

139-3

Mus 139-3

Leg.^o S.^o...

Conadilla à tres

Las Enora buenas;

Jarrito, Nicolasa,
y Alfonso

Del S.^o Esteve;

1788

Handwritten musical score on aged paper, featuring multiple staves and dynamic markings.

The score is organized into systems, with some staves grouped by large curly braces. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- Andte* (Andante) at the beginning of the first system.
- Allegro* (Allegro) in the middle of the second system.
- Tinje* (Tinge) at the beginning of the sixth system.
- le* (le) and *po* (po) markings are scattered throughout the score, often appearing below notes or rests.

The paper shows signs of age, including discoloration and a small tear at the top center.

Caro

La va ni dad me tiene mi gra vey hue co
Doi mil gra cia al Cie lo por que pro picio

Andte

gla gra ciado que per fecto mi gra vey hue co —
que buen tal le que gar vi to por que pro picio —

des de que en Mar ta hi ze Sa lan pri me ro
mea li bra do vo lan do de ha ver Cai do

p

que ay ro s i to q l buen Cuerpo Salan primero.
no ma buelos que ay pe li gro de aver Cai do

Alleg^{ro}
que a — plausos e lo grado — de mischo
que aun — que Magico y Diab lo — me bi aun

Alleg^{ro}
r i z o s

tiempo

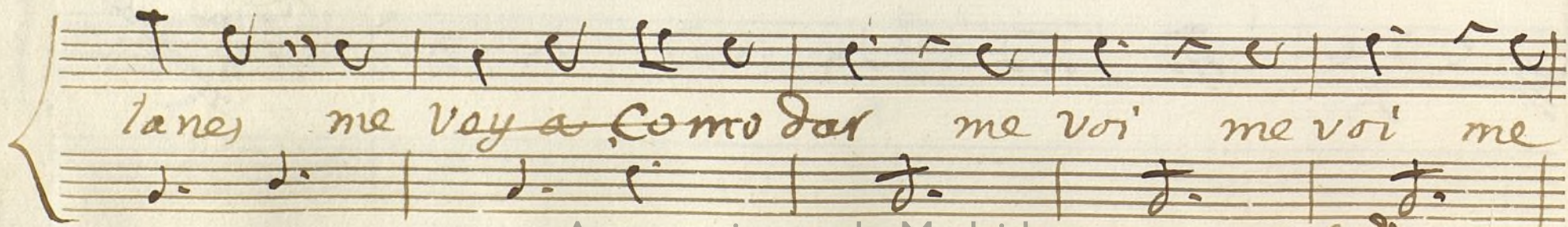
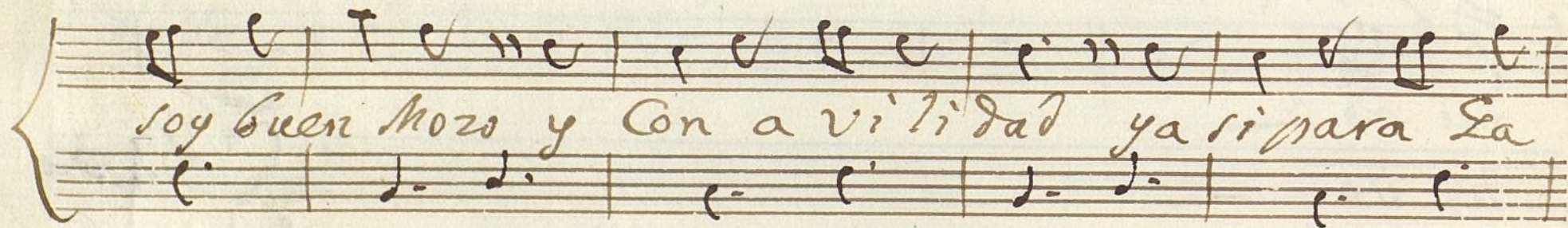
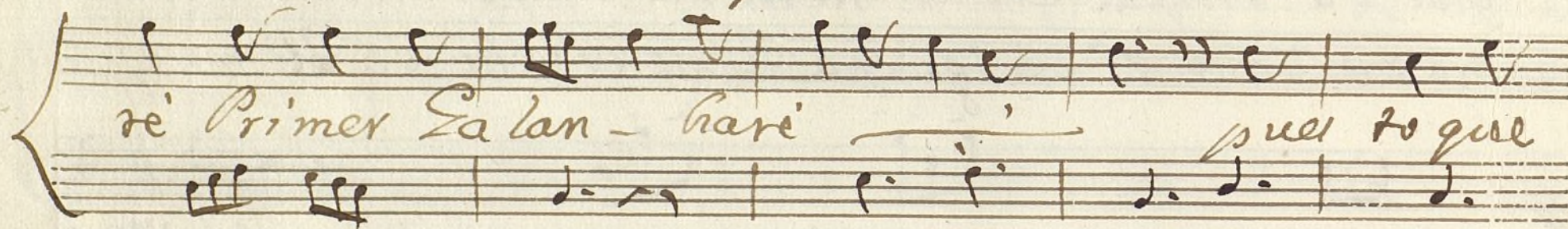
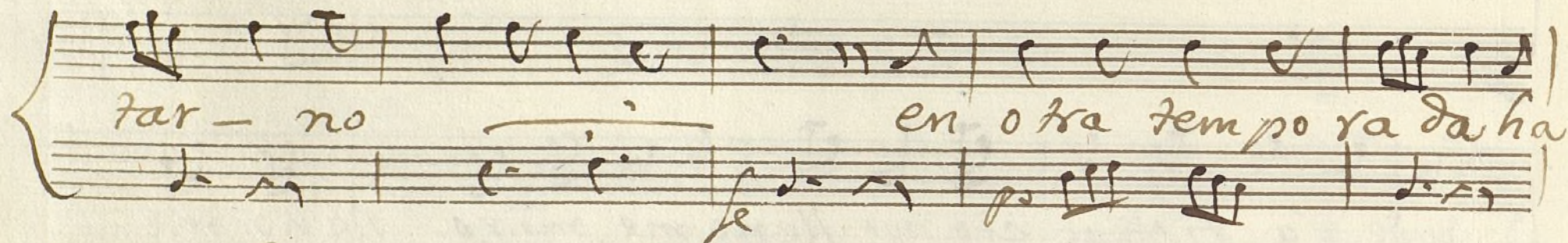
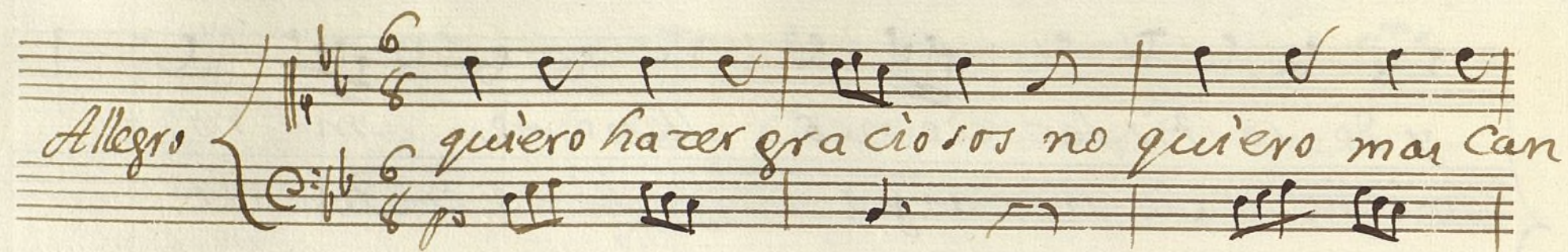
y de sa tis fac cio nes lle no me mi ro
no me vale si' caigo ya lle me es he llo

y de sa tis fac cio nes lle no me mi ro lle no me
no me vale si' caigo ya lle me es tello ya lle me es

mi ro
he llo

1a 2.ª ver
no Allegro

Allegro



voi a Como dar me voi me

voi me voi a Como dar a

Como dar

vare; y le detiene la Nicolara; Hebandole
 avn lado del theatro con sigilo;

And. poco

H. P.

Nico^{1a}

tenga se vsted

a donde ba

Alf^{1o} tenga se vsted

a donde ba

for^d

ff^r p^o

ff^r

le

Nico^{1a}

quien es vsted

nome di'ra

yame des

for^d quien es vsted

nome di'ra

Alf^{1o} yame des

Cubro y lo sabra

yame des cubro y lo sa

Cubro y lo sabra

yame des cubro y lo sa

ff^r p^o

ff^r

p^o

Andr.
 2/4

bra
 bra

Senor D.ⁿ Miguel La
 D.ⁿ Payrani to La

rrido Usted me cono zera por Vna de las a
 rrido Usted me cono zera por Un churco apasio

fectas q.^e en Madrid le quieren mas q.^e
 nado a sus gracias y su sal a sus

3^{da} parte

4^{ta} *And.^{te} poco* *ff^o p^o*

que miña tura ay que Ca rita
 gar. me hallo sin a bla ver su Cru deza

(Allegro)

Quei tros fa vo res a pre cio mi ña
(Allegro) Doi a mi re d gra cia por la fi neza

ff^o p^o

mai yo me mar cho a dios mi
 2.^a vi ved me re a que an te

ff^o *Cre.^{do}*

A handwritten musical score on aged paper. The score is written on three staves. The first staff contains the melody with notes and rests. The second staff contains the lyrics in Spanish: 'vida me marcho a Dios mi'. The third staff contains the lyrics in English: 'quieran lo3 justed me reze, quea si le' and 'yo no me rezu el que me'. The music is written in a simple, handwritten style.

vi da
quieran
quieran

vare, y lo tiene Alfonso)

Allegro

Parola) gar.^{da} aprecio avrte dei la omrras yen mi' tie nen
un esclavo; mas que me que rei los dos?
Lo 2) y alodigo, id escuchando;)

Coplas.

Alleg^{ro}

M^{te}. y N^{ico}.

De parte de las Chorizas las gracias os traigo

A Galan graciosa y Dama tambien el Publico

yo- las gra

de como el Galan de

da- tambien

muchas gracias de q. en

Marta Usted le de sempeño - Usted

Marta fue sus gracias á cual mas - fue sus

gar. do mi Merito a qui se ignora por q. yo en mi

gar. do A gradezcan los Pobres á que les en

moce dad- an du be á ciendo en Galicia con

saye yo- y el Aplauso que tu bieron fue

Nic.^{sa} y Alf.^o

grande a plauso Galan-

que Xisa que

lo q.^e ami me sobró -

Nico^a y Alf.^o

que Xisa y

Xisa me dá que Xisa me dá

que Xabía va

que presuncion, y que presuncion, Se burlan sien

yanse a pasear, vayan

do un grande Actor, sien

And.^{te} poco

And.^{te} poco:

