

Leg.^o 16. n.^o 17.

Mus 127-7

1

1776

+ (Leg.^o 5.^o n.^o 16.)

Palencia, Fado y Cama

Conadilla

ã 3.

De la Riña

De Esteve:

Allegro.

Handwritten musical score for a piece titled "Allegro." The score is written on ten staves. The first staff has a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is in a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "Fuñeres solo injusto, tuyo es" are written below the staves, with "Madma Polia" and "Gal. tad." written above the staves. The score is handwritten and appears to be a manuscript.

Pol.^a
el rigor... tu a celos me matas -

tad.^o *Pol.^a*
tu ofendes mia mor - Donde vas - in -

tad.^o
grato *Ingrato:* hano berte ano berte -

boy, ano berte, boy, ano berte boy - - -

Pol.^a
bien haces - ha: (que

tad.^o
pena, es cierto: - ha: que Dolor - - *Pol.^a* te av -

tad.^o *Pol.^a* *tad.^o*
sentas, a el punto; no mixas; no no:

los 2:
Yamas no ede bexte, Ya

3
Para siempre a Dios, a Dios -

fmo

Para siempre à Dios à Dios, para siempre à

fmo

Dios à Dios, à Dios, à Dios à -

Descondese la Dama
Dios: en una puerta

Allegro

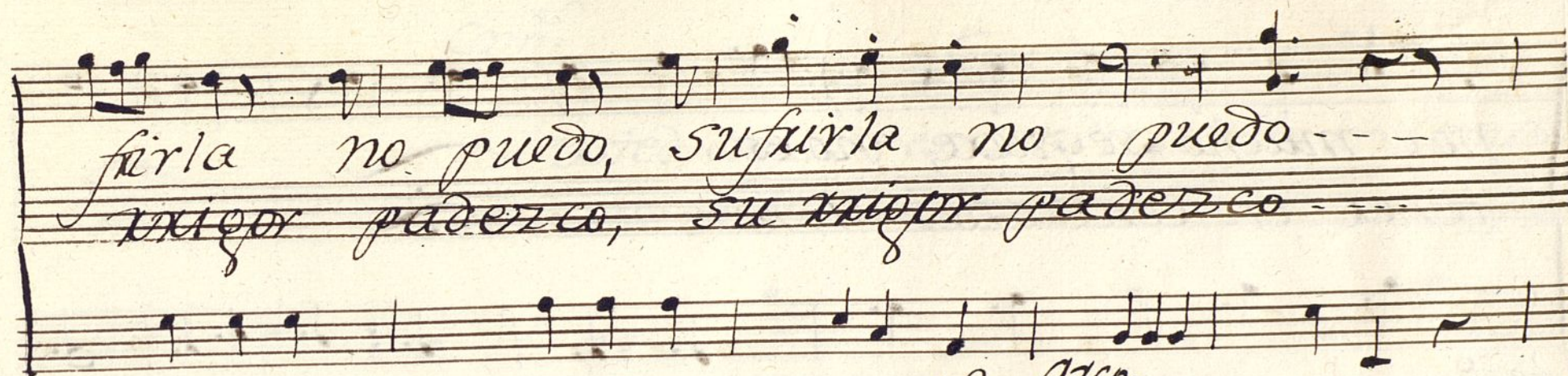
Sale D.ª tenencia deteniendo; el Galan: -

Sale 1a D.ª Lorenzo - Pol.ª Don

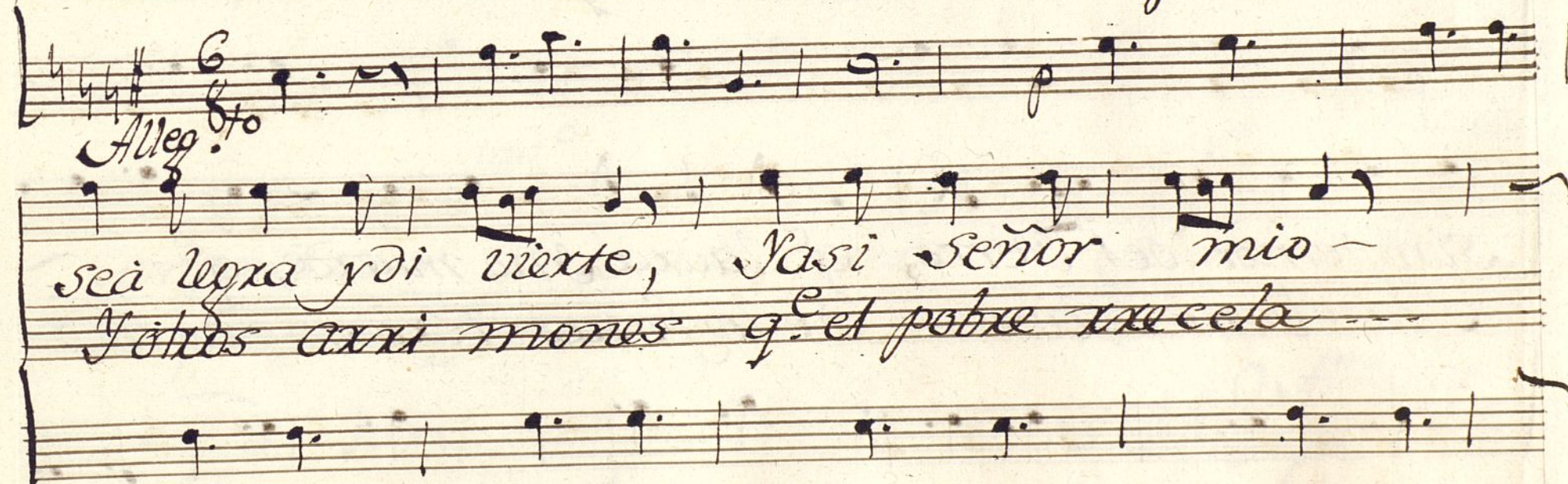
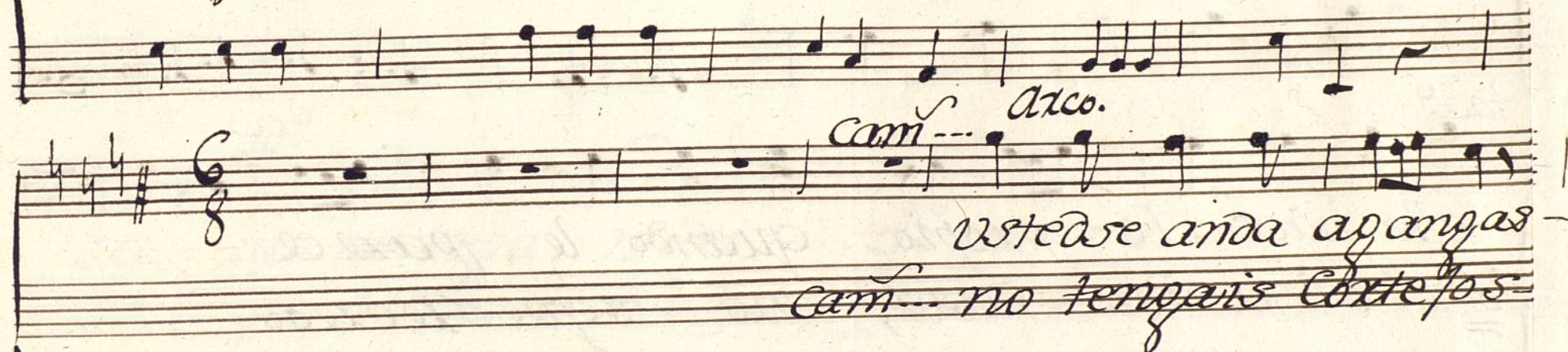
tad.^o
 bur Don fernando, a Dios Don tenencio, *cam.* por que tan ce-
 tenencio Amigo, de pesar fallezca, por que me a de-

Punt.^{do}
 nudo, decime q.^e es esto; *tad.^o* estar mi parienta, va
 fado, miadorado Dueño, *cam.* Dr. fernando a ora me a

biando de celos Na depar la e llo, su-
 dicho el suceso, *plase* porque causa su-



