

+  
Tonadilla à 3.

La Riña de Un Matrimonio.

Del S.<sup>t</sup> Esteve. / 1769.



Allegro

Salon con una Puerta en cada extremo  
del teatro, con cortina; a bier a porel medio; y salen  
Riñiendo marido y mujer:

Dama

se

Salan

Fue res solo injusto

tu y o ei



Handwritten musical score on a single page, featuring six systems of music. Each system consists of a vocal line (upper staff) and a piano accompaniment line (lower staff). The lyrics are written in Spanish. The notation includes various musical symbols such as notes, rests, and dynamic markings like *se po* (piano) and *Sal<sup>n</sup>* (Salvo).

*el rigor* *Dama* *tua ce los me ma tas*

*Sal<sup>n</sup>* *tu o fen des mi ã nor —* *Dama* *don de va in grato*

*in grato* *Sal<sup>n</sup>* *ano ber se ano ber se voi ano*

*ber se voi ano ber se voi* *Dama* *bien*

*ha zes* *ha!* *Sal<sup>n</sup>* *que pe na es cier to*



ga Σ<sup>n</sup> ga

ha! quedo lor — te acentas a el punto no

Sal<sup>n</sup> lor2.

miras no no ya mas no ede

je go

verre ya mas no ede berre para siempre a

fin

dios a dios para siempre adios adios a dios a

fmo

dios a dios, a dios



D.<sup>n</sup> tenencio - 3

*Allegretto* *3* *4* *Sal.<sup>n</sup> D.<sup>n</sup> tenencio deteniendo al Sal.<sup>n</sup>* *Abur D.<sup>n</sup> fer* *Sal.<sup>n</sup> la Dama D.<sup>n</sup> tenencia a llorando* *punteado*

*Sal.<sup>n</sup>* *ten.<sup>o</sup>*

nando a dios D.<sup>n</sup> tenencio porque tan ceñudo de  
 migo de pesas fallerco porque me a dejado mia

*Sal.<sup>n</sup>*

zirme quel elto es tar mi pa rienta ta  
 dorado dueño *ten.<sup>o</sup>* D.<sup>n</sup> fernando a hora mea



biando de celos ya dejar la e li xo su  
 dicho el suceso *Da* no se por que causa su

sir la no puedo su sir la no pue do  
 rigor pa dezo su rigor pa dezo

*ten.<sup>o</sup>*  
*ten.<sup>o</sup>* vsted se anda aganpas  
 no tengais cor se jos

*Allegretto*



sea te gra y di bier te      y as si se ñor mio      no e mu  
yo tros ar ri mo nes      que el pò bre ve zela      te ner

cho se que se      no e mucho se que se  
en con tro nes      te ner en con tro nes

Sal.<sup>n</sup>      se

ella ha ze lo pro pio      quan do le pa re ze  
a si sta à su Casa      no bus que te cre os

po



sin se mor del perro que la dra y no muerde que  
 y la bera libre de los foras teros de  
 la dra y no muerde los foras teros *ten?* vired aqui se es  
*ten?* vired halli se es  
 Con da yo lo Com pon dre que no sepa  
 Con da yo lo Com pon dre que alli esta su es



*ten.*

na da que men fa da re yo lo com pon  
po to se lo e ti ma re *ten.* yo lo com pon

*Sal.*

dre se lo e ti ma re  
dre *Da* se lo e ti ma re

*All.*

*ten.*  
Pe tri me tres mo za l be res y ter ze ros *lailas*  
Pe tri *compa*



ñeros la lección voi a empezar la lección voi

a empezar

ved que en todos por mí

modos esto es esto y nada mas esto es



estoy nada mas esto y esto y nada mas.

¡acá un libro y haza que lee

Reze ta de D<sup>ni</sup> Cele

allegro

Rezi.

donio para curar las Yrñas de un Ma tri

monio volvi



Seasomala Dama y llama

Allegretto

Sal<sup>n</sup> chi chi  
chi chi

Punteado

Corred. qe le donio a donde esta la dama y haze como que hablan

chi

se

arco

Punt.

Seasomala palan llama

Correda donde esta el palan

chi chi chi

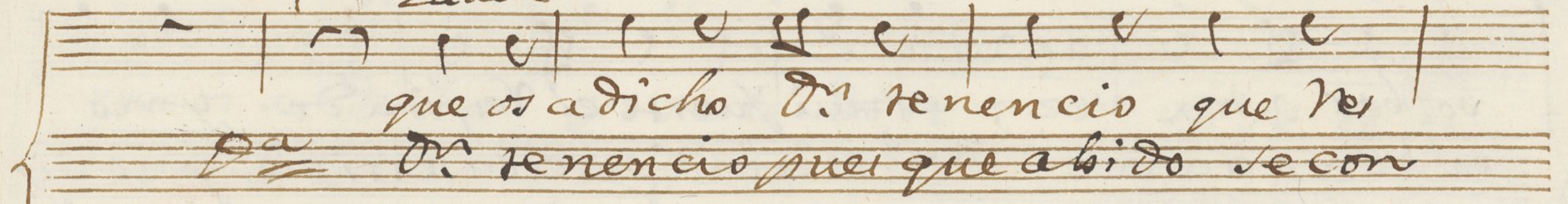
da chi chi chi

arco

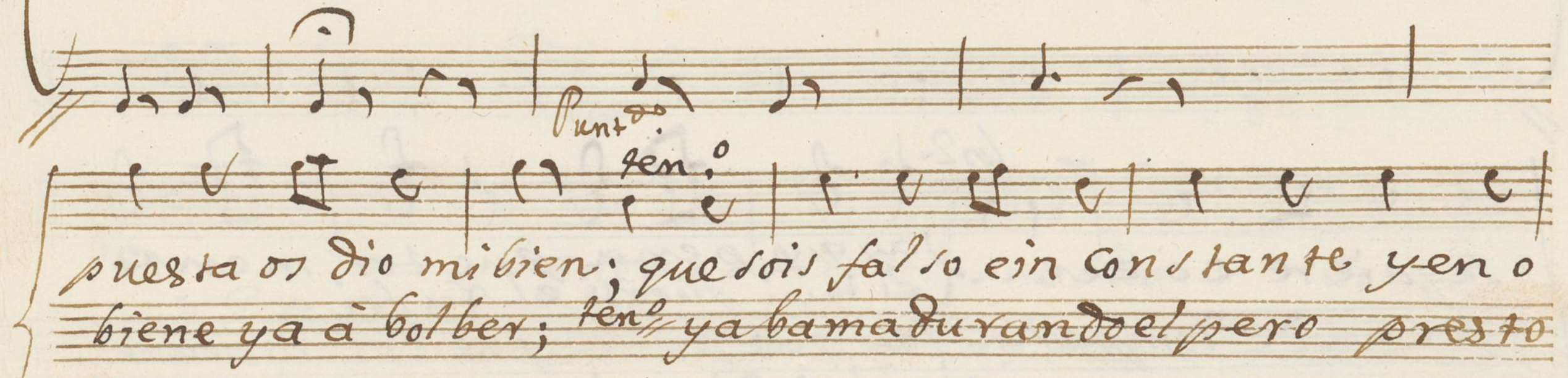
se



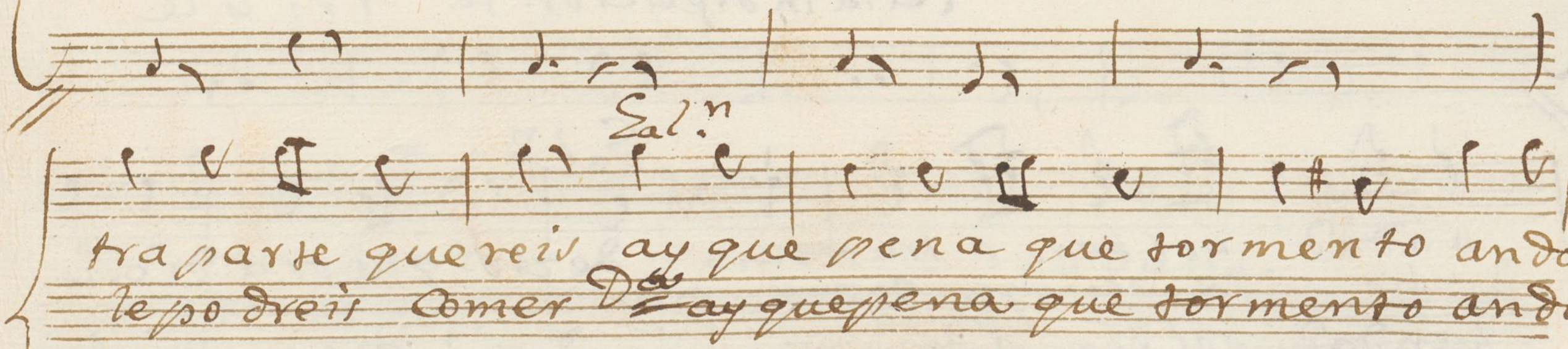
Salan



que os a dicho D.<sup>n</sup> tenencio que ve  
pa D.<sup>n</sup> tenencio pue que abido se con



punta D.<sup>n</sup> ten.<sup>o</sup>  
puesta os dio mi bien; que sois falso ein constante y en o  
biene ya a bolber; ten.<sup>o</sup> ya bama durando el pero presto