Punt.^o

Nico.^a y Alf.^o

No haga Uste de fachenôa q.^e ay qui ena

No haga Uste de sugeto q.^e una Po

firma

laca

q.^e anda ba Uste a la legua -

dijo q.^e Galan este -

de me te sillas

de media vara

yo bien se

bien se be

q.^e es ver

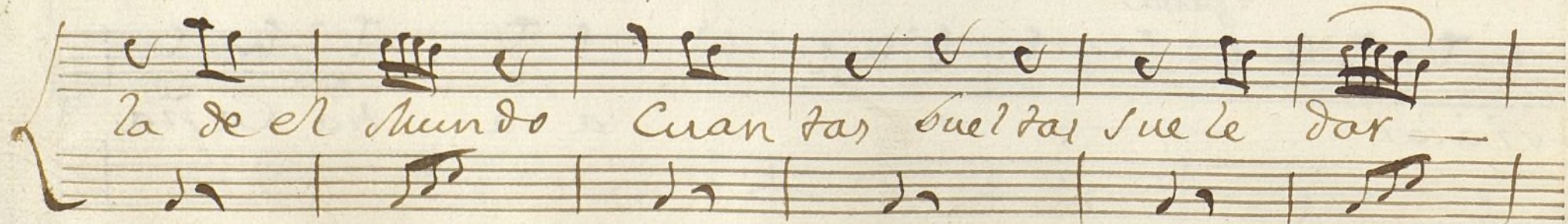
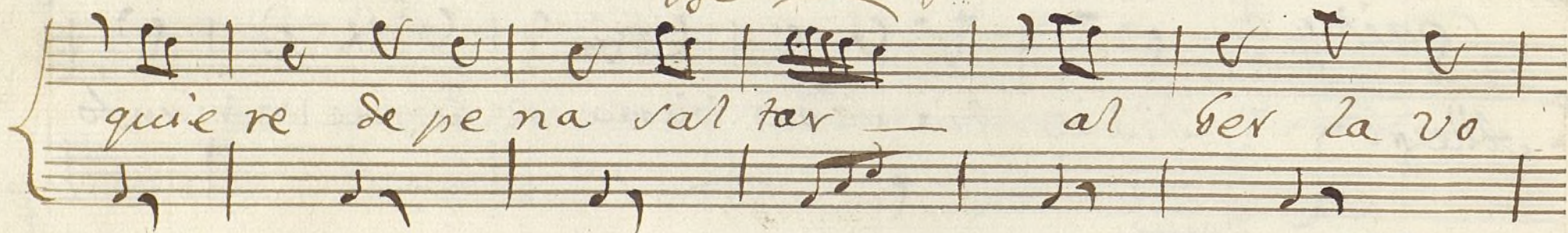
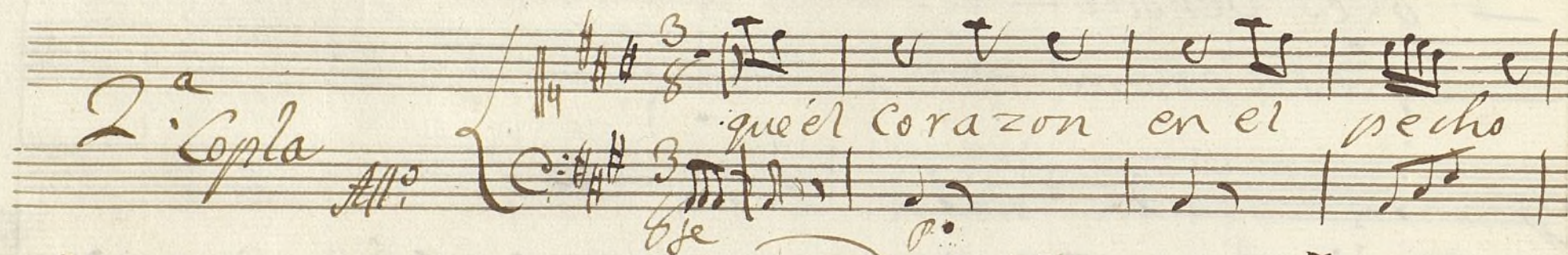
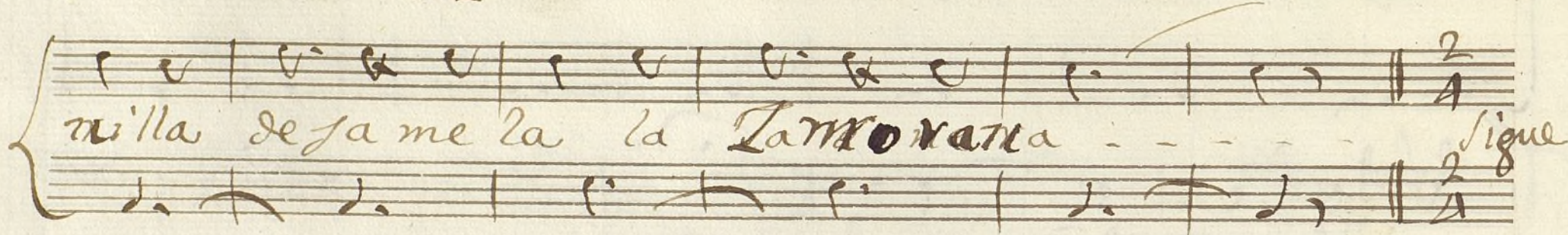
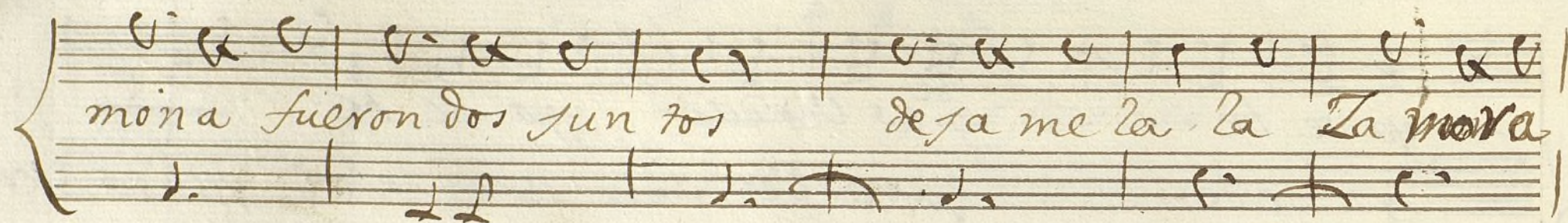
q.^e es ver

dad - yo bien se, q. es verdad
dad bien se be q. es verdad, q. es verdad

gar do
e so es como hacer burla de mis aplausos
a sa burla q. a sido me la Comiera

que voy este año a Francia hacer Fira no
q. a qui nunca mas crezen las Verenjenas

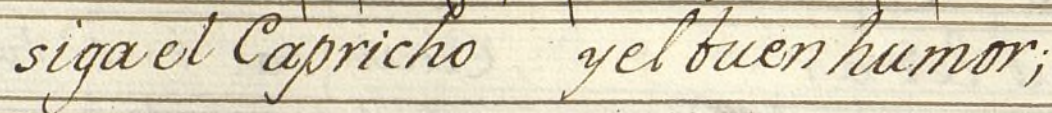
- ya se be - - - - q. es Verdad - ya se be - - -
 - ya se be - - - - que es Verdad - vien se be que es Ver
 - q. es Verdad -
 - q. es Verdad -
 y dire exclamando;
 si ala tia se bas tiana se la fue un riuento
 si ala a la tia Caña



Cuan tas bueltas sue ledar Cuan tas bueltas

sue le dar; Sique al $\frac{2}{4}$ All.

2. All.^o Los 3. f. Pro siga el capricho y el buen humor, pro
A cabe el Arupto y el buen humor, A



siga el Capricho y el buen humor;

cabe el á supto y el buen humor.

de Madrid en obsequio, de Madrid en honor por q. El

de Ma drid en obsequio

dia es festivo para nuestra Nación

por q. El dia es fes

Handwritten musical score on aged paper, featuring lyrics in Spanish. The score is written in a cursive style and includes musical notation (notes, rests, clefs, and dynamic markings) across several staves.

The lyrics are:

ti bo para nuestra Nacion, para para
nuestra Nacion;
Allegro *los 3.* oygan la tira nilla oygan la tira
nilla que a Cantar Vamos g!a Cantar Va

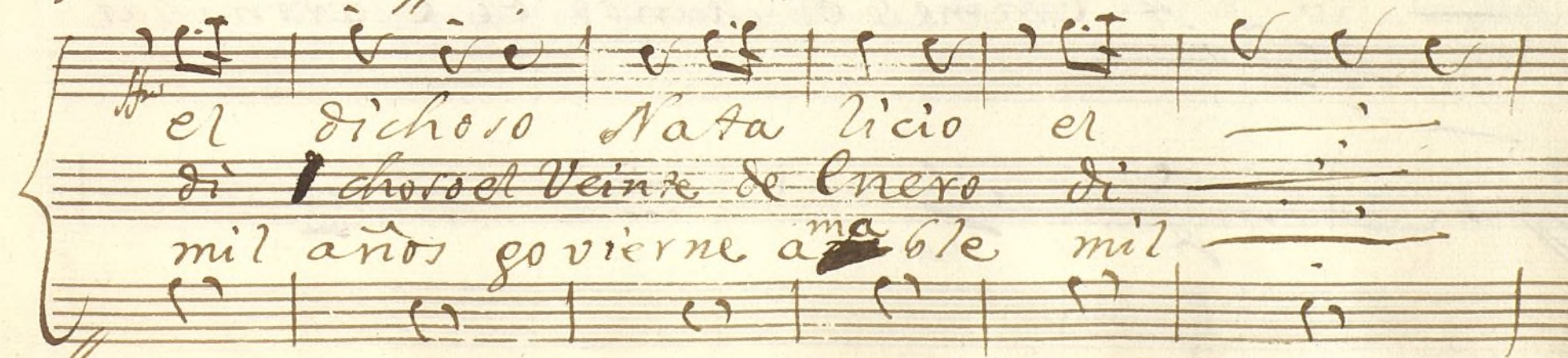
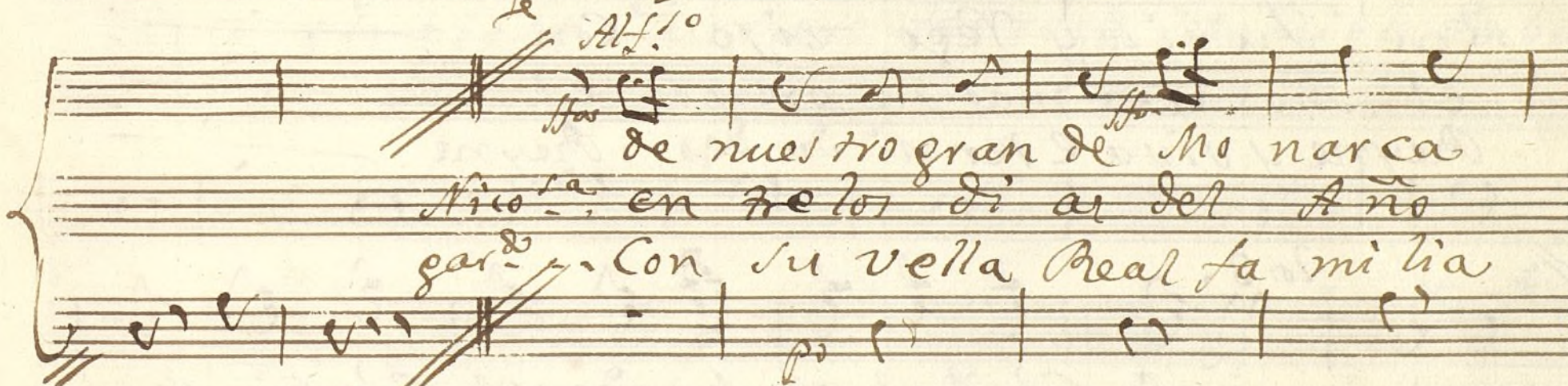
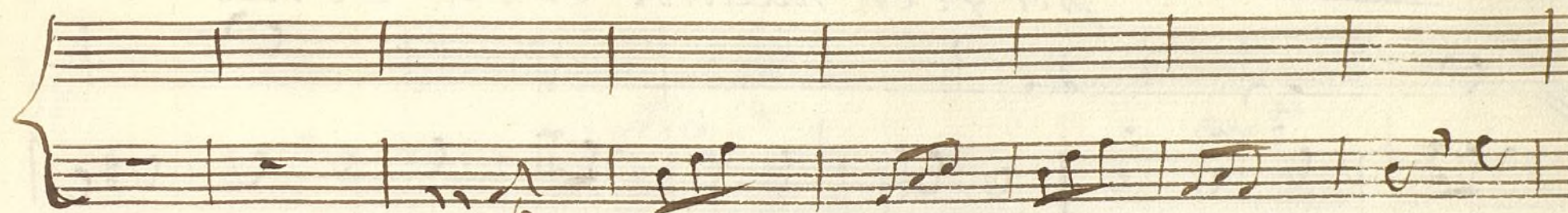
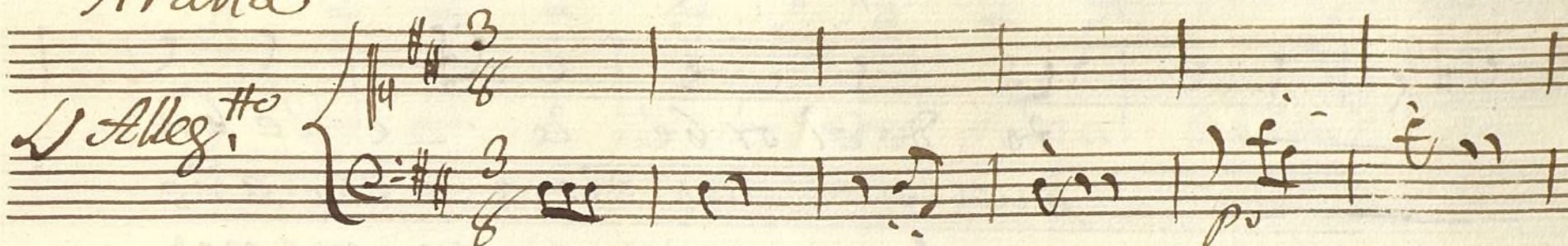
The score includes musical notation such as notes, rests, and clefs, along with dynamic markings like *Allegro*, *los 3.*, *po*, and *fin*.