4



No es mucho sequece, no es
tenex en contraxones, tener

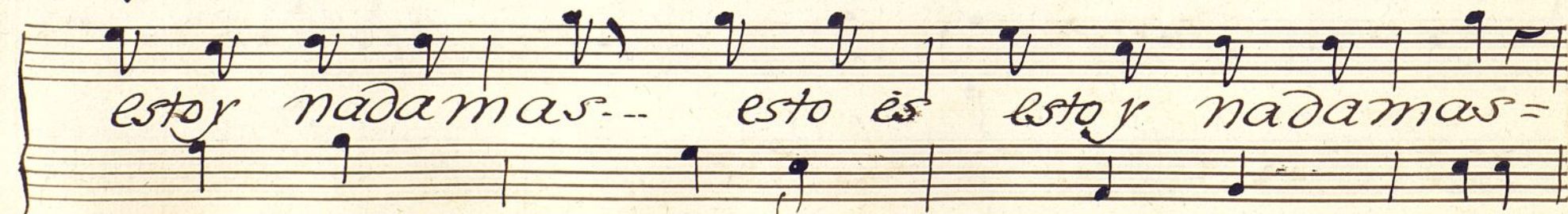
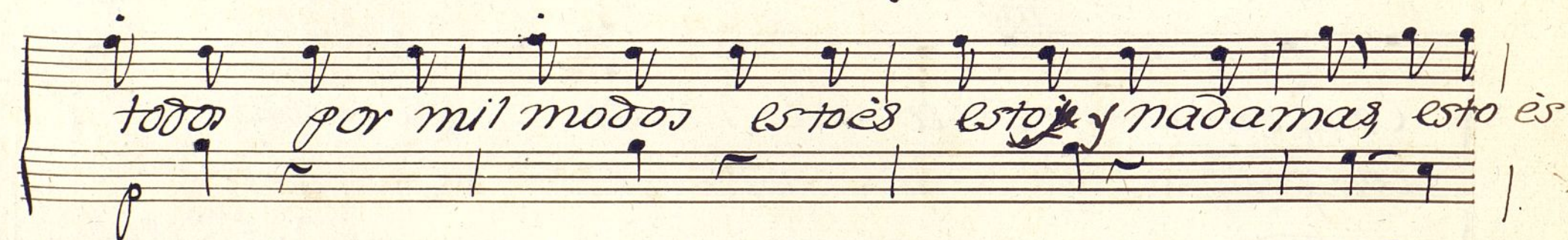
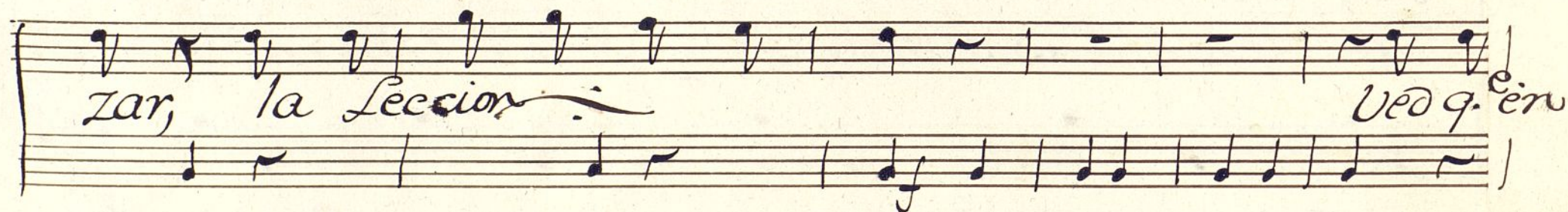
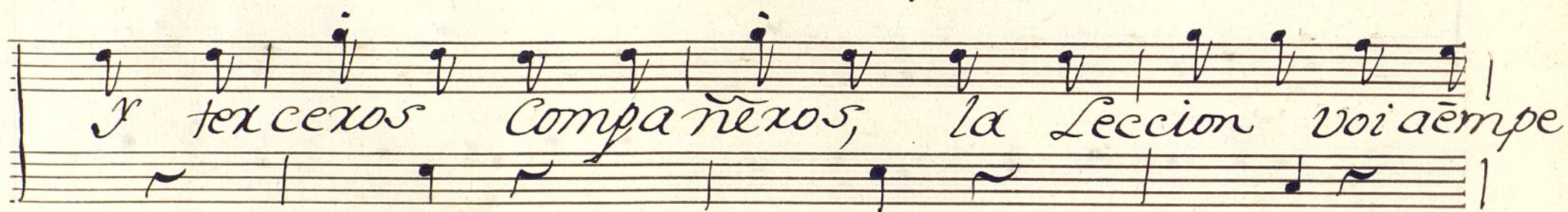
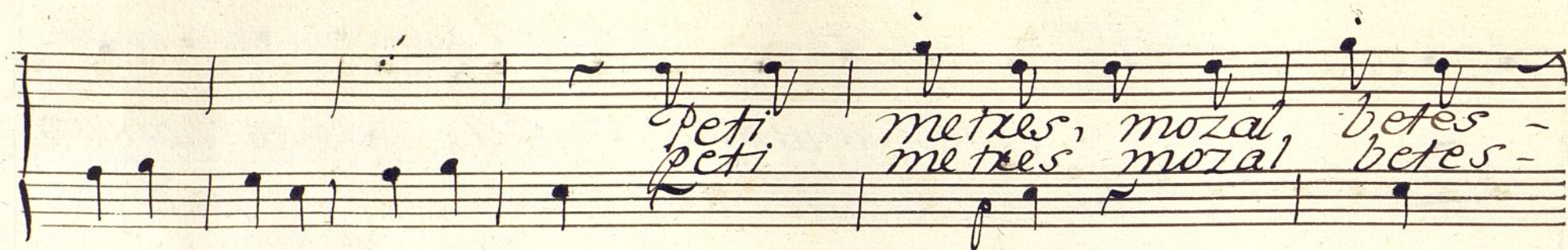
tad.

ella hace lo propio quando le parece ---

Pol.ª a sista a su casa, no busque texeos ---

Sin temor del Perro, q.^e ladra y no muere, q.^e
Y la bexa libe - de los foxas texos, de los

Cam.
usted aqui se es conda, Yo lo compon
Cam. usted alli se es conda, Yo lo compon
tad.
dix, que no sepa nada --- q. me enfadaxe - Yo lo
dix que alli esta suspiro, Pol. se lo estimaixe, *Cam.* Yo lo
tad. *cres.*
Compon dix -- se lo esti-maxe: (se esconde)
Compon dix. Pol. se lo esti-maxe: (se esconde)
f. *Att. vivo:* *f.*



Allegro. (Saca un libro y hace que lee=)

6

Receta de Dⁿcele-

Rez^{do}:

donio, para curar las viñas, de un matxi

monio:

(Se aroma la Dama: y llama:)

Alleg^{to}.

tad^o:

chi, chi-
chi, chi-

Pizz^{to}.

corre Dⁿ tenencio a donde esta la Dama y hace como q^o ablan-

corre Dⁿ tenencio a donde esta el Galan:-

fe arco:

Pizz^{to}.

chi chi chi
chi chi chi

tad.^o arco. fe

Pol.^a q'ho adicho Don teneñcio que res
Don teneñcio pues que a vido, se con

Cam. Pizzto

pues ta odio mivien, Que sois falso in Constante, y
viene ya abolver, Cam. Vava maduxando el pexo-

tad.^o

en otra parte quexeis- ay que pena que tor
presto le podreis Comer, Pol.^a ay que pena, que tor

Cam.

mento, andad bolber otra vez - Es muy fuerte el
mento, andad bolber otra vez. ca es la Indiges

Respi ado - y no se quiere cozer,

tion terribile, y no ay forma de romper, } ay que
es muy-
} ay que
es la In-

pena que tor mento, andad bolber otra
fuerte el Respi ado, y no se quiere co

pena que tor mento, andad bolber otra
diges - tion te rrible, y no ay forma de rom

tad.

vez, Decid que os a dicho, q. os
 vez, Decid que os a dicho q. os
 vez: Decid que os a dicho q. os
 per:

am.

Yo solo dixi, Yo solo dixi -
 Yo solo dixi, Yo solo dixi -

arco.

Que gastais el sueldo = Cortejando niñas
 Que teneis bisitas = Bayles y Cortejos

Pizz.

In Casa sea yuna, *los mas de los dias*
y con estas cosas, *se leynchan los dedos-*

tad°
No beo que gasta...
Pola... pues no se casara...

arco. *pizzto*

Batas y otras cosas, *Quienda para ello-*
sus que pretendia - *tener la Caverna,*
 su sosiego

Cam.
 9. Émpine la olla - Eso no es razon, eso
 Como una Sencilla, *Cam.* Eso no es razon, eso
 como lo queria

Pol.
 no es razon; sise componda, sise componda -
 no es razon, *tao* sise componda, sise componda

los 3.
 Quantas de estas cosas, en el mundo abra...
 Quantas de estas cosas, en el mundo abra...
 Yo quiero puntarlos. Ya cabese ya...
arco.
fmo

quantas en el mundo abra - -
quantas en el mundo abra -
Yo quiero Ya cabese Ya - - -

Se esconden cada uno a su
puerta; y don, tenencio,
abla con la Dama: *Allegro:* *can.* Venid amigo - -

salid Señora - - Queseme jora Ya

vuestro mal - - *tad.* Dame tus plantas, *Pol.* Dame los -

1o 2o
brazos, que eternos lazos, que eternos -
1a
lazos, han de ser ya: Formad en -
tad. 2o 2o
premio: Formad empaño - Nosatis -
tad.
fago vuestra amistad... No os apaa

derzo, tal bene ficio, ^{1^o 2.} No hay otro o

ficio, No ay para medra-

^{1^o 3:} Ya paci guadas: estas xren cillas...

Vivo: fmo

Con Ale gria sea cabaxá - - -

chi chi.

Con Ale gria se acaba xa;

chi, chi chi

Perdonad: Y mandar,

Que la tonada sea Cavo ya - Que la to-
 nada, sea Cavo ya, sea Cavo ya, sea
 Cavo, ya, sea Cavo ya:

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+
Violin 1^o

Ton.^a a 3:

De la Reina



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (three sharps), time signatures (3/4, 6/8, 2/4), and dynamic markings. The score is divided into sections by double bar lines.

Section 1 (Staves 1-2): *Allegro* (3/4 time). Includes the marking *puro do*.

Section 2 (Staves 3-4): *arco.* (arco) and *Allegro* (6/8 time).