Sal.<sup>n</sup>  
tra parte que reir ay que pena que tormento andad  
le podreis comer D.<sup>n</sup> ay que pena que tormento andad





ten?

bolber o tra vez; ei mui fuerte el Refriado y no  
bolber o tra vez; ten? esta indigestion terrible y no ay

seguiere cozer. -- ay que pena que tormento  
forma de Tomper. -- ei mui fuerte el Refriado  
ay que pena que tormento  
ei la indigestion terrible

Sal<sup>n</sup>

andad bolber o travez dezid que os a dicho  
y no se quiere cozer  
andad bolber o travez dezid que os a dicho  
y no ay forma de Tomper



que ora a dicho *ten.* yo se lo dire yo se lo di  
que ora a dicho *ten.* yo se lo dire yo se lo di

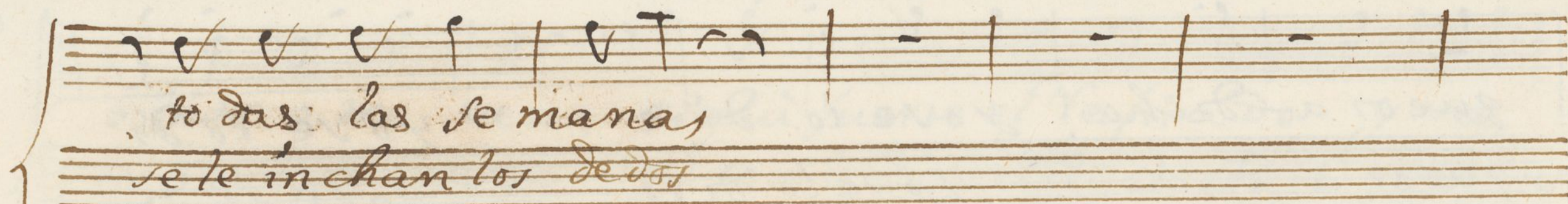
*arco*

re que pasais el sueldo Corte  
re que te neis b'risas bailes

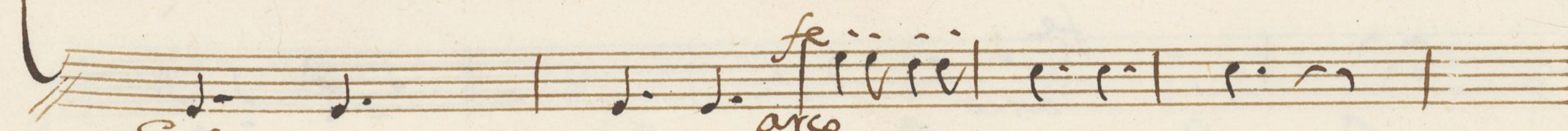
*Punteado*

Jais muchachas y en casa sea y una  
y Cor tejos y Con estas Coras

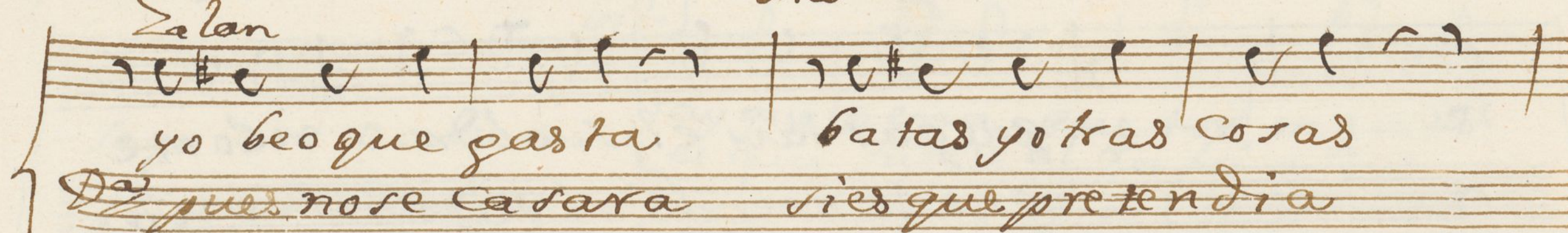




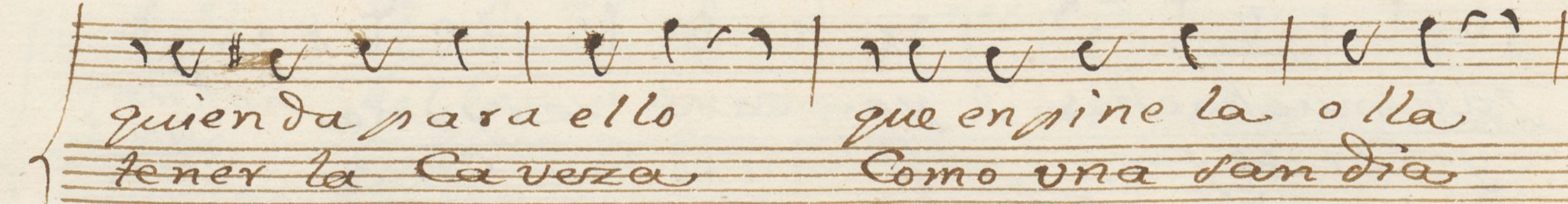
todas las semanas  
se le inchan los dedos



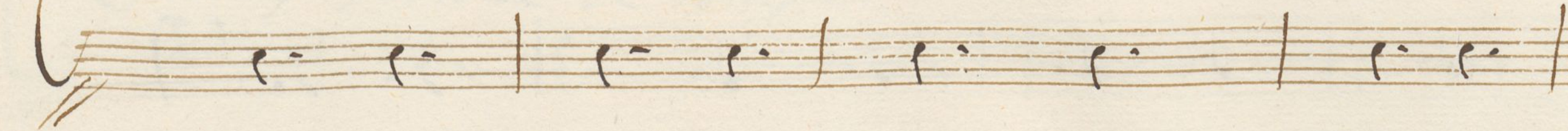
Salan *arco* *fe*



yo beoque gasta batas y otras cosas  
pues nose casara si es que pretendia



quien da para ello que engine la olla  
tener la Cerveza Como una sandia





ten.<sup>o</sup>

Da

9

eso no es Vazon esso no es Vazon, si se compon  
ten<sup>o</sup> esso no es Vazon esso no es Vazon, Sal<sup>ta</sup> si se compon

dra

dra

quantas destas cosas

quantas destas cosas  
yo quiero juntarlos

en el mundo abra

en el mundo abra

ya ca bere ya

quantas destas cosas

quantas destas cosas

yo quiero juntarlos



se esconden cada uno  
a su puerta

en el mundo obra

allegro

ten<sup>do</sup>

Venid a mi go

Salid seño ra que se me

Allegretto

Sal<sup>ve</sup>

fora ya nuestro mal

dame tus plantas

Da

los 2.

dame los brazos que eternos lazos que eternos

Da

lazos han de ser ya

tomad en premio



Sal<sup>n</sup> lo 2.

tomad en pago no sa tir fago bues tra ami

Sal<sup>n</sup> da

dad yo os agra dez co tal bene ficio

lo 2.

no ai otro oficio no ay otro ofizio para me

lo 3. da<sup>te</sup>

ya apaziguadas estas Ven cillas

Vivo fmo

sin segui dillas sea ca ba ra sin segui



Handwritten musical score on aged paper. The score consists of six systems, each with a treble and bass staff joined by a brace. The lyrics are written in Spanish. The first system contains the lyrics "di llas sea cava rà chi c. c. Perdonad chi ci". The second system contains "e. y mandar que la to na da sea ca vò". The third system contains "ya que la to na da sea ca bò ya sea". The fourth system contains "ca bò ya sea ca bò ya;". The fifth system contains a single note on the treble staff and a rest on the bass staff. The sixth system contains a single note on the treble staff and a rest on the bass staff.

di llas sea cava rà chi c. c. Perdonad chi ci

e. y mandar que la to na da sea ca vò

ya que la to na da sea ca bò ya sea

ca bò ya sea ca bò ya;

















Ayuntamiento de Madrid



Violin Primero

Mus 141-1

tonadilla a 3. La Reina de un Matrimonio

Handwritten musical score for Violin I, titled "La Reina de un Matrimonio" (The Queen of a Marriage), marked "Allegro" and "tonadilla a 3." The score is written on ten staves, featuring treble clefs and a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "p" (piano) and "f" (forte). The manuscript is written in brown ink on aged paper.