Handwritten musical score for a song, featuring vocal and instrumental staves. The lyrics are in Spanish and appear to be a hymn or song of praise for King Charles V.

The score is written on six systems of staves. The first system shows the vocal melody and a lute accompaniment. The lyrics are: "mos a los Años fe lizes". The second system continues the melody and accompaniment, with the lyrics: "del Rey Dⁿ Car los". The third system shows the vocal melody and a lute accompaniment, with the lyrics: "a los años fe lizes del Rey Dⁿ". The fourth system continues the melody and accompaniment, with the lyrics: "Car los del Rey Dⁿ Car los del Rey Dⁿ". The fifth system shows the vocal melody and a lute accompaniment, with the lyrics: "Car los". The sixth system continues the melody and accompaniment, with the lyrics: "Car los".

The notation includes various musical symbols such as clefs, time signatures, notes, rests, and accidentals. The handwriting is in a historical style, likely from the 16th or 17th century.

Tirana



to do el orbe le ze le bre
 puer este Mer dio ala es paña
 por q! en nuestros Co ra z o nes

Con Tu bi lo y Re go ci o Con
 el Monarca ma su premo el
 Rey ne y viva E ter ni da des Rey ne

A Clame le el Mundo el Clarin har

cial y los espa ño les con fina lealtad ^{Alf^o} pia
 dioso glo rioso ^{Nico^{la}} Guerrero ^{gar^{do}} temible Imber
 cible en guerra y en paz ^{2^{da}} Jesta tira ni lla pu
^{mo}

Óhique que viva de Carlos ter zero la fama Immor

tal de Carlos ter zero la fama ymmor

tal la

Allegro
dos veces

Allegro

Y pues la tona dilla y pues la

tona dilla a qui sea ca ba

Perdon ya plauso logre

Cor sea do ra da

per don ya pla u so lo gre Cor sea do ra da

Cor sea do ra - - da Cor sea do

ra da;

The musical score is written on five systems of staves. Each system consists of a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written in Spanish and are interspersed with the musical notation. The paper is aged and shows some staining and wear.

Ayuntamiento de Madrid

Ayuntamiento de Madrid

Violin Primero: tonadilla à 3. $\frac{3}{4}$ Las Enxabuenas: Mus 139-3

And.^{te} $\frac{3}{4}$

All.^{ro}

And.^{te} $\frac{3}{4}$

All.^{ro}

la 2.^a vez

Al Torno: y Boltri Presto.

All.^o 4/6 *p.*

Segue

And.^{te} poco 3/8

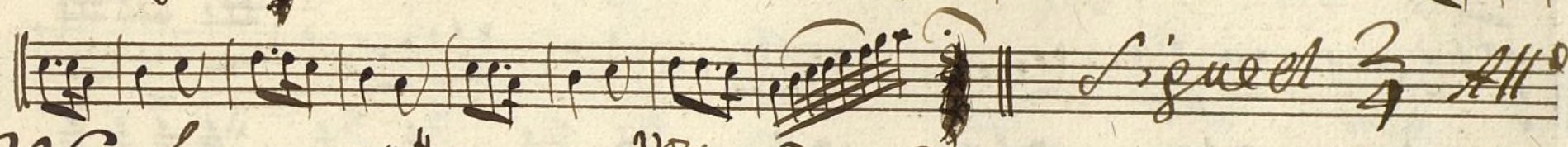
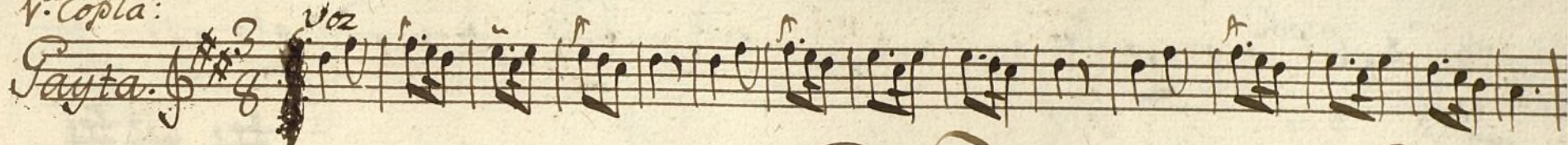
Segue

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The tempo markings include *And^{te}* and *And^{te} poco*. The score concludes with the instruction *Al Segno.* and the word *Parola* written in large, flowing cursive script.



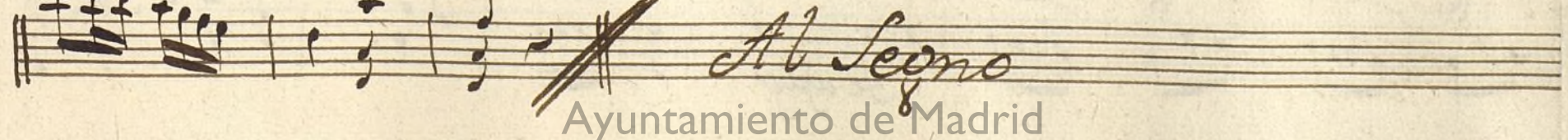
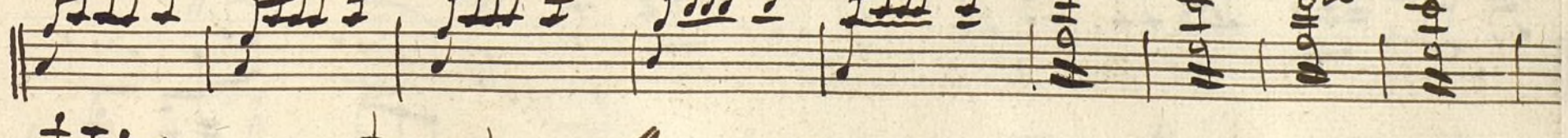
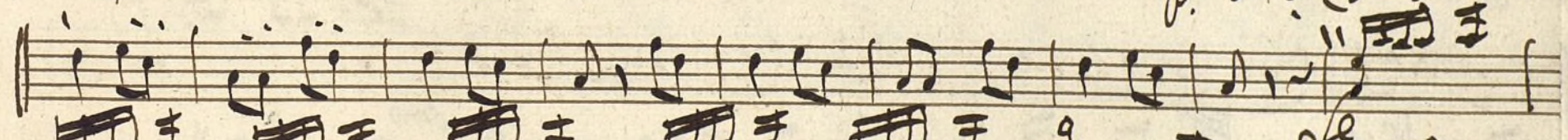
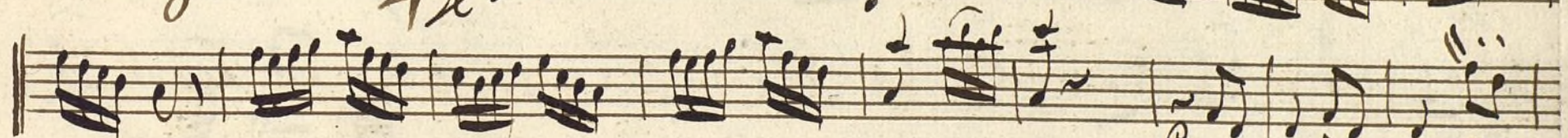
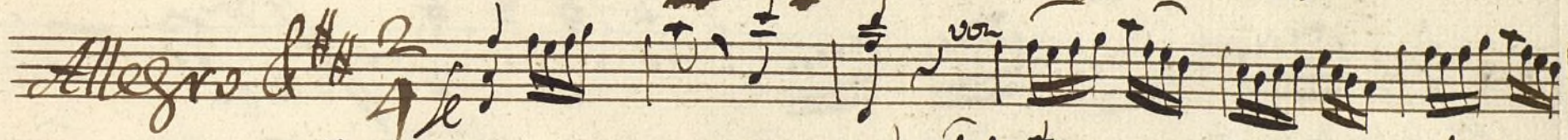
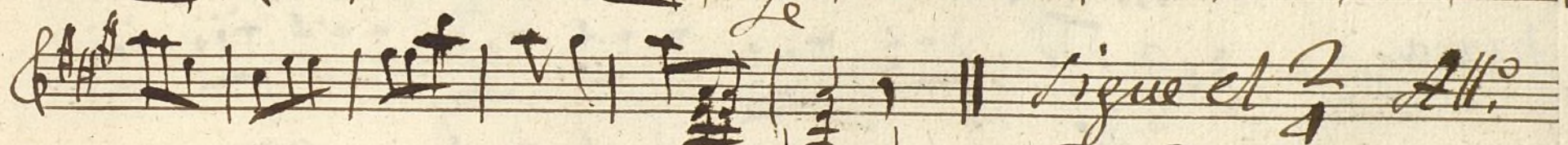
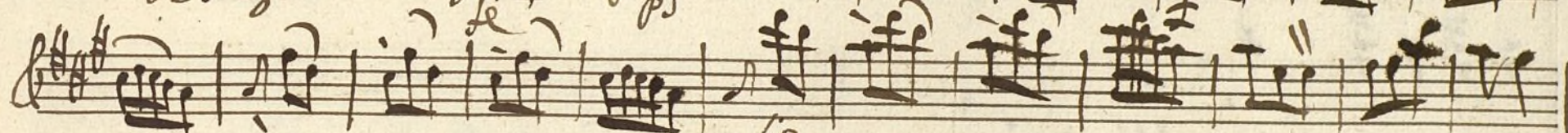
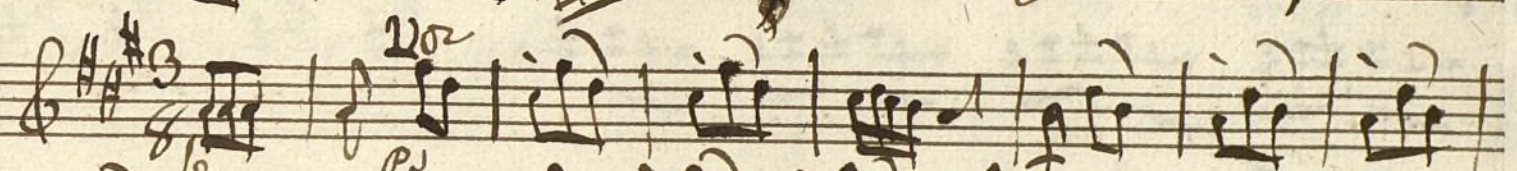
[illegible]

1.^a Copla:



2.^a Copla

Allegro



All.^o *6/8* *vor*
p.^o
f.
fmo

The first system of the musical score consists of three staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains several measures of music with notes and rests, marked with a forte (f.) dynamic. The middle staff continues the melody with similar notation. The bottom staff features a series of chords, some marked with a piano (p.) dynamic. The system concludes with a double bar line and a fermata over the final note.

trixana
Alleg.^{ro} *3/4*
le
vor
p.^o
fmo
Se aya

The second system of the musical score consists of five staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is marked with an Allegretto (Alleg.^{ro}) tempo. The notation includes various note values, rests, and dynamic markings such as piano (p.), forte (f.), and fortissimo (fmo). The system concludes with a double bar line and a fermata over the final note.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A double bar line with a diagonal slash is present on the third staff, followed by the text "Al Segno dos Verz." written in a cursive hand. The score concludes with a double bar line and a repeat sign on the tenth staff.

