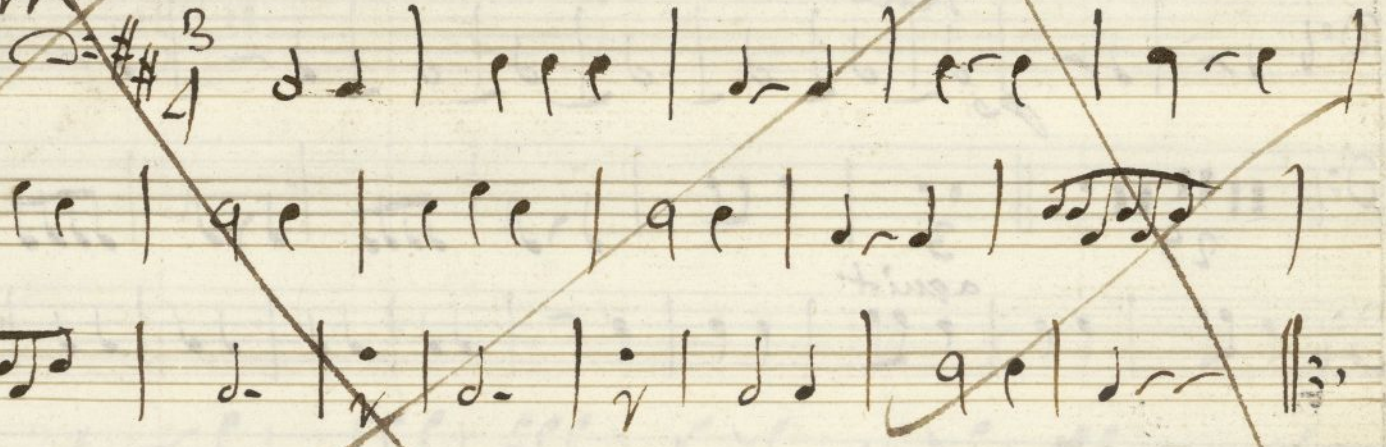
Ayuntamiento de Madrid

vol. 2





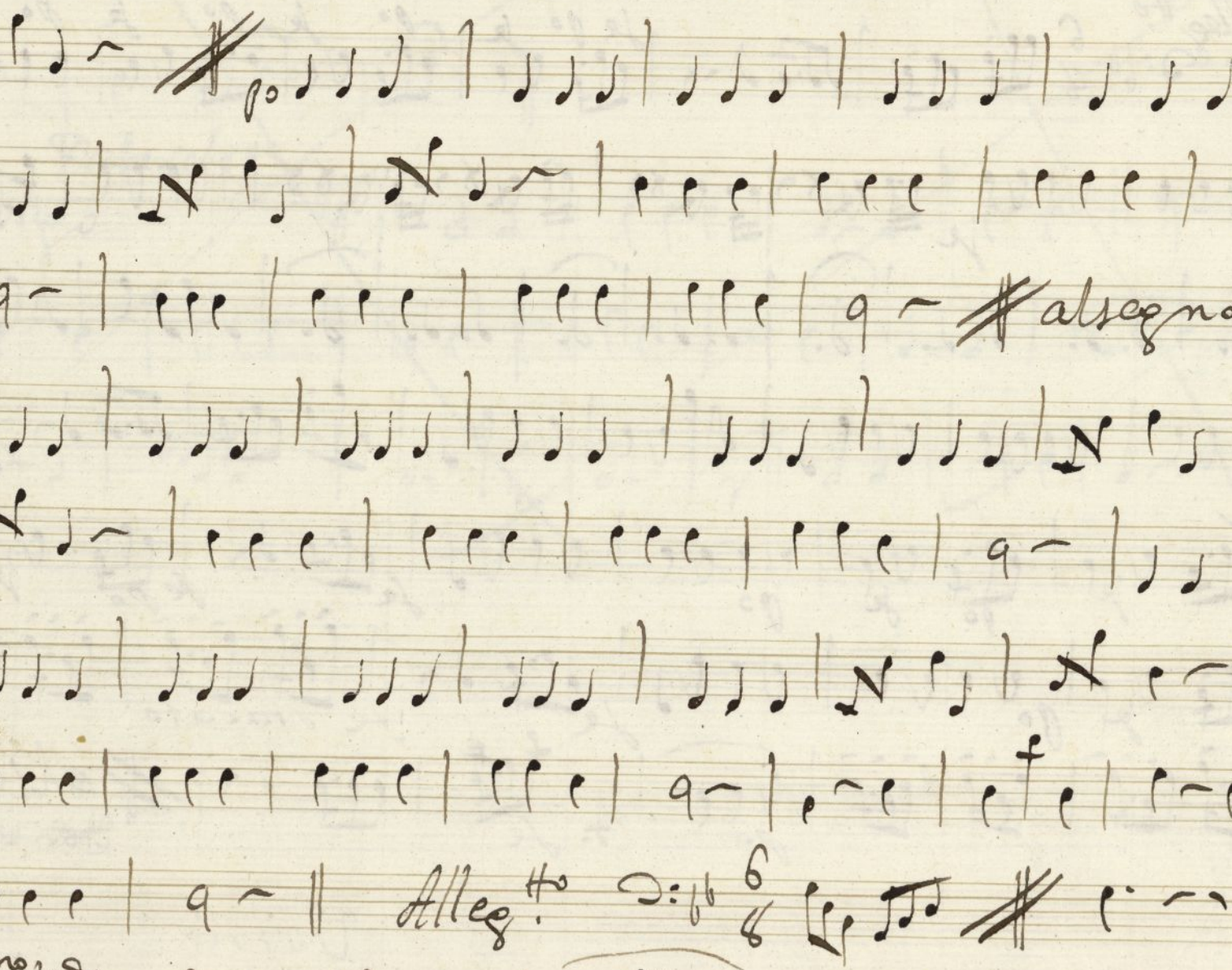
*Delasolvre*  
*sandango*









Alleg.<sup>ro</sup> Poco  $\text{D}:\flat\flat \frac{3}{4}$  



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *se*, *po*, and *mo*. The score is written in a cursive, handwritten style. The staves are numbered 1 through 10. The notation includes various musical symbols such as notes, rests, and dynamic markings like *se*, *po*, and *mo*. The score is written in a cursive, handwritten style. The staves are numbered 1 through 10. The notation includes various musical symbols such as notes, rests, and dynamic markings like *se*, *po*, and *mo*. The score is written in a cursive, handwritten style. The staves are numbered 1 through 10.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *le* (likely *legato*). The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The second staff through the fourth staff continue the melody. The fifth staff is marked *Allegro* and features a 2/4 time signature. The sixth staff through the tenth staff continue the piece, with some staves showing more complex rhythmic patterns and dynamic markings. The manuscript is written in a cursive, historical style.