Handwritten musical score on ten staves. The notation includes treble clefs, key signatures of three sharps (F#, C#, G#), and various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- Allegretto* (written on the fourth staff)
- Punteado* (written on the fourth staff)
- arco* (written above the sixth staff)
- f* (written below the sixth staff)
- f* (written below the seventh staff)
- f* (written below the eighth staff)
- f* (written below the ninth staff)
- f* (written below the tenth staff)
- f* (written below the eleventh staff)
- f* (written below the twelfth staff)
- f* (written below the thirteenth staff)
- f* (written below the fourteenth staff)
- f* (written below the fifteenth staff)
- f* (written below the sixteenth staff)
- f* (written below the seventeenth staff)
- f* (written below the eighteenth staff)
- f* (written below the nineteenth staff)
- f* (written below the twentieth staff)
- f* (written below the twenty-first staff)
- f* (written below the twenty-second staff)
- f* (written below the twenty-third staff)
- f* (written below the twenty-fourth staff)
- f* (written below the twenty-fifth staff)
- f* (written below the twenty-sixth staff)
- f* (written below the twenty-seventh staff)
- f* (written below the twenty-eighth staff)
- f* (written below the twenty-ninth staff)
- f* (written below the thirtieth staff)
- f* (written below the thirty-first staff)
- f* (written below the thirty-second staff)
- f* (written below the thirty-third staff)
- f* (written below the thirty-fourth staff)
- f* (written below the thirty-fifth staff)
- f* (written below the thirty-sixth staff)
- f* (written below the thirty-seventh staff)
- f* (written below the thirty-eighth staff)
- f* (written below the thirty-ninth staff)
- f* (written below the fortieth staff)
- f* (written below the forty-first staff)
- f* (written below the forty-second staff)
- f* (written below the forty-third staff)
- f* (written below the forty-fourth staff)
- f* (written below the forty-fifth staff)
- f* (written below the forty-sixth staff)
- f* (written below the forty-seventh staff)
- f* (written below the forty-eighth staff)
- f* (written below the forty-ninth staff)
- f* (written below the fiftieth staff)
- f* (written below the fifty-first staff)
- f* (written below the fifty-second staff)
- f* (written below the fifty-third staff)
- f* (written below the fifty-fourth staff)
- f* (written below the fifty-fifth staff)
- f* (written below the fifty-sixth staff)
- f* (written below the fifty-seventh staff)
- f* (written below the fifty-eighth staff)
- f* (written below the fifty-ninth staff)
- f* (written below the sixtieth staff)
- f* (written below the sixty-first staff)
- f* (written below the sixty-second staff)
- f* (written below the sixty-third staff)
- f* (written below the sixty-fourth staff)
- f* (written below the sixty-fifth staff)
- f* (written below the sixty-sixth staff)
- f* (written below the sixty-seventh staff)
- f* (written below the sixty-eighth staff)
- f* (written below the sixty-ninth staff)
- f* (written below the seventieth staff)
- f* (written below the seventy-first staff)
- f* (written below the seventy-second staff)
- f* (written below the seventy-third staff)
- f* (written below the seventy-fourth staff)
- f* (written below the seventy-fifth staff)
- f* (written below the seventy-sixth staff)
- f* (written below the seventy-seventh staff)
- f* (written below the seventy-eighth staff)
- f* (written below the seventy-ninth staff)
- f* (written below the eightieth staff)
- f* (written below the eighty-first staff)
- f* (written below the eighty-second staff)
- f* (written below the eighty-third staff)
- f* (written below the eighty-fourth staff)
- f* (written below the eighty-fifth staff)
- f* (written below the eighty-sixth staff)
- f* (written below the eighty-seventh staff)
- f* (written below the eighty-eighth staff)
- f* (written below the eighty-ninth staff)
- f* (written below the ninetieth staff)
- f* (written below the ninety-first staff)
- f* (written below the ninety-second staff)
- f* (written below the ninety-third staff)
- f* (written below the ninety-fourth staff)
- f* (written below the ninety-fifth staff)
- f* (written below the ninety-sixth staff)
- f* (written below the ninety-seventh staff)
- f* (written below the ninety-eighth staff)
- f* (written below the ninety-ninth staff)
- f* (written below the hundredth staff)



Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, key signatures (one sharp, two sharps, three sharps), time signatures (2/4, 3/4), and dynamic markings (p, f, p<sub>o</sub>). The score concludes with the instruction "allegro" and the signature "Rezi".

2

*Allegro*

*p* *f* *p<sub>o</sub>*

*allegro*

*Rezi*

*Volvi p<sub>o</sub>*

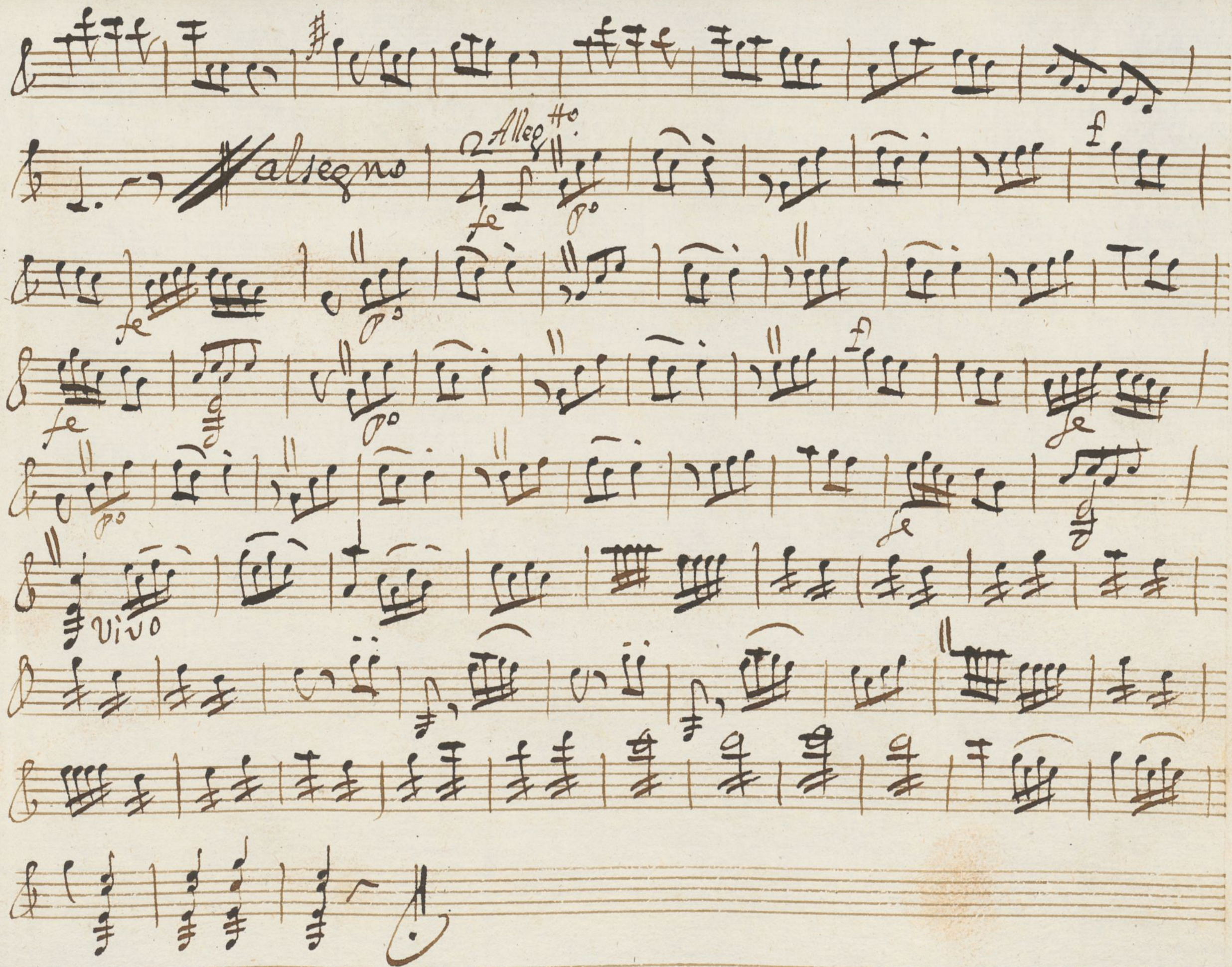


*Allegretto* & 6 *Piano* *fmo*

*Piano* *fmo*

*p* *f* *staccato* *f* *fmo*







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Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (F# and C#), time signatures (3/4, 6/8, 2/4), and dynamic markings (f, p, arco, fe). The score is written in a cursive, handwritten style.

Staff 1: Treble clef, key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes.

Staff 2: Treble clef, key signature of two sharps. Time signature 3/4. The word *Allegretto* is written at the beginning. The music features eighth notes and rests. A double bar line is present, followed by a key signature change to one sharp (F#) and the word *Puntato* written below the staff.

Staff 3: Treble clef, key signature of two sharps. The music continues with eighth notes.

Staff 4: Treble clef, key signature of two sharps. The music continues with eighth notes. The word *arco* is written above the staff, and *fe* is written below it.

Staff 5: Treble clef, key signature of one sharp (F#). Time signature 6/8. The word *fmo* is written above the staff, and *Allegretto* is written below it. The music features eighth notes and rests.

Staff 6: Treble clef, key signature of one sharp. The music continues with eighth notes. The word *fmo* is written above the staff.

Staff 7: Treble clef, key signature of one sharp. The music continues with eighth notes. The word *fmo* is written above the staff.

Staff 8: Treble clef, key signature of one sharp. The music continues with eighth notes. The word *fmo* is written above the staff.

Staff 9: Treble clef, key signature of one sharp. The music continues with eighth notes. The word *fmo* is written above the staff.

Staff 10: Treble clef, key signature of two sharps. Time signature 2/4. The word *Allegro* is written above the staff, and *fe* is written below it. The music features eighth notes and rests.



Handwritten musical score on four staves. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe* and *pp*. A section is marked *allegro* with a double bar line and a sharp symbol. The word *Revi.* is written below the third staff. The page number *2* is written in the top right corner.