Dynamic markings include *p.^o* (piano), *All.^o* (Allegro), *f.^{mo}* (forte), and *fmo.* (fornio). The tempo marking *6 vor* is also present. The text "Al Segno dos Verz." is written in a cursive hand.

Ayuntamiento de Madrid

Violin Primero Duplicado: ton.^a a³. La V. Enxabuena: Mus 139-3

And^{te} $\frac{3}{8}$

All^{to}

f *fmi*

f *fmi*

And^{te} $\frac{3}{8}$

All^{to}

f *fmi*

f *fmi*

f *fmi*

f *fmi*

Al Segno y B

Handwritten musical score for a piece titled "And.te poco." in 3/8 time. The score is written on ten staves. The first staff begins with the tempo marking "And.te poco." and the time signature "3/8". The music is in a key with two flats (B-flat and E-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as "p." (piano), "f" (forte), and "cres." (crescendo). There are also markings for "fmo" (finito) and "Sigue" (follows). The score is written in a cursive, handwritten style.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The tempo is marked *And.te* (Andante) at the top, and *And.te poco* (Andante poco) is written below the first staff. The score includes various musical notations such as treble and bass clefs, key signatures (one flat), and dynamic markings like *p.* (piano) and *f.* (forte). A section of the score is marked *Al Segno* and *Paxola* in large, stylized handwriting. The manuscript shows signs of age, including foxing and staining.

Coplas. Alleg.^{ro} 3/8 F\# C

va

And.^{te} poco

le

p.o.

le

p.o.

le

p.o.

le

p.o.

le

p.o.

gaita taze y
Parola Sigue al 2^a

2^a Copla Allegro 3/8
le p.^o

le

Sigue el 2^a

All.^o 2/4
le

p.^o

le

Al Segno

All.^o *6/8* *voz*

tixana: Alleg.^o *3/4*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A double bar line with a slash appears on the third staff, followed by the text "Al Segno dos Vezes." The fourth staff begins with "All." and a 6/8 time signature. The score concludes with a double bar line on the tenth staff.

Ayuntamiento de Madrid

Violin Segundo. Tonadilla a 3. t La Enxabuena. Mus 159-3

And.^{te} 3/8

All.^{to}

And.^{te} 3/8

Allegro y Bolli Presto.

All.^o

p. *f* *cresc.* *dim.* *And.^{te} poco* *And.^{te}*

Handwritten musical score on eight 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:

- And.^{te}* (Andante) at the top right.
- p.^o* (piano) markings on several staves.
- And.^{te} poco* (Andante poco) on the third staff.
- 3/8* time signature on the third staff.
- 1* (first ending) on the third staff.
- 1* (first ending) on the fourth staff.
- 1* (first ending) on the fifth staff.
- 1* (first ending) on the sixth staff.
- 1* (first ending) on the seventh staff.
- 1* (first ending) on the eighth staff.
- 1* (first ending) on the ninth staff.
- 1* (first ending) on the tenth staff.
- 1* (first ending) on the eleventh staff.
- 1* (first ending) on the twelfth staff.
- 1* (first ending) on the thirteenth staff.
- 1* (first ending) on the fourteenth staff.
- 1* (first ending) on the fifteenth staff.
- 1* (first ending) on the sixteenth staff.
- 1* (first ending) on the seventeenth staff.
- 1* (first ending) on the eighteenth staff.
- 1* (first ending) on the nineteenth staff.
- 1* (first ending) on the twentieth staff.
- 1* (first ending) on the twenty-first staff.
- 1* (first ending) on the twenty-second staff.
- 1* (first ending) on the twenty-third staff.
- 1* (first ending) on the twenty-fourth staff.
- 1* (first ending) on the twenty-fifth staff.
- 1* (first ending) on the twenty-sixth staff.
- 1* (first ending) on the twenty-seventh staff.
- 1* (first ending) on the twenty-eighth staff.
- 1* (first ending) on the twenty-ninth staff.
- 1* (first ending) on the thirtieth staff.
- 1* (first ending) on the thirty-first staff.
- 1* (first ending) on the thirty-second staff.
- 1* (first ending) on the thirty-third staff.
- 1* (first ending) on the thirty-fourth staff.
- 1* (first ending) on the thirty-fifth staff.
- 1* (first ending) on the thirty-sixth staff.
- 1* (first ending) on the thirty-seventh staff.
- 1* (first ending) on the thirty-eighth staff.
- 1* (first ending) on the thirty-ninth staff.
- 1* (first ending) on the fortieth staff.
- 1* (first ending) on the forty-first staff.
- 1* (first ending) on the forty-second staff.
- 1* (first ending) on the forty-third staff.
- 1* (first ending) on the forty-fourth staff.
- 1* (first ending) on the forty-fifth staff.
- 1* (first ending) on the forty-sixth staff.
- 1* (first ending) on the forty-seventh staff.
- 1* (first ending) on the forty-eighth staff.
- 1* (first ending) on the forty-ninth staff.
- 1* (first ending) on the fiftieth staff.
- 1* (first ending) on the fifty-first staff.
- 1* (first ending) on the fifty-second staff.
- 1* (first ending) on the fifty-third staff.
- 1* (first ending) on the fifty-fourth staff.
- 1* (first ending) on the fifty-fifth staff.
- 1* (first ending) on the fifty-sixth staff.
- 1* (first ending) on the fifty-seventh staff.
- 1* (first ending) on the fifty-eighth staff.
- 1* (first ending) on the fifty-ninth staff.
- 1* (first ending) on the sixtieth staff.
- 1* (first ending) on the sixty-first staff.
- 1* (first ending) on the sixty-second staff.
- 1* (first ending) on the sixty-third staff.
- 1* (first ending) on the sixty-fourth staff.
- 1* (first ending) on the sixty-fifth staff.
- 1* (first ending) on the sixty-sixth staff.
- 1* (first ending) on the sixty-seventh staff.
- 1* (first ending) on the sixty-eighth staff.
- 1* (first ending) on the sixty-ninth staff.
- 1* (first ending) on the seventieth staff.
- 1* (first ending) on the seventy-first staff.
- 1* (first ending) on the seventy-second staff.
- 1* (first ending) on the seventy-third staff.
- 1* (first ending) on the seventy-fourth staff.
- 1* (first ending) on the seventy-fifth staff.
- 1* (first ending) on the seventy-sixth staff.
- 1* (first ending) on the seventy-seventh staff.
- 1* (first ending) on the seventy-eighth staff.
- 1* (first ending) on the seventy-ninth staff.
- 1* (first ending) on the eightieth staff.
- 1* (first ending) on the eighty-first staff.
- 1* (first ending) on the eighty-second staff.
- 1* (first ending) on the eighty-third staff.
- 1* (first ending) on the eighty-fourth staff.
- 1* (first ending) on the eighty-fifth staff.
- 1* (first ending) on the eighty-sixth staff.
- 1* (first ending) on the eighty-seventh staff.
- 1* (first ending) on the eighty-eighth staff.
- 1* (first ending) on the eighty-ninth staff.
- 1* (first ending) on the ninetieth staff.
- 1* (first ending) on the ninety-first staff.
- 1* (first ending) on the ninety-second staff.
- 1* (first ending) on the ninety-third staff.
- 1* (first ending) on the ninety-fourth staff.
- 1* (first ending) on the ninety-fifth staff.
- 1* (first ending) on the ninety-sixth staff.
- 1* (first ending) on the ninety-seventh staff.
- 1* (first ending) on the ninety-eighth staff.
- 1* (first ending) on the ninety-ninth staff.
- 1* (first ending) on the one hundred staff.

(Parola)