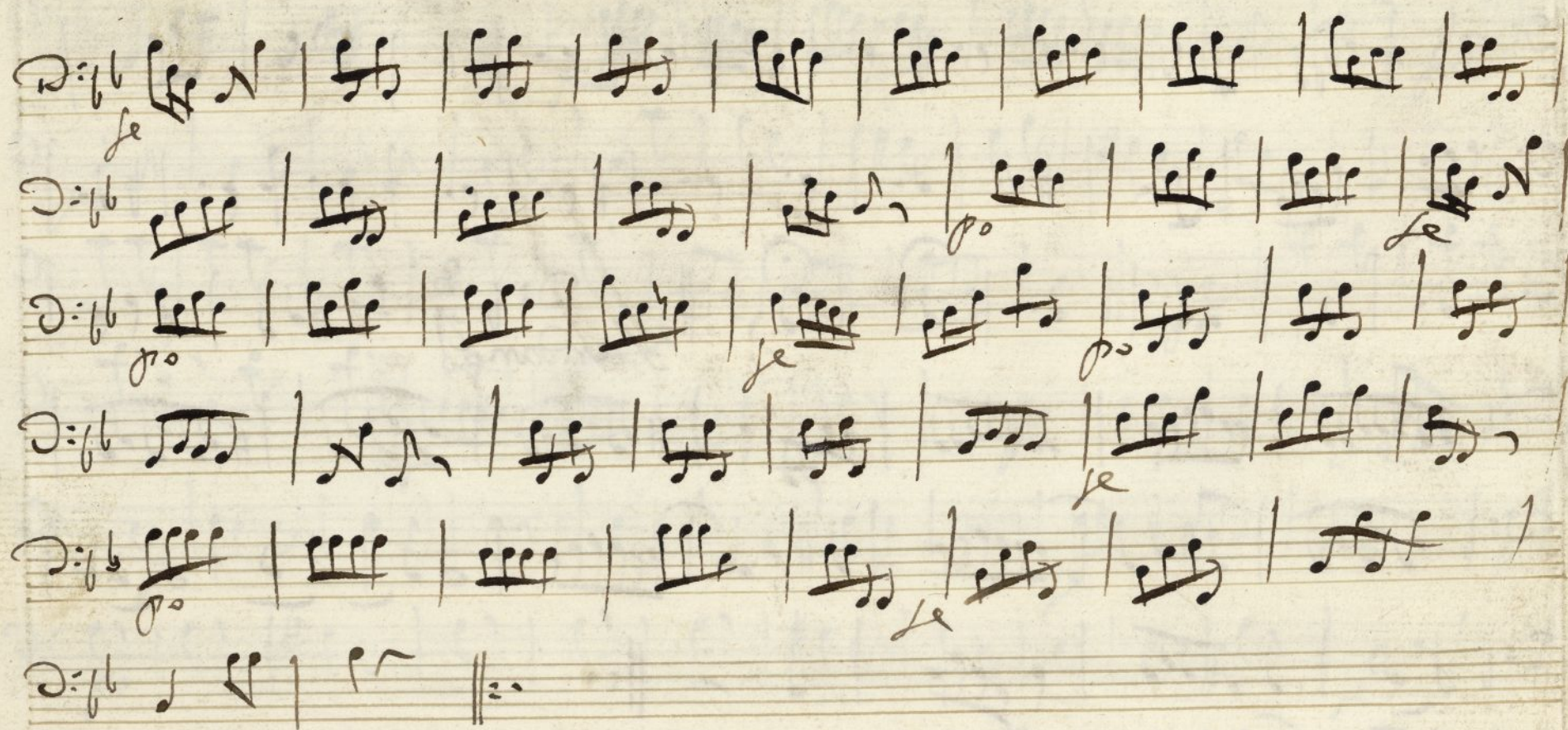


Handwritten musical notation on three staves. The first staff contains a series of notes with various accidentals and slurs. The second and third staves contain long horizontal lines, possibly representing sustained notes or rests. The notation is in a historical style, likely from the 18th or 19th century.

Handwritten musical notation on four staves. The first three staves contain notes and rests, with some slurs and accidentals. The fourth staff is mostly empty, with a few notes at the beginning. The notation is in a historical style, likely from the 18th or 19th century.

Handwritten musical notation on two staves. The first staff contains a series of notes with various accidentals and slurs. The second staff contains a series of notes with various accidentals and slurs. The notation is in a historical style, likely from the 18th or 19th century.







Contrabajo Sonadilla a 3 del torrenale.

Mus 131-4

Allegretto

no

allegro

Alleg. Poco



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

The first seven staves are in common time (C) and G major (one sharp). The eighth staff begins with the tempo marking *Allegro* and changes to 6/8 time. The final two staves continue in 6/8 time.