*Vol. 10*



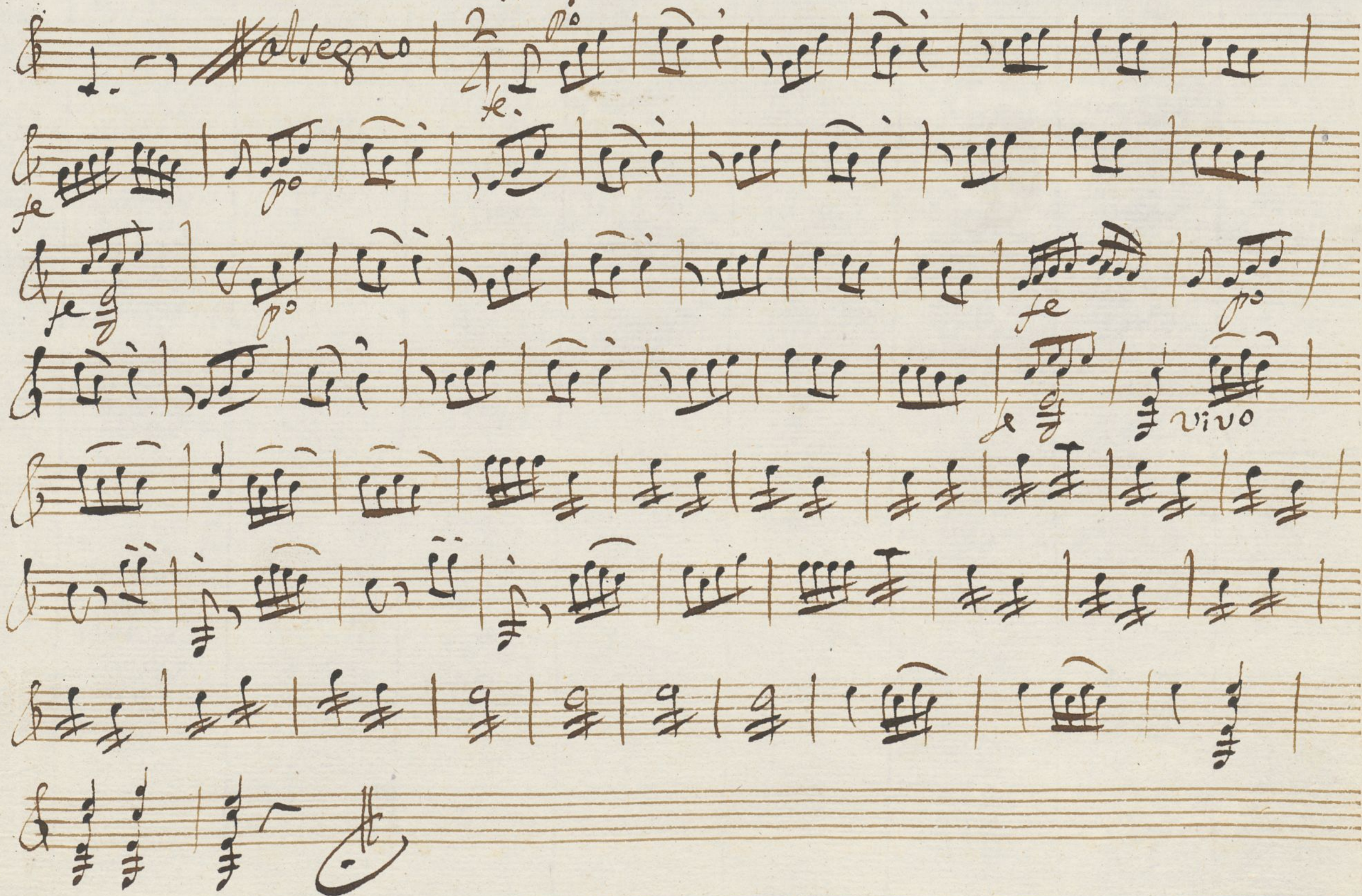
*Allegretto* & 6/8 *Piano* *fmo*

The musical score is written on ten staves. The first staff begins with the tempo and time signature 'Allegretto & 6/8', followed by the dynamic marking 'Piano'. The notation includes various note values, rests, and dynamic markings such as 'p' (piano), 'f' (forte), and 'fmo' (fortissimo). The piece concludes with a double bar line and a repeat sign. The manuscript is written in brown ink on aged paper.



Allegretto

3





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Violin Segundo tonadilla a 3. y la Reina de un Matrimonio.