v. pto

Coplas: *All. eq.* G major $\frac{3}{8}$

simile

And. poco

Poco

Poco

Poco

Poco

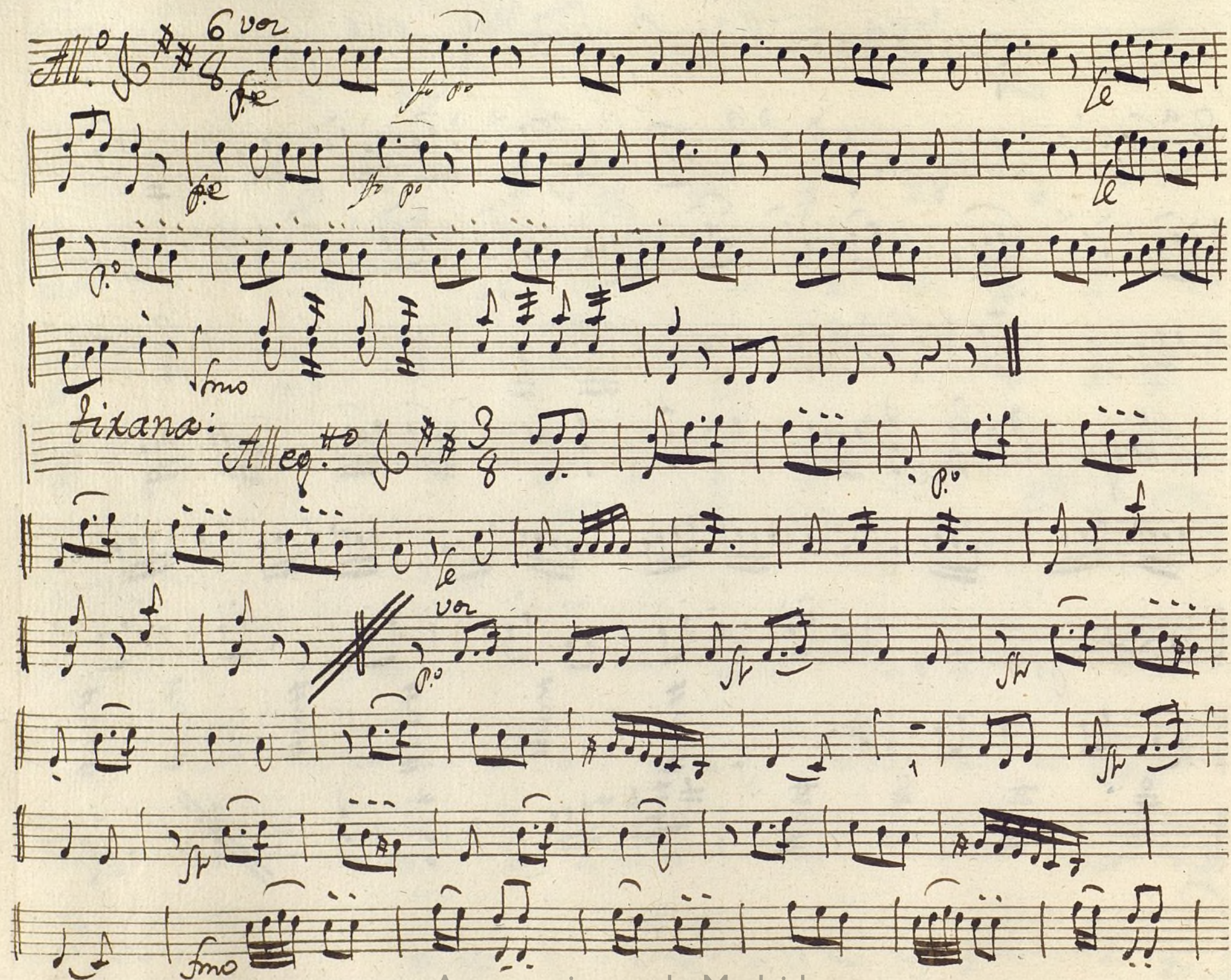
Poco

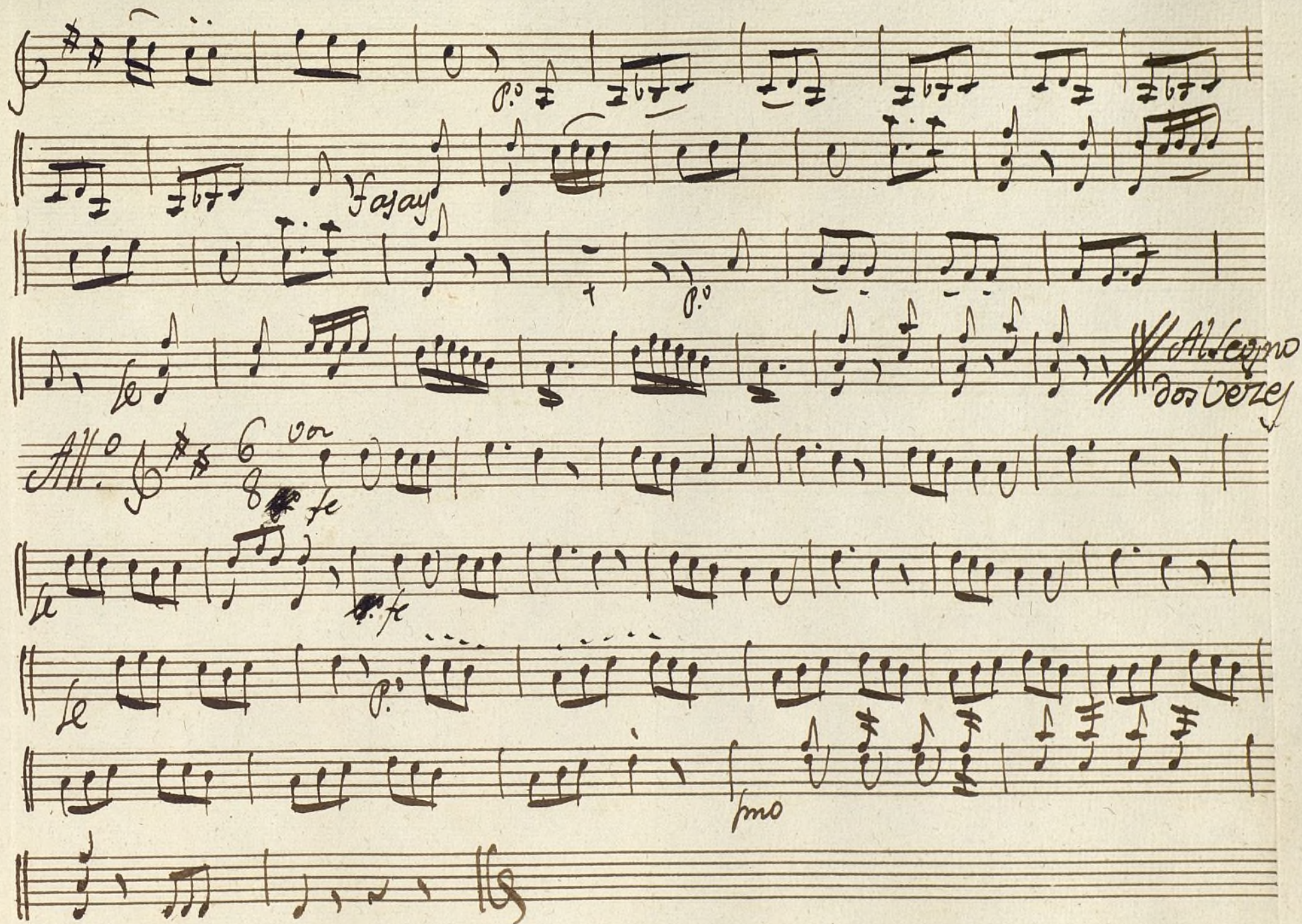
Poco

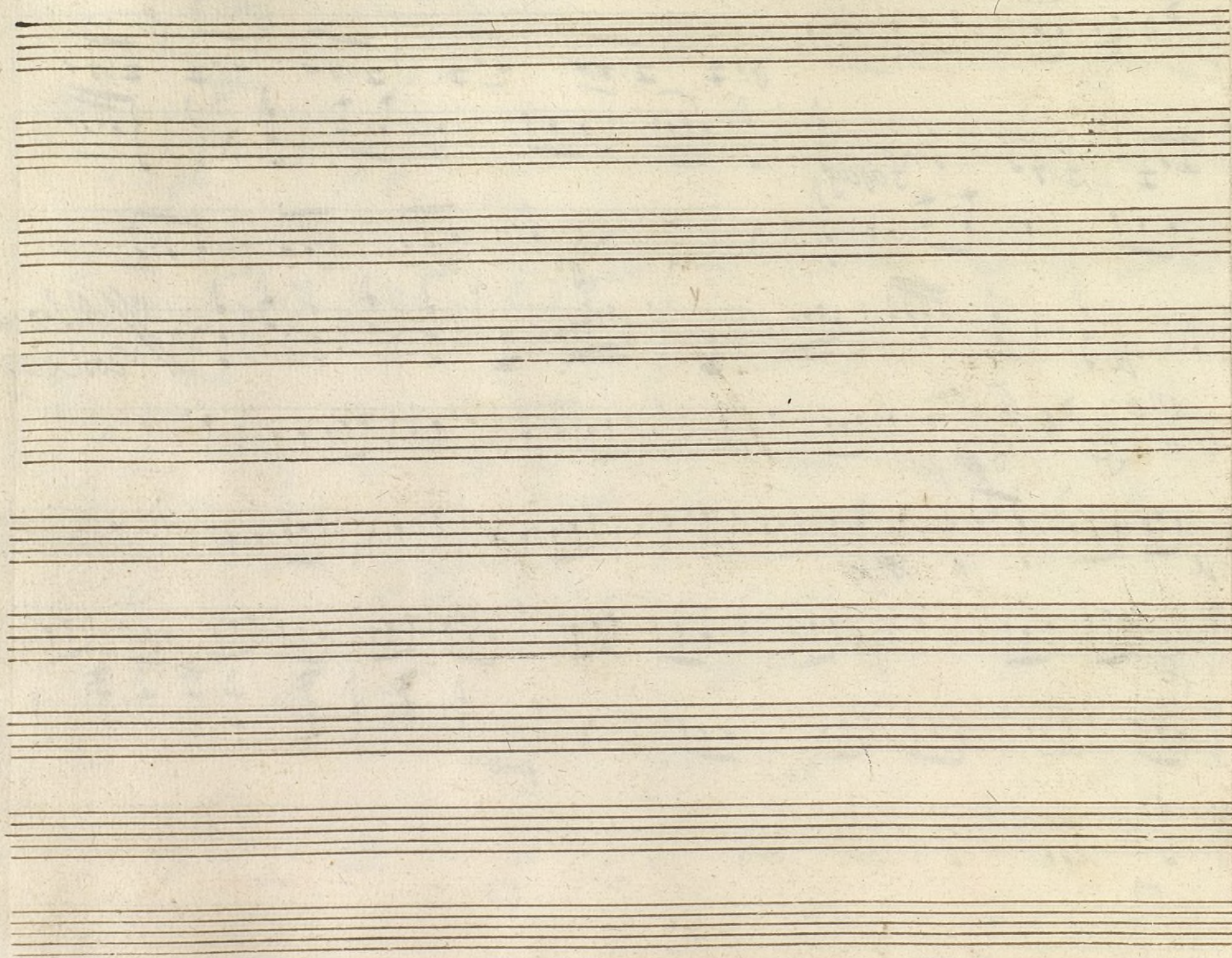
Poco

Poco

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (4/8 and 3/8), and dynamic markings (*f*, *ff*, *pp*, *fmo*, *le*, *vo*). The score is divided into two sections by a double bar line. The first section is marked *6 vor* and the second section is marked *fixana: Allegro*. The notation is in a cursive, handwritten style.







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Violin Segundo. Duplicado. ton.^a a 3. — La - Orosa buena r.: Mu. 139-3

And.^{te} G^{\flat} $\frac{3}{8}$

All.^{to}

And.^{te} D^{\flat}

All.^{to}

Ab Segno y B. p.^{to}

All.^o

p. *f.* *Cres.* *fmo*

And.te poco

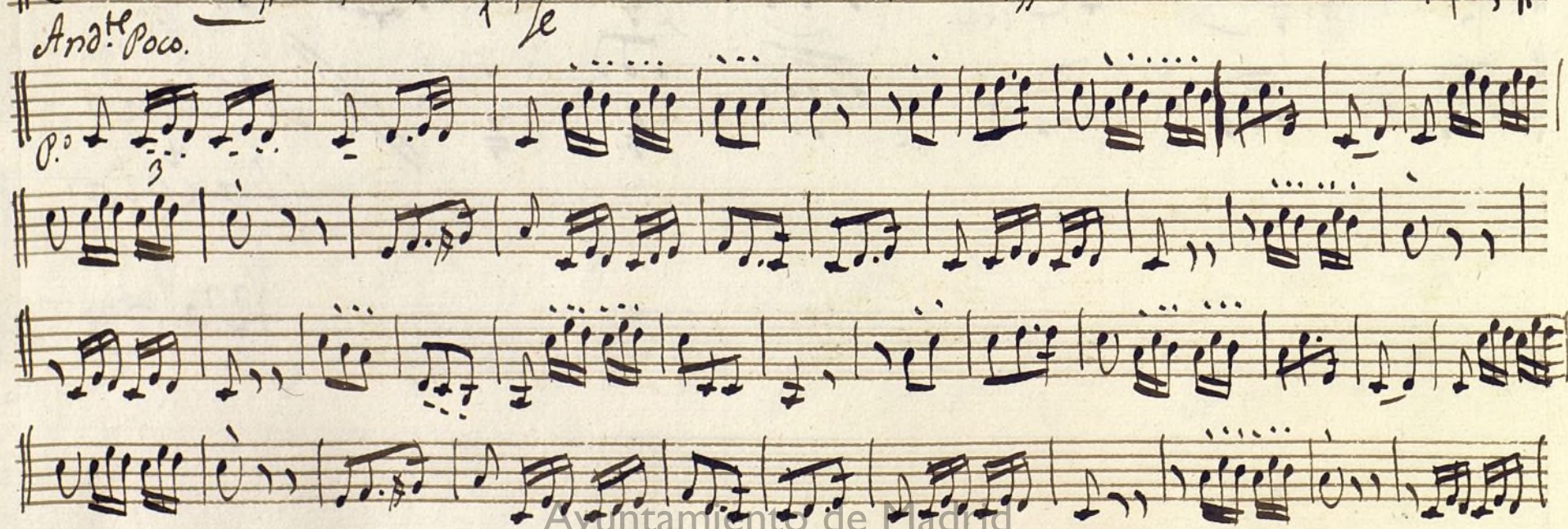
p. *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.* *f.*

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo is marked *And.te* at the top right. The key signature is one flat (B-flat). The score includes dynamic markings such as *p.* (piano) and *cres.* (crescendo). The time signature changes from 2/4 to 3/8, indicated by a double bar line and the new time signature. The piece concludes with the instruction *Al Segno* and a double bar line.

Paxola

Volti

Coplas. Alleg. #0 $\frac{3}{8}$



gaita + zell: y sigue el 2º Allº

2ª Copla) Allegro: 3/4

Parola

Sigue el 2º Allº

Allº

Ab Segno

All.^o 6/8 *var*
le *p.*
fmo

The first system consists of six staves. The top staff begins with the tempo marking 'All.^o' and the time signature '6/8', followed by the word 'var'. The music is written in a key with two sharps (F# and C#). The first two staves contain melodic lines with notes and rests, marked with 'le' and 'p.'. The third staff continues the melody. The fourth staff features a more complex rhythmic pattern with many beamed notes. The fifth and sixth staves conclude the system with a double bar line.