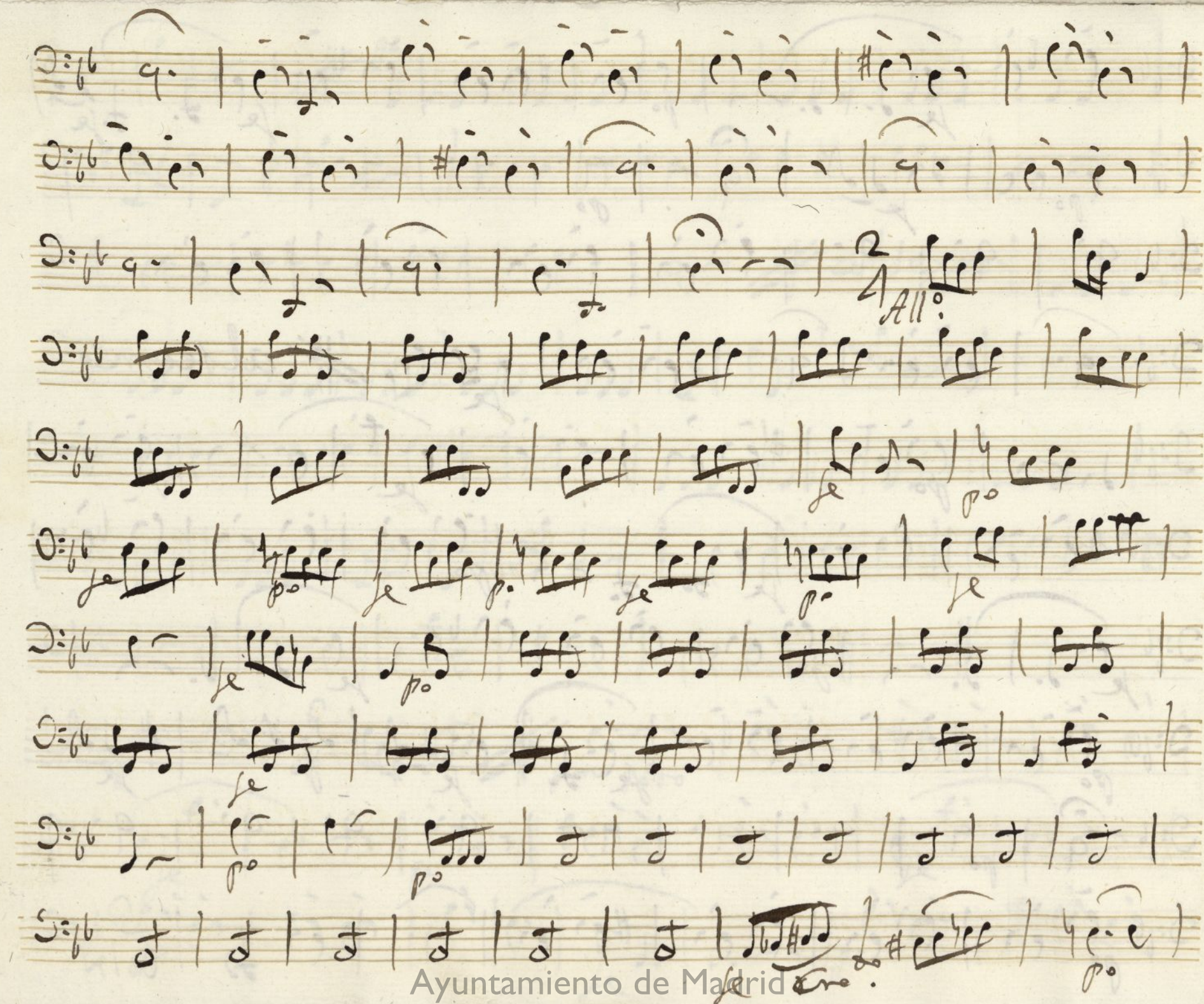
Key markings and annotations include:

- allegro* (eighth staff)
- p* (piano) and *f* (forte) dynamic markings
- je* (likely *jeu*) markings
- p* and *f* markings under the final two staves
- A watermark "Ayuntamiento de Madrid" is visible at the bottom center.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one sharp (F#). The time signature is 3/4. The score includes a section marked "allegro" and a section marked "allegro". The notation is in a cursive, handwritten style.







Handwritten musical score on ten staves, featuring various musical notations including notes, rests, and dynamic markings such as *le*, *Cred.*, *p<sub>o</sub>*, and *fmo*. The notation includes treble clefs, a key signature of one flat, and a 6/8 time signature. The score concludes with a double bar line and a final flourish.