Section 3 (Staves 5-6): *Allegro* (6/8 time). Includes the marking *cres.* (crescendo).

Section 4 (Staves 7-8): *Att. vivo* (2/4 time).

Section 5 (Staves 9-10): *Allegro* (8/8 time). Includes the marking *Rezo* and a signature *P. P.*



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 cursive, handwritten style on aged paper.

Dynamic markings and tempo changes include:

- fmo* (first movement) above the second staff.
- Allegro* (Allegro) written across the third and fourth staves.
- Allegro* (Allegro) written across the fifth and sixth staves.
- Allegro* (Allegro) written across the seventh and eighth staves.
- Allegro* (Allegro) written across the ninth and tenth staves.
- Allegro* (Allegro) written across the eleventh and twelfth staves.
- Allegro* (Allegro) written across the thirteenth and fourteenth staves.
- Allegro* (Allegro) written across the fifteenth and sixteenth staves.
- Allegro* (Allegro) written across the seventeenth and eighteenth staves.
- Allegro* (Allegro) written across the nineteenth and twentieth staves.
- Allegro* (Allegro) written across the twenty-first and twenty-second staves.
- Allegro* (Allegro) written across the twenty-third and twenty-fourth staves.
- Allegro* (Allegro) written across the twenty-fifth and twenty-sixth staves.
- Allegro* (Allegro) written across the twenty-seventh and twenty-eighth staves.
- Allegro* (Allegro) written across the twenty-ninth and thirtieth staves.
- Allegro* (Allegro) written across the thirty-first and thirty-second staves.
- Allegro* (Allegro) written across the thirty-third and thirty-fourth staves.
- Allegro* (Allegro) written across the thirty-fifth and thirty-sixth staves.
- Allegro* (Allegro) written across the thirty-seventh and thirty-eighth staves.
- Allegro* (Allegro) written across the thirty-ninth and fortieth staves.
- Allegro* (Allegro) written across the forty-first and forty-second staves.
- Allegro* (Allegro) written across the forty-third and forty-fourth staves.
- Allegro* (Allegro) written across the forty-fifth and forty-sixth staves.
- Allegro* (Allegro) written across the forty-seventh and forty-eighth staves.
- Allegro* (Allegro) written across the forty-ninth and fiftieth staves.
- Allegro* (Allegro) written across the fifty-first and fifty-second staves.
- Allegro* (Allegro) written across the fifty-third and fifty-fourth staves.
- Allegro* (Allegro) written across the fifty-fifth and fifty-sixth staves.
- Allegro* (Allegro) written across the fifty-seventh and fifty-eighth staves.
- Allegro* (Allegro) written across the fifty-ninth and sixtieth staves.
- Allegro* (Allegro) written across the sixty-first and sixty-second staves.
- Allegro* (Allegro) written across the sixty-third and sixty-fourth staves.
- Allegro* (Allegro) written across the sixty-fifth and sixty-sixth staves.
- Allegro* (Allegro) written across the sixty-seventh and sixty-eighth staves.
- Allegro* (Allegro) written across the sixty-ninth and seventieth staves.
- Allegro* (Allegro) written across the seventy-first and seventy-second staves.
- Allegro* (Allegro) written across the seventy-third and seventy-fourth staves.
- Allegro* (Allegro) written across the seventy-fifth and seventy-sixth staves.
- Allegro* (Allegro) written across the seventy-seventh and seventy-eighth staves.
- Allegro* (Allegro) written across the seventy-ninth and eightieth staves.
- Allegro* (Allegro) written across the eighty-first and eighty-second staves.
- Allegro* (Allegro) written across the eighty-third and eighty-fourth staves.
- Allegro* (Allegro) written across the eighty-fifth and eighty-sixth staves.
- Allegro* (Allegro) written across the eighty-seventh and eighty-eighth staves.
- Allegro* (Allegro) written across the eighty-ninth and ninetieth staves.
- Allegro* (Allegro) written across the ninety-first and ninety-second staves.
- Allegro* (Allegro) written across the ninety-third and ninety-fourth staves.
- Allegro* (Allegro) written across the ninety-fifth and ninety-sixth staves.
- Allegro* (Allegro) written across the ninety-seventh and ninety-eighth staves.
- Allegro* (Allegro) written across the ninety-ninth and one hundred staves.



Ayuntamiento de Madrid

⁺
Violin 2.^o

Ton.^a a 3.

De la Reina.



Allegro. $\text{G}\sharp\text{A}\text{B}$ $\frac{2}{4}$

S. fino 2

2. veces:

Ayuntamiento de Madrid

Allegro 3 *punt. do*

faco *Allegro* 6

cre. do

Att. vivo: 2

Allegro 8 *Rezo. do* P. P.

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

The third staff begins with the tempo marking *Allegro* and the time signature $\frac{6}{8}$. Below the first few measures of this staff is the instruction *Piano:*.

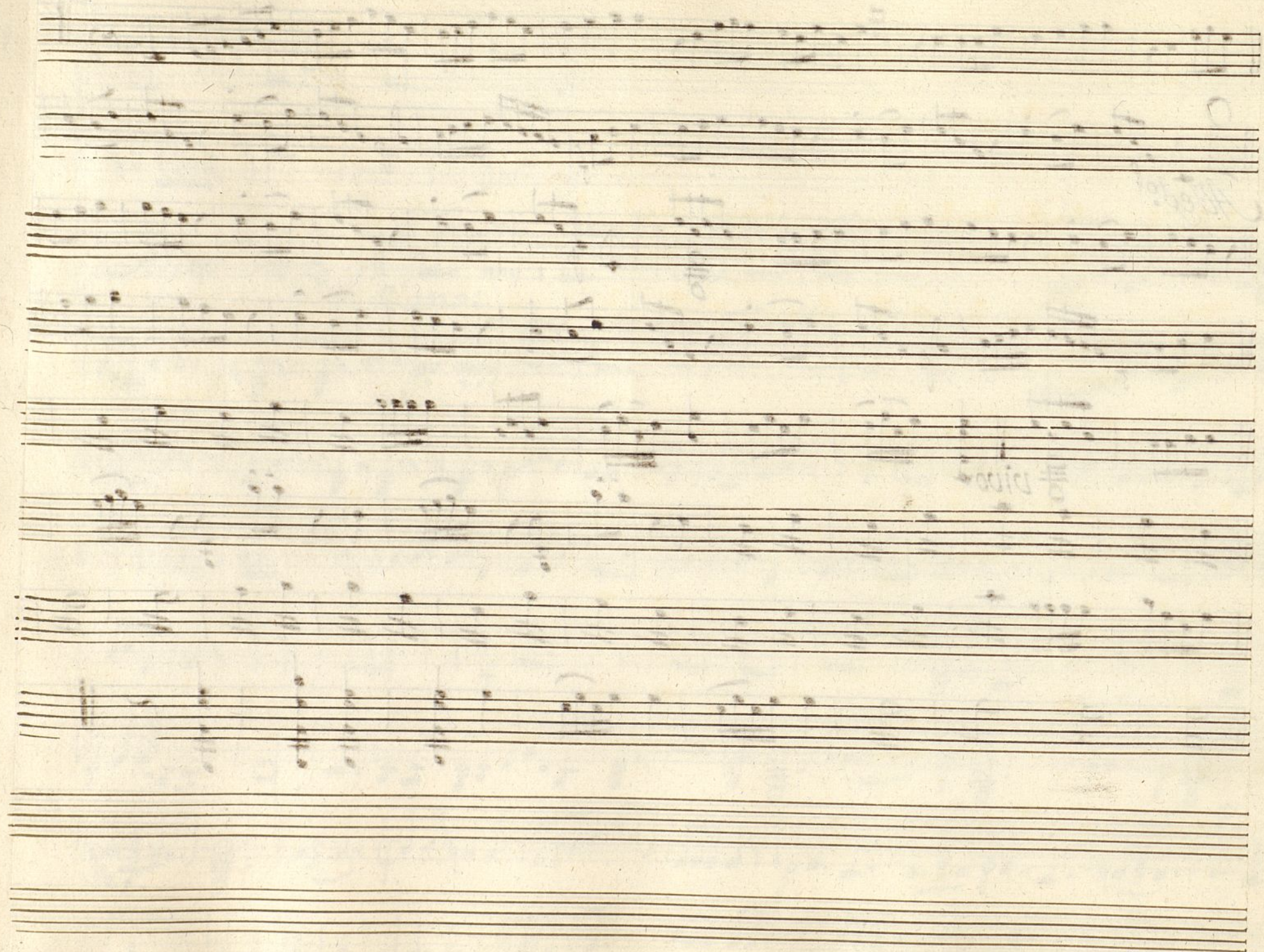
Dynamic markings include *fmo* (forte molto) and *rin f* (rinf, rinforzando). The score concludes with a *fmo* marking on the final staff.

A faint watermark "Ayuntamiento de Madrid" is visible at the bottom center of the page.


Allegro =

17

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The first staff ends with a double bar line. The second staff begins with a '2' time signature and an 'Allegro' tempo marking. The third staff has an 'Allegro' marking. The fourth staff has a 'vivo' marking. The fifth staff has a 'vivo' marking. The sixth staff has a 'vivo' marking. The seventh staff has a 'vivo' marking. The eighth staff has a 'vivo' marking. The ninth staff has a 'vivo' marking. The tenth staff has a 'vivo' marking.