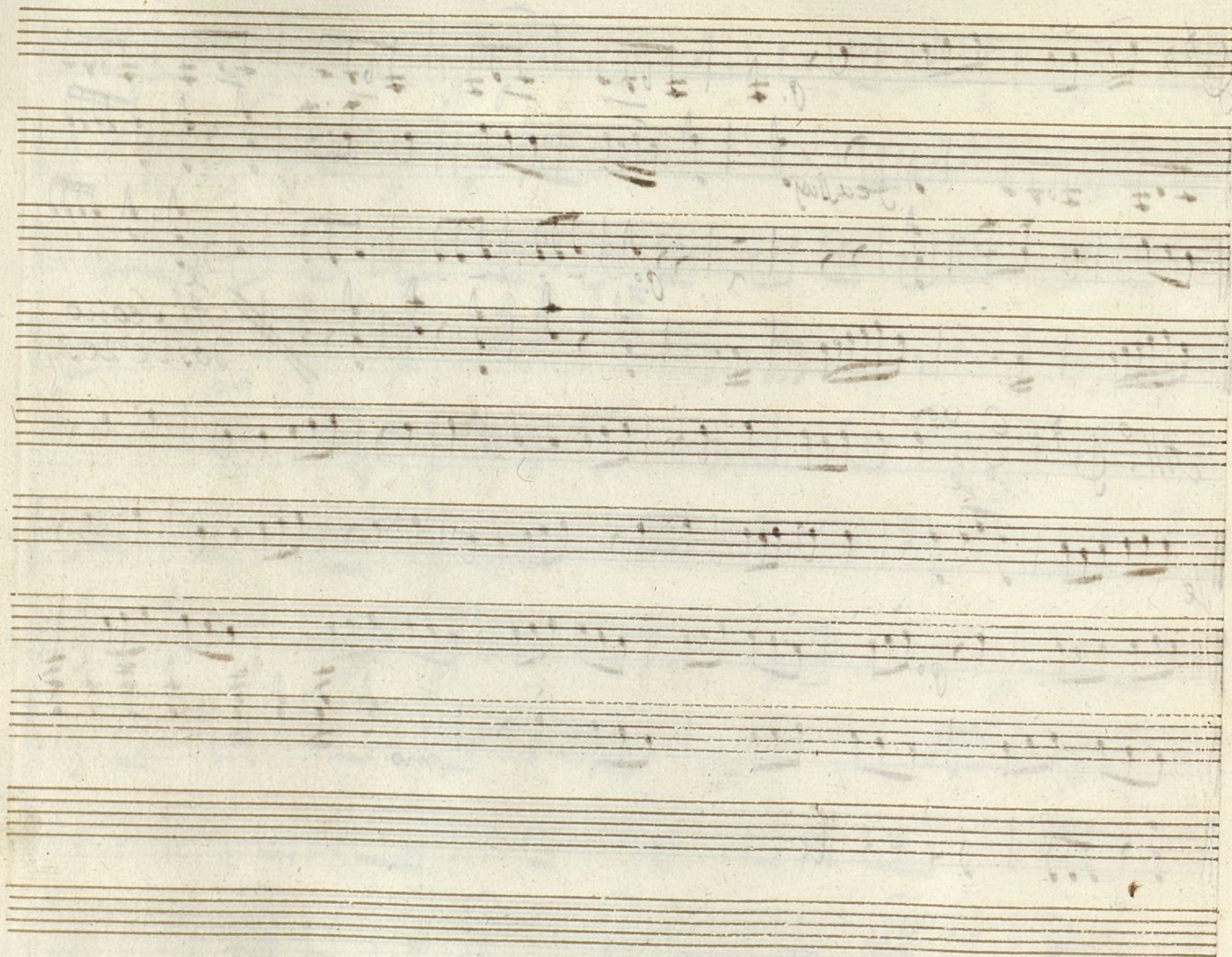
Lixana: *All.^o* 3/8 *p.*
var
fmo

The second system, titled 'Lixana:', also consists of six staves. It begins with the tempo marking 'All.^o' and the time signature '3/8'. The music is in a key with two sharps. The first staff has a melodic line marked with 'p.'. The second staff continues the melody. The third staff features a double bar line followed by a new section marked 'var'. The fourth, fifth, and sixth staves continue the musical composition with various note values and rests, ending 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:

- p.* (piano) at the beginning of the first staff.
- f* (forte) at the beginning of the second staff.
- p.* (piano) at the beginning of the third staff.
- Al Segno* and *dos veces.* (two times) at the end of the fourth staff, with a double bar line and repeat sign.
- All.* (Allegretto) at the beginning of the fifth staff.
- 6^{va}* (sixth) at the beginning of the fifth staff.
- f* (forte) at the beginning of the sixth staff.
- p.* (piano) at the beginning of the seventh staff.
- fmo* (finito) at the end of the eighth staff.



Oboe Primero: tonadilla à 3. t La Erroxa buena.

All.^{to}

And.^{te}

3/4

Nu. 139-3

le

And.^{te}

All.^{to}

to

le

to

le

Al Segno

All.^{to}

6/8

p.^o

p.^o

crey.

And.^{te} poco.

3/4

And.^{te}

And.^{te} poco

16

crey.

le

Al Segno.

Parola

liriana: Allegro H° 3/4

var *2da* *le*

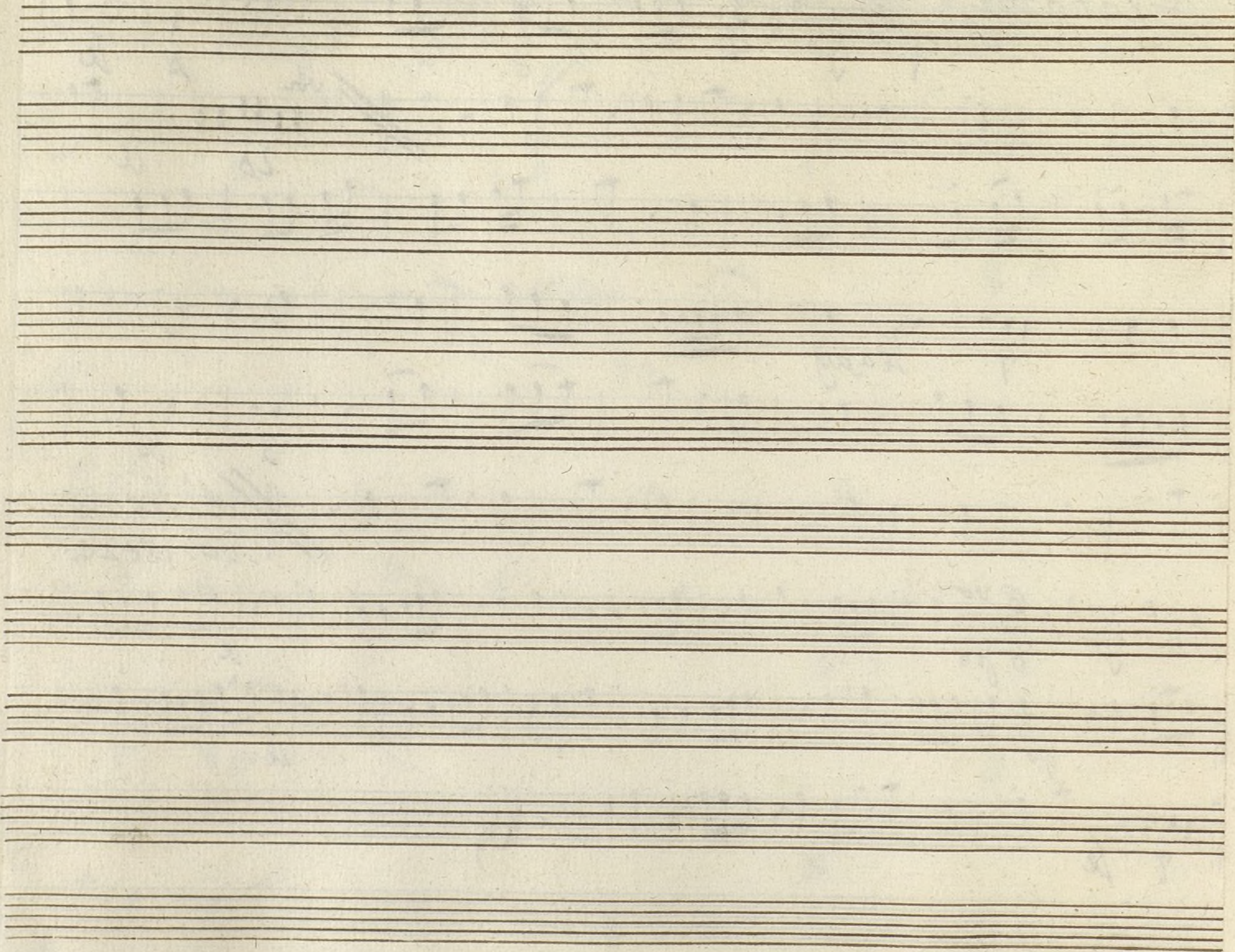
leaky *3* *le*

Allegro *dos veces.*

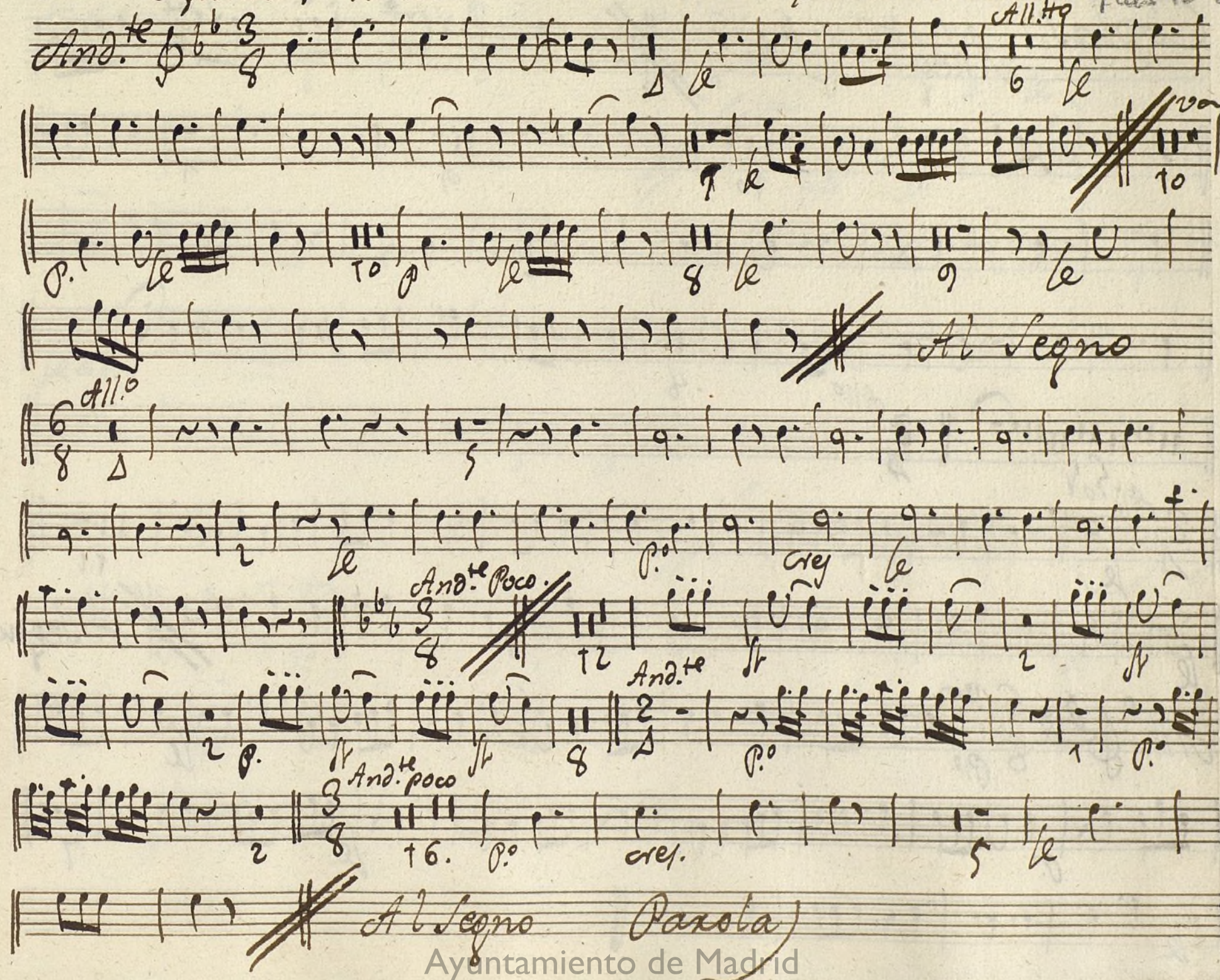
All.^o H° 6/8 *var* *p.^o* *le*

p.^o *le*

7 *le*



Oboe Segundo; tonadilla a 3.ª Las Cronavuenas. Mus 139-3

And.^{te}  *All.^{mo}* *Al Segno* *And.^{te} Poco.* *And.^{te}* *Al Segno Paxola*

The musical score is written for Oboe Segundo in 3/4 time. It begins with a tempo marking of *And.^{te}* and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings like *p.* (piano) and *cre.* (crescendo). There are also tempo changes indicated by *All.^{mo}* (Allegro) and *And.^{te} Poco.* (Andante poco). The piece concludes with a double bar line and the marking *Al Segno Paxola*.