*Allegro* & # # 2/4

Mus. 146-1

Le po Le po Le po Le po Le po

Ayuntamiento de Madrid

Volti



*fmo*

*Allegretto*  $\frac{3}{4}$  *Punteado*

*largo* *All<sup>to</sup>* *fmo*

*pp* *le* *pp* *le* *pp* *le*



11

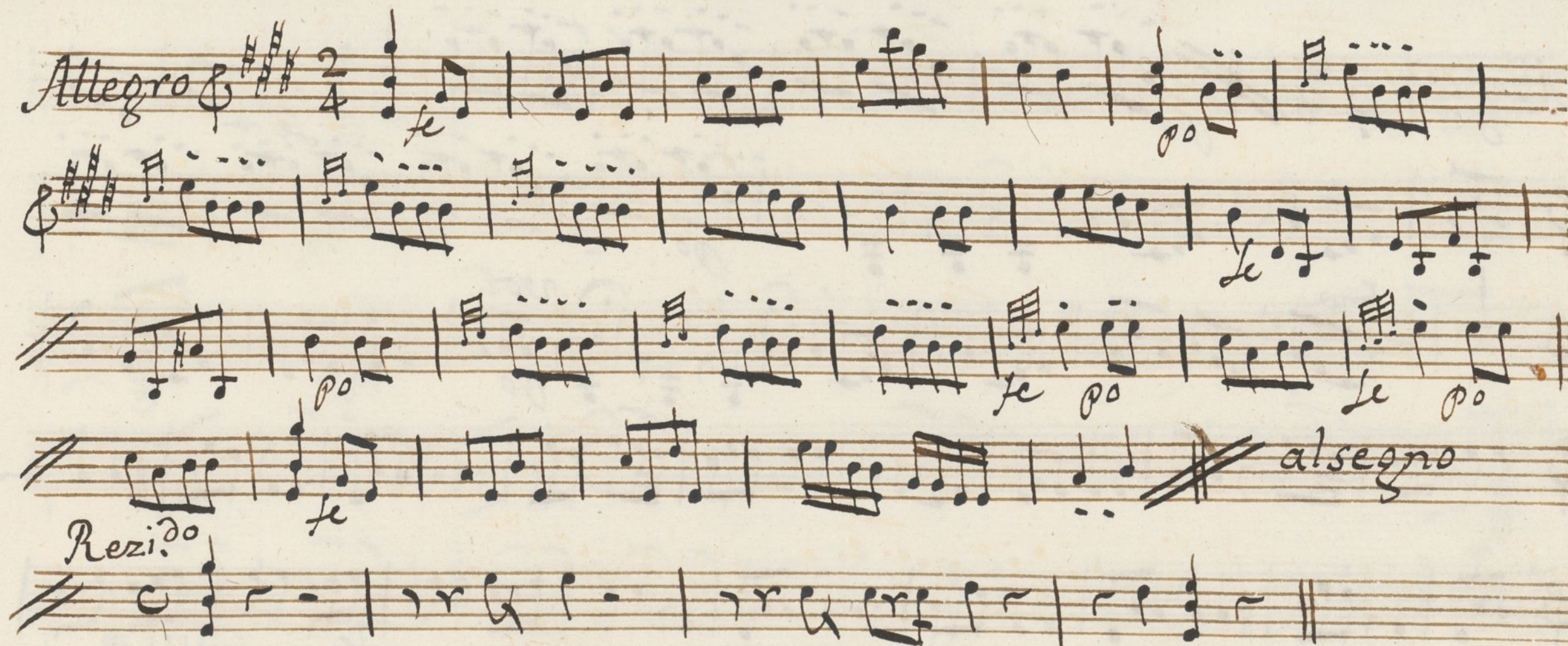
2

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

*fe* *po* *Le* *fe po* *Le po*

*Rezi. do*

*allegro*



*volk.*



*Allegretto* 6/8 ~~Key Signature~~ *po*

*fmo* *vo* *po*

*se stacato*

*allegro*

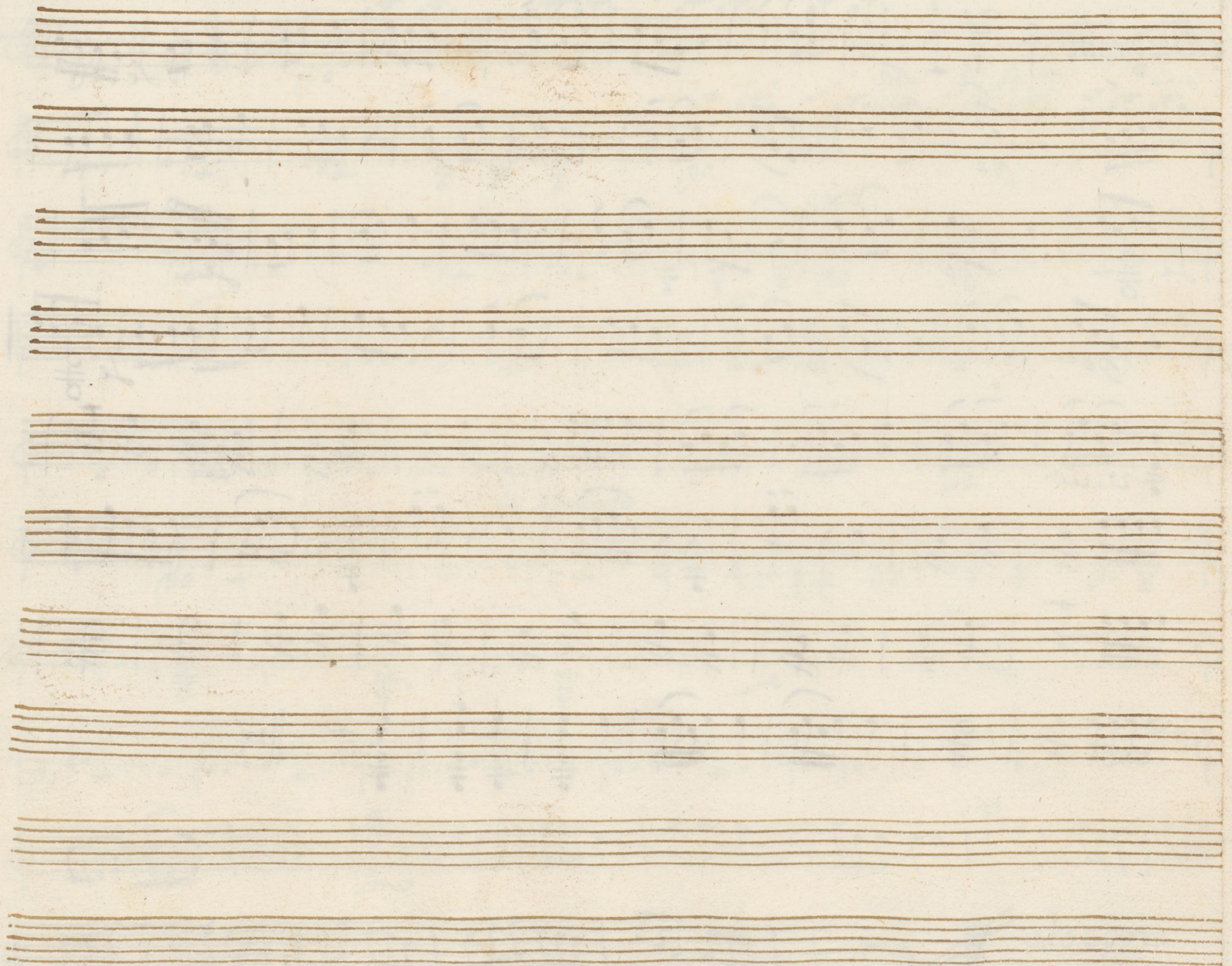
A handwritten musical score on ten staves. The first staff begins with the tempo marking 'Allegretto', a treble clef, a 6/8 time signature, and a key signature change indicated by a double slash. A 'po' (piano) dynamic marking is present. The second staff continues the melody with another 'po' marking. The third staff introduces a 'fmo' (fornissimo) marking and a 'vo' (vocal) marking. The fourth staff has a 'po' marking. The fifth staff is marked 'se stacato' (sempre staccato). The sixth staff has a 'po' marking. The seventh staff has a 'po' marking. The eighth staff has a 'fmo' marking. The ninth staff has a 'po' marking. The tenth staff concludes with a 'po' marking and a double slash followed by the tempo marking 'allegro'.



*Allegretto* &  $\frac{2}{4}$

A handwritten musical score on aged paper, featuring eight staves of music. The title "Allegretto" and the time signature "2/4" are written at the top left. The notation includes various note values, rests, and dynamic markings such as "Le" and "vivo". The first four staves contain melodic lines with many slurs and ties. The fifth staff begins with a key signature change to one sharp (F#) and contains more complex rhythmic patterns. The sixth and seventh staves continue with dense, fast-moving passages. The eighth staff concludes the piece with a double bar line and repeat dots. A large number "3" is written in the upper right corner.

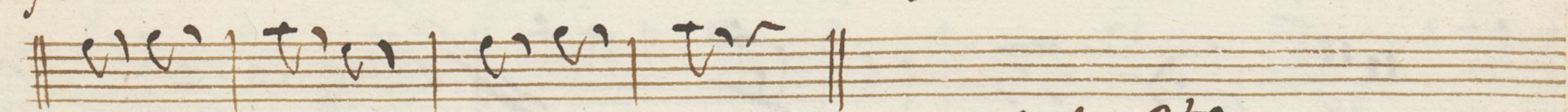
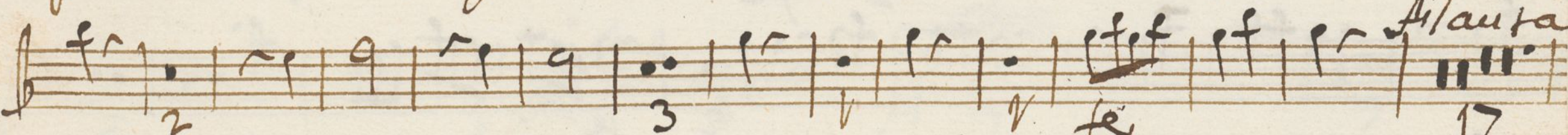
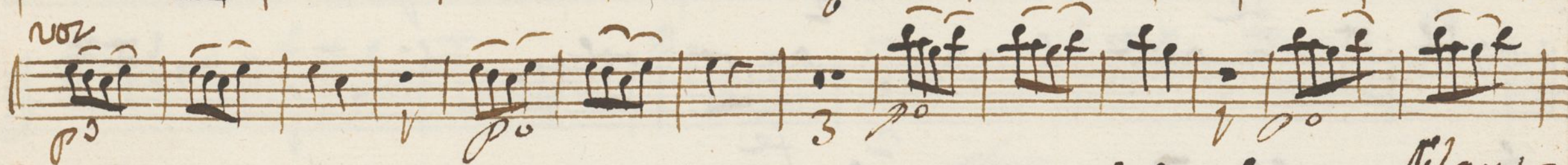
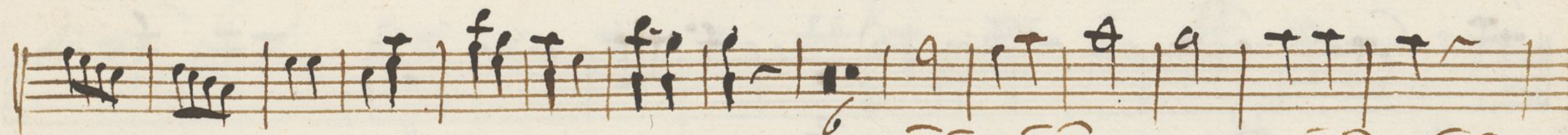






Boey Maute 1.<sup>a</sup> tonadilla à 3.

de la Rina

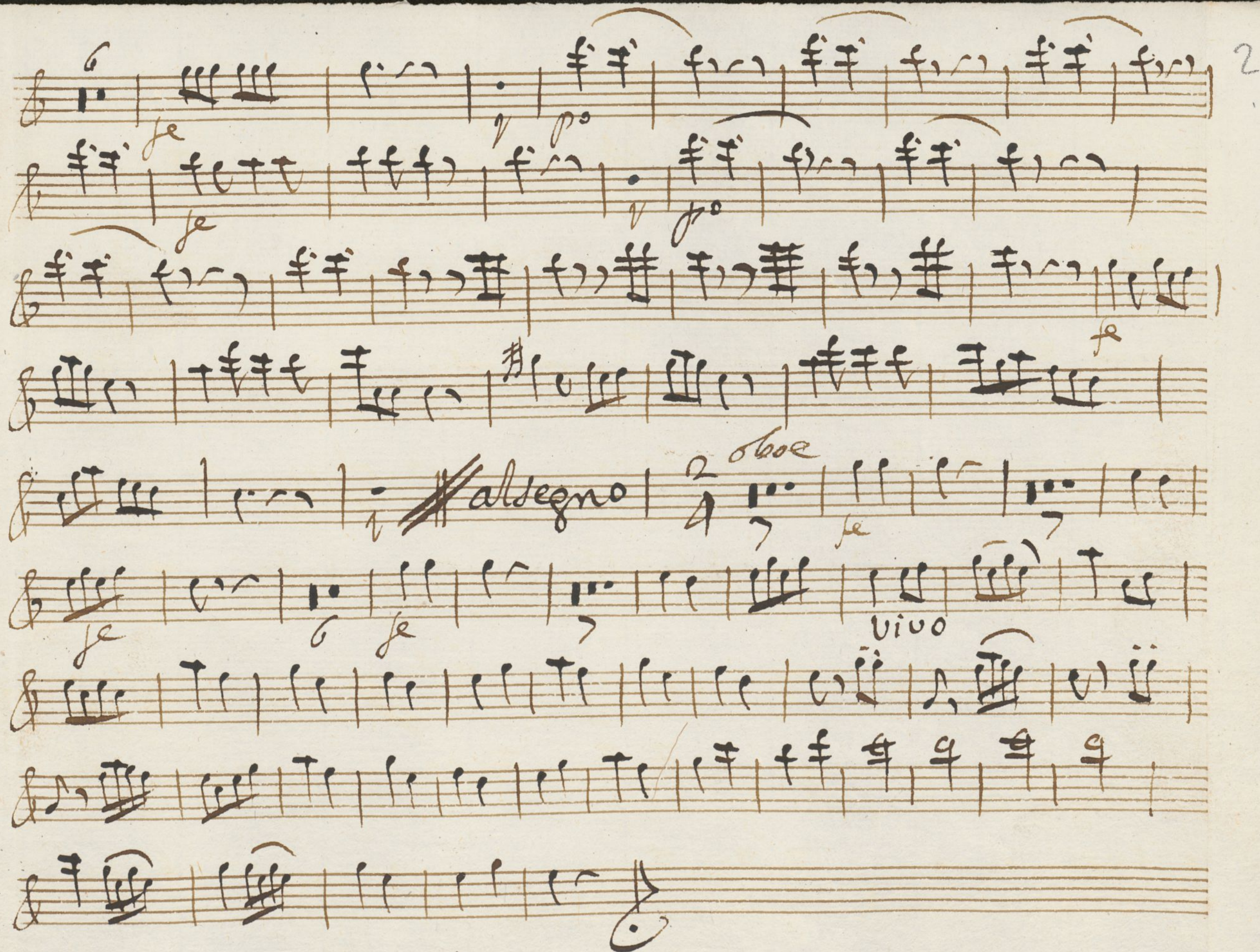


Volupto



Handwritten musical score for a piece titled "Allegretto" in 6/8 time. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and dynamic markings like "fe" (forte) and "p" (piano). There are also some markings that appear to be "14" and "15" on the staves. The handwriting is in brown ink on aged paper. The piece concludes with a double bar line and the word "Allegretto" written again.