Oboe. 1.ª Tona^a 3.ª De la Rina //



Solo.

Solo

504-

5010.

5020

ما

50

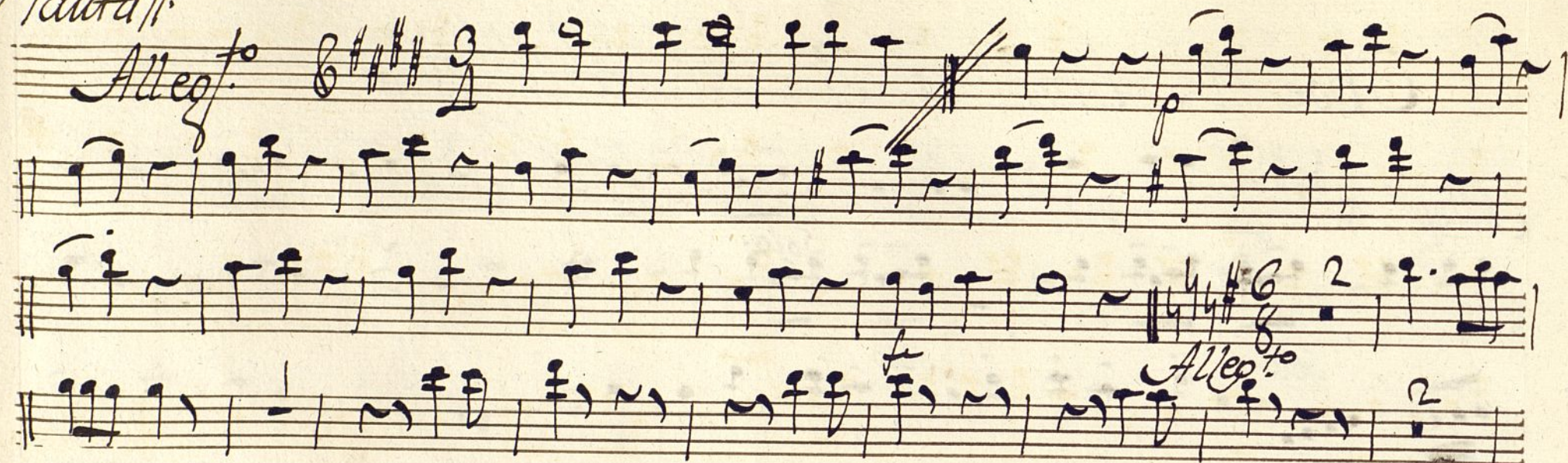
Flauto:

٢٢

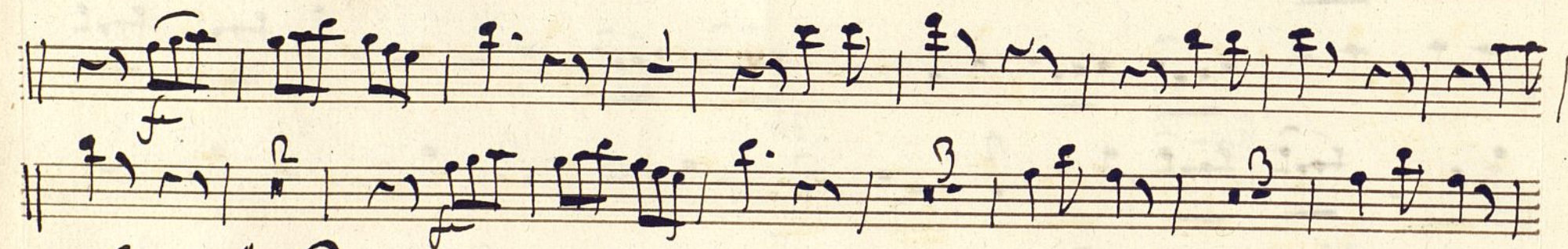
P. P.

Flautist.

Alleg^{ro}



Alleg.^{ro}



All. ० वी व ८.

29

Al Sepno: y Rez^{do} fac:

Accepted

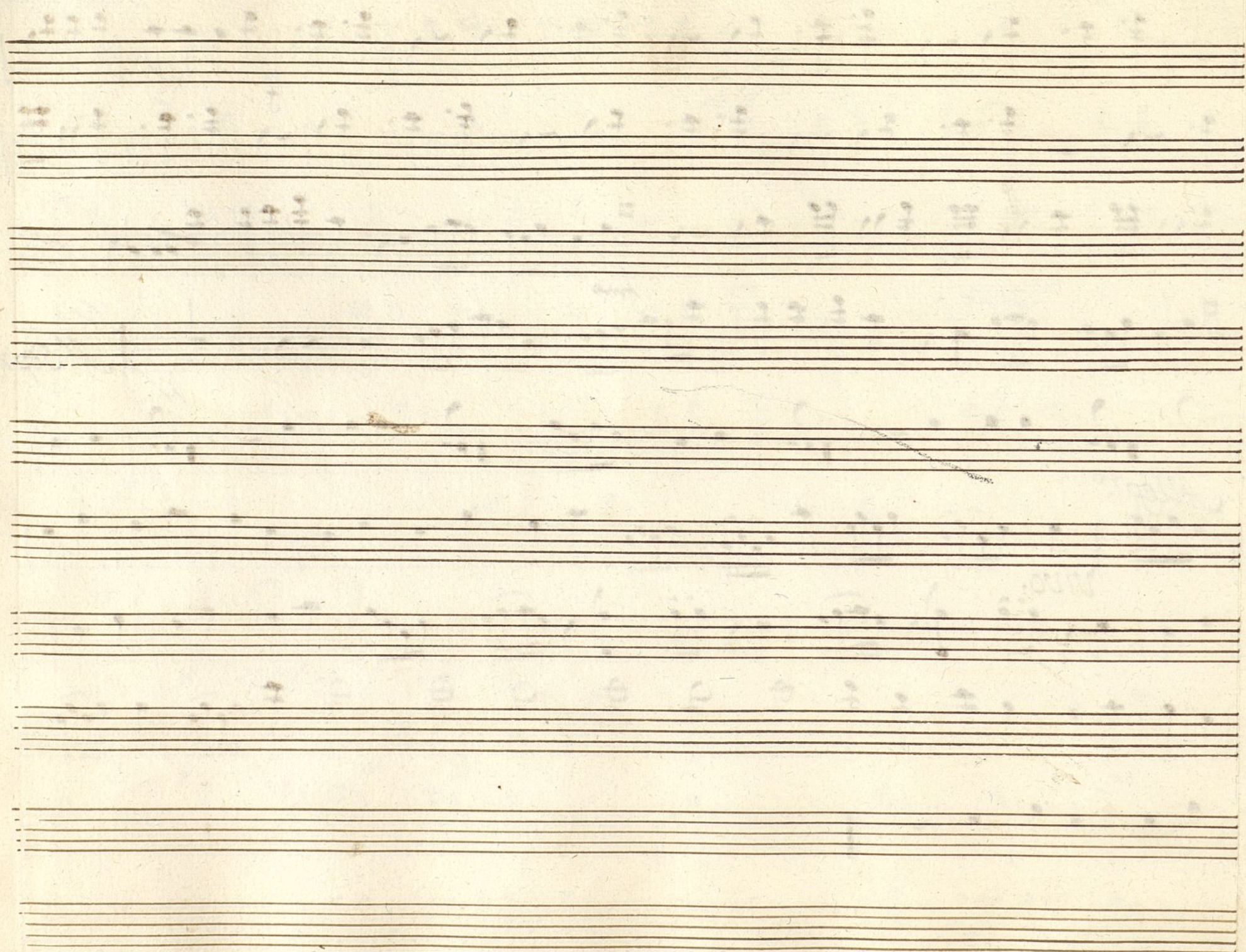


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

Key markings and features include:

- Allegro* (written on the fifth staff)
- vivo.* (written on the sixth staff)
- fmo* (written above the fourth staff)
- Allegro* (written on the right side of the fourth staff, crossed out)
- A double bar line with repeat dots at the end of the eighth staff.

The manuscript is written in dark ink on aged, slightly yellowed paper.