Coplas Alleg.^{ro}

Allegro

Allegro

Allegro

Allegro

Allegro

Allegro

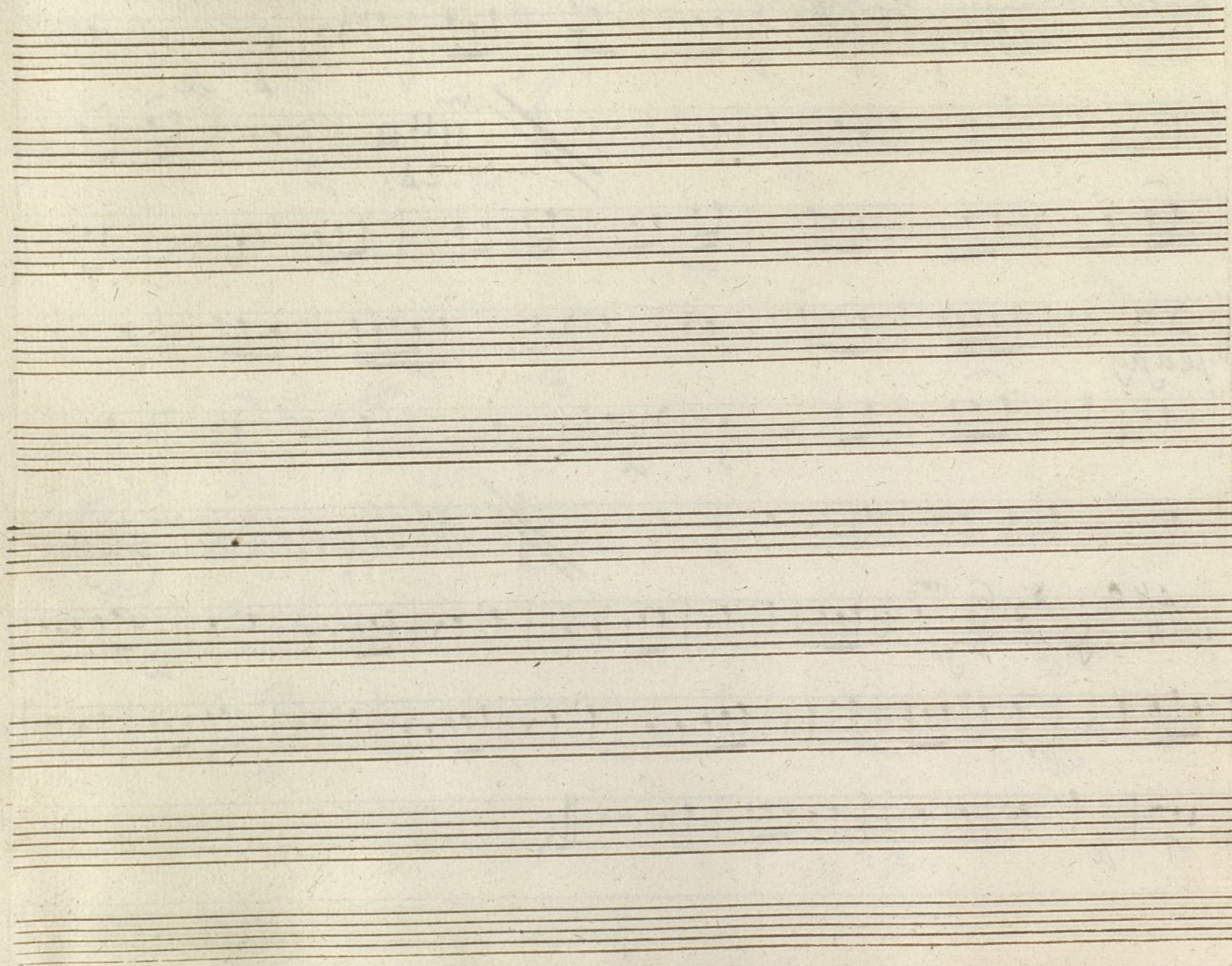
Allegro

Allegro

Allegro

Allegro

[illegible]



Trompa Primera

Mus 139-3

Zonadilla à 3. Las Enorabuena

Inclata

Andte. C. 3/4

1. fe

Andte.

10 p. fe

Allegro.

6 fe

2 p. fe

Allegro.

6

2 fe

3

Volte p. 70

And. poco *Solo*

And. *Solo* *And.* *Solo*

Coplas tarre // gaita tarre //

Clarines

All. 2

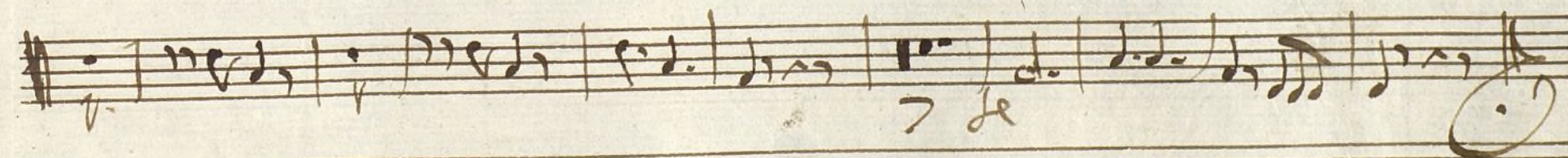
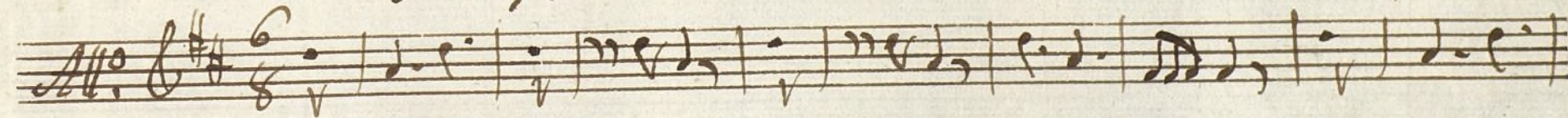
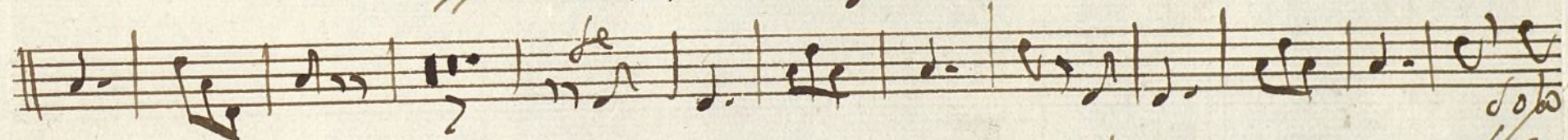
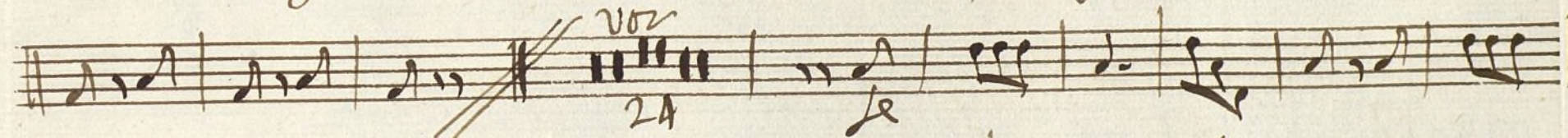
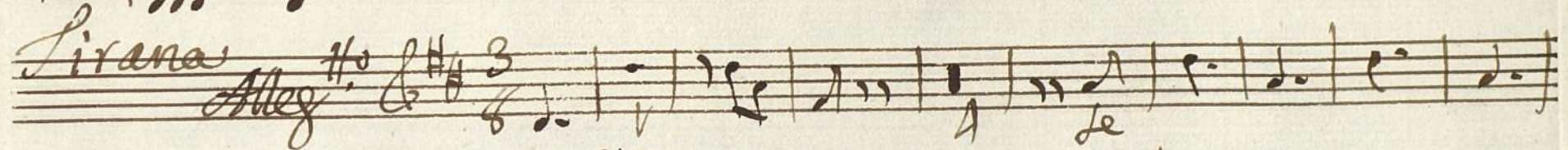
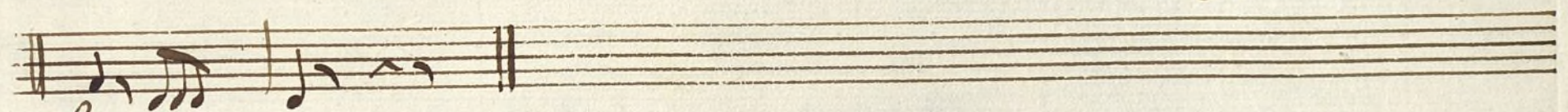
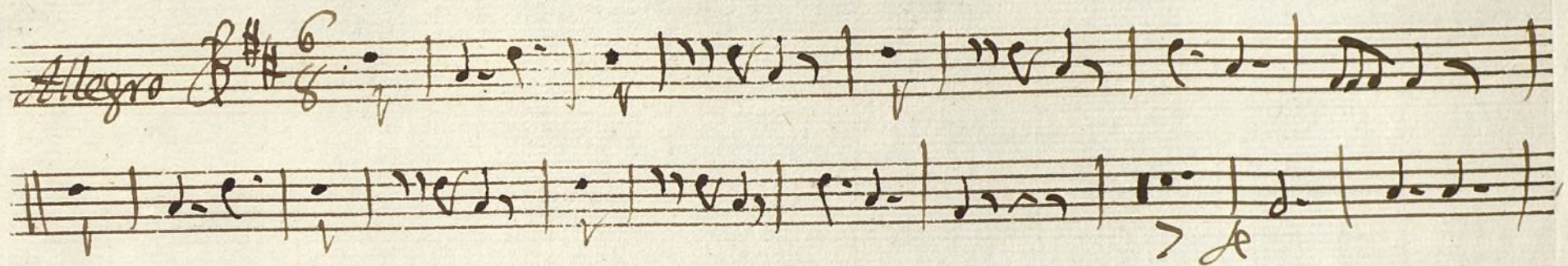
All. 2 *Solo* *Señaliten las Coplas y el All.*

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (6/8, 3/4), and dynamic markings (Allegro, Solo, 2A, 3). The score is written in a cursive, handwritten style.

Key markings and annotations include:

- Allegro* (multiple times)
- Solo*
- 2A*
- 3*
- Allegro 2a. Vez*

The score concludes with a large, stylized flourish on the final staff.