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Oboe y Flauta 2.<sup>a</sup> tonadilla à 3. + de la Rina

Handwritten musical score for Oboe and Flute. The score is written on ten staves. The key signature is two sharps (F# and C#) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. There are several annotations in the score, including "solo" above the second staff, "Mus 141-1" above the second staff, "voz" above the fourth staff, "p<sub>o</sub>" below the fourth staff, "Flauta" above the seventh staff, "17" below the seventh staff, "3" below the seventh staff, "2" below the seventh staff, "3" below the eighth staff, "4" below the eighth staff, and "Volú p<sub>o</sub>" below the eighth staff. The score ends with a double bar line and a red diagonal line.



*Allegretto*  $\text{F}\sharp\text{C}\sharp\text{F}\sharp$  3/4

*allegro*  $\text{F}\sharp\text{C}\sharp\text{F}\sharp$  2/4

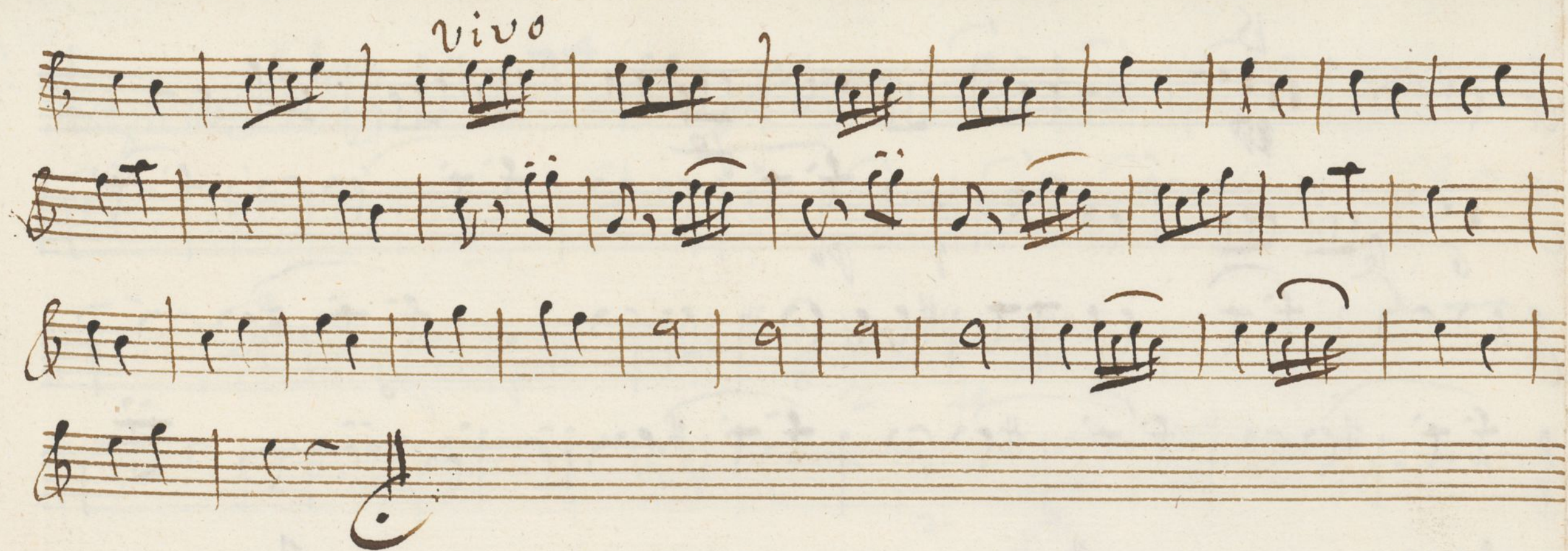
*Rit.* 3/4

*Allegro*  $\text{F}\sharp\text{C}\sharp\text{F}\sharp$  6/8



Handwritten musical score for strings and woodwinds. The score consists of nine staves. The first five staves are for strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The sixth staff is for the Oboe, and the seventh staff is for the Violoncello. The eighth and ninth staves are for the Violini. The score includes various musical notations such as notes, rests, and dynamic markings like *forte* and *allegro*. The handwriting is in brown ink on aged paper.