Mus 127-7 20

+
Oboe, 2.^o Ton. a 3: De la Reina //

Alleg.^o

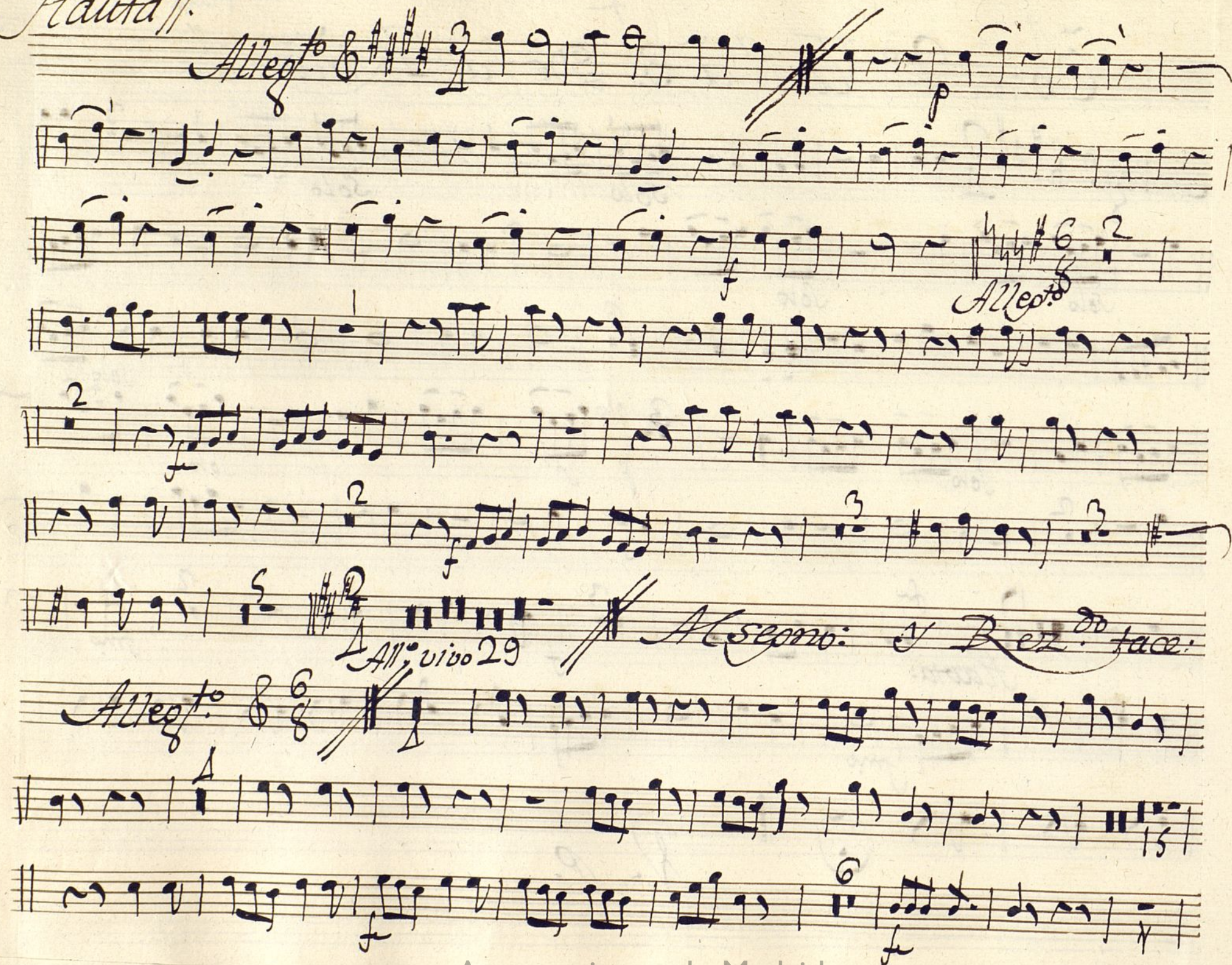
Solo *Solo* *Solo* *Solo* *Solo* *Solo* *Solo* *Solo*

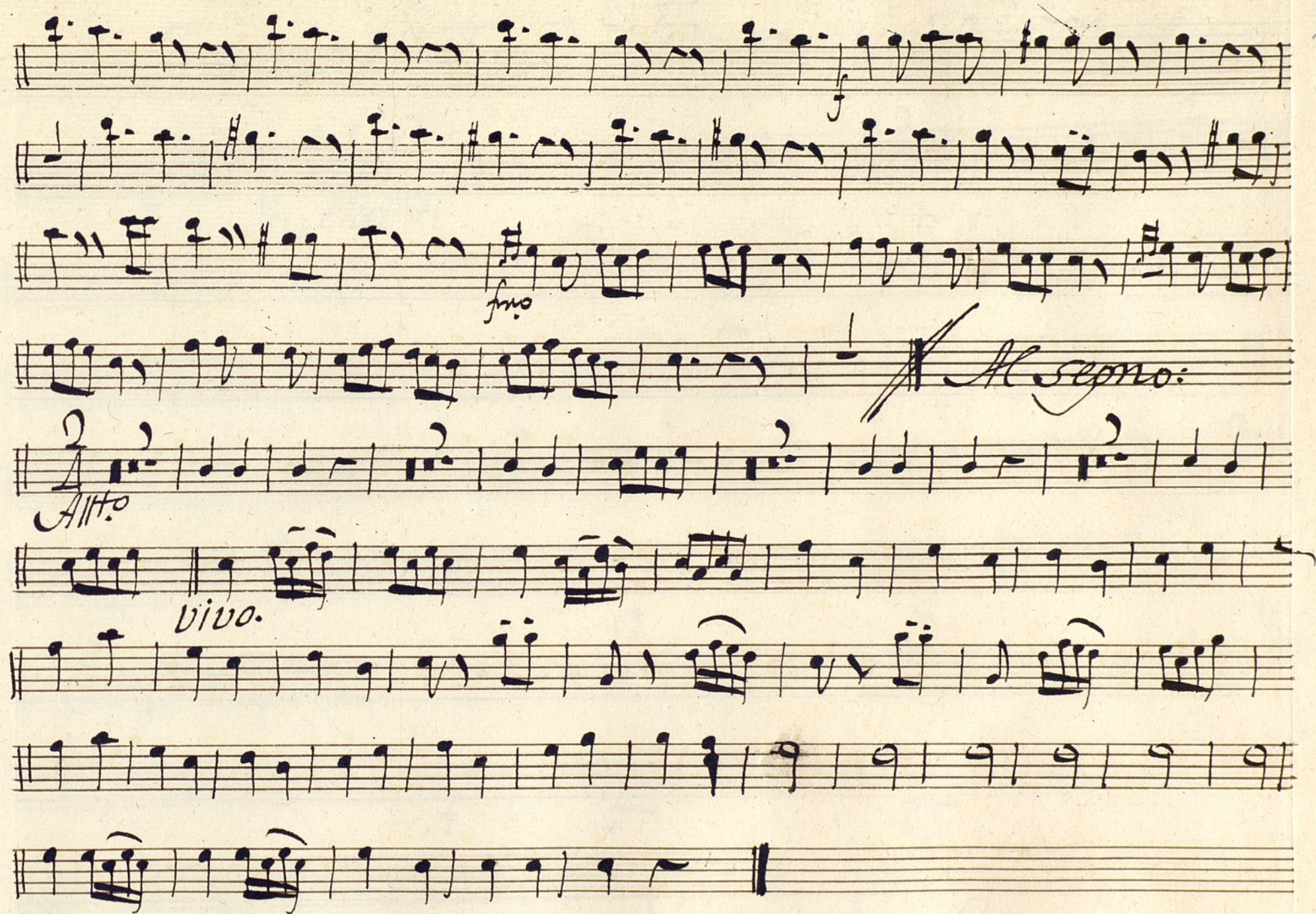
Flauta: *f* *fmo* *fmo*

D. P.

Flauta.

Allegro







Trompa 1.^a Ton.^a a³. De la Reina //

Allegro *In elami:*

Handwritten musical score for "In elami" by Franz Liszt. The score is written on ten staves. The first staff begins with the tempo "Allegro" and the title "In elami:". The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: "f" (forte) and "fmo" (fortissimo) are used throughout. A large "P" (piano) marking is at the end of the sixth staff. The score concludes with a double bar line and a large "P" (piano) marking. The handwriting is in ink on aged paper.

Alleg

In ēlāmī:

Handwritten musical score for "Marcha de la Guardia Civil" by Juan José de la Cruz. The score is written on ten staves. It begins with "Allegro" and a key signature of three sharps (F#, C#, G#). The first system contains two staves. The second system contains two staves, with the tempo changing to "Allegro" and the key signature changing to two sharps (F#, C#). The third system contains two staves, with the tempo changing to "Allegro vivo". The fourth system contains two staves, with the tempo changing to "Allegro". The fifth system contains two staves, with the tempo changing to "Allegro". The sixth system contains two staves, with the tempo changing to "Allegro". The seventh system contains two staves, with the tempo changing to "Allegro". The eighth system contains two staves, with the tempo changing to "Allegro". The ninth system contains two staves, with the tempo changing to "Allegro". The tenth system contains two staves, with the tempo changing to "Allegro". The score ends with a double bar line.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

Key markings and annotations include:

- Allegro* (written below the sixth staff)
- Allegro* (written above the sixth staff)
- vivo:* (written below the seventh staff)
- Allegro* (written above the eighth staff)

The score concludes with a double bar line on the tenth staff.