Ayuntamiento de Madrid

— + —
Contrabajo

Conadilla à tres

Las Enorabuena;

//

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 tempo changes include:

- Andte* (Andante) at the beginning of the first staff.
- Allegro* marking above the second staff.
- A Vinto* (Allegro Vinto) marking above the fourth staff.
- Andte* (Andante) marking above the fourth staff, following a double bar line.
- Allegro* marking above the seventh staff.
- Allegro* marking above the eighth staff.
- Allegro* marking above the ninth staff.
- Allegro* marking above the tenth staff.
- Allegro* marking above the eleventh staff.
- Allegro* marking above the twelfth staff.
- Allegro* marking above the thirteenth staff.
- Allegro* marking above the fourteenth staff.
- Allegro* marking above the fifteenth staff.
- Allegro* marking above the sixteenth staff.
- Allegro* marking above the seventeenth staff.
- Allegro* marking above the eighteenth staff.
- Allegro* marking above the nineteenth staff.
- Allegro* marking above the twentieth staff.
- Allegro* marking above the twenty-first staff.
- Allegro* marking above the twenty-second staff.
- Allegro* marking above the twenty-third staff.
- Allegro* marking above the twenty-fourth staff.
- Allegro* marking above the twenty-fifth staff.
- Allegro* marking above the twenty-sixth staff.
- Allegro* marking above the twenty-seventh staff.
- Allegro* marking above the twenty-eighth staff.
- Allegro* marking above the twenty-ninth staff.
- Allegro* marking above the thirtieth staff.
- Allegro* marking above the thirty-first staff.
- Allegro* marking above the thirty-second staff.
- Allegro* marking above the thirty-third staff.
- Allegro* marking above the thirty-fourth staff.
- Allegro* marking above the thirty-fifth staff.
- Allegro* marking above the thirty-sixth staff.
- Allegro* marking above the thirty-seventh staff.
- Allegro* marking above the thirty-eighth staff.
- Allegro* marking above the thirty-ninth staff.
- Allegro* marking above the fortieth staff.
- Allegro* marking above the forty-first staff.
- Allegro* marking above the forty-second staff.
- Allegro* marking above the forty-third staff.
- Allegro* marking above the forty-fourth staff.
- Allegro* marking above the forty-fifth staff.
- Allegro* marking above the forty-sixth staff.
- Allegro* marking above the forty-seventh staff.
- Allegro* marking above the forty-eighth staff.
- Allegro* marking above the forty-ninth staff.
- Allegro* marking above the fiftieth staff.
- Allegro* marking above the fifty-first staff.
- Allegro* marking above the fifty-second staff.
- Allegro* marking above the fifty-third staff.
- Allegro* marking above the fifty-fourth staff.
- Allegro* marking above the fifty-fifth staff.
- Allegro* marking above the fifty-sixth staff.
- Allegro* marking above the fifty-seventh staff.
- Allegro* marking above the fifty-eighth staff.
- Allegro* marking above the fifty-ninth staff.
- Allegro* marking above the sixtieth staff.
- Allegro* marking above the sixty-first staff.
- Allegro* marking above the sixty-second staff.
- Allegro* marking above the sixty-third staff.
- Allegro* marking above the sixty-fourth staff.
- Allegro* marking above the sixty-fifth staff.
- Allegro* marking above the sixty-sixth staff.
- Allegro* marking above the sixty-seventh staff.
- Allegro* marking above the sixty-eighth staff.
- Allegro* marking above the sixty-ninth staff.
- Allegro* marking above the seventieth staff.
- Allegro* marking above the seventy-first staff.
- Allegro* marking above the seventy-second staff.
- Allegro* marking above the seventy-third staff.
- Allegro* marking above the seventy-fourth staff.
- Allegro* marking above the seventy-fifth staff.
- Allegro* marking above the seventy-sixth staff.
- Allegro* marking above the seventy-seventh staff.
- Allegro* marking above the seventy-eighth staff.
- Allegro* marking above the seventy-ninth staff.
- Allegro* marking above the eightieth staff.
- Allegro* marking above the eighty-first staff.
- Allegro* marking above the eighty-second staff.
- Allegro* marking above the eighty-third staff.
- Allegro* marking above the eighty-fourth staff.
- Allegro* marking above the eighty-fifth staff.
- Allegro* marking above the eighty-sixth staff.
- Allegro* marking above the eighty-seventh staff.
- Allegro* marking above the eighty-eighth staff.
- Allegro* marking above the eighty-ninth staff.
- Allegro* marking above the ninetieth staff.
- Allegro* marking above the ninety-first staff.
- Allegro* marking above the ninety-second staff.
- Allegro* marking above the ninety-third staff.
- Allegro* marking above the ninety-fourth staff.
- Allegro* marking above the ninety-fifth staff.
- Allegro* marking above the ninety-sixth staff.
- Allegro* marking above the ninety-seventh staff.
- Allegro* marking above the ninety-eighth staff.
- Allegro* marking above the ninety-ninth staff.
- Allegro* marking above the hundredth staff.

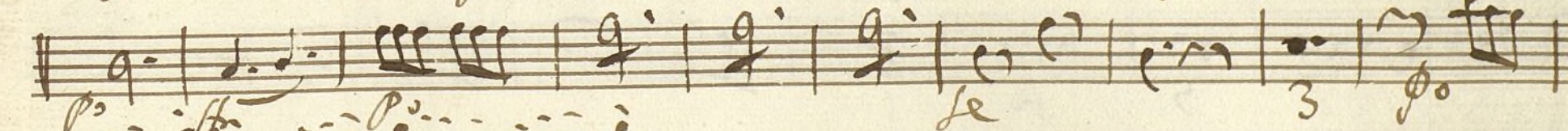
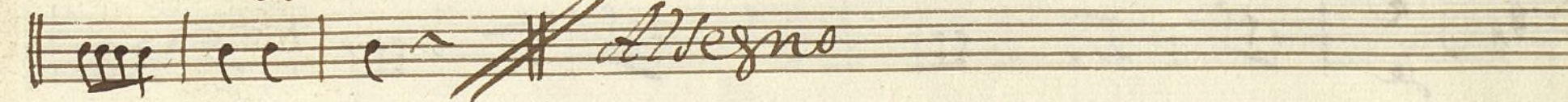
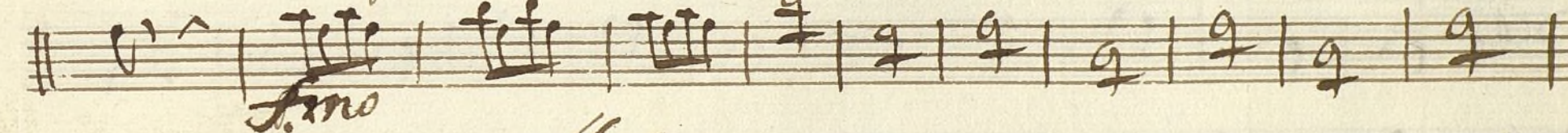
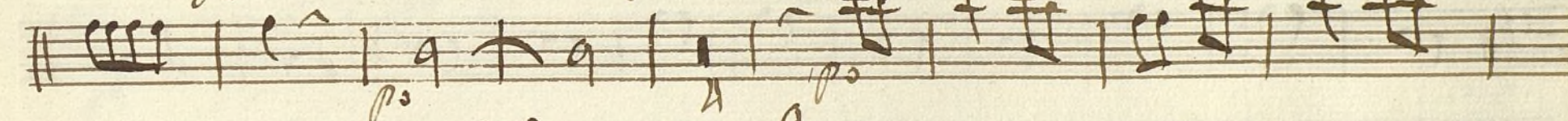
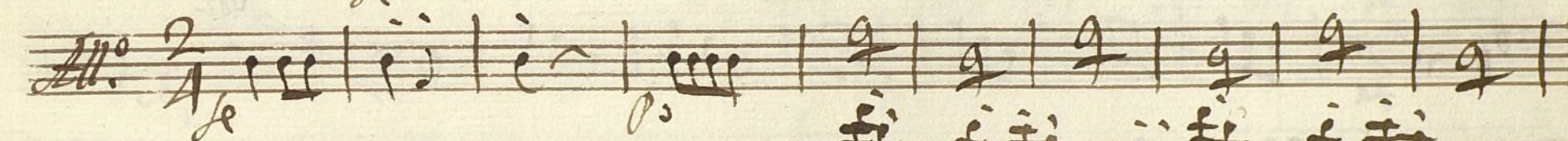
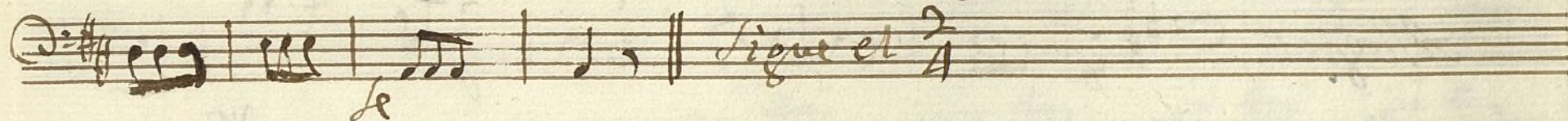
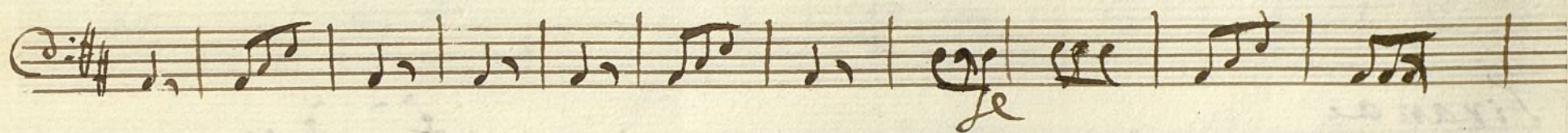
Coplas

Allegretto

$\text{C}:\sharp\text{G}$ $\frac{3}{8}$

Handwritten musical score for 'Coplas'. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is in a 3/8 time signature. The notation includes various notes, rests, and dynamic markings such as *vo*, *p*, *f*, and *se*. There are also some markings like *And. poco* and *Punteado*. The score ends with a double bar line and a repeat sign.

Handwritten musical score for '2.ª Copla'. The score is written on one staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various notes, rests, and dynamic markings such as *vo* and *p*.



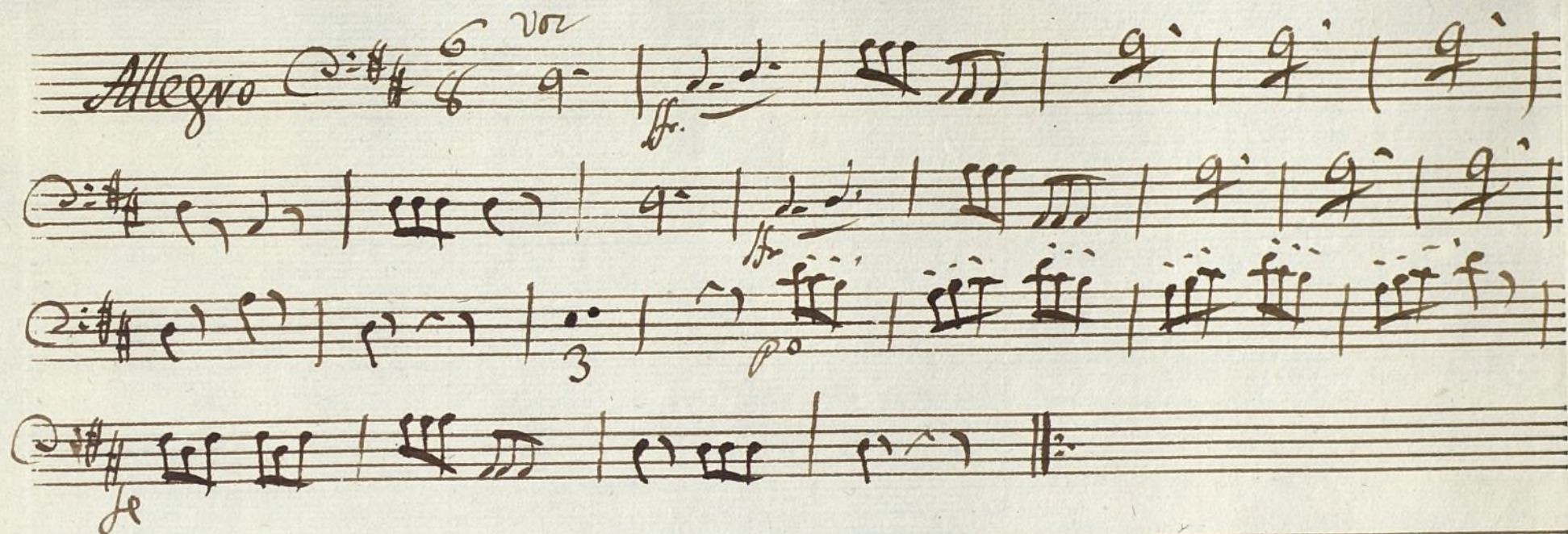
Volli

Sivana

Allegretto

Sirana
Allegretto $\text{C}\sharp\text{F}\sharp$ $\frac{3}{4}$

fe *mo* *fe* *Allegro dos vezes*



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