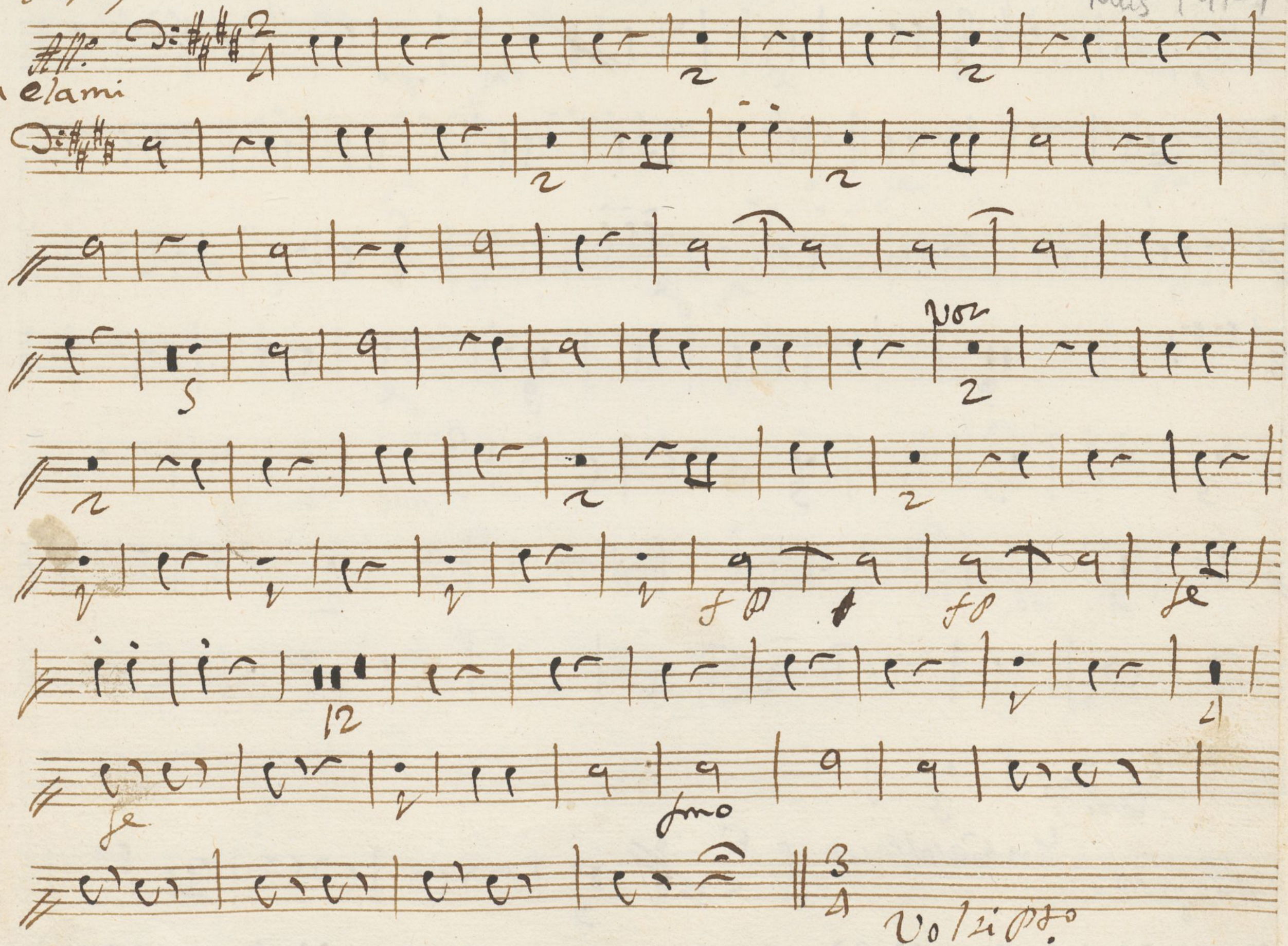




trampa 7.<sup>a</sup> tonadilla à 3. + de la Rina

Ms 141-1

2. In elami





*Allegretto*  $\text{C} \sharp \text{D} \sharp \text{E} \sharp$   $\frac{3}{4}$

*Rit.*

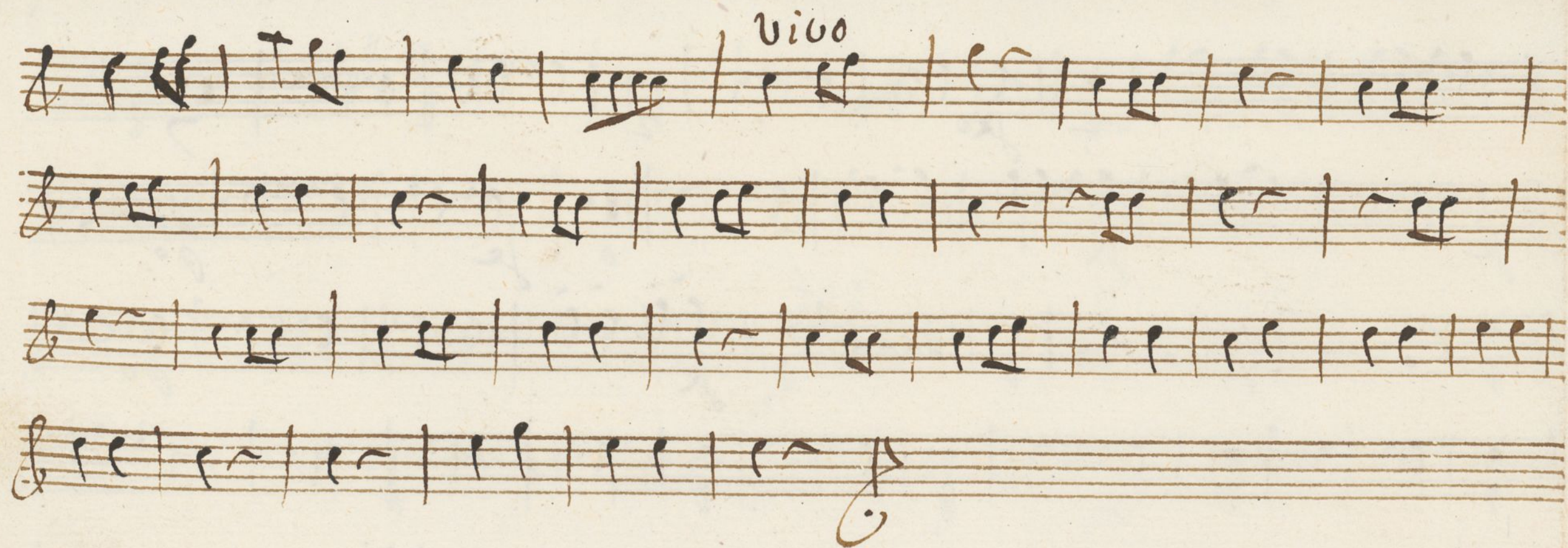
*Allegretto* *In Ceroltant*  $\text{C} \sharp \text{D} \sharp \text{E} \sharp$   $\frac{6}{8}$

*Rit.*



Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a "2" and "p" marking. The second staff has "p" and "6" markings. The third staff has "p" and "6" markings. The fourth staff has "p" and "6" markings. The fifth staff has "p" and "6" markings. The sixth staff has "p" and "6" markings. The seventh staff has "p" and "6" markings. The eighth staff has "p" and "6" markings.







*Trompa 2ª tonadilla à 3.*

*+*

*de la Rina*

*Mus 141-1*

*In clarini*

Handwritten musical score for Trompa 2ª tonadilla à 3. The score is written on ten staves. The first staff has a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The music consists of eighth and sixteenth notes, with some rests. There are dynamic markings like 'f' and 'p', and articulation marks like 'acc' and 'stacc'. The piece ends with a double bar line and a 3/4 time signature. The word 'volte' is written below the final staff.

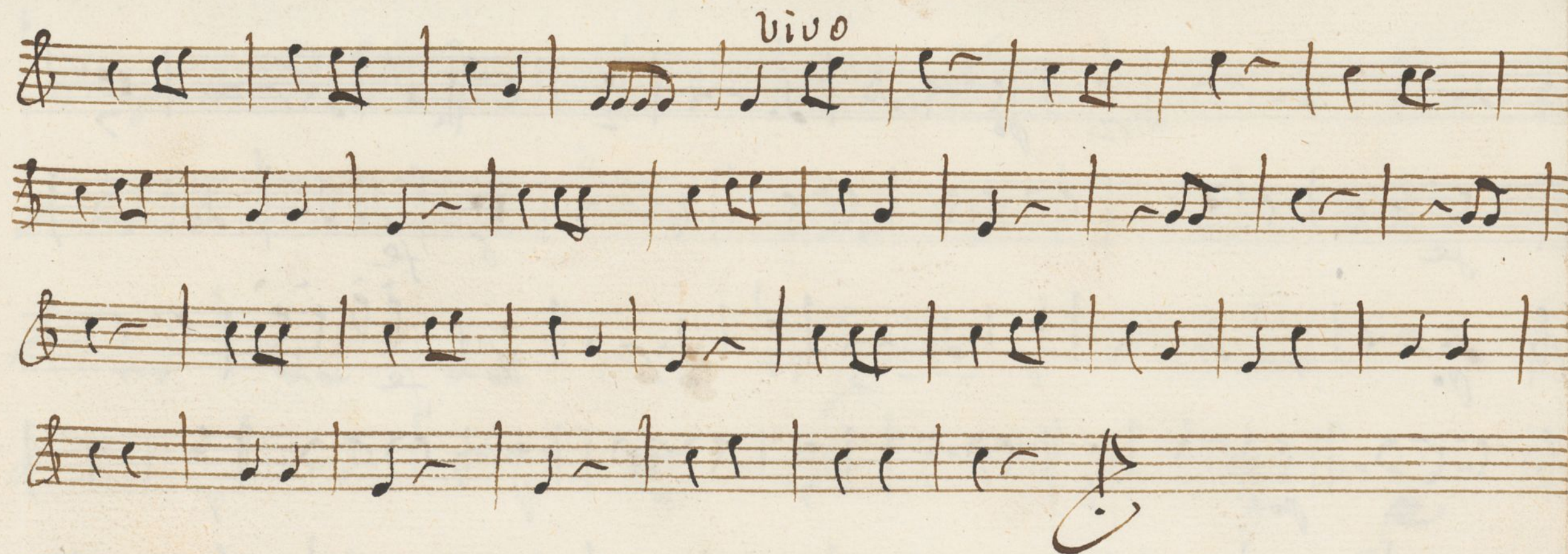






Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score includes several measures with notes and rests, some marked with 'p' (piano) and 'f' (forte). The sixth staff ends with a double bar line and the word 'allegro' written in a stylized, cursive font. The seventh staff begins with a treble clef and a key signature of one sharp (F#), and includes a measure with a 'p' marking. The eighth staff ends with a measure marked with a 'p' and the word 'volte' written in a stylized, cursive font. The paper is aged and shows some staining.