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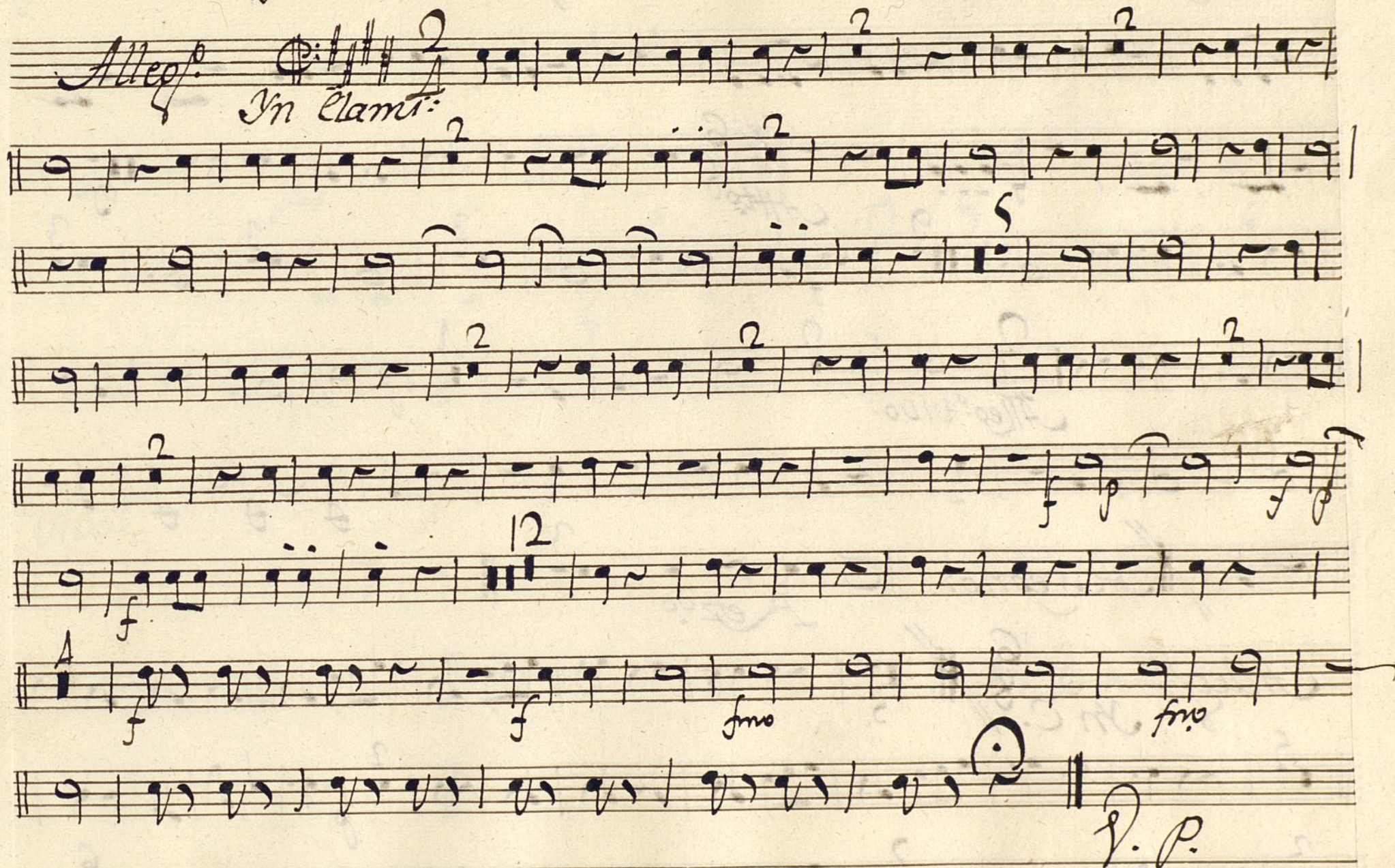
Trompa 2.^a Ton.^a ⁺ã 3. De la Rîna, //