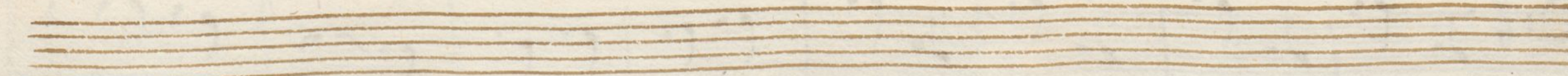
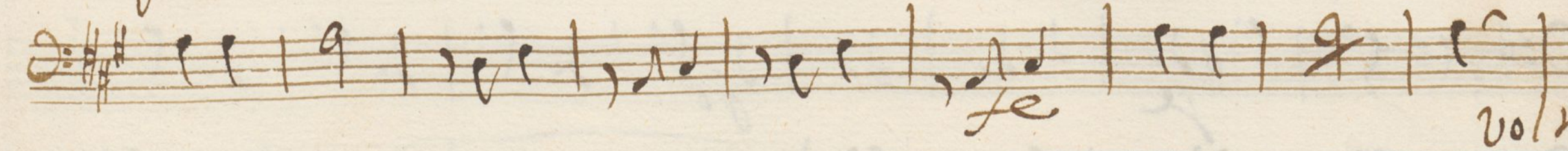
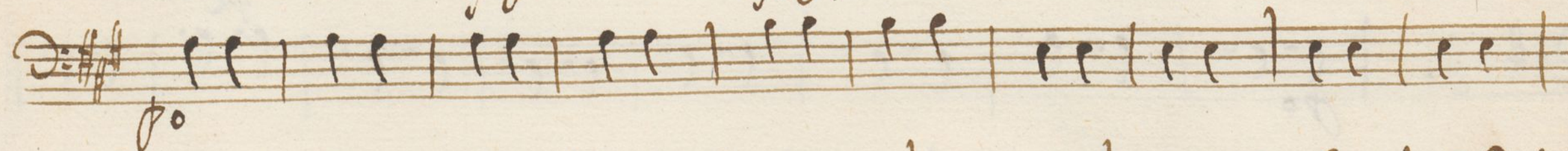
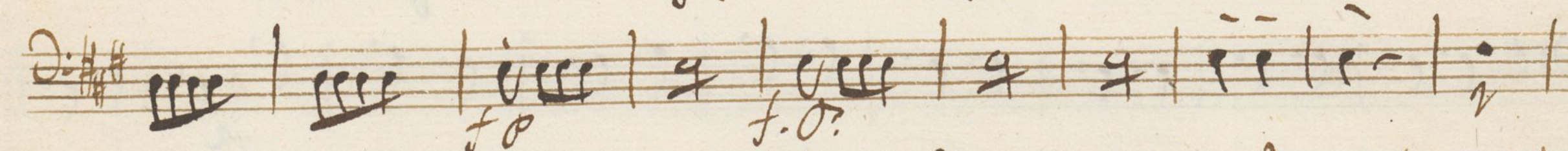
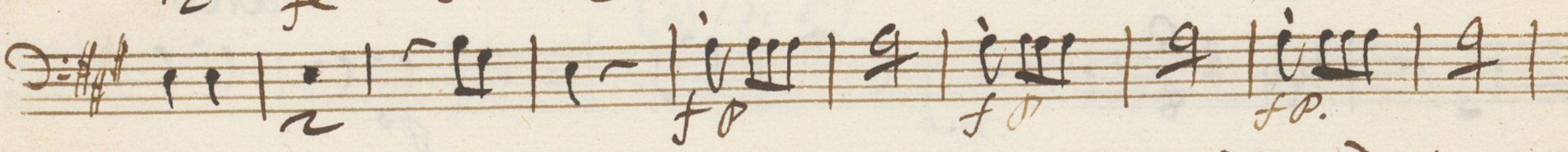
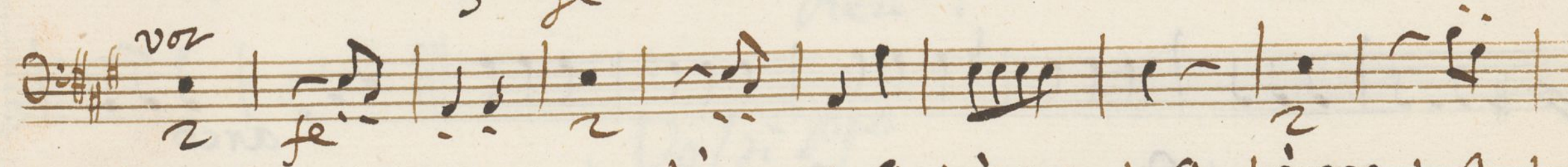
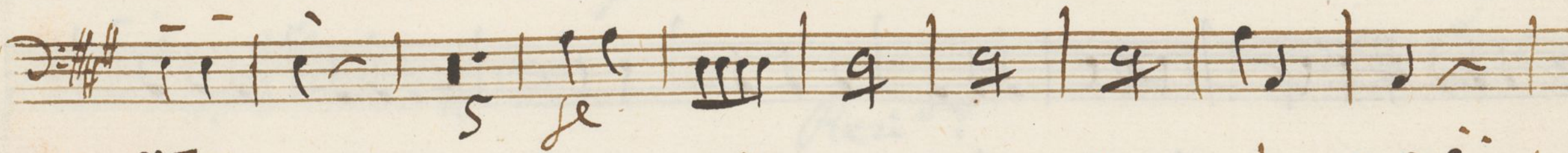
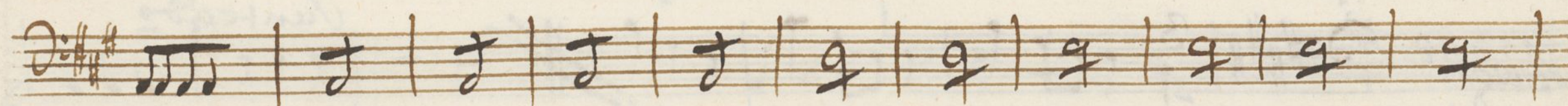
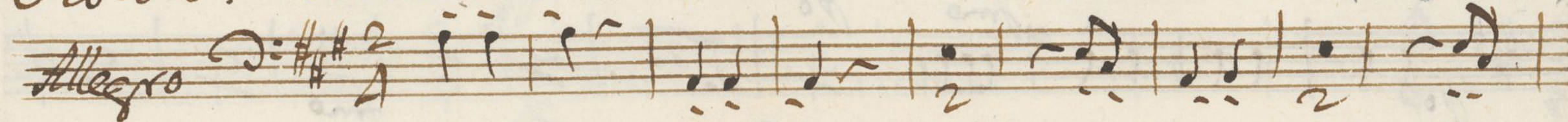


Violon: Tonadilla à 3.

+

de la Rina

Mus 141-1





Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (D major), time signatures (4/4, 3/4, 6/8), and dynamic markings (*pp*, *fmo*, *arco*, *fe*). The score is written in a cursive, handwritten style.

Staff 1: Treble clef, D major, 4/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, 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Handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. Above the first measure of the second staff is the tempo marking *All.<sup>o</sup>*. The notation includes various note values, rests, and bar lines. The fourth staff contains the tempo change *allegro* and the marking *Rei.<sup>do</sup>* below it. The fifth staff ends with a double bar line. The staves are numbered 1 through 5 in the right margin.

*Vol. 1.º*



*Allegretto* 6/8 *Punteado* *arco* *fe*

*Punteado* *arco* *fe*

*Non* *Punteado*

*3 arco* *fe*

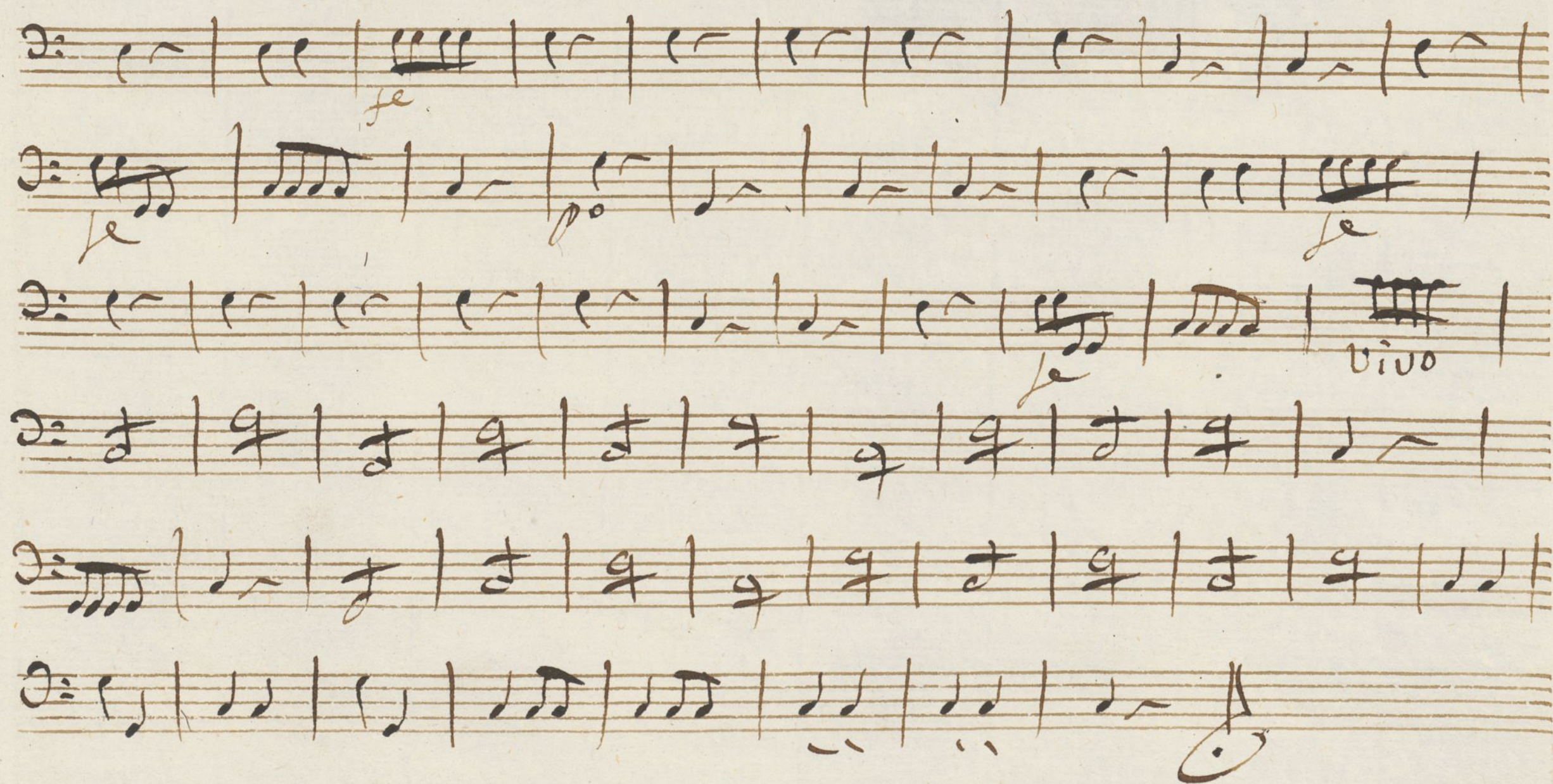
*Punteado*

*arco* *fe* *Punteado*

*arco* *fe*

*Allegro* *allegro* *2/4* *Allegro* *po*







Ayuntamiento de Madrid