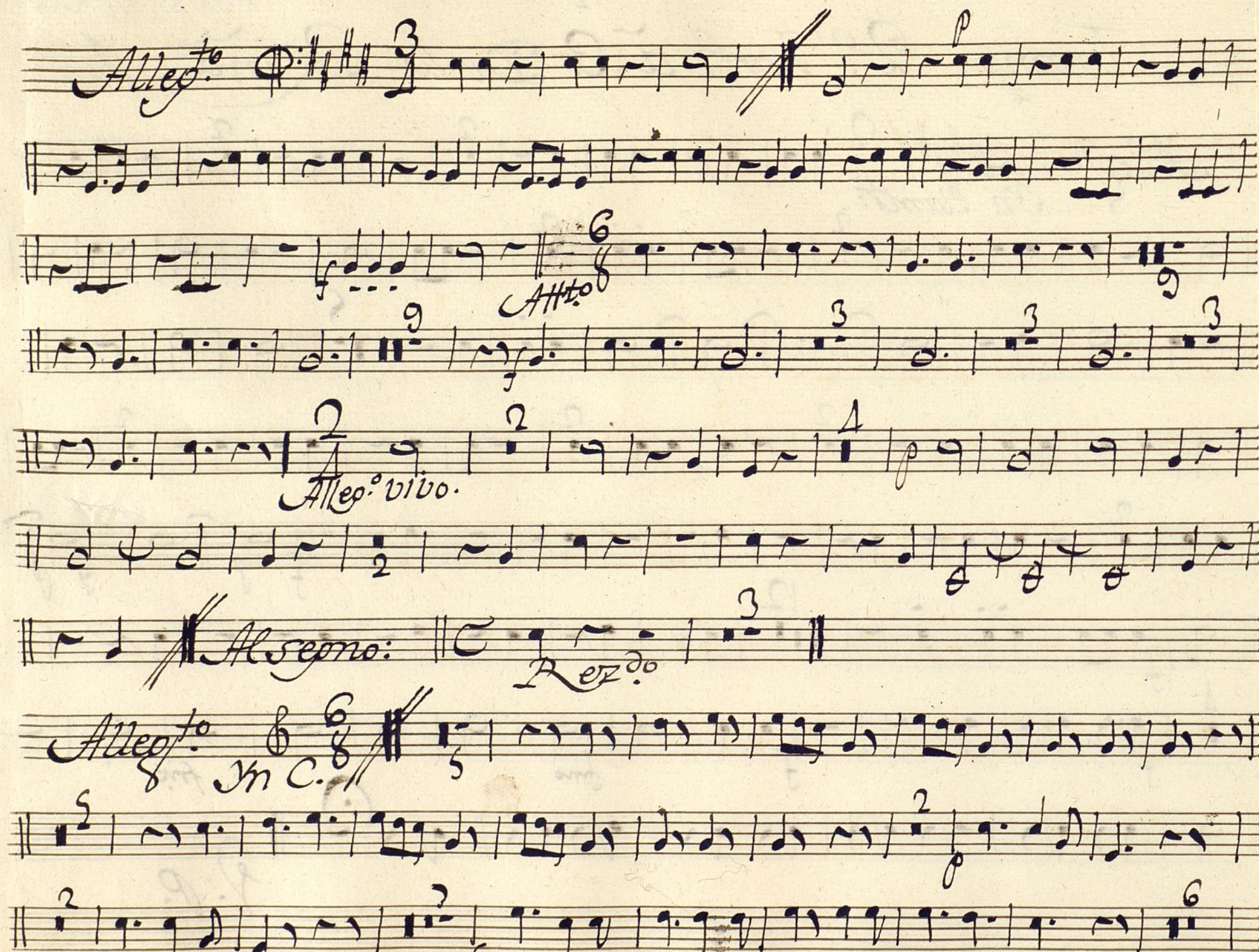
Mus 127-7

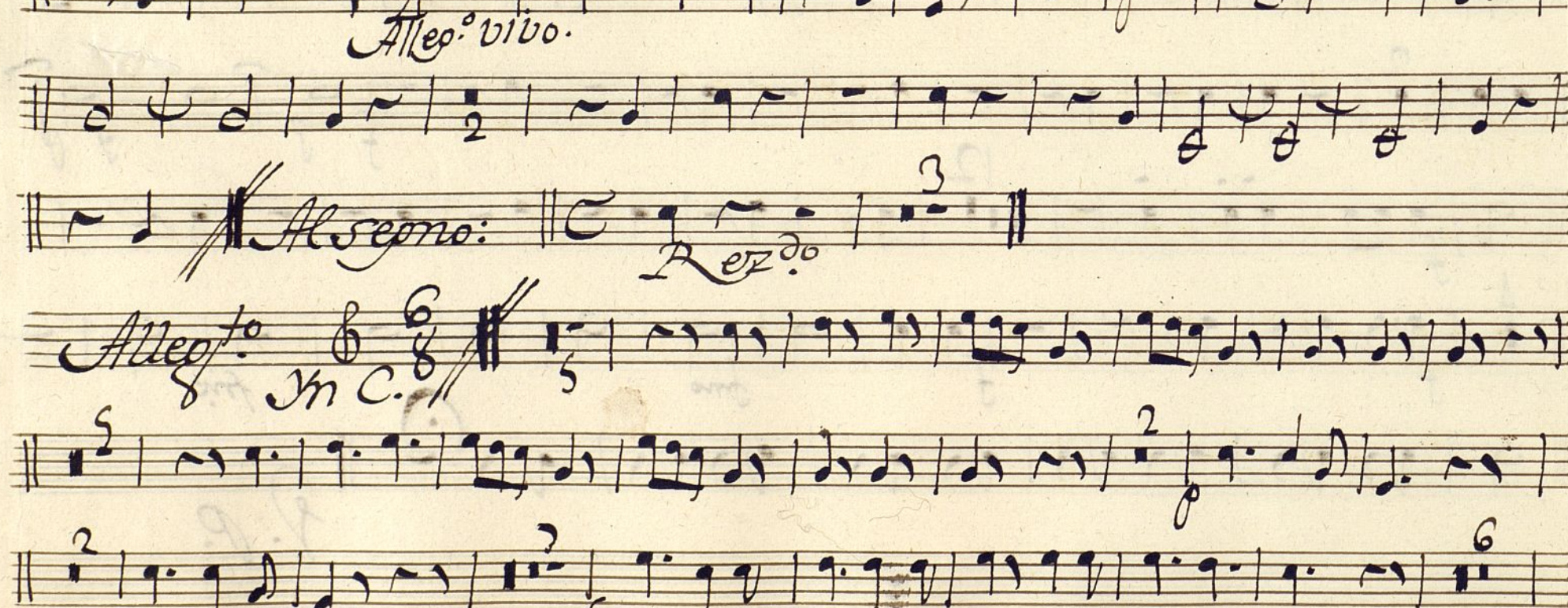
24

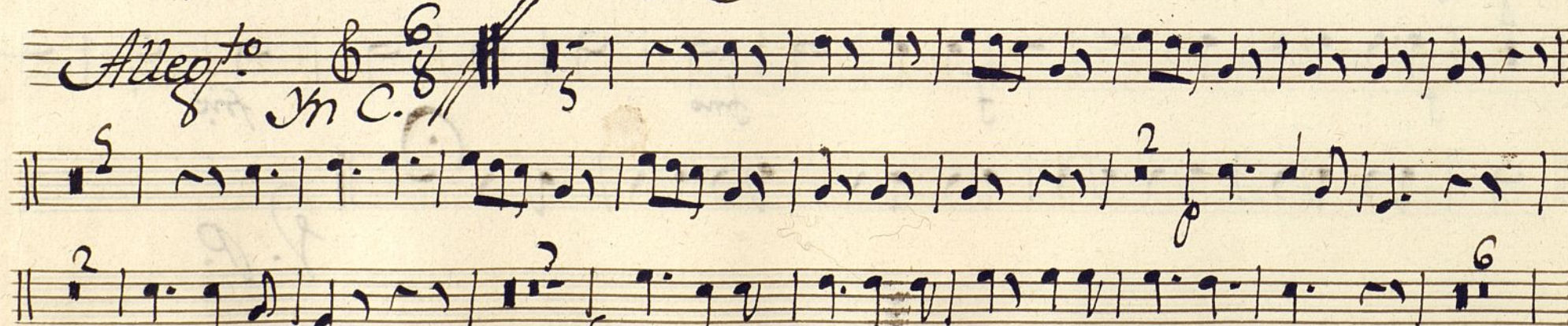
Alleg^{ro}

In Clamit:



Alleg.^{ro} $\text{C} \# \# \frac{3}{4}$ 

Alleg.^{ro} vivo. $\frac{2}{4}$ 

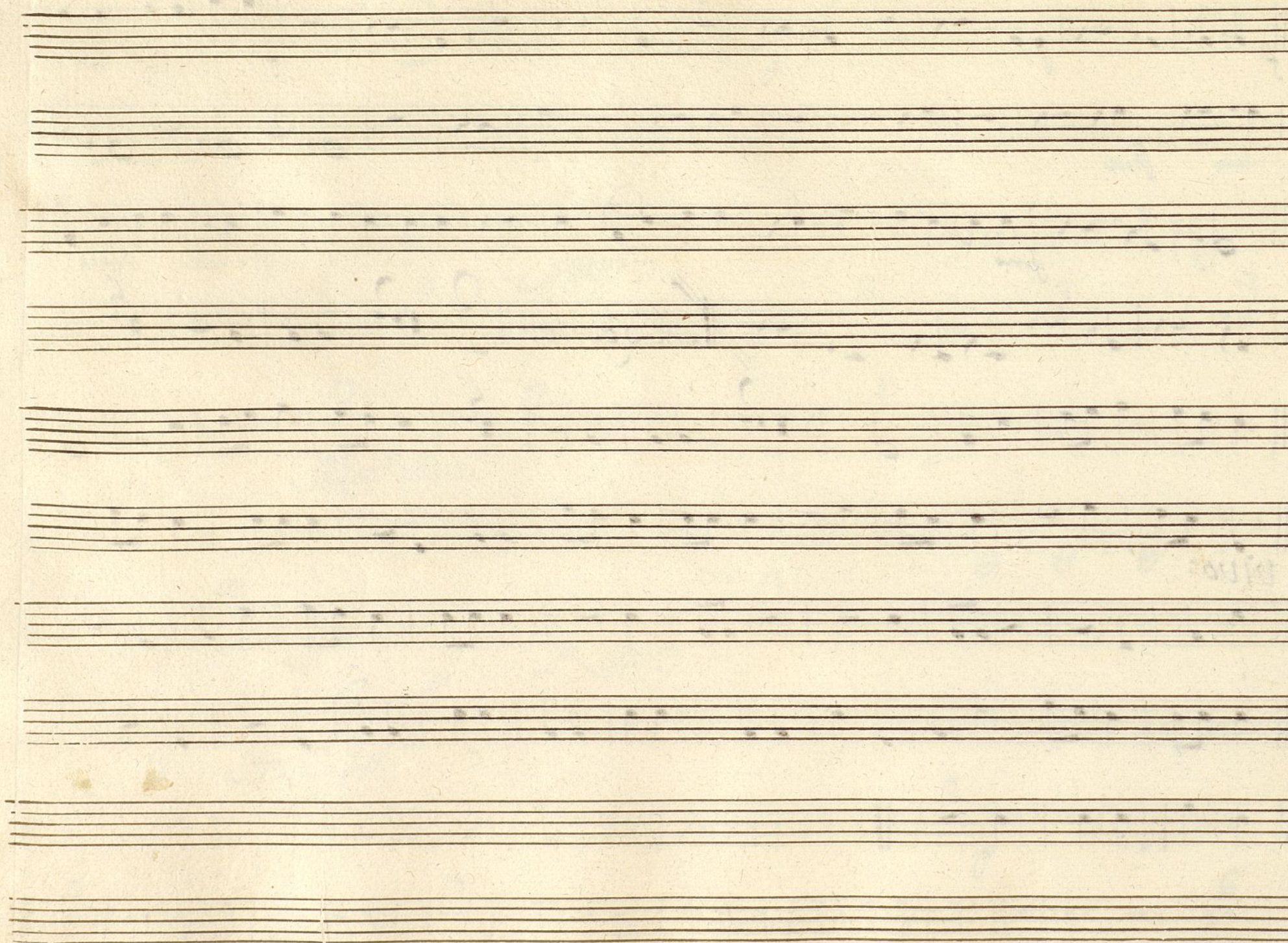
Alleg.^{ro} In C. $\text{C} \# \# \frac{6}{8}$ 

f

fmo

Allegro. 2/4

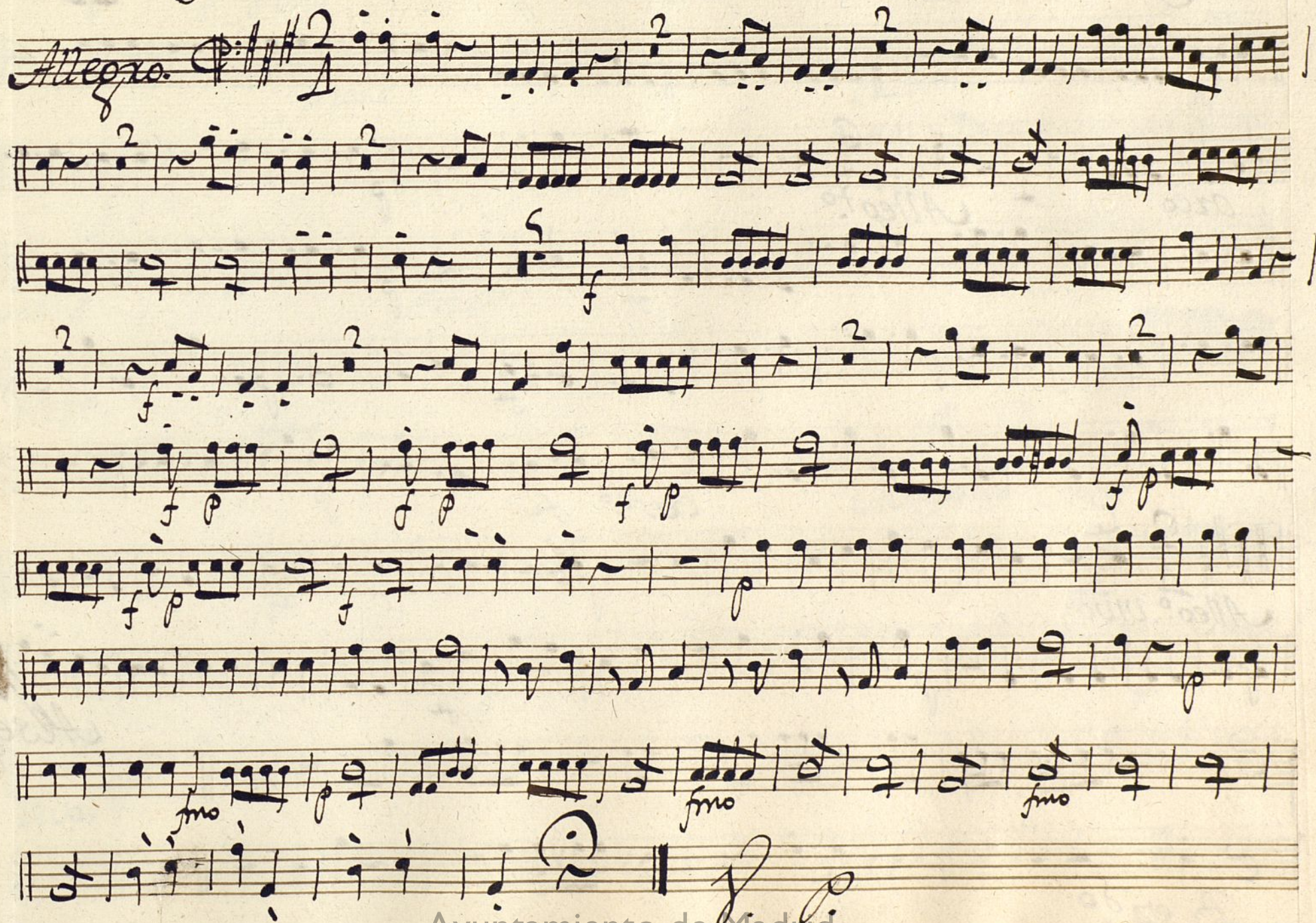
vivo:



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Bajo, Ton.^a a 3. De la Reina //

Mus 127-2
26



Alleg.^o *Punt.^o*

arco *Alleg.^o*

cres.^o fe

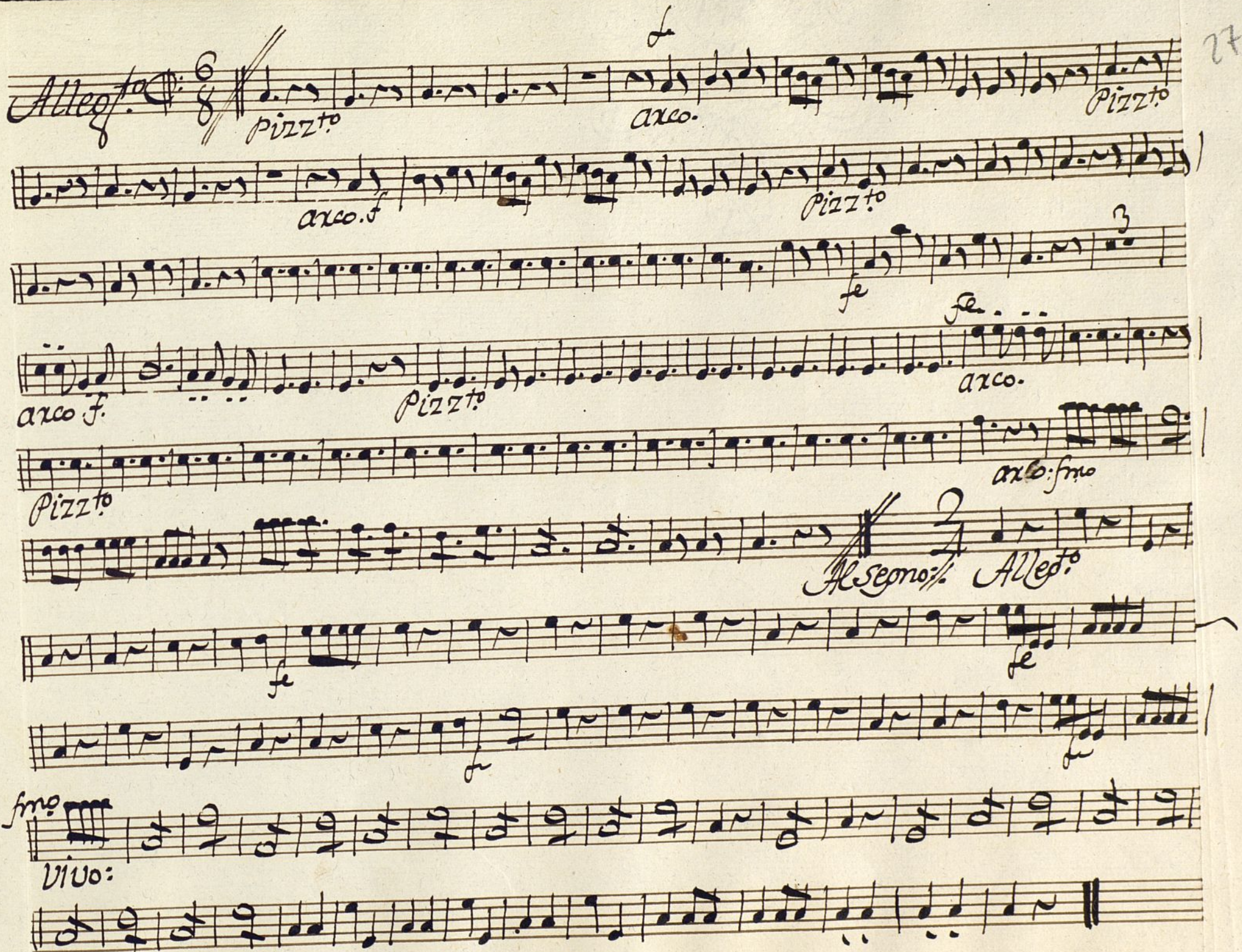
Alleg.^o vivo:

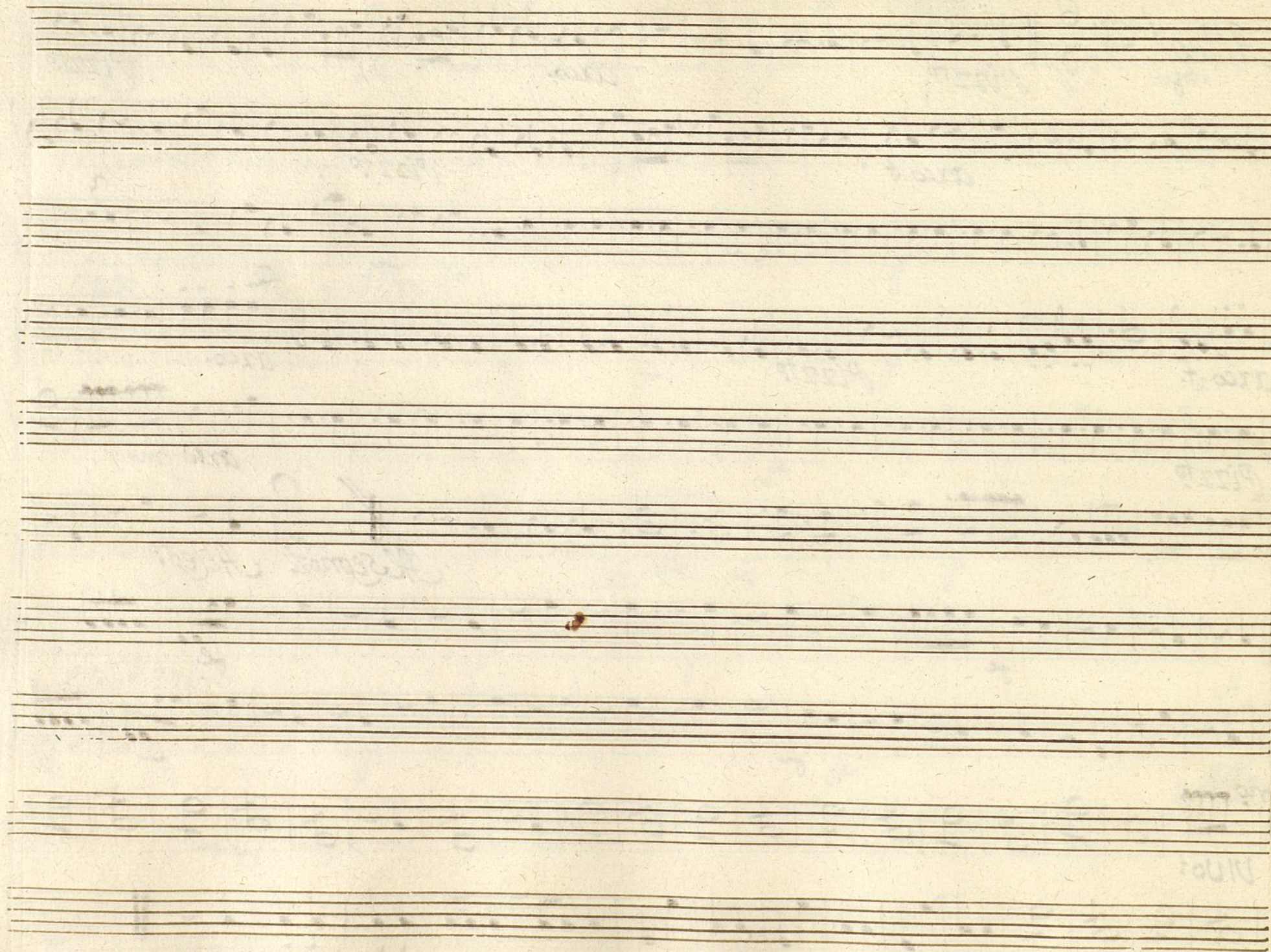
Allegro:

Res.^o

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Handwritten musical score on ten staves. The tempo is marked *Allegro* at the beginning. The time signature is 6/8. The score includes various performance instructions such as *pizzto*, *arco*, *arco. f*, *arco. fmo*, *Allegro*, *Allegro*, *fmo*, and *Vivo*. The notation includes notes, rests, and dynamic markings. A double bar line with a repeat sign is present in the sixth staff. The page number 27 is written in the top right corner.





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